

# WORLD of ART

ISSUE 5 VOLUME 2



**la Biennale di venezia**

**8th International Architecture Exhibition**

**Jackson Pollock** Venice

**MoMA** New YORK

**Guggenheim** New York

**Documenta 11** Kassel

**Eco / Sacal / Seguso / The Terror Project**

ART CONSIDERED A GOOD INVESTMENT



# Guggenheim

## MOVING PICTURES

JUNE 28, 2002 – JANUARY 12, 2003  
PHOTOGRAPHY, FILM, AND VIDEO



SHIRIN NESHAT

STILL FROM PASSAGE, 2001

VIDEO AND SOUND INSTALLATION, 00:11:30

EDITION 5/6

DIMENSIONS VARY WITH INSTALLATION

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO COURTESY BARBARA GLADSTONE

PHOTO: LARRY BARNES

© ROBERT SMITHSON ESTATE

Solomon R. Guggenheim Museum, New York

## Moderna Museet c/o Waldemarsudde

Prince Eugene's input as a collector of art was unique. He collected contemporary art, and even if this might seem natural to us this was not the case in Prince Eugene's days. The Prince was also highly involved in the thought of creating a Swedish museum for modern art, and he donated a number of works to the National gallery, works that today belong to Moderna Museet.

At the exhibition Moderna Museet c/o Waldemarsudde international Modernism from Moderna Museet's collection will meet works from the Prince's collection of Swedish and Nordic Modernism.

Prince Eugene's art collecting, which covers a period of 60 years, was mostly focused on his own period. It was during his study days in Paris 1887-89 that Prince Eugene bought the first works that would form his collection. works by Hugo Birger and Per Ekström. When his home at Waldemarsudde was completed 1905 the collection began to grow. At an early stage the Prince made clear that he would focus foremost on Swedish and Nordic art. French artists dominate among the non-Nordic countries represented. In the collection works by members of the art union, academicians, pupils of Matisse and artists of the New Objectivity as well as more expressive painters exist next to predecessors of a more naivistic and Romanian temperament. The young Swedish artists of the 1930-40s are also represented. Some international Modernism can be found, if only in small but important numbers, examples are works by Robert Delaunay, André Derain, André Lhote and Pablo Picasso. Waldemarsudde therefore sees it as a great opportunity to complement their almost complete Swedish-Nordic collection with a number of tops of the art works by non-Nordic artists from Moderna Museet's collection.

The chosen works from Moderna Museet's collection have their starting point in Prince Eugene's purchases of Swedish art. What impulses reached the Swedish artists, what did they take to their hearts? But most important of all – what kind of art did they meet in France, in Germany and at exhibitions in Sweden?

With this exhibition Waldemarsudde aims to present some of the impulses and impressions that reached Swedish artists from abroad, as well as highlight what could be seen in Sweden at the same time. The chosen works are therefore, with some exceptions, works that have been in governmental museum's collections prior to 1947 when the Prince passed away. From Moderna Museet some of the collections most appreciated works are shown, Pablo Picasso, Alberto Giacometti, Sonia Delaunay, Henri Matisse, Paule Klee, Wassily Kandinsky and Fernand Léger among others.

Curator Group: Hans Henrik Brummer, Christina Wistman and Göran Söderlund

# MODERN MUSEUM

## C/O WALDEMARSUDDE

### STOCKHOLM

28.9 - 16.2 2003

CONSTANTÍN BRANCUSI

THE NEW BORN II 1919 - 1921

BELONGS TO MODERNA MUSEET





# MOVING PICTURES

JUNE 28, 2002 – JANUARY 12, 2003

EXHIBITION FEATURES APPROXIMATELY 150 WORKS BY 55 CONTEMPORARY ARTISTS WORKING IN PHOTOGRAPHY, FILM, AND VIDEO

NEW YORK, NY—June 17, 2002—The Solomon R. Guggenheim Museum presents Moving Pictures, an exhibition of approximately 150 works by 55 contemporary artists working in photography, film, and video. The exhibition focuses on the extensive use of reproducible mediums in the art of the last decade, proposing that this phenomenon has its roots in the late 1960s and 1970s, when artists incorporated photography and the moving image into their conceptually based practices. Moving Pictures includes major work by leading contemporary artists, such as Christian Boltanski, Rineke Dijkstra, Stan Douglas, Olafur Eliasson, Fischli/Weiss, Anna Gaskell, Andreas Gursky, Pierre Huyghe, William Kentridge, Iñigo Manglano-Ovalle, Shirin Neshat, Gabriel Orozco, Cindy Sherman, Thomas Struth, Sam Taylor-Wood, Wolfgang Tillmans, and Kara Walker, as well as work by pioneers such as Marina Abramovic, Vito Acconci, Bruce Nauman, Nam June Paik, and Robert Smithson, among others. The exhibition fills the museum's entire Frank Lloyd Wright rotunda, Thannhauser gallery 4, and Annex gallery 5. Moving Pictures is on view from June 28, 2002 to January 12, 2003.

THE GUGGENHEIM MUSEUM



ROBERT SMITHSON

SIXTH MIRROR DISPLACEMENT, FROM YUCATAN MIRROR  
DISPLACEMENTS (1-9), 1969

9 CHROMOGENIC-DEVELOPMENT SLIDES

(EXHIBITION PRINTS, 2000)

12 X 12 INCHES (30.5 X 30.5 CM)

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO COURTESY SOLOMON R. GUGGENHEIM MUSEUM

© ROBERT SMITHSON ESTATE



**This exhibition is sponsored  
by Delta Airlines.**

During the late 1960s and the 1970s, a significant paradigm shift occurred within postwar visual culture: photography and the moving image were absorbed into contemporary art practices. Artists turned to these mediums—which bridged such discrete categories as mass culture and high art, technology and culture—in order to contest the preciousness of the unique art object and to challenge traditional aesthetic categories. Additionally, the new, portable technology of video and its unique ability to employ instant playback allowed artists to examine issues of representation and image making to an unprecedented degree. Film as installation further expanded the conceptual and aesthetic parameters of the moving image. The use of photography and the moving image enabled artists to create works that privileged information or documentary evidence over personal expression, or conversely, called into question notions of objective recorded reality, underscoring the dominance of mass media and its skewed representations. Artists also employed new photographic strategies to record ephemeral or performative events, and to render visible conceptual systems. For many early feminist artists, these mediums represented yet-to-be-claimed territory, offering them new means with which to render experiential work.



ANNA GASKELL

UNTITLED #5 (WONDER), 1996

C-PRINT, A.P. 2/2

48 1/16 X 40 1/4 INCHES (122.1 X 102.2 CM)

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO: ELLEN LABENSKI



By the end of the 1970s, many artists turned to photography as a vehicle through which to critique photographic representation itself. While this practice came to define much of the art of the 1980s, its legacy for the 1990s was essentially the license to indulge in photographic fantasy, image construction, and cinematic narrative. Artists working today freely manipulate their representations of the empirical world or invent entirely new cosmologies. They process their subject matter through predetermined conceptual systems or use digital techniques to alter their images. Some directly intervene in the environment, subtly shifting components of the found world and establishing their quiet presence in it; others fabricate entire architectural environments for the camera lens.

**STAN DOUGLAS**

NU•TKA•, 1996

SINGLE-CHANNEL COLOR VIDEO PROJECTION AND  
QUADRAPHONIC SOUNDTRACK, 00:06:50

EDITION 1/2

SITE-SPECIFIC DIMENSIONS

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO: ELLEN LABENSKI







**RINEKE DIJKSTRA**

ODESSA, UKRAINE, AUGUST 4, 1993, 1993

C-PRINT, A.P. 2/2, EDITION OF 6

56 X 44 INCHES (142.2 X 111.8 CM)

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO: ELLEN LABENSKI



**GABRIEL OROZCO**

BALL ON WATER (PELOTA EN AGUA), 1994

CIBACHROME PRINT, A.P. 1/1, EDITION OF 5

15 7/8 X 19 7/8 INCHES (40.3 X 50.5 CM)

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO: ELLEN LABENSKI

Moving Pictures is drawn from the Guggenheim Museum's permanent collection, which has been dramatically augmented during the last decade through alliances with the Guggenheim Museum Bilbao and the Deutsche Guggenheim Berlin, as well as through major acquisitions and gifts, including the Panza Collection of Minimal and Conceptual art in the early 1990s, a gift from the Mapplethorpe Foundation in 1993, which launched the museum's concentrated foray into photography, and most recently a gift from the Bohen Foundation collection in 2001. Also featured are purchases and gifts made by the Guggenheim's acquisition groups, including the International Director's Council, the Photography Committee, and the Young Collector's Council. Many of the works presented in the exhibition are on view at the Guggenheim for the first time.

The exhibition begins on the rotunda floor with an important installation by Nam June Paik, one of the first artists to work with video. This installation is followed by an introductory section in the High Gallery and on the first ramp that examines unexpected ways in which contemporary artists have utilized reproducible mediums. This section includes a large environmental installation by Kara Walker of black paper silhouettes and projected layers of color as well as Felix Gonzalez-Torres's photographic billboard of footprints in sand.



**WILLIAM KENTRIDGE**

STILL FROM FELIX IN EXILE, 1994

35 MM ANIMATED COLOR FILM, TRANSFERRED TO VIDEO  
AND LASER DISC, 00:08:43

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO COURTESY SOLOMON R. GUGGENHEIM MUSEUM

The next level of the rotunda is devoted to artists of 1970s—Marina Abramovic, Vito Acconci, Ana Mendieta, Bruce Nauman, and Robert Smithson—whose work was deeply influential for many of the artists who emerged during the 1990s. Following a loose chronological order, the installation next includes work by artists whose careers began at the end of the 1970s. Many of these artists, including Christian Boltanski, Sophie Calle, Fischli/Weiss, Ann Hamilton, Robert Mapplethorpe, Annette Messager, and Cindy Sherman, utilize photography to explore issues of memory, voyeurism, and embodied experience. The next level features a group of photographs by artists who studied with conceptual photographers Bernd and Hilla Becher: Elger Esser, Andreas

Gursky, Candida Höfer, Thomas Ruff, Jörg Sasse, and Thomas Struth. Also included are photographs by Olafur Eliasson, Roni Horn, Gabriel Orozco, and Hiroshi Sugimoto, whose lyrical works derive from precise conceptual practices.

The next section focuses on the constructed image, featuring artists who create fictional worlds or replicate ours with trompe l'oeil exactitude: including, in the former category, Matthew Barney,



**SAM TAYLOR-WOOD**

SOLILOQUY III, 1998

C-PRINT, EDITION 4/6

83 1/16 X 101 3/16 INCHES (211 X 257 CM)

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO: DAVID HEALD



# THE GUGGENHEIM MUSEUM



**GREGORY CREWDSON**

UNTITLED (SOD MAN), 1999

LASER DIRECT C-PRINT, EDITION 8/10

50 X 60 INCHES (127.0 X 152.4 CM)

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO: DAVID HEALD

Gregory Crewdson, Anna Gaskell, and Sam Taylor-Wood; and in the latter, Oliver Boberg, James Casebere, and Thomas Demand. Other key artists working with photo-based imagery, such as Vanessa Bee-croft and Wolfgang Tillmans, are included here. The final section features projec-tion-based and multi-monitor explorations of the moving image, with works by Patty Chang, Trisha Donnelly, Stan Douglas, Pierre Huyghe, William Kentridge, Steve McQueen, Shirin Neshat, John Pilson, and Gillian Wearing.

## Organization

This exhibition was organized by Lisa Dennison, Chief Curator and Deputy Director, and Nancy Spector, Curator of Contemporary Art, Solomon R. Guggenheim Museum. The exhibition was designed by Hani Rashid, a principal of Asymp-tote, and Associates in Science.

**THOMAS STRUTH**

MILAN CATHEDRAL (INTERIOR), 1998

CIBACHROME PRINT, EDITION 4/10

73 1/4 X 91 INCHES (186 X 231.3 CM)

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PHOTO: DAVID HEALD



## A stylized illustration of a landscape. In the foreground, a red, rounded mound contains several black, stick-like structures. To the right, a blue, leafy plant grows. In the background, a blue, wavy line represents a body of water. Above the water, several black, face-like shapes with white eyes and halos float. The background is a light yellow color with faint, vertical, brownish shapes.

The exhibition will consist of canvases ranging in scale from the size of a small coffee table book to several larger pieces that barely fit between the floor and ceiling of the newly revamped exhibition space. The Greeley Square Gallery is located in the "Off Chelsea" midtown area of Manhattan that borders on the Flatiron district to the south and Times Square to the North. The gallery's program focuses on new and emerging artists working in a variety of media including but not limited to: performance, photography, installations, sculpture, painting and drawing.

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### Art Basel Miami Beach

From December 5th - 8th, 2002 a new cultural event, **Art Basel Miami Beach**, will take place for the first time in the heart of Miami Beach, Florida. Art Basel Miami Beach is set to become one of the most important international art shows and a cultural and social highlight of both Americas.

**Art Basel Miami Beach** is the counterpart of Art Basel, which has been the world's most important annual art event for the last 32 years. Leading gallery owners, art collectors, artists, curators and art enthusiasts from all over the world will participate in this new event.

Based on a proven successful concept and an established international network, Art Basel Miami Beach has a unique profile and combines new and innovative ways of both presenting and promoting art.

Exhibition site is the handsome Miami Beach Convention Center, with its state of the art facilities. At the core of the event is the international art fair featuring around 150 leading galleries from all continents.

The Art Statements section, which showcases new and emerging artists in one person shows, has been one of the Basel event's biggest successes, and will also be an integral part of the Miami Beach show.

In the newly created Art Positions section, young galleries are offered exhibition spaces in the form of shipping containers. In addition to providing an interesting and cost-efficient presentation form for contemporary art, the containers will be

*A new art Mecca*

grouped in eye-catching displays throughout the Art Deco District, which are guaranteed to attract attention.

Further sites for meetings and discoveries include containers for special projects by individual artists, a sculpture exhibition in the park of the neighboring Bass Museum of Art, and lounges for video art and new media. Top-quality exhibitions in the museums of South Florida, crossover events on fashion, film, design and architecture, as well as special programs for art collectors and curators, will make this new art show a special place for encountering art and the art world - the winter meeting place for the international art world.

### Miami Beach

Miami Beach: a fascinating city, full of flair, is perhaps best known for its Art Deco District. The city stands for first class hotels, fine restaurants, a lively cultural scene, sun, beach, water and - last but not least - a vibrant, glamorous nightlife and hot Latin rhythms.

This is the meeting place for the international fashion set, the stars of the music world and the film industry. Visitors appreciate the security and intimacy of a compact city in which meeting points such as cultural institutions, hotels, restaurants and bars are within easy walking distance.

When the weather elsewhere turns cold, well-to-do visitors from all over the world flock here for the mild winter climate, with its taste of the nearby tropics, and the colorful multicultural atmosphere. Close by are the exclusive residences of Fisher Island, Key Biscayne, Bal Harbour, Coconut Grove, Coral Gables, Fort Lauderdale, Boca Raton and Palm Beach, as well as Miami with its international airport and cruise ship harbor.

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KAI ALTHOFF

UNTITLED, 2000. WATERCOLOR ON PAPER 11 ½ X 12½ IN / 30 X 32 CM., PRIVATE COLLECTION. PHOTO COURTESY GALERIE NEU, BERLIN

LAURA OWENS

UNTITLED, 2000. CUT AND PASTEL COLORED PAPERS, WATERCOLOR, ACRYLIC, AND PENCIL ON PAPER, 39 ¼ X 27½ IN / 99,4 X 70,2 CM., COLLECTION THE MUSEUM OF MODERN ART, NEW YORK. PURCHASED WITH FUNDS BY THE FRIENDS OF CONTEMPORARY DRAWING © LAURA OWENS, PHOTO COURTESY SADIE COLES HQ, LONDON



EXHIBITION OF  
CONTEMPORARY  
DRAWINGS EXPLORES  
THE RESURGENCE AND  
RICH DIVERSITY OF THE  
MEDIUM

**DRAWING NOW:**  
**EIGHT PROPOSITIONS**  
FEATURES MORE THAN  
250 CONTEMPORARY  
DRAWINGS, INCLUDING  
THREE SITE-SPECIFIC  
WORKS

OCTOBER 17, 2002, - JANUARY 6, 2003

*Drawing Now: Eight Propositions* features more than 250 contemporary drawings, including three site-specific works, by a diverse group of 26 young artists, some well-known, others relative newcomers, who have seized this most basic of mediums and pushed it to the forefront of contemporary art. The works are arranged in eight groupings, or ‘propositions,’ which serve as a loose framework for the consideration of drawing today.

The propositions explore the tradition of descriptive drawing of natural phenomena, the tradition of ornament, the conventions of engineering and architectural drawings, visionary architecture, mental maps that aim to explain not a specific place but an entire state of being, vernacular illustration, comic book and animation traditions, and portraiture, from fashion illustration to nineteenth-century pencil portraits.

The three new site-specific wall drawings are by Los Carpinteros, Julie Mehretu, and Richard Wright. The other artists in the exhibition are Franz Ackermann, Kai Althoff, Kevin Appel, Russell Crotty, John Currin, Toba Khedoori, Graham Little, Mark Manders, Barry McGee, Takashi Murakami, Yoshitomo Nara, Paul Noble, Jockum Nordstmm, Chris Ofili, Laura Owens, Jennifer Pastor, Elizabeth Peyton, Neo Rauch, Matthew Ritchie, Ugo Rondinone, Shahzia Sikander, David Thorpe, and Kara Walker

Laura Hoptman, *Guest Curator*



THE MUSEUM OF MODERN ART TO EXHIBIT VISIONARY DRAWINGS THAT RECORD A PIVOTAL MOMENT IN THE HISTORY OF ARCHITECTURE

## THE CHANGING OF THE AVANTGARDE: VISIONARY ARCHITECTURAL DRAWINGS FROM THE HOWARD GILMAN COLLECTION WILL BE ON VIEW AT MOMA QNS

OCTOBER 24, 2002, - JANUARY 6, 2003

To celebrate the Howard Gilman Foundation's generous gift of 205 visionary architectural drawings to The Museum of Modern Art in November 2000, a selection of 173 will be presented in this exhibition. The Howard Oilman Collection, one of the foremost collections of visionary architectural drawings in the world, focuses on radical projects from the 1960s and 1970s and includes some of the most famous utopian drawings of the 20th century, such as Buckminster Fuller's Dymaxion House project (1927) and Ron Herron's spectacular Cities-Moving (1966). In addition to the Oilman Collection works, 16 related drawings from the Museum's Architectural Drawings collection will be on view. Among the many architects whose work will be featured are Raimund Abraham, Archigram, Arata Isozaki, Rem Koolhaas, Leon Krier, Gaetano Pesce, Cedric Price, Aldo Rossi, and Ettore Sottsass.

Th Howard Oilman Collection was assembled in just a few years -between 1976 and 1980-a period that coincided with one of the greatest bursts of creative energy ever recorded on paper by architects, comprising nothing less than the last rally of the heroic visions of prewar modernism and the very first lights of what would broadly be known as postmodernism. As a whole, the collection is not only unique, but is also a remarkably complete cross section of that period's rapidly changing currents in the world of architecture.

The acquisition of this collection prompted the creation of The Howard Oilman Archive within the Department of Architecture and Design. The archive not only provides a rare and comprehensive view of a significant moment in history but also a fundamental documentation of the root sources of our architecture today.

Terence Riley, *Chief Curator,*  
*Department of Architecture and Design*



**ALDO ROSSI AND GIANNI BRAGHIERI**

CEMENTERY OF SAN CATALDO, MODENA, ITALY.

1971-84. AERIAL PERSPECTIVE (1971): CRAYON AND GRAPHIC ON SEPIA DIAZOTYPE, 24 X 49 3/4 IN (61 X 126,4 CM). GIFT OF THE HOWARD GILMAN FOUNDATION. ©2002 THE MUSEUM OF MODERN ART, NEW YORK

**MASSIMO SCOLARI, ALDO MELAMPO**

PROJECT, 1975. OBLIQUE PROJECTION: COLOR INK, WATERCOLOR AND GRAPHITE ON BOARD, 11 1/2 X 10 IN / 30,2 X 25, 4 CM. GIFT OF HOWARD GILMAN FOUNDATION. PHOTO: JON CROSS AND ERICA STATON, DIGITAL COLLECTION PROJECT, LUNA IMAGING. DIGITAL IMAGE © 2002 THE MUSEUM OF MODERN ART, NEW YORK









# NIKI DE SAINT PHALE MODERN MUSEUM

STOCKHOLM





MIAMI BEACH, FLORIDA  
COURTESY "ART BASEL MIAMI BEACH"



MIAMI BEACH, FLORIDA  
COURTESY "ART BASEL MIAMI BEACH"

# | Art | Basel | Miami Beach | 5-8 | Dec | 02



"ART POSITIONS", CONTAINER AT COLLINS PARK  
COURTESY "ART BASEL MIAMI BEACH"



"ART VIDEO LOUNGE"  
COURTESY "ART BASEL MIAMI BEACH"





SOUTH BEACH, MIAMI BEACH  
COURTESY "ART BASEL MIAMI BEACH

# Miami Beach | Welcome to Art Basel Miami Beach The International Art Show

Eagerly anticipated by the international art world, Art Basel Miami Beach will make its debut from December 5-8, 2002. This new international art show in Miami Beach (Florida) is the American sister event of Art Basel in Switzerland, the most important annual art show worldwide for the past 33 years. Art Basel Miami Beach is a new type of cultural event, combining a contemporary art show with an exciting program of special exhibitions, parties and crossover events including music, film, fashion, architecture and design. Exhibition sites are located in the city's beautiful Art Deco District, within walking distance of the beach and most hotels and restaurants.

An exclusive selection of 150 leading art galleries from North America, Latin America, Europe, Africa and Asia will exhibit 20th and 21st century art works by over 1000 artists. The exhibiting galleries are among the world's most respected art dealers. They will be showing exceptional works by both renowned established artists and cutting-edge newcomers. Special exhibitions will feature emerging artists, young galleries, outdoor sculptures, video and digital art. The show will be a vital source for discovering new developments in contemporary art and rare museum-calibre art works. Art collectors, artists, dealers, curators, critics and art enthusiasts from around the world will participate in the event, along with prominent members of the entertainment industry. Art Basel Miami Beach is set to become the most important art show on the American continent and a cultural and social highlight of the Americas.

# CHRISTOPER GRIMES GALLERY



PC CAFE, GARDEN GROVE

STILL FROM MARCO BRAMBILLA, "HALFLIFE" 2002, MULTI-SCREEN PROJECTION

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SINCERITY AND  
EMOTION IN THE  
YALI PENG PAINTING

## By Antonio Malmo

In the *"murky"* and *"oppressive"* atmosphere in which the figurative art scene finds itself on a world level, it seems almost impossible that a light, of great intensity, could shine on the horizon: and such is Yali Peng.

I must confess that it is to me a much welcome occasion to be able to draft some critiques on the painting of this American artist, originally from Taiwan.

Her multifaceted and broad personality is expressed in a thousand *"rivulets"*, *"inclinations"*, *"artistic interests"*, *"projects"*, and *"areas of art"*, always with competence and depth. Of greatest interest on an exploratory level are the techniques, the new inclinations, and overall the *"objectives"* give advance notice to better feel the depth and to *"emphasize"* her *"possibility"* and expressive capacity.

In many aspects, her C.V. is rich and variegated considering her young age. For good reason, her undeniable quality is appreciated and demanded from the art world. Her *"energy"*, her expressive force born of love, of her passion, not juvenile, for the design principally, and for the colors. Her painting is an explosion of the most pleasant and delicate sensations. It is sincere, spontaneous, without the *"academic overtones"*. She is absorbed in the surrounding reality, curious and always fascinated with the phantasmagoric spectacle of Nature. It seems to me somehow restrictive to define her painting as abstractism- in the popular sense it is more diffuse than the meaning. She is *"instinctive"*, quick in stroke, in mark, in delineating and suggesting her movements of

courage, of joys, of anxieties, of fears, or the *"pleasant deceptions"*- like the poet Giacomo Leopardi. They were of courage, of emotions, of spiritual *"content"* which daily offers the experience, the hope among people. Her inner *"position"* fascinates by means of the indicative-chromatic power in which she wraps her works.

Sensations, *"values"*, of a spiritual world that she *"expresses"* with marks, codes, cryptographs, and ideographs that somehow draw on her oriental culture, enlivened. And yet, by her capacity to seize and express through these things, the richness and the simplicity of her character is sometimes troubled by the internal thoughts of *"escalation"* of a society cold and unpleasant, *"alienated"* and *"corroded"* by consumerism and the thirst for power.

There's no lack of unconcealed nostalgia or tender melancholia for her world in the works of Yali Peng, for her friends far away, for the meadows she has seen children running and playing in, carefree and dreaming like all children of this world. Also, her *"reflections"* on the transience of things, on the *"uncertainties"*, illusions, on lost hope in an uncertain future are recurring themes in her works.

