

WORLD of ART

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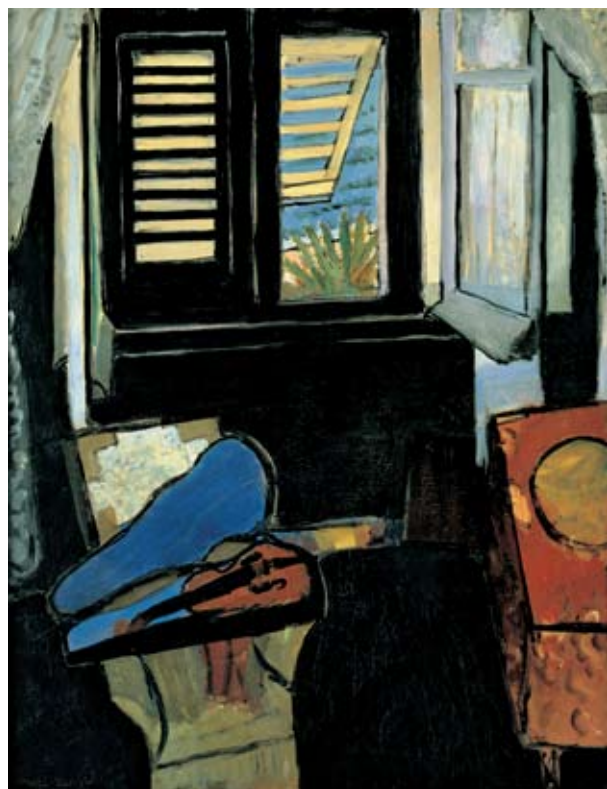
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ART CONSIDERED A GOOD INVESTMENT

PICASSO MATISSE



THE MUSEUM OF
MODERN ART TO
PRESENT
MATISSE PICASSO
GROUNDBREAKING
INTERNATIONAL
EXHIBITION
EXPLORES
COMPLEX
RELATIONSHIP
BETWEEN TWO
MODERN MASTERS



HENRI MATISSE PABLO PICASSO
INTERIOR WITH A VIOLIN **GUITAR**

1917-18 1924

OIL ON CANVAS PAINTED SHEET METAL
45 3/4 X 35" 43 3/4 X 23 3/4 X 10 5/8"
(116 X 89 CM) (111 X 63 X 27 CM).

STATENS MUSEUM FOR KUNST, COPENHAGEN MUSÉE PICASSO, PARIS, M.P.260
JOHANNES RUMP COLLECTION © 2003 ESTATE OF PABLO PICASSO/
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Guggenheimheim



IMAGES 1-3.

PIERRE HUYGHE

LES GRANDS ENSEMBLES, 1994-2001
VISTAVISION TRANSFERRED TO DIGITAL
HARD DISC. 7 MINUTES, 41 SECONDS
(CONTINUOUS LOOP). MUSIC BY PAN SONIC
AND CÉDRIC PIGOT (RANDOM PROGRAM).
EDITION OF 5, 2 A.P. COURTESY OF THE
ARTIST AND MARIAN GOODMAN GALLERY,
NEW YORK AND PARIS.

Solomon R. Guggenheim Museum New York

SOLOMON R. GUGGENHEIM MUSEUM NEW YORK

"We are extremely pleased to present the work of Pierre Huyghe, the 2002 winner of the Hugo Boss Prize," said Thomas Krens, Director, Solomon R. Guggenheim Museum. "Through his remarkable body of work, which includes film, photography, video, sound, computer animation, sculpture, design, and architecture, Huyghe examines the narrative structures of popular culture and the relationships between fiction and reality, memory and history."

"For me, art signifies innovation, creativity, and cosmopolitanism in its true sense," said Bruno Sälzer, Chairman and CEO of Hugo Boss AG. "I am extremely pleased to honor Pierre Huyghe, whose work embodies the spirit of ingenuity that this award seeks."

Huyghe has gained international prominence over the past five years for his extraordinary works that explore the convergence of reality and fiction, memory and history, and their relationship to various modes of cultural production. Incorporating a range of media, in his diverse works, the artist intervenes in various familiar narrative structures to investigate the construction of collective and individual identities. The artist is interested in both reading and making possible multiple, subjective reinterpretations of the incidents and images that shape our realities. Through such "re-translations," Huyghe offers a way for his characters and his viewers to retake control of their own image, their own story.

For the Guggenheim exhibition, Huyghe presents two works, a film installation *Les Grands Ensembles* (2001) and a sculpture *L'Expedition Scintillante: Act II: Untitled (light show)* (2002). Both works address alternative modes of representation and communication. In *Les Grands Ensembles* a pair of bleak buildings, models based on 1970s French housing projects, enacts a subtle inanimate drama. Enveloped in a snowy fog, the uninhabited scene is both romantic and alienating. "These subsidized public projects ended up being an architectural and social failure," explains Huyghe. "They were a corruption of Le Corbusier's social and architectural Modernist theory." These nondescript structures were conceived as temporary, but have remained, though somewhat invisibly. Huyghe brings the buildings into view and gives them agency. "Without beginning or ending, the two, low-income towers dialogue in a strange Morse code given by the light of their respective windows, a blinking existence," Huyghe continues.

HUGO BOSS PRIZE PIERRE HUYGHE

PRIZE WINNER'S EXHIBITION FEATURES FILM
INSTALLATION AND SCULPTURE

AN EXHIBITION OF THE WORK OF FRENCH ARTIST PIERRE HUYGHE, THE WINNER OF THE HUGO BOSS PRIZE 2002, WILL OPEN AT THE SOLOMON R. GUGGENHEIM MUSEUM ON JANUARY 24, 2003. THE EXHIBITION WILL PRESENT TWO WORKS, A FILM INSTALLATION *LES GRANDS ENSEMBLES* (2001) AND A SCULPTURE *L'EXPEDITION SCINTILLANTE, ACT II:*

UNTITLED (LIGHT SHOW) (2002). THE EXHIBITION WILL BE INSTALLED IN THE TOWER 2 ANNEX GALLERY THROUGH MAY 4, 2003.

THIS EXHIBITION IS SPONSORED BY HUGO BOSS AG.



Forming an uncanny dialogue with Les Grands Ensembles, the sculpture installation *L'Expedition Scintillante. Act II: Untitled* (light show) acts as a giant music box. The sounds of Eric Satie reorchestrated by Claude Debussy filter through the space as pulsating lights and smoke emanate from the sculpture in the outer gallery. The effect is that of a "psychedelic concert," according to Huyghe. Huyghe recalls, "I remember Dan Graham once said that Rock and Roll was the new religion." The artist gives form to the memory of this type of collective experience while conjuring the strange connections between the realm of the familiar and that of the unknown. Both pieces hint at alternative levels of reality and prompt viewers to question the unseen powers that may control these structures and, in turn, the effects that these environments exert over the people in their midst. At the same time, confronted with what is reminiscent of an empty stage, viewers are invited to project their own stories into the scenario.

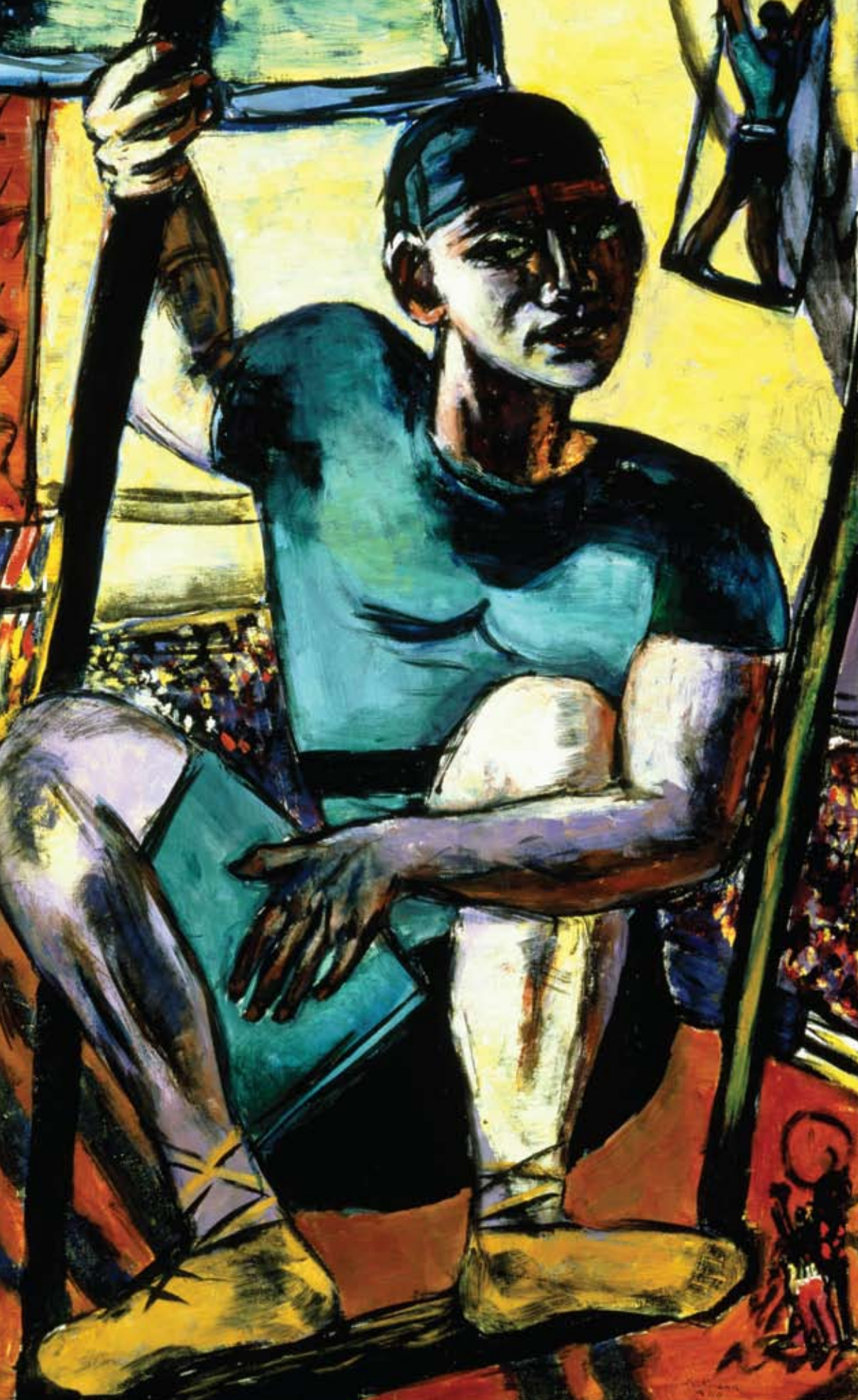
Pierre Huyghe was born in 1962 in Paris, where he currently lives and works. The artist graduated from the École Nationale Supérieure des Arts Décoratifs, Paris, in 1985. His work has been presented in numerous solo exhibitions including shows at the Kunsthau Bregenz, Bregenz, Austria (2002); Neu Nationalgalerie, Berlin (2002); Musée d'Art Moderne et Contemporain, Geneva (2001); the Stedelijk Van Abbemuseum, Amsterdam (2001); Musée d'Art Contemporain, Montreal (2000-2001); Centre Georges Pompidou, Paris; and the Museum of Contemporary Art, Chicago, and the Renaissance Society, University of Chicago (2000); Aarhus Kunstmuseum, Denmark (1999); Musée d'Art Moderne de la Ville de Paris (1998).

His work has been represented in notable group exhibitions, including an exhibition featuring Ann Lee at the Van Abbemuseum, Eindhoven (2003); the Museum of Modern Art, San Francisco (2002-2003), and *Moving Pictures*, on view at the Solomon R. Guggenheim Museum through January 12, 2003; *No Ghost Just a Shell*, Kunsthalle Zürich (2002); Documenta 11, Kassel (2002); *Animations, P.S. 1 Contemporary Art Center*, Long Island City, New York (2001); *Regarding Beauty: A View of the Late Twentieth Century*, Hirshhorn Museum and Sculpture Garden, Washington D.C., and Haus der Kunst, Munich (1999-2000); the Istanbul Biennial (1999); the Carnegie International, Pittsburgh (1999); the Venice Biennale (1999); *Premises*, Guggenheim Museum SoHo, New York (1998); and the second Johannesburg Biennial (1997). Additionally, Huyghe represented France at the Venice Biennale (2001) and received a special award.

HUGO BOSS PRIZE

The HUGO BOSS PRIZE, a biennial international award administered by the Solomon R. Guggenheim Foundation, was established in 1996 to recognize significant achievement in contemporary art. Since its inception the prize has been awarded to American artist Matthew Barney (1996); Scottish artist Douglas Gordon (1998); and Slovenian artist Marjetica Potrc (2000). Huyghe was selected by an international jury which included Sandra Antelo-Suarez, independent curator and founder and Editorial Director, TRANS>area and Trans>arts.cultures.media Lisa Dennison, Deputy Director and Chief Curator, Solomon R. Guggenheim Museum; Yuko Hasegawa, Chief Curator, 21st Century Museum of Contemporary Art, Kanazawa, Japan; Thomas Krens, Director, Solomon R. Guggenheim Foundation; Suzanne Page, Director, ARC - Musée d'Art Moderne de la Ville de Paris; and Nancy Spector, Curator of Contemporary Art, Solomon R. Guggenheim Museum.

HUGO BOSS AG has provided critical support for many of the Guggenheim Museum's programs since 1995. The company is a sponsor of the upcoming Matthew Barney: *The Cremaster Cycle*, and was a sponsor of the exhibition *Frank Gehry, Architect*, the highest attended exhibition in the museum's history. In addition, HUGO BOSS has helped to make possible retrospectives of the work of Georg Baselitz, Ross Bleckner, Francesco Clemente, Ellsworth Kelly, and Robert Rauschenberg, and special projects with Jeff Koons and James Rosenquist.



MAX BECKMANN
ACROBAT ON TRAPEZE
1940
OIL ON CANVAS
146 X 90 CM
COURTESY OF THE
SAINT LOUIS ART
MUSEUM; BEQUEST OF
MORTON D. MAY
© VG BILD-KUNST,
BONN/DACS 2002

MODERN TATE LONDON

MAX BECKMANN



TATE MODERN

© TATE PHOTOGRAPHY

ANDREW DUNKLEY

INTRODUCTION

Max Beckmann is widely acknowledged as one of Germany's leading twentieth-century artists. A figurative painter throughout his career, Beckmann depicted the world around him with an unparalleled intensity. His work emerges directly from his experiences of the First and Second World Wars, the political upheavals of the 1920s and 1930s, the rise of Nazism, exile in Amsterdam and his final emigration to the United States. By capturing the objects and events that surrounded him, Beckmann hoped to grasp the deeper mysteries underlying human existence. He perceived and painted the world as a vast stage, at once real and magical, upon which his own life and the traumas of contemporary history were closely intertwined.

Beckmann continuously engaged with new artistic developments and was eager to compete with his peers. However, he refused to join any movement or

MAX BECKMANN

12.02.03 - 05.05.03

THIS EXHIBITION IS A COLLABORATION BETWEEN TATE MODERN, LONDON, THE MUSEUM OF MODERN ART NEW YORK AND MUSÉE GEORGES POMPIDOU, PARIS.

THE LONDON PRESENTATION WAS CURATED BY SEAN RAINBIRD, SENIOR CURATOR TATE.

TEXT BY SUSANNE BIEBER, ASSISTANT CURATOR TATE MODERN.



MAX BECKMANN

CHRIST AND THE WOMAN TAKEN IN ADULTERY

1917, OIL ON CANVAS 149.2 X 126.7 CM

COURTESY OF THE SAINT LOUIS ART MUSEUM; BEQUEST OF CURT VALENTIN

© VG BILD-KUNST, BONN/DACS 2002

group, cultivating the image of an isolated figure within the history of modern art. Nevertheless, his work after the First World War had strong affinities with German Expressionism and Cubism. During the 1920s Beckmann was regarded as a forerunner of New Objectivity (Neue Sachlichkeit), and a decade later incorporated abstract elements in his paintings. His ability to respond to artistic challenges ensured the continuing vitality of his art.

This retrospective provides a largely chronological overview of Beckmann's artistic career. It focuses on three pivotal periods: 1918-23, 1927-32 and the late 1930s into the 1940s. The first period reflects the impact of the First World War, during which Beckmann served as a medical orderly. By contrast, the second period is colored by prosperity and public recognition. The final period is once again marked by the experience of war. Under the Nazi regime Beckmann was classified as a 'degenerate' artist and fled to Amsterdam in 1937. Even though this was a time of privation, isolation and anxiety, it was one of Beckmann's most productive periods. The exhibition ends with Beckmann in America, where, in the last three years of his life, he once again achieved widespread recognition as a major force in modern art.

MAX BECKMANN

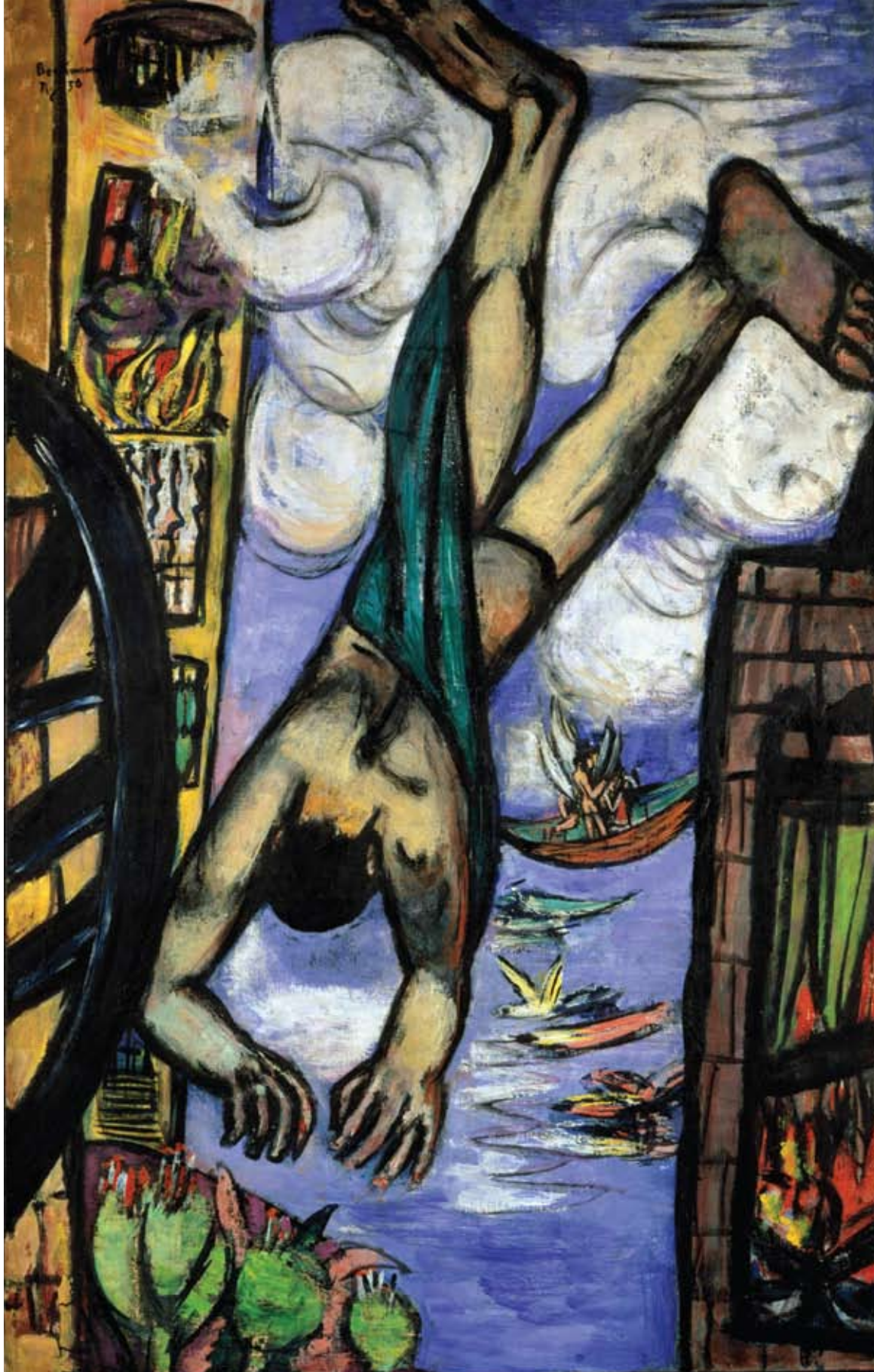
THE SINKING OF THE TITANIC 1912-13

OIL ON CANVAS 265 X 330 CM

COURTESY OF THE SAINT LOUIS ART MUSEUM; REQUEST OF MORTON D. MAY

© VG BILD-KUNST, BONN/DACS 2002





MAX BECKMANN

FALLING MAN

1950, OIL ON CANVAS 141 X 88.9 CM

PLEASE CREDIT: NATIONAL GALLERY OF ART, WASHINGTON, GIFT OF MRS. MAX BECKMANN

PHOTO: RICHARD CARAFELLI © VG BILD-KUNST, BONN/DACS 2002

Tate Modern

Tate Modern is Britain's national museum of modern art. Tate Modern displays the National Collection of international modern art from 1900 to the present, which includes major works by Dali, Picasso, Matisse and Warhol as well as work by contemporary artists such as Sarah Lucas, Mona Hatoum and Anselm Kiefer. Housed in the former Bankside Power Station in Southwark, London, Tate Modern opened on 11 May 2000 and welcomes some 3 million visitors per year.

Tate Modern History

In December 1992, the Tate Trustees announced their intention to separate the display of the Tate Collection in London between two sites. The original Millbank gallery would show British art from 1500 to the present day, while a new national gallery of international modern and contemporary art would be created at a separate site.

In 1994, the Trustees acquired an option on Bankside Power Station in Southwark, designed by Sir Giles Gilberts Scott who was also the architect of Battersea Power Station, the Liverpool Anglican cathedral and the famous British red telephone box. Support for the £134 million project was provided by the Millennium Commission, the London Borough of Southwark, the Arts Council and English Partnerships as well as by charitable funds, private companies and individuals.

In 1995 the leading Swiss architects Herzog & de Meuron were

**TATE Modern
London**

appointed to transform the power station into a gallery. Construction began in autumn 1997 and by the end of 1998 seven new floors had been built including 14,000 square metres of exhibition space and a two-storey glass light beam' with spectacular views north and south.

Collection Displays and Exhibitions

The collection is displayed thematically in four suites that explore how the traditional genres of art - still life, the nude, landscape and history painting have evolved through the modern era. The themes link historic works with contemporary, and combine painting and sculpture with film, video, photography and installation. Rooms examining art historical themes are interspersed with rooms devoted to a single artist.

Tate Modern's programme of temporary exhibitions and special displays brings works from all over the world to the gallery. Some are major retrospectives, others explore particular themes or introduce lesser known artists. The two exhibition suites on Level 4 provide space for around five temporary exhibitions each year in a self-contained area with a dedicated exhibition bookshop and espresso bar. The former Turbine Hall provides a huge showcase for the annual sculpture commission in *The Unilever Series*.

