

Manifesta 2

European Biennial of Contemporary Art / Luxembourg

Manifesta 2

European biennial for contemporary art / Luxembourg



MAIN SPONSOR OF MANIFESTA 2



BANQUE GÉNÉRALE DU LUXEMBOURG

COUNTRY SPONSOR

Curators: Robert Fleck, Maria Lind, Barbara Vanderlinden

Venues: Casino Luxembourg-Forum d'art contemporain; C.P.C.A. 12, rue du Puits; Musée d'Histoire de la Ville de Luxembourg; Musée national d'histoire et d'art; Villa Vauban-Galerie d'art de la Ville de Luxembourg; Public spaces in the city of Luxembourg

28 June - 11 October 1998

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PREFACE

It was quite a challenge for one of the smallest capital cities in Europe to host this itinerant Biennial of Contemporary Art initiated in Rotterdam two years ago. Indeed, in a very short space of time it was necessary to organise an international-scale event calling on the contribution of every art and history museum in the capital, but also of a great many other institutions and services not necessarily including contemporary art as their primary vocation. Furthermore, we were intent on maintaining the high level of enthusiasm and the spirit of adventure that inspired the founders at the creation of this experimental manifestation which we hope shall live on for a very long time. We also wanted to show that Luxembourg is able to actively participate in developing tomorrow's cultural Europe by placing our confidence in the young artists of today who are relentlessly striving to invent the artistic values that will become the points of reference for future generations.

Manifesta 2 is more than an art exhibition: the multiple contacts established by visiting curators, the wealth of encounters it has engendered and the huge amount of correspondence that has been exchanged have all contributed to building and reinforcing a network of people working towards developing the artistic values of Europe, currently in the throes of profound mutation. We sincerely hope that the boundless energy, the receptivity to new ideas and the youthful spirit of *Manifesta 2* will open up opportunities for dialogue and aesthetic exchanges between all nations on our ancient continent.

We rejoice in the excellent level of collaboration existing between the Ministry of Culture and the City of Luxembourg, which has made this great artistic event possible. We wish to express our sincere gratitude to all those who have, from near and far, contributed to the realisation of *Manifesta 2* through their unending efforts, their enthusiasm, their support and their creativity.

Lydie Würth-Polfer
Mayor of the City of Luxembourg

Erna Hennicot-Schoepges
Minister of Culture

PREFACE

Almost two years ago, the first edition of a new European Biennial for Contemporary Art was launched in Rotterdam, The Netherlands. More than 70 artists from 26 countries were brought together by five European curators, to work on collaborative projects and site-specific installations throughout the participating museums, galleries and public institutions in Rotterdam.

A strong emphasis was placed on work in progress, collaborative projects and the use of new media, and this gave the first edition of *Manifesta* an atmosphere of informality, immediacy and vitality.

The original idea for *Manifesta*, the European Biennial for Contemporary Art, was to create a new type of itinerant event with a flexible organisational structure. Each successive edition was to be held in a different city and put together by a team of curators, from different parts of Europe. *Manifesta's* complex task was to set up an alternative event, whose aim it was to explore the mental and geopolitical boundaries of the new Europe, as well as the cultural interrelationships between different regions.

It is important to mention that *Manifesta* is an ongoing process, whose impact is cumulative and is carried over from one edition to the next. Each successive edition of *Manifesta* will be reshaped by the regional cultural context in which it temporarily becomes embedded. In addition to promoting an exhibition in a different European city every two years, *Manifesta* is in the process of developing a dense network of information and exchange. This cultural web is accessible to everyone and ensures the continuing growth and development of *Manifesta*, as an idea and as a living entity.

This summer, the second edition of *Manifesta* will take place in the medieval walled city of Luxembourg, where the exhibition will be spread throughout the public spaces and cultural institutions.

As members of the International Advisory Board of *Manifesta 2*, we should like to express our gratitude to the three curators, Robert Fleck, Maria Lind and Barbara Vanderlinden, for their relentless energy, open-mindedness and eagerness to investigate and analyse new aspects of the contemporary artistic scene in Europe.

We should like to thank the National Committee of *Manifesta 2* and the team at the Casino Luxembourg for rising to the challenge of organising this complex event within such a relatively brief period.

We also wish to thank the representatives of the national institutions and arts organisations in the participating European countries, who have generously supplied *Manifesta* with information, practical assistance and financial support.

Finally, we wish to express our warmest thanks to all the artists taking part in *Manifesta 2*, for the confidence which they have shown in the event and for their support and commitment. They are the heart and soul of *Manifesta*.

Chris Dercon, Hedwig Fijen, Kasper König, Enrico Lunghi, Henry Meyric Hughes,
Hans Ulrich Obrist, Lilijana Stepančič.

International Advisory Board *Manifesta 2*, Luxembourg, June 1998.

INTRODUCTION

Manifesta is essentially an experiment or, considering its founding members, even a Fluxus work. Being a nomadic rather than stationary exhibition, covering all of Europe rather than a nation or a region, and involving extensive research rather than national representatives, it offers an exciting opportunity to capture the spirit of contemporary art every second year. Therefore, it is a profound study of reinvention. As much as this is exciting, it is also challenging. How can one capture such a spirit? What kind of selection and presentation is appropriate in this context? How does one give account for lively artistic situations within the framework of an exhibition? What is Europe?

An international exhibition of this kind is normally either an eclectic survey or a thematic exhibition. However, we did not wish to content ourselves with established ideas about the current state of the arts in Europe, but simply wanted to look carefully at what is going on. Our research took us to Amsterdam, Ankara, Athens, Barcelona, Basel, Belfast, Berlin, Bologna, Bratislava, Brno, Brussels, Bucharest, Budapest, Copenhagen, Dresden, Dublin, Glasgow, Helsinki, Istanbul, Kiev, Krasnoyarsk, Leipzig, Lisbon, Ljubljana, Łódź, London, Lyon, Malmö, Marseilles, Milan, Moscow, Nice, Oslo, Paris, Prague, Riga, Rotterdam, Saaremaa, Sarajevo, Skopje, Sofia, Stockholm, St. Petersburg, Tallinn, Thessaloniki, Tirana, Vienna, Vilnius, Warsaw, Zagreb, Zurich and other places.

Manifesta was conceived by its founders as a new type of international exhibition, but also as a network throughout the different parts of Europe. Our extensive travelling was a unique chance to develop this network which is not only meant to serve *Manifesta 2*, but our followers, and others, as well. For ten months we visited people and institutions, crossing between the obvious circuits and alternative paths, acknowledging the usual critical suppositions, but also actively looking for the alternative, informal web of relations woven by artists themselves. Our manner of travelling – criss-crossing the continent rather than covering one area after another – has clearly revealed that there are striking similarities in present-day art in the different parts of Europe.

Certain generations of artists have always developed common sensibilities, but changes in political geography and developments within the media and information technology have today reinforced these shared elements. For the last fifteen years, street aesthetics and mass communication have indeed undergone a process of homogenisation that even the Situationists could not have foreseen. From Tallinn to Lisbon, passing through Istanbul, one finds the same TV stations, similar shop windows in the city centres, the same computers and the same materials. Simultaneously, the concepts of centre and periphery have become highly relative. Former European peripheries, ranging from Bulgaria to Ireland, from Norway to Poland, are no longer remote, at least in terms of infrastructure and the possibility of exchange. Unlike during the 1960s, an artist today no longer needs to emigrate to become international.

In fact, we now seem to be at a turning point. The 1990s are drawing to an end and the artistic scene is characterised by the existence of two levels. On one level, the art of the

1990s, devoted to a very interesting interpretation of conceptual art, appears in many exhibitions and in the work of a lot of young artists. At the same time institutional criticism and politically correct art are about to suffer the same fate as abstract expressionism in the 1950s, or the first wave of conceptual art in the 1970s. While dominating the artistic scene, those phenomena have become increasingly sterile and self-repetitive.

Currently there seems however to be another – although for the moment hardly recognisable – “aspect” of creation. The most poignant young artists of our times are summoning up their energy in order to open up the field and shift previous concepts of art. This has triggered wild feminism, savage social art and “incorrect” political art, visible even in the exhibitions in the summer of 1997. At present, the revival comes from this obstinate/non-salutary/non-conformist side, even in the field of painting. Interestingly, twenty years ago, the situation looked very much the same. Performance was already being ridiculed by the self-imitation that ate it up, as is the case with most of the academic art today. However Laurie Anderson, Vito Acconci, Paul McCarthy or even Cindy Sherman have come from that very experience, and succeeded in transforming it.

Those young poignant artists of today are apparently busy with everyday life, with the media and with working inter actively, often in the form of diary-like and autobiographical projects, with pseudo-scientific and context-sensitive investigations, with the creation of ambient, almost filmic, spaces and with expansive and reflective painting and other aspects of conscious image making. This is art that “does” and “performs” or “executes” besides reproducing or depicting, and that involves both translation and direct experience at the same time. It is also an art in which many parts of art history resound. However, the paths to this art vary. While in Western and Central Europe artists tend to attain their artistic positions and methods with the aid of formal, technological and/or philosophical tools, in Northern, Southern and Eastern Europe they rather follow an empirical path.

From the beginning we wanted the exhibition in Luxembourg to reflect what we have seen and experienced during our research rather than having a preconceived theme. In this way the exhibition expresses both time and place, as well as our own individual interests. As a curatorial team we have pondered the meanings and possibilities of working in a group. For us it has been an opportunity to express a pluralism in terms of points of view. We worked not adhering to a consensus but by accepting personal opinions and allowing personal interests to be expressed. Within the catalogue this is being carried out through our three individual texts which reflect the various interests and attitudes which have been part of our thoughts about *Manifesta*. As such, *Manifesta 2* is therefore something between a survey and a thematic show – it is a three-fold subjective, and simultaneously procreative, inventory of contemporary art in Europe in which certain patterns are given special focus.

Our approach is discernible in the highlighting of some perspectives or angles from which the exhibition can be seen. They correspond to some of the patterns which revealed themselves in the material as we were working. We have called these main aspects “fictional/factual biography”, “expansive painting” and “ambient space”. It is possible to enter the exhibition from different starting points, recognise those perspectives throughout the various

venues but also to find artists and works which do not belong in them. One will therefore frequently be brought back to the original fragmentation of the artists in the show. The various venues in Luxembourg, inside and outside, will provide another framework, which allows the visitor to wander away from and come back to the exhibition. The relatively limited number of artists is motivated by ideological as well as practical concerns; large numbers of artists are no end in itself and we wished to ask a majority of them to produce new work, and to be able to work closely with each of them. We believe that one function of exhibitions like *Manifesta* is to enable new work to come about.

Besides being an exhibition, *Manifesta* is also a network. This is an equally important part of *Manifesta* and within this edition it exists mainly in three places, in the catalogue, in the Info Lab and in the programme for interns. The catalogue has been conceived as a source book with information about each artist in the exhibition, as well as dense descriptions of 41 various artistic scenes written by local writers. The info lab will be located in the *Casino Luxembourg* for the duration of the exhibition and provides abundant information about artists and scenes through catalogues, books, slides, videos and web sites. It is also a place where encounters, a series of weekly public meetings, will be held with invited guests who are active in the field of contemporary art. In the programme for interns about two dozen young artists, critics, curators and administrators from various parts of Europe will come on site and work alongside the participants and the team of *Manifesta 2* in Luxembourg.

Robert Fleck, Maria Lind, Barbara Vanderlinden

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Eija-Liisa Ahtila

*1959, Hattula
lives in Helsinki

education:

1994-95	UNIVERSITY OF CALIFORNIA (FILM, TV, THEATER AND MULTIMEDIA STUDIES),	LOS ANGELES
	AMERICAN FILM INSTITUTE (ADVANCED TECHNOLOGY PROGRAM),	LOS ANGELES
1990-91	LONDON COLLEGE OF PRINTING, SCHOOL OF MEDIA AND MANAGEMENT (FILM AND VIDEO DEPARTMENT),	LONDON
1980-85	HELSINKI UNIVERSITY,	HELSINKI

selected individual exhibitions:

1998	ARNOLFINI GALLERY,	BRISTOL
	SAINTE-GERVAIS, CENTRE POUR L'IMAGE CONTEMPORAINE,	GENÈVE
	KUNSTHAUS,	GLARUS
1997	GALERIE GASSER & GRUNERT,	KÖLN
	GALERIE ROGER PAILHAS,	PARIS
	RAUM AKTUELLER KUNST,	WIEN
1996	CABLE FACTORY,	HELSINKI
1995	GALLERI INDEX,	STOCKHOLM

selected group exhibitions:

1998	"NUIT BLANCHE", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS,	PARIS	cat.
	"THE KING IS NOT THE QUEEN", NORDISKA MUSEET, ARKIPELAG,	STOCKHOLM	
1997	"ON LIFE, BEAUTY, TRANSLATIONS AND OTHER DIFFICULTIES", 5 TH INTERNATIONAL ISTANBUL BIENNIAL,	ISTANBUL	cat.
	"15 TH WORLD WIDE VIDEO FESTIVAL", STEDELIJK MUSEUM,	AMSTERDAM	cat.
	"ZONES OF DISTURBANCE", STEIRISCHER HERBST,	GRAZ	cat.
	KUNSTHALLE NÜRNBERG,	NÜRNBERG	cat.
	INTERNATIONAL FILM FESTIVAL PANORAMA,	BERLIN	cat.
	INTERNATIONAL FILM FESTIVAL,	CHICAGO	cat.
	FILM FESTIVAL,	NEW YORK	cat.
1996	BEACONSFIELD ART GALLERY,	LONDON	cat.
	"NOWHERE", LOUISIANA,	HUMLEBAEK	cat.
	"FOUND FOOTAGE", GALERIE GASSER & GRUNERT,	KÖLN	cat.
	"ID", VAN ABBEMUSEUM,	EINDHOVEN	cat.

bibliography:

CHARLOTTE COUPAYE, "EIJALIIISA AHTILA",	Parachute, n° 88, 1997
MATS STJERNSTEDT, "BEING SOMEONE ELSE WITH ANOTHER",	Paletten, n° 3, 1997
STEPHANIE MOISDON TREMBLEY, "LA BELLE ÉQUIPE, NEW SCREEN ART",	Art Press, n° 227, septembre 1997
LARS MOVIN, "ART & VIDEO IN EUROPE: FINNISH DIGITAL SAUNA",	cat. Electronic Undercurrents, Statens Museum for Kunst, Copenhagen, 1996
JRMEL HAUTAMÄKI, "IN SEARCH FOR IDENTITY",	Index, n° 2, 1994
"IDENTIFY - SELFHOOD",	cat., Museum of Contemporary Art, Helsinki, 1993

ANNE, AKI AND GOD

Written and directed by Eija-Liisa Ahtila
Production Crystal Eye Ltd

"ANNE, AKI AND GOD"

"Anne, Aki and God" is an installation based on material borrowed from "A Quest For A Woman" – a work in progress. Three characters have been chosen from the original script. Their roles have been adjusted and enhanced for the new context to create a work of its own. The thoughts, meanings and the preparation process of "A Quest For A Woman" are observed through this new work. The starting point of "Anne, Aki and God" is the casting situation: the thin, altering line between things really happening and fiction – the actors lending their spirit to the characters.

"A QUEST FOR A WOMAN" / BACKGROUND

This story is based on real events about a man who, being in a state of psychosis, created a woman for himself.

Aki V. resigned from his work as a computer application assistant with Nokia Virtuals, became ill with schizophrenia and isolated himself in his one room flat. His mind started to produce a reality of its own in sounds and visions. Little by little this fiction turned into flesh and blood, the line between reality and imagination became blurred. Fantasized persons and events stepped out of Aki V's head and became parallel with the reality around him. The leading character in this new world was Anne Nyberg, Aki's fiancée.

MATERIAL

"A Quest For A Woman" is based on real events, things that happened to a man in his late 1920s, about five years ago in Helsinki. The story is based on taped conversations between the man and his therapist. This was not an actual therapy session, but a spontaneous interview as well as a recollection of a past situation.

THE MAIN CHARACTER

Aki V. is a very sociable and extrovert person. Usually it is easy for him to get to know people and to make friends. In his own words the story is funny, but it does not lack tragic elements. Schizophrenia is said to be an illness that affects intelligent persons. This comes immediately into mind when following the events of the world Aki created in psychosis, and the logics of emotion and intelligence taking turns.

STRUCTURE OF EVENTS (excerpt)

One evening lying in bed Aki felt a terrible pain in his chest, as if he was shot through his chest with a shotgun. This experience triggered an actual psychosis – a film started in his head. Following to his psychosis, all the events had already been filmed in Aki's brain earlier. Now this film unrolled little by little, and Aki was supposed to act according to this film. All this aimed at educating Aki for a great task that was awaiting him. Aki started to see three-dimensional pictures and to hear voices. Our Father in Heaven appeared on a screen

above Aki's bed.

Right after the shooting, Aki learned from a male voice that he had a girlfriend somewhere. He was delighted, because he had not had a girlfriend for a long time. The voice went on telling Aki to look around in the apartment. "Would you invite a girl to a place like this?" the voice asked. Aki got advice for cleaning up and arranging the apartment and examining objects and their true meaning. Aki took everything he had been given by his mother or former girlfriends to a basement closet or threw it away, to show Anne that she was more important than they were.

Aki was told that he had actually been brought to Finland from Sweden when he was a child, and that his parents were only foster parents. He was a member of aristocracy, and now he would get an education like an earl. Aki was actually the earl Henrik von Dunhill. His flat was an officer's apartment, where he was supposed to go through and learn things about his future life with the help of the film shown to him inside his head.

Anne visited Aki in his flat every once in a while. They talked and sometimes Anne cooked for Aki. Anne was tall and slender and gentle, but also strict when necessary. Usually Anne stopped by after work and was dressed in thighs, because she was an aerobics instructor. Anne had been educated in the same way Aki was being educated at the moment, and sometimes she acted as his trainer as well. According to the psychosis, a man was supposed to have

one essential principle only. For Aki this was getting married. Anne was the leading theme in the psychosis, the one who made Aki act: "Anne loves me and is waiting for me somewhere. I should only pass this test."

Aki started to look for Anne after hearing in psychosis that her surname was Nyberg. Aki knew exactly how Anne looked like, and that she was born in 1965. First he went through the Helsinki city phone book, checking all the people called Anne Nyberg. Using public transport, he travelled through town to check all these persons. He rang the bell on the door and introduced himself as a Gallup poll interviewer or a magazine order salesman. Unable to find the right person, Aki called a lawyer who used to be a family friend, who checked the register of a police station and informed Aki that there was a certain Anne Nyberg born in 1965 living in Lohja.

Aki travelled to Lohja to visit Anne. At the given address a young woman was playing with two children in the garden. Aki asked the woman: "Are you Anne Nyberg '65?" The woman answered yes, but even this time Aki was not lucky, because the woman did not look like Anne. Aki commented: "But you are not the one I'm looking for."

At the early stage of the psychosis, information that Aki was a saint was spread around the world. Like in old legends, he was a saint who was partly devil and partly god. These two forces fought in Aki. This saint in Northern Europe had his picture on the cover of

Time's, and all public figures wanted to meet him. The door bell started to ring in Aki's flat. "Mickey Rourke was one of the first visitors, Madonna came, and then there were Elizabeth Taylor and Michael Jackson." Everybody tried to guess which of the forces would win – God or the anti-Christ. A balance between negative and positive feelings was sought in his schooling, and Aki was supposed to bring all his emotions onto a certain stage. Because of this, he was also supposed to have seen everything. The royal education for officers included execution as well. Aki was ordered to shoot a man in the middle of winter, in very cold weather, somewhere near the border between Finland and Russia. Aki executed a man on an icy lake by shooting him in the neck. Anne was also there, and she put a coat on Aki's shoulders when it was all over.

Then Aki was informed, that his main duty in the future was to be in charge of Hollywood, because Hollywood controlled all emotional fantasies of human beings. Aki took lessons with a group of different trainers: Marlon Brando taught him how to re-enact the dagger scene in Jeanne D'Arc, Elizabeth Taylor showed him different ways of behaviour with the help of a stick, like for example peeing and Montgomery Clift's walking technique. Madonna as well appeared at Aki's door. "Anne was really jealous of Madonna being there. Madonna only walked by the door, she never entered. In one of her videos she says "I'm already hooked". Aki said to her: "I'm already hooked" and closed the door. That's all about the romance with

Madonna."

When the flat was cleared – cleaned up, things folded, all screws loosened – Aki was supposed to go around the island of Lauttasaari and then go to the officers' cabin for a party celebrating the completion of his education. He walked to the southern end of the island along the Sarkiniemi Road and ended up on a children's playground in a park. There was a little playhouse. A voice ordered Aki to go inside, telling him that this was the officers' cabin. The voices faded, and Aki had learned in the army, that if there was nothing special to do, you just kept yourself warm and active.

(to be continued)

Kutluğ Ataman

*1961, Istanbul
lives in Istanbul

Kutluğ Ataman went to the United States at the age of eighteen and graduated from University of California, Los Angeles, in 1988 as a film major. He also attended the Sorbonne. For the last ten years he has been working in the film industry in the U.S., Germany and Turkey. His films were shown around the world and won numerous awards, including best director, best screenplay and best film. He recently finished shooting his last feature "Lola and Bilidikid" in Berlin.

filmography:

1998	LOLA AND BILIDIKID	
1997	KUTLUG ATAMAN'S SEMIHA B. UNPLUGGED	
1995	MEMLEKETIMI SEVIYORUM	
1994	SPIKES AND HEELS	
1993	THE SERPENT'S TALE (KARANLIK SULAR)	
1988	LA FUGA (THE FLIGHT)	
1985	ALICE IN WONDERLAND	
1984	ROMANCE TWENTIETH CENTURY STYLE	
1984	HANSEL AND GRETEL	
exhibitions and festivals:		
1997	TÜRKEI FILM FESTIVAL	BOCHUM & HAMBURG
	"ON LIFE, BEAUTY, TRANSLATIONS AND OTHER DIFFICULTIES", 5 TH INTERNATIONAL	
	ISTANBUL BIENNIAL	ISTANBUL
	INTERNATIONAL FILM FESTIVAL	ISTANBUL
1996	TÜRKEI FILM FESTIVAL	KÖLN
	5. TÜRKISCHE FILMTAGE	NÜRNBERG
	"LE CINEMA TURC", MUSÉE NATIONAL D'ART MODERNE CENTRE GEORGES POMPIDOU	PARIS
	UNITED NATIONS HABITAT INTERNATIONAL FILM FESTIVAL	ISTANBUL
	"TAGE DES TÜRKISCHEN FILMS", FILMSTADT	MÜNCHEN
1995	GOETHE-INSTITUT	ISTANBUL
	TURKISH FILM FESTIVAL	LONDON
	INTERNATIONAL FILM FESTIVAL	SHANGHAI
	MACEDONIA FILM CAMERA MANEKI BROTHERS INTERNATIONAL FILM FESTIVAL	MACEDONIA
	INTERNATIONAL FILM FESTIVAL	BRISBANE
	FESTIVAL OF FESTIVALS	ST. PETERSBURG
	INTERNATIONAL FILM FESTIVAL	JZMIR
	INTERNATIONAL FILM FESTIVAL	HONG KONG
	INTERNATIONAL FESTIVAL OF HORROR FILMS	BRUXELLES
	INTERNATIONAL FILM FESTIVAL	ANKARA
	UNIVERSITY OF CALIFORNIA FILM AND TELEVISION ARCHIVES	LOS ANGELES
	PACIFIC FILM ARCHIVE	BERKELEY
1994	INDIA FILM FESTIVAL	BOMBAY
	INTERNATIONAL FILM FESTIVAL	CAIRO
	INTERNATIONAL FILM FESTIVAL	THESSALONIKI
	INTERNATIONAL FILM FESTIVAL	SÃO PAULO
	INDEPENDENT FEATURE FILM MARKET	NEW YORK
	WORLD FILM FESTIVAL	MONTREAL
	MYSTFEST, INTERNATIONAL MYSTERY FILM FESTIVAL	CATTOLICA
	INTERNATIONAL FILM FESTIVAL	ISTANBUL

Kutluğ Ataman's Semiha b. unplugged, 1997
director: Kutluğ Ataman
performance: Semiha Berksoy
duration: 7h 42min
High-8, colour
copyright: Kutluğ Ataman

Ugly, am I? Awful?

Pearls. One for my arm. You wear one. We'll put on pearls. Should I tie them? In pairs, if you like.

Like old divas, a classical diva. Something classical.

A Kundry. There's Kundry in Wagner.

Parsifal, Kundry.

That's my part, hochdramatisches Soprano.

Time's so scarce, sugar, don't ask me why I didn't do it, there's no time!

Not my fault, can't get it ready.

Let me see ... 1972 ...

Let me read it to you, once. Shall I? - No!

I was writing down the hallucinations that I had witnessed.

April 22, 1972, early morning.

Written early in the morning, Semiha Berksoy.

One, Die Kunst. Art. I'll have it translated into German.

It has been fifty-four years since she passed away.

I was living in my castle, built for me in a cavity, surrounded by distant hills.

I had chosen the tower of the castle as my private quarters.

I never slept at night, just painted and listened to music.

Tonight, Haydn's Armida is in the air via Berlin.

Then I listened to Wagner's Parsifal. Heavenly voices filled the tower.

The hour was late.

I was using black paint, brush in hand.

The door was knocked gently, with the first knot of the middle finger...

...of a small, gentle hand, two times, so as not to frighten me.

I waited a while. Then I witnessed...

...a second knock of the same hand, exactly like before.

- Keep yourself busy with something else, like a paint brush.

- Paint brush?

- Don't read.

I put the paint brush down, and approached...

...the door.



...opened the door.
 I lowered the lid of the lock. All the while I was thinking:
 Strange... My butlers downstairs are accustomed...
 ...to ring a bell to signal the arrival of my visitors. Who could this be?
 I opened the door, serene but shaky, and quite beside myself...
 An apparition in a white shroud was in front of me.
 I took her in, she sat on the sofa. I made her sit.
 Ah!... there goes another one. On to the floor.
 Here... Mummy, I painted your portrait, you appeared to me from the other world.
 The other world and this world are one. So you appeared and you came.
 I made your portrait, you came in that guise.
 Mum, mummy ... Come, come...
 She opened the front of her shroud, milk spilling from her full breasts, there...
 ...was a newly born baby on her lap, and with her small, delicate hands...
 ...she unveiled the shroud covering her face.
 Under her scattered, black hair...
 ...a small, gentle face with dark eyes appeared...
 This beautiful young woman of 26, swaddled naked in a white shroud...
 ...secretly approached the room of her husband, the victim of an epidemic...
 ...from the first world war, the Spanish influenza. Despite her husband's warning...
 ...she kissed him, and shared her husband's fate, she was seven months...
 ...pregnant at the time. All because of her love for her husband, she acquired...
 ...her husband's illness, this was a death through love. Just like...
 ...Isolde's Liebestod in Tristan und Isolde, Isolde's death through love.
 Alas, not here... which tonality? How come? It should be here. Where is it?
 Not here. Not here. Haydar's here. Not here.
 I'll get it from this...
 It's OK, without tonality. I'm humming, that's all. I'm humming.
 Not with music or any accompaniment. Andenken, from memory, just humming...
 The love-death of Isolde, she's healthy, but goes to her husband...
 ...and dies. Love-death, because of her love for her husband. 'I don't want to...

...live after you die' she said. She was seven months pregnant at the time.
 Not sensible... too emotional. That is not my character...
 I've suffered a lot, but I never gave up, I strived and overcame ignorance.
 Science is superior. Science conquers ignorance. That's why...
 ...nobody should give up. They should take my life as an example and struggle.
 I've survived disasters, disasters of art. By ignorants, illiterates.
 Mithat Fenmen said to me, 'Don't worry Semiha, they are devoid of culture.'
 For 23 years they didn't let me onto the opera stage, they said I had a great...
 ...voice but it didn't fit the ensemble. 'Great voice, but no technique.'
 All those directors at the conservatoire, they have ruined art.
 People with power will put an end to that, the likes of Cemal Reflit...
 ...and others, they were discarded, the ignorants discarded them...
 ...ignorants, people with no gift, no appreciation, it's their fault.
 Now I will hum Tristan und Isolde, from memory. Then I will sing the whole part.
 I can see myself in the mirror. I wore this at Bayreuth, I was invited.
 And I sang 'The Flying Dutchman' on stage.
 I didn't stay in Germany. I wanted to work at our opera.
 I had an engagement but I didn't stay. And I was appreciated there.
 This is Wagner again. I remember, I sing it as a memory. This is the last part...
 ...dying, giving your last breath, without knowing it.
 As people were killed by bomb shells because of lowly ambitions, millions...
 ...of others were buried due to epidemics that spread during the wars.
 One of the victims of these wars was my ill-fated mother, shrouded in the...
 ...muslim tradition now, acting her love-death.
 54 years after her death, she was right in front of me, sitting on the sofa...
 ...next to my blond brother, who was delivered as a dead baby from her womb.
 I knelt in front of her, held her tiny hands: they were dry and cold like ice.
 I knelt towards her feet, her ankles... her ankles were tied to the shroud.
 I unfastened the shroud, two small, dry feet came out. I bent and kissed them.
 I also am at an age to step into the threshold of death.
 I lick the grave's dirt from my mother's feet.
 Mummy, mummy...

Orla Barry

*1969, Ireland
lives in Brussels and Wexford

selected individual exhibitions:

1997	"UNDERCURRENTS", GALERIE MICHELINE SZWAJCKER	ANTWERPEN
1996	"BOX", PALAIS DES BEAUX-ARTS	BRUXELLES
	GALLERIA PAOLO VITOLO	MILANO
1995	"A BARMAID'S NOTEBOOK", STICHTING KUNSTBEVORDERING	BRUSSELS

selected group exhibitions:

1998	"ENOUGH", THE TANNERY	LONDON
1997	"PARA-SITE", GOLDEN FLEECE GALLERIES	BRUXELLES .cat.
	"BEELD IN PARK", FELIX HAP PARK	BRUXELLES .cat.
	"OPENSTELLING", PROVINCIAAL MUSEUM	HASSELT
	"ENOUGH", DUENDE	ROTTERDAM
	"TRAVELS WITH A MAGPIE", DE FABRIEK	EINDHOVEN
	"STATES AND RITUALS OF SELF", GALLERIA PAOLO VITOLO	MILANO
1996	"GAST IN DE WATERTOREN", GALERIE INSITU	VIJSSINGEN .cat.
	"JOCASTE EN ARCADIE", CHÂTEAU DES ADHÉMAR	MONTÉLIMAR
1995	"ETALAGE", SHOP WINDOWS	BRUSSELS .cat.
	"ORLA BARRY, DELPHINE BEDEL, SYLVIE EYBERG", SYNAGOGUE DE DELME	DELME
	"VENUS ENVY", ARTEMISIA GALLERY	CHICAGO
1994	"PROSPECTUS", ALTERNATIVE SPACE	BRUXELLES .cat.
1991	LES ARQUES n° 4, LES ATELIERS DES ARQUES	LES ARQUES

miscellaneous:

1998	BITTER PEACOCK, book published by Imaschoot artbook publishers, Gent
	A TEAR FOR A GLASS OF WATER, video
1997	PEGGY BABCOCK, BITTER PEACOCK, CD, 22 min
	BURROWING, CD, 18 min
1996	POSTCARD PROJECT, Chicago (in progress)
1994	15 JUNE-14 JUNE, a series of texts which were printed throughout De Morgen, a Belgian daily newspaper. Accidental texts. You only have to choose a moment (in progress)
1991	BLUE VOLUMES (in progress)

bibliography:

	FILIP LUYCKX, "ORLA BARRY"
	Magazine St-Lukasgalerij, Brussel, januari 1998
	LUK LAMBRECHT, "OH!"
	Flash Art International, April 1996
	ERIC BRAKKE, "DE GROTE KLEINE VERWONDERING VAN ORLA BARRY"
	De Morgen, 14 juli 1994
	JAN BRAET, "MOMENTEN IN BLAUW"
	Knack, n° 24, juni 1994

ISLAND ISOLATION HATE AND LOVE

All those teenagers, remember them, they all grew up and up and left the teenage land more or less then and now they're back, stinging eyes says they're *'CHISLLERS' who knows maybe he's right inside that quiet cunning head of his. The tide is coming in. Were the Prince farmers born in their leather jackets? Gentlemen in leather!

Revisit All those places, farmers to be or not, that soft skin. You can fall asleep suddenly in the wind, wrapped in a wind-breaker and this extends around your thoughts.

The tide slides in, a man with a towel, a boy in fact. Disturb the blow and awake you wake, whoever said you could sleep on a beach...

TIDE IN TIME TO SWIM,
TIDE IN TIME TO SWIM,

Go on girls, black and white
skim the stones
collect the tomatoes
fill the buckets white

*'CHISLLERS' deal in heavy courting, the ways in which they gain their aims are rich and varied

Excerpt from "Bitter peacock" by Orla Barry



Emese Benczúr

*1969, Budapest
lives in Budakeszi

education:

1990-96 ACADEMY OF FINE ARTS, BUDAPEST

selected individual exhibitions:

1996 "SIMILARITY IS RELATIVE. CLASSIFICATION OF A MONTH", STUDIO GALERIA, BUDAPEST

selected group exhibitions:

1998 "MODERNA MUSEET PROJEKT", MODERNA MUSEET, STOCKHOLM, cat.

"GALLERY BY NIGHT", STUDIO GALERIA, BUDAPEST

1997 "WHILE WORKING I KEEP THINKING ABOUT TRAVELLING -

WHILE TRAVELLING I DON'T THINK ABOUT WORK", DE VALIGIA, BUDAPEST

1996 "THE FRUIT OF MY LABOUR - THE CONSUMPTION AND PRODUCTION OF A WEEK", HAUS UNGARN, BERLIN

"THE TEMPTATION OF THE UNKNOWN - THE POSSIBILITY TO BECOME ACQUAINTED -

THE REASSURANCE OF THINGS TAKEN FOR GRANTED", BARTÓK GALERIA, BUDAPEST

1995 "I CARRY OUT MY DUTY", GOETHE INSTITUT, BUDAPEST

1994 "TODAY I DIDN'T GO TO THE BEACH AGAIN", INSTITUT FRANÇAIS, BUDAPEST

"IT MUST BE GREAT TO HAVE SO MUCH FREE TIME", VAJDA L. GALERIA, SZENTENDRE

bibliography:

BARNABAS BENCSEK, "DIARY WRITING, MEDIATION AND PENITENCE",

Index, n° 1, 1998

JANOS STURCZ, "THE FIRST STRIKE. NEW GENERATION?",

Nappali Ház, n° 2, 1996

EMESE BENCZÚR, "EMESE BENCZÚR",

Balkon, n° 12, 1995

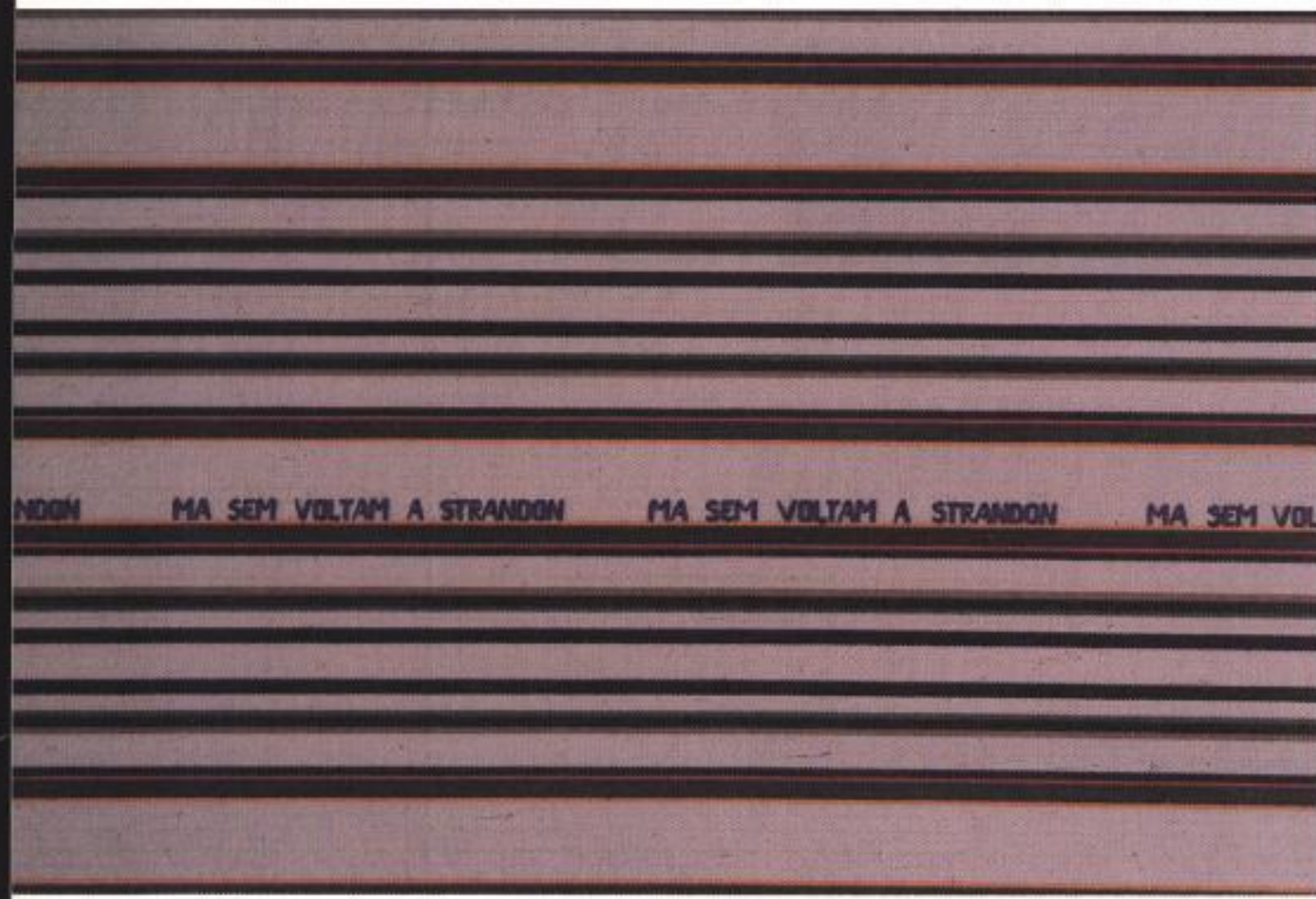


Classification of a month - Similarity is relative, 1996

Jeans cut-offs collected in a Levi's store over a one-month period
A day of the month



The consumption and production of a week - The fruit of my labour, 1996
Peel of lemons I ate every day during a week



Today I didn't go to the beach again, 1994
Canvas of three genuine deck-chairs – embroidered every day during the summer of 1994



Should I live to be a hundred – day by day, I think about the future 1998-2069
Detail of the hundred years



Christine Borland

*1965, Darvel
lives in Glasgow

education:

1987-88 UNIVERSITY OF ULSTER (DEPARTMENT OF ARTS), BELFAST
1985 GLASGOW SCHOOL OF ART, GLASGOW

selected individual exhibitions:

1998 "L'HOMME DOUBLE", AARHUS KUNSTMUSEUM, AARHUS .cat.
GALERIE CENT 8, PARIS .cat.
1997 LISSON GALLERY, LONDON .cat.
"THE DEAD TEACH THE LIVING", SKULPTUR. PROJEKTE IN MÜNSTER, MÜNSTER .cat.
FRAC LANGUEDOC ROUSSILLON, MONTPELLIER .cat.
"TURNER PRIZE EXHIBITION", TATE GALLERY, LONDON .cat.
1996 "SECOND CLASS MALE SECOND FEMALE", SEAN KELLY GALLERY, NEW YORK .cat.
"FROM LIFE", KUNST-WERKE, BERLIN .cat.
GALERIE EIGEN & ART, LEIPZIG .cat.
"TO DUST WE WILL RETURN" (AS PART OF THE PROJECT SAWN-OFF), GALLERI ENKEHUSET, STOCKHOLM .cat.

selected group exhibitions:

1998 "NETTVERK-GLASGOW, ART FROM SCOTLAND", MUSEET FOR SAMTIDSKUNST, OSLO .cat.
"CLOSE ECHOES", CITY GALLERY, PRAGUE .cat.
"ART TRANSPENINE", TATE GALLERY, LIVERPOOL .cat.
1997 "LIFE/LIVE", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, PARIS .cat.
& CENTRO CULTUREL DE BELEM, LISBOA .cat.
"MATERIAL CULTURE, THE OBJECT IN BRITISH ART OF THE 80'S AND 90'S", HAYWARD GALLERY, LONDON .cat.
"LETTER AND EVENT", APEX ART, NEW YORK .cat.
"CONNEXIONS IMPLICITES", ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS, PARIS .cat.
"FLEXIBLE", MUSEUM FÜR GEGENWARTSKUNST, ZÜRICH .cat.
"ABSENCE/PRESENCE", ART MUSEUM, KOPAVOGUR .cat.
"PICTURA BRITANNICA", MUSEUM OF CONTEMPORARY ART, SYDNEY .cat.
& ART GALLERY OF SOUTH AUSTRALIA, ADELAIDE
& CITY GALLERY, WELLINGTON

bibliography:

MELISSA FELDMAN, "CHRISTINE BORLAND AT LISSON",
Art in America, November 1997
JOHN SLYCE, "I SPY...",
Dazed and Confused, n° 56, 1997
EWAN MORRISSON, "THREE STEPS IN THE DEMISE OF DECONSTRUCTION",
Variant, Autumn 1997
CÉLINE MÉLISENT, "ANATOMIE DU CRIME",
Omnibus, juillet 1997
DAVID BARRETT, "CHRISTINE BORLAND",
Frieze, n° 55, July 1997
SOTIRIS KYRIACOU, "CHRISTINE BORLAND, THE LISSON GALLERY",
Art Monthly, June 1997
ROB STONE, "THE WOMAN IN POSSESSION: 9 MM BERETTA-PISTOL",
Make 76, June-July 1997
JOHN SLYCE, "CHRISTINE BORLAND",
What's on in London, May 1997
SARAH KENT, "CHRISTINE BORLAND",
Time Out London, April 1997



William Hogarth, *The Woolaston Family*, 1750

Bone China

Usually termed *China*, this is a true porcelain of clay and feldspar rock with the addition of bone ash. The introduction of bone china in England is ascribed to Josiah Spode II in the 18th century. It is sometimes termed *English China* as it is almost exclusively used there.

The recipe remains unchanged;

6 parts bone ash
4 parts Cornish stone
3,5 parts clay



Eriks Božis

*1969, Liepaja
lives in Liepaja

education:

1989-95 APPLIED ART COLLEGE, LJEPAJA

selected individual exhibitions:

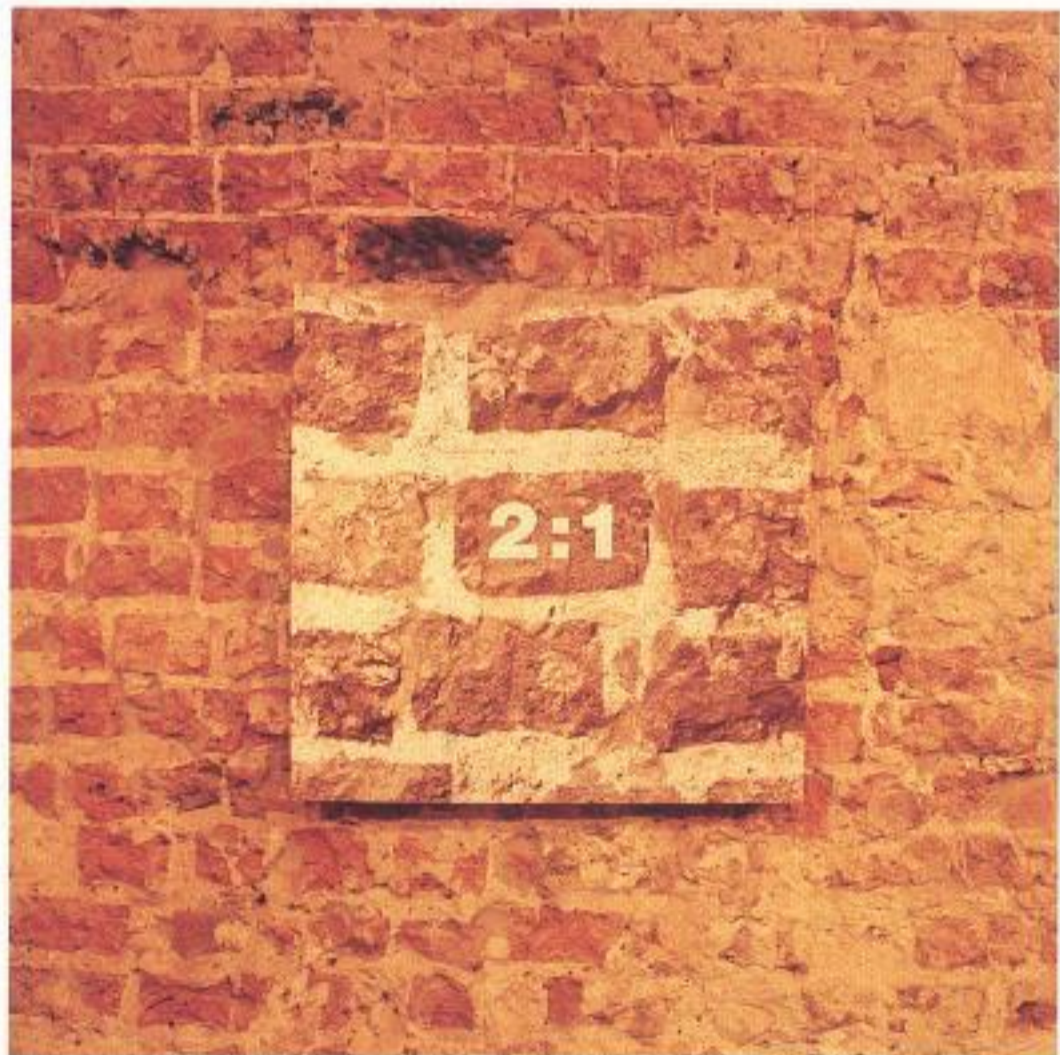
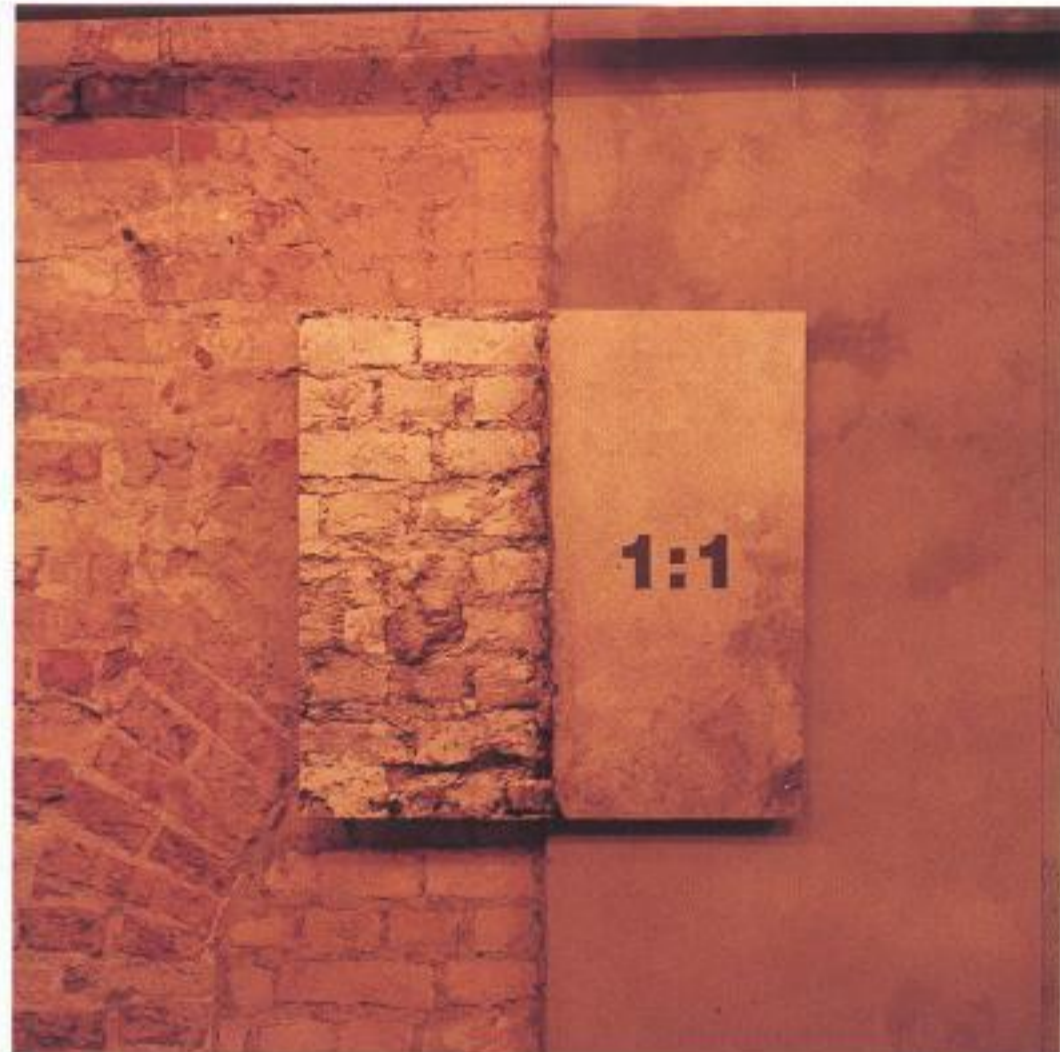
1988 "MODERNA MUSEET PROJEKT", MODERNA MUSEET, STOCKHOLM cat.
 1996 "BOOKLET", GALLERY M6, RIGA cat.
 1995 "TELPA UN.", CLUB ANDALUZIJAS SUNS, RIGA
 "1:1", CLUB SLEPENAIŠ EKSPERIMENTS, RIGA

selected group exhibitions:

1997 "OPERA", LATVIAN DAILE THEATRE, RIGA
 1996 "ART GENDA '96", YOUNG ARTISTS' BIENNIAL, OKSNEHALLEN, KØBENHAVN cat.
 "GEO - GEO", PEDVALE ART PARK, SABILE
 "SURVIVAL", BIENNALE BALTICUM '96, CITY SPACE, RAUMA cat.
 "PERSONAL TIME, ART OF ESTONIA, LATVIA AND LITHUANIA 1945-96",
 CENTRE FOR CONTEMPORARY ART UJAZDOWSKI CASTLE, WARSAW
 & MANEZH CENTRAL EXHIBITION HALL, ST. PETERSBURG cat.
 "MULTILINGUAL LANDSCAPES", CONTEMPORARY ART CENTRE, VILNIUS cat.
 1995 "KALACIJUMS", MEMORIAL MUSEUM OF EDUARDS VEIDENBAUMS KALACI, LJEPAJA
 "PEDVALISMS", PEDVALE ART PARK, SABILE
 "MONUMENT", CITY SPACE OF RIGA and MUSEUM OF PHOTOGRAPHY, RIGA
 "FARM", RAINIS MUSEUM OF LITERATURE AND ART, RIGA
 1994 "STATE", ARSENAL MUSEUM OF ART, RIGA
 1992-95 "STEPPING OUT OF LINE", LATVIAN PHOTOGRAPHY, UNIVERSITY, MILLERSVILLE
 & ART ALLIANCE, PHILADELPHIA
 & UNIVERSITY OF SOUTHERN MAINE, PORTLAND
 & INTERNATIONAL IMAGES GALLERY, PITTSBURGH
 & SILVERMINE GUILD ARTS CENTRE, NEW CANNAN cat.



*For local calls, 1995
plastic telephone booths
part of the exhibition "Monument", Riga*



1:1, 1995
tinted colour photograph



Distance, 1996
mixed material, magnifying glass, photograph

Maurizio Cattelan

1960, Padova
lives in Milan

selected individual exhibitions:

1998	INOVA - UNIVERSITY OF WISCONSIN,	MILWAUKEE	
1997	CASTELLO DI RIVOLI,	TORINO	.cat.
	GALLERIA MASSIMO MININI,	BRESCIA	
	PADIGLIONE ITALIA (CON CUCCHI E SPALLETTO), XLVII BIENNALE DI VENEZIA,	VENEZIA	.cat.
	"MOMENT GINZA", LE MAGASIN, CENTRE NATIONAL D'ART CONTEMPORAIN,	GRENOBLE	
	& LE CONSORTIUM,	DIJON	
	& FÄRGFABRIKEN,	STOCKHOLM	
	SECESSION,	WIEN	.cat.
	"MOI-MÊME - SOI-MÊME", GALERIE EMMANUEL PERROTIN,	PARIS	
	ESPACE JULES VERNE,	BRETIGNY-SUR-ORGE	.cat.
1996	LAURE GENILLARD GALLERY,	LONDON	
	GALLERIA MASSIMO DE CARLO,	MILANO	.cat.
	ABS FUTURA,	ZÜRICH	

selected group exhibitions:

1998	"ARTIFICIAL", MUSEO DE ARTE CONTEMPORÁNEO,	BARCELONA	.cat.
	"WOUNDS", MODERNA MUSEET,	STOCKHOLM	.cat.
1997	"MADE IN ITALY", CENTRE D'ART CONTEMPORAIN,	GENÈVE	
	& INSTITUTE OF CONTEMPORARY ART,	LONDON	.cat.
	"CONNEXION IMPLICITE", ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS,	PARIS	
	SKULPTUR PROJEKTE IN MÜNSTER,	MÜNSTER	.cat.
	"ODISSEO", CENTRO DELLO SPORT,	BARI	.cat.
	MARIAN GOODMAN GALLERY,	NEW YORK	
	"TRUCE", SITE, SANTA FE	SANTA FE	.cat.
	"ON LIFE, BEAUTY, TRANSLATIONS AND OTHER DIFFICULTIES", 5 th INTERNATIONAL ISTANBUL BIENNIAL,	ISTANBUL	.cat.
	"TRASH", PALAZZO DELLE ALBERE,	TRENTO	.cat.
	"DELTA", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS,	PARIS	.cat.
	ART CALLS. (INTERVENTION ON PHONE LINE)	KOBENHAVN	.cat.
	"LIGHT SLOW", GALLERIA MASSIMO DE CARLO,	MILANO	

bibliography:

DAVID PERREAU, "L'IDIOT DU VILLAGE",	
Art Press, n° 223, mars 1998	
SÉBASTIEN PLUOT, "UNE CORDE A SON ART",	
Les Inrockuptibles, février 1998	
HERVÉ GAUVILLE, "CATTELAN FAIT SON TROU À DIJON",	
Libération, 15 février 1997	
A. STAFFORD, "CATTELAN TRICKS ARE FOR KIDS",	
Surface, n° 10	
INGRID MARTRAIX, "DOSSIER",	
Documents sur l'art, n° 10, 1997	
MACNEIL, "EVEN SITE VISITED WITH O'KEEFE MANIA",	
Albuquerque Journal, 17 June 1997	
ROBERTO PINTO, "CATTELAN, L'ARCHITETTURA DEL PENSIERO",	
Linea d'ombra, n° 126, 1997	
CHARLES DEE MITCHELL, "NEW NARRATIVES",	
Art in America, November 1997	
RENATO BARILLI, "ITALIANO E VINCENTE",	
L'Espresso, 13 novembre 1997	
ELIZABETH JANUS, "M. CATTELAN",	
Prieze, n° 54, May 1997	
GIACINTO DI PIETRANTONIO, "SUPERSTRADA ADRIATICA",	
Flash Art, giugno 1997	



Cheap-to-feed, 1998
stuffed dog



Untitled, 1996
b/w print



Little sperms, 1997
coloured latex

Alicia Framis

*1967, Barcelona
lives in Amsterdam

education:

1994-96	RJIKSAKADÉMIE VAN BEELDENDE KUNSTEN,	AMSTERDAM
1990-92	ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS,	PARIS

selected individual exhibitions:

1998	"HIJAS SIN HIJAS / DOCHTERS ZONDER DOCHTERS", CENTRUM BEELDENDE KUNST,	DORDRECHT	.cat.
	"DREAMKEEPER", STEDELIJK MUSEUM BUREAU,	AMSTERDAM	.cat.
1997	"CINEMA SOLO", GALÉRIE MICHELINÉ SZWAJGER,	ANTWERPEN	
1995	"MEETING-POINT", ALEJANDRO SALES GALLERY,	BARCELONA	
1994	"UNA CASA PARA SIEMPRE", MUSEUM OF ART,	GERONA	
	"WAX JARDINS", ARTESA GALLERY,	BARCELONA	

selected group exhibitions:

1998	"SELF-PORTRAITS", GALÉRIE TANYA RUMPFÉ,	HAARLEM	
1997	"PERISH", DUENDE,	ROTTERDAM	
	"RESONANCES", CREDAC,	PARIS	
	"HIJAS SIN HIJAS / DOCHTERS ZONDER DOCHTERS", FESTIVAL AAN DE WERF,	UTRECHT	
	"PRIX DE ROME", DE BAGAGEHAL,	AMSTERDAM	.cat.
	"STANDORT BERLIN, PLACES TO STAY", BÜROFRIEDRICH (ALTERNATIVE SPACE),	BERLIN	
1996	"PEILING 5", STEDELIJK MUSEUM,	AMSTERDAM	.cat.
	"COMPAGNIE DE COMPAGNIE", FESTIVAL AAN DE WERF,	UTRECHT	
	"ART AND ARCHITECTURE", NOVA ZEMBLA (ALTERNATIVE SPACE),	DEN BOSCH	

interventions in houses / Projects:

1998	"DREAMKEEPER", VISITED 19 HOUSES,	AMSTERDAM
1996	"POUR Y HABITER" (COORDINATION: LE MAGASIN), VILLENEUF 120,	GRENOBLE
1995	"ARCHITECTURE INTERIEURE", AMSTEL 88,	AMSTERDAM
	"ARTE HABITABLE", DEURLOOSTRAAT 135,	AMSTERDAM
1994	"EXPÉRIENCE À DEUX", 22, RUE DES BEAUX-ARTS,	PARIS
1995	"RIEN NE MARCHE", 14, RUE LHOMOND,	PARIS
1992	"CRISALIDE", 15, RUE SAINT-DENIS,	PARIS

bibliography:

"THE DREAMKEEPER", Stedelijk Museum, Bureau Amsterdam, Nieuwsbrief, n° 35, 1998
DOMENIEK RUYTERS, "ALICIA FRAMIS, THE WALKING MONUMENT", Metropolis M, n° 5, oktober-november 1997

The Dreamkeeper

Suffering from lonely nights? Phone the Dreamkeeper. For she's in town, wandering through the streets with her sleeping mat wearing her Star Dress and Moon Shoes. Make an appointment and she'll come to stay by your side, twelve hours long. As long as you don't sleep, she'll watch. In the morning she'll pick up her mat and leave again. Don't ask what will happen in the period in between. It all depends upon your dreams.

The Dreamkeeper, the latest project by the Spanish artist Alicia Framis (*1968, Barcelona), is a work in progress. Begun in Amsterdam, it was continued in New York and goes on in Luxembourg now. This work is characteristic of Framis's own particular interpretation of art. She believes that the potential of art objects to communicate emotions and thoughts is limited and that the idea that art can have political impact is an illusion. She is utterly convinced that as an artist she can best reach people through direct emotional and physical contact. This is why she produces as few art objects as possible and creates the conditions for unusual and personal experiences. Her work has been called a "social sculpture", or a "new performance art".

Superficially her work shares a number of characteristics with the tradition of performance art that was developed in the 1970s by artists like Vito Acconci and Ulay & Marina Abramovic. Like many of their performances, *The Dreamkeeper* is a live performance by an artist, which creates the conditions for direct human - and possibly physical - contact. The body is the medium and the artist has a vulnerable position, never knowing what might happen or how people will respond. But this is as far as the similarities go. The intention behind Framis's "new, social performance" is not to test or break down her own physical boundaries, other people's boundaries or the boundaries of art, like Ulay & Abramovic or Acconci did. It is also not her intention to enrich art with a new form of expression. Framis wants to talk about the soul.

In the 1970s the artist was the actor and the spectator, the audience or the witness, like in classical Greek theatre. Framis tries to create situations in which the actor and the spectator are on the same level. She addresses her public directly, in the intimacy of their own homes and daily lives. Thus, she hopes to render them equally vulnerable and powerful. Longing for an "art that gives life", Framis is looking for what "the people of today" - lonely people living in big cities - "need" according to the situation and the place they are living. As for her, these are neither "dead things", like art objects or sculptures on pedestals, nor metaphors or grand gestures. What is needed is intimacy, content, imagination and poetry. The form and aesthetics of her projects - not forgetting the publicity surrounding them - are, of course, all paid the necessary attention. But content and personal interaction with her public are of prime importance.

This vision, however, is limited. Her contribution to the "Festival a/d Werf" in Utrecht was the work *Compagnie de Compagnie*, an escort bureau at Utrecht Central Station where lonely travellers could acquire a companion to accompany them on their trips to one of the festival's locations, to their homes or to any other place for the pleasure of sharing a walk. The escorts were all identical twins, experts in togetherness. The work existed for

the duration of the festival. The only tangible vestiges of her project at the end was the *Compagnie* poster. No pictures, no videos, for they are not able to transmit the real experience, Framis thinks.

The Walking Monument, with which Framis won the Dutch Prix de Rome (Art in public space) at the end of last year, had an even more limited life span. A "tower" of people stood on the Dam Square in Amsterdam on the location of the (temporarily removed) National War Monument for exactly one minute. Here, too, the artwork was an experience. Framis intended to create a living monument that did not represent the power nor the aesthetics of the government. Everyone present at the event participated either as an acrobat or as a member of the immediate circle of spectators who functioned as a kind of pedestal for the piece or as elements in the spectacle. In this case too, all that remained of the work (apart from the odd photograph that was taken without Framis's involvement) was the memory of an unusual gathering, the stories, and of course the thoughts prompted by this "sculpture": thoughts about what a monument might be in a democratic society such as ours.

These projects are extremely problematic for museums because they cannot be preserved. But Framis would anyway not like to see her works shown other than like this. Consequently, her work is only temporary and limited to a small group of people. In other words, she makes elitist work. But Framis doesn't view this as a problem. She doesn't believe in art for a "broader public", or in the so-called eternal value of paintings and sculptures. She argues that only direct experience is valid and that dead objects can never communicate that experience. Artists may want their work to have eternal value, she states, but they too are just ordinary people who are not in a position to contravene the laws of nature; life's magic can only be expressed in the experience of an intense moment that will never return.

In today's art world, with all its objects, theories, exhibitions and overflowing depots, such an opinion comes like a breath of fresh air. Framis's projects are in themselves preserving, living on as stories. *The Walking Monument* and *Compagnie de Compagnie* have already taken on mythical proportions in casual conversations. *The Dreamkeeper* is a follow-up of the *Compagnie*. The poster has to stimulate the myth into life in advance. If all goes well it will proclaim: *The Dreamkeeper* is in town!

The experience itself is the intimacy of twelve hours of shared mental space, caused by communication without words and without the intervention of reason or the metaphor of language. While people sleep and dream all their decorum fades. In this way, real spontaneous communication is possible. "Real intimacy is not raised by visiting somebody at a private home or by being together, but by sharing an experience", Framis proclaimed. The invisible barriers between people are not overthrown by words but by sharing dreams; Framis's primary intention is not to establish a theoretical relation to recent art history. Her work stems from a personal need. But she does address THE questions facing today's younger generation of artists. What is the purpose of art in today's society? What can an artist mean? Why should an artwork by definition be material? And should all art by definition be accessible to everyone?

Ineke Schwartz



The Dreamkeeper, 1 a.m. - 9 a.m., 1998

Dora García

1963, Valladolid
lives in Amsterdam and Brussels / vive a Amsterdam et Bruxelles / lebt in Amsterdam und Brüssel

voice

silence

education: / formación: / Ausbildung:

1988-91 RIJNSAKADEMIE VAN BEELDENDIJE KUNSTEN, AMSTERDAM
1988-90 TALLERES DE ARTE, CÍRCULO DE BELLAS ARTES, MADRID
1988 ARTELLEKI, SAN SEBASTIÁN
1985-86 FACULTY OF FINE ARTS, SALAMANCA

selected individual exhibitions / exposiciones individuales / (selection): / Einzelausstellungen (Auswahl):
1997 **LOVE FOR THE ABSURD** SUEÑO GALLERY, JOAN PRATS, STEDELIJK MUSEUM BUREAU, DE VLEESHAL, AMSTERDAM
1996 AÑOS LUZ, GALERIA JUANA DE AIZPURI, MADRID
GALERIE DE ZAAL, DELFT
"DREAM", GALERIE MOT & VAN DEN BOOGAARD, BRUSSELS
"FICCION", GALERIA JUANA DE AIZPURI, SEVILLA
1995 "FICCION", GALERIA DE ZAAL, DELFT
1994 SHOP FRONT, GALERIA JUANA DE AIZPURI, MADRID
1993 DE APPEL FOUNDATION, AMSTERDAM

selected group exhibitions / exposiciones de grupo (selection): / Gruppenausstellungen (Auswahl):
1997 "LOST IN SPACE", KUNSTHAUS BREMEN, LUZERN
"TRAPPED REALITY", CENTRO DE ARTE SANTA MONICA, BARCELONA
1996 "PERFECT", GALERIE MOT & VAN DEN BOOGAARD, BRUSSELS
1995 GALERIE NELSON, PARIS
"COLECCIÓN TESTIMIO 1989-95", FUNDACIÓ LA CITADEL, BARCELONA
1994 "AÑOS 90 DISTANCIA ZERO", MUSEUM SANTA MONICA, BARCELONA
1995 SINT-LUCAS GALERIJ, BRUSSELS
MUSEO DE ARTE CONTEMPORANEO, MADRID
1992 "EN SERVICIO", W 199, AMSTERDAM
1988 "MUSEO DE ARTE CONTEMPORANEO", MADRID

bibliography: / bibliografía: / Bibliografie:
CATELINA SERRA, "NY REALITY NI NICHYNY", El País, Barcelona, 19 January 1997
ANDRÉS MADRUGA, "DORA GARCÍA, A AÑOS LUZ", El País, Barcelona, 2 marzo 1996
FERNANDO HUIEL, "TRIO DE DAMAS: NORTE, CENTRO", País, 24 junio 1995
JOSE LUIS BREA, "ANA LAURA ALAEZ Y DORA GARCÍA", El País, 19 febrero 1999
ERIK D., "DORA GARCÍA: UN TRIO DE DAMAS", Gaceta del Sur, 10 febrero 1995
WILMA VAN ASSELDONK, "DORA GARCÍA",

IT'S A COMMAND

**Pocket edition of the absurd.
Slip it into your pocket.**

- I'd like to arouse feelings of wonder and the sublime by very, Very ordinary means
- To come to a kind of surrealism in a quite ordinary way, Or...
- To come to ordinary reality by means of absurd, Ridiculous, Surrealistic ways.
- Get an extraterrestrial perspective of yourself
- In the unbelievable normality.
- Common sense versus construction.

CD (1996-97)
Compact disk and booklet of 12 pages, edition of 1000 plus two exhibition copies.

Contains 8 songs: Noise / In Your Pocket / Formal Concerns / Love for the Absurd / Out There / Game of Rescue / Something / Thanks (dancing mix).
Lyrics by Dora García,

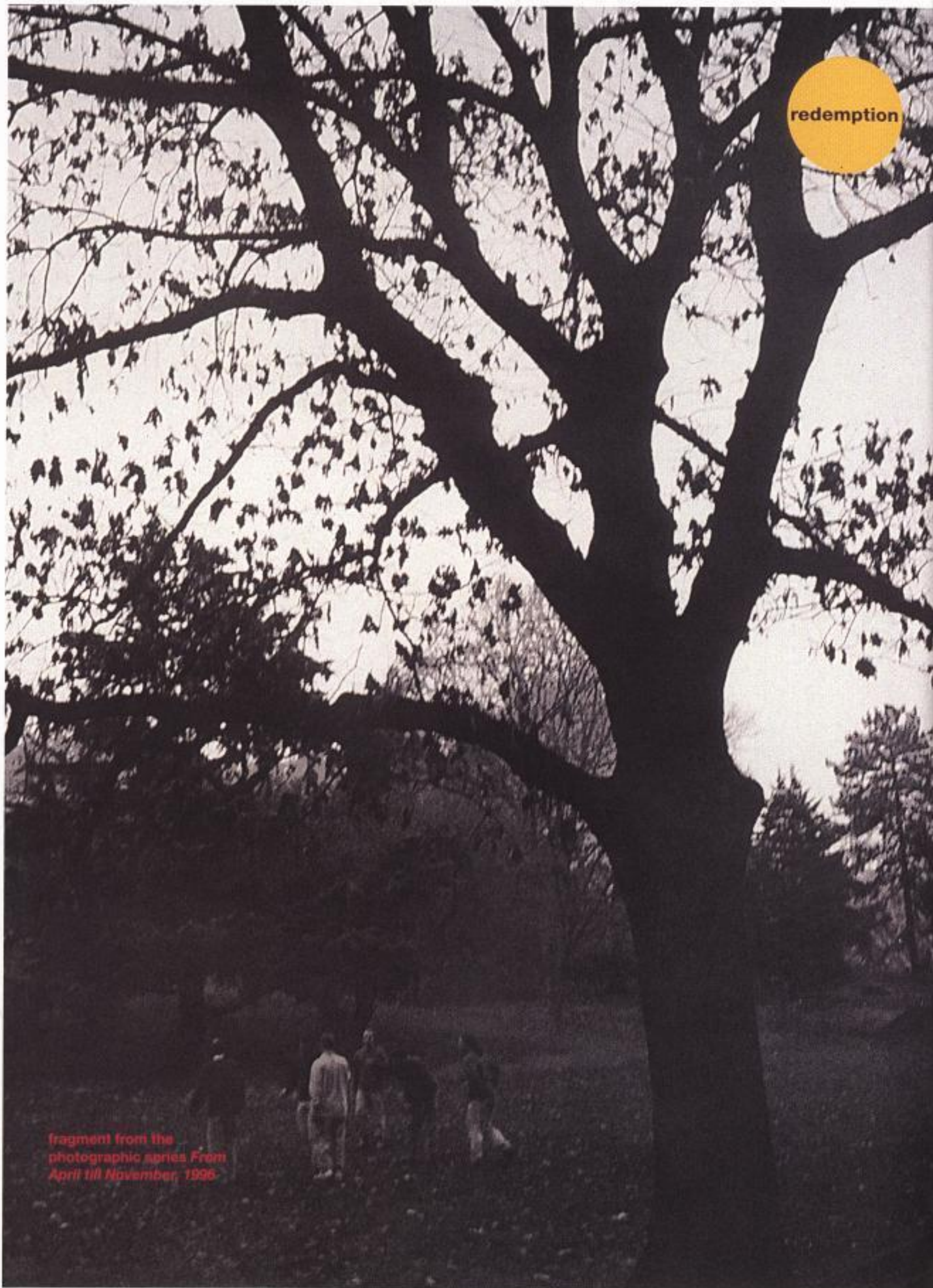
Music composed by Art Compo (Mir, Deramaix, Dessarts) Vocals by C. Dessarts, Design by Mevis & van Deursen, Published by Artimo Foundation (NL)

I have no plans here



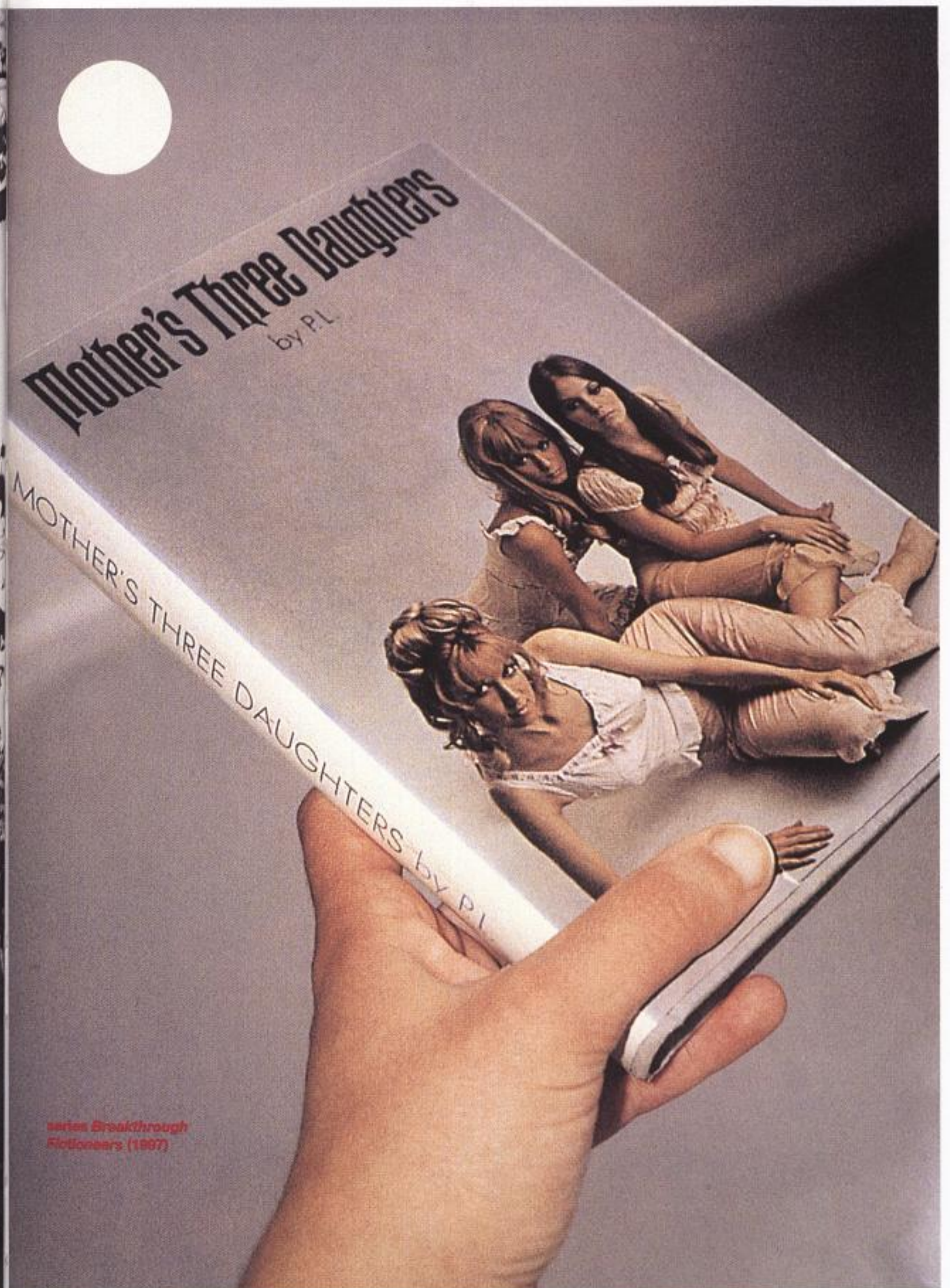
Dream (1996-1997)
Slide-projection loop, 13 minutes. Two projections side by side in an angle of 90°, alternating images and text.

This work exists in two versions: *Dream*, 1996 (english text), and *Sueño*, 1997 (spanish text, colour and B&W images).
Courtesy galería Joan Prats, Barcelona



redemption

fragment from the
photographic series *From*
April till November, 1996



Mother's Three Daughters
by P.L.

MOTHER'S THREE DAUGHTERS by P.L.

series *Breakthrough*
Fictioneers (1997)

Dr Galentin Gatev

*1960, Teteven
lives in Botevgrad

education:

1986-93	SPECIALIZATION IN VENEROLOGY	SOFIA
since 1986	SPECIALIZATION IN ONCODERMATOLOGY	SOFIA
1980-86	MEDICAL ACADEMY	SOFIA

selected individual exhibitions:

1998	"SOMETHING LIKE AN OLD BLOTTER", WASZKOWIAK GALERIE	BERLIN
1996	"CORPUS ALIENUM", CITY ART GALLERY	SOFIA
	"ONLY POSSIBLE WAY (GALLERY CAUSE, MINE-EFFECT)", ATA RAY GALLERY	SOFIA
1995	"HIDDEN THREE DIMENSIONAL", INSTITUT FRANÇAIS	SOFIA
	"A CARRIAGE WORTHY OF SPECIAL ATTENTION, PLATFORM #1", CENTRAL STATION, AND ON THE TRAIN ROUTE PLOVDIV-SOFIA	SOFIA
	"FORGE ME AS MANY HORSESHOES AS YOU CAN", ISLAND ON THE RIVER YANTRA	GABROVO
	"A STAGE FROM THE PRODUCTION PROCESS FOR A PRINTING PRODUCT", INSTITUT FRANÇAIS	SOFIA
1994	"IN DEFENSE OF SOLID MATERIAL", LESSEDRÁ GALLERY	SOFIA
	"IN DEFENSE OF SOLID MATERIAL", METAL WORKING AND GEAR PRODUCTION COMPANY	BOTEVGRAD
	"SPECIALIZATION IN ACQUISITION PUBLICITY FOR ONCODERMATOLOGY" (ON THE PAGES OF STANDARD NEWS DAILY, MAY 15)	SOFIA
	"DERMATOLOGY? ART", DEPARTMENT OF DERMATOLOGY, MEDICAL ACADEMY	SOFIA

selected group exhibitions:

1998	"BULGARIAN AVAN-GUARTE ART", KÜNSTLERWERKSTATT, LOTHINGERSTRASSE	MÜNCHEN	cat.
1997	"DRAWINGS", XXL GALLERY	SOFIA	
	"PHOTO AND VIDEO ART FROM BULGARIA", INSTITUT FÜR AUSLANDSBEZIEHUNGEN	BERLIN	cat.
1996	"BULGARIAN GLIMPSE SHOW", BULGARIAN CULTURAL CENTRE	MOSCOW	
	"THE PLASTIC IMAGE OF THE 90'S", NATIONAL PALACE OF CULTURE	SOFIA	
1995	"THERAPY", THE OLD POST OFFICE BUILDING	GABROVO	

bibliography:

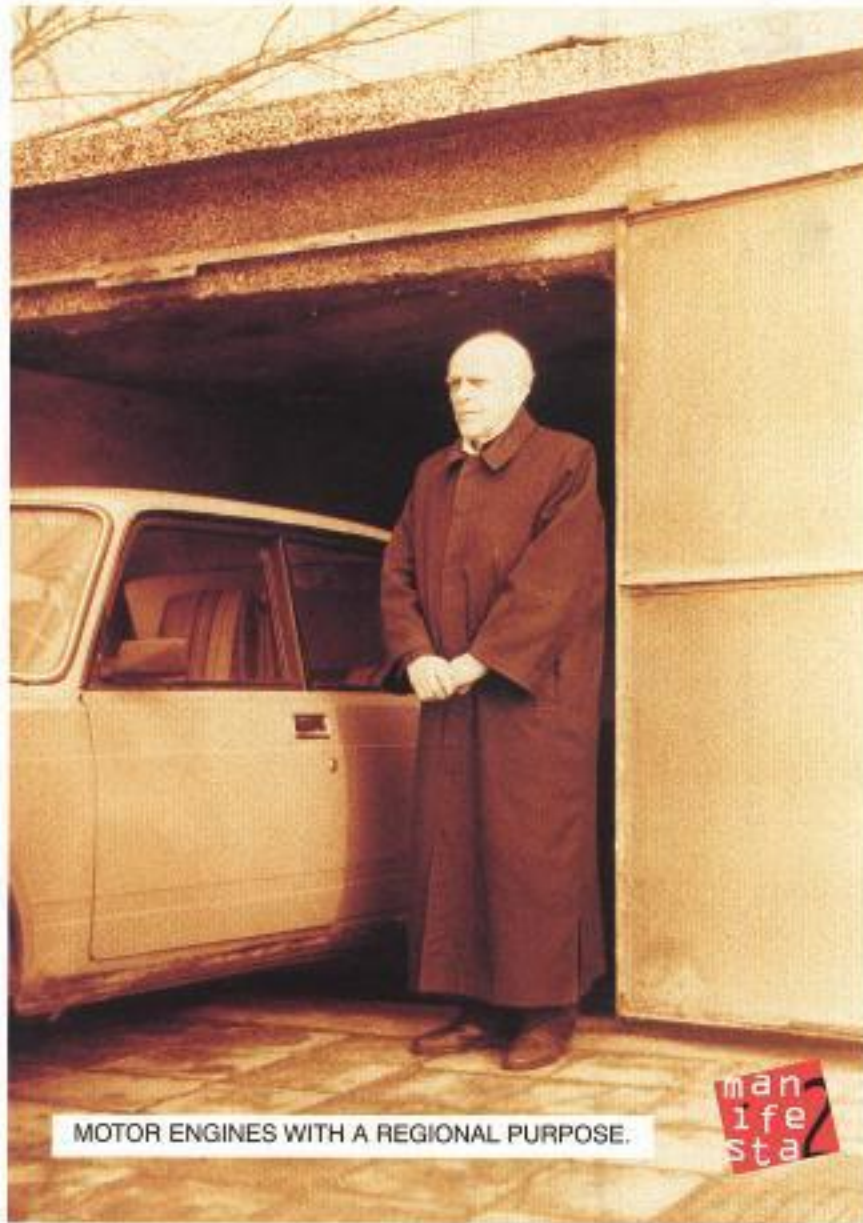
"SVILEN STEFANOV", PROOFS, REAL DISTINCTION	cat. City Art Gallery, Sofia, November 1996
JRINA GENOVA, "FROM CATALOG TO CURATOR"	Kultura Weekly, n° 50, 1996
JARA BOUBNOVA, "THE UNUSEFUL OBJECT?"	Kultura Weekly, n° 18, 1996
RUEN RUENOV, "THE PROCESS OF DISTINCTION"	Literature Weekly, n° 59, 1996
PIERRE RESTANI, "INTERVIEW OF IVA JOLOVA"	Trad, n° 517, 1996
RUEN RUENOV, "HIDDEN THREE/DIMENSIONAL"	Kultura Weekly, n° 50, 1995
JARA BOUBNOVA, "THE DOCTOR AS THE ARTIST"	Kultura Weekly, n° 35, 1995
DIANA POPOVA, "ART WORK..."	Kultura Weekly, n° 6, 1995
GENEVA ANDERSON, "FÜR EINEN TAG: HOLZ STATT STAHL"	Neue Bildende Kunst, n° 6, 1994
GENEVA ANDERSON, "DERMATOLOGIE? KUNST"	Neue Bildende Kunst, n° 3, 1994
GENEVA ANDERSON, "NEW NOAH'S ARK"	Artnews, n° 1, 1995



MOTOR ENGINES WITH A REGIONAL PURPOSE.

man
life
sta2

Father Stoyan



Father Damyan

MOTOR ENGINES WITH A REGIONAL PURPOSE.



Father Aleksi

MOTOR ENGINES WITH A REGIONAL PURPOSE.



Father Strahl

MOTOR ENGINES WITH A REGIONAL PURPOSE.



Father Stoyan

MOTOR ENGINES WITH A REGIONAL PURPOSE.

Dominique Gonzalez-Foerster

*1965, Strasbourg
lives in Paris

education:

1988-89	INSTITUT DES HAUTES ÉTUDES EN ARTS PLASTIQUES	PARIS
1987-88	ÉCOLE DU MAGASIN, CENTRE NATIONAL D'ART CONTEMPORAIN	GRENOBLE
1982-87	ÉCOLE DES BEAUX-ARTS	GRENOBLE

selected individual exhibitions:

1998	"88-88", KAISER WILHELM-MUSEUM	KREFELD	.cat.
	"HOME CINEMA", ROBERT PRIME	LONDON	
1997	"INOVA", UWM ART MUSEUM	MILWAUKEE	
	"MOMENT GINZA", LE MAGASIN, CENTRE NATIONAL D'ART CONTEMPORAIN	GRENOBLE	.cat.
	& FÄRGFABRIKEN	STOCKHOLM	.cat.
	"MOMENT", GALLERY KOYANAGI	TOKYO	
1996	"STURM", GALERIE SCHIPPER & KROME	KÖLN	
	"UNE CHAMBRE EN VILLE", GALERIE MOT & VAN DEN BOOGAARD	BRUXELLES	
1994	"INTÉRIEURS", STEDELJK MUSEUM BUREAU	AMSTERDAM	.cat.
	"LES HEURES", GALERIE JENNIFER FLAY	PARIS	
1993	"NUMÉRO BLEU", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS	PARIS	.cat.
1988	"BIENVENUE À CE QUE VOUS CROYEZ VOIR", GALERIE GABRIELLE MAUBRIE	PARIS	

selected group exhibitions:

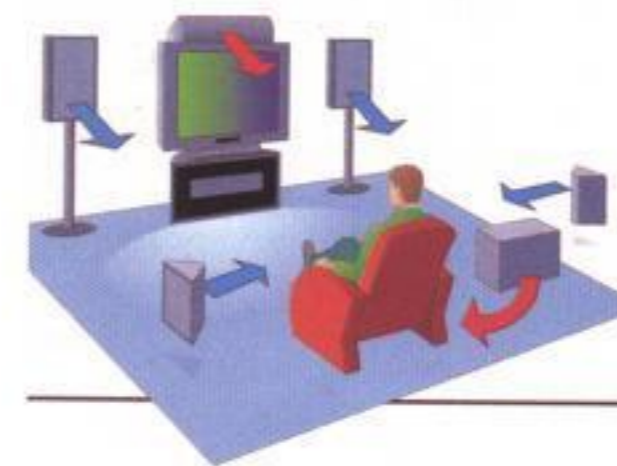
1997	"URBAN MIRAGE" (WITH X. BOUSSIRON), ART DOCUMENT '97	HIROSHIMA	
	"NIEMANDSLAND", HAUS LANGE/HAUS ESTERS	KREFELD	.cat.
1996	"TRAFFIC" (WITH D. ZAMPETTI), CAPC MUSÉE D'ART CONTEMPORAIN	BORDEAUX	.cat.
1995	"THE MORAL MAZE", LE CONSORTIUM	DJON	.cat.
1994	"L'HIVER DE L'AMOUR", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS	PARIS	.cat.
1993	"BACKSTAGE", KUNSTVEREIN	HAMBURG	.cat.
1992	"EXHIBIT A", SERPENTINE GALLERY	LONDON	.cat.
1991	"ITINERARI", CASTELLO DI RIVARA	RIVARA	.video/cat.
	"NO MAN'S TIME" (WITH F. STOECKLIN), VILLA ARSON	NICE	.cat.

miscellaneous:

"ÎLE DE BEAUTÉ", (with A. Leccia), 35 mm film, camera lucida, colour, 1 h 15 min, 1996
"LA FIN DES FILMS", colour video, 52 min, 1996
"RESIDENCE: COLOR", cd-rom, (1000 ex.), 1995
"CHAMBRES DE COULEUR", colour video, 12 min 30 sec, 1992
"ADA EN ADA", centre national des arts plastiques, Paris, colour video, 8 min 52 sec, 1990

bibliography:

PETER CORNELL, "KONSTEN ATT FLANERA"
Expressen, n° 10, 1997
ZAPP 9,
Video Magazine, 1/1997
ÅSA NACKING, "IF YOU CAN I CAN"
Paletten, n°1, 1997
PHILIPPE PARBENO, "I'M NOT A CUSTOMER, I'M A PASSENGER"
Documents sur l'art, n°7, 1996
ARTURO SILVA, "SENTO OF GONZALEZ-FOERSTER..."
The Japan Times, n° 6, 1995
CATHERINE VAN HOUTS, "VERHALEN VAN EEN INTERIEUR"
Het Parool, 1994
BENJAMIN WEIL, "DOMINIQUE GONZALEZ-FOERSTER - A BROKEN INTERVIEW"
Flash Art, March-April 1992
JASON B. FLINN, "CABINET DE PULSIONS"
Tema Celeste, 1992
BENJAMIN WEIL, "REMARKS ON INSTALLATIONS"
Flash Art, January-February 1992
ERIC TRONCY, "NO MAN'S TIME"
Flash Art, November-December 1991



Home Cinema Lux.

The introduction of Home Cinema

..... inside cinema

A mix of hi-fi and video, super Dolby-surround sound, digital and panoramic picture. Image and sound fill the entire room. The spectator is no longer looking at the film but is actually in it.

He is engulfed in the sound and visual environment of the picture and the story, while at his own home – the two stories mingle into one – the story of the film and that of his own home – someone is speaking in the kitchen, someone is shouting in the film – a weird dialogue.

The dialogues blend into the domestic surroundings as never before in a cinema, where spectators are locked into a state of passivity and silence – something like a dream and a sleep. At home, we move in and out of private life and fiction – the backgrounds intermingle. When the leading actor walks off the scene I go out to get myself a drink – synchronicity – we come back at the same time. Proximity of fiction and parallel reality. In the next phase, 3-dimensional characters appear in the middle of the bedroom, science fiction has been talking about this for years now. The *Home Cinema* process is superimposed on the traditional function and furnishing of the drawing room in an influx of hi-fi/stereo, in just the way post-war homes were transformed. The main room becomes an instant of broadcast/reception, of seductive and spectacular parallel realities that colonise the living area and the private life of the inhabitants. Why bother with the real experience of cities and cinemas when you can go to the cinema at home and live in the confusion of its settings and stories? Could *Home Cinema* also be used for family films, for *home movies*?

Home Movies and Home Cinema

Producing a film especially for the Home Cinema. A *home movie*, made at home or around the home, a film of proximity, predominantly autobiographic, a film of urban perceptions and solitary promenades, perhaps in a park, or public gardens? A spot that becomes an enveloping image?

Recollections:

In December '97, I was leaving for Luxembourg with a big black bag under my arm when somebody asked me where I was going. I said, "To Luxembourg". "Why such a big bag to go to a park?"

We were in Paris and the person speaking to me had taken Luxembourg as meaning the Luxembourg Gardens, a big park with trees, chairs and ponds. But I was speaking about Luxembourg, where the *Manifesta* exhibition was going to be held. At the exact same moment, two Luxembourgs existed in my mind, one a town, the other a park, one near, the other distant – linked by a name and a moment of hesitation.