One can read a note of apprehension in the barbary perpetrated by contemporary man on the ecosystem. Through the *"light"* that filters in the *"windows"* opened to the world, she sees an enormous crowd that runs without goal, without ideals. For all that, a note of frozen stupor, of great regret seems to assail her. For only a moment!!! Then the enthusiasm, the joy of living spurs her on, recapturing and *"pursuing"* her *"dreams"*, her *"madness"*, her hopes with brilliant, intense, luminous colors. It is transported to the canvas with such expressive force that her emotions come out in the moment of *"creation"*, or better, of inspiration; it seizes your mind as you admire it. Yali Peng transmits a myriad of messages to the entirety of humanity. They are rife with eternal values such as peace, goodness, love, solidarity among all the peoples of this universe. So it is with extreme sensibility and participation that the painter *"recounts"* these same messages through her designs and colors. For that reason, her palette is blurred and variegated, rich in canvas whites, in yellows, reds, blues, and browns. The chromatic combinations are particularly pleasant, and, from an esthetic viewpoint, most interesting, demonstrated by her excellent specific preparation. Also if she prefers to *"express"* herself with ink, she somehow knows all the painting techniques to perfection. It can't be emphasized enough her continual quest for refinement and her already most notable styles.

This analysis of the motivation and problematics of the painting of Yali Peng was more than ever necessary to make the validity and modernity of her artistic-cultural work stand out. I would obviously be unable to cite all her beautiful works, but I will mention here a few: *"Fantasizing"*, *"A Man's Loving Touch"*, *"Creative Force"*, *"Being Embraced by the Energy of the Universe"*, *"Spring Love Wind"*, *"Harmonious Sound of Taiko"*, all of which I would define a marvelous synthesis of her undoubted artistic quality.

Finally, in my opinion, Yali Peng is without doubt, one of the more interesting and worthy artists in the field of international figurative art.

# THE TERROR PROJECT

## YALI PENG

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**PRAYING FOR PEACE / BEING PEACEFUL  
FIGHTING AGAINST TERRORISM**

INK ON PAPER

52,5 X 67,5 CM / 21 X 27 IN

04.23.2002







**TERROR KILLS**

INK ON PAPER

52,5 X 67,5 CM / 21 X 27 IN

04.23.2002

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**THE TERROR  
PROJECT**

## I HAVE HEARD THE RED HORSES

by Marlie BURTON-ROCHE

*¡Qué día ha sobrevenido! Qué espesa luz de  
leche, compacta, digital, me favorece!  
He oído relinar su rojo caballo  
desnudo sin herraduras y radiante.*

Pablo Neruda

When President Bush visited El Salvador in March of this year he proclaimed it as a triumph of U.S. foreign policy in Latin America. If he means by triumph the propping up of a decaying client regime (the ARENA government), pressuring the left and center-left to move to the right, and attempts to destroy the ever increasing popular socio-political movement and the political alternatives that challenge the U.S. offensive in that county, then I guess he is entitled to his opinion. The reality is, all of the root causes of the revolution-one of the bloodiest in this hemisphere-are still in place.

The signing of the Peace Accords between the FMLN (Frente Farabundo Martí para la Liberación Nacional) and the right wing government of El Salvador in 1992 heralded a seemingly positive trend. But it was and is delusional. The Peace Accords have not been complied with - to the extent that the United Nations refused to participate in the 10th Anniversary celebrations as organized by the ARENA government. Increasingly the ARENA party and President Flores are blocking and debilitating the positive political institutions born out of the Peace Accords (the National Civilian Police and the Office of the Attorney for the Defense of Human Rights) and they are not allowing the electoral and judicial reforms to happen. They have annulled the necessary equilibrium of power, contributing to loss of credibility of the Legislative Assembly and are using the majority of their votes in service of the interests of the rich. Meanwhile 48 percent of the countries 6.1 million people live in poverty. The World Bank and the United Nations say that per-capita gross domestic product is lower now than it was prior to the start of the civil war. The richest 20 percent of the population control 55.3 percent of the wealth while the poorest 20 percent have only 3.7 percent. In many of the rural areas more than 60 percent of the people live in poverty.

The poor of El Salvador continue to die of malnutrition-12, 000 children per year! And thousands of people die unnecessary deaths due to lack of medical attention, education and potable water. At a time when the human condition should be put at the center of the agenda of the Free Trade Agreement with Central America, the U.S response is to establish a military base near the International Airport in El Salvador. Condoning, supporting and profiting from a neo-liberal political process that impoverishes, starves, and marginalizes 48 to 60 percent of the people in El Salvador is terrorism, in my opinion.

My pursuits in solidarity with the popular socio-political movement in El Salvador and my artworks have increasingly coalesced, merging a very private career with what I call 'the nightmare of history in the making.' Two pieces, MORNING ABLAZE WITH SOME SACRIFICE and LLENA DE DIENTES Y RELAMPAGOS (Full of Teeth and Lightning) are from a series entitled I HAVE HEARD THE RED HORSES. Aspects of past horrors are still evidenced in these works, but the past is evoked in a juxtaposition that illuminates the present. This is not an art of exposure but of synthesis wherein wholeness is constructed out of fragments and discord. The whole represents what I call the radical unconscious - a reconciling of unity with diversity that reflects the contemporary need to create a conscience. The political situation in El Salvador becomes a symbol of the current unconsummated moment, highlighting our apprehension of reality but at the same time perhaps strengthening our sympathy for our fellow man.

But, having said all that, I do not set out to make 'political art'. I do not begin a work with a preconceived idea or preliminary sketch and then transpose that to canvas. The challenge for me is to stand in front of a blank canvas (at times massive!) and just start painting. This is the most exciting part of the process. In that sense I guess my work is intuitive. Of course as soon as I begin putting paint on the canvas then things start to be controlled as shapes and colours relate and change relative to one another. It is a slow way of working, not only technically - using layers of glazes, but also because at times I have to put work away for awhile and come back to that piece later. I often work on two or three paintings at any one time so they have a chance to mature or something during the process. I am currently working on two paintings that are probably the start of a new series, which I have not named yet, and one of those paintings has been turned to the wall because I am not sure where it is going. Later when I look at it again it will probably make sense. When I work, I rotate the canvas so for a while there is no up and down orientation. In fact sometimes, but not always, I do not decide which side is up until the work is finished. And I almost never name a piece until it is done. When I am involved in the making of a new work I am never sure exactly





*What a morning  
is here!  
What a milk  
heavy glow in  
the air,  
integral,  
all of a piece,  
intending some  
good!  
I have heard its  
red horses,  
naked to bridle  
and iron,  
shimmering,  
whinnying there*

Translation of Pablo Neruda poem  
by Ben Belitt

where I am going with it but I always know when I get there. I do not know how this happens but that is how I decide a work is completed. Primarily I work in series, although frequently these overlap. Sometimes an individual piece can stand on it's own and sometimes things only make sense as part of a series. I do not worry about this.

I never think about the market value of my art while I am working. In fact I try to never get into a situation where I have to produce art for a specific market. I find that working towards such an end somehow changes the quality of the work and takes focus away from whatever it is I am doing. But once work is in the market one has to be astute. I would never sell anything for less than what I think it is worth. I would rather keep work than sell it below price.

I also try not to get caught up in working towards a pre-arranged show, probably because I am never sure how long it is going to take to complete a piece or a series of artworks. I need time to do whatever is required and this can vary tremendously because of the size of the work that I do and the way I work. As well, I need space to do other things, for example in El Salvador, if the need comes up. But I do think it is important once one has a body of artwork to present that work one way or another: Online, in exhibitions, in publications. As a form of universal communication art needs to be out there in the world. A positive secondary reason for presenting ones artwork is that it requires one to sit down and make a statement, which clarifies to ones-self what one has been doing.

Clarifying to myself what I am doing is particularly important to me because I work in relative isolation. I grew up in isolation on a farm in rural Alberta, Canada, and while I did become part of a larger community as a university student and at art school and of course I have been influenced by the work of other artists, in particular Hans Jenny, Piotr Kowalsky and Joan Miro (not necessarily in that order!) and as well by the work of First Nations Peoples of this region-especially in regard to their way of using space and light in their artworks, I have gradually gone back to a life of personal isolation. Now I just do what I do and I am not sure if it relates to other artist's work or not. So it is important that I sometimes analyze what I am doing.

Working in the way I do probably means that my work is overlooked but I do not worry about this or even notice. The isolation is important to me. I just work away and when I am ready to exhibit artwork, something always comes up. I am not saying this is the best way to work but that is what I do.

Concerning art as a form of universal communication –I find this is a very exciting topic and while I totally do not think about this when I am making art, it is something I am interested in theoretically. To me the spatial and temporal concepts used in art express a codification of the reality in which we live and the cultural attitudes that are inherent to that reality. Spatial codifications develop instinctively, usually unknown to the authors, and this unconscious manifestation provides an acute insight into man's attitude to his environment and fellow human beings.

# THE TERROR PROJECT

SERIES:  
I HAVE HEARD THE  
RED HORSES

TITLE:  
LLENA DE DIENTES  
Y RELAMPAGOS  
(FULL OF TEETH  
AND LIGHTNING)  
OIL ON BELGIAN

LINE  
300 X 200 CM  
120 X 80 IN



## MARLIE BURTON-ROCHE

Marlie BURTON-ROCHE, 430 Capri Avenue N.W., Calgary Alberta Canada T2L 0J8

Tel/Fax +1 403 282-6176 /e-mail: [marlie@telusplanet.net](mailto:marlie@telusplanet.net)





# THE TERROR PROJECT

SERIES:  
**I HAVE HEARD THE  
RED HORSES**

TITLE:  
**MORNING ABLAZE  
WITH SOME  
SACRIFICE  
OIL ON BELGIAN  
LINE  
147 X 94 CM  
59 X 37.5 IN**

## MARLIE BURTON-ROCHE

**Marlie BURTON-ROCHE, 430 Capri Avenue N.W., Calgary Alberta Canada T2L 0J8**

Tel/Fax +1 403 282-6176 /e-mail: [marlie@telusplanet.net](mailto:marlie@telusplanet.net)

Svein Koningens "living gallery" in Noosa, Queensland Australia is an introduction and immersion into the actuality of lifestyle and art. For this living gallery is a home, a gallery, a lifestyle: it is an almost tangible dynamic fusion of art and daily living – and successfully showcases one of Australia's few successful abstract expressionist artist's ethos and work.

The life of Svein Koningen is intriguing and here is a continuing journey that seems to parallel Svein's cosmopolitan cultural background. Born to a Norwegian mother, although he says "many ask whether I am Swedish"; and a Dutch father, Svein's family lived first in Amsterdam then took a cultural and geographic leap to Geelong, Australia.

Having completed his secondary schooling Svein spent a summer in a gift shop and was about to continue in a world of retail when he discovered the idea of industrial design and so set off to art school. He excelled academically albeit with a glitch of feisty European independence and determination to think outside the box. Perhaps the genes of a Dutch father working in Norway during the war, with the underground movement were finding expression in the next generation.

Noosa seems to suit Svein and he to it. He has achieved substantial success and recognition throughout Australia and across the Americas, Asia and Europe.

"I always maintained my passion for art throughout the years in business, drawing and experimenting with many different mediums and styles. It was abstract expressionism that eventually drew me away from realism, as it is the one style of painting that truly

allows the artist to reveal their personality through spontaneity," Svein says.

Svein's work is abstract expressionist. There are canvasses hungry, swirling, gutsy, trowelled and grafted with vibrant colour & energy. The artist says he works with intense physicality, always to music and like one of the forefathers to abstract expressionism in America, Jackson Pollack, also works with the canvasses in a horizontal position.

For Svein, inspiration is found in the process painting

and the of development and exploration and again, following in the tradition of Jackson Pollack, he is a high octane painter and drips, splashes, using layers of paint, palette knives, trowels and sweeping movements.

"While I may begin a painting with the vision of a certain colour or a specific theme, I never really know exactly what form the finished canvas will take. I simply allow my instinct to guide my hands and draw inspiration from the process of creation."

"The one constant in my work is my expression of vibrant colour and energy". The artist says he wants to take people out of their everyday life and create an ongoing frisson of energy and colour. Sometimes, Svein feels there is a connectedness between our soul's journey in this life and the expressions that appear on canvass. However, the artist is categorical in attesting that there is no political or social statement in his work.

Perhaps this imbuelement of life, vitality and essence of soul, rhythm and stunning vibrant colour provides a clue to the value and desirability that domestic and international clients place on Svein Koningens' works.







# SVEIN KONINGEN

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Svein Koningen is represented in Hong Kong at the Bark Modern Art Gallery

**Bark Modern Art**

**1/F 13-14 Lan Kwai Fong**

**Central Hong Kong SAR**

**852 2537 7271**



# HAGEA

LES ENFANTS DU CRONOS  
2002 oil on canvas  
100 x 85 cm. / 39½ x 33½ in.

**ART ADDICTION GALLERY**

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ART FOR SALE





# AVRAM


Underground, 2002  
oil on canvas /mixed media  
100 x 100 cm. / 39½ x 39½ in.

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ART FOR SALE





CONTACT: BOURGEOISCULTURE@HOTMAIL.COM

**ANDRÉ RUSSO**  
PHOTOSET 14.07.2002





**NETWORK ART COMPUTER**  
**WATERDROP GIFT FROM HEAVEN**

WATERDROP:  
GIFT FROM HEAVEN #8  
NETWORK ART COMPUTER  
©1999

**KEIGO  
YAMAMOTO  
& EIKO  
ITO**

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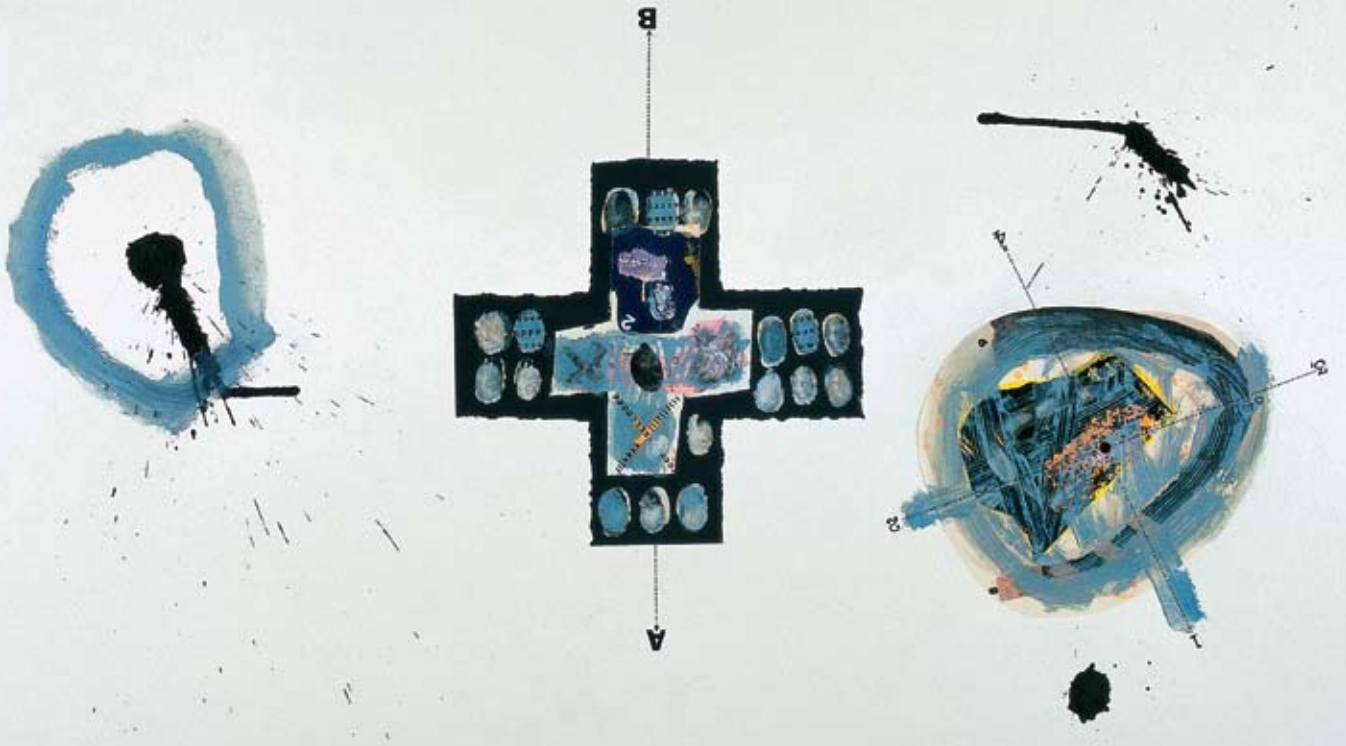


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LANDSCAPE  
HANIA (CRETE GREECE)  
2000 OIL ON CANVAS  
80 X 80.CM / 31½ X 31½ IN



ATATÜRK KÜLTÜR MERKEZİ ISTAMBUL  
STADTHAUSGALERIE MÜNSTER



PROJECTIONS II  
2000 mixed media  
53,5 x 79 cm

AYŞEGÜL IZER

TO CONTACT THE ARTIST: [aysegulizer@yahoo.com](mailto:aysegulizer@yahoo.com)



THE SCARAB  
(ANDREA PAGNEZ)  
PHOTOGRAPH  
© 2002

# THE Loss of LYRICISM



## TOPIC by Andrea Pagnes

ANDREA PAGNES IS A FREELANCE  
CRITIC AND ARTIST BASED IN VENEZIA

BELA CZITROM  
WAX SCULPTURE  
UNIQUE EDITION  
CM. 36 X 27 X 18  
IN. 14 X 10 X 7  
2002



ZAKARELY BLOJ  
SELF-PORTRAIT  
DIGITAL IMAGE  
© 2002



### THE LOSS OF LYRICISM

Lyricism, intended as a central position assumed by the subject in reference to the world, cannot, categorically, belong to our world. This does not mean that in the works currently being produced there are no lyrical insinuations. However, they are uniquely due to the singularity of sporadic intuitive sparks typical of an author, and not to a natural "ingenuous state", a natural inspiration that characterises its substantial uniqueness, its essence or its hypothetical creativity. This no longer occurs. Any work whatsoever, nowadays, even though it maintains a certain level of systematicity, always lacks organicity. In the current context, man, and hence the artist, is de-centred within a void, within flatness and the uniform nature of existential chaos, ensnared within the demagogic viscosity of a phantom creative belief system. Contemporary art desires to retrieve and experiment. By exasperating formal expression, it seems to endlessly want to offer new possibilities, new openings. And yet the formal characteristics of a work only rarely coincide with or clearly express contents in their entirety; more often than not (perhaps even despite the author's own conscious wishes), they are mystified. Openings are therefore dilated to such an extent that they become a murky whirlpool where only fiction and simulation survive in any definite form. Form collapses, and along with it the contents, as form is the substance that lies hidden behind the qualities of content. Hence, totally devoid of naturalness, art becomes and is an essentially voluntary, gratuitous, hence vulgar, act.



Contemporary thought is eclectic. Man is moving ever closer to a culture of becoming, and not of being. Art, in general, thus becomes an evocation of other possible worlds, provided that it does not have history at its complete disposal without having first run through its spatio-temporal context. But nowadays this does not happen. Now man is disappointed by art because he expects from it the realisation of something that is other-than-himself. He expects new indications, while art can only manage to pile dust on dust. The most tragic and painful aspect is that in this culture of becoming man is ever more aware that he is a creature that can in no way go beyond itself. Faced with the rapid-fire mutations of objective evidence, he is destabilised and incapable of finding his centre within the real. The artist, the poet, incapable of taking charge of the real that is incessantly eluding his grasp, substitutes it with a universe of signs, colours and words that endlessly repeat the painful truth: "man is a creature that possesses no means with which to move beyond itself. He is a prisoner of his own making, incapable of fighting himself". This is an implacable repetition that, however, remains immutable before the void of life; it continues to repeat itself precisely in order to find an escape route, a solution to dramatic, anxiety-ridden tension. Yet in our era, people often become artists to satisfy a need for identity; art is

used to affirm a depressing and lamentable individuality, and this is an agony we are all guilty of having brought about. Art is art. Poetry is poetry. Writing is writing. And this is all.

The origins of this agony can be found in the figure of contemporary man himself. At the end of the 20th century, in order to survive (in the existential sense) his de-centrality in reference to reality, to the impossibility of affirming himself as a being in the world, man struts forth as a grand actor representing himself, a manipulator of his own, and therefore others', image, a hoaxer who loves (even though in the end he is forced to do it) to continually represent himself within different scenarios. A chameleon, a manqué protagonist who has lost all trace of behavioural innocence, even though he fully intends not to forego an attempt to retrieve an improbable and indefinable naturalness of action and production: a standard-bearer, in other words, of constant contradiction. This is a behavioural trait that is obviously induced and dictated by artificial needs. But this is the historical condition of current man; this is his new nature, and these are the mechanisms of his cultural production. Not to accept this given would imply the onset of incalculable risks, not the least of which is that of offering the current territories of society's imaginary constructs, and therefore art, an other, a different territory. Perhaps this territory might appear to be purer, more just, but it is imaginary none the less. In art, which in any case has to remain faithful to its time if it is to maintain any sense, past meaning must be made to resound, as the qualities of any work are determined more and more often by singular choices. Man stands on the verge of the 21st century as an extremely hyper-individual being; he is exasperated and continually wrong-footed by reality, by his own and others' misleading, artificial appearance. The problem of artifice is none the less a serious and complex problem that offers vast opportunity for replies and reactions. The only possibility of saving the naturalness of being and producing, as a means of guaranteeing the survival of human quality, is to lead artifice to its extreme consequences, and that is further, beyond...

This is an extremely difficult and complicated task precisely because it is paradoxical. But art cannot, nor, above all, should it, balk at this task, even though it is now abandoned and reserveless in the process of disillusionment from which the concept of the "poetic" arose in our century. But an art that gives no illusion or that is only reasonable – to indirectly cite Leopardi – is like a reasonable beast: there is simply no such thing.

In order to communicate and rediscover the dimension of the sensitive, man has no choice but to go beyond himself, further than himself. Communication, as Dino Formaggio has it, is an act of the body; it is neither intellectual nor intellective. Communication has nothing to do with information: it is an emotional reaction, it is communion. Art that expels emotional reaction only breeds fraud and deception. Sign, word and colour must be linked and organised together within the body. The body takes no prisoners, and when it gives in to deception, it confesses. Always.

# DOCUMENTA11

## DOING DOCUMENTA11 PRESS

6.6 - 15.9 2002 D-34117 Kassel Germany

PRESS

Documenta11

**MICHAEL ASHKIN**, NEW YORK, USA  
Untitled (NJ Meadowlands Project),  
2000-2001\*

Installation view,  
silver gelatin prints  
Photo credit: Oren Sior  
Courtesy Andrea Rosen Gallery,  
New York

\*work shown at Documenta11





# DOCUMENTA11

6.6 - 15.9 2002 D-34117 Kassel Germany



Documenta11

**YANG FU DONG, SHANGHAI, CHINA**

**Tonight's Moon, 2000**

Still from video installation

Courtesy of the artist

**DOCUMENTA11  
KASSEL  
GERMANY**

**Documenta11 Timeline**

6.6 - 15.9 2002

On October 26, 1998, the Oberbürgermeister of Kassel, Georg Lewandowski, acting on behalf of Documenta's supervisory board, announced Okwui Enwezor as artistic director of Documenta11.

Insistently transnational, interdisciplinary and transgenerational in its concerns, the broad artistic and critical scope of Documenta11 was devised by Enwezor and his team of six co-curators, Carlos Basualdo, Ute Meta Bauer, Susanne Ghez, Sarat Maharaj, Mark Nash, and Octavio Zaya, who were introduced to the public on October 12, 2000.

Comprised of a constellation of five platforms, realized on four continents over the span of eighteen months between March 2001 and September 2002, Documenta11 extends in substantive, spatial and temporal terms beyond the traditional 100 days format of past documenta exhibitions. The first four platforms were devised as committed, discursive, public interventions, and enacted within distinct communities around themes conceived to probe the contemporary problematics and possibilities of art, politics, and society. Creating a network of partners, collaborators, and interlocutors, many institutions and foundations were instrumental in realizing, together with Documenta11, the platforms, among them the Academy of Fine Arts Vienna/Institute for



Documenta11

**GASTON ANDRÉ  
ANCELOVICI**  
(COLECTIVO CINE-OJO),

Chile

Memoirs of an  
Everyday War, 1986\*

Film still,  
29 minutes, color  
Courtesy of First Run,  
Icarus Films, New York

\*work shown at  
Documenta 11

Documenta11

**THE ATLAS GROUP  
(WALID RA'AD),**  
NEW YORK, USA.

Sweet Talk or a Beirut  
Photographic Archive,  
1975-/1993-\*

Nr. of prints 2477

Nr. of available prints 200

Hi-Resolution Scans  
(b&w/color)

Digital-C Prints (b&w/  
color/various sizes)  
Courtesy of the artist

\*work shown at  
Documenta11







Documenta11

**RAVI AGARWAL**, New Delhi, India  
 Slum Dwellers in front of skyscraper, Gujarat,  
 India, 1999  
 Color print on archival paper  
 40 x 60 cm



Documenta11

**NARI WARD**, NEW YORK, USA  
 Strange Roots, 1999  
 Installation view – Project Row Houses,  
 Houston TX, 2000  
 Photos, roofing membrane, carts, advertising  
 circulars, tree branches  
 Work destroyed by artist

Contemporary Art, the House of World Cultures and the German Academic Exchange Service DAAD, Berlin, the Prince Claus Fund for Culture and Development, the Hague, the India Habitat Center, New Delhi, CODESRIA (Council for the Development of Social Science Research in Africa), Dakar, and the Goethe Institute Inter Nationes, Munich and Lagos.

