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Flash Art



Verne Dawson
"Rabbit"
Oil on canvas



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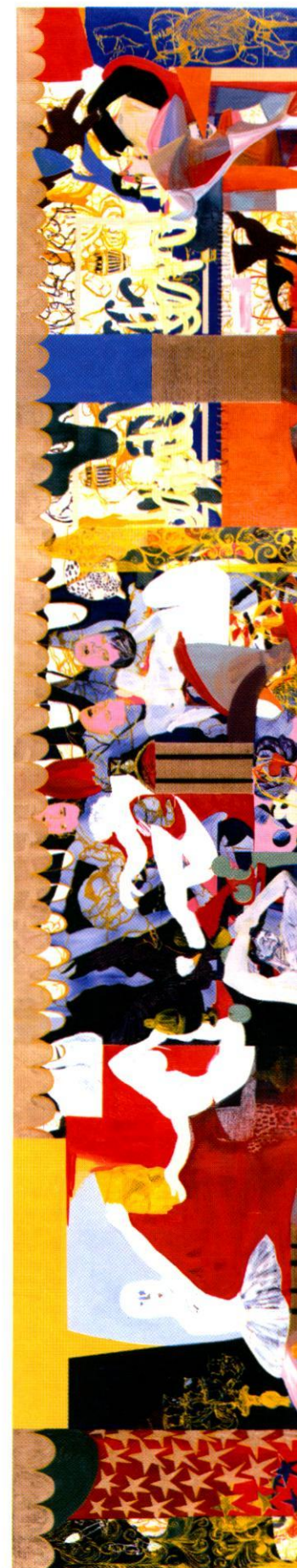
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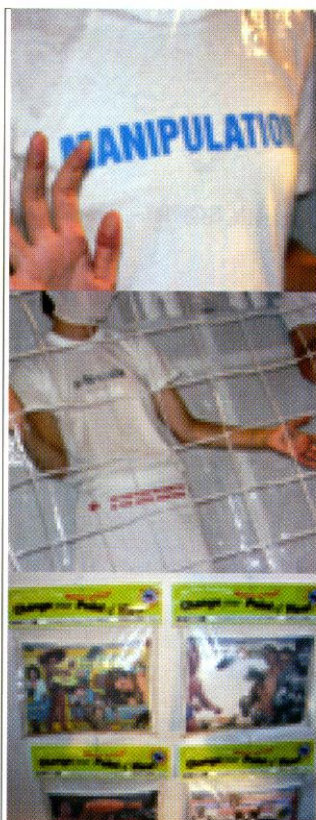
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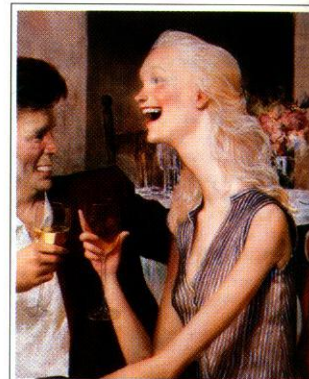
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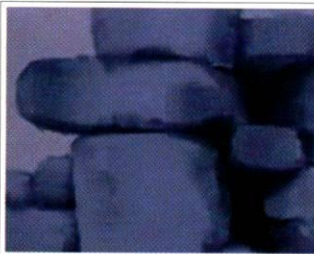
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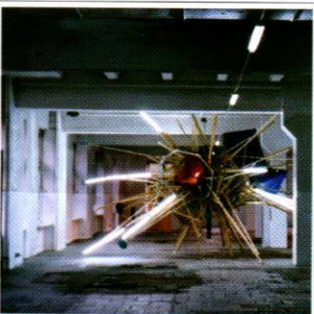
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Paul Henry Ramirez, p. 101.

MUNTEAN & ROSENBLUM

Markus Muntean (Vienna, 1962). Adi Rosenblum (Haifa, 1962). They live and work in Vienna.

"We are interested in superficiality. Lifestyle magazines are very much aiming for superficial gloss. The superficial quality is the signifier, but we are not looking for linear legibility. The white border plays a major part in our pictures; this means the work is not a complete excerpt, and there is a relative quality and a lack of completeness. Painting gives these lifestyle and fashion figures an aura and charisma that is all their own and that only painting can achieve. We collect the images from books and magazines. They are banal. The texts are samples, like figures, and are created from fragments."

(Interview by Johanna Hofleitner, "Tirana Biennale 1," 2001)

Represented by: Georg Kargl, Vienna; Jack Tilton, New York; Interim Art, London; Franco Noero, Turin.

Out of sorts (detail), 2000. Acrylic and graphite on paper, 40 x 30 cm.



LAURA OWENS

Euclid (Ohio), 1970. Lives and works in Los Angeles.

"I want to make paintings that are simply about looking at a painting," she has said. And though she leaps through the history of painting, dabbles in collage and photography, folk art, and design, meanwhile generously embracing any subject she might come across, the resulting paintings, astonishingly enough, are also simply "paintings about looking at a painting."

(Kirsty Bell, "The Mystery of Painting," Munich, 2002)

Represented by: Gavin Brown, New York; Sadie Coles HQ, London; ACME, Los Angeles; Studio Guenzani, Milan.

Untitled, 2000. Acrylic on canvas.



TAKASHI MURAKAMI

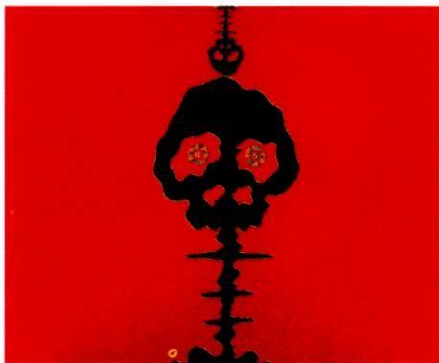
Tokyo, 1962. Lives and works in Tokyo and New York.

"Super Flat began because my L.A. dealer, Tim Blum, said: 'Your painting has this amazing quality, it's super flat.' Super Flat is a very good marketing word. When I think about animation, I'm thinking about what Japanese society is now, and how contemporary art is linked with historical things, with Western art history and the traditional Japanese way. Super Flat and its definition have started to be controversial. I thought with Super Flat I was creating what Richard Hamilton did when he defined Pop Art."

