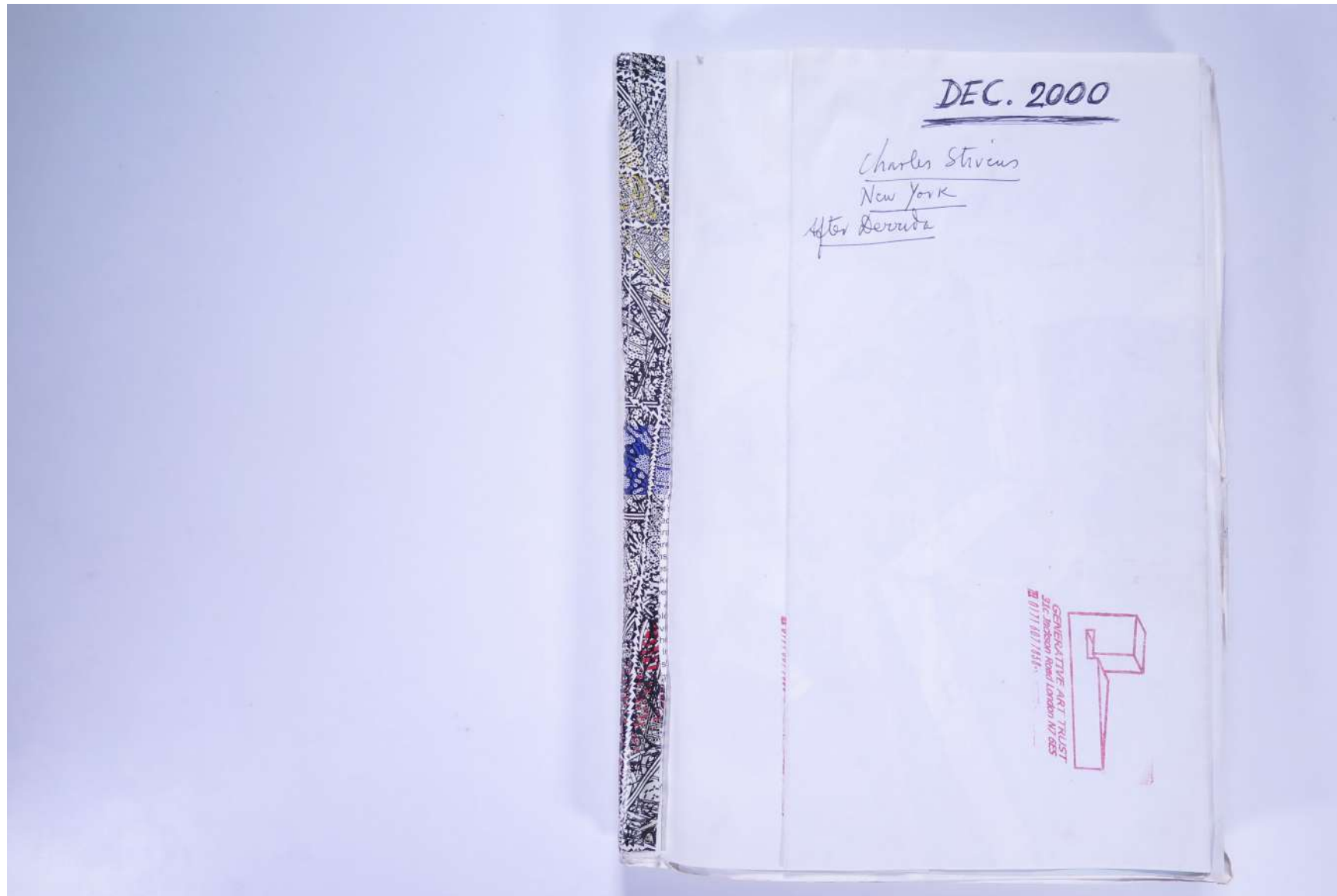


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Pe 15 decembrie, Coloana lui Brâncuși se va înălța din nou

➤ Banca Mondială salută colaborarea cu oficialitățile românești

Se pare că vremea - și nu numai ea - ține cu actualul ministru al Culturii, Ion Caramitru, care mai are puțin până să-și poată trece printre reușitele mandatului său restaurarea Coloanei Fără Sfârșit a lui Brâncuși. Într-o conferință de presă ținută ieri, 30 noiembrie, la Ministerul Culturii, presa a fost informată că opt module au fost restaurate complet (încheiată metalizarea cu zinc și cu alamă și terminată protecția peliculogenă transparentă), restul modulelor aflându-se în stadiu avansat de restaurare. Șantierul de la Tg. Jiu a fost vizitat. În aceste zile, de Thomas Etkinhor, reprezentantul Băncii Mondiale (care a acordat un împrumut de 5 milioane USD pentru acest proiect), și de Lois de Meil, reprezentanta World Monuments Fund, care s-a asociat Băncii Mondiale în acest scop. Cel doi au ținut să comunice presei părerea lor despre stadiul în care se află lucrările de la Tg. Jiu, precum și cele de la Petșogi și Mogoșoaia, unde se restaurează palatele brâncovenești. „Este primul proiect pentru care Banca Mondială s-a asociat cu

World Monuments Fund pentru salvarea unui monument și vremu să mulțumesc pentru sprijinul puternic pe care l-am primit de la oficialitățile românești”, a spus Thomas Etkinhor, care a adăugat comentând schimbările politice din aceste zile din România: „Știu că e un moment foarte greu pentru țara dvs., dar mai știu și că românii au o viziune asupra marelui trecutului, pe care trebuie să-l celebrăm. Dezvoltarea înseamnă mai mult decât bani, ea vine din spiritul poporului. Sperăm ca, într-un fel, acest proiect să ajute la păstrarea acestui spirit al dezvoltării. [...] Nici o societate nu poate supraviețui fără aprecierea și suportul pentru cultură, tradițiile și istoria care au dus la alcătuirea acestei societăți. Nu trebuie să încetați să vă întrebați «Ce înseamnă să fi român?». Indiferent de situația politică, trebuie să ne facem treaba de profesioniști”.

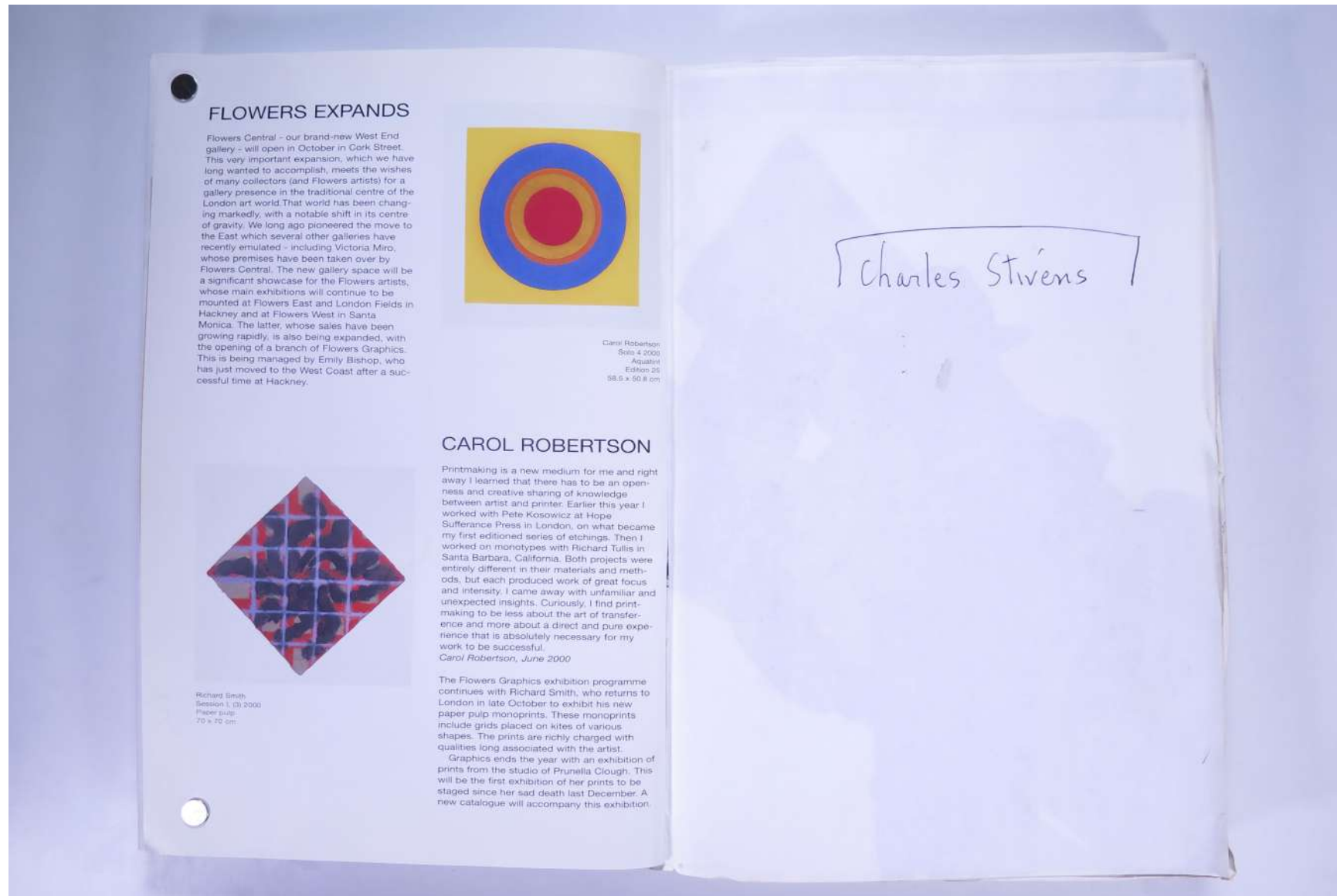
În ceea ce privește restaurarea Coloanei, pe data de 5 decembrie se va instala modulul de bază, după care se vor instala cele două module pe zi, până la

15 decembrie, când se speră că va fi înălțată Coloana. Cum noul proiect presupune costuri mai reduse, vor rămâne din împrumut 1,5 milioane USD, care vor fi realocați pentru finalizarea complexului de la Tg. Jiu (până la sfârșitul lui 2001), palatele brâncovenești de la Petșogi și Mogoșoaia, saatele săsești din Transilvania și un studiu privind viitorul Bibliotecii Naționale. Ministrul Ion Caramitru a declarat că există posibilitatea ca România să obțină, după încheierea acestui proiect, un alt împrumut, în valoare de mai mult de 5 milioane USD, pentru restaurarea altor obiective culturale, cum ar fi Sighișoara, Sibiu, Sulina.

Pe tot parcursul desfășurării actualului proiect, Banca Mondială va fi ținută la curent de un comitet consultativ din care vor face parte reprezentanți ai Ministerului Culturii, Ministerului Finanțelor, FMM, Comisia Națională pentru Monumente Istorice și autorităților locale, conform unei hotărâri de guvern apărute ieri în Monitorul Oficial.

Cristina MODREANU

*What a decoration!
how beautiful is
a formal superficiality*
FLOWERS15
SEPTEMBER 2000



FLOWERS EXPANDS

Flowers Central – our brand-new West End gallery – will open in October in Cork Street. This very important expansion, which we have long wanted to accomplish, meets the wishes of many collectors (and Flowers artists) for a gallery presence in the traditional centre of the London art world. That world has been changing markedly, with a notable shift in its centre of gravity. We long ago pioneered the move to the East which several other galleries have recently emulated – including Victoria Miro, whose premises have been taken over by Flowers Central. The new gallery space will be a significant showcase for the Flowers artists, whose main exhibitions will continue to be mounted at Flowers East and London Fields in Hackney and at Flowers West in Santa Monica. The latter, whose sales have been growing rapidly, is also being expanded, with the opening of a branch of Flowers Graphics. This is being managed by Emily Bishop, who has just moved to the West Coast after a successful time at Hackney.



