

WORLD of ART

SPECIAL ISSUE 2000

WORLD of ART

SPECIAL ISSUE 2000

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GALLERIES PORTFOLIO
INTERNATIONAL EXHIBITIONS
VIRTUAL EXHIBITIONS
ARTISTS OF TODAY
ART WITH ATTITUDE
EMERGING ARTISTS
OPENINGS
ART WEB SITES
CONTEMPORARY ART LEXICON

PETRU RUSSU

ENCAUSTIC AND DRAWING ON WOOD



ARES, 1999, 80 X 50 CM, 31½ X 19¾ IN

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FRANCO VERDI



GOLD WAVES, 1983 OIL ON CANVAS 120 X 100 / 42¼ X 39½ IN, P. 50

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THE NATURE OF AND THE NATURE OF ART BEAUTIFUL

KEYS FOR A CORRECT UNDERSTANDING OF A WORK OF ART AND SUGGESTIONS FOR A THOROUGH INVESTIGATION OF ARTISTIC PHENOMENOLOGY'S, IN ORDER TO ACQUIRE A BROADER AND MORE EXHAUSTIVE KNOWLEDGE OF THE POETICS AND THE IDEOLOGIES INNATE IN THEM.

FIRMLY CONSIDERING art a human activity 'based on experience, on quality and on particular aptitudes, on talent and on individual ingeniousness, any critical estimations of artistic works must necessarily take account of their development through various periods, of their complexity with special reference to their own stylistic expression, to the time when they were created, to their place of origin.

However it is not sufficient to pass judgment on a work of art simply explaining its origin or the essence of its various stylistic forms; we need to try to understand art as an aspect of human and social life and, particularly, to study the influence of art on man and on society, on the artistic awareness and culture education, on the contacts, on the civil and social conflicts that art represents, reproduces or is ahead of.

The birth, the development and the decadency of the social institutions of art are defined by the kinds of organization and by the social groups, which influence artistic creations. It is not an easy task at all, but such an approach can make possible methodologies for a wider interpretation of a work of art with a precise reference to human personality.

ART GIVES rise to and establishes new forms of behavior especially if it is considered from the point of view of propaganda, of the distribution, of the process of communication and of

the means of expression. Therefore it is unthinkable to study a work of art by trying to ascertain "what is being said, who says it, to whom and what the effects are."

In fact art is a form of Man's activity which is intended as a confirmation or exaltation of his creative skill and of his capacity of expression, therefore he modifies himself and the natural environment according to a dramatic, ironical etc. connection which goes with the individual or social needs of a logical or moral nature.

Through the qualities of a work of art, criticism should find essential the definition and realization of the nature and originality of an artist, with a constant reference to the general concepts of imitation, simulation and the singular artifices of the technical and stylistic particularities. Then the investigation and study of the aesthetical qualities of a work of art will allow us to understand exhaustively the processes of transformation and transfiguration of reality or of a certain ideas developed by an artist.

THE ELABORATION of philosophical concepts and of Man's thought follows the course of the whole history of art, from ancient times to the present day: therefore it is necessary to search for the links among the various classical branches of knowledge in order to interpret artistic movements and the works which characterize them critically and correctly considering them in

their connection and in their development in time.

Undoubtedly it is a required condition to seek the reasons why a work of art becomes a subject of knowledge, a phenomenon, or an idea because any artistic creation can not be considered separately, but should be thought of as a moment and a result of historical - artistic process in whose context we will be able to understand its full meaning. In this way the history of art itself becomes a way of researching and of viewing the world.

Among these considerations of a general nature the more strictly aesthetical question can not be left in the background: how we can identify the nature of the beautiful and the nature of art?

In fact since Plato and Aristotle the problem of nature-art relation has taken on specific and fundamental valences.

The concept of imitation and the purifying-or rather educational-role of art that was constitutional to ancient Greek philosophy changed into medieval and Renaissance speculation. The Middle Ages emphasized the nature of the subordination of beauty to truth and justified art as an allegory; the Renaissance gave more autonomy to natural beauty but it always considered art as imitation, and the principle of verisimilitude as its it's fundamental rule.

Vico and Kant laid the fundamentals of modern aesthetics.

Vico claimed that the autonomy of art is a form of pre-

logical, intuitive knowledge, the creative faculty of which is imagination; but the importance of Vico's aesthetics is linked to two fundamental themes: the relationship of art with myth and the identification between art and language as rules.

They were the first to analyze critically these themes, nowadays extremely topical in the artistic phenomenology and in the specify of literary poetics, with special attention to the synergism that exists among art, myth and symbol. These themes include the concept of art as creation, as expression and as communication, which are to be developed by the idealistic and neo-idealistic aesthetics of Benedetto Croce.

Kant laid the premise for the affirmation of the subjective moment over the objective one of beauty and therefore for the identification of natural beauty and artistic beauty.

According to him, the basis of beauty is the aesthetical feeling which is the feeling of pleasure aroused by the inner harmony between nature and spirit, between the world of necessity and moral need. Then Schiller will entrust art with the task of educating without any constraint and the whole romantic aesthetics, and subsequently Schelling will make of art the supreme degree of knowledge. Idealistic-romantic aesthetics were succeeded by positivism, which conceived aesthetics as a study and production of forms-an aspect already singled

out by Hegel-aimed mainly to classify empirically the different arts in their specificity, too.

IN OUR modern times, not only a philosophical, but even a psychological approach is absolutely inevitable to aim at the definition and classification of the artistic phenomenology and at the identification of their values. When considering a work of art we should identify the connections, the interdisciplinary requests between it and the thought of that particular historical moment, but not only that, as it is possible to contribute to the enlightenment of either a pictorial or literary work by comparing authors of different periods and belonging to trends, as T.S. Eliot established in his essays of poetic criticism.

The re-visitation of these disciplines, the following attempt of reconciliation, can certainly give rise to origin new elaborations in order to stem the intellectual waste of the present, probably due just to the frantic pursuit of success.

The contribution of art criticism should awake an incentive to art itself, should be a reason for a new vital sap especially in a historical time such as this one, when men witness powerless the 'Faustian' devastation of nature, and the decadency of post-industrial society.

Art can not absolutely be passive towards these problems.

The methodologies of a critical study and research for a correct understanding should be deeply involved in the analysis about the connection among art, nature, reality and anthropology in order to further examine the considerations on philosophical aesthetics, in this way bringing out the difficult relationship of an artist's style of life in the modern world. It could be a significant contribution to art (and its history) in order to give it the strength to be "the soul of the world and the intelligence to be the meaning of reality".

A SCIENCE like iconology rightly aims, in a transverse way, to understand and consolidate the connections that exist among the various disciplines. In this way it contributes to keeping art in a position of privilege. As Erwin Panofsky pointed out, iconology is the study of the purpose that belongs to images and to the selected subject in their

artistic representation. Therefore we can consider this discipline the study of the historical, social, religious, philosophical, and cultural content, of which subjects and images are direct expression, even if sometimes unrelated to the one who has used those subjects. The role of iconology is, in a certain way, lined up with the iconographic method of Aby Warburg who studies the programmatic, literary and learned aspects of works of art in "contraposition" with formal analysis. It is related to the theory of 'symbolic forms': it is an analysis which goes beyond the explicit meanings of works of art, beyond their ultimate and essential content, identifying those fundamental principles which reveal the basic line of a nation, a period, social class, a religious or philosophical concept, unconsciously qualified by a personality or abridged in one work. Iconology aims at interpretation those symbolic values sometimes ignored by the artist himself and which may differ, even manifestly, from what he consciously wanted to express.

The subject of a symbol can reveal a meaning consciously bestowed by the artist, if this desired significance is at the same time also deliberately hidden; here the iconographical analysis is necessarily transformed into a sort of deciphering.

The significances have simply turned from "unconscious" into secret ones. The ideas projected by the artist into his work include the interpretation of the artistic phenomenon itself or, at least, they should not be transcended in the research of the intrinsic, inner significance. Anyway it is required to reveal the philosophical prejudices, which lie behind the visual form.

IN ORDER not to reduce the value of the interpretation of the single artistic event it is necessary for the approach to be sensible and rational, facing the specific culture in which a particular artistic work is inserted. We need to wonder whether or not the symbolic meaning of a given motif is usual in a certain figurative tradition, whether an iconographical interpretation may be justified with certain texts or if it consistent with the ideas that can be alive in that period and can presumably be

known by artists, and to what extent this symbolic interpretation agrees with the historical position and the personal tendencies of each artist and to his particular creative disposition. To achieve this we must try to penetrate the essential sense of a work of art so as to be able to grasp the unit that composes it. This is possible when we manage to grasp and to consider the whole of the moments of its emanation: subject, icon, and formal element.

Iconology, as being essentially interdisciplinary and strictly related to general symbolism, has become in this way the best example of the solidarity and complementary of all the interpretations in their mutual, interpretative and analytic task of the various artistic languages, both rational and hype rational, which, in the course of time, have expressed the complicated relationship of Man with Nature and the number of images of Man himself that Nature reflects. Iconology aims at clearly expounding principles, methods, structures and at defining the terminology of certain artistic phenomenology's contributing to develop its study.

AS PREVIOUSLY stated, the methodological approach to a symbol is not less important to artistic creations than the analyses of its anthropological and technological functions. In fact from the point of view of epistemology the process of symbolizing intervenes on many levels of experience, from the complicated mechanism of our perceptions to the highest degrees of elaboration and arrangement of our way of representing the world.

The evolution of linguistics, psychology, history of religions and history of art, the problems of signs, of symbols and myths have in fact been considered in their relationship with the methods and principles of their various interpretations. In this way the study of the history of art can not be separated from any of the other humanistic disciplines, because it is indispensable for a broader and correct comprehension of the various fields of human knowledge and of reality itself. If a symbol represents one of the elements generally common to the various disciplines then the history of art can



become not only the history of semiotics but of all those disciplines that in the past shared the field of signs and symbols - semantics, logic, rhetoric, investigation, aesthetics, philosophy, ethnology, psychoanalysis, poetics - and of some of their subjects named, from time to time, imitation and beauty, education and pleasure, tropes and figures, condensation and movement.

Through the study of the history of art, of signs and symbols, we put forward as a possibility the research of a plural and typological thought, which maintains the differences without emphasizing it. A methodological principle where the reading of an artistic text is intended as a description and an interpretation at the same time: a course into space of an artistic personality.

THE RELATIONS between art, literature and philosophy are a continuum: from Ficino and Leonardo to Rilke and Rodine, to Beckett and Bacon, up to the contemporary minimalists. Therefore art criticism must not be a merely structural construction (without art), but a vital, dynamic portrait of a work where the many types, not the many substances, are the subjects because, otherwise, there would be established a factious hierarchy that can not absolutely take place.

PRECISELY IN the name of interdisciplinary we should deeply commit ourselves to overcome the 'perception' of artistic language that distinguishes a creative experience, towards a broader dimension of the imaginative production, able to maintain the irreducible plurality of the ways of sense, by virtue of a research which preserves a work from the particularity of fashions and of temporal restrictions, proposing a reading for inner courses, easily understood by everyone.

FRANCO VERDI



MEGAHENS, 1984 ACRYLIC ON WOOD AND MIXED MEDIA 120 X 150 X 5 CM / 42¼ X 59 X 2 IN, P.358

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Franco Verdi (*Giovanni Francesco Silvano Verdi di Belmont*), Born in 1934 Italy. He studied art, literature and philosophy. Published numerous books and graphic works.

GROUP EXHIBITIONS 1966 Open Theatre and Gallery Berkeley USA; Mostra internazionale di poesia sperimentale, Casa del Mantegna, Mantova Italy; Galleria Sala Cultura, Modena Italy; Galleria Juana Mordo, Madrid Spain; Arlington One, Arlington USA; Galleria Barandarian, San Sebastian Spain; Lettura del linguaggio visivo, Castello del Valentino, Torino Italy; 1967 Palazzo Monte Pietà, Castelfranco Veneto Italy; Libreria Feltrinelli, Firenze Italy; Club Turati, Milan Italy; Rotor, Valladolid, Cuenca San Sebastian Spain; Gallerie Denise Davy, Paris France; Segni nello spazio, Castello di S.Giusto, Trieste Italy; Galleria Sincron, Brescia Italy; Studio 2B, Bergamo Italy, 1968 Poesie de recherche, Les Vaguants, Nice France; Galleria L'incontro, Firenze Italy; Galleria Centro Documentazione Visiva, Piacenza Italy; Galerie College, Alpbach; Un paese più l'avanguardia, Anfo Italy; Galerie Nachts St.

Stephan, Wien Austria; Palazzo del Broletto, Novara Italy; Galerie im Taxispalais, Innsbruck Austria; Galleria Sincron, Brescia Italy; Museo Civico Bologna Italy; 1969 Visuelle Poesie Westfälischer Kunstverein, Münster Germany; Arte registered, Mentana Karnhoval, Rieti Italy; Visuelle Poesie, Residenz, Salzburg Austria; Confronto 69, Galleria Sincron, Brescia Italy; Deutsche Bibliothek Roma Italy; Liberté de Parole, Theatre du Vieux Colombier France; Exposition Internacional de Poesia Visual, Zaragoza Spain; Proposte 1969, Studio Farnese, Roma Italy; Galleria U, Montevideo Uruguay; Liberarse, Universidad Montevideo Uruguay; 11 giorni di arte collettiva, Pejo Italy; Galleria Sincron, Brescia Italy; Centro Suolo, Milano Italy; 1970 Galleria Giovio, Como Italy; Galeria Danae, Madrid Spain; De poesia avanzada, Universidad de Zaragoza Spain; Exempla, Comune di Marciana Italy; Künstlerhaus Palais Thurn und Taxis, Bregenz Austria; Fondo de Cultura Universitaria Montevideo Uruguay; Galleria Artivisive, Roma Italy; Bildungshaus Schloss, Puchberg Stedelijk Museum Amsterdam Holland; 1971

Appunti sul nostro tempo, Lonato Italy; 1972 Tendenze nell'arte d'oggi, Galleria 2B, Bergamo Italy; Operazioni sul visivo, Galleria Barba, Castellanza Italy; 1973 An international encyclopaedia of plans, Anderson Gallery, Richmond USA; Signos Espacio Arte, Club Pueblo, Madrid Spain; Galleria Peccolo, Livorno Italy; Arte moltiplicata internazionale, Studio 2B, Bergamo Italy; 1974 Grafica multipla, Assessorato Cultura della Provincia di Torino Italy; Grafica 74, Galleria Andromeda, Bologna Italy; Omaggio al bianco su bianco, Galleria Il Gelso, Lodi Italy; 1975 Opening event, Pierce College Art Gallery, LA USA; Recycling, Israel Museum Jerusalem Israel; 1977 La forma della scrittura, Galleria d'Arte Moderna Bologna Italy; Scrittura visuale, Ca' dei Ricchi, Treviso Italy; Saloni del sale, Venezia Italy; Scrittura visuale, Galleria del Centro Udine Italy; Palazzo della Regione Trento Italy; 1978 Carn.era, Galleria De Amicis, Firenze Italy; War Memorial Gallery Sydney Canada; National Gallery of Victoria, Melbourne Australia; Mantua Mail 78, Casa del Mantegna, Mantova Italy; VI Biennale Internazionale

In his concrete painting Franco Verdi isolates the word on the presupposition that it embodies the primary element of the lexical, the narrative connection of the same words, not being so important for the attainment of a rational meaning, arousing feelings and images, that go out also but from the presence materico-graphics, to which it is tied up the freedom of the words.

In the exchange of roles, the ideographic poet Pound remembered that the poetry is "simply loaded language of meaning to the maximum possible degree," while Montale said, "nobody would write verses if the problem of the poetry would be the one to be understood."

But to avoid the worry of Montale it is enough to load the language of which the word is the support. From the moment, however, that "each word is a composite nature, resulting from the combination of more minimal elements of vowels that consonants, it follows that the poetry, confirm Verdi giving reason to Pound and to Montale on it, it is prone to isolate and to emphasize the word, for which it is the subject of architectural construction of it," soliciting as in the freedom of the words, in this regard, that active character that is quite of the Poundian charge.

Consequently these more active solicitations that determine the relationship between action and acting, not so much a meaning of symbolic or rational value, as new feelings and as they are realized. Those are not determined at the origin, but elaborated in an architectural construction during the lived-living of whom lives time.

But the isolated word and denied to completed lexical formulation in the intent to become understood doesn't exhibit the subject of the language, that is his autonomous and unrelated presence, from the moment that - says Verdi- "the letters of the alphabet do not lend themselves to a reading exclusively optics in which the varied chromatics recognize a new formal syntax, a new world of signs, of codes always unpredictable, however always to surprise" (L. Meneghelli, "The walls of Franco Verdi", in The Arena, Verona, VI, 1981).

In fact the architect and theoretical of the architecture, Philip Johnson, has observed, "words have a tendency to become tools of knowledge... to increase the interest in the value of the description of the things rather than of the things themselves. Words are for the mind not for the eyes. Words... deny the

FRANCO VERDI TRANSFORMS THE GOLD AND THE SILVER IN COLOR AND LIGHT

WORDS BY
LUIGI TALLARICO

TRANSLATED BY
TERESA BLANCHARD

FRANCO VERDI
MEGAHENS
1984



mysterious immediateness of the visual communication" (in "Because we make our city so ugly" Milan 1967). It is a question of a diagnosis, although apparently puzzling in its logic brought forward from an architect that wants to see with the eyes and not with the mind the things and not the descriptions of the same things.

But in the Verdi's contriteness before the words can be read, they have to be seen.

Didn't Leon Battista Alberti say after all that the dignity of the architect is founded upon the cultural and projectual commitment?

And didn't Boccioni remind that the artist, who more does, more sees?

On the other hand in the limited particular of the conceptual or of the concrete, of the word that denies the mysterious immediateness of the visual concepts and the optical signals that they do not look in the instruments of knowledge of the things, so that many of "the freedom of the words" have not always known how to balance the conceptual and the visual.

In the linguistic and chromatic of Franco Verdi the two ways have always looked for a collaborative effectiveness even when the path has preferred some particular meanings, but without derogate from the extreme active function of the text, between word, sign and color.

Franco Verdi slices the verbal structure of his Walls, a period of his extremely exciting painting, and elevates it to ornament, admonition, dream, play.

Franco Verdi transforms the gold and the silver of his subjects' plots in the sign of the word and of the light.

The conceptual journey of Franco Verdi begins when he leaves the explanatory and representative paths. Then, and only then, words and signs leave the way to the color and to the light.

The luministic chromatism is not born from the abstraction, from the removal of anything. The luministic chromatism is born from the concreteness of the abstract.

His modus operandi does not refuse the problems of the historical vanguards, that already at the beginning of the century had sensed that the poetic wisdom is not born first and in an aural manner in men of the young nations gifted "with a corporeal imagination" (G. B. Vico).

Philosophy, like the bird of Minerva, arrives at the sunset, when men are no longer beasts,

Grafica d'Arte Palazzo Strozzi Firenze Italy; L'arte lascia il segno, Battaglia Terme Italy; 1979 Originali, Biblioteca Comunale Centrale Firenze Italy; Testuale, Rotonda di via Besana, Milano Italy; The Umbrella Show, Glendale USA; 1980 Liber, Biblioteca Comunale Prato Italy; Kunstmuseum, Hannover Germany; 1982 Expo Arte Bari Italy; 1983 Arte Fiera Bologna Italy; Expo Arte Bari Italy; Kunstmesse Basel Switzerland; Sessanta Ottanta, Palazzo Massari, Ferrara Italy; Expoarte, Brescia Italy; Logomotives, Galleria Unimedia, Genova Italy; Galleria d'Arte Moderna Udine Italy; Gallery Blumenthal, Stockholm Sweden; Galleria La Scala Roma Italy; 1984 Il cibo e l'arte, Fiera di Milano Italy; Logomotives, Galleria Nucleo Arte, Bologna Italy; Logomotives, Galerie J. et I. Donguy, Paris France; Oggetti d'artista, Galleria Dada, Tavernelle Val di Pesa, Firenze Italy; Logomotives, Palazzo Strozzi, Nuova Strozina, Firenze Italy; Partiture, Istituto Francese di Cultura Firenze Italy; Logomotives, Galleria Il Canale, Venezia Italy; Logomotives, Casa Bianca, Malo Mercato del Sale, Milano Italy;

Netz Kunst & In- attuali, Kurhaus Meran Italy; 1985 Studio Morra Napoli Italy; ARCA Marseille France; Galleria Seleararte 1, Padova Italy; Galerie BWA, Lublin Poland; Azienda Autonoma Soggiorno Turismo, Salerno Italy; 1986 Società Belle Arti, Verona Italy; Galleria Agora, S.Giovanni Lupatoto Italy; Convento S.Bernardino, Verona Italy; Galerie ON, Poznan Poland; Le Lieu, Quebec Canada; Galerie Akademia Szutk Pieknych, Warszawa Poland; Galerie Wschodnia, Lodz Poland; 1987 Bacanal del Gnoco, Galleria Porta S.Zeno, Verona Italy; Logomotives, Museum Rocha, Figuera da Faz Portugal; Logomotives Gruppenkunstwerk, **Documenta 8**, Kassel Germany; Gruppenkunstwerk, Ajaccio Italy; Galleria regionale d'Arte, Gradisca d'Isonzo Italy; Rassegna di poesia visiva, Archivio Lo Specchio di Dioniso, Bologna Italy; Gruppenkunstwerk, Museum of Modern Art New York USA; AEIOU Europalia 87 Österreich; Naturparkzentrum, Botrange Belgium; 1989 Creativi per natura, Comune di Verona, Cadidavid, Roma, Tombetta Italy; 1990 Galleria Comune S.Giovanni, Lupatoto Italy; Pluralità

del segno, Centro Lombardi Milano Italy; 1992 Grafica Incontri, Galleria Il Centro, Nova Milanese Italy; Galleria Fortezza da Basso, Firenze Italy; Studio De Rossi, Verona Italy; 1993 Assessorrat für Kultur, Gemeinde Leifers BZ; 1994 St. Jakob Leifets, Fiera Ante di Pordenone Italy; Labirynt, Galeria Grodzka, Lublin Poland; Prima Asta Arte Contemporanea, Palazzo Esposizioni Roma Italy; 1995 The Tree of Poetry, Casa Da Lio, Venezia Mestre Italy; Seconda Asta Arte Contemporanea, Palazzina Liberty, Milano Italy; 1996 The 3rd International Graphic Art Exhibition, Art Addiction Gallery, Stockholm Sweden; 1997 Pro Croce Rossa, Spilimbergo, Pro Spilimbergo Italy; Le belle lettere, Centro Internazinale Semiotica e Linguistica Università Studi di Urbino Italy; 1998 30 pittori per Giulietta, Club di Giulietta, Verona Italy. 1998 1999 The 1st and 2nd Autumn Annual in Venice, international small forms art exhibition Palazzo Correr /Art Addiction Venice Italy. 1999 The 1st Spring Annual in Venice, international art exhibition Palazzo Correr /Art Addiction Venice Italy.

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14 X 10½ IN
P.5

INDIVIDUAL EXHIBITIONS 1966 Poesia percettiva, Galleria Zero, Verona Italy; Poesia percettiva, Galleria Esagono, Bologna Italy; Poesia concreta, Galleria Bigoni, Ferrara Italy; 1967 Schema di relazione, Galleria Le Voià, Verona Italy; 1970 Galleria Schreiber, Brescia Italy; 1972 Sfida al comportamento, Galleria Marini, Verona Italy; 1974 Bottega Giovanni Santi, Urbino Italy; Galleria Andromeda, Bologna Italy; 1976 Teoria, Prassi, Adro Italy; 1977 Scripta manent, Studio della Quaglia, Verona Italy; Kursaal, Abano Terme Italy; 1981 Walls, Galleria Linea 70, Verona Italy; Walls & Stripes, Atelier dell' Artista, Verona Italy; 1982 Waves, Walls, Stripes, Centro Verifica 8 più 1, Mestre Venezia Italy; 1983 Kontakte, Galerie Bertram, Burgdorf Bern Switzerland; 1984 Paesaggi della memoria, Galleria La Meridiana, Verona Italy; Altre storie, Kulturzentrum Meran Italy; 1985 Natura naturans, Villa Comunale di Crevenna, Erba Italy; Assessorato Cultura Comune S.Giovanni, Lupatoto Italy; Galerie J. et J.Donguy, Paris France; Galleria Comunale Arte Moderna Verona Italy; 1986 Galleria

Centro Culturale S.Giovanni, Lupatoto Italy; Galleria Bevilacqua La Masa, Venezia Italy; 1987 Rivisitazioni, Parrocchia S.Zeno Colognola ai Colli, Verona Italy; 1988 Istituto Statale d'Arte Urbino Italy; 1990 Galleria Linea 70, Verona Italy; 1992 Il Tempo della memoria, Galleria Linea 70, Verona Italy; 1993 Peace and Destiny, 59th Pen World Congress, Dubrovnik Croatia; Il tempo della memoria, Istituto Italiano di Cultura Zagreb Croatia; 1994 Natura Naturans, Galleria La Goccia Italy; Pro Spilimbergo Italy; 1995 Adamo, Galleria Prato Miracoli, Pisa Italy; 1996 Armonia della creazione, Galleria Prato Miracoli, Pisa Italy. 1999 2000 Internet Art Museum www.artaddiction.se

REFERENCES COMMISSIONS PUBLICATIONS Archivio Storico Arti Contemporanee della Biennale di Venezia Italy; Kunsthistorisches Institut, Florence Italy; Bolaffi /Catalogo della grafica italiana; Enciclopedia Universale SEDA dell' Arte Moderna, Milan Italy; Almanacco Letterario Bompiani, Milan Italy; Il catalogo della grafica, Roma Italy; Ministero della Pubblica Istruzione,

Roma Italy; Istituto Statale Arte di Urbino Italy; Istituto Statale Arte Arezzo Italy; Förderung von Kunst & Kultur Anstalt Lugano Switzerland. 1972 Sound Poetry from Marinetti to Franco VERDI Edited by Franco Verdi and Hans Otte and presented by Hauptabteilung Musik Bremen Rundfunk und Fernsehen Germany. 1973 Futurist Mimodeclamation Franco Verdi and Ruggero Jacobbi. The first futurist happening in the communist world, Croatian Writer Association Zagreb Croatia.

ARTIST'S BOOKS 1971 Timbricaglia, 1971 Natura Più'che morta; 1972 Cartognalia, 1972 Applivation Form, 1972 La Nottola di Minerva, 1974 Ventuno per ventuno concettose conchiglie, 1977 Nescio Vos, 1979 Asilo, 1979 Palleanestro, 1979 Zoo, 1979 Cassa, 1979 Mastrino, 1980 Aeternum Vale, 1959 1980 Mikrokosmos, 1983 Letto di Procust.

PERFORMANCES & CONCERTS 11.02.1965 Franco Verdi, Circolo Esagono, Bologna Italia; 18.02.1965 Poesia degli ultimi americani, Centro Culturale Ambasciata USA, Trieste Italia; 26.11.1965

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UNTITLED 3
1982 OIL ON CANVAS
75 X 85 CM,
29½ X 33½ IN
P. 20

Giovani poeti italiani e tedeschi, Deutsches Kultur Institut, Trieste Italia; 02.05.1966 Giovani poeti italiani e tedeschi, CUC, Bolzano Italia; 07.11.1967 Franco Verdi: Sound Poetry, Galleria Sincron, Brescia Italia; 20.01.1968 Musica ex machina, Museo di Storia Naturale, Verona Italia; 25.08.1968 Si gioca alla VEDA: verbal drama, Anfo Italia; 05.10.1968 VEDA, Palazzo Broletto, Novara Italia; 27.08.1969 Sound Poetry di Franco Verdi, Terme Pejo Italia; 08.07.1979 Franco Grignani / Bruno Munari / Franco Verdi, Museo Castelvecchio Verona Italia; 10.12.1977 Sound Italian Poetry In concert, Trento Italia; 11.03.1978 Poesia sonora del futurismo italiano, Verona Italia; 05.05.1978 Teatro della parola, Palazzo Reale Milano Italia; 07.10.1978 Poesia sonora, International Travelling Poetry Concert 1, Kursaal Abano Terme Italia; 08.10.1978 Poesia sonora, International Travelling Poetry Concert 2, Kursaal Abano Terme Italia; 09.10.1978 Poesia sonora, International Travelling Poetry Concert 3, Sala del Comune Montegrotto Terme Italia; 10.10.1978 Poesia sonora, International Travelling Poetry Concert 4, Sala del Comune Treponti di Teolo Italia; 11.10.1978 Poesia

sonora, International Travelling Poetry Concert 5, Sala del Comune Montegrotto Terme Italia; 12.10.1978 Poesia sonora, International Travelling Poetry Concert 6, Sala del Comune Battaglia Terme Italia; 17.03.1979 Poesia sonora In Concert, Auditorium di S.Francesco at Corso, Verona Italia; 25.06.1979 Sanremo, Teatro del Falcone, Genova Italia; 04.07.1979 Sarengo & Franco Verdi In Concert, Caffè Mocambo, Taormina Italia; 08.09.1979 Oggi poesia domani, Biblioteca Civica Fluggi Italia; 06.11.1979 Parola-immagine, Studio Santandrea, Milano Italia; 13.11.1979 Concerto AIPS Ensemble, Gallerie De Zwarte Panter, Antwerpen Holland; 20.12.1979 Concerto AIPS Ensemble, Galleria De Amicis, Firenze Italia; 20.06.1980 Fluxus & AIPS In Concert, Galleria Cavellini, Brescia Italia; 21.06.1980 Fluxus & AIPS In Concert, Firenze Italia; 22.06.1980 Fluxus & AIPS In Concert, Teatro Laboratorio, Verona Italia; 23.06.1980 Fluxus & AIPS In Concert, Galleria Unimedia, Genova Italia; 17.09.1983 Inseguendo la parola, Galleria Arte Moderna, Udine Italia; 28.05.1983 Bileler zum hören, Galerie Bertram, Burgdorf Switzerland; 21.10.

1983 Concerto Logomotives, Oratorio S. Filippo Neri, Genova Italia; 10.11.1983 Radiotaxi Concert, Studio Mona, Napoli Italia; 14.12.1983 Concerto Logomotives, Galleria La Scala, Roma Italia; 28.01.1984 Concerto Logomotives, Galleria Nucleo Arte, Bologna Italia; 08.02.1984 La revue parlée Logomotives, Centre Pompidou, Paris France; 05.04.1984 Concerto Logomotives, Teatro dell'Istituto Francese Firenze Italia; 08.09.1984 Concerto Logomotives, Museo Laboratorio Casa Bianca, Malo Italia; 20.10.1984 Netz-Kunst Konzert, Kurhaus Meran Italia; 27.12.1984 Weihnachts Performances, Kulturzentrum Meran Italia; 15.08.1985 Stadfest in Meran Italia; 09.09.1989 Festaperta, Parco Comunale S.Giorgio di Nogaro Italia; 24.03.1992 Gobius, i pesci dell' Adriatico, Libreria Rinasca, Verona Italia; 01.10.1992 Europa tenera, Europa violenta, Museum Mimara Zagreb Croatia; 14.01.1997 Poesie degli ultimi americani, Circolo Ufficiali Presidio Castelvecchio, Verona Italia and USA.

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» all amazement and ferocity.

Equal to the avant-gardes, Verdi has turned upside-down the Hegelian position, in which the philosophy that comes after art and poetry, placing instead itself first at the origin of the relationship of the thinking art. And so Boccioni and the futurism have anticipated.

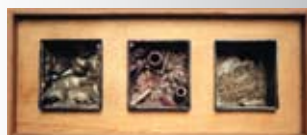
It is a conception of Kosuth to place art after the philosophy, but without having to produce a purely conceptual art, even though they have built their work with the theory of the manifestos. Therefore we can now agree that the conceptual idea of Franco Verdi is the critical motivation that is the base of the choice of the meanings mediated from his own activity, and not the theoretical antecedent.

Argan has in fact remembered: "it is not the work of art that is built on a theory, but it is the theory that is built with the work." (cfr. Studies and Nores, Rome 1955). From here the need of the critical intervention that has allowed Verdi to accept the reality not so much of the subject, that- Boccioni said- "we refuse to accept in advance" as its transformation in elaborate element of the space-environment.

In fact certainty of reality, similar to Verdi's choices don't attribute to the Orinatoio-Fontana a final creative act (like the urinal of Richard Mutt, manufactured of sanitary articles, has acquired an art value for the choice operated by the artist (Duchamp), because it still deals with a repetition of appearances (Boccioni) and beyond that, as a work of art, does without the ideas in the actual elaboration to which is devoted the creative or transforming artist.

On the contrary Franco Verdi prompts poetry to draw from sign-word and color-odor those new pictorial values regarding the aesthetic reaction brought forward by the vanguards, therefore proposing a renewed poetic discourse, deprived of apparent or descriptive optics representations.

And that's why the bonding of Verdi to our avant-garde is asked by the original demand of futurism to realize: "not representations of reality already sure but the creation of answers and of problems in continuous coincident transformation with the communicative or expressive necessity of the individuals" (cfr. P.Fossati in "Graphics and visual arts from the Futurism to today") regarding an industrial society in continuous technological mutation. And here properly search of Franco Verdi finds new solutions of aesthetic order, out the

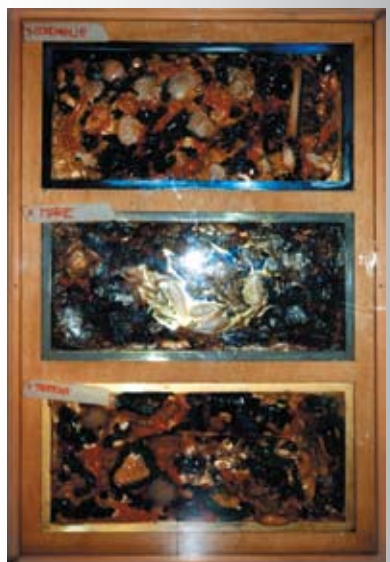


OBJECT 1
1984 INSTALLATION
WOOD, NEON
MIXED MEDIA
P. 10

OBJECT 2
1984 INSTALLATION
WOOD, NEON
MIXED MEDIA
P. 30



OBJECT 3
1980 INSTALLATION
WOOD, NEON
MIXED MEDIA
P. 50



"poetry jam" (a mixture of styles) in the perspective of a reality in dynamic mutation and therefore continuous.

After having passed from the "poetic bottled air" and from the isolated and the word reduced to pieces (cut-up), to the artificial walls and to the hidden erotic distraction, finally from the "natura naturans" to the recent "harmonies of creation," Franco Verdi look, openly to the new expressive means in the awareness, shared with Boccioni, that "the picture will no longer be enough."

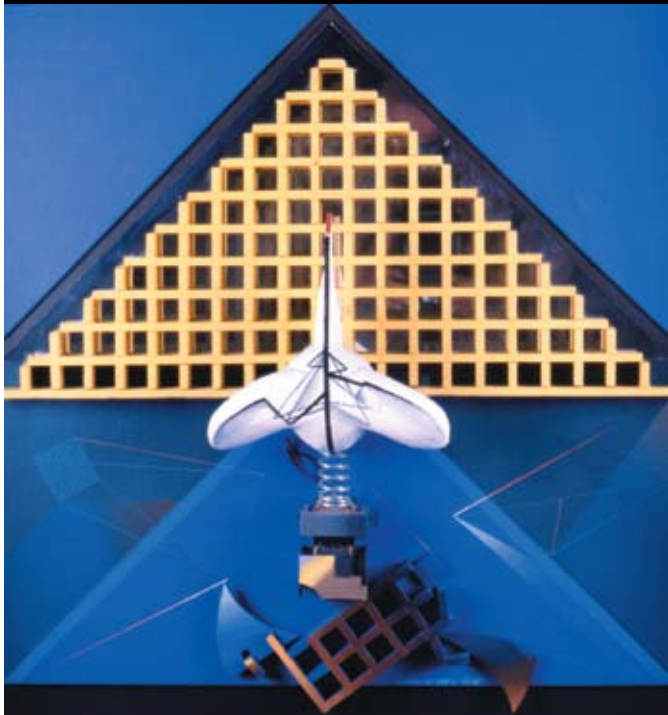
Boccioni had written in fact in clear letters that for the "his childish means" the picture will become a anachronism in the vertiginous movement of human life! Other values will rise, other evaluations, other sensibilities of which we don't conceive the audacity, the human eye will perceive the color like emotion in oneself.

The multiplied colors won't need forms to be understood and the forms will live for themselves outside the objects that express them.

And that is why Franco Verdi looks at the color himself for the existing spatial relationships between the objects are bundle din a panic "empty horror": and the emotional charge, like in a real transfer, is transferred from the subject to the forms, absorbing the "liquid shades" and the "incendiary reds."

The unity of opposites is represented by the morbid yellows and by the deep and silent blues capable of transforming the bi-dimensional surface in a boiling depth and in a sequence of increasing movement.

On the other hand the opposites, which interact in their expressive pattern, point out a possible variation, dictated by the mutation of the new reality. "It's necessary to see in that empty (horror)" the signal of an absolute lack of communicability between the many communications and also of a big void in future time. These signals are the denunciation of a serious spiritual lack or, which is the same, of a false concreteness, that surrounds and invades us. But that emptiness points out also the liberated space, the time that awaits a new pronunciation, the place where the future will install itself with other laws. Other values will rise, other evaluations, other sensibilities of which we don't conceive the audacity.



MAN & ENERGY (7), 1994 ACRYLIC CONSTRUCTION ART 60 X 60 CM / 32¾ X 32¾ IN

AHMED NAWAR

Born in Gharbia, 3 June 1945. Graduated from the Faculty of Fine Arts, Cairo, in 1967. Earned professorship in 1975. Founder-dean of Menia University's Faculty of Fine Arts (1982-1988). Head of the National Centre for Fine Arts in Egypt, since 1988. Head of the Museums' Sector of the Supreme Council of Antiquities since 1994. General-supervisor of the Save Nubia Fund from 1996 to 1999. Participating in exhibitions in Egypt and abroad since 1956.

Awards 1995 1st Prize, Ibiza biennial; 1985 Prize for representing the Middle East and South-East Asia in a competition held in USA; 1987 The Golden Sailing Prize, Kuwait's Biennale; 1989 The Prize of Friedrickschtad Triennial, Norway.

Medals 1979 Egypt' Medal for Arts and Science, 1st Class; 1979 Egypt's prize of Merit; 1983 Nobel Gold Medal (Commemorative Festival); 1992 Order of Merit from Spanish King Juan Carlos; 1995 The French Officier Order for Arts and Sciences.

Acquisitions in international museums and institutions in Egypt, Spain, Norway, USA, Poland, Germany, Yugoslavia, Morocco, Qatar, UAE, Jordan, Saudi Arabia, and UN.

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ARTIST TALK

JULIE OLIVARI

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TEL +54 1 361 1848 FAX +54 1 361 1848

I'VE WORKED as a theatrical set designer and scene painter in Buenos Aires for many years, for a very important Argentine set designer Mario Vanarelli.

I love painting. I've started working with figurative forms. I've looked at Paul Cézanne and Paul Gauguin.

I love the free construction of Cézanne (Saint Victoire Mountain) and I loved the free life of Gauguin in Martinique, in Tahiti, the color of the Polynesian Sea, his quiet figures.

I don't consider myself as a figurative artist because I found the meaning of art when I was looking at form involving space. They address other language rather the collages and the function of it show a chaotic world in the power of violence.

Many years ago I was tempted to do something other than paint. I also loved to write and I've published two books of short stories and poems.

I don't care about the bad reviews because the artwork itself is the best way to show the own and real truth.

The meaning of my work has been influenced by contemporary artists such as Spanish painters and sculptures, who

gave me new ideas about space.

I am reminded of Antoni Tàpies, Joaquín Chillida, Carlos Saura and a young Argentine painter named Fernando Canovas who lives in Barcelona and mixes two manners of painting: figurative and abstraction on the same canvas.

Afterwards my mind or my spirit ran looking for another form of expression and I found it in abstraction. The elements in my paintings don't work independently. I went back to my profession and I got pleasure from construction of theatre maquettes. From that moment, I incorporated the volume and mixed media in my works, called them "Scene Paints" between theatre and painting.

I consider a work finished when it's harmonic because the physicality of it is very important.

Some specific people were pivotal in my career. The meaning of my work has been influenced by contemporary artists such as Tàpies, Chillida, Saura. Some Americans have also influenced me: Rothko, De Kooning, Jackson Pollock. I only say that the artwork itself is the best way to show the real truth.



SPACE II, 1997 MIXED MEDIA 40 X 30 CM / 15½ X 12 IN

Born in 1951, in Transylvania, artist sculptor; Lives in Turku Finland. **EDUCATION** "Ion Andreescu" Fine Arts Academy, Cluj Romania; **MEMBERSHIP** Romanian Union of Artists; Artist's Society of Turku Finland; Jöotti, Turku Finland; Finnish Sculptors Union; **SELECTED EXHIBITIONS** 1980 Youth Artists Exhibition, Miercurea Ciuc Romania; 1980 Summer Exhibition, Covasna Romania; 1980 Itinerant Exhibition, Odorheiu Secuiesc Romania; 1981 6th Biennial Dante Alighieri, Ravenna Italy; 1983 Inter-District Exhibition, Tirgu Mures Romania; 1984 Painting and Sculpture, Miercurea Ciuc Romania; 1984 Annual Sculpture Exhibition, Orizont Gallery Bucharest Romania; 1984 Painting and Sculpture, Bucharest Romania; **1985 7th Biennial Dante Alighieri, Ravenna Italy**; 1986 Comparaison, l'art actuelle, Grand Palais, Paris France; 1986 Painting and Sculpture Biennial, Dalles Gallery, Bucharest Romania; 1987 Drawings of Sculptors, Orizont Gallery, Bucharest Romania; 1988 Painting and Sculpture, Art Museum, Bucharest Romania; 1988 8th Biennial Dante Alighieri, Ravenna Italy; 1990 Annual Sculpture Exhibition Bucharest Romania; 1990 9th Biennial

Dante Alighieri, Ravenna Italy; 1991 Romanian Sculptors Prize at Biennial Dante Alighieri, Ravenna Italy; 1979 1990 Museum of Art Collections Bucharest Romania; 1992 10th Biennial Dante Alighieri, Ravenna Italy; 1993 Memoire des corps UNESCO Paris France; 1994 11th Biennial Dante Alighieri, Ravenna Italy; 1994 Salon d'automne, Espace Franklin, Elbeuf France; 1996 12th Biennial Dante Alighieri, Ravenna Italy; 1996 6th Finnish Artists, FMK Gallery Budapest Hungary; 1997 Eu-Man, Kämpä Gallery Turku Finland; 1998 The Artist's Society of Turku Town Annual Exhibition Finland; 1998 The Autumn Annual in Venice Art addition, Palazzo Correr Italy; 1999 Naantali Museum, Jöotti Ry 10th Years Jubilee, Finland; 1999 The Artist's Society of Turku Town Annual Exhibition, Finland. **SELECTED PERSONAL EXHIBITION** 1979 Museum of Miercurea Ciuc Romania; 1982 Art Gallery, Miercurea Ciuc; 1982 Art Gallery, Tusnad Bai, Romania; 1983 Petöfi Sandor House, Bucharest; 1984 Small Theatre Bucharest; 1984 Orizont Gallery Bucharest; 1988 Galatea Gallery Bucharest Romania; 1990 Runosmäki Library Turku Finland; 1990 Kituuri Hotel

Turku Finland; 1991 Hungarian Culture Center Helsinki Finland; 1991 Tamperetalo, Tampere Finland; 1991 Joella Gallery, Turku; 1991 Raisio Library, Finland; 1991 Ullakko Gallery Tuupovaara Finland; 1993 Galleria 1, Turku; 1993 Vanha Raatihuone, Cultural Center Turku; 1994 Galleria 1, Turku; 1994 Arture Gallery, La Roche Guyone France; 1994 Tuffier Gallery, Les Andelys France; 1994 Rollin Gallery, Rouen France; 1994 Le Fleuron Gallery Honfleur France; 1995 Joella Gallery Turku; 1995 Artman Gallery Turku; 1995 Vasareli Museum Budapest Hungary; 1997 Vehmaa Library, Finland; 1997 Just Gallery Turku; 2000 Joella Gallery, Turku Finland. **WORKS IN COLLECTIONS** Wainö Aaltonen Museum Finland; Turku Town Culture Cnter Finland; Jouko Arojoki Collection Finland. **AWARDS** 1988 Gold Medal, The 8th Biennial Dante Alighieri, Ravenna Italy; 1997 Turku University Prize, Turku Finland; 1998 Certificate of merit, The Autumn Annual in Venice Italy. **STIPENDIUMS** 1996 Turun Kaupunkin Kulttuurilaukunta Finland; 1997 Top Säätiö Finland; 1997 Taiteen Keskustoimikunta Finland; 1998 Turun Kaupunkin Kulttuurilaukunta Finland.

ARTIST TALK

I WAS BORN IN TRANSYLVANIA; my family was very multinational - as a heritage of the Austrian-Hungarian Empire -, my father being of a half Hungarian, half Jewish origin and my mother of Tatarian-Austrian roots. Myself, I've always been proud of my roots, although in Romania during the communist regime a multinational background like mine was a reason for marginalization. But through the difficult experiences I've had because of my familial background I have become stronger and more able to follow the way I have felt my own.

My mother told me that the father of my grandfather had been a fresco painter; he's the only artist I know there has been in the family before.

As a teenager I was interested in drawing and molding in addition to sports and mountain hiking. I still was quite an innocent young boy when trying the first time to get in to the art academy. A part of the entrance examination was making a croquis-sketch of a nude female model. As the woman came in and started to take her clothes off, I was so embarrassed I didn't know where to begin drawing.

I didn't pass the examination that time. To be accepted was difficult also because of the cultural policy that was pursued; the students were chosen in national categories, the greatest per cent of them being ethnic Romanians, when only a little amount of the places was reserved for those belonging to ethnic minorities. I tried entering again and again, year after year, every time getting a little closer to the entry.