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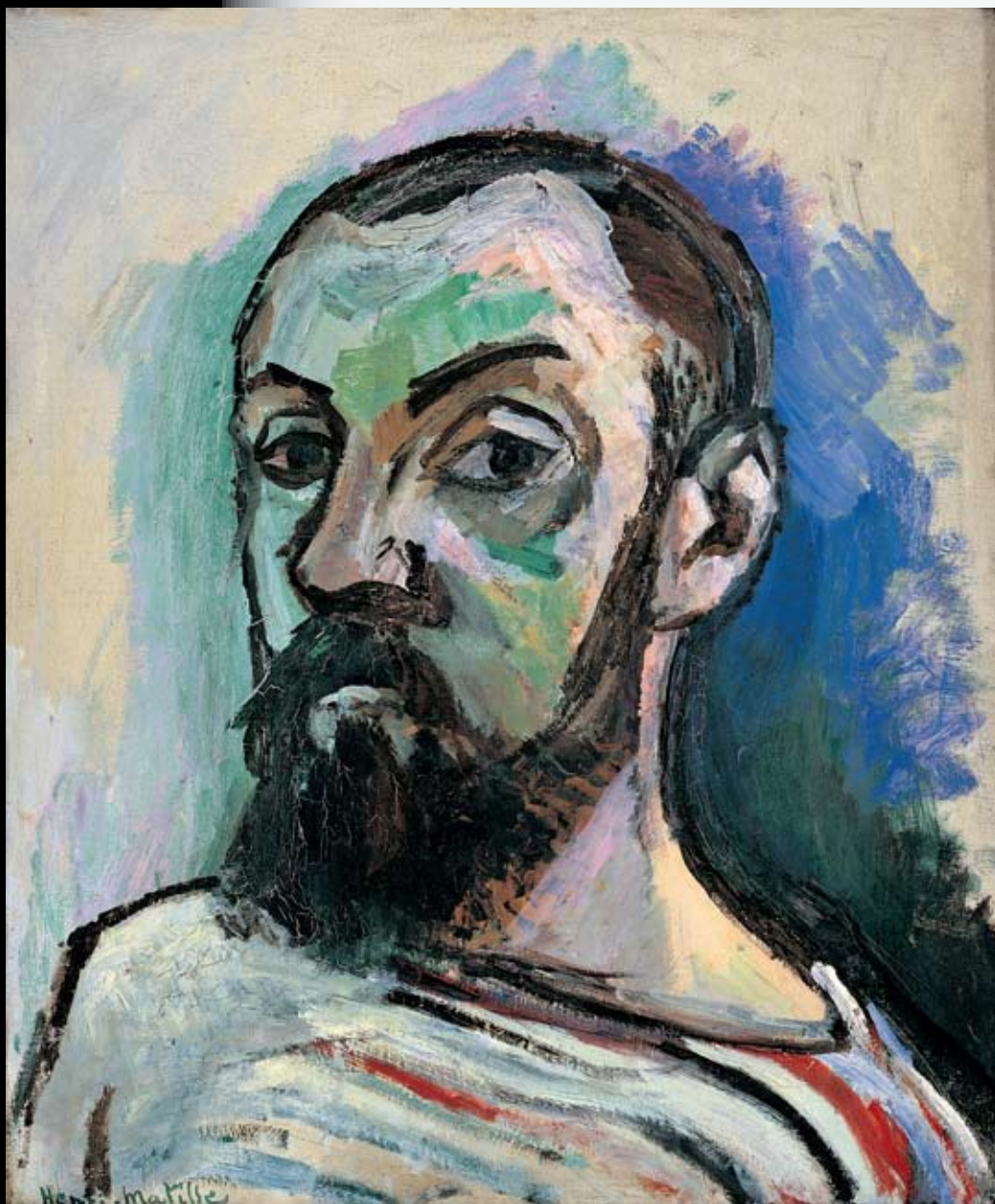
CARSTEN HÖLLER "Waterwalker" 2000

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**CURRENT
EXHIBITIONS,
EVENTS AND
PRESSRELEASES**

Made in the European Union



MATISSE PICASSO

02.13.2003 - 05.19, 2003

THE MUSEUM OF
MODERN ART TO
PRESENT
MATISSE PICASSO
GROUNDBREAKING
INTERNATIONAL
EXHIBITION
EXPLORES
COMPLEX
RELATIONSHIP
BETWEEN TWO
MODERN MASTERS

MOMA QNS, 33 STREET AT
QUEENS BOULEVARD,
LONG ISLAND CITY, QUEENS

HENRI MATISSE
SELF-PORTRAIT
1906
OIL ON CANVAS
21 5/8 X 18 1/8"
(55 X 46 CM)
STATENS MUSEUM FOR KUNST, COPENHAGEN
JOHANNES RUMP COLLECTION
© 2003 SUCCESSION H. MATISSE/
ARTISTS RIGHTS SOCIETY (ARS) NEW YORK

PABLO PICASSO
SELF-PORTRAIT WITH PALETTE

1906

OIL ON CANVAS

36 1/4 X 28 3/4"

(92 X 73 CM)

PHILADELPHIA MUSEUM OF ART: THE A.E. GALLATIN COLLECTION, 1950

© 2003 ESTATE OF PABLO PICASSO/

ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



Matisse Picasso seeks to chart the unique relationship between Henri Matisse and Pablo Picasso, the two most famous artists of the twentieth century, traditionally viewed as complementary or opposing forces. The relationship between the two men was more complex and much closer, on both psychological and visual levels, than has generally been acknowledged. Over the years each came to regard the other as his only true peer. Late in life, Picasso stated that time would show how in many ways, he and Matisse had been following the same paths during the years that they had established their artistic supremacy. Their initial rivalry encouraged each artist to find his own clear and original voice.



MATISSE

HENRI MATISSE

BLUE NUDE: MEMORY OF BISKRA

1907

OIL ON CANVAS

36 1/4 X 55 1/4"

(92 X 140 CM)

THE BALTIMORE MUSEUM OF ART

THE CONE COLLECTION, FORMED BY DR.

CLARIBEL CONE AND MISS ETTA CONE OF

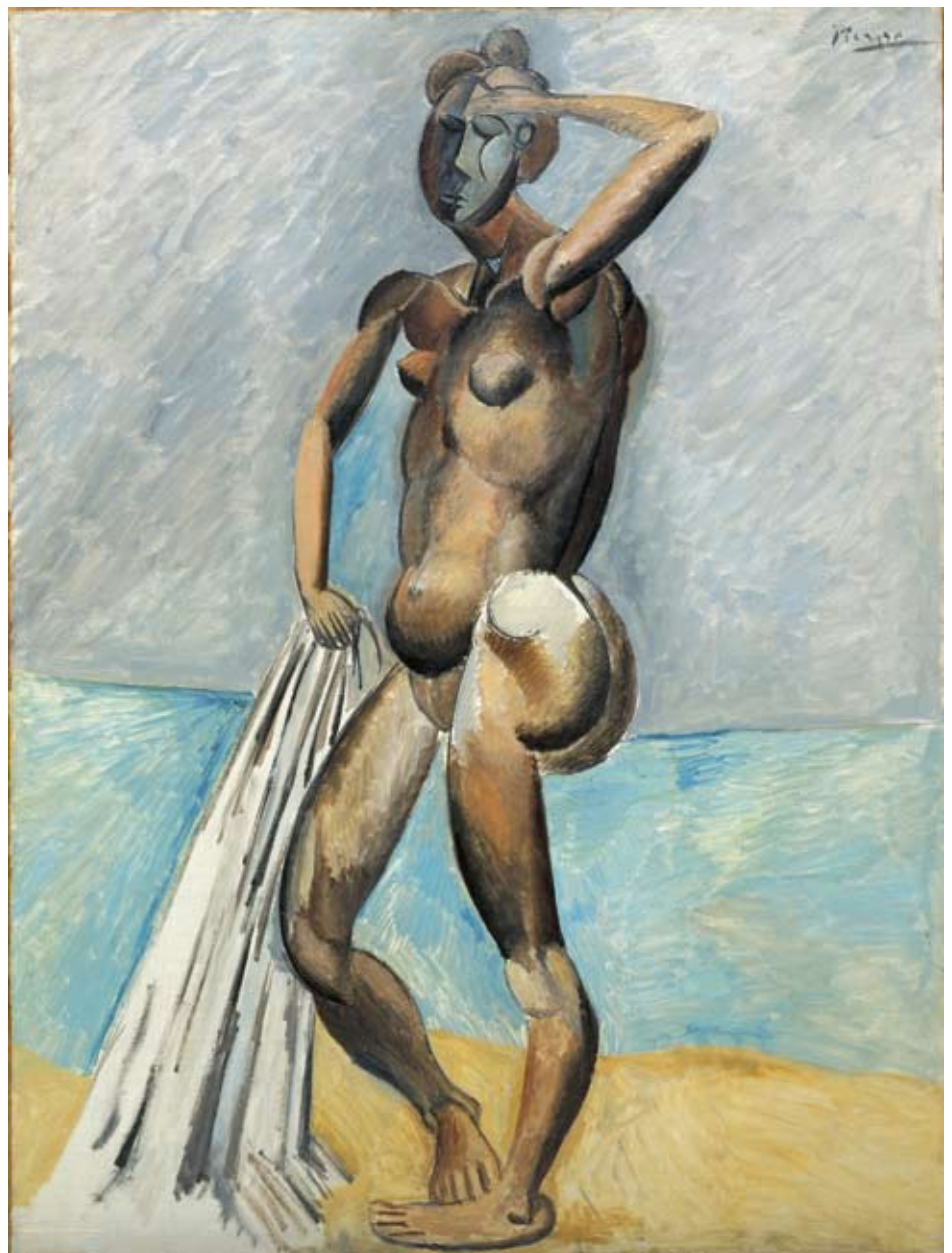
BALTIMORE, MARYLAND

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Matisse Picasso consists of almost 140 works focusing primarily on painting, with sculptures interspersed throughout and special sections of works on paper which reinforce critical thinking raised by the confrontations of works on canvas. The exhibition begins with self-portraits executed by the artists in 1906, the year they met, and with works they exchanged soon thereafter. Matisse was by then established as leader of the Fauve movement, which represented everything that was innovative and daring in French painting. Picasso, although he had been recognized in Spain as a child prodigy, was still something of an outsider in Paris. But shrewd observers already saw the two men as the rival personalities most likely to influence future developments in contemporary art.

PICASSO



PABLO PICASSO

BATHER

1908-09

OIL ON CANVAS

51 1/8 X 38 1/8"

(129.8 X 96.8 CM)

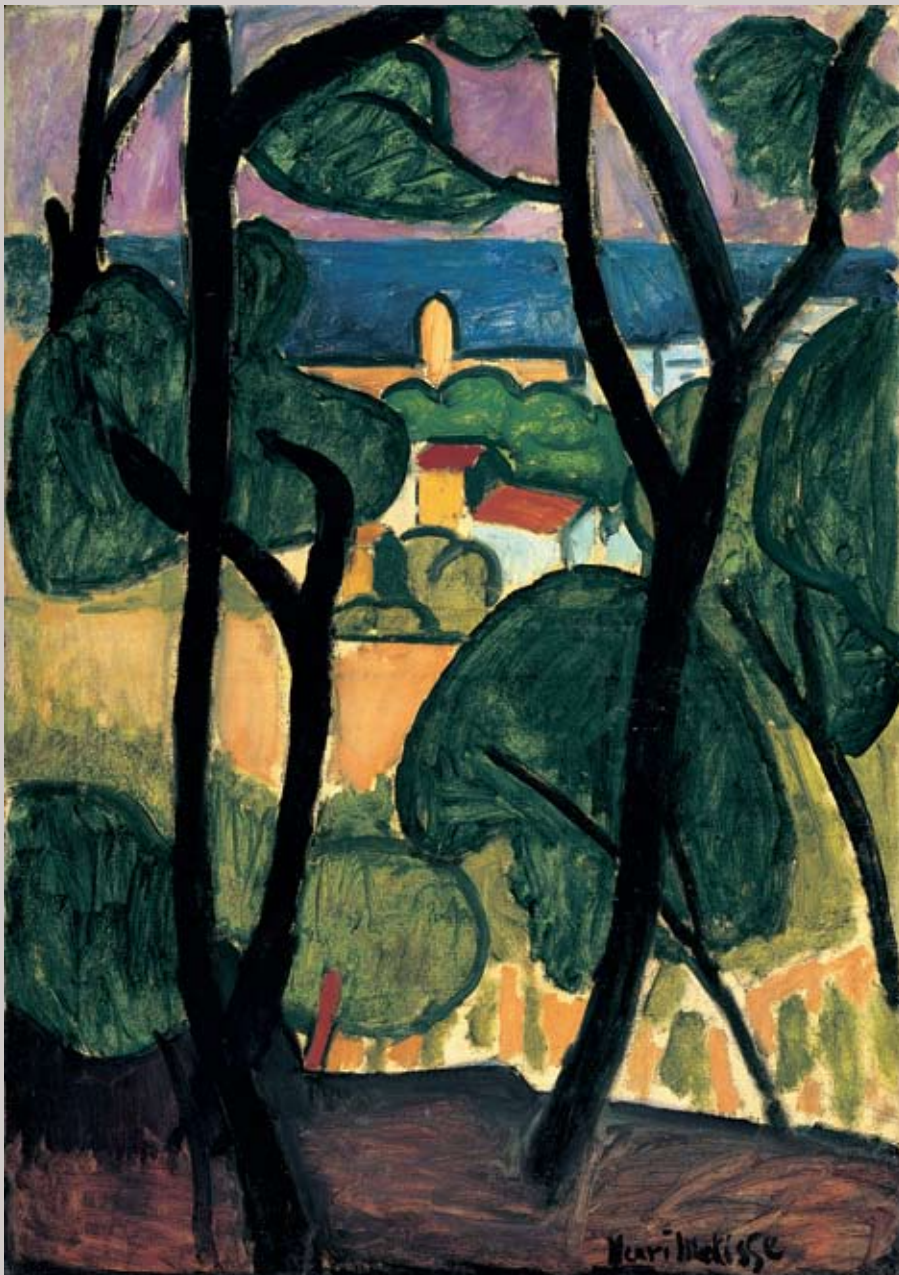
THE MUSEUM OF MODERN ART, NEW YORK

LOUISE REINHARDT SMITH BEQUEST

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The largest part of the exhibition concentrates on works produced between 1907 and 1917, when the painters were in open competition and created some of the finest art of the twentieth century. In this period, the impact of Picasso's Cubism is clearly evident in Matisse's work. Beginning in 1917, Matisse spent more time in Nice and reverted to a more intimate, introspective, and naturalistic manner. Picasso stayed mostly in Paris and was working in diverse styles and experiencing a succession of new social and aesthetic worlds. The Surrealist ethos, which Picasso did so much to foster, served to further distance the two artists. Yet they continued to study each other's work and respond to each other in new ways. By the 1930s, their fame drew them increasingly together.



MATISSE

HENRI MATISSE

VIEW OF COLLIOURE

1907

OIL ON CANVAS

36 1/4 X 25 3/4"

(92 X 65.5 CM)

THE METROPOLITAN MUSEUM OF ART, NEW YORK
JACQUES AND NATASHA GELMAN COLLECTION, 1998

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During the Second World War, Matisse and Picasso exchanged further works and increasingly drew support from each other. After the war, when Picasso moved to the South of France, their relationship entered its final and closest phase. A concluding section of the exhibition, which explores Matisse's and Picasso's acrobatic figures (swimmers, dancers, and nudes) from the 1920s onwards, focuses on the latter years and the startling affinities between their works.

This exhibition is a collaboration between The Museum of Modern Art, New York, Tate Modern, London, and the Reunion des musées nationaux / Musée Picasso, Musée national d'art moderne / Centre Georges

PICASSO



PABLO PICASSO

LANDSCAPE

1908

OIL ON CANVAS

28 3/4 X 23 5/8"

(73 X 60 CM)

PRIVATE COLLECTION

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Pompidou, Paris. The curators are: John Elderfield, Chief Curator atLarge, The Museum of Modern Art, New York; Kirk Varnedoe, Professor of the History of Art, School of Historical Studies, Institute for Advanced Study, Princeton; John Golding, Painter and Art Historian, London; Elizabeth Cowling, Senior Lecturer, Department of Fine Art, University of Edinburgh; Anne Baldassari, Curator, Musée Picasso, Paris; and Isabelle Monod-Fontaine, Deputy Director, Musée Nationale d'Art Moderne, Paris.

Because of the close cooperation between the four participating museums, Matisse Picasso will be uniquely rich in confrontations between major masterpieces never before physically juxtaposed.



MATISSE

HENRI MATISSE

PORTRAIT OF MADAME MATISSE

1913.

OIL ON CANVAS

57 ½ X 38 ½"

(146 X 97.7 CM)

THE STATE HERMITAGE MUSEUM, ST.

PETERSBURG

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These will be reinforced by generous loans from the Hermitage Museum in Saint Petersburg, the Pushkin Museum in Moscow, and from two museums notably rich for their holdings of works by Matisse: Statens Museum for Kunst in Copenhagen and the Baltimore Museum of Art. Private collectors and the families of both artists have been generously supportive of the exhibition.

Matisse Picasso examines the complex relationship of the two artists through almost 140 works of painting and sculpture that span half a century. The exhibition features rarely lent masterpieces from all over the world as well as works from MoMA's unparalleled Matisse and Picasso collections.

PICASSO



PABLO PICASSO
WOMAN IN YELLOW
1907.

OIL ON CANVAS
51 1/4 X 38 1/4"
(130 X 97 CM)

PRIVATE COLLECTION

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Unique to the MoMA showing will be seven works from every period covered in the exhibition. Matisse and Picasso demonstrates a dialogue between the two giants of twentieth-century art, who in spite of their lifelong rivalry came to see each other as true equals. The exhibition is co-organized by The Museum of Modern Art, along with Tate Modern, London, and the Reunion des musées nationaux /Musée Picasso, Musée national d'art moderne /Centre Georges Pompidou, Paris.

The exhibition curators are John Elderfield, Chief Curator at Large, The Museum of Modern Art, New York; Kirk Varnedoe, Professor of the History of Art, School of Historical Studies, Institute for Advanced Study, Princeton; John Golding, Painter and Art Historian, London; Elizabeth Cowling, Senior Lecturer,



MATISSE

HENRI MATISSE

THE PIANO LESSON

1916.

OIL ON CANVAS

96 1/2 X 83 3/4"

(245.1 X 212.7 CM)

THE MUSEUM OF MODERN ART, NEW YORK.

MRS. SIMON GUGGENHEIM FUND

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Department of Fine Art, University of Edinburgh; Anne Baldassari, Curator, Musee Picasso, Paris; and Isabelle Monod-Fontaine, Deputy Director, Musee Nationale d'Art Moderne, Paris.

The exhibition and accompanying publication are sponsored by Merrill Lynch.

A major grant is also provided by The Starr Foundation. The Museum acknowledges generous support from an anonymous donor. An indemnity for the exhibition has been granted by the Federal Council on the Arts and the Humanities. Additional funding is provided by Monique M. Schoen Warshaw.

PICASSO



PABLO PICASSO
MAN LEANING ON A TABLE

1915-16

OIL ON CANVAS

77 1/2 X 52"

(197 X 132 CM)

PINACOTECA DEL LINGOTTO
GIOVANNI E MARELLA AGNELLI

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Man Ray
American
1890-1976

Le Logis de l'Artiste (The Artist's House)
c. 1931
Oil on canvas
Lent by A. and R. Penrose
© 2002 Man Ray Trust
Artists Rights Society (ARS) NY
ADAGP, Paris

LOS ANGELES

The many faces of Lee Miller - model, muse, and artist - are explored in *Surrealist Muse: Lee Miller, Roland Penrose, and Man Ray* at the Getty from February 25-June 15, 2003. The exhibition traces Miller's colorful life and legacy from 1925 to 1945 through more than 100 photographs, and in selected paintings and mixed-media works. These objects document the impact of her talent and powerful personality on artists with whom she came into contact, and explore the influences of these collaborations on her creative life. The works on display are from the Getty's permanent collection, the Lee Miller Archive, and the Roland Penrose Collection. They range from early pictures of Miller's modeling career in New York, to Surrealist images showing her influence on Man Ray, Picasso, and Roland Penrose, to her astonishing World War II photographs documenting the demise of Hitler and the Third Reich.

Deborah Gribbon, director of the J. Paul Getty Museum, commented, "It is difficult to think of another woman who has had such a far-reaching impact on a group of artists and their work. We see Miller's image and influence as interpreted by others, and then see the source of that power in her own creative vision. Miller's legacy is all the more compelling because she made her presence felt at a time when women were still struggling for equal rights. She helped pave the way, leaving her indelible mark on a world soon to be altered by war."

THE GETTY

February 25 - June 15, 2003

MUSE, MODEL, AND ARTIST

THE ICONIC INFLUENCE OF LEE MILLER AT THE GETTY

SURREALIST MUSE

LEE MILLER

ROLAND PENROSE

MAN RAY

Lee Miller

American
1907-1977

Self-Portrait with Picasso

Paris, August 1944

Gelatin silver print

Lent by The Lee Miller Archive

© The Trustees of the Lee Miller Archive,
East Sussex, England, 1999



As muse, Miller was a rare inspiration, equally comfortable and forceful in front of and behind the camera and canvas. At the age of 19, she became a model in New York where her image, captured and composed by photographers Arnold Genthe, Edward Steichen, and George Hoyningen-Huene, made her a fashion icon. At 22, Miller began working as a studio apprentice to Man Ray in Paris. The relationship soon evolved with Miller becoming artistic collaborator and muse. Some of Man Ray's most prominent images were created between 1929 and 1932 with Miller's assistance. Through Man Ray, Miller was introduced to the writers and artists of the Surrealist movement. Miller's membership in this vibrant community sparked a cross-pollination of influences that infused Surrealist traditions into her work. Her impact was also felt by other artists in the group, including Picasso, who painted his vision of Miller in five portraits, one of which is on display. Miller's influence is perhaps most keenly felt in the works of her two closest collaborators - Man Ray and Roland Penrose. Both interpreted and reinterpreted Miller's image

ROLAND PENROSE

BRITISH
1900-1984

NIGHT AND DAY

1937
OIL ON CANVAS
PRIVATE COLLECTION, ENGLAND
© ANTONY PENROSE
THE ROLAND PENROSE COLLECTION
EAST SUSSEX, ENGLAND 1999
© 2002 THE J PAUL GETTY TRUST



Pablo Picasso

Spanish
1881-1973

Portrait of Lee Miller

1937
Oil on canvas
Lent by A. and R. Penrose
© 2002 Estate of Pablo Picasso/
Artists Rights Society (ARS), New York

to reflect their relationships. Man Ray, enraged after a quarrel with his muse, depicted Miller with her neck slashed in his 1930-32 painting *Le Logis de l'Artiste* (The Artist's House), using a previous photograph of Miller with her head thrown back and her neck extended as a model. Penrose envisions Miller, whom he married, as *Night and Day* in his painting portraying Miller in a costume half

adorned with clouds floating in a blue sky, and half shaded in the gentle darkness that comes with night.

As an artist, Miller's work moves from portraits taken in her New York studio, to documentary images recording her travels, to the stark faces of death and destruction captured on the fields of war as a correspondent for the U.S. Armed Forces. Across

the maturing quality of her work, we see the different threads of her prior experiences united in her vision. In her photograph documenting the suicide of a German official and his family at the end of the war, Miller moves her lens close to the subjects, capturing the bodies as if they were in a state between dream and waking, life and death - at once beautiful, horrible, and surreal.

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THE FALL OF FAUST



©photo of Andrea Pagnes by Piero Viti

The Fall of Faust is the fall of the artist, the fall of the man who wants to create something or who has the presumption to create something. The artist's fall happens, if he is objective and honest, because he understands that the creation of 'something' will inevitably lead to the following axiom:

ART Faust, the artist, faces his own creation and finds it is not as perfect as his pure idea - the idea that he wanted to translate in a tangible way, and he is not satisfied. He asks himself: "What is art? What does it mean?"

ART = VULGARITY He finds that what he has created is 'vulgar' - that to create is an act of presumption and he concludes that his creation, whether beautiful or not, has only been produced to declare himself to the world.

THE ARTIST'S REALIZATION He experiences revulsion of knowledge because of the pretension of knowing.

TRAGIC NATURE Because knowledge is so vast and far-reaching he realizes that, as a human being, he will never be capable of embracing knowledge in its absolute complexity. He has to accept that his nature is limited and therefore tragic and that he does not have the means to understand what knowledge is. He can only comprehend that ultimately he, as subject of knowledge, is the

object of knowledge itself and the reason why knowledge exists. He defers to the infinity of knowledge, accepting that he has access to only a small part of it and that the subject of knowledge is the object of knowledge itself.

'Tragic nature' is consciousness. Faust, the artist, becomes 'conscious' of the only way of procuring some knowledge. He understands the limitations, his limit as a human being - a being that has the presumption of knowing and creating. He can only 'know' that his life is limited and that he has to accept it as such. His position is tragic. His only real knowledge is his consciousness of that tragedy.

KNOWLEDGE The tragedy of the knowledge of tragedy.
THE DIVERSITY OF THE ARTIST'S POSITION

The presumption to create 'ex nihilo nihil' (nothing is created from nothing) is an act of will, of non-conformity - but 'ex nihilo nihil' is impossible; it does not exist.

In the end, if art is just an act of will (and undoubtedly it is an act of will) Faust's (the artist's) final question to himself is the following: "Art qua Voluntary Act? Hence Vulgarly."

Every volunteer act is vulgar. Nobody can escape this statement. We can just pretend to be blind to it. Faust's consequential answer to his final question brings him to the initial identity:

ART = VULGARITY

- I**. Art and science are free, and their teachings are free.
- II**. Man must not impose either limits or boundaries on art and science; they must be allowed free rein. If limits are imposed, art and science become filiations of man's ego, an ego predisposed by internal unease and social disquietude and, as such, they become 'reflection' and 'subject' and therefore inferior.
- III**. To impose is to oppose.
- IV**. Art and science are entities of a higher expression and maintain a propulsive force such that they can never be subjected to the dominion of man. Anyone who imposes limits and boundaries on art and science are doing nothing more than imposing limits and boundaries on him/herself.
- V**. The limits and boundaries of art and science (as 'entity-subject') must be searched for in their autonomous freedom and existence.
- VI**. It is necessary for man to place himself dialogically before art and science, respecting the dignity and the essential existence of these entities.
- VII**. Aberration is borne out of the effects and accidents of the species (nature) including mankind. Aberrations are none the less necessary.
- VIII**. Art and science intrinsically harbour a force of rebellion when man commands them without 'knowing' them. This becomes a destructive force when man covets and abuses them.
- IX**. Consensus is only a quantitative appreciation - the adherence of many to one.
- X**. It is possible for one to consent to an effect or thing without necessarily feeling that it is a part of oneself - to consent only because that effect or thing is marvellous. This kind of appreciation happens as a response to taste or pleasure but what one is actually recognising is the nuance of something that promotes a need for satisfaction, something that fills the desire of the instant.
- XI**. Whatever the question, if it is heard from outside our 'being' it should not be judged at all, because it has not been understood.
- K**nowledge, ego, being.
- S**ubstance.
- S**earch.
- R**eality.
- N**on-ego.
- XII**. Knowledge (whether of the many or the few makes no difference) is an incommensurable force, often non-existent.

The 'author-demiurge' is a tragic entity in that he does not create, but rather realizes himself only temporarily, or put another way, he produces 'time' - a time that is represented, vis-à-vis the work, as a 'phase-of-knowledge'. He tends to attain knowledge or at least to possess a part of it. In truth, this coincides with the limitations of the author, his individual deficiencies and the paucity of his intents. He only 'follows' the idea of knowledge, an absurd idea

that is absolutely extraneous to knowledge in and of itself.