(Interview by Cheryl Kaplan, Flash Art #219)

Represented by: Koyama Tokyo; Blum & Poe, Santa Monica; Marianne Boesky, New York.

Mushroom Bomb, 2001. Acrylic on canvas, 180 x 180 cm.



ENOC PEREZ

San Juan (Portorico), 1967. Lives and works in New York.

His painting is based on snapshots of daily life. His works are both excited tributes and attempts to take the distance from the desire for love. Perez doesn't try to reveal this mystery, he rather uses it as a primal element in his work. (...) The portrayed figures seem distant, they emerge from darkness only to dissolve in it again. They're often cut-up or fragmented. The power of the cut puts the emphasis on the ephemerality of the moment — the scene took place under Perez's eye and then it fades away. (From galeriemichaeljanssen.de, 2002)

Represented by: Michael Janssen, Cologne.

Catherine, 1999. 125 x 155 cm.



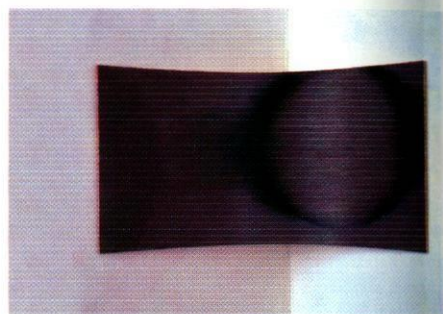
JUSSI NIVA

Pello (Finland), 1966. Lives and works in Helsinki. We know that the eye sees. But can the eye see itself looking? When we look at a painting, what do we see and how? These are interesting questions and well-known to many people working within the fields of art and philosophy. These are also central questions to Jussi Niva, whose art consistently deliberates upon the problems of looking at and perceiving a piece of art. The Expose series has been painted on a sort of rectangular box protruding from the wall. The front of the box is concave and covered with a thin layer of paint. Niva has left the sides of the box unpainted showing the material, plywood, and thus reminding us of the fact that a painting is also an object, which consist of two different parts, the surface and the supporting structure.

(Timo Valjakka, from "Europe: Different Perspectives in Paintings," 2000)

Represented by: Kari Kenetti, Helsinki.

Expose #60, 1999. Oil on wood.



MICHAEL RAEDECKER

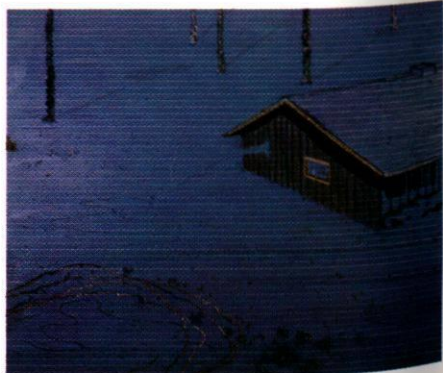
Amsterdam, 1963. Lives and works in Amsterdam.

"It seems maybe obsolete to do landscape. But I hope that with the 'landscapes' I do there is this sense of timelessness. The great outdoors has always been there, long before us, and nothing has changed ever since. And we have always been puzzled by how to relate to this 'thing' that's as mysterious as life itself. (...) It might not be compatible with the times we live in; it can't keep up with TV or the media. But since the media is omnipresent we need a barrier against 'reality,' and that's probably why there is a new wave of interest painting."

(Interview by Patricia Ellis, Flash Art #213)

Represented by: Andrea Rosen, New York; Raucci/Santamaria, Naples.

Phantom, 1999. Acrylic and thread on canvas.



FOCUS PAINTING PART ONE

CONTEMPORARY PAINTING TODAY

Dividing art according to media may seem like an outdated exercise. Yet if we look at larger survey exhibitions from the past two years, we realize that painting may be an exception. Exhibitions like "Painting at the Edge of the World" at the Walker Art Center in Minneapolis (2001), or more recently, "Dear Painter" at the Centre Pompidou in Paris, and "Painting on the Move" at the Basel Kunsthalle, reveal an episodic urge to regroup, to consider and even pronounce a prognosis for the health of the medium. As Walker Art Center curator Douglas Fogle has suggested, this has an historic precedent: "For centuries painting was THE artistic medium bar none. All the legendary exhibitions in the

modern period were painting exhibitions. Perhaps we feel the need to take a litmus of the art world by having painting exhibitions." There may also be some since of renewal, of periodically and ceremoniously purging painting of its historic baggage, making way for a new understanding of painting practice — to collectively regain the sort of "ignorant state" that John Currin describes in a conversation with Center Pompidou curator Alison M. Gingeras, also published in this issue. Following "Focus Germany" (*Flash Art* May/June 2002) and "Focus Mexico" (*Flash Art* July/September 2002), we continue our commitment to exploring specific art territories in "Focus Painting," a special supplement

divided into two parts. "Focus Painting - Part One" includes profiles on contemporary artists who have emerged over the last 10 years, and a series of companion feature articles and panel discussions. This first selection represents a wide range of both established and emerging artists. We have not included profiles on artists who are featured elsewhere in this issue (Verne Dawson, John Currin, Karen Kilimnik, Peter Doig, Lucy McKenzie, Tomma Abts, Wilhelm Sasnal, Dana Schutz, Marianna Uutinen, Jukka Korkeila, Tal R, and Birgir S. Birgisson). "Focus Painting - Part Two" will feature on *Flash Art* November-December 2002.

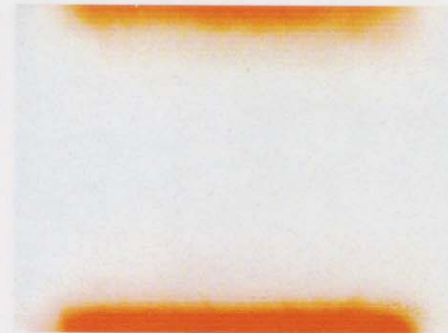
(Edited by Charles Gute, Samuele Menin and Michele Robecchi)

SIMON ALDRIDGE

London, 1974. Lives and works in New York. Shifting between a skateboarding vernacular and modernist notions of formalism, Aldridge creates large-scale, undulating wall-ramps painted in translucent dayglow colors. Foregrounding architectural illusion, Aldridge produces a delicate balance between accident and intention, structure and agency, theoretical intervention and subjective aimlessness.