Some professors of the art academy used to give lessons in drawing for youngsters wanting to get in the academy, but I didn't have money enough for that. Me and a group of others in the same situation, used to go to a little room in the basement of an old house, posing one at a time for the others and drawing each other's time after time. When I saw an announce of the art academy looking for a model I answered at once and got the place. Posing for the students fifty minutes at time, five times a day, in my mind I always did the same work as them: I used to choose one of them as my model, and to listening to the teaching I

constructed my own sculpture from the beginning to the end in my head. I was also working in the foundry of the academy as assistant of the instructor, learning the techniques of casting in bronze. Finally, the eighth time of trying I managed to get in the academy.

When I wanted to study at the art academy, it wasn't only because of the certificate of graduation I would get there. I felt it was a great opportunity to get in the magical world of art; also it meant I would get models and materials free of cost for years. As an artist, my ideal was and is to reach the top, but as I see, this top isn't a stabile level, but it merely could be seen as stairs leading always higher and higher. Graduating from the art academy was only one stage on the way up, and my wish was to become once a pattern for others.

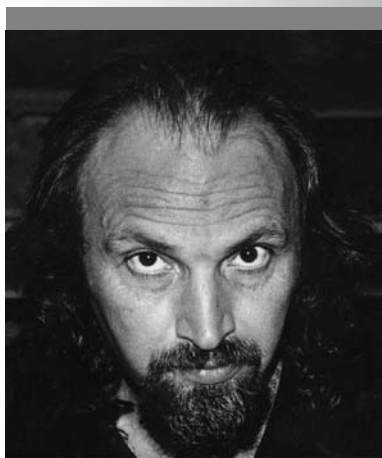
The art academy of Cluj-Napoca was considered by the students over-rationalistic; we were, for example, asked almost perfect knowledge of the human anatomy. However, as I can say now, following from this we became able to concentrate only on the idea we have while working, the pieces of art made getting closer to the original. I didn't regard these instructors in any way as my patterns; if one has to have some, they have to be something greater, something to try to reach. For example, I regarded the art of Etrusques and the Greek. As I see, the idea of having these kind of patterns is not trying to do everything in the same way they

did, but to learn to understand why they used to do everything like they did; of course their solutions also can be used if they are suitable for one's own reasons. For me, my own view always was the most important, I and no one else was the center of my own universe. I wanted to remain my personality untouched, letting no one to change me.

When I graduated from the art academy, I landed in an outlying area North from Moldavia, where I got a job as ceramic designer. Then, after having worked a short period of time in my hometown (Miercurea Ciuc), I finally managed to get a transfer to Bucharest. This was what I had been hoping for. I felt that only through competition one can evaluate oneself and make progress, and here I found these circumstances I felt I necessarily needed. In Bucharest I got to know Ion Frunzetti, one of the greatest art critics of that time. He made it possible to send one of my sculptures to the Dante Alighieri biennale in Ravenna Italy. This was the very first time someone really appreciated my work; Frunzetti also wrote a review on my work.

In 1988 I had my last exhibition in Romania, in the Gallery Galatea.

In the beginning of the ninety, leaving Romania, I've come through hard experiences (in which I've found something in common with, for example, the life of Caravaggio who, through these similarities, has become somehow close to me). Although I feel that these difficult times have taken a period of time off my life, I feel contented I have got to know the world myself like this, not only by listening to other people's experiences. In the free world, as I came to see it, everything was the opposite of what I had got used to seeing in Romania; however. The same feeling of strangeness that I always have had still remains. When I had my first exhibitions in Finland, I often was told that my style is not "suitable" for this corner of the world, and for this reason my art isn't understood by people here. I was even made an offer by a doctor: he could try to hypnotize me so that I would learn to understand the Finnish soul and change my style to better correspond to it. Of course, I



PHOTOGRAPH BY BEEB DRAIA 1998©

BÉLA CZITROM

DEMON I
1999 BRONZE AND GRANITE
H 40 CM, 15% IN

didn't accept. I think the artist doesn't need to try to make understanding his / her art the easiest possible, but instead the viewer must raise him- or herself from his / her conventional level. I'm grateful for how rich the source of my inspiration is, but besides working I also feel the need for more social life which I haven't had so much of since I left Romania. The feeling of insecurity that I used to have before only has increased since I arrived here because of the darkness, the coldness and the lack of communication.

I'm interested in exploring the human soul, especially the dark side of it. I feel that the deeper I dig in it, the more gold I find. I want to bring out into the light the secret, hidden parts of the mind; the parts that people often try to avoid looking at. I believe, however, that the universe is made of a kind of an absolute equilibrium: if there exists darkness, there must be light, too.

Now, on the threshold of the new millennium I have made in my working a move from the bidimensional to the tridimensional, and I also feel having made qualificational progress as well. For me, all this means a revolution and a beginning of a new period in my working. Perhaps these changes also have happened partly because of an experience I've had to come through this autumn: the authorities of the city destroyed a sculptural garden I had constructed earlier. Little by little I've come over of this stupidity of people. Also the impression of myself as a part of the universal art has lately become stronger, and this is something that any adversities can't wipe off.

The thematic of Dante Alighieri's Ulysses have always interested me. Ulysses wanted to get to know the world and in spite of all the misfortunes he had he preferred to continue from returning home to his Penelope, as he knew this was destined to him. He went and passed the Pillars of Hercules although he knew this would lead him to his death. Like Ulysses I want to follow my own destiny. Even if it were possible to change the way of my life easier and happier I wouldn't do that, as I feel this destiny of mine is my "goldmine". Though it can be difficult, even frightening, I want to collect these experiences, explore life, and then return all I've found back to the world, passed through my own personality.



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BELA CZITROM TALK

I get the inspiration for my works from real life, presenting my thoughts in a very symbolic form. For me the figure of the human body is much more important than any abstract forms.

A piece of art at it's best can open the eyes of people who see it and help them to look and to treat also those subjects they feel difficult. I want to have courage enough to explore the dark side of the human mind, to express aspects that commonly are denied, even forbidden.

When I think back, I can say I didn't choose to become an artist, it was always clear to me. On this path the only conscious decision I made was to acquire myself through education- the technical abilities of artistic expression.

Sometimes when it happens that I feel myself weak and in need of something to give me strength, I listen to the music of Richard Wagner, which I find very powerful and strengthening.

It's important to remain absolutely independent while working, and for that reason I don't do work to order. In so doing, the artist always would be obliged to act on instructions, and that might badly limit the freedom of the artistic expression.

Any kinds of reviews or criticism don't insult me. A review is only one single person's opinion, not the absolute truth. Many critics keep telling you only what you have done and how you should have done it, to be able to value a piece of art like this the critic himself should be perfect! In fact, the critic finally is dependent on the artist, not the contrary.

Every element and detail in my work is always set in the service of the entity, they are meant to work together. In my works, I use very much my own symbolic language, which is understandable to everyone, as symbols are also a universal language.

Artwork also is asking quite much of physicality, think for example the casting of bronze, which is a very important part

of this work. I also like this side of my working.

I have always my own way of expressing myself. When I looked at other artists or earlier masters, it was to take some technical advice etc., but I never took anyone of them as "an idol" for myself. As I feel, you shouldn't do too much of that; as the inspiration mustn't come from anywhere outside, but from the inside of the artist himself. As I see, all kinds of experiences of life, good or bad, are a part of an important capital for this. I have found some masters of art very close to myself especially Caravaggio; for in his life I've found certain points in common with my own life.

Both intuition and rational control must be linked together all the time to be able to express exactly the vision you have.

I accept everybody else around what ever they are doing as long as they don't threaten me; if they do, I battle relentlessly against everybody!

I find it really important to give people elsewhere an opportunity to see my works, and also I want to see what happens in the fields of art in other places, not only in my own little corner of the world.

The critics have absolutely nothing to give to me. The media has a great power nowadays, and it keeps using it to raise up some artists and forgetting some others. This kind of success created by the media is illusionary. Only in the course of time will we see which parts of the contemporary art will survive and show being of lasting importance.

WORK OF ARTIST
IS NOT RESPECTED

WORKS OF A SCULPTURAL ARTIST WERE
MOVED TO RUBBISH DUMP IN TURKU, FINLAND

A sculptural garden constructed by sculptor Béla Czitrom has been destroyed (from the way of the marine center Forum Marinum, being enlarged towards the borders of the river Aurajoki in Turku). The ten pieces of sculpture in metal from the garden of the former atelier and home of the artist were found, broken, on the top of a fully loaded platform for rubbish. In the garden there were still some parts of the biggest sculptures. The artist himself moved away from the way of the marine center over two years ago, but the sculptures, the tallest being over two meters in height, had to be left in the garden of his long-time residence. The artist, living in a rental apartment, is asking where he could have brought his sculptures. As big as they are, it would have been necessary to have a lorry and some special equipment to move them. When Czitrom finally managed to find a place in the countryside where he could place his works, he found them in pieces.

ANNELI TUKIA

DEMON II
1999 BRONZE AND
GRANITE
H 40 CM, 15 3/4 IN



UNTITLED
1999 BRONZE AND
GRANITE
H 43 CM, 17 IN



DEMON IV
1999 BRONZE AND
GRANITE
H 44 CM, 17 1/4 IN



DEMON I
1999 BRONZE AND
GRANITE
H 33 CM, 13 IN

PHOTOGRAPHS BY OLLI JURVAINEN 1999©

Born on February 4th 1936 Fukui Prefecture, Japan; Lives in Tokyo and Fukui. Media Artist; 1958 Graduated from Fukui University; Professor of the Musashino Art University, Department of Imaging Arts and Sciences.

PERSONAL EXHIBITION 1968 1972 Fire and Smoke, Event series, Echizen Kaigan, Japan; 1972 Video installation, Gallery 16, Kyoto Japan; 1979 Media Installation, Vancouver Art Gallery, Vancouver Canada; 1980 Traveling One Man Show, Saw Gallery, Ed Video, Art Space, Video Inn, Others, Canada; 1981 Media Installation, "The Bank" Amsterdam, Holland; 1981 Tape show, Kijkhuijs, Den Haag, Holland; 1992 Fukui Fine Arts Museum, Japan.

GROUP EXHIBITION 1968 "The Trends in Contemporary Art", The National Museum of Modern Art Tokyo, Japan; 1975 The 13th Sao Paulo Biennale, Sao Paulo Brazil. 1977 DOCUMENTA 6, Kassel Germany; 1977 "Bird's Eye View of Contemporary Art", The National Museum of Modern Art Kyoto, Japan; 1979 Cinema Experimental Japonais, Centre Georges Pompidou, Paris France; 1979 Video from Tokyo to Fukui and Kyoto, The Museum of Modern Art New

York, USA; 1979 The 11th Tokyo Int'l Prints Biennale, The National Museum of Modern Art Tokyo, Japan; 1982 The 4th Biennale of Sydney, Sydney Australia; 1983 Photography in Contemporary Art, National Museum of Modern Art Tokyo, Japan; 1983 ELECTRA, Musée d'Art Moderne de la Ville de Paris France; 1984 The 41st Venice Biennale, Tapes Section, Venice Italy; 1984 Video 84, Contemporary Art Museum Montreal, Canada; 1986 New Video Japan, The Museum of Modern Art, New York USA; 1988 The 3rd Bonn Int'l Video Biennial, Japanischen Kulturstift, Cologne Germany; 1989 Video Skulptur: Retropekyiv und Akyuell "1963-1989" Dumont Kunsthall Cologne Germany; 1989 Network Art, Encounter Between Japanese Paper and Electronic Media, Fikui-Kyoto-Tokyo, Imadate Oublic Center Fukui Japan; 1990 Japan - France Network Art by ISDN, Fukui Canon 01 Shop, Tokyo Canon 01 Shop, Nagoya Canon 01 Shop, Nancy, Paris; 1991 The 2nd Int'l Nagoya Biennial, ARTEC 91, Nagoya City Art Museum, Nagoya Japan; 1992 DOCUMENTA 9, The Int'l Mobile Electronic Café, Casino Container Kassel Germany, Nagoya City Art Museum and Fukui Fine Arts Museum, Japan and

others; 1994 The 45th Venice Biennale, ECI, Casino Container, Venice Italy; 1995 '95 Kwangju Biennale, City Art Museum, Kwangju Japan; 1996 World Wide Network Art 96: Tokyo Station (Laforet Museum Liikura), Fukui Station, Yugawara, Japan; Oslo, Norway; Amsterdam, Holland; Seoul, South Korea; New York, USA other; 1996 Adicere Animos, Modern and Contemporary Art Museum, Sesena Italy 1996 Siggraph 96, Journeys by Tele-community, Digital Bayou, New Orleans USA; 1996 Science and Art, KOEX, Korea Science Foundation Seoul, South Korea; 1997 Siggraph 97, Electric Gaden, Los Angeles Convention Center LA USA; 1997 The 15th World Wide Video Festival, Stedelijk Museum, Amsterdam Holland; 1997 Indras Net, Gurzenich Koln Station Germany; 1998 K-bit Institute Station Japan.

ADDRESSES Fukui: 24-10, Oomura-cho, Fukui City, Fukui Pref., 919-0316, Japan; ISDN Tel: +81 0776-41 7000 Fax: +81 0776-41-7001; Tokio: 202, 2-21-9, Shirasagi, Nakano-ku, Tokio, Japan; ISDN Tel: +81 03-5373-720 Fax: +81 03-5373-7200; E.mail: keigo@nn.ij4u.or.jp Internet; <http://www.syba.co.jp/k-bit/>

**VATERDROP: GIFT FROM HEAVEN NR.5
BLOSSED FOREST 1**
1999 LINKED PICTURES©
KEIGO YAMAMOTO AND EIKO ITO

**WINDOW OF COSMOS NR.2
URBAN ENERGIES AND RURAL ENERGIES NO.28**
1998 LINKED PICTURES©
KEIGO YAMAMOTO AND EIKO ITO

**URBAN LANDSCAPE WITH A BANNER
URBAN ENERGIES AND RURAL ENERGIES NO.12**
1992 OCTOBER 1996 JUNE, LINKED PICTURES©
KEIGO YAMAMOT, EIKO ITO, UNDOU INAMURA

**THE SYMBOL OF ANALOGUE
URBAN ENERGIES AND RURAL ENERGIES NO.21**
1997 APRIL, LINKED PICTURES©
KEIGO YAMAMOT AND EIKO ITO

**URBAN ENERGIES AND RURAL ENERGIES NO.30
VATERDROP: GIFT FROM HEAVEN NR.3**
1998 APRIL, LINKED PICTURES©
KEIGO YAMAMOTO AND EIKO ITO



RENGA LINKED PICTURE COMMUNICATION URBAN ENERGIES AND RURAL ENERGIES

While culture has been headed for urbanization, the advances in computer technology have made the world smaller, and changed our concept of time and space. The Internet, in particular, has enabled us to communicate with any remote site without any time lag, and to introduce telecommuting systems into companies as a new working style. This progress in electronic information systems can be a piece of evidence that the one-way approach of urbanization is not enough to survive the upcoming 21st century. In other words, a one-way flow of energies alone cannot expect to create something unique or attractive. Indeed, at this rate, cities in the world might be standardized and turn out to be unattractive places.

What we need for the cities in the 21st century is intentionally to utilize more of nature. We will have to explore a new type of culture by mingling "Urban Energies" and "Rural Energies", and harmonizing them.

Viewed in this light, Japanese gardens made

during the Muromachi period (1392-1573) could be a good model. I believe the philosophy and thoughts behind these gardens could give us a clue to help survive the 21st century.

One good example is "Rock Garden at Ryoanji or Ryoa Temple". Elements of this garden include natural rocks arranged in as natural-looking a state as possible in the midst of white sand representing flowing water. This style of garden is called "karesansui" or dry landscape, and it features an abstract symbolism of nature. The concept of "karesansui" is linked to a view of universe. The Chinese character 枯 or "dry" represents something abstract and intangible, and 山水 "mountains and water" symbolizes the flow of spiritual energies. Furthermore, Ryoanji Rock Garden provides us with a good example for "shakkei" or view-borrowed landscape, in which the background elements such as mountains are incorporated into the garden's composition. The scenery of East Mountains with thirty-six

peaks ranging east of Kyoto, is utilized as a borrowed view in this garden. We can learn from this garden how to utilize "natural energies" for activating "Urban Energies".

The landscape changes with the weather each day, and needless to say, with the season. Just imagine the garden on a fine day, say, after a shower, or in the snow. The changes in the borrowed view produce more varieties in the landscape. As a result, it evokes the thoughts and feelings of the universe with its immense dimensions. We realize that "rural energies" inherent in the garden interact with "urban energies", and result in perfect harmony. I believe this ideology will be essential when we think of the culture we create in the 21st century. In view of these matters, I gave this work of mine the title of "Urban Energies and Rural Energies". A single piece of work can hardly explain this concept, so I decided to present a series of works in line with this theme.

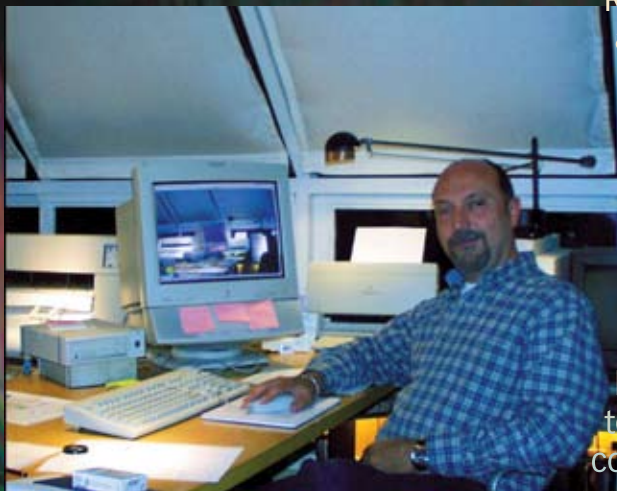
Pla Eduardo

LOS MISTERIOS DE POMPEYA
1999 DIGITAL ART
20 X 90 CM, 8 X 35½ IN



Eduardo Pla, Italo-Argentine multifaceted artist has exhibited his artwork in several individual and group shows in Europe and in The United States. During his career he has won several art awards in Milan and New York. He lives in Argentina. Since 1995 were he was granted individual shows in local renowned museums and galleries, such as, The National Art Gallery Palais de Glace, Recoleta Cultural Center, Borges Cultural Center and The National Fine Arts Museum. Eduardo Pla is a digital artist; he works with paradigmatic images from religious iconography. These images are composed in a constructive way, using microtons giving them the appearance of a chromatic "pointillism", This technique allows him to capture the light intervals of the faces and figures selected for this theme. Through his artwork, the artist is searching to recover the spiritual bond, once lost between the human and the divine. The answer to so many questions about the human condition could be found through the metaphysics. And these are Eduardo Pla,s beliefs.

According to Jorge Glusberg, "Pla's art is not virtual because it is there for us to see and observe, it is both present and consistent. But it is undeniable that his work conjures virtuosity and can be defined as an art of the virtual".



Born in Buenos Aires in 1952.

EDUCATION 1970 High School Diploma in Electronics for Communication, ENET N° 39. Buenos Aires Argentina. 1970 1974 Courses in Architecture and Urban Design, Facultad de Arquitectura de la Universidad de Buenos Aires Argentina; 1974 Course in Audiovisual Communication, Instituto Di Tella Buenos Aires Argentina; 1975 Course in Theater Direction with Jaime Kogan, Teatro Payró Buenos Aires Argentina. 1977 Course in Screenplay, Instituto Nacional de Cinematografía Buenos Aires Argentina. 1978 Course in Film Direction, University of California Los Angeles CA USA. 1984 Degree in Art Direction, Istituto Europeo di Design Milan Italy. 1985 Course in Videographics, Computer Graphics and Animation, Sony Video Institute Los Angeles CA USA. 1986 Course in Computer Graphics, Sigraff Los Angeles CA USA. 1990 Course in Multimedia and Virtual Reality, Philips Institute Milan Italy.

PROFESSIONAL EXPERIENCE 1975 Production and Direction of Radio programs Buenos Aires Argentina. 1976 Freelance collaboration De Luca advertising agency Buenos Aires. 1975 1977 Contemporary music concerts production Buenos Aires. 1977 1980 Production and Direction of film and Video Direction Buenos Aires. 1979 Coordinator of Film and Video Department, Teatro Payró Buenos Aires. 1980 Public Relations and Press coordinator Centro Europeo di Teatro Como Italia. 1981 Videoproductions Video Como Italy. 1985 1988 Computer Graphic Design, Studio lampognani Milan Italy. 1988 Computer Graphic Design, Studio Alchimia Milan Italy. 1990 Computer Graphic Design, Studio Equart Milan Italy. 1991 Computer Graphic and Animation Design, Studio Pla Milan Italy. 1992 Computer Graphic Design teaching Milan Italy.

MEMBERSHIPS -Association for Computer Machinery SIGGRAPH Los Angeles USA. -AIAP Associazione Italiana

Creativi Comunicazione Vsiva Italy. BEDA, Bureau of European Designers Associations Associazione Illustratori Milan Italy. -ASIFA Torino Italy. -EMERTT French Association of Architects and Designers. -ISEA Intersociety for Electronic Art.

SELECTED WORKS AND EXHIBITIONS "Gaitisolo" 16mm b&w 10m. "Barrock" S8 mm color 50 m. "Op Art" 16mm color 9m. "Op Art 2" S8mm color 10m Buenos Aires Argentina. "Pop Art" S8mm color 10m. "Imágenes de Buenos Aires" S8mm color 15m - First Prize MCBA -. "Aver Buenos Aires Hoy" 16mm color 15m. "Cuadros de una exposición" S8mm color 15m. "Alicia en el país de las maravillas" 35mm color 15m. "Los Suerños de Alicia" S8mm color 15m. "Sueño de una noche de verano", Videocolor 60m. "Alicia a través del espejo" Music hall 90m. "Esfera de Ana Duch" S8mm color 15m Teatro Payró. "Pianos" S8mm color 15m Ballet Teatro Colón.



ARTIST TALK

Leonardo was for me a master who let me understand the relationship between nature and technique.

Before doing digital art I was doing films theatre and art direction.

All my life I have search inside my self and the different kinds of arts and techniques trying to express my feelings and emotions and it is not easy to define what kind of art I was or I am doing.

I was working for a wile doing advertising and design when I was living in Milan.

Sometimes music is the base of some of my works.

Some of my works looks are narrative, some not, anyway we always tell the history of our life.

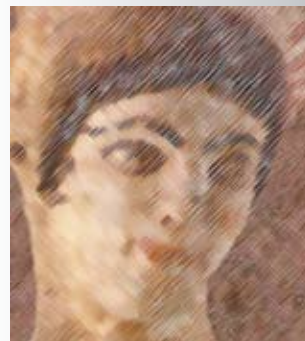
In my works each element work independently. My work is concluded when there is a balance between all the elements, when they live together in harmony.

When I start painting I am influenced by everything close to me, to my mind, it could be other artist, objects or music.

Sometimes people or critics make me feel an outsider just because I am using different techniques. Sometimes they accept me as a part of a new era of artists.

Media, crtics, and the press were pivotal in my career, but most of all the feelings of people looking at my works.

LAS MIL CARAS DE JESUCRISTO
1999 DIGITAL ART
90 X 90 CM, 35½ X 35½ IN



LOS MISTERIOS DE FALERIA
1999 DIGITAL ART
90 X 90 CM, 35½ X 35½ IN

LOS MISTERIOS DE ETRURIA
1999 DIGITAL ART
30 X 90 CM, 12 X 35½ IN



"El Clavel" Videocolor 3m. "El Malvón" Videocolor 3m Buenos Aires Argentina... 1982 "Blue Monday" Videocolor 3m Milan Italia; -Second Prize Salsomaggiore Festival-. 1983 "Electric Dream" Videotape Ferrara Italy. 1984 "1984" Videocolor Arts Festival Ferrara Italy. 1987 "Effetto Arcimboldo" Computer picture Award of Excellence in Computer Art New York USA. 1987 "Trilogia" Computer picture Sigraff Los Angeles USA. 1988 Expo Art-Electronic Graffiti, Computer art works Bologna Italy. Biental '88 de Arquitectura de Buenos Aires, Computer graphic videos Buenos Aires Argentina. 1989 "Soli" Videocolor 2m Collezione Alchimia, Spazio Krizia Milan Italy. 1990 "Giardini Frattali" Computer graphic works. Computer and Art Exhibition Villa Ciani Lugano Switzerland. AIAP Exhibition Ideebooks, Graphic design works Milan Italy. Associazione Illustratori, Graphic design works Palazzo Reale Milan Italy. 1991 International Exhibition of Graphic Design and Visual Communications, Graphic design works, Arts and Crafts Museum Zagreb Yugoslavia. 1992 International Exhibition of Illustration and Visual Art, Graphic design works, XV Biental BRNO Czechoslovakia, - Premio Imagine-. 1992 Canale 5 Milano Italia, - Depero Anniversary Award-. 1993 Bologna Children's Book Fair, Graphic design works. Illustrators Exhibition, Unicef Award Italy. Alessi Tendente Exhibition, 100% Make up, Industrial design works Milano Italy. 1994 Jornadas Internacionales de la Critica "Historia de on malentendido" Videoinstalacion, Centro Cultural Recoleta Buenos Aires Argentina. 1995 Art Miami, Computer art works Miami USA. ARTE BA '95, Computer art works, Centro Cultural Recoleta. Buenos Aires Argentina. "Eduardo Pla: Diez Años de Arte Virtual" Palais de Glace Buenos Aires Argentina. Biental '95 de Arquitectura de Buenos Aires, Computer animation videos, Centro Cultural Recoleta, Buenos Aires Argentina. «Cincuentenario de las Naciones Unidas», Videoinstalacion, Centro Cultural Recoleta Buenos Aires Argentina. «Imágenes circulates», Videoinstalacion FIV '95, I Festival Internacional de Video y Artes Electrónicas. Centro Cultural Recoleta Buenos Aires Argentina. «Videomundo Virtual» Videoinstalacion, Centro Cultural Borges Buenos Aires Argentina. 1996 «Arteba'96" Digital Art, Centro Cultural Recoleta Buenos Aires Argentina. „Depero Virtual" Digital Art, Gala Espacio de Arte. Buenos Aires Argentina. „Jardines Fractales" Instalacion, Centro Cultural Borges Buenos Aires Argentina. «Cascade de Estrellas» Videoinstalacion and «Effetto Arcimboldo» Instalacion FIV '96, II Festival Internacional de Video y Artes Electrónicas, Teatro Municipal General San Martin Buenos Aires Argentina. 1997 «Arte ErGtico Fractal» Digital Art, Museo de Arte Americano de Maldonado Puntos dal Este Uruguay. «Arteba'97" Digital Art, Centro Cultural Recoleta Buenos Aires Argentina. «Jugando con el Arte» Interactive children's game Unicef Argentina, Centro Cultural Borges Buenos Aires Argentina. «Ilusibn Urbana» Videoinstalacion Museo Nacional de Bellas Artes Buenos Aires Argentina

EDUARDO PLA



LAS MIL CARAS DE MARÍA / MARIA'S ONE THOUSAND FACES, 1999 DIGITAL ART 90 X 90 CM, 35½ X 35½ IN

ART ADDICTION
MÖRBYLUND 19, 9TR. SE-182 30 DANDERYD STOCKHOLM SWEDEN
+46.8.857264 info@artaddiction.se www.artaddiction.se

LIGIA PODOREAN EKSTRÖM



WORDS BY PER OLOF EKSTRÖM



WITH HER HUSBAND
THE SWEDISH WRITER
PER-OLOF EKSTRÖM

HOW PRECOCIOUS LIGIA PODOREAN has been! Her bright, temperamental and colorful personality has inherited its vigor from Romania's toughest and most genuine peasant stock and then it merged beautifully into a successful symbiosis with the benefits of culture and education that modern times make available to everyone, on the basis of personal qualifications and nothing else.

She was born in a highland village of Transylvania, not far from the city of Sibiu. She took her A-levels when she was only 17 and was admitted to the Faculty of Architecture "Ion Mincu" of Buchrest at the first entrance examination. At the age of 23 she graduated as a fully educated architect and received her diploma. Only one year after graduation, Ligia Podorean set off her first personal, really large-scale project: a new residential area in the city of Iasi with seven thousand flats, including all the necessary social, cultural and commercial units.

Ligia Podorean is an architect by profession but she is a painter at heart. The surprise is stronger because there is no change in her means of expression. She mainly uses watercolors and landscape is her favorite theme. One should mention another theme though; the "deep inside" theme. This does not generally create a metamorphosis in the artist, but with Ligia Podorean experiences like these work wonders. They open up another dimension apart from the visual one which is delightful, clear and graceful; she skillfully uses the same technique

and makes it appropriate for the meditative suggestion or philosophical reflection, beyond the emotional melancholy.

What appears as the crucial characteristic of Ligia's interiors is the fascinating tension between the softness and tenderness of the painting material on the one hand and the gravity of the subject on the other; between the fleeting strokes of the brush and the feeling of cease-time in a room full of furniture and other objects, expecting a visitor. There is a sort of unreal gleam which gives these interiors a discrete shade of light and makes them symbols of permanence, while the objects become as many guardian angels for a succession of generations. This method is also used in films. Let us recall Ettore Scola's film "The Family". Ligia Podorean's symbolism, deliberated and inferred, operates along with the creative process, which is slow, elaborated, mental, experienced and thereby, invaluable.

Ligia Podorean-Ekström born in Transylvania, Romania. Graduated from Bucharest school of architecture 1958.
EMPLOYMENT AND PROJECTS 1958-76 Architect and urbanism for several projects of town planning in Romania. 1962-63 Drawing and art decoration at the Jasi art school in Moldavia Romania. 1964 Perspective at the civil engineer high school in Jasi. 1977 Married the Swedish writer Per-Olof Ekström and emigrated to Sweden. 1983-92 Teaches watercolor painting at art schools in Sweden. 1985: Arranges painting courses for Swedish architects in Romania. 1987-89 Teaches watercolor, drawing, art history at the Academy of Art of Närpäs Finland. 1987 Starts her private architecture office and art office in Sweden. 1989-93 Employed as architect and artist by Stjernan

Architect AB Stockholm Sweden. 1988-98 Arranges several courses in watercolor in Sweden, Finland, Denmark and Switzerland. 1989-93 Arranges several private courses in watercolor technical presentation of architectural projects for architects in Sweden and Denmark. 1991 Works at the architecture project "Stockholms förnyelse". 1994 Works at the project "Sarajevo Now".

GROUP EXHIBITION AND ART FAIRS 1979-80 Stockholm and Mantorp Sweden, Ribe and Viborg Denmark, Bucharest and Art Museum Constanta Romania. 1983-84 Toronto Canada, Heidelberg Germany, Stockholm, Östersund Sweden, Vienna Austria. 1985 Padova Italy. 1981 Art Association of Foreign Artists in Stockholm Sweden. 1981 Svea gallery 20th anniversary, Stockholm

Sweden. 1988 Borlanges Art Fair Sweden. 1989 Vienna Austria. 1991 The Art Fair of Neuchatel Switzerland. 1991 Saltskogsgård Södertälje Sweden. 1993-97 The 1st, 2nd, 3rd, 4th, and 5th International Exhibitions of Miniature of Art, Art Addition Int'l Gallery, Sweden. 1994-97 The 1st, 2nd, 3rd and 4th International Female Artist's Art Exhibition, Art Addiction Stockholm Sweden. 1997 "A Better World for our Children" International Female Artist's Art Exhibition, Art Addiction Stockholm Sweden. 1998 The 1st and 2nd "Masks in Venice" small forms international art exhibition Palazzo Correr / Art Addiction Venice Italy. 1998-99 The 1st and 2nd Autumn Annual in Venice, international small forms art exhibition Palazzo Correr / Art Addiction Venice Italy. 1999 The 1st Spring Annual in Venice, international art exhibition

WORDS BY MIRCEA DEAC

LIGHTS OF THE NORTH

Few regions of Europe seem to have such intensely rich and diverse scenery, such picturesque settlements as the northern countries. The seas and oceans which wash their shores jagged by fiords, their small islands, rocky tablelands and fresh water lakes, their mountains and woods which shield towns and villages, their gay cottages with luxuriant gardens, the ports and modern buildings, the old and the new town are only some of the "wonders" which begin to draw artists anxious to catch the less-known beauty spots, which have increasingly become sources of aesthetic delight. The painter Ligia Podorean has rendered the images of these novel beauty spots with sincerity and spontaneity.

In her pictures she unites the talent of an artist born under the Latin climate of Romania, loving the sunshine and light, a keen spirit of observation and the scientific precision, which her profession as an architect has marked her, with her love for the northern countries strengthened by family ties, interest in art and friend-ship with artists. It is the latter that has prompted her to set up the circle of painters known as the Swedish Group.

What Ligia Podorean-Ekström has achieved in her pictures will be to many a striking disclosure, even to the calm and self-controlled Northerner who will find new sea- and landscapes full of color exuberance and light. It seems that just as the Gulfstream has brought the warmed waters of the Tropics to the Scandinavian coast, so has Ligia brought the brilliant colors and light of the South to the northern countries. Her palette, rich in colors, rather latin through the warmth of her spontaneous and explosive, yet harmonious handling has fitted in with the northern light, the Danish and Swedish sea and landscapes, which have been visualized in her canvases in terms of light.

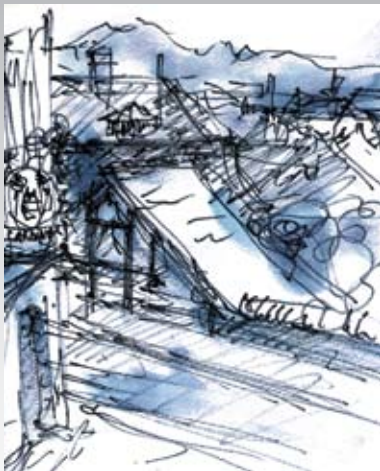
Her oil paintings and watercolors obviously unite the objectivity and precision of the architect who discovers, "builds" and changes the landscape, with the talent of the artist who has a keen eye for color. The outcome of this combination is an original, expressive and highly personal style. It is the watercolor technique she prefers, because of its fluidity and transparency better suited to rendering and suggesting the northern light and

colors. In defining her work which is being more and more appreciated, we may stress her gift of catching the natural effects of light through clear colors and of rendering the specific local character significantly and truly.

She is attracted by real life and loves the exact fact. Although the details she 'observes and notes down are sometimes minute, they do not exclude the spontaneous creation or casual and imagined particulars. In order to define the painter's aesthetic outlook we have to start from the visual truth, the perception which is conveyed to the artist through her senses.

Ligia Podorean was born in Romania, in a mountain village of Transylvania. She studied architecture in Bucharest. From the plastic viewpoint she is inclined to use pure colors, without being preoccupied with matter, volume, line or outline. Her only concern is with her own pleasure and aesthetic delight. Light and color have given her a spontaneous and creative impulse. Visual perception and emotion are prevailing in her work. They have raised her liberty of creation to an aesthetic and technical artistic ideal.

»



LAUSANE
1999 DRAWING
22,8 X 18,5 CM, 9 X 7 1/4 IN

VENEZIA, 1998 WATERCOLOR 40 X 50 CM, 15 1/4 X 19 1/2 IN



AMSTERDAM, 1992 WATERCOLOR 29 X 42 CM, 11 1/2 X 16 1/2 IN

Palazzo Correr /Art Addiction Venice Italy. 1999 The 2nd Autumn Annual in Venice, int'l art exhibition Palazzo Correr /Art Addiction Venice Italy.

INDIVIDUAL EXHIBITIONS 1964-76 Six individual water-color exhibitions in Bucharest Romania. 1977 Malmö, Stockholm and Östersund, Sweden. 1977 Ribe Art Museum Århus, Silkeborg and Abenra Denmark. 1981 Sibiu and Brasov, Romania. Stockholm Sweden. Århus Denmark. 1988-89 The Museum of Stundars Finland. 1991 The National Art Museum of Brasov Romania. 1993 Geneva Switzerland. 1995 Guest exhibition at the foreign Ministry in Bucharest Romania. 1996 Greek Culture Center in Stockholm. 1997 Gallerie de la Fontenette, Geneva Switzerland. 1998 Galleri Panorama Art, Stockholm.

1998 Galleri Astrån, Stockholm. 1999 Galleri Svarta Sofan, Stockholm. 1998-2000 Internet Art Museum: www.artaddiction.se 2000 Greek Culture Center Stockholm Sweden; 2000 Art Museum Brasov Romania.

COLLECTIONS The National Museum of Ribe and Vibork, Denmark; The National museum of Brasov Romania; Department of culture in Sibiu and Bucharest, Romania; Department of culture in Bucharest Romania; Private, national and corporate collections round the world: Romania, Sweden, Denmark, Finland, Switzerland, Germany, Austria, France, Spain, Italy, Canada and USA.

GUEST LECTURER IN ROMANIAN ANCIENT CULTURE AND ARCHITECTURE Architecture Museum, Stockholm Sweden. Architecture School Stockholm, Goteborg, Århus,

Sweden; University of Stockholm - Town planning, Sweden. Summer University Vasa Finland. Kulturhuset and various cultural associations in Sweden.

INTERNATIONAL CONGRESSES 1983 Vienna Austria. 1984 Toronto Canada. 1985 Milano, Padova, Modena, Italy. 1991 Constanta Romania. 1992 Sibiu Romania. 1993 Iasi, American-Romanian Congres.

AWARDS 1970 The annual fine art award of the Architects Union of Romania. 1989 Award for town planning architecture project Strångnäs Sweden. 1994 Award the Honorary Mention at the 1st Int'l Female Artist's Art Exhibition, Art Addiction Sweden. 1998 Award the Certificate of Merit at the "Masks in Venice" Italy. 1999 Award the 1st Diploma of Merit at the Spring Annual in Venice Italy.

She discovers and sees in nature only what she is interested in and what she feels drawn to. At the same time she is inclined towards synthesis, rejecting a too insistent analysis (synthesis belongs to art whereas analysis belongs to science). She applies those artistic laws of necessary relations between objects and color and, like Diderot, thinks that the idea of beauty is the perception of these relations.

Her outlook is impressionistic and gives the aesthetic unity to her paintings which render "the impression" of the world such as it was felt directly by the artist. What is important in her work is her special vision, which the artist has formed about things and not about what she knows about them. Andre Gide said in that respect in Les Nourritures Terrestres, "Any act of knowledge which follows a sensation is useless."

Nothing excites more directly the reaction of a sensation than light and its various shades. Although light had already been the concern of painters in other epochs, in contemporary art, particularly since the impressionists, it has become the fundamental element of painting, by being sometimes turned into subject matter.

In the northern scenery Ligia has discovered light and color according to her own manner. That light and atmosphere have moved and prompted her to

paint. She therefore paints swiftly, as swiftly as possible, spontaneously and sincerely, in order to render the evanescent impression, the effect which transient light leaves on the landscape. In this lies the beauty of her art. She achieves an exact image of the luminous nature, genuinely, sincerely, spontaneously and truly.

Her painting identifies itself with the act of natural creation. The artist is lucid, critical and has a scholarly, yet highly personal expression in her pictures. She is thoughtful without troubling the balance of the natural elements. Her pictures are at the same time moral. Nature has become the confident of the artist. The fragility of the snapshot, the life out-of doors, the swift on-the-spot sketches are still at the beginning.

The artist is closely linked to the scenery, to what we might call the spirit of the place, to her personal aesthetics and less to the technique of the impressionists. Nature is the study of bright structures, a reason for emotions, exchanges, sensations impressions and reactions, a manner of expressing her sincerity artistically. Everything is based on observations echoed in her consciousness, thus creating the validity of these observations in her pictures, but not their pure identical copy. The painter introduces dynamism, a feature of modern art, although her pictures still remain calm serene,

decorous. The waves of the sea, the sky with its fleeting clouds, the sunrays playing amidst the foliage, the rain, mist, snow with its glitter and glimmer, the cottages of the countryside, the bridges of the towns, the different novel scenes of nature, the woods, flowers, etc., have been discovered by the artist and displayed to the public in her exhibitions.

To her new way of visualizing the world Ligia Podorean-Ekström has also brought a new technique, as is only to be expected. Firstly, she renders natural elements under the deforming action of light, and then gives up drawing, the outline and that precision of forms that suggest volume at the same time. Neither does she pay much attention to perspective.

No longer observing the rules of geometry, she tries to suggest depth and height by special half tones, thus rendering space and volume. She is also concerned with tonality in her pictures, for the degree of intensity of a hue (the quality of a color) from dark to light becomes essential.

Her force of suggesting and evoking, her sensitivity, accuracy, sincerity and spontaneity; are the distinctive qualities of the artist. It is thanks to them that she succeeds in mowing us into a wonderful world of light, into a serene country set in the picturesque landscape of the North.

TOLLEDO
1989 WATERCOLOR
29 X 21 CM, 11½ X 8¼ IN



STOCKHOLM
1991 WATERCOLOR
21 X 15 CM, 8¼ X 6 IN



STOCKHOLM II
1991 WATERCOLOR
21 X 15 CM, 8¼ X 6 IN




LIGIA PODOREAN- EKSTRÖM



MILAN CATHEDRAL, 1998 WATERCOLOR ON PAPER 42 X 29 CM, 16½ X 11½ IN

ART ADDICTION
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CANAL GRANDE RISTORANTE AI SCALZI RIALTO SAN MARCO



RISTORANTE AI SCALZI
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THE TRADITION OF THE BEST VENETIAN CUISINE AND A FRIENDLY ATMOSPHERE

VENEZIA

Born 1935 January 27 Reghin (Transylvania), Romania. Dual citizenship, Swedish and Romanian.

EDUCATION Graduated from the Fine Arts Academy of Cluj-Napoca 1978. Italian Government Studentship 1986.

Art creativity includes a limited edition of 100 etchings inspired by Boccaccio's (1985), limited editions of etchings inspired by Umberto Eco's "The Name of the Rose" and "The Pendulum of Foucault" created in (1987-1989). He has works in museums, public, corporate and private collections.

AFILIATIONS KRO /Swedish Fine Artist's Organisation; AAIAA /Art Addiction International Art Association; UAP /Romanian Fine Artist's Organisation.

RADIO AND TELEVISION TVS 2 Sweden 1994, Canal 4 Sweden 1993, TVR Romania 1993, STV 1 Sweden 1989 (with Umberto Eco), RTV Romania 1989, Tele Tevere Italy 1987, TVR Romania 1980, P3 Europe Sweden 1994, Radio Romania 1997, 1989, 1987, 1980, 1978, 1976. Represented in Flash Art Int'l, Art Diary Int'l, Art News

ART RELATED EMPLOYMENTS Founder and director of Art Addiction International Gallery in Stockholm and World of Art, international art magazine.

SELECTED EXHIBITIONS 1975-1997 1997 Contemporary Graphic Art from Finland and Sweden, University of Virginia /Fayerwather Gallery USA; 1996 The 8th Int'l Print Triennial, Creativa, Alvar Alto Museum Finland; 1994 Int'l Impact Art Festival, Kyoto Japan; 1994 The 3rd World Print Triennial, Chamalieu France; 1994 The 14th Mini Print Int'l, Cadaques Spain; 1993 Viking Erotica, glass, individual exhibition, Gallery Glass I, Stockholm Sweden; 1993 Alternative, group exhibition, Gallery Glass I, Stockholm Sweden; 1993 International Summer Art Colony, Gällivare Sweden; 1992 The 10th Norwegian Int'l Print Triennial, Fredrikstad Norway; 1992 The 8th Norwegian Int'l Miniature Exhibition, Miniature 8, Fredrikstad Norway; 1992 The 12th Mini Print Int'l, Cadaques Spain; 1991 "New Paintings" Individual Exhibition, Pulchr Gallery, The Hague Holland; 1991 The 11th Mini Print Int'l, Cadaques Spain; 1991 Int'l Graphic Art, Darien, Connecticut, USA; 1991 The 7th

Norwegian Int'l Miniature Exhibition, Miniature 7, Fredrikstad Norway; 1991 Viking Erotica, Glass Forms, Individual Exhibition, Risse Gallery Munches Germany; 1990 The 11th Print Int'l Award, Biella Italy; 1990 The 5th Annual Int'l Exhibition of Miniature Art Toronto Canada; 1990 The 10th Mini Print Int'l Cadaques Spain; 1990 The 9th Int'l Print Triennial, Berlin, Germany; 1989 "The Pendulum of Foucault" Individual Exhibition, Gummeson Gallery Stockholm Sweden; 1989 "The Name of the Rose", and "Decameron 100 etching" Individual Exhibition Konstnärshuset, Stockholm Sweden; 1989 "The Name of the Rose" Individual Exhibition, Centro Lavoro Arte Milan Italy; 1989 The 5th Int'l Art Biennale, Couven Belgium; 1989 The 3rd Annual Int'l Exhibition of Miniature Art Toronto Canada; 1989 The 8th Mini Print Int'l Cadaques Spain; 1989 Int'l Miniature Print Biennial, John Szoke Gallery New York USA; 1989 The 6th Int'l Biennial of Graphic Art, Lodz Poland; 1989 The 9th Norwegian Int'l Print Triennial Fredrikstad Norway; 1989 The 9th Int'l Biennial of Humor and Satire in the Arts Gabrovo Bulgaria; 1989 The Name of the Rose,

WORDS BY DAN HĀULICĀ HONORARY PRESIDENT OF THE ART INTERNATIONAL CRITIC ASSOCIATION (A.I.C.A.)

IN PETRU RUSSU's engravings for Boccaccio's Decameron, the twisted frenzy of the bodies arouses an impression of true release. It is a release that breaks limits, avoiding the difference between styles, social situations and historical-geographical sites. They are not "illustrations" confined to a particular moment of the European history: although within the images there are some allusions to the fashion of that age, a sort of set-designing care, everything wrapped around a dance of vitality that doesn't want to accept stylistic appearances. In the end, the sensation we have is a *dépaysment* deriving from this attitude, not from a method. A *dépaysment* that is not a metaphorical book learning distance, but an aspiration for the totality that excludes pedantic philological discriminations.

WHILE HE was setting up his exhibition, an Italian pointed out some similarities with Chinese art. Someone else found analogies with the vivid chromatic of the popular Mexican engravings. Nevertheless, the exoticism of Petru Russu's images comes from a sort of poetic latitude, from a distance that he assumes in front of the narration of the facts. It is -at the most-the same exoticism used by Boccaccio when he imagined Saladin traveling around the Christian world, around Lombardy, to test the hospitality and the magnanimity of the same people he wanted to fight.