In art, producing time is a negation of the concept of time itself. The executing procedure of the 'author-demiurge' is an attempt to realize and steer the idea (that he possesses) 'from' - 'to', but this movement in fact debases the nature or the ideal of the idea. Idea is an entity that makes sense only in that it 'is'. It does not 'represent'. Realization of the idea is therefore inferior. The 'author-demiurge' commands, with the ability that he is convinced he possesses, and leads the idea to an equally lofty or intense (expressive!) level. Whatever the final result, the level is always lower because the result is always the end result of imitation. The 'author-demiurge' must be absolutely aware of this, otherwise he would not only be an imitator but a deplorable liar. He ascertains, in this failure, tragedy itself - the tragic end of an idea and the tragic end of the author of the transformation (from idea to realization) who thereby becomes an ape. By imitating the idea, the author even debases the ape, he kills the idea in order to give life to an image, but the image is a mirror, a mere aberration of the idea. The ape is the 'mirror-aberration' of the author. It is the author himself who is incapable of attaining any other knowledge, or rather the knowledge of himself or his tragic simian performance.

What allows us to differentiate the 'vulgar' from 'art'? What do we mean by vulgar? Is nature vulgar? Never. What about Man? Man is often, perhaps always, vulgar. Art is therefore the highest level of vulgarity, ergo what is vulgar is art. It is the same thing. However, this is evidently contradictory, as art is different from vulgarity, or at least we think there is a difference between the two. If nature expresses itself through us, via art, what detaches and distances man from nature is technique. Thus, technique is undoubtedly vulgar.

Art and philosophy are identified with freedom of thought, thought that is free to err through necessity. Art does not evolve! Technology evolves. Those who speak of the evolution of art and proclaim its death are vulgar. It is purity, ingenuity, and honesty that save us from vulgarity. However, it is difficult to 'find' ourselves in times that smell of death, corruption, and rot. But reality does not have a stench; it is corpses that smell and the cities are full of them. In the hands of these corpses everything is vulgar, even nature itself. I suffer immensely from having to see nature made vulgar, and even more so from having to admit that this is possible. "Bodies, indeed, must be disposed of more than excrement itself." Heraclitus

By exasperating the Greek concept of art, modernity has rendered the concept of creation an absurdity. Creation is an absurdity as 'ex nihilo nihil', meaning nothing is created from nothing. The modern artist, like the 'author-demiurge', is a presumptuous madman as he is devoid of the sense of necessity. He is an ungainly ape - a tragic ape. The tragedy is underpinned by fixed, insurmountable canons: the subject of deciding is the subject that must be decided. This is the revelation of its comic nature. The 'author-demiurge' becomes a mad, pathetic clown, aping himself; a tragic ape persuaded of the fact that the being is nothing. Faced with necessity he seems to be limited in his movement, stupidly haughty about something that does not belong to him. Because he has been persuaded of the fact that he creates his own works he is firmly convinced he is the author of these works.

ON THE CHARACTER OF ART

Art (and hence literature) has no gender; it is neutered and ambiguous. More than a 'being' it is a 'being-able-to-be'. Eugenio Montale was one of the first to say as much. It is a perennial question that never gives an answer. It always asks questions, putting in doubt the sensitivity of those who would question it. It is ungraspable, unspeakable, a suspension, an altering of the logical rules proper to the kingdom of paradoxes - a contradiction that cannot do without itself. It lives through imitation, simulation, and fiction. The only form of sincerity that can be gleaned is that it does not deny the drama of existence, the tragedy of human life, precisely when it is called on to give an answer to these questions. But even if it managed to propose solutions, these would be impossible to realize in reality, because art is always a fleeing from real time, a temporal negation that, in order to affirm itself, annihilates the concept of art itself.

Andrea Pagnes

27 FEBRUARY - 8 JUNE 2003

LORNA SIMPSON

3 APRIL - 29 JUNE 2003

GARY HUME

24 APRIL - 15 JUNE 2003

RICHARD WENTWORTH GLAD THAT THINGS DON'T TALK

The first exhibition in this country by leading yBa artist Gary Hume, a major show dealing with modern design and living and a comprehensive display of recent acquisitions to IMMA's Collection are all part of an exciting and wide-ranging program for 2003. Plans for the coming year also include exhibitions by the distinguished Spanish sculptor Cristina Iglesias, the African-American film and photographic artist Lorna Simpson and the little-known Irish artist John the Painter, two shows based on the recent history of Afghanistan and a new schools project aimed at exploring the imaginative life of children.



Lorna Simpson

EASY TO REMEMBER

2001
PROJECTION VIDEO SONORE
COURTESY OF THE ARTIST AND
SEAN KELLY GALLERY
NY

Gary Hume

POLLEN AND COFFEE

2002
GLOSS PAINT ON ALUMINIUM
COURTESY WHITE CUBE
LONDON



The exhibition of recent works by the celebrated sculptor Louise Bourgeois, deferred from 2002, will also be shown.

Speaking at the launch of the program at IMMA, the Museum's Acting Director, Philomena Byrne, said, "We are all very pleased to present such a strong and richly diverse program for 2003, which I am confident will enable us to build on the growing level of public engagement with all the Museum's activities. We are particularly pleased to present the first exhibitions in Ireland by no less than ten leading international artists, in solo and group shows. The exhibition

by John the Painter will bring this virtually unknown artist's work to the wider audience it deserves, while the showing of works from the Collection in conjunction with the Re-Imagining Ire/and conference in America will serve something of the same purpose for Irish art in general. A further new and very welcome development, made possible by the generous support of National Irish Bank, is the enhanced education/community input in our National Program which should greatly increase our ability to bring the resources and skills of the Museum to a much wider public outside the Dublin area.

Irish Museum of Modern Art



Richard Wentworth

GLAD THAT THINGS DON'T TALK

1982

ZINC, RUBBER, CABLE, LEAD

34 X 68 X 33 CM

ON LOAN FROM THE
WELKUNST FOUNDATION



Irish Museum of Modern Art

EXHIBITIONS

The 2003 temporary exhibitions program begins with photo and film works by Lorna Simpson, widely regarded as one of the principal contemporary representatives of the black-American visual culture, while from 3 April to 29 June Irish gallery goers will have their first opportunity to enjoy the bright, distinctive paintings of well-known yBa member Gary Hume. In July the Museum will present a site-specific installation based on flowers and landscapes by the younger-generation British artist Paul Morrison (9 July - 5 October), followed by an amazing display of sweeping architectural sculptures by the internationally-renowned Spanish artist Cristina Iglesias (17 July - 5 October).

Later in the year, Belfast-born photographer Paul Seawright (18 September - 30 November) and British artists Langlands and Bell (10 December - March 2004) present individual responses to their assignments as Official War Artists in Afghanistan. The eagerly-awaited exhibition of soft sculptures and drawings by Louise Bourgeois opens in November and continues until January 2004.

Group shows include the first exhibition in these islands on the work of the CoBra artists (3 July - 21 September), active in Copenhagen, Brussels and Amsterdam in the mid-20th century, displays from the Welkunst Collection (24 April - 15 June) curated by the British critic and curator Adrian Searle, *Living in Motion* (23 October - 4 January 2004), one of the largest modern design exhibitions ever staged in this country, and *Multimedia Maps* (16 April - 20 July) exploring the art of community map making.

LORNA SIMPSON

27 FEBRUARY - 8 JUNE

This is the first solo exhibition in Ireland of the African-American artist Lorna Simpson, who is considered to be one of the principal contemporary representatives of black American visual culture. Simpson is well known for her provocative photographic works that address racial and sexual identity, notions of the body, interpersonal communication and relationships. Interested in exploring the way a photograph can be read, she creates conceptual compositions pairing Minimalist black-and-white images with short texts. In the mid-1990s she began creating editions in which photographic imagery and language were printed on panels of dense felt and hung in groupings to create large-scale images. Simpson's concentration on the figure evolved into an interest in physical space and narrative storytelling, a shift which led her to explore the moving image and the medium of film. Her work examines the tensions between visibility and invisibility, challenging the spectator to re-evaluate their own ways of seeing and perceiving. This exhibition includes a range of film and photo-works from 1986 to 2002. Born in Brooklyn, New York, Simpson has exhibited worldwide



and has works in the collections of many prominent museums. Recent solo exhibitions include the Centro de Arte Contemporaneo, Salamanca, Spain, the Whitney Museum of American Art, New York, and Documenta II, Kassel, 2002. The exhibition is curated by Brenda McParland.

GARY HUME

3 APRIL - 29 JUNE



This exhibition, the first by Gary Hume in Ireland, presents a comprehensive overview of his work to date. Best known as a leading member of the yBas (young British artists), Hume's work is distinguished by a bright palette, reduced singular imagery and flat areas of color, using gloss paint on aluminum panels. Hume has continually returned to particular subjects such as the nude, the portrait and the garden, as well as the pictorial idioms of childhood with images of polar bears, snowmen, rabbits and large close-up faces. The feelings evoked by these works are often dreamlike, suggesting recollections from childhood. Hume's paintings have always appeared to be about surface qualities - shiny and reflective in gloss paint. Recent works are more inward-looking and secretive, generating a sense that things are being withheld. These paintings create an atmosphere of muted celebration with their intricate and ornate swags, bouquets and garlands of flowers, infused with a melancholic beauty. In several of the paintings a fragment or detail appears to be pulled out in relief, serving to push the rest of the image back, which in turn generates a feeling of loss. New paintings are included in the exhibition. Hume has exhibited widely internationally, including representing Britain at the 1999 Venice Biennale. He has had solo exhibitions at the Scottish National Gallery of Modern Art, Edinburgh, and the Whitechapel, London. The exhibition is curated by Brenda McParland.

WELKUNST COLLECTION GLAD THAT THINGS DON'T TALK

24 APRIL - 15 JUNE

The long-term loan of the Welkunst Collection of British Art to the Irish Museum of Modern Art will come to an end in 2004. IMMA marks the final year of the loan with an exhibition curated by British critic and curator, Adrian Searle. The title of the exhibition is taken from the sculpture by Richard Wentworth, *6/ad that Things don't Ta/k*, which features in the show. Searle re-examines the collection by selecting a body of work which is drawn together by a work of fiction, written by Searle, to create a narrative path through the exhibition. Artists represented in the Welkunst Collection include Edward Allington, Hannah Collins, Mat Collishaw, Tracey Emin, Antony Gormley, Damien Hirst, Anish Kapoor, Avis Newman, Marc Quinn and Rachel Whiteread. The exhibition combines both large sculptural installations and works on paper. The installation *Bureau de Change* by Rose Finn-Kelcey is being shown separately in the south wing of the Museum. The exhibition is curated by British critic and curator Adrian Searle.





CARSTEN HÖLLER
WATERWALKER, 2000



GALINA MOSKALEVA
CHILDREN WHO HAVE HAD A THYROID OPERATION, 2000
KLARABERGVIADUKTEN 61



TRACY MOFFAT
SOMETHING MORE, 2000



RAFAEL MONEO
MODERNA MUSEET'S BUILDING AT SKEPPSHOLMEN

CARIN ELLBERG
SUNRISE II, 1997



LOUNGE WITH THE LIBRARY MODERN MUSEUM

STOCKHOLM

MODERNA MOSEET C/O

Opening



MODERNA MUSEET'S BUILDING CLOSED FOR RENOVATION – NEW ADDRESS IN CENTRAL STOCKHOLM

MODERNA MUSEET
C/O KLARABERGSVIADUKTEN 61
THE BUILDING AT SKEPPSHOLMEN

After comprehensive investigations and analyses in autumn 2001, it was confirmed that the building, inaugurated in 1998, housing Moderna Museet was suffering from serious structural and environmental problems. The primary sources for these concerns were linked to the building's highly advanced ventilation system combined with penetration of moisture from the bedrock on which the museum is lies. As a result, the National Property Board made the decision to close the building in January 2002.

Moderna Museet's new temporary quarters opened on June 15th at Klarabergsviadukten 61, next door to the Central Station and the Airport Bus Terminal. Despite the fact that we were forced to close the museum building, we are delighted about what has happened since. Uncertainty and chance can also be fun and enriching! The situation put the staff members' as well as my own creativity to the test; and we will certainly profit from our experiences when we move back into our healthy building on the islet of Skeppsholmen at the turn of the year 2003/2004.

A variety of exhibitions will be shown at Klarabergsviadukten 61. Here visitors also can find our photo library, educational workshop, bookshop and venues for seminars or discussions. Our visitors can relax with a cup of coffee or a meal in our new restaurant MM Mat with its view overlooking Stockholm's busy center.

This summer, we are showing a selection of our newest acquisitions. Though the museum is continually involved in purchasing art, it's not always that the works can be immediately exhibited. Many of the works shown this summer are on display for the first time at the museum. In mid-August, we will commence our "Odd Weeks", rotating new exhibitions by well-known artists every other week. Moderna Museet will also pop up here and there within Sweden and across the world under the name "Moderna Museet c/o". We'll be rather nomadic for a while.

In addition to our program of exhibitions; our offices, conservation studios, carpentry workshop, photo studio and all the other behind the scenes operations required to run the museum are also relocated at Klarabergsviadukten 61. This is our base for the moment, but it is temporary and will not replace our ordinary museum building. Our content is different here. For instance, our collection of classics will not be shown at Klarabergsviadukten. We have instead, offered other Swedish institutions access to the greater part of the collection. In this way, we hope the general public will continue to have access to and enjoy these works of art.

Although the move and the events around it have been involuntary, this period will be of great importance and uniquely challenging in Moderna Museet's history. We hope that we along side our public, will remember this time as an invaluable experience.

Welcome to Moderna Museet c/o!



LINA SIIB
PRESUMED INNOCENCE, 2001

MODERNA MUSEET STOCKHOLM

MODERNA MUSEET



MODERNA MUSEET'S BUILDING
CLOSED FOR RENOVATION
– NEW ADDRESS IN CENTRAL
STOCKHOLM

MODERNA MUSEET
C/O KLARABERGSVIADUKTEN 61
THE BUILDING AT SKEPPSHOLMEN

LOUNGE WITH
THE LIBRARY

MODERNA MUSEET C/O MALMÖ KONSTHALL

8.2 - 4.5 2003

In the spring of 2003, Moderna Museet - or at least choice pieces of the collection - will be in Malmö. Approximately 100 works will be displayed for the first time to audiences in southern Sweden.

In the selection of the works, Malmö konsthall has worked with **Björn Springfeldt**, former director of Moderna Museet and Malmö Konsthall, who has unique knowledge of the collection.

- I've based my choices purely on lust; I selected works that I thought would work well with the fantastic architecture of Malmö Konsthall. This is a true dream assignment for me, comments Björn Springfeldt, who was the director of Malmö Konsthall between 1986 and 1989, and of Moderna Museet between 1990 and 1996.

The exhibition focuses on the more eccentric and sharp parts of the 20th-century collection, including such works as Paulina Wallenberg-Olsson's bullet-proof dress, Marcel Duchamp's notorious urinal and Edward Kienholz's **The State Hospital**.

-It's always exciting to see "your" works in a new environment. Björn knows this collection as well as I do, and the final result is without a doubt an exquisitely exciting slice of 20th-century masterpieces and successful acquisitions from the last two decades, says museum director Lars Nittve.

Visitors to Malmö Konsthall will meet works by artists such as Alexander Calder, Meret Oppenheim, Bror Hjorth, Ola Billgren, Marie-Louise Ekman, Öyvind Fahlström and John-é Franzén. In addition, there is a significant section on photography, with works by Nobuyoshi Araki and Irving Penn, among others.

Young contemporary art is represented by artists such as Suzan Etkin, Ebba Matz, Simon Starling, Charlotte Gyllenhammar and Peter Geschwind.

IRVING PENN
NUDE NO 58, 1949-50



NAM JUNE PAIK
TV CHAIR, 1968

MODERNA MUSEET BUILDING IN CENTRAL STOCKHOLM

MODERNA MUSEET

MODERNA MUSEET'S BUILDING IN CENTRAL STOCKHOLM

MODERNA MUSEET'S BUILDING IN
CENTRAL STOCKHOLM



ROSEMARIE TROCKEL
UNTITLED, 2001

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MODERNA MUSEET

MODERNA

MODERNA MUSEET'S BUILDING IN CENTRAL STOCKHOLM

MODERNA
MUSEET C/O



MIMMO PALADINO AND BRUNO CORO
PECCI MUSEUM
PHOTO BY CARLO FEI



MIMMO PALADINO
PECCI MUSEUM
PHOTO BY CARLO FEI



PRINCIPIO DELLA PROSPETTIVA II
1999 MIXED MEDIA, CM 241 X 241
PRIVATE COLLECTION
SINDELINGEN, GERMANY

MIMMO PALADINO



SENZA TITOLO
1992 POLYCHROMIC BRONZE
CM 21 5,9 X 43,2 X 59,7
COURTESY OF AMID ASSOCIATION
PECCI MUSEUM

The Luigi Pecci Centre for Contemporary Art of Prato is devoting a major exhibition to the intense, multifaceted work of the painter, sculptor, printmaker and illustrator Mimmo Paladino.

Based on an original project by the artist and the museum's director Bruno Corà, the show traces the main cycles of Paladino's work from 1977 up to now, through 100 of his most significant works: paintings, sculptures and installations, besides drawings, small bronze sculptures and illustrated books.

Mimmo Paladino (b. 1948, Paduli, Benevento) is a prominent figure on today's international art scene.

In the second half of the 70s he rediscovered figuration and reclaimed color, in terms both of its expressive value and its pigment materiality; his interest lay above all in the tendency of the figurative to become language. He produced a succession of abstract and oneiric figurative forms interspersed with large, expressively-colored canvases, headed by geometric structures, branches and masks that envelop the viewer in suggestive atmospheres.

Sculpture is a fundamental part of Paladino's work, as demonstrated by a number of beautiful works in the show — bronze and aluminium casts, pieces in wood (often painted), but also in copper, iron, steel and other materials. Despite their apparent fixity, Paladino's works always preserve a densely-allusive intensity. The masks with no gaze and the archaic profiles of heads contain shades of meaning that elude a single interpretation, but appear rather to be resonant with allusions and deliberately unfathomable enigmas and mysteries.

In the second half of the 80s, Paladino's works were based on a compositional practice that became gradually simpler. The inventory of signs became more limited, while color was used to suggest the entire space of the work: just a few attributes sufficed to delineate the entire structure. The personal room produced by the artist for the 43rd Venice Biennale has been reconstructed for the first time since 1988.

At the end of the 90s, Paladino produced a number of series of paintings in which the knottiest aspect of his work became evident, namely the constant questioning of the language of art. Some of the major threads of his work are geometry, fragmentation, the multiplicity and accumulation of signs, combined with sudden pauses and shifts in register.

Finally the exhibition presents the previously unshown series of New York (made after Sept. 11, 2001) and of Negatives (2002): large painted compositions combined with objects or dominated by monochrome backgrounds on canvas.

The show also makes use of other spaces in the museum, where there are a number of large-scale sculptures in iron, bronze and aluminum, a wide selection of drawings and small-scale bronze sculptures, a display of various illustrated books that testify to Paladino's interest in art prints and some videos about his work.

The exhibition is accompanied by a complete catalogue of the works in the show, together with an extensive record of Paladino's work. Published by Gli Ori, Prato.

SENZA TITOLO (STELLA)
2001 FUSION ON ALUMINUM
CM 160X155X175
COURTESY OF GALLERIA CHRISTIAN STEIN, MILANO
PHOTO BY MANISCALCO, MILANO



SCIAMANO (TA-TA-TA-PE-PE-TRUM-TRUM-TRUM)
1997 OIL ON CANVAS
CM 110 X 90
COLLECTION. E.H. BATLINER
PHOTO BY STUDIO HEINZ PREUTE, VADUZY

PICTURES OF A CITY
SERIES
COLORS OF THE PLANET


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BREAD,
THE POETRY OF
EVERYONE**

1985 OIL ON CANVAS 122
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48 X 36 IN.

PRIVATE COLLECTION
ISRAEL

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THE TERROR PROJECT

IF YOU DON'T WANT TO BE THE HORSES' HOOFPRIENTS, YOU'VE GOT TO BE THE HOOVES

IF YOU DON'T WANT TO BE THE HORSES' HOOFPRIENTS, YOU'VE GOT TO BE THE HOOVES

IMPERIALISM: A DEVASTATING ENTERPRISE

EL SALVADOR

by *Marlie BURTON-ROCHE*

The indigenous Pipil called their land Cuzcatlan, meaning, "land of richness." It was a domain of abundant volcanic soil and lush vegetation, blessed with a natural water system of lakes and rivers. Individual or privatized ownership of land was unheard of and all socio-economic life in Cuzcatlan was based on free access to land and produce.

Cuzcatlan's name and destiny were changed forever with the onslaught of the Spanish invasion. From inception, El Salvador was characterized by war and genocide as massacres, rapes, and plunder were used to dominate and extinguish the Pipil, Lenca, and Pokoman. Their 'land of richness' was confiscated for use by the Spaniards. Proprietorship of land and enslavement of human beings came to be the rule of the day, giving rise to privatized estates and El Salvador's first export commodity, indigo.

With independence from Spanish domination, progressive libertarians, exemplified by Simón Bolívar, attempted to create a Central American confederation. They envisioned an independent Central American republic extending from Panama to Guatemala and functioning as a crossroads for the world, linking Europe, America, and Asia. Francisco Morazan led a succession of wars of liberation against the established oligarchy in the first half of the nineteenth century in an attempt to construct an economically self-sufficient modern federation. The goal was to create a sovereign state, ruled as a federated republic

rather than by an economic elite. But the libertarians lacked any real economic base. The primary power source was in land, and the land was owned by an oligarchy intransigent in its opposition to the political ideas of liberalism.

When England and the United States combined forces with the reactionary landowners to build the Panama Canal, the liberal vision of a modern confederation disintegrated and Central America was divided into the five quasi-republics that remain, to this day, economically dependent on external powers. The 'land of richness' was well on its way to becoming one of America's worst civic and environmental catastrophes. Privatization of land was proclaimed by law and the oligarchy, the "fourteen families", came to own all the best land which they turned into plantations to grow coffee as a cash crop for export to foreign markets. Communal property was outlawed, and landlords were authorized to expropriate the peasant's lands, condemning them to a life of servitude. The society became one of 'haves' and 'have-nots'. This situation was exacerbated by the U.S. adoption of an aggressive counterrevolutionary foreign policy aimed towards turning the Central American region into the United States' "backyard", a zone they aspired to control economically, politically, and militarily. As stated in the Monroe Doctrine, U.S. policy was to be, "Central America for the North Americans." All the root causes for the future conflicts in twentieth century El Salvador were in place.

The worldwide depression in 1929 shattered the coffee-based economy of El Salvador and in 1932 peasants and workers, who were being forced to work at starvation wages, armed themselves with machetes and sticks and rose up in rebellion against the plantation owners. The fledgling Communist party, which was not originally involved in planning the revolt, tried to help by channeling the mass uprising towards the formation of a more progressive state. At this point, the oligarchy, led by the Melendez-Quinones families, had the option of implementing economic and democratic reforms. Instead they chose genocide. The peasant uprising lasted for only a few days. Defeat came even without intervention of U.S. marines who waited on ships just outside the port of Acajutla in case the government troops required support in their slaughter. In less than a month more than 30,000 Salvadoran peasants, including women and children, were assassinated in cold blood by the army and by paramilitary groups that had been organized and paid for by the coffee barons. Farabundo Martí, Secretary General of the Salvadoran Communist Party, was captured and executed. El Salvador became a military dictatorship. Militarism was institutionalized by the armed forces while the business stratum, the oligarchy, expanded and diversified the plantation system and export economics, adding sugar and cotton to the cash-crop enterprises. More and more peasants were driven off their land as foreign trade and banking became privatized. U.S. investors moved in and the gape between the 'haves' and the 'have-nots' widened.

THE TERROR PROJECT

Wage earners were paid less than a dollar a day and vast numbers of Salvadorans were living at or below subsistence level. The estates of the very rich, less than 2% of the population, were encircled by high walls and well separated from the barrancas, the gullies or ravines, where the poor were crowded together by the thousands in shacks of cardboard and surrounded by garbage. There was no healthcare available for the poor and very little food. More and more people descended into a situation of unemployment and impoverishment and became vulnerable to extreme exploitation. In the rural areas, 64% of the land belonged to 4% of the population while somewhere around 60% of rural families were either landless or were living on inadequate allotments that did not provide sufficient food to feed them. Of course the landed wealthy required labour at planting time and again for harvest. But those times only added up to three months of the year. And wages were low. The landless workers on the plantations were thus sentenced to a life of grinding poverty. Those who escaped the countryside and went to the cities in search of jobs did not fare any better despite a growing manufacturing sector, a precursor of today's maquiladora system. Joblessness became a national crisis. Even the boost in economic growth in the period after World War II did not improve the lot of the vast majority of Salvadorans. The rich became richer but there was only increased misery for everyone else. A social eruption was looming.

The U.S. government's counterinsurgency package was welcomed by the Salvadoran wealthy ruling class and the U.S. pretext of "containing communism" in El Salvador was used to justify gross violations of human rights by the armed forces. In fact, U.S. military aid became a major contributing factor to the repression. CIA training and expertise led to the formation of intelligence units that spawned paramilitary death-squad entities like the Nationalist Democratic Organization ORDEN and future politicians of the country such as Roberto D'Aubuisson.

