MORLD OF ART

ISSUE 3 VOLUME 1 2001



03

LA BIENNALE DI VENEZIA
THE MUSEUM OF MODERN ART
IN NEW YORK MODERNA

NATIONAL GALLERY OF AUSTRALIA



FRIDA KAHLO, DIEGO RIVERA AND MEXICAN MODERNISM

THE JACQUES AND NATASHA GELMAN COLLECTION

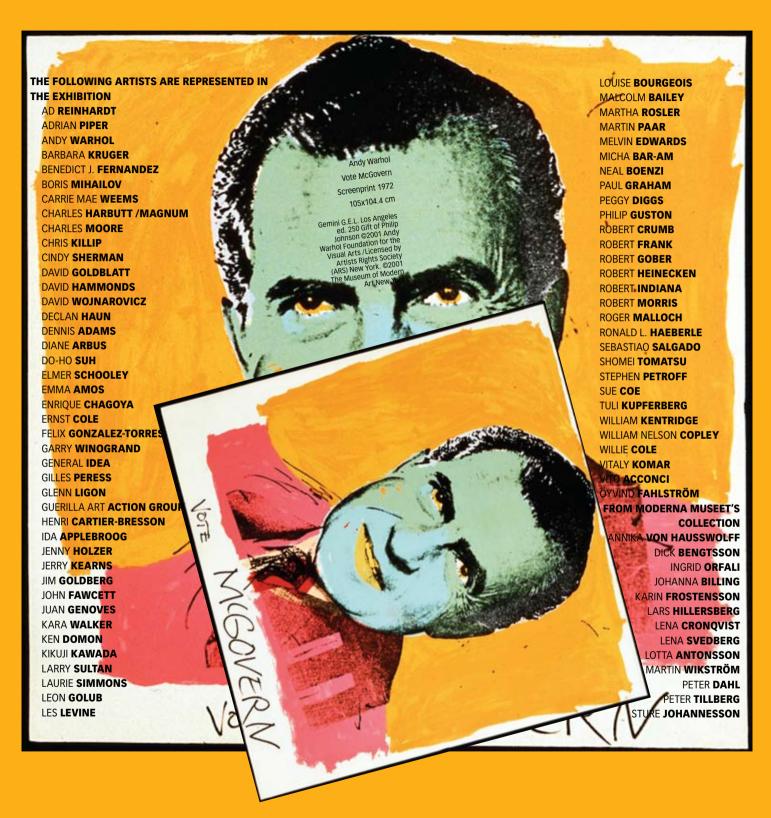
NATIONAL GALLERY OF AUSTRALIA
13 JULY-28 OCTOBER 2001

Frida Kahlo, Mexico 1907-1954, Self Portrait with Monkeys. 1943 Oil on canvas, 81.5 x 63cm

MoMA

THE MUSEUM OF MODERN ART IN NEW YORK

MOMA MEETS MODERNA 1960-2000



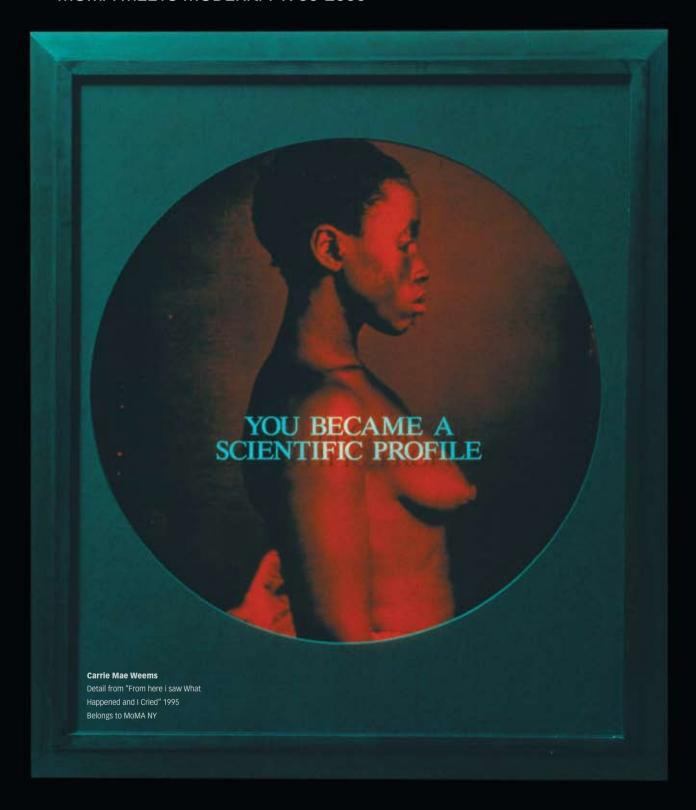
MODERN MUSEUM STOCKHOLM 19.5-26.8 2001





THE MUSEUM OF MODERN ART IN NEW YORK

MOMA MEETS MODERNA 1960-2000



MODERN MUSEUM STOCKHOLM 19.5-26.8 2001

RESISTANCE

MoMA

THE MUSEUM OF MODERN ART IN NEW YORK

MOMA MEETS MODERNA 1960-2000

In this summer's big exhibition, **Resistance**, Moderna Museet co-operates with The Museum of Modern Art in New York. The exhibition is based on the MoMA-production: The Path of Resistance, which shows how art has developed as a political and social force, from the 1960's till today. The American works are juxtaposed with works from the Moderna Museet's collection.

Following World War II, the conquering USA experienced a decade of success and confidence. The next decade saw an abrupt end to all of this: the Kennedy murder, the Vietnam war and the icy -cold relation with the eastern block revealed a gash in the shining metal hull of society. The model state was shown to be corrupt, chauvinistic and painfully prejudiced.

The socially orientated art of the 60's and 70's had put a focus upon 'the message'. The images which grew more distinct and poster-like, were often combined with cogent paroles. But reality changes, as do our concepts of "justice", "freedom" and the "model state". Within politics, the "left" and "right" proved to be difficult measures of social values.

During the 80's and the 90's the Establishment and other power structures were questioned in a more subtle and less confident mode. The resistance expressed itself more delicately as reality proved itself to be less concrete and more ethereal.

During the 80's artists began using images derived from mass-culture and often altered their meaning by employing sophisticated methods. Artists like Cindy Sherman and Barbara Kruger took the commercial message of these images as well as the deeply rooted conceptions of race, gender and class. Using these, they managed to scrutinise the fabric of society and ruffle the lay of our hair.

During the 90's the circle is closed and the aesthetic viewpoints of the post-war era can again be observed. However the messages has been campuflaged and the "roots" infiltrated.

Curator

Joshua Siegel

Co-ordinator at

Moderna Museet

David Elliott

David Hammons

African-American Flag 1990

MODERN MUSEUM Stockholm 19.5-26.8 2001

RESISTANCE

THE MUSEUM OF MODERN ART IN NEW YORK MOMA MEETS MODERNA 1960-2000



window frame. (1992)

MODERN MUSEUM STOCKHOLM 19.5-26.8 2001





THIS YEAR'S EXHIBITION AIMS FOR **PRECISELY THIS CONCRETE EXPERIENCE OF FREEDOM. IT OPENS** WITH A KEY WORK BY JOSEPH BEUYS, THE END OF THE TWENTIETH CENTURY. IT WAS BEUYS **ABOVE ALL WHO WAS THE** INDEFATIGABLE SPOKESMAN FOR THE CONCEPT OF LIBERTY, GIVING IT **PLASTIC EXPRESSION AS A FIELD** OF ENERGY: CAPITAL = CREATIVITY. HE HOPED THAT WITH THE END OF THE OLD AND BEGINNING OF THE NEW CENTURY OUR WARMTH **WOULD BE ENOUGH TO GENERATE** LIFE IN WHAT WAS INORGANIC.

WORLD of **A**

INTERNATIONAL ART MAGAZIN

PETRU RUSSU

Editor and Publisher PETRU RUSSU

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MERCURY INTERNATIONAL USA ANDREA ZANATTA photograph Italy

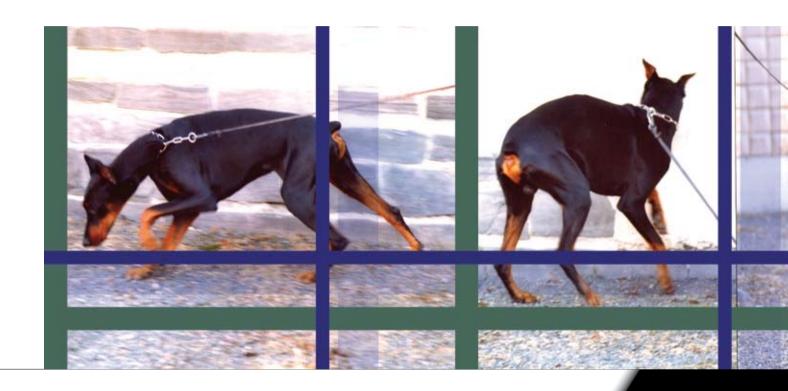
Mailing Agent First Cover

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by Andrea Pagnez

NOT ONLY FOR THE ART



oday, in artistic and poetic activities in gener4l, I think it is absolutely necessary to retrace past paths again; from a strictly objective and not a deliberate subjective point of view. Only in this way is it possible to express the complexity of our time. The importance of recovering the concepts of "place" and "continuity", the necessity of historiographical revision - avoiding any cult of trend and tendency - will produce a vital, synergetic development and a straightening in whatever the artistic expression.

deologists subdued by the concept of "progress" (material, intellectual, etc.) have partly increased a sense of "uncomfortablness" in the human condition. The results of this progress have contributed to the destabilization of man. He is no longer able to find his own center (both socially or individually) within reality. He is constantly conditioned to achieve accumulation, to acquire wealth, to pursue arid careers etc. - not only for economic safeness but mostly, to affirm his own identity consequently he has lost a certain sense of profound aesthetic pleasure. He wrongly tries to find his own legitimacy exteriorly, but doesn't find it due to a consumistic system solidly founded on deprivation: a necessary assumption needed for its surviving and affirmation.

erhaps, too pretextly, contemporary art abusing metaphors even if ripe with undoubtful evocative values), has focused its effort on finding the most suitable symbol. But symbols - apart from a few involuntary, sporadic cases - can't be configured as autonomous objects.

oday, in contemporary art, the tragic sedimentation of signs, words, objects, its addition to something that is totally contrary to what it really is and being less, is due to the fact that art seems to become a perfect surrogate of fiction, an analogical simulation of imitation. Rather than conceiving forms and images, we presumptuously give form to ideas!, we communicate a sense or a meaning, without having previously understood its content, or, worse still, without having previously singled it out.

ithin this progressive exhalation of the artifice, concepts are deprived from their substantial dynamically, consequently and inevitably producing, an affected effect, rather than the necessary debates and participation. What should evolve will subsequently devolve.

ANDREA PAGNEZ IS A FREELANCE CRITIC BASED IN VENEZIA

BELOW: NIKKI A YOUNG DOBERMAN LIVING IN FINLAND 2001 DIGITAL MANIPULATED PHOTOGRAPH BY PETRII RUSSII



rt is changing its own identity: it is becoming a way of a conceptual communication that just produces effect however, requesting and soliciting an effort of acknowledgment that is the exact contrary to the deceitful appearance of its supposed "truths". This, at the same time, creates difficulties for the artists as well as for the creative management, and definitely creates difficulties for the fruition of shown art works in galleries, museums or alternative spaces. The public should be totally free to choose "how" to view, in accordance to its real effective needs and desires.

ontemporary art is truly art when viewed and recognized in all its passed meanings. It ought to have qualities such as continuity and openness, though now unfortunately, it only seems to survive because it has been dequalified to an inferior range, as if it were simply one of the many ordinary commodities.

he congestion of signs and images that characterize our society and culture is subdued by a constant, progressive impoverishment of the messages' inner meanings, which the artists wish to profuse in their works. Today, messages only exist as mnemonic stipulations, weakly reactive: they are mere graphic or decorative

signs. Nevertheless, if the artists' desire is to reach an almost absolute ethical beauty, they will have to conceive a highly 'opener" art, and also maintain a boundless faith in the public's fruition. In fact, even if the artwork is autonomous and definite, it will still give rise to the inevitable, personal interpretation that renders it existent to one of its possible aspects. Therefore, it is possible to configure the faculty of interpretative freedom with the creative participation of the viewer. who is capable of establishing a sort of creative dialogue of the artwork he is viewing: sometimes this dialogue is determined by the viewer himself, at other tunes it is determined by the inner intensity of the artwork itself. Consequently, it appears that only "simplicity" (intended as a lack of affectation) is the value to be pursued; but how can this simplicity be possible, if nowadays art is surrounded by scenery of an extremely complex and differentiated reality, where eclecticism of the contemporary thought is dominant? Art cannot avoid observing and referring to its own time, because to evoke other possible or imaginary worlds is a form of mystification. Therefore, at this point, the six memoranda for the third millennium on which Calvino wrote about in his "American Lessons" just few years ago - Luminosity, Quickness, Exactitude, Visibility, Multiplicity, Consistency - must be duly kept in mind. If we want to improve and develop our culture, perhaps we should pursue this way. However, it is also logical that artists mustn't deliberately look back on history: they should be conscious that the most important thing to do is to go over once again history's space-temporal contest. Conflicts, contradictions, dystonias, in one word the continuos failures of contemporary art, follow the fact that today art seems to have the chance of realizing "possible utopias", while, to the contrary, all it does is put mankind in front of its ordinary condition, continuously covering it with the fictitious veil of fiction. Enticed in this factious process, art not only mystifies reality, but also itself as it belongs to reality. Inevitably, both authors and public become participants, protagonists who have lost all trace of innocent behavior because they are entrapped inside cultural habitats continuously mutable and discordant.

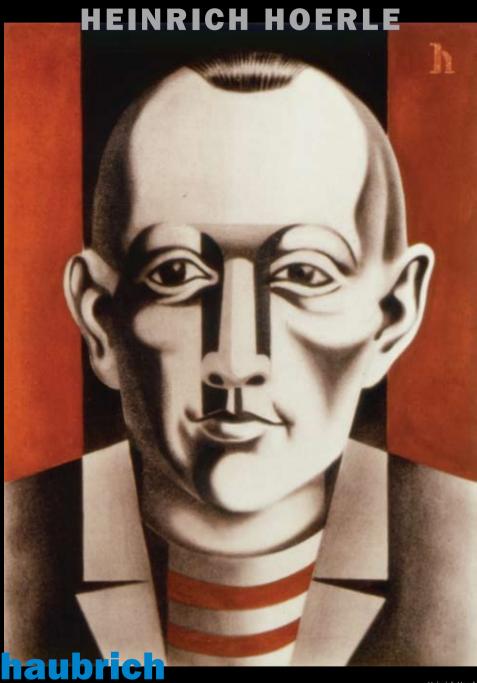
oday human behaviors are induced, as needs are artificial. This is the historical condition of today's mankind. This is the new mechanism of its cultural production. If we ask for conditions (and concepts!) of such lost freedoms, we stray from the point (and at that same point we will arrive) of not accepting reality, that reality that man compromises with, and corrupts day by day. Inside this reality, human potentialities are strongly reduced, while values are only dictated by the individualistic, particular deformities of taste, and the unrefined uniformity of fashions. It is a reality that our comprehension has difficulties of holding: a reality often indecipherable, most of all because man obtusely continues to be an accomplice, a slave, a victim of his own greed: he doesn't research what he should be searching for. If it is true that mankind moves towards a culture of "becoming" and not of "being", we have to understand that "becoming" doesn't coincide with "having".

n the culture of "having" we would look like just temporal dwarves, deprived from each sense of "existing"; if, instead, we were to choose the culture of "being", we would still have some hope in simply confirming ourselves as Men and Women. To be objective, honest, sincere, it doesn't cost so much...

However, a part from this personal consideration, I believe that art, nowadays, must look for continuity, progressive shifting, gradual transformation, and active integration, adopting languages capable of sintomatica]ly and semantically re-conducing mankind toward the present experience of "today". If the artificious and artificial needs of contemporary man will cause artists to be more open and reflect on how serious the problem of the "artificiuos" is, only then can art be considered once again as an "anticipation" of what will be tomorrow, giving us new notable and logical answers to our questions.

(to be continued in the next number)

museum ludwig <mark>köln</mark>



collection
classics modern
may - november 2001

Heinrich Hoerle

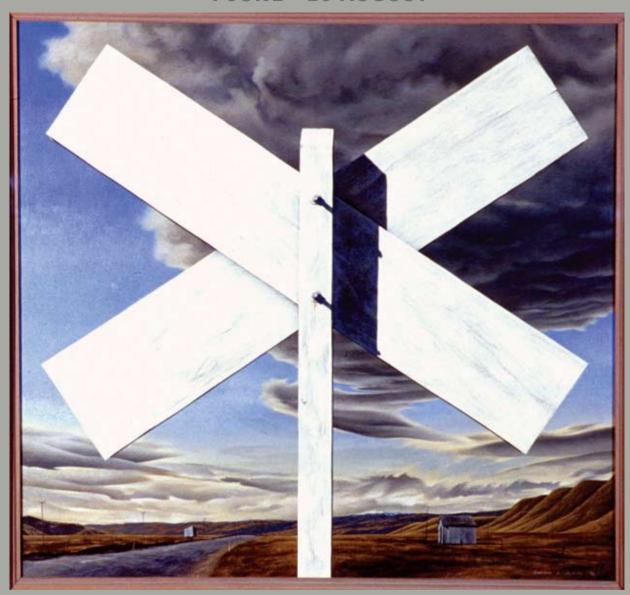
Portrait of Dr. Joseph Haubrich

ON THE ROAD

PAINTINGS BY

GRAHAME SYDNEY

1 JUNE - 26 AUGUST



AUCKLAND ART GALLERY TOI O TAMAKI

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The Auckland Art Gallery Toi o Tamaki has the most extensive collection of New Zealand and international art in the country. A public art museum located within two buildings, the Main Gallery and the New Gallery, it exhibits work from its collections along with an ambitious programme of national and international touring exhibitions. The Main Gallery, first opened in 1888, encompasses artwork



ranging from the European masters to New Zealand greats such as Colin McCahon. The New Gallery, opened in 1995, is dedicated to contemporary art. Located at the corner of Wellesley and Kitchener Streets, the Auckland Art Gallery is open from 10 am to 5 pm 7 days a week. For more information please phone 64 9 309 0831 or visit our website at www.akcity.govt.nz/artgallery.



Fernado Botero (b. 1932) is the most famous Colombian artist on the international scene. His fame is based on his naive portraits of rotund humans and animals. The paintings, not seldom paraphrases of famous art-historical pieces, radiate a peculiar stillness and mild satire. Due to his family's high position in society, Botero could freely hackle the corrupt ruling class of his country.

Autumn 2001 is the first time Botero's paintings are shown in Sweden and at Moderna Museet. The exhibition puts it's emphasis on works from the 50's and 60's and is made in close collaboration with Fernando Botero himself.



GALLERIA D'ARTE L'OCCHIO DI ELISABETTA DONAGGIO

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The Church of San Giacomo dell'Orio



Brasil Comma 49. Biennale di Venezia



The Peggy Guggenheim Collection

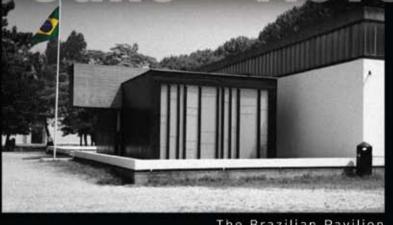
Palazzo Fortuny



THE CHURCH OF SAN GIACOMO DELL'ORIO Black Images from the Brazilian Baroque

> PALAZZO FORTUNY Carmen Miranda Exhibition Vik Muniz Ernesto Neto

ovember 2001



The Brazilian Pavilion

THE PEGGY GUGGENHEIM COLLECTION

Tunga

Miguel Rio Branco

THE BRAZILIAN PAVILION

Vik Muniz

Ernesto Neto

Organized by





Art Basel Miami Beach 13-16 Dec 01

The 49th of Art will open to the public on 10 June 2001.

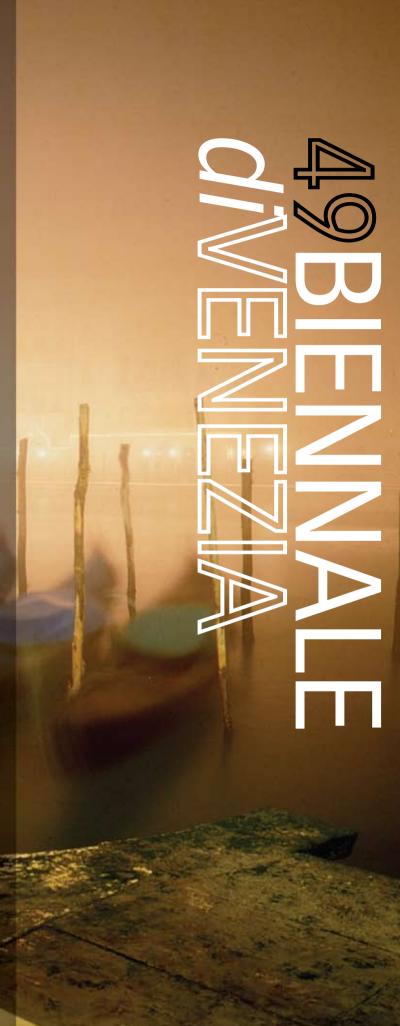
A new challenge, a new charge of vital energy for this "new Biennale" that is undergoing continual expansion and transformation.