THERE IS an entire cycle of medieval legends about Saladin. Recently, I have met an eminent art scholar, descendant of a distinguished Crusader knight that had the fortune to benefit from that magnanimity. He was captured by Saladin, who then set him free, on the condition that he paid the ransom once he had returned to his house. But when the knight returned home, he didn't find any money to pay the ransom. So, he decided to go back to prison. Saladin was impressed by his gesture, and set him free once again only on the condition that he change his name to Saladin d'Anglure. This name still exists after 800 years.

I MAKE THIS example, because the exoticism of Petru Russu tells of a magnificent East. An East of admiration and wonder, that has nothing to do with the tendency to indulge in detailed descriptions. It is this exoticism I am writing about. An exoticism that Russu seems to bend into science fiction, populated by characters that look like ancient Egyptians, or Chinese princes dressed with hundreds of jade stones, as the ones discovered by the archeologists. Boccaccio will not be angry for such interpretation. He

himself-while he was writing about Dante-used to wonder if his illustrious master might have been angry up above. Boccaccio will not be angry, because he himself took a lot of freedom regarding the epic matter he utilized. It was the freedom of a superior distance. Boccaccio was the first author capable of dominating the most different subjects-both from a social-historical and popular-dialectal point of view-with that distance that belongs to the artistic discipline. I think that this example is very important not only for those who create illustrations for books, but also for those artists who confront themselves with this gigantic masterpieces' provocation.

BOCCACCIO dominates the subject. He reconsiders the epic plot and at the same time, he framed it inside the rigorous structure of the Decameron, inside sentences where the liveliness of the quip and of the dialectal allusion obeys the discipline of a rhythm. A rhythm, distinguished by participles with a latin flavor and by everything that recalls the rules, the refined modalities of creating a phrase with nobility, as it is in the tradition of the ancient rhetoric.

THIS MIXTURE of promiscuous vividness that forms Boccaccio's subject an-at the same time-of high artistic discipline, it seems to me a theme that deserves consideration from anyone who wants to approach this text. It is important to feel pushed to a certain attitude, as Russu did exhaustively dealing with the Decameron universe.

Petru Russu comes from Transylvania. His art seems influenced by some expressionist master: Kokoschka in his best period (1914), with his unique chromaticity and his particular way of considering the space of the page; Kandinsky, with the twisty strength of this image. Consequently, we can easily say that



the artistic attitude of Petru Russu is like a sort of a dialogue around the origins of the middle European Expressionism. Nevertheless, here the artist privileges the game among historical-stylistic connotation which overcome that main quality: suddenly he wants to reach a formal mechanism verifiable in the entire cycle dedicated to Calandrino, with all those lamentable cases that Boccaccio assigns him. It is a mechanism comparable to some tendency of the modern art: the mechanic anatomy of Picabia's drawings, Duchamp, the facetious combination of Tinguely and Luginbuhl, where the sense of humor doesn't exclude an accent of restlessness.

In Russu's work, these mechanisms are easily comparable to an inner organ. The funnels, the crutches and all the mechanisms of that artistic tradition become in some of his engravings similar to the movement of the watches of Callot's engraving, a world in which this dimension has already gone through the vulnerability of human nature.

IN OUR TECHNOLOGICAL time, this dimension-both mechanical and organic-perfectly obeys a contemporary attitude. It is not casual in fact, that Petru Russu has already been invited to participate at exhibitions regarding themes about the contemporary experimentalism: "Space-Mirror", "Alternative"; but he has also demonstrated his interest for that subject in his solo-shows. Undoubtedly, he likes this kind of investigation. Here, in his work, about Boccaccio's Decameron, he has transferred all his fundamental problems. In fact, when an illustrator approaches a masterpiece of the past, it is legitimate that he carries with himself all his cultural background, his problems, his sensibility.

Petru Russu is a courageous artist. During the years his work has been correlated by austere and sober solutions, as by more provocative, colorful liveliness. All these prolific variations are characterized by two main things: the stimulating resumption of a great cultural model, the importance of a certain persistency.

THE FACT that Boccaccio was one of the first readers of Homer's original texts and an artist capable to conjugate the "holly studies" with an apparent frivolousness, can conduce-as illustrators-to assume as a gift this prolific persistency.*

Individual Exhibition, Arta Gallery, Arad Romania; 1988 The 2nd Int'l Exhibition of Visual and Experimental Poetry, San Diego USA; 1988 The 5th Int'l Biennial of Graphic Art Heidelberg Germany; 1988 The 2nd Annual Int'l Exhibition of Miniature Art Toronto Canada; 1988 The 4th Norwegian Int'l Miniature Exhibition, Miniature 4, Fredrikstad Norway; 1988 Int'l ExLibris Prize, D'Annunzio, Pescara Italy; 1988 Int'l Drawing Exhibition, Drawing 88, Pecs Hungary; 1988 Decamerone, 100 etching", Individual Exhibition, Art Museum Craiova Romania; 1988 Int'l Exhibition, Author Love, Centro Lavoro Arte Milan Italy; 1988 Art Fair, Bologna Italy; 1988 Eugenio Mondale, Sao Paulo Brazil; 1988 Romanian Contemporary Graphic Exhibition, Gallery Konstnärhuset Stockholm Sweden; 1988 The Name of the Rose, Individual Exhibition, Italian Institute Bucharest Romania; 1988 Romanian Contemporary Art Belgrad Yugoslavia; 1988 Romanian Contemporary Art, Tel-Aviv Israel; 1987 The 4th Int'l Biennial of Graphic Art, Art Prize Stuttgart Germany; 1987 Decamerone, 100 etchings, Individual Exhibition D'Arts Gallery Milan, Italy; 1987 The 17th

Int'l Biennial of Graphic Art Ljubljana Slovenia; 1987 Int'l Exlibris Competition, S:t Nikolaas Belgium; 1987 "Decamerone, 100 etchings" Individual Exhibition, Campuslibri Gallery, Torino Italy; 1987 "Asino D'oro" Individual Exhibition, Galateea Gallery, Bucharest Romania; 1987 The 8th Int'l Graphic Triennial, Intergraphic, Berlin Germany; 1987 Decamerone, Individual Exhibition to Romanian Academy Gallery, Roma Italy; 1987 The 4th Int'l Triennial of Graphic Art, Vassa Finland; 1987 The 5th Int'l Biennial of Graphic Art, Lodz Poland; 1987 The 8th Int'l Biennial of Humor and Satire in the Arts, Gabrovo Bulgaria; 1987 The 4th Int'l Art Biennial, Couven Belgium; 1987 Int'l Art Exhibition Osaka Japan; 1987 The 2nd Int'l Art Exhibition Arts of Today, Budapest Hungary; 1987 Int'l Mail Art Exhibition Shadow Project, Milan Italy; 1987 The 1st Int'l Exhibition of Contemporary Authors, Abruzzo and Molise Italy; 1987 Int'l Mail Art Exhibition, Kassak-Schwitters", Zamky Czechoslovakia; 1987 The 1st Annual Int'l Exhibition of Miniature Art Toronto Canada; 1987 The 2nd Int'l Biennial of Visual and Alternative Poetry, Mexico Tijuana, Veracruz, Mexico City, Puebla,

Xalapa City, Mexaly, Ensenada, Mexico; 1987 The 1st Int'l Print Biennial, Campinas Sao Paulo Brazil; 1986 The 12th Int'l Biennial of Print Kanagawa Japan; 1986 The 7th Int'l Triennial of Graphic Art, Frechen Germany; 1986 The 7th Int'l Biennial of Art, Mouscron Belgium; 1986 The 25th "Juan Miro" Int'l Drawing Contest, Barcelona Spain; 1986 The 1st Int'l Triennial of Drawing, Kalisz Poland; 1986 The 1st Int'l Art Exhibition "Arts of Today" Budapest Hungary; 1986 Int'l Print Exhibition, Hautefeuille Gallery Paris France; 1986 Decamerone, 100 etchings, Individual Exhibition, Italian Institute Bucharest Romania; 1986 Int'l Mail Art Exhibition, Noumea New Caledonia; 1986 "Decamerone, 100 etchings" Individual Exhibition, Hellios Gallery Timisoara Romania; 1986 Int'l Graphic Exhibition, Espace Delpha Paris France; 1986 Decamerone, 100 etching, Individual Exhibition, Art Museum Craiova Romania; 1986 Paintings & Drawings Individual Exhibition, Alfa Gallery Arad Romania; 1986 Space-Mirror, Group Exhibition, Architecture Academy Bucharest Romania; 1985 The 24th Juan Miro Int'l Drawing Contest, Barcelona Spain; 1984 Romanian »



**IL DECAMERONE
GIORNATA SETTIMA
/NOVELLA OTTAVA
1987 ETCHING
AQUA FORTE
AQUA TINT
20 X 29,5 CM
7/8 X 11½ IN
(IMAGE SIZE)
32 X 42 CM
12½ X 16½ IN
(PAPER SIZE)**

WORDS BY **ENRICO CRISPOLTI** ART CRITIC ROMA ITALY

FOR WHAT I know now, in Petru Russu's painting the imaginary seems to develop with an accent of visionary expressionism rather dramatic, arousing, excited. This particular artistic attitude tests the reality through the upcoming of a symbolic-oneiric awareness and in a sharpening that could even change into a scream. It is a painting of profound, psychic investigation. A violent confession of anguish. Russu's is crowded by presences, which bring dramatically back the reality to a truth of archetypes, that the artist put in contrast with the leveling of the daily horizon.

IN THIS engraving work, this visionary attitude is more accentuated by a narrative easing. It loosens the dramatic tension. It gains the pleasure of a pure dreaming-about. It becomes lighter, ironic, motioning. The plot moves towards dimensions of pure imagination, as it happens in the exercises of a machine that belongs to the world of fantasy.

THE CHARACTERS come alive in a metamorphic dimension. They cross each other into fantastic spaces. They are free from every logic, apart from the one based on the necessity of their narrative plot. The same narrative plot that Russu's fantasy has developed in a game of possible analogies with

the text.

RUSSU's figurative tales are not descriptive. They are only in connection with the text for a pure, fantastic solicitation that the artist renews time after time. The text is a sort of pretext to stimulate his own taste, his own genius for a narrative plot derived from his pure, fantastic, visionary world, in which emerges symbolic presences, archetypal and mysterious.

HIS SHEETS are precious for their vivid, but softened chromatic that insinuates among the spaces made by a skillful etching mark aware of the expressive qualities of that medium. In front of Russu's engravings, we have the sensation of being in the front of ancient miniatures, singularly "oriental", suddenly animated by tensions enchantments, oneiric but actual starts and plots. Undoubtedly, there is a surrealist component in Russu's figurative world, that gives to the author the freedom to reach a fantastic dimension as space of visionary revelation (here we can't forget the great lesson of the Romanian Brauner, with his peculiar, archetypal surrealism).

REGARDING these same Russu's sheets, Dan Haulica spoke about a "double dimension of

technological mechanics and organic unity". Actually, the visionary world of Petru Russu seems to allude to both those dimension, as two competing archetypes in the folds of our reality. They seem to be indistinguishable inside his visionary plot, where the explicit components are just the floating presences of surreal symbolic figures. Those dimensions remain at the stage of spheres of allusion. They are references of the mechanical plot of our contemporary world and of the iconic plot that chases us daily. But they are even references of a remote organic root, of an anthropological truth on which are based the motivations of a visionary symbolism, like Russu's one.*



*ITALIAN ENGLISH TRANSLATION BY ANDREA PAGNES

Contemporary Art Exhibition, The Hague Holland; 1984 Romanian Contemporary Art Exhibition, Jerusalem Israel; 1983 Romanian Contemporary Art Exhibition, New York, Washington, Detroit, Columbus USA; 1983 Romanian Contemporary Art Exhibition, The Hague Holland; 1983 Int'l Art Exhibition, La Rochelle France; 1983 Romanian Contemporary Art, Corner Gallery Copenhagen Denmark; 1980 Individual Exhibition, Orizont Gallery Bucharest Romania; 1975-1989 More than 100 group or individual exhibitions in Romania. **ART ADDICTION 1993-2000** 1993 The 1st Int'l Exhibition of Miniature Art, Art Addiction Gallery, Stockholm Sweden; 1994 Graphic Additions, The 1st Int'l Graphic Art Exhibition, Art Addiction Gallery, Stockholm Sweden; 1994 The 1st Int'l Female Artist's Art Annual, Art Addiction Gallery, Stockholm Sweden; 1994 The 2nd Int'l Exhibition of Miniature Art, Art Addiction Gallery, Stockholm Sweden; 1995 Graphic Additions, The 2nd Int'l Graphic Art Exhibition, Art Addiction Gallery, Stockholm Sweden; 1995 The 2nd Int'l Female Artist's Art Annual, Art Addiction Gallery, Stockholm Sweden; 1995 The 3rd Int'l Exhibition of Miniature Art, Art Addiction Gallery, Stockholm

Sweden; 1996 The 3rd Int'l Female Artist's Art Annual, Art Addiction Gallery, Stockholm Sweden; 1996 Graphic Additions, The 3rd Int'l Graphic Art Exhibition, Art Addiction Gallery, Stockholm Sweden; 1996 "Additions", The 1st Int'l Small Graphic Art Exhibition, Art Addiction Gallery, Stockholm Sweden; 1996 Contemporary Italian Art, Art Addiction in Stockholm Sweden; 1996 The 4th Int'l Exhibition of Miniature Art, Art Addiction Gallery, Stockholm Sweden; 1997 Femina, Female Artist's Art Int'l Small Forms Open Exhibition, Art Addiction Gallery, Stockholm Sweden; 1997 "Graphic Additions", The 4th Int'l Graphic Art Exhibition, Art Addiction Gallery, Stockholm Sweden; 1997 World of Art, Art Addiction Int'l Drawing Competition, Art Addiction Gallery, Stockholm Sweden; 1997 Most Talented Artist, Art Addiction 1st International Prize, Art Addiction Gallery, Stockholm Sweden; 1997 Contemporary Italian Art, Art Addiction in Stockholm Sweden; 1997 The 5th Int'l Exhibition of Miniature Art, Art Addiction Gallery, Stockholm Sweden; 1997 The 4th Int'l Female Artist's Art Annual, Art Addiction Gallery, Stockholm Sweden; 1998 A better World for our Children, Female Artist's Art Int'l Open Exhibition, Art

Addiction Gallery, Stockholm Sweden; 1998 Masks in Venice 1, Art Addiction Annual Exhibition, Art Addiction /Palazzo Correr, Venice Italy; 1998 The 1st Autumn Annual in Venice, Art Addiction /Palazzo Correr, Venice Italy; 1998 The 5th Int'l Female Artist's Art Annual, Art Addiction Gallery, Stockholm Sweden; 1999 The 1st Spring Annual in Venice, Art Addiction /Palazzo Correr, Venice Italy; 1999 Masks in Venice 2, Art Addiction Annual Exhibition, Art Addiction /Palazzo Correr, Venice Italy; 1999 The 2nd Autumn Annual in Venice, Art Addiction /Palazzo Correr, Venice Italy; 2000 The 2nd Spring Annual in Venice, Art Addiction /Palazzo Correr, Venice Italy; 2000 Masks in Venice 3, Art Addiction Annual Exhibition, Art Addiction /Palazzo Correr, Venice Italy; 2000 Internet Art Museum /www.artaddiction.se; 1993-2000 Permanent Member of the Art Addiction International Honorary Prize Jury; 1994 2000 Internet Art Museum /www.artaddiction.se; 1998 2000 Member of AAIAA /Art Addiction International Art Association;

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IL DECAMERONE G8 N9, 1987 ETCHING 29, 5 X 20 X CM / 1 1/2 X 8 IN IMAGE SIZE



IL DECAMERONE G3 N1, 1987 ETCHING 29, 5 X 20 X CM / 1 1/2 X 8 IN IMAGE SIZE



IL DECAMERONE G8 N10, 1987 ETCHING 29, 5 X 20 X CM / 1 1/2 X 8 IN IMAGE SIZE

WORDS BY **INGRID ROSE**, ART CRITIC, THE WASHINGTON PRINT CLUB, WASHINGTON DC USA

THE ENTIRE SUITE OF 100 PRINTS OF BOCCACCIO'S DECAMERON BY PETRU RUSSU ON VIEW

...the artist was there, too. That was too much of a good thing, and I asked whether I might interview him for my print collector friends in the States. The idea was lovingly accepted.

I WAS DELIGHTED that by pure coincidence we may be able to look into the working habits of one printmaker.

Russu said that as a 14 year old he had read the Decameron. The erotic tales ruminated in his mind while he was growing up, and some 15 years later he decided to make 10 prints of the tales that had impressed him most. Once begun in late 1983, however, he did not finish until he had illustrated all the tales on 100 plates two years later. He printed the edition of 10 impressions per plate himself.

Initially, he worked in finely drawn black lines and brown-toned aquatint, printing 3 to 5 impressions of each plate in these subdued colors. As he went on working, he found himself changing and added stronger colors in aquatint. Today, he said, he prefers again more subdued colors and is even thinking of printing in black and white only. He worked with iron

plates because iron, according to him, lent itself better to illustrating the Decameron than copper or zinc. Zinc plates, by the way, are often used by printmakers for etching intaglio prints, while plexiglass or similar material is preferred for engravings. Russu explained that the edges of his plates were irregular and crooked on purpose because he wanted to simulate the condition and looks of an original edition of the tales which he thought would be printed on vellum or early handmade paper and certainly not have an even, ruler-straight edge. The broad, deeply bitten lines in the plate that sit massively on the paper's surface are the result of dipping the prepared plate repeatedly into sulphuric acid.

WHILE WORKING, Russu also changed his technique. In the early plates, fine nervously vibrating lines crisscross the plate or run parallel. Over time, these sensitive lines give way to single, strong cords, solidly incised into the plate and solidly stacked on the paper, surrounding the aquatinted areas like a wall.

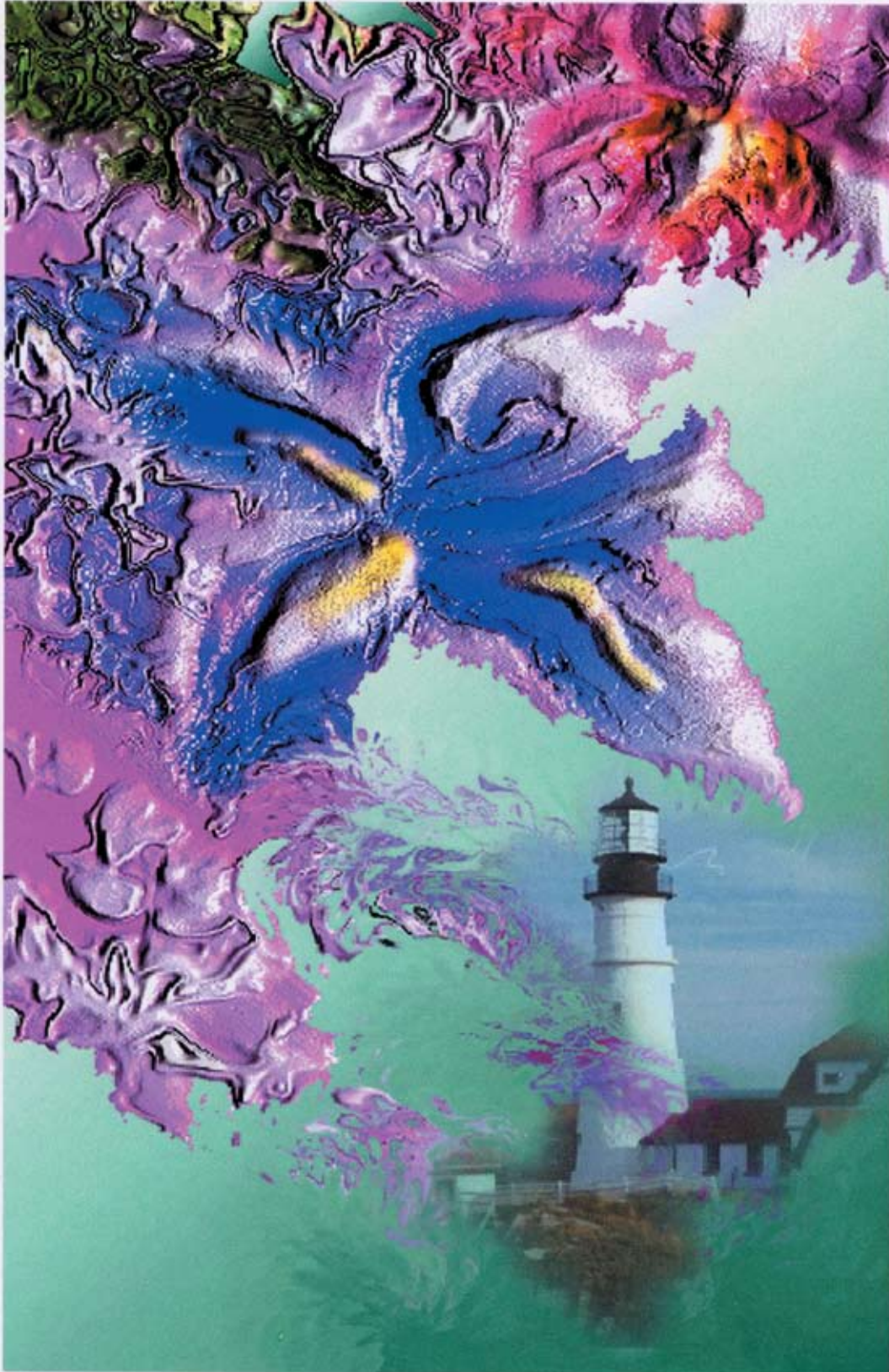
DECIPHERING THE EROTICISM of the iconography was a challenge. One may even

be tempted to reread Boccaccio's tales. Russu provides an image of 14th century Italian life by weaving certain artifacts into his graphic tale. Checkerboard tablecloths, wine glasses, rigged sailing vessels, horsemen and horsewomen, the headgear of the period appear throughout the prints, in variations. Men and women are barely humanoid, heads, torsos, limbs are floating in space, disconnected, yet making sense and fitting together. Banquet tables with checkered tablecloths are overturned, wine glasses have fallen down, unbroken, the wine flowing out. A real orgy. One head with a Cocteau-like profile is barely connected to a necktie of the 20th century. Limbs terminate in stumps or clumps or geometric finials. The anthropomorphic shapes in prehistoric caves come to mind.

RUSSU THE PRINTMAKER forces the viewer to return to his prints and try to interpret the meaning of their iconography. While they are immediately attractive visually, they ask for more attention in the long run.

EDITH SUCHODREW

EDITH SUCHODREW
UNREAL LANDSCAPE IDYLL
N° 2290499
1999 COMPUTER GRAPHIC



*app - Torcale Landskapsidyll - Nr. 2290499
- farb. Computergrafik -
Edith Suchodrew - 1999*

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Born 1953 in Eupatoria Latvia.
1991 Residence in Aachen Germany.

EDUCATION 1971 Finished the middle school of arts by Latvian Academy of Arts in Riga Latvia; 1981 Graduated the Latvian Academy of Arts in Riga Latvia as Graphic Artist.

INTERNATIONAL EXHIBITIONS 1984 1999 Bratislava CSSR, Rostock DDR, Vilnius LITSSR, Sofia Bulgaria, Frederikshavn Denmark, Sint -Niklaas Belgium, Oss Holland, Paris France, London Great Britain, Belgrad, Ljubljana Yugoslavia, Lausanne Switzerland, Glasgow Scotland, Buenos Aires Argentina, Beijing, Tianjin China; 1989 The 5th Int'l Graphic Biennale, Varna Bulgaria; 1993 1994 The "Prix Ars Electronica" Int'l Compendium of the Computer art, Austrian radio, Linz Austria; 1995 1997 1999 Biennale of Small Graphic, Sint-Niklaas Belgium; Int'l Exlibris Exhibition Sint-Niklaas Belgium; 1992 1999 Mini Print Int'l Exlibris Exhibition, Taller Galeria Fort Cadaques, Girona Spain; 1992 1999 Arts & Music Festival, Wingfield Great Britain; 1993 1997 100th Int'l d'Arquitectura de la vila de Canet

de Mar, Barcelona Spain; 1994 The Art CentreSeoul Korea; 1995 Joensuu Taidemuseo, Joensuu Finland; 1995 1999 Galeria l'etang d'art, Bages France; 1996 Museu de Sant Joan, Lleida Spain; 1996 1997 Pablo Casals Music Festival, Prades France; 1998 1999 Article 26 Gallery, Barcelona Spain; Travelling Exhibition of Mini Print Int'l, Cadaques Spain; 1996 Centro de Arte Moderno Museo Guillermo E. Hudson, First Int'l Meeting of Mail Art, Exlibris and Graphic about Guillermo Enrique Hudson, Buenos Aires Argentina; 1996 The 1st Int'l Exhibition of Small Graphic Art, Art Addiction Sweden; 1997 The 4th Int'l Graphic Art Exhibition, Art Addiction Sweden; 1997 The 4th Int'l Female Artist's Art Annual "We are different" Art Addiction Sweden; 1997 The 5th Int'l Exhibition of Miniature Art, Art Addiction, Sweden; 1997 "Femina" The 1st Int'l Female Artist's Miniature Art Annual, Art Addiction Sweden; 1997 Meeting Art Fax "The Human Body", Centro de Arte Moderno Buenos Aires Argentina; 1997 Int'l Printing Meeting Auditorium de UCMQ, Quilmes Buenos Aires Argentina; 1998 The Femina Project "A

Better World for our Children "Int'l Exhibition, Art Addiction Sweden; 1998 The 1st "Masks in Venice" Art Addiction, Palazzo Correr Venice Italy; 1998 The 1st World Small Printing and Exlibris Works Exhibition, Beijing China, Tianjin China; 1998 Panama Project of Incident Art by Computer "Virtual Image" Galeria DEXA Universidad de Panama; 1998 The 1st Autumn Annual in Venice, Art Addiction, Palazzo Correr Venice Italy; 1999 The 1st Spring Annual in Venice, Art Addiction, Palazzo Correr Venice Italy; 1999 The 2nd "Masks in Venice" Art Addiction, Palazzo Correr Venice Italy. 1999 The 2nd Autumn Annual in Venice, Art Addiction, Palazzo Correr Venice Italy.

SELECTED PERSONAL EXHIBITIONS 1974 Congress for Culture USSR-France: Art Exhibition, Cinema Palladium, and the Institute for Traumatology and Orthopaedy, Riga Latvia; 1982 Exhibition of Graphic and Water Colour Art, Factory Radiotechnique, Riga Latvia; 1982 1989, 11 Art Exhibitions, the Sanatorium Jaunkemeri, Jurmala Latvia; 1983 Exhibition of Graphic Art, the Club for Republics Cinema Amateurs, Riga Latvia; 1986 1987 Art

WORDS BY DORIS SUCHODREW, DIPLOMAT BIOLOGIST PHYSIOLOGIST

Edith Suchodrew - a highly creative artist - is well known in many towns and countries.

Born in Eupatoria, Edith Suchodrew graduated in 1971 from the middle school of arts by Latvian Academy of Arts in Riga, Latvia, and in 1981 she graduated from the Latvian Academy of Arts as a Graphic Artist, Diploma Free Fine Art.

In the course of time and through her artistic activities, she has always developed in many directions of art. As a graduated graphic artist, Edith Suchodrew has created highly-appreciated etchings, lithographic, drawings which, with their profound contents, reflect the intern position and intelligence of the artist.

Each large graphic sheet is an event. With deep interest 140 bookplates were created by the artist for many different famous persons. More than 50 bookplates were shown in a solo exhibition in Aachen 1992 - 1993, where she has lives since 1991.

As a graphic artist Edith Suchodrew has created designs and illustrations for more than 40 books, drawings for newspapers and magazines.

Watercolors, drawings, woodcut in big forms are also artistic activities from Edith Suchodrew, as well,

as oil painting, silk and porcelain painting, computer graphic and animation.

With oil painting continues a colored period, which takes a new way with computer graphic, animation and watercolors after the "black - white" phase.

Bigformatted oil pictures with several, often with dramatic themes, make the creative activities richer. Portraits and figurative painting take an important place in her art.

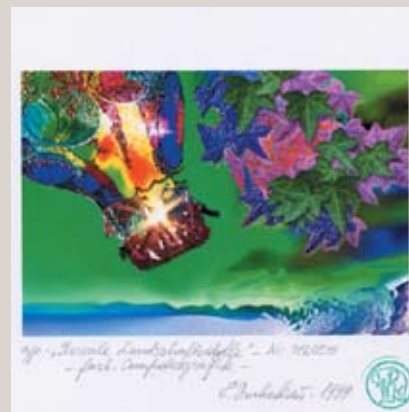
Her watercolors are united in series and variable themes, for example: landscape novels, symphony of the woods, arcs of Byzantine, circles of life, fantastic realities etc.

Edith Suchodrew has, in her artistic life, developed a deep interest for different cultures of the world and has created a great cycle of big-format watercolors under the title: "On the traces for ancient cultures."

Works from Edith Suchodrew are in the ownership of Museums and private owners in many countries.

Edith Suchodrew has represented herself in different medians since 1982 .

For the past 25 years, since her first exhibition in 1974, Edith Suchodrew has been artistically active.



EDITH SUCHODREW, UNREAL LANDSCAPE IDYLL
N° 3160599 1999 COMPUTER GRAPHIC



EDITH SUCHODREW, UNREAL LANDSCAPE IDYLL
N° 20599, 1999 COMPUTER GRAPHIC



DORIS AND EDITH SUCHODREW

Exhibition, the Parliament of LSSR, Riga Latvia; 1988 Exhibition of Water Colour Art "On the Traces for Ancient Cultures" Club of young artists Janu Seta Riga Latvia; 1988 1989 Exhibition of Water Colour and Graphic Art, Factory Biolar, Olaine Latvia; 1990 "Water Colours and Etchings" Art Exhibition, Gallery Hubert Kohl, Aachen Germany; 1991 1995 5th Art Exhibition, Jewish Community, Aachen Germany; 1991 "Graphic and Painting" Art Exhibition, Artistic House Süsterfeld, Aachen Germany; 1991 Exhibition of Water Colour "Mexico" Café Petit Paris, Aachen Germany; 1992 Gallery & Graphic W. Schneider, Aachen Germany; 1992 1993 "Exlibris Graphic Miniatures" Art Exhibition, Common Library, Aachen Germany; 1994 "Etchings and oil Paintings" Art Exhibition, Café Liege, Aachen-Richterich Germany; 1995 "Terra Cognita" Etchings, oil Paintings, Graphics Miniatures Art Exhibition, Bank of Aachen, Filiation Victoria Alley, Vegla House, Aachen Germany; 1995 1999 14 Art Exhibition, Pannonia Hotel, Aachen Germany; 1999 "Memory of the Future" Graphic Miniatures Etchings and Coloured Computer Graphics,

Art Addiction, Palazzo Correr Venice Italy; 1999 "The Unpassing Past" oil Painting Art Exhibition, Jewish Community, Aachen Germany; 2000 "Reflected Inspiration" Gallery Arthaus, Aachen, Richterich Germany.

AWARDS 1996 1st Diploma and Certificate of Merit, Small Graphic Art, Art Addiction Sweden; 1997 Silver Medal and Diploma, The 4th Int'l Graphic Art Exhibition, Art Addiction Sweden; 1997 Certificate of Merit and Diploma of Excellence, The 4th Female Artist's Art Annual Exhibition, Art Addiction Sweden; 1997 Certificate of Merit and Diploma of Excellence, The 5th Exhibition of Miniature Art, Art Addiction Sweden; 1997 Diploma of Participation, "Femina", Int'l Female Artist's Miniature Art, Art Addiction Sweden; 1997 Certificate of Merit and Diploma of Excellence, Femina Project "A better World for our Children" Art Addiction Sweden; 1998 Certificate of Merit, The 1st Art Addiction Annual in Venice "Masks in Venice" Palazzo Correr Venice Italy; 1998 Certificate of Collection, The 1st World Small Printing & Exlibris Works Exhibition Beijing

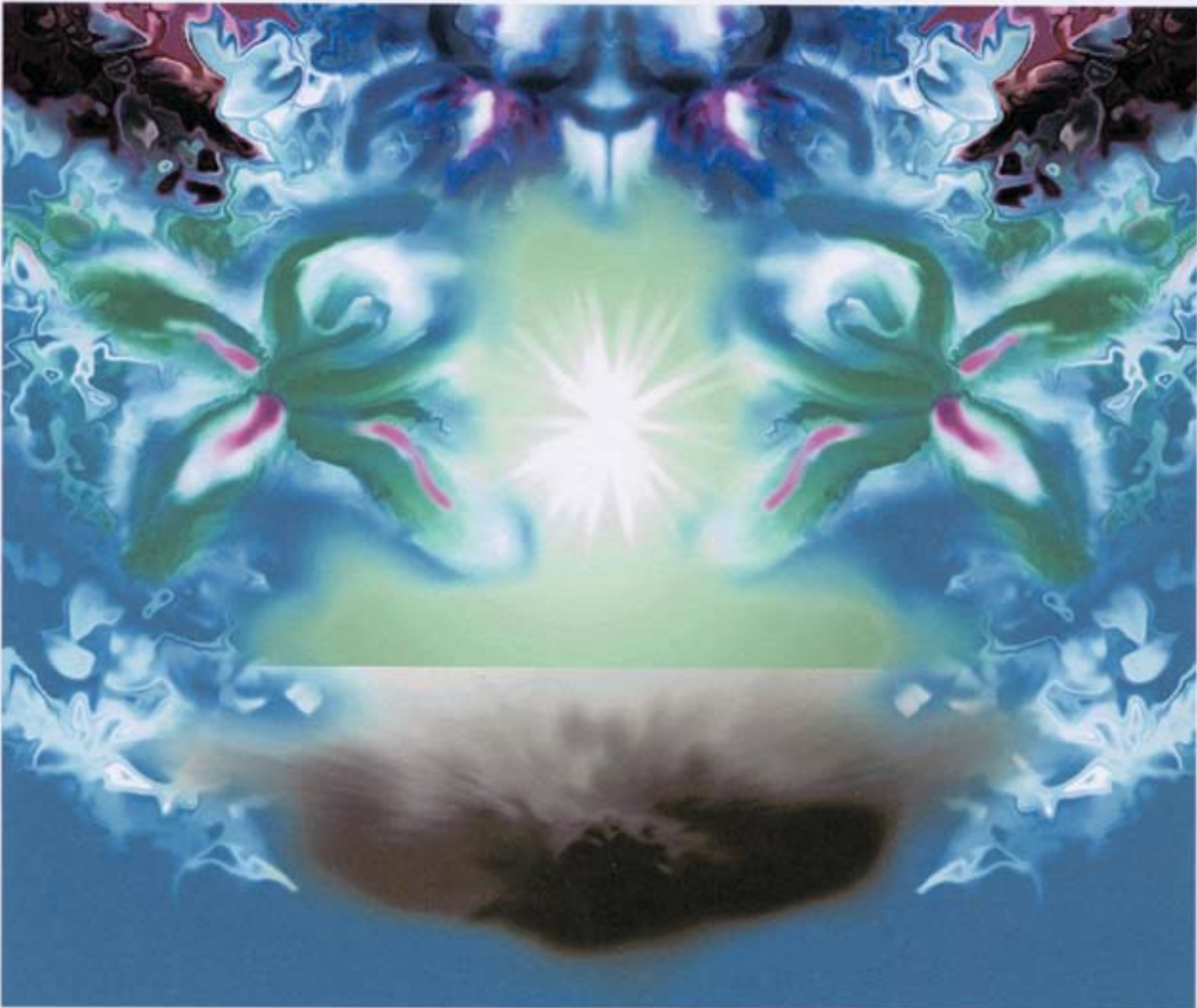
and Tianjin China; 1998 1st Diploma and Diploma of Excellence, The 1st Autumn Annual in Venice, Art Addiction, Palazzo Correr Venice Italy; 1999 1st Diploma and Diploma of Excellence, The 1st Spring Annual in Venice, Art Addiction, Palazzo Correr Venice Italy; Certificate of Merit, The 2nd Autumn Annual in Venice, Art Addiction, Palazzo Correr Venice Italy.

MEMBERSHIP IN ART ASSOCIATIONS Since 1985 Member of Artist Union of the USSR and Latvia; Since 1991 Member of Artists Society Studio House Aachen; Since 1999 Member of Art Addiction Int'l Art Association (AAIAA).

REPRESENTED 1982 "Latvian Soviet Graphics" Album; 1985 /12 "Daugava" Art Magazine Russia; 1986/3 "New Books"; 1988 Television Riga Latvia; 1992 Radio Interview Aachen Germany; 1997 1998 Art Diary International Art Directory Milan Italy; 1998 1999 Art Diary International Art Directory Milan Italy; 1997 1998 1998 1999 Internet Art Museum: www.artaddiction.se

ADDRESS Oppenhoffallee 63, D-52066 Aachen Germany, Tel+ 49 241 54779 <http://www.artaddiction.se/edith.htm>

EDITH SUCHODREW
UNREAL LANDSCAPE IDYLL
N° 620599
1999 COMPUTER GRAPHIC



*a/p - "Unreale Landschaftsidyll" - Nr. 620599
- farb. Computergrafik -*

E. Suchodrew - 1999



ANNE DE SUÈDE



JUST AS SAD, 1999 MIXED MEDIA, ROUGHLY 27 X 25 CM, 10½ X 9¾ IN.

ART ADDICTION

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Born in Stockholm Sweden. Anne de Suède is a French /Swedish artist with an international art orientation. She lives and works on Stockholm. Permanent Member of Art Addiction Honorary Prize Jury Committee.

INTERNATIONAL EXHIBITIONS 1995 The 3rd Annual International Exhibition of Miniature Art Stockholm, Sweden; 1996 Contemporary French Art "Salon 1" Art Addiction Stockholm Sweden; 1997 Contemporary French Art "Salon 2" Art Addiction Stockholm Sweden; 1996 The 4th Annual International Exhibition of Miniature Art Stockholm Sweden; 1996 The 3rd International Graphic Art Exhibition "Graphic Addiction" Art Addiction Stockholm Sweden; 1996 Four France Artists to Art Addiction "Sounds of Colors" Art Addiction, Stockholm Sweden; 1996 The 3rd International Exhibition of Female Artist's Art Annual Stockholm Sweden; 1997 The 1st Art Addiction International Prize "Most Talented Artists" Stockholm

Sweden; 1997 Art Addiction 1st International Drawing Contest "World of Art" Stockholm Sweden; 1997-The 5th Annual International Exhibition of Miniature Art, Stockholm, Sweden; 1997 "Femina" The 1st International Female Artist's Miniature Art Annual, MD Gallery Stockholm Sweden; 1997 The 4th International Exhibition of Female Artist's Art, Annual "We are different" Stockholm Sweden; 1998 The 1st "Masks in Venice" small forms international art exhibition Palazzo Correr /Art Addiction Venice Italy; 1998 The 1st Autumn Annual in Venice, international small forms art exhibition Palazzo Correr /Art Addiction Venice Italy; 1999 The 2nd Autumn Annual in Venice, international small forms art exhibition Palazzo Correr /Art Addiction Venice Italy; 1999 The 2nd "Masks in Venice" small forms international art exhibition Palazzo Correr /Art Addiction Venice Italy; 1999 The 1st Spring Annual in Venice, international art exhibition Palazzo Correr /Art Addiction

Venice Italy; 1999 The 2nd Autumn Annual in Venice, international art exhibition Palazzo Correr /Art Addiction Venice Italy. 2000 The 2nd Spring Annual in Venice, international art exhibition Palazzo Correr /Art Addiction Venice Italy; 2000 The 3rd "Masks in Venice", small forms international art exhibition Palazzo Correr /Art Addiction Venice Italy.

SELECTED INDIVIDUAL EXHIBITIONS Sweden and France; 1999 Galerie Art-Mod,Tourettes sur Loup Vence, France ; Galerie Cottard Olsson, Stockholm Sweden.

MEMBERSHIP Art Addiction International Art Association.

AWARDS1996 Certificate of Merit, The 4th Annual International Exhibition of Miniature Art Stockholm Sweden. 1997 Silver Medal, Art Addiction 1st International Drawing Contest "World of Art" Stockholm Sweden.

REPRESENTED 1996-1999 ART DIARY; 1996-2000 Internet Art Museum www.artaddiction.se

ARTIST TALK



I have worked in an advertising agency; I have done theater; I have been a mother and I have been trying full time, to learn who to paint and what to paint. For a long time it was a research of colors, light, darkness, deep and trying to understand how things really were; one day I felt that it "was", so now I am trying to let my subconscious free.

Sometimes I am figurative, sometimes abstract but most often I am a combination of both, I try to never limit myself. In this way I will not limit my impulses.

Everybody has needs of talking in different languages, some prophet said that kids have 100 languages, but adults only one or two. For me it is the problem of today's civilization that most everyone has forgotten the fortune of living in different worlds and talking in different languages and be able to accept the dreams we all have. Essential for my painting is to say something, that must be remembered such as birth, love, hate and death.

I started with theater now I am a freak of painting, but I cannot say that I will not also work with music. I belong in this world of dreams and ideas and I believe that it is only different ways of saying I love you or I will kill you.

Music is always in my paintings. It is fantastic to close my eyes while I hear music and see forms, patterns, colors or

pictures; how many memories are in a picture?

I believe that everybody has the right to his own opinions, and of course it is essential that I can preserve my own; I am a dreamer but I am not the only one.

I see every painting as an individual and I want paintings to always be able to talk self.

I was very impressed by Van Gogh; the more I look at his work, the more I am fascinated with the courage of telling the story about the little suffering man, the tired and broken model and his subconscious pictures; the more you look the more you find hidden in the trees and in the clouds; that is a big influence. He was a fascinating man.

I always try to do things that are essential for me. I have to follow my intuition and let my hand tell me the story. A work is never to be concluded because it will not talk anymore. I hope that a lot of artists today feel like me.

For the art itself it has no use of being seen at some biennales; the interesting of exposing is the meeting with other artists.

It is stupid to react bitterly against contemporary art; the art of every time is talking about society itself and shows how it is. Telling how I feel about the world, analyzing and trying to understand today's society is the greatest thanks I can give to art.

Henryk Szydlowski

1950 Born on the 23rd of March in Jawor Poland. 1957-64 Attended grammar school and graduated receiving an award for his academic excellence. 1958 His parents divorced. 1958-64 He was brought up by his grandmother, Anna Holliman-Szydlowski.

1964-69 Attended the High School of Fine Arts, Jaroslaw, Poland, under lecturers E. Kifferling, S. Kucia, W. Sliwinski, S. Stelmasik and I.Oryl.

1969 Graduated from the high school of Fine Arts, and was awarded a prize for his Fine Art talents.

He was supported to continue his artistic studies at the Academy of Fine Arts. 1969 - 76 Attended the Academy of Fine Arts Krakow- Poland under professors C. Rzepinski, A. Siweeki, J. Kochanowski, and S. Wojtyna. Awarded Master of Fine Arts Degree (Dip. P.D.). 1971 Married. 1972 His son Borys Bartlomiej was born. 1976-78 Practiced his profession and exhibited in Poland. 1976 Traveled to West Germany where he practiced his profession and exhibited. Returned to Poland. 1978 Emigrated to New Zealand. His daughter Sara Katarzyna was born. 1978-85



Practiced his profession and exhibited in New Zealand and overseas. 1982 His son Borys Bartlomiej arrived in New Zealand from Poland. Henryk Szydlowski developed a new printing technique which he named Polprint (Polish Print). His technique gained world wide recognition by artists and critics. 1983 Henryk Szydlowski and his family became New Zealand citizens. 1985 Lectured at Whitecliffe Art School. 1985 Emigrated with his family to Australia. 1985-90 Practiced his profession and exhibited in Australia and overseas. 1989 He and his family became Australian citizens. Lectured at Claremont School of Fine Arts. 1990 Became a member of the Japanese Art Publishing Co. Ltd. 1993 Lectured at Claremont School of Fine Arts. 1994 Full time artist. 1996 Collection Stamp Release, Tribute paid by the Who's Who in International Art, Lausanne, Switzerland. 1998 Officially appointed the title of Professor Henryk Szydlowski by the Accademia Internazionale Greci Marino, Accademia Del Verbano, Di Lettere, Arti, Scienze. Vercelli, Italy. 1999 Featured in the 1999 Who is Who in International Art "Great Names and Newcomers in 20th Century Art' Artcards. 1999 Became a member of the AAIAA -Art Addiction International Art Association. Stockholm, Sweden.



Henryk Szydlowski's works can be found in private, corporate and government collections in Austria, Australia, Argentina, Belgium, Brazil, Brunei, Canada, Finland, France, Germany, Netherlands, Hong Kong, Israel, Italy, Japan, Norway, New Zealand, Poland, Singapore, Sweden, Switzerland, United Kingdom, U.S.A. and the Vatican. He operates world wide with numerous private and government galleries.

