

WORLD of ART

ISSUE 4 VOLUME 2 2002

MoMA THE MUSEUM OF MODERN ART NEW YORK
Guggenheim MUSEUM LAS VEGAS & NEW YORK

MODERN MUSEUM STOCKHOLM
ART IN VENICE ITALY
UMBERTO ECO BOTERO RICHTER
GALLERIES PROFILE ARTISTS PROFILE

ISSN 1404-3408



USA \$7.95 CANADA \$8.95 EUROPE €8.95

GUGGENHEIM Las Vegas • At The Venetian **THE ART OF THE MOTORCYCLE**

"...an explosion of intense architectural emotion..."

-The New Yorker

"Sensationally sensual...showy, sexy, dynamic, funny."

-Washington Post

"...we have a winner..."

-Washington Post

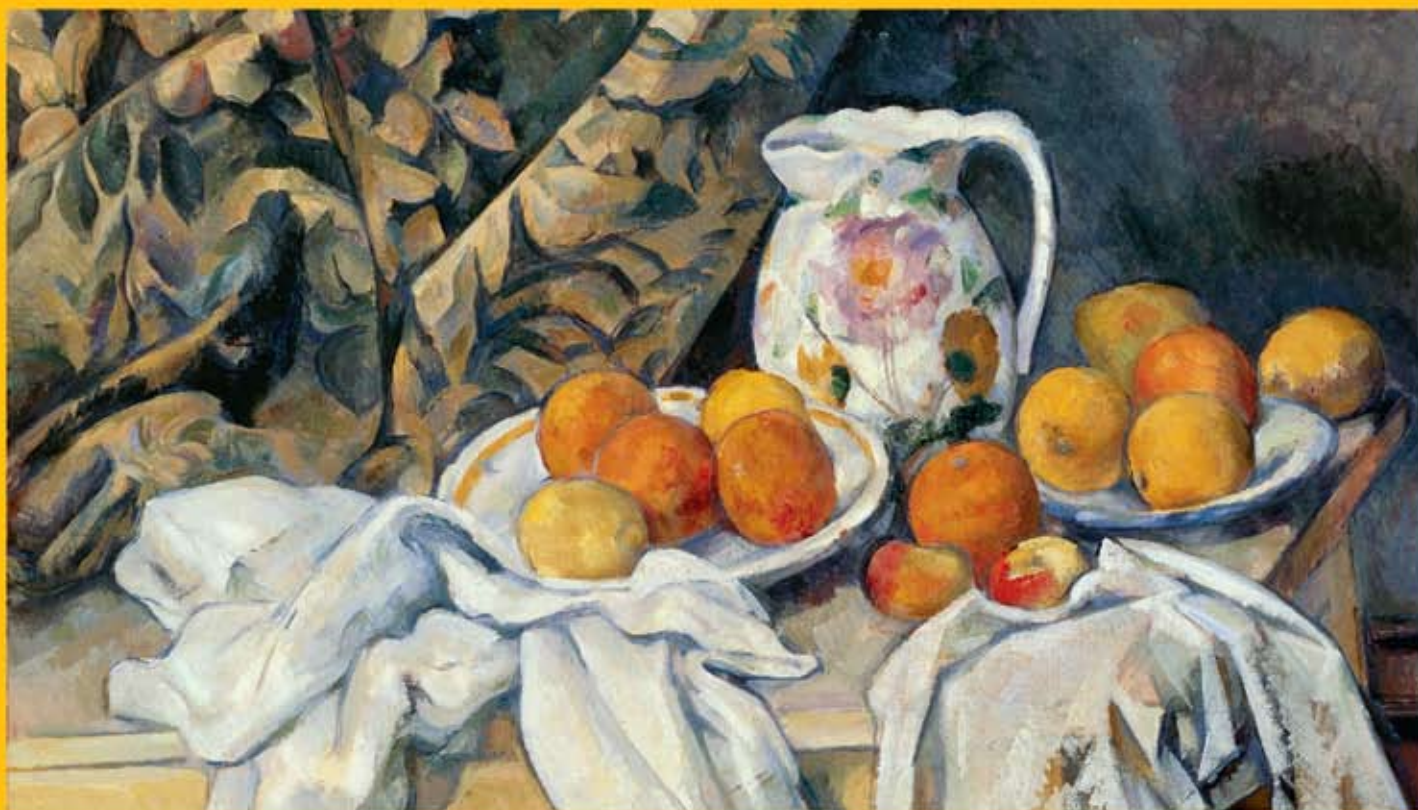
"...truly magnificent..."

-The Boston Globe



MADE POSSIBLE BY 
Motorcycles

SPONSORED BY  Delta



Paul Cézanne, *Still Life with Drapery (Nature morte au rideau)*, ca. 1894-95.
Oil on canvas, 21 11/16 x 29 5/16 inches.
The State Hermitage Museum, St. Petersburg.

Cézanne
van Gogh
Matisse
Picasso...

Masterpieces and Master Collectors

Don't miss seeing world-renowned masterpieces by these artists and others. A special exhibition from the Guggenheim, and the State Hermitage Museum of St. Petersburg, Russia.

Open Daily 9:30 AM-8:30 PM

Sponsored by



Advance Tickets Toll Free

1-866-GUGGTIX (484-4849)

At The Venetian
3355 Las Vegas Blvd So
Hotel Lobby

Information 702-414-2440
www.guggenheimlasvegas.org

Guggenheim Hermitage MUSEUM

Art | 33 | Basel | 12-17 | 6 | 02 Galleries

Art Galleries | A | **303 Gallery** New York | **Acquavella** New York | **Air de Paris** Paris | **Aizpuru** Madrid, Sevilla | **Alexander and Bonin** New York | **de Alvear** Madrid | **American Contemporary Art** München, New York | **Ammann** Zürich | **Andréhn-Schiptjenko** Stockholm | **Andriessse** Amsterdam | **Angles** Santa Monica | **Arndt & Partner** Berlin | **arsFutura** Zürich | **Art Beatus** Hong Kong | **Art Focus** Zürich | **Art & Public** Genève | **Artiaco** Pozzuoli Napoli | **B** | **von Bartha** Basel | **Berinson** Berlin | **Bernier/Eliades** Athens | **Beyeler** Basel | **Bischofberger** Zürich | **Blau** München | **Blum** New York, Zürich | **Brito Cimino** São Paulo | **Brown** New York | **Brusberg** Berlin | **Buchholz** Köln | **Buchmann** Lugano, Köln | **Bugdahn und Kaimer** Düsseldorf | **C** | **C & M** New York | **c/o – Gerhardsen** Berlin | **Campana** Köln | **Canus** Paris | **Capitain** Köln | **Carlier Gebauer** Berlin | **Carzaniga + Ueker** Basel | **Casoli** Milano, Roma | **Cats** Bruxelles, Knokke | **Cheim & Read** New York | **Clairefontaine** Luxembourg | **Coles** London | **Contemporary Fine Arts** Berlin | **Cooper** New York | **Corkin** Toronto | **Cottier** Sydney | **Crane Kalman** London | **Crousel** Paris | **D** | **Dabbeni** Lugano | **De Cardenas** Milano | **De Carlo** Milano | **Denise René** Paris | **Di Meo** Paris | **Ditesheim** Neuchâtel, Genève | **Durand-Dessert** Paris | **E** | **Ecart** Genève | **Eigen & Art** Berlin, Leipzig | **F** | **Faber** Wien | **Fiedler** Köln | **Fischer** Düsseldorf | **Flay** Paris | **Fontana** Milano | **Fortes Vilaça** São Paulo | **Friedman Stephen** London | **G** | **Gagosian** New York | **Galerie 1900-2000** Paris | **Galerie de France** Paris | **Galleria dello Scudo** Verona | **Gasser & Grunert** New York | **Gladstone** New York | **Gmurzynska** Köln, Zug | **González** Madrid | **Goodman** New York, Paris | **Grässlin** Frankfurt | **Gray** Chicago, New York | **Greve** Köln, Milano, Paris, St. Moritz | **H** | **Haas & Fuchs** Berlin | **Hamiltons** London | **Hauser & Wirth** Zürich | **Hauser & Wirth & Presenhuber** Zürich | **Hécey** Luxembourg | **Hengesbach** Wuppertal | **Henze & Ketterer** Wichtach/Bern | **Hetzler** Berlin | **Hilger** Wien, Paris | **Holtmann** Köln, Berlin | **Hoss** Paris, Bruxelles | **Hufkens** Bruxelles | **Hussenot** Paris | **Hutton** New York | **Hyundai** Seoul, Paris | **I** | **Interim Art** London | **Invernizzi** Milano | **J** | **Jablonka** Köln | **Jacobson** London, San Francisco | **Janssen Michael** Köln | **Janssen Rodolphe** Bruxelles | **Johnen/Schöttle** Köln, München | **Jopling** London | **Juda** London | **K** | **Kargl** Wien | **Kelly** New York | **Kerlin** Dublin | **Kicken** Berlin | **Kilchmann** Zürich | **Klosterfelde** Hamburg, Berlin | **Klüser** München | **König** Wien | **Koyama** Tokyo | **Koyanagi** Tokyo | **Kraus** New York | **Krinzinger** Wien | **Krohn** Badenweiler | **Krugler** Genève, New York | **Kukje** Seoul | **Kulli** St. Gallen | **L** | **L.A.** Frankfurt | **La Città** Verona | **Lahumière** Paris | **Lambert** Paris | **Landau** Montreal | **Lelong** Zürich, Paris, New York | **Limmer** Köln | **Linder** Basel | **Lisson** London | **Löhrl** Mönchengladbach | **van de Loo** München | **Lorenzo** Madrid | **Lowenstein** Miami, Buenos Aires | **Luhring Augustine** New York | **M** | **m Bochum** Bochum | **Mai 36** Zürich | **March** Valencia | **Marks** New York | **Marlborough** Zürich, Boca Raton, London, Madrid, New York, Santiago | **Mathes** New York | **Maubrie** Paris | **Mayer** Düsseldorf, Berlin | **Mayor** London | **McKee** New York | **Meert Rihoux** Bruxelles | **Metro Pictures** New York | **Meyer Riegger** Karlsruhe | **Meyer-Ellinger** Frankfurt | **Minini** Brescia | **Miro** London | **Mitchell-Innes & Nash** New York | **Moeller** New York | **Müller** Zürich | **Munro** Hamburg | **N** | **nächst St. Stephan** Wien | **Nagel** Köln, Berlin | **Nahmad Helly** London | **Nelson** Paris | **Neu** Berlin | **neugerriemschneider** Berlin | **New Art Centre** Salisbury | **Nolan/Eckman** New York | **Nordenhake** Stockholm, Berlin | **Nothelfer** Berlin | **O** | **Oliveira** Porto | **OMR** Mexico | **Orangerie-Reinz** Köln | **Oxley9** Sydney | **P** | **PaceWildenstein** New York, Los Angeles | **Pailhas** Marseille | **Painter** Santa Monica | **Pauli** Lausanne | **Paviot** Paris | **Persano** Torino | **Petzel** New York | **Piccadilly** London | **Prats** Barcelona | **Produzentengalerie** Hamburg | **Pudelko** Bonn | **R** | **Reckermann Heidi** Köln | **Regen** Los Angeles | **Reynolds** London | **Ricke** Köln | **Ropac** Salzburg, Paris | **Rosen** New York | **S** | **S65** Aalst | **SCAI** Tokyo | **Scalo** Zürich, New York | **Scheibler** Köln | **Schipper & Krome** Berlin | **Schlägl** Zürich | **Schoeller** Düsseldorf | **Schulte** Berlin | **Sfeir-Semler** Hamburg | **Shanghart** Shanghai | **Shimada** Tokyo | **Skarstedt** New York | **Skopia** Genève | **Sonnabend** New York | **Sperone Westwater** New York, Roma, Milano | **Sprüth/Magers** Köln, München | **Stähli** Zürich, Köln | **Stampa** Basel | **Stein** Milano | **Stolz** Berlin | **Strelow** Düsseldorf | **Strina** São Paulo | **Szwajcer** Antwerpen | **T** | **Tanit** München | **Tega** Milano | **Templon** Paris | **Thomas** München | **Thorens** Basel | **Tolksdorf** Frankfurt | **Torch** Amsterdam | **Trisorio** Napoli | **Tschudi** Glarus | **U** | **Utermann** Dortmund | **V** | **Vallois** Paris | **van Orsouw** Zürich | **Verna** Zürich | **Villepoix** Paris | **W** | **Waddington** London | **Wallner** Copenhagen | **Walter** Basel, Zürich | **Washburn** New York | **Weber Jamileh** Zürich | **Welters** Amsterdam | **Werner** New York, Köln | **Wittrock** Düsseldorf | **Wuethrich** Basel | **Y** | **Young** Chicago | **Z** | **Zabriskie** New York | **Zeno X** Antwerpen | **Ziegler Renée** Zürich | **Zwirner** New York | **Art Edition, Galleries** | **Alexander** New York | **Art of this century** Paris, New York | **Artelier** Graz | **Bordas** Paris, Venezia | **Counter** London | **Cramer** Genève | **Cristea** London | **Crown Point** San Francisco | **Fanal** Basel | **Gemini** Los Angeles, New York | **Item** Paris | **Knust** München | **Lelong Editions** Paris, Zürich, New York | **Noire** San Sebastiano Po (Torino) | **Paragon** London | **Poligrafa** Barcelona | **Putman** Paris | **Woolworth** Paris | **Art Statements, Artists, Galleries** | **Are you meaning Company** Shugoarts, Tokyo | **Gustavo Artigas** Menocal, Mexico | **Carol Bove** Team, New York | **Nathan Carter Kaplan**, New York | **Brian Conley** Pierogi, Brooklyn | **Rachel Harrison** Greene Naftali, New York | **Jeppe Hein** Neff, Frankfurt | **João Onofre** Tàpies, Barcelona | **Sven Pahlsson** Brownstone, New York, Paris | **John Pilson** Klagsbrun, New York | **Royal Art Lodge** Artcore, Toronto | **Francisco Ruiz de Infante** Benítez, Madrid | **Jason Salavon** The Project, New York | **Dean Sameshima** Low, Los Angeles | **Les Schliesser** griedervonputtkammer, Berlin | **Francesco Vezzoli** Marconi, Milano | **Cathy Wilkes** Modern Institute, Glasgow | **Art Film** | **Art Unlimited** | List in formation, Index February 02
The catalogue will appear in May 2002. Orders: Tel. +49 711 44 05 204, Fax +49 711 44 05 220, sales@hatjecantz.de

The Art Show – La Exposición Internacional de Arte
Art Basel, P.O. Box, CH-4021 Basel, Fax +41 58 206 26 86
info@ArtBasel.com, www.ArtBasel.com

mch
messe schweiz

 **UBS**
Financial Services Group

Art | Basel | Miami Beach 5-8 | 12 | 02

May 26–30, 2002

artfrankfurt

The european fair for young art: New Attitudes, Art from the Sixties until today, Editions District, Art Projects. For professionals and for the public. Messe Frankfurt. New: Hall 3.1. Infoline +49(0)69 75 75 66 94, www.artfrankfurt.de

buy art!

2-6 MAY 2002

BRUSSELS  EXPO - HALLS 3 & 4

ART BRUSSELS

20TH CONTEMPORARY ART FAIR

OPENING HOURS :

2, 3, 4, 5 MAY : 12 AM - 8 PM

6 MAY : 12 AM - 10 PM

PREVIEW 1 MAY (INVITATION ONLY)



ART GALLERIES • 20.21 GALERIE Germany • A ARTE STUDIO INVERNIZZI Italy • ACADEMIA Austria • AEROPLASTICS Belgium • ALAIN GUTHARC France • ALAIN LE GAILLARD France • ALAIN NOIR-HOMME Belgium • BARONIAN - FRANCEY Belgium • ALESSANDRO BAGNAI Italy • ALICE MOGABGAB Lebanon • ALINE VIDAL France • ANDRE SIMOENS Belgium • ANNETTE DE KEYSER Belgium • ANNIE GENTILS Belgium • ARNDT & PARTNER Germany • ART AFFAIRS The Netherlands • ART OF THIS CENTURY U.S.A. • ASCHENBACH & HOFLAND The Netherlands • ASIAN FINE ARTS BERLIN Germany • BASTIEN Belgium • BERNIER/ELIADES Greece • BUCHMANN Germany/Switzerland • C. DE VOS Belgium • CATHERINE ISSERT France • CHRISTINE & ISY BRACHOT Belgium • CLAUDE BERNARD U.S.A. • CLAUDINE PAPILLON-FIAT France • COKKIE SNOEI The Netherlands •

CONRADTS Germany • CONTEMPORARY FINE ARTS Germany • CONTINUA Italy • CORINNE CAMINADE France • COTTHEM Belgium • CROWN Belgium • DAMASQUINE Belgium • DANIELLE ARNAUD United Kingdom • VAN DIETEN-D'EENDT The Netherlands • DE ZWARTE PANTER Belgium • DENISE VAN DE VELDE Belgium • DEWEER ART Belgium • DI-ART Belgium • ELENI KORONEOU Greece • ELISABETH & KLAUS THOMAN Austria • ERNA HECEY Luxembourg • FILOMENA SOARES Portugal • FLATLAND The Netherlands • FONS WELTERS The Netherlands • FORTLAAN 17 Belgium • FRED LANZENBERG Belgium • GABRIELE RIVET Germany • GENTILI Italy • GUY BARTSCHI Switzerland • GUY LEDUNE Belgium • GUY PIETERS Belgium • HAUS SCHNEIDER Germany • HAUSER & WIRTH Switzerland • HOLLENBACH Germany • I8 Iceland • IN SITU Belgium • JAMAR Belgium • JIRI SVESTKA Czech Republic • JOHNNEN + SCHÖTTLE Germany • KAMEL MENNOUR France • KRINZINGER Austria • KUCKEI + KUCKEI Germany • L. A. GALERIE Germany • LEHMANN Germany • LE SOUS-SOL France • LE TRIANGLE BLEU Belgium • LES FILLES DU CALVAIRE France • M & R FRICKE Germany • MARIJKE SCHREURS Belgium • MARKUS RICHTER Germany • MASSIMO MININI Italy • MAURICE KEITELMAN Belgium • MICHAEL JANSSEN Germany • MICHAEL SCHULTZ Germany • MICHAEL STURM Germany • MICHELINE SZWAJZER Belgium • MIMMO SCOGNAMIGLIO Italy • MINETA MOVE ART Belgium • MKGALERIE.NL The Netherlands • MODULO Portugal • NATHALIE PARIENTE France • ORION ART Belgium • PASCAL POLAR Belgium • PASCAL RETELET France • PATRICK DE BROCK Belgium • PATRICK PAINTER U.S.A. • PHOTO & CONTEMPORARY Italy • PIETRO SPARTA France • PLUSGALLERIES Belgium • POLARIS France • PRESENCA Portugal • RAAB Germany • REBECCA CAMHI Greece • RENATE SCHRODER Germany • RODOLPHE JANSSEN Belgium • ROLF RICKE Germany • ROSA TURETSKY Switzerland • S65 Belgium • SABINE WACHTERS Belgium • SLEWE The Netherlands • SOLLERTIS France • SPRINGER & WINCKLER Germany • STEFAN ROPKE Germany • TACHE-LEVY Belgium • TANIT Germany • TANYA RUMPF The Netherlands • THADDAEUS ROPAC France • THOMAS REHBEIN Germany • VALLOIS France • VAN DEN BERGE The Netherlands • VAN LAERE Belgium • VIDAL-SAINT PHALLE France • VOSS Germany • VOUS ÊTES ICI The Netherlands • XAVIER HUFKENS Belgium • XIPPAS France • ZERO L'INFINI France • ZURCHER France • **ONE MAN SHOWS** • ACADEMIA Austria • BARONIAN - FRANCEY Belgium • ANDRE SIMOENS Belgium • CLAUDE BERNARD U.S.A. • COTTHEM Belgium • DEWEER ART Belgium • FLATLAND The Netherlands • FONS WELTERS The Netherlands • FRANK France • GUY BARTSCHI Switzerland • J. BASTIEN-ART Belgium • JAMES COLMAN United Kingdom • LA MAISON DE MARIJKE SCHREURS Belgium • MINETA MOVE ART Belgium • MODULO Portugal • ORION ART Belgium • PASCAL RETELET France • PLUSGALLERIES Belgium • ROSA TURETSKY Switzerland • S65 Belgium • SABINE WACHTERS Belgium • TANIT Germany • TANYA RUMPF The Netherlands • VOSS Germany • **YOUNG GALLERIES** • ART CONCERN Belgium • BURO FUR FOTOS Germany • DOGENHAUS Germany • FIEBACH & MINNINGER Germany • FIFTY ONE FINE ART PHOTOGRAPHY Belgium • FLACH Sweden • FRANK France • GALERIE P Belgium • GEUKENS & DE VIL Belgium • JAMES COLMAN United Kingdom • KERSTIN ENGHOLM Austria • KOCH UND KESSLAU Germany • MARTIN KUDLEK Germany • MARTINE ET THIBAULT DE LA CHÂTRE France • MIRKO MAYER Germany • MÜLLERDECHIARA Germany • NADJA VILENNE Belgium • ROMAIN LARIVIERE France • RUBICON Ireland • SCHAPER SUNDBERG Sweden • SENDA - ESPAI 292 Spain • THE FLYING COW PROJECT Belgium • THE RED MANSION United Kingdom • THOMAS TAUBERT Germany • ZINC Sweden

INFO :

+32 (0)2 402 36 66

WWW.ARTEXIS.COM

Organised by *Artexis* 



ARTESIA BANK

S O F A
NEW YORK

The Fifth Annual
International Exposition
of Sculpture Objects
& Functional Art

Select galleries and dealers present
artwork bridging the worlds of
contemporary decorative and fine art.

May 30-June 3

Seventh Regiment Armory
Park Avenue & 67th Street

Opening Night Gala
Wednesday, May 29

A benefit for the American
Craft Museum, NYC

Speaking about glass:

Paul Stankard, Marx-Saunders Gallery, Ltd.
Toshio Iezumi, Chappell Gallery
Dante Marioni, Holsten Galleries
More to be announced!

For information:

312.654.0870
info@sofaexpo.com

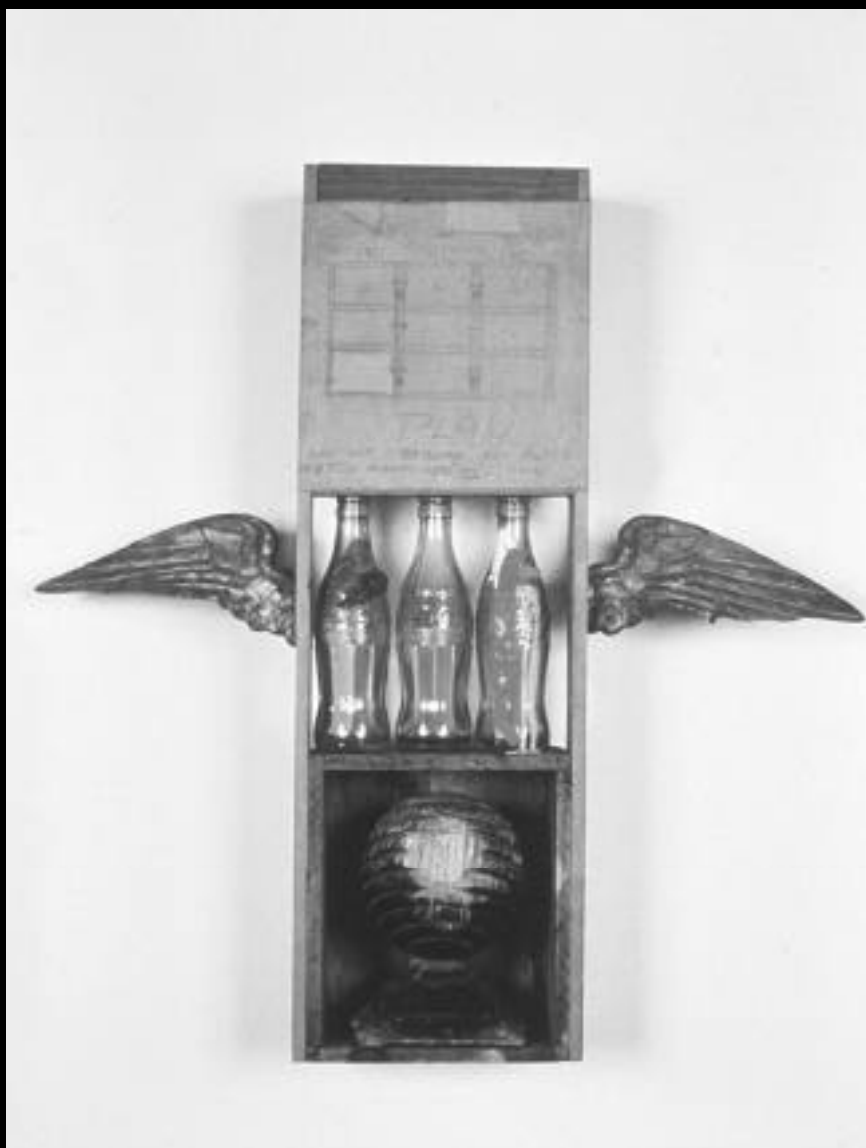
sofaexpo.com



Jessa Clegg, *Orbit*, 2001 cast glass;
represented by Barry Friedman Ltd.

SOFA 2002

AMERICA'S PREMIER COLLECTION OF CONTEMPORARY ART AND CUTTING-EDGE EXHIBITIONS



THE MUSEUM OF CONTEMPORARY ART

Willie Cole

Domestic I:D, IV

Iron scorch and pencil on paper
mounted in recycled painted wood
window frame. (1992)

MOCA at

CALIFORNIA PLAZA
250 South Grand Avenue
Downtown Los Angeles

THE GEFKEN CONTEMPORARY
152 North Central Avenue
Downtown Los Angeles

THE PACIFIC DESIGN CENTER
8687 Melrose Avenue
West Hollywood

HOURS

TUES-SUN 11am-5pm
THURSDAY 11am-8pm

Closed Mondays and major holidays
INFO 213/626-6222 and moca.org

Robert Rauschenberg, *Coca Cola Plan*, 1958, Combine painting, The Museum of Contemporary Art, Los Angeles
The Panza Collection, © Robert Rauschenberg/Licensed by VAGA, New York, NY, photo: Paula Goldman



Guggenheim Hermitage Museum

Masterpieces and Master Collectors:
Impressionist and Early Modern
Paintings from the Hermitage and
Guggenheim Museums. The inaugural
exhibition at the Guggenheim
Hermitage Museum presents 45
major examples of Impressionist,
Post-Impressionist, and early Modern
painting from these two world-
renowned collections. The exhibition
features signature artworks from the
Guggenheim and Hermitage, including
masterpieces by Cézanne, Chagall,
Kandinsky, Matisse, Monet, Picasso,
Renoir, and van Gogh.

WORLD of ART

INTERNATIONAL CONTEMPORARY ART MAGAZINE

Editor and Publisher **PETRU RUSSU**

ISSUE 4 VOLUME 2 2002

*Creative &
Managing Director
Contributing Editors*

*Editorial Director
Editorial Assistant
Art Direction
Contributing Designer
Production Director*

*Advertising
& Representatives*

*Editorial & Advertising
To subscribe*

Prices

Postmaster

*Legal
Typography
Printing
Distribution*

*Mailing Agent
First Cover*

PETRU RUSSU

ANDREA PAGNES Venice

CHRISTOPHER CHAMBERS New York

TAMARA PASZTOR Toronto

MARTA DIMITRESCU

JANNA BORG

ART ADDICTION Projects

ANDRE RUSSU Beyond Silence

ÅKE WALLEN Birger Gustafsson AB

ALON REICH Israel

+972 4 821 82 13 alre@internet-zahav.net

ANTONIO CAMPOS KOPANAKIS Brazil

+55 11 5081 4188 ackopanakis@aol.com

BAIBA JAMES Australia

+61 2 95643662 jet@fast.net.au

KIRSTINE & COMPANY, INC. USA

+1 562-493-5434 rkirstine@kirstineco.com

McKAY & BOWMAN INT'L MEDIA New Zealand

+64 9 419 056 bowman@kiwilink.com

INTERMEDIA PARTNERS GMBH Germany

+49-202-27 16 90 fahlbusch@intermediapartners.de

PT. MEDIANET INTISARANA Indonesia

+6221 78845705 -6 mediana@centrin.net.id

PUBLICITAS HELLAS SA Greece

+30 1 68.51.790 publihel@hellasnet.gr

WORLD OF ART ISSN 1404-3408

PUBLISHED BIMONTHLY

Tel & Fax +46 8 85.72.64 info@artaddiction.se

World of Art, Mörbylund 19, 9tr SE-182 30

Danderyd Sweden Fax+46 8 857264

E-mail: info@artaddiction.se

Annual subscription 6 issues US\$ 40

Air Mail Europe add \$ 20

Air Mail USA / Asia / Oceania add \$ 30

Send address change to World of Art

Mörbylund 19, 9tr SE-182 30 Danderyd

ANDREAS OLSON

VECTORA & SABON

IN EUROPE BY PRISMA PRINT

COAST TO COAST USA & Canada

+1 416 754-3900 glennm@ctcmagazines.com

SELECTAIR DISTRIBUTION SERVICES Australia

+61-2-9371-8866 dcmc@bigpond.net.au

GORDON & GOTCH New Zealand

LIVRARIA SICILIANO Brazil

MERCURY INTERNATIONAL the World

ANDREA ZANATTA photograph Italy

All right reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, photographing or otherwise, without the prior permission of the publisher and copyright owner.

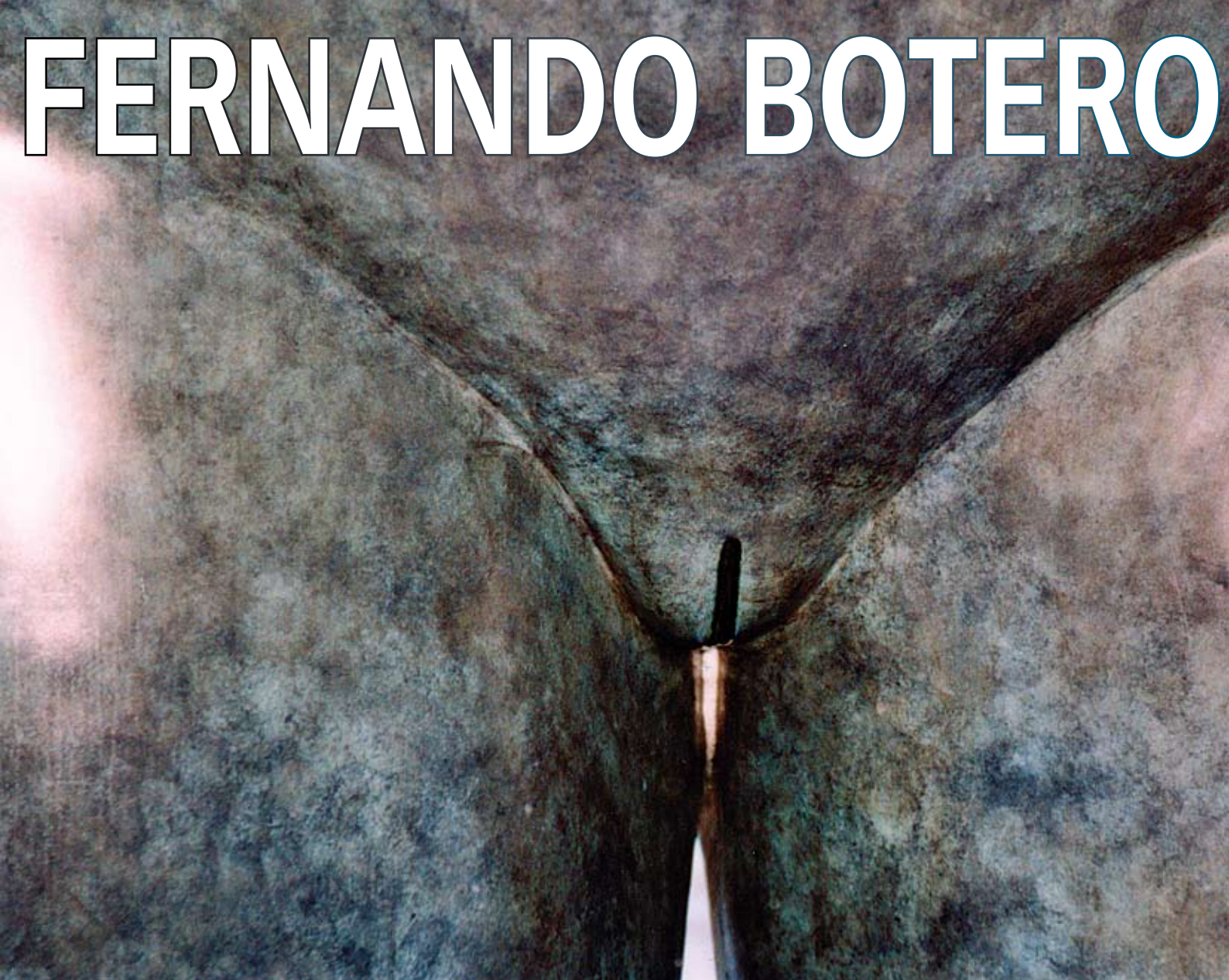
Postage and a self-addressed return envelope must accompany unsolicited manuscript, photographs, and other submitted materials. However, World of Art is not responsible for unsolicited submissions.

Made in the European Union

FERNANDO BOTERO



FERNANDO BOTERO



MODERN MUSEUM

STOCKHOLM DECEMBER 2001 JANUARY 2002

ADAM ADACH
NATHAN CARTER
VERNE DAWSON
YAYOI DEKI
TATJANA DOLL
VLADIMIR E. DUBOSSARSKY & ALEXANDER A.
VINOGRADOV
ANDREAS ERIKSSON
FRANZ GERTSEH / ALAIN SÉCHAS
LIAM GILLICK
KATHARINA GROSSE
ARTURO HERRERA
FEDERICO HERRERO
SERGEI JENSEN
SURASI KUSOLWONG
MICHAEL LIN
MILTOS MANETAS
MICHAELA MATH
JULIE MEHRETU
BEATRIZ MILHAZES
SARAH MORRIS
VICTOR MUTALE
LAURA OWENS
STÉPHANE PENCRÉACH
MATTHEW RITCHIE/CARROLL DUNHAM/KAREN
LEO
WILHELM SASNAL
SHAHZIA SIKANDER
VASILY TZAGOLOV
ANTON VIDOKLE

10 WORLD of ART

REBECCA HORN

PIÈCE UNIQUE PARIS

GREEN BEAM - LOVE DIALOGUE BETWEEN YIN AND YANG

Born in 1944 in Germany, Rebecca Horn studies at the Hochschule fur bildende Kunste of Hamburg from 1964 to 1970. In 1968, she starts participating to manifestations of body art. Then she combines minimalism and kinetic art to build a conceptual and self referenced works.