(Jenn Joy)

Untitled (Orange Chamfer), 2000. Spraypaint on canvas, 36 x 48 cm.



KAJ ALTHOFF

Cologne, 1966. Lives and works in Cologne. "I am using language in both music and art. I spend a lot of time to find the right words that would tell me exactly what I want to know, that in themselves carry the preconceived contents that ease all misunderstandings. Or I build sentences that demand slow reading. I try to use good, easy words. I don't use technical terms, unless unavoidable, or foreign words. Often the more educated people are, the more hideous their talking becomes." (Interview by Angela Rosenberg, *Flash Art* #224) Represented by: Anton Kern, New York; Daniel Buchholz, Cologne.

Untitled (Scene in room with a bed), 2001. Lacquer, paper, watercolor, and varnish oil on canvas, 40 x 60 x 4 cm.



VANESSA BEECROFT

Genova, 1969. Lives and works in New York. Vanessa Beecroft's paintings seem to recall her early works; topics of anorexia and bulimia, the ultimate obscured diseases in the female universe, only recently reckoned for what they actually are: a physical reaction to a psychological trauma, caused by a disappointment with our body that we have gained while playing by society's aesthetic rules. The laying or crouched bodies, lightly sketched, and the minimal colors used, seem to communicate our inner struggle when we think of our body representing who and what we are, whether we like it or not. (Michele Robecchi, from "Europe: Different Perspectives on Painting," 2000) Represented by: Deitch Projects, New York; Lia Rumma, Milan/Naples; Massimo Minini, Brescia (Italy); Ghislaine Hussenot, Paris.

Untitled (detail), 1995. Acrylic on canvas, 277 x 198 cm.



CAROLE BENZAKEN

Grenoble, 1964. Lives and work in Los Angeles. Benzaken approaches figurative painting through the fragmented and fast-moving lens of the camera. She translates her personal archive of images, selected daily from snapshots, found photographs, newspapers, magazines, into a roll of miniature painted images. She has recently explored the translation of these images onto ceramic floor tiles. (From *centrepompidou.fr*, 2002) Represented by: Nathalie Obadia, Paris.

Projet pour un sol en faïence (detail), 2001-2002. Maquette, 700 x 600 cm.



MICHAEL BEVILACQUA

New York, 1966. Lives and works in New York. "I learned about color from '60s psychedelic rock posters. Stuff like Hendrix, Cream, and the Jefferson Airplane. The colors never seemed to go together; they clashed. I think that kids really respond to color. Not that I'm trying to finesse some sense of childlike innocence or faux-naïveté, but look at these Disney animations. I find it funny, though, that my son could care less about stuff like Digimon, Sailor Moon, etc.. We both kind of dig the old stuff like "The Little Prince," or even stuff that appeals to adults as camp and kids as serious entertainment like Pee-Wee's Playhouse." (Interview by David Hunt) Represented by: Fredericks Freiser, New York.

Atom Tan, 1999. Acrylic on canvas, 92 x 110 cm.



NINA BOVASSO

New York, 1965. Lives and works in New York. Nina Bovasso stays close to earth, compiling her abstractions upon one another, or in swirled lines with the ordered chaos of a freeway cloverleaf. Cartoonish lines and closed environments recall the late work of Bovasso's inspiration, Philip Guston. With wit and painterly smarts, Bovasso finds her subject in handmade systems that seem purposefully out-of-step with postmodernity. (Grady T. Turner, *Flash Art* #210) Represented by: Clementine, New York.

Untitled, 1999. M/M on paper, 21 x 25 cm.



CECILIA AARO

Stockholm, 1963. Lives and works in Stockholm. "My paintings used to be more autobiographical. This is one reason that I use films as starting points I do it in order to remove focus from myself and not to lapse into personal therapy, but to make my work more open and accessible for all people. Still, a lot of the paintings are focused on the feeling of missing something and being sad. This sadness does not need to be formulated as anything dramatic, but is connected to absence." (Interview by Mika Hannula, "Stop for a Moment: Painting as a Place to Be," *NIFCA*, Helsinki, 2002) Represented by: Ahnlund, Umeå (Sweden).

Dorothy, (detail) 2001. Vinyl paint on MDF.



FRANZ ACKERMANN

Neumarkt St. Veit (Germany), 1962. Lives and works in Berlin. Franz Ackermann is one of the artists working today who consciously place themselves in the tradition of urbanist criticism established by the International Situationist movement. Ackermann's psychic geography in this context is expressed in all kinds of media. His small-format "mental maps" are drawings that can be packed in a suitcase and are created on the spot on his extensive journeys. They are spontaneous jottings, a visual diary giving as much information about economic and political structures as about vegetation or architecture that are typical of the country concerned. (Raimar Stange, *Flash Art* #199) Represented by: Neugerriemschneider, Berlin; Gavin Brown, New York; Giò Marconi, Milan.

Mental Map: No one will ever obstruct your view, 1998. Mixed media on paper, 13 x 19 cm.



HALUK AKAKCE

Ankara (Turkey), 1970. Lives and works in New York. Haluk Akakce's pictorial surface is a petri dish of genetic code, an endlessly self-replicating double helix of signifying strands. Symbolically charged techno-fetishistic appliances that morph into cyborgian fairies. Akakce uses overlapping date stamps and ticker tape stock quotes as a global substrate for his precisionist beings. Dates and numbers, encased in their gnostic sign systems, become lifeblood fueling the engine of his holistic, utopian world. (David Hunt, *Flash Art* #214) Represented by: Deitch Projects, New York; Bernier Eliades, Athens.

Drained from the corner of your eye, 2000.

