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Flash Art



*Lady Diana
The Princess of the People's Press*

Interpreted by Gian Marco Montesano



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Flash Art

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Gian Marco Montesano, Cover Flash Art International Nov.-Dec. 1997. Oil on canvas, 80 x 60 cm. Photo Paolo Vandrash.

GROUP SHOWS

SHARON LOCKHART, LAURA OWENS, FRANCES STARK

BLUM & POE, SANTA MONICA



Sharon Lockhart, *Untitled*, 1997.

The field of artist-collaborations has been dominated by the Damien Hirst/David Bowie model: celebrities join, their "styles" fuse, and the new meta-celebrity artwork is born. A snowball effect. However, precisely what was compelling about the Sharon Lockhart, Laura Owens, and Frances Stark collaboration — made at the suggestion of dealers Tim Blum and Jeff Poe — was that it turned

this model on its head. This was a very cryptic show, and one which did not seek a miraculous cohesion; on the contrary, the experiment proposed by this collaboration was an investigation of friendship and location in Los Angeles — as opposed to the production of bold gestures of objectification. In other words, it was an exhibition about thought. Lockhart, Owens and Stark's collaboration was divided into two parts: a gallery show which featured one work by each artist — made in a strict 7,000 by 7,000mm format — plus an edition released at the exhibition's completion. In the gallery each artist showed a single work in their customary medium: photography, painting and drawing respectively; the boxed edition which included a CD-Rom of sampled musical tracks, a video compilation of cinema footage, and a multitude of laser copied

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Lockhart's contribution was a portrait of the three artists. Facing sideways from the camera, draped in a home-made flag of California, pieced together from strips of cotton and felt they stood, disengaged, highly bored. This is a very different vision of the young "LA woman artist" spawned on the pages of *Harper's Bazaar* and vociferously trumpeted by the likes of critic Christopher Knight. The conceptual spin of Lockhart's picture, it seemed, was to turn down the charm on the very notion of the "publicity" photograph.

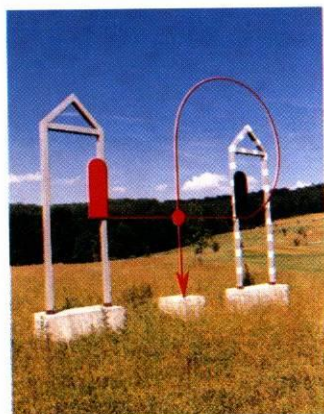
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Including the edition, this project constituted about sixty discreet objects, which, in sum, could be considered a portrait of the artists, their work, and the nature of their interaction. This show was a multi-dimensional guide-book to the complex nature of these artists' recent production — not so much a media event as an event of media. (Giovanni Intra)

ABOUT SPACE AND OTHER INFINITIES

BAD GRIESBACH GOLF RESORT, GERMANY



Jimmy Raskin, *In Memory of the Death of a Tightrope Walker*, 1997.

"Space and Other Infinities" is a permanent exhibition by the artist Sandra Hastenteufel, who has assembled sculptures by Jimmy Raskin, Heim Steinbach, Darija Kacic, and Markus Amm at the Golf Resort Bad Griesbach, recently designed by the German golf star Bernhard Langer.

Needless to say the artificial landscapes and vistas of a quality golf course make for a satisfying

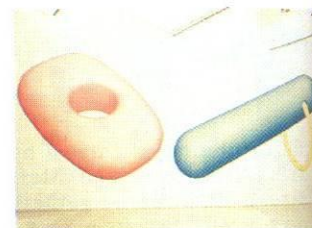
exchange with outdoor sculptures. Yet, with so few actual pieces spread across the championship 18-hole course, the show feels incomplete. It starts off on a high note with Jimmy Raskin's *In Memory of the Death of a Tightrope Walker* at the end of the par four first hole. The steel structure looms foreboding between fairways, acting as an intrusion as well as a striking sculpture. Steinbach's contribution, *Trajectory*, seems more than simple with a golf ball stuck into the cross of two branches of a tree. The humor is there albeit fleeting. Amm's sculpture intervenes directly with nature. Stuck into the ground three green limbs appear to be a weird hybrid form of grass from a distance. And Kacic's *Rabbit Fields* — for ever also works well with its surroundings. Made of trees and twigs and a golf club, and painted gold, she makes the most of interpreting the space and convening with it, not overpowering or becoming consumed by it. Overall, the pieces are there for contemplation around a contemplative game. (Franklin Sirmans)