Carol Robertson
Solo 4 2000
Aquatint
Edition 25
88.5 x 50.8 cm

CAROL ROBERTSON

Printmaking is a new medium for me and right away I learned that there has to be an openness and creative sharing of knowledge between artist and printer. Earlier this year I worked with Pete Kosowicz at Hope Sufferance Press in London, on what became my first editioned series of etchings. Then I worked on monotypes with Richard Tullis in Santa Barbara, California. Both projects were entirely different in their materials and methods, but each produced work of great focus and intensity. I came away with unfamiliar and unexpected insights. Curiously, I find printmaking to be less about the art of transference and more about a direct and pure experience that is absolutely necessary for my work to be successful.
Carol Robertson, June 2000



Richard Smith
Session 1, (3) 2000
Paper pulp
70 x 70 cm

The Flowers Graphics exhibition programme continues with Richard Smith, who returns to London in late October to exhibit his new paper pulp monoprints. These monoprints include grids placed on kites of various shapes. The prints are richly charged with qualities long associated with the artist.

Graphics ends the year with an exhibition of prints from the studio of Prunella Clough. This will be the first exhibition of her prints to be staged since her sad death last December. A new catalogue will accompany this exhibition.

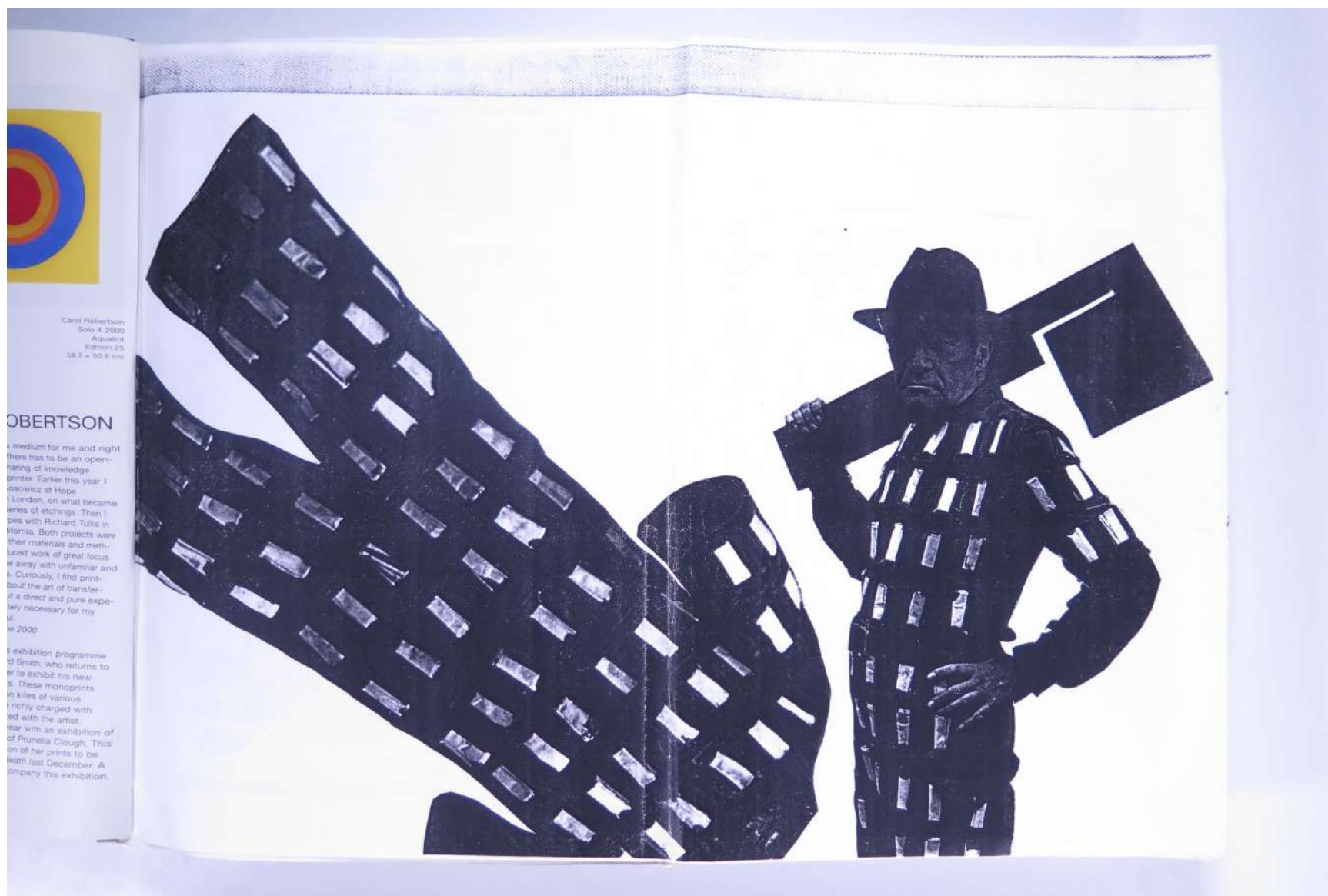
Charles Stevens

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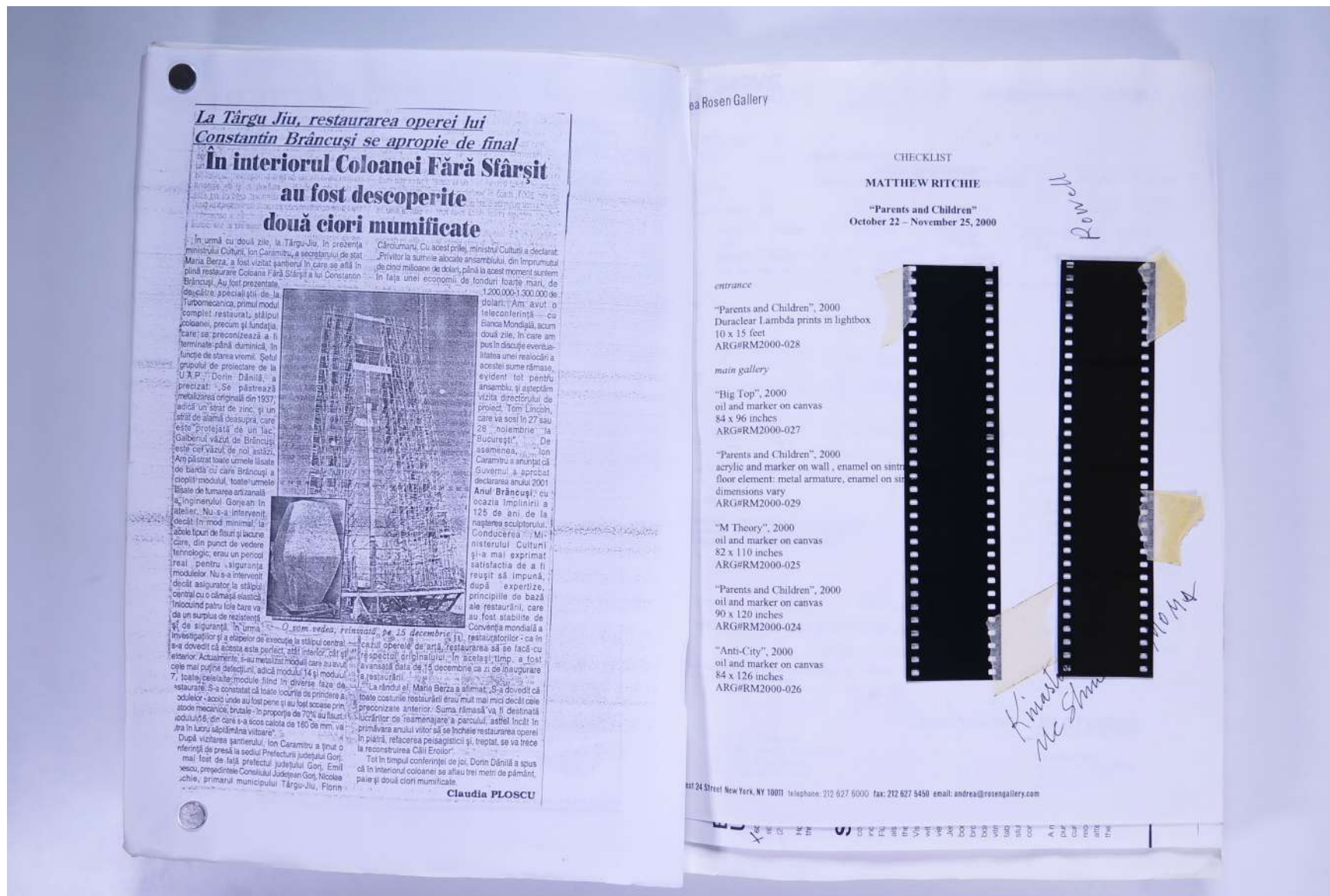
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La Târgu Jiu, restaurarea operei lui Constantin Brâncuși se apropie de final

In interiorul Coloanei Fără Sfârșit au fost descoperite două ciori mumificate

În urmă cu două zile, la Târgu-Jiu, în prezența ministrului Culturii, Ion Caramișu, a secretarului de stat Maria Berza, a fost vizitat șantierul în care se află în plină restaurare Coloana Fără Sfârșit a lui Constantin Brâncuși. Au fost prezentate, de către specialiștii de la Turbomecanica, primul modul complet restaurat, stâlpii coloanei, precum și fundația. Câte se prezintă că a fi terminate până dimineață, în funcție de starea vremii. Șeful grupului de proiectare de la U.A.P., Dorin Dăniță, a precizat: „Se păstrează ymetalizarea originală din 1937, astfel un strat de zinc și un strat de alamă deasupra care este protejată de un lac. Galbenul văzut de Brâncuși este cel văzut de noi astăzi. Am păstrat toate urmele lăsate de bătăie cu care Brâncuși a cioplit modulul, toate urmele lăsate de turnarea orizontală a inginerului Goriean în atelier. Nu s-a intervenit decât în mod minimal, la adesea lipse de flori și lacune care, din punct de vedere tehnologic, erau un pericol real pentru siguranța modulelor. Nu s-a intervenit decât asigurarea la stâlpii centrali cu o cămașă elastică înlocuind patru țole care văd din surplus de rezistență și de siguranță. În urma investigațiilor și etapelor de execuție la stâlpii centrali s-a dovedit că acesta este perfect, atât interior, cât și exterior. Actualmente, s-au metalizat modulii care au avut cele mai puține defecțiuni, adică modulul 14 și modulul 7, înaltă rezistență module fiind în diverse faze de restaurare. S-a constatat că toate lucrurile de prindere a modulelor - acolo unde au fost necesare și au fost scosese prin metode mecanice, brutale - în proporție de 70% au fost înlocuite în lucru săpând înăuntru”. După vizitarea șantierului, Ion Caramișu a făcut o referință de presă la sediul Prefecturii județului Gorj, mai fost de la prefectul județului Gorj, Emil Xescu, președintele Consiliului Județean Gorj, Nicolae Ichie, primul municipiului Târgu-Jiu, Florin



Q: Din ce în ce, revin la pe 15 decembrie 2000, în cazul operei de artă, restaurarea să se facă cu respectul originalului. În același timp, a fost avansată data de 15 decembrie ca zi de inaugurare a restaurării. La rândul ei, Maria Berza a afirmat: „S-a dovedit că toate costurile restaurării erau mult mai mici decât cele preconizate anterior. Suma rămasă va fi destinată lucrărilor de reamenajare a parcului, astfel încât în primăvara anului viitor să se înceapă restaurarea operei în piață, reluarea peisajisticii și, treptat, se va trece la reconstruirea Căii Eroilor”. Tot în timpul conferinței de jo, Dorin Dăniță a spus că în interiorul coloanei se aflau trei metri de pământ, paze și două ciori mumificate.