Economic refugees from the rural areas of El Salvador flooded into the squalid, and already over-crowded, barrios bajos of San Salvador. The political left began organizing these migrants and the working poor with the aim of raising the political consciousness of the popular classes. A general strike against low wages and working conditions was staged in 1967. This was followed the next year by a teacher's strike called by the powerful Teachers Union ANDES 21 DE JUNIO. The teacher's strike signified that urban populations were also in readiness for political organization and militancy.

The first revolutionary organizations of what would later become the Frente Farabundo Martí para la Liberación Nacional, the FMLN, emerged: Fuerzas Populares de Liberación FPL, 1970; Ejército Revolucionario del Pueblo ERP, 1971; Fuerzas Armadas de Resistencia Nacional FARN, 1975; Partido Revolucionario de los Trabajadores Centroamericanos PRTC, 1979; Partido Comunista Salvadoreño PCS. The founders of the FMLN, finding the electoral route to change blocked by fraud and repression, concluded that only an integrated political and military struggle could defeat the entrenched military dictatorship and oligarchic system. With this in mind, the FMLN proceeded to establish "mass fronts", whereby the aggrieved sectors of the population could organize and demand economic and political change concerning their own specific needs. They also broadened their alliances to include marginalized people and the politicized middle class. Newly radicalized organizations became the political and military vanguard of the mass movement while the nucleus of the future people's army was incorporated.

As early as the mid-1970s, unprecedented numbers of Salvadorans were creating and joining unregistered unions and forming their own mass fronts. These were people who had never been granted political rights: peasants, slum dwellers, the unemployed, farm workers, street peddlers, and marginalized peoples, a vast percentage of who were women. Many of the sectors that were already organized, especially teachers, students, and industrial workers, also started joining these newly created formations. The masses, the most cogent and volatile political force of any country, were being mobilized in El Salvador. They demanded betterment of working conditions, higher wages, and radical changes to the intractable state. The government, led by Molina, answered with repression. ORDEN was reactivated and the reactionary landowners established new political organizations of their own, like the Growers Front of the Eastern Region FARO, an organization that became, in 1981, the Nationalist Republic Alliance party ARENA. The National Association of Private Enterprise ANEP and the Salvadoran Chamber of Commerce, which had previously been strictly economic institutions, took on a decidedly political role and began financing and openly coordinating the formation of the paramilitary death-squad entities: White Warriors Union UGB and the Anti-Communist Armed Forces of Liberation-War of Elimination FALANGE. The Romero administration came to power with a policy of mass arrests, massacres, and widespread tortures of both the rural and urban populations but the unconscionable overkill of the repression did not succeed in incapacitating the popular movement. In fact, the excessive repression led to an increase in membership of the mass popular fronts and made armed struggle inevitable.

be continued

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PHOTOGRAPHS TAKEN
OF ME WORKING
AND WHATNOT IN MY
STUDIO

California artist Nancy Worthington's anti-war sculpture, "The Crossing", (from the George Dubya series) was censored and removed from a February 2003 exhibit at the Alliance Française in San Francisco. The artwork was censored because it contained an image of George Bush and the Alliance Française told the artist they were afraid to show art containing an image of President Bush.

"The Crossing" sculpture is a satirical parody, based on the famous war painting of George Washington crossing the Delaware, replaced by a cast of characters from the Bush administration. It is a comment on the artist's opinion of lack of leadership by George Dubya who is depicted as saying, "What crossing-where?"

Worthington states: "It is Dissent is an obligation the responsibility of a self-ruling democratic people to be aware of and openly debate the issues. of a free people particularly when the very notion of dissent is unpopular. We must not allow a conspiracy of silence and censorship to take hold."

To view the George Dubya series, please check Nancy Worthington's website: www.domjoy.com.

ABOUT THE ARTIST

Nancy Worthington

Nancy Worthington is an artist of unsurpassed vision and personal integrity. For almost 30 years, she has felt compelled to create social-political commentary artworks. She has always been supersensitive to injustices in the society. She tends to become concerned about various issues before they become so acute as to pierce the national consciousness. Her work is in the permanent collection of the National Museum of Women in the Arts in Washington, D.C. in the Arts and Embassies Program of the U.S. Department of State, and among other national and international exhibitions, represented the United States in the 18th International Biennial in Sao Palo, Brazil.

"George Dubya" Series of Artworks

A Political Satire

By Nancy Worthington, M.F.A.

It has been said that in general, civilizations are recorded and remembered by their wars and their art. Against the more destructive side of civilization, the arts act as checks and balances. It is important for me to create these art pieces to express my social/political feelings about these events that took place, to interpret what it meant to me personally, in a way in which others can also relate. I have always felt a duty to incorporate social commentary content within the framework of my art. Communication is critical to the success of my work. Yet, it is extremely important that the content be balanced with a disciplined formal order of aesthetics.

All artworks are mixed-media constructions. New media is incorporated into the work by utilizing toys, games, gadgets, kinetics, motion detectors, sound and light. The artist juxtaposes playful gadgets against serious content.

Nancy Worthington



BLACK TIE AND BOOTS BALL (CLICK, CLICK)
WALL RELIEF WITH ELECTRONIC KINETICS
3 FT. (HIGH) X 2 FT. (WIDE) X 6 IN (DEEP)

THIS IS A SCENE DRAWN FROM ONE OF THE INAUGURAL BALLS WHERE WE FIND A SYMBOLIC PLAY ON WORDS. THERE ARE NINE IMAGES OF BUSH/HITLER. NEIN IS THE GERMAN WORD FOR "NO." THE CRYSTAL BALLS AT THE BOTTOM OF THE SCULPTURE ARE SYMBOLIC OF "KRISTALLNACHT", WHICH SIGNIFIED THE BEGINNING OF THE HOLOCAUST. HUMAN RIGHTS IN AMERICA ARE SYSTEMICALLY BEING REMOVED BY THE BUSH ADMINISTRATION IN THE NAME OF NATIONAL SECURITY.



JOKERS RUN WILD
ILLUMINATED KINETIC WALL RELIEF
16 IN. (HT) X 19 IN. (WIDE) X 3 IN. (DEEP)
MEMBERS OF THE BUSH CABINET
ARE CAUGHT UP IN WARMONGERING
PATRIOTISM.

KNOCK, KNOCK, WHO'S THERE?
KINETIC CONSTRUCTION WITH SOUND.
CENTERPIECE: 20 IN. (HT) X 18 IN. (WIDE) X 24 IN. (DEEP)
SIX PANELS -EACH: 60 IN. (HT) X 9 IN. (WIDE) X 1 IN. (DEEP)
A SATIRE ON THE GAME WHO'S THERE IN THE OVAL OFFICE?
THIS ARTWORK IS COMPLETE WITH A PARTICIPATORY KNOCK KNOCK GAME.



Transavanguardia

New Subjectivity

Achille Bonito Oliva

The political elation of the Sixties drove art towards the impersonal. The creative force behind the image was invisible. Now, however, particularly in works by Chia, Clemente, Cucchi, De Maria and Paladino in Italy, the hand of the individual artist art is happily no longer divorced from the conceptual impulse. This hand shows itself in the capacity of the work of art to display a subjectivity that makes use of all the tools of expression and every kind of language.

The young Italian artists feel compelled however to use a means expression that is always subject to the rigorous rules of language. But language no longer follows the logic or the coherent, linear paths of recent years. Rather the new means of expression is rooted in an open, shifting nomadism that refuses to be trapped in predictable, logical development. The fundamental idea behind the new work is that of a drift, a movement with no predetermined directions, no points of departure and arrival, accompanied by a desire to find each time a provisional mooring in the gradual shifts of sensibility within the work.

Subjectivity asserts itself through its very fragmentation, through the accidental nature of an image which never claims to be a unitary or "cumulative" moment; it is always as a precarious vision, never grasping or attempting to grasp the meaning of the world and the accompanying idea of the infinite. Here, the image becomes the repository of a mere hint of potentiality, expressed through the means of art, i.e. grace and passion.

The works of the young Italian artists convey not so much private, autobiographical subjectivity, but rather the structural elements that characterize it: mutability, transience, contradiction and emphasis on detail. The new work is permeated by a sensibility that is energetic, not aggressive. This is associated with a notion of pleasure, and to the idea of a "guarantee" within art, that of successfully creating the minority reality of a personal image deriving from the artist's individual impulse. Mutability derives from the transient character of style, which can never be guaranteed continuity or stability. The young Italian artists in fact use languages that are both different and differentiated, references to cultures both remote in time and also close to our own. A fan-like sensibility promotes images that surpass each other and move away from poetics and a traditional faithfulness to it. Obviously, the image oscillates between figurative and abstract, between reference to an excessive figuration and the balanced reticence of the abstract, decorative motif.

The transience is in the creation of the work, which is never hampered by academic perfectionism, but is always in transit between the creative drive and the stability of the result. Moreover, the image always catches fleeting sensations, such as the witticisms in the work of Chia, the sense of matter in that of Cucchi, the suspension of time in Clemente, the music of colour in De Maria, and multipurpose motifs in Paladino. Time as a relentless flow becomes the defining moment of works that contain the embryo of their own supersedence.

Contradiction arises from the refusal to be confined within the geometry of a coherence tied to a fixed, ideologically bunkered idea of the world. The images are the symptoms of an inexhaustible reserve that is not held in check by a univocal language. Ironical, dramatic images, bright, neutral signs continuously cross the surface of the work, never characterizing and defining things that are intended to be mobile and open.

Emphasis on is required to capture minute sensations and thoughts. These artists are opposed to the focus on the monumental and heroic that dominated the art of the Sixties. Detail is the anchor of the temporary, the support of an art that operates on the slope of sensibility and of the "state of grace". The humble skill of technique also dictates an anti-heroic and ironically domestic behaviour. It is no coincidence that these artists constantly resort to drawing, which allows a refined and fleeting, dynamic and flowing expression. Drawing makes it possible to capture the rapid transitions of sensibility, its spread beyond the restrictions of matter and paint. The sign does not encounter obstacles, on the contrary it permits understated images that are agile and open. Drawing allows allusion without peremptoriness, it allows the expression of a state of mind without any need for a definitive and categorical description.

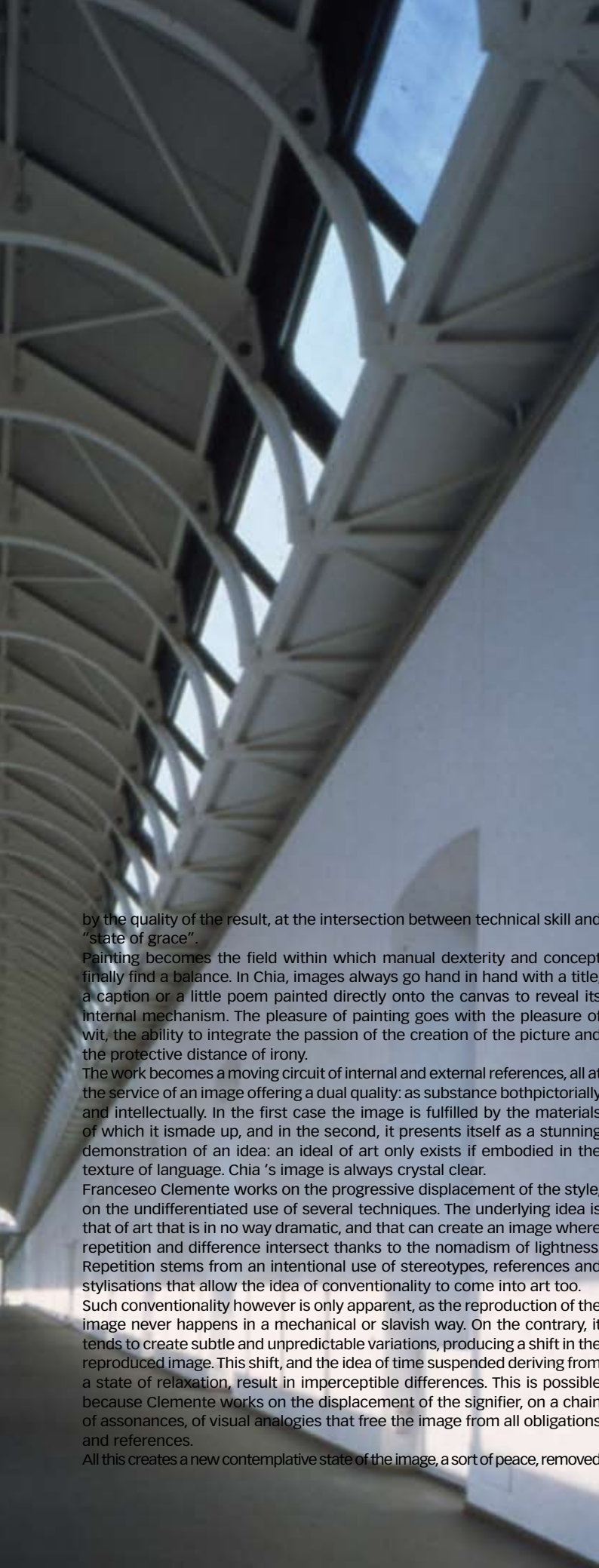
Translation © Emanuela Guastella and Ros Schwartz
CASTELLO DI RIVOLI

The drawing in the works by Chia, Clemente, Cucchi, De Maria and Paladino is sign, stroke, image, effigy, line, outline, scribble, doodle, landscape, map, diagram, profile, silhouette, sketch, illustration, figure, foreshortened figure, print, split, model, tracing, caricature, chiaroscuro, graffiti, engraving, map, lithography, pastel, etching, woodcut. The tools may be: charcoal, pencil, pen, brush, compass, set square, pantograph, slide-rule, ruler, stumping, stencil. The procedure can be arabesque, tracing, composing, copying, erasing, correcting, shining, drawing. The result: field, contour, shade, decoration, perspective, sketching.

Often in these artists the drawing produces intimate and emblematic signs, it works through shadow and delicate shading, perceiving a "second soul" in things, discerning elusive and unpredictable visions beneath the apparent vision of mundane things that are apparently closed and unequivocal. Furthermore, it tends to manifest itself as a trace of a wider, more concrete image, choosing to stay in a deliberate state of transience. The transience derives not only from the shadow or shading, but also from the very little space and time its execution requires.

The drawing always seems to reveal the artist's assault on the immaculate space of the paper. Here, public and private coincide: the threshold of expression occurs even before any sign is implemented, it starts at the point of the mental processing of the image, in the movement and trembling of the hand on the paper.

Sandro Chia works through an array of styles, always underpinned by technical skill and by an idea of art that seeks its *raison d'être* within itself. These reasons consist of the pleasure of a painting freed at last from the tyranny of novelty, and relying instead on the artist's ability to use various "means" of achieving the image. There are numerous references, everything from Chagall to Picasso, to Cezanne, to de Chirico, to Futurist, metaphysical, twentieth-century Carrà. But the recourse to style is immediately reabsorbed



by the quality of the result, at the intersection between technical skill and "state of grace".

Painting becomes the field within which manual dexterity and concept finally find a balance. In Chia, images always go hand in hand with a title, a caption or a little poem painted directly onto the canvas to reveal its internal mechanism. The pleasure of painting goes with the pleasure of wit, the ability to integrate the passion of the creation of the picture and the protective distance of irony.

The work becomes a moving circuit of internal and external references, all at the service of an image offering a dual quality: as substance both pictorially and intellectually. In the first case the image is fulfilled by the materials of which it is made up, and in the second, it presents itself as a stunning demonstration of an idea: an ideal of art only exists if embodied in the texture of language. Chia's image is always crystal clear.

Francesco Clemente works on the progressive displacement of the style, on the undifferentiated use of several techniques. The underlying idea is that of art that is in no way dramatic, and that can create an image where repetition and difference intersect thanks to the nomadism of lightness. Repetition stems from an intentional use of stereotypes, references and stylisations that allow the idea of conventionality to come into art too.

Such conventionality however is only apparent, as the reproduction of the image never happens in a mechanical or slavish way. On the contrary, it tends to create subtle and unpredictable variations, producing a shift in the reproduced image. This shift, and the idea of time suspended deriving from a state of relaxation, result in imperceptible differences. This is possible because Clemente works on the displacement of the signifier, on a chain of assonances, of visual analogies that free the image from all obligations and references.

All this creates a new contemplative state of the image, a sort of peace, removed

from the clamour of its traditional references and given a different orientation one that is explicit and deceptively conventional.

The extreme explicitness tends to produce an image that does not display any effort or awkwardness vis-à-vis its surroundings. As if imbued with an oriental discipline, the new image does not betray any emotions, just a natural state of calm.

Enzo Cucchi radicalises painting practice, taking the picture as a means rather than an end. Painting becomes a process of accumulating various elements, figurative and abstract, explicit and allusive, and combining them seamlessly. Materials both within and outside the painting interact on the surface of the picture. Everything responds to a dynamic, unstoppable movement that drags painted shapes and colour lines beyond all laws of gravity. The painting is a provisional repository of energies that evoke images, densities of painting materials and ceramic extensions beyond the traditional canvas support. This type of work finds its roots in the fabric of a deliberately "minor" painting, tied to an anthropological and cultural territory that is exquisitely Italian. From the point of view of visual language, Cucchi's paintings seem to be inspired by Scipione and Licini. The young artist's use of colour as smudge is influenced by Scipione, while the dynamic sense of space and the freedom to place the figurative elements outside any naturalistic reference are reminiscent of Licini. The space of the painting or of the paper is not a background for the image, but an emanation and a source of energy in itself. The concept is that of an art that adheres to things while at the same time setting in motion a chain of mobile contacts and relationships to the extent of transfiguring them into signs of another position, that of a "dynamic landing", where high and low coincide.

Nicola De Maria transcends the boundary between the frame of the painting and the surrounding space; his visual field is the meeting place of many references. Painting is a tool to represent the progressive shifting of sensibility. Mental state and psychological state fuse in an image that operates by the fragmentation of visual data. The result is a sort of interior architecture containing all the resonances and emotions embodied within the work.

Each fragment lives a system of fluid relationships; there are no privileged or central points. De Maria replaces the notion of space with that of a field, a dynamic and network of relationships rich in potential whose visual constant is abstraction. They share the same movement as music; there are no pauses, but an enveloping continuum of signs, an environmental painting incessantly referring to a single rhythm, a single beat, that of pure subjectivity.

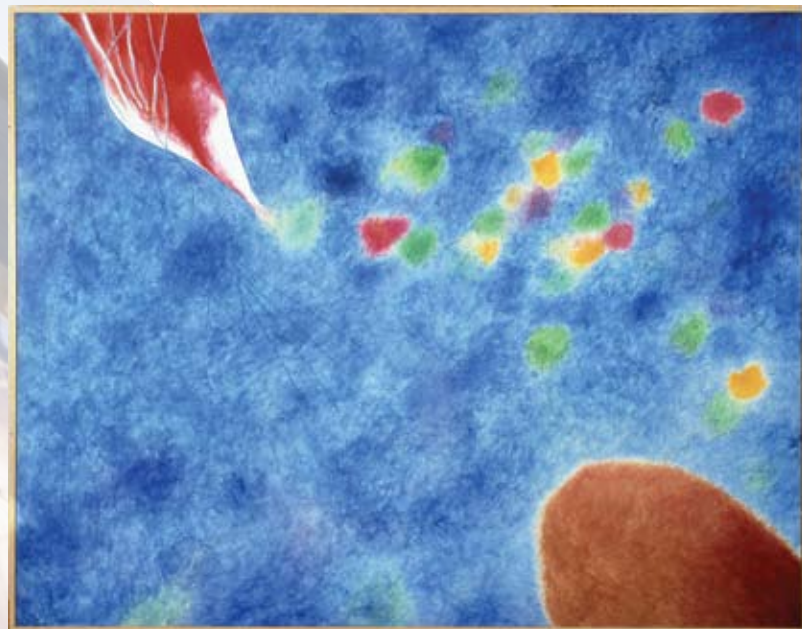
The architecture of the work is flexible, each time supporting the space within which it sets itself. Concreteness and rarification alternate via the juxtaposition of painted wood elements marking out the environment, and compact areas of colour silently referring to indescribable states and metal conditions captured in the absolute.

Through the alternate use of geometric and organic signs, the language used is both the manifestation and internalisation of the artist's sensitive state, and as an instrument of song and lyrical representation.

Mimmo Paladino's work is surface painting. He is a proponent of surface as the only possible profundity. Thus all the most manifest data of sensibility emerge visibly, making cultural allusions and deep-seated inner references to the psychological condition. Painting becomes the place where subtle, intangible motives are translated into image. Signs from the abstract traditions, influenced by the works of Kandinsky and Klee, and more pompous signs in the figurative vein intertwine into a single, organic motif.

The different moods of sensibility are thus condensed and offer the possibility of free association. The rarification of each different mood, mental and material, finds its rightful place on the surface. Paladino is never autobiographical, as everything becomes a pretext for painting. The geometry of the sign is immediately disrupted by the myriad figurative elements integrating gently into the rest of the composition, without leaps of chromatic tone.

The idea underpinning the image is that of the fragment, of detail dilating and aggregating into another detail. The mood sustaining the composition and the overall state of the painting is fortified by references to languages derived from the history of art. The surface of the picture becomes the explicit threshold of the image, even when the latter seems to extend beyond the confines of the frame and the wall. Signs are ciphers that colour and decorate the skin of the painting.



NICOLA DE MARIA

SONO ASIATICO SONO AFRICANO (JAM ASIAN JAM AFRICAN)
1980-81 MIXED MEDIA ON PAPER MOUNTED ON CANVAS
215 X 272,5 CM
AEFFE S.P.A. COLLECTION
COURTESY RIZZIERO ARTE, TERAMO

CASTELLO DI RIVOLI MUSEUM OF CONTEMPORARY ART TORINO

ENZO CUCCHI

LA DERIVA DEL VASO (THE DNFT OF THE VASE)
1984-85 OIL ON CANVAS
280 X 320 CM
ANDREA CARATSCH COLLECTION, ZÜRICH



Transavanguardia

Curated by Ida Gianelli

This exhibition presents major works by Italian artists of the Eighties whose painting and sculpture - under the rubric of "Transavanguardia" - became one of the most significant moments of neo-expressionism. The term Transavanguardia, coined by critic Achille Bonito Oliva, identifies the work of the Italian artists Sandro Chia, Francesco Clemente, Enzo Cucchi, Nicola De Maria e Mimmo Paladino, who first exhibited as a group in the late 1970s. The Transavanguardia, recognized immediately as one of the most significant movements of the Postmodern era, opposed the most radical artistic experimentalism of previous decades with a return to more traditional expressive practices, particularly painting. The term itself recognizes art that looks toward the past, with the intention of reviving, with a critical eye, certain languages already developed within the context of an Italian tradition and the historical avant-garde movements of the early 20th century. The movement achieved international recognition in 1980, with a traveling exhibition held at the Kunsthalle in Basel, the Folkwang Museum in Essen and the Stedelijk Museum in Amsterdam. In 1982 the artists in the group participated in Documenta 7, in Kassel. Within the span of only a few years, these five artists reached the heights of success, exhibiting both individually and as a group in the most important museums of contemporary art in Europe and the United States, from the Solomon R. Guggenheim Museum in New York, to the Louisiana Museum in Humlebaek and the Royal Academy in London. This exhibition at Castello di Rivoli examines the time span from 1979 to 1985. Eighty works, approximately fifteen for each artist, will be exhibited on the third floor of the Manica Lunga and in certain galleries of the Castello. The catalogue, edited by Ida Gianelli, will include essays by Achille Bonito Oliva, Carolyn Christov-Bakargiev and John Yau, as well as documentation related to the works in the exhibition and extensive appendices. This exhibition is organized as part of the Progetto per l'Arte Moderna e Contemporanea established by the Fondazione CRT Cassa di Risparmio di Torino, which has also made possible the acquisition of some works on exhibit for the permanent collection of the Museum.

Transavanguardia



CASTELLO DI RIVOLI
MUSEO D'ARTE CONTEMPORANEA



SANDRO CHIA

FIGURE CON BANDIERA E FLAUTO (FIGURES WITH FLAG AND FLUTE)

1983 OIL ON CANVAS 294,5 X 326 CM

FONDAZIONE CRT PROGETTO ARTE MODERNA E CONTEMPORANEA

PERMANENT LOAN CASTELLO DI RIVOLI MUSEO D'ARTE CONTEMPORANEA, RIVOLI-TURIN

Transavanguardia

CASTELO DI RIVOLI
MUSEO D'ARTE CONTEMPORANEA

CASTELLO DI RIVOLI
MUSEUM OF
CONTEMPORARY ART
TORINO



MIMMO PALADINO

SERTZA TITOLO (UNTITLED)
1982 OIL ON CANVAS 200 X 300 CM
STAATLICHE MUSEEN ZU BERLIN, NATIONALGALERIE
ACQUIRED THROUGH A CONTRIBUTION FROM DEUTSCHEN KLASSENLOTTERIE BERLIN

Following his contribution to the Life Live exhibition in 1995, this is Steve McQueen's first one-person show in Paris. Since the early 1990s McQueen's approach has centered mainly on the making of short films drawing on a range of media including super 8, 16mm, 35mm and video and designed to be shown in meticulously arranged installations. Often in black and white, his first films have an experimental character referring back to the early days of cinema. Here he presents four recent installations: radical formal propositions using such varied techniques as medium close-ups, masking and single frame editing. Specially created for the exhibition, *Once Upon a Time* explores the notion of knowledge. Prepared in association with William J. Clancey, NASA researcher and advisor to the SETI (Search for Extra

Terrestrial Intelligence) laboratory, and William J. Samarin, linguist and professor emeritus in the anthropology department at the University of Toronto, the work is based on images obtained by the 1977 space probe Voyager, launched by NASA as part of its search for extraterrestrial intelligence. The outcome is intended to sum up the current state of knowledge on the subject, against which the artists sets a theoretically unintelligible glossolalia*.