Since 1970, she builds animated machines and determines her vocabulary as "signs and secret language". Her works mixes literary allusions and alchemistic references, sexual, metaphysical or cinematographic.

Machines imitate Life while remaining sculpture. They participate to an esthetic world which concentrates touching to sublimate them in energies:

"The magic wand becomes ray of light
by enchantment joins the up and the down
with pulsations of energy"

R.Horn in "Tailleur du Coeur" (Cutter of Heart)

For the space of Piece Unique, Rebecca Horn has conceived a machine-sculpture where the two energies yin and yang create, in their meeting point, a lightning: the Green Beam.

PIÈCE UNIQUE PARIS

PIÈCE UNIQUE GALERIE
RUE JACQUES CALLOT 75006 PARIS

T. +33 1 43 26 54 58 F. +33 1 43 40 398 WWW.GALERIEPIECEUNIQUE.COM INFO@GALERIEPIECEUNIQUE.COM

TEL AVIV MUSEUM OF ART

CELEBRATES 70 YEARS OF CONTRIBUTION TO THE CULTURAL LIFE OF ISRAEL



GUSTAV KLIMT
FRIEDERICKE MARIA BEER 1916



VINCENT VAN GOGH
THE SHEPHERDESS AFTER MILLET 1889



REUVEN RUBIN
THE ARTIST'S FAMILY 1927

MARC CHAGALL
SOLITUDE 1933





Singapore Art Museum

SINGAPORE ART MUSEUM

a National Museum

60_s

now !

SINGAPORE

Sixties Now ! 7 March - 19 May 2002

THE EXHIBITION EXPLORES THE CONTINUING RELEVANCE OF THE 1960S ON CONTEMPORARY CULTURE IN SINGAPORE. DESIGNERS REINTERPRET THE 60S TO CREATE "RETRO" INTERIORS AND FASHION. SHOPS SELLING VINTAGE CLOTHING AND FURNITURE ARE NOW SERIOUS ALTERNATIVES TO THE MAINSTREAMS. SPACES BUILT IN THE 1960S CONTINUE TO SURVIVE IN REINVENTED FORMS OR AS MERE MEMORIES. THE 1960S WAS A COLORFUL, DRAMATIC AND EVEN TURBULENT IN SINGAPORE. THE EXHIBITION WILL EXAMINE HOW THIS PERIOD IS REMEMBERED, ERASED, PERCEIVED, REINVENTED AND RECONSTRUCTED IN SINGAPORE TODAY

71 Bras Basah Road, Singapore 189555, Republic of Singapore. Tel : (65) 332 3222.
Website : www.nhb.gov.sg/sam/sam.shtml

Singapore NEW ASIA
City for the Arts



SINGAPORE ART MUSEUM
a National Museum



MARCO BERNARDI - IL RITO ED IL PASSAGGIO



Bugno Art Gallery

SAN MARCO 1996/D, IT-30124 VENEZIA ITALY
+39 041 5231305 info@bugnoartgallery.it www.bugnoartgallery.it



Marco Bernardi

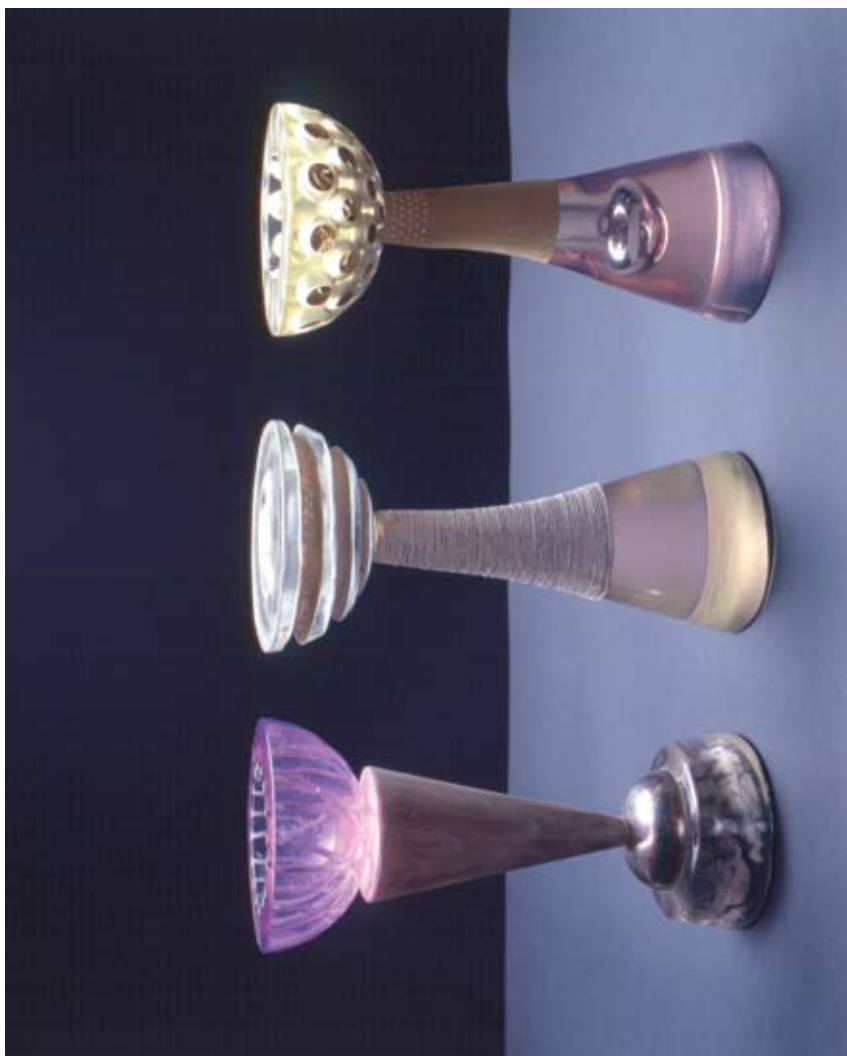
his research is based on an investigation about the physiological needs that bring the human being to an artistic creation. Bernardi explores anthropology and ethnology in order to find elements and symbols that have been not corrupted by time. Man is an animal with something more than the others: he has a consciousness, he is aware about time which passes by, he can perceive his future, his death and the decadence of his own civilization, he can testify his existence, he can leave traces of his own experience. Bernardi tries to focus the results obtained by an "animal specie" which assumes consciousness of itself, and underlines its own features leaving traces of its passage through time. It could be said that art has always been - somehow - the result of this attempt: how to get consciousness. Bernardi is aware of this, and through his work he tries to find which impulses have brought the human being to the invention of an handmade object, or to the elaboration of a symbolic abstraction. It has to be said that his works are constituted by elements that are easy to be read: holes, lines, hands. When someone looks at his sculptures, he is immediately involved by something familiar, and - as if he is going virtually back through time - he understands the richness of such simplicity.

Assuming the physical needs of body limits as starting point for his work, Bernardi points out the steps that have brought mankind to the complexity of our actual language, in order to re-create an idiom comprehensible for everybody because of the common physical features. We can not represent mankind separated from its own creations, and each creation refers to the previous one. Going back through history, it has to be possible to give evidence to the mental passages that have transformed the physiological needs firstly into an object and subsequently into a symbolic element. Due to those facts, Bernardi has chosen the vase as dominant icon of his whole work; The vase is an object typically human and its function is immutable since ever. The vase is a sort of human extension that needs to bring and carry what the body is incapable to contain.

Bernardi uses industrial resin to make his sculptures, but he manipulates it in a way that it seems very similar to the natural one. Resin is a material similar to glass but warmer and less transparent. Resin is opaque, it has always some imperfections, and - maybe - it is the closest material to the ones that constitute the human being. Resin obliges our eyes to focus what is entrapped inside it, something that is often mysterious and fascinating.

Finally, we can say that Bernardi tries to elaborate a sort of enigma. If someone would be able to find the solution, it would be easy to understand the absolute value of human nature that continues to ask its own identity to models too much artificial. The artist's proposal is to begin a journey throughout the collective subconscious, which preserves the historical inheritance of the whole humanity. Nevertheless, this journey could be done only with eyes free from any cultural deviance.

ANDREA PAGNES



Bugno Art Gallery

SAN MARCO 1996/D, IT-30124 VENEZIA ITALY

+39 041 5231305 info@bugnoartgallery.it www.bugnoartgallery.it

Guggenheim Las Vegas MUSEUM

Opening Date OCTOBER 7, 2001

Location THE VENETIAN RESORT-HOTEL-CASINO
3355 LAS VEGAS BOULEVARD SOUTH
LAS VEGAS, NV 89109 USA

Museum Description:

The Guggenheim Las Vegas was conceived for the presentation of special exhibitions, ranging from contemporary painting and sculpture, to architecture and design, and multi-media art.

Architect:

Rem Koolhaas/Office for Metropolitan Architecture (OMA),
Rotterdam, Netherlands.

Museum Architecture:

The main gallery in the 63,700-square-foot building is approximately 210-feet-long, 160-feet-wide, and 70-feet-high. The largest gallery features a 70-foot by 70-foot pivoting door, as well as a functioning industrial bridge crane—hovering close to the ceiling and suspended from tracks at either side of the space—with a lifting capacity of 35 tons. The main floor of the large gallery is breached by a 210-foot by 30-foot trench, which can either be covered with 21 five-ton trench covers to create a single level, or the trench covers can be selectively removed to reveal the galleries on the lower level. The lower level is accessed either by escalators or via a 30-foot-wide lime green processional staircase. A skylight in the ceiling—125-feet by 70-feet—features motorized trap covers, located on the roof, which can either filter out all natural light or be fully open to the sky. In a gesture to the Las Vegas aesthetic, Koolhaas has covered the underside of the skylight with a large-scale facsimile of the central scene from Michelangelo's Sistine Chapel ceiling. A media wall that is 60-feet-high and 120-feet-wide comprises the northern wall of the main gallery.

Opening Exhibition:

The inaugural exhibition of the Guggenheim Las Vegas is The Art of the Motorcycle, which was first presented at the Solomon R. Guggenheim Museum in 1998. With more than 120 motorcycles on display, the exhibition chronicles the most compelling moments in motorcycle design and technology. The exhibition explores the motorcycle as a quintessential symbol of the Modern age. The installation, designed by architect Frank Gehry, responds both to the scale of the motorcycles themselves. Gehry's building-within-a-building features enormous, curved polished stainless steel walls, towering chain-link curtains, glass floors and partitions, large-scale graphics, and a sophisticated interpretation of the curators' narrative.

This exhibition is made possible by BMW Motorcycles and proudly sponsored by Delta Air Lines.

Thomas Krens, Director, Solomon R. Guggenheim Foundation
Robert Goldstein, President, The Venetian Resort-Hotel-Casino

Sponsor:

Project Leadership:



The Art of the Motorcycle

The Guggenheim Museum's landmark exhibition, *The Art of the Motorcycle*, will inaugurate the Guggenheim Las Vegas with a new installation designed by Frank O. Gehry. The Art of the Motorcycle premiered in New York at the Solomon R. Guggenheim Museum in the summer of 1998, where it drew record numbers of visitors and was heralded as a ground-breaking cultural event. Following its presentation in New York, the exhibition traveled to the Field Museum of Natural History in Chicago, and to the Guggenheim Museum Bilbao, Spain, where it also broke attendance records. The exhibition chronicles the most compelling moments in the evolution of motorcycle technology and design, and places the motorcycle within a cultural and historical context. More than 130 motorcycles are arranged chronologically, beginning with the Michaux-Perreaux (1868)—essentially a steam engine attached to a bicycle—to the latest and most technologically advanced models. Punctuating the chronology are two thematic sections, which highlight custom motorcycles and post-World War II racing models. In addition, the exhibition will feature a large collection of approximately 200 pieces of motorcycle ephemera and memorabilia, including advertising and sales brochures, as well as original motorcycle posters, made available for the first time for the Las Vegas presentation. The exhibition will also contain a substantial video component.

The exhibition installation is designed by Frank O. Gehry. Gehry is one of the world's preeminent architects and is the designer of the highly acclaimed Guggenheim Museum Bilbao. He designed the installation of the exhibition when it was

on view at the Guggenheim museums in both New York and Bilbao. For Las Vegas, Gehry has created his most ambitious installation to date. Featuring curved polished stainless steel walls, towering chain-link curtains and glass floors, the new design responds to both the massive scale of the new Guggenheim Las Vegas and the materials and craftsmanship of the motorcycles themselves.

This exhibition is made possible by BMW Motorcycles and proudly sponsored by Delta Air Lines.

The Art of the Motorcycle is curated by Thomas Krens, Director of the Solomon R. Guggenheim Foundation, in conjunction with Ultan Guilfoyle and Charles Falco. The Las Vegas venue for the exhibition is organized by the staff of the Solomon R. Guggenheim Museum and Ed Youngblood.

The Art of the Motorcycle, a fully illustrated, 400-page catalogue published by the Guggenheim Museum and distributed to the trade by Harry N. Abrams, Inc., will accompany the exhibition. It is edited by Matthew Drutt and includes essays about the design and social history of the motorcycle, questions of reconstruction and issues of originality, and the motorcycle's influence on popular culture, including cinema, fashion, and lifestyle. Catalogue authors include Hunter S. Thompson, Dennis Hopper, Melissa Pierson, Charles Falco, Art Simon, and others. It has been published in English, Spanish, and German. It is available for \$45 softcover and \$65 hardcover.



Guggenheim Hermitage MUSEUM

Opening Date OCTOBER 7, 2001

Location THE VENETIAN RESORT-HOTEL-CASINO
3355 LAS VEGAS BOULEVARD SOUTH
LAS VEGAS, NV 89109 USA

Museum Description

The Guggenheim Hermitage Museum was conceived as a venue for the presentation of exhibitions based on the collections of the Guggenheim and Hermitage museums. All programming will be generated by the directors and curatorial staffs of the Guggenheim and Hermitage museums. Exhibitions will change approximately twice a year.

Architect

Rem Koolhaas / Office for Metropolitan Architecture (OMA),
Rotterdam, Netherlands

Museum Architecture

The Guggenheim Hermitage Museum is located at the front of The Venetian, adjacent to the main entrance lobby. Both the exterior and interior walls of the museum are made of Cor-Ten steel, a material with a velvety rusted surface evocative of the velvet-covered walls in the eighteenth-century classical galleries at the Hermitage. The severity and serenity of the steel facade—which can be seen from the Las Vegas Strip and will be strikingly prominent to visitors approaching the hotel—dramatically contrasts with the derivative faux architecture of the major hotels and casinos in the immediate area. On the interior, four symmetrical galleries—each measuring 1500-square-feet—will also have Cor-Ten steel walls, which will contrast with maple wood floors and ceilings. Natural light will enter the space from several points on the front perimeter of the building.

Opening Exhibition

Masterpieces and Master Collectors: Impressionist and Early Modern Paintings from the Hermitage and Guggenheim Museums. The inaugural exhibition at the Guggenheim Hermitage Museum presents 45 major examples of Impressionist, Post-Impressionist, and early Modern painting from these two world-renowned collections. The exhibition features signature artworks from the Guggenheim and Hermitage, including masterpieces by Cézanne, Chagall, Kandinsky, Matisse, Monet, Picasso, Renoir, and van Gogh.

This exhibition is sponsored by INTERROS Holding Company.
Thomas Krens, Director, Solomon R. Guggenheim Foundation
Dr. Mikhail Piotrovsky, Director, The State Hermitage Museum

Sponsorship

Project Leadership



Masterpieces and Master Collectors: Impressionist and Early Modern Paintings from the Guggenheim and Hermitage Museums

The inaugural exhibition at the Guggenheim Hermitage Museum presents a selection of 45 masterpieces that highlights the distinct but highly complementary strengths of these two world-renowned collections, featuring key examples of Impressionism, Post Impressionism, and early Modernism, including paintings by Cézanne, Chagall, Kandinsky, Matisse, Monet, Picasso, Renoir, and van Gogh.

The exhibition traces Modernism's roots in late 19th-century France, beginning with Claude Monet's *Lady in the Garden* (1867), one of the early monuments of Impressionistic plein-air painting. A scene of urban leisure by Camille Pissarro and portraits by Pierre Auguste Renoir demonstrate the range of subjects depicted by this innovative French avant-garde. Post Impressionism and early Modernism are seen through a selection of paintings that are striking for their daring flatness and use of color, including Paul Gauguin's paintings of Tahiti's exotic "primitives," and Paul Cézanne's work in landscape, portraiture, and still life. Modernism's continuation in the hands of the early 20th-century School of Paris can be seen in the work of the great colorists Henri Matisse and Pierre Bonnard; in fine examples of Pablo Picasso's painting prior to and during the development of Cubism; as well as in Cubist works by Picasso's contemporaries Fernand Léger, Robert Delaunay, and Frantisek Kupka. The exhibition also features paintings by Marc Chagall, André Derain, Franz Marc, Amedeo Modigliani, Henri Rousseau, Louis Valtat, Kees Van Dongen, and Vincent van Gogh. The exhibition ends with the abstraction of Vasily Kandinsky, including his great Paris-period painting, *Dominant Curve* (1936).

Several of the Guggenheim's contributions to the exhibition are part of the Thannhauser Collection, an

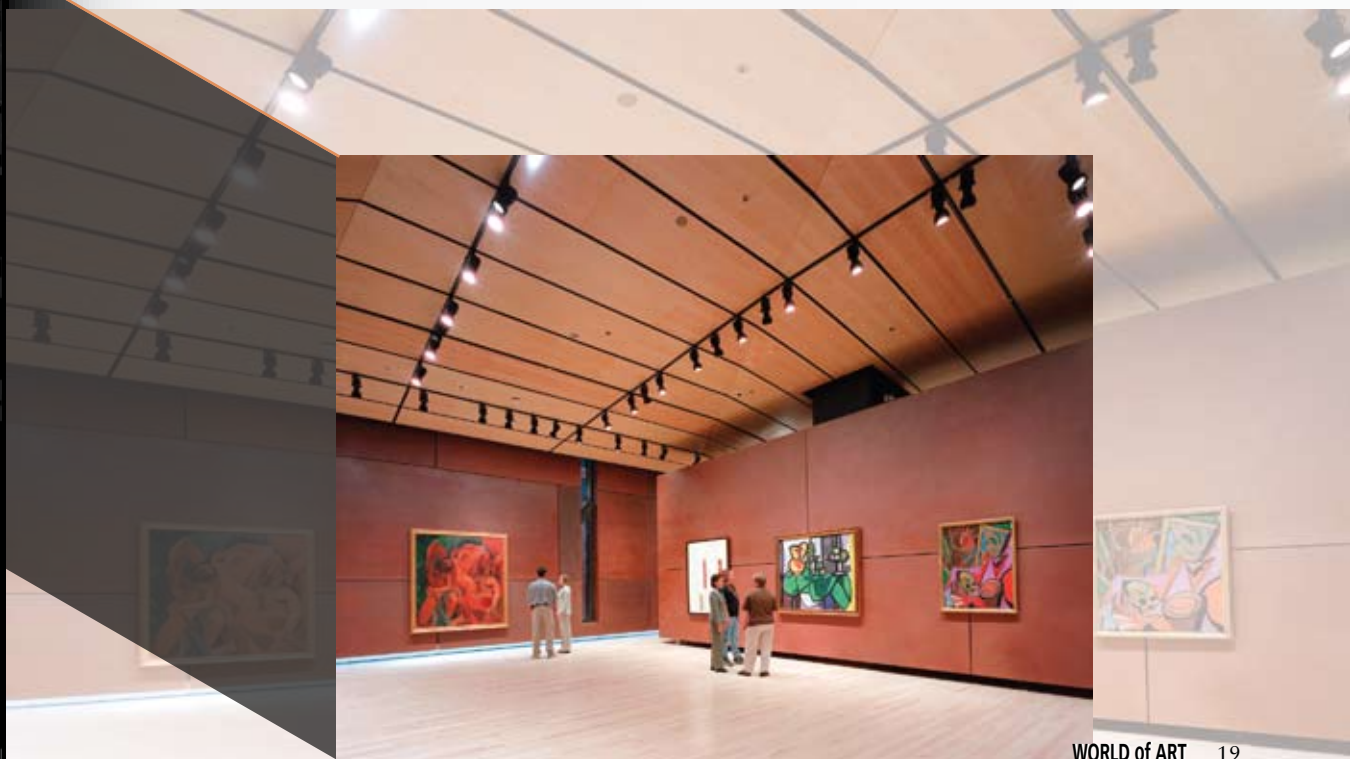
extensive suite of late 19th- and early 20th-century masterpieces bequeathed to the museum by the German-born dealer and collector Justin K. Thannhauser (1892–1976) and his wife Hilde. Many other works in the exhibition are gifts from Solomon R. Guggenheim's private collection, or museum purchases made under his auspices. Another painting, Picasso's *The Studio* (1928), comes from The Peggy Guggenheim Collection in Venice, Italy. Peggy Guggenheim (1898–1979) was Solomon's niece, and she transferred her collection and palazzo in Venice to the Guggenheim Foundation in 1976. In addition, important exchanges and outside donations have rounded out these core contributions to build the current Guggenheim collection.

Most of the Hermitage paintings in the exhibition originally belonged in the private holdings of Sergei Shchukin and Ivan Morozov, two prominent Russian businessmen who each developed world-class collections of French painting.

The exhibition has been organized by Lisa Dennison, Deputy Director and Chief Curator, Solomon R. Guggenheim Museum, New York, and Albert Kostenevich, Curator of Modern European Painting, The State Hermitage Museum, St. Petersburg.

This exhibition is sponsored by INTERROS Holding Company.

The exhibition will be accompanied by a fully illustrated catalogue with introductions by Thomas Krens, Director, Solomon R. Guggenheim Foundation, and Dr. Mikhail Piotrovsky, Director of The State Hermitage Museum; and narrative texts and historical overviews by Lisa Dennison and Albert Kostenevich. It will be available for \$35 softcover and \$45 hardcover.



MOON SEUP SHIM

UNTITLED
INSTALLATION
VENICE 2001



VENICE / SPACE THETIS / ARSENALE

THIS PROJECT COMBINES THE ENERGIES OF ARTISTS FROM CROATIA, ISRAEL AND KOREA

THREE CURATORS ARE NOMINATED TO CREATE A PROGRAM AND TO INVITE ARTISTS FROM THE COUNTRIES MENTIONED ABOVE ON THE THEME

"NO HUMAN", A TOPICAL BUT ALSO EMBLEMATIC TITLE, IF WE THINK ABOUT THE ARTISTS' ORIGINS AND TO THE ACTUAL GEOPOLITICAL SITUATION OF THOSE AREAS: WHO IS ABLE TO ELABORATE THIS POINT BETTER THAN A CONTEMPORARY ARTIST, ESPECIALLY IN THE PROCESS OF GLOBALIZATION AND ITS IMPLICATIONS!

CREATIVE INTELLIGENCE OF ART ARTISTES A PROCESS OF

DEEP KNOWLEDGE OF NATIONS, TRADITIONS, CULTURES AND RECIPROCAL DIFFERENCES IN ORDER TO THINK ABOUT A COMMON IDENTITY IN THE CONTEXT OF CULTURAL PROJECTUALITY AND PRODUCTION PROCEEDING IN A CONFLICTUAL WAY TOWARDS THE CONCEPT OF "NO HUMAN".

THE PROJECT "NO HUMAN" ORIGINATES ON THE OCCASION OF THE 49TH BIENNALE OF VENICE ALMOST LIKE AN ALTERNATIVE ANSWER AND AN ECHO AND IT'S ARTISTIC INVADENCE AND AGGRESSIVENESS PROPOSE A PLATFORM OF PROCESSES INSTEAD OF SOLUTIONS.

THE LOCATION WHERE THE EXECUTION OF

THE PROJECT HAS BEEN PLANNED, THE THETIS SPACE (AN INDUSTRIAL SHED OF THE EARLY XX CENTURY), IS REALLY SPACIOUS AND PARTICULARLY CHARMING BECAUSE OF ITS HUGE WINDOWS WHICH REDUCE THE SURFACE OF THE WALLS AND GIVE IT INCREDIBLE BRIGHTNESS. THIS PECULIARITY FORCES THE ARTISTS TO THINK THEIR WORKS INSIDE THE SPACE, CLOSE BUT NOT ONTO THE WALLS AND, CONTEMPORARY, TO

HAVE A STRONG CONNECTION WITH THE AREA OUTSIDE THE BUILDING, BEING IMMERSED IN IT AND IN THE GREEN AREA THAT SURROUNDS IT ALL.

THE EXHIBITION WILL COMPREHEND THE MOST MEANINGFUL WORKS OF THE ARTISTS (CHOSEN TO REPRESENT THE VARIOUS NATIONS) AROUND THE GIVEN THEME, TRYING TO BUILD A UNIQUE PROJECT.

NO HUMAN DIALOGUE ON OPPOSITE IDENTITIES

THIS SHOW WAS EXHIBITED DURING THE 49 BIENNALE IN VENICE, CURATED BY THE CO-OFFICIAL COMMISSIONER OF CROATIA DEAN JOKANOVIC TOUMIN.

THE ARRANGEMENT WILL NOT PURSUE NATIONALITY CRITERIA. THE ARTPEACES WILL BE COLLOCATED ON PRINCIPLES OF ASSONANCE AND DISSONANCE OF THE LANGUAGES THEY MAKE USE OF IN ORDER TO STIMULATE CONTAMINATION AMONG THEM. ARTISTS WILL BE INCITED TO WORK 'IN SITU' USING DIFFERENT MEDIA AND LANGUAGES WHEN AND IF POSSIBLE.

SEONGHI BAHK / YAACOV CHEFETZ / DEAN JOKANOVIC TOUMIN / MOON SEUP SHIM / BRANKO SILADIN / DAMIR SOKIC / SHARIF WAKED

TOPIC by Andrea Pagnes

ANDREA PAGNES IS A FREELANCE
CRITIC AND ARTIST BASED IN VENEZIA



Today, to identify the concept of “unity” in art is almost impossible. Actually, the concept of unity has been progressively corrupted and broken down by a multiplicity of languages, codes, aspects and features completely detached from one each to other. Nowadays art seems to be only a synonymous of a market that imposes those artists committed to efficient organizations, prepared to invest money to promote and publicize their own productions, whichever they maybe, without really caring about the qualitative level or content they have. In such a situation, it doesn’t matter anymore if an artist is capable of substantiating his artworks with a high emotional/idealistic intensity.

Those who consider themselves as artists are a confused messy multitude by now. Even if there is still someone among them who believes to preserve a pureness and a creative honesty, sooner or later must inevitably compromise and give into the art market rules to guarantee himself - at least - a minimum of surviving.

More and more art has become a “job” incapable of communicating to mankind. It is just a mere business between dealers and collectors: this is sad, even if it seems inevitably necessary.

We are facing the emptiness of contents and meanings: already known images and signs are constantly repeated and re-elaborated;

copies increase; means of merely mechanical reproduction are often over spoiled; a real, proper exchange of ideas is practically extinguished. If art has always been considered a looking glass of its own times and society, it is now more than evident that today the obtained results are just merely conventional.

A crowd of “clone”-artists are often due - if not obliged - to follow what is up to date and what the art market requires, often without being aware that is just the market itself the pathos killer. The foolishness is that the intellectual and conceptual vision that has structured xx^o century art, if from one side has brought to the affirmation that “everything can be art and everybody can be artists”, from the other side has pointed out that art is an “objective nothing”.

Art no longer carries out the collective ideals as they have really disappeared from the Western culture. Nowadays, human beings seem to be united only in one thing: the need - or worse - the hunger for money, giving - in this way - their contribution to nourish the perverse tentacles of “Greed”.

It seems paradoxal, but in such a reality, the artist “produces” only for himself, trying to carry out those individual and personal ideals that day by day change, assuming different identities. In this way art runs a risk of being like the most vulgar of the mass-media (TV), useful only for those who makes it.



CONTEMPORARY ART

"THE HOMICIDE OF THE IDEAL"

Incapable of really turning to society, art is continuously determined by particular virtuositities or trivial banalities. It has lost any form of sacredness and civil values, assuming features more and more individualistic and decorative. This is because "people continue not to ask what instead they really should", as it was already said by Engels.

The conciliation, the unitary ideals of synthesis of cultures that the speeches upon art like untruly to purpose without ever knowing "how", are now replaced by absurd differentiations of genres and splitting of specializations.

Actually to affirm the existence of an "international-plural-multicultural art" is not sufficient to set expensive itinerant exhibitions around the world or propagandize books, movies, records with hammering advertising campaigns: it is the inner message that must be capable of involving everybody, more or less directly: instead, most of the times we are overwhelmed by gratuitous and superfluous artworks as well as by literary, visual and musical deliberate plundering. So, what will remain of all this mess? Artworks nailed on some collector's house walls, or stocked in some dusty museum storage; yellowed, moldy books stacked and stockpiled in some expensive domestic library or fated to maceration; scratched CDs.

What is fundamentally wrong is that the artist requires money for his own productions: art would not have to be paid, it would not have

to receive money in change of itself, art is pure giving. Nevertheless, on the other hand, the artist is a human being that needs to eat to survive.

Paradoxally, we have now to face the fact that the ideal has come to an end: it has arrived to annihilate itself trying to affirm itself. Consequently the concepts of "useless and futility" of the arts is because everything can assume an artistic value, independent and intrinsic, but without any criterion. Everything can become an artistic expression complete and accomplished in itself: from the naturalistic and realistic motifs, to the conceptual and symbolological ones, as well as all the various and different kinds of things and objects. If then today-art tries to look back to its own past, it inevitably assumes a vaguely academic-classicistic trend, sliding - and this is worse - towards rhetorical imitations, conventional and artificial. Therefore, in such a situation, it is not possible anymore to talk about "growth and development" of the arts. The words "growth" and "development" are by now annihilate for a wild the speculation of genres and values. Nevertheless, a real artist can't and mustn't give up. The all of the above is what he must fight to save his gift and to continue to believe in his task. In these strange, frantic days, more than ever, to conceive art is an act of pure virility, an action of firmness, strength and gentleness. (to be continue)

THE COLLECTION IS MY ARTWORK

An Interview with **Ranbir Singh** by Christopher Chambers

Ranbir Singh is based out of New York and Brussels. He has a financial and investment background focusing primarily on technology ventures; first in food production and later in the computer field and Internet startups. He was raised in India and attended college in Canada. His first encounter with Western art was a Toulouse Lautrec that hung in the Kapurthala Palace, a former Maharaja's palace that was converted into the grade school that Mr. Singh attended while still a small child in India, launching his lifelong fascination. He presently has between two hundred fifty and three hundred works of art in his collection.

CHRISTOPHER CHAMBERS: *When did you start collecting art?*

RANBIR SINGH: I started collecting when I was nineteen.

CC: *What was the first significant work of art that you purchased? And do you remember how much it cost?*

RS: The first significant thing was a Jasper Johns screenprint, which I bought for \$500 in 1978.

CC: *Do you have any idea what it is worth today?*

RS: Oh, perhaps \$2,000, \$3,000, something like that. Together with that I had bought Rauschenberg, Lichtenstein, you know, that whole group of Americans. I couldn't afford to buy paintings because they were already very expensive and I was a student. I remember (the British artist) Francis Bacon at that point was already \$50,000 for a small head. So I looked at other mediums, which I could afford. I built up a very fine print collection. Then around 1986 I sold it to start buying original artworks. The collection was sold probably two years too early, two years later some of the prints I had were going for \$100,000 or more.

CC: *What is your most recent purchase?*

RS: The most recent things would be Erik Parker's 'Ain't All Good' that I acquired in Tokyo and an Andy Warhol 'Ladies & Gentleman' painting which I acquired in New York.

CC: *Are you comfortable saying what you paid for them?*

RS: I think Erik's prices are, like, around fifteen thousand and the Andy Warhol was five or six times that.

CC: *And you have several works by Erik Parker and Andy Warhol?*

RS: Yes, I have about seven or eight works by each of them.

CC: *What motivates you in the acquisition of fine art?*

RS: There is something in your nervous system that sort of connects and it just gets you going. The collection is my artwork. I want to have a collection that is as individual as Picasso's, Rousseaus or Duchamp's, Picabias. I don't really care what the art world trends or tastes of the times are. Sometimes you connect to the deep and at other times to the shallow. It's a whole combination of things. I am attracted to things I don't completely get right now - yet ten or twenty years later you're still living with them and they're right there, like a great love, looking more top than ever.

CC: *You buy artworks mostly through dealers. Why don't you buy at auction?*

R.S.: Mostly because I'm afraid of raising my hand too many times. Also it is rare to find great emerging artists' works at auction.

CC: *What is the thrust of your collecting activities?*

R.S.: I like to come to artists at an early stage. Early work by most artists is amongst the strongest body of work they will ever produce. It is also the time when you really have to trust your intuition and take risks, a leap of faith - the very same thing that a young artist is doing and struggling with. I am drawn to a fresh way of looking at something. When I look at Albert Oehlen's work that I have, I like the casual way it is done. But he is at the edge, and the casualness belies the moment when you realize he has taken you beyond the big cats in abstract painting. Donald Baechler makes great art that looks unsettlingly simple and complex. His images stay with you. Donald is one of the top American painters today. Erik Parker's paintings have the feel of music and outsider art yet their slice of history is so inventively insider that they are full of light and alchemy. John Currin, Les Rogers and George Condo are iconoclastic painters whose paintings you want to dive into. I greatly admire Rosemarie Trockel's woolworks from the mid 1980's. The sensual warmth and coolness of these work is amazing and they just take you higher each time you are in their presence. Jonathan Meese's paintings, like Albert Oehlen's, are top and ten years too early. Late Warhol is overlooked and is great.

CC: *Do you have relationships with any museums?*

RS: Not really, no. Perhaps one day I would like to investigate giving a part of my collection to a museum in India. Many artists have been to India and taken a lot from it. But no one has given back to public museums in India. I think perhaps following some notion of a bridge between art in the East and art over here, I'd like to bring some of this contemporary art back into a museum in India.

CC: *Your collection is largely Western art. Do you pay attention to what's happening in the arts in India today?*

RS: I do but, perhaps, not as deeply. There are a couple of very good people over there that I'm looking at and some of them are going to have major shows in Europe. Bhupen Khakhar is one of these artists. He will have a show at the Reina Sofia this year. I am an admirer of Bhupen's work. However, the Indian market for someone like Bhupen is so big that there is almost nothing to acquire.

CC: *Leo Koenig Gallery had a show of Les Rogers' work from your collection. How did that come about and were the works for sale?*

RS: Les Rodgers is a young artist whose work I was shown by Leo last year. I greatly liked the work and, quite soon, had acquired several paintings, some very large. Some weeks later Leo called saying he had an idea to show the works I had acquired and whether I would mind. The idea that many people would view the works by Les got me going. So, Leo organized the exhibition entitled 'Les Rogers From the Collection of Ranbir Singh'. It was a great show and Les's works looked top. The writer and filmmaker, Glenn O'Brien, saw the works and wrote a fascinating essay for the catalog. None of these works were for sale. We are working towards another similar exhibition of works by Ouattara Watts from my collection. Ouattara was born in the Ivory Coast and lives in New York and makes great paintings. None of these, as well, will be for sale.