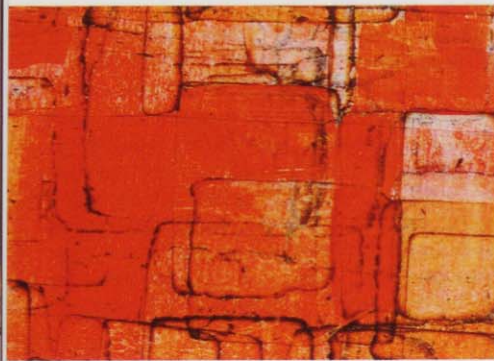


MARK BRADFORD

Los Angeles, 1961. Lives and works in Los Angeles. Engaging in what the artist terms "Black Modernism," Mark Bradford ruptures formalist geometric abstraction with cultural assemblage. The dense overlay of hair products, quotations from advertisements, and paint, evoke a subjectivity and stylization rooted in personal, political, and historical manifestations of American hair culture. (Lauri Firstenberg)

Represented by: Lombard Fried, New York.

Click (detail), 2001. Mixed media on canvas, 190 x 215 cm.



JANE CALLISTER

Isle of Man (U.K.), 1963. Lives and works in California. In Jane Callister's work, the physicality of the paint performs a sensuous kinesthetic abstraction. Sculpting paint directly on the gallery wall or pouring dense looping and overlapping fields, Callister devotes an obsessive attention to the details of design and texture, forcing a paradoxical questioning of dimensionality and surface. (David Perez)

Represented by: Southfirst, New York.

(Drip) Landscape #8, 2002. Acrylic on panel.



CECILY BROWN

London, 1969. Lives and works in New York. "I think that my love of painting has always come before any critique of the fact that it's racist, or sexist. If someone thinks de Kooning is a misogynist that's fair enough. His feelings about his subject are less important for me than whether it works as a striking image, or if it's brilliantly done. It happens that it mostly has been done by men, but that's changing. I must admit, not until I started showing had I heard people say it was nice to see this being done by a woman."

(Interview by Odili Donald Odita, Flash Art #215)

Represented by: Gagosian, New York; Contemporary Fine Arts, Berlin; Victoria Miro, London.

Bacchanal, 2001. Oil on linen, 122 x 152 cm.



GLENN BROWN

Hexham (U.K.), 1966. Lives and works in London. Brown takes pictures of paintings he considers fascinating and repaints works by Salvador Dalí, Chris Foss, Karel Appel, Frank Auerbach. Everything is linked together to confuse the issue of authorship by showing a deliberate appropriation of well-known art works by an artist who, nevertheless, has never painted like anyone else, although he shows that he would have liked to. He presents this "would-have-liked-to" as a concept that takes failure for granted: an artist must have a sense of humor — a distance from oneself — and be strong enough to push the existence of failure to the frontline of his work. (Peter Herbstreuth, Flash Art #215)

Represented by: Patrick Painter Inc., Santa Monica; Max Hetzler, Berlin.

Joseph Beuys (after Rembrandt), 2001. Oil on Canvas, 97 x 79 cm.

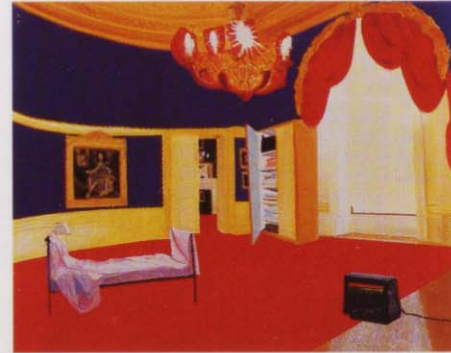


DEXTER DALWOOD

London, 1960. Lives and works in London. If you like a good dose of crime fiction you will enjoy Dexter Dalwood's paintings. There is that same feeling that all the pieces have fallen into place and the mystery has been solved. Dalwood's paintings are based on the lifestyles, murders, kidnappings and retreats of the rich and famous. You soon realize that Dalwood is not painting these scenes because of some teenage obsession with glamour. He is playing by his own rules, inventing the appropriate way to describe something without it becoming his only reason for making a painting. He gets the viewer playing guessing games with their own visual and cultural collective memory. (Gemma De Cruz, InterVista #22, 2000)

Represented by: Gagosian, London.

Queen Elizabeth's Bedroom (detail), 1998. Oil on canvas, 200 x 183 cm.



PETER DAVIES

Edinburgh, 1970. Lives and works in London. My approach to the paint is always intuitive, and I often stumble over the references to other art later. Earlier on, my paintings looked like Op Art quite by chance — their retinal intensity was not something I had anticipated. Subsequently, I looked closer at Bridget Riley and Victor Vasarely and became more "knowing" in what I was making. Eventually, this led to an interest in certain approaches to pictorial organization. (Interview by Alex Coles, Flash Art #223)

Represented by: Gagosian, London.

Diamond Dust Geezer — Andy Warhol Text Painting (detail), 2002. Acrylic on Canvas.

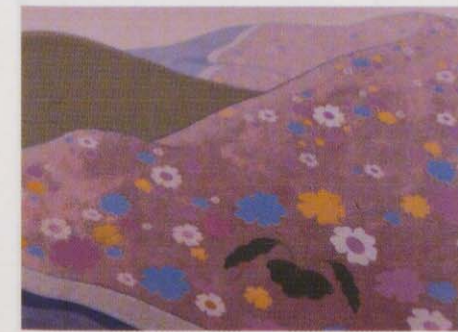


ATSUSHI FUKUI

Aichi (Japan), 1966. Lives and works in Tokyo. Atsushi Fukui's painting connects ordinary shapes such as dull aspects of indoor life from various angles with the emotional patterns of the human mind. It functions like a window to the activities of the human mind. ("Atsushi Fukui Bedroom Paintings," Tomio Koyama Gallery, 2001)

Represented by: Tomio Koyama, Tokyo.

Phantom Pass (detail), 2002. Acrylic on canvas, 140 x 140 cm. Photo: Mitsuru Goto.