I forgot about the incident and left for Luxembourg. The spot I enjoyed the most was the tiny stream that runs along the bottom of a deep gulley and the long park surrounding it – the two Luxembourgs became superimposed – parallel realities – a double spot residing in a single instant. A Luxembourg instant. When I got back to Paris, I decided to walk around Luxembourg Gardens to check out this strange feeling and to take some photos. I was moved by a desire to film this spot that has already been photographed far too many times – a place that makes us feel that we know every nook and cranny – to make a *home movie* because the Luxembourg Garden is a garden that in a way belongs to every Parisian – everyone has had an experience of his own in this stretch of landscape which may be out-moded and ultra-structured, but which is also teeming with activity.

And so, I filmed the Luxembourg instant (*home movie*). The *Home Movie* and *Home Cinema* movie moments are going to be superimposed to become the *Home Cinema Lux*.

Paris 21.05.98
Dominique Gonzalez-Foerster

IMAGES, NEXT PAGES:

Home Cinema – Robert Prime, London (30 January/7 March 98), neon, posters, slide projector, five series of ten slides.
Tuesday: Next Year – Wednesday: Narita Express – Thursday: Mr. Shimizu – Friday: Les feuilles mortes – Saturday: Café Merci
Le film idéal? How to make your audience weep with only ten slides – Takeshi Kitano
Jardin de Luxembourg, Paris





Felix Gonzalez-Torres

*1957, Guaimaro
†1996, Miami

education:

1981-85	WHITNEY MUSEUM INDEPENDENT STUDY PROGRAM,	NEW YORK
1979-85	PRATT INSTITUTE, BROOKLYN,	BROOKLYN
1976-79	UNIVERSIDAD DE PUERTO RICO,	PUERTO RICO

selected individual exhibitions:

1995-96	SOLOMON R. GUGGENHEIM MUSEUM,	NEW YORK	cat.
	& CENTRO GALEGO DE ARTE CONTEMPORANEO,	SANTIAGO DE COMPOSTELA	
	& ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS,	PARIS	
1994	"TRAVELLING", MUSEUM OF CONTEMPORARY ART,	LOS ANGELES	cat.
	& HIRSHHORN MUSEUM,	WASHINGTON	
	& RENAISSANCE SOCIETY,	CHICAGO	
1993	"MUSEUM IN PROGRESS",	WIEN	cat.
	"TRAVEL n° 1", GALERIE GHISLAINE HUSSENOT,	PARIS	
	"TRAVEL n° 2", GALERIE JENNIFER FLAY,	MILWAUKEE	
	MILWAUKEE ART MUSEUM,	MILWAUKEE	
1992	MAGASIN 3, KONSTHALL,	STOCKHOLM	cat.
	GALERIE PETER PAKESCH,	WIEN	
	"PROJECTS", MUSEUM OF MODERN ART,	NEW YORK	
1991	GALLERIA MASSIMO DE CARLO,	MILANO	
	XAVIER HUFKENS,	BRUXELLES	
1990	ANDREA ROSEN GALLERY,	NEW YORK	
1988	THE NEW MUSEUM OF CONTEMPORARY ART,	NEW YORK	

selected group exhibitions:

1996	"NOWHERE", LOUISIANA,	HUMLEBAEK	cat.
1995	"CHAMBRE 765", HOTEL CARLTON,	PARIS	cat.
	"APERTO 93", BIENNALE DI VENEZIA,	VENEZIA	cat.
1992	"POST HUMAN", MUSÉE D'ART CONTEMPORAIN,	PULLEY/LAUSANNE	cat.
	& CASTELLO DI RIVOLI,	TORINO	
	& DESTE FOUNDATION FOR CONTEMPORARY ART,	ATHENS	
	& DEICHTORHALLEN,	HAMBURG	
	& ISRAEL MUSEUM,	JERUSALEM	
1991	"NO MAN'S TIME", VILLA ARSON,	NICE	cat.
	WHITNEY BIENNIAL, WHITNEY MUSEUM OF AMERICAN ART,	NEW YORK	cat.
	"THE BODY", THE RENAISSANCE SOCIETY,	CHICAGO	cat.
1990	NEUE GESELLSCHAFT FÜR BILDENDE KUNST,	BERLIN	
	& MUSEUM FRIDERICIANUM,	KASSEL	
1989	"DOUBLE TAKE", CONTEMPORARY ART CENTER,	CINCINNATI	cat.
1986	"THE FAIRY TALE: POLITICS, DESIRE AND EVERYDAY LIFE", ARTISTS SPACE,	NEW YORK	

Felix Gonzalez-Torres
By Hans Ulrich Obrist
as partially published in Der Standard (Austria)

HUO

Let's start with your different "passport pieces".

FGT

The "passport-piece", is called *Passport no. 2*, because there is another piece called *Passport no. 1* which is a white stack, 24 x 24 x 6 inches high, with just white paper for the public to take. This is like most of my work - I need a viewer. I need a public for the works to exist. Without a viewer, without a public, this work has no meaning. This work is about an interaction with the public, or a large collaboration.

But the "passport piece" is really about the way we are defined in our culture, the way our self is constructed through many different channels, and one of these channels is that little thing called "passport", which identifies us as some type of gender, coming from some kind of country and being born somewhere and with a date and that defines us, and, to top it all, it has numbers; that's what we are, that number is unique, no one else in America has that specific number and, again, that is another definition of who we are, in a very abstract way.

One of the things that bugs the shit out of me in the last few years is this whole talk about "body art", which is almost like the criminal system. These people, in order to think about a body, to talk about a body, they need to see a body. As if you were going to a gallery and you see five bodies hanging everywhere - people say, "Oh, it's about the body". I say, "Well no". It's really not about the body, it's about wax, or plaster, because the body at this time in our history, at this time in culture, is defined not just by the flesh, but it is defined also by the law, by legislation, by language first of all. So, therefore, when we feel pain in the body, when we feel decay, when we feel pleasure in the body, all those issues are very much related to the law or the symbolic order, in that case to the phallogocentric order, and our acceptance of that order. Sometimes we accept certain parts and sometimes we reject certain parts of that. But that functions only with regard to the definition that is based on language and I think, when you see a passport, really what you are seeing there is a body, because it is about definition of a body, a body that can travel from one place to another, based only on the fact that there is a passport that is defining us and that sometimes can be helpful or could be detrimental. That particular passport I showed at Jennifer Flay is my own definition of her passport: just all these birds flying; there is no cover, no back, no texts; it's just these birds that can fly anywhere they want, without much restriction other than the physical restrictions.

HUO

Maybe this is also linked, in more general terms, to the way you work, oscillating between a private space and a public space. I'm thinking of your billboard work,

which was at 24 places at the same time and then presented inside the MOMA. You show an unmade bed, certainly a very intimate, most private space, and then you show a public dimension of this very same private issue.

FGT

The billboard on MOMA came from a very specific personal impulse. I needed to see my bed, I needed distance first of all. Let me put it this way for you: I needed distance from my bed and that bed became a site, it was not only the place where I sleep, it was also the place of pain at night, that is the personal impulse. Then, there were also the formal issues and the other issues that influence the way we work.

I was asked by MOMA to do this show and I am someone who tries to be honest, I mean with the way I feel. So when I went to see the Project Room at MOMA, I found it so beautiful that I said this place does not need any art, it is a very beautiful space, let's do something outside, and besides that, they have so much art already that they can't handle. "Why don't we do something that includes all the possibilities and that is not just this very prescribed notion of having a project in which you just show your wares, like in a showroom?" So the initial idea was not to show anything inside the museum, not to have any billboards inside, just to have the booklets that told people where to go to see the thing in the streets. But there were some problems with that with the museum. It was almost like they needed to see their money's worth. So I put one piece there, which I am happy I did now; one I drew to the wall and then I showed the same image at 24 places: my unmade bed in which two people have slept, have left a depression in the bed and on the pillows, and we have to question at this point there really exists any division between public and private. Recent developments in America have proven that there is no such thing as public and private space, especially for certain segments of the population who express, no, who love, who love people of the same gender, of the same sex. In this case I am referring to the year 1986, *Howard vs. Georgia*, in which the Supreme Court ruled that gay men and lesbians had no right to privacy, that the state could actually go into their bedrooms and legislate and penalise the way they express love to each other. You know the words "Some people are more equal than others", but that's another story. And I think at this point in history, what we are really talking about is private property and perhaps not even that and not about private space, because our most intimate desire, fantasies, stories, are intercepted by sectors, legislated and controlled by the law. And when we are talking about public spaces, I always wonder how public it is, when all the Philip Morris and Marlboro can actually pay for these public spaces.

HUO

What was the origin of the stack pieces?

FGT

When I started making these stacks in 1981, it was because at the time in New York everybody was fighting for wall space, the walls were already taken. You had to get into a fist fight to get two inches on the wall.

So I said, "Fuck the walls, I'll just do something on the floor". No one was doing sculptures, now everyone is doing "give away stuff"; it is really becoming something, people just don't know what else to give away, it's pretty funny. That's one of the reasons why I am back on the walls.

This is just one point. The other thing is that I have always been very interested in the writings of Walter Benjamin, especially at that time. I was just coming out of the Whitney Museum Independent Study Program where I had read for the first time in 1981/1985 Walter Benjamin.

I was very influenced by that writing and the relevance of that writing in our time, in our culture, and I wanted to make a work that took some of those ideas into consideration. That work does not really exist, therefore the work in there has been destroyed because there is never an original.

HUO

It is like an unlimited edition, at the same time there is a form which is permanently in danger.

FGT

It is an unlimited issue.

FGT

The work is always extremely unstable. For example, there is only ideal heights or ideal weights or ideal papers, but that is one thing I enjoy very much. I enjoy the danger, that instability, that in-between-ness. If you want to relate it to a personal level as a gay man, that has a lot to do with my way of being in which I am forced by culture or language to always live a life of "in-between" in one thing or the other. So I think, in that case, the work is pretty close to that real life situation that I'm confronted with daily as a gay man. Especially at that time, in 1987-89, in which we still had the high of the 1980's, what you might want to call the "art market", and then you had this stack on the floor that was not an original and you could never have an original; you could show this piece in three places at the same time and it would still be the same piece. It was almost like a threat, not only a threat but a re-interpretation of that art market and the marketing of an original piece, which it never really is. At the same time the work is almost like a metaphor because you cannot destroy something that does not exist, therefore will always be there. It's the same thing with the billboard, it goes out, then disappears, but will come out again in a different cover, in a different historical, cultural context.

HUO

What about your light pieces?

FGT

The first piece I made, those slides, have to do with America, have to do with the desire for freedom in America. And again, it is very important to mention that those pieces are very democratic too, because whoever has them decides the installation of the pieces, how the piece will look. Although they are all exactly the same, although they are very democratic,

they are all different, because, once I install them for the first time (maybe, because sometimes I don't even install them for the first time), after that, whoever gets them, a collector, a museum, an art handler or an art installer at a gallery, will decide how these pieces get installed. I have no say once I lose my domains, the piece is on its own and it gets installed any way the person wants it; it can be on/off, whatever.

Very often with conceptual work or minimal art there are these certificates, which are about controlling. I don't have that phobia of the 2 inches: if a work is two inches to the left, you have to destroy the work! I always say, "Honey, take an Ex-lax and relax, no big deal, 2 inches, 5 inches...". But it is funny because when this stuff gets into museums, art handlers and historians have a hard time deciding what to do with these things. They keep faxing us back saying "What do we do with this thing?", and we keep faxing them back saying, "Whatever you want!", and they just don't believe it, they say "This cannot be true!".

HUO

What about your portraits?

FGT

I asked a lot of people to give me a list of personal events and public events that have affected their lives, and then, I just read them and I add new ones or go back and ask them for more information because it is based on the idea of a photograph; in our culture, we read photographs in two ways: what is denoted and what is connoted. What is denoted is that kind of thing that we, as an attitude/entity have very little to argue about; for example: if it is a black and white photograph, if it is a photo of a man and a woman, if this man or woman has long hair, short hair, blond hair, brown hair, black hair, curly hair, big eyes, small eyes, whatever; that is the stuff that is denoted. The person is wearing a shirt or is wearing a coat, or is wearing nothing; that's denoted.

But what is connoted is the other way of reading the photographs, for me the most interesting, which has to do with the text that we have in our heads: Is this person with the long hair, is that a 1960s haircut or is that a Vidal Sassoon 1970s haircut? Or is the coat just a simple T-shirt or is it a Dolce & Gabbana T-shirt, or a Pierre Cardin T-shirt? And is that building in the background an Adolf Loos or is it a Le Corbusier? In order for us to read a photograph, we have to have a language transaction. The only way we can read a photograph is through language. So I decided to go then the other way, to get rid of the image and use just the language. So when this person who is getting the portrait made gives me a date, let's say, for example, "Silverhouse 1964", none of us has an idea what "Silverhouse" is, but the person does have a very specific idea what Silverhouse means in his/her life. And it is the same way when we look at a photograph; the photograph really, as Barthes said, does not have an index, it is just not telling us much; it is just a photograph of a woman, but where was this woman? Was she in Vienna, Berlin, Cuba, Havana? Where was this photograph taken? There is very little that these photographs can tell us.



Untitled (America), 1994/1995
15 watt light bulbs, rubber light sockets, extension cords

HUO

The viewer does a big part of the work; he works with you.

FGT

For me, the ideal thing is when something takes place, when there is some action, some movement, when there is some travel in the minds... when the work becomes some kind of catalytic element for something to happen, to become possible. Like the light string at Jennifer Flay in which the public was allowed to start dancing. It was a completely new perspective for me because, as you know, I had two couples that were supposed to come and do it and then suddenly the viewer, the public, started doing it.

HUO

And it kept on going?

FGT

It kept on going! That was a very nice surprise for me but again, the viewer is something that I love, is something that I need for the work to exist, to happen for the final, complete meaning of the work, because otherwise, like I said before, this is just another boring minimal piece sitting on the floor, and that is not what my work is all about. That is a problem when I apply for grants because they say, "Oh", you know, "Sculptures!" but it's not really. This is my excuse to really find my role as an artist because I see myself almost like a theater director directing a very spontaneous performance. Even with a stack, when a viewer takes a paper or a booklet from a stack, or when the viewer

takes the candy and eats it and shits, because that is the final piece, when the candy or the sweet gets eaten and then is expelled as shit from the body. That is also an ultimate collaboration, because I am actually giving energy to this body to function.

HUO

Everything is in-between.

FGT

This "in-between-ness" again is the thing I find very exciting because it is almost like straight acting. As a gay man, I think that has a lot to do with the way I work, because I always said I want to be the spy. I want to be the one who looks like something else, in order to infiltrate, in order to function as a virus. I mean, the virus is our worst enemy but should also be our model in terms of not being the opposition anymore, not being very easily defined, so that we can attach ourselves to institutions which are always going to be there and as Althusser said, these institutions or these ideological institutions are always replicating themselves and if we are attached to them as a virus, we will replicate together with these institutions. These ideological apparatuses are never going away, they are always going to be there, and when we think we have pinned them down, they replicate themselves somewhere else. That's a fascinating effect of being an infiltrator, or working as a virus being attached to these institutions.

A museum in progress / Peter Kogler Production.

Carsten Höller

*1960, Bruxelles
lives in Köln

selected individual exhibitions:

1997	"MOI-MÊME, SOI-MÊME", AIR DE PARIS	PARIS
	"PITTSCH PARK", SPRENGEL MUSEUM	HANNOVER
	"AMANITA BLUE", GOETHE HOUSE	NEW YORK
	"GIFT", GALERIE SCHIPPER & KROME	BERLIN
	"ADDINA", CANTIERI CULTURALI ALLA ZISA, (WITH ROSEMARIE TROCKEL)	PALERMO
1996	"GLÜCK", KUNSTVEREIN	HAMBURG
	"GELUK", CENTRAAL MUSEUM	UTRECHT
	"SKOP", WIENER SECESSION	WIEN
	GALLERIA MASSIMO DE CARLO	MILANO
1994	"DU YOU", GALERIE SCHIPPER & KROME	KÖLN
	"LOVERFINCHES", ARS FUTURA	ZÜRICH

selected group exhibitions:

1997	DOCUMENTA X, (EIN HAUS FÜR SCHWEINE UND MENSCHEN, ZUSAMMEN MIT ROSEMARIE TROCKEL)	KASSEL	cat.
	"CHECK IN", MUSEUM FÜR GEGENWARTSKUNST	BASEL	cat.
	"LETTER AND EVENT", APEX ART	NEW YORK	cat.
	"ON LIFE, BEAUTY, TRANSLATIONS AND OTHER DIFFICULTIES", 5 th INTERNATIONAL	ISTANBUL	cat.
	BIENNIAL	BONN	cat.
1996	"DIE BERECHENBARKEIT DER WELT", KUNSTVEREIN	ROTTERDAM	cat.
	"MANIFESTA 1"	LONDON	cat.
1995	"TAKE ME, I'M YOURS", SERPENTINE GALLERY	NÜRNBERG	cat.
	& KUNSTHALLE	SOUTH KOREA	cat.
	KWANGJU BIENNALE	LYON	cat.
	BIENNALE DE LYON, MUSÉE D'ART CONTEMPORAIN	KÖLN	cat.
1992	"240 MINUTEN", GALERIE SCHIPPER & KROME	HAMBURG	cat.
1989	"D&S", KUNSTVEREIN		

video:

"MUSCIMOL, CHARITÉ, MUSCIMOL 3. VERSUCH", b/w, 2 x 14,08 min, 30 min, 1997
"GEMINI", 20 sec, endless loop, 1996
"ANNA", 16 sec, endless loop, 1996
"THE LOVERFINCH", 15 min, 1995
"JENNY HAPPY", 15 min, 1995
"JENNY", 12 min, 1992

film:

"VICINATO" (cooperation with Philipp Parreno and Rirkrit Tiravanija), b/w film, 15 min, Studio Guenzani Milan, 1995

bibliography:

HANNS-ULRICH METTE, "CARSTEN HÖLLER, EIN KÜNSTLER MULTIPLER DIALEKTIK", (Interview) Visus, Zeitgenössische Kunst in Schleswig-Holstein, Heft 5, September 1997
DAVID PERREAU, "CARSTEN HÖLLER", Art Press, n° 227, septembre 1997
HOLGER KUBE VENTURA, "CREDIBILITY, AUSWEGE DER KRITIK BEI CARSTEN HÖLLER", in Materialien zur Documenta X, 1997
WOLF GÜNTHER THIEL, "CARSTEN HÖLLER, MAYBE BECAUSE I CAN SWIM. I DECIDED TO LEARN TO FLY", Flash Art, n° 194, May-June 1997
JAN WINKELMANN, "DE FUTUROLOGO, DE EVOLUTIE VOLGENS CARSTEN HÖLLER", Metropolis M, n° 5, oktober 1996
YILMAZ DZIEVIOR, "CARSTEN HÖLLER", Artforum, n° 35, September 1996
ELISABETH LEBOVICI, "LA MÉDUSE ET SES REBONDISSEMENTS", Libération, 21 juin 1996
MICHELLE NICOL, "CARSTEN HÖLLER - GETTING REAL", Parkett, n° 45, 1995
CARSTEN HÖLLER, "FÜR DIE LIEBE", Der Standard/Museum in Progress, 20 June 1995
CARSTEN HÖLLER, "SILKE SCHREIBER, WHAT IS LOVE? SUNSHINE", Jahresring 4, Munich, 1994



A-Wheel, 1997
installation view, *Gift* (poison) exhibition
Gallery Schipper & Krome, Berlin

page 80 (left):
Joining forces, 1998
detail of his project for *Manifesta 2*

page 61:
Untitled (Auge), 1997
b/w print



Pierre Huyghe

*1962, Paris
lives in Paris

education:

1982-85 . ÉCOLE NATIONALE SUPÉRIEURE DES ARTS DÉCORATIFS, PARIS

selected individual exhibitions:

1998 ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, PARIS cat.
1997 "STORYTELLERS", LE CONSORTIUM, DIJON
1996 "DUBBING", GALERIE ROGER PAILHAS, PARIS
1995 "L'USAGE DE L'INTERPRÈTE", FRAC LANGUEDOC-ROUSSILLON, MONTPELLIER

selected group exhibitions:

1998 "VERTICAL TIME", BARBARA GLADSTONE GALLERY, NEW YORK
1998 "VOICES", WITTE DE WIT, ROTTERDAM
1997 BIENNALE DI VENEZIA, FONDAZIONE BEVILACQUA, VENEZIA cat.
1997 "IDENTITÉ", NOUVEAU MUSÉE INSTITUT, VILLEURBANNE cat.
1997 "X SQUARED", SECESSION, WIEN cat.
1996 "AFRICUS", 2ND JOHANNESBURG BIENNIAL, JOHANNESBURG cat.
1996 "TRAFFIC", CAPC MUSÉE D'ART CONTEMPORAIN, BORDEAUX cat.
1996 "FOUND FOOTAGE", GALERIE GASSER & GRUNERT, KÖLN
1995 "SHIFT", DE APPEL FOUNDATION, AMSTERDAM cat.
1995 "MORAL MAZE", LE CONSORTIUM, DIJON

miscellaneous:

"MOBIL TV", BROADCAST LOCAL TV STATION, (one month transmission), LE CONSORTIUM, (1997), DIJON
& LE NOUVEAU MUSÉE INSTITUT, (1995), VILLEURBANNE

bibliography:

STÉPHANIE MOISDON TREMBLEY, "LA BELLE ÉQUIPE" (NEW SCREEN ART),
Art Press, n° 227, septembre 1997
ALEXIS VAILLANT, "PIERRE HUYGHE REVIENT JUSTE DU CINÉMA",
Kunst-Bulletin, April 1997
OLIVIER ZAHM, "PIERRE HUYGHE-OPENINGS",
Artforum, March 1997
"ZONE OF DISTURBANCE",
Kat. Steirischer Herbst, Graz, 1997
"AT ONE REMOVE",
cat. Henri Moore Foundation, 1997
PASCALE CASSAGNEAU, "PIERRE HUYGHE: LE TEMPS DÉSAFFECTÉ",
Omnibus, n° 19, janvier 1996
NICOLAS BOURRIAUD, "LES RELATIONS EN TEMPS RÉEL",
Art Press, n° 219, décembre 1996
FRANÇOISE CHALOIN, "PIERRE HUYGHE - DES SCÉNARIOS POUR LES TEMPS LIBRES",
Documents sur l'art, n° 9, été 1996
JOE SCANLAN, "LET'S PLAY PRISONERS",
Frieze, n° 13, September-October 1996
PIA VIEWING, "A CONVERSATION WITH PIERRE HUYGHE",
Paletten, n° 4, 1995



Multi Language Version (Atlantic 1929), 1997
triple video projection (125, 130, 140 min)



Light conical intersect, Paris, 1996
poster 80 x 120 cm
projection of G. Malta Clark's movie, *Conical intersect*, on the intervention site



Soundtrack for a movie, 1997
video projection, 90 min, soundtrack



Blanche-Neige Lucie, 1997
36 mm film, 16 min, soundtrack

Sanja Iveković

*1949, Zagreb
lives in Zagreb

education:

1968-71 ACADEMY OF FINE ARTS, ZAGREB

selected individual exhibitions:

1996 "NESTABILNE SLIKE", GALERIA RIGO, NOVIGRAD .cat.
1994 "RESNIK", ARTISTS SPACE, WINNIPEG
"FROZEN IMAGES", MUSEUM OF ART, LONG BEACH
1995 GALLERY YZ (WITH DALJIBOR MARTINIŠ), TORONTO
1990 KÖLNISCHER KUNSTVEREIN, KÖLN .cat.
1982 "TOWN - CRIER", FRANKLIN FURNACE, NEW YORK
1981 "NESSIE", GALERIA SUVREMENE UMJETNOSTI (GALLERY OF CONTEMPORARY ART), ZAGREB .cat.
1979 "DOUBLE LIFE", PUMPS GALLERY, VANCOUVER
1978 "MEETING POINTS", WESTERN FRONT, VANCOUVER .cat.
1977 "INAUGURAZIONE", GALLERIA TOMMASEO, TRIESTE .cat.
1976 "DOKUMENTI 1949 - 1976", GALERIA SUVREMENE UMJETNOSTI (GALLERY OF CONTEMPORARY ART), ZAGREB .cat.

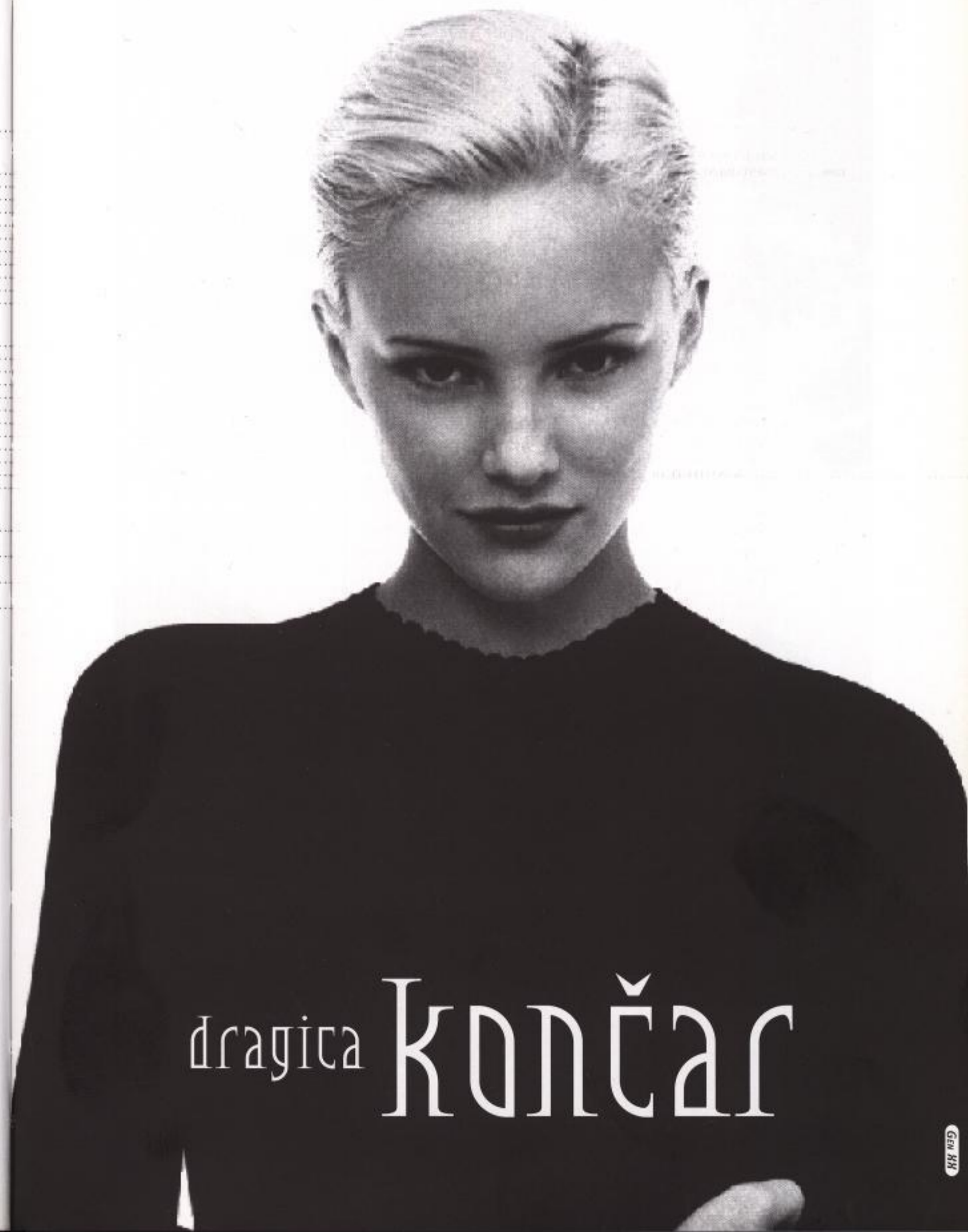
selected group exhibitions:

1998 "SECESSION. DAS JAHRHUNDERT DER KÜNSTLERISCHEN FREIHEIT", WIEN .cat.
1997 "LAB 6", CENTRE OF CONTEMPORARY ART UJAZDOWSKI CASTLE, WARSAWA .cat.
1996 "KRIEG", KÄRNTNER LANDESGALERIE, KLAGENFURT .cat.
1995 "STEREO-TIP", MESTNA GALERIA, LJUBLJANA .cat.
1994 "EUROPA-EUROPA", KUNST- UND AUSSTELLUNGSHALLE DER BUNDESREPUBLIK DEUTSCHLAND, BONN .cat.
"GEWALT/GESCHÄPTE", NEUE GESELLSCHAFT FÜR BILDENDE KUNST, BERLIN .cat.
"WORDS AND IMAGE", SOROS CENTRE FOR CONTEMPORARY ART, ZAGREB .cat.
"X-LOCATION", OFFENES KULTURHAUS, LINZ .cat.
1995 "EUROPEANS", CITY GALLERY, GRAZ
1988 "THE ARTS FOR TELEVISION", STEDELIJK MUSEUM, AMSTERDAM
& INSTITUTE OF CONTEMPORARY ART, BOSTON
1987 DOCUMENTA 8, KASSEL .cat.

bibliography:

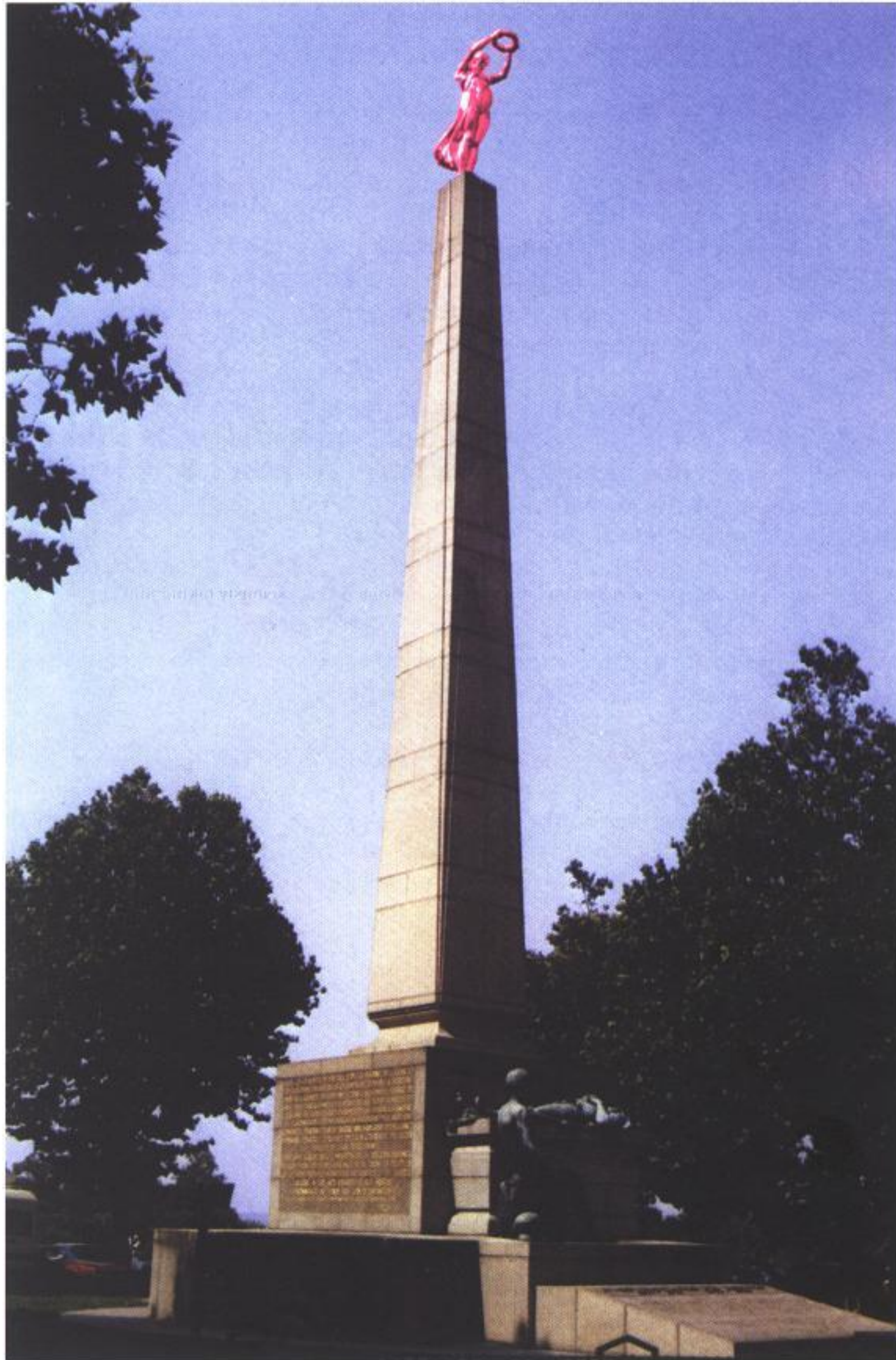
NADA BEROŠ, "CROATIA/WHAT REMAINS?",
Art Press, n° 232, février 1998
LEONIDA KOVAČ, "TOWARDS A MEDIA REALITY",
Kat. "Real Life", IFA, Stuttgart, 1996
SANDRA KRIZIĆ-ROBAN, "SANJA IVEKOVIĆ",
.cat. "Words and images", Soros Centre for Contemporary Art, Zagreb, 1995
ANNA STEININGER, "SANJA IVEKOVIĆ",
Kat. "X-location - 6 Videoinstallationen", Offenes Kulturhaus Linz, 1994

Uhićena zbog antifašističke djelatnosti. Mučena i ubijena u Zagrebu 1942. Starost u trenutku smrti: 27 godina



dragica končar

GEN XX - People's Heroines, 1997/98
(Dragica Končar. Prosecuted for anti-fascist activities.
Tortured and killed in Zagreb 1942. Age: 27)



Pregnant Memory, 1998
project for *Manifesta 2*

Absence and Silence Sanja Iveković's Time – Specific Installations

That the bar-code of the 1970s has been recognised with the new lucidity in the art of the 1990s, is no new discovery. Everyone agrees that there is some logic in resisting direct inheritance and taking over the poetic, philosophical and political discourse of the preceding generation. However, no one, with certainty, can say why we need a *time tampon* of at least ten years in order for us to understand our contemporary outline and discover its "period-complementary" partner.

To captivate the *spirit of times*, to be *here and now*, was, for Sanja Iveković, not simply the programmatic motto of a generation which appeared on the scene in the 1970s. This multimedia artist, regardless of the type of media she has used in her work, (performance, intervention in public space, photography, video, installation) has literally created the sign or emblem of a specific time period. If we toss around the often-used terminology of contemporary art, many of her works, without any exaggeration, could be called *time-specific installation*. Whether flipping through her artist's books from the late-1970s *Tragedija jedne Venere* (Tragedy of a Venus) or *Dvostruki život* (Double Life) or whether encountering a new "trojan-esque" serial *Narodne heroine* (People's Heroines) a powerful work-in-progress which continues a full twenty years later on the pages of women's, political or pop magazines, we are taken aback by the poignancy with which Sanja Iveković *calls out time*, all the while not once giving lectures nor resorting to moralizing.

In the newest works, minimalism of the gestures borders in the imperceptible. Adoption of ready-made situations and transplanting new organs into an old body is performed using the precise method of *disguising and seducing*. Making use of the same weapon she denounces. This modern Judith doubly codifies the visual text consciously taking into account the effect of *anamorphosis*. Through the appropriation of sophisticated advertising photography and its return to a "natural environment" – a commercial magazine, the author creates a framework for her own "story", which relates to that which has been deliberately wiped out, or has faded from, collective memory. *Absence and Silence* are the real contents of her series of "advertisements" *People's Heroines* which are being successively published in Croatian magazines during 1997/98.

By means of extremely reduced intervention, substituting texts, the author transforms the advertising specimen into its opposite – a document about death. About the death of women killed by the quisling regime in Croatia (1941–1945) because of their anti-fascistic activities. When, along with the photograph of the famous Chanel model Jamie Rishar, we read the name of the real woman and reasons for her capture and torture, and her age at the time of death, it then becomes obvious that Sanja Iveković is not referring to the spectre of the past, to the Second World War, but to the spectre of amnesia and muteness in us: *here and now*.

Squeezed between two opposing spaces (the public and the private, advertising and the intimate, politics and aesthetics, literalness and metaphor) it is by means of barely perceivable transfer from one area to the other that the author's voice, the voice of the *primary expression* of the singular, receives its amplification, its resonance, thereby becoming a *sign of the times*. In the overall production of the objects, Sanja Iveković decides in favour of the production of the relationship. More precisely, for its destabilisation and deconstruction. She has never been attracted to a formalistic approach to art – nor to the vacuum surrounding it – even though the formalistic tradition is still very vibrant in contemporary Croatia. Her work, deep-rooted in Conceptualism and Feminism, often does not come upon adequate resonance and understanding. The culpability, of course, does not fall on Sanja Iveković. If a culprit must be found, maybe it would be least harmful to find him/her in that unavoidable *tampon zone*, that time of postponement, which protects us from unexpectedly awakening in the present of our time.

Nada Beroš

Inessa Josing

*1964, Tallinn
lives in Tallinn

field of activity:

TAILORING, FASHION STYLING, GRAPHIC DESIGN, FILM
HER WORKS INCLUDE OVER 300 SHOP WINDOWS AND INTERIOR DESIGN

education:

1988-95 ESTONIAN ACADEMY OF ARTS (FASHION DESIGN), TALLINN
1982-84 TECHNICAL SCHOOL (TAILORING), TALLINN

professional activity:

since 1996 FREELANCE DESIGNER AND ARTIST: DESIGNS TEMPORARY SHOP WINDOWS AT "303" and "BI-BI" TALLINN
1994-95 KANGUR LTD, DESIGNER
1984-87 LECTURER AT TALLINN TECHNICAL SCHOOL

selected individual exhibitions:

1989 AUTHOR'S COLLECTION, FASHION SHOP IN VIRU STREET, TALLINN

selected group exhibitions:

1996 "ESTONIA AS A SIGN", 4th ANNUAL EXHIBITION OF THE SOROS CENTRE FOR CONTEMPORARY ARTS, SHOP WINDOWS, TALLINN
1990 "EKSHIBITSIOON", FASHION SHOW, ESTONIAN ACADEMY OF ARTS, TALLINN

photo n° 1

Express yourself
Lovely ladies and the flasher
shop window display, Tallinn,
Summer, 1997

photo n° 2

All you need is love!
shop window display for
St. Valentine's day, Tallinn, 1996

photo n° 3

People! Behave yourself.
Summertime fears
shop window display for a jeans
store on Viru Street,
Tallinn, Summer 1997

photo n° 4

The Diesel days.
sales window for Diesel jeans

photo n° 5

The fucking flowers
shop window display for the
jeans shop: 303 in Tallinn

photo n° 6

All you need is love!
shop window display for
St. Valentine's day, Tallinn, 1996

photo n° 7

jeans store on Viru Street,
Tallinn, Christmas, 1997/98

photo n° 8

Jesus on his way.
shop window display for a jeans
store on Viru Street,
Tallinn, Easter 1996

Mirror for the Bourgeoisie

The emergence of such alternative variations which would otherwise seem like unjustified extravagance or advance payment in the search for young talent, and their linking to the art world can only be explained in a situation where social conceptualism has been established as a powerful academic norm and forfeited even that hint of revolutionary spirit of the 1990s, which it manifested about a decade earlier, by becoming involved in all types of supporting foundations. Inessa Josing is definitely extravagant when she says that she is not an artist, but rather a so-called mere "art functionalist", but this is naturally an artistic pose with which to justify a particular uncertainty in relation to institutionalised art. The fact that Josing is outside the system is the very secret of her success. Besides, she is not some young beginner as an artist, and in my opinion, Josing is a talent whose work has a meaning which is only now beginning to take shape. Josing has in any case found an original niche for herself where she can assert herself as an individual crusader.

Josing's window displays act as a social barometer. Although they seem like mere decorations, they are however not so much intended to be looked at as to make one think. She works in the shadow of the insipid, idiotic Barbie myth with something extremely essential that affects everyone in society and something important, that puts social sensitivity and the fundamental questions of democracy to the test. It is no wonder, then, that Josing has had a scandalous reputation of someone somewhat blasphemous ever since her first window displays back in 1995. Is it not a bit exaggerated that one ordinary window display triggered rowdy manifestations demanding the removal of her decorations?

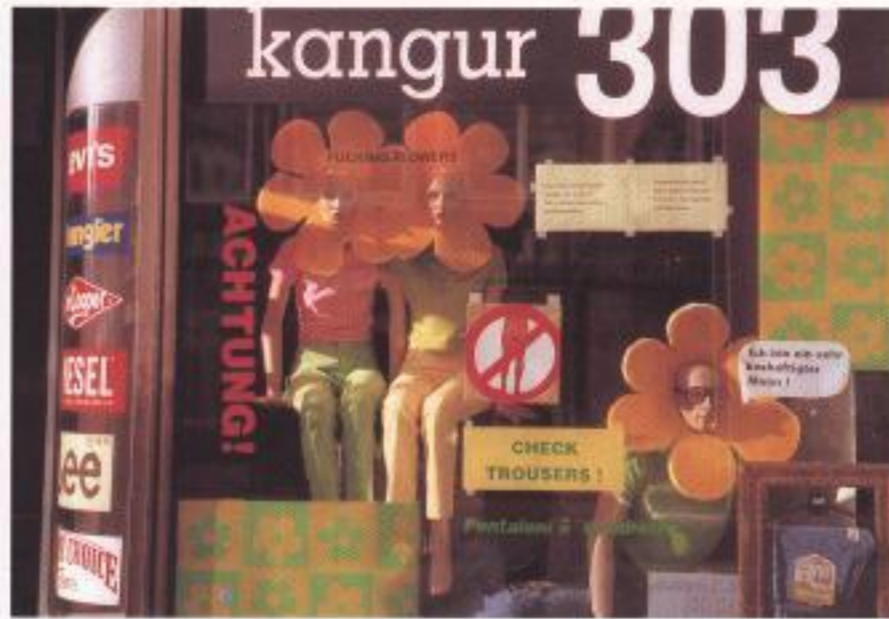
The two pillars which support Josing in her projects contrast with each other like joy and sorrow. They are current, mostly critical themes, and the aesthetics of kitsch. Josing's window displays in general react very operatively to all that is presently current, what is being spoken of or publicly discussed. The fate of window displays is known to be temporariness and seasonality. Their character is consumerist due to the function of advertising, and for this reason an existential abyss separates eternal themes and the three-month existence of a window display design. The bridging of this abyss and the recording of it in the memory of passers-by is a question of free will for Josing. Josing often constructs a cynical show that in any case characterises the subject and offers no reason to doubt that it takes up a provocative attitude. Her method is to shock, her medium is visual aggressiveness and her material is trendy merchandise. The message is emphasised in turn by texts which tend towards the absurd, the first instance of their use in Estonian window display advertising.

I will list some examples in chronological order to provide an idea of the plots of Josing's window displays. Women in men's clothing (1995-1994), Lenin's statue in the display window (1994), homosexuality, angels (1995-1996), preparations for the beach season (in the winter), *Calvary*, *Father's Day* (1996), flashers, summertime fears (1997). I remember my astonishment years ago when I had a glimpse at the window display of a jeans and trendy clothing shop on the main street of Tallinn's Gothic-style Old Town. There was Christ

wearing Levi's 501's riding up to the mount of Calvary on a motorcycle with a cross tied to his back. It seemed funny and awful. Or then there is the carnival-like display celebrating St. Catherine's Day with male mannequins in women's clothing as a song of praise to legal transvestism. Now it is all history. Looking back in time and summarising, we see a spectacular programme which treats classical stories and taboo subjects with wit and without prejudice. Their specific taste characteristic of Josing is reduced from most of the aforementioned subjects to relationships that are erotic, *bizarre* or fall into the range of sexual minorities, just as in Hollywood musicals of the 1950s - 1950s. This certain category of beauty expressed by delightful, pathetic poses, picture composition, range of characters and the general style of staging splendidly matches with the definition of camp. Yet camp as a decadent, snobby, aesthetic category plays the role of prearranged scenery in Josing's stagings. In its shadow, or more properly regardless of it, soulful dramas and serious conflicts take place in the display windows. Beauty is depraved and ominous, Josing tells us, and one can speak of serious things only with a certain cynicism, sometimes in an exaggerated manner. The point is better made this way to the public. Pierre & Gilles are like naive, self-admiring aesthetes compared to Inessa Josing. Their retouched roleplays and Josing's simulations based on reality could also stimulate Baudrillard's interest. This does not mean that Josing is not a sympathiser of the Paris princes of kitsch.

Primarily, Inessa Josing has designed the window displays of a shop of one company. A mostly young and beautiful target group that relates to current trends buys itself clothing there. This clientele will form the bourgeoisie of the 21st century, the foundation of nationhood. They have grown up in a world of Barbie and Ken, Mickey Mouse, American soap operas and mass culture impelled by advertising and the media, aware that Santa Claus does not actually exist but that it is still all right to believe in him. Beauty, though, exists in all its pleasant Biedermeier-like comprehensiveness and can realistically be attained. Although Josing displays tampons in her window decorations prompting feelings of repulsion, puts together an Estonian flag from three pairs of trousers in different tones which is subsequently removed from the display window on the orders of the shop owners, and advertises the arrival of autumn with canned jeans, attracting the attention of potential clients remains alongside her sadomasochist enjoyment. 1996 celebrating the oriental year of the rat she used caged living rats in a window display, which immediately attracted curiosity. This case is one of the more commercial in Josing's biography. I suspect that bourgeois manners are not foreign to Josing herself. An expensive pink crystal chandelier, a symbol of bourgeois security and comfort, hangs from the ceiling in her home. The ambivalence, however, with which Josing defines her place in artistic life allows me to guess that the bourgeoisie must appeal to her to a certain extent. She most probably knows that the discreet charm of bourgeoisie will not disappear because it makes existence so easy and comfortable. She is, after all, a thinking critical being who has been educated in the belief in rational progress.

Harry Läävrand



The Happy Family values or manifest of bad taste for Swatch (Swiss watch) in the youth magazine, Noormas

Krištof Kintera

*1975, Prague
lives in Prague

education:

.....since 1992 ACADEMY OF FINE ARTS,PRAGUE

selected individual exhibitions:

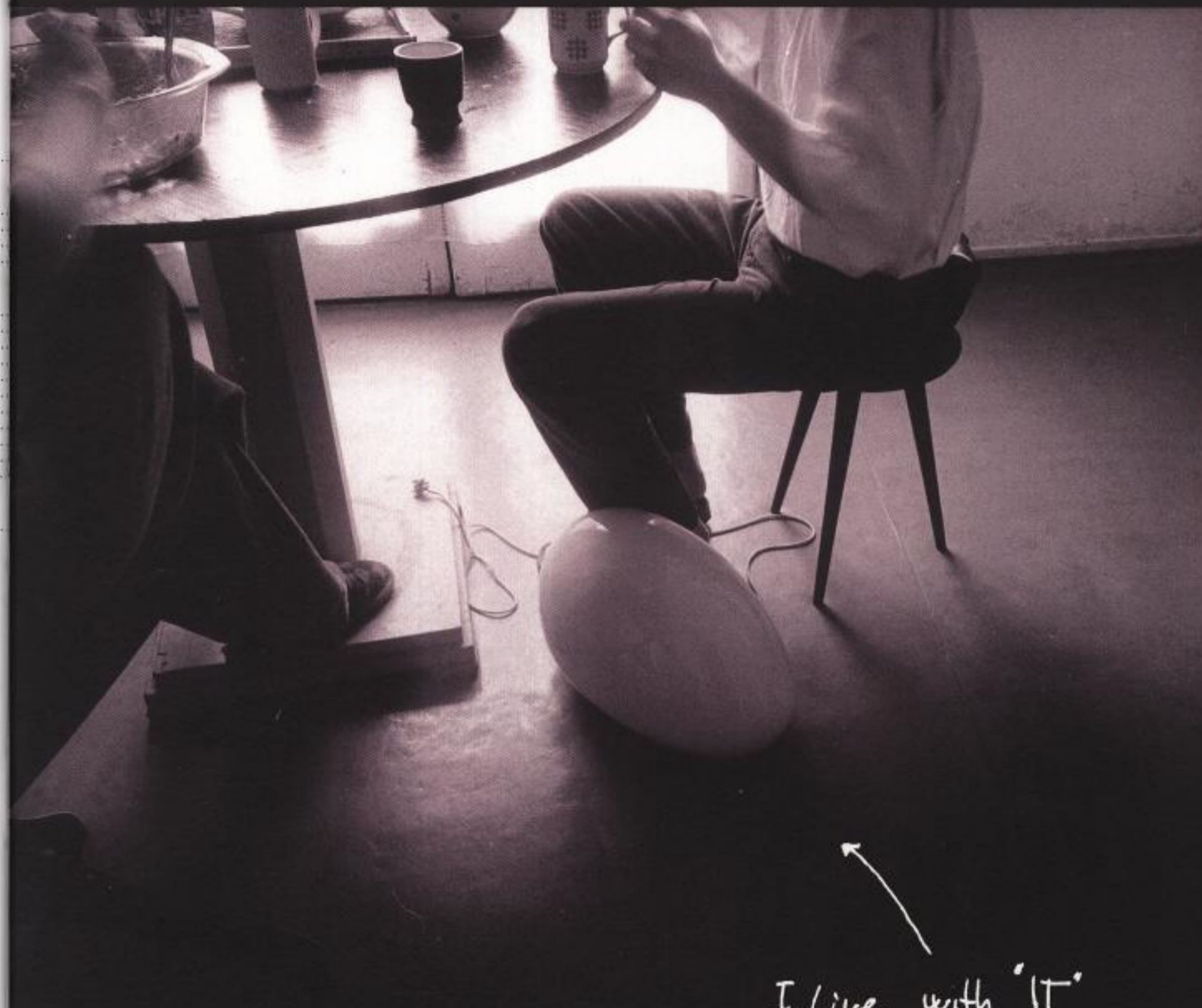
.....1997GALLERY U KAMENE,CHEB
.....1996GALLERY RUCE,PRAGUE
.....1995GALLERY U DOBRÉHO PASTYRE,BRNOcat.
.....1994GALLERY RUCE,PRAGUE

selected group exhibitions:

.....1998"RECIPROCITY", VSVU (ACADEMY OF FINE ARTS),BRATISLAVAcat.
....."LOW BUDGET", GALLERY MÁNES,PRAGUEcat.
.....1997TOWARDS THE OBJECT", RIVERSIDE STUDIOS,LONDON
....."ARTWORK IN PUBLIC SPACES", NATIONAL GALLERY,PRAGUEcat.
....."QUIET MESSAGES" (CZECH ART IN THE 1990s), BUDAPEST GALERÍA,BUDAPESTcat.
....."SHOW", NATIONAL GALLERY,BANSKÁ BYSTRICA
.....1996GHMP DUM U KAMENNEHO ZVONU (BIENNIAL OF YOUNG ARTISTS II),PRAGUEcat.
....."EXTERIOR VS. INTERIOR", COSMOS (ALTERNATIVE EXHIBITION SPACE),BRATISLAVAcat.
.....1995"TEST RUN", GALLERY MÁNES,PRAGUEcat.
.....1994"NEW NAMES", SPÁLOVA GALLERY,PRAGUE
.....1993"HERMIT", MONASTERY PLASY U PLZNE,PLASYcat.

bibliography:

.....JANA UND JIRI SEVCIK,
.....cat. Abstrakt/Real, Wien, 1996
.....TERESA BRUTHANSOVÁ, "THEY LIVE WITH US",
.....Atelier, n° 17-18, 1996



I Live with "IT"
and "IT" Lives with me.

Have you got it?



You should
have it
!



Elke Krystufek

1970, Wien
lives in Vienna

education:

1988-95 ACADEMY OF FINE ARTS WIEN

selected individual exhibitions:

1988 KÜNSTLERHAUS PALAIS THURN UND TAXIS, BREGENZ
EMILY TSINGOU AND COMPANY, LONDON
303 GALLERY, NEW YORK
GALERIE DRANTMANN, BRUSSELS
GALLERIA IL CAPRICORNO, VENEZIA
1997 GALLERI NICOLAI WALLNER, COPENHAGEN
SECESSION, WIEN .cat.
1992 GALERIE METROPOL, WIEN
1990 "AKTION", INSTITUT FÜR GEGENWARTSKUNST, AKADEMIE DER BILDENDEN KÜNSTE, WIEN

selected group exhibitions:

1988 "FOTOGRAFIE ALS KONZEPT", 4. FOTO-TRENNALE ESSLINGEN, GALERIEN DER STADT, ESSLINGEN
"SECESSION. DAS JAHRHUNDERT DER KÜNSTLERISCHEN FREIHEIT", WIEN .cat.
1997 "POST-PRODUCTION", EA-GENERALI FOUNDATION, WIEN
"DISPLAY", CHARLOTTEBURG EXHIBITION HALL, COPENHAGEN .cat.
"NDXLRT", GALLERI INDEX, STOCKHOLM
1996 "AUTOREVERSE 2", LE MAGASIN, CENTRE NATIONAL D'ART CONTEMPORAIN, GRENOBLE
1995 "FEMININ/MASCULIN, 'X/Y'", MUSÉE NATIONAL D'ART MODERNE CENTRE GEORGES POMPIDOU, PARIS .cat.
1993 "APERTO", BIENNALE DI VENEZIA, VENEZIA .cat.

video / film:

"COLLECTOR KRYSTUFEK", VHS, 15 min 15 sec, 1998
"THE GOLDEN SHOW", PERFORMED AT GALLERY NICOLAI WALLNER & OTHER COPENHAGEN VIEWS, VHS, 1 h 5 min 50 sec, 1997
"TOP OF THE POPS", (with Florian Benzer), VHS, 9 min 50 sec, 1997
"ATTACK IN THE WOODS", (with Michael Blank), VHS, 46 min, 1996
"BILLY NAME & AFTER", VHS, 50 min, 1995
"ELKE KRYSTUFEK LIEST OTTO WEININGER", VHS, 15 min, 1994
"CHARLEY OH CHARLEY", VHS, 17 min 7 sec, 1995
"VOMITTING", "EATING", VHS 60 min, 1992
"VIDEOMANIE" VHS, 41 min, 1992
"MARY KRISMAS", VHS, 40 min 58 sec, 1992

bibliography:

ELKE KRYSTUFEK & ANDREA WITTMANN, "WALKING THROUGH SOCIETY",
Jahrbuch '97, Institut für Moderne Kunst, Nürnberg
PETER GORSEN, "MALEN MACHT SPASS",
Frankfurter Allgemeine Zeitung, n° 32, Februar 1996
ARMELLE LETURQUE, "ELKE KRYSTUFEK: UNE ESTHÉTIQUE DE LA CRUDITÉ",
Blocnotes, janvier-février 1996
HANS CHRISTIAN DANY, "POOR LITTLE RICH GIRL",
Vogue, n° 11, November 1995
ELIZABETH JANUS, "PRIVATE FUNCTIONS",
Frieze, n° 19, December 1994
YVONNE VOLKART, "MEDUSA AND CO.",
Flash Art, May-June 1994,
FRANCESCO BONAMI, "ELKE KRYSTUFEK",
Flash Art, November-December 1992

Feeling and obeying

Elke Krystufek incorporates the exceptional of the non-exceptional.

She is made of the material we are all made of. The girl next-door, that is showing what we all could be. You only have to look at the visual material that is exposed in public, and compare it to the meanwhile many times published nude photographs of the unprepossessing, even shy young woman from the year 1989.

Elke Krystufek is not a typical product of the art-industry but rather an atypical one. Elke Krystufek, that is the democratisation of presumption. Her criticism is always screaming: "Me, too!" Application and exploitation are shameless through and through: If you want it like this, you should get it like this – until no more is possible. Of course, Elke Krystufek produces herself through the market, but she is not only being produced, she also fulfils herself, even if this self does not exist anymore. In any case, Elke Krystufek permanently needs a new production of herself. According to the obligatory laws of the art business, she could be spit out since a long time, but she always manages to make tracks. "At breakfast they always think that they understood me completely, and at dinner I am already completely different", she says. Or: "They thought that one day I would have disappeared without any ado. But I remained. And that drove some people almost crazy."

It is the incessant continuity of the p e e p i n g that is in fact surprising. Class overlapping she wants to force to masturbation. Elke Krystufek collaborates with the lust of men. Primitively, as those are structured, this is not too much of a difficulty. "If the guys want to get worked up, then they should", seems to be her motto. This does not annoy as much as it amuses. Not repulsion of the male gaze is the device, but worsening and exaggerating. This way men indeed are more exposed to absurdity and ridiculousness than through a defensive "PorNO". But from the negation Elke Krystufek does not lead to a higher criticism, only towards a playful way to deal with sex relations. Which is not few.

Elke Krystufek looks at herself as a continuation, not as an opposition towards feminism. Her art is connected with the photographs of Helmut Newton and the writings of Camilla Paglia. Regarding this, one should be more careful if it is talked about as subversion through affirmation or things like that.

Elke Krystufek is no social critic or even disguised revolutionary. She is a prayer leader, the most modern we ever had. "I am convinced that religion and eroticism have a lot in common. And I also believe that my original feelings of sexuality and eroticism are coming from the fact that I used to go to church often". Without doubt, religion can be virtually taken as a sexual surrogate. The pleasure enemy of church is reversed lust, it celebrates itself in the speeches and hymns, rites and scents, clothes and masks. There, where the forbidden action is so central, the action is the crucial theme.

Elke Krystufek is the personified indiscretion, the constructed incarnation of indecency. She is ending hypocrisy, but not the lie. Intimacy does not perish that way, even more it celebrates resurrection in hiding itself in the morass of morality and market, the information that got mixed up within the people. Elke Krystufek is telling so much, that she can keep the most important to herself.

Her ability is to learn. Again and again she has to prove that she is able to do it. Without doubt. Her talent is average, but her instinct is big and her industriousness even bigger. In the last fifteen years she had hardly been on holiday. She inherited really nothing. "To be accepted as an artist I really have to work hard, do, what I have to do and let people talk what they want. That is the only way success works. That is, how it has always worked." To the question, why she has so little attention from the press, she responded already in 1985: "Because for most people a girl with success is only one, who made it with a pretty, but empty head and not with strict principles." It is the strict principle that distinguishes this skill, that is a must.

quoted from: Die Presse, Spectrum, 2/14/98, Franz Schandl, "Spüren and spüren", p. III



The best sex I've ever had, 1998
acrylic & dispersion, paint on canvas



Smile?, 1998
acrylic & dispersion, paint on canvas



Truth, 1998
acrylic & dispersion, paint on canvas



Elke Krystufek with Ken Lum, 1998
Photo-Mirror-Painter (1997) & Isa Genzken
Antwerpener Strasse (1992)
colour photographs

Peter Land

*1966, Aarhus
lives in Copenhagen

education:

1994-95 GOLDSMITHS COLLEGE, LONDON
1988-94 ROYAL DANISH ACADEMY OF FINE ART, KØBENHAVN

selected individual exhibitions:

1998 THE VIDEO GALLERY, MUSEUM OF MODERN ART, CHICAGO
PROJECT SPACE, CULTURAL CENTRE OF FUNDACIO LA CAIXA, LJEDA
YNGLINGAGATAN, STOCKHOLM
GALLERIA SONIA ROSSO, PORDENONE
C/O ATLE GERHARDSEN, OSLO
1997 GALLERI NICOLAI WALLNER, KØBENHAVN
SECESSION, WIEN cat.
1996 "STEP LADDER BLUES", GALLERI NICOLAI WALLNER, KØBENHAVN
1995 "PINK SPACE", NZET PROJEKT, GENT
1995 "ANOTHER STATE OF MIND", GLOBE GALLERY, KØBENHAVN

selected group exhibitions:

1998 "SOMETHING ROTTEN", FRIEDRICIANUM, KASSEL cat.
"COME CLOSER", LIECHTENSTEINISCHE STAATLICHE KUNSTSAMMLUNG, VADUZ cat.
"CONTEMPORARY ART FROM DENMARK AND SWEDEN", WÜRTEMBERGISCHER KUNSTVEREIN, STUTTGART cat.
ART SPACE, SYDNEY
"MOMENTUM" NORDIC FESTIVAL OF CONTEMPORARY ART, MOSS cat.
NELE GESELLSCHAFT FÜR BILDENDE KUNST, BERLIN cat.
"LE PRINTEMPS DE CAHORS", CAHORS cat.
1997 "NY KUNST FRA DANMARK OG SKANE", LOUISIANA, HUMLEBAEK cat.
POWER PLANT, TORONTO
1996 "NOWHERE", LOUISIANA, HUMLEBAEK cat.
"TRAFFIC", CAPC MUSÉE D'ART CONTEMPORAIN, BORDEAUX cat.

video:

"THE DETECTOR TEST", video, 50 min, 1997
"THE BUCK ENDS HERE", video, 4 min, 1996
"UNTITLED", (collaboration with Jens Haaning), video, 50 min, 1996
"PINK SPACE", video loop, 7 min, 1995
"AVOIDING GEORGE", text and video, 50 min, 1995
"STEP LADDER BLUES", video, 7 min, 1995
"PETER LAND D.6 FEBRUAR 1994", video, 25 min
"PETER LAND D.5 MAY 1994", video, 25 min
"WHIPPED CREAM WORKS LIKE ACID ON YOUR SELF ESTEEM", video, 9 min, 1994
"THE STAGE", (Andrei Butorin plays Xylophone), video, 25 min, 1994
"DOUBLE DIAMOND", video, 25 min, 1994
"HALLOWEEN", video, 5 min, 1994

bibliography:

ALEXANDRE MELO, "THE LOUISIANA EXHIBITION",
Artforum, n° 7, March 1998
DANIEL BIRNHAUM, "LIGHTS ON THE NORDIC",
Art Press, n° 252, février 1998
KURT HOLLANDER, "UNDER THE INFLUENCE",
Pollester, n° 20, Fall 1997
LARS BANG LARSEN, "PETER LAND, IDIOT",
cat. Secession, Wien 1996
RICHARD VINE, "PART 1: LOUISIANA TECHNO RAVE",
Art in America, October 1996
JEAN-YVES JOUANNAIS, "THE MUSHKIN CENTURY OR IDIOCY IN ART",
Art Press, n° 216, septembre 1996
LARS BANG LARSEN, "DANGEROUS LIAISONS-PER KIRKEBY & PETER LAND",
Siksi, n° 3, Autumn 1996
LARS BANG LARSEN, "NUDITY AND SMALL TALK",
Index, n° 1, 1996
INA BLOOM, "NOW HERE-GET LOST",
Frieze, n° 50, September/October 1996
FRED WEGEMAN, "STEP LADDER BLUE",
Art in America, May 1996
HANS CHRISTIAN DANY, "DISCIPLINE AND PUNISH",
Frieze, n° 25, November 1995
"SELREFLECTIVITY",
published by the artist, 1995

pages 83-84

The Staircase (Staircase), 1998
two video projections each app. 500 x 400 cm
duration: 4 min 30 sec looped for exhibition.

page 85

The Staircase (The Universe), 1998
two video projections each app. 500 x 400 cm
duration: 14 min looped for exhibition





Maria Lindberg

*1958, Ljushult
lives in Göteborg

education:

1979-83 GÖTEBORGS UNIVERSITET (ART HISTORY)

selected individual exhibitions:

1998	"BICYCLE THIEVES", HERMETIC GALLERY	MILWAUKEE	
	"MODERNA MUSEET PROJEKT", MODERNA MUSEET	STOCKHOLM	.cat.
1997	GALLERI OJENS	GÖTEBORG	
	GALERIE PUTTKAMER	BERLIN	
1995	ANDRÉHN-SCHIPTJENKO	STOCKHOLM	
1993	GALLERI RIIS	OSLO	
1991	GALLERI WALLNER	MALMÖ	
1990	GALLERI ARTON A	STOCKHOLM	
1988	GALLERI GARMER	GÖTEBORG	
1986	STADS-GALLERIET	HALMSTAD	

selected group exhibitions:

1988	"COME CLOSER", LIECHTENSTEINISCHE STAATLICHE KUNSTSAMMLUNG	VADUZ	.cat.
	"NUIT BLANCHE", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS	PARIS	.cat.
1997-98	GESELLSCHAFT FÜR AKTUELLE KUNST	BREMEN	
1997	"SLIGHT", NORWICH SCHOOL OF ART AND DESIGN	NORWICH	.cat.
1996	"PÅ TIDEN", MODERNA MUSEET	STOCKHOLM	.cat.
1995	"SHIFT", DE APPEL FOUNDATION	AMSTERDAM	.cat.
1992	"AURORA 5", JOENSUU KONSTMUSEUM	JOENSUU	
1991	"YVONNE", BORÅS KONSTMUSEUM	BORÅS	
1988	GALLERI RIISE	BERGEN	

bibliography:

KARL HOLMÖVIST, "KONSTVERKET INGEN VÅGADE HÄEMTA", Svenska Dagbladet, 20 September 1997
VON RONALD BERG, "ECHO AUS DEM LANDSCHAFTSBILD", Tagesspiegel, 2 August 1997
KATE BUSH, "ON LYING. GETTING LOST, AND LOSING CONTROL", Paletten, n° 1, 1997
MARIA LIND, "SÅ GLAD SÅ GLAD SÅ GLAD SÅ GLAD", Index, n° 2, 1996
DANIEL BIRNBAUM, "MARIA LINDBERG, ANDRÉHN-SCHIPTJENKO", Frieze, n° 26, 1996
EVA-LOTTA HOLM & SVEN-OLOV WALLENSTEIN, "VARDAGSLIVET BETRÄKTAT GENOM ETT NYCKELHÅL", Material, n° 12, 1995
PEDER ALTON, "ÅNGESTENS LIVSKÄNSLA", Dagens Nyheter, 16 June 1995
CRISPIN AHLSTRÖM, "I SKÅNE VISAS GÖTEBORGARNA", Göteborgs Posten, 3 February 1991
MAGNUS BARTAS, "90TAL PRESENTERAR", Tidskriften 90Tal, n° 2/3, 1991
LARS O ERICSSON, "EGENSINNIGT OCH LADDAT TILL TUSEN", Dagens Nyheter, 16 February 1990

*Trying to
get in
between*





Aquarell, Hamburger Kunstverein, Hamburg, 1996



En ce qui me concerne, les conditions sont nouvelles, entretemps, en ce que le sujet appartient désormais essentiellement à l'histoire. Il y a de la place pour de nouvelles estimations.

As far as I am concerned, the conditions are new in that, meanwhile, the theme now essentially belongs to history. There is space for new valuations.

Die Voraussetzungen von meiner Seite sind insofern neu, als das Thema inzwischen ja im wesentlichen schon Geschichte ist. Das gibt Raum für Neubewertungen.

Michel Majerus

*1967, Esch – lives in Berlin / vit à Berlin

education / formation

1986-92

STAATLICHE AKADEMIE DER BILDENDEN KÜNSTE, STUTTGART

selected individual exhibitions /

expositions personnelles (selection) /

1998

ELENI KORONEOU GALLERY, ATHENS

1997

"SAFARI", ANDERS TORNBORG GALLERY, LUND

"PRODUCE-REDUCE-REUSE", GALERIE KARLHEINZ MEYER,

KARLSRUHE

1996

"AESTHETIC STANDARD", GRAZER KUNSTVEREIN, GRAZ

GALERIE MONIKA SPRÜTHL, KÖLN

"FERTIGGESTELLT ZUR ZUFRIEDENHEIT ALLER, DIE BEDENKEN HABEN",

NEUGERBIEMISCHNEIDER, BERLIN

KUNSTHALLE BASEL, BASEL, cat.

MUSEUM OF MODERN ART, SYROS

"AQUARELL", HAMBURGER KUNSTVEREIN, HAMBURG

1994

NEUGERBIEMISCHNEIDER, BERLIN

selected group exhibitions /

expositions de groupe (selection) /

1998

"SECESSION, DAS JAHRHUNDERT DER KÜNSTLERISCHEN FREIHEIT", WIEN, cat.

"TELL ME A STORY, NARRATION IN CONTEMPORARY PAINTING AND PHOTOGRAPHY",

LE MAGASIN, CENTRE NATIONAL D'ART CONTEMPORAIN, GRENOBLE, cat.

1997

"QUALIFIED", GALLERIA GIO MARCONI, MILANO

"TOPPING OUT", STÄDTISCHE GALERIE, NORDHORN, cat.

"IMBISS", KÜNSTLERHAUS, STUTTGART

1996

"ALLE NEUNET", GALERIE ACC, WEIMAR

"WUNDERBAR", HAMBURGER KUNSTVEREIN, HAMBURG, cat.

"SOMETHING CHANGED", HELGA MARIA KLOSTERFELDE, HAMBURG

"FAUSTRECHT DER FREIHEIT", SAMMLUNG VOLKMANN, GERA, cat.

"MALEREI III", GALERIE MONIKA SPRÜTHL, KÖLN

"WUNDERBAR", KUNSTRAUM, WIEN, cat.

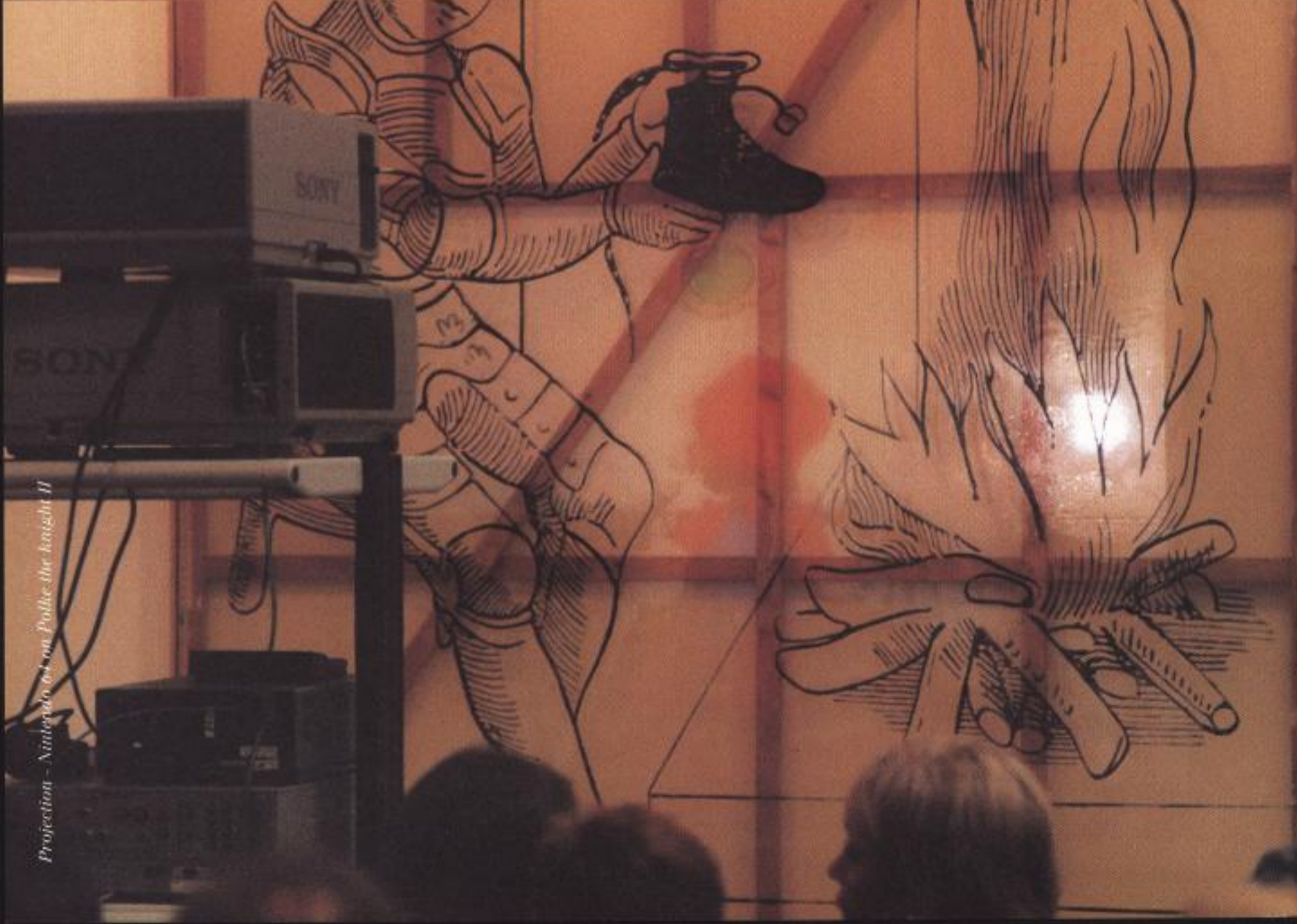
1992

"UNDERTHIRTY", GALERIE METROPOL, WIEN, cat.

Sense machine, 1997 Installation view: Le Magasin, Centre national d'Art Contemporain, Grenoble



Projection - Nintendo of out Polke the knight II



Yet sometimes what is read successful, stops us with its meaning, 1998 - project for Manifesta 2

Presentation of the artist in the catalogue:

Name: **BJARNE MELGAARD**
 First name: **ROB BOBEL**
 Date of birth: 0907 1970 1971 1973 1975 76 78 79
 Place of birth: **SYDNEY AUSTRALIA**
 Lives in: **OSLO/SYDNEY**

Selected Personal exhibitions:
 (max. 10 per list and start with the most recent exhibitions)

- DODI Lodi Dodi Lodi Dodi Lodi Dodi
- Lodi Dodi Lodi Dodi Lodi Dodi Lodi
- Dodi Lodi Dodi Lodi Dodi Lodi
- Dodi Lodi Dodi Lodi Dodi Lodi Dodi
- Lodi Dodi Lodi Dodi Lodi Dodi Lodi Dodi
- Lodi Dodi Lodi Dodi Lodi Dodi ~~Dodi~~ Dodi
- Dodi Lodi Dodi Lodi Dodi Lodi Dodi Lodi Dodi
- Lodi Dodi Lodi Dodi Lodi Dodi Lodi Dodi
- Lodi Dodi Lodi Dodi Lodi Dodi Lodi Dodi

Selected group exhibitions:
 (same principle than before) why.

- A LOT OF BEACH LIFE
- 1997
 - 1996
 - 1995
 - 1994
 - 1993
 - 1992
 - 1991
 - 1990

THE PROBLEM IS THAT MOST PEOPLES IN THE ART WORLD HATE ART...
 JACK SMITH (SO TRUE...)
 (I ALSO WANT TO VARRY A PENGUIN.)
 A JACK SMITH PENGUIN

el artiste el artiste
 BJARNE MELGAARD



THE IMAGES OF ROB BOBEL BY
 BJARNE MELGAARD 650 P. COLOR ©
 1995

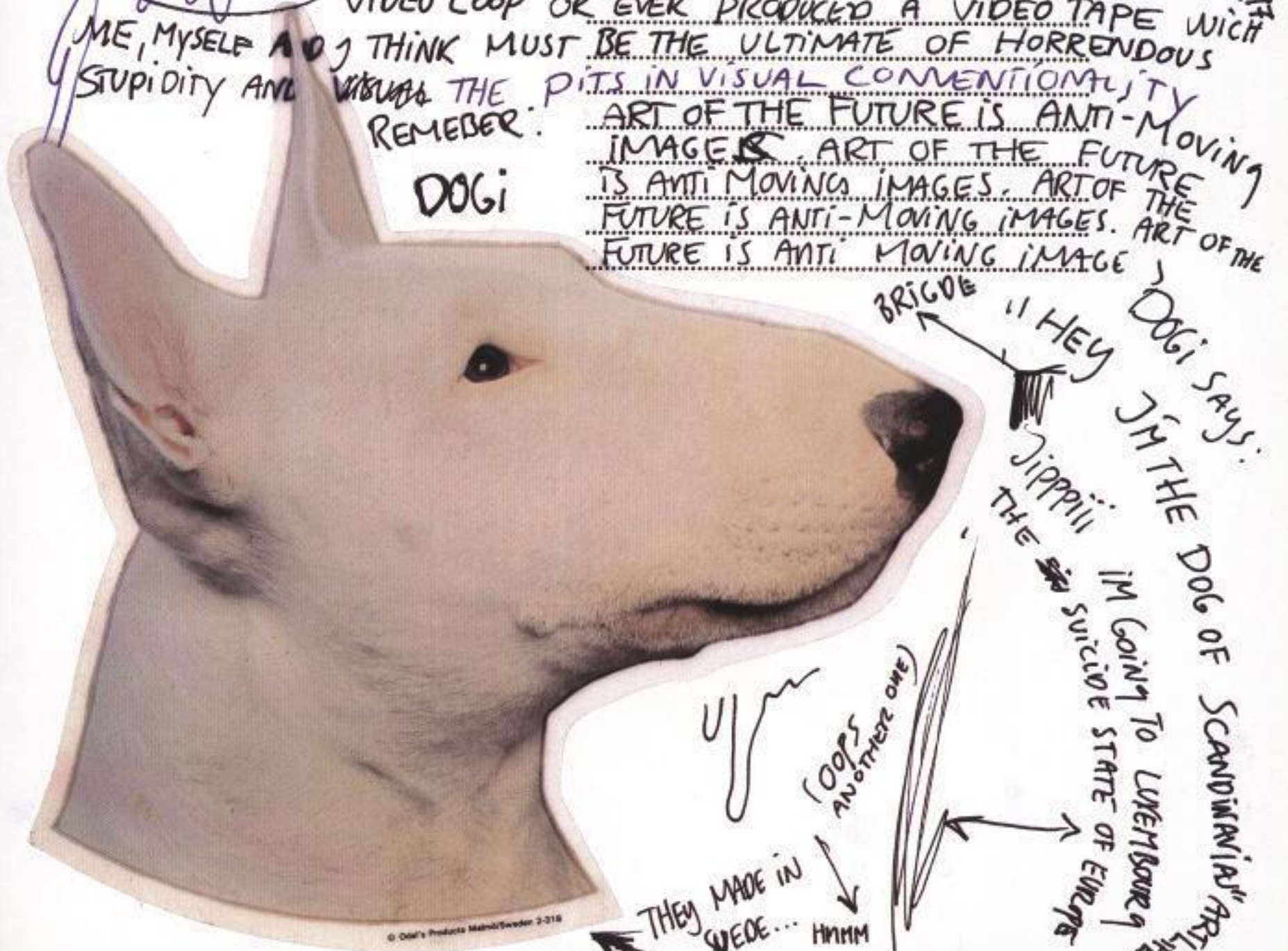
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 MELGAARD

- A 957 PAGES NOVEL CALLED "BACK" 1997
- THE COLLECTED POEMS OF BJARNE MELGAARD. PART ONE - FIVE. 1993
- "WHY ARE ALL ARTISTS SO BAD 1992
- LOOKING" A 120 STEPS TO IMPROVE YOUR WARDROBE BY BJARNE MELGAARD
- "PARK" A 147 PAGES NOVEL DEDICATED TO ODILON REDON. "FEAR OF NOT BEING ABLE TO STOP ENOUGH" COLLECTED WRITINGS BY BJARNE MELGAARD

BURGEUISE THE BURGEUISE ARTIST ALSO HAVE RIGHTS.

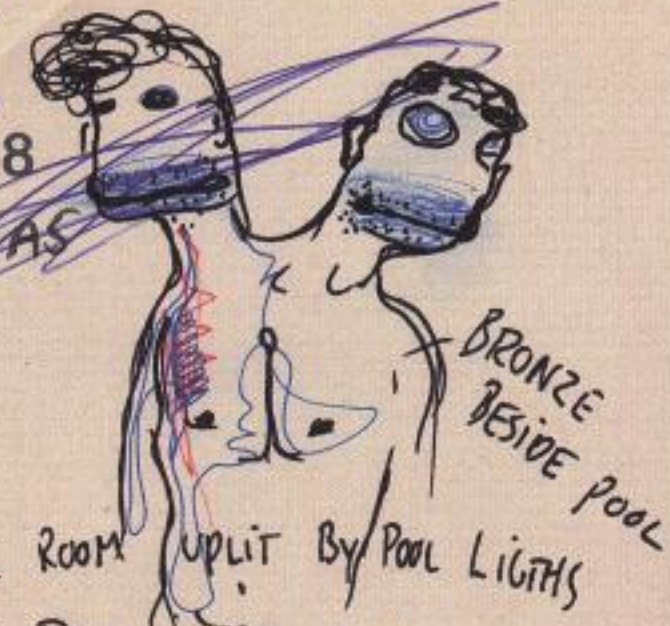
OF ALL THE HORRORS MY LIFE HAVE BEEN ABOUT, MAKING BORING VIDEO INSTALLATIONS HAS NOT BEEN ONE OF THEM NEITHER HAVE I EVER TRIED TO MAKE A VIDEO LOOP OR EVER PRODUCED A VIDEO TAPE WITH ME, MYSELF AND I THINK MUST BE THE ULTIMATE OF HORRENDOUS STUPIDITY AND THE PITS IN VISUAL CONVENTIONALITY REMEMBER.



DOGi
 BRIGOE "HEY DOGI SAYS: JIPPIII IM GOING TO LUREMBORNG THE SUICIDE STATE OF EUROPE"
 THEY MADE IN SWED... HMMM
 OOPS ANOTHER ONE

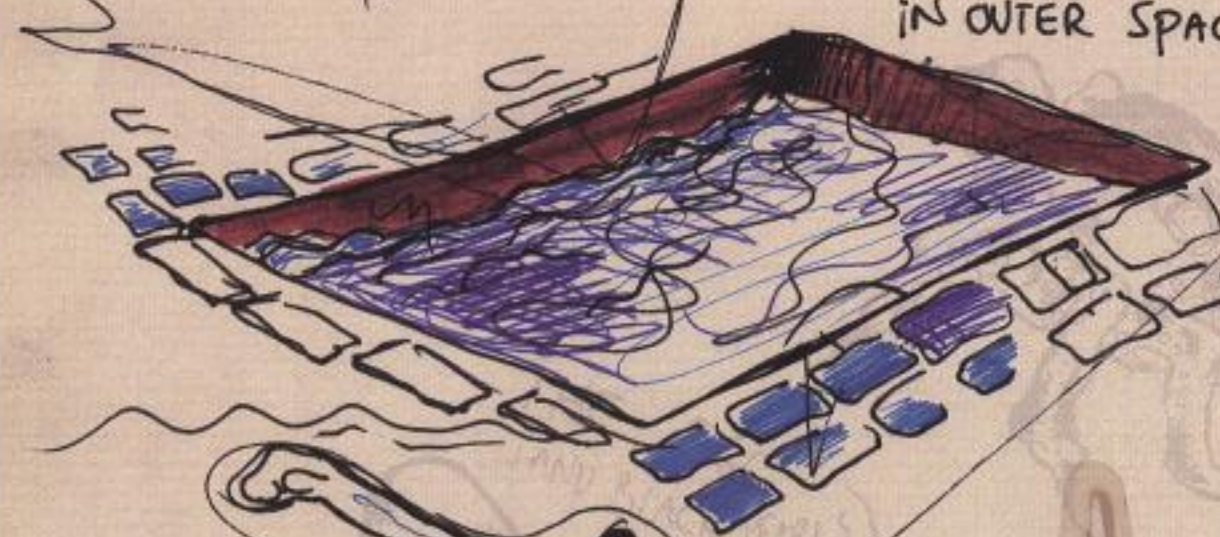
Bjarne Melgaard
Musée Moderne de la Ville Paris 1998

"OCTO IS ALSO THE FRENCH ALPS AS
CAMELS BREATH SUGAR....."



BRONZE
BESIDE POOL

FOR MANIFESTA;
AN INDOOR SWIMMING POOL DARK ROOM UPLIT BY POOL LIGHTS
INSIDE POOL AN JACK SMITH
PENQUIN FLOATING IN SPACE EMPTY BLISS
IN OUTER SPACE.



MAYBE I GET
FAMOUS NOW



Bjarne Melgaard
Musée Moderne de la Ville Paris 1998

"OCTO IS ALSO THE FRENCH ALPS AS
CAMELS BREATH SUGAR..... (ABOUT B. MELGAARD)"

By ROB BO'BE

"YES JM A SKI JUMP KOALA..."



AUTHOR:
"I WANT TO
BE THE KYLIE MINOGUE
OF SCANDINAVIAN
ARTLIFE"



A BLACK PEARL

"I DONT FIND
PAINTING IN THE 90'S
PROBLEMATIC AT
ALL..."

Deimantas Narkevičius

*1964, Utena
lives in Vilnius

education:

1987-94 LITHUANIAN STATE ART INSTITUTE (VILNIUS ACADEMY OF ARTS),
(DEPARTMENT OF SCULPTURE), VILNIUS

selected individual exhibitions:

1994 "UNFORCED REALITY", GALLERY AKADEMIJA, VILNIUS

selected group exhibitions:

1997 "GROUND CONTROL", BEACONSFIELD, LONDON cat.
"INVASION", SAAREMAA BIENNIAL, KURESSARE, SAAREMAA
"FOOTNOTES", MUNICIPAL ART MUSEUM, KJARVALSSTADIR, REYKJAVIK cat.
1996 "PERSONAL TIME, ART OF ESTONIA, LATVIA AND LITHUANIA 1945-1995",
ZACHETA GALLERY OF CONTEMPORARY ART, WARSAW
& MANEZH CENTRAL EXHIBITION HALL, ST. PETERSBURG cat.
1995 "MUNDANE LANGUAGE", PROJECT IN PUBLIC SPACES, VILNIUS
"ARTEST", KUNSTHALLE PALAZZO, LIESTAL cat.
1994 "BREAD AND SALT", CONTEMPORARY ART CENTRE, VILNIUS cat.
& COLLEGE OF ART (1995), EDINBURGH
& CORNERHOUSE (1996), MANCHESTER

miscellaneous:

1998 "TWILIGHT", CONTEMPORARY ART CENTRE, VILNIUS
co-curators: Kestutis Ruizinas and Evaldas Stankevičius
1996 "FOR SURVIVAL/EXPERIENCE/FEELING", CONTEMPORARY ART CENTRE, VILNIUS cat.
exhibition curated by the artist

bibliography:

"NOVA LITWA"
cat., Contemporary Art Centre, Vilnius, 1996
"TARP SKULPTŪROS IR OBJEKTO LIETUVISKAI/BETWEEN SCULPTURE AND OBJECT IN LITHUANIA",
cat., Contemporary Art Centre, Vilnius, 1995
THE DELFINA STUDIOS TRUST,
cat., Summer Exhibition 1995, London, 1995
"MARE BALTICUM",
cat., Nordic Art Centre, Helsinki, 1992



His-story, 1998
55 mm film, 7 min



Europe 54° 54'-25° 19', 1997, 16 mm film, 9 min

In Lithuanian the word *istorija* is a homonym – it refers not only to the academic field of history and its object, but also to the English word *story* (or, in the broadest sense, narrative). It is *story* that suffers most of this disturbing problem of lexical identity⁽¹⁾, for it is left without any linguistic equivalent, and must express itself through the foreign word *istorija* (history). This homonymic tension between *istorija* and *story* raises the issue of the extremely complicated relationship between individual freedom and historical necessity in Lithuanian-speaking society. On the other hand, it also encourages ironic hypotheses about the fact that by telling the story of one's life one (inadvertently) recounts the nation's recent history.

Of course, in the postmodern era it is no longer a secret that in talking about one thing one inevitably, perhaps even unsuspectingly, refers to another. By talking about Deimantas Narkevičius' films "Geography" and "History" and their cinematic narratives, one cannot help but talking about what remains beyond the frame. The more so since that is where the subjects of the films' narratives actually are.

It should be stressed that the frames that make up this film acquire meaning not from its general context (this depends upon where the film is shown, and is therefore, like the frame's meaning, unstable), but from that which "remains beyond the frame" – the object of cinematic narrative. In the ambiguous Lithuanian "Istorija" neither story nor history dominates. They forecast one another, just as the open-ended object of the narrative is predictable: "History's" participants – the artist, his wife, his brother and sister tell not so much about a character as about the possibility of narrative itself, its psychological

assumptions and situation. Their voices are recorded synchronously and create the illusion of authenticity. This differs considerably from "Geography", in which Narkevičius' Europe, is heard on a separately recorded sound-track; this extends the distance between the subject and his trip to the centre of Europe, the linearity of which consequently appears completely absurd.

"Beyond the Frame" I: *the current artistic-aesthetic-technological Lithuanian context, in which Narkevičius' films appear. The local version of the confrontation between neo-Ludites and cyber-punks finally begins to take form in the Lithuanian art community. The appreciation of handicrafts and unique works of art is weakening, while at the same time inspiring even more pitiless retrograde traditions. Digital technologies have yet to be appropriated by art, and therefore cannot be reflected upon adequately. Film is the best known of the time-based media, although, ironically, Lithuanians are generally acquainted with 20th-century cinematic culture through video.*

It is noteworthy that Geography and History are the artist's first attempts to reinterpret cinema (i.e., as a non-conventional visual art media) in Lithuania. (Interestingly, in the 1997 project Ground Control in London, Narkevičius investigated another public medium – radio.) While reflecting upon the relationship between the local and global in the Lithuanian context, Narkevičius' films also transcend it. That is achieved by his trip to the geographic centre of Europe (which is 20 km north-east of Vilnius) and his verbal commentary.

In "Geography" the artist gets into a used car in the parking lot behind the apartment building he lives in on Savanoriu



Europe 54° 54'–25° 19', 1997, 16 mm film, 9 min

(Avenue of Volunteers, formerly Red Army Avenue), and, accompanied by a camera-man, travels to the geographic centre of Europe. The trip is filmed and edited into a 9-minute film.

