

FABBRI EDITORI

**XLIV ESPOSIZIONE INTERNAZIONALE D'ARTE
LA BIENNALE DI VENEZIA**



With the Kind support of
Senatsverwaltung für Kulturelle Angelegenheiten, Berlin



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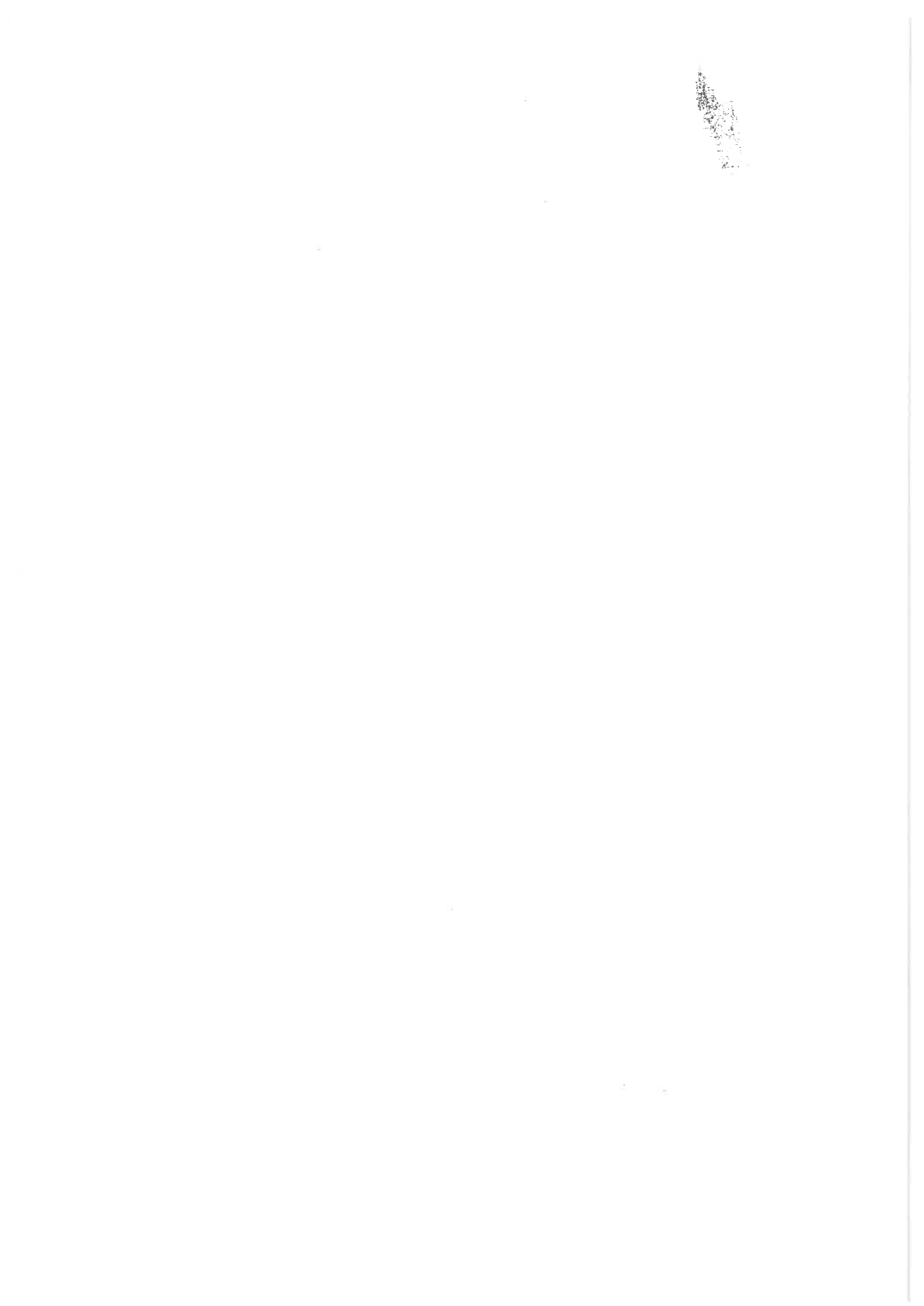
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XLIV ESPOSIZIONE INTERNAZIONALE D'ARTE
LA BIENNALE DI VENEZIA



Presentation

Paolo Portoghesi

The XLIV Esposizione Internazionale d'Arte is opening in a climate of serious difficulty for the Biennale. After having delayed the nomination of the new Board of Directors for a year, thereby upsetting the rhythms of the cultural programming, the institutions which condition the life of the Biennale have prolonged the critical economic situation so that financing — which has remained at the same level decided by law seven years ago — has been eroded by rising prices and has thus decreased to less than half its original purchasing value.

Instead of renewing the statute, which contains many universally-recognised defects and is, twenty years after its constitution, now obsolete in several parts, the political powers that be have lingered in discussion of principles and some have even proposed the closure of the Biennale awaiting an improbable palingenesis, thus demonstrating their inability to understand that it is as if, having starved their victim, they are now asking for it to be eliminated instead of taking steps to satisfy its real needs. And what is needed in this case is not only increased financing, but replanning of the institution — which means freedom from the shackles of state control — and modernisation of its management, so that the Biennale may finally compete with the new institutions in other countries on an equal footing.

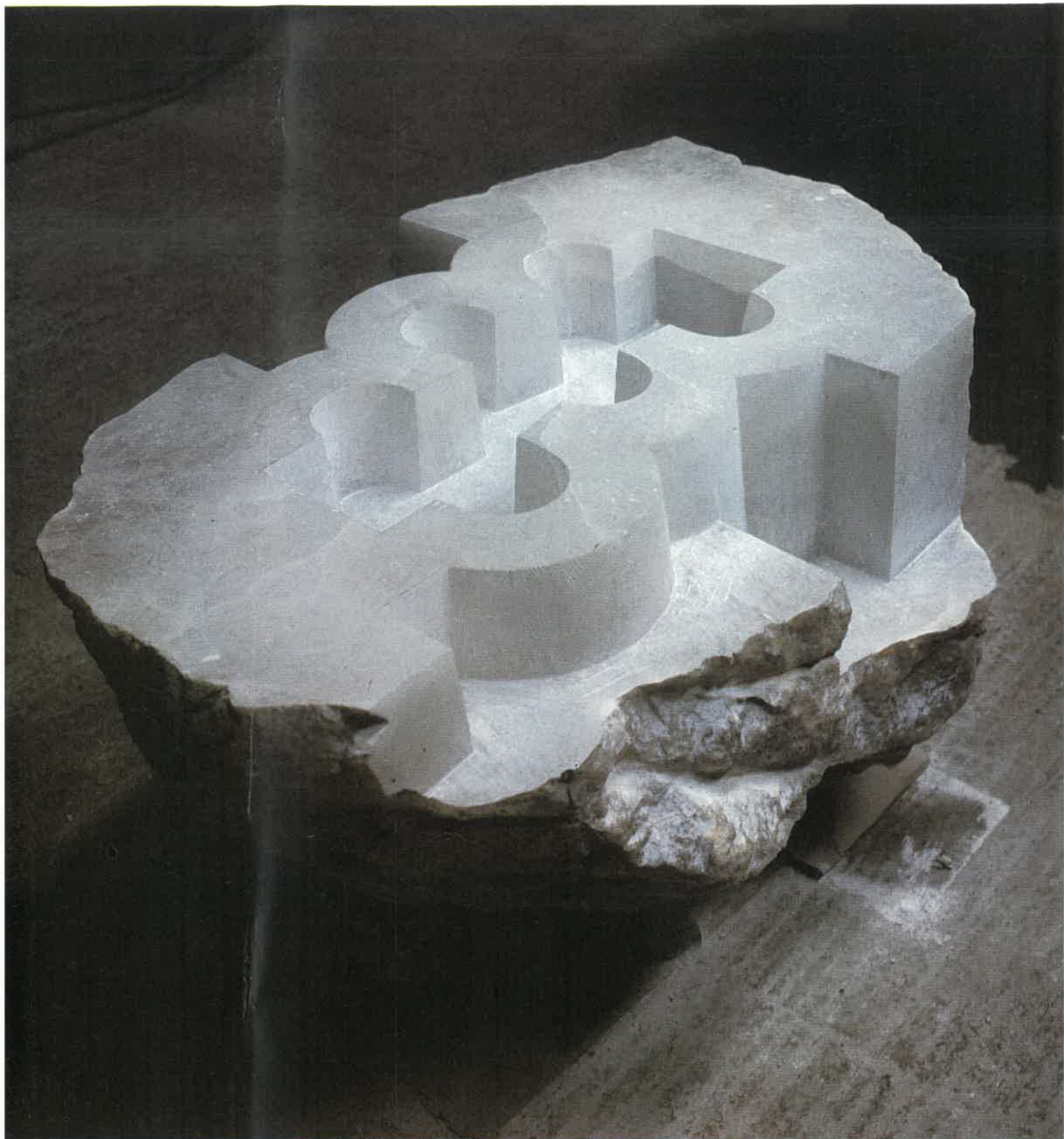
In such conditions, after trying policies of realignment of the various different sectors that deal with Architecture, Music, Cinema and Theatre, as well as the Visual Arts, the Board of Directors has had to concentrate on two events, the Visual Arts Exhibition and the International Film Festival, to which it has linked the very idea of the continuity of the institution. In the last year of its four-year term, it has promised to promote precise guidelines for reform and, at the same time, to allow the sectors that have been unfairly neglected to express their potential, assuming that the political forces finally take stock of the difficult state of affairs described above.

Forced to decide between organizing several events with very limited resources or concentrating finances, the Board has chosen not to fail in its ambition of making the effort with each Visual Arts Biennale to overcome the past and steer confidently towards the future.

The Director of the sector, Giovanni Carandente, has carried out his mandate with devotion and enthusiasm, despite the difficulties created by programming delays, and he has created the conditions which mean that this year's Biennale will be not only a vast informative review, but also a suitable occasion on which to reflect about the health of the "project of modernity" at the beginning of the final decade of a century which has made modernity so much its symbol that it risks mummifying what should by its very nature be continually changing.

On the other hand, the fact that the Central Pavilion in the gardens houses an exhibition such as Ambiente Berlin demonstrates how, without losing its specific role as artistic institution, the Biennale is able to register the events of a society that is changing profoundly. Through the quality and the continued commitment of the Berlinese artistic culture, it celebrates the enormous significance of the fall of a "Wall" which weighed on the conscience of Europeans like an enormous defeat of reason.

The enthusiasm with which the foreign countries have faced their work this year and the obvious signs of excitement building up for the inauguration are some comfort for those who are fighting for the continuity and the reform of the Biennale. It proves that the right choice has been made and justifies the hope that it will soon be possibile for personal goodwill to be backed up by a solid organized structure finally free from the fetters of bureaucratic constraints and uncertain financial resources.



Eduardo Chillida
Homage to the Sea III, 1984

**XLIV Esposizione Internazionale d'Arte
La Biennale di Venezia**

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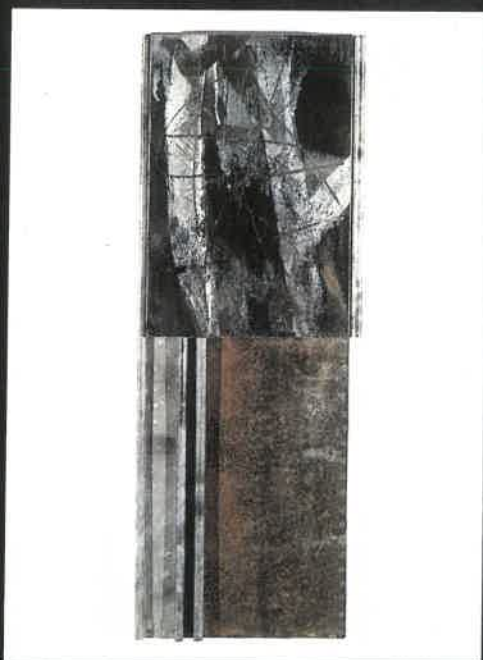
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XLIV Esposizione Internazionale d'Arte Dimensione Futuro The Artist and Space

Giovanni Carandente

The 1990 Biennale has been created with the same spirit as the preceding edition - that is, to give space to artists and to their artistic research, leaving aside thematic constraints - but it is profoundly different in some respects. This edition has chosen to present international artists, both young and belonging to a middle generation; the Italian Pavilion houses an exhibition, called *Ambiente Berlin*, which is symbolic of the future, "greater" Europe and which takes the name of the city that, at the end of 1989, witnessed the almost instantaneous collapse of the ideological wall that had divided Europe for over a quarter of a century. This edition also pays homage to one of the greatest living artists, the Basque sculptor Eduardo Chillida, who, at the 1958 Biennale, when he was only thirty-four, was awarded the Gran Premio of the City of Venice for his sculpture. Other projects that were being prepared were cancelled due to lack of funds: the difficult life of the Biennale has reached a critical point, and if the governing authorities do not resolve this problem with a new statute with more succinct and modern structures and with more funds, it runs the risk of dying on the eve of its centenary celebrations.

The exhibition planned of the works of Mikalojus Ciurlionis, the Lithuanian painter who anticipated abstract painting, could not be realised: it would have been the first in the Western world on the great Symbolist painter who worked in the fields of music and painting, for only a few years from the beginning of the century to his death in 1911. This is the same fate suffered by other important initiatives which were originally planned: a summary and some historical exhibitions on photography, the conference on the originality of the graphic arts, with the renewal of the obsolete Vienna Convention of 1969 and with the exhibition of three of the main experimenters in that medium (Goetz, Fiedländer and Hayter), the exhibition of Italian Art Deco which may well have determined the importance of early Twentieth century Italian art, retracing the steps of what was an Italian equivalent, thirty years ago, of the Parisian *Sources* exhibition for modern art.

The funds made available to the 1990 Biennale could only have guaranteed the realisation of the Italian participation and *Aperto 90*. If it has been possible to include the two expositions of *Ambiente Berlin* and the *Tribute to Eduardo Chillida*, then this is due to the illuminated sponsors who have taken on the greater part of the expenses: the Berlin Senate and Lufthansa for *Ambiente Berlin*, and the Banco Bilbao Vizcaya for *Chillida*.

The Italian participation, which has been organised this year by Laura Cherubini, Flaminio Gualdoni and Lea Vergine, offers an interesting and diversified view of the current situation of art in this country. In accordance with the decisions of the commissioners of the foreign countries at the two meetings held at the beginning and the end of 1989, artists from the younger generations have been chosen, from those that are just within, but sometimes over, the age limit set for *Aperto 90*, thirty-five, to others who are only a little older. The Italian participation thus presents a group of seventeen artists, each of whom of great quality and novelty. If the overall choice is not perfectly homogeneous (pluralism is now a synonym for tolerance and equanimity of judgement), it certainly does not suffer either from dialecticism or the opposition of contrasting elements.

Selecting is always difficult, and I would like to reaffirm, as I did for the 1988 edition, that a Biennale cannot nowadays be a mere melting-pot of artists, as the old "auditorial" exhibitions were, or as exhibitions on a national or a more limited local scale might still be. The Biennale distinguishes itself through its selective criteria from the type of exhibition that puts on display what one Italian critic superficially and hastily defined as "mush", and it does so precisely because of its qualifying rigorous and responsible critical judgement. I would like to express my gratitude, as far as this critical judgement is concerned, to the curators of the Italian section, who are from different generations, backgrounds and schools, for having agreed to my request that they work collegially so that the individual selection criterion could be assumed as the general method for a more liberal coherence. The end result was thus that the currents present in contemporary Italian art, from the *Transavantgarde* to *Arte povera*, from *Post-Conceptualism* to the revival of *Minimalism*, from the so-called "Citationism" to *Neo-Informal Art*, should all be documented with the work of artists of great quality and novelty and sometimes, as is the case with the younger artists Garutti, Tirelli and Gallo, as indications of new paths open to the trends of the Nineties.

Once again, artists have been invited according to the criterion of giving each of them one room in which to exhibit, so that they can all express themselves to the maximum. Unfortunately, the rooms in the current Italian Pavilion (it is hoped that this pavilion will shortly be restructured according to the project put forward by Francesco Cellini, who has won the competition held by the Biennale's Architecture Section, headed by Francesco Dal Co) are not of the same size. The subdivision of the space (the responsibility for this subdivision is entirely my own) did not depend on an

evaluation of the worth of each artist, but rather on the demands that each of the artists' works made on the surrounding space, avoiding, therefore, dilations or compressions.

The title for 1990 Biennale, *Dimensione Futuro*, has simply been intended as encouragement for the future, given that there has been a selection of the younger international generations in comparison with past Biennali. In any case, it is also true that, during the formulation of the choices and in the meetings with the artists, another characteristic has come even more to the fore: the relationship that the artist establishes with the surrounding space. "Artists and Their Space", except for those exceptions which, typically, confirm the rule, is therefore another possible definition that could be used for this Biennale as it has gradually given itself a particular structure, not only in Italy, but also in other countries, as the artists gradually came into contact with the space assigned to them.

This, in fact, happened in the Italian Pavilion as well as in the others: we need only look at the interventions put forward by Jenny Holzer, who represents the United States of America, of Reinhard Mucha, who represents West Germany, of Anish Kapoor, who represents Great Britain, of Franz West, who represents Austria, not to mention all of the European artists from both East and West (the divisions between the two blocks have definitively collapsed in the artistic field as well) and of the artists that represent distant countries such as Canada, Australia, Korea and Japan.

Of the national participations some are distinguished by their novelty and in some cases for their absolute first rate quality. As had already happened with a group of painters in the far-off 1987, Scotland presents, in the *Esedra* of the *Castello Giardini*, three sculptors who compose an imaginary, artificial landscape, an interesting and novel attempt to put forward the ecological question as an artistic theme. This year Glasgow, the city of Charles Rennie Mackintosh, is the European cultural capital. To coincide with the event, the land of the Stuarts is to be added to the English participation in order to reaffirm the unity and vitality of Great Britain and its artistic production. In the same way, the Belgian Pavilion, which is dedicated this year to the Walloon community, presents, in other parts of Venice, a few artists from the Flemish community. The presence of the Belgian artists at the Biennale normally alternate between the two different ethnic groups, and it is thus even more praiseworthy that it has been decided not to exclude either in this international context.

Of absolute first-rate quality is the presence of a select group of artists from two African countries - Zimbabwe and Nigeria. The exhibition of these artists has been made possible thanks to the active and generous collaboration of the Studio Museum of Harlem (New York), with the contribution of the Rockefeller Foundation. The artists of Africa and the aboriginals of Australia constitute a new aspect of contemporary art. These are not exactly artists interested in exalting the primitive or the ancestral, but artists who want to establish a new form of dialogue with the Western world. Not the *Magiciens de la terre*, therefore, but the authors of a "bridge" between primitive civilisations and the modern world, which is increasingly leading to an Esperanto of a new universal language of forms.

The international vocation of the Biennale di Venezia, which is felt more strongly abroad than it is in Italy - perhaps less so in the city which has hosted this institution for ninety-five years - in the 1990 edition, appears in its totality. The comparison born from the representatives of the more than fifty countries from five different continents, has more than amply repaid the immense effort made by the organisers, who came into daily contact with a bureaucratic structure that has become obsolete and oppressive and with often unresolvable problems springing from the current disposition.

I do not wish to overlook other qualified presences, for example the effort France, that country of ancient and fundamental cultural history, has made in presenting its contribution in as diversified a way as possible. The commissioner Jean-Louis Froment, director of the Musée d'Art Contemporain in Bordeaux, has wanted to dedicate the French Pavilion this year to one of the liveliest debates currently being conducted in France: the new architecture and urban studies (one need only think of the Pyramid at the Louvre and the great Arche de la Défense, the two most monumental and transgressive interventions in the Parisian urban network). Along with this, he has also wanted an exhibition of three young talents of modern French architecture, and the Association Française d'Action Artistique, following the suggestion made by Jack Lang, the Minister for Culture, has chosen thirty masterpieces from the French participants at the different Biennali that took place from 1948 to 1988; from Braque to Viallat, including some of the most extraordinary artists of this century, from Matisse to Chagall, from Giacometti to Laurens, from Bonnard to Gonzalez, from Rouault to Pevsner. The Guggenheim Foundation, with exemplary spirit of international generosity, will house them in its famous Barchessa, thus replacing its Max Ernsts and De Chiricos, temporarily moved to other rooms. And, so as not to renege its function as the great European propulsive centre for the figurative arts, Paris also offers us an exhibition, in another venue, of a small nucleus of young artists, complementary to the *Aperto* section which increases the stimulus of new presences that are witness to the transformations in the nascent art of the closing decade of this prestigious Twentieth century, which has incessantly renewed its complex and variegated artistic tendencies in such a way as had not been seen since the Renaissance.

The Soviet Union goes beyond all expectations in its artistic *perestroika*. In 1988, for the first time since 1924, when the Soviet Union was last present with the artists of the historical avantgardes (Malevič and Rodčenko, Popova and Aleksandra Ekster, Stepanova and Udal'cova) in the pavilion

that had only just been constructed by Aleksej Šussev, its commissioner, Vladimir Goriainov, presented one of the artists of that avantgarde, Aristarch Lentulov. In this year's Biennale, a move has been made well beyond, into the realm of the contemporary: a group of young artists is compared with a leading American artist, Robert Rauschenberg, who was in Moscow in 1968, and met some young artists from a private institution, Moscow's Prima Gallery, founded as a cooperative. He painted for them, and the young Soviets with him, not in order to assimilate his pop theory, but to bring their own stylistic contribution and their own expressive choices to bear. "Rauschenberg to us, we to Rauschenberg" is the title of the Soviet participation, which, in the largest of the Eastern Block countries, closes definitively that chapter devoted to celebrative realism.

The Biennale also wanted to welcome the exhibition *Ubi Fluxus ibi motus*, organized by Achille Bonito Oliva in the old Serenissima granaries at the Giudecca. The exhibition is an historical re-visitation of one of the key movements in the post-World War Two avantgardes, which is once more the centre of attention for young artists. A more ample discussion of the three large initiatives of the 1990 Biennale, the *Ambiente Berlin* exhibition, the *Tribute to Eduardo Chillida and Aperto 90*, may be found in the respective introductory texts to each of the sections in the catalogue.

However, I would like to add a few words to what has been written about *Aperto 90* by the respective curators and international critics - Barilli, Blistène, Jacob, Morgan and Shearer - and that is, that we have kept to the principle of dedicating the exhibition the entire space of the *Arsenale Corderie* as we had first decided to do in the 1988 edition.

This year's *Aperto 90* is the largest since this section was included in the Biennale by Achille Bonito Oliva and Harald Szeeman. Then, the young artists were located in the *Magazzini del Sale* at the *Zattere*, and it could be said that it was a rather constipated and precarious presentation. This year, in the almost mathematical regularity of the spaces available at the *Arsenale Corderie*, which extends in two 160 metre aisles, 104 artists from 27 different countries are present. The module that was invented last year by Osvaldo Zoeggeler has been reutilised and added to by the Biennale's architect Alessandro Del Bufalo, who is responsible for the entire layout of this year's edition.

The choice has privileged already renowned artists who have at least a certain pedigree in their respective countries, but it has also, and above all, privileged artists who are exhibiting internationally for the first time. *Aperto 90* may be indicated as the pride of this year's Biennale, in that it presents a selection that is varied and qualified as never before with the presence of new talents, and this not only as a response to the requirements set out in the Statute of the Biennale, but also as a demonstration of the underlying significance of the Biennale itself.

In the choices made by the curators we have borne in mind above all the quality and the novelty of the artistic language, we have given space to experimentalism but also to the formal reconstruction of the canons proper to painting and sculpture. One need only look at some of the young artists, choosing at random from the large group, such as the Austrian Wurm, with his "sculptures" in cast-off garb, full of fascination of the *presence*, as Cesare Brandi has defined it, of contemporaneity. Or one could look at the Roman artist Lucilla Catania, who, with her minimal stones, recuperates an archeology of primary forms and, hence, the quality of architectonic sculpture. There is also a type of sculpture of a structuralist nature that is present in many other young artists from the American Ashley Bickerton, to the Venetian Mauro Sambo, and there are also artists for whom one of the most important things to affirm is the notion of the "social", such as with the *Border Art Workshop* or some of the young artists from eastern Europe. There are also, finally, sculptors who repropose sculpture as a pure thematic, as three-dimensional art that invades space, crosses it, transfixes it: this is the case with Giuseppe Pulvirenti from Syracuse.

There is much information that is still to be given: the selection work, for example, undertaken by the curators has given proof of great circumspection and responsibility, working on the thousands of proposals received from many different channels, from those official ones of the various commissioners for the individual countries to those from individual artists, as well as from the direct knowledge that each of the five curators had of the international scene of young artists, either because they belonged to their own geographical location or because each of these curators undertook, either on behalf of the Biennale or on their own initiative, demanding reconnaissance trips. A most dynamic and productive debate is opening on the *Aperto 90* section and, even though it is not possible to say that any one of the selections was the only one possible or the most perfect, the great parade of young talents constitutes beyond any doubt the surest survey of the art that will matter at the end of our century.

My most sincere thanks go to the President, the Secretary General and the Administrative Director of the Biennale, as well as to the personnel, who have done their utmost, in their various fields, to make this edition of the International Art Exhibition possible. An affectionate thanks, also, to my closest collaborators, to Grazia Porazzini and to Roberto Rosolen from the Visual Arts Section, to Toni Zanchet and to Pina Maugeri from the Technical Office, to the Editorial Office for the catalogue, above all to Marie-George Gervasoni and Daniela Ducceschi, to Adriano Donaggio and to his staff from the Press Office, to the Ceremonials Office and to the collaborators of the General Secretarial Office. Each of these has worked "beyond the call of duty", facing and overcoming the many difficulties, often with personal sacrifice, with a sense of total self-sacrifice.

PADIGLIONE ITALIA

Giardini di Castello
May 27 - September 30, 1990

Curators

Laura Cherubini
Flaminio Gualdoni
Lea Vergine

Exhibiting Artists

Giovanni Anselmo
Davide Benati
Alighiero Boetti
Dadamaino
Gino De Dominicis
Nicola De Maria
Giuseppe Gallo
Alberto Garutti
Franco Guerzoni
Luigi Mainolfi
Giuseppe Maraniello
Carlo Maria Mariani
Claudio Olivieri
Vettor Pisani
Ernesto Tatafiore
Marco Tirelli
Antonio Trotta



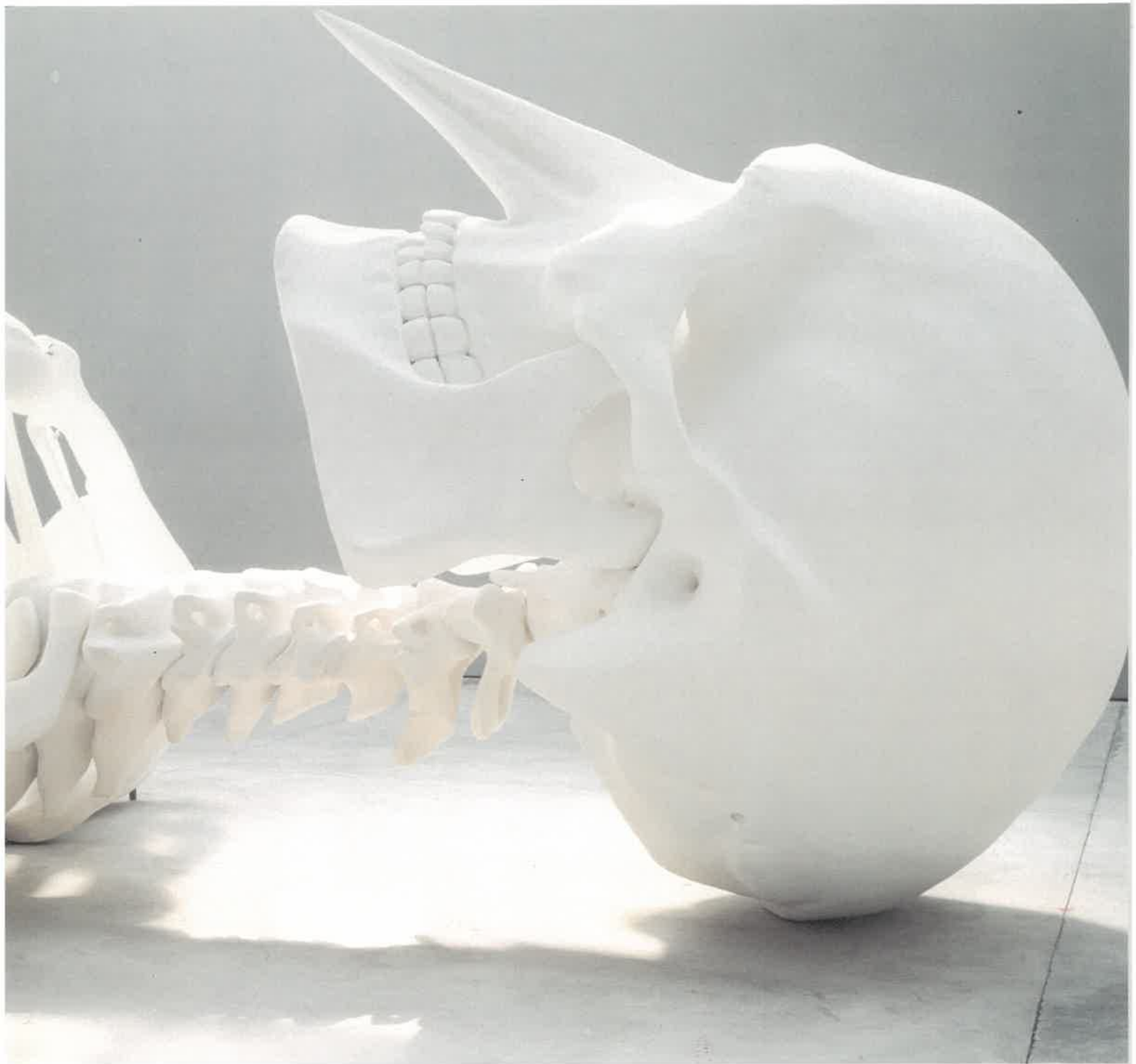
The Divergences of Art

Laura Cherubini

“Art is a continuous procession of differences”, once wrote Tristan Tzara. Each work is a world in itself with its own climate and different temperature. Each work affirms its irreducibility to other works. “Each phenomenon returns to an inequality which conditions it. Each diversity, each change refers to a difference in which lies its sufficient reason”, wrote Gilles Deleuze about the world of phenomena. Each work, we might paraphrase, refers to an inequality and, in the end, to a difference in which lies its sufficient reason. Deleuze continued: “All that occurs or appears is correlated to orders of differences: differences of level, of temperature, of pressure, of tension, of potential, and differences of intensity, as, albeit in a somewhat different fashion, the principles formulated by Carnot and Curie state”. Intensity is precisely the essential and elusive characteristic of art; it is what gives the work its worth and what can never be defined or analysed. Deleuze also stated: “The expression ‘difference of intensity’ is tautological. Intensity is the form of difference insofar as it is the reason for the sensitive. Each intensity is differential, difference in itself”. The intensity is what puts the work into ephemeral, yet strong and sure, contact with the spectator. Criticism is the sensitive detector which perceives the different intensities. Writing, the critic’s instrument is a sensitive, prehensile instrument that approaches the work without, however, ever grasping it as a whole. Critical writing is flexible, it fits the work, it possesses a degree of mutability that allows it to perceive the different metamorphoses of art. Meanwhile, the continuous series of differences of art parades by.

“There is a series of my works called *La Natura è una faccenda ottusa (Nature Is an Obtuse Thing)*, in which I wanted to present an image of Nature as a formless, colourless reality, merely a senseless race towards life, whilst it is only the mental gaze of man which, thanks to the attention it wishes to direct to the things of the world, can perceive its colours, perfumes, beauty...” (Alighiero Boetti). Boetti proposes a different and diversifying attention for the things of the world, and the artist’s ability lies precisely in this different way of seeing and perceiving what at first glance might seem marginal, but which then reveals itself to be essential. Precisely because what characterizes the artist is a mental quality, anything can be the object of art, any material can be used, any means applied. Boetti tends to use all techniques, often lucidly and playfully leaving the execution to others. What is highlighted is the light play of intelligence, signifieds slip-under the changing signifiers and who knows where they end up. *Niente da vedere niente da nascondere (Nothing to See Nothing to Hide)* is the title of one of his works, a window lying on the ground. The geometric structure of the frame is a container of the emptiness of which the transparent glass is the material and formal substitute. One characteristic of Boetti’s work is the way he keeps the mental part for himself and delegates the execution to others. As a result of the fragmented realization and the anonymity of the execution procedure, the work is detached from its author and acquires an autonomy that potentially contains the principle of repetition. The biro drawings, the embroideries, the newspaper reproductions are based on the collective dispersion of execution and on the iteration of the image and the process.

For Boetti, the creative process may thus be carried out by several people; there is a subdivision of the work and an implicit chorality in the final product. “The right hand is that of the executor who faithfully reproduces the project, the left is the damned part, the artist’s left hand which creates difference and error: a work presents the artist writing with both hands at the same time to the right and to the left, thus creating a cross-eyed traction in his writing” (Achille Bonito Oliva). There is one of Boetti’s works in particular which highlights the theme of *error*, only it is achieved with Boetti’s typical irony through paradox: classifying the thousand longest rivers in the world, and therefore starting from an accurate work of consultation of publications and geographic institutions, Boetti meets the contradictions of fallacious measurements when we are under the illusion of finding certainties. Belief in scientific data vacillates, however, if the measurements are all inaccurate and therefore false, they are all at the same time true in the list the artist draws up of them. For this seems to be a characteristic of Boetti’s work: composing the aporias of the world in the sphere of art. “Let us take the natural/artificial pair as an example: is a bamboo basket natural or artificial?”, asks the artist. The contradiction is rephrased at the level of language with the contamination of the verbal and visual codes. “There really is order and there really is disorder. What is curious and paradoxical is merely that they meet in the same identical signs” (Christov-Bakargiev). It is the artist himself who speaks of schizophrenia: writing with both hands, the twin splitting of Alighiero and Boetti. “The fact is that we are before a natural reality: it is indisputable that a cell divides in two, then in four and so on; that we have two legs, two arms, two eyes and so on; that a mirror doubles images; that man has founded his whole existence on a series of binary models, including computers; that language progresses by pairs of opposite terms...” (Boetti). In the sign of the double.



Gino De Dominicis
Titled (detail), 1990

The enchantment of a face that emerges from a whirlpool of thin, sure strokes. The fascination of a gaze that opens and closes on the external and internal world: this could be the introduction to the work of Gino De Dominicis. Drawing is a fundamental element in this artist's work, however it does not necessarily exclude other forms of expression. Three-dimensional elements join two-dimensional expressions such as drawing and painting. However, De Dominicis's work surprisingly reveals a hand born to draw. Human faces and mainly female figures often recur in his works and above all in his drawings, taking up a theme of the artistic tradition that has been neglected in contemporary art.

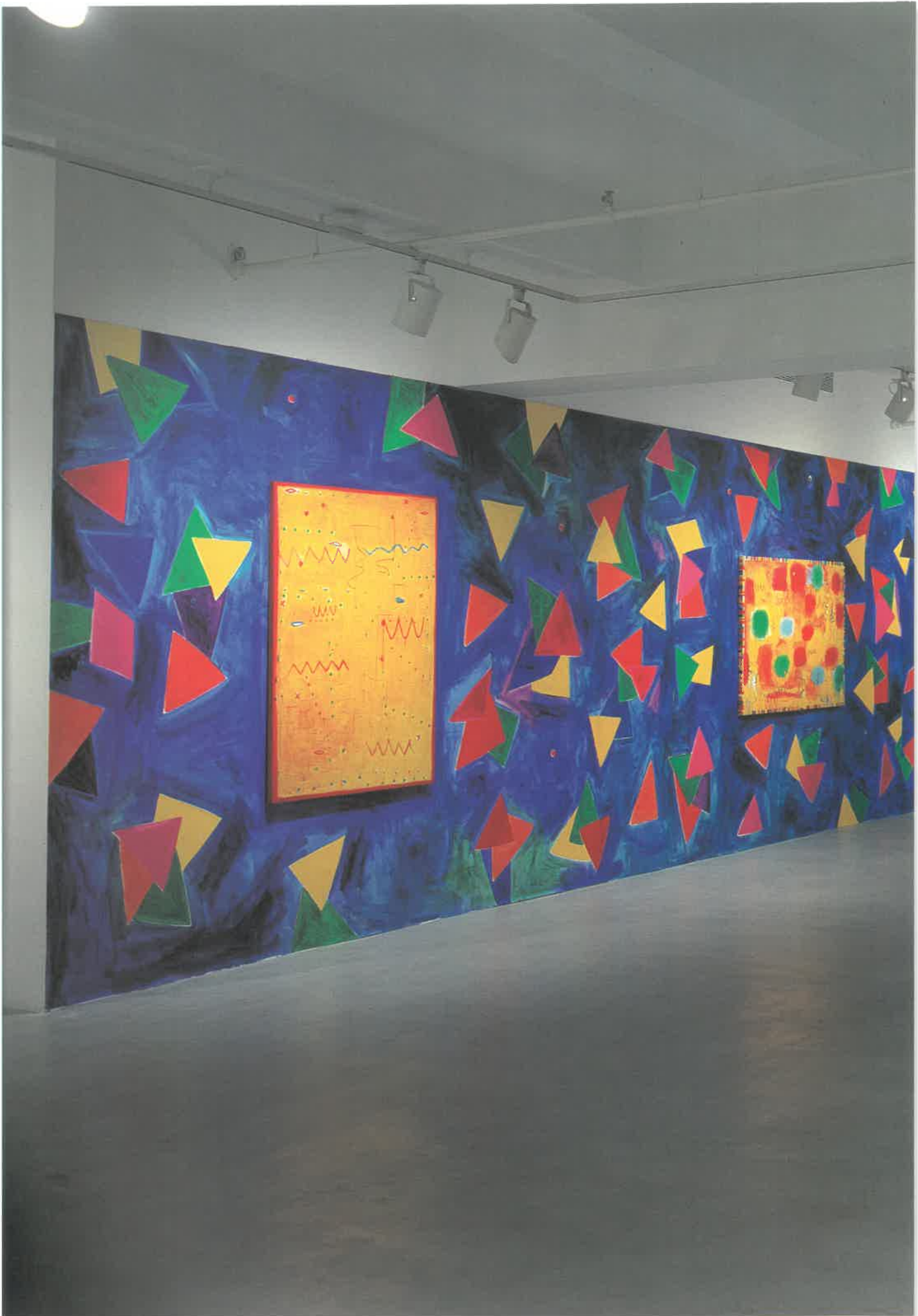
"There is an immense difference between seeing a thing without a pencil in hand and seeing it whilst drawing it" (Paul Valéry). It is as if an invisible thread stretched between the artist's eye and his hand, transmitting his sensitive vibrations to the surface on which an image is taking shape as if by magic. "I am unable to specify my perception of a thing unless I virtually draw it, and I am unable to draw this thing unless my voluntary attention transforms considerably what I first believed I perceived and knew well. I realize that I did not know at all what I knew: my best friend's nose." It was Valéry, a writer, who stated this: one does not really know a thing until one has drawn it, and only the artist is capable of this. A drawing is the most direct verification of translating manual skill into form. In Gino De Dominicis's work, this verification is immediately obvious to the spectator's eye. The lines still bear the echoes of the hand and yet they assume a very precise formal value.

The path from the gaze to the hand is not direct: "Many circuits intervene: amongst these, memory. Each glance at the model, each line by the eye becomes an instantaneous element of memory, and the hand on the paper takes the rules of its movement precisely from this memory. What occurs is the transformation of a visual line into a manual line" (Valéry). The drawing is filtered through memory, and what emerges from memory is mainly human figures and mainly faces. "Now, spiritual expression, although it must concentrate on the entire bodily shape, mainly centres on the shape of the face" (Hegel). In Dino De Dominicis's works, a detail of the most important part, the face, is always missing. The miracle of painting is that it creates a face with a few strokes, rapid signs, sometimes merely hinted at, sometimes denser and lighter. Sometimes it is the nose that is missing, the element which links the upper and more spiritual part of the face to the lower part, which is lengthened out of all proportion. This deformation, which arises whilst drawing, is also to be found in the large skeleton lying immobile, a hyperbole of a human figure reduced to the bone, differing only in the nose, which is the missing part in a skeleton.

The languages of the figurative arts are characterized by their relationship with material and with immobility. Even when he depicts living people, De Dominicis presents them immobile. Moreover, temporal development is also absent. The presence of the work of art is absolute. In his early works, Gino De Dominicis introduced the theme of immortality. The problem of immortality is precisely that of the cancellation of the temporal dimension. Thus in the work with the photographs of the young and old man, the time span is represented in a simultaneous intuition. Analogously, in a much later work, a drawing on board, a regal couple appears before a city whilst near them floats a figure that has the body of a little girl and the face of an old woman. De Dominicis's formal invention is a synthetic image that covers the whole time span: the mute immobile forms live in the dimension of an absolute present which includes everything. This is the essence of painting.

Nicola De Maria's work is considered part of the original nucleus of the transavantgarde, a high-point of Italian art, for which Achille Bonito Oliva coined the successful term. De Maria's position, has, however, always also been most original with regard to that movement: he has never followed the direction of explicit figuration and representation, but has chosen that of evocation through descriptive forms and words which also visually enter the work in writing. He has never felt himself caught up in the violence of gesture, but has always chosen lightness, creating a rarified atmosphere, a climate that might seem cooled until the careful eye perceives its almost imperceptible vibrations. He has never retired within the edges of the painting, but has extended painting to its surroundings, involving space in painting and the spectator in the space. This aspect is an indication of a characteristic which, perhaps, in the ambit of the transavantgarde itself, is more evident in his work than in that of other artists. Transavantgarde means rejecting nothing, crossing the avantgardes and going beyond, exploring the future and the recent and distant past. De Maria's attention to the problems of space and surroundings link him, albeit in different ways, to a recent past, to generations of artists only just younger than his, who have worked precisely on the setting and whose use of the installation method has been typical. In De Maria's interpretation, therefore, the transavantgarde is not an exception but a development and continuation with the texture of the so-called artistic neoavantgardes, and it is precisely De Maria's work that confirms that the transavantgarde cannot be read as a nostalgic return to the past.

Nicola De Maria always oscillates between the maximum dimension of the setting and the minimum of the fragment. Wide stretches of colour spread over the wall or over elements laid out on it, while slight sculptures, fragile drawings and small painted papers illuminate the surroundings, like the red suns that shone in the skies in his paintings. De Maria thus offers the spectator's gaze the dila-



Nicola De Marla
Head of Fire - White Spirit - Inner Music, 1989





Carlo Maria Mariani
Composition 1, 1988-89

Carlo Maria Mariani
Composition 4 / Expulsion
from the Garden of Eden, 1989



tation of sensibility and its explosion into numerous signals of intensity scattered around the room, but magnetically attracted to one another, just as the elements of a constellation are linked by invisible threads in forming a single image. The artist has divided the walls into wide areas of liquid, evanescent colour. The colours are, however, bright: green, yellow, red, orange, indigo, blue, violet (the colours of the rainbow that appears after the rain with the seven colours of the solar spectrum, refraction of a ray of light in a prism).

The background colours are articulated according to an approximately geometric rhythm, they are almost the faces of a polyhedric solid unfolded into a flat surface. As they seem to contain the principle of movement, the canvases faceted by colour and light shine on these plastic walls. In some cases we are apparently observing a return to geometry, and in fact many small coloured squares seem to light up just like in Mondrian's *Broadway Boogie Woogie* where, however, space is perceived as pure, absolute light; here a feeling of *horror vacui* seems to prevail. The surface is often densely coloured and crammed with lines and small squares that are not, however, strictly geometric but rather imprecise, with uncertain limits; they overlap and drip. For the artist they are not geometric forms but heads, the head of an angel, of a woman, or of an artist. The origin of the geometric forms lies therefore in an image, the procedure is that of stylization, the aim the evocation of the essence of the images. *Testa orfica* may allude to the musical magic that celebrates the mysteries of origins and obscurity.

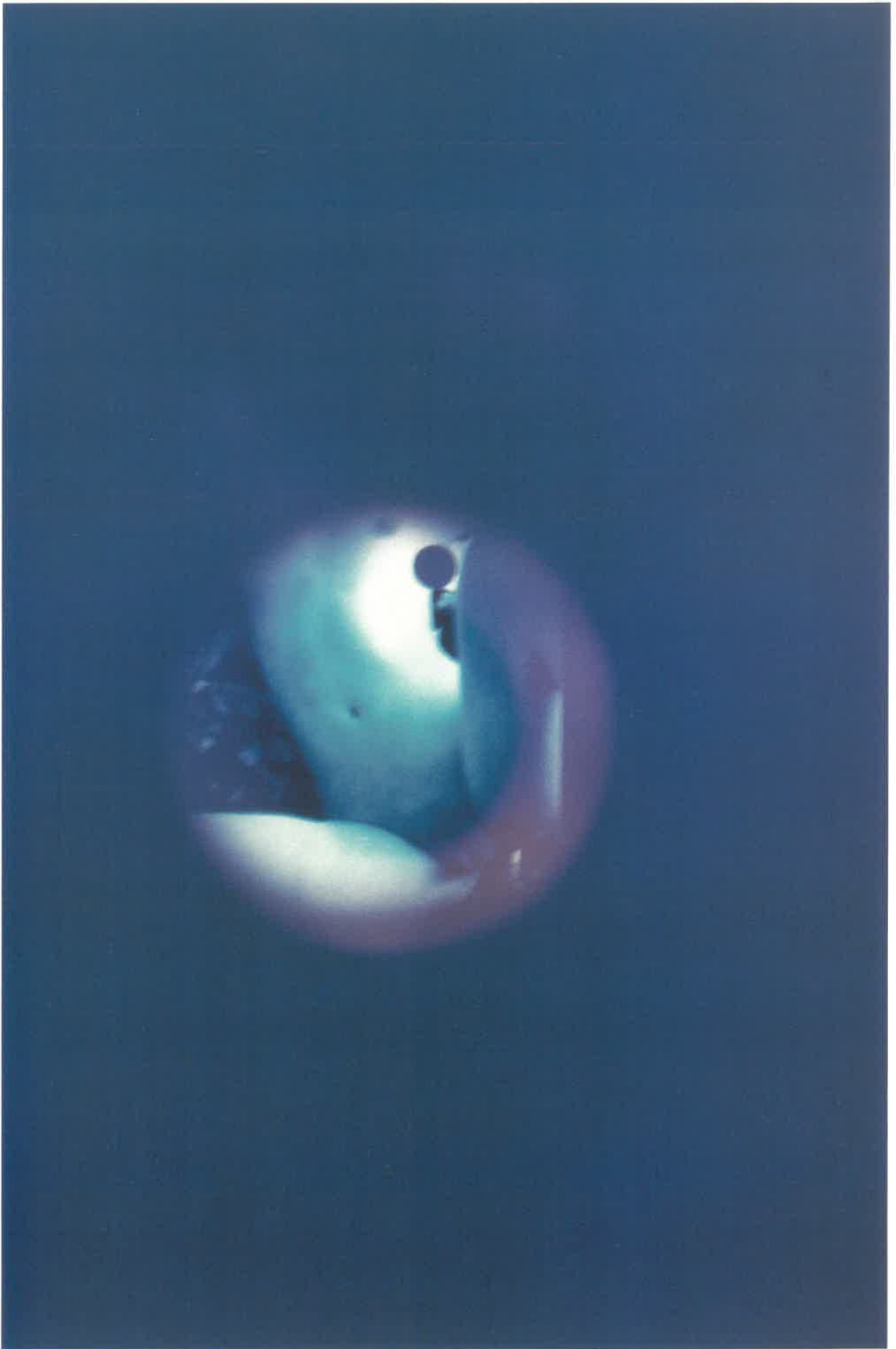
The main characteristic of Giuseppe Gallo's work is his return to what is an essential problem of painting: the formal structure of the work. A painting is formalized pictorial material. A painting is founded on spacial organization, no matter how concealed, mysterious or complicated. A painting is such when by adding or eliminating even one single element the admirable although precarious balance achieved would be lost. It is a balance that, even without a rigid project, respects the laws of visual perception. The artist instinctively knows the laws of visual balance and knows what is missing or what is superfluous, he knows how to arrange the pictorial elements in the space and is aware that gauging forms and colours does not depend only on their "weight", but also on their position.

A contemporary work of art is often read by means of a "glance", which basically aims at perceiving the essential, at preserving a fleeting impression. But Gallo's works cannot be reduced, they cannot be perceived by a fleeting glance, they want to make us explore and pause within them. Let us take *Tu (You)*, a large red painting articulated into two canvases and a board of unequal sizes. The artist's peremptory and imperative use of *Tu*, which seems to address the spectator figuratively, and his use of red, the colour that most captures sensibility, attracts the spectator's attention, demands concentration and is an attempt to revive a suitable reading time of the work. Several different pictorial events take place in an apparently simple form. The theme of the sphere bounces along a diagonal line rising from left to right, a tiny ballerina is a luminous, dynamic nucleus, while the monochrome of the painted background is itself not uniform, but allows brown tones to emerge, and the directions of the various different versions are superimposed.

In another painting, the formal theme is given by the wax serpent that appears at one end of the painting: its sinuous movement is repeated in the wide brushstroke that crosses the canvas and in the figure of the old man outside the painting. The theme is that of original sin: the painting shines like the sparkling enticement of the snake. The material that gives this glitter to the vaporous blue monochrome of the painting is the verdigris, a material that is both enticing and poisonous. The painting is as dangerous as the serpent's words. In the drawing, the relationship between execution, form and image is even more precise. The line bends as if in the swell of a wave, luminous diagonal lines spring from the points where vertical and horizontal lines intersect, the images take form through a change in the line with respect to the underlying orthogonal texture.

The stick, the egg and the bell that appear in Gallo's works are probably symbols, but translated into painting, reduced to the extreme simplicity that is, or so the artist seems to say, the basis for their universality. The figures take on an archaic aspect, they take on what is almost the value of archetypes partly, as Donald Kuspit has noted, because of the sense of isolation that permeates the objects. Perhaps this need the object has for solitude has led Giuseppe Gallo towards sculpture. A small rock with *Tu* written on it repeats the painting's invitation to the spectator, indeed it makes it visible and tangible. But it also creates a sphere of intimacy between the sculptor and his work, almost an affectionate and confidential call to it. In the other sculptures, the procedure is analogous to that of the paintings: a formal characteristic of the object expands to become the formal theme of the image. The images that circulate in Gallo's work return in his paintings, drawings, and sculptures, particularly the image of the egg, a symbolic form that is also everyday and absolute in its simplicity.

"Every good idea has already been thought of: one need only try and think of it another time" (Goethe). If everything has already been said, we can only state external truths once more; the only possible way of rendering the imitation of the past original is to repeat it differently, a minimal opportunity for manoeuvre with respect to the destiny of all things, which is precisely that of



Vettor Pisani
The Little Theatre of the Virgin, 1990

repeating themselves. "The succession of present times is nothing but the manifestation of something more profound: the manner with which throughout his life each person repeats, albeit at a different level or degree from the preceding one, all the coexistent levels or degrees that we may choose from out of the depths of a past that was never present" (Deleuze). The repetition and intersection of destinies take place through unexplained magnetic forms of attraction that may be defined as "elective affinities". Goethe's statement may have been the point of departure for Carlo Maria Mariani's work together with this phrase by Winckelmann: "The only way to become great and, if possible, inimitable, is to imitate the ancients". Mariani's imitation works mainly on the level of style (Mussa has spoken for him about the eternal return of style). At first his natural inclinations led him towards neo-Classical culture and simplicity, towards a depth of ideation combined with a clear, smooth absoluteness of form. The personages he chose as his contemporaries were Goethe, David, and Angelica Kauffman. Kauffman is a kind of inspiring muse in Mariani's Olympus and he wrote her an anguished letter: "Unfortunately I, who was born too late, am left with the bitterness of never having met you personally". Mariani once declared: "The document is my pre-text". An example: Winckelmann wrote of Guido Reni's *Saint Michael* that the head is beautiful but not ideal, and Mariani transformed it by subjecting it to an idealizing process. Mariani then concluded the period of work that was based above all on literary sources, in which quotation formed the pre-text for his work, which sprang from an imaginary *a posteriori* synthesis between words and images. His references became less obvious and he eliminated the further mediation with the neo-Classical world.

Now Mariani has taken another step: the elective affinities propel him towards certain masters of contemporary art. As early as 1981, in his work entitled *Costellazione del Leone* (*Constellation of Leo*), Mariani places himself at the centre of a small group of his contemporaries. The work is both autobiographical (it is the artist's own zodiac sign) and alludes to a present situation (but transposed to an eternal dimension and frozen in the perfection of form): "Great undertaking for the glory and happiness of the motherland. Modern tragedy or anecdotes collected from what can be seen in Rome in 1980 after the return to painting and antiquity". Later he executed a series of portraits of contemporary artists: Mariani may have preferred to withhold their names, to let them live as absolute images, but each portrait had a certain attribute and each personage, albeit distilled through "sublime execution", had his own character. His latest works are not portraits. It is the part of the attributes that is amplified and substitutes in a certain way the portrait. The reference may astound: the back view of the nude alludes to Man Ray's *Violon d'Ingres*, the urinal obviously to Duchamp, the hare to Beuys. A mobile sculpture by Calder seems to explode in space. If a figure wrapped in a gold spiral alludes to Bernini's spiral columns, the infinite columns of Brancusi also appears in the same painting. In conclusion, a work in which the human figure is banned: pieces of sculpture including a head wearing a hat (Beuys's hat?). The problem for Mariani is not to recover the past, but to be of another time. There is no irony because there is no distance, but, anguished assent. It is not displayed and detached citation but identification.

The mobile collection of Vettor Pisani's works is ideally assembled by the artist himself in a theatre entitled R.C. Theatrum: a half cross connected by means of a helicoid ladder wound around an axis (a kind of *axis mundi*, or tree of good and evil, around which the serpent is entwined) to a cross below set at the edge of a watercourse (ideally on an island) which floods it through slots. Like in a game of Chinese boxes, in an eternal restitution between microcosm and macrocosm, Pisani has placed the island that contains the theatre inside an architectural structure. It is a box, but not exactly the *boîte en valise* in which Marcel Duchamp kept his miniaturized works. It is an architectural structure, but not objective, mental. Its external walls block the view of the secret internal space which our gaze is nonetheless able to penetrate through the openings in the lower part (an analogy with the slots in the cross-shaped theatre where it is water, and not the gaze, that penetrates?) and through spy-holes. At the bottom lies the island floating on the water, at the top a female figure whose pose is similar to that of the woman in Duchamp's work *Etant donnés*: another philosophical theatre dominated by the idea of knowledge which is also gained by spying through a crack. *Etant donnés* is actually a building work and is seen through a wall of bricks. In the period of great creative fervour in which cathedrals – monumental collective and spiritual constructions – were built, the first *francs-maçons*, or "free masons", were organized into corporations whose first documents are poems that tell the story of ancient building works, identifying them with architecture, which is in turn identified with geometry. There are various different stories; one version says that geometry was invented by the Egyptians to check the flooding of the Nile and the invention is attributed to Hermes Trismegistus. In this cultural tradition, true ancient knowledge is enclosed in the Temple of Solomon, built by the architect Hiram Abif, and in the ritual in which this architect's martyrdom lives on. Pisani's theatre is a theatre of stonemasons defined as the Three Points brothers. The female figure is also called Virginia, Miss Three Points: if the six points are joined in a different way, they form the star of David. This theatre is a journey towards knowledge and the building is thus a representation of the mind as a cranium. The theatre is in fact unreachable, situated either on a distant island (both the island of the dead and of origins) or inside us.



Giuseppe Gallo
You, 1989

The protagonist of this theatre is a female figure: she is mother, sister, bunny; she is Gea the Earth Mother; she is the Sphynx and Jocasta, both of whom had their secret violated by Oedipus; she is Maja whose dancing creates images; she is the Bride Duchamp depicted nude; she is the *Vergine Azzurra* (*Blue Virgin*), "equally volatile, celestial bride dressed in the colour of the sky, rising, a cloud on the abyssal surface of the crystal blue" (Mimma Pisani). She is the Virgin Mary, characterized mainly as the Lady of the Waters. Dating from the early Sixteenth century, there is an iconography which represents the Virgin with her symbols: the lily, the rose, the palm, the moon, the sea-star, the door, the flawless mirror, the fountain, the well of spring water, the walled garden. Here Pisani perceives the idea of the Virgin as *Stella Maris*, but all these names are present. The main problem of this theatre is the search for the name, for the lost word. For this reason the Virgin appears under different figures. The problem of the name is the problem of identity. The last word is that which can be pronounced in two ways, as in the Cabbala. Knowledge is the knowledge of the hermetic meaning of words. R.C. Theatrum is the theatre of all words, of all names, of all images: it is the product, not of only one of the meanings, but of their interweaving.

"I move among things looking for harmony, as if it were the centre of a labyrinth; moving forward I discover the harmony of a labyrinth without a centre" (Marco Tirelli). The subtle restlessness that is released in Tirelli's compositions springs from the fact that the appearances of familiar objects rise from the darkness of memory so that they become "other" objects in the painting process. The drawing makes up the structure in Tirelli's work. The drawings contain the idea laid bare, the scaffolding of the painting, the dense texture of the light strokes, as if the work were read in transparency. At first, iteration was the mechanism that regulated Tirelli's images: the painter accumulates objects and obsessively repeats them in a continual alternating of order and disorder. The formal principle is that of fitting, of the plastic knot of signs and things that dissipates the points of view into intricate paths along which the eye wanders aimlessly.

What happens now is the opposite: the image emerges solitarily, there is no accumulation, there is no repetition. Furthermore, the drawing has become even more autonomous and is no longer the principle around which the painting coheres and which sustains it, but is the very substance of the work. In last year's paintings the formal principle was that of appropriation through the articulation of space. The paintings divided the space and at the same time re-employed it. The space Tirelli proposed was emptied of objects, but was marked by the strong presence of the pictorial structure. Even then, however, certain works showed a sequence of the thresholds of nothing and to nothing, in which only the edges were highlighted.

The concept of the threshold lies at the basis of these new drawings. The images that take shape on the surface are in fact borderline images: we do not know whether they open or close a space, they remain in an ambiguous position of chiaroscuro, full-empty. Tirelli's chromatic choice is sober; it is based on the relationship between black and white, even though the artist manages to make variations with the value of colour vibrate and he has given a slight coloured tonality to the light part. Even if the work is in the dimension of the surface, the theme is that of space, the formal qualification of which is realized by means of a pictorial technique: charcoal drawing. Perhaps as a result of this technique, even the blacks are not absolute but made of overlappings and transparencies. The search for the essentiality of the form is typical of Tirelli and is emphasized even more in these works which present an absolute image that advances towards the foreground. For Tirelli, essentiality is always that of an object, as simplified as possible, which nevertheless suggests the echo of its own volume and has the character of an apparition.

All the forms come from an object; we can perceive a light in the hanging sphere, a flight of steps in the lines that follow one another, windows and doors in the squares. One of the reasons why the objects are difficult to recognize is that we do not immediately grasp whether the dominant image is that we do not know if the empty space is the dark one and the full space the light one or vice versa. In actual fact, we are faced with a paradox, for the space of the image is that of the light area, which is apparently empty, but is really full of light. Light is the most immaterial of things and, as Ficino says in *De Lumine*, "without time it spreads, without contact it fills diaphanous bodies, by contaminating itself it surrounds what is dirty". Made of light, Tirelli's ambiguous objects dematerialize more and more.



Alighiero Boetti

*Turin, 1940
Lives in Rome*

1. Lavoro postale 1980, 1980
(*Postal Work 1980*)
Mixed media, paper envelopes, 8 couples of elements, 24 x 18 cm
47.6 x 35.8 cm, 71.6 x 53.6 cm
95.2 x 71.6 cm, 118.6 x 89.3 cm
142.8 x 107.4 cm, 166.6 x 125 cm
190.3 x 142.8 cm each
Tokyo, Obunsha Pacific Inc.

2. Senza titolo, 1990
(*Untitled*)
Mixed media on canvas on paper, 300 x 270 cm

3. Fregio, 1990
(*Frieze*)
Mixed media on canvas on paper, 27 elements
100 x 200 cm each

4. Senza titolo, 1990
(*Untitled*)
Mixed media on canvas on paper, 11 elements
200 x 150 cm each

Gino De Dominicis

*Ancona, 1947
Lives in Rome*

1. Senza titolo, 1977
(*Untitled*)
Mixed media, 100 x 80 cm
Modena, Elisabetta Frigeri collection

2. Senza titolo, 1984
(*Untitled*)
Pencil on board, 240 x 165 cm
Salerno, Silvio Sansone collection

3. Senza titolo, 1985
(*Untitled*)
Clay, tempera on board
248 x 166 x 35 cm

4. Senza titolo, 1988
(*Untitled*)
Tempera, pencil on board
267 x 206 cm
Naples, Galleria Lia Rumma

5. Senza titolo, 1988
(*Untitled*)
Pencil on board, 50 x 50 cm

6. Senza titolo, 1990
(*Untitled*)
Mixed media
350 x 250 x 350 cm

7. L'immortale invisibile e il luogo, 1990 /
(*The Invisible Immortal and the Place*)
Wood, stone, 2 elements
88 x 40 x 40 cm, 50 x 40 cm

Nicola De Maria

*Foglianise, Benevento, 1954
Lives in Turin*

1. Testa orfica - Regno dei fiori - Testa dell'artista cosmico - Universo senza bombe, 1990
(*Head of Orpheus - Flower Kingdom - Head of the Cosmic Artist - Universe Without Bombs*)
Mixed media on canvas
h. 300 cm
Milan, Franco Toselli collection

Giuseppe Gallo

*Rogliano, Cosenza, 1954
Lives in Rome*

1. Senza titolo, 1989
(*Untitled*)
Bronze, 3 elements
33 x 18 x 7 cm each
Rome, Gian Enzo Sperone collection

2. Senza titolo, 1989
(*Untitled*)
Bronze, 2 elements
30 x 26 x 26 cm each
Rome, Gian Enzo Sperone collection

3. Senza titolo, 1989
(*Untitled*)
Bronze, 3 elements
32 x 27 x 25 cm each
Rome, Gian Enzo Sperone collection

4-7. Senza titolo, 1990
(*Untitled*)
Oil on paper on canvas
5 elements, 63 x 50 cm each

8-9. Senza titolo, 1990
(*Untitled*)
Cementite, oil on paper on canvas, 5 elements
63 x 50 cm each

10. Senza titolo, 1990
(*Untitled*)
Bronze, 175 x 80 x 80 cm
Rome, Gian Enzo Sperone collection

11. Senza titolo, 1990
(*Untitled*)
Bronze, 460 x 80 x 70 cm
Modena, Emilio Mazzoli collection

Carlo Maria Mariani

*Rome, 1931
Lives in Rome and in New York*

1. Composizione 1, 1988-89
(*Composition 1*)
Oil on canvas, 200 x 175 cm
New York, Hirschl & Adler Modern

2. Composizione 2, 1989
(*Composition 2*)
Oil on canvas, 200 x 175 cm
New York, Hirschl & Adler Modern

3. Composizione 3, 1989
(*Composition 3*)
Oil on canvas, 180 x 180 cm
New York, Hirschl & Adler Modern

4. Composizione 4 / Cacciata dal Paradiso, 1989
(*Composition 4 / Expulsion from the Garden of Eden*)
Oil on canvas, 180 x 180 cm
New York, Hirschl & Adler Modern

5. Composizione 5, 1989
(*Composition 5*)
Oil on canvas, 180 x 150 cm
Milan, Studio d'arte Cannaviello

6. Composizione 6 / La danza 1989
(*Composition 6 / Dance*)
Oil on canvas, 180 x 180 cm
New York, Hirschl & Adler Modern

7. Composizione 7, 1989
(*Composition 7*)
Oil on canvas, 180 x 180 cm
New York, Hirschl & Adler Modern

8. Turrus eburneus, 1989
Oil on canvas, 230 x 190 cm
Milan, Studio d'arte Cannaviello

Vettor Pisani

*Naples, 1934
Lives in Rome*

1. Il teatrino della Vergine 1990
(*The Little Theatre of the Virgin*)
Sculpture, 300 x 400 x 250 cm
Naples, Nicola Incisetto collection

2. Il teatro sospeso, 1990
(*The Suspended Theatre*)
Mixed media, variable dimensions
Naples, Framart collection

Marco Tirelli

*Rome, 1956
Lives in Rome*

1-8. Senza titolo, 1990
(*Untitled*)
Mixed media, 242 x 150 cm
Property of the artist

Marginal Note

Flaminio Gualdoni

Avoiding, as far as possible, the theatricality of appointments made with the intention of eliminating dissent, of a priori and compulsory praise and the supposed authority of the art system, which has become a magic formula today just as ideology was ten years ago. And reasoning once more, precisely as happened decades ago, about the institutional form that has to be created, about the possibility of and inclination for choices considered homogeneous and functional, both in terms of themselves and time, structured neither by the critics' desire to rule nor their protagonism, nor by the demand for and conferring of ennobling blazonry, nor by the pandering acceptance of other politics.

Not rigidly but assertively adopting, therefore, a logic capable of declaring real challenges, of curious and amusing turns, of interests that are not dictated by the desperate desire to astound or confirm: a logic that simply offers works and facts for thought.

The works and these facts, which are free of all of the subclauses established for a preliminary interpretation, are the body and the identity that take shape in these exhibition rooms, the natural flow of which has something of the figure of a journey, of a radiant attention, of curiosity, of reflections which are not polemical and not declaimed.

Devising further conclusions or insisting on privileged interpretations would have been vacuous arrogance or snobbish ingenuousness. Although each change of decade instills the desire for both *à rebours* and foresight, and although the temptation to play *fin de siècle* renders the desires all the easier to exploit in terms of spectacularity, the orientation has been different.

After the crisis of the strong systematics of art, of the trotting out of old avantgardist schemes emptied of their authentic tension and reutilised as high-society consumer items, the only evidence of a coherent adherence to a strong, founded and motivated thought was to re-examine the recent and very recent past in search of other signs, of postulations of values, of tension towards the work or towards intellectual plenitude, be it in terms of affirmation or doubt, radical questioning or sweetened hope.

These signs, these symptoms could most easily be read in the fertile, polar, but therefore energetic, variety of the generation now coming to full maturity: the generation, that is, which began to grow alongside the crucial energies of the Sixties, even though it already knew or perceived their excesses of ideological orthodoxy and their contingent and transient polemic limits.

Recalling, on equal terms, figures that have already been recognised as grounded by the attention paid them by interpretation, yet requiring them to be present and approachable *hors contexte* and crossing their figures with those created by artists who, rejecting "the circuit", have chosen to work not along heteronomous and rectilinear paths, but along more silent lines which are nonetheless punctuated by a recognized and arduous problematicity. Offering a florilegium of strong, different personalities - different in the widest sense of the word, not simply as a generic plurality - of the present middle generation, closely listening to and savouring their search for a unique and unrepeatable expressive identity which is privileged with respect to moments of superficial consonance. Placing alongside these artists not as a paradigmatic term, but as a further problematic nuance, other artists whose expressive course has been longer, but who are endowed with qualities that are still integral and capable of coming up with new proposals and above all a potential of experience and an eminently profound critical worth. Choosing above all the *plaisir du texte* as the key, as actual correspondence to a concrete element - no matter whether this is a work or its negation - which is increasingly eluded in its current practice and increasingly less eludable except in bad faith.

All this, and the understatement which suggested the clear articulation of the exhibition into elementary self-sufficient exhibition rooms (so as to emphasize the distinct personalities of authentic critical importance) thus eliding the vulgarity of the all-too-common critical prevarications, has combined to form the Padiglione Italia. It is, at last, a pavilion of artists and their works. And of problems, challenges which are neither declaimed nor displayed, not muscular but intelligent.



Alberto Garutti
Untitled, 1988

Alberto Garutti
Untitled, 1989



Franco Guerzoni
Decorations and Ruins, 1990





Alberto Garutti

*Galbiate, Como, 1948
Lives in Milan*

1-2. Senza titolo, 1990
(Untitled)
Iron, glass, 300×250×10 cm
Milan, Claudio Guenzani
collection

3. Le quattro case della mia
vita, 1990
(The Four Houses of My Life)
Marble grit, coloured cement
400×500×5 cm
Property of the artist

Franco Guerzoni

*Modena, 1948
Lives in Modena*

1-2. La parete dimenticata
1990
(The Forgotten Wall)
Mixed media on paper
and canvas, 180×250 cm
Milan, Galleria Valeria
Belvedere

3. Decorazioni e rovine, 1989
(Decorations and Ruins)
Mixed media on paper
and canvas, 150×100 cm
Milan, Giorgio Fantoni
collection

4. Decorazioni e rovine, 1990
(Decorations and Ruins)
Mixed media on paper
and canvas, 150×100 cm
Bologna, Galleria G7

5. Decorazioni e rovine, 1990
(Decorations and Ruins)
Mixed media on paper
and canvas, 200×150 cm
Milan, Galleria Valeria
Belvedere

6-7. Decorazioni e rovine, 1990
(Decorations and Ruins)
Mixed media on paper
and canvas, 130×220 cm
Bologna, Galleria G7

8. Decorazioni e rovine, 1990
(Decorations and Ruins)
Mixed media on paper
and canvas, 200×120 cm
Milan, Galleria Valeria
Belvedere

9. Decorazioni e rovine, 1990
(Decorations and Ruins)
Mixed media on paper
and canvas, 200×120 cm
Bologna, Galleria G7

10. Decorazioni e rovine, 1990
(Decorations and Ruins)
Mixed media on paper
and canvas, 150×200 cm
Milan, Galleria Valeria
Belvedere

Claudio Olivieri

*Rome, 1934
Lives in Milan*

1. Vertiginoso, 1988
(Dizzying)
Oil on canvas, 250×150 cm
Property of the artist

2. Sannitico, 1988
(Samnite)
Oil on canvas, 240×200 cm
Property of the artist

3. Nemo propheta, 1989
Oil on canvas, 230×160 cm
Property of the artist

4. Teologale, 1990
(Theological)
Oil on canvas, 230×160 cm
Property of the artist

5. Ferae, 1990
Oil on canvas, 180×240 cm
Property of the artist

6. Phanes, 1990
Oil on canvas, 230×160 cm
Property of the artist

7. Parrasio controluce, 1990
(Parrhesia Counterlight)
Oil on canvas, 240×200 cm
Property of the artist

Echoes of Gamelan, After Debussy

Lea Vergine

There are at least two ways of inventing an exhibition. One can put together a group of works, perhaps organised thematically, structured and decided on by a single critic who is, alone, responsible for the choices made. In other cases, one might prefer to organise an exhibition that we might call "democratic", in which the indications, proposals and opinions of several "experts" are taken into consideration.

In this edition of the Biennale, three experts have been called upon to assist Giovanni Carandente, Director of the Visual Arts Section in his work, experts each of whom has his or her own particular experience to bring to bear. Having accepted the proposal that artists belonging to the so-called "middle" generation (not the nationally and internationally famous sixty year-olds, not those who have already been exhibited in the last three editions, not the young and very young, for whom the Aperto section has been organised) be invited to the Italian pavilion, a variegated list of names was put together, where the painter or sculptor whose quality has already been amply displayed is accompanied by still immature talents, a mannerist intent on taking himself as subject, an artist who repeats experiences that others have already directly lived: Buffalmacchi and Calandrini.

Could the landscape have been better articulated? It is commonly held opinion that experts whose role is that of inviting artists to exhibit (as is natural in people of different extractions and humour) have a vision of art and life (of the every-day and the eternal, of the alternate and the subaltern) which is very different. They represent tastes that are sometimes juxtaposed, sometimes counterposed. This gives to the seventeen exhibition rooms of the Italian pavilion a certain dynamics, or, if you prefer, quarrelsome yet spicy quality, a dis-harmonious harmony, which is, if nothing else, unforeseeable.

Giovanni Anselmo has placed four slabs of pallidly coloured granite in front of another four slabs of pallidly coloured granite. A magnetic needle has been set into a stone, placed on the pavement floor. Placed here and there and in different positions (south, south-west, north etc.), four rectangles have been painted onto the walls in positions that correspond to the sections of the stone. The colour is an ultramarine blue. Ultramarine is so called because it arrives from the distant Orient, but "ultramarine" also means "beyond the ocean": it is both a colour and a place, or rather, the idea of a place.

Is Giovanni Anselmo's work a polyptych? Or even a paradox? Why not? Let us look closer. The four slabs of different sorts of granite of different colours are held to the canvases by a steel rope. The colour, which is the natural colour of the slab itself, "holds" the canvas via the noose of the rope. The colour, one of the most impalpable and volatile of things, "lifts" the granite and *vice versa*. Thus the theme of physical gravity, of the specific gravity that tends to force bodies to fall (or death, if one should desire an immediate interpretation) is used by Anselmo in order to hold something up, to lift colour (life, should one desire to continue along the same lines of interpretation). The slabs, because of the slip-knot, assume different positions: they are somewhat oblique on the walls; sometimes they are inclined, a little askew. The situation appears to be static, suspended, silent, frozen; but instead it fluctuates, it wavers, it is moved and in motion, while the space itself is run through by the trajectories of the ultramarine blue. What we are witnessing is a loss or a constant acquisition of the "where" and, in this sense, we have a "fluent form". Everything that is on the walls or in the space unbridles surprise and emotion in the spectator because of the intensity of the multiple formal and psychological components.

"My objects are physical energy," wrote Anselmo years ago. "The forces are brought together and directed towards a specific point so that the result is, at different times, one of unstable equilibrium, of potential movement, of tension, of compression, to which the structures and visual elements of my objects are subordinated."

Energy as the revelation of the very original character of the real, as a force that explains the "becoming phenomena", as a distinction between live force and dead force. Often we have the sensation that Anselmo wishes to go "beyond" the world, that he wants to adventure beyond the limits of language. "This hurtling against the walls of our cage is perfectly absolutely desperate," wrote Ludwig Wittgenstein, "but it is the document of a tendency in the human soul that I cannot not respect profoundly..."

Davide Benati channels his energies into two great *topoi*: the Orient and shadows, two dark and glittering vortices.

"Those who are privy to the joys of shadows are the receivers of a loss that has no equal and, at the same time, they themselves are the map of that shadow, the calligraphic map to which the shadow itself returns in order to experience itself; through irony, naturally, but also for love," wrote Giorgio Manganelli. And it is of these plays of shadows that Benati's cards and papier-mâchés are made: shadows and suffused light softened hues; light blues, reds, browns and greens,

fleeting or intense, are to be found in the continual metamorphosis of the images. It would be no surprise if, before *Affiora*, *Arpabirmana* or *Zafferano*, we were to hear the sound of seven-piped flutes, of thirteen-stringed harps, or the declamation of Haiku.

Vegetal motifs, tangles of vine shoots, stems and leaves placed over one another, where the blues, the blacks, the reds – from rust to wine-red – and lots of green, lead carefully-constructed games, passionate juxtapositions. Benati recreates fleeting dissonances, shrill or plush traces of his contact with a poignant and seductive real. With dramatic lightness, with elegiac grace, he revives the “becoming” of echoes and refractions, studied with spasmodic attention, for detail and for light.

Look carefully at *Arpabirmana*: there are two panels. The first one is florid with coloured froth, from pink to brown, which is set against the background of Nepalese paper; this second is a grey surface from which four stems (or sticks or canes?) jut out. In *Affiora* – articulated into sixteen oil paintings, coloured with green – the stems either jut out or are made to re-enter the canvas. Thus in the three panels that form *Zafferano*: in the first two, the colour is burnt from yellow to purple and the tree flowers are grouped together, only to gradually lose force, to evaporate. The colour is irradiated at different levels with a discontinuous dilation that renders the substance rarified. Beside this, the stems, incorporated into the paper that has been painted a dark red, rear up, reminding us (or telling us in advance?) of the flowering season as the extreme residuum of life.

In Benati's work, each formal event, each construction of the image, each evocation of light and transparency is not simply the recounting of a dream, of a desire, of a heart-beat, but an example of “being” a dream, a desire, a heart-beat. What comes to mind is Ruskin or Morris or Rimbaud – or Monet, or even Proust. One could use Giulio Carlo Argan's own words to say that, proper to this new Elstir, are “the rarified substance of the images and the way in which he refracts or filters or dilutes them into one another until they saturate equally fluid and passing space and time”.

Dadamaino, however, continues in her wish to minimise the means of her work, desiring a dematerialisation of the final product. This aspiration can be seen from her first works dating from the Sixties, in the out-of-sync volumes and modules on plastic, while now she has arrived at a natural reality that is almost deprived of corporality and that acts as the link between the “uncorporeal” world and the world of man.

In *Il movimento delle cose*, Dadamaino begins, from any part of a roll of polyester, to paint, one after the other, signs, dashes, minute rods that she traces with a little brush dipped in mordant ink. The dashes conglomerate, expand, form knots, thicken, flare, widen. The end result is a sort of veil, of gauze, of river: a net which is both abstract and yet not abstract.

Shadows and lights, lights and darkness in a joyful and labyrinthine gait, or in a secret and thought-bound stillness. It has been said that the forms are an example of the appearance of desires and their satisfaction, or the appearance of tension and its resolution. There is also the harmony and structure of a musical score in Dadamaino's roll. The harmony goes beyond a resolution of tension and implies the idea of musical development. Indeed this ribbon, this roll of film, because of the recurrence of rhythms and variations, also make one think of a musical suite.

Thirteen years ago, when she was busy with her works dedicated to the massacre of Tall el Zaatar, the artist experienced a sort of collapse of her ideological defences that forced her to work with a rigour that harked back to the process of reason, to a certain syllogism of the so-called “programmatic” tendency. After having lived a flight from emotions, Dadamaino in a certain sense con-signed herself to them. Since then, she has gradually given herself over to a sort of writing of the unconscious, almost, to signs, to graphemes and to sensations more than, we might say, to perceptions and apperceptions, to “the movements that derive from things”, to cite Descartes.

And yet this, too, is an ascetic means of expressing and communicating. Dadamaino goes further, launches herself into the “beyond”, into the “no-where” – dash after dash, rod upon rod. In this way the enchantment continues and the gesture of *dementia* is, at the same time, the gesture that annuls this *dementia*. “When one no longer has anything to say, the time is ripe for saying”, asserted Giorgio Manganeli. “He who no longer has anything to say is loquacious, precise, pertinent. He is inconfutable.”

The singularity of Luigi Mainolfi is beyond doubt. In very few of the artists that belong to the generation that has not yet reached the age of fifty, the inventions spring forth and proliferate with such fantastic vigour (almost as if they were a gift of ancient nature) that he brings them back to life with inexhaustible energy.

Mainolfi has a classical measure, and yet he is schismatic. He has the strong narrative vocation of a terrestrial nature which is both symbolic and biomorphic at the same time. He is classical in the sense that, far from refuting nature, he elevates it to a “truer” form of naturalism, of “ideal beauty”. He is schismatic because he is always capable of eliciting that feeling of strong surprise we feel when faced with unforeseen heresy, with sensuality exalted to tenderness, languor, voluptuousness, with stupefying effects that beg for applause. And then, again, he is a great “fabulator”. His gigantic *Sole nero*, made of wood, wax, water (a sphere of yellow wax is made to float within a globe), is a fable, a myth, a witch's cauldron full of allusions, of apotropaic ritual, a triumph of signs – in short, a *tour de force*.



Giovanni Anselmo
Untitled, 1990



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PADIGLIONE ITALIA

Daide Benati
Night Scene with Lanterns
1990

Daide Benati
Burmeseharp, 1990

His fables are often organised in *monumenta*. It seems, that his sculpture goes beyond time, according to an atavistic Mediterranean tradition thanks to which it is possible to see in the *Città al vento* or in the various *Pelle di serpente* (*Serpent's Skin*), herms, caryatids and pillars corroded by tiring events. His use of fable and anthropomorphic myth, the fitness of the evocations, the marvel provoked by the bronzes, the woods, the terracottas, the tufas, are the baggage that have made of him one of the richest personalities in contemporary sculpture.

I said fable, but the fable is problematicity; the fable is a relationship with the moral sphere, with culture and with the customs of a people. The fable is not an inert tradition, but the living expression of the imaginative potential of a people: it is an historic force. Thus Mainolfi treads the roads of the collective unconscious with his flux of memories, of feelings, of obscure yet roaring apparitions. The sculptor locates himself within this flux, and is sometimes enigmatic, sometimes baroque, and more often ferociously happy or robustly Mediterranean – not easy, but difficult. Fable, the fable of art. He does not make elegant use of fable: rather, he gives free rein to his bent for story-telling, both plebeian and aristocratic at the same time. Often he emphasises these *lares* of the quotidian Olympus, these stars of a domestic planetarium of anguish and joy, melopoeia of an elegy of life and death to innocence and affection.

Maraniello suggests *Ri-flettere* (which is both “re-reflect” and “re-flex”) as the key term for his six bronze amphoras. His amphoras are hermetically sealed and placed in a circle, hooked to the walls on which elements and symbols typical of the artist are at play.

Each of his inventions implies a harking back to a complex network of symbols and cultures: the archetype, the archaic, the Etruscan, the Greek, the Pompeian... These are ungraspable mirages, disquieting yet benign apparitions, the recipients of a white magic. *Faber* and *ludens* together, Maraniello inscribes, moulds and erodes giant surfaces or filiform spaces, where small affectionate demons, either jutting out or huddling together, hermaphrodites, semi-gods, Venuses and small, very small or minute centaurs lie in wait, hidden. Figurines, sometimes only outlines, that are sometimes little more than a squiggle. These would all but disappear were they not held in place, there on the verge of the void, by one last residuum of matter. It is not the figurine that creates the space, but rather the space itself that creates and destroys the figurine. Everything is made to oscillate between the monument and the amulet and vice versa.

In repeating the world, as it were, Maraniello's sculptures postulate, at the same time, their “otherness” in respect to this world. For example, neither the hermetically sealed amphoras, nor the doorways blocked by a wall of orange-coloured water (the lagoon in negative?) containing the bronze figurine that is urinating mockingly, are in any way linked to the days of our life, nor do they belong to any hour of our lived experience. Maraniello underlines situations that, somehow linked to an archetypal testing, float above it in an atmosphere that asks to be grasped as “difference” in respect to the real. One is never sure whether space is full or empty, whether it is matter or nothingness, if emptiness is a flaunted fullness or if fullness is an oriented emptiness. Here are these works, as heavy as “the lightness of being”, full of a weave of enigmas and symbols, of affinities and convergences, rolled like the thread of a skein of wool that has to be organized, or like a ball of string that has to be unravelled.

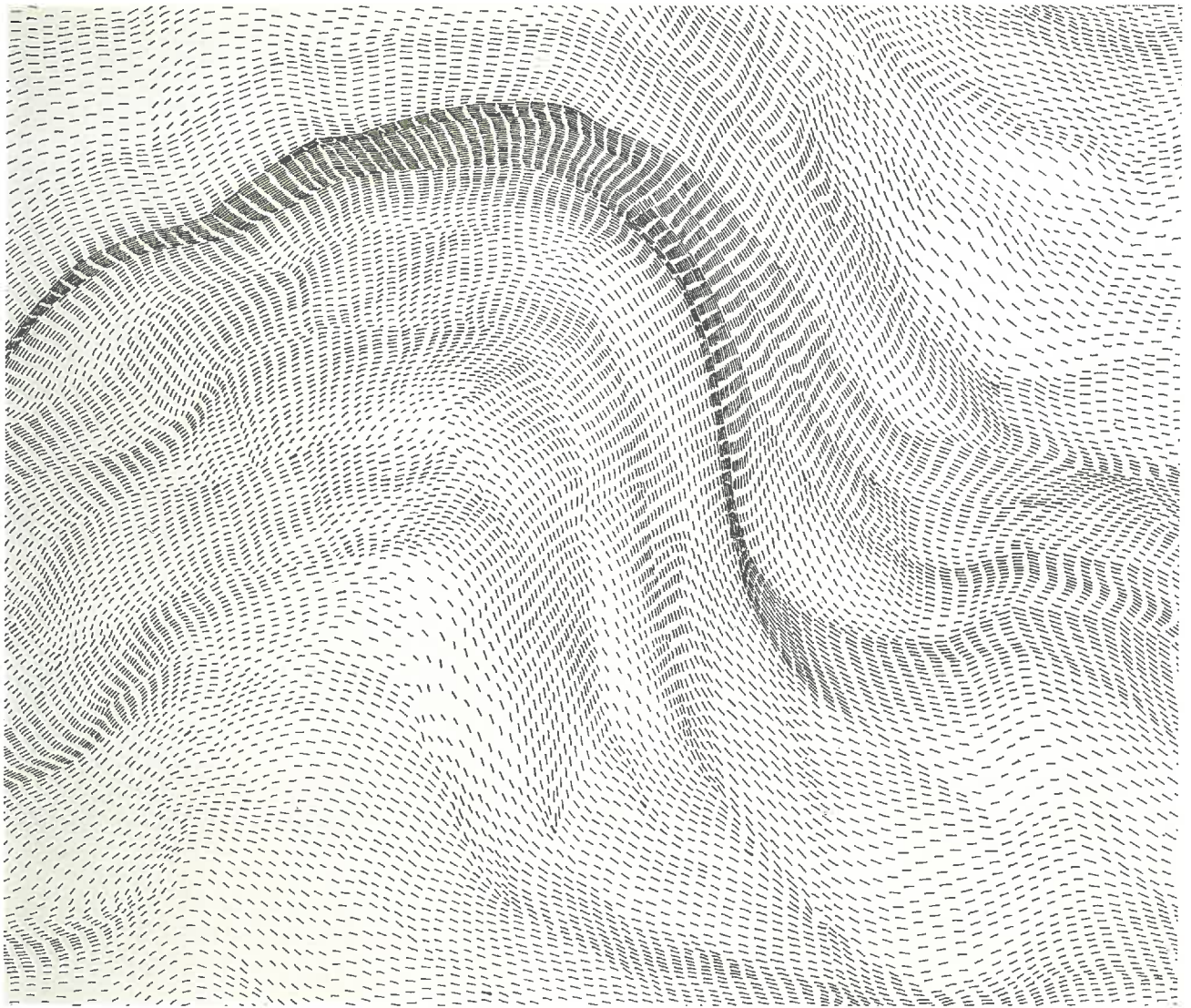
Polyclitus, Scopas and Lysippus used bronze, a Mediterranean material which later became the prized material for Greek sculpture. Maraniello also prefers bronze for his sharp figurines that are almost anatomic fragments, clinging to, enwrapped by or positioned on a wire or primary mass. Figurines that might well suddenly revert to their mysterious, arboreal or animal nature. They are simulacra, effigies, small idols, appearances, shadows, larvae, spectres, testimony to something that has been and that is no longer to be found in reality.

Tatafiore exhibits his private pleasures, his ideological, historical and literary obsessions (he confesses to having recounted some tall stories so that others will not believe him too much). He plays with great majesty the cards of History, of the anecdote, of chance, on the background of the volcano, Vesuvius. He does this with an *allegretto andante*, with affectionate or grotesque manners, with a winking wit, with the attention of someone who is having fun while melancholy, with parodistic humour and irony.

“Irony is formed from what is false in the form of a reflexion that masks itself as reality”, sustained Gian Battista Vico. But, apart from Vico, on seeing the museum that Tatafiore put together, where Mozart is made to cohabit with Marat, one also immediately thinks of the Naples of 1799 and *Jacques le fataliste*, Gian Burrasca and Raymond Roussel (*Locus Solus*).

Tatafiore, a small partisan fighting his own battle, represents himself through the stories and figures of Georges-Jacques Danton (who instituted the Revolutionary Tribunal and was guillotined for treason), Maximilien-Marie Robespierre (head of the Jacobites, guillotined by the Convention) and Charlotte Corday D'Armont (guillotined for having stabbed Marat to death)...

In the end, his Parisian-Neapolitan recognition, with his dreams (*Itaca [Ithaca]*), his volcano-chairs, his self-portraits placed on the cone of the crater, his erotic discoveries (*Mozart Kissing*, his *Carlottas* with or without serpent, his *Restif*), the crepuscular moods (*8 Thermidore*, *Luigi l'ultimo [Louis*



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the Last], *La vertu ou la mort* [*Virtue or Death*], *Café Robespierre*, *Biennialista*), are only a mimesis of his psychoanalytic profession (confession?).

These are not muddled or difficult works. On the contrary, they are simple, pleasant, parodic. But it is as if they were unable to be given (to undergo?) a critical exploration or, an explanation because the author, with his plumed Vesuviuses, his Ithacas, his Ulysses, his Paganinis and his characters from the French Revolution, is already his own critical exploration, his own explanation.

But who is Tatafiore? A medium who exudes ectoplasms, who has the talent to be the mediator between us and the various reincarnations, the reborn, the resuscitated? With *savoir-faire*, grace and nonchalant naturalness, Tatafiore renders these past events ever more a part of the present. The myth of eternal return.

“The myth of eternal return affirms, through negation, that life that disappears once and for all, that does not return, is similar to a shadow, deprived of weight, already dead, and that, whether it was terrifying, beautiful or splendid, that terror, that splendour and that beauty do not signify anything [...]. If the French Revolution were to repeat itself *ad infinitum*, French historiography would be less proud of Robespierre. Since it refers to something that does not return, those years of bloodshed have been transformed into mere words, theories, discussions, have become lighter than feathers, they do not provoke fear [...]. Let us say, therefore, that the idea of eternal return indicates a perspective according to which things appear different from the way in which we have come to know them: they appear to be deprived of the extenuating circumstances of their fleeting quality [...]. Can what is ephemeral be condemned? The reddish light of sunset illuminates everything with the fascination of nostalgia: even the guillotine”. So writes Milan Kundera.

An emotion similar to reverence, a concentration similar to fear takes hold of us when we look at Antonio Trotta's *Autoritratto* (*Self-Portrait*). It is a cloth that has been allowed to fall on something hidden. Simply. The enchantment is born from what is hidden, occluded, invisible, and from the shape of the palpitating cloth. Mimesis, with its assault strategy, conquers in one fell swoop: it turns to magic. The imagination of the possible gives way to an imagination of the impossible. Illusion – differently from the concept of error – is nonetheless illusion for having been identified as such.

The contrast between appearance and reality was clearly established for the first time by Parmenides of Elea, who affirmed that “even this you will learn: how similar are the “apparent things” for those who examine them as a whole”. And, later, John Scot Eriugena wrote: “Everything that is intended is nothing more than the appearance of the apparent, the manifestation of the occult.”