CC: *What direction do you think the international art market is going in financially now?*

RS: The market seems quite stable at this point for great works. I think there could be some downward bias to the general art market due to the economy, but you have a lot of fiscal and monetary stimulus coming through, low interest rates, tax cuts, and once these things start hitting, you're probably going to see the market continue in a good way.



ABOVE:ERIK PARKER
I.C.Y.A'LL, 2000 MIXED MEDIA ON CANVAS, 24" X 32"



ABOVE:LES ROGERS
PANTHER, 2000 OIL AND ACRYLIC ON CANVAS 84" X 132"

A close-up photograph of a red sausage on a light blue plate. A silver fork is stuck into the sausage, and a silver knife is positioned behind it. Several pieces of the sausage have been cut and are scattered on the plate. The background is a solid light blue color.

LISTE 02

THE YOUNG ART FAIR IN BASEL

June 11–16, 2002

Open hours: 1 p.m. to 9 p.m.

Opening reception: Monday, June 10, 6 p.m. to 10 p.m.

Warteck pp, Burgweg 15, CH-4058 Basel

T/F: ++41/61/692 20 21, info@liste.ch, www.liste.ch

43 galleries from 15 countries

Main sponsor: E. GUTZWILLER & CIE, BANQUIERS, Basel

THE MUSEUM OF MODERN ART PRESENTS FIRST NEW YORK RETROSPECTIVE OF PAINTINGS BY GERHARD RICHTER

GERHARD RICHTER: FORTY YEARS OF PAINTING

EXHIBITION'S FOCUS ON PAINTINGS REVEALS THE
MULTIFACETED NATURE OF RICHTER'S WORK AND HIS
MASTERY OF MULTIPLE GENRES OVER THE COURSE OF
HIS CAREER

THE EXHIBITION IS ORGANIZED BY ROBERT STORR,
SENIOR CURATOR, DEPARTMENT OF PAINTING AND
SCULPTURE, THE MUSEUM OF MODERN ART NEW
YORK

FEBRUARY 14–MAY 21, 2002

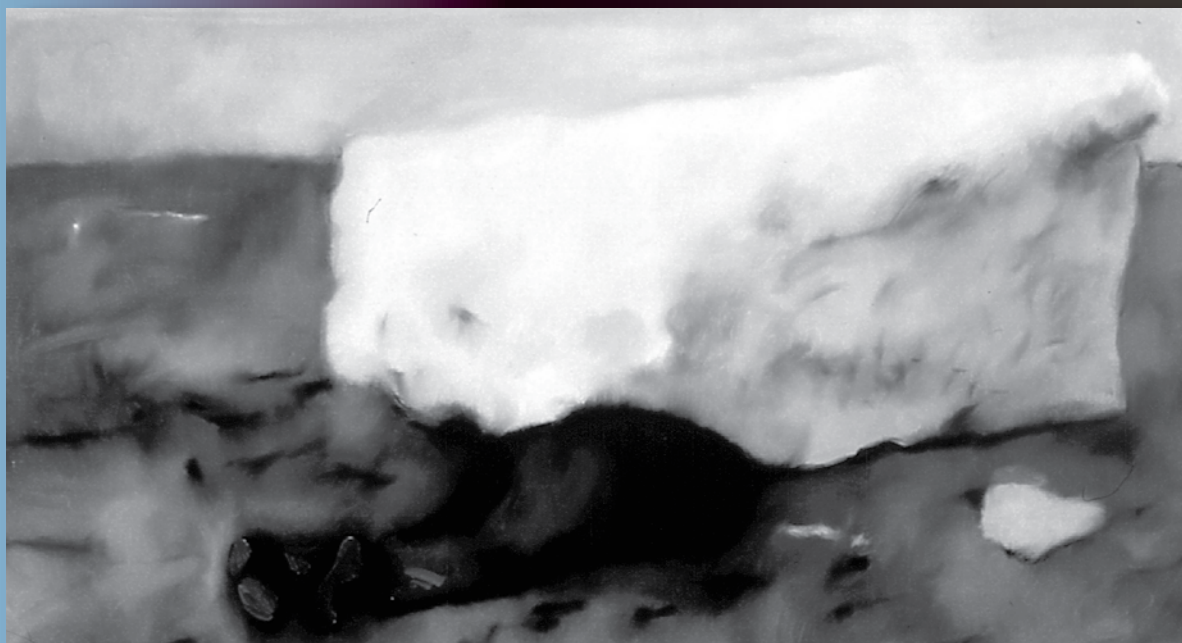
NEW YORK February 2002– Gerhard Richter:

Forty Years of Painting is the first full-scale survey of the paintings of the influential German artist ever mounted in New York as well as the most comprehensive overview of the artist's work yet seen in North America. The exhibition, among the largest MoMA has ever devoted to a contemporary artist, presents 188 canvases from every phase of Richter's career, from 1962 to today. This exhibition demonstrates the artist's mastery of diverse genres, including gestural abstractions, landscapes, portraits, and other photo-based pictures, as well as the vitality of painting as a mode of expression. Richter's diverse body of work calls into question many widely held attitudes about the inherent importance of stylistic consistency, the "organic" evolution of individual artistic sensibility, the spontaneous nature of creativity, and the relationship of technological means and mass media imagery to traditional studio methods and formats. While many contemporary postmodernists have explored these issues by circumventing or dismissing painting as a viable artistic option, Richter has challenged painting to meet the

demands posed by new forms of conceptual art. Gerhard Richter: Forty Years of Painting is organized by Robert Storr, Senior Curator, Department of Painting and Sculpture, The Museum of Modern Art.

Richter has long been a greatly respected figure in Europe, but, Storr states, "the fact remains that compared to American contemporaries of similar achievement—Jasper Johns and Robert Rauschenberg, to name two—Richter is relatively unfamiliar to the general American public and still insufficiently known or understood by the dedicated audience of modern art." Two exhibitions of Richter's work have been shown in the United States: a twenty-two-painting overview at the Wadsworth Atheneum in Hartford, Connecticut, in 1987 and an eighty-painting survey that opened at the Art Gallery of Ontario in Toronto in 1988 and then traveled to the Museum of Contemporary Art in Chicago, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the San Francisco Museum of Modern Art. Over





the years, Richter's renown in America has grown, with his work featured in galleries, group or thematic shows at museums, and exhibitions devoted to a particular aspect of his work.

Richter has been enormously prolific and has worked in all mediums. Painting, however, has always been his primary concern, and with the exception of one early drawing and his sculptural portraits of himself and Blinky Palermo, Gerhard Richter: Forty Years of Painting is exclusively focused on paintings. Storr states: "Fifty years after Richter found his vocation and forty years after making his first distinctive mark, the accumulated evidence selectively presented in this exhibition vindicates his faith in an art form fewer and fewer of his closest supporters have believed in and much of the general public has taken for granted, at high cost to painting's ability to convey fresh meaning. In any event, it is a medium that has come to depend for its survival on Richter's severe scrutiny—and it has survived and thrived in large measure because of it."

Born in 1932 in Dresden, Germany, Gerhard Richter grew up under the Third Reich and National Socialism. He left grammar school at the age of fifteen and enrolled in a trade school, where he studied accounting, stenography, and Russian. Around this time, Richter started to draw, and by the age of sixteen he knew he wanted to be an artist. Richter's first arts-related job was as a member of a team that made Communist banners for the government of the German Democratic Republic. He then applied to the Art Academy in Dresden, but was turned down on his first attempt; he was finally accepted in 1952.

During his five-year stay at the Academy, Richter received traditional studio training under Heinz Lothmar, a minor Surrealist and dedicated Communist who supervised the mural painting department at the Academy. This department was known for granting students the greatest freedom to experiment, as mural painting was assumed to be a "decorative" form by otherwise strict enforcers of the Socialist Realist aesthetic. Richter became an accomplished mural painter and upon graduation executed several successful mural commissions. The steady income and success from these commissions enabled Richter to travel to the West.

In 1959 during his second trip west, Richter saw Documenta 2, one of a series of exhibitions designed to reintroduce Germany to international modernism and the avant-garde that had disappeared during the Nazi regime. This exhibition had a profound impact on Richter; most importantly he was exposed to the work of artists Jackson Pollock and Lucio Fontana, whom he credits as helping him open his eyes to modernism. Seeing their work was what Storr calls "the turning point of Richter's artistic life." In 1961, shortly before the Berlin Wall was erected, Richter moved to West Germany and began a radically new phase of his career in the heady artistic milieu that developed around Cologne and Düsseldorf in the 1960s. He enrolled in the Academy of Art in Düsseldorf in 1961 and there discovered Abstract Expressionism, Art Informel, Neo-Dada, Fluxus, and a host of related avant-garde tendencies. Storr states: "Richter the virtuoso was a product of his own re-education as a painter once he arrived in the West rather than the strange reincarnation of an accomplished but conservative technician schooled in the East."



Richter's professor at the Academy was the Art Informel or gestural painter Karl-Otto Götz, whose influence is seen in the artist's work throughout his career. Joseph Beuys was appointed Professor of Monumental Sculpture the same year Richter started at the Academy, and while Richter initially avoided him, he appreciated him for his influence on art, and they became colleagues in 1971, when Richter joined the Academy faculty.

Richter also formed ties with other artists of his generation, notably Sigmar Polke and Blinky Palermo. Richter, Polke, and their friend Konrad Lueg identified themselves as German Pop artists, and briefly upheld a satirical variant of Pop they called Capitalist Realism. Richter and his friends viewed the commercial culture of the West from a different perspective than their American and British counterparts as a result of the economic and political situation in Germany in the immediate postwar era.

Beginning in 1962 with gray scale paintings that melded newspaper iconography and family snapshots with an austere photo-based realism unlike anything done by the American Photo-Realists, Richter set his own course through the tangle of isms that thrived around him. Although Richter's subject matter, such as the amenities of modern living (*Toilet Paper* [Klorolle], 1965), superficially resembled that of Pop artists like Andy Warhol or Roy Lichtenstein, the selection

of other images such as aerial bombardment (*Mustang Squadron* [Mustang-Staffel], 1964) or a smiling Nazi soldier (*Uncle Rudi* [Onkel Rudi], 1965) hinted at a more brooding and historically informed sense of contemporary reality. Formally, Richter eschewed the graphic, often cartoonish quality of New York Pop for a painterly treatment of his snapshot and magazine-clipping sources that resembles Photo-Realism but with opposite effects. Systematically reducing the information transcribed from the source image to an elusive, usually ashen blur, Richter heightened the viewer's sense of the unnaturalness of both original photographs and their painted renditions.

In the early 1970s, Richter went on to paint spare monochromes that evoked mainstream Minimalism but with a significantly different intent and feeling. In the late 1970s and early 1980s, Richter's brightly colored and boldly delineated canvases suggested but also diverged from the pyrotechnic Neo-Expressionist painting then in full flush. These gestural abstractions continued his methodical yet magisterial deconstruction and reconstruction of the language of painting. Meanwhile, throughout his career, Richter has cultivated a subtly romantic and seemingly antimodernist manner in the landscapes and the hauntingly beautiful "old master-like" portraits he has intermittently produced even as he has pushed abstraction to new levels of visual intensity.

In 1988 Richter completed a startling cycle of fifteen black-and-white paintings titled *October 18, 1977*, based on press photographs of the Baader-Meinhof group—a band of German radicals turned terrorists who died in a Stuttgart prison on that date in tragic and highly controversial circumstances. This group of paintings marks a turning point in Richter's career, which had previously been interpreted as detached and ironic. The most recent work in this exhibition, from the 1990s to the present, including the *Moritz* series (2000–01)—which have not been widely seen in America—reveals a gentle, occasionally elegiac sensibility despite the abiding critical severity of Richter's painterly identity.

In every aspect of his varied output, Richter has assumed a skeptical distance from vanguardists and conservatives alike regarding what painting should be, choosing instead to test the limits of what he as an artist can create out of the formal conventions and contradictory ideological legacy of the medium. The result, paradoxically, has been the most thorough dismantling of those conventions and at the same time one of the most convincing demonstrations of painting's renewed vitality to be found in late 20th- and early 21st-century art.

Travel After its showing at MoMA, the exhibition will embark on a national tour to The Art Institute of Chicago (June 22–September 15, 2002); the San Francisco Museum of Modern Art (October 11, 2002–January 14, 2003); and the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (February 20–May 18, 2003).

Publication The exhibition is accompanied by a comprehensive illustrated catalogue featuring an extensive critical essay by the curator, an interview with the artist, chronology, exhibition history, and bibliography. *Gerhard Richter: Forty Years of Paintings* contains over 200 color and duotone reproductions and numerous gatefolds; 336 pages. It is published by The Museum of Modern Art, New York, and distributed by D.A.P./Distributed Art Publishers (see separate release for detailed information).

Sponsorship This exhibition is sponsored by Jo Carole and Ronald S. Lauder. Generous support is also provided by Mimi and Peter Haas. An indemnity has been granted by the Federal Council on the Arts and the Humanities. The accompanying publication is made possible by the Blanchette Hooker Rockefeller Fund. Additional funding is provided by Leila and Melville Straus and The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art.

PAGE 24: GERHARD RICHTER
WIESENTHAL
1985 OIL ON CANVAS 35 5/8" X 37 1/2" / 90,5 X 94,9 CM
THE MUSEUM OF MODERN ART NEW YORK, NEW YORK
BETSY BABCOCK, AND MRS. ELISABETH BLISS
PARKINSON FUNDS, 1985
©GERHARD RICHTER © THE MUSEUM OF MODERN ART
NEW YORK, NEW YORK, JOHN WRONN

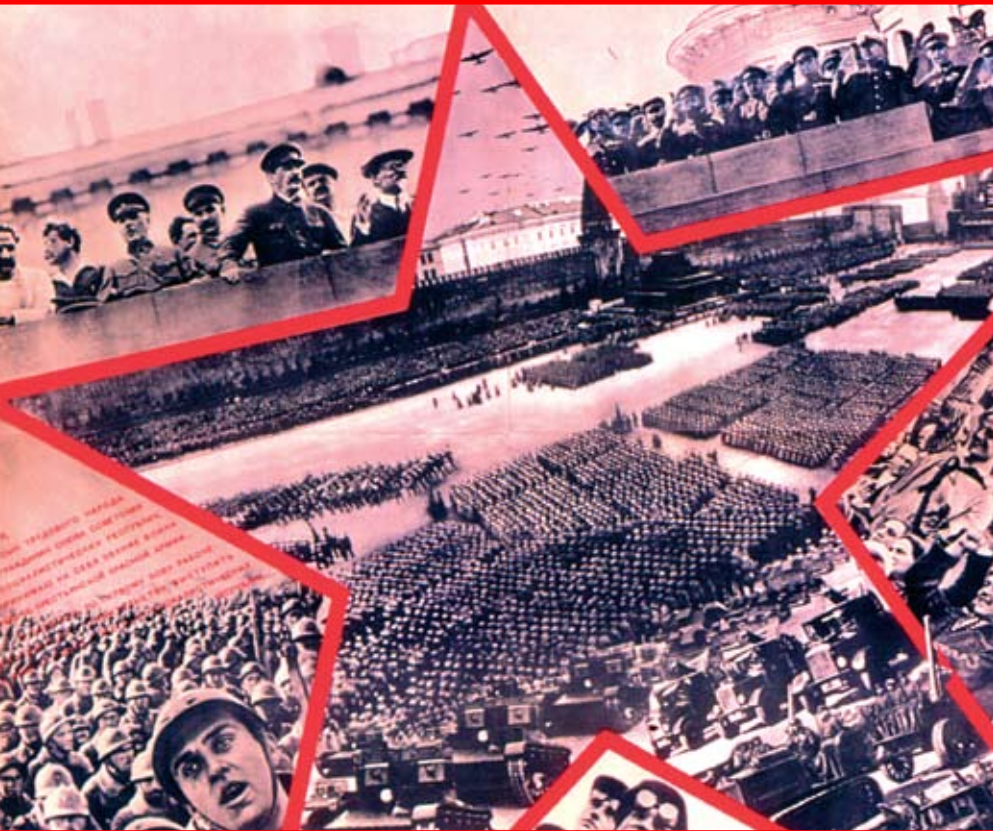
PAGE 25: GERHARD RICHTER
DEAD (TOTE)
1963 OIL ON CANVAS 34 3/4" X 59 1/6" / 100 X 150 CM
PRIVATE COLLECTION. FRANKFURT
©GERHARD RICHTER ©AXEL SCHNEIDER, FRANKFURT

PAGE 26: GERHARD RICHTER
MUSTANG SQUADRON (MUSTANG STAFFEL)
1964 OIL ON CANVAS 34 5/8" X 65" / 88 X 165 CM
COLLECTION OF ROBERT LEHMAN, WASHINGTON, D.C.
©GERHARD RICHTER ©MARK GULEZIAN, TAKOMA
PARK, MD

PAGE 27: GERHARD RICHTER
SELF-PORTRAIT (SELBSPORTRAIT)
1996 OIL ON LINEN 20 1/8" X 18 1/4" / 51,1 X 46,3 CM
THE MUSEUM OF MODERN ART NEW YORK,
FRACTIONAL AND PROMISED GIFT OF RONALD
S. LAUDER AND COMMITTEE ON PAINTING AND
SCULPTURE FUNDS, 1996
©GERHARD RICHTER © THE MUSEUM OF MODERN ART
NEW YORK, NEW YORK, PAIGE KNIGHT



THE MUSEUM OF MODERN ART PRESENTS THE MOST COMPREHENSIVE EXHIBITION EVER DEVOTED TO THE RUSSIAN AVANT-GARDE BOOK



LEFT: LISSITZKY, EL
RABOCHÉ-KREST'YANSKAIA KRASNAIA ARMIIA
(WORKER-PEASANT RED ARMY)
F.E. RADIONOV, ED MOSCOW: IZOGIZ 1934
EDITION: 25,000. BOOK: 200 PAGES

LEFT AND ABOVE: LISSITZKY, EL
DLIA GOLOSA
(FOR THE VOICE) BY VLADIMIR MAYAKOVSKY
BERLIN: R.S.F.S.R. GOS. IZD-VO 1923
EDITION: UNKNOWN, BOOK: 61 PAGES

RIGHT: SINAKOVA, MARIA
PRYGAIUT, IETAIUT
(THEY BOUNCE, THEY FLY) BY L. SINITSYNA
MOSCOW: MOLODAIA GWARDIIA, 1931
EDITION: 50,000. BOOK: 8 PAGES

Exhibition Honors Recent
Gift from The Judith
Rothschild Foundation, the
Largest to the Department
of Prints and Illustrated
Books Since
Abby Aldrich Rockefeller
Established the Collection
in the 1940s

The Collection is Unique in Its Breadth
and Depth and Considered Among the
**Most Significant of Its Kind in the
World**

The Russian Avant-Garde Book: 1910-1934

March 21 to May 21, 2002

The exhibition is organized by Deborah
Wye, Chief Curator of Prints and
Illustrated Books, The Museum of
Modern Art, and Margit Rowell, Guest
Curator

The Russian Avant-Garde Book, 1910-
1934 is prompted by an extraordinary
gift to MoMA of over 1,000 Russian
avant-garde illustrated books from
The Judith Rothschild Foundation~
New York. The gift is the largest to the
Department of Prints and Illustrated
Books since Abby Aldrich Rockefeller





established the collection in the 1940s with her donation of 1,600 prints.

The Rothschild gift represents all the significant artistic developments of the period and features works by major artists including Kazimir Malevich, Olga Rozanova, Natalia Goncharova, El Lissitzky, Aleksandr Rodchenko, and many others. It also encompasses areas of special interest to members of the Russian avant-garde, including children's books and Judaica. This comprehensive resource has been characterized by experts in the field as among the most significant collections of its kind worldwide.

The Rothschild gift joins over 400 works from the Russian avant-garde period already in the Museum's collections of painting and sculpture, drawings, photography, film, architecture and design, prints and illustrated books, as well as the library. MoMA's founding director, Alfred H. Barr, Jr., initiated the Museum's interest in this crucial period in the history of modern art.

The Russian Avant-Garde Book, 1910-1934 features 300 books and is the most comprehensive exhibition ever devoted exclusively to the illustrated book during this enormously creative

period. The books will be displayed in special vitrines and will allow for viewing of both front and back covers. Innovative mountings will display books in upright positions and multiple copies of books will be open to various pages. Computer animations will allow for viewing several of the most important examples in their entirety. In addition, a reading area will allow visitors to consult facsimile copies of many of the books.

It is widely recognized that Russian avant-garde artists' experimentation was fundamental to the development of abstraction in the early years of this century. The 1917 Revolution brought about a complete transformation of the artist's role in Russian society with utilitarianism defining the new cultural climate. The exhibition is organized around three major themes:

A Slap in the Face of Public Taste

The first section is titled after an early manifesto by artists and poets, in which they responded to what they considered the stultifying conventions of academic taste and bourgeois sensibility. Natalia Goncharova, Mikhail Larionov, Olga Rozanova, Kazimir Malevich, among others, collaborated with writers and poets, including Aleksei Kruchenykh, Velimir Khlebnikov, and Vasilii Kamenskii, to forge a new language of abstraction through experimentation with Cubo-Futurism, Primitivism, and Rayonism. Many of these poets and painters practiced both mediums, and most were friends, siblings, or spouses; collaboration on books was one important result of this creative ferment. Early books were intended to shock the reader with variously sized pages made of coarse papers, illustrations entwined with printed, hand-written, and rubber-stamped text, as well as provocative covers.

Transform the World!

The second section expands on the developments of the earlier period. Artists turned to book

design with great optimism to reach the masses. In both paintings and printed treatises, Malevich pushed abstraction to its limit in his development of Suprematism, conceived as a metaphysical visual metaphor for heralding the new world. Aleksandr Rodchenko and El Lissitzky were major artistic voices in the development of Constructivism, which focused on the rational and machine-made and came to symbolize a new future. Typography became an important aspect of Constructivism, often combined with bold black and red abstract designs. Poets such as Vladimir Mayakovsky, who was also an artist, played an integral role in the interdisciplinary development of illustrated books during this period. Photography was also a primary vehicle of communication, and photomontage dominated many covers and illustrations.

Building Socialism: Agitation Art

The final section of the exhibition presents the variety of ways the art of the book was used to serve the Soviet government's agenda. Journals showcased modern Soviet architecture with covers of bold graphic design. Trade catalogues promoted Soviet industry with innovative layouts and typographical design. Magazines designed by avant-garde artists utilized photography and photomontage to spread the message of Soviet modernization and progress to the broadest possible audience. Innovative works by Lissitzky and Rodchenko, as well as by other artists including Varvara Stepanova, Solomon Telingater, Gustav Klutssis and the Stenberg brothers, demonstrate a continued experimentation with the book format. The exhibition ends with the notorious 1934 decree by Stalin that only Socialist Realism would be tolerated. Thus, a remarkable period of innovation in the production of illustrated books came to a close.

MODERN MUSEUM MODERNA MUSEET STOCKHOLM

Beyond Paradise Nordic Artists Travel East

16.2 - 29.3 2002

The international program of Moderna Museet is organizing a big event for contemporary Nordic Art in Asia during 2002 – 2003. The exhibition is called 'Beyond Paradise, Nordic Artists Travel East' and will open at The National Art Gallery in Bangkok, Thailand on February 16th 2002. It will then continue to Kuala Lumpur in Malaysia. Preliminary plans also include Saigon, Vietnam and Shanghai, China during 2003.

The exhibition is curated by Apinan Poshyananda from Bangkok, who has shown interest for Nordic art for a long time and who has already organized a series of international exhibitions. He was invited to visit Sweden, Denmark, Finland, Norway and Iceland during early 2000. Hosts during this visit were DCA in Denmark, FRAME in Finland, NP:Art and Museet for Samtidskunst in Norway. These institutions together with Svenska Institutet in Stockholm became co-partners with Moderna Museet in the project.

Beyond Paradise aims to create a meeting point between two peripheral art movements that are now gaining more and more international recognition, contemporary Nordic art and its Asian equivalence. Contemporary Nordic Art has been seen in many international contexts lately but a manifestation as extensive as this one has not yet been done in this part of the world.

The exhibition also includes a Nordic film and video program that has been put together by Henrik Orrje and Richard Julin, both curators at Filmform institution.

The program is called 'right about now' and will tour around Asia together with the exhibition. Svenska Institutet will also put together a program with Swedish films that will be shown foremost in Bangkok.

HENRIK HÅKANSSON
THE BLACKBIRD - SONG FOR A NEW BREED 2001
SWEDEN

MARIA FRIBERG/LARS STRANNEGÅRD
EXCERPT FROM ALREADY ELSEWHERE 2001
SWEDEN

The artists participating in the project are as follows:

From Finland

Jouko Lehtola, Eija-Liisa Ahtila, Salla Tykkä, Elina Brotherus, Esko Männikkö, Heli Rekula, Helena Hietanen

From Sweden

Henrik Håkansson, Peter Johansson, Anneè Olofsson, Annika von Hausswolff, CM von Hausswolff, Maria Friberg
Magnus Wallin

From Norway

Kjell Bjørgeengen, Torbjørn Rødland, Vibeke Tandberg, Mette Tronvoll, Iver Jåks, Per Maning

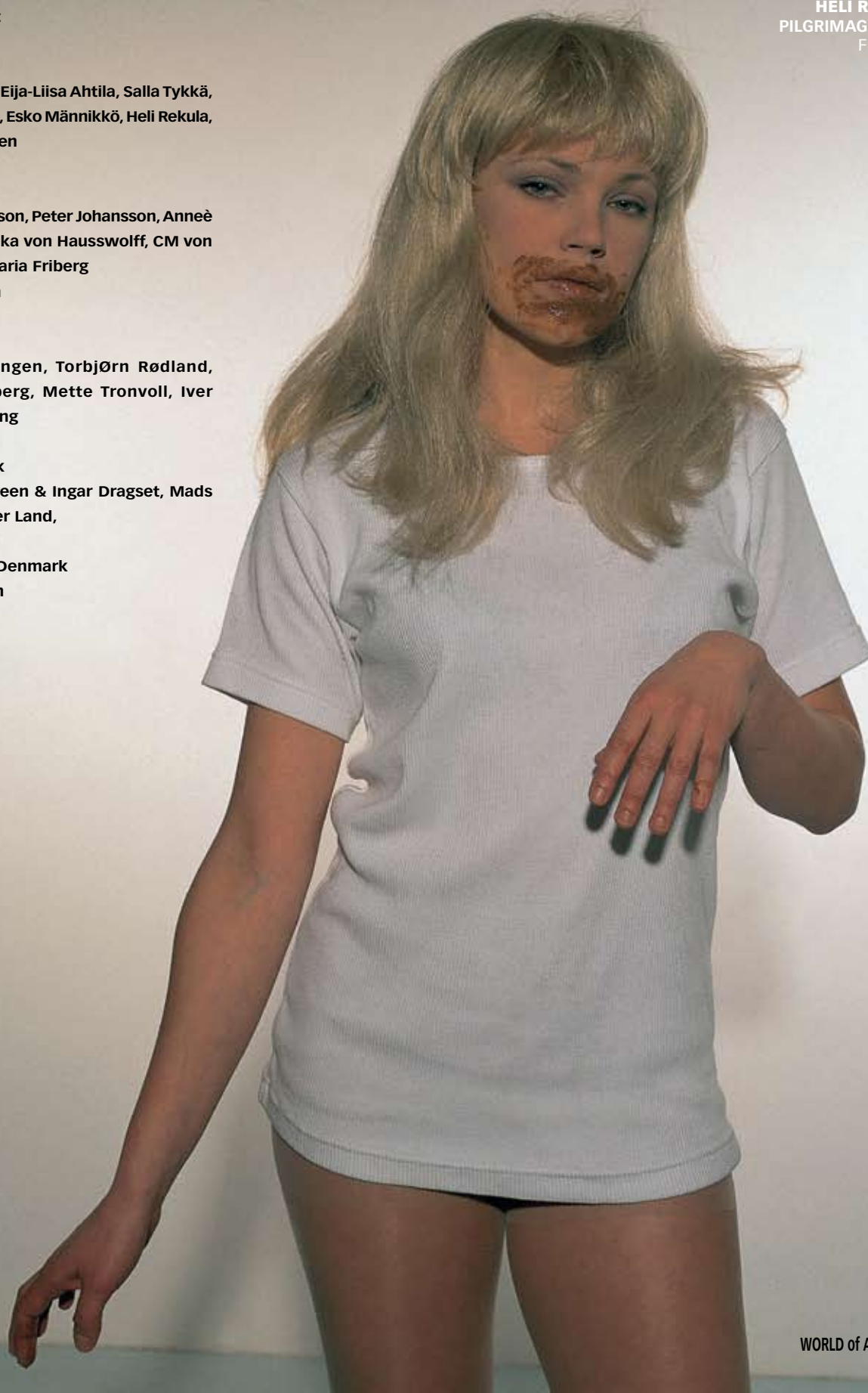
From Denmark

Michael Elmgreen & Ingar Dragset, Mads Gamdrup, Peter Land,

From Iceland/Denmark

Olafur Eliasson

HELI REKULA
PILGRIMAGE, 1996
FINLAND



MODERNA MUSEET ON MANHATTAN 14.3 - 16.6 2002

Sven Wingqvist
SKF Ball Bearing, 1907



**MODERN MUSEUM
MODERNA MUSEET
STOCKHOLM**

**Utopia and Reality -
Modernity in Sweden
1900 - 1960**

14.3 - 16.6 2002

Moderna Museet on Manhattan

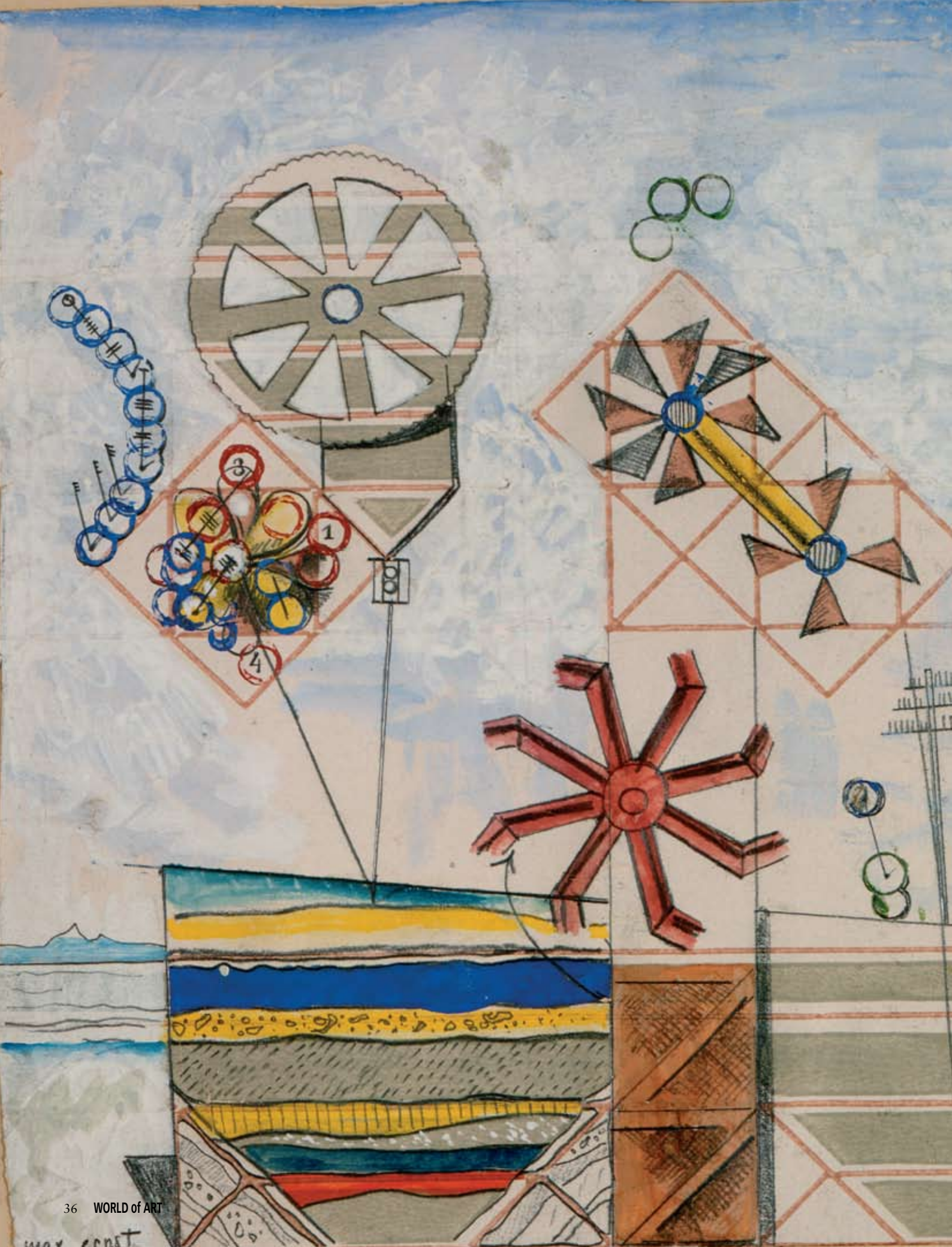
Utopia and Reality: Swedish Modernity 1900-1960, exhibited at the Moderna Museet 2000 will be shown this spring at The Bard Graduate Centre for Studies in the Decorative Arts, Design and Culture in New York. The Bard Center is connected to the famous Bard Graduate College and is well known for its design and handicraft exhibitions and lately also for its interest in Swedish glass crafts. The exhibition includes paintings, architecture, photography and design, thus it offers a comprehensive view of Swedish modernism from the turn of the century up to the end of the 50's. Sixten Sason (SAAB), Gunnar Asplund and Sigrid Hjerten are some of the names the inhabitants of New York will become familiar with. Curator and responsible for the project is Cecilia Widenheim.

Yet another way for the Americans to still their curiosity about Swedish design is to take part of the seminar "Designing Identity". The seminar will deal with the different ways "Swedish-ness" and Swedish design has been presented through times. The seminar will take place at the Scandinavia House. Yale University Press has also translated the 300 pages exhibition catalogue into English.

Utopia and Reality - Modernity in Sweden 1900 - 1960 will be exhibited at Bard Graduate Centre for Art, Design and Decoration between March 14th and June 16th. The address is 18 West 86th Street

Sven Palmqvist
Fuga 1950s





**MODERN MUSEUM
MODERNA MUSEET
STOCKHOLM**

**Moderna Museets
collection at Magasin 3**

23.3 - 16.6 2002

Moderna Museet in new locations

Moderna Museet closed down for reparations 15th January this year, even so the museum's famous collection of 20th century art will still be available for the public.