The first platform, Democracy Unrealized took place in Vienna, Austria, from March 15 to April 20, 2001. It continued from October 9 to October 30, 2001, in Berlin, Germany. Platform2, Experiments with Truth: Transitional Justice and The Processes of Truth and Reconciliation, took place in New Delhi, India, from May 7 to May 21, 2001, and consisted of five days of public panel discussions, lectures, and debates and a video program that included over 30 documentaries and fiction films. The third platform, Créolité and Creolization, was held on the West Indian island of St. Lucia in the Caribbean between January 12 and January 16, 2002. Platform4, held in Lagos from March 15 to March 21, 2002, Under Siege: Four African Cities, Freetown, Johannesburg, Kinshasa, Lagos, engaged the current state of affairs of fast-growing African urban centers in a public symposium, along with a workshop, "Urban Processes in Africa," organized in collaboration with CODESRIA. Over the course of one year, more than 80 international participants across many disciplines-philosophers, writers, artists, architects, political activists, lawyers, scholars, and other cultural practitioners contributed to the evolving, dynamic public sphere that spelled out Documenta11's



Documenta11

**NGABRIEL OROZCO**, VERACRUZ, MEXICO.

Lives in New York, NY, USA

Ventilators, 1997; Blackboards, 1997;

White Flowers, 1998; Ping Pond Table, 1998

Installation view at ARC, 1998

Courtesy Galerie Chantal Crousel, Paris



attempt to formulate a critical model that joins heterogeneous cultural and artistic circuits of present global context.

In February 2001, the website of Documenta11 ([www.documenta.de](http://www.documenta.de)) was launched. It has served as a source of practical information, and has also provided comprehensive access to the debates and discussions of the platforms. As an important step toward that aim, on April 23, 2001, Documenta11 launched the video sections of its website, making available all lectures, presentations, and discussions in "Real Video" broadcast.

On October 8, 2001, Documenta11 and point d'ironie, published by agnes b. and edited by Hans-Ulrich Obrist, published the first issue in a one year collaboration, designed by Thomas Hirschhorn. The second issue, designed by Yona Friedman, was released on January 15, 2002. A third issue is designed by Hanne Darboven.

Thinking and doing Documenta11, a program of public lectures and artists' talks as well as seminars and workshops for the education of the Documenta11 guides, was initiated on February 4, 2002. Conceived by Documenta11 Co-curators Sarat Maharaj-who conducted a seminar at Humboldt University Berlin in the Fall semester of 2001/02 under the same title- Ute Meta Bauer and the Documenta11 Education Project Advisors Oliver Marchart and Karin Rebbert, the series was to analyze the conceptual and organizational processes of Documenta11. Comprising five segments which ran over five months, thinking and doing Documenta11 revisited the central concerns of the five Documenta11 Platforms, and

Documenta11

**FABIAN MARCACCIO**,  
Argentina.

Lives in New York, USA

Paintant Stories, 2000

Mixed media

Installation view

"Paintant Stories" at  
the Württembergischen  
Kunstverein Stuttgart

Photo credit: Foto

Hirrlinger Stuttgart

Courtesy of the

artist and the

Württembergischen

Kunstverein Stuttgart







discussed the historical, social, and institutional conditions for contemporary artistic production, and reception, both in seminars with the 120 guides, who work for Documenta11's Visitors Service, and in public lectures. In this ongoing project, invited international scholars and artists of Documenta11 present ideas and their work. Dedicated also to the fostering of critical dialogue with young professionals in the fields of visual practice, the Documenta11 Education Project also comprises a fellowship program. On March 4, 2002, nine young curators, artists, and scholars from Mexico, Japan, India, Italy, Belarus, the US, Germany, and Austria began their work in Kassel to participate in the formation of the fifth platform.

On February 28, 2002, Documenta11 announced the architectural firm Kühn Malvezzi selected to design the exhibition galleries. The German-Italian firm, founded in 2001, based in Vienna, and consisting of Wilfried Kühn (\*1967), Johannes Kühn (\*1969), and Simona Malvezzi (\*1966), devised an elegant, articulate, multifaceted spatial design for our new venue at the Binding Brauerei. The scale of the exhibition spaces adds substantially, in total square meters, to the exhibition space of Documenta11, allowing for a scale that enables a focused engagement with the individual artistic works. Built in 1897, the brewery was expanded four times over the course of its one hundred year history and shut down two years ago. The stylistically heterogeneous building complex is the starting point of Kühn Malvezzi's architectural design for Documenta11. Developing a flexible grid structure to transform this non-art site into an ideal exhibition space, they made minimal interventions into the building's substance and its partly historic landmark façade. In addition to the Binding Brauerei, The Museum Fridericianum, the Karlsaeue, the documenta-hall,



Documenta11

**OLUMUYIWA OLAMIDE OSIFUYE**, NIGERIA  
Image from a photo-essay of Lagos, Nigeria,  
2002\*

Color photograph  
Courtesy of the artist

\*work shown at Documenta11

Documenta11

**EIJA-LIISA AHTILA**, FINLAND

**TALO / THE HOUSE**, 2002\*

app. 14 minutes, 3-screen DVD installation,  
S-16 / DVD-R PAL 16:9, audio DD 5.1

Written and directed by Eija-Liisa Ahtila;

Production Crystal Eye Ltd

Courtesy Gasser & Grunert Gallery, NewYork

\*work shown at Documenta11

**Olumuyiwa Olamide Osifuye**

\* 1960 Lagos, Nigeria. Lives in Lagos, Nigeria

Olumuyiwa Olamide Osifuye is a photo-essayist and documentary photographer in Lagos, Nigeria. In his work he seeks to record the harsh realities of the Nigerian society long-tethered to the battering post of military dictatorship and widespread economic hardships. Osifuye's images eloquently suggest, without falling into visual clichés, a proud and resilient people, even if scarred by the failures of the postcolonial state. For Documenta11, Osifuye creates a photo-essay of Lagos, Nigeria's most enigmatic city.

and the Kulturbahnhof, and other locations in the city, will host other exhibition projects. A staff of 120 installers started working in the buildings on March 4, 2002. On the occasion of Documenta11, the German Federal Ministry of Finance, Hans Eichel, issued a special postage stamp and a 10 Euro commemorative coin on May 2, 2002.

On April 30, 2002, Documenta11 announced the list of the 116 invited artists. As we celebrate the opening of the fifth platform of Documenta11 on June 8, 2002, we look back almost four years on the span of activities, research, public debates, around which the project was organized. Throughout the 100 days of the exhibition, a program of artists' presentations, concerts, performances, workshops, and a film program will further augment the generous scale and exploratory character of the exhibition.

#### THE DOCUMENTA-EXHIBITIONS

It was Arnold Bode, a painter and academy professor from Kassel, who in 1955 made the attempt to reestablish Germany as a partner of discourse to the rest of the world, and to reconnect it with international art by organizing a "Presentation of the Art of the 20th Century". After founding the "Society of the Occidental Art of the XX Century", he managed, with the support of this society, to present classical modern art in the still destroyed Museum Fridericianum, the art which had been defamed as degenerated by the National Socialists, and to present it in such a way as it had never before been seen in Germany.





## HANDSWORTH SONGS

A BLACK AUDIO FILM COLLECTIVE PRODUCTION

The first documenta was a retrospective, including works of art from all the important groups (Fauvism, Expressionism, Cubism, Blue Rider, Futurism) and from such ingenious individuals as Pablo Picasso, Max Ernst, Hans Arp, Henri Matisse, Wassily Kandinsky and Henry Moore. Included in this tour de force of the history of art of the first 50 years of this century were not only the classical representatives of modern art, but also many influential modern painters from Germany, such as Paul Klee, Oskar Schlemmer and Max Beckmann.

The enormous need to catch up on information brought 130 000 visitors to Kassel to see this exhibition, which was at the same time a retrospective and a forum for contemporary art. Encouraged by this unexpected success, Bode decided to stage a second exhibition in 1959, thereby establishing the cycle of the Kassel expositions. Since 1959, the documenta has been organised by a limited liability company, the associates being the City of Kassel and the State of Hesse. Until the 4th documenta in 1968, Arnold Bode signed responsible for the exhibition, together with such noted art historians as Werner Haftmann, Will Grohmann, Werner Schmalenbach and Max Imdahl. The documenta itself turned more and more into a seismograph for developments in contemporary art. In 1972, "General Secretary" Harald Szeemann fronted a new concept of the exhibition's organisation. An international jury, authorized by the board of directors of the documenta company, selects a new artistic director for each exhibition. In 1997, Catherine David was the first woman to be chosen for this position. Each documenta bears the very personal imprint of its curator's ideas and personal concepts, thereby

Documenta11

**BLACK AUDIO FILM COLLECTIVE**, UK  
 Handsworth Songs, 1986\*  
 color, 60 min. Directed by John Akomfrah,  
 produced by Linda Gopaul Courtesy Smoking  
 Dogs films, London  
 \*work shown at Documenta11

#### Black Audio Film Collective

Black Audio Film Collective was founded in 1983  
 by John Akomfrah, Reece Auguiste, Edward George,  
 Lina Gopaul, Avril Johnson, David Lawson and Trevor  
 Mathison. Their aim was the development of black  
 independent film culture in Britain, working on a variety  
 of projects ranging from industrial videos to feature  
 documentaries. It was dissolved in 1998.

Documenta11

#### BOUABRÉ, FRÉDÉRIC

**BRULY**, Ivory Coast

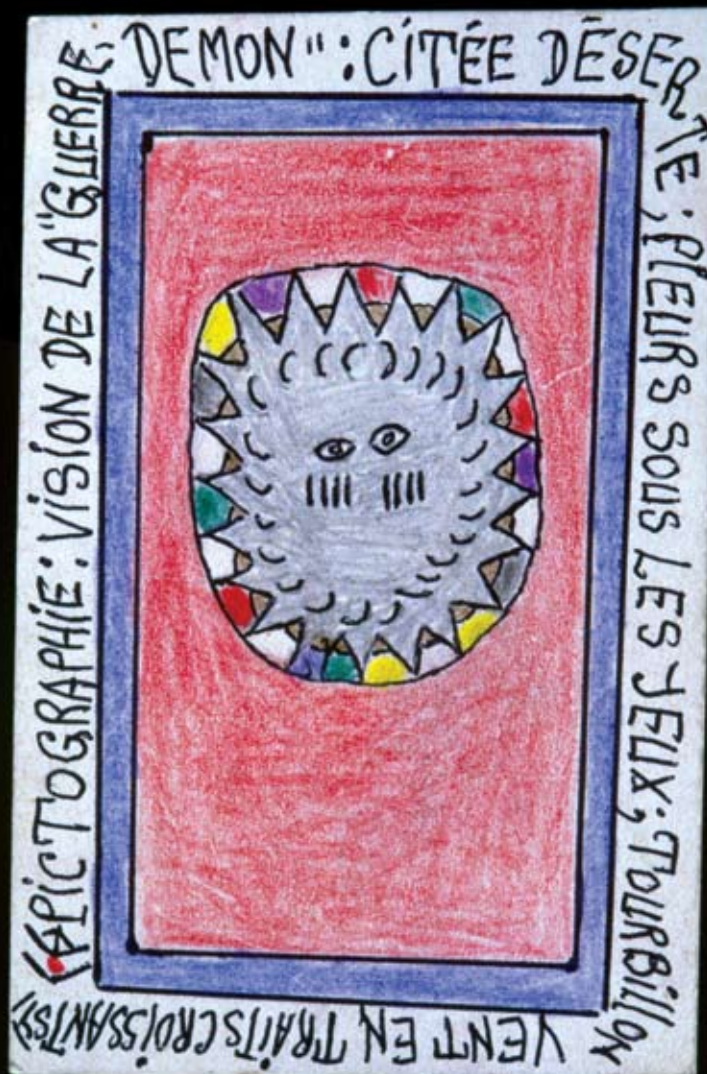
"Pictographie: vision  
 de la "guerre-démon":  
 cité déserte; pleurs  
 sous les yeux;  
 tourbillon vent en traits  
 croissants"

From the series The  
 Museum of the African  
 Face (Scarification),  
 1990-1991\*

Colored pencil and ball  
 point pen on cardboard  
 Courtesy of André  
 Magnin and the Pigozzi  
 Collection, New York  
 \*work shown at  
 Documenta11

#### Frédéric Bruly Bouabré

\*1923 Zéprégüuhé, Bété  
 Land, Ivory Coast. Lives  
 in Abidjan, Ivory Coast  
 Known as writer, poet,  
 storyteller, researcher  
 archivist and graphic  
 artist, Bouabré's work  
 centers around his  
 experiments with  
 language. Self named  
 Sheik Nadro (one who  
 doesn't forget), his  
 negotiation of text  
 and image began as a  
 particular endeavor to  
 sustain the memory and  
 reconstruct the identity  
 of the oral culture of  
 the Bété.



becoming not only a forum for current tendencies in contemporary art, but also an opportunity for the realisation of innovative and standard-setting new exhibition concepts. Each documenta, in its own way, steers the international discourse onto new pathways. During the past 4 decades, the documenta has established itself as an institution which has gone far beyond simply presenting whatever is currently to be seen. Every 5 years, the discussion within the international art community is comprised in Kassel's "Museum of 100 Days". The examinative discourse and the dynamics of the discussion focussing on the respective concept of the documenta (and its curator) mirrors society's expectations of art.

#### VISUAL PRESENCE DOCUMENTA11

Okwui Enwezor, the artistic director of the Documenta11, has selected the design submitted by artist and designer Ecke Bonk as the next documenta's graphic presentation.

Ecke Bonk, himself a participant of the documenta X in 1997, purposely chose an in his own words understated "Wordmark", as opposed to a speculative trademark, oriented along the industry's corporate identity-models.

Last year, a limited competition for the creation of the graphic image of the Documenta11 had been instigated, in which seven renowned artists and designers were invited to participate. After examining the presentations the artistic director decided on the logo by Ecke Bonk, which stands in the tradition of his "typosophic society", initiated during the late eighties.





Documenta11

**OUATTARA WATTS**, IVORY COAST,

Lives in New York.

*Sirius\_Sigui*, 2002

274 x 305 cm

Private Collection New York

Courtesy of the Gagosian Gallery,

New York

Documenta 11

**KOŽARIĆ**

Heap, 2001

Mixed media, 24 x 23 cm

Courtesy of the artist

**Ivan Kožarić**

\*1921 in Petrinja. Lives in Zagreb.

Ivan Kožarić started to exhibit in 1953. His first one man show was in 1955, and in the next three years he had exhibitions with Ivo Dulčić in Zagreb (1956), Ljubljana (1957) and Belgrade (1958). Apart from having short study trips to Italy and Germany, in 1959/60 Kožarić spent a few months in Paris. At the beginning of the sixties he was one of the Zagreb cult group Gorgona. Next to regular one man shows, he exhibited at various joint and conceptual exhibitions which represented Croatian (earlier Yugoslav) art at home and abroad. In 1976 he exhibited at the Biennale in Venice, in Sao Paolo in 1979, and, more recently, with a few other artists, was the central personality in an exhibition of Croatian contemporary sculpture in Duisburg. Several of his sculptures have been placed in public places, and the most recent, Grounded Sun, was set up in Zagreb in 1994. His more recent award is The Vjesnik Annual Josip Račar Award, which he got in 1994 for the Kožarić Studio exhibition in Zagreb's Zvonimir Gallery. As a member of the initiating committee, he has been campaigning for the setting up of a Croatian Museum of Contemporary Art, and since 1991-1996 he has been the President of the Croatian Society of Fine Artist.





FRANCESCO BONAMI

## THE NEW DIRECTOR OF LA BIENNALE DI VENEZIA 2003

Born in Florence, Italy 1955

### EDUCATION

1982 MFA Stage Design and Contemporary Art,  
Academy of Fine Arts, Florence  
1975-1977 Architectural Studies, University of  
Florence, Italy

### PROFESSIONAL APPOINTMENTS

#### PRESENT

Curator Visual Arts 50th Venice Biennale 2003

Manilow Senior Curator Museum of Contemporary  
Art Chicago

Defining collection and acquisitions policy, curator  
and programming exhibitions, budget planning and  
participating in fund raising and capital campaign  
strategies.

Artistic Director Fondazione Sandretto  
ReRebaudengo per L'Arte, Turin  
Creating and curating the annual program  
including a Prize for young artists. Selecting  
the architect and following the design and the  
development of the new building.  
Conceiving the managing structure of the new  
building opening in September 2002.

Artistic Director Pitti Immagine Discovery, Florence  
Curating three projects a year for Pitti Immagine a  
company devoted to the promotion of the fashion  
business through cultural events. Consulting for  
the company funding  
projects like the Matthew Barney's  
Cremaster 2 catalogue for the Walker Art Center  
and other communication and promotional events.

Contributing Writer for various Art Periodicals and  
International Publications  
Author of Essays for Museum and Artists  
Catalogues and Art Magazines

#### 1990-1997

United States Editor of Flash Art International

#### CURATORIAL APPOINTMENTS

#### 2004

Wish You Were Here! Tourism and the Art of  
Moving People 1893-2001, MCA, Chicago

#### 2003

50th Venice Biennale  
Hiroshi Sugimoto, MCA Chicago  
The Fourth Sex: The Extreme People of  
adolescence, Co-Curator Raf Simons, Pitti  
Imagine Florence

#### 2002

Giuseppe Gabellone, MCA, Chicago  
People See Painting, MCA, Chicago  
Exit; Geographies of Italian Art, Fondazione  
Sandretto ReRebaudengo per L'Arte Inaugural  
exhibition  
Intermission. The World of Hedi Slimane, with  
Jerome Sans, Pitti Immagine, Florence  
Art Pace, Guest Curator International Program for  
the new building.

#### 2001

Original Language, MCA Chicago  
Chain of Vision, Hara Museum Tokyo, Fondazione  
Sandretto ReRebaudengo per L'Arte  
Curatorial Consultant, Arte Povera Exhibition,  
Walker Art Center, Tate Gallery, London  
Uniform: Order and Disorder, Pitti Immagine,  
Florence, MoMA /PS 1, Long Island City/NY  
Thomas Demand, Pitti Discovery, Florence  
Vinh Matadin/Inez Van Lamsweerde Pitti  
Discovery, Florence  
Maurizio Cattelan "Felix" MCA Chicago

#### 2000

"Manifesta 3 Ljubljana.  
"Age of Influence: Reflection in the Mirror of  
American Culture" MCA Chicago  
Today, Today, Today (Parreno, Leckey, Perrone) Pitti  
Discovery, Florence  
Susanne Cianciollo, Pitti Discovery, Florence  
Shirin Neshat, Pitti Discovery, Florence  
Sharon Lockhart, Pitti Discovery, Florence

#### 1999

"Examining Pictures" Whitechapel, London, MCA  
Chicago, Arman Hammer, Los Angeles  
"Common People", Fondazione Sandretto  
ReRebaudengo per L'Arte, Torino  
Doug Aitken, Pitti Discovery, Florence  
Pipilotti Rist, Pitti Discovery, Florence  
Matthew Barney Cremaster 2, (European  
Premiere), Pitti Discovery, Florence

#### 1998

"Unfinished History" Walker Art Center,  
Minneapolis, MCA Chicago  
"Yesterday Begins Tomorrow" Bard College, New  
York  
"L.A. Times", Fondazione Sandretto ReRebaudengo  
per L'Arte, Torino  
"The King is not the Queen" Archipelago  
Stockholm Cultural Capital of Europe 1998  
"Vertical Time" Barbara Gladstone Gallery, New  
York

#### 1997

"delta" ARC, Musée d'Art Modern, Paris  
Biennial SITE SANTA FE II: "TRUCE; An Organic  
Reflection on Contemporary Art at The End of The  
Millennium", An International Survey, 27 artists  
from 20 countries  
"Loco-Motion; Contemporary Art at the Border  
of Cinema" Venice, in conjunction with the 47th  
Biennale di Venezia

#### 1996

Campo 6; The Spiral Village, 16 artists  
from 10 countries Galleria Civica Torino,  
Bonnefantenmuseum  
Maastricht, Fondazione Sandretto ReRebaudengo  
per L'Arte

#### 1995

The Last 60 Years of Italian Art, Selecting Curator  
for the artists of the 90's,  
The National Museum of Contemporary Art, Seoul,  
Korea  
"Campo: Photography as the last tool of  
conviviality" 27 Artists from 13 countries at the  
Corderie of the Arsenale in Venice, Foundation  
Sandretto ReRebaudengo, Turin,  
Italy! Malmö Kunstmuseum, Sweden  
"Grass Roots: The Italians Desert", Project in  
Progress to Travel in Europe and US.

#### 1994

"Prima Linea: A New Generation of Italian Art",  
Trevi Museum, Italy

#### 1993

"The Mere Interchange", Venice Biennale, Aperto  
93'  
(Matthew Barney (Prize Europe 2000), Maurizio  
Cattelan, Jessica Diamond, Carter Kuster, Alix  
Lambert,  
Kristin Oppenheim, Gabriel Orozco, Charles Ray,  
Rainald Schumacher, Rudolf Stingel  
Coordinator and Fund Raiser for the American  
Artists invited to Aperto 93'

#### BOARDS AND COMMITTEES

Carnegie International Advisory Board  
Manifesta International Board  
First Yokohama Triennial  
The Fabric Workshop

#### BOOKS and PUBLICATIONS

"Gabriele Basilico", Phaidon Press, London 2001  
"Maurizio Cattelan", Phaidon Press, London 1999  
"Dreams/Sogni" With Hans Ulrich Obrist,  
Fondazione Sandretto ReRebaudengo per  
L'Arte, Torino  
CREAM, Phaidon Press, London 1998  
"Echoes; Contemporary Art at the Age of Endless  
Conclusions" The Monacelli Press, New York, 1996

#### LA BIENNALE DI VENEZIA

#### 8TH INTERNATIONAL ARCHITECTURE EXHIBITION

#### NEXT

Venice  
Giardini di Castello  
Arsenale

This year, the Biennale di Venezia, long established as the world's most significant venue for debate on contemporary architecture, is signaling a new direction for design, a move away from the virtual and toward the material.

From September 8 to November 3 the Biennale di Venezia will host NEXT, an exploration of the imminent future of architecture. Under the directorship of Deyan Sudjic, the London based critic and curator, the exhibition brings together more than 100 projects currently being built that each in their own way will serve to define the nature of architecture in the years to come.

The architecture biennale aims to reach as wide an audience as possible. Next offers a unique opportunity to find in one place a range of the most significant new work that will be realized over the years to come.

Architecture recently has often been presented as if it were a form of installation art, or dominated by cyber space or video. This biennale will concentrate instead on the physical, the material and the tactile.

Architects have been invited to submit large scale models, and where appropriate full size material prototypes. Toyo Ito's work with aluminum and with glass reinforced cement for example will be represented not only by drawings, but by actual materials. Future Systems's innovative department store for Selfridges in Birmingham will be shown in model form, but also feature a full size representation of its strikingly inventive cladding.

And in another departure, the biennale has selected individual projects. Rather than inviting architects to make their own installations, the biennale has commissioned John Pawson to design the architecture of the exhibition as a whole. In this way the Biennale hopes to achieve a greater sense of coherence for the exhibition.

Projects will be grouped according to types.

The exhibition, which forms, one half of the Biennale - with the national pavilions in the Giardini representing the other - will be staged in the magnificent buildings of the Arsenale, Venice's sublime complex of naval architecture built over the centuries.



Adjaye / Associates

**David Adjaye**

Idea Store - Whitechapel rd, London, 2003

photo 1: External

photo 2: Atrium External

photo 3: Night

client: London Borough of Tower Hamlet



8. International Architecture Exhibition  
photo: **Arsenale**



8. International Architecture Exhibition  
photo: **Corderie**



EMBT Arquitectes Associats

**Enric Miralles**

Benedetta Tagliabue

photo: Istituto Universitario di Architettura, Venezia





8. 9.2002

3.11.2002

**next**

LA BIENNALE DI VENEZIA

8. INTERNATIONAL ARCHITECTURE EXHIBITION

Within the Corderie and Artiglierie sections of the Arsenale, exhibits will be grouped in ten sections, each dealing with a particular theme: **HOUSING, MUSEUMS, TOWERS, WORK, COMMUNICATION, PERFORMANCE, SHOPPING, EDUCATION, CHURCH AND STATE, AND MASTER PLANS.** Architects represented here range from emerging voices, to the well established. In each case, the choice has been based on the relevance of the project.

The **housing** section will feature a large scale model of the Great Wall Commune, an intriguing complex designed by 10 architects from mainland China, with contributions from Shigeru Ban from Japan and Gary Chang from Hong Kong. Also included in this section is a palatial villa designed by Arata Isozaki for Qatar, with interiors by Sottsass, Castiglioni Ron Arad, and art by Richard Serra and David Hockney, but it will also deal with social housing, high tech energy saving systems, and new materials.