The shock of surprise continues in works such as *Lacrime del '68*, *Capriccio arabo*, *Ulivo a Oriente*, *Fontana della pace*, *Jonia*. This latter is a column in Ionian style in Travertine marble, where a part of the capital is unrolled in the manner of a sheet of papyrus on which is written, in mosaic form, an excerpt from Parmenides. Indeed, by the very Parmenides we have only just mentioned. Trotta renders probable the improbable. He does this by contorting his materials, by annulling the nature and structure of marble, iron and bronze. By contorting his materials he also contorts the very concept of sculpture. Paradoxically he sculpts the reverse of the sculpture. Few are capable of utilising such virtuosity without falling into the trap of a mannered and brilliant surrogate baroque. Few are able to obtain from these forceful and heavy materials the effect of a flocking from the garden of olives, the laxness of hanging nets, the softness of a cloth, the lightness of a feather, the floating of a leaf, the splendour and aqueous quality of a tear, the winging of a dove, the weave of a carpet, the beating of a wing... The technique is artifice: it results in a mirage; it favours the play of ambiguity; the more it dissimulates the more valid it is. “*Ars est celare artem*”: this ancient conviction is alive once more with Trotta.

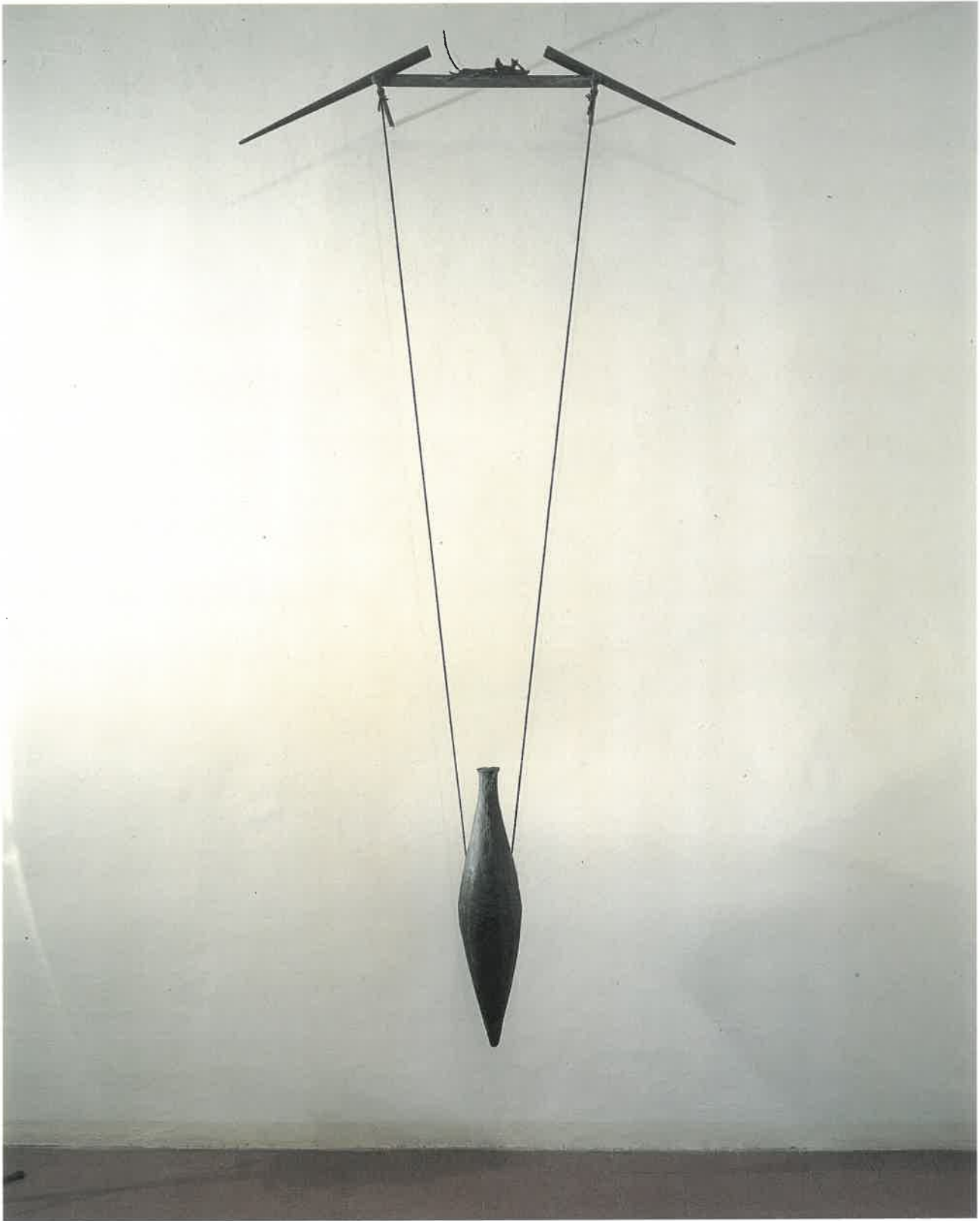
“But is heaviness really frightening and lightness wonderful?” asks Kundera. “What should we choose then? Heaviness or lightness? Parmenides had asked himself this question in the sixth century B.C. He saw the universe as divided into opposing pairs: light/dark, thick/thin, hot/cold, being/non-being [...] This subdivision may appear to be childishly simple to us. Except in one case: which is positive, heaviness or lightness? Parmenides answers in the following way: lightness is positive, heaviness is negative. Was he right? This is the problem. Only one thing is certain: the opposition between heaviness and lightness is the most mysterious and ambiguous of all the oppositions.”

The interpretation that Trotta gives of Classical art (and Neo-Classical, and Canovian and even Foscolian art – why not?!) which is so lovingly and harshly calculated, so systematically measured, is the opposite of Naturalistic purism, the opposite of the erotic frigidaire style, the opposite of the algid eroticism of revivalist art. Trotta, rather, plays on the ambiguity between ancient and contemporary, between memory, myth and project, on a labile and difficult threshold that separates reality from fiction. He is a virtuoso, certainly, but above all an intellectual who is familiar with the Kantian categories of the “as if”.

Trotta is also the carrier of dreams – the equilibrium and peace that have been denied in History resurface. Might these, his works, be the parable of human inanity and the acceptance of our defeat?



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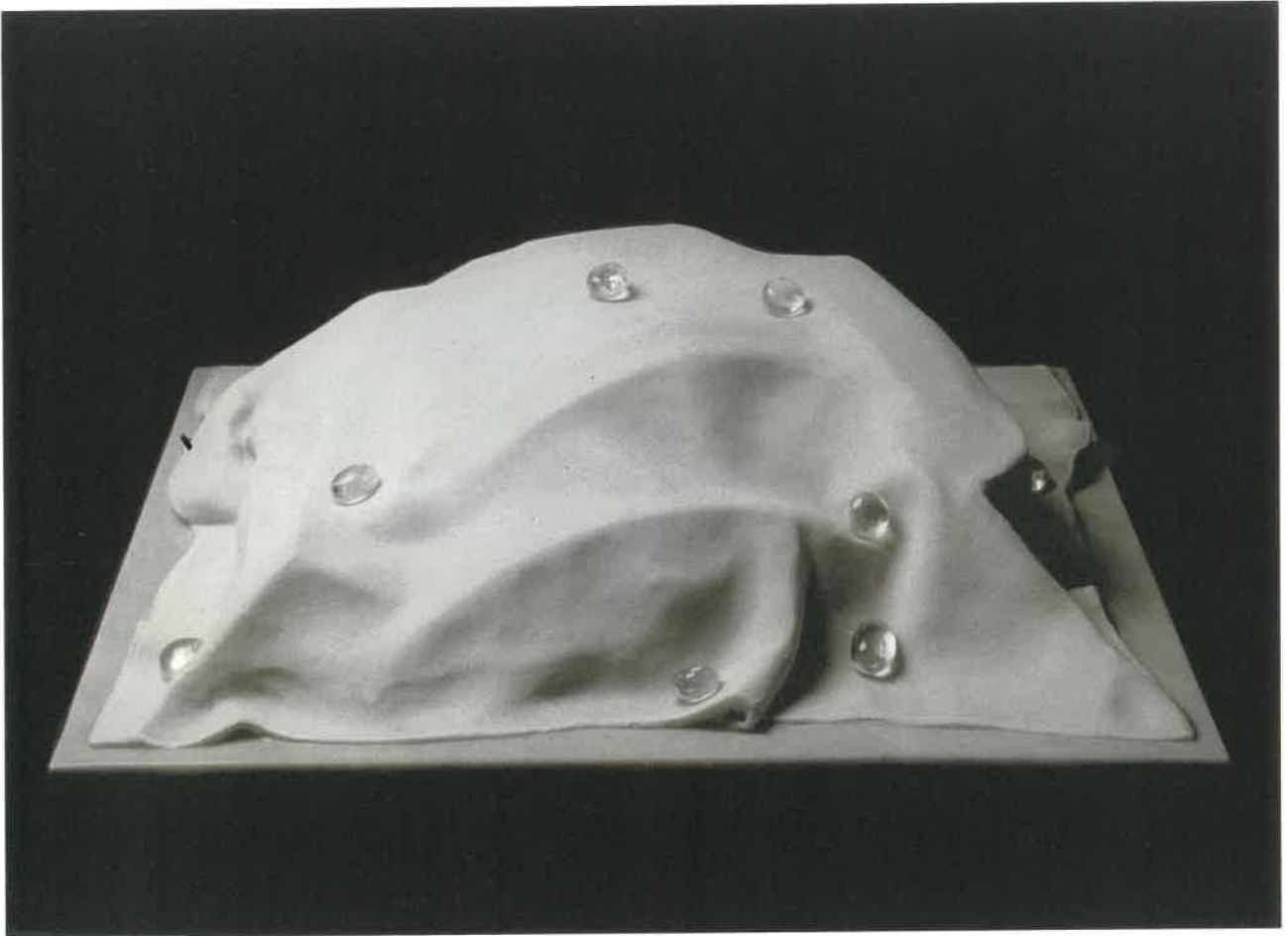


Giuseppe Maraniello
Ri-flettere, 1989

Luigi Mainolfi
Black Sun, 1988-89







Antonio Trotta
The Tears of 1968, 1990

Antonio Trotta
The Olive Tree to the East
1980-90



Giovanni Anselmo

Borgofranco d'Ivrea
Turin, 1934
Lives in Turin

1. Senza titolo, 1990
(Untitled)
Stone, magnetic needle
70×100×19 cm
Milan, Galleria Christian
Stein

2. Senza titolo, 1990
(Untitled)
Stones, canvases, steel cable
8 sheets, 8 canvases
200×140 cm each
Milan, Galleria Christian
Stein

Davide Benati

Reggio Emilia, 1949
Lives in Milan

1. Arpabirmana, 1990
(Burmeseharp)
Oil, watercolour, papier-
mâché on canvas, 195×280 cm
Property of the artist

2. Notturmo con lanterne, 1990
(Night Scene with Lanterns)
Oil, watercolour, papier-
mâché on canvas, 195×295 cm
Property of the artist

3. Notturmo con lucciole, 1990
(Night Scene with Fire-Flies)
Oil, watercolour, papier-
mâché on canvas, 195×280 cm
Property of the artist

4. Affiora, 1990
(As Appears on the Surface)
Oil, paper, papier-mâché on
canvas, 280×200 cm
Property of the artist

5. Zafferano, 1990
(Saffron)
Oil, watercolour, papier-
mâché on canvas, 200×300 cm
Property of the artist

**Dadamaino
(Eduarda Maino)**

Milan, 1935
Lives in Milan

1. Il movimento delle cose
1989-90
(The Movement of Things)
Black mordant on
semitransparent polyester
122×1800 cm
Property of the artist

2. Il movimento delle cose
1990
(The Movement of Things)
Black mordant on
semitransparent polyester
122×1800 cm
Property of the artist

Luigi Mainolfi

Rotondi, Avellino, 1948
Lives in Turin

1. Cittador, 1987
Terracotta, 400×600 cm
Turin, Galleria Antonio
Tucci Russo

2. Città al vento, 1987
(Cities in the Wind)
Bronze, 300×400 cm
Turin, Galleria Antonio
Tucci Russo

3. Sole nero, 1988-89
(Black Sun)
Wood, wax, water, n.m.
Turin, Galleria Antonio
Tucci Russo

Giuseppe Maraniello

Naples, 1945
Lives in Milan

1-6. Ri-flettere, 1990
Bronze, 350×180×35 cm
Property of the artist

7. Senza titolo, 1990
(Untitled)
Water, plexiglass, bronze
240×160×70 cm
Property of the artist

Ernesto Tatafiore

Naples, 1943
Lives in Naples

1. Scultura Rumore 1, 1980
(Noise Sculpture 1)
Iron, magnet, 87×80×40 cm
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

2. Scultura Rumore 2, 1980
(Noise Sculpture 2)
Iron, 75×50×70 cm
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

3. Tomas Aniello, 1982-90
Acrylic on canvas, wood
stone, iron, 2 elements
144×100 cm, 240×37×48 cm
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

4. Alè Masaniè, 1988
Iron, canvas
19 elements, n.m.
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

5. Biennialista, 1990
(Biennialist)
Iron, 120×90×40 cm
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

6. Tre prove di eruzione a
Napoli, 1990
(Three Eruption Attempts at
Naples)
Enamel on cardboard, iron
wood, 3 elements
228×392 cm, 15×Ø90 cm
154×Ø90 cm
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

7. Tre prove di eruzione a
Napoli, 1990
(Three Eruption Attempts at
Naples)
Enamel on cardboard, iron
2 elements, 228×336 cm
198×85×85 cm
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

8. Aria di Capri, 1990
(Capri Air)
Iron, 186.5×44×60 cm
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

9. Senza titolo, 1990
(Untitled)
Iron, 320×60×80 cm
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

10. Intona Caruso - Caruso
Melluso, 1990
(Tune up Caruso - Caruso
Melluso)
Enamel on cardboard, acrylic
on canvas, 228×314 cm
100×144 cm
Naples, property of the artist
courtesy of the Galleria Lucio
Amelio

11. Ama Tema (Maradò), 1990
Enamel on cardboard
228×392 cm
Property of the artist

Antonio Trotta

Stio, Salerne, 1937
Lives in Pietrasanta,
Luca

**Between Elea and
Byzantium**

1. L'ulivo a Oriente, 1980-90
(The Olive Tree to The East)
Marble relief, 190×120×6 cm
Brescia, Carlo Clerici
collection

2. Jonia, 1982-90
Travertine marble, mosaic
250×150×40 cm
Milan, courtesy of the
Galleria Artra

3. Fontana della pace, 1989
(The Fountain of Peace)
Bronze mesh, 6 bronze
doves, tub, 230×200×110 cm
Property of the artist

4. Lacrime del '68, 1990
(The Tears of 1968)
Marble, crystal
50×90×90 cm
Property of the artist

5. L'ulivo a Occidente, 1990
(The Olive Tree to the West)
Bronze mesh, crystal balls
230×230×60 cm
Milan, property of the artist
courtesy of the Galleria Artra

6. Capriccio arabo, 1990
(Arabian Caprice)
Copper, mosaic
112×350×3 cm
Rome, courtesy of the Galleria
Oddi Baglioni



Giuseppe Maraniello
Ri-flettere, 1989

AMBIENTE BERLIN

Padiglione Italia - Giardini di Castello
May 27 - September 30, 1990

Curators

Giovanni Carandente
Jörn Merkert
Ursula Prinz
Hermann Raum
Werner Schmalenbach

Exhibiting Artists

Dieter Appelt
Armando
Frank Badur
Claudia Busching
Pier Paolo Calzolari
Frank Dornseif
Lilli Engel
Ricarda Fischer
Hannes Forster
Johannes Geccoli
Raimund Girke
Dieter Hacker
K.H. Hödicke
Klaus Killisch
Bernd Koberling
Laszlo Lakner
Thomas Lange
Walter Libuda
Werner Liebmann
Markus Lüpertz
Marwan
Brigitte and Martin
Matschinsky-
Denninghoff
Jakob Mattner
Katharina Meldner
Wolfgang Petrick
Edward and Nancy
Reddin-Klenholz
Raffael Rheinsberg
Gerd Rohling
Eugen Schönebeck
Frank Seidel
Giuseppe Spagnolo
Walter Stöhrer
Rolf Szymanski
Ter Hell
Hans Ticha
Emilio Vedova
Klaus Vogelgesang
Wolf Vostell
Trak Wendisch
Pomona Zipser

November in Berlin

Giovanni Carandente

The idea of Ambiente Berlin (here the German term *Ambiente* conveys the idea of a special atmosphere and a historical and aesthetic framework) originated in the summer of 1988 at the opening of the XLIII Biennale, the first I directed. At that time no-one could have expected or imagined the fall of the Wall, which then divided the fascinating city on the Spree into two absurd sectors. In 1988 the Biennale had subdivided the central pavilion, which had been given back to Italy after several years of thematic or specific exhibitions, and to Italian artists, including, however, a small group of foreign artists who worked in Italy for part of the year or who had settled in Italy permanently. During the meetings of the Jury, I spoke with Werner Schmalenbach, one of the eminent figures of German art history and criticism. This scholar, who had greatly appreciated the concept of Ambiente Italia, suggested point-blank: "Why not devote the next foreign section of the Italian Pavilion to Berlin?" We were on the terrace of the Europa Hotel. Before us lay the magic sight of the Basin of St. Mark and the Church of the Salute. Werner Schmalenbach suggested I go to Berlin to discuss the matter with Jörn Merkert, the Director of the Berlinische Galerie in the Martin-Gropius-Bau, where the main entrance was then blocked by the Wall so that one had to use the back service entrance. The first project for the exhibition was therefore drawn up in Berlin in the calm climate and the absurdly serene atmosphere which prevailed in Autumn 1988, and Ursula Prinz, the organiser of the exhibitions in the Berlinische Galerie – at that time the museum was housing the fabulous Stationen der Moderne exhibition – joined the staff of organisers. I then crossed the Wall and travelled to East Berlin where the atmosphere was on the contrary dramatically oppressive, quite the opposite of the vitality which exploded in the Western sector. Then West Berlin was the capital of European culture and the Kurfürstendamm was dotted with colossal works of art, sculptures by Vostell, by Matschinsky-Denninghoff, and by various other German and foreign artists.

I met Ingo Weber, responsible for arts and culture in the Berlin Senate, who responded to the idea of Ambiente Berlin with enthusiasm and immediately promised – and also honoured it – the financial support of the Senate. Lufthansa also followed suit, not only financing the artists' and organizers' air fares, but also the transport of the art works.

Thus, Ambiente Berlin gradually took shape during numerous meetings in Berlin and Venice between the organisers. After November 9th, 1989, Hermann Raum also joined the group; together with Günter Rieger, he is the commissioner of the contribution of the German Democratic Republic in the Biennale, which this year is presenting two painters, Libuda and Giebe.

On November 9th, 1989, I was in Berlin. The day before I had been to East Berlin to ask the Under-Secretary of Culture that East Berlin artists be allowed to participate. After our discussion I was driven in a Ministerial car directly from the Politburo (for the disturbances had already begun) to my hotel in West Berlin, the Kempinsky on the Kurfürstendamm. No formalities were necessary at Check-Point Charlie.

I had been joined by Günter Rieger and together we informed Jörn Merkert that the no-longer absolutely powerful authorities had consented to allowing the East Berlin artists to participate in the exhibition. On the eve of rejoicing, only the telephone lines were totally cut off between the two sectors of Berlin.

The next day I witnessed the explosion of collective joy, which had been suppressed for twenty-eight years. I saw this historical coincidence as a sign which augured well for the Biennale.

Ambiente Berlin wishes to signify the reappropriation of the centrality of European art. The German capital which had been a beacon of gaiety and culture during the Twenties, which had experienced the Nazi oppression in the Thirties and, as a consequence, the total ruin of its monumental buildings, represented – both before and after Nazism – what New York is for the New World: the main focal point for the liveliest cultural forces and energies. Armando, the Dutch artist who has become a Berliner by adoption, writes in the pages that follow that Berlin "is an ugly city with splendid remains". The jesting hyperbole is most apt not only when applied to architecture, but also when applied to cultural aspects. More precisely, in the play of contrasts it corresponds to actual fact.

The artistic internationality of Berlin is, however, an indisputable result of this. After 1960, the movements that took shape in Berlin were all of considerable influence and also of considerable importance for the cultural link between Europe and the United States, as a few illuminated art critics in due time recognised.

The German Academic Exchange Service, commonly known as the DAAD, has organized long sojourns for some of the most distinguished people in the fields of the arts, music, poetry, theatre, science, philosophy and architecture. Not only have they been important names but also, as far as artists – painters and sculptors – are concerned, some of the most innovative. A *do ut des* has been established between Berlin and its guests to the equal benefit of all.

Not surprisingly, Ambiente Berlin opens with Emilio Vedova's *Absurdes Berliner Tagebuch* (*Absurd Berlin Diary*), a masterpiece *par excellence* among the works the once sinister Wall inspired and provoked. The complex of extraordinary *Plurimi* the Venetian artist created in his Berlin studio in 1964 is reconstructed in this Biennale as a symbol of the propelling force which makes art part of history, which brings together the visionary dramaticity and the palpable effect of an Event which, *per se*, is lugubrious. The fragmented polychromatic forms, the splinterings of the painted wood, the intense energy that springs forth from the shapes are the spiritual retaliation which sublimates the guilt of men, of politicians, of those who interpret the freedom of men as a mere trifle, whilst the merry-go-round turns continuously, inexorably, as in Schnitzler's *Reigen* (*Ring Around a Rosy*).

Every man's aspiration to freedom of thought and action will, in the end, always triumph.

Two other Italian artists are present together with Vedova in the exhibition (besides American, Dutch and English artists): Pier Paolo Calzolari and Giuseppe Spagnulo. With his *environnement*, Calzolari closes the exhibition and, in the same room as Nancy and Edward Kienholz, creates an ideal connection with the following rooms that house the Italian exhibition. Like Anselmo and Boetti he is an exponent of Arte povera and his installation projects Ambiente Berlin towards the future. On the other hand, he is the artist who declared that painting is a pleasure that cannot be shared with others.

Giuseppe Spagnulo is at home in Berlin - one of his works on display inside belongs to the Nationalgalerie - and he has created *Grande curva*, which stands in front of the Italian Pavilion next to Armando's work, especially for this exhibition. The vehemence and absoluteness of his sculpture are a remarkable, strong contribution to the variegated representation of the artists (and their 129 works) who make up Ambiente Berlin.

The exhibition could have included a great many other artists, both Italians and foreigners, who have lived and worked in Berlin: Pistoletto, Paolini, Cantafora and Merz.

However, the limited space at our disposal has not permitted us to include them all and, even though certain absences are easily perceived, one can only appreciate the idea the organizers have given of the youthful Berlin scene, a novelty at least in Italy.

A word must be spared for the absence of two protagonists, Joseph Beuys and George Baselitz. It was not possible to transport one of the fragile works Beuys created in Berlin to Venice, to a climate which is neither acclimatised nor hydrometrically controlled. Baselitz turned down the invitation as he no longer recognizes the reactive position he assumed with *Schönebeck* in 1960 and then again in 1962 in Berlin.

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I would like to give credit to Jörn Merkert and Ursula Prinz for the great enthusiasm and passion they have invested in the preparation and organisation of this exciting exhibition, to Werner Schmalenbach for having given me the idea and for having followed it so carefully in the initial stages, and also to Hermann Raum for his energetic collaboration concerning the inclusion of East Berlin artists.

In conclusion I would like to thank the Berlin Senator for Culture, Anke Martiny, and Ingo Weber, also from the Senate, for their support and contribution which have made the event possible.

A special thanks to Lufthansa for its generous financial contribution without which the Ambiente Berlin could not have been organised at this Biennale.

Berlin in Venice. Genesis of an Exhibition

Jörn Merkert-Ursula Prinz

When Giovanni Carandente, at the suggestion of Werner Schmalenbach, approached us a year ago with the idea for an exhibition of contemporary Berlin art at the Biennale di Venezia, November 9th, 1989, was still completely unimaginable. It would have been impossible for us to foresee the special historical force and necessity that such an exhibition would have. Our idea ran more along the lines of adding yet another exhibition to the many international Berlin shows of past years – although this one was to be very different in many respects. What we did not intend was a wide-ranging historical overview, starting, for example, with the legendary “Golden Twenties”. Nor was it to be devoted exclusively to the most up-to-date positions of artists who were, in 1989-90, as young as possible and largely unknown.

Our intention was to circumscribe the entire range of art in Berlin by means of a certain breadth on the one hand and an intense concentration on those artists we considered the most important on the other: between expressive figuration and critical realism; between radical abstraction and constructive as well as gestural postures and object art consisting of *objets trouvés* or the free installation; between conceptual approaches in paintings and environments and provocative artistic formulations addressing the trauma of German history. A significant role was played here by the foreign artists who have come to Berlin in past years as guests of the Artist in Residence Programme of the Deutscher Akademischer Austauschdienst (German Academic Exchange Service) several of whom have remained in our city or returned each year for months at a time: for they are an integral factor in the art scene of Berlin. It was our intention – in correspondence with the Italian section of the Italian Pavilion of the Biennale – to give most of the artists the most generous possible amount of space, so that they would be able to display their works with a certain diversity. Our first attempts to involve the German Democratic Republic from the very beginning failed for reasons that were still, at the time, quite understandable – reasons that now seem absurd as well as eternities removed. What today appears self-evident was an absolute taboo only a few months ago. When these conditions abruptly changed thanks to the revolutionary process that continues to hold the world in suspense – changes symbolized by the fall of the Wall on November 9th – nothing was more obvious than the need to revise certain parts of our original concept. For not only did our colleagues signal to us the German Democratic Republic’s interest in participating in our exhibition, but we also perceived the historic chance, as well as the special responsibility, to jointly present artists from both parts of Berlin at an international exhibition for the first time. This implied that we would have to move away from the generous allocation of space we had planned in our original concept; we had to squeeze together in order to create more space for the required expansion of the number of participating artists.

We soon noted, however, that the 28 years of Berlin’s insular existence had left its mark on us as well, despite the fact that we were always able to visit the Eastern part of the city without too many difficulties in recent years. And yet we initially lacked the basis for a truly just selection, namely that of a general and differentiated overview. We did our best by making many visits, in the short time remaining, to studios we were told about by our colleagues responsible for the German Democratic Republic Pavilion. Together we toured the studios in Prenzlauer Berg, in Weißensee, and other areas of East Berlin we had never before had reason to see. Our search was a success. At the same time it was necessary to take into account the new “normality” of the situation. We consciously avoided giving the artists from East Berlin a disproportionately large amount of space or planting them conspicuously in the middle of our exhibition; neither did we quietly absorb them into the stylistic and thematic classification of the artists we had already chosen beforehand. Instead the artists from East Berlin are showing their works in connecting halls that are integrated into the general circuit through Ambiente Berlin.

The exhibition begins with a Berliner from Venice, Emilio Vedova, who first came to Berlin in 1964 thanks to the above-mentioned Artist in Residence Programme, and who, not least under the impression of the Berlin Wall, created his *Absurdes Berliner Tagebuch*. Parts of this work are being shown here again precisely because of the visionary force it displays in the new context of today. These works, and those of Eugen Schönebeck, who was the co-founder of the new and also politically motivated figurative-expressive painting in Berlin at the beginning of the Sixties, are the only older works represented in the exhibition. It features artists of various generations, almost all of whom are showing recent works, including a large number created especially for the Biennale. And so, just as Emilio Vedova’s ensemble establishes a spatial and atmospheric link to the neighboring exhibition of young Italians, the sculpture of the Dutch artist Armando, another Berlin resident, sends a greeting from the European metropolis of Berlin to the neighbouring country and neighbouring pavilion of the Netherlands.

The first large hall of the Ambiente Berlin area brings together the teachers in that generation of painters known not too long ago as the Junge Wilde, with somewhat more attention given here to the “patriarchs” of the group: Eugen Schönebeck, Marwan, K.H. Hödicke, Bernd Koberling,

Markus Lüpertz, Walter Stöhrer, and the sculptor Rolf Szymanski.

A contrasting space features artists working with constructive techniques and colour fields, the older Johannes Geccelli and Raimund Girke and the younger Frank Badur. They are joined by a Berlin Italian, Giuseppe Spagnulo, while the graceful, sweeping sculpture of Matschinsky-Denninghof, placed here for its stylistic affinity is located out of doors, over the water on the other side on the pavilion.

The artists that follow occupy an area somewhere between object, painting, representation, and abstraction, such as Frank Dornseif, Gerd Rohling and Ter Hell. Wolf Vostell, with his background in Fluxus and his devotion to the political, offers a rather skeptical and melancholic interpretation of recent historical events in his *Mauerbild (Wall Picture)*; he faces the Hungarian Berliner Laszlo Lakner. The room by Raffael Rheinsberg and Lilli Engel, filled with found objects, has equal impact in political as well as human terms. Finally, the American Berliners Nancy and Edward Reddin-Kienholz, with their environment *Volksempfänger (People's Radios)*, are confronted by the painter Wolfgang Petrick, and the three of them in turn with Pier Paolo Calzolari, who again establishes a link with the Italian section of the pavilion.

Dieter Hacker, Thomas Lange, and Klaus Vogelgesang, all working in more representationally oriented modes, provide a transition to the East Berlin section of the exhibition, the artists of which, such as Klaus Killisch, Werner Liebmann, Walter Libuda, Frank Seidel, Hans Ticha and Trak Wendisch, work primarily along expressionist and representational lines - with the exception of Hans Ticha, whose drastic, critical paintings are being made accessible to a larger public for the first time.

Dieter Appelt, Katharina Meldner, Jakob Mattner, Ricarda Fischer and Hannes Forster come together, in a wide range of different artistic media and types of expression, to form a conceptually oriented ensemble. The young artists Pomona Zipser and Claudia Busching create fragile spatial constellations with completely different means and yet in not dissimilar ways.

The compelling contrasts of the artworks gathered in this exhibition produce a richly textured image of the art scene in present-day Berlin, a city in which not only the generations co-exist, but also the artistic styles the rank and seriousness of which are manifested in the consistency of their development. New approaches develop on the basis of earlier achievements and can be discovered all around, not only, but especially, in areas that break with classical norms. Only a prophet could predict the direction that art in Berlin will take. Perhaps one can, in an exception to the rule, turn to the words of the politicians for help: individually and rapidly, in the context of Europe and the world.

Ambiente Berlin

Ursula Prinz

Berlin is a city in which many things are doubled: not only the mayors, but also many other institutions that are required for the functioning of a big city. These include cultural institutions of astonishing richness: the various opera houses, theatres, academies, associations, and museums: the Nationalgalerie, the Gemäldegalerie, the Antikenmuseum, the Ägyptische Sammlung, the Kunstgewerbemuseum, and much, much more. And then there is the currency, the Mark, also in two different versions.

The reason for this lies in history, in the division of the city after the Second World War, reinforced after 1961 by the construction of the Wall. The city was sealed off so thoroughly that subsequent history was no longer able to pursue the same course in its two parts. Different mentalities were formed on each side of the Wall, a fact that also found telling expression in art.

Now everything is changing. Many people are looking with great interest to this city, with its many problems of the past as well as of the future. On the one hand, we can only be astonished at the speed with which the changes are taking place; on the other hand, the profounder transformations – those of consciousness – cannot be expected from one day to the next. Presumably it will be the artists who reflect this seismographically.

Berlin has long been a city that places a high value on art, and once its isolation had also reduced its economic importance for many businesses, the public and the politicians alike began to place increasing importance on large-scale cultural events. One high point in this respect was 1988, when West Berlin was selected as the European Cultural city and many millions of Deutsche Marks were invested in different events.

And yet colossal projects such as these are ultimately not what comprises the cultural identity of a city. Its cultural identity is the product of a slowly cultivated tradition of artistic activities distributed throughout the city as a whole. Such activities have always existed in Berlin, particularly around the turn of the century and during the oft-evoked Twenties.

For much of culture, but particularly in the case of the pictorial arts, the National Socialist regime imposed a long caesura. All the more astonishing was the instant reawakening of the arts from the ruins of the city immediately after the end of the Second World War. Hunger was great, but the need for culture was equally urgent. People brought coal to performances so that the theatres could be heated. They stood closely packed in the overcrowded gallery of Gerd Rosen, which had already been reopened on the completely bombed-out Kurfürstendamm in August 1945, and listened to a lecture on modern art.

After the currency reform of 1948, the split of the Magistrate, and the division of the city, the museums were divided as well; the museum collections in West Berlin consisted largely of works moved out of West Germany during the war. Understandably enough, it took quite a while for institutions in the West to form. After all, the Museum Island, albeit severely damaged, lay in the Eastern part of the city, which was now occupied by the Soviets. For that reason the first exhibitions in the West were organized by the art departments of the individual boroughs, including the Haus am Waldsee in Zehlendorf, which also put on exhibitions of contemporary art. It was not until 1950 that the Berufsverband bildender Künstler was founded and the Deutscher Künstlerbund re-established; the first Non-Juried Art Show after the war took place in 1952, and it continues to be staged to the present day in the exhibition halls under the Radio Tower. In 1954 the Galerie des 20. Jahrhunderts opened in a few small rooms in Jebenstrasse behind the Bahnhof Zoo. Its stocks were later incorporated into the collection of the Nationalgalerie West, whose new building, designed by Mies van der Rohe, was opened in 1968. The re-establishment of the Staatliche Museen in the rooms of the former Völkerkundemuseum in Dahlem was begun in 1955. The reconstituted Akademie der Künste dedicated its new building in the Hansa Quarter in 1960. Many important exhibitions were later shown here, above all by Academy members such as Max Bill, Alexander Camaro, Fred Thieler, Matschinsky-Denninghoff, but also Ed Kienholz, Willem de Kooning, and many others.

There were plenty of art exhibitions to see. As early as 1946 an exhibition of French art took place in East Berlin in the ruins of the Imperial Castle, which was later torn down. Until the construction of the Wall it was no problem in visiting exhibitions in both halves of the city. The yearning for freedom was so pronounced that it even found its way into the title of a 1960 exhibition: Berlin – Ort der Freiheit für die Kunst (Berlin – A Place of Freedom for Art) was a show in the Charlottenburg Castle in West Berlin. It was as if people needed art to make up for the lack of freedom, for their imprisonment.

In the Sixties, abstract, tachistic art dominated the galleries and art schools in the Western part of the city. Fred Thieler and Hann Trier, the main teachers at the time, have retained much of their influence from the development of painting in West Berlin to the present day. Indeed, the Arts College and its teachers play an often underestimated role in the development of art in our city, whether by initiating new movements or by provoking counter-reactions of the type demanded by

Georg Baselitz and Eugen Schönebeck in 1960 in their first and in 1962 in their second *Pandämonium*, which founded a new approach to figuration and continued to have an effect up to the point of the phenomenon of the Neue Wilde.

This counter-movement against established forms ultimately led to the creation of a typically Berlin institution known as the Artist's Self-Help Gallery, the Großgörschen Galerie opened in 1964 by art college graduates. They included, among others, Markus Lüpertz, K.H. Hödicke, Wolfgang Petrick, and Hans-Jürgen Diehl, all of whom have since become professors themselves and whose students went on to set up self-help galleries of their own, like the Galerie am Moritzplatz and the Galerie 1/61. These galleries have since become a thing of the past. It is characteristic that galleries of this type be short-lived, surviving only as long as the people who run them still want to stay together. When success finally comes, usually in various degrees for those involved, it also means the end of the gallery.

But a short life span is not, however, only a characteristic of self-help galleries. Unfortunately it applies to other commercial galleries as well. This may be due in part to the fact that the offering of art, also that of the roughly 4000 artists resident in the city, is not balanced by an adequate group of buyers, with the exception of a few large collectors. For that reason a long-term existence is feasible only for those galleries that are capable of extending their influence beyond the borders of the city. It is possible that the opening of the borders may well lead to a change in this situation. Finally, any discussion of institutions devoted to contemporary art should also touch upon a few establishments without which the Berlin art scene in its present form would be unthinkable. These include the Art Associations, which originally evolved from a single organization by splitting - within West Berlin, by the way - into so-called "left" and "right" associations. The Neue Gesellschaft für bildende Kunst is devoted to themes of socio-political relevance, while the Neuer Berliner Kunstverein displays new art, particularly that produced in Berlin.

The Berlin Artists Program of the German Academic Exchange Service (DAAD) has existed since 1963, in those days, however, as Artist-in-Residence Program of the Ford Foundation. Today the DAAD invites a new group of foreign artists to Berlin each year. Not only has this brought foreign artists to Berlin for the periods of their grants, but many of them have later returned or even settled here in the city, such as George Rickey, Nancy and Edward Reddin-Kienholz, Armando, Laszlo Lakner, and Giuseppe Spagnolo. The DAAD also maintains a number of studios, several of which are located in the art centre in the building of the former Bethanien Hospital in Kreuzberg. Künstlerhaus Bethanien also houses the studios of many Berlin artists, a printing shop for members of the Professional Association of Berlin Artists, and exhibition spaces, which are in short supply in the city. The Staatliche Kunsthaus opens its doors to artists from Berlin, while the Martin-Gropius-Bau, an elegant building of the late Nineteenth century originally built as the Kunstgewerbemuseum, remains reserved primarily for international art exhibitions, such as the Zeitgeist show in 1982 or Stationen der Moderne in 1988. The first floor of the building is presently occupied by the Berlinische Galerie, one of the youngest museums in the city; it is devoted primarily to contemporary Berlin art, photography, and architecture. It also holds most of the works by young artists which have been purchased on a regular basis through the Artists Support Programme of the Cultural Affairs Department of the Berlin Senate.

The Karl-Hofer-Gesellschaft supports recent art-school graduates with stipends and studios. The Senate also awards work grants and subsidies for shows and catalogues. Cooperative projects with foreign organizers usually receive special support. "Cultural exports" will continue to play a vital role due to the city's complex situation. The New York Stipend awarded by the Senate is especially popular among the artists, since people in Berlin tend to feel quite close to New York. In fact, however, it is also because of the degree to which this does not apply that artists continue to be drawn to Berlin. There is a *laissez-faire* attitude in the city of a kind quite rare in other places; no closing times for pubs; plenty of old factory buildings that can be converted into studios; all the hectic activity of the big city, and yet also many possible refuges; large numbers of junkyards as sources of material; many display spaces, outside of the official venues as well; and last but not least, an interested audience. Nor should the private sponsors be forgotten, companies like Philip Morris, which participates in sculpture workshops and provides grants, or collectors like Hermann Stober, who has made a gallery available to young artists.

When one poses the question of what comprises the attractiveness of Berlin, the answer, it seems to me, has to do primarily with the mixture of so many different things. From alternative groups to the exclusive or eccentric loner, here almost anyone can (as Frederick the Great, King of Prussia, once put it) find bliss in his own fashion, although the dark side of the opposite alternative should not be forgotten either.

Berlin has long been a very politically conscious city. The so-called 1968 revolution, or better "movement", played a large role here, and also found expression in the production of art - and not only, as should be noted, among artists of extreme political commitment such as Wolf Vostell, Klaus Vogelgesang, or Wolfgang Petrick, all of whom are represented in the exhibition.

Other artists are also inspired by the peculiar ambience, the special atmosphere, and the history of the city - like Raffael Rheinsberg, who excavates history from the old train stations, former em-

bassies, or factories; or K.H. Hödicke, who would only have to paint the area around his studio near the Wall to capture a generous portion of politics and history; or Dieter Hacker, who is particularly skilled at portraying the psychological situation of the individual in pressing situations; or Katharina Meldner, who, for example, drew a map of her city - from memory and in so doing also produced a diagram of her own story in this city and charted the depths of her consciousness; or also Emilio Vedova, whose *Plurimi* would be hard to imagine without the experience of the construction of the Wall.

The work of Thomas Lange betrays the city-dweller's yearning for something different (such as nature, for example), but also a sense of entanglement in the complexities of metropolitan life - the latter with an intensity shared by the work of Gerd Rohling, Frank Dornseif, and also, though somewhat more concealed, Bernd Koberling and Walter Stöhrer. This observation can also be extended to artworks that might appear more abstract at first glance. Lilli Engel's expansive, beautiful paintings would not have been possible without the peeling firewalls of Berlin whose history is buried in themselves. Armando has himself explained what he finds so compelling about Berlin. Here as well it was history, its more repellent side, that gave him his inspiration, for works such as the "battlefields".

Ter Hell is a painter whose art stems utterly from the attitudes of young people of the Seventies and Eighties. On the one hand his works reveal a sometimes rather blustery assertiveness that manifests itself in grand gestures, and on the other hand they represent the venue of an existential struggle against fears and burdens that emerge from deep within the self, even though they derive from already existing conditions.

None of which is to claim that these artists would only be possible in Berlin. Obviously all of these artists participate in international developments in art. The fact, however, that they have selected Berlin as their place to live and work may well have something to do with the ambience of the city. This ambience also allows for the very calm development of such "quiet" painters as Frank Badur, Johannes Geccelli, or Raimund Girke. The impression made by the works of artists such as the young Pomona Zipser or Claudia Busching is also more idyllic than anything else; their constructivist works are at once both rigorous and poetic. Here Pomona Zipser remains committed to the figurative, of which there are also suggestions in the work of Ricarda Fischer. Ricarda Fischer experiments with the figurative just as she does with the means and possibilities of painting itself. She seeks her limits and in so doing attempts to transcend or at least extend them.

The current production of art in Berlin is of a diversity that can only be suggested by this exhibition. The arts will continue to develop more or less peacefully, just as they have before. There will, however, be many changes due to the new impulses of the age. One has the sense of something like a large, collective intake of breath in the city at the moment. There is much work going on in the studios. We are looking forward to the future!

Berlin Regardless

Hermann Raam

How does one go about explaining Berlin to the world? It really began about sixty years ago, when the expanding, pulsating, creative city with its vital and frenetic, industrious or unemployed, producing and protesting inhabitants was the incubator of Europe's fate. In those days the workers were still traditionally red, and the artistic intelligentsia stood overwhelmingly on the left. Its cosmopolitanism and its love of experimentation, its pluralistic modernity and avant-garde urbanity made the city an intolerable challenge to the violent power that took possession of the city and Germany as a whole in 1933. Red Berlin became brown. Even those who witnessed the phenomenon at first hand were unable to explain it correctly. Only a small number of sharp-sighted observers clearly perceived how quickly Berlin was transformed from one of the liveliest, most exciting cultural capitals of the world into a machine of destruction that held all of Europe in its grasp.

45 years ago the city lay in ruins. The death that had been sent out from here against the peoples of the world returned to its source. Even as the last act of the crushing of Hitler's regime in the Battle of Berlin took the lives of yet another 38,000 Soviet soldiers, life in the city never stopped completely. Before the last Nazi bastion had fallen, the theatres, movies, and churches opened their doors in accordance with Order No. 1 of the Soviet Military Commander. Four days after the guns fell silent forever, the first symphony concert echoed over the radio waves. The first art exhibitions and theatrical productions, the creation of cultural associations, the opening of the Kunsthochschule in Charlottenburg, the founding of lively and pluralistic magazines on art and culture, all marked the reawakening of the city. Many of the most important literary figures, artists and scholars returned to the city from emigration, life in the underground, imprisonment, and Nazi arrest. The flourishing of the arts in the midst of the ruins and the spiritual devastation through the cultural barbarity of the Nazis presented yet another enigma of the type so familiar to Berlin.

But how short the respite was! No other city was traumatized by the Cold War as deeply as Berlin. While the division affected all of the inhabitants of the city in some measure, its artistic potential was deeply endangered. It was for this reason that the strongest resistance to the division came from the cultural sphere. Ultimately, however, the arts in both parts of the city did not escape the fate of aggrandizement by the warring powers. The history of their complicity and humiliation thanks to the politics of confrontation is long and horrifying on both sides. The Wall was present long before it became concrete.

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The concrete Wall was ultimately both a source of paralysis and incentive: an incentive to self-assertiveness, to the maintaining of connections with the world, to the competitions. The wall particularly disadvantaged the cultural scene in the "capital of the German Democratic Republic," while West Berlin's political situation actually attracted international artistic achievements and provided them with an economic basis. Censorship, interference, patronization, surveillance and bans, state repression and the continuous blood-letting of artistic personalities that resulted did not, however, do away with artistic life in East Berlin. Although the struggle for artistic elbow room was frustrating, and the friction generated by the illogicalities of a philistine regime was painful, such conditions were also a source of challenge, one that virtually ensured the intensity of expression, the variety of utterance, the heightening of spiritual and moral claims. The arts assumed a central place in the crisis-wracked development of society even as they headed toward catastrophe.

The artistic achievements need no more elaborate appreciation in this context. Worthy of mention, though, is the role played by the artists and scholars in the overthrow of the political-bureaucratic system. The political responsibility of the arts so often invoked with such ominous regularity by the regime itself led them to unexpectedly passionate involvement in the democratic revolution of the fall of 1989. For at least two decades, writers, filmmakers, painters, and others had already been at work describing the distortions of society, revealing the human, political, moral deformations, and demanding genuine recognition of the grand ideals for the sake of which the struggles were conducted and deemed important.

The contradictions denied by those in power heightened the polarity between power and the spirit. This polarity was manifested in many, very different ways. Many artists and intellectuals found hope in the name of Gorbachev, the hope of total renewal, and the preservation of the alternative known as "Socialism". The inspiring participation of these forces gave the rallies and big demonstrations of October and November 1989 an uplifting, culturally progressive, but ultimately illusionary character.

The majority of those who streamed through that gate forced open by courage, hope and ideal expectations turned out to be less interested in democracy, political culture, and human dignity than in the opportunities for "consumerism" that beckoned on the other side of the wall and now seemed close enough for the taking. The revolution broke beneath the momentum of its own mass psychology, and in so doing overwhelmed its initiators. One still hears many voices that speak of preserving the unique achievements of an artistic atmosphere that was often in conflict with those in power,

achievements that truly enriched the culture of an increasingly unified Europe. West Berlin artists, with substantial experience of their own in relevant areas, warn against sacrificing artistic quality and the social responsibilities of art to the rules of an onrushing market economy and the foreseeable economic policies of the new rulers.

To examine, at the present moment, paintings and sculpture from East Berlin in direct proximity to the current West Berlin cultural scene, may be an extremely powerful and instructive experience. One should not, however, expect from these works any direct reflections of the dramatic changes that have taken place – with one exception. These artists belong to the generation that was born into the completed, already rigidly established system (with one exception). One could call them “children of the Wall”. The mountains of glaring inconsistencies, the unbearable aspects of the maintenance of power robbed them of their illusions – or in some cases sustained those illusions – from early on. One is tempted to say that they thus represent a very large part of their generation. In fact, however, they only represent themselves. And this without exception.

Equally without exception, and regardless of the variety of their styles and their approaches to abstraction, these are painters and sculptors working in traditionally figurative territory. It seemed important to us, in view of the oft-touted peculiarities of the arts in the still-existing German Democratic Republic, to show a selection derived mainly from the younger generation. Here the figure becomes the central medium for subjective interpretation of a reality defined by dramatic contradictions and complicated existential conditions, a reality to which the arts feel committed with greater intensity than elsewhere – throughout the storms of decades past and extending into the young generation.

With the paintings of Walter Libuda, this section of the exhibition includes the work of one painter working in Berlin who can already boast of an international reputation, and whose work can moreover be more thoroughly studied and evaluated thanks to the presence of an extensive ensemble of work in German Democratic Republic state collections. Yet another artist who has been introduced with equal success outside of the country is the younger Werner Liebmann. Related to Libuda in the violence and freedom of his painterly expression, and yet of a very different painterly temperament and spirit, Liebmann presents tumultuous sceneries that erupt with colour and burlesque and subtle figural landscapes.

A gestural idiom of monumental force and gloomy theatricality almost explodes the painterly world of Trak Wendisch and locks the angular, expressive figures into collapsing spaces. Here that binary opposition of “*Gefühl und Härte*” (Feeling and Hardness) coined in West Berlin is fulfilled once again, producing an elementary sensibility that communicates the fears of the epoch, the rebellion against bonds cast off, and the vigorous emergence into the uncertain vistas of new freedoms.

Klaus Killisch’s group of paintings can be characterized in similar terms. As a graduate of the Kunsthochschule Berlin (the artists named above come from the Leipzig painting school), he makes a conspicuous departure from the meditative tendencies and rich tones of typically Berlin painting. Killisch violently discarded the moderate forms of the academy and assumed a self-confident idiom that never makes a secret, in its bold recourse to big themes on big canvases, of the value it ascribes to great predecessors like Goya, Courbet, van Gogh, Munch, and Beckmann.

Despite its mythical and mystical estrangement, the plastic installation of the autodidact Frank Seidel is also based on honoured traditions. As soon as he entered the world of stretching, gnarled trees and roots or cowering, introverted figures, Seidel became intrigued by the spirit of paleolithic scratch drawings, African sculpture, and the work of Giacometti. One also thinks of this predecessor when Seidel’s terrifying creations recall the victims of dark cults and catastrophes – “as the answer of art to Auschwitz and Hiroshima”, as A. Andersch understood Giacometti.

On the outside, the panels of Hans Ticha appear at an extreme opposite pole: holy rage beneath ice-cold mockery. The eight plus one paintings of the *Klatscher* are ten years old. But the painter has only been allowed to present them publicly for seven months. His “entertaining”, pop-like works, which parody commercial graphics even as they ironize agitprop, tragicomic accents: the laughter about the cruel absurdities of the collapsing monster of power that stuck in our throats for so long can now emerge. Under tears.

Remains

Armando

Berlin is an ugly city with splendid ruins. Berlin was severely damaged by bombing, but not destroyed beyond the point of recognition like Dresden or certain cities in the Ruhr. The streets were still recognisable as such afterwards. This was not the case with Dresden; Erich Kästner has described it.

What do I mean by splendid ruins? The term refers to the remnants of a bourgeois culture that flatter the eye in cities marred by uninspiring postwar architecture. After May 1956 residential areas had to be slapped back together in a rush. People wanted a roof over their heads as quickly as possible. The spiritual desolation of such neighbourhoods cannot be surpassed, and yet Berlin is full of them. The period that followed saw the construction of concrete blocks that were at least tolerable aesthetically and, as many an idealistic architect believed, destined to make mankind happy; when I look at such buildings today, however, all they do is make me very sad.

The war is not the main culprit here. After 1945, many spritely buildings and houses from the Gründerzeit (the period of the German industrial revolution) were torn down, even in cities that had remained intact. Here, too, developers followed the rule that "the new is beautiful, the old must go". In recent years we have become more cautious in our use of the wrecking ball. The frenzy of renewal is more or less a thing of the past. We're back on the right track. We're renovating. But meanwhile the question arises: can we say such things about modern architecture? Am I allowed to admit that I find (almost) all postwar architecture repellent? No. For how are things with modern painting, or for that matter, my own work? Right.

Berlin is a young city. It does not boast a rich medieval past. Here and there one comes across the occasional shabby village church, but one searches in vain for proud Romanesque or Gothic churches. There are plenty of churches in neo-styles, most of them dating back no further than the previous century, but that doesn't matter. Better a neo-church than none at all. A bit of contemplativeness never hurts.

So Berlin is not a pretty town; but for all that it's a riveting city. It's riveting thanks to the often unbearable tension between an apparently casual present and an oppressive past. It's a city abounding in traces and sites – the frequently overgrown traces of a horrifying empire, and plenty of witnesses who in fact remain alive. This is a fact that can't be treated too seriously. Witnesses who believed in this empire until the very end, witnesses who were at first enthralled and later deeply disappointed, not least because of the bad turn that things took; witnesses who were too young at the time to think any differently, and now look back in astonishment; witnesses who suffered; witnesses who simply lived as well or as poorly as they could, and who now live in the past for convenience's sake. For, as all of us know, the past can be very attractive once it has been filtered by memory and time. And, worst of all, the number of apostles who either knew nothing or are unable or unwilling to know is increasing at a horrifying pace.

A large part of these still living witnesses stagger along fairly listlessly today, but in their own time they were young and cheerful, busy with pleasant tasks, for they had the world in their pockets, or so they thought.

These witnesses interest me deeply. That's one of the reasons why I like to spend my time in pubs where older people come together under cozy circumstances. All of these secretive conversations around me, all of this absorbing stuff, this factual knowledge: most of it, too much, will never reach my ears. I pick up a few snatches of the conversation: "In the war...", and then the discussion ebbs away again. Do they do that intentionally? Of course not.

But after all, I can't ask all of them!

Take, for example, one melancholy afternoon in a coffee house: the pianist and the violinist are standing there and talking with the waiter, three gentlemen of advanced age. The violinist lays his hand on the waiter's shoulder. Comrades? Who are they, the three of them? Where were they, back then? I know I can't ask all of them. Sometimes I shy away from the idea in horror. And yet I want to record their experiences, at any rate the remnants that they've retained in their minds. So far I haven't spoken to all Berliners over fifty.

Otherwise I'd have to stand up during the bicycle races, a concert in the Philharmonic, or an entertaining get-together in the old people's home, ask for everyone's attention, and then request those who, well, really did something during the War, to stand up and tell me where precisely they were. I know it's not possible, but I'd like to do it nonetheless. Although ignorance can also be quite nice. Why not leave the past alone?

Around here it's always in the background. It surfaces, malignantly, in the simplest conversations.

"So, do you like it here in Berlin?"

Sure, I like it quite a bit. Definitely.

"And where do you live, if I may ask?"

In Frohnau, I lived there last year.

"Ah, up there in the north, right along the Wall. Do you ever pass by there, past the Wall?"

Yes, I do pass by there. Every day, as a matter of fact. That's where the neighbourhood with the quiet houses and the trees comes to an end (and used to come to an end), and it's also where the meadows begin. There, along the border, is now the Wall. This part of the Wall is transparent, made of thick and sturdy wire screens. Behind it is a wide strip of fallow land, with watchtowers and searchlights. I passed by here every day with my dog, and every day a couple of arms went up on the watchtower as the binoculars were centered on me. Greetings, stranger.

"Yes, you see, right here on the border, where the fallow land starts, there was a camp. Did you know that?"

What now? What's he saying?

"A camp. Not a concentration camp, but a camp for foreign labourers who were forced to work or even worked voluntarily in Berlin factories. There were Dutch there too."

Ah hah. So the barracks stood there on the fallow land. Not a trace of them left.

"And after the capitulation," the teller blabbers on, "all of them went home, mostly on foot, the Dutch too. Very orderly. Only the Poles didn't behave very well. Plundering and rape. But, back then, most of the others went home in a very orderly fashion. And after that the barracks were torn down."

Some time later. "Where do you live, if I may ask?"

I live in Bundesallee.

"Where in Bundesallee, if I may ask? Bundesallee is such a long street."

Between Friedrich-Wilhelm-Platz and Walther-Schreiber-Platz. In Friedenau.

"Ah, there. Then you certainly live near that big factory building there. Right? During the War they made stuff for the Luftwaffe there, precision equipment, you know. Is the building still there?"

Yes, it's still there. Nowadays they do something different.

A handful of happy people who are familiar with my work and my themes, know that I'm living here in the lion's den. Which gives me, strangely enough, a comforting feeling, a feeling of finally being at home in the uncomfortable past. Of course, it's self-evident that such an attitude towards life can have a rather oppressive effect.

You see, in Berlin I've made it my job to study "the enemy", to observe him. The Germans themselves have a handy word for this: *Feindbeobachtung* (observation of the enemy). That's the reason why I called a series of large paintings that I did here *Feindbeobachtung*. For that, as I must note with a certain unease, is exactly what I'm doing here. But don't I do that elsewhere as well, don't I always do that? A good question. It remains unanswered.





Armando
The Military Expedition
1989-90





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Giuseppe Spagnolo
Untitled, 1989



Emilio Vedova
Absurdes Berliner
Tagebuch '64, 1964



Klaus Kallis
A Burning Soul, 1989





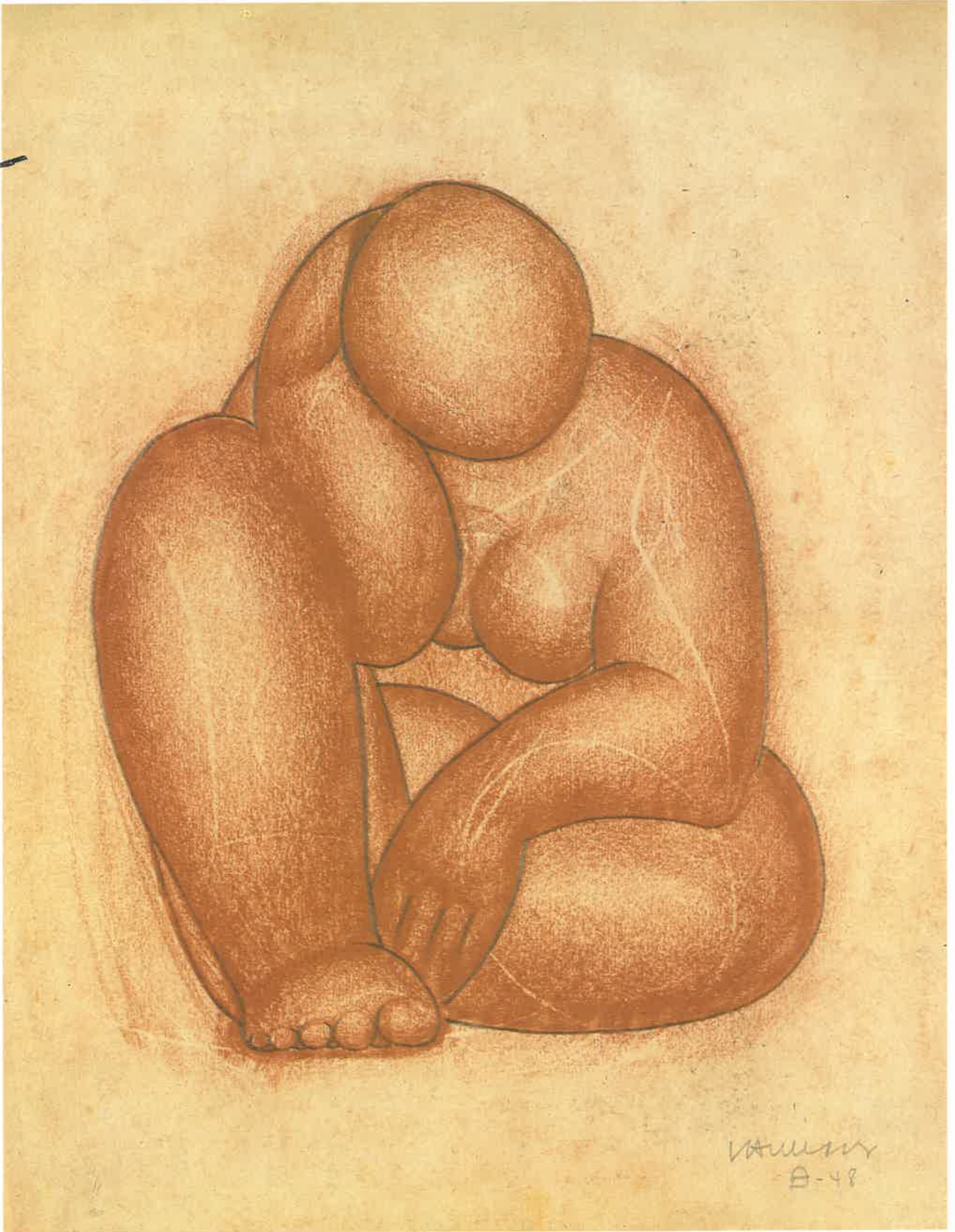
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Ter Hell
Free Art, 1990

OMAGGIO A EDUARDO CHILLIDA

Galleria Internazionale d'Arte Moderna - Ca' Pesaro
May 27 - September 30, 1990

Curator
Giovanni Carandente



Eduardo Chillida
Female Nude Seated, 1948

Tribute to Eduardo Chillida

Giovanni Carandente

The exhibition of the works of Eduardo Chillida in Ca' Pesaro is first and foremost the tribute of the XLIV Esposizione Internazionale d'Arte of the Biennale di Venezia to the great Basque sculptor, today at the height of his maturity.

In 1958 - as the general introduction to this catalogue explains - the 34-year-old artist moved into the international limelight precisely from the Biennale, when a jury of experts chaired by Lionello Venturi awarded him the Gran Premio of the City of Venice for Sculpture.

However, it is also a small yet stimulating survey of Chillida's work, with sculptures and graphics ranging from his earliest experiences to works from this year, thus tracing his whole creative path. The thirty small, medium and large sculptures and the forty or so paper works reveal just how rigorous and coherent the artist's progression along the arduous solitary path of a search for form with which to express the absolute has been.

The unique conditions of Venice have not permitted the presentation of the artist's heavier sculptures, for the marble floor of the splendid Seventeenth-century courtyard by Baldassarre Longhena could not have supported them. This is why the recent massive works (from 1980 to 1990) that have been brought to Venice are mounted on wooden platforms designed by Alessandro Del Bufalo, which are in turn separated from the swirls of the polychrome marble by a bed of sand. The unusual contrast created between the severity of the works and Longhena's monumental *pòrtego* immediately appealed to Chillida when he first visited Venice last year to define the exhibition.

The problem of weight in relation to its opposite, that is to gravitation - the mutual attraction which exists between all material bodies - has intrigued Chillida throughout his work. However, this problem and this relation have become the greatest stimulus in his recent severe bleak works, from the monumental ones installed in cities in various countries (Spain, Germany and the United States) to other, smaller works. A small selection of these works is present in Venice whilst the iron models of others - which are as intense as the larger works - are on display. The exhibition also comprises Chillida's figurative beginnings - a very short period of research - and his first works in iron. Abstract and articulated (one was donated by the artist to the Galleria Internazionale d'Arte Moderna di Ca' Pesaro), they are examples of the other equation Chillida lucidly pursues, limit and space, which in three-dimensional works emerges in the relation between empty and full and between light and shade.

The artist has used various different materials for his sculptures over the years. Although he is the iron sculptor *par excellence* - his stature is equal to that of two other great names of modern Sculpture Julio Gonzalez and David Smith, as the special catalogue prepared by the Biennale for the exhibition states - he has also turned to wood, granite and alabaster and, most recently, cement. One of his works in granite from the series the artist has entitled *Lo profundo es el aire* (a different version was on display at the 1988 Biennale) is at Ca' Pesaro, as well as two in alabaster. There are also youthful plaster casts and recent terracottas, other amazing inventions which are as hard as stone (they are kiln fired) and engraved with messianic signs. Not surprisingly they are entitled *Lurra*, the Basque word for earth.

Drawing and the use of collage have paralleled Chillida's sculpture, and often they represent its first version. A very select collection of drawings, dating from 1948 to 1988, make up a small exciting anthology which covers all the graphic motifs the artist has dealt with. He has entitled the latest, extremely recent collages *Gravitaciones*. They are several sheets of paper suspended from threads and left free, almost fluttering, and are engraved in black with strong imprints and tangled forms that recall his sculptures.

We are most grateful to the Municipality of Venice, represented by the assessore alla cultura, Fulgenzio Livieri, and to the Director of Musei civici Gian Domenico Romanelli, for having housed this exhibition in the Galleria d'Arte Moderna, the prestigious palace built in about 1660 by Leonardo Pesaro, the Procurator of St. Mark's.



Eduardo Chillida
De musica II, 1988

Eduardo Chillida
Down Town II, 1986



Exhibited works

Sculptures

1. Relief, 1951
Bronze varnished in grey
65×33×15 cm
Property of the artist
2. Vibration I, 1955
Iron, 22.5×35×21 cm
Stuttgart, Staatsgalerie
3. Ikaraundi
(*Great Trembling*), 1957
Iron, 32×68×156 cm
Private collection
4. Lorea, Rumor of Limits VII
1960
Steel, 15.5×15.5×16.5 cm
Property of the artist
5. Irons of Trembling n. 3
1961
Bronze, 40×80×28 cm
Venice, Galleria
Internazionale d'Arte
Moderna-Ca' Pesaro
6. Project for Lund, 1968
Steel, 20.5×36.5×30 cm
Property of the artist
7. Project for Nashville I
1977
Steel, 16.5×37.5×38.5 cm
Property of the artist
8. Homage to Tolerance, 1982
Iron, 11.5×31×27 cm
Property of the artist
9. 'Omar Khayyam's Table
1983
Corten steel, 49×385×164 cm
Madrid, Colección Jacques
Hachuel
10. Lurra 81
(*Earth 81*), 1983
Fired terracotta
23.5×35.5×24.5 cm
Property of the artist
11. Homage to the Sea II
1984
Alabaster, 51×69×100 cm
Madrid, Colección Sociedad
Telefónica
12. Lurra G-30
(*Earth G-30*), 1984
Fired terracotta
40×22×22 cm
Property of the artist
13. Hand G-2, 1984
Refractory clay
9.5×11×6.5 cm
Property of the artist
14. Hand G-3, 1984
Refractory clay
11×11.5×7 cm
Property of the artist
15. Two Hands, 1984
Refractory clay
13×18×12 cm
Paris, Zurich, Galerie Lelong
16. Gure aitaren etxea
(*The House of Our Fathers*)
1985
First version
Steel, 17.5×35×23 cm
Property of the artist
17. In Praise of the Horizon I
1985
Iron, 20×30×24 cm
Property of the artist
18. In Praise of Water II
a Study, 1986
Iron, 17.5×17.5×10 cm
Property of the artist
19. Down Town II, 1986
Iron 127×50.5×49.5 cm
Madrid, Colección Sociedad
Telefónica
20. Iru burni
(*Three Iron Structures*), 1986
Steel, 3 elements
59×19×113 cm
59×18.5×131 cm
57×19×117 cm
Madrid, Colección Sociedad
Telefónica
21. Homage to Juan Gris, 1987
Steel, 126.5×95×138 cm
Madrid, Colección Sociedad
Telefónica
22. De musica II, 1988
Steel, 140×211×216 cm
Paris, Galerie Artcurial
23. Locmariaquer IX, 1989
Corten steel
100×100×100 cm
Property of the artist
24. Lurra G-156
(*Earth G-156*), 1989
Fired terracotta
20×32×42 cm
Property of the artist
25. Down Town III, 1990
Steel, 202×84.5×83 cm
Paris, Zurich, Galerie Lelong
26. Homage to Balenciaga
1990
Iron, 27×113×64 cm
Paris, Zurich, Galerie Lelong
27. Deep Is the Air
Stele XI, 1990
Granite, 122×112×91 cm
Paris, Zurich, Galerie Lelong
28. In Praise of Architecture VI
1990
Iron, 111×35×35 cm
Paris, Zurich, Galerie Lelong
29. The House of the Poet
Stele VI, 1990
Iron, 129×31×31 cm
Paris, Zurich, Galerie Lelong
30. Mendi huts II
(*The Empty Mountain II*), 1990
Alabaster, 63×64×90 cm
Property of the artist

Drawings and works on paper

31. Female Nude Seated, 1948
Pencil, sanguine on paper
34.5×26.5 cm
Property of the artist
32. Back of Female Nude Lounging, 1949
India ink, pen on paper
20.4×31 cm
Property of the artist
33. Female Nude Seated, 1949
Pencil on paper, 19.8×13.5 cm
Property of the artist
34. Female Nude Lounging 1949
India ink, pen on paper
23.4×32 cm
Property of the artist
35. Untitled (Lines), 1950
Pencil on paper
22.2×28 cm
Property of the artist
36. Plant Study, 1951
India ink, pen on paper
37.2×31.4 cm
Property of the artist
37. Plant Study, 1951
India ink, pen on paper
39.6×31.7 cm
Property of the artist
38. Composition, 1952
Collage, India ink, brush on paper, 13.5×25 cm
Property of the artist
39. Untitled, 1952
India ink, brush on paper
38.3×52 cm
Property of the artist
40. Forms, 1953
Collage, brown tarred paper on cardboard, 14.2×44.1 cm
Property of the artist
41. Collage, 1953
Collage, brown tarred paper
India ink, brush on paper
26.3×48.2 cm
Property of the artist
42. Untitled, 1955
India ink, pen on paper
21.4×27.5 cm
Property of the artist
43. Forms, 1955
India ink, brush on paper
39×51.8 cm
Property of the artist
44. Forms, 1957
India ink, brush on paper
15.5×32.1 cm
Property of the artist
45. Lines, 1958
India ink, brush on paper
51.6×49.8 cm
Property of the artist
46. Untitled, 1959
Sepia, brush on paper
50.2×73.6 cm
Property of the artist
47. Untitled, 1959
Sepia, brush on paper
42.5×55.3 cm
Property of the artist
48. Female Figure Lounging 1960
Red felt pen on paper
11.4×15.9 cm
Property of the artist
49. Untitled, 1966
Collage, India ink, brush on paper, 20.1×27.6 cm
Property of the artist
50. Forms, 1967
India ink, brush on paper
50.3×73.7 cm
Property of the artist
51. Forms, 1967
India ink, brush on paper
70.2×55.5 cm
Property of the artist
52. Untitled, 1970
Collage, coloured paper
21.4×31.6 cm
Property of the artist
53. Untitled, 1972
Collage, brown tarred paper on paper, 22.7×32 cm
Property of the artist
54. Study of Hand, 1973
Black ink, pen on paper
20.6×14.8 cm
Property of the artist
55. Cioran, 1980
India ink, pen on paper
paper cuttings, 20.2×31.3 cm
Property of the artist
56. Cioran, 1980
India ink, pen on paper
23.3×31.1 cm
Property of the artist
57. Study of Hand, 1982
Black ink, pen on paper
17.2×13.5 cm
Property of the artist
58. Study of Hand, 1982
Black ink, pen on paper
17.3×13.6 cm
Property of the artist
59. Study of Hand, 1985
Black ink, pen on paper
17.2×13.6 cm
Property of the artist
60. Gravitation, 1987-88
India ink, brush, collage on paper, 120×80.6 cm
Property of the artist
61. Gravitation, 1987-88
India ink, collage, brush on paper, 80×120 cm
Property of the artist
62. Gravitation, 1987-88
India ink, collage, brush on paper, 23×20 cm
Property of the artist
63. Untitled, 1988
Collage, coloured paper, India ink, brush on paper
31.8×31 cm
Property of the artist
64. Gravitation, 1988
Collage, India ink, brush on paper, 79.5×59.5 cm
Property of the artist
65. Gravitation, 1989
Collage, India ink, brush on paper, 120×80 cm
Property of the artist
66. Gravitation, 1989
Collage, India ink, brush on paper, 79.5×119.5 cm
Property of the artist
67. Gravitation, 1989
Collage on paper, 59×40 cm
Property of the artist
68. Gravitation, 1989
India ink, collage, brush on paper, 14.8×120 cm
Property of the artist
69. Gravitation, 1989
India ink, collage, brush on paper, 14.8×121
Property of the artist

UBI FLUXUS IBI MOTUS

*Antichi Granai della Serenissima, Giudecca
May 27 - September 30, 1990*

Curator

Achille Bonito Oliva

Coordinators

Gino di Maggio

Gianni Sassi

Organization

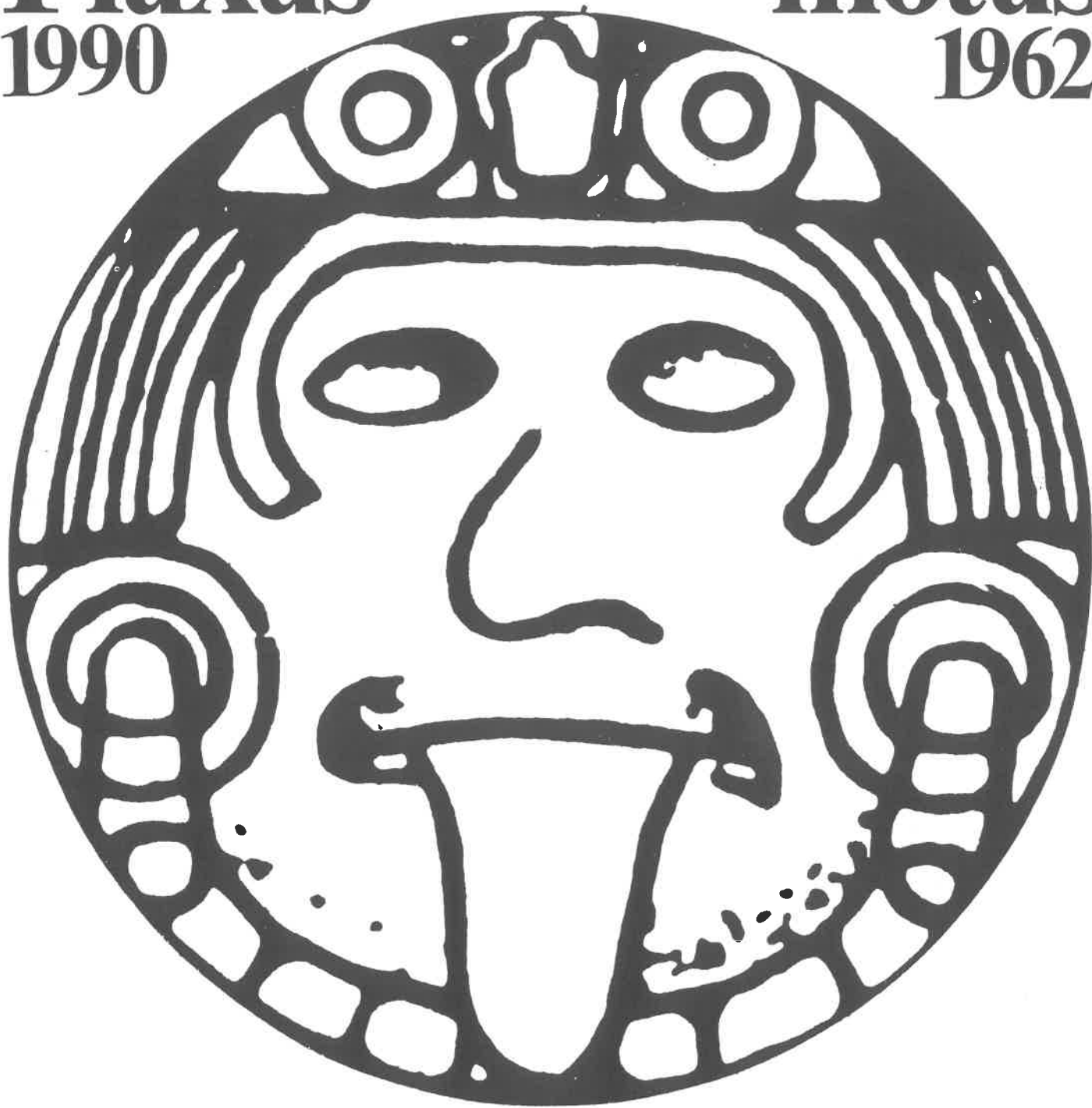
Fondazione Mudima

Co-operative

Nuova Intrapresa

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Fluxus
1990

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motus
1962



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ubi Fluxus ibi motus

Achille Bonito Oliva

(Fluxus Towards the Third Millennium)

To propel Fluxus towards the Twentieth century signifies knowing how to interpret its anti-historicistic spirit. This is what prompted the decision to invert the history, the dates and the layout of the exhibition: not from 1962 to 1990 but from 1990 to 1962. In this way, there are no favourable biases towards noble forefathers or the past. The present becomes the point of departure able to guide the spectator who, from his present, revisits the stages of an inexhaustible creativity which retraces its own steps back towards the time of its foundation.

Critical method complies with the mentality of art. Of an art which loves neither chronologies nor the ideality of a linear path that does not exist outside the uneven paths of history. From the present to the lasting present of art. An attitude that does not love the vision of history as a guaranteed and guaranteeing process of the flux and the motion of creation.

In this way, history becomes the flagrant regression towards the past, starting from the *hic et nunc* of the spectator who forms his own experience through the nomadism of his strolling through the temporal spaces of the exhibition made up of objects and events.

To go towards the Third millennium therefore signifies performing a new task, that of avoiding the oppression of time. In synchrony with the mentality of the Fluxus group, which has always avoided the danger of an art which imposes its exclusive treasures of formal beauty on the inert condition of what exists.

The Beauty of Neutrality

Fluxus signifies having the quick sensitivity to interpret the new ways of producing art and also the new ways of critically reflecting them. It signifies that art *en situation* finds and grounds its roots in movements, artistic figures and also in a philosophy of art that starts from afar and leads afar: Duchamp, Picabia, Cravan, Schwitters, Balla and others. Demonstrating how the problem of the assembly and the recovery of the everyday object in the sphere of art is not a problem pertaining simply to postmodern culture, which finds the possibility of cultural survival in the recycling of the everyday. The works on display here are the effect of an extremely precise mental attitude. It is right to begin from Marcel Duchamp, the founder of the procedure known as ready-made. That is the possibility of creating art through the disengaging of the everyday object, its disconnection and its re-utilization in terms of aesthetic contemplation in the space of the gallery or the museum. The object's displacement creates an aura, a new sense which permits the object to travel at other levels and to cross the spectator's imagination imprinting new figures and new possibilities.

Duchamp's ready-made opens up contemporary art towards new possibilities, it introduces a conceptual quotient to art which permits the artist to consider himself a demiurge, he who with his gesture of disengagement, with the command of his gaze, can remove an element from the inert horizontality of the everyday and raise it to the vertical sphere of art. This premise therefore permits the verification of the path the artistic object has taken throughout the various decades, from Duchamp's first ready-mades to the present day. A century of art is therefore realized through a kind of mixture between the disengagement of the gaze and manual skill and at the end of the Eighties, at the height of the postmodern age, it demonstrates how forward-looking the artists' work has been, even as regards the current political and social climate.

The panorama presented in this exhibition tends to principally highlight the artist's need to sustain a language that is separate from life and from the subject that promotes it.

"Object" therefore signifies not only the object that is disengaged from the everyday, but also, a philosophy of art that requires artistic language not to be mimetic, a kind of conditioned reflex of life itself. Art as object is always a "reject", a kind of lateral "threshold" the artist inhabits with his creation and on which he perceives the autonomous possibility of making his fantastic gesture rise. The energetic gesture the artist has gradually realized during this century tends little by little to acquire symbolic value, to exit from the simple possibility of scandal to attain a complexity, a sense of the construction which does not signify adhesion to a geometric or neorational thought, but to the need the artist feels to cross the everyday and to order it according to an idea of light projectuality.

Indeed, these artists do not follow the positive utopia of art, or the possibility of constructing a model able to transform the world, but rather they realize a small order connected to the work realized and therefore able to be simply a model of itself. The humility of the object lies precisely here, a poetics that does not use refined materials or academic artistic genres, but which is able to cross the everyday, to disengage the inert everyday and place it in a kind of assembly, a short-circuit that raises the element, the detail, which thus becomes a fragment, a tessera of a mental construction. In short, the object is the attaining of the creative subject, of the artist in a dimension which is separate from his own life precisely because with great humility, he perceives art as being where his own expressive possibility lies. Furthermore, it is also an anchorage for the spectator's gaze

towards a construction able to provoke in him a new sense of things. However, this sense does not overturn the sense of the everyday, it does not fight it but rather perceives an interstice, a locus, that of "negative utopia", directly connected to the physical space inhabited by the work from which the artist speaks and on which the spectator may reflect.

In short, across the territories of art it is shown how the contemporary artist may observe the world with different attitudes, but without feeling the need to manipulate it. To disengage the everyday object and assemble it in a linguistic order that is different from its original one certainly does not signify setting oneself in terms of conflict against things, but in terms of complex eroticism, able to raise the inertia of things through a new use of them and create a field of intensity linked therefore to a reality that cannot be repressed nor cancelled, but regarded and safeguarded. To safeguard becomes the Fluxus artist's task, directed towards the Third millennium, beyond the end of the Twentieth century, now marked by the *finis russiae*. This end refers to the collapse of ideologies and the external parameters which have, just as in an "assisted" ready-made, sustained the long march of the avantgardes towards the "light of the future". The Fluxus group has always operated outside the assistance of any political or ideological prosthesis. It has always created an ecological area of international experimentalism, relying on the foundation of a space of linguistic energy, not on an accumulation of technical conquests or on a catalogue of materials.

Even in comparison with the work of the artists of the Nouveau Realisme, they have marked the overcoming of a mentality intended to produce a diffused aestheticism over things. All things considered, they have contrasted a vocation that once ruled supreme, that was once connected to a somewhat noble hope of redeeming the quantitative vulgarity of what is real by grafting onto it a moderate quantity of formal order. Once more the affirmation of a mentality and of a noble notion of art is able to diffuse an aesthetic atmosphere like perfume in the productive chaos of the world. Before Fluxus, art always attempted to propel art towards itself, to attract events towards the linguistic frontier of aesthetic creation, understood as a museographic reserve of redemption and delivery of news to history.

Once again poetry prevails over the prose of the world. The accent placed on the vertical dynamics of the creative moment. The everyday object as a metaphor of the disorder preceding the order that follows, dictated by artistic form. Action Painting, New Dada, Pop Art and Nouveau Realisme are once more the polarity of a mentality which places its faith in the value of projectuality and in linguistic and historic progress. All within the ideology of that linguistic Darwinism which has marked the evolutionism of contemporary art, as a production of forms tending towards the redemption of the negativity of history through the continued elaboration of languages along the principle of dialectics. Fluxus, on the other hand, applies the healthy principle of contradiction, implying confrontation and not reconciliation. This takes place through an intensive strategy of recovery of the object as reality and not metaphorical memory: a participant in a "combinatory cuisine" which reaches the "formal thing".

With Fluxus, art shifts towards life and takes life itself towards the interstice of a different position in which poverty and nobility do not exist but where there is the neutrality of an armistice without winners and losers, the foundation of a moment in which everything becomes object: art and life, form and existence, in the presence of the work.

To start with Duchamp does not signify remaining dogmatically immobile at his poetics. On the contrary, starting signifies and implies shifting and modification, outside the linearity of an idea of progress implying faithfulness. The profound unfaithfulness of Fluxus has determined the development of an "ecology of art" which has looked and still looks to two antithetic terms, art and life, outside the play of preferences, like elements and things participating in the end of the thing.

"Turning art and life into things" becomes imperative for a group which does not love the registration of births and deaths. Neither of art, nor of life. This possibility, played on the affirmation and its negation, is fomented by the partly Western, partly Eastern choice of the neutrality which has exited from the binary order and has attained a third term that is not reconciled but autonomous and determined by the combinatorial value of the objects and of the artistic genres understood as thing; with no hierarchy between high and low, painting and sculpture, drawing and painting, work or event. Thus the preference for circuits poised between officiality and alternativity, museum and workshop. A new physical and mental space therefore appears: the beauty of neutrality, the affirmation of a "slow form" which loves neither the pride of rigour nor the geometry of pure coherence. Here beauty springs from the fact that the novelty and elegance of the citation are not overwhelming. If there exists a lasting quality to the work, it is due to an "ethical lasting" of the operation, which does not imply improvisation but rather safeguarding.

Fluxus wants to safeguard art and life without overwhelming either of the two terms. Constructing the territory of a new neutrality in which no enclosures of art for art or political walls exist. Here what is wanted neutralized with constructed forms is the pride of art and the vulgarity of life.

The lasting nature of the artistic form implies a sense of the construction which does not want to be cancelled from the following work, nor metaphorically to duplicate reality. Art is that ambivalent movement which plays on presence and absence, contact and separation, eroticism and detachment, attitudes which are not contrasting but complementary to affirm the different relationships

with reality. "One cannot escape the world so well as through art and one cannot be better bound to it than through art" (Goethe). This attitude outlines the Fluxus position, philosophical condition which initially seems to keep a safe distance from things but which then uses them to construct a formal order which outlines the new reality, albeit through its contamination. The formal order adopted does not play on pure accumulation, on the presentation of a fortuitousness of assembly which metaphorically duplicates the quantitative dissemination of the external world. The work takes on a phenomenological cadence contradicted by a solid order which sustains it. Not the sense of accumulation but that of a necessary interpenetration, albeit inhabited by unexpected relationships.

The formal unexpectedness of the work is amplified by the consistency of the materials, sometimes by the deliberate inconceivability of the matchings and also by the elaboration of the connections, which is propelled to the limit of joinery and geometry.

The object is not a pure volume highlighted, but an element of a composition which challenges its opaque corporeality in favour of a result in which everything is submitted to a new formal order. Naturally, this order does not produce a sublimation of the specific density of the elements, but plays at transforming the individual signifiers into a single transfigured signified. Hence the characteristic feature of involuntary metaphysics, the strength of the abstraction of these works which undoubtably work towards the foundation of a new order of beauty.

The order of beauty which rules springs from the condensation of the work in its temporality, a residue of a cultural attitude which assumes all responsibility for a typically European tradition. In this sense, the postmodern memory loses its hedonistic nature of mere citation and takes on the complexity of a historical memory that is certainly not inhabited by lightness and by the desire to free itself from itself and from its own past. Thus the work of art becomes the deterrent of objective resistance that the artist perpetrates towards his own present, in favour of his own present. Insofar as it is able to produce a lasting quality in a scenario which seems inhabited by the interchangeability of the subject and of the object. The subject – the artist in this case – is he who has the consciousness to be able to found, through the phenomenology of the work, a method, an attitude, which is in this sense mental, which can safeguard its own specificity even through the opaqueness of the object. An "object of complexity" inhabits the work of Fluxus, emanating from the evident consistency of the various elements and from the tangible formal order, which does not simply hold them together but intertwines them in a lasting composition.

Thus the contamination is not the simple coincidence of a combinatory play, but rather the effect of a need for complexity able to elude every simplification. The work is not supported by a simple order, but by a process of abstraction which is never preventive but contextual to the physical evidence of the work. Because the object cannot be eliminated, it becomes the effect of a semblance, somewhat submitted to a fantastic use which on the one hand recognises its tautological presence and on the other challenges its apparent passivity of use.

Hence the sometimes ironically monumental use of it, its transfer to another scale, its inverted use between closed and open, its decontextualised placing. Privileged objects do not exist, as far as recurrence or affectivity is concerned, but rather states of necessity which determine their use according to the result desired.

The form tends rather to conjugate the elements to provoke a double process of awareness, a specific one regarding the work and another more general one regarding its relationships with the world. The new relationship is not established through the simple difference produced by the unexpected matching, but rather by the foundation of a formal method which is rendered even more evident by its connection with the external world. This connection avoids easy surprise and consequent astonishment, it becomes a further gesture of challenge for the artist who moves away and yet at the same time returns to the play with things by adopting them in the way which best permits the verification of a new formal order. Art is not giving order to the world but suggesting methods of aggregation which are able to develop processes of awareness that are internal and external, interior and exterior. The work is not the product of stiffening and paralysis, which dry up every sedimentation, but rather appropriation procedures outside the principle of possession, the foundation of a method able to give a method even to the artist's life. This does not mean forcing the artist into the logic of poetics, into the metalinguistic coherence of the work, but rather stabilizing the lightness of being within the evident consistency of the work and through the work.

The work is not made up of accumulation, an object albeit formalised beside other everyday objects. The order which governs the work without rigidity assumes the task of stabilizing a boundary between two universes that live together but are at the same time governed differently.

The Fluxus method does not sublimate space in the simple evocation of time, but accepts the encumbrance of the object in its dense physicalism, valorising it through placing it near other physicalisms, which are certainly not similar in terms of their use and purpose.

For art, moving in a less articulated and homogeneous panorama of merchandise, does not confirm the value of the use of the everyday object, its being or having been subject to consumption. What is confirmed is the value of the fantastic use the artist may obtain from it by means of the contamination process.

The artist is he who adopts a kind of radioactive process to contaminate and adopt the everyday

object which is already poisoned by its historical context. Another more transfiguring history assails the everyday object, insofar as it cannot be reproduced culturally. Now the object conserves its quality of risk and often also its decorum, however it is subdued and adopted for a transversal use that only the artist can make of it.

However, Fluxus does not thus intend to redeem itself or history, but rather to trigger off formal processes that are able to produce attitudes of resistance in the present, which are made evident and obvious by the construction of the machine, its internal functioning made up of relationships of individual elements governed by the idea of complexity and unity at the same time.

The task now becomes that of governing the complexity through the construction of a linguistic method: not to pathetically duplicate the complexity of the technological universe, but rather that of the relationship between the individual and society, between the individual and the normative apparatus. A behavioural answer through the production of a closed and lasting form, which has left behind the mentality of our century and propels art towards the Third millennium. Where beauty, in order to be within the reach of everybody, must assume the characteristic of neutrality. The Leonardesque figure, "ubi fluxus ibi motus", propels art out of the Western Renaissance and towards a cosmic geography which knows no territorial boundaries but the anthropological need not to meet enemies, separation between the artist and the spectator, between art and life.

Fluxus as Fluxus

It is from Dadaism that a synthetic line of art originates, like an irruption into the everyday, outside the structures that organise normal artistic work. As an improvisation that is both the method and the attempts to modify social habits, the artistic event develops following a free aggregation of gestures that initially depart from a simple *canovaccio* or outline in which the single constant intention is the rupture of the everyday gesture, that is a gesture which is always functional and economic and which has a purpose. The event ruptures the cause-effect pair for it manages to promote the irruption of non-economic and a-functional gestures in the social body, the only purpose being to bring repressed zones and un-lived fantasies belonging to the subconscious to the surface.

Synthetic art opposes the deep global consciousness that cuts loose the specificity of artistic language in order to go beyond the total locus of creativity to specialistic and sectorial knowledge. Of the Neo-Avantgardes, the Fluxus group is the one that has worked towards a global strategy aimed at refounding the artistic experience at an anthropological level. Art as Fluxus, that is as flux and diarrhoea, unstoppable movement of the concreteness of an event or of an object. Artistic representation becomes the focalising moment of the dialectic between the artist's ego and the world's objectivity. Paradoxically it is the privileged polarity because it constitutes the existential space from which the work's urgency springs.

Art, in fact, as a total locus in which creativity no longer tends to identify itself following the notion of artistic work, but rather to expand with deliberate unfaithfulness to the recognised attitudes society has of the artist.

The tactic may consist of the direct proposal of the physical presence of the artist or of the objects utilized, the ephemeral exhibition of the subject or of the object to affirm a notion not of aseptic information but of communication.

The ephemeral quality involves not only the warm presentation of the body (whose evident presence attempts to cut loose the theatrical separateness from the audience) but also the use of the object utilized by simple association, almost as if it were a tool. How long the gesture lasts tends to equal the length of its fruition. Fluxus has functioned as a mobile group of people and not as a codified group of specialists, following not the tactic of the experimentation of new languages, but the strategy of social contagion, the possibility of creating a series of chain reactions, of magnetic waves above and below art.

Art acts within a system where geographical separations and different cultural patterns often create a splintering of the artistic community, or rather a concentrated community that sets itself against the rest of society in terms of its ideological choices and individual behaviour.

Before Fluxus, there existed a series of artistic communities divided according to poetics, market sectors and social contexts which were differentiated by their greater or lesser degree of aggressivity. Fluxus is the first movement to overcome such barriers. It breaks down the divisions and the splintering of art, attracting American, European, Japanese and Korean artists beyond geographic and cultural distances. Refusing to consider poetics a common denominator, Fluxus has brought together artists from different cultural extractions and with different poetics.