During the following year and a half, different art institutions will browse around everything in our collection, from the famous modernist painters and sculptors to video instalations and photography. Each art institution will then make their own selection in order to create new exhebitions showing our collections in new and exciting perspectives

First out is the well known art gallery Magasin 3 in Frihamnen They have chosen to focus on abstract sculpture and have found a number of works in the collection that have never or seldom been exhibited before. Also a number of well known masterpieces will be included in the exhibition which will exhibit a mixture of equal numbers of swedish and international works of art. The exhibition will open March 23rd and close June 16th. Next in row, later this spring, is Skulpturens Hus where sculpture in movement will be exhibited. This autumn Waldemarsudde gets their turn, where an attempt to create Prins Eugen's idea of a contemporary art museum will be made.

So even if the building is closed there are still possibilities to see Moderna Museet's collection - seen through new eyes.

Max Ernst

Eislandschaften,
Eiszapfen und Gesteinsarten
des weiblichen Körpers
1920

Robert Breer

The artist and his Riding Float
1972



BUSCHLEN MOWATT GALLERIES CELEBRATE 20th CENTURY MASTERS IN 2002


Buschlen Mowatt Galleries, Palm Desert's newest and finest gallery of contemporary international art offers a fantastic and exclusive lineup for the 2002 winter spring exhibition season.

Featuring four artists from four different countries, Buschlen Mowatt is proud to bring Canada's Sorel Etrog, France's Bernard Cathelin, Italy's Livio Seguso and Britain's Lynn Chadwick to the Desert in four blockbuster exhibitions. Buschlen Mowatt heralds these "masters of their mediums" (sculptor, painter, glass master and sculptor respectively) as seminal innovators of the 20th Century, brilliant artists who have impacted contemporary art not only in their respective nations but also around the world.

Canada's greatest sculptor, Sorel Etrog kicks off the season in the Desert with a 40 Year retrospective of his remarkable sculpture. Featuring over 100 works from the monumental to maquette scale, many of which are housed in prestigious public collections including The Tate Gallery, the Guggenheim, the Museum of Modern Art and the Palm Springs Desert Museum, this exhibition offers a rare opportunity to consider all seven major periods of Etrog's career.

From his earliest years as a painter, when he collaborated with Henri Matisse, French Modern Master Bernard Cathelin earned his place in the grand tradition of Modernist painting with his vibrant sensitivity for color, his bold, luxurious handling of paint and his dynamic sense of composition. In 1995, Cathelin was awarded the Legion of Honor by the late French President François Mitterrand, who described the artist as "truly the representative of French art for our epoch." Direct from Shanghai, China where he inaugurated the Shanghai Art Museum with a Retrospective of the works of Bernard Cathelin, the 83-year-old artist offers Buschlen Mowatt Palm Desert the first American exhibition of new paintings in 3 years as well as a remarkable selection of his world-renowned tapestries.

Buschlen Mowatt is proud to introduce **Livio Seguso**, Italy's pre-eminent glass sculptor, to the United States with a 30 Year Retrospective of the artist's oeuvre. Considered the "Maestro" of Venetian glass, Seguso has an unrivalled reputation in his native Italy. With his innovative technique of glass blowing and unparalleled purity of form, Seguso has created sculptures that are breathtaking masterworks of elegant simplicity. Buschlen Mowatts groundbreaking exhibition will feature rare works that have not been available to the public in decades, highlighting early sculpture that, owing to the artist's age and the technical difficulty creation, will never be duplicated.



LIVIO SEGUSO
EQUILIBRIO PLASTICO
2000 GRANITO E CRISTALLO
182 X 30 CM 5 X 25 CM, 5

FOTO: DIEGO LAZZARINI

Source: www.buschlenmowatt.com



LIVIO SEGUSO
ESTASI
2000 MARMO E CRISTALLO
47 X 44 X 17CM



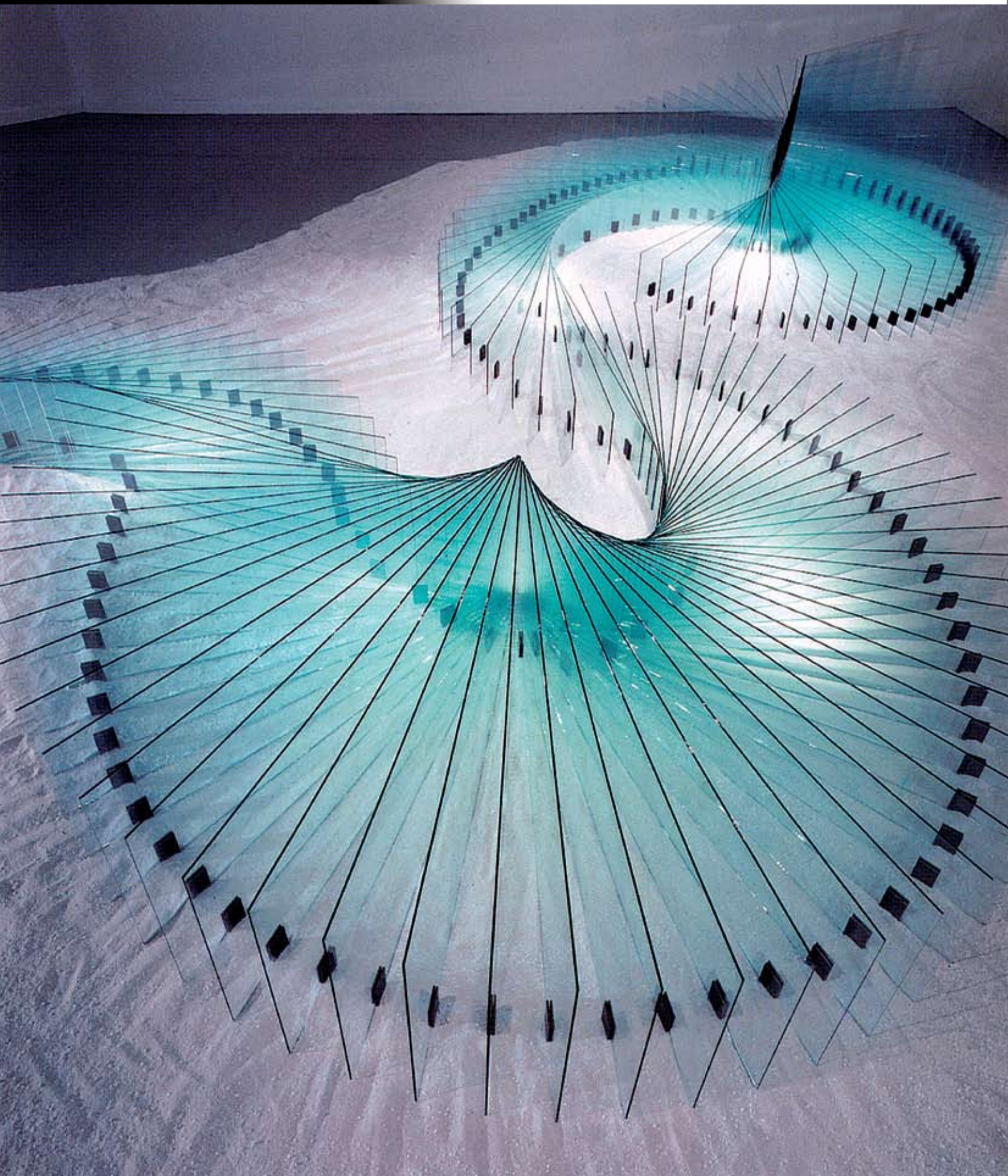
FRAGILE BEAUTY **CONTEMPORARY ARTISTS FACING GLASS** by **GIOVANNI IOVANE**

MARCO POLO GLASS GALLERY & STUDIO SRL, MURANO, VENEZIA

MARCO POLO GLASS GALLERY & STUDIO OF MURANO HAS INAUGURATED ITS RENEWED INDUSTRIAL LOFT OF ABOUT 600 SQM FACING THE LAGOON OF VENICE, WITH A "SYMPTOMATIC" COLLECTIVE CONTEMPORARY ART EXHIBITION: FRAGILE BEAUTY.



SYMPTOMATIC BECAUSE EVERYBODY KNOWS MURANO AND ITS SECULAR TRADITION IN THE ART OF MAKING GLASS. HOWEVER, WHAT UNDOABLE WAS AN ARTISTIC-CRAFTSMANSHIP ADVENTURE OF HIGH QUALITY, TODAY IT RISKS TO BE DEVoured BY THE VIRUS OF THE IMMEDIATE CONSUME AND OF THE IMMEDIATE, ABNORMAL REPRODUCTION. THEREFORE, MARCO POLO GLASS GALLERY HAS HIRED A VENETIAN BORN ARTIST, ANDREA PAGNES, TO "HOMEOPATHICALLY" CONCEIVE, DESIGN AND COORDINATE AN AMBITIOUS PROJECT "TO RE-FORM" THE ART OF GLASS ENTRUSTING SOME INTERNATIONAL ARTISTS IN ORDER TO CONCEIVE AND CREATE ARTWORKS (AND NOT ANONYMOUS MANUFACTURED ARTICLES) IN COLLABORATION WITH THE MURANESE ARTISANS.

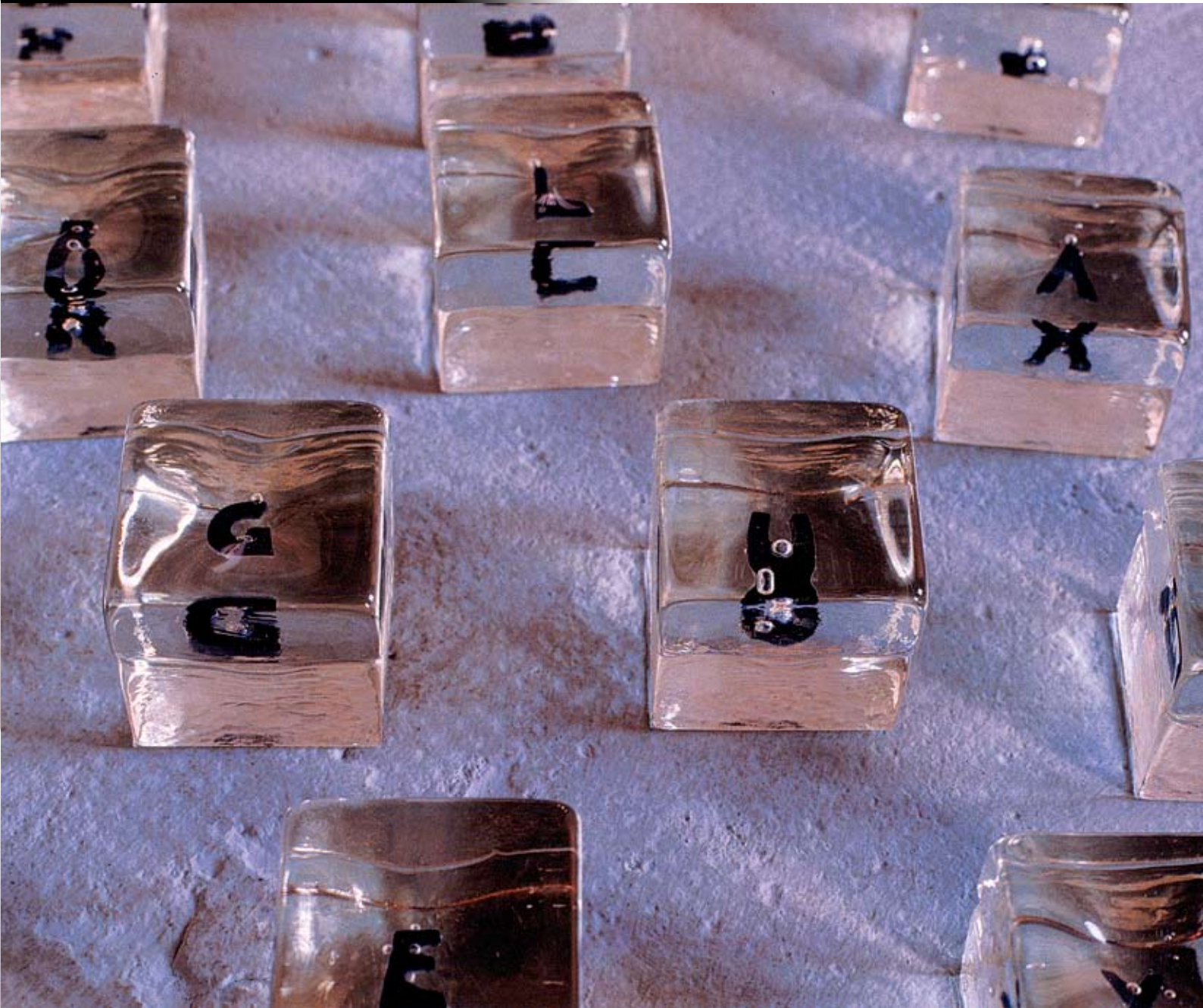




"FRAGILE BEAUTY", A TRIBUTE TO GLASS PARTICULAR BEAUTY, IS THE FIRST STEP OF THIS FAR-REACHING PROJECT. "FRAGILE BEAUTY" IS LIKE AN INTRODUCTIVE ESSAY ABOUT THE EXPRESSIVE POSSIBILITIES OF THIS NOBLE MATERIAL STRUCTURED BY A SELECTION OF WORKS MADE BY 14 INTERNATIONAL ARTISTS BELONGING TO DIFFERENT GENERATIONS: YOKO ONO, JOSEPH KOSUTH, TONY CRAGG, COSTAS VAROTSOS, STEVE TOBIN, IZUMI OKI, DEAN JOKANOVIC TOUMIN, MARKUS SCHALLER, SEAMUS FARRELL, LORIS CECCHINI, ANNA MUSKARDIN, ANDREA PAGNES, GRAZIANO GUARNIERI, ANDREA MORUCCHIO (WITH TWO VIDEO CONTRIBUTIONS MADE BY



ENRICO CAINE, FRANCESCO PATANÉ FOR A VIDEO INSTALLATION DESIGNS BY IVAN BASSI). GLASS - AS SOMEHOW CERAMICS - IS ONE OF THOSE PARTICULAR MATERIALS THAT - PARTLY - WAS ABLE TO ESCAPE FROM THE INDIFFERENCE THAT MOST OF CONTEMPORARY ART HAS PROFESSED AGAINST MATERIALS. FOR ITS NATURAL MALLEABLENESS, TRANSPARENCY, AND CAPACITY TO SPONTANEOUSLY REACT WITH THE ENVIRONMENTS, GLASS HAS PROVOKED A PARTICULAR ATTENTION AMONG MANY ARTISTS, AN ATTENTION SOMETIMES CLANDESTINE OR FREELY AND POETICALLY EXPERIMENTAL (IN THE SENSE OF THE POSSIBILITY OF "SPEAKING" BEYOND AN ESTABLISHED A PRIORI CODE, GRAMMAR OR PROCESS). SUBSTANTIALLY, GLASS IS ONE OF THOSE MATERIALS THAT ALLOW ARTISTS



TO FREELY AND IMMEDIATELY ENTER INTO A WORLD - NOT A SYSTEM - COMPLETELY DIFFERENT, TO WALK BEYOND THE LINE, TO REACH THE OTHER SIDE. IN THIS WAY, "FRAGILE BEAUTY" 'S CRITIC CRITERION IS ROOTED INTO A SORT OF RE-FOUNDATION OF REALITY, ANOTHER REALITY. INSIDE THE SPACES JUST REFURBISHED ON PORPOISE OF MARCO POLO GLASS GALLERY, THE IDEA IS TO INSTALL COMPLEX ARCHITECTURES AND LANDSCAPES (EVEN SOME APPARENTLY FUNCTIONAL OBJECTS LIKE AN HAMMOCK OR A KITE) WHERE IS JUST ART TO CONTAMINATE GLASS. FRAGILE BEAUTY: NOT JUST GLASS ART, BUT ALSO A WAY TO LOOK AND PARTICIPATE TO CONTEMPORARY ART WITH BETTER-FOCUSED AND TEMPERED SPECTACLES.



AT EVERY STEP FORWARD, THE LAST STEP BEHIND LAY
HEAVY ON MY MIND.
(AN ACCUSER MAY BE THERE)
DIGITAL VIDEO VHS NTSC
DIGITAL IMAGE DOCUMENTARY
2001



I ALWAYS FEEL THAT
I'M LIKE SOMEBODY ELSE

JUNKO MATSUMOTO

SUBWAY PROJECT



ANDROIDS AND GARAGESALE
DIGITAL VIDEO VHS NTSC
Digital Image Document
2001



66
DIGITAL VIDEO VHS NTSC
DIGITAL IMAGE DOCUMENT
39 X 15 CM / 151 X 6 IN. (PRINT)
2001

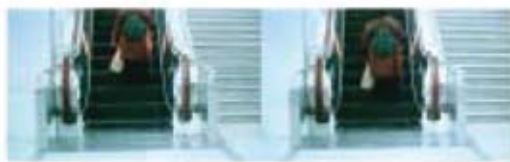
66



UNTITLED
DIGITAL VIDEO VHS NTSC
DIGITAL IMAGE DOCUMENT
2001



1



2



UNTITLED (Subway-02)
DIGITAL VIDEO VHS NTSC
PHOTOSHOP 6.0 Document
9.69 x 7 cm / 4 X 2 ?
2001

3





FEAR (IMAGE COLLAGE)
DIGITAL VIDEO VHS NTSC
DIGITAL IMAGE
COLLAGE
10.5 X 16 CM / 4.1 X 6.1 IN
2001

TV
DIGITAL VIDEO VHS NTSC
PHOTOSHOP 6.0 Document
PRINTED on PHOTOGRAPHIC FILM
10.5 x 16 cm / 4.1 x 6.1 in
2001



UNTITLED (SUBWAY 07)
DIGITAL VIDEO VHS NTSC
DIGITAL IMAGE DOCUMENT
12.88 X 15.44 CM / 5 X 6 IN
2001



TERROR

SUBWAY-01
DIGITAL VIDEO VHS NTSC
PHOTOSHOP 6.0 Document
PRINTED on PHOTOGRAPHIC FILM
10.5 x 16 cm / 4.1 x 6.1 in
2001



RETURNEE
DIGITAL IMAGE
DIGITAL VIDEO VHS NTSC
2001



RIVER
DIGITAL IMAGE
DIGITAL VIDEO VHS NTSC
2001

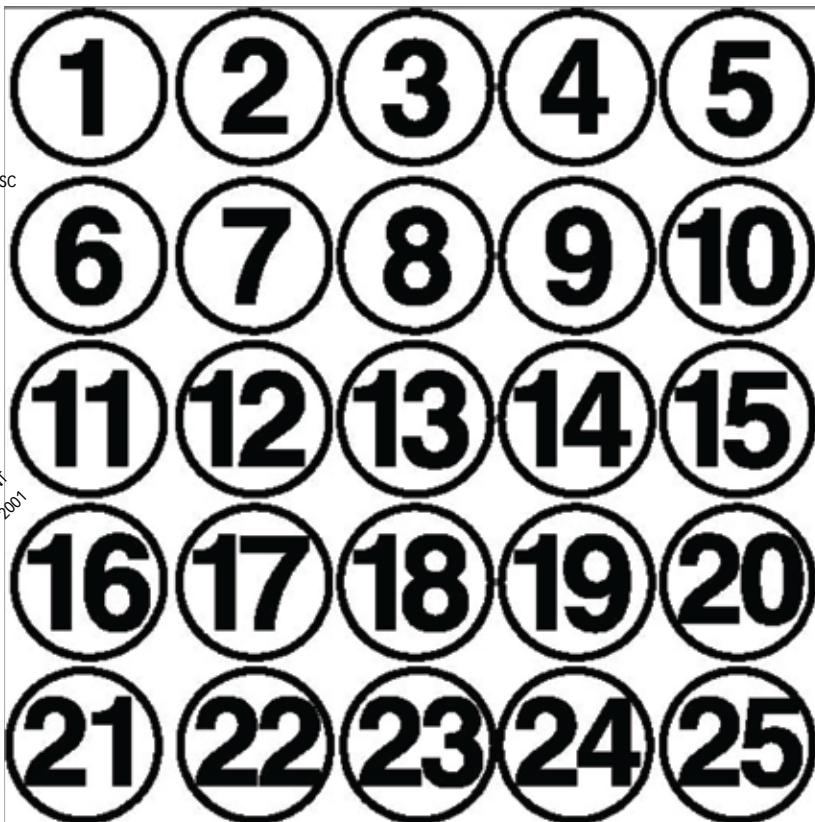
RIVER RETURNEE





FEAR
DIGITAL IMAGE
DIGITAL VIDEO VHS NTSC
2001

NUMBER (FEAR)
DIGITAL IMAGE DOCUMENT 2001



FEAR



DOOR
DIGITAL IMAGE
DIGITAL VIDEO VHS NTSC
2001

DOOR



HEADACHE
DIGITAL PHOTO IMAGE
EXPORTED FROM DIGITAL VIDEO
VHS NTSC
2001

Headache

YALI PENG -DYNAMIC SPACE AND THE ART OF CONTEMPLATION

BY D.F. COLMAN

It is fascinating to explore the artistic practice of Yali Peng, taking into account painting techniques derived both from eastern (that is Chinese/Korean/Japanese) and Western (that is avant-garde) traditions. It is equally compelling to situate Peng's ink-on-canvas work by referring to its dynamic space in the service of contemplation. In order to do this with some semblance of accuracy one must take into account a double set of reference points that inform these seemingly casual, yet highly disciplined, paintings.

Yali Peng blithely provokes us through her carefully consistent lack of surface control. This lack is purposefully and deliberately applied as a positive quality in the work. It is used to deftly relinquish one sort of linear, planar and spatial autonomy (all leading to the non-representational) in order for Peng to assert an exquisite opening up of figural possibilities not otherwise available in her work.

The figural, let's keep in mind, is not figuration. Instead, it is the autonomous mark on the verge of disavowing its singularity, on the cusp of cleaving towards the representational. The mark is about to become fully operational as a mimetic mirroring of something we know and recognize without being fully caught within an imagistic a-priori.

Peng uses her figural notations and marks, derived (in part) from accidental procedures, to stunning effect the surfaces of her works are charged as are the spaces in her work.

Accidental procedures in art making has a long and rich history. As historical background information it is useful to recall that Leonardo da Vinci, in his Treatise on Painting, speaks of process of interaction between making and matching in the projection of found images or accidentally-made patterns and the need for the artist to capitalize on these mental associations. Peng's mark making also fully exploits our innate ability

to psychically project images and extract memories out of accidental accumulations. We might find these associations through staring at stains on walls, finding shapes out of muddy water or clouds, or through the observation of seeing figures or landscapes come to life after peering at stone walls of uneven color after a rain-fall.

Accident and chance is both used and referred to in Peng's paintings. Stylistically, the artist uses both drip and splatter techniques as well as more traditional Asian brushwork which pushes ink in front of the tool. In some of her linear works it appears she is dragging ink behind her brush in order to create another (perhaps deferred) measure of physiological impulses.

What immediately commands our attention as viewers to Peng's work is the magisterial sense of scale within these small formats and the stark tenor of silence and emptiness that sweeps over us as we contemplate the paintings.

If we were to consider painting ideology in the ancient east (Remarks on Painting by Shih-t'ao is relevant here) it is evident that the artist Yali Peng seems to have acquired the vitally important "empty wrist" (hsu-wan) before beginning to work. Through this technique balance and harmony of the body is attained in order to prepare it for the concentration that is required for the artist to paint phenomenal emptiness. This emptiness is one, according to historian Francis Cheng, "of fullness intensified to the extreme". And, through Peng's imagery, the viewer's contemplation results.

In the Western tradition, the technique of consciously applying accident and chance to produce autonomous imagery began (in the mid-twentieth century these were termed "drip paintings") might be said to begin with Victor Hugo's ecstatic imposition of hidden forms within the webs of ink splatters with which he amused himself

in the nineteenth century. From there we might mention Francis Picabia's (La Sainte Vierge, 1917), a prime example of a Dadaist, anti-art sensibility. Hazard and accident were used in provocative ways, in the West, in the works of Joan Miro (The Birth of the World, 1925) and in, of course, the mature work of Jackson Pollock. To various degrees each of these artists wanted to generate imagery that stood on its own without overt associational references. Yali Peng, in her own unique way, attempts to do the same. Yet her work gently deviates from this non-objectivity.

Energized but calm, Yali Peng's paintings hold us in suspense with the weight of their lightness and sensitivity. Charging her surfaces with a play of energetic physical releases the artist compels us with her visual conundrums. Her works assert the picture plane with their own sense of inviolatedness each stroke of color and liquid application of pigment is autonomous one minute yet the next minute a magical transformation appears: each painting contains pure energy, undistilled sensation yet the force of these energetic fields yields another, casually superimposed correspondence to natural imagery: A stalk or a stem of a plant (Growing Force of a Twig, 1998), a vine tendril rapturously enwrapping space through inflected lines within lines (Spreading, 1998), a solitary orange shape assumes the space of a leaf (in Cheerful Touch by a Friend, 1999).

All of these new paintings by Yali Peng are resolutely reverent in this respect: each work assumes a rhythmic convergence of opposites: each image refers to the world of nature yet it resolutely living a life of pure, non-objective form. The result is poetic visual imagination at its best in which the activity of painting, in philosopher Etienne Gilson's words captures "a changing, fleeting, and always incomplete experience of a stable, complete and enduring entity".

D.F. Colman is a writer living and working in Manhattan.

Yali Peng has a Master's of Liberal Studies (M.L.S.) degree in Art and Healing / Wellness from the University of Minnesota, U.S.A. She took her first painting lesson at age 4 and Chinese calligraphy lesson at age 7 in Taiwan and continued her calligraphy studies in Japan from age 10 through her school years. She has been exhibiting her abstract ink painting internationally including New

York City, Paris, Germany, Switzerland, and Arabia. She has been teaching arts and creativity at numerous art centers and schools in Minnesota, including the Compleat Scholar program at the University of Minnesota. She has awards and publications for her paintings including an award of 2000 Outstanding Artists and Designers of the 20th Century by International Biographical Centre, Cambridge, England.

She is featured in Encyclopedia of Living Artists, 10th, 11th, and 12th Edition, ArtNetwork, Penn Valley, CA; in Encyclopaedic Dictionary of Contemporary Art 1998/99, Casa Editrice "Alba", Ferrara, Italy; in The New Artist, No. 4, BB International Fine Arts, Zurich, Switzerland; in Abstract Artists of The World, Scarecrow Press, Lanham, MD; in International Encyclopaedic Dictionary

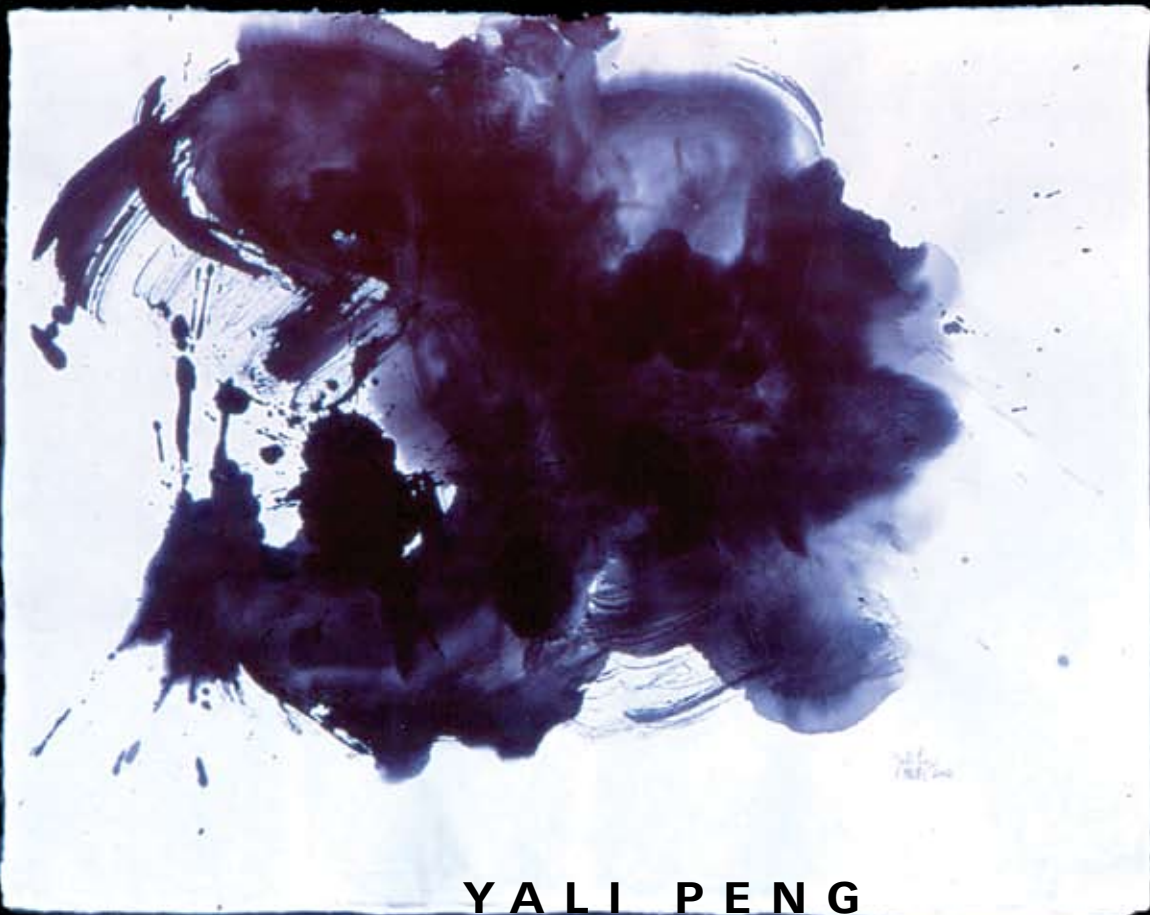
of Modern and Contemporary Art 2000/2001, Casa Editrice "Alba", Ferrara, Italy, and in Dictionary of International Biography, 29th Edition, 2001, International Biographical Centre, Cambridge, England. In her "Shogamai-Calligraphy Dance" she incorporates visual art in the performance. Her arts philosophy is based on Nichiren Daishonin's Buddhism.

YALI PENG

918 LINCOLN AVE., MINNEAPOLIS, MN 55403 U.S.A.
612-977-9874 peng0005@tc.umn.edu www.WordsBestART.com



ANGER, RESENTMENT,
HATRED, AND
FRUSTRATION OF
TERRORISM
2002 INK ON PAPER
34,5 X 68,5 CM / 21 X27 IN



RE-OCCURRING OLD ISSUES
-CAN'T BE COMPLETELY
HEALED EASILY
2002 INK ON PAPER
28,5 X 61 CM / 19 X24 IN

TERROR

YALI PENG

918 LINCOLN AVE., MINNEAPOLIS, MN 55403 U.S.A.
612-977-9874 peng0005@tc.umn.edu www.WorldsBestART.com



SERIES: UNA AUSENCIA DE FLORES
CÓLERA DIAGONAL (DIAGONAL RAGE)
OIL ON BELGIAN LINEN
300 X 200 CM / 118 1/4 X 56 1/2 IN

Marlie BURTON-ROCHE

My earlier work has been labeled 'Technological-Art', which is a fairly accurate description. I worked with chemical process using cholesteric liquid crystals. Utilizing the natural kinetic capabilities of cholesteric crystals, I would program a substance that changed colour in response to specific, and minute, changes in temperature. A slight increase in temperature and the cholesteric component would scatter brilliant reds, yellows, greens, blues, and violets, in that order. On cooling they reversed to complete a cycle that repeated over and over. I would dissolve these crystals in chloroform and then seal them inside clear acrylic sheets, using heavy black acrylic as the reflective surface. I also did work with a material called Cocoon, a sprayable vinyl consisting of synthetic resins in volatile solvents. I would mix the vinyl plastic solution with a webbing agent and then spray the material over welded steel constructions. The webbed resin spanned across the spaces between the steel understructures making a flexible skin, creating the external form of the work. Spraying several successive coats of vinyl resulted in a thick durable surface. These works, both the liquid crystal and vinyl structures, would have to be seen more as art products, or productions, representing a path of controlled activity rather than art objects. The work was very experimental.

There was a major shift in my artwork as a result of spending some time in the Middle East. The 'production' work no longer seemed adequate and I returned first to drawing in black and white and then painting again—my training was in painting. There is still evidence in these transitional works of a concern with the manipulation of colour and light but with a different focus. The best example from this period was a piece titled *Landscape and Bread, the Poetry of Everyone*. Ironically the title is taken from a poem by Roque Dalton, a Salvadoran poet and political activist, although at the time I knew next to nothing about the Civil War in El Salvador.

I became involved in the struggle in El Salvador almost by accident. I had read Noam Chomsky's book *Turning the Tide: U.S. Involvement in Latin America*. I was incensed. I decided I would have to do something. My plan was to work in support of the Sandanistas in Nicaragua, however an executive member from ANDES 21 de Junio, the national teacher's association of El Salvador came to Canada and I attended her lecture. I was incredibly impressed with the work that ANDES was doing in connection with the struggle for peace with justice and for popular education in rural areas, especially the control zones, of El Salvador and by Martita as a person. We spent a whole night talking. This was during the civil war years and Martita, as all members of ANDES and the other non-governmental organizations that aligned themselves with the struggle in El Salvador, was facing possible death, detention, and fear of being disappeared daily. Throughout these years El Salvador maintained an excessively large police and armed forces that was totally dependent on foreign capital. A militarized poverty cycle resulted and was kept in place through state terrorism. The U.S. government was the primary supplier of the foreign capital, giving nearly two million U.S. dollars per day to the Salvadoran government throughout the 12 years of civil war.

I became more and more involved in the struggle for political and economic justice in El Salvador throughout the 80s and 90s, working initially in support of popular education, later providing aid for developmental projects for rural communities with special emphasis on wells for potable water and solar driven water pumps. This has necessitated many trips to El Salvador. Twice during the war years I was captured and detained by the Salvadoran military.

while working in the control zones. My artwork has become a direct result of my experience in Central America, not only as an expression of the terror promulgated by the government-sponsored military, police and death squads, but also the incredible resilience of the Salvadoran people and their determination to see the day of true political and economic justice and freedom. And may I add here that we are far from this goal in spite of the signing of the Peace Accords in 1992. The imposition of market economics and globalization, which promotes socio-economic policies that negatively affect the human majority and submits people to a life of hunger and poverty are as much a form of terrorism as state terrorism through military action.

My artwork has been described as abstract and/or of the surrealistic tradition. I do not think either of these definitions describes what I do. I paint big. I think this might be because the social issues with which I am concerned require 'big'. But I am not sure. It is just what I do. One such 'big' painting is *Helicóptero*. This work is from a series titled IF YOU DON'T WANT TO BE THE HORSES' HOOFPRIINTS, YOU'VE GOT TO BE THE HOOVES. It is dedicated to Evelio, who was a grade one student in a popular school in Chalatenango, El Salvador, when I met him. His home had just been destroyed during a military bombing raid on his village in 1988. We had taken in school supplies to the people in the area and Evelio and his classmates drew pictures for us. He called his picture

*helicoptero
este techo esta
casa esta destru
ido por el
helicoptero*

It was a drawing of his home being bombed.