Claudia PLOSCU

Rosen Gallery

CHECKLIST

MATTHEW RITCHIE

“Parents and Children”
October 22 – November 25, 2000

entrance

“Parents and Children”, 2000
Duraclear Lambda prints in lightbox
10 x 15 feet
ARG#RM2000-028

main gallery

“Big Top”, 2000
oil and marker on canvas
84 x 96 inches
ARG#RM2000-027

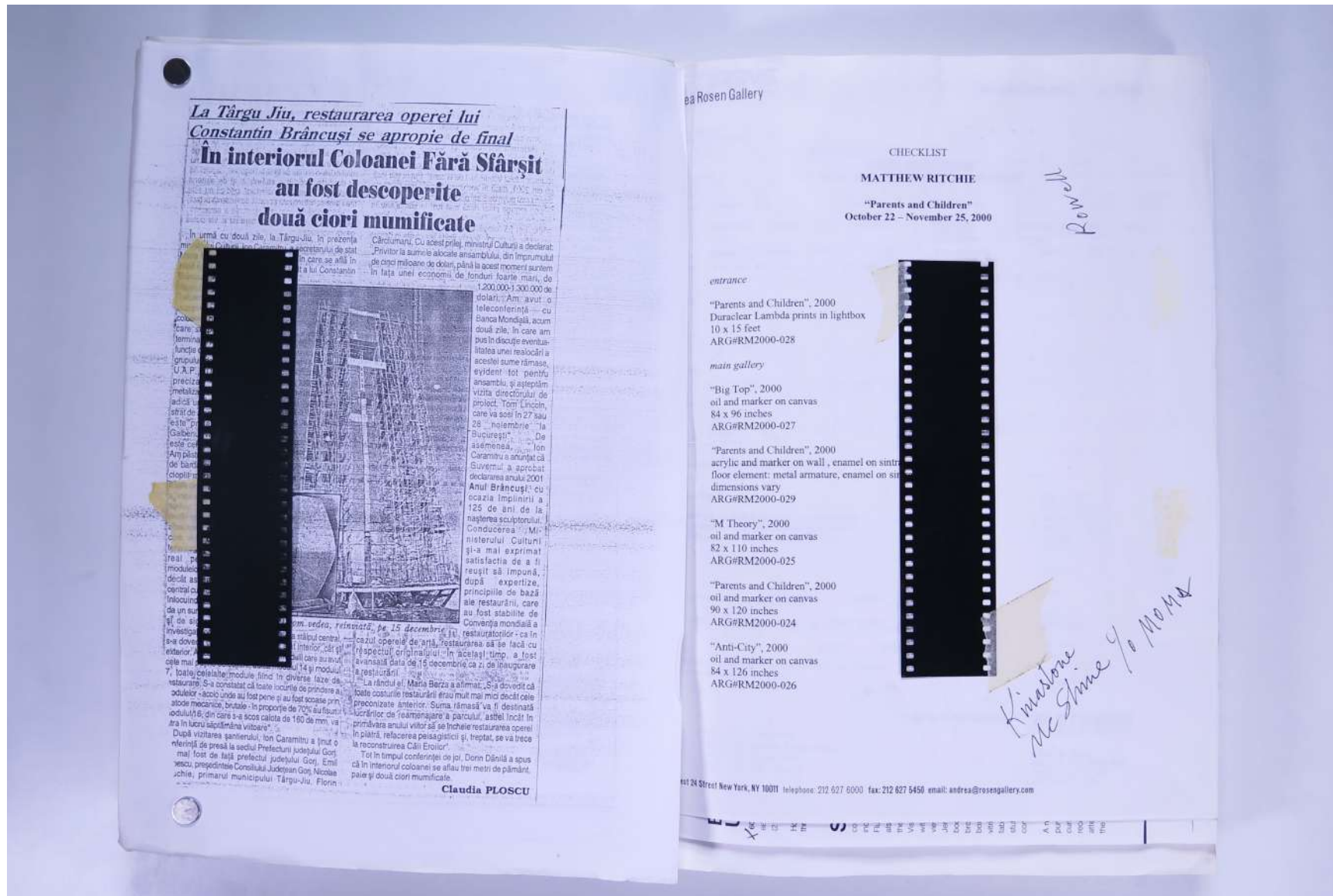
“Parents and Children”, 2000
acrylic and marker on wall, enamel on sintrol
floor element- metal armature, enamel on sintrol
dimensions vary
ARG#RM2000-029

“M Theory”, 2000
oil and marker on canvas
82 x 110 inches
ARG#RM2000-025

“Parents and Children”, 2000
oil and marker on canvas
90 x 120 inches
ARG#RM2000-024

“Anti-City”, 2000
oil and marker on canvas
84 x 126 inches
ARG#RM2000-026

24 Street New York, NY 10011 telephone: 212 627 6000 fax: 212 627 6450 email: andrea@rosengallery.com



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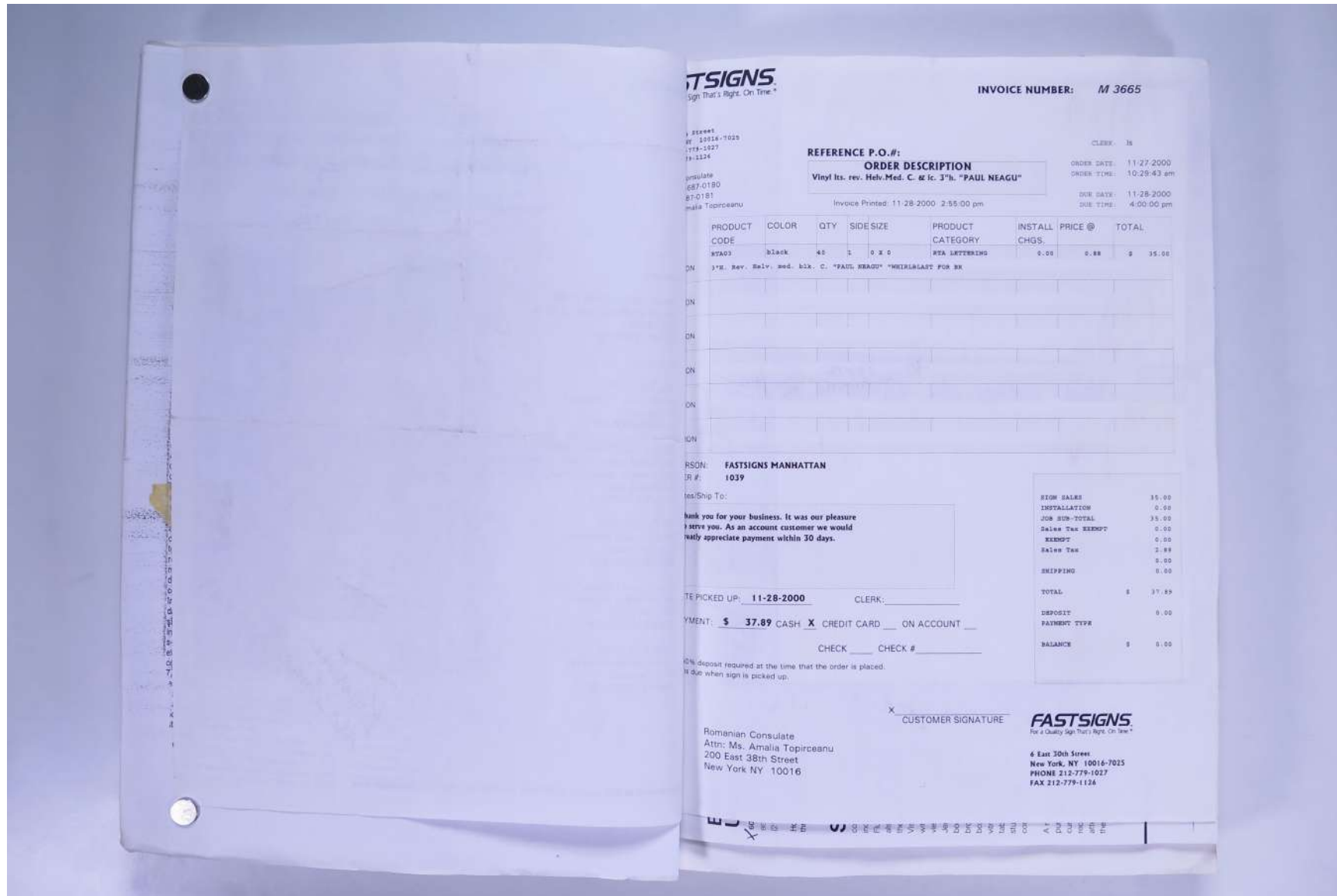
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New York "push" (Caffe)



photo Maria

BOUND & UNBOUND

Hours by appointment through December 2000

Something of a secret pleasure, this jargon-free book collector's manual deals in all manner of ephemera, including gallery announcements, pamphlets, postcards, flyers, matrices, posters, and, of course, books. It is available from the artist's publisher, the Art Deco Store, 140 West 14th Street, New York, NY 10011 (212) 463-7348.

Visual puns abound in this copy but, combed through with a view Hudson River activity, lower Manhattan, and New Jersey. The place still has the air of a traditional rare-book shop rather than one of Chelsea chic. It's a browser's paradise, with vintage, shivies, and tables covered with still—ab work as a comely sofa and chairs.

A natural in this gallery's paragon is not art, a curious genre that has recently received much attention in the work of the late Ray Johnson.



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Mail art—anybody can send through the mail—becomes a kind of public art, invented by galleries, curators, or advisers. It operates outside any commercial network—at least, at first. It is not treated as precious matter, since it gets stamped, misrouted, and pulled into boxes, and its recipients often don't know why they're getting it. It is often treated as a "postcard" or "postcard," but it's not really a postcard. It's a message, a collage, and medially may be accepted as fine art and sold at acceptable—or even inappropriately—prices, but they have come in the back door and established their value on their own.

This spirit characterizes what you'll find here, where much of the work focuses on the interface between the verbal and the plastic arts. There are many examples of concrete poetry, where the configurations of words and letters form a picture of a subject, pronouncing a total and mental image.

Lawrence Weiner is a prime practitioner. Among the most important conceptual artists today, Weiner specializes in words and geometry, making many works on paper in large, unframed editions that are popularly accessible, often funny and intellectually provocative.

His wordplays include works like a poster for the Dia Center for the Arts. It focuses the word "displacement" printed above and below two squares that have been cut out of the paper and are separated by a gap and arranged, in this way, words and design speak in union.

Other visual punsters whose work shows up here are the late Belgian artist Marcel Broodthaers, known for his buckets of misused syntax and satires full of eggheads, and the British conceptualist Ian Hamilton Finlay, whose

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works—often prints, drawings, and objects in multiple—focus on nature, classical culture, and ecological French history and art, all funneled into the language of contemporary Conceptualism. A clear example of his work is a print titled "Two Landscapes of the Sublime," picturing an image of Niagara Falls, beside an image of a gubstone, both in the same configuration.

Edited by Barbara Moore, a first-time book dealer, the book is published by the artist's publisher, the Art Deco Store Books, which specializes in 20th-century avant-garde art, design, and photography.