The International Exhibition of Art of 2001 takes the form of a Platea dell'umanita, Plateau of Mankind, Plateau der Menschheit, Plateau de l'humanité - a vantage-point from which to see and to be seen; the visiting public is not only the spectator but also a leading participant in an ample space that affords an encounter between public, artists and their works.

With Aperto 80 the doors of the Biennale were for the first time thrown open to the up-and-coming generations and to the new artistic languages they were using; then came dAPERTutto, which abolished all distinction between established and young artists, with no one style taking precedence over another. Now, the journey through the arts undertaken by Harald Szeemann, the Director of the Visual Arts Section of the Biennale di Venezia, passes into another fruitful stage, emerging onto a Plateau of Mankind from which it is possible for the gaze to reach beyond its own limits.

"The Plateau of Mankind is not a theme as such but rather a declaration of responsibility -to history, to the events of the present day. It opens up a dimension..." Artists look at the world and address the world, searching out and recounting all the multiple dimensions of contemporary humanity. The Plateau of Mankind serves to observe and capture the feelings and stories that are narrated in and through the works of young artists; there are social problems, environmental themes, the rhythms of everyday life, new technology and the world wide web of information, work and sport, happiness and tragedy.

On a single large upland (Plateau), from where one can look out to view humankind, young artists from all over the world offer their account of the present day; whilst alongside them look out



those figures who contributed to the artistic revolutions of the twentieth century. All present in one single exhibition, without divisions of time or space.

It is no coincidence that the International exhibition begins with the social utopia of Joseph Beuys and his sculpture "The End of the Twentieth Century" (1968), which opens e way to a single massive exhibition extending from the Italian Pavilion in the Castello Gardens through to the Arsenale spaces of the Corderie, the Artiglierie and the Gaggiandre: one single itinerary in which the public is led from one surprise to another.

And this enormous Plateau of Mankind embraces not only the works that are part of the International Exhibition proper, but the entire Exhibition - that is, the national participations in the Giardini pavilions and those organized at various other venues throughout the city.

The Plateau of Mankind does not set any limits of geography or theme; and it is also open to contributions from the other arts: cinema, poetry, music, theatre and dance. Some of the artists of the cinema have taken up the challenge and opportunity offered, abandoning their usual space (the cinema) and their usual public, to measure themselves against the exhibition space itself. In the same way, poets will offer their own work in exhibition alongside the works of visual artists; and theatre, dance and music will also dedicate part of their own programs to participation in the great event. In this way, the Biennale di Venezia will carry forward its long-term project for interaction between the arts, with all the various sections of the organization involved in continual creative engagement.

The exhibition spaces stand alongside the spaces for theatre, the Teatro Piccolo Arsenale and the Teatro alle Tese. Thus, in the very heart of the Arsenale complex, there are venues in which the time and rhythm of theatrical spectacle can unfold in the midst of the continuing presence of the exhibition. This unbroken dialogue between the Directors of the various sections of the Biennale di Venezia has molded the 49th International Exhibition of Art into a single great event that will attract the attention of the international world of art.



GAGGIANDRE



The Gaggiandre, Tese delle Vergini and Giardino delle Vergini

After the Isolotto comes the long quayside that extends along the eastern side of the Arsenale. Onto this give the Gaggiandre, two large wet-docks built in 1568-1573 to designs attributed to Jacopo Sansovino. Next to the Gaggiandre and the sixteenth-century Tese (housing the Teatro delle Tese), the eastern side of the Arsenale is bound in by the **Tese delle Vergini** (3,400 square meters), which is divided into four different areas and has an ample garden behind it. After partial use in previous years, this building will for the first time be widely exploited as an exhibition venue.



PLATEAU OF MANKIND by Harald Szeemann

THE 49TH INTERNATIONAL EXHIBITION OF ART OPENS ITS DOORS ON JUNE 10TH

O SET THEME WAS APPLIED IN CHOOSING THE ARTISTS: INDEED, IT IS THEIR WORK WHICH DECIDES THE DIMENSION OF THE EVENT, SO, AFTER DAPERTUTTO WE COME TO A PLATEAU OF MANKIND. THE TERM "PLATEAU" **EVOKES VARIOUS ASSOCIATIONS: IT COULD DESCRIBE UPLANDS; IT MIGHT SUGGEST A** BASE AND FOUNDATION; IT IS ALSO A RAISED PLATFORM. THE BIENNALE OF VISUAL ARTS, THEREFORE, HOPES TO SERVE AS A RAISED PLATFORM OFFERING A VIEW OVER MANKIND. IN THE 1950S AN EXHIBITION ENTITLED "THE FAMILY OF MAN" TRAVELED AROUND THE WORLD: AND AT THE BEGINNING OF THIS NEW MILLENNIUM OUR TITLE HOPES TO SUGGEST A LINK WITH THAT SHOW, HOWEVER, AT PRESENT THE CHANCES OF ALL INDIVIDUALS ACTUALLY FORMING ONE SINGLE FAMILY DO NOT LOOK PARTICULARLY HOPEFUL, IN SPITE OF THE FAITH PROFESSED IN GLOBALIZATION AND THE FACT THAT NUMEROUS WALLS ARE BEING - OR HAVE BEEN - THROWN DOWN. EVERY DAY WE SEE RELIGIOUS AND ETHNIC DIFFERENCES - OR EVEN THE BALD DESIRE FOR POLITICAL SUPREMACY - GIVE RISE TO NEW CONFLICTS THAT CAN LEAD TO WAR. AND IN THE REACTION AT ARTISTS NOW ONE CAN SEE A CLEAR DIFFERENCE TO THAT OF TEN YEARS AGO: THERE IS NO LONGER THE INTENSE AFFIRMATION OF ONE'S OWN IDENTITY, BUT RATHER AN APPEAL TO WHAT IS ETERNAL WITHIN HUMANKIND - AN APPEAL THAT IS ONLY VALID IF IT DRAWS ON WHAT IS LOCAL AND "ROOTED". AT THIS POINT, THE CENTURY-OLD STRUGGLE BETWEEN THE ABSTRACT AND THE FIGURATIVE SEEMS FINALLY TO HAVE BECOME A PART OF HISTORY. THE AWARENESS OF SPACE AND TIME (AND OF HOW SPACE CAN BECOME TIME) IS NOW PART OF A SHARED HERITAGE, SO MUCH SO THAT SOME COMMITTED ARTISTS HAVE ACTUALLY BEEN ABLE TO FREE THEMSELVES FROM THE POWER OF AUTONOMY AND INDEPENDENCE, AND SHIFT THEIR WORK IN THE DIRECTION OF DESIRES. BEHAVIOR AND WAYS OF SEEING THAT ARE SHARED BY ALL HUMAN BEINGS AS SUCH - A PROCESS WHICH CAN BE UNDERSTATED OR TURBULENT; CAN BE SEEN IN TERMS OF AESTHETICS OR AS A WAY OF UNMASKING THE TRUTH. THIS YEAR'S EXHIBITION AIMS FOR PRECISELY THIS CONCRETE EXPERIENCE OF FREEDOM. IT OPENS WITH A KEY WORK BY JOSEPH BEUYS, THE END OF THE TWENTIETH CENTURY. IT WAS BEUYS ABOVE ALL WHO WAS THE INDEFATIGABLE SPOKESMAN FOR THE CONCEPT OF LIBERTY, GIVING IT PLASTIC EXPRESSION AS A FIELD OF ENERGY: CAPITAL = CREATIVITY. HE HOPED THAT WITH THE END OF THE OLD AND BEGINNING OF THE NEW CENTURY OUR WARMTH WOULD BE ENOUGH TO GENERATE LIFE IN WHAT WAS INORGANIC. THIS IS THE MESSAGE CONVEYED BY THESE LUMPS OF TUFA A WHICH LIE ON THE GROUND LOOKING IT UP AT US WITH STARING ROUND EYES, LIKE SO MANY PREHISTORIC FISH THAT ARE WAITING TO BE SET FREE. ALONGSIDE BEUYS, VARIOUS OTHER ARTISTS OF THE TWENTIETH CENTURY ARE GIVEN THE CHANCE TO OFFER A CONCENTRATED ACCOUNT OF THEIR EXCEPTIONAL CONTRIBUTION TO ART. THERE IS CY TWOMBLY, WHOSE GENEROUS GESTURES RESTORE MYTH TO THE MODERN WORLD; RICHARD SERRA, THE CREATOR OF A NEW CONCEPT OF THE MONUMENTAL; NIELE TORONI, THE CHAMPION OF PAINTING AS TRACE. THEN COME A NUMBER OF THOSE CONTEMPORARY ARTISTS WHO HAVE FOCUSED ON THE HUMAN FIGURE - FOR EXAMPLE, RON MUECK - AND VARIOUS OTHERS ARTISTS WHO ARE INCLUDED IN THE, STILL PROVISIONAL, LIST OF EXHIBITING ARTISTS.

VANESSA BEECROFT, ITALY /USA



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MAURIZIO CATTELAN,

PARTICIPING ARTISTS

ITALY /USA, COM &

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49. BIENNALE ₩

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PAOLO BARATTA IS THE PRESIDENT OF the Biennale di Venezia

ADDRESS OF PRESIDENT PAOLO BARATTA

n 9 June the 49th International Exhibition of Visual Arts of the Biennale opens its doors under the direction of Harald Szeemann, who takes this year's show as a further development upon the 48th Exhibition of 1999.

I would like to take this opportunity to tell you that 2001 is a year of key importance in the realization of the strategic objectives the new Biennale di Venezia has set itself, both at an organizational and artistic level.

As far as the former is concerned, there has been an extension of planning capacity, which is indispensable if the Biennale di Venezia is to play an active role in its various fields of activity, and at the same time develop closer links with external organizations and bodies.

A significant move in this area has been the creation of a single unit for Dance, Music and Theatre,

which opens the way to more long-term planning in these three sectors.

The Biennale di Venezia is also establishing an increasing number of agreements with other institutions (universities, foundations, etc.) and of co production agreements with artistic bodies and theatres. Extended planning capacity is also essential if we are to promote new links with the public and establish new forms of dialogue with potential sponsors. Dialogues are currently in progress with important bodies both in Italy and abroad.

Where possible, the Biennale di Venezia has also worked to create new well-equipped structures and spaces to serve as both exhibition and theatre facilities. In 2001 it is envisaged that a further 6-7 billion lire (2 million pounds) will be invested in the Arsenale restoration -primarily in providing better facilities for the performance and exhibition spaces created by the restoration of two years ago.

2001 is also the year of the starting of the first part of the special project involving ASAC (our important Archive collection),

costing 4.5 billion lire, this threeyear project will involve the reclassification of the collections and extensive digitalization.

In the meantime, the collection continues to grow, accumulating material relating to all the various activities of the Biennale di Venezia - an accumulation in which the Biennale offices have been assisted by Tele+ (Cinema) and RaiSat (other Sections).

Communication with the public is also changing. The website in particular has grown very quickly; and now one can see it becoming an important portal for a whole range of activities in the arts.

These organizational developments have been the basis for further developments within the interdisciplinary work of the Biennale itself. The term "interdisciplinary" is not in our case a fashionable catchphrase; it refers to the fact that overlapping areas of interest emerge as each of various Sections of the Biennale works in its own specific field (whether collecting and exhibiting the works of others, or producing works "in house"). It is significant here that the first multi-sectorial project of 2001 - "Shakespeare

& Shakespeare" -grew up around an original Biennale co production of "Othello" by E. Nekrosius, which took a full two years to bring to completion.

The individual Sections are developing in their own fields according to their own priorities; and as they do so they provide concrete demonstration of the specific role that may be played by the Biennale di Venezia.

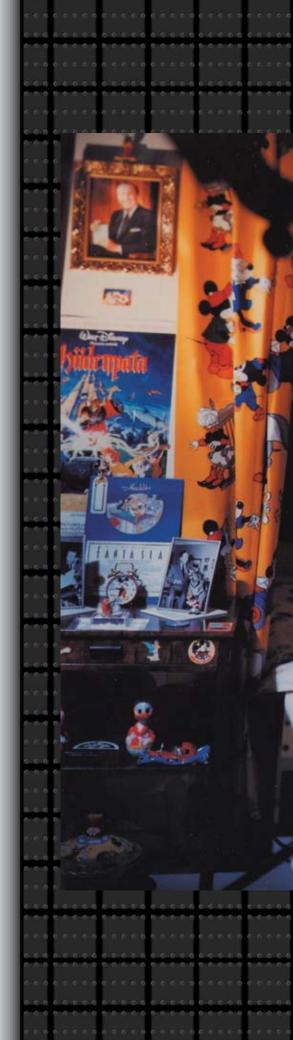
So, whilst before, the Dance, Music and Theatre Sections used to host works from outside, their various programs now reveal the increasing presence of in-house workshops, new productions and newly-commissioned works - all of which show a direct involvement in the process of artistic creation.

It includes, among numerous premieres, 12 new creations in which the Biennale plays a direct role as a producer (in many cases these in-house creations are a development upon ideas or works from previous Biennale events).

As far as Cinema was concerned, the priority seemed to be the re-launch of a reorganized Film Festival, which would then make it possible to think of further additional initiatives or projects. Here again, within the limits of what was possible, we have worked to improve facilities whilst waiting for the promised building work that will make significant changes to the Palazzo del Cinema. More

will be said about the Cinema Section in the traditional press conference to be held on 27 July.

With regard to the Visual Arts, the priority was to expand and develop - in terms of space and quality. Only in this way could the Biennale di Venezia retain its primacy amongst all the various other "Biennales" and international art shows that are scattered around the world. The main thing was to develop exhibition facilities in recognizable venues which would be an expression of the Biennale's identity -venues that would serve not just for one exhibition but for years to come. This was done undertaking directly works of restoration in the Venice Arsenale. This is all the more important in a period when the Exhibition is expected not simply to analyze or confirm the status of particular artistic schools or movements, but rather to capture the breadth and diversity of all the various artistic personalities at work in the different parts of the world (and the links between these personalities and the recent past). The Biennale is now called upon to cast light on what the artists of today are concerned with, their interests, tensions and gestures. This means representing (without hierarchical classification) the "other truth" of art a truth without which any understanding of our age is incomplete.



VEIL GRANÖ, FINLAND



During the last two years, the flat wide spaces of the Padiglione Italia were supplemented by the more strongly -modeled spaces of the Arsenale, where the character of late-sixteenthcentury Venetian architecture is a dominant presence. This year, the work on the Tese delle Vergini will add two new spaces to the so-called Gaggiandre, a sort of camera obscura, and will give access to the Giardino delle Vergini, which is now just an impassable mass of thorn bushes but by June will be open to the public. In September this will be also the site of a theatrical production.

This new dimension gives new importance also to the presence of the various national pavilions, which this year will exhibit some 230 works to go alongside the approximately 110 in the main exhibition (national participation at this year's Exhibition can be broken down in this way: 31 countries with their own pavilion; 19 without a pavilion; the Istituto Italo-Latino Americano representing some 15 nations; two other cultural institutions). In effect, no other Exhibition has had so many different nations participating.

The 49th Visual Arts Exhibition will also bring together various film directors, who have been invited to produce a work related to it. At the same time, poetry will be presented as a work for exhibition.

These new extended spaces offer the different Section Directors more -and more varied -opportunities, which they have taken up readily. Szeemann has taken this expansion as the basis for both his 1999 dAPERTutto and this year's Plateau of Mankind; one would hardly have expected less from a Curator whose character and cultural background make him much more interested in discovering the artists of the world "at work" than in allocating them a place within some sort of critical classification. Szeemann himself will explain the links and connections between the works exhibited and the spatial conditions in which they are organized - and how that organization itself can reveal trends and patterns. My job here was to give a brief description links between this event and the other developments within the Biennale di Venezia -be they organizational, structural or artistic- and at the same time outline the overall plan of which they are all a coherent part. That plan is gradually producing new and numerous results thanks to the work of many highly-talented people: full -time staff, short-term staff, outside collaborators, companies, artists and artistes. I would like to thank all of them for the incredible enthusiasm that they dedicate to that extraordinary undertaking, the Biennale di Venezia.



MAGNUS WALLIN, SWEDEN



THE CORDERIE

Aligned on the south side of the Arsenale, this was built in 1303 and then restructured between 1579 and 1585 after designs by Antonio Da Ponte. Once the place where the ropes and hawsers for the Venetian fleet were produced, the entire building is covered by a wooden tie-beam roof measuring some 316 meters in length, 21 metres in width and 9.7 meters in height. The structure is divided into three aisles, with a loft running above the two side aisles at a height of seven meters. All in all, there are 6,400 square meters of exhibition space.



Notes on the Exhibition Venues

ARSENALE

Starting with the 48th International Exhibition of Art entitled dAPERTutto in 1999, the Biennale di Venezia has engaged in a wide-ranging restoration program to create exhibition areas in some of the important buildings on the monumental east side of the Arsenale, the old shipyards and warehouses that used to build and fit the fleets of the Venetian Republic.

The Corderie had already been used for Aperto, the section of previous Biennales which was dedicated to young artists; but now exhibitions and events can also be housed in the unusual and fascinating spaces of the Artiglierie, the Gaggiandre, the Isolotto, the sixteenth-century Tese and the Tese delle Vergini - all in all, a total covered area of some 17,000 square meters, most of which gives onto the large water basin of the Arsenale. The buildings have been suitably restored, consolidating roofing, installing adequate flooring and wiring, laying out exhibition areas and guaranteeing all the necessary facilities (ticket offices, control rooms and some 200 square meters of bookshop space).

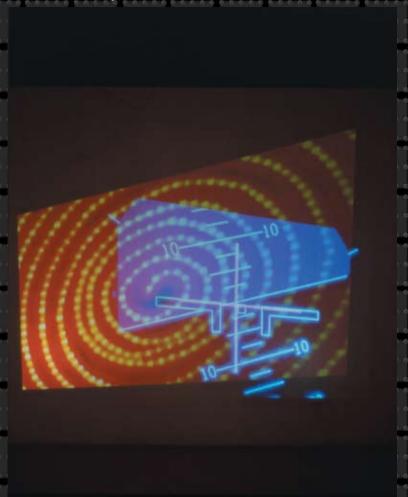
Notes on the Exhibition Venues

GIARDINI DI CASTELLO

Since the very first Biennale in 1895, these Gardens in the east of Venice have been the traditional venue for the International Exhibition of the Visual Arts. The original Palazzo dell'Esposizione was built in 1895 but has been restructured and extended several times since, and is now the 3,000-square-metre Italian Pavilion. Alongside it there are a total of 29 national pavilions, built at various periods by the exhibiting nations themselves. In collaboration with the Venice City Council, the feasibility of adding to the number of these national pavilions is under study, and it seems likely that the go-ahead will be given. Surrounded by the greenery of the Gardens, the existing pavilions are a veritable anthology of twentieth-century architecture, with works by such designers as Aalto, Hoffmann, Rietveld, Scarpa and Stirling.

ALESSANDRA TESI, ITALY

SCHMITT - BÖDEKER, GERMANY

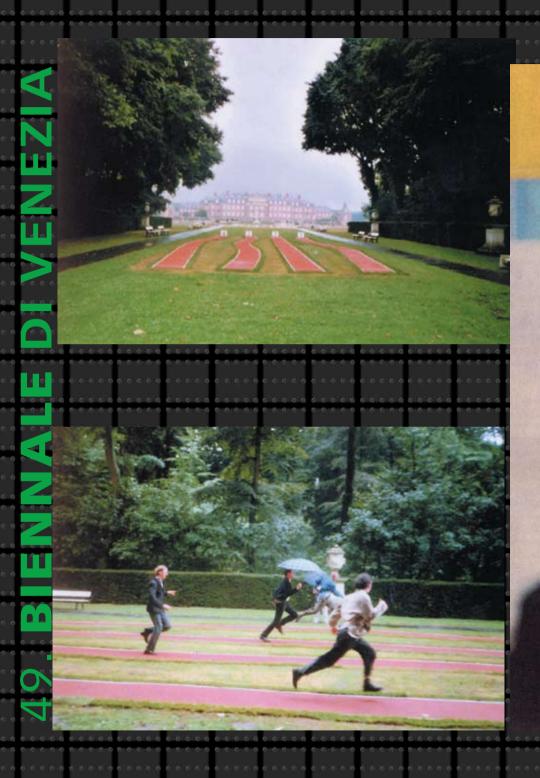








CARSTEN NICOLAI, GERMANY





RON MUECK, UK



ANDREAS KARAYAN / PERSONAE

Cyprus participated in the Biennale of Venice for the first time in 1968. Then, after an interval of time, it resumed its presence at the Biennale in 1986. As Cyprus does not possess its own pavilion, its artists have been housed at different display areas such as Arsenale, Italian Pavilion, Palazzo Lolin, Tese Cinquecentesche dell' Arsenale.