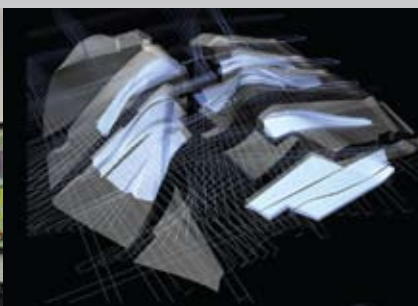
In the **towers** section, Renzo Piano's project for the New York Times will be featured alongside Norman Foster's Swiss Re in London, Jean Nouvel's Agbar Tower in Barcelona, and Meccanoo's Montevideo Tower in Rotterdam. In the **education** section there are projects for new libraries in China, the USA Hollad, as well as Stephen Holl's residences for MIT, and Dixon Jones university buildings in Belfast.

The national pavilions in the Giardini di Castello form the second of the two main sites on which the Biennale operates. Next here is interpreted by national commissioners in their own way.

The USA will feature the World Trade Center site; Russia will show Eric Owen Moss's new Opera House for St Petersburg. Brazil will look at the future of its cities. In the Italian Pavilion, The Next Italy section will look at major new projects of all types planned for Italy, designed by architects from both Italy and elsewhere. These will include Odile Decq, Bolles and Wilson, Grafton Architects, Enric Miralles and Benedetta Tagliabue. To unify the two sites, the themes on show at the Arsenale will be covered in a display within the Italian Pavilion.

One special feature of the exhibition in the Arsenale is the City of Towers project, being realized with the help and support of Alessi. A group of ten architects have been commissioned to design high rise skyscrapers, in the region of 100 stores. These will be realized as very large models, at the scale of 1:100, they will be more than 4 meters, tall and displayed inside the Corderie. The architects involved include Zaha Hadid, Future Systems, Toyo Ito, and David Chipperfield.

## LA BIENNALE DI VENEZIA 8. INTERNATIONAL ARCHITECTURE EXHIBITION



8. International Architecture  
Exhibition  
**Deyan Sudjic**  
Director

Diener & Diener Architekten  
**Diener**  
Museum Rosengart in Luzern  
Photo Credit: Christian Vogt

Eisenman Architects

**Peter Eisenman**

photo 1: computer rendering of multi-tiered lobby in the Music Theater, City of Culture of Galicia, Santiago de Compostela, Spain.

photo 2: computer rendering of the City of Culture of Galicia, Santiago de Compostela, Spain, showing the relationship of the buildings, their roofs, and their volumes.

## LA BIENNALE DI VENEZIA 8. INTERNATIONAL ARCHITECTURE EXHIBITION



Steven Holl Architects

**Steven Holl**

all photos: Undergraduate Residence, Simmons Hall, Mit-Massachusetts, USA

Foster & Partners

**Norman Foster**

photo 1: photomontage view of the proposed building from St Helen's Churchyard

photo 2: photomontage view of the proposed building on the London skyline

photo credit: Richard Davies

8. International  
Architecture Exhibition

**Franco Bernabé**

President

#### LA BIENNALE DI VENEZIA 8. INTERNATIONAL ARCHITECTURE EXHIBITION



**Hans Hollein**

photo: Monte La, PORR-Towers, Laaerberg, Wien



Garofalo Miura Architetti

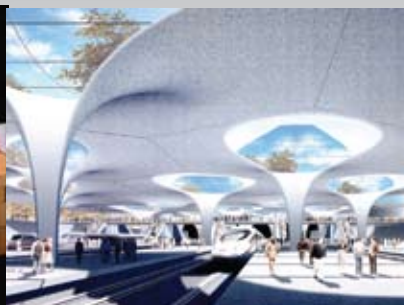
**Francesco Garofalo**

**Sharon Yoshie Miura**

photo: Chiesa di Santa Maria delle Grazie,  
Roma 2001-2002

client: Vicariato di Roma

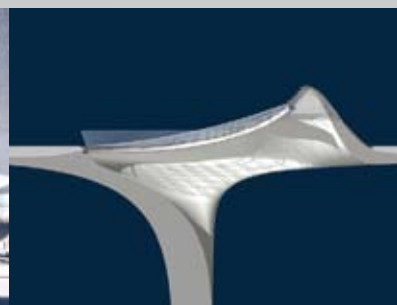
photo credit: Alberto Muciaccia



Ingenhoven Overdick und Partner

**Cristoph Ingenhoven**

all photos: Ingenhoven Stuttgart Railway Station, Stuttgart, Germany



#### LA BIENNALE DI VENEZIA 8. INTERNATIONAL ARCHITECTURE EXHIBITION



**Daniel Libeskind**

photos 1, 2: Denver Art Museum, Denver, Colorado

Photocredit: Millerhare

#### LA BIENNALE DI VENEZIA 8. INTERNATIONAL ARCHITECTURE EXHIBITION



**Daniel Libeskind**

photo 3: Denver Art Museum,  
Denver, Colorado

Photocredit: Millerhare



LAB architecture Studio

**Donald Bates**

**Peter Davidson**

Federation Square, Melbourne, Australia

photo: render of information column located  
within north auditorium



Renzo Piano Building Workshop s.r.l.

**Renzo Piano**

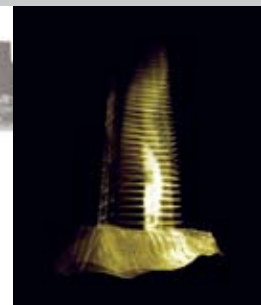
photo: The New York Times Building  
2000-in progress

client: The New York Times  
Company+Forest City Ratner  
Companies



**Bernard Tschumi**

photo: New Acropolis  
Museum, Athens, Greece



Wood Marsh Pty Ltd  
Architecture

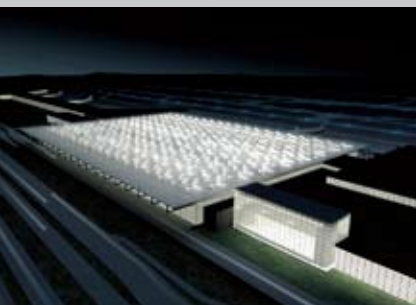
**Roger Wood**

**Randal Marsh**

photo: Mirvac Tower V,  
Melbourne, Australia



#### LA BIENNALE DI VENEZIA 8. INTERNATIONAL ARCHITECTURE EXHIBITION



SOM

**David Childs**

photo 1: Changi Airport, Singapore.

photo 2: Changi Airport, Singapore.

Toyo Ito Associates, Architects

**Toyo Ito**

photo 1: M Hall in Matsumoto, Matsumoto, Japan

photo 2: Relaxation Park, Torrevieja, Spain

#### LA BIENNALE DI VENEZIA 8. INTERNATIONAL ARCHITECTURE EXHIBITION



Sauerbruch Hutton Architekten

**Matthias Sauerbruch**

**Louisa Hutton**

Federal Agency for the Environment, Dessau,

Germany

Tadao Ando Architects & Associates

**Tadao Ando**

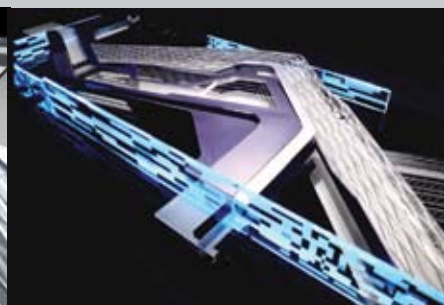
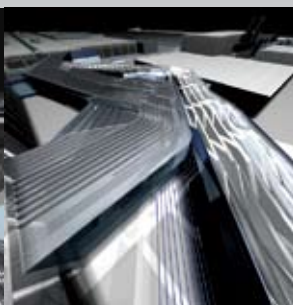
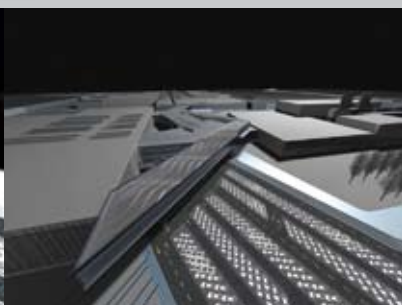
photo 1: Hyogo Urban recovery Plan

photo 2: Penthouse in Manhattan

photo 3: Penthouse in Manhattan

photo credit: Tomio Ohashi

#### LA BIENNALE DI VENEZIA 8. INTERNATIONAL ARCHITECTURE EXHIBITION



Zaha Hadid Architects

**Zaha Hadid**

all photos: BMW Factory, Leipzig, Germany



# POLLOCK

## JACKSON POLLOCK'S AMERICA

by Prof Ellen G. Landau

23.3 - 16.6 2002

Jackson Pollock's frequently quoted 1956 definition of painting as "a state of being" (he also said, "Every good artist paints what he is") indicates that he understood very clearly that his drive to create was primarily identity-driven. As this anniversary exhibition demonstrates, his self-exploratory impetus remained remarkably consistent for Pollock, despite changes in personal circumstance and style over a career that spanned more than two decades.

From the very start, Jackson Pollock was positioned by promoters and critics alike as the prime example of a privileged, 'American-type' independence and originality. Publicly, Pollock did not endeavor to contradict this aspect of his growing myth. In fact, wittingly or not, he co-opted cultural clichés (most notably, the restless, laconic cowboy "twirling lariats of color") that underscored his individuality. "Art is coming face to face with yourself," is what he told his first biographer, B H. Friedman.

Privately, however (as confirmed by his wife, the painter Lee Krasner, and many of those closest to him), Pollock knew his relationship to other artists was actually complicated. Even when most clearly focused on self-retrieval, in the remarkable drawings he brought for analysis to his psychiatrists in the late 1930s, Pollock could not avoid "situating himself within an artistic

COMPOSITION WITH BLACK POURING (C. 1947)  
OLIO E SMALTO SU TELA MONTATA SU MASONITE, CM. 43,8 X 23,3  
COLLECTION: NANCY OLNICK & GIORGIO SPANU





## POLLOCK'S AMERICA

MUSEO CORRER  
PIAZZA SAN MARCO  
VENICE  
ITALY

CENTRO CULTURALE  
CANDIANI  
MESTRE  
ITALY

23.3 - 30.6 2002

## THE "IRASCIBILES" AND THE NEW YORK SCHOOL

CENTRO CULTURALE  
CANDIANI, MESTRE  
VENICE

23.3 - 30.6 2002

## JACKSON POLLOCK'S IN VENICE MUSEO CORRER PIAZZA SAN MARCO VENICE

23.3 - 30.6 2002



**BIRD EFFORT (ACCABONAC CREEK SERIES)**  
(1946)  
OIL ON CANVAS, CM. 61 X 51  
COLLEZIONE PEGGY GUGGENHEIM, VENEZIA  
(SOLOMON R. GUGGENHEIM, FOUNDATION N.Y.)  
DAVID HEALD: FOTOGRAFIA © 2001 THE  
SOLOMON R. GUGGENHEIM FOUNDATION USA



**UNTITLED (SELFPORTRAIT) (1931-35)**  
OIL ON CANVAS, CM. 18,42 X 13,34  
COURTESY JOAN T. WASHBURN GALLERY,  
NEW YORK, AND THE POLLOCK-KRASNER  
FOUNDATION, INC



**ENCHANTED FOREST (1940)**  
OIL ON CANVAS, CM. 111,3 X 114,3  
COLLEZIONE PEGGY GUGGENHEIM, VENEZIA  
(FONDAZIONE SOLOMON R. GUGGENHEIM, N.Y.)  
DAVID HEALD: FOTOGRAFIA © 2001 THE  
SOLOMON R. GUGGENHEIM FOUNDATION

# POLLOCK



lineage." In his first attempts "to mine [his own] unconscious as a source of visual images," (illustrated in many of the sketches from that period lent by the Metropolitan Museum of Art) what Pollock apparently found was "a Surrealist battleground on which Picasso and the Mexican muralists were fighting it out." Indeed, Pollock's early attraction to the Mexicans (first to Orozco, then Siqueiros) played a key role in initiating his renegotiation of the opposition between originality and influence. Jackson Pollock's acutely perceived "rivalry" with Pablo Picasso has also been well-documented. Ample visual evidence exists in both drawings and paintings of the late thirties and early forties (for example, *The Moon Woman* on view here) to demonstrate the critical impact on his visual development of key works by Picasso, such as *Girl Before a Mirror*, available in New York. There is little doubt that Pollock's agonizing need, first to assimilate, then to renounce Picasso (in the words of his friend, the



painter and critic Robert Motherwell, to “splash him out”) provided an important stimulus to Pollock’s developing creativity. As observed by another close associate, “Jack had a way of making magic out of things: when he saw something interesting, it was created strictly for him as an artist.” Understanding and deferring to Orozco and Picasso’s originality, Pollock was able to use their ideas to take first steps toward establishing his own progressive stance.

One way to situate the impact of other artists on Pollock’s creativity is to keep in mind that he was a member of a larger group of New York painters (examples by many of his colleagues are now on view at the Candiani Center), who began “a progression away from ways of referring in which the sensory properties of the art look like the referent.” Canvases created by these artists beginning in the 1940s increasingly possessed qualities that functioned like (rather than imitating the appearance of) a model outside the work. Another Mexican muralist, David Alfaro Siqueiros, provided strategic clues for Pollock as to how to go about achieving this. Much has been made of Pollock’s inability to verbalize his goals, but appearances may have been deceiving. As pointed out by his champion, the critic Clement Greenberg, many were misled by Jackson’s “seeming indifference to phrases and ‘ideas.’” To the contrary, Greenberg noted, Pollock “saw more in art and knew more of it than did almost anybody.” Sometimes, however, as Krasner perceptively remarked, there would be “an awfully slow burn” before an internalized concept came to fruition. Reviewing Pollock’s first one-man show in 1943, Motherwell observed that perhaps his friend still faced the issue of discovering “what his true subject is.” Presaging the central premise of full-blown Action Painting, Motherwell accurately predicted that Pollock’s resolution would be grounded in process, not in imagery or ideas. Most of the works seen at Peggy Guggenheim’s Art of



JACKSON POLLOCK IN THE FIREPLACE ROAD STUDIO WITH ALCHEMY ON THE FLOOR (1947)

PHOTO BY WILFRED ZOGBAUM  
COURTESY JACKSON POLLOCK PAPERS  
ARCHIVES OF AMERICAN ART  
SMITHSONIAN INSTITUTION, WASHINGTON D.C. USA

This Century gallery in Pollock’s initial solo exhibition, demonstrated his escalating engagement with Picasso, now tempered by diverse other sources including American Indian totemism. Three untitled paintings displayed, however, a somewhat different approach, one that presaged Pollock’s mature all-over, poured style and indicated a new influence, the European Surrealists.

Asked his opinion the following year of the Surrealist emigrés then living in New York, “I am particularly impressed with their concept of the source of art being the unconscious,” was Pollock’s answer. This response may have surprised his old comrades from Siqueiros’s experimental workshop since, as one of these observed, “to talk about Surrealism and the unconscious was absolutely diametrically opposed to everything [Mexican art] stood for.” Apparently, however, such a seemingly unbreakable opposition, was easily neutralized by Pollock. Works by the Surrealists were undoubtedly a critical factor in showing Pollock how to reframe his improvisatory training with Siqueiros. The ideas on method propounded by the eccentric painter/entrepreneur John Graham (whose exhibition *American and French Painting* provided the opportunity for Pollock and Krasner to meet) were another key source for Pollock’s development of an intuitively engendered automatic handwriting. Highlighting the unconscious dimensions of his current procedures in 1947, the year he made many of the works seen at the Museo Correr’s in 1950 and currently, Pollock explained a complicated notion very simply: “When I am in my painting, I’m not aware of what I’m doing.” In his opinion, his paintings had “lives of their own.” His job was to “let [these lives] come through.” By 1949, when his sixth show opened, now at the Betty Parsons Gallery, Pollock’s total retrenchment from methods and imagery associated with the easel tradition was more than ever evident. In the close to mural-sized canvases he had begun






**SUN-SCAPE (1946)**  
OLIO SU MASONITE, CM. 47,6 X 59  
GALERIE JAN KRUGIER, DITESHEIM & CIE, GENEVA

# POLLOO





the previous year, Pollock's ability to release and register both physical and psychological experience through pure painterly means had greatly increased. Using methods which recalled Siqueiros-working on the floor, pouring pigment from a can, dripping it off of sticks, and imprinting his hand-Pollock achieved effects Siqueiros had never dreamed of getting. By converting technique-and its calligraphic evidence-into a primary and very visceral "means of arriving at a statement," Pollock succeeded in refocusing the viewer's attention on how a work has been created, as opposed to merely what it represents Responding with "his body-and-mind as a whole to the events of reality," in the dripped works for which he has become most famous, Pollock demonstrated a new way to encode identity: by making-as he put it-his "energy and motion" visible in pictorial space. Pollock once jotted down on a piece of paper the following words (and they are very eloquent for a non-verbal ma Experience of our age in terms of painting-not an illustration of-(but the equivalent.) Concentrated fluid and he told a radio interviewer in 1950 that "modern painters cannot express this age, the airplane, the atom bomb, the radio, in the old forms of the Renaissance or of any other past culture"; to express modernity, Pollock maintained, a painter must "work from within." Not long before he died, Jackson Pollock made the cryptic comment, 'We're all of us influenced by Freud, I guess. I've been a Jungian for a long time.' What he probably meant to highlight in this assertion was a firm conviction that collective meanings can best be framed by synthesizing interior and exterior reality.

Jackson Pollock found his aesthetic identity by devising a way to reveal how the universal is actually inherent in the autographic. His strength and his influence as an artist stem in large measure from the indisputable fact that-on every possible level, from image to technique-Pollock always "put himself in his paintings." Not surprisingly, just as the examples of other artists so stimulated Pollock, his own novel approach rapidly became truly critical to a wide range of developments in mid-20th century American art. The risks he took were an indisputable inspiration. As Willem de Kooning, a friend and colleague, so succinctly put it, "Jackson broke the ice" for acceptance of an entire group. Pollock's visibility, not only in galleries like Peggy Guggenheim's, but also in Life and Time magazine, at the prestigious Venice Biennales of the late '40s and early '50s, and at far-away venues like the Museo Correr, paved the way for the accomplishments of many now-celebrated American artists. Motherwell, de Kooning, Mark Rothko, Adolph Gottlieb, Barnett Newman, Franz Kline and Clyfford Still are among Pollock's peers recognized world- wide as premier Abstract Expressionists.

Although she was not included in the Life photograph by Nina Leen that has achieved fame by canonizing these and others as the masters of American postwar abstract painting, as the Candiani Center exhibition proves, Pollock's wife LeeKrasner also deserves credit as a pioneering member of the originating group.

For, she did not only play a critical role in encouraging Pollock's radicality (according to Greenberg, Krasner was the single most important influence on Pollock's ability to develop as a major painter), as I have written in two essays in the catalogue, their artistic careers were profoundly and inextricably entwined. Recognizing their identity as a couple and acknowledging her participatory role is a crucial component of reassessing the cultural impact of Jackson Pollock's America. I thank the organizers of this important event in Italy for inviting me to take part I am certain that visitors to the two exhibitions opening today in Venice will be greatly enriched by experiencing these marvelous works of art.



Number 23, 1948 (1948)  
Enamel, plaster on paper, cm. 57,5 x 78,4  
Tate. Presented by the Friends of the Tate Gallery  
(purchased out of funds provided by Mr and Mrs  
H.J.Heinz II and H.J. Heinz Co. Ltd) 1960

The Moon Woman (1942)  
Oil on canvas, cm. 175,2 x 109,3  
Peggy Guggenheim Collection, Venice  
(Foundation Solomon R.Guggenheim, N.Y.)  
David Heald: Photo © 2001  
The Solomon R. Guggenheim Foundation

Two (1943-45)  
Oil on canvas, cm. 193 x 110  
Peggy Guggenheim Collection, Venice  
(Foundation Solomon R.Guggenheim, N.Y.)  
David Heald: Photo © 2001  
The Solomon R. Guggenheim Foundation

Enchanted Forest (1947)  
Olio su tela, cm. 221,3 x 114,6  
Peggy Guggenheim Collection, Venice  
(Foundation Solomon R.Guggenheim, N.Y.)  
David Heald: Photo © 2001  
The Solomon R. Guggenheim Foundation



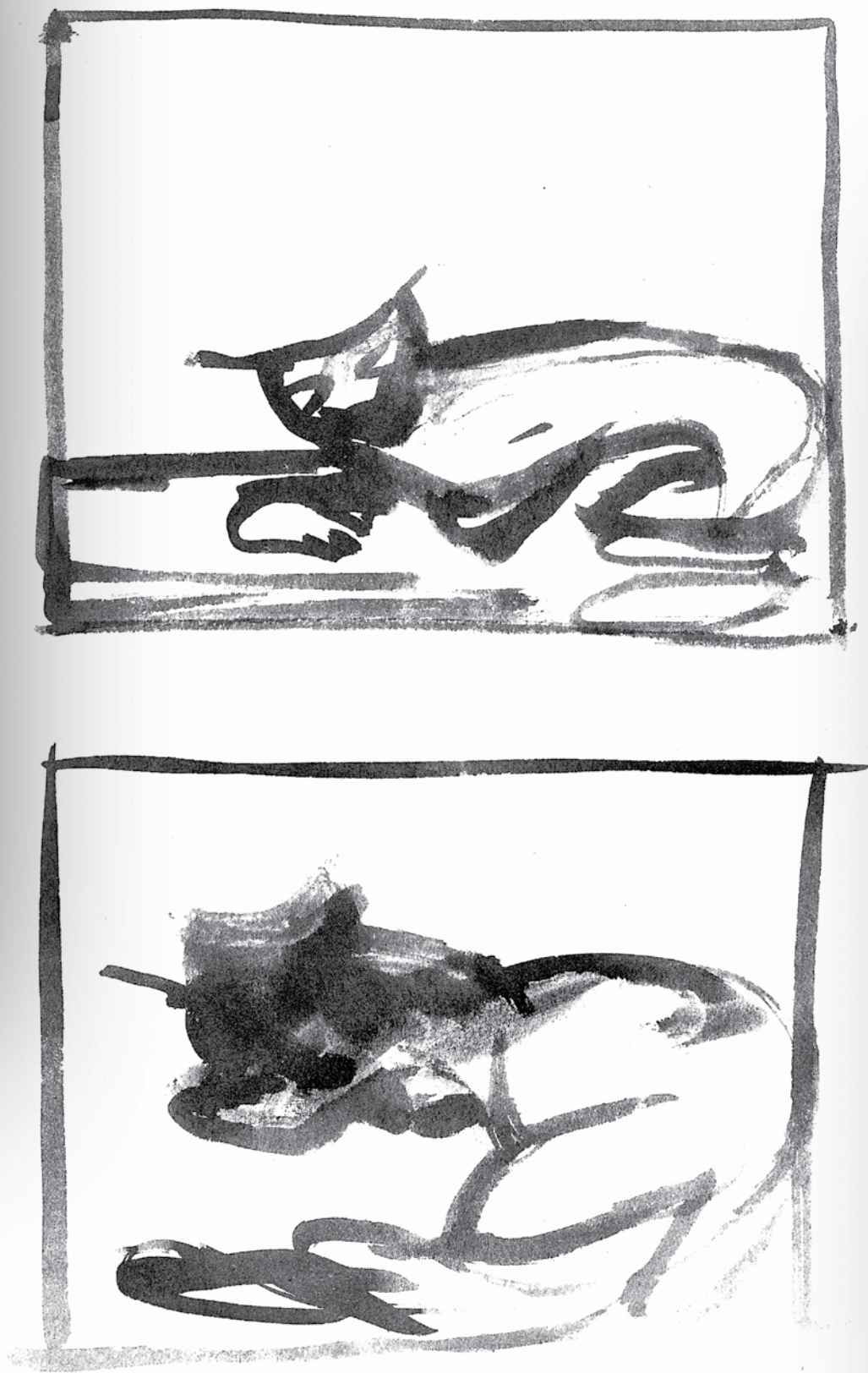


**FRANZ KLINE**

TWO CATS

PENNELLO ED INCHIOSTRO NERO SU CARTA CM 27,3 X 17,8  
BOLZANO, COLLEZIONE CLEMENTINA DAL BOSCO

# The IRASCIBLES and the New York School





**FRANZ KLINE**  
 UNTITLED (1950)  
 INCHIOSTRO SU CARTA CM 45 X 52  
 MUNICH, AMERICAN CONTEMPORARY ART GALLERY

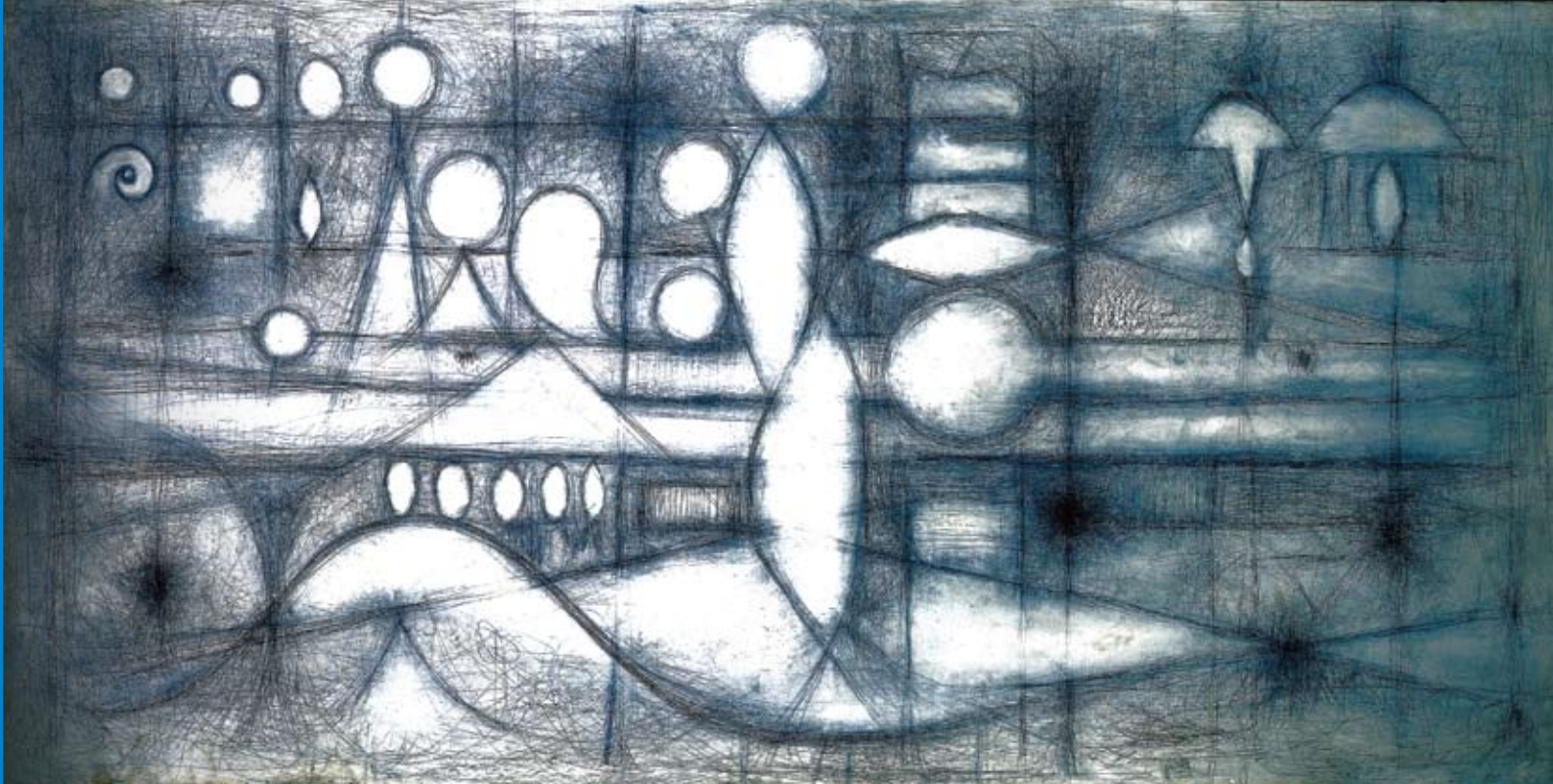
**SAM FRANCIS**  
 UNTITLED (1954-56)  
 OLIO SU TELA CM 71 X 48  
 MUNICH, AMERICAN CONTEMPORARY ART GALLERY