Fluxus has replied to the splintering of the artistic community wanted by the system with the concentration and affirmation of a single community in which entry and exit take place fluidly. The basis of the convergence is not aesthetics but ethics; in other words, the intention to give art a renewed content through which it may find a relationship with life. The object or the everyday event are not the object or the event of the happening; it is not the cosmetic improvisation that beautifies the urban space in which the action takes place. The Fluxus action is not only an interdisciplinary affirmation of art, such as in the happening, but rather the attempt to reveal a quality

already intimately a part of the event and the object: the everyday. For the everyday is not lowbrow art. Fluxus therefore signifies the healthy passage from poetry to prose, from an aulic condition of art to a state which acts as a focus on reality.

The passage from the aesthetic to the ethic takes place by means of the reduction of the notion of artistic work intended as the elaboration of specific instruments that concern art. This takes place through the introduction of an interdisciplinary attitude that promotes a type of art which can no longer be related to its categories and its traditional parameters. One no longer speaks of painting, sculpture, poetry or music, but of an event that absorbs all possible disciplines and styles. At the basis lies an ideological stance - kleptomania - the freedom to employ the world as permanent material, total in all its aspects, to realise a gesture or a work of art.

The cutting loose of every specialistic aspect of art does not signify the parody of art but rather going beyond it and opening it up to create a flux, a movement of life. The premise for all this is the consciousness of the world as a value, as a quality of life. Fluxus perceives life through a 360° angle of vision which permits a total, circular view of things. The circularity concerns not only the physical nature of things but also the assumption of cultural data that do not belong to the context of Western art. The notion of time finds its reference in Oriental Zen culture in which time is a dense network of instants that incessantly and continuously follow one another. Time is an open and discontinuous dimension that not only qualifies the more significant gestures but also the more anonymous and everyday ones. Western culture has taught us to consider time a measure of human thought, a dimension that scans its own passing in synchrony with history and not with the pure chronology of events.

In fact, Western history assembles only the events and historical dates which are measured with the parameter of their exceptionality, their ability to emerge from the average level of everyday events. Eastern culture opposes the vertical vision of time, typical of Western culture, with a horizontal one which is able to follow every condensation of everyday life, even when it does not reach the level of a heroic event. Through Cage, Fluxus uses this angle of vision and therefore gathers any object and any possible gesture into the space of art. Now the time of art respects that of life: the object is the object, the gesture is the gesture. In other words, the everyday is not only art's dimension of departure, but it is also its dimension of arrival; if art is no longer the celebration of the eccentric then it is no longer the passage from poetry to prose, and if it is instead the affirmation of what already exists, it becomes the passage from one prose (life) to another (art). For Fluxus, art is the passage, the process that takes life from one "degree" of existence to another. When the Fluxus International Festspiele was held in Wiesbaden in 1962, all the artists participating presented works or events that emphasised not so much their aesthetic qualities as their intensity and their determination to affirm the everyday.

The everyday contains not only the international and intelligent occurrence, but also what is chance, fortuitous and incomprehensible; in short, also a level of idiocy. All this forms the everyday, life diversified and splintered into an accidental "factuality". Fluxus acts on the factuality with a phenomenological attitude in which the world is the world of life and art is total art.

Maciunas, Paik, Brecht, Vautier, Filliou, Vostell, Chiari, Simonetti, Patterson, Schmit, Andersen, Ono, Kosugi, Knowles and Beuys have constituted a mobile patrol which is geographically dislocated in different places, and they have constantly worked with an interdisciplinary attitude. Art's exit from its specific limits has also guided its exit from institutional channels such as galleries and museums. Every space has become the locus for the artistic event. Outside or indoors, artists have worked through the use of materials and languages from different areas, associating the most diversified means and instruments. This interdisciplinary attitude and its operation in alternative spaces has permitted Fluxus to anticipate research that was developed in later years, from Conceptual Art to Behaviour. However, establishing Fluxus as a linguistic antecedent means placing it once more in circumscribed aesthetic sphere from which it has tried to exit through the linking of artists who are similar not in their poetics but in their attitude towards life.

Thus Fluxus - flux, diarrhoea or tide - has principally worked to unearth the physical and mental energy of the world. The linguistic contradictions within the group serve precisely to avoid speaking of a group but rather of a continuous *mise en situation*. A vision of time filtered and slowed down by the use of the Zen angle of vision permits any object and any gesture to cross the threshold of art. If a chair is a chair, then drinking a glass of water is a glass of water drunk by a man. This signifies that the filter of the water must not render the everyday symbolic, but must give it a sign and a concentration it does not receive from the social system.

The social system tends to give value only to the time of economic production in which objects and gestures are significant only if productive. The non-functional, useless and disinterested gesture is discarded by the logic of the system. With Fluxus, it is the a-functionality of the object that is assumed in its phenomonic appearance; the gesture is performed even if only to destroy the object. The destruction of the object - violin or piano - is at odds with the traditional idea of art, which tends to render it functional through its preservations and use: sound. However, sound may also signify the noise produced by the piano or violin smashing under the artist's hail of blows or by a sheet of paper the artist wraps around a microphone. Sound is not the only code of music; it is

also the noise of life, which thus becomes music. The distance between art and life is a narrow one that depends only on the linguistic consciousness of the artist who performs the gesture.

This is perhaps the reason why Fluxus' initial work mainly turned to music, the most abstract and invisible art. Through music, *mise en situation* is possible, the connection of separate circumstances, objects and people. Music does not depend on sound but, following Cage, on the artist's desire to consider silence sound, too. No hierarchy exists between events, but there exists a range of events and tools that can be continuously drawn upon. This equalling followed by Fluxus also springs from the desire to render art more accessible and democratic. Cutting loose all specialisation means demolishing privilege, the power of those who turn their specialised knowledge into a profession.

For Fluxus, opposing professionizing means transgressing any expected faithfulness to materials or to techniques which, through their repeated use, become the artist's trademark on the market. The interdisciplinary use of language, the consideration that everything is contemporaneously painting, sculpture, poetry and music, signifies avoiding the immediate recognition of the market and its manipulation.

Perhaps through art Fluxus inclines towards "social architecture", understood as a process of permanent dynamics that enters every circumstance of life and social organisation. The choice of the event, of the ephemeral action, really intends to shift art from being a production of objects to a production of experience which develops simultaneously between two poles: the artist and the audience. The traditional audience that observes an exhibition or a performance is also called upon to carry out a task, that of contemplation. If art is no longer work - the management of an apparatus of specific professional tools - then the audience's use of it also alters and becomes participation.

Audience participation also apparently seems to exist in a happening, in which the audience abandons its passive role. However, there is a profound difference between a happening and the Fluxus event. A happening is the quantitative accumulation of objects and gestures which find their aesthetic quality in their dissociation, in their unexpected connection. The artistic aspect springs only from this dissociation.

The Fluxus event, on the contrary, departs from the situationistic consciousness that reality is already spectacle. Each everyday object or gesture contains this quality, its non-need to be unexpectedly connected. In the Fluxus event, every object or gesture is exhibited alone in its elementary grammar without the reinforcement of other objects and gestures that accompany it. The happening always inclines towards an expressivity of the *mise en oeuvre* of the gesture, in other words, it tends to underscore the passage of the work or of the gesture from its aesthetic use to its artistic use. The Fluxus event, on the other hand, tends merely to underscore the passage of the object and of the gesture from one degree of existence to another. The audience therefore does not observe the mystifying transformation of life into art, but the evidencing of the existence of two levels: art and life. For, if it were true that the artist's creative gesture transforms reality into something else (art), in this manner what is privileged is the polarity created by the artist with respect to that of the audience, which still sits amidst life. Instead, the audience of the Fluxus event experiences a relationship which is equal to that of the artist insofar as the artist does not claim to effect any transformation but merely wishes to affirm the data of what exists, just as the very presence of the audience affirms the existence of the artist and of the gesture. Participation therefore occurs by means of an exchange between the audience and the artist in which the audience reinforces its consciousness of the everyday and the artist affirms the possibility for everyone - the audience included - to move to the side of whoever is promoting the event.

The event has no need for a manifest institutional space in order to take place; it does not always require the presence of an audience. It may be that the space within which the work acts is open and not circumscribed. When Fluxus realises a series of postage stamps, of "Fluxus stamps", to use to send out letters and postcards, then space is no longer controllable. It becomes the space of social communication which takes place through the mail, infinitely dilatable, extendable beyond any geographical, cultural and linguistic limit. Fluxus thus establishes the journey as the promotion of intersubjective relationships, the reduction of distances and the linking of different realities.

Fluxus tends to cover any activity and need; it may operate in situations by contributing continuous levels of creativity and energy in a world that seems ever more destined to entropy and decline. Everything is possible, every material is permitted, even the use of the word. The word organised into thought according to a system of reflection which may help to promote a knowledge of art and its reality, as in the case of Flynt. Knowledge always stems from a political need, from a tension towards investigating the tools and purposes of human behaviour, which permits a widening of consciousness and its correct connection to reality.

Fluxus is a way of knowing and a constant recognition of life's various different levels, a kind of "permanent revolution" which never rests on its own positions and conquests. On the contrary, it uses its own action not to circumscribe presence and operation but to expand and dilate them, not in the formal acquisition of rules and new languages but to produce an art that is real only when it produces models of behaviour that are alternative to the system. The model proposed as social contagion is certainly a "fluxus" usage of freedom, a freedom made free.

Exhibiting Artists

Pre-History

Filippo Tommaso Marinetti

Alexandria, 1876
Milan, 1944

Giacomo Balla

Turin, 1871
Rome, 1958

Luigi Russolo

Portogruaro, Venice, 1885
Cerro di Laveno, Novara
1947

Marcel Duchamp

Blainville, France, 1887
Newilly-sur-Seine, 1968

Arthur Cravan

(1881-1920)

Eric Satie

Honfleur, France, 1866
Paris, 1925

Hugo Ball

Pirmasens, Germany
1886
Switzerland, 1927

Francis Picabia

Paris, 1879
Paris, 1953

Tristan Tzara

Bucarest, 1900
Paris, 1964

Raoul Hausmann

Vienna, 1886
Limoges, 1971

Kurt Schwitters

Hannover, 1887
Kendal, Westmorland, 1948

Man Ray

Philadelphia, 1890
Paris, 1976

John Cage

Los Angeles, 1912
Lives in New York

Gutai

Situationists

Before Fluxus (1958-1962)

Arman

Nice, 1928
Lives in Nice, Paris and
New York

George Brecht

Halfway, Oregon, 1923
Lives in Cologne

Bazon Brock

Stulpow, Poland, 1936

Sylvano Bussotti

Florence, 1931
Lives in Genazzano, Rome

Christo

Gabrovo, Bulgaria, 1935
Lives in New York

Öyvind Fahlström

São Paulo, 1928
Stockholm, 1976

Henry Flynt

Greensboro, USA, 1940
Lives in New York

Al Hansen

New York, 1927
Lives in Cologne

Dick Higgins

Cambridge, 1938
Lives in Barrytown
New York

Ray Johnson

Detroit, Michigan, 1927
Lives in New York

Allan Kaprow

Atlantic City, New Jersey
1927
Lives in Los Angeles

Yves Klein

Nice, 1928
Paris, 1962

Young La Monte

Bernes, Idaho, 1935
Lives in New York

Jean-Jacques Lebel

Newilly-sur-Seine, 1936
Lives in Paris

George Maciunas

Lithuania, 1931
Massachusetts, 1978

Jackson Mac Low

Chicago, 1922
Lives in New York

Piero Manzoni

Soncino, Cremona, 1933
Milan, 1963

Gustav Metzger

Nuremberg, 1926

Claes Oldenburg

Stockholm, 1929
Lives in New York

Yoko Ono

Tokyo, 1934
Lives in New York

Nam June Paik

Seoul, 1932
Lives in New York

Ben Patterson

Pittsburgh, 1934
Lives in New York

Dieter Rot

Hannover, 1930
Lives in Mosfellssveit
Iceland and Walensee
Switzerland

Carolee Schneemann

Sax Chase, Pennsylvania
1939
Lives in New York

Daniel Spoerri

Galati, Rumania, 1930
Lives in La Selle sur le
Bied, France

Jean Tinguely

Fribourg, Switzerland, 1925
Lives in Soisy-sur-École
France

Ben Vautier

Naples, 1935
Lives in Nice

Wolf Vostell

Leverkusen, Cologne, 1932
Lives in Berlin

Robert Watts

Burlington, Iowa, 1923
Martins Creek
Pennsylvania, 1988

Fluxus (1962-1965)

Eric Andersen

USA, 1942
Lives in Copenhagen

Ay-O

Ibaragi-Ken, 1931
Lives in New York

Joseph Beuys

Krefeld, 1921
Dusseldorf, 1986

George Brecht

Giuseppe Chiari

Florence, 1926
Lives in Florence

Philip Corner

New York, 1933
Lives in New York

Robert Filliou

Sauve, France, 1926
Les Eyzies-de-Tayac
France, 1988

Henry Flynt

Hi-Red-Center

New York, 1962-65

Dick Higgins

Joe Jones

New York, 1934
Lives in Dusseldorf

Bengt af Klintberg

Sweden, 1938
Lives in Lidingö, Sweden

Milan Knížák

Pilsen, 1940
Lives in Prague

Alison Knowles

New York, 1933
Lives in New York

Arthur Kōpcke

Hamburg, 1928

Takehisa Kosugi

Tokyo, 1938
Lives in New York

Young La Monte**George Maciunas****Jackson Mac Low****Yoko Ono****Nam June Paik****Ben Patterson****Willem de Ridder**

The Netherlands, 1939
Lives in Amsterdam

Takako Salto

Sabae-Shi, Japan, 1929
Lives in Dusseldorf

Tomas Schmit

Cologne, 1943
Lives in Berlin

Mieko Shiomi

Okayama, Japan, 1938
Lives in Osaka

Daniel Spoerri**Ben Vautier****Wolf Vostell****Robert Watts****Emmett Williams**

Greenville, South
Carolina, 1925
Lives in Berlin

During Fluxus

(1965-1978)

Henning Christiansen

Copenhagen, 1932
Lives in Askeby Mon
Denmark

Charles Dreyfus

Paris, 1947
Lives in Paris

Jean Dupuy

Moulin, France, 1925
Lives in Roquestéron
France

Albert Fine

Born in Boston
Died 1987

Ken Friedman

New London, Connecticut
1949
Lives in Oslo

Geoffrey Hendricks

Littleton, New Hampshire
1931
Lives in New York

Alice Hutchins

California, 1916
Lives in New York

Shigeko Kubota

Niigata, Japan, 1937
Lives in New York

Larry Miller

Missouri, 1948
Lives in New York

Charlotte Moorman

Little Rock, Arkansas, 1936
Lives in New York

Maurizio Nannucci

Florence, 1939
Lives in Florence

Serge III Oldenbourg

Meudon, France, 1927
Lives in Nice

Robin Page

London, 1932
Lives in Munich

Paul Sharits

Colorado, 1943
Lives in New York

Gianni Emilio Simonetti

Rome, 1940
Lives in Milan

Anne Tardos

Cannes, 1943
Lives in New York

Yasunao Tone

Japan, 1931
Lives in New York

Yoshimasa Wada

Japan, 1943
Lives in New York

Zaj (Walter Marchetti)

Canosa di Puglia, 1931
Lives in Milan

Marian Zazeela

New York, 1940
Lives in New York

Some Fluxus Friends...**John Michael Armleder**

Geneva, 1948
Lives in Geneva

Bob Ashley

Ann Arbor, Michigan, 1930
Lives in New York

Nanni Balestrini

Milan, 1935
Lives in Paris

Gianfranco Baruchello

Leghorn, 1924
Lives in Rome

William Burroughs

Saint Louis, Missouri, 1914
Lives in New York

Erik Dietman

Malmö, 1937
Lives in Paris

Braco Dimitrijević

Sarajevo, 1948
Lives in London

Paul-Armand Gette

Lyon, 1926
Lives in Paris

Malcom Goldstein

New York, 1936
Lives in New York

Brion Gysin

London, 1916
Paris, 1986

Joël Hubaut

Amiens, 1947
Lives in Barfleur, France

Dorothy Iannone

Boston, 1933
Lives in Berlin

Daniele Lombardi

Florence, 1946
Lives in Florence

Valeria Magli

Bologna, 1945
Lives in Milan

Vettor Pisani

Naples, 1934
Lives in Rome

Terry Riley

Colfax, California, 1935
Lives in USA

Mario Schifano

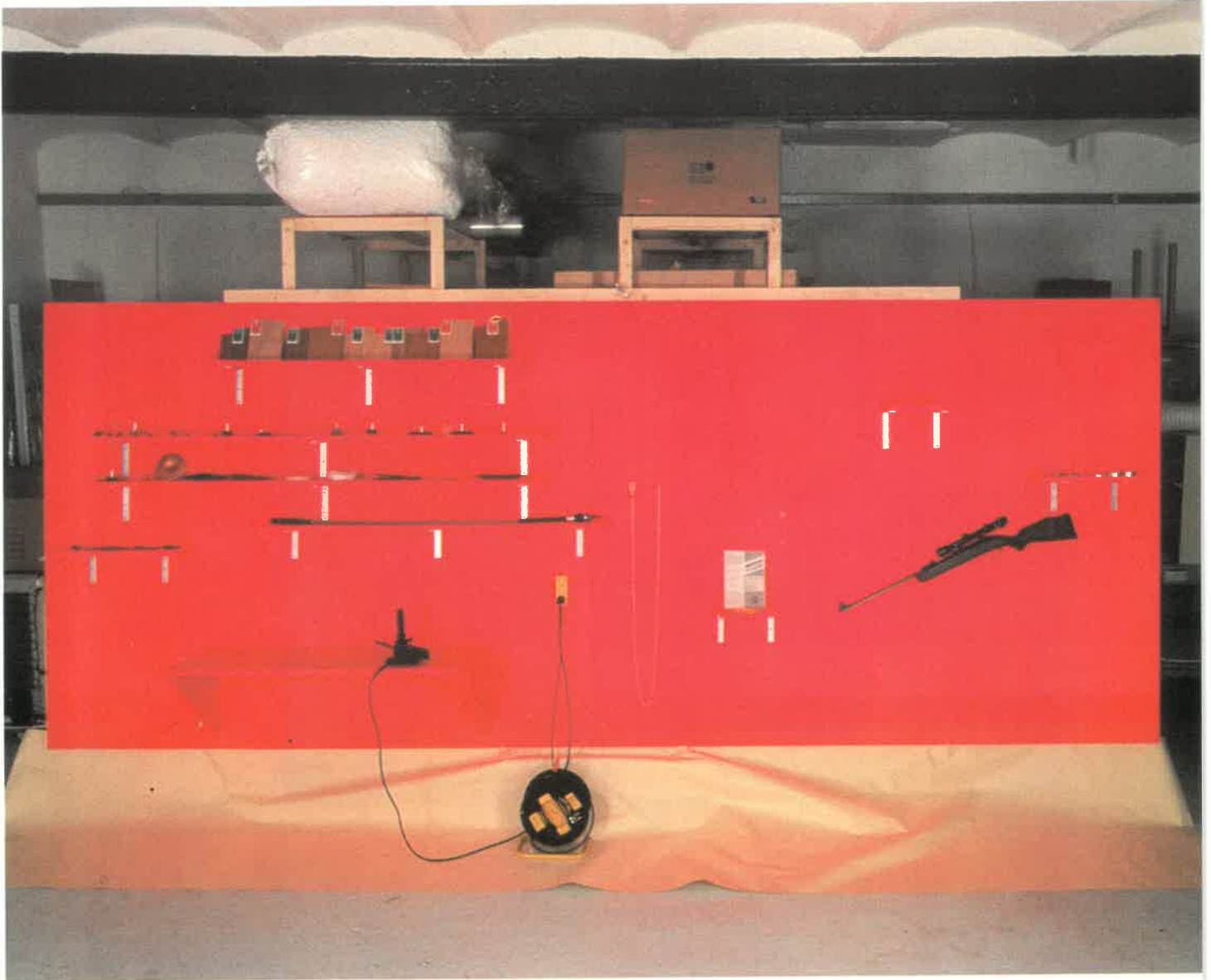
Homs, Libya, 1934
Lives in Rome

Demetrio Stratos

Alexandria, 1945
New York, 1979

James Tenney

New Mexico, 1934
Lives in Canada



Eric Andersen
Handy Art, 1961



George Brecht
Chair Event, 1960

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Collective Work
Flux Paper Games: Rolls and Folds, *n.d.*

UBI FLUXUS IBI MOTUS



Ay-O
Tactile Rainbow Room, *n.d.*



con
cep
t
art

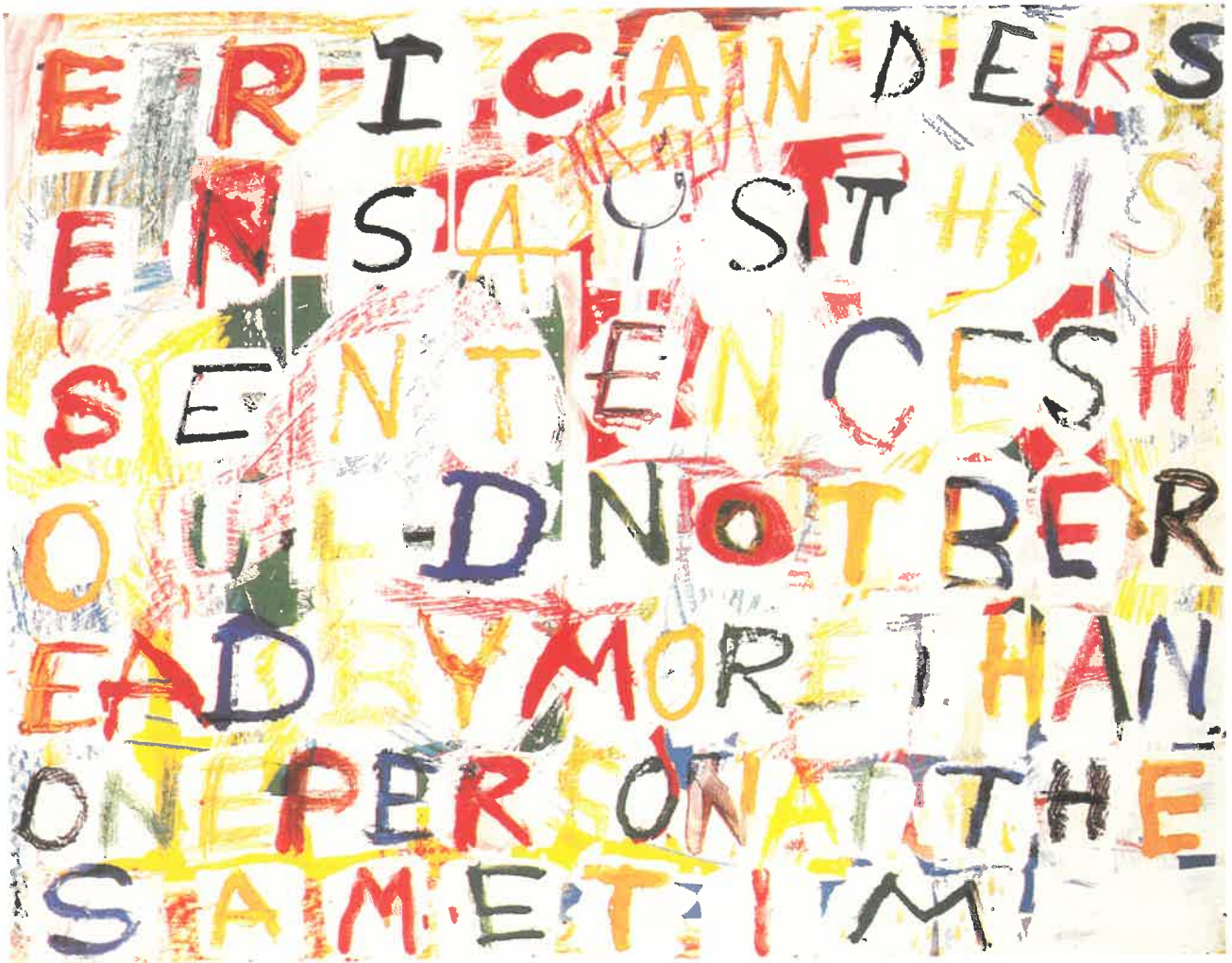
HENRY FLYNT,

ESSAYS



Allan Kaprow
Why Are Tires Wires - Ask
Feelisch, 1968

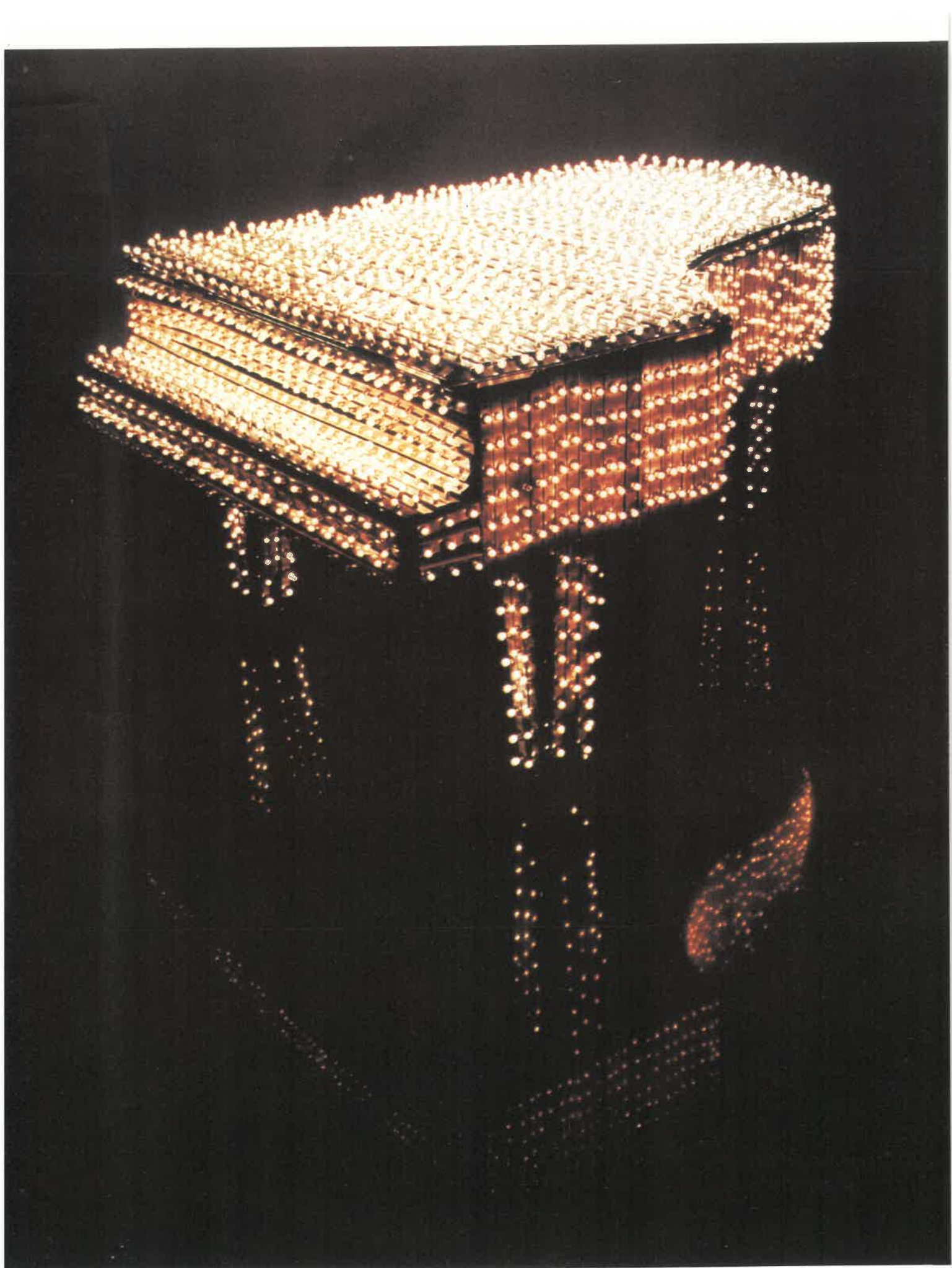




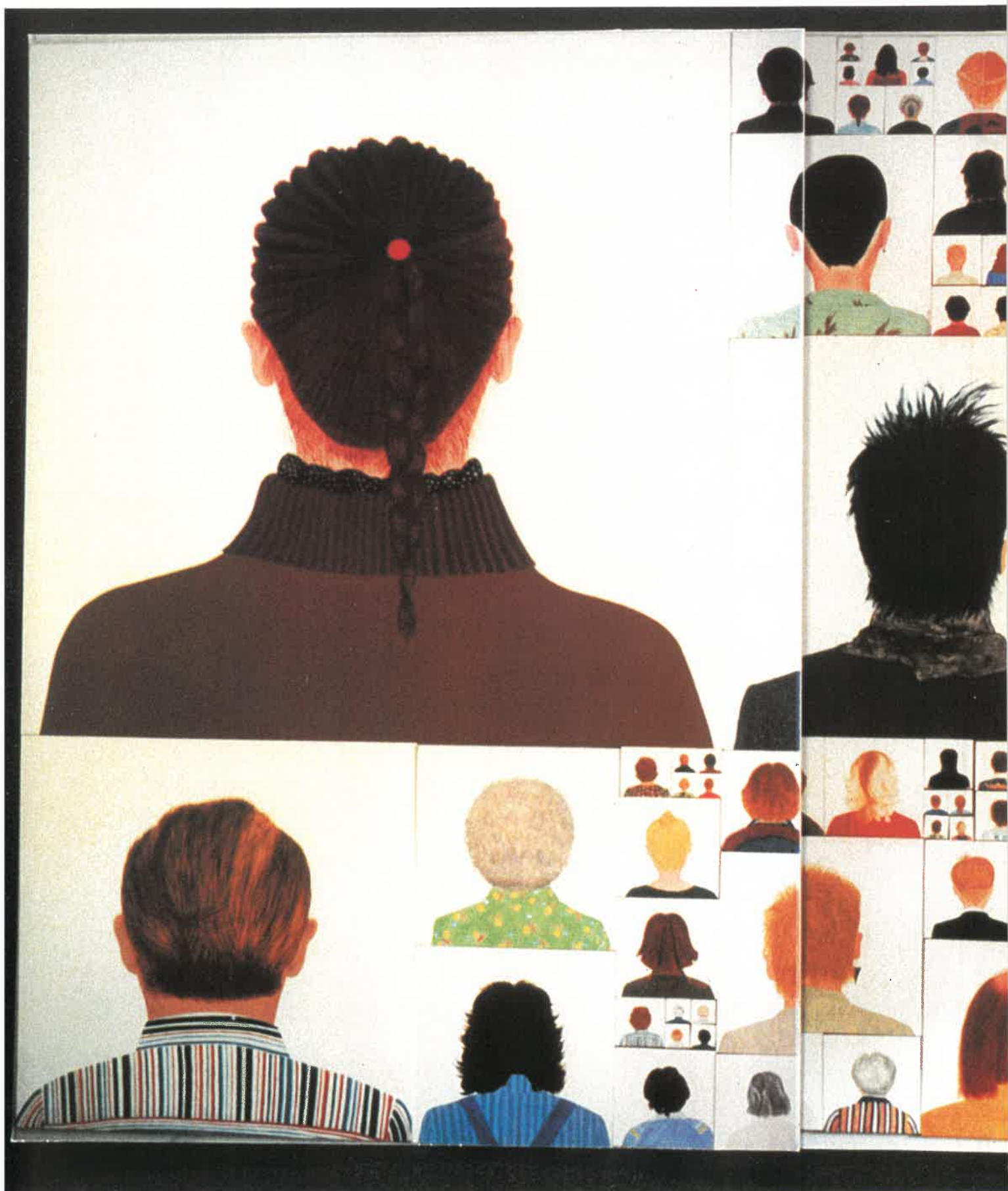
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Arthur Köpcke
Reading-Piece (Opus 46 by Eric Andersen), 1964





(Walter Marchetti) Zaj
Chamber Music n. 121, 1989



Takako Saito
Magnetic Painting, 1982





il n'y
a rien
de beau

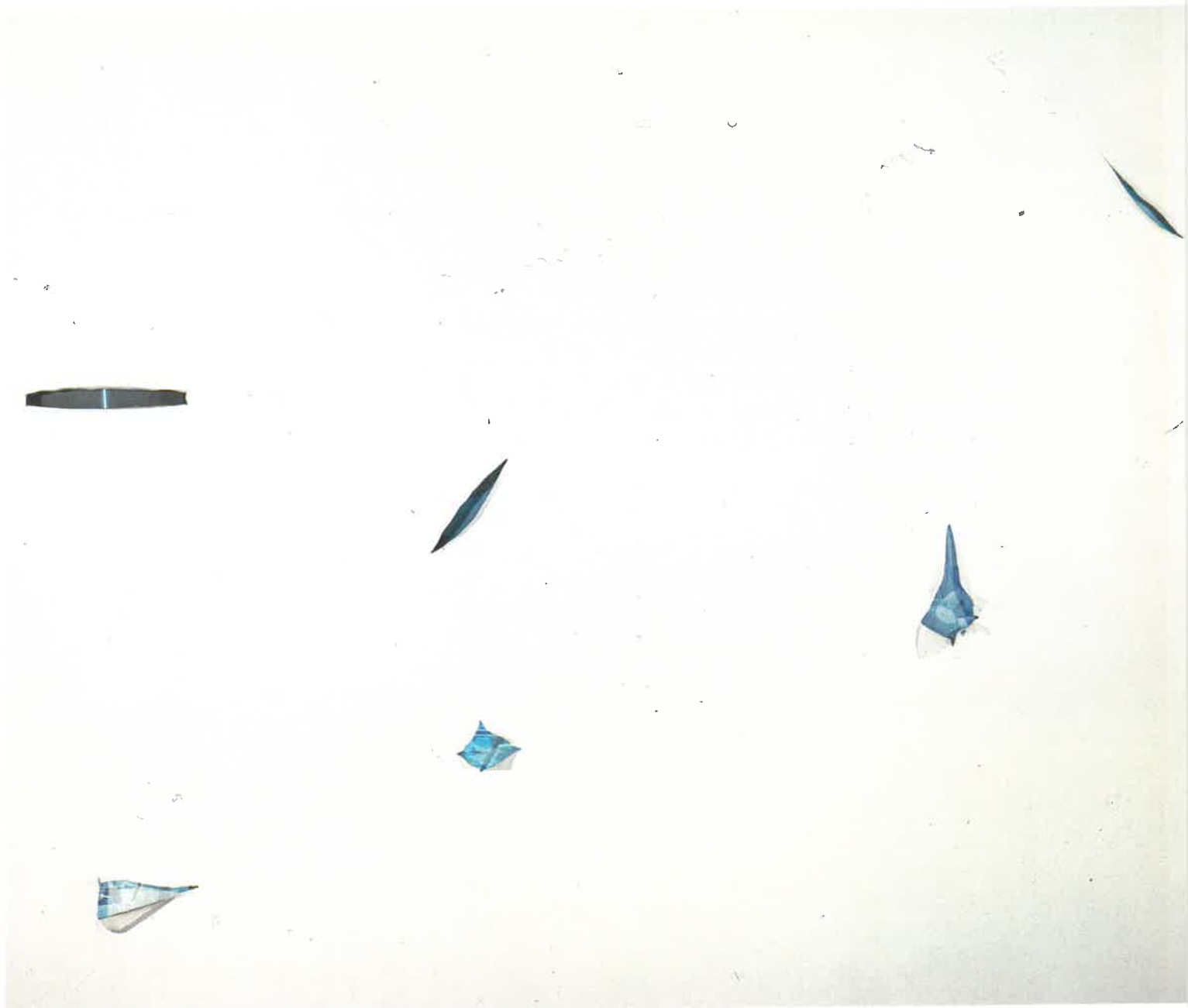
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UBI FLUXUS IBI MOTUS

Ben Vautier
There Is Nothing Beautiful, 1965

Robert Watts
Pic-nic, 1965



Wolf Vostell
TV-décoll/age I, 1958

TRE SCULTORI SCOZZESI

Giardini di Castello
May 27 - September 30, 1990

Curators
Clare Henry
Angela Wrapson

Exhibiting Artists
David Mach
Arthur Watson
Kate Whiteford

Scottish Sculptors in Venice

Clare Henry

This is a historic year for Scotland. To celebrate Glasgow's current position as 1990 European City of Culture the Biennale has invited The Scottish Sculpture Trust to present the first independent exhibition of Scottish art at the Biennale since its inception in 1895. For this unique occasion Scotland has been given the splendid, big central open air site at the heart of the Giardini: the Esedra.

Alert to the demands as well as opportunities this special space offers for large scale site-specific work, the artists, David Mach, Arthur Watson and Kate Whiteford, took the opportunity to collaborate. This is also an unprecedented event, for all three are known for their strong individualism.

Mach's international reputation was established through colossal, often provocative public installations: spectacular submarines of the Parthenon built from thousands of car tyres, a Union Jack sauce bottle flag, monumental bogus columns made from tons of magazines, armies of tree-carrying dolls and teddy bears. Whiteford, who is also a painter, is noted for a vast land drawing of leaping fish, huge arcs and spirals cut into Edinburgh's Calton Hill in 1987. Watson, director of Aberdeen Peacock Printmakers, has been known to dip his sculptures into vats of hot tar or take the top off a hill, replacing soil with wooden beams or iron girders.

Although each Venice piece is entirely characteristic of their personal approach, all three artists have acknowledged the need to inter-relate the work while also allowing for the paths, entrances and exits which make the Esedra a busy and sociable public arena.

After a preliminary reconnaissance to Venice last December, Whiteford decided to create *Sitelines*, a massive land drawing which responds to the architectural scale of the Esedra by exposing the different levels, curves and contours. The whole incorporates a shadow element of architectural layout or setting in order to frame and hold the area, thus providing vital structure, literally a ground plan, for the Scottish exhibition.

The Esedra is surrounded by tall trees and David Mach immediately picked up on the idea of using these as his image, but in typical witty fashion turned the idea on its head by opting for giant steel bonsais, liking both the contradiction in terms and the confused, ironic multi-cultural implications of a Scot, at the Biennale di Venezia, presenting something archetypally Japanese.

The dominant element which links Venice and Watson's home, Aberdeen, is obviously water and so he has taken this as his theme, interwoven with many other threads and resonances, both maritime and aesthetic. Light on water; sunset and sunrise; boat masts, ropes and fisherman gear: all feature in his pyramid sculpture, *Across the Sea*.

For each artist the process and logistics of developing their initial ideas has been very different. However the Esedra has a natural, distinct architectural quality, (not unlike that of a basilica) which all three have responded to, thus establishing an essential cohesion.

Mach's strategy since leaving Dundee's Duncan of Jordanstone College of Art for London's Royal College in 1979, has been astringent social comment laced with irony and wit, "dangling carrots not easy to read; laying false trails; jarring the public's senses into awareness. It's the only way to make a dent in pretension and pomposity. Don't just stand there. Throw a rock."

The ideas behind his deceptively lighthearted assemblages often concern the late Twentieth century pressures of consumption and waste. Recent monumental paper pillars, caryatids, sumo wrestlers and caber tossing cupids in Japan, Spain, New York, Australia, Paris and Glasgow also refer obliquely to different concepts of support structures, literal and political question the notion of permanence and, as always, invite debate. Mach's popularity has resulted in 22 solo shows worldwide in the last two years, including London's Tate and Tokyo's Kawasaki Museum.

Mimicking tradition; playing on our expectations. Sculpture as civic stone monument, so why not freestanding flat cardboard cutout as in commercial advertising? The Kodak girls placards provide the clue here. His bonsais are deliberately subversive in their photo-laminated steel materials, their temporary nature and above all in their size. The point about bonsai trees is their miniature quality. You can hold one in the palm of your hand. What happens when they grow to six or seven metres and use steel like folded origami? Mach has decided to try it and see! And if the ecology lobby fails will all future trees be made out of metal?

What if art experts notice the "heavy-metal-Anthony-Caro-tradition" implications and the younger generation assume Mach is identifying with Green issues? "That's a plus, an extra. The more layers of meaning to any idea, the better." Mach has always been fascinated by methods of control; suspicious of everything from political intervention to media sales talk. "Take advertising. A commodity is never just described as "pink", it's "whisper pink"! I enjoy taking the popularist recognition factor, the image currency of MacDonalds hamburgers and car ads, giving it a shake, expanding it. And each sculpture is sequential. They are never made in a vacuum."

Mach welcomes controversy and abhors bland acceptance. "Above all I want my work to be thought provoking. Make people wild; make people laugh."

Whiteford's work has had long been concerned with an underlying language of signs and meaning, drawing on the legacy of ancient civilisations. After Glasgow School of Art, she went on to read History of Art at Glasgow University which took her to Italy in the Seventies. Her knowledge of the many archaeological sites and excavations has since proved to be seminal.

Recent pieces rely purely on simple but potent archetypal signs: chevrons, stripes, bars, arcs and leaping linear rhythms: mark making of the strongest kind. A recurring theme is a sense of the hidden or partially revealed. Her monumental site-specific land drawing for the Biennale's dramatic outdoor arena plays on the tensions between positive and negative, dark and light, embossed and engraved lines which influence our perception of the site. These have to be "discovered" under one's feet, beckoning, as it were, an invitation to follow the rippling curves and bands which echo each other and the topography of the Esedra, while leading the eye to the semicircular dais where Watson's pyramid sculpture stands.

However her interest in cultural overlay is in no way nostalgic. It admits the trace, shadow, residue and reverberations of times past but reinstates them as positive forces, full of contemporary possibility. "We tug at the present to progress and find it rooted in the past but this only strengthens our belief in the future."

All three Scots are in their thirties and like Mach, Whiteford has exhibited widely: from Vienna, Munich, Madrid and New York to London's Whitechapel Gallery.

Watson is equally well known as both printmaker and sculptor. The Venice installation unites these two disciplines with his lifelong inspiration: earth, sea and sky. Implicit in the construction's formation, sitelines, colouring and gradations of scale and tone are symbolic references: elemental, historical, humanistic and environmental. All the materials and methods used are traditional to sail-makers and boatmen but the sunburst yellow, bright orange and black are also standard colours worn by oil rig workers. The polarities of hope and despair which affect any seagoing nation are reflected in the dichotomy of the crucifix-like rank of sails-cum-seafarers smocks, heavy with implications of sacrifice, and the optimistic burst of Turner-esque sunrise which traverses, and finally dominates, the whole.

Above all, Watson, like Mach and Whiteford, has found a way of taking the Scottish landscape tradition off the gallery walls, out of museum buildings and into the contemporary public arena, a move totally in tune with the new spirit of excitement generated by Scotland's recent international success in all the visual arts; a success reflected in this unprecedented Biennale exhibition.

Exhibited works

David Mach

Methil, Fife, 1956

Lives in London

1. Softening the Hardened
Hearts of Men, 1990

Steel, photography

5 elements: european larch

h. 500 cm, Chinese juniper

h. 550 cm, cotoneaster

h. 500 cm, beech h. 450 cm

cypress h. 350 cm

Property of the artist

Arthur Watson

Aberdeen, 1951

Lives in Aberdeen

1. Across the Sea, 1990

Installation, wood, vinyl and

metal, 750×1150×300 cm

Property of the artist

Kate Whiteford

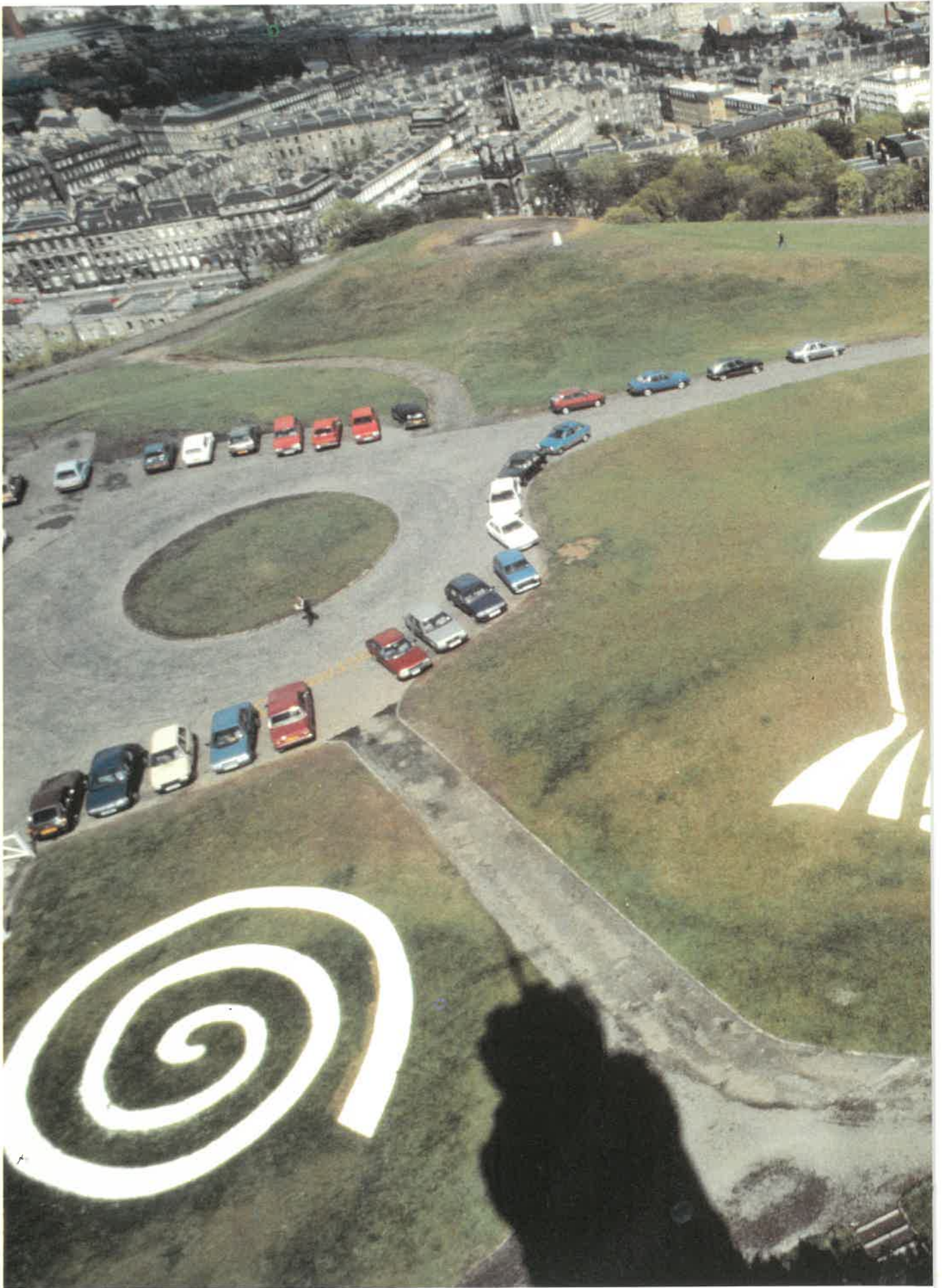
Glasgow, 1952

Lives in London

1. Sitelines, 1990

Land drawing, 2000×1000 cm

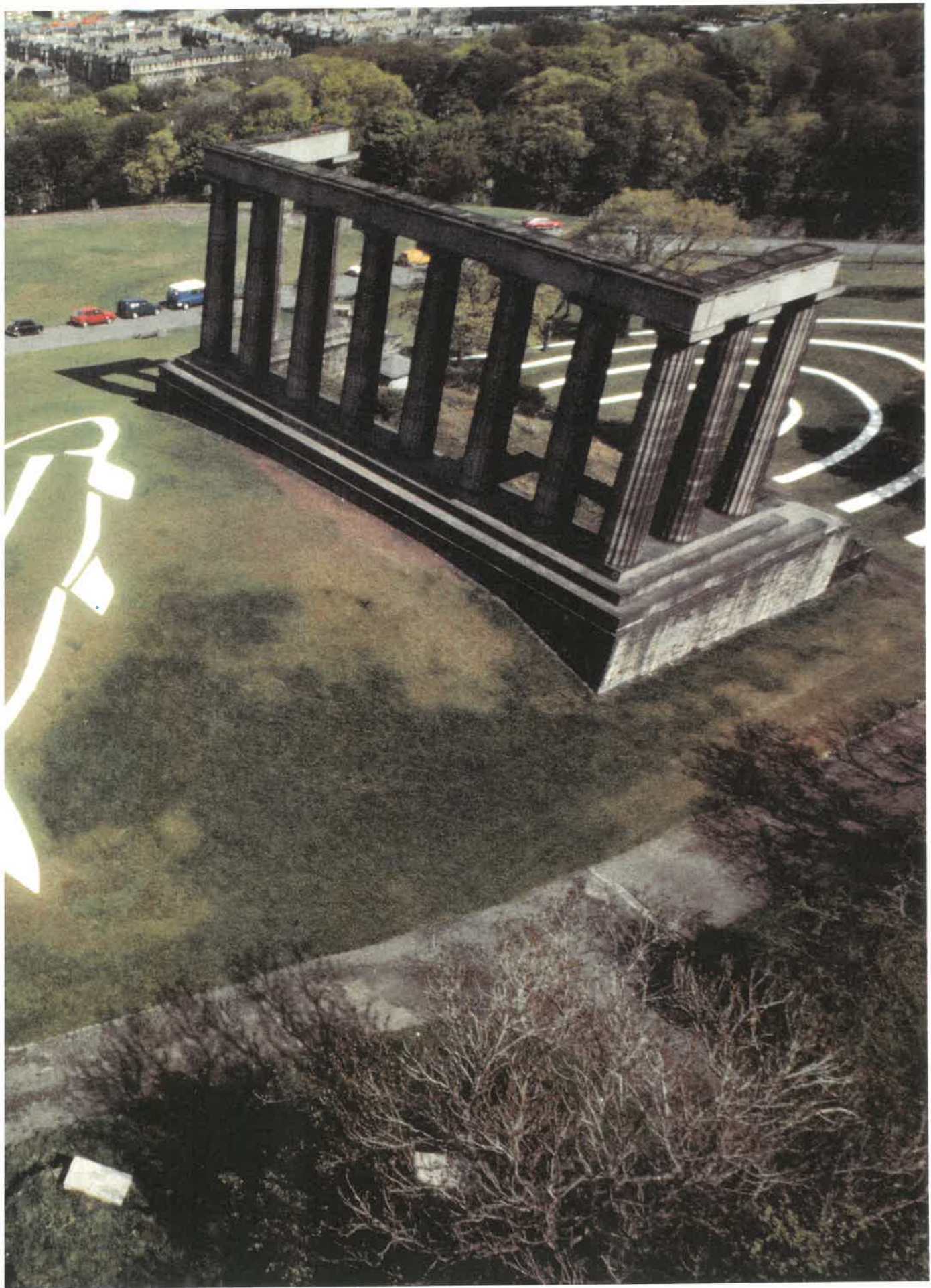
Copyright the artist

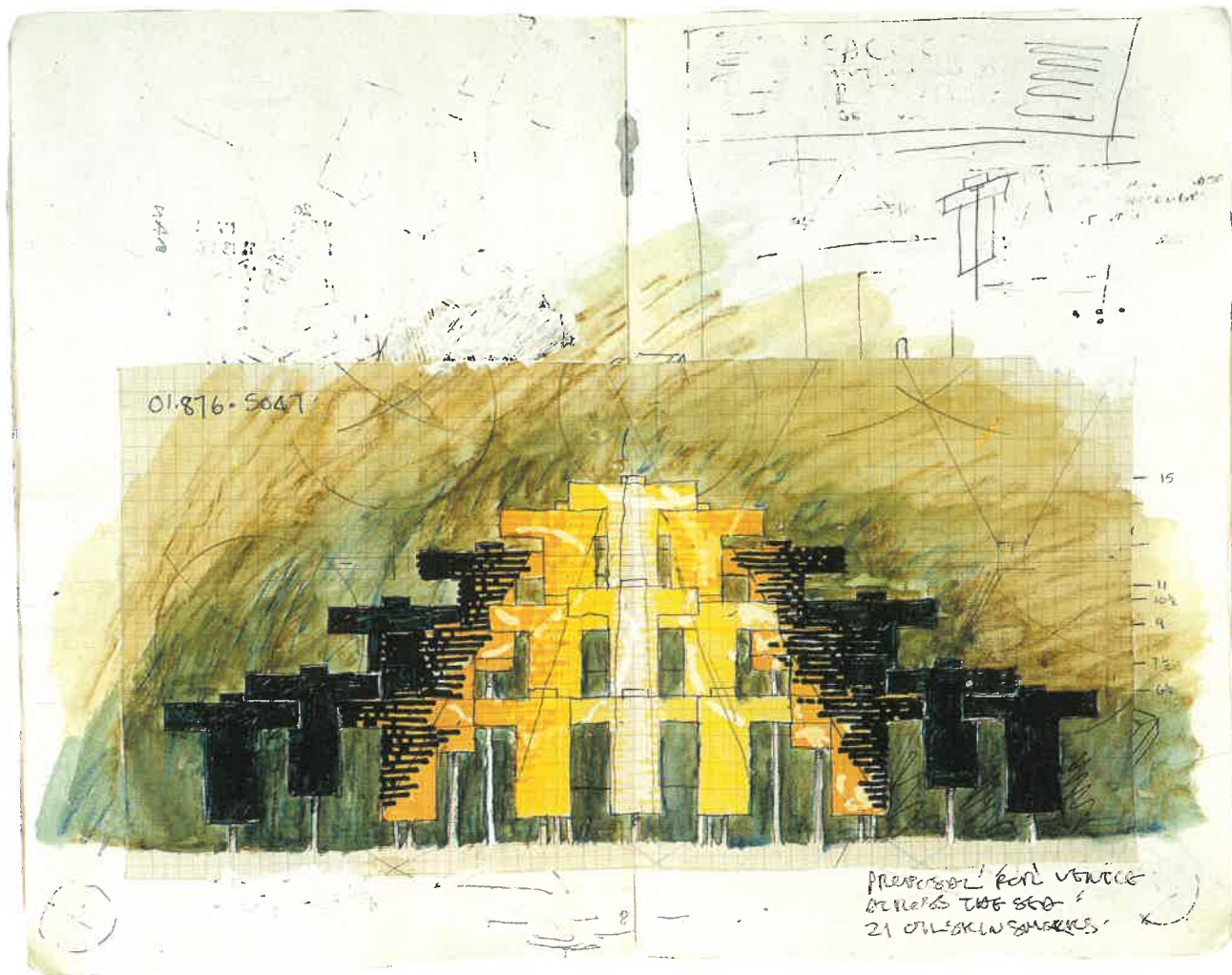


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THE SCULTORI SCOZZESI

Kate Whiteford
Sculpture for Calton Hill
Edinburgh, 1987





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Arthur Watson
Across the Sea, 1990

PARTICIPATING COUNTRIES

Giardini di Castello
May 27 - September 30, 1990

African Countries

Nigeria
Zimbabwe

Australia
Austria
Belgium
Brazil
Canada
Cyprus
Czechoslovakia
Denmark
Egypt
France
German Democratic Republic
German Federal Republic
Great Britain
Greece
Hungary
Iceland
Iraq*
Israel
Japan
Luxemburg
The Netherlands

Nordic Countries

Finland
Norway
Sweden

Poland
Republic of Korea*
Republic of San Marino
Rumania
Spain
Switzerland
Turkey
United States of America
Uruguay
USSR
Venezuela
Yugoslavia

Italo-Latin American Institute

Argentina
Bolivia
Chile
Colombia
Costa Rica
Cuba
Mexico
Paraguay
Ecuador
Peru

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** Information regarding Iraq
and the Republic of Korea has not
arrived in time*

AFRICAN COUNTRIES

Commissioners **Kinshasha Holman Conwill**
Grace Stanislaus

NIGERIA

El Anatsui

Anyako, Ghana, 1944
Lives in Nsukka, Nigeria

1. Solemn Crowd at Dawn
1989
Okpo-ocha, oke-oyo, mahogany opepe woods, acrylic paint lacquer, 14 panels
56.5 x 144.8 x 2.2 cm
Property of the artist
2. Untitled, 1989
Iroko, oke-oyo, mahogany woods, acrylic paint, lacquer
12 panels, 109 x 190.5 x 2 cm
Property of the artist
3. Grandma's Cloth, 1990
Camwood, opepe, mansouia woods, acrylic paint, lacquer
17 panels, 125.7 x 126.4 x 2 cm
Property of the artist
4. The Observer, 1990
Oke-oyo, opepe woods, acrylic paint, lacquer, 17 panels
59.7 x 104 x 7 cm
Property of the artist
5. The Black and Red Seeds
1990
Ebony, camwood woods, wax
8 panels, 69 x 78.7 x 1.6 cm
Property of the artist
6. The Ruler, 1990
Okpo-ocha, camwood, pine opepe, oak woods, lacquer
9 panels, 116.5 x 64 x 4 cm
Property of the artist
7. Left Me with Half an Identity, 1990
Okpo-ocha, oke-oyo, camwood pine woods, acrylic paint lacquer, 7 panels
108 x 64 x 2.5 cm
Property of the artist
8. Welcome, 1990
Oak, black afara woods acrylic paint, lacquer, 20 elements stacked on metal rod, 164 x 49.5 x 30.5 cm
Property of the artist
9. Long Before the Chief Executives Started Telling Us, the Surest Way of Getting Water Is Prayers
1990
Okpo-ocha, oke-oyo, camwood opepe woods, lacquer
12 panels on metal rods
120.6 x 98 x 25.4 cm
Property of the artist

Bruce Onobrakpeya

Agbara-Otor, Nigeria, 1932
Lives in Mushin, Nigeria

1. Egbe Ghinu Ugwu (Dance of Courage), 1987
Metal foil relief
190.5 x 62.5 cm
Property of the artist
2. Oniemo (Mother Feeding Children), 1987
Additive plastograph on paper, 60.3 x 73.5 cm
Property of the artist
3. Odjevwe Ogba Erhue (Gate to the Cattle Ranch), 1988
Metal foil relief with brass bells and beads, 74.5 x 98 cm
Property of the artist
4. Uhre Ovo No Rogo (The First Tree in Creation), 1988
Additive plastograph on paper, 79.7 x 98 cm
Property of the artist
5. Edjo Aton (Desert Spirits)
1988
Metal foil relief, 6 panels
74.5 x 17.5 cm
Property of the artist
6. Kure Ive (Plant Two Trees Where You Cut One), 1988
Metal foil relief
190.5 x 65.7 cm
Property of the artist
7. Ogbesia (Indigo Trail), 1988
Additive plastograph on paper, 81 x 101.5 cm
Property of the artist
8. Oghene Ovuavo (One God)
1988
Metal foil relief, 93 x 64 cm
Property of the artist
9. Wole Soyinka III (The Horns of Freedom), 1990
Additive plastograph on paper, 128.3 x 94.3 cm
Property of the artist

ZIMBABWE

Tapfuma Gutsa

Harare, Zimbabwe, 1956
Lives in Harare, Zimbabwe

1. Lady Guitar, 1989
Wood, string, serpentine
140.3 x 28 x 21.5 cm
Property of the artist
 2. Fruit, 1989
Welded metal
123 x 30.5 x 21.5 cm
Property of the artist
 3. Matopos, 1989
Stone, wood, metal, animal hide, cord, 72.5 x 42 x 43 cm
Property of the artist
 4. Guitar, 1989
Welded metal
126.5 x 40.5 x 19 cm
Property of the artist
 5. Guitar, 1989
Serpentine, wood, string
104 x 42 x 38 cm
Property of the artist
 6. Transition, 1990
Serpentine
91.5 x 49.5 x 12.5 cm
Property of the artist
 7. Birth of the Zambesi, 1990
White dolomite
138.5 x 39.5 x 33.5 cm
Property of the artist
- ### Nicholas Mukomberanwa
- Buhera District*
Zimbabwe, 1949
Lives in Harare, Zimbabwe
1. Humble Man, 1989
Serpentine, 100 x 43 x 39 cm
Property of the artist
 2. The Rainmaker, 1989
Serpentine
78.5 x 40.5 x 25.5 cm
Property of the artist
 3. Vahosi (The Chief's Senior Wife), 1990
Serpentine, 76 x 34 x 16.5 cm
Property of the artist
 4. The Needle's Eye, 1990
Serpentine, 44.5 x 122 x 61 cm
Property of the artist

Henry Munyaradzi

Gurwe, Zimbabwe, 1933
Lives in Harare, Zimbabwe

1. The Legislator, 1989
Springstone, 75 x 42 x 17 cm
Property of the artist
2. Resting Baboon, 1989
Steatite, 63.5 x 45.5 x 30.5 cm
Property of the artist
3. Bishop, 1989
Serpentine
140 x 35.5 x 26.5 cm
Property of the artist
4. The Mind Captain, 1990
Serpentine, 73.5 x 28 x 35.5 cm
Property of the artist
5. Auphobia Tree, 1990
Serpentine, 54.5 x 53.3 x 14 cm
Property of the artist
6. Desperate Mother, 1990
Serpentine, 93 x 36 x 29 cm
Property of the artist

An art of modern expression, technique and medium has developed in Twentieth century Africa. Contemporary printmakers, painters, sculptors, and mixed media artists at the vanguard in Senegal, Cote d'Ivoire, Ghana, Nigeria, the Sudan, Zaire, Zimbabwe, South Africa, and other culturally rich countries, have produced works of extraordinary quality and diversity. Yet they continue to receive little critical attention in Europe and even less in the United States and remain on the periphery of the Modernist dialogue and the international art market.

The five artists selected for the Biennale di Venezia from Zimbabwe and Nigeria have made their mark both on the local and international art scene despite numerous obstacles. Printmaker and mixed media artist Bruce Onobrakpeya and sculptor El Anatsui (a Ghanaian) from Nigeria; and sculptors Nicholas Mukomberanwa, Henry Munyaradzi and Tapfuma Gutsa from Zimbabwe were selected because their work represents some of the finest and more compelling examples of the new art currently being produced. Among their peers they are considered innovators and experimentalists and are acknowledged for the quality of their work represents some of the finest and more compelling examples of the new art currently being produced. Among their peers they are considered innovators and representatives of two countries that have emerged over the past three decades as vital centers of contemporary art. Nigeria has a thriving community of artists and a reputation for scholarship and critical literature centered around its many universities. Zimbabwe has garnered an international reputation for its sculptors, who are acclaimed for producing some of the most powerfully expressive sculpture of this century.

The works in the exhibition vary thematically and stylistically and clearly indicate an individualistic approach to materials and process. A conscious effort to synthesize diverse and often discordant influences from the traditional past with influences from modern, urban life and from the West link the artists in the exhibition. Today complex societies are partly rural and urban, partly traditional and modern (Westernized). For artists these societal complexities have raised questions around the issue of continuity and change in relation to art and the community; of the role and place of artists in modern societies; and of audience and patronage. Unlike their predecessors, the worldview of the five artists is centered on the international art community. Their work is created for exhibition in galleries and museums and for appreciation by a broad and art-conscious public. Along with their contemporaries, the artists continue to struggle to define their role and place in transitional, modern societies. They continue to be engaged in a dialogue centered on the rejection or assimilation of Western-derived art forms and influences.

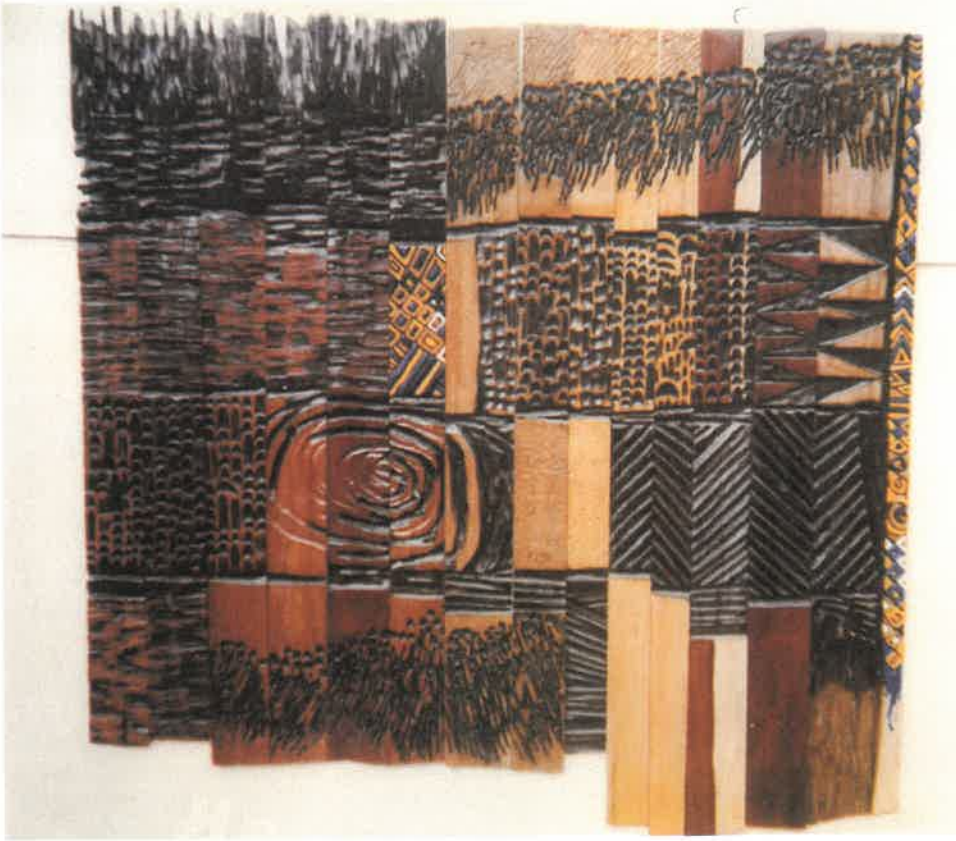
A central question in the ongoing dialogue is: should Western artistic development be embraced as an inevitable consequence of Africa's expanding worldview and global involvement? In a recent interview, sculptor El Anatsui expressed the most commonly held perspective among the artists: "I don't see anything very wrong with exposure [to Western ideas and forms]. In fact, nothing is wrong with it because if one really has a strong personality, the danger of it being eroded is not very strong. Absorb influences, but be yourself. The influence might, rather, make you stronger [...] So I don't close my eyes to influences outside, whether African or European".

Through their work Anatsui and Bruce Onobrakpeya, also a committed advocate of artistic synthesis, challenge the purist notion, echoed by both Africans and Europeans, that the "authenticity" or the "Africanness" of African art is diminished with exposure to Western influences. This concept was the impetus for the founding of many experimental workshop schools by European expatriates who concluded that the visual arts tradition in Africa had

deteriorated in the Twentieth century because of exposure to Western forms taught in African art schools. Nicholas Mukomberanwa and Henry Munyaradzi have both matured as artists beyond the early workshop experience in which they were encouraged to work in isolation from Western images and influences. They were encouraged to take artistic inspiration only from their Shona cultural beliefs and practices which revolve around the impact of the metaphysical world on the physical world.

Of a younger generation of Zimbabwean sculptors, Tapfuma Gutsa had the unique opportunity to live and study for three years in London. In the following statement he expresses the general consensus among the more sophisticated and progressive sculptors in Zimbabwe, among them Mukomberanwa and Munyaradzi: "I wouldn't want my art to be taken as Shona property. First it belongs to the Africans. But beyond that it's international." The works of the five artists if taken as a barometer of cultural change in Africa reflect the effort of contemporary artists to creatively assimilate the societal changes, changing material values, changing world view, and changes effected by Westernization and modernization that Africa has undergone over the past decades. To understand these works one must examine the cultural forces - political, social, economic - that influence artists and the cultural context in which they were created. In their work Anatsui, Gutsa, Mukomberanwa, Munyaradzi, and Onobrakpeya affirm their deep spiritual and artistic connection to Africa which manifests in images and motifs of rituals, myths, proverbs, folktales, cosmology, symbols and scenes of daily life. But while the context for the critical assessment of their work is Africa's traditional and contemporary heritage, the context for their presentation and appreciation is the broader international arena. The artists are asserting through the quality, richness and diversity of their works, that here is art worthy of critical attention and scholarship and here is art ready to be placed squarely within the Modernist dialogue on world art.

Grace Stanislaus



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PARTICIPATING COUNTRIES

El Anatsui
Grandma's Cloth, 1988

Bruce Onobrakpeya
Edjo Aton (Desert Spirits), 1988



Henry Munyaradzi
Butterfly, 1989

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PARTICIPATING COUNTRIES

Nicholas Mukomberanwa
The Spirit of Chaminuka
1988-89

Tapfuma Gutsa
Ari and Farai, 1989

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PARTICIPATING COUNTRIES



AUSTRALIA

Commissioner **Michael O'Ferral**

Trevor Nickolls

Adelaide, 1949
Lives in Adelaide

1. Childhood Dreaming, 1973
Acrylic on canvas
198 x 290 cm
Property of the artist
2. Dreamtime Landscape, 1978
Acrylic on canvas
121.5 x 121.5 cm
Alice Springs, Alice Springs
Art Foundation
3. Political Spiritual, 1981
Acrylic on canvas
182 x 60.5 cm
Perth, Art Gallery of Western
Australia
4. Garden of Eden, 1982
Acrylic on canvas
122.5 x 121.5 cm
Sydney, Vivienne Sharpe
collection
5. Manly Dreaming, 1984
Acrylic on canvas
152.5 x 91.5 cm
Property of the artist
6. Dollar Dreaming, 1984
Acrylic on canvas
182.5 x 91 cm
Bayreuth, Iwalewa Haus
7. A Cultural Terrorist, 1987
Acrylic on canvas
126 x 125 cm
Perth, Art Gallery of Western
Australia
8. Big Boss Hat, 1987
Acrylic on canvas
153 x 112 cm
Property of the artist
9. Inside Looking Out 2, 1988
Acrylic on canvas
106.5 x 91.5 cm
Property of the artist
10. Machinetime Spirit
Figure, 1989
Acrylic on canvas
122 x 122 cm
Sydney, P. Neustadt collection
11. Dreamtime Landscape
1989
Acrylic on canvas, 66 x 168 cm
Melbourne, private collection
12. Machinetime Head, 1989
Acrylic on canvas, 91 x 76 cm
Property of the artist

Rover Thomas

Kintore Ranges
Australia, 1926
Lives in Kununurra
Australia

1. Bedford Downs, 1985
Ochres and gum on canvas
90 x 180 cm
Perth, Robert Holmes à Court
collection
2. Wurlangawarrin - Salt
Pan, 1986
Ochres and gum on canvas
90 x 180 cm
Perth, Robert Holmes à Court
collection
3. Djundugal (Rainbow
Serpent), 1986
Ochres and gum on canvas
90 x 180 cm
Perth, Robert Holmes à Court
collection
4. Ground Sugarbag Ants
1986
Ochres and gum on plywood
61 x 90 cm
Perth, Art Gallery of Western
Australia
5. Mount House, 1986
Ochres and gum on plywood
61 x 90 cm
Perth, Art Gallery of Western
Australia
6. Old Dreamtime Country
1986
Ochres and gum on plywood
61 x 90 cm
Perth, Art Gallery of Western
Australia
7. Louisa Downs, 1986
Ochres and gum on plywood
61 x 90 cm
Perth, Art Gallery of Western
Australia
8. Turkey Creek Country, 1986
Ochres and gum on plywood
61 x 90 cm
Perth, Art Gallery of Western
Australia
9. Lisadell Country, 1986
Ochres and gum on plywood
61 x 90 cm
Perth, Art Gallery of Western
Australia
10. Kununurra Turnoff, 1986
Ochres and gum on plywood
61 x 90 cm
Perth, Art Gallery of Western
Australia
11. Untitled, 1986
Ochres and gum on plywood
61 x 90 cm
Perth, Art Gallery of Western
Australia
12. Roads Meeting, 1986
Ochres and gum on canvas
90 x 180 cm
Canberra, Australian
National Gallery
13. Wangkal Junction
Wulangkuya, 1988
Ochres and gum on canvas
90 x 180 cm
Perth, Art Gallery of Western
Australia

Since the Sixties substantial changes have resulted in a more active engagement and dialogue between Aboriginal people and other Australians. The period has also seen the parallel emergence of a growing number of Aboriginal artists involving themselves within the contemporary art field. These artists express no simple homogeneous front and have often emerged from very different backgrounds to the orthodox mainstream of art practice and art history. They offer powerful and forthright expressions of the tensions, polarities and historical evolutions forming the matrix of contemporary Australia and have established themselves in the central field of visual arts as an active and stimulating element.

The paintings of Rover Thomas and Trevor Nickolls assembled for the 1990 Biennale di Venezia relate to a significant but underexposed dimension of Australian contemporary art. As a "new world" country barely two hundred years old, Australia's post colonial hybrid character is layered over an Aboriginal history stretching back some forty thousand years. This socio-cultural dichotomy has, in historical terms, been characterised by a marginalisation of many Aboriginal people from the mainstream of Australian life.

Within this diversity, Rover Thomas and Trevor Nickolls offer articulate idiosyncratic visions. Highly autobiographical and self-referencing, their works nonetheless touch key nerves in the Australian artistic spirit and add substantial ingredients to sources of inspiration inherent in the country.

In the current international field of post modernism, appropriation and deconstruction (reductive analysis), the paintings of Thomas and Nickolls flow from a tangible experientially based stream counter to experimental, speculative notions of theory and art reference. From separate struggles with marginalisation, their works are not concerned with holistic universal panoramas but stem from a source specific to place, time and the artist's personal interpretive vision.

Rover Thomas works and lives in a region largely extraneous to the socio-economic and intellectual patterns of the dominant Australian urban life-style. Despite roads, airports and communication technology, Thomas' North Australian Kimberley landscape represents to the viewer an isolated region more figured in the imagination than known at first-hand.

From this viewpoint, Thomas' earthy elemental paintings challenge the viewer to suspend judgement on imagined exotica and deal with meaning and interpretation from an unfamiliar source. From Thomas' unselfconscious perspective the edge becomes the centre - his paintings firmly directed to meditating upon his immediate surroundings. In his invention of a personalised landscape idiom, Thomas draws on his traditional knowledge and the spiritual, thematic undertones of allegorical forms transfigured in the land. Through his own inventive style he sets up a dialectical thread relating to transition, divergence and illusions of dimensional time. Simultaneously, he paints about the inherent and enduring articulation of deeper transformation. The simplicity and clarity of space central to Thomas' compositions contrasts with the ambiguity of surface forms, creating a low-energy rhythm indicative of the Kimberley landscape itself. In an area of expansive spaces the artist's subjects become composed meditations extracting new meaning where most see only emptiness. Trevor Nickolls' strong sense of caricature has evolved as a chosen medium to minimise illusion and strengthen the communicative elements in his work. His images articulate the historical traumas of the landscape and the duality of its material and psychic character.

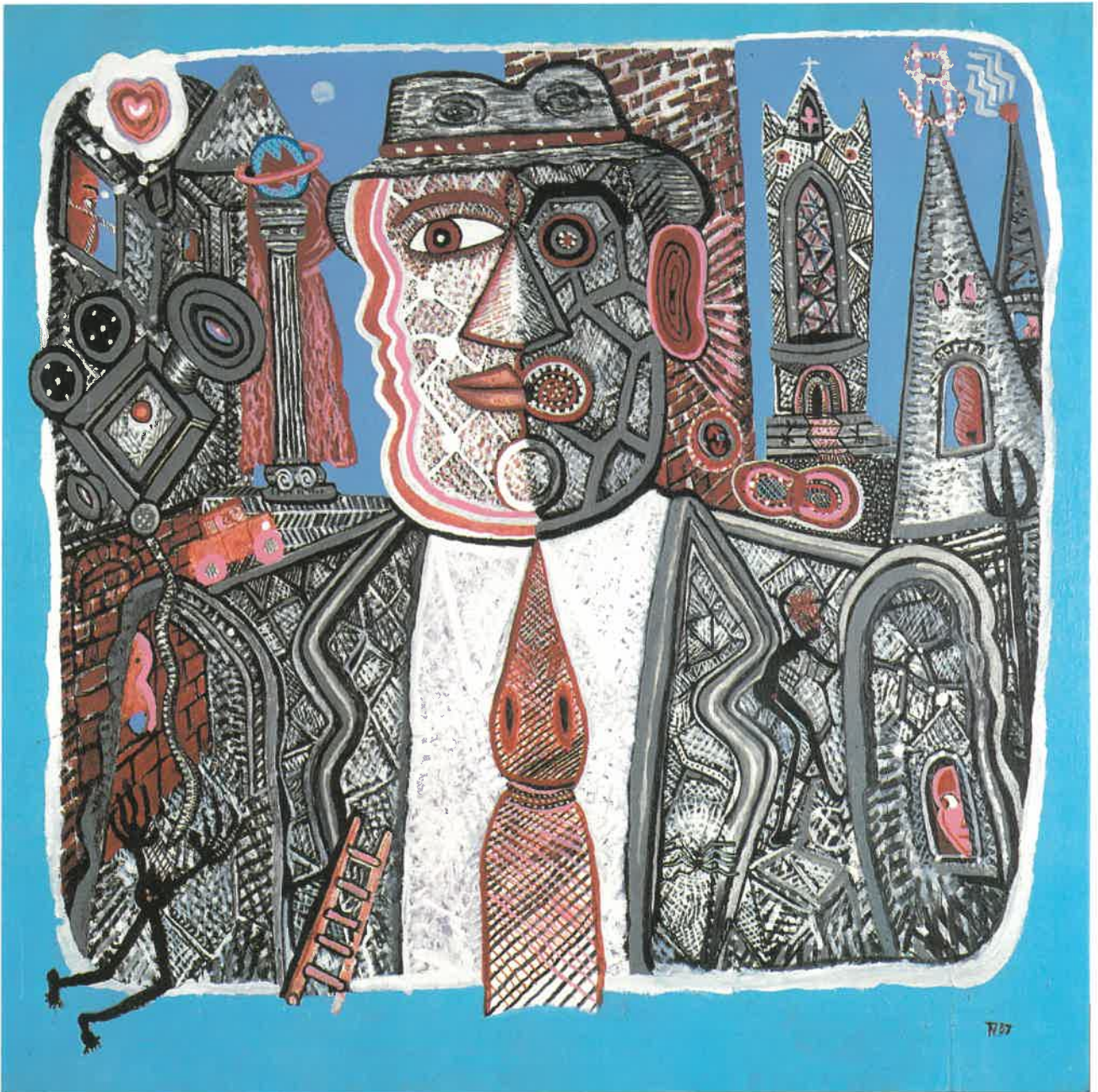
Nickolls contrasts views of a harmonious landscape with its brutal submergence by human intervention and offers potent argumentation on the conflict and the healing

processes necessary to survival. The intensities of anxiety projected through his work are deliberate commentaries on the present collective uncertainties of contemporary life.

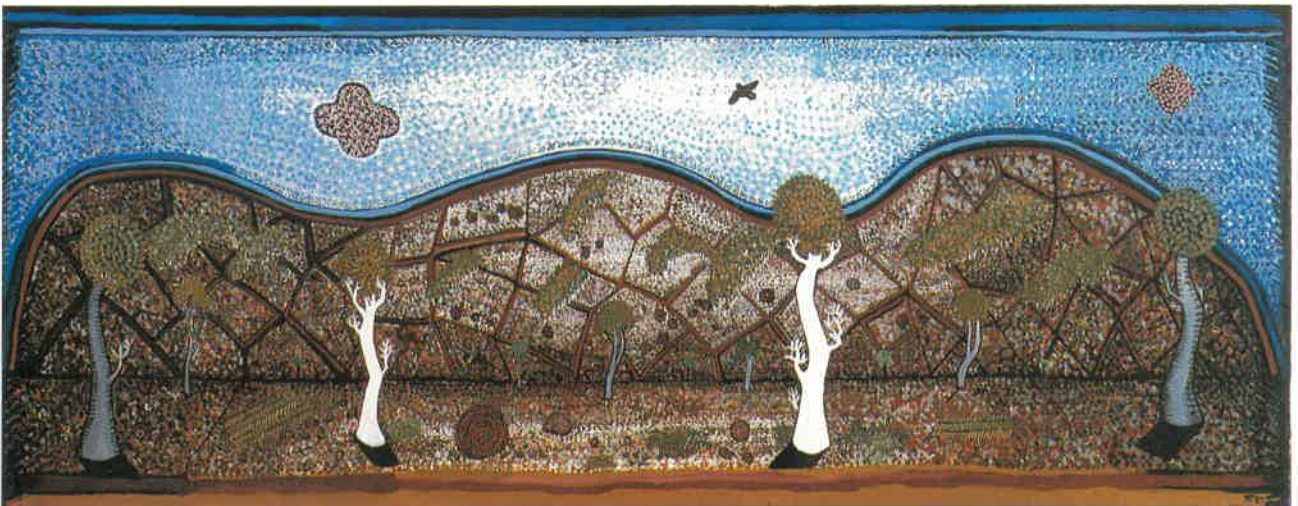
In expressing his psychological sensitivities to historical and cultural trauma, Nickolls transforms isolated details into a highly articulated allegory. The fractured elements of human and natural landscapes are recombined, puzzle like, into a new projected whole.

Between the ambiguous meta-forms of Thomas and the "Machinetime-Dreamtime" tensions of Nickolls emerges a dialogue of visions transcending distance and psychological dislocation. From this spectrum arises a human vigour and significant dimension to the ever-widening frontier of Australian contemporary art.

Michael O'Ferrall

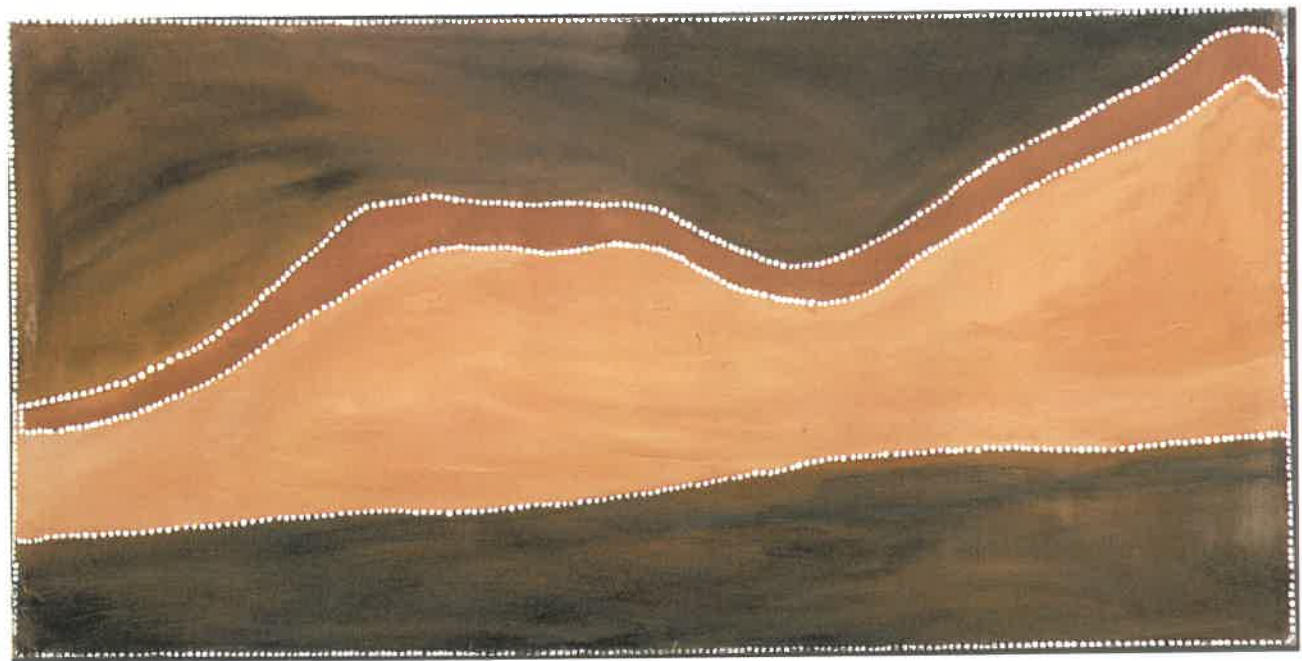
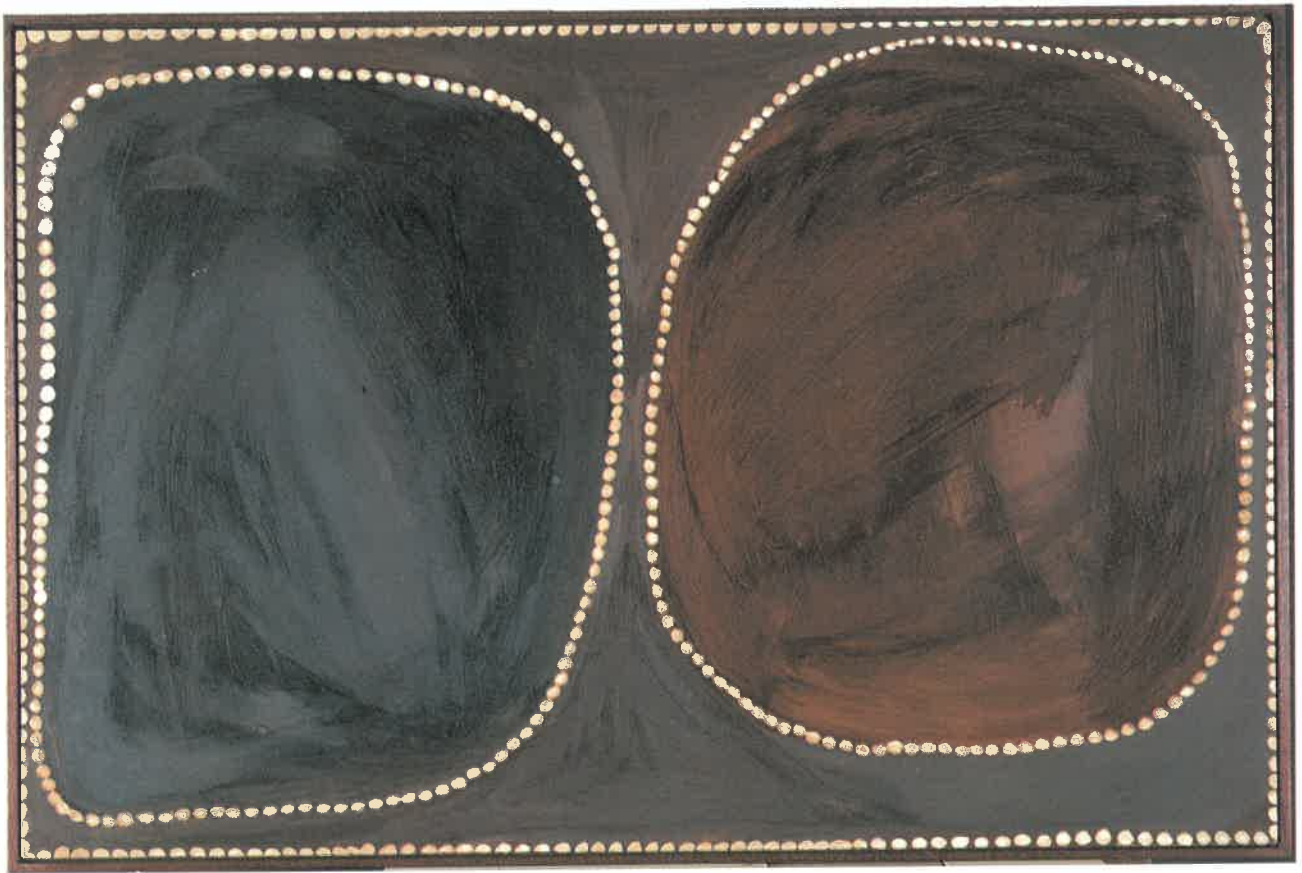


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Trevor Nickolls
A Cultural Terrorist, 1987

Trevor Nickolls
Dreamtime Landscape, 1989



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Rover Thomas
Turkey Creek Country, 1986

Rover Thomas
Wurlangawarrin - Salt Pan, 1986

AUSTRIA

Commissioner **Hans Hollein**

Franz West

*Vienna, 1947
Lives in Vienna*

1. Zitat, 1985

*Papier-mâché, metal sheet
212×95×55 cm
Vienna, Galerie Peter
Pakesch*

2. Revision I, 1989

*Mixed media, 4 elements
50×140×125 cm
50×140×110 cm
50×140×115 cm
50×150×125 cm
Property of the artist*

3. Revision II, 1990

*Enamelled aluminium sheet
50×140×125 cm
50×140×110 cm
50×140×115 cm
50×150×125 cm
Property of the artist*

4. Paßstück

*BI 1, 1990
Enamelled aluminium sheet
48×52×16 cm
base 70×80×70 cm
Property of the artist*

BI 2, 1990

*Enamelled aluminium sheet
74×64×10 cm
base 81×90×61 cm*

BI 3, 1990

*Enamelled aluminium
114×23×17 cm
base 77×131×40 cm*

BI 4, 1990

*Enamelled aluminium sheet
49×50×10 cm
base 69×60×63 cm*

BI 5, 1990

*Enamelled aluminium sheet
27×77×50 cm
base 77×74×45 cm*

BI 6, 1990

*Enamelled aluminium sheet
73×44×20 cm
base 71×40×120 cm*

BI 7, 1990

*Enamelled aluminium sheet
63×21×38 cm
base 72×58×61 cm*

BI 8, 1990

*Enamelled aluminium sheet
101×32×21 cm
base 80×91×49 cm*

BI 9, 1990

*Enamelled aluminium sheet
68×50×19 cm
base 82×74×60 cm*

BI 10, 1990

*Enamelled aluminium sheet
78×40×15 cm
base 74×90×44 cm*

BI 11, 1990

*Enamelled aluminium sheet
86×37×22 cm
base 80×90×50 cm*

5. BI 20, 1990

*Video installation, monitor
videorecorder, presspan base
10×320×280 cm
4 iron chairs 81×51×45 cm
80×49×47 cm, 80×46×51 cm
79×50×45 cm, iron table
43×60×105 cm
Property of the artist*

6. Liege

*BL 42, 1990
Iron, steel, 51×186×58 cm
12×213×80 cm
Property of the artist*

Franz West creates three-dimensional art works which can be approached at various different levels. They can be installed and contemplated, but they can also establish contact with man and his body. A dialectic between the work of art and the everyday object is provoked both by the "use" of the object and by its themes. Certain groups exhibited - like for example the *Paßstücke* suddenly become utility articles for the simple reason that there is the possibility - if not indeed the expectation - for them to be used for purposes that are momentarily unknown and for possession to be taken of them. On the other hand, in works like the chairs and couches, traditional furniture is transformed by the direct association of ideas. They are objects whose codified forms correspond perfectly to well-defined human behaviours, thus suggesting a physical connection and, at the same time, apparently denying it insofar as they are independent works of art.