DUBOSSARSKY & VINOGRADOV

Vladimir Dubossarsky (Moscow, 1964); Alexander Vinogradov (Moscow, 1963). They live and work in Moscow. Dubossarsky & Vinogradov are designing heroism for the 21st century. Sifting through the rubble of Russian mythology, Dubossarsky & Vinogradov are re-mixing folklore for the next generation. Spin-doctoring a new glasnost: a true power for the people type of propaganda. Sampling from every fad in the book, Dubossarsky & Vinogradov piece together a black market paradise. Social realism for sale: more glamorous than ever, a cut above the rest. (Patricia Ellis, from "Tirana Biennale 1," 2001)

Represented by: Claudio Poleschi, Lucca (Italy)

Summer, 1996. Oil on canvas, 294 x 585 cm.



MAURICE GANIS

Trikala (Greece), 1973. Lives and works in Athens. "Concerning this short adventure I went through by traveling into the world of painting, it becomes obvious that I am creating a mythology of own. Every new element imported in this world sustains a new piece into the endless puzzle of this mythology. In order to avoid getting lost between the pieces that have nothing in common, I landed on the roof of the gallery I work with, where anybody can see a panoramic view of the city of Athens, including the Acropolis. Somebody might notice from there a tall white building which is supposed to be my studio. That is the new expansion of my painting's puzzle. The "realistic" space of the studio provides me enough room for the realization of the modest till the most megalomaniac of my projects."

(Maurice Ganis, Athens, October 1999)

Represented by: Rebecca Cahmi, Athens.

Police, 1998. Acrylic on wood, 30 x 35 cm.



JUDITH EISLER

New York, 1978. Lives and works in New York. Eisler's work is mediated through multiple mediums. The subject matter for her paintings is taken from videos. First photographing video stills, Eisler then translates decontextualized settings in paint in a semi-abstracted fashion. (Jenn Joy)

Represented by: Krobath Wimmer, Vienna.

Delon (The girl on a Motorcycle), 2002. Oil on canvas, 140 x 180 cm.



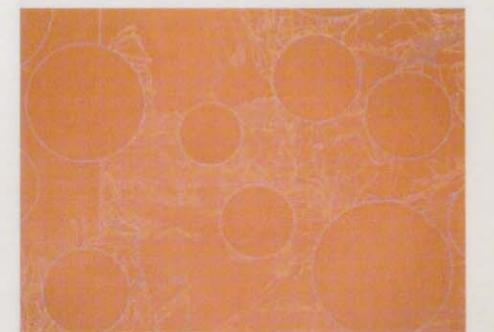
NOBUYA HOKI

Kyoto, 1966. Lives and works in Kyoto. Nobuya Hoki does not make a preparatory drawing on the canvas but covers it with layers of paint and then draws with wonderful effect over the paint with a pen that he has made himself. Except for the circles drawn first in the center of the painting, the colors of the circular outlines floating on the surface are complimentary to the ground color. (...) The forms are developed unconsciously as the pen touches the surface and leads to further touches. The resulting drawn lines take on the aspect of lines in cartoons, animated films, or landscape paintings. The spatial relationship of the floating circles is left vague while the artist's excellent draftsmanship creates a vivid illusion with a somewhat exaggerated sense of distance and scale.

(Mami Kataoka from "Voca 2002," Tokyo, 2002)

Represented by: Taro Nasu, Tokyo.

Park (detail), 2001. Oil on canvas, 194 x 130 cm.



SOPHIE VON HELLERMANN

Munich, 1975. Lives and works in London. Sophie von Hellermann's paintings are inspired by images from her personal life, films, books, art history and the mass media. Describing her work as "child's play — emulation, dream, game," she uses the filter of generic imagery to describe, and exorcise, her own personal experiences. (From *centrepompidou.fr*, 2002)

Represented by: Saatchi Gallery, London.

Leading Lady, 2001. 180 x 260 cm.

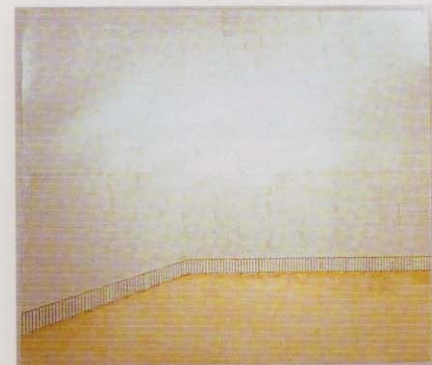


TOBA KHEDOORI

Sydney, 1964. Lives and works in Los Angeles. Over the years, figuration in Toba Khedoori's art has become simpler. Narrative motifs like boats, explosions, a doll's house, a train, follow minimal indications of architectural elements: a door, a railing, a window, a staircase. The insertions evoke spatial associations that are simultaneously precluded by the two-dimensionality of the drawing. An extremely odd-feeling tension is generated among the actual space of viewing, the drawn fragments of space and their extensions: the door, the window, the stairs suggest a transition [as if the] real world were seamlessly extended into the white surface of the paper. (Hans Rudolf Rest, from "The Mystery of Painting," *Münich*, 2002)

Represented by: David Zwirner, New York; Regen Projects, Los Angeles.

Untitled (Railing), 1996.



KURT KAUPER

Indianapolis, 1966. Lives and works in New York. Kauper's paintings refer to the tradition of history painting and the heroic portrait. With reference to the idealized nudes of antiquity and the Renaissance, Kauper's depiction of Hollywood's leading man Cary Grant in the nude explores the representation of public desire. (From *centrepompidou.fr*, 2002)

Represented by: Deitch Projects, New York; ACME, Los Angeles.

Diva Fiction #12, 1999. 223 x 120 cm.



SUNNY KIM

Seoul, 1968. Lives and works in New York. Sunny Kim's images appropriate a quasi-pop sensibility negotiating the boundaries between racial and cultural subjectivity, fetishization and essentialism. Staring out from the monochrome canvases, her schoolgirls appear as paper cut-outs imposed against the traditional architecture. (David Perez)

Represented by: Sagan Gallery, Seoul.

Girl in Uniform II, 2000. Acrylic on canvas.