At the core of the other three installations are the themes of solitude and isolation:

- using an extremely pared-down monologue, *7th November* recounts a tragic story involving two brothers.

- *Girls Tricky* shows composer-musician Tricky in a moment of intense concentration

during a recording session.

- *Illuminer* uses the light emitted by a TV set to reveal the body of the artist.

In a totally direct way the artist confronts man with the conscious and unconscious forces that drive him. Without seeking to freeze reality, he highlights - in the same way as jazz - those moments in which reality cuts free of consciousness while still continuing to produce meaning. For this artist reality is more inaccessible than the world of the imaginary: "Suspense is always with us," he says. "The unpredictable is our world."

* A trance phenomenon, also called "speaking in tongues": the subject utters a succession of incomprehensible sounds or words.

CHANG YUNG HO WANG JIAN WEI YANG FUDONG

CAMERA



CURATORS
HANS ULRICH OBRIST
VIVIAN REHBERG

CAMERA is an exhibition born of the collaboration between architect Chang Yung Ho and two of China's most important contemporary artists, video artist Yang Fudong and multimedia artist Wang Jian Wei. In its exploration of the relationship between architecture and video, CAMERA invites the viewer to test out new approaches to the spatial presentation of the image.

Playing on the two meanings of camera - "room" in the original Latin and the camera we know today - Chang Yung Ho has designed four architectural modules, projection rooms in which exhibition visitors both look and are looked at. Each of the four spaces is named after a brand of camera - Polaroid*, Leica*, Nikon* and Seagull* - in reference to four distinct geographical zones: the United States, Germany, Japan and China, in that order.

For each module the architect has had recourse

STEVE MCQUEEN

SPEAKING IN TONGUES



CURATORS
HANS ULRICH OBRIST
ANGELINE SCHERF

7TH NOVEMBER, 2001

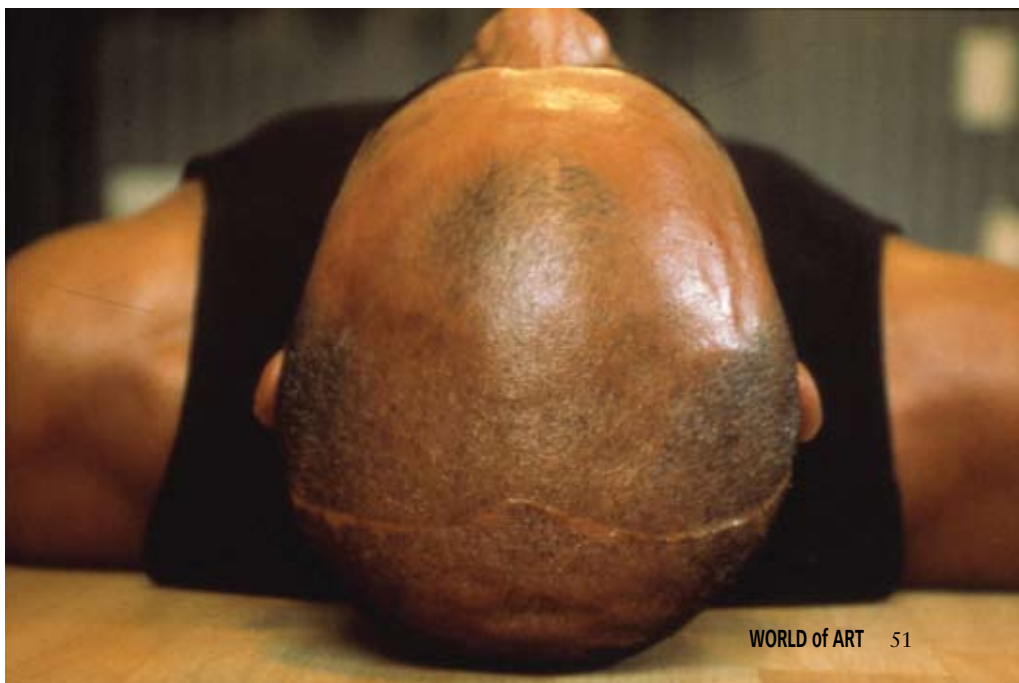
SLIDE PROJECTION SON, 25'

COURTESY MARIAN GOOD MAN GALLERY

NEW YORK /PARIS

to different materials: sheet metal for Leica, clear Plexiglas for Polaroid, wood, metal and mirrors for Nikon and rice paper for Seagull. The new video works by Yang Fudong and Wang Jian Wei have been specially created for the modules in which they are to be shown. Living respectively in Shanghai and Peking, these two artists draw their inspiration from contemporary Chinese society. Wang Jian Wei's *Square* (DV, 13') and *Theater* (DV, 20') show recent social change as revealed by the collective anonymity of public spaces. In *Liu Lan* (35 mm, 10') and *Honey* (DV, 8') Yang Fudong's intimate narrative technique focuses on the changing definition of the contemporary identity.

* Polaroid, Leica, Nikon and Seagull are registered trademarks.

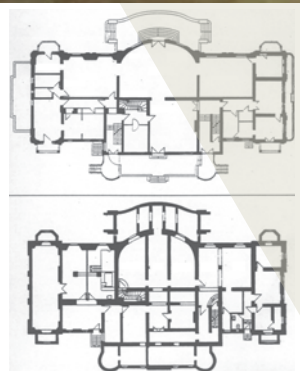




THE STARKE FOUNDATION
NON PROFIT ART FOUNDATION



SOL LEWITT





THE OBJECTIVES

Supporting artists in the realization of their ideas and projects is one of the main task of the Starke Foundation. Primarily talented, unestablished artists are to be assisted on their path to success. The foundation offers support in all different forms of art: painting / sculpture; architecture / design, music / composition; performance; installation; concept art; literature; contextual work and new media (Internet, photography, video, CD-ROM)

Such widely spread sponsoring opportunities are designed to support the starting personal visions and styles of each artist, but at the same time it is desired that the contact with other forms of art – as well as styles – enables the artist to enlarge his vision and the flexibility of his artistic growth and production. Thus a number of different further artistic developments are open to the artist. Out of the applications received, an independent jury selects those artists and art trends which the foundation will sponsor in the year to come.

THE "ARTIST IN RESIDENCE" PROGRAM

The "artist in residence" program is the key to the purpose of Stiftung Starke. Short-term visitors' apartments for established artists such as Hans Haacke, Muntadas, Yoko Ono, and Ilja Kabakov as well as studio sponsorship for several months for young, up-and-coming artists such as, for example, Jean-Yves Klein, Rolf Behm, Adem Yilmaz, Andrea Scrima, and Marina Makowski are awarded by the Foundation. For a period of 3-

12 months, the foundation will provide those artists selected with residential and working premises. Besides this long term support for young artists, short-term visitors apartments for established artists are available. In addition, Stiftung Starke arranges numerous national and international contacts to museums, galleries and public institutions as well as to representatives in the fields of culture, science, economy, sports and politics. The in-depth preparation of meetings between young art and business is also an important part of the program. Moreover, the "artist in residence" program gives the artists the opportunity to present the projects and pieces created during their stay at the Löwenpalais to a wide public in an exhibition in the mansion's own gallery after their scholarship has ended. The projects of the Starke foundation are also accompanied scientifically by international curators such as Bernard Brunond, Houston, Jon Hendricks, New York, and Christoph Tannert, Berlin.

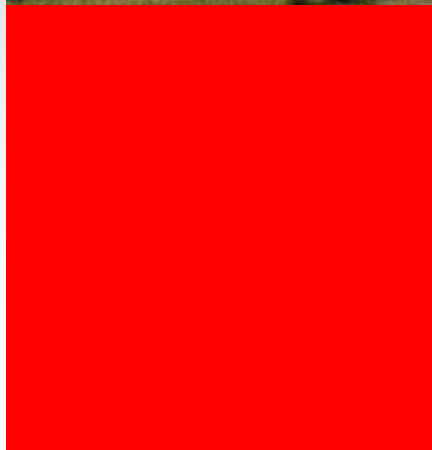
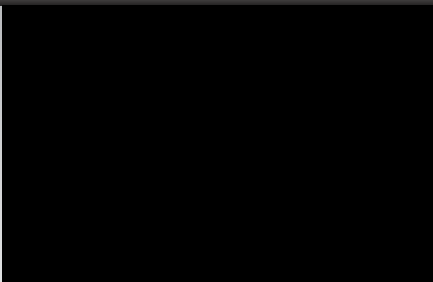
THE FOUNDER, THE IDEA

In 1969, Consul Peter Starke purchased the Löwenpalais in Berlin's Grunewald. Following his death in 1987, his son Jörg Peter Starke, in memory of his father, realized his father's idea of furnishing the apartments in the Löwenpalais as flats and studios for artists. Starting with the organization of exhibitions, a lively meeting place for artists and the art-enthusiastic public was created, the non-profit Peter Starke Art Foundation was founded.





THE STARKE FOUNDATION
NON PROFIT ART FOUNDATION



THE LÖWENPALAIS

The Löwenpalais, situated in the Grunewald, Berlin's so-called "verdure heart", is a villa which represents traditional ties to the arts through its history and architecture. In 1903, the renowned architect Hans Sehring (Theater des Westens) built this country mansion for the royal cellarman Habel and his family. In the 1930s, the building was divided into luxurious single apartments which many famous artists and scholars called home for a few years: The pianist and composer Prof. Karl Heinz Taubert, the publisher Rowohlt, the world-famous composer Sergiou Celibidace, the American singer Gladys Kurtha.

THE FACTS

Foundation of Stiftung Starke: 6th December 1988, Purpose of the foundation: Granting young artists a limited guest residence at the Löwenpalais; Promoting dialogue between artists and the public in all appropriate forms. Assets of the foundation: Property Koenigsallee. Continuous earnings: interests, rent. Earnings for specific projects: Support from business sponsors, support from Berlin's Senate Cultural Committee. Managing member of the Board of Trustees: Jörg Starke.

REFERENCES

The numerous group exhibitions with varying accents on Berlin, German, and American art allow the conclusion that the Starke Foundation has conquered an important position in Berlin's cultural life. Berlin needs many such private initiatives to satisfy the great backlog demand for information regarding the latest in art.

Wulf Herzogenrath
Senior curator of the Neue Nationalgalerie Berlin



THE STARKE FOUNDATION
NON PROFIT ART FOUNDATION



TO ALL APPLICANTS

Your application for admission to the "Artist-in-Residence" Program of Stiftung Starke

DEAR APPLICANT

Thank you very much for your interest in the foundation's "artist-in-residence" opportunity. Included, you will receive the official application form as well as a short documentation of Stiftung Starke.

The foundation's main goal is to sponsor young artists in different art forms by providing them with housing and working premises. Unfortunately, we are not able to provide financial support during your residency at the Löwenpalais. Neither can Stiftung Starke provide financial support to projects that will not be shown at the foundation.

In accordance with the statutes of Stiftung Starke, we are only able to sponsor young artists, i.e. only artists under the age of 35 can be supported. If you need more information about the foundation, feel free to call us, or take a look at our internet documentation at: <http://www.stiftungstarke.de>

We ask you to include an official cover letter and a photograph to your application.

In addition, we need a typed curriculum vitae with your artistic works as well as a hand-written one with dates. Instead of slides showing your work, you can also send photographs.

We are looking forward to your application.

Best regards,
Jörg Starke
Managing member of the Board of Trustees

Applications via the office of the Starke Foundation,
Schwedlerstrasse 7, D-14193 Berlin
stiftungstarke@compuserve.com



IMAGES INFORMATIONS

Linha atômica
2001, bronze
0.06x0.06x2m

IMAGES INFORMATIONS

Linha atômica variável
2001, bronze
0.14x0.15x1.15m

IMAGES INFORMATIONS

Bíbola
2002, bronze
0.60x0.60x2.63m

IMAGES INFORMATIONS

Lestia
2001, bronze and velvet
variable dimension

IMAGES INFORMATIONS

Tríbola
2002, bronze and velvet
0.27x0.80x1.23m

IMAGES INFORMATIONS

3 marias
2001, bronze
0.07x0.47x0.47m
The Solomon R. Guggenheim Foundation

IMAGES INFORMATIONS

Flutuante
2001, bronze
0.15x0.47x0.47m

IMAGES INFORMATIONS

Abraço
2002
0.12x0.12x1.45m

IMAGES INFORMATIONS

Atômico
2001, bronze
0.50x0.40x2.40m

IMAGES INFORMATIONS

Catenária
2002, bronze
0.80x0.80x8.80m

IMAGES INFORMATIONS

ABRAÇO

2002
0.12x0.12x1.45m



FLÁVIA RIBEIRO

IMAGES INFORMATIONS

3 MARIAS

2001, BRONZE
0.07x0.47x0.47m
THE SOLOMON R. GUGGENHEIM FOUNDATION



IMAGES INFORMATIONS

FLUTUANTE

2001, BRONZE
0.15x0.47x0.47m



IMAGES INFORMATIONS

ATÔMICO

2001, BRONZE
0.50X0.40X2.40M



STILNESS IN MOTION

»

by
Paulo Sergio Duarte

Before, there were large rubber shawls. Flávia Ribeiro's shawls were like flat, oblong beings, huge smooth pelts that seemed to have sensitive qualities. Given the nature of the material, they fell in an almost uniform manner, but allowed varying undulations that were vaguely reminiscent of sculptured drapery: a sweet, serene Bernini mobile, with no baroque effusion. A few, subdued shapes in relief on the surface of the rubber called for a closer look. When the observer drew back, he noticed the slight tremor caused by the breeze blowing through the room. In this process, he was captivated by those silent upright lakes that had seemed to make up a desert landscape before the reliefs caught his eye. One could dream of being covered by the landscape of Flávia Ribeiro's shawls. However, prior to any flight of fancy, what was at issue here was a limit-experience in sculpture, taking place on the borders of ostensive planes countered by movements and undulations. In these sculptures the material functioned not only as a plastic element but also by substantivizing issues - delicacy, flexibility, lightness, everything - as the materialization into pure visibility of an existence governed against the rigid world of dogma.

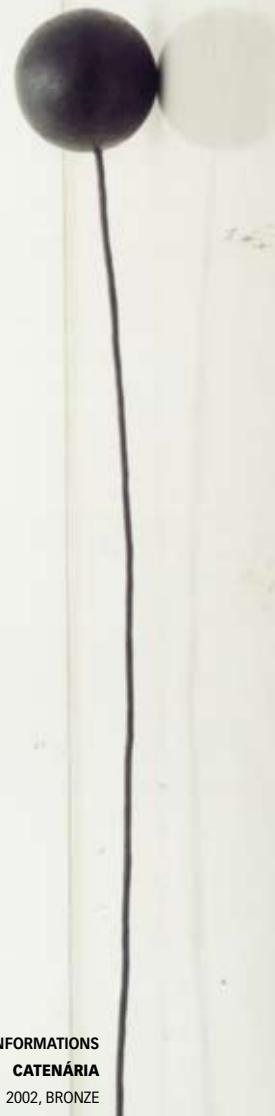
Now the sculptures are cast in metal, some given a dark patina, others gilded. The change of material is striking. Nonetheless, something of the earlier organic universe has been preserved: the manipulation of molds has left marks on the irregular surface of the spheres. The artist does not aspire to the anonymous perfection of machines or the utopia of ideal forms; her goal is to create entities marked by the passage of being that has elevated them to the condition of works of art. And these marks could never have been contained in the calculations of a project. They are the product of the empirical struggle of trial and error, and they show plainly, in their finished form, the experience that gave rise to them. Each element shows this process, which is potentiated when the works are articulated with one another.

The large sphere, throwing out a long, tense, rigid tentacle to the wall, reconfigures space in its entirety. Its presence is not contained in the limits of its body. It radiates its plastic force all around, and acts as a kind of inductor of perception of the other pieces. Its monumental scale does not have the effect of dwarfing the smaller works; instead, it underscores their virtual possibilities. Indeed, this seems to be one of the most striking characteristics of these new works by Flávia Ribeiro: their ability to claim virtual monumentality, whatever their actual size - a trait that could only be the outcome of intelligent formal solutions.

IMAGES INFORMATIONS

CATENÁRIA

2002, BRONZE
0.80X0.80X8.80M



IMAGES INFORMATIONS

BÍBOLA

2002, BRONZE
0.60X0.60X2.63M

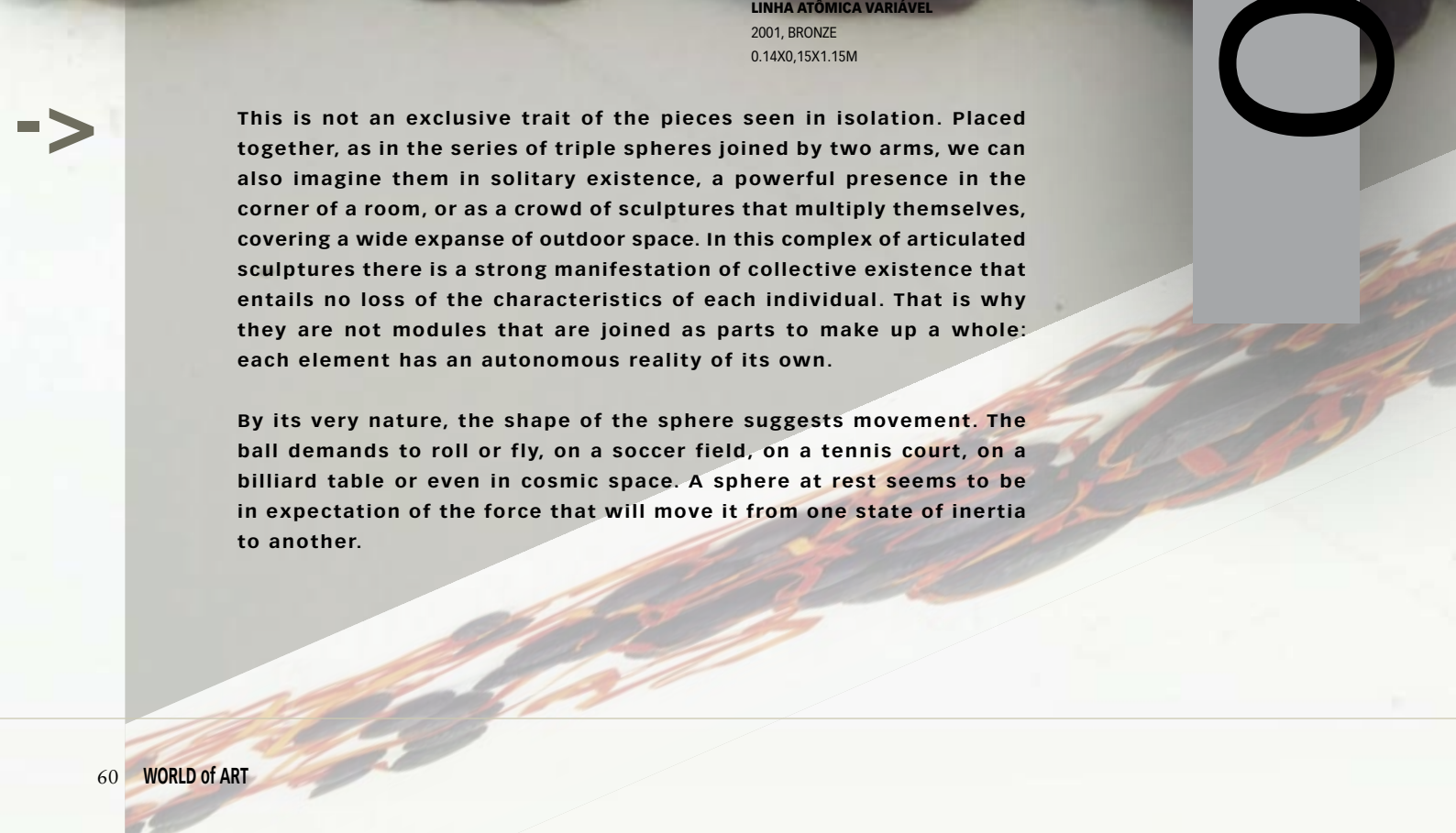




IMAGES INFORMATIONS
LESTIA
2001, BRONZE AND VELVET
VARIABLE DIMENSION



IMAGES INFORMATIONS
LINHA ATÔMICA VARIÁVEL
2001, BRONZE
0.14X0,15X1.15M



IMAGES INFORMATIONS
LINHA ATÔMICA VARIÁVEL
2001, BRONZE
0.14X0,15X1.15M

This is not an exclusive trait of the pieces seen in isolation. Placed together, as in the series of triple spheres joined by two arms, we can also imagine them in solitary existence, a powerful presence in the corner of a room, or as a crowd of sculptures that multiply themselves, covering a wide expanse of outdoor space. In this complex of articulated sculptures there is a strong manifestation of collective existence that entails no loss of the characteristics of each individual. That is why they are not modules that are joined as parts to make up a whole: each element has an autonomous reality of its own.

By its very nature, the shape of the sphere suggests movement. The ball demands to roll or fly, on a soccer field, on a tennis court, on a billiard table or even in cosmic space. A sphere at rest seems to be in expectation of the force that will move it from one state of inertia to another.



IMAGES INFORMATIONS
TRÍBOLA
2002, BRONZE AND VELEVE
0.27X0.80X1.23M

Flávia Ribeiro's spheres, given a shape that makes it impossible for them to roll, are endowed with a different sort of movement: the wandering movement of the transitive eye from one sphere to another, which they elicit through their articulations and their irregular surfaces. There is no rest in these seemingly motionless sculptures. The serene spheres, grouped in opposing pairs on the table, or the smaller, crinkly, frisky pieces, the net of triple sculptures on the floor, or the large sphere with its spear - all of them demand an eye that can follow the movement of form.

Flávia Ribeiro's personal discretion, together with her inquisitiveness that avoids ostentation, stands out, in a milieu dominated by show-offs, for the depth of her contribution to contemporary art. The present show testifies to this.



IMAGES INFORMATIONS
LINHA ATÔMICA VARIÁVEL
2001, BRONZE
0.14X0.15X1.15M



IMAGES INFORMATIONS
LINHA ATÔMICA VARIÁVEL
2001, BRONZE
0.14X0.15X1.15M



IMAGES INFORMATIONS
LINHA ATÔMICA
2001, BRONZE
0.06X0.06X2M



ART IN AUSTRALIA

SVEIN KONINGEN

Contact: koningen@bigpond.com phone +61 7 54555282 www.koningen.com.au

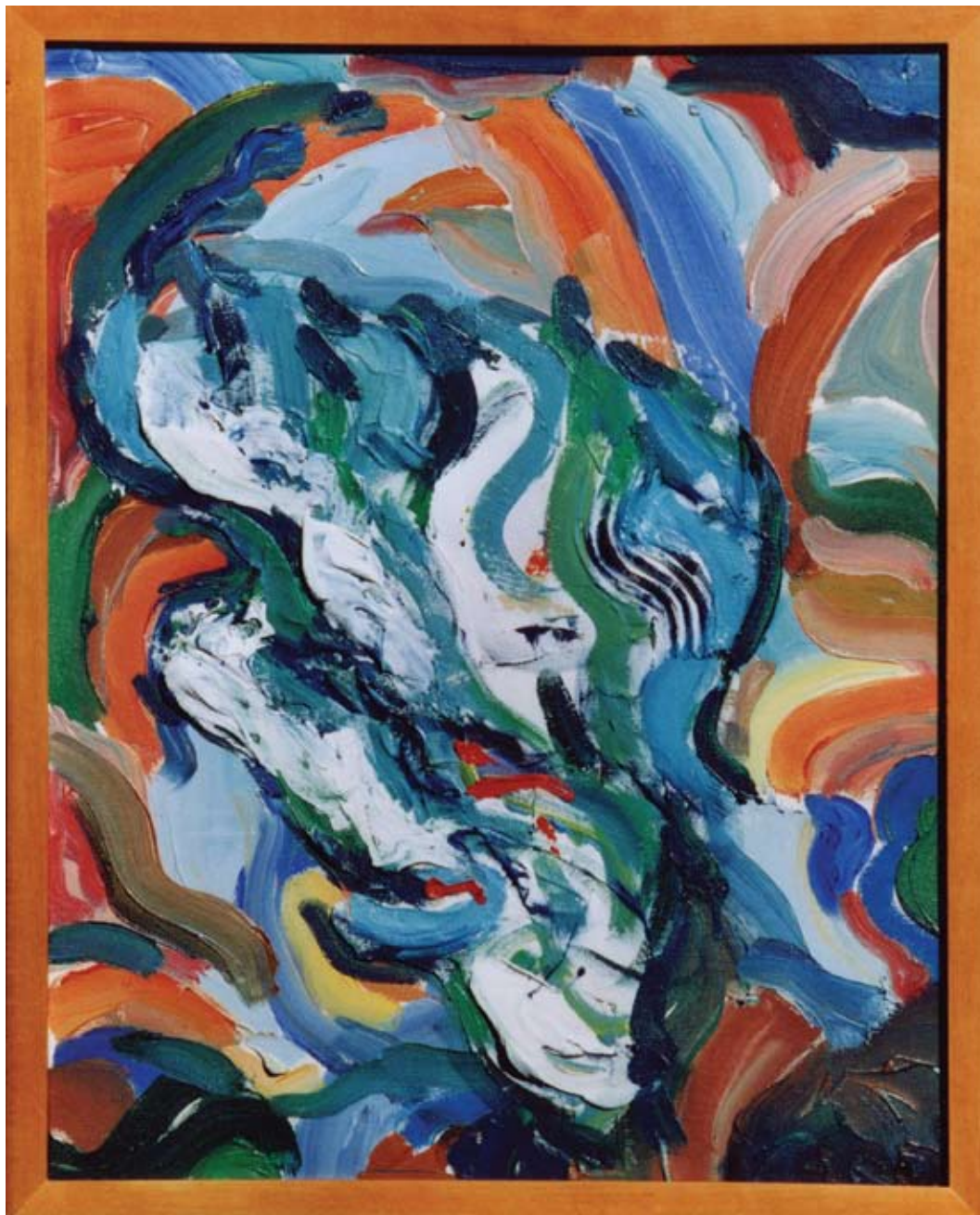
Svein Koningen is represented in Hong Kong at the Bark Modern Art Gallery

Bark Modern Art

1/F 13-14 Lan Kwai Fong

Central Hong Kong SAR

852 2537 7271



SEA OF LIFE

2000 OIL ON CANVAS

50 X 40.CM /19½ X 15½ IN

ART ADDICTION VIRTUAL GALLERY

WWW.ARTADDICTION.NET

PHONE/FAX + 46 8 85.72.64.