INDIVIDUAL EXHIBITIONS 1976 Graphics, Euchamer Gallery Poland; Graphics, Gwarek Gallery Olkusz Poland; Oil, Underhand Gallery Chorzow Poland; 1977 Oils, Euchamer Gallery Poland; 1978 Oils, Muzeum Ziemi Olkuskiej Gallery Olkusz Poland; Oils, Gwarek Gallery Olkusz Poland; Oils, B.W.A. Gallery, Bytom Poland; Oils, Association of Journalists Gallery Poland; 1980 Graphics, John Leech Galleries Auckland N. Zealand; Oils, John Leech Galleries Auckland New Zealand; 1981 Graphics and Oils, Settlement Gallery Wellington N. Zealand; Graphics, Studio Gallery Hamilton N. Zealand; Graphics, John Leech Galleries Auckland N. Zealand; 1982 Oils, John Leech Galleries Auckland N. Zealand; Graphics, John Leech Galleries Auckland N. Zealand; Graphics and Oils, Settlement Gallery Wellington N. Zealand; 1982 1983 Graphics, Touring Exhibition N. Zealand Art Societies; 1983 Oils, John Leech Galleries Auckland N. Zealand; 1984 Oils, Thornton Gallery Hamilton N. Zealand; 1985 Oils and manifest of "Credo"

style, RKS Gallery Auckland N. Zealand; Oils and Graphics, John Leech Galleries Auckland N. Zealand; Graphics, Seijoh Gallery Sendai Japan; 1986 Oil and Graphics, Prism Art Galleries Fremantle Australia; 1987 Oils and Graphics, Alexander Galleries Perth Australia; 1988 Graphics and Oils, Holdsworth Gallery Sydney Australia; Oils, John Leech Galleries Auckland N. Zealand; Graphics, Seijoh Gallery, Sendai Japan; Oils, Charlotte H. Gallery Auckland N. Zealand; 1989 Oils and Graphics, Vincent Gallery Adelaide Australia; Oils, John Leech Gallery Auckland N. Zealand; Oils and Graphics, Holdsworth Gallery Sydney Australia; Oils, Graphics and Watercolors, Charlotte H. Gallery Auckland N. Zealand; Graphics and Oils, Goodridge Gallery Perth Australia; 1990 Graphics, Seijoh Gallery Sendai Japan; Graphics, Crystal Gallery Morioka City Japan. Oils, Goodridge Galleries, Perth Australia; Oils, John Leech Galleries, Auckland N. Zealand; 1991 Oils, Holdsworth Galleries Sydney Australia; Oils, Charlotte H. Gallery, Auckland

N. Zealand; Oils- Chapman Gallery Canberra Australia; Oils-Goodridge Galleries Perth Australia; 1992 Oils, John Leech Gallery Auckland N. Zealand; Oils, Flinders Lane Gallery Melbourne Australia; 1993 Oils, John Leech Gallery Auckland N. Zealand; Oils, Holdsworth Galleries Sydney Australia; Graphics, Galeria Pod Zlotym Lewkiem Krakow Poland; Oils, Dobson Bashford Gallery Christchurch N. Zealand; Oils, Chapman Gallery Canberra Australia; Oils, Gomboc Gallery Perth Australia; 1994 Oils, The Gallery of Fine Art Perth Australia; Oils, Holdsworth Gallery Sydney Australia; 1995 Oils, International Art Centre Auckland N. Zealand; Oils, Delshan Gallery Melbourne Australia; Oils, Dobson Bashford Gallery Christchurch N. Zealand; 1996 Oils, Holdsworth Gallery Sydney Australia; 1997 Oils, Gauguin Gallery Singapore; Oils, Barry Stern Gallery Sydney Australia; Oils, Delshan Gallery Melbourne Australia; Oils, Int, I Art Centre Auckland N. Zealand; 1998 Oils, Barry Stern Gallery Sydney Australia.

ARTIST TALK

I would consider myself to be a figurative artist, however my figures are from my own imagination and are not established on real life.

The language in my art is the language of poetry and I believe in poetry and colour. People can encounter various feelings when they glance at my works and this is what I desire to accomplish.

I believe that people today purchase art for diversified reasons. These reasons may be in conjunction with investment, decoration and enjoyment that is retrieved by looking at the artwork itself. In most cases I think people purchase artwork because they like the work.

I always dreamt of focusing on an artistic career. If I were given the opportunity of being born a second time I would follow the same path.

When I paint, music is continuously being played in the background. Music is interrelated to my work as it motivates me to paint. It helps me portray a sense of feeling into my paintings.

The market value of my work does not affect the relationship I have with painting. Motivation to paint I believe comes from the heart and not from the monetary value of the painting itself.

I have never actually encountered a bad review, but I assume that if I was to experience a bad review I would feel insulted to some extent. I do not paint so it can be

criticized I paint because it brings me pleasure.

I create all the decisions when it comes to painting, consequently I have authority over the composition, colour and drawings. I am in control of the harmony the paintings express making me the conductor of my artworks; this is what gives me the pleasure of being an artist.

All my paintings illustrate a story. My titles present a sense of direction to the public and furthermore encourage the public to utilise their imagination. The titles have been adopted in order to trigger a relationship between the painting and the public.

I decide a painting is completed on the basis that it has good composition, there is a relationship between colors, shapes and rhythm, and the paintings themselves are telling a story. The most important moment and most professional question is "when is it time to finish a painting".

In my opinion it is very meaningful to make people happy. I want to shock people, not through ugliness but through beauty. I wish to offer people a gate to another world where they can escape all their troubles and enter into a world of happiness, excitement and have a feeling of well being.

I have not focused my paintings in the area of traditional art but more in the area of modern art. I am different to other artists and

this is what occasionally gives me the feeling of being an outsider. Although I perceive myself as being an outsider at times, I do believe that my paintings are of an excellent quality.

Before the commencement of a painting I can envisage approximately eighty percent. The other twenty percent is determined in the final stages of the painting. This twenty percent is where I have the freedom to improvise and arrange colors, composition and shapes accordingly, and to make a final decision.

When I first started my career as an artist I focused in the field of commercial art. This was my error, as it did not provide pleasure and satisfaction. I like to have independence in the way of contemplating what to paint.

I never had anyone that influenced me in any specific way. I always knew what I wanted but was never encouraged by any other person to follow my dream. My parents wanted me to be a successful business man.

My works are not complicated but there are those people that overlook the true meaning of my paintings. It is significant that people concentrate not only on the paintings but the titles as well as this will allow them to explore the paintings story and consequently the paintings will seldomly be overlooked.

HENRIK SZYDLOWSKI



MUSICIAN AND THE GINGER WOMAN, 1995 OIL ON CANVAS 102 X 76,5 CM, 40 X 30 IN.

HENRYK SZYDLOWSKI, 9 BOMBARD STREET, ARDROSS 6153, PERTH, WEST AUSTRALIA TEL +61 9 364 8350 FAX +61 9 3648350 E-MAIL "Hsart Studio" szydlow@inet.net.au

ART ADDICTION

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+46.8.857264 info@artaddiction.se www.artaddiction.se

HENRIK SZYDLOWSKI



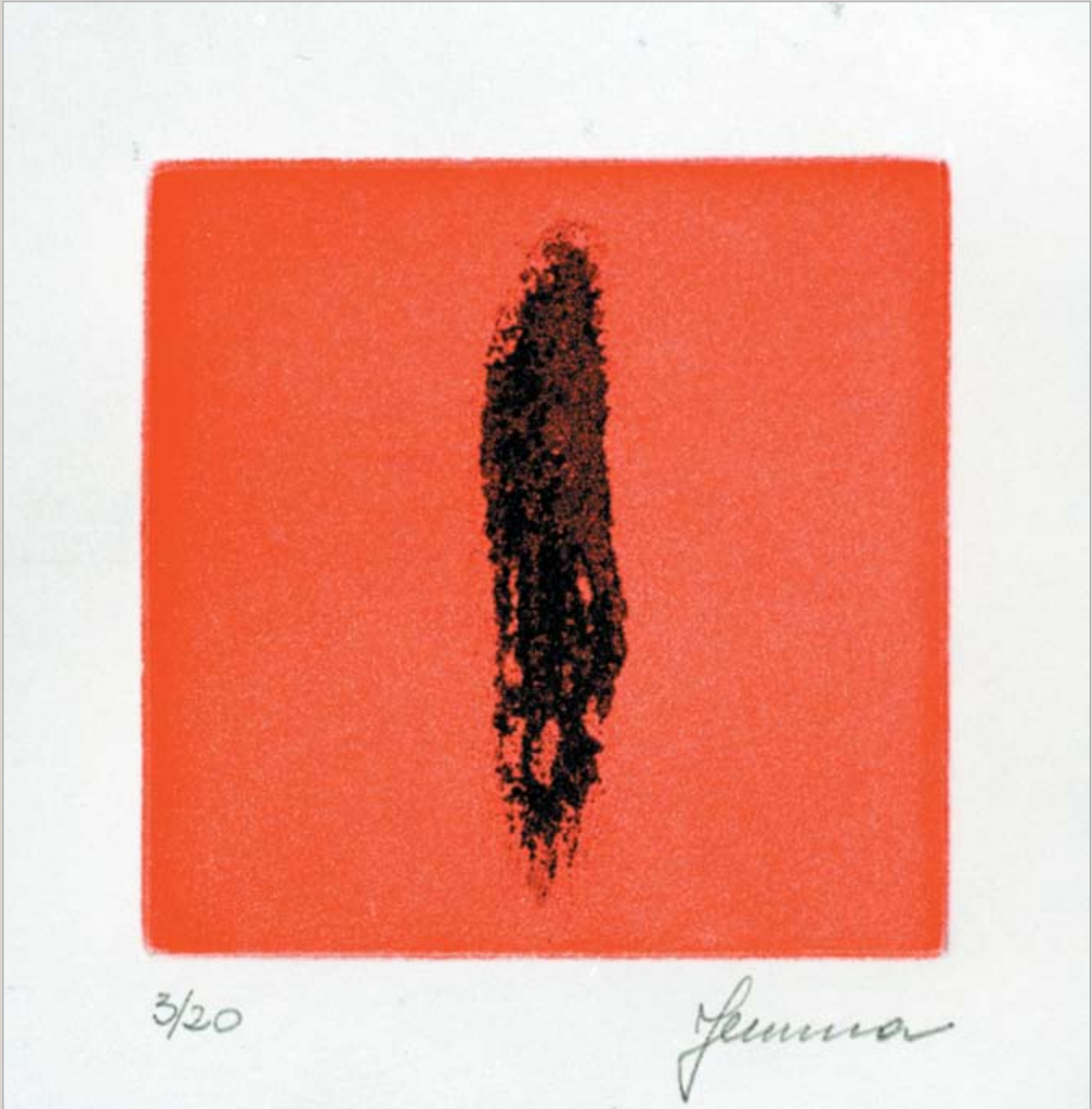
MOONLIGHT WOMAN IN BLACK WITH THE YELLOW RIBBON, 1996 OIL ON CANVAS 50 X 38,5 CM, 19½ X 15 ¼ IN.

HENRIK SZYDLOWSKI, 9 BOMBARD STREET, ARDROSS 6153, PERTH, WEST AUSTRALIA TEL +61 9 364 8350 FAX +61 9 3648350 E-MAIL "Hsart Studio" szydlow@inet.net.au

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PATRIZIA JEMMA COBUCCI



UN COUP DE PINCEAU SUR ROUGÉ, 1997 ETCHING SUGAR 36 X 36 CM / 14¼ X 14¼ PAPER SIZE, 10 X 10 CM / 4 X4 IN WORK SIZE

ART ADDICTION

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Born 1947 in Rome Italy.
Live and work in São Paulo.

EDUCATION Academic title, Graduated in Arts and Instructor of Arts, University of Ribeirão Preto (UNAERP) São Paulo SP Brazil and specialization in History of Arts.

ART TRAINING 1974 1975 graphic art Rome Italy, 1993 1999 artist's studio Arriet Chaim São Paulo SP Brazil. Created four EX Libris.

AWARDS 1999 Bronze Medal, "Brasil 500 Anos de Arte" São Paulo SP Brazil; 1998 Certificate of Merit and Diploma of Excellence, International Exhibition "A better World for our Children" Art Addiction International Gallery Stockholm Sweden; 1999 "Diploma of Excellence" The

1st Spring Annual in Venezia, International small form exhibition, Art Addiction, Palazzo Correr Venice Italy; 1997 "Gold Medal" 1st International Exhibition of Female Artist's Miniature Art, Art Addiction International Gallery Stockholm Sweden.

MEMBERSHIP 1999 2000 Art Addiction International Art Association AAIAA

REPRESENTED 1999 2000 Art Addiction Internet Art Museum WWW.artaddiction.se/aaiaa_cobucci.htm.

ADDRESS Patrizia Jemma Cobucci Rua Guarará 150, apt142 zip 01425-000 São Paulo SP Brazil Tel +55 11 8871796, +55 11 8858992 Fax +55 11 8871796 E-mail: mcj_cookie@originet.com.br

ARTIST TALK

1. I had many experiences in artwork like drawings, some canvas and when I started to do engravings (woodcut, serigraphs and etchings) I had a special enthusiasm doing etchings and that is my favorite way to do artwork.

2. I started and I'm still a figurative artist (figure, objects and some landscapes) with a tendency to abstract.

3. My works took a direction that resulted in this artwork toward a new language. My tool is the brush and my canvas is the metal. My work express painting, the freedom to do art and the own art.

4. I believe that artwork today should reflect the contemporary world, as well as the artist's emotions through his own language.

5. I've always been attracted by art and I graduated in artistic education. I am art addicted. The elements in my artwork, work together.

6. My work sometimes has rhythm and in this aspect it's related to music and dance. The market

value of my work doesn't affect my relationship with it.

7. The masters gave me impulse, influenced my work by the grandiosity of their immortal art.

8. I decided that a work has been concluded when I'm happy with the result and I can say it is ok, doesn't matter how long it takes.

9. The physicality of the artwork is important in the moment that the idea is concreted.

10. Generally I've been observing artists and some of them I admire most, like Pollock, Yves Klein and Fontana but I developed my work from the addition of my life and technical experiences.

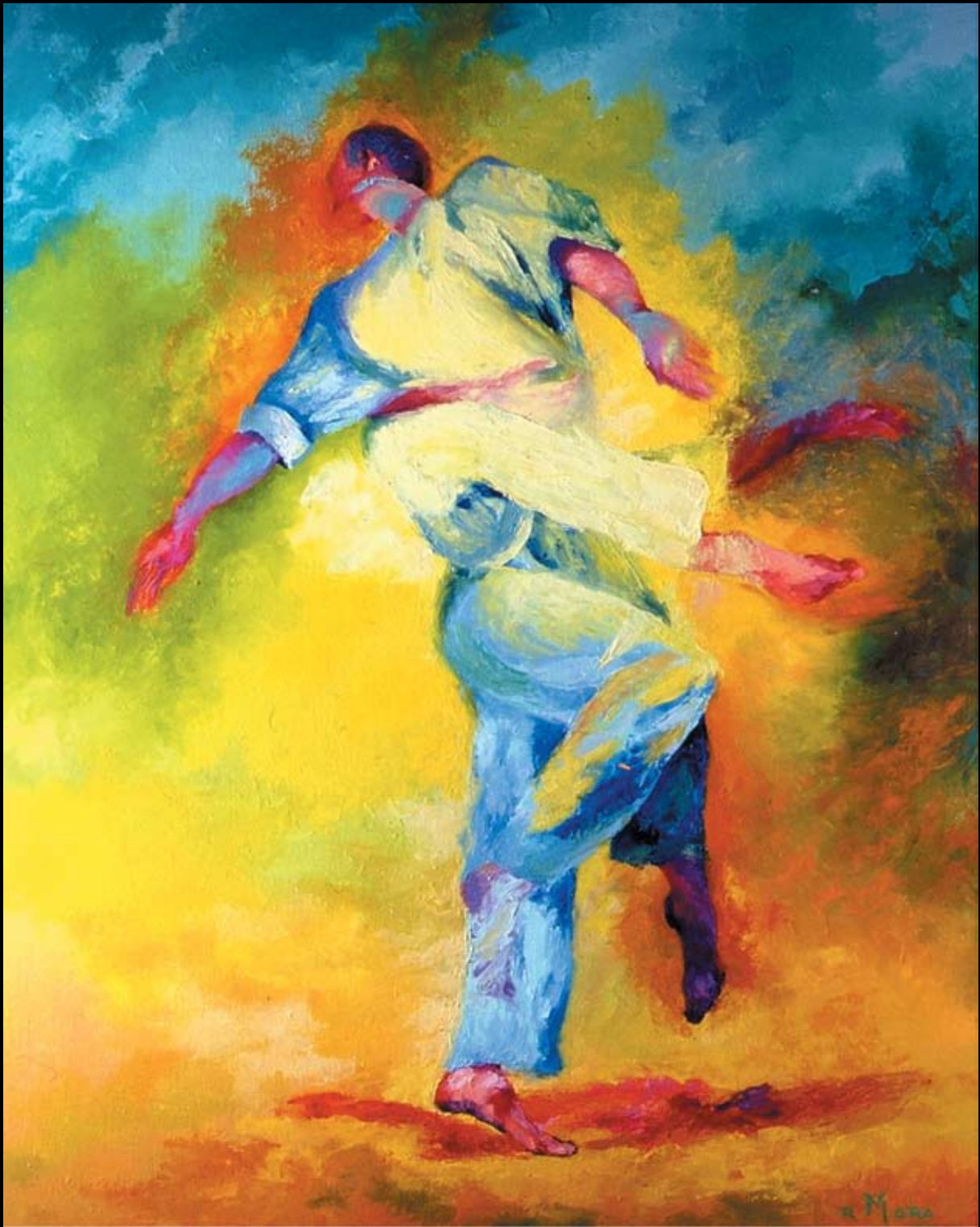
11. Filtering my life and technical experiences I tried to make my own language.

12. I had a great influence from people that had familiarity with me, like my father who took me to museums in Italy and used to discuss with me about art, some teacher specially my History of Art teacher.



DES COUPS DE PINCEAU SUR
BLEUE OUTREMER I
1998 ETCHING SUGAR
40 X 40 CM / 15 3/4 X 15 3/4 IN
PAPER SIZE
20 X 20 CM / 8 X 8 IN
WORK SIZE

RAUL MORA



DINAMICA, 1999 OIL ON CANVAS 150 X 120 CM, 59 X 47¼ IN

RAUL MORA

BOSQUE DE ALFEREZ 82, BOSQUES DE LA HERRADURA, MÉXICO D.F. 52783 MEXICO

TEL +52 5 589-7782, +52 5 589-9335 FAX +52 5 326-8942

I was born in Mexico, and have lived in Mexico City most of my life. At present I live in the very small town of Malinalco, where I have my studio. Since my early childhood I started painting with teachers such as Grachene and José Bardasano. Later on I was part of the studio of Dolores León de la Barra and worked materials techniques with Luis Nishizawa. The rest of my painting knowledge I have developed in a personal manner.

Numerous publications have made reference to my art work, among which are several editions of International Auction Records, of Paris, Art Sales Index, of London, Directory of the Plastic Arts, of Mexico, the 1999 Arts Calendar, published by the City of El Paso Arts Resources, and magazines such as *Hola*, of Madrid, *Mundo Ejecutivo*,

of Mexico, *Otoño Musical 1994*, of Mexico, *Arte al Día Internacional*, of Buenos Aires, and books *Presencia de Arte Mexicano en Europa* and *El Arte a Precio de Martillo 1977-1995*.

I have had 17 one-man exhibits in Mexico, the United States and Germany. Among them are several sponsored by the Mexican top cultural government organizations (Conaculta, National Council for Culture and the Arts, Fondo Nacional para la Cultura y las Artes, National Fund for Culture and the Arts, INBA, National Institute of Fine Arts, Instituto de Cultura de Tabasco, Cultural Institute of the State of Tabasco, Instituto Mexiquense de Cultura, Cultural Institute of the State of Mexico), and the Centennial Museum of El Paso, Texas, La Llorona Art Gallery of Chicago, Illinois, USA and Schloss Liebenstein in Stuttgart, Germany.

For many years I have participated in more than 60 group exhibitions in the most important forums in Mexico City, including the Museo Rufino Tamayo, as well as in several other Mexican cities, in addition to countries such as the United States, Sweden, Spain, France and Switzerland.

In the words of Berta Taracena, noted Mexican art critic: "In his work, the force of color and the sensitivity of lines create a movement that does not leave the spectators on the outside, but includes them, inviting them to activate their visual and emotional perceptions. It deals in an artistic language that equally attracts the linear writing than the speed at which color changes its clothes, its meaning, growing dim and firing up equally whether the subject is a cloud or a flower, rain or field, hope, rhythm, smile, remembrance or surprise."

ARTIST TALK

Painting for me is the means to interpret all aspects of nature, to capture an instant, the emotion of a face, the movement of the human form, the peacefulness of scenery, the joy of a flower. Feelings and emotions all of the grandeur and majesty of Creation. My intention when painting is to transmit the joy of life; interpretations of beauty, emotions and feelings, through color, light and form.

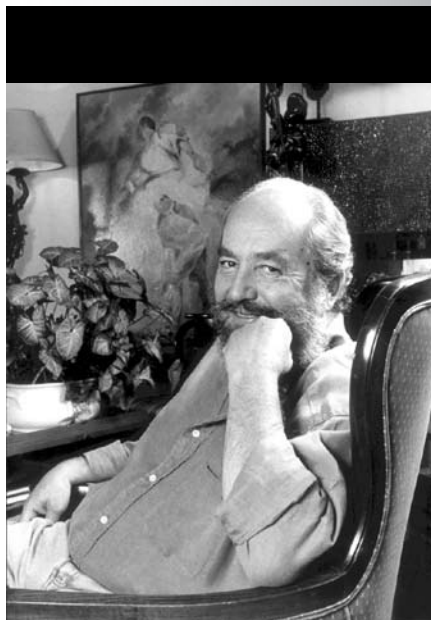
I am a figurative artist now totally dedicated to painting oils, mainly on canvas or linen, although I have done some paintings on wood. My paintings are very vibrant, and my use of color is considered by many to be new and exciting. I believe that a proper preparation of the canvas or other materials, such as with the "imprimatura" used in the 16th century is most important, both for the preservation of the painting as well as for the transparency and brilliance of the colors. I have also worked extensively with pastels on paper.

For me, the function of art today is, as it always has been, multifold, including political, social and functional uses, among others. In my case, the function of my art is to bring joy and emotions to the spectators of my paintings. In the past, in addition to painting, I also worked as a business consultant, which in its own way was also very creative. All arts have always been very important to me. Both modern and classical dance is especially dear to me and they are themes that I often paint. Music is a necessity for me at all times, and always when I paint. Literature is a must.

Although there are themes that are easier to sell than others, I always paint what I feel at the moment, not considering the effect of the market value on the paintings. The same applies to reviews of my work by art critics and

others; if positive, I am pleased and, if negative, I try to learn from them but will not change my style or subject matter to suit any particular review. Although I do not consider myself a master of painting, I do have the self-confidence to paint what and how I want to, but also feel that I will never stop learning, and therefore attend many exhibitions of other painters, both living and dead.

In every painting I do, I try to put a piece of my soul in it, so that the spectator can feel the emotions I try to convey; the narrative, the emotion of a movement or of a sentiment. The elements in my work do not work independently, since they are all thought out to be a part of the whole, without which the painting would be incomplete or lacking in depth and emotion. My work does not try to be physically exact to the subject matter that I paint; rather it is the feelings and reactions that are born in me that I try to transmit in my paintings. This makes it very difficult to



decide when a painting has been completed, since I feel that maybe one brushstroke in excess may ruin the painting. I experience an intense nervousness when I am working, and even more so when the completion of the painting is near. I study my paintings for many hours throughout the whole painting process and more so once I consider them to be complete. After all the time spent in studying the painting, I guess that, basically, it is a gut feeling that lets me know when a painting is complete.

Ever since I was a child the impressionists and post-impressionists were my favorite expression of paintings. I feel that this manner of painting is still partially in my work, but don't feel that I have entered the stream of traditional art. I consider my painting to be very "now" and contemporary, although it is figurative and not, say, abstract, conceptual or other trends, in vogue nowadays. The scribbling I do in my paintings, as also happens with the use of color and the vibrations I create, are very intuitive.

The only decision in my painting career that I think about occasionally is that I did not devote my entire life to it but for a period of time had to work as a consultant. This decision would definitely have changed my whole life, but I am not one to brood over things that might have been. One of my teachers, Painter Dolores Leon de la Barra, who was very influential in my career, continually told me that things come when they have to, and not before.

I consider that it is very important to be present in mega events such as the Venice Biennial or the Sao Paulo Biennial, although there are other less important events which are also worthy of participating in, both as an artist and as part of the public, to see, study, and learn.

ELIZABETH ANNE MAXWELL HILL



BOSNIA, 1992 GOUACHE ON PAPER 61 X 84 CM, 24 X 33 IN

MAXWELL HILL ANNE ELIZABETH, 50 NORTH STREET, ST. ANDREWS, FIFE, SCOTLAND, KY16 9AQ TEL +44 1334 477208

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Born 1936 Broughty Ferry, Scotland UK

RECENT EXHIBITIONS 2000 The Art Addiction 2nd Spring Annual in Venice, Palazzo Correr Venezia Italy; 1999 The 2nd Autumn Annual in Venice, Art Addiction, Palazzo Correr Venezia Italy; 1999 The Art Addiction 1st Spring Annual in Venice, Palazzo Correr Venezia Italy; 1998 The 1st Autumn Annual in Venice, Art Addiction, Palazzo Correr Venezia Italy; 1998 Solo Exhibition Greenock, Great Britain; 1998 New Art of England and Canada on the Internet; 1998 "A better World for our Children" Juried Int'l Exhibition, Art Addiction Stockholm Sweden; 1998 The 1st Art Addiction Annual in Venice "Masks in Venice" Palazzo Correr Venezia; 1998 The 1st International Biennial of Contemporary Art, Trevi Flash Art Museum, Palazzo Lucarini Trevi Perugia, Italy; 1997 The 4th Int'l Female Artist's Art Biennial, Art Addiction Stockholm

Sweden; 1995 The 2nd Int'l Female Artist's Art Biennial, Art Addiction Stockholm Sweden.

AWARDS 1999 Diploma of Excellence, The Art Addiction Spring Annual in Venice, Palazzo Correr Venezia Italy; 1998 Certificate of Merit, "A better World for our Children" Int'l Exhibition Sweden; 1998 Silver Medal, The 1st Art Addiction Annual in Venice "Masks in Venice" 1997 Certificate of Merit, The 4th Int'l Female Artist's Art Biennial Sweden; 1995 Honorable Mention, The 2nd Int'l Female Artist's Art Biennial Sweden.

MEMBERSHIP 1999 2000 Art Addiction International Art Association AAI AA.

REPRESENTED 1998 1999 Art Diary International Milan Italy; 1997 1999 2000 Art Addiction Internet Art Museum: www.artaddiction.se

Born 1936 Broughty Ferry, only child of physicist Andrew Grey Hill and schoolteacher Edith May Maxwell, who were divorced when she was 4. Her father kidnapped her but she thereafter lived with her mother and grandmother, being taught by her mother at two schools.

At 11 went to High School in Dundee to which she'd gained a scholarship. She worked in the Art Department under Thomas Halliday with whom she is still friendly. 1957 left High School, going to Dundee College of Art where she studied drawing and painting under Alberto Morocco, Gordon Cameron and J. Mackintosh Patrick, obtaining a diploma in drawing and painting in 1959 and a post diploma, commended. 1960 on leaving Duncan of Jordanstone College of Art she won a scholarship to the Royal Academy School. She also shared an exhibition in Arbroath Art Gallery that year with her colleague from the art course Pat Gordon. She spent the summer at Hospital Field College of art as postgraduate.

1963 she finished at the R.A. having won two prizes, the Landseer for Composition and the other for landscape painting. The staff at the R.A. said she was the best young portrait painter in London. She gained a lectureship at Carlisle College of Art but this work was a mistake, she started the disability of multiple sclerosis and had to resign after less than a year.

In 1973 her health broke entirely while working for British Telecom and she had to resign and return to live in Scotland with her mother in a caravan.

There a photographer and painter neighbour encouraged her return to her painting and she started to work seriously again though space was so limited. As her health deteriorated she obtained a council flat in St. Andrews in 1978.

Kate Fewster assisted her for some time, exhibiting her work and arranged for a couple of exhibitions locally and delivered paintings to exhibitions in London.

1987 her initial London exhibition was at the Sayat Nova Gallery in Highgate.

THE ROUNDABOUT
ST. ANDREWS LAMMAS FAIR '99
1999 ACRYLIC ON PAPER
23 X 30½ CM / 9 X 12 IN



ON THE DODGEM
ST. ANDREWS LAMMAS FAIR '99
1999 ACRYLIC ON PAPER
23 X 30½ CM / 9 X 12 IN

CHANG SANG-EUI



UNTITLED 1999 OIL ON CANVAS 160 X 120 CM / 63 X 47¼ IN

CHANG SANG-EUI

C-702 YAK-SOO MANSION, SANG-DO 4 DONG 211-16 DONGJAK-KU SEOUL 156-034 SOUTH KOREA

tel / fax +82 2 823-0821

EDUCATION 1963 B.F.A in painting of Fine Arts, Seoul National University.

PRESENT Professor, Taegu Arts University.

GROUP EXHIBITIONS Asian Modern Arts Exhibition in Tokyo Japan; Seoul Contemporary Arts Festival Seoul, Korea; Invited by Miltner city of Germany to take part in the meeting West and East' Exhibition; "Light from the East" Berlin, Germany and Budapest, Hungary; Contemporary Arts Festival, National Museum of Modern Arts Seoul, Korea; 100 Artist Invitational Arts Exhibition Seoul, Korea; 3 Artist Invitational Exhibitions at K.B.S. TV, Seoul, Korea; Seoul Exhibition of Korean Contemporary Painting, Seoul, Korea; "Light from the East" II, Russia; The '91 Hamburg International Art Fair

Hamburg Germany; The 2nd International Ink-wash Painting SHENZEN '92 Shenzhen China; International Water Color Arts Exhibition in China; The 1st Exhibition of the Korean & China Arts Association Seoul, Korea; Seoul 600 International Arts Festival, National Museum Seoul, Korea; Münchener Kunstlesmesse München Modern, München Olympiade, München, Germany; Exhibition of Contemporary Korean Painting, Art Gallery of Korean Culture & Arts Foundation China; International Women's Exhibition, Budapest, Hungary; Arts Affairs Frances; 1st SHENZEN - INK - Wash Painting Biennale; **11 INDIVIDUAL EXHIBITIONS.**

AWARDS 1st Prize, Modern Arts Invitational Contest Sponsored by Chosun Daily News, Seoul, Korea; 2nd

Prize, Exhibition Sponsored by Ministry of Culture & Information Korea; 1st Prize, National Exhibition by Pusan city Korea; Grand Prize, Hankuk Fine Arts Grand Prize Sponsored by Hankuk Daily News

POSSESSION OF WORKS Metropolitan Museum Seoul; Korean National Museum, Seoul, Korea; The "Ho-Am" Gallery Korea; Taegu Culture & Arts Center Korea; Pusan Nongshim Arts Center, Korea; University of Köln, Germany.

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ADDRESS Yak-soo mansion C-702 Sangdo-4dong, Dongjak-ku, Seoul 156-034 South Korea Tel 82.2.823.0821

WORDS BY **CHANG SANG-EUI, PHILOSOPHER OF KOREAN PH.D., HARVARD UNIVERSITY**

WIND AND SOUL

The Korean word for wind is param, which was used as the name of God in archaic Korean. Param, together with sin, which means the spirit, forms the word for "excitement". Param is also an etymological root for many words related with love and romance. Love is the extremity of irrationality. However, it is the divine act, and it is ultimately transrational.

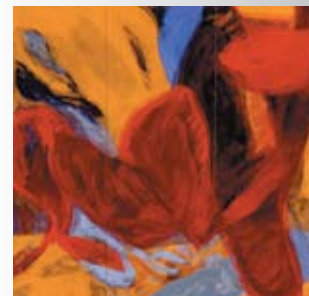
Chang tries to depict an indigenous spirituality in the world of Wind. Therefore her paintings are motivated by shamanic movements. The colors she adopts for the movements are primitive and indigenous to Korean sentiments. Such primitivity does not accompany Discord. If there is Discord, it is only for the Harmony of the whole.

Like her painting because it is simple, and it defies the bifurcation of Form and Non-Form. Her mask exists only for maskless primitivity.

UNTITLED
1997 OIL ON CANVAS
180 X 130 CM /
70 3/4 X 51 1/4 IN



N° 4
1995 OIL ON CANVAS
97 X 91,5 CM /
38 1/4 X 36 IN



N° 1
1998 OIL ON CANVAS
180 X 130 CM /
70 3/4 X 51 1/4 IN



CYNTHIA LUND TORROLL



CYNTHIA LUND TORROLL, 3930 SOUTH GREENLAWN TERRACE, NEW BERLIN WI 53151 USA E-MAIL CYNTHIA.TORROLL@WEP.CO.COM

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+46.8.857264 info@artaddiction.se www.artaddiction.se



ALWAYS
DRAWING
99 X 56 CM /
39 X 22 IN



NIGHT CROSSING
DRAWING
38 X 35,5 CM /
15 X 14 IN



AUTUMN'S CHILD
DRAWING
60 X 45,5 CM /
23 3/4 X 18 IN

«
CACOPHONY
1998 DRAWING ON
PAPER
76 X 51 CM /
30 X 20 IN

WORDS BY SCOTT R. WEINBERGER

To see the art, and the artist, at first glance, in person, it would be easy to misjudge Cynthia Lund Torroll as some mystical druid princess. (A description coined by a patron at one of her recent openings) Her willowy frame is offset by a shocking mass of raven-haired tresses. She's often clad in black, and the dark visages of her creations in graphite and paper seem to bode of a nether world or a cold, wet November storm. And while these same feelings most surely exist somewhere within her spirit, her personage is marked by a quick, full smile, self-deprecating humor and a great effort to put her visitors at ease.

But ease has not come easy for this self-taught artist. Battles with various illnesses have not left her unmarked. "The consensus is that I have 'complicated biology,'" she says with a little laugh, "So to feel the best I can, I've adopted a strict regime that includes yoga, meditation and careful doses of rest and solitude. I used to view my struggles as something detrimental to my life, but I've since come to realize that they're just part of being human. On the other side of the spectrum, I am aware of a deep fount of joy which somehow finds a way to spring - despite any hardship."

All this being said, there is no easy answer to her art. Her work is both emotionally and technically complex. Each piece takes up to six months to complete. When she feels that she has finished a drawing, she places it on the floor of her studio and walks around it for a week to decide if it needs additional work.

"I throw in all this daily stew and at the end of six months, I may recognize it in some way, I may not," she says. "But it's kind of a gathering of things. The best way I can describe it is it's like a dream. I never know until the very end what might happen to it. The only

way I stop is I exhaust myself. I just get tired of the piece and usually another thing has crawled into my head at that point vying for my attention."

Her work often features children or feminine faces with disproportionately large eyes filled with innocence, or a challenge.

"The use of children in my drawings stands more for what they embody than for a child itself," she says. "They're not to be taken literally. Relying on symbols and metaphors, I try to create visual material that allows the viewer to fill in the blanks. While some people find my work very peaceful, others find it to be disturbing."



PHOTOGRAPH BY SARAH MCNEENY ©

A private collector of her work recently commented, "Viewers who look at these pictures will have a hard time believing that a picture is worth a thousand words, because it's hard to think of more than a dozen when you are confronted with these static movies, these black and white still-framed stories. Questions arise. Who are these characters? What is this space they inhabit? What does the artist eat? Every look demands another. And another. These are puzzles perfectly assembled but having no solution."

Torroll is a life-long resident of Milwaukee, Wisconsin, a city of 1.4 million people 90 miles north of Chicago. She lives in a quiet suburb with her husband and her art.

She began drawing in earnest several years ago at age 35. In a very short time, she has attained national and international honors. Among her many awards: in 1993, she earned a Silver Medal and four certificates of merit at Illustration West 32, the Society of Illustrators of Los Angeles; in 1995, she was a top 100 winner in Art Prospect of La Jolla, California; in 1996, one of 100 women singled out in New York's 100 Women/ 100 Works Exhibition; in 1997, she won a silver medal in the 4th International Graphic Art Exhibition, Art Addiction in Stockholm, Sweden, and in 1998, one of a handful of artists featured in the National Drawing Show in Chicago, Illinois. Her work has been exhibited in galleries on both coasts in the U.S., and each of her five limited-edition prints are part of the Chaumont, France poster collection and conserved in les Silos, Maison du livre et de l'affiche.

"There's nothing more luxurious, she says, than a cloudy morning, a gray light, a new CD, 47 minutes of drawing and just getting lost."

BIOGRAPHY 1946 Born Budapest Hungary; 1957 Arrived in New Zealand; 1960 1964 Auckland Girls' Grammar School; 1968 Graduated DFA (Hons) Auckland University, Elam School of Fine Arts; 1969 Dip.Teaching, Auckland Secondary Teachers College.

AWARDS 1968 Air New Zealand Sculpture Award; 1971, 72 Frances Hodgkins Fellow, University of Otago Dunedin; 1973, 78, 82 QE II Arts Council Awards; 1982 Visiting artist, Johnson Atelier, Princeton, New Jersey USA; 1983 Visiting artist, Governors State University Illinois USA; 1994 Selected as a Woman of the Year, International Biographical Center, USA; 1997 Honorary Selection, International Miniature Art Exhibition Art Addiction Sweden; 1998 Honorary Selection, International 'Masks

in Venice' Exhibition, Art Addiction Venice Italy.

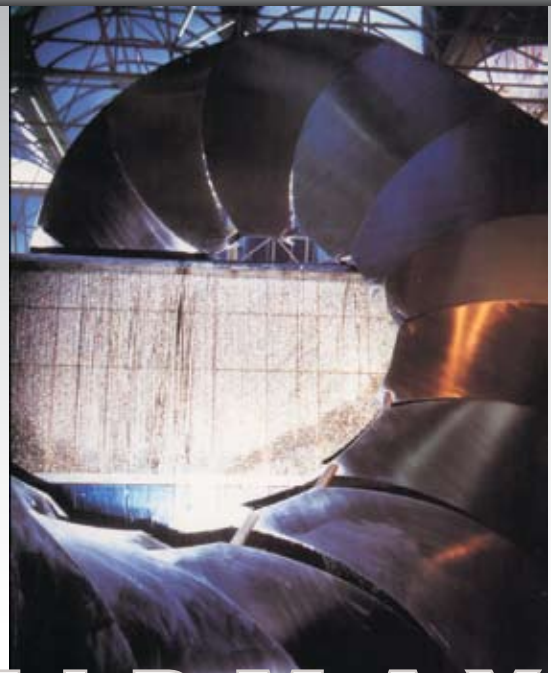
MEMBERSHIPS Federation of International Medallists, France; International Sculpture Centre Washington DC, USA; Artist's Alliance Auckland NZ; Art Educators of Aotearoa, NZ; Friends of ACAG

SOLO EXHIBITIONS 1999 Drawings Gallery Auckland New Zealand; 1997 Drawings Gallery Auckland NZ; 1995 Loddell House Auckland; Drawings Gallery Auckland; 1992 Gow Langsford Gallery Auckland; 1991 Gow Langsford Gallery Auckland; 1989 Gow Langsford Gallery Auckland; 1988 Fisher Gallery Auckland; 1987 Loddell House Auckland; 1986 Denis Cohn Gallery Auckland; Janne Land Gallery Wellington; 1984 New Vision Gallery Auckland; 1983 CSA Gallery Christchurch; New Vision

Gallery Auckland; 1981 Janne Land Gallery Wellington; The Hocken Library Gallery Dunedin; New Vision Gallery Auckland; 1980 New Vision Gallery Auckland; 1979 Bosshard Galleries Dunedin; Manawatu Art Gallery Palmerston North; Victoria University Wellington; New Vision Gallery Auckland; 1977 CSA Gallery Christchurch; 1976 Barry Left Galleries Auckland; Bosshard Galleries Dunedin; Brooke-Gifford Gallery Christchurch; Bishop Suter Gallery Nelson; 1974 Barry Left Galleries Auckland; 1973 Govett-Brewster Art Gallery New Plymouth; 1972 Barry Left Galleries Auckland; Dawson's Gallery Dunedin; Waikato Art Gallery Hamilton; 1971 Dawson's Gallery Dunedin; CSA Gallery Christchurch; 1970 Barry Left Galleries Auckland.



CHASE PLAZA
WATER SCULPTURE
AUCKLAND
1987 STAINLESS STEEL
178 X 51 X 152,5 M /
7000 X 2000 X 6000 IN



ARTIST TALK MARTE SZIRMAY

My initial Fine Arts training was based on a traditional figurative approach to sculpture. While I am not figurative, occasionally I tend to be representational. Although I usually don't represent the human form, I do represent articles that are of importance to so called humanity.

On saying that the figure has always been vital in how I conceive of my work, and in how it is received. In other words it exists for the human form, to interact with it, either in a spatial sense, or in more literal interactive ways. Thus although my work is largely non-figurative, it can only be complete when the human form is present.

I am a sculptor who speaks about sculptural, 3 dimensional issues. These may be dealing with the object and its placement; spatial installation; materials; processes; and audience interaction.

There is a tendency today to confuse anything that is three dimensional with sculpture. Sculpture is a specific category of creative activity within the visual arts. I work within this category and its histories, and push and play with its demarcations. Sculpture is not a closed, static phenomena. Some might say that I am a traditionalist, in that I tend to work in what has, over time, been identified as the fundamental principles of sculpture - space, mass, volume, surface, et cetera. However within this framework there is the potential of endless movement, both intellectual and visual.

Art, of which sculpture is a sub-category, is a name used to label one aspect of our cultural landscape. It is a term for which it is impossible to locate a universal definition, and therefore a specific function. It is all culturally linked. Art works as such have not changed their own nature or function throughout history. It is society's changing needs, attitudes and economic philosophy that has changed art's function. Through tech-

nological advances visual communication has increased on a global scale, over the past 50 years. Globalisation has given rise to the multifaceted character of contemporary art practice. The contemporary art work still communicates its message to an audience, but that audience may vary in size from the global to the intimate, and will have varying and contradictory expectations of art. This is what characterises art's function today - an indeterminate purpose that can be everything or nothing, universal or intimate, political or aesthetic, et cetera. On saying that an art work still requires interaction from its audience through the senses, intellect or a physical engagement with it. Art works are still perceived by some as something to 'transport' the observer beyond the everyday, mundane concerns of daily life. Art works are still collectable and are still tied to the economic superiority of the few (collectors, who may be the state, corporates, or the wealthy). The economic superiority of ownership still divides the 'patron' and those who can only enjoy art works as 'worshippers' onlookers in a gallery/museum, with all the narcissistic benefits that this provides.

I did think that I might become a medical doctor or scientist during my early schooling. These early interests have stayed with me throughout my life and have influenced my work in a variety of ways. For example, I have investigated the mathematical formulae of biological structures like shells, which then I used to develop a series of sculptures using the same sequencing of numbers.

Music has always played an important focusing function. I listen to music while I work. And, although I do not subscribe to synaesthesia, I like to think of the contemplative qualities of art as comparable to the

INTERNATIONAL EXHIBITIONS 1998 Federation of International Medallists The Hague Holland; Simmons Gallery London UK; 1996 Federation of International Medallists, Switzerland; 1994 Federation of International Medallists Hungary; 1993, 95, 96, 98 Art Addiction Sweden and Italy; 1992 Federation of International Medallists London UK; 1990 Federation of International Medallists Helsinki Finland; 1988 Orthodox Academy Crete; Tokyo Japan; Taiwan, Internat Print Biennial; 1984 Kahurangi New Zealand Crafts Council Los Angeles USA; 1983 'Drawing 83', 6th International Drawing Biennale Cleveland UK; 1982 ARTEREDER '82 International Drawing Exhibition Spain; 1970, 73 Mildura Sculpture Triennial Victoria Australia.

EXHIBITIONS IN NEW ZEALAND Since 1968 Multitude of group shows in New Zealand.

REPRESENTED IN PUBLIC AND PRIVATE COLLECTIONS in New Zealand, Australia, USA, Britain, Hungary, Sweden.

COMMISSIONS 1997 Commemorative Presentation Medal, Consulate of the Republic of Hungary, New Zealand; 1993 Mr & Mrs K Gosling, Auckland; Mr & Mrs J Matthews, New Plymouth; 1992 Glendowie College, Auckland; 1990 Mr & Mrs P Cross, Auckland; Mr & Mrs J Hood, Auckland; 1987 Hawkins Dev. Hurstmere Plaza, Takapuna, Auckland; Chase Corporation, Stock Exchange Plaza, Auckland; 1986 Mr & Mrs Gellert, Auckland; Mrs Giltrap, Auckland; Auckland City Art Gallery Survey

Exhibition I; 1085 A and J Gibbs, Auckland; Hawkins Development, Auckland; 1984 NZ Peace Foundation, Media Peace Prize; Bexley Dev, Marac House Manukau City; 1982, 83 NZ Foreign Affairs Department, Singapore; 1979 NZ Housing Corporation Building, Manukau City Centre Wiri; 1976 Auckland Architectural Association (Monier Awards); 1975, 76 Otago Medical School Dunedin; Auckland Medical School; 1974 St Cuthberfs College Auckland; 1972 St Paul's Cathedral Dunedin; 1969 Newmarket Borough Council Auckland (Smirnoff Award).

ADDRESS MARTE SZIRMAY 693 Richardson Road, Mt Roskill, Auckland 4, New Zealand. Tel+ 64 9 6255042 E-mail: ms.marte@xtra.co.nz

emotional evocateness of music.

When a dealer gallery would 'set' the market value, two things have happened - firstly, the private collectors who were long time collectors of my work were priced out of the buying range; and secondly, corporate buyers started to collect my work for investment purposes.

As a consequence the works changed in their function from intimate private conversations to decorative investment pieces that had little opportunity to become intimate, thus stilling my voice and that of the audience.

The reviewing process is a problematic one. As an artist I am made accountable for what I do by the reviews I get. However the same accountability is never applied to the critic. Rarely is any response possible, or any corrections made to a review. The voice of the critic remains, too often, the master voice.

Having become someone who is researched and studied by others has not changed my work. If anything, the consistency and focus in my work has strengthened, as I am aware that my directional changes and experiments have to be coherent not only to me but to others as well, who are engaged in scholarship.

Art making is my response to my world. It is a means of comprehending the world; searching out a language of signs and symbols that transcend regional, cultural and social limitations. It is a means of finding order in chaos and a means of communicating about the underlying order and structure of physical phenomena that dictates our place within the natural world. It is a means of searching for the pattern, the synergy. I have often projected my work in terms of 'healing /meditation/ contemplation'. I do believe that there is a fundamental need in all human beings to connect with something that makes them focus and link into the inner self. In an age of media glut, the human condition is more than revealed/ emphasised, to the detriment of larger less transient universal issues and evaluations. I suppose I am trying to readdress the balance. I have little interest in self reflective, self indulgent social commentary about transient human conditions/ my condition. I am far more interested in finding the continuum.

I have often made sculptures that had more than one physical component to them. Each interlocking part functioned as an independent element of the whole, thus allowing the audience to change the composition to their liking. Also because I work in a sequence the individual sculptures in the sequence are self

contained like members of a family.

I have always worked in a sequential manner, often producing copious amounts of work and large exhibitions. It has always been a way of 'thinking through', questioning and pushing the variable outcomes of my ideas. It is only through commissioned circumstances that a singular outcome is ever seen (but many maquettes proliferate the rubbish heap). I believe the idea as it is regenerated eventually starts to move in a different direction from the rest of the sequence. It is at this point that one must stop. So, while that may be the point at which an individual object or series may reach completion, the idea is often continuous.