ROGER KELLY

Nottingham, (England), 1973. Lives and works in London. The physical composition of Roger Kelly's works is a manual elaboration of images in color fields that resembles the digital. Each piece of color information is carefully painted between the lines drawn in pencil on the canvas. The result looks almost like the early years of digital imaging, in which the borders between what is made by the hand and what is computer driven blur to produce an ambiguous reality, suspended out of time and space. Kelly's paintings are a violent and definitive slap on the face of our ever more ephemeral beliefs that preside over the separation between reality and fiction. (Alessandro Riva, from "Between Ambiguity and Seduction," *De March, Legnano, Italy*, 2001)

Represented by: Nylon, London; Alessandro De March, Legnano (Italy).

New Dawn Fades, 2001. Acrylic, ink, pencil on canvas.



UDOMSAK KRISANAMIS

Thailand, 1968. Lives and works in New York. Udomsak Krisanamis works with an unusual array of materials. Collages of varying combinations of tea, newspaper, Thai "glass" noodles, and other items are affixed to plywood, canvas, silkscreen, or a polycotton blend. Thick black acrylic paint holds it all together. When left unpainted the noodles are translucent. They have been laid out in tight, loosely parallel undulating rows, which creates a hypnotic environmental effect — meditative like a mantra in their repetition, until it's all swimming before our eyes as if we were gazing through a gently rippling bead curtain. (Christopher Chambers, *Flash Art* #203)

Represented by: Gavin Brown, New York; Marc Foxx, Los Angeles; Victoria Miro, London.

10 Downing Street (detail), 1998. Acrylic and collage on newspaper, 56 x 34 cm.



CHANTAL JOFFE

St. Alban (England), 1969. Lives and works in London. Chantal Joffe is known for her fluidly painted portrait studies, in which she renders the poignant fallibility of human existence. Joffe's subjects have principally been female: female children, women ludicrously copulating with their partners, or women being demonstrative of their clothes, bodies or sexuality to ambiguous effect! All painted with good humor and in a lively, alert style. Joffe depicts her subjects somewhere between the instantaneousness of photography, and the intensification and emphatic distortion of caricature, the artist defeating the prejudice against being seen enjoying skilful handling of paint. (Neal Brown, *Intervista* #23, 2000)

Represented by: Victoria Miro, London; Monica De Cardenas, Milano; Il Capricorno, Venezia; Jennifer Flay, Paris.

Untitled (detail), 1999. Oil on canvas, 38 x 94 cm.

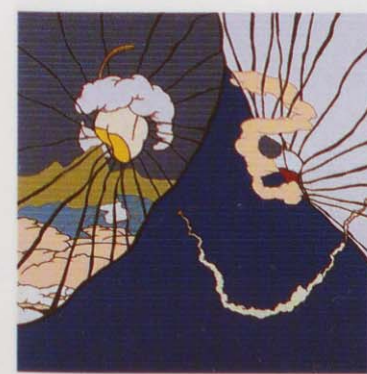


PABLO VARGAS LUGO

Mexico City, 1968. Lives and works in Mexico City. Pablo Vargas-Lugo deals with the tensions of perceiving, shaping, seeing, knowing, and tricking that derive from painting. His interest in perceptual artifice and in exploring the field between recognizability and confusion, shaping and disruption, has lead him also to work in the borderline of banality and representation. Through collages partly made with the blurred sections of photographs, he has created a visual style that involves hermetic allusions to catastrophes of all kinds, from the death of dinosaurs to airplane crashes... (Cuahtémoc Medina, *Flash Art* #210)

Represented by: Massimo Audiello, New York; OMR, Mexico City.

Cross-eyed view, 2002. Paper cut-out, 74 x 74 cm.

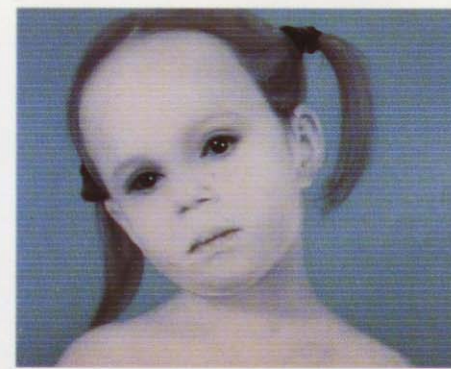


KIKI LAMERS

Nijmegen (Holland), 1964. Lives and works in Rotterdam. A realist by inclination, Kiki Lamers typically paints her subjects in the nude, giving them naturalistic poses that are revealed or obscured by the extent to which they are cropped within the picture frame. Meeting our gaze halfway without hesitancy or shame, they are not disguised as adults, nor are they transformed into exaggerated stereotypes of moral purity for the sake of adulthood's fierce inclination toward self incrimination. (Dan Cameron, *Presumed Innocent* in "Tender Age, Artimo," *Amsterdam*, 2002)

Represented by: Annet Gelink, Amsterdam; OMR, Mexico City.

Untitled (detail), 2000. Oil on canvas, 170 x 180 cm.

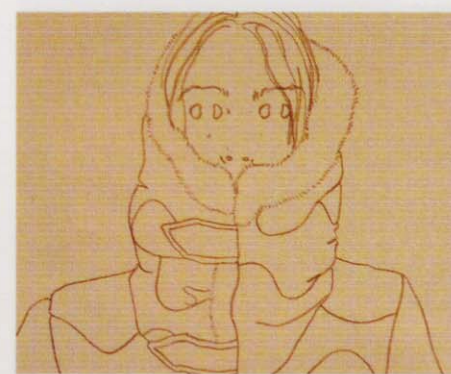


EMMANUELLE MAFILLE

Paris, 1969. Lives and works in Paris. Ingres, ever remembered for his extraordinarily beautiful portraits, would not have been able to comprehend the immediate and almost throw-away quality of these drawings. Slices of paper are simply slapped onto the wall, as Mafille's line is approximated into a limited edition arrangement of stickers. The more conventional drawings on paper are huge almost floor to ceiling and rendered in neon pink and green. Subjects include a host of urban youth: baggy-trousered, computer-literate, funky. Mafille's smoothly done works are, quite simply, now. (Robin Dutt, *What's On*, 2000)

Represented by: Art Concept, Paris.