ASSEMBLED IN IVRY

LE CRÉDAC, IVRY SUR SEINE, PARIS

The exhibition "Assembled in Ivry" shows that the study of genres and sites has yet to fall into the trap of pseudo-hierarchy, the apparent aim being to shatter our conceptions of the typical contemporary art exhibition site. The designer Pierre Charpin has surrounded himself with partners for a highly profitable working relationship: Vincent Beaurin, Fabrice Domercq, James Irvine, and Tim Power. The project instinctively veers away from the conception of product to seek out an image and a form of its own. The images have been realized as photography in poster-sized prints mounted on the walls of the galleries. The problem is that the whole only seems to make sense as an essay in monumentalism.

In Power's series of "stools," the uses and customs of seating are addressed — from Duchamp's bottle rack to the slice of bologna — as an index that allows us to pass from the idea to the object. The objects have been wrenched from tautology and put to practical, empirical use. Charpin inverts all this by conferring an abstract, universal func-



Fabrice Domercq, Savon — Savonnette/Rallumette — Allunette, 1996.

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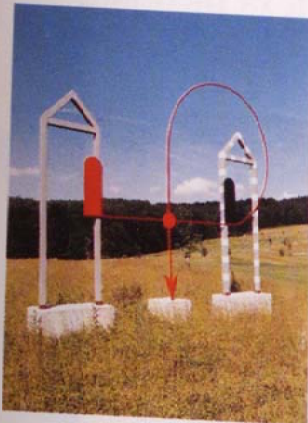
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Headlines

CHINA: Beijing — Art enthusiasts are continuing to discover seasoned art dealer Lawrence Wu's new gallery Ming Jing Di. Wu represents four Chinese artists who create realist works as well as furniture. Wu, who studied at both Yale and Beijing's Central Academy of Fine Arts, appropriately named the gallery "scholar's house" (the translation of Ming Jing Di).

HONG KONG: The Hong Kong Arts Centre is currently celebrating its 20th anniversary; to celebrate, it presented 85 works by some of the 20th century's international modern masters, including Pablo Picasso, Joan Miro, Henry Moore, and Sam Francis. The anniversary exhibit was held in the Pao Galleries of the Hong Kong Arts Centre.

JAPAN: Tokyo — The Japan Foundation Forum was the site of "Asian Contemporary Art Reconsidered," a recent, international two-day symposium on the future of Asian art. Museum curators overseeing acquisitions, artists, and critics attended. It was the follow-up to a popular 1994 conference entitled "The Potential of Asia," which discussed the results of modernization on the visual arts in the Far East. At "Asian Contemporary Art Reconsidered," topics analyzed included the challenges of exhibiting Asian work within museums and galleries around the world.

UNITED STATES: San Francisco — "Paintings by Masami Teraoka," an exhibition of thirty-three paintings and four prints by the internationally acclaimed artist, will be on view from 22 October 1997 to 25 January 1998. The works on display highlight Teraoka's provocative commentary on contemporary issues such as AIDS, sexuality, cultural identity and technology while incorporating artistic traditions of the past. Complementing these works are thirty-one Japanese 19th-century woodblock prints from Teraoka's private collection, most of which are by Utagawa Kunisada (1786-1865) whom Teraoka cites as the influence of much of his art.