The participation of Cyprus is organised and sponsored by the **Cultural Services of the Ministry** of Education and Culture. In the 49th Venice Biennale Cyprus is represented by the artist Andreas Karayan. The commissioner is the Art Historian Dr. Eleni S. Nikita. Senior Cultural Officer at the Cultural Services, Ministry of Education and

Culture. The deputy commissioner is Mrs Stavroulla Andreou who is based in Italy. This year the Cyprus exhibition will be held at Spazio THETIS Castello, 2737/f, 30122 Venezia.

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for his work as such.

Karayan, like Tsarouhis (who had, for that matter, praised his work), concentrates on the male form, a par excellence subject of Mediterranean painting since antiquity. In his early works, Karayan also exemplified some fauvist and naturalistic elements.

Karayan's painting rests on such solid foundations. Overtly and covertly. Overtly, he knowingly borrows the Byzantine way of adding light to the dark ensemble of the face, breaking away from the tradition of "tangible" Florentine painting which scorned the "barbaric", almost expressionistic, use of light of the "maniera byzantina"1. Overtly also in the use of a background of gold as reference to the gold field ("kampos") of the Byzantine icon. Covertly, he bestows upon the faces he paints the spirituality and inner light of the Byzantine figures, the aura of a transcendental art, abstract by today's terms.

The form and structure of Karayan's faces refer to the history of the Greek kingdoms of the East, the late classical period (4th century B.C.) and Hellenistic portraiture particularly the portraits of Fayyum. At the apex of Greek portraiture, great artists (from Parassius to Apelles) made a decisive shift from the symbol to the Face, from the hieroglyphic to the imitative image. This new paradigm (in Thomas Kuhn's use of the word) leads

by Nicos Xydakis

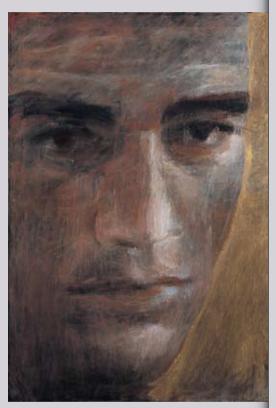
"What was really precious - his form"

Some remarks on the portraiture by Andreas Karayan at the 49th Venice Biennale

Artist Andreas Karayan, born in the Eastern Mediterranean and educated in Western Europe, draws upon both traditions in order to give artistic expression to the one and only theme which concerns him: the human figure. At the height of non-figurative art, indeed at a time of non object art, a time signifying the end of the history of art, he insisted on "old-fashioned" painting, embracing the human form with a knowledge of tradition, with tenderness, elan, violence. In the 70's and 80's, art critics in Greece, discerned in Karayan a worthy successor to Yannis Tsarouhis, the well known Greek artist (1910-1989), who had been a painter-fetish and a key figure in the understanding of the post-war Greek art scene, more because of his attitude and interpretations rather than



to new forms and impressions. Portraiture abandons profiles and full fronts, turning now toward a 3/4 impression, in an attempt to give a sense of movement, a sort of counterbalancing attitude toward the portrait, a contrapposto. These conquests of Greek painting made a dashing comeback in the High Renaissance, mainly in the exemplary portraits of Leonardo (Mona Lisa /La Gioconda) and Raphael (Balthazar Castiglione), finding their morphological culmination in Titian (Ariosto).



Thus we discover in Karayan, a very smooth mingling of iconographic traditions, a transfigured eclectic engagement, expressed in a contemporary manner. Let us say, that we witness a materialised, painted version of the classic perception of the Socratic circle on vitality in a work of art: "to entertain men through sight, making the vital visible" 2. The vitality of a painting has nothing to do with it being true to life, the painting itself has to be alive, beyond any comparison to the natural model.

At the same time, we discern an assimilated use of the tradition of transcendental painting, the spirituality of Christian iconography, in which from the Greek human Face we come to the Greek Christian man-god, the Word Incarnate (Logos). Two seemingly opposite traditions, which nonetheless mingle and co-exist, as the Byzantine icon (in essence a

transcendental portrait, an impression of the created energies of an incomprehensible Nature) stems partly from the imitation and rhythm of Greek painting, and partly from Platonic metaphysics.

The earlier intensity encountered in Karayan's portraiture, subsides here in the mature work presented in the Venice Biennale. Now serenity dominates, a sweetness, an inner tranquillity which filters the tableau and radiates outwards. The monumental and archaic, the quasi hieratic quality of his work, is balanced by this esoteric light of byzantine, transcendental origin, romantic in its approach, but mostly by an inner melancholy which emanates from latent conflict between youthful beauty and the perishability of time, a contest between the mortal and the everlasting, between dust and ether.

Karayan's means of expression are purely painterly; his is the art of the Old Masters. Colossal faces, two meters high, oil on canvas, worked with such fine brushes, as in the small portable icons of egg tempera, but without this fine brushwork being obvious, without revealing its labour. On the contrary, the densely painted surface, smooth and without pastings, is carved, scraped, tortured by the artist, not in order to give the patina of age, but in order to acquire depth, sentimental perspective. Thus, the portrait of a contemporary youth (Karayan always paints from life) becomes a palimpsest of feelings and breaths; in

the sensuous and melancholy head of the Cavafian youth flow the breaths of many a people, as the portrait departs from its individual entrenchment and drifts into a monumentalisation of man himself. It becomes a painting of the Persona. A painting which makes a sacred icon out of beauty. Beauty? Not the ideal, unapproachable and indefinable beauty, but the earthly, demoniac, incarnated beauty bringing the Fall, promising pleasures; a beauty, a perishable beauty - thus wonderful, moving, demonic and saintly at the same time.

It is to be wondered at how this clear-cut realist reaches such spirituality, such radiant inwardness, without ever abandoning his manners and fixations. Yet, let us remember that Karayan has experienced the modern sensitivities of the European metropolis and that, at the same time, he has long been versed in the poetry of the great Alexandrine Cavafis (having indeed illustrated Cavafian art publications), who also lived there, at the southern edge of the mediterranean basin and set his seal on the 20th century with his transverse palimpsests of an erotic contemplation on the flesh, in the Imagination and in Logos. Karayan dares through painting to achieve Cavafis's captivating venture; he attempts to find again "things half-glimpsed / faces or lines; certain indistinct memories / of unfulfilled love affairs"3, he attempts to salvage in painting "what was really precious - his

form"4. How successful this attempt is, is testified by the viewer's immersion in the paintings.



1. On the views of the Florentines on maniera greca, see Nicos Hadiinicolaou's extensive Introduction to Fernado Marias. El Greco and the art of his time. Commentary on Vazari's Lives (of distinguished Italian architects, painters and sculptors). Cretan University Publications, Heraklion 2001, pp. 22-26, containing references to other sources and studies. 2. Xenophon's Memorabilia "Characteristics of Greek Art". Ancient Art, Hermes, Athens 1981, p.12. 3. "I've brought to art", from C. P. Cavafis Philip Sherrard, Chatto and Windus, London, 1963, p.89, 4, "Tomb of Evrion" from C. P. Cavafis Collected Poems by Edmund Keely and Philip Sherrard, Chatto and Windus, London, 1963, p.37.



MASSIMO VITALI, ITALY



49. **BIENNALE** DI VENEZIA



TESE DELLE VERGINI

TEATRO ALLE TESE

The buildings of the sixteenth-century Tese comprise four equal-sized structures (formerly open slipways); built in 1564 to designs by Jacopo Sansovino, these stand alongside each other and are connected by wide arches. After being opened to the public in 1999 - when they housed part of the dAPERTutto Biennale - they were then adapted for use as an open and modular theatre space, which the Biennale di Venezia conceived of as an area that could also be used for musical activities and congresses (with a total seating capacity of 500, divided between stalls and raised tiers). This open space can be used for experimentation, for creative studies, and for works of theatre, music and dance that require a non-traditional use of space and a non-traditional alignment of public and stage.





The Arsenale Theatres

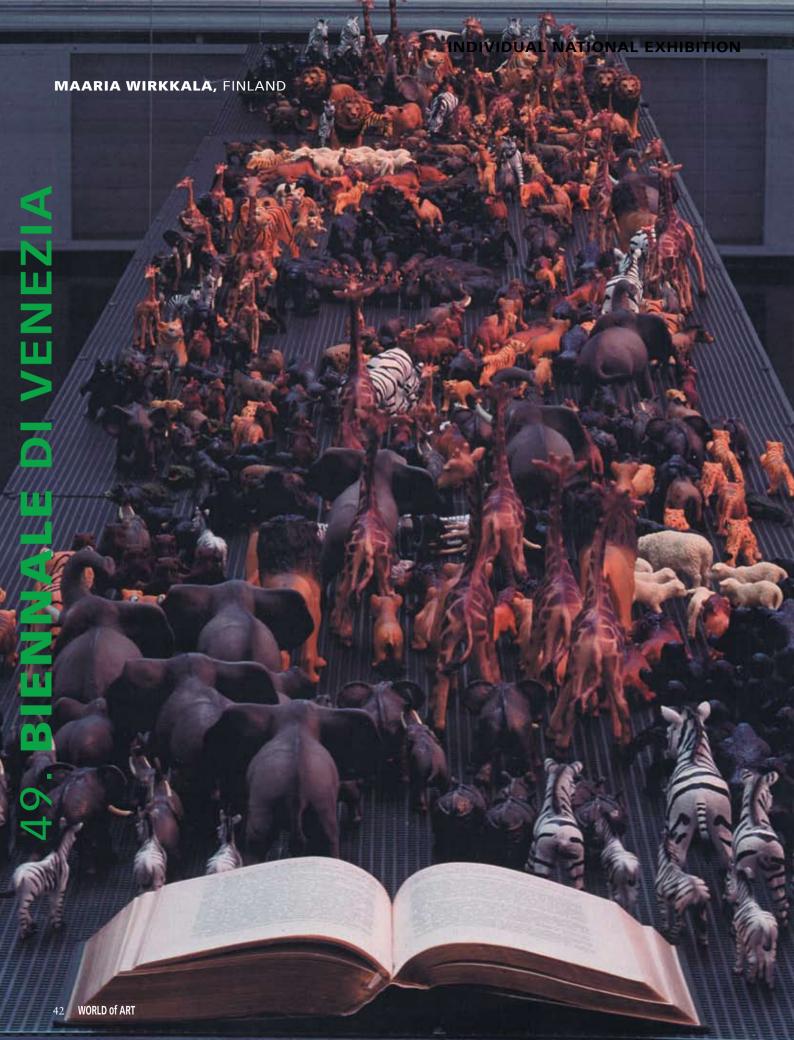
The 1999 and 2000 restoration projects enabled the Biennale di Venezia to create two new theatre spaces within the Arsenale, thus re-drawing the map of theatre life within the city. Both the Teatro Piccolo Arsenale and the Teatro alle Tese were created by means of "lightweight"- easily reversible - conversion projects, which have made it possible to put them to new use without permanently distorting their architectural characteristics.

Teatro Piccolo Arsenale

In 2000 the former Arsenale Cinema became a theatre space with a proscenium arch stage and seating for 328. This is equipped with a suspension ring and advanced lighting (a dimmer cabin with more than 100 channels and a state-of-the-art control panel), as well as with stage furnishings and facilities for both public and actors.

Teatro alle Tese

The buildings of the sixteenth-century Tese comprise four equal-sized structures (formerly open slipways); built in 1564 to designs by Jacopo Sansovino, these stand alongside each other and are connected by wide arches. After being opened to the public in 1999 - when they housed part of the dAPERTutto Biennale - they were then adapted for use as an open and modular theatre space, which the Biennale di Venezia conceived of as an area that could also be used for musical activities and congresses (with a total seating capacity of 500, divided between stalls and raised tiers). This open space can be used for experimentation, for creative studies, and for works of theatre, music and dance that require a nontraditional use of space and a non-traditional alignment of public and stage.



INDIVIDUAL NATIONAL EXHIBITION

NIELE TORONI, SWITZERLAND /FRANCE

JOVAN ŠUMKOVSKI

NIGHT VISION AN INTERVIEW BY **VIKTORIJA VASEVA DIMESKA**

Is your Night Vision simply a night vision device producing a reflection of an illusion which acts as a mediator between our view of the world and reality as information, or is it a recapitulation of power, of collective and individual consciousness?

In the spatial installation entitled Night Vision the moment seem to come from some galvanization laboratory. The effect and the images we see through the device correspond with the widespread view of the contemporary illuminative and solarized environment of the Balkans and the region, as the day in this part of the world is unfortunately nearly always shorter than the night.

What is that which permits the night vision device to offer more than your Light Echo? Is this the courage to look into the essence of things to a degree when the searcher faces his own eyes or faces



of peeping through the night vision device is actually the moment when the viewer is faced with a two-dimensional image. He receives inverse values in this image: dark is transformed into light, dense into thin. It is a scene in which there is no insolation, a view in which there is no perspective, a relief in which there is no gravitation. The viewer is involved in a silent event with no consequences. The world looks glacial through the night vision device, and the objects it reveals

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something else?

In a technical sense, for the first time in his existence Man becomes a complete hunter. He can freely see and hunt in darkness, a privilege of the animals. The hunter is now an active viewer, but in his aimless roaming across the two-dimensional image, without any concentration, without a focus, the searcher inevitably confronts his own eyes. The image does not correspond to contemporary events, the objects on the earth's surface seem febrile.

as if phosphorescing some latent light. A process similar to that observed in some species of fish whose bones smoulder in the infinite darkness of extreme

To what degree does the world's epidermis become a space for the release of negative energy, culminating in the farcical shrinkage of arrogant globalism of the Olympic symbol (the five rings)?

A green fluorescent morphography dominates in the space where the installation is set and also on the image obtained through the night vision device. This malignant monochromatic atmosphere is certainly a manifestation of quietly coded negative energy. The world seems to be getting weary of rotating about its axis and has flooded, imprisoned or frozen some of its micro-elements. Only one of its many symbols - the Olympic symbol - pulsates on the water's surface and reminds us that not everything has been played out to the end, won, defeated or filled with happiness. At the beginning of the third millennium, the world as a whole cannot have calm seas and sail in the vacuum of prosperity and peace. It is still the arena of interests of the gloomiest type, accompanied as a rule by demonstrations of force and uncontrolled energy.

And what about the interior of the prisms?

The prisms are transparent and transmit light echoes. They are designed like lanterns which illuminate not only the everyday objects found in their interior, but also project their reflections on the room walls. During the process of enclosing these objects in the predefined transparent volume of the lanterns, two groups of fragments, different in significance, were preferred:

Frozen Energy (potency) objects with potential energy, combustible fuels, parts of electric

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networks, objects that hold a concealed expansive power within themselves.

Frozen Everyday Life - ordinary objects, valued by the artist, who would like to protect (conserve) them from the impact of the environment and the current moment, and set them free in better times or keep them as relics.

The explicitness in expressing pregnancy, tension, expectation and uncertainty seems to be a type of compressed energy which can be felt in all the elements of your project: from expectation to collapse. Does this imprisoned evil create the empire of oppressive darkness at the moment of its release?

The objects of the first group, the "prisoners" mentioned above, are exceptionally potent and their compressed content is certainly a paraphrase of the empire of darkness. But their activation in the project is limited. We have their dimensions, and the rest seems to be in a state of hibernation, and there is also an atmosphere of expectation. The honour to press the button... to break the connection... the incarcerated evil... so many times... behind these scenes...

And finally, water as the illusion of tranquillity?

Water as a reflective surface also appears in my previous projects. The water surface appears as the only platform for the connection of the seemingly incompatible elements and atmospheres, and also for the expression of imagined tranquillity and genuine restlessness in the two parts of the installation. Water as an element is also rightfully connected with both the city and space. The presence of "water" on the scene does not require additional motifs: the world was born in water, it lives there and will most probably be buried in water. Venice has so far been the best example of this.

Skopje, April 2001

Macedonian presentation at the 49th Venice Biennale 2001

Jovan Šumkovski **Night Vision**

Casa di Wolfgang Amadeus Mozart San Marco 1830, Venice

The exhibition will be opened by Professor Mariano Apa June 8, 2001, 6 p.m. Organizer of the Macedonian presentation at the 49th Venice Biennale 2001

Skopje Art Gallery Kruševska 1a, 1000 Skopje Macedonia Tel +389 (0)2 13 31 02 Fax +389 (0)2 12 68 56 E-mail: artgall@mt.net.mk E-mail: artgall@mol.com.mk

Viktorija Vaseva Dimeska Director of the Art Gallery Skopje and Commissioner of the project.

JOVAN ŠUMKOVSKI (b. 1962) belongs to the generation of artists who, in the 1980s, greatly changed the physiognomy of the art scene in the Republic of Macedonia and the region. Since 1992, Šumkovski has worked on spatial installations, based on unique transparent and illuminated objects, where he examines the concept of spatial and illumination reflections on several levels, referring to specific sociological and social issues.

The project Night Vision was carried out in January 2000 in Skulpturens Hus, Stockholm, Sweden. The same project, specially adapted to the new premises, is now shown in Casa di Wolfgang Amadeus Mozart, Venice. In several elements, through convex and transparent plates, five inflating tyres and a night vision device, the artist aims to capture the unique atmosphere of life in the Balkans.



SKOPJE ART GALLERY

The Skopje Art Gallery (1948) is the oldest art institution in the Republic of Macedonia. It is housed in a rare surviving building of Islamic secular architecture, the Daut Pasha Turkish Baths, from the second half of the 15th century. It boasts a collection of over 1,300 works of art. The Gallery's mission is the affirmation and presentation of Macedonian and international contemporary art. Since 2000 its primary activity has been the presentation of the National Collection 14th-20th Centuries: icons from the mediaeval period and contemporary Macedonian art works. In 1997, for the first time the Gallery organized Macedonia's participation in the Venice Biennale (47th).

In 1948, the Amam was restored and adapted to its new function as an art gallery. The National Art Gallery has performed a very significant role and historic role, especially during the early post war years, as the only institution of its kind in Macedonia for the presentation and affirmation of Macedonian fine art. Apart from the regular display of different parts of the collection, the Gallery also presents exhibitions of domestic and foreign works of fine art. The Gallery's international standing has been enhanced through co-operation with important world centers such as Vienna, Venice, Berlin, Istanbul, Dresden, Nuremberg, etc. In the last couple of years the Gallery has extended its basic undertaking by providing a venue for other cultural activities, such as concerts, scientific lectures, theatrical chamber performances, book promotions, etc. In this new role, the Art Gallery reaffirms its function as a pillar of Macedonian fine art and has established itself as a cultural center capable not only of attracting the finest modern artists but of expressing the highest artistic, aesthetic and cultural values.