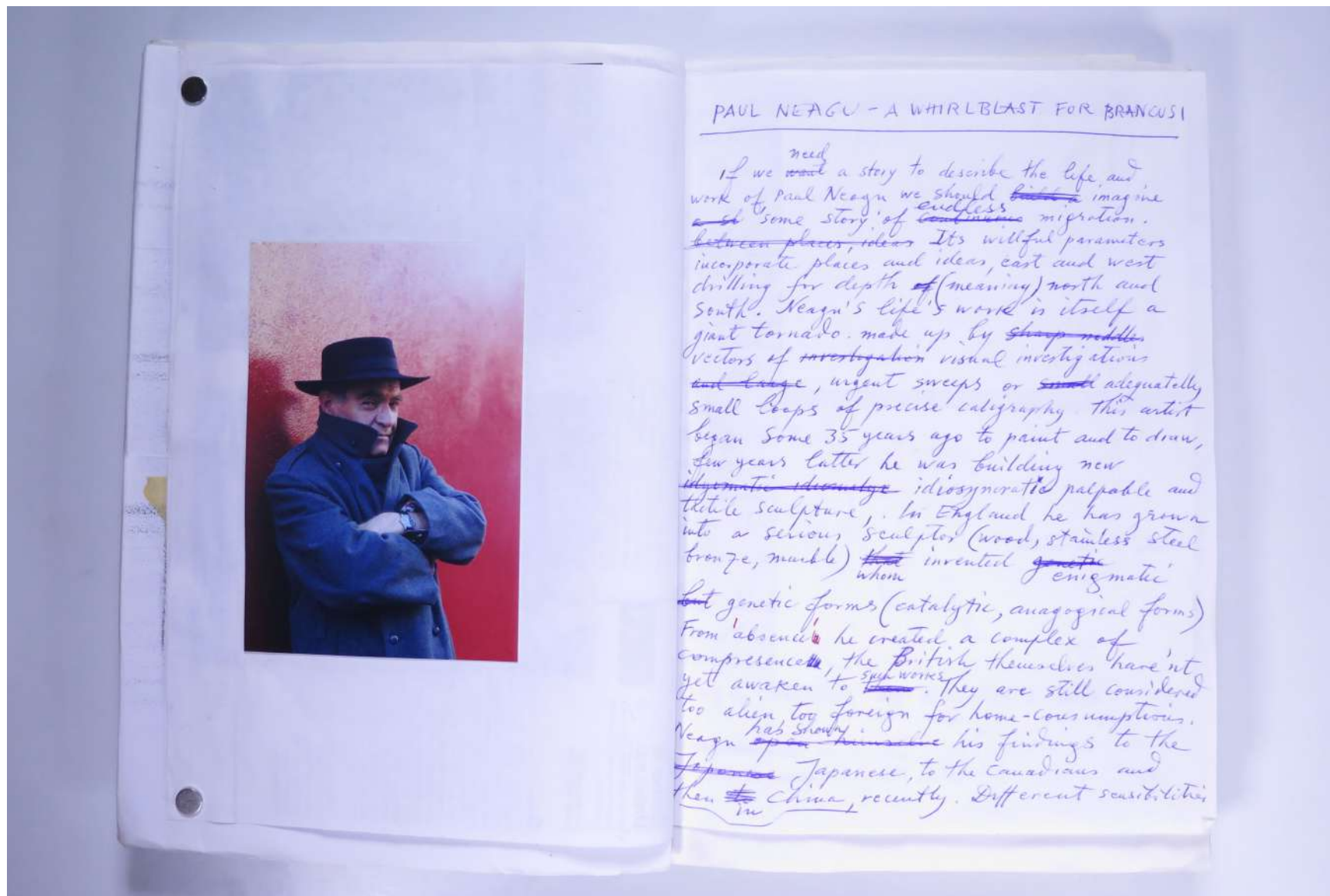
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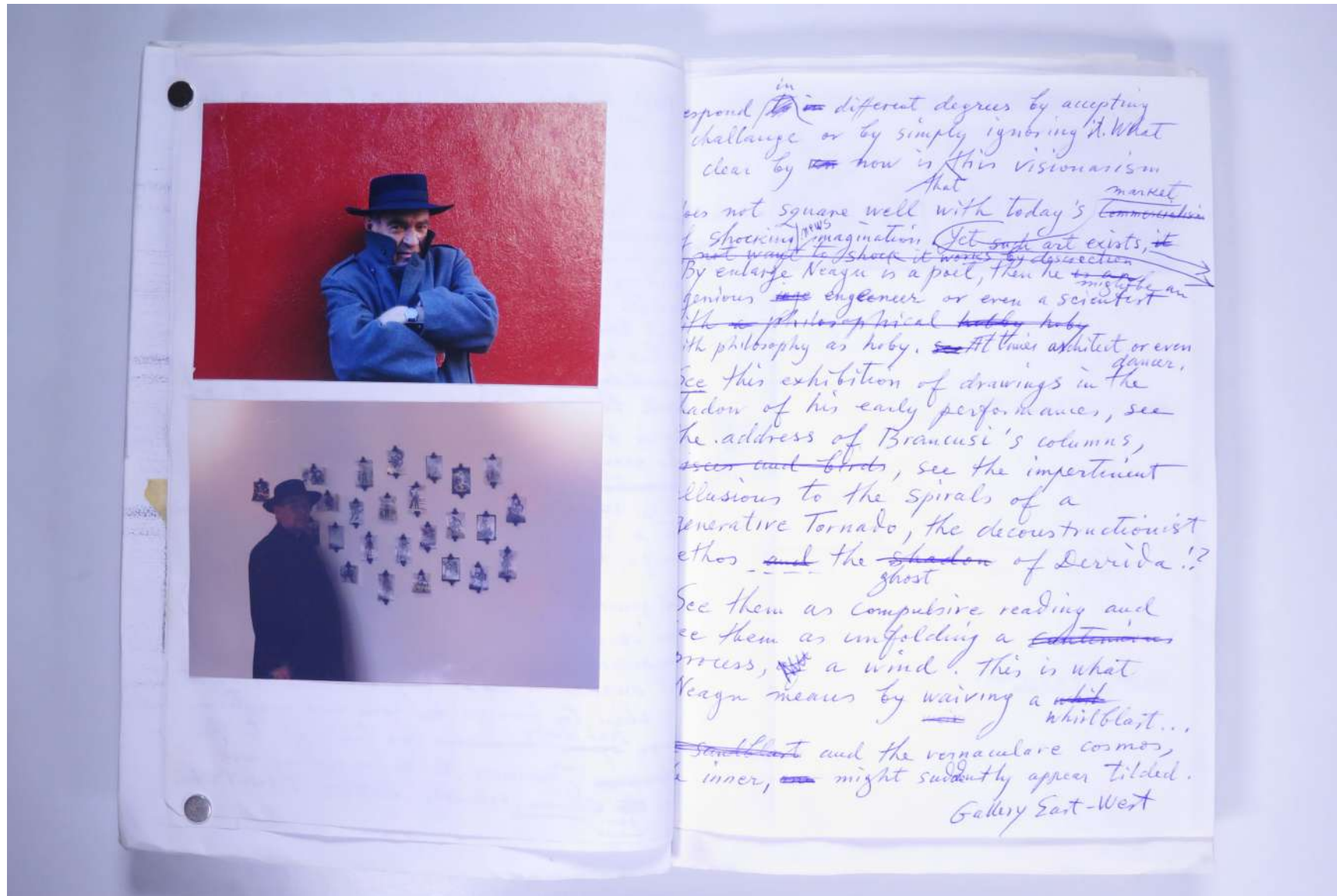
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de pictori după un secol de recesiune a acestei gene. Căltătorile sale, descinderile sale în muzee, sederile sale în Franța, Anglia, SUA, Italia, alternează metodic cu observația atentă a civilizației strănului. Muzeul acestui personaj mișc al civilizației românilor, muzeu pe care l-a construit în ultimii șase ani la București, este marea instalație de *ready-made*, manifestul aplicat al poeziei sale, metalimbajul picturii lui. Succesul european considerabil al acestui muzeu în continuă prefacere e metafora tangibilă a picturii lui. Între mănăstirea Văratec și Vaison la Romaine, între Londra și Poiana Mărului, Horia Bernea e pictorul transhumant în spațiul unui corp unic al lumii. Lumea întreagă este un corp. Principiu de dogmatică ortodoxă, unitiv, care îl proiectează pe Horia Bernea dincolo de vălul Mărei. Dincolo de spectacolul lumii, artistul observă, scriează unitatea unei anatomii, coerența ei perceptibilă prin divinitatea sa. Totul corespunde totalu într-un palimpsest cosmic. Transparența lumii ca și aceea a lumii artei nu depinde decit de acuitatea vederii artistului. Autoportretul artistului *vir dolorum* e un peisaj al durerii, Dealul e un pîntec matern, un altul e tumul funerar, Grădina e o cătăpeteasmă, Iconostasil un mister vegetal. În simplitatea sa primă și ultimă Horia Bernea este un vedutist. El își fixează

șevaletul sub tegumentele lumii, pe marginea rînilor unui mare corp. Lucrează ca un chirurg obișnuit să aibă sub ochi un ecorseu. Horia Bernea nu se extrage niciodată în afara acestui mare corp. Artistul e o imanență a lumii cu pictura lui cu tot. Artistul e corpul lumii picindu-se pe el dintr-o voință de transfigurare.

Sînt pictori, observă Breton, care se opresc la pielea lucrurilor și alții care trec dincolo de ea. Niciodată acest corp nu are la Bernea, ca în altelea înfățișări ale modernității – ca în "Guernica" – tragicul aspect al unor *disjecta membra*. Intellectul e reconfortat de recunoașterea realului în timp ce inima își regăsește centralitatea în fiziologia anatomiei mistice a lumii. În spațiile concentraționare în care pictura lui Bernea se formulează, opera sa, în silogismul ei, este eufemizarea, poate cea mai subtilă, a sacrificiului corpului social.

Ceruri înșingerate de fleșa unei clopotnițe de biserică, urcînd din memoria "Furtunii din Toledo" a Iconarului cretan, se înșeninează în armoniile unui mad de Floră de o grație pompeiană. În simplitatea unei Coloane de cerdac de chilie. Din profunzimea paletelor, memoria inimii decantează roșurile și ocurile, sîngele și trupul, vinul și pîinea unui banchet eucharistic al picturii.