**WILLEM DE KOONING**  
 EAST HAMPTON SERIES (1968)  
 OLIO SU CARTA MONTATO SU TELA CM 94 X 75,9  
 COLLECTION OF THEODORE AND RUTH BAUM







**RICHARD POUSETTE-DART**  
DESCENDING BIRD FORMS (1950)  
MATITA E OLIO SU PANNELLO CM 120 X 240  
THE ESTATE OF RICHARD POSETTE--DART  
MUNICH, AMERICAN CONTEMPORARY ART GALLERY



**ARSHILE GORKY**  
GAYLORDSVILLE (1937)  
OLIO SU TELA CM 55,8 X 45,9  
COLLEZIONE PRIVATAY



**RICHARD POUSETTE-DART**  
PRESENCE NO 10 (1949)  
OLIO SU TELA CM 104 X 80  
THE ESTATE OF RICHARD POSETTE--DART  
MUNICH, AMERICAN CONTEMPORARY ART GALLERY





**ALFONSO OSSORIO**  
 VARIEGATED FAMILY (1949)  
 INCHIOSTRO, CERA E ACQUERELLO SU CARTA, CM.88,9 X 66.04  
 COURTESY OF MICHAEL ROSENFELD GALLERY, NEW YORK



**ADOLF GOTTLIEB**  
 COLUMN (1948)  
 OLIO SU TELA CM 25,5 X 35.5  
 ADOLPH AND ESTHER GOTTLIEB FOUNDATION, INC.  
 MUNICH, AMERICAN CONTEMPORARY ART GALLERY

# IRASCIBLES

**FRANZ KLINE**  
 UNTITLED  
 INCHIOSTRI COLORATI SU CARTA CM 35 X 30  
 BOLZANO, COLLEZIONE PRIVATA



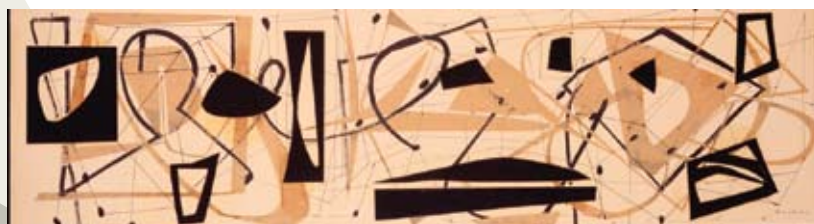
**JACK TWOROK**  
 UNTITLED, FIGURE ABSTRACTED WOMAN (CA. 1930-40)  
 OLIO SU TELA CM 66 X 63,5  
 THE ESTATE OF JACK TWOROK  
 AMERICAN CONTEMPORARY ART GALLERY, MUNICH





**ADOLF GOTTLIEB**  
NADIR (1952)  
OLIO E SMALTO SU MASONITE CM 28 X 34  
ADOLPH AND ESTHER GOTTLIEB FOUNDATION, INC.  
MUNICH, AMERICAN CONTEMPORARY ART GALLERY

**JIMMY ERNST**  
SCHIZOGRAPH (1950)  
COLLAGE DI MATERIALE VARIO, CM.30,48 X 106,68  
COURTESY OF MICHAEL ROSENFELD GALLERY, NEW YORK



**ALFONSO OSSORIO**  
FULL MOTHER (1951)  
OLIO E SMALTO SU TELA CM. 129,5 X 96,52  
COURTESY OF MICHAEL ROSENFELD GALLERY, NEW YORK



**HANS HOFMANN**  
RED BIRD (1951)  
OLIO SU TELA CM 62 X 51  
MUNICH, AMERICAN CONTEMPORARY ART GALLERY  
THE HOFMANN ESTATE





**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

by PATRICK COPPOCK

## A Conversation on Information (episode 3)

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)

Different is the point of view of reception. Here there is another problem: the fact that you are transformed into an icon. They are asking you something that you do not want to give...

"Transformed into an icon: you mean in the sense of becoming an oracle?"

Yes, an oracle. One is asked all the time, "What do you think about...?"

Now, why should I think anything about that? This happens not only to me. At this moment in time, Italian journalism is such that every scholar every day

receives a phone call asking things like: "What do you think about the marriage of princess so-and-so?", or even incredibly stupid questions like "what do you think about the death of Greta Garbo?". Now why should you ask me about this? You answer either with a triviality like, "Well yes, she was a great actress, and I was very shocked by that," or, if you want to be very original: "oh, I am very happy that that lousy whore is dead - I hated her..." Obviously your answer cannot be anything other than some kind of formality. So it is not only a personal experience of mine, but of everybody.

So you receive continuous pressure to do everything. That's why I told you that I don't receive messages, I don't read faxes and I don't answer the phone.

"So you don't follow electronic forums, or take part in online news group discussions or other activities of the Internet community?"

Not until now. But that is another problem; it is not due to the pressure at all. I will do it in the course of the next few months. But only in order to make a sort of survey, starting to put together some ideas. Maybe there can be something I might want to start with; I think there is an old book collector's network that I think can be useful because you can ask other people things like: "I found an old edition from 1643; I am not sure if there is a previous edition". OK, I will use it.

Eco nods seriously.

I think that is one of the most exciting things about the Internet is that you can look upon it as a "community". I notice you mentioned in that paper you gave me from the San Marino conference that you were a bit unsure about whether we could really create this Global Village or community. Well now I do have some reservations -- but I certainly have had some positive experiences. If you find the right community like for instance the PEIRCE-L discussion list that I am a member of: I find this very good, because you have some kind of quality control there since people that "go there" only do so because they are specially interested -- Now just to develop this point a bit: you were talking about this business of being an icon etc. and Michael Crichton ...

Well, in the last year I have published three books. I was obliged to read tons

SOURCE: [http://www.cudenver.edu/~mryder/ITC\\_DATA/ECO/ECO.HTML](http://www.cudenver.edu/~mryder/ITC_DATA/ECO/ECO.HTML) MARTIN RYDER



Travels in Hyperreality (1990). The Limits of Interpretation (1990). Foucault's Pendulum (1989). On the Medieval Theory of Signs (1989). The Aesthetics of Chaomos: 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)



and tons of dissertations and papers from my students. So of course I did not have time at this moment to play with Internet. In the next six months probably, when I have finished a lot of things, I will do it. OK. It's only a practical problem.

Apropos the icon thing: the only way is to try and resist this iconisation - you answer no, no, no. But the problem has reached uncontrollable dimensions in the mass-media kingdom, because now it is not only your statements that makes a scoop, but it is your silence too.

"OK, I see, yes?"

I always quote one particular episode, because it is typical; but there are tens of thousands of such

episodes. One day, as usual, finishing my class at 7 p.m., together with my assistants and students we went to a bar for a chat until 8 p.m. and then I went home, with some of them following me and chatting. We crossed Piazza Verdi in Bologna, in which we have the Opera House. What I didn't know was that this particular evening there was an important premiere. Well, I didn't know about that, of course I don't know everything.

He smiles.

Well, we crossed the square and I went home to do something, or to watch television, or to fuck - I don't know what. The day after, the headline in the newspaper was: "Umberto Eco did not attend that premiere! "Which is not a piece of news at all, because I usually do not attend these things. So, it was not a piece of news, but probably they had nothing better to talk about, so my absence became a...

"A sign?"

...yes, a sign. Well, at this point you cannot do anything but to try and disregard those kinds of accidents.

"To return to Michael Crichton - I think I wrote this in those questions in those papers I gave you - was talking of this idea of the mediasaurus, the big publishing houses. Do you think the media giants are at risk because people will be able to go directly to the sources of information? I mean, do you think that

will reduce the pressure on the kind of icon figure, the expert, or do you think that whole thing is a myth, a total myth?"

My first reaction was: OK, finally we have an acephalous system. Acephalous: without a head.

"Without a head, headless. Yes, I liked that rhizome idea of yours."

A kind of a modern Quillian network, a sort of neural net...

"An organic system...?"

Yes, without archetypes, and without - well, you know all that - and this will probably change enormously the filtering of information. Now, on second thoughts, I have two problems: How much can this system remain acephalous? The overloading of the network at some point will impose some filtering and discipline, and at this point we don't know what will happen. The Internet is the greatest possibility of abolishing any or every Great Brother...

"Big Brother...?"

Big Brother. But it can in a second step open up the possibility for some Big Brothers to occupy the main lines and the main network. At this point, I do not know. Secondly: if it remains acephalous, then the abundance of information will be such that either you have reached such a level of maturity that you are able to be your own filter, or you will desperately need a filter...

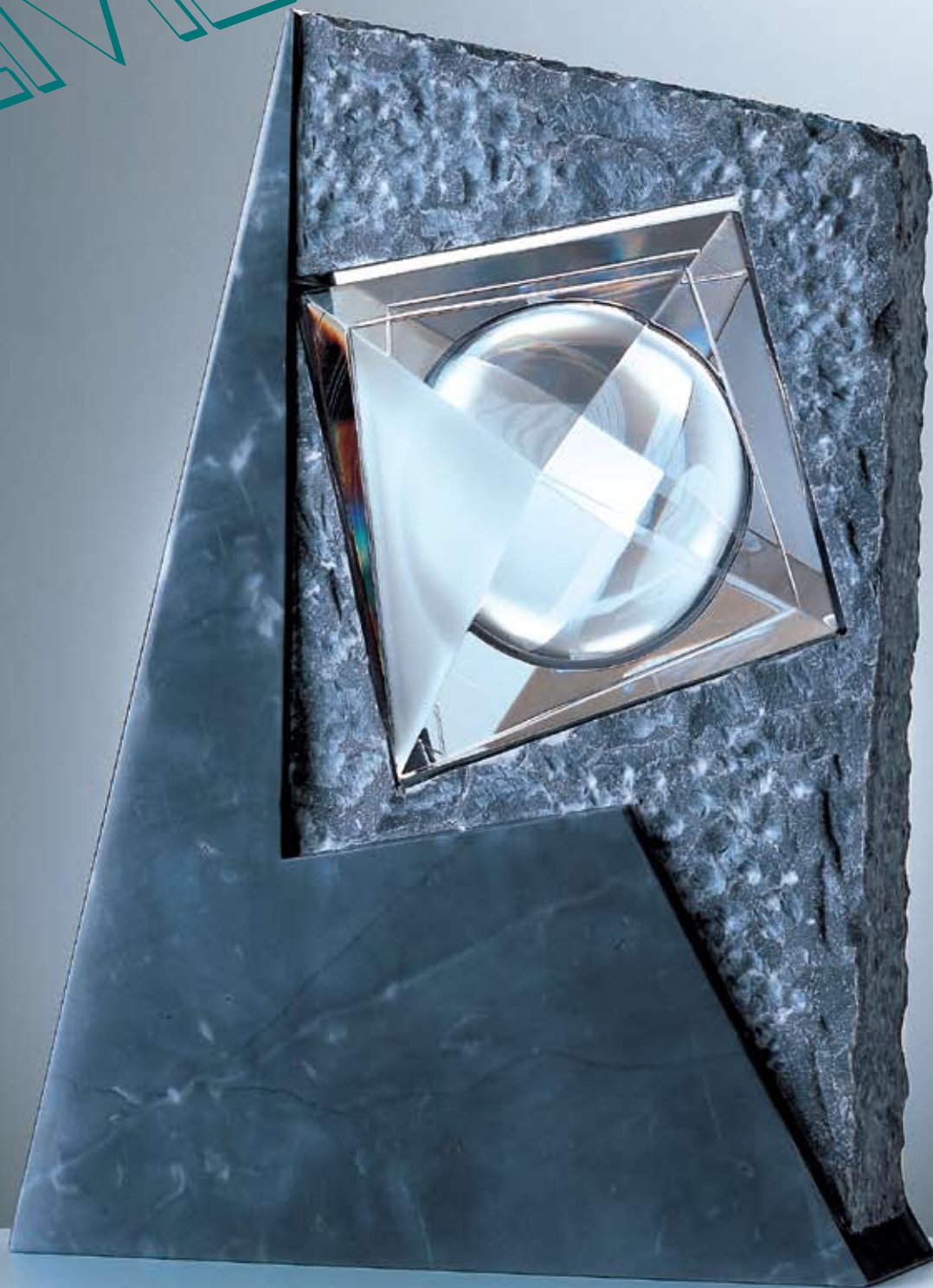
"Some professional filter?"

...some professional filter. So once again you will ask somebody...an information consultant...to be your gatekeeper!

Take the example of a book shop. In the thirties a book shop was a small place in which every week there were one or two new books. If you went there often you knew pretty well how to isolate the interesting new items and so on. Now, a book shop like the FNAC in Paris, or the Feltrinelli here in Bologna, is an Internet in itself: you have everything. Now - an this concerns not only the young student, but also myself - if I don't read the cultural pages of the newspapers to know what is happening, then I am lost. There's this excess of information. Once again it makes you need a gatekeeper...

(to be continued in the next number)

LIVIO SEGUSSO





# Brief historical and technical digression on Livio Seguso's work

In the early '70s, Seguso was inexorably attracted to the permeable qualities of light, or transparency, inherent in glass. This awareness led to his first "submerged" works, that is important masses of crystal within which the artist inserted plastic forms that symbolically and evocatively recalled the themes of love and maternity. Despite the fact that his research led him to an ever more pronounced formal synthesis, Seguso nonetheless continued to privilege the theme of birth as universal symbol for the cause and font of life.

Towards the end of the '70s, the evolution of his plastic investigations led him to more and more essential works. The forms within the "submerged" works gradually disappeared, as did the use of color and various details. What remained, however, was a certain symbolism linked to the mystery of birth, which was represented by one or several air bubbles that appear within the masses of glass.

The works from 1980 on express an opening out onto a defined conceptualism, which confirmed his new-found autonomy in reference to the noble Murano glass tradition.

In these works, the transparent crystal forms are superimposed onto one another, giving rise to a composition that follows a well-defined structural logic that then fuses into a central nucleus qua origin and state of glass. The end result is a sequence of extraordinarily and suggestively emotional lights.

All of these works are entirely hand-made using hot glass and a series of traditional glass techniques. Their exterior is constituted by masses of blown glass that develop into elliptical or circular forms, fused by a heavy internal mass in which there are either one or several paired air bubbles signifying the coming-into-being of life.

In this way, in the progression of his stylistic and formal research, Seguso gradually assumes greater awareness of the value of heat in reference to form, thus nurturing the conviction that his creativity and feelings must be in perfect symbiotic relationship with the material of glass.

Seguso is the artist who has, possibly more than any other, understood that when a glass sculpture is designed or projected, it has to be "thought of" as glass; that is, it has to be conceived considering how glass behaves when it begins in a specific point, when it originates from a specific line. This is why his forms are often circular or elliptical; they recall the movement of the blowing-rod when it holds the molten mass of fluid glass and begins to work it, subjecting it constantly to the heat of the furnace.

These works are clear examples of a compositional form where masses are superimposed according to a process of cellular accretion that imposes absolute rigor on form. Progressively, in fact, the bubble inside the mass of glass unites the elliptical discs and repeats this form ever more exactly, even though the entire sculpture has been modeled by the artist himself

Seguso's stainless steel supports date from the same period. They are his first attempts at bringing together two materials that are apparently so different, but that, considering their elegant structures, are in fact ideal juxtapositions. In actual fact, what Seguso is really interested in is finding the compositional rigour capable of expressing an extreme purity while at the same time exalting the values of matter and idea in such a way that the work acquires the allusive meaning of an opening out towards space.

The structural situation changes once more towards the late '80s. Circles and elliptical forms give way to less rigorous compositions, even though they maintain a clarity of volume and a central nucleus from which the form seems to develop in various directions and on which attention is focused. And it is precisely the problem of form that seems to command Seguso's attention in this period. The artist intervenes on form by sectioning it into several parts and then recomposing it by reversing the original order. This provokes lags and phase shifts in the levels and, at the same time, leads to a new and ideal formal unity. This process of desegregation and aggregation can, in fact, be interpreted as the end of an existence or the birth of a new life.

Technically, these works are all hand-made using molten glass. The works are subsequently cut using diamonded discs and abrasive emery wheel and then perfectly polished using buffing cloth and cerium oxide. The recomposed forms are then fixed onto stainless steel supports using a powerful, tried, and proven abrading.

In the '90s, Seguso's work is further enriched with the addition of new elements. The artist discovers marble and granite, and their possible associations with glass. Now the crystal seems to be contained, born and hewn from envelopes of living stone, pink and white marble, gray and black granite. These are sculptures that talk to us of yin and yang and the reconciliation of opposites - they communicate, once more, a lyrical yet visceral love for life.





It would doubtless be easy and simple to talk about Livio Seguso's fifty years' activity and experience in the field of artistic glass in terms of a technical perfection that few would be able to match. In all likelihood even those few artists who preceded him and who displayed equal artistic dignity (and from whom Seguso drew inspiration, at least during his years of apprenticeship), with very few exceptions, would never have achieved as much, would never have generated such creative intensity and innovation. None the less, this initial though fully deserved consideration, would not be sufficient (not yet, not ever) to fully understand his work. Quite the contrary, it would be rather reductive and superficial, if not lacking in deserved respect for a continuous and unflagging experimentation that has characterized the artistic work of this Maestro for so long.

It has been said that not even his most accomplished predecessors could, possibly, have attained his technical and artistic heights - and for very good reason. Livio Seguso, unlike his predecessors, disinvested himself from the very outset of the overly limiting trappings of a glass Maestro and quickly brought himself to the attention of critics and public alike as a complete sculptor. A sculptor able to converse naturally with his materials because of his fertile, communicative and comprehensible expressive qualities. He is one of the most refined, original and lyrical sculptors of the late 20th century, and still now possesses an imaginative vitality and intellectual dynamism that continue to amaze us — and he will go on doing so for a long time to come.

An artist willing to take risks (to paraphrase a popular



Heideggerian definition) and, displaying uncommon courage, capable of not imposing limits on his aesthetic research and plastic investigations. An artist able to acquire such a high level of scientific knowledge that he can lead it to test the limits and discover possible solutions of co-existence between materials that would otherwise seem to be antithetical. A man, an artist who, not only through choice but above all genuine inclination, rose powerfully from the bloodless shallows of his original milieu, Murano, and has inevitably become one of those rare, positively-configuring characters - indeed, he has now become the most characterizing figure. An artist who quickly assumed a double role: on the one hand he broke with what had inevitably become a sterile tradition and whose apparently irreversible downward trend unfortunately seems to have been accepted as inevitable by so many, and on the other hand a model to be followed, an example to take inspiration from.

## 2

Method, rigor and discipline are the qualities that can clearly be seen in Seguso's work; but it is his intuitive flashes, his endless desire to experiment and provoke a continuous flow of emotions in the observer that give his work a sense of joyful uniqueness. Indeed, whenever we see one of his sculptures we are constantly made to wonder how an artist could possibly manage to transform the most daring of executorial sophistications into such a simple final rendering, exuding nothing other than a sense of pure, essential beauty.

Certainly, at first sight, it might seem appropriate to concentrate on Seguso's deft use of glass - this is a certain, given, and obvious if not trivial,



fact. Nor should we ignore the fact that glass is probably the most difficult of materials to manipulate. However, in parallel terms, and with equal deftness and just as much skill, Seguso has also attained a level of technical and expressive mastery in the art of fashioning metals such as steel, of engraving different types of wood and sculpting marble and stone. What definitively marks him out as a superb sculptor is a rare, exquisite sensitivity, which enables him to transform the associative use of these different, antithetical materials into a perfect synthesis, making them co-exist with a mastery of measure such that no sensory perception is ever disturbed. What, in fact, an artist like Seguso is interested in is eliciting new (continuous, ineffable) sensations in anyone who wants to initiate a dialogue with his works.

Almost as if he were a modern alchemist, Seguso experiments with the chemical reactions that take place between multiple elements, and in making his sculptures he deploys countless tools, apparatuses, machines - rods, chisels, compressors, blow torches, ribbons, syringes and even the surgeon's scalpel. As if he were wildly thumbing through codicils detailing the molecular peculiarities of each of the materials he uses, Seguso studies, calculates geometrical and mathematical dispositions and then configures the intimate relationships that come into being between form and space so as not to contradict the laws underlying rules that, for an artist, might well be described as "harmonious proportions".

### 3

Seguso's entire plastic work seems to be imbued with an aura of metaphysical suspension, absorbed within an "otherworldly", still, sidereal

dimension where time (feared and given) silently dissolves and where it seems possible to grasp a nascent, hitherto inexistent, visual event. The plastic vision, in fact, adheres to a *Weltanschauung* that gives unity to an event that, at the same time, is capable of manifesting form and material, substantiating light and poetry and consequently attributing these to a definite context. And yet, once more, it is still every bit the artist who moves us along towards these sensations in that he is able to innervate creations that are extremely difficult from a technical and executive point of view with a powerful yet delicate poetry - in a word, delicate. From what is Arp's, Brancusi's and Fontana's and-statuary and anti-symmetrical quest (without for all of this ignoring Henry Moore's admirable lesson), Seguso's sculptures have drawn and further enriched a lyricism and gentleness that almost touch on the heights of the sublime, infusing the viewer with a sense of accomplished serenity, peace and satisfying calm - almost as if the viewer had been plunged into the oneinc equilibrium of one of Matisse's dances.

Glass annuls within light and transparency a physicality from which no material is able to free itself, as Pierre Restany once put it. However, once we reach these heights, glass becomes something else, and glass sculpture goes beyond itself. As if they were ritual objects plucked by imagination from universes parallel to our own, Seguso's sculptures tell us about his love for the things that surround him. Ideas, concepts and thoughts surface and extend to the rhythm of the apparition of forms, while the unconscious, like the deepest of sensations, is made lighter thanks to a process of rarefaction issuing from an entirely spiritual light transmitted by the artist's soul.



LIVIO SEGUSO



Enzo De Martino was quite right in identifying to what extent Seguso's imaginative universe was based on the mechanisms of process. Indeed, the gaze seems to embark on an endless flight through space that seems to change into a play of allusions and symbolic references. The artist, fully in command of his technical, organic and spiritual skills over matter, intervenes in luminous density with simple elegance. And matter, in the end, transmutes the strict connections between itself, form and function as if they were being ideally violated.

Seguso's are sculptures that appear to encapsulate the secrets of everything: they speak to us about a concentrated, demanding art; they lead us to contemplation and meditation, to a gaze within things themselves - and this in order to make us then breach the limits of things.