Menka Karapashovska, art historian



JEFF KOONS, USA



STREET MARKET: BARRY MCGEE, STEPHEN POWERS, JAMES TODD, USA

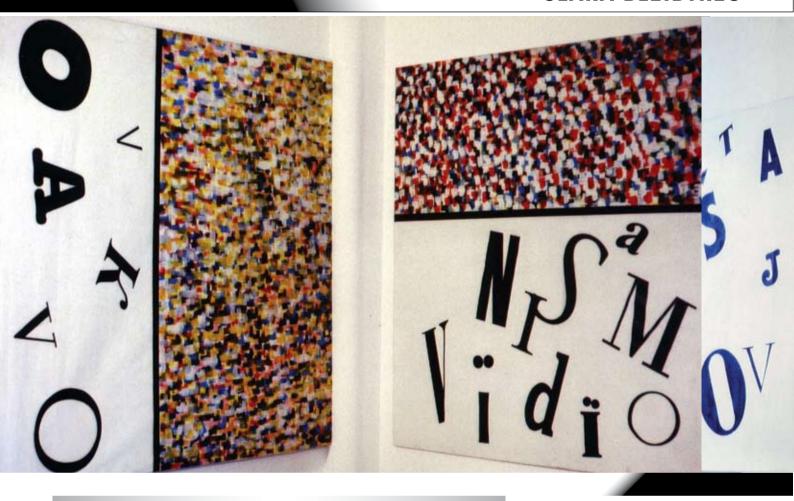


GERD ROHLING, GERMANY



HELI REKULA, FINLAND



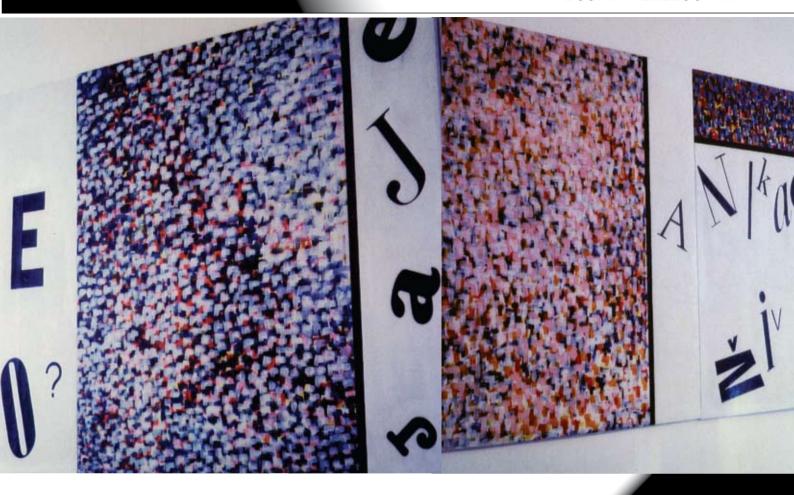


THE SQUARE OR THE CREATION OF IMAGE OVER RADIO

was invited to be a guest on the nighttime show of Radio Sarajevo on December 3, 1989, to talk about my work, exhibitions and life. The show was in carte blanche style, so I had the opportunity to create it. I didn't want only to talk about my work, but to make something that would better express my style and way of thinking. I decided to conduct an experiment, to test if Barthes was right when he proved theoretically how reality influences the coded message. I created the scenario from that idea. And THE SQUARE OF THE CREATION OF IMAGE OVER RADIO was born - an exhibition that touches on the very act of creating 'image', that most poetic and sensitive moment in the life of a work of art.

I have always felt foolish listening to a show about fine art on the radio, a medium that cannot fully represent that art. I have wondered how it is for other listeners. Their position started being unbearable for me, listeners who are mere consumers of information and cannot change anything. Such a powerless situation! So I decided to include listeners in a joint game of understanding and creating images over the radio. My secret goal was to free emotions and to create an image of them. To merge my emotions and the emotions of unknown citizens into an image I had in my mind: SQUARE, symbol of earth, created universe.

In the studio, we decided how to stage the game, after I explained what I want: to say the word SOUARE over the air and allow listeners to call and explain what is 'square'. For a full two hours, a very long period for a radio show, we would see what they described. I started to feel the square and, through the square, both I and the listeners, who participated more and more in the program, freed the most diverse feeling, of which the most dominant was the fear of possible war. Nobody expected that.



ARTIST TALK

by CLARA BLEIBTREU

Listeners promised to draw the squares, which they described during the show, and I promised to make an exhibition of their work. Three months later, after I had received an unbelievably large number of squares, I made the exhibition. I chose the lettrist style, thinking that would be the most appropriate for that moment.

Many of the calls we received revealed something unexpected. All connections between the word SQUARE that we spoke over the air and the image, which I had in my mind, were broken. Square became metaphor. The description of a square, thought to be defined only

by the image of a square, split off from that image. The square left its geometrical shape. The emotions of the show and the descriptions of the square were so strong and honest, and yet, we talked only of the square.

What occurred was what Barthes calls "the excess of the real" when he speaks about the transformation of meaning in its portrayal. To paraphrase Barthes, it could be said that what mattered in the description of the square was not the sign of the square, or its form. Rather, what was being signified was a real emotion, its reality constituted through description, so that the shape was eliminated and it become, in that program, only narrative structure. The excess of the real was followed by meaninglessness.

And this meaninglessness, in which words like WAR, torch, steel, egg, squashed, food, pollution, etc interweave with powerful emotions, reflects reality and its meaning, artificially embedded in the square. Thus, squares become narrative.

Let's see what they say.

LUCINDA DEVLIN, USA





INDIVIDUAL NATIONAL EXHIBITION

YISHAI JUSIDMAN, MEXICO







SINGAPORE

XLVIIV INTERNATIONAL ART EXHIBITION VENICE BIENNALE REPUBLIC OF SINGAPORE'S EXHIBITION

SINGAPORE

SCHOLA SANT APOLLONIA, PONTE DELLA CANONICA, VENICE, ITALY

Piazza S. Marco behind Palazzo Ducale

Press Preview 6 June, 7 June and 8 June at 17:00 - 20:00
Official Opening of Singapore Pavilion 8 June at 17:00
Biennale Official Opening Ceremony 9 June at 18:00

Commissioner Kwok Kian Chow, Singapore Art Museum (National Heritage Board)

Vice-Commissioner Paivi Tirkkonen, PDG Arte Communications, Venice

Curators Ahmad Mashadi, Joanna Lee

Artists Matthew Ngui, Salleh Japar, Chen KeZhan, Suzann Victor

Opening Hours

10 June to 4 November 2001

Tuesdays - Sundays: 10.00am - 6.00pm.

Saturdays: 10.00am - 10.00pm.

Closed on Mondays (except 11 June).

For press information contact Ms Suenne Megan Tan, Manager (Public Affairs)
Singapore Art Musuem and Project Manager (Venice Biennale),
Tel. 65-332-3215, Fax. 65-334-7919 E-mail: Suenne_Megan_Tan@nhb.gov.sg

The Republic of Singapore has been invited for the first time to participate in the 49th Biennale to be held in Venice from June 2001 to November 2001. Organised by Singapore Art Museum and co-organised by PDG Arte Communications of Venice, the Republic of Singapore will be represented by four artists, Chen KeZhan, Salleh Japar, Matthew Ngui and Suzann Victor. Singapore's contemporary art is presented through a myriad of forms comprising installation, painting and video, addressing issues of identities, examining relationships of self and the physical and social environment, and responding to the urban condition and city-life of the city-state in global context. The exhibition, titled SINGAPORE. attempts to articulate cultural vibrancy in contemporary Singapore.

Matthew Ngui's practice hinges on the investigation of the production of meaning, testing modes of representation to problematise monocular perceptions of the real and to surface the relativity of subjective experience. Much of his works are sited on installation and performative strategies, where real and virtual spaces become the playground for interactive dialogue between artist/artwork and viewer. A representational device most persistent in his recent works is the anamorphic image (such as Chair, 1997), captured by means of the single lens camera and produced via video projection elsewhere. Ngui confounds viewers with insensible distortions before surprising them through recognition of the anamorphic image revealed. Ironically, this diachronic experience of image/representation and the real, is used to return focus on the composite elements that make an image. The formal sensibilities of each mark or sculptural form are retrieved in the mien of modernist aesthetics. The anamophic image is for Ngui a metaphorical device to surface the 'false and incorrect' in monocular representation of meaning. His latest work to be featured in the Venice Biennale is undertaken with the sensibilities and craft of an illusionist to underpin his interest in interrogating the dynamics of representation and cognition within visual and linguistic communication. The work does not deny the potential for miscommunication of meaning inherent in dialogic representation. It surfaces directly and patently its potential for

loss and misconception. Perhaps in confessing itself as such, it obviates the illusory falsehood of monocular representation by offering the immediacy of direct testing and result.

Salleh Japar's works may be defined by a broad interest in the problem of knowledge and the limitation of rationalist inquiry. While the theme of science affords him the discursive platform to negotiate the precarious nature of rationalist positions, the artist also identifies and locates the problematic project of history in his latest work in the Venice Biennale, For the Venice Biennale, Salleh will create a series of three spaces that are sequential and experiential. The audience will first encounter a large metal-clad wall. The wall connects the two other spaces: one dominated by the presence and smell of spices, and the other, salt. For Salleh, these series of materials provide a metaphor of engagements between colonial powers and the colonised. The references to the history of Venetian and European trade, the rise of West and its colonisation of the East, and the West's conception of its history and achievements, are some of the conceptual issues being addressed by Salleh. Salleh seeks to address the West's assumption of its own history, as well as its ownership over that history. He dislocates and dislodges historical fragments so that they can be opened to multiple inquiries. Salleh also identifies fragments - marginalised or forgotten texts. materials and experiences - that can provide broader and richer meanings to an otherwise static and stable picture.

Chen KeZhan who is known for his vigorous experiments with the medium of Chinese ink painting will introduce for the Venice Biennale a site-specific 12-metre painting that will stretch across the main hall of the exhibition, on a wall behind a series of arched columns. As the hall is a former chapel, the project is a challenging one. As a site-specific painting, the artist uses the architecture of the former chapel to create and highlight complex relationships between art, site and audience. The painting will be strategically positioned to take advantage of the spatial structure and the audience is coerced to study the painting from varying and extreme vantages. The work, from afar, may only be seen in parts, concealed partially by the columns, however upon closer inspection,

the atmospheric and brooding painting presents itself as material phenomena that is dynamic and evolving, aided by the fluctuations and tonalities of colours and their densities. Together, the painting and the space it inhabits signal to its audience the problem of seeing. This seeing is affected by the lack of a whole, being able to see only parts at a time, whether from a distance or up close. Seeing becomes a meditative and speculative exercise, requiring multiple references to be made to the chapel and its architecture, the internal and external spaces of the exhibition site. The result is a series of readings that ventures into multiple trajectories, opening up a string of variables that allows for differentiated encounters and meanings.

Since the early years of her practice in the late 1980s, Suzann Victor has tackled tropes of sexuality and female identity through painting, installation and performance art. Born in post-colonial Singapore, the post-colonial identity becomes for her a natural extension of her work on the female subject. For the Venice Biennale, she will install her site-specific work comprising three chandeliers juxtaposed in a row at human level. The two pieces flanking the central hand-built piece are readymade 1950s Victorian-style chandeliers purchased from antique shops. Oscillating toward the centre handbuilt piece, almost threatening to collide into it, the ready-mades are intended as signifiers of the glory and pomp of the colonial era, while the handbuilt

piece in the centre stand for the colonised subject. This spectacle of violence creates an anxiety augmented by the brittle fragility of the central piece. For the violence it suffers. the colonised subject bleeds drops of red glass, as if punished by anxiety of destruction of her misguided state.

The works presented in the Venice Biennale address the processes of meaning formation, communication, generation of knowledge, heritage and post-colonial, gender and diasporic identities linked to the experiences of Singapore.

The exhibition is supported by Ministry of Information and The Arts and Singapore Tourism Board.

Salleh B Japar

Salleh Japar trained at the Nanyang Academy of Fine Arts in Singapore and graduated with a Diploma in Fine Arts. He went on to obtain his Bachelor of Fine Arts with Distinction from Curtin University of Technology in alma mater between 1990 and 1995, Salleh Japar was appointed member on Course Validation as well as to the Overseas Student Council following his Pg Dip in Art Education at the University of Central England, United Kingdom, in 1996. Now Lecturer & Director of Foundation Studies, LASALLE-SIA College of the Arts in Singapore, Salleh has also been a volunteer art tutor at the Handicap Welfare Association and an Assistant **Curator of Art at the National Museum in Singapore.**

The receipient of many grants and scholarships for his art and discipline, Salleh has participated and exhibited in more than 60 programmes and exhibitions curator in exhibitions other than his own and sat on Panels of Assessments and judges for visual arts programmes. In his own art, his progressive focus appears to tackle the genre of installation art. Overall howver, Salleh Japar is an accomplished draughtsman Australia and India.









KeZhan, Chen

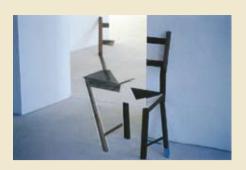
KeZhan, Chen, born in Singapore

⊒.

1959, lives and works in Singapore

For 8 years, Chen KeZhan studied Chinese painting and calligraphy with Fan Chang Tien, and subsequently with Chao Shao-an. He continued his studies in France, taking up art and music in Paris, where he was awarded a Silver Medal at the Salon des Artistes Français in 1985. Since 1978, KeZhan has held more than 50 solo and group exhibitions in Singapore and around the world. For his work toward charitable causes in 1999, he was accorded a Patron of the Arts status by the Ministry of Information and the Arts in Singapore. This Young Artist Award winner has represented Singapore during the Taegu-Asia Arts Exhibition in Korea, showcasing Fine Contemporary Chinese Paintings. He was also the sole representative for Singapore at the Krasnoyarsk Interplein of Artists of the Asia Pacific Countries in Moscow, 1993.

Chen KeZhan's work is collected by Cambridge University in the United Kingdom, Central Plaza in Hong Kong, the China Chess Federation in Beijing, China; the Krasnoyarsk V.I. Surikov Arts Museum of the Russian Federation and numerous corporations in Singapore such as Mobil, Esso, American Express Bank, REFCO. The Singapore Art Museum owns works by Chen KeZhan.





Matthew Ngui

A full-time artist since 1997, Matthew Ngui orginally graduated in Law with Honours, at the National University of Singapore. Following his Bachelor of Arts with Distinction and Post-Graduate Diploma (Visual Arts) at Curtin University of Technology in Western Australia, Matthew became a lecturer and tutor at various schools of sculpture, design and audio-visual arts in Australia and in Singapore. He has been appointed, among other roles, Project Director for the Artists' Regional Exchange (ARX) in Australia and, to the Board of Directors at the Perth Institute of Contemporary Arts, Western Australia. Matthew has sat on the John Curtin Centre Gallery Advisory Board since 1997, and was recently engaged to sit on the Nokia Singapore Art Steering Committee in Singapore as well as the Curatorial Committee for Performance Art Project/BIRDS.

As an artist, Matthew Ngui has participated in numerous international exhibitions and programmes such as the 23 Bienal Internacional Sao Paolo in Brazil, the Secession site specific exhibition in Vienna, Austria and the La Llama International Artists' Workshop and exhibition in Tacata Arriba and Caracas, Venezuela. He has collaborated with Theatreworks, a prominent Singaporean drama group, to produce "Desdemona", a theatre performance that has travelled to Adelaide in Australia, Munich and Hamburg in Germany, and gained wide exposure in Singapore. With more than 25 large scale installations and exhibitions in his portfolio, Matthew Ngui was the first Singaporean artist to be invited to display work at the prestigious Documenta X, which was held in Kassel, Germany, in 1997.

Suzann Victor

Suzann

Victor, born in Singapore in 1959,

lives and works in New South Wales,

Australia

Since 1991, Suzann Victor has been Artistic Director of 5th Passage Artists Ltd., a registered non-profit, public company promoting visual art. A talented recepient of the University of Western Sydney with both a Bachelor her Associate Diploma of Fine Arts, from the LASALLE-SIA College of the Arts in Singapore. She has participated in international art projects such as the the Australian Bicentennial, the World's Women on-Line **Internet Project and the United Nations 4th World** Conference on Women in China.

Though currently residing and practicing in Australia, Suzann Victor has held several solo and group artistic community and climate have been rewarded with the Singapore International Foundation Art Award Navy Competition, and the Outstanding Award from the Ministry of Communications and Information Technology. Suzann Victor's work can be found in in Singapore, the University of Western Sydney & Young, among others.



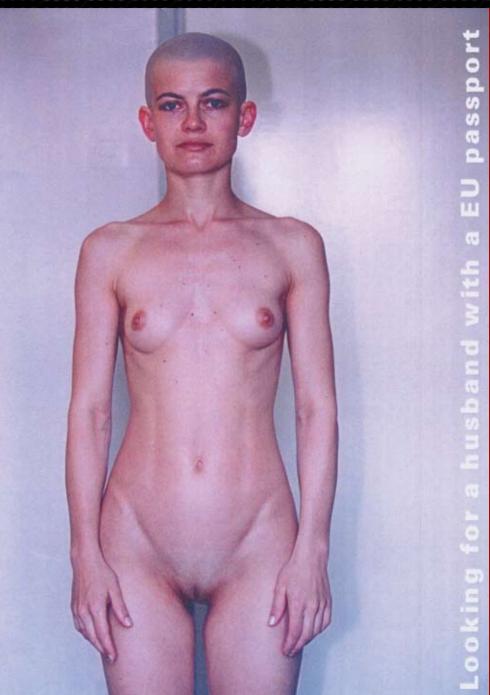


ARNOLD ODERMATT, SWITZERLAND

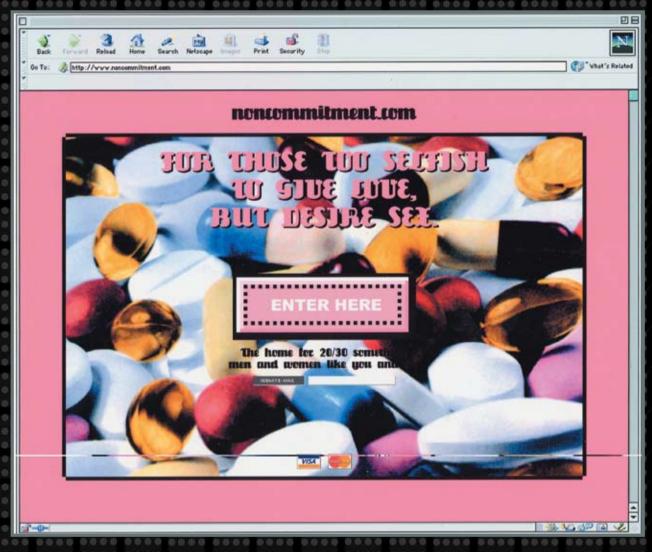


TANJA OSTOJIC, SLOVENIA





Please, send your applications, preferably by the end of September 2000 to hottanja@hotmail.com or to Tanja Ostojić c/o ŠKUC Gallery, Stari trg 21, 1000 Ljubljana, Slovenia





THE ARTIGLIERIE



THE ARTIGLIERIE

This is linked to the Corderie by the Parco Bombarde building (restored in 2000, this latter was used in the sixteenth century to display artillery and war trophies). The Artiglierie itself is a long single-storey building dating from around 1560, and was formerly a workshop that was divided into seven different areas. The overall length is around 170 meters, whilst the width varies between 15 and 17 meters, providing a total of 3,300 square meters of exhibition space. Alongside is the building of the Isolotto, an ex warehouse of some 900 square meters, restored as an exhibition space in 1999. This year the Artiglierie and Isolotto will be flanked by an external exhibition area.



Notes on the Exhibition Venues

Plateau of Mankind / dance

Carolyn Carlson

Dance is a form of art, an expression that becomes concrete in space, time and energy. The idea, the poetry, the emotion and revelation of dance emerge in the gaze of the beholder.

Dance and the visual arts have a common point of view; they raise the imagination of mankind -that "pure vision", free of words, which is the explanation of both.

The Dance Section of the Biennale will express this shared dimension through two projects: a new creation at the Teatro alle Tese by Carolyn Carlson (with music by Giovanni Sollima), and a project by the French Fabrice Lambert, which will involve the collaboration of a video artist.

As guests of the earth, we must share and encourage the awareness of just how fragile our planet is, and how destructive the hands of mankind can be.

Plateau of Mankind / cinema

Alberto Barbera

Defined by André Bazin as an "impure" art, cinema is the example of a perfectly syncretic form of expression, given its ability to absorb techniques and languages that belonged to the arts that preceded it (theatre, literature, music, dance, painting, etc.). And by exercising this ability to absorb, cinema has, in the very few years since its first appearance, managed to establish itself as the dominant form of visual expression in our age.

This is why there is nothing unusual about this year's collaboration between the Visual Arts Biennale and the Venice Film Festival. In effect, all we are doing is explicitly recognizing a relationship that already exists, even if it was not part of some plan or program.

The six film -makers who have accepted the invitation to take part are Chantal Akerman, Atom Egoyan (with Juliao Sarmiento), Yervant Gianikian (with Angela Ricci Lucchi), Abbas Kiarostami, David Lynch and Edward Yang.

Notes on the Exhibition Venues

Plateau of Mankind / theatre

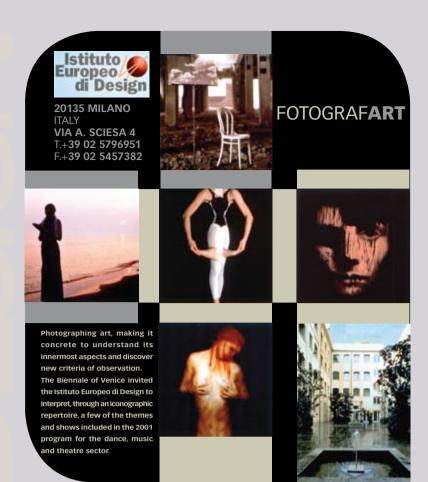
Giorgio Barberio Corsetti

The Plateau of Mankind associates two words that have immediate theatrical associations. It suggests the whole of humanity, caught for a single instant, so that their words and actions become an object of aesthetic appreciation that reveals tensions, emotions, conflicts, struggles and quietude. Inhabiting the same venues as the Visual Arts, we observe different rituals - in which one can trace similarities but also differences (especially with regard to time and duration). More than ever, this year will serve to make the closeness between these arts effectively operative. Shakespeare & Shakespeare has already produced extraordinary results through the collaboration of all the sections of the Biennale; and throughout the year there will be other encounters and engagements, other carefullystudied coincidences.