INFO@ARTADDICTION.NET

MARDI



AVRAM

Trains to Heaven, 2001
PAINTING AND COMBINATION
Techniques,
50 x 50 CM. / 20 x 20 IN.

ART ADDICTION GALLERY

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



HAGEA

Embrassement,
2001 oil on canvas
120 x 100 cm. / 47½ x 39½ in.

ART ADDICTION GALLERY

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

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 AND PETRU RUSSU, THE EDITOR OF WORLD OF ART MAGAZINE

A Conversation on Information (episode 5)

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)

It is a community but it is only a virtual community. Now, it is true that great artists spend their lives living in remote villages and writing letters all over the world and they establish these kinds of virtual communities.

"Kant did that as well - he was a great letter writer...?"

Yes, there was Kant. But I think of a great poet like Leopardi. He was sick, a hunchback. Repressed.

Lived in a village. Went once or twice to Rome. I don't remember how often, though he traveled a little more.

He was well known, and in touch with all the intelligentsia of his time. OK, it's always possible. But for every Leopardi, you have a lot of other people that are

living in isolation, with elaborate forms of mental illness.

One great problem of our time is the decrease, or absolute lack, of face-to-face communities.

I always like to tell the story of Bosco - San Giovanni Bosco. This Salesian priest in the middle of the

19th century who got the idea that was a whole new generation of young people who were working from a very young age in factories, and so were dispersed and separated from the family. He invented the oratorium, which was a community, to which those who worked could go to play and discuss. And for those who couldn't work, he established typographies, activities in which they could take part. So, he was matching the problem of despair and isolation in the industrial society with the possibility of people meeting each other, and obviously also having a religious purpose. It was a great social invention.

What I reproach today; with both Catholics, as well as former Communists or Progressives, is that they lacked the new don Bosco. There was no new San Giovanni Bosco of our age able to invent a new possibility of establishing communities. And so you have young disaffected males with guns killing people in Central Park. You have all the problems of young people...

"The pathologies, yes..."

Also of mature and aged persons who feel isolated. Was, is, television a way to overcome this solitude? No, it was a way to increase it. With your can of beer you sit down on the couch...Television was not the solution.

Obviously for certain people - I had an old aunt who was obliged to live all the day at home, and was unable to walk, and for her the television was a gift of heaven. For her, it was really the only possibility to be in some way in touch with the world. But for a normal person it is not. Can the new virtual communities like we have on Internet do the same job? Certainly! They give to a person living in the Mid-West the possibility to contact others from there. Is that a substitute for face-to-face contact and community? No, it isn't! So the real social function of, let's say, Internet, should be to be a starting point for establishing contacts, and then to establish local...

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)



"Places to meet face-to-face..."

Yes, local communities. When Internet really becomes a way of implementing - through virtual communities - face-to-face communities, then that will be an important social change. I was talking with Professor Prodi [note: Romano Prodi is professor of economics at the University of Bologna, and prospective prime-ministerial candidate for a coalition of centre-left moderates in the next Italian general election] and I told him that the only possibility that you have to make a real campaign, is to realize in every city a group, a club, a circle. One of the real forces in the inventions of Berlusconi was not only to use television for political propaganda. He, having a big industrial organisation, established clubs everywhere.

This was people that were proud to wear the badge and to identify themselves as belonging to a particular group. I saw them in the village where I have my country house. It was artificial. It was all set up in two months, so it wasn't enough to establish a really profound sense of belonging to a community. But it was an idea.

So I told Prodi that he should do the same. And one way to do that is to use Internet. Because through Internet you can reach, say, two persons in every city, giving them materials, documents. People will be encouraged to xerox all these materials and to establish local groups, networks. So it is a sort of collaboration between virtual and...

"Real communities?..."

...and real communities. If we succeed in doing that then Internet will be an enormous element or factor of social change. If it remains only virtual it could lead some people to pure onanistic solitude. In this sense, most of the hackers are sick persons, because they sit passive. They play and intrude into the computers of the banks or the Pentagon, because it is the only way to feel alive.

"You have just released a new hypertext encyclopaedia. In an article you published recently in the local paper in Bologna, La Repubblica, you write that this work will contain more information than the Encyclopaedia Britannica. There you also wrote that the main advantage of your Encyclomedia is its non-linear

retrieval and cross-referencing system. I always wonder about the effectiveness of hypertext systems in general, because someone has to make the links. So even though you call it non-linear retrieval, or whatever, it is all decided by somebody in advance?"

Well, first of all: if you are able tomorrow to invent a hypertext in which every idea and every word, every adjective, every article can be linked with everything. OK, at this point it is obvious that even there, there is a filter which establishes the links. In this sense it will be very difficult to make a philosophical hypertext, because you will have to decide if you will link the notion of passion in Descartes with the notion of passion in Aristotle, which are two different notions...

"Yes, completely different."

For Aristotle it is simply a cognitive event, and for Descartes, and for the 17th century passion has to do with feeling, sentiment etcetera. But in the case of our Encyclomedia, which was based on historical data, you have a certain guarantee. The name of a city is linked to other cities. The name of a given person links with persons which had connections with them. And you also can establish unforeseen links...

"The users can make their own links?"

Yes, because you have, let's say, so-called books and files. There's for instance a book on Descartes, and obviously in the book on Descartes you will certainly mention, let's say Pascal, or Galileo. There are some immediate links, because Galileo and Pascal are highlighted, and so you can immediately identify the possibility of there being links there. There is no pre-established link between Descartes and Caravaggio.

Why? Because they had nothing in common except the fact that they lived in the same century. But I wanted to solve, or to answer this question: "Was it possible that Descartes met Caravaggio?" Descartes travelled pretty much. So, I have a function that allows me to ask about Descartes AND/OR Caravaggio, and I found I had the possibility of detecting that that meeting was impossible, because Caravaggio died when Descartes was 14. So, I established my own links.

(to be continued in the next number)

STANE JAGODIC

1943 born in Celje, Slovenia

Lives and works in Ljubljana, Slovenia

It is common knowledge that texts in which authors deal with the analysis of humor usually lack humor. This is also true of what is perhaps the best known example, Bergson's "Essay on Laughter", in which we meet with what is undoubtedly valid in Bergson's essay, as well as with yet another feature of older works of this kind. Although Bergson claims that humor is unconscious, and although he compares the logic of absurdity with the logic of dreams, he reflects on unexpectedness as the precondition of the ridiculous and the world, which is "Upside down", etc.; although he is always treading the border between the conscious and the unconscious, he does not want to cross it. His starting points are based on the rationalist tradition which was exploited by the artists used by Bergson as examples. Moliere, the most rational among comedigraphers, is closest to him, or Cervantes. After them, Bergson is mainly interested in the mechanics of boulevard comedy. This is actually the only form of 19th century humor that his essay acquaints us with. The humor brought on by the 20th century can hardly be apprehended from it.

So far, Jagodic has applied satire to "classical art", particularly in his photomontages: his technique and the selection of works are significant. In his early works he, too, dealt with Mona Lisa (thus immediately following Duchamp's tradition), but later he frequently remembered another icon of the High Renaissance, Michelangelo's David. Now he continues with his texts, which can best be defined as art epigrams. It is characteristic that he deals with the entire history of art; to him, not only are individual pieces of art questionable, but the complete construction. It can be claimed that Jagodic is introducing an alternative history of art from the aspect of a person who - like Andersen's proverbial child - can see without being prejudiced, thus keeping our knowledge of visual art permanently new and alive.

(Dr LEV MENASE art historian, art critic / "A HUMOROUS ALTERNATIVE TO THE HISTORY OF ART" *fragment*)

CLONE, 2001 MONTAGE 60 X 180 X 20 CM. / 23½ X 71 X 8 IN.

TARGET, 1994 MONTAGE 34 X 34 CM. / 13½ X 13½ IN. ▼▼

▼ **CRUCIFIX IN THE LAB**, 1972-1994 MONTAGE 34 X 34 CM. / 13½ X 13½ IN.



The year 1965 marks the birth of computer graphics. It was then that, simultaneously and yet independently from one another, Frieder Nake, Georg Nees, and A. Michael Noll discovered that the computer could be set up to compete with the classical tools of art as a new and unconventional instrument. The art critics and artists took up the challenge. Heated discussions followed regarding the definition of art and the question of whether a graphic produced by a computer can be considered art. Today, this question is still undecided, but one of the more heartening consequences of this conflict has been the spanning of a bridge between the traditional and the technical sections of our culture.

It would make little sense to develop a computer program to produce a single graphic. But they are at least written to allow one to change a range of parameters, and in many cases the palette of options is so great that individual realizations from the same program are often scarcely recognizable as such. Strictly speaking, this is the reason that the single image is not an adequate form in which to present computer art; it is much better depicted as a series. If, from one picture to the next, one makes only small adjustments to the parameters, the result appears in phased images that can be seen as sequences of movements. They provide the raw material for computer films; thus working with computer systems makes a step appear obvious that conventional art was not able to take. What is meant here is the transition from a non-representational picture to a moving form of depiction, as we find analogous to the auditory field of music. Even if computer art did not accomplish anything else, this alone would be adequate compensation for the effort. What has only been vaguely hinted at in fireworks, waterworks, and kaleidoscopes, has now matured into a manageable form of representation. It is, however, still so strange and unusual that it will certainly take centuries before these new possibilities can be fully exploited.

Curtsey Herbert W. Franke, Visual Computer Art, Art Electronica: Facing the Future / Art Electronica Center

SORIN ALBU

www.artsoral.com
MULTIMEDIA



ANDRÉ RUSSO

1985 born in Bucharest

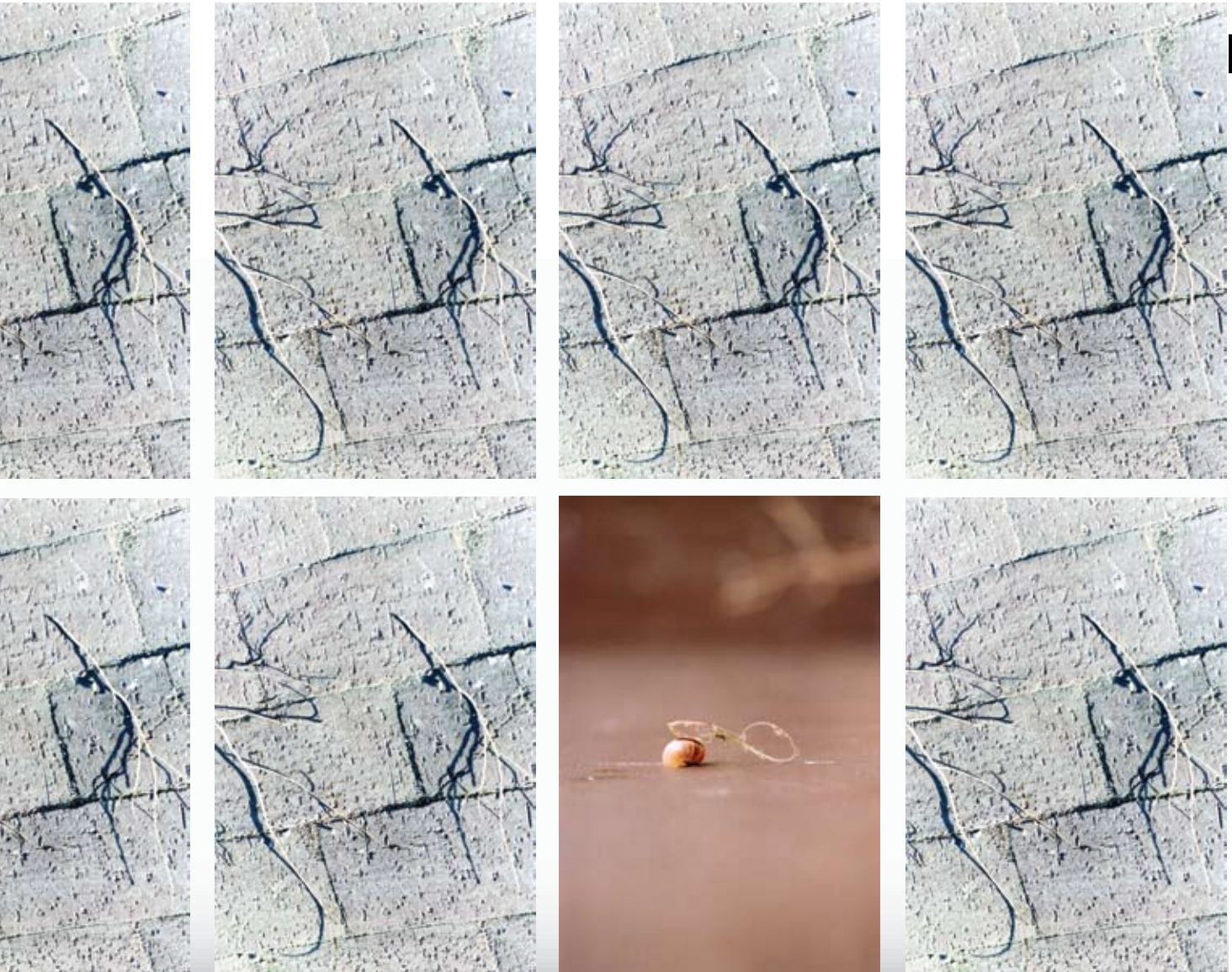
Lives and works in Stockholm, Sweden

Is a compact disc or an mp3 any less valuable as a mean to get an idea or a feeling across to someone, is it any less genuine than a live concert? Through these mediums, the artist has the chance to create perfection. A photograph gives a different kind of experience but it doesn't make it less real. I would never be afraid of being moved by anything just because it comes to me via the digital realm. There was still a breath at the other end. there was a reality, intention and possibly a reaction at the root of the artists creation.

PICTURES OF A CITY / SERIES COLORS OF THE PLANET

ANYWHERE, 2002 C-TYPE PRINT, EDITION 10, 42 X 21 CM. / 16½ X 8¼ IN.

COURTESY OF ART ADDICTION GALLERY, STOCKHOLM, SWEDEN



PHOTOGRAPH

GÖTZ DIERGARTEN

1963 born in Mannheim; New York, USA

Lives and works in Kaiserslautern and Frankfurt am Main, Germany

In my previous work I dealt with the painting-like impact of details out of banal fades – mainly from the Fifties and Sixties. I found this motives all over Germany – later also in Switzerland and France. Thereby I realized slightly differences in the architecture and the usage of color, although there are quite a lot of similarities. The fades of a house have to be closed in order to create the above described pictorial effect. I don't want to be a voyeur and I don't want the recipient to feel like one. If the shutters are not or only partly closed you become interested in the individual who lives behind the fade. But I'm rather interested in the society or the group of people who create this "pictures" – especially because the same people pass by these buildings absolutely indifferent, they don't realize the pictures in the banality. Almost two years ago I got interested in holiday homes in the Cotentin / Northern France. After "Ravenoville" I took two more series of other holiday houses along the beaches of Northern France.

Since I had realised the slightly differences

in the "design" of fades in Germany, France and Switzerland, I got very much interested in a comparison of holiday houses along the coast and the specific atmosphere of seaside resorts. These buildings are built for the most delightful time of their owners: their holiday – only a few weeks per year. The effort and interest to create something really "beautiful" is often confronted with financial, ecological (nature reserve) and climatically (wind and water along the coast) restrictions. Due to these facts the small buildings often appear somehow a bit strange. Nevertheless, with their shutters and doors closed and their pastel colors their owners also create unconsciously "pictures". For me this work is like an intimate portrait of the people of different countries. Each fade has his own characteristics, his own face; each building also works as a witness of times. Often there are regimentations for small holiday homes along the coast. These rules and laws how to build or paint your house creates a common basis, a possibility to compare and also look behind the closed fades.

(THE PHENOMENON OF HOLIDAY HOMES / ALONG EUROPEAN COASTS)



▲ **UNTITLED (GOUVILLE, PANORAMA)**, 2002 C-TYPE PRINT 30 X 180 CM. / 12 X 71 IN., EDITION 8

▲▲ **UNTITLED (GOUVILLE, SINGLE HOUSE)**, 2002 C-TYPE PRINT 100 X 100 CM. / 39¼ X 39¼ IN., EDITION 8

▲▲▲ **UNTITLED (GOUVILLE, SINGLE HOUSE)**, 2002 C-TYPE PRINT 100 X 100 CM. / 39¼ X 39¼ IN., EDITION 8

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COURTESY OF GALERIE THOMAS POLLER, FRANKFURT AM MAIN, GERMANY

P H O T O G R A P H

UNVEILING LEONARDO DA VINCI'S GINEVRA DE'BENCI

Written by
Tamara PASZTOR

Contact Information: tgp32001@yahoo.ca
(Tamara Pasztor)



GINEVRA DE'BENCI
LEONARDO DA VINCI
1474
OIL ON WOOD
38.2 X 36.7CM

REVERSE (GINEVRA
DE'BENCI)
LEONARDO DA VINCI

LA DAMA DAL MAZZOLINO
ANDREA DEL VERROCCHIO
1475-1480
MARBLE
61 CM

The sitter does not possess the wittiness of the earlier da Vinci images and she appears rather solemn in contrast to Mona Lisa and Lady With An Ermine. Ginevra's pose is fairly rigid and her head taut. Delicate ringlets cascade down from her forehead. During the dawn of the Renaissance, the exposure of the forehead in art indicated intellectuality intelligence. It is quite obvious that Leonardo da Vinci considered de Benci as an academic. These subtle ripples are repeated in the spikes of the juniper bush. Far removed from the traditional Western Renaissance portraiture, Ginevra de Benci is portrayed from her head to shoulders only.

In the distant background a landscape of still waters, mists, and darkened woods illuminate the pale features of the sitter. Placed behind the young woman is a juniper bush that is pun on da Vinci's part. The Italian word for juniper is Ginepro and alludes to Ginevra's first name. Also, the symbol of the juniper is an emblem of both virginity and purity.

Possibly the most intriguing part of the painting is the reverse. The opposite side of the canvas has a large scroll with a Latin verse: *Virtutem Forma Decorat* ['Beauty Adorns Virtue']. This scroll curls around the iconographic images of the juniper twig, a palm leaf, and a laurel branch. These three objects signal virginity, moral virtue, and intellect respectively. In addition, located at the far right corner is a red seal, which was the family crest of the Liechtenstein clan—the former owners of the painting. King Louis XII allegedly brought this work of art to France from Milan in 1499.

It is often debated that Ginevra de Benci could have been severed and that the bottom half

The subject of Ginevra de Benci (1474) retains nothing of the Mona Lisa's inward amusement nor Cecilia Gallerani's (Lady With An Ermine) gentle submissiveness. Instead, the young woman gazes past the viewer with a wonderful luminous sulkiness. The difference between Ginevra de Benci and the other portraits is that the sitter does not display her hands. Numerous scholars have surmised that Leonardo da Vinci had truncated the canvas and the rationale behind this sinister motive remains unknown. Is da Vinci blameworthy of this act or is the work of art an imitation of Northern portraiture?

The infamous High Renaissance artist Leonardo da Vinci (1452-1519) for his copious skills in sculpture, architecture, engineering, and art. His familial background is as insignificant as William Shakespeare. Leonardo was the illegitimate son of a local lawyer in Vinci, a small town in the Tuscan region. His father acknowledged him and paid for his training. A prevalent theme

connects the lives of the distinguished masters of the High Renaissance - each began their artistic career with an apprenticeship to a painter who had already obtained excellent social status.

Luckily, da Vinci was instructed by sculptor and painter Andrea del Verrocchio (1435-1488). Verrocchio's best-known painting is the Baptism of Christ because Leonardo is assumed to have painted the angel on the far left. It was traditional for the novice to assist the master in his works in order to learn and duplicate the same style.

Ginevra de Benci has captured the interest of contemporaries merely for the especial attention that Leonardo da Vinci had devoted to his sitter. The young woman was married to nobleman Luigi Niccolini in 1474 when she was sixteen. Scholars have deduced that perhaps, Ginevra was fifteen when Leonardo completed the canvas in celebration of de Benci's engagement to Niccolini.

may have been a replication of Andrea del Verrochio's sculpture bust La Dama dal Mazzolino (1475-1480). Andrea del Verrochio (1435-1488), originally named Andrea di Cione was a Florentine and trained as a goldsmith under the tutelage of Giuliano Verrochio, whose name he later adopted. Verrochio is renowned for having operated a Florentine art academy and including amongst his pupils were the eminent Early and High Renaissance masters—Sandro Botticelli, Lorenzo di Credi, Leonardo da Vinci, and Perugino. Nevertheless, it is suspected that several canvases accredited to Andrea were indeed his students' attempts at copying his artistic technique.

La Dama dal Mazzolino bears a striking resemblance to Ginevra. The ringlets, modeling of the visage, apparel, and distant stare are comparable. However, the hairstyle and clothing became the courtly fashion for the period. If it is undeniably Ginevra de'Benci would not Andrea del Verrochio have entitled his sculpture bust to the young woman. Also, the dates of the two pieces do not coincide. Leonardo da Vinci's rendition is dated a year earlier than Verrochio.

Moreover, there was a large market demand in Italy for Northern art, chiefly Jan van Eyck, Petrus Christus, and Rogier van der Weyden in between 1470-1480. Perchance, the Northern artistic influx may have had an influence on Leonardo da Vinci during the 1470's. Numerous Flemish portraits depict their sitters in stiff poses and no display of hands; this is a particular trademark with Jan van Eyck and Petrus Christus. Rogier van der Weyden's Portrait Of A Man (1440) is of a unique importance in comparison to Ginevra de'Benci on account of the reverse. Portrait Of A Man shows the image of a holly branch with a gold Latinized verse at the top. This type of portraiture was common amongst the Northern artists.

It is clear that perhaps, da Vinci did not truncate Ginevra de'Benci and is mimicking the Northern portraits. The Andrea del Verrochio theory is highly questionable as the sculptor was adhering to court fashion and the fact that he did not submit a title to his work of art in identifying the female model.

Giovanni Iovane
sofami@iol.it



UNTITLED
2002
CONSTRUCTION PAPER
107 X 107 X 107 CM
42 X 42 X 42 IN
COURTESY OF THE ARTIST AND
FEATURE INC., NEW YORK
PHOTO BY OREN SLOR

NOBODY

2002
CONSTRUCTION PAPER
66 X 168 X 25,5 CM
26 X 66 X 10 IN
COURTESY OF THE ARTIST AND
FEATURE INC., NEW YORK



Tom Friedman

Fondazione Prada Milan

It has been the largest and most complete retrospective of the artist's work to be staged in Italy.

The exhibition, conceived by Friedman and curated by Germano Celant, consists of wide-ranging survey of the artist's activity up to the present days, from the earlier works to those one executed specifically for Milan. The decision to use the whole spaces of the Prada Foundation has set up an interesting dialogue between the monumental nature of the venue and Friedman's works, which are often characterized by a disconcerting reduction in size. Forty works have been presented. About twenty of them are completely new pieces; the others came from museums and collectors.

It has been decided to set as an open space the 1400 square meters of the Prada Foundation to let each piece breathing widely. The result is that - once you move out from the exhibition - a "lot of space" remains after in your mind.

Tom Friedman belongs to the generation of artists that, at the beginning of the 1990s, have begun - once again - to focus their attention on the world of the objects, in some way reacting against the elimination of physical elements and tactile values brought by Pop Art in favor of the image. From his investigation emerges a renewed interest for

the fragile and ephemeral universe of daily, ordinary objects, almost rooting them in his artistic language, even if deprived them from the hyperbole and self-exaltation typical of the 1960s. Through a subtle process of mental and physical manipulation, in Friedman's work spaghetti, hair, chewing-gum, pieces of paper, detergent, dust, toilet paper, bars of soap, and colored construction paper are transformed into new objects characterized by an anti-heroic attitude and, at the same time, by astonishing formal perfection. Through small actions of elementary formalization, the artist raises questions regarding the theme of the complexity and heterogeneity of objects, seeking unknown, secret parallels between them.