“Beyond the Frame” II: *The idea of the centre of Europe is an important aspect of pro-Western thinking in Lithuania. In Soviet Lithuania the centre of Europe could not even have existed. Just as the idea of the airplane could not have existed in the 18th-century. The centre of Europe is not a physical place but rather an ideological construct. It emerges when it becomes necessary to justify ideological shifts. During the Cold War neither of the conflicting parties would have agreed to recognise Lithuania as the geographic centre of Europe. When Lithuania de facto become a part of the Soviet Union, it lost the right to cause conflicts between super-powers.*

Without a doubt Narkevičius' films talk also about themselves. However, they are not their own models (even though the films reflect upon cinematographic models of historical (re)construction): a structuralist interpretation of these films is unimaginable without an existentialist perspective. Existentialist-(socio)psychological issues (the individual's freedoms and rights and their conflict with historical and social circumstances, the functional principles of individual memory, etc.) are represented by the use of the 1970s and 1980s amateur film techniques and stylistic principles. The anachronistic Soviet-era film production technology and equipment used by Narkevičius determine his films' stylistic character. This choice of technological media transfers the film's action (which takes place in the present) to an undefined time

zone somewhere *between March 11 and October 7* (this is a metaphor based on the main official Lithuanian holidays now, i.e., the date of the restoration of independence, and the anniversary of the Communist Revolution). In geographic terms, this is best expressed by the artist's own statement: “Then (in Lithuania during Soviet times) it was the territory farthest to the West; today it is the territory that is farthest to the East.”

Differently from, say, Matt Collishaw's use of a 19th-century wooden camera in his work “Hollow Oak”, Narkevičius' use of Russian film cameras and technology are chronologically (for the Vilnius resident, also mentally) too close to home to allow the formation of a distinct and ironic distance in relation to the reality they represent. One simply enters that reality.

Similarly, the Soviet films that narrated events that we would today call historic precluded the possibility of any critical distance from them. Cinema erased the reality of the images it projected, which simply became a part of the viewer's reality. The viewer acted not by sitting in a cinema hall, but because he was symbolically transported into the illusory environment of the screen. The illusion of reality which drew the viewer into the film's dimension forced him to identify with it. There is a criterion that describes this act – suggestion. This operation is the essence of all ideological propaganda. It also becomes the object of Narkevičius' cinematic narrative. In this way, the films transcend themselves, and it is unlikely that they would ever be shown in cinemas as “real” films. During that time, the horizons of an individual's imagination usually corresponded with the geographic borders of the Soviet Union. Imagination is not omnipotent. One can



Europe 54° 54'–25° 19', 1997, 16 mm film, 9 min

imagine only that which is possible given the fragments one's consciousness has absorbed. But one should also remember that one is not completely free when formulating claims about surrounding phenomena. Each person inherits a prepared collection of such claims. They are formulated for him by those concerned with protecting society, as these claims are the foundation of the social order that guarantees balanced relations between society (the group) and the individual. Perhaps these claims can be called ideology. And it is ideology that is the target of Narkevičius' reflections.

It does not suffice to read Narkevičius' work as a reflection upon the Soviet experience, for it is necessary to further define the nature of this reflection. It cannot be understood simply as memories, despite the fact that the material surface of the films (they are created using Soviet-era film equipment) would suggest precisely that. First of all, we will not find narrative consistency in these films, because the artist's strategy is to continually interchange fragments from the past and present. Secondly, these fragments are references to both past and contemporary ideological systems. They only acquire individuality as a result of references to concrete people.

Recall and reconstruction are the two main operations with which the artist gives form to his cinematic narrative. “Istorija” appropriates certain documentary film techniques – recording interviews in the places where the event being narrated took place, even if a chronological distance of over ten years separates event and interview. We are in this way confronted by a deconstruction of history's linearity, with reflections about *detour* and *déjà vu*.

Since amateur cinema adapts techniques from both documentary and feature-length cinema, it often pro-

duces a strange, undefined combination which it is hard to grasp if using standard models and criteria of interpretation. Uncritical approaches claim that documentary film is closer to the truth, and that it is the genre that amateur film is most similar to. On the basis of its traditions and technology, it can be said that documentary film attempts to construct the truth.

The parallels between ideological systems demonstrated in Narkevičius' films are marked by a technique of reverse remembering – Soviet ideology is remembered through reflections about the ideologies we live with today.

“Beyond the Frame” III: The contemporary Lithuanian political-ethical context, in which real people's pasts are continually recalled, while history is re-censored, supplemented and re-written. “History's” hero's *story* was overtly recalled and manipulated by opposing forces in recent campaigns for the Lithuanian presidency.

Both the content of and public reactions to the candidates' media campaigns remained beyond the frame, but they indirectly inspired the emergence of cinematic narrative – in the effort to *reappropriate* a person's *story*.

(1) This homonym does not exist in Latvian, the language that Lithuanian is closest to linguistically.

Raimundas Malasauskas
Jonas Valatkevicius

Fanni Niemi-Junkola

*1962, Tampere
lives in Helsinki

education:

1992-95 .GLASGOW SCHOOL OF ART, .GLASGOW
1984-88 .TURKU SCHOOL OF ART, .TURKU

selected individual exhibitions:

1998 .“MODERNA MUSEET PROJEKT”, MODERNA MUSEET, .STOCKHOLM .cat.
.COLLECTIVE GALLERY, .EDINBURGH
“PLAY AND RECORD”, CATALYST ARTS (WITH RODERICK BUCHANAN), .BELFAST

selected group exhibitions:

1998 .“THIS SIDE OF THE OCEAN”, KIASMA/MUSEUM OF CONTEMPORARY ART, .HELSINKI .cat.
“MOMENTUM”, NORDIC FESTIVAL OF CONTEMPORARY ART, .MOSS .cat.
1997 .“GLASGOW”, KUNSTHALLE BERN, .BERN .cat.
“WISH YOU WERE HERE TOO”, 83 HILL STREET, GARNETHILL, .GLASGOW
1996 .“THE UNBELIEVABLE TRUTH”, TRAMWAY, .GLASGOW .cat.
. & STEDELIJK MUSEUM BUREAU, .AMSTERDAM .cat.
“RHIZOME”, TALLINN ART HALL, .TALLINN
“STRANGE DAYS”, THE AGENCY, .LONDON
“DEEP SIGNAL”, GASWORKS GALLERY, .LONDON
. & COLLECTIVE GALLERY, .EDINBURGH
“NOTELL HOTEL”, MOATHOUSE HOTEL, .GLASGOW
“21 DAYS OF DARKNESS”, TRANSMISSION GALLERY, .GLASGOW

bibliography:

KIRSI VÄKIPARTA, “LET’S GET PHYSICAL”,
Siksi, n° 1, Spring 1998
ZAPP 9,
Video Magazine, 1/1997.

Giants, 1998

super 16 mm colour film with sound
film speed slowed down, 32f/second

location: Island of Länsi-Tolkki in the Baltic Sea

assistant: Pauliina Pulkkinen
camera: Aku Louhimies
sound: Sami Konkonen

film projection (screen, 1:166)
duration: continuous (1 min 32 sec, looped)





Honoré δ'O

*1961, Oudenaarde
lives in Ghent

selected individual exhibitions:

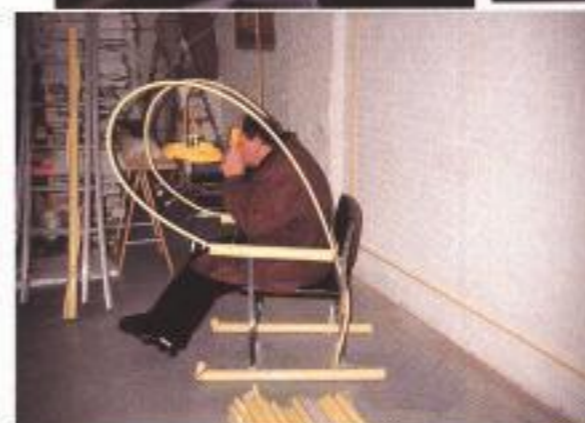
1998	"SOME THING INSTEAD OF A PROJECT FOR FISHKIN", GUTOV, LEIDERMAN AND δ'O,	MOSCOW
1997	"TRÔUTH D'AUJOURD'HUI", CENTRE D'ART CONTEMPORAIN,	FRIBOURG
	"DRAAIBOEK VOOR DE SCHATBEWAARDER", PROVINCIAAL MUSEUM VOOR BEELDENDE KUNST,	HASSELT
	"1000 VERVOEGINGEN VAN MILLENNIUM", KUNSTHALLE,	LOPPEM
	"S COLLEGA'S", ST-LUCASGALERIJ,	BRUXELLES
	CURATORIAL TRAINING CENTRE, REVALIDATIESTICHTING ANGÈLE VERBURGH,	LANDEGEM
	"SECRETARIAAT 2", SINT-JOZEFINSTITUUT,	BRUGGE
1996	"E EINDIGEN MET LETS DAPPERS A", VLEESHAL,	MIDDELBURG .cat.
1995	"VAN WEG NAAR OMIWEG", VICTORIA THEATRE FESTIVAL,	GENT
1994	"10 YEARS REJOICE", NIEUWPOORTTHEATER,	GENT
1992	"COLLECTIEF ONTSLAG", OPUS OPERANDI,	GENT

selected group exhibitions:

1998	BIENNALE DE SAO PAULO	SAO PAULO	.cat.
	"THE FASCINATING FACES OF FLANDERS", CENTRO CULTURAL DE BELÉM,	LISBOA	.cat.
	"L'ENVERS DU DÉCOR – DIMENSION DÉCORATIVE DANS L'ART DU XX ^{ÈME} SIÈCLE", MUSÉE D'ART MODERNE,	VILLENEUVE D'ASCQ	.cat.
1997	"EUROPA È SOLO UNA PAROLA?", BIENNALE DI SIENA, PALAZZO PUBBLICO,	SIENA	.cat.
	"CONNECTIONS IMPLICITES", ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS,	PARIS	.cat.
	"I HAVE SEEN YOU IN VENEZIA" (FOR EAU D'OR, EAU DORT, ODOUR, LA DANSE CADREURS, PAR FABRICE HYBERT), BIENNALE DI VENEZIA,	VENEZIA	.cat.
1996	"TRAFFIC", CAPC MUSÉE D'ART CONTEMPORAIN,	BORDEAUX	.cat.
1995	"AFRICUS", 1 ST JOHANNESBURG BIENNIAL,	JOHANNESBURG	.cat.
	"AMONG OTHERS... ONDER ANDEREN", BIENNALE DI VENEZIA,	VENEZIA	.cat.
	"THIS IS THE SHOW AND THE SHOW IS MANY THINGS", MUSEUM VAN HEDENDAAGSE KUNST,	GENT	.cat.
1995	"ART IN BELGIUM", ARTS CENTRE,	HONG KONG	.cat.

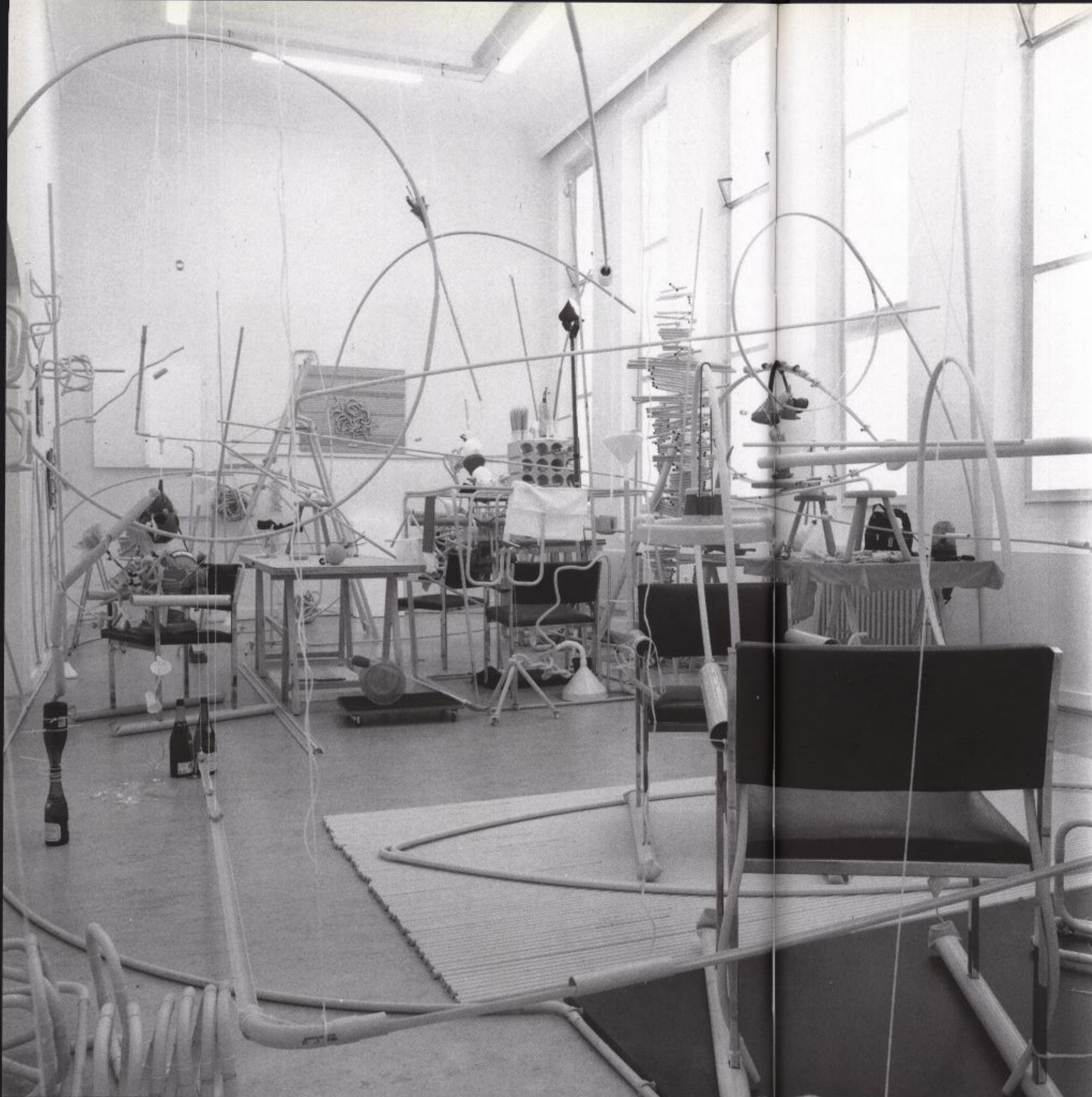


copyright: the students Sint-Jozefinstituut, Brugge



copyright: the visitors Kunsthalle Loppem





Script for the treasurer, 1997. Installation view: Provinciaal Museum Hasselt

LIFE
 BEAR VISITOR OF THE VIDEO, ON PAPER
 DAN MASH I FOTO, MONG DLIE,
 LOOK, Y, IF YOU'RE WINKING YOUR EYES, I
 I CAN HAVE MORE THAN FIVE FINGERS
 ON ONE HAND

WE CAN COMMUNICATE THE SIMBOL
 IS PARADISE
 WE CAN HAVE THAT
 INSTALLATION

THE ABC IS A BOND - WAREHOUSE
 FULL Y
 FORME THE UNIT

WE HOLD IT THE EYE IS MADE
 THE VISUAL LANGUAGE

WE'LL DO PROPOSALS

IMAGINATION TO CONNECT: (INSTEAD OF TO SEPARATE)
 TASS BY TASS

GIVE A ROOT TO THE IMAGE
 to hold around the

CHANGE from 3 to 2
 from: VALUE IN THE VIEW
 to: VALUE IN THE ATTENTION

NO CAUTION!
 ULTIME TEST
 READ!
 He looks on the paper.

So WHAT? M
 HAGER STANDS: let's not together
 ENVIRONMENT / SPACE

REACTION? WE MAKE IT / READY / TO /
 HOLD KEEP CARRY } OUR ATTENTION

PERSONAL INDIVIDUAL PRIVATE
 point of view

So, they made a curious
 sculpture:
 lead they helps blind out
 political condition:
 average service to service -
 from private to private

LET'S USE
 MULTI-DIMENSIONAL
 CREATIVITY

LEARN STUDY THE
 NATURE OF
 BOOKING

START: every direction has
 equal importance
 value

LEARN'S STORES - BUILDING
 SZVÉSTIYA. leafing

LEARN'S STORES - BUILDING
 SZVÉSTIYA. leafing

Boris Ondreička

*1969, Zlaté Moravce
lives in Bratislava

education:

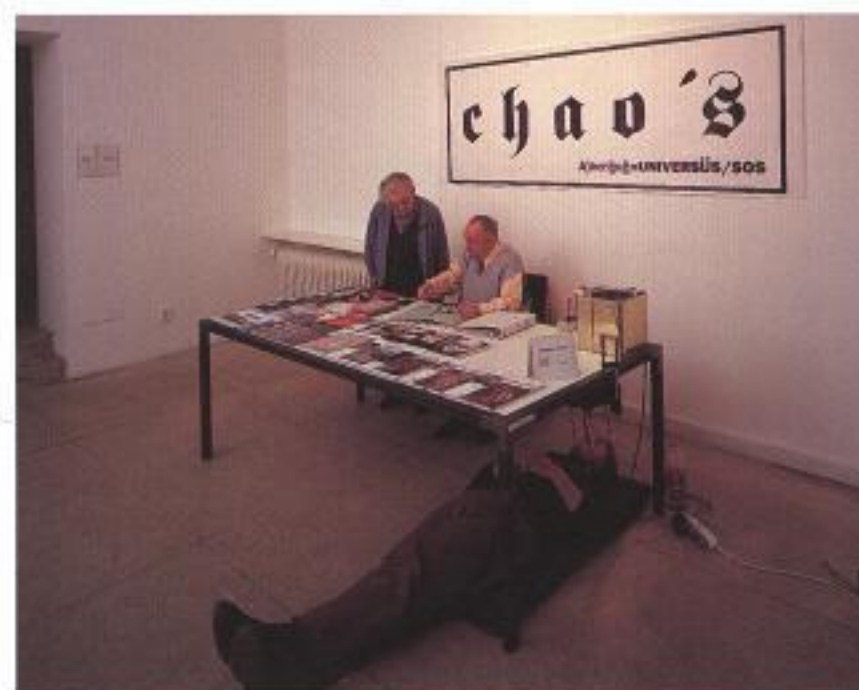
1988-97 ACADEMY OF FINE ARTS AND DESIGN (DEPARTMENT OF PAINTING), BRATISLAVA
1984-88 SECONDARY SCHOOL OF APPLIED ARTS (DEPARTMENT OF GRAPHIC DESIGN), BRATISLAVA

selected individual exhibitions:

1996 GALLERY NOVA, BRATISLAVA
1995 "ENFANT TERRIBLE", HOUSE OF D. OVCHINNIKOFF, BRATISLAVA
GALLERY RUCÉ, PRAGUE

selected group exhibitions:

1997 "TRIPLE POSSIBILITY", GALERIE V. ŠPÁLA, PRAGUE .cat.
"SPACE", GALERIE SYPKA, BRNO
"BRIDGING", RIVERSIDE (EXTERIOR) OF DANUBE-RIVER, STÚROVO, ESTERGOM
"BETWEEN MAN AND WOMAN", POVAŽSKÁ GALÉRIA UMENIA, ŽILINA .cat.
"60/90", CONFECTIONARY STURZER (ALTERNATIVE SPACE), BRATISLAVA .cat.
"DESIGNED", KNOLL GALLERY, BUDAPEST
1996 GALERIE PONT NEUF, PARIS
"BLONDIAK", GALÉRIA CYPRIANA MAJERNIKA, BRATISLAVA .cat.
"BALT-ORIENT-EXPRESS", INSTITUT FÜR AUSLANDSBEZIEHUNGEN, BERLIN .cat.
& NATIONAL GALLERY, BUCHAREST
& KUNSTHALLE EXNERGASSE, WIEN .cat.
"INTERIOR-VS-INTERIOR", COSMOS CORP. (ALTERNATIVE SPACE), BRATISLAVA .cat.
1995 "PHYSICAL/MENTAL", POVAŽSKÁ GALÉRIA UMENIA, ŽILINA .cat.
1994 "SWEETS FROM A STRANGER", NORWICH GALLERY, NORWICH .cat.
"STOP DRUG MADNESS" (ALTERNATIVE SPACES, PUBLIC WC), BRATISLAVA
"MARGINALIA", POVAŽSKÁ GALÉRIA UMENIA, ŽILINA .cat.
"ART(S) D'EUROPE?", GALERIE DE L'ESPLANADE, PARIS .cat.
"THAT'S WHAT I KNOW", HOUSE OF D. OVCHINNIKOFF, BRATISLAVA
1995 "THE SECRET", POVAŽSKÁ GALÉRIA UMENIA, ŽILINA .cat.
SLOVAK GRAPHIC BIENNIAL, BANSKA BYSTRICA
"LABYRINTHS", GALÉRIA JANA KONIARKA, TRNAVA .cat.
"THAT WHAT IS LEFT", ŠTENCL HOUSE (ALTERNATIVE SPACE), PRAGUE
"777" (MAIL ART PROJECT), PORTSMOUTH, MOSCOW, BRATISLAVA
1992 "GUESTS OF PREŠPARTY", UMELECKÁ BESEDA SLOVENSKÁ (ARTISTS' ASSOCIATION), BRATISLAVA
"PROJECT ISTROPOLITANA", ACADEMY OF FINE ARTS AND DESIGN, BRATISLAVA
"BETWEEN OBJECT AND INSTALLATION", MUSEUM AM OSTWALL, DORTMUND
"INTERPLAYS", HOUSE OF CULTURE, BRATISLAVA
"ORIENTAL SPIRIT IN CONTEMPORARY ZÜRICH FLATS", ZÜRICH
1991 MEDIUM GALLERY, BRATISLAVA
1990 "KUNST UND REVOLUTION", STADTMUSEUM, REGENSBURG



EVERYTHING HOMOGENOUS IS BAD

walkman, tape: Boris Ondreička / Stano Dančiak : Spoken word
...various materials, dimension variable
on the wall:

aljoy

xerox, 90x200cm

1997



LOVE IS CHANGING NOTIONS ABOUT LOVE (FUCKING WORKSHOP)

red-wine/painting on the sheet, walkman, tape: BIG BLACK PIG PILE
vinyl rec....various materials, dimension variable
1997

egon grabstein's hopeless joy

MY R. AGE barrel, water, steam-machine, pills... '97 - '98

MALE TO LET wall-drawing, '98

ON THE GUARD T-shirt, bleach, '98

WHO THE FUCK IS TAKING CARE ABOUT ME? 1.000 xeroxes, '98

WHY PEOPLE LIKE THE SHIT MORE THAN MARVELLOUS THINGS LIKE THIS? CD/cassette-player, CD

Uncle Tupelo "March 16 - 20" (Rockville ROCK6090-2), plastic bag..., '98

B.(LACK)F.(LAME) synthetic paint, '98

RESISTICA rope, hooks, wall drawing, '97 - '98

RESIS+A+I(0 NE)0 artificial pearls, thread, synthetic paint, '98

ARMFUL FULL OF SALIVAS mirror, handkerchief, toilet paper, sausage, hooks, china plate, cigarette bugs, drawing desk, pencil and ink on tracing paper, pins '98

JOY 2 xeroxes, framed, '97

SILENT RESISTANCE 2 neon boxes, silkscreen, '96

plan e+ xerox, '98

inf.(ini+i0) xerox '98

egon grabstein's hopeless joy

u needs w and **+00ls** +ex+ = written '97 print. '98 (inkjetprint/xerox)

+00ls = drawn '95 - '97 print. '98 (inkjetprint/xerox)

u needs w (audio wound) CD/cassette-player / audi0+ape = rec. '98

u needs w (exhausted stereologues) VCR/TV / VHS-vide0+ape = written '98 in c00peration with STANO

DANČIAK Jr. = rec. '98 in c00peration with STANO DANČIAK Jr. (camera: JANO ŠEBÍK)

THE RED BOOK (of visitors) b00k of visitors '98 ... write your message...

AMORS black synthetic paint = '94 - '98

TASTE THE hormoniak '98 2 0,5l plastic bottles full of **hormoniak '98** (washing basin piping-waste + hair,

cigarette ash, spits, beer...) spilled on white carpet + slovak police barriers... '97 - '98 **6 WASTED FRIENDS** VHS-vide0+ape = project '97 = rec. '98 in c00peration with STANO DANČIAK Jr., CYRIL BLAŽO, JANO ŠEBÍK, IGOR ČEKIRDA, FILIP VANČO - not for audience / destroyed (camera: JANO ŠEBÍK)

SWEET SWEAT artificial-pearl necklace, +00+hpaste, cigarette ash '98

"ILL FRUIT IS THE HEALTHY F 00 D (MEDIKTAT - I 'LL KILL ALL ILL ILLUSIONS)" wall-drawing, '98

NEGA+IVE PLUS magic-marker-drawing on plastic pillow, '98

PERSONA EQUAL ASS 6 xeroxes, '97 - '98

LOVE-EXHAUSTED 30 color photographs, '98

Tanja Ostojić

*1972, Užice
lives in Belgrade



personal space, 1996
Tanja Ostojić and Saša Gajin

education:

from 1995 MASTER'S DEGREE AT THE FACULTY OF FINE ARTS (DEPARTMENT FOR SCULPTURE), BELGRADE
1990-95 FACULTY OF FINE ARTS (DEPARTMENT FOR SCULPTURE), BELGRADE

selected individual exhibitions:

1997 "PERSONAL SPACE", HOLLYWOOD LEATHER VENUE, LONDON
"WOULD YOU DIGITALIZE YOUR SOUL", EXHIBITED UNOFFICIALLY ON THE STREET WITH S. GAJIN, VENEZIA
1996 "HOPSCOTCH", GALERIJA STUDENTSKOG KULTURNOG CENTRA, BELGRADE
"PERSONAL SPACE" (WITH S. GAJIN), GALLERY 12+, BELGRADE .cat.
"(RE)ACTION TO THE OPENING...", HAPPY GALLERY, BELGRADE
1995 HONORS STUDENT EXHIBITION, FACULTY OF FINE ARTS GALLERY, BELGRADE
LADA GALLERY (WITH S. APOSTOLOVIĆ AND G. GLJID), BELGRADE .cat.
INTERVENTION FROM BURNT MATERIALS, IN THE BURNT SCULPTURE DEPARTMENT, FACULTY OF FINE ARTS, BELGRADE

selected group exhibitions:

1998 "CRITICS CHOICE", GALERIJA KULTURNOG CENTRA, BELGRADE .cat.
1997 "LAMPARNA '97", INTERNATIONAL ART WORKSHOP, ABANDONED COAL MINE, LABIN
"DU BON USAGE DE L'EMBALLAGE: DEUX CENTS MINIATURES CONTEMPORAINES", MUSEE DES BEAUX-ARTS, VERVIERS .cat.
"PHOTOGRAPHS" & TANJA OSTOJIĆ'S "JOSEPHINA BEUYS ACTION" AT THE PRIVATE VIEW, SALON MUZEJA SAVREMENE UMETNOSTI, BELGRADE .cat.
"CRITICS CHOICE", GALERIJA KULTURNOG CENTRA, BELGRADE .cat.
1996 NUMEROUS STREET ACTIONS, PERFORMANCES AND GRAFFITI (IN THE CONTEXT OF THE STUDENT AND CIVIL PROTEST), BELGRADE
4TH INTERNATIONAL BIENNIAL OF MINIATURES, MUSEUM OF RUDNIK REGION, GORNJI MILANOVAC .cat.
TRIENNIAL OF SCULPTURE, SAVREMENE GALERIJA KULTURNOG CENTRA, PANČEVO .cat.
19TH MEMORIAL OF NADEŽDA PETROVIĆ, NADEŽDA PETROVIĆ ART GALLERY, ČAČAK .cat.
2ND BIENNIAL OF YOUNG ARTISTS OF YUGOSLAVIA, GALLERY CONCORDIA, VRŠAC .cat.

bibliography:

ANTHONY HOWELL, "THE ANALYSIS OF PERFORMANCE ART", Harwood Academic Publishers, London, 1998
NIKOLA SUICA, "PERSONAL SPACE", ARTI, n° 56, October 1997
TANJA OSTOJIĆ AND SAŠA GAJIN, PORTFOLIO, Beorama Journal, Belgrade, n° 59, October 1996
JASMINA ČUBRILO, "TANJA IN FIRST PERSON, IN: A LOOK AT THE WALL, 1994-1996", Published by Radio B92, Belgrade, 1996



Beograd: Studentinjinja demonstrant crta nacistički hobotnički krst u sredini crvene zvezde, simbola Socijalističke partije Srbije, tokom protestnog marša, 30. januara Foto: Rojter
...in the context of student protests in Belgrade 1996/97
Graffiti on the University of Belgrade building



death is
in
my
sight
today

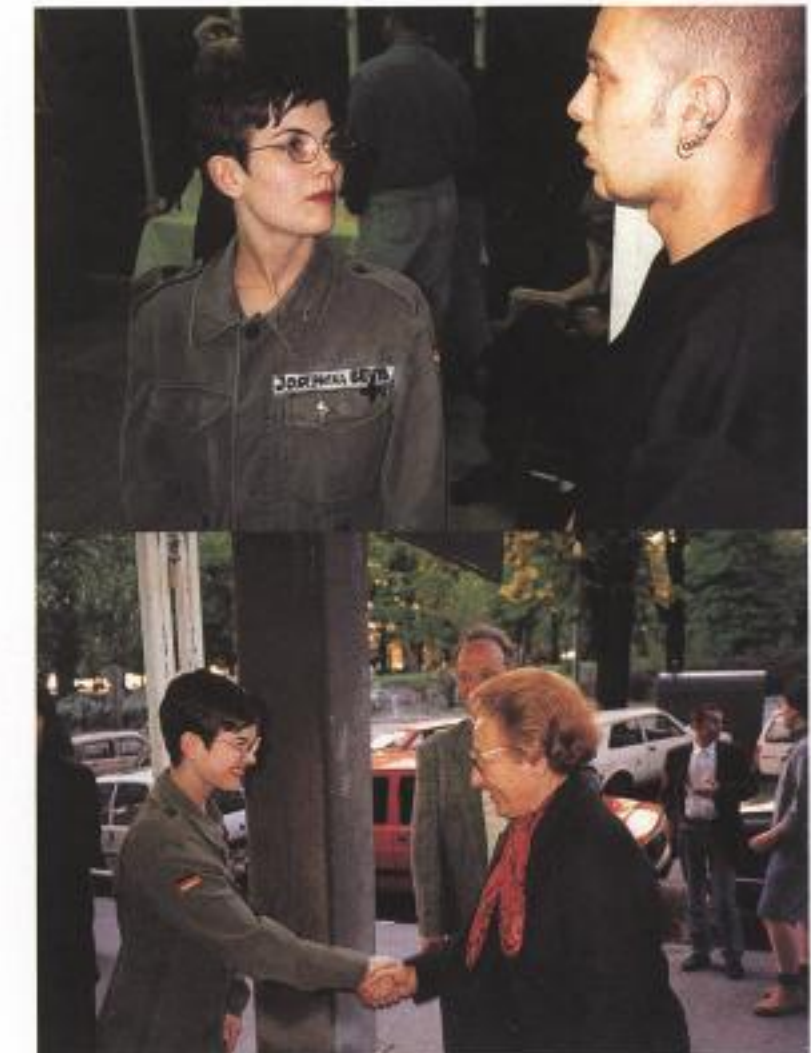


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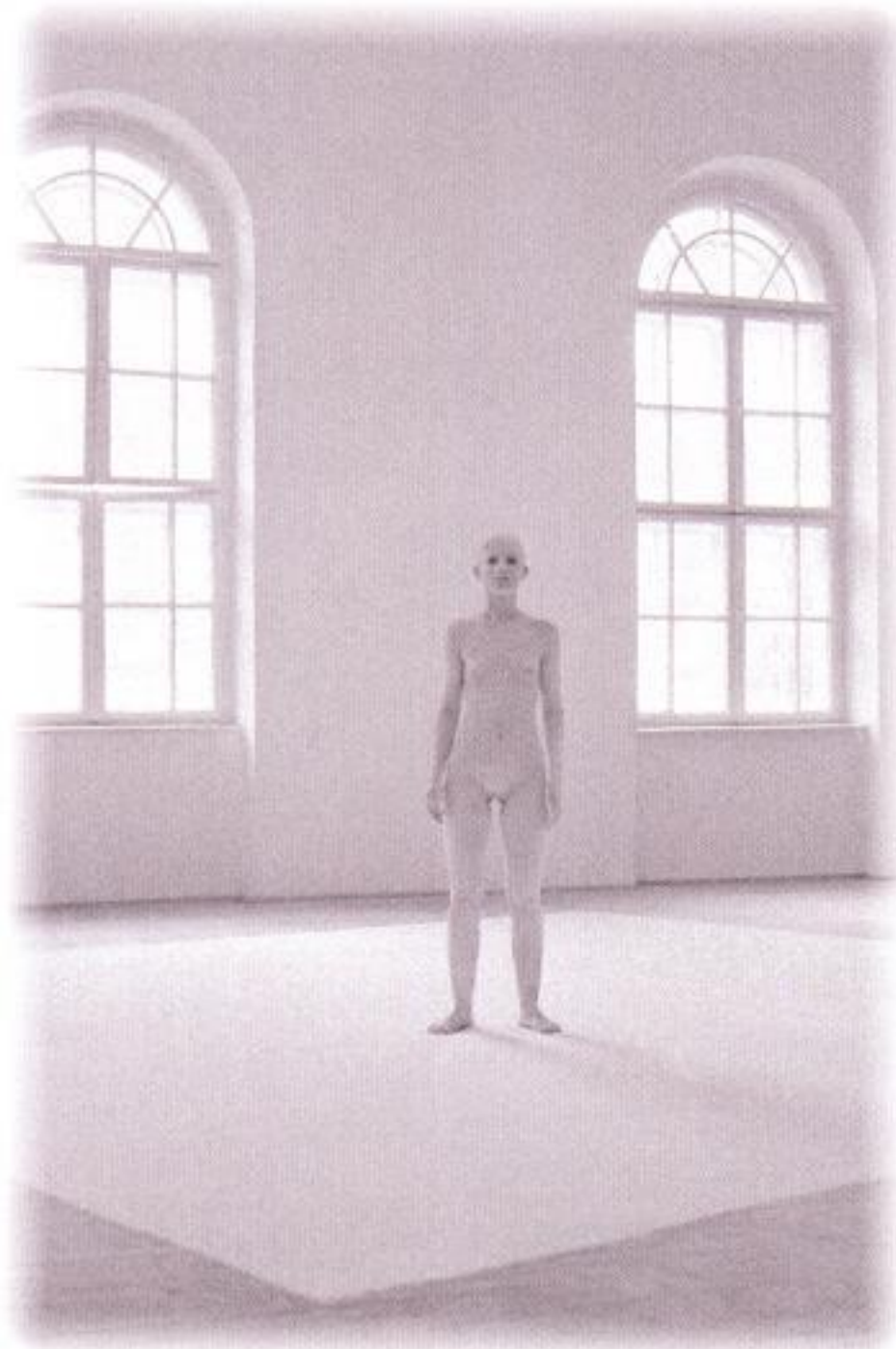
project for the Venice biennial, 1997
unofficially exhibited on the street, poster medium,
Tanja Ostojić and Saša Gajin



Hopscotch, performance, 1996
Tanja Ostojić with her brother, a kickboxing champion, Boyan Panco Ostojić



Josephina Beuys Action, 1996



personal space, performance, Tanja Ostojić, Vrsac, 1996



PAIN ON BOTH SIDES
(Tanja Ostojić, *personal space*)

personal space, the performance by Tanja Ostojić, is one of the rare examples of contemporary Serbian art directly addressing questions of the subject's positioning within her/his singularly hostile social and political environment. By sharing the shame (but not the guilt) for the events which unrecoverably fixed new national and cultural stereotypes, this subject-in-agony is forced to simultaneously unfold and tame her intensity, multiplicity and discontinuity in order to freely encounter the symbolic space overburdened by events (war, isolation), collective fears and desires (guilt, sense of injustice) and images (images of death, rape and mutilation, as well as "mental" representations of a forced nationhood). A subject's demand to possess a personal space is not an imaginary return to a *comforted* autonomous subject (for the subject meant to be holistic and constant), but a demand for a heterogeneous subject constructed-in-opposition, differentiated from collective stereotyping, yet the subject that is also the agonistic subject incapable of carrying out major political and cultural changes. "Intimacy" thus favoured not a sub-category of an obedient self-func-

tioning as a point of capture for power, but a figure of difference associated with reformatory cultural impulses. This figure is to be thought of as both inside and outside, "inside" and "outside" being identified with desire and reality. This "personal strategy" aims at what Bachelard has pointed out in his *Poetics of Space*: "Outside and Inside are both intimate – they are always ready to be reversed, to exchange their hostility. If there exists a borderline between such an inside and outside, this surface is *painful on both sides*."

In order to disclose such a painful surface, Tanja Ostojić has performed a ritual of reaching a borderline of free existence, which would raise issues of the personal and the social, singling out the body as a site of this sad encounter between the two spaces. Her body, purified of bodily hair, covered by marble powder, has been transformed (being a *tableau vivant*) into an image as folding of the outside into the inside, where the situated subject acts through being acted upon. The question is how such a static act (Tanja Ostojić does not move her body throughout the whole performance) manages actually to "perform" – apart from continuing, as Kounellis would put it, "the story of the loneliness of a single soul"? Even at a standstill, the body is in constant motion – it is performed upon by

being a subject of a constant intersection with other bodies in a complex social web, and in opposition to Bergsonian theories, capable of giving birth to representation. The body communicates through movements, and the lack of these body techniques suggests an agonising position that is monumentalised. This performance or *tableau vivant*, is not "only" a living sculpture (in the manner of the art of the 1970s) but rather a living *monument* carrying in itself all the pomp and the historical symbolic weight associated with such gestures of grandeur. As the base of this monument one can notice a replica of Malevich's white square (executed in white marble powder), the artist's symbolic indebtedness to a tradition she desires to (literally) stand upon, which may be rather hastily but earnestly interpreted here as a reaction to a destiny of living and belonging to a place her contemporaries in the world nowadays view in very conflicting ways – hence trying to believe words like those of sociologist Stuart Hall who said "it ain't where you're from, it's where you're at". It is, one must say, a very rare example in contemporary Serbian art of a work which has avoided the cynicism of her generation caught between their inability to alter the horrible social events and their disavowal of any kind of torment inflicted upon them by these circumstances.

In her performance Tanja Ostojić has critically evoked spiritual visions of the body from the medieval spiritual tradition and combined two aspects: *nuditas naturalis* and *nuditas virtualis*. This performance exposes the body simultaneously as a human condition of nakedness, either being a sign of vice or a sign of humility, and as symbolising innocence and the raiment of the soul. In a position where the beholder fixes his/her gaze on a body vulnerably exposed, s/he witnesses not only a mute statement of the indisposition of an artist to act within a hostile environment (for someone living in Serbia this carries the double weight of an internal/local and external/international isolation of a subject-in-opposition) but also discloses the wider image of the female body in art history as a sad affair of symbolisation and manipulation. However, this image of the body is also a ready-made language through which one can communicate new, vulnerable positions an individual is taking in order to avoid totalising views on nation and society as a sutured imaginary wholeness. Reduction to a virtual body of a woman/child/alien is a disturbing and poignant sign of a desire to be born again, pure, empty of thoughts, free to depart from material conditions.

Branislav Dimitrijević

Marko Peljhan

*1969, Nova Gorica
lives in Ljubljana and Nova Gorica

education:

.....1992.....FOUNDED PROJEKT ATOL.....
.....1988-92.....ACADEMY FOR THEATRE AND RADIO, FILM AND TELEVISION,.....LJUBLJANA.....

selected group exhibitions:

.....1997....."OSTRANENIE '97, BAUHAUS,.....DESSAU.....cat.
....."U3", MODERNA GALERIJA,.....LJUBLJANA.....cat.
.....2nd JOHANNESBURG BIENNIAL,.....JOHANNESBURG.....cat.
.....DOCUMENTA X,.....KASSEL.....cat.
....."CARTOGRAPHERS", MUZEJ SUVREMENE UMETNOSTI,.....ZAGREB.....cat.
.....1996....."OBKUTEK ZA RED-SENSE OF ORDER", MODERNA GALERIJA,.....LJUBLJANA.....cat.
.....EXODOS (FESTIVAL),.....LJUBLJANA.....cat.
.....EUROKAZ (FESTIVAL),.....ZAGREB.....cat.
.....NATIONAL REVIEW OF LIVE ARTS '96 (FESTIVAL),.....GLASGOW.....cat.
....."MOSCOW FORUM OF ART INITIATIVES", MALI MANEZHI,.....MOSCOW.....cat.
....."URBANARIA EXHIBITION", SOROS CENTRE FOR CONTEMPORARY ART,.....LJUBLJANA.....cat.
.....1995.....CENTRO CULTURAL DE BELÉM,.....LISBOA.....cat.
....."THE INCIDENT", (FESTIVAL),.....PREIBURG.....cat.
.....1994....."ICA '94", MARINA CONGRESS CENTRE,.....HELSINKI.....cat.
.....1995....."DISKURS '95",.....GIESSEN.....cat.
....."ANTWERPEN '95", NIEWPOORT THEATER,.....GENT.....cat.
....."TOWER OF BABEL", CABLE FACTORY,.....HELSINKI.....

performance / film / video:

.....1998....."WARDENCLYFFE SITUATION N.5", (PERFORMANCE), V2,.....ROTTERDAM.....
.....1997....."178° EAST - ANOTHER OCEAN REGION" (PERFORMANCE AND EXHIBITION), PERFORMANCE SPACE,.....SYDNEY.....
....."WARDENCLYFFE SITUATION N.1" (PERFORMANCE, NETCAST),.....LUTTERBERG.....
....."PARK KULTURE", video, 7 min 30 sec, 1997.....
....."SIGNAL TERRITORY", video, 1 min 57 sec, 1997.....
.....1995....."TERITORIJ MIR-A", (PERFORMANCE) INTERFERENCE, KAPELICA GALERIJA,.....LJUBLJANA.....
.....1994....."LADOMIR-FAKTURA: FIRST SURFACE-MIKROLAB", video, 14 min 30 sec.....
.....1995....."RSS ATOL", (THEATRE PERFORMANCE), MODERNA GALERIJA,.....LJUBLJANA.....
.....1992....."EGORITMI I,II,III" (PERFORMANCES), MODERNA GALERIJA,.....LJUBLJANA.....
....."517 A TISINA KA-VASILEV", AKADEMIJA ZA FILM IN GLEDALISCE (ACADEMY FOR FILM AND THEATRE),.....LJUBLJANA.....
.....& LUTKOVNO GLEDALISCE (PUPPET THEATRE).....LJUBLJANA.....

LADOMIR-FAKTURA IS A DESIGNATION FOR A SERIE OF PERFORMANCES, VIDEOS AND VISUAL ART WORKS. LADOMIR-FAKTURA: FIRST SURFACE-MIKROLAB WAS PRESENTED AT MORE THAN 20 FILM, MUSIC AND VIDEO FESTIVALS AND ON SEVERAL OTHER OCCASIONS IN EUROPE AND NORTH AMERICA.

POJEKT ATOL IS A DESIGNATION FOR A SERIE OF PERFO/VIDEO AND VISUAL ART WORKS. PROJEKT ATOL COLLABORATORS INCLUDE AND/OR INCLUDED: ALJOSA ABRAHAMSBURG, ALFRED ANZLOVAR, EDA GUFER, LUKA FRELJH, BOSTJAN HVALA, BORJA JELIC, MIRAN KLENOVSEK, MIHA KLEMENCIC, JURIJ KRPAN, NATASA MATJASEC, ANJA MEDVED, IVANA POPOVIC, BRIAN SPRINGER, MIMA SUHADOLC, GREGA-TAO VRHOVEC-SAMBOLEC, GREGA ZEMLJIC AND MANY MANY OTHERS.

WARDENCLYFFE PROJEKT IS A JOINT INITIATIVE OF NOTION, PROJEKT ATOL AND RASTERMUSIC

bibliography:

.....LISA HASKEL, "PRETTY GOOD PIRATES", MUTE n°9, 1998.....
.....SPELA MLAKAR, "MARKO PELJHAN", M'ARS n° 1, 1997.....
.....JOHANNES BIRINGER, "THE UTOPIA OF POSTUTOPIA", THEATRE TOPICS, 6 février 1996.....
.....IRENA STAUDOHAR, "NOVI V-EFFEKT", MASKA n°2/5, February-May 1995.....
.....IGOR ZABEL, "THE IMMATERIAL WORLD OF SIGNALS", Index n°2, 1998.....

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TACAN SPANGDAHLEM CH 32 rpt TACAN SPANGDAHLEM CH 32 CR

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obviously it is very important for us to have you read through all of this, hence our interest in publishing this sensitive information in such a clear and unkeyed format. wish you a lot of luck in lux during the coming months and hope to see you soon in khabarovsk.

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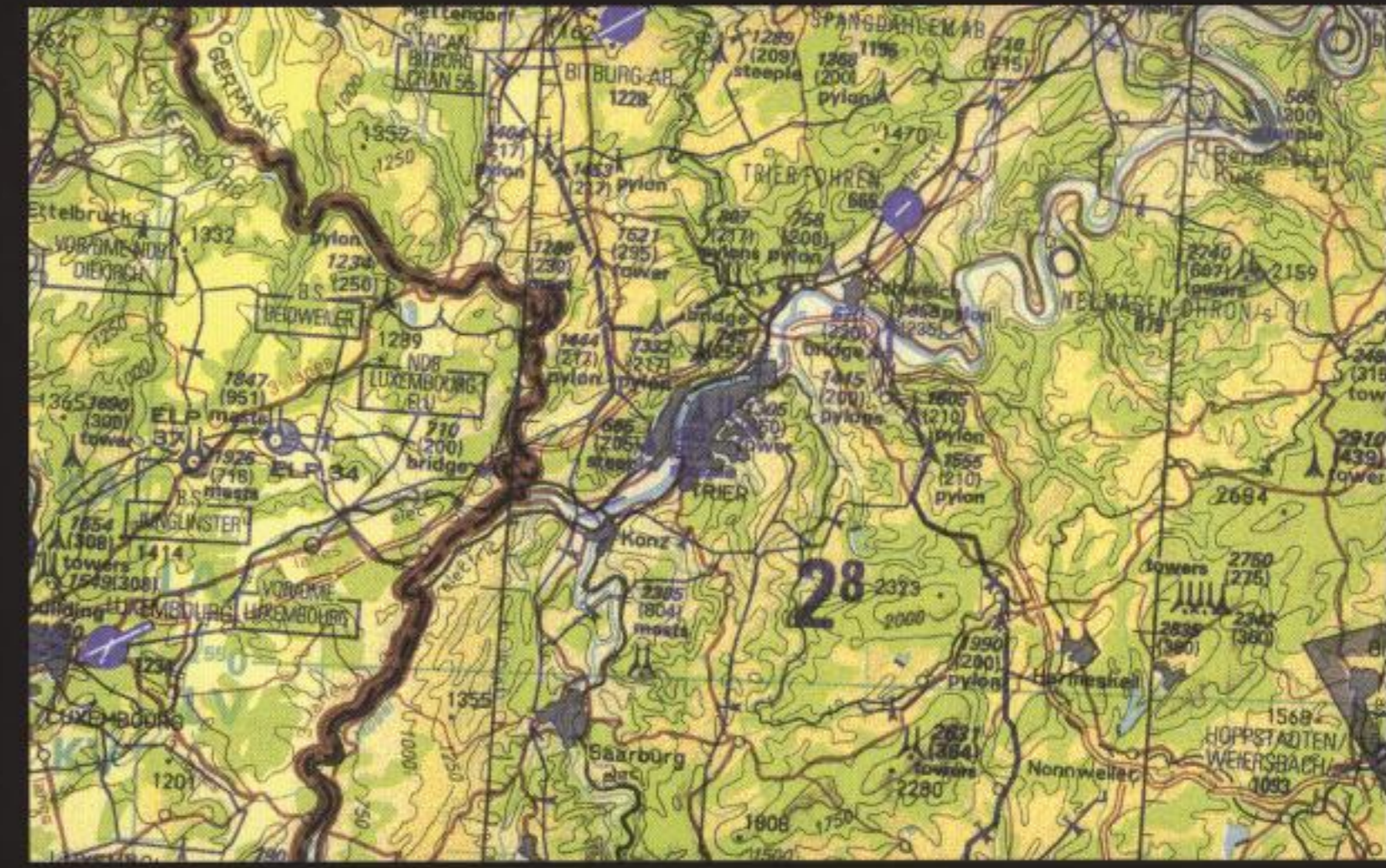
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AU: ?

Dan Perjovschi

1961, Sibiu
lives in Bucharest

education:

1980-84 ART ACADEMY, JASSY

selected individual exhibitions:

1995 "ACCUMULATIONS", NATIONAL MUSEUM OF MODERN ART, BUCHAREST
"ANTHROPROGRAMMING", FRANKLIN FURNACE, NEW YORK

selected group exhibitions:

1998 "FIGURATIVE ART", COBRA MUSEUM, AMSTERDAM
1997 "AD-HOC", LUDWIG MUSEUM, BUDAPEST
"SELESTART", BIENNALE D'ART CONTEMPORAIN, SELESTAT
"ALLER-RETOUR", BIENNIAL OF CETINJE, CETINJE
1996 "INSTITUTE OF CONTEMPORARY ART", PHILADELPHIA
"SPATIA NOVA", THE 4TH ST. PETERSBURG BIENNIAL, ST. PETERSBURG
"COMPLEXUL MUZEAL", ART MUSEUM, ARAD
1995 "BEYOND BELIEF", MUSEUM OF CONTEMPORARY ART, CHICAGO .cat.
"MEDIA CULPA", INSTITUTE OF ARCHITECTURE, BUCHAREST
1995 "ERSTE SCHRITTE", INSTITUT FÜR AUSLANDSBEZIEHUNGEN, STUTTGART .cat.
& INSTITUT FÜR AUSLANDSBEZIEHUNGEN, BONN
& INSTITUT FÜR AUSLANDSBEZIEHUNGEN, BERLIN
"EX ORIENTE LUX", DALLES HALL, BUCHAREST

performances:

1998 "LIVE! FROM THE FLOOR", SOROS CENTRE FOR CONTEMPORARY ART, CHISINEW
1997 "HAVE A NICE DAY" (PART OF "BLURR" INTERNATIONAL PERFORMANCE), STREET ACTION, TEL AVIV
"THE TRUTH ABOUT...", BUNKIER STUKI, KRAKOW
1996 "ECHO", STATE THEATRE, TIMISOARA
1994 "UNTRANSLATABLE", CITY GALLERY OF CONTEMPORARY ART, RALEIGH
1995 "ROMANIA", ART MUSEUM, TIMISOARA
1991 "STATE OF MIND WITHOUT A TITLE", ART MUSEUM, TIMISOARA

bibliography:

JUDITH E. STEIN, "OUT OF THE EAST", Art in America, April 1998
YVONNE VOLKART, "COMPLEXUL MUZEAL", Flash Art, March-April 1997
JANET KOPLAS, "DAN PERJOVSCHI AT FRANKLIN FURNACE", Art in America, July 1996
ILEANA PINTILIE, "PERFORMANCE ART IN ROMANIA; BETWEEN GESTURE AND RITUAL", Zona 2, Festival de Performance, Timisoara, 1996
ROXANA MARCOCI, "ROMANIAN DEMOCRACY AND ITS DISCONTENTS", .cat. "Beyond Belief - Contemporary Art from East Central Europe", published by the Contemporary Art Museum of Chicago, 1995
ROXANA MARCOCI, "THE NEW ART", album, published by Abrams, New York, 1997
RUXANDRA BALACL, "A PERJOVSCHI SYSTEM", Contrapunct, n° 5, Bukarest, 1995
KRISTINE STILES, "POSTCARDS FROM AMERICA", Pont La Vue Press, New York, 1995
KRISTINE STILES AND H.R. PATAPIEVICI, "ANTHROPROGRAMMING", published by the artist, Bucharest, 1995
KRISTINE STILES, "SHAVED HEADS AND MARKED BODIES, REPRESENTATION FROM CULTURES OF TRAUMA", Lusitania Press, n° 6, New York, 1994
CALIN DAN, "HEIMISCHER KOMMENTAR UND POLITIK, ERSTE SCHRITTE RUMÄNISCHER, KUNST DER 90ER JAHRE", .cat. published by Institut für Auslandsbeziehungen (Ifg), Stuttgart 1995
GETA BRATESCU, CALIN DAN AND ANDREI OISTEANU, "PERJOVSCHI NEWSPAPER", published by the artist, Bucharest, 1992

pages 124-125
News drawings 1992-1998
magazine 22, Bucharest weekly

page 125
Romania, 1995
tattoo performance

Concerning Public Art and "Messianic Time"

(...) Given my generally negative and suspicious attitude towards the growth of what Debord described (above) as "the integrated spectacle" - the dissolution of time and history augmented by the usurpation, appropriation, and co-option of everything unique into the immateriality of surface without memory - what options are there for anything resembling a "Public Art?" I think an example might be offered in the work of Dan Perjovschi, a Romanian artist who has made his living since 1991 drawing political commentary for major Romanian oppositional newspapers - *Contrapunct* and *22*. The difference between Perjovschi's activities, my own, or those of other artists' sociological art from the 1970s to the present Public Art, quite simply is this: Perjovschi's "public art" is the same as his "employment," wherein his actual wage-earning labor functions in a collective social context in which heterogeneous individuals grapple with a shared homogenous past in the reconstruction of a desired and developing heterogeneous present and future. It is not an arbitrary object placed in a strange context that requires the public to adjust and respond to it.

(...) Perjovschi's principle medium is drawing, which he has developed into a practice that expands drawing into installation, performance and video. Because of his remarkable talent to condense extremely complex and variegated social meanings into simple and visually direct images, almost immediately after the revolution Perjovschi was invited to illustrate the oppositional magazine *Contrapunct*. Based on the popularity of his images in that newspaper, and the brilliant, sardonic, and often sceptical incisiveness of his social critique, Perjovschi was then invited to join the staff of *22* in 1991, where he was employed to draw illustrations for the articles, and to design the general layout of the newspaper. With the exception of a smattering of photographs, his drawings are the predominant visual imagery in the newspaper.(...)

The public context in which Perjovschi's drawings operate may best be appreciated by a few brief stories surrounding his work. One untitled drawing shows a simple figure who has just sewn his mouth shut in a zig-zag pattern, his hand holding the thread which is still connected to the suture. The unframed image appears in the middle of a news item devoted to the problem of "State secrets" and the Romanian Service of Information (S.R.I.), or the Secret Service assigned to watch over State secrets. Perjovschi's drawing punctuates the article visually as the author discusses policies regarding the identification, definition, and structure of laws regulating state secrets. Perjovschi explained that the current laws imply that "what is not explicitly permitted is implicitly forbidden to be spoken," and qualifies as a State secret. Until the open discussion brought about by the *22* article, people were to guess, to read between the lines about what was permitted or forbidden to be talked about. This policy had the impact of silencing and self-censoring the public. As Perjovschi pointed out, and as his drawing illustrated: "The structure of this law is based on the idea that the society is watched. We have to ask ourselves if there are not hidden intentions. The dramatic change in Romania is that intellectuals now try to imagine what might happen before it happens,

instead of waiting until it happens... There was no open discussion about a very, very delicate subject [State secrets] until after 1989. Remember, this was in the collective mind. We didn't realize that this was a visual image of the mental situation we live in."

When Perjovschi illustrates an idea or an event, he tries to think about himself, to put himself in the position of the question. He asks himself: "How would I live in this situation?". Thinking about drawing an image for the discussion of State secrets, he experienced a "dramatic situation: You will tie my lips, again?!", he asked angrily. "I was considering this to be the major achievement of the revolution - to speak, to act freely," he continued. "So if I have to self-censor my own drawings because I might be prosecuted for telling a State Secret, that's too much." In this regard, Perjovschi's drawings are an extension of his own life's experience as well as the collective experience of the Romanian people. They are a form of free speech that the society is collectively reconsidering in the wake of the revolution and the gradual shift from a neo-Communist regime, that followed the revolution, to more democratic forms of self-government. This situation is very different from the context in which Public Art is made in western democracies. As artist, poet, and critic David Antin has observed: Nobody knows who the public is or what it wants or needs, or whether it should be considered singular or plural. Though, there are many people claiming to act on its behalf or speak in its name. And no one is quite sure what space belongs to it or to them... So the issue is of permanent appropriation of space. Once something is going to be permanent everybody cares about it... So to mute this context before it occurs... an army of bureaucrats is usually placed securely around it, whose nominal job is to protect the space, but whose eventual concern is to protect themselves... because everybody is afraid of being held responsible for doing something that might disturb somebody.

(...) While there is much more to be said about Perjovschi's remarkable work, I cannot pursue that task here. I only want to suggest how his drawing sketches into public vision the emotional climate of Romanian society as it endures and creates change. His is a highly self-reflective model illustrating historiographic understanding as well as historical experience. It is the expression of an individual profoundly engaged in and informed by his culture, and who translates that knowledge into public images for public memory and public information and reflection. (...)

1) Excerpted from Kristine Stiles "Concerning Public Art and Messianic Time" in Marius Babias and Achim Konneke, eds. *Die Kunst des Öffentlichen/sozialen/ politischen Raum*. Berlin, Verlag der Kunst 1998

Kristine Stiles

Franz Pomassl

Eisenbergeramt
lives in Jaidhof and Vienna

education:

1996	ZOKEY DAIGAKU UNIVERSITY	TOKYO
1995	AKADEMIE DER BILDENDEN KÜNSTE WIEN (NEUE MEDIEN)	WIEN
1991-95	HOCHSCHULE FÜR MUSIK UND DARSTELLEND KUNST WIEN (ELEKTROAKUSTIK UND EXPERIMENTELLE MUSIK)	WIEN
1989-94	AKADEMIE DER BILDENDEN KÜNSTE WIEN (MALEREI)	WIEN

selected group exhibitions:

1998	"THERE IS NO BUSINESS LIKE BUSINESS", SHEDHALLE	ZÜRICH
	"BODY CURRENCY", WIENER FESTWOCHE	WIEN
1997	"DISKURS DER SYSTEME (Z. B.)", UNIVERSITÄT	INNSBRUCK cat.
	"REWIND", SARGFABRIK	WIEN
	"LY-MONOGRAMM", ANZEIGE PROJEKT, DIVERSE INTERNATIONALE MAGAZINE	
	"GUNS DON'T KILL, THE SOUND OF THE BULLET IN THE FLESH DOES", FIVE MAGAZIN	WIEN
	"IF I RULED THE WORLD", SHEDHALLE	ZÜRICH
	SOUND GALLERY	KÖLN
	"VIDEO 97 FÜR MARTIN KIPPENBERGER", STEIRISCHER HERBST/GALERIE EDITION ARTIELIER	GRAZ
	TEMPLE GENEVE	GENT
1996	"LIVE-ELEKTRONIK-MUSIK", MUSEUM DES 20. JH./MUSEUM MODERNER KUNST	WIEN
	"SKELETON", STUDIO SHOKUDO	TOKYO
	"SUBTRONIC", ARS ELECTRONICA	LINZ cat.
	"KIM", STEIRISCHER HERBST/FORUM STADTPARK	GRAZ
	"BALANCEAKTE", KUNSTHALLE	KREMS cat.
1995	"DUFT", UNIVERSITÄT	INNSBRUCK cat.
	"SUN NO SHOWER", KUNSTHAUS	HAMBURG
	"PHONO TAKTIK/80 TAGE WIEN", ARCHITEKTURFESTIVAL, CENTROFORM	WIEN
1994	INTERNATIONAL VIDEO FESTIVAL	NEW YORK
1993	"MONITOR 95", VIDEO AS ARTS FESTIVALS	GÖTEBORG
	"MEDIALE", FESTIVAL	HAMBURG

selected discography:

TRAIL ERROR, LATON 006, 1997
EP, SKELETON 2, CRAFT/SABOTAGE 19, 1997
EP, SKELETON, CRAFT/SABOTAGE 07, 1996

Antoine Prum

°1963, Luxembourg
lives in Luxembourg

selected individual exhibitions:

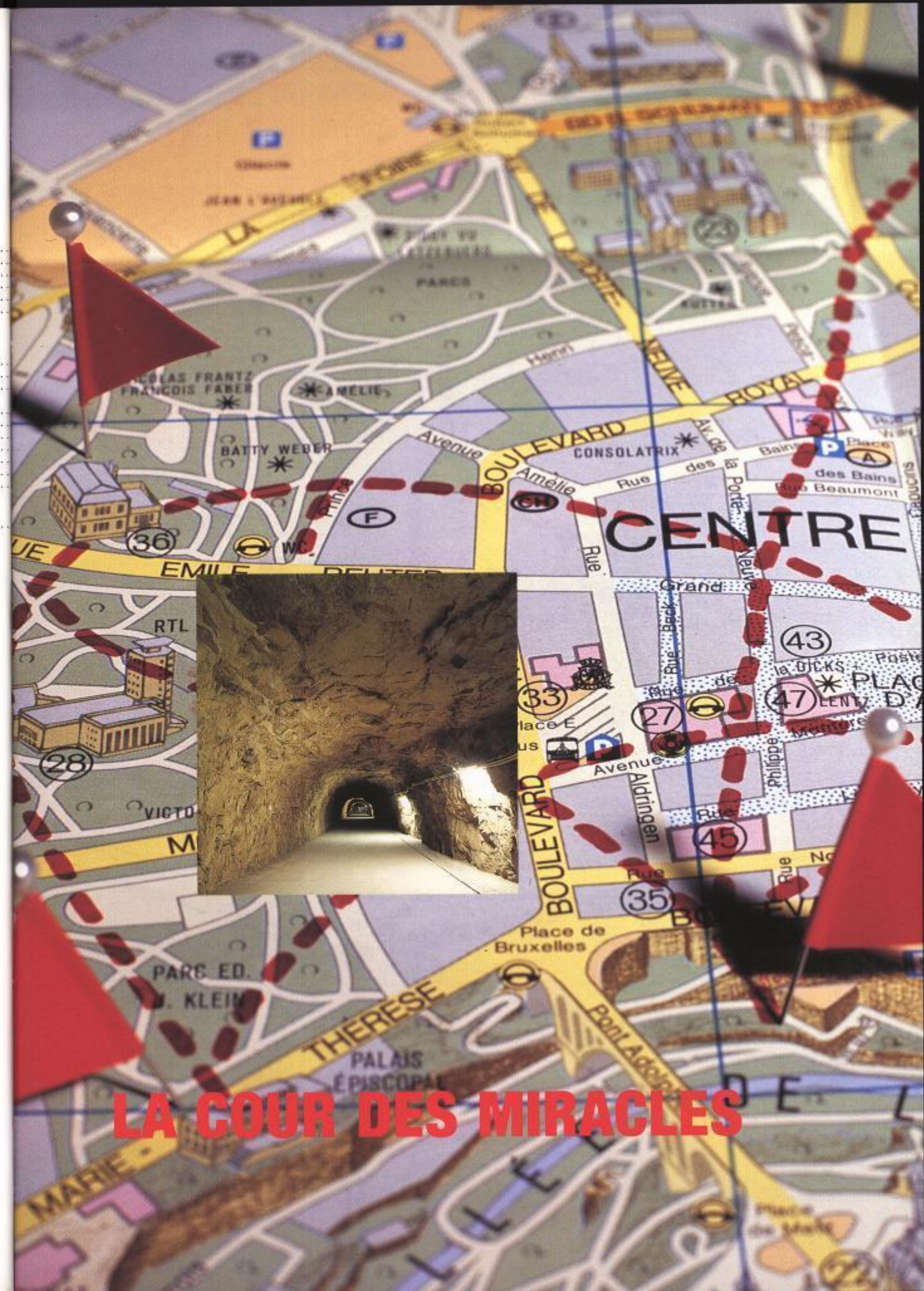
1998	"Y A-T-IL UN ADULTE DANS LA SALLE?", GALERIE BEAUMONT,	LUXEMBOURG
1997	"FLEISSIGES LIESCHEN", FÖRDERPROGRAMM ART COLOGNE,	KÖLN
	"HIGH-HO, HIGH-HO...", GALERIE KATLEEN BORGERHOFF,	TONGEREN
1995	"AILLEURS C'EST TOUJOURS MIEUX" (UNE AGENCE DE VOYAGE), GALERIE BEAUMONT,	LUXEMBOURG
1994	"ARE YOU STILL LIVING WITH YOUR PARENTS?", SAARLAND-MUSEUM,	SAARBRÜCKEN
1995	"QUELS SOMMIETS?", GALERIE BEAUMONT,	LUXEMBOURG

selected group exhibitions:

1997	"VOLLE SCHEUNEN, VEREIN FÜR DIE GESTALTUNG DER GEISTIGEN LEBENSQUALITÄT IM LÄNDLICHEN RAUM", INTERNATIONALES KUNSTZENTRUM	OSTBELGIEN	.cat.
1996	"ACTIONS URBAINES, LES DONNEURS D'ORGANES", CASINO LUXEMBOURG & FRAC LORRAINE,	LUXEMBOURG METZ	.cat.
	"D'AVANTAGE D'AVANTAGES AVANTAGENT D'AVANTAGE!" (WUNDERKAMMER), GALERIE BEAUMONT,	LUXEMBOURG	.cat.
1995	"RIPPLE ACROSS THE WATER, CASUS BELLI", MUSEUM WATARI-UM,	TOKYO	.cat.
	"WHERE ARE MY BALLS?", GALERIE BEAUMONT, ART COLOGNE, & PARADOXIEN, PALAIS ENZENBERG,	KÖLN SCHWAZ	.cat.
1994	"RENDEZ-VOUS PROVOQUÉ", MUSÉE NATIONAL D'HISTOIRE ET D'ART, & CENTRE FOR CONTEMPORARY ART DE WAAG,	LUXEMBOURG LEIDEN	.cat.
1991	"KUNST EUROPA", KUNSTVEREIN FÜR DIE RHEINLANDE UND WESTPALEN,	DÜSSELDORF	.cat.

bibliography:

HIERBERT NAGEL, "VEREIN FÜR DIE GESTALTUNG DER GEISTIGEN LEBENSQUALITÄT IM LÄNDLICHEN RAUM"	.cat.
Volle Scheunen, 1997	



LA COUR DES MIRACLES



Luxemburger Wort - 05/03/98

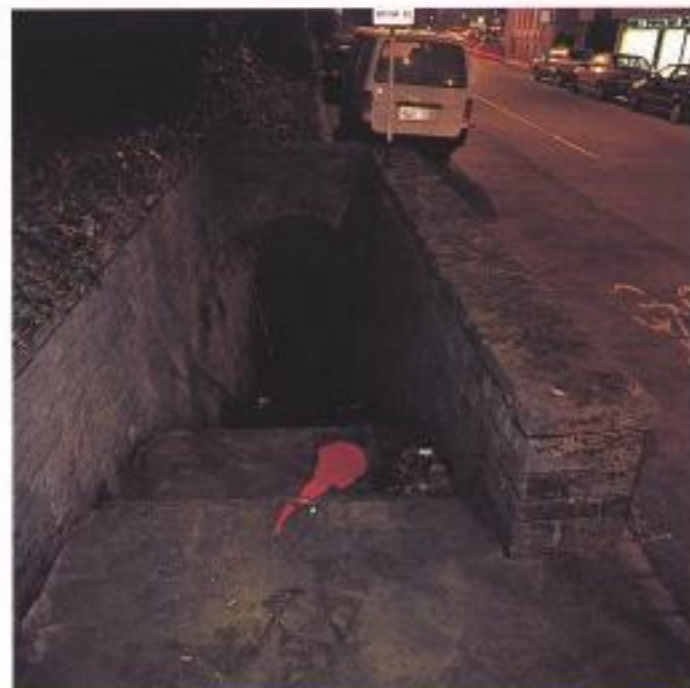
CALL FOR WITNESSES. At about 9.30 p.m. on Thursday, 26th February, a woman was attacked on Prince Henri Boulevard near the Emile Reuter Avenue intersection. Luxembourg police investigators are seeking witnesses (tel.: 49 97-58 21).

...such a large number of attacks of all types have already taken place in the city park area that this could well be just another incident in an interminable string of petty crimes...



...Ms M.-T., the enigmatic key figure in what is known as the "Villa Vauban" affair...

...witnesses recall having seen the victim apparently conversing with a male of African descent moments before he allegedly attacked her with a knife. When one of the witnesses intervened, the suspect ran away towards the Pétrusse area carrying a folder and a brief-case. He is said to have disappeared into one of the underground passageways rumoured to link certain government buildings in the city...



...the brief-case, containing documents and photographs, recently reappeared:

Tageblatt - 28/03/98

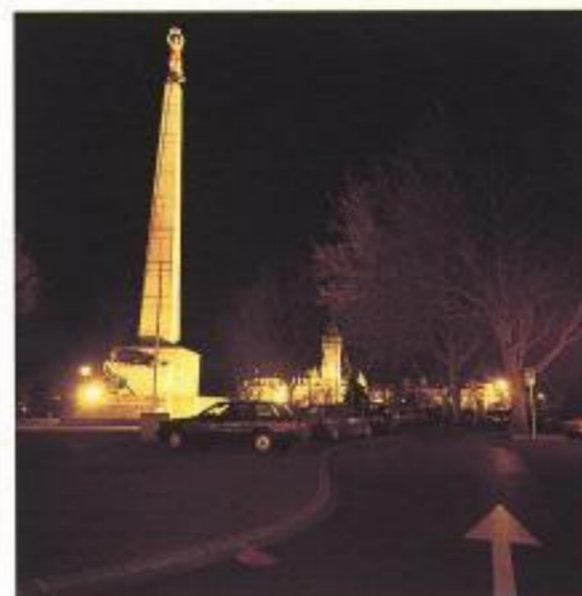
BOMB SCARE. Towards 9.25 a.m. yesterday, the Luxembourg police received a warning that a brief-case had been left on a Mercier street parking lot. A police bomb squad cordoned off the area, then used a water canon to detonate the suspicious object. The brief-case, the origin of which remains unknown, contained only documents and photographs.



Was it simply a question of the police being over-cautious or was it a cover-up?...



...Ms M.-T., former head secretary of a ministerial cabinet, was traced to a modest hotel on the banks of the Moselle river, but did not deign to comment on this version of the facts. However, she did hint that she was withholding information and was not ready to let the matter drop there. Moreover, she is said to be very devoted to her employer...



...another murder attempt:

Tageblatt - 07/03/98

WOMAN DRAGGED INTO A CAR. An unusual incident occurred in the area known as "Kayler Poteau" at about 8.15 yesterday morning. Several witnesses saw three men attempting to drag a woman into their car. One of the witnesses tried to intervene and was knocked out of the way. The three men escaped in the direction of Kayl. Information sources inform us that the woman was found yesterday and is safe and sound. Esch police confirm that despite fears yesterday morning, the incident has turned out to be not a kidnapping attempt but a simple family quarrel.

...the sordid business is seen by some as being connected to the mysterious "Villa Vauban" affair, which had already raised suspicions about the existence of a network of secret passages linked to the prestigious building...

...at the time, revelations had led our police force, backed by the vice squad of our Wallon neighbours, to launch operation "Sandra"...

...from this point of view, it could be instructive to find out why the interested party was forced to leave her job shortly after being questioned by the police. A polite "No comment" from the ministry...

...reverberations from the scandalous "park" affair have echoed right through to the corridors of the Archbishop's palace...



...this eminent criminal-investigation reporter, who for obvious security reasons prefers to remain anonymous, contends that Ms M.-T. attempted to buy the compromising photos which she insists "would have sent heads rolling, and by no means minor ones"...



...reliable information sources suggest that feverish activity is going on in palace circles, where precautions have apparently already been taken...

...it seems obvious that if this new affair is one day resolved, it could have an explosive impact in the nation's social and political arena...



...there is no getting around the fact that evil plots are being hatched behind a seemingly peaceful facade...

...who is hiding what and who is protecting who? These are the real questions and public opinion is demanding a response. At a time when mistrust in institutions is high, the powers-that-be should realise that it is time to play their game cards on the table!

J.-P. P.



Tobias Rehberger

*1966, Esslingen
lives in Frankfurt

selected individual exhibitions:

1998	"MODERNA MUSEET PROJEKT", MODERNA MUSEET, SPRENGEL MUSEUM, KUNSTHALLE BASEL,	STOCKHOLM HANNOVER BASEL	.cat. .cat. .cat.
1997	"SUGGESTIONS FROM THE VISITORS OF THE SHOWS #74 AND #75", PORTIKUS, "TOBIAS REHBERGER - JORGE PARDO, GARNISH AND LANDSCAPE", GESELLSCHAFT FÜR GEGENWARTSKUNST E.V.,	FRANKFURT AUGSBURG MILANO	.cat. .cat. .cat.
1996	"WATER-COLOUR", GALLERIA GIO MARCONI, "BRANCUSI", NEUGERRIEMSCHEIDER, "ANASTASIA", FRIEDRICH PETZEL GALLERY, "FRAGMENTS OF THEIR PLEASANT SPACES (IN MY FASHIONABLE VERSION)", GALERIE BARBEL GRÄSSLIN, "PUK SEE E FAAGCK SUNDAY PAAR", KÖLNISCHER KUNSTVEREIN,	BERLIN NEW YORK FRANKFURT KÖLN	.cat. .cat. .cat. .cat. .cat.

selected group exhibitions:

1997	SKULPTUR. PROJEKTE IN MÜNSTER, "ROOMS WITH A VIEW", THE SOLOMON R. GUGGENHEIM MUSEUM IN SOHO, "FUTURE, PAST AND PRESENT", BIENNALE DI VENEZIA, "HOME SWEET HOME", DEICHTORHALLEN, "TRUCE", SITE SANTA FE, "DRAMATICALLY DIFFERENT", LE MAGASIN, CENTRE NATIONAL D'ART CONTEMPORAIN,	MÜNSTER NEW YORK VENEZIA HAMBURG SANTA FE GRENOBLE	.cat. .cat. .cat. .cat. .cat. .cat.
1996	"CAMPO 6, THE SPIRAL VILLAGE", FONDAZIONE SANDRETTO REBAUDENGO PER L'ARTE, GALLERIA CIVICA D'ARTE MODERNA, & BONNEFANTEN MUSEUM, "NACH WEIMAR", NEUES MUSEUM, "SAMMLUNG SPECK", MUSEUM LUDWIG, "HEETZ, NOWAK, REHBERGER", STÄDTISCHES MUSEUM ABTEIBERG,	TORINO MAASTRICHT WEIMAR KÖLN MÖNCHENGLADBACH	.cat. .cat. .cat. .cat. .cat.

bibliography:

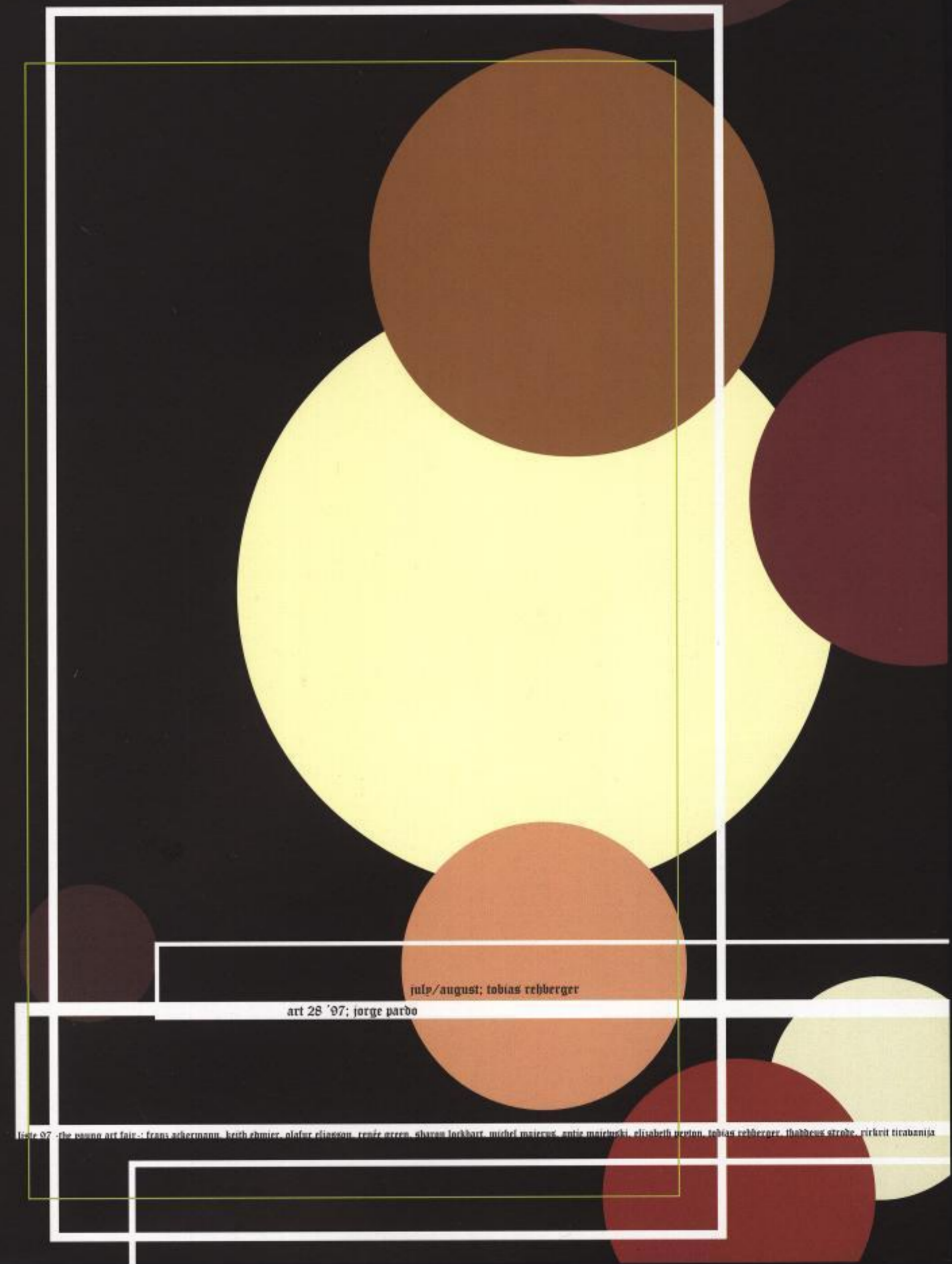
CHRISTIANE SCHNEIDER, "TOBIAS REHBERGER", Flash Art International, Summer 1997 CARL FRIEDMAN, "THINGS IN PROPORTION", Frieze, n° 55, April 1997 YILMAZ DZIEWOR, "OPENINGS", Artforum, n° 2, January 1997 VITUS H. WEH, "FAST NICHTS/ALMOST INVISIBLE", Kunstforum International, n° 135, Januar 1997 VERENA KUNI, "DAS MUSEUM ALS MÖBELHAUS", Neue Bildende Kunst, n° 1, Februar-März 1997

page 135:
Advertising in *Frieze* magazine, issue 55,
June-August, 1997

page 136 (left):
Brancusi, 1997
installation view, neugerriemschneider, Berlin
wall painting, 5 seats, 5 lamps, wooden floor

page 137 (right):
Frieze, 1997
Artforum, 1997
wool in various colours

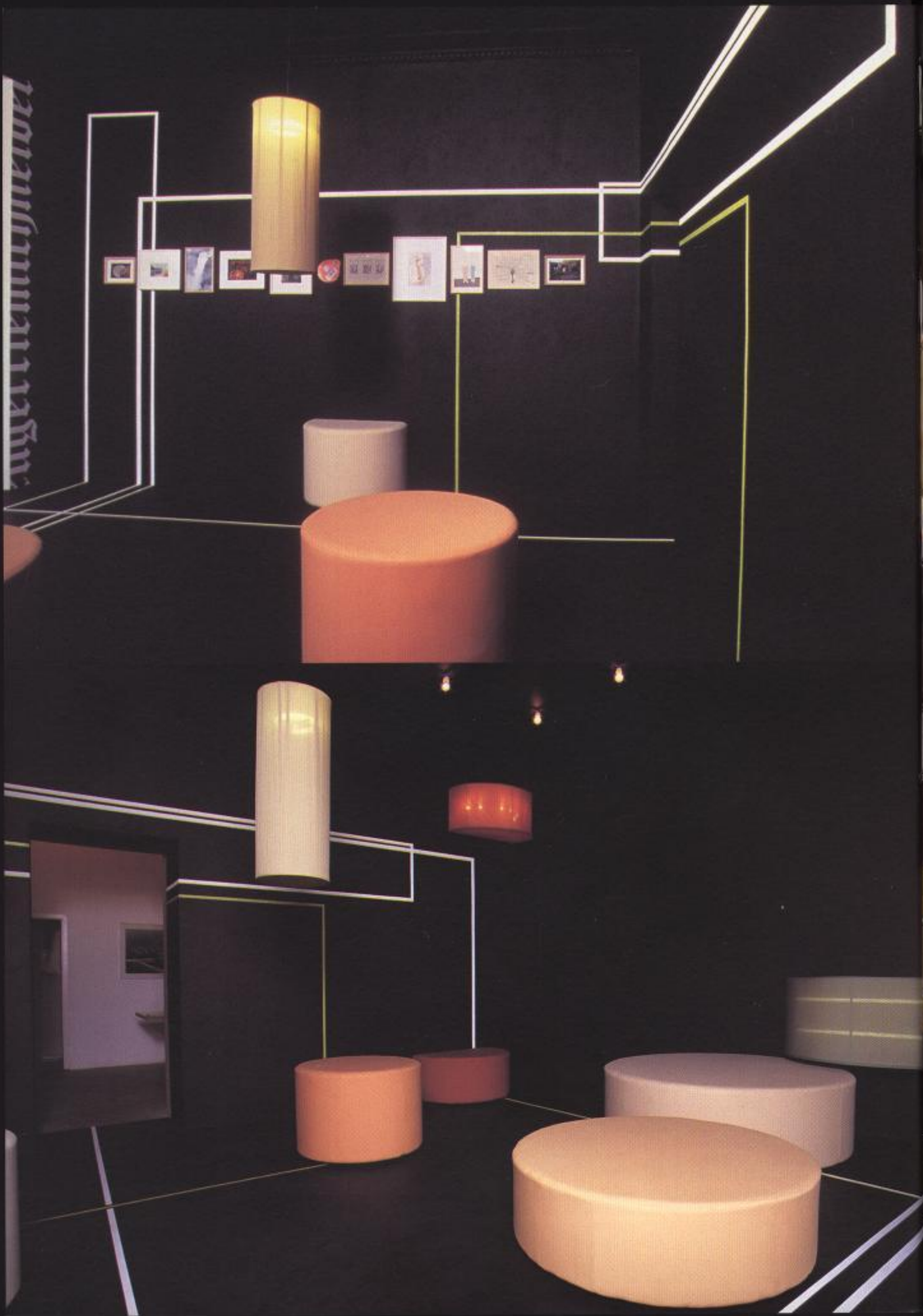
gerthstr. 73 10025 berlin
tel +49 30 3120860
fax +49 30 3130953



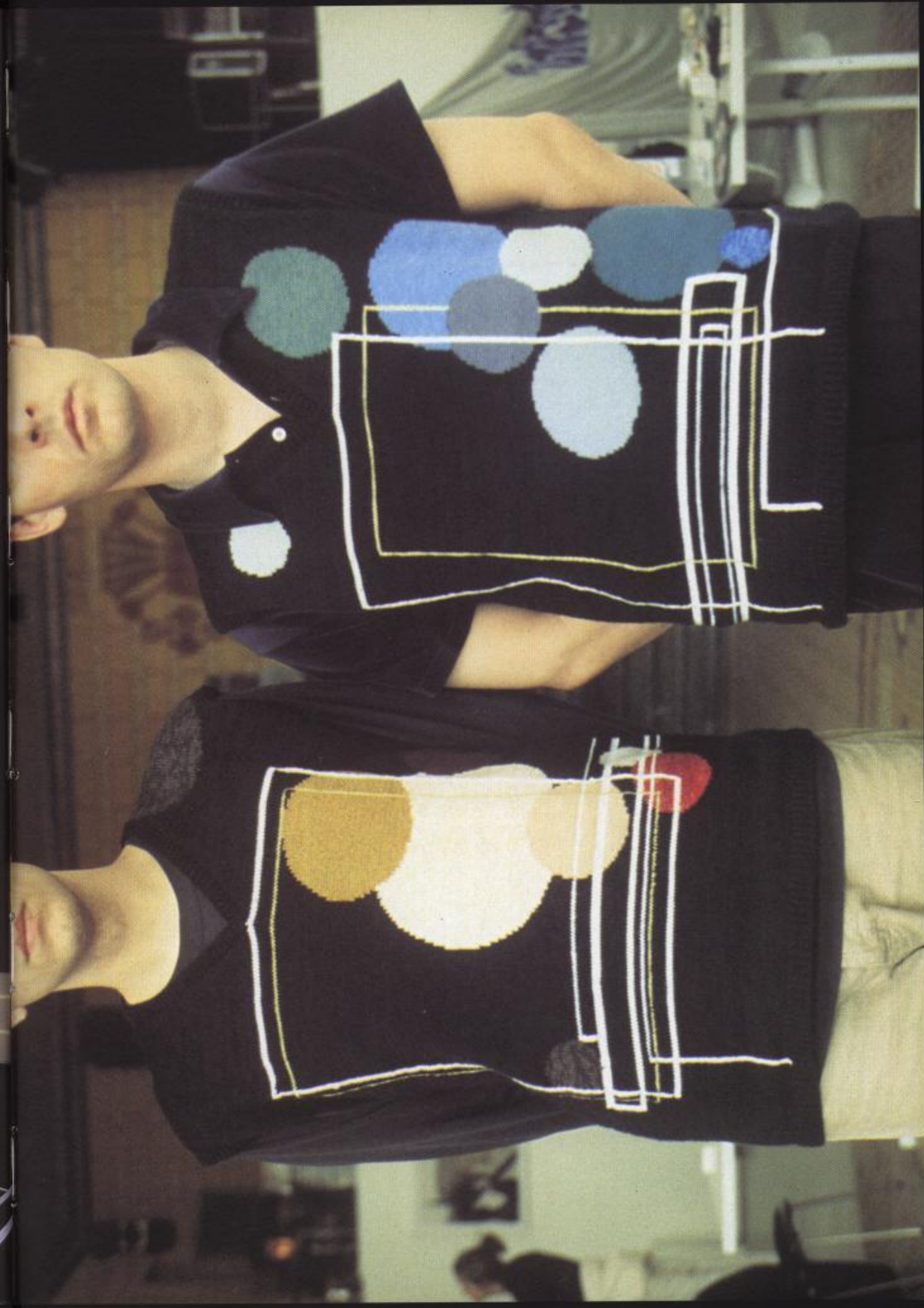
jul/august; tobias rehberger

art 28 '97; jorge pardo

Seite 97: the roman art fair; frans schermann, keith rhaizer, alafur eljansson, reniz arzen, shivan lachari, michel mazerus, antje meichucki, elisabeth reyton, tobias rehberger, thobias strobe, rirkreit tirabantija



Ташауфманнарабаи



Jeroen de Rijke / Willem de Rooij

*1970, Brouwershaven
lives in Amsterdam

*1989, Beverwijk
lives in Amsterdam

education:

1997-98 RIJLSAKADEMIE VAN BEELDENDE KUNSTEN, AMSTERDAM

1990-95 GERRIT RIETVELD ACADEMIE, AMSTERDAM

selected individual exhibitions:

1996 LEIDEKKERSSTEEG, AMSTERDAM

selected group exhibitions:

1998 "SEAMLESS", DE APPEL FOUNDATION, AMSTERDAM .cat.

"TRAPDOOR", MK EXPORUIMTE, ROTTERDAM

"FAST FORWARD", FONDS VOOR BEELDENDE KUNSTEN, VORMGEVING EN BOUWKUNST, AMSTERDAM

1997 "INTERNATIONAL DOCUMENTARY FILM FESTIVAL", AMSTERDAM

"VERBINDINGEN/JUNCTIONS", PALAIS DES BEAUX-ARTS, BRUXELLES

"LUMEN EX MACHINA", ARTI ET AMICITIAE, AMSTERDAM

"PRIX DE ROME '96", DORDRECHTS MUSEUM, DORDRECHT .cat.

"26th INTERNATIONAL FILM FESTIVAL", ROTTERDAM .cat.