In my work the interaction of the audience has always been a major concern. Touching, holding, reflecting were always important. In this way texture and weight become literal and experienced, as apposed to suggested and implied; and aspects such as temperature become as important as elements such as space. Most works are of 'human' scale, but I have also deliberately altered this point of view, from the intimate to the monumental. My intention is to invite the audience to 'activate' the works through their engagement with various dualities, like: light-dark; shiny-reflective-dull; transparent-opaque; rough-smooth; open-closed; inclusive-exclusive; static - mobile.

I was particularly interested in Brancusi, as his philosophy was very close to mine in terms of what the function of art is. I began at a time when Minimalist artists were asking the same questions. I was researching and exploring similar concerns, the spiritual versus the material, in my work.

Sculpture tends to be a more individualistic statement than painting, and it is less easy to fit sculptors into mass gatherings of a type. I have never seen myself as an outsider of anything. Nor is it easy to say what traditional art is at this stage in history. Indeed, to label something "traditional" is problematic. It tends to lock something in, close it off from change. It prohibits the ability to respond to new conditions and shifting paradigms. However, I do feel that I have always worked within the conventions of the traditional language of sculpture; this is what makes me a sculptor. But, as I have said, I push and pull these conventions, they are starting points that I interpret and reinterpret. They are my playthings.

Neither, for I do not believe that it is essential for an artist to "belong" to a particular

category by choice. These categories are always imposed on the work or the artist by the convergent/linear culture of art criticism/ history where there is a need to establish reference points, in order to carry out the process of appraisal. Through out the 30 year engagement with art making I have used a formula to critically evaluate the strengths/ weaknesses of my work: In Sanskrit the word maya means: ma = to measure out, to form, to create, construct, exhibit or display. This word possesses three aspects:

The Veil Power: that hides or conceals the real, the inward, essential character of things.

The Projecting Power: which sends forth illusions, impressions and ideas, together with the associated desires and aversions.

The Revealing Power: which is the function of art, scripture, ritual and meditation.

These events are very much in the vein of a group exhibition, curated to a predetermined outcome, to serve a particular ideology of globalisation/internationalism. Individual artists see their work as fitting differing contexts, if it is mega events, then it is good for their work, if the context is wrong then it is of little benefit to the work. I have attended many of these events where the curatorial concept has become a nonsense - twisted to accommodate an artist. However, it looks great on the CV and it does boost sales! In this way such events serve the market or commercial condition of art very well. At least in the sense of labelling a group of artists as "important", and bringing these to one location. This makes it much easier for the big players, whether it be dealers, collectors, or curators. The Biennials are comparable to an Expo. They are also like major sporting events. Artists compete to be selected, and they compete for attention when there. Critics decide who wins and who loses; they provide a commentary not dissimilar to a sports reporter.

'Contemporary art' always had negative feedback, whatever century we look in. It is because contemporary art is not yet type cast, it challenges accepted values and cultural "comfort zones", it sits on the edge. When there is adverse response it either means that the work is outside the norm of the "acceptable", i.e. it shocks; or it makes the audience engage with it beyond the expected, i.e. think about it/relate it to their individual experience/ interact with it physically etc. to fully activate it. It is no longer just decoration or entertainment, it demands a response.



la cantina
FRANCESCO e ANDREA

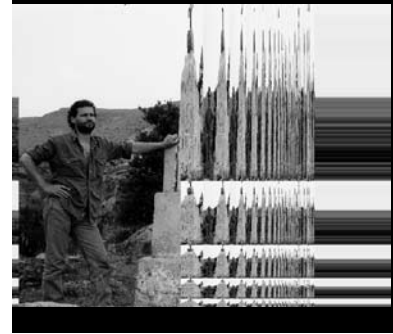
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BIOGRAPHY Was born in 1962 in Vevey Switzerland. Self-taught artist. In 1980 began sketching and painting. Since 1991 exhibit regularly in various European countries. In recent years, his painting research is essentially based on the various expressive alternatives, of China ink, using a very personal technique. He presently lives and works in Leysin Switzerland.

EXPOSITIONS PRINCIPALES 1991 Atelier d'Avô, Broc, Fribourg Switzerland; 1992 Exposition collective d'art contemporain sur le theme "La philosophie", Université de Fribourg Switzerland; 1992 Galerie du Pressoir, Ecublens, Lausanne Switzerland; 1992 6ème Salon International des Arts, Palais des congrès de Liege Belgium; 1993 Exposition collective, Galerie Patrice Alexis, Thonon France; 1993 1er Salon International des Arts, Abbaye de Floreffe Belgium; 1993 4ème Salon International des Arts, Centre Culturel Hollerich Luxembourg; 1993 16ème Salon de

Printemps, Galerie d'Arfi Denges Lausanne Switzerland; 1994 Galerie du Casino Montreux Switzerland; 1994 Exposition collective, Mines & Salines de Bex Switzerland; 1994 Exposition collective, Galerie Art Top Montreux Switzerland; 1995 Retrospective, Galerie du Pressoir, Ecublens, Lausanne Switzerland; 1995 Exposition d'art contemporain, Neuchâtel-Art, Neuchâtel Switzerland; 1995 Retrospective, Atelier 11, Montreux Switzerland; 1996 Exposition collective, Museo Civico Troia Italy; 1997 Centre Les Airelles. Concert-Expo, Leysin Switzerland; 1998 Prima Biennale Internationale d'art contemporain, Trevi Flash Art Museum Palazzo Lucarini Trevi Italy; 1998 The 1st Autumn Annual in Venice, Palazzo Correr, Venezia Italy; 1999 Biennale Internazionale dell'Arte Contemporanea, Firenze, Italy; 1999 The 1st Spring Annual in Venezia, Palazzo Correr Venezia Italy; 1999 The 2nd Autumn Annual in Venice, Palazzo Correr, Venezia Italy.



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RÊVE D'UN PAYSAGE
1999 INK ON PAPER
30,5 X 24 CM /
12 X 9½ IN

FEMME NUE
1999 INK ON PAPER
46,5 X 32 CM,
18¼ X 12½ IN

ARTIST TALK

I consider myself to be a figurative artist as I am inspired by reality, but always leaving space to explore alternatives to reality, deep reflections or thoughts from my mind lived or dreamed. Through my paintings I can psychologically and physically express my perception of the world and my way of understanding it. A painting is often represented by its intelligence and its sensitivity.

If we consider that in life we are in a perpetual conflict, then art can take us to a higher level of consciousness. Art is a language without limits; it is born through the liberty of one expressing himself. Art is the expression of all cultures. Art may be admired or despised; it remains a perpetual memory in the mind.

Any form of art is a continuous apprenticeship. Nothing in life is more

nourishing than accomplishing something, which gives complete satisfaction. My painting has brought me everything I need to survive. Painting is like learning; it is a way of experiencing liberty whilst living in reality.

The market value affects the artwork when commercialism imposes itself upon the artist, but I do think that it is normal that the price of artwork certainly should increase with the experience and evolution of the artist.

Every artwork reveals a story whether it is true or fictional. Each element within a painting tells its own story, but also plays a part in the creation and life of the painting. I feel that an artwork is completed when the depth of the raw material has reached its highest level of expression.

During my initial years I was firstly

moved by music and philosophy and then later inspired by a few famous men renowned for their magnificent and spiritual minds. There is, of course, the genius of Mozart & the worldly vision of Schopenhauer, but I think for me it has been more important to look beyond the obvious as things are not always as they seem to be. Certain people do not understand my work and even underestimate it. Is it really necessary for an artwork to be explained?

I feel it very important for an artist to participate in events as it allows him to share his artistic ideas, express himself and to meet a world of people with an equal passion for art. The media will always continue to give their opinion on contemporary art; negative or positive, I will always follow my path of believing in my art.

VASILE POP-NEGREȘTEANU



SOUND OF WHISTLE, 1999 OIL ON CANVAS 48 X 34 CM, 19 X 13½ IN

VASILE POP-NEGREȘTEANU

CAROL I BLVD., #30, 2ND FLOOR, RO-70433 BUCHAREST 3 ROMANIA

tel +40 1 65.08.604 tel +40 1 32.04.792 fax +40 1 21.05.871

Born on December 28th, 1955 Negresti-Oas, Romania.

EDUCATION 1976-1981 The Fine Arts Academy "N. Grigorescu", Bucharest, Monumental Art and Restauration section.

MEMBERSHIP Since 1984 Member of The Romanian Fine Arts Union-UAP.

PARTICIPATIONS Since 1978 Vasile Pop-Negresteanu participated in all official exhibitions of contemporary art organized in Bucharest and in some of the exhibitions organized in other towns of Romania: Satu Mare, Baia Mare, Negresti-Oas, Tirgoviste.

PERSONAL EXHIBITIONS 1994 Orizont Galleries,

Bucharest Romania; 1995 Art Museum Baia Mare, Museum of Negresti-Oas Romania; 1997 Palace of the Parliament of Romania, Bucharest Romania; 1999 Museum of Archaeology and History, Baia Mare Romania.

INTERNATIONAL EXHIBITIONS (selective) 1990 Miniature, Hyperion Gallery Ottawa, Canada, 1991 Majdanek Poland; 1992 First Biennial Exhibition of Contemporary Art of the Francophile Countries, San Senart France; 1993 Mozart Variations-Museo della Carta e della Filigrana, Fabriano Italy; 1999 International Drawing Salon, Arad Romania.

WORKS OF MONUMENTAL ART 1982-1989 Works of restorations and monumental-decorative paint-

ing at Cotroceni Presidential Palace, Bucharest Romania; 1989 Museum of Brancoveni Nunnery, fresco, 400 x 1200 cm., Romania; 1997 The last dinner, oil on canvas, 180 x 600 cm., the Chapel of the Hospital, Negresti-Oas, Romania.

WORKS IN COLLECTIONS National Museum Cotroceni Bucharest Romania, Art Museums of Satu Mare, Baia Mare, Ploiesti, Museum of Oas County, Romania; Negresti-Oas and other private collections in Romania and abroad.

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FOR WHAT reason do we constantly need to represent some Other World emerging into our lives every time these last ones suffer any individually or socially meant discontinuities? Leaving apart dogmatic needs for ontological legitimization, rests - psychologically ready - the receptacle to be filled with over frontiers, transgressing, and imagery. This wide range of mental representations over the other world belong, as an essential component, to every spiritual tradition of all times, places and civilizations, even if one could define our modern time taste and propensity for other worlds and dimensions as a fashionable quest. The amount of information these descriptions of transgressing the limits between the two worlds lighten could be perceived as overwhelming; we do have, though, some means to quantify it: as I.P.Culianu says (1997, Introducere), the degree of elaboration of the vision of the Other World is directly proportional with the degree of elaboration of the corresponding religion.

This assumption complicates the picture: first, because it is really hard to state that it is only religion to deal with "legitimate" representations of the Other World; second, because religious feelings are as typically human as any awareness of transcendent reality, so that magically-instrumented representations confound their origins (within collective mentalities) with religious mythical roots; and third, because Culianu's statement is just another way to express the idea that we can comprehend one of the forms of representing the Other World, but the integrated vision which bases the representation remains remote.

For those who deny the relevance of this inquiry of ours within the context of our secularized society, we would emphasize onto the hunting for honor literature or cinematography that characterizes our modern leisure-time; onto the avalanche of stimuli our culture urges to besiege us with, in order to manipulate those constant traits in our imaginary which cause in

each of us - child and adult - the yearning for objectifying other worlds.

Other World or After World - this is only a matter of perception over these profoundly normal, psychologically proved, human needs. Understanding this means stepping inside our shared (more or less) patrimony and entrusting at least our propensity for "reversed" living-world-order stories with axiological legitimacy.

Not even one of the analysis over the impact of the images of the Other World can avoid a reality that every mythology asserts, that is that: there is an osmosis between This World and the Other Worlds, operated at precisely those moments and at those spots where a shift of the liminary border-plans becomes possible and opens the translation of materia. Principles and living agents in between. Such moments occur usually by the time of collective, or restraint collective - that is family - shared feasts, or in all magic-manipulating situations, and these facts are heavily demonstrated by the careful study of Romanian customs and mythological imagery. The only thing to happen is to cause and sustain / describe somehow the necessary break into the order of normal present so that other mental dimensions may burst into actuality and meet somehow our rationality.

TRYING TO say something about those fracture points where the contact between the two worlds becomes possible, essential for

any classificatory approach is the point of view, which operates this distinction. The handiest one analyses the emplacement of the frontier. The most common emplacement of the kind places the boundary on the side of our limit between ourselves and something else; this very limit is to be, and so will be, ritually instituted. It is a way to observe that the only boundary we can come to know is our side 0/the limit; whatever would be placed on the other side is to be explored by means of cognitive and conceptual categories of the world as known to us; so that the Other World is to be "defined" as congruent with any of the stated spaces of symbolic topography. Or as an Interval of beyond the limits of our world and aside those of the other one, as a space of non-creation, unformed, diffusion, peopled by entities which lack in onthic determinations, but do possess some sort of an interface with and for mundane reality so that they seek for the man, in order to obtain those missing identity determinations.

In this second acceptance, the interval would be that area of beyond the limits, of beyond the existing orders of both This World and the Afterworld and excluded by both of them, before being part of any of them. Its space is a kind of trap, where one can only wander without aim; its time is not humanly linear, but, on the contrary, circular and typically lost; as for the entities that populate this space, they seem to appear, for the traditional imaginary, as purely energetic as humans are material.

What matters for our means of studying traditional imagery - Romanian or not - is that the great majority of the stories implying beings from the other world are

dealing only with the "earthly" point of view, whereas the impact of a certain event for the extra-mundane entity seems not to interest neither the story-teller nor the message of its tale.

We do have a huge amount of information concerning traditional beliefs about the beings that populate the Other Worlds, would >>

LONGING FOR THE OTHER WORLDS MELANCHOLY VERSUS ANGUISH

BY ILEANA BENGA

ILEANA BENGA
ANTHROPOLOGIST

THE FOLKLORE ARCHIVE OF THE
ROMANIAN ACADEMY INSTITUTE IN
CLUJ-NAPOCA ROMANIA

NICOLAE IORGA SCHOLARSHIP FELLOW AT THE
ROMANIAN INSTITUTE OF CULTURE AND
HUMANISTIC RESEARCH IN VENICE ITALY



KATALIN HERVAI
ROMANIA
TOUCH
1998 C3,4,7
11 X 9,5 CM /
4¼ X 3¾ IN

PARTICIPATION
WORK ON THE
2ND **AUTUMN ANNUAL**
IN VENICE
INTERNATIONAL
EXHIBITION
ORGANIZED BY
ART ADDICTION
PALAZZO CORRER
VENICE ITALY 1998

OVIDIU PETCA
ROMANIA
DIES IRAE
1997 SILKSCREEN
20 X 15 CM /
8 X 6 IN

PARTICIPATION
WORK ON THE
SMALL GRAPHIC ART
INTERNATIONAL
EXHIBITION
ART ADDICTION
SROCKHOLM
SWEDEN 1997



“ those be the above mentioned Interval or the Afterworld; we share, more or less, the same immense amount of stories about meetings with these entities, while being here or there or in between. Earthly beings who only temporary assume behaviors of beyond, ghosts of abnormal-dead, demons or genii, or whatever we got used to call fairies, our mythologies abound in unidirectional or double-sensed “visits”. They do a lot of deeds and who could tell if these are to matter only for the human part, or whether they might have some consequences for the “others” also? What we do know is that they magically steal the manna - that is the milk from the cow or the harvest from the field, the love from the lovers or the man from his wife and children; in this case we deal with living ghosts (in Romanian: strigoi - strigoaice, bosorcai, bosarci, etc), with sorcerers (vrajitoare, farmecatoare), or with dead ghosts (strigoi, moroi) which generally trouble their families in extent of their household. They command over the powers of nature: so we have the technicians of weather-changing, having the appearance of beggars for ordinary people, but in reality testers of these last ones’ harmony as parts of the universe (solomonari, solomani, zgribintesi, zgribuntesi), the patron of the forest (Muma Padurii, Mama Padurii), the patron - sheperd - of wolves (valva lupilor, pastorul lupilor), the patrons of the wilderness of waters (valva apelor, stima apelor), of the beasts (valvu iepurilor, e.g.), of the mine (valva baii) and of the deserted, harvested, field (iepurele, duhul holdei). And last, but not least, we have the fairies.

The discussion surrounding fairies in general could last for books and years. They were subsequently considered heires of antique divinities of the destiny or nevertheless

antique, transformed, divinities or spirits of the wilderness. In a book concerning the birth of the fairies in the Middle Ages, L.Harf-Lancner (1989) tries to demonstrate the filiations of the fairies - the specific fairies of the period, as found in the literature of all kinds of the time - from the Parcae and Tria Fata, as well as from the nymphs of the Greek-Roman patrimony; beside them, some ancient strata of the European Great Mothers, superposed by Celtic isomorphous divinities. As for us, we do believe that fairies represent some other dimension of our human common mental structure, impossible to trace in the history of humanity by means of origin, filiations and effects, as it does represent one of the most general constant in our lives. Such affirmation can be sustained exactly with that non-aulic traditional Romanian material, that abounds in semi divinities with extremely wide attributions, faces, competences, relationships with the mortals and resulting interaction with these last ones.

Analyzing the totality of entities that can be recalled with the name of fairies into Romanian mythology, we find an impressive number of life-situations that cannot pass without the supposition of some external, other than human, implication. From the very birth of the child, we find him visited by the Fates, the three (?) Weird / Fatal Sisters (in Romanian: Ursitoare, Ursoane, Ursatori, Ursite, Ursoaice, Ursoni, etc); they are said to come in the first nights after the birth of the child and, very careful to seize the attention that the parents and the midwife have shown toward them - in the form of adequate food and drink and service - began to weave the linen of his life with every significant detail. Their showing in is highly prized, but usually there is a terrible interdiction hanging above

anyone who would spy for their council, except for the midwives, who are held to remain silent on what they found out. There even is a legend about the disappearing of these Ursitoare, while midwives and other listeners would have unraveled in time all their secrets to the common people (S.Fl.Marian, 1892, p.150/151).

However, their coming into our world is a socially admitted - and even invoked - necessity: a child does born and his life needs a succession of causes and effects to support his earthly voyage, that only the so called “weaving deity” of the history of religions can provide. In extension, the principle passage periods in his life will be endangered, but obliged to some reaction, from the part of other entities from the rich mythological patrimony, not only Romanian; for example, the concept of Fate madrine, implicated at first to early medieval texts (v. L.Harf-Lancner, 1989, p.20-28), helps us generalize, with the help of universal mythology, the whole symptomatology of the godmother fairy, from the legend to the fairy-tale and then back to the personal-experience tales. Further on, we find passage rites on puberty described as magical encounters with odd personages; for the western imagery, these ones follow the dichotomy Fata Melusiniana Fata Morgantina (L.Harf-Lancner, op.cit.), abundantly exemplified by the Italian fairy-tales collected by Italo Calvino (1975). Also characteristic for the western fairy-tale is the effort to point out the origin and the homeland of fairies - with evident bookish cult literature influences - whereas Romanian stories point onto the subject not in order to describe the “fairy-saga” but in order to describe and motivate human behavior. Let’s take an example: there are also some Italian fairy-tales which

emphasize onto internal society-rules of the fairy kingdom, beside the telling of the important gifts fairies made illo tempore to humans (Dizionario della fiaba, 1998, p.165-166). Romanian folklore makes humans meet with fairies a lot more incidentally and insists onto some parallelism between our world and their other world; from this, the extremely fragile boundary of the culturally admitted custom into dealing with them; and this fragility begins with the impossibility of naming them on the generic name (they are called: iele, zane, zanioare, sfinte, soimane, danse, frumoase, iezme, fecioare, rusalii, milostive, miluite, maestre, puternice, doamne, imparatese vazduhului, ursoaice), with the interdiction of talking, imitating their song or letting on any way their presence to be guessed while those fairies are accidentally surprised, on the terrible respect that is to be paid to their dancing, places, songs and forbidden days (O.Birlea, 1976, p. 196-199; I.Muslea, O.Birlea, 1970, p.207-218; A.Fochi, 1976, p.138-146).

Another entity, this time a purely forester daemon, is the Maid of the Forest (Fata Padurii, Padureanca - M.Ionita, 1982, p.34-91; A.Fochi, 1976, p. 12-122); a lot more savage, she still sings but hasn't the appearance of a normal woman, tempting young boys with her strange femininity; the children resulted are to be changed by theft with the children of inattentive mothers. Here she plays a double role into the life-cycle of a person: as a child and as a young man. For the young man, she may harm him in a similar way with the iele (cf. the nympholeptic enthusiasm of the Greek mythology).

Romanian traditional imagery contains another type of figures: they regulate domestic activities of women through the year (or at least did so for that long that those activities

were viable). However, as none of the other entities from the other worlds has a purely economic or juridical relevance, it would be absurd to consider their incidence as a threat and nothing else but a threat toward the woman or the girl who did not finish spinning and weaving. There must be another reason for sequencing ordinary time with ordinary - but still efficient - laws. The most dreadful is the personification of the Thursday on the Passions' Week (Joimarita - I.Muslea, 1972, p.213-237; I.Ghinoiu, 1997, p.101); but there are also forbidden Fridays for the fairies - ielele- and forbidden Tuesday evenings, personified in another terrible demon called Martolea, Marti-sara; she is also an old and ugly, even deformed, woman, torturing women who do not know to protect themselves and their homes (I.Evseev, 1997, p.210-212, 257-258; A.Fochi, 1976, p.196-197, 182-186).

A lot of things remain uncovered in the field of mythological imaginary; we underlined just a few traits and tried to lighten some connections that Romanian mythological representations bring into understanding. A lot of work awaits the scholar who wants to unravel some true assumptions about our native propensity toward the transcendent, the other, more and more distant, worlds; moreover, his task gets complicated by the accelerating process of dissolution of traditional culture and way of life. In the context of the total transformation of realities within our modern society, we will very soon find ourselves in front of the same silent type of archive as any historical archive is; we will, of course, subsequently define a new Ethnology - the pair of the horror concretization of this new world's longing for the Other.

Worlds - but what has to say our still-present day field, Romanian field in our case, would be very soon completely unused, and so forgotten.



SUZANA FĂNTĂNARIU
ROMANIA
PORTRET ASTENIC I
1998 MIXED MEDIA
20 X 20 CM /
8 X 8 IN

PARTICIPATION
WORK ON THE
1ST MASKS IN VENICE
INTERNATIONAL EXHIBITION
ORGANIZED BY
ART ADDICTION
PALAZZO CORRER
VENICE ITALY 1998



CRISTIAN NEAGOE
HOLLAND
GHOSTS
1995 OIL ON CANVAS
80 X 60 CM /
31½ X 23½ IN

PARTICIPATION
WORK ON THE
MOST TALENTED ARTISTS
INTERNATIONAL PRIZE
ORGANIZED BY
ART ADDICTION
STOCKHOLM
SWEDEN 1997

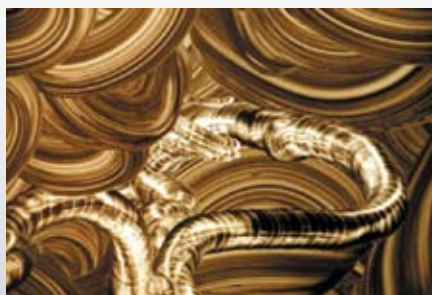
CORLATAN VASILE
ROMANIA
UNTITLED
1999 OIL ON CANVAS
20 X 12 CM /
8 X 4¾ IN

PARTICIPATION
WORK ON THE
1ST SPRING ANNUAL IN VENICE
INTERNATIONAL EXHIBITION
ORGANIZED BY
ART ADDICTION
PALAZZO CORRER
VENICE ITALY 1999





UNTITLED
1999 PHOTOGRAPHS ©



UNTITLED
1999 PHOTOGRAPHS ©

BIENNALE
1997 PHOTOGRAPHS ©



REVIEW

ANDREA ZANATTA was born in Treviso on the September 3, 1967. Since childhood he has shown a great interest in the world of art. He has visited exhibitions and museums, in an attempt to understand what art is and, above all, what distinguishes a “normal” person from an artist. He wanted to be an artist but he did not feel like one.

After his first disappointing attempts at painting, which did not satisfy his thirst to express himself, he was struck by a phrase written by the Spanish writer Santiago Ramon Y Cajal, who says: “The camera lens alone can satiate the thirst for beauty for those who, born artists, have not had the time to practice their art methodically, to the point where they become ‘maestros’ of the paintbrush and the palette.”

This sentence almost seemed to justify Andrea’s inability to paint and gave him the necessary strength to try photography with new and unexpected energy. He thus found in photography the answer to his questions on the subject of “real” art. How can one be original and create a new piece of work and therefore be a “real artist” when everything seems to have already been said, invented or photographed? V. Sgarbi, an Italian art critic says: “a new work of art exists when we see in it a different way of perceiving reality. If we are used to perceiving reality in accordance with certain models, when we discover a new artist we will know that that artist is the greater

the more he succeeds in making us perceive reality in a different way: in that variation, however small, resides his poetic vein, his style.” And if style signifies the thoughts of an artist about the world, then Andrea Zanatta is an artist.

These thoughts cannot be the same as another person’s because, otherwise, they would already be portrayed in a previous photograph, and there would be no reason for taking that photograph again.

A photograph, if it is a work of art, offers us a different view of the world. By means of a photograph we see the world as we have never seen it before.

For this reason, each artist is different from any other, because his style

allows him to characterize in a unique way even parts of the world and events, which have been the subjects of other artists’ photos. This happens because each artist infuses his work with his own life experience, and his own vision of the world.

By looking at his photographs we understand his poetic vein, which is not expressed by focusing on a precise subject matter, because life is expressed in many different forms. As a result, Andrea loves taking photographs of the countryside, taking portraits, photographing architecture, still life events, in a press fashion, because he says “everything which is around us is part of and is also the essence of life”.

I believe that in photography he has found the way to liberate his feelings and to express himself unconditionally. Andrea Zanatta’s photographs contain the primeval instinct of the cave painters; that necessity which makes photography a physiological need, maybe because it satisfies the need to leave a trace of himself for posterity and therefore acquire a form of immortality, but, above all, because it is essential in order to “live” and not to “survive”.

It is perhaps the exceeding variety of his subjects, which expresses his, will to overcome any obstacle and to knock down any barrier, of participating in any manifestation of life.

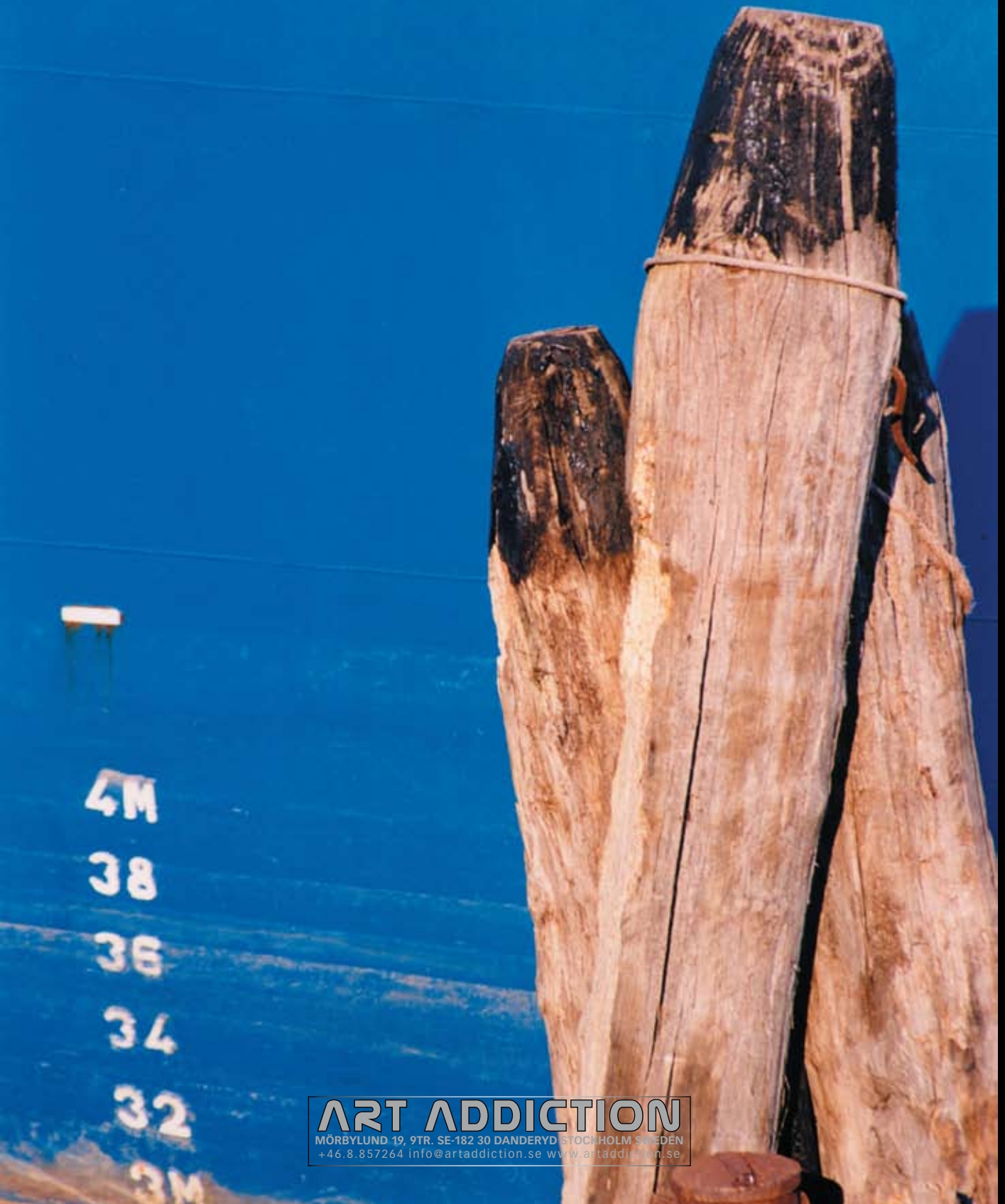
Andrea Zanatta is living and working in Venice at the moment.



PHOTOGRAPH BY ANDREA ZANATTA ©

ANDREA ZANATTA

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N O E L A H J O R T H

TREES of WISDOM



SOPHIA'S SACRED TREES, 2000 WOOD SCULPTURE 183 CM, 6 FT

GRANROTT PRESS

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1940 Born, Melbourne Australia.

EDUCATION 1958-59 Full-time Art studies at Prahran Institute of Technology (Victoria College). 1960-63 Studied at Royal Melbourne Institute of Technology. 1968-71 Studied at Chelsea School of Art.

CAREER 1973-74 Lectured part-time at Caulfield Institute of Technology Monash University Australia. 1976 Established the Victorian Printmakers' Group and Workshop. Vice-President of the Print Council of Australia. 1980-81 Artist in Residence at Riverina College Wagga Wagga NSW.

INDIVIDUAL EXHIBITIONS 1970-71 Gallery 273, Whitechapel London England. Exhibition Gallery Hornsey London, England. Battersea Arts Center London England; Victor Mace Gallery Brisbane, Australia; 1972 Warehouse Gallery Melbourne Australia; 1973 Swan Hill Gallery, Vic. Australia; 1978 Robin Gibson Gallery Sydney Australia; 1978 1984 Solander Gallery Canberra Australia; 1979 Burnie Art Gallery Tasmania

Australia; 1979 1982 Salamanca Place Gallery Hobart Australia; 1979 1988 Greenhill Galleries Adelaide South Australia; 1980 Powell Street Gallery Melbourne Australia; 1980 Fremantle Arts Centre Western Australia; 1980 Riverina College of Advanced Education Wagga Wagga NSW; 1980 Hawthorn City Art Gallery Vic. Australia; 1981 Silpakorn University Thailand; 1981 Wagga Wagga City Art Gallery Australia; 1982 Stadia Graphics Gallery Sydney Australia; NSW, Kalamunda Gallery of Man Perth Australia; 1982 1984 Tynte Gallery Adelaide Australia; 1983 Hogarth Galleries Sydney Australia; 1984 Niagara Galleries Melbourne Australia; 1988 Northern Territory Museum of Arts and Sciences Darwin Australia; 1988 Spencer and Gillen Museum, Alice Springs Australia; 1994 Installations, St Peter's Cathedral, Adelaide Australia; 1994 Greenaway Art Gallery Adelaide Australia; 1994 Melbourne Contemporary Art Gallery Australia; 1994 Sophia Cumberland Park Adelaide Australia;

1994 Installation, St John's Church, Adelaide Australia
SELECTED GROUP EXHIBITIONS 1994 Montserrat Gallery New York USA; 1995 Contemporary Sculpture Exhibition Royal South Australian Society of Arts Adelaide Australia; 1998 Contemporary Art Center of South Australia.

COLLECTIONS Australian National Gallery Canberra; National Gallery of Victoria Australia; Art Gallery of New South Wales Australia; Art Gallery of Western Australia; Art Gallery of South Australia; Queensland State Gallery Australia; Tasmanian Museum and Art Gallery Australia; Northern Territory Museum of Arts Darwin Australia.

COMMISSIONS Hilton International Hotel Adelaide; 1993 Sculpture for the Peace Circle, Riverbend Park Australia. 1996 Video, Journey of a Fire Goddess; 1998 Video, Sophia and the Seven Serpents.

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ARTIST TALK

My imagery has always been about the feminine with a celebration of pervading darkness related to my personal journey and the universal Mother Goddess.

These art works included a cycle of full size "Body Lithographs" followed by some large 3-Dimensional constructions on canvas. These constructions have a central Mandala surrounded by fragments of drawings and paintings gathered over the previous decade. Smaller individual works on paper were also prevalent until this current cycle.

I have always considered myself a figurative artist, however in the last decade the underlying symbolism has become more prevalent, and the current installations suggest recurrent archetypal references from ancient cultures (such as the circle and the cross).

This 7 year cycle, to be completed in the year 2000, has been predominantly three-dimensional, with sculptures of terracotta, "Seedpods", bronze "Mallee Roots" and wooden and cast iron "Trees" as a balance to my earlier "works on paper" and canvas.

These sculptures are mainly set in "Western sacred sites", related to the earth and the natural life forces, to activate a positive and procreative energy for our Planet and ourselves.

As I spiritually relate to Eastern and Tribal cultures I often find it difficult to equate to the more materialistic and ego-driven aspects of our Western art market. My art works are like my creative "children"

Throughout my career I have found it rewarding to have reviewers who utilised a positive personal and universal interpretation. As I believe they have a responsibility to generate an understanding and awareness of current symbolism in terms of the "thread" that links all humanity through various cultures to the beginning of our global creative expressions.

The artist often works through a process from the subconscious, with intuitive images that do not have corresponding words - until much later. With the last cycle for this millennium, I am deeply immersed in the life/death/rebirth mysteries that I have continually explored - Thus I am totally optimistic that a New Age is dawning for our Western culture that will see some artists as true visionaries.

In ancient cultures (e.g. Neolithic) the Life / Death / Rebirth mysteries have had a story or narrative that equates with their understanding. My feminine imagery often involves reclaiming those lost myths from ancient cultures, - for example Ishtar (or Innana) the Babylonian

Queen of Heaven who visits her dark Sister in the Underworld - (or Isis, the divine Feminine Symbol from the Egyptian era and the Greek Earth Mother Goddess, Gaia.) These are all embodied in my works of the "Return of Sophia" and the "Trees of Wisdom". Black, white and red are the colours corresponding to Life / Death and Rebirth with an emphasis on red for regeneration.

The cycles of my work have their own beginning and their own end as with the cycles of nature. Each art work, or stage, has its own journey related to the life force, so that its completion is indicated to me as part of the flow of that energy.

My imagery has always flowed from within, and it was only after I saw a sculpture from 6th Century Albania relating to my "Bird-women" series that I began to realise "our universal memory" could express itself, as though through a fertile imagination if we are able to "let go" and become the "process".

Later I began to search for images throughout Eastern (particularly Indian and Indonesia) and Tribal (north-western Australia) cultures that related to my own visual expressions.

As it is a matter of survival for the artist to achieve the full flowering of one's work, it is only now, after over 4 decades of art practice and commitment to my primal imagery that I more fully understand where my place is in our global culture, and in retrospect, I can see links with other International artists, e.g. my Black body lithographs of the 70's, perhaps related to some imagery of Robert Morris.

I basically feel like a "Sophisticated Primitive" and often I have felt like a "loner" working in isolation at the time of creating. However, on looking back on each decade and cycle of my work I realise there are direct links with past cultures of ancient symbols and also with individual artists in the 20th Century that are scattered throughout the world. For example I have felt links much earlier in my life with the Fantasy Church of Antoni Gaudi and the dream-like images of Chagall.

The marks I make as an artist are a combination of both intuitive and more actively controlled expressions. A combination of inner and outer aspects that are basically intuitive. For example even Paul Klee's famous saying of taking a "line for a walk" is part of a cerebral function or a conscious thought, intrinsically linked to intuition and the natural life force.

My whole career has been one of cyclic growth with the "blossoming" resulting in whole

installations relating to "Sophia" (Greek word for love of wisdom). Working with church structures has not always been simple; as art and spirituality were separated in the post Renaissance Era from Medieval Times.

The travels that I have made throughout Europe and the UK in the late 60's and early 70's were significant to my work, particularly the catacombs of Rome and the Highlands of Scotland where I felt a mystic presence.

Later, during the early 1980's I travelled to India and Indonesia and Arnhem Land in Northern Australia and discovered the balance to my Western experiences. These ancient cultures revealed an essence and integration that seemed more profound than any individual contemporary artist's work that I have viewed.

It is possible that the rise of the individual artist (prevalent in the latter half of the 20th Century and continued from the Renaissance) whose art work is based on a synthesis of concepts, has allowed an art market to encourage an ego driven hierarchy to develop, which is basically patriarchal. Thus female artists (particularly those who express feminine imagery) are often overlooked, and only seen as a voice crying in the wilderness

My artwork possesses the natural polarities of strength and vulnerability, order and chaos, related to the Seasons and the bursting forth of life in springtime.

It is preferable to work in a certain isolation to allow our "dreaming" to emerge. Success and recognition may be a sense of respect and attribution to the artist when they have fully developed. However, to be conscious of one's own standing in the art world too early may be a limiting factor.

I am optimistic that more female artists that work from the realms of a feminine archetypal imagery will be understood and recognised in our "global village" for the next millennium.

Meanwhile I am making a large publication on the "Trees of Wisdom". It is a fairy tale book for adults, full of lyrical truths. It combines both the word and the image (the Logos and the Vision) and tells the story of the Wisdom of the Ages.

At the present time there is a certain sense of dislocation of art and culture from the rest of the community. Thus an innate sense of fear is often expressed through the media towards unfamiliar artworks that may have a potent density. However I am optimistic that art and culture will be more integrated into a less goal driven, less materialistic Western society in the 21st Century and 3rd millennium.

J O S E S A C A L



According to Jose Sacal his art can be the outcome of a dream, or of a transmitted feeling by someone close to him that inspires him. It may emerge by a daily event. His process begins by playing with clay or metal, and it is then when that idea begins to take form between his hands, developing it until it reaches live poetry his sculptures.

Born in Cuemavaca, Morelos, Mexico in 1944, Jose Sacal studies in The Instituto Regional de Bellas Artes, in Morelos, Antiguo Molino de Santo Domingo (I.N.B.A.) and with the masters Arthur Khrohnengold and Enrique Aitamirano. His work has been exhibited individually and collectively in various museums and galleries within Mexico City around the country as well as in Barcelona, Spain.

This is the result of more than 30 years of dedication and discipline. A piece of work that speaks about a destiny and that gives it the necessary thrust to move, to integrate within and maintain or break with the harmonic rhythm of life.

MAITÉ ALARCÓN VIDAL



ORGULLO
1998 BRONZE
48 X 45 X 40 CM /
19 X 17½ X 15½ IN

Born September 25, 1944 Cuernavaca, Morelos Mexico.
STUDIO Sierra Paracaima #50, Lomas de Chapultepec, 11000 Mexico D.F. Tel +(525) 520 53 93 Fax +(525) 540 17 22 E-mail: sacal@prodigy.net.mx Internet http://www.josesacal.com

STUDIES 1965-69 The National Institute of Fine Arts Cuernavaca Morelos Mexico. 1969-72 The Institute of Arts "La Esmeralda" Mexico. 1973-78 Arthur Kronhngold's Workshop Mexico. 1979-82 The Antiguo Molino de Santo Domingo (INBA) Mexico City Mexico. 1983-97 Enrique Altamirano's Workshop Mexico.

INDIVIDUAL EXHIBITIONS 1996 Dube Gallery Barcelona Spain. 1997 Jardin des Arts Gallery, Paris, France. 1997 Menache Gallery, Mexico D.F. Mexico. 1998 "José Luis Cuevas Painter, José Sacal Sculptor", The Pendulum Gallery Mexico D.F. Mexico. 1998 Jewish Community Center, Mexico D.F. Mexico. 1999 Wansung Fung Gallery Beijing China. 2000 Contemporary Museum Morelia Mich. Mexico.

2000 Siqueiros Museum Cuernavaca Mor. Mexico. 2000 Latinoamerican Museum Seoul Korea

COLLECTIVE EXHIBITIONS 1997 "Barcelona Fair" Barcelona Spain. 1997 "Bienal Contemporánea" Florence Italy. 1997 Casa Turquesa Hotel Cancun Mexico. 1998 Cámara de Diputados de Mexico Mexico D.F. Mexico. 1998 Ippodromo Della Capannelle Rome Italy. 1998 The 1st Autumn Annual in Venice Palazzo Correr /Art Addiction Venice Italy. 1998 Mexico Bulgaria Encounter Sofia Bulgaria. 1998 Palazzo Degli Afari Firenze Italy. 1998 Palazzo Beccio, Firenze, Italy. 1999 La Mision de Senecu Gallery El Paso Texas U.S.A. 1999 Amparo Museum Exposición Intinerante Mundial. 1999 Latin American Museum, Long Beach, CA USA. 1999 La Mairie XVI Paris France. 1999 Fortezza D'Abasso Florence Italy. 1999 The 2nd Autumn Annual in Venice Palazzo Correr /Art Addiction Venice Italy.

PUBLIC SCULPTURES National Theater, Miscohc Hungary; Lincoln Park Chapultepec Mexico D.F.; Central Park Morelia

Michoacán Mexico; San Esteban Park Monterrey Mexico.
PROIECTS Bassiman Walkway London England; Contemporary Museum Shanghai China.

PRIZES 1997 Gold Medal Bienal International Florence Italy. 1998 Trophy "Grand Prix Mondial" Musée Beaux Arts D'Unet France. 1998 The President's Prize Florence Italy. 1998 The Jury Special Prize, Italia per L'arte. 1998 Diploma of Excellence, The Autumn Annual in Venice. 1999 Gold Medal, L'Elite Contemporaine Paris France. 1999 Director Choice Award WinterFest International Omaha USA. 1999 Special Recognition, Miniature International Nebraska USA. 1999 Gold Medal, The Autumn Annual in Venice.

PERMANENT COLLECTIONS Mexican Embassy in Rome Italy; Zichy Thizzen Museum; Beaux Arts Museum D'Unet France.

ADDRESS Sierra Paracaima #50S, L., Chapultepec, Mexico DF 11000 Mexico, Tel+525 52 05 393 Fax+525 54 01 722 e-mail studio@josesacal.com, www.josesacal.com



LA FAMILIA
1998 BRONZE
70 X 60 X 40 CM /
27½ X 23½ X 15¾ IN



LUCHA
1998 BRONZE
95 X 45 X 40 CM /
37½ X 17½ X 15½ IN



GEODAS
1999 BRONZE
22 X 17 X 15 CM /
8½ X 6½ X 6 IN

The divine thought has turned abundant multicolored groups of smiling figures; it begets the repetition of those delicious maneuvers, made up by two or three bodies that do not know how to break. One of them is kept captive and will never exit its magic ties.

PAUL VALÉRY

According to Jose Sacal his art can be the outcome of a dream, or of a transmitted feeling by someone close to him that inspires him. It may emerge by a daily event. His process begins by playing with clay or metal, and it is then when that idea begins to take form between his hands, developing it until it reaches live poetry, his sculptures.

Born in Cuernavaca, Morelos, Mexico in 1944, Jose Sacal studies in The Instituto Regional de Bellas Artes in Morelos, Antiguo Molino de Santo Domingo (INBA) and with the masters Arthur Khrohnngold and Enrique Altamirano. His work has been exhibited individually and collectively in various museums and galleries within Mexico City around the country as well as in Barcelona Spain. This is the result of more than 30 years of dedication and discipline. A piece of work that speaks about a destiny and that gives it the necessary thrust to move, to integrate within and maintain or break with the harmonic rhythm of life.

MAITÉ ALARCÓN VIDAL

Our talent of introverted personality, quiet and a dreamer Jose Sacal uses art to express his emotions and transmit his love.

Also his work is full of harmony, movement, and perfection, with precision of those beings to use happily their inner selves.

His art is a delicacy of many moods and language. It's living poetry. Body expressions of feeling order and discipline, a manifest of each of his sculptures. He establishes with the spectator a silent communication, with a language far larger than words and facts but a language that reaches the soul.