Plateau of Mankind / music

Bruno Canino

The tendency is to have the performer listened to, placing the musician, the artificer of sound and music, at the center of attention. With a series of concerts focusing on atypical instruments, we aim to explore the relation between music and the visual arts by proposing a shift in attention: away from the performer to the instrument. We will present instruments that are not part of the normal classical western repertoire, either in form or in sound. These are also "visual" instruments, produced by or derived from far and distant cultures. Their presence miraculously shifts the focus of the music from the musician toward the object (the machine, the invention) that is producing those sounds.









THE RENAISSANCE

IN THE AGE OF

LORENZO LOTTO (1510-1530)

FRAGILE

Andrea Morucchio

The element from which my research develops is a visionary obsession that I had to give form to in a plastic harmonic asymmetric symbol: the "Blade".

The series of the glass soaring still blades, look as if supported by a balanced tension between attraction and push strengths, it represents the starting point from which my plastic research relative to spiritual dynamism develops. Hence the "blade" as a clarified element of the tumultuous creative impulse.

The blade represents the thought that introduces the

light, and the organ of creation that opens to fecundate and split in two to permit the synthesis. The blade is the shaft of light that illuminates and opens a closed space. It is the sunray, the fertilising element that splits images, without confusing them and reducing them to a level of pure abstraction.

The visual projection of the blade essence is a simple glass points that travelling on horizontal lines pierces variously placed barriers, in this way we enter the matter of the spiritual dynamism.

In the "Enlightenments" the works are still; they are structures that freeze a continuos occurring.

There are not physical expedients to underline the kinetic nature of the works and yet, I think, these works communicate a strong dynamic charge.

A spiritual dynamism that transcends the apparent representation of the effect of linear motion.

Inserting the glass points in iron holes make me feel that the physical and symbolic contrast between glass and iron creates a process of vibrations by which the sculpture is charged with spiritual, dynamic energy.

The representation of iron penetrated by glass is an obstacle to rationality, a paradox, a koan that activates a succession of mental process that lead to levels of higher

conscience.... Enlightenments.

With the "Side Enlightenments" the visual sensation of real penetration is lost. It's more refined or better more evolved enlightenment.

Iron loses its physical materiality and becomes a surface where the point's linear projection is traced. It is a wake like the one produced with water or air molecules; this starts a conceptual research that has to do with the energy propagation in the space...

The environmental installation "Percer-Voir" represents the first step of a research that uses environmental presence to stimulate us to find and to verify the level of our own mental and physical existence.



ELITE UMBERTO ECO

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

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



UMBERTO ECO AND PETRU RUSSU* MILANO 1989 (*PETRU RUSSU, FINE ARTIST AND THE PUBLISHER OF WORLD OF ART

A Conversation on Information

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

In advance I had given him a list of some possible issues we might discuss so he would have some idea of what was on my mind: Computer technology, the Internet community and processes of cultural change. I begin by asking:

"Professor Eco, you're a man of letters, a writer, philosopher, a historian. On the desk beside you is a computer. Is modern computer technology actually functional for you as an author and literary researcher?

Eco glances over at the computer, smiles, then nods thoughtfully:

Yes, but sometimes the computer can also give paralyzing results. I will give you an example: I was invited by Jerusalem University to a symposium whose theme was the image of Jerusalem and the temple as an image through the centuries. I did not know what to do on this particular topic.

Then I said to myself, well OK, I have worked with stuff from the beginning of the Middle Ages; my dissertation was on Thomas Aquinas.

He points to the rows of well-filled bookshelves on my left..

Here I have all the works of Thomas Aquinas with a reasonably good index, and I looked there to see how many times he quoted Jerusalem and tried to say what use he made of the image of Jerusalem. Now, if I only had these books - well, that index is a reasonable index which focuses only on the larger, more intensive treatments of the word 'Jerusalem' - I would have found say 10 or 15 tokens of 'Jerusalem' which I would have been able to examine. Unfortunately I now have the Aguinas hypertext.

He glances again at the computer in the corner... and there I found, that there were - well I don't remember the exact number - but there were round 11,000 or so tokens.

Working with 11,000 references is just impossible. That's far too many. 'So the system you use doesn't 'filter' well enough in other words?'

I cannot manage to scan as many as 11,000 tokens. Now, if I had only my old traditional limitations then I would probably have done something more or less reasonable on that particular topic.

That's because the human person who is searching does it in a kind of sensible, intuitive way, whereas the computer just does it in a very mechanical way and just picks out every single example?"

My theory is that there is no difference between the Sunday New York Times and the Pravda of the old days. The Sunday New York Times that can have 600 or 700 pages altogether really just contains old news fit to print. But one week is not enough to read a number of the Sunday New York Times. So therefore, the fact that the news items are there is irrelevant, or immaterial, because you cannot retrieve them. So what then is the difference between the Pravda, which didn't give any news, and the New York Times which gives too much? Once upon a time, if I needed a bibliography on Norway and semiotics, I went to a library and probably found four items. I took notes and found other bibliographical references. Now with the Internet I can have 10,000 items. At this point I become paralysed. I simply have to choose another topic.

'So information overload and this extreme, non-intuitive selection of information is the main problem?

Yes, we have an excessive retrievability of information. It is neither ironical nor paradoxical, I think, what has happened with Xerox copies

UMBERTO ECO **ELITE**

Travels In Hyperreality (1990). The Limits of Interpretation (1990). Foucault's Pendulum (1989). On the Medieval Theory of Signs (1989). The Aesthetics of Chaomos: The Middle Ages of James Joyce (1989). The Open Work (1989). The Bomb and the General (1989). The Three Astronauts (1989). Meaning and Mental Representations (1988). The Aesthetics of Thomas Aguinas (1988). Art and Beauty in the Middle Ages (1988). Leonardo Cremonini: Paintings and Watercolors 1976-1986 (1987). Semiotics and the Philosophy of Language (1984). The Sign of Three: Dupin, Holmes, Peirce (1984). Postscript to The Name of the Rose (1983). The Name of the Rose (1983). The Role of the Reader: Explorations in the Semiotics of Text (1979). The Theory of Semiotics (1976)



Eco picks up a pile of papers from the desk in front of him and waves them

Once I used to go to the library and take notes. I would work a lot, but at the end of my work I had, say, 30 files on a certain subject. Now, when I go into the library - this has happened frequently to me in American libraries - I find a lot of things that I xerox and xerox and xerox in order to have them. When I come home with them all, and I never read them. I never read them at all!

You never seem to have the time, do you? Once you know that it is there, you feel reassured, and so you don't read it."

Exactly ..

"Xeroxing then can paralyse your reading activity? That's another risk?" Sure...That's another risk which is sometimes very real.

"Yes, well then, what do you think about the idea of these personal information filters. This idea that you can kind of make a personal profile, and the system will search Internet on the basis of this?"

This is what I call the art of decimation...

"Decimation?"

Decimation. You kill only one person out of ten...

He gestures towards the well-filled bookshelves again.

The number of books that only concern my specific domain, not to speak of the other ones that I receive weekly certainly, exaggeratedly, overwhelms my reading..

"Your capability, capacity?"

...my capability, my time. If you have a certain experience you are able to... well, you can make a very random decimation. On this or that subject for instance, there may be no more than ten possible new ideas. It is rare that that is the case.

"And the working hypotheses you make are based on these?"

So .. if I read only one out of ten books, probably there will be an idea in there I can find, and if it is not there, then it will be in the next group of ten books that I pick up. But this is a very random thing.

'But it is also very much based on your past experience, obviously?"

Oh, sure, it is random, but based upon past experience.

He reaches for a book from his desk and begins to thumb through it.

OK, now I am able to open this at the first page, to look at the summary, to see the bibliography and to understand if the fellow is reliable or not; if there is something new there or not. And since I have long experience, my decimation is oriented. I sense it is better that I read this, and not that etceteras

"So you are able in a way to recognize newness, or innovation?"

In a way, in a way. I can commit mistakes of course, but if I make a mistake today, I probably won't do that tomorrow. Possibly I may choose to disregard some book or other and that may be a mistake, but the next week I will come across yet another book, and so on. But a student of 20 years old, or even of 30 does not have this kind of filtering ability. We have to invent a practice, a theory. A practice or training in decimation.

Well now, how do we do that?'

Eco leans forward eagerly in his chair.

Well, it still has to be invented. There must be some rules. There are some very elementary rules such as: control the dates of the bibliography for instance. If you are working on a certain subject you may find many references from 1993 and 1994. But in relation to other subjects finding only references from 1993 and 1994 might be negative, you ought to be finding some older dates

So if you read a book on Kant and you have only a bibliography from the nineteen-nineties then this is suspect. The author is working from secondary sources. If you are reading a book on hypertext and you find an old bibliography then this is suspect, because every day there is something new about this particular field. So there may be some first, elementary rules you can use in order to isolate certain things immediately.

(to be continued in the next number)

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ABOVE: MEGAHENS (WITH FRANCO VERDI) 1984 ACRYLIC ON WOOD /MIXED NEDIA CM. 120 X 150 X 5 / IN. 42 $\frac{1}{2}$ X59 X 2 (PER ART WORK) P.138 (PER ART WORK)

LEFT AND CENTER: MARE /THE SEA 1983 OIL ON CANVAS / MIXED MEDIA CM. 120 X 100, IN. 47½ X 39½ IN., P.50

LEFT: FRANCO VERDI IN CONCERT PERFORMANCE & CONCERT

RIGHT: FRANCO VERDI IN CONCERT PERFORMANCE & CONCERT 1979

RIGHT AND CENTER: UNTITLED 2 1982 OIL ON CANVAS CM. 120 X 100, IN. 471/2 X 391/2 IN., P.50

PLEASE CONTACT ART ADDICTION OR THE ARTIST IF YOU'D LIKE MORE INFORMATION.

Franco Verdi, Piazza Simoni #10, IT-37122 Verona Italy, Tel&Fax +39 045 59.14.68 E-mail: verdi@tiscalinet.it / www.artaddiction.se/franco.htm



JR BALLARD

INVOCATION TO THE MOTHER, 1999 WATERCOLOR, IN, 49 X 42 / CM, 125 X 107



ARTISTIC PROFILE JR BALLARD /USA

muses me when I am referred to as a "master of watercolor." That always evokes the image of myself as Mickey Mouse in Fantasia. I saw this movie in South America with my mother. I was very young. The character of Mickey Mouse was as an apprentice to the Master Magician. As an apprentice, Mickey Mouse carried a big mop. Then, one time he tried to do what the Magician did, hut he used his mop as a wand. And then found

he was out of control and water was coming, up in a big flood that could not be stopped. And as an artist, your well know there is such a contrivance for watercolorists called a mop hush. As the apprentice to a Master Magician, Mickey Mouse was "in training." Like this character I train constantly, seeking searching, learning what to do with the water. And like the apprentice to life that I am, my master magician works through me, oftentimes painting

THE FINAL COMING, 1998 WATERCOLOR, TEXT AND COLLAGE, IN, 51 X 35 / CM, 130 X 89



info@artaddiction.se e-mail: jrb773@hal-pc.org images in to the water that I had not originally intended.

Many viewers of my work see faces and objects that I don't know are there. I work so diligently to, execute the composition, only to find there are things in the painting not made by my hand.

One could define my work as figurative, but "object recognition" may he better suited, since much the painting is abstracted. It is very swish, juicy, floods of moving, paint that shape and form live in, While earlier works were of singular object, placing the viewer in the perspective of an ant or a bee's eve view, the later works tend to have a sort of a "magical realism" which forms a narrative, and to which scribbling or writing goes into them. There is a sense of playfulness as bout the paintings, because I like humor. In the painting The Final Coming, I referred to the poem by W.B. Yeats, and said that the animals used were endanger species, except for the serpent. The animals were indeed an endangered species, and all the animals that are endangered I try to use in my paintings where they are apropos. The serpents in my paintings, and there are two more in progress, are ancient glyphs for cosmic, and vital electricity. So this age we have begun is an age of this electricity. In this usage, I am addressing another language, a hidden language, one that is encased in figures recognizable to the collective.

The work that I was doing before this was in Social Work, working with teenagers and using art as a tool for self-awareness. So I knew a little bit about the unconscious, which in my paintings is an analogy for water. I was tempted to take a degree in Art Therapy, and I would say that this was "my last temptation." A life crisis occurred and it was then that I committed myself to some talents still buried in me. Of course I made a joke on myself. I asked myself "what would I do if I had only five years or less to live? I answered to myself that I would do art. At that time I was green behind my ears about the art field I am now involved with and it is evident that those parenthetical "five years" have been greatly extended. What seemed to happen was that having given "purpose a critical situation, invoked a force that moved me forward along my way, and my life took on a new meaning. All artists have this force and it pours into their art form.

Surrealism AD 2001

ALEXANDRU NESTOR

Alexandru Nestor plays with palpable things in order to create illusion. His works are the result of conspicuous combinations of heterogeneous objects. In his way, Nestor is a preposterous collector of curios. His studio looks like a cabinet of a Renaissance prince with scientific propensities. Shells, rocks and gems, bottles of every kind, old maps end books, coins, herbarium, clockworks, feathers end stuffed birds are collectible items which cover in piles the floor and every corner of the room. From this heap of objects the artist selects the elements for his unorthodox works.

Nestor has a juvenile appetite for games: his works are puzzle-like compositions. Using cobbler's old hoot patterns, thousand of little clock wheels, bells, bulbs, switches and every conceivable outdated, discarded objects Nestor re-creates a world, a world of his own. For Nestor is a dreamer end a master of

Nestor is a dreamer end a master of illusion as well.

The tiny objects from which he combines his works arc not junks as those used by the Danish artists Henry Heerup and William Freddie in mid 1930s. Instead they are leftovers from various old workshops. Skilled in many fields Nestor is, in the meantime, cobbler, joiner, plumber, blacksmith, watchmaker and jeweler for his assemblages. His works ore mainly wooden boxes, cases, caskets and trunks of various size end shape. Some of them are anthropomorphic figures sustained on wooden hoot patterns. The hatted heeds are actually lighted bulbs with their shades. Thus the assemblage figures become functional also. Clocks are incorporated in others. Some resemble scientific instruments with plenty of dials and scales, often electrically activated. Still others are mocking precious pieces of furniture. In every shelf or every drawer there is a surprise: a shell, a butterfly, a stone, a leaf, a root, o feather, a nickel, a stamp, toy figure or a photograph. As a genuine collector Nestor labeled all these exhibits, sometimes in Latin or German, using scientific

Nestor has also in mind the pictorial side of his works. The brass drawers' handles and hinges are glittering on the polished mahogany. Sometimes dried leafs are pasted on the doors of his tiny sideboards. Their natural shades



rendered vividness to the whole. Thus the artist succeeds to bridge the elusive gap between life and art. Other surfaces are covered with stamps and scraps from old newspapers and commercials. History and culture resound in these collage pictures.

Nestor uses sometimes paint for his sophisticated works. Within his subdued, refined palette, which frequently was related to his

> gold end silvers of precious metals, he would put forth either matte or brilliant examples of these colors, along with purple, pink and red. Humor plays a great part in Nestor's art. The idea of combining

Nestor's art. The idea of combining such heterogeneous items in order to obtain a case or an assemblage figure is humorous in itself. Besides, titles are ironically chosen too: The Flossy Chinese, The Tired Maid, The Sensible Triangle, Threetongues Warrior, and A Butterfly Infatuated with Armstrong.

Recently Nestor was inspired by old German legends and Richard Wagner's operas. Consequently ho illustrated, in his original way The Rhinegold. The juxtaposition of dials end scales are meant to reveal King Niebelung's coat of mail. The arched top of a sideboard magnificently suggests Hagen's befeathered helmet. Darker shades are intended to stress the gloomy nature of this character.

With wide cultural propensities Alexandru Nestor is able to portray a mythic past and to destroy the cliché of contemporary life using its own weapons.

ADRIAN-SILVAN IONESCU IS A FREELANCE CRITIC BASED IN BUCHAREST, ROMANIA

watercolours



BIRGITTA LUNDBERG

BIRGITTA LUNDBERG MELONS AND KNIFE CM. 60 X 80 IN. 23½ X 31½ 2001

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MICHIKO KAKUTA

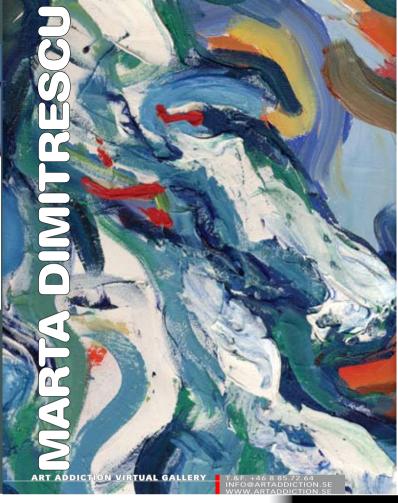
Born in JAPAN and lives in TOKYO.

DAWN, 2001 GOUACHE /PENCIL 37 X 26 CM

Solo Exhibitions in Tokyo: 1988, 1989, 1992, 1993, 1995, 1998. Published artworks: New Art International 1999, Direct Art Magazine 1999, 2000, 2001, World Of Art 2000, 2001. Awards: Diploma of Excellence /The Spring Annual Venezia Palazzo Correr 1999, Certificate of Merit /The 6th Female Artist's Art Annual, Art Addiction, Stockholm 1999.

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PRESS RELEASE



SAUERBRUCH HUTTON ARCHITECTS WINNERS OF INTERNATIONAL DESIGN COMPETITION FOR

MUSEUM OF CONTEMPORARY ART AND MOVING IMAGE CENTRE IN SYDNEY

SAUERBRUCH HUTTON ARCHITECTS (Berlin / London) have been selected as architects for the 'Museum of Contemporary Art and Moving Image Center' (MCA / MIC) in Sydney, Australia. The decision finalizes a process begun in August last year with the selection of five architectural practices. The four other architectural firms invited to present concept designs were Richard Francis Jones (Sydney), Nonda Katsalidis (Melbourne), Rafael Moneo (Madrid) and Francesco Venezia (Naples).

The chairman of the MCA Jury, Professor Wilfried Wang (Harvard), said the Jury members believed the commissioning of such a cultural venue at West Circular Quay in the Harbor of Sydney - arguably one of the most beautiful sites in the world - was the most prominent in Sydney since the Opera House. The MCA Jury comprised Professor Wilfried Wang, MCA Director Elizabeth Ann Macgregor, NSW Art Gallery Director Edmund Capon, Film-maker Dr George Miller and the Lord Mayor of Sydney Frank Sartor.

As part of a two stage jury process, the architects had submitted two schemes, one involving retention of the existing "Maritime Services Board" building on site and the other replacing it with a completely new building.

Scheme 1 retains the existing building, earmarked for office space, with the addition of new building, called the "Rock", to house a Moving Image Center. A luminous glass "light box" hovers above both buildings housing the new gallery space.

Scheme 2 embraces a totally new building that allows for a vast internal public foyer acting as an entry point to two cinemas constituting a Moving Image Centre, and the new gallery space above. Cafes, restaurants and bars align the waterfront at the southern end of the building.

Over the next six weeks both schemes will be on exhibition and discussed by the public.

The cost of development will be approximately 100 million Australian dollars.

sauerbruch hutton architects are renowned for their designs of buildings, including the Photonics Center, the GSW Headquarter Building and the German Headquarters of the British Council in Berlin

Recent rewards include the AIA (London) Excellence in Design (1996), the Erich Schelling Prize in Architecture (1998), RIBA Awards London (1999 and 2000) as well as the Berlin Architecture Award 2000. sauerbruch hutton architects were nominated for the Mies van der Rohe Award for European

Architecture as well as the World Architecture Award 2001.

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Art in Australia

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The Domain, Sydney 2000 Australia
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www.artgallery.nsw.gov.au

NEW PAINTING IN AUSTRALIA: PHENOMENA

23 JUNE - 12 AUGUST

New Painting in Australia: Phenomena

is the first in a series of three exhibitions organised by the Art Gallery of New South Wales which will survey current painting practice by leading artists from around Australia - some familiar names, others not so well known. The exhibitions will highlight the relevance of Australian painting to contemporary culture at the beginning of the new millennium.

From the enormous variety of different painters and painting styles currently seen in Australia, the curator, Michael Wardell, has selected a group of fourteen artists who are breaking new grounds in their careers with some of their best works to date. All are individuals, not part of a defined school, yet all share a concern for painting more than just a simulation of what is seen by the eye. Above all, they are concerned with notions of poetry and beauty which can be appreciated over and above their conceptual concerns.