Whatever some blank spaces follow this artistic experience. Many years ago, the french writer Georges Perec formulated a theory to l'infra-ordinaire (infra-ordinary): "... where is the rest? what happened every days and what repeats every days, banal things, what is obvious, what is common, what is ordinary, what is infra-ordinary, the noise, what is usual, how we can interrogate it? How we can describe it?". I think that Friedman does not know Perec, as well as his brilliant spontaneity allow himself not to know recent european history of art.

However, just like an enfant terrible of Ian McEwan, Friedman is able to answer to Perec's questions and maybe our ordinary questions.

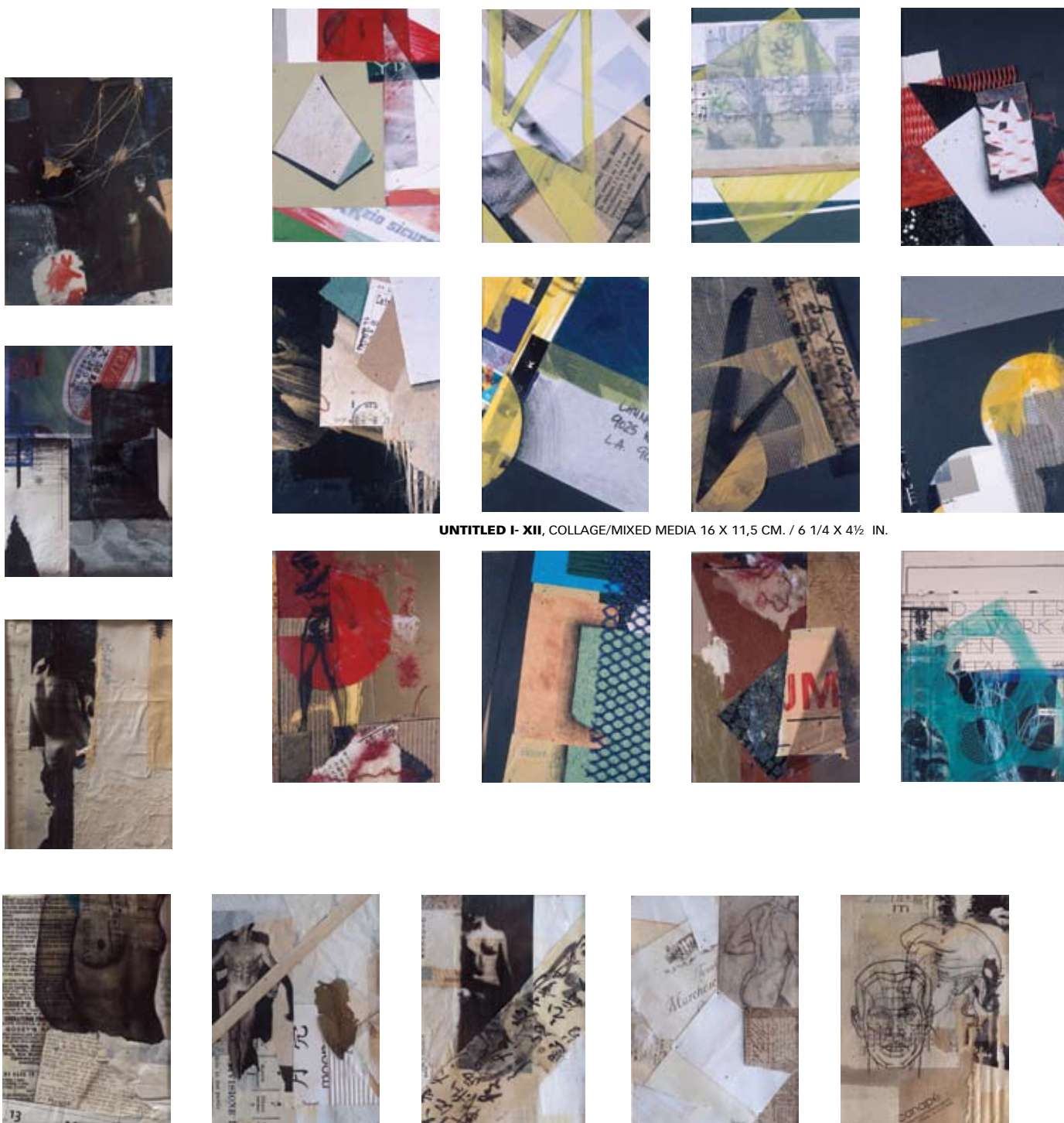
LAUNA ROMOFF

1946 Born in Los Angeles, USA

Lives and works in Los Angeles, USA

Launa Romoff has been working with collage/mixed media since 1997. She has been inspired by the work of Kurt Schwitters, regarded by most as the 20th Century master of collage. Luana Romoff finds her material everywhere, because, by working in this medium, she believes you learn to "see" the beauty of the discarded and turn it into "art". Her work is gaining recognition as she is exhibiting on a regular basis in different venues in the Los Angeles area. "How I use the material at hand is often more important than the material itself"

(Kurt Schwitters)



UNTITLED I- XII, COLLAGE/MIXED MEDIA 16 X 11,5 CM. / 6 1/4 X 4 1/2 IN.

1967 born in Treviso, Italy

Lives and works in Martelago and Venice, Italy

Andrea Zanatta is one of the most interesting photographers of the young generation in Italy. Both in the use of black & white and colors photos, in his work is evident a particular attention to the human figure as well as for objects and landscapes that the artist try to fuse together to reach a non-common mixture capable of expressing emotions, feelings and meditative thoughts. Besides this, what really fascinates Zanatta is also a nocturnal atmosphere where mystery, dreams and the ineffable seems gradually to become sophisticated but necessary elements to give birth to his compositions. Technically, his research is focused on movement. The figures seem almost escaping from the electronic eye of his camera Nikon F5, sometimes almost trying to break through the rigid, linear borders of the paper, and, at the same time, a sort of diffuse strenght and energy that permeates the whole photograph entraps them. The result is to be in front of a sort of diaphanous creature that struggles with the eye of the watcher. Light and shadows give their contribution to this emphasis, while, behind all of this, a message of improbable freedom substantiates the content of these artworks. (ANDREA PAGNES, "ATMOSPHERE")

THE VENETIAN CARNIVAL 01, 2003 C-TYPE PRINT 100 X 80 CM. / 39¼ X 31¼ IN., EDITION 12 ▼**THE VENETIAN CARNIVAL 02**, 2003 C-TYPE PRINT 100 X 80 CM. / 39¼ X 31¼ IN., EDITION 12 ▼▼

COURTESY OF ART ADDICTION GALLERY, STOCKHOLM, SWEDEN



P H O T O G R A P H

Steve Shane, art lover, visits thirty galleries in New York City, where he resides, every Saturday

INTERVIEW BY CHRISTOPHER CHAMBERS



Steve Shane, art lover, visits thirty galleries in New York City, where he resides, every Saturday. Sundays he goes to museums, or galleries outside of Manhattan. All of his vacations are scheduled around art events. He has barely missed a major international art fair in twenty years.

He regularly sends out his art e-mails of his picks to over five hundred fellow enthusiasts. Shane prefers to term himself an "art lover," rather than as a collector, stating that his "collection is only a little side effect of my passion," although he has amassed a collection of over five hundred works of contemporary art to date. Shane has never sold any of his collection, which will one day be bequeathed to different museums.

CHRISTOPHER CHAMBERS: Would you say art collecting is your hobby?

STEVE SHANE: Hobby is too little of a word. It's why I live. It's why I go to work. It's why I get up; it's my life. The art galleries, the art dealers, my art collection; talking about it, reading art magazines . . .

C.C.: What inspires you to collect art?

S.S.: I'm looking for a buzz. I don't drink alcohol, I don't do any drugs, I don't smoke, it's my buzz in life. And I'm also looking for myself. My collection helps me understand who and what I am. I don't just let anyone into my collection – it really exposes who I am, it's like lying on a psychiatrist's couch. My collection is really personal. I think you come in here and you might be able to figure out some aspects of my personality, and my identity, history.

C.C.: What is art for?

S.S.: I think it has different purposes for different people. For me it's for pleasure, I think it's to learn. I think one of the things it's for is: a talented artist was born in this world to help the viewers see what they didn't see before viewing the art. For example, the Beckers. They taught me how to look. I don't think I would have ever noticed urban landscape if it wasn't for them, I would have never seen a water

tower. Or, Marcel Duchamp has taught me to look at things I see in life as a sculpture.

C.C.: Why do you think people make art?

S.S.: I don't think they have a choice. They were born to do it. Hopefully a good artist does it because he has something to say about art history, our society, about politics.

C.C.: What is art?

S.S.: Art is anything that an artist makes, that an artist has dedicated his life to do. Anything that is shown in an art museum or an art gallery. I think it's creativity.

C.C.: Have you ever seen magic?

S.S.: Yes. It's all magical for me. My first experience of an artist. There's an artist I've been crazy about for a while, I think it's a magical experience for me to see it: Neo Rauch. It's always a magical experience for me. It takes me to a different place. I think Kim Keever's magical. One of the things in my collection is a sense of place. I have this thing; I work in New Jersey, I'm a doctor, and then I go through the Lincoln Tunnel and I'm in the art world, New York. I'm from Detroit. Kim Keever takes me to another place. I think that's magical. It's like a high. Art can be an escape in that sense.

C.C.: Do you think a work of art should transcend the picture plane?

S.S.: I think it's more religious than spiritual. I don't go to synagogue or church. It's like a religious calling or religious experience for me. It's more exciting for me when I first see an artwork as opposed to possessing it. I end up looking like a squirrel, maybe, because I have a big collection, but the biggest thing for me is to see it, to discover it, than to possess it. I like to be a part of the whole situation. After I acquire a piece I like to meet the artist. I also like to consider myself an artist as curator. The work takes on a different meaning in the context of my collection, and I think that's why people find it interesting to come see my collection. Because it's a curated show in my home. .

C.C.: Is there any particular overriding theme or direction to your collecting?

S.S.: Within my collection there is a strong sense of place – a longing or an imagining to be in another place – a different, better place. Other themes recurring throughout my collection include, "art about art" – art that alludes to or builds on the history of art. I am also attracted to art that exhibits a sense of humor; art that uses wit or irony to comment on historical art movements,

artists and the creative process.

Another key theme is the marriage of seduction and repulsion. In its physical presence and its emotional content, the work in my collection both attracts and repels the viewer. Contemporary art, as art throughout history, expresses the horror and the joy of the human condition. The artwork in my collection reflects this condition with assuredness, strength, and sincerity. Other themes that have subconsciously entered are: "painting without paint," "photography of invention", the element of the "fake," "the dysfunctional family," "celebrity," and a sense of the theatrical.

C.C.: Did you collect other things as a child?

S.S.: It was elephants. Elephants from all over the world made from all different materials.

C.C.: Do you collect artists in depth, or do you try to go across the board?

S.S.: I used to only want to have one of each, but then, I was enamored by Cindy Sherman early on – in the early eighties – and I think I have twenty Shermans. Elliot Green, I have four or five and then Nina Bovasso . . . it's mostly one of's, but there are certain artists I have multiple pieces by. [(5) , Condo (2), Dunham (2), Dzama (4), Glantzman (2), Deb Kass (2), Jonathan Tucker (9), Lasker (2), Simmons (6), Elizabeth Olbert (2), John Waters (2) John Waters is hilarious, Angela Wyman (4), Wojnarowicz (2)]

C.C.: What's your favorite work in your collection?

S.S.: The last piece I acquired always.

C.C.: Do you see any particular direction that you think art is heading in?

S.S.: Yes, I think it's heading way toward video. I went to the last Documenta. I don't have the patience to watch a video for forty-five minutes. In my opinion a good video is if you can jump in at any point and watch it for three minutes. That's Pipolitti Rist. I end up being mesmerized, maybe that's the magic you were talking about. Actually, I stay for a long time with hers. But, I don't think it's going to be the end of painting, that's for sure. I am an individual. I go all over the place and figure it out for myself. I search for what I think is a good painting, not what's going on now. That's looking at art with your ears.

I think it's amazing what some dealers don't know about art history.

ARTIST PROFILE

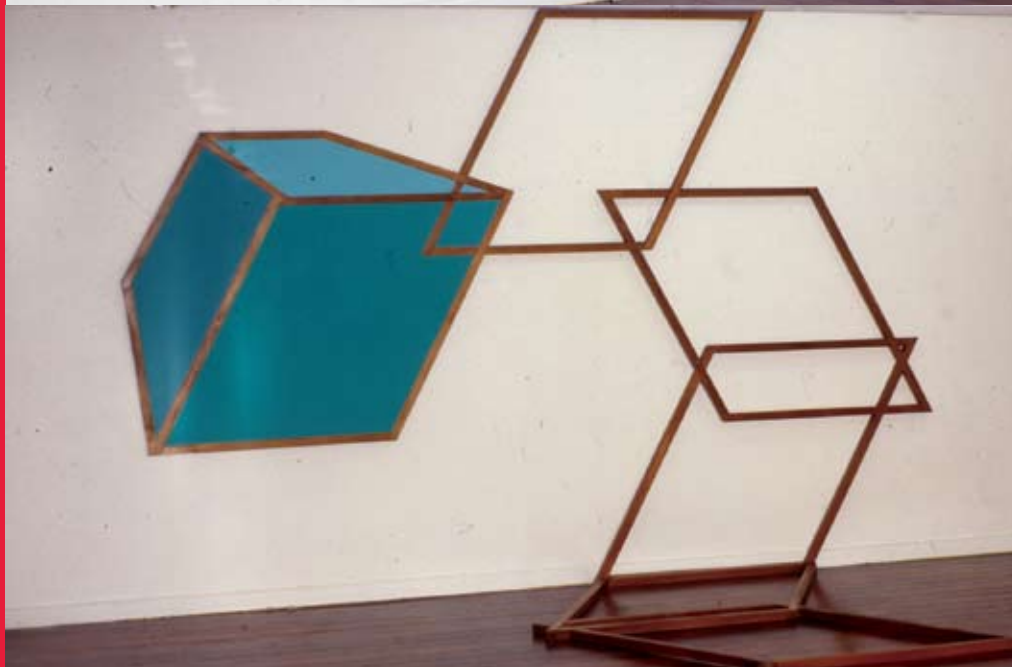
KEN ROBINSON

1940 born in Auckland, New Zealand

Lives and works in Auckland, New Zealand

Travelled to England from New Zealand and was accepted for full time study in painting at St Martins School of art in London After completing The National Diploma of Fine Art was selected for postgraduate study. During his study at St Martins won their third year painting prize.

In 1967 was appointed Lecturer in painting and design at Middlesbrough College of Art in Yorkshire, England for two years. Was appointed Lecturer at the Auckland Institute of Technology in 1971. He is now lecturing part-time as Senior lecturer at the Auckland University of Technology. His work has been exhibited widely in N.Z. in group shows, one- man shows and is in private collections. He has exhibited overseas in such places as Sweden, Italy, Canada, Venice, London, Canada and New York. The basic structure of his work is intellectual but the paintings have a unique balance of intuition and intellect that stops them from being too predictable. Exploring sculptural, spatial and painterly concerns as well as his use of multi printmaking techniques. He gives each work a personality that is much more than its basic qualities of shape and color. The wit and experience of the artist shows in the way he takes a single form and energizes it in ways both elaborate and simple in a variety of media. Ken Robinson is not just an expressive painter he is in fact a dedicated analyst of form. Moving beyond the action and immediate expression. Control and intellect and emotive energy remain the primary ingredients in his art.



SWIRL, 2000 ACRYLIC ON WOOD 151 X 121 CM. / 59½ X 47¾ IN.
PROJECTION, 2002 WOOD AND ACRYLIC 214 X 242 CM. / 84¼ X 95¼ IN.
BOXED, 2002 WOOD AND ACRYLIC 180 X 194 CM. / 71 X 76½ IN.

DABORA Gallery
Lynda Mahan

DABORA GALLERY

1080 MANHATTAN AVE

GREENPOINT, BROOKLYN NY 11222

718-609-9629

LYNDA@DABORAGALLERY.COM

WWW.DABORAGALLERY.COM



UNTITLED

1999 ACRYLIC ON WOOD, TAXIDERMY

152,5 X 61 CM. / 60 X 24 IN.

DABORA Gallery
Timothy Cummings



SPOT PORTRAIT I

ACRYLIC ON WOOD

20 X 25,4 CM. / 8 X 10 IN.

2002

Lynda Mahan envisioned an art space that could exist in the same morbidly intoxicating world as her paintings and those she admires. With Dabora Gallery, she has given this idea a life of its own. Brooklyn locals and Manhattan art enthusiasts alike find in Dabora not only a showcase of rich, quality work; they find themselves taking part in an exhilarating experience where lush, seductive surroundings of velvet curtains, victorian furniture, taxidermy and subtly menacing shadows create a living, breathing stage of intangible visual pleasures. Featuring solo shows and thematic exhibits drawing together artists from around the US and the world, the artwork at Dabora is complimented by an array of New York's most out-there magicians, performers, and curiosity acts, whose oddly-timed appearances only add to the strangely alluring sense of disorientation that is Dabora's trademark. Rounding out the days and nights of Dabora are the multifarious photo shoots and private events that take place within its walls. If only they could talk.



MORT & ST. A. TRAV
2000 ACRYLIC ON CANVAS
122 X 91,5 CM. / 48" X 36"

I have always been fascinated by portraiture, The face as an image to stare at as it stares back. Since childhood, the one consistent obsession and theme in my work has been the rendering of the face. The spots first appeared in my paintings as beauty marks like the elaborate black dots used to adorn the French royal court of the 18th century, then they began to take over the portraits in chaotic patterns like a cancer of the skin. More recently I've begun to experiment with the black spot and have become fascinated by the basic flat abstract and randomness of their appearance, incorporating their flatness into the more shapely and painterly surface of my portraits. The spot portraits are to me a study of surface and pattern, the mixing of classic technique and random abstract shape and how they react with one another.

SPOT PORTRAIT II
ACRYLIC ON WOOD
20 X 25,4 CM. / 8 X 10 IN.
2002





Michele Dal Bon

JEWELLERY DESIGNER
G.I.A. GEMOLOGIST
C.C.I.A.A. GEM SPECIALIST
GEM OFFICIAL EXPERT OF THE VENICE TRADE HALL
AND THE COURT OF VENICE

Le Zoie



"Bear in mind the fact that precious material and painstaking execution not only make up for lack of ornamentation, but in terms of elegance they greatly exceed it. Form and ornament are the result of the unconscious common work of men who belong to a specific civilization.

Everything else is art." (Adolf Loos)

The ability to originally interpret what happens in the world is the greatest gift that Venice, a city born of the world and a summary of the world itself, can give those who love her. And Michele Dal Bon, owner of the jewellery design workshop Le Zoie, has assumed this as his axiom and life's rule.

Artist and artisan, Michele Dal Bon deftly combines traditional technique and contemporary sensitivity. The proud creator of the official jewel for the Gran Teatro La Fenice, Dal Bon lives and works in Venice. He has chosen as an exhibition venue for his zoie ("jewels" in Venetian) an elegant niche near the Rialto markets.

His workshop not only creates jewels that are the end result of his personal creativity, but also efficiently produces merchandising for the most demanding artistic exhibitions; needless to say, he never know-tows to dominant demands for mass-produced objects but rather seeks to satisfy the more demanding connoisseur and collector.

His Le Zoie, productions are little masterpieces that will one day be part of the museums for which they have been produced. They are little masterpieces where the artistic and historical memory of the sought-after symbols (which have been recovered and reworked) are presented in the most unique and original way. They are symbols and objects proposed as a form of memory of the present, allowing them to persist and preserve their meaning.

Michele Dal Bon's technical and artistic ability, as well as that of his workshop, are now available for all of those who, working in the field of art merchandising, want to offer a different type of merchandise.

Andrea Pagnes/Umberto Zampini

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2. FEMINA / INTERNATIONAL FEMALE ARTIST'S ART

15.07.2003 - 30.11.2003

7. INTERNATIONAL ANNUAL OF MINIATURE ART

15.09.2003 - 30.12.2003

9. INTERNATIONAL FEMALE ARTIST'S ART ANNUAL

15.09.2003 - 30.12.2003

8. INTERNATIONAL ANNUAL OF MINIATURE ART

15.09.2003 - 30.12.2003

Art Addiction was founded in Sweden in 1993 by Petru Russu, visual artist, to promote the art and the works of contemporary artists. Art Addiction it pursues its aim mainly by organizing international exhibitions of its members work. In the past years, Art Addiction has organized a series of 50 major international exhibitions at the Art Addiction Gallery in Stockholm, Palazzo Correr in Venice, Piccola Galleria Correr in Venice and Art Addiction Virtual Gallery at www.artaddiction.se / www.artaddiction.net

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

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

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

EXHIBITIONS ORGANIZED BY ART ADDICTION 1993 - 2002

1993 The 1st Int'l Exhibition of Miniature Art Stockholm Sweden
1994 "Graphic Additions", 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 Additions", 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 Additions", The 3rd Int'l Graphic Art Exhibition Sweden
1996 "Additions", 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 Additions", 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

ART ADDICTION

STOCKHOLM AND VENICE
1993 - 2003



PETRU RUSSU
ART ADDICTION DIRECTOR

Art Addiction is an on-line virtual gallery <http://www.artaddiction.net>

By utilizing the Internet as a viewing space and virtual environment, Art Addiction has become the definitive 'Art-Creator to Art-Consumer' arena. The Art Addiction enterprise is owned and operated exclusively by Petru Russu, an internationally acclaimed contemporary artist. Petru is also proprietor of conventional modern art galleries in Stockholm, Sweden, and Venice, Italy, and publisher-editor of the international contemporary global art magazine, World of Art.

Petru realized expeditiously that the traditional notion of viewing and buying art through galleries and exhibitions could be simplified by appropriating the Internet to redefine the traditional modus operandi concerning the display and purchase of art and he developed Art Addiction, a virtual gallery project that quickly evolved into an efficacious on-line art marketing entity, an endeavour that has grown and flourished throughout the last ten years. By formalizing an on-line 'business-of-art' model, expenditures and overhead attributed to the sale of art have been slashed, commensurate with increased profitability for the associated artists.

Being an artist, and understanding the requirements of people involved in creative activities, Petru Russu has worked closely with his artists to engender several unique on-line expositions that have, over the last decade, come to be recognized worldwide by the Internet community. During this process Petru has established cogent liaisons within the global art-market network and has compiled an impressive database of artist clients. More than twelve thousand artists actively participate in his virtual gallery undertaking, providing artworks for exhibition and potential sale on the Art Addiction Website.

By virtue of the exceptional success of his on-line gallery, Petru Russu has indicated that forthwith he will augment his burgeoning enterprise with the production of preeminently high-quality publications, making the works of 'Art Addiction' artist-clients available in print by way of 'Masters of Art' albums, a series of art books dedicated to contemporary artists

(CHRIS MANNING, MANNING PUBLISHING LTD)

IN SEARCH OF BALKANIA

NEUE GALERIE AM LANDESMUSEUM JOANNEUM, GRAZ AUSTRIA

CURATORS: ROGER CONOVER (US), EDA CUFER (SLO), PETER WEIBEL (A)

In Search of Balkania lifts a long overdue ban on the Balkans as a site of intellectual endeavor and cultural desire. Conceived from the outset as a curatorial operation and artistic experience against expectations, this exhibition confronts a subject full of contradictions, to which everyone brings baggage they can't easily drop. This exhibition requires that visitors check their baggage at the door, and allow the content of their own mental suitcases to be disturbed, questioned and de-sensitized before thinking uncritically about their

relation to Balkania again. If on one level In Search of Balkania is a rendez-vous with a dented landscape full of used parts and accidental art, where the real still matters and storefront windows resemble surrealist displays, on another level it is a virtual encounter with a symbolic geography that will be the 21st century's most important fold: where East meets West, where Occident becomes Orient, and where none of the old lines and myths about identity, self, nation, and other hold. Indeed, if this exhibition presents a picture different from any picture previously

shown in Europe of the Balkans, it is that there is nothing in Europe but the Balkans.

Balkania is not a world unto itself, but a mirror onto all selves. To recognize the Balkans is to recognize features and syndromes out of which cities, wars, experiments, ideas and visions are composed. How is such a world insinuated within the museum environment? Working with over sixty artists encountered during five years of close exchanges in the Balkans, the curators construct a matrix of Balkanic spaces

and build a complex of metaphors derived not from the white cube of museum logic, but from the street collisions and market chances of Balkanic knowledge. Some rooms lead to a secret history of the avant-garde, others to a phenomenology of the banal. From the bunkers of Enver Hoxha to the imaginary of the Black Sea, from religious kitsch to urban folklore, and from Croatian Conceptualism to Romanian Dadaism, this exhibition considers the Balkans as a source of culture without which the future of Europe is unimaginable.