Untitled (detail, 1998. Pencil on canvas, 63 x 45 cm.



MICHAEL LIN

Tokyo, 1964. Lives and works in Taipei. In *Platform* Lin uses a traditional Taiwanese print, in the recent past a fabric for matrimonial duvet covers. Meticulously drawn, the enlarged phoenix pattern is painted onto panels, which form the platform. Extremes of decoration, the two nature-inspired motifs are designed for protection—one for the domestic interior, and the other for external warfare. (Bronwyn Mahoney, from "Egofugal," 7th Istanbul Biennial, 2001)

Represented by: Park Gallery, Taipei.

Platform, 2001. Installation view.

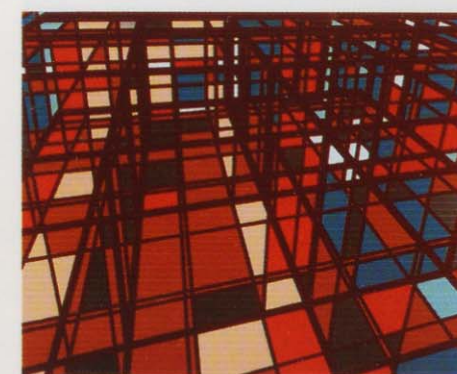


SARAH MORRIS

London, 1967. Lives and works in London and New York. At first glance, Sarah Morris' large-format pictures, with their glowing, precisely composed color fields, are reminiscent of shimmering tower block façades. Most of her titles identify existing buildings in Washington, but Sarah Morris' surfaces — aesthetically broken down into small, precise, straight-edged fields, with lines running into a void and abstract space — are actually presenting the complex visual semantics of modern city architecture. (Raimar Stange, *Flash Art* #220)

Represented by: Friedrich Petzel, New York; White Cube, London; Max Hetzler, Berlin; Aurel Scheibler, Cologne.

Library of Congress — Capital (detail), 2001.



MUNTEAN & ROSENBLUM

Markus Muntean (Vienna, 1962). Adi Rosenblum (Haifa, 1962). They live and work in Vienna. "We are interested in superficiality. Lifestyle magazines are very much aiming for superficial gloss. The superficial quality is the signifier, but we are not looking for linear legibility. The white border plays a major part in our pictures; this means the work is not a complete excerpt, and there is a relative quality and a lack of completeness. Painting gives these lifestyle and fashion figures an aura and charisma that is all their own and that only painting can achieve. We collect the images from books and magazines. They are banal. The texts are samples, like figures, and are created from fragments." (Interview by Johanna Hofmeister, "Tirana Biennale 1," 2001)

Represented by: Georg Kargl, Vienna; Jack Tilton, New York; Interim Art, London; Franco Noero, Turin.

Out of sorts (detail), 2000. Acrylic and graphite on paper, 40 x 30 cm.



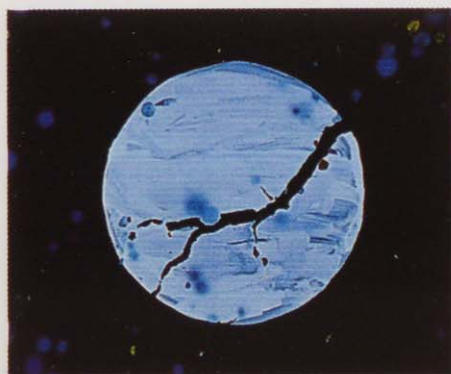
LAURA OWENS

Euclid (Ohio), 1970. Lives and works in Los Angeles.

"I want to make paintings that are simply about looking at a painting," she has said. And though she leaps through the history of painting, dabbles in collage and photography, folk art, and design, meanwhile generously embracing any subject she might come across, the resulting paintings, astonishingly enough, are also simply "paintings about looking at a painting." (Kirsty Bell, "The Mystery of Painting," Munich, 2002)

Represented by: Gavin Brown, New York; Sadie Coles HQ, London; ACME, Los Angeles; Studio Guenzani, Milan.

Untitled, 2000. Acrylic on canvas.



TAKASHI MURAKAMI

Tokyo, 1962. Lives and works in Tokyo and New York.

"Super Flat began because my L.A. dealer, Tim Blum, said: 'Your painting has this amazing quality, it's super flat.' Super Flat is a very good marketing word. When I think about animation, I'm thinking about what Japanese society is now, and how contemporary art is linked with historical things, with Western art history and the traditional Japanese way. Super Flat and its definition have started to be controversial. I thought with Super Flat I was creating what Richard Hamilton did when he defined Pop Art."

(Interview by Cheryl Kaplan, Flash Art #219)
Represented by: Koyama Tokyo; Blum & Poe, Santa Monica; Marianne Boesky, New York.

Mushroom Bomb, 2001. Acrylic on canvas, 180 x 180 cm.



ENOC PEREZ

San Juan (Portorico), 1967. Lives and works in New York.

His painting is based on snapshots of daily life. His works are both excited tributes and attempts to take the distance from the desire for love. Perez doesn't try to reveal this mystery, he rather uses it as a primal element in his work. (...) The portrayed figures seem distant, they emerge from darkness only to dissolve in it again. They're often cut-up or fragmented. The power of the cut puts the emphasis on the ephemerality of the moment — the scene took place under Perez's eye and then it fades away. (From galeriemichaeljanssen.de, 2002)

Represented by: Michael Janssen, Cologne.

Catherine, 1999. 125 x 155 cm.