The painting, presented here, is massive in scale, 200 x 300 cm. The media used is oil, painted on very fine grade linen using a highly polished glazing technique. In this work as in all the paintings from this series and from another series *UNA AUSCENCIA DE FLORES*, of which *Cólera Diagonal (Diagonal Rage)* is an example, I have moved away from the purely non-objective approach evidenced in my earlier work to a representation of some aspects of the human form. There is a discernment of figurative imagery but the forms become amorphous and the colours and shapes move back and forth on different planes that become, in my opinion, more biomorphic than figurative. There is in these works a sense of narrative but to me the work is more psychic than anecdotal because I have found that viewers construct whatever they want from my work. Personally I like to think that I am dealing with universals that defy a literal interpretation but there is no denying that the underlying impetus of the art visualizes an abhorrence of the daily reality that people who are the targets of terrorism must face.

Technically, as an artist, I am still concerned with the phenomenon of colour and light as seen in my earlier paintings and in the cholesteric liquid crystals and sprayable vinyl art productions. However, a critical aspect, if not justification, of my artwork is now political. We live in a whole world of active and interactive relationships-our common associative life-that can and should be expressed artistically and it is impossible to know about the harassment, torture, murder and starvation of people through terrorism (be that state terrorism; globalization; or market economics) and as well to know that people, like the Salvadorans that I know, are working to establish their ideals of social justice and self-reliance and not have it affect ones art work.

(to be continued)



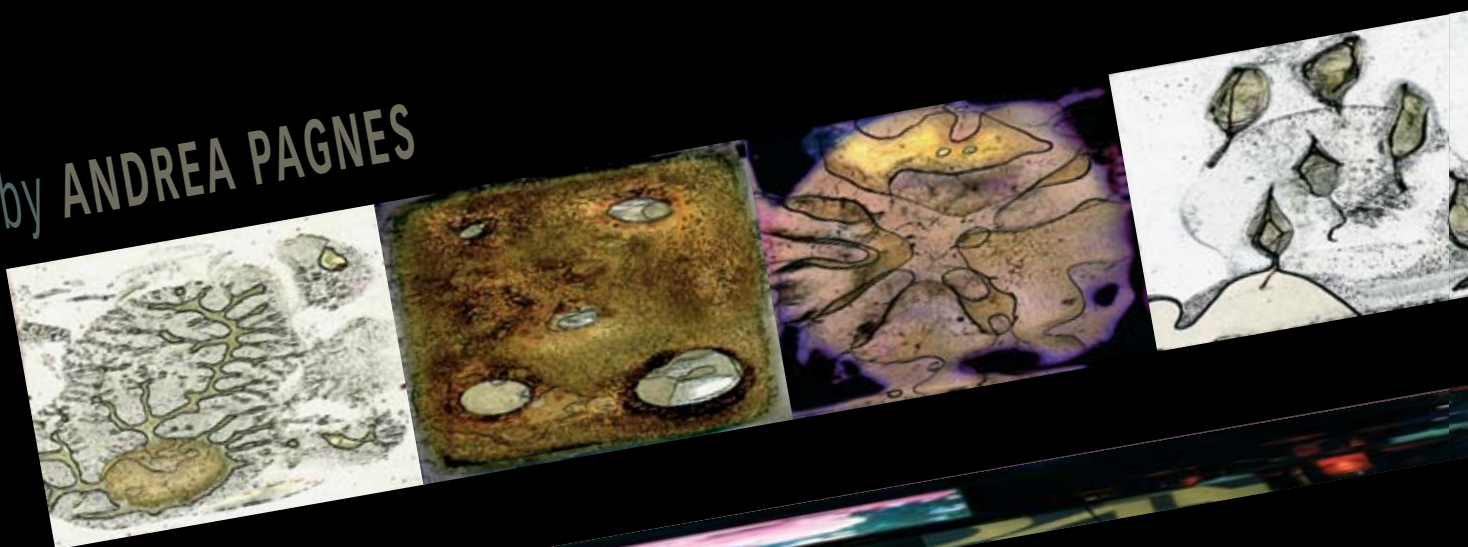
SERIES: IF YOU DON'T WANT TO BE THE HORSES' HOOFPRIINTS, YOU'VE GOT TO BE THE HOOVES
CÓLERA DIAGONAL (DIAGONAL RAGE)
OIL ON BELGIAN LINEN
300 X 200 CM / 118 1/4 X 56 1/2 IN
(DEDICATED TO A GRADE STUDENT IN EL SALVADOR - EVELIO)

Marlie BURTON-ROCHE /visual artist
430 Capri Avenue N.W., Calgary Alberta Canada T2L 0J8
T&F+1 403 282-6176 marlie@telusplanet.net

STILLS FROM THE VIDEOS




by ANDREA PAGNES



COLLABORATORS OF THE ARTIST

IVAN BASSI VIDEO INSTALLATION
ENRICO CAINE CAMERAMAN
FRANCESCO PATANÉ CREATTE MORPHING



PRESENTED AT THETIS SPACE OF ARSENALE NOVISSIMO DI VENEZIA DURING THE 49° BIENNALE AND CHOSEN TO LAUNCH THE PROJECT "SIGN" (CONCEIVED BY STEFANO RAMPINELLI AND THE DJ CLAUDIO COCCOLUTO), THE VIDEOS DISPLAYS A SERIES OF WORKS ON SLIDE-FRAMES MADE BY THE ARTIST WITH ORGANIC MATERIALS AND LIQUIDS. AFTER BEING DIGITALIZED WITH THE MAC, THEY WERE ARRANGED IN FORM OF ELECTRONIC BOOK. THESE VIDEOS TELL ABOUT NATURE OF ELEMENTS, MOVEMENT OF COLORS, BODY TESTS, DREAMING, CHEMICAL SUPPERS AND METAPHORIC AWAKENINGS. THROUGH A SIMPLE, MINIMAL LANGUAGE - EVEN TECHNICAL - THESE WORKS TRIES TO GIVE BACK THE PROPER AUTONOMOUS VALUE OF A USUAL, APPARENTLY BANAL SITUATION.

AS IT HAPPENS WHEN WE DISCOVER WITH OUR EYES THE SURPRISING DIFFERENCES EXISTING IN THE HUMAN, ANIMAL, VEGETAL AND MINERAL WORLDS, SO TOO DOES THE ELECTRONIC EYE OF THE VIDEO RECORDER AS IT SCANS BETWEEN THE FOLDS OF EXISTING SUBJECTS. IT ENCIRCLES THE CONVENTIONAL APPROACH. IT APPEARS TO DECONSTRUCT THE CONSTITUTIONAL ELEMENTS, TRANSFORMING THE ORDINARY EXPERIENCE OF

HABIT - INTO A NEW
PASSIVE AND CRITIC
PHENOMENA -
BANALISED BY A

COLOURS - BEAUTY ACKNOWLEDGMENT

PERCEPTION. IN
CONSEQUENCE, THE ELECTRONIC EYE
SHOWS STRUCTURES THAT ARE MORE COMPLEX.
UNUSUAL ARCHITECTURES, AND SECRET DYNAMICS WHERE
FORMS MATERIALIZE WITH THE COMPLICITY OF TIME.

BOTH VIDEOS ARE WORKS THAT ASSUME THE TECHNICAL INSTRUMENT AS A MEDIATOR TO BETTER UNDERSTAND THE NATURE OF THINGS. A NATURE THAT APPEARS TO SHOW ITS TECHNIQUE INTERLACING IT WITH UNEXPECTED CONNECTIONS, DECEIVING OUR SENSES TO PERCEIVE ITS APPARENT ESSENCE.

Anna Blunt's

African roots and mixed European heritage have contributed greatly to her dynamic, geometric style of painting which combines with a neo-classical approach to content and light. She has always believed in the fundamental responsibility of the artist to record and comment on the state of humanity and society to provoke the onlooker to reflect upon more profound questions and broaden their horizons, and at the same time to address with equal awareness the aesthetic principles of composition and technique.

Her subject has been both very personal and non-personal, but wherever the origin she manages always to question herself and to provoke the onlooker to do the same.

Consequently she does

not set out to 'comfort', 'amuse', or 'gratify' the viewer ... in her words...

'I would rather someone is left feeling ill at ease by my work, to be drawn into it's depths and at the same time to wish to escape them, to almost be repulsed, yet drawn at the same time, as if in a form of unconscious self-recognition. This is not painting for simple gratification or with a decorative purpose in mind!'

During her four year degree at the Slade (1980 – 1984) Anna Blunt experienced first the death of her adored Mother at the end of 1981, followed fifteen months later by the death of a great love, Katie, who drowned on holiday with the artist in Kenya in 1983, and then soon after

graduating from the Slade her brother passed away in 1985. These losses had a profound effect on the painter, as she describes: *'My last two years at the Slade were dedicated to the subject of death and resurrection, for what are now with hindsight, obvious reasons. Perhaps it was a subconscious cathartic exercise, I think it was the only way I could grapple with the enormous emotional losses at the time. Again with the benefit of hindsight I realize now that I graduated from the Slade in a state of emotional 'shut-down', disillusioned and at the fairly young age of 24 with my beliefs and ideals in shatters. Without access to these spiritual and idealistic 'repositories', my ability to create went into a state of paralysis. So instead, I found a kind of solace in the 'mundane' world of a 9 - 5 existence where I was not required to have ideals or dreams.'*

1991 saw a fuller return to painting, beginning with a series- of paintings in which Anna Blunt found her 'iconoclastic feet', questioning and de-bunking the potency and veracity of the received symbolism of women in the Bible, in History, and in mythology, illustrated best in the paintings of the 'Madonna & Child', '...the Past', 'La Primavera', 'Nature or Nature'.

Finally in 1999 the artist moved to Mallorca, having finally created the circumstances which would allow her to paint full-time.

Since arriving in Palma, Anna Blunt has returned to the Biblical stories of the New Testament that had inspired much of her four years spent at the Slade, she still believes that the life of Christ is as real today as it has ever been, in terms of it's reflection of the human state and she also sees the continuing importance of the tradition of biblical painting, in history, contemporarily, and in the future of the evolution of Western Art.

Since the events of the 11th of September (2001) in the US the artist now wishes to embark upon the largest and most complex composition of her career, a painting that she hopes, will one day become a modern 'Guernica'.



ABOVE:
THE MADONNA & CHILD
1992 OIL ON CANVAS
210 X 180 CM / 82½ X 71 IN

RIGHT PAGE:
THE FLAGELLATION
2000 OIL ON CANVAS
180 X 150 CM / 71 X 59 IN



ANNA BLUNT

ANNA BLUNT MARQUES DE FUENSANTA 20, 1B, E-07005 PALMA DE MALLORCA SPAIN
TEL +34 971 914066 E-MAIL: ANNABLUNT@HOTMAIL.COM

OSCAR LARROCA

CURRICULUM VITAE 1962/ Born in Montevideo, Uruguay in October 21st. Self-taught.

PRIZES 1982/ 1st. Prize "First young plastic artists exhibition", (Coca-Cola). 1983 /1st. Prize "golden Asterisk" at the Biennial Uruguayan Exhibition of Plastic Arts (BUPE). 2nd. prize at "XXXI City Hall's Plastic Arts Exhibition". 1985 /1st. Prize (Drawing Category) "VI th. Lion's International Hall of Youth's Plastic Arts. 1st. prize "XXXIII City Hall's Plastic Arts Exhibition", Jury's president: Jorge Romero Brest. 1986 /1st. prize "Banda Oriental International Contest". Río Negro, Uruguay. 2nd. prize. "Bienarte 1". Uruguay-USA's Cultural Alliance's ShowRoom. 2nd. prize "Plastic Arts", Israelite Community. 1st. prize (Drawing Category) "Banco de la República Oriental del Uruguay (BROU)'s Plastic Arts Contest". 1987 /1st. prize "Inca calendar 1988". 1995 /1st. prize "Banco Pan de Azúcar prize for young plastic artists". 1996 /2nd. prize "National Rheumatology Institute". 1997 /1st. prize "Ville de Gilette" and 1st. prize "Kokusai Bijutzu Shingikai". Collective at: "Grand Prix International d' Arts Plastiques de Nice", France. 1999 /"Createur d' aujourd' hui" (Federation Nationale de la Culture Française). 2000/1st. prize "8° Salón Bient Primavera de Salto". Salto, Uruguay

MENTIONS - INVITATIONS 1982 /Chosen to participate at integrate at an exhibition sent by "Cinemateca Uruguaya" to Spain. Promoted by Spanish

Embassy in Uruguay. 1986 /Chosen to participate in Uruguayan parcel sent to "Drawing and Picture" by the Contemporary Art Museum of Cali, Colombia. Chosen by Visual Arts Museum to integrate the parcel sent to "XVIIIth International Printing Festival" in Cagnes - Sur Mer - France. Chosen for "Paul Cezanne Contest". Invited by "Tina Presser Gallery" (Porto Alegre, Brazil) in order to show a personal exhibition. 1987 /Invited to the 12th. Internaitonal Picture Biennial» in Cracovia (Polland). 1990 /Participation atXXIInd. Mondial Cartoons Gallery at Skopje Yugoslavia. (Macedonia capital). 1991 /Chosen to participate "International Art Contest". América Alliance" (MAAAA) USA. 2000 /"V International Art Triennial - Majdanek 2000". Lublin, Polland. 2001 /"2nd. World Festival of Art on Paper". Ljubljana, Slovenia.

PERSONAL EXHIBITIONS 1982 /Cinemateca Show Room. Students Center-New York University ,USA. Novo Art Gallery, Brooklyn, New York, USA. 1986 /"Mirrors Sometimes". 1992 /"Bisagras de la Realidad" (Reality Hinges). 1996 /Body art exhibition. (6th. COCEMI Business Tour). 1999 /Galerie Art Present. Paris. 2000 /Der Erzengel Gallery. Viena. 2001 /Galería Acea's. Barcelona.

COLLECTIVE EXHIBITIONS 1986 /Exhibition with Marcelo Legrand at "National Library". 1987 /Revelation "Selección Aica '85-'86". "INCA Fellowship". 1988 / Member of "Glitch" (experimental and interdisciplinary

group). 1990 /"Uruguayan Drawing from Besnes and Irigoyen up to date". Montevideo Gallery. Setting "The Culture is a Joke" Homage to uruguayan comics. 1996 /"A hundred uruguayan plastics". Legislative Palace. 1997 /"Latinoamerican artists from France".B.I.D. Washington. Germany Embassy, Uruguay. 1998 /"Société des Artistes Français". Paris. 1999 /Town Hall. London. Other expositions in Lisboa, Barcelona, Andalucía, La Paz. Montevideo, Uruguay.

BIBLIOGRAPHY "Uruguayan Art and Others". Angel Kalenberg, ed Latina Gallery 1991. "Drawings: way for a history or art in Uruguay" W.E. Laroche. Ed. de la Plaza 1995. "Uruguayan cultural dictionary" M. Angel Campodónico ed. fin de siglo 1996. "15 ème. Guide d' Art International - Le Sermadiras." Sermadiras editions. Paris, France 1997. "Colored Pencil & Mixed Media Painting". Janie Gildow. USA 2001.

Commentaries from artistic and critics: Jorge Abbondanza, Alicia Haber, María Luisa Rampini, Elisa Roubaud, Roberto de Espada, Manuel Espinola Gómez, Alfredo Torres, Amalia Polleri, Angel Kalenberg, Carlos Caffera, Miguel Carbajal, Eduardo Vernazza, Héctor Sgarbi, Jorge Satut, Raúl Zaffaroni, Hugo García Robles, Rafael Lorente, Olga Larnaudie, María Luisa Torrens, Diana Mines, Ana Tiscornia, W.E. Laroche.

INFORMATION 1987 Georges Pompidou Center, París. 1999 Museum of Latin American Art. California, USA. 2000 Museo Nacional de Arte de Cataluña. Barcelona



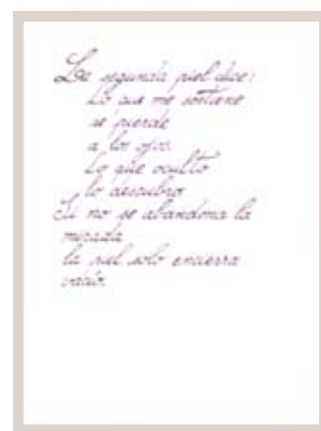
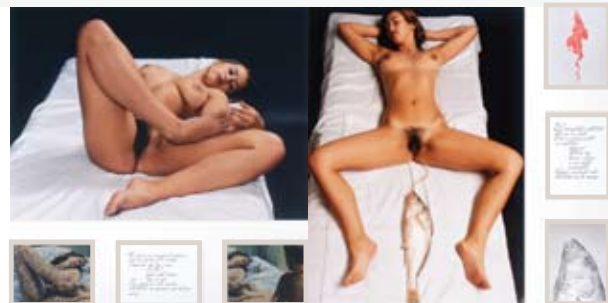
CONTACT OSCAR LARROCA
Independencia 514, Florida 94000 Uruguay
Tel. +598 352 4573 Fax.+598 2 628 0499
larroca@fastnet.com.uy

RIGHT: LA CABALLA
2000 PHOTOGRAPH / DRAWING
50 X 50 CM / 19½ X 19½ IN

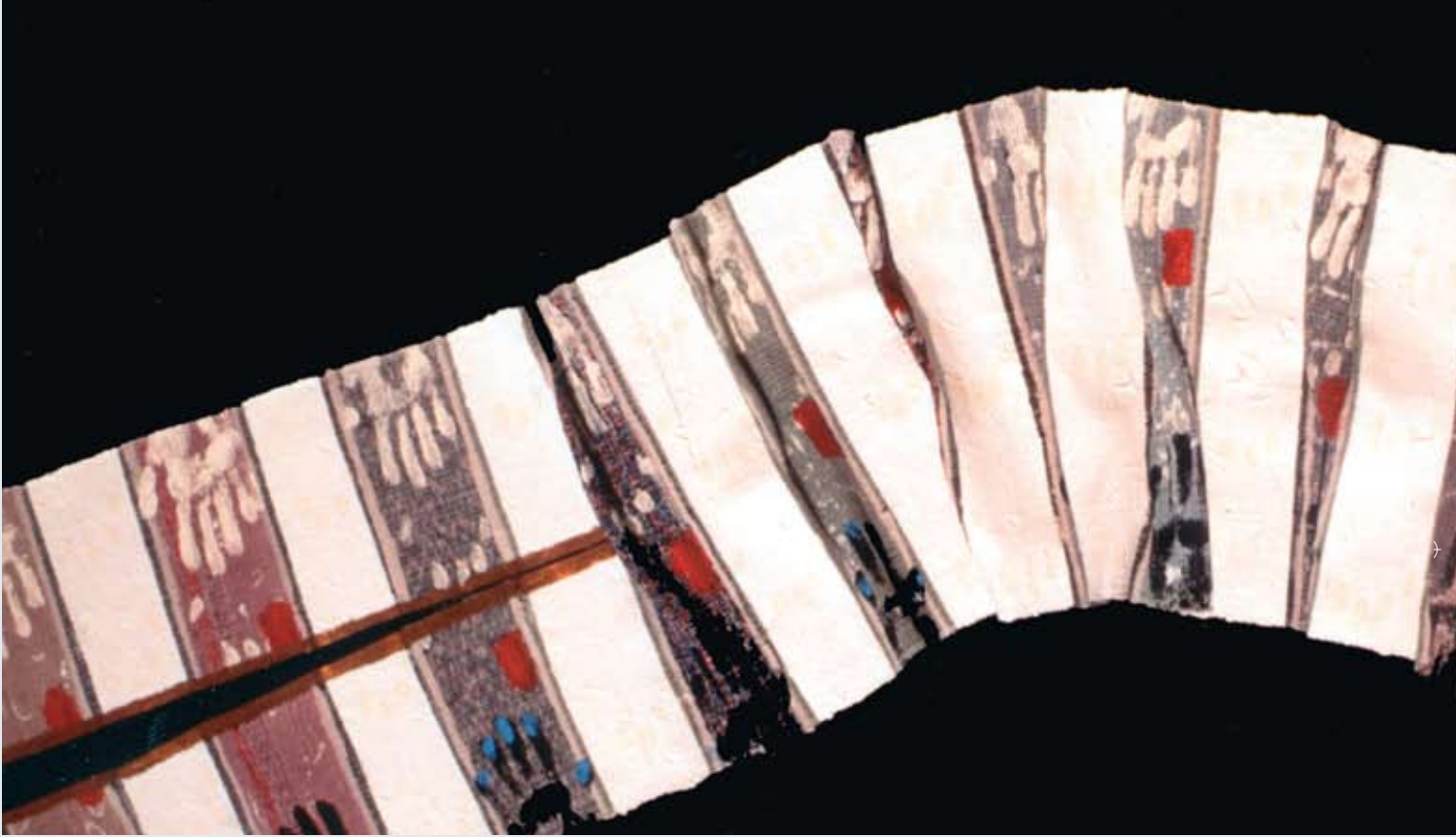
RIGHT: FISH
2000 PHOTOGRAPH / DRAWING
50 X 50 CM / 19½ X 19½ IN

LEFT PAGE: **ARROBA**
1999 MIXED MEDIA
100 X 70 CM / 39½ X 27½ IN

BELOW: **EGG I / OVO I**
2000 PHOTOGRAPH / DRAWING
50 X 50 CM / 19½ X 19½ IN



AN INTERPRETER OF THOUGHT AND SENSUALITY



The experience of modern art seems to be, more than ever in history, an ambivalent experience. It is the experience of an absence of any clear and recognisable spiritual state of the times, but also the awareness that the meaning of modernity can only be understood through the different and complex traditions which enable that modernity. Thus, modern art rejects anyone who is not spiritually ready to search for meaning within its own history as well as throughout the history of the development of human spirituality. In fact, one might say that modern art - unlike that from previous epochs - prefers pre-established spiritual positions to something that is sensuous, sensitive. True, artistic

criteria have always rested on the ability of a work of art to express something timeless, and so art has always been considered a state of spirituality par excellence. However, this spirituality has always been revealed through the unmediated sensuality of the work of art. In contrast, as the basis of its existence, modern art takes not only spirituality but also something which is general, abstract and immediately elusive, and considers sensuality a consequence of understanding its meaning.

Word, artistic medium

Through this understanding of the character of modern art, the project "The Creation of Image" by Clara Bleibtreu can be summed up. It concerns an exceptionally

interesting idea which finds its content in the experience of conceptual art, and is led by the belief that it is possible and feasible to do something incompatible with conventional art. Simply put, it is about the idea that words (expressions) can successfully replace the real perception of a work of art, in other words, that the medium of radio not only can be, but really is, an artistic medium. The project of creating image over radio - as well as offering an appealing challenge for the audience in their free time - unequivocally demonstrated that Clara Bleibtreu considers spirituality in itself a work of art. Thus, her installation in Sarajevo is no randomly chosen form. The installation is a modern artistic form, and

Clara Bleibtreu is a doctor of the science of art at the Sorbonne University in Paris, and she finished the study of fine art at the Academy of Fine Art in Sarajevo. For her work, she has received many prizes.

*by Professor Dr. Miso Kulic
Professor of the Faculty of Philosophy, Sarajevo*



also the form which is least understood and, if judged from the perspective of classical artistic experience, most often faces radical rejection.

However, one should bear in mind that conceptual art (and an installation which bears the mark of the conceptual) expresses, in the full sense of the word, the fragmented sensibility of modern times. To a great extent, the conceptual work encompasses within itself the historicity, that is, the spirituality, of the past. In the conceptual work, almost the entire history of art is encompassed. This can be seen in the general scheme of each conceptual work: sculpture (object), picture of sculpture (object), and written word, that is, the name

of the sculpture (object), to which music is sometimes added. If we say that the Greco-Roman world expresses its basic spiritual condition through sculpture, Christianity later shapes its meaning through painting, and secular society expresses itself through the forms of music and the novel, then these general elements in the development of art - sculpture, painting, music and novel - in conceptual work form the foundation of one possible awareness, one possible new art, as a synthesis of the previous traditions. In this way, the concept or idea is conveyed through some kind of collective awareness of dominant artistic principles of the past, and so the conceptual work, because it prefers spirituality and historicity to the sensuality of art, is more an artistic instrument for understanding its own meanings, than art in the classical sense of the word.

The world of abstract meaning

So, Clara Bleibtreu boldly extends the conceptual sense of her installation beyond the space in which it is located by connecting it to the radio. In this way she extends the meaning of her installation because, by artificially casting it into the depersonalised abstraction of the word shaped by radio, she radically establishes spirituality itself as a work of art. Clara Bleibtreu - in what should be taken as a spiritual position of great significance - understood the essence of an installation as the essence of the relationship between speech and performance, that is, between thinking and sensuality. In that way, the artist recalled that understanding and reducing a work of art to pure sensation, that is, to a state of sensual pleasure or displeasure, destroys art and detracts from its cognitive and spiritual dimension. Thus, for Clara Bleibtreu, thought and spirituality precede as well as shape the work of art.

The installation in question speaks pregnantly of this. It is a sequence of squares horizontally and vertically installed. A dividing line within the squares clearly separates a coloured section from a section in which words are written. All the words within the squares link to form a single idea, hyper-real, but still an idea with a real meaning. The coloured section,

which is abstract with warm colours, is reserved for producing a purely sensual feeling. In contrast to this, let's say, sensual section, there is word, the world of abstract meaning. In common use, the word is something entirely concrete, and certainly more than the play of colours can express. However, in the sentence contained within the squares of Clara Bleibtreu's installation, meaning and its opposite are conveyed simultaneously. A careful observer will notice that in one part of the sequence of squares, the coloured section gradually becomes larger than the section with words, and in another part it contracts. However, that is just another perspective. This relationship can be expressed in reverse, depending on the criteria for judgement: colour or word. Thus, the preference for geometrical shapes in which this creation occurs, namely the relationship between colour and word, can be understood precisely as the relationship between the rational and the imaginative, the cognitive and the sensitive. And so, if we try to sum up the meaning of Clara Bleibtreu's installation, it seems to me that it could simply be put in this way: it is a modern work of art which implies that art is a form of human thought. Of course, it is not thought understood as empty intellectualism, that is to say, verbalism, but rather thought that refuses to be without criteria, and that perceives itself as spirituality undertaken through the expansion of knowledge, as a hypothesis as well as a work in itself. Of course, that doesn't mean that thought is deprived of sensuality. On the contrary, the play of colours presented so warmly by this installation also expresses that sensuality without understanding, and so without thought, is something empty and random.

That is why the radio can act as Clara Bleibtreu's artistic form, because the medium of word is the medium of thought itself. But that is spoken word, always drenched with a certain emotion, sensuality, and that makes it different from the written word. It could be said that the spoken word is the same as the installation: thought and sensuality in one searching for its interpreter.

KRISTIAN JON GUDNASON

KRISTIAN JON GUDNASON, NONNUFELLI 1, 111 REYKJAVIK ICELAND Tel 5575240 fax 5575240 Godwin@simnet.is



SUMMER DREAMS I, 2001 WATERCOLOR ON PAPER 18 X 13 CM / 7 X 5 1/4 IN., US\$ 1,900

What I have in mind in my watercolors is the image of Studlar or basalt columns which are so common in Icelandic nature and what Richard Serra used in his work Afangar in Videy Island north of Reykjavik and also the spring and summer in my country with its

tiny blue white and yellow flowers we all look forward to after the long and dark winter and their constant struggle for life

The winter is so long and dark in Iceland and from the middle of October to February it is dark most of the day.



ICELANDIC SPRING
2001 WATERCOLOR ON HANDMADE PAPER
23 X 29 CM / 9 X 11 1/2 IN



DESERT SPRING
2001 WATERCOLOR ON HANDMADE PAPER
23 X 29 CM / 9 X 11 1/2 IN



AUTUMN
2001 WATERCOLOR ON HANDMADE PAPER
23 X 29 CM / 9 X 11 1/2 IN



SUMMER DREAMS II, 2001 WATERCOLOR ON PAPER 18 X 13 CM. / 7 X 5¼ IN. US\$ 1,900



HIGHLAND SUMMER
2001 WATERCOLOR ON HANDMADE PAPER
23 X 29 CM / 9 X 11½ IN



AUTUMN DAYS
2001 WATERCOLOR ON HANDMADE PAPER
23 X 29 CM / 9 X 11½ IN



HIGHLAND FLOWERS
2001 WATERCOLOR ON HANDMADE PAPER
23 X 29 CM / 9 X 11½ IN

UMBERTO ECO was born in 1932 in Alessandria, Italy. He is a professor of semiotics, the study of communication through signs and symbols, at the University of Bologna, a philosopher, a historian, literary critic, and an aesthete. He is an avid book collector and owns more than 30,000 volumes. The subjects of his scholarly investigations range from St. Thomas Aquinas, to James Joyce, to Superman. He lives in Milan.

THE FOLLOWING IS AN EXTENSIVE LISTING OF THE WORKS OF ECO
The Island of the Day Before (1995). *Postscript to The Name of the Rose* (1995). *The Search for the Perfect Language* (1995). *How to Travel with a Salmon and Other Essays* (1994). *Apocalypse Postponed* (1994). *Six Walks in the Fictional Woods* (1994). *Misreading* (1993). *Interpretation and Overinterpretation* (1992).



UMBERTO ECO ELITE WRITER AND SEMIOTIC PROFESSOR AND PETRU RUSSU VISUAL ARTIST, PUBLISHER AND EDITOR OF WORLD OF ART MAGAZINE

A Conversation on Information

A chain-smoking and jovial Umberto Eco receives me in his crowded, untidy but cheerful little office at the Institute for Communication Studies at the University of Bologna. A bay-window opens out onto a tiny balcony overlooking the garden of the villa where the institute has its offices and library. The walls of the office are covered with rows of well-filled bookshelves; a sofa along one wall is full of piles of papers, books and articles, a modest writing desk hidden under even more books and papers. In one corner of the room is an IBM 486 clone with Windows, a new article or book obviously in progress on the screen. Eco offers me a chair in front of his desk.

In advance I had given him a list of some possible issues we might discuss so he would have some idea of what was on my mind: Computer Technology, the Internet Community and Processes of Cultural Change. I begin by asking:

(continued from the previous number)

If you are reading an American book on a certain subject and you find only an English or American bibliography, then it is suspect. The author should have a larger...

"... overview?"

... yes, overview. But if it is a book on analytical philosophy and there is only an English bibliography, it is probably unnecessary to also have a Polish bibliography, even though there is a great school of logicians and analytical philosophers in Poland. So it all depends on the subject matter; on the state of the art. It should be absolutely urgent for us to invent rules for decimation; probably flexible rules, that change from domain to domain. Otherwise the future will be worse than the present, and we can reach a level at which over-information and censure will identify each other.

"OK?"

You see, you can cancel by abundance. You can cancel by subtraction, and you

can cancel by increase or addition.

"By addition, yes. But you know, this business of knowing what is relevant... I mean - and this is something that I am quite concerned about - the quality of the stuff you get via the Net. You know, in Cyberspace, or whatever you want to call it; the Information Superhighway... It's my opinion - I don't know what you think - but certainly at the moment there are only a very limited number of people who have sufficient access, sufficient capabilities, to be able to put stuff out there. And that's a problem as well in itself. Because the people who choose to put information out there, those people choose the content of reading for the rest, do they not?"

Eco is silent for a moment.

Yes, I saw you had many questions in the papers you gave me the other day about all this new technology. I feel obliged to make a formal statement here: I am enormously interested in what is happening.

I am trying to establish all possible services on Internet here at my institute, and to push young people to work in this direction. I think it is enormously important for the future, even for politics. I want to introduce into our curriculum for communication studies some special seminars in this area. Personally, I do not use those technologies. For a very simple reason. At my age, first, let us also say, at my level of 'visibility', my problem is to avoid the message.

"Yes..?"

Otherwise I will be destroyed by the number of messages. My problem is not to answer the telephone; my problem is to destroy the fax; the unrequested fax as soon as it arrives. Even if, or rather, when in the near future, I finally get an e-mail account, my problem will be how not to receive anything. Because if there is something that has to reach me at any cost, it will. There will be some way by which I will be informed. There are few persons in the world that can reach me and tell me: look you should pay attention to this or that. Now, this is a personal problem of mine.

"Because of your position?"

Travels in Hyperreality (1990). The Limits of Interpretation (1990). Foucault's Pendulum (1989). On the Medieval Theory of Signs (1989). The Aesthetics of Chaosmos: The Middle Ages of James Joyce (1989). The Open Work (1989). The Bomb and the General (1989). The Three Astronauts (1989). Meaning and Mental Representations (1988). The Aesthetics of Thomas Aquinas (1988). Art and Beauty

in the Middle Ages (1988). Leonardo Cremonini: Paintings and Watercolors 1976-1986 (1987). Semiotics and the Philosophy of Language (1984). The Sign of Three: Dupin, Holmes, Peirce (1984). Postscript to The Name of the Rose (1983). The Name of the Rose (1983). The Role of the Reader: Explorations in the Semiotics of Text (1979). The Theory of Semiotics (1976)



ECO'S HOME, MILANO (LEFT: UMBERTO ECO, RIGHT: PETRU RUSSU)

Yes, even corresponding to, let's say, my ideology. Once, when I was younger, I said that after 50 a critic or a scholar mustn't be concerned any longer with avant-garde movements, but to write only about Elizabethan poets.

"...writing about the past?"

Yes, now why? Because novelty is coming so quickly these days that only a younger person is able to swallow and digest it, while an older person is slower in doing that. Why? An older person has a lot of experience, knows a lot of things and can very well work on more established problems than the young people who do not know enough to do that.

"Well, no, they don't have enough insight of course..."

This is a general rule; it's not by chance that my last scholarly book was on the search for a perfect language and not on the last trends in informatics and semantics. Because younger people are very fresh and able to see what happens in these domains. I personally have more experience and am better able to work out from classical material. In a way I think I have followed this principle. Obviously, I keep my eyes open; I am still very curious about all this. Really though, I don't try at any cost to try to understand and write about post-rap music. I am more able to make a good analysis of the Beatles, if not, of Johann Sebastian Bach. And that's what happens with all those new technologies. It is the same as what happens to a sportsman. You are a football player until the age of thirty. After 30 you become a coach.

"Yes, exactly. But the coach of course has the responsibility of keeping himself oriented about what is going on..."

Oh yes, keeping informed, but he is not obliged to try to kick the ball every morning.

"And also there's this idea of being a facilitator, rather than a user in a conventional way: one sees the possibilities that are available, and makes them available for the other people and just says OK..."

Yes, but it is younger people who must make the new analyses. They are

more flexible and they are more independent of past experience. They do not risk repeating the same schemes; interpretative schemes. So why should I make analyses of programs when they are able to do it better?