After viewing in Sydney, this exhibition will travel to the Ian

Potter Gallery in Melbourne where it will be on view from 24 November 2001 to 20 January 2002.



ABOVE: JENNIFER JOSEPH
THE MARKS OF EXISTENCE
ACRYLIC AND PENCIL ON WOODEN TEA CHEST LIDS
41X31CM. COURTESY OF THE ARTIST

QUEENSLAND ART GALLERY

Queensland cultural Art centre Melbourne St South Brisbane qld 4101 Tel +61 7 3840 7303 www.qag.qld.gov.au / gallery@qag.qld.gov.au

JOHN BRACK: INSIDE AND OUTSIDE A NATIONAL GALLERY OF AUSTRALIA TRAVELLING EXHIBITION

31 MAY - 29 JULY 2001

This exhibition displays the works of one of Australia's most intelligent and outstanding artists, whose penetrating gaze illuminated aspects of Australian urban life. Born in Melbourne in 1920, Brack first achieved prominence in the 1950s. For over forty years, he was at the forefront of Australian art and produced some of our most iconic images. More than any other Australian artist of his generation, Brack was a painter of modern life - its starkness, its shadows, and its brooding self-reflection. There will be ongoing drawing activities in association with the exhibition.

VINCENT BROWN (1901- 2001) A CENTENARY TRIBUTE JUNE 6 - 31 OCTOBER 2001

This focus display pays tribute to the late Vincent Brown, the first local artist to fully embrace and celebrate the modern movement in art. He was born in 1901 in Fortitude Valley into a migrant family from the Dalmatian Coast in Croatia, and he constantly sought his subjects in the inner suburbs of Brisbane and its river. From 1936 to 1939 he studied at the Slade School and the Grosvenor School in London. During his career in Queensland Brown worked in oils, watercolours, drawing and print making, and was intensely involved in designing and performing for the theatre. This focus display is the Gallery's contribution to Queensland Day 2001.

PAPERWORKS AUSTRALIAN ARTISTS EXPLORING DRAWING AND THE PRINTED IMAGE 7 JUNE - 5 AUGUST 2001

Chosen from the Gallery's extensive collection of prints, drawings and photographs, this exhibition provides an ideal opportunity to examine different approaches to drawing and the printed image. The exhibition expands the idea of drawing, by considering it as a primary and direct means of visually presenting ideas and concepts in finished work, using paper as a base. It includes large-scale drawings by Bernhard Sachs, Peter Kennedy and Ian Friend; etchings by Graham Fransella, Aida Tomescu and Raymond Arnold; and a print installation by Bonita Ely. Paperworks explores

ART IN AUSTRALIA **REVIEWS**

a number of themes relevant to contemporary art through mark-making on paper.

PHOTOGRAPHY FROM OUR REGION 21 JULY - NOVEMBER 2001

This Collection-based exhibition includes contemporary works from New Zealand, Australia, Japan and South Korea. Photography within these countries is recognised as being a significant force in recent art practice. Amongst the artists represented are Peter Peryer, Laurence Aberhart, Anne Noble, Koo Bohn-Chang, Yasumasa Morimura, Kozo Miyoshi, Rosemary Laing, Ella Dreyfus and Jon Rhodes. On display in Gallery 15.

MUSEUM OF CONTEMPORARY ART, SYDNEY

140 george street, the rocks, sydney Phone: +61 2 9252 4033 Email: adavis@mca.com.au

22 JUNE - 19 AUGUST 2001 WHEN ELEPHANTS PAINT KOMAR AND MELAMID, THE ASIAN **ELEPHANT ART & CONSERVATION** PROJECT

An exhibition by New York-based Russian artists Vitaly Komar and Alexander Melamid of paintings created by elephants from The Asian Elephant Art & Conservation Project (AEACP).

The AEACP was established by conceptual artists Komar & Melamid in 1997 as a means of raising awareness of the plight of Asian elephants whose numbers were steadily declining in countries such as Thailand, India and Indonesia where destruction and deforestation of their natural habitat, civil unrest, and a ban on teak logging had put many of the elephants and their trainers (mahouts) out of work and in a perilous situation.

Also presented in the exhibition is another of Komar&Melamid's animal projects, Moscow Through the Eyes of Mikki, a series of Polaroid photographs of Moscow's Red Square taken by a seven-year old Russian chimpanzee Mikki.



NATIONAL GALLERY OF AUSTRALIA

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EISLANDS IN THE SUN: PRINTS FROM THE OCEANIC COLLECTION 17 FEBRUARY-23 SEPTEMBER 2001

The indigenous peoples of the Oceanic region share the same recent history.

Colonised by Europeans, they have all had to struggle to maintain their individual cultural identities. In each of these societies the arts flourish and are characterised by a renewed interest in traditional images, designs and narratives. The exhibition presents contemporary woodcuts, screenprints and lithographs by the indigenous peoples of mainland

Australia, Torres Strait, Bathurst Island, Nighini, Aorearoa and Samoa - where printmaking has proved vital in making the visual arts widely accessible.

JAPAN AND AUSTRALIA -A CERAMIC DIALOGUE

31 MARCH-16 SEPTEMBER 2001

This exhibition from the National Gallery of Australia's ceramic collection, shows some of the influences of Japanese ceramic traditions and methods on

Australian potters. During the past thirty years, a number of Japanese potters lived and worked in Australia, often in collaboration with local practitioners. While their work was based on Japanese traditional and regional techniques, it also began to reflect their experiences of the Australian environment. In turn, many Australian potters, a number of whom had travelled and worked in Japan, drew upon their experiences of Japanese firing and glazing methods in making ceramics with a particularly strong material presence. The works included in this exhibition illustrate this fusion of techniques and environmental and cultural influences. (In the water gallery),

MODERN AUSTRALIAN WOMEN: PAINTINGS AND PRINTS 1925-1945

13 JULY - 26 AUGUST 2001

The exhibition focuses on the outstanding work by Australia's great women artists of the

modernist period. Modern Australian Women combines some well-known names in Australian art history such as Margaret Preston, Grace Cossington Smith with others who deserve better recognition - Sybil Craig, Kathleen O'Connor, Lina Bryans. Other artists in the exhibition such as Stella Bowen and Clarice



Beckett have only recently started to receive the attention they deserve.

FRIDA KAHLO, DIEGO RIVERA AND **MEXICAN MODERNISM: THE JACQUES** AND NATASHA **GELMAN COLLECTION** 13 JULY - 28 OCTOBER 2001

The haunting self-portraits of the Mexican artist Frida Kahlo are renowned for their dream-like quality and emotional intensity. A strong and passionate individual, Kahlo

overcame injury and personal hardship to become one of the world's bestknown woman artists. Celebrated by the Surrealists in her own lifetime, Kahlo has attained cult-like status for her art and her tempestuous love life with Diego Rivera, Mexico's most prominent modern painter. An



outstanding selection of works by Kahlo and Rivera forms the centrepiece of the Jacques and Natasha Gelman collection, regarded as the most significant private holding of 20th century Mexican art. Jacques Gelman, the Russian emigre film producer, and his wife Natasha built up the collection over many years of acquaintance and collaboration with Mexico's greatest creative artists. Including work by other famous painters such as José Clemente Orozco, David Alfaro Siqueiros and Rufino Tamayo, this exhibition will showcase Kahlo's and Rivera's work and present them in the context of a broader history of Mexican modernism.

ANNE DANGAR AT MOLY SABATA: TRADITION AND INNOVATION 13 JULY-28 OCTOBER 2001

An initial trip to France in 1926 with the Sydney painter, Grace Crowley led to Dangar taking up residence with the artists' community, Moly Sabata, led by Albert Gleizes at Sablon, situated on the Rhône. She immersed herself in the subsistence lifestyle characteristic of traditional peasant existence, learning to produce glazed terracotta ware in the Gallo-Roman manner. In drawing upon these ancient vernacular ceramic traditions,

> Dangar produced an innovative model of domestic ware that married these forms with her own experiments in Cubist inspired decoration during the 1930s-40s. The majority of works in this exhibition are loans from the collection of the Foundation Albert Gleizes, France, complemented by NGA works.

MUSEUM OF SYDNEY

On the site of first Government House Corner Bridge and Phillip Streets, Sydney. For further information /interviews /images please phone Historic Houses Trust of NSW

Tel +61 2 9692 8366

BY WATER

FROM KERRY STOKES' PRIVATE COLLECTION **30 JUNE TO 25 NOVEMBER 2001**

A new exhibition focusing on water - which has held a fascination for, and has challenged the perceptions of Classical and Romantic artists for centuries -will open at the Museum of Sydney on 30 June, 2001.

By Water is a diverse exhibition featuring rare artworks by prominent artists and photographers, interesting objects, charts and a rare collection of books not previously seen in NSW. These items chosen from the personal collection of Kerry Stokes by Curator John Stringer, reflect Kerry Stokes' personal interests that include history, exploration and art.

Water has volatile properties which artists have used to bring an emotional mood to landscape painting. Classical artists for example, idealised the planet by showing water as a calm natural resource. Romantic artists, however, were more obsessed with the power of nature seeing water as an inspiring but potentially threatening, violent force.

Water also looms large in the life of most Australians - either by its absence in Australia's interior or its abundance on the coastline.

Quite apart from sustaining each organism in our food chain, water covers an immense portion of the earth's surface. As John Stringer remarks: "It is hardly surprising that water has such an intense focus in our culture and collections."

Over 80 pieces have been especially chosen for By Water ranging from Dutch paintings and maps of the 17th century to publications, manuscripts and navigation instruments from the 18th and 19th centuries. From the 19th

> century on, By Water presents an intriguing mix of fine art from overseas as well as Australian works that cover both western and Aboriginal traditions. Acknowledging the indigenous perspectives on water, By Water includes mid and late 20th century works by Aboriginal artists Ngulmarmar and Janangoo Butcher Cherel

> Images by Bonaventura Peeters, Oswald Brierly, Conrad Martens, Louis de Sainson, Lewis Roper Fitzmaurice, Norman Lindsay and Frank Hurley span a period of 4 centuries. There's an extraordinary three volume set of The South Polar Times signed by Antarctic explorer Shackleton and a display of coins personally collected by Kerry Stokes during the mission to recover the wreck of the Batavia from the Indian Ocean in 1963.

Kerry Stokes, AO has been collecting for almost three decades: focussing chiefly on Australian masters. He considers himself a custodian rather than an owner.



On the site of first Government House Corner Phillip & Bridge Streets, Sydney Tel +61 2 9251 5988 www.hht.nsw.gov.au

A property managed by the Historic Houses Trust of New South Wales

Opened in May 1995, the Museum of Sydney (MOS) is a new and adventurous museum on an historic site, that of Australia's first Government House. It's a place with many layers - the archaeological remains of Governor Phillip's house, the modern architecture of Denton Corker Marshall, with permanent and temporary displays created by historians, curators, artists and others.



ATTACHED IS THE BY WATER IMAGE T IS WILLIAM DAMPIER C 1940

The Museum of Sydney explores the worlds of colonial and contemporary Sydney through objects, pictures, stories and digital-media technologies. Starting from before 1788 when Australia was colonised - some say invaded - MOS takes you on a journey exploring Sydney's people, places and cultures, then and now

Under the forecourt of MOS lies the foundations of the house built by first fleet convicts for Arthur Phillip in 1788. Since 1984, a series of major archaeological digs has identified the complex formations of first Government House and its later additions buried since their demolition in 1845. Thousands of artefacts used by the occupants have been retrieved and provide a new view of our colonial roots.

The story of the indigenous people of Sydney is woven through the fabric of MOS. From the foundations of first Government House and the visualisation of Sydney's history through panoramas to the ghostly tales of the Bond Store and the hundreds of curious found objects in the Collectors Chests, MOS tells the stories of Sydney.

REVIEWS ART IN AUSTRALIA

13 JULY - 21 OCTOBER 2001 ROBERT MACPHERSON

The most comprehensive survey yet held of one of Australia's most respected contemporary artists. MacPherson's work is bold, accessible, humorous and beautiful. Born in Oueensland in 1937, MacPherson's art utilises the rich and colourful culture of his rural childhood, working with subject matter and materials that are intensely local, as well as engaging with an international dialogue. The language of roadside signage, fruit and vegetable shops, street hobos and car enthusiasts is expressed in MacPherson's paintings, installations and sculptural works, which are regarded highly by international curators and collectors.

DUNEDIN PUBLIC ART GALLERY & OTAGO SETTLERS MUSEUM

31 Oueens Gardens P O Box 566, Dunedin Australia Tel +61 3 474 3452

POWER PEOPLE PLACE

This ongoing exhibition from the Gallery's permanent collection reveals some famous places and people, focusing on changes in the distribution of power. Your chance to see the favourites.

FABRICATION 30 JUNE - 26 AUGUST 2001

In this exhibition, ten New Zealand artists and one Australian explore what it means to 'fabricate'. From Mary Macpherson's intensely coloured photographs of garments to Ani O'Neill's woven starscape, these works call on the colour and finesse of craft and applied art, and put a subversive spin on those traditions.

FUSE

30 JUNE - 26 AUGUST 2001

Blasts of light from nine exciting New Zealand artists. Stella Brennan fills tubs with light. Bill Culbert spills a waterfall of light-tubes across the floor. And Michael Parekowhai, in one of the Gallery's newest acquisitions, creates a virtual marae from fourteen seductively glowing lightboxes.

GOOD WORK: THE JIM BARR AND MARY BARR COLLECTION 7 JULY - 2 SEPTEMBER 2001

Good Work showcases Australian and New Zealand art from one of the freshest and most risk-taking art collections in New Zealand. The first substantial exhibition of the Barr collection since 1997, it includes work from 1971 through to 2001. It includes works by Michael Parekowhai, Jeffrey Harris, Ricky Swallow, Mikala Dywer, and Colin McCahon.

NANCY DWYER: **VISITING ARTIST'S PROJECT** 14 JULY - 16 SEPTEMBER

Nancy Dwyer is prominent among a new generation of American artists who fuse concrete poetry, painting and sculpture to create imposing, playful and subversive works of word art

FROM LATE JUNE **CONES**

Come and see the new permanent aerial sculpture by the internationally renowned

Christchurch sculptor, Neil Dawson. Cones will consist of a soaring line of five conical shapes, constructed from different forms. materials and colours and suspended high in the Gallery's three-story foyer.

MAGNUM - OUR TURNING WORLD 8 SEPTEMBER - 18 NOVEMBER 2001

Consisting of 350 photographs, this exhibition is a visual account of the end of the century, a personal interpretation of the world by 56 photographers. It explores the large range of different styles within documentary photography.

AROUND THE CLOCK STREET ART

Video After Dark, in the gallery's front window - changes monthly. Rear Window, at 40 Moray Place. Showcasing fresh art, on the street and around the clock.

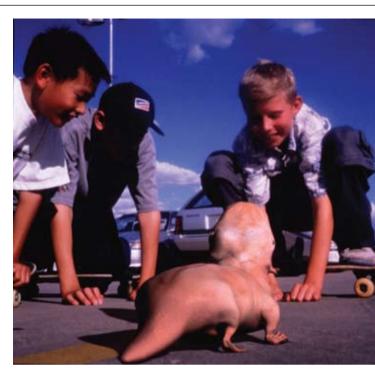
OTAGO SETTLERS MUSEUM

ONGOING EXHIBITIONS

The museum's permanent and temporary exhibitions feature the rich cultural diversity of Otago's people.

FILM ARCHIVE

A collection of films and documentaries with a special emphasis on New Zealand social history from The New Zealand Film Archive available to be viewed in comfortable and warm surroundings.



ABOVE: PATRICIA PICCININI 'SO2 (SOCIAL STUDIES)' 2000 TYPE C PHOTOGRAPH 80.0 X 80.0 CM COURTESY THE ARTIST AND TOLARNO GALLERIES, MELBOURNE

MONASH UNIVERSITY GALLERY

Ground Floor, Building No 55 Wellington Road **CLAYTON VIC 3800 Australia**

MEDIA RELEASE LIGHTNESS OF BEING: **CONTEMPORARY PHOTOGRAPHIC ART** FROM AUSTRALIA

22 MAY - 7 JULY 2001

Monash University Gallery is delighted to present the international touring exhibition, "Lightness of Being: Contemporary Photographic Art from Australia", commencing 22 May 2001.

The exhibition was curated last year for the Neuer Berliner Kunstverein NBK, Berlin by Bernice Murphy, currently Vice-President, ICOM (International Council of Museums). Paris and former Director, Museum of Contemporary Art, Sydney.

The NBK is a major art centre located in the former East Berlin, situated just northeast of the Brandenburg Gate.

The Lightness of Being exhibition now returns to Australia after successfully touring to four venues in Germany including Berlin, Stuttgart, Chemnitz and Velbert.

Photographic works by 15 distinguished, contemporary Australian artists have been ART IN AUSTRALIA REVIEWS

selected to reflect strong social and political contexts - crucial to a German art audience - as well as to represent new conceptual and technological innovations in photomedia.

Artists represented include Pat Brassington, Destiny Deacon, Jane Eisemann, Anne Ferran, Fiona Foley, Bill Henson, Peter Kennedy, Rosemary Laing, Fiona MacDonald, Tracey Moffatt, John Nixon, Susan Norrie, Mike Parr, Patricia Piccinini and Robyn Stacey.

Peter Kennedy's wall installation was inspired by the film Het Meisje Met Het Rode Haar/The Girl with the Red Hair (directed by Ben Verborg, 1956) and formed part of a major installation commemorating major public events of the 20th century with its catastrophic human loss in the two World Wars. It consists of disparate images including portrait photographs, movie stills, snapshots and forensic images of the suicide of the family of a notorious Nazi commander to interpret the totality of loss during World War 11.

Tracey Moffatt's most recent photo silkscreens, from the Invocations series, draw upon a broad vocabulary of cartoon, poster, film and fresco devices to conjure theatrical yet dark visions of contemporary urban Indigenous culture.

Current developments in scientific research and genetics have triggered digital artist, Patricia Piccinini's satirical configuration of iconic, cyber-pets as a means to investigate the consumer culture of fabricated desire in advertising.

This exhibition has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body

For further enquiries, please contact Nicola Vance, marketing manager, Monash University Gallery. Tel: 9905 1632 or email: Nicola.Vance@adm.monash.edu.au

AUSTRALIAN MUSEUM

6 College Street, Sydney, NSW 2010 Australia Tel: +61 2 9320 6000 Fax: +61 2 9320 6068 www.austmus.gov.au

SISTERS OF CHARITY 1838 - 2001 30 JUNE - 14 OCTOBER 2001

The Sisters of Charity are driven by two central principles-to live their lives in the service of the poor and to minister where they find need however controversial. They have worked tirelessly for more than 150 years in the eastern states of Australia. Through a series of artefacts and photos, Sisters of Charity 1838 to 2001 highlights their history and commitment to the community while unveiling the mystery surrounding the habit.

CATCHING...THE HARBOUR 21 JULY - 10 FEBRUARY 2002

Catching...the Harbour slips beneath the surface of Sydney Harbour to explore the history, archaeology, and diversity of marine life in the world's most beautiful port. Blending science and art, Catching...the Harbour illuminates the continued importance of Sydney Harbour to its traditional owners and those who came with and after the arrival of the British. Four million people live on the shores of Sydney and have no idea the history or inhabitants of these famous waters.

ART GALLERY OF WESTERN AUSTRALIA

PO Box 8363, Perth Business Centre Perth WA 6849 Australia Tel +61 8 9492 6600 Fax +61 8 9492 6655 admin@artgallery.wa.gov.au Web: www.artgallery.wa.gov.au

MONET & JAPAN

7 JULY - 16 SEPTEMBER 2001

Organised by the National Gallery of Australia in association with the Art Gallery of Western Australia, the exhibition will present Monet's exploration of the pictorial possibilities of Japanese art as a unique example of interchange between France and Japan. 33 paintings by Monet, together with over 70 Japanese woodblock prints, sketch-books, painted scrolls and screens will be presented.

SVEIN KONINGEN CONTEMPORARY STUDIO GALLERY

8 Dolphin Crescent Noosa Sound QLD 4567 Australia Tel +61 7 5455 5282 www.konigen.com.au

A COLOUR DREAM THE WORKS OF AUSTRALIAN ARTIST SVEIN KONINGEN



BALLOONING THE ELEMENTS POLYMER ACRYLIC ON CANVAS 155 X 130 CM

Vibrant colour, bold shapes and raw energy are the signature marks of contemporary Noosa-based artist Svein Koningen, who has the unusual honor of being titled an 'emerging Australian artist' at age 55.

Shaded blocks, ridged rectangles, sensual movement, geomet-

ric shapes and startling splashes and swirls dominate his exuberantly colored and tactile canvases, transporting the viewer to a parallel world of dreams, fleeting ideas, and halfcaptured thoughts.