An insecurity of the confrontation is established in the space, an insecurity that the materials and surfaces of the objects merely accentuate to such a degree that an approach on various different levels is required.

Hans Hollein



Franz West
Paßstück - BI 5, 1990



BELGIUM

Commissioner **Francis De Lulle**

Jean-Marc Navez

Leernes, 1947

Lives in Leernes, Belgium

1. PHON (é) THIQUE, 1988

(PHON (&) TIC)

Steel, 110×270×40 cm

Property of the artist

2. Phono-logique, 1988

(Phono-Logical)

Steel, 100×180×210 cm

Property of the artist

3. Histoire d'arc, 1988-89

(History of Arc)

Steel, opaline

h. 60 cm, Ø180 cm

Property of the artist

4. MATRI-ARC (à la lumière bleue), 1989

(MATRI-ARCH - In Blue Light)

Steel, plexiglass

h. 280 cm, Ø140 cm

Property of the artist

5. MATRI-ARC (à la lumière blanche), 1989

(MATRI-ARCH - In White Light)

Steel, glass

h. 280 cm, Ø140 cm

Tournus, Galerie d'Art

Contemporain

6. MATRI-ARC (à la lumière diffuse), 1989

(MATRI-ARCH - In Diffuse Light)

Steel, glass

h. 280 cm, Ø140 cm

Property of the artist

7. MATRI-ARC, 1989

(MATRI-ARCH)

Amianthus, neon

h. 280 cm, Ø140 cm

Property of the artist

8. Matrice du non-sens, 1990

(Matrix of Nonsense)

Fibreglass, saffron yellow

150×280×50 cm

Property of the artist

9. Matrice du non-sens, 1990

(Matrix of Nonsense)

Fibreglass, sienna

150×280×50 cm

Property of the artist

10. Matrice du non-sens, 1990

(Matrix of Nonsense)

Fibreglass, bitumen

150×280×50 cm

Property of the artist

Place becomes new when logic warps and allows new paradoxes to emerge. Matter reacts to the gesture that integrates it into a mobile scheme for the eye and for memory. Until the artist arrives to destabilise our reasonable habits, the trace may be an empty space, a full space or a subtle anchoring.

Softness or solidity have no meaning for those who are dedicated to interrogating the whole. All things can be disassembled and then reassembled to suit our own purposes. The present inscribes itself onto these like a weave positioned there only as a provocation.

The horizon and full-blown arches are aligned, fragmented over empty spaces of sound, offered to the approaching spectator. The sign is invented on the edges of the water, beside the moving stone. Jean-Marc Navez announces the arrival of fire, leaving all of us with the obligation of lighting it. His universe is as mobile as fragile material, forgotten in the craftsman's gesture. Equilibrium is inherently a part of classical form, seated on the banks of new concepts. It's of no use hiding oneself when something begins to dissolve. Watercolour is the actualisation of the mountain that changes direction on the road to reasonableness.

The gambler and those who rebel against the fact that lightning cannot be captured need the green cloth of the cardtable. Metamorphosis is made up of invented cycles, a synonym for a stone thrown into a pool of water or for a planet conquered by empty space. Nothing exists on the saw that, at any moment, might become rigid and condense at its centre, leaving the coral redder and almost mutilated. "The talking three" is handed down from tradition to tradition, whatever the religion of our doubts.

Jean-Marc Navez leaves us the saw-dust and obliges us to reassemble the tree, even if it has gone up in flames.

Underlying or primary movements - prefaces are typographical loci that induce the stone to become a column or rivulets of concentric grooves. A micro-climate of the dead angle, the chair does not invite but rather gives a sign of the free-wheeling of expression, the non-sense of dialogue. The de-realised word renders sacred the unattainable "internality" for those who converse, guests nostalgic for manors of bygone years.

Here is the circle, a phonic cavity or the harbinger of asylum, ready to allow itself to be surprised by the architect or sculptor of empty space. The extremes that function as complementary terms, equal in all senses before the light that filters them and yet sufficiently elastic to confuse, in the long run, time and its attempt to destroy them by covering them with rust. There is no such thing as sensitive figures happy with the state of immobility; everything is mobility, even works that appear to be still.

The artist conjugates metal with "failed" glass, with the pious music listened to in the past in places of rest. Place, rediscovered, is ready to break the silence provoked "by chance" by hasty passers-by.

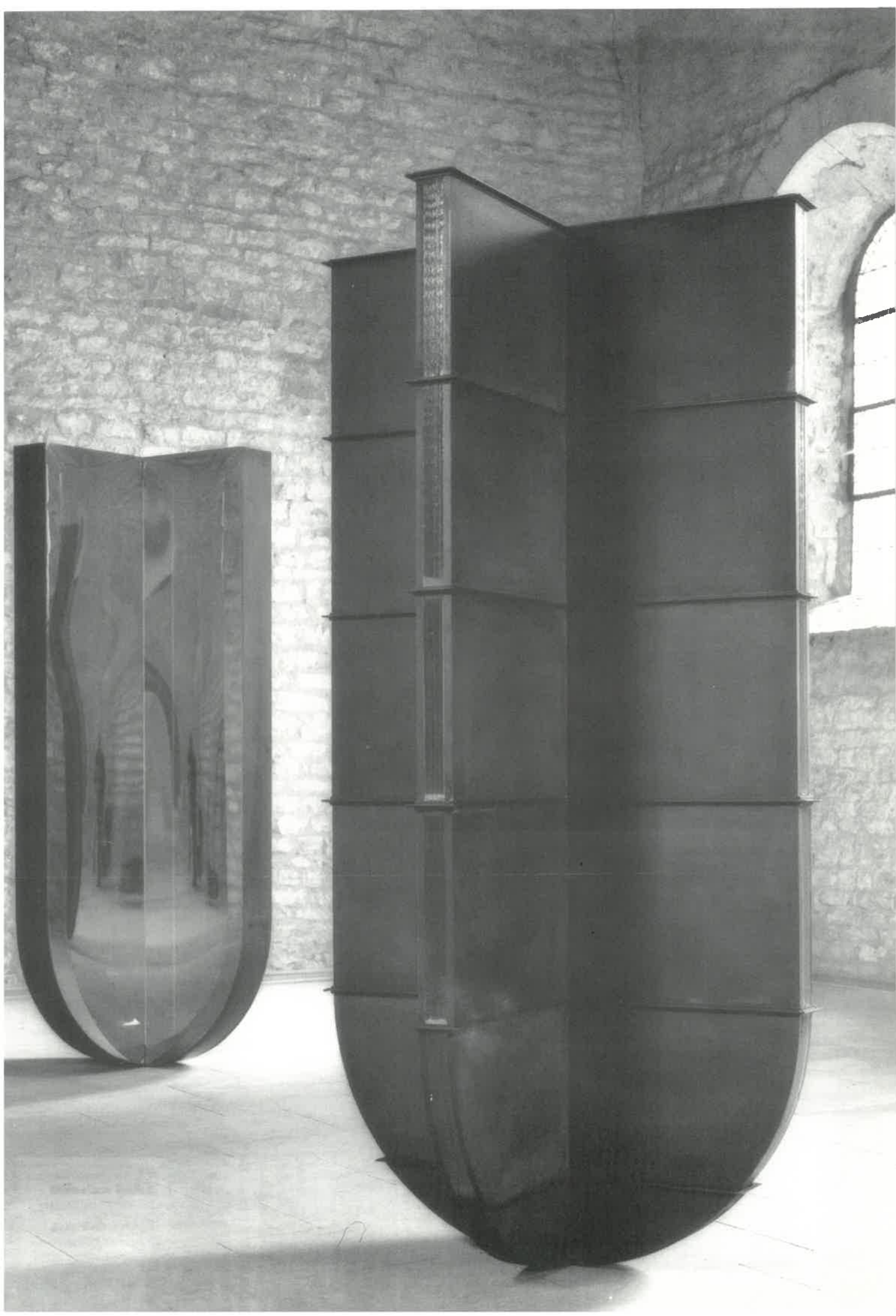
Jean-Marie Navez is himself a place/word who daily invents the language that saves us from places that no longer offer us anything.

Daniel Lhost

Jean-Marc Navez

MATRI-ARCH

(In Diffuse Light), 1989





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PARTICIPATING COUNTRIES

Jean-Marc Navez
MATRI-ARCH
(In White Light), 1989

Jean-Marc Navez
PHON (&) TIC, 1988

Artists (from Flanders) at Palazzo Sagredo

After documenta, the Biennale di Venezia is unquestionably the most important traditional manifestation in the field of contemporary art in the world. The Belgian Pavilion is Belgian in character, and therefore is alternately put at the disposal of the Flemish and Walloon communities. This is why our artists can only be presented every fourth year. This is a handicap for our esteem which is all the more regrettable now that we have such a rich potential of visual expressions.

Nevertheless in order to be present this year, the Flemish Community - still under the impulse of Karel Geirlandt - has decided to organise an exhibition in the city. Various countries have arranged similar exhibitions for years, in addition to what they show in their own pavilion.

I am grateful to Mr. Patrick De Wael, the Minister of Culture, and his Commission for the Visual Arts for assigning me the honourable task of organising this manifestation. In compiling such an exhibition, there are several directions one can choose. Formal or thematic denominators are possible, like the one the Dutch opted for in their exhibition two years ago in Palazzo Sagredo. In our case we didn't find it relevant to search for a mutual resemblance of that sort. Today's Flemish art is strong precisely because it doesn't gain its power from group work but from powerful, individual positions.

The whole concept is based on this. The seven artists being exhibited each have their own individual rooms and each room has its personal character. It's not about one particular generation either. Walter Swennen was born in 1946; Wim Delvoye in 1965. The only restriction was that they had to be artists whose work had achieved its status in the Eighties.

In the large first hall, twelve works by Belgian artists from the post-Second World War era are brought together, an ensemble which indicates the climate in which new Flemish art has been able to develop and includes such artists as Guillaume Bijl, Marcel Broodthaers, Leo Copers, Raoul De Keyser, René Heyvaert, Bernd Lohaus, René Magritte, Panamarenko, Roger Raveel, Guy Rombouts-Monika Droste, Philippe Van Snick, Jan Vercruyse.

It appeared logical to include Magritte and Broodthaers in this room because they are representative of the, admittedly French-speaking, yet above all generally Belgian reality from which the two communities have grown.

Moreover, this exhibition doesn't in any way want to sketch the picture of a Flemish identity. Art always starts from the vision of individuals. Hence the name, in which the context is placed between brackets. This is also the reason why Bart De Baere has not written a general text on Flemish art for the catalogue, but opted for seven conversations based on the artists' attitude and work process.

Marc De Cock

Curator

The Flemish artists exhibit their works at Palazzo Sagredo

Patrick van Caeckenbergh

Alost, 1960

Lives in Ghent

1. The Eternal Hunting Fields, 1990
Mixed media
130×270×220 cm
Property of the artist

Thierry de Cordier

Wim Delvoye

Wervik, 1965

Lives in Ghent

1. Untitled, 1990
Installation, mixed media, n.m.
Property of the artist

Jan Fabre

Antwerp, 1958

Lives in Antwerp

1. The Hour Blue, 1988
Ball-point pen on satin
800×1500 cm
Ghent, Museum Hedendaagse Kunst
2. House of Flames, 1988
Wood, ball-point pen
260×290×420 cm
Property of the artist

Philip van Isacker

Mechelen, Belgium, 1949

Lives in Ghent

1. Completeness - Incompleteness, 1990
Brass, paper, 3 elements
85×170×170 cm each
Property of the artist

Walter Swennen

Brussels, 1946

Lives in Antwerp

1. Der Rote Onkel, 1989
(The Red Uncle)
Enamel, oil on canvas
186.5×174 cm
Brussels, B. Cats collection
2. John Flanders, 1989
Oil, ink on canvas
161×143 cm
Antwerp, C. Campo collection

Ludwig Vandevelde

Antwerp, 1957

Lives in Vorselaar

1. Mirror of Cosmology
1989-90
Wood, 90×60×120 cm
Property of the artist
2. Mirror of Physiology
1989-90
Wood, 90×60×120 cm
Property of the artist
3. Mirror of Melancholia
1989-90
Wood, 90×60×120 cm
Property of the artist
4. The Mirror, 1989-90
Wood, 130×30×30 cm
Property of the artist
5. The Look, 1989-90
Wood, 60×10 cm
Property of the artist
6. The Cabinet, 1989-90
Wood, n.m.
Property of the artist

Thierry de Cordier
Bird, 1988-89

Patrick van Caekenbergh
Chapeau, 1989





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Wim Delvoye
Panuticarchipel, 1989

Walter Swennen
Juju's Bike, 1989

PARTICIPATING COUNTRIES



Ludwig Vandevelde
Two Medallions and Two
Boxes, 1988

Philip van Isacker
Two Tables and Two Colours
1987

Jan Fabre
The Blue Hour - House of
Flames, 1988



BRAZIL

Commissioner **Marcelo Roberto Soares Novaes**

Francisco Brennand

Recife, 1927

Lives in Varzea, Recife

- 1-9. Os guardiões, 1990
(*Birds*)
Glazed terracotta, 280×80 cm
Property of the artist

Wesley Duke Lee

São Paulo, 1931

Lives in São Paulo

1. La fortaleza de Arkadin, 1990
(*The Fort of Arkadin*)
Mixed media
800×480×300 cm
Property of the artist

Gilvan Samico

Recife, 1928

Lives in Olinda, Brazil

1. Suzana no Banho, 1966
(*Suzana Bathing*)
Engraving on wood
80×120 cm
Property of the artist

2. A chave de ouro, 1974
(*The Golden Key*)
Engraving on wood
80×120 cm
Property of the artist

3. Luzia entre feras, 1975
(*Luzia Among the Wild Beasts*)
Engraving on wood
80×120 cm
Property of the artist

4. No reino da ave dos 3 punhais, 1977
(*In the Reign of the Three-Knifed Bird*)
Engraving on wood
80×120 cm
Property of the artist

5. A luta dos homens, 1978
(*The Battle Between Men*)
Engraving on wood
80×120 cm
Property of the artist

6. O encontro, 1979
(*The Encounter*)
Engraving on wood
80×120 cm
Property of the artist

7. O guardião, 1980
(*The Guardian*)
Engraving on wood
80×120 cm
Property of the artist

8. A mãe dos homens, 1981
(*The Mother of Man*)
Engraving on wood
80×120 cm
Property of the artist

9. O outro lado rio, 1982
(*The Other Bank of the River*)
Engraving on wood
80×120 cm
Property of the artist

10. O fazedor de manhã, 1983
(*The Artificer of the Morrow*)
Engraving on wood
80×120 cm
Property of the artist

11. O segredo do lago, 1984
(*The Secret of the Lake*)
Engraving on wood
80×120 cm
Property of the artist

12. O rapto do Sol, 1985
(*The Rape of the Sun*)
Engraving on wood
80×120 cm
Property of the artist

13. O senhor do dia, 1986
(*The Lord of the Day*)
Engraving on wood
80×120 cm
Property of the artist

14. O primeiro cometa, 1986
(*The First Comet*)
Engraving on wood
80×120 cm
Property of the artist

15. O sonho de Mateus, 1987
(*The Dream of Mateus*)
Engraving on wood
80×120 cm
Property of the artist

16. Diálogo, 1988
(*Dialogue*)
Engraving on wood
80×120 cm
Property of the artist

- 17-19. Sem Título, 1989
(*Untitled*)
Engraving on wood
80×120 cm
Property of the artist

20. O enigma, 1989
(*The Enigma*)
Engraving on wood
80×120 cm
Property of the artist

Daniel Senise

Rio de Janeiro, 1955

Lives in Rio de Janeiro

1. Sudário, 1989
(*The Sudarium*)
Mixed media, 316×222 cm
Property of the artist

2. V.G., 1989
Mixed media, 382×218 cm
Property of the artist

3. Minkaku, 1990
Mixed media, 400×350 cm
Property of the artist

4. Colombo, 1990
(*Columbus*)
Mixed media, 410×380 cm
Property of the artist

Today in Brazil contemporary artistic production is concentrated in cities like Rio de Janeiro and São Paulo, where most of the artists work in close contact with problems and dilemmas that are common to the international scene. It is above all the new generation that rejects identification with a nationalistic art with regional or narrative elements, which is what critics and historians some years ago believed art produced in Latin America should be. The creation of the new generation was greatly influenced by the presence of artists from the previous generation who left the country to complete their training in Europe and who, on their return, faced the problem of finding an original artistic repertory. Despite the cultural and economic conflicts that weigh on a country like Brazil, this generation has produced extremely strong personalities endowed with the talent to create their own personal universe with its technically refined style, and exert an influence on the Brazilian artistic scene.

The link between the four artists chosen to represent Brazil at the XLIV International Art Exhibition is the personal mythology each of them has constructed and elaborated. Three of the artists, Wesley Duke Lee, Francisco Brennand and Gilvan Samico, belong to the generation that has founded a Brazilian artistic style, while Daniel Senise is an example of the painting that has evolved during the Eighties, animated by a strong desire to represent the artist's personal ghosts through a cosmopolitan style. What gives unity and dialogue to the quartet is that none of them has used an artistic language merely to discuss questions linked to the present. On the contrary, the aim of the work of each artist is to create a profoundly individual universe, to trace a personal mythology. A trait they share is, in fact, the recovery of memory.

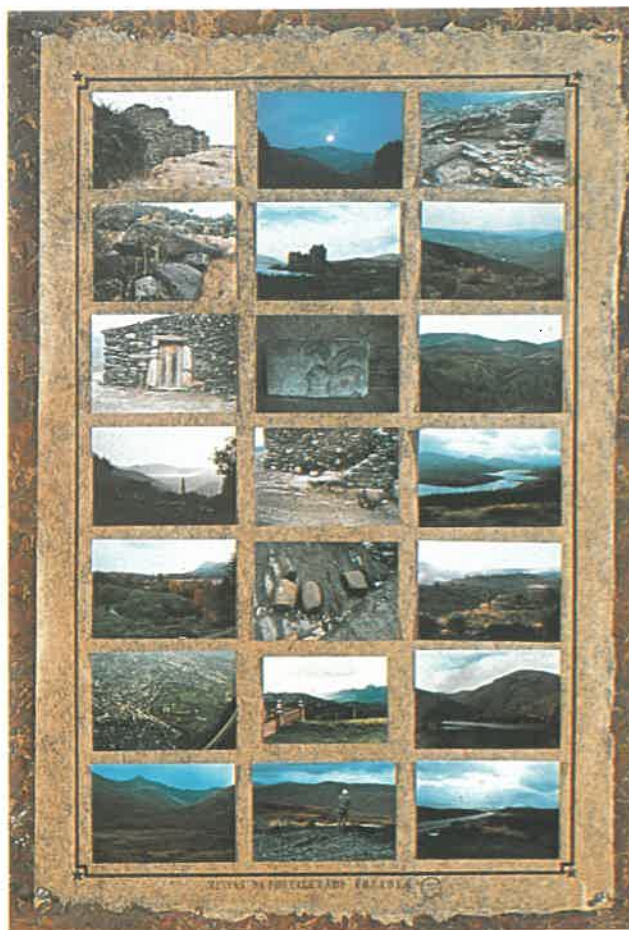
For almost thirty years Francisco Brennand has been producing both painting and sculpture, and he has also designed a park built near Recife in North-East Brazil, peopled by a set of sculptures representing monsters, gods and archetypes of a private cosmogony.

The figure of Mago Arkadin, a kind of personal Arcanum, and certain curious structures that refer to interior spaces figure prominently in the work of Wesley Duke Lee. *La fortaleza de Arkadin*, for example, is closely related to the intangible depth of the human soul and the annotations that complete the work - photocopies, photographs and drawings - allude to besieged, demolished and defeated fortresses.

Gilvan Samico is a curious example of concentration and synthesis. He has adopted a classic means of expression, wood-carving, and he rarely produces more than one work a year. He takes time to carry out several studies which then converge in one final image. He has had an erudite artistic training even though he lives in Olinda, in the state of Pernambuco, a region of Brazil in which wood-carving was a feature of popular art which reproduced images and verses related to local legends or events. Fables and old tales are the starting point for Samico's work. He creates image with the harmony of classic symmetry, adding colour in an almost ritual fashion, thus emphasizing a geometry made up of black and white spaces. Samico's approach to carving is, however, that of a contemporary conscience: his work should not be interpreted as folkloric, and far less as exotic. Samico's choice is also the rediscovery of a technique and the recovery of our vision, distracted by electronic media, to the perception of subtleties.

Daniel Senise is the youngest of the group and his painting, far from being nostalgic, nevertheless uses elements that derive both from affective and pictorial memory.

Casimiro Xavier de Mendonça



Wesley Duke Lee
The Fort of Arkadin, 1990



Francisco Brennand
Birds, 1990

Gilvan Samico
The Mother of Man, 1981



Daniel Senise
The Sudarium, 1989

CANADA

Commissioner **Chantal Pontbriand**

Geneviève Cadieux

Montreal, 1955

Lives in Montreal

1. La fêlure, 1990

Installation, 22 photographic panels

<i>panel 1A</i>	<i>280×161.3×7.6 cm</i>
<i>panel 1B</i>	<i>254.3×161.3×7.6 cm</i>
<i>panel 2A</i>	<i>273.7×127.6×7.6 cm</i>
<i>panel 2B</i>	<i>254.3×127.6×7.6 cm</i>
<i>panel 3A</i>	<i>277.5×142.6×7.6 cm</i>
<i>panel 3B</i>	<i>254.3×142.6×7.6 cm</i>
<i>panel 4A</i>	<i>272.4×118.7×7.6 cm</i>
<i>panel 4B</i>	<i>254.3×118.7×7.6 cm</i>
<i>panel 5A</i>	<i>275.6×130.2×7.6 cm</i>
<i>panel 5B</i>	<i>254.3×130.2×7.6 cm</i>
<i>panel 6A</i>	<i>269.9×121.9×7.6 cm</i>
<i>panel 6B</i>	<i>254.3×121.9×7.6 cm</i>
<i>panel 7A</i>	<i>267.3×120.7×7.6 cm</i>
<i>panel 7B</i>	<i>254.3×120.7×7.6 cm</i>
<i>panel 8A</i>	<i>254.6×117.5×7.6 cm</i>
<i>panel 8B</i>	<i>254.3×117.5×7.6 cm</i>
<i>panel 9A</i>	<i>250.8×115.6×7.6 cm</i>
<i>panel 9B</i>	<i>254.3×115.6×7.6 cm</i>
<i>panel 10A</i>	<i>254.8×118.7×7.6 cm</i>
<i>panel 10B</i>	<i>254.3×118.7×7.6 cm</i>
<i>panel 11A</i>	<i>225.4×112.4×7.6 cm</i>
<i>panel 11B</i>	<i>254.3×112.4×7.6 cm</i>

Property of the artist

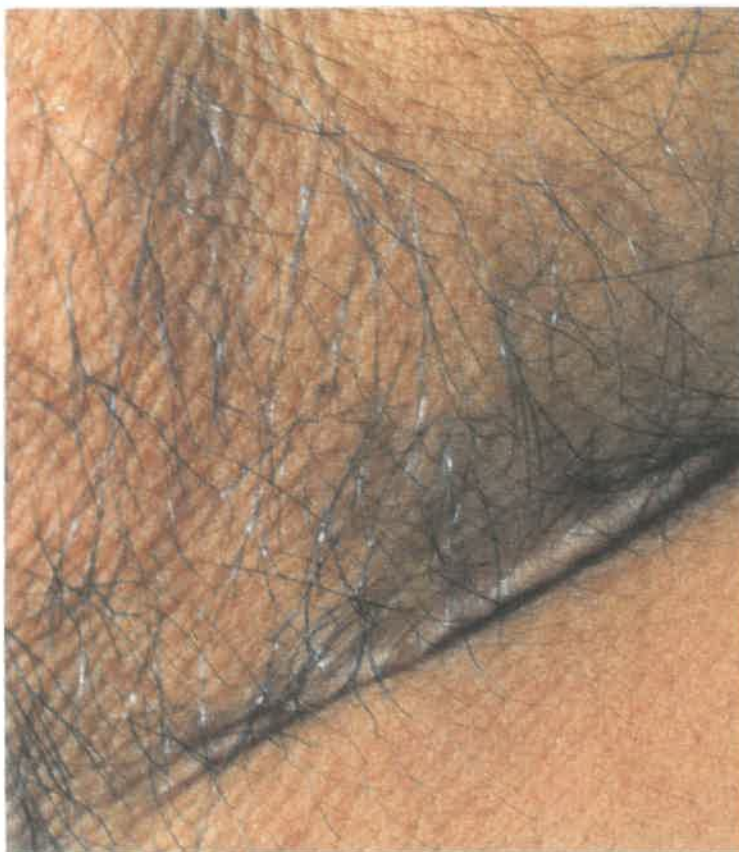
The work that Geneviève Cadieux has created for the Canadian Pavilion in Venice continues a trajectory started at the end of the Seventies, one that questions photography and its mechanisms of representation.

The body is one of the recurring elements in Cadieux's work; details - the eyes, mouth, hands, and feet - often shown in close-up and infused with intensity, punctuate the work. They are presented either in the conventional format of photographic enlargements, as projected slides or as light-box transparencies. By juxtaposing these images or by combining them with found images (Nineteenth-century female nudes, x-rays, a print of Saint-Exupéry's *Little Prince*, for example), Cadieux stages a spectacle that holds a disturbing fascination for the viewer.

The images take shape in installations: some form spaces that the viewers must enter as they would a camera obscura, others make them part of the work, or require them to take up specific viewing angles in order to understand how the work functions. By incorporating reflections generated by glass, mirrors, or black photographic surfaces (common elements in her works), Cadieux not only creates an interplay among the original images, but integrates the viewer's image as well, a strategy deconstructing representational codes. The scale of the works, which evokes the cinematic screen, also operates in the dialectics between work and spectator: conferring an abstract quality on the frequently represented faces, it also paradoxically renders them more tangible, gives them a certain intimacy that triggers critical reflection and poetic contemplation.

Geneviève Cadieux

La fêlure (Installation), 1990



The Venice installation is striking in its capacity to arouse in the viewer what Freud referred to as the sense of the "uncanny". A photographic montage was blown up to the scale of the pavilion façade and mounted on the windows that cover most of its surface. This window space is situated in a tiny courtyard that one must enter in order to see the installation. The scale of the installation combined with the limited space available (making it impossible to step back for an overview) give the viewer a sensation of being completely absorbed by the photograph. The montage involves a large close-up of a kiss inserted within a sectioned photograph of a scar that spans virtually the entire piece. Thus the viewer is confronted with a universe wherein the grain of the photograph blends with the texture of skin, provoking a sense of unease as to the intended meaning. As an interface between the Self and the Other, Subject and Object, Private and Public, the language of photography is seen from a metapsychological standpoint. Here as elsewhere in her work, Geneviève Cadieux dissects the mechanisms of photographic reproduction developed by post-industrial society and interrogates photography's destabilizing power in the juncture between order and disorder, madness and reason.

Charged with a disturbing implicitness towards loss of meaning and ambiguity, Geneviève Cadieux's work offers viewers numerous narratives, each as unique as the gaze which comes across it.

Chantal Pontbriand



CYPRUS

Nikos Kouroussis

Mitsero, Cyprus, 1937

Lives in Strovolos, Cyprus

1. *Odyssia 90, 1990*

(Odyssey 90)

Installation, mixed media

220 × 500 × 500 cm

12 elements, 25 × 25 cm each

Property of the artist

*The catalogue has not received
the introductory text of the
commissioner*



Nikos Kouroussis

Adventure (detail), 1989



CZECHOSLOVAKIA

Commissioner **Jiří Kotalík, Zuzana Bartošová**

Jiří Kolář

Protivín, Bohemia, 1914
Lives in Paris

1. Poetry in Knots 1, 1963
Assemblage, string, ribbon embroidery thread, wire cardboard, glass cabinet
69.5 × 50 cm
Prague, Národní Galerie v Praze

2. The Dreaming Cathedral 1964-68
Photographic enlargement canvas, 150 × 90 cm
Prague, Národní Galerie v Praze

3. And So On (Zodiac Sign 3) 1966
Collage in relief, paper letters on cardboard
99 × 68.5 cm
Prague, Národní Galerie v Praze

4. The Circles, 1966
Collage in relief, paper letters on cardboard
99 × 69 cm
Prague, Národní Galerie v Praze

5. Gartenlauben, 1966 (Bowers)
Collage, wood, paper
140 × 28 × 22.5 cm
Prague, Národní Galerie v Praze

6. The Butterflies (Modigliani), 1967
Collage, glass cabinet
31 × 24 × 4 cm
Prague, Národní Galerie v Praze

7. The Butterflies (Seurat) 1969
Collage, glass cabinet
31 × 24.5 × 4 cm
Prague, Národní Galerie v Praze

8. The Interrupted Dream 1970
Collage, multirollage, wood plank, 100 × 71 cm
Prague, Národní Galerie v Praze

9. Homage to František Kupka, 1973
Collage, plank on wood
100 × 71.5 cm
Prague, Národní Galerie v Praze

10. The Grater Poem, 1973
Spatial collage, glass cabinet
30.5 × 24.5 cm
Prague, Národní Galerie v Praze

11. Ours Ideas Move on Without Taking Much Notice of the Words and Thus Exposing Itself to Surprises 1974
Collage, rollage, wood, canvas
99.7 × 71.5 cm
Prague, Národní Galerie v Praze

12. The Four Last Cavaliers 1975
Chiasmage, multirollage, wood
100 × 71 cm
Prague, Národní Galerie v Praze

13. The Exhaust, 1976
Collage, glass cabinet
40.5 × 31 × 5.5 cm
Prague, Národní Galerie v Praze

14. Extinction, 1976
Collage, glass cabinet
40 × 31 × 5 cm
Prague, Národní Galerie v Praze

15. The Collapsing, 1976
Collage, glass cabinet, paper
40 × 31 × 5.5 cm
Prague, Národní Galerie v Praze

16. The Errant Italian, 1977
Collage, chiasmage, wood
71.7 × 55.5 cm
Prague, Národní Galerie v Praze

17. The Chalice Struck by Lightning (or The Girl Who Swallowed the Tooth of Time), 1977
Collage, chiasmage, wood
72 × 50.5 cm
Prague, Národní Galerie v Praze

18. The Decapitated Head Does Not Answer Back (or Everyone Desires a Sword and Someone's Head), 1977
Collage, wood, 71.3 × 50.5 cm
Prague, Národní Galerie v Praze

19. Small Poem in Prose, 1978
Collage, wood, 54 × 40 cm
Prague, Národní Galerie v Praze

20. The Tale About the Brewery "The Unpleasant Sip" Where Mr. Ch. D. Has His Usual Place, 1989
Collage in relief, 68 × 88 cm
Paris, Galerie Daniel Lelong

21. The Tale of the Steamboat that Has Never Blown Smoke on the Sea 1989
Collage in relief, 66 × 88 cm
Paris, Galerie Daniel Lelong

22. The Tale of the Goose Which Was Not to Be Eaten and the Bottle That Was Not to Be Drunk Until Once Upon a Time..., 1989
Collage in relief, 68 × 90 cm
Paris, Galerie Daniel Lelong

23. The Tale of the Bus That Took Men to Heaven, 1989
Collage in relief, 68 × 88 cm
Paris, Galerie Daniel Lelong

24. The Tale of the Swan Who Didn't Know How to Sing, 1989
Collage in relief, 66 × 88 cm
Paris, Galerie Daniel Lelong

25. The Tale of a Singer Who Married the Organ and Had a Small Organ to Sew, 1989
Collage in rilievo, 67 × 89 cm
Paris, Galerie Daniel Lelong

Milan Paštéka

Trencín, Slovakia, 1990
Lives in Bratislava

1. Dame in Fur I, 1988
Tempera, paper, 137 × 105 cm
Property of the artist

2. Dame in Fur II, 1988
Tempera, paper, 137 × 105 cm
Property of the artist

3. Red Chair, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

4. Copiosity, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

5. Afternoon, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

6. Sitting Woman, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

7. Pilgrim, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

8. Wing, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

9. Morning, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

10. Midday, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

11. Heat, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

12. Autumn Promenade, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

13. Dame in Fur III, 1989
Tempera, paper, 237 × 105 cm
Property of the artist

14. Nude, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

15. Couple, 1989
Tempera, paper, 200 × 105 cm
Property of the artist

Jiří Kolář is, without a doubt, one of the most outstanding contemporary Bohemian artists. During his long stay in Paris he came to represent modern creative trends, and his numerous exhibitions attracted regular, international acclaim in Europe, the United States and Canada.

The paradoxical tragico-absurd condition of Bohemian culture subjected to totalitarian regimes was the cause of his long exile, but only on the exterior: Kolář's work has always been intrinsically linked to Prague, and widespread appreciation of his work has never been lacking. It is only now that the Republic of Czechoslovakia and its cultural life have summoned back democratic traditions, thus reconfirming affinity with problems of the creation and ideals of European and international art, that Jiří Kolář's work can be presented - even with a hint of symbolic intent - in the Czechoslovakian Pavilion at the Biennale di Venezia. In many ways, in fact, the personage and work of Jiří Kolář embody the traditions and currents in Bohemian culture. Born in southern Bohemia, he discovered the fundamental tradition of the culture of Bohemia for himself: the culture that emphasises the symbiosis between poetry and the figurative arts which appeared between the Nineteenth and Twentieth centuries with Impressionism, Symbolism and the Secession led by F.X. Šalda, literary and art critic of considerable note.

It is indicative that Jiří Kolář's first public appearance was in the modest exhibition room of the Burian Avant-garde Theatre in Prague - in those days it played a decisive role in bringing together the creative aspirations of the emerging generations. In 1937 it saw Jiří Kolář's exhibition of collages. Very soon, however, he was completely taken up with poetry, by verses sculpted with great energy, generated by the pathos of observation that embraces the scenario of the everyday, as documented by his first collection, *Certificate of Baptism*, published in 1941.

Jiří Kolář then joined up with Group 42 and worked with them for several years. As well as painters, sculptors, photographers and several poets, the community included two theoreticians: in the dark atmosphere of Hitler's occupation they put their trust in modern art and its message of freedom. This period was important for the evolution of the poet - and also of the future figurative artist - as pointed out by that great expert on modern Bohemian culture Angelo Maria Ripellino in the work he dedicated to the artist. Jiří Kolář continued to be a poet for several years following the Second World War, as can be seen in the series of books he published. Starting in 1950-1951, Jiří Kolář gave in gradually to the temptations of figurative communication, evidently without resorting to the traditions of his artistic companions. Instead he started working through the immediate idiom of things and their fragments, thus giving life to his first assemblages. Between the Fifties and Sixties we see the start of crystallisation of expression and a rapid evolution in Jiří Kolář's figurative work through creative comprehension and a surprising application of the principles of collage drawn at first from cubism or from an imagination akin to surrealism, later making it an independent medium of notion and communication. Jiří Kolář employs a countless number of instruments and mediums, several of which were opportunely defined by Vladimír Burda (Anticollage or Annulment, Chiasmage, Pollage, Rollage, Stratification, etc.).

From the Seventies on, when the organic evolution of Czech and Slovak culture was forcedly bridled little by little by pseudo-socialism, or roughly mutilated through gross misunderstandings and base prohibitions unworthy of our century, the work of Jiří Kolář was put aside, condemned to silence. The artist could but request leave of his Fatherland. Thus, for many years and together with his wife Bela, he found the beneficial climate of Paris a stimulating environment for his work and life.

The work of Jiří Kolář as presented briefly in this exhibi-

tion is symbolic of the ideal and creative freedom that holds validity for years to come. Its aesthetic contribution is therefore multiplied by the ethical significance. This is, on the other hand, perfectly in key with the best traditions of modern Bohemian art and its present aspirations.

Jiří Kotalík

Milan Paštéka is one of the most important figures in contemporary Slovak painting. His generation experienced only a brief period of publically-exhibited free creativity, only a decade: the Sixties. It was this generation that organized a different proposal against the postulates of so-called social realism, even at the cost of personal difficulties which, during the period in which painting played its part as an extension of Stalinist ideology, were considerable.

Paštéka's vision of political events can be perceived in each individual stage of his work: during the Sixties, he was capable of irony in reference to the general optimism, then, in the following decade in which Czechoslovakia suffered the depression of totalitarianism, his interest turned to personal and erotic themes. In the Eighties, he demonstrated his detachment from everything that was taking place on the political scene Paštéka is both expressive and balanced in his paintings; he is impulsive, mocking, grotesque, and at other times taciturn and ephemeral in his quest to achieve spirituality.

Today Paštéka moves freely in his multistratiform, creative world. However, paradoxically, as he has acquired greater freedom, the number of themes he wishes to communicate has diminished. And instead of using them to display his skill as a painter he finds the mastery he has achieved no longer essential. In his new paintings he attempts to grasp the primary sentiments of the themes he is exploring. Within the sphere of present tendencies, which allow each artist to discover the uniqueness of his sentiment, he emphasizes the possibilities of painting as an open system of values.

Zuzana Bartošová





Milan Paštéka
Dame in Fur I, 1988

DENMARK

Commissioner **Helle Behrndt**

Torben Ebbesen

Haderslev, Denmark, 1945
Lives in Copenhagen

1. *Strange Water, 1989-90*
Iron, magnets, glass, faience
steel, 55 × 100 × 400 cm
Property of the artist
2. *Strange Water, 1990*
Faience, lacquer, iron, wood
paper, 300 × 300 cm
Property of the artist
3. *Strange Water, 1990*
Photograph, iron, faience
lacquer, 150 × 300 cm
Property of the artist
4. *Strange Water, 1990*
Photograph, iron, wood
faience, 300 × 300 cm
Property of the artist
- 5-7. *Strange Water, 1990*
Photograph, iron, lacquer
150 × 120 cm
Property of the artist
8. *Strange Water, 1990*
Mixed media, iron, concrete
steel, magnets, 150 × 60 × 32 cm
Property of the artist
- 9-10. *Brain Landscape, 1990*
Mixed media, photograph
150 × 300 cm
Property of the artist

Torben Ebbesen's work opens worlds and opens itself towards the world. To meet it is like standing face to face with an unknown culture: we do not know the language, the rituals, the rules, but we assume and see signs that the culture in question is based on language, ritual and rule. The alien quality is not fundamental; there are structurally recognizable relations that almost seduce us into trying to understand. The complexity of its many internal relations, the frequent flirtations with language in the titles, its use of partly confidential material hold us fast, there, before the possible dissolution or, at least, the alluring displacements of incomprehensibility.

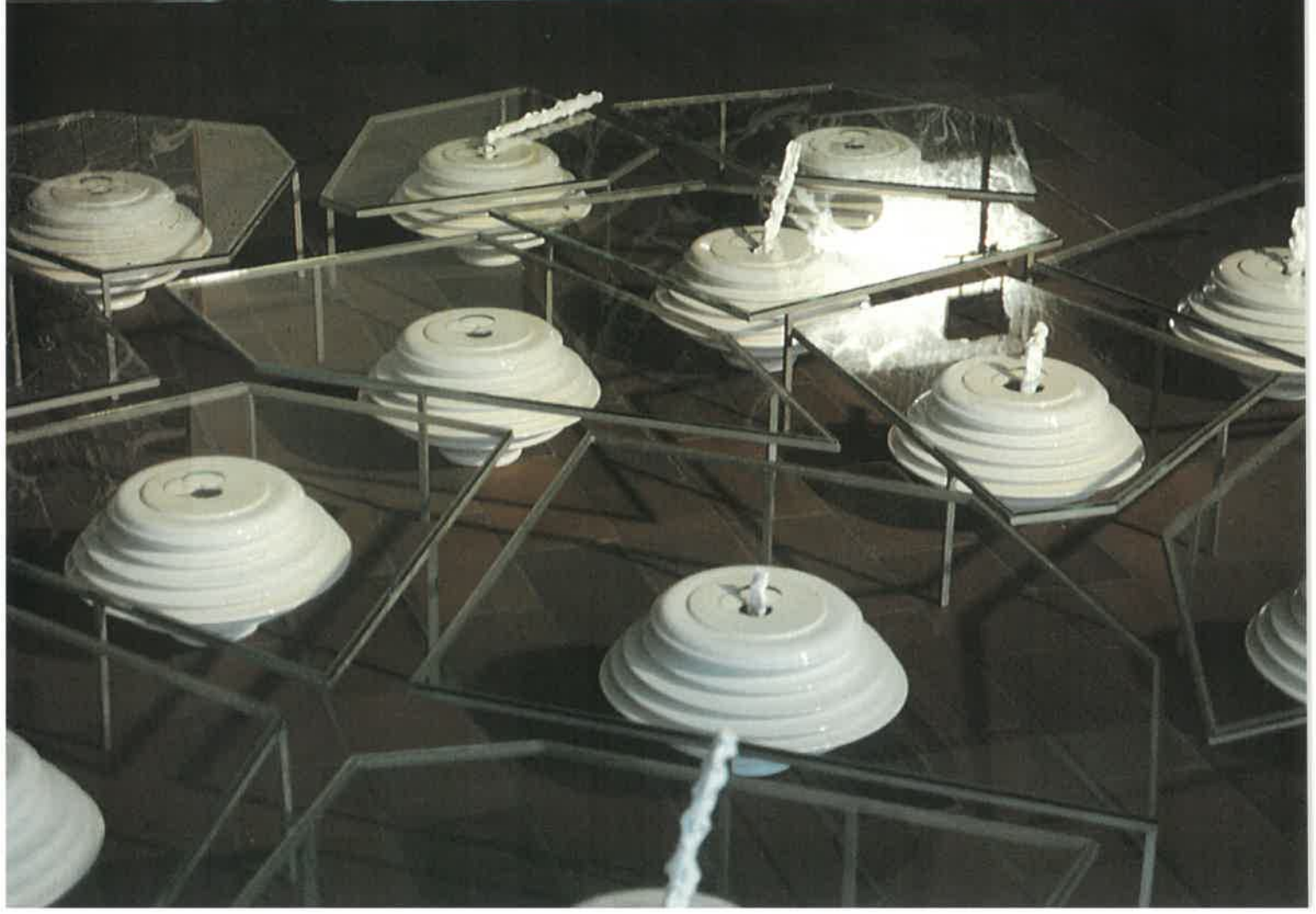
In 1978 he created an arrangement entitled *Geometry for Piero della Francesca* and in 1987 a sculpture entitled *Piero della Francesca's Hat*. The titles stand for more than the works they designate, namely for his general fascination with the Renaissance artist's project. But the mimesis of an ordered space is no longer at the disposition of a contemporary artist - mimesis has become metaphor. Through transformation or transmission the work opens towards the world by opening its own world.

Thus, the decisive factor in Ebbesen's work becomes the intersection of sensuous experience with reflection. The work is always imbued with ideas, with references and associations pointing away from it in a fan that the viewer must either gather together or spread out. But the work is never pure idea, for Ebbesen insists on the elusiveness of sensed experience with its random suspension of order and structure. This doubleness points back to two vital modern sources of inspiration for Torben Ebbesen: Malevič's Suprematism and its Constructivist offshoots.

With this view of art as both a subtle and crude interplay between sensing and thought in mind, it is not surprising that Torben Ebbesen is an artist who experiments in many genres: installation, sculpture, painting and monumental art are among his preferred genres, but also, to a high degree, drawing, whose muted language functions as a kind of sublimation of the work.

The installation *Strange Water* makes use of a large number of operations that are applied in most of Torben Ebbesen's art. The installation is a transformation. Something immaterially existing - a pool of water - is lifted into the constructive and spatial language of art. We see the world mirrored in a pool, but we see the pool itself only as the reflecting surface. This elementary impression of outline, light and ethereal substance, has been raised by the artist into a space and transformed into a cadence of reflections and processes, each of which, but not necessarily, alludes to the water. The big, centrally placed metal plate moves itself through whirls of faience and surfaces of glass towards the walls, where the water has deposited new and even stranger processes. The installation begins to speak its own language, in part independently of the word water - the emphasis is, so to say, shifted from "water" to "strange". But all the time it is nevertheless possible with the title in mind to return to the maelstrom from which the metaphors and metonyms are sent forth. Another characteristic feature of Torben Ebbesen's work is contained in the interaction between the local and the global view of the installation. Where does a work end? At its edge, or is that where it begins? If one were to attempt to define Torben Ebbesen's aesthetics, Umberto Eco's concept of "the open work" seems the most apposite formulation. The work realises itself through the series of interpretations it invites. *Strange Water* gives us the experience of something immaterial and familiar. It does this by closing in a phenomenon, by stopping or annulling something that flows and is fugitive - water - so that it becomes an open work, almost a commentary on itself as an artistic process, a not infrequent feature of Torben Ebbesen's work.

Paul Erik Tøjner



EGYPT

Commissioner **Ismail Taha**

Samir Nashid Gindi

*Suhag, Upper Egypt, 1933
Lives in Cairo*

1. Bird, 1989
Wood, 165×25 cm
Property of the artist
2. Bird, 1989
Wood, 97×25 cm
Property of the artist
3. Bird, 1989
Wood, 65×35 cm
Property of the artist
4. Bird, 1989
Aluminium, 82×42 cm
Property of the artist
5. Bird, 1989
Aluminium, 132×25 cm
Property of the artist
6. Bird, 1989
Aluminium, 60×35 cm
Property of the artist
7. Bird, 1989
Aluminium, 25×47 cm
Property of the artist
8. Bird, 1989
Aluminium, 75×50 cm
Property of the artist
9. Bird, 1989
Aluminium, 48×30 cm
Property of the artist
10. Fish, 1989
Aluminium, 125×25 cm
Property of the artist
11. Fish, 1989
Aluminium, 36×18 cm
Property of the artist
12. Fish, 1989
Aluminium, 40×22 cm
Property of the artist
13. Leaf Tree, 1989
Aluminium, 103×25 cm
Property of the artist
14. Abstract, 1989
Aluminium, 85×35 cm
Property of the artist
15. Abstract, 1989
Aluminium, 45×20 cm
Property of the artist
16. Abstract, 1989
Wood, 32×80 cm
Property of the artist
17. Sleeping Girl, 1989
Aluminium, 40×34 cm
Property of the artist

18. Sleeping Girl, 1989
Aluminium, 60×20 cm
Property of the artist

19. Sitting Girl, 1989
Aluminium, 28×21 cm
Property of the artist

20. Standing, 1989
Aluminium, 40×35 cm
Property of the artist

21. Kmasin Strong Blow-up
1989
Aluminium, 35×25 cm
Property of the artist

22. Ballet, 1989
Aluminium, 100×75 cm
Property of the artist

Farouk Wahba

*Mansoura, 1942
Lives in Alexandria*

1. Burying Ceremony, 1989
Mixed media, 240×160×12 cm
Property of the artist

2. Hidden Antiquity and
Sacrifice Jars, 1989
Mixed media, 240×160×12 cm
Property of the artist

3. Conversion to Bird
Papyrus, 1989
Mixed media, 240×160×12 cm
Property of the artist

4. Conversion to Scarab
Papyrus, 1989
Mixed media, 240×160×12 cm
Property of the artist

5. A Journey in the Sun
Boat, 1989
Mixed media, 240×160×12 cm
Property of the artist

6. Resurrection 1 -
Conversion Statue, 1989
Mixed media, 240×160×12 cm
Property of the artist

7. Resurrection 2 -
Conversion Statue, 1989
Mixed media, 240×160×12 cm
Property of the artist

8. Heart Weight, 1989
Mixed media, 240×160×12 cm
Property of the artist

9. Resurrection Crowd 1, 1989
Mixed media, 180×160×76 cm
Property of the artist

10. The Last Judgement, 1989
Mixed media, 140×100×12 cm
Property of the artist

11. Mummification 1, 1989
Mixed media, 140×100×12 cm
Property of the artist

12. Mummification 2, 1989
Mixed media, 140×100×12 cm
Property of the artist

13. Mummification 3, 1989
Mixed media, 90×110×12 cm
Property of the artist

14. Mummification 4, 1989
Mixed media, 90×110×12 cm
Property of the artist

15. Mummification 5, 1989
Mixed media, 140×100×12 cm
Property of the artist

16. The Scarab Amulet, 1989
Mixed media, 140×110×12 cm
Property of the artist

17. Coffin, 1989
Mixed media, 40×100×12 cm
Property of the artist

18. Hieroglyphic Amulet 1
1989
Mixed media, 140×100×12 cm
Property of the artist

19. Hieroglyphic Amulet 2
1989
Mixed media, 90×110×12 cm
Property of the artist

20. Resurrection Crowd 2
1990
Mixed media, 180×160×76 cm
Property of the artist

The relationship between man and the Nile is one of perfect symbiosis in which the Nile has functioned, since man first settled there, as the metaphor for the very notion of civilization. Egyptian artists have therefore responded to this natural environment and become one with it, while at the same time opening themselves to factors that are both internal and external to the immediacy of place and time. Thus not only the Nile, but also the notion of history, of the sedimentation of both the past and the present, have contributed to the perfect balance that exists between the artist, his present surroundings and the future.

The works of the two artists at this Biennale, the sculptures of Farouk Wahba and the paintings of Samir Nashid, are a result of the peculiar concatenation of past and present, of the environment external to them and their interior meditations, that make of them the privileged site for a projection into the future that in no way abandons either the past or the present. Farouk Wahba, for example, who was born in the Nile Delta and grew up on the shores of the Mediterranean, is considered a symbol of the interaction between the notion of contemporary artist and the expression of the legends of Egypt. His studies of the *Book of the Dead* and his close scrutiny of the secrets of the Egypt of the Pharaohs have led to his current creations. He manages to wed, in his recreations of mummies, the two elements of existence and death, where these are seen not as two mutually exclusive moments, but as a perfect balance of the very essence of life. History, for him, is therefore an example of what still exists in the present, of what coexists with man. Heritage is inspiration, and his symbols and Pharaonic elements are not simply decorations but the unique expression of a severe and rigorous philosophy of the present and the future. His colours are a pharmacopoeia, a chemical formula; his creations, culled from the past, an assertion of the present and a projection into the future.

His compositions, his embalmed mummies, aim at re-elaborating Ancient Egyptian notions and Islamic conceptions regarding resurrection. The surface of these "sarcophagi" is punctuated by a careful use of hieroglyphics and colour, thus introducing the emblematic communicative element of writing as the point of equilibrium between heritage and possibility of flight into the future. His work is comparable to the work of a keen jeweller, or rather the work of an expert surgeon undertaking a laborious autopsy.

The sculptor Samir Nashid, who was born in Upper Egypt and is currently professor of applied arts in Cairo, is another example of the current artistic maturity of Egypt. His works in wood and aluminium are a cipher of the inextricability of form and surrounding space. His works shun the rectilinear, the abrupt change of line, the absolute: they curve, they gently slope, they carefully decline the solidity of the form of the sculpture into the space they occupy. His is a work of tender purity, and his sculpture is an expression of temporal formation.

For him, the subject is a means of justifying the static in motion. Familiar objects are placed in motion, and this miraculous rhetoric, indicating interior and silent movement, is not so much a reference to cinematic or kinetic as to interior motility.

The artist may use colour to express his art, but the sculptor has recourse to the substance with which he works.

Colour may provide the fiction of light; the sculptor, and in particular Nashid, through his material, affords us the solidity of dynamics. Plasticity, then, motility and the vanquishing of stasis are the hallmarks of Nashid's works, just as the eradication of clear demarcations between the past, present and future is the hallmark of Wahba's creations. Both, however, can be considered valid expressions of the contemporary artistic production of Egyptian art.

Ismail Taha



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PARTICIPATING COUNTRIES

Farouk Wahba
Resurrection Crowd I, 1989

Farouk Wahba
Mummification 1-5, 1989

Samir Nashid Gindi
Bird, 1989



FRANCE

Commissioner **Jean-Louis Froment**
Assistant commissioner **Marc Sanchez**

Jean Nouvel

Fumel, 1945
Lives in Paris

Christian de Portzamparc

Casablanca, Morocco, 1944
Lives in Paris

Phillippe Starck

Paris, 1949
Lives in Paris

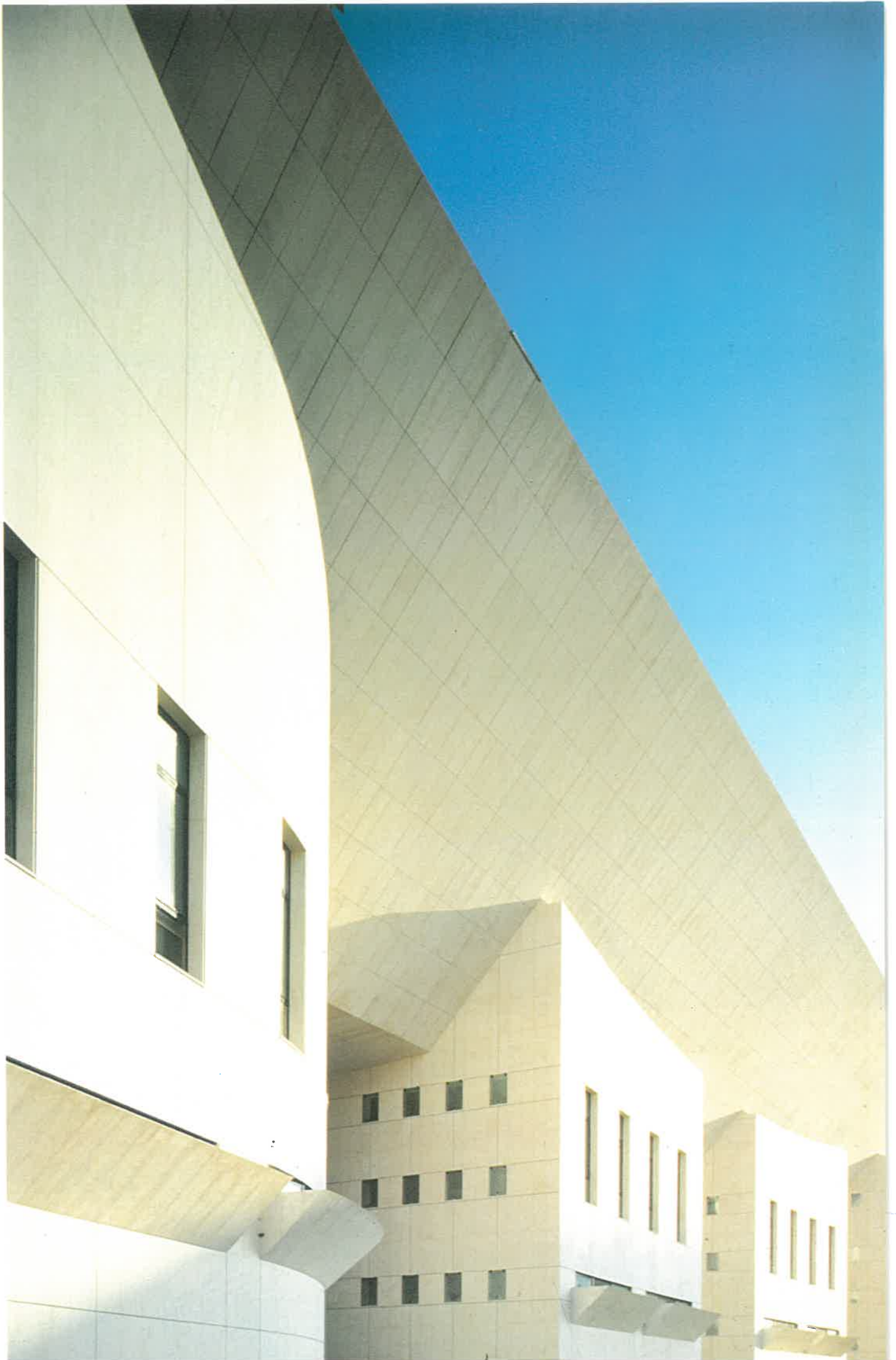
At the Biennale di Venezia, France occupies a pavilion that was constructed by an Italian architect and which it has never been able to be own.

The situation seems nonsensical at a cultural level, especially considering the fact that the Biennale itself proposes that each nation be presented individually.

The French architects Jean Nouvel, Christian de Portzamparc and Philippe Starck have been chosen to represent France at the 1990 Biennale di Venezia. They will exhibit their projects for a new French Pavilion. The winning project, which will be selected by a jury of experts, will be built for the 1992 Biennale on the site of the current French Pavilion.

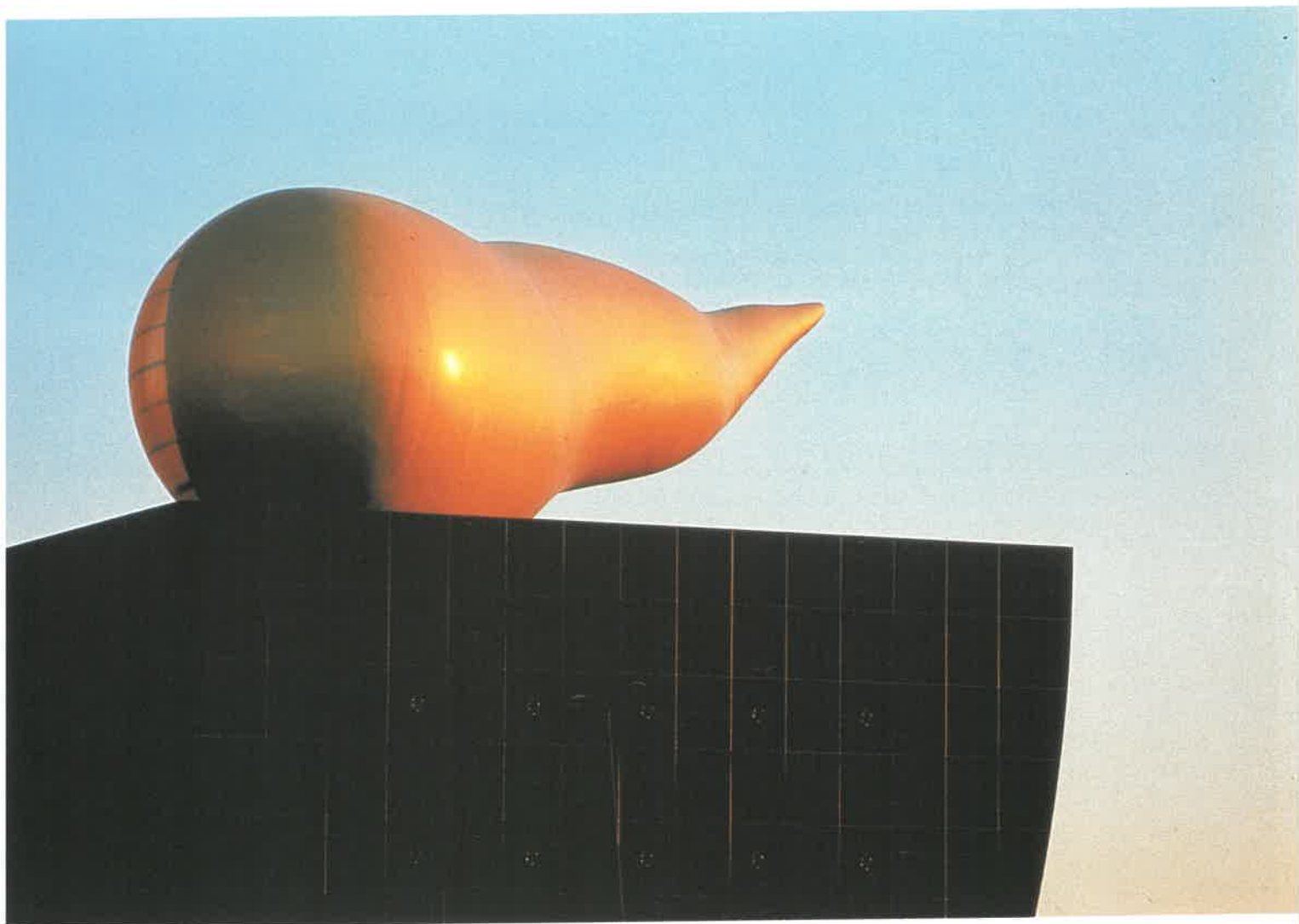
The construction of the new pavilion is an affirmation of the modernity France vindicates, a modernity that it would like to apply in the field of economic endeavour and in the international context of the Biennale di Venezia. It is a way of looking towards the future by constructing a new site which will function as an emblem for a new era, and it underlines France's centrality in the cultural debates and choices in the Europe that moves towards the end of the century - a role that architecture seems to symbolise to the maximum.

Jean-Louis Froment





Jean Nouvel
CNRS, *Nancy*, 1989



Philippe Starck
Asahi Building, Tokyo, 1989

Sélection française à la Fondation Peggy Guggenheim

In the period in which all of Europe is putting together an increasing number of thematic exhibitions on the forty years since the end of the Second World War, exhibitions that allow us to disentangle and underline what can now be identified as the strong points of that period, it is inevitable that - this summer the French Pavilion is housing the various plans for the restructuring of the pavilion itself - a real retrospective overview should be given to the image French art has attempted to give of itself over the last forty years. The game that some will play is, obviously, that of searching out the great artists who are conspicuous by their absence in the National selection: Jean Fautrier, Balthus and Yves Klein (who have never been present); Dubuffet (somewhat late); Soulages (quite honestly, far too early, and then never again).

This retrospective overview has the positive quality of freeing analysis from any temptation to rewrite history, while keeping it within the ambit of the situation imposed by the choices made year after year for the 20 Biennali. With this aim, the Association Française d'Action Artistique, the register of French artists that have exhibited at the Biennale di Venezia, has decided to put together an artistic exhibition of prestigious works of art in one of the most exclusive centres of Twentieth century art: the Peggy Guggenheim Foundation, whose Director, Philip Rylands, has granted the rooms, along with a scientific catalogue that covers the history of these twenty events. From this study, which constitutes the essential part of the catalogue, it is clear that the French presence in Venice is perfectly in keeping with the objective situation of the French movement in the same period, just as it was conceived and expressed by the then-current generation of "art inspectors" and by the critics who were the first commissioners in the post-War period. As an institutional manifestation our selection tends, in different years, at first to deliberately ignore the existence of the avantgarde, thus privileging the great national artists whose fame had already consolidated in the pre-War period, and then, later, freeing itself from the intrigues of the Ecole de Paris, the opening of timid peepholes, masterfully mixed with the presence of traditional artists, allowed the French Pavilion to include a few Abstract and Nouveaux Réalistes painters. We had to wait for the period around 1968 in order to see the Biennale di Venezia - despite the weak choices made in 1970, 1978 and 1980 - in full swing with the real exponents of contemporary French art without any compromises with other currents.

The character of the commissioners who followed was at the root of the initial selections which were so unrepresentative of the French avantgarde: it was only with the nomination of critics who were in step with the way in which French art had inserted itself on an international level, and with that of museum Directors, that France managed to impose a specific vision of its artistic presence.

The exhibition, on the contrary, privileges the prestigious aspect of the French presence, despite the scientific rigour and historical import. Only the more beautiful works, which were either given prizes or otherwise given special mention, have been chosen. The challenge was that of locating these works, which had already been dispersed in the most important museums and the best private collections: 34 of these have been chosen to travel back to Venice. It is certainly not our interest to distort history in order to contradict old choices that might certainly be worthy of criticism, but rather to remind the visitor that, for forty years French art has managed to satisfy the demands of what is one of the most exacting publics in the world.

Didier Schulmann

Curator

Arman (Armand Hernandez)

Nice, 1928

Lives in Nice, Paris and New York

1. Home, Sweet Home, 1960
Gas-masks
160 × 140.5 × 20.3 cm
Paris, Musée national d'art moderne

Jean René Bazaine

Paris, 1904

Lives in Paris

1. La Terre et le Ciel, 1950
Oil on canvas, 195 × 130 cm
Saint-Paul, Fondation Maeght

Roger Bissière

Villereéal, 1888

Boissières, 1964

1. La Venus blanche, 1950
Oil on canvas, 110 × 76 cm
Paris, Louvre-Bissière collection

Pierre Bonnard

Fontenay-aux-Roses, 1867

Le Cannet, 1947

1. Autoportrait dans la glace du cabinet de toilette, 1939-45
Oil on canvas, 73 × 51 cm
Paris, Musée national d'art moderne

Georges Braque

Argenteuil, Paris, 1882

Paris, 1963

1. Le billard, 1944
Oil, sand on canvas
130.5 × 195.5 cm
Paris, Musée national d'art moderne

Camille Bryen

Nantes, 1907

Lives in Arles

1. Remarken (n. 163), 1957
Oil on canvas, 92 × 73 cm
Paris, Fondation de France

Daniel Buren

Boulogne-Billancourt, 1938

Lives in Paris

1. Le Pavillon Français, 1986
Video of the 1986 installation
Venice, Ente Autonomo
La Biennale

César (Baldacchini)

Marseilles, 1921

Lives in Paris

1. Chat, 1954
Iron, 38 × 62 × 15 cm
Paris, Antoni Clavé collection

Marc Chagall

Vitebsk, 1887

Saint-Paul-de-Vence, 1948

1. Autour d'elle, 1945
Oil on canvas, 131 × 109.5 cm
Paris, Musée national d'art moderne

Jean Dewasne

Hellemmes, 1921

Lives in Paris

1. Tombeau d'Anton Webern 1952
Industrial paint on metal plate, 151 × 123 × 92 cm
Paris, Musée national d'art moderne

Jean Dubuffet

Le Havre, 1901

Paris, 1985

1. Mire G. 21, 1983
Acrylic on glued paper
134 × 100 cm
Paris, Fondation Jean Dubuffet

Raoul Dufy

Le Havre, 1877

Forcalquier, 1953

1. L'atelier au carton bleu 1942
Oil on canvas, 65 × 81 cm
Paris, Galerie Louis Carré

Etienne-Martin (Etienne Martin)

Loriol, Drôme, 1913

Lives in Paris

1. Gran couple, 1946
Wood, 220 × 63 × 53.5 cm
Paris, Musée national d'art moderne

Paul-Armand Gette

Lyon, 1926

Lives in Paris

1. Aluvion du Rhône à Lyon 1977
Colour photograph, diagram on graph paper, 3 panels
50 × 50 cm each
Property of the artist

Alberto Giacometti
Stampa, Switzerland, 1901
Chur, 1966

1. Buste de Diego, 1954
Bronze, 26.7 × 13.5 × 16.5 cm
Saint-Paul, Fondation Maeght

Julio Gonzalez
Barcelona, 1876
Arcueil, 1942

1. Monsieur Cactus, 1939-64
Bronze, 65.5 × 27.5 × 15.5 cm
Paris, Musée national d'art moderne

Toni Grand
Gallargues Gard, 1935
Lives in Arles

1. Sans titre, 1987
Fish, stratified polyester
h. 315 cm
Property of the artist

Raymond Hains
Saint-Brieuc, 1926
Lives in Paris

1. British Pavilion, 1965-76
Varnish on aluminium
151 × 133 cm
Paris, Musée national d'art moderne

Simon Hantai
Bia, Hungary, 1922
Lives in Paris

1. Tabula, 1980
Acrylic on canvas
114 × 103 cm
Paris, Galerie Jean Fournier

Hans Hartung
Leipzig, 1904
Antibes, 1989

1. T. 1956-11, 1956
Oil on canvas, 180 × 137 cm
Antibes, Succession Hans Hartung

Henri Laurens
Paris, 1885
Paris, 1954

1. Le matin, 1944
Bronze, 118 × 80 cm
Paris, Musée national d'art moderne

Fernand Léger
Argentan, 1881
Gif-sur-Yvette, 1955

1. Les quatre cyclistes, 1944
Oil on canvas, 130 × 162 cm
Bjot, Musée national Fernand Léger

Alfred Manessier
Saint-Ouen, 1911
Lives in Paris

1. Saint-Georges combattant
1947
Oil on canvas, 120 × 80 cm
Property of the artist

André Masson
Balagny, 1896
Paris, 1987

1. La nuit, 1958
Oil and sand on canvas
130 × 160 cm
Rome, Galleria Cleto Polcina

Henri Matisse
Le Cateau, 1869
Cimiez, 1954

1. Grand intérieur rouge
1948
Oil on canvas, 146 × 97 cm
Paris, Musée national d'art moderne

Henri Michaux
Namur, 1899
Paris, 1984

1. Peinture à l'encre de Chine
n. 2, 1959
India ink on paper
71.2 × 104.3 cm
Paris, Musée national d'art moderne

François Morellet
Cholet, 1926
Lives in Cholet

1. Néon, argon, plafond
Venise, 1970-90
Neon light, 140 × 280 × 20 cm
Property of the artist

Anton Pevsner
Orel, 1886
Paris, 1962

1. Sens du mouvement d'une
construction spatiale, 1956
Oxidised bronze
65 × 102 × 45 cm
Paris, Musée national d'art moderne

Serge Poliakoff
Moscow, 1906
Paris, 1969

1. Triptyque jaune, 1952
Oil on canvas, 73 × 185 cm
Paris, Alexis Poliakoff collection

Jean-Pierre Raynaud
Paris, 1939
Lives in Paris

1. Carrelages numérotés
1974-90
Mixed media, 5 elements
79 × 63.5 cm each
Property of the artist

Martial Raysse
Golf Juan, 1936
Lives in Paris

1. La vision est un
phénomène sentimental, 1966
Mixed media, 130 × 115 cm
Private collection

Germaine Richier
Bouches du Rhône, Grans
1904
Montpellier, 1959

1. Taumachie, 1953
Bronze, 111.5 × 52.5 × 97.5 cm
Venice, Peggy Guggenheim Collection

Georges Rouault
Paris, 1871
Paris, 1958

1. Véronique, 1945
Oil on canvas on panel
50 × 36 cm
Paris, Musée national d'art moderne

Nicolas de Staël
St. Petersburg, 1914
Antibes, 1955

1. Agrigente, 1954
Oil on canvas, 60 × 81 cm
Paris, private collection

Gérard Titus-Carmel
Paris, 1942
Lives in Ouchy-le-Château

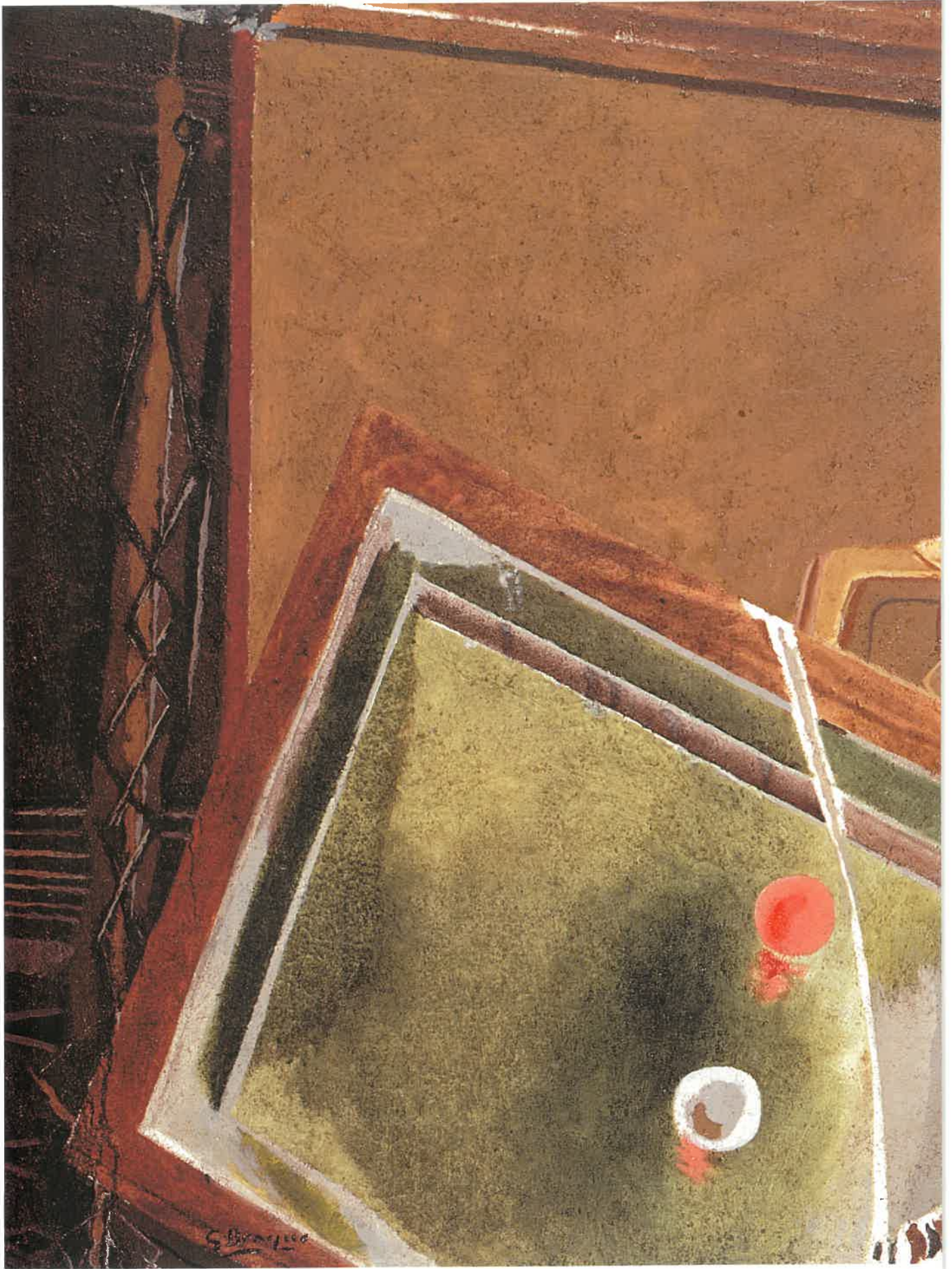
1. Joaquin's Love Affair, 1972
Mixed media, 30 × 35 × 4 cm
Property of the artist

Claude Vialat
Nîmes, 1936
Lives in Nîmes

1. Sans titre, 1988
Acrylic on canvas,
123 × 105 cm
Paris, Galerie Jean Fournier

Jacques Villon
Damville, 1875
Puteaux, 1963

1. La ferme normande, 1953
Oil on canvas, 89 × 146 cm
Paris, Galerie Louis Carré



Georges Braque
Le Billard, 1944





Court-métrages Immobiles

Narration and direction are two important aspects of French art. The Exhibition Court-métrages Immobiles presents a group of young French artists for whom the cinematographic model has taken the place of the literary model. These artists, who have worked, and still work together (except for Hybert and the Devautours), have analogous problems: the use of the ideational techniques, the procedures and principles of cinema in order to create "narrative scenarios" able to move the artistic fact into other spaces for the production of meaning. In *Composit*, Pierre Joseph, Bernard Joisten and Philippe Parreno, put the contemporary individual on stage via a series of image-sequences which are put together as in a film, so that the spectator himself is induced to move through the film. Philippe Perrin, however, has made a three-dimensional trailer for a potential film, where he is both director and actor. Joisten also takes advantage of the "trailer-effect", showing us the posters for imaginary films. As far as Dominique Gonzales Foerster is concerned, she re-elaborates the biographical genre with the assistance of a computer, while Fabrice Hybert gives us the material indications and the scenario for a possible fiction. The Court-métrages Immobiles deal with the time, as well as the space, of vision: the event constituted by the work of art is continuously deferred and dislocated, the materials offered in reference to this production being the manipulable elements of an open fiction.

Nicolas Bourriaud

Curator

The Court-métrages Immobiles artists are exhibiting in Prigioni Vecchie

Paul Devautour

Lives in Nice

Yoon Ja

Lives in Nice

Dominique

Gonzalez-Foerster

Grenoble, 1965

Lives in Paris

1. Ado on Ado, n.d.

Video

Property of the artist

Fabrice Hybert

Luçon, 1961

Lives in Nantes

1. Peinture homéopathique

n.d.

(Homeopathic Painting)

Mixed media, n.m.

Property of the artist

2. Sans titre, n.d.

(Untitled)

Mixed media, n.m.

Property of the artist

Bernard Joisten

Gap, 1962

Lives in Grenoble

Pierre Joseph

Caen, 1965

Lives in Grenoble, Paris

Nice and Cologne

Philippe Parreno

Oran, Algeria, 1964

Lives in Grenoble, Paris

Nice and Cologne

1. Composit, n.d.

Mixed media

Installation, n.m.

Property of the artist

GERMAN DEMOCRATIC REPUBLIC

Commissioners **Hermann Raum, Günter Rieger**

Hubertus Giebe

*Dohna, German Democratic Republic, 1953
Lives in Dresden*

1. Die Schuld I, 1980-81
(*Guilt I*)
Oil on canvas, 190×150 cm
Property of the artist
2. Die Bedrohung - Der Schoß ist fruchtbar noch, 1981-82
(*The Threat*)
Oil on canvas, 160×140 cm
Property of the artist
3. Die Barrikade, 1987
(*The Barricade*)
Oil on canvas, 200×160 cm
Property of the artist
4. Torso, 1988
Oil on chipboard, 200×160 cm
Property of the artist
5. Der Fänger, 1988
(*The Catcher*)
Oil on chipboard, 150×180 cm
Property of the artist
6. Der Überfall, 1988
(*Act of Violence*)
Oil on chipboard, 200×160 cm
Property of the artist
7. Die Aufbahrung, 1989
(*The Deposition*)
Oil on canvas, 160×200 cm
Property of the artist
8. Das Massaker, 1989
(*Massacre*)
Oil on canvas, 150×102 cm
Property of the artist
9. Christus, 1989
Oil on canvas, 200×110 cm
Property of the artist
10. Bildnis Willi Münzenberg II, 1989
(*Portrait of Willi Münzenberg II*)
Oil on chipboard
200×56 cm
Property of the artist

Walter Libuda

*Zechau-Leesen, 1950
Lives in Berlin*

1. Steuermann träumend III 1984-85
(*Dreaming Helmsman III*)
Oil on chipboard
125×144 cm
Property of the artist
2. Das Floß, 1985-90
(*The Raft*)
Oil on canvas, 140×90 cm
Property of the artist
3. Die Auswanderer III 1987-90
(*The Migrants III*)
Oil on chipboard, 105×164 cm
Property of the artist
4. Reste einer großen Jagd 1987-89
(*Leftovers from a Big Hunt*)
Oil on canvas, 140×180 cm
Property of the artist
5. Jaspar III, 1988-89
Oil on canvas, 130×65 cm
Property of the artist
6. Die Wunde, 1989
(*The Wound*)
Oil on canvas, 130×70 cm
Property of the artist
7. Fingerzeig, 1989
(*Pointing Finger*)
Oil on canvas, 131×100 cm
Property of the artist
8. Die Spritze, 1989
(*The Spray*)
Oil on canvas, 130×100 cm
Property of the artist
9. Der Rand, 1990
(*The Border*)
Oil on canvas, 130×120 cm
Property of the artist
10. Ohne Titel, 1990
(*Untitled*)
Oil on canvas, 132×142 cm
Property of the artist

Only eight years have passed since works of art from the so-called second German state were first exhibited at the Biennale di Venezia. The four exhibitions that have been held, and this fifth one, have given and give visitors and art experts the possibility of becoming familiar with a world of images that is not easily evaluated with the criteria of the predominant tendencies. The offering of varied subjective interpretations of life, actual living conditions, hopes and fears, ideals and consternations - beyond the artistic problems - was often unusual and gave the visitor the chance to grasp something of the typical aspects of the German Democratic Republic. Our artists' contributions were, however, neither intended, nor were they in a position to lay claim to a niche in the international art world. This year's choice is particularly individual, and lies outside current mainstream trends. This is being written at an important time for the political development of the fatherland of both artists (February 1990), when a turnaround in power relationships between the two German states threatens to devour and destroy the identity and integrity of the country, won over so recently, in Autumn 1989, by the power of its people. Will this exhibition in Venice have the function of an epilogue, for an authentic, unmistakable artistic development that has attracted international recognition? The democratic revolution that led to the Wall coming down, can be distinguished from movements that are akin to a blind natural force. Today, artists, scientists and other active citizens are wondering what it will be possible to salvage as relationships hereto existent, collapse. And what of the values they wanted free from the deformation of an absolute power? Only art, and figurative art in particular, can assert man's identity. But can the artists maintain this pretext with their works, preserving it and developing its autonomous nature?

An explicit reminder that art in the German Democratic Republic came to a spiritual turning point many years before Autumn 1989 is superfluous. Images, novels, performances and music were the precursors of the democratic revolution, and many were the authors in the forefront of meetings and demonstrations, often actually as the organizers. They, above all, gave the general aspirations for freedom a voice, sound and colour. It was the figurative artists, working with a spirit independent of the power relationships, and choosing their medium of expression freely, who determined the nature of the German Democratic Republic's exhibitions within the country and overseas over the last decades. The works exhibited in the German Democratic Republic's Pavilion and in Ambiente Berlin were created before the dramatic turn of events, and we have chosen them even under the previous government. Leipzig, the city where Walter Libuda was born, and Dresden in the case of Hubertus Giebe, are the art centres for Saxony.

Libuda's painting appears natural, volcanic, as if stemming from an obscure depth, with a violent Dionysian, even orgiastic sensuality that is totally undefined. The painted relief, touched before it has hardened properly, gives a clear insight into the painting process as a vital, physical-psychical process, and we can abandon ourselves to the visual results, whether they be defined, finished or still in a state of flux, without missing the sense. Nonetheless, observation of the pictures affords a familiarisation with figures, and exciting scenes emerge which, in view of their lack of normal logic and sense of action require investigation and oblige the visitor to search for meaning. In Libuda's paintings, colour struggles against form and the figure struggles for the exclusive pretence of form. The struggle itself is the significance of the images, and a victory would cast aspersions on it. Libuda cannot be separated from the contents. As the director he is bound up with what is represented by his actors, monsters and little puppet figures, escapees from the infantile carnival, obscure,

grotesque, ridiculous or tragically transfigured, incredible, tumbling in tangled muddle and sucked in by whirlpools of colour. The artist talks about his painting as a project, its execution, appraisal, how he alters it, and brings it to a conclusion. As he explains, in material terms, how it came into being, the image and how he put together the colours, he mentions the day-by-day observations that become the rationale for the image. In spite of the fantastic connections and nightmares of the events and the protagonists' disguises, or rather, for precisely this reason, the images refer to "simple folk". We find ourselves in the theatre of an amateur dramatic society in the suburbs, where the dramas of an absurd life are being played out, with the same passion (humour included) with which the artist presents the gigantic spectacle of masses of colour of enigmatic vitality on the canvas.

Hubertus Giebe, the man who looks, traces his images in an intellectual fashion with a historical back-up and sensual pleasure, on canvases with a ready-prepared background. The intellectual pleasure he takes in personal historical discoveries acts as a stimulant for artistic inventiveness and makes for the flow of colours. Fascinated by the cinematographic world of Fellini, Bertolucci, Tarkovskij and Schloendorff, Giebe does not give in when faced with the difficulties of his medium. With steadiness and self-awareness he faces up to the great challenge of images that move and excite, their aggressiveness and gentleness that push one aside, their acute drama in being cut, time, editing and the intersecting fading of their masses and solitudes, their drastic and enigmatic being. A knowledge of recent history and the invincible competition of the visual mass media stimulate the creation of images. The freer ap-

plication of colours makes the surfaces of the paintings vibrate and noises of legendary battle are heard. The results of painting, their aggressive gestures show suffering undergone in real history. Colour bears witness to the strongest excitement and transmits intellectual passion, producing sensual ardour. Waves of red invade the paintings. They are also "guardians of the aurora, tear of love, cold pink of the pain in the underground prisons of wretchedness ... purple in the infinity of the obscure, symbol of brotherhood" (Christoph Tannert, 1985). Giebe comes to terms with painful questions of European history in a very intense way. Even though he did not experience them personally, they have thrown gloom onto his life, and this is interpreted as the light of a new aurora. The obstinate Fascist occupation, persistent and ruthless, rendered visible by Giebe as a fusion of fire and water, is connected to his growth within the German Democratic Republic - a state that is attractive for many artists, having been founded by active anti-Fascists. In his moral and artistic intention to offer moving images against "the perseverance of oblivion", Bernhard Heisig found a highly motivated prosecutor in his pupil Giebe, who, however, was to pose other penetrating questions. It is a matter of the same conscience, typical in itself of the artistic intelligence of the German Democratic Republic: to be responsible in the work of the society's political-moral image, a conscience that has created that world of images with its wealth of messages, conflicts, convictions and tragedies that is known in many countries. This pulsation is image-producing. And the images exhibited seem to include ones of the future.

Hermann Raum



Walter Libuda
Leftovers from a Big Hunt
1987-89



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Hubertus Giebe
Guilt I, 1980-1

GERMAN FEDERAL REPUBLIC

Commissioner **Klaus Bußmann**

Bernd Becher

*Siegen, German Federal Republic, 1931
Lives in Dusseldorf*

Hilla Becher

*Potsdam, 1934
Lives in Dusseldorf*

*1. Werkauswahl, 1960-90
(Selected Works)
Photographs, n.m.
Property of the artists*

Reinhard Mucha

*Dusseldorf, 1950
Lives in Dusseldorf*

*1. Deutschlandgerät, 1990
Installation, n.m.
Property of the artist*

The artists presented at the Biennale di Venezia in the pavilion of the German Federal Republic belong to different generations. However, besides living in the same place, Dusseldorf, they share a whole series of factors: they are all exposed to the decisive influence of the industrial culture of the Bundesland North Rhine-Westphalia, of the experience of a highly-industrialised environment which is constantly being transformed and modernised rather than that of a rich artistic tradition. They react to this transformation, which is expressed in the metamorphosis of the industrial landscape, but also in the metamorphosis of society, with different artistic media. On the one hand with an exact photographic documentation which recalls the meticulousness and accuracy of the Nineteenth-century scientists. On the other with an investigation undertaken with the use of instruments such as installation, staging, montage, and which conjugates the fascination of the cold, precise mechanical universe with the ironic, sarcastic observation of society produced by this industrial culture. Their artistic viewpoints are linked to traditions that abroad are perhaps not associated with German art, as Romanticism and Expressionism are, but which are nevertheless part of the legitimate inheritance of German Illuminism and which found forceful international expression in Bauhaus and Neue Sachlichkeit during the Twenties.

Taking their moves from an extremely penetrating observation and analysis of the world of the objects of technology (industrial plants or railways, for example, but never the aesthetic elaboration of the superstructure) their works reflect the fascination that emanates not only from the forms originating from productive rationality - "anonymous sculptures" - but also from the manifestations present in the objects themselves of the spirit of man and the conditions of his social existence (and therefore also of the social existence of the artists themselves). The fascination takes form, both in the works by Becher and in those by Mucha, in an exact, detached, technically-perfect form which seems to reject any subjective gesture. However, behind the form hides the elaboration of an individual experience, of subjective memory.

Klaus Bußmann



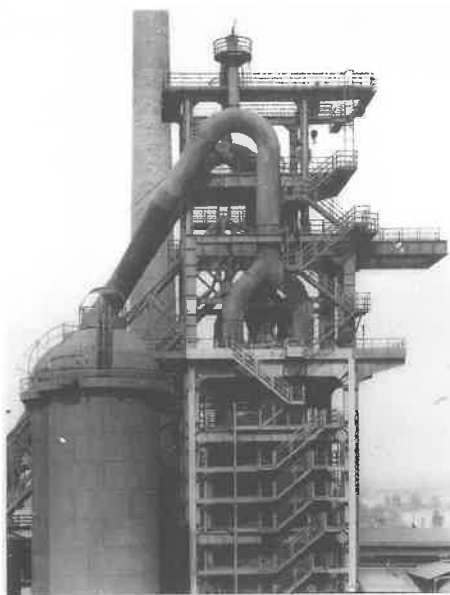
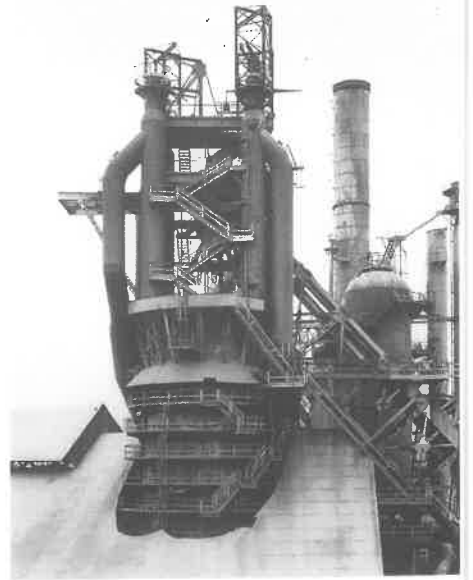
Reinhard Mucha
Untitled, 1989



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Bernd and Hilla Becher
Smelting-Furnaces, *n.d.*

PARTICIPATING COUNTRIES

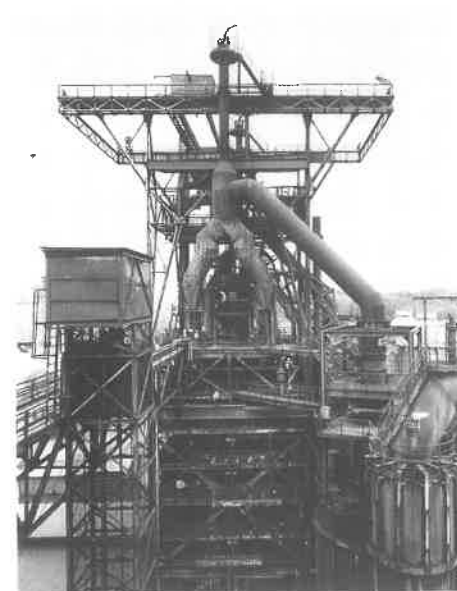
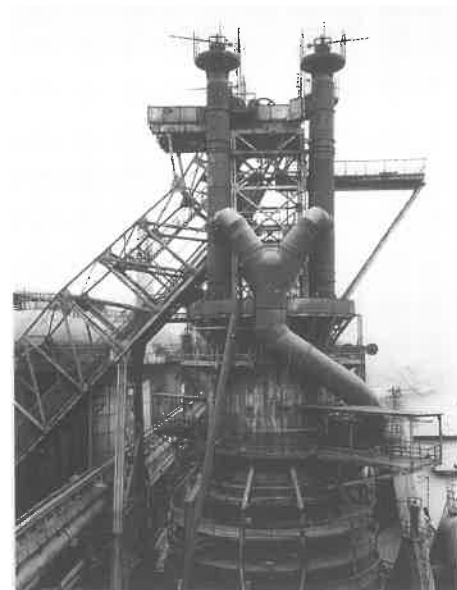


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PARTICIPATING COUNTRIES

Bernd and Hilla Becher
Smelting-Furnaces, *n.d.*





GREAT BRITAIN

Commissioner **Henry Meyric Hughes**

Assistant commissioners **Malcolm Hardy, Brett Rogers**

Anish Kapoor

Bombay, 1954

Lives in London

1. *Madonna, 1989*
Fibreglass, pigment
280 × 150 cm
London, property of the
artist, courtesy of the Lisson
Gallery

2. *It Is Man, 1989*
Sandstone, pigment
232 × 115 × 115 cm
London, property of the
artist, courtesy of the Lisson
Gallery

3. *Void Field, 1989*
Sandstone, pigment
16 elements
100 × 100 × 120 cm each
London, property of the
artist, courtesy of the Lisson
Gallery

4. *Untitled, 1990*
Slate, pigment, n.m.
London, property of the
artist, courtesy of the Lisson
Gallery

5. *Untitled, 1990*
Fibreglass, pigment
anthracite, 300 × 500 × 180 cm
London, property of the
artist, courtesy of the Lisson
Gallery

6. *The Healing of St Thomas*
1990
Installation, n.m.
London, property of the
artist, courtesy of the Lisson
Gallery

Void Field, 1989, consists of sixteen roughly cubical pinkish stones approximately one meter along each edge. On the outside the stones are left as they came from the quarry, rugged and irregular, pocked by marks of the drill. But here the point is, the inside. The almost fetishistic, bright, glowing perfection of the exteriors of the early works has given way to the dark, almost petulant secrecy of the interior. The big stones stand there mutely, the only artistic intervention seeming to be the rough black circles on their upper surfaces. From a distance these circles seem to lie upon the stone as if applied with black ink that sank slightly into its pores. Somewhat nearer, one sees that these circles are, in fact, holes sunk perhaps an inch or two into the stone and, seemingly, coated inside with black powdered pigment. Nearer still, one sees that they are actually deep holes. In fact they seem to go as far as the darkest night; one cannot begin to see to the other side of their velvety blackness. These stones have night inside them. The wings of crows might be heard inside these stones at midnight. They are hidden voids, enclosed darknesses, packaged nights. They show the void as a great darkness, a primal darkness, the darkness of the womb and the tomb, of the ocean before the first sun rises and after the world has redissolved itself at sunset. Darkness has become a material; only here it is maddeningly separated from the viewer, who can see it but not enter it. It is neatly contained within a package as if it were black ink in an inkwell.