Coriolan Babeți



NEW YORK | NOV-DEC 2000



Whirlblast for Brancusi
Mircea Ionescu

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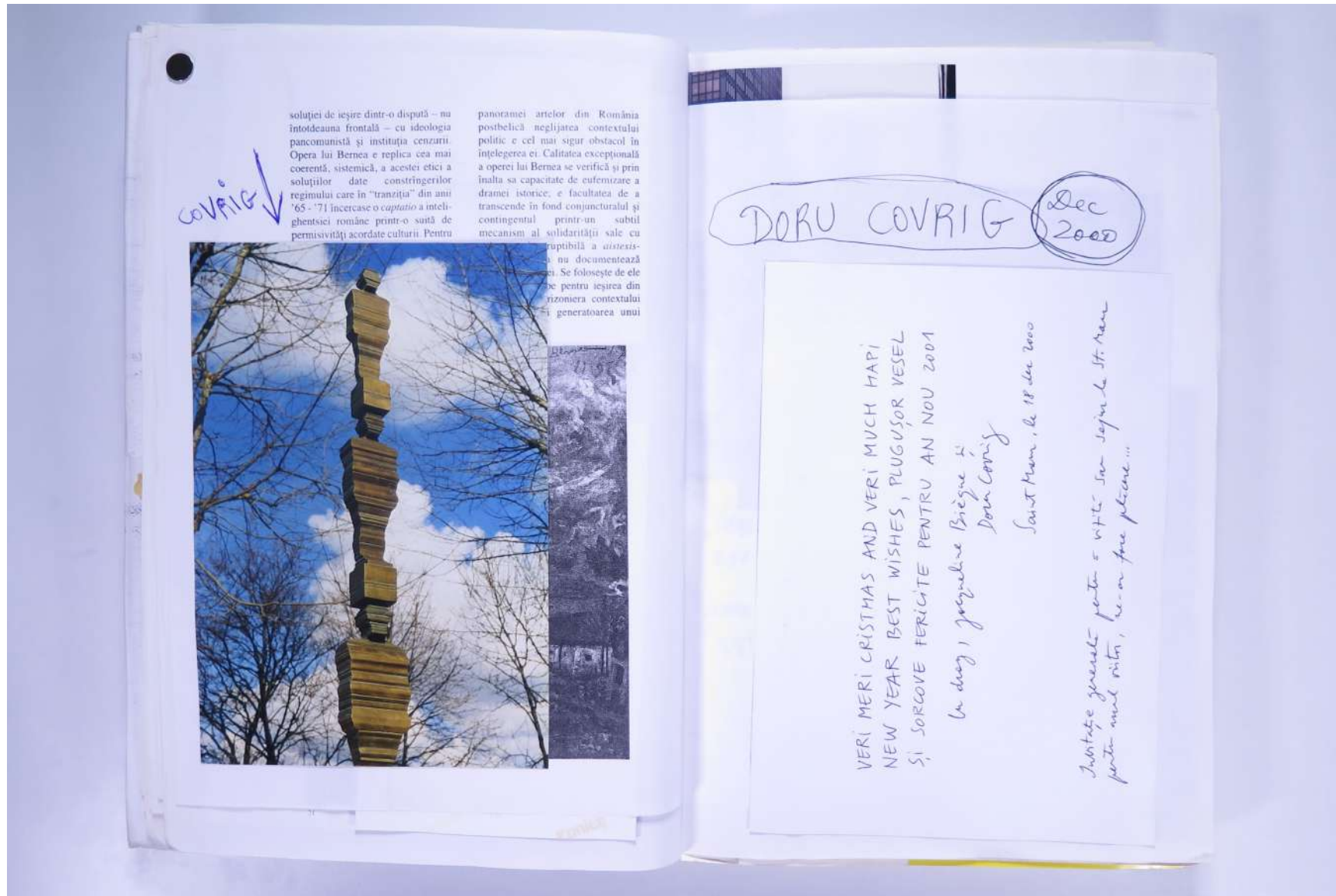
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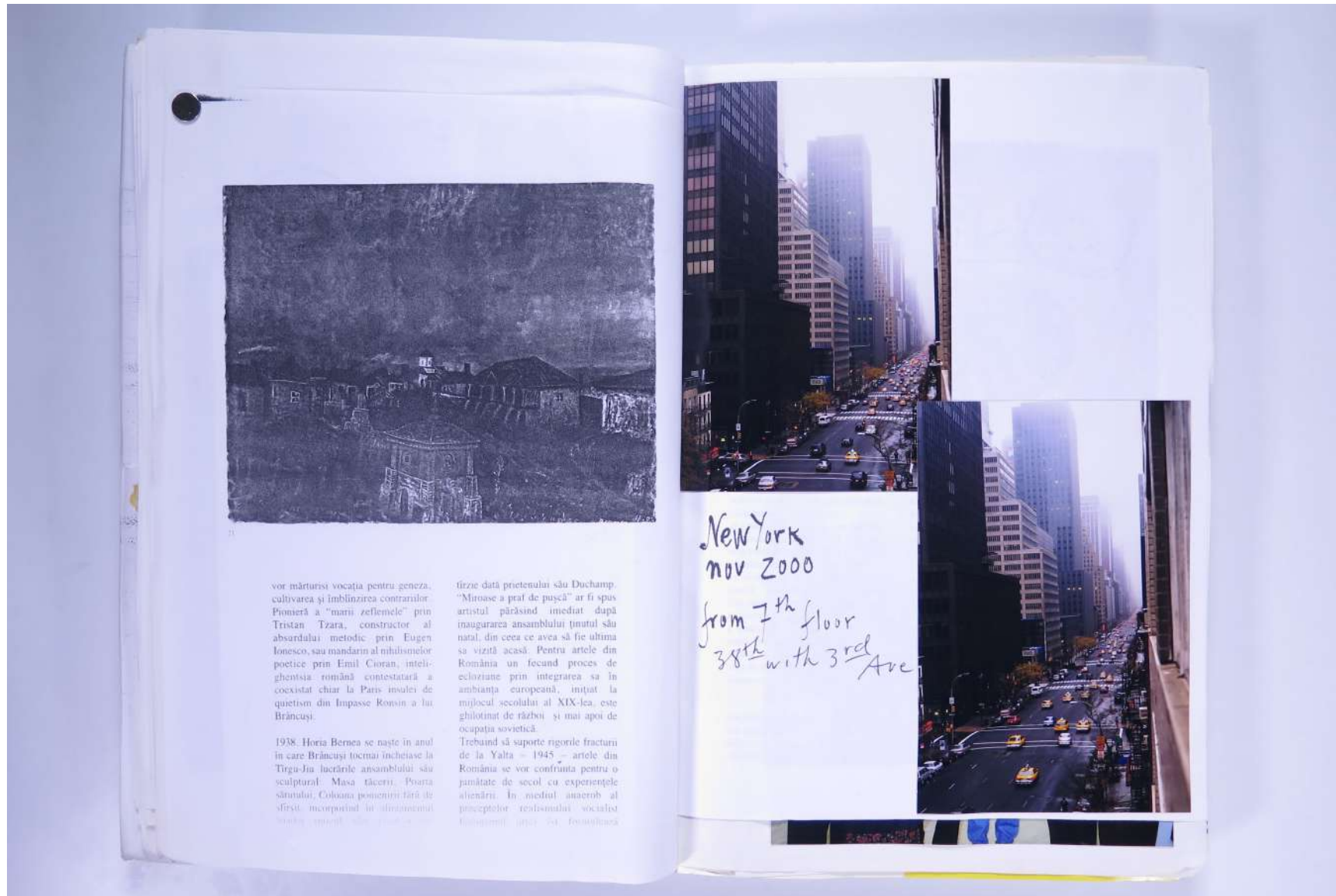
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operei de artă. Soliditate a stilului, solidaritate a limbajelor iluminată de surprinzătoare afinități, complicitate a diferențelor, pictura lui Bernea e irigată de această perspectivă a cordialității... Ceea ce pură contemplare a istoricului de artă ar conduce la o concluzie a diferențelor specifice de limbaj, prin praxisul picturii lui, Bernea e hărăzit să fie revelator al



¹⁹ genului ei proximi, să facă un elogiu al unității ei.
Pînă și *Kitsch*-ul e absorbit de atelierul lui Bernea cum reziduările naturii în natura din jur.

Revoluțiile politice și estetice de la începutul secolului nostru au în comun proiectul eliberării și domniei instrumentelor istoriei. Ambele fac *tabula rasa*, ambele reușesc și ambele sînt astăzi piese de muzeu. Va trebui să acceptăm să pășim încă pentru multă vreme de acum înainte printre rumărilor fumeginde ale blocurilor politice și ideologilor avangardei. Și în acest caz se lasă verificată încă o dată capacitatea profetică a artistului. Proletariatul în cu asalt, în 1917, Palatul de iarnă după ce "Pătratul alb" - "gradul zero al picturii" - luase cu asalt liniștea Muzeului burghez. În numele libertății, ancilele imaginii de odinioară devin protagonistele *avangardei* moderne. Punctul, linia, suprafața, culoarea, gestul sînt

asediatorii, comisarii, Malevici și Tzara cum dincolo anarhiștii Lenin și Troțki - autodistribuiți într-o lume a *anarhiei*-ului, a ironiei demolatoare, a nihilismului și a absolutismului formal.

După un secol de hegemonie a instrumentelor eliberate de servituii terestre și de instanțe celeste



²⁰ (Dumnezeu fusese pentru Nietzsche "spionul ceresc"), modernitatea își intenționează aza procese de conștiință, se antologhează și își inventariază victoriile și pierderile. Cînd nu este, ca în rarissime cazuri - al lui Brîncuși, de pildă - chiar o *avangardă*, revelatoarea modernității arheilor, avangarda e, fără voia ei, o amplă *insurrecție hermeneuică* a trecutului artei repudiat în fond doar de manifestele ei, adică de intențiile ei mai curînd decît de faptele ei. Nihilistă în atitudine, rebelă în deosebi în metalimbaj, voința ei e destructivă. În nevoia ei e o lectură dezînhibată a artei, o delapidare a propriului trecut, un imens ritual purificator al ochiului. Din instrument de critică a unei istorii de care se voia despărțită ea devine ustensilă de lucru a postmodernității.

Intrată în virtejurile modernității prin legendara ieșire a lui Brîncuși din România, călătorind pe picioare pînă la Paris în 1903, artele românești își



Valeriu Boborelu, Compoziție #10, 70 x 70 cm, Galeria Alina Gallery

13080 (718.) 544 4112
Boborelu



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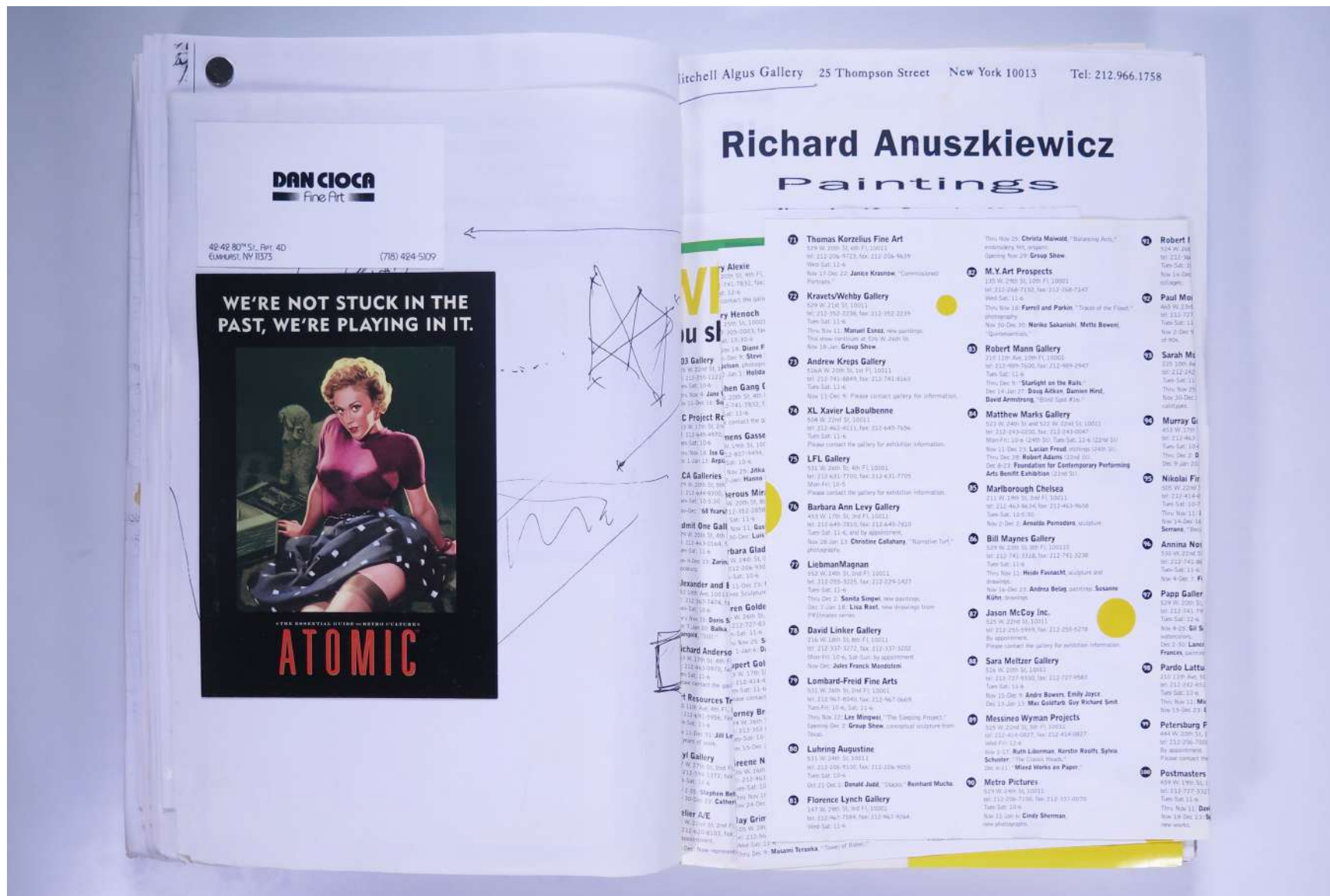