Like inviolable treasure troves, these works that are now honoring the rooms of the BuschlenMowatt galleries, and seem to contain within themselves the four elements; they subsequently become an integral part of the nature and cause of the world. Hence glass as air, water, fire, stone and metal; and, again, as earth and fire. And fire, as is now, as always has been. Fire as light, creative imagination. Fire: living thought from which ideas, feelings, concepts and emotions take their origins, feed one another, substantiate each other and structure themselves in order to assume distinct forms.

Andrea Pagnes





**GOING HOME**

1992

WATERCOLOR

44 X 54 CM

17½ X 21½ IN

WORLD OF ART  
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**PHYLL BRAUN**  
ArtAddiction.net

# THE METAMORPHOSIS OF JUDITH AND HOLOFERNES



by  
**Tamara PASZTOR**  
tgp32001@yahoo.ca

JUDITH BEHEADING  
HOLOFERNES  
1598  
CARAVAGGIO  
OIL ON CANVAS

The depiction of the Biblical heroine Judith underwent significant artistic transformations during the Renaissance and Baroque eras.

The ghastly tale of Judith and Holofernes appears in the Book of Judith in the Old Testament Apocrypha, perhaps written in the second century BC. Holofernes, an Assyrian general of Nebuchadnezzar, is about to lay siege to Bethulia, the town where Judith, an Israelite widow, resides. The citizens nearly surrender when Judith decides to liberate Bethulia from captivity. Accompanied by her female servant Abra, the widow cunningly tells Holofernes that she will aid him in his assault.

One evening, the general invites Judith for dinner in his tent. Overcome with lust, Holofernes is driven to consume more wine and eventually lies in an intoxicated stupor. Seizing the moment, the widow decapitates the Assyrian, and Abra places his severed head in a sack. The two companions venture back to Bethulia. When Holofernes's soldiers discover the truncated corpse of their general, the army retreats. Thus, Judith rescued Bethulia.

This specific grisly scene became a standard portrayal of the narrative in art—Judith beheading Holofernes.

The first known representation of Judith and Holofernes in Italian Renaissance art is

a bronze sculpture by Donatello. Donatello (Donato di Niccolò di Betto Bardi) was famed for his mastery in marble and bronze sculpture. Although there is plenty of information based upon his biography and profession, however, there is little evidence of Donatello's personality. He never married and appeared to be a man of simple tastes. Patrons often found the artist to possess a rebellious streak and demanded a measure of artistic freedom. Even though, Donatello was well acquainted with the Humanists, he was not a cultured intellectual. His Humanist friends state that the sculptor was a connoisseur of ancient art. The inscriptions and signatures of his works are among the earliest examples of the revival of Classical Roman lettering.

Donato di Niccolò di Betto Bardi was the son of Niccolò di Betto Bardi, a Florentine wool carder. Between 1404 and 1407, Donatello became a member of the workshop of Lorenzo Ghiberti, a bronze sculptor who in 1402 had won the competition for the doors of the Florentine Baptistery. The bronze sculpture *David*, maintains a hint of the Ghibertian style and the International Gothic, a style of soft curved lines strongly influenced by Northern European art.

Donatello's *Judith and Holofernes* (1455-1460) shows the youthful widow clad in

flowing robes brandishing a sword and holds the severed head while the blood courses down Holofernes' mangled torso.

The smooth, delicate visage of Judith is devoid of emotion, and her stance is rigid as compared to antique Roman art. In a sense, the image of Judith itself can be likened to the busts of Roman emperors and the graceful female deities.

Giovanni della Robbia (1469-1529) another sculptor presented Judith in a similar fashion to Donatello. Giovanni was part of the Robbia family, celebrated for their skill in sculpture and ceramics, which prospered in Florence for nearly 150 years. The terracotta figures of Giovanni della Robbia proved to be inferior to his father Andrea della Robbia and uncle Luca della Robbia.

Giovanni's *Judith* (glazed terracotta) imitates the Grecian Classical motif with the 'wet-look drapery' and contraposto posture. In this instance, Judith is holding the severed head in her right hand and in her left hand she raises her weapon. Giovanni della Robbia's interpretation of the tale is almost parallel to the myth of Perseus and Medusa.

Consequently, the artistic rendition of Judith and Holofernes is directed more towards the Classical. The depiction of these two characters underwent notable changes after the Renaissance and Baroque painters.

Sandro Botticelli (Alessandro di Mariano Filipepi) is considered to be one of the leading painters of the Florentine Renaissance. He perfected a highly personal style distinguished by his elegant execution, strong emphasis on line, and details. Botticelli was the son of a tanner and his nickname is derived from Botticello [little barrel] either from his elder brother or the name of goldsmith to whom Sandro was first apprenticed. Later, he apprenticed with the painter Fra Filippo Lippi, worked with painter/engraver Antonio del Pollaiuolo, and became influenced by Andrea del Verrocchio.

Botticelli's *The Return of Judith to Bethulia* (1472) delineates Judith with blade in hand fleeing back to her town and trailing behind the widow is Abra balancing the sack that contains the cleaved head of Holofernes upon her head. The beautiful heroine continues to possess an air of innocence and melancholy. Her slim figure merely conveys gentleness and not physical strength.

Andrea Mantegna (1431-1506) is an expert in perspective and foreshortening. Mantegna contributed to the compositional technique of Renaissance painting. Born in



1431 (perhaps at Isola di Carturo, between Vincenza and Padua) Andrea became the apprentice and adopted son of the painter Francesco Squarcione of Padua. He acquired an enthusiastic zeal for Classical antiquity. The impact of ancient Roman sculpture and Donatello is obvious in Mantegna's execution of the human figure. His characters were recognizable for their anatomical correctness, expressiveness, and solidity. Mantegna's principal works in Padua were chiefly religious and his first success was a fresco series on the lives of Saint James and Saint Christopher in the Ovetari Chapel of the Church of the Ermitani (1456). In 1459, Andrea journeyed to Mantua to become a court painter to the Gonzaga family and turned to secular and allegorical subjects. His most distinguished masterpiece was another fresco series for the Camera degli Sposi (1465-1474) of the Palazzo Ducale. In these works, Mantegna enhanced the art of illusionistic perspective and thus, became an important element of Baroque and Rococo art.

Andrea Mantegna's *Judith and Holofernes* (1495) broaches the topic in a distinctive manner. The episode takes place after the deed is completed and the two women are outside of Holofernes' tent.

Mantegna treats these two figures as taking part in a realistic setting and not simply flat portraits applied to the canvas. Andrea adds a mysterious tone to Judith when she looks over her shoulder to see if any of the soldiers had witnessed the murderous act.

The Netherlandish painter Jan Sanders van Hemessen bestowed physical prowess and intensity to Judith. Van Hemessen is an artist of genre scenes and portraits. The biography of his life is obscure.

Nonetheless, Jan is reputed to have been Master of the Antwerp Guild in 1524 and relocated to Haarlem where he died in 1550. His canvases illustrate popular proverbs, religious parables, and satirical portraits. Jan Sanders van Hemessen is connected with Quentin Massys and Marius van Reyerswale as part of the founders of Flemish genre painting. Van Hemessen's *Judith* (1540) is set against a stark black background, Holofernes' head is partially visible on the left corner of the frame, and the light descends directly on a colossal naked Judith with rippling muscles and swinging the fatal weapon over her head.

This is the only work of art in which Judith is presented as a robust female and unclothed. Jan quite possibly attempted to exhibit her strength. After all, it is not humanly conceivable for a tiny, delicate female to lift a heavy broadsword and slice another's head off as a majority of the Italian

Renaissance represented the Israelite widow.

Minor alternations occurred with Judith and Holofernes in the Renaissance period. Judith emerges as a Classical figure with a slim physique, an emotionless expression, and the task accomplished with minimal or no evidence of bloodshed. A traditional pattern follows this story; the two females are never placed in a tent environment nor shown in the midst of beheading Holofernes.

It was not until the Baroque era that Judith and Holofernes were presented in more violent visual terms. Caravaggio (Michaelangelo Merisi) was an Italian Baroque painter whose revolutionary technique of drama and illumination of form out of deep shadows, became a label of Baroque painting. Discarding the traditional interpretation of religious subjects, Caravaggio took his models from the streets and illustrated the individuals realistically. His three canvases of *Saint Matthew* (1587-1602), *The Supper at Emmaus* (1601-1602), and *The Death of the Virgin* (1605-1606) caused a sensation due to their theatrical flair.

Michaelangelo Merisi was the son of Fermo Merisi, a steward and architect for the Marquis of Caravaggio. Orphaned at the age of eleven, Caravaggio was apprenticed to painter Simone Peterzano of Milan.

Between 1588 and 1592, Caravaggio traveled to Rome and settled into the cosmopolitan society of Camp Marzio. The shabby neighbourhood of inns, eating houses, temporary shelter, and little picture shops suited his circumstances and temperament. Caravaggio was completely without financial assistance and he had a penchant for anarchy and rebelling against tradition. He moved from one unsatisfactory place of employment to another. Finally, in 1595 the artist began to sell his own pictures through dealers. It was Maestro Valentino who brought Caravaggio's works to the attention of Cardinal Francesco del Monte, a prelate on the papal court. Subsequently, the painter was invited to reside in the house of the cardinal. Caravaggio painted forty works under del Monte's patronage.

Ill luck and fiery temperament led Caravaggio in 1600 to be accused by a fellow painter for assault and within the same year wounded a soldier. In 1603 he was imprisoned on the complaint of another painter and released through the intercession of the French Ambassador. Once again, Caravaggio was accused of throwing artichokes in the face of a waiter in April 1604. A year later in May 1605 the artist was seized on the grounds of misuse of arms and in May 29, 1606, again in Rome, Caravaggio killed Ranuccio Tomassoni over a disputed score in a game of tennis.

He relocated to Naples in 1609 and at the door of an inn was attacked and wounded. Thence, Caravaggio returned to Rome in 1610 and was arrested for the murder of Ranuccio Tomassoni. Apparently, he remained at Port'Ercole, a Spanish possession within the Papal States, and died there a few days later of pneumonia. A document granting him clemency arrived from Rome three days after his death.

Caravaggio's *Judith Beheading Holofernes*

(1598) demonstrates the darker side of the synopsis-the widow in the act of decapitating Holofernes inside his tent with blood spouting from his severed neck.

The backdrop is a sequence of crimson drapery and shadows. Caravaggio discourages the spectator's gaze to wander from the event. His manipulation of strong light and sombre palette creates an unsettling and ambiguous space, which heightens the drama. Interestingly, Abra is elderly and not youthful as the Renaissance artists painted her. This may be a contrast factor on Caravaggio's part for the viewers to easily pinpoint Judith and her servant. The Israelite widow is not as slim and her face shows a hint of hatred as she grasps Holofernes' by the hair. Nevertheless, Caravaggio approached the tale with violence.

Thereafter, other Baroque artists adapted this Caravaggesque tour-de-force mode. Artemesia Gentileschi took a step further in her version. Artemesia, the daughter of Orazio Gentileschi (1563-1639) lived a life of independence. Born in Rome, she worked mainly there and in Florence, until she settled in Naples (1630). Artemesia's powerful style is totally different to that of her father is seen in her prestigious painting of *Judith Beheading Holofernes* (1611-1612). It's vicious content has led filmmakers, novelists, and amateur psychologists to make a link between it and events in her life. According to the transcript of a trial in Rome in 1612, Agostino Tassi, her father's partner, raped Artemesia. Orazio took Tassi to court. After eight months of testimony and doubts about Artemesia's statement, Gentileschi and her father won the case. Contemporary scholars theorize that *Judith Beheading Holofernes* is an insinuation of Gentileschi settling personal scores or exhibiting her anger toward Agostino. The fact that she painted at least

five more versions of this story makes this claim even more credible. Here, Artemesia has adopted the Caravaggesque style of black background and intense light. Instead of the blood spouting like a fountain in four cardinal directions, the gore courses down the white sheets as an athletically-built



JUDITH  
1540  
JAN SANDERS VAN  
HEMESSEN  
OIL ON CANVAS

Judith slays Holofernes and Abra pushes the victim down with all her weight.

The point of Baroque art is to become emotionally involved in the event and to imagine what is next to come.

Conclusively, the metamorphosis of Judith and Holofernes in Renaissance and Baroque art is unique. Judith became a legendary, Renaissance civic heroine to a determined, Baroque woman bent on deliverance.

# MORTIS DABORA Tall Tales of Death

## NEWS RELEASE

USA

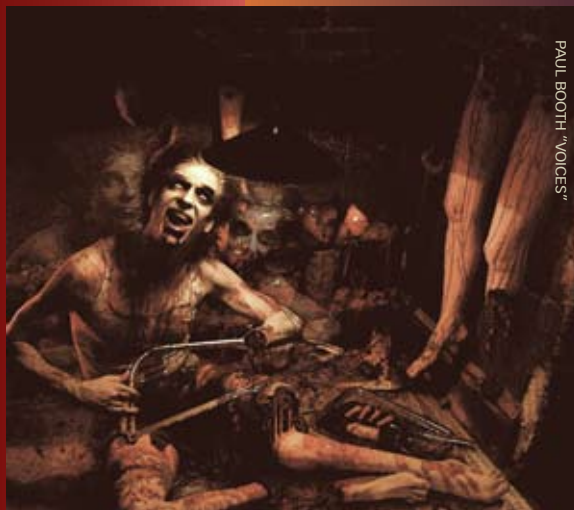


The limitless bounds of viewers own, not always controllable, imaginations compel them to visit realms that the body cannot. Dabora Gallery at 1080 Manhattan Avenue in Greenpoint, Brooklyn encourages this.

When entering Dabora Gallery for the first time, if you are like me, you are immediately swept back to that time of pubescent youth when one is entering the haunted house at the State fair sending chills down your spine and giving you goose pimples. It took a few seconds for my eyes to adjust after entering the dark entrance hall of the gallery from the bright autumn sunlight. The walls are dark and the floor the color of dried blood. Following the long corridor to its end, one sees black curtains pulled aside as if inviting the guest by some hidden and silent servant of this dark realm. And there is Lynda Mahan standing beautiful and slender in her dark garments with alabaster glowing skin, aquiline features, long neck and dark hair...the "Morticia" of her "Sanctuary of Death". She welcomes you to enjoy forbidden fruits of a macabre world with room after room of luxurious velvet Victorian couches and chairs and a bar for the living beings who may want refreshments during their abidance.

This is what Dabora's current show is all about...Death. And it is also a show of some of the most superlative artists. Among the wonderful paintings in this show is one by Ray Abeyta, whose large format is definitely in the manner of the 18th Century Spanish/Mexican painters. He is master of the his medium and his art and would have been recognized as such in the 18th Century. The work represents a naked Indian priest dressed only in his plumed headdress and pissing blood into bowl of skulls and bones. It is a powerful and technically superb allegorical piece. Next to it is a painting by Hawk Alfredson, again excellent in the execution of an obscured face on a well executed standing figure, as if fate had smudged his soul as a punishment. Alfredson's work has the eerie and uncanny feeling one gets from the work of that greatest of British contemporary artists Francis Bacon.

One of my favorite artists in Williamsburg is Alexandra Limpert. I have watched her work develop over the years in several shows. Her sculpture here at Dabora is her trademark skeletal steel form, in this case a winged goddess about seven feet high, lacking head like an ancient Greek or Roman statue. She is the "Winged Victory of Death" for the purpose of this show. It is an impressive and technically superlative piece. It has a definite presence, well placed by Lynda Mahan in a dark corner allowing for a surprised guest to come abreast of it. I predict that this sculptress will be making her mark in the art world of our time.



PAUL BOOTH "VOICES"

MORTIS DABORA:  
Tall Tales of Death

OCTOBER 5 - OCTOBER 31, 2002

DABORA Gallery hosts a Halloween Extravaganza during the month of October. A macabre and allegoric group exhibition on death, including 26 artists, featuring figurative work in painting, photography, sculpture, and installation. A morbidly theatrical show with 4 nights of performance/musical/film events.

### ARTISTS INCLUDE

RAY ABEYTA  
HAWK ALFREDSON  
BOOGIE  
PAUL BOOTH  
IRA COHEN  
CHRISTIN COUTURE  
TIMOTHY CUMMINGS  
CHRISTINA DALLAS  
MARC DENNIS  
KATE FENKER  
TOM GLEESON  
ANDRAS HALASZ  
MIA HANSON  
MARTINE JULIEN  
KRISTY KNIGHT  
JASON LEWIS  
ALEXANDRIA LIMPert  
LYNDA MAHAN  
ERIC PERVUKHIN  
NICOLE PILAR  
NEIL SWAAB  
FRANK VERSACE  
MIGUEL VILLALOBOS  
JONATHAN VINER  
ERIC WHITE  
ALEXANDER ZAKHAROV



DABORA Gallery  
1080 Manhattan Ave.  
(betw. Eagle and Dupont)  
Greenpoint, Brooklyn, NY 11222  
718-609-9629  
lynda@daboragallery.com  
<http://www.daboragallery.com>

Other works include John Viner's humorously macabre painting of men dancing with stilettos and Butcherbirds. The knives and the beaks of the birds resonate with each other. Nicole Pilar's fine little drawing is reminiscent of George Groz. I always liked her work. And the photo by Martine Julien of the Russian dancer Ksenia, who will perform at the opening on October 5th, appears to exude an eerie and bloody scream of light. There are 26 artists in the show. I wish I had the time and space to talk about each one of them.

We must also mention the curatorial art which is so impressively apparent. Lynda Mahan could have made an excellent professional interior decorator. Her creation of macabre ambience in lighting and the uncluttered Victorian decor (including stuffed animal heads and wild boar carpets) combines with the high quality art and is a tribute to her taste. I should also mention she has a fine miniature work of her own in the show...a portrait of her former boyfriend, head only...severed and resting on a platter like John the Baptist. Best not to dally lightly with this Morticia!

This has to be one of the best gallery shows for the October season in Williamsburg/Greenpoint, celebrating the harvest of living things and big sleep of winter to come...for us all.



JASON LEWIS "SEVEN DEADLY SINS"



**THE ART GALLERY OF NEW SOUTH WALES  
ANNOUNCES A SIGNIFICANT GIFT TO THE COLLECTION OF 9  
SCULPTURES BY AUGUSTE RODIN THE GREATEST SCULPTOR OF  
MODERN TIMES THROUGH THE GENEROSITY OF DAVID JONES  
LTD INCLUDING A COMPLETE SET OF BRONZE CASTS "THE  
BURGHERS OF CALAIS" REGARDED AS ONE OF RODIN'S  
GREATEST ACHIEVEMENTS**

It is with the greatest pleasure that the Art Gallery of New South Wales announces the gift by David Jones Ltd of an outstanding group of sculptures by the great artist, Auguste Rodin. Most prominently the David Jones Gift includes a complete set of the six figures that constitute Rodin's second maquette (or sketch model) for the Burghers of Calais, one of the artist's major masterpieces and a landmark in the history of European sculpture.

The Burghers of Calais reached its definitive form when the group of over-lifesize figures was cast in bronze in 1895 and installed in the town of Calais on the north coast of France. The monument had been commissioned in 1884 to commemorate an historic episode during the Hundred Years' War, when a group of prominent citizens offered their lives to save the population of the town. Rodin overturned convention to produce a monument, which is as revolutionary in form as it is in expressive power. He challenged almost every traditional attribute of monumental sculpture to create a harrowing image of heroic suffering, one with which the spectator cannot but engage at an intensely emotional and physical level.

David Jones' generous gift includes three further Rodin bronzes. The intimate Mask of Iris reveals Rodin's unparalleled sensitivity and dexterity in the handling of clay as he seeks our forms and patterns of light, which imbue the face with both life and psychological depth. The Gallery's own cast of The Prodigal Son acquired in 1979 is now joined by a comparable female figure from the David Jones Gift known as Invocation. The final work by Rodin to enter the Gallery's collection is the confusingly titled Monument to Whistler. This armless figure began life as a Muse on which Rodin seems to have begun work in 1905 using his mistress, the painter, Gwen John, as his model.

It is appropriate that along with the works by Rodin, the David Jones Gift adds to the Collection a representation of the distinguished twentieth-century British sculptor Elizabeth Frink. Frink remained a figurative sculptor throughout her career exploring above all the theme of the male nude. She belonged to a generation of sculptors for whom the example of Rodin remained a vital stimulus.

**INVOCATION**

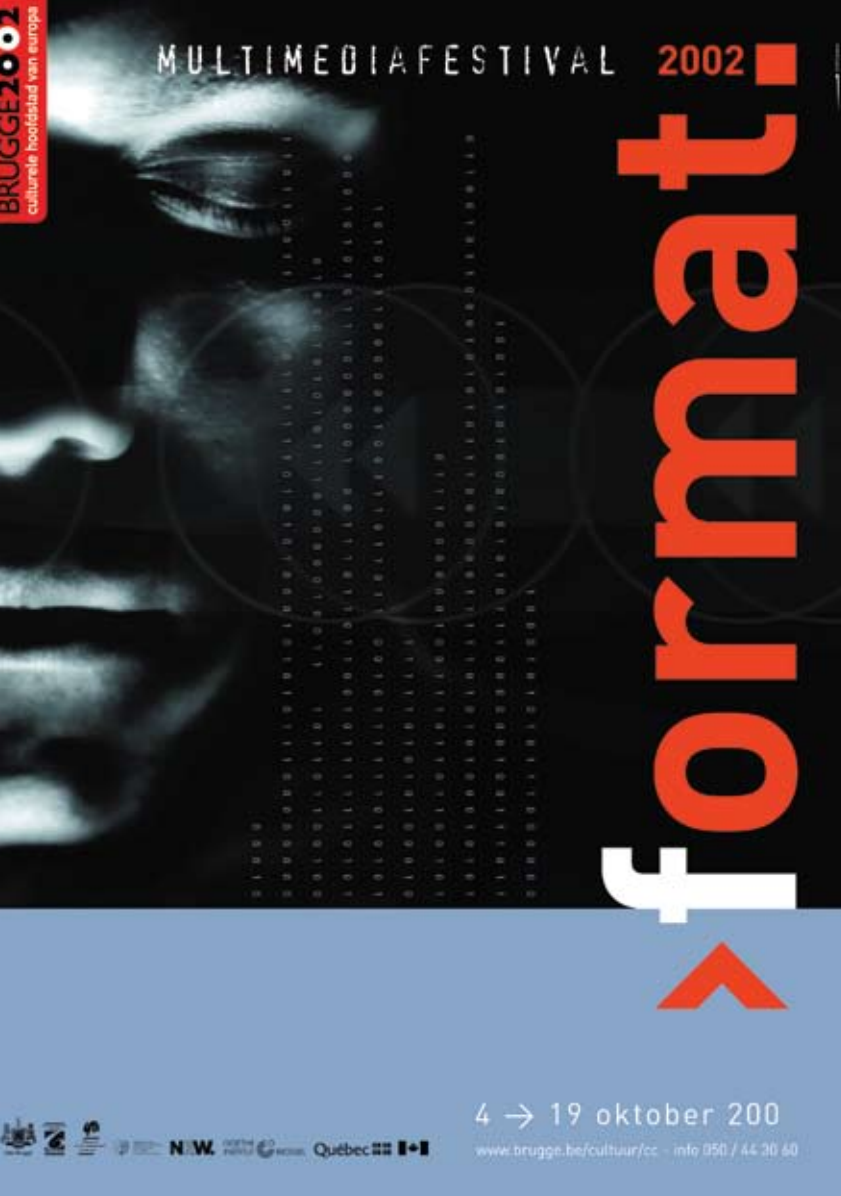
BRONZE 53 X 25,5 X 26 CM  
DATE OF ORIGINAL PLASTER 1886  
MUSEE RODIN CAST 3/8, 1985  
GIFT OF DAVID JONES 2001



**SECOND MAQUETTE FOR THE BURGHERS OF CALAIS**

DATE OF ORIGINAL PLASTER 1895  
MUSEE RODIN CAST 5/72, FONDEUR SUSSE  
GIFT OF DAVID JONES 2001





BRUGGE 2002  
culturele hoofdstad van europa

4 → 19 oktober 2002

www.brugge.be/cultuur/cc - info 050 / 44 30 60

## Format 2002

**Having carried out a thorough investigation into various forms of new visual and sound technology within the performing arts, as curator of Format 2002, Peter Roose now provides a stage for a confrontation between culture and technology.**

**With Format 2002 you are looking to assess the state of play with regard to multimedia achievements in the performing arts. Why this interest in new technologies?**

My fascination for new technologies dates from the early eighties. I was doing a course in theatre studies when I saw The Wooster Group at work. That experience broadened my outlook enormously, the way they used microphones, the camera and visual material as an integral part of a theatre production. Till then I had not seen many innovative experiments with new technology in the theatre. But the funny thing is that The Wooster Group, which took theatre in a totally new direction, had few followers

with a certain visual technology, and it is that development which interests me. With Format 2002 I look at how the world of the performing arts is responding to it - whether it is doing anything with that evolution and, if so, what.