Like the forefather of abstract expressionism, Jackson Pollock, Svein creates his masterpieces in a horizontal position in his home studio in Noosa, using layers of paint, palette knives, trowels and sweeping movements to create an explosion of brilliant colour and form.

Following in the tradition of this action painter, he drips and splashes paint onto the canvas, using almost any tool at his disposal to create intricate patterns and layers of color.

For Svein, inspiration for the works is derived from the process of development and exploration, well as the original idea.

The Australian countryside, particularly the desert and beach, architecture, human emotion and the beauty of nature are reoccurring themes within his works.

PERTH INSTITUTE OF CONTEMPORARY ARTS

(PICA)

51 James Street, Perth Cultural centre GPO Box P1221 Perth WA 6844 Tel +61 8 9227 6144 Fax+61 8 9227 6539 www.pica.org.au

JULY 5 - AUGUST 12 CYBER CULTURES SUSTAINED RELEASE CURATED BY KATHY CLELAND FOR THE CASULA POWERHOUSE

Melinda Rackham, John Tonkin, Ian Haig, The Lycette Bros, Maureen Lander, John Fairclough, Martine Corompt, Leon Cmielewski and Josephine Starrs.

A program of new media featuring leading new media artists from Australia, New Zealand and the UK.



PETSHOP 1998 CYBER CULTURES

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 50 major international exhibitions at the Art Addiction Gallery in Stockholm, Palazzo Correr in Venice, Piccola Galleria Correr in Venice and Art Addiction Virtual Gallery.

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

Art Addiction 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 600 artist members.

EXHIBITIONS ORGANIZED BY ART ADDICTION GALLERY 1993 - 2001
1993 The 1st Int'l Exhibition of Miniature Art Stockholm Sweden
1994 "Graphic Addictions", The 1st Int'l Graphic Art Exhibition Sweden
1994 The 1st Int'l Female Artist's Art Annual Stockholm Sweden

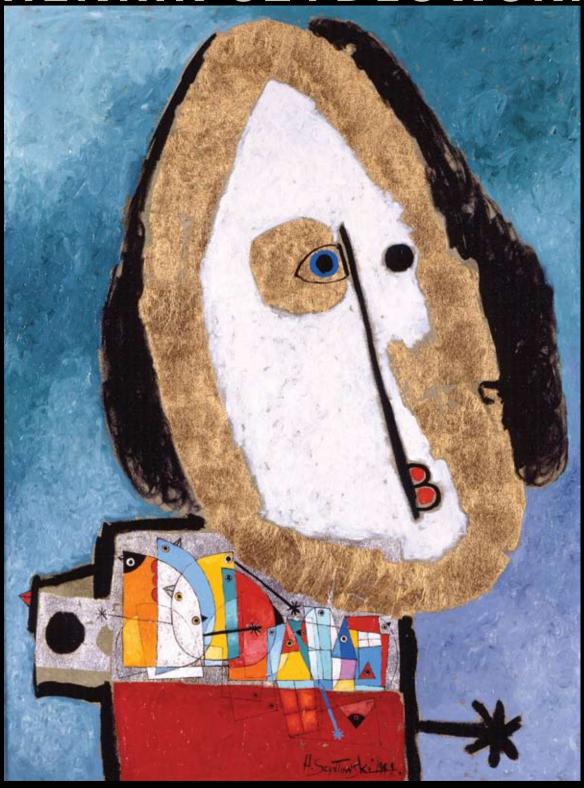
1994 The 2nd Int'l Exhibition of Miniature Art Stockholm Sweden
1995 "Graphic Addictions", The 2nd Int'l Graphic Art Exhibition Sweden
1995 The 2nd Int'l Female Artist's Art Annual Stockholm Sweden
1995 The 3rd Int'l Exhibition of Miniature Art Stockholm Sweden
1996 The 3rd Int'l Female Artist's Art Annual Stockholm Sweden
1996 "Graphic Addictions", The 3rd Int'l Graphic Art Exhibition Sweden

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

2000 The 2nd Spring Annual in Venice Palazzo Correr Venice Italy
2000 "Masks in Venice 3" Annual Exhibition Palazzo Correr Venice Italy
2000 "ART internet" Art Addiction Virtual Gallery
2001 The 5th Int'l Graphic Art Exhibition, Art Addiction Virtual Gallery
2001 The 7th Int'l Female Artist's Art Annual, Art Addiction Virtual Gallery
2001 The 6th Int'l Exhibition of Miniature Art, Art Addiction Virtual Gallery



HENRIK SZYDLOWSKI



ABOVE: MR. **GOLDMAN IN A GOOD MOOD** 1999 OIL ON CANVAS 100 X 75 CM, 39½ X 29½ IN.

LEFT PAGE: LUNATIC FROM THE FOREIGN FIELD 1999 OIL ON CANVAS 100 X 75 CM, 39½ X 29½ IN. H.S AR.T studio

HENRYK SZYDLOWSKI M.A.



ABOVE: MOONLIGHT CREATURE IN COLOURFUL SOCKS 1999 OIL ON CANVAS 75 X 100 CM, 29½ X 39½ IN.

BELOW: **LION STRING PUPPET ON THE GREEN SAVANNAH**1999 OIL ON CANVAS
75 X 100 CM, 29½ X 39½ IN.



THE MAGICAL EARTH PAINTINGS BY HENRYK SZYDLOWSKI

The first word that comes to mind on entering the gallery is BRILLIANT! It's a natural response to the color, concept and imagery of Szydlowski's artwork. The next response is a smile, one born from the sense of joy and wonderment that overtakes us. It's no surprise this artist has been awarded honors, prizes and kudos from around the world. His art is original, excellently produced and presented, and communicates to the heart, mind, imagination, and aesthetic of everyone.

After the eve gets used to the dazzling hues we find it hard to disengage from the fascinating imagery. Suggestions of fish, fowl, flowers and faces collide with painted patterns or dance on gold and silver leaf to the music of the spheres. Even the catalogue list offers another dose of delight with titles such as Chicken Halloween or Happy Man With The Colorful Sock on Magical Creatures On the Moonlit Meadow. There's only one thing left to do, jump into the magic and enjoy the experience.

Szydlowski's work may at first appear as compilations of K lee, Picasso and the geometric abstraction of Kandinsky but to see only these influences is to deny this artist due respect. Each image is truly unique as the artist employs motifs that come from his own store of symbols. Stylized palm trees, bird-

beaks, eves, split circles and triangles are arranged in a myriad of patterns to be interpreted differently in each composition by every viewer.

In both the large and small format, Szydlowski creates exuberant images of visual interplay between figure and ground. He respects the surface of his paintings by employing vibrant colors and patterns of interest. Black line is used to draw sufficient information suggestive of one object then moves on to hint at another, before the first is secured in the mind. And figures are based on puppets, those inanimate forms that are enlivened only by an individual infusing them with their own identity. With all this Szydlowski is able to hold the door to the imagination ~vide open so we easily go from the real to the surreal and back. Here one painting provides a multitude of images for the viewer. Each composition can be read differently every time we view it as we re-interpret the parts to read as a new whole. For example on my initial approach to Lunatics From The World Of My Imagination I found a Harlequin, a man chewing on a piece of straw, and other wonders while on the second viewing of the same painting there was a chicken, fish swimming in a field of blue-green grass, and the roof of my neighbor's house.

Get to this exhibition and let your imagination go on a carefree ride through Szydlowski's serendipity all the while knowing it is artistically secure.



ABOVE: **MAGIC BRIDGE IN THE HOT CITY** 1999 OIL ON CANVAS 94,5 X 150 CM, 37¼ X 59 IN.

LEFT PAGE: **LUNATIC FROM THE FOREIGN FIELD** 1999 OIL ON CANVAS 100 X 75 CM, 39½ X 29½ IN.

BELOW: LANDSCAPE WITH THE RED HOUSE AND THE GREEN MEADOW 1999 OIL ON CANVAS 75 X 100 CM, 29½ X 39½ IN.



REVIEW OF EXHIBITIONS by Tamara Pasztor

ESSENCE OF AN ACTUAL WORLD

TRACEY TARLING **BAULXI GALLERY UPPER GALLERY**

TORONTO CANADA

...In their vivid coloring of life, As in that fleeting, shadows, misty strife Of semblance with reality, which brings To the delirious eye, more lovely things Of Paradise and Love-and all our own..."



AND A NEGLECTED LOOKING-GLASS WATERCOLOUR, 1868

Edgar Allan Poe / Dreams Tracey Tarling accents the Cimmerian region, the twilight division between the physical body and the existence of the psyche, in the works of art. In her strive for the idyllic essential attributes of reality, the artist has seized upon the subliminal recurrent nature of Mankind where daily activity is interspersed with slumber and repose.

Tarling paints with oil, solvent transfers, charcoal, and graphite on plaster and wood. This permits the artist to experiment with intangible aqueous depictions "like the single celled creatures and plants floating in the murky, liquid pool of my paintings...Time has its way. Time what calls rain the fall through fingers, no matter how tightly we hold watery truth. In the remembering, we begin to forget."

In fact, Tracey's aesthetic notion is not dissimilar from Victorian British painter, Eleanor Vere Boyle (1825-1916). And A Neglected Looking-Glass (1868), this whimsical, yet enchanting canvas offers a view of a broken glass nestled between an odd assortment of crawling ivy, dead foliage, a peacock feather, microscopic insects, gossamer wings of a moth, and the reflection of a mouse. Both Boyle and Tarling (Within Sleep Flight: Dialogues Between Rest and Light) achieve Realism to a high degree of intense magnitude in watercolour (Eleanor Vere Boyle) and mixed media (Tracey Tarling) that their images conjure an enhanced level of fantasy.

IN CONVERSATION

NATALIE KOVACS ANGELL GALLERY

TORONTO CANADA

The aesthetic rendition of photographic art has unveiled the sophistry of racial, cultural, and numinous ambient circumstances. In

addition, still and moving pictures elucidate human nature in a transcendent manner. This form of art opens the Cimmerian region admidst the physical and psyche captured in a single frame.

Natalie Kovacs seizes upon the optical segments of video and photographic dialogue side by side with personal observation. By utilizing still photography and loop frame grabs, the artist intersperses a metaphorical exhibition of emotional closeness and distance.

In Conversation, the spectator is compelled to enter the level of awareness in which the intercommunication between the conscious and subconscious obtain access to these realms of possibility.

Video projections and light boxes challenge each other with frozen and moving pictures. In this case. Koyacs manipulates focus and freeze by employing the reflective and binary procedure

with her camera.



DURATRANS PHOTOGRAPH IN LIGHTBOX, 2001 24" X 30"

The point of convergence In Conversation is the conception of human prospects, affinity, and fortitude within a captured

"Moving and still pictures is the Visual meeting place of The Self and the documented reflection of the mortal Soul."

panoramas of blustering squalls, nevertheless, there is a rudimentary mark of gestural images. firm structure, and a naturalistic style.

In the main, for Bobbie Burgers, her works of art are wholly connected to colour.

MICHAEL KILLEN **KENNYS GALLERY**

GALWAY IRELAND

Sculptor Michael Killen disseminates a classical antiquated idiosyncrasy through his works of art. After spending four years studying sculpture in Dunlaoghaire School of Art, (Co.Dublin, Ireland), the artist had obtained a scholarship issued from the Italian Government in order to extend his education in Italy at the Academy of Fine Arts (Florence).



THE SWIMMER BRONZE, 2001 28X24 CM

Thenceforth, Michael relocated to Pietrasanta, a town situated in the Carrara/Lucca region. It was here, that Michael Killen mastered the stone-carving technique from the Giannoni family in their workshop on the Via Aurelia.

Resettling back in Ireland, the sculptor secured his workshop in Malahide Co., Dublin. A majority of his artistic proficiency is within the sphere of wood, stone, bronze, and graphic materials.

Michael Killen's commissions range from large public pieces and small private collections. Possessing an aptitude to portray each and every mien of life, Michael probes into the motifs of the Great Famine of Ireland, Modern Life, Music, and Wildlife.

Inspired by the Italian Renaissance sculptor Donatello, there is a lyrical semblance existing in Michael's art. Even though the sculptor is not imitating Donatello, the freedom of movement contrived by the Renaissance master is apparent, for instance, Children Playing and Cantoria (Donatello). Of course, the time frame and style is dissimilar. Nonetheless, the two artists display the same exquisite figural interaction, unity, and flowing movement.

ACRYLIC ON CANVAS, 2001 At present, Michael Killen is working on a commission for a fourteenth century Norman Castle in Swords (Co.Dublin). The project is to gradually restore the citadel. On the other hand, Killen's task is to design and carve six grotesque animal heads for a five-foot span chandelier and secondly, to decorate the three beams which have a head at each end.

> The two works of art can be viewed at Kennys Gallery (Galway, Ireland). Michael Killen's forthcoming exhibition at Kennys Gallery shall not be announced until October 2002.

FROM NEAR AND FAR **BOBBIE BURGERS**

BAUX-IX GALLERY

TORONTO CANADA

Dignified in their soothing and monochromatic palette scheme, the canvases of Vancouver artist, Bobbie Burgers can be characterized as being: "An image that will flicker into my minds eye like sheets of colour, wild, loose-charcoal drawings, delicious drips of paint, thick heavy brushstrokes...shaping



into paintings that juxtapose what one sees from a closer viewpoint to that of a faraway image." (-Bobbie Burgers).

A breadth of unconstrained wakefulness sweeps over Storm Passing in association with Watching The Tempest (Winslow Homer). Both painters bring into substance an unfolding tale where the spectator is apt to compose the next stage, off the canvas.

Even if Burgers and Homer portray opposite

REVIEW OF EXHIBITIONS





MOURNEUL RETURN 16 X 19 CM CERAMIC/ 2001

HORSE AND RIDER 15 X 18 X 7 CM CERAMIC /2001

MINDSCAPES

SELMA MCCORMACK KENNYS GALLERY GALWAY IRELAND

Artist Selma McCormack utilizes her eminent, articulate representational style as a conduit for delving into the formal relationships of colour, texture, shape, and line in order to confabulate upon the question of abstract expressionism. Then again, there is a hint of Romano-Celtic art.

A native to Galway, Ireland, Selma began to sculpt in the 1980's and has exhibited in the Oireachthas, R.H.A, Iontas, Claremorris, R.U.A., The Caldwell, Dublin (1991), Carroll Langford (1994), American Embassy (1996), and The Kenny Gallery, Galway (1995, 1998, and 2001).

Someplace In St.Anne's is an intonation of Post-Impressionism. In spite of the fact that McCormack's fluid brushwork omits quintessential detail, nevertheless the painting transmits an entirety of the scene through a pastel palette.

Horse and Rider conveys an inkling of the Romano-Celtic period. The artist's ceramic piece can be paralleled to the Study of a Male Deity and Tombstone of a Cavalryman, Upon examination, the facial features of both the rider (Horse and Rider) and the male Romano-Celtic celestial being are similar by the long, straight nose, high (almost Etruscan) bone structure, and bulbous eyes. Hypothetically speaking, the cavalry motif, prominent in Romano-Celtic funerary relief, for instance, Tombstone of a Cavalryman is palpable from the detached, nonchalant stance and the creation of their own space.

NEW PAINTINGS

JOHN DOYLE **GALLERY ONE**

TORONTO CANADA

Nature is a constant in our lives that can give us a different perspective in an ever-changing world and as a constant, it can reconnect us back through time. John Doyl

A virtuoso of stirring landscape canvases, this master painter ensnares the quintessence of the natural realm with critical observation and a vigorous palette.

During his extensive sojourn in every part of Canada, John Doyle integrated photographic records and subjective recollections to create his works of art. This is the artist's second solo exhibition.

There is nothing quite as inspirational as the serenity of the mountain. In Silcote Corners, Georgian Bay, Doyle formulates a demonstrative setting in which the spectator experiences the moisture laden and refreshing climate. Clouds drifting below jagged peaks and verdant wilderness impart a soothing effect upon the soul.

A genesis of brilliant colour, Orange Tree, Mill Park Pond is a clever stratospheric and swirling visual effects that can barely be imagined by an individual not familiar with this part of the country, shall be perceived as commonplace. Indeed. it is a challenge to capture these moments on canvas.

The Wanderer is reminiscent of a walk out-of-doors, where every sporadic line and colour metamorphosizes into thickly foliaged willow trees, twisting footpath, reflective water, and a luminous firmament peeking out from tangle of greenwood.



POND. 2000 ACRYLIC ON CANVAS

ORANGE TREE, MILL PARK

commerce and subliminal messages that cater to the consumer-driven masses.

Taking bits of tape, found texts, and other components. Butler rephotographs the "advertisements" in order to, "bring them back to their seductive and easily consumed medium of glossy photography."

Within the same breath, Paul Butler suggests, "viewers can't appreciate art unless it's spoon fed to them in the same form as mass media. All I can say in response is: This is intentional."

MAGNUM

OUR TURNING WORLD LOUISIANA MUSEUM OF MODERN ART HUMLEBAEK DENMARK

The camera evolved into a substantial instrument of reform through the photodocumentary in which the personal lives of people was brought forth in a pictorial essay. Inside the parameters of social movements, photography effectuated the harsh realities of poverty, plague, and mayhem.

Tokyo, and New York.



TOKYO METRO 1996 GUEORGUI PINKHASSOV PHOTOGRAPH

Most specifically, this exhibition marks the fiftieth anniversary of the Magnum Photo Agency. Subsequent to World War II Magnum Photos was initiated by Henri Cartier-Bresson, George Rodger, David "Chimi" Seymor, and Robert Capa. At present, the organization incorporates approximately fifty-five members and headquarters situated in Paris, London,

Four-hundred images accentuate three significant themes: Persistent Rituals (religious and modern conventions), Chronicle of Chaos (a broadening viewpoint of the Balkan warfare, Rwanda, Middle East, and Gulf War), and Aesthetics of Daily Life (endorsement of commonplace events). The display spans from traditional war reportage to expressionistic representations of physical existence.

In contextual relationship to Magnum-Our Turning World, a small exhibit of photographic works by Joachim Ladefoged, a recent member of the Magnum Cooperative presents an anthology of tabulated pictures from Albania. Ranging from deprivation to political dissolution of the Balkans, Ladefoged won international acclaim on the basis of his book, Albanians.

Seizing upon a journalistic modus operandi, the Magnum Agency illustrates the light and dark facets of human nature. From an abstract standpoint, contemporary photographers

THE POSITIVE MENTAL **ATTITUDE SERIES**

PAUL BUTLER **ANGELL GALLERY TORONTO CANADA**

It allows me to recycle the garbage of mass media to comment on the overwhelming amount of visual information we consume everyday (Paul Butler)

A plum-tinted stratosphere blanketed with white, fluffy clouds softens an autumnal sunset reflected upon a



PAUL BUTLER GET A MOVE ON

serene pond. On the left side of the photograph, a protest of scotch tape secures an optimistic slogan taken from an advertisement.

The creativeness of Paul Butler is reminiscent of the eighties photo-based art of Barbara Kruger and David Wojnarowicz. In this instance, the artist is utilizing collage, painting, and photograph in order to defy categorization. Nonetheless, Butler prefers to work in collage, "mainly because of it's accessibility and immediacy."

Also, it is imperative for the spectator to reach the psychological zenith of social reality from which stems the rapid genesis of technology, science,

REVIEW OF EXHIBITIONS

can be paralleled to Cultural Anthropologists whose study of the Homo Sapiens Sapiens is connected to interrelationships, environment, and behaviour as a species.

THE ADVENTURE CONTINUES **NEW PAINTINGS**

RIDUAN TOMKINS GALLERY ONE TORONTO



NDSCAPE (TWO TREES AND WATER), 2000 OIL ON CANVAS 36 X 36 INCHE

Thought-provoking and refined, the paradoxical elegance of artist Riduan Tomkins brings to the forefront a statement that appears to be selfcontradictory upon the surface, on the other hand, is true.

Born in England, Tomkins relocated to Canada in 1980 in order to teach at the University of Guelph. Thence, his profession brought him to

the Nova Scotia College of Art and Design. For the entirety of the nineties, Riduan became senior lecturer in Painting at the University of Canterbury, located in New Zealand before returning to Canada in 1997. At present, Tomkins is residing in Jakarta, Indonesia, engaging in a new project.

Well-traveled like a National Geographic Journalist on assignment, Riduan has exhibited abroad, including the White Chapel Art Gallery (England), Betty Parsons Gallery (New York), and Belloc Lawndes Gallery (Chicago). His canvases can be viewed at The Chase Manhattan Bank (New York), The Auckland City Art of New Zealand, University of Toronto, McMaster Museum of Art Saatchi and Saatchi

The works of art displayed at Gallery One integrate human types specified as reference points. There is a directed perspective that leads the eye to the interior of the painting and experience the vivacious palette. At same moment, the canvas metamorphosizes into an illusionistic vast expanse.

This technique of artistry is difficult to achieve and fool the spectator into believing that the picture goes on and on without limitation.