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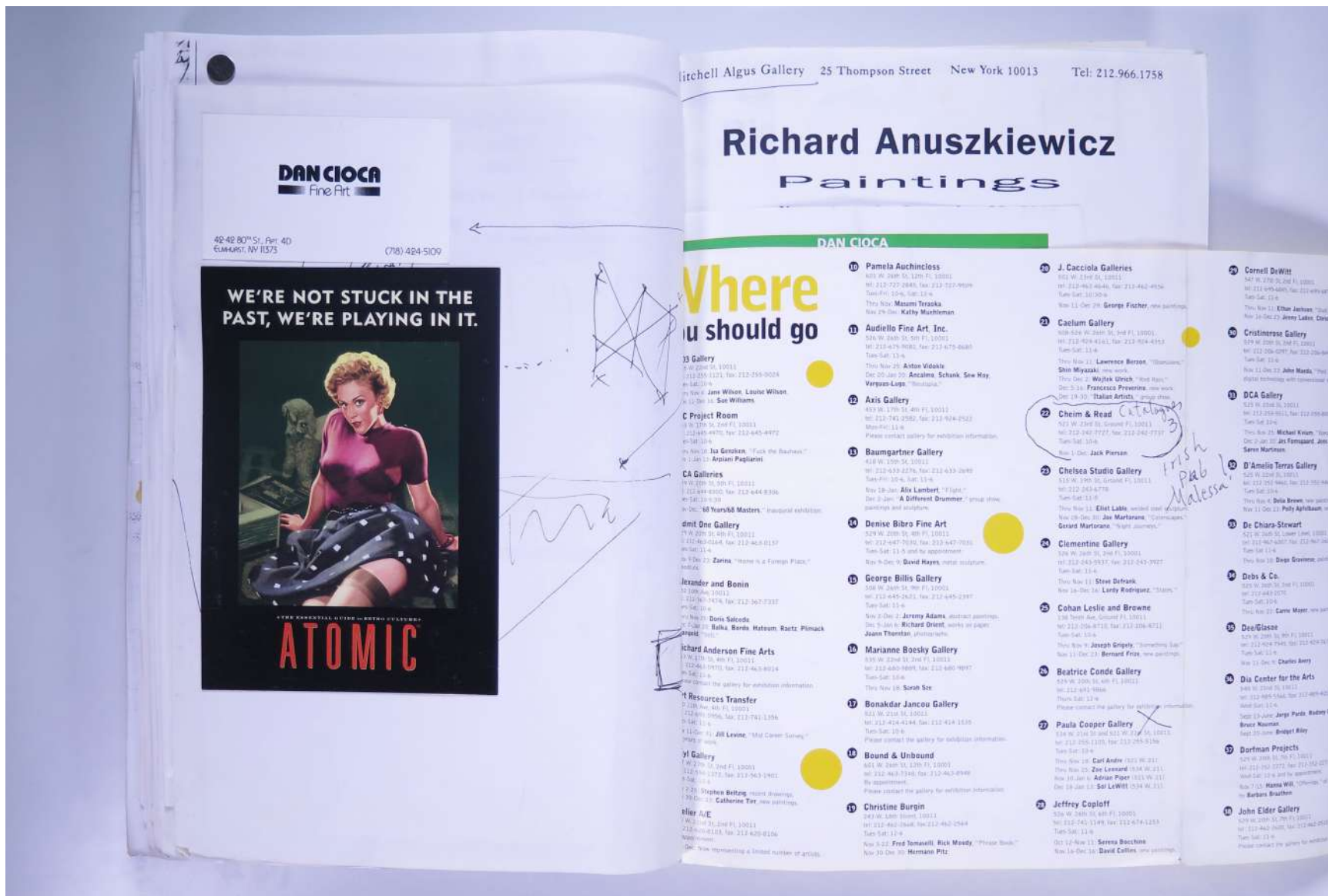
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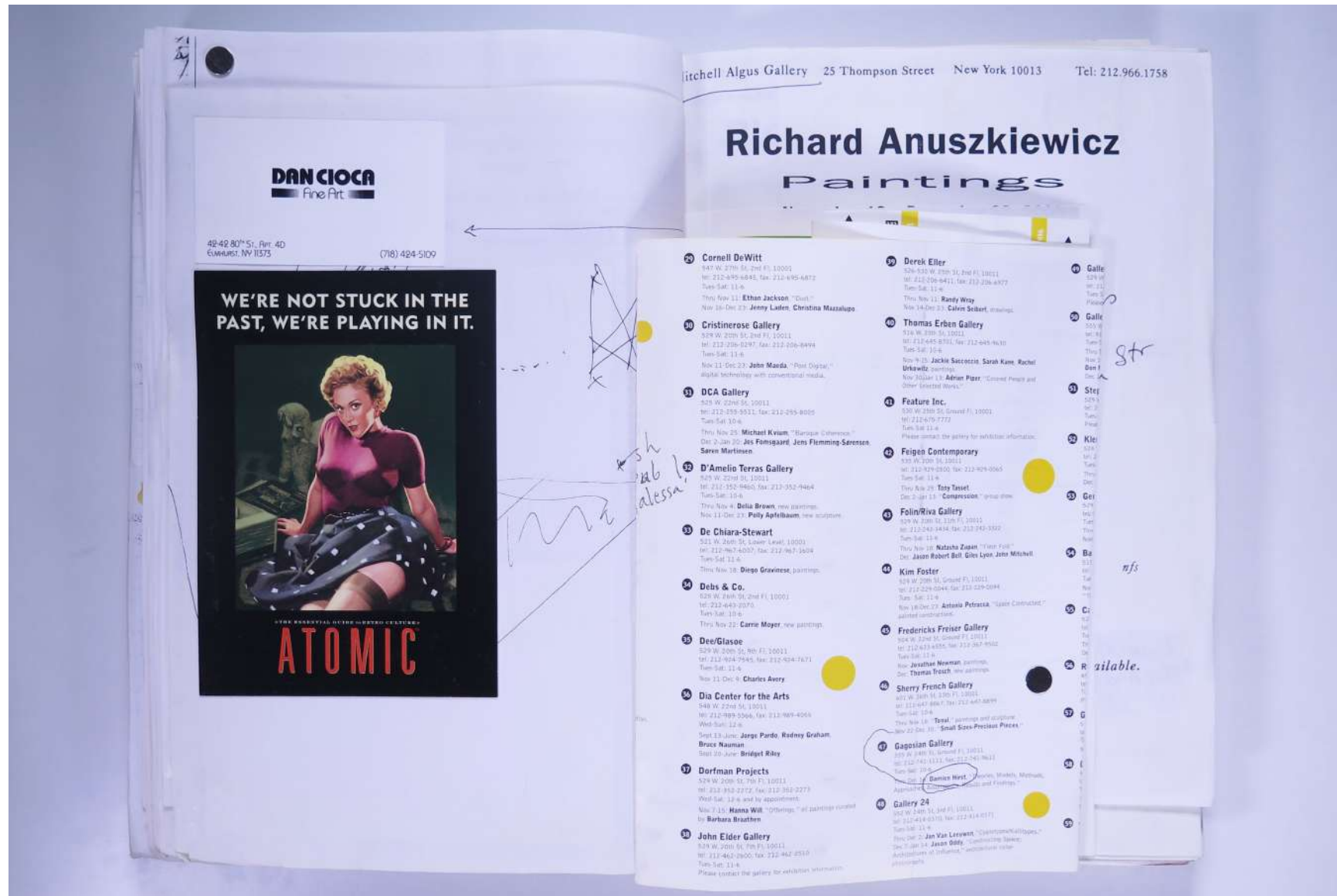
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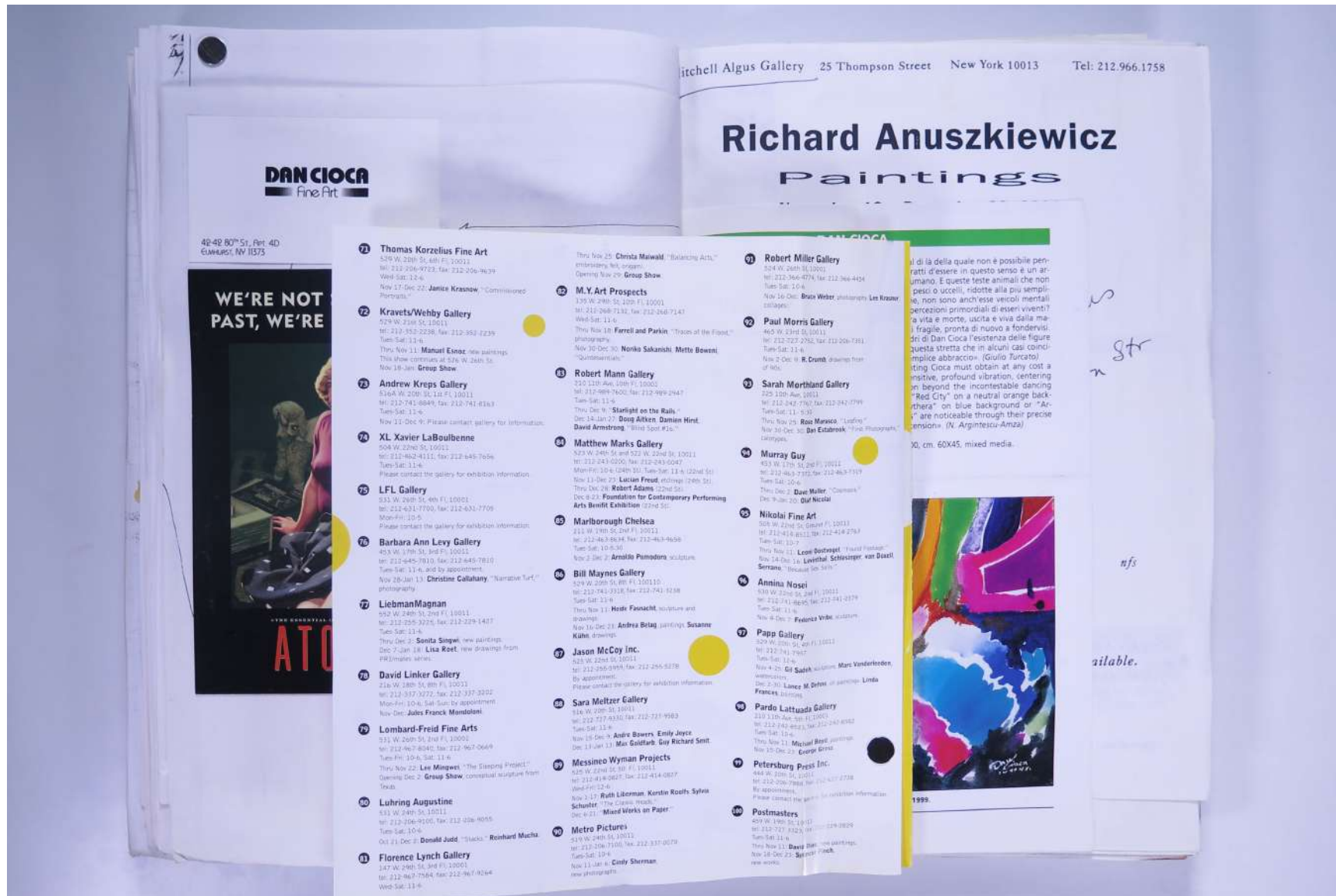
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DAN CIOCA
Fine Art