1996 "TIMING", DE APPEL FOUNDATION, AMSTERDAM

1995 NEDERLANDS FILMFESTIVAL, UTRECHT .cat.

1994 "CONFRONTATIE", ST PIETERSABDIJ, GENT .cat.

film:

"I'M COMING HOME IN FORTY DAYS", 16 mm colour film, 15 min, 1997

"VOOR BAS OUDT", 16 mm colour film, 1 min, 1996

"FOREVER AND EVER", 16 mm colour film, 18 min, 1995

"CHUN TIAN", 16 mm colour film, 3 min, 1994

bibliography:

EDWIN CARELS, BROEDEND BRUSSEL,

Metropolis M, n° 5, 1997

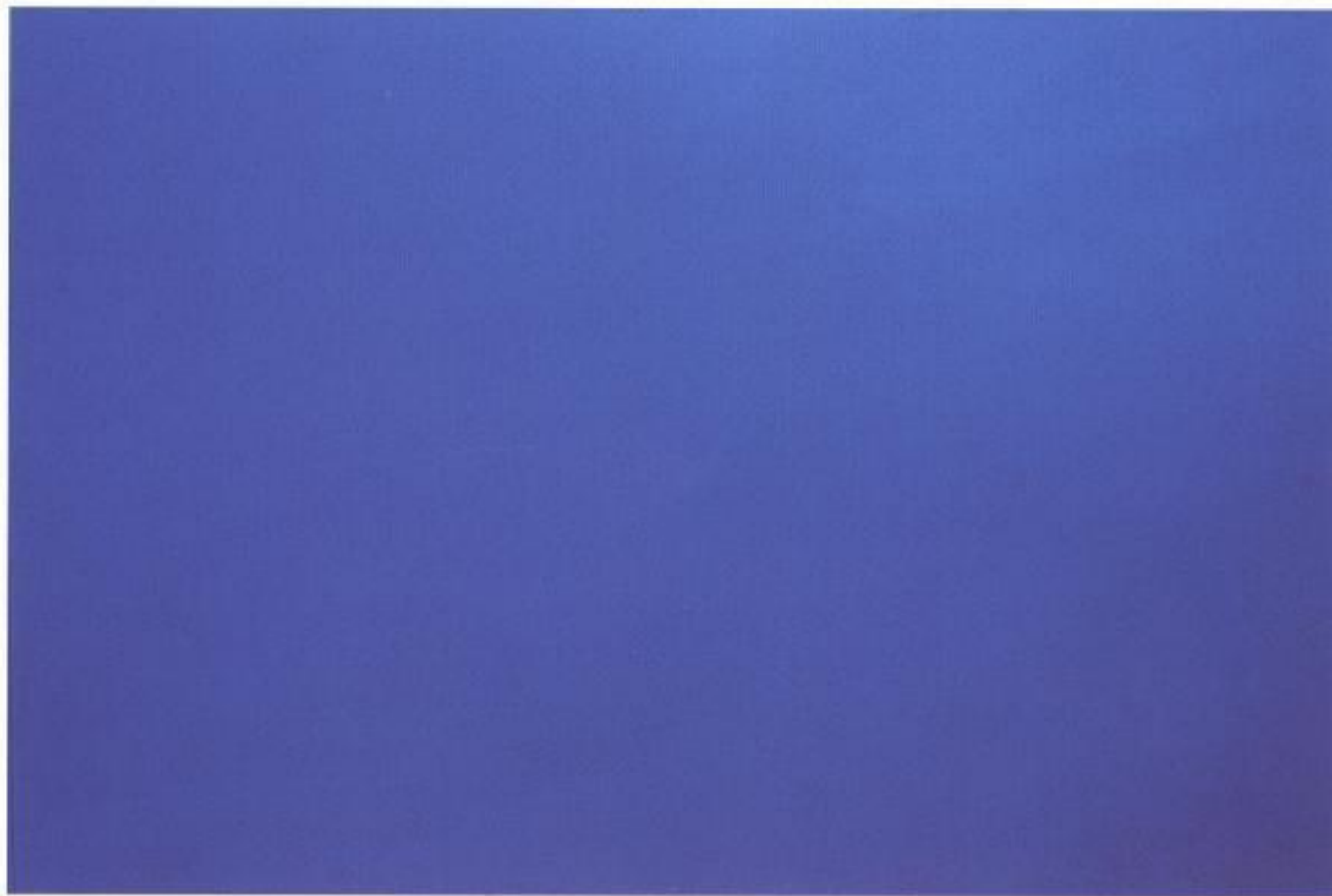
HANS BEERKAMP, VEEL KUNST OM DE KUNST BIJ EINDEXAMENS RIETVELDAGADEMIE,

NRC Handelsblad, 28 juni 1995

INSERT/THE GO BETWEEN, VOLUME 1, n° 1, 1994,

PETER VAN BUREN, "EXAMENFILMS RIETVELD ZIJN TELEURSTELLING",

De Volkskrant, 50 juni 1994



I'm Coming Home in Forty Days, 1997
16 mm colour film, 15 min



Ritz Hotel, Poona, February, 1995

Bojan Šarčević

*1974, Belgrade
lives in Paris

education:

.....1995-97 ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS PARIS

selected individual exhibitions:

.....1997 GALERIE DU JOUR AGNÈS B. PARIS

selected group exhibitions:

.....1998 PRINTEMPS DE CAHORS, GALERIE DU JOUR, CAHORS

.....1997 "REAR WINDOW", GALERIE ALMINE RECH, PARIS cat.

.....1996 12^{èmes} ATELIERS DU FRAC PAYS DE LA LOIRE, SAINT-NAZAIRE cat.

..... "KAUKOLÄMPÖÄ" MERIMIEHENKATU 11, HELSINKI cat.

.....1995 GALERIE KUNSTVERKEHR, BERLIN

..... "WHILE YOU KISSED THE STAIRWAY", 17, RUE LANGRY, PARIS

video:

..... "MODERN BAR", (with Terry Philips), colour video, pal., 25 min, 1996

..... "DÉPOURVUE OU PAS", colour video, pal., 12 min, 1996

..... "REMISE", (with Alexander Brantl), colour video, pal., 12 min, 1996

..... "PENSÉE RALLONGÉE", colour video, pal., 180 min, 1997

bibliography:

..... MICHEL NURIDSANY, "LEUR PREMIER PAS",

..... Figaro, 2 septembre 1997

..... CLARISSE HAHN, "LES 12^{èmes} ATELIERS",

..... Art Press, n° 221, février 1997

..... OLIVIER BARDIN, "PHOTO ALBUM n° 1",

..... Frac Aquitaine, novembre 1997

..... KIMMO OKSANEN, "KAUKOLÄMPÖÄ",

..... Helsingin Sanomat, 30 May 1996

..... "TRACES 22",

..... Éditions de l'E.N.S.B.A., 1995

When Bartók's Judith opens the last door in her opera "Bluebeard", behind it opens a deep night, and the cryptically forlorn music leaves no doubt as to what night it is – that of great ignorance, of limitless powerlessness, before which the limited knowledge of mankind levels everything out. Door-opening belongs to the old archetypal pictures which describe the human search for world orientation and world broadening. It is therefore disturbing to observe how Bojan Šarčević does the opposite in his latest work – he closes passageways with false walls. He plugs holes and any cracks in the walls with makeshift materials. He covers windows, he blacks them out, he makes himself deaf in his (in the meantime former) studio room under the roof of the Paris *School of Fine Arts*. He puts in a false ceiling, as if it would protect anew, and finally he determines his own openings in this room cut off from the world: one opening as large as a drain-pipe in the floor under the false wall; another as large as a way through the false ceiling; a third opening, eventually in a further false wall, at eye-level, or, as he says, at mouth-height as a "spittoon". Before the third opening the smooth-worn floor suggests the traces of a repeated gesture, as if someone came regularly to step in front of this hole.

The point with the traces belongs to three parts of the floor – two have been kept in different concrete colours, and the third has been covered with carpeting. They have the form of long acute triangles, reminiscent of aerial pictures of small fields in poor areas. For Šarčević they are territories, which are only bordered by their differences from each other, which manage without boundary walls. And while he says that, he is careful, as is anyone who fears to break his silence. So the silence of Šarčević as regards his own history also belongs to the sealed room.

In 1991, at the beginning of the war in former Yugoslavia, he fled Sarajevo with his family, settling in Paris. The spectrum of problems arising from leaving the homeland, which now no longer exists, from integration into another culture, from own and foreign identity are so to say summed up in Šarčević's work, in which he only formulates this one desire to throw himself entirely upon himself, to identify himself with himself. To find territories which might be free to wander. Actually it is an old, great desire, this "poursuivre la Poésie comme tu le dois, tu abandonneras père et mère et tu ne tiendras qu'à elle" by Pope. But with his work, Šarčević shows not only this desire. He shows the limits of his impossibility. He makes the plugging of the holes, the putting in of false walls, the barring of passageways, the darkening of windows, into clearly striking precautions, into obviously provisional solutions. He makes the gesture – so it appears – into a sculptural theme. As if he knew there is no escape. "Il n'est pour ainsi dire pas de civilisation, pas de conscience individuelle," wrote George Steiner in his *Château de Barbe-bleue*, "où ne résonne encore l'écho d'une lointaine catastrophe. Un mauvais tournant a été pris dans le 'bois ombré et sacré', l'homme s'est vu obligé de travailler l'existence contre le fil, de peiner socialement et psychologiquement."

Bojan Šarčević shows the dream of escape, shows the need for an identity, which can only come into existence from oneself, and while he shows that, he conceals from which drama this yearning arises. The fact alone that he dedicated a complete work to it, day-long hole-blocking, must suffice. He has nothing absurd. He is one of those silent messengers of Kafka who makes the way clear for the throng, because each knows what they have to say lies beyond words.

Doris von Drathen

page 144 – 145:
Untitled, 1997
plaster, bricks, cement, wooden boards, neon light, metal tube



Eran Schaerf

*1962, Tel-Aviv
lives in Berlin and Brussels

education:

1985-87	HOCHSCHULE DER KÜNSTE (CITY-PLANNING, VIDEO, PHOTOGRAPHY),	BERLIN
1987-82	TECHNIKUM (DEPARTMENT OF ARCHITECTURE),	GIVATAYIM

selected individual exhibitions:

1998	"SCENARIO DATA", MUSEUM OF ART,	HERZLIYA
1997	"RECASTING", MUSEUM VAN HEDENDAAGSE KUNST,	ANTWERPEN
	& KUNSTVEREIN	MÜNCHEN
	& FRAC CHAMPAGNE-ARDENNE,	REIMS .cat.
1996	"RE-ENACTMENT", BAHNWÄRTERHAUS,	ESSLINGEN .cat.
1995	"TOUCH-WOOD", GALERIE BARBARA GROSS,	MÜNCHEN
	"ZAUN-TOWN", PORTIKUS,	FRANKFURT .cat.
1994	"WALL-LIKE LAW" (WITH JAN VAN GRUNSVEN), STEDELIJK MUSEUM BUREAU,	AMSTERDAM
	"WE IS O.K.", DE VLEESHAL,	MIDDELBURG
1995	"CIEL ET CIEL", VERENIGING VOOR HER MUSEUM VAN HEDENDAAGSE KUNST,	GENT
1991	"SCHNEIDER U. SOHN, LÄNGEN, KÜRZEN, ROSEN", GALERIE ZWINGER,	BERLIN
1990	"AUDIENCE-HOUR", KÜNSTLERHAUS BETHANIE,	BERLIN
	& KÜNSTLERHAUS	STUTTGART
	& KUNSTVEREIN	HAMBURG

selected group exhibitions:

1997	"ENTERPRISE", INSTITUTE OF CONTEMPORARY ART,	BOSTON	.cat.
	"IT ALWAYS JUMPS BACK AND FINDS ITS WAY", DE APPEL FOUNDATION,	AMSTERDAM	.cat.
1996	"DER TELEMATISCHE RAUM", NEUE GESELLSCHAFT FÜR BILDENDE KUNST,	BERLIN	.cat.
1995	"AMONG OTHERS", BIENNALE DI VENEZIA,	VENEZIA	.cat.
1994	"THIS IS THE SHOW AND THE SHOW IS MANY THINGS", MUSEUM VAN HEDENDAAGSE KUNST,	GENT	.cat.
1993	"SONSBEER '93", CITY THEATRE,	ARNHEM	.cat.
	"APERTO", BIENNALE DI VENEZIA,	VENEZIA	.cat.
1992	DOCUMENTA IX,	KASSEL	.cat.
	"QUI QUOI, OÙ", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS,	PARIS	.cat.
1991	"WEALTH OF NATIONS", CENTRE FOR CONTEMPORARY ART UJAZDOWSKI CASTLE,	WARSAW	.cat.

film:

1998	"DOCUMENTARY CREDIT" WITH EVA MEYER, video, 71 min	
	DO ALL OCEANS HAVE WALLS? GESELLSCHAFT FÜR AKTUELLE KUNST, BREMEN	
	MANIFESTA 2, LUXEMBOURG	
1997	"WIE GEWOHNT, EIN VERSATZSTÜCK", WITH EVA MEYER, video, 26 min 40 sec	
	5. INTERNATIONALE BIENNALE FILM+ARC, GRAZ, ZWINGER BERLIN	
	MUSEUM VAN HEDENDAAGSE KUNST ANTWERPEN, ARGOS BRUSSELS	
	MODERNA MUSEET, STOCKHOLM, KUNSTVEREIN FREIBURG, SALZBURGER FESTSPIELE	

radio:

1997	"WIE GESAGT, THEATER- ODER TAXISTÜCK", BAYERISCHER RUNDFUNK,	MÜNCHEN	.CD
	"ZOALS GEZEGD, THEATER- OF TAXISTUK", BRTN RADIOS,	BRUSSELS	
	"COMME ON A DIT, PIECE DE THÉÂTRE OU DE TAXI", RADIO PRIMITIVE,	REIMS	

selected bibliography:

	DOMINIC VAN DEN BOOGERD, "FASHION SOLDIER, TRANSFORMATIONS IN THE WORK OF ERAN SCHAERF",	
	Archis, n° 5, 1997	
	PETER HERBSTREUTH, "DER TRANSPORT DER DINGE DURCH DIE ZEIT",	
	Kunst-Bulletin, Juni 1995	
	DOMINIC VAN DEN BOOGERD, "CONTINUOUS MIGRATION",	
	Frieze, n° 19, November-December 1994	
	JORINDE SELJDEL, "WALL-LIKE LAW",	
	De Witte Raaf, n° 52, November 1994	
	THOMAS WULFFEN, "DU SYSTEME DE FONCTIONNEMENT, A PROPOS D'ERAN SCHAERF",	
	Blocnotes, n° 1, automne 1992	
	EVA MEYER, "STILLEBEN",	
	Texte zur Kunst, n° 4, Herbst 1991	

stills from *Documentary Credit*
video film, 71 min, Eran Schaerf and Eva Meyer



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Tilo Schulz

*1972, Leipzig
lives in Leipzig

education:

1996	SCHOLARSHIP OF PÉPINIÈRES EUROPÉENNES POUR JEUNES ARTISTES
1995	SCHOLARSHIP OF THE LEIPZIGER KÜNSTLERFÖRDERUNG

selected individual exhibitions:

1998	GALERIE REFUSALON,	SAN FRANCISCO
	GALERIE DOGENHAUS,	LEIPZIG
1996	GALERIE DOGENHAUS,	LEIPZIG
1995	"POINT OF VIEW", ALTERNATIVE SPACE,	LEIPZIG
	GALERIE DOGENHAUS,	BERLIN
1994	GALERIE DOGENHAUS,	LEIPZIG
	GALERIE DOGENHAUS,	BERLIN
1992	GALERIE QUADRIGA,	LEIPZIG
1991	GALERIE DAS BOOT,	LEIPZIG

selected group exhibitions:

1998	"VITALE MODULE", KUNSTVEREIN,	LUDWIGSHAFEN	.cat.
	& BAULO WYSTAW ARTYSTYCZNYCH,	WROCLAW	
	"ONTOM", GALERIE FÜR ZEITGENÖSSISCHE KUNST,	LEIPZIG	.cat.
1997	"VITALE MODULE", STÄDTISCHE GALERIE,	PLAUNEN	
	& KUNSTHAUS,	DRESDEN	
	"KUNST IN DER LEIPZIGER MESSE",	LEIPZIG	.cat.
1996	"NACH WEIMAR", LANDESMUSEUM/SCHLOSSMUSEUM,	WEIMAR	.cat.
	"ERWORBEN", SCHLOSS,	DRESDEN	.cat.
1995	KUM - RIVER - SYMPOSIUM,	SOUTHKOREA	
1994	"RAUM", BAULO WYSTAW ARTYSTYCZNYCH,	WROCLAW	
	MEDIENBIENNALE, CITY SPACE,	LEIPZIG	.cat.
1993	"ABSTRACT", SCHLOSS,	DRESDEN	.cat.
1992	INSTALLATION OF COLOUR BORDS I, II, III, CITY SPACE,	LEIPZIG	
	& CITY SPACE,	KÖLN	

miscellaneous:

1996	CONCEPTION AND ORGANIZATION OF THE EXHIBITION AND COLLOQUIUM "STRUCTURES OF PAINTING" (GUNDA FÖRSTER, KLAUS MERKEL, ADRIAN SCHIESS, BERND, REMY ZAUGG, JOHANNES MEINHARDT A.O.)
	"ART IN THE CITY SPACE" (COLLOQUIUM), MAGDEBURG
	"ART IN PUBLIC SPACES" (COLLOQUIUM), DRESDEN

bibliography:

	"PROJEKTE, KUNST IN DER NEUEN MESSE LEIPZIG",
	Hrsg. Brigitte Oetker, Christiane Schneider, Mechthild von Dannenberg, Messe Leipzig GmbH, 1996
	"MALEREI UND SPEZIFISCHES OBJEKT",
	Konzept und Realisation Tilo Schulz, Eigenverlag, 1996
	"TILO SCHULZ, FORMENMALEREI",
	Galerie Dogenhaus, Leipzig, 1996
	"FORMTAFELN",
	Galerie Dogenhaus, 1994
	"ORDNUNGSZUSTÄNDE",
	Tilo Schulz/Katrin Perach, Eigenverlag, 1992

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The city as text – text as a city (The city as text; Michel Butor, Droschl 1992) In his essay, which was published in 1992, Michel Butor describes the city as an archive and a surface for text. He makes orientation and information compete with each other; a competition of inside and out side. On one hand, the city locks itself up in its archives, libraries, offices, bookshops and, on the other hand appears readable in its regulations, traffic signs, street names, slogans and advertisements. This readability, though, is shallow. The signs and labels represent text which is not apparent. A traffic sign is transformed directly into an action without remembering the corresponding text. Text, though, is installed in the city: outside the archives and as a counterpart to the language of signs. The text appears in several places in the city which have different uses: telephone booths, public elevators, under passes, bus stops, shop windows... The surfaces which are used are glass, the text applied with foil letters. It is a literary text in French, the written language in Luxembourg, and it contains traditional functions such as rhythm and grammar. Content, like a description or a "story", is left out completely, which makes it impossible for the passerby to transform the text directly into an action. He/She has to work out their own readability of the text. The working out of the readability, the working out of the action is emancipatory, the text being a means of support. The omission of descriptions or "stories" is also necessary to keep the text "mobile" – not to give an order for separate pieces and places – and in addition to be open to changes – removal of words/letters, addition of text via billboards, flyers or graffiti. The reference to the city which cannot be found as a describing quality of the text, is made by way of graphic design – partly adapting to the surroundings, partly emphasising the text. This work also has two different levels: one literary – transmission of literature, intervention in reading habits, publication of text – and the other which refers to the city: configuration and decoration of the city. The realisation of a work like this is only possible in a city which is still focused on the centre, where sections of the city have not yet established themselves as separate cities, and where the interchange between periphery and centre still exists. What is more, the architectural surface of the city of Luxembourg has not yet disappeared under a layer of adverts and metropolitan signs (compare Piccadilly Circus, London).

....
et court à grand boucan le coureur, autour, avec sans et même dingue et sévissant, avarie le long du pointillé, syllabes la plupart sans soi, relégué dans vive clarté, laisser sur un ton conciliant la chemise des lignes, sans se

: hop, hop.
sentence d'amènes menées, laissez faire, rouges ressources, c'est ton tour, et de lignes ce qu'il fallait, s'en tenir là, dans l'opulente ruine, cerné de soi plus que de temps à autre, afin de t'asservir, même moi, ici et maintenant, ton regard se pose et se prélasse, tout le long et gaiement, c'est la haine qui fait botter, dessus, dedans

: hopp, hopp.
je ne fais pas semblant, avec toi, et sans, se présente de ligne en ligne, sans qu'il cligne, ne fais pas semblant, toi avec toi, l'enjambement des témoins m'est, comme de même, sûrement l'inverse, en grossière couche, et réussite par soi seul, s'oblige la pulsion, se rue la course, transaute, jaune et taiseux, concède-toi, accède à toi, coule le son des syllabes, pas sans et autrement aussi, que se nouent les liens, c'est à l'instant, c'est pour que, tu m'es, et réussies les lignes, éventées tordues, astuce n'est guère à l'appel, politique dans le paraître et politique dans l'être, astucieuse cogitation fait éclore vertueuse contrition, mais bien en place la rime.

and thus, the runner runs rowdily, round it, with/out and also more strongly, and sternly too, with lines in the decline, the syllables are often without self, cast off in the bright shine, leaving the shirt of the lines affable in tone, without self

: hop, hop.
the exclamation is unsteady and convivial, let it, red in the medium, it's your turn, and there are enough lines, also enough has been done, in the replete decline, recline, surrounded by oneself, and not only rarely, so that you become addicted, always into the word, the same word, here and now, here, your gaze rests on the position, all over the way, and gay, and it is hatred that causes one to kick, is and on, is and on

: hopp, hopp.
i'm serious about it, about you, and without, declaring oneself with each line and without time, i'm serious about it, you with yourself, the witnesses' skipping a line is to me, be it as it may, certain is the contrary, with a coarse layer, and it itself ought to succeed, the urge forces itself, the ran runs, jumps through to st... e, let... me, ...d out well, are windy, that is why wisdom meets seldom, with it and ral, politics in appearance, remorse, yet the rhyme is fixed.

und ...ufer ...ohne ... streng ist dabei, mit linienverlauf im untergang, die silben sind oft ohne selbst, abgelegt im hellen schein, und lass das hemd der zeilen umgänglich im ton, ohne sich

: hop, hop.
der spruch ist umtrieblich und gesellig, lasst ihn, rot im mittel, du bist dran, und der zeilen ist genug, auch genüge getan, im satten untergang, unterhang, umdrängt mit sich, und nicht nur selten, so dass du doch hörig wirst, immer in das wort, das selbe wort, an ort und stelle, hier, dein blick ruht in der lage, längs und quer, es ist der hass der springen lässt, auf und nieder, auf und nieder

: hopp, hopp.
es ist mir ernst, mit dir, und ohne, stellen sich mit jeder zeile, auch ohne weile, es ist mir ernst, du mit dir, der zeugen zeilensprung ist mir, wie auch, sicher ist doch umgekehrt, mit derber schicht, und selber soll es so gelingen, zwingt sich der drang, rennt sich der lauf, springt durch, gelb und einsilbig, lass dich zu, lass dich mit, der silben klang ist fliessend, nicht ohne und auch sonst, sollten sich die bänder binden, ist sofort, drum zu, mir bist du, und die zeilen sind gelungen, sind



Nebojša Šoba Šerić

*1968, Sarajevo
lives in Sarajevo

education:

since 1989 ACADEMY OF FINE ARTS (DEPARTMENT OF SCULPTURE), SARAJEVO
1985-87 ART SCHOOL, SARAJEVO

selected individual exhibitions:

1997 PERFORMANCE, 5TH LETECA UCIONICA RADIONICA (FLYING ARTISTIC WORKSHOP), SARAJEVO
"HERE AND THERE (LOVE WILL TEAR US APART AGAIN)", OBALA ART CENTRE GALLERY, SARAJEVO
1996 ECOLE NATIONALE SUPERIEURE DES ARTS APPLIQUES ET DES METIERS D'ART OLIVIER DE SERRES, PARIS
R&G GALLERY, SARAJEVO
1995 PERFORMANCE WITH CHILDREN, OPEN SPACE, REFUGEE CAMP, ZENICA
1991 ZVONO GALLERY, SARAJEVO

selected group exhibitions:

1998 "SAADIA & SOBA", ECOLE DES BEAUX-ARTS, NIMES
"SARAJEVO À CIEL OUVERT", CARRÉ SAINTE-ANNE, MONTPELLIER
PEPINIERES EUROPEENNES POUR JEUNES ARTISTES, UNION FRATERNELLE DES METALLURGISTES, PARIS
1997 "MAXUMIM", COLLEGIUM ARTISTICUM, SARAJEVO
"PUBLIC BODY", WEEK OF PERFORMANCE, SOROS CENTRE FOR CONTEMPORARY ART, ZAGREB
"OSTRANNENIE '97", BAUHAUS, DESSAU, cat.
"MEETING POINT", SOROS CENTRE FOR CONTEMPORARY ART, SARAJEVO
BIENNIAL OF YOUNG ARTISTS, MODERNA GALERIJA, RIJEKA, cat.
1996 POGAST SARAJEVO, SARAJEVO
1994 "MCMXIV", GALLERI ROTOR, GÖTEBORG
& UNIVERSITY GALLERY, UMEÅ
1993 "WIG WAG", BOSANSKI KULTURNI CENTAR, SARAJEVO
1987 STUDENT WORKS, DOM MLADIH GALERIJA, SARAJEVO

video festivals:

1997 ROOTLESS, PRESENTATION OF VIDEO SELECTION FROM MEETING POINT, HULL
GALLERY KAPELICA, PRESENTATION OF VIDEO SELECTION FROM MEETING POINT, LJUBLJANA
PRESENTATION OF VIDEO SELECTION FROM MEETING POINT, MARIBOR, KOPAR, VELENJE
TALENTS, PRESENTATION OF VIDEO SELECTION FROM MEETING POINT, NANTES
VIDEO MEDEJA, PRESENTATION OF VIDEO SELECTION FROM MEETING POINT, NOVI SAD

performance:

"NO LYRICS, NO MUSIC, NO COUNTRY, NOTHING...", STREET PERFORMANCE, SARAJEVO
& in "BEAUTY AND THE EAST", NETTIME CONFERENCE, LJUBLJANA

bibliography:

LARS BANG LARSEN, "THE NEW EUROPE ISSUE",
Siksi, n° 4, Winter 1997

Untitled, 1998
Golden hook for doors
(idea for *Manifesta 2*)
installation view, Nimes



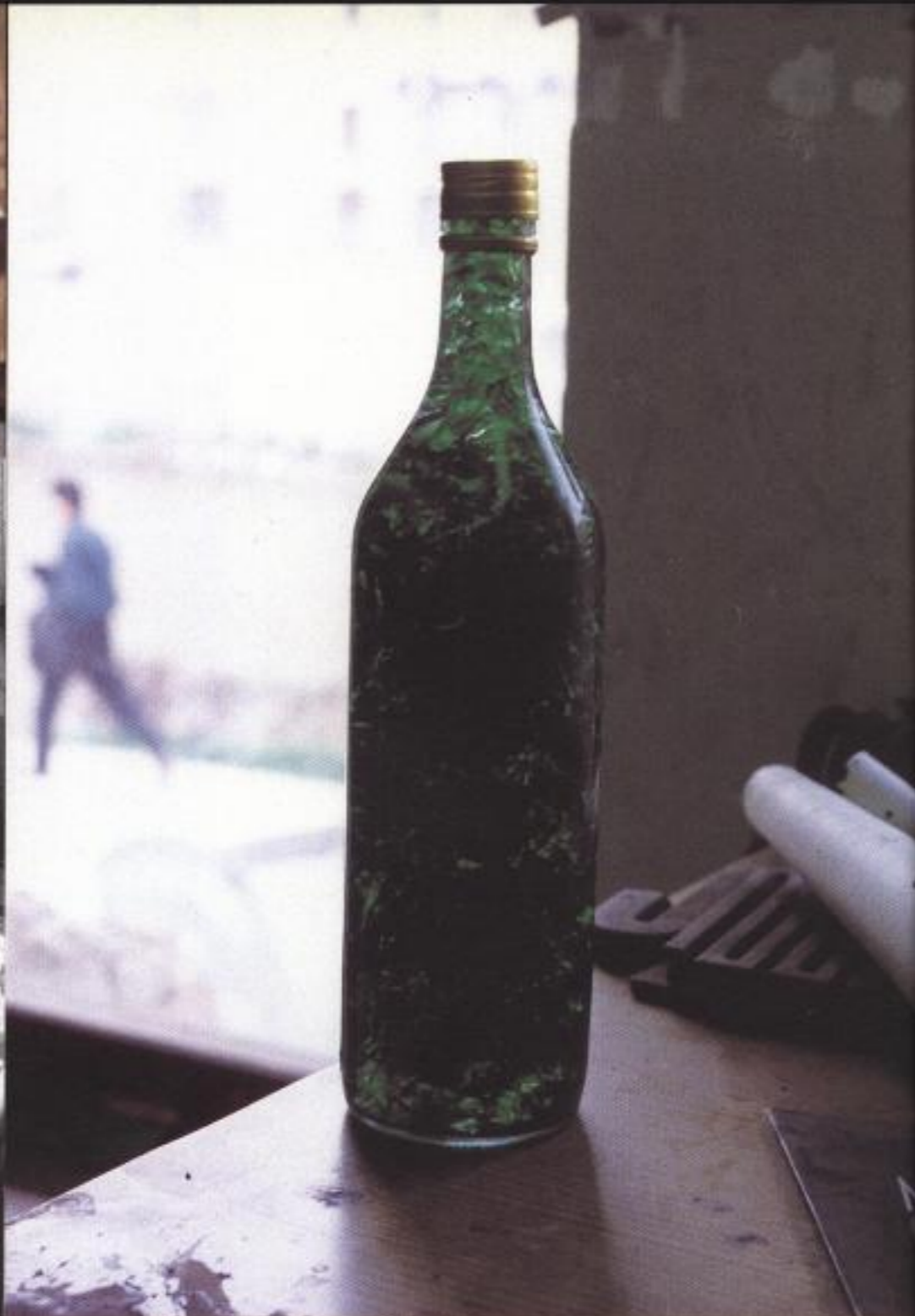


top left:
Bread, 1998
bags for bread, paper, 50 pieces
installation view: Carré St.-Anne, Montpellier

bottom left:
Me as a baby, Sarajevo 1968

top right:
Four bottles, 1996
four broken bottles inside of one
installation view: *Pocast Sarajevu* exhibition, Sarajevo

p. 156-157



top left:
Forever Young, 1995
Arts in Sarajevo
It'll always stay young
installation of a plastic tree among real
trees in front of the Academy of Fine

top right:
Public Body, 1997
performance, Zagreb



Ann-Sofi Sidén

*1962, Stockholm
lives in New York and Stockholm

education:

1988-92 ROYAL COLLEGE OF FINE ARTS, STOCKHOLM
1986-88 HOCHSCHULE DER KUNSTE, BERLIN

selected individual exhibitions:

1995 "EXCERPT III", LUKAS & HOFFMAN, KÖLN
1995 "IT'S BY CONFINING ONE'S NEIGHBOR, ONE IS CONVINCED OF ONE'S OWN SANITY",
GALLERI NORDENHAKA, STOCKHOLM .cat.
1991 "SOFT'S ROOM", GALLERI MEJAN, STOCKHOLM

selected group exhibitions:

1998 BIENNALE DE SAO PAULO, SAO PAULO .cat.
"THE KING IS NOT THE QUEEN", ARKIPELAG, STOCKHOLM
1997 "NUIT BLANCHE", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, PARIS .cat.
"ZONES OF DISTURBANCE", STEIRISCHER HERBST, GRAZ .cat.
"LETTER AND EVENT", APEX ART, NEW YORK .cat.
"AROUND US, INSIDE US", BORÅS KONSTMUSEUM, BORÅS .cat.
1996 "ELECTRONIC UNDERCURRENTS", STATENS MUSEUM FOR KUNST, KØBENHAVN .cat.
"SEE WHAT IT FEELS LIKE", ROOSEUM, MALMÖ .cat.
"FALSE NOTIONS", BEAM GALLERY, NIJMEGEN
1995 MESSE KÖLN, GALERIE LUKAS & HOFFMANN, KÖLN
1994 "REVIR/TERRITORY", KULTURHUSET, STOCKHOLM .cat.
"WHO HAS ENLARGED THIS HOLE?", 53 WEST 9TH STREET, NEW YORK
"P.S. 1 STUDIO ARTISTS '94", P.S. 1 MUSEUM, NEW YORK .cat.
1995 "CODEX", SWEDISH TRAVELLING EXHIBITIONS, SWEDEN .cat.

video:

"QM, I THINK I CALL HER QM", 35 mm film, 28 min, 1997
"WHO IS THE QUEEN OF MUD? THE CLOCKTOWER", 16 mm video, 2 min 50 sec, 1995
"EVERY SIX WEEKS", video, 2 min 45 min, 1995
"CODEX", video, 50 min, 1995
"SOFT'S ROOM", video, 10 min, 1991
"LOVE STORY", video, 20 min, 1990
"179 kg. COME AND GO", video, 5 min, 1990
"QUEEN OF THE MUD VISITS NR'S PERFUME COUNTER", video, 5 min, 1989
"COOKIE PUSS", s-8 to 16 mm, 12 min, 1988
"LIFE OF SAILOR'S WIFE", s-8 to 16 mm, 6 min, 1987
"I STILL GOT MY MEMORY", s-8 to video, 6 min, 1986

THEATRE SET DESIGN FOR HENRI IV, BY PIRANDELLO,
DIRECTED BY JONAS CORNELL AT STADSTEATERN,

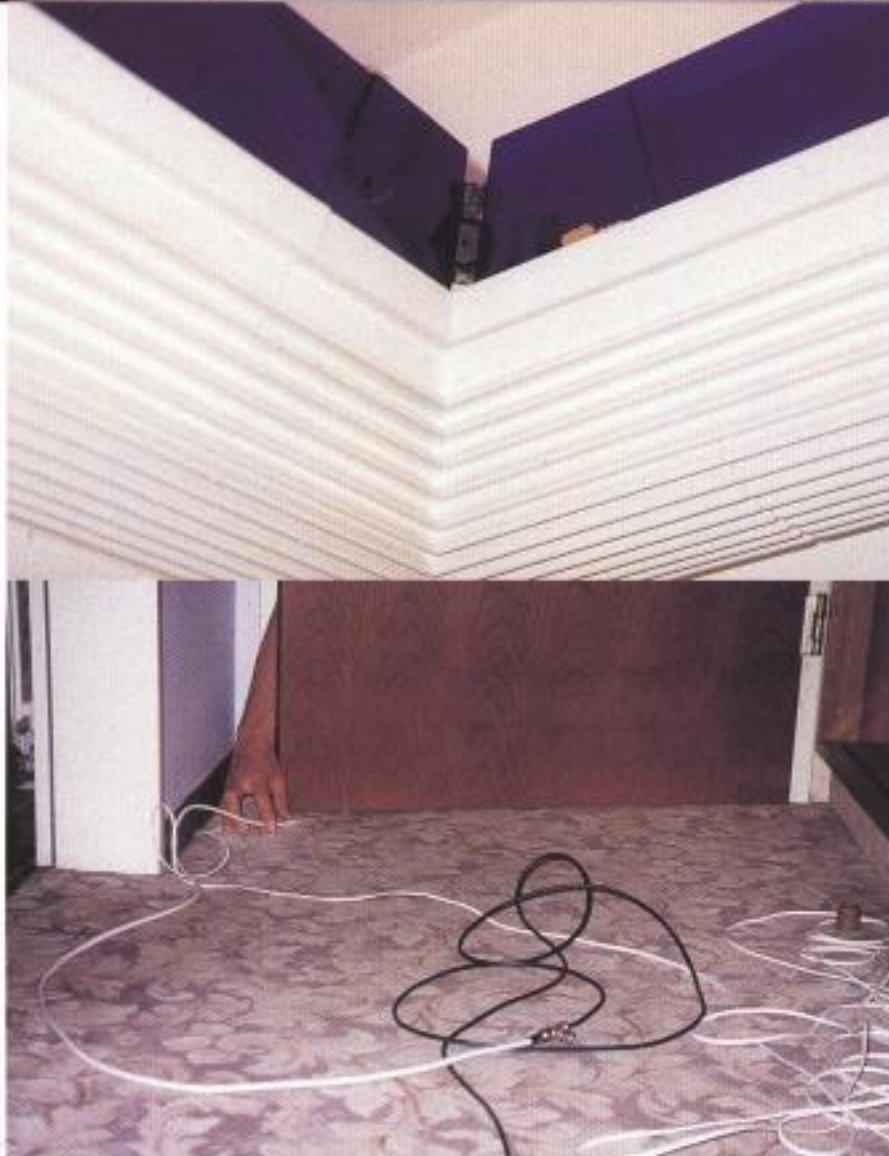
STOCKHOLM

bibliography:

LARS O. ERICSSON, "THE QUEEN OF MUD STRIKES AGAIN",
Sikst, n° 1, Spring 1998
DANIEL BIRNBAUM, "WHERE HAS ALL THE MADNESS GONE?",
Parkett, n° 50/51, Cumulus 1997
JUSTIN HOFFMAN, "ZONEN DER VER-STÖRUNG",
Kunstforum International, n° 159, Dezember 1997-März 1998.
DANIEL BIRNBAUM, "ANN-SOFI SIDÉN AT THE GALLERY NORDENHAKA",
Artforum, n° 6, February 1996
SARAH ARRENIUS, "QUEEN OF MUD AS A TV-STAR",
Index, n° 1, 1996
ERIC VAN DER HEEG & DANIEL BIRNBAUM, "THE DIARY OF A LADY WHO DISAPPEARED",
Material, n° 27, 1995
KIM LEVIN, "DOWN THE RABBIT HOLE",
Village Voice, n° 27, 1994
MILOU ALLERHOLM, "THE VIOLENCE OF EVERY DAY LIFE",
Index, n° 3/4, 1994



Days inn, Nuit Blanche, Paris, 1998



Who told the chamber maid?, 1998
65 min for each of the 18 channels, b/w video

Knack, knack.
The door opens.
- Ah, we're being filmed here...
- What?
- Ah, let me tell you, it's the same thing...
- Sorry?
- Does that look like their stuff?... Do you think there's a microphone with it?
- Well, I think there's none in the bathroom. Over there by the entrance, it's...unless it goes with all the rest...now I don't know anything about that.
Someone gives the toilet a flush.
A tap is running.
- That makes it different, doesn't it?
- Yes.
- Now what?
- Oh shoot, I don't even know if I'm allowed to open then. They'll shut

everything off.
- Ah!
Someone catches.
- ...That I don't know.
- It's me, too.
Sound of paper crumpling.
- I wanted to open, it's not even possible...Oh shit, there's something written on it.
- What?
- There's something written on it...
- Where's that?
- I was about to open it... "DON'T OPEN!"
- Ah, ok...so you don't open!
- It's because of the sun, isn't it...maybe?
- Hey, look, do you think it's...eh...well of course, look, it's...
- Oh yes, it's all over the place.
- Oh là là...
Something bangs.

Water is running.
- Well, I'll close the door to the bathroom.
- Hey, you've got a bloody nerve. You leave the mess to me.
Burst of laughter.
- What?
- Oh yes, they've closed...
- Oh yes, they've closed next door.
Noise of dishes.
- Well no, what?
- Now what?
- Oh, that pisses me off.
- Hey! It wouldn't bother me, would it?
Sound of paper ripping.
- Give me a nice little smile Yannick!
Muffled laughter.
- What?
Sound of rinsing jet.
- Oh, what a silly bitch, Yannick.
Water is running in the sink.
Dishes rattling.

- Ah!
- Ooh!
Someone gives the toilet a flush.
- Here, I don't think it's plugged in. I don't know... I don't see any light.
- Oh, I see it turning.
- Oh, I'm sick with shaking!
...
- Well, what towels do you need? You need...
- All.
- And, Marie-France, was that girls...hihi...who went to the bathroom?
Laughter.
- What?
- Some girls went to the bathroom, I'm telling you.
- How's that?
- Well, look up on the door.
- Yes, but here it's not plugged in.
- Oh, that I don't know.
Laughter.
...
Someone hums.
- It goes "slam" each time.
Water is running.
Sounds of rinsing, dishes, bedsheets...
...
- Did the light go on?
- What?
- Did the light go on?
- Where?
- Well here!
- What light?
- Well the room light.

- Now that I couldn't even tell you... I don't know!
- Well I don't know if we are to touch it.
- Oh, well no, well it's on!
- Yes?
- I don't know!
Water is running. A sponge is rubbing.
- They will start again Yannick.
- That's it!
- Ah!
...
- That I can't tell you. But I think it's on!
- Well, I'll leave you then!
- Good.
...
- Ah, the towels?
- Yes!
- Oh, you come and get them, right?
- Damn! ...I don't bring'em back to you, do I?
...
- It goes "click" each time it turns. It doesn't turn although I'm here. Oh, you see...
- Oh fuck...
Burst of laughter. Fit of laughter.
- Oh, we don't give a damn, do we?
- Yes!
- It's not a fashion show, is it?
- No!
Sigh.
...
- Here we go, I'll close the door.
- Ciao!

- Cherokee!
Laughter.
- I'll go for a little walk.
- Oh yes.
- Ok, I didn't forget anything.
- Listen, I'm going to the toilet, ok!
- Yes, go on!
- What's left here now?
- Thirteen's staying.
- Twelve's leaving?
- Twelve's leaving!
- Thirteen staying, that's one more room!
Rustling sound.
- Eh, oh, we have the place over there...in the hallway, no...oh, it can't be true!
- That's no big deal.
A door opens up.
- Oh, we will not be filmed there, no. Don't you think?
- Well that's fine with me!
- Oh!
- Oh, all these films!
- Ah!
...
- Here we go!
Sound of key in the lock.
Someone knocks on the door.
The door opens.
- Hi, how are you?

*Transcription from tape by Viveka Rinman.

Andreas Slominski

*1959, Meppen
lives in Hamburg



Sean Snyder

*1972, Virginia Beach
lives in Frankfurt and Berlin

education:

since 1993	STÄDELSCHULE, STAATLICHE HOCHSCHULE FÜR BILDENDE KÜNSTE,	FRANKFURT
1991-92	BOSTON UNIVERSITY,	BOSTON
1990-91	RHODE ISLAND SCHOOL OF DESIGN,	PROVIDENCE

selected group exhibitions:

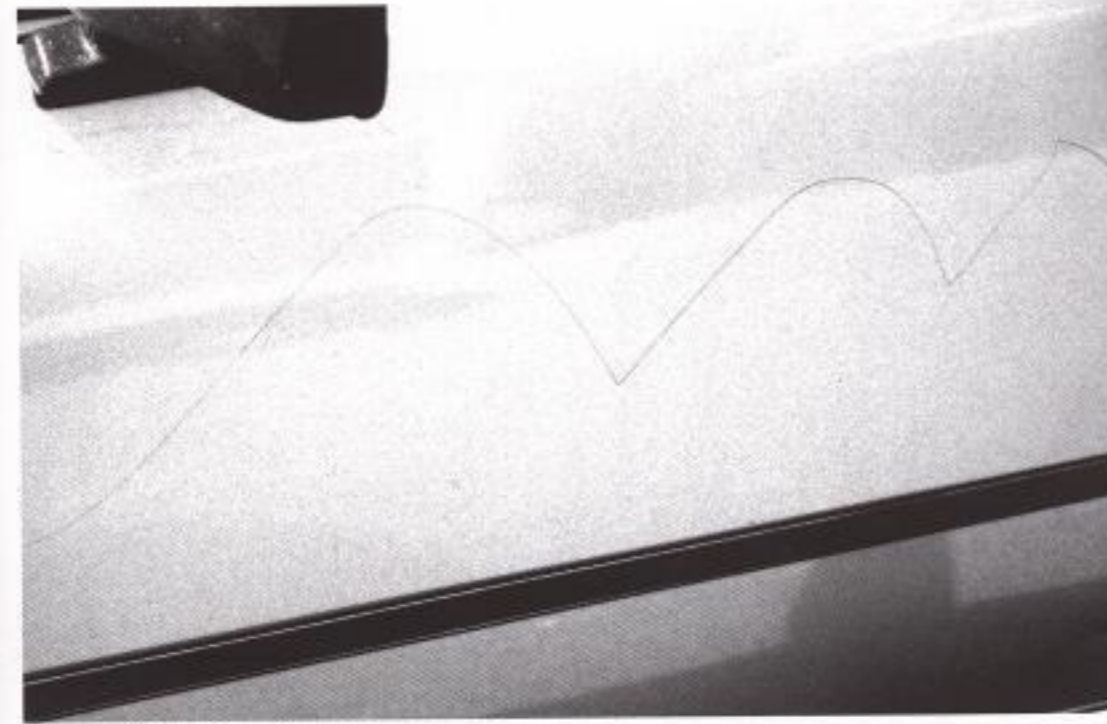
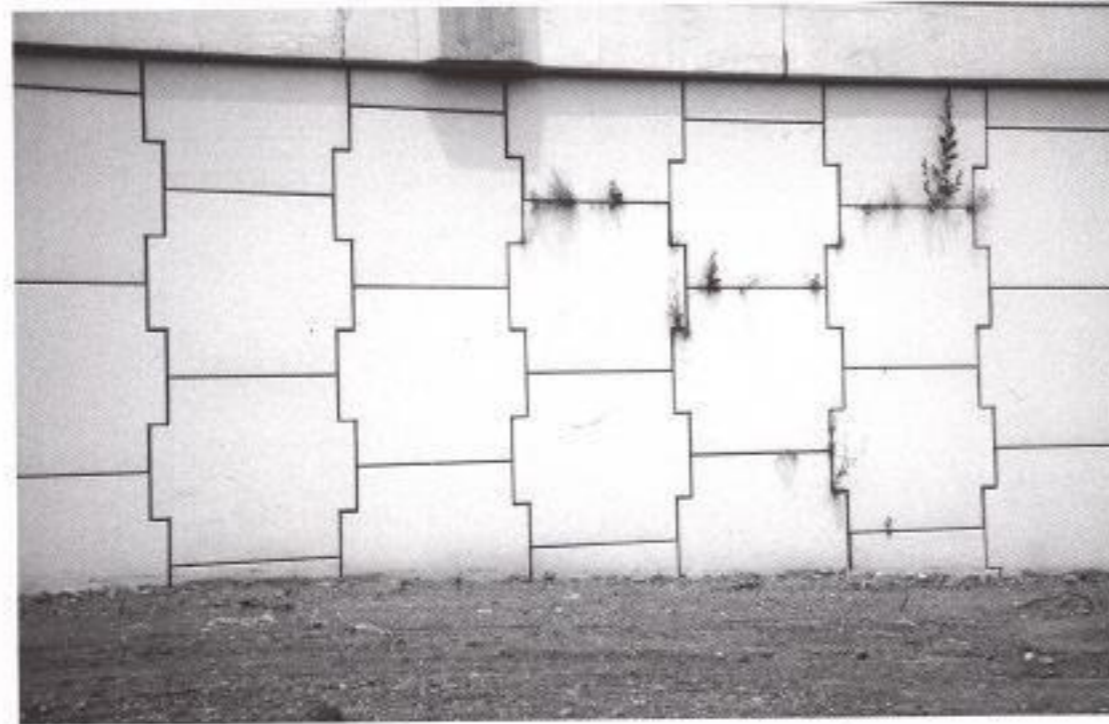
1998	"WHITE LOOP", ARKIPELAG, SJÖHISTORISKA MUSEET,	STOCKHOLM
1997	"EX-CENTRICS",	VORDINGBORG
	GALLERI CAMPBELLS OCCASIONALLY (WITH HENRIK OLESEN),	KOBENHAVN
	"DOWNTOWN", STÄDELSCHES KUNSTINSTITUT,	FRANKFURT
	"IMBISS", KÜNSTLERHAUS STUTTGART,	STUTTGART
1996	"FAMILIENTREFFEN", FRIEDENSALLEE 12,	HAMBURG
	"KLUBHAUS", ALLIANZ,	FRANKFURT

The city of Luxembourg is known as the "Gibraltar of the North" in reference to its historically significant fortress. Today Gibraltar (like Luxembourg) is known for its banking, tourism and tax free shopping. Many cities refer to themselves as the "Venice of the North" implying some mental transport south to the exotic. The reverse is not true; Venice would never refer to itself as the Helsinki of the south.

My proposal involves the displacement of environments from south to north. Gibraltar and surrounding Costa del Sol/Tangier is the starting point not to extract ethnographic information, but to search for the exotic. Plants will be produced to reconstruct elements and situations in the public realm of Luxembourg. The proposed recontextualisation of ambiances should project an element of absurdity into the everyday, subverting Luxembourg's well ordered environments.



arriving and transferring passengers ffm airport (video 60 min 1996)



and rendered useless A failed landscaping attempt on a median Graffiti deterrent subway upholstery design Metal impediments placed between escalators to prevent sliding An improv

Apolonija Šušteršič

*1965, Ljubljana
lives in Ljubljana and Amsterdam

education:

1994-95 RIJNSAKADEMIE VAN BEELDENDE KUNSTEN, AMSTERDAM
1984-92 SCHOOL OF ARCHITECTURE, UNIVERSITY OF LJUBLJANA, LJUBLJANA

selected individual exhibitions:

1996 "ENTRANCE 2" (IN COLLABORATION WITH KEES VAN ZELST, COMPOSER), VOORLIT, GENT
"ENTRANCE 1" (IN COLLABORATION WITH KEES VAN ZELST, COMPOSER), DE SINGEL, ANTWERP
1994 "PROJECT ROOM SOUTH", RIJNSAKADEMIE VAN BEELDENDE KUNSTEN, AMSTERDAM
1992 "AXIOMATIC STRUCTURES", GALLERY GT, LJUBLJANA
1991 "PIZZO 2", (WITH "SKUPINA"), GALLERY GT, LJUBLJANA
1990 "PIZZO 1", (WITH "SKUPINA"), GALLERY-CAFE, PIRAN

selected group exhibitions:

1998 "LARMES ARTIFICIELLES", GALERIE MONTENAY & GIROUX, PARIS
CASE STUDY: HOME, GALLERY ŠKUC, LJUBLJANA
1997 SOCIAL SPACE, MARIAN GOODMAN, PARIS
"US", II. TRIENNALE OF CONTEMPORARY SLOVENE ART, MUSEUM OF MODERN ART, LJUBLJANA, cat.
"THIS ART IS RECYCLED", GALLERY ŠKUC, LJUBLJANA, cat.
"SCENIC DETOUR THROUGH COMMODITY CULTURE", SHOPS, MAASTRICHT
1995 "FOUR ARTISTS", W 139, AMSTERDAM
"CONTEMPORARY SLOVENIAN ARCHITECTURE", GALERIE A LA GRENETTE, SION
"OPEN ATELIERS", RIJNSAKADEMIE VAN BEELDENDE KUNSTEN, AMSTERDAM
1994 "OPEN ATELIERS", RIJNSAKADEMIE VAN BEELDENDE KUNSTEN, AMSTERDAM

bibliography:

ELISABETH LÉBOVICI, "LE CORPUS SOCIAL DES FEMMES", Libération, 13 janvier 1998
APOLONIJA ŠUŠTERŠIČ, "ONE MORNING TALKING WITH DAN GRAHAM", cat. Centro Galejo de Arte Contemporáneo, 1997
APOLONIJA ŠUŠTERŠIČ "INTERVIEW WITH DARA BIRNBAUM", MARS, IX/1, 1997
CATHARINE ROMIJN, "KUNST OF GEWOON EEN LEKKER SHIRT?", Limburgs Dagblad, 28 January 1997
JOHN VAN DE BEEK, "SORRY WEET U WAAR HIER DE KUNST STAAT?", Dagblad de Limburger, 26 January 1997
SPELA MLAKAR, "I AFFECT, THEREFORE I AM", AB, International Magazine for Theory of Architecture, Vol. 154, 1996
"IN COLLABORATION WITH", cat. Lokaal 01 / R.A.B.K., Breda, 1994
"ANTICIPATIONS", cat. Arch - a Club, Brno, 1994



The production of desire, video stills, 1997

(FAX)INTERVIEW: DAN GRAHAM WITH APOLONIJA ŠUŠTERŠIČ

March 14th at 9:58 p.m. NY time

D.G.: Is it possible for exhibition spaces which are didactic, participatory and entertaining to be re-used in a quasi, or real functional manner?

March 15th at 9:30 a.m. European time

A.S.: Exhibition space already functions as an exhibition space, space for showing, space for presentations. It is a space with a specific programme with its own content. It is usually a public space. I use it to research or to present research. I try to define that part of the space's context which interests me. Conceptually, the exhibition space is one of time where I concentrate on a specific detail, problem or theme that I find important. In architecture one never has enough space or time for research. Ideally the exhibition is a laboratory with all the necessary infrastructure present.

March 14th at 9:58 p.m. NY time

D.G.: Your first art/architectural interventions used wax as a ceiling, floor, wall surface. At the time you wrote me: "Wax... represents the temporality of architecture; it's an easily transformed material (by heat) from one architectural element into another... Wax also captures the memory of the space where it was exposed as it collects light, smell, dirt. It's a carrier of the memory and (a slowly changing) documentation of the place. How important is the architecture as a metaphor for the spectator's own bodies' functions"... How is it experienced as touch, smell and temporal duration?

March 15th at 11:44 a.m. European time

A.S.: My installations or "architectural interventions" work with the relationship between the physical, social or political context of a place, time, and the user-spectator whose sensory perception I try to provoke.

For me, the physicality of the space seems increasingly important; presented by dimensions and material of the architectural container and further through the content, programme and social agenda of the place. The relationship between the physical presence of the body and the physical space plays an important

role in daily life. The wax installations represent temporality of architectural space and the ephemerality of situations. They are physical documentations of time, space and a specific situation. Wax is a warm and tactile material reminding me of skin... and if "The house is our second skin" I could compare architecture to the body as well.

March 15th, 8:30 a.m. NY time

D.G.: The use of wax as a memory device suggests Freud's idea often used by Jacques Lacan, of the magic wax children's writing pad - where one can make written impressions of one's thoughts. Freud linked the mind's unconscious to one of these plastic-strip-over-wax devices, playing with the overlap of thoughts/affects on the "wax-like unconscious". Lacan used this text to apply linguistic theory to Freud's notion of the "unconscious" and Freud's metaphor to represent the unconscious "free association" of thoughts.

Lacan postulated a topology of the ego relation to its representation in the perceived world of others. I can relate his use of a concave/convex mirror space to my own work which may relate to the columns of Mies van der Rohe in his Tugendhat House in Brno. Lacan's "mirror stage" is established by a 2 year old child experiencing his own body and gaze as "all important", but his image of himself as a separate entity as "weak". He is mediated by his seeing himself in the mirror simultaneously with the gaze of his "mom".

Can you relate the experience of architecture (in your early wax installations) as a surface which gives one a sense of one's body and the architecture, so one senses one's own physical process of experiencing one's body to other architecture?

Perhaps you can use Le Corbusier's architecture as an example?

March 15th, 15:55 p.m. European time

A.S.: The differing spatial conditions affected the surface of the wax, which in turn provoked a different perception and experience of space. This change of surface and imbued memory of a previous condition could be related to Le Corbusier's concept of the roof-garden as replacing the land covered by the building and thus becoming a memory of the original site.

I also focus on the perception of space whilst moving (walking, driving...).



My interventions should stimulate the user-spectator's movement through the space. Some videos also emphasize the movement of my hand-held camera as it follows me. Perception in movement was a very important meter not only in Le Corbusier's, but in modern architecture generally. Vision in modern architecture is always tied to movement: "You follow an itinerary", a promenade architecturale. (B. Collomina)

March 15th, 11:50 a.m. NY time

D.G.: How would you explain the use of sound in relation to architecture in your La Tourette - Le Corbusier videos?

March 15th, 21:45 p.m. European time

A.S.: Sound plays a very important role in a total experience of place. It's essential in creating a virtual space. In Derek Jarman's film "Blue" for example, one watches a blue screen for ninety minutes, and listens to the script spoken by different people. By the end you see the film on the screen... an illusion created by the context, with sound. Sound makes you aware of your own presence, of yourself, as well as of that of other people...

My videos from La Tourette ("MTV for La Tourette") use sounds from the building, which are part of the architecture. They represent the physical interaction between the user-spectator's body and the materiality of the architectural space. They describe

the space, one's action in the space, suggest the character, or define the place. For me the use of sound in video is essential.

"MTV FOR LA TOURETTE is a compilation of short video films shot in La Tourette, Dominican Monastery near Lyon. The Monastery was built by Le Corbusier in collaboration with the composer Yannis Xenakis at the beginning of the 60's.

March 15th 2:20 p.m. NY time

D.G.: Your work also examines the presence of the female body imagined in spaces designed by (self-consciously) male architects or an (unconsciously) patriarchal culture. In architectural criticism there is now recognition of the germinating influence of women collaborators of Le Corbusier and Luis Khan.

In your video on "La Tourette", could you comment on your inclusion of sounds from the women's toilets and on the hidden presence of the female body in the proto "brutalist" Le Corbusier Monastery?

March 15th 9:45 p.m. European time

A.S.: I'm using Le Corbusier's architecture only as a material for my work... I don't want to be critical of it. I am only using it as a material for my work. In entering the Monastery of La Tourette I entered "the house of men", La Tourette is built "to house men. It was a question of housing friars, trying to provide them with silence and peace, which is so essential in our life today. The friars please God in this silence. This

monastery of rough concrete is a work of love. It does not show off - it is from the interior that it lives. In the interior the essential takes place." (Le Corbusier, Ideas and Forms edited by W.J.R. Curtis).

I entered this place of men (as I entered the profession of men) forming my own interpretation with the making of these videos. The material I used and formed is a documentation of my own perception, of movement in space, of my experience of the building, of its social and political programme. In editing this material I build up my own architecture which is focused on the pleasure of physicality, tactility and social interaction.

The sound of the women's toilet in one of the videos represents the absurd situation of privacy. The catholic tradition very strongly protects the privacy of a family, but within the family, "privacy blends into communal order."

March 15th 5:25 p.m. NY time

D.G.: How does your work function as a criticism of the "virtual", often computer-produced thin facade designed for reproduction as visual images in slick architecture magazines or books?

March 16th 11:44 p.m. European time

A.S.: Architects use plans, models, computer renderings, and animation... to persuade the client to buy the concept of the house that the architect would like to build. Presentations are sometimes so extreme that

poor concepts can hide behind "beautiful" seductive images or slick models, creating incorrect impressions.

Many new buildings published in shiny publications are unreal, don't belong to this world and are designed only for publication. I prefer to see architecture in its original context. Of course, this is not always possible.

March 15th 6:35 p.m. NY time

D.G.: Is video as a time and sound based medium, perhaps a better way to experience architectural space? You often use the hand-held video camera with its superior sound reproduction possibilities to "document" such space.

March 16th 1:30 a.m. European time

A.S.: Of course, using sound communicates more information about context so video can be a more suitable medium. Personally, in documenting architectural space, I'm trying to form my own interpretation of the well-known, conventional architectural concepts...

(The interview continued.)

Sarah Sze

*1969, Boston
lives in New York

education:

1991-97 SCHOOL OF VISUAL ARTS, NEW YORK
1987-91 YALE UNIVERSITY, CONNECTICUT

selected individual exhibitions:

1998 INSTITUTE OF CONTEMPORARY ART, LONDON, cat.
1997 "WHITE ROOM", WHITE COLUMNS, NEW YORK

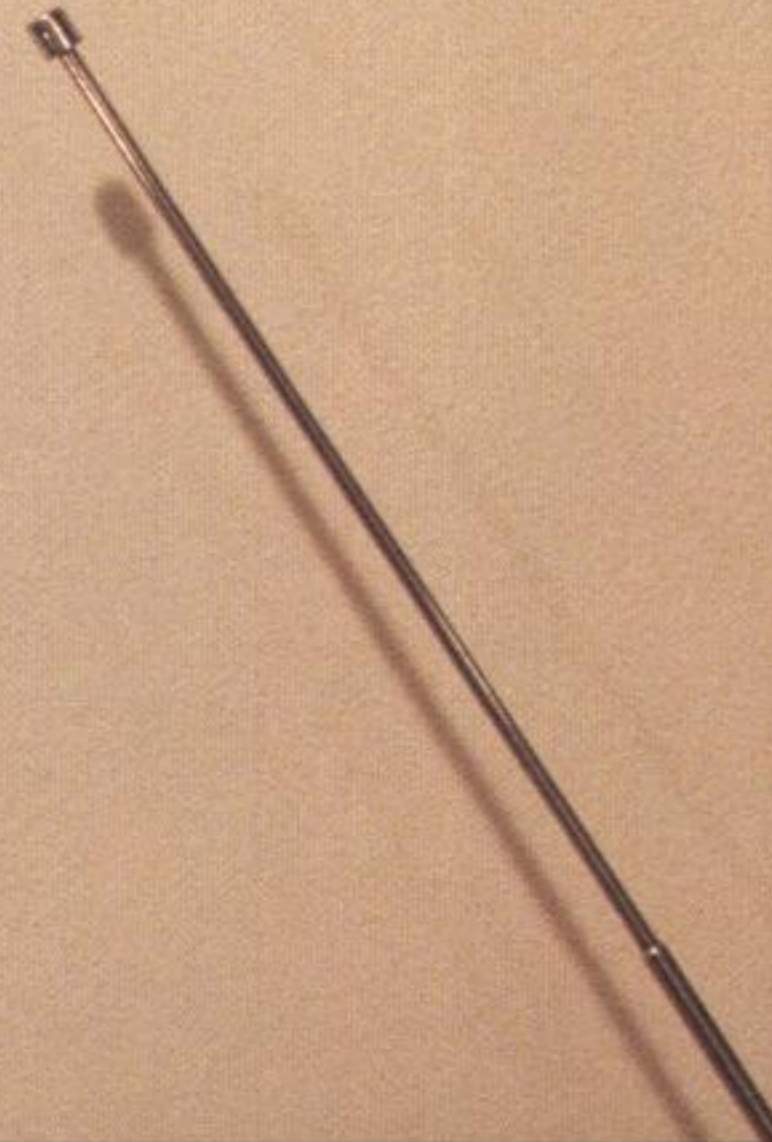
selected group exhibitions:

1998 "MIGRATEURS", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, PARIS
"CITIES ON THE MOVE", SECESSION, WIEN
P.S. 1, CONTEMPORARY ART CENTRE, LONG ISLAND CITY
WOOSTER GARDENS, NEW YORK
CASEY KAPLAN GALLERY, NEW YORK
"MASTERS OF FINE ARTS EXHIBITION", ART ASSOCIATION, HUNTER COLLEGE, NEW YORK
1996 SOHO ANNUAL, NEW YORK
VISUAL ARTS GALLERY, SCHOOL OF VISUAL ARTS, NEW YORK

bibliography:

SARAH SCHMERLER, "SCHOOL'S IN: P.S. 1 RINGS THE BELL ON A BRAND NEW SEASON",
Time Out New York, 6 November 1997
LESLIE CAMIII, "P.S. 1, BACK IN SESSION",
The Village Voice, 4 November 1997
ROBERTA SMITH, "MORE SPACE AND GRACIOUS, YET STILL FUNKY AT HEART",
The New York Times, 31 October 1997
JEFFREY HOGREFE, "LATE FOR ART SCHOOL - P.S. 1 RE-OPENS",
The New York Observer, 27 October 1997
CAROL KINO, "DRAWINGS AND PAINTINGS",
Time Out New York, 2 October 1997
JERRY SALTZ, "JENNY GAGE AND SARAH SZE",
Time Out New York, 25 September 1997
HOLLAND COTTER, "ART IN REVIEW: DRAWINGS AND PAINTINGS, WOOSTER GARDENS",
The New York Times, 19 September 1997
JENNIFER DALTON, "SARAH SZE",
Review, 15 September 1997
HOLLAND COTTER, "ART IN REVIEW: KILLING TIME",
The New York Times, 12 September 1997
DAVID FRANKEL, "THE NAME OF THE PLACE",
Artforum, n° 9, May 1997
HOLLAND COTTER, "ART IN REVIEW: THE NAME OF THE PLACE, CASEY KAPLAN GALLERY",
The New York Times, 31 January 1997
JERRY SALTZ, "THE NAME OF THE PLACE",
Time Out New York, 30 January 1997
ROBERTA SMITH, "CULTURE AND COMMERCE LIVE SIDE BY SIDE IN SOHO",
The New York Times, 13 September 1996

the project for *Manifesta 2* has been realised in collaboration with Frank Oudeman





Bert Theis

*1952, Luxembourg
lives in Milan

selected individual exhibitions:

1997	"BROADWAY FLY", GALERIE ERNA HÉCEY, FIAC,	PARIS
1996	"RETURN TO SENDER", GALLERIA LUCIANO INGA-PIN,	MILANO
	"THANKS THAT'S ENOUGH!", GALERIE HEINRICH SCHMIDT, ART BASEL, LISTE 96,	BASEL
1995	"POTEMKIN LOCK" (FAKE NATIONAL PAVILION), BIENNALE DI VENEZIA,	VENEZIA .cat.

selected group exhibitions:

1998	"THE TRUE ARTIST... P.O. BOX", MUSÉE D'ART MODERNE ET CONTEMPORAIN,	GENÈVE .cat.
1997	"PHILOSOPHISCHE PLATTFORM", SKULPTUR. PROJEKTE IN MÜNSTER,	MÜNSTER .cat.

independent subcurator project

Dear Barbara, dear Maria, dear Robert,

On your numerous expeditions all over the old continent, from the Atlantic Ocean to the Transilvanian Hills, in search of new food for the international art market, you surely noticed the increasing number of political and economic refugees. But did you become aware of the existence of a tiny minority of cultural refugees? They have been forced to escape even from rich and stable countries, in order to save their very own convictions about philosophy, art and life, tortured night and day by questions such as: Isn't it a fact that philosophy and art continue to interpret and represent the world in different manners, whereas war, misery, hunger, unemployment, ecological destruction, boredom, fast food restaurants and mobile phones would require changing this world instead? Isn't it obvious that life is what happens while we are thinking of something else? Can you imagine, after the American experience, that banks and cigarette producers really support true art? Can we deny that art production has become an ecological problem similar to the elimination of urban refuse? Shouldn't art at least offer the qualities of a comfortable deckchair, permitting us at the end of the millennium to close our eyes in order to have a clearer view? Is it possible to have a utopian vision of the future without nostalgia for the past? Will our future finally be horizontal?

The multiplication of big international shows in recent years underlines the fact that art has a public task. My "independent subcurator project" meets the three requirements Cicero once demanded a public person to fulfill: "Delectare, Docere, Movere".

Delectare:

"Le domaine de Marcel et Joseph"

This spring I made a (more or less) permanent piece for the glass-house of the Casino Luxembourg-Forum d'art contemporain in Luxembourg, described by an analytic text. I transformed half of this modernist construction, which was added in the 1950s to the historical-style main building, into a kind of white conservatory with palms, tropical plants, deckchairs and two talking Mynah Birds named "Marcel" and "Joseph". During several months I tried to teach Joseph quotations of Beuys, while the artistic director of the Casino Luxembourg tried to teach Marcel quotations of Duchamp. Given the anarchic character of these sympathetic birds, there is no guarantee of success for our demanding work since they strictly imitate the words and sounds they like. The soundworld of their space is diffused by loudspeakers to the surrounding sidewalks in the city. According to my principles of iconographic hygiene, I'll abstain from adding a second installation to the show you are curating.

Docere:

"New art workshop"

During *Manifesta 2*, I will organise in collaboration with the University Center Luxembourg a two-week workshop for young artists and art students from all over Europe. The aim of this workshop is to produce reflection, discussion, exchange of experience and knowledge, not to produce consumer goods. The results of the workshop will be presented to the visitors of *Manifesta 2* in the drawers of a small office bookcase. Part of the programme will be three public lectures given by an artist, a theorist and a museum director, who each have largely contributed to the actual reflections on art: Alexander Brener, Nicolas Bourriaud, Christian Bernard.

Movere:

"Dialectical leap"

In the recent polemic about contemporary art in France, the enemies of free artistic research never tire of arguing that "real" art must meet two requirements: Delectare et Docere. In a strange amnesic attack they forget to name the third. Could it be that they prefer standstill to movement?

Anyway, the third element of my "independent subcurator" project consists in a "dialectical leap", a perfumed and sonorized shuttle-bus pending between the Casino Luxembourg and the birth-place of Karl Marx, taking visitors on a thirty-minute trip from *Manifesta 2* in Luxembourg to the author of the "manifesto" in Germany, from the city of banks to the house of the author of "Das Kapital".

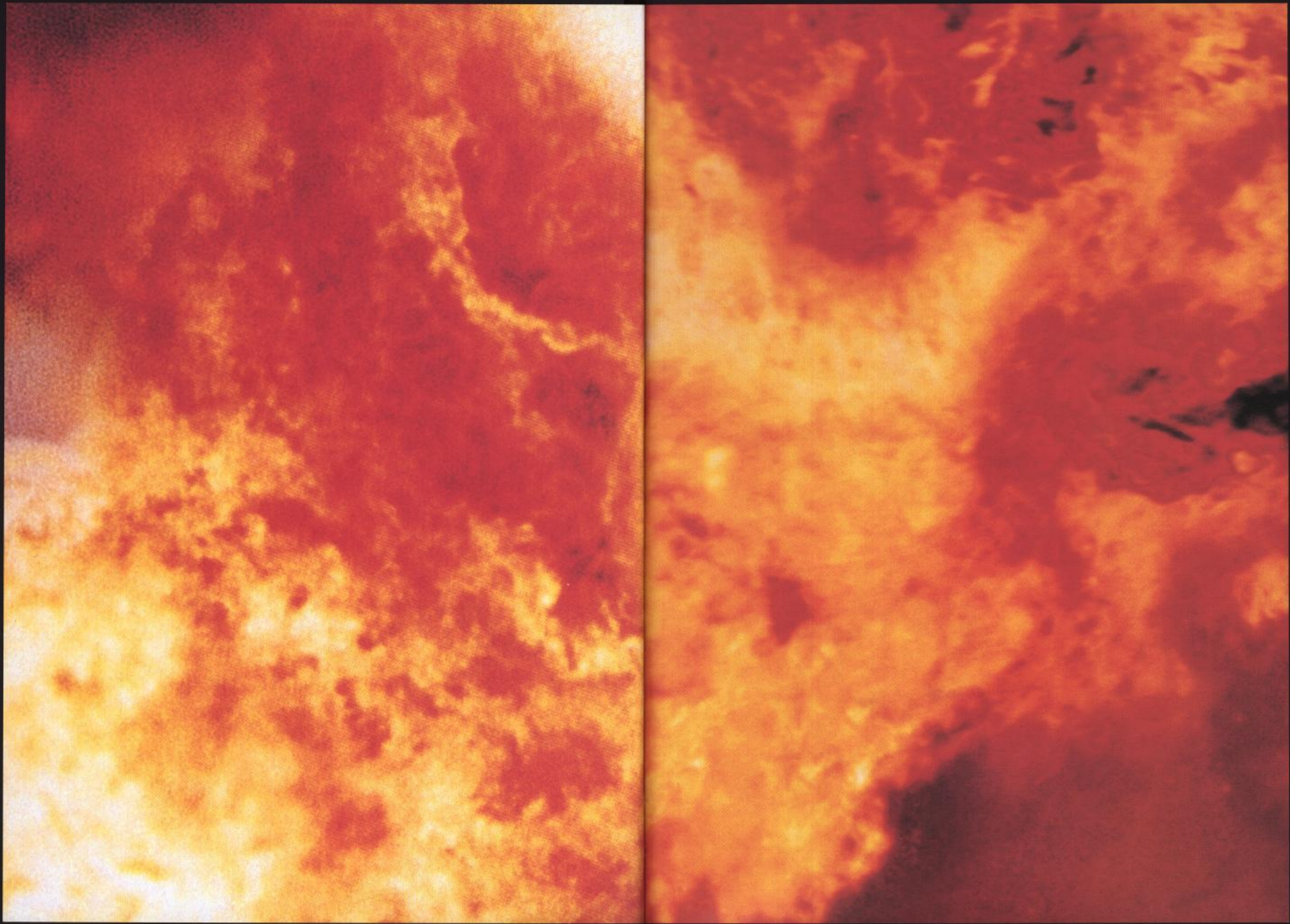
Bert Theis, Isola district, Milan



Will our future finally be horizontal ?

PIOTR UKLAŃSKI





Gitte Villesen

*1965, Ansager
lives in Copenhagen

education:

since 1992	THE ROYAL DANISH ACADEMY OF FINE ARTS,	KØBENHAVN
1991-92	DET FYNISKE KUNSTAKADEMI,	ODENSE
1987-90	UNIVERSITY OF COPENHAGEN (DEPARTMENT OF LITERATURE),	KØBENHAVN

selected individual exhibitions:

1997	PROJECT ROOM AT AARHUS MUSEUM OF ART,	AARHUS
1995	"WILLY AS DJ", GALLERI LIX,	AARHUS
	"THREE TIMES LUDO", GALLERI NICOLAI WALLNER,	KØBENHAVN
1994	"IT WAS A WONDERFUL PERIOD FULL OF HAPPINESS AND A LOSS OF A LOT OF MONEY" (WITH WILLY BOTHER IN PETER LAND'S FLAT),	KØBENHAVN

selected group exhibitions:

1998	LE PRINTEMPS DE CAHORS,	CAHORS	.cat.
	"COME CLOSER", LIECHTENSTEINISCHE STAATLICHE KUNSTSAMMLUNG,	VADUZ	.cat.
1997	"NEW DOCUMENTARIES", MUSEUM OF MODERN ART,	NEW YORK	
	"LETTER AND EVENT", APEX ART,	NEW YORK	.cat.
	GALERIE MEHDI CHOUAKRI,	BERLIN	
1996	27.680.000, THE TWO NATIONAL TV- CHANNELS IN SWEDEN		.cat.
	"ELECTRONIC UNDERCURRENTS", STATENS MUSEUM FOR KUNST,	KØBENHAVN	.cat.
	"THE SCREAM", ARKEN, MUSEUM OF MODERN ART,	ISHÓJ	.cat.
1995	"VARJE GÅNG JAG SER DIG" (EVERY TIME I SEE YOU), ALTERNATIVE SPACE, & GALLERI INDEX,	MALMÖ STOCKHOLM	

video:

"WILLY AS DJ", colour video, 9 min, 1995
"WILLY GOES FOR A DRIVE", colour video, 7 min, 1995
"WHO GETS THE FOOD?", colour video, 4 min, 1995
"THREE TIMES LUDO": "LUDO 1", colour video, 4 min; "LUDO 2", colour video, 6 min; "LUDO 3", colour video, 8 min, 1995
"VORBASSE MARKET AND HORSEFAIR 1994", colour video, 10 min, 1994

bibliography:

LARS BANG LARSEN, "NUDITY AND SMALL TALK",
Index, n° 1, 1996
"WILLY AS DJ" (PROJECT PAGES),
Index, n° 1, 1996
ANGELJKA KINDERMANN AND DIRK REINARTZ, "KUNST DER WELT AUS DEM NORDEN, ATELIERBESUCHE IN DÄNEMARK, NORWEGEN UND SCHWEDEN",
Art, n° 8, 1996
ZAPP 5,
Video Magazine, 1995
TRANSCRIPT FROM GITTE VILLESEN'S SOUND INSTALLATION WILLY BOTHER,
Art Land, n° 2 vol. 1, 1994



Claus, his grandpa, his pa and his great-great grandpa

Gitte Villesen's personal and social art is based on everyday situations taken from her own immediate environment. She has primarily videoed encounters with people appearing on the fringes of her own life and with whom she has a personal relationship. Behind the camera, she is no cool observer, but, if anything, a subtle co-actor who is carried away by the process. It is the only way that she can get into contact with the portrayed person and achieve the characteristic form that she is usually aiming at when reflecting and displacing our roles as spectators, artists or actors.

As a rule, the documented situations are made up and all actors are chosen with regard to their striking ability to be present and their evidently natural way of acting during recording. Among the people she has worked with there is Helge, a watchman of the Royal Danish Academy of Fine Arts in Copenhagen, who, speaking the same dialect as the family of Gitte Villesen, tells the story of his life in her early work, *Helge* (1995). For her show in 1994 – an exciting period full of happiness and of a lot of money engaged – that took place in a private apartment, Willy, an old acquaintance of the Villesens from Gitte's adolescence in

Jutland, was interviewed. The result were twelve parallel stories played from just as many tape recorders spread all over the room. The questions are cut out so as to stress the subtlety of the answers that were like scattered fragments of a life.

The encounter with Martin resulting in the video, *Vorbasse Market and Horse Fair* (1994), happened by chance. The artist had chosen the market place as a scenery for filming loving couples, but the shooting did not create the essential closeness between subject and observer that she intended to. The whole thing developed instead into a men-viewed-by-a-woman film, in other words the portrait of lonely men at a market place. She seems to be hanging around at random with a hand-held camera until she succeeds in catching the attention of a young man. A spontaneous monologue arises and the artist quite naturally falls into her expected "passive" role as a woman – one who just laughs enough as to preserve the interest of the courting man. Considering that the encounters are not cool reflections of the artist, she herself was afterwards amazed how professionally she performed in her traditional feminine role.



Ingeborg and one of her parots.

The artist dictates the rules of the play even though the ambition is a cooperation where all the actors should have their say. Nothing can be done automatically, everybody must listen and be attentive. In order to structure what creates the situations of the encounters with different people, in an earlier work Gitte Villesen invites them to play a family game in front of the camera with her – *Three Times Ludo* (1995). Helge is himself, he is sitting relaxed and is chatting about his daughter and old memories. Willy, too, is entirely himself and is having a great time playing the part that he loves best - that of a star. Martin is curious and interested, and accepts the situation since he recognises the attraction of the encounter which does not leave Gitte Villesen unaffected either.

Gitte Villesen is interested in the models people lay down for themselves to manage their lives, their desires and their passions, and, likewise, the price they are ready to pay for. *Willy Goes For A Drive* (1995) is about an unheard-of banal everyday event: a man leaves his house to get into his car and drive along. Another of Willy's qualities, the true entertainer that he's nursing, appears in the video, *Willy as a DJ* (1996). Here, one hour of music playing has been edited for a nine-minute video. The choice of the music confirms Willy's identity, and even if the style differs from that of an imaginary observer, the relationship with

music is something universal. Music effectively expresses feelings of grief, joy, nostalgia and energy. To Gitte Villesen the anchoring in reality is the very basis of her works of which the mutual respect between portrayed and portraitist is decisive. Before the editing of the video the whole one-hour dialogue had been written down to prevent anything of importance to be missed out, and a booklet was published with the dialogue reproduced word for word. As for Willy, he confirms his trust in Gitte Villesen by formally giving her the exclusive right of all future interviews with him. In the works of Gitte Villesen there is no room for sentimentality. Instead, she seeks a presence that is reflected in the way the different characters act in front of her camera. To pay attention to the situation and to keep the work open, just as in real life. The work can also be seen as an investigation of the current norms, rituals, and ideas that surround us, and that we become slaves of if they go unnoticed. Arts offer an occasion to experience something, to articulate an identity. The works of Gitte Villesen emphasise that it is in the articulation of ourselves that we all become artists, and that this only takes place in an exchange with others.

Åsa Nacking

the library

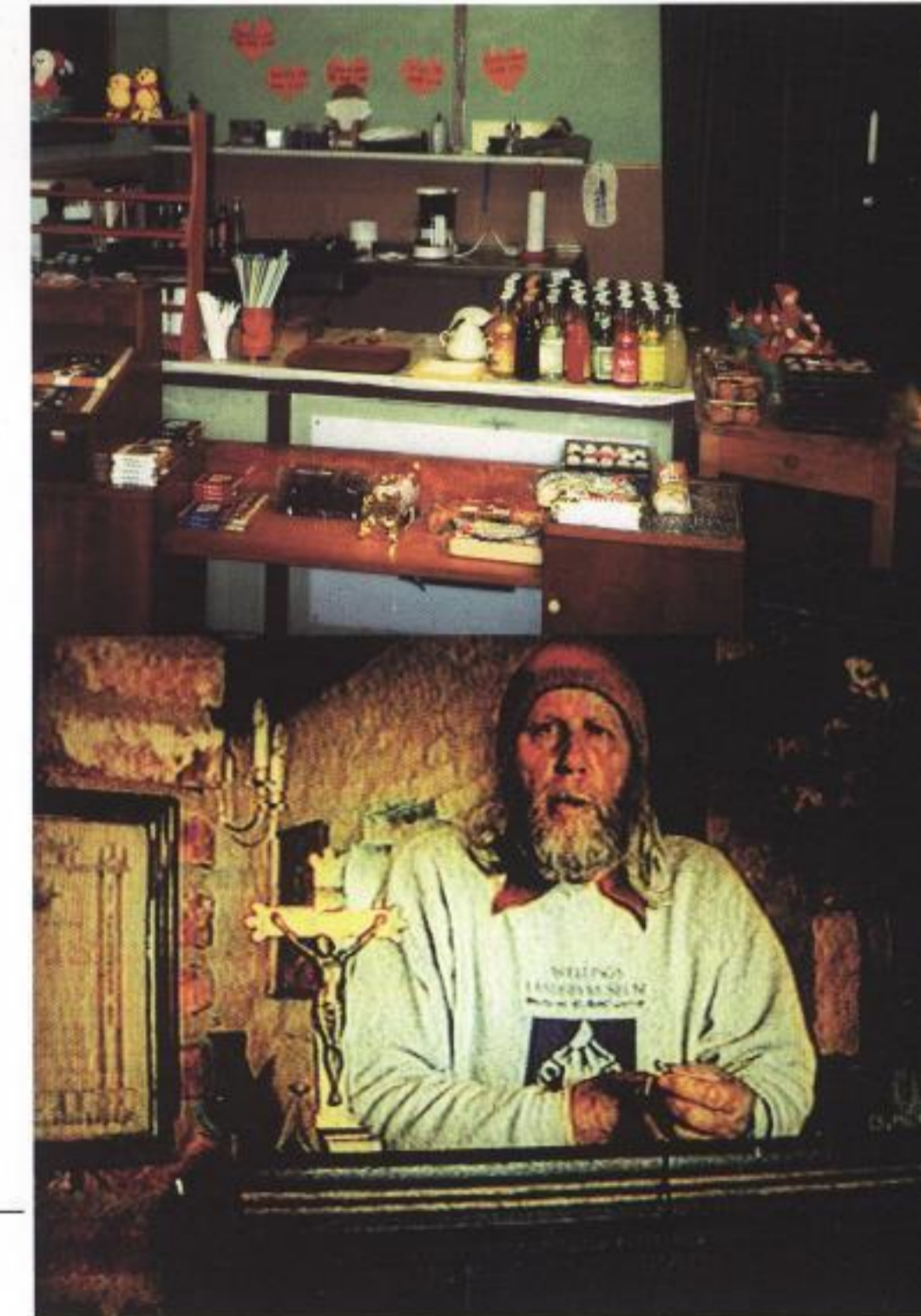


Søren Velling has built what he himself calls a village museum. This is made of a continuous series of small houses converted into a church, a school, a shoemaker's shop, a bakery, a tractor station, a library, a theatre, a coffee shop, a grocery, a collection of clothes and china, a poor kitchen, a dining room and a bedroom, a fashionable dining room and a sitting room, a collection of dresses and lingerie, a smithy, a hairdresser and a collection of agricultural machines.

the church



the coffee shop



Richard Wright

*1960, London
lives in Glasgow

education:

1993-95 .GLASGOW SCHOOL OF ART, .GLASGOW
1978-82 .EDINBURGH COLLEGE OF ART (DEPARTMENT OF PAINTING), .EDINBURGH

selected individual exhibitions:

1998 .CENTRE FOR CONTEMPORARY ART (WITH DAVE ALLEN), .GLASGOW
1994 .CALIFORNIA INSTITUTE OF THE ARTS, .LOS ANGELES
.TRANSMISSION GALLERY, .GLASGOW

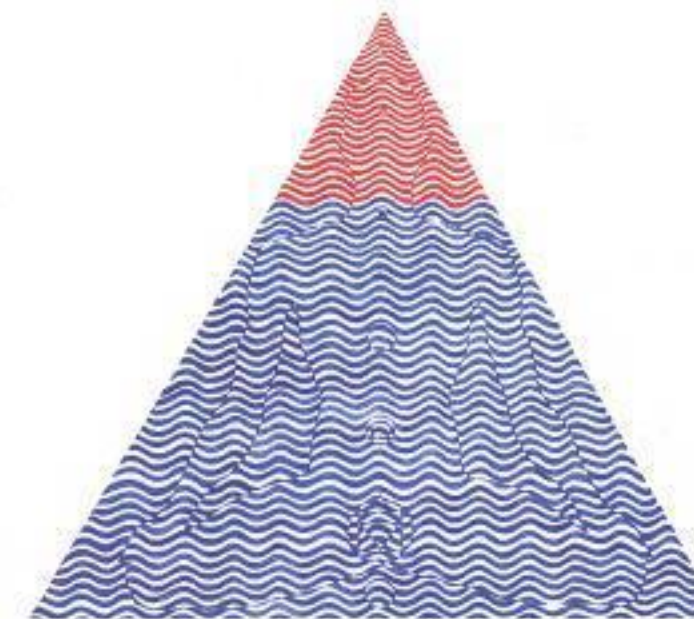
selected group exhibitions:

1998 .NETTVERK-GLASGOW, ART FROM SCOTLAND", MUSEET FOR SAMTIDSKUNST, .OSLO .cat.
1997 .KORRESPONDENZEN, ART FROM SCOTLAND", BERLINISCHE GALERIE IM MARTIN-GROPIUS-BAU, .BERLIN
& SCOTTISH NATIONAL GALLERY OF MODERN ART, .EDINBURGH .cat.
.PICTURA BRITANNICA: ART FROM BRITAIN", MUSEUM OF CONTEMPORARY ART, .SYDNEY .cat.
.PURE FANTASY: INVENTIVE PAINTING OF THE 90'S", ORIEL MOSTYN, .LLANDUDNO .cat.
.MATERIAL CULTURE: THE OBJECT IN BRITISH ART OF THE 80'S AND 90'S", HAYWARD GALLERY, .LONDON .cat.
1996 .ABOUT VISION: NEW BRITISH PAINTING IN THE 1990'S", MUSEUM OF MODERN ART, .OXFORD
& FRUITMARKET GALLERY (1997), .EDINBURGH .cat.
.LOADED", ICON GALLERY, .BIRMINGHAM .cat.
.LIFE/LIVE", ARC MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, .PARIS .cat.
& CENTRO CULTURAL DE BELEM (1997), .LISBOA
.STEPPING OUT", 53 GT. SUTTON STREET, .LONDON
.INSANE STUPID PHAT FUCT PERVERT", SKATE BOARDS AT CONCRETE SKATE, .GLASGOW
.NOTELL HOTELL", MOTE HOUSE HOTEL, .GLASGOW
.SUGARHCUP", TRAMWAY, .GLASGOW .cat.
1995 .SECONDS PLUS TITLE", THE ART GALLERY OF ONTARIO, .TORONTO
.THE BELMONT HOTEL", .GLASGOW
CALIFORNIA INSTITUTE OF THE ARTS, .LOS ANGELES
.NEW ART IN SCOTLAND", ART GALLERIES, .ABERDEEN .cat.
1994 .NEW ART IN SCOTLAND", CENTRE FOR CONTEMPORARY ART, .GLASGOW
1993 .EXCHANGE", TRANSMISSION GALLERY AND CATALYST ARTS, .BELFAST
.PURE FICTION", INTERMEDIA GALLERY, .GLASGOW
1992 .CITY RACING, .LONDON

page 189:
No title, 1997
gouache on paper

pages 190-191:
Universe, 1998
gouache on paper

p. 188-189



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Art after Communism?

by Robert Fleck

It is possible that the present-day art of the 1990s will one day be generalised as of the "post-communist era". Such an observation may at first sight seem exaggerated. The disappearance of communism from the cultural and political map has deeply influenced recent art throughout the world. Since the 1990s, the environment is no longer divided between conflicting alternative social systems. Today's artists need no more take positions in the ideological battle, which marched through the European landscape from 1917. It is, however, no longer possible to choose between different perspectives. The art of the 1990s can be regarded perfectly well as an ensemble of countless ways and strategies, in this situation to reconstruct and to restore the added value of aesthetics.

It would be absurd to wish to ask of recent art that it expressly reflect the radical change of geopolitical conditions, to which we were witness. That would be to misunderstand the nature, the motives, and the scope of freedom in art. In Belgrade, there is currently a good art scene, since there has been a strong tradition since the 1970s, and the embargo, like the hostility of their own government, forced younger and older artists alike to exhibit together in precarious situations. The only older international critic star, who journeyed to Belgrade during the UNO embargo against Serbia, left behind mere astonishment with his question, why then do young artists not explicitly select war as a central theme in their works. The art of the 1990s is interesting on the whole for political, social, and individual power mechanisms, and for conditions for the appearance of works of art in very concrete situations. Despite this, in some respects aesthetic manner of looking at the problem, which is not altogether without danger, the important artists hardly resort to "historical experience" in the 19th century sense, when historical pre-impressionist art could actually be believed to portray the historical processes of its day. On the other hand, for younger artists in this decade, it is becoming natural almost everywhere, to move within the new environment, which one can describe with Deleuze as the "era of integral capitalism". The reconstruction of the critical content of art was altogether the constant matter for concern in this decade. Alongside it, then, the important works of this time can be described coherently. The new social situation, with the absence of any fundamental alternative, was often treated convincingly. In the currently observed "second" generation of the 1990s, there arises a specific melancholic excitement, which had already appeared with Felix Gonzalez-Torres, the greatest secret example of this era. The striving generation which first studied art in the second half of this decade, today shows another air, uninfluenced by the media and consumer world. Thus, regional differences have in no way been blurred. In the works of the six artists in *Manifesta 2*, who originate from the former Yugoslavia, the only European region which suffered a war during the 1990s, the experiences of the war are clearly to be perceived underground – certainly not at the simple level of portrayal.

Manifesta came into existence itself at the beginning of the 1990s, clearly out of the post-communist context. Immediately after the Eastern European revolutions of 1989 and the opening of the Soviet hemisphere to the capitalist art trade, exhibitions took place in many museums of Western Europe and North America of older and more recent art from "the other half of Europe". Younger and older artists from these countries were invited in huge numbers to travel West and to exhibit. Those concerned were amazed or even incredulous of the sudden interest in their work. But three years later the wave had passed. Today, this short-term interest in Eastern Europe in the years 1989 to 1992 can be recognised as the first of three great waves of fashion in the 1990s, before the British and the Scandinavian waves.

The idea of *Manifesta*, interestingly enough, came about around 1995, that is to say at exactly that point in time when the interest for Eastern European art in the West was levelling out. The basic idea of *Manifesta* was that the radical geopolitical changes of the 1990s were too important and too permanent to be no more than a short-term fashion phenomenon of this sort. *Manifesta* was created by pioneers of art agency, who, in the European 1960s within a relatively open situation between East and West, North and South, had struck up lasting connections, and now recognised the opportunity in the 1990s, finally to build a trans-continental network, which as early as the years 1965 to 1968 seemed possible despite the borders of social systems. This explains the deliberately reduced infrastructure of *Manifesta*. The only parameters of this exhibition have been, from its first showing in the summer of 1996 in Rotterdam, that *Manifesta* has to include artistic topicality each time at the highest international level on the entire European continent and that the biennial has to take place at a different location every two years. By "travelling", it is to be "light" and free of the constraints of conventional major exhibitions, and the fact that it is a curatorial exhibition involves that it should not, from a diplomatic standpoint, be subjugated to the specific representative items of individual countries. It is a nomadic biennial, which as such has to deal with the continent of Europe, without the term "Europe" being more precisely defined. It concerns far more than the area of the European Community, namely the traditional geographical definition of Europe, "from Iceland to the Urals", or other possible definitions. In any event, *Manifesta* is a typical child of the "post-communist era". Previously, such a free exhibition, with artists from the entire continent, would hardly have been possible.