FOLLY TALES EDITH STIPL ANGELL GALLERY

TORONTO

"Gentle breath of yours my sails Must fill, or else my project fails, Which was to please. Now I want spirits to enforce, art to enchant..." William Shakespeare.

The Tempest / Act V, Epilogue Centralizing her works of art within the literary devices of the classical faerie tale, Edith Stipl distills the juncture of seduction. folly, and impulsive reaction on the part of the protagonist trekking across unsettling cerebral landscapes.

The supernatural empire of faeries appear as a secure haven to visit in juxtaposition to the complexities of the global ecosystem. Albeit, the faerie tale genre is a metaphorical representation of the nefarious primeval human psyche and the perpetual curiosity for Nature

Mystical woodlands and faerie folk present the physical manifestation of enchantment. For the most part, the antagonists portrayed in the narrative flit from sensation to sensation. Inherently shallow, the opponent[s] gratify their lust for sights, sounds, smells, and emotions SEPIA TONED SILVER GELATIN vicariously. Fascinated by mortals, the beings mimick and imitate every nuance of human life by luring their prey into faerie mounds.

On the contrary, Stipl does not exude the psychological and corporeal facets of the faerie tale; rather, it is the subconscious fulfillment for an escapist province of the fantastical. Time, history, and the fable are suspended.

"I'm not searching for folly in fairy tales as Goya, Bruegheland, and Bosh did in life, especially in Los Disparates by Goya. He

found the folly present in every social and mental environment between rich and poor, good and evil, healthy and sick..." States Edith Stipl.

In all, the true sorcery of the faerie tale is that our post-modern culture has remained ensnared by the whimsical.



NOCTURNALIA II 2000 OIL ON LINEN

ARCHITECTURE SERIES

VOLKER SEDING

STEPHEN BULGER GALLERY TORONTO

Evoking nostalgic recollections, isolation, and facets of humanities personality, German photographer Volker Seding pinpoints urban architectural vacancy as an epilogue for 'human portraits'.

With a hushed stillness, the edifices recount tales of the past inhabitants. Time and place is blazoned by hazy environmental factors. Illumination is discarded. From a quixotic point of view, a spectator may harken to the

erstwhile sounds and sights of silver spoons clinking on fine china, music, conversation, honour, shame, gaslight radiating upon cobblestones, and where the end justifies the means

Neutralizing light and colour, Seding brings depth and totality into being. His uniformity of style and subject is suggestive of German New Objectivity photography.

Devoid of people, the structures articulate

humans as denizens of architectural space.

Velker Seding, born in 1943. Berlin. Germany emigrated to Canada in 1966. From 1961-1964, Velker studied photography and cinematography under Master photographer Klaus Berger, Since 1975, Seding has been working as an artist



12 PRADO, HAVANA, CUBA PRINTED MARCH, 2000 31 X 20"

NORTHWEST PASSAGE

PAT FAIRHEAD **GALLERY ONE TORONTO**

Enlightened by her August 1999 historical westward course taken by explorers Franklin and Amundsen in search of a route across the Arctic Ocean, Pat Fairhead, on a Russian icebreaker, beheld the hard-edged Canadian wintry landscape barely rippled by time from Lancaster Sound and Bylat



DEVON ISLAND, NUNAVAT WATERCOLOUR, 2000

It is evident by the glowing palette and phantasmagoric light effects that the voyage, not the destination, becomes a source of wonderment and insatiable curiosity.

In a sense, Northwest Passage is an exhibition that discards the brambles of our preconceptions and in discovering the genuine enigma of each place, to recall that Mankind is an extension of the natural domain.

The sequence of canvases have been assembled like a mosaic, with pieces collected and fitted. Alas, the paintings are tokens of shards of chronicled beauty and layers scraped away to disclose a fragile panorama.

Born in England, Pat Fairhead relocated to Canada as young child. For an approximate thirty-five years, she has been an exhibiting artist and obtained a Master of Arts from Goddard College, Vermont. Fairhead is a member of the Royal Canadian Academy of Art, the Arts and Letters Club of Toronto, and the Canadian Society of Painters in Watercolour. Her works of art can be found in private, corporate, and public collections in North America and abroad. This is the artist's second solo exhibition at Gallery One. Toronto.

"A good traveller has no fixed plans and is not intent on arriving." Lao Tzu, 570-490 BC

LANDSCAPE AND STILL LIFE

PAT SERVICE GALLERY ONE

TORONTO

Consecrating herself with incorporeal milieu of the firmament, light, atmosphere, and colour, Pat Service articulates a whisper of sentimentality for the natural landscape. Bolder, broader, and compelling the brushstrokes can be equated to Romantic artist Joseph Mallard William Turner, whose renowned



MIRRORED ACRYLIC AND OIL 34 X 34"

landscape compositions are solely based upon substantiality and aim at unrestrained effects. Even though Buoyed Lake(Service) and Landscape With Distant River And Bay (Turner) are disparate in design; nevertheless the unrestrained, interminable brushwork is obvious. Both painters intonate a quixotic glimpse into the realm of landscape genre.

Pat Service studied at the Glasgow School of Art (Scotland) and is a graduate of the University of British Columbia. Service has attended the Emma Lake Artist's Workshops. Since 1972, Pat has resided and worked in Vancouver.

Her paintings can be found in private and corporate collections throughout Canada, United States, Europe, and Asia.

TOM HODGSON CHRISTOPHER CUTTS GALLERY TORONTO

Lyrical and interpenetrating crystalline forms appearing as jagged pieces of stained glass dash across the energetic canvases and works on paper created by Tom Hodgson. Every stroke evokes the cataclysmic forces that overwhelm the sphere of abstraction.



BURNT ORANGE, 1989 ACRYLIC ON CANVAS

Orange can be unraveled as maintaining the actual shapes visible within the internal dynamics of his material and process: the

speed, direction of it's impact upon the canvas,

The transcription of Burnt

and the interaction with other layers of pigment. On the contrary, the subdued tonality of the picture approaches monochrome in order to leave the design incomplete. At the same moment, the result is a surface so alive and vivacious.

The dramatis personae of Untitled is reminiscent of the paradisiacal imagery of Franz Marc's Fighting Forms. In a comparative analysis, both works of art depict a dense network of broken lines, rough textures, angular forms, and rapid brushstrokes that are charged with emotion. Then again, the striking palette of Marc is dissimilar to the solemn quality that Tom Hodgson utilizes. Albeit, the hypersensitive features of Untitled assume a witness to the truth, a visionary, and the reality of inner experiences.

A founding member of the Painters Eleven (1950's) and veteran of abstractism, Tom Hodgson composed paintings into the mid-1990s. This exhibition incorporates his works on paper and canvas from the mid-1980s through to the mid-1990s

ROAD, WALL, AND DOOR

SARINDAR DHALIWAL EDWARD DAY GALLERY TORONTO

Dynamic hues and cultural references to the East abound in this exhibition in which multimedia artist Sarindar Dhaliwal takes the spectator upon an exotic journey through traditional and contemporary India. Walls, streets, textures, and fabric are the fragmented recollections of Dhaliwal at the age of three, before her relocation to London, England created



SARDINAR DHALIWAL INDIAN BILLBOARD 50" X 50"

through large-scale prints, prints on Thailand Birdnest paper, hand-coloured prints, and a site-specific installation.

Sardinar graduated from the Falmouth School of Art (Cornwall, England) with a Bachelor of Fine Arts Honours degree. In 1990. Dhaliwal displayed her works at the Edmonton Art Gallery, Or Gallery (Vancouver, British Columbia). and The Art Gallery of Peterborough. Her solo exhibition, The Castle of Disparity situated at the Woman's Art Resource Centre (Toronto) in 1996 won the artist critical acclaim, including the installation Hey, Hey Paula, a dual exhibition at the Koffler Gallery (Toronto).

Dhaliwal's works of art reside in the Walter Philips Gallery (Alberta) and the Agnes Etherington Art Centre (Kingston, Ontario).

REVIEW OF EXHIBITIONS

THE SHAMANIC EXPERIENCE

JANE ASH POITRAS

MIRA GODARD GALLERY TORONTO

"Our constitution does not copy the laws of neighbouring Nations. We are rather a pattern to others than imitators ourselves."

Elders #5 (2000)

Artist Jane Ash Poitras utilizes her eminent, articulate representational style as a conduit for delving into the reconstruction process of identity, traditional Cree



WEAVING DREAMS* MIXED MEDIA ON CANVAS 36 X 24"

iconography, text, and personal history in order to confabulate upon the question of social adaptation pertaining to the Nations.

Collage, painterly gestures, newspaper photographs linked to the Cree, Blackfoot, and Navajo communicates directly to the North American Indians.

Poitras' paintings can be equated to the legendary Grecian Loom of Destiny. Safeguarded by the Three Fates, the weaving machine intertwined each thread with the life of a mortal. In comparison, the artist has descried this antique component by employing the collage technique to her lyrical vision.

Each image and object is systematically compiled like a finely woven carpet spun from the loom. Culture, mythology, language, family, spirituality, and at intervals, the Future springs forth from the canvas.

Indeed, Jane Ash Poitras through her experience and sagaciousness has achieved the manifestation of a fiery passion for her heritage.

Born in Fort Chipewyan, Alberta, the artist has obtained a Bachelor Degree in Microbiology, BFA Printmaking (University of Alberta) and a MFA in Printmaking (Columbia University, New York City). Her works of art has been displayed within Canada, the United States, and abroad

Jane Ash Poitras' paintings can be found in numerous public, corporate, and private collections in North America, the Brooklyn Museum, Columbia University, National Gallery of Canada, National Gallery of Ottawa, Canadian Museum of Civilization, Vancouver Art Gallery, Art Gallery of Ontario (Toronto), and the McMichael Canadian

Art Collections.

TAMARA PASZTOR IS A FREELANCE CRITIC BASED IN TORONTO

SPECTACULAR BODIES

THE ART AND SCIENCE OF THE HUMAN BODY FROM LEONARDO DA

VINCI TO NOW

HAYWARD GALLERY

LONDON ENGLAND

www.hayward-gallery.org.uk

Exploration of the secrets of the



natural world and the complex system of the human anatomy have captivated physicians and scholars for centuries. From the Medieval and Renaissance period, artists often looked upon the human torso as a figure of creative inspiration. Twentiethcentury artisans still consider the Homo Sapien Sapien skeletal framework as a visual art

This exhibition

features treasures from eighty museums and collections that incorporate paintings and drawings by Leonardo da Vinci, Rembrandt, Durer, Stubbs and eight contemporary artists, for instance, Bill Viola and Christine Barlard.

During the seventeenth and eighteenth century, the medical profession glorified in human dissection and in turn, painters depicted dramatic group portraits of the surgeons at work. The infamous canvas, The Anatomy Lecture of Dr.Nichlaes Tulp (1632) created by Rembrandt Harmenszoon van Rijn. Here, Rembrandt devised a virtuoso performance of movement, light, and chiaroscuro. In a sense, the spectator is drawn into a theatrical atmosphere and observing the scalpel brush across the intestines of the deceased patient. In this case, the Hayward Gallery has procured another eerie painting of Rembrandt, Anatomy of Dr.Deijman (1656). On the other hand, human dissections were often public events as medicine and science progressed.

With painstaking minute detail, John Issac's video installation piece displays footage from the anatomy theatre located in Padua and imagery from modern hospitals. Clashes of two eras meet as twenty sculptures exposing

muscle structure and eighteenth-century wax models in which a network of arteries and veins abound

In the next section there is Marc Quinn's Eternal Spring (1998) where red flowers are preserved in frozen silicone and a monumental spinal column encased in blown glass by Katherine Dawson introduces the second part to the showhuman features.

The examination of human emotion and character has gripped scientists and artists. In theory, the state of

mind and character is epitomized in facial expression. This compelling topic of outward manifestations is demonstrated in the works of art by Franz Xavier Messerschmidt whose alabaster and lead heads (1775)

greet their audience with a scowl. Durer's celebrated Melancholia (1514), and Tony Oursler's Crying Doll

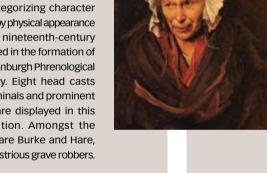
Categorizing character types by physical appearance in the nineteenth-century resulted in the formation of the Edinburgh Phrenological Society. Eight head casts of criminals and prominent men are displayed in this exhibition. Amongst the casts are Burke and Hare, the illustrious grave robbers.



Also, head measuring devices invented by Francis Galton in an attempt to justify that the measurement of head size and intelligence is possible to distinguish human nature. Photographic portraits of inmates at Millbank Prison and Bethlam

> asylum are set side by side with Gericault's The Kidnapper (1821-1824), part of the insane portrait series.

> American artist Beth B's. installation incorporates films of hysterical women, wax models, and nineteenth-century restraining devices whilst giving a lecture based upon the practices of Dr.Charcot.



LEFT AND ABOVE: LEONARDO DA VINCI DRAWING OF THE TORSO AND THE ARMS FROM THE ANATOMICAL NOTEBOOKS DATE UNKNOWN

LEFT AND CENTER: THEODORE GERICAULT MADWOMAN DATE UNKNOWN

LEFT AND BOTTOM: ALBRECHT DURER **MELANCHOLIA** 1514.

ABOVE: REMBRANDT HARMENSZOON VAN RIJN THE ANATOMY LECTURE OF DR.NICOLAES TULP









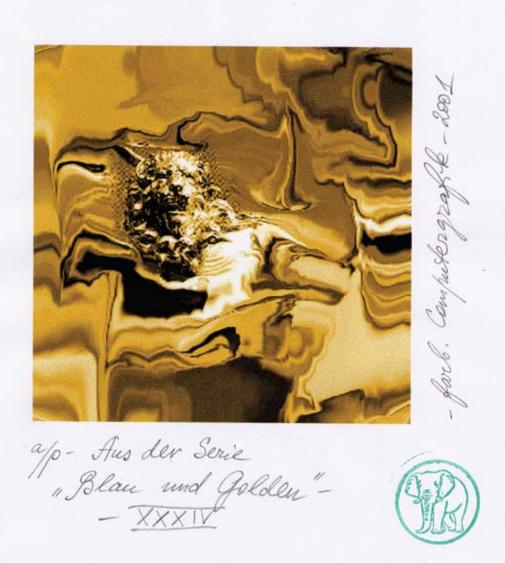
ANNE DE SUÈDE

ART ADDICTION VIRTUAL GALLERY

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CREATIVE ARTIST

Born in Eupatoria, Edith Suchodrew graduated from the Latvian Academy of Arts as a Graphic Artist. 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 has created highly-appreciated etchings, lithographic, and drawings. With deep interest 140 bookplates were created by the artist for many different famous persons. More than 50 booksplates 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. With oil painting continues a colored period, which takes a new way with computer graphic, animation and watercolors after the "black and white" period. Her watercolors are united in series and variable themes of landscape novels, symphony of the woods, arcs of Byzantine, circles of life, fantastic realities and others. Works from Edith Suchodrew are in the ownership of Museums and private owners in many countries. For the past 25 years, since her first exhibition in 1974, Edith Suchodrew has been artistically active.





Right: Aus der Serie: Blau und Golden N° XXXIV 2001 computer graphic cm. 10x10cm / in. 4x4

Below: Venezianische Phantasie Blau und Golden 2000 computer graphic cm. 9,1x9,1cm / in. 3½x3½ ART ADDICTION VIRTUAL GALLERY

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Above: Paysage Chromatique 2000 Ink on paper cm. 60x80 / in. 231/2x311/2

> Right: Soleil d'Automne 2000 Ink on paper cm. 24x31 / in. 91/2x121/2

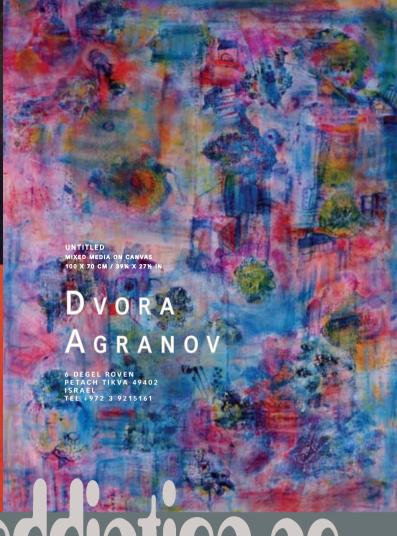


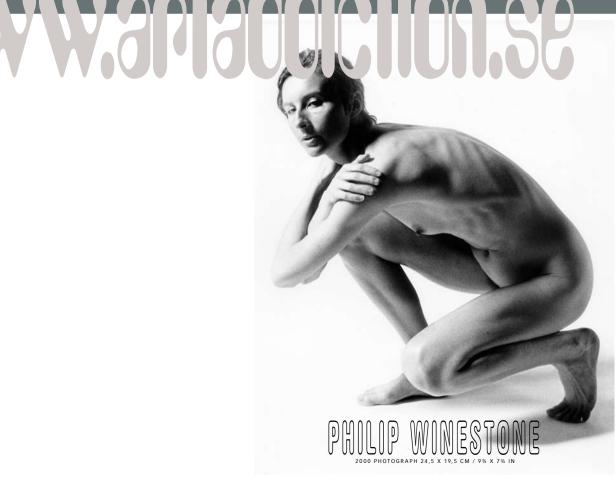
WORKS

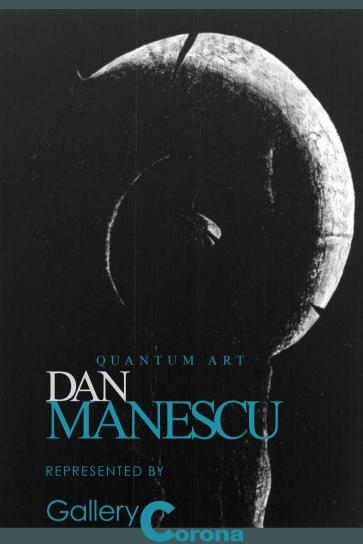
The work of Palmi Marzaroli is characterized by the strong expression of its China ink colors. Although taking his inspiration mainly from reality (landscapes, still lives, figures), Marzaroli do nor limit to it, reducing to the essential the naturalistic and descriptive aspects. In its paints are essentially prevailing the colors mote than description itself. The primary colors rise in their splendor prevailing on the content and suggesting strong emotions. Paints from Marzaroli are in fact very often a symphony of which tones obtained from clever dosing of shadings prevail on tonality, breaking the objectives of the visual perception into aggregates of colors, sending the spectator back to his sensibility, as if participant to the happiness of creating, and giving him the chance through the colors, of a double experience, of interaction between external reality and interior world. That is why "Italian landscapes", "flower pots" or figures of oldsters and playing musicians, though recognizable, become gradually painting material, light, emotion and finally reflection on progressive indifference of contemporary men on nature and its fellowmen. An alienation to which only Art can give

remedy.









Internationale-multikultureille Kunst

IS DAN MANESCU'S ART, NAMED BY THE ARTIST HIMSELF QUANTUM ART A NEW DIRECTION OF THE CONCEPTUAL ART?

by Dr. WERNER **HALBWEISS**

Visual models of probability patterns that derive from the Quantum Physics basically compose Manescu's

These structures, re-dimensioned by the artist himself in metaphysical symbols, have the tendency to make up a secret code in which Manescu's vision represents the key to the new perception of the phenomena. The incidents of the phenomena arrive between the material and spirit. Manescu's structures build a bridge between the material and spiritual perception and show us things that are invisible to our consciousness, but visible to our unconsciousness Dan Manescu's QUANTUM ART is a new intuition synthesis.

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Back Cover: MoMA / Moderna Museet / Ingrid Orfali

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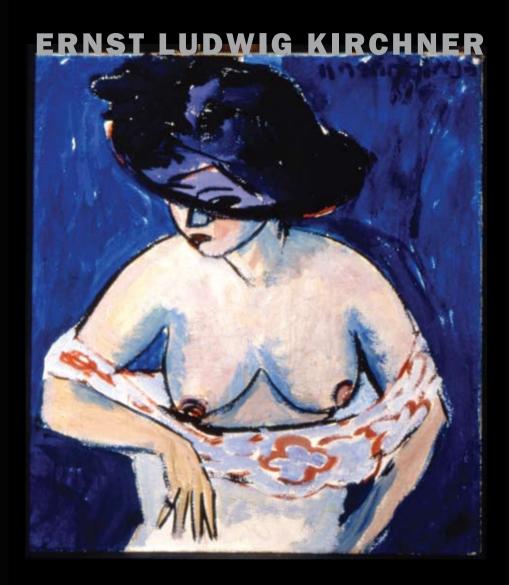
BELA CZITROM



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Ernst Ludwig Kirchner Weiblicher Halbakt mit Hut 1911 Oil on canva

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INGRID ORFALI, LA CHUTE D'ARIANE/CHALLENGE FOR BLOODY BASTARDS, 1986



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