The *Void Field* stones refer in part to what has been called the "Return to the Uroboros". In Jungian terminology the Uroboros is the unconscious, the abyss of inner darkness which is completely self-contained and devours or feeds on itself, like the tail-biting serpent. It is the darkness in which one seeks to know oneself. The ego approaches this void and feels its own boundaries become clear because they are terrifyingly threatened with a dissolution which they long for.

What is most fascinating, from a transcultural point of view, in conflation of visual vocabularies from different times and places, is the appearance of a seamless fit on all sides – a virtually lingam and yoni union. It cannot be said that the Hindu elements are primary, or that Modernist elements are. What is primary is the way the work performs homage to various deities without seeming to betray any.

Kapoor's ambiguous placement in history is a part of the premise of the work. There is a paradoxical challenge to the situation of a colonial practicing Modernism. Modernism was an ideology that incorporated India, and of course many other places, as fixtures of Empire, not sources from which new expressions of cultural identity – British cultural identity! – might arise. Any attempt to re-establish cultural collaboration after a colonialist period feels full of sad paradoxes and haunted by inner contradictions. Kapoor's work, in its smoothness, embodies the duality. On the one hand, it reverses the colonial relationship, incorporating the aims of the imperialist Modernist power into the forms of the colonized culture which is its vaster matrix; it takes revenge by re-incorporating into itself the reflection that once had incorporated it. In another sense, the colonial culture is subsumed into that of the urban imperial centre, betrayed. Yet again, the codes of the colonized and colonizing cultures can be seen as interpenetrated, a utopian glimpse of a possible Post-Modern future. Pre-Modern in its relationship to an ancient communal tradition, Kapoor's *oeuvre* is Modernist in the artist's conviction of the purity of form; finally, it is Post-Modern in its conflation of cultural codes from different historical times and places, and in its implicit relativisation of its own metaphysical ambitions.

Thomas McEvelley

Anish Kapoor

Void Field (detail), 1989



Anish Kapoor
Void Field, 1989





GREECE

Commissioner **Manos Stefanidis**

Assistant commissioner **Manolis Thomakakis**

Yannis Bouteas

Kalamata, Greece, 1941

Lives in Athens

1. Construction, 1987

Mixed media, 5 elements

70×500 cm

Property of the artist

2. Untitled, 1990

Mixed media, 300×400 cm

Property of the artist

3. Untitled, 1990

Mixed media, 4 elements

150×500 cm

Property of the artist

4. Intervention, 1990

Mixed media, 9 elements

150×30 cm each

Property of the artist

5. Untitled, 1990

Mixed media

4 geometrical shapes

40×150 cm each

Property of the artist

Iorgos Lappas

Cairo, 1950

Lives in Athens

1. Abacus, 1980

Mixed media

700×1000×100 cm

Property of the artist

2. Small House, 1988

Mixed media

150×300×120 cm

Property of the artist

3. Hunting Place, 1989-90

Mixed media

350×700×300 cm

Property of the artist

4. Seed Planter, 1990

Mixed media

100×700×1000 cm

Property of the artist

5. Dice, 1990

Iron, 100×700×1000 cm

Property of the artist

6. Landscape as Pun, 1990

Iron, plaster, polyester

400×1000×1000 cm

Property of the artist

"The soul tries to judge substance and whatever exists and their opposition to one another and the substance of opposition itself by joining them together and comparing them".

Plato, Theaetetus, 186b.

In Joseph Haydn's *Surprise Symphony* (No. 94) there is a strong chord that suddenly "surprises" at the end of the second movement, subverting the musical calm that existed up to that moment. A single passage, an unexpected change of flow is enough to make the conquered form "different" while Heraclitus' river becomes uncrossable for the second time. In the same work by Haydn the theme of the finale is self-dissolved into small motifs that hardly have any functional relationship to one another. In other words, there is in the composer's Baroque concept a clear element of chance. The same chance elements existed in the conscious movements of the creator of the world when he planted the dice of the universe in space. It seems that we always need such "meta-constructed", simplifying images in order to approach the phenomenon of existence and creation which is, a priori, complex and uncomprehensible.

The works of Iorgos Lappas and Yannis Bouteas are "meta-constructions" in light and space that consciously refer elsewhere. They refer to a metaphysical concept of space, where the "uncreated" light of the Byzantines dominates. The material means are very simple and the construction of the works is also simple. However, what counts and what should be continued and completed (or accomplished) in the viewer's mind is the "meta-constructive" process. In the installations of the two artists there is an element that subverts their logic, an element of chance or "surprise", which is the case with Haydn's symphony. In this piece a temporary tonality imposes itself above the dominant one, creating through a "meta-construction" an entirely new result. This is comparable to the technique of Oriental tale-makers who surprise their slumbering audience with a sudden and unforeseen end.

By scratching the soil and leaving traces in space, by dripping drops of light, by marking a course, by creating passages from one relationship to another and constructing bridges to unite two banks or two meanings, we make sculpture. Not in the sense of the concept of construction that has prevailed for centuries, but with emphasis on the "meta-constructive" process, the essence of opposition of which *Theaetetus* speaks. The adventure of the work of art begins after its construction, as was the case with Noah's ark. For it is true that this boat acquired its real attraction when it overcame the problems involved in its construction and became a vessel for the world, a point sufficient enough to contain the universe.

This is the Greek proposal for art in the Nineties: since we are all afraid of a sweeping and impending flood, let us give our trust to the shipbuilders of art and let us build a safe and happy ark, and keep in it our beloved spaces that once accepted our traces, the light that touched our emotions the animals, the forests with their trees, the rivers in which noone can step for a second time.

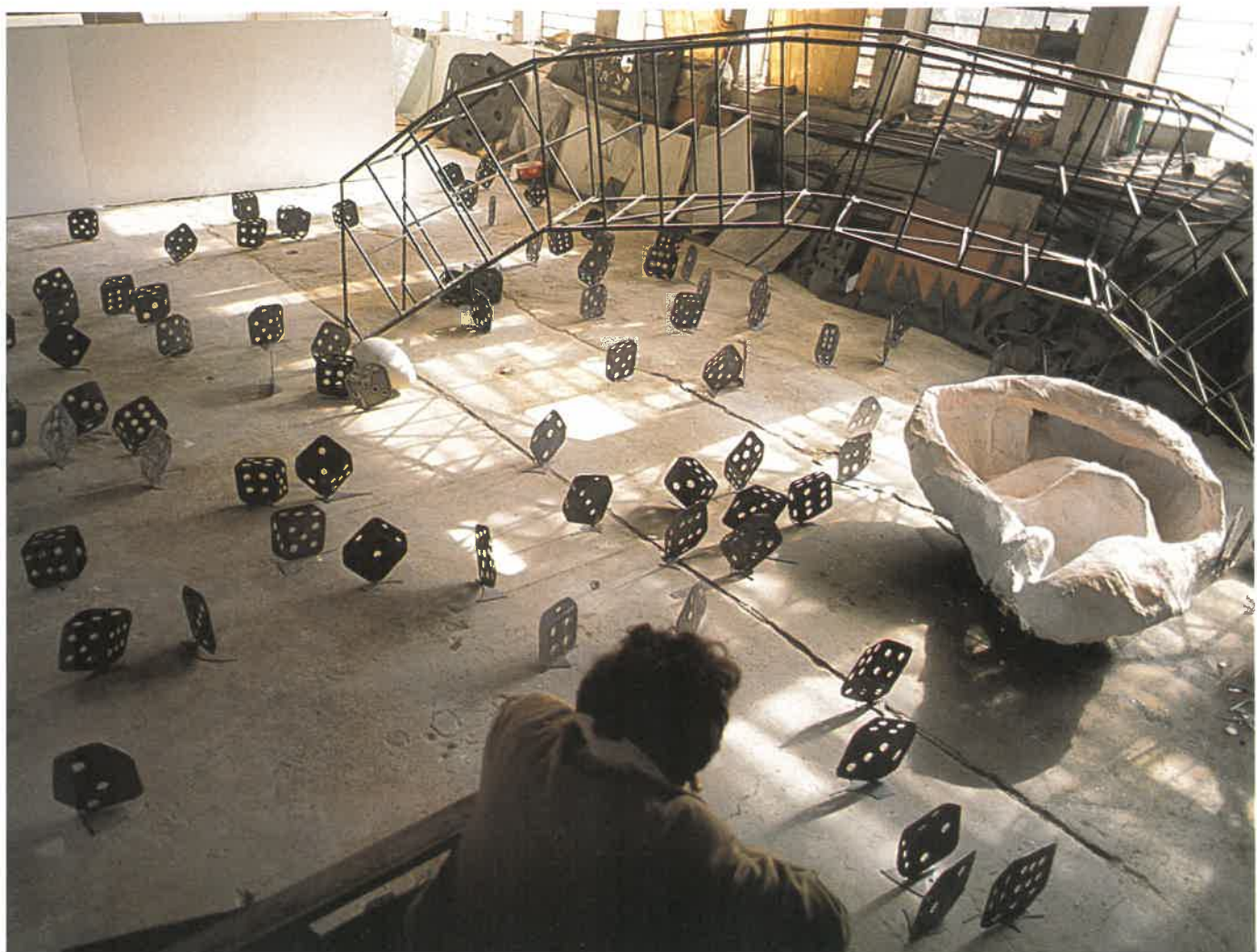
Manos Stefanidis



Yannis Bouteas
Intervention, 1986

Iorgos Lappas
Landscape as Pun, 1990

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PARTICIPATING COUNTRIES

HUNGARY

Commissioner **Katalin Néray**

László Fehér

*Székesfehérvár, Hungary
1953*

Lives in Budapest

1. Balcony, 1988

*Oil on wood fibre
250×180 cm*

Property of the artist

2. The Sculpture, 1989

*Oil on canvas, 140×200 cm
Property of the artist*

3. Fountain, 1989

*Oil on canvas, 180×250 cm
Property of the artist*

4. Before the Feast, 1989

*Oil on canvas, 200×140 cm
Property of the artist*

5. Water, House, Man, 1989

*Oil on canvas, 200×140 cm
Property of the artist*

6. Under the Monument, 1989

*Oil on canvas, 200×140 cm
Property of the artist*

7. The Big Box-Tree, 1989

*Oil on canvas, 200×140 cm
Property of the artist*

8. At the River, 1989

*Oil on canvas, 140×200 cm
Property of the artist*

9. Blak Columns, 1989

*Oil on canvas, 180×250 cm
Property of the artist*

10. Stairs, 1989

*Oil on canvas, 180×250 cm
Property of the artist*

11. Blak Machine, 1989

*Oil on canvas, 180×250 cm
Property of the artist*

12. In Front of the Wall, 1989

*Oil on canvas, 180×250 cm
Property of the artist*

13. Figure Looking into the Well, 1989

*Oil on canvas, 250×180 cm
Budapest, Magyar Nemzeti
Galéria*

14. Well with Figure, 1989

*Oil on canvas, 250×180 cm
Property of the artist*

15. At the Bridge, 1989

*Oil on canvas, 250×180 cm
Property of the artist*

16. Monument, 1990

*Oil on canvas, 220×160 cm
Property of the artist*

17. Near the Dam, 1990

*Oil on canvas, 220×160 cm
Property of the artist*

18. Iron Drawings, 1990

*Installation, iron-sheet
180×600×300 cm
Property of the artist*

19. Monument Before the Rifle-Range, 1990

*Oil on canvas, 160×220 cm
Property of the artist*

For the first time since the Hungarian Pavilion was built, an artist, a young man of thirty-seven, has been asked to exhibit in the pavilion without the support of other national artists. As justification, the commissioner does not want to say that László Fehér is simply a talented artist; rather, the artist has been chosen not only because he in some way represents contemporary events in Hungary, but also because he is able to reply to the current social and historical problems through the power of his art.

The three artists chosen to exhibit in the Hungarian Pavilion two years ago also represented the then-current state of affairs, but since then the East European, countries have undergone a radical change with the fall of the Iron Curtain and the Berlin Wall.

László Fehér has nothing to do with party politics, but his choice of the sociographic is not new to his artistic activity. The artist has turned toward the expressive-realistic traditions in Hungarian art and toward the important Post-Impressionist Tivadar Csontváry Kosztka.

Bold purple, yellow, black and green brushwork and the allegorical representations of the landscape have been, if you like, the commonplaces of Hungarian art since Romanticism. Fehér deals with his rural and urban landscape in precisely this way.

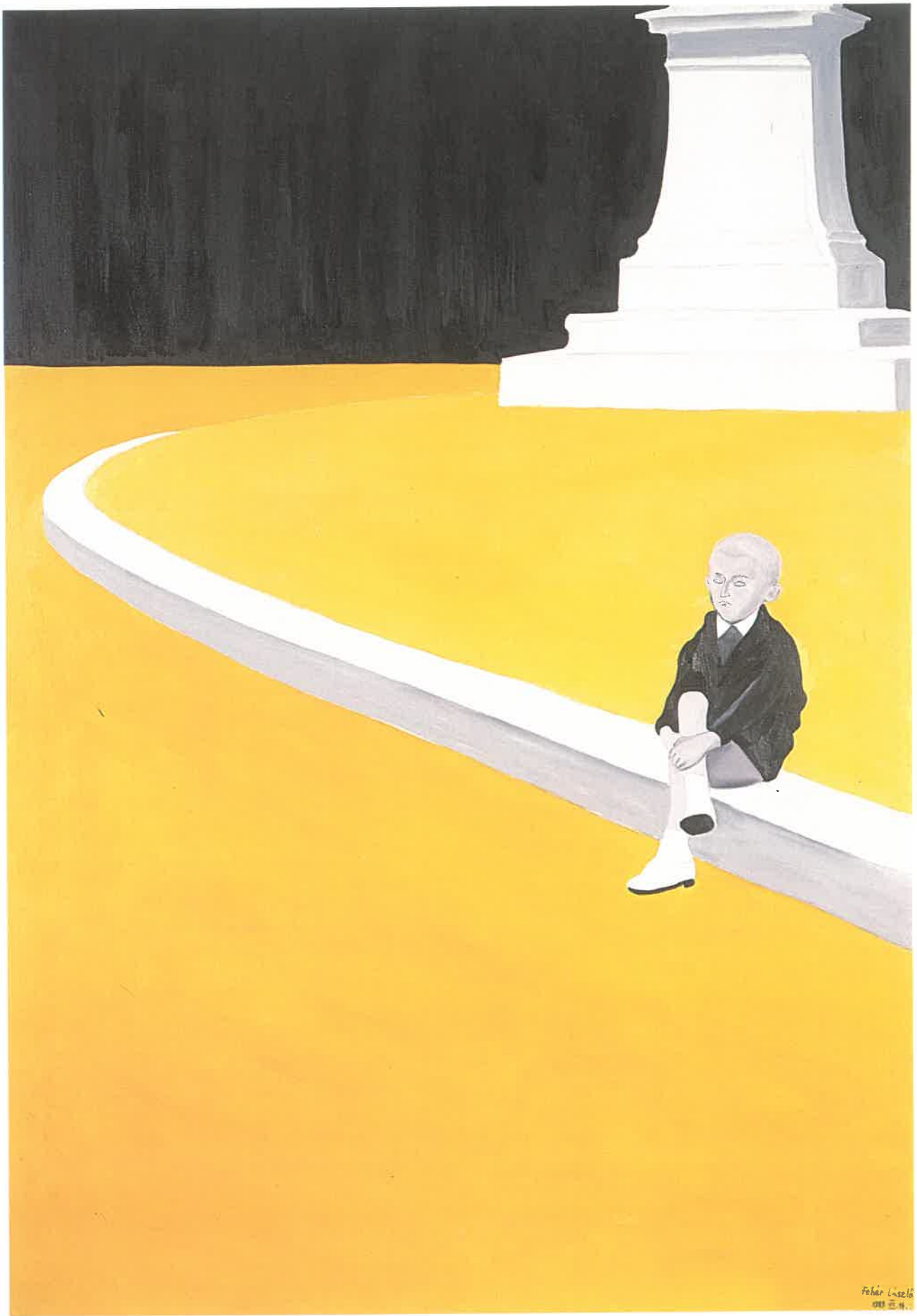
In the mid Eighties, Fehér started to deal with the notion of private-historical representation in his art. The mysterious landscapes and details of a park and the dreamlike contour of a man or a group of people set against a background of expressive brushstrokes and dramatic colours dates from 1985-1986. His figures exist only in contours and are imbued with the environment, but nonetheless these two elements are not hierarchically represented - one does not dominate over the other.

For the present Biennale we have chosen a loose series of Fehér's works which is homogeneous both thematically and chromatically, and which might well be entitled *Childhood Dreams*. The forerunner of this series is undoubtedly his *Balcony* (1988), in which the artist first applied his yellow, black and white project. Fehér has almost always selected the motives for the 17 paintings present in the current exhibition from family photographs. The amateur photograph, the so-called "private snap", very often tells us much more about a particular era, about the lives of ordinary people than do professional photographs. Families take photographs when on holiday, the family members and friends pose in front of monuments, statues, rest-houses and waterfalls while they involuntarily assume heroic stances according to the expectations of that given age. Even those photographs that seemingly pay no heed to these unwritten laws, however, also reveal the characteristics of their age.

The magic of these paintings lies in the accurate examination of proportion and the consequent application of bold colours. The architecture, the landscape, the outlines that suggest perspective (the subject is positioned onto the flat surface and forcefully occupies its space) and their oneiric projection onto the scene - this is Fehér's current peculiar style.

Following my request that the atrium of the Hungarian Pavilion be completely filled with his work, Fehér also undertook another experiment: he translated some of his characteristic figures and that famous car into metal. I have deliberately chosen not to use the word sculpture as he himself has called this installation *Iron Drawings*. I am sure that these figures will be as intensive in this real space as they are in the virtual space of his paintings.

Katalin Néray



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László Fehér
Under the Monument, 1989



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László Fehér
Black Columns, 1989

PARTICIPATING COUNTRIES

ICELAND

Commissioner **Gunnar B. Kvaran**

Helgi Thorgils Fridjónsson

*Búdardalur, Iceland, 1953
Lives in Reykjavik*

1. Holy Flying-Fish, 1989
*Oil on canvas, 150×160 cm
Property of the artist*

2. A Green Day, 1989
*Oil on canvas, 150×205 cm
Property of the artist*

3. Spring, 1989
*Oil on canvas, 104×121 cm
Property of the artist*

4. Winter Night, 1989
*Oil on canvas, 150×200 cm
Property of the artist*

5. The Beach, 1989
*Oil on canvas, 45×50 cm
Property of the artist*

6. Fountain, 1989
*Oil on canvas, 45×70 cm
Property of the artist*

7. Still Life, 1989
*Oil on canvas, 140×180 cm
Property of the artist*

192 8. Fruits of the Earth, 1989
*Oil on canvas, 90×125 cm
Property of the artist*

9. Three Boys and Three
Citrons, 1990
*Oil on canvas, 35×45 cm
Property of the artist*

10. Hope, 1990
*Oil on canvas, 140×160 cm
Property of the artist*

Helgi Thorgils Fridjónsson was born in Búdardalur, West Iceland, in 1953, where he stayed until 1971 when he enrolled at the Reykjavik College of Art and Handcrafts where he now teaches. On graduation in 1976 he moved to the Netherlands to spend a year at De Vrije Academie in The Hague and two years at the Jan Van Eyck Academie in Maastricht.

Since his artistic debut in Iceland in 1974, Fridjónsson has held private exhibitions in several European countries and taken part in numerous international joint exhibitions including Scandinavian Art 1987 at the Seibu Museum of Art, Tokyo; Iceland, The Art Revealed, 1984, Franklin Furnace, New York; the 1980 XI Biennale de Paris; and the 1977 World Print Competition at the Museum of Modern Art, San Francisco. His works are on show at museums in Iceland, Scandinavia and West Germany.

Although primarily a painter, Fridjónsson has individually or jointly published almost forty titles of book art, including not just pictorial works but also prose narrative.

Even in his earliest works, Fridjónsson struck out against the formalist tradition which still dominated Icelandic painting in the late Seventies. Influenced by his acquaintance with Concept Art during his studies in the Netherlands, he gave prominence to the pictorial subject as he continues to do today, and emulated the emphasis on drawing found in the pioneers of modern painting.

Only at a secondary level, with the landscapes that form the backdrop against which many of his human and mythical creations are set, can Fridjónsson's work be fitted into a mainstream Icelandic context. In other respects they recall branches of Surrealism and *art fantastique*, while also aligning with the long Nordic tradition of imaginative licence for artists working in the pictorial medium.

Fridjónsson's primary subject has always been bizarre configurations of human and fantastic beings in Elysian settings, although their execution has changed in the course of his career. Sharply contrasting raw colours have given way to finer, milder hues; the playful, menacing demiurges have been superseded by more mystical and introspective figures, posing or floating beside rich still lifes of fruit and flowers. There is a classical tranquility and equilibrium about Fridjónsson's pictorial world, a sense of a remote promised land with its sensuous landscapes of mild, merging hues and its fruits and vessels suggestive of abundance.

While the element of gestural provocation has gradually diminished in Fridjónsson's fantastic characters, the psychological subtext behind his evocations of mythological harmony has become all the more fraught with ambiguous tension. His figures are distorted into the realms of asexuality, their pallid hues suggesting frigidity and purity or pristine innocence, their contours hermaphrodite.

Physical contact between them is rare, or rarified, which the artist underscores technically by layering his figures onto different levels on the pictorial space, connoting that despite their coexistence, they are separated by dimensions. Even their eyes seldom meet, and tend to stare in anguish through the beholder of the painting instead of engaging with him directly.

When paradise is gained, Helgi Thorgils Fridjónsson seems to be suggesting in his work, the price is the loss of human values. Timelessness, the absence of history and sequence, is achieved at the cost of physical contact; an adult returning to innocence does so by losing something. Harmony and a state of grace are attainable, but achieved by isolating the individual - reducing humanity to an anguished, introspective gaze. The inhabitants of Helgi Thorgils Fridjónsson's paradise are its prisoners, its victims.

Gunnar B. Kvaran



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**Helgi Thorgils
Fridjónsson**
Holy Flying-Fish, 1989

ISRAEL

Commissioner **Adam Baruch**

Yaacov Dorchin

Haiifa, 1946

Lives in Kibbutz Kefar

Hahoresht

1. *Systema Naturae, 1989*

Iron, 365×220×50 cm

Property of the artist

2. *Exit to the Sea, 1989*

Mixed media, 330×560×20 cm

Property of the artist

3. *Requiem, 1990*

Iron, 500×700×60 cm

Property of the artist

4. *Requiem II, 1990*

Iron, 315×430×35 cm

Property of the artist

5. *Requiem III, 1990*

Iron, 350×330×29 cm

Property of the artist

6. *Vena Poetika (The Poetic Vein), 1990*

Iron, 360×160×50 cm

Property of the artist

7. *Jus Primae Noctis (Rights of the First Night), 1990*

Iron, 280×200×210 cm

Property of the artist

8. *Affigias Mea Quas*

Myriapoda (Self-Portrait as a Centipede), 1990

Iron, 220×300×50 cm

Property of the artist

The choice of Dorchin for the 1990 Biennale di Venezia was almost instinctive. His name came to mind at once. Dorchin is the style of the Seventies in Israeli sculpture. A style that exists on a double axis. One is the axis that continues the classical Israeli tradition. The other is the axis that leads to Israeli and international Modernism.

The young Israeli sculpture, that of the Eighties, has disencumbered itself of social and historical questions, that characterized classical Israeli sculpture, and deals with aesthetic solutions, with perishable materials, with style. This sculpture, as brilliant as it is, could not, to my mind, represent Israel at the 1990 Biennale di Venezia. I relate to the date, 1990, as both a date of summation and a turning-point. This being so, the choice of Dorchin is an estimation that the requisite and representative style, as far as Israeli sculpture is concerned, is that of the Seventies. That is to say, the choice of Dorchin is not only of a person, but also of a strategy. I would like to note several of Dorchin's special characteristics.

Dorchin is distinctively a sculpture-labourer. A labourer in the old and classic style. He works on the sculpture by himself from the first step to the positioning itself. "Labour" is the good period which preceded the period of design and the period of commissions based on a model. "Labour" is an aesthetics. "Labour" is a mentality.

He is connected to the act of sculpting, to soldering, to welding, to collecting, to entering into the material itself. He lives the work, and it, in turn, gives him life and strength. There is a clear connection between his elementarity and that of the material. There is a connection between his self-consciousness and his inability to design a model and send it to a workshop.

His work is processual, impulsive and intellectual. He enters the material like a painter who enters his paint. He gets swallowed up in the material the way Jackson Pollock gets swallowed up in the flattened canvas. The sculpture, for Dorchin, is a sensory, sensual, emotional territory.

"Labour" is an ethic. Dorchin has a well-articulated ethic. It seems to me that you can touch it, as you can touch those of David Smith, Richard Serra, Carl Andre, American sculptors to whom Dorchin feels a closeness of principle, of ethics.

The "Labour" and the ethic make Dorchin the natural and consistent continuer of an Israeli sculptural tradition that has a candid dimension of commitment, of ideology, a socio-cultural stance. He is morbid at times, and at times "abstruse". The morbidity has a depth-connection with the inner spirit of Israeli sculpture. A morbidity that expresses itself in a strong physical presence, in a full sculptural posture that dominates the space, in a sensation of death, in industriality, in a longing for the industrial found object. A longing for an object that has lost its functionality, that has "died", an object like a container, a train spring, a pump. A longing that is not only "Rauschenbergian freedom" but is a special species of Israeli pain.

He has dealt, and still deals, with the sculptural object. He presents a completed "outcome". From the "outcome" one can interpret the stages, the preparation, the process. Generally, his sculpture is open to the spectator, revealed. There is no concealed information. There is no enigmatic materiality.

Before you is a simple sensation of Modernism. Before you is an object plus a symbol, plus a symbolized, plus a presence, plus tension. And before you is a sculpture which illuminates your consciousness. All this, on condition that you know a thing or two about the essence of modern sculpture, about its breaking away from the classical lexicon, about its orientations and its modernistic functions. And then you know that the sculpture is also "the object", that it is the thing itself, and at the same time is one of the details that represent "the object", that it is no longer a sculpture but sculpture itself, that is, the very concept of

sculpture. That is to say, every sculpture exists in its own right, as a physical entity, and at the same time it exists as a bearer of witness to the idea of modern sculpture. Yaacov Dorchin's ability, at the end of the Eighties, to articulate a morbid, "literary" iconography that symbolizes cautiously and in depth, stems from both an intellectual talent and from a sensory-scanning ability to interpret the seam between Richard Serra, the American, and Carl Andre, the American. He enters the seam, from an understanding of the general process that modern sculpture has been going through during the Eighties. And so, he presents sculpture with qualities that are not "closed". Abstract, literary, factual, emotional, lean, baroque. Within the minimalism, baroque references subsist. So at least I read the choice of a train spring, which has been taken out of its technical context, and receives a Baroque positioning, which carries a "fascist" reference, an Anselm Kiefer reference, an always conscious reference.

His entry into the "seam" is conducted by means of a thinking that is not oriented to preaching, not doctrinal, not fanatical. Upon the strict principles of modernism, he builds a formal and literary set-up, enigmatic or immediately interpretable, which allows the modernistic severity a new life, a new option.

And I have a private image with regard to Dorchin: I see him as a slow, accumulating force, which as it were suddenly emerges above the ground, rises, and bears with it parts of the ground, and these parts, as they hover, lose their murkiness and their weight, and become transparent and lucid.

Adam Baruch



Yaacov Dorchin
Requiem III, 1990

JAPAN

Commissioner **Akira Tatehata**

Assistant commissioner **Mana Takatori**

Toshikatsu Endo

*Takayama, Japan, 1950
Lives in Saitama, Japan*

1. To Circle, 1986
*Charcoal, pencil and putty on paper, 60×45 cm
Property of the artist*

2. Lotus, 1989
*Burned wood, iron, tar water, h. 75 cm, Ø 360 cm
Tokyo, Hara Museum of Contemporary Art*

3. Fountain, 1989
*Burned wood, tar 9 elements, Ø 75 cm w. 130 cm each
Nagoya, Takagi Gallery*

4. Plan for "Angel", 1989
*Burned wood, iron, tar, soot white pencil, 275×95.5×12 cm
Nagoya, Takagi Gallery*

5. Plan for Connection, 1989
*Iron, copper, pencil, putty on board, 280×76×9 cm
Property of the artist*

6. Epitaph (Cylindrical), 1990
*Burned wood, tar, h. 300 cm Ø 410 cm
Property of the artist*

Saburo Muraoka

*Osaka, 1928
Lives in Osaka*

1. Iron Book: Turning Heat - Right Hand, 1986
*Iron, sulphur, rubber 68×77×50 cm
Property of the artist*

2. Iron Book: the Hole of Heat, 1986
*Iron, sulphur, scarab, rubber 68×77×50 cm
Property of the artist*

3. Iron Book: the Tip of Heat, 1986
*Iron, lead, plaster, cotton rubber, 68×77×50 cm
Property of the artist*

4. Iron Book: the Salt Line 1986
*Iron, salt, soil from a riverbed, rubber 68×77×50 cm
Property of the artist*

5. Iron Book: the Water of Karez, 1986
*Iron, rubber, 68×77×50 cm
Property of the artist*

6. Iron Book: Three π cm Nails, 1986
*Iron, rubber, 68×77×50 cm
Property of the artist*

7. Iron Book: the Painting of the Heat Territory of the Black, 1986
*Iron, pastel, rubber 68×77×50 cm
Property of the artist*

8. Oxygen, 1989
*Gilded oxygen cylinder, paper resin, pencil, h. 160 cm Ø 23 cm
Property of the artist*

9. Oxygen - Venezia, 1990
*Oxygen, carbon powder, iron canvas, loudspeaker amplifier, underwater microphone, electric wire 150×1000 cm
Property of the artist*

The Japanese Pavilion at the 44th Biennale di Venezia presents works of two Japanese sculptors. One of the artists, Endo Toshikatsu, has used wood constantly throughout his career, while the other, Saburo Muraoka mainly iron. Endo's works have a strong hidden leaning toward allegory while Muraoka's works contain a directness that is almost cruel, and has a naturally profound relationship to their selection of materials. No, it is not simply a question of the selection of materials but a question of radical imagination regarding *matière*. The dialectic of their thoughts does not merely incorporate *matière*, but on the contrary, their developments owe much to the "dream of *matière*", as Gaston Bachelard tried to see "direct image of *matière*" in the quintessence of poetry.

However, sculpture is not a self-realization of material. What we have to avoid when we discuss materials is to randomly personify it. In such cases, sculpture is reduced to tactility, or lies buried in the history of technique or resigned to be a simple literal presentation of objects; thus, sculpture is turned into flacid space lacking criticism. The two artists represented here are different. Their works evoke the opaque surface of sculpture "in our age" as an anxious object.

They arouse the time peculiar to *matière*: Endo, by using fire and, Muraoka, by heat. For us it is the time lost beforehand in which we cannot coexist. Fire is extinguished and heat is gone, and only silent time is left before us.

To Toshikatsu Endo, a fantasy of recurrence to primordiality is not related to the reflections of a defeatist and heroic sentiment. The heaviness of its dream, as an allegorical background, saves us from being buried in history, and awakens our inner other being. He wrote: "Even if we realise that modern wisdom cannot embrace the entirety of our 'existence', we are unable to retreat to the mythical and harmonious world view as before. Though we still carry the trauma of modernity in our body, we are left to dream 'the lost age' as another form of wisdom as well." Therefore, it must be said that his act of burning his works also involves a double meaning. In many cases, he carbonizes wooden surfaces, then tars them to complete his works. Whether it is open to the public or not, his ritual by fire is not merely for producing an effect of texture. It is an ignited concept as well as an experience of purely material ecstasy. His is an apocalyptic world of burial as well as of generation, which aims to be eternal in each moment, which brightens the primordial night, the shining darkness, and above all, the cremation of Modernity.

The "unreducibility" of the very form of sculpture is pursued. By burning the literal surface of the object and intensifying the multiplicity (ambiguity) of its texture, the flame of allegory allows the recurrence of the symbol. Its *matière* should not be admired as a form, nor considered as manipulation of tautological concepts, but it should live as a symbol.

Another allegory brought about by hollow space. His works have always contained hollowness. Naturally, it had quite a different nature from the void that modern art has questioned. It is not hollowness in contrast to reality, nor negative space to bring about the dynamism of massive form. It actualizes the lack of something which ought to be there. Paradoxically speaking, it is the realization of absence. The suction of hollow space may stimulate the imagination of the viewer, but as the lack is essential, the result is always futile.

Or, in the style of M. Blanchot we could be seen to be endlessly forced to continue the centripetal movement because of the absence of meaning at the centre. What is an issue here is not the impossibility of attaining the ultimate interpretation, but the inevitability of the movement of interpretation.

Probably his largest work, over three metres high, *Epitaph*, the huge cylindrical piece with stacked wooden

blocks with burned black surfaces, seems to be unknown ruins, or sometimes, a pillbox without a gunport, a fortress, or an imprisoning tower. An epitaph without inscription: is it the memory of the lost age, or the seal of modernity? Either way, a black cylinder that would be standing in the gallery, secretly hiding the unfathomable darkness of otherness, must be the most honest monument of our day with the very heaviness of its silence.

In the ordinary sense of the word, Saburo Muraoka could be described as an artist of "object". During the early Eighties, especially when a great deal of fuss was ironically being made about the revival of historicism, he closed himself in a secret room and devoted himself to the creation of objects resembling scientific experiments.

Muraoka has seven *Iron Books* on display at the Biennale di Venezia. Most are, so to speak, accounts of heat, iron pages containing the memory of heat. The books on a bookrest are made of two thick iron sheets hinged together. A handle has been welded to the cover. When we open the covers of one entitled *Turning Heat-Right Hand*, symmetrical yellow arcs appear on both sides of the page. An arc was etched on the lefthand page with sulphur water using the thumb and forefinger as a compass, and the hot right-hand page was closed over it. The sulphur water was instantly vaporised, and the heat crystalized into yellow on the right-hand page as a memory of the arc. When the heavy page is opened once more with the handle, the memory can be turned using the hinges as an axis.

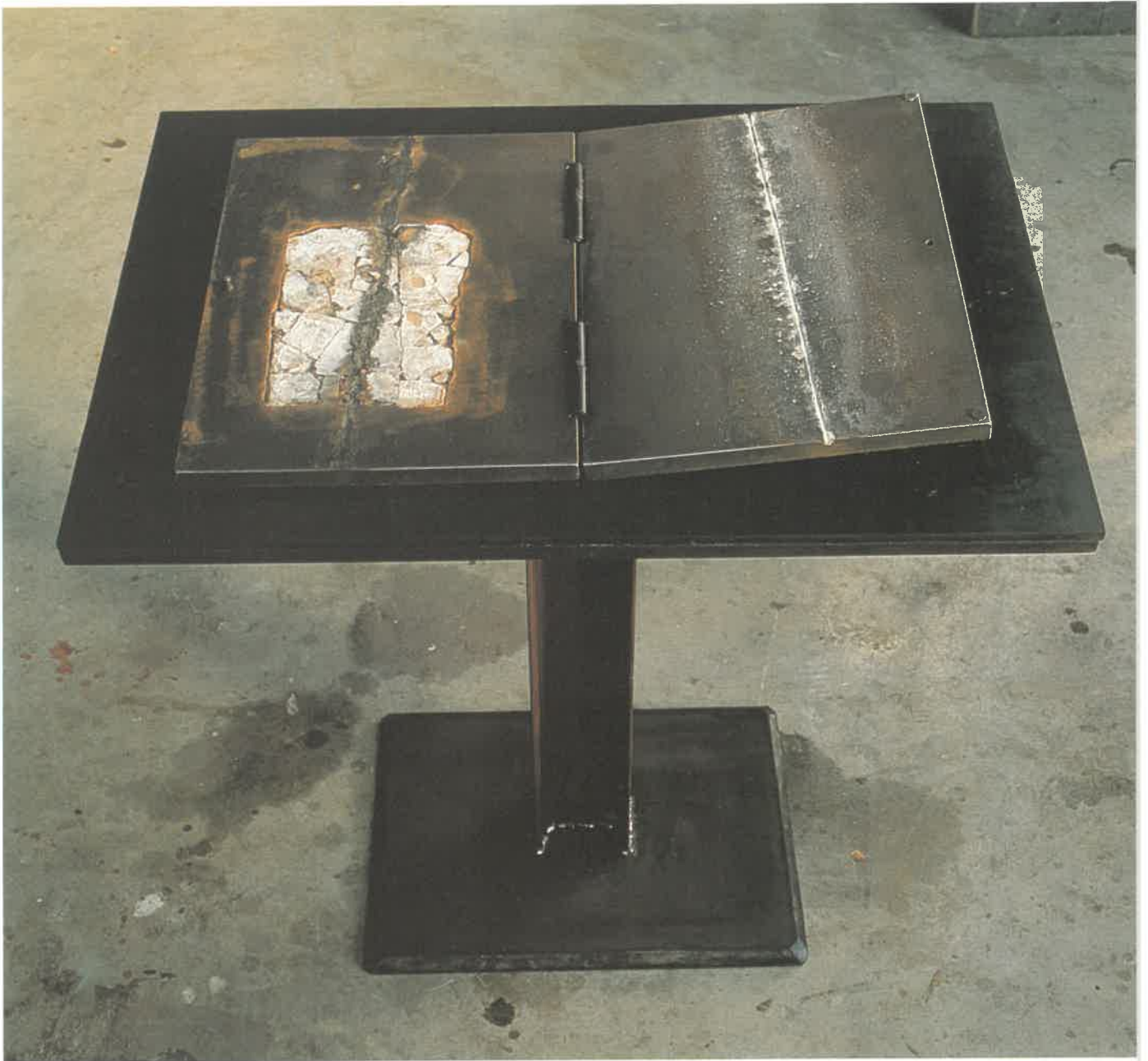
Another *Iron Book* titled *Three π cm Nails* consists of $\pi=3.14$ cm nails driven into a red-hot iron sheet. It represents the nonsensical activity of pounding the ratio of the circumference of a circle to its diameter, or pi, into the iron rather than calculating it.

But the resistance felt by the hammer-wielding hand must have elicited from the iron a sort of rhetorical pleasure in the act of driving abstract numbers into the heat of a substance. The three nail heads placed in a row now stand coldly and futilely on the page.

The sight of substance left in front of us, with the ruminative circuits blocked in a secret room, seems all too empty if the question "Why?" is posed. Saburo Muraoka has solemnly inserted time and distance that cannot be consumed, in a society where sensory circulation and exchange are affirmed simply as being sensory. It represents the void in an age engendered by politics.

With the humorous spirit of someone who is intrinsically different. Muraoka will probably continue to offer us his favourite metal, one-sidedly. Marcel Duchamp said: "There are no answers because there are no questions". In a sense, Muraoka's works are an answer displayed without a question.

Akira Tatehata





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Saburo Muraoka
Oxygen, 1989

PARTICIPATING COUNTRIES



Toshikatsu Endo
Fountain, 1989



LUXEMBURG

Commissioner **Guy Wagner**

Marie-Paule Feiereisen

*Luxemburg, 1955
Lives in Paris*

*The catalogue has not
received the list of the
artist's works.*

Marie-Paule Feiereisen has chosen to be secretive, discreet and free. She decided to leave her country for a Parisian atelier so she would be in a position to contrast her creative style with the constant evolution in the arts in time and space. Starting out with the idea that everything is in a perpetual state of transformation, the artist converts work into a re-examination of her own persona and style, and of the very way in which she compares herself with the present-day situation in art. Marie-Paule Feiereisen is involved in this "exterior" evolution and, furthermore, is conditioned by it. Her work is pictorial in both its origin and essence. For her, it is a matter of metaphysical dimension and dignity being restored to pictorial expression. Her stylistic search comes from the pure sources of painting and underlines both its ideal character and reality.



Marie-Paule Feiereisen
Nonsense, n.d.

Her painting intervenes on space and in space, and this characteristic gives rise to the primordial importance of the "environment" necessary to these works. This space is, as Lucien Kayser defines it, "an arena of painting which involves her death sentence, her transmutation, and her rebirth from her own glowing flames."

This painting shares the fate of the phoenix, but it possesses its flaming splendour. This approach allows her to both conceal and express that emotiveness of her creativity. So, when Feiereisen refers to "sense" in the case of the canvases destined for the Biennale, you have to take a second look and make associations in order to be able to penetrate into the universe of this creation that incarnates the will of a true artist to restore the original grandeur to painting.

Guy Wagner



THE NETHERLANDS

Commissioner **Gijs van Tuyl**

Assistant commissioner **Els Barents**

Rob Scholte

Amsterdam, 1958

Lives in Amsterdam and Brussels

Semantic Cubism

1. *Reversed World I, 1984*

Acrylic on canvas

200 x 200 cm

Brussels, The Ranbir Singh Collection

2. *Reversed World II, 1984*

Acrylic on canvas

200 x 200 cm

New York, courtesy of Mauricio Quintana Quintana Fine Art USA Ltd.

3. *Mirroring Twins, 1984*

Acrylic on canvas

200 x 200 cm

Brussels, The Ranbir Singh Collection

4. *Forbidden Fruits, 1985*

Acrylic on canvas

200 x 200 cm

Amsterdam, Stedelijk Museum

Encyclopedia

1. *Encyclopedia, 1987*

Acrylic on canvas

125 x 250 cm

Zurich, private collection courtesy of the Galerie Bruno Bischofberger

Eye Catcher

1. *Eye Catcher, 1987*

Acrylic on canvas

150 x 180 cm

Copenhagen, Peter C. A. Holm collection

Freezes

1. *Freeze I, 1986*

Acrylic on canvas

175 x 175 cm

Dokoupil collection

2. *Freeze II, 1986*

Acrylic on canvas

180 x 120 cm

Brussels, The Ranbir Singh Collection

Art Fair

1. *Adultery, 1986*

Acrylic on canvas

200 x 155 cm

Freiburg, H.C. Fürstenberg collection

2. *Fetishism, 1986*

Acrylic on canvas

200 x 155 cm

Freiburg, H.C. Fürstenberg collection

3. *Tasteless, 1986*

Acrylic on canvas

200 x 155 cm

Milan, Corrado Levi collection

Mastercards

1. *Trinity, 1986*

Acrylic on canvas

175 x 175 cm

New York, Meyer Vaisman collection

2. *Reproduction Obliged, 1986*

Acrylic on canvas

175 x 175 cm

Cologne, Gerd de Vries collection

3. *House of Cards, 1986*

Acrylic on canvas

175 x 175 cm

Freiburg, H.C. Fürstenberg collection

4. *Vale of Tears, 1986*

Acrylic on canvas

175 x 175 cm

New York, Scott Hanson collection

5. *Platitude, 1986*

Acrylic on canvas

175 x 175 cm

Antwerp, Jos van den Bergh collection

6. *Illustration, 1986*

Acrylic on canvas

175 x 175 cm

Stuttgart, courtesy of the Galerie Kaess-Weiss

7. *Mastercard, 1986*

Acrylic on canvas

175 x 175 cm

London, courtesy of the Nicola Jacobs Gallery

Olympiad

1. *Utopia, 1986*

Acrylic on canvas

155 x 250 cm

Rotterdam, Museum

Boymans-van Beuningen

2. *Nostalgia, 1988*

Acrylic on canvas

155 x 250 cm

Zurich, private collection, courtesy of the Galerie Bruno Bischofberger

Pomo

1. *Synthesis, 1985*

Acrylic on canvas

100 x 250 cm

Brussels, The Ranbir Singh Collection

Portraits

1. *Nightlight, 1984*

Acrylic on canvas

150 x 150 cm

New York, Scott Hanson collection

2. *The Anxiety, 1984*

Acrylic on canvas

150 x 150 cm

New York, Scott Hanson collection

3. *On the Origin of Specie*

1988

Acrylic on canvas

150 x 150 cm

Rotterdam, Museum Boymans-van Beuningen

Scream

1. *The Scream, 1985*

Acrylic on canvas

180 x 150 cm

Cologne, courtesy of the Galerie Paul Maenz

Yours Sincerely

1. *Yours Sincerely, 1987*

Acrylic on canvas

2 elements, 61 x 80 cm

Copenhagen, Birthe and Niels

Rokkedal collection

Study of Mind

1. *Polka Dot, a Political*

Study II, 1989

Acrylic on canvas

175 x 175 cm

Amsterdam, Wybe Tuinman

collection, courtesy of the

Galerie Tegenbosch

Venezia

1. *Venezia, 1990*

Acrylic on canvas

450 x 300 cm

2. *No Expo, 1990*

Acrylic on canvas

100 x 650 cm

In the Spring of last year I visited Venice together with the Dutch painter Rob Scholte. In the deserted park of the Biennale, the Giardini di Castello, where the ground was covered with dead leaves, we looked at the vacant Dutch Pavilion with a view toward this exhibition. To contrast with Henk Visch's slender sculpture of 1988, the bare walls of this cubic peep show, encircled by tall trees, demanded a host of representations conveyed through paintings.

Rob Scholte became fascinated with the phenomenon of the city of Venice as a focal point for art, tourism and kitsch: the gondola might be considered its symbol and logo. This permanent exhibition of churches, *campi*, *palazzini* and art works constitutes an incredible blockbuster, drawing crowds from all over the world. Every day a continuous stream of tourists flows past objects of art and commerce between the Doge's Palace and the Rialto Bridge. The shops and stalls are filled with reproductions and souvenirs which create the impression of the arts but aren't: copies of all kinds of art works in all sizes, glassware figurines and animals from Murano or genre scenes executed in porcelain. In addition to the permanent arrangement of this protected monument called Venice, and against a backdrop of kitsch, every other year the Biennale exhibits freeze frame samples of the developments in contemporary art, partly as an extra attraction for the art tourists.

Rob Scholte, painter amidst the tourists, was especially drawn to the open-air painters at the Riva degli Schiavoni and in Piazza San Marco. Fulfilling conventional expectations, these colourful figures play the role of painter for their primary market, the sight-seers. Their clichéd portraits and hackneyed *vedute*, which are neither rooted in the past nor derived from contemporary art, flicker as images in the shadow-world of kitsch.

Wandering among the throngs of people in the alleys of Venice, Rob Scholte found a porcelain statuette in a small shop, executed in Biedermeier style and depicting one of these popular painters. He sits at his easel, wearing a jaunty beret, and stares into the distance at his subject, a town-scape. On the ground next to him stands a small stack of completed paintings, ready to be sold. This historicizing representation of a painter, rendered in a timeworn style, strikes one as anything but authentic, and is a reflexive doubling of kitsch. Rob Scholte bought this figurine, photographed it and used it as a starting point and basic, underlying idea for the large central painting in the pavilion.

Inspired by the Venetian street painters, Scholte made the design for the painting based on the photograph of the statuette. Under his supervision it was executed by assistants in February and March of this year in the Dutch pavilion. The invention of new connections and meanings comes first and foremost; the rest is handiwork. The painting acts as a visual link by connecting the whole exhibition with the city of Venice, a gigantic glass dome reflecting - like a universe mirrored in thousands of facets - the relationship between art and reality. This constitutes the key to the complexity of his work, as is the case with *The Scream* (1985) in which a wind-up doll draws a cartoon of Munch's painting of the same name.

Gijs van Tuyl







Rob Scholte
Craft I, 1990

NORDIC COUNTRIES

Commissioner **Per Hovdenakk**

FINLAND

Kari Cavén

Savonlinna, Finland, 1954
Lives in Helsinki

1. Ups and Downs I, 1990
Wood, 600×170×60 cm
Property of the artist
2. Ups and Downs II, 1990
Wood, 180×63×18 cm
Property of the artist
3. Ups and Downs III, 1990
Iron, 161×300×33 cm
Property of the artist
4. Ups and Downs IV, 1990
Wood, steel, 58×136×15 cm
Property of the artist

NORWAY

Per Barclay

Oslo, 1955
Lives in Turin

1. Senza titolo, 1990
(Untitled)
Mixed media, installation
n.m.
Property of the artist

SWEDEN

Jan Häfström

Stockholm, 1937
Lives in Stockholm

1. Diagram for Cosmic Order
1990
Acrylic, 420×2450 cm
Property of the artist

The starting-point of Kari Cavén's art is ready-made material. He uses it as such or by building it further. He reads meanings into it in the same manner as a photograph does with nature.

An aesthetic aspiration accompanies Cavén's art. His background makes him a European poet of images and the fact that he comes from Northern Europe contributes to his fascination with wood and an ascetic form.

The interesting conflict of Cavén's approach is often revealed by the titles that he gives to his works. He is not using the word as a visual element: rather it is a gateway to an intertextual space, to the world of continuously changing meanings. The titles are often derived from names of books, films or songs or coined by the artist in the tradition of the mythology of central lyricism. They are a kind of pathetic day-to-day poetry that as language has lost its transparency and been formed into a kind of word-object, in Lyotard's definition.

The titles of the works give important clues as to the associations that have accompanied the working process. They include both a search for aesthetic values and a distancing from them. Beauty, expressive refinement and sensualism are the immediate experience but by the gentle stroke of giving the work its title, he is able to complicate, distance and attune the work to another context. The work is brought to a sort of zero point where the issue is no longer of art alone but of the complex relationship between art and life.

Maaretta Jaukkuri

A painting is a two-dimensional object that is generally hung on the wall. From this position it begins to be viewed and to take shape as such.

Using the same understatement, a sculpture is a three-dimensional object that generally occupies a space. Some "extended" sculptures, known as installations, appropriate the space that is given or chosen rather than occupy it: they are "*espèces d'espaces*".

Per Barkley's works are "*espèces d'espaces*".

Firstly because they specify the space they belong to as their own - and so instead of belonging we could talk about a starting point, about "*espèces d'espaces*" starting from which... Barkley conserves and protects the "*espèces*" by means of a procedure that is peculiar to the historical avantgarde and the most recent Neo-Avantgarde: the erosion of the signified to the advantage of the signifier.

The necessary materiality (in art that of the forms/colours) of the signifier is no longer confined to its role of mediation; it shatters social and hereditary consensus with the signified making way for what, with an inadequate play on words, we could define as in-significance.

The artist determines a kind of unconventional and insignificant space.

Even more radically - and perhaps realistically - than for those who proposed avoiding conventionality (but not signification) by using scrap materials, the problem is now to "realize" works and to try them in an aesthetic context (in "*espèces d'espaces*") that is both autonomous and "naturalized".

In this way, before our present "visual panorama", art regains a social function which certainly does not confine it either to a gold reserve or even less to the sterile ambiguities of expressionist research.

However, this social function no longer has its former educative nature. The work is just one of many products (so much so that it even has a role in the economic system), it is an investment. Nevertheless a material presence - geographical, I venture to say - is added to its substance which by virtue of its insignificance compels; it compels viewing and thought.

The functional value of Duchamp's ready-mades was based substantially on the shift of context and of the specificity of spaces.

Materially there was no change; nor, all things considered, any shift. Paradoxically, but not so much so, all today's computer systems and the revolutionary technologies of the media are nothing more than a gigantic and conventional ready-made. Reality, in all that common sense informs us is reality, lies almost entirely behind this global ready-made.

In virtue of the ambiguity ingrained in the aesthetic experience, the work of art determines the formation of a space that is parallel to that of conventional "images"; a kind of double product that is materially and naturally near, close to those expressions in space that are in reality things.

"Baths" full of water are innate in waterfalls.

However, what might at first sight and in a land of the pre-technologized image seem an "*espèce*" of land art for interiors, now belongs to a prospective and a perception that are completely reversed. The work lies outside the system of simulacra really absorbed by our everyday gaze, not because it is unreproducible (albeit at an elementary and approximate level, this catalogue is proof of reproducibility), but because it does not offer information, it does not appeal to any code, because it cancels the albeit elementary significance that the image (the "technological" image) requires to be understood.

It is like finding oneself before a wordless advertising image or, more precisely, before a waterfall.

The social function mentioned above therefore consists of a multiplication, of an "opening" of spaces which the specificity of the work of art allows to take shape and, for secular heredity, to desire.

"*Espèces d'espaces*" far from the non-constructivist utopias, from functionalism and certainly from the inconsistent post-modern superficialities.

These are by definition "other" spaces and are also enigmatically familiar like the things that continuously (the risk being abstraction or the infinite) limit and fix my space.

If the painting was "made" to be hung on the wall, now the work is a second wall, a piece of furniture, a useless machine, but it is also what my memory is anchored to. In similar works lives the memory (and certainly not my body), as is natural for things that are without sense and not representative but objectively present.

At the basis of Barklay's work lies an elementary project. Elementary - obviously in the literal sense of the word - like the large stone on display in the rooms of the Biennale, like the water and even like the engine that moves it - not materials but matter.

The matter that makes up the signifier; the signifier that erodes its signified for necessary senselessness and to start again with new real concepts. From here, from these spaces.

Cecilia Casorati

"This is really explicit, this is what it's all about", says Jan Häfström as he shows me a photograph out of a newspaper, a report from a bomb-shattered Kurdish village. The photograph displays an obliterated landscape, viewed from an airplane. What was once a village is now a heap of ruins - chambers, cavities, structures that used to be cellar-vaults filled with masses of stones. The catastrophe has transformed the site into something that could be reminiscent of an ancient relic.

The concept that out there from a photograph, an object, litter in the street, a hole in the ground - whatever - something can be discovered that makes something - perhaps everything - seem absolutely clear for a few seconds is of central importance in conceiving the art of Jan Häfström. It is a sense of perception that Häfström shares with Smithson, perhaps equally with Kiefer (or why not Warhol?); art finds its nourishment in something seemingly irrelevant, but of which the consequences are general and comprehensive.

A sense for those oceans of time and space that can be contained in a moment is something that already recurred in Romanticism. The averted, beholding gaze in a Caspar David Friedrich reveals a tension between nature and culture, between man and civilisation that in the work of Häfström is dissolved into one presence. And since there no longer exists an absolute to recoil on, the images of Häfström contain the same dissolution, the same destructions that must be in every confrontation with the elusive, in a historical situation where the classical world is as close to us as the Bladerunner of the future. Abandoned dialectics give way to a broader survey, a decayed falcon's eye that perceives a landscape behind and built into the existing, that finds its way through the temporary world in which we live - not in a glow of nostalgia, but as in a kind of ruin of the real.

Time and space, writings and images, objects and paintings are hence interlaced and condensed in the art of Häfström - he exists in the same modern world that has been sawn through by Gordon Matta-Clark in order to create a world seemingly enveloped in itself by the inherent distance of the work, where the orders and borders of civilisation have left explicit remains. But through the primary expression it is a world that renders both spatial and temporal perspectives, and that indirectly conveys the presence of a moment. What contemporary way could there be to approach the very same search for independence that made Friedrich turn his back to the beholder? Jan Häfström is aware that every attempt to find a shape for this experience, every act, must be impaired by failure, a state of repetition, new trials and entrances to create an image whose final form is never to be attained.

Just as in his own expression: "Isn't it a question of widening the borders of space? Not just socially or politically but also aesthetically. To put the question: what makes a work of art essential - now?"

Jan Åman



Kari Cavén
Ups and Downs 1, 1989

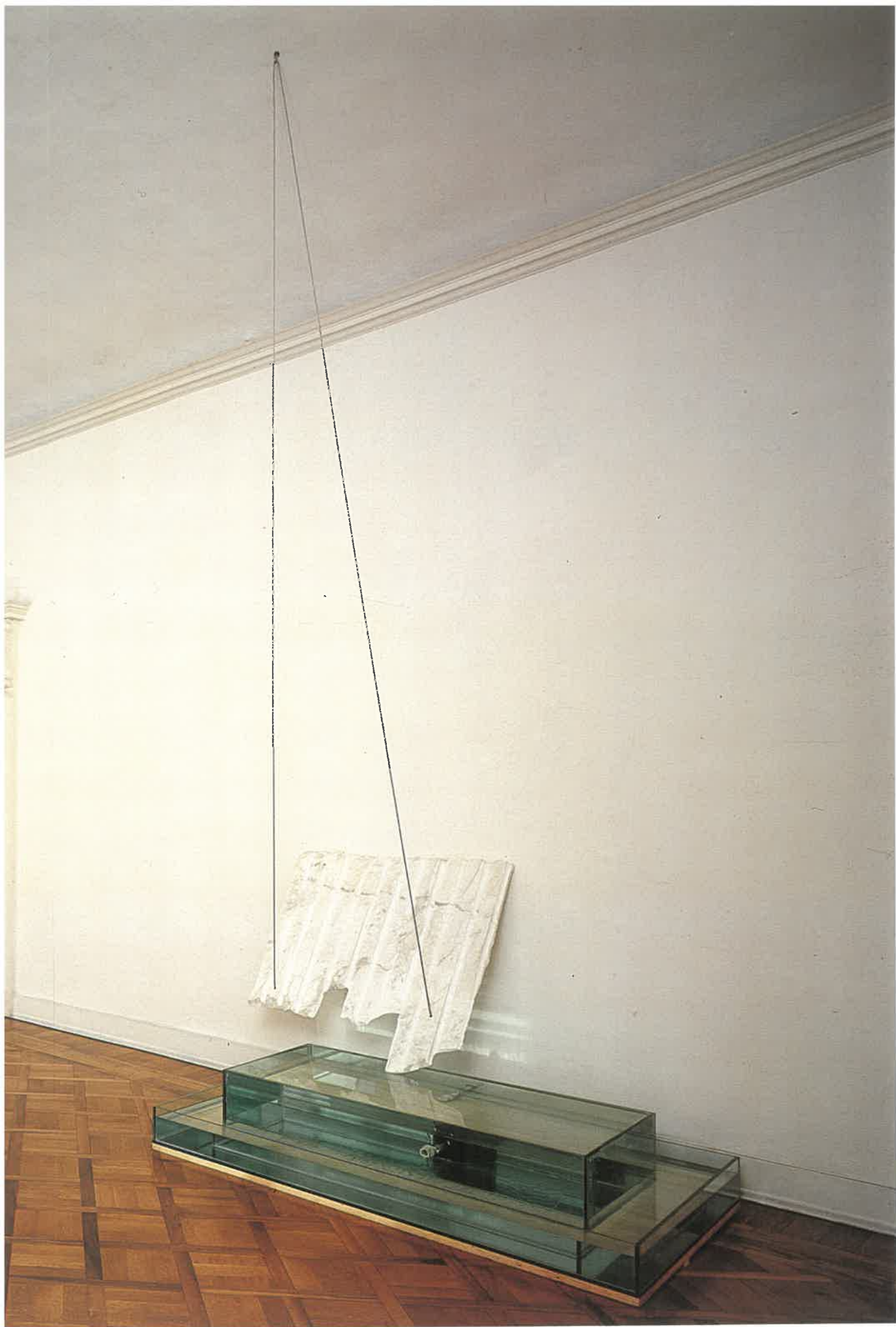


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PARTICIPATING COUNTRIES

Per Barclay
Untitled, 1989



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PARTICIPATING COUNTRIES



Jan Häfström
Corpus, 1990

Jan Häfström
Corpus, 1990



POLAND

Commissioner **Jerzy Madeyski**

Józef Szajna

Rzeszów, 1922

Lives in Warsaw

1. Brandopfer: Drang nach Osten, Drang nach Westen 1987
(Holocaust: Movement Towards the West, Movement Towards the East)
Installation
400×1000×400 cm
Property of the artist
- 2-4. Lying Figure, 1987-90
Mixed media, 450×120×60 cm
Property of the artist
5. The Wall of Boots, 1987-90
Mixed media, 220×160×20 cm
Property of the artist
6. Torture, 1987-90
Mixed media, 180×160×30 cm
Property of the artist
- 7-8. Usurper, 1987-90
Mixed media
180×160×100 cm
Property of the artist
9. Small Door, 1987-90
Mixed media,
220×160×0.6 cm
Property of the artist
10. Pregnant, 1987-90
Mixed media, 170×50×50 cm
Property of the artist
11. Franc-tireur, 1987-90
Mixed media, 300×60×50 cm
Property of the artist
12. Franc-tireur, 1987-90
Mixed media, 170×50×50 cm
Property of the artist
13. Blue Manikin, 1987-90
Mixed media, 170×50×50 cm
Property of the artist
14. Small Altar, 1987-90
Mixed media, 180×60×60 cm
Property of the artist
15. Boots, 1987-90
Mixed media, variable size
Property of the artist
16. The Roll-Call, 1987-90
Mixed media, 120×0.9 cm
Property of the artist
17. The Shadow of the Boots 1987-90
Mixed media, 170×160 cm
Property of the artist
18. Shadow Carrying a Bag 1987-90
Mixed media, 170×160 cm
Property of the artist

19. Figure on a Cart, 1987-90
Mixed media, 120×80 cm
Property of the artist
20. Hanged Mother, 1987-90
Mixed media, 230×60×50 cm
Property of the artist
21. Usurper, 1989-90
Mixed media
180×160×100 cm
Property of the artist

Józef Szajna was born on March 13th, 1922, in Rzeszów. When the Second World War broke out he was only 17 – too young to fight in the regular army, but old enough to join the Resistance Movement. Captured and taken to Auschwitz, his low, five-figure number testifies to the fact that he was amongst the first prisoners to be deported. Everybody has some idea of what Auschwitz was and other concentration camps must have been, but only those who survived them are aware of what they really meant. These ex-prisoners, therefore, never talk about their experiences except with others who had also been imprisoned, as no words could express the horror of that experience. Szajna has assumed the same attitude. His works do not express the horrors of the past, but rather warn us against Evil, which will always find a way of reproducing itself. Szajna's artistic interests are general, elementary ideas and emotions, considered in a very broad sense. According to him, each personal experience becomes a general problem, embracing all of mankind, constantly imperilled by evil forces that emerge from chaos, continuous struggle and the pressing inertia of clashing forces. It is from this chaos, punctuated by sorrow, that Szajna's art emerges. Through elimination and submission, shapes become softly delineated, clearer. This underscores the contents, somehow sublimating them and releasing them from the ballast of form.

Szajna's compositions are not produced to amaze the viewer with their beauty. They are not even works of art. Their only role is to record and express the emotions of their creator. What is most important to his works is their essence, which is manifested through the use of the most adequate forms and materials. They are contents that inspired Szajna to tear apart the surface of his creations well before Burri and to take his leave from painting in order to move towards the theatre, or rather to combine colour, space, movement and sound to form a harmonious whole. This is why it is still impossible to say if Szajna is a painter, a sculptor, a scenographer or a poet. He is simply an artist – in everything he does.

He is often called a "fanatic" painter, although the term "obsessed" would be more adequate. Obsessed by an urgent need to warn us against what he has experienced during his life: he attempted to escape from Auschwitz but did not succeed. He was captured and sentenced to death, and, miraculously, was saved. He himself recounts: "I have been cut down from the hangman's noose, so I know not only the meaning of life".

The need to express himself inspired him to produce *Reminiscences* (1969), and to take up the motif from Dante's *Inferno* in *Dante* in order to remind us that Hell has always existed and that we alone have the power to decide whether it will manifest itself once more and reconquer the world with its hideous totalitarian system.

It was once said about Szajna that he carries his art around the world like a message. This is true. Indeed, Szajna regards his own artistic activity as a mission: he never tries to define himself as representative of any particular trend, he has never followed any of the canons regarding artistic production. He has always been indifferent towards such basic questions as the problems of the vanguard arts in their theoretical or formal aspect. What matters to him is expression and he strives to find the most adequate form and materials. Moreover, due to the expressive power of his art, it is always up-to-date, it fires our imagination.

We would now like to pay homage to Szajna on this, the 50th anniversary of the outbreak of World War Two. But Szajna rejects and derides the notion of theoretical treatises, considering himself a vanguard artist and his art as something truly unique. His art is morality itself. This is why it has survived the crises of the vanguard movement.

Jerzy Madeyski



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Józef Szajna
 Holocaust: Movement
 Towards the West,
 Movement Towards the East
 (detail), 1987

Józef Szajna
 Holocaust: Movement
 Towards the West,
 Movement Towards the East
 (detail), 1987



PARTICIPATING COUNTRIES

REPUBLIC OF SAN MARINO

Commissioner **Marina Busignani Reffi**

Rita Canarezza

San Marino, 1967

Lives in San Marino

1-4. Untitled, 1988

Acrylic on paper, 150 x 100 cm

Property of the artist

5-6. Untitled, 1990

Acrylic on paper, 150 x 100 cm

Property of the artist

I have often reflected on the work of Rita Canarezza, ever since she showed me her "large pages". I was immediately struck by their expressive impetus and their capacity to perceive and uncover the contradictions of the contemporary world. I found in this anguished space the description of what is impossible to say in words but may be communicated by means of images where the action destroys and recreates. Some "forms of abstractism" thus resemble life more than they resemble art as an "imitation" of nature.

Rita Canarezza, who has recently graduated from the Accademia di Belle Arti in Bologna, is fully part of the group of artists from San Marino which stands outside the politics of consensus in order to "avoid the constrictions applied by the market and by new academisms" and to coordinate an activity that, although it rejects similar languages and procedures, is realized through a planned occupation and is open to spaces of freedom. Each artist thus finds himself in the effective value of his own creativity, in the hope of testifying to his own age in a confrontation which is open to the dramatic realities of today's world. It is acknowledged that the presence of these artists at international events and in San Marino itself in the Associazione Artisti Sammarinesi (ASART-AIAP), in Arte Giovane, and in the context of the events organised by the Galleria d'Arte Moderna, highlights the cultural and artistic growth of this country.

The constant presence of San Marino at the Biennale di Venezia from 1982 to the present day has always considered the concept of art not as a superior principle but as a compromise of life itself. It is for this reason that I believe Rita Canarezza belongs in this context with her testimony of desperate revolt, where the rational and the irrational moment of the will expresses itself in the evolution of technique as a pure impulse of an explosive energy.

Marina Busignani Reffi

The differentiations which distinguish the work of young artists today may be interpreted as the overcoming of many of the inhibitions which had rendered the neo-avantgardes sterile right up until the Eighties. In the decade that has just come to a close, this brought about a reappropriation of expressive means which were not necessarily predetermined by aseptic analytical methodologies, by conceptual rigour. Although the renewal of a "cold", "inexpressionist" line, that has for some time been taking place, has re-established an equilibrium that had been shifted with the explosion of the transavantgarde and of the phenomena connected to it. However, in this open field of possibilities, of linguistic pluralism (no matter how threatened by the "taste-makers"), expressive spontaneity has regained considerable space, especially in painting, where it has found its ideal niche. It is a spontaneity that is today unavoidably controlled, or is in any case no longer as desperately vitalistic as it was in certain Informal works. Rita Canarezza interprets this condition with great awareness. She paints on large sheets of paper which are a fragile yet indestructable support on which she operates in a gestural manner. However, her technique and use of colour do not evoke dramatic correspondences; it is as if they were relieved of psychological encumbrances, and thus made lighter. They flutter on the paper, at times outlining figures, at others dissolving into free forms, drops, fresh chromatic chords. Everything seems to be given over to the precariousness of a sketch, to the immediacy of a few pictorial gestures, to the spontaneity of action. Echoes of Informal rendered more complex now and then by an emerging, uninhibited figuration which lies somewhere between the large, decisive sketch of the image and its transformation into the pure requirements of the technique itself in a gestural abandonment; somewhere between posterish sonority and suffuse lyricism.

Claudio Spadoni



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Rita Canarezza
Untitled, 1988

RUMANIA

Commissioner **Dan Haulica**

Mircea Spataru

*The catalogue has not
received the introductory
text of the commissioner
nor the list of the works of
the artist*



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PARTICIPATING COUNTRIES

SPAIN

Commissioner **Maria Lluïsa Borràs**

Antoni Miralda

Terrassa, Barcelona, 1942
Lives in Barcelona

1. Honeymoon Miralda
Project 1986-1992, 1986-90
Installation, mixed media
n.m.
Property of the artist

Antoni Miralda's installation is part of the work that he is currently putting together, *Honeymoon*, which continues and in a certain sense concludes his work on the permanence of ritual and ceremony in contemporary society. This thematic is seen in a humoristic light and is intended as a feast that brings people together in peace and happiness. This is, above all, a form of art that reasserts and claims people's right to imagination.

If in the past he has worked on themes based on tradition, such as the myth of Leda (*Fest für Leda*, Kassel documenta, 1977), the Catalan Easter sweet (*Mona*, 1980) or the harvest festival, which is celebrated each year in Kansas (*Wheat and Steak*, 1981), to cite only three examples, the artist decided, for the centennial celebrations for the Statue of Liberty in 1986, to create a work based on the ceremonial and ritual practices linked with marriage in the West, which he planned to develop over a seven-year period. To this purpose he organised a marriage ceremony in pomp and majesty between two statues, the one dedicated to Columbus in Barcelona and the Statue of Liberty in New York. This was a proposal infused with symbolism that alluded to the union between the Old and New Worlds. The marriage was thus planned for October 12th, 1992, in the midst of the fifth centenary celebrations in honour of the arrival of Columbus in America.

The project includes some of the latest artistic tendencies. If in a certain sense it deals with process art, fundamentally it proposes the idea as the very matter of art with a sense of humour, a subtle irony and an ambiguity that are similar to those of the French artist Marcel Duchamp. Ambiguity is already implicit in the title, *Honeymoon*, given that, normally, the married couple leave for their trip after the marriage ceremony. The project, on the contrary, travels through different countries as a *prelude* to the marriage ceremony.

If on the one hand this might be considered an artistic realisation of the slogan *L'imagination au pouvoir*, that Miralda confusedly shouted to the masses of youngsters during the Parisian May of 1968, on the other it reveals some of the anxieties of modernity and a vision of the future.

A modernity that the society of mass communications, with its heady rhythms, puts into question. Miralda knows that he is working within a society that is capable of treating the imaginary in an autonomous and hegemonic way, just as he knows that he is transgressing the established structures of art by placing himself in their stead.

The society of mass communications has at its disposal not only the plurality but also the simultaneity that are produced by chance. Its technology allows individuals to transmit their own ideas and have them communicate with others without having to leave the chair they are sitting on. NASA has announced that it is putting on the market the prototype of a new interacting system for the simulation of virtual space called VIEW (Virtual Interface Environment Workstation). After putting on a helmet and gloves, the user can create landscapes that he has imagined or dreamt; he can have a pre-dinner drink with synthetically-created characters he can also shake hands with, experiencing the corresponding tactile sensations. The surgeon can make use of electronic corpses on which he can practise his autopsies and the architect can construct skyscrapers and peruse their interior. Everything here is light and only light.

In this society of mass communications, giving movement to two statues, uniting them in matrimony might perhaps seem to be more than an example of utopian thinking or a fact with the appearance of reality.

The most interesting traits of the project are:

1) The ceremony preceding the marriage (including the preparation of the trousseau, the *Ramo de novia* (*Branch of the Betrothed*) and the betrothal sweet, gifts and

presents, invitations etc.) takes place in different cities (New York, Paris, Tokyo, Philadelphia) that get together and contribute to the project and enrich it.

2) Miralda undertakes an in-depth study of the traditions and idiosyncrasies of each geographical place until he finds those that allow for a coherent integration of different traditions within the same project.

3) This is an open work, with its weaves and its discontinuities, that advances or retrocedes depending on the situation and in which people can take part, thus, in the final analysis, permitting the operation to be converted into a participatory event, a collective work of art. The number of volunteers that have up to now taken part in the event is so great that it is impossible to quantify. The sponsors are equally numerous and of very different types.

For the Biennale di Venezia, Miralda has proposed that the monumental couple publish the bands of marriage, which is to say that, during the 1990 Biennale di Venezia, from May through September, anyone who can come up with any reason why these two cannot be married, can make their reasons public.

In one of the most interesting artistic events in the world, the Biennale, this latter is able to give its consent to Miralda's *Project Honeymoon* or, if it believes that the marriage should not take place, it may formulate its objections.

Maria Lluïsa Borràs

Antoni Miralda

New York. *TV ring engagement ring. The "diamond" is a television screen showing the betrothed couple. Jacob Convention Center, 1986*

Antoni Miralda

Terrassa. *The stockings and lingerie of the fiancée were made by different city manufacturers in 1987*

Antoni Miralda

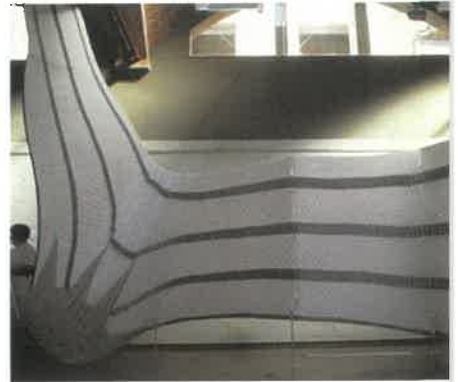
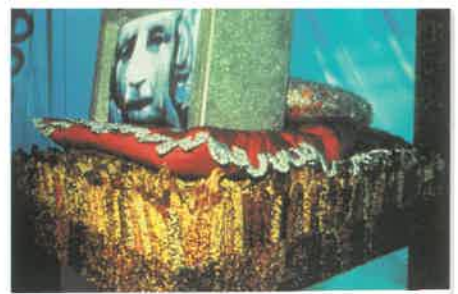
Barcellona. *The bride's trousseau was placed at the Fundació Joan Miró and the olive tree in the central pàtio was transformed into a bouquet*

Antoni Miralda

Miami. *The combination was installed in the Dada Community College October 12, 1988*

Antoni Miralda

New York. *October 12 1989. On this traditional Columbus Day, Miralda presented the nuptial bed spread showing the Lamb at the Apocalypse based on a Twelfth century Romanesque fresco (Museo de Arte de Catalunya). Columbus Day Procession 5th Avenue 1989*



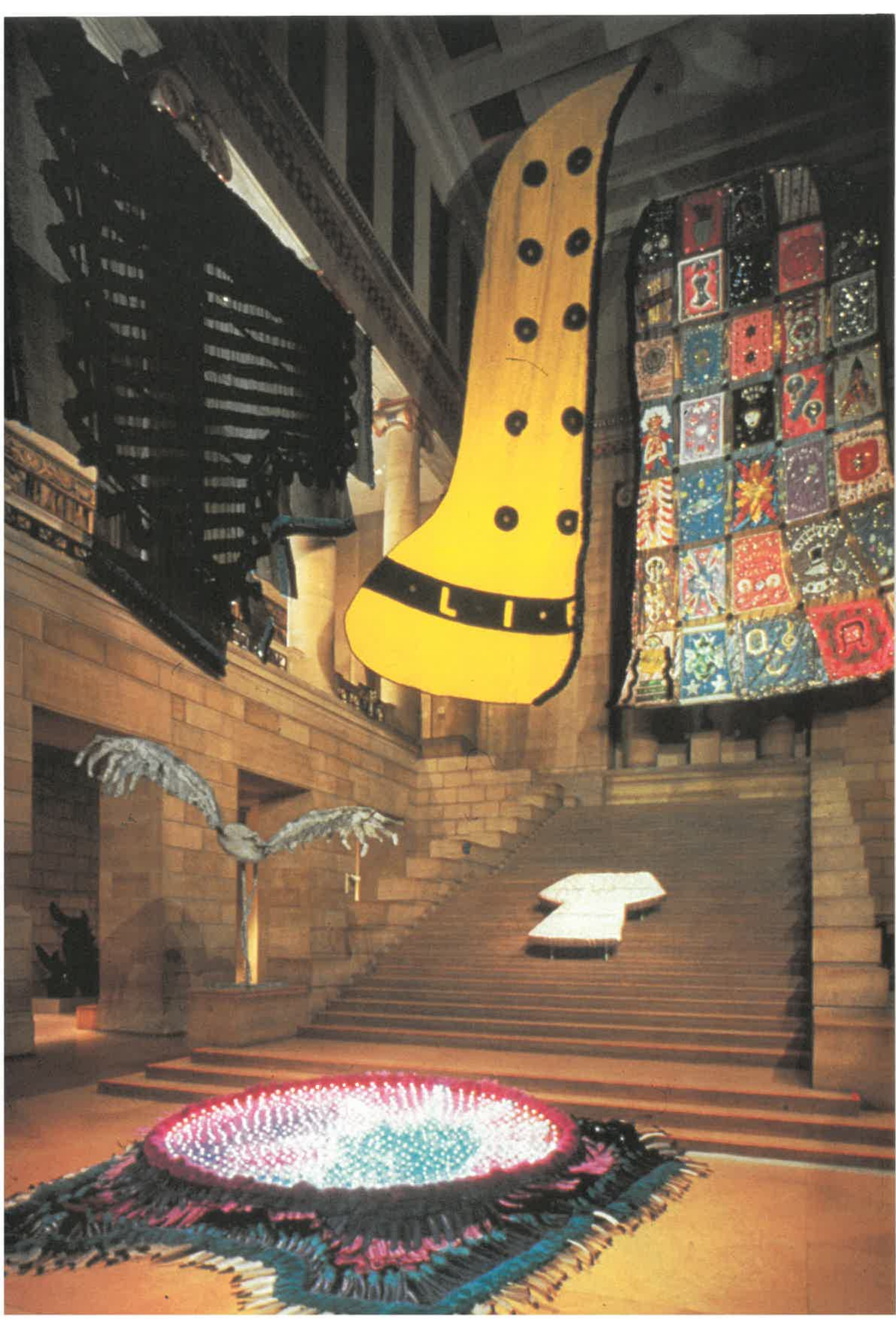


Antoni Miralda

New York. *Engagement clothes for the Statue of Liberty. Ceremony in Jacob Jarvis Convention Center 1986. Toast offered by the Mayor of New York*

Antoni Miralda

Philadelphia. *Installation. Nuptial cloak symbolising the Liberty bell over the main staircase in the Philadelphia Museum of Art. It incorporates the participation of the city's traditional "Mummers"*



SWITZERLAND

Commissioners **Franz Fédier, Cäsar Menz**

Olivier Mosset

*Bern, 1944
Lives in New York*

1-4. Untitled, 1989
*Acrylic on canvas
400 x 600 cm
Property of the artist*

5. Patricia's Pillow, 1989
*Acrylic on canvas
400 x 600 cm
Property of the artist*

6. N.T.C., 1989
*Acrylic on canvas
400 x 400 cm
Property of the artist*

Adrian Schiess

*Zurich, 1959
Lives in Zurich*

1. Flache Arbeiten, 1990
*(Flat Works)
Polish on presspan boards
60 boards e.
103 x 280 x 2 cm each
Property of the artist*

Olivier Mosset's works are on display in the Swiss Pavilion at the Giardini di Castello, Adrian Schiess' at the San Stae church

Today's works try to deal with the reification that the market imposes upon anything it touches. The system obliges us to modify our strategies and to consider some of the consequences of its modes of appropriation - whether we do it directly with commodities playing the "consumption game", or in a reverse relationship using radical (hard) abstraction. One answer, my friend, is blowing in the wind, and the other is singing in the rain.

Olivier Mosset

C.S.: What colours do you intend to use for your works?

A.S.: As far as I'm able to say at the moment, I'll essentially be using lots of beige and metallic blue boards, but perhaps also brown ones. Probably two colours will do. They're more than enough for you to realise that you're not using the same colour everywhere. I like all colours.

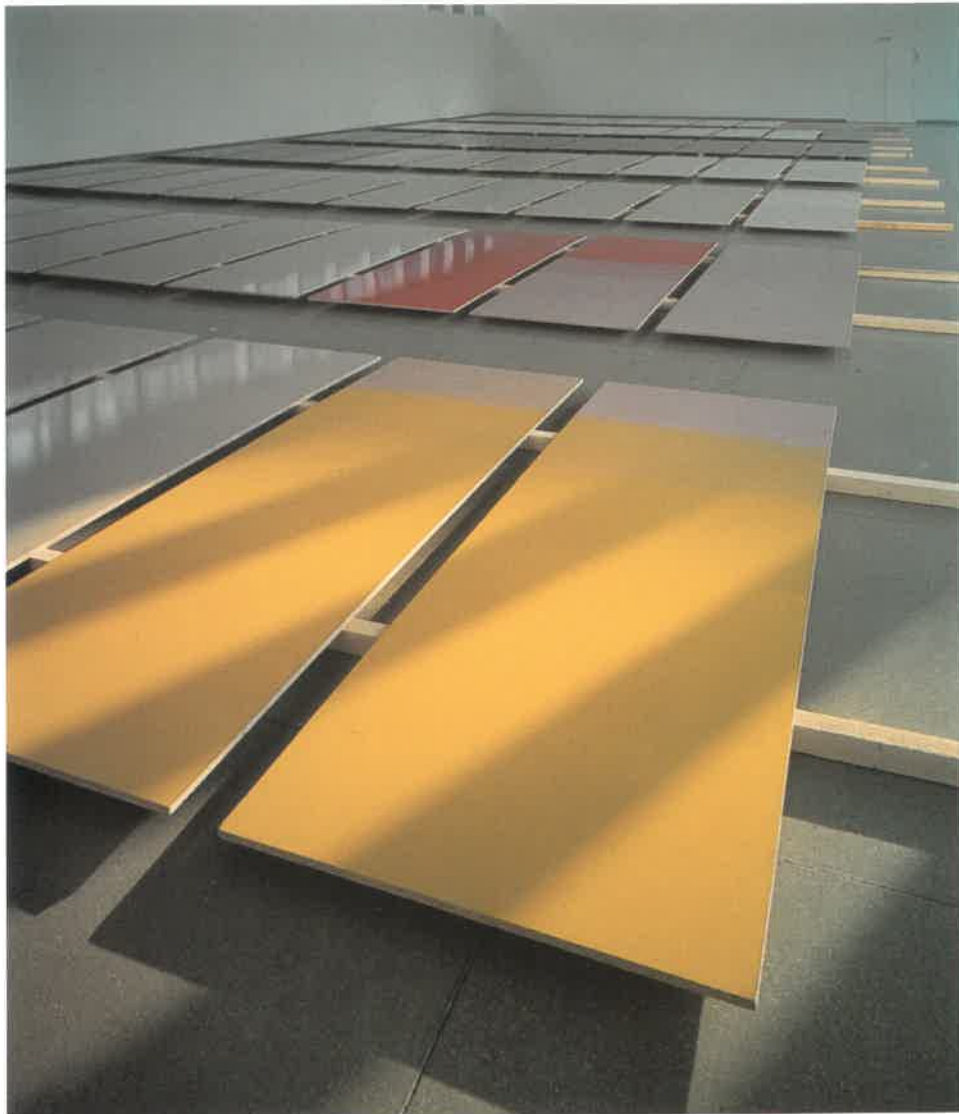
C.S.: How did you arrive at the idea, then, of using precisely these two colours?

A.S.: I'd be happy if some external circumstance were to make the decision for me. The situation is dictated by the colours I began with: it's like a painter's palette. Up to the present moment there are seven or eight different colours. It's possible that at some time some other colour will be added - anything's possible. It's not, in this case, a closed concept. On the contrary, it's open and anarchic.

C.S.: Also a matter of chance?

A.S.: Certainly - a matter of chance. But what can I do at the moment? I've still got beige! Beige, in a church, perhaps doesn't even turn out to be beige, but somehow light, luminous, or something of the sort. In the end it doesn't matter to me if people say "Here's the pink and here's the blue". I'm more interested in whether people realise that this is this and that other colour is different. That this is blue now and that that is beige is, according to me, ridiculous.

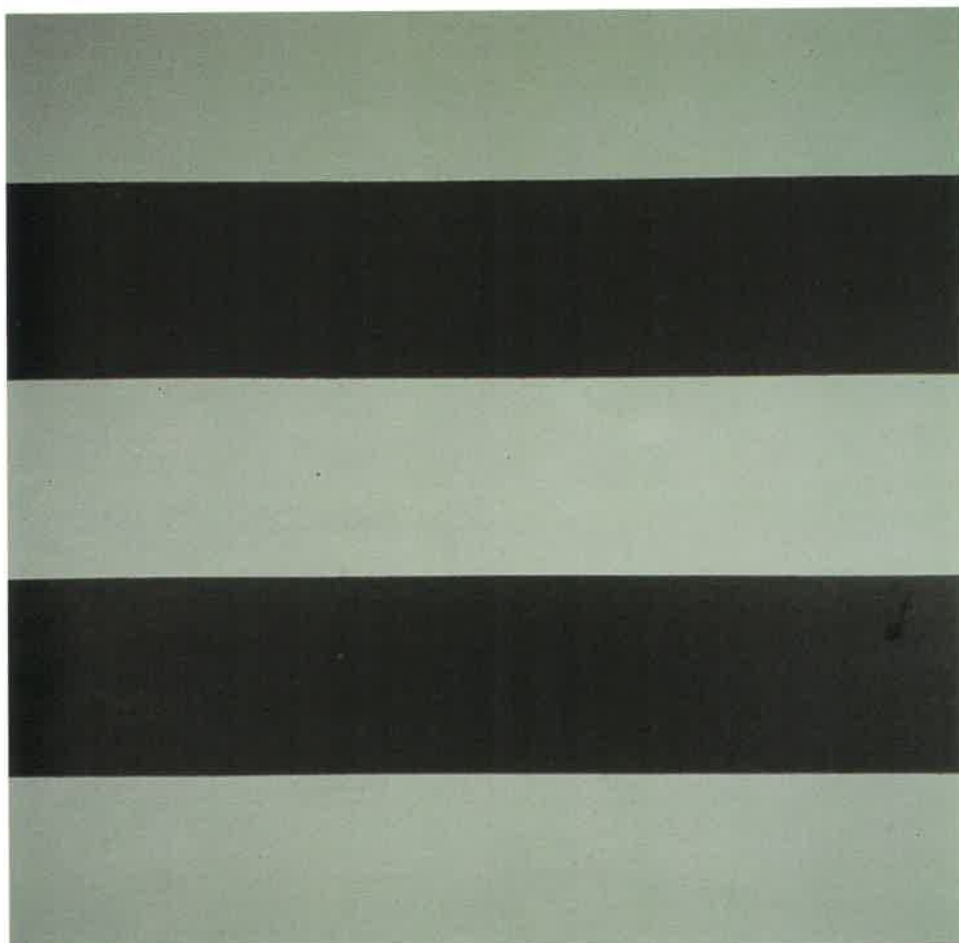
(From a discussion between the artist Adrian Schiess and the art critic Christoph Schenker - December 1989, Zurich)



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Adrian Schiess
Flat Works, 1990

Olivier Mosset
Patricia's Pillow, 1989



PARTICIPATING COUNTRIES

TURKEY

Commissioner **Beral Madra**

Kemal Önsoy

Egridir, Turkey, 1954
Lives in New York

1. Rumeli Hani - Cité Roumelie
(Séries), 1989
(*Rumeli Hani - Cité Roumelie*
- Series)
Acrylic on canvas
240 x 205 cm
Property of the artist

Mithat Şen

Istanbul, 1957
Lives in Istanbul

1. For the Readers (Series)
"I Remember You", 1990
Acrylic on canvas
200 x 240 cm
Property of the artist

Turkey, an Eastern, Western and Mediterranean country, comprises many aspects of these distinct cultural entities. This diversity creates a potential synthesis in contemporary art. The imposing presence of rich historical traditions, the expanding means of receiving information, political upheavals, intense contradictions of urban life, the invasion of kitsch and the subculture are issues Turkey's artists have to face. In the midst of this chaos, a fruitful pluralism is coupled with stubborn individualism. Art in Turkey displays an aesthetic and dialectical integrity relatively immune to the pressures of the international art market.

The works of the two young, mature artists we are introducing here are radically different in their approach to tradition and contemporaneity, but nevertheless show a parallelism in consciousness, intuition and sensitivity.

Kemal Önsoy seeks genuine emotions, pure and fundamental truths like certain artists of the Eighties. Önsoy seeks a universal language to put forth his reaction, aggressivity, anxiety and scorn against the present world. His canvases are arenas of romantic infatuation, instinctive and immediate drives, but not in the sense of abstract expressionism. Painting for Önsoy, is a conscious act. Two contradictory techniques are used to achieve a multi-layered distance between the viewer and the image of the painting. As he mounts many layers of paint, he also digs out the surface of the canvas. Biomorphous forms appear in the contrasts of the off-white, black and hot colours. The eye meets with striking images, but loses them just as quickly. Despite the chaotic juxtapositions, the paintings have a homogeneous, slick surface.

Önsoy's work recalls the Mesolithic rock paintings of Mediterranean Spain and the Neolithic wall paintings in Southern Anatolia. Realistic, but summarily treated wall paintings reflect powerful visual and dynamic impressions. The superimpositions on the surface of Önsoy, resemble the walls of the caves, slick with patina. The running hunters, warriors and women on the walls of Valltorta caves and Çatalhöyük shrines have the same figures with the body in profile, legs and arms on one side, with accentuated sexual organs. The prehistoric ritualistic dance and movements of the cavemen is transferred to the city man's euphoria.