If one wishes to define the second showing of *Manifesta*, then the disappearance of the fundamental aesthetic differences between the various parts of Europe in recent years stands out. Two or three years ago, a generation of artists entered international artistic circulation, which no longer knew the communist era in its studies. The clearest result is the extensive non-differentiability of artistic works which come from Eastern or Western Europe, Northern or Southern Europe. There is no typical "Eastern Art" any more, whereas in the earlier communist states the development progressed with extreme rapidity. And "Western Art" appeared, on the reconstruction of a critical art concept, in an age in which there is no longer any alternative social model to capitalism. Southern and Northern Europe similarly benefit from the fact that the 1990s in Europe, with the dualism of Berlin and Cologne in a re-united Germany, and other factors, now has a decentralised situation not experienced since the 1920s.

Whoever, today, travels all parts of the continent, determines no fundamental difference in the aesthetic paradigms of younger artists from the various regions.

This development can be demonstrated by certain anecdotes. The Polish Solidarity Movement can be regarded as a benchmark. In 1981 Joseph Beuys drove his family in his own VW Bus to Łódź, gave the Museum of Modern Art there a collection of all his works, and arranged them himself. It was actually a return to normality. The Museum in Łódź is the oldest Museum of Modern Art on the European continent. It was established by protagonists of the second wave of modern art in the inter-war years, when a constant travel and exhibition activity all over the continent for artists of the "Classic Modern" was natural. Then, in the second half of the 1950s, national-socialist Germany tore the continent permanently asunder from an artistic point of view. In 1981 Beuys' gift to Łódź, for the artists of the communist hemisphere, after the regime of Jaruzelski – actively tolerated as it was by Western states – became a symbol of resistance. And this Beuys ensemble formally influenced the Eastern European avant-garde aesthetic of the 1980s, whereby, from the dissident scene of the preceding decade in most countries of the communist hemisphere, there arose some strong positions in independent art, which clearly contrasted with the Western aesthetic.

Of this "typical Eastern aesthetic", which was observed from the second half of the 1980s in Western countries, there are no longer any traces in the former communist countries. At least artists under 40 have hardly anything to do with the formal use of ruin and poverty, which was held out by the Eastern post-conceptual artists in the 1980s as the official picture of advanced progressive society. A year ago I heard, from a young artist in Warsaw, the following stunning but typical answer. "I never experienced communism. In 1981, with Solidarity, I was seven years old. I only know communism by hearsay from the stories of my parents." Artists of the younger generation in these countries were leaving school at a time when the communist system was breaking down. They studied in a post-communist society. The same advertisements, the same television channels, and the same social values and dreams as in the West, were for them the only concrete experience. So in *Manifesta 2*, even for the well-informed visitor, it is not easy to determine the geographical origins of the individual artists from the phenotype of their works. That is incidentally no news, but a return to the normality of this century. In the 1920s, one had to be a specialist, in order to geographically classify works by Moholy-Nagy, Russian constructivists, Frederick Kiesler, Fernand Léger, and members of "de Stijl". It is an outcome of the 1990s, that the origins of artists no longer play any major role. For most artists from Northern, Southern, and Eastern Europe this represents, subjectively and objectively, a genuine liberation.

A second current phenomenon of the 1990s is the formation of an "international style", which in the second half of the decade dominated the art world, just as abstract painting had done in the late 1950s, and concept and performance art in the 1970s. This phenomenon had hardly anything to do with the first, and it would be inappropriate to mix the two. The current "international style" has rather to do with certain basic aesthetic concepts, which characterise the 1990s. It is interesting, retrospectively to ascertain how severely Western art of the 1980s – at the highpoint of the

Cold War, which then broke off rather abruptly and changed into its opposite – became capitalist, even formal, until the market inroad of 1990/91. Since the middle of the 19th century, the modern age has bore detachment from middle-class commercial society as a constitutive feature of its artistic will. In the 1960s and 1970s, the denial of the trading value of art, of commercial art dealing, and the legitimising function of museums, belonged to the basic understanding of avant-garde. When, in the 1980s, through various circumstances, heavy money penetrated contemporary art, a complete generation of artists and dealers threw these fine principles overboard. In contrast, the influential artists of the 1990s attempted to restore art again as a setting for criticism. This succeeded to a broad extent, whereby the post-communist line-up on the whole forced a change in the concept of critical art. Michel Foucault's distinction between the "universal intellectual", like Voltaire and Sartre, who defended universal values by legal argument, and the present-day "specific intellectual", who, on the basis of special capabilities regarding problems which concern all of society, intervenes as an expert, is a good example of the change from the classic avant-garde to the critical expression of art in the 1990s. Surprisingly, younger artists have adjusted to this over the course of the 1990s through all regions of the continent. Criticism is no longer universally expressed, but made explicit to specific points, pictures, and processes.

The "children of the implosion of communism", for whom there is no longer any alternative to capitalism, have over recent years in formal aspects taken an opposite standpoint to the social environment. This includes the accentuation of procedural as against object, picture, or product-related moments in the work of art. Closeness to the American debate on political correctness, is explained in part by the fact that, for the American Left, thought bounded by horizons without fundamental social alternative had already been the normal case for several decades, whereas in Europe it had been inconceivable since the appearance of the communist idea in the late 18th century. Criticism as artistic content can in this context be built up by the uncovering of social processes, by own or fictitious biographies, by forms of self-examination and self-portrayal, by scientific methods, and by a criticism of the media picture. Without representing a theoretical exhibition, *Manifesta 2* covers all these fields as an exhibition of artistic topicality.

When we spoke of the phenomenon of an "international style" at the end of this decade, then this concerned a certain move to self-imitation, and to formal emulation within a comparatively narrow framework, which, within this critical, post-conceptual art towards the end of the 1990s, is not to be denied. A certain formal grammar of agreement to social and medial phenomena has established itself, and indicates that a part of this way of looking at problems has been exhausted, especially where it places itself in the path of temptation from a monumental media picture. A series of comparatively "wild" and politically "incorrect" works, charged in the most varied ways, in this situation account for the assumption that the paradigm of recent and current art can change extremely radically over the years to come.

It was the basic idea of the creators of *Manifesta* to bring about an exhibition which moved permanently in a hybrid position. *Manifesta* confers upon the curators, who

change each time, the task of creating an international exhibition with a total continental echo. In this sense, *Manifesta* is fundamentally distinguished from the East-West exhibitions of a diplomatic character, which some years ago, and partly triggered by the success of *Manifesta 1*, arose in the local and regional contexts of different countries. *Manifesta* has the destiny to be a great informative exhibition on more recent works at a high level, but as a nomadic biennial it is meant to avoid the economic and media-social constraints of some major exhibitions. If it should succeed against this challenge, then such an exhibition has the opportunity to represent a pithy balance sheet of artistic topicality in an almost "extra-institutional" context. In the discussion, which has been continuing for decades over the sense and purpose of major exhibitions of contemporary art, *Manifesta* takes a position which can be closely involved with the concerns and themes of art in the 1990s.

Notes:

1. In Eastern and Southern Europe, that is not least of all the achievement of the Soros Centre for Contemporary Art, the network of which – as ever to be criticised – achieves epochal fundamental work for a free art concept in these countries, and provides concrete conditions for communication, travel and information on an international level.

The Biography of an Exhibition

by Maria Lind

The "hybrid" is probably one of the most cherished rhetorical figures of the 1990s. Composed of different phenomena, the hybrid proposes a pluralistic existence where one can have one's feet in two, three, four or more places at once. The hybrid has also been ascribed a special ability to exceed boundaries and cross-fertilise diverse areas. Thus it is impure, dirty, in Mary Douglas' classic definition of dirt as matter that has left its proper domain and landed in the wrong place.¹ And indeed, it is true that in some sense we live in pluralism's impure decade. All attempts to put one's finger on the focal point of contemporary art are doomed to failure because there is more than one focal point. Moreover, none of them is radically new in itself but rather a fusion of news and recycled art history.

If such mixes involve grit in the glass then *Manifesta 2* is a muddy drink. As an exhibition it is a hybrid of a survey and a thematic exhibition, albeit mildly so. It is also a hybrid of three curators' individual sensibilities. At the same time, *Manifesta 2* lies close to artistic production; it is inductive rather than deductive – but without being random. During our research and in our selection we have seen certain patterns involving attitudes, themes and methods, which were then emphasised in the subsequent selection as well as in the installation of the exhibition. We have attempted to demonstrate and reflect what look to be the currents of our time, by focussing on individual artists. We recognise some of the currents from recent years, others have just appeared and have yet to be given space in exhibitions, journals, etc. That they are borne by artists from different generations, and not exclusively by the youngest, is very clear.

These currents wind in and out of the five exhibition venues in Luxembourg, extending as well to the work that is placed in the city. These loops create contexts and narratives without binding the exhibition too firmly; therefore they do not steer our experiences of either individual works of art or the exhibition as a whole. Rather, they exist as tones in the background and support our memories when we go about. Most of the artists' work can be related to one of these loops, sometimes to several of them. Others are more outside, but like in this text, none of them are exclusively defined by the loops, which can be seen as one entry among others. In any case, everything clearly starts – and ends – with the works of art.

One of the most useable, and familiar, key words for 1990s art is the "personal". Perhaps more than any other, this voice from our small lives has been echoed in a number of works done in a time of great social and political upheavals. The personal that is manifested here is about individual experiences, thoughts, feelings and rituals, about individual ways of relating to ones' surroundings, and this is accompanied by the prominence given to everyday life. It is no coincidence that these personal manifestations are also a modification of the women's movement slogan from the late

1960s – the personal is political – a biographical method of making one visible that has been used by other subordinated groups as well, for instance homosexuals and ethnic minorities. The macro-perspective is not excluded but has a secondary role. The aim of this personal art is seldom expressly political, which however does not prevent its having indirect political effects.

One way of thematising the personal is the biography in its sense of being the history of a person. It is an artistic variant of “dig in your own backyard”: different private elements are incorporated in a narrative, which can be more or less factual, more or less fictive. In contrast to the confessional attitudes of the early 1990s, artists today do not hesitate to fantasise and their imaginations sometimes run wild. Bjarne Melgaard’s dense, psychologically-charged installations with paintings, drawings, notes, sculptures, newspaper clippings and other objects are, for example, filled with biographical references and historical and made-up figures, like Gaugin and Joey Stefano, and the octopus, Octo, and “the black pearl”. It is a complex narrative where the artist and his existence are only one part, side by side with other role figures. The main character in Kutluğ Ataman’s over 7-hour long documentary *kutluğ ataman’s semiha b. unplugged* – Semiha Berksoy – is a remarkable ageing opera diva who sometimes plays herself at different ages, sometimes female characters from the world of opera. Her own paintings add a further dimension to the story and transitions between the dimensions are hardly noticeable in the film.

Ann-Sofi Sidén’s biographies also mix fact and fiction. Her most well-known are the works whose point of departure is a female psychiatrist’s paranoid life in New York and the at once prehistoric and outer space creature, the *Queen of Mud*. In Sidén’s latest installations, a system of electronic surveillance cameras makes us privy to the most private of all things private, to society’s subconscious – namely, what goes on in hotel rooms. Another artist, Alicia Framis, in her project *Dreamkeeper* has undertaken to help preserve people’s dreams by watching over them when they sleep. In a similar way, but in collaboration with amateurs and professional actors, Eija-Liisa Ahtila has dramatised true life stories in complex video installations which borrow their aesthetic profile from both films and television. In addition to the biographical elements in their work, these artists also share a basic existential resonance.

This existentialism also crops up in the diary, in this context a popular vehicle for narratives. Emese Benczúr embroiders diary-like notes, mostly on cloth, with clearly printed letters. With this extremely literal, time-consuming and almost ritualistic work by hand, Benczúr measures time and space with repeated phrases such as “It must be great to have so much free time” and “Today I didn’t go to the beach again”, which was formulated one summer when she had no holiday. The somewhat anarchistic installations by Boris Ondreička also have elements of a diary, but in the form of spatial assemblages of diverse objects and texts that refer to his world of ideas, where chaos and cosmos battle for supremacy, and to what he and his friends occupy themselves with.

One may ask whether all this is escapism or an expression of “it all starts with yourself”? The way to define your own and others’ place in time and space and thereby

define yourself cannot be disconnected from a contemporary situation affected by the constant presence of power politics through the mass media consumerism, the flow of abstract information and virtual worlds. Just as globalisation – paradoxically enough – rebounds as increased consciousness of, and interest in, the local, the intimacy that exists in Benczúr’s work may be seen as a reaction against the large and the vague. The local, in fact, has by no means lost its significance, whether one refers to healthy self-awareness or sick nationalism.² It is there, paired with the global in the new hybrid catch phrase, the “glocal”. On first glance it is difficult to see the differences in the art between different parts of Europe – and the rest of the world, for that matter – but when one scrapes the surface, distinctive local features appear, and not only geographical – but also sexual, ideological, social and conceptual.

For a long time dominant interpreters automatically linked the margins of maps with the furthest fringes of what can be called relevant and this still occurs both in Europe and elsewhere. Even if the centre can be understood as placeless, discursive space, access to it is in many ways limited, for instance, geographically. When a periphery is suddenly noticed, it is immediately called a wave by the mainstream – fascinating, but guaranteed temporary. Yet what is the mainstream itself if not a continual swell. Waves may indeed turn, but it is too early to throw a paradigm – like centre-periphery overboard. It cannot be completely dismissed, but, at the same time, it is becoming relativised. The centre is increasingly becoming the periphery and the periphery becoming the centre, just as concepts of art are themselves re-formed in relation to, for instance, the personal, the biographical, handicraft and the everyday, mainly through half a century of women artists’ work. One of these artists is Sanja Iveković with her feministically informed investigations of identity and her work which is both body-oriented and critical of the mass media. That a handful of men, like Mike Kelley, have received the glory for introducing for instance handicrafts, is a further example of a similar mechanism.

Sometimes biography is more specific and becomes a portrait. However, rather than harking back to portraiture of the past hundred years, when the artist wanted to capture a person’s appearance, if with recognisable aspects, our contemporary portraits are more about complex interpretations of an individual, an individual fate or even a situation or place. In his installation for *Manifesta 2*, Deimantas Narkevičius uses amateur films from his own childhood, but complements them with new ones filmed in Lithuania. *Europe 54° 54’ – 25° 19’* refers to Europe’s geographical centre which lies somewhere in the Lithuanian countryside. In this way he addresses the question of how cultural identity is woven together with individual, and how he as an artist runs the risk of being noticed more for his citizenship than his work. Orla Barry’s large straight colour photographs of her friends also belong to the genre of portraiture. They are played down, almost laconic while her verbal narratives, printed or recorded, have the freedom of prose and are sometimes rather absurd. Her installations, where all this is mixed together, can seem like a three-dimensional form of diary-making.

Gitte Villesen’s interactive videos are undoubtedly also documentary, and they succeed in conveying a rare feeling of participation. As observers we meet her models; we can almost imagine ourselves sitting, for example, in jovial old Willy’s

living room, listening to his records. These videos are portraits of more or less odd people and their more or less trivial – but deeply moving – everyday lives. The difficulties with portraying someone's history and the problems of trying to establish an identity are central in Christine Borland's art. In earlier projects, using various criminological and archeological methods, she tried to reconstruct the identity of anonymous skeletons, imported to the western world. For *Manifesta 2*, Borland has made parts of an anatomical demonstration model in porcelain, a material which itself contains bones, and which have been painted like English bone china from the 18th century. The latter often appear in 18th-century "conversation pieces", i.e. portraits of wealthy families.

Peter Land's point of departure is himself. The looser, who appears in many of his videos, is something of a prototypical figure in the hybrid: at once tragic and comic, banal and sublime. In the video installation *The Staircase*, the artist falls down the stairs in slow motion to the sound of music reminiscent of music on a children's TV programme in one projection, while at the same time, in the other projection on the opposite wall we see a star-filled sky. Even though Fanni Niemi-Junkola performs in her own videos, the focus is primarily on the frustrations of the human psyche in general; for instance *The Giants*, where two sea lion-roaring women – one of whom is the artist – fight in slow motion on sea cliffs. In many of Elke Krystufek's brutal, self-exposing videos and photo-based installations she herself is the main model, and they should be taken as self-portraits. Her paintings are classic, expressive self-portraits on canvas, with a frontal face and torso.

After the "death of painting" a new painting pattern has arisen in contemporary art, and in *Manifesta 2*.⁵ I am not primarily thinking of the return of figurative and narrative painting, not even necessarily paint on canvas. It is more painting as tradition and as the point of departure for contemporary pictorial culture than as a conscious reference, but a background from which one sets off. We land in a kind of pictorialness or image orientation – a movement contrasting much of the anti-aesthetics of scatter art, the non-aesthetics of politically engaged art, and the visual toning down of relational art: quite simply a recoil of the "culture of images". Forms of expression vary from easel and wall painting to design and performance.

Richard Wright does indeed confine himself to paint and brush to produce his sometimes computer-generated work, but he includes the time-consuming, meditative pictures and ornaments in the architecture. He painstakingly paints popular cultural icons directly on the wall, creating an allegory that consists of equal parts of personal mystique and generally accessible symbolism. Maria Lindberg, however, has gone from painting to working with ambiguous drawings whose motifs are taken from the corner of the eye, from the fringes of the everyday. These reduced but loaded pictures may hit one like a punch in the stomach, or cause a roar of laughter. The same corner-of-the-eye method is employed by Sean Snyder, but he uses snapshots of obscure details in a city. Dan Perjovschi also observes everyday life, everything from personal to immediate political themes can form the subjects for his pictures – simple drawings published in the daily and the weekly press. Michel Majerus paints, but relates to the everyday through consumer goods and the seductive colours and forms of advertising.

In this partly new image orientation we can see a kind of aesthetic surplus. For instance, Tobias Rehberger couples interactivity – art in the service of others – with a formal design that clearly harks back to the 1960s and 1970s. This means he uses more colour, form, design than required by the situation for his furniture and other arrangements. To the visual, and to our enjoyment of it, is attributed great intrinsic value in his somewhat hedonistic work. Tilo Schulz's work also emphasises the aesthetic, but its relation to painting is more direct and at the same time more analytical. His transference of form painting to public lawns has, for example, led to the mediation of the work of others, and for *Manifesta 2* it has meant a literary change of context. Instead of seeking his texts in bookshelves or magazine racks, one must go into the city to find them, since they have been placed on windows in various places in the form of transfers.

When Inessa Josing, who has been trained as a decorator as well as artist, decorates windows in Tallinn with the shop's ordinary wares, it is primarily a picture. However, her displays often convey another picture of, and by, consumer society and its products than the usual one. The archness in Andreas Slominski's installation for *Manifesta 2* is concentrated in a picture of a ladder which someone walked into the Casino Luxembourg with, ignoring the architecture's white cubes. In the same building Piotr Uklański has chosen quite simply to create the striking image of a burning man. Maurizio Cattelan works mainly on the same wave length as the powerful images of advertising, whether it be in the form of installations, objects or photographs. Something similar occurs in Nebojša Šoba Šerić's image-oriented work: installations and small-scale assemblages of things, whose simplicity balances on a fine line between clarity and banality. Their structural principle is however absence and is based on the lack of background in the picture, its very foundation, which must be filled in by the viewer. Carsten Höller's work for *Manifesta 2* is even a fully functional sign (combined with a coat hanger), made from lamp bulbs forming the name of the exhibition.

The "painting" we are dealing with here has neither to do with market hype nor modernisms nostalgia, but with painting as a weighty tradition, which serves as a point of departure. From whatever angle we choose to perceive it, painting embraces a visual tradition which contains profound knowledge of the way pictures function and as such this tradition provides a starting point for further adventures in the visual world. De Rijke / de Rooij's film installations are, for instance, full of stunningly beautiful pictures that consciously play with different film genres and styles, and whose source of inspiration is often a painting. And when Tanja Ostojić gives her theatrical performances they become tableaux: a naked young woman standing in the middle of a square of white marble powder – the main material of sculpture – not only radiates vulnerability but also purity. It is hardly surprising that Malevich's white square has been a source of inspiration for this performance.

Not only has Dominique Gonzalez-Foerster worked with the portrait as a genre and biography as a form, in her installations with colour and forms, she has carefully constructed images which are also spatial orchestrations that allude to certain atmospheres. It is about place, the physical qualities of space and the emphasise of the senses. Like Snyder, who for *Manifesta 2* compares the two fortified cities of

Luxembourg and Gibraltar, transposing elements between them, Gonzalez-Foerster is interested in simultaneity, for instance between Luxembourg and the Jardin de Luxembourg in Paris. The same can be said for Pierre Huyghe in his work that illuminates the problematic of translation, especially in the context of film. One of the most important principles in contemporary art is parallelism, both in a spatial sense – scale models and three-dimensional facsimiles – and as regards situations and course of events.

The simultaneity of parallelism underlines space and the here and now as do many of the artists in *Manifesta 2*. With his colour photographs of architectonic details in light boxes, Eriks Božis's installation in the Musée de la Ville de Luxembourg creates an atmosphere similar to that of the haunted house of horror films. Concrete and abstract are combined in the same way in Apolonija Šušteršič's installations and videos which contain both architecture and music. Bojan Šarčević's discrete interventions in a room – a little orifice in the wall, sealing the windows, a somewhat lowered ceiling – are from the start hardly noticeable. However, after awhile one sees that they make the room almost live and breathe. There can be liveliness in Honoré Š'O's huge, often baroque installations, and the liveliness is enhanced due to the participation of the public. The density of his installations can also be found in the work of Sarah Sze, albeit in a smaller format. Clothes pins, cotton buds, table fans, potted plants, etc. pour out of closets into the exhibition room where they form photogenic mini-landscapes. Dora Garcia records the sounds in one of the exhibition halls and then has the atmosphere-creating sound filter into the room. And Antoine Prum has taken over a spooky kilometre-long tunnel for his suggestive stories of crime.

All these works are in a sense specific to a place. But rather than harking back to the socio-institutional or the discursive, site-specific art of the last two decades, they are linked to the 1960s and 1970s minimalist phenomenological specificities.⁴ As was the case then, the experience of the bodily here and now is decisive for the contemporary ambient installations. With large and small means the artists capture and intensify the feeling of a place and create almost cinematic atmospheres. Artificiality is here a central concept and the impact of techno culture is evident. However, the sense of presence, of firm ground under one's feet, is often dissolved.⁵ In contrast to the biographical works that seem to be searching for a kind of anchorage, the intensive perceptual experience of, for instance, Franz Pomassl's installations, leads to a feeling of spatial dissolution and of flux – something impalpable. He works exclusively with strong, physically penetrating sound.

The constant mixing, the hybrid experience. Where are we actually? As the individual identity must have a firm link to the body in order not to dissolve into psychosis, a basis in something immediate and local is necessary in order not to lose control over the situation. The need to order and categorise, to narrate: there is Eran Schaerf's intricate video installation raising the question of translation and simultaneity; Krištof Kintera's fake electronic apparatuses, which are even placed out in shops selling electronic goods; Bert Theis' meta-artistic installation, his workshops and pineapple-smelling bus trips to the place where Karl Marx was born; Marko Peljhan's advanced power-analysing station; and in one of Luxembourg's parking garages, Dr Galentin Gatev's Bulgarian priests with transport problems.

In the middle of it all is Felix Gonzalez-Torres. Not as a direct forerunner, prominent persona or conscious source of inspiration, but as an artist in whose work one finds much of what occupies artists just now: an interest in the personal and biographical combined with a socially critical engagement, the setting of spatial atmospheres using minimal means, parallels, interactivity, aesthetic refinement – powerful and sensitive investigations, at once private and public. Art as a form of understanding and as an opportunity to think and function along new lines, had a worthy and distinctive representative in him.

Gonzalez-Torres' existentially sensitive art also encompasses post-structuralism's old hybrid dream: an existence where there can be differences without hierarchies. At the same time, it represents a model, sought after in many places: that every artist's work, every life and biography and, not least, every exhibition worth its name should be more than the sum of its parts. Hopefully this is where *Manifesta 2* belongs.

Notes

1. Mary Douglas, *Purity and Danger*, (1966), Routledge 1995. See also *Fetishism as Cultural Discourse*, Emily Apter & William Pietz eds., Cornell University Press 1995 and Kaja Silverman, *Male Subjectivity at the Margins*, Routledge 1992.
2. This discussion has a long history. See for example Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" in the *Anti-Aesthetic: Essays on Postmodern Culture*, Hal Foster ed, Bay Press 1985.
3. For a discussion around the history of the subject and a survey of recent exhibitions of painting see *Painting – The Extended Field*, Sven-Olov Wallenstein, catalogue from Magasin 3 Stockholm Konsthall and Rooseum 1996.
4. For a discussion of variations in site specificity, see Miwon Kwon, "One Place After Another: Notes on Site Specificity", *October*, no 80, Spring 1997.
5. Although sharing some of the characteristics of Ilya Kabakov's concept of the "total" installation, which implies that space is entirely transformed, by furniture, objects, painting etc, the ambient installations are not stuffed with things. They are instead often created with minimal and/or immaterial means. Ilya Kabakov, *On the "Total" Installation*, Cantz 1995.

Futurables

by Barbara Vanderlinden

"We were seeing the future and we knew it for sure. I saw people walking around in it without knowing it, because they were still thinking in the past, in reference to the past. But all you had to do was know you were in the future, and that's what put you there. The mystery was gone, but the amazement was just starting."¹

One of the key questions of our time is that we think of ourselves as being global, participating in global activities: sitting in jets, talking to machines, etc... It confronts us with an incredible dilemma, or an accumulated cluster of dilemmas which have to do with loss of space, scale, programme, articulation, with strangeness and alienation from our origins. Another aspect of today's world is that we live in an eternal tomorrow where everything is obsolete and discontinued as soon as it is no longer an idea; to achieve our goal is quite impossible because the goal itself is updated and pushed further away as soon as it is clearly established.

These questions are phenomenally complex; and we do not have any terms of reference to really judge our success or failure in answering them. We have the feeling that things will continue to develop and that we are at the beginning of a new world. The developments we are experiencing express a counter-culture libertarianism... promulgated by magazines such as *WIRED* and *MONDO 2000*. A new techno-optimism that believes in electronic exchange, virtual relations, and human clones. You can read about all the secrets of this future in these magazines, where the future is right on the cover headlines: *MY NAME IS KATHY. I WAS BORN IN 1999. I AM A CLONE. MY STORY IS ON PAGE 146*. Of course, no one in their right mind ever believes what is written there. But unconditional support of those who intend to change the course of human evolution and want to have a hand in our future is questionable. Giving form to these contemporary feelings would also presumably determine our actions and therefore determine the outcome of our very future. "The future does not come by itself. Only if we do our work in the right way will it make a good foundation for the future..."²

A common experience for people today is the erosion of a sense of place. The "local" has disappeared, taking with it the individual's ability to make connections with the process which brings about daily experience. For many people, the knowledge of local relationships is lost, we live in a free boundless and abstract space. We do not have any reference to judge or understand the phenomena offered by science. We do not have the terms to really judge their failure or success. Even if we can contemplate unlimited extension of life and unlimited access to knowledge, we do not seem to understand how we should include these things within our lives.

"Confusion" and "amazement" are the main characteristics that define the way we experience and give expression to our surroundings. We go about our daily lives understanding almost nothing of the world. We give little thought to the things that generate it, to what makes most of it possible. Only habit formation can allow us to wander like the blind through this world. But what if our lives are affected by the changes, and custom cannot respond to the new possibilities offered by science and

hyper-communication? What if we cannot count on our parents and teachers to answer most of the questions, and we are all alone? Then our lives in the global "web" attain the tremendous speed of loneliness.

We find ourselves in a bewildering world and we try to make sense of what we see. Everywhere we are looking for suggestions, for answers to the long-standing questions. Will they be psycho-analytical, physical, linguistic, scientific? Or something else altogether? It is not easy to find the right discipline for this quest, since it is in the nature of our time that breakthroughs happen everywhere.

Probably someday the answer will be found and may seem as obvious to us as the earth orbiting the sun – or perhaps as ridiculous as a tower of tortoises.

Recently, physicists have been directing enormous resources towards a potentially major breakthrough. In strikingly similar terms, they are formulating a picture which corresponds to our experiences of new technology. The Russian physicist Eugene Podkletnov noticed that small objects above his magnetic disc seemed to lose weight, as though they were being shielded from the pull of planet Earth. The implications of his idea are immense. In fact, gravity nullification could change our lives more radically than anything else. Since that moment, the scientific world has been speculating about another future in which vehicles would levitate freely, powered by gravity-control, in which highways and railroads would become obsolete and aeroplanes would no longer need wings. Citizens would gain unprecedented mobility, transcending all geographical and national barriers.

According to many physicists, it would also mean unlimited acceleration in any direction. All forms of transportation would become obsolete! As efficient 3-D travel became practical, automobiles, trucks, railroads, ships, and even conventional aeroplanes would be considered impractical for commercial uses. Highways, bridges, railroad tracks, harbours, and airports as we know them would no longer be needed and therefore would mostly fade away from our landscapes. Transformations of our cities would be phenomenal and can only be guessed at. A typical commuter might live 200 miles or more from work or shopping in a secluded mountain setting of his/her choice. After breakfast, s/he would stroll to the backyard, step into a small antigravity-powered car and be at work or shopping in a few minutes. In fact his/her home itself might be highly mobile, with the capability of quickly moving from area to area, mobility of which today's trailers can only make us dream.³

If you go to ANTIGRAVITY@HOTMAIL.COM you can jog your own brain into producing ideas which may lead to the actual gravity-control mechanism. It is hoped that this web site will be of some help in the dispersion of gravity knowledge so that this field can be furthered more quickly and lead to a breakthrough in the utilisation of gravity as an AEROSPACE PROPULSION SYSTEM. Science is asking for the help of everyone, since they know the answer is arbitrary and can be found everywhere.

With the futuristic projections made by antigravity theorists, we have only barely scratched the surface of the developments possible with gravity control. But the fundamental paradox behind all this is that if they find such a unified theory for the present world, all our amazement and confusion will have to make place for more certainties, and will presumably determine our actions and therefore make the world look more like the pictures we made for it. And so the theory itself would determine the outcome of our search for understanding. But do we really want to end up in such a world? Do we really have an exciting future to look forward to??

Even if gravity nullification is but a fiction, the driving force behind it is that of trying to understand which unified theory we can find for this "brave new world".⁴ If we believe the NASA physicists, there is no difference between that which we previously called fiction and what will soon be reality. Their concepts are giving shape at a more literal level to what we consider the possible outcomes of our present world. We have already started to act according to these "futurables". New nomads are being born. New-born global beings participating in global activities: sitting in jets, talking to machines, etc. Some of us think of themselves as passing through. Their only home is the atmosphere. QUALIFLYER, FREQUENTFLYER, FREQUENCE PLUS: a new race, or the predecessor of the GLOBAL MAN? These nomads are more than only supersonic descendants from the Phoenicians of olden days. They operate in a post-ideological world in which it is difficult to find one's place. Who are they, where are they heading to, where are their homes? A resident without fatherland, who always lives as if he were abroad, even at home. They are "uprooted" souls who have completely lost their roots in foreignness – I prefer to call them "they", since that is easier than "we".

Even if we are not, or do not want to be, it is difficult not to be a GLOBAL MAN. We all have to learn his language, and talk about the ALFA-NUMERIC PAGING SERVICES of SKYTREL, VOICE-FILE PORTABLE IC CHIP RECORDERS, etc. Little by little we are undergoing a real transformation. With new language and new cities, settled in the main airports all over the world, with shopping malls, hairdressers, hotels, etc. Huge cities that are open 24 hours. The international airport of Dallas is bigger than Manhattan. Even real cities start to look more like airports, with advertising for Pizza Hut Express. Their tempo is just as high. So finally nobody has a home, everybody is on a journey, in transit. Isn't it ironic, modems, e-mails, teleconferencing, so much of our technology is about covering distance. On the other hand we do not seem to be ready for these new possibilities. But if the first law of technology is that nothing which has ever been discovered can be undone, then the second law must be that not one instrument, when invented, will be left without a use. We become the prisoners of our own instruments. Even Marshall McLuhan, the prophet of the information highways, has warned us: "You move fast and finally you arrive at the wrong place." Don DeLillo expresses this strikingly well at the end of his novel UNDERWORLD, in which a Russian on his way to Kazakhstan says: "Recently geography has replaced itself inwards and is becoming smaller." And the consequences? "My reality seems to have left me and now wanders in the neighbourhood", says somebody in Haruki Murakami's novel THE WIND-UP BIRD CHRONICLE.

The reason I bring up these questions...

The reason I bring up these questions here, in the context of an introduction to *Manifesta 2*, lies in the two main issues that we were confronted with during the preparation of this exhibition. One was the attempt to understand artistic production today, the role of the artists' resistance or persistence. How art can remain one of the strong possibilities for the establishment of new relationships within the cultural and social forces of a society? A second important part of this research or questioning had to do with the way we proceed to find out about art today. It was obvious that the answer was not going to be found in our backyards. Travelling and getting around

were major factors in dealing with this question, since art seems to develop in a place similar to the global marketplace. If art is without frontiers, then curators have to be omnipresent, and the rhythm of the world-wide communication obliges them to triple-jump over borders of time and datelines. During our research we encountered the lifestyle of the new nomadic elite. Criss-crossing Europe in less than six months with visits to thirty countries and spending less than a couple of days in cities such as Helsinki, Istanbul, Brussels, Budapest, Glasgow, Riga, Milan, Bologna, Lisbon, Barcelona, Amsterdam, Sofia, Paris, Cologne, Zagreb, Tallinn, Prague, Vienna, Copenhagen, Stockholm, Berlin, Oslo, Vilnius, Ghent, Bratislava, Belgrade, Ljubljana, Moscow, St. Petersburg, Luxembourg, Frankfurt, Sarajevo, New York, Hamburg... The relative innovation of travelling or getting around in itself was the unremarked cultural revelation we were observing. A migratory trend that has also become much more pronounced among the artists in recent years, with artists spending long periods outside their native land. A process intensified in Europe by the opening of the former communist countries.

How and within which context could the uncertainty of art face this tremendous impact of the "present" transformations and globalisation of our world? That happens to be the question that constantly comes back, with the conviction that artistic practice and its exhibitions are still one of the best sites for dealing with these problems, since it is open and multifarious in its possibilities. Art exhibitions are made of complexity, there are so many forces involved that it seems natural they should reflect this. They can develop the experiment, while having some sense of momentum in considering a present tense, a now. Therefore exhibitions can reflect, create or recreate a place for themselves that can manage the confrontation with the complexity of temporality. Installations are interesting in this respect, because they pose the problem of place and non-place.

An exhibition such as *Manifesta* shows what fundamentally resists, not in a conservative but in a provocative way. The conservation of the here and now, of presence and localisation, is a provocative phenomenon. The Fauvists of today are those who are working on the presence of art. That means inventing exhibition structures that can provide greater clarity regarding the new possibilities. Not through the boring reality of dry pragmatics but with the powerful drive of concrete utopias. An attitude of imagination implying different horizons of expectation and recognising the future, asking which "futures" are open to us, which future is open to art? Questions we raise when we think of the role of art and exhibitions within today's world.

This time the institution we encountered was the new European biennial. More flexible, more nomadic and more correct in respect to representation of the different cultures within Europe. But *Manifesta's* aim to contribute specifically to Europe raised questions for those people whose background did not supply any one root leading back to a centred, representational national index, in the way it might for people born and raised in a European country, with parents from that country, etc... It raised questions as to whether the curators considered their Euro-privileged status – or perhaps lacked insight into much of the work that has been done in recent years, into the first signs of a new impetus which does not accept the status quo and the cultural "norms" offered in systems, the preconceptions of the role of artists, of the "other", etc... Notions of practice that aren't going to be dualistic time-space worlds, like the ones that the trends love to keep everyone circulating in.

The artists we have invited propose to create places in which the different artistic concepts transgress the traditional borders of the media. They make places specific by creating installations that involve concepts of everyday places such as an ordinary living room, or simply by proposing a garden terrace in the city. They constitute a memory for many things that have been achieved previously. As Marcel Duchamp said, artistic concepts are being rediscovered time and time again. No artist invents something purely new; there is always an aspect from the past that reappears, that echoes, that resounds across the works that artists create, sometimes in the least expected places and far away from the centre of traditional art-making.

What is particularly striking is the simultaneous appearance of analogous concepts, since we see particular concepts of art being developed simultaneously at different and remote places. There also seems to be a necessity to rediscover things within a shorter time span and in many more places at the same time. Not from one central point where something originates and then gets spread out to the rest of the world. This presence of the same art, the same books, films, TV programmes, and global communications should not be taken to imply that these things mean the same in Bucharest, Paris, Amsterdam, or LA. Cultures can transform and appropriate the global into a unique system of local cultural meaning. There is a form of ambivalence present in the art itself – it is about being part of many local scenes as well as expressing a global aspect, making it instantly accessible. But at the same time it is part of many different histories, which make it always slightly distinct. It is exactly this "slightly different" that was of interest.

In a world where all of us can swallow the same ideas, meet the same extremes, there seems to be little place for the "entirely new". Contemporary art does not stand for a unique set of "issues" or a particular theoretical school. The art that we call "contemporary" is a residue of what art has been at many particular points in the history of art. Granted, as it is, it has survived through its own dazzling feats of transformation. It has never disappeared but on the contrary it increasingly emerges and has started to include more parts of today's world and everyday life. This omnipresence of art and its non-obedience to ideological tendencies expresses a deliberately chosen absence of dogmatism, indicating there is not one singular identity. Artistic work fits into different projects and conceptions and does not necessarily want to change opinions; it is mostly characterised by being liberated from the rules that defined former tendencies.

"The future is here", "it just hasn't been evenly distributed (yet)."⁶

* The terms QUALIFLYER, FREQUENTFLYER, FREQUENCE PLUS indicate different benefits systems or special offers from airplane companies.

Notes:

1. Andy Warhol, *America*
2. Mies van der Rohe
3. More about the Anti-Gravity Power research can be found at: antigravity@hotmail.com
4. *BNW*, by Aldous Huxley, first published in 1952
5. Virgil (70:19 BC) *Georgics*
6. Brian Boogie, *A Cyber spatial Commentary, Newslines*. Sept-Oct. 1991

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ALBANIA

Report on Contemporary Visual Art in Albania

by Edi Muka

In order to understand the new developments in the Albanian contemporary art scene, one needs an explanation of the conditions in which these developments took place. To avoid a historical narration, we can briefly say that the period in which everybody's hopes for contemporary developments in arts came after 1990. It was then that the first attempts at abstract and free painting were displayed in the Albanian contemporary art scene. Both established and young artists were trying to open a path for these developments to take shape and to create truly contemporary works. At first, these works were no more than a "letting out" of the personal stress caused by the most fierce dictatorship in art and culture. Even the first installations kept very strong ties to the problems in painting which they originated from.

These developments were useful to the younger generation of artists, who at the time were still students of the *Academy of Fine Arts*, but who were given the opportunity to experiment and find their own dimension. However the gap in art criticism created during the period of socialist-realism has remained, until today, damaging its very institution. Some of the established artists who took part in the changes and who are still creating at a national and international level are, amongst others, Edi Hila (*1944), a painter dealing with the conceptual dimensions of his painting, Edi Rama (*1965), one of the first artists to work with installations, with Vladimir Myrtezai (*1957), who however stresses more the formal aspect of the objects, Pjerin Kolnikaj (*1965), a sculptor dealing with different kinds of materials, Genc Mulliqi (*1967) and Artan Peqini (*1967), both ceramists. Artists of the younger generation who are exploring new media like photography, instal-

lations, and video are Anri Sala (*1974, video-artist), Ornela Vorbsi (*1968, photography, installation), Edit Pulaj (*1974, painting), Shpetim Kërçova (*1968, painting, installation), Besnik Haxhillari and Flutura Prekaj (*1966 and *1970, painting, installation), Genti Gjokopulli (*1974, painting, installation), etc.

Like in most Eastern European countries, the crisis of the value system brought about an economic situation for artists which was very critical. As a result of the new authoritarianism in politics, major art institutions could no longer keep up with the developments in contemporary arts, be it through art magazines or other relevant publications. This line brought to a dry cultural environment only one or two main events.

Nowadays the scene looks different. Although the economic situation has not yet improved, at least the artistic life is changing. After the troubles of 1997, two main exhibitions were organised, one of them aiming at alternative space and action whereas the other remained more traditional. The situation in art institutions is improving as well. For the first time, private and independent galleries are opening around the place, which means that finally the art institution is being consolidated.

Until now there has been only one big national event. It is the arts exhibition called *Onufri*, which takes place in the *National Gallery of Arts* in Tirana. *Onufri 97* suffered from the same non-curatorial practices as did previous editions, but the decision to change has finally been made.

A good initiative of the *Academy of Fine Arts*, which we hope will develop into a regular event, has been the organisation of exhibitions of the *Academy's* students' works. It is a good experience which consists of two shows per academic year, both including a selection of student projects. There are serious attempts to turn this into a space for young artists to explore and work in the new media.

Besides there is a group of women artists whose main activity is to organise one or two exhibitions per year.

As mentioned above, recently a number of private and independent galleries have opened in Tirana. This constitutes an extension of art space, even though, at least in the beginning, their priority will be commercial. The newly opened *Gallery XXI* (opening February 1998) intends to give more chances for experimentation and alternatives in the Albanian art scene. We hope that it will turn into an important artistic centre.

The reorganisation of the international *Cultural Centre* in Tirana will be of great importance. Locally its aim is to focus on the development of the arts, while on an international level it is supposed to bring in the best of the visual arts, music, performance and cinema to the country. This reorganisation would make the *Centre* a very important meeting point to show both the differences and the unity of international culture, and will serve as the proper space for contemporary art developments in Albania.

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GALLERIES

National Gallery of Arts
RR. Bul. "Deshmoret e Kombit",
Tirana
tel/fax: +355 42 339 75
Gallery of the Academy of Fine Arts
RR. Bul. "Deshmoret e Kombit",
Tirana
tel: +355 42 233 66
Gallery XXI
RR. Ded Gjon Luli, Tirana,
tel/fax: +355 42 351 99
(independent gallery, since
15 February 1998)
Veve Gallery
RR. Bul. "Deshmoret e Kombit",
Tirana
tel/fax: +355 42 350 53

PUBLICATIONS

Perpjekja
Fatos Lubonja, RR. Qemal Stafa,
Kopeshti 19, Tirana
tel: +355 38 202 32 07
(Cultural magazine with an out-
standing critical attitude concerning

politics, news, history, literature, contemporary art problems in Albania, translation-information on arts, philosophy, philosophy of art, etc.)
M&M
RR. Kolli No. 15, Tirana
tel/fax: +355 122 98 00
(Cultural, theoretical and literary magazine. Deals with the analysis of socio-cultural developments in Albania and in Kosova. Literature is its focus, but through translations and information, the magazine also deals with questions of the philosophy of art in a wordly context.)

PamoraArt

RR. Bul. "Deshmoret e Kombit",
Tirana,
tel/fax: +355 42 339 75
(Visual arts magazine published by the National Gallery of Arts, which will come out soon. It will discuss the contemporary art scene in Albania. The first issue will focus on Onufri, the annual exhibition recently closed. It provides information on debates, events, and exhibitions nationally and internationally. Published by the National Gallery of Arts.)

AUSTRIA

by Andreas Spiegl

The maximum reduction of the idea of a nation passes through its deformation, leading in the end to its dismemberment. What remains is an abstract idea which can only capture the original form [Zeitgeist] as a memory.

The invitation to provide a contribution about the specific situation of artistic debate and production in the area of the idea of a nation such as Austria leads to consider this idea of a nation as an identity with set qualities, forms and contents. There were already many answers to the question about the characteristics of Austrian art production and its history. These answers sought to outline this supposed identity against a background of conflict, which should range from a baroque heritage, a marked Catholicism and a traditionally rich expressiveness, to the supposed influence of a Sigmund Freud or Ludwig Wittgenstein. In short, Austria would thus be a nation based on a structure of contradictions, dialectical developments and heterogeneous influences, one only has to consider Austria's history, from a once superpower to a small country embedded among others. Although the traces of this development/distortion may be recent, the attempt to define these impressions – under the banner of the construction of a future united Europe of culturally different regions – as the identity of the idea of a nation becomes more problematic. This would mean contrasting a transnationally conceived economic and security policy with an insular and separatist cultural policy. This undertaking would be even more problematic in view of a European policy of fortification, matured in Schengen, that is to say "communication between cultures", which might be differentiated culturally on the basis of national agreement between insiders and outsiders.

What would be more valid is a comparison of each country's

state-run art sponsorship programmes, which would give a quantifiable and statistically valid national indicator, albeit without being able to give information about the corresponding forms and contents of the art production itself. With regard to this, Austria's cultural policy, which is very willing to sponsor art compared to other countries, produces a strong dependence of the relatively large artistic output on state funds and discourages private interests from carrying on the debate by themselves or from promoting it. For these reasons, the question about whether there is a live art market must either be answered in the negative or postponed, despite signs of a gradual awakening. The definitive dominance of the state sponsorship of art must not lead, however, to consequently consider it as being about a state art product or state art. A look in the studios, alternative exhibition sites, galleries or art schools reveals, on the contrary, a contemporary art output which is oriented towards international and current concerns and trends, and which can be divided into different interest groups. The spectrum ranges from politically active groups to the continuation of the traditional and different sorts of art forms. That is to say that the artists, in their constellations of interests, have freed themselves from national and regional identity constructions in order to organise and fulfil themselves at a transnational level. At this level there are suddenly common problems and perspectives, which lead back to exclusive and inclusive strategies, but these are based more on political, ideological and social views and not on regional or national differences. This has further implications and perhaps we have here a particularity of the local situation. Namely, that the question about cultural characteristics and differences can no longer be answered by referring to the cartographic model of national borders, but must make use of the specific aesthetic, political and social concerns of each of those involved, in order to pursue the corresponding commu-

nicative intentions – problems as well as negations. The meaning of national labels for critical discussions about the concrete works and intentions of women artists has only marginal or financially based motivations. Therefore, the progress in culture in Austria too has become a transnational question, whose interest for the differences and similarities of cultural self-awareness has also begun to be formulated and formed on a transnational level.

A reason for this surely lies in the position of criticising institutions adopted by a Heimo Zobernig or Gerwald Rockenschau, a Matta Wagnest, Dorit Margreiter, a Florian Pumbösl or Matthias Poledna and Helmut Draxler. The union of artistic and theoretical practice lay so close to these questions that above all Vienna, probably as a result of this, has blossomed into a central forum for the production of different discourses in recent years. Institutions such as the *Institut für Gegenwartskunst* (Institute for Contemporary Art) or the *Depot*, which came into being in 1994, were able to focus the fresh interests and the avalanche of contracts and symposia. The *Depot* itself goes back to the specifically Austrian model of state curators and offered an open forum for discussions and lectures as well as the first library for contemporary art and culture theory, and at the same time an archive dedicated to the recent and very recent Austrian art production. For reasons which cannot be discussed here, the former *Depot* split, or was split, into two institutions, the so-called *Basis Wien* and the *Depot*, which are now trying to work separately. The enthusiasm with which this discussion was received not only indicated the previous lack of discussion but also led to established institutions such as the *Secession* suddenly offering a place for theoretical debate. The *Generali Stiftung* (Generali Foundation) also supports this development with its new rooms and a programme which dedicates its attention to artists who are critical of institutions and politically committed,

such as Dan Graham, Gordon Matta-Clark, Andrea Fraser or Valie Export. Newly founded art magazines such as *Springer* or *Vor der Information* for their part try to provide a written expression of a theoretical uprising in questions of gender politics, cultural studies, media criticism, racism and the problems of minorities, etc. It is obvious that these discussions could hardly be confined to national boundaries. What is important is that the negotiation and production in self-organised institutions such as *Brasilica* or *Bricks & Kicks*, but also educational centres such as the *Akademie der Bildenden Künste* (Academy of Fine Arts) in Vienna, turned their attention to this transnational and trans-media formation of opinion.

It is well-known that Vienna was a musical city. It is surprising that even today musical performances such as in *Flex* or *WUK* indicate those places and events where people from different fields and institutions meet to accompany a diversified cultural day with a bit of crossover. For a long time the only counterweight to the Vienna centre was Graz, and above all the *Forum Stadtpark*, as well as the annual festival of the *Steirischer Herbst*. Only now is a decentralised art discussion slowly beginning to form for which above all the *Kunstvereine* in Graz and Salzburg, a small institution such as the *Galerie Stadtpark* in Krems or the newly built *Kunsthau Brengenz* have played and continue to play an important role. What is characteristic of these places is not only their joining of local and transnational questions, but also a relatively open institutional structure, which among other things is based on the inclusion of independent curators. Especially the flexible and temporary work of independent curators and critics allowed them to repeatedly correct and comment on the work of institutions, and this represents up to now an essential part of the art discussion. We could even go so far as to award to some of the curators, such as Silvia Eiblmayr, Christian Kravagna, Barbara Steiner or Sabine B.

Vogel among others, the status of itinerant institutions. Perhaps the particularity of the Austrian situation lies in this placeless but active presence of art discussion. The relevance of selected galleries or art institutions, which represent certain attitudes or questions in other countries, is less here considering the heterogeneous programme. For addresses and names, please take a look at the current exhibition programmes of the different newspapers and magazines and choose from what is on offer. As the artist Anita Leisz put it recently: "You will find something to suit you."

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MUSEUMS

Generall Stiftung
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Grazer Kunstverein
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e-mail: office@krems.kunsthalle.at

Kunsthalle Wien
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Kunsthau Bregenz
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MAK - Österreichisches Museum für Angewandte Kunst
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Museum Moderner Kunst
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Salzburger Landessammlungen Rupertinum
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Secession - Vereinigung bildender Künstler
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Forum Stadtpark
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Galerie 5020
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tel/fax: +43 662 84 88 17

Bricks & Kicks
Apostelgasse 25-27, 1030 Vienna
tel/fax: +43 1 718 40 77

museum in progress
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fax: +43 1 535 36 31
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GALLERIES

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BELARUS

by Uladzimir Parfianok and Olga Kopenkina

Over the last 10 years, contemporary art in Belarus has been developing in the polemic with the state monopoly to define the criteria of artistic values, as well as in the struggle for legitimisation of independent artistic environments.

The period of 1987-91 can be seen as a time of active display of new Belarusian art. A series of art exhibitions (*Perspective, Panorama, Form, Bel-art* and others), which were organised by the spontaneously formed and short-lived artists' associations such as *Pluralis, Galina, Forma, Komi-Kon, Blo*, and *Kvadrat*, demonstrated samples of art similar to the new wild movement or appealing to the traditions of the Russian vanguard of the Vitebsk period of 1919-1922. The most influential artists from that time are Igor Kashkurevich, Liudmila Rusova, Alexey Zhdanov, Genady Khatskievich, Olga Sazykina, Artur Klinov, Viktor Pietrov and others.

At the same time Belarusian photography, which had had the status of an applied art, was firmly established as a full-blooded form of contemporary visual art. In 1987-91, informal creative associations of self-taught photographers like *Pravintsyia, Meta, Bielaruski Klimat*, and *Panorama* influenced the shape of the Belarusian artistic landscape. It was the artists from these neophyte associations who were invited by the two Finnish curators Hannu Eerikainen and Taneli Eskola to take part in the biggest travelling exhibition of Soviet photography entitled *The New Soviet Photography* (1988-90, Denmark, Sweden, Finland). Among the Belarusian participants in the exhibition were Alexander Uglianitsa, Victor Kalenik, Valery Lobko, Uladzimir Parfianok, and Mikhail Garus. In 1990, Minsk photoartists were involved in the American exhibition-publishing project entitled *Photo Manifesto. The Contemporary*

Photography in the USSR (the initiator of the project was the New-York-based gallery *Walker, Ursitti & McGinniss*). Variants of the exhibition were shown in Baltimore (1990), New York (1991), and Houston (1992). In 1991, the publishing house *Stewart, Tabori & Chang* published an album with the same title, in which very new tendencies in Soviet photography were analysed on the basis of the Minsk school of photography represented by Igor Savchenko, Sergey Kozhemiakina, Galina Moskaleva, Vladimir Shakhlevich, Valery Lobko, Alexey Pavluts', Uladzimir Parfianok, Sergey Sukovitsyn and others. After the disintegration of the USSR, a period of autonomous development of Belarusian photography was started. The most productive year, 1994, was marked by influential exhibitions such as *Art of Contemporary Photography: Russia, Ukraine, Belarus* (Moscow, Russia), *New Belarusian Photography* (Sopot, Poland), *Photography from Minsk* (Berlin, Germany), which were organised thanks to support of foreign art institutions.

The process of border erosion between the official arts and underground artistic life, between expensive exhibition practices and the radical gesture of an artist, between art and life (when art is not declared as a sacred zone and when a piece of art is not thought of as a unique object which should be kept in museums), was taking place in Belarus in the 1990s. Art as a phenomenon is changed into the phenomenon of the system of art. The creative practice of Belarusian artists is enriched by the idea of projects, institutional or personal, as an expression of the artist's existential experience. The institutional project was abortive in Belarus. The state couldn't create the necessary infrastructure to develop contemporary art; there are no special state foundations for supporting artistic associations and different artists' initiatives. The programs of so-called "old" state institutions such as the *Belarusian Academy of Arts*, the *National Art Museum of Belarus*, the *Union of Artists*

of Belarus, and the Ministry of Culture of Belarus are not in accordance with the real demands of the contemporary artistic process. Although there was a project to create a *Centre of the Contemporary Arts* in Minsk, it was never realised. The *Museum of Contemporary Art*, which was recently founded by the Ministry of Culture, demonstrates the official point of view on collecting contemporary art. The Museum's policy is based on the values of the Soviet academic school and does not take into account international artistic practices. No professional school for curators has been created, which is why the majority of large-scale art actions initiated by state institutions (such as the *International Plein-Air* dedicated to Marc Chagall in Vitebsk) cannot be considered as significant artistic events on a European scale. The only art magazine in the whole Republic is *Mastatstva* (Art), which is sponsored by the Ministry of Culture and which cannot be regarded as an independent edition. The magazine attempts to give a complete account of the situation in both official and unofficial artistic life, but its low printing quality and the heterogeneity of its content do not let it be compared with influential European art publications.

The real events which can be related to the sphere of contemporary art usually take place in independent communicative spaces, non-commercial galleries and exhibition halls of cultural institutions such as libraries, educational establishments, theatres, etc. The efforts of the contemporary art scene are directed towards firmly establishing these communicative spaces as artistic institutions. The annual exposition *In-formation* in Vitebsk (which takes place in the non-commercial gallery *Solianyie Sklady*) is one example of this kind of communicative practice, existing since 1994. The independent artistic spaces in Minsk are the galleries of contemporary visual arts such as *The Sixth Line* (situated in the Polytechnical Academy), *NOVA* (in the Central Public Library), *A.V.* (in

Vol'naia Stsena theatre), and the *U Maistra* gallery in Grodno. These were the galleries that brought about the most innovative and experimental art projects of recent times. Among them are projects like *The New Banknotes. The Belarusian Realism* by Timofey Tmin, *The Death of The Pioneer (III)* by Artur Klinov, the week of performances in *The Sixth Line* gallery; *Sequenda* by Nadezhda Korotkina, Konstantin Sielikhonov, Igor Zasmovitch and Uladzimir Parfianok; *Behind The Banality* by Igor Savchenko and Nadezhda Korotkina, group projects *Photography from Minsk (II)*, *The Field of GRAVITY. Artists Against AIDS*, *The Self-portrait of The Other*, *The Photographer and The Word*, *The Closed Book*, *Liebschaft*, *Todesschaft* and others.

Unfortunately, the practical activity of non-commercial associations and galleries is complicated by a lack of financial support from the state and private business. Because the art market in the Republic could not gain any civilised forms, commercial galleries are practically absent in Belarus. There is neither a tradition of investing in contemporary art, nor a culture of sponsorship. There are no laws which presuppose reduced rates for philanthropy and the support of cultural events. The economic situation for Belarusian artists is rather complicated today, and one can forecast the further aggravation of economic conditions for all of them (and especially for young, non-engaged and freelance artists) in connection with the decrease in western capital as a result of the uncertainty of the political situation.

The *Belarusian Soros Foundation*, which supported the development of contemporary art in Belarus, was closed under pressure from the local authorities. Today the only partners in the realisation of contemporary artistic projects are some representatives of the foreign cultural institutions based in Minsk. Due to the financial support of the *Goethe-Institut* and the *Polish*

Institute, a few significant projects were realised during the last years: *Photography from Minsk (II)* (the first version was realised in Berlin by *IFA-Galerie*), *The Echo of Silence* (the photographic project dedicated to the 10th anniversary of the Chernobyl catastrophe), *Texts* (Belarusian-German project), *Traditions and Experiments* (Polish-Belarusian project), and *The Kingdom of Belarus* (travelling exhibition tour realised in Poland). Under existing conditions, when goal-directed cultural policy and state support of the contemporary arts are practically absent, the personal artistic project becomes a sort of private self-financed institution with its own archives and exhibition spaces which function at their own rhythm. We mean the artists, who turn their real existence into the material of art (Timofey Izotov, Artur Klinov, Igor Kashkurevich, Igor Tishin, Vitaly Rozhkov), who use autobiographical materials and their own psycho-somatic experience (Liudmila Rusova, Olga Sazykina), who study the topics of communication and human relations as both artistic and existential problems (Michail Tymin'ko, Andrey Dureiko, Yegor Galuzo, Vitol'd Lievchenia, Anton Sliunchenko). Despite the absence of the right conditions for the professional organisation of the contemporary art process, a number of exhibition project curators (Michail Barazna, Dmitry Korol', Andrey Varabiou, Nadezhda Korotkina, Irina Bigday, Olga Kopenkina, Uladzimir Parfianok, Andrey Dureiko) and a number of freelance contemporary art critics (Nadezhda Korotkina, Olga Kopenkina, Yuras' Barysievich, Olga Kovalenko, Nelli Bekus, Alexander Davydchyk, Dmitry Korol') firmly declare their presence on the current art scene of Belarus.

Uladzimir Parfianok (born in 1958) is a photoartist, curator of *Nova Gallery*, and works as editor in art photography in the department of *Mastatstva* (Art) magazine. He lives in Minsk. Olga Kopenkina (born in 1968) is a writer, art critic and curator of *The Sixth Line Gallery*, works in the

National Art Museum of Belarus. She lives in Minsk.

MUSEUMS

National Art Museum of Belarus
Lenin Str. 20, 220600 Minsk
tel: +375 17 227 45 62
fax: +375 17 227 56 72

National Museum of the History and Culture of Belarus
K. Marx Str. 12, 220050 Minsk
tel: +375 17 227 43 22

Museum of the Contemporary Sculpture of Belarus
Yakub Kolas Str. 29a, 220013 Minsk
tel: +375 17 232 03 01

Art Museum
Lenin Str. 32, 210026 Vitebsk
tel: +375 212 36 22 31

Mark Chagall Museum
Sovietskaya Str. 25, 210026 Vitebsk
tel: +375 212 36 03 87
fax: +375 212 37 49 49

GALLERIES AND EXHIBITIONS HALLS

Shestaya Liniya (The Sixth Line)
Yakub Kolas Str. 14, 220013 Minsk
tel: +375 17 234 13 32
+375 17 256 54 66
(gallery of contemporary art)

Nova
Yanka Kupala Central Public Library
Vera Khoruzhaya Str. 16,
220123 Minsk
tel: +375 17 234 46 21
+375 17 224 80 17
tel/fax: +375 17 234 22 35
(gallery of visual arts)

A.V.
"Vol'naia Stsena" theatre
Kropotkin Str. 44,
220002 Minsk
tel: +375 17 234 60 08
+375 17 235 27 16
(gallery of contemporary art)

Mastatstva (Art)
Frantsysk Skaryna avenue 12,
220050 Minsk
tel: +375 17 227 83 63
(art gallery of the Union of Artists of Belarus)

Brama
Frantsysk Skaryna avenue 39,
apt. 11, 220005 Minsk
tel: +375 17 233 48 52
(non-commercial conceptual gallery)

Solianyie Sklady
Chalkovski Str. 3, 210000 Vitebsk
(gallery of contemporary art)

U Maistra
Kirov Str. 8, 230023 Grodno
tel: +375 152 441 468
(private gallery of art)

OTHER

Yanka Kupala Central Public Library
NOVA gallery of visual arts
Vera Khoruzhaya Str. 16,
220123, Minsk
tel: +375 17 234 46 21
tel/fax: +375 17 234 22 35

Espace Documentaire Franco-Biélorusse
A. Pushkin Regional Library
Gikalo Str. 4, 220071 Minsk
tel/fax: +375 17 239 69 24

Goethe-Institut Minsk
Frunze Str. 5, 220005 Minsk
tel: +375 17 236 34 33
+375 17 236 12 57
fax: +375 17 236 73 14
National Library of Belarus
Department of Arts
Krasnarmeiskaya Str. 9,
220036 Minsk
tel: +375 17 227 80 03

ART MAGAZINES AND
PUBLICATIONS

Mastatstva (Art)
Chycherny Str. 1, 220029 Minsk
tel: +375 17 276 94 67
(monthly magazine)
Kul'tura (Culture)
Chycherny Str. 1, 220029 Minsk
tel/fax: +375 17 276 94 66
(weekly newspaper)

BELGIUM

Brussels, Flanders, the French Community of Belgium

by Bart De Baere

In Belgium, the visual arts are traditionally a major point of reference within the broader field of culture. Contemporary visual art is grounded in this tradition: new media have not received much attention or support, neither have contemporary strategies imported from outside its own sphere become predominant. There is an ongoing awareness of materiality, and an intellectuality that will tend to deviate from the norm rather than inserting itself into the general discourse.

Belgium presents the problem of how to deal with clichés. It is a country which is a two hours' drive wide and a three hours' drive long by car. Belgium became independent in 1830, after a romantic uprising that started after a performance of an operetta, "The Mute of Portici". It had previously been owned by the Spanish, Austrians, French, Dutch and Germans, who all left their marks. Historically it's situated on the borderline between the Holy Roman Empire and the French kingdom, the largest part of it belonging to the German sphere of influence. It sees itself as a merging of Northern and Latin influences. And so it is - hard working, more systematic than it thinks, but also slightly chaotic and "improvisorial". Things are "arranged" rather than regulated, but with a certain degree of seriousness.

There is a tradition of "bourgeois anarchism" (very middle class and a tiny bit anarchistic) which is a prolongation of the turn-of-the-century situation which turned Belgium/Brussels into one of Europe's cultural and economic centres. It remains so today: an off-centre centre. It is the headquarters of the European Community and NATO, which bring a well-paid international community and make real estate prices in Brussels go up almost to those

in the surrounding areas (the rest of the country is cheaper). Cologne and the Ruhr area, Amsterdam, London and Paris are reachable in a day's round-trip.

This closeness to other cultural centres also makes for a relative openness in Belgium. Some artists living here survive using only English. The feeling of identity used to be one of non-identity, including the possibility of the acceptance of aberrations. Recently this is shifting. The term "Belgian" is being replaced by mini-nationalisms for the regions "Flanders" and the "French Community of Belgium", an over-reaction caused by a long struggle for the emancipation of the Flemish language (the same as Dutch, but used more flexibly).

This transfer of power from one level to another covers up the potential for what might be called "multi-regionalism". Belgium, apart from being Belgium, has a broad series of preferential relations. It might take on other shapes, becoming two mini-countries, or - the third possibility in the air - Flanders becoming part of the Netherlands and the French Community part of France. There is also the Benelux (an ancestor of the European Community, bringing together Belgium, the Netherlands and Luxembourg, and mirroring the historic situation of The Netherlands until the 16th century, temporarily reconstituted after the defeat of Napoleon in 1815). There is the special relation between (Catholic) Flanders and the (Catholic) Southern part of The Netherlands (which for some time in their history were the "property" of the core Protestant part). There is Flanders with or without Northern France ("French Flanders"), and with or without Brussels. All these possibilities to define "regions" have some historical and contemporary validity as to the possibilities to articulate relations with several other countries (France, Germany, England,...).

The present linear politics lead to an awkward situation,

with Brussels being a "vague terrain" claimed by everybody and nobody. The French Community in particular shows a disinterest in contemporary art in general, in the strong Brussels situation in particular, and in the French-speaking artists that are its core, with the result that several of them have considered registering as Flemish.

The falling apart of Belgium (which exists less and less in terms of power but remains vital as a popular feeling and through intellectual engagements) becomes more and more of a fact. The French Community opts for a French line, as yet remaining embedded in traditional socialism, while Flanders orients itself towards Anglo-Saxon managerial concepts. This falling apart exists also in terms of contemporary culture and the visual arts, and their environment. The French-speaking south has hardly any contemporary artists in international referential settings. Its contemporary arts infrastructure, aside from the precisely-led *Palais des Beaux-Arts* and the *Musée de la Photographie* in Charleroi, is defunct from top to bottom.

The Province of Hainaut is building a museum in Mons and there is *Le Grand Hornu*, an exhibition place that may develop itself into a *Museum for Contemporary Art*, but there is not a single museum on the level of any of the Flemish museums, like there is not a single city which has a gallery scene comparable to even that of the small Flemish town of Aalst. In Liège some alternative spaces have for a long time secured interesting activities like *Espace 251 Nord*, *Cirque Divers* and *Flux News*. A gallery to be mentioned there is *Galerie Cyan* which will re-open soon.

Flanders has developed an infrastructure for contemporary art later than have the neighbouring countries. Belgium has always had major private collectors - the "Belgian dentist" is an international reference for collecting. The first museum of contemporary art, however, was

founded only in the mid-1970s (in Ghent).

The further professionalisation of the infrastructure started in the second part of the 1980s. At that time artists used information about international mechanisms (which is easily accessible in Belgium), and each developed individual paths for an international career. This led for a brief moment to the impression of a boom - parallel to that for dance, theatre and house music - and to a lasting improvement in self-confidence.

In the 1990s this professionalisation continued, with museums becoming established, some galleries and curators functioning internationally, and artists considering exhibitions in relevant places abroad to be an obvious goal.

Government funding remains fairly low, but it is used in an increasingly effective and less accidental way. Academies, criticism and non-commercial exhibition places are still considerably weaker than in neighbouring countries.

Brussels shares the good and the weak points of Flanders but has a wider horizon. It is the only city with a metropolitan feel, and the only one with a multi-cultural feel too. It has the most dynamic situation in Belgium, hosting a lot of young artists from abroad, especially from the rest of the European Community. While Ghent, in terms of contemporary art, has been characterised by its museum, and Antwerp by its galleries, Brussels - even if it also contains professional galleries - is carried along by a string of small one-person organisations, professional but underfunded. Such "organisers with some kind of a practical solution" (which may be semi-commercial) are also developing interesting initiatives in some smaller towns.

All of this leads to an open situation with a vague dynamic feeling, in which much may be possible, and in which not too much assistance is to be expected although some may be found. The region is

extremely well-connected and informed, both generally and as concerns the art world specifically, and there is a reasonable infrastructure and a high, relatively inexpensive, standard of living.

Bart De Baere is curator at the *Stedelijk Museum voor Actuele Kunst* in Ghent.

MUSEUMS

Museum voor Hedendaagse Kunst
Leuvenstraat 32, 2000 Antwerp
tel: +32 3 238 59 60
fax: +32 3 216 24 86
Middelheim
Middelheimlaan 61, 2020 Antwerp
tel: +32 3 827 15 35
fax: +32 3 825 28 35
Palais des Beaux-Arts
10 rue Royale, 1000 Brussels
tel: +32 2 507 84 66
fax: +32 2 511 05 89
Stedelijk Museum voor Actuele Kunst
Citadelpark, 9000 Ghent
tel: +32 9 221 17 03
fax: +32 9 221 71 09
Musée d'Art Moderne
Parc de la Boverie 3, 4000 Liège
tel: +32 43 143 04 03

INSTITUTIONS

Etablissements d'en face
Koningslaan 49,
1060 Brussels
tel: +32 2 534 91 59
Fondation pour l'architecture
55 rue de l'Hermitage,
1050 Brussels
tel: +32 2 649 02 59
fax: +32 2 640 46 23
Palais des Beaux Arts
Place du Manège, 6000 Charleroi
tel: +32 71 31 44 20
fax: +32 71 33 42 97
Stichting Het Kanaal
Pottelberg 73, 8500 Kortrijk
tel: +32 56 20 38 44
Le Cirque Divers
En Rôtire 13, 4020 Liège
tel: +32 43 41 02 44
Kunsthalle Loppem
Torhoutsesteenweg 52/a,
8210 Loppem-Zedelgem (Brugge)
tel: +32 50 84 02 63
fax: +32 50 84 02 64
Roomade Office for Contemporary Art
Brialmontstraat 11,
1210 Brussels
tel: +32 2 223 26 73
fax: +32 2 219 12 79

GALLERIES

Zeno X
Leopold De Waelplaats 16,
2000 Antwerp
tel: +32 3 216 16 26
fax: +32 3 216 09 92
Micheline Szwaicor
Verlatstraat 14, 2000 Antwerp
tel: +32 3 237 11 27
Stella Lohaus
Vlaamse Kasi 46, 2000 Antwerp
tel: +32 3 248 08 71

Ronny Van de Velde
Ijzerenpoortkaai 3, 2000 Antwerp
tel: +32 3 216 30 47
fax: +32 3 237 25 16
Galerie Mot & Van den Bogaard
Antoine Dansaertstraat 46,
1000 Brussels
tel: +32 2 514 10 10
Galerie Meert Rihoux
13 rue du Canal, 1000 Brussels
tel: +32 2 219 14 22
fax: +32 2 219 37 21
Galerie Xavier Hufkens
8 rue St. Georges, 1050 Brussels
tel: +32 2 646 63 30
fax: +32 2 646 93 42
Richard Foncke
Sint-Jansvest 18, 9000 Ghent
tel: +32 9 223 81 28
fax: +32 9 225 40 15
De Lege Ruimte
Citadellaan 48, 9000 Ghent
tel: +32 9 221 82 10
Galerie Cyan
5 rue du Commandant Marchal,
4000 Liège
tel: +32 42 27 19 91
Canal
20 bd. Barthélemy, 1000 Brussels
tel: +32 2 512 45 01
Encore...
20 bd. Barthélemy, 1000 Brussels
tel: +32 2 512 12 02
fax: +32 2 512 08 88

ART MAGAZINES

Flux News
60 rue Paradis, 4000 Liège
tel: +32 42 53 24 65
De Witte Raaf
P.B. 1428, 1000 Brussels
tel: +32 2 223 14 50
fax: +32 2 223 23 18

BOSNIA AND HERZEGOVINA

by Lejla Hodžić

Although there was never a "Bosnian contemporary art scene" in Bosnia and Herzegovina, a number of important exhibitions and projects have taken place over the last ten years. This period can be divided into three segments: prewar, war and postwar, each represented by the paradigmatic exhibitions *Yugoslav Documents* (1989), *Witnesses of Existence* (1995) and *Meeting Point* (1997), respectively. Throughout this ten-year period, Sarajevo remained the centre of all contemporary art activities in Bosnia and Herzegovina.

More than ten years ago in Sarajevo, two Bosnian artists, Jusuf Hadžifejzović and Radoslav Tadić, launched the idea of organizing the exhibitions *Yugoslav Documents*, whose aim was to show all progressive trends in contemporary art (video art, performance, installation). The first *Yugoslav Documents* was organised in 1984 and the last one in 1989, by which time Sarajevo had become the only place in which artists from all parts of Yugoslavia could gather. At the exhibition in 1989, held at the *Collegium Artisticum Gallery* (as were the previous exhibitions), the participating artists included those already established as well as young artists exhibiting for the first time.

The outbreak of war in 1992 did not stop art activities; on the contrary, it contributed to the hyper-production of art. All cultural activities were enormously important for survival in the conditions of war and destruction. The creative energy expressed in the war produced entirely new artistic phenomena. The artists changed their way of working, the materials they used and their attitude towards the artist-audience relationship. The most important exhibition in this four-year war period (1992-1995) was *Witnesses of Existence*. Wishing to preserve the memory of their space,

burnt down at the beginning of the war, and at the same time to initiate new activities, *Obala Art Centre* invited eight artists to install works (for one day each) in their ruined space. This project, which lasted from December 1992 to April 1995 and which culminated in May 1995 with a group exhibition entitled *Witnesses of Existence*, served as a gathering point for the artists who remained in Sarajevo and as an inspiration for them to continue their work. The importance of *Witnesses of Existence* is not only that artists paid homage to the destroyed space of Obala and other destroyed spaces in the city; its fascination lies in the fact that the state of war, chaos, killing and destruction was not overpowering enough to debilitate or silence the artists or their wish to create.

After *Witnesses of Existence*, some more or less successful exhibitions were organised in Sarajevo. When the Dayton Peace Agreement was signed at the end of 1995, the war officially stopped. Postwar artistic life was essentially reduced and impoverished materially, institutionally and professionally. Then changes began in 1997, when the newly opened *Soros Centre for Contemporary Arts (SCCA-Sarajevo)* in Sarajevo started its activities. The first annual exhibition of *SCCA-Sarajevo*, entitled *Meeting Point*, was held from July to September 1997 in the old part of Sarajevo called Bašaršija, and during the fifty-day event, thirty interventions in the space and twenty video works were presented. The event was conceived as an artistic workshop – a series of actions, lectures and events, from video projections to interventions in the space and performances – and aimed to widen and democratise the artistic scene. At the core of *Meeting Point* was its location, the Summer Garden ČULHAN, a space in which art, directly communicating with casual passers-by, returned to a public, social space, outside of art institutions, museums and galleries. This exhibition offered a new artistic scene without intending to restore the previ-

ous one, giving younger authors a chance to exhibit – maybe for the first time – and showing the work of up-and-coming artists.

Generally speaking, the current economic situation in Bosnia and Herzegovina is very difficult. It is almost impossible to find financial support for art projects. The Ministry of Culture shows no interest in contemporary art, and the only sources of financial help for artists are grants from *SCCA-Sarajevo* and other non-governmental organisations. Museums and galleries are not funded and cannot buy contemporary art. An art market does not exist; neither do private collections. Most artists are teaching at the Academy of Fine Arts in Sarajevo; others are forced to find jobs not related to the arts in order to survive. Due to the war and financial problems there are no art publications or magazines published in Bosnia and Herzegovina at the moment, and although a few cultural magazines are issued from time to time, they do not deal with contemporary art.

Another problem for contemporary art in Bosnia is the long-term isolation due to the war, which caused the shattering of artistic criteria. Knowledge about current artistic trends is sparse because of a general lack of information, education and professional art historians, along with an absence of a state cultural policy. Nevertheless, even in this environment there is still a significant number of artists who are oriented to the most recent trends in art and who are conscious of the value of their artistic experience during the war siege.

The artists Nusret Pasić, Edin Numankadić, Mustafa Skopljak and Fikret Libovac, and *Danica Dakić* who all participated in *Yugoslav Documents* (some of whom also participated in the other two above mentioned exhibitions), continue to work in Sarajevo. Two artists, Salim Obralić and Alma Suljević, must also be mentioned because of their interesting recent works. Jusuf

Hadžifežović, Braco Dimitrijević and Danica Dakić, who also participated in *Yugoslav Documents*, are internationally known artists and have been living abroad for many years.

Nebojša Šeric Šoba, a participating artist of *Manifesta 2* (installations, performance, video art), had his first solo show last year at the *Obala Art Centre Gallery*, and has participated in various international exhibitions and has won many prizes. He also participated in *Meeting Point*, along with a whole new generation of artists, including Dejan Vekić and Zlatan Filipović (photographs/video), Kurt & Plasto (performance/installations), Šejla Kamerić, Eldina Begić, Anela Šabić, Suzana Cerić, Leila Tefterdarija and Alma Fazlić (installations), and Jasmila Žbanić and Timur Makarević (video). A group of them organised an exhibition called *Maxumim* at the *Collegium Artisticum* in December 1997. Their basic idea was the separation from existing artistic circles. The connection which binds and creates a dialogue between the works in *Maxumim* is the long-lasting friendships of the artists.

At the moment there are only a few gallery spaces in Sarajevo. Not only were most of the museums and gallery spaces destroyed during the war, but there is also a lack of professional art historians, curators and critics due to the fact that the formal study of Art History is not possible in Bosnia and Herzegovina – there is no faculty or university degree program. Important curators and critics who now work in Sarajevo are Dunja Blažević, Azra Begić, Meliha Husedžinović, Izeta Gradević, Fuad Hadžihalilović, Ibrahim Krzović and Muhamed Karamehmedović.

The *Academy of Fine Arts* in Sarajevo is at the core of art activities, not because of good policy or initiatives, but because a large number of artists are professors or students there. Situated within the Academy building are two of today's most influential art institutions – *Obala Art Centre*

Gallery and *SCCA-Sarajevo* – which are "meeting points" for artists of all generations.

SCCA-Sarajevo started its activities at the end of 1996, supporting domestic artists by giving them project grants, providing professional assistance in documenting their works, and organising lectures, talks and workshops with guest artists and curators. The *SCCA-Sarajevo* also stimulates the creation of new forms and new environments for artistic gatherings and supports artists' initiatives.

Obala Art Centre, founded in 1984 as an association of independent artists from different fields, focuses its activities on film. It has organised the Sarajevo Film Festival for the last three years and shows films at its own cinema. It supports visual arts through exhibitions in its gallery. For some years it has been a staging point as well as a host to many important multimedia projects and it produced many projects during the war. Currently, *Obala* organises between four and six one-man shows per year – domestic and international artists – and it is open to artists' initiatives and the work of young artists.

From the very beginning (1975), *Collegium Artisticum* was oriented to art which was in accordance with the time in which it was created. It confirmed this many years ago with the presentations of the *Yugoslav Documents* exhibitions and again, recently, with *Maxumim*. During the war, *Collegium Artisticum* presented more than fifty exhibitions, which were visited by a large number of Sarajevans despite the very dangerous location of the gallery space. However, today, *Collegium Artisticum*, like other galleries, is having problems finding funding. This space is still very open to new and radical exhibitions.

Lejla Hodžić (born in 1975) is visual arts programme coordinator at the *SCCA-Sarajevo*. She lives in Sarajevo.

INSTITUTIONS AND GALLERIES

Soros Centre for Contemporary Arts – Sarajevo
Obala Maka Dizdara 3,
71000 Sarajevo
tel/fax: +387 71 66 53 04
+387 71 20 97 15
e-mail: scca@soros.org.ba
Obala Art Centre Gallery
Obala Maka Dizdara 3,
71000 Sarajevo
tel/fax: +387 71 66 55 32
e-mail: izeta@soros.org.ba
Collegium Artisticum – City Gallery,
Centre Skenderija
Terezije bb, 71000 Sarajevo
tel/fax: +387 71 52 30 65
The National Gallery of Bosnia and Herzegovina
Zelenih beretki 8, 71000 Sarajevo
tel/fax: +387 71 66 75 32
+387 71 66 41 62
(The National Gallery of Bosnia and Herzegovina, which had been extensively damaged during the war, is currently under reconstruction. It has a significant collection of domestic and foreign modern art.)

BULGARIA

by Luchezar Boyadjiev

Contemporary art in Bulgaria has a "history" of less than 15 years. Its development and existence have been marked by structural deficiencies – the lack of modernist tradition and well-developed infrastructure, both of which contributed to the isolation of the local art scene. Bulgaria has neither an art market nor are there any public or private collections of contemporary art. Contemporary art, although quite dynamic, is suspended, on the one hand, between the efforts of artists, curators and critics, several private art galleries and museum spaces worthy of attention, a very few art publications and one big conservative *Union of Bulgarian Artists (UBA)* – a legacy from totalitarian times –, and, on the other, the media (TV and radio stations, gossip newspapers and magazines on the look-out for sensationalistic coverage). Together they "mediate" a strange form of feedback for avant-garde activities.

Functioning in a context defined by lack, the winning strategy for artists has been to overcome deficiencies with a lot of energy and concentrated invention. Being professional and international in a non-professional and relatively isolated environment has proven to be both cost and time consuming. However, artists have learned to find ways to turn their liabilities into assets. For instance, provocative subjects compensate for poor materials, feverish application activities for the lack of sales, a rainfall of letters for bad English, etc. Currently the most radical and influential artists (Lyuben Kostov, Kiril Prashkov, Nadia Liahova, Adelina Popnedeva, Alla Georgieva and Sasho Stoitzov from the older generation; Ventzislav Zankov, Dr Galentin Gatev and Pravdoliub Ivanov from the middle; Rassim Kristev, Kalin Serapionov, Tania Abadjieva, Milcho Andreev, Dimitrina Sevova, Kossio Minchev, Petko Dourmana, Petar Raitchev, etc. from the younger generations) are

beginning to attract international attention. Being humble, I will not mention my own name and that of Nedko Solakov, two artists of relative international renown living in Bulgaria. Solakov in particular is well known to *Manifesta* audiences since he took part in the first edition in 1996. For all these artists, energetic art practice runs painfully parallel to a tough struggle for daily survival in the context of a national economy which is at its lowest for decades.

The art critics Diana Popova, Maria Vassileva, Iara Boubnova, Irina Genova, Ilina Koralova, Svilen Stefanov, Boris Kostadinov, and others are engaged in the interpretation rather than the critique of art. They often double up as curators of exhibitions both in and out of Bulgaria. Some of them take part in projects in the most professional private spaces in Sofia run by Raymonda Moudova, who opened the mainly commercial *Ata-Ray Gallery* in 1991 and the mainly experimental *Ata Centre for Contemporary Art* in 1996. The two most significant non-profit artist/curator collectives in the country are the independent *Institute of Contemporary Art-Sofia (ICA)*, which works both on a national and international level with young established Bulgarian and foreign artists, and provides educational and other programmes. The other is the *XXL Gallery*, an artist-run space largely favoured by the *Soros Centre for the Arts (SCA-Sofia)* in Sofia and which functions as a testing ground for beginners. Along with the newest exhibition space, the *TED Gallery* in the Black Sea Coast city of Varna whose innovative exhibition programme provides a strong alternative to the mostly Sofia-oriented art scene, they contribute to furthering the current interchange of energies.

The scene is covered extensively only by *Kultura*, a weekly 12-page newspaper with in-depth reflections on cultural events (art usually gets 2-3 pages per week), and *Art in Bulgaria*, a magazine which, though the sole "art-

only" magazine in the country, is nonetheless a badly edited, private/partisan publication. The Visual Arts Program Board of the *SCA-Sofia* is now dominated by its editors and consequently the magazine is well funded. Both publications have a relatively low circulation.

As in other countries in Eastern Europe, the *SCA-Sofia* is the main source of art funding. However, its Visual Arts Program Board is under constant criticism for being far too often plagued with conflicts of interest and biased judgements. Lacking alternative local sponsors, Bulgarian artists and curators depend on the support of foreign foundations – Switzerland's *Pro Helvetia* and Austria's *Kulturkontakt* being the most active. Visits from foreign curators in search of an artist(s) for their current international projects are also an important form of "structural" presence that contributes to creating a coordinated system.

Ironically, the most important and controversial, as well as the best funded recent group exhibitions of contemporary art have been the *SCA-Sofia's* annual shows of the *Ars Ex Natio. Made in BG* in the Spring of 1997 (curated by Iara Boubnova and Maria Vassileva and framing the first international conference on contemporary art in Bulgaria), and *Evidences. The Real Diversity* in the Fall of 1996 (curated by Genadi Gatev, Kossio Minchev, Svilen Stefanov and Houben Tcherkelov). Initiated after heated debates in board meetings and a competition for curatorial projects by outside curators, and realised against the "best judgement" of most *SCA-Sofia* board members, these two projects offered an overview of the most important and relevant artists, as well as an insight into social and cultural issues in art. Early in 1997, Iara Boubnova and Maria Vassileva curated *Erato's Version*, the first exhibition featuring only female contemporary artists and introducing feminist discourses and issues about the role/status of the woman in Bulgarian art and society. The *National Art Gallery* and

the *Sofia Municipal Gallery of Art*, the two state-run museum-like institutions, only have a minor presence on the art scene because of their incidental interest in contemporary art projects and their persistent promotion of traditional ideas. Likewise, the *National Academy of Art*, the main art school, has an extremely conservative curriculum although, ironically, most of the youngest artists start their outside "avant-garde" careers while still students. The *National Gallery for Foreign Art* occasionally presents international itinerant exhibitions, the most recent being a Fluxus retrospective. The Ministry of Culture shows almost no interest in contemporary art. One example is that Bulgaria has neither a pavilion nor any form of representation at the Venice Biennial in spite of the growing reputation of its best-known artists.

Lacking a consistent cultural policy, the institutionalised art environment is traditional and restrictive while showing a persistent tendency to be dominated by one single art "functionary" at any given moment. In totalitarian times that was the current Chairman of *UBA*; now it is usually some individual who has managed to monopolise "behind the scenes" the main levels of power, funding, decision-making, access to information and coverage. For instance, the art establishment in Bulgaria is currently dominated by the art critic/artist Dimitar Grozdanov, who is at the same time Secretary for International Relations of the *UBA*, member for the fifth year in a row of the Visual Arts Program Board of the *SCA-Sofia*, owner/publisher/editor of *Art in Bulgaria*, artist of *XXL Gallery*, etc. Thus, the current axis of power on the Bulgarian art scene is constructed by a strange combination of institutions/individuals that would normally be expected to be antagonistic – a populist *UBA*, a private *Art in Bulgaria*, an "as if" open-minded (*SCA-Sofia*), and indirectly, an "as if" innovative *XXL*. That is why the building up of a stable and open infrastructure for contemporary art in Bulgaria is still very much on the agenda.

Lachezar Boyadjiev (born in 1957) is an installation and media artist. He lives in Sofia.

MUSEUMS

National Gallery of Art
1, Alexander Batemberg Sq.,
1000 Sofia

tel: +359 2 980 00 93
tel/fax: +359 2 980 00 71

Sofia Municipal Gallery of Art
1, Gurko Str., 1000 Sofia

tel: +359 2 980 44 95
fax: +359 2 946 02 12

e-mail: philcity@sf.inc.bg

National Gallery for Foreign Art
1, Alexander Nevski Sq. (19th of
February Str.), 1000 Sofia

tel: +359 2 980 72 62
fax: +359 2 980 60 81

INSTITUTIONS

Ministry of Culture
17, Alexander Stamboliski Blvd.,
1040 Sofia

tel: +359 2 861 11
fax: +359 2 981 81 45

Dept. of Art Galleries
tel: +359 2 980 26 38

Union of Bulgarian Artists (UBA)
6, Shipka str., 1504 Sofia

tel: +359 2 433 51
fax: +359 2 946 02 12

Information Centre of the UBA
6, Shipka Str., 1504 Sofia

tel: +359 2 46 41 03
+359 2 943 34 70

fax: +359 2 946 02 12

Soros Centre for the Arts – Sofia
16 A, Patriarch Evtimii Blvd.,
1000 Sofia

tel: +359 2 89 89 94
tel/fax: +359 2 980 28 61

e-mail: kbalkanski@sca.osf.acad.bg

INDEPENDENT COLLECTIVES, ART SPACES AND GALLERIES

Institute of Contemporary Art – Sofia
40, Manastirska Str.,
1111 Sofia

tel: +359 2 70 30 29
fax: +359 2 80 37 91

e-mail: iaraica@mbbox.cit.bg

Ata Centre for Contemporary Art
25, Christo Belchev Str.,
1000 Sofia

tel: +359 2 981 96 17
fax: +359 2 980 80 25

Ata-Ray Gallery
3, Karnigradska Str.,
1000 Sofia

tel: +359 2 81 63 62
tel/fax: +359 2 980 80 25

e-mail: ata-ray@mail.bol.bg

XXL Gallery
2, Macedonia Sq., 1606 Sofia

tel: +359 2 951 65 11
e-mail: xxlgallery@bitex.com

TED Gallery
6, Dobri Voinikov Str., 9002 Varna

e-mail: galled@libvar.bg

Art 36 Gallery
40, Slavianska Str.,
1000 Sofia

tel: +359 2 81 04 43
fax: +359 2 946 10 50

Lessedra Gallery
25, Milin Kamuk Str.,

1421 Sofia
tel: +359 2 66 38 57
fax: +359 2 951 50 50

+359 2 65 84 60

e-mail: office@pari.bg

Ave Gallery
71 A, Cherni Vrah Blvd.,
P.O. Box 185, Sofia

tel: +359 2 962 56 87
fax: +359 2 962 52 28

PUBLICATIONS

Kultura (weekly)
4, Alexander Batemberg Str.,
1040 Sofia

tel: +359 2 88 33 22
tel: +359 2 80 21 08

fax: +359 2 87 40 27
e-mail: kultura@online.bg

Art in Bulgaria (journal)
17, Nishava Str.,
1612 Sofia

tel/fax: +359 2 581 59 13
+359 2 581 52 89

e-mail: azholding@mobitel.bg

GROATIA

Complexity and Contradiction of the Croatian Contemporary Art Scene

by Nada Beroš

Over the last decade, many Croatian artists have personally experienced the meaning and the moral of the old Chinese curse, "May you live in exciting times!". To our artists, a combination of personal experience and the method of trial and error have always been the cheapest tools. Existential worries and the challenge of opposing the dictates of ideology and market are the disadvantages they frequently had to turn to their advantage. They intentionally "swam upstream", literally affecting the events in the centre, and thus gaining benefit from their unfavourable situation. Seen from a typically postmodernist angle, the "artists from the East" may thus have become indispensable to their Western neighbours. Unlike their Eastern European colleagues, already before the fall of the Berlin Wall, Croatian artists were more "Western" and open, or at least less "exotic", due to long-lasting cultural and historical ties and to the more liberal political system which they lived in. This explains the emergence of strong centres of contemporary art in the 1960s and 1970s, such as *New Tendencies* (five international exhibitions and a symposium held in Zagreb from 1961 to 1975, organised by the *Zagreb City Galleries*, today the *Museum of Contemporary Art*), and of conceptual and video art such as *New Art Practice* (an umbrella term coined by Croatian critics for the wide range of artistic activities from 1966 to 1974, including artists like Braco Dimitrijević, Sanja Iveković, Goran Trbuljak, Ladislav Galeta, Gorki Žuvela, Dalibor Martinis, Boris Bučan, Tom Gotovac, etc.), each with a contemporary equivalent in the West.