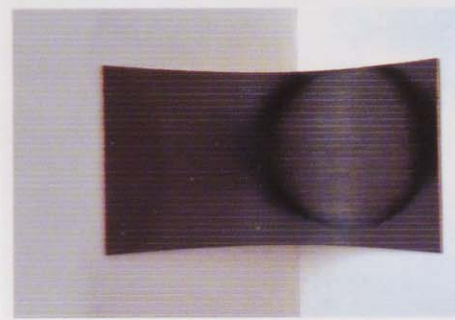


JUSSI NIVA

Pello (Finland), 1966. Lives and works in Helsinki. We know that the eye sees. But can the eye see itself looking? When we look at a painting, what do we see and how? These are interesting questions and well-known to many people working within the fields of art and philosophy. These are also central questions to Jussi Niva, whose art consistently deliberates upon the problems of looking at and perceiving a piece of art. The Expose series has been painted on a sort of rectangular box protruding from the wall. The front of the box is concave and covered with a thin layer of paint. Niva has left the sides of the box unpainted showing the material, plywood, and thus reminding us of the fact that a painting is also an object, which consist of two different parts, the surface and the supporting structure. (Timo Valjakka, from "Europe: Different Perspectives in Paintings," 2000)

Represented by: Kari Kenetti, Helsinki.

Expose #60, 1999. Oil on wood.



MICHAEL RAEDECKER

Amsterdam, 1963. Lives and works in Amsterdam. "It seems maybe obsolete to do landscape. But I hope that with the 'landscapes' I do there is this sense of timelessness. The great outdoors has always been there, long before us, and nothing has changed ever since. And we have always been puzzled by how to relate to this 'thing' that's as mysterious as life itself. (...) It might not be compatible with the times we live in; it can't keep up with TV or the media. But since the media is omnipresent we need a barrier against 'reality,' and that's probably why there is a new wave of interest painting." (Interview by Patricia Ellis, Flash Art #213)

Represented by: Andrea Rosen, New York; Raucci/Santamaria, Naples.

Phantom, 1999. Acrylic and thread on canvas.



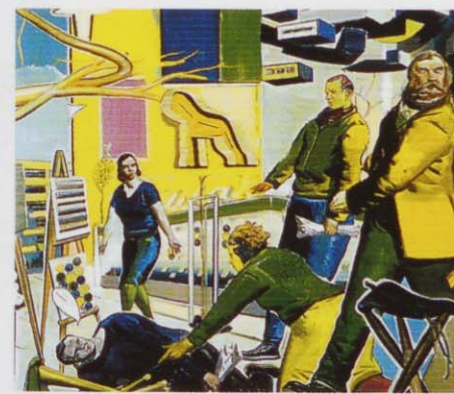
NEO RAUCH

Leipzig (Germany), 1960.

Lives and works in Freiburg and Leipzig. "My pictures are allegories. I try to take the picture ideas that are washed upon me and use the art of painting to employ them as allegoric situations on the canvas. What happens on the canvas is not necessarily congruent with my idea of the picture or with the one that was given to me. This is very comparable with an attempt to relate a dream. The account of the dream at once becomes an abstraction. I cannot convey a dream to anyone." (Interview by Bernhart Schwenk, "The Mystery of Painting," Munich, 2002)

Represented by: David Zwirner, New York; Eigen+Art, Berlin.

Niederung, 2001-2002. Oil on linen, 250 x 210 cm.



PIETER SCHOOLWERTH

St. Louis, 1970. Lives and works in New York.

"Most of the paintings are painted from life, with multiple sittings. On the practical side, you have to deal with who's readily available, and rather than deal with models, you use your friends. At the same time, I like to stage these sittings that are becoming more and more like a party or event. It's an incredible energy between bodies. (...) My interest in composition is to use the abstract to re-energize the social, or human condition, the difficulty of which we sense in moments of banal awkwardness." (Interview by Paul Myoda, Flash Art #221)

Represented by: American Fine Arts, New York; MC Magma, Milan.

Find the Lady, (detail) 2000. Oil on canvas, 224 x 234 cm.



NAVIN RAWANCHAIKUL

Chiang Mai (Thailand), 1971. Lives and works in Chiang Mai and Fukuoka (Japan).

"I have used painting as part of many projects because it is a pretty simple medium; it is quite easy for the public to enter into its stories and perceive what the artist wants to express — experiences and memories — through colors and brushes. Painting is one of the very basic media; from far in the past and up until the present, humans have used painting to record their cultures."

(Interview by Hans Ulrich Obrist, Flash Art #210)

Represented by: Air de Paris, Paris; Satani Gallery, Tokyo; Laura Pecci, Milan.

Same, Same but Another Millenium, 2000. Acrylic on canvas, 150 x 150 cm.



KEHINDE WILEY

Los Angeles. Lives and works in New York.

Kehinde Wiley reconfigures classical portraiture, incorporating a projected ideal of black masculinity onto the graphically disorienting and ornamental painted surface. "The whole purpose of this project is to manufacture a sense of eminent visibility, to brutalize the language of imminent visibility, and to draw upon its strength as a historical marker. I want to aestheticize masculine beauty and be complicity within that language of oppressive power while at once critiquing it." (Lauri Firstenberg)

Vanned, 2002.



THOMAS SCHEIBITZ

Radeberg (Germany), 1968. Lives and works in Berlin.

Scheibitz's painterly abstraction is synonymous with instantaneous brand recognition. Merging commercial imagery with the style of early 20th-century modernist abstraction, filtered through the retro soft-focus lens of '70s advertising, and rendered with the svelte colors and airy feel of contemporary design, Scheibitz doesn't present the usual celebration of déjà fun-fare. His is a love affair with the completely soulless; as deliciously market-friendly as Microsoft, electronic pop, and mobile phones (but about as fun as Enya, Bill Gates, and brain tumors). (Patricia Ellis, Flash Art #220)

Represented by: Gebr. Lehmann, Dresden; Tanya Bonakdar, New York.

Final Gold, 2002. Oil and marker on canvas.



DARREN WARDLE

Melbourne, 1969. Lives and works in Melbourne.

Painting suburbia through the tautological matrix of fractal composition, Darren Wardle creates reflexive psychological portraits of Californian or Australian suburban sprawl in hallucinogenic color. The Rorschach composition disorients in its seamless execution, establishing an unsettling dialectic between the illusion and domesticity, private and public space. (David Perez)

Represented by: Nellie Castan, Melbourne.

The Convex Operation, 2000. Oil on canvas.