"Professor Eco, you are an academic; you're a scholar. You also write popular books. You are writing, very successfully, for two entirely different audiences. Do you experience any difficulty withstanding tabloidisation of your work, where the tabloid media and the TV conform to certain genres and norms which may be uncharacteristic of scholarly work?"

The problem is triple. There is not a single problem, there are three problems. First, a statement: I write academic stuff. I write in the newspapers - call it tabloid or popular journalism. I write my novels that by a mysterious chance have a mass success, but which I personally consider academic novels; and they are not easy novels. They are not love stories or things like that. So, there are three different problems.

Secondly, the problem can be considered from the point of view of the producer and the point of view of the receiver. As a producer I do not feel I have a split personality. All my life, the fact of studying something helped me to write more popular articles in order to explain the phenomena of the mass-media. The fact of being obliged to do this made me make weekly reflections - I would say irresponsible reflections - cooked-and-eaten or wash-and-wear reflections on what happened day by day helped me to collect experiences; to be attentive to what happened, and then to use the same material in a more organic and more profound, or more articulated and more critical way in my academic books.

So, for me, it was a sort of mutual help: the academic activity helped me to have instruments to understand the actualities; the continual attention to day by day events helped me to have material for reflection for my academic work. The story of the novel is another one, but equally I don't feel a split here either in my personality. I feel that what I do on the left side helps what I am doing on the right side.

SOLOMON R. GUGGENHEIM MUSEUM new york

PRESS PREVIEW

RACHEL WHITEREAD TRANSIENT SPACES

TO OPEN AT THE SOLOMON R. GUGGENHEIM MUSEUM IN MARCH 8 THROUGH JUNE 5, 2002

Rachel Whiteread: Transient Spaces, an exhibition of two new sculptures by British artist Rachel Whiteread, opens at the Solomon R. Guggenheim Museum on March 8, 2002. The works, *Untitled (Basement)* (2001), and *Untitled (Apartment)* (2001), which were commissioned by the Deutsche Guggenheim Berlin and exhibited there last fall, were cast from the artist's new home and studio. The two sculptures articulate the artist's preoccupation with architecture as a reflection of personal memory and history and as a means to address larger social forces. The exhibition will be on view through June 5, 2002. This exhibition is made possible by Deutsche Bank.

"We are extremely proud to present these monumental new works by Rachel Whiteread," noted director Thomas Krens. "Rachel is one of the most formidable sculptors of our time. Her unique approach to the discipline is clear in these pieces, which possess an intense physical presence and communicate a deep sense of humanity."

The exhibition was organized by Lisa Dennison, Deputy Director and Chief Curator, Solomon R. Guggenheim Museum, New York. The exhibition is installed in the museum's seventh-floor Annex gallery.

Over the last twenty years, Rachel Whiteread has transformed ordinary domestic objects and architectural spaces into poetic sculptures that explore the relationship between memory, architecture, and the body; and the private and public realm. In the late 1980's, Whiteread began making sculptures by casting household fixtures and furniture, including wardrobes, beds, sinks, and baths, to create pieces which emphasize the private aspects of domestic life and reflect the human body in symbolic terms. Using such industrial materials as plaster, concrete, rubber, and polystyrene, Whiteread typically casts the space underneath, around, or inside the objects, creating negative impressions of the items she works with. These forms record the shape and surface of the original objects in detail, but not their physical presence, often invoking in the viewer a sense of remembrance and feelings of absence and loss.

Over time, Whiteread expanded the scope of her program to include casts of larger architectonic spaces. In 1993, the artist created her first public sculpture, entitled *House*. The work, an off-white concrete cast of the interior spaces in a Victorian working-class home, appeared as a phantom of the original building and drew attention to the consequences of gentrification in East London occurring at the time. In October 2000, Whiteread unveiled the Holocaust Memorial in Vienna, a commemoration to the 65,000 Austrian Jews who were killed during World War II. This monolithic project - an impenetrable, inside-out library - alludes to Nazi book burnings, and to the concept of the "people of the book."

The two new large-scale sculptures presented in Rachel Whiteread: Transient Spaces were created from a London building that, over time, has had various functions, operating as a synagogue, a textile merchant's warehouse, and presently, as Whiteread's residence and studio. With their smooth, unadulterated surfaces, both works embody the generic nature of much postwar architecture and emphasize the simple geometry of the structures from which they come. Devoid of architectural flourish, *Untitled (Apartment)* (2001) is comprised of a series of small, nondescript rooms, suggestive of the low-income, standardized housing that developed after World War II as Europe strove to rebuild itself. *Untitled (Basement)* (2001) is a cast of a staircase that, by being reoriented on its side, engenders a surprising encounter between the viewer and this ordinary architectural necessity. Through invoking the building's history, Whiteread's two sculptures reflect on the aesthetic and sociological concerns and necessities that shaped post-war Europe.

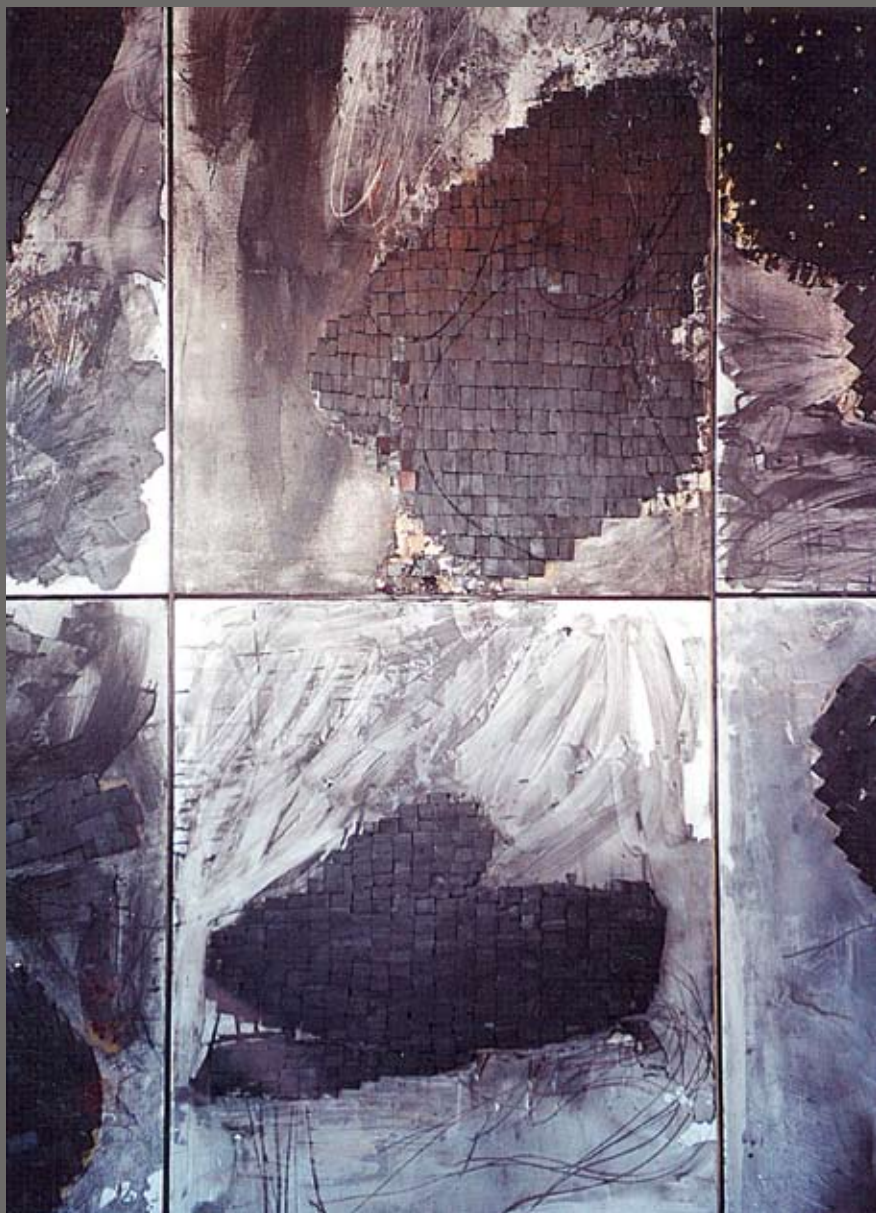
In the early 1990's, Whiteread began to receive international attention as part of a stylistically diverse group of artists referred to as the Young British Artists. She has received such accolades as the Tate Gallery's Turner Prize in 1993 and a medal at the 1997 Venice Biennale. Throughout Europe and the United States, her work has been the subject of numerous solo exhibitions in museums and galleries, and she has realized several public art projects. Most recently, in the summer of 2001, her work was featured in a retrospective at the Serpentine Gallery in London, and a public sculpture entitled *Monument* was unveiled in Trafalgar Square.

The works presented in Rachel Whiteread: Transient Spaces were created as part of Deutsche Guggenheim Berlin's ongoing program whereby new works by contemporary artists are commissioned by and exhibited at the Deutsche Guggenheim Berlin, and subsequently enter its permanent collection. This program has made Deutsche Guggenheim Berlin unique within the arts community. In addition to Whiteread, artists who have created new works as part of this program include: Jeff Koons, James Rosenquist, Andreas Slominski, Hiroshi Sugimoto, Bill Viola, and Lawrence Weiner.

NIGHT-SHADOWS

2001 CHARCOAL AND WAX
ON CANVAS

150 X 120 CM, 59 X 47¼ IN.



PETRU LUCACI

BLD FERDINAND I, NR 24, ET3, AP12, RO-70313 BUCURESTI ROMANIA
+40 1 642 41 95 GSM +40 92 735 393, e-mail: laura@cepes.ro
www.romania-art.com

The Taming of Lilith

by MAGDA CÂRNECI

How to explain the sudden passage of Petru Lucaci -well known for the explosive sensuality of his intensely colored, ardent painting- to the abyss of profound black?

What mysterious alchemy will have turned the over fullness of an abstract expressionistic punctuality into, apparently, its absolute opposite?

At a more careful look, however, the present time "Night-shadows" - with those strange items of collage of real charcoal pieces on vague black-on-black or black-on-bleak-dark-grey backgrounds continue in a hidden key-an older obsession of the painter. The woman's body, once tackled as a place of sensorial delights and of mythology, heavenly reverie, seems to become now a place of "the shadow of the psyche" and of descent to the subconscious of the self. Orpheus conjuring Eurydice from Hades, still in love with her. Adam fearfully getting near Eve's malefic force, called Lilith. The masculine principle groping for his feminine inside, or Anonymous hugging his Anima, to speak in Jung's jargon.

Or maybe only a strictly pictorial calcinations from the inside of the colors until their complete negation (but encompassing them all) in the manner of the Americans Clifford Still, Barnett Newman, Brice Marden or of the French Pierre Soulages and of many others, attracted in the latest half of the century by indetermination, nihilism, „the mystic of the black". Anyway we are dealing here with a temptation, a descent into the abyss and a salvation-through the shadowy, blurred destroyed feminine body-but nevertheless with a sensitive curve appearing as a reference point in chaos from time to time.

Anyway, in front of these strong paintings we can live recognition and a "walling-in" of one's own shadow, but also a necessary exorcism-expressive, refined, and superb- of our exterior gloom.

PETRU LUCACI



MASQUERADE, MIXED MEDIA 18 X 24 IN. / 45,5 X 61 CM., US\$ 5,990

PHYLLIS A. BRAWN



THE BRIDE, MIXED MEDIA 24 X 18 IN. / 61 X 45,5 CM., US\$ 6,990

biography (in memoriam)

Phyl Braun was a long time resident of Southern California and has exhibited in both San Diego and Orange Counties. She studied art under Clark Allen, international art Flamenco dancer. Her daughter, Jeanne Castro, has followed in her Mum's foot step, and has exhibited her works both locally and internationally. Phyl's son, Paul Castro, won a scholarship to the Chicago Institute of Art, shortly before his untimely death in 1969 at the age of nineteen. **Awards** 2001 International Merit Award Diploma for Excellence, The 6th International Annual of Miniature Art, Art Addiction Stockholm, Sweden. Second Prize and Honorable Mention, Southern California Exhibition, Delmar, CA USA. **Major National Exhibitions** The Forum Art Gallery, San Diego, CA USA. The San Diego Museum of Art, CA USA. County-wide Art Exhibition, The Armory CA USA. Eagle Gallery, La Jolla, CA USA. Alpine Antiques, Alpine, CA USA. Stationers Corporation, San Diego, CA USA (one-man show). Southern California Exhibition, Delmar, CA USA. Laguna Beach Art Gallery, USA. Country Wide Art Exhibition. Community Concourse. **Public Collections and Commissions** Numerous donation of artworks to Animal Rights Organizations and the San Diego Human Society.

phyllis
phyllis
phyllis
phyllis a. brawn

JEANNE CASTRO



NOVA, ACRYLIC ON CANVAS 24 X 30 IN. / 61 X 72 CM., US\$ 6,990



HEART'S OF FIRE, MIXED MEDIA 18 X 24 IN / 46 X 61 CM. US\$ 4,400

contact details

CASTRO JEANNE, 1844 HARBISON CANYON RD., EL CAJON, CA 92019 USA.

+1 619 445 0615, e-mail: jumpinjalapeno@juno.com, web: <http://www.artaddiction.se/castro.htm>, web: <http://www.artaddiction.se/braun.htm>

jeanne castro
jeanne castro
jeanne castro
jeanne castro
jeanne castro

biography

Jeanne Castro lives and works in USA. **Artist medium** watercolor and acrylic. Received her art education from Phyllis Braun, her mother, renowned watercolor artist in California. Jeanne has also followed closely in the footsteps of her brother, Paul John Castro, who died shortly before receiving a scholar ship to the Chicago Art Institute. Jeanne's art reflects her interest in the cosmos, which is the theme in all her works. **Selected Exhibition** Jeanne Castro has exhibited throughout Southern California in the past five years. 1999, 2000 Art Addiction Int'l Gallery Stockholm, Sweden. 1999, 2000 Internet Art Museum, 2001, 2002 Artists of Today, Art Addiction Virtual Gallery www.artaddiction.net. 2000 and 2001 Southern Californian EXORO Exhibition. **Member of Associations** Since 1999 Member of Art Addiction International Art Association AAIAA. **Represented** 1998, 1999, 2000, 2001, 2002 by Art Addiction Internet Art Museum. 2000, 2002 WORLD of ART, contemporary international art magazine, 1st issue and 4th issue.



JR BALLARD **PEACE** 1999 WATERCOLOR WITH SOLVENT TRANSFERS AND TEXT ON PAPER IN. 42 X 30 CM. 106,5 X 76

JR BALLARD

8265 KINGSBROCK NR 248 HOUSTON TEXAS 77024 USA

Phone +1 713 467 0673 E-mail jrb773@hal-pc.org WEB www.artaddiction.net/ballard.htm



ANNE DE SUÈDE

ART ADDICTION VIRTUAL GALLERY

ART FOR SALE

Pardon, Pardonner, Donner, Done
2001 oil on canvas & mixed media
120 x 100 cm. / 47¼ x 39½ in.
US\$ 21,900

+46 8 85.72.64
info@artaddiction.net
www.artaddiction.net

ANNE DE SUÈDE BANÉRGATAN
53, SE-11522 STOCKHOLM
SWEDEN

+46 8 662 64 46
+46 070 4930774
kohler@beta.telenordia.se
www.artaddiction.se/anne.htm

Aviva Naaman: artist-painter, born in Israel. Started her artistic career at an advanced age, after many years working in the Advertising World. Since 1989 have participated in many shows around the world. Won prizes for her rich and sensitive approach, and for her originality of Art works.

Education: biology at the Hebrew University of Jerusalem. Fashion design, graphic design and interior design at the Technological Institute in Haifa. Since 1989 have participated in many shows around the world. During the years the artist won different prizes for her rich and sensitive approach and for her originality of art.

Along the years, many articles were published at the local Israeli papers, daily and magazines, who have warmly complimented her works. Nice Matine "Her feminine nudes are very sensitive and poetical. Her paintings lead us into a world of softness and peace". Monte-Carlo Daily "... warm tenderness, light, sensitivity and relaxation is projected from her paintings, which classify her as an Int'l talent". Le Cotedien "... her delicate and harmonious nudes win for her the Int'l 'crown bouquet...". Luneville, Devant, Nancy Journal, Salon D'Automan "...l'une des artists etranger invitees a ce salon, l'Israelienne Aviva Naaman, qui presentait une seule oeuvre, mais de qualite indeniable sur la cote du Fleuvé".

The Hebrew Daily Paper from New York "Yediot Achronot ", a long article about the New York show at the Montserrat Gallery, putting her works and initiative at the head of the article.



THE CONDUCTOR
2001 BRONZE
L 25 / H 60 / W 38 CM

AVIVA NAAMAN

THE YEAR I STARTED SCULPTING

YANAAMAN@NETVISION.NET.IL / TEL: +972.3.5228971 FAX: +972.3.5273899

18 SOUTINE STREET, TEL AVIV 64684 ISRAEL

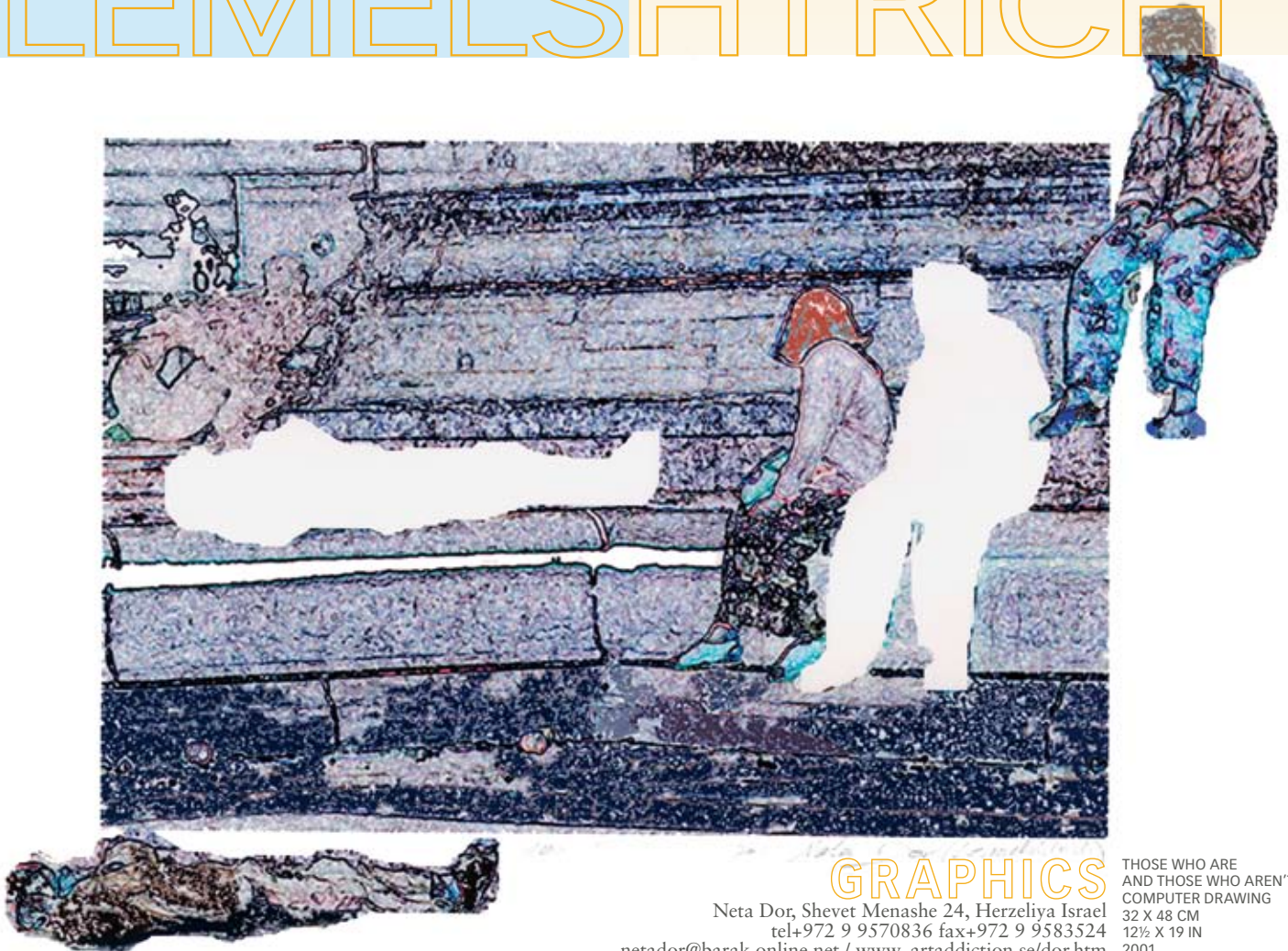
In recent years has specialized in artistic printing. B.A. degree in History of Art, Jerusalem University. Member of the Israeli Artists Association, and different International Art Associations. 31 solo exhibitions in Israel, Europe and Japan. Participated in numerous annual, biannual, triannual exhibitions, and group exhibitions in Israel, the U.S.A., Europe, Japan, China, Malaysia, and Korea. Received numerous prestigious prizes, gold medals and awards, the last ones, 2001, in International Exhibitions in Museums in Japan.

by Dr. MICHAEL SGAN-COHEN
Artist, Art Researcher, Lecturer and Art Critic

AN ALMOST FORGOTTEN QUALITY What is completely credible in Neta Dor's graphic creativity is her authenticity. She acknowledges her emotional, romantic nature and paints as she feels. In our age, when sophistication for its own sake threatens to turn art on its head, such authenticity is an almost forgotten quality. It consists in great part of naive innocence, encompassing the world of symbols constructed by the artist, a world of dolls, puppets, rocking horses and merry-go-rounds, and horses of flesh and blood. The authenticity of the works accords them a particular validity and allows the artist to break out of her immediate confines. In other words, whenever Neta Dor is indeed "imprisons in her own image", to the extent that she accepts herself with unpretentious modesty and openness and takes care to listen both inwardly and outwardly, she manages to escape the psychological prison in which she - and all of us - are bound. Moreover, she succeeds in creating a private reality in which sorrow, loneliness and human frailty are diluted with hope and "almost mystic" longing for serenity and internal peace, both for man and for the world.

MOVEMENT & FLOW by Neta Dor (Lemelshtreich) I perceive in everything, however "inanimate," its peculiar flow. Even boats moored to the shore quiver with a movement which emanates from the bowels of the earth and rises towards the erect, antennae-like masts, conveying the voices of nature: Today they are here, tomorrow they will be elsewhere - there is something enthralling about this constant flux. Nothing remains as it was, and the very attempt to immortalize a specific moment is paradoxical, the image itself having vanished before it could even be sketched on the paper. In the new Milenium the world around us races ahead in tireless pursuit of new and audacious achievements, and that's as it should be, for nothing can stand still. Progress will come to pass whether we like it or not, but once in a while we should stop in our tracks to observe the little things around us, to realize that everything has its very own course and rhythm, no matter what we attempt to do about it, and to contemplate permanence in the midst of change - arresting the mad race for a moment to search, reflect and look inwards.

NETA DOR LEMELSHTRICH



GRAPHICS

Neta Dor, Shevet Menashe 24, Herzeliya Israel
tel+972 9 9570836 fax+972 9 9583524

netador@barak.online.net / www.artaddiction.se/dor.htm

THOSE WHO ARE
AND THOSE WHO AREN'T
COMPUTER DRAWING
32 X 48 CM
12½ X 19 IN
2001


Andrea Zanatta is one of the most interesting photographers of the young generation in Italy. Both in the use of black & white and colors photos, in his work is evident a particular attention to the human figure as well as for objects and landscapes that the artist try to fuse together to reach a non-common mixture capable of expressing emotions, feelings and meditative thoughts. Besides this, what really fascinates Zanatta is also a nocturnal atmosphere where mystery, dreams and the ineffable seems gradually to become sophisticated but necessary elements to give birth to his compositions.

Technically, his research is focused on movement. The figures seem almost escaping from the electronic eye of his camera - Nikon F5 -, sometimes almost trying to break through the rigid, linear borders of the paper, and, at the same time, a sort of diffuse strenght and energy that permeates the whole photograph entraps them. The result is to be in front of a sort of diaphanous creature that struggles with the eye of the watcher.

Light and shadows give their contribution to this emphasis, while, behind all of this, a message of improbable freedom substantiates the content of these artworks.



**VENICE
IN THE
EYE OF
ANDREA
ZANATTA**



Le Silence
2002 China Ink on paper
32 x 48 cm./ 12½ x 19 in.
US\$ 2190

CONTACT PALMI MARZAROLI, VAL FLEURI II 45, CH-1854 LEYSIN (VD) SWITZERLAND

+41 24-494 2951, GSM +41 79-4670166, <http://www.palmi.marzaroli.inbox.as> / palmi.marzaroli@iobox.com / mika.huujarvi@jamsa.fi

The work of Palmi Marzaroli is characterized by the strong expression of its China ink colors. Although taking his inspiration mainly from reality (landscapes, still lives, figures), Marzaroli do not limit it, reducing to the essential the naturalistic and descriptive aspects. Palmi Marzaroli was born in 1962 in Vevey (Switzerland). He is self-taught artist. In 1980 he begun sketching and painting. Since 1991 exhibits regularly in various European countries. In recent years, his painting research is essentially based on the various expressive alternatives of China ink, using a very personal technique. He presently lives and works in Leysin, Switzerland.

SELECTED SHOWS 1991 Atelier d'Avò, Broc, Fribourg (Suisse). 1992 Exposition collective d'Art Contemporain sur le thème "La philosophie", Université de Fribourg (Switzerland). 1992 Galerie du Pressoir, Ecublens, Lausanne (Switzerland). 1992 6ème Salon International des Arts, Palais des Congrès de Liège (Belgium). 1993 Exposition collective, Galerie Patrice Alexis, Thonon (France). 1993 1er Salon International des Arts, Abbaye de Floreffe (Belgium). 1993 4ème Salon International des Arts, Centre Culturel, Hollerich (Luxembourg). 1993 16ème Salon de Printemps, Galerie d'Arfi, Denges, Lausanne (Switzerland). 1994 Galerie du Casino, Montreux (Switzerland). 1994 Exposition collective, Mines & Salines de Bex (Switzerland). 1994 Exposition collective, Galerie Art Top, Montreux (Switzerland). 1995 Rétrospective, Galerie du Pressoir, Ecublens, Lausanne (Switzerland). 1995 9ème Exposition d'art contemporain, Neuchâtel-Art, Neuchâtel (Switzerland). 1995 Retrospective, Atelier 11, Montreux (Switzerland). 1996 Exposition collective, Musée Civique, Troia (Italy). 1997 Le Centre Les Airelles, Concert-Expo, Leysin (Switzerland). 1998 1a Biennale Internazionale d'Arte Contemporanea, Trevi Flash Art Museum, Palazzo Lucarini, Trevi (Italy). 1998 The 1st Autumn Annual in Venice, Palazzo Correr, Venice (Italy). 1999 The Spring Annual in Venice, Palazzo Correr, Venice (Italy). 1999 Biennale Internazionale dell'Arte Contemporanea, Firenze (Italy). 1999 The 2nd Autumn Annual in Venice, Correr Pocket Gallery, Venice (Italy). 2000 Exposition collective, Galerie d'Art, 4 avenue de Suède, Nice (France). 2000 The 2nd Spring Annual in Venice, Palazzo Correr and Piccola Galleria Correr, Venice (Italy). 2000 ArtInternet, Art Addiction Internet Museum (Sweden). 2000 Art Addiction Internet Museum (Sweden). 2000 World Festival of Art on paper, Kranj (Slovenia). 2001 Art Addiction Internet Museum (Sweden). 2001 The 5th Int'l Graphic Art Exhibition, Art Addiction Virtual Gallery (Sweden). 2001 The 6th Int'l Exhibition of Miniature Art, Art Addiction Virtual Gallery (Sweden). 2002 Art Addiction Internet Museum (Sweden). 2002 The 6th Int'l Graphic Art Exhibition, Art Addiction Virtual Gallery (Sweden). **AWARDS** 1998 Certificate of Merit, The 1st Autumn Annual in Venice, Palazzo Correr, Venice, (Italy). 1999 Silver Medal, the Spring Annual in Venice, Palazzo Correr, Venice (Italy). 1999 Certificat of Merit, The 2nd Autumn Annual in Venice, Correr Pocket Gallery, Venice (Italy). 2000 Prix "Rivier ' Art " 2000, Galerie d'Art, Nice (France). 2000 Diploma of Excellence, 2nd Spring Annual in Venice & ArtInternet 2000, Palazzo Correr Venice (Italy) and Art Addiction Internet Museum (Sweden). 2001 Diploma of Excellence, The 5th Int'l Graphic Art Exhibition, Art Addiction Virtual Gallery (Sweden). 2001 Diploma of Excellence, The 6th Int'l Exhibition of Miniature Art, Art Addiction Virtual Gallery (Sweden). **DIRECTORIES** 2000 /01 Art Diary International. 2000 / 01 Art Addiction Internet Museum –web: www.artaddiction.se. 1999 Membre de l'Association Internationale des Artistes (AAIAA), Art Addiction International Art Association, Associazione Internazionale degli Artisti. 2000 World of Art –Contemporary Art Magazine and International Art Directory. 2001 World of Art –Contemporary Art Magazine. 2002 World of Art –Contemporary Art Magazine.

ART ADDICTION

Art Addiction was founded in Sweden in 1993 by Petru Russu, visual artist, to promote the art and the works of contemporary artists.

Art Addiction it pursues its aim mainly by organizing international exhibitions of its members work. In the past years, Art Addiction has organized a series of 50 major international exhibitions at the Art Addiction Gallery in Stockholm, Palazzo Correr in Venice, Piccola Galleria Correr in Venice and Art Addiction Virtual Gallery at www.artaddiction.se /www.artaddiction.net

The gallery also maintain the Art Addiction Internet Art Museum, Virtual Art Gallery including the works of more than 500 artists from 65 countries, which is regularly consulted by galleries, organizers and individual buyers.

Art Addiction Virtual Gallery is a meeting point for art and artists, a forum that artists can exhibit their latest works, a place where all media of artistic expression will stimulate the sensitivity of the art lover, penetrating his inner vision.

In operation for less than 9th years, Art Addiction has over 6000 artists exposed. The Art Addiction International Art Association AAIAA has more than 600 artist members worldwide.