In the autumn of 1991, the stormy social changes in *Another Europe*, the so-called *process of transition* from one

system of values to another, were given a bloody epitaph in Croatia – the war. No matter how hard we tried to view art primarily according to its inner, rather than outer parameters, the war in Croatia, the attempt to stamp out its legitimate right to independence, and the complexities and contradictions generated by the mechanism of war are the *definitive specifics* of the last six to seven years in Croatian art.

Major social changes usually rely on a type of art which addresses the masses with its inevitable poster flatness and black-and-white contrast, thus reducing it to a primarily mobilising function. At the beginning of the 1990s, such *fervent agitation* threatened all art forms in Croatia. Thanks to numerous artists, curators, and critics, this was however short-lived. Through the consistent support to relevant projects of contemporary art and the emphasis on high art standards, the flood of populist art and kitsch was opposed by the leading institutions of modern and contemporary art in Croatia, such as the *Museum of Contemporary Art* and the *Museum of Modern Art*, both in Zagreb, as well as the *Museum of Modern Art* in Rijeka. Of considerable importance in this network were other galleries such as the *Galerija proširenih medija*, *Galerija Miroslav Krajević*, *Galerija Studentskog centra*, *Arteria*, *Galerija Nova*, *Galerija Zvonimir*, *Studio Josip Račić*, *Galerija Beck*, all in Zagreb, the *Galerija Dante* in Umag, *Galerija likovnih umjetnosti* in Osijek, *Muzej Brodskog Posavlja* in Slavonski Brod, *Galerija Hajdarović* in Slavonska Požega, *Umjetnička radionica Lazareti* and *Klub Otok* in Dubrovnik.

Some very interesting projects which attempted to present relevant segments of contemporary Croatian art were the problem-based shows: *EgoEast* (group of artists) in 1992; *Nova hrvatska umjetnost* (New Croatian Art) held in 1995 at the *Moderna galerija* in Zagreb; *Riječi i slike* (Words and Images) in 1994; *Otok* (Island) in Dubrovnik put on by the *Soros Centre for Contemporary*

Art – Zagreb in 1996; *Izložba jela i pića* (Exhibition of Food and Drinks) at the PM Gallery in 1994; *U Tunelu*, a group show organised by artists in 1995; *Umjetnik u pejsažu rata, Hrvatska 1991* (Artist in Warscape, Croatia 1991) in 1991; *Strah* (Fear) in 1995; *TEST* in 1996; *Mala Zemlja* (Small Earth), organised by the *Museum of Contemporary Art of Zagreb* in 1997. Many enterprising curators, critics, artists, gallery owners and operators have taken part in the organisation of these exhibitions, most notably, Tihomir Milovac, Janka Vukmir, Igor Zidić, Branka Stipančić, Želimir Koščević, Slaven Tolj, Antun Maračić, Leonida Kovač, Dean Jakanović Toumin, Marino Cettina, etc.

Many critics have waged a relentless war against *patriotic kitsch art*. The fiercest texts were written by Zvonko Maković and Zlatko Gall, and published in newspapers and weeklies such as *Vijenac*, *Feral Tribune*, *Tjednik*. Specialized art magazines had relatively little impact, either because they were too irregular (*Život umjetnosti*), or of uneven quality (*Kontura*).

Needless to say, due to the cataclysm of war, many artists moved house. Some of them left, yet the most prominent artists who had long been present on the international art scene – Sanja Iveković, Dalibor Martinis, Goran Petercol, Goran Trbuljak, Mladen Stilić, Dubravka Rakoci, Željko Kipke, Vlado Martek, Ladislav Galeta, Vlasta Delimar, Tom Gotovac – remained in the country, representing the key figures of the 1990s. Their exhibitions abroad have usually been the result of direct invitations from foreign institutions. However, in the last few years they have often been chosen as official Croatian representatives in famous biennial events worldwide, e.g. Venice, Istanbul, São Paulo, and Cairo, and sponsored by the Ministry of Culture. Joining them in the conquest of foreign addresses are a number of young authors, e.g. Ivana Keser, Aleksandar Ilić, Darko Fritz, Kristina Leko, Tomo Savić Gecan, etc. The

vitality of the Croatian art scene is generated by several generations of artists, from the oldest representatives, e.g. *Gorgona group* member Ivan Kožarić, to the middle-aged and the slightly younger generation of Edita Schubert, Boris Demur, Antun Maračić, Vladimir Gudac, Željko Jerman, Nina Ivančić, Damir Sokić, Boris Cvjetanović, Marijan Molnar, Igor Rončević, Nenad Dančuo, Jelena Perić, Ante Jerković, Dorde Jandrić, Ksenija Turčić, to the youngest generation of Igor Kuduz, Simon Bogojović Narath, Vlasta Žanić, Magdalena Pederin, Ivan Marušić Klif and Iva Matija Bitanga... Today, the scene teems with diverse poets, ranging from a redefined and strong tradition of neo-constructivism and luminokinetic art in Croatia, to post-painterly abstraction, esoterics, minimal art, post-conceptual art, public art, installations, multimedia approaches, new technologies, performances, and so on, all characteristic of the pluralism of the 1990s in the East and West, North and South.

Zagreb is the indisputable epicentre of Croatian contemporary art. However, Rijeka, Dubrovnik, Split, Osijek, Umag, Pula, Labin, Zadar, Varaždin, and Čakovec... contribute significantly to complete this map and make it more real. Even in the most difficult moments, Slaven Tolj, participant at *Documenta X*, and the multimedia artist Ivan Faktor, produced very significant works in Dubrovnik and Osijek – cities practically cut off from the rest of Croatia during the war siege.

However, many institutions and artists find the current post-war period harder than war-time. Nobody was spared in the overall pauperisation which was caused by the ravages of war as well as by the unscrupulous acquisition of wealth by a handful of people in the process of privatisation of state-owned property. In their struggle for survival, artists usually take up a second job, as teachers, designers, photographers, gallery operators and the like, thus wasting much energy and time

needed for the realisation of their own art projects. Croatia does not have a serious market for relevant contemporary art. Only a few museums and galleries in Croatia have the means to purchase contemporary artists' work, and then only around ten works per year. Besides, due to unpopular taxes, contemporary art has practically no sponsors. This century did not witness the construction of a single museum in Croatia. After many long decades, the decision has finally been taken to build a key institution of contemporary art in Croatia, the *Museum of Contemporary Art*. Its collection of over 4,000 works by Croatian and foreign artists is crammed in the inadequate storerooms of the existing Museum, the Baroque palace of the Upper Town. It is displayed only in thematic shows which are generally held in rented venues. Yet other institutions share this problem of inadequate buildings, e.g. *Moderna Galerija* in Rijeka, a museum with significant holdings and an ambitious exhibition program with thematic shows of modern Croatian traditions and international biennial art events.

In spite of all these difficulties, artists are not giving in. They have founded associations and groups (*Electra*, *Daklelosi*), opened galleries (*Arteria*), and initiated group projects (*A Casa/At Home*), all in order to bear the burden of transition with joint forces. Flexibility and a marked capacity for adaptation, improvisation and osmosis have always been characteristic of this country which is why the Croatian art scene easily finds itself back in *Manifesta's* nomadism.

Nada Beroš (born in 1952) is an art critic, editor, and curator of the *Museum of Contemporary Art* in Zagreb. She lives in Zagreb.

MUSEUMS, INSTITUTIONS, ART CENTRES AND GALLERIES

Muzej suvremene umjetnosti
(Museum of Contemporary Art)
Katarinin trg 2, 10000 Zagreb
tel: +385 1 42 52 27
fax: +385 1 43 09 91
tel/fax: +385 1 43 14 04
+385 1 43 13 43

Soros Centre for Contemporary Art
Berislavčeva 20, 10000 Zagreb
tel/fax: +385 1 43 27 86
+385 1 42 90 61

Moderna galerija
Dolac 1, 51000 Rijeka
tel: +385 1 51 33 42 80
fax: +385 1 51 33 09 82

Moderna galerija
Hebrangova 1, 10000 Zagreb
tel/fax: +385 1 43 38 02
Studio Moderne galerije "Josip Račić"
Margaretska, 10000 Zagreb
tel: +385 1 42 51 10
fax: +385 1 43 38 02

Galerija likovnih umjetnosti
Europska avenija 9, 31000 Osijek
tel/fax: +385 31 12 33 45
HDLU Galerija proširenih medija (PM)
Trg hrvatskih velikana bb,
10000 Zagreb
tel/fax: +385 1 461 18 19
+385 1 461 18 18

Salon Galerije Karas
Praška 4, 10000 Zagreb
tel/fax: +385 1 481 15 61
Galerija Miroslav Kraljević (INA)
Šubičeva 20, 10000 Zagreb
tel: +385 1 45 80 11
fax: +385 1 44 38 54

Galerija Dante
Dante Alighieri 20, 51470 Umag
tel/fax: +385 52 75 29 17
Labin Art Express (L.A.E.)
Rudarska 1, 52220 Labin
tel/fax: +385 52 85 70 42

Klub Otok (Art Radionica Lazareti)
Pobjana 8, 20000 Dubrovnik
tel/fax: +385 202 34 97
Kinematografi Osijek
Ribarska 1, 31000 Osijek
tel: +385 31 2 36 61
fax: +385 31 2 34 69

Galerija Hajdarović
S. Radića 2,
34300 Slavonska Požega
tel: +385 34 20 24 01

Galerija Rigo
Otvoreno sveučilište Novigrad-
Cittanova,
Rivarella 7, 52466 Novigrad
tel/fax: +385 52 75 77 90

Galerija Arterija
Savska cesta 20,
10000 Zagreb
tel: +385 1 42 69 08

Electra
Savska 1, 10000 Zagreb
tel/fax: +385 1 482 94 15

Split Art Project
Galerija Meštrović
Šetalište Ivana Meštrovića 46,
21000 Split
tel: +358 21 35 84 50
e-mail: galerija-mestrovic@st.tel.hr

GAP
Bosanska 2, 21000 Split
tel: +385 2 159 23 89
e-mail: nel.nuzic@st.tel.hr

Galerija Umjetnina Zadar
Meduličeva 2, 23000 Zadar
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CYPRUS

by Sania Papa

Before attempting to apprehend today's cultural scene in Cyprus or understand the resolutely dialectic relationship that has existed since the late 1960s between international avant-garde movements and attitudes and the aesthetic, ideological orientations of Cypriot artists, it is necessary to gain an insight into the complex historical, political and social undercurrents that have been shaping the world of art and hence contemporary artistic expression since the beginning of the 20th century. It is also necessary to take into account the inevitable feeling of isolation common to "peripheral" countries and which has slowed down progress in Cyprus and aggravated its identity crisis, creating a sort of marginality that has oft-times been overcome but was once again brought to the fore with the tragic events surrounding the partitioning of the island in 1974, events which robbed the country of its geographical, political and cultural unity and pillaged both environment and rich cultural heritage.

Cyprus, a pact between two peoples linking East to West, is a very special geographical zone that has been marked time and again by conflicts and unresolved disputes, by socio-political and economic breaches and fractures. The island bears a rich but heavy burden forged by tradition and colonisation; throughout history it has been several times victim of territorial conquests and occupations that set out to destroy its cultural fabric. Its modern and contemporary history, especially over the past thirty years since the creation of the Cypriot Independent Republic, is interwoven with enriching voyages and encounters, assimilation and dissolution, appropriation and exchanges with other countries near and far.

Today's image of Cyprus, although often interpreted superficially, is in fact a subtle compromise of memory and

abstraction, tradition and modernity, historical and largely misconstrued evidence due to the wide divergence that still exists today between the complexity and specificity of the Cypriot cultural structure and that of other European countries. During the 1960-1974 period, a vanguard of artists studying in Europe (particularly in England) or living in France, Italy, Germany or Greece progressively introduced modernism and avant-garde forms and attitudes into Cyprus' mainstream artistic current. This placed contemporary art in a new context, giving rise to innovative dialogues and exchanges that lent a modern and universal aesthetic dimension to the language of local artists and provoked a transformation in perceptive models (Andreas Chrysochos, Marios Loizidis, Andreas Sawidis, Angelos Makridis, Georges Sfikas, Anna Konstantinou).

The 1980-1994 period constituted an important artistic and intellectual phase in that it oriented the most radical experiences towards an international perspective. Aesthetic transitions and ideological transmutations took place at a number of levels. These were not restricted to simple formalist experimentation with existing artistic media, but were rather deep critical analyses of the dialectic transcendence of artistic traditions and transcriptions of internalised geographical and cultural references. Struggling against the enormous backwardness and isolation inherent to the local and peripheral scene, the artists of the 1980s (Theodoulos, Maria Loizidou, Nikos Kouroussis, Eleni Nikodimou, Ioannis, Koula Savvidou), the 1990s (Nikos Charalambidis, Efi Papamichail, Petros Savvidis, Lefteris Olympios, Savvas Christodoulidis, Paris Metaxas) and the diaspora (Panayiotis Kalorkoti, Panayiotis Kakoyannis, Antonis Michailidis, Glavkos Koumidis, Yorgos Kypris, Christos Petridis) made decisive and highly significant contributions to developing a spirit of openness and encouraging new, more topical forms of expression to emerge. Having

successfully overcome their identity crisis, they became exponents of polymorphic attitude, highly critical behaviour and pronounced transcultural individuality.

The promotion and diffusion of contemporary creations abroad has been somewhat hampered by Cyprus' lack of a formal cultural policy, of a National School of Fine Arts and a National Museum for Modern and Contemporary Art. On the other hand, private initiatives, sponsorship from banks and private-sector cultural operations have proved a dynamic means of making up for the weak and powerless policy of the State. The Nicosia Municipal Arts Centre, which is associated with the Pieridis Contemporary Art Museum of Athens, was inaugurated in January 1994 and constitutes the only International Centre of this type in Cyprus. Located in the ancient city not far from the green partitioning line erected at the time of the Turkish invasion in 1974, its vocation is to promote contemporary art, organise major retrospectives on Cypriot, Greek and above all international art in collaboration with the European Institutions, set up educational programmes incorporating lectures, conferences and seminars, but also develop a section especially consecrated to new technologies. The Centre includes a specialised art library (6,000 books) that operates in conjunction with the University of Cyprus and the Pieridis Foundation's Print Museum. Among the more illustrious galleries we should note the Diaspro Arts Centre with its Back Room at Nicosia and the private Monagri Foundation which invites resident artists and organises *in situ* projects. We should also mention art historians Eleni Nikita and Marina Sxiza and Yannis Toumazis, conservator of Nicosia's Municipal Arts Centre.

Sania Papa (born in 1957) is an art theoretician and independent curator. She lives in Thessaloniki and in Paris.

ART CENTRES

Municipal Arts Centre of Nicosia, associated with the Pierides Museum of Contemporary Art
19 Apostolou Varnava,
P.O. Box 1015, 1500 Nicosia
tel: +357 2 43 25 77
fax: +357 2 43 25 31

Diaspro Arts Centre
18 Evanthous 1101,
P.O. Box 4295, 1703 Nicosia
tel: +357 2 78 05 77
+357 2 78 06 68

The Back Room
18 Evanthous 1101,
P.O. Box 4295, 1703 Nicosia
tel: +357 2 78 05 77
+357 2 78 06 68

FOUNDATIONS

The Monagri Foundation
Archangelos Monastery,
4746 Monagri
tel: +357 5 43 41 65
fax: +357 5 43 41 66
e-mail: rsale@dial.cylink.com.cy

GALLERIES

Argo Gallery
Digeni Akrita 64, 1061 Nicosia
tel: +357 2 75 40 09
Gloria Gallery
Zinonos Sozou 3A, 1057 Nicosia
tel: +357 2 76 26 05

OTHER

Open-air sculpture parc, Nicosia

CZECH REPUBLIC

Contemporary Czech Visual Arts 1988-1998

by Terezie Petišková

During the period from 1988 to 1998, contemporary Czech visual art has undergone many fundamental transformations, both in the structure of cultural life in general and in the particular artistic expression of works of art that have come into existence during this time. The past decade witnessed a time of fervid activity that succeeded the long latent period of the 1970s and 1980s, during which time the "avant-garde" art tendencies were repudiated and forced into the private sphere.

Nevertheless, in 1988 and 1989, preceding the change in the political system, there already existed a strong will to take art out of its private enclosure into the public sphere. In the outskirts of Prague, a number of extensive projects took place, which were of crucial importance for the future development of the local art scene. The post-modern approach towards visual art in works of the upcoming generation of young artists could be seen in several exhibitions such as *Konfrontace* (Confrontation), which presented a large number of today's well-established artists, Jan Ambrúz, Jiří David, Michal Cihlář, Tomáš Čísařovský, Pavel Humhal, Vladimír Kokolia, Jiří Kornatovský, Martin Mainer, Jan Merta, Otto Placht, Jiří Plieštík, Vladimír Skrepl, Antonín Střížek, or the exhibition *Forum 88* that took place at the Holešovice market hall and presented works by both older and younger generations of artists. The postmodern approach became dominant for, and specific to, the young visual artists primarily due to the activities of a group of artists who called themselves *Turdohlavi* (the Stubborn). Documentation of the "forbidden art" of the 1970s and 1980s was covered comprehensively by a double issue of the journal *Výtvarné umění* (Visual Art), numbers 3-4, 1995, 1-2, 1996.

In the period following the so-called Velvet Revolution in November 1989, the art scene began to transform and took on new structures. From the outskirts of cities and society in general, artistic activities were transferred into centres. In Prague, for instance, a lively artistic turmoil moved into spaces of fast emerging, proliferating and again vanishing small private galleries, such as *Behémot Gallery*, *JNJ Gallery*, *MXM Gallery*, *Pecka Gallery*, *Pi-Pi Art Gallery* (in existence from 1991 to 1992), *Ruce Gallery* (1994-1996), *Window Gallery*, or into bigger exhibition halls such as the *Jiří Světska Gallery*. Contemporary Czech and international art have also been presented by non-commercial galleries of the *Fund of Czech Visual Art*, *Nová síň*, the *Václav Špála Gallery*, and occasionally the *Mánes* exhibition hall as well. Since 1994, extensive and outstanding exhibitions showing both Czech and international art have been organised at the *Rudolfinum Gallery* at the Czech Philharmony.

Current events on the art scene are being systematically covered by the bi-weekly art journal *Ateliér* (Studio). In the period 1990-1996, another important journal, the *Výtvarné umění* (Visual Art), was edited by Milena Slavická. It offered a thorough criticism, interpretations and mapping of Czech visual art within the framework and context of international art. Since 1995, lively, though not exhaustive, reflections on visual art development have also been provided by the art journal *Detail*. A similarly oriented journal, *Umelc* (Artist), has existed since 1996.

Art of the 1990s has abandoned the existential tone which defined it until the end of the 1980s. At present, art often makes use of playfulness and formalist aesthetics while non-artistic questions and problems are rather put aside.

Unlike the art at the turn of the 1980s and 1990s, the latest decade has prompted a keen interest in the art of installation with artists like Ivan Kafka, who has dealt with

installations throughout the 1980s, Krištof Kintera, Milena Dopitová, Jiří Pihoda, Margita Titlová, and Kateřina Vincourová. Installation combined with a conceptual approach has found an expression through the presentation of paintings, sculptures, drawings and objects, as evidenced in works by such artists as Jan Merta, Petr Kvíčala, Petr Nikl, Marian Palla, František Skála, Václav Stratil, Vladimír Kokolia and others. The art of action has also become quite wide-spread as a part of the other, more traditionally oriented, venues of creation, and has been presented at a number of festivals, such as *Next Wave* in Prague, *Malamut* in Ostrava, and *A.K.T.* in Brno. There appeared both simple events and more complex, synthetic and visually rich actions.

From the onset of the 1990s, a larger number of artworks using computer and video technologies have into existence. They were displayed at the exhibition *Český obraz elektronický* (Czech Electronic Image), Prague, 1994, and *Orbis Fictus*, Prague, 1995. Among others, one should mention, for example, the artists Veronika Bromová, Pedro Penillo, and Tomáš Ruller. In painting we can observe, on the one hand, a tendency towards abstraction with artists like Petr Pasterňák, Petr Písařík, Vladimír Skrepl, etc., and on the other hand, a tendency towards a purely painterly, figurative conception with artists like Martin Mainer, KW, Jiří Petrbok.

The process of opening the Czech art scene to new influences and information was substantially fostered by exhibition activities at the *Academy of Fine Arts* which was headed by the rector and multi-media artist Milan Knížák (1990-1996).

The establishment of the *Jindřich Chaloupecký Prize* in 1990, commemorating an outstanding Czech art theoretician, provided an incentive for the young generation of artist under the age of 35. The award consists in a residence stay in California, a one-man

show at the *Václav Špála Gallery* and a catalogue. So far the prize has been awarded to Václav Špála (1990), František Skála (1991), Michael Nesázal (1992), Martin Mainer (1993), Michal Gabriel (1994), Petr Nikl (1995), Kateřina Vincourová (1996), and Jiří Prhoda (1997).

A couple of extensive overview exhibitions curated by Jana and Jiří Ševčíkovi are recognised as landmarks in the development of contemporary Czech art: *To, co zbyvá* (That's what remains), *Šenclov dům*, Prague, 1993, in co-operation with Vladimír Skrepl, and *Zkušební provoz* (Test Run), *Mánes* exhibition hall, Prague, 1995.

The *Soros Centre for Contemporary Arts - Prague (SCCA - Prague)* with the *Municipal Gallery of Prague* initiated the *Biennial of Young Artists*. It took first place at *Dům U kamenného zvonu* (The House at the Stone Bell) in 1995. It was curated by Olga Malá, Karel Srp and Ludvík Hlaváček. Every two years, the *State Gallery* in Zlín organises the so-called *Salón mladých* (The Salon of the Young), held for the first time in 1997. Artworks on display are selected by a jury composed of ten specialists.

A number of interesting artists' associations has originated in the course of the 1990s. Since 1992, *Hermít*, international symposia of contemporary arts, have been held each summer at the former monastery at Plasy near the town Plzeň in Western Bohemia. The symposia have been curated by Miloš Vojtěchovsky. Moreover, a number of one-man shows or events also played an important role for the local context at that time: Michal Cihlák, *Mladá Fronta Gallery*, Prague, 1991; David Černý: *the sculpture Quo Vadis*, Prague, 1990; Václav Stratil: *Zatoulaný pes* (A Stray Dog), *Rudolfinum Gallery*, Prague, 1994; Martin Mainer, *Nová síň*, Prague, 1994; Jiří Cernický: *Slyš pro třetí svět* (Tears for the Third World), *Emil Filla Gallery*, Ústí ad Labem, 1995, and others. Besides Prague, there is a

number of galleries in other Czech towns which present contemporary art: *Emil Filla Gallery* at Ústí ad Labem, curated by Michal Koleček, which presents both monographic and thematic exhibitions of 20th-century art; *Galerie mladých* (Gallery of the Youths) and *Galerie U dobrého pastýře* (Gallery At the Good Shepherd), Brno, curated by František Kowolowski. The latest development in visual art, predominantly that of minimalist and conceptual nature, is presented at *Dům umění* (House of Art) in Brno, curated by Jiří Valoch, and at *Na bidýlku Gallery*, curated by Karel Tutsch.

In Ostrava, a circle of authors associated with Petr Lysáček and Jiří Surůvka publish their critical writings and authors' contributions in their *Landek* journal.

Collecting and exhibiting of contemporary Czech art are the main objectives of the *Veletřní palác* in Prague (Centre for Modern and Contemporary Art, founded as part of the *National Gallery* in 1995), the *Czech Museum of Visual Arts* (founded in 1995), the *Municipal Gallery of Prague*, the *Museum of Art* in Olomouc (founded in 1995), the *State Gallery* in Zlín.

The split of former Czechoslovakia entailed a certain narrowing of the local art scene. Since then, *Galerie Václava Špály* (Václav Špála Gallery) has regularly presented Slovak visual artists.

At present, the contemporary art scene is supported by means of grants awarded usually on an annual basis. These grants are provided by the Ministry of Culture of the Czech Republic, town councils, and the Foundation of the *Fund of Czech Visual Arts*. A crucial support comes in the form of so-called Annual and Supplementary Grants of the *(SCCA-Prague)* and the *Open Society Fund*. Besides, the *(SCCA-Prague)* has an extensive documentation of contemporary Czech visual art that is accessible to the public. Sponsorship of art projects from private and state-owned com-

panies is still rare. The conception of the state culture policy has still not been well defined and stabilised. It finds itself in a kind of interim period: the old system of organisation and support of visual art and its marketing has ceased while the free art market is still in a formative period.

Terezie Petišková has been the curator of the *Galerie mladých* and the *Galerie U dobrého pastýře*, Brno (1993-1996). Since 1997, she is a collaborator with the *Institute of Art History* of the Academy of Sciences.

MUSEUMS

Veletřní palác
(Centre for Modern and Contemporary Art)
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17000 Prague 7
tel: +420 2 24 30 11 11

INSTITUTIONS

Soros Centre for Contemporary Arts -
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fax: +420 2 55 14 88
e-mail: socca@ecn.cz
katerina.pavlikova@ecn.cz
http://www.ecn.cz/ost/socca
Open Society Fund - Prague
Staroměstské náměstí 22,
11000 Prague 1
tel: +420 2 24 22 74 56
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Nadace Hermit
Společnost přátel umění Plasy (Hermit Foundation - The Plasy Association for Art Lovers)
Klášteř Plasy, 33101 Plasy
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tel: +420 2 231 78 29
fax: +420 2 316 47 24
Galerie JNJ
Nerudova 26,
11000 Prague 1
tel/fax: +420 2 53 33 13
Galerie MXM
Nosticova 6,
11000 Prague 1
tel: +420 2 53 15 64
Galerie Pecka
Vratislavova 24,
12000 Prague 2
tel/fax: +420 2 29 49 26
Galerie Jiří Švetska
Jungmannova 30,
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tel/fax: +420 2 26 27 38
e-mail: makum@anet.cz

Nová síň
Vorsilská 3,
11000 Prague 1
tel/fax: +420 2 29 20 49
Galerie Václava Špály
Národní, 30,
11000 Prague 1
tel/fax: +420 2 24 21 30 00
Galerie Rudolfinum
Ašovo nábřeží 12,
11000 Prague 1
tel: +420 2 24 89 32 05
fax: +420 2 231 92 93
Galerie hlavního města Prahy
(Prague Municipal Gallery)
Mickiewiczova 3,
16000 Prague 6
tel: +420 2 231 17 24
Galerie Emila Filly
Dlouhá 13,
40001 Ústí nad Labem
tel: +420 47 521 18 30
Galerie U dobrého pastýře
Dům umění města Brna
(House of Art, Brno)
Malinovského náměstí 2,
60100 Brno
tel/fax: +420 5 42 21 16 62

ART MAGAZINES

Ateliér
Masarykovo nábřeží 250,
11000 Prague 1,
tel/fax: +420 2 29 18 84
Detail
nakladatelství KANT,
25226 Třebotov
tel: +420 2 21 00 71 11
Umělec
P.O. Box 182,
11000 Prague 1,
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DENMARK

Cultural Historical Background

by Katya Sander

The Danish notion of culture is deeply rooted in the country's mighty Grundtvigian tradition - a tradition where the appreciation of art focuses on its pedagogical potentials: partly as a traditional means of free expression which promotes a sense of democracy and community, and partly (hand in hand with Denmark's other guiding spirit, Søren Kierkegaard) as a place where one can, in a genuinely existential manner, contemplate and, even more importantly, express his/her unique subjectivity... art as a kind of self-reassuring, recreational activity.

The historical as well as the present day cultural climate in Denmark has, generally speaking, been having difficulties with understanding art as reflective and critical, and seems to prefer art which serves as an emblem of play, freedom and an unrestrained subjective unfolding on the part of the artist. This is due to a social-democratic consensus combined with equal measures of existentialism and individualism. It is a notion about art in which ideology is regularly sermonised - with relatively few dissenting voices - not only in art reviews on television and in the daily newspapers and in ongoing debates at the nation's institutions of higher learning, but also to a significant degree by national museums.

Institutions

There is no tradition of smaller, private collectors in Denmark. As a consequence, one customer has been of central importance for the few serious private galleries: the state. In many instances, through its public purchasing committees, awards, museum commissions and the like, the state determines the financial prospects of both galleries and individual artists. It is thus a relatively narrow art system, with the public economy playing a much greater role than

the private - with respect even to the commercial context. In fact, direct state support of certain private galleries is, to some extent, considered part of the general cultural policy.

While large state-financed institutions are found over most of the country, it is significant that the young scene today has found its particular cradle in Copenhagen. This is partly because of the social structure provided by a large city, and also because of the determining position of the *Royal Danish Art Academy*, which is situated in the centre of the capital and is extensively supported by the state - as opposed to the two smaller academies in Odense and Aarhus, which barely survive and can afford very few students by comparison. Despite a tradition of influential avant-garde movements outside the academies - CoBRA in the 1950s, Fluxus in the 1960s and Eks-skolen in the 1970s - decentralisation no longer seems possible.

The Academy

In the beginning of the 1980s, the programme at the *Royal Art Academy* in Copenhagen underwent revision and modernisation with the aim of internationalising the instruction: discursive and theory-based working methods were introduced under the label of "post-modernism". Thus, young artists began to produce art which did not exactly satisfy the expectations of the representative institutions. It was symptomatic of this period that only "cool" sculpture and "wild" neo-expressionist painting was taken into an art system which - despite the projects' advanced theory programmes - could recognise certain traditional expressionistic features and subject-oriented artistic interests only in these forms.

Inspired internationally as well as locally (by e.g. Fluxus and "outsider" personalities such as Albert Mertz and Sven Dalsgaard), the newly educated generation of artists was working critically and conceptually, taking distance from the heavy local tradition of expressive painting and sculpture.

These artists did not immediately seem to have been granted any place in the "official" history of art in the course of the 1980s. Nonetheless, they had just undergone a newly revised programme of instruction which opened up an awareness about their expressions and roles, in the ideological as well as the artistic sense.

The "alternative" scene

With a tangible lack of opportunities for exhibiting, the disparity between the public discourse and these artists' self-awareness consequently acted as a catalyst for one of the most important structural factors in today's understanding of Danish contemporary art: the alternative scene. The "new" freedom to posit definitions of oneself and to profile widely diverse artistic interests and strategies seemed at first glance to be influenced by the practical fact that individuals had to work in groups in specially-assigned rooms with the pertinent administration, or similarly, in collaborative activities which could, in many respects, be interpreted (art-)politically.

The very first of these groups, *Baghuset* (Back-Building), came into being at the close of the 1980s, followed by the *Koncern* group - both of these being small groupings of young conceptual and theory based artists who chose to represent themselves in their own spaces, at the periphery of the official discourse but nevertheless armed with the explicit intention of influencing it. These groups' very establishment and their defining of their own predicting-platform was a much needed alternative to a stiff and slow - but very dominant - institutional system. After the first examples had been set up, the development caught hold: In 1992, the *Globe* association - a project and activity group of artists as well as art and cultural historians - was founded. Also, the *Max Mundus* exhibition room - similarly a theory based, self-appointed and artist-run space - was opened. From another side, one of the initiators behind *Campbells Occasionally*, a small-scale

multiple gallery, stood behind what was, at the start, a collectively-financed gallery under the name *Nicolai Wallner*, eventually taken over completely and operated professionally, and successfully, by Nicolai Wallner himself. Later in the 1990s, the *Saga Basement* group opened generous and comprehensive exhibition premises, adding a purposely playful, loose and happy "slacker" attitude to the scene. At the address Nørre Farimagsgade 55, an experimental, strictly non-commercial exhibition room run by an even larger and very ideological collective, settled in. The group was subsequently pared down to a smaller artists' group going by the name *N35*, today concentrating on exploring the possibilities of environmental questions, design and technique. Under new leadership, *Campbells Occasionally* eventually turned into a space which, in an open, relaxed and unbiased spirit, hosted exhibitions and experiments created by a wide spectrum of younger artists, many of them having their very first public show here.

Entering the institutions

In 1990, *Sophienholm* (a rather small museum north of Copenhagen) opened up to the post-1980s generation with *Luxury Culture*, introducing artists from *Baghuset*. In 1992, *Aarhus Kunstmuseum* focused on the same insistent group with the exhibition *Baghuset in Aarhus Kunstmuseum*. In Northern Jutland in 1995, *Herning Kunstmuseum* displayed a broader selection of what slowly seemed to become the "next generation", with the exhibition *Praktisk Avantgarde* (Practical Avantgarde). Meanwhile the city-run space *Nikolaj* - an old church in the middle of Copenhagen - also opened up to this scene, and began a series of shows partly or fully arranged by the artists themselves. In 1995 a newly opened space, *Portalen*, outside Copenhagen, launched an ambitious program, including the exhibition *RAM*, focusing solely on the groups and group-dynamics which seemed to produce the youngest artists (*Portalen* has since closed). 1996 - the year

of the Cultural Capital in Copenhagen – finally brought the scene into the heart of the establishment: The *State Museum for Fine Arts* in Copenhagen hosted the video-based exhibition *Electronic Undercurrents*, showing a lot of young local and international artists working with video. Finally, in 1997, *Louisiana* ended their self-imposed exile from contemporary Danish art (where they had not shown since the 1970s) with the *Louisiana Exhibition '97*, including many young artists whose roots more or less completely belonged in the soil of the “alternative” scene – which can hardly be called “alternative” any more.

Today

It is clear how the young Danish art scene today is constituted by a self-awareness brought about by these initial “alternative” group-activities – they served as the foundation for today's young Danish art's most fertile artistic procedures and forms of expression. And thus it is from among exactly these artists, with their origins in and their inspiration taken from such milieus, that present day museums and galleries are finding their young material (though they still prefer to invest in the 1980s when buying for their collections). It is therefore paradoxical that the increasing national and international attention paid to younger Danish art can sometimes be seen to be flattening out the greatest potential for growth – the museums' (local as well as international) inevitable classification according to nationality, generation and type, combined with an explicit glorification of the protagonist, seems to be exerting an influence on an art scene whose very fertility depended on keeping its distance from such categorisations. Nor does it come as any surprise that the most successful – institutionally speaking – renditions of this “alternative” scene's products are, most often, by those artists who are reinstating the subject as guarantor and as the axis of rotation. In doing so, they are reproducing in many ways the existential logic, familiar from

Scandinavian expressionism, in conceptual and installation art's formal idiom. And so these are artists who, consciously or unconsciously, are working in the continuation of a very old and very strong local tradition. Interesting examples of this local hybrid can often be seen, though it is paradoxical that, despite the “alternative” scene's now celebrated success in introducing so-called “critical” and “reflective” discourses on art, it is rather the reverse that has manifested itself: the insertion of conceptual and installation art's formal expressions into an expressive and intensely subject-oriented art tradition, reproducing a traditional cultural understanding rather than a thematisation or even a renewal of it.

Perhaps it is this very lack of discursive public discussion as well as the current budding attention – albeit a drastically delayed one – on contemporary art on the part of the university's art and culture curricula which have effected, in just the last few years, the modernisation of several art magazines.

The universities' art history departments publish journals discussing contemporary art and history: *Periskop* in Copenhagen and *Passepartout* in Aarhus. *Øjeblikket – Magazine for Visual Cultures*, an independently run and financed magazine, is centred on art and its contexts and premises in a broader sense, in connection with popular and political culture. Lately a new commercial gallery – seemingly inspired by the success of Nicolai Wallner's model – has begun under the name *1%*. It is also the name of the art-magazine published by this gallery, taking its editorial point of departure from the gallery's own activities. Also interesting is the phenomenon of many and diverse art-fanzines. *Pist Protta* combines experimental and eccentric publishing with artists' writings and projects in ever-changing formats and styles. *Art Land* takes the pulp-fanzine format even further with fictional art-world photo-stories, kitschy layout and a

continuous call for papers on anything. On the internet, *Artnode* arranges various material for further investigation, among these the recently released book, *Inserts*, presenting sixty-seven local female artists. This project, incidentally, calls attention to the (still) striking disparity between the number of male and female artists on the “young” scene today, a problem which has recently brought about different forms of collaborative activity among female art-students.

Another logical consequence of the activities of the 1990s has been the establishment of *DCA (Danish Centre for Contemporary Art)*, under the auspices of the Ministry of Culture, set up for the purpose of stimulating the internationalisation of Danish art. As young Danish art thus gains an unprecedented degree of exposure, it is worthy of note that, in the meantime, the greater part of the artist-operated places and small-scale local initiatives have closed.

Katya Sander (born in 1970) is an artist and editor of a magazine for visual cultures called *Øjeblikket*. She lives and works in Copenhagen.

MUSEUMS

- Aarhus Kunstmuseum
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fax: +45 43 54 05 22
- Brandts Klædefabrik
Brandts Passage 37-43,
5100 Odense C
tel: +45 66 13 78 97
- Louisiana – Museum for Modern Art
3050 Humlebæk
tel: +45 49 19 07 19
fax: +45 49 19 35 05
e-mail: curatorial@louisiana.dk
http://www.louisiana.dk
- Kunstforeningen
Gl. Strand 48, 1202 Copenhagen K
tel: +45 33 36 02 60
fax: +45 33 36 02 66
- Nikolaj
Nikolaj Plads,
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tel: +45 33 93 16 26
fax: +45 33 32 15 74

ART CENTRES

- DCA – Danish Centre for Contemporary Art
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1052 Copenhagen K
tel: +45 33 11 22 69

fax: +45 33 11 22 79
e-mail: dca@post5.tele.dk

ARTIST-RUN SPACES

- Artnode, (hosting, for example:
Inserts, Sonic & Artspace)
http://www.artnode.dk/inserts
Globe
Strandboulevarden 112, 3. tv,
2100 Copenhagen Ø
tel: +45 31 42 36 47
e-mail:
hoegsbro.henckel@apple.agora.dk
- N 55
Studiestræde 14, 1.sal.,
1455 Copenhagen K
tel/fax: +45 33 91 27 28
e-mail: n55@plp.dknet.dk
http://www.plp.dknet.dk/plp1064/

GALLERIES

- Galleri Asbaek
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fax: +45 33 13 16 10
e-mail: galerie@asbaek.dk
http://www.asbaek.com
- Galleri Fauerschou
St. Strandstræde 21,
1255 Copenhagen K
tel: +45 33 91 41 31
- Galleri Specta
Peder Skramsgade 13,
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tel: +45 33 13 01 23
fax: +45 33 13 32 03
- Galleri Tommy Lund
Vindegade 73,
5000 Odense C
tel: +45 66 12 90 78
fax: +45 66 12 95 78
- Galleri Nicolai Wallner
Bredgade 34 kid.,
1260 Copenhagen K
tel: +45 33 13 09 70
- Stalke Kunsthandel
Vesterbrogade 14 A,
1620 Copenhagen V
tel: +45 31 21 15 33
fax: +45 31 21 41 33
- 1% (gallery and magazine)
Vendersgade 14,
1363 Copenhagen K
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ART MAGAZINES

- Art Land
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tel: +45 31 31 95 78
fax: +45 31 31 12 27
- Periskop
c/o Institute for Art History University of Copenhagen
Njalsgade 80, 2300 Copenhagen S
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fax: +45 35 32 82 22
- Passepartout
c/o Institute for Art History University of Aarhus
Langlandsvej 139,
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- Pist Protta
c/o Space Poetry,
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Øjeblikket – Magazine for Visual Cultures
Viktoriegade 24
1655 Copenhagen V
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ESTONIA

by Heie Treier

Since 1988, Estonia has experienced a rapid transition from a “closed society” to an “open society” and in comparison with other formerly communist countries it has gained a reputation for economic and political success. Some artists have responded to these changes with overly-optimistic images, yet the wider processes remain more complex. The loss of previous hierarchies between different artists and techniques, the increased attention devoted to artists of younger generations, the breakthrough of new artistic strategies (business art, postmodernist cynicism, document as artwork) and new media (computer, video, photography), the need for continuous learning and translating, the presence of heated debates on postmodernism, gender issues, and beauty and the replacement of “aesthetic problems” in artworks by “real problems” represent only some of the characteristic features of this transition. The 1990s are also a period in which photography has witnessed an important development in Estonia.

Tallinn is the centre of the Estonian art world, but new creative energies are emerging in other places as well. Recently, the photographer Peeter Laurits (*1962) and his friends, founded the *Kütiorg Valley Studio* in South Estonia, an interdisciplinary art space off the beaten track in the middle of wild scenery. The first international projects involved musicians, dancers, photo-artists and poets. In the small town of Pärnu, the filmmaker Mark Soosaar (*1946) is establishing the *Museum of New Art* based on his wider activities in the field of anthropology. A wave of marginal artists of the younger generation, “discovered” by the curator Mari Sobolev, has emerged. Because of the particular attitude towards consumerism discernible in their works, she named their art “trans-pop”. One of the most promising artists is Kiwa (*1975). Besides

Tallinn, art events in Tartu and Narva represent other centres of creative activity.

The most important institution is the *Soros Centre for Contemporary Arts – (SCCA-Estonia)*. It was founded in 1992 and functions thanks to international funding which support the local decision takers. Its yearly exhibitions, which exist since 1995 (supplemented by the publication of catalogues) have been very important, bringing forth new artists and topics to the Estonian art scene. Inessa Josing (*1964) with her critical visions of commerce is perhaps one example. Another focus of the *SCCA – Estonia* has been to promote “technological” art. International events of the highest quality, called *Understanding Interactivity* (1995) or *Interstanding* (1997), were initiated by the artist Ando Keskküla (*1950) and Sirje Helme, in cooperation with Eric Kluitenberg from Groningen. These hypermedia conferences and exhibitions have served as valuable educational projects for Estonia and other Baltic States. For example, the first *Interstanding* clearly influenced Estonian governmental policies concerning the Internet. The *E-Media Centre* was founded at the *Academy of Art*. Some of the artists working with hypermedia are Mare Tralla (*1967), Raivo Kelomees (*1960) and Tiia Johannson (*1965).

The “old” institutions (museums, the *Art Academy*, the *Art Hall*, the *Artists' Union*) have been through a deep crisis, as independent initiatives have become increasingly successful. The artists Leonhard Lapin (*1947) and Raul Meel (*1941) have finally managed to document the story of the Estonian avant-garde in a publication called *Tallinn-Moscow 1956-1985*, an initiative which has only become feasible now that the Soviet censorship is over.

The artists and curators Eve and Peeter Linnap (*1960) have initiated one of the rare new biennials for the whole of East and Northern Europe: the *Saaremaa Biennial (Fabrique d'Histoire 1995, Invasion 1997,*

with catalogues), whose exhibitions and conferences have tackled the perception of history in the post cold-war period, the concept of “small” history, personal experience and fate. Some of the issues discussed dealt with the meaning of history for these formerly colonised nations. Is it the source of low self-esteem, the perception of oneself as a victim? How can one “love” history when it causes mostly hatred? Artists and theorists from all over the world presented their interpretation of many similar problems. The biennials have “opened” Estonia up for the rest of the world (see *Art in America*, March 1996) and have introduced many new ideas to the local art scene. Some Estonian artists who have participated in these biennials are: Marko Laimre (*1968), Mart Viljus (*1965), Jüri Ojaver (*1955), Peeter Allik (*1966) and Andrus Kõressaar (*1975).

In Estonia the art market exists mostly thanks to banks and tourists. Small independent galleries have closed down, but thanks to the *National Arts Endowment (Rahvuskultuuri Fond)* and the state-sponsored *Cultural Foundation (Kultuurkapital)*, founded in 1995) with its democratic cultural policies funding of non-commercial art has improved. One of the examples of their involvement is Estonia's first participation in the *Venice Biennial* in 1997 with works by the installation and performance artists Siim-Tanel Annus (*1960), Raoul Kurvitz (*1961) and Jaan Toomik (*1961).

The most influential private gallery is the *Vaal* in Tallinn, curated by Eha Komissarov, and the most renown art spaces are the *Rotermann's Salt Storage* and the *Tallinn Art Hall*. The *Art Hall* is situated in the very centre of Tallinn, built in 1954, it has become a symbol of the Estonian art world, with a spacious hall, a gallery, studio spaces, a shop, the *SCCA – Estonia* and the premises of the *Artists' Union*. The most important art periodicals are *Estonian Art, Kunst* and the weekly *Sirp*. The most influential art critics

are Ants Juske, Katrin Kivi-maa, Harry Lihvand, Johannes Saar, Hanno Soans and Reet Varblane.

Heie Treier (born in 1965) is an art critic, secretary to the Estonian International Association of Art Critics (IACA), editor of *Kunst* magazine, lecturer and contributor to *Radio Free Europe*. She lives in Tallinn.

MUSEUMS

Virtual Art Museum MoNA in Pärnu (founded on 1 January 1998) <http://www.chaplin.ee>
Tartu Art Museum and Kivisilla Gallery
Vallikraavi 14, 2400 Tartu
tel: +372 27 43 25 21
Estonian Museum of Art
Kirikuplats 1, 0001 Tallinn
tel: +372 244 95 13
Rotermann's Salt Storage, Estonian Museum of Architecture
Ahtri 2, 0001 Tallinn
tel: +372 6 25 70 00

INSTITUTIONS

Soros Centre for Contemporary Arts
Vabaduse Väljak 6, 0101 Tallinn
tel: +372 6 31 40 50
fax: +372 6 31 40 49
e-mail: post@skkke.ee
<http://www.artun.ee/centre/12/2.ht>

ART ACADEMIES

E-Media Centre: Estonian Academy of Arts
Tartu mnt. 1, 0001 Tallinn
tel: +372 6 26 73 36
e-mail: ando@artun.ee
e-mail: raivo@artun.ee

ART SPACES AND GALLERIES

Art Hall
Vabaduse Väljak 8, 0101 Tallinn
tel/fax: +372 6 44 87 47
Centre of Photography
Paasiku 4-128, 0039 Tallinn
tel/fax: +372 6 33 75 56
e-mail: linnap@estpak.ee
Vaal Gallery
Väike-Karja 12, 0001 Tallinn
tel: +372 6 27 01 61
Kütiorg. The Valley Studio
tel: +372 78 29 210

ART MAGAZINES

Kunst
P.O. Box 105, 0090 Tallinn
fax: +372 6 41 17 62
e-mail: post@skkke.ee
Estonian Art (in English)
Estonian Institute
P.O. Box 3469, 0090 Tallinn
tel: +372 6 31 43 55
fax: +372 6 31 43 56
e-mail: einst@einst.ee

FINLAND

Northern Exposure

by Mika Hannula

There were times, not so long ago, when Finland was characterised both as the Japan of the North and/or as a somewhat colder version of Albania. Whether either of these slogans ever bore any truth is questionable. What is more important is that the dream of economic miracles and the nightmare of social and political inwardness have disappeared. Finland – whether it wanted to or not – has faced the vastly changed atmosphere of the post-Wall period.

This period is defined by uncertainty, openness and plurality, themes that contain both possibilities and risks. Fortunately, in the field of contemporary art, one can readily say that the general attitude has concentrated on the former – on the chances.

These new possibilities can be described and focused by the dissolving of the old centre/periphery dichotomy that, in the 1990s, has, if not collapsed, then at least become very much milder. It is exactly right here, right now, that the former so-called peripheries have gained, and have been given their space and time within many centres. This is the case whether you look at Finland, Ukraine or South Africa, and it functions whether it is in Berlin, Paris or New York.

From the view of the Northern lighthouse, there is room for multiple voices from the local level, and starting points in the global, plural field of arts. In other words, at the same time as Finland itself has awoken from the bad dream of monolithic culture, there have come into being more ways and means for artists to express themselves. There is no single content or concept, and there is no longer just one proper way to do this or that.

This brings me to the numerous Finnish artists who have achieved international acclaim

and attention during the 1990s. It is the very conjunction where the local meets the global. The common denominator among people who are in themselves so fantastically different as the photographer Esko Männikkö, sound artist Mika Vainio (a.k.a. the group Panasonic), visual artists Tommi Grönlund and Petteri Nisunen, video-installation artist Eija-Liisa Ahtila, and performance artist Teemu Mäki, is the fact that, in their art, they are able to connect something utterly special with something nonchalantly general. It is unique, but open to anyone who cares to listen to it, to look at it, to be with it. It is, in practice, that new and lovely catch word: "glocal".

The new position and change of climate has been perfectly well understood and taken up by the main players in the various parts of the field of contemporary art in Finland. One particular phenomenon in the field is that Finnish museums are very active, supportive and sometimes even controversial. What the small gallery scene lacks is back-up from government-supported institutions. Without doubt, one of the main people from the curators' side is Maaretta Jaukkuri of the *Museum of Contemporary Art*. She is, for example, responsible for the shows *Strangers in the Arctic* and the major international showcase *ARS-95*. The museum's role, and her own, will definitely not be diminished by the opening of the museum's new building in May 1998 in Helsinki.

On the other side of the interconnected fence, one of the most vivid independent curators is Leena-Maija Rossi. Her latest and so far largest show was called *MAP*, concentrating on post-families and strategies of identity and power. Another name to be mentioned is the multi-media curator and organiser Tapio Mäkelä.

It is hardly surprising that, when considering other interesting artists outside the sphere of the current "usual suspects", there are also people who are very aware of the situation in the 1990s. They

are well-connected internationally, and have either studied abroad or have shown outside of Finland. Among these are the painters Johanna Aalto, Robert Lucander, Nina Roos and Jussi Niva, visual artists Mariana Uutinen and Kaisu Koivisto, video artist Fanni Niemi-Junkola, and conceptual artists Jyrki Siukonen, Pasi Karjula and Marko Vuokola.

It must be added that international fame *per se* is not the only game in town. International exchange of artists' practices, and the concept of free trade in the field of contemporary visual art is not a goal in itself. The point is that international interaction has to be critical and self-reflective. It is not an answer, but one of the available means.

Unfortunately, these traits of self-aware critical openness are missing too often in the field of Finnish contemporary art. Instead, one finds inactivity, inwardness and plain laziness. The very generous Nordic social system enables anyone to survive with a relatively minimal effort. The great grant system that enables so many positive things also has its shadow. Too many people are supported financially for non-existent or wrong reasons. The results are very often uninteresting, unconnected and lame – dull art that sinks in its own self-sufficiency.

Mika Hannula (born in 1967) has a Ph.D in Political Science, and is associate editor of *Siksi*. He lives in Berlin and Turku.

MUSEUMS

The Museum of Contemporary Art
Mannerheiminaukio 2,
00100 Helsinki
tel: +358 9 17 33 61
fax: +358 9 17 33 62 37
e-mail: for example,
maaretta.jaukkuri@mg.fi
Finnish Museum of Photography
Tallberginkatu 1 A 3rd. floor,
00180 Helsinki
tel: +358 9 686 63 60
fax: +358 9 68 66 36 30
e-mail: fmpp@fmpp.fi
Amos Andersson Art Museum
Yrjönkatu 27, 00100 Helsinki
tel: +358 9 64 02 21
fax: +358 9 680 22 06

Helsinki City Art Museum

Tamminiementie 6,
00250 Helsinki
tel: +358 9 169 31 69
fax: +358 9 169 31 75
(They also have a good gallery space called Kluuvi Gallery – the contact address is the same.)
Wäinö Aaltonen Museum of Art
Itäinen Rantakatu 38, 20810 Turku
tel: +358 2 235 56 90
fax: +358 2 235 16 90
Pori Art Museum
Eteläranta, 28100 Pori
tel: +358 2 621 10 81
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Sara Hildén Art Museum
Särkänniemi, 33230 Tampere
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fax: +358 3 222 99 71

ART SPACES

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University of Lapland, Faculty of
Visual Arts and Design, Department
of Media Studies
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Nordic School of Art
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GALLERIES

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Artek
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fax: +358 9 65 15 06
Kari Kenetti
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fax: +358 9 62 20 06 22
e-mail: kenetti@cute.fi
Hippolyte
Kalevankatu 18b,
00120 Helsinki
tel/fax: +358 9 612 33 44

ART MAGAZINES

Taide (Art) (in Finnish)
Kasarmikatu 32a,
00130 Helsinki
tel: +358 9 62 64 67
fax: +358 9 62 64 62
Siksi – The Nordic Art Review
(in English)
Suomenlinna 28b, 00190 Helsinki
tel: +358 9 66 86 38
fax: +358 9 66 95 94

FRANCE

An Overview of the French Scene at the Dawn of the Year 2000

by Ami Barak

Anyone who is living abroad and has not kept up with events in the world of art over recent years would find himself somewhat out of touch with what is happening on the French contemporary art scene. Only a handful of artists are working outside of the borders of France. The generation of Jean Luc Vilmouth, Ange Leccia, Jean-Marc Bustamante, Sophie Calle, Absalon, and to a lesser degree Philippe Thomas, IFP, Bernard Frize and Michel Verjux has, to a certain extent on the international circuit, been succeeded by artists such as Philippe Parreno and Dominique Gonzalez-Foerster. However, neither of the latter are yet being called upon for high-profile events. Others artists such as Fabrice Hybert and Marie-Ange Guilleminot have just recently started receiving invitations from experts of world-wide renown. With such a limited, though indeed highly representative sample of artists, even an informed public would find it difficult to get an accurate idea of the late 20th-century art scene in France.

And yet France is obviously not lacking in broadly talented artists whose creative production and distinctive artistic approach could well constitute the focal points of a coherent institutional programme. The French syndrome is the result of an institutional coverage system which, although by far one of the most open, nevertheless relies both financially and ideologically on the unilateral support of public authorities. In the liberal western world, where state sponsorship is frowned upon because of the ever-present risk of an amalgam being drawn between art and politics, national talent is often nipped in the bud. This is a pity. In the French system, expertise is a major selection criterion and it is surprising to note that, much more fre-

quently than elsewhere, exhibitors and collectors very often show a preference for foreign artists' works. Paradoxically, this is not real proof of impartiality.

Despite its relatively limited impact beyond national boundaries, French contemporary art is remarkable both in its diversity and its innovation. At the risk of sounding somewhat *pro domo*, it could well be said that certain protagonists of the younger generations are proving themselves every bit as capable as counterparts who have made it as stars on the international scene.

Let us look at the characteristics and driving forces that unite them to the movements that have forged the "zeitgeist" over recent years. Firstly, a deep insight into the basic rules underlying artistic creation but at the same time a firm desire to set themselves loose from the ideological principles upheld by the system. A strong dose of introspection, self-criticism, an openness to new versions of accepted formulae.

They also distinguish themselves by a sharp propensity for derision, a marked aloofness and a generous dose of humour. Language becomes an important tool, one that is played upon at will. Their creations are often the result of an adaptation, a reconstitution, a reconfiguration.

Xavier Veilhan's creations revolve around the status of the image. They are synthetic, intended as a proof against reality, but a reality that is computer-assisted today... An intelligent reality capable of slipping out of our grasp from one moment to the next. The artist is no longer the only one capable of wielding the power of manipulation, an admission which rings out a warning of its own.

For Pierre Huyghe everything in life exists to lead us towards a more complete apprehension of reality. He therefore feels responsible for the details which are playing an ever more dialectic role in our

existence. Pierre Huyghe places art's power of revelation in the context of today. He does so in a totally unexpected manner, for example with his remake of Alfred Hitchcock's *Rear Window* in a home-made video shot in a suburban apartment. In his version of Pasolini's *Uccelacci e uccellini* he strays into the personal life of one of the surviving members of the cast. He reassures us with *Snow White's* vocal victory over Disney's ogre, de-sanctifies John Cage's *Silent Piece* by wandering out of the script.

Pierre Bismuth has adopted an approach intended to highlight our dependence on non-visual modes of expression and the increasingly powerful role they play in everyday reality. Sound, script, editing in every sense of the word, cinematographic and non-cinematographic. When he asks a typist to textually describe what she hears on the sound track of Antonioni's film *Professione: Reporter*, the discrepancy between sound and speech makes the audience visually aware of just how skilful our senses are, but also of how systematically "blind" they are.

Claude Closky also deciphers codes – those created through the language of publicity and through the constant need of the public to identify with established points of reference. Stereotypes are thus exposed in the broad daylight, to become aesthetic visions doted with a dazzling degree of autonomy.

Pierre Joseph resuscitates characters encountered for the first time at an art preview. Each plays a role which we can immediately identify as being part of our own cultural heritage: a cowboy, Snow White, a policeman, a pageboy, a fairy, etc. These are made tangible in images and once we have mastered the art we are endowed with the power of resuscitation to bring them to life. A parable on creation and an all-time fantasy of the ancient Greeks.

Philippe Parreno has been working intensely on the concept of objects, their purpose

and the way they are reflected by the media. Above and beyond practical aspects and design, he relentlessly seeks to explore abuses and exaggerations nurtured by objectal inflation and to examine the reflexes so induced.

Other artists such as Alain Bublex, Nick van de Steeg and Gilles Barbier follow an ongoing quest to create the components of a Utopian edifice with their hybrid machines, their machines for going backwards and forwards in time and their integrated towns, social matrices intended to decipher the models that are controlling our past and future life.

I could also quote artists such as Florence Paradeis and Brice Dellsperger whose photos and videos revolve around models and poses, or others like Michel Blazy who makes big sparks with little, or Matthieu Laurette who cleverly uses the chain distribution system to reveal the tricks of its own trade. Then there is Serge Comte and Philippe Ramette, both masters in the art of non-sensical poetry, and Eric Duyckaerts, the philosopher of today's artists.

A number of paradoxes can be seen in the system of contemporary art in France today. Most galleries are based in Paris, yet other regions are highly productive. The market is concentrated in the capital, yet distribution is scattered across the entire territory in such a way that a unique diversity in art forms is ensured. Art centres, Fnac stores, museums, schools and highly active social and cultural associations consecrate enormous efforts to promote art. And these can be found in the most isolated areas, there where you really wouldn't expect it. But this is a French speciality! To turn up there where you are least expected.

Ami Barak is the director of the Frac Languedoc-Roussillon, Montpellier.

MUSEUMS

- ARC – Musée d'art moderne de la Ville de Paris
1, av. Président Wilson, 75116 Paris
tel: +33 1 53 67 40 46
fax: +33 1 53 67 40 75
- Musée d'art contemporain de Lyon
81, quai Charles de Gaulle,
69000 Lyon
tel: +33 4 72 69 17 18
fax: +33 4 72 69 17 00
- Le Musée d'art contemporain de Marseille
69, bd. Haïfa, 13008 Marseille,
tel: +33 4 91 25 01 07
fax: +33 4 91 72 17 27
- Carré d'art-Musée d'art contemporain
Place de la Maison Carrée,
30000 Nîmes
tel: +33 4 66 79 35 70
fax: +33 4 66 76 35 85
- La Salle Blanche – le Musée des Beaux-Arts de Nantes
10, rue Georges Clémenceau,
44000 Nantes
tel: +33 2 40 41 65 65
fax: +33 2 40 41 67 90
- Le Musée de Saint-Etienne
La Terrasse,
42270 Saint Priest en Jarez
tel: +33 4 77 79 52 52
fax: +33 4 77 79 52 50
- Musée de Rochechouart
Château de Rochechouart,
87600 Rochechouart
tel: +33 5 55 03 77 77
fax: +33 5 55 79 57 81

ART CENTRES

- Centre d'art de Brétigny
Espace Jules Verne
rue Henry Douard, 91220 Brétigny
tel: +33 1 60 84 40 72
- La Ferme du Buisson
allée de la Ferme, 77437 Noisiel
tel: +33 1 64 62 77 00
fax: +33 1 64 62 77 99
- Le Consortium
16, rue Quentin, 21000 Dijon
tel: +33 3 80 30 75 25
fax: +33 3 80 30 59 74
- Le Magasin Cnac
155, cours Berriat, 38000 Grenoble
tel: +33 4 76 21 95 84
fax: +33 4 76 21 24 22
- Villa Arson
20, av. Stephen Liégeois,
06100 Nice
tel: +33 4 93 84 40 04
fax: +33 4 93 84 41 55
- Domaine de Kerguéhennec
56500 Bignan,
tel: +33 2 97 60 57 78
fax: +33 2 99 37 50 84
- Le Parvis
Scène Nationale, Centre Leclerc
av. Sallenave, 64000 Pau
tel: +33 5 62 90 08 55
fax: +33 5 62 90 07 39
- Le Crac à Sète
Quai Aspirant Herbert, 34200 Sète
tel: +33 4 67 74 94 37
fax: +33 4 67 74 23 23
- Le Centre de Création Contemporaine
59, rue Marcel Tribut, 37000 Tours
tel: +33 2 47 66 50 00
fax: +33 2 47 61 60 24
- Le Capc-Musée à Bordeaux
7, rue Ferrère, 33000 Bordeaux

- tel: +33 5 56 00 81 50
fax: +33 5 56 44 12 07
- Le Creux de l'Enfer
Vallée des Usines, 63300 Thiers
tel: +33 4 73 80 26 56
fax: +33 4 73 80 28 08
- Centre d'art contemporain de Vassivière
Île de Vassivière,
87120 Beaumont-du-Lac
tel: +33 5 55 69 27 27
- Crestet Centre d'art
Chemin de la Verrière-les-Martines,
84110 Crestet
tel: +33 4 90 36 35 00
fax: +33 4 90 36 36 20

REGIONAL FUNDS OF CONTEMPORARY ART

- Frac Bourgogne
49, rue Longvic, 21000 Dijon
tel: +33 3 80 67 18 18
fax: +33 3 80 66 33 29
- Le Collège Frac Champagne-Ardenne
1, place Museaux, 51100 Reims
tel: +33 3 26 05 78 32
fax: +33 3 26 05 13 80
- Frac Languedoc-Roussillon
20, rue de la République,
34000 Montpellier
tel: +33 4 67 22 94 04
fax: +33 4 67 58 49 80
- Frac Limousin, "Les Coopérateurs"
Impasse des Charentes,
87100 Limoges
tel: +33 5 55 77 08 98
fax: +33 5 55 77 90 70
- Frac Pays de Loire
7, rue Frédéric Kuhlmann, ancien
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tel: +33 2 40 69 87 87
fax: +33 2 40 69 15 57
- Frac Poitou-Charente
Hôtel Saint-Simon
15, rue de la Cloche Verte,
16000 Angoulême
tel: +33 5 45 92 87 01
fax: +33 5 45 95 94 16
- Frac Provence-Alpes-Côte-d'Azur
1, place Francis Chirat,
13002 Marseille
tel: +33 4 91 91 27 55
fax: +33 4 91 90 28 50
- Nouveau Musée/Institut d'Art
Contemporain, Frac Rhône-Alpes
11, rue Docteur Dolard,
69600 Villeurbanne
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GALLERIES

- Air de Paris
32, rue Louise Weiss, 75013 Paris
tel: +33 1 44 23 02 77
fax: +33 1 53 61 22 84
- Galerie des Archives
4, Impasse Beaubourg, 75003 Paris
tel: +33 1 42 78 05 77
fax: +33 1 42 78 19 40
- Art Concept
34, rue Louise Weiss, 75013 Paris
tel: +33 1 53 60 90 30
fax: +33 1 53 60 90 31
- Galerie Arlogos
6, rue du Pont-Lodi, 75006 Paris
tel: +33 1 44 07 33 50
fax: +33 1 44 07 31 02
- Brownstone, Corréard & Cie
17 & 26, rue Saint-Gilles,
75003 Paris

- tel: +33 1 42 78 43 21
fax: +33 1 42 74 04 00
- Galerie Chantal Crousel
40, rue Quincampoix, 75004 Paris
tel: +33 1 42 77 38 87
fax: +33 1 42 77 59 00
- Galerie Jennifer Flay
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- Galerie Alain Gutharc
47, rue de Lappe, 75011 Paris
tel: +33 1 47 00 32 10
fax: +33 1 40 21 72 74
- Galerie Ghislaine Husenot
5bis, rue des Haudriettes,
75003 Paris
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fax: +33 1 48 87 05 01
- Galerie du Jour Agnes B.
44, rue Quincampoix, 75004 Paris
tel: +33 1 44 54 55 90
fax: +33 1 44 54 55 99
- Galerie Jousse-Seguin
34, rue de Charonne, 75011 Paris
tel: +33 1 47 00 32 35
fax: +33 1 40 21 82 95
- Galerie Laage-Salomon
57, rue du Temple, 75004 Paris
tel: +33 1 42 78 11 71
fax: +33 1 42 71 34 49
- Galerie Yvon Lambert
108, rue Vieille du Temple,
75003 Paris
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fax: +33 1 42 71 87 47
- Galerie Montenay-Giroux
31, rue Mazarine, 75006 Paris
tel: +33 1 43 54 85 30
fax: +33 1 43 29 42 21
- Galerie Gabrielle Maubrie
24, rue Sainte-Croix de la
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fax: +33 1 42 74 54 00
- Galerie Philip Nelson
40, rue Quincampoix, 75004 Paris
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- Galerie Nathalie Obadia
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fax: +33 1 42 74 68 66
- Galerie Roger Pailhas
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fax: +33 1 48 87 62 55
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- Galerie Peyroulet
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- Galerie Praz-Delavallade
28, rue Louise Weiss, 75013 Paris
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- Galerie Almire Rech
24, rue Louise Weiss, 75013 Paris
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- Galerie Philippe Rizzo
9, rue Saint-Gilles, 75003 Paris
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- Galerie Le Sous-sol
9, rue de Charonne, 75011 Paris
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fax: +33 1 47 00 24 75
- Galerie Daniel Templon
30, rue Beaubourg, 75003 Paris
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fax: +33 1 42 77 45 36
- Galerie Chez Valentin
77, av. Ledru-Rollin, 75012 Paris
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fax: +33 1 43 44 14 76
- Galerie George-Philippe et Nathalie Vallois
38, rue de Seine, 75006 Paris
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- Galerie Arne de Villepoix
11, rue des Tourelles, 75004 Paris
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GEORGIA

Georgian Contemporary Art

by Maka Dvalishvili and Nana Kipiani

Ten to twelve years ago the horizons of Georgian art expanded and fine art started moving into the visual art range. New directions were taken, mainly because of the developments of history. Georgian contemporary art had to embrace the 20th-century experience of the West very quickly, and this by resorting to a synthesis of intuitive and inspirational methods. The subjects, such as video-art, photography, installation, object, etc. are rather new in Georgia. Today Georgian artists are using ultra-modern language and materials, including so-called "new technologies". Because of the speed of renewal and change in modern Georgian art, it is difficult to judge the work of our artists according to old standards, despite the fact that our tradition grows out of a very ancient visual tradition.

As Georgian thinking is highly "pictorial", contemporary Georgian painting is a very prominent subject in our culture. Symbolic thinking, as witnessed in our wonderful history of icon painting, has grown into the modern tradition of figurative art, neo-romantic and neo-expressionistic lyrical conceptualism. Post-modern poetics blending aesthetic intellectualism with individual mythologisation are developing. Georgian conceptualism is stylistically conceptual, as concepts are still expressed visually. Hence neo-conceptualism is much closer to our nature than pure conceptualism. Despite a lot of political and social difficulties in Georgia, the Georgian artists are less interested in social-political reality.

The cultural life is well developed in the capital city. There is little market for art in Tbilisi, yet it is predominantly there rather than in other regions of Georgia. Moreover the government is not interested in art development, and

there is nothing done for the social security of the Georgian artists. They are considered anti-social elements.

There are about nine main galleries working in Tbilisi. These are: *The Georgian Arts and Culture Centre*, *The Old Gallery*, *TMS Art Gallery*, *The Orient Gallery*, *The Modern Art Gallery*, *The Karvasla Gallery*, *Hobby Gallery*, *Vache Gallery*, and the *State Art Gallery*. At the *State Art Academy in Georgia*, the *Institute of Georgian Art History* is the only department dealing with contemporary Georgian art. There are only two magazines working on the contemporary Georgian art: *Spektri* and *Literature & Art*. The financial background of the galleries and publications is weak and their work is limited. Accordingly, their cultural status abroad is dependent on the interest of the outsiders. The exhibitions made abroad are mainly group shows, as less individual artists and artisans are selected and financed by foreigners.

Maka Dvalishvili is the president of the *Georgian Art & Culture Centre*, living and working in Tbilisi. Nana Kipiani is an art historian and critic, living and working in Tbilisi.

STATE MUSEUMS

- Shalva Amiranashvili State Art Museum
1, Gudiasvili Str. Tbilisi
tel: +995 32 99 66 35
- S. Janashia Georgian State Museum
3, Rustaveli Ave., Tbilisi
tel: +995 32 99 80 22
- I. Grishashvili Tbilisi State Historical Ethnographic Museum
8, Sioni Str., Tbilisi
tel: +995 32 72 51 26
- State Museum of Folk and Applied Art
11, Sjololaki Kh, Tbilisi
tel: +995 32 99 61 52

ART ACADEMIES

- Tbilisi State Academy of Art
22, Gribodov Str., Tbilisi
tel: +995 32 93 69 51
- Tbilisi State Culture Institute
40, Agmashenebeli Av., Tbilisi
tel: +995 32 95 10 50

ASSOCIATIONS

- Georgian Artists Union
4 Chihl, Kazbegi Avenue
380077 Tbilisi
tel: +995 32 39 29 02
(Before Georgia declared its State Independence from the Soviet Union (1991), the main Georgian artists were organised under the

Georgian Department of The Soviet Artists Union. There were no independent galleries, or exhibition halls by that time. All activities were supervised by State. After the breakdown of the Soviet Union and the declaring independence of the Georgian Republic the Georgian Artists' Union separated from the Soviet one and formed as the independent unit of the Georgian Artists Union. That is the State Organisation, acting under the supervision of the Ministry of Culture and combining all generations of Georgian artists.)

GALLERIES AND ART CENTRES

The State Art Gallery
11, Rustaveli Av., 380008 Tbilisi
(State organisation which represents periodical exhibitions of the Georgian Artists Union. Works mainly with all generations of Georgian artists: Edmund Kalandadze, Zurab Nijardze, Dimitri Eristavi, Radish Tordia, Givi Toidze Temo Gotsadze etc.)

The Georgian Arts and Culture Centre (GACC)
3, Rustaveli Av., 3rd floor, 380007 Tbilisi
tel/fax (local): +995 32 93 56 85
fax (international): +1 732 886 96 98
e-mail: maka@accgaa.ge
(Independent non-profit, non-governmental organisation. Goals: To popularise contemporary fine applied arts and crafts; to preserve Georgian Cultural heritage. GACC gallery activities: permanent exhibitions of Georgian and international artists.)

TMS Art Gallery
16, Rustaveli Ave., 380008 Tbilisi
tel/fax: +995 32 93 91 24
(Works mainly for the traditional, saloon painter/artists (generation of 1980s-1990s), such as: Irakli Sutidze, Merab Abramishvili, Levan Legidze, George Iashvili, Gela Manjavidze, Gogi Chagelishvili, Shalva Matuashvili, etc.)

Old Gallery
21, Erekle Str., Tbilisi
tel: +995 32 92 31 25
(Works mainly for the alternative art - subject installation, photography, video art, etc. (generation of 1980s-1990s); artists group: Mamuka Japeridze, Niko Tsetskhladze, Mamuka Tsetskhladze, Temo Javakhishvili, Gia Bugadze, Levan Chogoshvili, Misha Shengelia, Guram Tsalbakhshvili, Dato Aleksidze etc. Often offers the gallery to young, unknown artists.)

Hobby Gallery
8, Chanturia Str., Tbilisi
G. Leonidze Georgian State Museum of Literature
tel: +995 32 93 20 73
(Mixed type gallery, which exhibits traditional, as well as non traditional artists: Zaza Berdzenishvili, Mamuka Tsetskhladze, Ushangi Khumarashvili, Misha Gogrichiani, etc.)

The Modern Art Gallery
3, Rustaveli Av.,
2nd floor, 380007 Tbilisi
tel: +995 32 98 21 33
(Mainly represents the retrospective exhibitions of different generations of artists.)

The Karvasia Gallery
8, Sioni Str., Tbilisi
tel: +995 32 72 17 06
(Provides art services for individual and group exhibitions.)

Children's Picture Gallery
17a, Shavteli Str., Tbilisi
tel: +995 32 99 53 37 / 99 78 58
(Exhibits children artifacts. Holds the Educational Classes.)

Vache Gallery
123, Agmashenebeli Av.,
380002 Tbilisi
tel: +995 32 95 06 11 / 95 51 83
(Works with old generation of artists and decorative and applied arts.)

Club Pirosmari
2, Abanotubani str., Tbilisi

GERMANY

Politics converted into Culture The Art Scene in Germany after the "Re-unification"

by Marius Babias

When the two German States were formally "re-united" on 3 October 1990 as a result of the collapse of the Soviet Union, the art market suffered a severe financial crisis. Was there more than a purely psychological reason for this? Jean Baudrillard called the policy of detente between East and West a "perfect pact with the devil. We ask the East for the picture of freedom, in exchange for the material signs of freedom". In the capitalist structure of democratic societies, points of view can indeed be exchanged. Markets, however, cannot.

Art, in so far as it had not been corrupted by Jeff Koons or Haim Steinbach into phoney-critical design, reacted with defiance, left the institutions, and took up a peripheral position, although frustrated theoreticians such as Peter Weibel relegated art to a mere object of philosophy, and the post-modern ghost of the end of history did its rounds.

But how did the galleries and institutions react? While the big galleries kept up appearances with phoney sales and the museums chose the escape route of constructing new buildings (*Hamburger Bahnhof* in Berlin, *Museum der Gegenwart* in Hamburg, *ZKM* in Karlsruhe), artistic life was reflected on the periphery of the art world through numerous symposia, lecture series and workshops. Art collectives were founded (*minimal club* in Munich, *BüroBert* in Düsseldorf, *Bismarc Media* in Berlin), as well as interdisciplinary "production sites" (*Botschaft* in Berlin, *Friesenwall 116* and *Friesenwall 116a* in Cologne) and *Fanzines Artfan* in Vienna, *A.N.Y.P* in Munich/Berlin, *Dank und Neid* in Hamburg). Artists established their own communications network with the artists' network *The Thing* and a provisional parliament with the *Wohlfahrtsausschüsse*.

During the convention November of 1992, which was held in shops in the Friesen district of Cologne, and in parallel to the art fair *Unfair*, the art scene "came out". In semi-institutional facilities such as the *Künstlerhaus Stuttgart*, the organised cultural resistance was not only managed, but also had its market possibilities tested.

The galleries had either remained blissfully unaware of these developments or had rejected them as being commercially useless. It is true that at the end of 1994 the Cologne gallery owner Christian Nagel closed his regular exhibitions business and opened an office instead, but he still took part in art fairs, offering mainly paintings. The programmatic pressure, which came from the new re-politicised arts initiatives, paradoxically had the effect of maintaining the traditional model of the gallery as an art boutique. A decisive factor for this was the economic promise of Berlin being the new capital.

Cologne galleries opened up overnight in "Berlin-Mitte", the new hub of art in Germany: *Bruno Brunnet*, *Paul Maenz*, *Ernst Busche*, *Neuger/Riemschneider*, *Max Hetzler*, *Schipper & Krome*, *Isabella Kacprzak*, *Rudolf Zwirner*. The Cologne art collectors Erika and Rolf Hoffmann opened their own private museum in the *Sophien-Gips-Häfen*. In Berlin there was a mixture of calculated optimism and a sense of eager expectation. Very young people benefited from the bonus of Berlin's being the capital: Klaus Biesenbach (*Kunst-Werke*), Martin Klosterfelde, Tim Neuger and Burkhardt Riemschneider. With the art fair *Art Forum Berlin*, which was first held in 1996, the Berlin galleries set up a market on the buyers' door step. Hetzler, a big gallery owner and typical of Berlin's building boom, stakes his money on the growth in spending in the architecture sector. The Berlin "artists-architects" Dudler, Kollhoff and Sawade (all of them exhibited by Hetzler) buy either direct from him or

return the favour through purchase advice for developers.

The dynamic young gallery owner from "Berlin-Mitte" looks for the reassuring comfort of a social community, and wants to have fun as well as prospects for the future. Art has become a vehicle of the "club culture". First a bit of art, and then down to the club - that is the message from the *Auguststraße*, Berlin's new art mile. The secret of its success: it blurred the separation of the two halves of the city and the social poverty which resulted from the "re-unification", turning politics into culture.

Marius Babias works as an art journalist in Berlin and is a guest teacher at the *Städelschule* in Frankfurt-on-Main.

GALLERIES

Mehdi Chouakri
Gipsstr. 11, 10119 Berlin
tel: +49 30 28 39 11 53
fax: +49 30 28 39 11 54
Contemporary Fine Arts
Sophienstr. 21, 10178 Berlin
tel: +49 30 283 65 80/81
fax: +49 30 283 65 82

Max Hetzler
Zimmerstr. 89, 10117 Berlin
tel: +49 30 229 24 37
fax: +49 30 229 24 17
Christian Nagel
Hohenzollererring 22-24, UFA-Palast
50672 Cologne
tel: +49 221 257 05 91
fax: +49 221 257 05 92

Neu
Charitéstr. 3, 10117 Berlin
tel: +49 30 285 75 50
fax: +49 30 281 00 85
Neugerriemschneider
Linienstrasse 115, 10115 Berlin
tel: +49 30 30 87 28 11
fax: +49 30 30 87 28 10
Schipper & Krome
Auguststr. 91, 10117 Berlin
tel: +49 30 28 39 01 39
fax: +49 30 28 39 01 40
e-mail: schipper+krome@artthing.de

Barbara Weiss
Potsdamer Str. 93, 10785 Berlin
tel: +49 30 262 42 84
fax: +49 30 265 16 52

ART MAGAZINES

neue bildende kunst
Christburger Str. 11, 10405 Berlin
tel: +49 30 441 31 77
fax: +49 30 441 31 76
Texte zur Kunst
Norbortstr. 2-4, 50670 Cologne
tel: +49 221 139 04 45
fax: +49 221 13 82 29
e-mail: tzk@netcologne.de

GREECE

by Katerina Gregos

Greece is predominantly identified with its heritage industry and a weighty classical past, rather than with its contemporary art. Dwelling between its ancestry and the will to modernise, an eagerness to import goods and information and the anxiety to preserve tradition, it has only recently begun to come to terms with its hybrid identity.

For a long time, the country had been functioning on the margins of the art world, cut off from international discourse. Until recently the visual arts were conceived of in terms of a tradition that was largely ethnocentric and inward looking. With few exceptions, artistic production was largely associated with a specific kind of figurative academicism or mannerist expressionism. Greek "advanced" contemporary art mostly manifested itself abroad through artists like Jannis Kounellis, Lucas Samaras, Chryssa and Takis, who left the country to pursue international careers.

Things, however, have been changing. Since 1981, when Greece joined the EEC, the country has been steadily following a European orientation. Globalisation has undermined notions of centre versus periphery and has challenged outdated concepts of "nationality" and localism. In the last 10 years, the visual arts landscape has been undergoing dramatic changes. The contemporary arts scene is gradually becoming "de-insularised". There is a new vitality and a lot of fresh optimism and energy brought about by the presence of a younger generation of artists, dealers, critics and curators proposing an international platform of dialogue. Academic dogma and conservatism are gradually giving way to experimentation and openness.

Artistic activity is concentrated largely in Athens - not surprisingly, since it is home to nearly half the population of

Greece - and to a lesser extent, in Thessaloniki. The latter was "Cultural Capital of Europe" in 1997, but despite the money channelled into the project, it failed to make any impact, due to a short-sighted, limited programme which lacked any punch or sense of strategy. This, unfortunately, did nothing to change the image of the city as a provincial outpost of Athenian art and a secondary market, despite the activities of the *Macedonian Museum of Modern Art*, which holds varied exhibitions of modern and contemporary art from Greece as well as abroad, and regularly stages stimulating contemporary photographic exhibitions. However, the focus remains on Athens, which has been elected to host the 2004 Olympics. This has led to talk of a "Cultural Olympiad", although quite what that will entail no one yet knows.

One of the reasons for this renewed optimism has been the rise in the number of important, international shows which have been instrumental in promoting awareness of contemporary art - such as those organised by the privately-funded *Deste Foundation for Contemporary Art* (*Cultural Geometry*, 1988, *Psychological Abstraction*, 1989, *Artificial Nature*, 1990, and *Post Human*, 1992-93); the Jannis Kounellis exhibition on the cargo-boat *Ionion*, sponsored by the influential *J.F. Costopoulos Foundation*; *Everything That's Interesting is New*, the exhibition of the *Dakis Joannou collection* at the *Factory*, which drew the international art world to Athens; selections from the collection of the *Whitney Museum of Contemporary Art* at the *National Gallery*, and *Private Face/Urban Space* at the *Gasworks*, which included a number of British artists who have come to prominence in the 1990s.

In addition, apart from the veteran *Jean Bernier Gallery*, which was established in 1977 and was the first - and for a number of years the only - gallery regularly to exhibit international art (from Minimalism and Arte Povera to younger contemporaries), an

increasing number of galleries with an international orientation are being established, such as those run by Eleni Koroneou and Rebecca Camhi. At the same time, there are other galleries which have been instrumental in promoting the use of contemporary art forms, such as *AD*, whose programme combines the 1960s Greek avant-garde with exhibitions of younger artists; *Artio*, which was at the forefront of minimal and conceptual developments in Greek art; *Epikentro*, a new gallery featuring young artists, and the *Ileana Tounta Contemporary Art Centre*, the first gallery in Athens to combine exhibition space, bookshop and bar. On the other hand, more alternative spaces like *Ice Box*, run from an apartment, and *Unlimited*, one of the very few artist-run galleries, feature more experimental art.

Until recently, curators were few and fairly isolated from the rest of the art world, with the exception perhaps of Efi Strousa, who in the 1980s played a major role in promoting the work of a new generation of artists (now in their forties), and Anna Kafetsi, a curator at the *National Gallery*, whose survey show of Greek modern and contemporary art broke new ground in 1992. However, the landscape is largely being changed by a younger generation of curators, who are establishing a network of contacts abroad and are helping to promote the work of their peers, such as Helena Papadopoulos and Thanassis Moutsopoulos, who have emerged, respectively, as two of the most interesting critics and cultural commentators. Critical discussion has been reinforced by the existence of two specialist periodicals: The art magazines *Net* and *Arti*, which cover local and international exhibitions.

Coupled with this is the rise in the number of important collectors of international contemporary art, the most notable being Dakis Joannou, who is also founder of *The Deste Foundation for Contemporary Art*, recently rehoused in an impressive new exhibi-

tion space. Dimitris Daskalopoulos has also amassed a considerable collection of international art and Gregory Papadimitriou owns an extensive collection of contemporary Greek art as well as a number of foreign artists.

Young artists are themselves beginning to redefine their roles; they have severed their links with the past, abandoned the neo-figurative and neo-expressionist tradition that was dominant in the 1980s and have been making installation and conceptual work that employs the use of new technologies. They are more aware of the international scene and are trying, despite limited support, to find a niche in it. Some, like Christina Dimitriadis, Dimitris Kozaris, Miltos Manetas and Maria Papadimitriou, are beginning to establish their presence abroad in solo or group shows, such as *Greek Realities*, held in Berlin and Copenhagen in 1996/97.

The *Athens School of Fine Art*, a predominantly conservative institution structured around the traditional atelier system, is showing signs of rejuvenation. Due largely to the efforts of Nikos Kessanlis, its former dean, the school has moved to its new premises in a disused factory in the old industrial quarter of Athens and boasts a spectacular 2,000 square metre state-funded exhibition space, *Ergostasio* (The Factory), which has hosted a number of significant exhibitions from Takis to Joseph Beuys and Gunther Uecker ("Fluxus"). At the same time, teachers like George Lappas, an accomplished artist in his own right, are beginning to introduce the use of new media and are encouraging a more multi-disciplinary, non-hierarchical approach to art-making.

However, there are some considerable drawbacks. Athens still has no museum of modern or contemporary art, although - as this text goes to press - the minister of culture has announced ambitious plans for the founding of museums of contemporary art in Athens and Thessaloniki.

However, existing institutions like the *National Gallery*, which occasionally makes half-hearted attempts to stage contemporary shows, are run in an ad hoc manner, their programme being eclectic and unfocused, lacking in vision and long-term strategy.

Contemporary art is low on the government agenda. The Ministry of Culture has limited funds for its support and no sense of cultural policy or strategy with which to come to its aid. There exists no organised network for the promotion of the work of contemporary artists: most exhibitions depend on sponsorship from the private sector, which is often in the awkward position of having to act as a surrogate due to lack of state support. Artists thus depend on the occasional gallery show to survive, because of the absence of any system of organised patronage that permits them to continue working.

The art market is volatile and unstructured; classical channels for establishing prices do not exist, although the *Hellenic Art Galleries Association* has set up an annual art fair, *Art Athina*, to improve the situation. Many galleries are run as local, commercial enterprises without reflecting a definite set of convictions. The lack of artist-run and project spaces reinforces the lack of critical dialogue.

However, despite these obstacles, the opportunities for dialogue and exchange are greater than ever before. Moreover, as has often been the case recently, the most interesting art is currently being made outside the mainstream channels of contemporary art. Watch this space!

Katerina Gregos (born in 1967) is the director of the *Deste Foundation for Contemporary Art* and curator of the *Dakis Joannou Collection*. She lives in Athens.

MUSEUMS

Andros Museum of Modern Art
Chora, Andros 84500, Cyclades
tel: +30 282 224 44

Macedonian Museum of Modern Art
154 Egnatia Avenue,
Thessaloniki 54636
tel: +30 31 24 00 02
fax: +30 31 28 15 67

FOUNDATIONS

Deste Foundation for Contemporary Art
8 Omirou Street, Neo Psychico
Athens 154-52
tel: +30 1 61 855 60/1
fax: +30 1 68 043 75
The J. F. Costopoulos Foundation
40 Stadiou Street, Athens 105-64
tel: +30 1 32 627 30
+30 1 32 624 42/3
fax: +30 1 32 627 31

ART ACADEMIES

Ergostasio (Factory), Athens School of Fine Arts
256 Pireos Street, Tavros,
Athens 177-78
tel: +30 1 48 173 58
fax: +30 1 48 196 66
e-mail: askt2@central.ntua.gr

GALLERIES AND ART SPACES

National Gallery
50 Vassileos Constantinou Avenue,
Athens 115-28
tel: +30 1 72 110 10
+30 1 72 359 37/8
fax: +30 1 72 248 89

Rethymnon Centre for Contemporary Art
2 Heimarras Street, Rethymnon,
Crete 74100
tel: +30 831 558 47
+30 831 525 30

Alpha Delta Gallery
39-41 Lycabettus Street, Kolonaki,
Athens 106-72
tel: +30 1 36 029 48
fax: +30 1 36 029 49

Artio
57 Denocratous Street, Kolonaki,
Athens 106-76
tel: +30 1 72 304 55
fax: +30 1 72 581 47

Alli Poli
34 Constantinou Melenikou Street,
Thessaloniki 54635
tel/fax: +30 31 20 89 69

Jean Bernier
51 Marasli Street, Kolonaki,
Athens 106-76
tel: +30 1 72 356 57
fax: +30 1 72 261 89

Rebecca Camhi Gallery
23 Sophocleous Street,
Central Market, Athens 105-52
tel/fax: +30 1 32 104 48

Cheap Art
25 Themistokleous & A. Metaxa,
Street, Athens 106-81
tel: +30 1 38 175 17
fax: +30 1 32 500 30
http://www.lrf.gr.cheapart

Epikentro Contemporary Art
10 Armodiou Street, Central Market,
Athens 105-52
tel: +30 1 33 121 87
fax: +30 1 33 123 77

FOKA (Forum for Keen Art)
Nikiforou Foka 17,
Thessaloniki 546 21
tel: +30 31 24 93 62
fax: +30 31 24 06 33
e-mail: foka@spark.net.gr

Gallery 7
7 Zalokosta Street, Syntagma,
Athens 106-71
tel/fax: +30 1 36 120 50
Antonia Havanli Contemporary Art
11-13 Metropoleos Street,
Corfu 49100

tel: +30 661 337 05
fax: +30 661 242 86
Eleni Koroneou Gallery
5-7 Mitseon Street, Thission,
Athens 117-42
tel/fax: +30 1 92 44 271

Ica Box/ Venetia Kapernekas
21 Democratous Street, Suite E2,
Kolonaki, Athens 106-75
tel/fax: +30 1 72 944 10
e-mail: icabox@leon.reps.ariadne-t.gr

Kalfayan Galleries
Metropoleos 72, Thessaloniki 54622
tel/fax: +30 31 23 11 87
Kappatos Contemporary
6 Aghias Irinis Street, Athens 105-51
tel: +30 1 32 179 31
fax: +30 1 32 127 45
e-mail: kappatos@otenet.gr

Mylos
56 Andreou Georgiou Street,
Thessaloniki 54 627
tel: +30 31 51 69 45
+30 31 25 18 38
fax: +30 31 25 18 37

Nees Morphes
9 Valaoritou Street, Syntagma,
Athens 106-71
tel: +30 1 36 161 65
fax: +30 1 36 372 33

Lola Nikolaou Gallery
224 Nea Egnatia Street,
Thessaloniki 54642
tel: +30 31 81 07 04
fax: +30 31 86 63 30

The Soap Factory
15 Manoli Kalomiri Street,
Paradissos Amaroussiou,
Athens 151-25
tel/fax: +30 1 68 124 08

Ileana Tounta Contemporary
Art Centre
48 Armatolon & Klefton Street,
Athens 114-71
tel: +30 1 64 394 66
fax: +30 1 64 428 52

Unlimited
1 Kriezli & Sarri Street, Psyri,
Athens 105-53
tel/fax: +30 1 33 143 75
e-mail: unlitd@ath.forthnet.gr

X Art Space
10 Zosimadon Street, Exarchia,
Athens 106-83
tel/fax: +30 1 38 161 61

ART MAGAZINES

Art (Magazine) Net
49 Pericleous Street, Neo Psychico,
Athens 154-51
tel: +30 1 67 153 33
fax: +30 1 67 474 41

ARTI
22 L. Fotliadou Street,
Athens 116-36
tel: +30 1 92 440 12
fax: +30 1 92 283 02

Ta Nea tis Technis (Greek Edition of
The Art Newspaper)
Patisision 150, Athens 112-57
tel/fax: +30 1 86 129 67

HUNGARY

by Katalin Timár

Since the years of the political changes of 1989/1990, Hungarian society and culture have undergone fundamental structural alterations that have not left untouched the creative sensibility of contemporary, mostly young, Hungarian artists. Although part of the previously existing institutional framework of contemporary visual arts has remained the same as before the changes, new modes of production and previously unseen ways of presenting art works have come into being. On the level of the big, state-owned institutions (major museums, the *Kunsthalle* and some other exhibition spaces and schools), the necessary structural changes are yet to be made. This is partly the reason why the most fascinating and exciting productions of the visual arts are generally presented in municipal galleries or smaller scale independent venues (*Stúdió Galéria*, *Újlyak-Tüzoltó utca*, *Bartók 32 Galéria*, etc.). The creation of a Museum of Contemporary Art - the *Ludwig Museum* - however, is the major achievement of the past decade. Another milestone in the history of art institutions in Hungary is marked by the foundation of an ICA in Dunaujváros last year.