MARINA ABRAMOVIC
NAME PICKERS 1998
COLOR PHOTOGRAPH, 107 X 97 CM.
COLLABORATION WITH THE
PHOTOGRAPHER BOJAN BRECELJ
AND THE GROUP IRWIN.
COURTESY OF THE ARTISTS

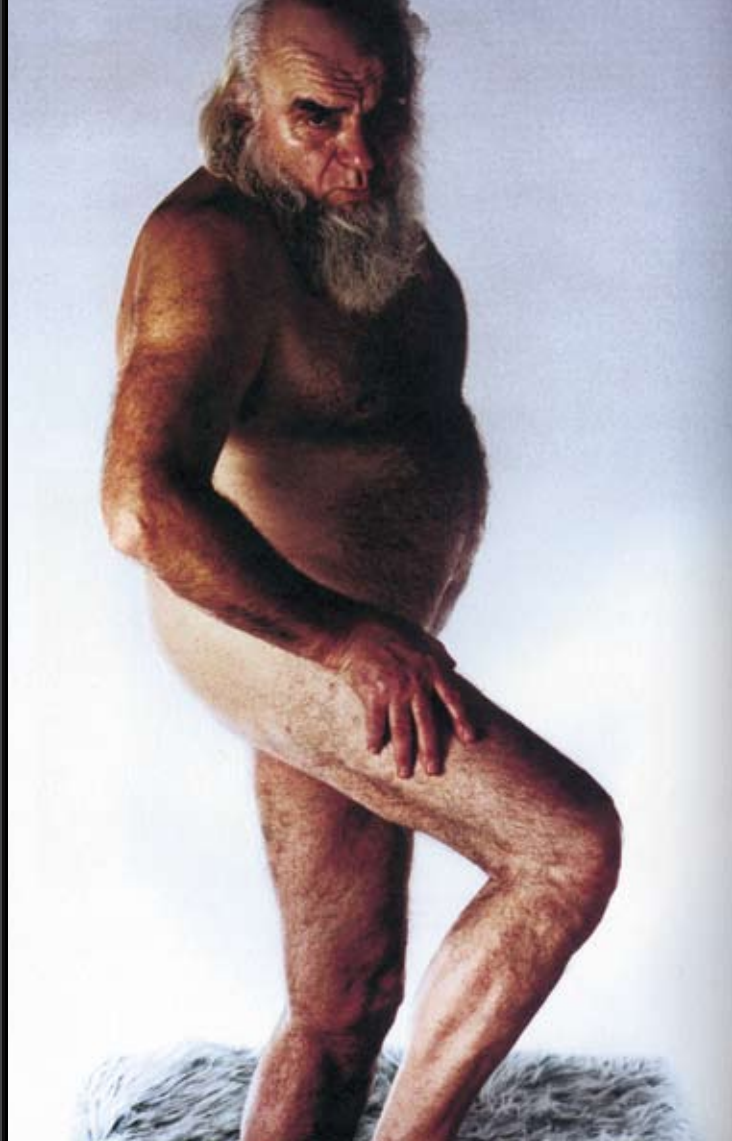
In Search of Balkania

Magda Carneci

In Search of Balkania

As the three curators put it, this exhibition that was opened at the Neue Galerie in Graz, Austria, between October and December 2002, intended "to lift a long overdue ban on the Balkans as a site of intellectual endeavor and cultural desire." Roger Conover – executive editor of the department of art, architecture and visual culture at the famous MIT Press in Boston-, Eda Cufer – an active Slovenian art critic, promoter of the Irwin group, and Peter Weibel – outstanding Austrian visual artist and theoretician, conceived In Search of Balkania as a curatorial operation and an artistic experience "against expectations", confronting a subject full of historical contradictions and cultural prejudices, infamous due to the recent ex-Yugoslavian wars, but also full of an enormous creative potential. It is this explosive artistic richness that has become recently fashionable again in Western Europe, especially in the German-speaking countries, as the great number of cultural events dedicated to the Balkans in the last two years prove.

After five years of travels and researches throughout the South-East European cultural milieus, 60 artists have been eventually selected to construct a "matrix of Balkanic spaces" and a "complex of metaphors" for what would mean the genius loci and the strange, incongruous, essence of homo balkanicus. Alongside the two floors of the Neue Galerie in Graz, an impressive, sophisticated, and sometimes shocking exhibitional discourse was displayed, that filled up the white, aseptic



TOMISLAV GOTOVAC

FOXY MISTER 2002

5 PHOTOGRAPHS, 50 X 60 CM EACH

COURTESY OF THE ARTIST

PHOTO: TOMISLAV CUVELJAK

SELDA ASAL
SHOE STORE 2002
WINDOW INSTALLATION





IVANA KESER >

GENEALOGY 1993

INK JET PRINT, BILLBOARD

450 X 210 CM.

COURTESY OF THE ARTIST

GEORGI BOGDANOV & BORIS MISSIRKOV

NEW MYTHOLOGY 2000

3 LIGHT BOXES, 60 X 90 CM.

COURTESY OF THE ARTIST

cubes of museum logic with an extremely inventive visual production, full of vivid, unsophisticated, and “hot”, trueness to life, as usually contemporary cosmopolit museums and art galleries rarely show. Photography, installation, video and media art dominate the exhibition, wherein from one room to another one can meet either a phenomenology of the banal, or a conceptual remembrance of the secret history of the historical avant-garde (whose artists often originated from this region), or a situationistic approach of recent history and present-day politics, or, at last/in fine, a critical-ironical (re)appropriation of the Western canon of art history. Serbian body-art of the ‘70s and performance of the ‘80s, Croatian post-conceptualism of the ‘90s, Romanian neo-dadaism, Slovenian “retro-avant-gardism”, or Bulgarian “desacralism”, as well as the virulent religious kitsch, an inventive vernacular Gypsy architecture, the rich urban folklore, the post-communist architecture of power, or local “neo-byzantinism” – these are aspects that this exhibition takes into account to prove that the Balkans are an inexhaustible although not yet “sublimized” source of



VLADO MARTEK

UNTITLED, (USA - BALKAN) 1996

SCREEN-PRINT, 22 X 30.5 CM.

COURTESY OF THE ARTIST



culture without which the future of Europe is unimaginable.

One must mention here the strong presence of artists such as the Serbian Marina Abramovic, the Turk Huseyin Alptekin, the Bulgarians Nedko Solakov and Luchezar Bojadiev, the Croat Sanja Ivekovic, the Romanian group subREAL, the Albanian Adrian Paci, the Slovenian group Irwin, whose names are already vehiculated/ conveyed in the international environment.

One could add also some less-known names such as Teodor Graur, Andrei Ujica, the female group Eclipse, Zoran Naskovski, Vlasta Delimar, Kiril Prashkov, Ivana Keser, Vlado Martek, Braco Dimitrijevic, Tanja Ostojic, Anri Sala, Rasa Todosijevec, that would deserve more attention. Between the ethnographical temptation, due to the picturesque "otherness" that this region still preserves in the mind of many Westerners, on one side, and the temptation of an internationalized visual jargon, induced by any "mega show" intended to recuperate and integrate a subject on the planetary cultural market, on the other side, the three curators have succeeded to keep a good balance. The artists' works focus mainly on the recent totalitarian past or the confuse, insecure, "transitional" present, on aggressive nationalism and obsolete parochialism, on economic and political misery, and last but not least on pro- and anti-Western clichés. But what

VLASTA DELIMAR

WALK AS LADY GODIVA 2002

3 COLOR PHOTOGRAPHS ON PLEXIGLASS

100 X 140 CM. EACH

COURTESY OF THE ARTIST



subREAL

FROM THE SERIES:

INTERVIEWING THE CITIES

2002

COURTESY OF THE ARTIST

PHOTO: subREA

MARIELA GEMISHEVA >

OUT OF MYSELF 2002

PHOTO INSTALLATION

4 WORKS 150 X 103 CM.

2 WORKS 42 X 30 CM.

PHOTOGRAPHS BY

DANAIL SHTURBANOV

COURTESY OF THE ARTIST



KIRIL PRASHKOV

NATIONAL STYLE 1993-2000

SERIES OF INSTALLATIONS FROM

FOOD, NATURAL SUBSTANCES,
FOUNDED OBJECTS AND READY-MADE

DIMENSIONS VARIABLE

COURTESY OF THE ARTIST



emerges from the sometimes cynical, sometimes humorous, sometimes tragic mixtures of all kinds of local artifacts and national symbols with sophisticated Western visual technologies is mainly an extraordinary vitality and creativity. Colorful, overwhelming, full of sarcastic sincerity about human nature and history, this vital creativity assumes and features courageously an enormous esthetic and existential Kitsch. It is difficult to say whether this kitsch, "crude" and also pathetic as it is, pertains more to the artists than to the curators. Anyway, it speaks convincingly about "a virtual encounter with the future" of the Western world, as the curators put it, insofar by the actual peripheralizing of the West brought about by the global mixing of cultures and the superposition of contradictory visual traditions "there is nothing in store for Europe and the West but the Balkans". In this respect, by its hybrid, "impure" nature, modeled by various conflicting cultural and spiritual traditions, the soft and democratic concept of visual Balkanism, rather than the dangerous political concept of Balkanism, might become an interesting aesthetic methodology, well adapted to the "less-stable" cultural syntheses and the "diasporic" reality of the present-day planetary destabilized melting-pot. In a world where stable, monolithic cultures tend to become exceptions, between the Scylla of monotonous globalization and the Carybda of local cultural sufficiency, visual (and spiritual) Balkanism might represent a possible model for fruitful reflections.

MIHAI OROVEANU

PHOTO BY ANONYMOS

FROM HIS COLLECTION

COURTESY OF THE ARTIST

by
Coriolan B.

I think there are fictions that an author has to ask forgiveness for. For those that are improbable. For example, the one I am labouring under: the final judgement of modern critical judgement, the judgement of judges, shocked at discovering that all the painted canvases of the world are nothing other than brushstrokes put there by a "much larger" painter... and that, all together, they form a "much larger" painting, a galactic canvas depicting the grimace of terrestrial civilisation, a cosmic scream painted by an "ecorche" forced to undergo an inhuman dissection, a canvas whose chronicle we critics have ourselves adulterated through our eulogistic tone.

A canvas exhibited in the astral ether depicting the explosion of a supernova; the supernova of the history of planet Earth in the age of Kali, the last cycle of styles cut adrift. Few, very few, "brushstrokes" would be found in this galactic canvas apart from the angel of death, the scream of each ego-atom, prisoners of the "ladle" of forms, freed from the metaphors of the guttural, thundering voices of the Ego.

Very few flashes of light in this chiaroscuro.

"The dark monster" of youthful vehemence is made clear in the early '80s, when the young came together in febrile, provocative exhibitions pitted against the comfortable armchairs of preceding artistic techniques and genres, the sedentary iconographies set up on the four pillars of official salons: painting, graphic art, sculpture and decorative arts.

The Dantesque Biennale in Ravenna, which has set a difficult exercise (providing a three-dimensional illustration for a *terzina*, or stanza, of the Divine Comedy) gave vent to the exquisite mastery of European artists' ability to model clay. One of these was Nikolaus-Otto Kruch, who had often won this competition. His Italian voyages have enriched his visual scope, which, in its sensitivity, includes artists that go from Donatello to Manzu.

Nikolaus-Otto Kruch
Women and Fish
2001 Bronze
h.43,5 x w.24,5 x d.9 cm.
h.17½ x w.10 x d.3½ in.

The Stations of the Cross, which the artist has made for the church of the Madonna Pellegrina, Padua, have absorbed this profound lesson learnt from Italian art.

Here, the artist provides us with the articulation of untimely gestures within the classical matrix of coercive iconography of different reliefs. If the figural can be recognised in the "composition", then this particular gesture is certainly that of "decomposition".

For the designer or sculptor, the "scalpel" seems to be the preferred implement. Its line is always redolent of a scream or pain – either, whether it cuts across the folds of a fabric or the contours of a human body. The expressionist "urgrund" of the artist is not so much an element of his personal visual culture as a natural option. You become classical, but you are born an expressionist. The anatomies the "surgeon" Kruch "operates" on, usually human anatomies, are the wounds of terror and anguish. His line (in drawing and sculpture alike) is perpetually the seismograph of sedition. When it is not a violent cut within the page of work, it moves randomly in its search for the lost whole.

Generally, expressionism incites analogical thought precisely because the disgregation of form, "Form as the deformation of the Real", calls (as compensation) for the exorcism of words. Unlike the self-sufficiency of "paradise", the "hell" of abstract/abstruse artistic morphologies convokes critical discourse as a form of propitiatory magic. The cultural equivalent of magic in the modern age and the act of critical conscience.

This type of art might well evoke a sort of analogical delirium.

I will not allow myself to be reined into this delirium precisely because the image is pure witness. It is the deposition of he who has sat before the scene of a drama. But where the artist himself is the very scene of that drama.

Nikolaus-Otto Kruch
HomoCane
2000 Bronze
h.28 x w.5 x d.9 cm.
h.11 x w.2 x d.3½ in.



David Fried presents recent works that deal with fundamental relationships and their potential recombination. Exploring our diverse and labile environment, comprised of individuals - so called sovereign entities entwined in a network that is constantly changing, these works speak of inter-dependent life, whereby the periphery becomes the centre. His acoustically stimulated interactive sculptures "SOS - Self Organizing Still-Life" are compelling by their symbolically provocative simplicity, creating a live complex visual experience as the viewer is moved to forge perspectives on relationships, life and the universe of thought. Audible sound is transformed into waves that stimulate each of the stone spheres silently into motion, rearranging themselves in continually new patterns of elegantly fluid choreography. Some kiss, some spin off alone, while others race head-on only to meet with a soft embrace- or swerve around one another, often changing the path and destiny of each other without physical contact. The resulting choreography is live and directly initiated by its environment. When sound is no longer detected, the spheres come to rest in ever different constellations. Fried's photographic works reveal relationships as delicate temporal architecture, emerging when the primary elements of life- water and air- get together. Reflecting further on the human condition, these images that resemble living cells called "In Bed with Lucy and Dolly" take us on a biomorphical journey "from the Cambrian sea to the artificial womb". (Prof. Dr. Norbert Bolz)



▲
IN BED WITH LUCY AND DOLLY

2001 NONDIGITAL C-PRINT ON DIASEC,
EACH 130 X 100 CM. / 51 X 39 IN.
VIEW FRANK O. GEHRY BUILDING DÜSSELDORF

**SELF ORGANIZING STILL LIFE,
-ACOUSTICALLY STIMULATED
INTERACTIVE SCULPTURE- CS1**

2001 GRANITE, SOLID CAST-STONE
SPHERES, MICROPHONE SENSOR,
MIXED MEDIA.
52 X 62 X 15 CM. / 20½ X 24½ X 6 IN.
▶

**SELF ORGANIZING STILL LIFE,
-ACOUSTICALLY STIMULATED
INTERACTIVE SCULPTURE- BG4**

2001 GRANITE, SOLID CAST-STONE
SPHERES, MICROPHONE SENSOR,
MIXED MEDIA
132 X 102 X 15 CM. / 52 X 40 X 6 IN.
VIEW KUNST-MUSEUM WÜRZBURG
▶▶

**SELF ORGANIZING STILL LIFE,
-ACOUSTICALLY STIMULATED
INTERACTIVE SCULPTURE- CELL**

2001 QUARTZ, SOLID CAST-STONE
SPHERES, MICROPHONE SENSOR,
MIXED MEDIA
102 X 77 X 15 CM. / 40 X 30 X 6 IN.
▶▶▶





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STOCKHOLM INSIDE FIRST COVER: MATISSE-PICASSO / MOMA NEW YORK
INSIDE BACK COVER: SACAL / ADVERTISEMENT
BACK COVER: GUGGENHEIM MUSEUM NEW YORK / ADVERTISEMENT

A PIECE OF WORK

JOSE SACAL



AMADA, 51X26X12 CM. / 20X10¼X4¾ IN., BRONZE

The living and fluidic sculpture of Jose Sacal comes to life in this remarkable collection from World of Art Books, edited and published by World of Art Books and Petru Russu. Sacal's breathtaking art in clay, bronze and stone graces every page in full color prints and details. Sacal is a modern master, and this expertly crafted art book does justice to his poetic expressions in sculpture.

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MASTERS OF TODAY ART ALBUMS DEDICATED TO CONTEMPORARY LIVING ARTISTS

VENEZIA

ANDREA ZANATA



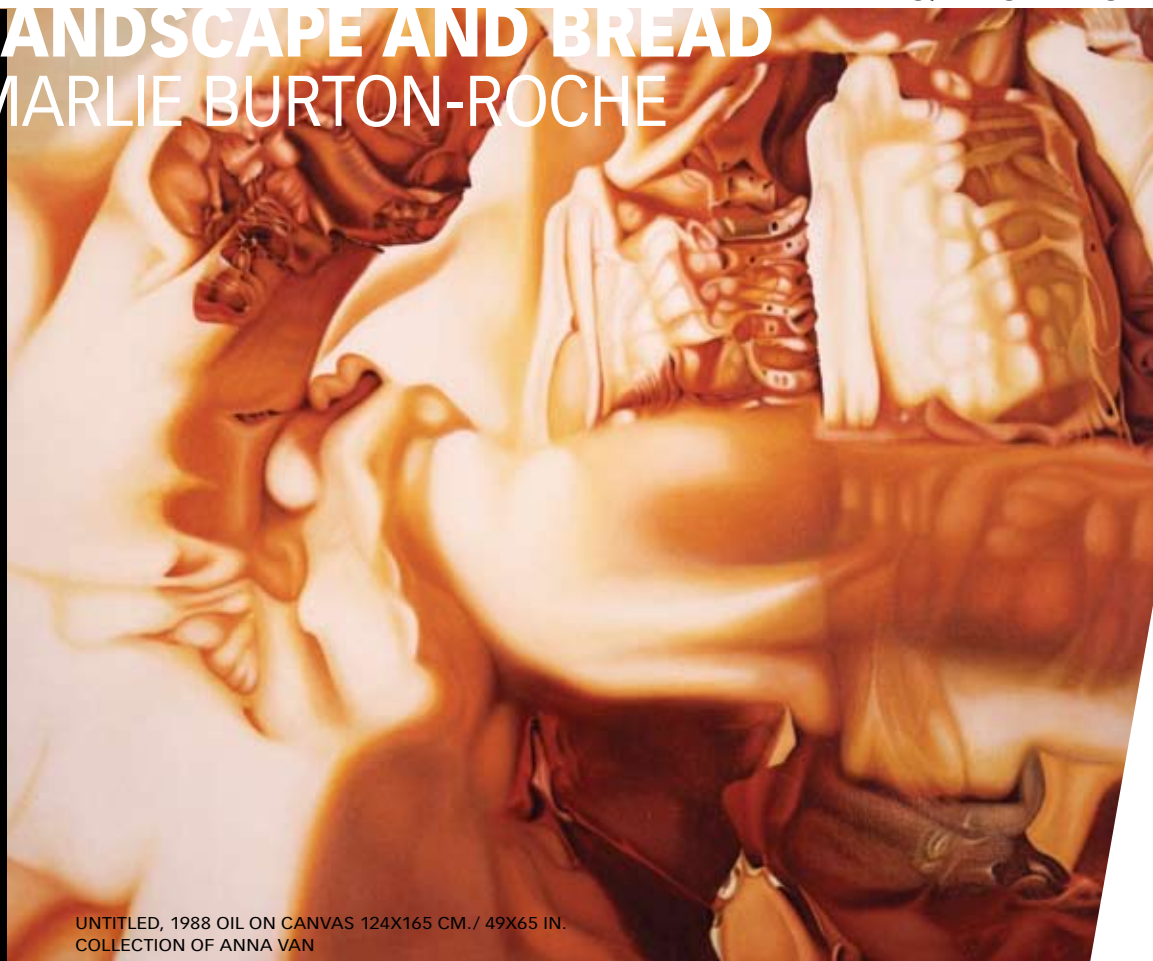
From one of the most popular and brilliant of the young generation in Italy comes this collection of photographs by Andrea Zanatta. His art, accented with skilled use of blurs and lighting techniques, showcases the ordinary and the extraordinary in Venetian culture. You have seen the gondolas tethered in the watery streets of Venice; now see it's cathedrals, architecture, people and streets in Venezia.

Ron Fields
Greenleaf Book Group



LANDSCAPE AND BREAD

MARLIE BURTON-ROCHE



UNTITLED, 1988 OIL ON CANVAS 124X165 CM./ 49X65 IN.
COLLECTION OF ANNA VAN



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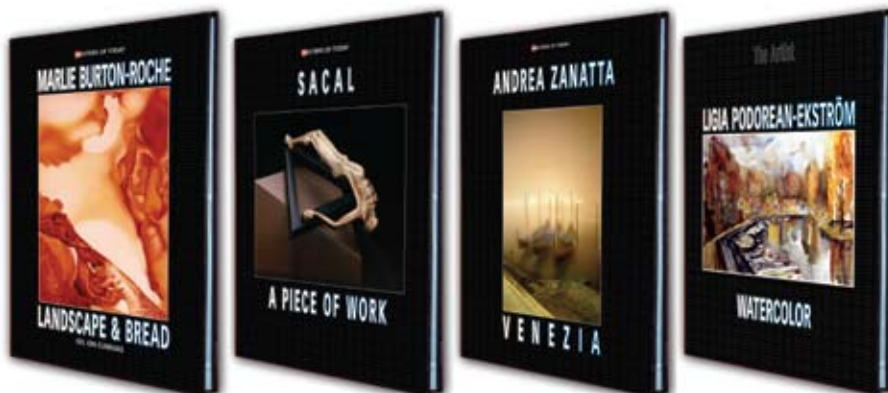
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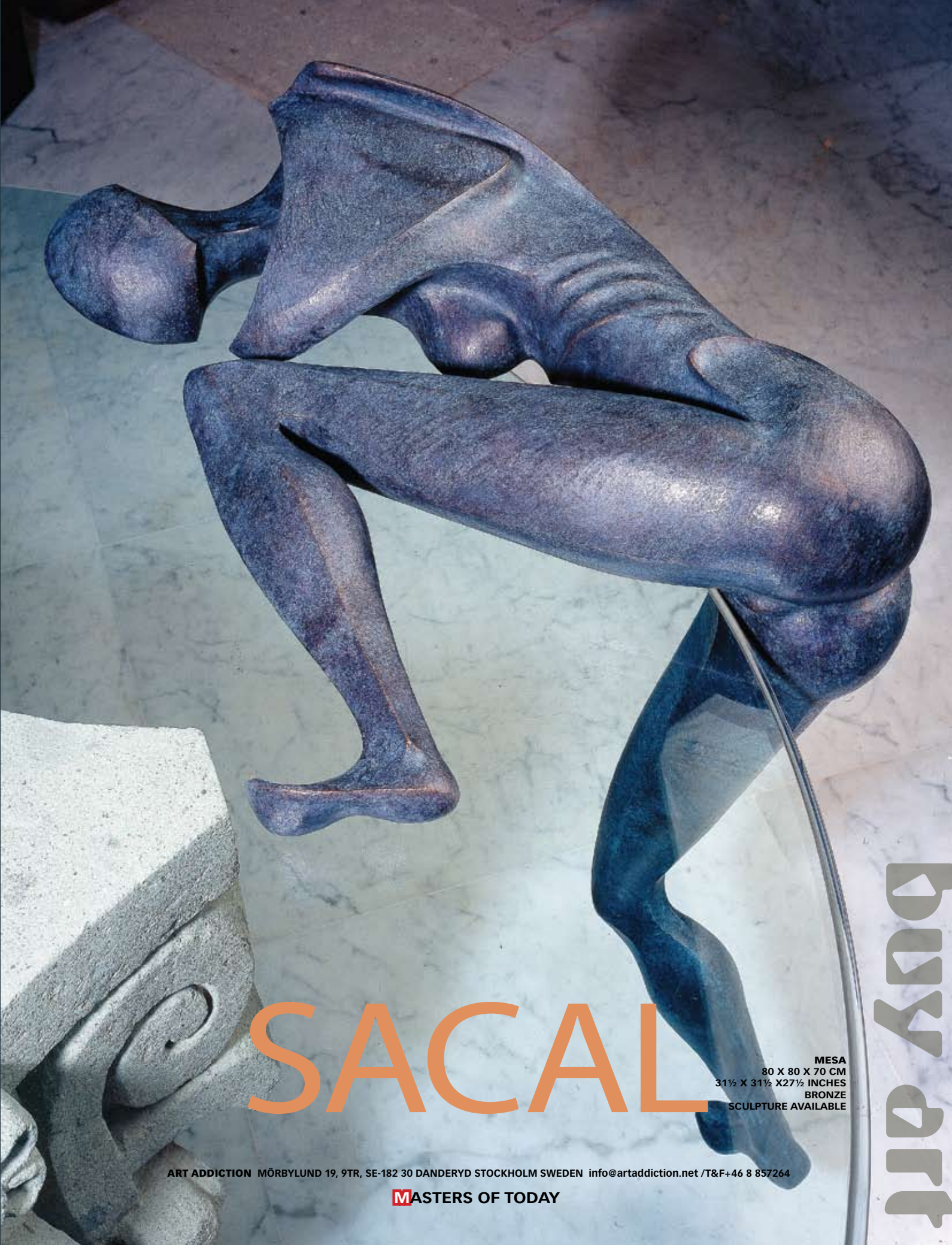


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PIERRE HUYGHE

L'EXPÉDITION SCINTILLANTE: A MUSICAL, ACT II:

UNTITLED (LIGHT SHOW), 2002

MIXED MEDIA.

LOWER STRUCTURE: 40 X 192 X 157 CM; UPPER

STRUCTURE: 70 X 192 X 157 CM.

COURTESY OF THE ARTIST AND MARIAN GOODMAN

GALLERY, NEW YORK AND PARIS.

Solomon R. Guggenheim Museum New York