EXHIBITIONS ORGANIZED BY ART ADDICTION 1993 - 2002

1993 The 1st Int'l Exhibition of Miniature Art Stockholm Sweden
 1994 "Graphic Addictions", The 1st Int'l Graphic Art Exhibition Sweden
 1994 The 1st Int'l Female Artist's Art Annual Stockholm Sweden
 1994 The 2nd Int'l Exhibition of Miniature Art Stockholm Sweden
 1995 "Graphic Addictions", The 2nd Int'l Graphic Art Exhibition Sweden
 1995 The 2nd Int'l Female Artist's Art Annual Stockholm Sweden
 1995 The 3rd Int'l Exhibition of Miniature Art Stockholm Sweden
 1996 The 3rd Int'l Female Artist's Art Annual Stockholm Sweden
 1996 "Graphic Addictions", The 3rd Int'l Graphic Art Exhibition Sweden
 1996 "Addictions", The 1st Int'l Small Graphic Art Exhibition Sweden
 1996 Contemporary Italian Art, Art Addiction Stockholm Sweden
 1996 The 4th Int'l Exhibition of Miniature Art Stockholm Sweden

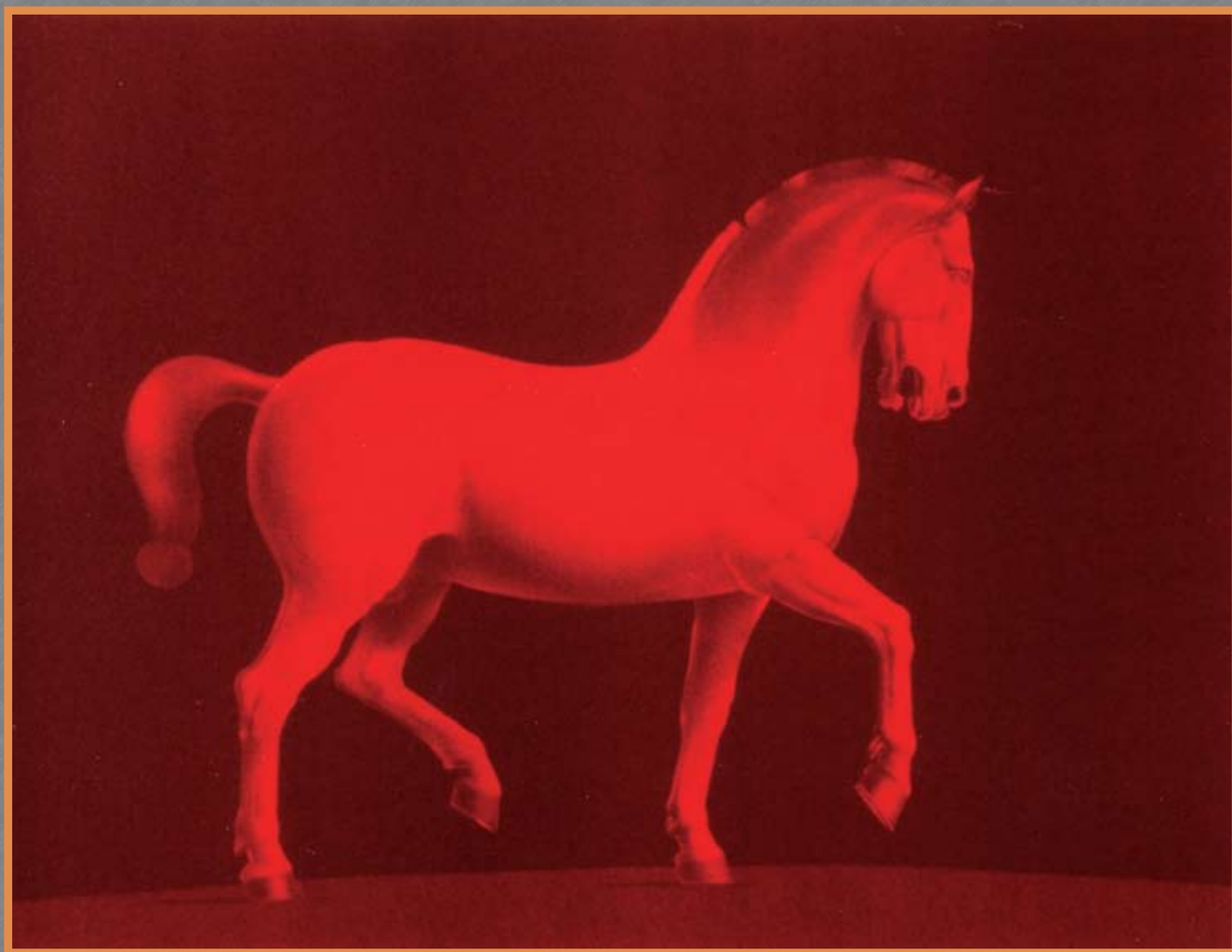
1996 Hanna Barak Engel, Individual Exhibition Stockholm Sweden
 1997 "Femina" Int'l Small Forms Open Exhibition Sweden
 1997 "Graphic Addictions", The 4th Int'l Graphic Art Exhibition Sweden
 1997 "World of Art", Art Addiction Int'l Drawing Competition Sweden
 1997 "Most Talented Artist", Art Addiction 1st International Prize Sweden
 1997 Contemporary Italian Art Stockholm Sweden
 1997 The 5th Int'l Exhibition of Miniature Art Stockholm Sweden
 1997 The 4th Int'l Female Artist's Art Annual Stockholm Sweden
 1998 "A better World for our Children" International Exhibition Sweden
 1998 "Masks in Venice 1" Annual Exhibition Palazzo Correr Venice Italy
 1998 The 1st Autumn Annual in Venice Palazzo Correr Venice Italy
 1998 The 5th Int'l Female Artist's Art Annual Stockholm Sweden
 1998 Elizabeth Maxwell Hill /UK, Solo Exhibition Palazzo Correr Venice
 1999 The 1st Spring Annual in Venice Palazzo Correr Venice Italy
 2001 The 6th Int'l Female Artist's Art Annual Stockholm Sweden
 1999 "Masks in Venice 2" Annual Exhibition Piccola Galleria Correr Venice
 1999 The 2nd Autumn Annual in Venice Palazzo Correr, Venice Italy
 1999 2000 Franco Verdi /Italy, Solo Virtual Exhibition, Art Addiction
 1999 2001 Alyce Ritti /USA, Solo Virtual Exhibition, Art Addiction
 2000 2001 Raymond Hampton /USA, Solo Virtual Exhibition, Art Addiction
 2000 The 2nd Spring Annual in Venice Palazzo Correr Venice Italy
 2000 "Masks in Venice 3" Annual Exhibition Palazzo Correr Venice Italy
 2000 "ART internet" Art Addiction Virtual Gallery
 2001 The 5th Int'l Graphic Art Exhibition, Art Addiction Virtual Gallery
 2001 The 7th Int'l Female Artist's Art Annual, Art Addiction Virtual Gallery
 2001 The 6th Int'l Exhibition of Miniature Art, Art Addiction Virtual Gallery
 2001 "ART internet" Art Addiction Virtual Gallery
 2002 The 6th Int'l Graphic Art Exhibition, Art Addiction Virtual Gallery
 2002 COLLAGE International Art Exhibition, Art Addiction Virtual Gallery
 2002 The 8th Int'l Female Artist's Art Annual, Art Addiction Virtual Gallery
 2002 The 7th Int'l Exhibition of Miniature Art, Art Addiction Virtual Gallery
 2002 The 2nd Int'l Small Graphic Art Exhibition Sweden

g5 AWARD

THE 5th INTERNATIONAL GRAPHIC ART ANNUAL

ART addiction virtual gallery, december- january 2001

MOST TALENTED ARTIST Dusan PREMRL



Dusan PREMRL SLOVENIA

LIPIZZANER MAESTOSO THAIS IN RED, 1999 SCREEN PRINT 44 X 34 CM /17¼ x 13¼

g5 AWARD

BEST IN EXHIBITION Aysegül Izer DRAHSAN

THE 5th INTERNATIONAL GRAPHIC ART ANNUAL

ART addiction virtual gallery, december- january 2001



Aysegül Izer DRAHSAN TURKEY

CIRCULATION, 2000 SILKSCREEN 53 X 70 CM / 21 X 27½ IN

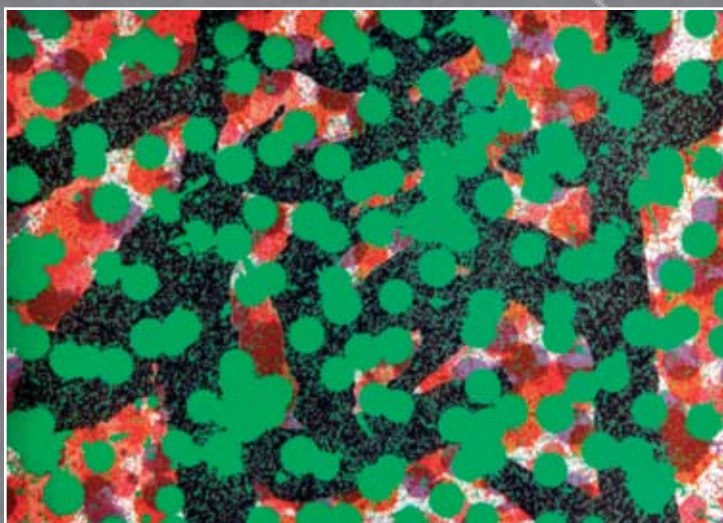
g5

AWARD

MOST INNOVATIVE ARTIST Kumnam BAIK

THE 5th INTERNATIONAL GRAPHIC ART ANNUAL

ART addiction virtual gallery, december- january 2001



Kumnam BAIK KOREA

RECOLLECTION-VII and VIII, 2001 CG 41,5 X 30,5 CM / 16¼ X 12 IN

AWARD

EMERGING ARTIST Ljupco BOJAROV



Ljupco BOJAROV MACEDONIA

011200 AND 041200, 2000 WOOD-CUT 15 X 31 CM / 6 X 12¼ IN

THE 7TH
INTERNATIONAL

FEMALE
ARTIST'S ART
ANNUAL 2001

ART ADDICTION

AWARD

ART addiction virtual gallery 2001

BEST IN EXHIBITION Eva SLACHTOVA



Eva SLACHTOVA Czech Republic
WAY OF LIGHT, 2000 ETCHING 64 X 47 CM

AWARD

MOST INNOVATIVE ARTIST Gabriela DRINCEANU



Gabriela DRINCEANU Romania
UNTITLED, 2001 MIXED MEDIA 25 CM

THE 7TH
INTERNATIONAL

FEMALE
ARTIST'S ART
ANNUAL 2001

ART ADDICTION

AWARD

ART addiction virtual gallery 2001

MOST TALENTED ARTIST Matild JASZBERENTY



Matild JASZBERENTY Hungary
DRAWING, 2000 PAPIER-MÂCHÉ 20 X 20 CM

AWARD

EMERGING ARTIST Celina CLAVIJO



Celina CLAVIJO Japan
SPRING II, 2000 E66 EGG TEMPERA ON JAPANESE PAPER 21 X 24 CM



THE 6th
INTERNATIONAL
ANNUAL OF
miniature ART 2001

ART ADDICTION
SWEDEN

AWARD

BEST IN EXHIBITION Kumnam BAIK



1/10 2001 recollection -XIV Kumnam Baik

Kumnam BAIK Korea

RECOLLECTION -XIV, 2000 CG 10 X 10 CM

THE 6TH INTERNATIONAL ANNUAL OF MINIATURE ART SWEDEN 2001

AWARD

MOST INNOVATIVE ARTIST Marté SZIRMAY



Marté SZIRMAY New Zealand

FISH OF HAPPINESS, 2001 CAST BRONZE, 12 X 12 CM

ART addiction virtual gallery

M6
THE 6th
INTERNATIONAL ANNUAL OF
miniature ART
ART ADDICTION
SWEDEN

AWARD

MOST TALENTED ARTIST

**Erica
WEISZ-SCHVEIGER**



Erica WEISZ-SCHVEIGER Israel

DIPTYCH-PHOENIX, 2001 GOUACHE 10 X 19 X 2 CM

THE 6TH INTERNATIONAL ANNUAL OF MINIATURE ART SWEDEN 2001

AWARD

EMERGING ARTIST Sándor KOLOZSVÁRI



Sándor KOLOZSVÁRI Hungary

CIRCLE I, 2001 MIXED MEDIA 20 X 20 CM

ART addiction virtual gallery



ANDRE RUSSI
PHOTOSET

ART ADDICTION VIRTUAL GALLERY

+46 8 85.72.64
INFO@ARTADDICTION.NET
WWW.ARTADDICTION.NET



ABOVE: HEYD GALLERY SHOW
PAINTINGS BY IN-SOONG

HEYD GALLERY

GOTTLIEB-DAIMLER STR 9, D-711 57 HILDRIZHAUSEN GERMANY

MASTERS OF TODAY ART ALBUMS DEDICATED TO CONTEMPORARY LIVING ARTISTS

BOOK FOR COLLECTORS

MASTERS OF TODAY**WORLD of ART BOOKS**

- Watercolor by Stockholm-based watercolor artist and architect Ligia Podorean-Ekström
- The 64-page exclusive book contains 135 watercolors on vibrant full-page reproduction, CV and essays by Andrea Pagnes, Mircea Deac, Per Olof-Ekström, Adrian-Silvan Ionescu and Amelia Pavel
- Purchase Price \$39 Postage \$10
- ORDER **WORLD of ART BOOKS** Mörbylund 19, 9tr SE-18 230 Danderyd /Stockholm Sweden Tel/Fax +46 8 85.72.64 E-mail info@artaddiction.net
- Payment *must* accompany order.



BOOK FOR ARTISTS

With the Masters of Today, art albums series we open a NEW perspective for artists in life. We made the layout and the creative design, we print the album in England and we assure the distribution in bookstores internationally on all the continents.

The Album:

Dimension 12 x 9½ in / 29,5 x 24,5 cm.; 64 color pages + cover. The album should include up to 130 works, CV, and several critic essay.

Returns to artist 45% of cover price. A sales report will be send to artists bimonthly

The Costs:

The artists pay only for the print and transport as follows

1000 copies /US\$16,000

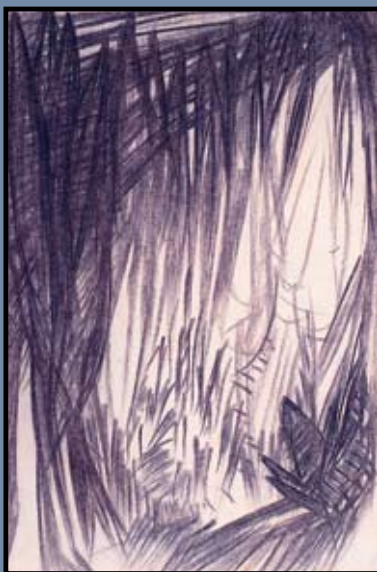
2000 copies /US\$18,000

3000 copies /US\$ 20,000

Album sample available for US\$ 50 or, simply, loan a copy of Watercolor by Ligia Podorean-Ekström.

Your Art Album NOW!

THE BEST OF HIS PAINTINGS DURING THE YEARS DAN MILON



Dan Milon born 1943 in Israel, drawing from his early childhood. From 1967 he also tested his strength in architectural drawing. He was drawing mainly between 1973 and 1981 and defines himself as a complete

autodidact. The majority of his works are of fantastic character His creative work is modern art, not extremely abstract and at the same time realistic to considerable degree. Now he offers a book contains his best works.

BOOK FOR COLLECTORS

- **The Best of Dan Milon Paintings**
- 128 page catalogue
- 126 works on full-page reproduction
- Regular Price \$80 Sale \$70

• ORDER from **ALON**

P.O.Box 8476 Neshet 36790 ISRAEL

Tel+972 4 8218213 Fax+972 4 8215753

E-mail alre@internet-zahav.net

Payment *must* accompany order.





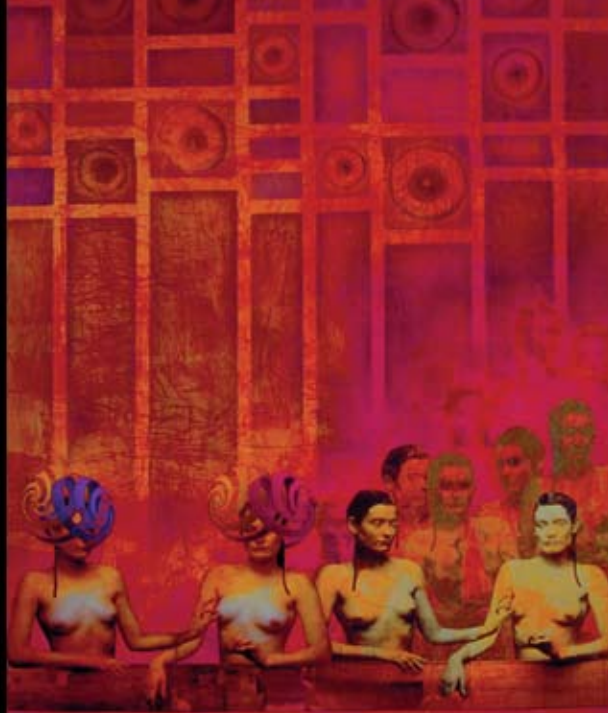
WATERDROP GIFT FROM HEAVEN

NETWORK ART COMPUTER

**KEIGO
YAMAMOTO
&
EIKO ITO**

CONTACT 24-10 OOMURA-CHO, FUKUI CITY 919-0316 JAPAN
T. +81 0776 41 7000 F. +81 0776 41 7001 KEIGO@NN.IIJ4U.OR.JP
WWW.SYBA.CO.JP/K-BIT/

**RESISTANCE OF
WOMEN IN ART**



TANIA BOTELHO

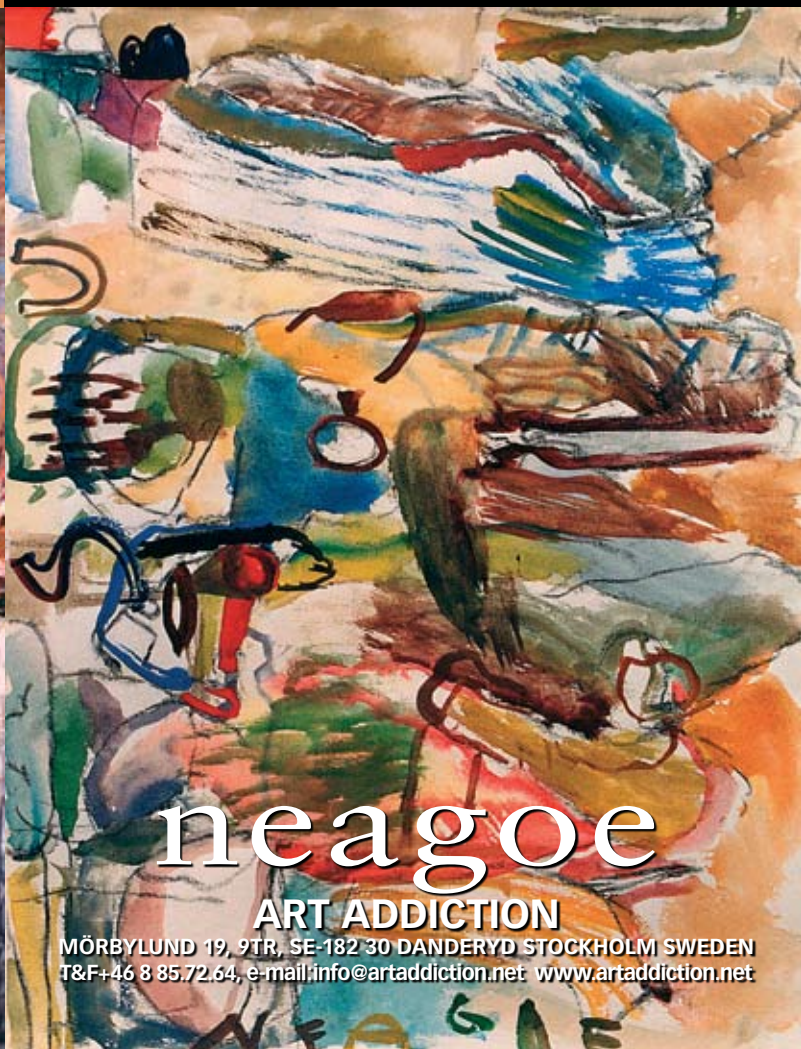
JRB773@HAL-PC.ORG

DODIROMANATI@HOTMAIL.COM

DODI



72 WORLD of ART



neagoe

ART ADDICTION

MÖRBYLUND 19, 9TR, SE-182 30 DANDERYD STOCKHOLM SWEDEN
T&F+46 8 85.72.64, e-mail/info@artaddiction.net www.artaddiction.net

SELF PORTRAIT
© DAN MANESCU
© 2001 PHOTOGRAPH AND
PHOTOSHOP EFFECTS
30 X 21 CM./ 11¼ X 8½ IN

White's Elegy

I'm sitting in a chair in my large studio in Hildrizhausen, Germany. I look out through the window-pane and I think to nothing. Nothing? Today George Harrison died. I already have the Beatles' "white album" and I let it play.

I look through the window. I see a wonderful landscape. I'm breathing. Silence. Peace in Afghanistan the first American soldier is already dead. But of the Afghans a couple of thousands are already dead. Big victory! I think it's only a game. a game between Syon and Islam. And the German administration wishes to take new measures against the terrorists. they could blow up an atomic reactor. But a young German man has already killed a six year old little girl. My new picture is white. Is white the color of peace? Or of the death? In china when someone dies, they wear white clothes.

I look out to the wonderful landscape. Sometimes I am a little mad, and I ride my self-made bike along my studio. And the Beatles' music is with me. And my pictures? My quantum art? Quantum means changes. Can I change something? The Americans bomb Afghanistan, but the young Christian is still in jail. She has to stay there up to nine years. For what?! For drags? For nothing! Another young woman has to stay for all her life in jail only for 3,6 gr. cocaine. Poor "lady America". She kills her own babies.

But the landscape I look out to is fantastic. And my new white picture seems to tell me something. And all around there is silence and peace. And the terrorists?... no problems! ... 68 km far from my studio, there is an atomic plant... boooommm!... and everything is going to be white...

Dan Manescu

QUANTUM ART

DAN MANESCU

REPRESENTED BY

HEYD GALLERY

GOTTLIEB-DAIMLER STR 9, D-711 57 HILDRIZHAUSEN GERMANY
Tel+49 7034 238 160 Fax+49 7034 238 161

FREE INFORMATION FOR READERS OF WORLD of ART

FOR EACH YOUR PREFERENCES CIRCLE THE CORRESPONDING
NUMBER OF THE ADVERTISER ON THE INCLUDED FREE INFORMATION
CARD. YOU WILL RECEIVE FREE INFORMATION.

CONTENTS

1. Guggenheim Hermitage Museum / Advertisement
2. Art 33 Basel / Advertisement
3. Art Frankfurt / Advertisement
4. Art Bruxelles / Advertisement
5. SOFA New York / Advertisement
6. MOCA / The Museum of Contemporary Art Los Angeles / Advertisement
7. Guggenheim Hermitage Museum / Advertisement
8. Moderna Museet Stockholm/ Fernando Botero
10. ARC Musée d'Art Moderne de la Ville de Paris / Advertisement
11. Pièce Unique Galerie Paris / Rebecca Horn / Advertisement
12. Tel Aviv Museum of Art / Advertisement
13. Singapore Art Museum / 60s Now! / Advertisement
14. Bugno Art Gallery Venice / Marco Bernardi / Advertisement
16. Guggenheim Las Vegas Museum / Museum Profile
18. Guggenheim Hermitage Museum / Museum Profile
20. Biennale di Venezia / Moon Seup Shim
21. Biennale di Venezia / No Human / Dialogue on Opposite Identities
22. Topic / Contemporary Art by Andrea Pagnes
25. Liste 22 Basel / Advertisement
24. Interview With Ranbir Singh by Christopher Chambers
26. MoMA / Moderna Museet New York / Gerhard Richter
30. MoMA / Moderna Museet New York / Russian Avant-Garde Book
32. Modern Museum Stockholm / Beyond Paradise
35. Modern Museum Stockholm / Utopia and Reality
37. Modern Museum Stockholm / Magasin 3
38. Buschlen Mowatt Galleries Palm Desert / Livio Seguso
40. Marco Polo Glass Gallery Murano / Venezia / Fragile Beauty
46. Terror Project / Subway Project by Junko Matsumoto
52. Terror Project / Dynamic Space by Yali Peng
54. Terror Project / Interview With Marlie Burton-Roche
56. Biennale di Venezia / Stills from the Videos / Beauty Acknowledgment
58. Artist Profile / Anna Blunt
60. Artist Profile / Oscar Larroca
62. Artist Profile / Clara Bleibtreu
64. Artist Profile / Kristian Jon Gudnason
66. Elite / Interview With Umberto Eco
68. Solomon R. Guggenheim Museum New York / Rachel Whiteread
69. Artist Profile / Petru Lucaci
70. Artist Profile / Phyllis A. Brawn
71. Artist Profile / Jeanne Castro
72. JR Ballard / Advertisement
73. Anne de Suede / Advertisement
74. Artist Profile / Aviva Naaman
75. Artist Profile / Neta Dor-Lemeshtrich
76. Artist Profile / Andrea Zanatta
77. Artist Profile / Palmi Marazaroli
78. Gallery Profile / Art Addiction
79. Art Addiction Award / THE 5th International Graphic Art Annual
82. Art Addiction Award / The 7th International Female Artist's Art Annual
84. Art Addiction Award / The 6th International Annual of Miniature Art
86. André Russu / Photoset / Advertisement
86. World of Art Books / Masters of Today / Ligia Podorean-Ekström
87. Book / The Best of Dan Milon Paintings / Advertisement
87. Heyd Gallery / Advertisement
88. Keigo YAMAMOTO & Eiko Ito / Advertisement
88. Tania Botelho / Advertisement
88. Dodi / Advertisement
88. Neagoe / Advertisement
89. Artist Profile / Dan Manescu
90. Vernissage / Review of Exhibitions by Tamara Pasztor
96. The Philosophers Stone by Tamara Pasztor

First Cover: Andrea Zanatta / Venezia

Inside First Cover: Guggenheim Museum Las Vegas / Advertisement

Inside Back Cover: Bela Czitrom / Advertisement

Back Cover: Guggenheim Museum Las Vegas / Advertisement

VERNISSAGE

REVIEW OF EXHIBITIONS

by **Tamara Pasztor**

PHOTO CREDIT Anton Vassiliev

A SEARCH FOR THE MISSING **MI MAKIR**

JUSTINA M. BARNICKE GALLERY
UNIVERSITY OF TORONTO
TORONTO, CANADA

Blanketed across the walls are the shadowy visages of the Holocaust victims whose unframed portraits bear the actual numbers

of the deceased. From the abysmal blackened spaces, almost-skeletal features contort in silent screams and stare back in agony.

Compelled by the Nazis' during World War II, the lists were sent to artist Yehouda Chaki on behalf of the Holocaust Museum in Washington, D.C.

"I discovered the Nazi lists of numbers with the person

each number corresponded to with their name, date of birth, and place of origin. And not just Jews, of course. There are Gypsies, Christian Germans, and others. So the numbers I put on my images each correspond to the face I created from a real person. Although the face remains unclear because that's the way I see it, still the number sees it as a specific person. That brings it into more Contemporary ideas within art, and I like that..."

(Yehouda Chaki)

At first glance, the sculptural heap of books integrated within the installation is reminiscent of the notorious book burnings, for instance, Kristallnacht. Newspaper clippings, plastic toys, and icons are glued to the texts. Social culture, history, and heightened human torment are forever stamped upon these objects.

RIPE **J.J. LEE**

ANGELL GALLERY
TORONTO, CANADA

The creation of silk dates back to the 30th Century B.C. at the time of Huang Di (The Yellow Emperor) in China. There are two

versions of the silk legend that are both esoteric and quixotic. Though, the second interpretation is more realistic.

During the course of eventide, throngs of Chinese women were gathering fruits from the trees, whereupon they discovered an odd white fruit. Unable to eat the hard fruit, the women boiled the specimen in scalding water. Alas, the method proved to

be futile. At last, their patience had vanished and they began to beat the fruit with large sticks. In this way, silks and silkworms were found. The hard white fruit? It is a cocoon!

Artist J.J. Lee has concentrated his display upon the Spadina area of Chinatown, Toronto. The silken material is Canadian produced for the local Chinese market.

Ancient historical significance and the contemporary era are interlinked within the silk brocade. Each work of art transmits an abysmal message of aspiration, traditional craft, erudition, and cultural identity.

TECHNOLOGY AND ART **ANTON VASSILIEV**

Born in Moscow, Russia Anton Vassiliev attended the University of Moscow and thence, relocated to Canada in 1995.

He had obtained his BA Honours C&O (Combinatorics and Optimization) at the University of Waterloo. At present, Anton is a part-time Freelance Photographer and Computer Software Developer. He has worked on numerous assignments for the last two years with Freelance Writer, Tamara Pasztor.

My general opinion about the multi-faceted discipline of Fine Arts is mostly founded upon a systematic body of knowledge in which computer technology, including the invention of Internet, permits the artists to

seek fresh horizons and filter through information at a rapid pace.

Art historically, a photographer whether of the highest calibre or amateur, per se in the 19th century would have had to resort to a lengthy process of at least, three to four months in order to create a genuine photographic masterpiece. In present day, the ever-growing utilization of the microchip and photo programs acts as a gateway for further creative exploration, for instance, the animation programs.

The photo supplied with the article took an approximate hour of labour in PhotoShop and half-an-hour working with the model. How long would it have taken for an artist one-hundred years ago to accomplish the same result?

VIRUS ATTACK **ROMAN MILO** **ANGELL GALLERY**

TORONTO, CANADA

"For me, the virus finally became a kind of digital Rosetta Stone that held the secrets of its visual-self. When I decoded the images visual DNA, and began to paint on my computer, I knew that I had won."

(Roman Milo)

Four years ago, the Trojan Horse Virus digitally terminated Roman Milo's computer with a single e-mail. A hodgepodge of destructive letters, shapes, and symbols surfaced upon his screen. To Milo, the figures transmitted a hieroglyphic visual jargon of Latin, Cyrillic, Greek, and Phoenician

texts. Mathematical associations, astronomical iconography, traffic jams, and reclining nudes metamorphosized before his eyes.

Thenceforth, Roman Milo caught the images with his digital camera.

The photographs were uploaded through the Internet to an FTP site, downloaded, and printed on an experimental film, bequeathed by Kodak. Afterwards, the Trojan Horse imagery was processed by Canada's BGM.

Six diptychs (40" tall X 52" wide) and one triptych (40" tall X 78" wide) are displayed within three-dimensional glass cases. Odd, how a malignant technical contagion can evince optical depth and be considered decorative!

Eight days prior to the opening of Virus Attack, Roman instigated a surreptitious art crusade that stressed "virulent assaults" upon defenseless edifices. Scrawled in non-toxic washable liquid tempera chalk sidewalks were defaced with graffiti icons (Trojan Horse Virus?). Printed textiles, a website that featured the virus attack, and a documentary of the secretive midnight graffiti campaign were fused together before the exhibition.

The analogue behind Virus Attack could be the explicit definition of human knowledge that was and still is transferred through symbolic representations.

ARTIST STATEMENT **MICHAEL KILLEN** **CO. DERRY, NORTH IRELAND**

I have been a professional sculptor for 23 years and the greater portion of my work has been executed on a commission basis. The commissions I have executed have been



VIEW OF THE BOOK
INSTALLATION



VIRUS 5
DIGITAL PRINT
40" X 52" (101.6 CM X 132 CM)
KODAK PROFESSIONAL COLOUR
METALLIC PAPER



PORTRAIT
SEPIA PHOTOGRAPHY
2001
ANTON VASSILIEV



MANGOSTEEN
OIL ON SILK BROCADE
3' X 4'
2001
J.J. LEE

varied both in nature and media.

Obviously each commission presents its own unique challenge. Firstly, the budget of any proposed work will decide its size and very often the material to be used. Once this is established the Location, Mood, and Medium come into play and have vital roles in the final design of any submission.

Essentially, I strive to integrate my work with its environment and thus generate a feeling of completeness and belonging. It is always my intention to create a work that belongs to its specific environment and that would look "out of place" in another location.

Each commission passes through many stages in its development. Having discussed the project completely with the client I return to the studio to develop and work on a proposal. Usually it is the mood and atmosphere to be created that generate the first ideas. I then work on these ideas, chopping, changing and searching for alternatives in order that I can distil a clear and truly expressive concept.

Once the concept is well established I make my submission to the client and await a response. It is at this point that a proposal often requires further development as the client's reaction to the work can generate changes or developments unforeseen at the initial stage.

Over the years I have developed good working relationships with a number of highly specialised craftspeople working in the various media of wood, stone and bronze. These long-standing associations have enabled me to draw on their expertise when needed. Then, when necessary, I subcontract those aspects of a contract where the expertise of a specialist (such as a bronze founder, cabinet-maker, etc.) would be essential to the completion of any commission to the highest standards.

I am aware at all times of the time constraints very often placed on a commission and once a contract agreed the time table of the studio is tailored to the work and its completion within the specified time. It is my custom to request a client to set a reasonable time frame for the work to commence and reach completion. If I believe the time allowed for a project is too short and restrictive I will inform the client before any contract is agreed so that a clear understanding of a reasonable working time is established. ...

Appointed for the Causeway Hospital Maternity Department (Coleraine, Co.Derry, North Ireland), First Visit [Michael Killen]



VIEW OF CAUSEWAY HOSPITAL MATERNITY DEPARTMENT
©PHOTOGRAPH OF MICHAEL KILLEN

was commissioned under 'The Percent Art' scheme (1% of the budgets of all public projects in the European Union must be spent on works of art and can only be secured through open competitions) and was designed between March and April 2000. Eventually, the sculpture was awarded in September 2000. Killen embarked upon the project in mid-October 2000 and finished at the beginning of February 2001.

Endearing and contemplative, the subject matter is befitting for the Maternity Department. Here, the mother is suckling her infant whilst three children peep over their parent (?) with innocent curiosity.

The bold masses, lissome appeal, and the countenance is suggestive of the bronze statue David (Donatello). Note the slight curving smile, soft modelling of the bone structure, almond-shaped eyes, and the almost distant gaze.

Given Michael Killen's biography, perhaps, the notable Donatellian traits are intentional in his works of art and then again, it might be purely coincidental.

NEW HORIZONS ANNA MARIE LEAVY

KENNY'S GALLERY
GALWAY, IRELAND

A jovial splash of a rainbow spectrum invigorates the acrylic and watercolour canvases of Anna Marie Leavy.



WATERLILIES
WATERCOLOUR
20" X 28"
2001

Connemara Landscape, Wildflowers, and Waterlilies formulate a naturalistic 'triad' in which the anima of creation springs forth with an airy vision. Waterlilies (Leavy) and Waterlilies, The Clouds (Monet) impart an Impressionist picture of Nature. Then again, the brushwork and style of both artists is disparate

in comparison. Yet, Anna Marie and Claude have fabricated an autonomous domain where time is suspended. The surfaces of the ponds cover the entire canvas and the effects of reflected light generate an ethereal presence.

Born in Co.Donegal, Anna Marie Leavy attended the National College of Art (Dublin) and has taught Fine Art in Dumfries (Scotland) and Downpatrick (Co.Down).

In the ensuing period of 1971, Anna Marie ventured to Mullingan and has acquired a local and national reputation as a watercolourist.

For numerous years, the artist has actively promoted watercolour as a medium by teaching at the V.E.C. Adult Education Programme. Well-travelled, Anna Marie Leavy has worked abroad with artists in England, Canada, and Japan.

Also, she has participated in international shows in Connecticut, United States, and in the Municipal Art Gallery (Tokyo, Japan). Here solo exhibitions include Fukui Cultural Center and Gallery Saiwai Kawasaki (Japan).

On the side, Leavy has arranged for a group of enthusiastic artists from Japan to visit, paint, and exhibit in Ireland.

RANGE OF VISION GROUP EXHIBITION TATAR ALEXANDER GALLERY TORONTO, CANADA

Fourteen artists hailing from Canada, United States, and the United Kingdom have assembled their works of art at the Tatar Alexander Gallery this month. Each piece is representative of the miscellaneous disciplines ranging from painting, drawing, printmaking, and mixed media installation.

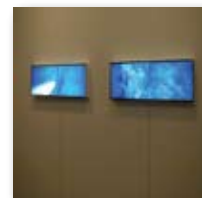
Wyn Bielaska (Untitled #47, Abstract Ship Series) began his profession as a photographer and architect. Relocating from Toronto to Vancouver, Wyn primarily concentrated upon the native edifices of his surrounding locale (Vancouver, British Columbia) rather than the natural landscape. Approximately four years ago, Bielaska stumbled upon the colossal hulls of vessels in the dry dock area.

The Abstract Ship Series is a photographic sequence of these curious ships. Wyn Bielaska gazes past the physical exterior of the objects and delves into the colour and patterns that had been created both by nature and human.

The Ontario Securities Commission, Labatt's Breweries, FSA International, Frank Russell Co., and Microsoft have acquired Wyn's works of art.

Anette Larsson (Pleasure Vision IV #1, #2) allegorizes an opposite medium from Wyn Bielaska; lambda transparencies and fluorescent lights. Pleasure Vision comprises of fragmented, surrealist self-portraits. Here, the female body has been cropped, enlarged, and turned upside down against blue transparent backgrounds. Larsson probes into the complex relationship of female identity and body.

Sandy Nicholson (Pool #7) portrays collective memories of the Australian



ANETTE LARSSON
PLEASURE VISION IV, #1, #2
1219 MM X 305 MM X 100 MM
2001
LAMBDA TRANSPARENCIES,
FLUORESCENT LIGHTS



WYN BIELASKA
UNTITLED #47
ABSTRACT SHIP SERIES
40" X 50"
1999
CHROMOGENIC PRINT

Wyn Bielaska gazes past the physical exterior of the objects and delves into the colour and patterns that had been created both by nature and human.

The Ontario Securities Commission, Labatt's Breweries, FSA International, Frank Russell Co., and Microsoft have acquired Wyn's works of art.

Anette Larsson (Pleasure Vision IV #1, #2) allegorizes an opposite medium from Wyn Bielaska; lambda transparencies and fluorescent lights. Pleasure Vision comprises of fragmented, surrealist self-portraits. Here, the female body has been cropped, enlarged, and turned upside down against blue transparent backgrounds. Larsson probes into the complex relationship of female identity and body.

Sandy Nicholson (Pool #7) portrays collective memories of the Australian

pool-beach culture. The photographic images were taken from various public swimming pools and beaches of Sydney and Melbourne (Australia). Raised near the Sydney Harbour, Sandy is now based in Toronto and has worked in the photographic documentary field for ten years in the Asia Pacific. Nicholson has exhibited in the Centre for Contemporary Photography (Sydney), Fotofeis Festival (Scotland), and the World Expo (Lisbon, Portugal).

Other artists include: Craig Barber, Susan Collett, Jim Cooke, Susan Dobson, Drew Harris, Ken Nichol, Andre Paquin, John Pfhall, Sylvie Readman, Viz Saraby, Jaclyn Shoub.