42-42 80th St., Rm. 4D
Glenhurst, NY 11573



- 108 Max Protetch**
611 W. 23rd St., 10011
Tel: 212-633-6999, fax: 212-491-4342
Tue-Sat: 10-6
Thu-Dec 2: **Zhang Xiangang**, paintings.
- 109 Radio House Gallery**
621 W. 26th St., 1st Fl., 10001
Tel: 212-640-7630, fax: 212-640-7639
Tue-Sat: 11-3:30-6
Please contact the gallery for exhibition information.
- 110 Ricco/Maresca Gallery**
629 W. 26th St., 9th Fl., 10011
Tel: 212-647-4819, fax: 212-627-8117
Tue-Sat: 11-6
Nov 20-Jan 13: **Boris Chang Kuo**, (photographs),
Julianne Swartz, "Shadow House."
- 111 Paul Rodgers/9W**
629 W. 26th St., 9th Fl., 10011
Tel: 212-414-9812, fax: 212-860-6428
Tue-Sat: 11-6
Nov-Dec 11: **Luisa Devlin**, "The Omega Suite,"
photographs.
- 112 Andrea Rosen Gallery**
629 W. 26th St., 10011
Tel: 212-627-6000, fax: 212-627-5410
Tue-Sat: 10-6
Thu-Nov 29: **Matt Riddle**
Dec: Please contact gallery for exhibition information.
- 113 Lucas Schoormans**
608 W. 26th St., 10th Fl., 10011
Tel: 212-243-3159, fax: 212-243-5069
Tue-Sat: 10-6
Thu-Nov 29: **Gerhard Richter**, "Janus."
- 114 Howard Scott Gallery**
629 W. 26th St., 9th Fl., 10011
Tel: 646-486-7004, fax: 646-486-7005
Tue-Sat: 10-6
Nov 9-Dec 2: **Francis Coste Lefere**, "Grand
Synthesis," mixed media
Dec 7-Jan 6: **Lance Letscher**, **Werner Schmidt**, works
on paper.
- 115 Jack Shainman Gallery**
313 W. 20th St., Ground Fl., 10011
Tel: 212-645-1203, fax: 212-645-8516
Tue-Sat: 10-6
Thu-Nov 12: **Manuel Ocampo**, recent drawings,
Nov 17-Dec 21: **Betty Goodwin**, recent work.
- 116 Allen Sheppard Gallery**
135 W. 24th St., 10011
Tel: 212-789-9919, fax: 212-469-9928
Tue-Sat: 12-6
Thu-Nov 4: **Nancy Scheinman**, narrative paintings.
- 117 Brent Sikkema**
530 W. 23rd St., 10013
Tel: 212-629-8262, fax: 212-474-2340
Tue-Sat: 10-6
Thu-Nov 29: **Arturo Herrera**,
Dec 4-Jan 6: **Group Show**.
- 118 Silverstein Gallery**
527 W. 23rd St., 10013
Tel: 212-629-8300, fax: 212-929-7902
Tue-Sat: 10-6
Please contact the gallery for exhibition information.
- 119 Skoto Gallery**
291 W. 20th St., 9th Fl., 10011
Tel: 212-352-6068, fax: 212-352-8079
Wed-Sat: 11-6
Thu-Nov 29: **Sofyan Bai**, "An Ode to the Women of
Jenin Districts."
- 120 Holly Solomon Gallery**
Chelsea Bldg., 202 W. 29th St., 4th Fl., 10011
Tel: 212-424-1191, fax: 212-924-8545
Tue-Sat: 10-6
Please contact gallery for exhibition information.
- 121 Stark Gallery**
232 W. 23rd St., 2nd Fl., 10011
Tel: 212-407-1061, fax: 212-907-0640
Tue-Fri: 10-6, Sat: 11-6
Thu-Nov 28: **Phil Sims**, recent paintings.
- 122 Robert Steele Gallery**
547 W. 27th St., 3rd Fl., 10011
Tel: 212-736-5965, fax: 212-736-4911
Tue-Sat: 10-6
Nov 9-Dec 9: **David Seropian**, "Paintings,"
Dec 14-Jan 13: "Artists of the Gallery."
- 123 John Stevenson Gallery**
338 W. 24th St., 10011
Tel: 212-262-0078, fax: 212-743-4499
Tue-Fri: 12-6
Thu-Dec 2: "The Heart and Hand of Lucian Ciergiu."
- 124 Stefan Stux Gallery**
549 W. 26th St., 9th Fl., 10011
Tel: 212-252-1600, fax: 212-352-0202
Tue-Sat: 10-6
Thu-Nov 29: **Manabu Yamahata**, "Bursts," Purty,"
contemporary black and white photographs.
- 125 Gary Tatintian Gallery**
626 W. 26th St., 2nd Fl., 10011
Tel: 212-633-2115, fax: 212-633-1743
Tue-Sat: 10-6
Thu-Dec 2: **Baltz Berges Koenig**, "Architectural
Interiors."
- 126 Tatistcheff Gallery**
107 W. 29th St., 6th Fl., 10011
Tel: 212-666-0901, fax: 212-641-4814
Tue-Sat: 10-6
Please contact the gallery for exhibition information.
- 127 Frederieke Taylor Gallery**
535 W. 22nd St., 6th Fl., 10011
Tel: 212-246-9079, fax: 212-466-9175
Tue-Sat: 11-6
Thu-Dec 11: **Mel Chin**, "KNOWMAD."
- 128 Team Gallery**
527 W. 26th St., 10011
Tel: 212-279-9219
Tue-Sat: 11-6
Thu-Nov 11: **Tam Ochiai**, **Nicole Tran Ba Vang**
Drawing Nov 16: **Rodis Vuletta**, new work.
- 129 Ten in One Gallery**
626 W. 26th St., 3rd Fl., 10011
Tel: 212-666-8643, fax: 212-406-4484
Tue-Sat: 11-6
Thu-Nov 29: **Type A**, "Apprentices," work
in progress.
Dec 1-26: **John Spear**.

Mitchell Alguo Gallery 25 Thompson Street New York 10013 Tel: 212.966.1758

Richard Anuszkiewicz Paintings

- 130 Margaret Thatcher Projects**
529 W. 26th St., 9th Fl., 10011
Tel: 212-675-0122, fax: 212-675-1121
Tue-Sat: 11-6
Thu-Nov 28: **William Steiger**, new paintings,
Dec 2-13: **Group Show**, paintings.
- 131 Edward Thorp Gallery**
210 13th Ave., 6th Fl., 10003
Tel: 212-691-6265, fax: 212-491-4933
Tue-Sat: 10-6
Thu-Nov 29: **Boris Milhaus**
Nov 20-Jan 6: **June Leaf**.
- 132 Leslie Tenkonow Artworks & Projects**
525 W. 22nd St., 6th Fl., 10011
Tel: 212-259-8450
Tue-Sat: 11-6
Thu-Dec 27: **Klein Marmura**, **Sera Tuttle**,
Don Suggara, "Process/Reprocess Japan and
the West."
- 133 Daniele Ugolini Contemporary**
529 W. 26th St., 5th Fl., 10011
Tel: 212-407-8501, fax: 212-407-6444
Tue-Sat: 11-6
Please contact the gallery for exhibition information.
- 134 Universal Concepts Unlimited**
607 W. 28th St., Ground Fl., 10011
Tel: 212-727-7579, fax: 212-727-7679
Tue-Sat: 11-6
Thu-Dec 2: **Joseph Nechvatil**, "Sensation 2000,"
Dec 7-Jan 13: **Michael Zaslav**.
- 135 Henry Urbach Architecture**
126 W. 26th St., 10th Fl., 10011
Tel: 212-627-0974, fax: 212-645-7222
Tue-Sat: 11-6
Thu-Nov 4: **Alex Sandover**, **Ezra Staller**.
- 136 Jan Van Der Dank Rare Books, Inc.**
661 W. 26th St., 2nd Fl., 10011
Tel: 212-641-5975, fax: 212-643-0948
Tue-Sat: 11-6
Nov 9-Dec 27: **Barry Manig**, "28 Objects in a Box,"
Edwyn Hong, "The One unusual Paper at Center
Stage."
- 137 Von Lintel and Nusser**
705 W. 27th St., 2nd Fl., 10011
Tel: 212-243-0599, fax: 212-242-0823
Tue-Sat: 10-6
Thu-Nov 21: **Lidia Dona**, new paintings,
Dec: **Roger Ackling**, sculpture.
- 138 White Box**
529 W. 26th St., 10011
Tel: 212-714-2347, fax: 212-714-2349
Tue-Sat: 10-6
Thu-Nov 21: **Biscane Muche**, video works,
Nov 16-Dec: **Majlana Brown**, "1000
Nov 30-Dec 13: **Michael Snow**



di la della quale non è possibile pen-
sare in questo senso è un ar-
mano. E queste teste animali che non
pesco o uccelli, ridotte alla più sempli-
ca, non sono anche esse veicoli mentali
eccezioni primordiali di esseri viventi?
la vita e morte, uscita e vita dalla ma-
fragile, pronta di nuovo a fondersi.
ri di Dan Cioca l'esistenza delle figure
uesta stretta che in alcuni casi coinci-
plice abbraccio» (Giulio Turcato)
ing Cioca must obtain at any cost a
sitive, profound vibration, centering
beyond the incontestable dancing
Red City" on a neutral orange back-
ground" on blue background of "An-
are noticeable through their precise
erision». (N. Argintescu-Amza)

10, cm. 60X45, mixed media.

nfs

available.