**How do you set about finding such projects?**

The field of application of new technologies might appear to be virgin territory, but when you are actively involved in such evolutions, you develop a great sensitivity for new productions in all the various programme brochures. You get to know the people who experiment, you discover new festivals... In the years I have been following the evolutions on this front, I have become aware of the potential, but also of the limitations of the technology. The number of less successful productions I have seen is, I would imagine, larger than the number of successful ones. Often technologies are simply used as a sort of décor and they are not really part of the production. The idea behind Format 2002 is that we offer concerts, productions and installations where the new technology really is part of the creation process. Format is a plea to bring in the technology at the beginning, when the concept

## NEWS RELEASE

**PICTURE OF 'PAIXAO' OF AS PALAVRAS/CIE CLAUDIO BERNARDO**  
© AS PALAVRAS

Departing from Pier Paolo Pasolini's film version of the Gospel according to St Matthew, Claudio Bernardo - in close cooperation with the video artist Marie-Jo Lafontaine - developed a dance piece relating to passion in all its forms.



AN INTERVIEW WITH THE CURATOR **PETER ROOSE**

in Flanders. Only in the last five to ten years has that evolution really begun to make a breakthrough. These days several companies are seriously committed to multi-disciplinary projects and technology has also come much further. We now have a new generation that has grown up

is being developed. As a fully-fledged component, the technology has to be directed, just as an actor does.

**Is Format 2002 the only one of its kind?**

An increasing number of theatres are beginning to take an interest in new technology. In the Netherlands Ro-Theater is probably the pioneer; in Flanders Muziektheater Transparant, the Kaaitheater and the Nieuwpoorttheater play an exemplary role in this field. In Wallonia you have Charleroi/Danses, which is committed to developments and some festivals have a separate section for new technology. But a festival that makes new technology the criterion is new in Flanders and, I believe, in Belgium as a whole. In my opinion, the vagueness of the definition of the genre stands in the way of a real breakthrough. You have committees and subsidies for dance and theatre, but new technology still has to fit into one of those compartments. It is difficult to obtain financial backing and recognition of the content within those established structures. Moreover, such productions are still very expensive and so they can certainly use that support. In that sense Format 2002 is also a plea for recognition. Another objective of Format - albeit one we approach with caution - is to bring people together. While I was looking for material for Format, I discovered that many people are working with exactly the same technologies. For example, people in Great Britain are busy with the same things as someone in Denmark. If those people were to pool their resources and know-how, then we might well see some amazing creations. Hopefully, cooperation will result from the juxtaposition of visions and ideas at Format.

**The whims of technology are unpredictable. In that respect, aren't you taking a bit of a risk as the curator?**

Of course, technology can fail and that is a very real danger. A computer can have a blackout, just like an actor. But - and this is the nice thing about it - it shows that technology is an actual part of a production. If it crashes, then that's the end of your performance. Of course, I also take a risk by programming things I don't know the end result of, but that is also the case with theatre. You simply have to have confidence in the artists' track record.



## FESTIVAL DEVOTED TO PERFORMING ARTS AND NEW TECHNOLOGIES, MULTIMEDIA ON THE STAGE

PICTURE OF THE PRODUCTION 'BOBO IN PARADISE' OF HUSHHUSHHUSH  
© HUSHHUSHHUSH

Hip hop meets biomechanics and produces a daringly unruly dance interpretation.  
Coproduction: Theater Zuidplein Rotterdam, [www.ccbe.be](http://www.ccbe.be) Antwerpen and Format 2002/Brugge 2002



**Which productions do you personally have the highest expectations of?**

I have high expectations of 'Philoctetes', a project that literally and figuratively breaks through the boundary of theatre. Even if only because of the starting point: technology as the ultimate 'prosthesis'. Or a dose of quality text theatre without actors in 'Les Aveugles/The Blind' by the Canadian company Théâtre Ubu, which drew rave reviews at the festivals of Avignon and Edinburgh. 'Body/Leisure' by Charleroi/Danses is also highly recommended. Just about all the techniques of the last twenty years are incorporated into this dance production. The use of new technology is very exciting, and yet the production is still interesting choreographically. The technology adds enormously to it. Through projections of all kinds, you have the impression there are

many more dancers on stage than there actually are. 'Areal A' by the Austrian collective Granular Synthesis is also a very powerful installation whose visual clarity is determined by the volume of sound. The louder the sound, the clearer the image. At a certain point, the sound becomes unbearable, but then you suddenly see a clear image. A witches' cauldron that radiates great calm. With many productions the sensory experience plays an important role. Seeing and hearing take on an added dimension and you start to wonder about how things fit together. This is most clearly illustrated in the intriguing project 'Lilja' by Les Petits Poissons, a Tarantino-like dance and theatre montage by the German choreographer Samir Akika, whose camera and image manipulation carries the audience off on an artistic trip to far beyond the walls of the theatre.

Loes Maveau

Coproduction with the Cultural Centre Bruges  
Artistic Coordinator: Peter Roose

With the support of the Goethe Institut  
Ministerium für Städtebau und Wohnen, Kultur und Sport des Landes Nordrhein-Westfalen  
Délégation de Québec, Canadian Embassy in Belgium  
Ministry of the French Community in Belgium and the Japan Foundation With the cooperation of Barco

Concertgebouw Brugge  
Biekorf, Shed 1 Agence Minne  
City Theatre  
Magdalenazaal, Bogardenkapel  
House 2002 – Perez de Malvenda  
Brugge, Belgium



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fran

12.09.2002

**GALERIE ART AT WORK**

mattiellistrasse 3 A-1040 wien austria





ANNE DE SUÈDE

anne\_desuede@hotmail.com

FRANCE DOYON

MENTAL MAP

2002 MIXED MEDIA ON PAPER

30 X 21 CM / 12 X 8 IN.

CHANTAL FERRUS

MASQUE RETOCUCH

2002 COMPUTER GRAPHIC

80 X 80 CM / 32½ X 31½ IN.

ANNE DE SUÈDE

THE NEW GARDEN

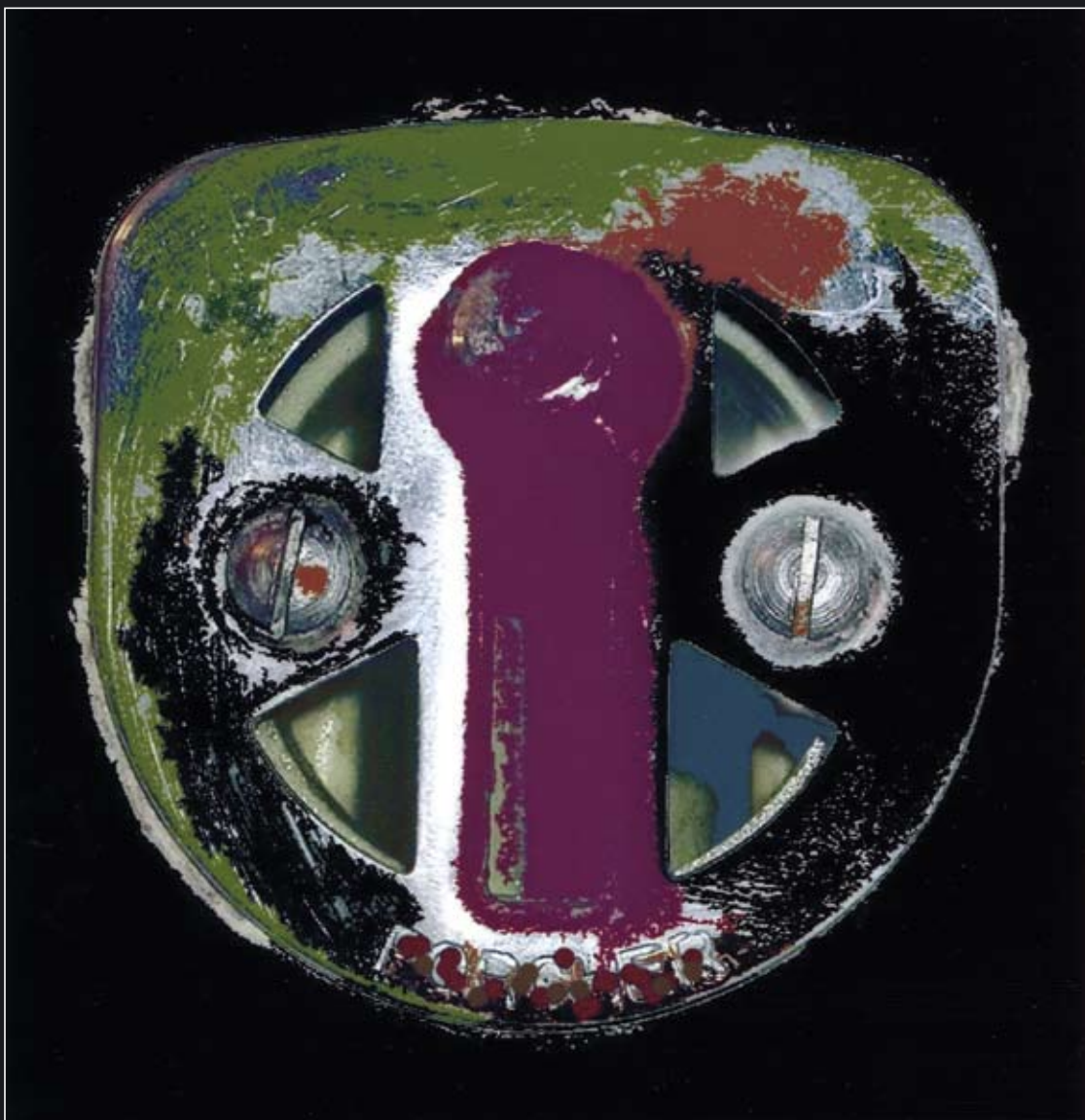
2002 OIL ON CANVAS

150 X 110 CM / 59 X 43 IN.



ce **DOYON** anne **DE SUÈDE** chantal **FERRUS**

chantallemarie@hotmail.com



CHANTAL **FERRUS**



d o d i  
[dodiromanati@hotmail.com](mailto:dodiromanati@hotmail.com)

UNTITLED  
 1996  
 OIL ON CANVAS  
 150 X 110 CM  
 59 X 43 IN.



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[bmcgivern@sympatico.ca](mailto:bmcgivern@sympatico.ca)  
 506-176 JOHN ST., TORONTO M5T 1X5 ONTARIO CANADA



THOUGHTS, 2001, ACRYLIC ON CANVAS AND GOLD LEAF, CM 137 X 153 / IN 54 X 60

nancy  
**WORTHINGTON**

[DomJoy@aol.com](mailto:DomJoy@aol.com)  
 P.O. BOX 2558 SEBASTOPOL, CA 95473 USA



THE CROSSING, 2001 KINETIC CONSTRUCTION, IN. 5,5' X 2' X 3'



# michiko KAKUTA

cklingberg\_m5@mvp.biglobe.ne.jp

CKLING BERG STUDIO 432-71-101, TERADO-CHO, HACHIOJI, TOKYO 193-0943 JAPAN



THE BEGINNING OF EVERYTHING E, 2002 GOUACHE, INK, PENCIL 727 X 545 CM / 286 X 214½ IN

# PAT GAGIC

mlx@worldchat.com

94 BLUEBELL CRESCENT, ANCASTER, ON L9K 1G1CANADAA



#14 PIMANDRO I SHROUD TOWER, 2001, OIL ON LINE, 86,36 X 86,36 CM / 34 X 34 IN

THE FIRST CELL, 1990 TAPESTRY, CM.140 X 160 / IN.55 X 63



# ERICA WEISZ-SCHWEIGER

info@worldofartmagazine.com

10 /3, RH. HACOTEL HAMAARAVI ST, BEER-SHEVA 84280 ISRAEL

ATLANTIS III, 2002 OIL ON CANVAS, CM.100 X 100 / IN.39 X 39



# LISE ROBIN

info@worldofartmagazine.com

21, RUE FROIDEVAUX, F-75014 PARIS FRANCE



# ART ADDICTION

## RECENT EXHIBITIONS

### THE 6TH INTERNATIONAL GRAPHIC ANNUAL

28.02.2002 - 28.10.2002

### THE 1ST GLOBAL COLLAGE ART ANNUAL

28.02.2002 - 28.10.2002

### THE 8TH INTERNATIONAL FEMALE ARTIST'S ART ANNUAL

15.06.2002 - 15.09.2002

### 7TH INTERNATIONAL ANNUAL OF MINIATURE ART

15.09.2002 - 25.12.2002

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](http://www.artaddiction.se) /[www.artaddiction.net](http://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



## 6. INTERNATIONAL GRAPHIC ANNUAL

FEBRUARY 28 - OCTOBER 28 2002 STOCKHOLM SWEDEN

The exhibition curated by Petru Russu, Managing Director of Art Addiction and juried by Andrea Pagnez/Italy, Marta Dimitrecu/Sweden, France Doyon/France, Åke Wallen/Sweden featuring the work of 100 contemporary graphic artists from 36 countries. The following is a list of artists within the 6th international GRAPHIC annual of the Art Addiction Virtual Gallery 2002.

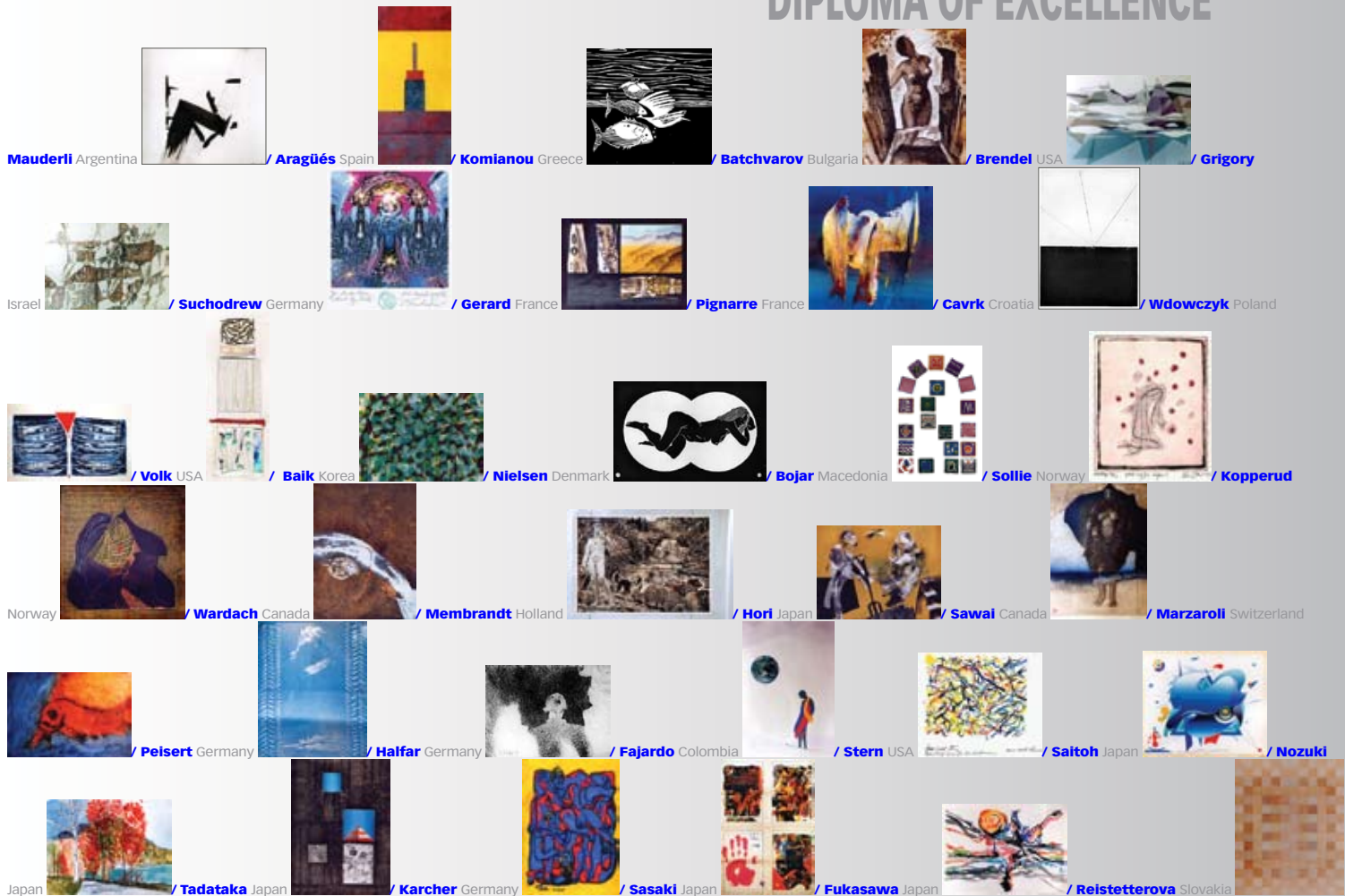
**Alfredo Pablo Mauderli** Argentina  
**Abbott Jon** USA  
**Abdul Sobahan** Bangladesh  
**Abeyta Ray** USA  
**Aliki C. Dobry** USA  
**Alyce Ritti** USA  
**Ana Aragüés** Spain  
**André Russu** Sweden  
**Anne de Suede** Sweden  
**Aria Komianou** Greece  
**Ariela Yaron** Israel  
**Batchvarov Ivan** Bulgaria  
**Bettina Brendel** USA  
**Bonomi Maria** Brazil  
**Burle Grigory** Israel  
**Caramello Laura** Italy  
**Carola Blanco** Venezuela  
**Chiharu Tsurumi** Japan  
**Cornet Heleen** Netherlands Antilles  
**Dan Rocha** USA  
**Denissa Serban Maschek** Germany  
**Diana Braescu** Romania  
**Duda Voivo** Germany  
**Edith Dzieduszycka** Italy  
**Edith Suchodrew** Germany

**Eva Slachtova** Czech Republic  
**Failla Sophia Lynn** USA  
**France Doyon** France  
**Frances Gerard** France  
**Friedeberg Pedro** Mexico  
**Friedel Peisert** Germany  
**Friedel Herbert** Austria  
**Gazzera Romano** Italy  
**Giannini Giovanni** France  
**Gollob-Ajtner Anna** Poland  
**Grcko Slavko** Croatia  
**Gudnason Kristian Jon** Iceland  
**Guy Pignarre** France  
**Hamo Cavr** Croatia  
**Hitoshi Hongo** Japan  
**Hjorth Noela** Australia  
**Hodgson II John** USA  
**Honegger Federico** Italy  
**Howardena Pindell** USA  
**Iris Xilas Xanalatos** Greece  
**Jack Brain** Canada  
**Jaleh A.Etemad** USA  
**Jalil Osvaldo** Argentina  
**Jerry Madson** USA  
**Jolanta Wdowczyk** Poland

**Jones Lucinda** USA  
**Joyce Barbara** Netherlands Antilles  
**Juergen Strunk** USA  
**Karl J. Volk** USA  
**Kawabe Isshu** Japan  
**Keigo Yamamoto /Eiko Ido** Japan  
**Ken Robinson** New Zealand  
**Kumnam Baik** Korea  
**Leif Nielsen** Denmark  
**Ljupco Bojar** Macedonia  
**Lorna Robertson** USA  
**Maria Elisabeth Sollie** Norway  
**Maria Santa Cecilia** Argentina  
**Marian E. Kopperud** Norway  
**Marta Dimitrescu** Sweden  
**Marta Minardi** Italy  
**Mary Anne Wardach** Canada  
**Mary McGuire** USA  
**Megumi Tanaka** Japan  
**Membrandt** The Netherlands  
**Mina Minskaya** Israel  
**Mitzuno Tatsu** (Ryusei) Japan  
**Muneaki Hori** Japan  
**Neta Dor** Israel  
**Nicolas Grenier** Canada

**Noboru Sawai** Canada  
**Palmi Marzaroli** Switzerland  
**Peter Halfar** Germany  
**Raymond Hampton** USA  
**Renzo Fajardo** Colombia  
**Ruth P. Harasta** USA  
**Ruth Szold Stern** USA  
**Ryo Saitoh** Japan  
**Senyu Nozuki** Japan  
**Slavko Grcko** Croatia  
**Stane Jagodic** Slovenia  
**Stepancic Blanka** Slovenia  
**Strathdee Barbara** New Zealand  
**Susana Kunhardt** Puerto Rico  
**Tadataka Kudou** Japan  
**Takasuke Nakayama** Japan  
**Theresa Karcher** Germany  
**Tohru SASAKI** Japan  
**Tsurumi Chiharu** Japan  
**Winton Janet** Canada  
**Vojt Vera** Serbia  
**Yoshito Fukasawa** Japan  
**Yuko Hori** Japan  
**Yuriy Ostrovskiy-Golovash** Israel  
**Zlata Reistetterova** Slovakia

## DIPLOMA OF EXCELLENCE



# **AWARD** MOST INNOVATIVE ARTISTS **ANA ARAGÜÉS**



ANA ARAGÜÉS SPAIN  
YELLOW'S TIME, 2002 PRINT AND COLLAGE 68 X 31 CM  
RED'S TIME, 2002 PRINT AND COLLAGE 68 X 31 CM



**AWARD** MOST TALENTED ARTIST **FRIEDEL PEISERT**



FRIEDEL PEISERT GERMANY  
ODYSSEUS 2000, 2002 AEROGRAPHIC 70 X 25 IN

**AWARD** BEST IN EXHIBITION **MEMBRANDT**



MEMBRANDT THE NETHERLANDS  
TONIGHT WE SHAVE!, 2002 COLLAGE 112,5 X 90 CM

# 1. GLOBAL COLLAGE ART ANNUAL

FEBRUARY 28 - OCTOBER 28 2002 STOCKHOLM SWEDEN

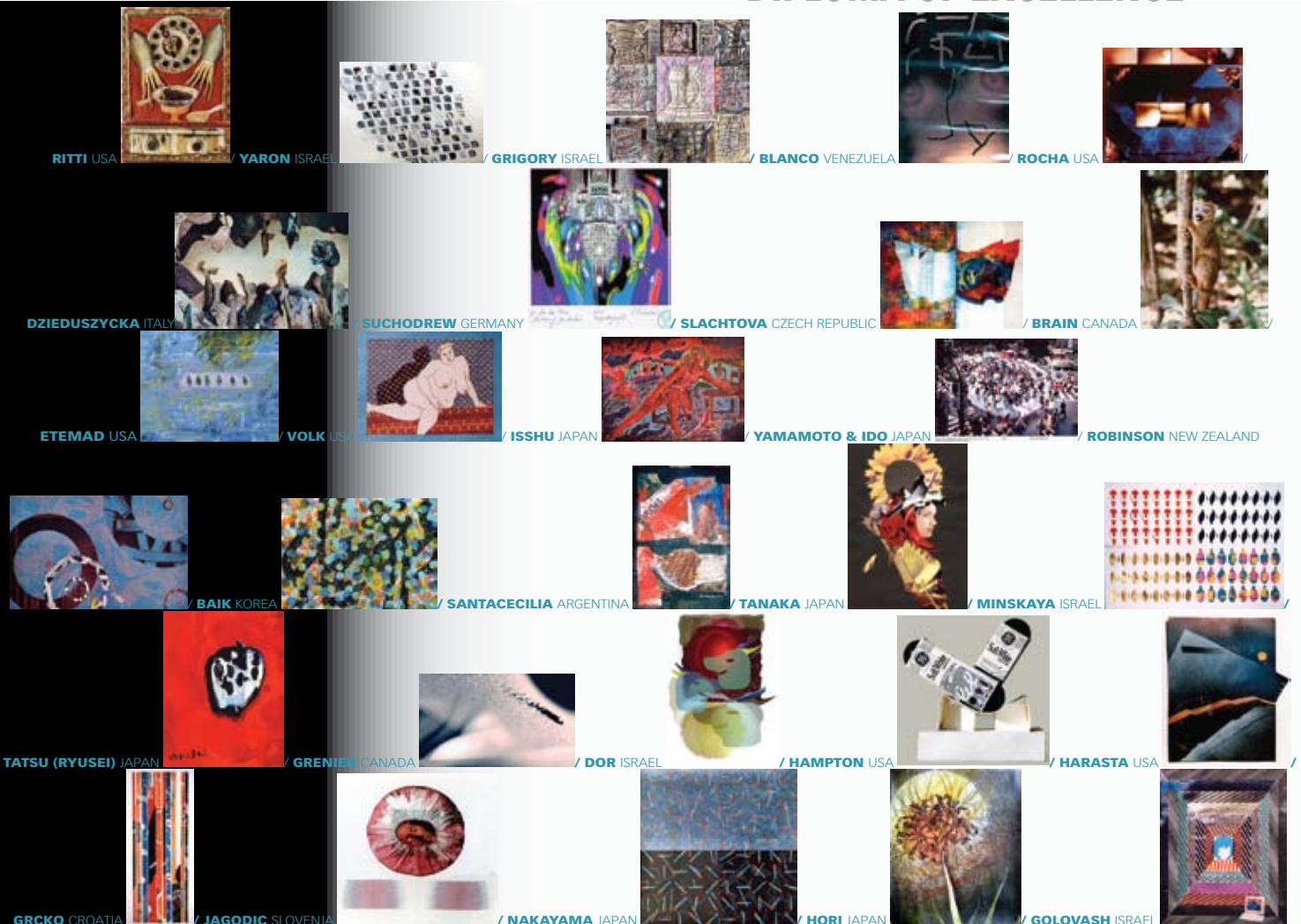
*The exhibition curated by Petru Russu, Managing Director of Art Addiction and juried by Andrea Pagnez/Italy, Marta Dimitrecu/Sweden, France Doyon/France, Åke Wallen/Sweden, Bela Czitrom/Finland featuring the work of 74 contemporary graphic artists from 31 countries. The following is a list of artists within the 1st Global Collage Art Annual Exhibition of the Art Addiction Virtual Gallery 2002.*