EDUARDO LUIS FEHER

JOSE SACAL



CARACOL 1998 BRONZE, EDITION 1/8, 95 X 45 X 55 CM / 37½ X 17½ X 21½ IN, US\$ 12900

ART ADDICTION

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VASILE CORLĂȚAN

CRUCIFIX 1998 TEMPERA ON CANVAS AND PAPER 200 X 180 CM / 78 $\frac{3}{4}$ X 70 $\frac{3}{4}$ IN



VASILE CORLĂȚAN
AVRAM IANCU ST., #4, RO-2180 SINAIA ROMANIA

TEL +40 44 31.49.80

SELECTED ARTISTIC CAREER 1990 Assistant curator and catalogue texts. International Art Project Oberhalb der Baumgrenze, Art & Nature, Munich Germany; 1991 Assistant curator and catalogue texts, International Art Project Gluck Auf, Policy & Society, Cologne Germany; 1992 Group exhibition, Thomas Jerig Gallery, Duisburg Germany; 1992 Curator, catalogue texts, "Corale", Bevilacqua La Masa Foundation, Venice Italy; 1992 Catalogue text "Artistic Laboratory" Fossato di Vico Italy; 1992 Curator, Stanze Mistiche, Cultural Club, Ai Miracoli, Venice Italy; 1992 Catalogue texts and curator, Il Biennale del libro illustrato per l'infanzia; 1993 "Ferita da taglio" performance for saxophone, acting voice and work in progress, Ottomat, Vicenza Italy; 1993 Curator, catalogue text, "Entraxis, History, Environment and Society", Venice Italy; 1993 Curator, "Rifondazione", Venice Italy; 1994 Participant, catalogue text "Paternoster" Cologne Germany; 1994 Curator, "Entraxis 2", Malvasia Vecchia Club, Venice Italy; 1994 "Artriti", Abano Terme Italy; 1995 Art Fair Bologna Italy; 1995 1st Int'l Graphic Art

Exhibition, Art Addiction Int'l Gallery Stockholm Sweden.1995 Co-curator, catalogue texts, "La Stanza degli Sguardi", Venice Italy; 1996 Art Fear Bologna Italy; 1996 Curator, catalogue and participating artist, "The Garden of Gods - impulses for a new glass art culture", Ateneum San Basso /B & S Art Gallery, Venice Italy; 1996 Images and writings, Il Muro, Venice Italy; 1996 "Aspects de Part contemporain en Italie de 1950 a nos jours", La Chataignerai de Flemalle Belgium. 1996 1997 Workshop, Artist in residence, Stiftung Starke, Berlin Germany; 1996 Internet project MEDIART 100-selected Italian artist; 1997 Invited for the project "Voda a Zivot", Installation for the Moravian Water World, Czech Republic; 1997 XLVII Biennale of Venice: 1) Coordinator of "Sarajevo", project for the Bevilacqua La Masa Foundation, Querini Stampalia Foundation; 2) Organizer of "Europarte", five young proposals for the Bevilacqua La Masa Foundation; 3) Club Media, Virtual & Internet Art project, "Imagine that", video-dia installation at Teatro Fondamenta Nuove, Venice Italy; 1997 "Quasi per gioco", Palazzo

Mocenigo, Venice Italy; 1997 Art Cologne, Scognamiglio&Teano Gallery, Napoli Italy; 1999 Group sculpture exhibition, Studio 13, Renns France; 1999 World Wide Millennium Painting Competition, Italy; 1999 XLVIII Biennale of Venice: 1) Coordinator for ART 30 BASEL; 2) Coordinator "World Wild Flag" Belgium Pavilion; 1999 Associated Artist for the stage in sculpture organized by Giò Pomodoro and group exhibition "Inside-Out" Atlantic Center of the Arts, Florida USA.

PERSONAL EXHIBITION 1995 Il Cantiere Gallery, Venice Italy; 1995 Bugno & Samuelli Art Gallery, Venice Italy; 1996 Stefan Vogdt Galerie, Munich Germany; 1996 NTV Jubilee, Berlin Germany; 1997 Stiftung Starke, Dresdner Bank Berlin Germany; 1998 Eagle Gallery, London UK; 1999 Videoinstallation "Colours", Casanova Music Café, Venice Italy 1999 Avida Dollars Gallery, Milan Italy; 1999 Galerie Flux, Liege Belgium.

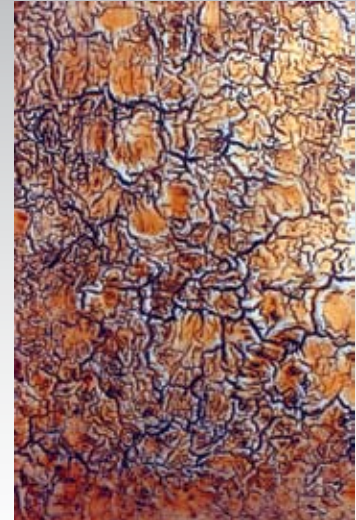
ADDRESS San Polo 559, IT-30125 Venice Italy, tel /fax +39 41 5222272 Mobile 0039-85724374



FROZEN
1998 MIXED MEDIA
ON CANVAS
100 X 100 CM /
39 1/4 X 39 1/4 IN



SAND MAN
1998 MIXED MEDIA
ON CANVAS
70 X 50 CM /
27 1/2 X 19 3/4 IN



DARK WOOD
1999 MIXED MEDIA
ON CANVAS
70 X 100 CM /
27 1/2 X 39 1/4 IN

WORDS BY **EMMA HILL** DIRECTOR OF THE EAGLE GALLERY LONDON UK

Artist, poet, curator and critic, Andrea Pagnes is part of the young creative generation in Venice. He perceives his practice as a constant and evolving exploration of expressive languages where no single discipline takes precedence but connects to explore and make concrete a vision of reality. The recent paintings made for the Eagle Gallery in London follow a series of slide and video works begun during a residency at the Stiftung Starke in Berlin in 1997 which explored correlations in natural phenomena and materials. While acknowledging the influences of European artistic tradition (discernibly Tapiés, Fontana, Burn, Giacometti, Beyus, Schwitters) Pagnes is equally involved with scientific philosophies: chaos theory, the mathematical precepts of the Fibonacci series, the discoveries of Rupert Sheldrake into plant auxins, for example. The recent work presents microcosms and macrocosms of the natural world - the process of their making a parallel to their subject.

Pagnes's paintings have an ambiguous three-dimensional quality - an insistence that they be regarded as objects existing in space. Their exploration of the poetic geometries of nature result in surfaces, which are redolent of vaster desolated -almost archeological - landscapes. The paintings are fragments, which speak of the whole. His way of making them (without brush or tool) letting paint and natural pigments fracture under intense heat or washed to the silkiness of marble attempts a process whereby any mark of the 'particular' - any subjective sense of the artist is eradicated. Yet the attempt to uncover the reality within material, where the artists acts as conduit or mediator (as part of the process) is an expression of a deeply held philosophic belief that the work becomes part of a material reality that can speak of the universal. Nature as material contains its own nemesis. The paintings exist as evidences of intellectual and conceptual beliefs, which are at once destroyed and yet made concrete by paint. In this they become objects of contemplation.

Born 24 November 1962 Venice-Lido. Married, father of one daughter.

EDUCATION 1980 Scientific High School Diploma, Liceum Pietro Orseolo II, Venice Lido Italy; 1981 English language certificate British Institute Cambridge, Venice Italy; 1986 Archivist and Librarianship courses, State Archive of Venice Italy; 1987 Art Critic Diploma, International Art University Venice and Florence Italy; 1989 Modern Literature Degree, University of Venice Italy;

PUBLICATIONS 1987 "Uno studio sugli affreschi di San Giovanni Decollato", art essay published by Edizioni Helvetia, Venice Italy; 1990 "Verso Samain" prose work published by Edizioni Helvetia, Venice Italy; 1991 "L'arte della litografia nell'opera di Marc Chagall", art essay, Milan Italy; 1992 "Azione Poetica" prose work CD, Ragusa Italy (after winning a contest set by "La Repubblica" newspaper); 1997 Two essays published in "Filosofia 2", Ed. Politi, Milan Italy; 1998 "Il Labirinto" prose work to be published in the near future; Poems and prose works published by some national anthology

books; 1989 An essay on poetry published, by the yearbook of the Venetian Athenaeum, Italy.

JOURNALISTIC CAREER 1987 1991 Collaborator of Gazzetta di Venezia and Gazzetta Veneta magazines; founder of the cultural column "Officina Veneziana" Italy; 1990 Collaborator of Flash Art and Flash Art International magazines Milan Italy; 1993 Founder of Nexus magazine Italy; 1993 1995 Collaborator of Flux News magazine Belgium; 1993 Entered in the Italian Journalist Corporation; Articles appeared in other national and foreign magazines.

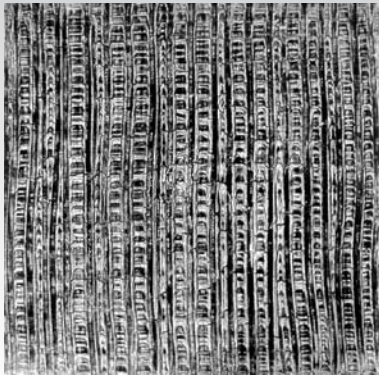
TRANSLATIONS 1990 Lieders of Schumann, Schubert, Strauss for the event "La Musica dell'Imperatore", Venice Italy; 1991 Jurassic Park by Michael Crichton, Garzanti e Vallardi, Milan Italy; 1995 Ripley Bogle by Robert McLiam Wilson (collaboration), Garzanti, Milan Italy; 1995 Picasso curretted by Vittorio Sgarbi, from Italian to English, Milan Italy; 1995 Chagall curretted by André Françoise Villon, from Italian to English, Milan Italy; 1996 Alexander Brodsky

by Guy Lesser, Milan Italy.

THEATRE & VIDEO 1991 Assistant of Professor André Françoise Villon for the play "Evelyn" by James Joyce; 1994 "John Keats", screenplay and acting, directed by Asia Argenbo; 1992 "Picture it!", video clip for "Corale" art exhibition; 1993 Stanze Mistiche, videoclip for Si anze Mistiche art exhibition; 1994 "He-Art", video clip for "Artisti" art exhibition; 1996 "Imagine that", video for Club Media, Venice Biennale 1997 Italy; 1999 "Colors", video clip.

AWARDS 1991 Robert Schuman award: reprehensive of Italy (EC Strasburg). Pertaining to this award, a written essay about the question of immigration is published by the EC Parliament in 1991. 1990 National award "Selezione Poesia" for the book Azione Poetica Italy; 1991 Il literary award "Città di Venezia", Venetian Athenaeum, Italy; 1995 Honorable Mention received by the International Graphic Exhibition of Stockholm Sweden. 1999 The national award, World Wide Millennium Painting Competition, Italy.

LUMIERE
1998 MIXED MEDIA
ON CANVAS
50 X 50 CM /
19¾ X 19¾ IN



7 SKINS
1999 MIXED MEDIA
ON CANVAS
70 X 50 CM /
27½ X 19¾ IN



BERLIN
1998 MIXED MEDIA
ON CANVAS
100 X 70 CM /
39¼ X 27½ IN

ARTIST TALK: BRIEF DESCRIPTION OF MY ART WORK AND THE DIRECTION I SEE IT HEADING

Expressively nomadic, since the beginning of my artistic career I perceived my practice as a constant and evolving exploration of expressive languages where no single discipline takes precedence but connect to explore and make concrete a vision of reality. Consequentially, I have always endeavored to exhibit my work (painting, sculptures, videos, installations, written texts) in an open and direct confrontation with situations connected to reality. My expressive urgency comes from the necessity of confirming a poiesis intimately ingrained in the essence of creating art, in the inner look towards things, and

in the acute attention to the presence (more than a condition) of man in his world. Equally, during my curatorialship experiences, I have always tried to bestow priority to the organization of a collective work regarding to the particular artistic expression of any given artist, as to enable a positive convergence of synergies for a civil and poetic communication.

What I am presenting are direct testimonies of my current researches. They consist of a careful investigation into the poetry of material and its spiritual geometry from where the simplicity of beauty derives. In all, my aim is to understand

and reveal that the importance of art may even be due to the ability to perceive and portray that which is beyond the edge of sensorial information: the ineffable.

Reviews of my work appeared in Great Britain: Time Out and The Thames; Germany: Der Spiegel, Westzeit, Koelner Stadt-Anzeiger, Abendzeitung, Reinische Post, Sueddeutsche Zeitung, Express and Frankfurt Allgemeine; Holland: NRC Handelsblad; France: Art & Culture; Belgium: Le Soir, Libre Belgique and Hux News; Italy: Flash Art, Arte In, Arte, Juliet, Cultura Duemila, Ii Resto del Carlino, Ii Gazzettino, La Nuova Venezia and Nexus.



UNTITLED, 1999 WATERCOLOR 35 X 45 CM. / 13¾ X 17¾ IN.

KRISTIAN JON GUDNASON

NÖNNUFELLI ST., # 1, REYKJAVIK 111 ICELAND
tel +354 565 557 5240 fax +354 565 557 5240

NEW WORKS



PERGOLIA, 1999 ACRYLIC ON CANVAS 193 X 122 CM / 76 X 48 IN.
ORBESQUE ENSOLEILLE, 1999 OBJECT, ACRYLIC ON CANVAS
244 X 43 X 43 CM / 96 X 17 X 17 IN ART FAIR NICE FRANCE 1999

BIRGITTA LUNDBERG

147 PROMENADE DES ANGLAIS F-06200 NICE FRANCE
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KIM SOOK CHA

SOOK-CHA KIM 6540 BRADDOCK RD., ALEXANDRIA, VIRGINIA 22312 USA
Tel +1 703 354 5715



THROUGH, 1998 ACRYLIC ON CANVAS 20 X 16 CM. / 8 X 6¼ IN.



PERGOLIA, 1999 ACRYLIC ON CANVAS 193 X 122 CM / 76 X 48 IN

C A S A D E

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COWS PARADING IN CHICAGO

BY ADRIAN SILVAN IONESCU



During a visit to Chicago in late-August 1999 I had the opportunity to see a strange parade: a bovines' parade. The long and spectacular Michigan Avenue was dotted with the most charming and colorful cows one ever saw in a lifetime. Gentle, immovable fiberglass animals were lining the fashionable sidewalks. The project for such an exhibition in the open was launched by the Public Art Program of the Chicago Department of Cultural Affairs.

The idea for such an exhibit was offered by Beat Seeberger-Quin's 1998 presentation of some 800 cows in Zurich, Switzerland. An impetus to the Chicago project was given by Peter Hanig, a prominent local businessman, who was captivated by the Swiss cows while spending his holidays in Zurich. Due to his endeavors the private sector was attracted into the project for sponsoring part of it. So, the success was assured.

Artists and artisans were invited to submit proposals of decorated cows. The fiberglass cows had three standardized positions: grazing, resting and walking. The artists chose any model in accordance with their idea of decoration. A standing cow revealed grace, elegance or strength, while a seated one revealed quietude, affability or indifference. Due to the shape and color, the cows became humanized. Their identity was given the artists. The exhibits became alter egos of their author

Most of the cows bore an obvious, straightforward message, sometimes serious, mostly humorous. Commercials and trademarks, religious and political hints were prohibited. Yet, some proprietors exhibited cows in front of their shops, thus making a good advertising for their trade. For instance, a Kodak shop announced that any film that contained a photo with the cow in front of the window was free of charge. What a better commercial could have been conceived? In the United Airlines' window was the London Cow clad as a Buckingham Palace guard, with a red coat and a huge bearskin cap. In the same place the Hawaiian cow was adorned with flowers as a native belle of the wonderful Pacific island.

Stan Sczepanski's Uncle Sam is a national icon: white goatee, top hat and star spangled tails gave this cow its American personality. Placed in the vicinity of Ivan Mestrovici's monumental Indians, Sczepanski's cow turned into a symbol, though an ironic one.

Suspended on the west side of the Opera House, high above the ground, was Robert Perdziola's cow entitled Toreador's Song. This elaborately painted cow reminds us of the elegant costume of the toreador, full of tassels and gold embroideries. Like Escamillo in Georges Bizet's opera Carmen, this cow was also wrapped in a red cape.

A strawberry blonde, bejeweled, smartly clad cow was mocking Marilyn Monroe and one of her songs. This humorous exhibit, signed by Victor Skrebneski, was entitled Diamonds Are A Cow's Best Friend.

Well-known works of art gave means of inspiration for various artists. Borrowing motifs from Leonardo's paintings, Sandy Kowerko's bovine was called Da Vinci Cow. Picasso's Guernica inspired artist Karl Kochvar in his work captioned Guernica. The cubist master's name was used by Todd Treleven, Jeff McMahon and Scott Wallace for their exhibit entitled piCOWsso. A cubist-orphist cow was painted by Chris Hill and was labeled Spot and Line Composition. Rob Davis' Psychedelic used the bright colors and the elaborate composition of the short-lived style of the 60s associated to the hippie movement.

A gilded and crowned cow with two other tiny cows on its back was on top of the Chicago Water Tower. This was also Victor Skrebneski's work, and it was entitled The Chicago Cow Tower. Maria Tubay's Dairy-Go-Round was a pretty saddled cow resembling the wooden horses of a merry-go-round.

Such American characters (read clichés) as the tourist, the fast-food waitress, the postman and the cowboy were often humorously rendered under the traits of cows. Here are some examples: Ken Aiken's Wait Cow is a proud, fat waitress; Tim Brower's Bovine Messenger Service is a funny blue cow provided with bicycle wheels as a postman's vehicle; Tom McCaffrey's Accidental Tourist was representative for its travelling habits. The cow's moo was often used in onomatopoeic titles that contribute to the hilarious message of the artwork: Mooveena Newhaus, Moovies, Mooooonwalk, Limoosine, On the Mooooove, Moo Blue Cow, Mooving Eli, Moo-chos Colores, Moo-n Light, Virtual Cow in Reflective Moosaic, Moolenium, etc.

The noun cow was also included in ironic titles, such as: Incowgnito, Chi-cow-go, Spotting Famous Chicowgoans, 'Chicowgo, My Kind of Town', Cowch Potato, Cowbelle De Fruits, Cow-leen Moore's Fairy Cow-stle, Winter Wondercow, Cowccinella Novemnotata, Cowffalo, etc.

Not all the cows were painted. Some were sculpted. But other media were also used, such as mosaic, collage, decoupage, patchwork, or puzzle. One of the cows was entirely covered with mirrors; another of them was embellished with hundreds of crystals; another was adorned

»

Ph.D., Art critic; Senior researcher at the Institute of History "N.Iorga" Bucharest Romania; Lecturer at the Fine Arts Academy in Bucharest Romania.

EDUCATION 1975 Graduate of the Art History Department of the Fine Arts Academy in Bucharest Romania; 1997 Received his Ph.D.

WORKED for fifteen years as Curator and Senior Curator at the National Museum of Art 1975-1977 Museum of History of the City of Bucharest Romania; 1977-1984 Museum of History and Art of the City of Bucharest Romania; 1984-1989 Becoming the Deputy Director of this institution 1990-1993. After a brief time spent as Cultural Councilor at the Bucharest City Hall 1994. Now he is Senior Researcher at the "Niclae Iorga" Institute of History in Bucharest Romania. He is also teaching art history and history of photography at the Fine Arts Academy in Bucharest

PUBLISHED the following books: 1990 Art and Document,

The Documentary Art in 19th Century Romania, Editura Meridiane Bucharest Romania; this work was awarded the "George Oprescu" Prize of the Romanian Academy for the best book on art criticism published that year; 1997 The 19th Century Balls, Fundatia culturala D'ale Bucurestilor, Bucharest Romania; 1998 The Sad History of the Prairie, Editura Globus Bucharest Romania; 1999 America Seen by a Queen, Queen Marie's Diary of Her 1926 Trip to the United States of America, The Romanian Cultural Foundation Publishing House Bucharest Romania; 1999 The Romanian Artistic Education, 1830-1892, Editura Meridiane Bucharest Romania; 1999 Bucharest in 19th Century by Ulysse de Marsillac, book edited by Mr. A.S. Ionescu, Editura Meridiane Bucharest Romania.

CURRENTLY he contributes with exhibition reviews to various periodicals as well as to radio and TV releases. Contributing Editor of World of Art int'l art magazine.



» *with buttons, shells and beads; yet another was wrapped in leather stripes; and lastly one was covered with multicolored candies. In order to keep the gourmet out of touch, this special exhibit was surrounded by a cord, like the most valuable masterpiece in a museum. Moulding plastic material in shapes resembling pieces of dung, one night a witty Chicagoan put them under some of the cows. The following morning his fellow citizens were astonished and amused seeing the overnight miracle. Consequently, the author of this joke was acclaimed as an inspired contributor to the exhibition. Prior to being notorious for its prohibition era gangs, Chicago was celebrated for its 19th century slaughterhouses.*

Here was the end of the trail for many cattle herds brought from the South and the west by the mighty cowboys. The Cows on Parade exhibition was a tribute to the gentle bovine, which made the city prosperous. It was a half serious-half humorous tribute. It was a tribute bridging the gap between art and kitsch as only the Americans can do.



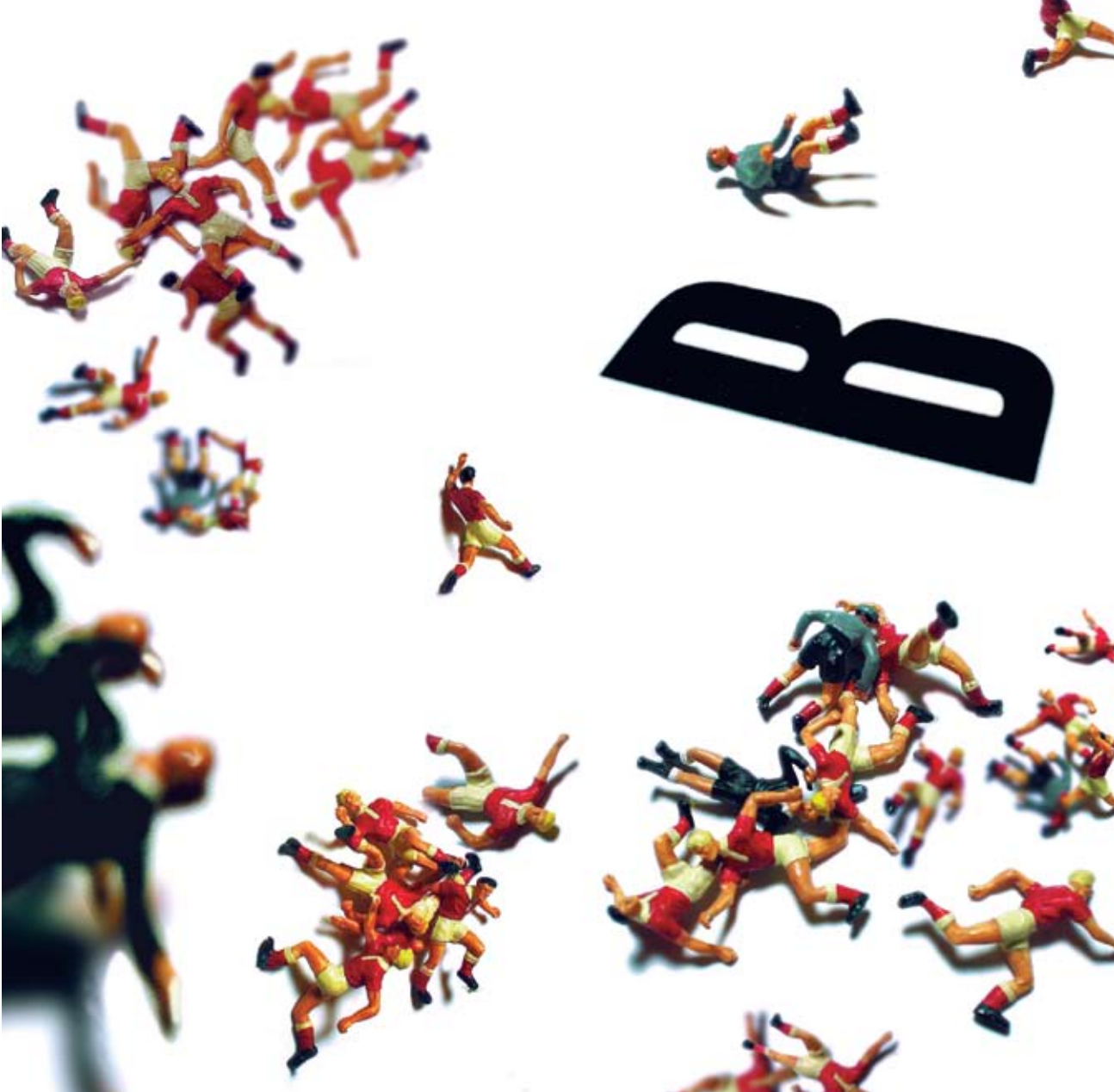
CHICAGO
MICHIGAN AVENUE
COWS ON PARADE

I UNCLE SAM BY
STAN SCZEPANSKI

II YOUNG AT HEART BY
LAYNE JACKSON

III MODERN FAMILY COW

PHOTOGRAPH BY
ADRIAN SILVAN IONESCU ©



UNTITLED
1999 MIXED MEDIA
DIGITAL IMAGE ON
COATED PAPER ©
MACINTOSH
ADOBE PHOTOSHOP
5,6MB PRINT SIZE
18.93 X 14,5 CM /
7½ X 5½ IN

JUNKO MATSUMOTO

1-7-19 nagaodai, takaruzuka, hyogo 660-0807 japan
e-mail junkom@skyblue.ocn.ne.jp www.133.1.160.127/junko



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+46.8.857264 info@artaddiction.se www.artaddiction.se

What do you want us to know when we look at your work?

Mainly, I am expecting you to feel something in your body through your vision. Also, I hope that these affections are not going to stop at your skin or biological materials. I wish for them to at a deeper place than that. At the moment, I want to communicate with you about the sense of balance, gravity, rhythms, and scales of you in an gallery space. Then I want you to notice that now we have such a opportunity and equipment outside of the gallery, and to think what is your feeling in that world.

Some painting appeal more to the emotions, some appeal more to the intellect. Where are your paintings on that scale?

Many early works are about peoples emotions, and recent works are appealing to intellectual aspect of humans. There are some reasons. Firstly, with early painting, I only think about the character's feelings in Mishima's novel. This character is a typical woman of emotion, and my paintings got that feeling. After this project, I started to work for my subject. I have not decided my shift and point on the scale between emotion and intellect. Between these, It is very hard to say which is a truth of us and which is ideal of human beings.

ARTIST TALK

My subject of work is expressions of people's unconscious mind and physical impressions. I feel a great interest in the idea that we have a sense of 'mechanism' or 'machinism' in our intellectual function and behavior. It is said that people's social life and media create these functions. I have chosen this concept of unconscious mind as a subject of this year. I would like to know what I feel in my daily life and what kind of intellectual aspects affect my unconscious mind through my painting activities.

Actually, I have been creating my idea of unconscious mind by making works. The actual painting method I employed was very simplified images and colors of picture. For the expression of my mechanical physical feeling, I wished these can be successful elements which are like automatic techniques of surrealists and DADA artists. For example, Max Ernst's frottage made you feel a tactile of wood surface very realistically. Instead of this, in my painting, I wish my universalized shape of tables and numbers to affect the sense of gravities and rhythms in the mind space. Also I employed the shape of a 3-D box in term of horizon and set of space. By looking at the works of color field painters, I could know the feeling of illusion that comes through our vision.

As an example of visual artists who I looked at during this period are Tadashi Kawamata and Syusaku Arakawa. These artists works have a point of view that they enjoy taking a part their and the viewers bodies in the space. I feel interest in their primal sense of image, material, and functions, which are for these elements. I also looked at Japanese traditional painters in 17th century; Sotatsu and Korin Ogata. These artist's sense of expansion of space is interesting to me.

The feeling that we live with a variety of

information languages and visual technologies are causes of unreality of my subjectivity. Our feelings are traveling between our illusion space and living space. And our busy daily life and rationalization affect our emotions.

The feeling that dominates this mind will be a sense of unreality of the reality, which I face, the ding of the image, which I image, and incompatibility between a object and image in the space.

How can I express the feeling and tactile of less-reality of physical objects and reality of metaphysical images? What is the incompatibility in the visions? If I could visualize that; is such a work able to be a beautiful work? Although there are still many assignments about mediums, which are suitable for this sense, I tried to employ different type of mediums and form of works at the end of this semester.

Sometime my works have strange titles. These are for the positive communication of my image. By putting a very complicated title on simple picture, I wish to stimulate people's imaginations, too.

Photograph In the 2-D visual art, the quality of photographs creates a most rationalistic view and very chemical surface of pictures. I wish my photographs to supplement something the abstract painting can not express without it.

To make more positive communication with the audience, I would like to get a chance to talk to them in variety of languages. Also diversified mediums might cause a reality of our daily life. There are some contemporary artists who positively employ this sort of expression: Jennifer Bartlett, Robert Longo and Alain Sechas. They show me a possibility of narrative image in their fragment of installations. How their elements of installations decided its styles as symbol of their images is interesting.

FRIGID
(DETAIL)
1999 MIXED MEDIA ©
15,1 X 30,3 CM /
6 X 12 IN



Born 1955 August 4, Cluj-Napoca, Transylvania Romania.
EDUCATION Graduated from the Fine Arts Academy of Cluj-Napoca Romania. Her artworks is characterized by intensity and passion including paintings, drawings and etchings.
AFFILIATIONS 1990 1883 KRO /Swedish Fine Artist's Organisation; Permanent member of AAIAA /Art Addiction International Art Association; Permanent member of UAP /Romanian Fine Artist's Organisation; Permanent Member of the Art addiction International Honorary Prize Jury; **EMPLOYMENT** Founder and owner of MD Gallery for Contemporary Art.
EXHIBITIONS 1981 - 1993 1993/2000 Internet Art Museum /www.artaddiction.se; "Alternativ" group exhibition, Gallery Glass I, Stockholm Sweden; 1993 Int'l Summer Art Colony, Gällivare Sweden; 1989 The 9th Norwegian

Int'l Print Triennial, Fredrikstad Norway; 1989 Individual Exhibition, Orizont Gallery Bucharest Romania; 1988-The 2nd Int'l Exhibition of Visual and Experimental Poetry San Diego USA; 1988 The 2nd Annual Int'l Exhibition of Miniature Art Toronto Canada; 1988 The 4th Norwegian Int'l Miniature Exhibition, Miniature 4, Fredrikstad Norway; 1988 The National Graphic Art Exhibition, Dalles Gallery Bucharest Romania; 1987 The 17th Int'l Biennial of Graphic Art Ljubljana Slovenia; 1987 Int'l Exlibris Competition, Sint-Niklaas Belgium; 1987 The 8th Int'l Graphic Triennial "Intergraphic" Berlin Germany; 1987 The 5th Int'l Biennial of Graphic Art Lodz Poland; 1987 The 4th Int'l Art Biennial Couven Belgium; 1987 Int'l Art Exhibition Osaka Japan; 1987 The 2nd Int'l Art Exhibition "Arts of Today" Budapest Hungary; 1987 The 1st Annual Int'l Exhibition of Miniature Art Toronto Canada; 1987 The 2nd Int'l Biennial of Visual

and Alternative Poetry Mexico City, Puebla, Xalapa City, Mexaly, Ensenada, Tijuana, Veracruz, Mexico; 1987 The Int'l Print Biennial, Campinas, Sao Paulo Brazil; 1987 The National Graphic Art Exhibition, Dalles Gallery Bucharest Romania; 1986 The 12th Int'l Biennial of Print Kanagawa Japan; 1986 The Int'l Watercolor Contest "Sinaide Ghi" Rome Italy; 1986 The 1st Int'l Art Exhibition "Arts of Today" Budapest Hungary; 1984 Contemporary Art Exhibition, The Hague Holland; 1984 Contemporary Art Exhibition, Jerusalem Israel; 1983 Contemporary Art Exhibition, New York, Washington, Detroit, Columbus, USA; 1983 Contemporary Art Exhibition, The Hague Holland; 1983 Int'l Art Exhibition, La Rochelle France; 1982 Individual Exhibition, Hanul cu Tei Gallery Bucharest Romania; 1982 Contemporary Art Exhibition The Hague Holland; 1981 The 2nd Int'l Drawing Triennale, Wroclav Poland.



ABSTRACT PAINTING I
1999 MIXED MEDIA
ON CANVAS
50,5 X 40,5 CM /
19 7/8 X 15 7/8 IN



ABSTRACT PAINTING II
1999 MIXED MEDIA
ON CANVAS
48 X 38 CM /
19 X 15 IN



ABSTRACT PAINTING III
1999 MIXED MEDIA
ON CANVAS
46 X 38 CM /
18 1/4 X 15 IN

WORDS BY HOREA HORSIA, ART CRITIC

Marta Dimitrescu introduced herself as a most talented painter who attempted to approach reality imposing on it strict geometrical rules of shape and color.

Her present prove a basic tendency towards what I should call "the appeal to nature", since nature is for Marta Dimitrescu vitally essential.

Therefore, the artist who has primarily enforced her strict rules upon reality subsequently re-creates it, grasping its vital force of matter and color. The creative work is carried on within nature's frame, complying with the traditional device of "painting on the spot." It engenders an image of nature as it is perceived and re-shaped by the

artist's responsiveness. Thus, on the one hand there are several things that have been removed such as strict subjects and their specific features, the local color, the materialization of surfaces, the relation-



ship set between light and motif. On the other hand, there are a few things highly cherished the accuracy to create a familiar environment that undeniably belongs to nature, the maintenance of proportions between forms and colors.

The painting drawings achieve unpredictable optical effects resulted from the whirling and flowing in quick sequence of colors, from the effective superposition of surfaces and planes that build up a coherent visual system.

The imagery of Marta Dimitrescu is a balanced and eloquent synthesis between motif, artistic insight, and chromatic matter. The bend towards nature signifies a real gain for the painter at this stage of creation.

ART ADDICTION 1993 - 2000 1993 The 1st Int'l Exhibition of Miniature Art, Art Addiction Gallery Stockholm Sweden; 1994 "Graphic Addictions", The 1st Int'l Graphic Art Exhibition, Art Addiction Gallery Stockholm Sweden; 1994 The 1st Int'l Female Artist's Art Annual, Art Addiction Gallery Stockholm Sweden; 1994 The 2nd Int'l Exhibition of Miniature Art, Art Addiction Gallery Stockholm Sweden; 1995 "Graphic Addictions", The 2nd Int'l Graphic Art Exhibition, Art Addiction Gallery Stockholm Sweden; 1995 The 2nd Int'l Female Artist's Art Annual, Art Addiction Gallery Stockholm Sweden; 1995 The 3rd Int'l Exhibition of Miniature Art, Art Addiction Gallery Stockholm Sweden; 1996 The 3rd Int'l Female Artist's Art Annual, Art Addiction Gallery Stockholm Sweden; 1996 "Graphic Addictions", The 3rd Int'l Graphic Art Exhibition, Art Addiction Gallery Stockholm Sweden; 1996 "Addictions", The 1st Int'l

Small Graphic Art Exhibition, Art Addiction Gallery Stockholm Sweden; 1996 The 4th Int'l Exhibition of Miniature Art, Art Addiction Gallery Stockholm Sweden; 1997 "Femina", Female Artist's Art Int'l Small Forms Open Exhibition, Art Addiction Gallery Stockholm Sweden; 1997 "Graphic Addictions", The 4th Int'l Graphic Art Exhibition, Art Addiction Gallery Stockholm Sweden; 1997 "World of Art", Art Addiction Int'l Drawing Competition, Art Addiction Gallery Stockholm Sweden; 1997 "Most Talented Artist", Art Addiction 1st International Prize, Art Addiction Gallery Stockholm Sweden; 1997 Contemporary Italian Art, Art Addiction in Stockholm Sweden; 1997 The 5th Int'l Exhibition of Miniature Art, Art Addiction Gallery Stockholm Sweden; 1997 The 4th Int'l Female Artist's Art Annual, Art Addiction Gallery Stockholm Sweden; 1998 "A better World for our Children" Female Artist's Art Int'l Open Exhibition,

Art Addiction Gallery Stockholm Sweden; 1998 "Masks in Venice 1", Art Addiction 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, Art Addiction Gallery Stockholm Sweden; 1999 The 1st Spring Annual in Venice, Palazzo Correr Venice Italy; 1999 "Masks in Venice 2", Art Addiction Annual Exhibition, Palazzo Correr Venice Italy; 1999 The 2nd Autumn Annual in Venice, Palazzo Correr Venice Italy; 2000 The 2nd Spring Annual in Venice, Palazzo Correr Venice Italy; 2000 "Masks in Venice 3", Art Addiction Annual Exhibition, Palazzo Correr Venice Italy; 2000 "ART internet", Internet Art Museum /www.artaddiction.se
ADDRESS Marta Dimitrescu Mörbylund 19, 9tr; SE-182 30 Danderyd, Stockholm Sweden tel /fax+46 8 857264 e-mail: info@artaddiction.se

THE BEAUTIFUL GREEN 1999 MIXED MEDIA ON CANVAS 30 X 39 CM / 12 X 15 1/2 IN



BARBARA STRATHDEE



ORUAWHARO 1999 ACRYLIC ON CANVAS 100 X 70 CM / 39 3/4 X 27 1/2 IN

ART ADDICTION
MÖBYLUND 19, 9TR. SE-182 30 DANDERYD STOCKHOLM SWEDEN
+46.8.857264 info@artaddiction.se www.artaddiction.se

Born Barbara Smythe, Wellington 1941. Lives and works in Wellington New Zealand.

EDUCATION 1982 BA degree Victoria University of Wellington NZ double major: English literature and Italian; 1973 Kokoscha Summer School, Salzburg Austria, First Prize in painting; 1971 and 1972 Urbino Summer school in lithography Urbino Italy; 1967 1971 Private tutor: Prof Augusto Cernigoi, Trieste, Italy; 1965 Byam Shaw Art School London, part-time one term; 1963 Sir John Cass Art School London UK part-time painting; 1962 Auckland Art Gallery; 1954 1957 Wellington Girls College Wellington NZ.

SELECTED SOLO EXHIBITIONS 1999 Tinakori Gallery Wellington NZ; Lesley Kreisler Gallery New Plymouth NZ; Portfolio Gallery Auckland NZ; 1998 Warwick Brown Gallery Auckland NZ; 1995 Nadia Bassanese Studio d'Arte Trieste Italy; Galleria L'Officina Anagni Italy; 1992 Diecidue Arte Milan Italy; 33 1/3 Gallery Wellington NZ; 1991 Lazelle

Gallery Auckland NZ; 1990 33 1/3 Gallery Wellington NZ; Lazelle Gallery Auckland NZ; 1989 Waikato Museum of Art and History, Te Whare Taonga O Waikato, Hamilton NZ; Galleria Interno Quattro Udine Italy; CSA Gallery Christchurch NZ; 1988 Wellington City Gallery Wellington NZ; 33 1/3 Gallery Wellington NZ; Nadia Bassanese Studio d'Arte Trieste Italy; 1985 Nadia Bassanese Studio d'Arte Trieste Italy; Denis Cohn Gallery Auckland NZ; Janne Land Gallery Wellington NZ; 1980 Galerie Legard Wellington NZ; 1978 Galleria Spazio Alternativo Rome Italy; Galleria de' Carbonese Bologna Italy; 1976 International Centre for Theoretical Physics Trieste Italy; 1975 Commonwealth Institute London UK; Galleria Acquario Venice Mestre Italy; Galleria Tommaseo Trieste Italy; Galleria Cartesius Triestelcity; Studio Pozzan Vicenza Italy; 1971 Galleria Cortevecchia Ferrara Italy; Galleria Piccinini Bari Italy.

SELECTED GROUP EXHIBITIONS

1999 Conversations, work by selected women artists, Fisher Gallery Auckland NZ; 1995 Galleria L'Uovo di Struzzo Turin Italy; Fiera d'Arte Pordenone Italy; La natura delle cose, Villa Brandeis San Giovanni al Natisone Italy; Blitzart, Fortress of Kluse, Bovec Slovenia; Local Colour, City Gallery Wellington NZ; Town & Gown, Collection of Victoria University City Gallery Wellington NZ; 1994 Stazioni Topolo/Postaja Toplove, Val di Natisone Italy; Portici Inattuali, Sitran d'Alpago, Belluno Italy; Revotella Estate, Museo Revoltella Trieste Italy; 1993 Pilot Essay, Studio d'Arte Trieste Italy; From Liquid Darkness Artists' books, Dunedin Public Art Gallery Dunedin NZ; 1992 Erewhon, Mestna galerija Ljubljana Slovenia; Erewhon, Nadia Bassanese Studio d'Arte and Teatro Miela Trieste Italy; Perspectives, Te Papa Tongarewa/Museum of New Zealand Wellington NZ; 1991 II Sud del Mondo, Galleria Municipale and other venues Marsala Sicily Italy;

ARTIST TALK

For ten years I worked on a series, which I eventually titled 'The Conventional Canvas'. In fact it was about the end of the conventional canvas. Paint brush-marks within the rectangular frame explored the beginnings of art language. Next the axis was marked in various ways on the canvas surface, and finally the canvas itself was torn, and stretched in nominal ways. When I came to the end of that road I published a booklet on the work and began painting works that were more about being a social witness to the times I am living through.

In my case this meant questioning my identity as a European living in New Zealand, where Europeans had occupied the land by conquest and legal trickery more often than not.

This led me in 1985 to search out images not seen before in painting: wood engravings used to illustrate articles in newspapers of the last century about the wars between Europeans and Maori and about the meetings between the two peoples over hunting for gold, overlaid by diggers, axes and other tools, gun barrels, wallpaper, parasols: all the paraphernalia of occupation and settlement.

I have worked with aluminums and photographs in installations at times.

Often in non-gallery sites.

The function of art is different depending on the culture. In New Zealand some art is used to reinforce identity in a national sense but other streams of art deal with contemporary technological living, with a super-refined aesthetic

incorporating a decorative use of gold leaf, and experiments in many forms of the visual language.

I have done many other things but always return to painting.

Contemporary experimental music was important to me during earlier years; now the music, which I listen to in the studio, is largely classical.

I don't allow the market to affect my work because I have chosen not to attempt to live by art alone. I divide the periods rigorously between art making and discussing its value out in the art world.

I welcome critiques of my work if they are serious attempts at understanding and contextualizing the work. The worst are reviews, which parrot the words of the artist herself.

The narrative in my works has been described above. The concern that I haven't mentioned so far is an ongoing exploration of color as the predominating element of my art language.

As part of my work I fragment and isolate elements in different paintings.

Deciding when a painting is complete is a purely visual process. Everything in the work must hold together in a precarious balance: something added would wreck it, as would something taken away. A color or tone modified, an edge softened or sharpened.

Photographic reproductions of my work don't satisfy me to the degree the work itself does - yes, the physicality of the work is hugely important.

I have always looked at the work of other artists and have collected at

least one work a year, for many years.

My painting, since I commenced on the present series with the subject matter of 'Historical Memory', is very traditional. Possibly English and United States Pop painting are important influences.

There are moments where I could have more profitably made another choice in my development. But I have never thought of my art as a career above all. Decisions have been made that allowed me time and freedom to explore painting ideas.

Certain people, especially senior artists who have shown commitment in face of all obstacles, have influenced me.

Also certain of my peers with whom I've worked alongside, and above all the belief of one gallery dealer in my work for nearly twenty years.

Networking seems to be the factor that ensures attention. But painting requires months hidden away in the studio to produce the work. Also the artist's own concerns don't always coincide with the interests of curators etc. But it is important to be included in commissions and major exhibitions. These stimulate the artist to be ever more complex and ambitious in the work.

The visual culture presented by the mass-media is only that which will sell their products: the shocking or the easily understood. The innovative visual culture is for the audience that wants it. The big biennials prove that there is a huge international audience for contemporary art.

ART ADDICTION was founded in 1993 to promote the art and the work of contemporary artists.

It pursues its aim mainly by organizing international exhibitions of its members work. In the past years, Art Addiction has organized a series of 70 major international exhibitions at the Art Addiction Gallery in Stockholm Sweden, Palazzo Correr in Venice, Piccola Galleria Correr in Venice and Internet Art Museum.

Art Addiction also maintain the Internet Art Museum, a virtual art gallery www.artaddiction.se including the works of more than 500 artists from 65 countries, which is regularly consulted by galleries, exhibition organizers and individual buyers.

Art Addiction 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 eight years, Art Addiction has over 6000 artists exposed. The Art Addiction International Art Association AAIAA has more than 300 artist members.

INTERNATIONAL EXHIBITIONS ORGANIZED BY ART ADDICTION 1993 -2000

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

1996 The 4th Int'l Exhibition of Miniature Art, Art Addiction Gallery, Stockholm Sweden;
1996 Hanna Barak Engel, Individual Exhibition, Art Addiction Gallery, Stockholm Sweden;
1997 "Femina", Female Artist's Art Int'l Small Forms Open Exhibition, Art Addiction Gallery Sweden;
1997 "Graphic Addictions", The 4th Int'l Graphic Art Exhibition, Art Addiction Gallery Sweden;
1997 "World of Art", Art Addiction Int'l Drawing Competition, Art Addiction Gallery Sweden;
1997 "Most Talented Artist", Art Addiction 1st International Prize, Art Addiction Gallery Sweden;
1997 Contemporary Italian Art, Art Addiction in Stockholm Sweden;
1997 The 5th Int'l Exhibition of Miniature Art, Art Addiction Gallery, Stockholm Sweden;
1997 The 4th Int'l Female Artist's Art Annual, Art Addiction Gallery, Stockholm Sweden;
1998 "A better World for our Children", Female Artist's Art Int'l Exhibition, Art Addiction Sweden;
1998 "Masks in Venice 1" Annual Exhibition, Art Addiction /Palazzo Correr, Venice Italy;
1998 The 1st Autumn Annual in Venice, Art Addiction /Palazzo Correr, Venice Italy;
1998 The 1st Int'l Female Artist's Art Annual, Art Addiction Gallery, Stockholm Sweden;
1998 Elizabeth Anne Maxwell Hill, Individual Exhibition, Art Addiction /Palazzo Correr, Venice Italy;
1999 The 1st Spring Annual in Venice, Art Addiction /Palazzo Correr, Venice Italy;
1999 "Masks in Venice 2" Annual Exhibition, Art Addiction /Piccola Galleria Correr, Venice Italy;
1999 Edith Suchodrew, Individual Exhibition, Art Addiction /Palazzo Correr, Venice Italy;
1999 Raymond Hampton, Individual Exhibition, Art Addiction /Palazzo Correr, Venice Italy
1999 The 2nd Autumn Annual in Venice, Art Addiction /Palazzo Correr, Venice Italy;
1999 2000 Franco Verdi, Individual Exhibition, Internet Art Museum;
1999 2001 Alyce Ritti, Individual Exhibition, Internet Art Museum;
2000 2001 Raymond Hampton, Individual Exhibition, Internet Art Museum;
1999 2001 Marta Dimitrescu, Individual Exhibition, Internet Art Museum;
2000 The 2nd Spring Annual in Venice, Art Addiction /Palazzo Correr, Venice Italy;
2000 "Masks in Venice 3" Annual Exhibition, Art Addiction /Palazzo Correr, Venice Italy;
2000 The 3rd Autumn Annual in Venice, Art Addiction /Palazzo Correr, Venice Italy;
2000 The 2nd Small Graphic Art Exhibition in Venice, Art Addiction /Piccola Galleria Correr, Venice Italy;
2000 Bela Czitrom, Individual Exhibition, Art Addiction /Palazzo Correr, Venice Italy
2000 "ART internet", Internet Art Museum /www.artaddiction.se;
1994 2000 Internet Art Museum /www.artaddiction.se;
1998 2000 The Art Addiction International Art Association / AAIAA. member exhibition.