The *Association of the Studio of Young Artists* has been playing a crucial role in the promotion of young Hungarian artists under the age of 35, in the production and presentation of their works in the form of exhibitions, competitions, international exchange projects (the most recent ones with Slovenia, Switzerland, Iceland, and London), etc. There is also *Újlyak*, an artists' group that ran an exhibition space in an old unused pasta-factory in *Tüzoltó utca*, which has now moved and been renamed the *U.F.F. Gallery*.

The Least was the title of an exhibition of young artists, curated by Eszter Babarczy, Barnabás Bencsik, and Balázs Beóthy, in the *Ernst Museum*

in Budapest in 1996, where previous unseen artistic strategies and new methods of perception among the younger generation of artists became unequivocally apparent.

As far as the cultural politics of the state are concerned, its representative, the Ministry of Culture and Education, has made an effort to decentralise the way culture was financed before the changes. The result is the National Cultural Fund, an organisation financially independent from the Ministry, with a board for each cultural branch (literature, film, visual arts, etc.). The activity of the Fund proves that the withdrawal of the formerly omnipresent state from culture is desirable, and its existence allows the creation of cultural forms that do not entirely obey the logic of the market and the rules of commodities.

Art education in Hungary has remained rather traditional since the major political changes took place in 1989. Besides the foundation of a few private art schools, the "monopoly" of the two art academies has remained unchanged. The creation of the Intermedia Department at the *Fine Arts Academy* in Budapest is, however, an endeavour of great importance in the attempt of restructuring the traditional art education system in this country. The activities of the Department of Video at the *Applied Arts Academy* in Budapest can be described in the same innovative terms as that of the Intermedia Department.

Regular publications specialised on the visual arts not really numerous among which *Új Művészet* (Art Today) is the oldest. This monthly magazine encompasses articles and exhibition reviews on contemporary Hungarian and international exhibitions (some of them are translated into English), on 19th century and sometimes Medieval art, as well. In contrast to the eclecticism of *Új Művészet*, *Balkon* - published alternately monthly or bimonthly, with a more focused editorial policy - has exclusively specialised in

issues and exhibitions of contemporary art since it was started in 1995. Some other cultural and literary magazines, established by a younger generation of writers and critics after 1989, also publish essays and theoretical writings on contemporary visual arts and culture (*Nappali Ház*, *Enigma*, *Café Babel*, *Replika*, *Gondolat-jel*, *Átváltások*, *Századvég*, etc.). Using the possibilities of a relatively low cost of distribution, in 1996 six visual artists and critics founded a bilingual (Hungarian-English) art magazine called *Nightwatch* on the Internet (<http://www.sztaki.hu/nightwatch>).

A characteristic feature of the Hungarian visual arts scene is probably the high number of catalogues published generally to accompany exhibitions. These catalogues are probably less meant to be sold, the artists use them, rather, as a form of portfolio and reference material, giving them away to critics and curators.

Katalin Timár (born in 1962) is an art historian, curator and critic based in Budapest.

MUSEUMS AND MAJOR EXHIBITION SPACES

Szent István Király Múzeum
Fő u. 6, 8002 Székesfehérvár
tel: +36 22 31 55 63 / 32 95 04
fax: +36 22 31 17 34
BTM Fővárosi Képtár / Kiscelli Múzeum
Kiscelli u. 108, 1037 Budapest
tel/fax: +36 1 388 78 17
e-mail: h13293fit@ella.hu
Magyar Fotográfiai Múzeum
Katona J. tér 12, 6000 Kecskemét
Műcsarnok - Kunsthalle Budapest
Dsarnok - Kunsthalle Budapest
tel/fax: +36 1 388 78 17
Museum of Contemporary Art - Ludwig Museum Budapest (Kortárs Művészeti Múzeum - Ludwig Múzeum)
Szt. György tér 2, 1014 Budapest
tel/fax: +36 1 156 93 67
fax: +36 1 175 59 84
Szépművészeti Múzeum
Dózsa Gy. út 41, 1146 Budapest
tel: +36 1 343 97 59 / 343 02 54
fax: +36 1 343 82 98
Szombathelyi Képtár
Rákóczi F. u. 12, 9700 Szombathely

INSTITUTIONS

Scoros Foundation C3 Centre for Culture and Communication
Országház u. 9, 1014 Budapest
tel: +36 1 214 68 56

fax: +36 1 214 68 72
e-mail: info@c3.hu
Goethe-Institut Budapest
Andrássy út 24, 1061 Budapest
tel: +36 1 153 22 33
fax: +36 1 251 87 55
e-mail: goethe@goethe.hu
Institut Français Budapest
F. u. 17, 1011 Budapest
tel: +36 1 202 11 33
fax: +36 1 202 13 23

PUBLIC EXHIBITION SPACES AND GALLERIES

Artpool,
Liszt F. tér 10, 1061 Budapest
tel: +36 1 268 01 14
fax: +36 1 121 08 33
e-mail: artpool@artpool.hu
Bartók 32 Galéria
Bartók B. út 32, 1111 Budapest
tel/fax: +36 1 186 90 38
e-mail: bartok32@c3.hu
Bolt Galéria
Leonardo da Vinci u. 40,
1085 Budapest
tel: +36 1 324 77 69 / 303 60 64
fax: +36 1 312 16 03
e-mail: bolt@c3.hu
Budapest Galéria
Szabadsajtó út 5,
1056 Budapest
tel: +36 1 118 80 97
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Budapest Galéria Kiállítóháza
Lajos u. 158, 1036 Budapest
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Első Magyar Látványtár
Kiállítóháza, 8297 Diszsei (Tapolca)
Fészek Galéria
Kertész u. 36, 1073 Budapest
tel: +36 1 342 65 49, 341 55 27
Institute of Contemporary Art
Dunaujváros (Kortárs Művészeti Intézet)
Vasmű út 12, 2400 Dunaujváros
tel/fax: +36 1 41 22 20
e-mail: ica-d@duanet.hu
Liget Galéria
Ajtósi Dürer Sor 5, 1146 Budapest
Mamú Galéria
Damjanich u. 39, 1071 Budapest
Óbudai Pincegaléria
Fő tér 1, 1033 Budapest
Óbudai Társaskör
Kiskorona u. 7, 1036 Budapest
Stúdió Galéria
Képiró u. 6, 1053 Budapest
tel: +36 1 267 20 33
fax: +36 1 266 65 02
e-mail: studgal@c3.hu
Teli Galéria
Fő tér 2, 2000 Szentendre
U.F.F. Galéria
Közraktár u. 10, 1093 Budapest
tel/fax: +36 1 215 30 93
e-mail: ordo@c3.hu
Vintage Galéria
Magyar u. 26, 1053 Budapest
tel: +36 1 137 05 84
Viziváros Galéria
Kapás u. 55, 1027 Budapest
tel: +36 1 201 69 25
fax: +36 1 212 48 85
Zenit Galéria
Rumbach S. u. 15/b,
1075 Budapest

COMMERCIAL GALLERIES

Dovin Galéria
Galamb u. 6, 1052 Budapest
tel: +36 1 118 36 59 / 118 36 73
Galéria 56
Falk Miksa u. 7, 1055 Budapest
tel/fax: +36 1 269 25 29
Knoll Galéria
Liszt F. tér 10, 1061 Budapest
tel/fax: +36 1 267 38 42
e-mail: knoll@c3.hu
Vértok 14 Galéria
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tel/fax: +36 1 213 51 55
e-mail: szalokyk@mail.mata.v.hu
XO Galéria
Vértok u.11, Budapest

MAGAZINES

Balkon (contemporary art magazine)
Hollán E. u. 30, 1136 Budapest
tel: +36 1 340 51 87
fax: +36 1 316 62 94
Új Művészet (Art Today)
Báthori u. 10, 1054 Budapest
tel/fax: +36 1 131 62 07
Budapesti Galériák (Gallery Guide)
published by the Budapest Art
Expo, 1996

ICELAND

From Solid to Fluid
The Icelandic Art Scene in the
Nineties

by Ólafur Gíslason

When we look at the Icelandic art scene during the last decade it seems obvious that the visual arts have been more affected by the vertiginous multiplication of mass communication than other fields of art. The revolution in information technology that we have been witnessing is mostly based on visual communication. Nowadays everything is mediated through those new media and the imagery has somehow become more real than the real. The flow of mass communication has undermined the centralised system of values that make the art piece a key to fundamental truth. Our attention has been removed from the work of art as a closed and stable representation of reality to the fluctuating and temporary experience of the work of art. The aesthetic experience is no longer based on fundamental aesthetic rules of some closed harmony, but deals with a flow of sensuous and symbolic messages that are interwoven in a complex system of mass communication. It becomes increasingly difficult to isolate the art object and bestow on it fundamental value. This radical change has characterised the last decade and not only in this country. This becomes evident when we look at the increased use of all kinds of mixed media, multimedia and installations, as well as dwindling interest in traditional easel painting and sculpture.

Nevertheless some of our most outstanding artists of the 1990s have their roots in the wave of neo-expressionist painting that bloomed in the late 1970s. I can just mention painters as different as Tumi Magnússon (*1957) and Helgi Thorgeir Fridjonsson (*1955), who have developed a visual language that is in many ways original and unique. Helgi creating a new kind of mythology, Tumi developing a new conceptual language of colour.

The monumental sculpture that marked a tradition from the mystic symbolism of Einar Jónsson (1874-1954) to the high modernism of Sigurjón Ólafsson (1908-1982) has almost disappeared from the Icelandic art scene. Svava Björnsdóttir (*1952) makes her monochrome abstract structures in papier-mâché impregnated with colours. Rúf (*1951) deals with conceptual representations of measure and relativity, and Ólöf Nordal (*1961) raises questions of cultural identity with her imagery based on folklore and myth. If we can say that men have been dominating in Icelandic painting, the same goes for women in Icelandic sculpture, but their art is characterised by questioning all fundamental plastic structures.

When it comes to mixed media and multimedia of various kinds there is no significant difference of gender. Artists working in this field seem by now to be the biggest group by number. These artists have their roots in the fluxus art of the 1960s and the conceptual art and minimalism of the 1970s and 1980s. It is here that we have been witnessing some of the most radical changes in Icelandic art. Magnús Pálsson (*1929) is the grand old man of this movement, now making incredible voice-sculptures that often combine theatrical performance with visual as well as verbal sound effects. Together with the "SÚM group" of the late 1960s - Kristján Guðmundsson (*1945), Hreinn Fridfinnsson (*1945) and Sigurdur Guðmundsson (*1942) - and with the video artist Steina Vasulka (*1940), they are the godfathers of a new visual language in Iceland. The younger generation of Icelandic artists was influenced by these pioneers to a great extent as we can see in the works of artists as different as Hannes Lárusson (*1955), Finnboði Pétursson (*1959), Birgir Andrésson (*1955), Ólafur Elíasson (*1967), Thorvaldur Thorsteinsson (*1960), Anna Línal (*1957) and Ólafur S. Gíslason (*1962). The last three of those younger artists have in common a new political or social approach to the

visual language of art that has given some amazing results and raised new questions of the political and social role of the artist.

The artists mentioned above are just the top of the iceberg, and it is one of the strange paradoxes of the 1990s that we are witnessing an ever-growing variety and almost feverish activity on the Icelandic art scene while at the same time the art market has almost totally collapsed. This paradoxical situation seems to be driven by a constant thirst for imagery, and this thirst is probably one of the main characteristics of post-modern culture. Although the art object has lost its status of market value there is a great demand for new imagery that can help us to digest and understand a constantly changing social and cultural environment. Today, instant gratification is what counts. While the art object seems to be losing its status as valuable, it seems as if we want to consume it as rapidly as anything else in our material culture. One encounter with an art object calls for another encounter and it is the experience that counts, not the object or its economic value. This is fatal for the economy of the artists, but it need not necessarily be fatal for art. The problem is how we can make an economic basis for artistic creativity outside or parallel to the market system.

In Iceland we can see the fundamental role of the state policy. The state has recognised its responsibility by creating institutions like art schools, museums, etc. There is one professional school for artists, *Myndlista og handíðaskóli Íslands*, but it does not yet have the status of an academy. Most of our artists finish their studies abroad. Although the state educates artists it seems as if it does not know what for. At least it is evidently not for the market. When a good artist is lucky enough to sell a good piece of art that has cost him years of studies and work, it is almost never on the free market. The museums do have a very restricted budget to buy contemporary art, and they are almost the only ones that pur-

chase on the market. Artists can apply for grants, and these grants are allotted by a committee that the state has been cunning enough to place in the hands of the artists' union. Inevitably this becomes a lottery and an artist who gets something like one or two, not to mention three, years' salaries in his lifetime, is among the lucky ones. This is a real problem and it shows still another paradox: art is more depending on political power than ever. Ambitious privately owned art galleries in Iceland have been coming and going during the last ten years. For the moment we do have one heroic survivor, Edda Jonsdóttir, who has been struggling for a couple of years with *Gallery Ingólfsstræti 8*, a tiny but professional art gallery. Besides, there are some newer places like *Gallery Sævar Karl*, but mostly professional exhibitions are run by the state-owned *National Gallery* or the municipal museums like *Kjarvalsstaðir*, *Gerdarsafn* and *Hafnarborg*. The *Living Art Museum* is a fortunate exception: an independent gallery/museum, run by artists but sponsored by the city of Reykjavík. Recently we have been witnessing some initiatives to promote contemporary Icelandic art on the web. Private organisations such as the *Icelandic Cultural Corporation art.is* and the *Icelandic Art Connection* are presenting Icelandic art on the web and their work seems promising.

Ólafur Gíslason is an art critic and curator at the *National Gallery of Iceland*.

MUSEUMS

The National Gallery of Iceland
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fax: +354 562 13 12
http://www.natgall.is
Listasafn Reykjavíkur
v/Flókagötu, 101 Reykjavík
fax: +354 562 61 91
The Living Art Museum
Vatnsstíg 3B, 101 Reykjavík
tel: +354 551 43 50
e-mail: nylo@mmedia.is
Gerðarsafn
Hamraborg 4, Kópavogur
fax: +354 554 45 07
Hafnarborg
Strandgötu 34, 220 Hafnarfirdi
fax: +354 565 44 80

Listasafnid á Akureyri
Kaupvangsstræti 24, Akureyri
fax: +354 461 29 69

ART SCHOOLS

Myndlista og handíðaskóli Íslands
Skiptiholti 1, 105 Reykjavík
tel: +354 551 98 21

GALLERIES

Gallerie Ingólfsstræti 8
Ingólfsstræti 8, 101 Reykjavík
fax: +354 551 36 66
Sævar Karl Gallery
Bankastræti, 101 Reykjavík
http://www.art.is

OTHER

art.is
http://www.art.is (provides information on artists, critics, curators, besides supervising exhibition facilities and working on various projects.)
The Icelandic Art Connection
http://www.icart.is
Seminar on Art (summer seminars with internationally known speakers)
http://www.rthj.hi.is/pub/summer-school
Spessi (photographer)
http://www.centrum.is/spessi (interesting site on photography and art)
The Sculptors' Association in Reykjavík, Nýlendugötu 15, 101 Reykjavík
tel: +354 562 48 85
Icelandic Artists' Information Centre
Hverfisgötu 12, 101 Reykjavík
fax: +354 562 66 56

IRELAND

A Very Brief Account of the Contemporary Irish Art Scene

by Caoimhin Mac Giolla Leith

In the past decade contemporary Irish art, long overshadowed by Irish literature, has notably increased its public both at home and abroad. Contributing factors include the opening of the long-awaited *Irish Museum of Modern Art (IMMA)* in 1991 and Ireland's renewed participation in 1995, after a lengthy biennial hiatus, in international biennial exhibitions. *IMMA* occupies a substantial portion of the former Kilmainham Royal Hospital, an architecturally important building dating from the late 17th century. Lacking the resources to amass a substantial permanent collection of modern art quickly, *IMMA* has so far tended to concentrate on temporary exhibitions by post-war international artists interspersed with retrospectives by prominent figures in 20th-century Irish art. Also influential was the intensive redevelopment throughout the 1990s of the Liffeside Temple Bar area, Dublin's so-called "Left Bank". This initiative resulted in the rehousing and/or relocation of existing institutions such as *Temple Bar Gallery and Studios* (an artists' collective with a programme of contemporary group and solo exhibitions), the *Gallery of Photography*, and the veteran *Project Arts Centre*. New arrivals in the area include the *Multimedia Centre*, *Arthouse*. Dublin's other principal public venues for contemporary art are the *Douglas Hyde Gallery* and the *Hugh Lane Municipal Gallery of Modern Art*. The *Douglas Hyde's* programme mixes solo shows by relatively established Irish artists, exhibitions by international artists and occasional group exhibitions. The *Hugh Lane Gallery* houses a collection of late 19th- and 20th-century Irish and European art and, in recent years, has developed a modest but expanding contemporary programme. Elsewhere, two substantial public exhibition spaces in converted buildings, Sligo's *Model Arts*

Centre, and Belfast's *Ormeau Baths Gallery*, opened in the past few years. Notable independent, artist-run spaces specialising in work by young or emerging artists include Belfast's *Catalyst Arts* and the *Context Gallery* in Derry. The 1990s also witnessed a gradual increase in the number of commercial contemporary art galleries in Dublin. The participation of some of the younger galleries, notably the *Kerlin* and *Green on Red Galleries* in art fairs outside Ireland helped to attract international interest, as did the increased mobility and visibility of Irish artists abroad.

Artists such as Willie Doherty (*1959), Dorothy Cross (*1956) and Maurice O'Connell (*1966) joined James Coleman (*1941) as regulars on the international circuit. Likewise, a number of young Irish artists resident abroad, especially London-based artists such as Jaki Irvine (*1966), Mark Francis (*1962), Kathy Prendergast (*1958) and Siobhan Hapaska (*1963), broadened their horizons while, to varying degrees, renewing their ties with Ireland. The link with London has also been consolidated by the evident attractions of various MA courses there for graduates of Irish art colleges, the largest of which is the *National College of Art and Design* in Dublin. Potential sources of income for Irish artists include various Arts Council awards and bursaries, the Arts Council/Aer Lingus Artflight scheme, residencies in a small number of venues nationwide, and the annual *IMMA/Glen Dimplex* award (organised along similar lines to Britain's Turner Prize). Ireland's principal art magazine since the early 1980s is *Circa*.

Caoimhin Mac Giolla Leith is a lecturer in the Department of Modern Irish, *University College Dublin*, and has written extensively about Irish literature and contemporary art.

MUSEUMS AND ART SPACES

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fax: +353 1 612 99 99
e-mail: info@modernart.ie

Project Arts Centre
39 East Essex St., Dublin 2
tel: +353 1 671 23 21

Temple Bar Gallery and Studios
5 Temple Bar, Dublin 2
tel: +353 1 671 00 73
+353 1 679 92 59

Arthouse
Multimedia Centre for the Arts
Curved Street, Dublin 2
tel: +353 1 605 68 00

Catalyst Arts
5 Exchange Place, Belfast BT1 2NA
tel: +44 1232 31 33 03
fax: +44 1232 31 27 37
e-mail: catalystarts@dnet.co.uk

GALLERIES

Butler Gallery
Kilkenny, Co. Kilkenny
tel: +353 56 611 06

Context Gallery
The Playhouse, 5-7 Artillery Street,
Derry BT48 6RG
tel: +44 1504 37 35 38
fax: +44 1504 26 18 84

Crawford Municipal Gallery
Emmet Place, Cork
tel: +353 21 27 33 77
fax: +353 21 27 56 80

Douglas Hyde Gallery
Trinity College Dublin, College,
Green, Dublin 1
tel: +353 1 608 11 16
fax: +353 1 670 83 30

Gallery of Photography
Meetinghouse Square,
Temple Bar, Dublin 1
tel: +353 1 671 16 54
+353 1 670 91 93
<http://www.irish-photography.com>

Hugh Lane Municipal Gallery
of Modern Art
Charlemont House, Parnell Square,
North Dublin 1
tel: +353 1 874 19 03
fax: +353 872 21 82
e-mail: hughlane@iol.ie

Limerick City Gallery of Art
Pery Square, Limerick
tel: +353 61 31 06 33
fax: +353 61 41 52 66

Ormeau Baths Gallery
18a Ormeau Av., Belfast BT2 8HS
tel: +44 1232 32 14 02
fax: +44 1232 31 22 32

Orchard Gallery
Orchard St., Derry BT1 31A
tel: +44 1504 269 67 65
fax: +44 1504 26 72 73

ART MAGAZINES

Circa Magazine
58 Fitzwilliam Square, Dublin 2
tel/fax: +353 1 676 50 35

ITALY

Everything's fine thanks, Maas-tricht notwithstanding... Hypothesis for a (Provisional) Map of the State of Art in Italy

by Emanuela De Cecco

The Italian map, as regards the younger generations, is difficult to draw: the chronic lack of public spaces to serve as amplifying legitimisers of the work produced for private galleries and alternative spaces (apart from some isolated cases such as the public *Galleria d'Arte Moderna di Bologna* and *Castello di Rivoli*, Turin, and the private *Trevi Flash Art Museum*, which sporadically and for different reasons, from the necessity of showing local artists to that of gratifying the public at large, are willing to show the art of those between twenty-five and forty, such spaces are rare) has permitted the growth of a heterogeneous panorama, stratified and anomalous, because vivacious and propositive, but blessed with laws all its own, without parameters of comparison, within which it is not possible to indicate the fixed points, as forms of recognisable legitimisation are non-existent, the "success" of an artist being entrusted to the support of a restricted group of people (critics, galleries, collectors), who allow them to show their work and have access to the appropriate market sector. By stratification I mean the simultaneous presence of situations that run parallel, without necessarily having points of contact or exchanges between themselves, yet each of whose existence is legitimate.

Following the explosion of the "Transavanguardia", that travelled the world but which in Italy did not give birth to a context that went beyond the consolidation of the "heroic" personality in the field, and the blossoming during the 1980s of groups, amateurs post-modern, the scene splintered in the 1990s, and it was no longer possible even to imagine the existence of the preceding configuration. The end

of the 1980s until 1995 were transition years, in which contact with the rest of the world was episodic and comparison was still prevalently national, or better still, municipal, even if it should be noted that at the forefront of the market between the second half of the 1980s and the early 1990s, different galleries opened that began to develop interesting openings to the outside world, which worked better for import and had some added difficulties for export. In this context, I'll mention some galleries which have been better able than others to establish a connection with the international scene: *Emi Fontana*, *Studio Guenzani*, *Massimo De Carlo*, *Simona Bordone*, *Giò Marconi*, *Paolo Vitolo*, *Luciano Inga Pin*, *Monica De Cardenas* in Milan; *In Arco*, *Carbone* in Turin; *SALES* and *Zerynthia* in Rome; *Massimo Minini* in Brescia; *Gentili* in Florence; *Galliani* in Genova; *Il Capricorno* in Venice; *Th.E* and *Raucci e Santamaria* in Naples and *Neon* in Bologna.

In 1990, *Flash Art* magazine organised the exhibition *Italia 90, Ipotesi Arte giovane* in Milan, the first occasion to see what was happening. Yet, 1995 was the decisive year of this phase, as in that year the selection of artists for the *Aperto* section of the Venice Biennial assumed relevance: for some of the Italian artists invited (Eva Marisaldi, Maurizio Cattelan, Grazia Toderi, Liliana Moro, Bernhard Rüdiger, Luca Quartana), things have changed a little since then, as when the windows of a musty house are opened to let in the fresh air. As though a period of isolation, of aphasia, had led some to invent an original language able to withstand immediate international comparison. There are in fact those who have broken the mould and who with an ease unheard of for the preceding generation, have begun to travel, and with them, their work. Maurizio Cattelan leapt to prominence and was shortly after joined by Vanessa Beecroft: both now live in New York and within a short time their works have conquered the covers and columns of the international art magazines

that allow us to witness more closely, in a natural and direct manner, if a little superficial, what is to come in the rest of the world (of art, which, it should be said, a sort of restricted but very active jet-set).

The Italian scene is fragmented and displays very different conditions. With a very few artists, we see an explosion of opportunity in a super-rapid time unknown before now. Other artists have more episodic access to the so-called international circuit. Here I would like to mention, among others, in addition to the names already cited, Stefano Arienti, Luca Vitone, Laura Ruggeri, Vedova Mazzei, Cesare Pietrousti, Luca Panerazzi, Cesare Viel, Luisa Lambri, Alessandra Tesi, Marco Cingolani, Gabriele Di Matteo, Massimo Bartolini, Mario Airò, Margherita Manzelli, Monica Carocci, Daniele Galliano, Bruna Esposito. Some of these participated recently in the exhibition *Made in Italy* (curated by Paolo Colombo, 1997) at the *Centre d'Art Contemporain*, Geneva, and at the *ICA*, London, which to tell the truth was not a very auspicious occasion, especially confronting our scene with Great Britain's. For all the others however, the local comparison remains. Even Italian critics have begun a more stringent dialogue with the international scene: Giacinto Di Pietrantonio, Gianni Romano, Carolyn Christov Bakargiev, Roberto Daolio, Giorgio Verzotti, Roberto Pinto and Francesca Pasini are certainly among the more active critics in this direction... Initially, this mutation prompted a shock - among other reasons, because awareness of the necessity of opening up the visual had become a reality, making the cultivation of local glories less satisfying but it has subsequently been transformed into an interesting stimulus. There is no doubt that the emerging generation suffers less today from isolation and starts off from the outset with wider perspectives for action, both with regard to the results and to the language adopted to obtain them, notwithstanding the provisional character of production in general.

At the moment, however, the real problem of young Italian artists is not that of getting started: it is astonishing in fact just how many "young Italian artists" sprout forth every season in these parts. Crisis or not, money or not, institutions or not, there is no lack of occasions for exhibiting. Compared with some years ago, hypotheses of comparison exist which did not do so before, studios thrive, group shows, prizes... for example, in Milan, the spaces *Viafarini* and *Care Of* have been working for some years to promote young artists; in Bologna, the *Neon Gallery* is a central reference point; in Venice, the *Fondazione Bevilacqua La Masa* has launched an analogous work of documentation and a data base of young art in the region; in Rome, the *Associazione Futuro* recently opened, promoted by the editors of *Artel* magazine, with the intention of carrying out research work... Until very recently, nothing like this existed, or rather the public has only today begun to pay attention, even if at times in a paradoxical way, as is the case in Milan, where young art is under the tutelage of the Youth Project of the Committee of Sport and Free Time and is completely extraneous to the Committee of Culture...

The real problem arises after some years, when the so-called "young artists" (who in Italy, alas, remain so defined until the age of forty, and here it is worth comparing with the rest of Europe the percentage of eternal adolescents, who at thirty and over are still living with their mothers) decide that they have it in them to dedicate their energies to art, with the object of making this their career, meaning to make a living out of it. Here the problems begin and here the system does not help. It is obvious that the private galleries have difficulty in sustaining critical attention on their own; the magazines (*Flash Art*, *Tema Celeste*, *Segno*, *Juliet*, *Virus*, *La Stanza Rossa*, *Postmedia*) are obliged to mediate in order to survive; the institutions literally abdicate; the hypothesis - that on the other hand is a logical

consequence of the progress of work - to plan a monographic show in which, for example it might be possible to recapitulate the first ten years' activity, is science fiction.

Fortunately, and it is not just by chance that this comes during a phase in which we are going into crisis, also the glittering prize of the decisive entry into the professional art circuit (and the big summer exhibitions last summer confirm this) - the figure of the more adult artist is emerging, artists who are not afraid to move out of the context in which they are working and at the same time do not exclude the possibility of acting on the local level as well, seeking to come into contact in daily practice with the reality in which they live. In the best hypothesis, one could imagine the seeds of the recovery, in non-ideologised terms, of a connection between art and context, a connection set at zero (and undesired) in the course of the 1980s. A meaningful sign in this direction is the meeting that a group of artists organised early last November at the alternative space *Link* in Bologna, a meeting born out of a real need for comparison and conceived with the aim of picking up the threads of a reflection on relationships, everyday life, the subjectivity, that, as far as I can remember, has not taken place for many years. *Come faccio a spiegare a mia mamma che quello che faccio serve a qualcosa?* (How will I ever explain to my mum that what I do is of some use?) is the title, the acts of which will be edited in the following months by the *Associazione Zerynthia* in Rome.

Emanuela De Cecco (born in Rome in 1965) lives and works in Milan. Since February 1996, she has been the editor in chief of *Flash Art* (It. ed.), and is principally concerned with the connection between art, cultural memory and territory.

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16123 Genoa
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In Arco
Piazza Vittorio Veneto 1/3,
10124 Turin
tel: +39 11 812 29 27
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Peola
Via Della Rocca 29, 10123 Turin
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Guido Carbone
Via Dei Mille 38, 10123 Turin
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Castello di Rivoli
Piazza del Castello,
10098 Rivoli (To)
tel: +39 11 953 23 04

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Castello di Rivara
Piazza Sillano 2, 10080 Rivara (To)
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Galleria d'Arte Moderna
Piazza della Costituzione 3,
40128 Bologna
tel: +39 51 50 28 59
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Neon
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Placencia Arte
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Undo
information website with a lot of
interesting links:
<http://www.undo.net>

ART MAGAZINES

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LATVIA

by Solvita Krese

In Latvia, contemporary art activities have only evolved undisturbed during the past ten years, as, during the period of Soviet occupation, ideology entirely regulated artistic expression. Of course, some artists did live in their own personal space managing not to succumb to the dictates of the time. These individuals, however, were bursts of light whose trajectories influenced the next generation of artists.

Conceptual art appeared only at the beginning of the 1970s with alternative cultural events. "Flower children" organised happenings and performance art and staged photographic sessions. At this time, the first hyperrealist paintings were created.

At the beginning of the 1980s, a new, active generation of artists arrived on the art scene. This generation manifested itself in periodic exhibitions. The artists' works coincided in form with German Neo-Expressionism and the Italian Trans-avant-garde. They are characterised by large formats, dynamic brush strokes and local colour. The appearance of women artists working in a similar direction led art critics to describe the "feminisation" of Latvian painting. Aija Zarina is considered the most brilliant personality in this group of women. To this day, the artist, who has achieved international acclaim, continues in her search for the pure essence of form and the perception of emotion.

A milestone was reached in 1984 with the opening of the exhibition *Nature. Environment. Man.* at St. Peter's church. Approximately one hundred artists, representing many generations and artistic directions, participated in the event. This was the first time that the general public was introduced to installations. The event lasted only two weeks and was closed by order of Communist party officials.

An interesting and separate phenomenon of the 1980s was the multi-media group *Workshop for the Restoration of Non-Existent Sensations*. The group's leaders, Juris Boiko and Hardijs Lediņš, discovered the possibilities of "approximate art" by creating events, environment and music installations and by staging photography sessions.

It is no wonder that this group formed the basis of the first serious Latvian contemporary art parade abroad: the exhibition *Riga - Latvian Avant-Garde* which took place in West Berlin in 1988. The curators of *NGbK (Neue Gesellschaft für bildende Kunst)*, upon arrival in Riga, were met with "internationally convertible" contemporary art. The participants in the exhibition included a no less brilliant informal group of "border crossers" (Ojārs Pētersons, Kristaps Gelzis, Andris Breže and Juris Putrāms) with their large format silk-screen prints. General metaphoric images enlivened by grotesque characters were created in a Neo-Expressionist style.

Traditional exhibition convention was transgressed. Artists began to create works in the urban environment. In the *Art Days* of 1986 and 1987, exhibitions took place in the Riga railway station pedestrian tunnel, Philharmonic Square, the Old City and other parts of Riga. The artists themselves were the media.

In the 1990s, the above-mentioned artists started to master space by creating metaphoric installations. One of the most outstanding authors of poetic installations is Olegs Tīlbergs. He successfully combines narrative expression with rationalism and links it to the material used.

The restoration of Latvian independence in 1991 brought about a series of transformations in the economic and social life of the nation. The paradigmatic changes in contemporary art were characterised by the arrival on the art scene of a young, intellectual generation that included such artists as Eriks Božis,

Gints Gabrāns, Anita Zabilevska, and Andris Frīdbergs. These artists manifest contextualism, making use of the possibilities offered by new media. In the vein of process-thinking, these artists don't attempt to offer any precise answers. By creating works that are provocatively non-compulsory and which provide the possibility of studying the perception of space, they manifest the spirit of the age and the atmosphere of the place.

During the past few years, the *Soros Centre for Contemporary Art - Riga (SCCA - Riga)* annual art exhibitions have become some of the most important contemporary art events in Latvia. These exhibitions are developed around a unified concept. The participants are selected through a competitive process based on submitted projects. *SCCA - Riga* annual shows have taken place in an exhibition-hall (*Zoom Factor*, 1994) and a gallery (*The State*, 1994). The artists have also exhibited their objects in the urban setting of Riga (*Monument*, 1995) and in the pastoral landscape of *Pedvāle Open Air Museum (Geo-Geo)*, 1996). The last *SCCA - Riga* exhibition project, *Opera*, took place in Riga's largest theatre: the heart of the exhibition was propelled into the realm of process art.

Kaspars Vanags and his confrères popularise sub-culture, trend-culture and alternative art phenomena (*Open*, 1995; *Biosport Inc.*, 1996, etc.) by creating musical and installation projects in empty buildings and music clubs.

Thematic activities take place in the club *Slepenais Experimenti* (The Secret Experiment) which is open to the creative endeavours of young artists. The club's curator, Inga Šteimane, organises a series of shows. The unifying element of these exhibitions is the artists' chosen media - photography. In 1997, Inga Šteimane and some young women artists founded *LN Women's League Project*. Works connected with feminist polemic are created through collaborative effort. Rasa and Raitis Šmiti, founders of *The Electronic Laboratory*,

along with other young artists, explore the possibilities of the Internet and computer graphics in Latvia.

It is not easy for artists to exhibit their projects as the only organisation facilitating the development of modern art is the *SCCA - Riga*. Latvia doesn't have a permanent contemporary art collection. The *Latvian Museum of Art* only collects works that reflect a traditional interpretation of art. Art Galleries, which are mainly concentrated in Riga, focus on commercial exhibitions. Occasionally, conceptual contemporary art exhibitions are held in the *Daugava* and *Bastejs* galleries, in the *Riga Gallery*, *Ivonna Veiherte's Gallery* and the *Gallery of the Latvian Artists' Union*. Thus, one of the characteristic features of the contemporary Latvian art scene is its marked centralisation. Only a few conceptually-based contemporary art exhibitions are organised in the *Gallery Laipa* in Valmiera, in *Talsi Regional Museum*, in *Pedvāle Art Park*, near Sabile, and in the city space of Jelgava.

Periodicals dedicated to culture, *LMM* and *Māksla +*, rarely publish professional discussions or analytical articles about contemporary art issues. A new art magazine under the title *Studija* (A Studio) has appeared on the art scene of Latvia. The magazine contains essays on artists and the most important artistic enterprises in the Baltic region. Although until now only one issue has been published, it already displays a certain tendency, also characteristic of *Māksla +* mentioned above: a lack of serious analytical essays which suggests the lack of ability of professional art critics. The most significant contributions have been made by Antra Klavina, Stella Pelse, Ivars Runkovskis and Inga Šteimane. However, these contributions are occasional and do not really make a forum for the discussion of contemporary art. The most competent among the art experts is Helena Demakova - a contemporary art historian and curator of innumerable exhibitions, whose book on

contemporary Latvian art will be published soon. It will reflect the trajectory of the development of contemporary Latvian art. Only recently has the *Latvian Academy of Art* incorporated progressive tendencies in its teaching methods. The Ministry of Culture is also providing hope through its projects to improve the situation in the field of contemporary art, facilitate artistic creativity and counter the notion, popular in a segment of society, that "this art doesn't correspond to traditional Latvian thinking; it threatens the national identity".

Solvita Krese (born in 1967 in Riga) works at the *SCCA - Riga* as a project coordinator. She worked as an assistant curator for the *SCCA* annual exhibitions *Monument* (1995) and *Geo-Geo* (1996). She curated *Opera* the *SCCA - Riga's* annual exhibition of 1997. She also works as an art critic.

MUSEUMS

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Museum of Art "Arsenāls"
Torna Street 1, 1050 Riga
tel: +371 721 36 95

Museum of Foreign Art
Pils Laukums 3, 1050 Riga
tel: +371 722 87 76

Pedvāle Open Air Museum
Abavas pagasts, 3295 Talsi region
tel: +371 23 25 22 49

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Riga, 11 Novembra krastmala 35,
201, 1475 Riga
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Gallery Daugava
Jana seta 5, 1050 Riga
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Gallery Bastejs
Basteja blvd.12, 1050 Riga
tel: +371 22 50 50

Riga Gallery
Aspāzijas blvd. 20, 1050 Riga
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Ivonna Veiherte's Gallery
Pils street 9, 1050 Riga
tel: +371 722 26 41

Gallery Laipa
Rīgas Street 27a, 4201 Valmiera
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OTHER

Association of Latvian Art Museums
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Latvian Artists' Union
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LIECHTENSTEIN

The Principality of Liechtenstein: A Portrayal of the Present Situation of the Arts

by Friedemann Malsch

The development of art in Liechtenstein has been heterogeneous, and in the past it lacked independence. The reasons for this are to be found in the small size of the country (nowadays 32,000 inhabitants) and in its only recent economic prosperity. It was not until after 1945 that the country experienced a rapid development from a largely agrarian society into one based on services.

Artists from Liechtenstein depend on being educated abroad. Traditionally they orient themselves towards Berlin, Vienna and Munich, rather than towards Zurich, in spite of it being the nearest city. After completing their studies, many return to Liechtenstein. Alongside the traditional practice of stone and metal sculpture, painting dominates in a continuation of informal or concrete art. In the past years due to conceptual and post-conceptual approaches this has occasionally increased, mostly as a result of prolonged stays abroad.

The most famous artist of the 20th century is Ferdinand Nigg (1865-1949), who worked in the area of conflict between expressionism and Bauhaus, teaching and working in Germany (Magdeburg, Cologne) for 20 years before returning to Liechtenstein in 1953. His line of work has been continued in Liechtenstein itself, most clearly by Martin Frommelt (*1955), an artist and graphic designer, the nephew of a famous Catholic priest called Anton Frommelt, himself a painter, photographer and collector who sponsored Nigg. The painter Evi Kliebmand (*1946) was also influenced by him. Importance is likewise placed on the sculptor Georg Malin (*1926) who, for 27 years, was head of the *Liechtensteinische Staatliche Kunstsammlung*. He stands in the tradition of concrete art as

does Bruno Kaufmann, 20 years younger, who founded and runs the art school *Kunstschule Liechtenstein*. A special role is played by Roberto Altman (*1942), who was one of the founders of lettrism. He has been living for many years in Paris, but has a continuous presence in Liechtenstein. Conceptual approaches are represented above all by Regina Marxer (*1951) and Martin Walch (*1965), now living in Vienna.

The local infrastructure is too weak to ensure artists an existence on the basis of their artistic activities. For this reason, the majority of them work in civil jobs (teaching, journalism, graphic design, storeroom worker, etc.). Although numerous excellent private collections of ancient and modern art exist in the country, local artists for the most part acquire public support (cultural council of the government of the Principality of Liechtenstein).

With the exception of the *Galerie am Lindenplatz* in Schaan, the country's galleries do not achieve the qualitative level needed to foster discourse among artistic circles. Such discourse comes exclusively via the *Liechtensteinische Staatliche Kunstsammlung* which, since the late 1960s, has been presenting temporary exhibitions in a former casino. Its scope is also limited until the opening of the new art museum building in Liechtenstein in the year 2000. It primarily exhibits works from the collections of the Prince of Liechtenstein (14th to mid-19th century) as well as presenting alternating exhibitions on 20th-century art. A continuous discourse on contemporary art will not be able to take place until the new building is opened.

Liechtenstein has no national art. The individual artistic approaches are oriented towards international events or regional traditions (Switzerland, Austria). Serious art reviews are effected exclusively by artists. Forums for this are provided mostly by the two daily newspapers, as well as the somewhat better devel-

oped infrastructure for literary publications. Furthermore the *Edition Eupalinos* in Vaduz publishes the art magazine *A3*, which can be subscribed to. Activities involving art are carried out via the director of the *Liechtensteinische Staatliche Kunstsammlung*, by the curator of the collections of the Prince of Liechtenstein, as well as by certain young art scholars from Liechtenstein. The *Liechtensteinische Kunstgesellschaft* mediates between modern and contemporary art and the local public.

The artists have not, up to now, been organised in professional associations. Individual artists are members of German, Austrian or Swiss artists' associations. Neither has there so far been any clear sign of a will to work together. This reflects the characteristics of social life in Liechtenstein, which is dominated by an extreme privacy in all communication. The only cultural association in which a majority of artists work together is the *Verein Schichtwechsel*, whose main activity consists of organising series of lectures and other ephemeral events. Since 1996 this association has been pursuing the aim of founding an art museum to provide more possibilities for developing experimental artistic practices in Liechtenstein. This association has, over a period of several years, built up international contacts with artists and art mediators.

Dr. Friedemann Malsch (born in 1955) is the director of the *Liechtensteinische Staatliche Kunstsammlung*.

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LITHUANIA

by Liutauras Psibilskis

Because of the country's long enforced isolation from the West, Lithuanian art was virtually cut off from "global" processes. Freedom of expression and information began only with the process of political liberation in the late 1980s. During the post-war Soviet occupation, an autonomous, distinctly Lithuanian visual arts tradition survived, based on a modified 1930s expressionism. Outside the officially-sponsored ideological art circuit, there were independent artists like Linas Leonas Katinas (*1941), Arvydas Šaltenis (*1944), Vytautas Šėrys (*1951), Ričardas Povilas Vaitėkunas (*1940) and Kaze Zimbyte (*1955) who made, and still make, important work; they frequently became influential teachers at the *Vilnius Academy of Art*. Lithuanian photography has been strong since the 1960s, with artists like Vitas Luckus (1945-1987), Aleksandras Macijauskas (*1958), Antanas Sutkus (*1959) and Virgilijus Šonta (1952-1992).

Artists who emerged in the 1980s, like the sculptor Min-daugas Navakas (*1952), the painter Šarūnas Sauka (*1958) and the photographer Gintautas Trimakas (*1958), developed individual modes of expression which questioned local stereotypes. In today's Lithuanian art life, artists born in the 1960s are increasingly active: Gediminas Akstinas (*1961), Darius Bastys (*1967), Donatas Jankauskas (*1968), Evaldas Jansas (*1969), Patricia Jurkšaitytė (*1968), Dainius Liškevičius (*1970), Gintaras Makarevičius (*1965), Deimantas Narkevičius (*1964), Audrius Novickas (*1968), Valdas Ozarinskas and Aida Čeponytė (*1961 and 1965), Artūras Raila (*1961), Ėgle Rakauskaitė (*1967), Svajonė and Paulius Stanikas (*1961 and 1962), Gediminas Urbonas (*1966) and others. Most artists have studied at the *Vilnius Academy of Art*, the most important pedagogical art institution in Lithuania. In 1994, the *Academy* set up a

department for photography and video.

In Lithuanian contemporary art, idealism co-exists with a strong sense of scepticism and existential overtones. With the advent of the new generation of artists, there has been an upsurge in social references. Earlier, these were avoided as part of the resistance against Soviet Socialist Realism. Art in Vilnius is now strongly connected to the ongoing changes in society. This direct relation between art and its context is one of the most important sources of strength and energy for the younger artists. Artistic expression in Lithuania, while varying among authors, is compatible with international trends. All kinds of media are used. The process and the narrative are important. Art projects reflect various aspects of materiality. In the 1990s, Lithuania has also re-discovered important émigré personalities like George Maciunas and Jonas Mekas, and is now re-appropriating their contributions to international contemporary art.

An important source for collective activities by artists was the *Jeruzale Sculpture Park* in Vilnius, created by the sculptor Vladas Vildžiūnas (*1951) in 1970. From 1988 onwards artists' groups have influenced the Lithuanian art scene. *24, Angis* (The Viper), and *Group 1* became alternatives to the *Artists' Union* which was inherited from the period of occupation. Groups like *Žalias Lapas* (Green Leaf), *Post Ars*, or *S.V.* functioned as creative units without distinguishing individual contributions. One important young artists' initiative was *Geros Blogybes* (Good Evils), a group of *Vilnius Academy of Art* students formed in 1992, encouraged by the teachings of the émigré Lithuanian painter Kestutis Zapkus. In effect, he introduced the concept of art as a professional career rather than a romantic alternative activity. The *Akademino Pasiruošimo Grupė* (Academic Training Group), founded in 1992, provided an ironic treatment of the newly-established art context. Linas Liandzbergis and Džiugas Katinas (both

*1965), who have worked as a duo since 1991, have also initiated several international performance festivals in Vilnius. *Metastudija*, founded in 1996, is an organised structure for young artists who share squats and ideas. The non-commercial *Jutempus Inter-disciplinary Art Centre*, directed by the artist couple Gediminas Urbonas and Nomedas Urbonienė, has been of particular importance in recent years. The *Jutempus Gallery* presented works by many young Lithuanian artists for the first time.

Along with the formation of artists' groups, the first important curated survey exhibitions were presented: *Folk Traditions in 20th-century Lithuanian Art* (1988), curated by Raminta Jurėnaitė, *Myth in Lithuanian Painting* (1988), curated by Alfonsas Andriuskevičius, and *Signs of Man* (1988), curated by Elona Lubytė and Rasa Andriusytė. The *Soros Centre for Contemporary Art (SCCA-Vilnius)* was established in 1993, and, like in other countries, it began organising yearly exhibitions with a guaranteed budget. The first of these, *Between Sculpture and Object - in Lithuania* (1995) curated by Raminta Jurėnaitė, was a strong assessment of the situation in object-related art at that moment. From 1994, new curators joined the process, often organising exhibitions outside art institutions. *Sculpture in the Old Town* (1994), and *Mundane Language* (1995), in the streets of Vilnius, were both curated by Algis Lankelis. The opening of *Jutempus* (1994) offered a unique density of exhibitions and individual artist's projects. The exhibition *For Beauty* (1995) curated by Sandra Skurvidaitė and Raimundas Malašauskas, was marked by its critical attitude towards Lithuanian art. *For Survival / Experience / Feeling* (1996) curated by Deimantas Narkevičius, analysed the specific conditions in which artworks are created. A project that meaningfully connected two art contexts and included the use of new technology was *Ground Control* (1997), a collaboration between the artist-

run facilities in *Beaconsfield* in

London and *Jutempus* in Vilnius. Important recent initiatives include *Lithuanian Art 1997/Galleries present*, organised by the *Contemporary Art Centre* with the intention to provide structure and inspiration for the local art market. *Quiet Modernism* (1997), curated by Elona Lubytė, reassessed the art of post-war Lithuania, seeking to amplify its non-ideological aspects and to retrospectively define its tendencies. In addition to the exhibitions in Vilnius, several important exhibitions of Lithuanian art have been organised abroad, notably *Personal Time* (1996) a retrospective survey of post-war Baltic art at the *Zacheta National Gallery* in Warsaw.

Although Lithuanian art life is rather active, at least in Vilnius, there is as yet no domestic art market and there are few buyers of contemporary artworks. The handful of commercial galleries that exist, like *Lietuvos Aidas* and *Vartai* in Vilnius, mostly limit themselves to representing those authors who use traditional techniques. There are also very few funding possibilities for contemporary art. In addition to the limited support provided by the Ministry of Culture, the private *SCCA-Vilnius* - which does not have an exhibition space of its own - assists in the realisation of art projects through its grant programme. It also produces its own exhibitions and provides information about the Lithuanian art scene.

The Lithuanian art press is rather eclectic, and there is still no journal that follows and endorses contemporary art. However, important articles appear in publications such as the monthly *Kultūros Barai* (Fields of Culture). The *Artists' Union* irregularly publishes the journal *Daile* (Art). The weeklies *Mūza Malūnas* (The Muses' Mill - a supplement to the leading daily *Lietuvos Rytas*) and *7 Meno Dienos* (7 Days of Art) provide overviews, information and criticism.

Today, the most important institution to organise contemporary art events in

Lithuania is the *Contemporary Art Centre* of Vilnius. It is a dynamic place, and after the closing of the *Jutempus Gallery* in 1997, almost all important art projects take place there. With its café, conference hall and cinema, it also functions as an artists' club. The *Lithuanian Museum of Art*, the largest state-run conglomerate of museums in the country, holds the largest collection of Lithuanian art up to the period of political liberation in the late 1980s. The *Čiurlionis Museum of Art* in Kaunas also has several exhibition spaces. The municipal *Kunsthallen* in the smaller cities of Šiauliai and Panevežys maintain programmes that are important for their local constituencies.

Liutauras Psibilskis (born in 1969) is an independent critic and curator, based in Vilnius and Helsinki. He is an associate editor of *Siksi*, the *Nordic Art Review*, and contributes to *Flash Art*.

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Gallery Lietuvos Aldas
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ART MAGAZINES

Kultūros Barai ("Fields of Culture")
Latako 3, 2001 Vilnius
tel: +370 2 61 33 96
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Mūzu malūnas ("The Muses Mill",
a supplement of the daily "Lietuvos
Rytas"), Gedimino 12A, 2001 Vilnius
tel: +370 2 61 00 38
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7 meno dienos ("7 Days of Art")
Bernardinu 10, 2001 Vilnius
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LUXEMBOURG

Vibrations

by Josée Hansen

Following the economic change in the 1980s, when Luxembourg's prosperity was no longer ensured by the declining steel industry but rather by the service sector, financial in particular, the government began to look for new ways of development. Jacques Santer, Minister of Cultural Affairs and Prime Minister of the time, noted that culture could contribute to the Grand Duchy's influence as an economic centre of attraction, correct its image as a "parasite" economy and encourage tourism. In the early 1990s, the American architect Ieoh Ming Pei was commissioned to design a prestigious building for a modern art museum (initially part of the Ludwig collection) to be named after the monarch Grand Duke Jean. After a strenuous public debate, the second version of the project, reduced to 3,000 square metres of exhibition surface costing 2.8 billion Luxembourgish francs, was adopted by parliament in December 1996. Construction is to start in 1998.

The discussions surrounding this construction reflect the Luxembourgish public's reluctance toward modern and contemporary art: while, as elsewhere, we have witnessed an inflation of historical and folk museums, some still question the necessity of a building exclusively dedicated to current visual art forms. Moreover, a number of historians criticise the choice of the site, the Trois Glands (three tassels) on the remnants of the ancient fortress. The *Fonds Culturel National* advised by an international committee of experts headed by Bernard Geysson, director in office (and director of the *Musée d'Art Moderne* in Saint-Etienne) has nevertheless started acquiring works for the future museum by means of a small budget of some 25 million Luxembourgish francs per year. So far the committee has primarily trusted the great

modern classics: Cragg, Deacon or Long in sculpture; Struth, Ruff, Gursky, the Bechers, Sherman or Serrano in photography; Schnabel, Oehlen, Lasker or Förg in painting.

The revolution of 1995

If in big capital cities the year-long nomination as "Europe's Cultural City" remains unnoticed, it triggered off a real avalanche in Luxembourg in 1995. Not only did it provoke a general craze for cultural events with the local public as well as highlight the lack of appropriate infrastructure, particularly with regards to the visual arts (initially the museum conceived by Ieoh Ming Pei was to open on this occasion), but with the sheer abundance of events designed for a large audience it finally brought Luxembourg to existence on the international map.

In 1995 still, Urs Rausmüller, director of the *Hallen für neue Kunst* in Schaffhausen, Switzerland, installed his white cubicles within the walls of the former 19th century "Casino bourgeois", thus enabling the building to serve as an exhibition space. Following the success of the *Luxe, calme et volupté* (Impressionism) and *Main Stations* (the great contemporary classics) exhibitions, the Ministry of Culture announced in March 1996 that the provisional character of the *Casino Luxembourg* was likely to last – it had meanwhile become a welcome medium of familiarising the public with contemporary art. As a contemporary art forum it evolved into the long-awaited place of exchange, creation, promotion and discussion.

Paradoxically again, this small country of 400,000 inhabitants cannot claim a genuine tradition in modern and contemporary art. Though close to the German *Kunsthallen* and the French *Frac* (Fonds régional d'art contemporain) and *Drac* (Délégation régionale aux affaires culturelles) local artists cultivate painting, predominantly expressionist abstraction inspired by the Ecole de Paris, which also

forms the core of the collection of the *Musée national d'histoire et d'art*. Assembled in two important lobbying unions, *CAL* (Cercle artistique de Luxembourg) and *LAC* (Lëtzebuurger Artisten Center), they each organise one annual show, offering a fairly representative view of the state of the visual arts in Luxembourg. As there is no university, this is where a certain academicism develops. Luxembourg furthermore distinguishes itself by not discriminating between art intended for a regional or a national level.

When in the *Rendez-vous provoqué* exhibition, organised in March 1994 by the Luxembourg *Musée national d'histoire et d'art* (MNHA) together with the *Stedelijk Museum De Lakenhal* from Leiden (Netherlands), the Dutch artist Berend Strik suspended a stuffed cat over a heap of nutmeg powder (*Genera Virola*), he set off a little scandal. Organisations concerned with animal protection denounced what they considered an incentive to mistreat animals, forgetting that in this very building the *Musée d'histoire naturelle* had dozens of stuffed animals on display; the public at large was disconcerted with an art form so far unknown.

Is there such a thing as Luxembourgish art?

In Luxembourg's geopolitical context favourable to exchanges and interrelating with the neighbouring countries, speaking of typically Luxembourgish contemporary art would sound absurd. Nevertheless, recent years have seen several resolutely contemporary artists of Luxembourgish nationality drawing international attention. Nearly all of them live abroad. This is the case of Simone Decker, for example, who lives and works in Frankfurt and whose very sensual and obsessional work challenges the exhibition space and the artist's stand. Space is also at the hearth of Luc Wolff's current research. He lives and works in Berlin and represented Luxembourg at the 1997 *Venice Biennial* on invitation by the art critic Lucien Kayser.

Politically committed and aesthetically radical Bert Theis, who lives and works in Milan, was invited to the *Skulptur Projekte in Münster 1997*, Germany, and squatted in the interspaces of the 1995 *Venice Biennial*. Local-based Antoine Prum is increasingly concerned with social issues. Photography is currently witnessing a quite remarkable boom in Luxembourg. Among the young talents in this field, Vera Weisgerber and Roger Wagner are most promising. Tina Gillen, living in Antwerp, uses painting in a serial manner.

Lack of promoters

Until the opening of the *Casino Luxembourg*, the promotion of current art forms was nearly entirely in private hands, meaning the private galleries. With the 1995 breakthrough, they too underwent an important renewal: already existing galleries gathered in a professional association, while new ones opened, such as *Toxic New Art* and *Büver-Risch* (both recently closed), *Erna Hécey* and *Clairefontaine/Espace 2*. Whereas for ten years the *Galerie Beaumont* has been on the forefront of promoting truly contemporary art (Jan Fabre, Bruce Nauman, Huang Yong Ping), it is now supported by the *Galerie Erna Hécey* characterised by ambitious and successful programming (Uri Tzaig, Fabrice Hybert, Sophie Calle, John Murphy).

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Casino Luxembourg – Forum d'art contemporain
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ASSOCIATIONS

Association professionnelle des galeries d'art du Grand-Duché de Luxembourg
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Galerie Erna Hécey
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ART MAGAZINES

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MACEDONIA
(REPUBLIC OF)

A Story With Many Beginnings

by Suzana Milevska

One of the best ways to make mistakes while generalising about art and art history is to extrapolate, without knowledge of the specific context, like in Achille Bonito Oliva's text *Neo Europe (East)* published in *Flash Art* ten years ago (1988, No. 180). In his text, Oliva proclaimed that all Eastern countries, including Yugoslavia, had found in the personality of Mikhail Gorbachev a catalyst for dialogue and critical approach. Considering the fact that after the 1948 rupture with the "Informbiro", Yugoslavia was never very dependent on the political situation in the ex-Soviet Union, and taking into account the country's dissolution only a few years after the death of its leader Tito, it is obvious that, from today's perspective, such a claim sounds too superficial.

The Macedonian contemporary art scene, for a long time marginalised within the framework of the Yugoslav scene (itself on the European periphery), was perhaps the only party "profiting" culturally from the war. The country had gained independence not by fighting for it or taking the initiative as did the other ex-Yugoslav Republics. Enjoying a relatively calm and peaceful development, untouched by war on its territory, and having not more than sixty war casualties (soldiers in the ex-Yugoslav National Army at the beginning of the conflict), Macedonia recently experienced an unexpected flourishing in the cultural field, in part because its development was no longer frustrated by the "key system" (proportional participation of the Republics in area-wide events).

The first signs that something exciting was happening in this small southern place (and the first conscious reactions from the Yugoslav critics) were noticed during the last big exhibition that unified all the artists from the different

Republics: the 1989 *Documenta* in Sarajevo. The shift from provincial out-of-date abstract expressionism seen at the previous exhibitions by Macedonian artists was especially obvious in the field of sculpture. However, the early 1990s had marked the starting point for the exit of Macedonian artists from anonymity and their inclusion in the international professional art context. The exhibition *Standpunkt: Mazedonien Gruppe Zero aus Skopje*, in the *Osteuropäisches Kultur- und Bildungszentrum*, Cologne (May-June, 1990), was the first foreign participation of artists from the independent Republic of Macedonia (the country was still not officially recognised). The artists Aleksandar Stankovski, Igor Tosevski, Perica Georgievski, Zlatko Trajkovski, Bedi Ibrahim and Miodrag Desovski had been working as a group since 1985 (from 1985 to 1990 they realised more than fifteen performances, murals and installations). Although promoted by the *Museum of Macedonia* and by the art critic Vladimir Velickovski in two big exhibitions which included young artists, their first institutional exhibition as a group was, paradoxically, independently organised abroad thanks to Thomas Strauss from the *Ignis Centre*. Their project *Zero Shakti* presented in the *Museum of Macedonia* in 1990, was their second intermedial project to embrace sculptural, ambient and video installations. After two years, some of the members of the group (Aleksandar Stankovski, Zlatko Trajkovski and Perica Georgievski) invited two other artists, Zaneta Vangeli and Ismet Ramicevic, and one critic, Suzana Milevska, and realised the exhibition *Order/Chaos*, based on the chaos theory. Along with their intermedial and "dirty aesthetics" there were other attempts to overcome the established modernist elite which included abstract and minimal artists mainly nourished by the *Museum of Contemporary Art*. Among them Gligor Stefanov and other artists influenced by the Italian "arte povera", Petre Nikoloski, who represented Macedonia for the first time at

the *Venice Biennial* in 1993, Aneta Svetieva, a sculptor who, at the 1997 *Venice Biennial*, exhibited sculptures inspired by the prehistoric and antique heritage of forms found in Balkan archaeological sites, and other new-media artists (video art, performance, installation, electronic arts) like Zaneta Vangeli (exhibiting at the 4th *Istanbul Biennial*, 1995), Iskra Dimitrova (*Selesta Art Biennial*, 1997), Robert Jankuloski (*Manifesta 1*), Mirna Arsovska, Bogdan Grabuloski/Violeta Blazevka (*São Paulo Biennial*, 1996). All of them enriched the art scene with an intertextual and intermedial intertwining of works of art combining materials taken from different contexts and used as a quotation or reinterpretation. The same goes for the members of the group *Zero*, who, after 1990, started to exhibit separately and under their own names. Exhibitions like *Image Box* (organised in 1994/95 by the *Soros Centre for Contemporary Arts (SCCA-Skopje)*, Macedonia) and the production of the first artistic CD-ROM in Macedonia in 1996 by the same institution and the same curator, Nebojsa Vilic (director of the *SCCA-Skopje*), included artists who had already worked in the field of media, and promoted some new artists who were prompted by awards and commissions that were not the policy of other art institutions. Almost the same artists exhibited in *9 and 1/2 - New Macedonian Art*, curated by Zoran Petrovski, the director of the *Museum of Contemporary Art*.

The usual statement of Macedonian art critics about the situation of contemporary art in Macedonia after the Second World War - i.e. that the most easily recognisable difference between this local scene and that of other Eastern European countries lies in the fact that social realism had never become over-dominant in Macedonia - started in the late 1980s to become a heavy mortgage. The formalism of the minimal and object art as a legacy from the most established abstract expressionists (due to the fact that the most prominent painter and profes-

sor at the *Faculty of Fine Arts*, Petar Mazeve, was mostly inspired by CoBrA) was not really adaptable to anything new. The artists who followed the principles of modernism and were supported by opportunities to exhibit in the *Museum of Contemporary Art*, were very young. After participating in four *Youth Biennials* (1987, 1989, 1991 and 1993), they find themselves in a very absurd situation today when this, the only organised promotion of the youngest artists, has been cancelled for unknown reasons.

The most prominent artists from the late 1980s - Jovan Sumkovski (*São Paulo Biennial*, 1994), Blagoja Manevski, Dragan Petkovic, Stanko Pavleski, Tome Adziewski, Slavco Sokolov - who at the same time presented their investigations into the structural analysis of shape, composition, colour, and light - during the first half of the 1990s started to change the aesthetic principles they had followed at the beginning of their careers. They began to show interest in the new media, thereby abandoning painting for the three dimensionality of objects and installations. The last attempt to face art not only as an isolated island closed in a self-referential circle dealing exclusively with the issues of representation and artistic procedure, but also as a site for engagement and commitment, became reality in the exhibition *Parallels* held in Berlin's *Ifa Gallery* in 1997 (curated by Nebojsa Vilic). Trying to deal in their recent works with problems of ecology, violence, war etc., the artists Tome Adziewski, Slavco Sokolovski and Jovan Sumkovski entered a new phase of artistic activities, which dealt with external, reality-based issues outside the framework of art. The project *Dossier '96* by Igor Tosevski dealing with the problems of transition and the privatisation of factories, was the most radical in that sense - with its consciousness of authentic context, its careful planning and depth, as well as the final powerful, witty game of the replacing of piles of rejects with the projection of words from the

transition vocabulary, made a big impact. Wishing to provoke similar projects, the Board of the *SCCA-Skopje*, announced a competition for the Third Annual Exhibition, under the title *Scandal*, but it never materialised.

In opposition to the strongly controlled policies of curators and institutions, three independent projects, including more than sixty projects, were organised by the artists themselves in 1995, 1996 and 1997 in the abandoned space of the old Turkish bath *Cifte Amam*. In 1996, the same space hosted *Liquor Amnii*, the first project by women artists featuring five Macedonian artists (Iskra Dimitrova, Zaneta Vangeli, Mirna Arsovska, Margarita Kiselicka Kalajdzieva and Nora Stojanovic) along with five artists from the *Boston Mobius Artists Centre*. The second part of the project took place in Providence, USA, and was the biggest exhibition of contemporary Macedonian artists in the United States.

The biggest problem in realising any independent project is the lack of financial support, since the only sources of funding - the Ministry of Culture of the Republic of Macedonia and the *SCCA-Skopje* - mostly back up the institutions or just print catalogues. Thus, a very authentic Macedonian paradox is born: in a situation where most artists are unemployed, without scholarships or grants, not having studios or the possibility of commissions, luxurious catalogues are printed in order to promote inexpensive small projects, while actually producing the works themselves has become a "mission impossible"...

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MOLDOVA

by Octavian G. Esanu

The last ten years in the history of the Republic of Moldova have been marked by a dynamic succession of dramatic and exciting events. It was, as a matter of fact, a compressed cycle which has been concentrated and resumed throughout the whole history of this country, like playing an old phonograph record at 78 rpm. As it usually works, losing the content and retaining only an impression. The famous Perestroika started with street marches and crowds calling for democracy and national independence. It ripened into new democratic elections, a national language, a new flag, new symbols, and the ravages of war, all leading up to the present-day political and economic chaos, corruption, huge social disparities and the total disappointment commonly called the "transition period".

A visual arts' perestroika followed almost the same scheme: first were scandalous exhibitions, then artists started a process of splintering into groups and producing events. The last ten years of local visual arts were played at the same 78 rpm speed as the whole society. Inheriting a tradition of closed-area historical conservatism, due largely to inheriting the "traditions" of the Soviet Socialist Republic of Moldova, the local artistic community has "tested" during the last decade almost all contemporary artistic "tools", from performance to new media and the Internet.

The first artistic disorders broke out in 1988-89. Even so, I have to mention a previous important artistic development in local visual arts called *Bariera Sculeni*, after the place where it started in 1985. During those times, there appeared a series of iron constructions which can be catalogued as "assemblage or interventions" made by sculptor Valeriu Mascev and architect Nikolae Iskimji. The works, exhibited under the title *Rust & Co.* and signifying society's erosion, were made

out of metal refuse brought from a scrap metal graveyard. Later on, many other artists joined the initiators, outlining an artistic movement.

New artistic initiatives intensified in 1989 and were synchronised with the major changes in the social-political medium. *Search 89*, an exhibition launched by the association of the youth branch of artists within the Union of Artists, the open-air *Sculpture Biennial*, the exhibits and actions of the group *Phantom*, and the works of Iurie Horovski and Andrei Sirbu together made the first "opposite" of official socialist art. In order to achieve a better effect, and following the "revolutionary dynamics of the time", they gathered in coalitions. Groups like *Ten*, *Phantom*, and *Bariera Sculeni* compiled all the rebels in one stream.

After the first thaw that took place in 1989-1991, there followed a period marked by the activation of a new generation of visual artists. The last ones emerged suddenly and took the places of those who started the meltdown in 1985-89. For many reasons (national, economic, political), they moved to their "historical motherlands" or immigrated to new "promised lands". During this time, we essentially "lost" an entire generation of artists, particularly those who were born in the 1960s. The missing link in the chain of our artistic community was very obvious. This evident break between the generations of the 1940s, 1950s and 1970s and those of this "lost generation" has had a great impact on Moldovan visual arts.

The years 1992 till 1995, and up to the present, are marked by individual artistic approaches which comply with the new social "dynamic". Marc Verlan, one of the most representative contemporary artists, also called "Marioca, Son of Rain," belongs to this new generation. He appeared on Chisinau's artistic scene at the beginning of the 1990's. His *Exhibition of Illusions* in 1992, the exhibitions and actions of the group *Phantom*, the works of Violeta Zabulica and Igor

Scerbina, and the experiments of some lecturers and students from the *Institute of Arts* who tried to assert themselves through diverse ways of alternative expression, started a new cycle in visual arts. In the fall of 1995, a group of artists and theatrical actors helped Marioca, Son of Rain, to bury a Barbie doll in an action called *Exodus. Barbie's Funeral* started a new period in local visual arts, one which integrated a new type of institution, i.e. NGOs. In this case it was the *Open World House*, a new institution which appeared at that time in Chisinau with the help of the *Soros Foundation*.

The democratisation of the artistic message became broader with the establishment of the *Soros Centre for Contemporary Art (SCCA-Chisinau)*, in 1996. This gave birth to the third cycle, which started in 1996 and continues today. As a preamble to the *6th Kilometre*, the first contemporary art exhibition organised by *SCCA-Chisinau*, was the art camp *CarbonART* in the summer of 1996. Then followed a series of events curated and organised by the centre: *Multiple Home*, *Pune Ochiul*, *CarbonART 97*, *Mesaje de la Tzara*, *Reflectii in RE*, *Tzara Rerum Novara Video Marathon*, etc. All these events outlined a new assembly of artists and critics. Pavel Braila, Vasile Rata and Stefan Rusu, couple Dragnev/Macari, Alexandru Tinei, Iurie Cibotari, Igor Scerbina, Veaceslav Druta and others have composed a group of young individuals who are regularly producing contemporary artworks and events. The theoretical aspect, another weak zone, has been undertaken mostly by critics and art historians like Vladimir Bulat Constantin Ciobanu and Alexandru Schiopu.

The boundaries of the state's cultural policies exclude contemporary visual art and are limited mostly to organising seasonal traditional musical festivals, music being the "vital necessity" of the Moldovan people. The infrastructure of local visual arts' cultural institutions keeps the same structure as that acquired during

socialism. The main *State Museum of Fine Arts* and the exhibition hall for the various Unions (i.e. Union of Artists, Union of Designers and Architects) endure the consequences of the transitional economy. Successive governments during the last decade have not paid and do not now pay much attention to the main museums and their collections.

Meanwhile the contemporary art sector has not turned into a structure with private galleries and curators producing events, due to the lack of an art market and a permanently engaged audience. The *SCCA-Chisinau* is the single structure which carries out contemporary art activities like documentation, grant allocations, the sponsorship of events, and publications.

A periodical publication which would reflect contemporary visual arts has never existed in Moldova. Those cultural magazines regularly issued until about a decade ago which had visual art sections shared the same fate as the whole of that society. The only periodical at the moment is the one financed and published by *SCCA-ART hoc bulletin*, which is dedicated entirely to contemporary arts.

Notes:

1) Leo Gherasim, *ART hoc* #6, 1998

Octavian G. Esanu (born in 1966) is the director of the *SCCA-Chisinau*. He curated and organised a number of events including *Exodus*, *Jam*, *CarbonART*, *Kilometru 6*, *Mesaje de la Tzara*. He lives and works in Chisinau.

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NETHERLANDS

by Dominic van den Boogerd

The Dutch art world is concentrated in Amsterdam and Rotterdam, where influential museums like the *Stedelijk Museum* (director Rudi Fuchs) and the *Museum Boijmans Van Beuningen* (director Chris Dercon) are based. Nevertheless every provincial town has its museum, its art academy and its artist-run spaces. This dense and well developed infrastructure is mainly supported by local authorities and the state, which to this end founded non-governmental organisations like the *Mondriaan Stichting*. Economic conditions for studying and professional practice are also favourable, even though unlimited support from the state has long since ceased to exist.

As a small nation rooted in the bourgeois traditions of commerce and Calvinism, the Netherlands recognises the importance of international orientation and exchange. People are well informed and open to new developments, which are often picked up at an early stage. For instance there is the innovative five-yearly *Sonsbeek* exhibition in Arnhem which, like the *Skulptur. Projekte in Münster*, focuses on the relationship between art and public space. *De Ateliers*, an independent artists' institution for practical studies in Amsterdam, and postgraduate institutions like the *Rijksakademie* (Amsterdam) and the *Jan van Eyck Akademie* (Maastricht) are an important stimulus for the internationalised visual art climate.

Because there are no authoritative art critics, the museum directors are those who take the initiatives. Rudi Fuchs presents poetic "narrations" on the art of this century. For his "museum of the 21st century", Chris Dercon opts for intellectual reflection on the culture of image. Practically all museums are planning extensions. Recently new museums opened in Groningen, Maastricht and Tilburg (*De Pont*, a

private initiative). We have to wonder, however, whether this abundance will not prove to be excessive, seeing as there is a decreasing number of visitors and the authorities are in retreat, leaving more and more space for the free market.

Still, the free market in the Netherlands is of little importance. Apart from some large companies, there is just a handful of private individuals collecting contemporary art. Only a few gallerists, mainly in Amsterdam, dare to present an unconventional programme. The most important are *Andriess* (with artists like Marlene Dumas, Rineke Dijkstra, Henri Jacobs), *Welters* (Rob Birza, Joep van Lleshout), *Onrust* (Han Schuil, Robert Zandvliet), *Van Gelder* (JCJ van der Heyden, Marijke van Warmerdam) and *Bloom* (Barbara Visser). A lot of artists, from the renowned Jan Dibbets and Ger van Elk to younger ones like Inez van Lamsweerde and Suchan Kinoshita, work with galleries abroad.

Apart from the modest number of galleries and the large number of museums, there are some non-commercial art institutes where young curators show national and international contemporary art. The best known are *Witte de With* in Rotterdam (director Bartomeu Mari), *Stedelijk Museum Bureau Amsterdam* (part of the *Stedelijk Museum*, run by curator Leontine Coelewijn) and the *Vleeshal* in Middelburg (director Lex ter Braak). Like *De Appel* in Amsterdam (Saskia Bos) and *Stroom HCBK* in The Hague (Lily van Ginneken) they organise lectures and panel discussions, and issue publications along with their exhibitions.

Outside of this network, a lot of artists are active in the world of fashion, lifestyle, architecture, design, theatre, film, etc. The so-called artists' initiatives, which came up during the heyday of the punk and squatters' movements, have been transformed in recent years. In the beginning of the 1980s, exhibitions which

were organised by artists in squatted buildings were an alternative to the programmes of the established art institutes. Since a lot of these organisations are now part of the subsidised circuit themselves, the alternative scene has moved into the nightclubs and the somewhat obscure world of digital media. Magazines like *Metropolis M*, *Archis* and *De Witte Raaf* inform readers about contemporary art and its backgrounds.

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De Pont
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Groninger Museum
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Museum voor Moderne Kunst
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Centraal Museum
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GALLERIES

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Galerie Fons Welters
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Bloom Gallery
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Galerie Onrust
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Galerie Van Gelder
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Galerie Cokkie Snoei
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NORWAY

by Ina Blom

In the course of the past ten years the Norwegian art scene has been experiencing significant radical changes, the single most important feature of which is the great upsurge of artist-run spaces, exhibitions and other projects. There are several reasons for this development. The most important is the fundamental change in the nature of artistic production that took place during the late 1980s and early 1990s. Up until then, the vast majority of Norwegian artists had kept on working in the traditional disciplines of painting and sculpture. Since then, for the first time, a large group of young artists has chosen other strategies, such as performance and video art, installations and various kinds of site-specific projects. In this they follow the example of the older generation of cross-disciplinarians, such as A.K. Dolven, Sissel Tolaas, Per Inge Bjørlo and Per Barclay.

The last five years have also seen a significant development of different types of computer-network and VR-based work. Such projects are less adaptable to the structure of commercial galleries, and the creation of a number of artist-run spaces and projects was simply a means of showing and discussing what was being done.

The most active and influential of these spaces were *Galleri Otto Plonk*, *G.U.N.*, *Galleri m/ Balkong*, *Galleri Struts*, *Herslebsgt. 10*, *Galleri 21:25*, *Galleri 20 11 60*, *Zoolounge*, *Galleri G.L.*, *Galleri Z* and *Galleri M3*. While some of these spaces have by now closed down, others are opening.

This new scene also gave birth to a number of larger collaborative exhibitions and projects based in a number of different locations: *Mellom Rommene* (1990), a site-specific festival in Bergen; *PI.G - Prosjekt I Gamlebyen* (1994), an international festival of site-specific works in the old city of Oslo; the *Dizi* exhibition series

(1995); the performance and video festivals *Oslo One Night Stand* (1995); the exhibitions *Twisted* (1996) and *Zoom* (1997); the sound-oriented performance festival *Band Stand* (1997), and the retrospective documentary exhibition of cross-disciplinary works, *Den Andre Kunsten* (1997).

Bjarne Melgaard, Hans Hamid Rasmussen, Vibeke Tandberg, Knut Åsdam, Børre Sætre, Année Olofsson, Tommy Olsson, and the performance group *Baktruppen* are some of the emerging artists of this new scene.

Another important element in the creation of these spaces was the hugely accelerated exchange of international contacts and influences. To a large extent, the artist-run spaces have functioned as active parts in an international network of younger artists, exhibiting not only locals but also artists from all over Scandinavia and other European countries. In this, the 1995 *Art Attack* as a collaborative project involving the entire Scandinavian network of artist-run spaces was of particular relevance. This speeded-up exchange appeared in marked contrast to (and in part as a reaction against) the slower and often more historicizing approach to international art of the local contemporary art museums. As a result, a large number of artists from inside and outside Norway were able to exhibit at a far more experimental or informal stage than before, creating the impression of a real "youthquake".

These artists' initiatives have to some extent influenced the practices of both commercial galleries and art institutions. In the 1970s and 1980s, the *Henie Onstad Museum* outside Oslo, with its international collection and exhibition programme, was the only important museum of contemporary art. In the 1990s, two new contemporary museums opened: the state-run *Museum of Contemporary Art*, and the private *Astrup Fearnley Museum*. Having been criticised for their hermetic attitude, both institutions have now extended their

contacts with the local contemporary scene by including more informal projects in their programmes.

Norway has a relatively large number of commercial galleries, but only a handful of them (*Riis, Wang, c/o, Galleri K*) are influential as showcases of contemporary and international art. While *c/o* is a completely new commercial gallery that has grown out of the young scene, the others have gradually built points of contact with this scene. Particularly the municipal *Galleri F-15* outside Oslo has played an important part in this process with its combination of high-profile international programming and a project room for emerging artists.

Within the context of the new art scene, the local art magazines *UKS Forum* and *Hyperphoto* have been the most influential. While up until the last years *UKS Forum* had been an important platform for theoretical debate, it has lately adopted a more documentary approach. *Hyperphoto* had been a 12-issue project devoted to the various genres of photo-based arts, both local and international. Beside these, pan-Scandinavian art magazines such as *Material, Siksi* and *Index* have been important sources of reference and debate.

On one level, one could claim that the new artist-run spaces have their "official" mirror in a series of spaces run by different branches of the artist organisation. These spaces, which are state-funded, constitute one of the cornerstones of the Norwegian art scene at large. Two of the spaces – *Kunstneres Hus* and in particular *UKS* (Association of Young Artists) – keep in close touch with the unofficial scene. Thanks to the active politics of the artist organisations in preceding decades, the economic situation of Norwegian artists is defined by a relatively well-functioning system of state funding through a number of stipends, support for individual projects and minimum living wages for (mostly older) artists having reached a certain level of achievement.

According to official figures, around a quarter of the applicants are granted support of some kind. Despite the fact that the amounts involved are generally modest, this support system to some extent compensates for the dearth of influential collectors and private sponsors within the Norwegian art scene.

With its three art academies (in Oslo, Bergen and Trondheim), Norway educates a large number of artists in a country of only four million inhabitants. In recent years, the questions of disciplinary limits of teaching and student work have been a subject of debate – in Oslo this question reached a point of crisis with the opening of a separate department uniquely devoted to the study of academic painting and sculpture. The academy in Trondheim has taken another direction creating an Intermedia department, which specialises in the interface between art and new technologies.

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MUSEUMS AND ART CENTRES

The Museum of Contemporary Art
Bankplassen 2, Pb. 8191,
Dep. 0034 Oslo
tel/fax: +47 22 33 58 20
+47 22 33 57 90

Astrup Fearnley Museet for Moderne
Kunst
Grev Wedels pl. 9,
pb.1158 Sentrum, 0107 Oslo
tel/fax: +47 22 93 60 60
+47 22 93 60 65

Henie Onstad Kunstsenter
1311 Hevikodden
tel/fax: +47 67 54 30 50
+47 67 54 32 70

UKS
Rådhusgt. 19, 0151 Oslo
tel/fax: +47 22 42 66 66
+47 22 42 68 16

Kunstneres Hus
Wergelandsvn. 17, 0167 Oslo
tel/fax: +47 22 60 74 23
+47 22 60 41 55

GALLERIES

Galleri Riis
Kristian Augustsgt. 21, 0164 Oslo
tel/fax: +47 22 11 10 76
+47 22 11 57 65

Galleri Wang
Kristian Augustsgt. 11, 0164 Oslo
tel/fax: +47 22 11 51 70
+47 22 11 59 91

c/o
Kirkegt. 7, 0153 Oslo
tel/fax: +47 22 41 99 98

Galleri K
Bjorn Farnmannsgt. 6, 0205 Oslo
tel/fax: +47 22 55 35 88
+47 22 55 34 76

Zoolounge
Kristian Augustsgt. 7b, 0164 Oslo
tel: +47 22 20 64 90
email: csverre@online.no

Galleri m/ Balkong
c/o Sessa Jørgensen
Helgesensgt. 82D, 0563 Oslo
tel: +47 22 19 66 24
(temporary projects)

G.U.N.
contact Lars Paalgaard
Markveien 58A, 0550 Oslo
tel: +47 22 87 05 60

M3
Leirfalsgt.10, 0550 Oslo
Galleri G.I.
contact Lotte Konow-Lund
Oslogt. 21.B, 0192 Oslo
tel: +47 22 67 09 17
(projects in changing locations)

OTHER

International contacts office
Velaug Bollingmo,
c/o The Museum of Contemporary
Art
tel/fax: +47 22 33 58 20
+47 22 33 57 90

Dbut (sound/intermedia-production)
contact: Per Platou
tel/fax: +47 22 17 48 50
+47 22 17 26 11
email: dbut@pobox.com
http://www.notam.uio.no/motherboard

Orgami Republika, international cultural network with many affiliations and sound production company
KOMKOL AUTOPROD
email: thboe@online.no
Coordinator: Tore H. Bøe
KOMKOL AUTOPROD
Kirkegt. 37a, 7014 Trondheim

ART MAGAZINES

UKS Forum
email: ukstorum@anart.no
http://www.anart.no/~uks/forum

POLAND

by Marek Gozdziwski

On the one hand, the world – reality as it was before 1989 – is being destroyed. On the other, since 1989, it is being created anew. The second of these two realities is perceived as good; the other, Poles apart, is essentially evil. The first was overthrown by a social revolt based mainly on religious principles and human rights; the other was constructed according to the principles of the new economic, social and political order.

The factor triggering the transformation of values is basically the interpretation of purely economic terms. Art, in opposition to its pre-1989 function, becomes one of many instruments of the value transformation process. It becomes also more and more detached from its former moral function as a domain of "freedom".

It is with increased frequency that Polish art fails to meet expectations related to the creation of values "adequate to the transformation process". This role was partially assumed by poetry, and mainly associated with *BruLion* and *Czas Kultury*. However, the major role here has been played by "mass culture": popular entertainment, music, film, detective fiction and fantasy (mainly translated from the English language), magazines, and the commercial radio and TV stations.

When applied, the economic interpretation shows clearly that the art market in Poland is underdeveloped: this includes various establishments such as galleries, museums and centres of contemporary art, magazines and other art publications, art schools, etc. The social and political interpretations highlight the increasing marginalisation of art. Fierce debates are ignited by the obvious and constant conflicts between art and the moral interpretation of "the world", as in the case of works by Libera or Kozyra, by Michael Jackson's idea to build a family entertainment

centre in Warsaw, by "disco polo" and rap music, by pornography and representations of extreme aggression and violence. In a wider perspective, this is a conflict between the interpretation of freedom of expression and the moral interpretation, seeking to preserve and protect "national values", usually referred to in terms of the "national identity" issue.

The opening up to the world and the resulting reception of ideas, as well as the media incorporated in Western art, have become a major challenge for Polish art. This is certainly conspicuous in the visual arts, but also in, for example, literature, drama and philosophical reflection.

The perspective of the visual arts in Poland is being defined by well-established artists, for example Abakanowicz, Balka, Tarasewicz, Opalka and Wodiczko, or Janin, Kulik, Kijewski and Libera, as well as rising artists such as Althamer, Kozyra, Rajkowska or Mijewski. It is also being constituted by institutional activities such as, for example, those by the *Centre for Contemporary Art, the Zacheta Gallery* and the *National Museum* in Warsaw, whose efforts make it possible to present, although partially and selectively, the works of the most significant artists.

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MUSEUMS AND ART CENTRES

The Zacheta Gallery of Contemporary Art
Plac Marachowski 3
00916 Warsaw
tel: +48 22 627 78 86

Centre for Contemporary Art Ujazdowski
Al. Ujazdowskie 6, 00461 Warsaw
tel: +48 22 628 12 71
fax: +48 22 628 95 50

Narodowe Museum
Al. 3-Maja 1, 30602 Krakow
tel: +48 12 34 35 26

Muzeum Sztuki
ul. Wieckowskiego 36, 90734 Łódź
tel: +48 42 33 97 90
fax: +48 42 32 99 41

INSTITUTIONS

SCCA Warsaw – Stefan Batory Foundation, ul. Flory 9
00586 Warsaw
tel: +48 22 48 80 55
fax: +48 22 49 35 61

GALLERIES

FF Galeria
ul. Traugutta 18
90113 Łódź
tel: +48 42 33 80 80

Promocyjna Galeria
Rynek Starego Miasta 2
00272 Warsaw
tel: +48 22 31 99 31

Wschodnia Galeria
Wschodnia 29/3, 90272 Łódź
tel: +48 42 32 63 13

Labirynt 2 BWA Galeria
ul. Grodzka 3, 20112 Ludlin
Galeria Zderzak
Ślaskowska 1/3, 31014 Krakow
tel: +48 12 21 62 66

ART MAGAZINES

Sztuki Magazyn
ul. Zakopianska 32b4
80142 Warsaw
tel/fax: +48 58 302 10 01

PORTUGAL

The 1990s: the New State of Portuguese Art

by João Fernandes

In the early 1990s, young Portuguese artists found themselves in an unstructured context in which the ending of the illusions of the 1980s was accompanied by the legacy of a cultural isolation characteristic of the preceding times. In the 1980s, Portugal followed the euphoria of the international art market. Galleries, artists, critics, and exhibitions appeared, stirring up a context which had, up until then, been isolated. Everyone saw themselves in the mirror of a cosmopolitanism to which some ideas of "post-modernism" were linked – ideas which did not always succeed in avoiding the old Lusitanian tradition of the mythologising of that which is "abroad". The new markets of the 1980s showed the recently acquired wealth of a middle class that, since the April 25th Revolution in 1974, was free to develop economically, and was greedy for the social status that art always brings, independent of tastes and criteria.

Portuguese art's legacy of isolation throughout the century became an unbearable burden. We should not forget that, after the relative cosmopolitanism of our first modernist period, many of the 20th-century's fractures had had neither consequence nor discussion in a country culturally conditioned by reaction to the "Estado Novo" (Salazar's regime). This was made concrete through a neo-realism distanced from the transformations which, after 1945, marked the European and North American artistic scene. The reaction to this neo-realism was manifested through a retarded surrealism and the apology of informal painting which, in turn, continued a tradition of dependency on Parisian realities which were no longer relevant to 20th-century contemporary art.

One could easily perceive the difference between the inter-

national aesthetic debate made possible by the attitudes of experimental art and the vanguard, and the debate existent in a Portuguese artistic context conditioned by its reaction to dictatorship. This created the need in a whole new generation of artists between the 1950s and 1970s to free themselves from the restrictions of Portuguese art's particular context in order to acquire information and develop artistic practices comparable to the artistic research being done by their contemporaries in the international context. The Revolution of the 25th of April effectively released them, and consequently made recognition possible for this whole generation.

In the early 1980s, however, the majority of the artists who appeared on the scene distanced themselves from any of the preceding contexts or generations, as did the new critics coming to the forefront at that time. In certain cases, the 1980s artists ignored names and works that had been, to some extent, precursors of the then-current scene. The return of pictorial and objective languages distanced them from the conceptual and performance experiments that had characterised the context of the previous generation. The euphoria mentioned above was characteristic of this decade, and was accompanied by the appearance of new institutions (and collections) which created challenging spaces for the artists. This is true of the *Centro de Arte Moderna* of the *Fundação Gulbenkian*, the *Fundação de Serpa*, and the collection of the *Fundação Luso-Americana*, among others. In turn, the works of Portuguese artists began to gain recognition in the international context thanks, to a large extent, to the personal efforts made by artists and critics who travelled and established contacts and points of reference which had been previously unexplored. The international recognition of works such as those by Julião Sarmento and Pedro Cabrita Reis, the two best-known Portuguese artists, is a direct result of these efforts.

Ten years after the small baby-boom of the 1980s, what possible directions are there now for those works which had begun to appear in the 1980s, those that preceded them, and those which have recently appeared or could appear in the near future? Nowadays, a more demanding and structured context for the production and reception of a work of art is being defined. The ideology of precocious success, the obsession with exacerbated opportunism, and the search for important models and dominant tendencies have been replaced by a more critical and purified relationship among artists, institutions, galleries, critics, and their works and responsibilities. It is also in these areas that Portugal lacks a public with the information necessary for the development of tastes, options and interest. The long-standing cultural ignorance of our dominant classes is today being shaken by the end of an isolation that has always constituted a rich pasture for the arrogant exercise of that ignorance.

The minute dimension of cultural services, as well as the smallness of the Portuguese artistic environment, explains much but does not justify everything. Multiple pressures to alter this situation are now coming into being. A conjugation of willingness and need, distanced from the realities, quarrels and affirmation strategies of the past, has produced a promising context which is characterised by a new institutional definition of strategies, the appearance of a whole new generation of artists, and a complex-free dialogue with the generations that have gone before. The Portuguese State today has an *Instituto de Arte Contemporânea*, whose aim is the articulation of the different institutional policies within this area, as well as helping Portuguese art regain its place at the most important international exhibitions. The *Centro Cultural de Belém*, the *Centro de Arte Moderna da Fundação Gulbenkian* and *Culturgest* have opened their programmes to the more coherent presentations of national and international experiments,

breaking the tradition of an isolation that, increasingly, is becoming a characteristic of the past.