UNITED STATES/CHINA: New Haven, Connecticut/Beijing — Newly released: the first in an estimated 75 volume book series entitled *The Culture & Civilization of China*, co-published by Yale University Press and the China International Publishing Group of Beijing. The first title, just released is "Three Thousand Years of

INTERNATIONAL ASIAN ART IN BRIEF

Reena Jana



Masami Teraoka, Adam and Eve/Mousetrap, 1995. Courtesy Pamela Auchincloss, New York.

Chinese Painting," which catalogues art from the Neolithic period of 2,500 years ago up to the Qing dynasty of 1644 to 1911. The ambitious tome was produced by National Palace Museum scholars Yang Xin, Nie Chongzheng, and Lang Shaojun, and American academics Richard M. Barnhart, James Cahill, and Wu Hung. The book is now on shelves and sells for US\$75.

In The Galleries

CHINA: Beijing — Red Gate Gallery, which has been gaining more and more global attention as a notable showcase for today's Chinese artists, followed up its intriguing show of paintings by Zhang Yijie with exhibitions of work by Qin Yifeng, Tan Ping, and currently, Su Xinping.

GREAT BRITAIN: London — On view at the Ballroom of the Royal Festival Hall through 18 January: "India: a Celebration of Independence 1947-97," another

international visual arts homage to the Asian nation's freedom from British rule. This exhibition is made up solely of photographs by twenty-one Indian artists, who capture in their work India's diversity as well as its particular blend of hybridizing traditions both old and new. The over 250 images include those by Mary Ellen Mark and Swapna Parekh.

Oxford — On display through 15 March at the Museum of Modern Art, Oxford, is a survey of work by Yoko Ono. Thirty-eight years of the Japanese artist's performances, film, paintings, objects, conceptual and sound pieces, writing, and music are presented. The exhibition is planned to tour throughout Britain and Europe and a fully-illustrated catalogue, with text by both curator Chrissie Iles and Ono herself available.

HONG KONG: In October, Alisan Fine Arts showed works by Chinese artists who concentrate on the female form, using the traditional materials of ink on rice paper.

NEWS

Those included were Mary Chuang, Chang Jin, He Shi-Yang, Pan Ying, and Zhu Xin Jian. For contrast, sculptures by Xiao Yi, a disciple of Taiwanese sculptor Ju Ming, were concurrently on display.

SINGAPORE: Singapore Art Museum currently presents an extensive group show of nearly 60 artists from India, ranging from Ram Kinkar Baij to J. Swaminathan in the exhibition "Tryst with Destiny: Art from Modern India (1947-1997)," a striking celebration of India's independence, on view through 18 January. Information on the show can be obtained at the museum's website:

www.museum.org.sg/nhb.

UNITED STATES: Honolulu — Sixty-eight paintings by Hong Kong artist Harold Wong were recently on view at the Honolulu Academy of Arts in the recently-deceased artist's first major retrospective. The assembly of works conveyed his dedication to the landscape.

VIETNAM: Hanoi — Dong Son Gallery of Fine Art recently closed shows of paintings by Hoang Hong Cam and Tran Luu Hau. **Ho Chi Minh City** — Duc Minh Art Gallery is currently representing figurative painters Le Pho and Nguyen Tuong Lan.

One to Watch

Only thirty years old, Malaysian-Chinese painter So Chee Hui has already built an impressive resume: in 1992, he was awarded the United Overseas Bank's "Painting of the Year" and in 1995, he was honored with the Silver Award at the the Taipei International Print and Drawing Biennale. Hui studied for his MFA at the University of Central England at Birmingham, and cites Francis Bacon and Chinese emperor Chien Lung as influences. His creative, surprising geometric works, which also frequently incorporate nude figures, deal with the creation of new images of the East by borrowing from Western techniques in art-making. Collectors in Singapore, Malaysia, and Taiwan are eagerly snapping up his canvases.

Please fax Flash Asia in San Francisco with news of contemporary Asian art at 415.776.9825, attention: Reena Jana