ART ADDICTION INTERNET ART MUSEUM: [HTTP://WWW.ARTADDICTION.SE](http://www.artaddiction.se)

ART ADDICTION OFFICE IN SWEDEN: MÖRBYLUND 19, 9TR SE-182 30 DANDERYD STOCKHOLM SWEDEN TEL /FAX +46 8 857264 E-MAIL [INFO@ARTADDICTION.SE](mailto:info@artaddiction.se)



**THE SIXTH
 INTERNATIONAL
 FEMALE
 ARTIST'S ART
 ANNUAL
 VIRTUAL
 EXHIBITION
 1999**

PURPOSE OF THE EXHIBITION *The exhibition, founded in 1994 by Art Addiction, aims to promote female artist's art and present to the public world wide a survey of current creativity in the field of painting and graphic. HONORARY COMMITTEE OF PRIZEJURY* Anne de Suède, Marta Dimitrescu, Åke Wallen and Petru Russu.

Organizer Art Addiction. Winner of SILVER Medal Julie Olivari, Argentina. Certificate of Merit Blanka Stepancic, Slovenia; Fanio Stylianidou, Cyprus; Janet Winton, Canada; Michiko Kakuta, Japan; Mireille Collet, Canada; Rhea Atha Bailey, Cyprus; Shong Jixin, China; Sook-Cha Kim, USA; Susana Herrero Kunhardt, Puerto Rico.

WWW.ARTADDICTION.SE

BLANKA STEPANCIC, SLOVENIA

WE ARE ORCHESTRA 1

MIXED MEDIA

WE ARE ORCHESTRA 2

MIXED MEDIA

ONE MAN BAND

MIXED MEDIA

FANIO STYLIANIDOU, CYPRUS

MY SISTER ON HER WEDDING DAY,

OIL ON CANVAS

JANET WINTON, CANADA

YOU, ETCHING

ARE, ETCHING

BOTH, ETCHING

JULIE OLIVARI, ARGENTINA

UNTITLED, COLLAGE

/ACRYLIC ON CANVAS

TALKING WITH PLATO, COLLAGE

/ACRYLIC ON CANVAS

NEAR THE FUTURE, COLLAGE

/ACRYLIC ON CANVAS

MICHIKO KAKUTA, JAPAN

BLUE CIRCLE -A, GOUACHE

BLUE CIRCLE -B, GOUACHE

VISITOR, GOUACHE

VACANT -B, GOUACHE

MIREILLE COLLET, CANADA

MARGUERITES, PASTEL

IMAGINATION, PASTEL

MONICA KARGULEWICZ, AUSTRALIA

GREAT KEPPEL ISLAND,

SERIGRAPH /BLOCKOUT TECHNIQUE

RHEA ATHA BAILEY, CYPRUS

GALACTIC GARDENS I, SILK

GALACTIC GARDENS II,

OIL ON CANVAS

SHONG JIXIN, CHINA

WORK 98-1

WATER BASE PIGMENT

WORK 98-2

WATER BASE PIGMENT

SOOK-CHA KIM, USA

1997 NATIONAL CHRISTMAS TREE

SWITCH, ACRYLIC ON CANVAS

PRAY FOR THANKS B,

OIL ON CANVAS

SUSANA HERRERO KUNHARDT, PUERTO RICO

TENSION URBANA,

LITHOGRAPHY



MONICA KARGULEWICZ
 GREAT KEPPEL ISLAND, SERIGRAPH



SUSANA HERRERO KUNHARDT
 TENSION URBANA, LITHOGRAPHY



MICHIKO KAKUTA
 VACANT -B, GOUACHE/NIQUE



SOOK-CHA KIM
 1997 NATIONAL CHRISTMAS TREE SWITCH
 ACRYLIC ON CANVAS



JULIE OLIVARI
 UNTITLED, COLLAGE /ACRYLIC ON CANVAS



BLANKA STEPANCIC
 ONE MAN BAND, MIXED MEDIA



MIREILLE COLLET
 IMAGINATION
 PASTEL



RHEA ATHA BAILEY
 GALACTIC GARDENS I, SILK



JANET WINTON
 BOTH, ETCHING



JANET WINTON
 ARE, ETCHING

ARTIST TALK

I HAVE always been a photographer since I received my first camera at age 7. I have had other careers for monetary support over the years such as: school librarian, film lab technician, and film editor.

Being a photographer implies a realistic style just by the nature of the media. I like to add another dimension by adding transparent oil paints to my photographs. I think it's important to teach people how to really see. If I use certain colors that would not normally be in the subject matter of my photographs, or manipulate the intensity of the colors, I feel it makes people look twice at the piece and really see certain details that they may have missed at first glance.

I think we live in a very technological and fast paced society. People are losing the ability to slow down and observe their environment. As an artist, one of my goals is to preserve the art of noticing details, and seeing the aesthetics in everyday objects.

As an artist, I feel that I was born with these skills and acute perceptions. It's not a choice of doing something other than art it's a part of me. My husband is a jazz musician so music is integral in our life. I definitely feel that all the art forms are inter-related. The pacing, symmetry, rhythms and color are all ways

of communicating through artistic media of any kind.

I like to create works with layers of images and colors. Works that invite the viewer to look into the piece and experience some of my original visual excitement. Some of my images would stand alone complete without the addition of color, but I always photograph with the intent of adding color to the final print. Color adds that additional layer that hopefully draws the viewer into the piece.

With color, I have found that subtle is better. Sometimes I have to fight the urge to keep adding color, when the piece is complete with just a hint of color. That goes back to having the time to experiment and allow myself to fail.

Adding color to the original photograph can also be done on a computer. I love the hands on experience of touching the photograph and applying the oils. That is more satisfying than sitting in front of a computer and pressing keys. Although I do see a place for electronic manipulation, I don't think I would ever convert totally to it.

I feel that every piece of art that I have ever seen contributes to my own personal style. Sometimes viewing another artist's work allows me the freedom to change direction and experiment. There are things I see that I love, that really move me,

and then there are things that do nothing for me visually. I think avoiding mundane, emotionless, and non-reflective images is my goal. I want the piece to stir some emotion in the viewer. I want the spirit of the place or object in my works to come through.

Seeing other artwork constantly keeps me in touch with the mainstream of art. As I said before, art is a solitary experience. For me it's good to keep seeing other works and how they impact me emotionally. Having exhibitions helps me really see my work in a different, public context. I love to see the reactions of the viewer to see what they are getting out of the piece.

I have also done images for greeting cards and postcards, which I feel help develop my style in a positive way. It's a good feeling to have images on postcards and greeting cards that are mass produced and sent all over the world. I get a lot of positive feedback from these types of images.

My late photography professor at the University of Minnesota, Allen Downs, was one of my most influential mentors. He always managed to capture a feeling or spirit in his photographs and documentary films. I also respect the work of Jan Saudek the Czech photographic artist. I recently attended a gallery show of his works, and

was very inspired by his use of layers, and color intensity inter-relating to the subject in the photograph.

My work has always been a part of me. I will continue to create pieces with or without an audience. I can't attach myself to outside trends and styles. What comes from me is my own style based on my visual experiences.

I would like my artwork to be a means for people to stop for a minute, and to feel and really see.

Having accumulated a large body of work, it is good to be able to expose it to large groups of people and to more importantly, be a part of an exhibition uniting with other artists. It's great to see exhibitions with varieties of styles and media. It shows me what else is possible to achieve visually. It's great to have art celebrate events around the world. I hope it shows the world how important artists are in the whole scheme of things.

I feel that all artwork is valid. It's a subjective arena, and not opens to definite rules and boundaries. The purpose of art is to teach, explore, explode myths, create feelings, and visually guide the viewer to open up his or her thoughts and beliefs. That is the joy of art and music. We need to break out of our old habits and beliefs and always know that anything is possible.



**KAY ERICKSON
PHOTOGRAPHER**

PARIS GUARDIAN
1997 HAND-TINTED
PHOTOGRAPH ©

KAY ERICKSON

KAY ERICKSON, PO Box 5088 Santa Monica CA 90409-5088 USA, Tel / Fax +1 800-635-5185

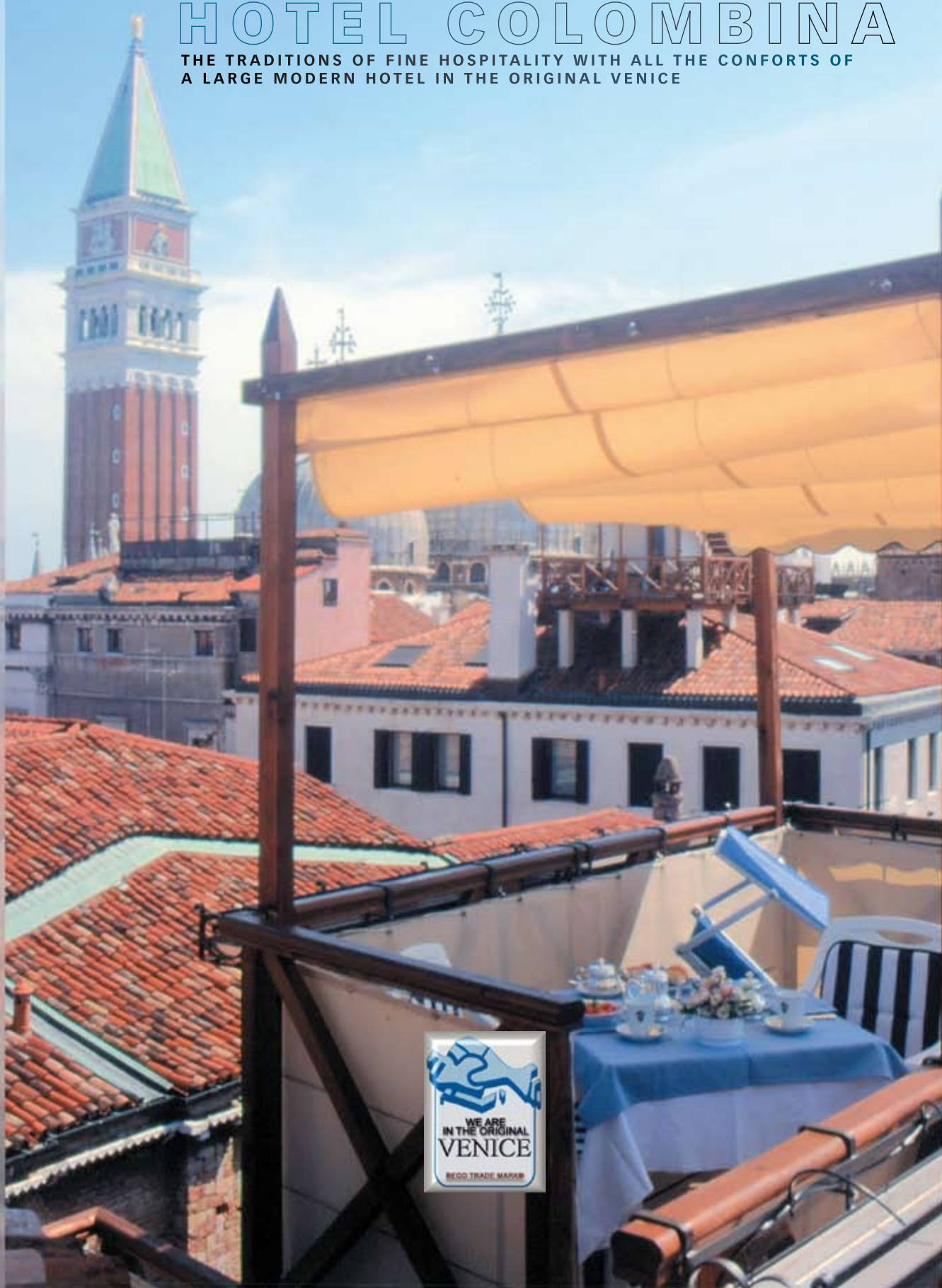
ART ADDICTION

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TEL +39 041 2770525 FAX +39 041 2776044

GROUP EXHIBITIONS 1987 Centre culturel francais Beer Sheva Israel; 1988 Centre culturel francais & Achva College Beer Sheva Israel; 1988, 1989 Del Bello Gallery Toronto Canada; 1989 The Israeli Painters' Association Gallery Tel Aviv Israel; 1992 Ecked Gallery Tel Aviv Israel; 1996, 1997 The Int'l Female Artist's Art, Art Addiction Sweden; 1996, 1997 The Int'l Exhibition of Miniature Art, Art Addiction Sweden; 1997 Myths of Israel, Art Addiction Sweden; 1997 The Most Talented Artists, Art Addiction Sweden; 1997 The Bible's Artists, The Bible Museum Tel Aviv Israel; 1997 Israel Miniature Art Society (IMAS), The Modern Art Gallery Haifa Israel; 1997 A Better World for Our Children, Femina project, Art Addiction Sweden; 1998 Group Exhibition Palazzo Correr Venice Italy; 1998 1999 The Int'l Exhibition of the Societe des Artistes en Miniatures et Arts Precieux, Chateau de Bernicourt France; 1998 Miniature, Galleri Sulegaard Assens Denmark; 1998

Masks in Venice 1, Palazzo Correr Venice Italy; 1998 The Bible, Int'l Miniature Art Exhibition, IMAS, The Bible Museum Tel Aviv Israel; 1998 The Bible, IMAS, Hebrew Union College, Society for Jewish Art Jerusalem Israel; 1998 Negev, IMAS, Beer Sheba Municipal Library Israel; 1998 Exposition d'art de grands salons, Ville de la Madeleine France; 1998 1st Tone Int'l Miniature Art Competition, Gallery Tone Bangladesh; 1999 Love, IMAS, The Israeli Painters' Association Gallery Tel Aviv Israel; 1999 The 1st Spring Annual in Venezia Palazzo Correr Venice Italy; 1999 The Bible, Int'l Miniature Art Exhibition, IMAS, Engel Gallery Hutzut Hayotzer Jerusalem Israel; 1999 IMAS, The Artist House Jerusalem Israel. 1993 1994 1996 1997 1998 Mini Print Int'l de Cadaques, Taller Galeria Fort Adogi, Girona Spain; 1993 1994 1996 1997 Wingfield Arts & Music Festiva, Wingfield England; 1993 1996 Certamen Int'l d'Arquitectura de la Vila de Canet de Mar,

Canet de Mar Barcelona Spain; 1994 1997 Ateneo, Barcelona Spain; 1994 The Art Center Seoul Korea; 1997 Pau Casals Music Festival, Prades France; 1997 1999 L'Etang d'Art, Bages France; 1998 Article 26, Galeria Barcelona Spain.

HONORS 1997 Honorary Mention, Most Talented Artist Int'l Prize, Art Addiction Sweden; 1997 Certificate of Merit, The 1st Myths of Israel, Art Addiction Gallery Sweden; 1998 Certificate of Merit, Masks in Venice 1, Palazzo Correr Venice Italy; 1998 Diploma of Excellence, The 1st Autumn Annual in Venice, Palazzo Correr Venice Italy; 1999 Diploma of Excellence, The 1st Spring Annual in Venice, Palazzo Correr Venice Italy.

MEMBERSHIP 1999 2000 Art Addiction Int'l Art Association
ADDRESS 10 Lipski st., 62195 Tel Aviv Israel, tel +972 3 6053383 fax +972 3 5730497 e-mail: ErgaH@excite.com Internet: www.artaddiction.se/erga.htm

ARTIST TALK

I teach gifted children creative thinking and arts. I also write stories for children about European Old Masters.

I never cease to learn new things, to see important artworks in the world, to try new materials or to explore my limits.

Usually I work on series, there should be a narrative; even when I paint "a city life" I tell a story. I am not always fully aware of all the narrative aspects of my work, but my basic conception derives from a narrative thinking.

If I draw a street I may use its design as the main theme in some pictures, or faded background in others. If I design a vase it may appear in all my paintings from that time on in a remote corner of a room, as a reflection in a half-opened window, or a still life for itself.

After my painting is dry I touch the canvas to really feel the painting. I feel fine with high quality duplicates as well slides, photos, reproductions or computer images. I enjoy the possibility of digitally changing my own works. Creating digital works is not the same for me as "real" paintings; I must feel it in my hands, smell the colors and touch the final texture.

My first and most prominent master is my father, the painter Jacques Heller. Since my childhood I had loved to watch him drawing and painting, and sometimes I added "colors" to his canvas with or without permission. I am fortunate to be an artist who is an artist's daughter. I try to understand art by looking and analyzing masterpieces.

My primarily sketches are a matter of night and/or day-dreaming. Most of the times I

dream my work and create it in my dreams. Some days later I make a first sketch. It is mostly a one-dimensional sketch. When the detailed sketch is ready I start to paint. Sometimes I write down the color plan with key numbers.

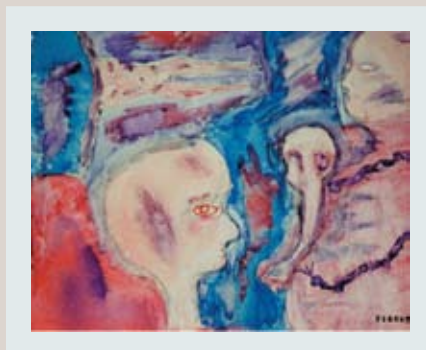
Both my parents are pivotal to my career. Often I heard stories about my father's Parisian friends Picasso, Sartre and others from the 1950's when he lived and created in Paris. I remember spending hours on looking at my father's sketchbook, focusing on sketches by Picasso and other artists. Even today I keep visiting the French sculptor Gerard Koch, and Dan (Jean) Kryger, Israeli print maker; I became his student at the prints workshop of Tel Aviv Art Museum. My first breakthrough was also due to his support.



LOLITA
1999 MIXED MEDIA
10 X 7 CM /
4 X 2 3/4 IN

FERUS

21, AVENUE DES AILANTES, F-94100 SAINT-MAUR FRANCE



BRUNHILDE AND GUNNAR
1998 WATERCOLOR
ON CANVAS
46 X 32 CM,
18 X 12½ IN

DVORA AGRANOV

6 DEGEL ROVEN, PETACH TIKVA 49 402 ISRAEL, TEL +972 3 9215161



DIPTYCH
1998 OIL
ON CANVAS

ART ADDICTION

MÖRBYLUND 19, 9TR. SE-182 30 DANDERYD STOCKHOLM SWEDEN
+46.8.857264 info@artaddiction.se www.artaddiction.se

INTERNATIONAL
EXHIBITION

THE 2ND
AUTUMN
ANNUAL
IN VENICE
SMALL FORM
INTERNATIONAL
EXHIBITION
DECEMBER 1999

PURPOSE OF THE EXHIBITION The purpose of Autumn Annual in Venice, small forms international exhibition is to give the broadest possible picture about small-scale works, to compare the expressive force and role of the various means and techniques in artistic communication. **HONORARY COMMITTEE OF PRIZEJURY** Anne de Suède, Marta Dimitrescu, Åke Wallen, Ion Bulei and Petru Russu. **ORGANIZER** Art Addiction. **WINNERS: GOLD MEDAL** Jose Sacal, Mexico **SILVER MEDALS** Pignarre Guy and Marguerite Müller-Yao, Germany. **CERTIFICATE OF MERIT** Aliko C. Dobry, USA; Angelika Kaufmann, Austria; Chiharu Tsurumi, Japan; Cynthia Lund Torroll, USA; Denissa Serban Maschek,

Germany; Duda Voivo, Germany; Edith Suchodrew, Germany; Eduardo Pla, Argentine; Elena Lebaci, Germany; Elisabeth Maxwell Hill, Scotland; Fabio Ordigoni, Italy; Frances Gerard, France; Iris Xilas Xanalatos, Greece; Ivan Batchvarov, Bulgaria; Kawabe Isshu, Japan; Kawabe Mitsuhiko, Japan; Kumnam Baik, Korea; Lut D'Haene, Belgium; Lydia Douer, Israel; Maria Svetieva, Macedonia; Marta Minardi, Italy; Massimo Scalinci, Italy; Mireille Collet, Canada; Neta Dor, Israel; Odn Brain, Canada; Palmi Marzaroli, Switzerland; Slavko Grcko, Croatia; Starless Selena Breezotone, Denmark; Takis Alexiou, Greece; Ulla Tarp Danielsen, Denmark; Ursula Knight, Canada; Varda Carmeli, Israel; Yuko Hori, Japan.



ALIKI C. DOBRY
• STERN FACES
DRAWING



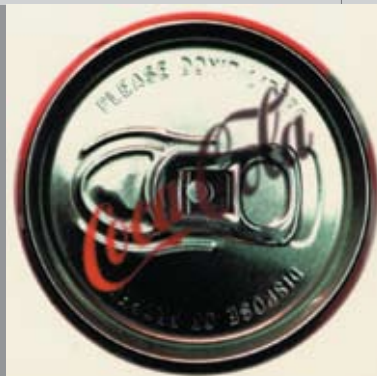
DUDA VOIVO
• ON THE ROAD I
OIL ON PARCHMENT



CHIHARU TSURUMI
• LET IT BE
WOOD CUT



DENISSA SERBAN MASCHEK
• FACE À FACE /
N'ÉCRIVEZ PAS
"CONTRE" LES MURS
MIXED MEDIA



KUMNAM BAIK
• WORK I
C G



NETA DOR
• UNTITLED I
ETCHING



EDUARDO PLA
• LAS MIL CARAS DE MARIA
DIGITAL MOSAIC



GUY PIGNARRE
• PRÉCON CYCLOPÉEN
ACRYLIC



ISSHU KAWABE
• NATSU NO UMI NO ONNA
SILK



IRIS XILAS XANALATOS
• HAPPY SAILING I
SERIGRAPHY



LYDIA DOUER
• PAYSAGE TEL AVIV
PASTEL



URSULA KNIGHT
• HIT THE GLASS CEILING
ETCHING



CYNTHIA LUND TORROLL
• MON ANGE (A PROMISE)
DRAWING / MIXED MEDIA



IVAN BATCHVAROV
• INSTANT I
ETCHING



ELENA LEBACI
• AFECTION
OIL ON WOOD

ALIKI C. DOBRY USA
STERN FACES, DRAWING
SUBCONSCIOUSNESS, DRAWING
ANGELIKA KAUFMANN AUSTRIA
CHANGE IN DIRECTION I, RELIEF PRINT
CHANGE IN DIRECTION II, RELIEF PRINT
CHANGE IN DIRECTION III, RELIEF PRINT
CHIHARU TSURUMI JAPAN
LET IT BE, WOOD CUT
CYNTHIA LUND TORROLL USA
ISABELLA'S FLIGHT, GRAPHITE ON
ORIGINAL PRINT, MON ANGE (A PROM-
ISE), GRAPHITE ON ORIGINAL PRINT
DENISSA SERBAN MASCEK
GERMANY
FACE À FACE / N'ÉCRIVEZ PAS
"CONTRE" LES MURS, MIXED MEDIA

DUDA VOIVO GERMANY
ON THE ROAD I, OIL ON PARCHMENT
ON THE ROAD II, OIL ON PARCHMENT
ON THE ROAD III, OIL ON PARCHMENT
EDITH SUCHODREW GERMANY
FROM SERIES "RUSSIAN ARTISTS" I
LITHOGRAPHY AND COMPUTER
GRAPHIC
FROM SERIES "RUSSIAN ARTISTS" II
LITHOGRAPHY AND COMPUTER
GRAPHIC
EDUARDO PLA ARGENTINA
LAS MIL CARAS DE MARIA
DIGITAL MOSAIC
ELENA LEBACI GERMANY
AFECTION, OIL ON WOOD
ELIZABETH MAXWELL HILL

SCOTLAND
SKYDIVER LAMMAS FAIR
ACRYLIC
ON THE DODGEMS LAMMAS FAIR,
ACRYLIC
ROUNDABOUT LAMMAS FAIR,
ACRYLIC
FABIO ORDIGONI ITALY
NIDO, INSTALATION / OBJECT
FRANCES GERARD FRANCE
OMBRE, INK AND COLLAGE
AUTO PORTRAIT,
INK ON PAPER AND PHOTO
GUY PIGNARRE FRANCE
PRÉCON CYCLOPÉEN, ACRYLIC
IRIS XILAS XANALATOS GREECE
HAPPY SAILING I, SERIGRAPHY

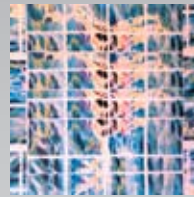
HAPPY SAILING II, SERIGRAPHY
ISSHU KAWABE JAPAN
NATSU NO UMI NO ONNA, SILK
YASUMU ONNA, SILK
IVAN BATCHVAROV BULGARIA
INSTANT I, ETCHING
INSTANT II, ETCHING
JOSE SACAL MEXICO
EVA, BRONZE
EVA, BRONZE
CONCIERTO, BRONZE
AMADA, BRONZE
TORZO I, BRONZE
TORZO II, BRONZE
KUMNAM BAIK SOUTH KOREA
WORK I, C G
WORK II, C G



SHONG JI-XIN
• BIG BIRD IX
WOOD CUT



MEMBRANDT
• MEMBRANDT
IS STILL BUSY
HAND WRITTEN
POST ARTWORK



TAKIS ALEXIOU
• THE SWIMMER
MIXED MEDIA



SLAVKO GRCKO
• RECYCLE TRASH I
PAINTED FOIL,
ACRYLIC ON CANVAS
AND WOOD



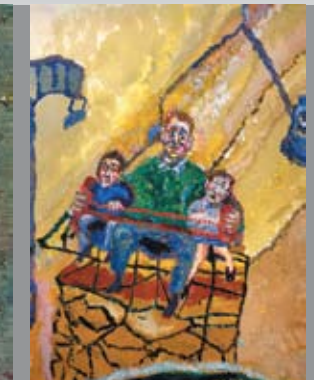
JOSE SACAL
BRONZE
• TORZO III



JOSE SACAL
• EVA
BRONZE



VARDA CARMELI
• CLOSE TO EARTH CLOSE TO HEAVEN I
MIXED MEDIA



ELIZABETH MAXWELL HILL
• SKYDIVER LAMMAS FAIR
ACRYLIC ON PAPER



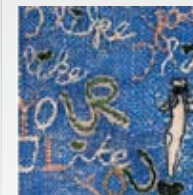
MIYUHI KAWABE
• THE HUMAN DRAMA II
SILK



FRANCES GERARD
• OMBRE
INK AND COLLAGE



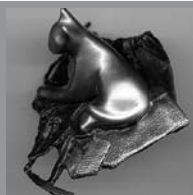
PALMI MARZAROLI
• PAYSAGE AVEC LUNE I
CHINA INK



ULLA TARP DANIELSEN
• I LIKE YOU
ULLAGRAPHY



MIREILLE COLLET
• AUTUMN ON THE
JACQUES CARTIER'S
RIVER, PASTEL



ODNA BRAIN
• MINE
BRONZE



FABIO ORDIGONI
NIDO
INSTALATION /
OBJECT



MASSIMO SCALINCI
• UNTITLED
OBJECT /
INSTALATION/
MIXED MEDIA

LUT D'HAENE BELGIUM
ODE TO MY FRIEND II, MIXED MEDIA
ODE TO MY FRIEND II, MIXED MEDIA
ODE TO MY FRIEND II, MIXED MEDIA
LYDIA DOUER ISRAEL
PAYSAGE TEL AVIV, PASTEL
PASTEL TIBÉRIADE, PASTEL
COUCHER DE SOLEIL, PASTEL
MARGUERITE MÜLLER -YAO
GERMANY
UNTITLED I, BRUSH PAINTING
UNTITLED II, BRUSH PAINTING
MARIA SVETIEVA MACEDONIA
DANCE, SERIGRAPH
MARTA MINARDI ITALY
LA PUTTANA, MIXED MEDIA
INCERTEZZE SULLA TERRA,

COLORED PENCILS
MASSIMO SCALINCI ITALY
UNTITLED, OBJECT / INSTALATION
/MIXED MEDIA
SELENA BREEZETONE DENMARK
THE WOOD, ACRYLIC ON CANVAS
MEMBRANDT THE NETHERLANDS
MEMBRANDT IS STILL BUSY, HAND
WRITTEN POST ARTWORK
MIREILLE COLLET CANADA
AUTUMN IN VERMONT, PASTEL
AUTUMN ON THE JACQUES CARTIER'S
RIVER, PASTEL
MITSUHIRO KAWABE JAPAN
THE HUMAN DRAMA I, SILK
THE HUMAN DRAMA II, SILK
NETA DOR ISRAEL

UNTITLED I, ETCHING
UNTITLED II, ETCHING
ODNA BRAIN CANADA
MINE, BRONZE
PALMI MARZAROLI
SWITZERLAND
PAYSAGE AVEC LUNE I, CHINA INK
PAYSAGE AVEC LUNE II, CHINA INK
SHONG JI-XIN CHINA
BIG BIRD IX, WOOD CUT
SLAVKO GRCKO CROATIA
RECYCLE TRASH I,
PAINTED FOIL, ACRYLIC ON CANVAS
AND WOOD
RECYCLE TRASH II,
FOIL, ACRYLIC ON PAPER OF NEEDLES
AND WOOD

TAKIS ALEXIOU GREECE
THE NUDE, MIXED MEDIA
THE SWIMMER, MIXED MEDIA
ULLA TARP DANIELSEN DENMARK
CAPITAL SOLO, "YARNGRAPHIC"
I LIKE YOU, "ULLAGRAPHY"
URSULA KNIGHT CANADA
TRACE, ETCHING
HIT THE GLASS CEILING, ETCHING
VARDA CARMELI ISRAEL
CLOSE TO EARTH CLOSE TO HEAVEN I
CLOSE TO EARTH CLOSE TO HEAVEN II
CLOSE TO EARTH CLOSE TO HEAVEN III
CLOSE TO EARTH CLOSE TO HEAVEN IV
MIXED MEDIA
YUKO HORI JAPAN
MITH, DRAWING



SELENA BREEZETONE
• THE WOOD
ACRYLIC ON CANVAS



ANGELIKA KAUFMANN
• CHANGE IN DIRECTION III
RELIEF PRINT



LUT D'HAENE
• ODE TO MY FRIEND II
MIXED MEDIA



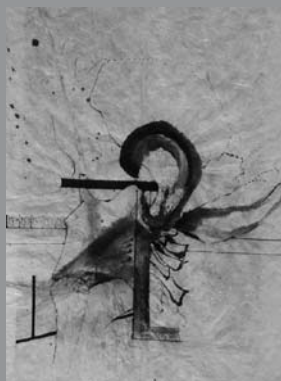
EDITH SUCHODREW
• FROM SERIES "RUSSIAN ARTISTS" I,
LITHOGRAPHY AND COMPUTER GRAPHIC



EDITH SUCHODREW
• FROM SERIES "RUSSIAN ARTISTS" II,
LITHOGRAPHY AND COMPUTER GRAPHIC



MARIA SVETIEVA
• DANCE
SERIGRAPH



MARGUERITE MÜLLER -YAO
• UNTITLED I
BRUSH PAINTING



YUKO HORI
• MITH
DRAWING

THE 2ND
AUTUMN ANNUAL
IN VENICE,
INTERNATIONAL
SMALL FORMS
EXHIBITION
IS ORGANIZED BY
ART ADDICTION
AND HOSTED BY
PALAZZO CORRER
INST. IORGA
CAMPO
SANTA FOSCA
CANNAREGIO 2214
IT-30121 VENICE
ITALY

ANATOLY BARATYNSKY ISRAEL

1962 Born in Ufa, Russia. 1985 Started painting and participated in many exhibitions throughout the former USSR; 1988 Graduated from the Magnitogorsk Pedagogical Institut, Art Department; Became member of the Artist Union of the former USSR; 1991 Arrived in Israel. 1992 Became member of the Israeli branch of the International Artists Association. 1996 The 1st Shalom Prize laureate Jerusalem Israel. His works can be found in Museum of Contemporary Russian Art in Paris France. Nesterov Art Museum in Ufa, Russia.

SOLO EXHIBITION 1988 Academy of Sciences. Ufa, Russia; 1990 The "Chelyuskinsky" Creative House Moscow Russia; 1991 Safrai Gallery, Tel Aviv Israel; 1992 The Artist House Jerusalem Israel; 1997 Albin Upp Gallery, Oslo Norway; 1998 Jerusalem International YMCA Israel; 1999 Albin Upp Gallery, Oslo Norway.

GROUP EXHIBITION 1988 The Central Exhibition Hall Moscow Russia; 1990 The Central Artist House Moscow Russia; 1991 Auction-Exhibition, Meridian Hotel Nice France; 1993 International Arts and Crafts Fair Jerusalem Israel; 1995 Municipal Gallery, Jerusalem Israel; 1997 Art Addiction Int'l Gallery Stockholm, Sweden; 1998 International Art Exhibition Palazzo Coffer Venice Italy; Tova Osman Gallery, Tel Aviv Israel; Efrat Gallery, Tel Aviv Israel.

ADDRESS Stern st. #57/3, IL-96750 Jerusalem Israel, tel +972 2 6433786, +972 2 6433786, www.antho.net@baratynsky



SIGN, 1999 ACRYLIC ON CANVAS 120 X 90 CM. / 47 1/4 X 35 1/2 IN

CHAVA EPSTEIN ISRAEL

Born in Jerusalem, Israel. She is a graduate artist from Bezalel Academy of Art and Design 1970. She has had about 30 person exhibitions in Israel and abroad.

SELECTED ONE PERSON EXHIBITIONS 1996 Bet Gabriel, Jordan Valley, Israel; 1990 Mishkan Leomanut, Museum of Art Ein-Harod, Israel; 1993 1991 1988 Sumiku Andu Gallery, Tokyo Japan; 1988 North Gallery, Long-Island, USA; 1986 Mad Museum, Mad, Israel; 1977 1985 Israel Museum, Jerusalem Israel.

BOOKS WRITTEN AND ILLUSTRATED BY THE ARTIST A Day of Mustard and a Day of Honey (children book); To Meat Pot Land (children book); The Jar Princess (poetry book).

She took part in many group exhibitions in galleries and museums in Israel and abroad. Today she works mainly in the following media: etching, painting with ink, watercolor, pastel, acrylic, painted stones, ceramic sculptures etc. She combines her works with her own writing: prose, poetry and script.

THE ARTIST TELLS ABOUT HER WORKS I try to create a whole kingdom of images, legends and dreams for my symbolic figures. In my works I reflect the process of growth and changes that occur in

the course of our' lives from childhood to elders, particularly unforgettable moments: the powerful, contrasting emotions of happiness and pain; the moment of birth - the creation of new life, which reminds me of artistic creation.

ADDRESS 7\6 Polotzky St., Gilo Jerusalem 93758 Israel, Tel +972 2 6766169 erezc@hotmail.com



THE MOON-ATAROT CARD, CERAMIC 20 X 25 CM / 8 1/4 X 10 IN

JOHN HODGSON USA

John Hodgson's interest in photography started in childhood when his hobbyist father, with a bathroom darkroom, initiated him into the production of photographic images. Took photography courses at the Art Institute of Chicago and expanded his activity by engaging in salon exhibition work. He achieved a listing in the American Photography Annual "Who's Who" in 1940.

These endeavours were interrupted by World War II as he was called to duty in the Naval Reserve. After the war he continued working as a photographer, first for the Southern Pacific Railroad, then for local newspapers on the San Francisco Peninsula and also independently with his own studio doing public relations and general purpose commercial photography. Because of his love for the medium he continued his vocational interest by camera club activity and salon exhibition. This led to his teaching photography in adult education classes at the local junior college.

He completed work for a Bachelor's Degree at the University of Chicago. Teaching the subject of mathematics made him aware of the significance of number bases, even binary, which led to an interest in computers and data processing. It was also a field subject to logic rather than emotional reactions. Equipment from professional days was retained and augmented. Darkrooms were built to facilitate processing and the production of images. Camera clubs were joined to provide outlets and stimulate activity.

Consequently he become more actively involved in the teaching profession with photography as an extra-curricular subject. With retirement, the opportunity again arose to devote all his time and energies to photography. He took additional courses in the field at the UCLA Extension Division and since has attended various workshops and taken classes at Palomar Junior College to fine tune skills and techniques, especially to express himself through what is termed "fine art photography".

Subsequently he has had accepted a considerable body of work at juried art shows. He won Special Awards, Cash Awards, and Award of Excellence, Honourable Mentions, Finalist Award, Merit Award and Certificate of Merit Award. Other placements have been received in various juried exhibitions.

COLLECTIONS New York Times, Musée International D'Art, Montreal, Canada. Many of his works are in private collections.

ADDRESS Escondido, California 92027 USA Tel +1 760 746-6105.



SMÖGENS FISKEHAMN I, #6687EE12-1, © CHROMOGENIC PRINT 35,5 X 28 CM / 14 X 11 IN

HITOSHI HONGO JAPAN

Born 1964 Akita Japan. Instructor, Toyama City Institute of Glass Art.

EDUCATION 1989 90 Tokyo Glass Art Inst. graduate course; 1987 89 Tokyo Glass Art Inst. undergraduate course; 1983 87 Tohoku Univ. metal engineering; 1993 Pilchuck Glass School, Michael Schemer Pilchuck Glass School, Lino Tagliapietra & Dante Marioni.

CAREER 1994 Instructor, Toyama City Institute of Glass Art; 1991 1993 Teaching Assistant, Toyama City Institute of Glass Art; 1990 Staff, Glass Studio Tatosha Japan; 1996 Teaching Assistant, Pilchuck Glass School.

EXHIBITIONS 1999 TCIGA Teaching Artist Exhibition, Tokyo Private Show, Toyama; 1998 Contemporary Glass Art in Satsuma, Satuma; Aomori Sculpture Competition, Aomori; Art Space Kawamoto, Toyama; Art Gallery in Fuchu, Toyama; First International Biennial of Contemporary Art, Italy TCIGA Teaching Artist Exhibition, Toyama; Contemporary Japanese Glass, Seto; 1997 Art Space Kawamoto, Toyama Art Gallery in Fuchu, Toyama; G.A.S. Exhibition in Alizona USA; 1996 Contemporary Glass Art in Satsuma, Special Prize Art Space Kawamoto, Toyama; Art Gallery in Fuchu, Toyama; Ryurei, Kariyazawa 1995 Art Gallery in Fuchu, Toyama; Gallery Now, Toyama; 1994 TCIGA Teaching Artist Exhibition, Itami; 1993 TCIGA Teaching Artist Exhibition, Toyama; 1992 TCIGA Glass Works, Kyoto; International Glass Art Exhibition, Kanazawa Art Space Kawamoto, Toyama Japan.

ADDRESS 45 Yasuda, Fuchu-machi Neigun Toyama 939- 2751 Japan Tel /Fax +81 764 695887, hongo@lilac.ocn.ne.jp



THE CORE OF WATER, STEAL GLASS W150 X D50 X H210 CM / 59 X 20 X 83 IN

ARTISTS OF TODAY

JONES LUCINDA USA

Golden age of mankind, when man and nature were harmony, and, work and art were one. This was essence of culture and goal toward which mankind should strive. My work somewhat reflects of ancient precedents by illustrates human relation co-existence with the life of nature on earth. Art of natural gravitated in the city which ancient art likelihood were created. The art under natural roof that only through knowledge and appreciation of beauty. That would advance the evolution of humanity and lead to a future as peaceful, harmonious, and rich in culture as the ancient art.

AWARDS 1998 Certificate of Merit, Masks in Venice 1st Int'l Annual Exhibition in Venice, Palazzo Correr, Venice Italy; 1998 Diploma of Excellence, The 1st Autumn Annual in Venice, Palazzo Correr, Venice Italy.

Since 1999 Member of Art Addiction International Art Association AAIAA.

REPRESENTED 1998 1999 2000 Art Addiction Internet Art Museum.

ADDRESS 900 W. Mas's #301, Peoria Illinois 61615 USA Tel +1 309 676 9302.



SERIE #2, MILLENNIUM 1998 MIXED MEDIA



THE WARRIOR PAPER COLLAGE ON POSTER BOARD 51 X 40,5 CM / 20 X 16 IN

JOYCE BARBARA NETHERLANDS ANTILLES

Exhibitions 1995 the 2nd Female Artist's Art Annual, Art Addiction Stockholm Sweden; 1996 Gallery 86, Curacao; "Antillean Art" Embassy, Venezuela; 3rd Biennial, Santo Domingo; 1997 Prizewinner, Artist Magazine USA; 1998 The 1st International Exhibi-

tion "Masks in Venice", Art Addiction, Palazzo Correr Venice Italy; Nanette Beardon Gallery, St. Maarten, Netherlands Antilles; "Women's Identity", Bonaire, Netherlands Antilles; Willard's of Saba, Saba, Netherlands Antilles. 1999 The 2nd Int'l Exhibition "Masks in Venice", Art Addiction, Palazzo Correr Venice Italy.

RETROSPECTIVE "Artist of the Month", Breadfruit Gallery Saba, Netherlands Antilles.

COLLECTORS in Canada, England, USA, and Belgium; INTERNET REPRESENTED Peter's Art Gallery, Slovenia <http://www.barbarajoyce.com>; 1998 1999 2000 Internet Art Museum <http://www.artaddiction.se/barbara.htm>

ADDRESS P.O.Box 14, Saba, Netherlands Antilles, The Caribbean Tel + 599 4 63209 Fax +1 599 4 63200

MAHMOODIAN FARIBA IRAN

Born 28 06 1969, Rafsanjan, Iran.

Education Master's degree in architecture, Shahid Beheshti University, Tehran, Iran 1996

EXHIBITIONS 1999 The 6th exhibition of contemporary potters of Iran; 1999 Exhibition of pottery; 1997 Exhibition of fabric collage; 1996 Exhibition of ceramic containers; 1995 Exhibition of fabric collage & ceramic containers; 1995 Exhibition of fabric collage & ceramic containers; 2000 Exhibition of fabric collage will be held in Kish.

WORKING EXPERIENCE 1999 Interior design & supervision of the head of Kish Free Zone Organization conference room; 1999 Interior design & supervision of Venous Residential Complex in Kish; 1999 Interior design & supervision of Kish pavilion; 1995 1996 Designer of computer advertisement; 1989 Assistant interior designer of industrial exhibition, Tehran Int'l Trade Fair; 1990 Assistant designer of Urarto Engineering Consultant; 1989 1990 Assistant designer of Hafkan Engineering Consultant.

ADDRESS No. 3, 33rd Ave., Kia St., Shahrara St., Tehran, Iran, Tel +98 21 825 3165.



DREAM FABRIC COLLAGE 11 X 20,5 CM / 4 1/4 X 7 3/4 IN

ROCH POLI SERGE FRANCE

Roch Poli, s higher education was gained in the Fine Art School of Montpellier France, painting section. In his creative vision he presents 'The Man' and supports him in his most secret paths. The wish to express himself and to share his peace message around Man, cause to meet him in many artistic manifestations in the world, sign what 'The Man' is more than ever the epicenter of topicality. He dedicate his life to drawing since any years, secluded somewhere into the Pyrenees in Roussillon. The South Korea called to his drawer's talent for the 24th Seoul Olympiad Official Sports and Arts Post-cards.

HAPPENINGS, EXHIBITIONS, MAIL ART Belgium, Brazil, Cuba, Germany, France, Hungary, Italy, Japan, Korea, Poland, Portugal, Romania, Spain, Sweden, Tunisia, USA, Ex-Yugoslavia.

COLLECTIONS International Fine Art Center, Seoul South Korea; Museo de Arte Contemporaneo Ibiza Spain; Archives Salon de Tokio Japan; Museo de Arte Contemporaneo Internacional Salvador-Bahia; Etajima National youth Houses Hiroshima Japan; Musée du Petit Format de Papier Couvin Belgium; Contemporary Collection of the Fiatal Muveszek Klubja Budapest Hungary; Archives Biennale de Cabo-Frio; University Gallery Research Institute of Contemporary Arts Kunsan; Collection Franklin Furnace New York USA; Museo Nacional Palacio de Bellas Artes Habana Cuba; Biblioteca Comunale Ballao Calgari . ADDRESS 2, Rue des Pechers F-66140 Canet-Village

France.



OM MA NI PAD ME HOUNG MIXED MEDIA 21 X 29,7 CM / 8 X 12 IN

EDNA TOPER ISRAEL

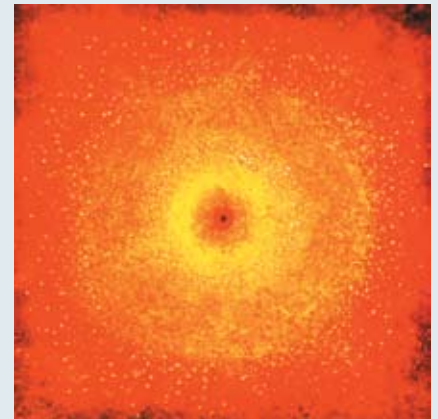
Born in Israel. Studied art at the "Avni" Institute in Tel Aviv and College for Art Teachers at Ramat Hasharon. Planned and designed projects for the Ministry of Education.

INDIVIDUAL EXHIBITIONS 1992 Gallery Tel Aviv, Joffo; 1983 Gallery Tel Aviv; 1984 Rarnat Gan Museum; 1988 Gallery 2000, Tel Aviv; 1989 Municipal Museum, Bad Hersfeld, Germany. 1990 The Kibbutz Gallery, Tel Aviv; 1992 Tzavta Gallery, Tel Aviv; 1993 Culture House, Afulah; 1996 D. S. Danon Gallery, Tel Aviv; 1997 Van Leer Institute, Jerusalem.