The *Fundação de Serralves* created the first museum of contemporary art, defining a collection and developing programmes that enable it to place and make known post-1968 Portuguese and international artists, giving them the same circumstances and opportunities. The *Museu do Chiado* brings together the works of pre-1968 Portuguese artists. The *Centro Cultural de Belém* and the *Centro de Arte Moderna da Fundação Calouste Gulbenkian* have reorganised their programmes in terms of contemporary international and national art. An important private collection has appeared, the *Coleção Berardo*, which includes important names in the art of the second half of the century which are rarely presented in Portugal. Young artists come together and produce alternative exhibitions, powerful energisers of the context, waiting neither for institutions nor galleries. The collective exhibitions held by young artists such as Paulo Carmona, Alexandre Estrela, André Maranhã, Paulo Mendes and Pedro Cabral Santo have been particularly significant. Groups of young artists have also set up projects, such as the *Boqueirão da Praia da Galé* and *Galeria Zé dos Bois* and *Maumaus*. New art criticism reviews have begun to appear: *Arte Ibérica* and *Confidências para o Exílio*, for example, which have invigorated an art criticism hitherto limited in its possibilities of expression.

Only the context of artistic training remains retarded and isolated, faltering between the traditional schools and the opening of alternative training projects. The *Ar.Co* has proved to be the most structured and ambitious of these projects, while the *Maumaus* and the *Aula do Risco* can also be mentioned as counterpoints to the stagnation of official teaching. The market has, nevertheless, not matched the vigour of this new situation. It is a passive spectator of an energy not yet fully represented in the gallery

context, and it is nervous of a new situation for which it finds itself unprepared.

The second half of the 1990s has thus been a turning point, finishing the isolation of the past and structuring a context which is strongly dynamic and changing, where artists and institutions have defined a new, open, and plural situation based on new references and identities which will, undoubtedly, establish an increase in the possibilities for expression in the national and European artistic contexts. Today we have a revisiting of the conceptual experiments of the 1960s and 1970s, the approximation of art and life, critical reference to aspects of mass-produced popular culture and information technology, and a discussion of the place of art and its institutions (museums, galleries, critical reviews and so on). There is also the use of a variety of supports, such as photography, sound, video, film and computers, and the discussion and questioning of the creative process and its relationship with the perception/construction of reality. These trends characterise many of the projects of those 1990s artists who are proving to be the reawakening of Portuguese art in an international, decentralised context, and who are attentive to the place these ideas might occupy within it.

João Fernandes is the deputy director of the *Serralves Museum of Contemporary Art* in Oporto, Portugal. He curated exhibitions in Portugal, Spain and France between 1992 and 1996 as a freelance curator. He directed the Oporto's Contemporary Arts Festival in 1992, 1995 and 1996, and he was the curator of the Portuguese representation for the first *Johannesburg Art Biennial* in 1995. He is the curator of the Portuguese exhibition in the *São Paulo Biennial* in 1998.

INSTITUTIONS

Instituto de Arte Contemporânea
Ministry of Culture
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FOUNDATIONS

Fundação Calouste Gulbenkian
Serviço de Belas Artes
Av. de Berna, 1093 Lisbon codex
tel: +351 1 793 51 31

fax: +351 1 793 92 94
Fundação Cupertino de Miranda
Apartado 71, 4761 Vila Nova de Famalicão codex
tel: +351 52 31 29 71
Fundação de Serralves, Oporto
Rua de Serralves, 4150 Porto
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fax: +351 2 617 38 62

ART SCHOOLS

Ar.Co
Rua de Santiago, 18, 1100 Lisbon
tel: +351 1 888 01 37
fax: +351 1 887 0261
Maumaus
Campo Mártires da Pátria, 1 Esq.
1250 Lisbon
tel: +351 1 315 41 39
Aula do Risco
Rua Augusta, 270 - 3º, 1100 Lisbon
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ART SPACES

CAPC
Parque S. Cruz, 3030 Coimbra
Centro de Arte Moderna José de Azeredo Perdigão
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fax: +351 1 793 92 94
Centro Cultural de Belém
Praça do Império, 1400 Lisbon
tel: +351 1 361 24 00
Centro Português de Fotografia
175, Rua António Cardozo,
4150 Porto
Culturgest, Lisbon
Caixa Geral de Depósitos, Portaria
da R. Arco do Cego, 1000 Lisbon

ARTIST GALLERIES

Galeria Arte Periférica
Centro Cultural de Belém
Praça do Império, loja 6
1400 Lisbon
tel: +351 2 362 50 72
Galeria Luis Serpa
Rua Tenente Raül Cascais, 1b
(a S. Mamede), 1250 Lisbon
tel: +351 1 397 77 44
fax: +351 1 397 02 51
Galeria Monumental
Campo Mártires da Pátria, 101
1100 Lisbon
tel: +351 1 796 19 81
fax: +351 1 797 55 29
Módulo - Centro Difusor de Arte
Calçada dos Mestres, 34 A
1070 Lisbon
tel: +351 1 388 55 70
fax: +351 1 388 55 70
Sala do Risco
Largo de Santo António, 22-23
Lisbon
Zé dos Bois
Rua da Atalaia, 36
1200 Lisbon
tel: +351 1 343 02 05

ART MAGAZINES

Arte Ibérica
Travessa da Espera, 8 - 1º Dt.
1250 Lisbon
tel: +351 1 322 48 90/1/2/3
Confidências para o Exílio
Rua Padre Luis Cabral, 818 - 1º Ft.
4150 Porto
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ROMANIA

Romanian Contemporary Art

by Ruxandra Balaci

On an international art scene perceived as a continuous interchange of experiments, a vast phenomenon characterised by the mutations of post-modern culture, Romania holds a marginal position, that may appear to be a routine *aggiornamento* to European cultural patterns. Yet a certain identity is detectable. Whatever the mode of expression used (hieratic, playful, deconstructionist, exploratory -discursive, etc.), when seen from a holistic point of view (which obviously schematises things), Romanian artists seem to share a concern for "moderation", often renouncing excess even as they assimilate elements pertaining to the more "violent" areas of neo-expressionism or punk.

There is a kind of "aesthetic of poverty" and a kind of "lack of courage" with regard to artistic phenomena coming from the international stage, and perhaps an inclination towards introspection.

Flash back

While establishing important deviations from the guidelines of official art¹, conceptualism and personal mythologies had been experienced in the 1970s by Ion Bitzan (developing both an interesting neo-dada idiom and socialist-procaustic formulas), Horia Bernea, Paul Neagu, Ana Lupas, Geta Bratescu, Wanda Mihuleac, Sorin Dumitrescu, Ion Grigorescu, etc. The identity crisis, i.e. the alienating decline of individuality which was pushed to its ultimate limits during totalitarianism, was the main concern of Ion Grigorescu's artistic system. He employed, with remarkable stylistic coherence, various media, painting, photography, film, installation, and performance, building up a "destructological" Romanian-punkish universe which denounced both the personal and the tragic national identity.

The 1990s

After the political and social mutations that occurred in the Eastern bloc, self-analysis and self-redefinition were necessary, but gave rise to a dilemma: the dichotomy between the reintegration of tradition, a return to those "absolute" and stable values which were banned under the Communist regime, and the overwhelming intrusion of the latest demythologising and axiologically-unstable elements of Western consumer civilisation.

The neo-Orthodox trend² reached its *acme* around 1990-92, although it existed underground before 1989 as a form of resistance and a return to the spiritual and the sacred, (paradoxically demonstrating that traditional elements, once taboo, have turned into avant-garde protest formulas). Also encountered in other Eastern European countries, this trend took on nationalistic accents which in turn became a new type of intransigence and ideological rigidity. It was assigned status in the exhibition *Philocalia* (1990) and has been illustrated since in exhibitions organised at the *Catacomba Gallery*. The revival of national-traditionalist identity (neo-post-byzantine) takes on a particularly didactic and propagandistic significance in Sorin Dumitrescu's interesting works, whereas for Horia Bernea, it becomes the central concept with personal constructions of symbols which do not yield to the temptations of rigid doctrine.

As an ironic counterbalance to this trend, the 1991 exhibition *Sexul lui Mozart* (Mozart's Sex), curated by the *SubREAL* group, focused on another formerly taboo subject: sexuality. This challenge was meant to be a shocking, pop, underground parody, but caused only moderate echoes at the time because it was felt as an alien injection into a Romanian spirituality reluctant to exhibit sexuality, one which embraced a bizarre, almost oriental, modesty which was both a temperamental inhibition and a sequel to communist prudery.

A survey of contemporary Romanian art has to include (maybe as a separate chapter) sculpture, which tends to come in the form of installation. The main exponents of the 1970s generation - Apostu, Spataru, Neagu, Tiron, Gorduz, Buculei - achieved an early divorce from the formulas of socialist-realism. The Romanian "school of sculpture", mainly influenced by acclaimed popular sources and by the national (both glorious and inhibiting) legacy of Brancusi, uses wood as its prime material. The neo-primativism, the "ethno" simplicity, and the use of rough materials, when re-contextualised (sometimes by juxtaposing high-tech elements), attest to the same folk roots, revisited; simultaneously speaking in an "anti-consumerist" idiom and of a generalised "povertistic" aesthetics of poverty peculiar to Romanian art. In this spirit the 1980s generation - Marian Zidaru, Romelo Pervolovici, and Aurel Vlad - revisited Christian and pagan myths under postmodern hallmarks, while Darie Dup and Mircea Roman, followed by Titi Ceara, proposed powerful neo-expressionist morphologies.

Neo-figurativism and intellectualist derision, a parody of previous cultural patterns, and the consequences of the punk revolution formed an influential undercurrent in Romanian art by the mid-1980s. From then on "unwanted", rough and artificial materials, "bad taste" and "bad painting", satire, nihilism and the rejection of conventions, enriched with dream interpretation, came to foster figurative neo-expressionism and personal mythologies, thoroughly explored by Gheorghe Rasovszky, Ioana Batrinu, Valer Mladin, Mircea Tohatan, Teodor Graur, Laszlo Ujvarossy, Petru Lucaci, Ioan Aurel Muresan, etc.

The issues relating to the redefinition of the ego reveal a particular iconography that points to the segregation of the artistic self, and witnesses the fears and anguishes arising from a lack of integration or, to the contrary, from a forced integration into a new type of

culture and civilisation. Oppression and alienating anxiety are the prices which must be paid for the implementation of democracy through the wild capitalism of the transition period.³ Parody, bitter humour, cryptic self-references, the emulation of childish or schizoid behaviours, grotesque and kitsch elements, and deconstructive, rhetorical and metonymical formulas are often employed.

Sometimes photography acts as a "metalanguage" for ego-tistic discourse, resorting to the sphere of the erotic and the grotesque in Mihai Oroveanu's work, or to the area of the erotic and cosmic ego in the case of Iosif Kiraly and Ion Grigorescu. It also adopts burlesque self-references and "b.d." quotations in Vlad Iacob, while Gheorghe Rasovszky addresses "another (new-age) reality", one which speaks of seclusion and estrangement from the social world. In turn, the "feminist ego" is asserted in the artistic activity of Marilena Preda-Sanc, Roxana Trestioreanu, and Nadia Ioan.

The acute presence of social problems, questions relating to a changing society, self-identification in relation to the social corpus (themselves in crisis), the redefinition of the artist's role, the integration and dissolution of the ego within society, the representation of manipulated masses and minorities, the denouncement and derision of political discourse and power, anti-Communist rhetoric (bearing the same stamp of parody encountered all over Eastern Europe): these are the major preoccupations in the works of Ion Grigorescu, Dan and Lia Perjovschi, Teodor Graur, Olimpiu Bandalac, Marilena Preda-Sanc, Radu Igazag, and the *SubREAL* group whose members conceived a refined, intellectual-artistic system by means of photography and video-installation.

In Romania, the investigation of the image through the New Media encounters major difficulties due to limited financial support.

Photography and photo-installation, encouraged after 1993 by the curatorial activity of Ruxandra Balaci and Mihai Oroveanu, have attracted artists such as Ion Grigorescu, Iosif Kiraly, Peter Jacobi, Emilian Savescu, Vlad Iacob, Gheorghe Rasovszky, and Radu Igaszag, and have also been embraced by more and more artists, either as a prevalent or an exclusive mode of expression or for duplicating other media (Dan Mihaltianu, Mariëna Preda-Sanc, Dan and Lia Perjovschi, Dorel Gaina).

Attempts to promote video art, as reflected in the exhibitions *Ex Oriente Lux* and *O1 O1 O1*, were mainly due to Calin Dan's theoretical and curatorial activity between 1990-1994.⁴ Yet, in the absence of technical and financial support video art is still in its early stages, Alexandru Patatic, Marilena Preda-Sanc, *SubREAL*, *Kinema-IKON*, Sorin Vreme, Sandor and Josef Bartha being some of its few adherents.

The last years

There have been some attempts to make the new trends in Romanian art better known abroad. For instance Romania participated in *Nomadic (São Paulo Biennial, 1994*, curated by Calin Dan), in *Beyond Belief (Museum of Contemporary Art, Chicago, 1995*, organised by Laura J. Hoptman), in *Le corps dans la photographie roumaine (FRAC Alsace, 1996*, curated by Ruxandra Balaci and Mihai Oroveanu), in *Bukarest nach 'X9' (Ludwig Forum für Internationale Kunst, Aachen, 1997*, curated by Annette Lagler and Ruxandra Balaci), and in *Ad hoc (Ludwig Museum, Budapest, 1997*, curated by Dora Hegyi and Ervin Kessler)⁶.

The youngest generation of Romanian artists, the MTV generation, is more "media-genic", more influenced by the phenomenon of globalisation and integration (Alexandra Croitoru, Cozo, Matei Bejenaru, Elena Copuzan, Ecaterina Vrana). It is the future, predictable but still uncontrollable with regard to its positive or negative results, that will

confirm globalisation, and the perspective of a unified Europe as a single proliferating system of cyber-visual inflation will have the desired effect on creative originality.

Notes:

1) For more information on Romanian Contemporary Art see the catalogue "Experiment. Romanian Art 1960s-1990s" edited by the *Soros Centre for Contemporary Art - Bucharest* (General curator: Alexandra Titu), 1998.

2) Somehow an echo of what Iaroslava Boubnova defined as "politicised confessional hysteria" in her text. "No one has ever seen God" in the catalogue *Beyond Belief Contemporary Art from East and Central Europe. Museum of Contemporary Art, Chicago, 1995*.

3) e.g. "The Artistic Ego and the Dilemmas of the Post-Totalitarian Age of Transition", Bratislava Month of Photography, 1995, curator Ruxandra Balaci.

4) Calin Dan led an intense curatorial activity during the time he worked as the director of the *Arta* magazine (which ceased to appear in 1995) and as the director of the *Soros Centre for Contemporary Art - Bucharest*, at one time one of the most important forums for supporting post-1990 local innovative art. The two other most important Romanian institutions in charge of promoting such forms of art are the *National Office for Art Exhibitions* and the *National Museum of Art - Department for Contemporary Art*. Other important exhibitions promoting innovative forms of art were those due to the curatorial activity of Judit Angel in Arad and Ileana Pintilie in Timisoara.

5) *SubREAL* includes as members Calin Dan and Iosif Kiraly, who are probably the best known Romanian artists abroad at the moment; they participated at the *Venice Aperto* in 1995, the *São Paulo Biennial* in 1994, *Europa-Europa* in Bonn in 1994 (only Kiraly), *Manifesta 1*, Rotterdam in 1995, *Santa-Fe* in 1997, and *Venice Biennial* in 1997.

6) Ervin Kessler is one of the most active critics at the moment, working for the political/cultural journal *22*.

Ruxandra Balaci (born in 1965 in Bucharest) is an art critic and curator, head of the Department of Contemporary Art of the *National Museum of Art* in Romania, former director for Visual Arts in the Romanian Ministry of Culture, on

the board of the *Artexpo Foundation* in Bucharest, coordinator of *GAD Photogallery*, on the editorial boards of *Imago. Another European Photography* in Bratislava and *Artelier* in Bucharest. She is preparing a Ph.D. in art history on Romanian contemporary photography.

MUSEUMS AND INSTITUTIONS

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Soros Centre for Contemporary Art
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Anastasia Foundation
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Meta Foundation
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Contrapunct Foundation
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ATF (Academy of Film and Theatre)
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Academia de Arta Vizuala (The Academy of Visual Arts),
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Universitatea de Vest, Facultatea de Arte Plastice (West University Faculty of Fine Arts)
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Uniunea Artistilor Plastici (UAP, Artists' Union)
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Uniunea Cineastilor din Romania (Film Artists' Union)
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GALLERIES

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Calderon
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Caminul Artei
Sh. Biserica Enel 16, Bucharest
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Catacomba
Calea Victoriei 111, Bucharest
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Dalles / Noi / Artexpo (see Artexpo Foundation)

Dominus
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Eforie
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GAD Photogallery
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Artexpo Foundation - Soros Foundation, Bucharest
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Design Buletin
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RUSSIA

A Brief History of Soviet Russian Art in the Transitional Period from 1987 to 1997

by Olesya Turkina and Viktor Mazin

Artistic life in the USSR and in Russia is concentrated for the most part around two centres which differ in their history, psychology, architecture, economy and so on. These two centres are Moscow and St. Petersburg. The art scenes in these capitals traditionally attract artists from all over the country. Thus during the last decade, many artists from Kiev, Odessa, Novorossiisk, Dnepropetrovsk and many other places have moved to these centres of artistic activity.

The time of transition was distinguished by a special intensity and may be divided into three periods. The first one, dating of the mid-1980s, is marked by the emergence of artists from the underground whose popularity quickly witnessed new dimensions: artists became pop-star-like in Leningrad and the reference points of intellectual life in Moscow. At that time, conceptualism was the dominant trend in Moscow. *Sots art*, of which the deconstructive function was connected to its social context, went into the shadows; Ilya Kabakov became a cult figure, followed by the young generation of artists known as the *Medical Hermeneutics* (Sergey Anufriev, Pavel Pepperstein, Yuri Leiderman), Vadim Zakharov and others. These artists, who proceeded from conceptualism to post-conceptualism, were quickly integrated into the structure of contemporary international art. Andrei Monastyrsky and his *Collective Actions Group* was another centre, and so were their performances which were appropriated by Western critics and curators. Created in Moscow in 1987, the *Avant-gardists' Club* organised the first exhibitions of conceptual art as well as the *Moscow Archive of New Art*. At the end of the 1980s, Moscow art represented a hermetic and hierarchical

structure which, although in a constant state of self-reflection, also responded to the demands of the international art market. A market situation in which the new Soviet art was to show similarity with and difference from contemporary Western art.

By way of contrast in Leningrad art shed its aura of mystery, went out onto the street and united with rock music; first of all with Sergey Kuryokhin's orchestra *Popular Mechanics* and with the cult group *Kino*. In 1982, the *New Artists* movement led by Timur Novikov and then an organisation called the *Friends of Mayakovsky Club* (headed by Sergey Bugaev Afrika), deconstructed the existing opposition of official and non-official art. The artists actively reappropriated the lexicon of revolutionary art from the time of the avant-garde, while occupying a metaposition with respect to the conflict of official with non-official art. At this time, an analogue to the punk movement arose - an artistic movement oriented towards social nihilism, called *Necrorealism* (founded by Evgeny Yufit), which practised performances parodying the psychopathology of everyday life. In contrast to Moscow, in Leningrad, the dominant forms were the art of neo-expressionism and graffiti, both movements which emphasised the artist's spontaneous gesture. A certain form of dandyism and the pop-hero cult distinguished the Leningraders from the more intellectual and esoteric Muscovites. At the end of the 1980s, vain attempts were made to reconstruct the old art magazines *Iskusstvo* and *Tvorchestvo*, but they disappeared from sight.

This period also saw the culmination of the political fashion for Soviet art: exhibitions were held in many Western museums. In 1988, a Sotheby's auction arranged in Moscow legitimised the entrance of new Soviet art into the international art market. The first articles on current Russian art appeared in Western magazines, and Andrew Solomon's book *Irony Tower: Soviet*

Artists in a Time of Glasnost was published.

The second stage of the transition period took place at the beginning of the 1990s, with a curatorial period during which the main tendency became to think about the contextualisation of art. Curators and critics, such as Viktor Misiano, Joseph Bakshtein, Ekaterina Degot, Andrei Erofeev, Olga Sviblova, in Moscow, and Ekaterina Andreeva, Olesya Turkina and Viktor Mazin in Leningrad, arranged thematic exhibitions, using both the local and the international context. Feminism became one of the operative international discourses. First in St. Petersburg then in Moscow, exhibitions and conferences were held on the subject of "masculine and feminine art". In St. Petersburg, the artist Vladislav Mamyshev, a.k.a. Monroe, won popularity by accomplishing a symbolic change of sexuality.

In Moscow, an offensive was launched against conceptualism, which had cornered all market dividends. The attack on the artistic hierarchy took the form of a harsh physical discourse in which Oleg Kulik cut up a pig in the *Redzhina Gallery*, Aleksandr Brenner defecated in the *Pushkin Museum* and Anatolii Osmolovskii exposed himself naked in the pages of art magazines. If the previous generation of artists fulfilled a critical function in relation to society, then now, when the *socium* had broken up into a multitude of micro-social art brought negation within its own boundaries. If, at the beginning, the gesture of the new generation of Moscow artists was directed toward conceptualism, then afterwards it became a marketing gesture with regard to the West, having received recognition in the art market, by using the aggressive and destructive gestures expected from Russia (Kulik had achieved special fame by biting a spectator at an exhibition in Stockholm, and Brenner maimed a Kazimir Malevich painting in Amsterdam).

In St. Petersburg at this time,

Sergei Bugaev Afrika, working at the intersection of the political, psychiatric and scientific domains, created his own multi-contextual installations; Andrey Khlobystin was concerned with the archaeology of the prevailing "childish" ideology, which intermediated with the world. Evgenii Yufit, in cinema and photography, and Vladimir Kustov, in painting and installations, continued to develop the theme of death. At the beginning of the 1990s, inspired by Timur Novikov, a neo-academic movement appeared in St. Petersburg which appealed to the cities' classical heritage. The populist position of struggle with modernism and the ecology of beauty lead to public accusations in the mass media, which charged neo-academicism of being fascist. Toward the mid-1990s, the beginnings of an art-market appeared in Moscow, including galleries such as *Aidan*, *Yakut*, *Gelman*, collections of contemporary art assembled by banks, and art trade-fairs.

Dreams of creating a *Museum of Modern Art* began to come true with the organisation of a *Museum of the Object* in Tsaritsyno and the Department for New Trends in the *State Russian Museum* in St. Petersburg (headed by Alexander Borovsky). In 1990, the scholarly journal *Kabinet* appeared: it was concerned with questions about the fine arts, philosophy and psychoanalysis which shaped the contemporary critical discourse in St. Petersburg. One result of its activity was the exhibition *Kabinet* in the *Stedelijk Museum* in Amsterdam (1997), the first exhibition devoid of the neo-colonial post-Soviet context. In 1991, the first professional wide-circulation periodical on contemporary art, *Khudozhestvennii Zhurnal*, edited by Viktor Misiano, began in Moscow.

The third stage of the transition, which began in the mid-1990s, consists in the institutionalisation of contemporary art. In 1991, the *Centre for Contemporary Art* (headed by Viktor Misiano) was founded in Moscow, followed by the *Institute of Contemporary Art*

(headed by Joseph Bakshtein) in 1995. Toward the end of the 1990s, bureaucrats who were more concerned with the lost economic and symbolic capital of art replaced the initial enthusiasts and experts in contemporary art. In both cities, the financial *Soros Centres for Contemporary Art* and the symbolic *Centres for Contemporary Art* within the Russian Ministry of Culture acquired importance.

On the whole, the end of the 1990s is marked by the efforts of neo-conservative tendencies, which are aggravated by the fact that the new institutions are directed not so much toward development of the artistic process as toward self-assertion, as well as by the fact that the breakdown of critical discourse in art becomes evident. The search for new artistic means on the part of young artists is limited to the exploration of new media, which are directed not so much toward knowledge, as in the first phase, nor at the body, as in the second phase, but at the virtual as a substitute for the actual. All that remains is to wait until a process of "dematerialisation" begins in the institutions, and artists will build bridges between the material and the fantasised.

Olesya Turkina (born in 1961) is an art critic, curator, and senior research fellow in the Department of Contemporary Art at the *Russian State Museum*. She teaches at the *Baltic Design Institute* (St. Petersburg), and is the author of a number of essays and the co-author of some books on contemporary art. Viktor Mazin (born in 1958) is a critic, curator, and the editor-in-chief of the arts and science journal *Kabinet*. He teaches at the *East European Psycho-Analytical Institute* (St. Petersburg). He is the author of many essays on the theory of visuals, and of "Kabinet of Necrorealism" (1998).

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Aidan Gallery
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Gelman Gallery
Malaya Poljanka, 7/7 - 5, Moscow
tel/fax: +7 095 238 84 92

Obscure Viri Gallery
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tel: +7 095 238 62 27

TV Gallery
Bolshaya Jakimanka, d. 6 Moscow
tel: +7 095 238 02 89

XL Gallery
Bolshaya Sadovaja, d. 6 Moscow
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SLOVAKIA

Situation: Slovakia 1987-1997

by Mária Hlavajová

In April 1989, R. Matuščík inaugurated an exhibition featuring eight artists in the basement of a Bratislava apartment building. Probably without knowing that contemporary Slovak art – both literally and metaphorically – would soon climb to a higher floor, he used the exhibition name to indicate the status of artistic strategies (those strictly separated from official art) in the second half of the 1980s: *BASEMENT*.

In the catalogue's introduction, the curator of the exhibition characterises the works of the presented artists as "fundamentally different" from the individual levels of development which define the current profile of Slovak art. Artists Milan Adamčík, Július Koller, Matej Kren, Peter Meluzin, Milan Pagáč, Viktor Oravec, Peter Rónai, and Jana Želibská discuss the state and substance of art towards the end of the 1980s and in the early 1990s, and include the found object in their works, while revising its original intent in their individual programmes (with proximity to post-conceptual and post-minimalistic articulation). In their site-specific installations, they processed the energy of an "other" creativity, which they had accumulated from the beginning of the 1970s by stepping out of the safe territory of normative art.

The second half of the 1980s saw a wider spectrum of movements and debuts in Slovak art. This was due to the gradual rehabilitation of artists and creative movements from the 1960s and 1970s, a process which reached its peak in the great social upheaval of 1989. These artists had been excommunicated from the official culture but were nevertheless constantly present in terms of both creative and cognitive activity. But rather than proceeding to a systematic enumeration of artists, which in this small space would neces-

sarily lead to the reduction of the discussion of the complex structure of art and culture in the last decade, I will concentrate on the youngest generation of artists (without solely identifying them with contemporary art as such) who actively appeared on the scene in the second half of the 1980s.

For young artists like Daniel Brunovský, Stano Bubán, Simona Bubánová, Ivan Csudai, Laco Teren, Jozef Šramka, and later the art critic Ada Krnáčová-Gutleber, projects like *Exteriors* (especially *I* in 1987, *II* and *III* in 1988), which demonstrated a vital artistic strategy sharing traits with the Italian "trans-avant-garde" or Germany's "Neue Wilden", made up platforms for self-expression.

Concurrently, but arising from qualitatively different intellectual sources, 1987 saw the birth of an intra-generational artistic amalgamation called *Szyzygy*: Rudolf Sikora, Gabriel Hošovský, Martin Knut and Miloš Novák formulated an artistic programme closely tied to Prague's art scene, and especially to the art theoreticians Jana and Jiří Ševčík. In 1990, the Ševčíks exhibited paintings influenced by the conceptual timetable of the younger members of *Szyzygy* (together with Laco Teren) in the *Prespring* show. Then, in 1992, indirectly following up on this show, a larger selection of artists from the Czech Republic and Slovakia presented works as part of the *Prešparty - New Dream* exhibition.

As far as museums and galleries in Slovakia are concerned, a cross-section of Slovak art from the second half of the 20th century was presented in a new programme by Radislav Matuščík at the *Považská Art Gallery* in Žilina in a show titled *Dream of a Museum*. It seemed that in the first half of the 1990s the dream was gradually coming to pass, to a large extent because of the gallery's thorough research into the state of contemporary art in Slovakia, and its philosophy of moving towards becoming a museum of contemporary art through

its exhibition and collection activities, notably those that saw the light after 1992 under director Katarína Rusnáková.

Art of the 1990s was the subtitle of an exhibition presented at the *Považská Art Gallery* in 1996. The actual title of this exhibition, which included sixteen artists, was *Dream of a Museum?* (this time with a question mark), a powerful reference to the above mentioned inaugural show. Rusnáková, who prepared this show together with Matuščík, attempted to sum up the five-year period during which the *Považská Art Gallery* had been able to fully concentrate on independent, free and open art documentation, research and the presentation of noteworthy regional, Slovak and international visual art styles. The past tense, perhaps subconsciously used in "an attempt to give a report of a more personal nature", was appropriate. Today, following Rusnáková's removal from her post by a political decision, this once ambitious intellectual territory has been transformed into a space of only provincial value.

It seems that as the decade is drawing to a close the question mark has been falling on other efforts and attempts as well. The *Slovak National Gallery* in Bratislava, after a promising period during which it opened itself up to contemporary art (the years 1990-1992 under director Zuzana Bartošová), is today again moving back into art history, though from time to time – by accident, it seems – it does find its way into the territory of the contemporary.

In the years 1990-1992, the *M+* artist association (Ivan Csudai, Laco Teren and others) established a gallery of the same name. For several months, the cellar of an apartment building in the centre of Bratislava served as an ambitious space for exhibitions, concerts and theatre performances. The process of privatisation, however, transformed the basement into bank vaults. Despite losing the possibilities such a space provided, the *M+* association remained active for a time, but the new situation

eventually swallowed up the potential of these young artists. Today in Slovakia there is still almost no art market, no system of legal norms for sponsorship, and the concept of providing financial support by the government in the fields of art and culture is lacking both in clear conception and transparency. There is no private art gallery (with the exception of the *At Home Gallery* in Šamorín, which for the past two years has been concentrating on contemporary art mainly from Slovakia, the Czech Republic and Hungary), and the spaces for showing art (after they had lost their legal status) are controlled by an arm of the state bureaucracy, which, together with economic control, also reserves for itself the right to make decisions on issues of contemporary art and individual exhibition and programme conceptions. And as of 1996 (after the 1991-launched art magazine *Profil - The Magazine of Contemporary Arts* ceased publication), there is no professional periodical that would follow the current trends and report on art happenings.

All through the 1990s, exhibition projects appeared in an attempt to affect the current atmosphere and to construct from these fragments at least some sort of idea of what the ephemeral present was about. *Labyrinths*, the *Soros Centre for Contemporary Arts (SCCA-Bratislava)* annual exhibition in 1995, just one year after its foundation, focused on exactly this problem, i.e. the intangibility of the complex reality in which we live. A year later, they introduced the theme of *Marginalia* (both exhibitions were conceived by Ada Krnáčová-Gutleber), which explored the relationship between centre and periphery as reflected in the works of the youngest Slovak artists. Two years later the *SCCA-Bratislava* exhibition (curated by Mária Hlavajová) moved to the non-gallery space of the fully-functional manufacturing plant of *Cosmos, a.s.* Together with their Czech colleagues, Slovak artists (Marko Blažo, Denisa Lehocká, Peter Meluzin, Ilona Németh,

Petra Nováková, Roman Ondák, Boris Ondrejička, Peter Ondrušček, Peter Rónai and Laco Teren) used their works to discuss the theme of the relationship between the inner and the outer (*Interior vs. Exterior*), which led them through complicated semantic solutions "to the border of possible worlds". Together with the worlds of science and philosophy, they discovered that the meaning of boundaries lay in their constantly being tested, and in the free movement into other, possible, worlds.

By looking at three important thematic areas in the contemporary art situation in Slovakia in the late 1980s and 1990s – the significant changes in the second half of the 1980s, the dream of having a museum of contemporary art, and the fragments of the 1990s – I have tried to sketch out the context of the last decade, a period of significant moment in Slovakia's creative and artistic present. I could have chosen to provide an exhaustive list of noteworthy exhibitions, artists, art critics and theoreticians – which would certainly include the *Contemporary Slovak Visual Art* exhibition in Esslingen in 1990 curated by Zuzana Bartošová, the presentation of Otis Laubert at the *Berlin Metropolitan* in 1991, the retrospective of post-1945 Czech, Slovak, Polish and German art titled *Der Riß im Raum*, Berlin 1994, Matej Kren's presence at the *Biennial of Art in São Paulo* in 1996, and Roman Ondák at *Manifesta 1* in 1996, the research work of *Profil magazine* under editor-in-chief Janá Geržová, etc. – but I rather decided to highlight the intellectual space of the critical moments of *Situation: Slovakia 1987-1997*.

Mária Hlavajová (born in 1971) studied Cultural Studies at the Comenius University in Bratislava (1989-1994). Since 1992, she works with the *Soros Centre for Contemporary Arts* in Bratislava, of which she is the director since 1995. She curates contemporary art exhibitions and publishes on contemporary arts situations. She lives and works in Bratislava.

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Médium Gallery, VŠVU
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House of Photography
Tatranská Gallery
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J. Koniarek Gallery
Zelený Kričok 3, 91701 Trnava
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SLOVENIA

by Igor Zabel

Developments in the Slovene arts since the mid-1980s are largely based on the deconstruction of modernist premises which were still decisive for the production of art in the early 1980s. It meant a radical questioning of the autonomous art object, of formalistic approaches in art, and of the idea of immediate "expression". Sculptors were producing ambiguous objects which suggested several simultaneous interpretations. They were also establishing situations where spectators were confronted with the impossibility of seeing the sculpture as an "object" and by the fact that not only were they looking, they were also being looked at (cf. Jože Baršič, Marjetica Potrč). Painters introduced cuts, gaps and heterogeneous elements into the picture field – pictures started to expand into space, turning into environments, and to include different objects, other media, texts, etc. Some artists have shifted their attention from the production of works of art themselves to the conditions and contexts of such a production. (cf. Tadej Pogačar, the "V.S.S.D. Group")

Another important line was based on the tradition of the very active "alternative scene" of the late 1970s and early 1980s, which emphasised marginal groups, criticised power systems and political practices, and introduced provocative imagery. It was explicitly critical and anarchistic, openly sensual. It also developed a multi-media approach and was interested in the development of new, often spectacular, media such as video. (cf. Marina Gržinić & Aina Šmid. The movement of the "Retro-garde" or "Retro-Avant-garde" began its development in this context too. Its basic issues are: – an image is never neutral or innocent and it never appears in a neutral, empty space; – these images and their connotations can be used as subjects of pictures; – its main method is thus deliberate eclecticism, using

and combining imagery from different periods and contexts such as the artistic, the political, etc.; – its leading principle is the collective production (cf. the "Irwin Group" and the whole "Neue slowenische Kunst" movement).

These two lines were decisive for artistic production in the 1990s. The works have developed into installations, including very different elements and materials, and the role of the new technologies has increased. This art is not necessarily connected to gallery spaces – it often happens in non-artistic environments and contexts. Also, it often demands an active role from its observers. Characteristic of the 1990s (as opposed to the 1980s which still stressed grand issues) is the affirmation of the marginal, the personal, the accidental, the commonplace – this interest mirrors a world where the relationship between the personal and the public is no longer clear and where, for example, dealing with everyday banality discloses the functioning of global power systems. (cf. Alenka Pirman, Petra Varl Simončič, Marija Mojca Pungercar)

The recent situation introduces some new aspects. One is the increasing role of the new media and technologies, notably digital ones. These technologies have expanded and changed the concepts of space and time that artists are operating in. They have also influenced the essential understanding of body and identity; a rethinking of the value of the body and action in art seems to be connected with these experiences. (cf. Darij Kreuh, Marko Peljhan.) The second aspect is the stronger role of analysis of ideological systems and workings of domination and manipulation. These analyses deal with power and ideological constructs in a broader social context, particularly with regard to power as it operates inside the art establishment. (cf. Maja Licul, Nika Špan)

Generally speaking, the contemporary Slovene art scene is

quite active. Besides the already well established or even internationally known artists, new and innovative names appear. To a certain extent, this may be connected to the greater openness of Slovene art towards international currents. Exhibitions by international artists are continually presented, and contacts with artists, curators and critics have been developed. An important role in this development has been played by the *Moderna galerija*, the national museum of modern and contemporary art, with a series of shows by leading contemporary artists (among them, Karel Appel, John Baldessari, Michelangelo Pistoletto or Ilya Kabakov, and younger artists like Jean-Marc Bustamante, Pippilotti Rist, Rirkrit Tiravanija or Vadim Fishkin). The *Moderna galerija* often collaborates with guest curators (Bart De Baere, Viktor Misiano, Harald Szecman, Peter Weibel). In addition to its collection of Slovene art of the 20th-century, the museum is starting a collection of international contemporary art, which already includes pieces by Miroslaw Balka, Pedro Cabrita Reis, Christina Iglesias, Anish Kapoor, Ulf Rollof, Uri Tzaig and others. International art is also presented in some other institutions in Ljubljana, such as *Mestna galerija* (Municipal Gallery, exhibition space with a pluralistic program), *ŠKUC Galerija* (younger, innovative and experimental art) and *Kapelica* (installations, performances, body art and works with new technologies). Outside Ljubljana, one finds active exhibition spaces also presenting international art. *Obalne galerije* is an organisation connecting three exhibition spaces in the towns of Koper and Piran (in the traditions of the 1970s and 1980s); in Maribor there are the *Umetnostna galerija* (regional art museum and exhibition space) and *KIBLA* (a multi-media centre), and there is also the *Likovni salon* in Celje. All these spaces, of course, also present innovative Slovene art.

Characteristically, all the above mentioned spaces are funded by the state or by

regional communities. The art market is still undeveloped (although there are some interesting galleries such as the *Anonimus Gallery* and the *Equrna Gallery*), and sponsors usually don't play an important role. State support is thus essential. (Generally speaking, the state has a strong interest in the field of culture, partly because culture is often considered to be the basis of national identity. In spite of this importance, the priorities of cultural politics are still not determined. Recently, two possible models have emerged: one of them emphasising the role of the market, the other the role of the state.)

It is important that, in addition to art critics and writers, writers from other fields like philosophy, sociology, psychoanalysis, and architecture show a lot of interest in the contemporary arts. Two magazines dealing with contemporary arts are being published. One of them, *M'ars*, is published by *Moderna galerija*. Most of the texts are published in Slovene and English. The scope of the magazine includes contemporary art, both national and international (articles and especially interviews), contemporary art theory and criticism, and topics related to the visual arts. The other, *Likovne besede* (Art Words), is published by the Union of Artists and contains essays and interviews about the visual arts. Some of the texts are published both in Slovene and in English.

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e-mail: info@mg-lj.si

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International Centre for Graphic Arts
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Galerija ŠKUC
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Galerija Equrna
Gregorčičeva 3,
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Galerija Anonimus
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1000 Ljubljana
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Umetnostna galerija Maribor
Strossmayerjeva ulica 6,
2000 Maribor
tel: +386 62 22 17 71
+386 62 274 42
fax: +386 62 22 77 84

KIBLA Multimedia Centre
Ulica kneza Kocilja 9,
2000 Maribor
tel: +386 62 229 40 12
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fax: +386 62 22 53 76
e-mail: webmaster@kibla.org

Galerija sodobne umetnosti (Gallery of Contemporary Art)
Trg Celjskih knezov 8,
3000 Celje
tel: +386 63 44 32 07
tel/fax: +386 63 48 41 92

Likovni salon – Art Salon
Trg Celjskih knezov 9,
3000 Celje
tel: +386 63 490 00 90

Obalne galerije Piran
Tartinijev trg 3,
6330 Piran
tel: +386 66 758 93
tel/fax: +386 66 737 53
+386 66 744 65

includes: Galerija Loža

Titov trg 1,
6000 Koper
Galerija Meduza
Čevljarska 34, 6000 Koper
tel: +386 66 229 69

Mestna galerija – Municipal Gallery
Piran, same address and phone as
Obalne galerije

ART MAGAZINES

M'ars, Moderna galerija Ljubljana –
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e-mail: info@mg-lj.si

Likovne besede – Art Words
ZDLSU Komenskega 8,
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SPAIN

Some Reflections on the Present Situation in Spain

by Manel Clot

Undoubtedly, the artistic situation in Spain has been perceptibly improving over the past ten years in comparison to the relative lack of impetus of previous years. But despite this improvement and despite the important endeavours in the concerned private and public fields to break with Spain's traditional, politically linked isolationism that has been characterising the country's art scene for many years, it is nonetheless a fact that the national art world today remains a prey to the imminence of two major, interrelated problems for which solutions can only be found in the long run. There is, first of all, the constant and harmful political interference in the cultural and, hence, artistic life which, time and again, has either led to the failure of the positions adopted by a number of new museums or has triggered errors of administration. This phenomenon which emphasises the total absence of criteria and guide lines set by public institutions leads to another one, which, on the one hand, is related to the age-old lack of tradition, assurance and balance of the Spanish art scene (e.g. as regards museums and collections), and on the other hand, is determined by the repeated absence of Spanish artists on the international art scene and the big cultural events that set the current artistic trends. Consequently, the impression that an abnormal situation is severely hitting the Spanish art world is ever more felt, but will reveal unfair in the long run and will be detrimental to further development.

The demanding environment in which contemporary Spanish artists have to work has however not prevented artistic production from achieving a more than appreciable quality to which it has associated a series of institutions, ranging from artists' associations to the gallery network (the latter

being neither extensive nor very thriving), from art theoreticians and critics to the concrete and unceasing realisation of exhibitions, through the impetus of public and private institutions, in the different art centres whose number has been constantly increasing over the years: *Centro de Arte Reina Sofía*, *Fundació Miró*, *Fundación "la Caixa"*, *Fundació Tàpies*, *MACBA*, *Koldo Mitxelena*, *IVAM*, *La Virreina*, *CAAM*, *Rekalde*, *CGAC*, *Centre d'Art Santa Mònica*, *CAAC*, *MEIAC*, to the much debated *Guggenheim Centre* in Bilbao. Nevertheless, a number of questions subsist. Are all these art centres and the countless possibilities they seem to offer capable of providing a faithful vision of the actual situation and diversity of Spanish contemporary art? Do they render a reliable and apropos overview of the national artistic fabric in relation to the situation of the country itself? For the time being, answers to these questions remain somewhat bleak.

Despite the lack of faculties' and schools of arts' promotion of, and interest in, contemporary art; despite a rather occasional media coverage of artistic events (except in cases of big media manifestations); despite the poor presence and the weak impact of contemporary-art specific magazines (*Lápiz*, *Acción Paralela*, *Atlántica*, *Arte y Parte*); despite the almost total dearth of noteworthy collections; despite the not very thriving and rather limited network of galleries and non-institutional spaces; despite the shortage of clear-cut financial subsidies for each artistic discipline; despite art critics who are seemingly torpid or submitted to the criteria of a conservative and acritical inertia; despite all these reasons, the artists' activities most fortunately keep on surpassing everything else that occurs in the field. They alone make the undisputable vitality of Spain's contemporary art scene. The list of the artists who have already gained international recognition – Juan Muñoz, Cristina Iglesias, Txomin Badiola and Susana Solano, has to be complemented with the names of Pepe Espaliu,

Jordi Colomer, Pep Agut, José Maldonado, Eulàlia Valldosera, Pello Irazu, Joan Fontcuberta, Mabel Palacín, Antoni Abad, Pep Duran, and many others whose work has been progressively shown – although only in snatches – in European galleries and art centres over the past years. It goes without saying, that they undoubtedly are Spain's most creative potential, supported by a handful of art critics and independent curators, a smattering of galleries and some very few curators depending on public and private institutions. In their very own way, they all fight and struggle to help Spanish contemporary art develop most naturally and achieve a quality such that it can hold comparison with what is done beyond the national borders on an equal footing.

In any case, contemporary Spanish art should take up a bigger place on the international scene and maintain regular bonds with the international art world. It was indeed surprising to notice the absence of Spanish artists from *Documenta*, their derisory presence in Münster, and the almost systematic absence of these artists in the group or thematic exhibitions that had been organised in Europe and the United States in recent years. In addition, Spanish art critics and curators only occasionally take part in international events, although we should point out that recently, in the frame of both *Manifesta 1* and the *Istanbul Biennial*, the Spanish were not only represented but – and this is rather unusual – some of them had even been appointed director. They join the sprinkling of curators and art critics who are more commonly working on the front of the international art scene. On this subject, the need for Spanish institutions to seek involvement in international contemporary art under all its forms, and the necessity to re-define the reality of Spain's contemporary art from the inside are two conditions of prime importance.

Maybe we should tackle the latter first if we wish Spanish art to achieve the challenge it

has taken up and which it so much deserves to win: international recognition and a more substantial presence on the world's art scene.

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Atlántica
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SWEDEN

by Mats Stjernstedt

When following developments in Swedish contemporary art, one notices that a change has occurred during the last years, a change that implies not always choosing the most obvious way, but improvising, seeking new collaborations and new means. These changes have led to interesting ways of working within the field of contemporary art.

The Background of the Cultural Climate

The cultural programme that has provided the guiding principles in Sweden since the end of the 1940s and which has influenced the condition of contemporary art recommended, in accord with the ideas of the Social Democracy, the decentralisation of culture in order to create direct contact between artists and their potential viewers. A good idea, and as regards the visual arts, one which promoted art in public space and the establishment of small art centres or galleries in most rural municipalities, whose task was to be responsible for artistic activities on the local level. This utopian ambition has proved to be difficult to correlate with reality. The focus on public space has increasingly become an enervated routine, and at present a rich cultural life exists almost solely in the three largest Swedish cities – Stockholm, Göteborg and Malmö. On the periphery, people involved in art activities often battle against the odds, having a difficult time carrying out their profession – even in cases where there is an audience and an informed public. Nevertheless, throughout Sweden towns such as Mölndal, Sandviken, Skövde, Solna and Norrtälje – just to mention a few – have managed to create successful venues for contemporary art.

Institutions and Private Engagement in Visual Arts
Moderna Museet on Skeppsholmen in Stockholm was closed in June 1994 and its exhibitions transferred to temporary, rather unsuitable, venues. In February 1998 the

newly refurbished museum was re-opened to great acclaim. The number of visitors is high, and there is much interest in this new institution and its group of new curators who are well-versed in the contemporary art scene and have fresh ideas about the possibilities offered by the museum's collection. As a rule, the large national museums are situated in the capital city, but over the years institutions located elsewhere in the country have grown. Uppsala, Borås and Norrköping's art museums have presented important, mainly Swedish, art in one-person exhibitions, but they have also assembled group exhibitions with work by artists from all over the world. In Malmö, since the end of the 1980s there has been what began as a private gallery initiative, *Rooseum – Centre for Contemporary Art*, which, together with *Malmö Konsthall* and *Malmö Konstmuseum*, has ensured Sweden's third city a prominent position on the art scene, even internationally. The *Malmö Konsthall's* project room has also been co-operating with young Swedish artists, an arrangement that has meant that young artists are able to execute new works, later to be collected by the museum. The proximity to cities like Copenhagen and Berlin has also helped to create good conditions for art in the region. In Göteborg, where the museum has made a somewhat weaker contribution to culture, the most vital arenas have been run by the artists themselves, for instance *Sub Bau*, *Radium* and *Gallery 54* among the older alternatives and *Rum för Aktuell Konst* among the newer. *Monitor*, the country's only festival for video and art film, took place for some years in *Frölunda Kulturhus* in a suburb of Göteborg. The art activities in Sweden run by private commercial forces are primarily – with very few exceptions – based in Stockholm. A younger generation of gallery owners invested in the beginning of the 1990s in rather unglamorous, long-term work to build up their activities, initially (also including until 1997 the new art fair *Stockholm Smart Show*) in

simple, unadorned venues.

Initiatives Outside the Institutions

When major art institutions have been temporarily closed, or when they have functioned or expressed no interest in co-operating, artists and freelance curators have had to make their own way outside the traditional venues for art. The years 1992-1993 were especially active and resulted in exhibitions which were spread out geographically, but which arose out of similar situations. *The Rules of the Game*, Stockholm 1993, was a project in which those involved chose to disregard what they called the "infrastructure" of the art world, and exhibit temporary work in public places. The placement of the art was based solely on chance, determined by a billiard ball shot across a map of Stockholm: where the ball landed was where the art-work was installed. In *JCA*, Malmö 1993, a group of artists in collaboration with art historians mounted an exhibition in a functioning supermarket, where the artists created new works out of this unusual art milieu. In *Overground*, Göteborg 1993, a group of artists decided to curate an exhibition for the local museum, partly as an expression of distrust, partly as a proposal for improvement. *Apartment*, Göteborg and Malmö 1994, involved empty apartments in the suburbs of the two cities. A conceptual type of art, whose roots in Sweden can be traced to, for instance, performance, video art and electro-acoustic music, which during the 1980s was overshadowed by heavily form-based sculpture and romantic, expressive painting, came into its own in these new contexts, firmly anchored in reality. The culmination of these conceptually-based art projects was probably in 1994 with the *New Reality Mix*: a weekend when socially committed artists working with performance-oriented art participated in a well-attended event in Stockholm which was initiated by a group of artists. Recent years have also shown Swedish women artists becoming prominent in areas that are traditionally included in conceptual art: video, perfor-

mance, photography and narrative.

Expansion Outside the Local Scene

At present, one has an impression of an expanding art scene in Sweden and in Scandinavia as a whole. Several Swedish artists have been noted internationally during the last years. Of course, we know that artists continue to work all over the world, but we should attend to the various sorts of complicated processes of change, partly bolstered by the economy and the exchange of information in conjunction with education, which can create – and when they are lacking, stifle – such preconditions. In Sweden in the 1990s, a generation of Swedish artists, curators, writers and journalists, gallery owners, etc., have begun to form a network and have expressed interest in establishing a dialogue with like-minded people elsewhere. Swedish art magazines such as *Index*, *Material* and *Paletten* have become bilingual and started to actively promote themselves and seek collaborations abroad. The artschool educational system has developed through the years, and new art academies have opened during the 1990s in Umeå and Malmö. The studio residencies abroad, which Swedish artists can apply for, have helped to facilitate contact networks internationally. These grants have recently been complemented by a national counterpart, the *International Artist's Studio Program in Sweden (IASPIS)*. Through this programme international guest artists are offered studio space in Sweden, and contacts are established between curators, art critics and Swedish artists. In other words, the change in Swedish art has taken place primarily – and most importantly – internally. And all this is a reflection of the conviction that what is produced locally is not merely an effect of a geographical situation or inclination, but is part of a much larger context.

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Malmö Konstmuseum
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Moderna Museet
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10324 Stockholm
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fax: +46 8 51 95 52 50

Norrköpings Konstmuseum
Kristinaplatsen, 60234 Norrköping
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Rooseum – Centre for Contemporary Art
Gasverksgränd 22, P.O. Box 6186,
20011 Malmö
tel: +46 40 12 17 16
fax: +46 40 30 45 61
e-mail: office@rooseum.se

Swedish Travelling Exhibitions –
Riksställningar
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Uppsala Konstmuseum
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ART MAGAZINES

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SWITZERLAND

A Characterisation of the Local Situation in Contemporary Art Over the Past Ten Years, and an Overview of the Present Situation

by Daniel Kurjaković

The progressive globalisation of the art world seems to favour those institutions and initiatives in Switzerland that dispose of a developed economic apparatus and its corresponding entrepreneurial infrastructure, thereby guaranteeing international visibility and, supposedly, aesthetic relevance in what Guy Debord called the "society of spectacle". The increasing internationalisation and its implicit danger of down-levelling, of homogenising, and, ultimately, of evacuating aesthetic thinking has led, on the other hand, to an enhanced interest in initiatives genuinely concerned with original contributions to aesthetic thinking (in contrast to solely confirming the status quo of ideologically and commercially tinted "relevance") in Switzerland. The latter form of cultural contributions reflects both local and historical specificity. Without doubt the internationalisation of art has come about through a heightened degree of information, intra-national dialogue (between the state and the art institutions) and cross national activities, which enable artists, in principle, to draw from a large field of both intellectual and infrastructural possibilities. The main ones are the exchange programme with Germany and the United States, as upheld by the Federal Office of Culture in Bern, and the ongoing support by many foundations and other supporting tools. As a result, there are, for example, more than sixty Swiss artists currently working in Berlin that one can think of in this context.

Obviously, the two tendencies do not stand in total opposition to each other, and although power struggles over relevance and, eventually, over the position in both the Swiss and the international art market are a

real issue, the two tendencies sometimes coexist fruitfully or even blend. Nevertheless, it has to be noted that, for example, an explicitly institutional dialogue between academia and the art world is still missing. If it existed, it could help to create a certain ease in conceiving artistic production as a form of knowledge while expanding and, where necessary, radically altering the very concept of aesthetic knowledge, making it graspable for larger audiences.

Generally, a redefinition of the notion of contemporary cultural work seems all the more important at the moment, in order to more effectively undermine the pressures of the commercialisation of art and art-related activities. In this sense, various independent spaces and initiatives are to be mentioned: the *Kaskadenkonsator*, *Filiale Erben* (formerly *Filiale*) and the *Ausstellungsraum Klingental* in Basel, *Hermann* and *Hotel* in Zurich, *Forde* and *attitudes* in Geneva, *Kunstraum* in Aarau and *Shed im Eisenwerk* in Frauenfeld and *Forum Vebikus* in Schaffhausen, to mention just a few. Also, a dense system of *Kunsthallen*, centres or museums for contemporary art, located not only in capitals, but also in minor cities such as St. Gallen, Neuchâtel, Fribourg, Burgdorf, Sierre, Lugano or Winterthur, often provide viewers with succinct information about current aesthetic practices.

Although none of the Swiss schools can, at this point, transform their ambitions into international acclaim, they are to be especially mentioned since they have been transformed lately into "Hochschulen", thereby gaining the status of universities. Until recently the *Ecole Supérieure d'Arts Visuels (ESAV)*, located in Geneva, has been a major school, with its leading department ("atelier") made up of the of the internationally renowned duo Silvie and Chérif Defraoui (the latter died in 1994). At the moment Zurich's *School of Visual Arts (Hochschule für Gestaltung)* seems to rank highest among the education facilities; it also

runs a public space in the heart of Zurich (the *Kunsthof*) where a mix of internationally renowned artists and emerging talents have appeared with interesting site-specific work. Among others, the schools in Lausanne, Lucerne and Basel might be mentioned here. Not very long ago, the city of Lausanne added a new school for visual arts called *ELAC*.

The main art magazines in Switzerland are the Zurich-based *Parkett*, an internationally acclaimed, bilingual forum for contemporary art, appearing three to four times a year, and the monthly *Kunst-Bulletin*, which started out covering national art, and increasingly discusses international art, with criticism in both German and French. (*ARTIS*, a Bern-based magazine has ceased to appear recently, as has *Stehplatz*, a cultural journal that devoted sections to contemporary art.) Interested readers versed in German may find valuable art criticism in the various Swiss newspapers, most penetratingly in the *Neue Zürcher Zeitung (NZZ)*, based in Zurich. Of course, art magazines and newspapers are not the sole sources of information about contemporary art in Switzerland. There are also publishing houses devoted to contemporary art such as *Lars Müller Editionen* in Ennetbaden, *Memory/Cage Editions*, *Scalo Publishers*, *Edition Fink*, and *Edition Zimmermann* in Zurich, and others. Some of them have an international distribution network and therefore are important in bringing art, not necessarily of Swiss origin, into public consciousness. Among the writers and critics involved in the examination, evaluation and mediation of contemporary art are, and here the choice is especially arbitrary, Paolo Bianchi, Ralf Beil, Lionel Bovier, Christoph Chérix, Christoph Doswald, Emanuel Grandjean, Gerhard Mack, Simon Maurer (the former curator of the *Kleines Helmhäus* Zurich), Brita Polzer, Hans-Rudolf Reust, Christoph Schenker (who now has been appointed director of the *New Museum of Appenzell*), Yvonne Volkart, Marc-

Olivier Wahler (the director of the *Centre of Contemporary Art* in Neuchâtel), Max Wechsler, and others. The best-known freelance curators are Bice Curiger (who also holds a curatorial job at the *Kunsthau Zurich*), Harald Szeeman and Hans Ulrich Obrist (who mainly works in France).

As far as overviews on artists living in or stemming from Switzerland are concerned, this year's dominant exhibition will most probably be Bice Curiger's *Freie Sicht aufs Mittelmeer* (roughly translatable as "Open View onto the Mediterranean Sea"). The show will most likely be presented, in a no doubt slightly altered version, in Frankfurt during the Bookfair in the Fall. With regard to Zurich, the local scene with which this writer is most acquainted, it is hoped that *Freie Sicht aufs Mittelmeer* will partly compensate for this year's absence of selective overviews on the younger art scene, which habitually belong to the 5-year-duties of the cultural institutions of the city - a tacit omission that understandably has caused some irritation on the part of artists.

Generally the high density of art institutions in Switzerland - the *Bern Museum of Art*, the *Lucerne Museum of Art*, the *Zurich Museum of Contemporary Art*, the *St. Gallen Museum of Art*, the *Glarus Kunsthau*, the *Geneva MAMCO*, the *Bern Kunsthalle*, the *Geneva Centre of Contemporary Art*, the *Centre of Contemporary Art* in Neuchâtel, the *Fri-Art of Fribourg*, the *Basel Kunsthalle* and some others - are, with their vivid presentation of both foreign and local artistic production, the places that make possible the development of richly diversified artistic production in Switzerland. It is a development that has definitely undone the partial monopoly of the former cultural centres in Switzerland's capital.

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MUSEUMS AND ART SPACES

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Forum Schlossplatz
Laurenzvorstadt 3, 5000 Aarau
tel: +41 62 822 65 11
Museum für Gegenwartskunst
St. Alban-Rheinweg 60, 4052 Basle
tel: +41 61 272 81 83
Kaskadenkonsator
Im Wartegg/Burgweg 7, 4058 Basle
tel: +41 61 693 38 37
Kunstmuseum
Hodlerstrasse 6-12, 3011 Bern
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Kunsthalle
Helvetiaplatz 1, 3005 Bern
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Shed im Eisenwerk
Industriestrasse 23,
8500 Frauenfeld
tel: +41 52 728 89 20
Fri-Art Centre d'Art Contemporain
22, Petites Rames, 1700 Fribourg
tel: +41 26 323 23 51
Centre d'Art Contemporain
10, rue des Vieux-Grenadiers
1205 Geneva
tel: +41 22 320 61 22
Mamco
10, rue des Vieux-Grenadiers,
1205 Geneva
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Kunsthau
im Volksgarten, 8750 Glarus
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Musée Cantonal des Beaux-Arts
6, place de la Riponne,
1000 Lausanne
tel: +41 21 312 83 32
Kunsthalle Palazzo
Poststrasse 2, 4410 Liesthal
tel: +41 61 921 50 62
Museo Cantonale D'Arte
Piazza Manzoni 7, 6906 Lugano
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Kunstmuseum/Zwischen Raum 96-99
Triebchenstrasse 61, 6005 Lucerne
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Musée Jurassien des Arts
4, rue Centrale, 2740 Moutier
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CAN Centre d'Art
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2000 Neuchâtel
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Hallen für Neue Kunst
Baumgartenstrasse 23,
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Forum Vebikus
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Forum d'Art Contemporain
Avenue du Rothorn 10,
3960 Sierre
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Kunstmuseum
Museumstrasse 32, 9000 St. Gallen
tel: +41 71 245 22 44
Kunsthalle
Davidstrasse 40, 9000 St. Gallen
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Kunstmuseum des Kanton Thurgau
Kartause Ittingen, 8532 Warth
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Kunsthalle
Poststrasse 10, 9500 Wil
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Kunstmuseum
Museumstrasse 52,
8402 Winterthur
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Fotomuseum
Grüzenstrasse 44, 8400 Winterthur
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Kunsthalle
Marktgasse 25, 8402 Winterthur
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Kunsthau
Heimplatz 1, 8024 Zurich
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Museum für Gestaltung
Ausstellungstrasse 60, 8031 Zurich
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Kleines Helmhäus
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Kunsthalle
Limmatstrasse 270, 8005 Zurich
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Museum für Gegenwartskunst
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Shedhalle
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Kunsthof
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Hotel
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Utoquai 31, 8008 Zurich
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Mai 36 Galerie
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TURKEY

by Vasif Kortun

After the Second Istanbul Biennial in 1989, I wrote a review for an international journal. The review was never published, but it still encapsulates the situation: "The exhibition acknowledged the 1980s' generation of Turkish Painting¹. Spoon-fed on international art magazines with glossy reproductions and flimsy articles (if they read them at all), the artists execute their paintings with a finish that reminds one of an art that is too much of the present and passé. Lacking a structural basis for the articulation of their work, not to mention the historical perspective of the artists they copy, their situation signifies that art in Turkey may be in severe crisis. The crisis can only be overcome by a serious questioning of the artists' position within the time and space in which they are moving." I also wrote that "A purview of a city would include a list of museums, alternative spaces, and contemporary art centres, right? Wrong. Istanbul has none of the above. One can see some of the world's leading antiquities in the archaeological museum, and tour the bizarrely hybrid Topkapi Palace after visiting St. Irene Church, but for contemporary art you have to make do with galleries, art dealers' places and studios."

Well, painting in Turkey may long have been an antediluvian notion, but the crisis persists as it seems to have shifted in timely form from painting to neo-conceptual and installation-based work. The need for institutional support, discussion areas, and education in history is still acute, especially in the light of the fact that art production has become integrated² in the Euro-American circuit and is being absorbed by it.

Let's retrace our footsteps. The third of the one-a-decade coups d'état of the Turkish Army in 1980 eradicated all vestiges of liberalism of the previous constitutions. The

coup gave rise to a cynical decade of apolitical and angst-ridden painting that later converged with imported neo-expressionism. Dovetailing economic liberalisation and the rise of a new moneyed class, a second convergence occurred in terms of the "requirements of becoming middle-class" and the predictable patterns of collecting it brought with it the acquisition of bad painting and other works of dubious quality but of "national historical significance" (in other words, horrible paintings of the late 19th century and other old bric-a-brac).

Still, life was elsewhere. The growing self-awareness that could also be seen in the context of a culture becoming increasingly civil brought about a break from both the archaic institutions of the state (such as the *Academy of Fine Arts*) and the "market" (as well as the marketable), and a move towards more radicalised forms of art. It finally dawned on some artists that working and making a living with work were not exactly compatible – in fact, the latter would be detrimental to one's work in Turkey. The Istanbul Biennial played an increasingly critical role in the liberation of the art scene from the "academy" as well as from the grips of a provincial art scene.³ The local scene was perceived as received modern authorial and authoritative over which is sprinkled blatantly banal local touches.⁴ The *Academy of Fine Arts*, the oldest such institution in the country and the main provider of the community, has failed to produce more than a very few artists of interest in the last 10 years. This points to the demise of institutions that have failed to reform, reformulate and recreate themselves. From the late 1980s onwards, since secondary and marginal institutions successfully challenged the monopoly of the Academy⁵, all critical activity has adopted extra-institutional parameters. This indicates, more than anything, the absence of civic and professional institutions independent of governmental divides; and that the free enterprise of artists and individuals has begun to overcome

that absence in a conservative society that has always preferred a selective and opportunistic application of the basic tenets of democracy.⁶

The convergence of the dynamics of a number of artists and on-off art professionals returning from Europe and the United States of America was critical as well. Not that there was not always a return, but this time it had achieved a critical mass due to the intensity of globalisation and the impetus of 1989. It should also be noted that during the dismal third-worldism of the late 1970s, daily life was under the occupation of political terror. Turkey was intellectually, politically and economically isolated by the embargo following the military intervention in Northern Cyprus, and it had already missed the possibilities of 1968 by brutalising its own sons. The coup of 1980 had served to justify a retreat from the public domain, and the period between 1987-1997 (between the first and the fifth Istanbul Biennials) marked an unprecedented change, where an articulation occurred that was breathtaking, yet not too uncommon, when seen in the global post-1989 context. Given the sheer gloss of the urban jungle, the superabundance of subcultural kitsch, political conflict and all forms of radicalism, Turkey's artists have tremendous ammunition to work with, which I doubt is being examined for both its form and content. Also, having made connections, a few artists may have gone for the big time, but this seems to be only the minimal condition for achievement.

Notes:

- 1) This was in the context of a particularly large section of the Biennial. It had taken place in the Military Museum
- 2) Consider, for example, the case of Ayse Erkman, Gulsun Karamestafa and Hale Tenger, three women artists who live and work in Turkey and show predominantly in Europe and the United States. Of the three, Erkman and Tenger participated in *Manifesta 1*.
- 3) The First Biennial took place in 1987, largely due to the maverick efforts of Beral Madra who also directed the second one in 1989. While it preceded the Johannes-

burg, Kwangju and other new periodic international exhibitions, the Istanbul Biennial should be seen in both the local and global contexts, as jump-starters of a situation and integrationist mechanism between the local and the global.

- 4) Such an art is authorial because it claims a moral cultural superiority over and above the society for which it is vaguely destined.
- 5) Fine Arts Department of the Marmara University (Istanbul), 9 Eylül (Izmir), and the private Bilkent University in Ankara have been particularly vital however erratic they may have been.
- 6) The exhibitions of the Turkish Avant-Garde as they were provisionally called in the late 1980s, the exhibitions of Beral Madra and myself, the projects of Arhan Kayar that were alternative exhibitions to the Biennials, as well as number of irregular events led by artists have been the main impetus of change and independent activity.

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INDEPENDENT ART SPACES

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Maçka Sanat
Eytem Caddesi 31,
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ISTANBUL BIENNIAL

International Istanbul Biennial Istanbul
Foundation for Culture
and Arts
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Beyoglu, 80700 Istanbul
tel: +90 212 251 29 89
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OTHER

Association of Plastic Artists
(AIAP-TURKEY)
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UKRAINE

Dreaming of Bilka and Strilka

by Marta Kuzma

A scene from Dovzhenko's film *Earth* portrays poor workers screaming, "Is it Coming? Is it coming? It has come." The scene depicts a tractor steering across the meadow, designating an almost spiritual moment in the dawn of Soviet industrialisation and progress. Following the "Glasnost" years, separation from the Soviet entity introduced a similar euphoria on the part of Ukrainian artists about possible opportunity and international recognition – image created by the precedent of and fervour stirred up by Moscow's Sotheby's auctions in the late 1980s. Despite radical social and political upheaval, Ukraine's cultural policy remained unchanged, as if reform was contingent on the formulation of a national identity which had difficulty in congealing. Public institutions effectively ceased to exert any kind of real cultural power in the country, and contemporary art evolved autonomously from the existing system.

To concentrate on tendencies in Ukraine's contemporary art is to explore the world inhabited by that work. In the 1920s, Dziga Vertov and Dovzhenko's *Kino-Pravda* was an attempt to convey a cinema-truth by emphasising the documentary and by manipulating its vantage point to steer the images towards the future. Under Stalin, a Soviet aesthetic countered this initiative by staging and structuring the still or moving image as documentary, and thereby reflecting a type of period denial of history. Although the post-Soviet context revealed some truths behind these former images, a particular denial of the symptoms in the present persisted.

The disintegration of the former Soviet Union and the resulting changes led to the undermining of societal self-identity, with the integration of the Ukrainian language, new religious and moral codes, a revised definition of surveil-

lance, and a complete reconstruction of the ideas of love, property, State, war and death. The disjunction of past and present brought about a dissociation from memories dominated by recollections of Komsomol breeding, pioneer camps, and photojournalistic moments such as the space launch of Bilka and Strilka (the first two dogs in space), the dramatic building of the Baikalo-Amurskaya magisterial railroad across Siberia, and the problematic war in Afghanistan. Following Ukraine's independence, a revised concept of national consciousness steeped in tradition and folklore replaced the former ideological agenda. Nevertheless, institutionally, visual art continued in its traditional role as a vehicle to promote the national agenda. This policy effectively alienated a younger generation of artists who awaited the emergence of a social and economic framework for the presentation of their work.

Various State-funded visual art institutions such as the *Museum of Fine Arts*, the Union of Artists, and associated public cultural venues such as *Ukrainian House* (formerly the Lenin Museum) did not evolve as logical intermediaries between the State and the "real world", in that they failed to provide a public sphere for discussion. Although funding for programming from the Cabinet and Ministry of Culture was curtailed, the real problem stemmed from these institutions' position on contemporary art. Exhibitions of a contemporary nature were often closed at these venues before they were even opened to the public, and without media attention or the logical development of a discussion of the works' resonance. The reason for this stalemate may have its roots in the way Ukraine's independence arose, a political manoeuvring negotiated by the country's existing Communist Party in an effort to dissociate itself from the Party in Moscow. As a result, Ukraine inherited the former bureaucratic structure – a structure which was intent on implementing initiatives more

indicative of central planning rather than of attempted reform. Restrictions on the press showed that direct opposition or outward critique were a short-sighted way to bring attention to this matter. Recognition of the institutional veil of ignorance offered the opportunity to facilitate an alternative model.

Contemporary art and its presentation became a strategic notion because the institutional lines within which the artist was to act had been all but absent.¹ This provided for a flexible situation in which the artist became autonomous from the consequences of critical evaluation and from national and international integration. Within this anarchical context, artist-led initiatives prevailed in the formation of legally registered organisations such as the *Frontier of the Cultural Revolution* and *The Institute of Unstable Thoughts* in Kiev, and the *New Art Association* in Odessa. These groups mostly comprised artists who shared a commitment to provide organisational and ideological support for regenerating the country's avant-garde.

The *Soros Centre for Contemporary Art (SCCA-Kiev)* opened in early 1994 as a private visual arts programme in Kiev with a system of financial support for artists in a country with a 55-million population. The setting-up of such a programme underscored the weakness of the existing infrastructure for visual art, and the resolution of the many issues relating to the development of this infrastructure was often diverted to this one private funding programme in Ukraine. In late 1995, the programme relocated to the *SCCA Gallery* which, at minimum, provided a neutral environment for the presentation of art and for its interpretation, which in turn provided the basis for discussion about contemporary art. The controversy often stirred by the *SCCA's* exhibitions brought this discussion to a public level. Two years after the programme's implementation in Ukraine, the nation-wide distributed newspapers *Kultura* and

Zhittia, whose editorial control was based in Ukraine's Ministry of Culture, acknowledged the programme by saying that "the *SCCA Gallery* remains the only structure in Ukraine at this time which supports contemporary art (...). It is a shame that 5 years after the country's independence, no other alternative has come up nor has anyone else provided support. This is the pathetic situation of our country, which until this time has failed to recognise its most interesting and noteworthy artists."²

Independent organisations operating on personal funds and initiatives proved to be just as effective in promoting contemporary art within the country. The *Fast Reaction Group*, a Kharkov-based collective initiated by the photographer and artist Boris Mikhailov, concentrated its activity on performances and actions by structuring media-formulated events to address local political and social issues, prodding the institutional framework into accepting the medium of photography as an art form on its own. The fact that an isolated group of conceptual photographers arose in Kharkov was characteristic of the stark regionalism in the country in terms of its contemporary art. Although Kharkov had been the capital of the country from the time of the Revolution until 1934, and the central forum for avant-garde activities in the mid-1920s including the Berezil Theatre led by Les Kurbas (teacher to Stanislavsky), it became a Soviet city with a pre-eminently industrial landscape. The city was also the home of "FED", producer and distributor of photo cameras for the Soviet Union, and one of the producers of "Horizont", the panoramic camera so often referred to by Mikhailov. Despite access to technology, the *Art and Design Academy* in Kharkov did not offer professional education in the medium of photography nor technical courses related to the camera and the photographic process. As photography in the Soviet Union was largely restricted to those using the camera for state purposes, Kharkov's conceptual

photography was rendered by professionally trained engineers whose exposure to the camera came about as a result of their officially commissioned jobs documenting the factory and its workers, factory production, and transport systems either in film or photography. Therefore, these individuals used condoned scenes reflecting the industrial infrastructure and tainted these images privately through montage or colour application. The photography co-operative *Vremya* was formed unofficially in the early 1970s as an underground attempt by these photographers to exhibit work based on aesthetic shock.

The *International Masoch Foundation (IMF)* was a single artist organisation formed in the late 1980s in Western Ukraine to promote marginal art by referring to the ideas of Leopold von Sacher Masoch. Masoch, born in 1855 in Lviv (then Galicia), was of Slav, Spanish, and Bohemian descent, and the son of that city's Chief of Police under the Austrian administration. His work was influenced by the problems of nationalities, minority groups and revolutionary movements within the Austrian Empire. The *International Masoch Foundation*, in structuring actions using anonymous letters, pseudonyms, contracts or advertisements, attempted to engage the subjective reaction of the viewer by exploring the roots of submissiveness, a topic written about by Masoch. Masoch viewed submissiveness as a character trait which was often accompanied by subversiveness or perversity. *IMF* certainly rendered actions which conveyed the inclination on the part of many artists within Ukraine to transcend, without actually breaking, the law in order to realise their work.

In terms of art production, and in the absence of an established service sector for the realisation of works, artists often interfaced with the staid industrial complex for materials. The expansive factory structure provided the opportunity for the commissioning of materials, objects and struc-

tures, while providing factory workers with considerable additional income without having to circumvent an obsolete hierarchy. Regular contact with factory workers in the wake of waning production and increasing import of foreign products provided artists with a real reading of the changing status of the former socio-economic infrastructure in the face of a decreasing market. This interaction between artist and worker often informed and modified the originally intended project, which inadvertently took on a repertorial nature, or what Tretyakov would refer to as "Factography", integrating the qualities of documentary. In referring to the more subtle aspects of society, its rites, and its monuments past and present as rational indicators of changing cultural values, the work often sympathised with the politics of the present.³

With limited possibilities in terms of physical exhibition spaces, the artists often turned to the Soviet aggregate, and landed in the military complex and the structural parts of that complex which had been so avidly developed throughout the 1960s and 1970s. The obsolescence of the country's conventional institutions of art may have been partially related to the policy of high rent adopted by national and municipal museums with regard to the changes of public space. However, the propensity to seek out alternative venues was not only a matter of finding a physical platform for exhibiting an art object, but also the reflection of the desire on the part of several artists to incorporate the historical relevance of a particular site, be it a space satellite, nuclear battleship, atomic station or coal mine.

Perhaps Chernobyl (located just 60 km from the country's capital) and its aftermath effectively made obsolete and ridiculous the ideas of national sovereignty, exposing the impotence of Power. To quote Slavoj Žižek, "this massive ecological crisis led to the collapse of the idea of the big Other".⁴ With a semblance of obedience to the law, and in

the context of vanishing mediators, many artists assumed a subversive route in conveying the reality of their time within the former megaliths of power which had lost legitimacy regardless of the political system – either the communist regime or a liberal democratic order. The understanding of the public institution as a mechanism for promoting artists' interests and reflecting the processes of thought related to this particular time did not have the opportunity to launch in the 1990s, prompting the evolution of an alternative model which has provided the artist with an autonomy, even though this autonomy was only in the context of anonymity.

Notes:

- 1) Joseph Rouse, "Power and Knowledge", in Gary Gutting (ed.), *The Cambridge Companion to Foucault*, Cambridge University Press, Oxford, 1994, pg. 109. Rouse develops Foucault's idea that the lack of institutional categories of aesthetics and institutional power structures lead to an erasure of the lines upon which the artist is to act, foreseeing a type of de-institutionalisation which would emerge into a free state, which would break down into flexible methods.
- 2) In March 1997, the *SCCA* programme opened in Odessa.
- 3) Benjamin, "Modernity, National Identity, and the Diaspora", from his paper in which he mentions "the politics of the present – which is as much connected with time as it is with actual determinations of the contemporary – and that the present cannot be disassociated from the time within which it is being thought."
- 4) Slavoj Žižek, *Looking Awry* (MIT Press, Cambridge, Mass., 1992), pp. 55-58

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UNITED KINGDOM

Fever

by Andrew Cross

Lottery fever is rife throughout U.K. Since the introduction of the National Lottery in 1994, every week millions of people have been spending their money on a "stupidity tax" in the vain hope of winning a fortune. Another symptom of Lottery fever is the sight of museum and public gallery directors falling over themselves to benefit from a once-in-a-lifetime opportunity to spend substantial amounts of National Lottery revenues to refurbish or build new, improved and larger gallery spaces.

The National Lottery is now a major source of revenue for the arts. Alongside the impact of the Goldsmith generation of artists on the flavour of British contemporary art during the 1990s, the National Lottery is perhaps the most significant single factor influencing the arts in Britain for many years. A survey of British public galleries will reveal a number of brand-new spaces under construction and existing ones either recently "re-launched" or closed for refurbishment. At a time when "BritArt" is being milked for all it's worth by the media and tourist authorities, arts organisations are reinstating themselves in an atmosphere of new-found attention and public confidence in contemporary culture.

But while "BritArt" is mostly associated with London, it is beyond the M25 (London's orbital motorway) that the more exciting projects are to be seen. The most important of these is clearly the *Ikon Gallery* in Birmingham, which opened its new premises during March of this year with shows by Georgina Starr and Nancy Spero. Director, Elizabeth A. Macgregor, has transformed the *Ikon* into an international centre to be seriously reckoned with. The *Tate Liverpool* is soon to reopen and Southampton's *John Hansard Gallery* and Glasgow's *CCA* are

gearing themselves up for similar Lottery-funded rebuilds. Andrew Nairne, *CCA's* former Director of Exhibitions, and a key figure in the healthy Scottish scene of recent years, is now heading *Dundee Contemporary Arts*, a brand new venture with serious international ambitions (due to open late in 1998).

Another new project is the *Baltic Mills* in Gateshead, being directed by Sune Nordgren previously of *Malmö Konsthall*, perhaps with a nod towards northeast England's geographical relationship to Scandinavia. Nordgren, however, is not the only international appointment to the ever-changing complexion of the British curatorial scene. Michael Tarantino has teamed up with *MOMA* Oxford's new director Kerry Brougher (recently moved from *MOMA* Los Angeles). Back in London, Lisa Corrin (from the *Contemporary Museum*, Baltimore) is now curator at the newly refurbished *Serpentine Gallery*, teaming up with director Julia Peyton Jones. After the *Tate's* Nicholas Serota, she is perhaps the most successful director of recent years, elevating the *Serpentine Gallery* to the position of London's premier exhibiting space. Serota's big project, the *Tate's* new *Museum of Contemporary Art* at Bankside, beckons on the horizon. We eagerly await the outcome of U.K.'s largest museum project this century when it opens for the new Millennium.

London remains an exciting city for artists, and an interesting place for seeing art (and increasingly for artists and visitors from abroad). The scope of commercial galleries is benefiting greatly from the presence of younger gallerists moving to the city from abroad. These include *London Projects* (Mark Jancou) in Soho, and *Cornelia Gracci*, *Lotta Hammer* and *Robert Prime*, who are gathering in the area of "Fitzrovia" just north of Soho. The importance of these galleries is not so much their support for the work of U.K.-based artists, but rather the input of a wider range of international work to

the London scene. This is increasingly vital at a time when the "BritArt" scene is in danger of turning in on itself in an act of narcissism (the young Brit Pack reached their institutional apotheosis with the rather unsensational *Sensation* exhibition held at the *Royal Academy* in 1997). Home-grown commercial spaces have been boosted by the openings of *Duncan Cargill* in Fitzrovia, and *Sadie Coles' HQ* not far from her previous haunt at *Anthony d'Offay*.

The East End of London continues to develop as an area for contemporary art. Maureen Paley, a major actor in the breaking down of the established dealer scene in the early 1990s, is no longer alone in this part of town. She is joined by Anthony Wilkinson, one of London's most consistent and underrated young dealers, and *The Approach*, a new venture located above an old East End pub of the same name. Nearby, are the independent spaces of *The Showroom*, *Chisenhale Gallery* and *Matt's Gallery*, responsible for early career shows by many artists (as I write, *Matt's* is showing Juan Cruz - one of my votes for most interesting young artists in London at the moment).

The collector, Charles Saatchi, continues to play an important role in the structure of the contemporary commercial scene, and his own "museum"-style gallery in northwest London has been the source of some spectacular shows since the mid-1980s. Just up the road from the *Saatchi Gallery* is the *Camden Arts Centre*, whose programme mixes exhibitions by very young and more senior artists. The juxtaposition of these two spaces highlights the rich variety of work that can usually be found in London. It also demonstrates the need to resist the canonisation of any particular group of artists as representative of a single historical period or geographical area. Artist-run initiatives remain part of the bedrock of the active scene in London and elsewhere, providing a much-needed opportunity for

young artists to test their ideas. Some are necessarily short-lived. Others, like Glasgow's *Transmission Gallery*, have survived to become key parts of a more established situation. In London the more significant examples are *Cubitt* and *The Tannery*, which are essentially artist studio organisations, but also serve as galleries and alternative venues for talks and discussions.

Returning to the Lottery, a growth industry has developed in the form of public art and other non-gallery projects, and again the best examples are probably seen outside of London. While there may be a danger of growth in publicly funded banality, one cannot ignore the most public of Lottery aided projects: Anthony Gormley's *Angel of the North*, with its jumbo-jet-sized wings dominating the skyline of Gateshead. However, the more interesting non-gallery work is more surreptitious, and best produced by organisations such as *Locus +*, based in Newcastle, the *Laboratory* in Oxford, or *Visual Arts Projects* in Glasgow, who have recently commissioned a Hitchcock-inspired work by Douglas Gordon - the first material presence from the artist to be seen in his home town.

Andrew Cross is a curator based in London and director of the *Landscape Foundation*.

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Dundee Contemporary Arts
McManus Galleries
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Ikon Gallery
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Serpentine Gallery
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YUGOSLAVIA

Yugoslavia: Art and the Economy of Destruction

by Dejan Sretenovic

The disintegration of former Yugoslavia (1991), wars in Croatia and Bosnia, the imposition of severe sanctions against former Yugoslavia by the United Nations due to its involvement in the war in Bosnia (1992-1995), the permanent crisis in Kosovo, nationalistic euphoria, political violence and lack of democracy, media terror, hyperinflation and the collapse of the economic system, booming corruption and a highcrime rate, social poverty and unemployment, the breaking off of cultural relations with the world - all these factors created an unfriendly social and cultural context for the Yugoslav art of the 1990s, causing the total disintegration of the art system in the country. Due to their conservative cultural policy, burdened by nationalism as well as bureaucratic inertia and inadequate budgets, most of the state museums and galleries left both the established Yugoslav artists and the young ones without institutional support, opting instead for certain forms of retrograde figurative painting proclaimed by nationalist intellectuals as "authentic Serbian contemporary art" as opposed to "imported, Western-influenced art". The best example of this retrograde cultural policy is the choice of the painters representing Yugoslavia at the last two *Venice Biennials*.

In such circumstances, the alternative network of artistic communication and practice has been gradually developed mostly by non-governmental institutions, groups and individuals in Belgrade (*Fund for an Open Society* and *Centre for Contemporary Art*, *Radio B92*, *Cinema Rex*, *Centre for Cultural Decontamination*, artistic groups *FIA* and *Ice-Art*, etc.), together with a few institutions in the provinces (Novi Sad, Vrsac, Cetinje) where this catastrophic cultural policy had less impact. When speak-

ing about the alternative character of artistic production in Yugoslavia, the term "alternative" is not used in the discursive or political sense, as it usually is. Instead, this term refers to the establishment of this new cultural and institutional context, although it turned out that it also opposed official cultural policy by the very fact that it opened a space for art production related to the main currencies of the world art scene.

If the Yugoslav art of the 1990s is characterised by the escapist and partisan nature of its artistic activities, it means that we cannot speak about it in terms of an art scene or an art system, but rather in terms of an art community, which is a kind of forced and loose association aimed at ensuring one's very survival. On the other hand, one cannot claim that this art community has been shut in a ghetto, because it attracted a wide audience of mostly young people and, what is more important, it became a basis for the reestablishment of broken cultural ties with the world art scene after sanctions were lifted in 1995.

The Yugoslav art of the 1990s is dominated by floating and movable artistic discourses devoid of a strict referential framework. These discourses create their semantic universe by inscribing various linguistic and cultural codes, and they are characterised by frequent changes of strategy and media, changes which are accompanied by the necessary adjustment to irregular and meagre exhibiting, and material and financial conditions. Therefore, it should be emphasised that this discursive and semantic nomadism is not only a reflection of the general state of art in the world, but, to a degree, it is also imposed by the specific circumstances in which Yugoslav artists (still) work. Panoramic exhibitions such as *The Nineties* (1993) and *Art Garden* (1994) were the first big group projects to join, under the same roof, artists of different ages and status who were excluded from the official art system. In addition, some of the major exhibitions focused on certain

topics which were more or less related to theoretical or social issues, thus establishing a productive exchange of ideas between curators and artists. These thematic exhibitions were also important in the sense that they gave a strong impetus to both artists and curators to experiment in the fields of language, media and representation. The organisers of the exhibition *Benjamin in Belgrade* (1994) invited artists to produce works related to Walter Benjamin's thesis, *The Gaze Scenes* (1995) explored the issue of gaze in contemporary culture, the *Map Room* (1995) show dealt with the issue of mapping as a metaphor for nationalistic cartography, the exhibition *The Murder* (1997) dealt with issues like murder and fear and their representation in the media. Some other significant projects and events were conceived for non-gallery spaces: the *Private-Public* (1995) show took place in a private house, the *Ice-Art* (1995) action took place in a refrigerator truck placed in a street, artists were invited to exhibit their works in the office of *Radio B92's* editor-in-chief (*A Look at the Wall*, 1994-1996), etc. It's important to stress that the *Cetinje Biennials* (*Voir dans le noir* in 1994 and *New Icon* in 1997) were the only international exhibitions at this time gathering artists and curators from Europe and the countries of the former Yugoslavia. On the other hand, only a few Yugoslav artists managed to exhibit abroad during the period of sanctions, when they were facing visa and travel problems and sometimes smuggling their works over the border in personal luggage.

Amazingly, a few art magazines have been published during the 1990s, setting new editing, design, and printing standards. The magazine for visual culture *New Moment* opened a space for art theory and art projects, discussing topics such as the centenary of the invention of the film, the Serbian avant-garde, art and advertising, new myths, Marina Abramovic, etc. The magazine for photography, *L'impossible*, contributed to a new appreciation of photogra-

phy, while the magazine for design and pro-media, *Kvadart*, focused on the representation of contemporary Yugoslav design. All these magazines, printed in Serbian and English and widely distributed abroad, played a key role in keeping communication alive and informing foreign readers about Yugoslav art.

The prospects for Yugoslav art at the end of the century are hard to predict, but the fact is that no significant changes in the society or in the atrophied official art system took place after sanctions were lifted. The three-year-period (1995-1998) of regained optimism, during which an increased production of artworks (especially video-art) and reestablished cultural exchanges with abroad took place, has vanished due to the new aggravations of political, social and economic conditions.

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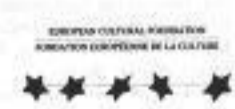
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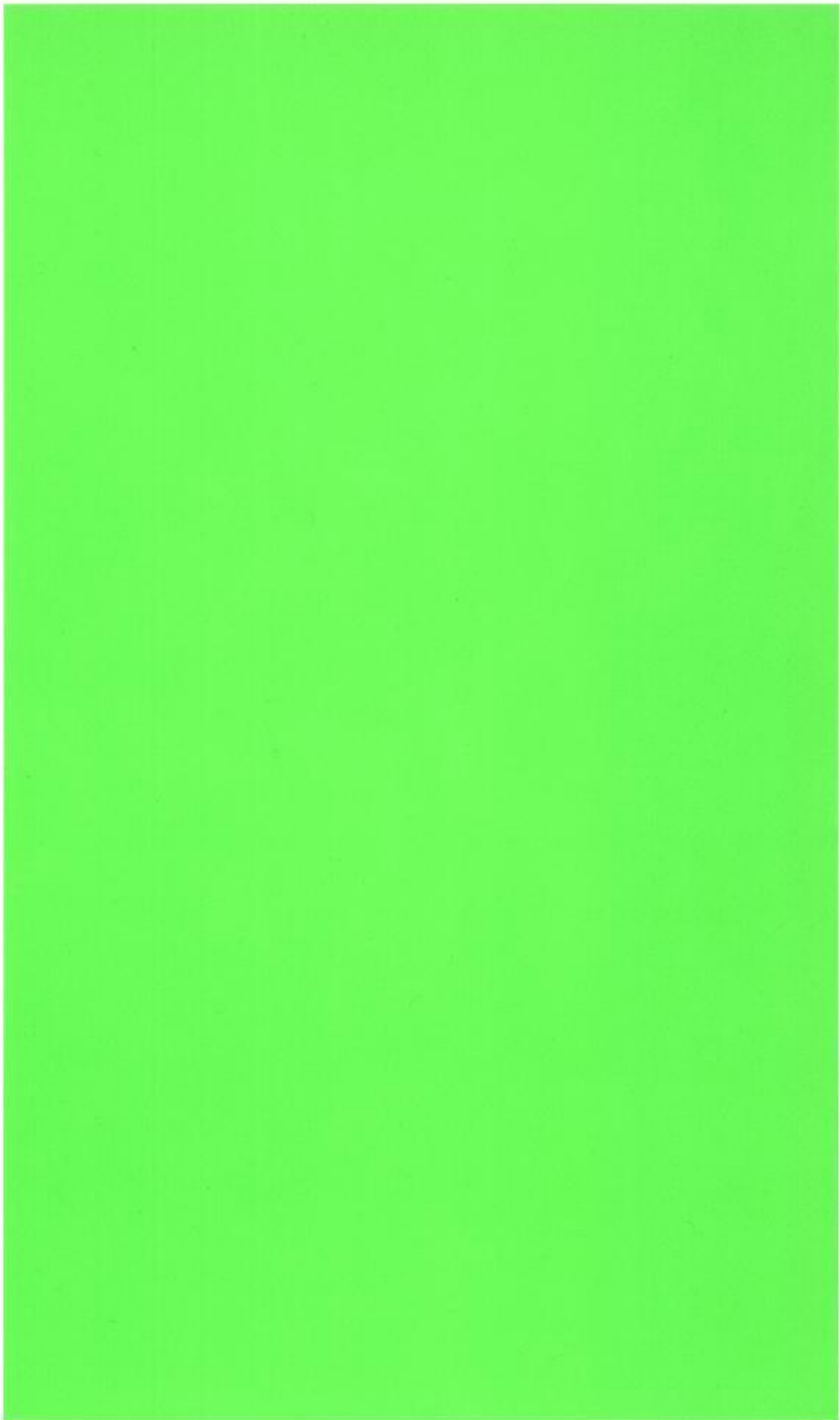
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