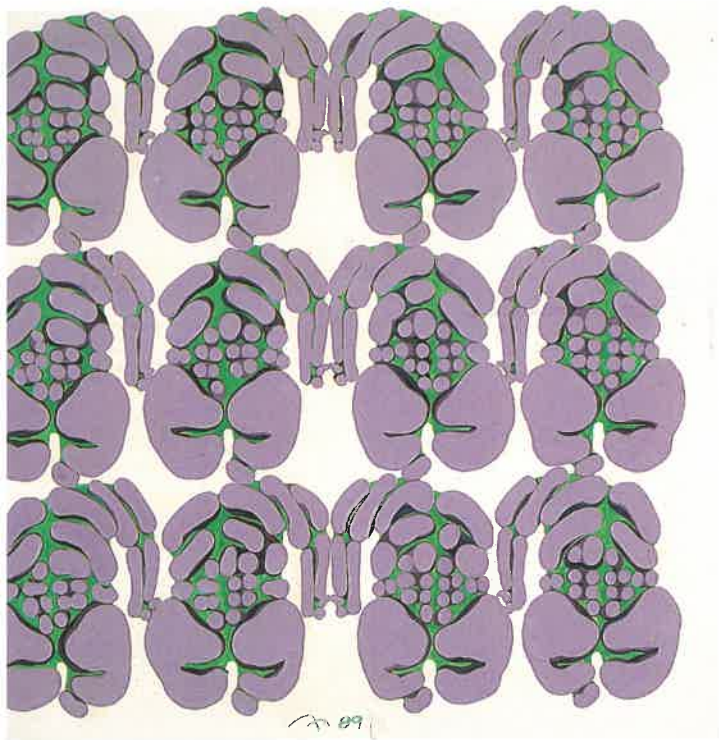
In the Nineteen-Fifties, figurative expressionism and *art brut* brought the symbolic quality of primitive-archaic forms to the surface, reaching its culmination in the poetic submission of Joseph Beuys' drawings. Following this path, Önsoy digs out the deeply rooted mysteries of human nature with historical-anthropological references.

Since 1987, Mithat Şen has been dissecting the human figure into many pieces, treating each of the parts separately, and painting them with an analytical and disciplined improvisation. He had originally completed a series of monochromes as a self-investigation and a challenge to conformism. In 1988, Şen's works began to reveal fuller, more voluminous and saturated forms. He displayed his elements randomly, in many directions with quite unpredictable visual deviations. The kinetic movements among the figures were often reminiscent of wrestling matches and sexual involvements transfigured into dance performances.

The analytical deformation of the figure has been seen in modern art, in the works of Picasso, Miró and Bacon. Şen's analysis of the figure is an investigation of his unconscious as well as the charting of various units. He actually makes applied use of the surrealist method for a definite purpose. Şen's multichromatic elemental combinations sort out two or three opposite or matching colours, displaying few alternatives to our visual liking. Hard edged elemental segments with thick layers of paint are further simplified. Abstraction on serialized canvases are transformed into rhythmical performances. This multiplicity is reminiscent

of the elemental units of Islamic art. The Iznik tiles and textile motives with repetitive modifications and geometrical organizations are the well known intricacies of the East, appreciated and used by Western artist as well. With the repetitive designs, subjectivity is turned into anonymity. The basic principle of Islamic art, its reduction of mimeticism and recreation of images of internal realities only, is exploited by Şen in producing his surface-space-image mysticism. To comprehend the independence created by structural necessities of the colours and forms of his patterns, one has to refer to non-representative elements and appreciate the aesthetic duality emerging from the coexistence of representation and dynamic independence of non-representation (of form and colour). Here we experience this duality and detailed transformation of the human figure (representation) into repetitive motif (non-representation), the coexistence of subjectivity and objectivity, the elimination of the narrative in the accentuation of the simplicity of images.

Beral Madra



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Mithat Şen

For the Readers 1, 1989

Kemal Önsoy

Rumeli Hani - Cité Roumelie
XII, 1989

UNITED STATES OF AMERICA

Commissioner **Michael Auping**

Jenny Holzer

Gallipolis, Ohio, 1950
Lives in Hoosick Falls
N.Y.

The Venice Installation

Gallery A
Floor

1. Untitled, 1990
Biancone marble tiles in
diamond pattern, Rosso
Magnaboschi marble "tablet"
Nero Marquinia marble
border, 992 × 644.5 cm
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Wall

2. Untitled, 1990
Vertical, three-colour LED
signs, 12 elements
389.9 × 14 × 10.2 cm each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Gallery B
Floor

3. Untitled, 1990
Nero Marquinia and Rosso
Magnaboschi marble tiles in
diamond pattern, Biancone
marble border, 941.5 × 643 cm
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Left wall

4. Untitled, 1990
Bench: Biancone marble top
46 × 764 × 10 cm; 5 legs
Rosso Magnaboschi marble
35 × 15 × 34 each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Right wall

5. Untitled, 1990
Bench: Biancone marble top
46 × 563 × 10 cm; 4 legs
Rosso Magnaboschi marble
35 × 15 × 34 cm each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Far wall

6. Untitled, 1990
Bench: Biancone marble top
46 × 456 × 10 cm; 3 legs
Rosso Magnaboschi marble
35 × 15 × 34 cm each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Gallery D
Floor

7. Untitled, 1990
Rosso Magnaboschi and
Biancone marble tiles in
diamond pattern, Rosso
Magnaboschi marble border
941 × 644.5 cm
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Right wall

8. Untitled, 1990
Bench: Rosso Magnaboschi
marble top, 46 × 746 × 10 cm
5 legs: Biancone marble
35 × 15 × 34 cm each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Left wall

9. Untitled, 1990
Bench: Rosso Magnaboschi
marble top, 46 × 563 × 10 cm
4 legs: Biancone marble
35 × 15 × 34 cm each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Far wall

10. Untitled, 1990
Bench Rosso Magnaboschi
marble top, 46 × 456 × 10 cm
3 legs: Biancone marble
35 × 15 × 34 cm each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Gallery E
Floor

11. Untitled, 1990
Rosso Magnaboschi marble
tiles in diamond patterns
Rosso Magnaboschi marble
border, 991 × 645.5 cm
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Far wall

12. Untitled, 1990
Horizontal, three-colour LED
signs, 11 elements
24.1 × 447 × 11.4 cm each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Left wall

13. Untitled, 1990
Horizontal, three-colour LED
signs, 5 elements
14 × 609.6 × 10.2 cm each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Right wall

14. Untitled, 1990
Horizontal, three-colour LED
signs, 5 elements
24.1 × 609.6 × 10.2 cm each
New York, courtesy of the
artist and Barbara Gladstone
Gallery

Public projects are an integral aspect of Jenny Holzer's art. In conjunction with her installation at the United States Pavilion numerous artworks are being orchestrated throughout the city of Venice.

These include the following: LED signs in taxis in Mestre and in various locations in Venice, TV messages to appear regularly on several channels, t-shirts and hats available for sale at souvenir stands in the city and along the Lido and Jesolo beaches posters, stickers in selected Italian magazines, and signs on the vaporetti.

All works are courtesy of the artist and Barbara Gladstone Gallery

Once an angry man dragged
his father along the ground
through his own orchard.
"Stop!" cried the groaning
old man at last. "Stop! I did
not drag my father beyond
this tree."
Gertrude Stein
The Making of Americans

We tend to remember the first time we come across a work by Jenny Holzer, whether it flashes across the scoreboard at San Francisco's Candlestick Park, or is printed discreetly on the back of a cash register receipt. What invariably catches us off-guard is that the message seems so anomalous to the delivery system. Holzer does not deliver the beautiful or consumable. Her "product" is a nervous, apocalyptic consciousness carried in a variety of voices that range from the coolly logical to the explosively mad. From the beginning, Holzer has made no bones about her preferred themes, "sex, death and war".¹ She pursues these issues with the relentless energy of a systems analyst. Within the jungle of signage that competes for our attention daily, Holzer has developed her own form of guerilla warfare. Over the past decade, her texts have appeared on posters, t-shirts, tractor hats, stickers, metal plaques, monumental electronic signs, magazines, park benches, sarcophagi, billboards, television, radio, and her signature medium, the LED (light emitting diode) sign, like those used in supermarkets, airports and banks for information or advertisements.

Ranging from the subtle to the spectacular, Holzer's work masquerades as a public service message of a decidedly subversive type. While the late German artist Joseph Beuys performed as the shaman of Seventies social sculpture, Holzer works as the cool Eighties executive of psychological inquiry. She is clearly one of Beuys's inheritors in her exercise of conscience and her ambition to create an evocative, socially utilitarian art. In Holzer's case, however, she has filtered this ambition through the restless tenacity and mechanics of American advertising, in its broadest sense, from a cigarette ad on a billboard to a televised State of the Union message.

Hers is not a European sensibility. Indeed, it could be said that Holzer's art represents American art of the Eighties in a way that no other art can, given the uneasy and complex goals of the younger American artists who have come of age during this decade. Many of the issues that have haunted a new generation of artists over the past ten years - the emergence of a dynamic social conscience; the debate over what constitutes a viable form of public art; the issue of language as a visual element; the politically volatile dialectic of feminism and gender within our reading of contemporary issues; and the ambivalence of artists appropriating (or, in some cases, being appropriated by) media hardware and techniques - all seem to come to a flashpoint in Holzer's art.

It has been often pointed out that Holzer's "story" is uniquely American. The daughter and granddaughter of Ford auto dealers, the artist was raised in Ohio, in the Midwest, a region that most Americans view as the "Heartland", and the conscience of the American psyche. It is a region where language patterns have provided the broadcast standard and where, language, as Holzer puts it, "comes in direct bursts that can be delightfully or painfully honest".

Holzer graduated from the Rhode Island School of Design in 1977 with a Master of Fine Arts degree in painting. That year, she joined the Whitney Museum's Independent Study Program in New York and turned from painting to writing. The often repeated epiphany that led Holzer

toward her particular way of working involved an intimidating Whitney reading list of classic philosophical texts, given as required reading, which Holzer pared down to a series of seemingly simple but provocative one-line aphorisms. Then living in lower Manhattan, Holzer came to associate with a group of artists - John Ahearn, Mike Glier, Justin Ladda, Lady Pink, Tom Otterness among others - who, like her, saw the streets as one of the more important targets and vehicles for their highly charged, social realist imagery.

Arranged in strict alphabetical order and presented in the cool elegance of bold italics, Holzer's first series, the *Truisms*, were commercially printed and pasted on buildings, walls and fences around Manhattan, sharing space with advertising posters, political broadsides and record advertisements. Such statements as: A STRONG SENSE OF DUTY IMPRISONS YOU / BELIEVING IN REBIRTH IS THE SAME AS ADMITTING DEFEAT / CONFUSING YOURSELF IS A WAY TO STAY HONEST / FAITHFULNESS IS A SOCIAL NOT A BIOLOGICAL LAW / KILLING IS UNAVOIDABLE BUT IS NOTHING TO BE PROUD OF / MONEY CREATES TASTE / MURDER HAS ITS SEXUAL SIDE / PEOPLE WHO GO CRAZY ARE TOO SENSITIVE / elicited responses not only from the art world but from Manhattan street life in general.

Many of Holzer's *Truisms* were, in fact, contradictory: CHILDREN ARE THE CRUELEST OF ALL / CHILDREN ARE THE HOPE OF THE FUTURE / ABUSE OF POWER COMES AS NO SURPRISE / AN ELITE IS INEVITABLE. Holzer's public art is meant not to decorate the urban landscape but rather to elicit and provoke public discourse. Passersby scratched out lines they disagreed with, ticked off those they liked, and often collaged on their own opinions. As her texts went public on a grander scale, Holzer's provocations began to register even more active responses. An early, large-scale installation of the *Truisms* was removed from the Marine Midland Bank in New York when an employee noticed the *Truism* IT'S NOT GOOD TO LIVE ON CREDIT. Since the early Eighties, Holzer has intensified her engagement with the public, presenting her texts in a variety of high-impact situations, utilising billboards and monumental electronic signs.

In recent years, Holzer's texts have become increasingly personal, evoking a tone and imagery that suggest a thin edge between the objective and what verges on the hallucinatory. She has said that this development is in part natural and in part calculated. "At a certain point, what you read in the paper or hear on the television news seems equally real and unreal. But I'm not interested in an interior monologue. The language is a direct response to what is going on in the world". In subsequent series - *Inflammatory Essays* (1979-82), *Living* (1980-82), *Survival* (1983-85) - she began a caustic meditation on everyday life, "rewriting" news stories and recording her own responses to things happening around her. In the course of creating these texts, her "voice" first had a political or ideological tone (*Essays*); it evolved into one more institutional, and then it gradually worked into a journalistic voice, and something verging on the personal (*Living* and *Survival*). There was also a shift from a multiple viewpoint in the *Truisms* and the *Essays* to a single viewpoint in the *Living* and *Survival* series. In essence, her utilitarian *Truisms* became the lexical map upon which were charted all her subsequent works. In a sense, she turned a news story inside out, forming it into her personal nightmare; she said recently, "What is more frightening is that my nightmares become news stories". What makes her art edgy is its confrontational character, assaulting the viewer with the question of whether or not she is telling us "the truth." Undermining the authority of the very commercial message carriers she employs, she also forces us to question whether those powerful individuals or corporations who essentially control the commercial "air ways" are telling us the truth.

Holzer's work is a unique outgrowth of the various strains of American sculpture, video and film of the Seventies that address the politics of culture and autobiography. In basic terms, Holzer's work is an ambitious heir to Richard Serra's 1973 video *Television Delivers People*, which characterises television broadcasting as a corporate monopoly and a means of mass indoctrination. Although his content is presented in a more ironic manner than Holzer's, his message is equally critical of the medium while remaining within it - and provides an example in itself of the seduction of advertising. While Muzak plays, sentences that Serra has excerpted from television conferences roll down in white lettering against a seductive blue background. "THE PRODUCT OF TELEVISION, COMMERCIAL TELEVISION, IS THE AUDIENCE. TELEVISION DELIVERS PEOPLE TO AN ADVERTISER. IT IS THE CONSUMER WHO IS CONSUMED. YOU ARE THE PRODUCT OF TV... TELEVISION DELIVERS PEOPLE."

But Holzer's work has also absorbed aspects of a recent tradition of expressionist language in American art which has attempted to forge new forms of psychological portrayal through a series of moving viewpoints. Yvonne Rainer's films of the Seventies and the words and images she uses in semi-narrative form to address "the ever-present possibility for disparity between public-directed conscience and private will",² are echoed in Holzer's private expressions in public places. Curiously, it is the women artists - Yvonne Rainer, Lynda Benglis, Laurie Anderson, Cindy Sherman, Barbara Kruger and Jenny Holzer, among many others - who, in the past two decades, have most successfully addressed personal issues of identity and conscience in a broad political context, creating extremely poignant, at times, almost surreal, conjunctions between the two. As Rainer puts it, "Having just put your check to Amnesty International in the mailbox, you are mugged... or discover you have cancer... or perhaps you betray an old friend. Nothing can ensure that we remain honorable, nor save us from betrayal and death".³ Balancing a cool objectivity and post-modern delivery system with expressionist screams of personal or social pain, Holzer has brought a new level of reality verging on the surreal to postwar American language art.

Amplifying the surreal quality of Holzer's art has been her development of successively more dramatic installations. Holzer's art seldom exists as self-contained language; rather, it is a symbiotic collage of contextual elements in which language is enhanced by the site and the site is, in turn, charged or energised by the language. Holzer is part of a generation that has experienced the theatrical power of sculpture that embodies an environment. In her approach to form and site, she gratefully acknowledges her debt to Minimalism. Bluntly speaking, she has successfully exploited the material frankness of Carl Andre, the seductively simple yet flashy surfaces of Donald Judd and the eerie fluorescence of Dan Flavin, pushing these characteristics into a less abstract and more personal kind of content.

Holzer's exhibition at Barbara Gladstone Gallery in New York in 1984 was the first instance in which she created a total environment. Entitled *Under A Rock*, the installation is referred to as "My Temple of Doom" by Holzer. *Under A Rock* should not be read simply as text, but should be experienced in the context of a sobering installation in which one is confronted by the relentless visual buzz of a horizontal LED sign floating on a wall in the end of a darkened gallery. Austere stone benches aligned as if in an auditorium setting - or perhaps like church pews - lead up to an electronic podium/altar, and combine with the acid red, yellow and green light from the sign to fill the proscenium or chapel-like space with an eerie glow. If only temporarily, Holzer hypnotises us with the flickering light and stolid symmetry of the benches, whose surfaces have been

carved to reiterate the language emitted from the machine. This Orwellian spectacle eventually gives way to our recognition of the content that is burning across the surface of the electronic screen, building towards images of increased anxiety and violence. Holzer describes brutal events in her cool, seemingly objective tone: CRACK THE PELVIS SO SHE LIES RIGHT. THIS IS A MISTAKE. WHEN SHE DIES YOU CANNOT REPEAT THE ACT. THE BONES WILL NOT GROW TOGETHER AGAIN AND THE PERSONALITY WILL NOT COME BACK. SHE IS GOING TO SINK DEEP INTO THE MOSS TO GET WHITE AND LIGHTER. SHE IS UNRESPONSIVE TO BEGGING AND SELF-ABSORBED.

Holzer's recent installation of *Laments* offered an even more impressive example of the artist's ability to activate large areas of space. Utilizing an immense third-story floor of the DIA Foundation in Manhattan, Holzer completely darkened the space, attaching tall, vertical LED signs to the many pillars that punctuate the room. Standing - although many have described the sensation of floating - in the cavernous void, the viewer watches words of green, red and yellow light fly up the columns, appearing to disappear through the roof. In a long, rectangular room off the main space, Holzer aligned a series of sarcophagi, the lids of which had been carved with the same laments that were programmed into the vertical signs. Holzer's use of the sarcophagus, a stone coffin whose name - "eating flesh" - derives from the special properties of a type of limestone used to make or line coffins in late antiquity, adds a decidedly ominous tone to Holzer's message. Indeed, the *Laments* are the genesis of a series of extreme meditations on death, and some of the current events that make it a constant mental image in the late Twentieth century: AIDS, the fragile state of the environment, world politics and nuclear threats, to mention only a few. Two sarcophagi are child-size; one is designed for the body of an infant.

In a sense, Holzer's language has become peculiarly lyric in its outpouring of emotion. She has described the *Laments* as "the regrets, hopes and fears of the nameless deceased; one last chance to say what you never did", or in some cases to say what never should have happened and what should not happen again. The *Laments* also evince a powerful science fiction quality. The equally repellent and seductive acid light animating an immense plane of darkness in view of a stark chapel of coffins elicits the desperate space depicted in the stark and surreal film *Blade Runner*. Indeed, the earthbound coffins and the upward-moving vaporising light of the vertical signs offer a futuristic image of death and resurrection. Holzer's recent installation at the Solomon R. Guggenheim Museum was equally surreal, involving a retrospective of texts programmed into an immense 535-foot electronic sign that spiralled up the outer face of the museum's parapet wall. Watching people standing in line along the spiral reading the words which wound up into the ceiling gave the impression of a silent choir or space-age coliseum.

The Venice Installation is, in a number of respects, a summation of Holzer's development, establishing moods that range from sharp-witted pragmatism and a melancholic elegy to an emotion-laden firestorm. It is also a prime example of her appreciation of the Minimalists' acute sensitivity to the character and history of a site. In her typical fashion, Holzer has embraced Venice, as well as the United States Pavilion, planting her texts in areas that will catch the eye of the unsuspecting tourist or resident. The Marco Polo airport, Santa Lucia railway station and the vaporette are targets for various texts. Posters, a common form of communication in Italy, will spill into the dense network of streets and alleys. Holzer t-shirts and hats will adapt themselves to the retail stands which cater to tourists walking along the Grand Canal. The artist will also make her way into Venetian homes, sending specially formulated texts through broadcast television.

Equally ambitious is Holzer's transformation of the American Pavilion. Indeed, it represents the artist at both her most austere and her most sensual. Two darkened rooms - one might think of them as antechambers - off either side of the rotunda entrance to the pavilion are disarmingly empty of the anticipated electronic signage, projecting a quiet theatricality. The floors have been covered with Italian marble in alternating diamond patterns of red and black in one room and red and white in the other. Each red stone in both rooms bears a carved inscription of early Holzer texts. Containing selections from the *Truisms*, Holzer's floor represents a kind of archaeology of her various social and psychological invectives.

Elegant benches in neoclassic style surround the perimeter of the rooms. The tops of the benches are also carved with texts. The room is a field of austere contemplativeness. Holzer has, in essence, created a "waiting room", similar to those halls found in the Doge's Palace, where individuals nervously anticipated an audience with a civil authority who would preside over their fate. The concept of waiting is the handmaiden to Holzer's preoccupation with death. Unlike her previous *Laments*, Holzer's lavish marble floors - light years from her t-shirts and offset posters - are not a memorial to the dead, but to those - all of us really - who are still waiting, either frozen with fear or attempting to grasp a form of positive action.

As a group, Holzer's texts represent a kind of lexical self-portrait, comparable perhaps to Cindy Sherman's photographic personae, in which the artist shuffles herself through a number of identities as to compose a realistic "self" in the face of a world of revolving stereotypes. Similarly, Holzer wraps her language confidently in a kind of uncertainty, conspiring to elicit this uncertainty and tension in the viewer. Pain/pleasure and beautiful/grotesque are the poles between which Holzer's texts oscillate, generating an intense confrontation with the viewer's sense of self and truthfulness.

Holzer has acknowledged a debt to Beckett, and clearly the notion of a waiting room brings to mind the Irish writer's story of Godot, and its attendant black humour. *Waiting for Godot* describes an anxious wait for god in a godless universe. At the same time, Holzer's texts often bring to mind the dark side of American literature: Nathaniel Hawthorne's tensions between the individual and society; the cranky "Stream of Consciousness" texts of Charles Olsen and the Open Field theorists of the Fifties and Sixties, or more recently, the dark, comic narratives of Charles Bukowsky. Given the character of Holzer's texts, the quietude of Holzer's antechambers is decidedly unsettling.

Off of one antechamber is a room with twelve equally spaced vertical electronic signs, displaying the first block of text to be generated for *The Venice Installation*. Rising and falling up and down the signboards, the coloured texts move with a lyricism reminiscent of flowing water. Accompanying the signs is a red stone tablet sunk into the floor - the type used in churches or public buildings to memorialise a saint or special individual. The language is stern and first person, composed in a confessional tone that is distinctly female. Since her first *Truisms*, Holzer has continued to prod us with the female side of reality.

In this case, the choice of a female voice is acutely autobiographical. The birth of the artist's first child, Lili, in May 1988, has had a profound impact on the subjective and confessional nature of her texts. The artist's sense of her physical and psychological sacrifices and the responsibilities to her daughter surfaced first in the last sections of the *Laments* series; these texts about motherhood projected a sinister sense of violation. One text which initially seems to recall the experience of a caesarean section, closes with a violent twist, now referring to political torture: THE KNIFE CUT RUNS AS LONG AS IT WANTS. IT IS THROUGH MY STOMACH. I KEEP LOOKING AT IT. I HAVE

MORE COLORS THAN I WOULD HAVE THOUGHT. THE HOLE IS LARGE ENOUGH FOR MY HEAD. THE HOLE WAS BIG ENOUGH FOR THEIR HANDS TO MOVE FREELY. THEY PUT THEIR FINGERS IN BECAUSE THEY SHOULD NOT AND BECAUSE THEY DO NOT GET THE CHANCE EVERY DAY. Another text referred to an unknown sense of danger for her child that is apparently worse than death: IF THE PROCESS STARTS I WILL KILL THIS BABY A GOOD WAY. SHE CAN LIE ON MY FAMILIAR BELLY. OUR BACKS WILL BE IN LINE AND THEN INDISTINGUISHABLE. I WILL TAKE HER DOWN BEFORE SHE FEELS THE FEAR THAT IS CAUSE AND RESULT. Strictly speaking, the text here is not autobiographical; it is, rather, a composite persona, a group portrait of parental fear pushed to an extreme point of emotion.

In the first text for *The Venice Installation*, Holzer projects a primal anxiousness as she addresses the contrast between her young daughter's naive purity and what awaits her. Holzer becomes a kind of sacrificial shield for her offspring, simultaneously admitting her flaws while regretting that there are people more dangerous than she. Again, the intention here is not autobiography *per se*, but an explosively personal memorial to the experience of motherhood in general, couched in sentiments almost too honest to go public with: I AM INDIFFERENT TO MYSELF BUT NOT TO MY CHILD. I ALWAYS JUSTIFIED MY INACTIVITY AND CARELESSNESS IN THE FACE OF DANGER BECAUSE I WAS SURE TO BE SOMEONE'S VICTIM. I GRINNED AND LOITERED IN GUILTY ANTICIPATION. NOW I MUST BE HERE TO WATCH HER. I EXPERIMENT TO SEE IF I CAN STAND HER PAIN. I CANNOT. I AM SLY AND DISHONEST TALKING ABOUT WHY I SHOULD BE LEFT ALIVE BUT IT IS NOT THIS WAY WITH HER. SHE MUST STAY WELL BECAUSE HER MIND WILL OFFER NO HIDING PLACE IF ILLNESS OR VIOLENCE FINDS HER. I WANT TO BE MORE THAN HER CUSTODIAN AND A FRIEND OF THE EXECUTIONER. FUCK MYSELF AND FUCK ALL OF YOU WHO WOULD HURT HER. The psychological realities of such statements are not easily faced, and it is certainly not lost on Holzer that they are even more aggressive and persistent when carved in stone.

The final room is Holzer at her most aggressive, not only in terms of the language, which is confrontational, but the physical/visual environment, as well. It is a tribute to the artist's sense of surrealist dislocation. On the far wall of the moderately-sized room, we face eleven flashing three-colour LED signs each approximately fifteen feet long and nine and a half inches high, flanked by two walls, each supporting five horizontal three-colour LED signs, these twenty feet long and five and a half inches high. Figuratively speaking, it is an oven of light and emotional heat. The texts being flashed out are in two parts: selections of earlier writings which alternate between German, French, Italian, Spanish and English, contain Holzer's repeated meditations on the fragility and disintegration of the human body, as well as the planet; the misuse of power as a result of personal and/or collective greed; our ability to face death, and in some instances Holzer's leap beyond it. The second part of the texts consists of new writing. Again, the tone is confessional. The artist faces up to her ignorance and passivity, not so much in the face of people simply dying but of people being killed. Holzer contemplates the thin psychological line between death and murder, and vents her anger at the prospect of being killed by those in more powerful positions, be they political, economic or otherwise. These texts rage not only in their content, but in a visual sense as well. The long, horizontal electronic signboards puncture the space like needles of light virtually being threaded through our bodies.

Within this electronic cage of language there are brief periods of total darkness. These instances, in fact, bear a heavy load in the mood of such environments. There is, in these moments of darkness, an allusion toward the void, toward an open space that one imagines as a kind of ex-

panded threshold of consciousness. In sculpture it would be thought of as "negative space" as opposed to the "positive space" taken up by the object. In Holzer's art it becomes a pure psychological realm, a reaching out beyond the boundaries of the realities which she flashes upon us. It provides a small glimpse but a key part of what one might think of as Holzer's spectacle of the sublime, an attempt to create a sign of the Absolute.

Holzer's work has, for some time, recalled religious spaces and embodied a peculiar spirituality. Many of her indoor installations suggest a chapel-like setting, and while her texts often refer to the nearness of an end or apocalypse, the irony that "In the beginning was the word" is surely not lost on the artist. Indeed, the many opposites or dualities which her art employs (dark/light, good/evil, material/ethereal, and perhaps most poignantly the dialectic between image and abstraction) could have a broad religious subtext.

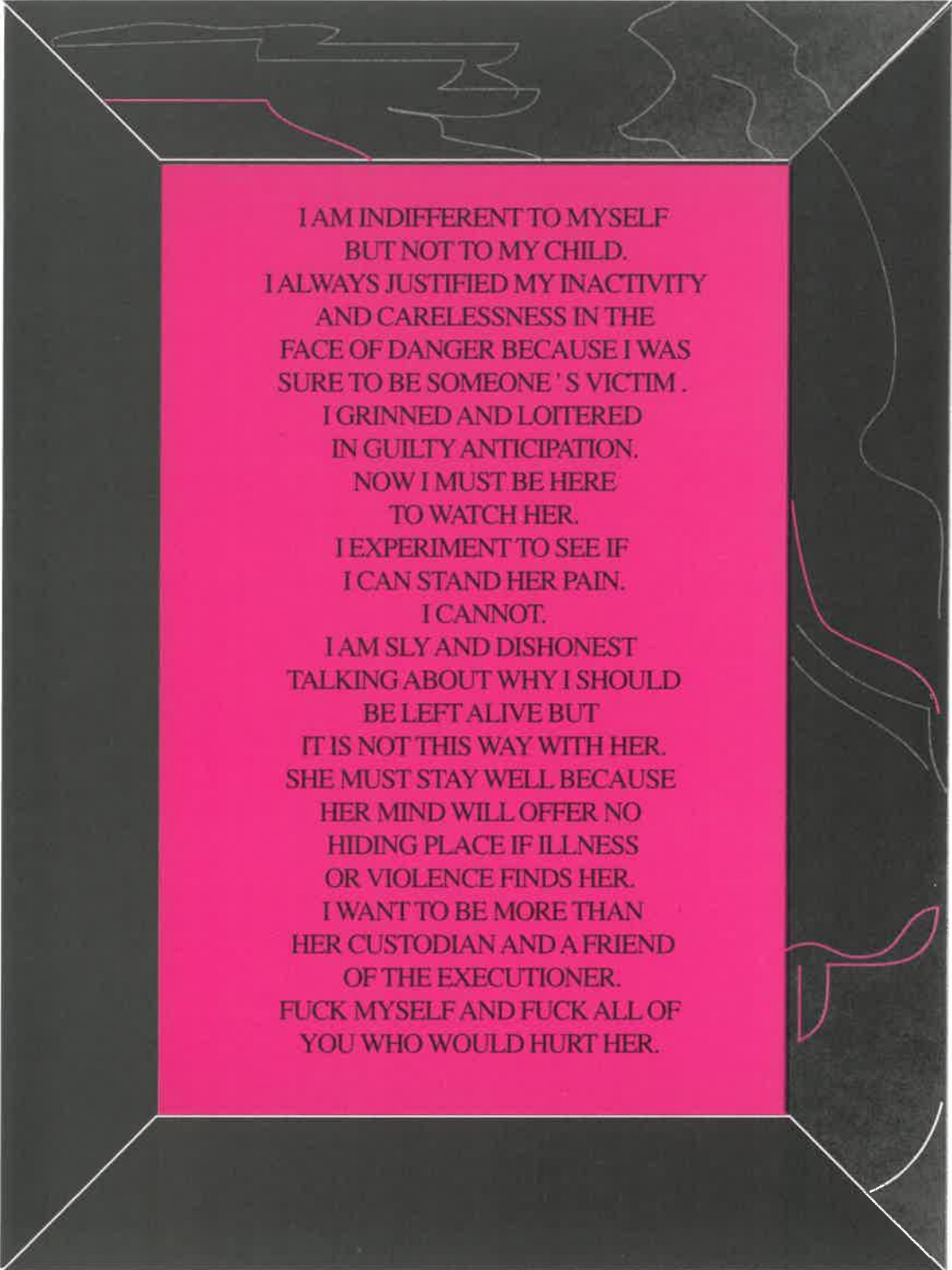
Indeed, one might see Holzer's *Venice Installation* as an allegory of a spiritual journey, the ultimate goal of which is to attempt to prevent a real hell on earth. Her antechambers become a kind of purgatory, an unresolved plane of sin and guilt, a room swarming with anxious thoughts as we wait for doom or redemption. From each of these chambers we are beckoned by rooms filled with light, and the disembodied voice of Holzer's electronic signs. The respective chambers lead to two very different spaces. The room with its inset stone tablet and vertical electronic signs – the anxious tribute to motherhood – becomes Holzer's post-modern madonna. This is not the male artist's image of contrition and purity, but an aggressive, if not vengeful protectress, an image that is not simply metaphoric and patriarchal, but real. Holzer's fears are not fantasy but derive from the often brutal facts she sees around her. In the other room – the microwave room – Holzer's voice enters "god-like", albeit Orwellian, verbalising levels of the psyche that even in prayer may be hidden from the listener.

Although apprehensive about specifying her religion, Holzer acknowledges that her Methodist upbringing had an effect on her. "I taught Sunday school in the 7th grade and I admit that I was always attracted to dire warnings and visions of ecstasy – writings that described extreme or altered states". In a time of uneasy Fundamentalist teachings, Holzer's voice strikes a peculiar cord, somewhere between absolutism and, at times, embarrassingly painful sincerity and a modern sense of irony. Filtered through Holzer's computer terminal, religion is projected as an option but one in a state of ruined grandeur. Indeed, Holzer questions what it means to be spiritual at this time. Nietzsche observed that, among many other signs of modern change, reading newspapers had come to replace daily prayers. He perceived such developments to be but one spiritual consequence of a world grounded in the big business of greed.⁴ Utilising the qualities of size and spectacle that have distinguished so much postwar art, Holzer casts herself as a kind of public orator voicing private fears similar to those predicted by Nietzsche. She thus creates an image through which we can relate our own experiences of angst in a culture ripe with the potential of spontaneous violence. What Holzer's verbal assaults ultimately compel us to do is not only to contemplate our situation, but to act upon it.

Michael Auping

1. All quotes by the artist are from conversations with the author.
2. Artist's notes on her 1976 film *Kristina Talking Pictures in Castelli-Sonnabend Videotapes and Films* (New York), Nov. 1974, p. SS35.
3. *Ibid.*
4. F.W. Nietzsche, *Der Wille für Macht, The Will to Power*, trans. Walter Kaufman and R.J. Hollingdale (New York, Vintage, 1968), book one, section 67.





I AM INDIFFERENT TO MYSELF
BUT NOT TO MY CHILD.
I ALWAYS JUSTIFIED MY INACTIVITY
AND CARELESSNESS IN THE
FACE OF DANGER BECAUSE I WAS
SURE TO BE SOMEONE ' S VICTIM .
I GRINNED AND LOITERED
IN GUILTY ANTICIPATION.
NOW I MUST BE HERE
TO WATCH HER.
I EXPERIMENT TO SEE IF
I CAN STAND HER PAIN.
I CANNOT.
I AM SLY AND DISHONEST
TALKING ABOUT WHY I SHOULD
BE LEFT ALIVE BUT
IT IS NOT THIS WAY WITH HER.
SHE MUST STAY WELL BECAUSE
HER MIND WILL OFFER NO
HIDING PLACE IF ILLNESS
OR VIOLENCE FINDS HER.
I WANT TO BE MORE THAN
HER CUSTODIAN AND A FRIEND
OF THE EXECUTIONER.
FUCK MYSELF AND FUCK ALL OF
YOU WHO WOULD HURT HER.

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Jenny Holzer
Untitled (detail), 1990

Jenny Holzer
Untitled, 1990

URUGUAY

Commissioner **Angel Kalenberg**

Gonzalo Fonseca

Montevideo, 1922

Lives in New York and
Seravezza, Italy

1. Katábasis II, 1975
(*Katábasis II*)
Red travertine marble
140×60×45 cm
New York, property of the
artist, courtesy of the Arnold
Herstand & Company

2. Muro bianco, 1977
(*White Wall*)
Travertine marble
200×500 cm
New York property of the
artist, courtesy of the Arnold
Herstand & Company

3. Piazza, 1985
(*Square*)
Red travertine marble
46×118×92 cm
New York, property of the
artist, courtesy of the Arnold
Herstand & Company

4. Pillar, 1986-87
(*Pillar*)
Travertine marble
325×60×48 cm
New York, property of the
artist, courtesy of the Arnold
Herstand & Company

5. Estela con baetylos, 1987
(*Stele with Baetyl*)
Spanish travertine marble
180×150×40 cm
New York, property of the
artist, courtesy of the Arnold
Herstand & Company

6. Patata, 1989
(*Potato*)
Bardiglio Logheto marble
80×140×130 cm
New York, property of the
artist, courtesy of the Arnold
Herstand & Company

You could say they were hypogea, meteorites, menhirs: or steles perhaps, with age-old graffiti. They could be called labyrinths, spirals with square sections, funeral urns. Macchu Picchu and Petra come to mind, remote cities carved out of stone, hewn into the rock.

However, they are Gonzalo Fonseca's sculptures. They develop the monumental, primitive, prehistoric, mythical aspect that was cultivated in the work and dictates of his maestro Joaquín García. Fonseca develops and changes it, as it forms a crust over the artificial side of nature and landscape.

Fonseca is neither a fanatic of abstraction nor geometry, and thus permits contradictions within his own work: *Membra disjecta*, a sculpture of unusual inorganic substance, includes a naturalistic foot, hand and head.

It could perhaps be seen as postmodernist behaviour, but it is, moreover, the obscure desire for the human figure, as if, after the object has been recovered, propitiated by Torres García, Fonseca were proposing to recover it.

For many years Fonseca took on architectural themes for his sculpture. This choice can probably explain the irresoluteness with which the human figure is presented, now that it has crept back into his work. The head that emerges in *Urania* (1975) is contained within a block; but even the will to recover the figure would appear to be obstructed: it has, in fact, been reduced to several fragments.

The tradition of sculpture can be divided into those sculptors who "add", that is modellers, and the ones who "subtract", that is the carvers, excavators, and Gonzalo Fonseca belongs to the latter group: he "excavates" stone together with history, and he reaches prehistory. When he "adds" a form, it is as though it had already been cut, somewhere else, and then been incorporated.

Fonseca assumes the behaviour of the man from the Neolithic period, a time preceding all styles.

It is a natural condition that gives his sculptures the appearance of works that have not been completed, unfinished: a cobble stone, perhaps a gigantic one, continues to be half pure stone and half house after the artist has finished working on it.

The Mannerist Giulio Romano made good use of the "unfinished" in his architecture: it allowed him to show the differences between classic and natural order at the same time, between what was conceived and realised by man and natural chaos. Where does nature end and art begin? *Muro bianco* (1977) could be a natural wall; instead Fonseca violates it with the intrusion of rectangles, and a sphere, a wheel, hardly ever free forms.

The themes of this artist are involved with architecture and its works, architecture within sculpture.

Gonzalo Fonseca's sculpture can evoke heterogeneous syntax, and images, as in primitive Christian architecture, made up of the remains of other cultures. Likewise, the spatial nature that he proposes could be derived from that of the basilicas, with their moral, civic air.

In the history of art of the last two thousand years, there has always been virtual architecture. In Flemish art, for example, all Van Eyck's madonnas have the support of a cathedral in the background; while the Renaissance artists paint their figures with architectonic rigour (Piero della Francesca, Leonardo da Vinci) and their architectures are like human figures inscribed into the floor-plan of a church. Furthermore, in his sculpture, Fonseca assumes ruins as a theme. The use of ruins has precedents in the school of Giotto, in Piero della Francesca, in Mantegna, Giorgione and, particularly, in Piranesi.

But Fonseca's ruins are different, and for him, "as for primitive man", there are no marked differences as yet between landscape and urban system. As a consequence, the ruins are a sort of assimilation of architecture by nature; this leads on to the attraction for this form of survival. The ruins Gonzalo Fonseca proposes are reminiscent of antiqui-

ties. The testimonies of these antiquities have long been limited to ethnographic and archaeological museums. It was only around the Thirties that Cubism conferred an artistic statute on them. Cycladic sculpture has ceased to be archaeology, and is converted in to art. But Fonseca does not love ruins. His work testifies to the fact that he is neither nostalgic, nor Romantic. It represents an amorous redemption of those cultures, linking it once more with distant origins, a sort of primeval dialogue, before things can be named.

Angel Kalenberg



Gonzalo Fonseca
Black, 1984

Gonzalo Fonseca
Pillar, 1986-87



Commissioner **Vladimir Goriainov****Rauschenberg to Us,
We to Rauschenberg****Guram Abramischvili**

Moscow, 1966

Lives in Moscow

1. Arrivederci Roma, 1989
Oil on canvas, 150×120 cm
Property of the artist

2. Private Collection, 1990
Photograph, oil on canvas
composition of 13 paintings
105×73 cm each
Property of the artist

3. Fog, 1990
Silk-screen print, oil
on canvas, 200×200 cm
Property of the artist

Andrej Jachnin

Moscow, 1966

Lives in Moscow

1. Romance, 1989
Oil on canvas, installation of
7 elements, 120×100 cm each
Property of the artist

Aleksandr Jakut

Moscow, 1956

Lives in Moscow

1. Dialogue with Malevič, 1989
Oil on canvas, composition of
10 paintings, 160×120 cm each
Property of the artist

Evgenij Mitta

Moscow, 1963

Lives in Moscow

1. Final Scenes from the Film
"Anna Karenina", 1989
Oil on canvas, 200×300 cm
Property of the artist

2. The Devouring of the Red
Horse, 1989
Oil on canvas, 200×300 cm
Property of the artist

3. The First Step in Art, 1989
Oil on canvas, 200×300 cm
Property of the artist

4. A Jump from Paradise
1989
Oil on canvas, 200×300 cm
Property of the artist

Ajdan Salachova

Moscow, 1964

Lives in Moscow

1. Visual Stimulation, 1989
Oil on canvas, polyptych
200×600 cm
Property of the artist

2. Ba-gua, 1989
Oil on canvas, 200×300 cm
Property of the artist

Sergej Volkov

Kázan, USSR, 1956

Lives in Moscow

1. Better to See Once..., 1989
Oil on canvas, polyptych
200×600 cm
Property of the artist

2. Eyes, 1989
Oil on canvas, 120×200 cm
Property of the artist

3. There Will Be No More
Sunsets, 1989
Oil on canvas, 120×200 cm
Property of the artist

Robert Rauschenberg in the Soviet Pavilion?

A dialogue with the young Soviet artists?

Is it a paradox or just a new phenomenon in the art world?

It is not easy to answer these questions. However, the idea of the exhibition is: a juxtaposition of different cultures and generations.

This may need some clarification.

The thought of a joint exposition came to some young artists about a year ago.

Then, in Moscow, awoken from artistic lethargy, the news of Rauschenberg's personal exhibition shocked general opinion like the eruption of a dormant volcano.

Rauschenberg - the symbol and the banner of Pop-Art! Rauschenberg - the concentration of destructible forces.

In Moscow!

The first shock came and died down quickly. The works of the American artist quite easily entered the multicoloured arrangement of avantguard exhibitions - both Russian and foreign. And the Moscow public, which quickly got acquainted with the American originals of the numerous native replicas, briskly returned to the most accustomed and favourite affair: to loudly criticize or just as loudly praise their local neophytes of Pop-Art, Conceptualism, Surrealism and many other "isms". The passions were heating up by the legendary overspeculation of the Sotheby's auction, the absolutely crazy art market, and the availability of the unconvincing but pretentious articles in newspapers and magazines.

The American maestro did not feel discouraged. Perhaps he expected more from the press and the spectators - both criticism and compliments - nonetheless the atmosphere of the artistic life turned out for him to be surprisingly habitual and in many ways attractive. This occurred, perhaps, because, by pulling out of the painful embraces of frightened officials, he came into contact with a group of people with whom he quickly found a common language. The people were the young artists, and that was something worth seeing!

First of all, they knew everything! Secondly, they were certain that the time had come for them to conquer their own future. They did not doubt their own talents.

Basically, Rauschenberg came into an atmosphere that is thirty years old, the time when the same ideas were preached by him and his friends.

Whether it was nostalgia for years, or rather that the American artist saw something fresh and remarkable in the creations of these young Russians - that is difficult to say. But nonetheless, he enthusiastically visited dozens of new galleries with creative names and not any less intricate programmes, met with artists, and sincerely rejoiced in their success.

But what was most interesting to Rauschenberg was his meeting with the artists of the First Gallery - really one of the first private galleries in Moscow that was created by artists. These are truly young people, barely past their twenties, who decided not to wait for official acknowledgement, but rather affirm their understanding of art in their own creations and in the choice of works of their colleagues, with whom they shared artistic convictions. For this they needed an exhibition hall, and thus they built one, with their own hands and money. One can hardly call the First Gallery a gallery in the typical, "Western" sense of the word. This is not a commercial enterprise, but more like a meeting place for confederates, the centre of a new formation of the second wave of the modern Moscow avantguard. The initiators of the group - Ajdan Salachova, Evgenij Mitta, Aleksandr Jakut - defined their gallery "independent". And, in fact, there is plenty of independence where these artists are concerned. They all had a pretty much stereotypical beginning - an art institute, endless academic studies, and timid attempts to get into some group exhibitions.

However, it is specifically this kind of traditional programming that more than anything did not suit the young painters. By this time, they were already well informed about what was going on in the art world, and as far as legacy is concerned, by the character of their creative beliefs, they obviously moved towards the avant-garde of the beginning of the century. But this movement was of a particular kind: not a repetition, not an imitation, but more like a critical reinterpretation. Everything that came before them was perceived both seriously, and at the same time quite ironically. An authority, even the most meaningful one, is not for respectful learning, but more for a "throw-over". This kind of artistic confrontation very often has a character that has more to do with literature than painting. The deep irony is developed not so much in the graphic structures as in their contradiction with the understanding of the subject's image. In their arsenal and the creative experience of Malevič, Petrov-Vodkin, Larionova and modern Conceptualists, they build installations and organize "happenings". But all of this is simply a motive, a skeptically evaluated retrospective for personal expressions. In reality, what is important for the young artists is the act of creation, and not its materialistic result, and this act in itself must be perceived as a type of performance. Each plastic element of their painting or installation rather than confirm, does the opposite; it des-troys the already withstanding ideas about the realistic existence of imagery, and creates the unrealistic from the real, and the habitual from the fantastic.

Properly speaking, there are not that many major innovations in all of this. A well-informed viewer will quickly discover citations in these theories. However, in the context of today's Moscow life, Dadaism, Surrealism, Conceptualism, Hyperrealism, ended up having a completely different colouring.

The artists turn everything that seemed concretely stable inside out without any ambiguity. The world turned out to be completely different from the way we, the people of an older generation, imagined it to be. Political slogans, which once sounded frank, became simply ridiculous in this mixture of figures and objects; the habitual things became frightfully foreign, and the comfortable space of our existence, suddenly, in an instant, fell apart and became either infinitely huge, or frightfully tiny.

A street fair turns into a performance. It is not serious, here anything can be dared, and in everything there is an ironic regard. Only one thing is seriously thought through here - the personality of the artist, and his right to be himself. And also the foggy hope for an unclear, but surprising tomorrow, cleaned up from everyday banality and lies.

Irony as the basis for graphic Conceptualism. The imagined world, in which everything is familiar, but at the same time something is not right, the accustomed bonds fall apart, and the new ones do not fit the unified mentality.

I think that for such a colourful representative of Pop-Art as Rauschenberg, this seemed most attractive. In fact, this kind of approach to the interpretation of reality was a characteristic of the American artists who shocked Europe in the Sixties. The huge tooth-paste tubes, the pictures from comic books enlarged to colossal sizes, the everyday objects included in the weave of a graphic work - is thus so far removed from the paintings and installations of the young Moscovites? But most importantly - the same freedom in the choice of means, the same absence of respect for traditions and authority!

And such an acknowledged teacher, Rauschenberg, without thinking, agrees to participate in an exhibition with the artists of the First Gallery. He even made a painting and presented it to his colleagues in Moscow. This is how the exhibition Rauschenberg to Us, We to Rauschenberg came about.

One could have expected from it a typical reverence towards a famous master. But it didn't turn out like that. A ball of dialogues!

A dialogue of generations. On a new historical weave: it is not the "consuming society" that is the object of the ironical ideology, but rather the socio-virtuous structures of society on the whole. Socio-political passions are brought into the more or less famous creative decisions, and this alone distinguishes the young art of our country from the many flows of modern art.

There is yet another motive in this dialogue that must be mentioned. Besides the works which were addressed to Rauschenberg, there were others that passed by the names of Malevič, Petrov-Vodkin, in other words artists of different epochs. The young painters who referred to them did not, in any way, try to imitate their styles. There was another point. In art, especially in modern art, time has the ability to compress. Regardless of the epoch, it represents a single layer, in which it is not the flow that counts, but the personality of the artist. And that is why the young artist conducts this dialogue with Rauschenberg and Malevič and many others with so much ease. Because for art they are all equal - the only thing that is important is to be an artist.

Vladimir Goriainov



SONATE „Appassionata“

Allegro assai

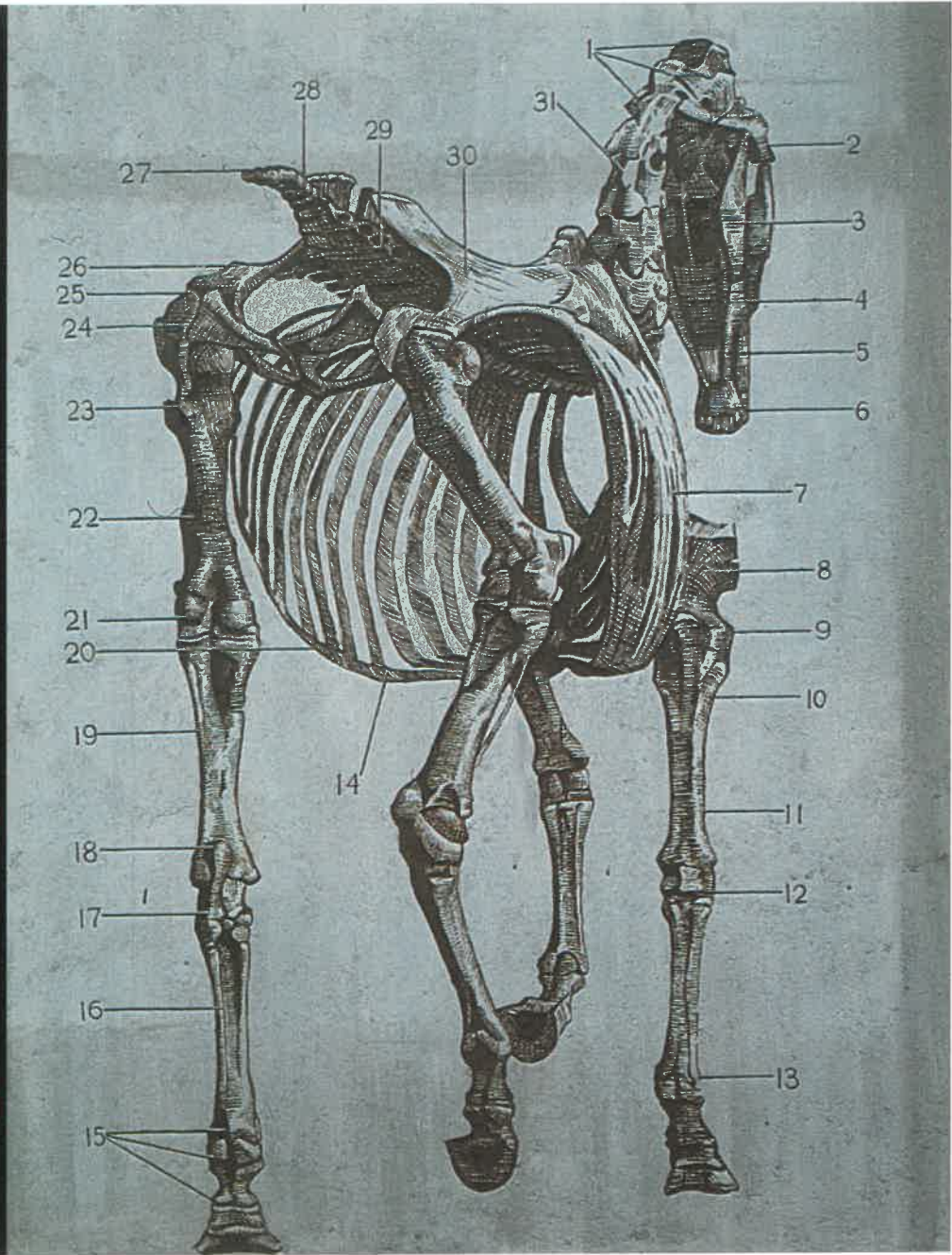
The image shows a handwritten musical score for the first movement of Beethoven's Sonata 'Appassionata'. The score is written on four systems of staves, each system containing a grand staff (treble and bass clefs). The tempo is marked 'Allegro assai'. The first system begins with a piano (*pp*) dynamic. The second system features a *rit.* (ritardando) marking. The third system includes a *pp* dynamic and a *ppocrit.* (poco ritardando) marking. The fourth system starts with a *f* (forte) dynamic and an *a tempo* marking. The score includes various musical notations such as slurs, ties, and dynamic markings. There are some handwritten annotations and corrections throughout the score, including a large 'R' and some scribbles in the final system.

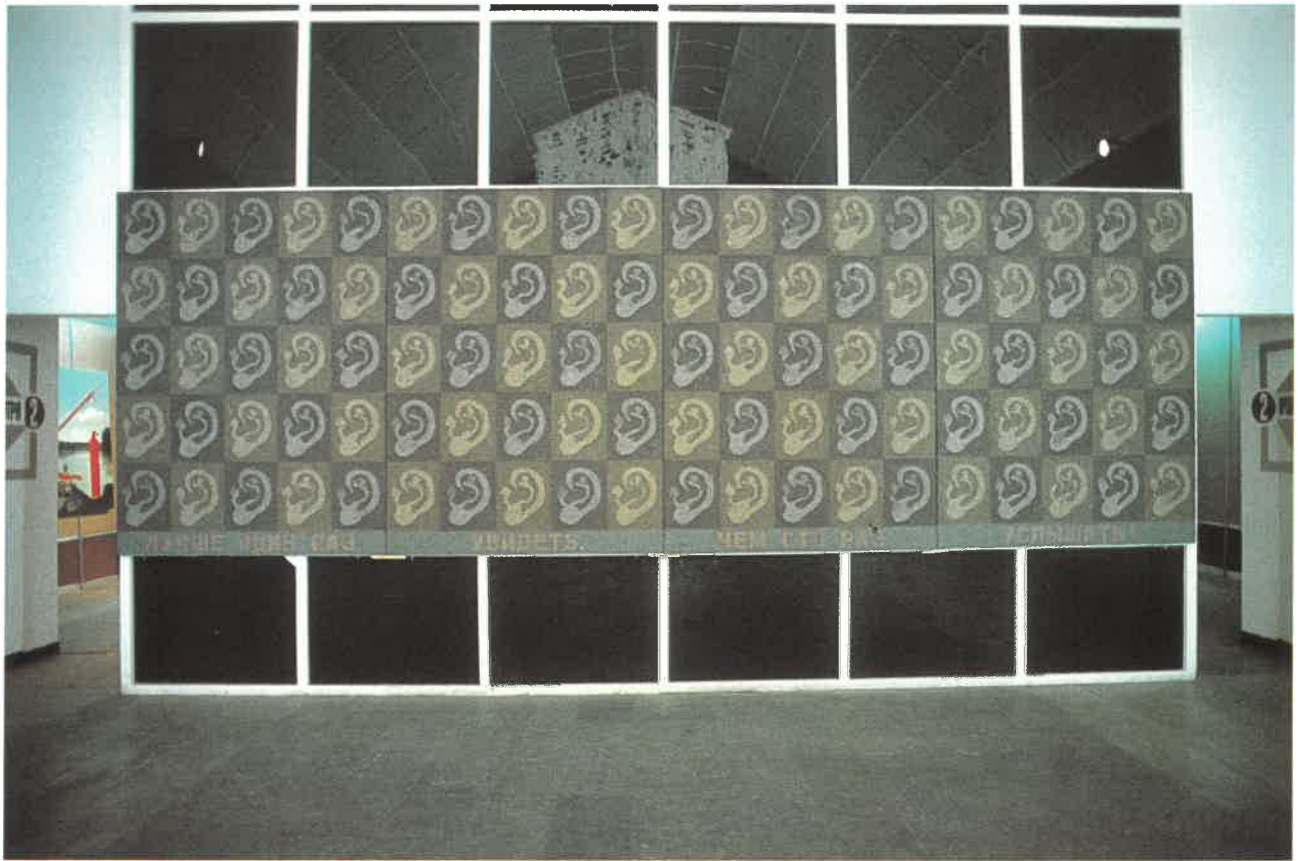
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Aleksandr Jakut
Dialogue with Malevič, 1989

Evgenij Mitta
The Devouring of the Red
Horse, 1989



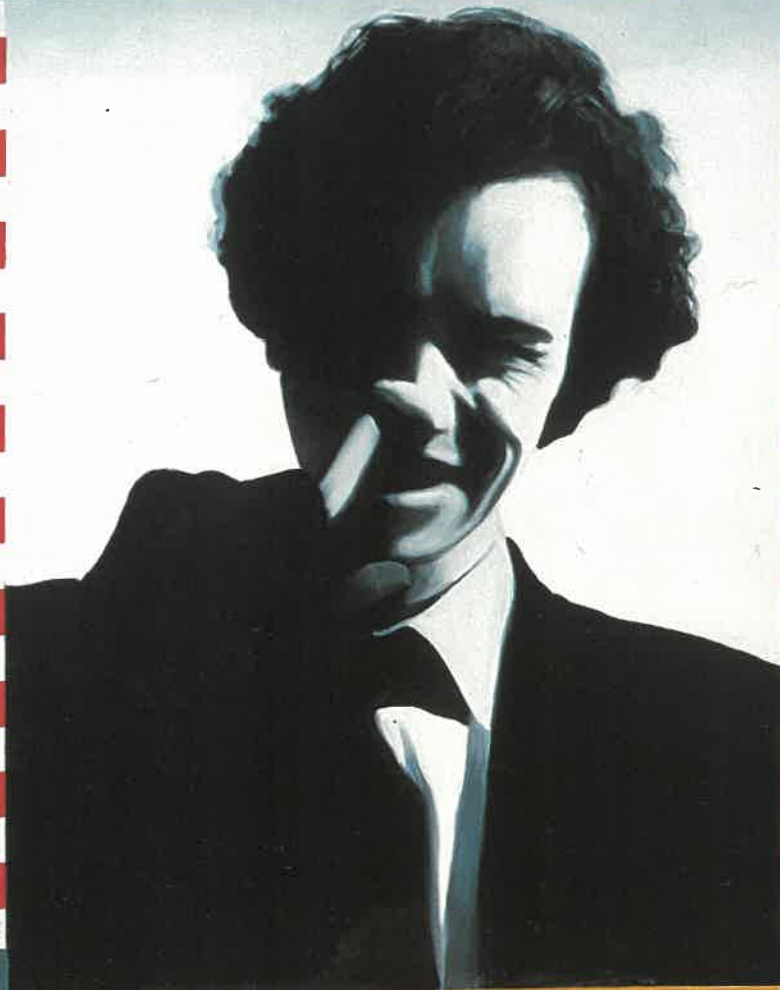


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PARTICIPATING COUNTRIES

Sergej Volkov
Better to See Once..., 1989

ARRIVEDERCI



ROMA

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Guram Abramischvili
Arrivederci Roma, 1989

VENEZUELA

Commissioner **María Elena Ramos**

Julio Pacheco Rivas

Caracas, 1953

Lives in Caracas

1. Ciudad de los símbolos

precarios, 1989

(City of the Precarious

Symbols)

Acrylic on canvas, polyptych

280 x 840 cm

Caracas, Fundación Banco

Mercantil

2. Area de los protocolos

incofesables, 1989

(Area of the Unconfessable

Protocol)

Acrylic on canvas, polyptych

280 x 840 cm

Caracas, Museo de Bellas

Artes

3. Index (Dramatis Personae)

1989

Acrylic on canvas

4 panels, 280 x 168 cm each

Property of the artist

4. La rosa de los vientos

1983-89

(The Four Winds)

Painted wood

340 x 355 x 325 cm

Property of the artist

5. Ouroboros, 1989

Painted wood

275 x 550 x 290 cm

Property of the artist

6. Ars Bellica, 1989

Painted wood

273 x 380 x 140 cm

Property of the artist

The earliest memory that Julio Pacheco has regarding his childhood is that of climbing up a flight of stairs. Stairs, roads that meet and architecture have all fed his pictorial imagination. Today it is possible to see how, for Pacheco, the study of perspective has been as much an order, a particular way of structuring the world as it has been a personal attitude of maturity for him: maturity reached through his attempt to understand the complex, multiple multi-angular world he lives in.

Observing the works he has produced over the last few years and the work chosen for Venice, we can see how his growth and the progressive complexity of perspectives have led the painter to multiply the angles of vision. His angles are no longer those simple perspectives or single points of departure of the two roads that meet or of the point of light that has been raised or placed at the top of the stairs. It is no longer an example of concentration and unification, of removal or centralisation. This century constantly stimulates one to accept the concept of multivision. And Pacheco, even if he plays with Renaissance criteria, belongs to this century. Painting is at the same time a looking and a being looked at. Pacheco extracts the different points of departure from the painting. He hangs a black thread from the little nail in the wall of a studio. The threads open up the image while the painting is being constructed. Thus, to look is to demand to effect an endless exercise - not belonging to the surface, not to positions, not to space nor to time. The contemporary artist recalls what was once the unthinkable ubiquity of the eye. In this way, looking is not a predisposition to pleasure. It is a challenge, rather, to the conscience or an invitation to survive despite the precarious equilibrium. The gaze thus becomes omnipotence and fragility at the same time.

All of this implied the coexistence of empty and full spaces in the artist's new paintings. In some of his open spaces he even undercuts the fiction of the horizon, and thus another basic reference point. We should not be surprised, then, if in these surroundings which have illusory space as their protagonist, objects waver, float and are able to fluctuate, even if they seem to be revolving on a pivot. But they may well also be, quite simply, structures of space.

As the perspectival angles became more numerous and more complex and full and empty spaces were added, Pacheco's art incorporated the mirror, and the perspectival trick of transforming flat surfaces into the illusion of profundity is overturned, volumes become flat and observe themselves reflected in glossy surfaces. The monumental is transformed into a thin sheet. When the volume is flattened in its mirror reflection, the game, in the most positive of senses, becomes that of "representing the representation". Perhaps Pacheco, amongst our non-abstract and non-conceptual (in the strictest sense of the word) artists, is one of those who has most directly assumed the presence of Reason and the Rational in painting. Here Reason is a challenge and a joy that sustain the invention of space.

Pacheco uses the notion of Reason in two distinct ways: it is the rationality of geometry in the canon of perspective, and it is also the "new" rationality, proper to those who analyse and disassemble, to those who distantiate and focus, to those who cut something up and multiply it. Fragment. It is the rationality of those who construct and analytically destroy. However, the rationality of those who destroy is resolved through a sense of humour that mitigates, that underlines. Pacheco fears his personal seriousness. He fears the infinitive weave of space and opposes it with emptiness.

However, we should bear in mind that Reason, here, is something for freedom to lean on: that Reason, here, is a resource necessary for the invention of illusion. We should also bear in mind that in Pacheco's work, stairs, as in Escher and Kafka, do not lead anywhere, that it is only with his chairs that Pacheco approaches Ionesco's absurd.

That for him, just as for Borges, time, much more than a rational measure, more than the representation of an era, is a fiction of the infinite.

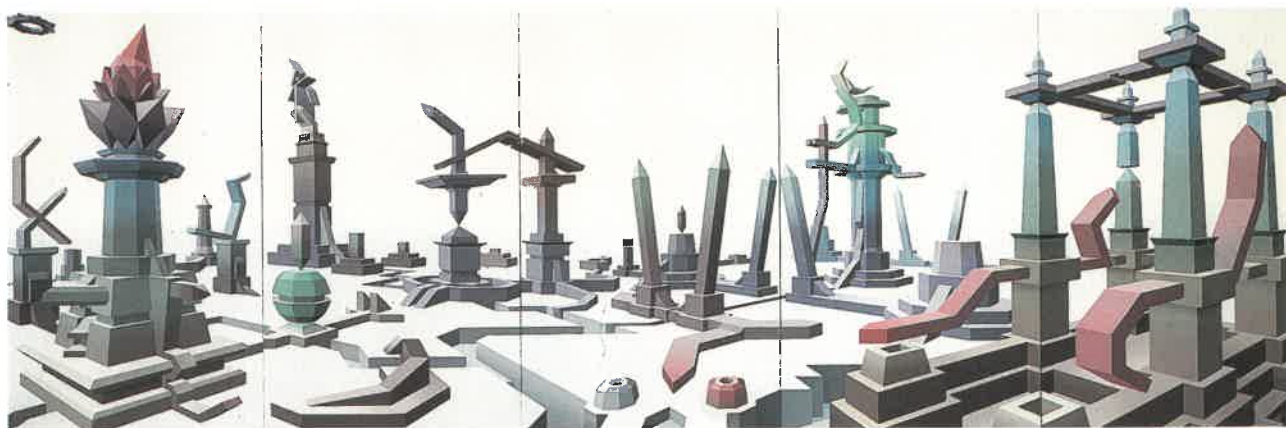
In the works he has produced over the past few years, the solid and multiplied architecture has found its counterpoint in a colour that is transparent, faded, secondary or tertiary. Light, in these works, is an accent, a touch used to highlight symmetry, laterality and vitality as in figurative works.

But be careful! Pacheco's figurative universe is that of the absurd and also that of a conceptual disassemblage. And then, just as it is possible to find in the same work the coexistence of a gaze directed upwards and a gaze directed downwards, directed ahead and to the side, each image that is observed may draw its light from the most disparate sources, thus reconfirming the idea of multivision and going beyond the fixed norms for "figurativeness" or "abstraction". Thus the painted surface becomes the ideal *locus* for illumination and doubling.

María Elena Ramos



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Julio Pacheco Rivas

Area of the Unconfessable
Protocol, 1989

Julio Pacheco Rivas

City of the Precarious Symbols, 1989

YUGOSLAVIA

Commissioner **Zoran Gavrić**

Filo Filipović

Cetinje, 1924
Lives in Belgrade

1. The Turbulence, 1985
Oil on canvas, 281×200 cm
Property of the artist
2. Duel I, 1986
Oil on canvas, 240×195 cm
Belgrade, Muzej savremene umetnosti
3. Duel II, 1986
Oil on canvas, 240×195 cm
Belgrade, Muzej savremene umetnosti
4. Painting 48, 1986
Oil on canvas, 195×130 cm
Property of the artist
5. Painting 49, 1986
Oil on canvas, 195×130 cm
Private collection
6. In the Whirl, 1986
Oil on canvas, 203×178 cm
Nikšić, Galerija Forum
7. Shimmering, 1986
Oil on canvas, 210×135 cm
Property of the artist
8. Dusk, 1986
Oil on canvas, 135×95 cm
Private collection
9. Dusk II, 1986
Oil on canvas, 130×97 cm
Property of the artist
10. Painting 88, 1988
Oil on canvas, 210×160 cm
Property of the artist
11. Untitled I, 1988
Oil on canvas, 250×195 cm
Property of the artist
12. Untitled II, 1988
Oil on canvas, 250×195 cm
Property of the artist
13. The Big Whirl, 1988
Oil on canvas, 240×195 cm
Property of the artist
14. The Big Beth-el, 1989
Oil on canvas, 240×195 cm
Property of the artist
15. Vertical Composition, 1989
Oil on canvas, 250×200 cm
Property of the artist
16. The Light Horizon, 1989
Oil on canvas, 185×155 cm
Property of the artist
17. Untitled, 1989
Oil on canvas, 250×200 cm
Property of the artist

18. Game, 1989
Oil on canvas, 250×200 cm
Property of the artist
19. Untitled II, 1989
Oil on canvas, 250×200 cm
Property of the artist
20. Painting 89, 1989
Oil on canvas, 205×160 cm
Property of the artist
21. Untitled III, 1989
Oil on canvas, 210×160 cm
Property of the artist
22. Untitled IV, 1989
Oil on canvas, 210×160 cm
Property of the artist

In the painterly achievement of Filo Filipović, informal and abstract Expressionism characterize his epagogical experience of non-objective art. The definitions that stand between the two bordering terms are not so much the result of erroneous labelling as of brief phases, of an almost logical wandering through different poetics. This is true of those who understood informal as "the suicide of painting" as well as those who understood it as the death of *eidolon* but not of *eikon*. Filo has preserved the *eikon*, lending it into a metaphysical reality: a painterly space of a topological type. This is characteristic of his work both during the period in which informal was disjointed from the European utopian modernism and during the period of abstract Expressionism, which he rendered into pure painting in the mid Seventies. In his painting Filo was striving towards a non-homogeneity of this topological space, drawing out of himself, like a spider, the intuitive knowledge of non-Euclidean space, which he trusted ever since his first encounter with Middle Age frescoes, constructing it through colour, which owes its life to the light. With informal and abstract Expressionism the possible notion of adequacy has completely lost touch with reality. At the same time, painting has, as Florensky would have it, rejected the belief that the space of the real is the Euclidean space. In other words, it explained away with the "monarchal point" which is defined by the artist's right eye, the optical centre, the unity of perspective structures, the immobility and incommensurability of the world, and the immediate and dispassionate survey. Filo understood informal as one way of uncovering the eschatology of a difficult age.

Nearly all of Filo's informal paintings suggest space. This space is not present simply because it is exterior to the scheme that might establish identity, but because "man is a spatial essence, i.e. an essence that informs space and, as it were, envelops it around himself" (Otto Friedrich Bollnow). With this painterly spatiality in his informal paintings Filo moves away from mere experimenting with matter and works with the *eikon*.

His informal paintings house the spatial essence of being within the space of the painting; they are its cosmogony, which the artist directs with his own body - or, as Valéry has it, with his body and the time in which the drama of energy is enacted. The cosmogony which aims at preserving the secularized universe verges upon Bergson's metaphysical idealism which takes life as a force fundamentally different from inanimate commanding an organization within the space of the painting.

As far as Filo's painting is concerned, we must above all bear in mind that he splashes the paint onto the canvas (squeezing it directly from the paint-tube), leaves it to "ripen" for a couple of days, and only then does he begin his brush-work, repeating the procedure many times, until he finds the painting completed, which means that the "writing" ultimately corresponds to its authentic spiritual reality. The signs of this writing belong to the group of so-called obscure signs, because both similarity and codified connection are absent. However, we do not claim that what exists is the oneness of the author and the sign. What emerges from the authentic spiritual reality is the essence of the representation as the immediately certain contents in the act of reflection. The characteristics of this painterly space are not distributed as its upper and lower parts. They are not "related to our visual experience of heaven and earth". They are, rather, interlinked in the underlying Baroque layers. The sign and its author are defined by oneness, but they are also connected by a fusion which is defined through the act of painterly reflection - his spiritual reality. As a mode of knowledge it is not provoked through perception, of cognition, but rather, through representation, which as a creation, or, rather, as a result, is pure *eikon*.

The reading of abstract Expressionism became possible only with the postmodernist turn, of the return to figuration, when it became clear that painting itself possessed elementary powers, that the traditional medium remained as ever open to its renderings into pure painting, and that form and writing have different meanings for painters, simply because his entire work is a kind of spiritual discourse with the totality of the history of art. It is thus evident why Filo remained in the proximity of the *eikon* despite the destruction of form in informal. Moreover, his painting as abstract expressionism (early Seventies) and pure painting (mid Seventies) approaches the *eikon* even closer, as much as it moves away from any postmodernist "new figuration" and any neologism of postmodernist provenance. His *eikon* was and still is "that which resembles". In the period of utopian Modernism Filo was himself aware of the idol's false image. He chose, however, not to annul it and substitute it with an image saturated with eschatology but to save the *eikon* by annulling its relation to the reality as the archetype. His choice, no doubt, as an act of cooptation, has the value of an attitude: both towards painting and reality, at the core of which is the pleasure of painting. During the period of disutopian postmodernism, however, Filo rejects the identity between the icon and the idol, but retains that "riding out towards oneself" as fully valid - not merely because he did not take part in the "dragging" but because the rider in him has always been his authentic painterly being.

Zoran Gavrić

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Filo Filipović
Untitled I, II, 1988

ITALO-LATIN AMERICAN INSTITUTE

Commissioner **Federico Brook**

ARGENTINA

Carlos Alonso

Mendoza, 1929
Lives in Cordoba

The catalogue has not received the list of works

BOLIVIA

Angeles Fabbri

La Paz, 1957
Lives in La Paz

1. Peace, n.d.
Oil on canvas, 205×163 cm

2. City, n.d.
Oil on canvas, 27×310 cm

3. Triptych - Man, Woman House, 1988
Oil on canvas, man 210×73 cm
woman 210×73 cm
house 280×41 cm

CHILE

Pilar Aguirre

Santiago, Chile, 1941
Lives in Rome

1. A Corner of Africa, n.d.
Vegetable fibre, 40×270 cm

2. Leo, n.d.
Vegetable fibre, 30×200 cm

Ignacio Valdés

Santiago, Chile, 1956
Lives in Santiago

1. The Tournament, 1990
Oil on canvas, 150×175 cm

2. Lancelot, 1990
Oil on canvas, 150×175 cm

3. Tango, 1990
Oil on canvas, 160×130 cm

COLOMBIA

Santiago Cárdenas

Bogotá, 1937
Lives in Bogotá

1. Warm Earth, 1990
Oil on linen, 172×200 cm

2. Tango, 1990
Oil on linen, 172×200 cm

3. Actor, 1990
Acrylic, oil on linen
172×127 cm

4. Source, 1990
Oil on linen, 172×127 cm

5. Untitled, 1990
Acrylic, oil on linen
172×127 cm

COSTA RICA

Francisco Córdoba

San José, Costa Rica, 1958
Lives in Rome

1. Money That Produces Weapons, 1987
Mixed media on cotton
50×300 cm

2. Masks, 1988
Mixed media, watercolour
on cardboard, 50×70 cm

3. Flowers, Weapons and Smog, 1988
Oil on canvas, 50×100 cm

4. Earth, 1988
Mixed media on silk, diptych
140×200 cm

5. In South Africa, 1989
Mixed media, watercolour
on cardboard, 50×70 cm

CUBA

José Bedía

Havana, 1959
Lives in Havana

1. What Did They Do to You Mother Kalunga?, n.d.
Wood, varnish, metal
350×1000×500 cm

ECUADOR

Ramiro Jácome

Quito, 1948
Lives in Quito

1. Territory, 1989
Acrylic, 190×150 cm

2. Great-Grandfather, the Great Navigator, 1989
Oil, 190×150 cm

3. Megalopolis, 1989
Oil, 180×180 cm

4. The Battle of the Fifth Centenary, 1990
Acrylic, 180×145 cm

MEXICO

Juan Esperanza

Mexico City, 1959
Lives in Rome and in Sutura, Sicily

1. Wounded Woman, Fishwife and Toy Train, 1987
Mixed media on canvas
100×140 cm

2. The Night, 1987
Mixed media on canvas
100×200 cm

3. Characters for a Possible Story, 1988
Mixed media on wood
173×333 cm

Eduardo Núñez

Mexico City, 1956
Lives in Florence and in Mexico City

1. Untitled, n.d.
Mixed media on canvas
145×140 cm

2-3. Untitled, n.d.
Mixed media on canvas
150×120 cm

PARAGUAY

Nélida Mendoza

Asunción, 1956
Lives in Carrara

1. Margina, 1987
Black Belgian marble
30×10×5 cm

2. Margina I, 1987
Black Belgian marble
25×7×8 cm

3. Margina II, 1987
Wood, 160×60×25 cm

4. Nemur, 1988
White Carrara marble
100×50×10 cm

5. Angela, 1988
White marble, 60×40×35 cm

6. Josefina, 1988
Travertine marble
60×100×60 cm

PERU

Alberto Casari Isasi

Lima, 1955
Lives in Florence

1. L.V.E.D.M.T. (La Vera Entità della mia terra) 1989-90
(T.R.E.O.M.L. - The Real Entity of My Land)
Natural pigments, canvas
on wood, 330×173 cm

2. La luce, 1989
(The Light)
Oil, paper, wood, rope on
paper on canvas, 185×155 cm

3. Caribe/Soweto, 1989
Oil, cardboard, rope, metal
net on paper on canvas
185×155 cm

4. Raccolto, 1990
(Crop)
Oil, canes on paper
158×138 cm



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Carlos Alonso
Curtain n. 3, 1989



PARTICIPATING COUNTRIES

Angeles Fabbri
Peace, *n.d.*

Pilar Aguirre
Leo, *n.d.*

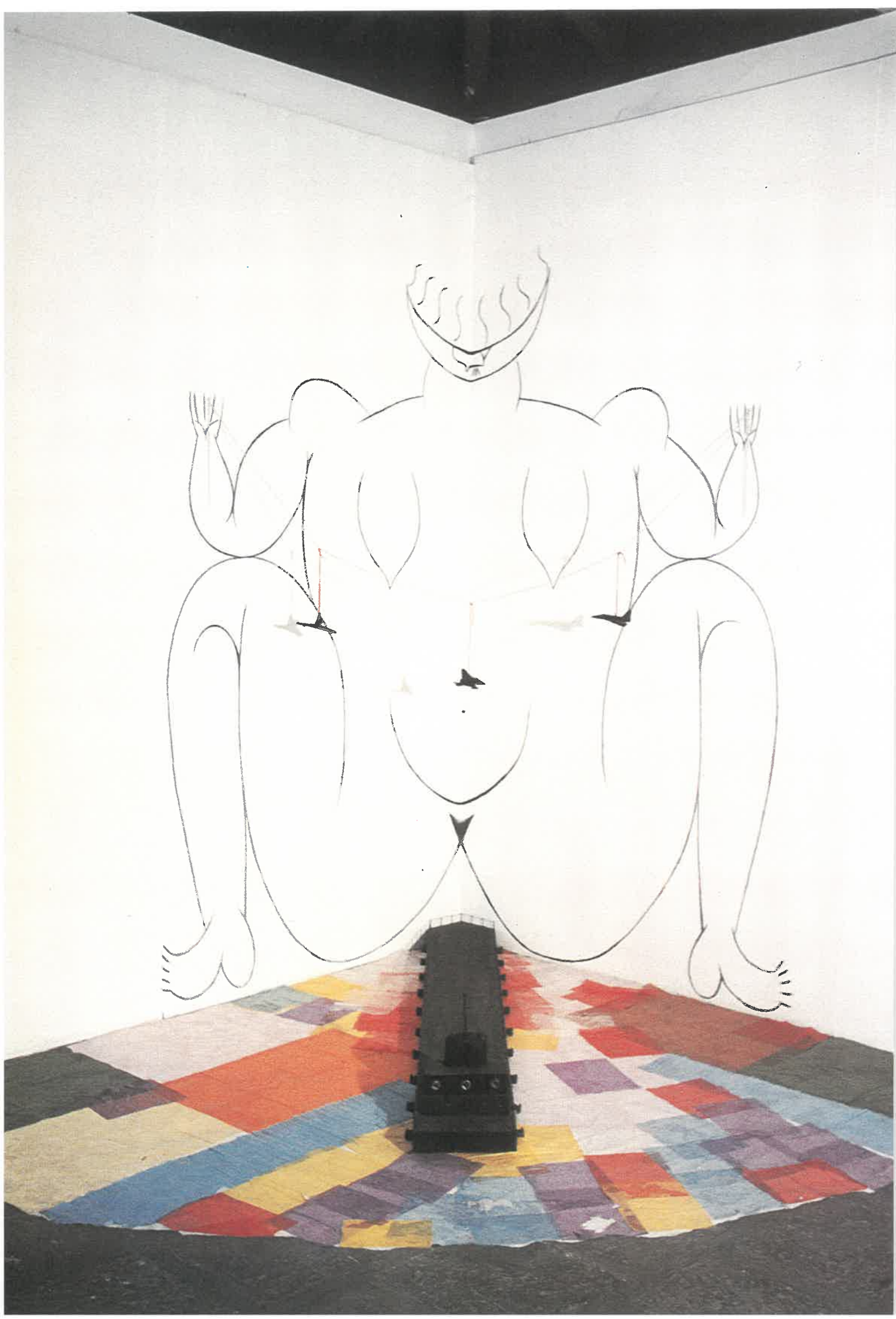
Francisco Córdoba
In South Africa, 1989





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Ignacio Valdés
Lancelot, 1990





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Ramiro Jácome
Territory, 1989

Juan Esperanza
The Night, 1987

José Bedia
What Did They Do to You
Mother Kalunga ?, n.d.



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PARTICIPATING COUNTRIES

Alberto Casari Isasi
The Light, 1989

Néilda Mendoza
Angela, 1988



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Eduardo Núñez
Untitled, *n.d.*

APERTO 90

Corderie dell'Arsenale
May 27 - September 30, 1990

Curators

Renato Barilli
Bernard Blistène
Wenzel Jacob
Stuart Morgan
Linda Shearer

Exhibiting Artists

Gianantonio Abate
Italy
Stefano Arienti
Italy
Eric Bainbridge
Great Britain
Mrdjan Bajić
Yugoslavia
Mirosław Balka
Poland
Frida Baranek
Brazil
Ashley Bickerton
United States of America
Gudrun Bielz/
Ruth Schnell
Austria
Ansuya Blom
The Netherlands
Border Art Workshop/
Taller de Arte Fronterizo
United States of America/Mexico
Lucilla Catania
Italy
Umberto Cavenago
Italy
Complesso plastico
Japan
Jiří David
Czechoslovakia
Wim Delvoye
Belgium
Stan Douglas
Canada
Jürgen Drescher
German Federal
Republic
Pepe Espallu
Spain
Salvatore Falci
Italy
Gina Lee Felber
German Federal
Republic
Bernard Frize
France
Gran Fury
United States of America
Theodoulos Gregoriou
Cyprus
Asta Gröting
German Federal
Republic
Thomas Grünfeld
German Federal
Republic
Andreas Gursky
German Federal
Republic
Jörg Herold
German Democratic
Republic

Albrecht Hillemann/ Reinhard Zabka

German Democratic
Republic

Res Ingold

Switzerland

Pello Irazu

Spain

Ernesto Jannini

Italy

Clair Joy

Great Britain

Narelle Jubelin

Australia

Kirchhoff

Denmark

Jeff Koons

United States of America

David Leapman

Great Britain

Jac Leirner

Brazil

Annette Lemieux

United States of America

Thomas Locher

German Federal

Republic

Chie Matsui

Japan

Patrick Joseph McBride

Great Britain

Pino Modica

Italy

Cady Noland

United States of America

Therese Oulton

Great Britain

Nikolaj Nikolaevič

Ovčinnikov

USSR

Izhar Patkin

United States of America

Perejaume

Spain

Philippe Perrin

France

Cesare M. Pietrojusti

Italy

Plumcake

Italy

Stephen Prina

United States of America

Giuseppe Pulvirenti

Italy

Pierluigi Pusole

Italy

Rober Racine

Canada

Fiona Rae

Great Britain

Readymades Belong

to Everyone

France

María del Rocío

Rodrigo Prado

Peru

Daniel Sack

Israel

Giuseppe Salvatori

Italy

Mauro Sambo

Italy

Eva Schlegel

Austria

Alain Séchas

France

Lorna Simpson

United States of America

Jana Sterbak

Canada

Bente Stokke

Norway

Thomas Struth

German Federal Republic

Nathalie Talec

France

Panayotis

Tanimanidis

Greece

Patrick Tosani

France

Elmar Trenkwalder

Austria

Lidwien van de Ven

The Netherlands

Michel Verjux

France

Carol Wainio

Canada

Anthony Wilson

Great Britain

Dan Wolgers

Sweden

Erwin Wurm

Austria

Franz Xaver

Austria

Mirjam de Zeeuw

The Netherlands

Konstantin

Zvezdochotov

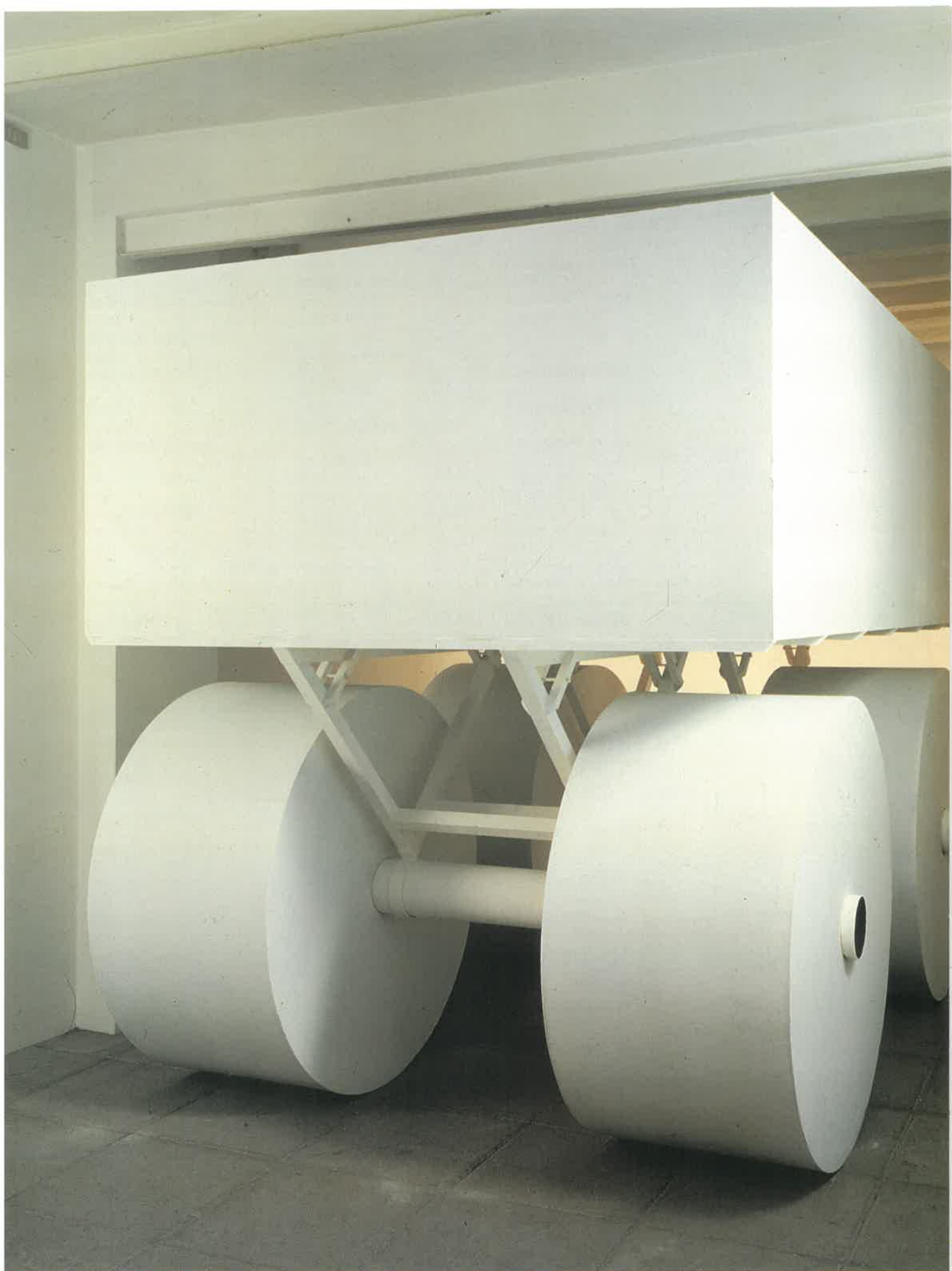
USSR

Larisa Jurievna

Zvezdochotova

USSR

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Umberto Cavenago
Half Ton, 1989

Towards a Cold Baroque?

Renato Barilli

For as long as it has existed, the Aperto section of the Biennale di Venezia has registered two important changes in artistic taste. The first of these could be seen as early as 1980, at precisely the moment in which Aperto began, and could therefore be immediately accepted. This first change was a wave of neoinformal, picturesque, revivalist and neoexpressionist forms that aimed at reacting against the overly rigorous and aseptic climate that marked the years following 1968, years dominated by conceptual art. But after a short period of time, this excess of pictorialism became equally unbearable, and a new swing of the pendulum took art to the other extreme, and there was a return to hard, "cold", controlled forms that, amongst other things, rediscovered the fascination of materials and techniques that were seen in opposition to those traditionally linked with painting. The 1986 and 1988 Aperto editions did not fail to signal a similar, sudden "cooling" of the climate. One might well fear that the current edition is somewhat at a disadvantage, coming as it does only just after this "cooling", that is when the clessidra has already been turned and there is therefore no room for anything except already outmoded and in some way already seen variations. But it is not entirely like this: those moments in which the greatest number of changes are effected are also constrained, for this very reason, to a certain schematicism born of radical and unilateral solutions. When the spectacular revolution has already taken place, there is, however, time enough to delve into the new situation, to analyse it "in profundity", in rich and pleasantly varied ways. In fact, if we take into consideration the 1986 and 1988 editions of Aperto, we can see that they are characterised by the prevalence of "hard", somewhat unilateral and monotonous forms. Which, what is more, faithfully reflects the climate of that particular moment, with its first signs of "rupture". We had thrown ourselves into an archival search for the hardest and most rigid solutions as a reaction against the excess of "softness" in which the preceding climate had immersed itself. Thus there was an invasion of geometric schemes (the New Geo), or the relaunched Minimalism, Conceptual Art, and Off Media, the first of which, photography, was suddenly retrieved for the altars of art after having been relegated to the basement for over a decade.