SELECTED GROUP EXHIBITIONS 1981 Artists in Tel Aviv; 1987 Artists in Petach Tikva; 1988 Yad Lebanim Museum, Petach Tikva; 1989 Artists of the Sharon, Culture House, Kfar Sova; 1989 The Kibbutz Gallery, Petach Tikva; 1990 Accad Gallery, Tel Aviv; 1991 The Artist's Association, Alharisipavillion, Tel Aviv; 1992 The Municipal Museum, Ashkelon; 1993 The 1st Int'l Exhibition of Miniatures Art Sweden; 1994 Pictures from the Bible, The Bible Museum, Tel Aviv; 1994 The 1st Int'l Exhibition of Graphic Art, Sweden; 1995 The 1st Int'l Exhibition of Female Artist's Art, Sweden; 1996 Teachers as artists, Binyanei-Haumah, Jerusalem; 1997 Exhibition of Miniatures. Ahha Hushi House, Haifa; 1998 The 2nd Int'l Exhibition of Female Artist's Art, Sweden; Int'l Art Exhibition of Miniatures, The Bible Museum, Tel Aviv; Exhibition of colored miniatures, Alon House, Givataim; Exhibition of artists from Petach Tikva, Israel, in Koblenz, Germany; The 1st Int'l Exhibition "Masks in Venice, Palazzo Correr Italy.

MEMBERSHIP Association for Miniatures in Israel; Association of Painters and Sculptors in Israel; AAIAA .

ADDRESS Yavnieli st, #10, Herzeliya 46387 Israel Tel +972 9 9589553 Fax +972 9 9568840.



FIRE, FROM THE FIVE ELEMENTS SERIES 1999 ACRYLIC ON CANVAS

AGRANOV DVORA ISRAEL

1934 Born in Afghanistan. 1937 Emigrated to Israel.
 1992 Studied painting with the painter Edna Topper; 1999 Learned History of Arts. 1994 Member of the Petah Tikva Artists Fellowship; 1995 Member of the National Painters and Sculptors Association Tel Aviv Israel; 1994 Won an award at the Int'l Annual Exhibition of the Female Artist's Art, Art Addiction, Sweden; 1997 Member at the Israeli Miniatures Fellowship; 1998 Won an award at the 1st Masks in Venice, int'l exhibition Art Addiction, Palazzo Correr Venice Italy; 1999 Member of the International Painters Association.

PERSONAL EXHIBITIONS 1994 Heart Meditations, Foyer Gallery, Petah Tikva; 1995 From Pain to Happiness, Rabin Medical Center Lobby; 1996 Abraham Shapira House, Petah Tikva; 1997 From red to black and what comes in between, the National Painters Association Halls, Tel Aviv; 1999 Fantasy, Yad Lchanim House, Tel Aviv Israel.

GROUP EXHIBITIONS 1993 The 1st Annual Int'l Exhibition of Miniatures Art, Art Addiction Sweden; 1994 The Holocaust, Foyer Gallery Sharet Hall, Petah-Tikva Israel; 1994 The 2nd Annual Int'l Exhibition of Miniatures Art, Art Addiction Sweden; 1994 The 1st Annual Int'l Exhibition of Graphic Art, Art Addiction Sweden; 1994 The 2nd Annual Int'l Exhibition of Miniatures Art, Art Addiction Sweden 1994 Bible Museum, Tel-Aviv; 1995 Moetzet Hapoalim, Bat-Yam, Israel; 1996 The Femina Project, Art Addiction Sweden; 1996 The Holocaust, Foyer Hall, Petah-Tikva; Jerusalem, Foyer gallery, Sharet hail, Petah-Tikva; 1997 The Holocaust, Foyer Hall, Petah-Tikva; 1997 The Bible in art by Israeli artists, The Bible House Museum, Tel-Aviv; 1997 The Bible and art, Petah-Tikva artists, The Bible House Museum, Tel-Aviv; 1997 Landscape, Library's Gallery, Givataim Israel; 1998 Miniatures exhibition, The New Gallery, Abba Hushi House, Haifa Israel; 1998 Miniatures exhibition, Beer-Sheva Israel; 1998 Miniatures exhibition, Beit Alon, Givataim Israel; 1998 Exhibition in Koblenz, Germany; 1998 The International Peace Exhibition, Paris, France; 1998 The 1st Int'l Exhibition "Masks in Venice", Art Addiction, Palazzo Correr Venice, Italy. 1999 The 1st Spring Annual in Venice, Art Addiction, Palazzo Correr Venice, Italy. 1999 The 2nd Int'l Exhibition "Masks in Venice", Art Addiction, Palazzo Correr Venice, Italy.

Address Dvora Agranov, 6 Degel Roven, Petach Tikva 49 402 Israel, Tel +972 3 9215161



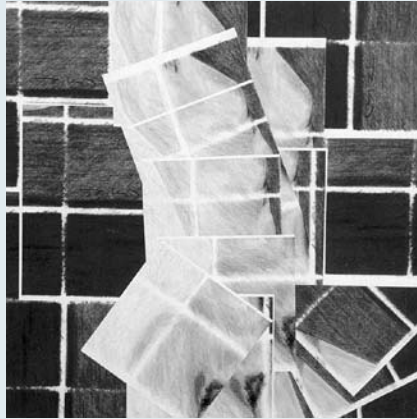
DIPTYCH 1998 OIL ON CANVAS

ALEXIOU TAKIS GREECE

Was born in 1942 and grew up in Alexandria of Egypt. He studied architecture in Germany at the Technische Universität Dresden (1964). In his postgraduate studies in the field of Conceptive Psychology he completed a pioneering dissertation linking architecture to psychology (1968). He has given lectures at numerous European Universities and was v. professor at the Hochschule für Gestaltung Offenbach /M. in Germany (1971-1973). He has held many private and group art exhibitions in Greece and abroad. Since 1993 he has been active in the field of music composition presenting: Under one's Breath / The Song of the Birds / Voices without a Face / Red Wind, which circulate all over the world. Apart from various recognitions in Architecture, he was awarded First Diploma and at the International

Addiction in Stockholm in 1996, Diploma of Excellence in 1999 at the Palazzo Correr in Venice and in 1997 the America Biographical Institute included him in the five thousand personalities of the world for his contribution in Education and Human Rights. His name is mentioned in: Saur Allgemeines Künstler Lexikon (1992), the Dictionary of Greek artists Melissa (1997) and the International Art Diary Milan Italy.

He has written numerous articles, studies and books with an artistic, architectural, pedagogical and social content, translated into six languages so far. ADDRESS Salaminos str. 39, GR-15343 Ag. Paraskevi Athens Greece Tel /Fax +3 1 6011904.



THE NUDE MIXED MEDIA 101 X 93 CM / 39% X 36% IN



DARWIN'S UNIVERSE, N, 1988 DIPTYCH, FUMAGE AND LATEX HOUSEPAINT ON CANVAS 137 X 56 CM / 54 X 22 EACH

BANERJEE USA

American, born in Calcutta 1939. Lives in New York. EDUCATION 1988 Ed.D.; 1981 Ed.M.; 1980 M.A., Columbia University; 1976 New York University with H.W. Janson; 1967 1970 Ecole des Beaux Arts, 2 French Govt. Scholar, Graduate Study, Paris France; 1967 1969 Atelier 17, French Govt. Scholar, Paris France; 1965 1967 College of Art, India Govt. Nat. Scholar, Graduate Study, New Delhi India; 1955 1960 DFA with 1st Class Honors: the Indian College of Art, Calcutta. Innovator of new medium and technique "faumage".

SELECTED INDIVIDUAL EXHIBITION 1968 1969 Galerie du Haut Pavé, Paris France; 1969 Cite' International de l'Universite de Paris France; 1976 Bertha Urdang Gallery New York USA; 1978 1979 Columbia University New York USA; 1986 New School, Parsons School of Design New York USA; 1990 Art Heritage Gallery, New Delhi India; 1990 Chitrakoot Art Gallery, Calcutta India; 1991 Bertha Urdang Gallery New York USA; 1993 Chemould Gallery, Calcutta India; 1994 1999 Cite International des Arts Paris France; etc.

SELECTED GROUP EXHIBITION 1969 Galerie Konrad Richter, Frankfurt & Wiesbaden, Germany; 1971 1972 1978 1982 1983 Brooklyn Museum USA; 1974

Gimple & Witzenhoffer Gallery, New York USA; 1975 Martha Jackson Gallery, New York USA; 1976 Aldrich Museum of Contemporary Art, Ridgefield, CT USA; 1979 Hofstra University LI, NY USA; 1988 Berkshire Museum, Pittsfield, MA USA; Betty Parsons Gallery, New York USA, etc. ADDRESS Loft #2 C, 106 Ridge Street, New York NY USA Tel + 1 212 12288247.

DELLA SAVINA ETTORE ITALY

Painter, Graphic and Sculptor. He boasts 35 years of artistically cultural and intellectual activity at social purposes made in the European Community and Overseas countries. Aesthetic cultural searcher of experimental and design art, he performs a picture of abstract geometrical surrealist, type full of esoteric, social and liberal concepts. He is known as an artist who thinks that is to say an intellectual who applies psychology to his techniques and succeeds in expressing; in his elaborations the magic sensations that encourage the human feelings working on the psychological and perceptive mechanisms of different subjectivities of the infinite "the I". ADDRESS Della Savina Ettore, via Rosta 8, int, 4, IT-10143 Torino Italy, Tel /Fax +39 11 7768857



FAMIGLIA FLOREALE, 1983 MIXED MEDIA 47 X 63 CM / 18 1/2 X 25 IN

GAZZERA ROMANO ITALY

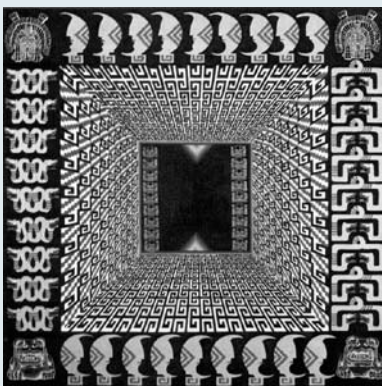
In 1929 Gazzera was invited at Palazzo delle Esposizioni in Rome and in 1931 and 19135 he took part in the First and the Second Quadriennale d'Arte Nazionale in Borne and attended many others displays of the Promotrice delle Belle Arti in Tourin; in 1941 his one-man show in Milan was such a success that he gained performances all over the nation. This display caused such a stir that gave rise to the "Gazzera's case" against the official painting: his success went on thanks to the quality of his painting that followed the great Italian tradition with his very topical language, showing a series of fairy-tales, portraits and precious "still-life", in particular his famous "plucked chickens". Since 1950 he left the so-called "emulsion paint" and made sole use of "oil resinous and mixed paint", getting a thinner, more shining and brighter stuff. That's the way the famous "gigantic flowers" sprang up, a brand new invention in history of art. Gazzera is said to be the founder of the neo-floral paint. His stay in Tuscany, during the war, throws into confusion Gazzera and his classical view of nature. "During an air-raid warning in Valdinievole, while I was squeezing as a caterpillar in the grass, a purple wild carnation standing just few centimeters from my nose seemed to me enormous, gigantic, and people, running away in the distance, became as short as insects..." "If I survive, - he said - I'll paint flowers as big as trees and I'll call them "gigantic flowers" and I'll shorten mankind to the size of insects."

ARTISTS OF TODAY

Later on, in Gazzera's pictorial production the "gigantic flowers" turned into "flying flowers": enormous corollas hanging in the blue sky. They take into consideration a new dimension of space, becoming cosmic flowers and throwing present taste for future.

Afterwards, they metaphysically take sometimes-human appearances. Their body is human, but there is a flower instead of their head. It's the course of the "talking flowers" where flowers live a dimension of human sensitivity, rejoice and suffer as human beings they represent do. In parallel to neo-floral current, in Gazzera's work you can point out other periods: the "fruits in the open", the enigmatic "military dummies", the "big medals" laying on unreal places, the "epoch cars", "My Côte d'Azur" e in his last romantic period "lovers, clouds and brooms".

ADDRESS Piazza Vittorio Veneto, No. 16 bis, IT-10123 Torino Italy Tel +39 011 8122443.



HUITZILOTZLI SIN POOCATEPETL, ACRYLIC ON CANVAS 80 X 80 CM / 31½ X 31½ IN

FRIEDEBERG PEDRO MEXICO

The work of Pedro Friedeberg includes architecture, painting, sculpture, furniture and set design. Although his formal background is in architecture and the applied arts, Friedeberg has often deliberately pushed the limits of functionalism.

Pedro Friedeberg was born in Florence, Italy in 1936 to German-Jewish parents who left Germany to escape the war. Three years after his birth, he moved with his mother to Mexico.

Friedeberg's work is product of highly conscious, if not self-conscious, thought. When asked about being a surrealist he replied, "My work is maybe more decorative. The surrealists were more into profound dreaming, into the absurdity of things. But, I think my work is also criticizing the absurdity of things."

What is yet to be discovered or perhaps rediscovered in relation to Friedeberg's art is the unabashed desire and self-fulfillment that comes from the experience of being in the presence of gorgeous objects. His negation of analytical theory, monotheism and politics gives his work poignancy today. In a world where everything is highly politicized and moralized, down to the type of detergent we use, Friedeberg reminds us that real life should sometimes, if not at all times, be something more than real. Moreover, that life should surpass the tedious morality of our day. Friedeberg allows us to transcend our own existence through the experience of the potentially stunning everyday.

ADDRESS:



KIM SOOK CHA USA

Originally from Choong-Joo in central Korea, where she began painting at age 5, Sook-Cha Kim became a registered nurse and midwife in Seoul. While studying anatomy and autopsy at the Seoul National University School of Medicine, she earned a BPA and a MFA. in oil painting (with emphasis in anatomy for art) from the Horig-ik University School of Art.

After immigrating to the U.S.A. in 1973, Sook-Cha Kim continued her study of oil painting at the Corcoran School of Art. She also added to her experience by copying masterpieces at the Smithsonian art galleries.

Sook-Cha Kim was awarded the Gold Medal-Art Addiction International Prize (1997) at the Most Talented Artist Competition in Stockholm, Sweden. She is currently an Artist in the New Art International 1997 Edited by Book Art Press.

PAGE 26:
THROUGH, 1998 ACRYLIC ON CANVAS 20 X 16 CM. / 8 X 6¼ IN.

LORENZO ALBERTO URUGUAY

Lorenzo Sacne Albeto José, artista plastico, uruguayano, ascendencia espaniola, nacido en Montevideo 1942. Cursos: Fac. Arquitectura, Escuela Nacional de Bellas Artes, Uruguay; National Academy of Fine Arts, New York. Diseñador estampado textil industrial. Realizó más de 130 exposiciones colectivas y 30 individuales en Uruguay, España, Israel, Estados Unidos, Argentina, Brazil, Cuba, etc. Reside Asociation de Plasticos /ASPU) y dirige espacio radical cultural. Recore principales centros culturales del mundo: Norte America, Russia, Bulgaria, Grecia, Turquia, Israel, Africa, Seychelles, India, Nepal, Thailandia, China, Japon, Caribe, Centro y Sud America. Inclinado al Realismo, Surrealismo, e Hiperrealismo, su pintura destaca paisajes urbanos, tema sociales (Marginados, Caichos, Carnaval) en óleos sobre tela, fibra v/o collage. Premiado varias veces eb ñ Uruguay y EEUU. Sue cuadros forman parte de Museos y colecciones privadas de Uruguay, Argentina, Brasil, Venezuela, Italia, Cuba, Espana, EEUU, Peru, Israel, Alemania, etc

STUDIO Wilson Ferreira Aldunate 1295 ap. 801, Montevideo 11100 Uruguay, Tel +1 59 82 9004661

PONOMARYOV ALEXANDR EVGENIEVIC RUSSIA

1957 born in Dniepropetrovsk, Russia; 1973 finished art school in Oryol, Russia; 1979 finished College of Naval Engineers in Odessa Russia.

COLLECTIONS State Tretyakov Gallery, Moscow Russia; RF Ministry of culture, Moscow Russia; Inccombank Moscow Russia; Centre of Contemporary art Moscow Russia; Museum of Fine art, Oryol Russia; Artistic Culture Centre Kiev, Ukraine; Collection of the Grand Duchess of Luxemburg; National Museum Singapore; Foundation F.R. Weisman, Los Angeles USA; Jüdisches Museum Ruheinsburg, Germany; Zimmerli art Museum, Rutgers University, New Brunswick USA; Universitat Juan I, Castellon de la Plana, Spain; Private collection in Russia, Germany, Spain, Italy, Luxemburg, Singapore, USA, Poland, Denmark, Switzerland, France.

SELECTED EXHIBITIONS 1990 Hermitage Gallery, Center of Contemporary Art Moscow; 1991 Ost and Vest Gallery, Copenhagen, Denmark; Galeria Espai 29, Castellon de la Palma, Spain; 1993 Galeria 6 De Febrero, Valencia, Spain; 1996 Resurrecting Ships; State Tretyakov Gallery, Moscow Russia; Kino Gallery, Moscow Russia; 1998 Art Project and Installation in Russian Pavilion EXPO 98 Lisbon, Portugal.

Recently I have been giving particular attention to the artistic issues contacted with the boundaries between active environments (e.g. the ocean and dry land). Correspondingly, I have been undertaking actions, including the painting of shipwrecks, a procedure that, as it were, reanimates these derelicts by imbuing them with a new, cultural significance. A recent recipient of my artistic actions was a real naval submarine that I painted, thereby

diminishing its military function while increasing its artistic resonance. As an associate of the crew I submerged several times in the craft (that was in the Arctic Ocean).

Furthermore, I am also concerned with the preparation and implementation of installations that explore the interconnections of concrete artistic objects, including underwater apparatuses that may have no utilitarian meaning (e.g. in the Lisbon Pavilion 1998).

ADDRESS Pokrovskij blvd. #18/15 st 2 ap 29 A, Moscow Russia, tel +7 95 9172669, fax +7 95 9172669



OBJECT-ACT, NORTHERN TRACE OF LEONARDO, 1997 MIXED MEDIA, PAINTED NAVAL SUBMARINE, THE ARCTIC OCEAN

PRIESTNER MILES STEVE GREAT BRITAIN

1954.05.01 born in Altrincham, Manchester. Studies 1972-1974 Manchester Polytechnic, Manchester. 1978 / 1979 Beaux Arts, Paris France. The Creative work is devoted to oil on canvas, poly filla cement on wood, drawing, give rock texture, painting, paints on the back of Billboard posters, large works in drip style, etc. Purchases of artworks are in the museum and in private ownership collection in Belgium, Germany, Sweden, and USA, GREAT BRITAIN.

SELECTED Group Exhibitions Since 1979 participated in national and international group exhibitions: Sweden, Italy, Spain, Great Britain, USA etc. 1998 Flash Art Museum, Italy; 1997 Il Salo International d'Artistes, Barcelona Spain; 1998 The 1st Autumn Annual in Venice, Palazzo Correr, Venice Italy; 1999 The 1st Spring Annual in Venice, Palazzo Correr, Venice Italy.

Honors Diploma of Excellence, The 1st Autumn Annual in Venice, Palazzo Correr, Venice Italy 1998.

Member of Associations 1999 AIAIA Art Addiction International Art Association Publications 1999 2000 New Art International (New York) Who's Who in Art, the 28th edition. Represented 1999 2000 Art Addiction Internet Art Museum www.artaddiction.se/aiiaa_priest.htm ADDRESS 17 Stamford Park Rd., Altrincham, Manchester WA15 9EH Great Britain Tel +44 161 9290293.



FOR INFORMATION PLEASE CONTACT

Mrs. ZARAFSHAN NASRIN Khosravi Kouche #157, 61957 Ahwaz Iran, tel +98 61 1229476

SPECIAL PROMOTION

ARIAN SORRAYA

Born on 1952 in Tehran.
Art University in Tehran, graduate in painting 1975, .
Work experience: 20th years in design, graphic, painting and interior design in Tehran. For the last four years working in own private art gallery.
ADDRESS 26 Kazmist., Pasdaran av., Tehran Iran, tel /fax +98 21 2541776



NATURE 1999 WATERCOLOR 50 X 35 CM / 19½ X 13¾ IN

BASTANI FIROUZEH

Born in 1968 in Iran. Visual Artist, Actress and Poet.
"When I was a child I was strongly interested in painting and singing. On 1994, I succeeded to discover my artistic talents particularly in the field of acting besides of that I worked on painting and other handicrafts.
I have had some activities in connection with acting and began my work from playing in the street theater, after which I started working in the theater halls under supervision of the famous Iranian directors Rokmeddin Khosravi and Kamelleddin Shafei. I have also worked in radio drama in which I succeeded to gain some achievements.
At present time I play the role of mother in a drama entitled "Who is the mother?" by Hans Christian Anderson".
ADDRESS Abouzar alley, near Gas Station, Tehran Ave. #296, 31589 Karaj Iran, tel +98 261 220853



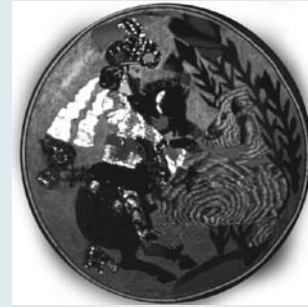
ACTRESS FIROUZEH BASTANI IRAN

BASTANI MOJDEH

Born on 1964. Graduate in various handicrafts from a state Institute. Works on make up, tattoo works and other artistic activities. *"I loved painting when I was a child and my hobby was drawing pictures with color pencils on the walls. In my young age I spent many hours on making up with color pencils the peoples' faces and also became the base of motivations for make up. Later on I gained a great deal of skill in this profession at such extent that I could actually conceal the face scars with using make up techniques, moreover I have a good experience in cosmetic works including dying different hair; by using special techniques and fantasy processes I can change the geometric forms of the*

face as well as the shape of the eyebrow and lips by using Tattoo techniques. I began my work with bride make up when I was almost 13 years old. My activities at present time consist of make up and beautifying the peoples' faces. I also have some other artistic activities such as dressmaking, designing and arranging table in official and high-class parties".

ADDRESS Mirdamad st., Nassa st. #38 ap 2, 19667
Tehran Iran, tel +98 21 2046363,+98 21 2225587,
fax +98 21 2058292



PAINTING ON COPPER

ESMAEILLOU BITA

Born in 1971. Graduated in painting from visual arts college; BA in painting, Alzakra University Tehran; presently student of the MA courses in painting at the Said University Tehran
Bita experienced different styles along with various instruments and methods. To express personal ideas and feelings she use imaginary and abstract terms, gray colored tonalities also the white and black contrasts on large painting canvas.
ART RESEARCH scientific researches and paintings on the ancient myths of Iran, India, Africa and others Islamic religion; the conception of Christianity and the ancient Greek; the subject of creation of woman in the ancient myths.
EXHIBITIONS 1994-1995 four Private exhibitions; 1994 Individual exhibitions at Jamshidieh Gallery in Jjamshidieh Park Tehran Iran; 1995 the 2nd Art Exhibition of the Iranian Students Works held at the Museum of Contemporary Arts, Tehran Iran (awarded with an appreciation tablet).
ADDRESS #272, 11th floor, 8th entrance. Block B2, Ekbatan Apartment Housing, 13948 Tehran Iran, tel +98 21 4646580, +98 21 4640521



UNTITLED 1999 OIL ON CANVAS 18 X 80 CM / 7 X 31½ IN



>>

FAKHIMI HOSSEIN

54, Abhar city Iran. Twelve years art schooling; selected as a guest student at San Fernando art university in Spain; graduated as art teacher; painting, drawing, and handicrafts; making statues and symbols for Iran anthropology museum and advisory for the art; designer for clothes and badges for air force army; several works for Kamalalmolk Academy; the author of the several monuments and statues in Tehran; expert for art incarnation; designer and writer of the art book for schools; co-founders of science and industry research organization. Entitled membership of sculptors association of Iran.

ADDRESS #52 Shahrak Ershad 2nd St., 14647 Kooye pause Farhangian shaikh - Fazlollah Bld. Tehran Iran tel +98 21 8258092, fax +98 21 8250054

HADAVAND SUSAN

Born January 8th 1971 in Tehran
Education: High School Graduation in Experimental Science

Starting art activities and art learning after high school graduation. Learning painting art earnestly at specialty level as of 1991 under the art masters and attending the one-year course of designing and painting through completing the course and getting certificate with excellent grade.

As of 1996 engaging in professional job in the field of repair of ancient Iranian miniature works of Safavid and Qajar eras including repair of coverlets, penholders, mirror frames, and illumination works.

Art Activities Record: Attending the Second, Third, and Fourth Biennial Exhibitions of Iranian Miniature, the Second and Third Iranian Women Artists Exhibition, and a few group miniature exhibitions.

ADDRESS #25, Shah-Mohammadi Alley 10th Farvardin St., Pirouzi Ave., Tehran 17659 Iran Tel +743 44 95



UNTITLED, MIXED MEDIA 29 X 24 CM / 11 1/4 X 9 1/2 IN



HOJABR EBRAHIMI SHOLEH IRAN

Currently expert evaluator of sculptural designs; Beautification Organization of city of Tehran; Inspector of the Iranian Sculptures Association; Over 20 years of experience in Arts.

GROUP EXHIBITION Neel Art Gallery Iran 1998; Exhibition in support of Tehran's Mayor Iran 1997; The

1st Sculpture Triennial Exhibition, Contemporary Museum of Arts Tehran Iran 1994; Barg Art Gallery 1992; Sanati Museum of Arts Kerman Iran 1982; Ornamental Arts College Tehran Iran 1977; Ornamental Arts College Tehran Iran 1976.

SOLO EXHIBITION Barg Art Gallery Iran 1998

AWARDS won first prize in Figurative section and received the Golden Image Award, and five Golden Coins in The 1st Sculpture Triennial Exhibition Tehran Iran

INSTALLATIONS Statue of Mother and Child in Vali-Asr Recreational Complex Tehran Iran 1996; Statue of Mother in Gol-Mohammudi Park Tehran Iran 1995; Statue of Amir Kabir in Isfahan Iran 1995.

ADDRESS #12-1 Daman Afshar st., Vally Ast st., 19697 Tehran Iran, tel +98 21 8880482, fax +98 21 8785332, mortazavi-zidi@yahoo.com



DOOR KMOCKER, ACRYLIC ON CANVAS 120 X 80 CM / 72 1/4 X 31 1/2 IN

KHOSROWJERDI HOSSEIN

Born on 1958 Tehran Iran. Graduated of Fine Art School-Tehran and of Fine Art Faculty-Tehran Iran. Founder Board member of Iran Painting Committee

INTERNATIONAL REFEREE The 3rd Caricature Biennial Tehran; The 1st Painting Biennial Tehran; The 1st Graphic Biennial of Iran International Festival of Child & Adolescent Movie (Movie section) Isfahan; The International Caricature Festival about Addiction; The 3rd Throughout Festival of Incarnation Arts Shiraz Urmieh Tehran Iran; The 1st Painting Biennial Tehran Iran; The 6th International Fair Movie Festival for film poster designing; The 5th Assembly of Art & Culture of Holy Defense Tehran Iran.

Participated in 57 Group Expositions and two Individual Exhibition.

SELECTED GROUP EXPOSITION The Universal decade of Woman Copenhagen Denmark; The International Exposition of Peace Moscow Russia /Honor Diploma, The Group Exhibition Baku Uzbekistan; The Group Exhibition of Islamabad Pakistan; The Group Exhibition of H. Khosrowjerdi of Iranian Painter Women, The Group Exhibition in Shencheffo Kiev Ukraine, Two Group Exhibition in Iran House Paris France; The International Triennial of New Delhi India.

EMPLOYMENTS Secretary of the 1st Biennial of Caricature and the Protecting Woman & Children Exposition for Bosnia-Herzegovina. Director & designer of the 1st Olympic of Islamic Countries Women.

Designer of Fair Theater International Festival and of Soureh Video & Movie International Festival.

Designer of more than 37 logos of estimated cultural centers & assemblies: Hamshahry Newspaper, the Islamic Republic of Iran logo; Martyrdom of Islamic Revolution Victory logo; Azad Islamic University logo; the 5th TV Channel logo. Elected painter for accompanying eight Iranian painters to make the fresco of Hafezie Parlour Shiraz. Actually sculptur-

ing one of the most important national statues of Iran: Hafez

ADDRESS Unit 2 3rd floor, Tower 3, Duma residential complex, Duma alley, Guita st., Golestan st., Jordan ave., 19666 Tehran Iran, tel +98 21 204 1622, +98 21 8865861, fax +98 21 8718401



UNTITLED DRAWING

KHOSROWJERDI SAHAR IRAN

Born on 1982; graduated the Graphic section from Fine Art School Tehran Iran. A present activity includes Poetry, Writing and Painting. Participated in Fine Art Student Group Exhibitions in Tehran. Teaching for primary school children. In present she preparing works for the first individual exposition "Portraits".

ADDRESS Unit 2 3rd floor, Tower 3, Duma residential complex, Duma alley, Guita st., Golestan st., Jordan ave., 19666 Tehran Iran, tel +98 21 204 1622, +98 21 8865861, fax +98 21 8718401



WAITING FOR..., MIXED MEDIA 80 X 60 CM / 31 1/2 X 23 1/2 IN

MAHMOUDJ ROXANA

Born August 21, 1972 in Tehran Iran. Education: Diploma of Technical School; Fine Art University in Okrain Iran

WORK EXPERIENCES four years in the schools and some years as private teacher; Working in Art Gallery (Tehran Municipality Urban Development); As Art teacher; Management of Gallery and its relevant proof.

INDIVIDUAL AND GROUP EXHIBITIONS 1993 Paintings, Group exhibitions Moscow Russia (cash award); 1994 Paintings, Group exhibitions Kiev Ukraine; 1995 Individual exhibitions Barg Gallery Tehran Iran; 1996 "100 works by 100 Iranian Artist" Group exhibitions Golestan Gallery Tehran Iran; 1997 The 6th Painting Art Biennial, Contemporary Arts Museum Tehran Iran (a work printed in catalogue); 1997 The 1st Exhibition of Iranian Contemporary

Designing, Barg Gallery Tehran Iran; 1998 The 5th Exhibition of Women Paintings (Sense Manifest), Contemporary Art Museum (a work printed in catalogue); 1998 Paintings, Group exhibitions Kama-lolmolk Museum Tehran Iran; 1998 The 2nd Exhibition of Iranian Contemporary Designing, Barg Gallery Tehran Iran; 1998 Group Exhibition of Tehran Municipality Women, Tehran Municipality Dist. 1 Gallery (Appreciation Letter); 1999 Individual exhibitions Private Gallery Tehran Iran; 1999 The 2nd Exhibition of Iranian Contemporary Designing, Barg Gallery Tehran Iran; 1999 The 2nd Biennial Exhibition of Designing, Contemporary Arts Museum Tehran Iran.

ADDRESS No.64, 9th Boustan, Pasdaran St. Tehran 16667 Iran, Tel 2546753,2560487, Mobile 091 12157383

MOHARRAMI PEELEHROUD ABDOLLAH

Born in Tehran in 1967.

EDUCATION High school diploma.

WORKING EXPERIENCE Started the artistic activity in 1982. Acquired full mastery in Iranian miniature and gilding. Won the first prize in three teachers' painting contests.

Participated in several painting biennials, Participated in several miniature exhibitions; Participated in several youth's festivals in Semnan, Iran.

Also participated in the collective exhibition of Iranian handicrafts held in Greece.

Published different kinds of posters and miniature books.

ADDRESS flat 1 #166, alley 8, st. South Villa, 15986 Tehran Iran, tel +98 21 8801659



THE GREAT POET, INK ON PAPER 72 X 30 CM /28¼ X 12 IN

RAHMANIAN FARZANEH

Born 1968 in Abadan Iran.

Education: BA degree in painting.

Painting and drawing teacher at Sureh University Participated in several collective and individual exhibition. Designed stage decorations for theater and music festivals.

ADDRESS Nejatolahy st., second alley #14 flat 3, South Villa st., Tehran Iran, tel +98 21 881644



PAINTING ON COPPER

SHAJARI NASRIN

Born in 10 06 1965 Garmsar Iran. BA in Graphic Design from Tehran University. More than15 years in different fields of art. Several group exhibitions in well-known galleries from Iran.

ADDRESS Shariati st., 41 Hedye ave., 15468 Tehran Iran, tel + 98 2858008, +98 2274294



UNTITLED 1999 OIL MIXED MEDIA ON WOOD 41 X 30 CM /16 X 12 IN

SHAMSOL KOTABY ANAHITA

Born 1974 in Iran. She attended the art school and graduated the painting section (BA).

Participated in several annual and biennale exhibitions in Iran

Shi has gained recognition by researching the origin of Tattooing in Iran and in the world.

Paternal family have been Miniaturists, the father was one of the good gliders of Iran.

ADDRESS #4 Mohsen Noroozy alley, Vally Asr.str., Taleghany st., Shahriar Iran, tel +98 264223461, fax +98 31214142



UNTITLED 1999 PHOTOGRAPHY

TABANFAR SHAHIN (PARSA)

After graduating from the Faculty of Fine Arts at Tehran University, Ms. Tabanfar went to the Unites States and studied painting, art history and textile design at New York University, New School for Social Research, Pratt Institute and Fashion Institute of Technology. Studied watercolor at Vincennes University in Paris, France. Before returning to Iran, she worked as the art designer for the Matisse Art Institute for several years.

Exhibitions: Golestan Art Gallery 1992; International Exhibition of Flowers and Plants 1993; Niavaran Cultural Institute 1994; Golestan Art Gallery 1994; Biennial Ceramic Exhibition of Contemporary Artists, Museum of Contemporary Art 1995; Golestan Art Gallery, Group Exhibition 1995; Charity sale to benefit invalid children, Barg Art Gallery, 1995; Sarve Art Gallery, 1 Charity sale to benefit children's rights 1997; Golestan Art

Gallery 1997; Photography Exhibition 1998, Aria Gallery in Tehran 1999. Aside from painting, Ms. Tabanfar's current interests lie in wood sculpture and ceramics. ADDRESS Kuye Elahiye, Mahroo st., Magnolia Lane, Golnaz Tower, 1915919115 Tehran Iran, tel +98 21 2058626, fax +98 21 8052233, cfparsa@yahoo.com



WATERFALL 1999 OIL ON CANVAS 150 X 150 CM /59 X 59 IN

TIMAJI MOGADDAM MOJGAN

ADDRESS #21 2nd. Floor Simarg st., after Seyed Khandan Bridge, Shariati st., 15418 Tehran Iran, tel +98 21 2859411



ANGEL 1999 OIL ON CANVAS 110 X 95 CM /43¼ X 23¼ IN

ZARAFSHAN NASRIN

Was born in 1959. She graduated from the artTehran University, painting section 1993. Also learned ceramic works.

WORKS AND INVOLVEMENTS She teaches designation at Shahed University; work as the deputy manager for industrial designation group at free university; manager of painting and sculpture department in Iran; researches and published on related subjects to art and the role of musical instruments in Iranian paintings; art fairs and exhibitions in Iran and Sweden.

ADDRESS Khosravi Kouche #157, 61957 Ahwaz Iran, tel +98 611229476



CLAY POTTERY 1999

SPECIAL PROMOTION



DREAM FABRIC COLLAGE 11 X 20,5 CM / 4¼ X 7¾ IN

MAHMOODIAN FARIBA IRAN

Born 28 06 1969, Rafsanjan, Iran.
 Education Master's degree in architecture, Shahid Beheshty University, Tehran, Iran 1996
 EXHIBITIONS 1999 The 6th exhibition of contemporary potters of Iran; 1999 Exhibition of pottery; 1997 Exhibition of fabric collage; 1996 Exhibition of ceramic containers; 1995 Exhibition of fabric collage & ceramic containers; 1995 Exhibition of fabric collage & ceramic containers; 2000 Exhibi-

tion of fabric collage will be held in Kish.
 WORKING EXPERIENCE 1999 Interior design & supervision of the head of Kish Free Zone Organization conference room; 1999 Interior design & supervision of Venous Residential Complex in Kish; 1999 Interior design & supervision of Kish pavilion; 1995 1996 Designer of computer advertisement; 1989 Assistant interior designer of industrial exhibition, Tehran Int'l Trade Fair; 1990 Assistant designer of Urarto Engineering Consultant; 1989 1990 Assistant designer of Hafkan Engineering Consultant.
 ADDRESS No. 3, 33rd Ave., Kia St., Shahrara St., Tehran, Iran, Tel +98 21 825 3165.



UNTITLED 1999 DRAWING 19 X 21 CM / 7½ X 8¼ IN

TAJBAKSH NIUSHA IRAN

Born in Tehran 1984. She loved painting, since her childhood. Now she is 15 years old and studding in the second grade of painting in the art high school.
 ADDRESS Golestan st. Shahrak Ghoods #1008 block C2, 14658 Tehran Iran, tel +98 21 8096930

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EMILIA CATTAN

For information please contact
EMILIA CATTAN, 255 AMSTERDAM ST. MEXICO D.F. 06100 MEXICO
TEL +52 5 2515193

Miart, Quartiere Fiera, Milano, via Brera #6, IT-20121 Milano Italy
Moscow International Art Fair, prt. Marksa d. 7 hotel Moskva komm.406, RU-103012 Moscow Russia
Napoli Arte Contemporanea, Ente Autonomo Mostra d'Oltremare, p-le Tecchio 52, IT-80125 Fuorigrotta Italy
NICAF, Tokyo Tower Bowling Center 1F., 4-4-13 Shibakoen, Minato-ku, 105-0011, Tokyo Japan
Riparte, via Orti di Trastevere #1, IT-00153 Roma Italy
Saga, Espace Eiffel Branly, quai Branly, Paris France
San Francisco International Art Exposition, Thomas Blackman Associates Inc., 230 west Huron, Chicago IL60610, USA
SIS Salone Internazionale della Scultura, Viale Galileo #133, IT- 54036 Marina di Carrara Italy
Stockholm Art Fair, Sollentuna Mässan, Malmvägen #2, Stockholm Sweden
The Armony Show, A Project of the First Gramercy International, 69th Regiment Armory, 68 Lexington ave., New York NY USA
Tresors, The International Fine art and antiques Fair for Asia, Bradbury Singapore
Zagreb Art Fair, Zagrebacki Velesajam, av. Dubrovnik#2, 10000 Zagreb Croatia

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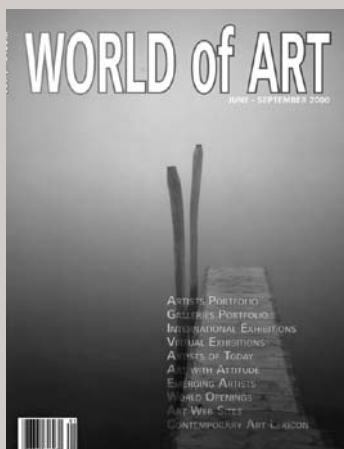


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Manfred **Schu**
Wouter **Deruytter**
Jean-Marie **Bijtebier**
Berend **Strik**
- 1995**
Arjanne Vander **Spek**
Jan **Carlier**
Eddy de **Vos**
Nils Erik **Gjerdevic**
Peter **Rodgers**
Jean-Marie **Bijtebier**
- 1996**
Guy Van **Bossche**
Frank **Mandersloot**
Eddy de **Vos**
Wouter **Deruytter**
Danny **Devos**
- 1997**
Guy Van **Bossche**
Shelagh **Keeley**
Jean-Marie **Bijtebier**
Bjame **Melgaard**
Vincent **Geyskens**
- 1998**
Wouter **Deruytter**
Oliviero **Rainaldi**
Five Years **Together**
Guy Van **Bossche**
Vincent **Geyskens**
- 1999**
Bettina **Bach**
Ralph **Groenen**
An Exhibition of Drawing
Wouter **Deruytter**
Guy Van **Bossche**

27 January - 25 March
FRANCESCO RUSSO

30 March - 13 May
DANNY DEVOS

18 May - 1 July
NILS ERIK GJERDEVIC

September - October
GUY VAN BOSSCHE

November - December
BETTINA BACH

EXHIBITIONS

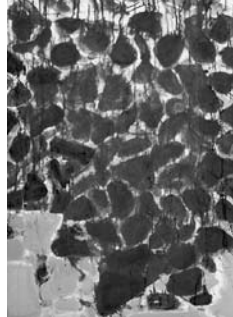


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HISTORY Having opened a gallery in 1986, we moved to the present address and opened The Museum of Contemporary Art, Nagoya and Kohji Ogura Gallery in 1995. Our wide variety of exhibits are contemporary art paintings, drawings, sculptures, photographs, etc. Major recent exhibitions include: Fiona Rae, Tomio Seike, in 1999 respectively, Kazuo Okazaki, Toeko Tatsuno, Simon Patterson in 1998 respectively, Jason Martin in 1997. Mark Francis and Simon Patterson are two of those who are slated for our future one-man shows.

NETA DOR

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small forms
international exhibition



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A SNATA FOSCA
CANNAREGIO 2214
IT-30121 VENICE ITALY

THE 3rd MASKS IN VENICE

small forms
international exhibition



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www.kunstkontakt.nl/fransouwerkerk

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Small forms 20 x 20 cm / 7 1/2 x 7 1/2 in

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20 April - 30 April
Deadline 12 April

Masks in Venice 3
22 May - 31 May
Deadline 15 May

The 3rd Autumn Annual in Venice
6 October - 16 October
Deadline 27 September

The 2nd Small Graphic Art in Venice
7 November - 17 November
Deadline 25 October

Piccola Galleria Correr /Palazzo Correr
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Venezia Italy

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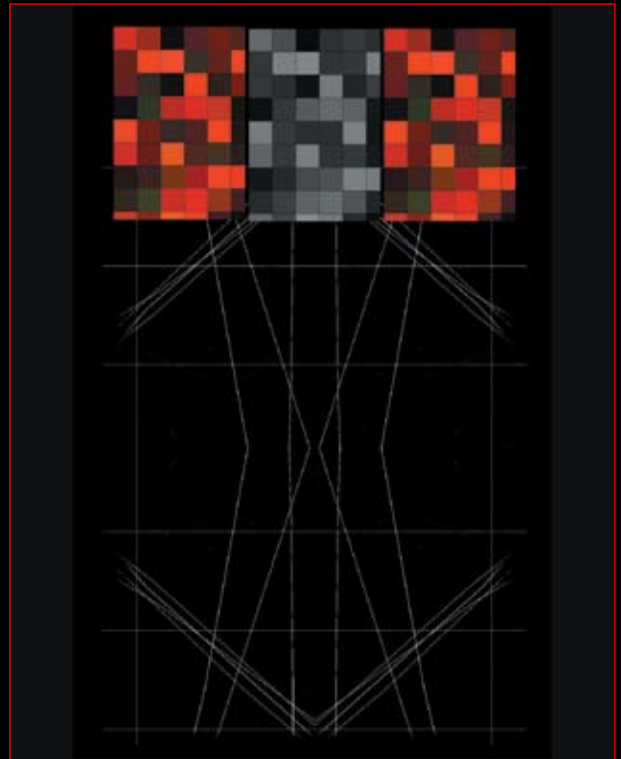
KATO KEI

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KATO, K POSTCARD, 1999 OBJECT 19 X 10 X 1,5 CM. / 7½ X 4 X ½ IN.

ANDRE RUSSU ANDRE RUSSU



THE HUMAN ABSTRACT 2000 DIGITAL ART. 120 X 90 CM. / 47 ¼ X 35 ½ IN



ARTIST TALK

THE WORK I am doing at the moment is a long continuum of work done earlier. All my work is in a continual process. Each exhibition evolves out of the previous exhibition taking some of those earlier works to another level so any change for me is a gradual change not a sudden one.

I am a purely abstract artist who tries to minimize external representation.

For the artist to develop in the viewer a more sensual understanding of the work and therefore possibly they will read those configurations back into the real world.

In my youth I was very involved in sports -played senior soccer, represented my city in Swimming, Football, Diving, Gymnastics. At the moment I play classical and Flamenco guitar but to be realistic I don't have the talent or the drive to become a professional.

In an indirect way music does relate to my work as I said I play guitar and the piano. I have had a concert played where the composer composed five musical compositions in responses to five of my paintings.

I fortunately haven't had any really bad reviews. Anything negative mentioned I've found do have a slight element of truth, which you have to consider.

Generally I can say the work finishes when I feel that the painting is starting to explore aspects that have gone beyond what I intended and should be the subject of a new painting. All work has to allow those important accidents to happen which gives the work that sense of unexpectedness that

one cannot think, but you have to decide however, at what point those accidents are beginning to go beyond the nature of enhancing the original work.

For me the act of painting and the decisions made when in front of the work while the process is going on, are all part of the work. The process of all these decisions in a sense are the story of the painting and take on that narrative of a work rather than any story line as in more figurative work.

All artists are aware of other artists and their work and in a lot of cases the way other artists have solved their problems you can use too. So one is aware of previous work done by other artists.

When one is young there is a natural sense of wanting to be what one could call avant garde - wanting to be part of the scene so to speak. But as all artists are aware being avant garde is a little like following fashion it is fairly fickle and one grows out of it. However as trends come and go not only in the new work produced by the different artists but by the buying public you become less worried by these and simply get on with your own development and this in some ways makes you beyond fashion and therefore slightly isolated.

In a recent article written on my work, a critic called the gestures controlled spontaneity, which in a sense describes this type of activity well. I like the contact with the surface in the same way a sculptor is in contact with their materials as it also allows for a certain amount of unplannedness in the

work allowing accidents to happen rather than just to pre plan every thing.

When I returned after a long time overseas, to New Zealand I came back at a time when N.Z. was like Australia looking for a national identity. Like all new cultures trying to find its own identity without the influences of the older cultures of Europe or America in some ways concocts its idea of nationalism. This particularly happened in the arts and people like myself who had over the years because we had lived in different countries adapted lots of those other cultures into our work. We didn't use clique symbols and any those devises that were intended to identify with New Zealand so weren't included in exhibitions that were thought of as New Zealand reflecting the South pacific. This has now settled down and some of those artists are not so prominent now so my work is being looked at as just "art" to be good or bad as it should be. That self conscious nationalism so prevalent, in terms of being more represented in National galleries might have suffered in the same way as the feminist movement did in its heyday allowing a lot of less adequate artist to be bought than should have been.

Personally, it would be nice to have your work put up and be promoted by someone so that the public could see your efforts over a number of years and you having the satisfaction of it being seen and being respected. But, however, should that not happen it wouldn't worry me too much.



TUMBLING
2000 COLLAGE
ON PAPER
16 X 20 CM /
6¼ X 8 IN

PETRU RUSSU

ENCAUSTIC AND DRAWING ON WOOD



KERBEROS, 1999, 80 X 50 CM, 31½ X 19¾ IN

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