ST.CATHERINES, FLA JILL BALLARD ANGELL GALLERY TORONTO, CANADA

Place, experience, memory, recall, and journey are a unique opportunity to institute an amiable relationship with our planet.



TRUCK
COLOUR PHOTOGRAPH OF
SCALE MODEL
30" X 40"
2001



VIEW OF ANGELL GALLERY
JAMIE ANGELL
DIRECTOR OF ANGELL
GALLERY

The set of the photographs by Jill Ballard is of St.Catherines, Ontario and Florida, USA. At first glance, the pictures appear to be authentic environs. Upon closer examination, the images are in fact scale models. A toy sleigh, plastic dolls, and building blocks leap out at the spectator. Metamorphosing into a playground, nostalgia is preserved through the innocent eyes of a child.

Human beings always want to control nature. Still and all, to undertake the expedition via the passages of time, place,

and memory by method of imagination or the most advanced technology, we must harmonize with our natural ecosystem. To Ballard, paying attention to detail is to gain entry into the collective anamnesis and seeing every place as a potential locale for adventure.

ART IMPACT: THE COLLECTIVE RETINAL MEMORY MAURICE BENAYOUN KIASMA MUSEUM HELSINKI, FINLAND

The installation exhibit of Maurice Benayoun is a counterpart of the otherworldly and meditation, yet with a definite purpose. Interactive sound (Jean-Baptiste Barriere) and running sequences of scenic

representations are viewed through virtual glasses whilst another panoramic scene is projected onto a wide screen.

A synthesis of ordinary images emerges as fantastical landscapes. In this fashion, it is greatly effective upon the visual pathway because subconsciousness is engaged here as well as seeing the objects in their corresponding environs. Consequently, the activity is recorded upon a mental level.



VIEWS OF THE COLLECTIVE
RETINAL MEMORY
INSTALLATION

Partly transparent pictures construct the optical path where the retinal memory is capable of maintaining and deciphering the alternating illustrations.

Moreover, the rationale behind Benayoun's work of art can be interpreted as being akin to the Alpha Level, in which the brain is in a state of repose and watchful awareness.

THE NORMAN CASTLE RESTORATION PROJECT PART I MICHAEL KILLEN SWORDS, IRELAND

Imposing and stately as the dragonhead prow that once adorned the Gokstad vessels of sixth-century B.C. Germania, the triple oak beams designed by sculptor Michael Killen for the revival of the ruined fourteenth-century Norman castle (Swords, Ireland) radiates with the Celtic-Germanic artistic heritage.



VIEWS OF THE BEAM
6' (183 CM)
OAK
2001

Each beam measures 6' (183 cm) and shall intersect at the center. There are six grotesque heads in total.

Suspended from the structural supports will be a chandelier also created by Michael. The snarling beast is a nostalgic figurehead stemming from the early ninth-century B.C. decorative endeavours of Oseberg, Norway. Realistic details, for instance, the teeth, gums, nostrils, pupils, and the shape of the head, is equivalent to the notable Dog's Head of the Osberg ship burial site in southern Norway.

It is well documented through archaeological evidence unearthed in Ireland that the Vikings did migrate to the country in 793 B.C. in search of conquest and territory. With their invasion, the Sea Wolves introduced to the Celts the complicated interlacing pattern and animalistic images in art. On each and every side of the beam, Killen integrated a floral motif to devise a rhythmic formula

in conjunction with the head. The three-leaved palmette pattern shows plain arcs and circles that is not unlike the stamped pottery of the fifth century B.C. La Tene Celts (Eastern France) whose artistry trickled into Eire (Ireland) during this period by reason of trade.

The Norman Castle Restoration Project is a marked historical event where a contemporary artist (Michael Killen) is shaping a fresh pathway for futuristic artists, where twenty-first art can still be combined with antiquity.

HORSES, HORSES, HORSES SUSAN WEBB THE KENNY GALLERY GALWAY, IRELAND

Bequeathing an exclusive outlook on Irish Equestrian life, Susan Webb introduces an enlightened view of the horse being



THE SANDPIT
OIL ON CANVAS
48" X 30"
2001

placed within the natural landscape of the Emerald Isle (Ireland). Interestingly, the artist's perception of the horse hearkens back to the eighteenth and nineteenth century painters, for instance, Theodore Gericault and Eugene Delacroix. Horses Going To A Fair (Gericault) and Combat Of Giaour And Hassan

(Delacroix) are accurate depictions of the magnificent animal illustrated in an actual setting. Here, the horses are portrayed with strong emotion and concentration, as is the case with Webb. Then again, the artist states that: "Through working with the Equestrian Society of Artists in England, I found that they actually discourage this way of working. Preferring to see paintings which are more studies of the horses."

Susan Webb continues: "I left school at the age of seventeen to begin full-time work as an artist. I also bought a small thoroughbred horse. Flying Astro was his name, and although I did not have a lot of time to compete him, my sister would find a show to hack him over to almost every weekend, through the summer. Now I have my own half-bred to mare that I am training, with a little help from friends. She is doing well show jumping, having earned three points in the 0-15's this season. It is always a struggle for me to fit the time into ride everyday and to spend as much time as I need painting, so the solution I have found is to spend my time around horses. Through the extensive training, I have had with my Dad, Kenneth Webb."

Given this piece of testimony, it is no doubt that Neck To Neck and The Sandpit glows with Susan's gentle fondness for horses. Born in Newtownards, County Down (Ireland) in 1962, Susan Webb, daughter

of artists Joan Webb and Kenneth Webb has painted since childhood. At the age of eighteen, she held her first exhibition at the Kenny Gallery and solo exhibitions in Dublin. Susan is involved with the Equestrian Society of Artists and the Society of Women Artists.

EXPRESSIONISM LUCIANO VALENTINOTTI

WRITTEN BY LUCIANO VALENTINOTTI
AND TAMARA PASZTOR

Entertaining and lighthearted, the canvases of Luciano Valentinotti verbalizes the twentieth century pith of Expressionism and the Cubist Style.



CIECO 1
80 X 120 CM
ACRILICO
1999

Gatto Selvatico, Porto Gemellare, and Cieco1 underscores the inner experience rather than realistic portrayals. It is the emotions and certain responses of commonplace objects or events that ignites the images. In the case of Gatto Selvatico and Porto Gemellare, the expressive standpoint is interpreted through

a series of distortions and humorous exaggerations.

Pesci Con Onde is an exemplification of the Analytic Cubist Style. Contrasts of brilliant colour and two-dimensional surface of the picture plane, this work of art eliminates the traditional methodology of foreshortening and modeling. Here, the geometrical facets have become smaller and prism-like where everything fits into an orderly jigsaw puzzle.

CLARE RYTHMS MOSTLY NOIRIN MOONEY

THE KENNY GALLERY
GALWAY, IRELAND

Natural colours of the Burren and the pultrichtude of the rock grikes, artist Noirin Mooney revives in her canvasses. With each



FIDDLER
OIL ON CANVAS
24" X 18"

brushstroke, purity of line and expressive contours imparts a dreamlike romanticized style. Celtic musicians adorn Mooney's works of art and incite the social spirit of Ireland. In an odd manner, these paintings evoked memories of a wind swept moor, musicians weaving a rich and

dance inspired Celtic tapestry of song, drawing upon beloved folk tradition. Born in County Galway, Noirin Mooney spent most of her childhood and mature years in County Clare. Graduated from the Galway University, Noirin received her ATC Degree at the College of Art in Limerick and

taught at Mary Immaculate Training College as a Professor of Art. She has exhibited at Louisville (Kentucky), Atlanta (Georgia), San Francisco, Los Angeles, and Santa Fe (Mexico).

FENCE SITTERS JASON GRINGLER AND LUKE PAINTER

ANGELL GALLERY
TORONTO, CANADA

Jason Gringler and Luke Painter have incorporated into their exhibition the reconnection to the world of painting genre



UNTITLED
JASON GRINGLER AND LUKE
PAINTER

that has appeared to slip into the cracks of 21st century aesthetics. Painter is a print-maker whose plates form a series of collages and transferred onto sheets—metal supports, paints, and industrial landscape. In contrast, Gringler's abstract canvases resemble obscure

figures and anatomical motions. Bits of paper, tape, drawings, and miscellaneous objects are layered in the interior of the textured surface.

Jason and Luke attempt to intermingle traditional art and popular culture. The result is a terrific medley of historical design, printmaking, painting, and illustration. Hence, the label: Fence Sitters where the individuals are positioned between the delicate boundary of the conventional and heretic.

NEW SCULPTURE ISLA BURNS

GALLERY ONE
TORONTO, CANADA

"Metal does not have to be aggressive and remade, it has so many personalities and I want mine to be soft and tangible."computer, I knew that I had won."

Putting into service the cerebral and artistic stimuli of Calcutta, India sculptor Isla Burns unfolds the dimensions of corporeal and ethereal.



MINOAN SNAKE GODDESS
OF KNOSSOS, CRETE
FAIENCE
13 1/2" (34.3 CM)
1600 BCE

of the Minoan Snake Goddess of Knossos from Crete, Greece. Both sculptural works of art employ the same stance with arms outstretched and encircled by vipers. Isla

manipulates her version of the celebrated ritualistic idol as sensual and delicate.

Since 1970, Isla Burns has resided in Alberta, Edmonton, where she received her Masters of Visual Art from the University of Alberta. Burns has exhibited throughout Canada, England, and Spain. Her sculpture can be found be at the Edmonton Art Gallery, City of Barcelona (Spain), and the Canada Council Art Bank (Ottawa).

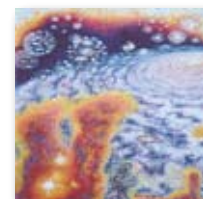
PROTEAN DAWN LAURIE A. CARLSON

My creativity best arises from liberal thought and deep, genuine intuitions and empathies. Both my "mystic" and "scientific" mental processes insist that content, meaning, communication are primary-rather than form, surface, and technique. However, medium, method and aesthetic decisions are merely important for exploring ways to express my ideas.

As a child, I felt strongly connected to all the phenomena of nature on Earth. I have valued many faces of reality, and paths to knowledge, in which I seek to, bring into balance. My early learning encompassed; -in addition to artistic practice: -Ancient Art History, Anthropology, Goddesses, Literature, Creative Writing, Spiritual Practices, women as thinkers and artists.

Later my love of nature and quest for comprehension extended from the subatomic universe to the story of the Cosmos that which gave birth to our beloved planet. Spectacular, startling, and even surreal discoveries at the frontiers of knowledge ignited my imagination. "Space" has become ever more present in my drawing, painting, poetry and other writings. Yet my images tend to be imaginative, visionary, rather than purely realistic; because I seek the metaphors to express my sense of our human intimacy with the subtle, complex interplay of chaos and order in the Celestial Stratosphere (an example of a vision: the colossal, Proteus-like god-beast at the left in Protean Dawn from whose arching arms and hands spill the stuff of creation.at the lower rim of the nebula's central clearing, a small, dark woman-shaped knot of interstellar dust and gas [one of many human or animal-shaped knots or globules] appears to lift an offering of burning incense).

Universal laws, patterns and systems spiral a galaxy, a hurricane, a whirlpool, a seashell, our DNA; exploding supernovas and volcanoes; cause black holes, catastrophic landslides; condense stars, forge elements from interstellar clouds;



SPUME ON A QUANTUM SHORE
11 X 14 INCHES (28 X 36 CM)
WATERCOLOR PENCIL

and fashion the labyrinthine molecules of living things. People are becoming aware that space is "out there"; but some might still not realize it is also "in here". We are the significant but invisible (from even small astronomical distances) intelligent microbial chemistry of the precious blue-white marble we call home. Albeit, paradoxical it might seem, the perceptions of realities are unreachably distant in space and time, offering the very widest of perspectives can lead to the truest and most compassionate vision of our planet and its inhabitants.

LOVE
KINEKO IVIC
ANGELL GALLERY
TORONTO, CANADA

"All that glitters" is an accurate description to characterize artist Kineko Ivic's second solo exhibition. Reclining jaguars, tigers, and lions set in their African environs are accented by sparkling, glossy surfaces.



UNTITLED (LOVE)
MIXED MEDIA ON CANVAS
48" X 36"
2001

This innovative pop art reference highlights pattern, light, and shadow in an entertaining mode. Love Logos and psychedelic illustrations are reminiscent of 1960's posters, American illustrator

Seymour Chwast, fashion, and outrageous youthful experiences.

The rationale behind the wildlife is beauty and the "emblem of strength" in the natural world. More importantly, Ivic stated that the gist of the show is to stress upon his "advocacy of love" between human beings and mammals.

Kineko Ivic attended the Ontario College of Art and "graduated prematurely" after the third year. Later, he relocated to New York for two years. His first solo exhibition was at the Art System (Toronto) and his second solo is currently, at the Angell Gallery.

PEOPLE AND PLACES
MAIRE CREAVERN
THE KENNY GALLERY
GALWAY, IRELAND

Still-lives, deserted cottages, wildflowers, dock study, musicians, and welcoming interiors, Maire Creaven delineates the

memoirs of the Irish thorp, Menlo. Creaven brings into existence, the civilized, serene life of the Menlo denizens via rural architecture, geography, traditional fiddlers, and natural flora. The weight of nationality profile is



BELFAST FIDDLER
PASTEL
18" X 10"

largely marked by the finely drawn pastel to the heavily textured oil paintings whose subjects exuded intimacy. Maire Creaven is a native of Spiddal, co. Galway and had been educated in Tralee and Dublin. At the College of Art and Design (Dublin), Maire studied under the tutelage of Sean Keating, Maurice McGonigal, John Kelly, and Lucy Charles.

TIGHT FIT AND FANTASY FASHION
GROUP
GALLERY 1313
TORONTO, CANADA

Correlating art and fashion is an ingenious notion for artisans to demonstrate their ideologies in a playful form. Tight Fit



A STROLL IN THE GARDEN OF
MEMORY
PARVANEH RADMARD

featured twenty-five artists in miscellaneous mediums from clothing to sculpture (i.e. Parvaneh Radmard, Stroll in the Garden of Memory and Willie Anicic, Vogue). On the hand, Fantasy Fashion presented thirteen artists and designers whose "works of

art" were modelled down the runway in the Gallery. Outrageous and witty, Menno Kant's Tribal Something created a stir with his three painted models. Maggie Van Os' The Shady Lady displayed a classical aura. Others include Judy Poole and Susan Vickberg. In all, who says that art is strictly canvas and sculpture?

TIGHT NIGHT GARDEN
WILLIAM EAKIN
LEO KAMEN GALLERY
TORONTO, CANADA

An enthusiastic collector of cookie tins, bowling trophies, bottle caps, and Niagara Falls souvenirs, photographer William Eakin



NIGHT GARDEN
WILLIAM EAKIN

brings into being picturesque emblems of mass-produced objects found either at garage sales or second hand stores.

Night Garden is a menagerie of two large cake and cookie tin lids set against black and white Fujiflex Crystal Archive Chromogenic Prints and Colour Pigment Jet

Prints. This photographic installation piece externalizes Dutch floral still-life of love, life, and death.

The curvilinear impression monopolized by circular tins produces an odd sensation to the viewer. The tin still maintains their original price in wax marker and consequently, endows nostalgic feelings of culture, personal history, and domesticity.

O' AIT GO HAIT
PADDY LENNON
THE KENNY GALLERY
GALWAY, IRELAND

Abstract canvases with an impression of the surrealistic invoke the naturalistic interaction of light and form. Influenced by Mark Rothko, Anselm Kiefer, and David Friederich Casper, Lennon's work is intuitive. His objective is make the palette work and not be a slave to it. The Impressionist artist Cezanne explained the process: "When colour has its greatest richness, then form has it plenitude."



BOGSCAPE

Born in Inchioire, Ireland Paddy obtained his diploma in Fine Art from the City and Guilds Art School in London, England (1980). His previous exhibitions were a collection of character portraits from the film, *The Field*.

A VIEW FROM THE WEST
RADHARC ANIAR
THE KENNY GALLERY
GALWAY, IRELAND

Andrew Newland centers his attention upon the four Western locations in Ireland: Letterfrock, Lettermore, and Cill Rialaigin in County Galway. Lastly, Tourmakeady in County Mayo. The Irish-Gaelic language prevails in these areas and therefore, Newland had chosen to include the Irish derivation of the local place names.

The larger canvases consist of vistas. The decision to divide the paintings into triptychs is an attempt to unify the picture into a larger composition.

Most of the works of art have been painted out-of-doors in which Andrew is capable of transmitting atmosphere and newness to the subject.



CEANN ARD' THOR, BAIL AN SCEILG
GOUACHE ON BOARD
140 X 210 MM

TUESDAY'S CHILD
NADIA PASZTOR

Upon graduating from Cardinal Newman High School, I attended McMaster University for one year only, when I had realized that my mind had been set on continuing in the Art Programme. Afterwards, I became accepted into the Foundation Studies Programme at the Dundas Valley School of Art in Hamilton Ontario. On completion of my scholastic studies, I returned to McMaster University in order to continue in the Fine Arts Programme with a Minor in Art History and Film Studies. For me it is difficult to define what my art truly is. After all, what is the quintessential

focus of Contemporary Art? This question has raised issues not merely with myself, also amongst my fellow colleagues. Is Contemporary Art solely a public site-specific work or is it an assemblage of found objects used to create a type of sculpture or mechanical operating device? After visiting numerous exhibitions in Hamilton and Toronto area, I still discovered it to be difficult to answer this question. Is a carved piece of wood placed against a wall compared to Michelangelo's Sistine Chapel frescos truly a work of art? Or should locks of hair matted into a ball with tiny fibres of paper tangled into it even be considered an art form? Think about this question next time you visit a contemporary art exhibition. Answers vary from person to person. On the other hand, I have found that art in general has become much more than just a painted masterpiece hanging on a gallery wall. It has become an area where any artist can explore and discover new ways of creating that next, *Portrait of my Mother*. An artist is no longer restrained to a paintbrush to a canvas or chisel to clay. I believe this is what defines Contemporary Art as we see it now. It is a break from the past so to speak. While the ideas of the great masters of history still linger in our minds, new ideas and areas can be explored with numerous sources of mediums.

I am a young artist, nevertheless still an artist, trying to fit into a neat category of the Contemporary genre, conquering new forms, disciplines, mediums, and choosing the next path.

Tuesday's Child, is invoked from an inspiration that began with viewing works by Andy Warhol. Canadian singer Amanda Marshall was created by using various shapes to define her face and hair, rather than actual features.

To me photography is more than a simple picture. It can be quite cinematic. It can tell a story, capture a specific time, event, or invoke thoughts and feelings. Keeping with that, I usually like to take one photographic idea and produce a sequence of images, as seen below with *Marcus*. It is originally of 1 of 12 photographs taken,

later photocopied, enlarged to a standard size, coloured overtop with chalk, oil pastel, and contay. Photographs can be bent and shaped. I took a photograph and literally manipulated it into my own type of drawing. *From Here to There* another portion of a series of photographs. This particular picture was not only meant to ask the viewer what exactly the two figures are doing or the fantastical tale it is trying to narrate, more importantly what is happening within

the background around them. This is equally central. I attempt to conjure a sense of various emotions in my works as well as leaving the viewer with a question, "What is it about?"

SAINT SEBASTIAN A BODY CAUGHT UP IN REPRESENTATION JUSTINA M. BARNICKE GALLERY

UNIVERSITY OF TORONTO
TORONTO, CANADA

Bound to a Roman column and pierced with arrows, the ethereal Saint Sebastian gazes skyward. Not a flicker of agony passes across his youthful visage. Strong hues and a golden illumination suffuses the torso. Scarce traces of blood spill from the open wounds. This is the classical iconographic depiction of the martyr in the Italian Quattrocento and into the present.



SAINT SEBASTIAN
TIZIANO VECELLIO
OIL ON CANVAS
1570
210 X 115CM

The legend of Sebastian hails between the Christian periods of 283AD or 305 AD. According to one source, in 283 AD, Sebastian ventured forth to Rome and joined the army of Emperor Carinus against Diocletian. After the defeat of Carinus, Sebastian swore fealty to the new Emperor Diocletian. Afterwards, he was bestowed the honourable rank of commander of the Praetorian Guard. Nevertheless, Sebastian adopted the Christian religion and was ordered by Diocletian to be executed.

Numerous Renaissance portrayals show the martyr in the traditional Grecian stance (contraposto), fettered, and staring upward in 'religious ecstasy'—this emphasis is placed more upon Baroque sculpture.

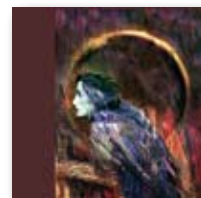
Matthew Stradling, author of *The Aura of Timelessness*, provides another rendition: "*Saint Sebastian is a perfect icon for homosexuality. The writhing wounded man is sensual, vulnerable And passive. The fact that he is in a religious ecstasy heightens the eroticism.*"

The rationale behind the enigmatic 'homosexual' theory of Saint Sebastian in the modern era is perhaps, due to our fascination with deciphering the imagery presented. The semi-naked, almost statuesque torso, and the piercing of the arrows could be perceived as sexual penetration.

In spite of these hypothesis', the figure of Sebastian is plausible in terms of ordinary human experience. It is the physiognomy, movement, and emotional ambience that are invoked by the icon.

STRATOSPHERET MATTHEW HARPOLD

I was born in Kent, Washington, USA (30 miles south of Seattle) in June of 1976. I have been experimenting with digital and traditional art since I was a child. In my early teens I began to use the early Atari 400, 130XE, Atari ST, and finally the PC in high school. I took as many art classes as I could in high school, essentially devoting my senior year to art-independent figuring drawing classes, and executed logo designs for local businesses.



NIGHTTIME BIRDS
PHOTOGRAPHY/DIGITAL
1998

I attended Pacific Lutheran University in 1994, completing two years of coursework towards my bachelors in Fine Arts, before transferring to Cornish College of the Arts in 1996. I spent 3 years there, eventually graduating with my BFA. Since college, I have worked for a number of hobby game companies with national distribution, including Rubicon Games, Alderac Entertainment Group, and Atlas Games. Nightshade Books published my first novel cover, "*The Angel with Television Eyes*" this year. Currently, I am devoting almost all my time to a computer game proposal, for which I am executing all the 3D models, texture art, and animation. What I set out to do before anything else is to create mood and ambiguity. I play with layers of color and texture to obscure the imagery, but not so much that it all becomes lost to abstraction. I like Entropy, and corroding away a pristine painting using the digital process. I use oils for the original painting, PhotoShop for my digital manipulations, found textures and photography to work into the piece. Though a painting almost always serves as the primary foundation. At present, I am working on art and design for a computer game.

This is the next level for visual artists; the truly interactive experience. Computer and video games are a very young medium, and have the potential to be a fully realized 'art' medium inasmuch the same way photography and independent cinema are, on the other hand it will take time, and plenty of experimentation. Stratosphere began as an archetypal form for the game book in the same manner. I did 12 archetypes for this book, and this one arose as the most robust design concept to be used as the cover. I used fragments of several paintings and a found rust texture to pull it all together.

Nighttime Birds was the first successful PhotoShop piece I completed. It was primarily found photography and fragments from old paintings.

A breakthrough piece.



MARCUS
COLOURED CHALK, OIL PASTEL,
AND CONTAY

THE BOOK OF KELLS

CHI-RHO MONOGRAM

ILLUMINATION PAGE

Situated within county Meath (Ireland), twenty miles of Drogheda, and the Irish Channel lies the town of Kells. It is here, that the Monastery



CHI-RHO MONOGRAM
ILLUMINATION PAGE
BOOK OF KELLS

of Kells possessed the celebrated biblical volume, **The Book of Kells**. Consisting of 339 illuminated pages, measuring 13X9½", according to Celtic legend, the tome was produced by Saint Columba between the eighth and ninth century A.D. Exemplifying the Irish Ornamental Style, the

Chi-Rho Monogram has mystified present day art historians by the intricate design and enigmatic iconography.

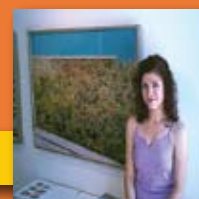
A masterpiece of artistic caliber, the Chi-Rho Monogram is considered to be a refinement of ancient art.

Illustrating the beginning of Matthew's genealogy, the Latinized version of Christ's name (*Christi Autem Generatio*) is altered into a Chi (X) and in the lower right corner, the word *Generatio* is overwhelmed by the immense Rho (P). Here and there, human heads and intertwining animals peer out from the Chi and Rho. Several scholars conjecture that the interweaving of zoomorphic images and letters inside the name of Christ is an indirect reference to the incarnation of the Word and the Saviour. Then again, without solid evidence; these hypotheses' are merely nonessential. In the interior of the

Rho are panels of miscellaneous types of interlace: rectilinear, triskel forms, trumpet scrolls, lyre-palmettes, and trefoils. This classification of ornament employed in the *Chi Rho Monogram* Page had long been in development in manuscript art and applied crafts. Interestingly, the borders and red dots used around the lettering (*Christi Autem Generatio*) for highlighting purposes first appeared in the earliest Irish gospel text, **Usserianus Primus** dating from the late sixth or seventh century. Moreover, the calligraphy utilized as an introduction to a fresh section in the **Book of Kells** is an antiquated technique stemming from the Celtic psalter, **Cathach**, presumably ascribed to the penmanship of Saint Colum Cille. Interlace, which reached an aesthetic pinnacle in the **Book of Kells** and markedly, with the *Chi Rho*, advanced from the elaborate antediluvian metalwork. The first insular book to adapt interlace in a rigid band pattern was a late seventh century gospel volume now housed at Durham. In the ensuing period, the later seventh century **Book of Durrow** interlace design evolved into abstract, zoomorphic, and spirals. Thereupon, these creative endeavours influenced the sophistry of the *Chi Rho Monogram* Page, **Book of Kells**. The mysterious human heads peeping out from the Chi and Rho manifest traces of Roman art. Art Historians have suggested that the hideous visages are clearly Germanic in origin, on the other hand, the features bear a Roman resemblance. I.e. The abstract symmetry and static en face view can be paralleled to the Roman ivory diptychs of 400 AD. In addition, minute square-cut decorations inside the Rho, especially the regimental scheme of the rosette and grid patterns impart a likeness to the third century floor mosaics from Antioch. Of course, the

advent of Mediterranean influence in the late Bronze Age onwards in. Eire (Ireland) is well documented through archaeological evidence of sculpture and pottery, hence the Celtic-Romano art. The traditional Celtic spiral ornament as shown in the *Chi Rho* procures its adornment from archaic craftsmanship and pagan philosophy. The genesis of the elaborate spiral progressed as a surface imagery to shields, helmets, swordsheaths, armlets, bridles, and jewellery. In addition, the S-shape became a pagan Druidic symbol for the transmigration of the reincarnated soul. The question as to why the Gaels embraced this particular decoration is unknown, although Sir Augustus Wallaston Franks postulates that the S-shape perhaps, developed under the floral design borrowed from the Classical art. On that account, the basis of the spiral decoration in the *Chi Rho* can be paralleled to druidic doctrines of the migrating soul and prehistoric metal craftsmanship whose aesthetic ideology became fused with Christianity.

The apparent Eucharistic iconography in the *Chi Rho* is more prone to speculation than fact. In 1980, Suzanne Louis emphasized the Eucharistic characteristics of the *Monogram Page*. Louis' interpretation of the disc marked with a cross in the mouths of the two mice is spiritual in nature and that the fish in the mouth of an otter denotes the presence of Christ. In spite of the fact, that Suzanne Louis' hypotheses are scant with no proof to defend her tentative assumptions, it may be possible that the disc is representative of the Host because it is inscribed with cross. Still, tangible evidence is required in order to decipher the odd imagery.



TAMARA PASZTOR
IS A FREELANCE CRITIC
BASED IN TORONTO

THE PHILOSOPHERS STONE



Harken to the words of an odd individual who hath discovered aesthetic enlightenment by a coincidental encounter with an esteemed Art History Professor and the timely appearance of the Philosophy Muse at the bottom of an inkwell.

I dare you, beloved reader, to proceed forward...

Alas, from time to time, numerous (oftentimes, burdensome!) scholastic requests have been thrustled like a parasitical insect into my pathway in regards to the mental perceptions of art.

Experiencing sudden timidity at the prospect of being invited by a flock of anonymous undergraduate students and an Art History Professor to share my hypotheses for a forthcoming conference to be held in the cramped lecture auditorium of the University, I hesitated. Out of nowhere, the doctrinal teachings of Dante entered into my consciousness. People wear a mask to gaze inward for clarity, penetrating deception, and to recognize ourselves as heritors of potential.

Discarding the illusionary fear of being ridiculed, I visualized myself as the Fool featured in a divination tarot deck. Stepping off the cliff, I dived headlong into the fathomless Abyss of the Unknown, and started to write.

Upon further examination of my seventeenth to eighteenth century grammatical useage and mayhap, the intellectual ravings of a lunatic mind, I realized what a lengthy and profound excursion I had begun.

Leaving upon that note, I commenced with the study of truth.

Tis' purely nonsensical (in my expressed opinion) to perceive art as a

reflected element of historical expression and cognition of present life. In fact, it is simple to fall victim to the tangled snare of this one-sided viewpoint. During the course of time, art evinces infinite possibilities, content, and Chimerian appearances through a sequence of irrevocable change.

Of course, a modest proposal cannot be devoid of categorizing ideology into orderly paragraphs!

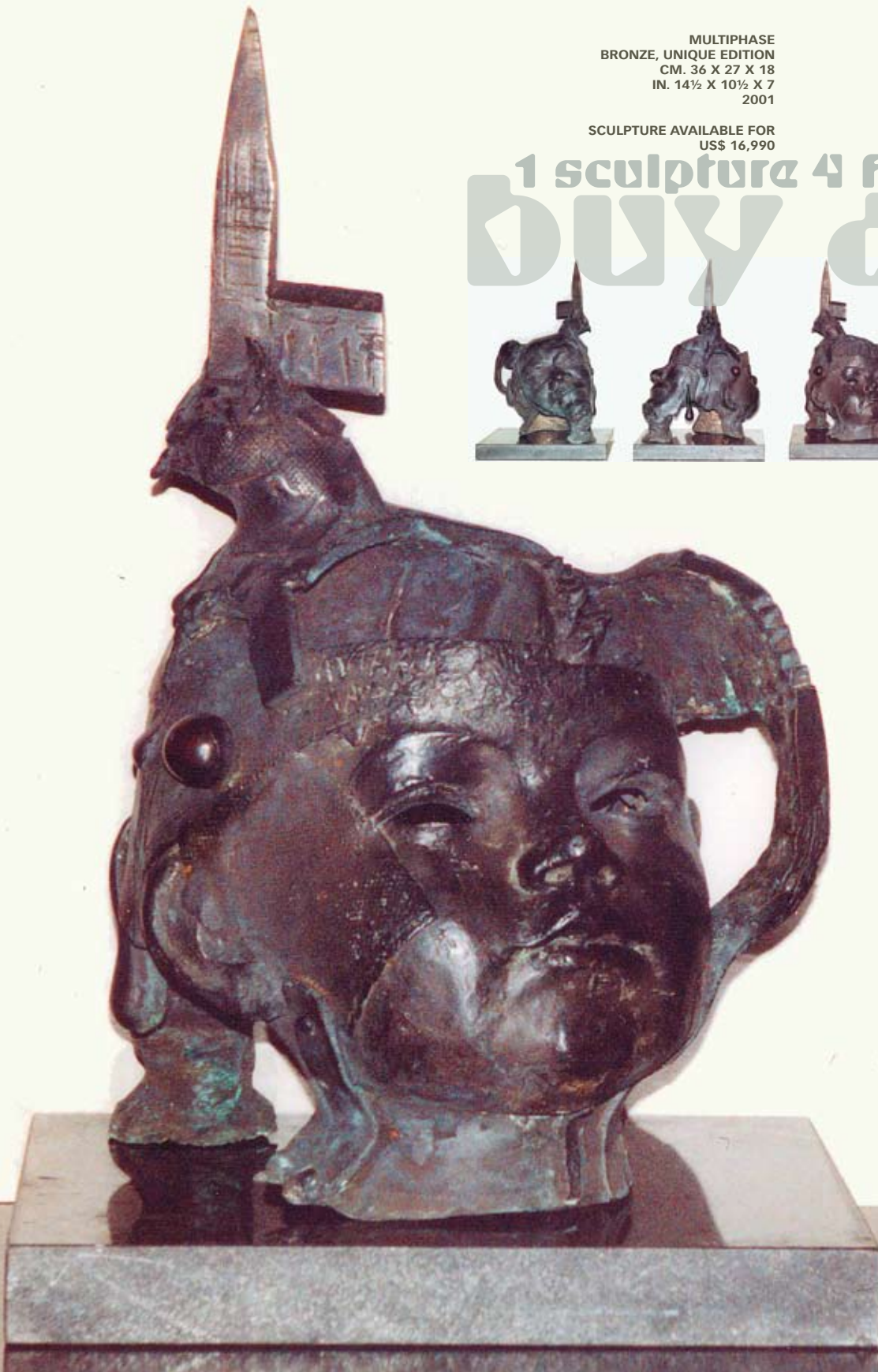
The Humanist approach is representative of the finest oxymoron. Humanists shun dominance and at the same moment, respect the fixed regulations of traditional art. I had the privilege of confronting this particular motley band of artists hailing from the verdant realms of fair Ireland and whose motto reinstates the Latinized version of Erasmus: "*nos vetera instauramus, nova non prodimus*" [We restore old things, we do not produce new ones]. Interpreting the works of art is a formidable task. Tis' impossible to fully comprehend the wherefore. Thus, the spectator is coerced to abandon the analysis and instead, learn to adjust to the environs. Each generation shall see art from miscellaneous angles and offer fresh conjectures. Art is not inflexible as Science in which the logical rationale proclaims: **IT IS**. Rather, art states: **CAN BE**.

At the end of this arduous, erudite quest I asked myself the question: Have I unearthed the alchemical Philosophers Stone? Perhaps, and perhaps not. The answer lies with my readers.

MULTIPHASE
BRONZE, UNIQUE EDITION
CM. 36 X 27 X 18
IN. 14½ X 10½ X 7
2001

SCULPTURE AVAILABLE FOR
US\$ 16,990

1 sculpture 4 faces
buy art



BELA CZITROM

BELA CZITROM, VALPURI INNAMAANKATU 12 C42, SF-20610 TURKU, FINLAND
bela1951@hotmail.com / www.artaddiction.net/artists.htm / GSM+358 41 47194 27 / +358 40 5664186

WORKS AVAILABLE FROM **ART ADDICTION GALLERY**
MÖRBYLUND 19, 9TR, SE-182 30 DANDERYD STOCKHOLM SWEDEN / info@artaddiction.net / T&F+46 8 857264

Guggenheim



THE VENETIAN RESORT-HOTEL-CASINO
3355 LAS VEGAS BOULEVARD SOUTH, LAS VEGAS, NV 89109

Guggenheim Las Vegas MUSEUM