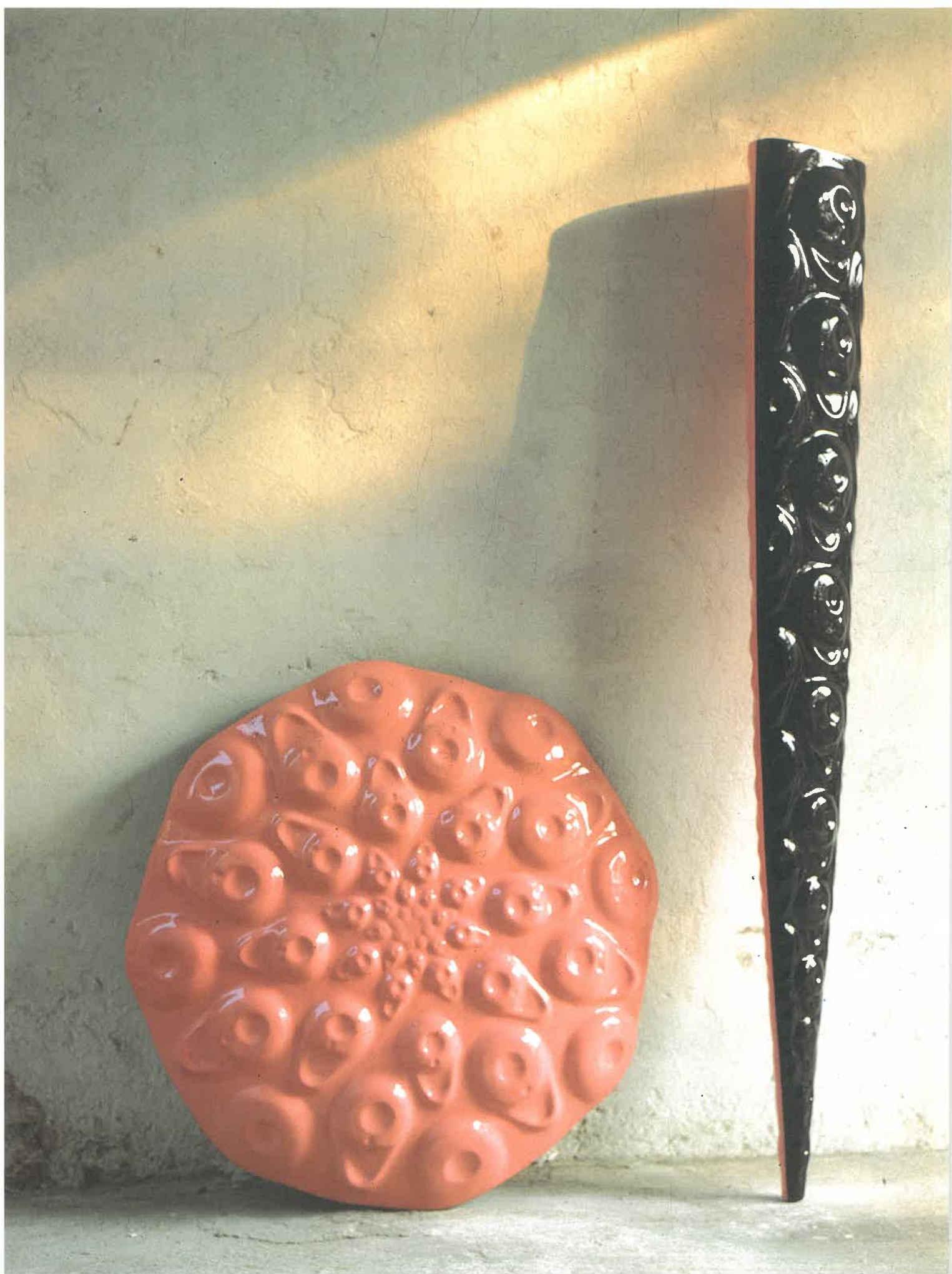
I do not think that it is now a time for a sort of eclecticism, or for a "breaking of the ranks" or a "laissez-faire" attitude in the name of aesthetic freedom. Perhaps some of my friends from the committee responsible for the current choices in this exhibition think so. I, however, think that we are still within the ambit of that general script that can be ascribed to the above-mentioned "cooling". But certainly, now that the more rigid and disruptive roles have been played, it is up to the artists to undertake the more flexible and gratifying ones. Perhaps this is why, in the various spaces allocated in the Corderie there will not be an orgy of photography, videos or minimal structures this year, contrary to what one might expect considering the almost Dantesque law of retaliation, or considering what can be seen in the galleries the world over. Naturally, there are artists who work prevalently with photography and, what is more, some, such as the Germans Thomas Struth and Andreas Gursky, are excellent. But it is not by chance that, along with these, there is also the Italo-Dutch Kirchner, who "simulates" the photographic process, conciliating it with a more traditional painterly intervention. And certainly, in their use of "hard" instruments of analysis such as photography and conceptual writing, there are some Americans (Stephen Prina, Annette Lemieux and Lorna Simpson), as well as Mirjam de Zeeuw from Holland. But their discourse is articulated, is enriched by various importations of fresh energy and does not remain fixed in an arid sociological reportage. This is also the case, to a greater extent, with the three Italians who have been brought together under a by-now approximative and "historical" sigla, the Scuola di Piombino, a sigla incapable of explaining the felicitous development of the individuals who are part of the group: Salvatore Falci, Pino Modica, Cesare Pietroiusti. At first glance, these also seem to relaunch the cult for those old, "cold" means so dear to the constellation of Conceptual and Ambient Art: the use of photographs taken haphazardly of marginal aspects, or waste objects, as dictated by the old practice of the ready-made taken to its extremes. And so it is, their instruments being precisely these. And yet they know how to use them to great effect, with flexibility and ingenuity, capturing marvellously the poetry and the Piranesian "sublime" inherent in the space of the Corderie.

But these are certainly the examples most closely related to the opposite swing of the pendulum, to the cult for the "hard" line *par excellence*. In a certain sense, they could well have been invited to the two preceding editions of Aperto. It is, perhaps, not a mistake that these past two editions did not include Jeff Koons, who may well therefore become the emblematic figure of the present edition. Perhaps our predecessors thought that this American artist was rather ambiguous, not "cool" and aseptic enough, too far removed from that "return to zero" that seemed necessary to them, if for no other reason than for hygienic purposes, as an antidote to the indigestion of colour and image typical of the "savage" artists of the Eighties. But we can reassure them: Koons is sufficiently "cool", which means that he doesn't intend to return to the value of the hand. The world of the ready-made is vast enough to satisfy all our demands. But why, then, is it necessary to go

and extract aspects that already, *per se*, respond to an affective zero? Why not, on the other hand, make use of those objects that are richer in pathos and emotions? Certainly, these would be emotions in an eminently bad taste, consecrated to the most absolute kitsch. But we have known for a long time that kitsch is inevitable, that in fact it is even necessary to gulp it down, to absorb it in ever greater quantities. It is only in this way that we will be able to free ourselves from it: by assimilating it, not by refusing it aseptically.

Thus Koons develops the hue that distinguishes this Aperto, and that is, the need to take stock of the immense deposit of kitsch accumulated in our society. There are others who tread the same path, albeit perfectly independently, and it is only fitting to include them: the Italian group Plumcake (Cella, Pallotta, Ragni), which more than any other has documented, in Italy, the end of the "soft" phase and the return to hard and provocative forms: the Belgian Wim Delvoye, who was quite rightly included in last year's "Less Is a Bore" exhibition by the talent scout Frans Haks, director of the Groningen Museum. A key that may help in understanding the current moment, and the present selection, can be located in the need to give more, to attain a Fullness rather than an ascetic and aseptic void. It is in this sense that the plastic forms of another American, Izhar Patkin, are presented.

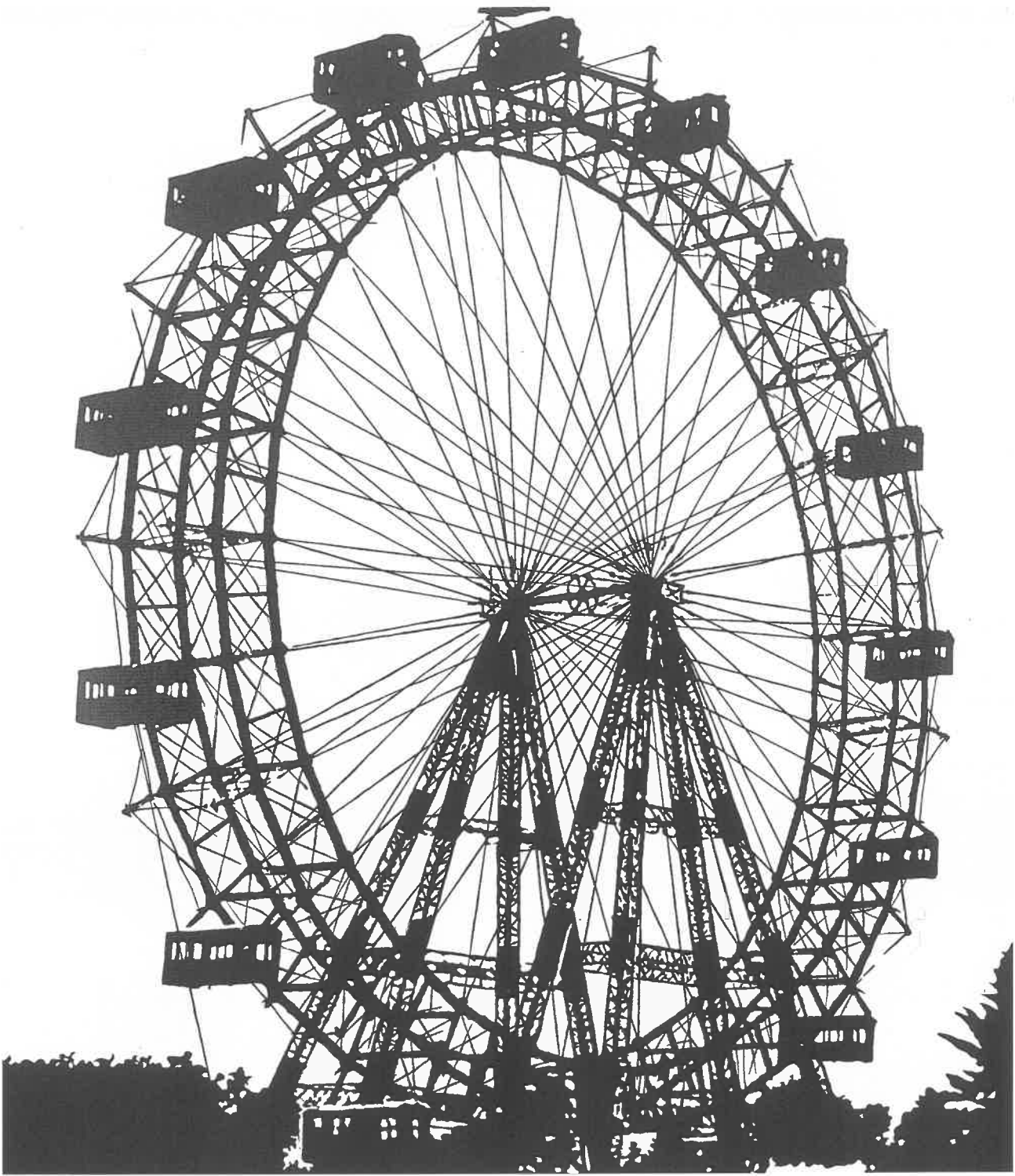
I would therefore be in favour of proposing a formula able to bring together, within the limits that it implies, most of the young artists present here: "Cold Baroque", which corresponds, if you like, to that figure of speech that the rhetoricians would call *callida iunctura* - a conjunction or a conciliation of opposites. Baroque Art is an art of excesses, of complications, of abundance, and would therefore seem to fit perfectly with the connotations of "hot", of the exuberance of the spirit and feelings, of an organicity which is in some way brought to a dialogue with nature. However, the fact that "cold" has been chosen to characterise it signifies that, nowadays, this operation of accumulation through excess must be conducted on the elements and objects offered by the urban, artificial and technological panorama of our current world scene. Which also results in a repetition of the need for an aspect which is closely linked to it: this assembling operation cannot be limited to the two dimensions of the painted surface. It therefore goes completely beyond "painting" and necessarily invades the third dimension constituted by the surrounding environment. Most of the works that are on display in this edition of Aperto inevitably consist of "installations". Should we wish to define even further the different works that have adhered to the fundamental statute mentioned above, we might establish a statistical account of what can be found between several poles, finding the usual counterposed terms of "hard" and "soft". For some, that is, this bricolage must essentially be conducted using metallic materials, thus admitting that our civilisation still has a ferrous skeleton of a severely architectonic nature. It is through this that almost Neo-Minimalist or New Geo results are obtained. For others, however, our era must accept the new plastic materials provided by chemical industry or biogenetics, with their consequent chromatic beauty and almost organic aspects. In the first of these we might place the American Ashley Bickerton, whose macroscopic instruments almost constitute arks or reliquaries where, under the hardness of their skeletons, some examples of tender and defenseless organic life, which is constantly more threatened, is being protected. We might also include another American, Cady Noland, but in a much more "open" and flexible way, with her bric-a-bracs of ready-mades which have become as inhabitable as a cosy room. And then there are the Austrians Elmar Trenkwalder and Erwin Wurm, who have not forgotten the great Baroque past of their country, even though they are duly "cooled", and the Brazilian Jac Leirner, who, on the other hand, "veers" towards soft characters, almost as if mindful of the fact that his country is one of the largest rubber producers. Canada is divided into two distinct parts: on the one hand there is Jana Sterbak, who seems to be a fashion designer, but who proposes models for a humanity made up of robots and who must therefore be enclosed within solid, albeit somewhat flexible, suits of armour; on the other there is Rober Racine, who excogitates curious cultural plantations, disseminating encyclopedia entries as if they were germs that might take root in the soil and result in a fertile crop. With this, we have returned within the ambit of a new conceptual art, light and diffuse, which we have often found amongst the members of the Scuola di Piombino. And there are many other beautiful presences that are equally under the aegis of the Cold Baroque: the Yugoslavian Mrdjan Bajić, the Greek Tanimanidis, the Cypriot Theodoulos Gregoriou, the Japanese Chie Matsui and his companions of the Complezzo Plastico. Should we desire other examples of this battle between the "soft" and the "hard", which is, however, consumed within the common programme of Baroque ingenuity, then there are the jagged, sharp assemblages of the Briton Patrick McBride, which we would certainly not wish to caress with our hands, and then again there are the soft, comfortable simulacra (whether they are abstract or figurative is beside the point) of Eric Bainbridge. And, to finish off with Italy, there are four beautiful examples that may be placed into two groups of two, according to the polarity that we have spoken of above. Umberto Cavenago is doubtless to be found amongst the "hard" examples, amongst the metallurgists who work under the sign of Vulcan. This can be evinced from his models, which mime, in an exacting fashion, in natural or even greater-than-life scale, the machines of our actual universe. But there is always a touch of humour, extravagance and oneiric deformation in his reworkings. Ernesto Jannini, on the other hand, is to be found somewhere in between, given



Plumcake
Pink & Black, 1989

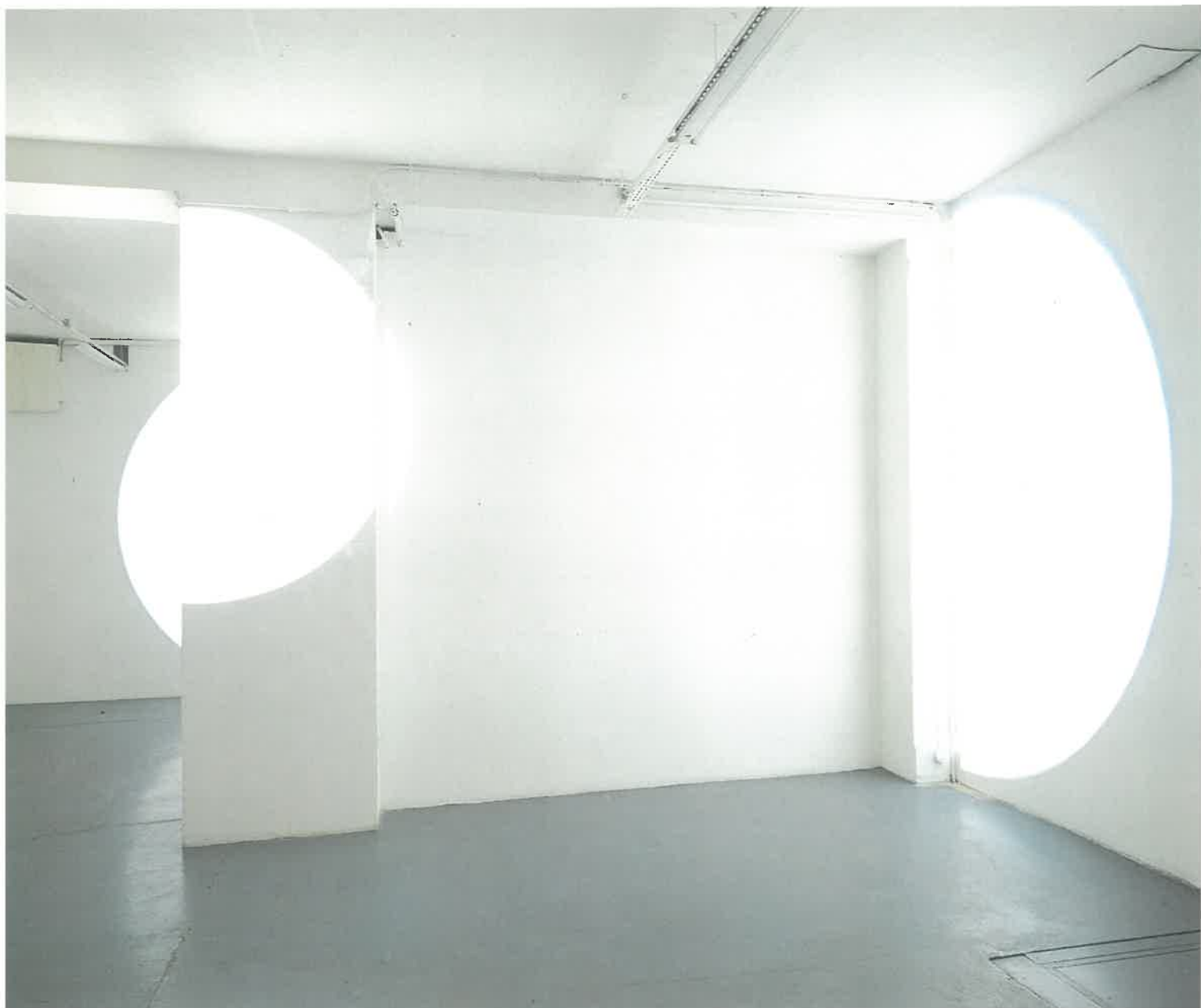
that his "plastic complexes" have the vague feel of mechanic-textile looms, with the only difference that, seen from close up, they are a tightly-knit context of a multitude of plates on which microcircuits and computer memories have been stamped. In this particular example, therefore, hardware and software are brought together in perfect equilibrium. Gianantonio Abate, who like the others from Plumcake, also belongs to the Nuovi Futuristi (who were the first to testify to the changed climate in the mid-Eighties), openly sides with the "soft" with his almost organic assemblages intent on seizing the laws of biogenetics and transplanting them into the ambit of inorganic substances in an attempt to wed them. This attempt has the air of an audacious laboratory experiment. And finally there is Stefano Arienti, who is completely on the side of lightness: here we are in the universe of plastic substances, which have substituted marble slabs and metallic laminas; our civilisation, its history and its images now have to be patiently engraved on these new fragile, precarious supports which are nonetheless capable of breeding into a numberless population of phantasms. The object, therefore, reigns, dominates this edition of Aperto. There are few chances that the painted surface will be saved. Unless its cultivators, in racking their brains, are able to come up with new competitive possibilities.

Here, in closing, I would like to indicate at least three of these latter. One is the Italian, Giuseppe Salvatori, who is one of the youngest of the formation which was called the Nuovi-nuovi, amongst whom there were, in the early Eighties, some of the best exponents of the then-dominant context, characterised by its revivalism and the spirit of citation. The various Apertos have not been very generous in reference to them. Now it would seem that the terms under which they may have been accepted in the Aperto section are inapplicable in that its members have grown and are now, almost all of them, over the age of 35. But more than this, the style has changed. In any case, the Nuovi-nuovi had never conceded very much to the faded and disordered pictoricism of their contemporaries, and the one who conceded less than all the others was Salvatori, who, on the other hand, is the author of rigorous paintings in which the hand and the pastel are in more or less direct tune with a pair of compasses or with computer graphics, the aim of which was to study the architectural forms to come: a future suspended between the past and the future, between technological daring and the classicism of remembrances. Another Italian, Pierluigi Pusole, knows very well that ours is the era of the mass media, of "serials", of sequences of images given over to the screen or to electronics. He thus works so that the hand and the brush, which he has no intention of abandoning, become swift, almost instantaneous, pledged to resisting the promptness of the other media, accepting at the same time the multiple character of vision, which is therefore given over to a large number of small panels which can be put together at will like the "tesserae" of a huge mosaic. The Canadian artist, Carol Wainio has also understood that painting can be saved only if it has the courage to vary the materials on which it is realised, and that is, for example, by lengthening them, by turning them almost into scrolls or almost into those thin strips of paper on which the jerky results of an encephalogram are printed. In fact, on those long and exhausted surfaces, the Canadian artist draws traces which seem to be indecipherable but which offer their meaning when they are read according to anamorphic criteria, that is, according to very particular angulations. And perhaps this is, in general, the way in which painting will be saved: as a ciphered message, in code, far removed from immediacy, legible only through sophisticated and complex processes.



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Giuseppe Salvatori
Rotacupa, 1990



Michel Verjux
Two Fragmented Spots on
the Three 90° Angles of Four
Successive Walls, 1990

The Experience of Enigma

Bernard Blistène

- *In selecting the works for Aperto 90, have you been able to discern a general trend in the current panorama of "young" art?*

- I don't like "general trends" very much - I don't go looking for them. I'm attracted by individuality. However, it is true that a general trend does exist, but it concerns all of the artistic disciplines, from the visual arts to performance, from cinema to the theatre, and including the mass media. Artistic trends always develop at the same time within the different creative disciplines in any given period. The trend today seems to me to be that of redefining the possibility of creating an "image". The problem is that of the "power" the various disciplines (the visual arts, cinema, publicity, etc.) have to create an "image" in a space that is already full of images.

- *What criteria did you follow in selecting the artists for Aperto 90?*

- The criteria were above all the conventional ones normally followed for the Aperto 90 project. That is, the artists could not be over 35, and this had to be their debut at the Biennale... These are two criteria that effect an enormous reduction in the international artistic panorama. Personally, I didn't only concentrate my energies on France - my idea wasn't that of bringing only France, to the Biennale. I travelled around, and, what's more, I often worked in groups with the curators of other sections. I went to the United States, Canada, Germany and other countries. I perceived this work as constant dialogue, extended to all international art. I didn't want to promote only one part or group or trend in contemporary art, as has happened in the past when certain critics wanted to attract public attention to restricted groups of artists. I, personally, don't agree with this concept of curatorial work. I wanted to act openly, searching for individuality. Other critics and curators feel that they are the leaders of a movement: I feel that my role is above all that of "looking".

- *In Aperto 90, are there points in common or thematic recurrences with Aperto 88? Or has the panorama of young art changed radically?*

- There has been a change - after all, two years have passed - but there are still many points in common. Art is not like fashion, where everything changes every six months. There is, however, a rhythm that develops in time. In the Eighties, many artists, through their research, set themselves the problem of how they could create an "image" when there were so many already in circulation.

- *What can you tell me about the relationship between the artists in Aperto 90 and the current media and technology?*

- Art always speaks about the living. Art always searches for a social position in the current, living space. Contemporary art is therefore always implicit in the technological media, in publicity, and so on. The important thing is to establish how an artistic discipline creates an "image" in a current space that is saturated with images. How is it possible to find a voice, to define a position in this space? Creating images, today, in a reality that is full of images, runs the risk of becoming cacophony. The main problem is therefore to know what art is, while the next one is what to do with it. This implies understanding the power of art. How far is it limited? Personally, I'm against certain artistic trends that close themselves off within highly limiting bounds. I'm against "cultured" painting. I'm against melancholy. I don't believe that an artist needs to seek refuge in still lifes... I'm more interested in the experience of enigma, of how art defines its position before enigma.

- *What impression do you have, after having looked at the artistic production of various countries? And what form do the contacts between different countries assume?*

- In art, I'm against those supra-national "monsters", which are limitless. I'm against the demagoguery which imposes generalising labels on art. Art has to be understood within its specific spaces, and, now, we notice a return to European art in Europe. There is a return to a European space. As far as I'm concerned, I'm not for colonialism, nor am I for the concept of "mundialism".

- *How has the relationship between artist and critic changed over the past few years?*

- Nowadays, people do everything without the critic. Once there was an obligatory path from the studio, to the critic, to the gallery, up to the museum. Now this path doesn't exist any longer. The artists produce their own criticism, and art is more reflexive than ever. Personally, I'm against the idea current in the Seventies, where curators and critics were artists, and artists were philosophers. I think that the keeper should conserve, that the curator should choose, that the artist should be an artist, etc. I think my position is clear: I'm for the definition of each person's space.

- *And what exactly is the Biennale's space?*

- It is an open, dynamic experience. It is the belief in youth, in novelty. It's an... open phenomenon.

(Interview care of the Biennale Press Office)



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APERTO 90

Gudrun Bielz
Ruth Schnell
Punching-Bag, 1989

Splendour of the Absence of Significance Expressive Power of the Material Prospectives of Contemporary Art

Michael Grauer, Wenzel Jacob

It is good manners to allow the individual work to speak for itself and for the exhibitor to give it space and not use it to represent theories. Examining the question more closely, an apparently natural exhibition technique in actual fact frees those who have never had a flair for conception from all responsibility. The attempt to compile outlines and lay stress on certain aspects helps to orientate when there is a great number of works on offer. If the work has a provocative declaration to make, it serves to avoid it being fortuitously hung in exhibitions next to other works. In the outline that follows, the reasons that have, at least in part, contributed to the heterogeneous manner in which the works in the Aperto section have been hung will be evident.

Whilst marketing strategies and cartels of gallery-owners follow their own paths towards organicity, a suitable determination of tendencies must emerge from the thing itself, from the peculiarity of art. Each single work of art is, despite its individuality, immersed in a historical context and it is precisely its need for autonomy that gives it a specific role. Distinctive elements of the representation and possibly also its significance reflect the moment at which the work was conceived. Connections are thus established and relationships are opened up between the individual works. Art is part of history and, beginning with itself, it articulates experiences with "our" history. The proposal of an organic reading wishes to exploit the different features of this state of affairs. What is reproduced on the American scene today is the logic of Disneyland. The world of merchandise and the reality of the media become a welcome gold mine for artists and what they produce. Art exhibitions are submerged by the easy aesthetics of advertising, by glorified brushes, by stainless steel toys, by multicoloured enamelled ceramics, and by artistic engravings. Emptied forms are encountered everywhere and their radiant absence of significance and their luminous simplicity are surprising. Art is bought and sold because it is sexy. Mutable works are widespread despite all the critics' persuasive attempts to eliminate their social justification and their functionality. However, the reason for this phenomenon, which can by no means be sought in a particularly reprehensible inclination of the art market, is rooted in the whole process's profound disposition for reality. With an almost obscene gesture, objects flaunt a precise cultural identity and a corresponding historical context.

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From a European perspective, before the perfection of the *mise-en-scène*, it becomes imperative to consider whether much more complex ideas might lie behind the apparently easy reading of a certain art. Certainly no projects for the future which use the pleasantness of the things should be made. The deliberate artificiality of art could therefore point to the real end of utopic discourse. It would nevertheless probably be going too far to speak of an aware aesthetics of simulation, therefore of an art that no longer seeks its salvation in the (nostalgic) question of estrangement, but in the frivolous completion of the logic of what exists. In philosophical interpretation, in Jean Baudrillard, for example, a radicalized diagnosis of time leads towards an involuntary refusal of critical transcendence. What thus remains artistic is the ironic game, so that the world receives at least a stylish decline. The inclination of American works towards attraction lies in the details. The aesthetics of simulation knows the background of their pretence. Europeans philosophise about the end of things (this too is evident in Baudrillard) whilst on the other side of the Atlantic things really do end.

It is a hard thesis and one that apparently has no consideration for counter-tendencies. The American scene is nevertheless equally marked by a new social dimension of art. The works are declaredly committed and expect social awareness of the observer. To this end, art moves procedures which go beyond the traditional concepts of this trend. Artists use paint, conceptual building stones, montages and environment forms; they work with the new media and have also taken over advertising strategies to manifest their opposition. Critical comment and the committed intervention follow the concept of a clear logical imputation and the modality of the political. Does this situation thus correspond to the historical context? There are limits to the practical possibilities both within the art institution and within given social relationships. No political party will refute this statement. What is surprising is the easy optimism and the pragmatism with which artists proceed, as if they were dealing with the immediate transformation of utopia into work. The hypothesis of a second Modern has taken shape in the latest *documenta*. Perhaps we should consider whether this second Modern, with its sight focused on structure and origin, might turn out to be a correlate of the American post-Utopism: we do it!

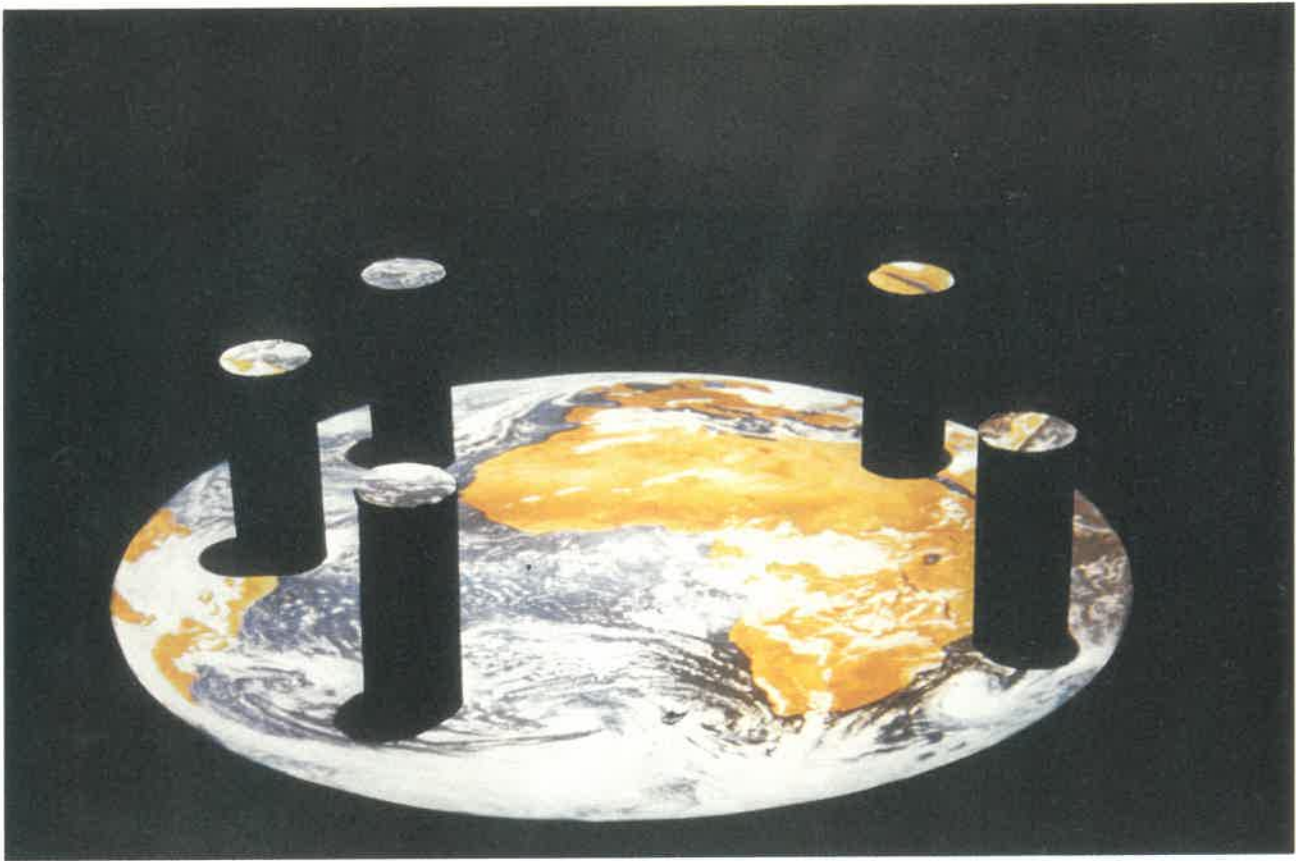
The state of the development of Soviet art is exceedingly complicated and is overshadowed by the country's historical experience: that of the obtuse realization of Socialism. For decades, a Party bureaucracy and the authoritarian State have imposed events and institutionalized a Soviet

Marxism that has determined the thought and action of entire generations. Conforming to the system's need for power, the figurative arts have been limited to the ideological transformation of life and to the education of the workers. All experimental aspirations have had to give way to the representation which apparently conforms to the historically-concrete truth of the revolutionary reality. Objectively speaking, Socialist realism has imposed the unity of culture and power. Admittedly, as the system has lost credibility, an unofficial culture, which has clearly evolved over the last twenty years, has now begun to emerge. For reasons which can be determined *a posteriori*, many representatives who have also made a name for themselves in the West are nevertheless overvalued, which in the end has meant the ground has slipped from under their feet. The aestheticization of politics under Stalin continues to be connected to the experiments of the historical avant-garde, practically affirming art's need for freedoms. Real Socialism is identified with every desire to actuate ideals of emancipation. It all seems equally condemnable. Beyond these traumatic reactions or these momentary short-circuits lies a plausible desperation to which artists react with irony and the grotesque. There can be no positive attitude before the fragility of official ideology. The fundamental impulse of this art thus surprisingly corresponds to the rejection of the great discourse within the Western Postmodern. This state of affairs has been repeatedly highlighted along the lines of Komar and Melamid.

The artists' condition has altered once more with the recent liberalisation of Soviet society and the opening up to and welcoming of dialogue. First of all, the old institutions are present in their awareness and there is often in actual fact a stylistic continuity between the once unofficial culture and the new art. The partly ironic, partly decorative games with the symbols of political life almost become a sign of recognition. The works that highlight the material have little importance, the artistic scene is determined by strategies of reproduction. Obviously discontent is now added to this condition. Boris Groys, the Russian philosopher and scholar, who lives in exile in West Germany, describes the transition in a most interesting fashion. The present need in the Soviet Union for a substantial redefinition means curious attention is turned towards the West, as is also legitimately happening politically. Here it is compared to a myriad of seemingly fascinating possibilities because the social space of the individual positions is not adequately recognised as differentiated from the outside. The artists therefore help themselves freely. The danger that the substantial alteration of currently emerging Soviet art will not be exploited productively and autonomously is increasing. The attractive appearance of the West makes its importation seem appealing, even though the first visible signs of its effect have been commercialisation and underselling. The market gladly rises to become what determines new policies, both in art and elsewhere. Time will tell.

The progress of this reasoning enforces the application of all the possible implications to the traditional idea of the autonomy of art in new terms. A reflection is clearly necessary when the art market and the profits deriving from the works are connected. Arnold Shoenhern's irritating maxim that an audience is only necessary during concerts for acoustical reasons because empty halls echo so badly dates from the beginning of the century. In actual fact art is threatened by the audience's demand, for the power of the work draws with determination on the difference from what is normal. Materials, colours, figurations, gestures, sounds and spaces withdraw from real life and thus qualify a work as a natural expressive form. If on the one hand this characteristic might establish the unfeasibility of art, on the other it opens up the possibility of an acute perception of reality and an autonomous stand. This radicalisation of the postulate of autonomy is represented today in different accentuations. A few large works realize what Theodor W. Adorno unavoidably established in philosophy: works of art become understandable insofar as they are a procedure of historiography, which makes room for what is overcome and removed. Art does not formulate promises and even less does it aspire to guaranteed meanings. It is the interior structure of the works that transforms aesthetic rationality into expression in order to be able to declare: it is so.

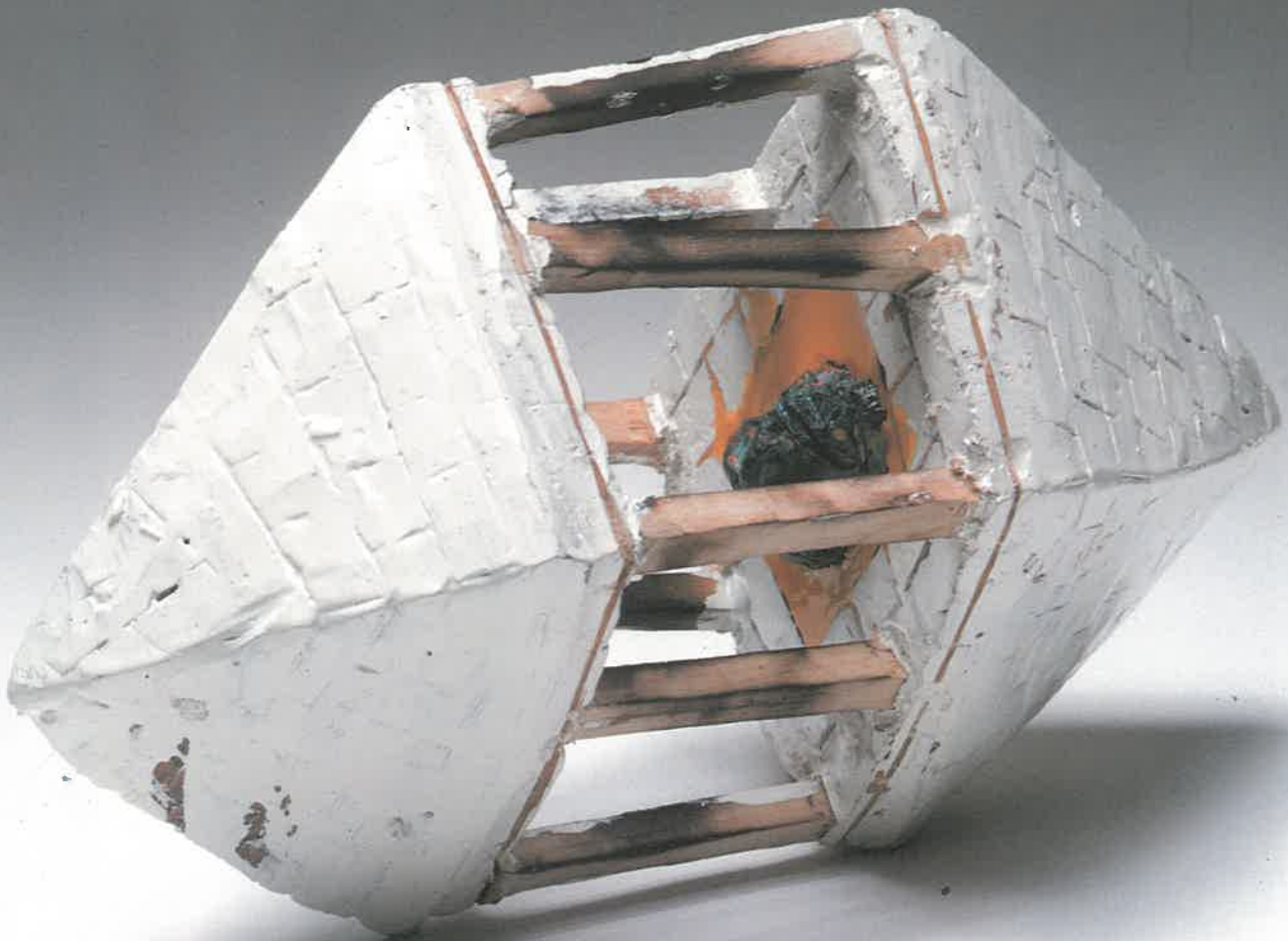
Naturally it may be said that the theoretical prospective outlined here cannot claim to be categorical. Contemporary discussion has produced considerable relativisations, enlargements and alternatives. It is nevertheless interesting to observe how long a tendency manages to survive in the evolution process. Furthermore, the liberation from identificative, denominative and illustrative intellectual activity, and hence the liberation from the need for a total project, play a decisive role. Artists set out to discover means with which they give new shape to their individual experiences of life. Tendencies that become understandable when considered in this context are to be particularly found in countries where German is spoken. The materials of the art works lose their subordinate function as simple means of representation and deliberately move into the foreground; insofar as the installations utilize pre-existing objects, through the emphasis on materiality, they are liberated from their original significance. If before this constellation of works we wish to speak of messages, on an immediate level, it is the recognition of what stands before us and the animation of the material, although this must not be linked to the attraction of the objects. The theory of art expounded, for example, by Jean-François Lyotard, mentions the concept of the sublime. The works touch, even if it cannot be explained why; they are not lovely and yet they force reflection; they show that there is or must be something which is not representable and which eludes all control. Certain artistic works require a reading at a deeper level. The emphasizing of the importance of



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Franz Xaver
Music of Spheres, 1989

the material is in no way limited, but is now the point of departure for a progressive recession. The observer who exposes himself to the atmospheric radiation of the works may use them as a release mechanism for chains of associations; he may make them a field of experimentation for his own perceptions, his moral upheavals, his dreams and obsessions. Literary criticism has elaborated analyses that clarify this artistic form. The concept of the open work may be useful to understand certain aspects. At the same time it turns our attention to a danger that must be opposed in the clearest fashion, at least where a poststructuralist orthodoxy is concerned. The problem of a total decentralization, in which art becomes an unlimited universe of significance or a banal linguistic game, nevertheless requires practical solutions. A work puts itself personally to the test: does it end in insolvability and pure sensitivity, removing itself from all historical dimensions or is it able to use its autonomy and its obtainable expression as a conquest for life? Perhaps a new possibility for art able to preserve the substance might follow the trend we have examined here. The decided advantage lies in the quality of its restlessness and in its enigmatic nature which, in its own fashion, repeatedly opposes reality.



Mrdjan Bajić
Project IV, 1989



Towards an "International" Perspective?

Linda Shearer

Last year, as the world witnessed the unprecedented explosion of liberating democratic values in Middle Europe, art and artists in the United States faced an equally unprecedented breakdown of these values. Most specifically, their longheld belief in the Bill of Rights' first amendment, guaranteeing freedom of expression, was being challenged by increasingly reactionary elements in the Federal government.

The history of government support of the arts in the United States is a relatively short one, and vastly different from that of other countries. Rather than representing an official voice, the National Endowment of Arts, in existence since 1965, has supported individual artists and organizations with a range of concerns; its democratic selection process, in which proposals are reviewed by panels of peers, reflects the NEA's guiding principles. One of the results of this process has been the nurturing and encouragement of what might be called experimental, or innovative, art. Young or unknown artists have received grants at an early point in their careers, thus being provided with the means and freedom to create work on their own terms. At no point is an American artist "supported" by the state; no one grant guarantees another. Grants are annual, and each artist must re-apply, with each application reviewed by a new body of professionals. The year 1989 saw the seeds of the disintegration of this philosophy with a form of censorship directed toward the work of Andres Serrano and Robert Mapplethorpe, two artists who, as a result, have become household names. The artist's right to freedom of expression and free choice is being questioned - just as advances in other basic rights, e.g. abortion rights and civil rights, are being tested in this climate of political and religious conservatism. While many elected officials do not challenge the artist's right to freedom of expression, they do oppose government funding for works of arts which they consider to be offensive. The problem at this point is not the appropriateness of government support, but who determines the criteria for making awards. Professionals in the art world who have in the past been entrusted with the decision-making authority have come into direct conflict with those who profess a clear and certain understanding of community standards.

All this turmoil provided the backdrop for the Aperto 90 deliberations, which ultimately resulted in the selection of one hundred and four artists, thirty-one of whom in seven groups, from twenty-seven countries. As the curator representing the United States, my efforts were driven by two forces - first, that the United States selection reflect the cultural diversity and social concerns being articulated by a wide variety of artists in this country, and secondly, that the overall selection reflect the growing consciousness that a genuinely international selection must include far more than the European-American axis, so dominant in so-called international exhibitions such as this one. To what extent we have succeeded remains to be seen.

With these particular artists from the United States we may trace two phenomena: the continual expansion of the parameters of art in formal terms, as well as in content and subject matter, and, perhaps most obviously, the politicization of art and the concern for social issues in the Eighties. The work of these nine artists exemplifies the further integration of art and politics, social issues, economics, and religion - art that successfully moves beyond the confines of the art world, in direct opposition to the formalist removal of art from the "real" world. This emphasis on social content at the end of the Twentieth century, which can be seen as originating in European Dada and Surrealism in the early Twentieth century, is expressed in a unique form of social realism that attempts to set up a dialogue by provoking and inciting response, reaction, and action. This art crosses over the boundaries that separate art from life, as well as the divisions between artistic media, to create art that acts as a social force. These artists are not afraid of bringing art into the "real" world. Gran Fury, Border Art Workshop/Taller de Arte Fronterizo (BAW/TAF), and Lorna Simpson create works of art that deal with issues of discrimination, oppression, and censorship - gender, race, sexuality, class systems - issues of special relevance in the United States, but hardly limited to the United States alone. In their work (often site-specific in the form of public billboards and posters), art becomes an effective form of activism.

Cady Noland, Jeff Koons, Stephen Prina, Ashley Bickerton, and Annette Lemieux, referring back to Duchamp's ready-mades, question the status of the art work as a unique original object. Bickerton and Koons are responding to the commodification of art and its current economic role in their cultural and autobiographical "portraits". Izhar Patkin, Noland, Lemieux, and Prina present us with social artifacts and surrogate images, rooted in some ways in the Conceptual Art of the Sixties that question the process of making art, the idea of singular ownership and authorship, and the now questionable definition of art as a unique, precious, original object in an age of mass reproduction. The collaborative nature of the artists' collectives Gran Fury and Border Art Workshop further undermines the idea of the single artist as author and creator by erasing obvious signs of individuality. The fact that seven pairs or groups of artists are included in Aperto confirms this tendency. Most of these artists deal with the pervasive role of the mass media in our lives by manipulating and twisting the techniques, materials, and messages of the media and pirating their tools to ex-

pose stereotypes and clichés. The United States is still, after all, the leader of consumer society. Does this fact somehow contribute toward an American sensibility for a generation of artists raised on TV and electronic communication in general? In contemplating issues of nationalism and internationalism, I am forced to ask myself what is it that the artists from the U.S. share, if anything? Is there some quintessential "American" element, or is the work legible from a global and truly international perspective?

Certainly the most overtly "American" – Gran Fury, Border Art Workshop, Lorna Simpson – are the most overtly political, addressing specific crises, as they are defined in the States – AIDS, Mexican-American tensions, or prejudice as directed toward a black American female.

Were it not for the government of the United States, Gran Fury would probably not exist; their work is a specific by-product of United States policy. An artists' collaborative of AIDS activists formed in 1988, Gran Fury operates largely in the public arena, appropriating the techniques, imagery and sites of the mass media – specifically advertising – to disseminate information about the AIDS crisis. The collaborative uses art as a means to educate, gather support and provoke reaction and change, pointing to the fact that the AIDS epidemic has not received the public or private support it needs for research, education and assistance. Appearing in the forms of billboards, posters, stickers, videos, newspapers and magazines, Gran Fury's art targets the widest possible consumer audience. Many of the AIDS-related issues it addresses may appear unique to this country and are not necessarily issues of central concern to Europeans. Will Gran Fury's work be interpreted as a form of American regionalism of little or no interest to an international audience? Does that in fact really matter in the face of the devastating toll that AIDS has already taken within the North American art community? And ultimately, is it not an international crisis that is affecting us all? Equally, BAW/TAF is responding to the dynamics of a particular political situation – in this case, the Mexican/American border between Tijuana, Mexico, and San Diego, California. Their interdisciplinary, multi-media projects (including murals, videos, sculpture, painting, photography and performance) take place in museums, galleries, cafés, streets and on-site at the border itself. Ultimately, they are "a collaborative bi-national group caught in the synthesis of two cultures denying the creation of a third". If this is work motivated by nationalist concerns, then what nation? Like conflicted "developing" countries, these artists are trying to define who they are, and, with all their differences, to create a new bilingual, intercultural society.

Lorna Simpson's narrative photograph and language pieces, investigating themes such as rape, racism, and sexism, appear to relentlessly document the injustices endured by a black woman in a white society. Often working with the image of a black female (a model, not herself), Simpson uses the combination of image and text found in advertising, but often adds an unsettling, disjunctive twist by cropping the images, cutting off the head or eyes, only showing part of a body. The resulting works make the text communicate instead of the face, substituting language for expression. Often appearing on plastic or brass plaques that imply official or institutional signage, the text combines the idea of documentary photography with voyeurism and social commentary.

Although Koons' objects and images have little to do with actual American politics, his work for Aperto is still explicitly and implicitly of a political nature: depictions in paintings and sculpture of Cicciolina with Koons himself. Cicciolina is not only a notorious sex symbol, but she has actually run for political office in Italy as well. More insidiously, his work in general sets out to corrode and challenge the credibility of middle class values, the consumer impulse. Koons' work can be seen as a history of taste, as well as a clear exposition of the ever-increasing fusion of art and economics. Questioning the role of art in our economic structure, as well as the arbitrary value given to works of art, he integrates pop culture with high art to create works that can be seen both as more accessible to an audience outside of the art world and also as extremely cynical; this is the kind of art that the masses can appreciate – kitsch. In his work, the art object become a ritualistic fetish, extremely artificial and manipulative. He has been quoted as saying, "My art has always used sex as a direct communication line to the viewer..." His recent works, over-sized and garishly coloured, draw upon pop culture imagery and idols, like Cicciolina, resulting in works that are alternately seductive and irritating, sensual and vulgar, appealing and offensive, titillating and insulting. These unsettling works may cause one to wonder if they are sarcastic or genuine; at whose expense are these jokes being made?

Like Koons, Cady Noland's work incorporates personalities who have attained cultural icon status, in this case, Patty Hearst and Lee Harvey Oswald. But in contrast, Noland's installations draw on the symbols of a fallen and devastated United States: the homeless, the weak, the handicapped, the criminal – the outsiders. She creates environmental, theatrical spaces that encourage viewer participation. These seemingly random assemblages have the feel of hardware or medical supply store gone awry, a chaotic interior landscape with a disorienting institutional feeling. Her mixed media installations consist of identifiable, everyday "found" objects of Americana: barbecue grills, grocery carts, flags, beer cans, license plates, cameras, canes, walkers, even guns, often combined with photographs, prints, posters, and text. These skeletal installations that cut away façades express her detached observations of American society, often with an undercurrent of violence and in an unnerving and threatening atmosphere.



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Clair Joy
Untitled (Blue Curtain), 1989

On the other hand, two artists not born in the United States, Bickerton and Patkin, perceive their work in a strong American light. Bickerton has moved from the "high-tech" self-portraits that revealed his personal history through a commercial history of consumer product logos to a new form of landscape art focusing on ecology and environmental issues, concerns of urgency and significance both in the United States and around the world. These narrative sculptures have the same time-capsule look of his earlier work – self-contained, autonomous objects – but now the sleekly designed aluminium, leather, glass, and plastic sculptures contain and display organic matter instead of cultural trash or commodities. Distressed over man's depletion of the earth's resources, Bickerton has included in some of his recent pieces soil and crops from intensive farming sites: rice from Asia, coffee from South America, peanuts from Africa. Does this limit his frame of reference to fashionable concerns about the environment, or broaden it to embrace other cultures?

Patkin's Don Quixote is a European romantic figure, doing battle with the wind, who, for Patkin, also symbolizes American idealism – the ideals of exploration and adventure. He sees Don Quixote as "the lone voice of the discoverer, someone willing to go into the night without a compass" – in other words, the traveller, the pioneer, the astronaut, all American "New World" types. But in keeping with the times, he subjects us here to multiple versions, not just the original, thereby reinforcing the notion that there can in fact be more than one ideal, one hero.

Tied more firmly to Conceptual Art, Lemieux and Prina seem to share a far more recognizably European sensibility than the others. Lemieux, clearly indebted to Joseph Beuys, is driven by an obsession with the idea of memory and the past; her work focuses on themes of power, war, death, identity, violence, and destruction. Ostensibly less charged than *Silencing Sound*, her paintings for Aperto rely on the structure of a grid. In *Points of Departure*, the points of the grid consist of holes made by cigarette burns. For Lemieux, these burns signify a kind of disintegration, an extinguishing of the lights. In contrast to, and in dialogue with the non-narrative, abstract appearance of this painting, is *State of Affairs*, a painting with a photographic image of a group of expressionless women and children over which is superimposed a grid of polka dots resembling a pegboard. The implications of presence and absence generated by the interplay between the two paintings are deliberate, as is the sense of ambiguity and contradiction. Lemieux sees her work in a "global" context and not as a product of American thinking.

Like other artists of his generation, Prina questions the ideas of originality and ownership in the creation of art: his works re-present and re-configure masterpieces in the history of art, from Manet to Lawrence Weiner. Not simply a direct appropriation of others' works of art, his work is instead a reconstruction that translates someone else's creation into his own. Prina's work for Aperto, *Upon the Occasion of Receivership*, is taken from a 1969 piece by the American artist Lawrence Weiner, titled *A Translation from One Language to Another*. Prina's title is one phrase from a longer statement of Weiner's. Prina "received" the phrase and had it translated into the 61 languages taught by Berlitz, then laserprinted on Berlitz letterhead. Whenever Prina shows this work, he eliminates those dominant languages with a presence in the specific locale of the exhibition. For Aperto 90, all the languages represented in the Biennale di Venezia, including Aperto 90, will be withdrawn, leaving only those languages with no other form of representation at this major international event. The result is a disorienting reconfiguration of a global world view; we are confronted with the "other", often disenfranchised or marginal populations that lack the power to be represented. Their presence only confirms their absence. The final irony, of course, is that the Berlitz letterhead is in English, so no matter what the context, a sense of Western imperialism dominates.

It seems exquisitely fitting that this seemingly cerebral, even elegant exposé on the role of language in the realm of international relations and hierarchies strikes such a poignant note. Prina's work points out that a substantial portion of the world is not represented at the Biennale di Venezia, even though the Biennale is one of the most international art events ever held. We can only assume that in future years, "international" will reflect a true internationalism.

(I would like to thank Linda Johnson and H. Shearer for their help with this project)



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Jeff Koons
Ilona on Top (Rosa Background), 1990



Gianantonio Abate
 Como, 1955
 Lives in Fenegrò, Como

1. La gita di mezzanotte
 1989-90
 (The Midnight Excursion)
 Installation, industrial PVC
 objects, paint, photographs
 600 × 600 × 300 cm
 Private collection

Stefano Arienti
 Asola, Mantua, 1961
 Lives in Milan

1. Senza titolo, 1990
 (Untitled)
 Mixed media, variable
 dimensions
 Milan, Studio Guenzani

2. Senza titolo, 1990
 (Untitled)
 Wax on printed poster
 150 × 240 cm
 Milan, Studio Guenzani

3. Senza titolo, 1990
 (Untitled)
 Engraving on polystyrene
 300 elements, 30 m³
 of polystyrene
 Milan, Studio Guenzani
 Rome, Galleria Alice
 Rome, Galleria Planita

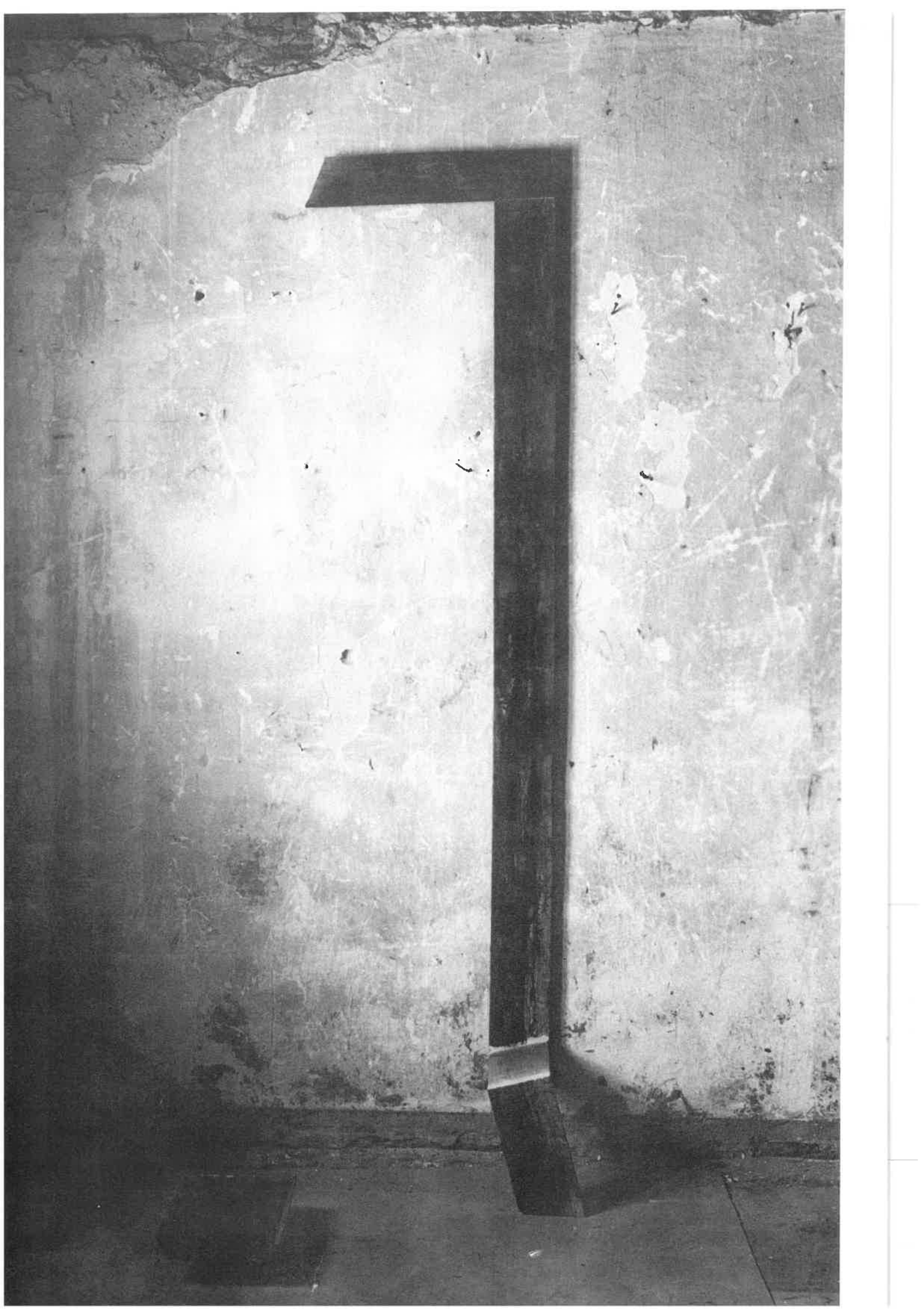
Eric Bainbridge
 Concett, England, 1955
 Lives in London

1. Spacial Concept, 1990
 Fibreglass, wood, fur fabric
 206 × 155 × 69 cm
 New York, courtesy of the
 Salvatore Ala Gallery

Gianantonio Abate
 The Midnight Excursion
 (detail), 1989-90



Stefano Arienti
Untitled, 1990





Miroslaw Bajka
Untitled, 1990

Eric Bainbridge
Spacial Concept, 1990



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Frida Baranek
Untitled, 1990

Ansuya Blom
Man of Flowers (study), 1988

Ashley Bickerton
Catalog: Terra Firma
Nineteen Hundred Eighty
Nine # 2, 1989





Border Art Workshop
Columbus Colonized -
Everything Is Mine - Whose?, 1990



Mrdjan Bajić

*Belgrade, 1959
Lives in Belgrade*

1. Trans-Former, 1988
*Copper, iron, polyester resin
terracotta, 300×80×70 cm
Property of the artist*
2. Iron Age, 1989
*Iron, polyester resin
terracotta, rubble
24×175×157 cm
Property of the artist*
3. Far North - Far South
1989
*Acrylic on paper
165×135 cm
Property of the artist*
4. Project I, 1989
*Terracotta, aluminium
polyester resin, 29×10×7 cm
Property of the artist*
5. Project II, 1989
*Terracotta, brass
aluminium, polyester resin
31×20×15 cm
Property of the artist*
6. Project III, 1989
*Terracotta, polyester resin
24×8×10 cm
Property of the artist*
7. Project IV, 1989
*Wood, terracotta, polyester
resin, 15×22×11 cm
Property of the artist*

8. Project V, 1989
*Wood, terracotta, polyester
resin, 41×14×9 cm
Property of the artist*

9. Oxygen, 1990
*Aluminium, terracotta
polyester resin, leather
papier-mâché
260×230×120 cm
Property of the artist*

Mirosław Bajka

*Warsaw, 1958
Lives in Otwock, Poland*

1. Untitled, 1990
*Wood patina, alabaster
carbon paper, 234×21×22 cm
Property of the artist*
2. Untitled, 1990
*Wood patina, ash
12×68×14 cm
Property of the artist*
3. Untitled, 1990
*Wood patina, iron plate
fir-needles, 40×26×10 cm
247×70×36 cm
Property of the artist*
4. Untitled, 1990
*Wood patina, 185×58×14 cm
34×35×13 cm
Property of the artist*
5. Untitled, 1990
*Wood patina, concrete
electric pillow
94×64×164 cm
Property of the artist*



Complezzo plastico
Love and Gold, Tokyo, 1989



Frida Baranek

*Rio de Janeiro, 1961
Lives in Rio de Janeiro*

1. Untitled, 1990
*Iron wire, shapes, flexibles
300×300×300 cm
Property of the artist*

Ashley Bickerton

*Barbados, West Indies
1959
Lives in New York*

1. Atmosphere # 2, 1989
*Wood, anodized aluminium
nylon, rubber, rope
air, netting
203.2×194.3×106.7 cm
Chicago, private collection
courtesy of the Donald Young
Gallery*

2. Wild Gene Pool: Ark # 2
1989
*Wood, anodized aluminium
rubber, leather, rope
mountaineering harness, wild
seeds, 196.8×200.6×36.8 cm
Harrison, N.Y., Phoebe
Chason collection*

3. Catalog: Terra Firma
Nineteen Hundred Eighty
Nine # 2, 1989
*Anodized aluminium, glass
peppers, copper sulfate
pebbles, plastic refuse, metal
shaving, coral, seaweed and
skate eggs, cigarettes, raw
pigment, broken glass, hay
bubble gum, vacuum cleaner
refuse, human hair, sand
lichen, 223.5×223.5×25.4 cm
New York, Paine Weber
collection*

4. Seascape: Transporter for
the Waste of Its Own
Construction # 2, 1989
*Wood, aluminium, glass
fibreglass, plastic, leather
rope, 57×209.5×78.7 cm
New York, William Ehrlich
collection*

Gudrun Bielz

*Linz, 1954
Lives in Vienna*

Ruth Schnell

*Feldkirch, Austria, 1956
Lives in Vienna*

1. Punching-Ball, 1989
*(Punching-Bag)
Videosculpture, monitor
tape, metal springs, rubber
bands, leather, video-player
240×35×35 cm, 300×200 cm
Property of the artists*

Ansuya Blom

*Groningen, 1956
Lives in Amsterdam*

1. Man of Flowers (study)
1988
*Collage on colour photograph
68.5×44 cm
Amsterdam, courtesy of the
Galerie van Gelder*

2. We All Live Here, 1988
*Pastel on paper, 127×202 cm
Amsterdam, property of the
artist, courtesy of the Galerie
van Gelder*

3. The Blind House, Exterior
1989
*Glass, paint, pastel on paper
11 elements, 40×30 cm each
Amsterdam, courtesy of the
Galerie van Gelder*

4. The Blind House, Interior
1989
*Glass, paint, pastel on paper
11 elements, 40×30 cm each
Amsterdam, courtesy of the
Galerie van Gelder*

5. In Dreams Begin
Responsibilities, 1989
*Pastel, charcoal, pencil on
paper, 178.5×119.7 cm
Amsterdam, courtesy of the
Galerie van Gelder*

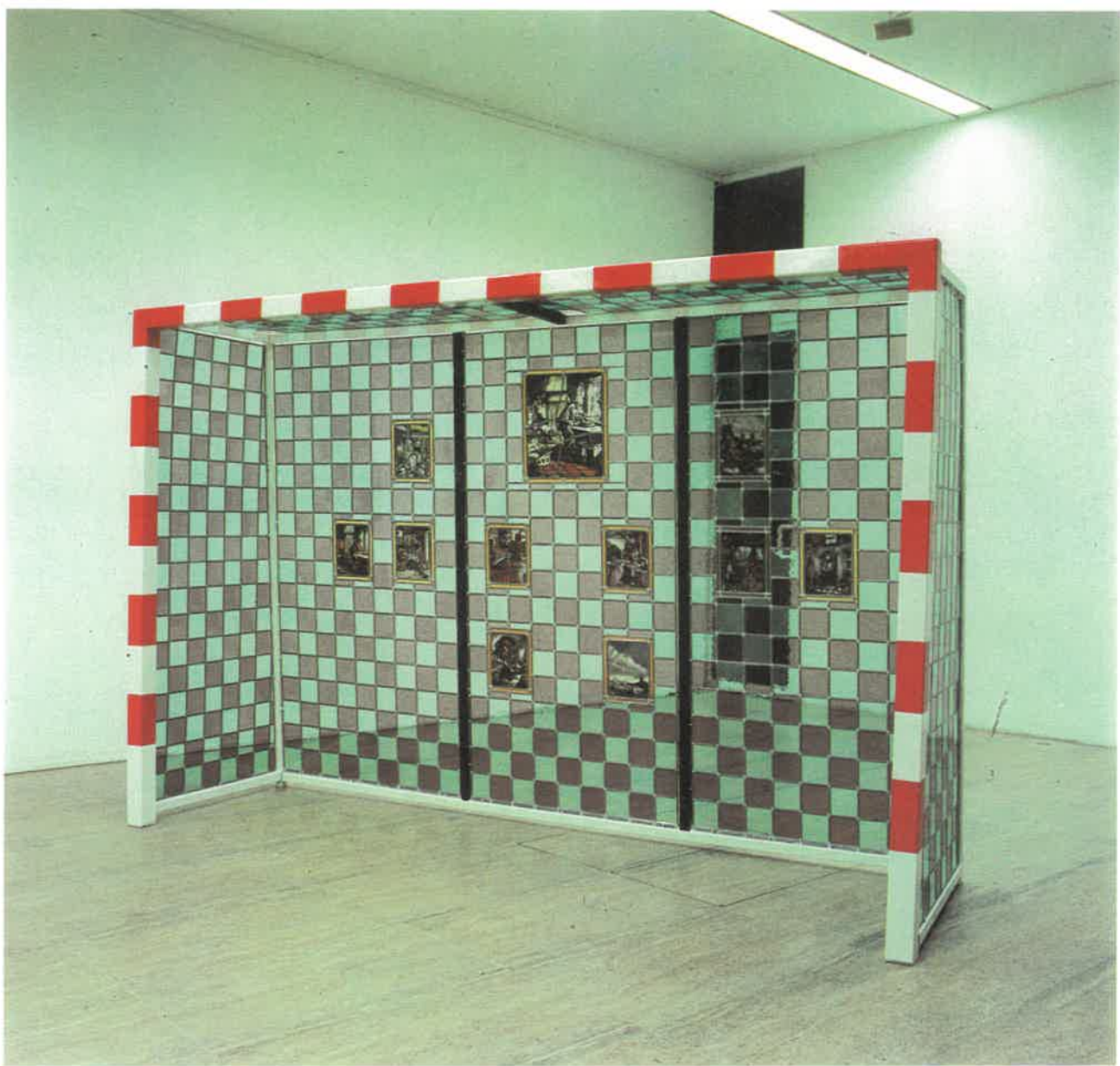
6. The Blind House, 1990
*Glass, paint, pastel on paper
11 elements, 40×30 cm each
Amsterdam, property of the
artist, courtesy of the Galerie
van Gelder*

Wim Delvoye

Panem et Circenses - I, 1989

Jiří David

*A Report for a Certain
Academy, 1990*



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APERTO 90



Mirjam de Zeeuw
Installation 16, 1989

Stan Douglas
Television Spots, 1987-88

Jürgen Drescher
Curtain, 1983

Gina Lee Felber
Object 1989 - n. 2, 1989





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APERTO 90





Salvatore Falci
Holiday Homes in Venice, 1989

Pepe Espaliu
To an Unknown God, 1989

**Border Art Workshop -
Taller de Arte
Fronterizo**

Group born in San Diego
U.S.A. and Tijuana
Mexico, in 1985

Yarell Arizmendi

1964
Lives in San Diego

Carmela Castrejon

1962
Lives in Tijuana

Berta Jottar

1964
Lives in Tijuana

Richard Lou

1959
Lives in San Diego

Robert Sanchez

1953
Lives in La Mesa

Michael Schnorr

1945
Lives in San Diego

1. Colón colonizado - Tutto è mio - ¿De quién?, 1990
(Columbus Colonized - Everything Is Mine - Whose?)
Multimedia installation
photographic murals, charcoal murals, 4 video playback machines, 4 television sets
1 telephone, 1 intercontinental surveillance camera with monitor
600×600×600×300 cm
Property of the artists

Lucilla Catania

Rome, 1955
Lives in Rome

1. Altopiano, 1989
(Plateau)
Cement with red oxide
15×105×105 cm
Milan, Galleria Artra

2. Mar Nero, 1990
(Black Sea)
Nero Marquinia marble
14×170×125 cm
Milan, Galleria Artra

3. Maremoto, 1990
(Seaquake)
Bardiglietto marble
19×159×103 cm
Perugia, Giorgio Bonomi collection

4. Desertica, 1990
(Desert Land)
Red cement, 22×115×70 cm
Rome, Galleria Oddi Baglioni

Umberto Cavenago

Milan, 1959
Lives in Rho, Milan

1. A sostegno dell'arte, 1990
(In Support of Art)
Zinc sheet, 250×400×35 cm
Turin, Franz Paludetto collection

2. A sostegno dell'arte, 1990
(In Support of Art)
Zinc sheet, 250×250×35 cm
Turin, Franz Paludetto collection

3. A sostegno dell'arte, 1990
(In Support of Art)
Zinc sheet, 250×180×35 cm
Turin, Franz Paludetto collection

Complesso plastico

Jiro Hirano

Ishikawa, Japan, 1963
Lives in Osaka

Hiroyuki Matsukage

Fukuoka, Japan, 1965
Lives in Osaka

1. Love and Gold, 1990
Installation, mixed media
TV monitor, photographs
prints, n.m.
Property of the artists

Jiří David

Rumburk, Federal Czechoslovakian Republic, 1956
Lives in Prague

1. Slide for Children, 1990
Mixed media, photograph
4 elements, 60×60 cm each
Property of the artist

2. Landscape, 1990
Acrylic on canvas, ply-wood
170×225 cm
Property of the artist

3. Birth, 1990
Acrylic on canvas, 110×97 cm
Property of the artist

4. Angel, 1990
Acrylic on canvas, ply-wood
170×255 cm
Property of the artist

5. Three Women, 1990
Acrylic on canvas, 75×60 cm
Property of the artist

6. Little Landscape, 1990
Acrylic on canvas, 90×60 cm
Property of the artist

7. Diptych, 1990
Acrylic on canvas, 2 elements
55×35 cm each
Property of the artist

8. Triptych, 1990
Acrylic on canvas, 3 elements
60×40 cm each
Property of the artist

9. Flowers, 1990
Acrylic on canvas, 75×65 cm
Property of the artist

10. Parable, 1990
Mixed media, photograph
4 elements, 60×60 cm each
Property of the artist

11. Sculpture, 1990
Mixed media, photograph
4 elements, 60×60 cm each
Property of the artist

12. Coloured Woman, 1990
Acrylic on canvas, 55×55 cm
Property of the artist

Wim Delvoye

Wervik, Belgium, 1965
Lives in Ghent

1. Panem et Circenses - II
1989-90
Steel, stained glass, enamel
paint, 209×304×110 cm
Private collection

Stan Douglas

Vancouver, 1960
Lives in Vancouver

1-4. Television Spots, 1987-88
One hour video document and
12 photo/text panels
50.8×40.6 cm each
Private collection

Jürgen Drescher

Karlsruhe, 1955
Lives in Dusseldorf

1. Untitled, n.d.
Photograph, 100×100 cm
Cologne, Galerie Isabella
Kacprzak

2. "Abaissement" du niveau
mental, 1990
(“Lowering” of the Mental
Level)
Base, paving, curtain
300×350 cm
Cologne, Galerie Isabella
Kacprzak

Pepe Espallu

Cordoba, 1955
Lives in Seville

1-6. Sin título, 1990
(Untitled)
Drawing, pencil on paper
wood frame, 143×45 cm
Madrid, Galería La Máquina
Española

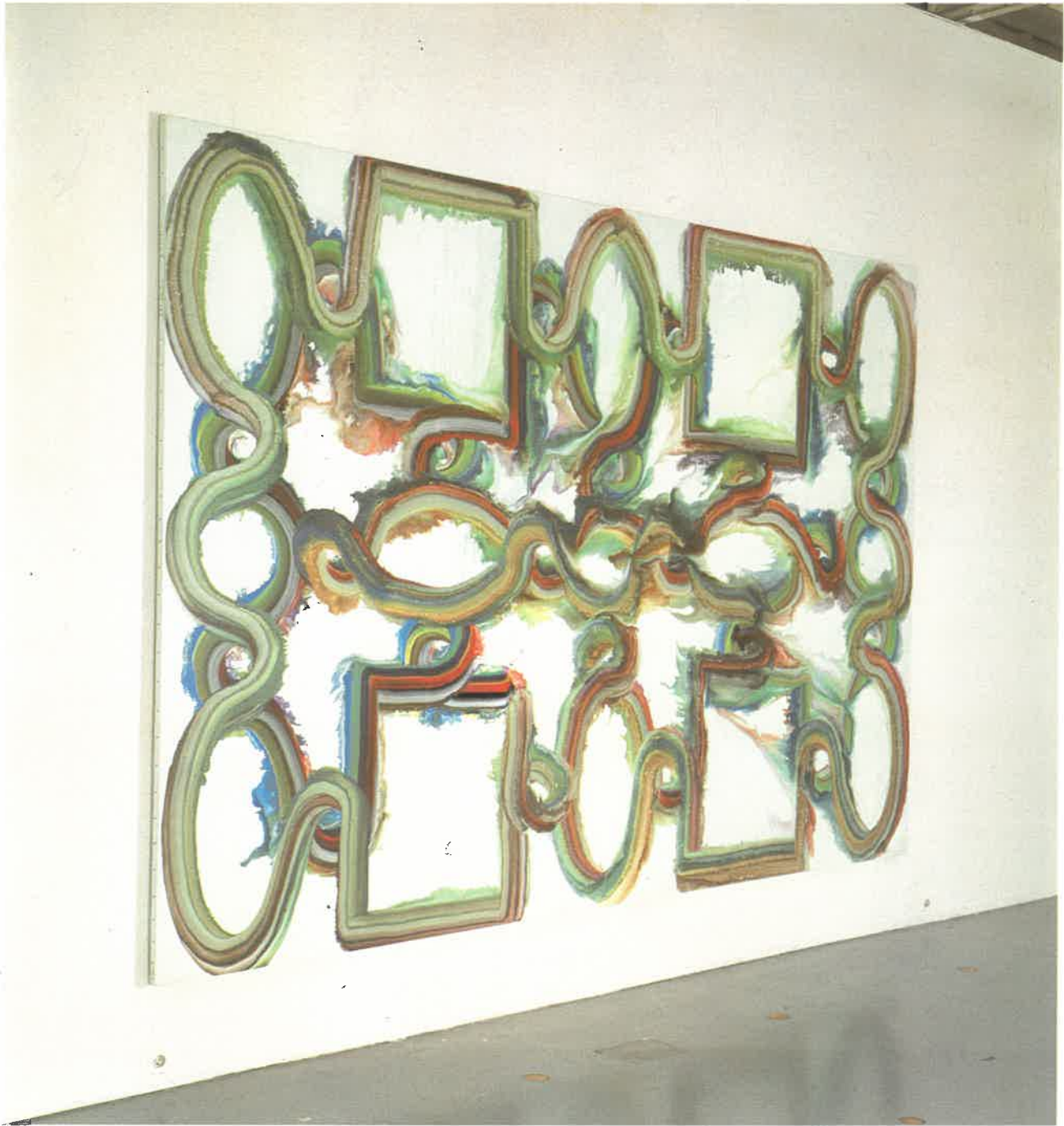
7. Sin título, 1990
(Untitled)
Drawing, pencil on paper
iron frame, 143×45 cm
Madrid, Galería La Máquina
Española

8. Sin título, 1990
(Untitled)
Sculpture, bronze, iron
45×25×200 cm
Madrid, Galería La Máquina
Española

9. Sin título, 1990
(Untitled)
Sculpture, bronze, iron
45×25×200 cm, 220×Ø1.5 cm
Madrid, Galería La Máquina
Española

10. Sin título, 1990
(Untitled)
Sculpture, bronze, iron
45×25×200 cm, 250×Ø1.5 cm
Madrid, Galería La Máquina
Española

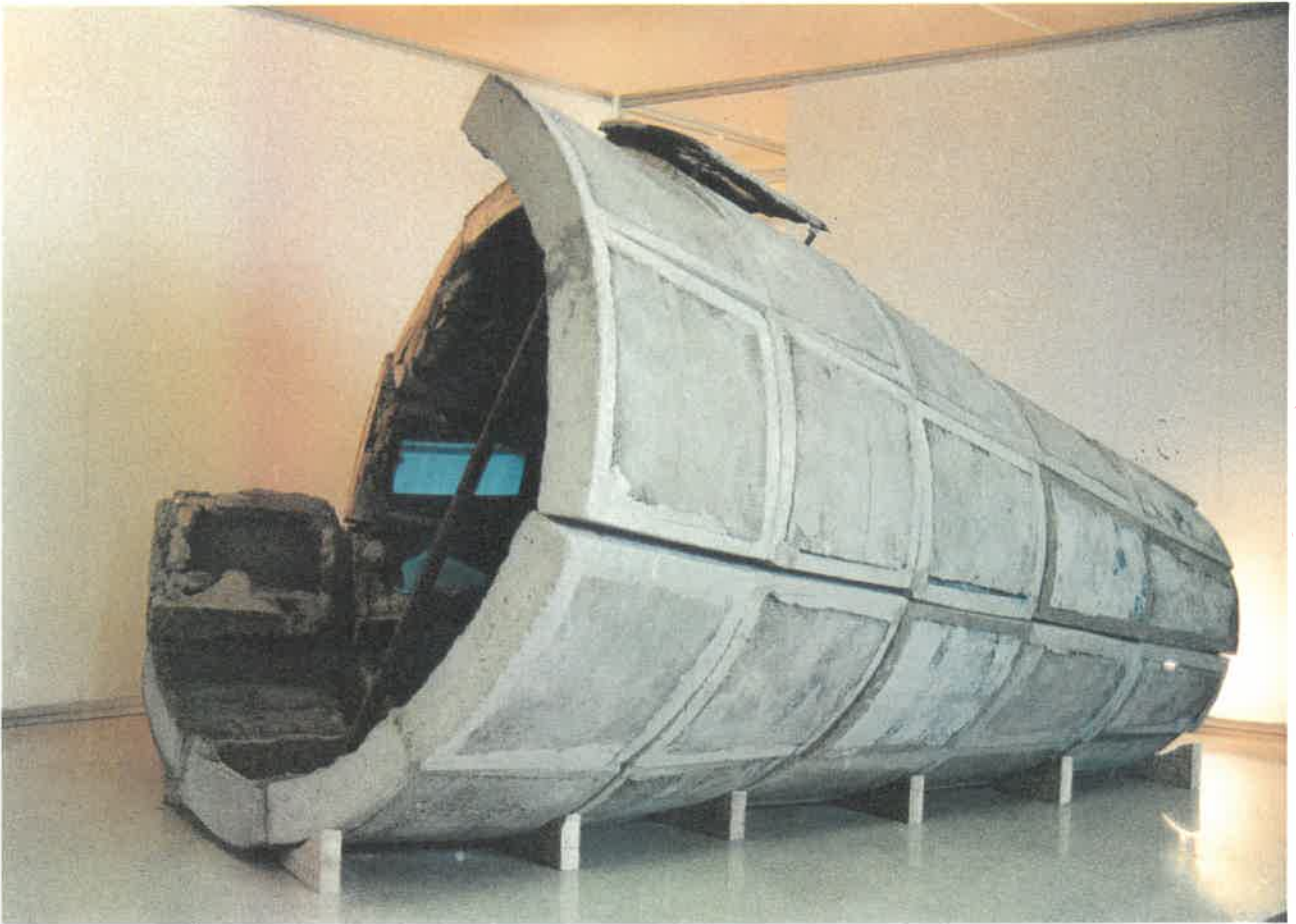
11. Sin título, 1990
(Untitled)
Sculpture, bronze, iron
45×143×6 cm
Madrid, Galería La Máquina
Española



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Bernard Frize
Drexel, Burnham & Lambert, 1987

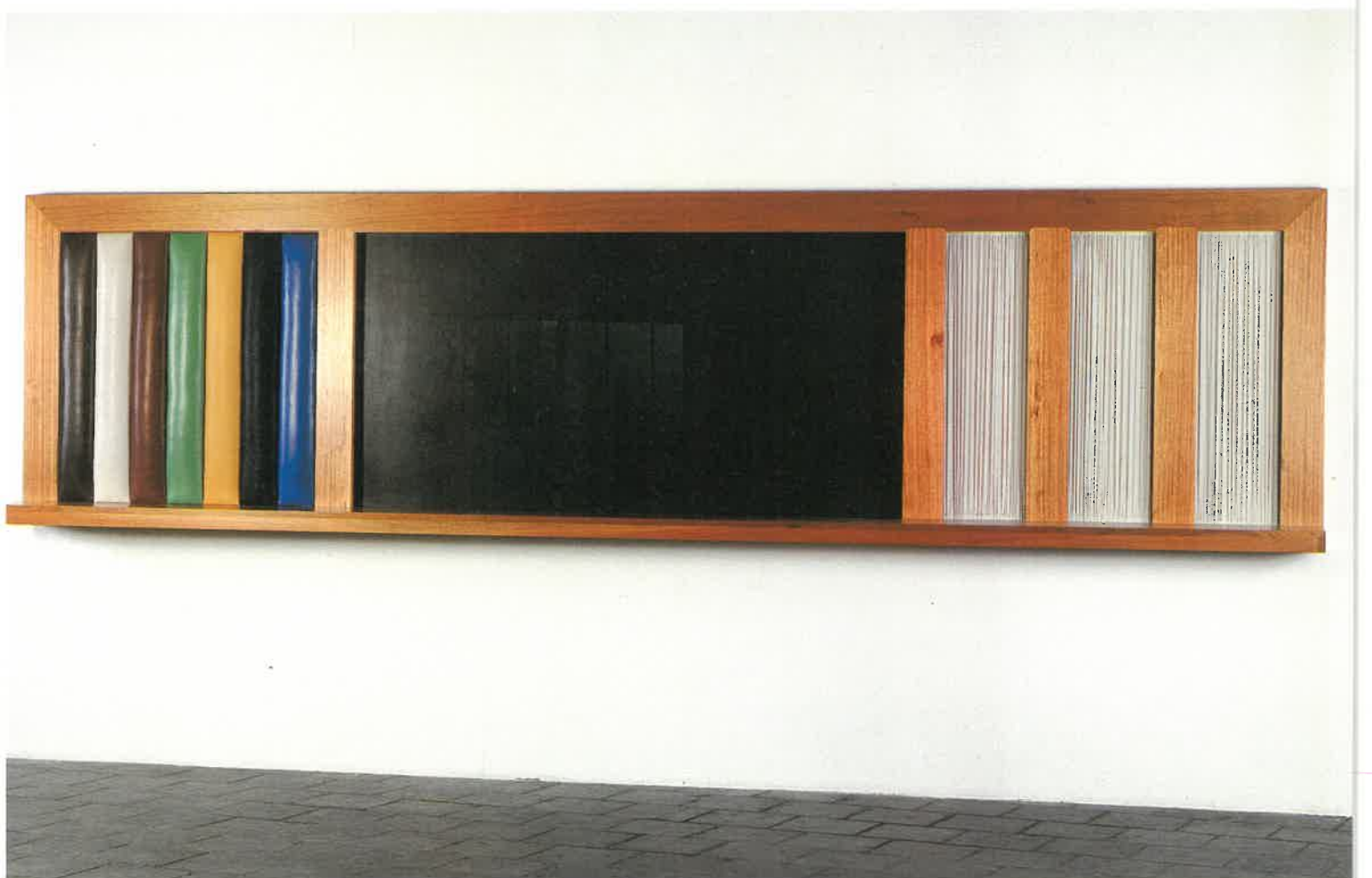
300



Theodoulos Gregoriou
Autophoto - Heterophoto, 1990

Asta Gröting
Installation, *Dusseldorf*, 1989

Thomas Grünfeld
Untitled, 1988







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Andreas Gursky

Bochum University, 1988

**Albrecht Hillemann
Reinhard Zabka**

Labirinth of the Faith in the
Regional Museum of Invented
Stories, 1989-90

Jörg Herold

Tale of Production of the
Failure or of the Dream
Indications to Be Followed
(detail), 1990



APERTO 90

Salvatore Falci

Portoferraio, Grosseto 1955
Lives in Piombino

1. Erba ponte Sant'Eufemia
1990
(Grass St. Euphemia Bridge)
Milan, Studio Casoli

Gina Lee Felber

Zweibrücken, German
Federal Republic, 1957
Lives in Cologne

1. Feinabstimmung I, 1989
(Set-Up I)
Photo composition
127 × 190 cm
Property of the artist
2. Nullkurve, 1989
(Zero Curve)
Photo composition
127 × 190 cm
Property of the artist
3. Kleiner Tisch 1989 - Nr. 2
1989
(Little Table 1989 - n. 2)
Table, paper, wood, strings
110 × 50 × 40 cm
Property of the artist
4. Objekt 1989 - Nr. 1, 1989
(Object 1989 - n. 1)
Glass-frame, paper, strings
cable, wire, 200 × 150 × 50 cm
Property of the artist
5. Objekt 1989 - Nr. 2, 1989
(Object 1989 - n. 2)
Paper, strings, wire
280 × 240 × 50 cm
Property of the artist

Bernard Frize

1. Drexel, Burnham &
Lambert, 1987
Resin, dispersion on canvas
268 × 386 cm
Paris, Galerie Crousel
Robelin Bama
2. Sans titre, 1988
(Untitled)
Dispersion, resin on canvas
180 × 160 cm
Paris, Galerie Crousel
Robelin Bama
3. Sans titre, 1990
(Untitled)
Acrylic on canvas, 94 × 90 cm
Paris, Galerie Crousel
Robelin Bama
4. Sans titre - 63% de vrai
1990
(Untitled - 63% of Truth)
Acrylic, resin on canvas
200 × 180 cm
Paris, Galerie Crousel
Robelin Bama

Gran Fury

Group born in New York
in January 1988

Richard Elovitch
Avram Finkelstein
Tom Kalin
John Lindell
Loring McAlpin
Marlene McCarty
Donald Moffett
Michael Nesline
Mark Simpson
Neil Spisak
Robert Vazquez

1. Untitled 1, 1990
Billboard lithograph pasted to
wall, 300 × 700 cm
Property of the artists
2. Untitled 2, 1990
Billboard lithograph pasted to
wall, 300 × 700 cm
Property of the artists
3. Untitled 3, 1990
Billboard lithograph pasted to
wall, 300 × 700 cm
Property of the artists

Theodoulos Gregoriou

Cyprus, 1956
Lives in Nicosia

1. Autophoto - Heterophoto
1990
Installation, cement, TV
monitors, pigment, drawing
gelatine silver print, various
elements, Ø 230/90 cm
h. 300 cm
Property of the artist

Asta Gröting

Kamen, German Federal
Republic, 1961
Lives in Dusseldorf

1. Untitled, 1990
Massive glass, 36 × 270 × 96 cm
Cologne, Galerie Isabella
Kacprzak
2. Untitled, 1990
Yellow conveyer belt, yellow
thread, Ø 113 × 96 cm
Cologne, Galerie Isabella
Kacprzak

Thomas Grünfeld

Opladen, German Federal
Republic, 1956
Lives in Cologne

1. Ohne Titel, 1989
(Untitled)
Cushion, fabric
100 × 200 × 25 cm
Cologne, property of the
artist, courtesy of the Galerie
Tanja Grunert
2. Ohne Titel, 1990
(Untitled)
Installation, cushion, fabric
4 elements, 150 × 480 × 24 cm
each
Cologne, property of the
artist, courtesy of the Galerie
Tanja Grunert
3. Ohne Titel, 1990
(Untitled)
Cushion, fabric, 75 × 60 × 90 cm
Cologne, property of the
artist, courtesy of the Galerie
Tanja Grunert

Andreas Gursky

Leipzig, 1955
Lives in Dusseldorf

1. Untitled, n.d.
Colour photographs, n.m.
Property of the artist

Jörg Herold

Leipzig, 1965
Lives in Leipzig

1. Eine Geschichte über die
Produktion der Miss-Geburt
oder vom Traum, Zeichen
spuren zu lassen, 1990
(A Tale of the Production of
an Abortion or of the Dream
That Leaves a Trace)
Installation with acid worked
panels on lime
5000 × 5000 cm c.
Leipzig, Galerie Eigen-Art

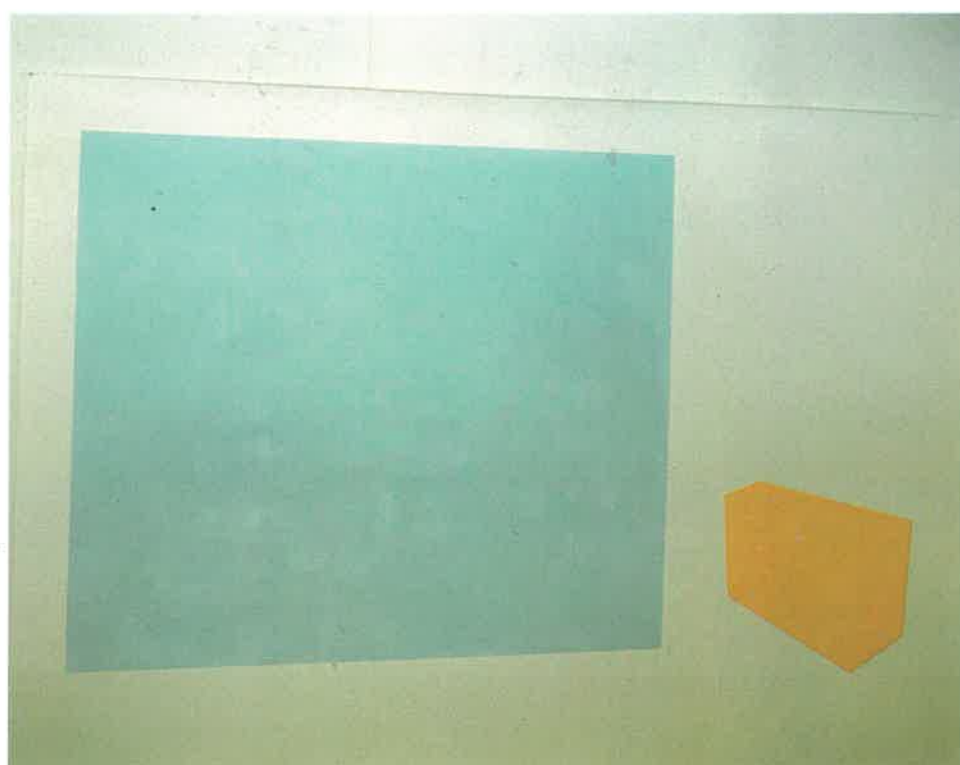
Albrecht Hillemann

Erfurt, German
Democratic Republic, 1939
Lives in Berlin

Reinhard Zabka

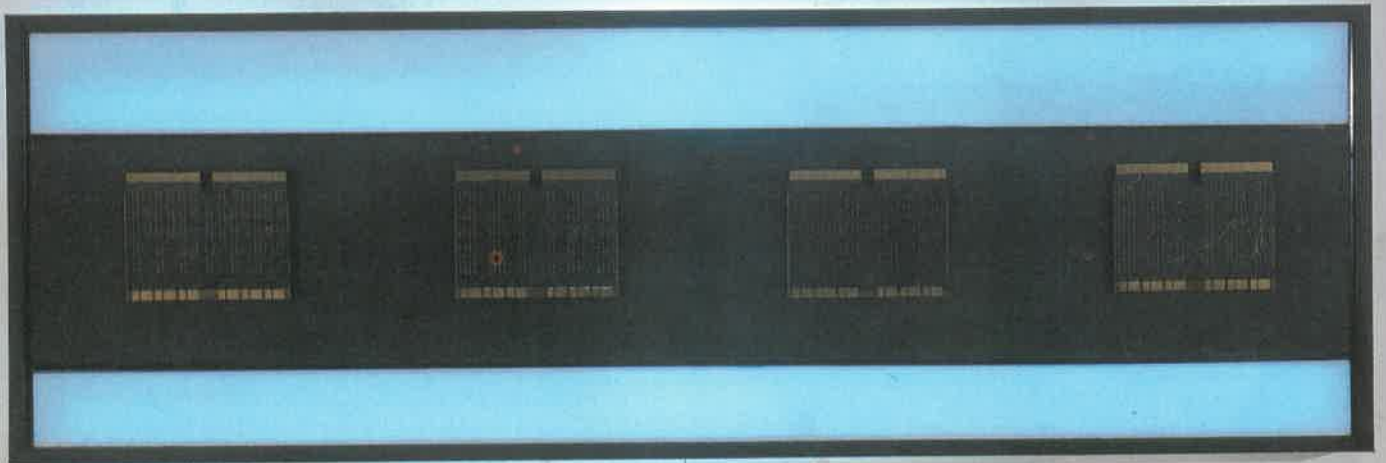
Erfurt, German
Democratic Republic, 1950
Lives in Berlin

1. Labyrinth des Glaubens im
Heimatismuseum der
Lügengeschichten, 1989-90
(Labyrinth of the Faith in the
Regional Museum of Invented
Stories)
Mounted objects, collages
finds, wood, natural
materials, 80 × 80 × 60 cm
Property of the artists



Res Ingold
Ingold Airlines - Airship
Traffic Project Venice, 1990

Pello Irazu
14-9, 1989



Ernesto Jannini
The Desires of Ipuì, 1990



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Narelle Jubelin
The Wear and Tear of Life in
the Cash Nexus, 1989

Kirchoff
New Deal, 1990



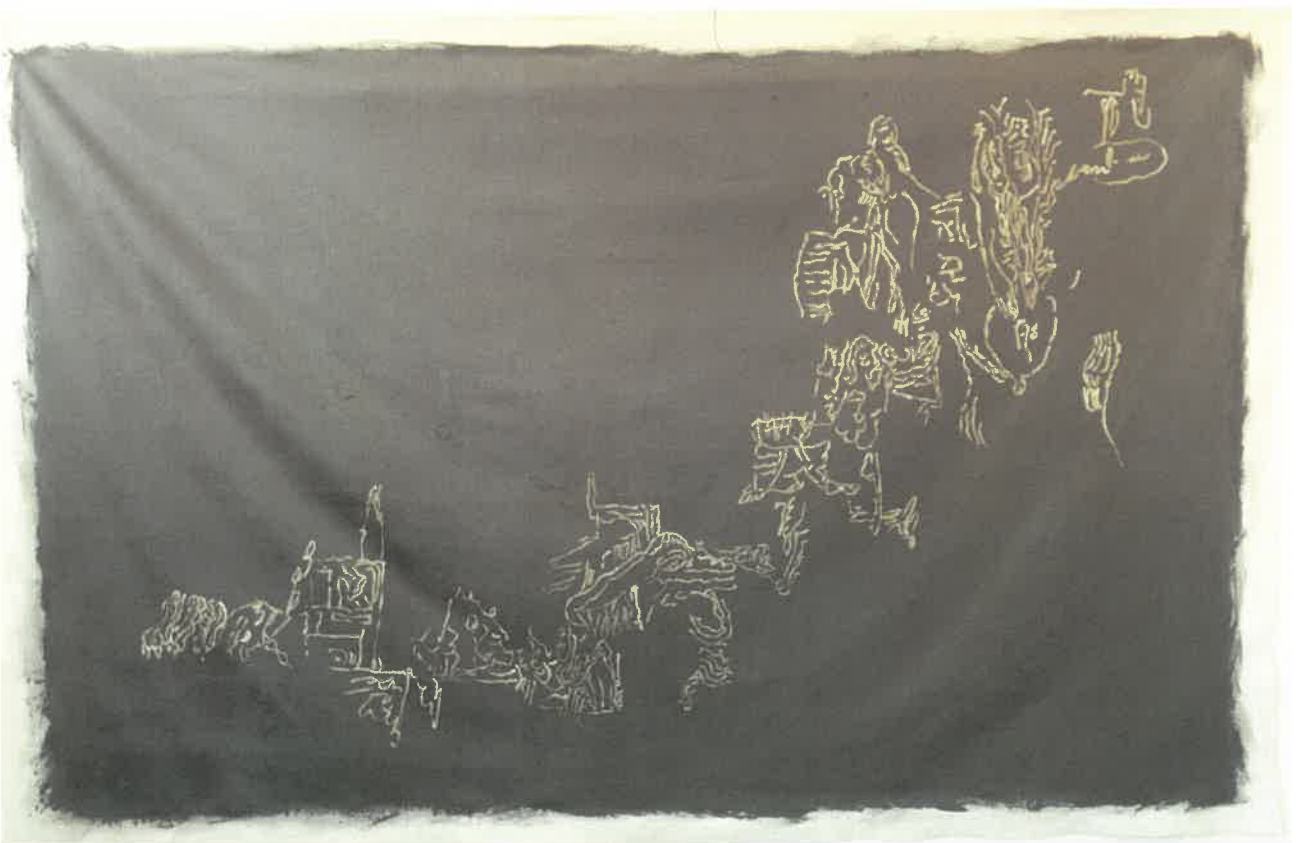
Annette Lemieux
State of Affairs, 1990

Jac Leirner
Identicals, 1989

David Leapman
Black and Gold, 1989



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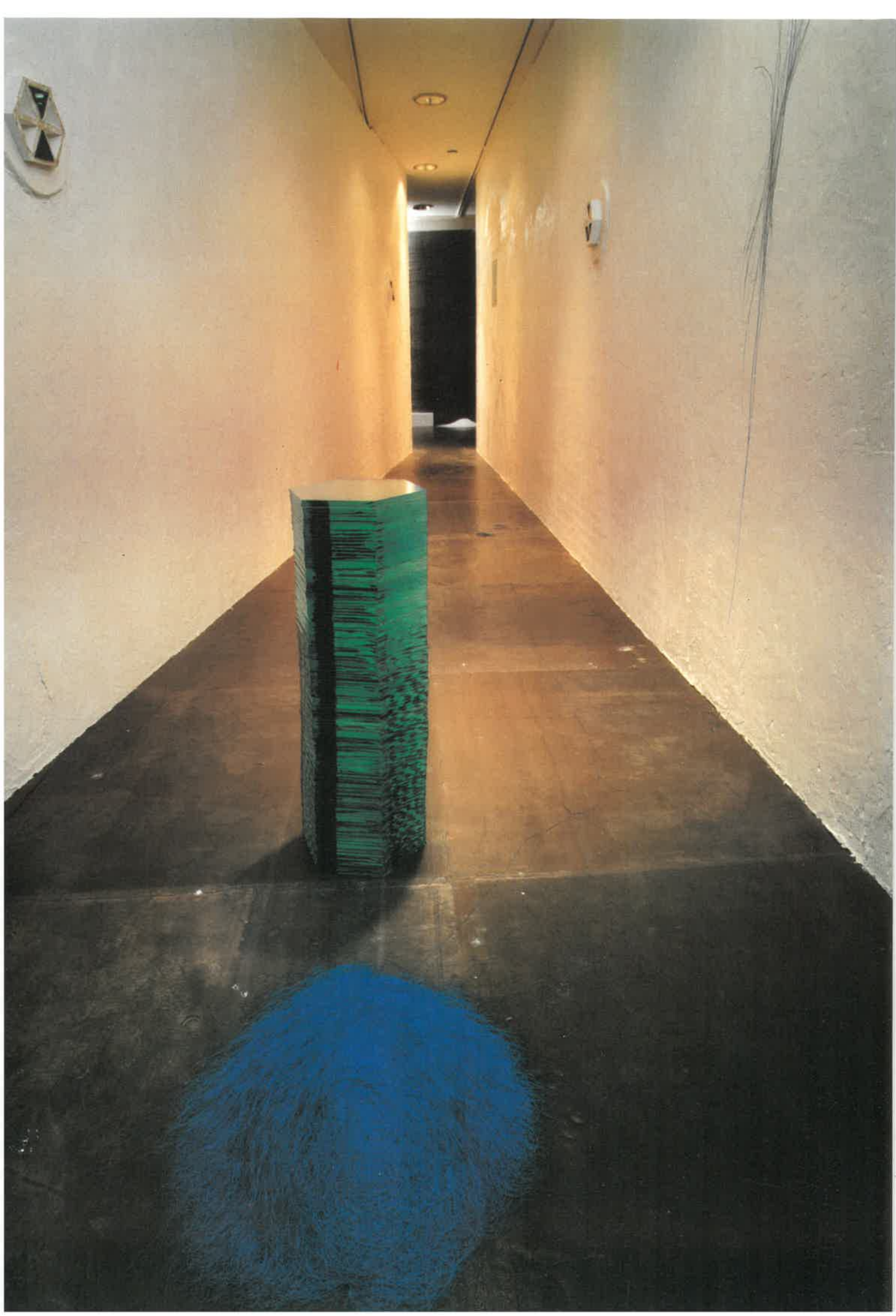
APERTO 90

Il Mondo.