Abdul **SOBAHAN** Bangladesh  
 Adele **ROWLAND** USA  
 Aliki C. **DOBRY** USA  
 Alyce **RITTI** USA  
 André **RUSSU** Sweden  
 Anna **GOLLOB-AJTNER** Poland  
 Anne de **SUEDE** Sweden  
 Ariela **YARON**, Israel  
 Barbara **JOYCE** Netherlands Antilles  
 Barbara **STRATHDEE** New Zealand  
 Betty **REES-HEREDIA** USA  
 Blanka **STEPANCIC** Slovenia  
 Burle **GRIGORY** Israel  
 Carola **Blanco** Venezuela  
 Chiharu **TSURUMI** Japan  
 Dan **ROCHA** USA  
 Denissa **SERBAN MASCHKE** Germany  
 Diana **BRAESCU** Romania  
 Duda **VOIVO** Germany  
 Edith **DZIEDUSZYCKA** Italy  
 Edith **SUCHODREW** Germany  
 Eva **SLACHTOVA** Czech Republic  
 Failla Sophia **LYNN** USA  
 France **DOYON** France  
 Friedel **HERBERT** Austria

Federico **HONEGGER** Italy  
 Giovanni **GIANNINI** France  
 Heleen **CORNET** Netherlands Antilles  
 Hitoshi **HONGO** Japan  
 Howardena **PINDELL** USA  
 Jack **BRAIN** Canada  
 Jaleh A. **ETEMAD** USA  
 Jalil **OSVALDO** Argentina  
 Janet **WINTON** Canada  
 Jerry **MADSON** USA  
 John **HODGSON II** USA  
 Jon **ABBOTT** USA  
 Juergen **STRUNCK** USA  
 Karl J. **VOLK** USA  
 Kawabe **ISSHU** Japan  
 Keigo **YAMAMOTO & Eiko IDO** Japan  
 Ken **ROBINSON** New Zealand  
 Kristian Jon **GUDNASON** Iceland  
 Kumnam **BAIK** Korea  
 Laila **ZAHRAN SILVEIRA** Brazil  
 Laura **CARAMELLO** Italy  
 Lorna **ROBERTSON** USA  
 Noela **HJORTH** Australia  
 Maria **SANTA CECILIA** Argentina  
 Marta **DIMITRESCU** Sweden

Marta **MINARDI** Italy  
 Maria **BONOMI** Brazil  
 Mary **MCGUIRE** USA  
 Megumi **TANAKA** Japan  
**MEMBRANDT** Holland  
 Mina **MINSKAYA** Israel  
 Mitzuno **TATSU (Ryusei)** Japan  
 Neta **DOR** Israel  
 Nicolas **GRENIER** Canada  
 Pedro **FRIEDEBERG** Mexico  
 Petru **RUSSU** Sweden  
 Ray **ABEYTA** USA  
 Raymond **HAMPTON** USA  
 Romano **GAZZERA** Italy  
 Ruth P. **HARASTA** USA  
 Silvia **RIZZO** Italy  
 Slavko **GRCKO** Croatia  
 Stane **JAGODIC** Slovenja  
 Susana **HERRERO KUNHARDT** Puerto Rico  
 Takasuke **NAKAYAMA** Japan  
 Tsurumi **CHIHARU** Japan  
 Vera **VOJT** Serbia  
 Yuko **HORI** Japan  
 Yuriy **OSTROVSKIY-GOLOVASH** Israel

## DIPLOMA OF EXCELLENCE



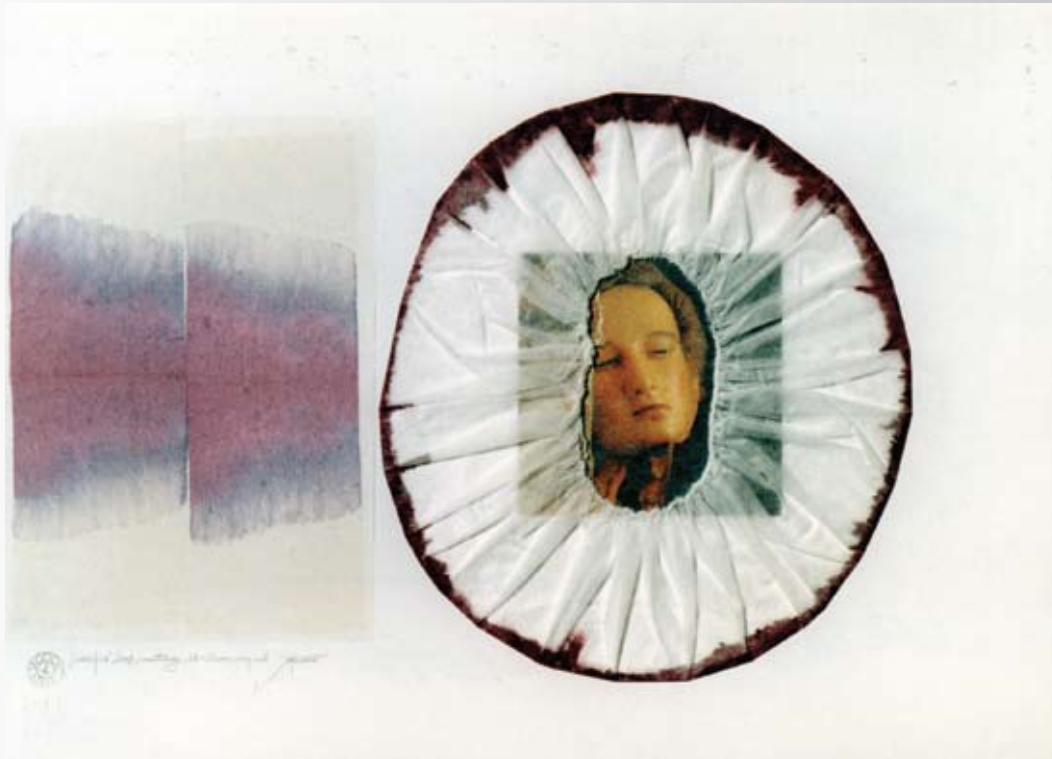


**AWARD** MOST TALENTED ARTIST **EDITH DZIEDUSZYCKA**



EDITH DZIEDUSZYCKA ITALY  
RAVINE, 2000 COLLAGE WITH MY OWN PHOTOS, 60 X 44 CM

**AWARD** MOST INNOVATIVE ARTISTS **STANE JAGODIC**



STANE JAGODIC SLOVENJA  
VERONIKA'S CLOTH OF 21TH CENTUTURY, 2001 MONTAGE 60 X 66 CM

**AWARD** BEST IN EXHIBITION **CAROLA BLANCO**



CAROLA BLANCO VENEZUELA  
M-GLASS / 2002 COLLAGE 20 X 40 CM



# 8. INTERNATIONAL FEMALE ARTIST'S ART ANNUAL

JUNE 15 - SEPTEMBER 15 2002 STOCKHOLM SWEDEN

The exhibition curated by Petru Russu, Managing Director of Art Addiction and juried by Andrea Pagnez/Italy, Marta Dimitrecu/Sweden, France Doyon/France, Åke Wallen/Sweden, Joanna Ballard/USA featuring the work of 84 contemporary women artists from 31 countries. The following is a list of artists within the 8th International FEMALE ARTIST'S ART Annual of the Art Addiction Virtual Gallery 2002.

Adele ROWLAND USA  
Anna GOLLOB-AJTNER Poland  
Anne de SUEDE Sweden  
Aria KOMIANOU Greece  
Barbara JOYCE Netherlands Antilles  
Barbara STRATHDEE New Zealand  
Baukje ZIJLSTRA Denmark  
Bedriská ZNOJEMSKA Czech Republic  
Ben-Shaul Dvora Israel  
Betty REES-HEREDIA USA  
Bianca-Maria TAGOR Israel  
Bita FAYYAZI-AZAD Iran  
Blanka STEPANCIC Slovenia  
Caroline PEET Holland  
Catalina CHERVIN Argentina  
Celina CLAVIJO Japan  
CHRYSIIS Belgium  
Cynthia LUND-TORROLL USA  
Dahlia HAKKER-ORION Israel  
Denissa SERBAN-MASCHEK Germany  
Diana BRAESCU Romania  
Dvora AGRANOV Israel  
Edith DZIEDUSZYCKA Italy  
Edith SUCHODREW Germany  
Edna TOPPER Israel  
Eleni KAPROU Greece  
Emilia CATTAN Mexico  
Erica WEISZ-SCHVEIGER Israel

Eva SLACHTOVA Czech Republic  
Farida MAHMOODIAN Iran  
France DOYON France  
France MECHIN France  
Gabriela DRINCEANU Romania  
Heleen CORNET Netherlands Antilles  
Iris XILAS-XANALATOS Greece  
Jadranka A. SEVER Croatia  
Janet WINTON Canada  
Julie OLIVARI Argentina  
Keven Ann SEAVER USA  
Laila ZAHRAN-SILVEIRA Brazil  
Laura CARAMELLO Italy  
Lidy DE BROUWER Belgium  
Lorna ROBERTSON USA  
Margret SANDER Germany  
Marguerite MÜLLER-YAO Germany  
Maria BONOMI Brazil  
Maria SVOLOS USA  
Marina AGUIAR South Africa  
Marta DIMITRESCU Sweden  
Marta MINARDI Italy  
Mary Anne WARDACH Canada  
Mary MCGUIRE USA  
Matild JASZBERENTY Hungary  
MEMBRANDT Holland  
Michiko KAKUTA Japan  
Miek COPPENS Holland

Milica STEVANOVIC Yugoslavia  
Mireille COLLET Canada  
Noushin HADINEJAD-HARANDI Iran  
Nydia PREEDE USA  
Odna BRAIN Canada  
Patricia B. CABRINETY USA  
Patricia HAUSMANN USA  
Pilar SEGURA Spain  
Renate MINARZ Australia  
Ronen MINA Israel  
Sara T. RON Israel  
Sharon DOUGHERTY USA  
Silvia RIZZO Italy  
Sook-Cha KIM USA  
Sophia Lynn FAILLA USA  
Sudipta CHOUDHURY Oman  
Sylvia STÖLTING Germany  
Tsurumi CHIHARU Japan  
Ursula KNIGHT Canada  
Varda CARMELI Israel  
Voivo DUDA Germany  
Vujka RADIVOJEVIC-BOJAROV Macedonia  
Yali PENG USA  
Yuko HORI Japan  
Zaharoula-Hadoulia MAVRIDIS Greece  
Zamfira BARZU Romania  
Zlata REISTETTEROVA Slovakia  
Yasmin KASHFI USA

## DIPLOMA OF EXCELLENCE



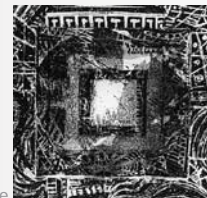
TAGOR Israel



AGRANOV Israel



TOPPER Israel



KAPROU Greece



WEISZ-SCHVEIGER Israel



XANALATOS Greece



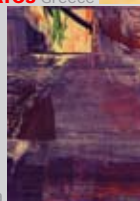
DE BROUWER Belgium



SANDER Germany



YAO Germany



WARDACH Canada



KAKUTA Japan



HARANDI Iran



BRAIN Canada



CABRINETY USA



SEGURA Spain



Sook-Cha KIM USA



KNIGHT Canada



BOJAROV Macedonia



Yali PENG USA



KASHFI USA



MAVRIDIS Greece



REISTETTEROVA Slovakia

**AWARD** MOST INNOVATIVE ARTISTS **YALI PENG**



YALI PENG USA  
SHINED, 2002, INK ON WOOD, 8½ X 11 IN  
DANCING IN THE WOODS, 2002, INK ON WOOD, 8½ X 11 IN



## **AWARD** BEST IN EXHIBITION **EDNA TOPPER**



EDNA TOPPER ISRAEL  
ABSTRACT I, 1999, MIXED MEDIA 50X70 CM

## **AWARD** MOST TALENTED ARTIST **PATRICIA B. CABRINETY**



PATRICIA B. CABRINETY USA  
TREE BRAIN CORAL (BERMUDA), 2002, PHOTOGRAPHY, 8 X 10 IN

# 7. INTERNATIONAL ANNUAL OF MINIATURE ART STOCKHOLM 2002

2002 OCTOBER 25 - DECEMBER 25

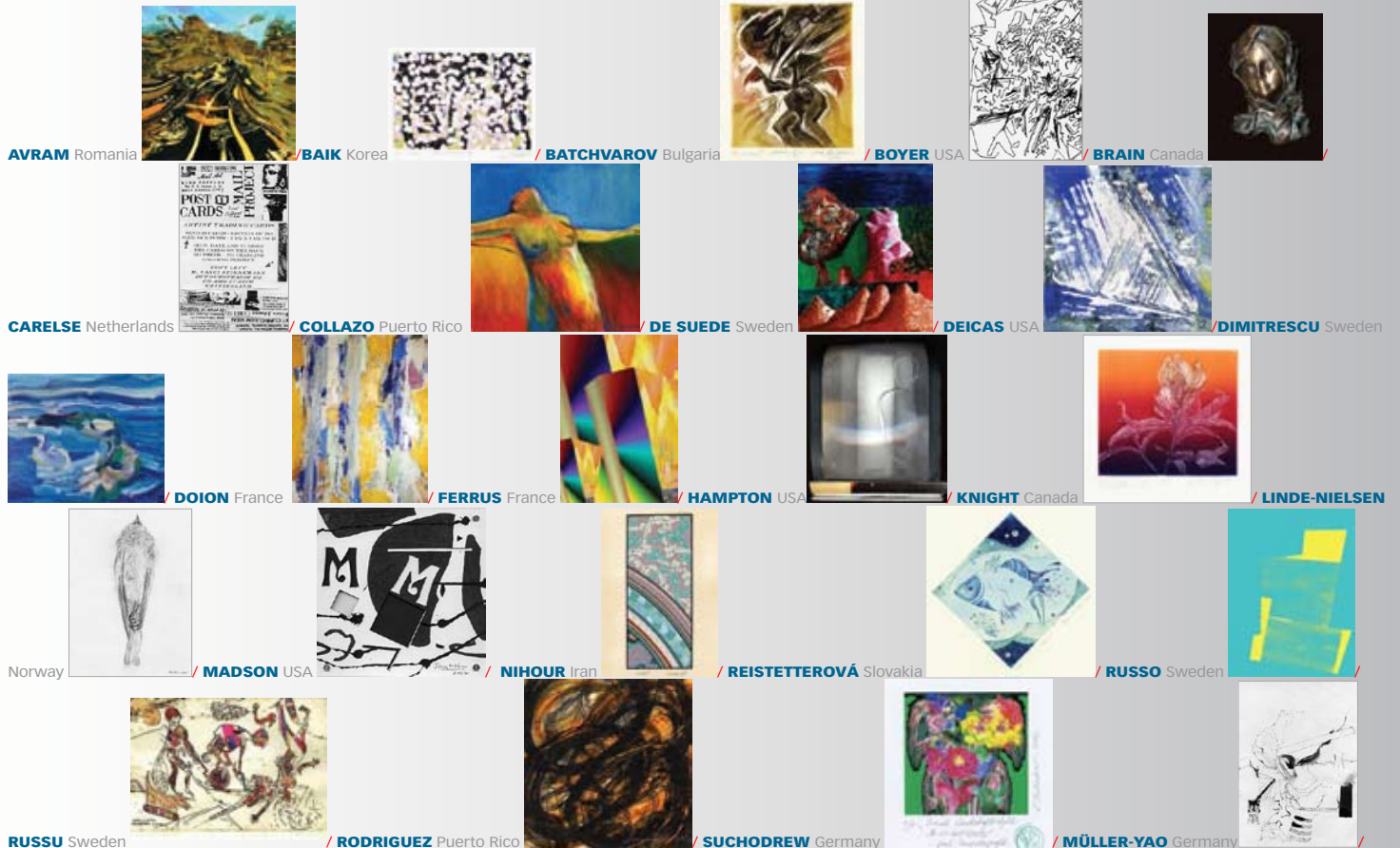
The exhibition curated by Petru Russu, Managing Director of Art Addiction and juried by Andrea Pagnez/Italy, Marta Dimitrecu/Sweden, France Doyon/France, Åke Wallen/Sweden featuring the work of 66 contemporary women artists from 32 countries.  
The following is a list of artists within the 7th INTERNATIONAL ANNUAL OF miniature ART of the Art Addiction Virtual Gallery 2002.

André **Russo** Sweden  
Anne de **Suede** Sweden  
Angel **Alfano** USA  
Angiola **Falconi** Italy  
Anneliese **Fritts** USA  
Aristide **Collazo** Puerto Rico  
Bogdan **Przybylinski** Poland  
Bela **Czitrom** Finland  
Chantal **Ferrus** France  
Daniel **C. Boyer** USA  
Dragan **Karlavaris** Yugoslavia  
Edith **Suchodrew** Germany  
Ellen **Linde-Nielsen** Norway  
Erica **Weisz- Schweiger** Israel  
Ewa **Fukuoka** Poland  
Faramarz **Shayesteh** Iran  
Florin **Tonea** Romania  
France **Doyon** France  
Gad **Amram** Israel  
Helmiriitta **Honkanen** Finland  
Ireneusz **Betlewicz** Poland  
Ivan **Batchvarov** Bulgaria

Jerry **Madson** USA  
Jose Armando Sanbria **Rodriguez** Puerto Rico  
Joseph **Weiss** Israel  
Karen **Deicas** USA  
Karmela **Berg** Israel  
Kawabe **Isshu** Japan  
Ken **Beckles** USA  
Kristian Jon **Gudnason** Iceland  
Kumnam **Baik** Korea  
Lee **Park** USA  
Luis **Barreto** Venezuela  
Lydia **Douer** Israel  
Maria **Bonomi** Brazil  
Maria **SantaCecilia** Argentina  
Maria **Svetieva** Macedonia  
Maria **Svolos** USA  
Marie- Hélène **Rochet** France  
Marguerite **Müller-Yao** Germany  
Marta **Dimitrescu** Sweden  
Marté **Sziirmay** New Zealand  
Maryam **Fakhran** Austria  
Michiko **Kakuta** Japan

Neta **Dor** Israel  
**NIHOUR** Artist Women Association Iran  
Nydia **Preede** USA  
Odna **Brain** Canada  
Olga **Buitrago Laignelet** Colombia  
Ovidiu **Avram** Romania  
Palmi **Marzaroli** Switzerland  
Pilar **Segura** Spain  
Petru **RUSSU** Sweden  
Raymond **Hampton** USA  
Renate **Carelse** The Netherlands  
Romà **Vallès** Spain  
Sándor **Kolozsvári** Hungary  
Sara **Tandet Ron** Israel  
Slavko **Grcko** Croatia  
Taeko **Nagata** Japan  
Tajvidi Ali **Asghar** Iran  
Theresia **Karcher** Germany  
Ursula **Knight** Canada  
Vera **Slechtová** Czech Republic  
Victor **Hagea** Germany  
Zlata **Reistetterová** Slovakia

## DIPLOMA OF EXCELLENCE





**AWARD** BEST IN EXHIBITION **RAYMOND HAMPTON**



RAYMOND HAMPTON, USA  
THE ETERNITY OF THE GREAT II, 2002 PAPER ENGINEERING CONSTRUCTION 7½ X 4½ X 3 ½ IN

## **AWARD** MOST INNOVATIVE ARTIST **JERRY MADSON**

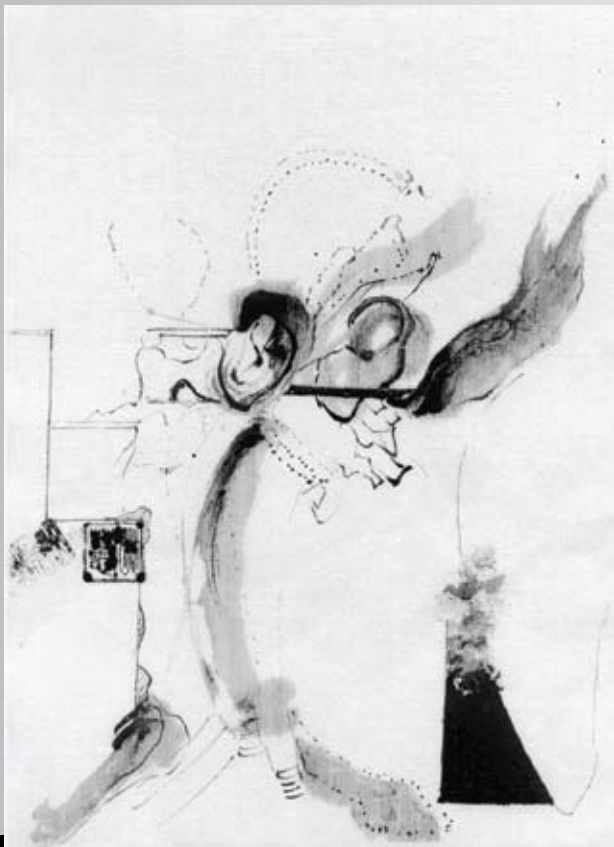
JERRY MADSON, USA  
LILAC LAMA  
2002 INK AND 3D MIXED MEDIA  
8 X 8 IN



DR. MARGUERITE MÜLLER-YAO  
GERMANY  
NO TITLE I  
2002 INK PAINT /GRAPHIC  
20 X 14 CM

URSULA KNIGHT, CANADA  
ATLIN  
2002 ETCHING  
8 X 7½ IN

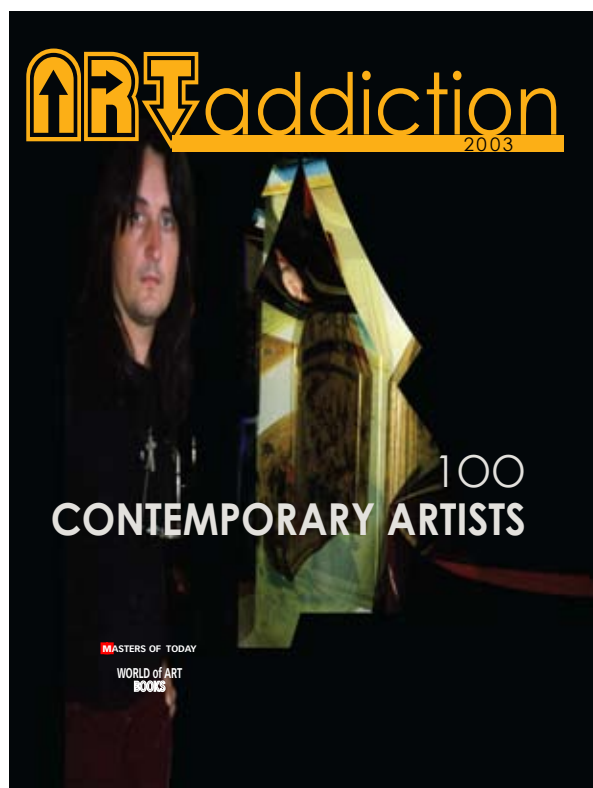
## **AWARD** MOST TALENTED ARTIST **MARGUERITE MÜLLER-YAO** **URSULA KNIGHT**







FEMALE ARTIST'S ART provides examples of exceptional quality artwork from a significant number of incredibly talented female artists. For inclusion contact: [info@worldofartmagazine.com](mailto:info@worldofartmagazine.com)



100 Contemporary Artists 2003 is the most up-to-date publication to offer an authoritative overview of Art Addiction artist's art of the 1990s onwards: 100 selected artists with over 300 reproductions and features pithy introductory commentaries by the artists or experts. Contact: [info@worldofartmagazine.com](mailto:info@worldofartmagazine.com)

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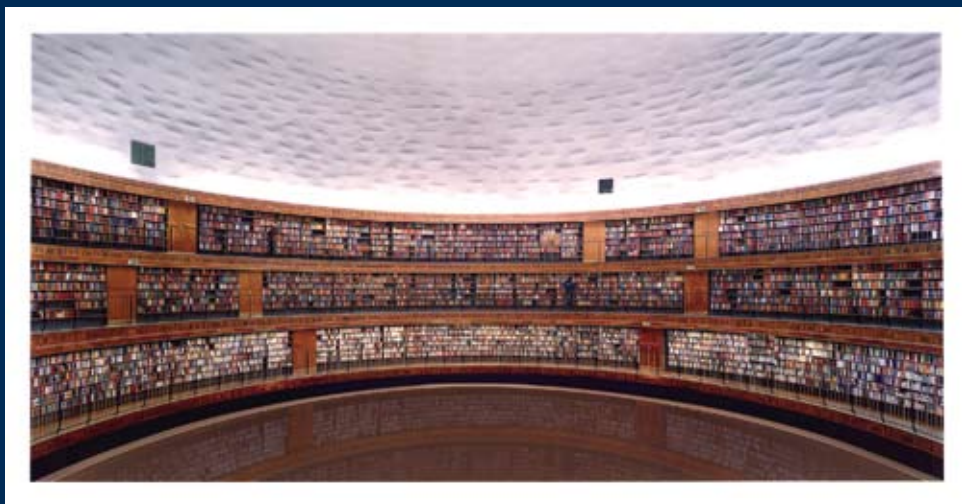
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