Nozze, Agnello, Mare, Uccello, Batteria, Odore, Eletticismo, Bar, Copula, Insalata, Pozza, Guerra, Marmellata, Sapone, Telefono, Aglio, Supplemento, Prostata, Cassa, Maniera, Ombra, Lancia, Fazzoletto, Re, Pappa, Catrame, Refe, Agheito, Padore, Ora, Eretrico, Allettato, Letto, Voragine, Pane, Ziteffa, Schizofrenia, Cosa, Malta, Voglia, Duce, Latrina, Finitzza, Sabbia, Latte, Nasso, Pala, Fegatello, Stampa, Asino, Faggio, Mascarpone, Croce, Ostaggio, Corsotto, Pollo, Alchimia, Trippa, Ugsa, Noce, Influenza, Denaro, Oca, Vestaglia, Amurazzo, Lobo, Proposito, Bidone, Macchina, Foglio, Rospo, Cinema, Rasamento, Bene, Otre, Ancora, Logica, Martello, Cipria, Embolia, Tassello, Sugo, Dilettante, Rio, Vela, Grandezza, Lardo, Combattimento, Sacco, Morte, Rana, Tisi, Albergo, Ulna, Gattone, Radio, Farina, Importanza, Pacco, Bikini, Libro, Ciccia, Scurlattina, Rita, Etto, Caduta, Zuerbero, Draga, Sambuco, Labbro, Bacherozzo, Erba, Biscotto, Rottame, Ovolo, Trave, Zampa, Faccia, Norcino, Ghinai, Abate, Pompa, Bagascia, Lingua, Mezzanotte, Concia, Scarafaggio, Bava, Fra, Nicotina, Campana, Racconto, Stiletto, Vulva, Grammatica, Aceto, Padella, Bolla, Trichina, Lacrima, Mozzo, Stronzo, Roba, Igiene, Fico, Orina, Loggia, Calce, Minestrone, Via, Guilebbe, Anomalia, Pus, Catenaccio, Monade, Vacca, Zibibbe, Duolo, Sarto, Prosciutto, Compilazione, Alvo, Balla, Querela, Saoso, Abbozzo, Calena, Padre, Cozzo, Impetigine, Luna, Benzina, Pronao, Sfruttamento, Palla, Grattella, Senz, Frutta, Lametta, Bacino, Numero, Vaghezza, Zuppa, Piaga, Occhio, Trancello, Ala, Bora, Cattolicesimo, Beccato, Germania, Scheggia, Idea, Sherla, Gondoliers, Pena, Affanno, Cucina, Mota, Agnollotta, Saraia, Zelo, Scodella, Barocco, Francobollo, Tocco, Berretta, Sepolcrale, Capra, Fucina, Paese, Giro, Ontologia, Sebo, Ava, Gola, Anarchini, Casa, Rasanello, Lana, Palombaro, Fama, Acaro, Pantofola, Goniorrea, Pasta, Bollo, Parola, Vapore, Bambagio, Abito, Epa, Ravolta, Lemma, Sonno, Vasellame, Gattone, Uovo, Stella, Zavorra, Pisello, Fossena, Scala, Vampa, Madonna, Lattuga, Ramo, Plastilina, Topa, Intelletto, Scialle, Tabarro, Nube, Pizza, Forca, Caricamento, Enciclopedia, Danzella, Ameba, Bagattella, Frega, Spigolo, Lenzuolo, Ricotta, Scrapola, Zolletta, Anima, Scopetta, Infamia, Aica, Uzzolo, Stufa, Ringhiera, Spasmo, Baes, Delino, Pagina, Canale, Emblema, Ostia, Fiume, Capello, Convento, Nappo, Selva, Rassoio, Yaguri, Agave, Cavallo, Tabacco, Frittella, Rappresaglia, Pino, Bussolotto, Fato, Rogna, Automazione, Fanghiglia, Ripa, Scheda, Corruzione, Clizia, Elastocra, Piattola, Arco, Zattera, Gamba, Ateo, Salvietta, Lolla, Fiato, Vantaggio, Industria, Tavola, Saggezza, Molla, Rosa, Coetrix, Ardore, Schiuma, Oggetto, Salsismo, Anofele, Praia, Favore, Appendice, Polizia, Calza, Segn, Catapercina, Alice, Numerello, Lira, Innocenza, Vino, Tibia, Arnonne, Campo, Pennello, Renella, Sughero, Trattore, Violenza, Basalto, Rossone, Asta, Litro, Valsola, Rete, Leccupiatu, Spago, Candolotto, Patologia, Gufo, Cordone, Birro, Nostalgia, Scisma, Fettucine, Orgia.

Thomas Locher
The World, 1989-90

Chie Matsui
Channel - With the Speed of
Her Mind, 1989



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APERTO 90

Patrick Joseph McBride
He Hit Me and It Felt Like a Kiss - n. 1, 1990



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Pino Modica
Unbreakability, 1989

APERTO 90

Res Ingold

Burgdorf, Switzerland
1954
Lives in Cologne

1. Ingold Airlines - Airship
Traffic Project Venice, 1990
Installation, n.m.
Property of the artist

Pello Irazu

San Sebastián, 1963
Lives in Bilbao

1. Ciego, sordo, mudo, 1989
(Deaf, Dumb and Blind)
Steel, oil, 3 elements
20×20×13 cm each
Madrid, Galería Soledad
Lorenzo

2. L-1, 1989
Oil on paper, 240×165 cm
Madrid, Galería Soledad
Lorenzo

3. Longridge - Caldwell, 1989
Oil on paper, 240×165 cm
Madrid, Galería Soledad
Lorenzo

4. 14-9, 1989
Oil on paper, 190×270 cm
Madrid, Galería Soledad
Lorenzo

5. Private Life, 1989
Painted wood
130×270×170 cm
Madrid, Galería Soledad
Lorenzo

Ernesto Jannini

Naples, 1955
Lives in Milan

1. Decartesiana, 1989
(Decartesian)
Mixed media
160×300×150 cm
Property of the artist

2. I desideri di Ipuì, 1990
(The Desires of Ipuì)
Neon light, hardware
components, colour
photographs, 232×212×58 cm
Property of the artist

3. Le ultime lettere di J.O.
1990
(Last Letters of J.O.)
Hardware components, air
mail envelopes, 40×40×10 cm
Property of the artist

Clair Joy

Vancouver, 1958
Lives in New York

1. Untitled (Yellow Curtain)
1989
Oil on canvas, 203.2×139.7 cm
London, courtesy of the
Nicola Jacobs Gallery

2. Untitled (Blue Curtain)
1989
Oil on canvas, 203.2×139.7 cm
London, courtesy of the
Nicola Jacobs Gallery

3. Disconnected Tropical
Scene, 1989
Oil on canvas, 152.4×269.2 cm
London, courtesy of the
Nicola Jacobs Gallery

4. Great Wall/Beach Scene
1989
Oil on canvas, 152.4×269.2 cm
London, courtesy of the
Nicola Jacobs Gallery

Narelle Jubelin

Sydney, 1960
*Lives in Darlinghurst
Australia*

1. The Wear and Tear of Life
in the Cash Nexus, 1989

Installation, 3 parts
1.1 New Guinea Middle Sepik
Region mask, purchased
Sydney 1989, 49×28.7×7 cm;
rendition of a tortoiseshell
waterline half model of USN
Olympia, c. 1895, included in
Christie's maritime sale of
September 1988, rendition
produced Sydney 1989,
77.5×90.5; cotton embroidery;
Tramp Art frame.

1.2 African puma region
mask with British coins,
purchased Sydney 1989,
29×13.3×7 cm; silhouette self-
portrait, produced Sydney
1989, 9.5×7.7 cm; cotton
embroidery; metal frame with
Australian coins.

1.3 New Guinea Sepik Region
yam mask, purchased Sydney
1989, 66.8×35.6×13.8 cm;
rendition of Bark Venus of
Hobart Town, engraved South
American turtle shell, c. 1830-
35, purchased by Australian
National Gallery 1988,
rendition produced Sydney
1989, 81.3×64 cm; cotton
embroidery; Tramp Art
frame.
Property of the artist

2. Trade Delivers People
1990

Installation, 4 parts
2.1 African amber beads,
purchased Sydney 1990; New
Guinea Sepik Region
tortoiseshell mask, purchased
New York 1990, 27×20.5×5.5
cm; rendition of Dutch wheel-
engraved goblet of the United
East India Company,
collection of the Metropolitan
Museum of Art, New York,
rendition produced Sydney
1990; cotton embroidery;
Tramp Art frame, 31×24 cm.
2.2 African amber beads,
purchased Sydney 1990;
Venetian Burano lace gondola
on cotton embroidery ground,
lace purchased Venice 1990,
embroidery produced Sydney
1990; Tramp Art frame,
30.5×30.5 cm.

2.3 Rendition of Our Bit milk
jug cover, filet crochet,
collection Pioneer Women's
Hut, Tumberumba,
Australia, rendition produced
Sydney 1990; cotton
embroidery; Tramp Art
frame, 25.5×30 cm; necklace
composed of antique Venetian
glass trading beads; African
silver and amber beads; ivory
pendant, purchased Venice
1990.

2.4 African Ivory Coast
wooden mask, purchased New
York 1990, 27×16.5×7 cm;
silhouette Australian
souvenir, produced Sydney
1990; cotton embroidery;
rendition metal frame with
Australian coins, produced
Sydney 1990, 22.5×20.5 cm.
Property of the artist

Kirchhoff

Copenhagen, 1960
Lives in Rome

1. Physique du rôle, 1989
Oil on canvas, 200×303 cm
Rome, Giuseppe Borzi
collection

2. Universum, 1990
Alcantara, wood, steel, iron
120×300×75 cm
Property of the artist

3. Pro capite, 1990
Oil on canvas, 200×303 cm
Property of the artist

4. New Deal, 1990
Oil on canvas, 200×303 cm
Property of the artist

Jeff Koons

York, Pennsylvania, 1955
Lives in New York

1. Jeff and Ilona (Made in
Heaven), 1990
Polychromed wood
127×271.8×137.2 cm
New York, courtesy of the
Sonnabend Gallery

2. Ilona on Top (Rosa
Background), 1990
Painting on canvas
243.8×365.8 cm
New York, courtesy of the
Sonnabend Gallery

3. Ilona with Ass Up (Blue
Background), 1990
Painting on canvas
243.8×365.8 cm
New York, courtesy of the
Sonnabend Gallery

4. Ilona's Legs Up with Silver
Shoes, 1990
Painting on canvas
243.8×365.8 cm
New York, courtesy of the
Sonnabend Gallery

5. Jeff with Hand on Ilona's
Breast (Rosa Background)
1990
Painting on canvas
243.8×365.8 cm
New York, courtesy of the
Sonnabend Gallery

Cady Noland

Installation (detail), Milan
1989



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APERTO 90



Therese Oulton
Confessions I, 1989

**Nikolaj Nikolaevič
Ovčinnikov**
Installation (detail), 1990



Izhar Patkin
Don Quixote Part II, 1987-89

David Leapman

London, 1959
Lives in London

1. Scuttle, 1989
Acrylic on unstretched
canvas, 183×403 cm
Property of the artist

2. Black and Gold, 1989
Acrylic on unstretched
canvas, 186×284 cm
Property of the artist

3. Past Behaviour, 1990
Acrylic on unstretched
canvas, 183×344 cm
Property of the artist

Jac Leirner

São Paulo, 1961
Lives in São Paulo

1. Wall, 1989
Sewn plastic bags with
polyester interior
132×120×56 cm
Property of the artist

2. Piscina, 1989
(Swimming-Pool)
Sewn plastic bags with
polyester interior
97×114×14 cm
Property of the artist

3. Names, 1989
Sewn plastic bags with
polyester interior
300×640×200 cm
Property of the artist

4. Duty Free, 1989
Sewn plastic bags with
polyester interior
200×35×30 cm
Property of the artist

5. Museums, 1989
Sewn plastic bags with
polyester interior, 240×80 cm
São Paulo, Galeria Millan

6. White, 1989
Sewn plastic bags with
polyester interior
300×20×10 cm
São Paulo, Ricardo Akagawa
collection

7. Identicals, 1989
Sewn plastic bags with
polyester interior, two
elements, 136×52×18 cm
São Paulo, Ricardo Akagawa
collection

Annette Lemieux

Norfolk, Virginia, 1957
Lives in Boston

1. Points of Departure, 1990
Varnish on canvas, fire
213.3×386 cm
Property of the artist

2. State of Affairs, 1990
Latex, oil on canvas
213.3×386 cm
Property of the artist

Thomas Locher
Munderkingen, German
Federal Republic, 1956
Lives in Cologne

1. Il mondo, 1989-90
(The World)
Silk-screen, wood, aluminium
frame, glass, 150×275×8 cm
Naples, property of the artist
courtesy of the Galleria Lia
Rumma

2. La lingua, 1989-90
(The Language)
Silk-screen, wood, aluminium
frame, glass, 130×300 cm
Turin, La Gaia collection

3. Ohne Titel, 1990
(Untitled)
Aluminium construction with
coloured engravings
200×120×40 cm
Cologne, property of the
artist, courtesy of the Galerie
Tanja Grunert

4. Die Grammatik, 1990
(The Grammar)
Silk-screen, wood, aluminium
frame, glass, 150×275×8 cm
Cologne, property of the
artist, courtesy of the Galerie
Tanja Grunert

Chie Matsui
Osaka, 1960
Lives in Osaka

1. Channel - With the Speed
of Her Mind, 1989
Installation, mixed media
300×700×700 cm
Property of the artist

**Patrick Joseph
McBride**

Northern Ireland, 1960
Lives in London

1. He Hit Me and It Felt Like
a Kiss - n. 1, 1990
Mixed media, 240×240×95 cm
Property of the artist

2. He Hit Me and It Felt Like
a Kiss - n. 2, 1990
Mixed media, 108×108×46 cm
Property of the artist

3. He Hit Me and It Felt Like
a Kiss - n. 3, 1990
Mixed media, 10×46×20 cm
Property of the artist

Pino Modica

Civitavecchia, 1953
Lives in Piombino

1. Senza titolo, 1990
(Untitled)
Aluminium, stratified glass
lighting system, 2 panels
250×120 cm each
Property of the artist

Gady Noland

Washington D.C., 1956
Lives in New York

1. Untitled, 1990
Installation, aluminium and
iron sculptures, various
material, variable measures
Milan, private collection
courtesy of the Galleria
Massimo de Carlo

Therese Oulton

Shrewsbury, Shropshire
1953
Lives in London

1. Tremolite, 1989
Oil on canvas, 167.6×157.3 cm
London, private collection
courtesy of the Marlborough
Fine Arts

2. Vanitas, 1989
Oil on canvas, 233.7×213.4 cm
London, private collection
courtesy of the Marlborough
Fine Arts

3. Confessions I, 1989
Oil on canvas, 241.3×301.6 cm
London, private collection
courtesy of the Marlborough
Fine Arts

**Nikolaj Nikolaevič
Ovčinnikov**

Moscow, 1958
Lives in Levallois-Perret
France

1. One "Master" Show
Alexej G. Venetsianov
1989-90
Installation, oil and acrylic
on canvas, 25 paintings
300×700×700 cm
Cologne, courtesy of the
Galerie Krings-Ernst



Perejaume
Cim de Catiu d'Or, 1988

Izhar Patkin
Haifa, 1955
Lives in New York

1. Lunch, Dinner, Tea, 1987-88
Installation, 7 panels of
painted curtains, pigment
ink on neoprene, 264 x 1339 cm
New York, Holly Solomon
collection

2. Don Quijote Segunda Parte
(Edition 1/5), 1987-89
(Don Quixote Part II -
Edition 1/5)
Anodized aluminium
233.7 x 190.5 x 101.6 cm
New York, private collection
courtesy of the Holly Solomon
Gallery

3. Don Quijote Segunda Parte
(Edition 2/5), 1987-89
(Don Quixote Part II -
Edition 2/5)
Anodized aluminium
233.7 x 190.5 x 101.6 cm
New York, private collection
courtesy of the Holly Solomon
Gallery

4. Don Quijote Segunda Parte
(Edition 3/5), 1987-89
(Don Quixote Part II -
Edition 3/5)
Anodized aluminium
233.7 x 190.5 x 101.6 cm
New York, private collection
courtesy of the Holly Solomon
Gallery

5. Don Quijote Segunda Parte
(Edition 4/5), 1987-89
(Don Quixote Part II -
Edition 4/5)
Anodized aluminium
233.7 x 190.5 x 101.6 cm
New York, private collection
courtesy of the Holly Solomon
Gallery

Perejaume
San Pol de Mar
Barcelona, 1957
Lives in San Pol de Mar

1. Cim de Catiu d'Or, 1988
Gold cast, photographic
montage, 30 x 89 x 140 cm
Private collection

Philippe Perrin
Grenoble, 1964
Lives in Grenoble and
Paris

1. Strictly Business, 1990
190 objects mounted on plastic
hung on the wall with
fixtures, lettraset, 250 x 400 cm
Private collection

2. Strictly Business, 1990
Two painted panels: one with
glued colour photograph, one
with objects and lettraset
250 x 243 cm
Private collection

3. Strictly Business, 1990
Painted wall, objects fixed to
wall, lettraset, 1 Philips
cassette deck, 2 cassettes
2 spotlights, 250 x 400 cm
Private collection

Cesare M. Pietroiusti
Rome, 1955
Lives in Rome

1. Corderie 22/2/1990, 1990
Photographic print on
aluminium, 4 panels, n.m.
Property of the artist

Plumcake

Gianni Cella
Pavia, 1953
Lives in Pavia

Romolo Pallotta
Pavia, 1954
Lives in Pavia

Claudio Ragni
Pavia, 1955
Lives in Pavia

1. Rosa & Nero, 1989
(Pink & Black)
Enameled fibreglass
2 elements, 145 x 20 x 12 cm
16 x Ø75 cm
Property of the artists

2. Unità di passaggio n. 1
1990
(Passage Unit n. 1)
Enameled fibreglass
245 x 70 x 60 cm
Property of the artists

3. Unità di passaggio n. 2
1990
(Passage Unit n. 2)
Enameled fibreglass
185 x 62 x 28 cm
Property of the artists

4. Unità di passaggio n. 3
1990
(Passage Unit n. 3)
Enameled fibreglass
166 x 70 x 30 cm
Property of the artists

5. Verde Ciclope, 1990
(Green Cyclops)
Enameled fibreglass
195 x 102 x 10 cm
Property of the artists

6. Blu Ciclope, 1990
(Blue Cyclops)
Enameled fibreglass
225 x 90 x 30 cm
Property of the artists

Stephen Prina
Galesburgh, Illinois, 1954
Lives in Los Angeles

Stephen Prina's work
includes 61 examples of
different languages, but the
artist has decided to exhibit
only those which would
otherwise not be exhibited in
this XLIV Esposizione
Internazionale d'Arte. Thus,
languages represented by the
national pavilions or by the
artists of the various sections
have been excluded. In this
way, and upon the request of
the artist, their absence in the
exhibition is confirmed by
their presence in the
catalogue.
The Italian language has been
privileged by being
represented in the photograph.

1. Upon the Occasion of
Receivership: Language
Type A, 1989
Laserprinting on letterhead
stationery, silk screen on
acrylic, from Lawrence
Weiner's A Translation from
One Language to Another,
Amsterdam, 1969, 5 acrylic
labels, 5 elements, English,
French, German, Italian,
Spanish, 46.5 x 39.7 cm each.
(Not exhibited)
Los Angeles and New York,
property of the artist and
Luhring Augustine

2. Upon the Occasion of
Receivership: Language
Type B, 1989
Laserprinting on letterhead
stationery, silk screen on
acrylic, from Lawrence
Weiner's A Translation from
One Language to Another,
Amsterdam, 1969, acrylic
label, Latin, 46.5 x 39.7 cm
Not exhibited: Danish, Dutch,
Flemish, Norwegian,
Portuguese, Rumanian,
Swedish
Los Angeles and New York,
property of the artist and
Luhring Augustine

3. Upon the Occasion of
Receivership: Language
Type C, 1989
Laserprinting on letterhead
stationery, silk screen on
acrylic, from Lawrence
Weiner's A Translation from
One Language to Another,
Amsterdam, 1969, 12 acrylic
labels, 12 elements,
Bulgarian, Cantonese, Farsi,
Hindi, Indonesian, Korean,
Mandarin, Tagalog, Thai,
Urdu, Vietnamese, Yiddish,
46.5 x 39.7 cm each
Not exhibited: Afrikaans,
Albanian, Arabic, Armenian,
Czech, Estonian, Finnish,
Greek, Hebrew, Hungarian,
Icelandic, Japanese, Latvian,
Lithuanian, Polish, Russian,
Serbo-Croatian, Slovak,
Slovenian, Turkish,
Ukrainian
Los Angeles and New York,
property of the artist and
Luhring Augustine

4. Upon the Occasion of
Receivership: Language
Type D, 1989
Laserprinting on letterhead
stationery, silk screen on
acrylic, from Lawrence
Weiner's A Translation from
One Language to Another,
Amsterdam, 1969, 12 acrylic
labels, 12 elements, Bengali,
Burmese, Gujarati, Khmer,
Laotian, Nepali, Pashto,
Punjabi, Sinhalese, Tahitian,
Tamil, Uzbek, 46.5 x 39.7 cm
each
Not exhibited: Provençale,
Hawaiian, Swahili
Los Angeles, Lorrin and
Deane Wong collection



Cesare M. Pietrousti
Corderie 22/2/1990, 1990

Philippe Perrin
Under Arrest, 1989





Stephen Prina
UPON THE OCCASION OF RECEIVERSHIP
LANGUAGE TYPE A, ITALIAN, 4 OF 61, 1989

Giuseppe Pulvirenti

Syracuse, 1956

Lives in Rome

1. Carenaggio, 1990
(Careenage)
Iron, wood, 387×270×90 cm
Geneva, Galerie Eric Franck
2. Acqua, 1990
(Water)
Iron, wood, 195×500×54 cm
Property of the artist
3. Officina, 1990
(Workshop)
Iron, 150×200×25 cm
Property of the artist

Pierluigi Pusole

Turin, 1963

Lives in Turin

1. TV Pusole I composizione
1990
(TV Pusole Composition I)
Acrylic, enamel on canvas
220×540 cm
Private collection
2. TV Pusole II composizione
1990
(TV Pusole Composition II)
Acrylic, enamel on canvas
220×540 cm
Private collection
3. TV Pusole III
composizione, 1990
(TV Pusole Composition III)
Acrylic, enamel on canvas
220×540 cm
Private collection

Rober Racine

Montreal, 1956

Lives in Montreal

1. Les Pages-Miroirs, 1980-88
(The Mirror-Pages)
Graphite, ink, paper, mirror
wood, 48 elements
30×30 cm each
Montreal, Galerie René
Blowin

Fiona Rae

Hongkong, 1963

Lives in London

1. Untitled (Pink), 1989
Oil on canvas, 213×183 cm
Property of the artist
2. Untitled (Grey), 1990
Oil on canvas, 198×183 cm
Property of the artist
3. Untitled (Yellow), 1990
Oil on canvas, 213×198 cm
Property of the artist
4. Untitled (Black I), 1990
Oil on canvas, 213×198 cm
Property of the artist

Readymades Belong to Everyone

Group founded in New York in 1987

Based in New York and Paris

1. Advertising/Advertising
1988
Black and white photograph
154×120 cm
Paris, courtesy of the Galerie
Claire Burrus

Jay Chiat

Lives in New York and Los Angeles

- 2-3. Insight, 1989
Photograph, cibachrome
120×180 cm
Private collection

Alain Clairet

Lives in Paris

4. ©, 1990
Painting, acrylic on canvas
97×130×5 cm
Private collection

Manuel Gonzalez

Lives in New York

5. ©, 1990
Painting, acrylic on canvas
97×130×5 cm
Private collection

Dominique Pollet

Lives in Paris

6. ©, 1990
Painting, acrylic on canvas
97×130×5 cm
Private collection

Philippe Thomas is the founder of Readymades Belong to Everyone [Editor's note]

Maria del Rocio Rodrlgo Prado

Lima, 1960

Lives in Lima

1. Columnas votivas, 1987
(Votive Columns)
Wood, other media
220×80×80 cm
220×60×60 cm
Lima, Ana María Prado
Montero collection
2. El sacrificio, 1990
(The Sacrifice)
Wood, marble, 80×60×50 cm
Property of the artist
3. Mujer, 1990
(Woman)
Wood, 220×20×20 cm
Property of the artist

Giuseppe Pulvirenti

Untitled, 1990

Stephen Prina

Upon the Occasion of Receivership: Language Type A, Italian, 4 of 61, 1989



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APERTO 90

Pierluigi Pusole
The Television That Fell to the Earth, 1990
Roberto Racine
The Mirror-Pages (detail) 1980-88

ROSE
Morceau de bœuf, de porc et rôti s., et bref e. bœuf v). Morceau de bœuf rôti (ou à rôti) généralement coupé dans l'alyouau. Une tranche de roastbeef.
[roz] n. f. [lat. *rosa*]. 1° Fleur du rosier, d'une odeur suave, ornementale, dont le type primitif est d'un rouge très pâle. Roses rouges, roses blanches, jaunes, roses-ble, d'un jaune pâle rose. Rose pompon. Rose sarrazin. V. Éclatante. Bouquet de rose. — Offre des roses. — Essence de roses (V. Nizere). Huile de roses (V. Rosat). Eau de roses. — Essence de roses diluée dans l'eau. Rosolio de roses (V. Rosas-saba [2]). Confiture de roses. — Loc. *Étre traité, traité comme une rose*, avoir un leuil éblouissant. — *Par ses roses aux épines*, toute joie comporte une peine. *Ne pas sentir sa rose*, sentir mauvais. — Fam. *Envoyer sur les roses*, envoyer au diable, rembarter qui. — *Te très livrier à dauser*; *Où, possible qu'elle m'enverra à l'école* (V. Cab). — *De l'eau sur le poil aux roses*, V. P. *Un rosier, un film...*, à l'eau de V. Rose (2). — L'arrose aux côtés de rose (trad. d'Hombre). — Bois de rose, bois de passage de couleur rosée utilisés en ébénisterie et en marqueterie, provenant surtout d'un arbre du genre *Dalbergia* (palissandras). — *Un bonheur de haut en haut de rose* (V. H. 1970). — 2° Nom collectif de plusieurs fleurs. Rose églantine. Rose de Noël. V. Laurier. Rose de Noël. V. Edouard (1904). Rose à thé, variété d'aillet d'Inde, de grande taille. V. Tasse. — 3° *Plur. anal. de forme*. 4° Grand vitrail circulaire. V. Rosier. — 5° *Plur. anal. de forme*. — 6° Grand vitrail circulaire. V. Rosier. — 7° *Plur. anal. de forme*. — 8° Grand vitrail circulaire. V. Rosier. — 9° Grand vitrail circulaire. V. Rosier. — 10° Grand vitrail circulaire. V. Rosier. — 11° Grand vitrail circulaire. V. Rosier. — 12° Grand vitrail circulaire. V. Rosier. — 13° Grand vitrail circulaire. V. Rosier. — 14° Grand vitrail circulaire. V. Rosier. — 15° Grand vitrail circulaire. V. Rosier. — 16° Grand vitrail circulaire. V. Rosier. — 17° Grand vitrail circulaire. V. Rosier. — 18° Grand vitrail circulaire. V. Rosier. — 19° Grand vitrail circulaire. V. Rosier. — 20° Grand vitrail circulaire. V. Rosier. — 21° Grand vitrail circulaire. V. Rosier. — 22° Grand vitrail circulaire. V. Rosier. — 23° Grand vitrail circulaire. V. Rosier. — 24° Grand vitrail circulaire. V. Rosier. — 25° Grand vitrail circulaire. V. Rosier. — 26° Grand vitrail circulaire. V. Rosier. — 27° Grand vitrail circulaire. V. Rosier. — 28° Grand vitrail circulaire. V. Rosier. — 29° Grand vitrail circulaire. V. Rosier. — 30° Grand vitrail circulaire. V. Rosier. — 31° Grand vitrail circulaire. V. Rosier. — 32° Grand vitrail circulaire. V. Rosier. — 33° Grand vitrail circulaire. V. Rosier. — 34° Grand vitrail circulaire. V. Rosier. — 35° Grand vitrail circulaire. V. Rosier. — 36° Grand vitrail circulaire. V. Rosier. — 37° Grand vitrail circulaire. V. Rosier. — 38° Grand vitrail circulaire. V. Rosier. — 39° Grand vitrail circulaire. V. 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Rosier. — 86° Grand vitrail circulaire. V. Rosier. — 87° Grand vitrail circulaire. V. Rosier. — 88° Grand vitrail circulaire. V. Rosier. — 89° Grand vitrail circulaire. V. Rosier. — 90° Grand vitrail circulaire. V. Rosier. — 91° Grand vitrail circulaire. V. Rosier. — 92° Grand vitrail circulaire. V. Rosier. — 93° Grand vitrail circulaire. V. Rosier. — 94° Grand vitrail circulaire. V. Rosier. — 95° Grand vitrail circulaire. V. Rosier. — 96° Grand vitrail circulaire. V. Rosier. — 97° Grand vitrail circulaire. V. Rosier. — 98° Grand vitrail circulaire. V. Rosier. — 99° Grand vitrail circulaire. V. Rosier. — 100° Grand vitrail circulaire. V. Rosier.

Grand Rictus.



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Fiona Rae
Untitled (Grey), 1990



**María del Rocio Rodrigo
Prado**
Woman, 1990



Daniel Sack
Untitled, 1990

Daniel Sack

Jerusalem, 1961
Lives in Tel Aviv

1. *Weight Lifter, 1986*
Mixed media, 29 × 16 × 12.5 cm
Property of the artist

2. *Family IV, 1988*
Mixed media, 18 × 100 × 7 cm
Property of the artist

3. *Flag I, 1988*
Polyester, oil-paint, cloth
iron, aluminium
8 × 41 × 6.5 cm
Property of the artist

4. *Hands, 1989*
Polyester, oil-paint
Ø 300 cm
Property of the artist

5. *Bubbles, 1989*
Fibreglass, oil-paint
stainless-steel
203 × 197 × 28 cm
Property of the artist

6. *Pink Panel, 1990*
Oil-paint on wood
152 × 255 × 12 cm
Property of the artist

7. *Plates, 1990*
Mixed media, 12 elements
Ø 28 cm each
Property of the artist

Giuseppe Salvatori

Rome, 1955
Lives in Rome

1. *Rotacupa, 1990*
Vinyl, enamel on canvas
220 × 190 cm
Property of the artist

2. *Il sogno di Lorenzo, 1990*
(Lorenzo's Dream)
Vinyl, enamel on canvas
180 × 260 cm
Property of the artist

3. *La forza dei sentimenti*
1990
(Feelings Power)
Vinyl, enamel on canvas
210 × 200 cm
Property of the artist

Mauro Sambo

Venice, 1954
Lives in Venice

1. "Apparente controllo nel tempo" - Dal profondo del tuo nero 2, 1990
("Apparent Control in Time" - From the Depths of Your Blackness 2)
Iron, paints, polaroid, burnt car oil, 2 elements
250 × 30 × 63 cm each
Property of the artist

2. "Apparente controllo nel tempo" - Tripla evaporazione 1990
("Apparent Control in Time" - Triple Evaporation)
Iron, paints, polaroid, burnt car oil
polaroid, 300 × 180 × 200 cm
Property of the artist

3. "Apparente controllo nel tempo" - A 10° circa, 1990
("Apparent Control in Time" - Around 10°)
Iron, paints, polaroid, burnt car oil, 41.5 × 165 × 500 cm
Property of the artist

Eva Schlegel

Hall, Austria, 1960
Lives in Vienna

1. *Ohne Titel, 1989*
(Untitled)
Oil on plaster, 5 elements
51 × 51 cm each
Vienna, property of the artist, courtesy of the Galerie Krinzinger

2. *Ohne Titel, 1990*
(Untitled)
Silk screen on glass
5 elements, 89 × 60 cm each
Graz, property of the artist
courtesy of the Galerie Kredition Schilcher

3. *Ohne Titel, 1990*
(Untitled)
Silk screen on lead, 2 elements
140 × 182 cm each
Vienna, property of the artist, courtesy of the Galerie Krinzinger

Alain Séchas

Colombes, 1955
Lives in Paris

1. *Peep Show, 1988*
Installation, plexiglass, steel
silk-screen prints on steel
h. 238, Ø 258 cm
Jouy-en-Josas, France
courtesy of the Fondation Cartier pour l'Art Contemporain

2. *Absence de mode de vie*
1988
(Absence of Life-Style)
Polyester, plastic, lamp
105.5 × 122.5 × 93 cm
Brussels, Galerie Albert Baronian

3. *Coq, 1988*
(Rooster)
Silk-screen print on plexiglass, 116 × 122 cm
Liège, Georges Uhoda collection

Lorna Simpson

Brooklyn, 1960
Lives in Brooklyn

1-2. *Untitled, 1990*
Two black and white photographs with plastic plaques, 152.4 × 216 cm
Property of the artist

3. *Untitled, 1990*
Two black and white photographs with plastic plaques, 89 × 183.7 cm
Property of the artist

4. *Untitled, 1990*
Three black and white photographs with plastic plaques, 127 × 152.4 cm
Property of the artist

5. *Untitled, 1990*
Four black and white photographs with plastic plaques, 127 × 183.7 cm
Property of the artist

Jana Sterbak

Prague, 1955
Lives in New York

1. *Remote Control II, 1989*
Aluminium, motorized wheel
remote control device
batteries, cotton cloth
155 × 155 × 155 cm
Chicago, Donald Young Gallery

2. *Generic Man, 1989*
Photo enlargement mounted on plexiglass, 249 × 188 cm
Montreal, Galerie René Blouin

Bente Stokke

Oslo, 1954
Lives in Oslo

1. *Ashes for Venice, 1990*
Installation, n.m.
Property of the artist

Thomas Struth

Geldern, German Federal Republic, 1954
Lives in Dusseldorf

1. *Visitors at the Louvre, Paris, 1989*
Colour photograph, n.m.
Cologne, Galerie Max Hetzler

2. *Visitors at the Musée d'Orsay, Paris, 1989*
Colour photograph, n.m.
Cologne, Galerie Max Hetzler

3. *Visitors at the Rijksmuseum, Amsterdam 1989*
Colour photograph, n.m.
Cologne, Galerie Max Hetzler

4. *Visitors at the Kunsthistorisches Museum, Wien, 1989*
Colour photograph, n.m.
Cologne, Galerie Max Hetzler

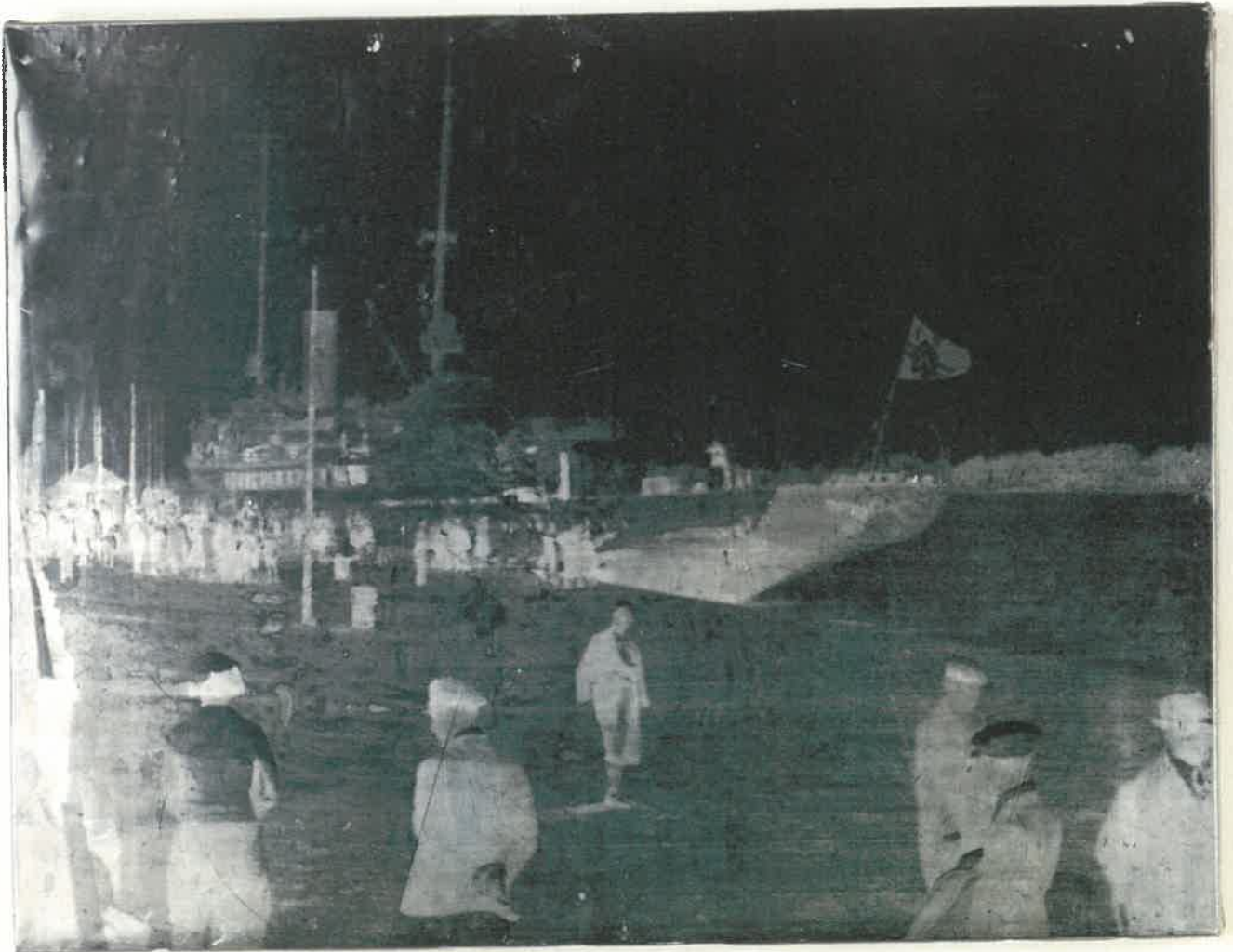
5. *Visitors at the National Gallery, London, 1989*
Colour photograph, n.m.
Cologne, Galerie Max Hetzler

6. *Visitors at the Art Institute of Chicago, Chicago 1989*
Colour photograph, n.m.
Cologne, Galerie Max Hetzler

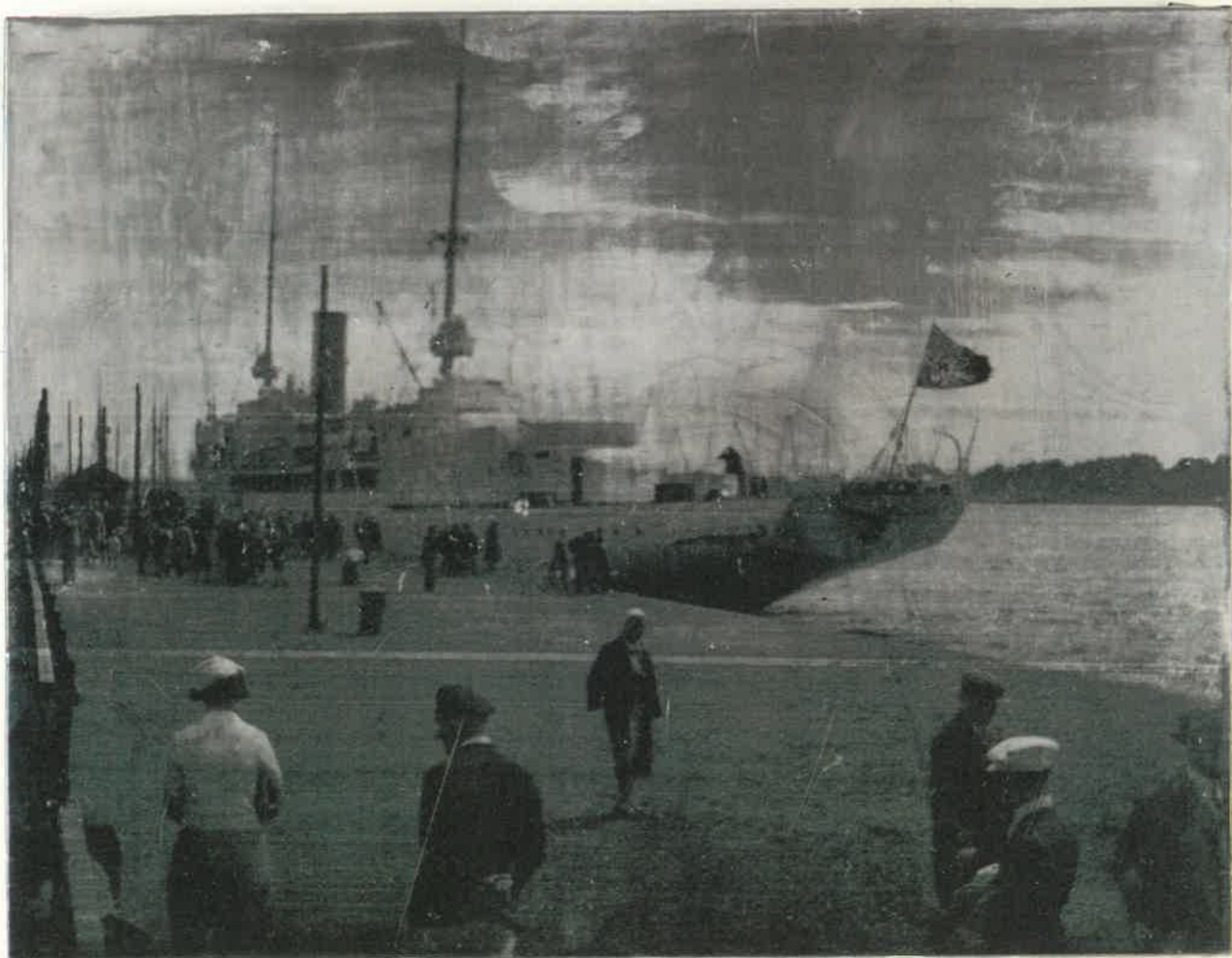
Mauro Sambo

Apparent Control in Time
Triple Evaporation, 1990





Eva Schlegel
Untitled, 1990





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Lorna Simpson
Untitled, 1989



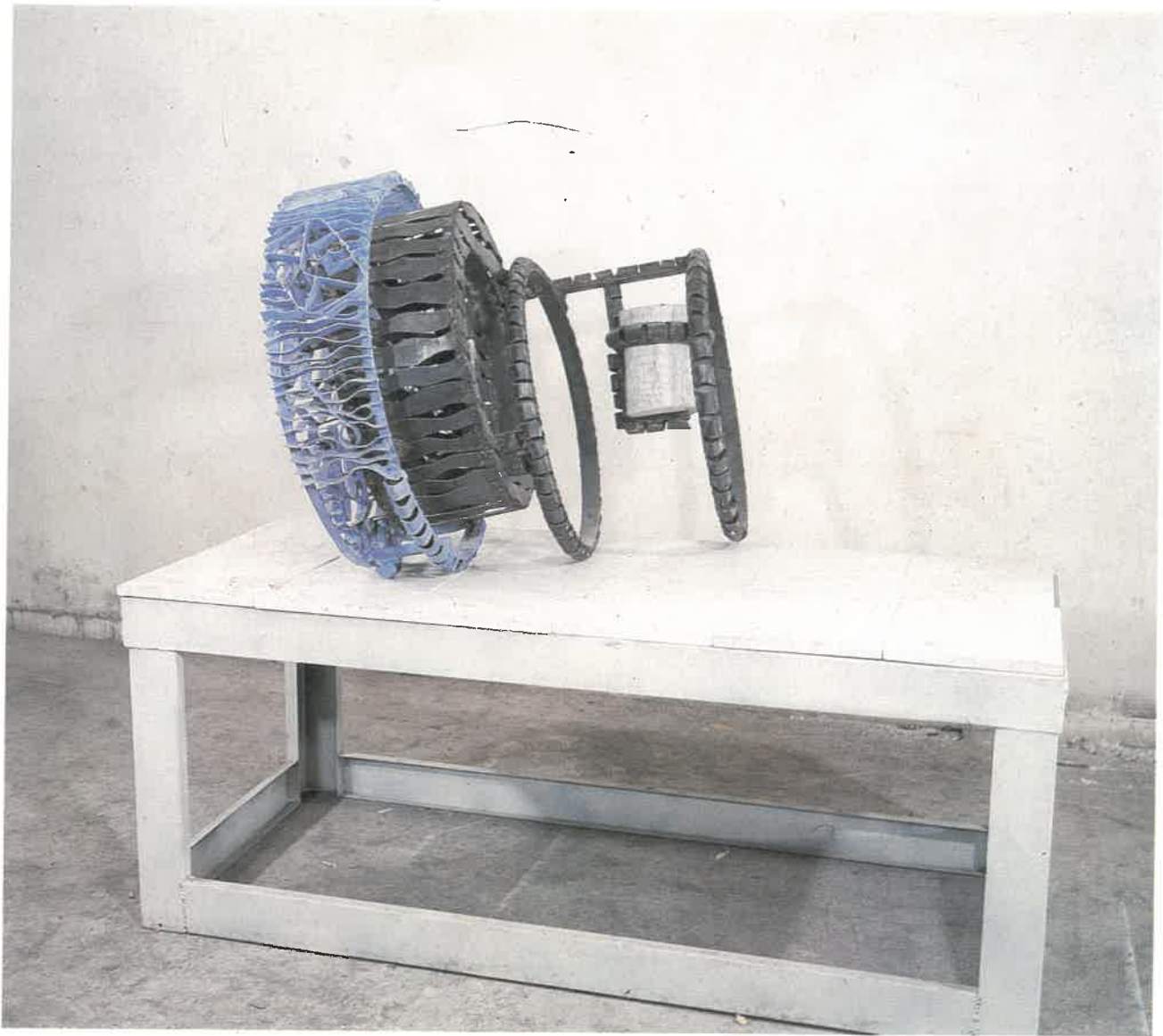


Bente Stokke
Wall - Curtain, 1988



Thomas Struth
Visitors at the Louvre, Paris
1989





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Nathalie Talec
Exhalation II (detail), 1989

Panayotis Tanimanidis
Lesson of Physics
1. Anosis - The Problem of
Archimides in Water, 1989

APERTO 90

UNE FICTION QUI FAIT L'UNANIMITÉ

ART PRESS :
«un travail théorique d'envergure allant au gré de la mise en scène»

THE VILLAGE VOICE :
«a funny take on all the critical discourse about lack of origin, originators and original»

ARTEFACTUM :
«une délicate captation»

BEAUX ARTS :
«un artiste qui transcende les règles de l'art»

ARTFORUM :
«the bourgeois landscape is the art of Thomas' art»

ART IN AMERICA :
«ordinary and sensitive perceived by an sensitive text»

ARTSCRIBE :
«a fiction which gives the work both its uniqueness and its credibility»

FLASH ART :
«Thomas is not to be viewed as a member of the new conceptual handbag»

■■■■



philippe thomas

**Readymades Belong to
Everyone**
A Fiction That Makes
Unanimity, 1988



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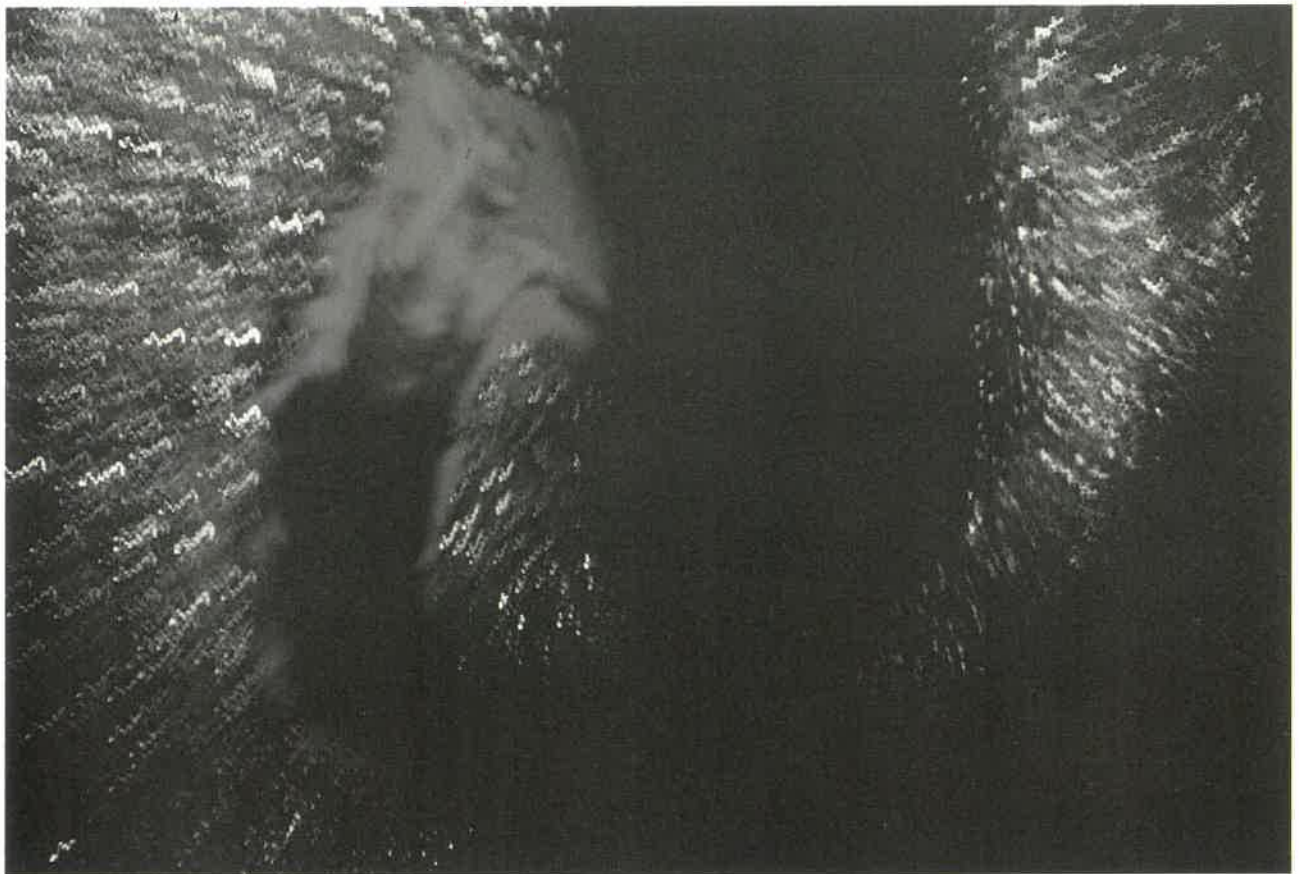
Patrick Tosani
Geography V, 1988



Elmar Trenkwalder
Untitled, 1988



Lidwien van de Ven
Untitled, 1989



Carol Wainio
Revolution per Minute, 1989

Anthony Wilson
*Achievers-Strivers-
Strugglers-Survivors, 1990*

Nathalie Talec

Paris, 1960
Lives in Paris

1. Exhalaison II, 1989
(Exhalation II)
Isolating material, water
n.m.
Bordeaux, property of the
artist, courtesy of the Galerie
Jean-François Dumont

**Panayotis
Tanimanidis**

Thessaloniki, 1957
Lives in Thessaloniki

Lesson of Physics

1. Anosis - The Problem of
Archimides in Water, 1989
Iron, paper, 82×80×106 cm
Property of the artist
2. Superficial Tension, 1989
Iron, paper, 63×115×80 cm
Property of the artist
3. The Motion of Whirligig
1989
Iron, paper, 130×70×85 cm
Property of the artist
4. Elasticity - The Law of
Hooke, 1989
Iron, paper, 90×153×40 cm
Property of the artist
5. Two Problems of
Hydrodynamics, 1989
Iron, paper, 86×175×76 cm
Property of the artist
6. Preparation of CO₂, 1989
Iron, paper, 100×200×10 cm
Property of the artist
7. Basic Sea, 1989
Iron, paper, 100×200×10 cm
Property of the artist

Patrick Tosani

Boissy l'Aillerie, France
1954
Lives in Paris

1. Géographie I, 1988
(Geography I)
Colour photograph
162×162 cm
Property of the artist
2. Géographie II, 1988
(Geography II)
Colour photograph
162×162 cm
Paris, Galerie
Durand-Dessert
3. Géographie III, 1988
(Geography III)
Colour photograph
162×162 cm
Property of the artist

4. Géographie IV, 1988
(Geography IV)
Colour photograph
162×162 cm
Paris, Caisse des Dépôts et
Consignations

5. Géographie V, 1988
(Geography V)
Colour photograph
162×162 cm
Paris, Caisse des Dépôts et
Consignations

6. Géographie VI, 1988
(Geography VI)
Colour photograph
162×162 cm
Paris, Caisse des Dépôts et
Consignations

Elmar Trenkwalder

Weißbach am Lech
Austria, 1959
Lives in Innsbruck

1. Untitled, 1988
White terracotta, 5 elements
113×58×58 cm
Vienna, courtesy of the
Galerie Krinzinger
2. Untitled, 1989
Rose terracotta, 4 elements
135×80×40 cm
Vienna, courtesy of the
Galerie Krinzinger
3. Untitled, 1989-90
Muslin, carpet, acrylic
tempera, 250×200 cm
Vienna, courtesy of the
Galerie Krinzinger
4. Untitled, 1990
Red enamelled terracotta
17 elements, 212×80×80 cm
Vienna, courtesy of the
Galerie Krinzinger

Lidwien van de Ven

Hulst, The Netherlands
1963
Lives in Rotterdam

1. Untitled, 1988
Bromide print, meranti wood
2 elements, 162.1×131.4 cm
133.5×99 cm
Amsterdam, courtesy of the
Galerie Paul Andriessse
2. Untitled, 1989
Photograph on bariet paper
okoumé wood, ink 3 elements
191×152 cm, 191×234 cm
191×152 cm
Amsterdam, courtesy of the
Galerie Paul Andriessse
3. Untitled, 1989
Photograph on bariet paper
okoumé wood, 217×171.5 cm
Private collection

Michel Verjux

Chalon-sur-Saône, France
1956
Lives in Paris

1. Sans titre, 1990
(Untitled)
Intermittent 1000 Watt CID
spots, 300×600×600 cm
Private collection

Carol Wainio

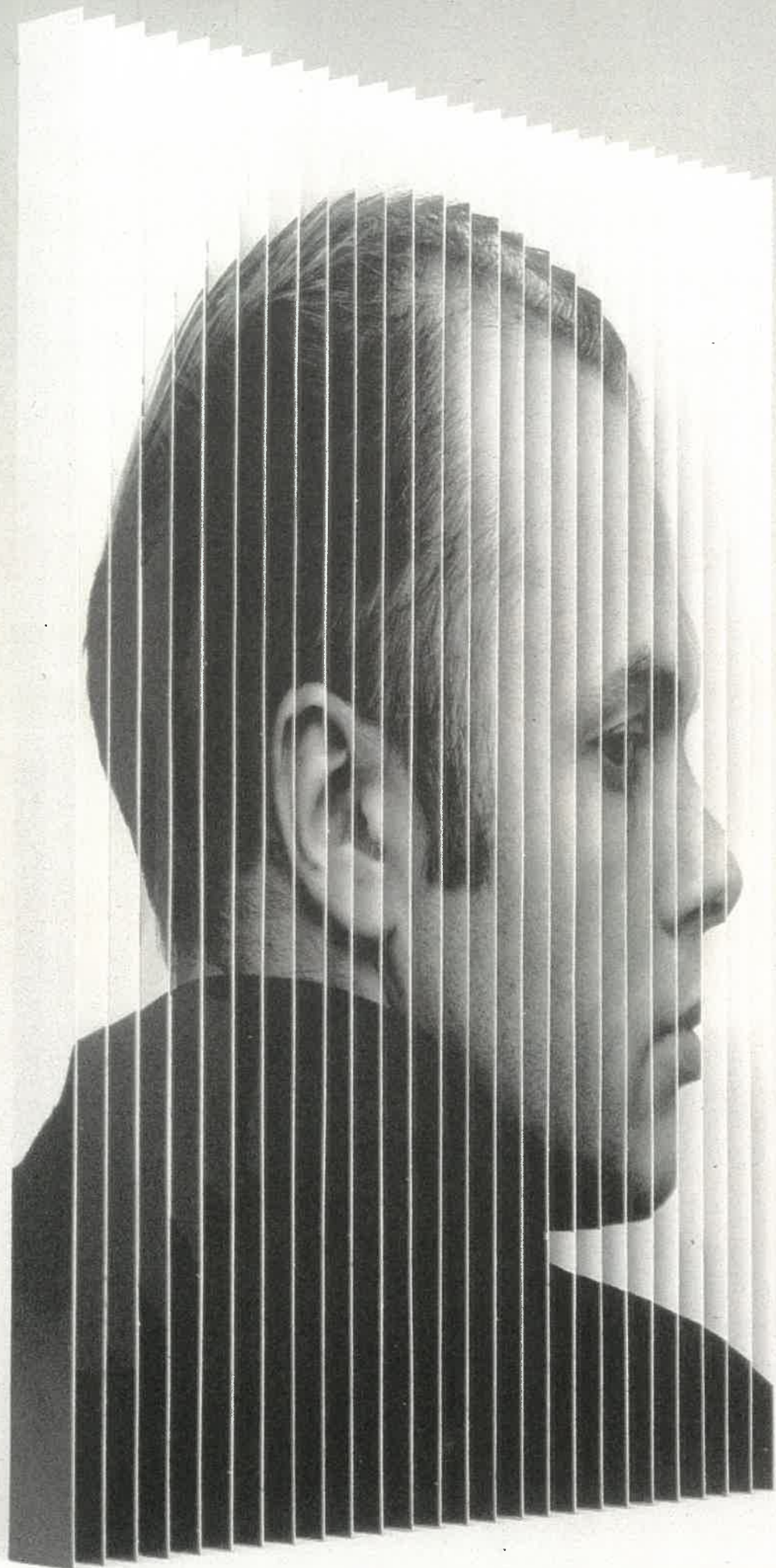
Sarnia, Canada, 1955
Lives in Alexandria
Ontario

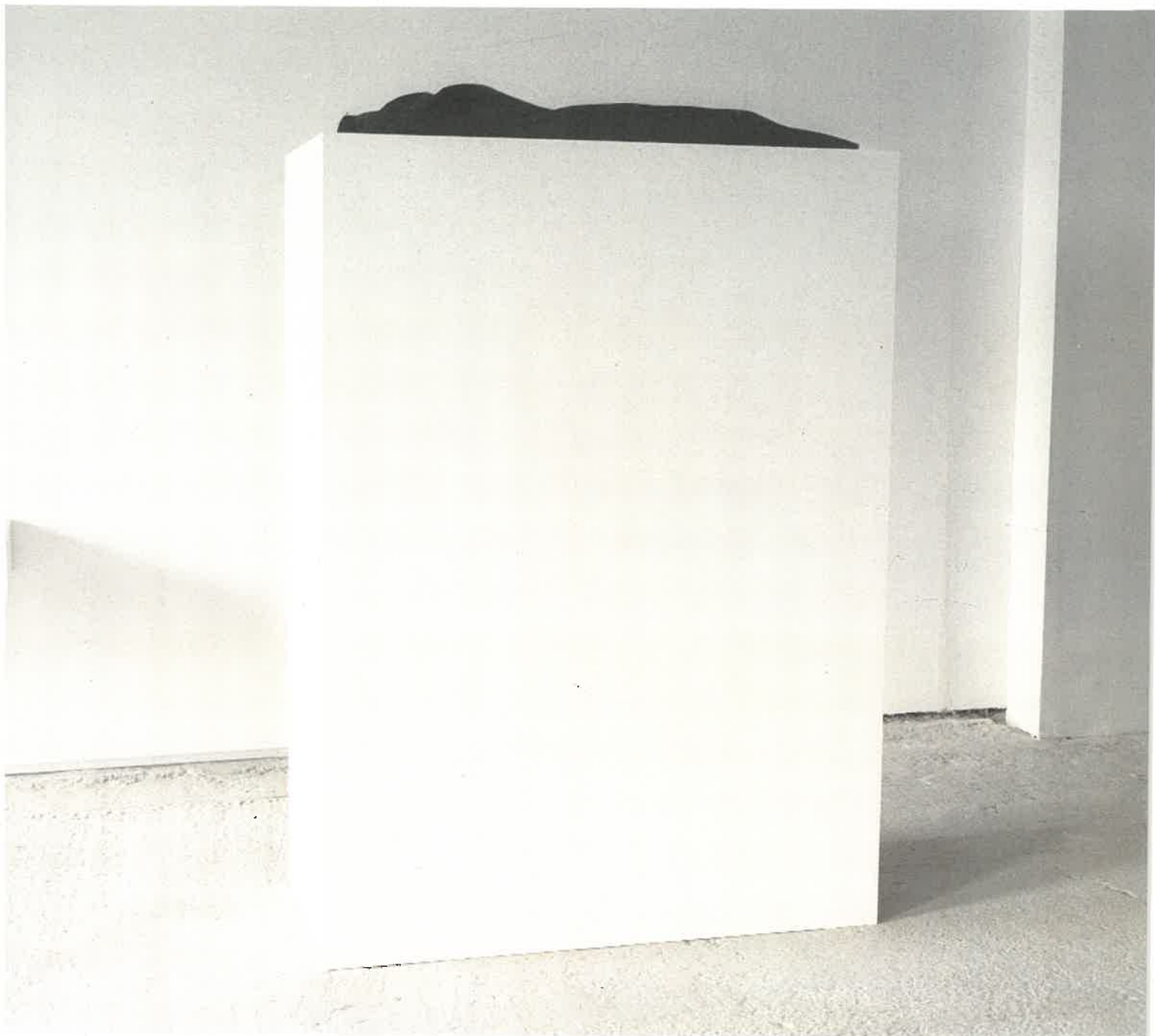
1. Revolutions per Minute
1989
Acrylic on canvas
112×284 cm
Property of the artist
2. From a Distance/Figure
with Microphone, 1990
Acrylic on canvas
112×284 cm
Property of the artist
3. Picture Trouble, 1990
Acrylic on canvas
112×284 cm
Property of the artist

Anthony Wilson

Blackpool, 1957
Lives in London

1. Achievers-Strivers-
Strugglers-Survivors, 1990
Slides, tape recorded sound
n.m.
London, property of the
artist, courtesy of the
Anthony Reynolds Gallery





Dan Wolgers
Object, 1989

Erwin Wurm
Untitled, 1990

Dan Wolgers

Stockholm, 1955
Lives in Stockholm

1. Object, 1989
Photograph, 25 elements
35 × 25 × 2 cm
Stockholm, Moderna Museet

2. Object, 1989
Wood, digital sound mixer
47 cm, Ø 20 cm
Oslo, Galleri Rvås

3. Object, 1990
Metal, electrical components
3.5 × 6.5 × 9 cm
Property of the artist

4. Object, 1990
Metal, electrical components
5.5 × 17 × 12 cm
Property of the artist

Erwin Wurm

Bruck an der Mur
Austria, 1954
Lives in Vienna

1. Ohne Titel, 1989
(Untitled)
Wood, fabric, iron
110 × 170 × 40 cm
Vienna, Galerie Krinzinger

2. Ohne Titel, 1989
(Untitled)
Wood, fabric, 72 × 34 × 35 cm
Vienna, property of the
artist, courtesy of the Galerie
Krinzinger

3. Ohne Titel, 1990
(Untitled)
Wood, dust, glass
15 × 120 × 50 cm
Vienna, property of the
artist, courtesy of the Galerie
Krinzinger

4. Ohne Titel, 1990
(Untitled)
Iron, wood, fabric
93 × 96 × 54 cm
Vienna, property of the
artist, courtesy of the Galerie
Krinzinger

5. Ohne Titel, 1990
(Untitled)
Wood, fabric
177 × 118 × 60 cm
Vienna, property of the
artist, courtesy of the Galerie
Krinzinger

Franz Xaver

Linz, 1956
Lives in Vienna

1. Music of Spheres, 1989
Computer, video, 500 × 250 cm
Property of the artist

Mirjam de Zeeuw
Gouda, The Netherlands,
1959
Lives in Amsterdam

1. Installatie 16, 1989
(Installation 16)
Mixed media, 7 elements
110 × 67.5 cm each
Utrecht, Centraal Museum

Konstantin Zvezdochotov

Moscow, 1958
Lives in Moscow

1. Salome's Bed, 1990
Wood, oranges, mixed media
210 × 90 × 183 cm
Florence, Galleria Carini

2. Box and Sand Bag, 1990
Wood, sand, fur, mixed
media, 270 × 100 × 89 cm
Florence, Galleria Carini

3. I Think This Is the South
1990
Dolls, extinguisher, lamps
paint on wood
130 × 125 × 120 cm
Florence, Galleria Carini

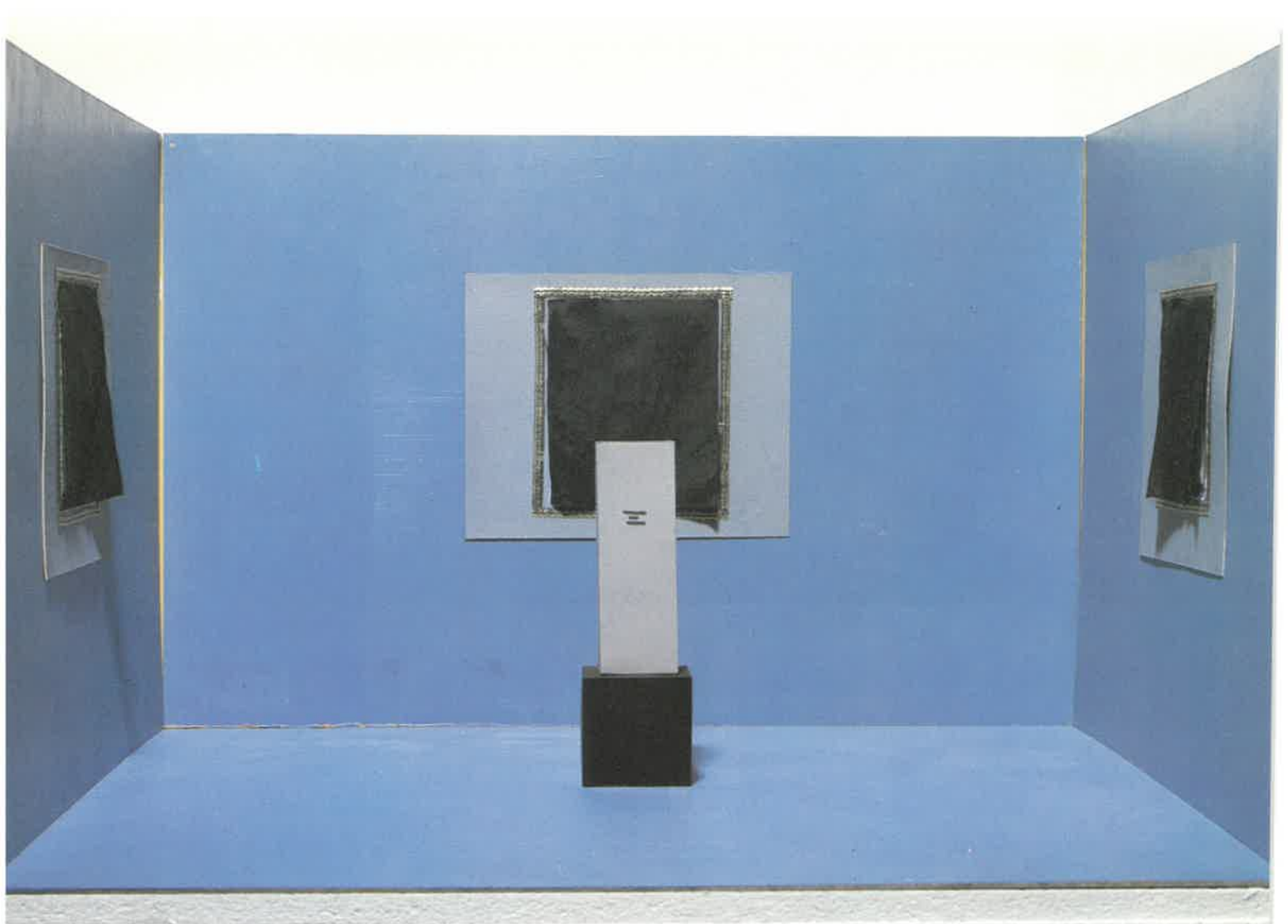
Larisa Jurievna Zvezdochotova

Odessa, 1958
Lives in Moscow

1. The Classical Genres of
Fine Arts - Portrait,
Landscape, Still Life, 1990
Mixed media
300 × 700 × 700 cm
Cologne, courtesy of the
Galerie Krings-Ernst

Larisa Jurievna
Zvezdochotova
Installation, 1990

Konstantin
Zvezdochotov
Harsh Are the Land and the
People of Calamity, 1989



Lenders Galleries and Private Collections

Alice Springs, Alice Springs Art Foundation
Amsterdam, Galerie Paul Andriessé
Amsterdam, Galerie van Gelder
Amsterdam, Wybe Tuinman collection, Galerie Tegenbosch
Antibes, Succession Hans Hartung
Antwerp, C. Campo collection
Antwerp, Jos van den Bergh collection
Bayreuth, Iwalewa Haus
Berlin, Galerie Brusberg
Berlin, Galerie Silvia Menzel
Berlin, Georg Böckmann collection
Berlin, Network
 Mediendienste, Frank Schmeichel collection
Berlin, Peter Pohl collection
Berlin, Walterbach collection
Berlin, Zeller Mayer Galerie
Bologna, Galleria G7
Bordeaux, Galerie Jean-François Dumont
Brescia, Carlo Clerici collection
Brussels, B. Cats collection
Brussels, Galerie Albert Baronian
Brussels, The Ranbir Singh Collection
Chicago, Donald Young Gallery
Cologne, Galerie Krings-Ernst
Cologne, Galerie Paul Maenz
Cologne, Galerie Isabella Kacprzack
Cologne, Galerie Max Hetzler
Cologne, Galerie Michael Werner
Cologne, Galerie Wentzel
Cologne, Gerd de Vries collection
Cologne, Kicken Pauseback collection
Cologne, Galerie Tanja Grunert
Copenhagen, Birthe and Niels Rokkedal collection
Copenhagen, Peter C.A. Holm collection
Florence, Galleria Carini
Frankfurt, Galerie Neuendorf
Freiburg, H.C. Fürstenberg collection
Geneva, Galerie Eric Franck
Graz, Galerie Kredition Schilcher
Haan, Peter Schmeinck collection
Harrison, N.Y., Phoebe Chason collection
Leipzig, Galerie Eigen-Art
Lima, Ana Maria Prado Montero collection
Liège, Georges Uhoda collection
London, Nicola Jacobs Gallery
London, Marlborough Fine Arts

London, Lisson Gallery
London, Anthony Reynolds Gallery
Los Angeles, Lorrin and Deane Wong collection
Los Angeles, Lühring Augustine
Madrid, Colección Jacques Hachuel
Madrid, Galería La Máquina Española
Madrid, Galería Soledad Lorenzo
Milan, Claudio Guenzani collection
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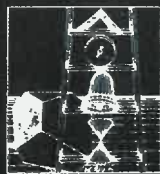
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NARRATIVE ART: Askevoid / Badura /
Baldessari / Gerz / Beckley / Boltanski /
Hutchinson / Le Gac / Wegman / Welch.
MITOLOGIE INDIVIDUALI: Boltanski / Poirer /
Bertholin / Costa / Paradiso.
D. OPPENHEIM
ARTE (DISSIPAZIONE): Formento / Sosella /
Viel / Vitone.

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L'ARTE COME SARA', LA MUSICA COME SARA', LA MODA COME SARA'.



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Esente da Aut. Min. Art. 106, 25/7/1940 n. 1077.

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ARTURO MARTINI
1981: MOORE, PICABIA
1982: ALBERTO MARTINI,
LARIONOV -GONTCHAROVA
1983: DIX, MAN RAY
1984: ARMAN (in collaborazione con il comune di Parma)
LE CADAVRE EXQUIS (1923-1936)
1985: MASSON (in collaborazione con il comune di
Parma)
1986: ARP, CAPOGROSSI, ROTELLA, SPOERRI, ARTISTI
GIAPPONESI IN ITALIA
1987: VEDOVA, MUSIC, DORAZIO, BALLA, TESTA,
GIUGIARO
1988: CARTA E ARTE CONTEMPORANEA, SCIALOJA,
L. FONTANA "VIA CRUCIS" 1947, C. OLIVIERI,
CASTELLANI
1989: YVES KLEIN & CASTELLANI, DADAMAINO,
LO SAVIO, MANZONI, MORELLET, UECKER
LORENZETTI, DORAZIO "CENTO LAVORI SU CARTA",
HENRI MICHAUX (40 opere dal 1947 al 1984).
1990: I ROSSORI DELL'ARTE

MOSTRE ORGANIZZATE IN GIAPPONE

- 1989: GIUGIARO DESIGN**
NATIONAL MUSEUM OF MODERN ART, KYOTO -
THE SEIBU MUSEUM OF ART, YURACUCHO -
ART FORUM, TOKYO-MATSUZAKAYA, NAGOYA -
THE MUSEUM OF ART, KINTETSU, OSAKA
- 1989-'90: GIORGIO MORANDI**
MUSEUM OF MODERN ART, KAMAKURA -
MIE PREFECTURAL ART MUSEUM, TSU -
FUKUYAMA MUNICIPAL MUSEUM, FUKUYAMA -
YORACUCHO ART FORUM, TOKYO -
NATIONAL MUSEUM OF MODERN ART, KYOTO

ARTISTI DELLA GALLERIA

ARMAN, ARP, BALLA, CAPOGROSSI, CASTELLANI,
CESAR, CONSAGRA, B. CONTE, DORAZIO,
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MARCA-RELLI, MATTIOLI, MELOTTI, NAGASAWA,
C. OLIVIERI, A. POMODORO, PULGA, ROTELLA,
SAVELLI, SCARPITTA, SCIALOJA, TAKAHASHI,
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Via Farini, 26

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● **Organizer:**

Osaka Prefectural Government / Osaka Foundation of Culture

● **Patronized by:**

Ministry of Foreign Affairs, Japan / Agency for Cultural Affairs, Japan /
The Japan Foundation / Osaka 21st Century Association

● **Date and place of exhibition:**

Dec. 5, 1990→Dec. 19, 1990/at Mydome Osaka (public exhibit space)

● **Screening Committee (in alphabetical order):**

Ichiro Haryu (Professor, Wako University) / Shigenobu Kimura (Professor Emeritus, Osaka University) / Tadao Ogura (Director, Kyoto National Museum of Modern Art) /
Earl A. Powell, III (Director, Los Angeles County Museum of Art) / Zao Wou-Ki (artist)

● **Prize (Purchase award):**

Grand Prize (1 piece)=¥10,000,000 Silver Prize (2 pieces)=¥5,000,000 each
Bronze Prize (5 pieces)=¥1,500,000 each

* In addition, sponsors will award several prizes (purchase award) to entrants other than winners of the above-stated prizes.

● **Works:**

Works should be ones completed in 1989 or 1990. There is no restriction in size, number, or materials of entries.

● **First screening:**

First screening is done by color slides (35mm) of works. Applicants are requested to send slides to Osaka Triennale Bureau by **July 31, 1990**. All works selected in the first screening will be shown in the exhibition.

Please address requests for entry forms to:

Osaka Triennale Bureau c/o Osaka Foundation of Culture

333 bldg., 2-7-4 Tanimachi, Chuo-ku, Osaka 540 JAPAN / FAX. 06-945-5739



Arnold Böcklin, Prometheus (1882), olio su tela, cm 115,5 x 150,5

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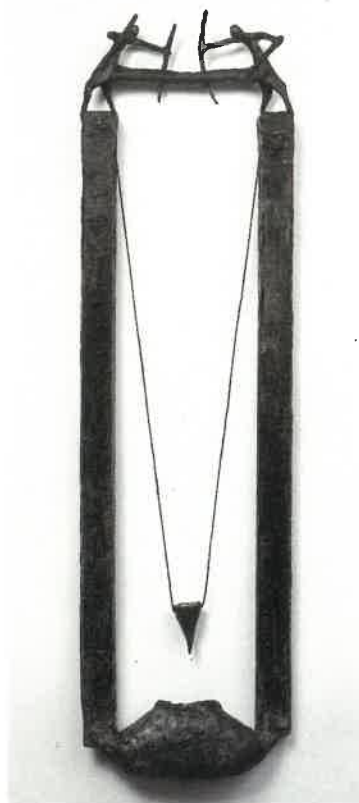
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tel. (02) 877041, telex 325621 Finart I, telefax (02) 867318

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ROMA

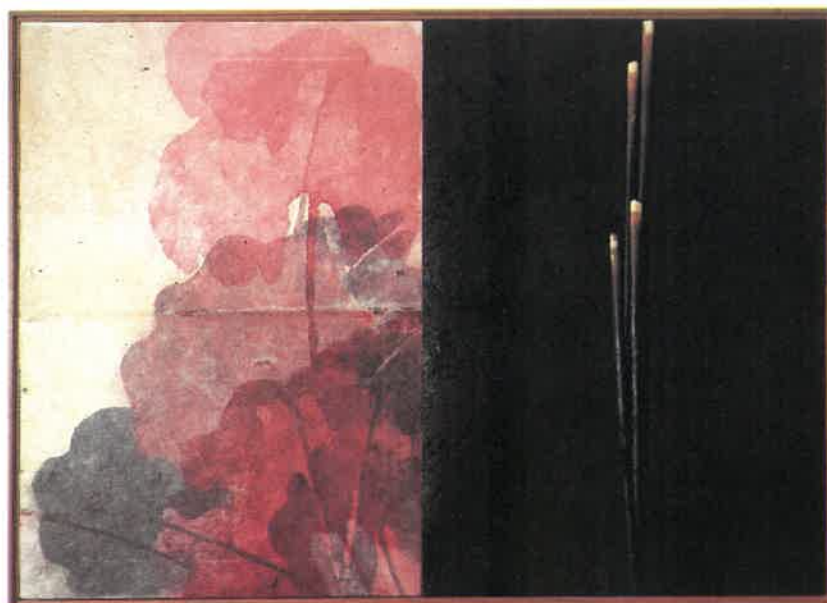
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**GIUSEPPE
MARANIELLO**



Senza titolo, 1989, bronzo, cm. 19 x 68,5.

**DAVIDE
BENATI**



Arpabirmana, 1990, acquarelli, olio, cartapesta su tela, cm. 140 x 100.

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**XLIV Esposizione Biennale
Internazionale d'Arte, Venezia 1990**

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Ambiente Berlino: Raimund Girke - Giuseppe Spagnulo**

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GALLERIA ENNIO BORZI

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T. Kirchoff "18 Maggio 1989", 1989
olio su tela, cm. 100 x 150

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Galleria Goethe Galerie



Carlo Mattioli, "Paesaggio" 1990, olio su tela, 130 x 150 cm.

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Dal 16 maggio 1990 al 30 giugno 1990

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NAM JUNE PAIK "Video cassetta per lettere" 1989, bronzo + video.

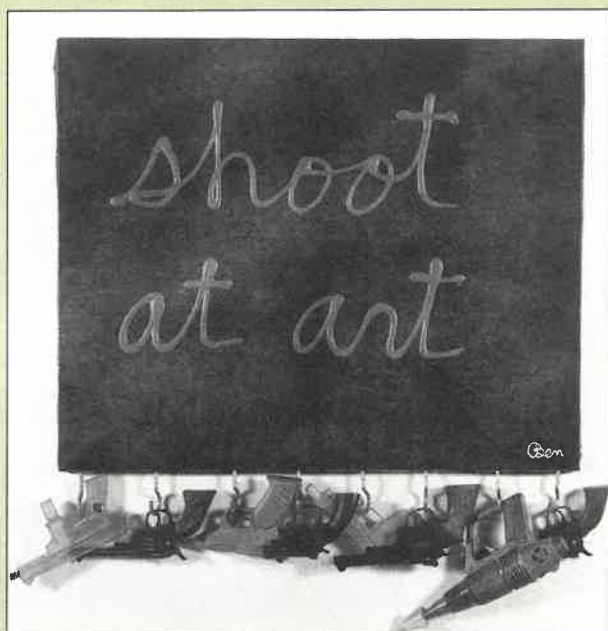
1989

Trilogia Percorsi
anni 60
Angeli, Festa,
Schifano

Maggio
Giugno
Percorsi anni 60-70
Arte Povera

Ottobre
M. Bradley

Dicembre
Beuys



BEN VAUTIER "Shoot at art" 1987, acrilico su tela con oggetti, cm 63 x 60.

1990

Febbraio
Spoerri

Marzo
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A. Pace

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