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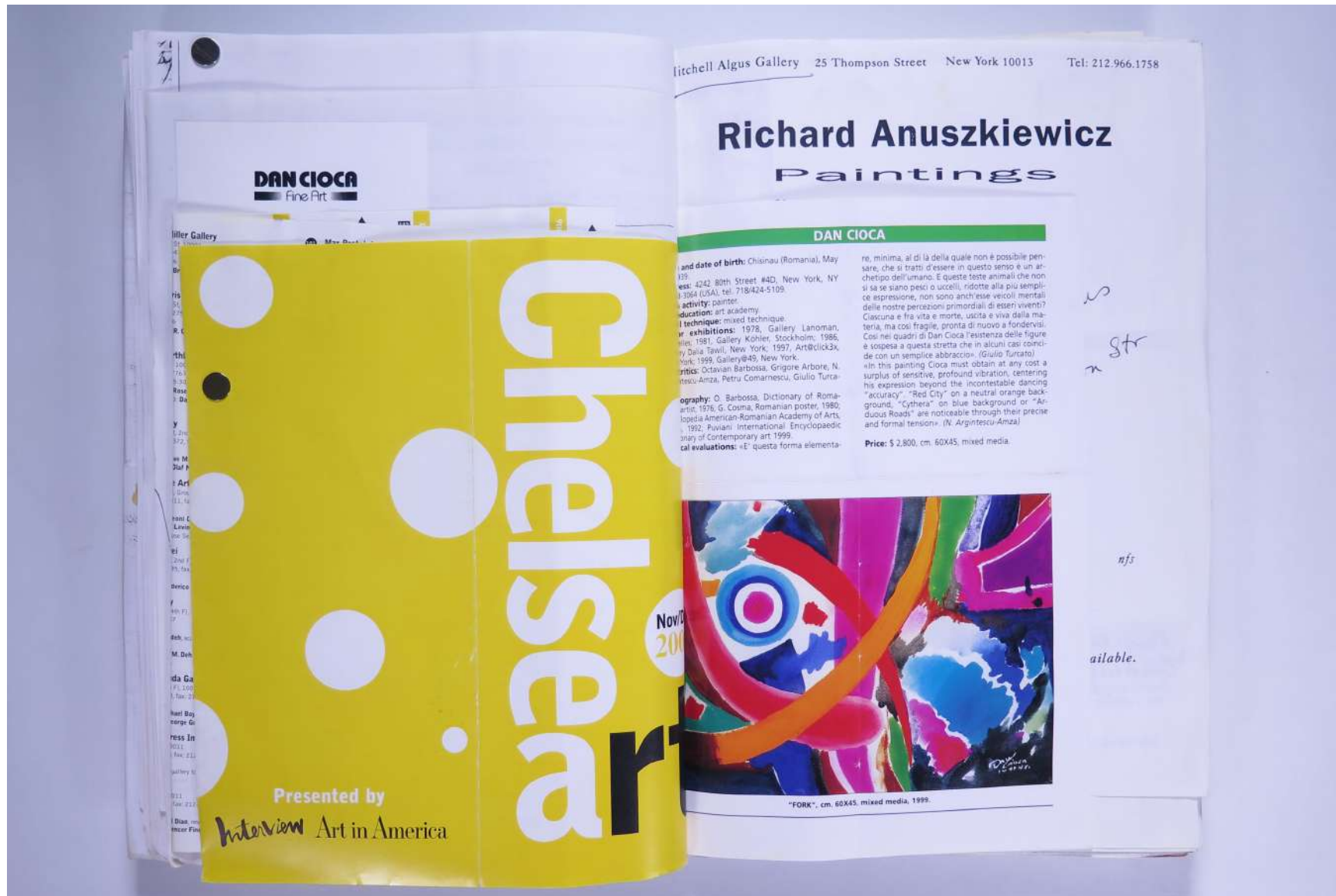
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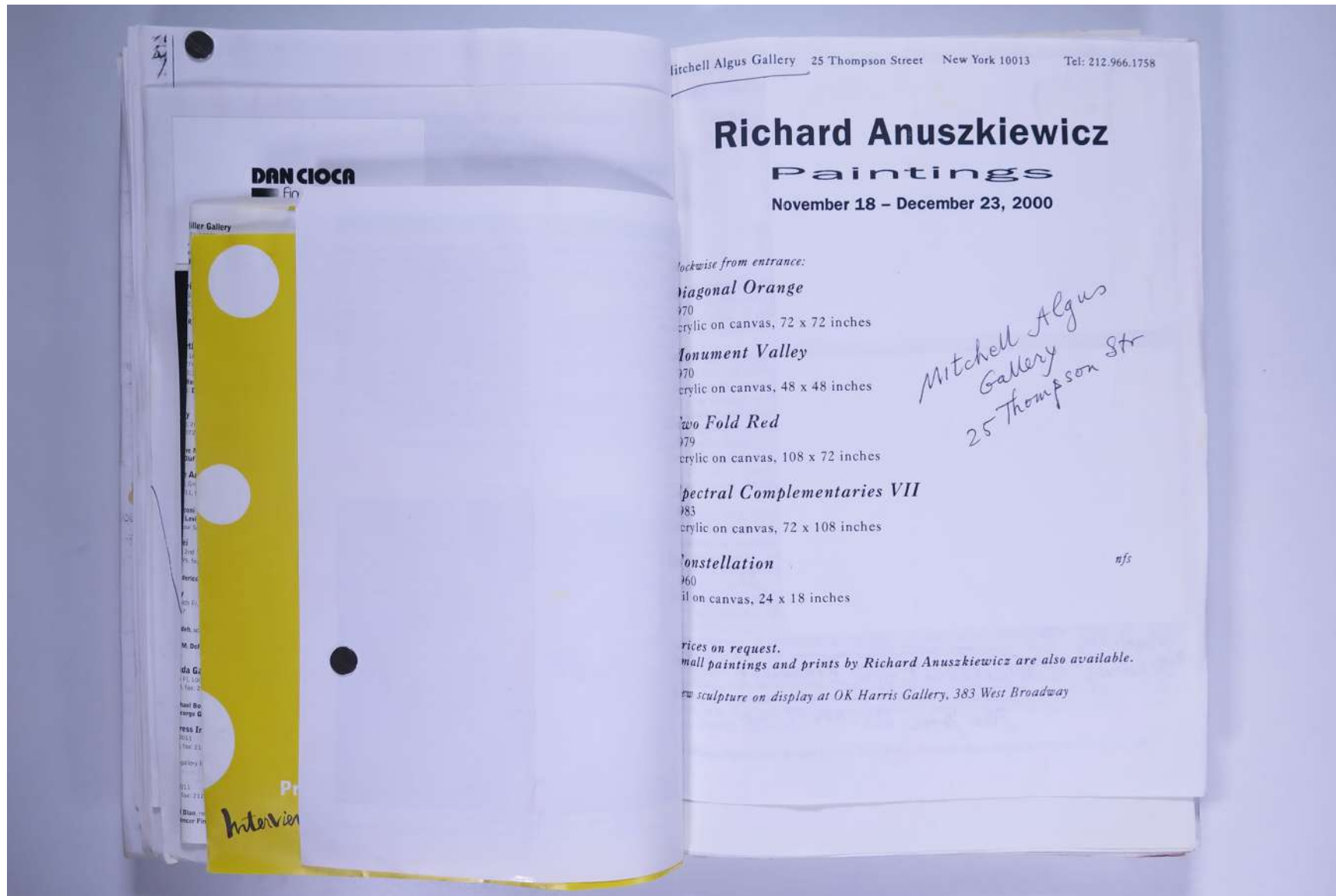
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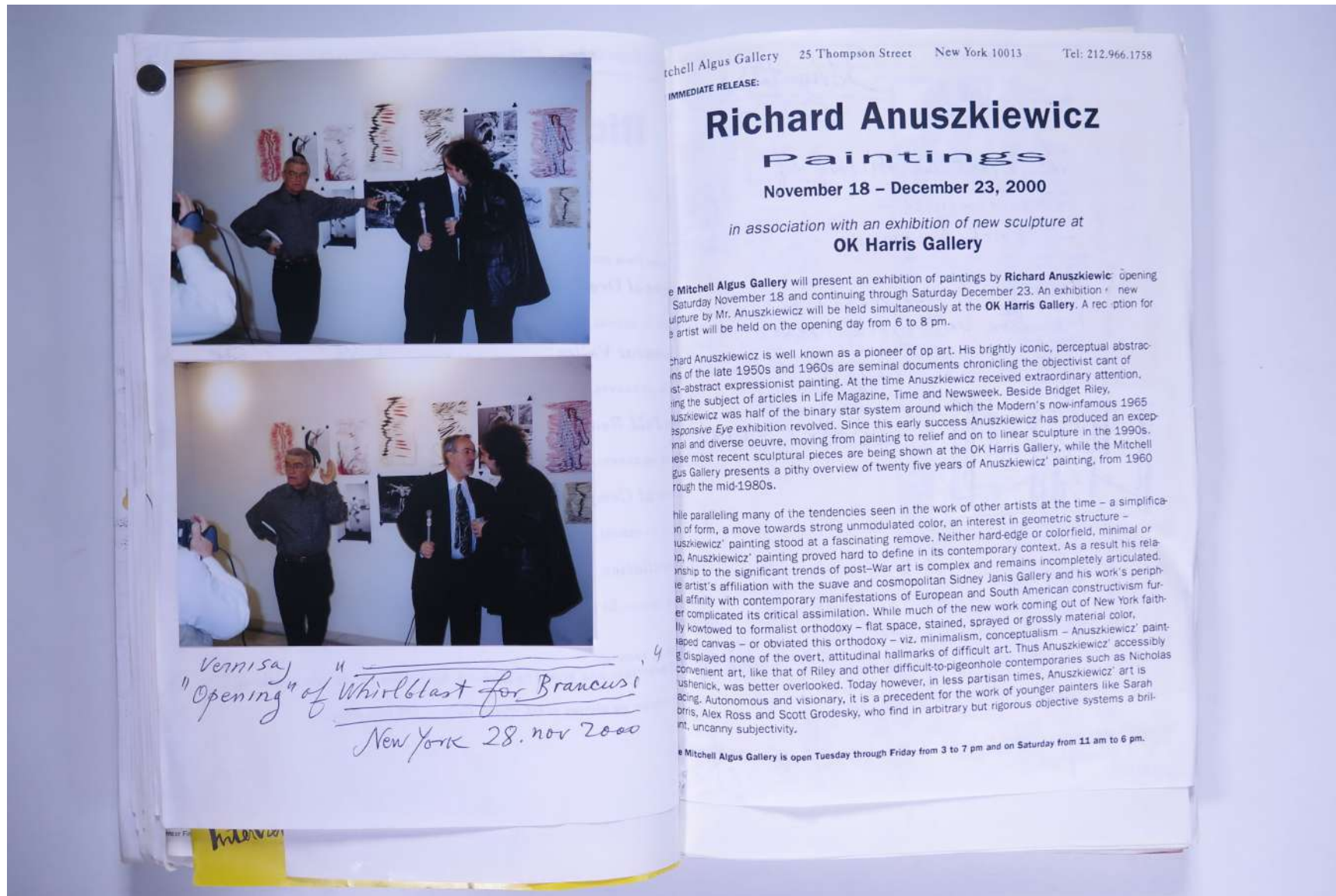
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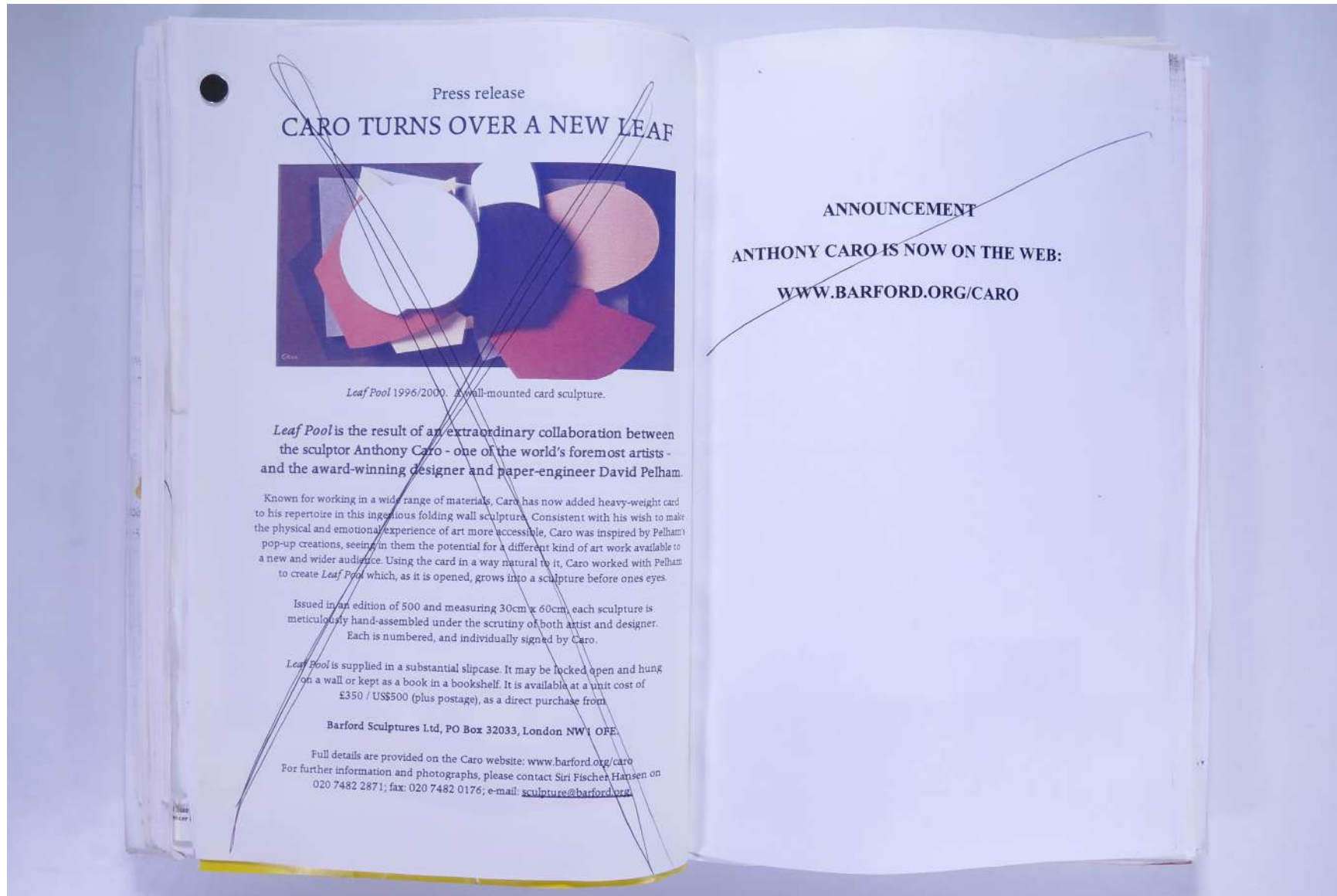
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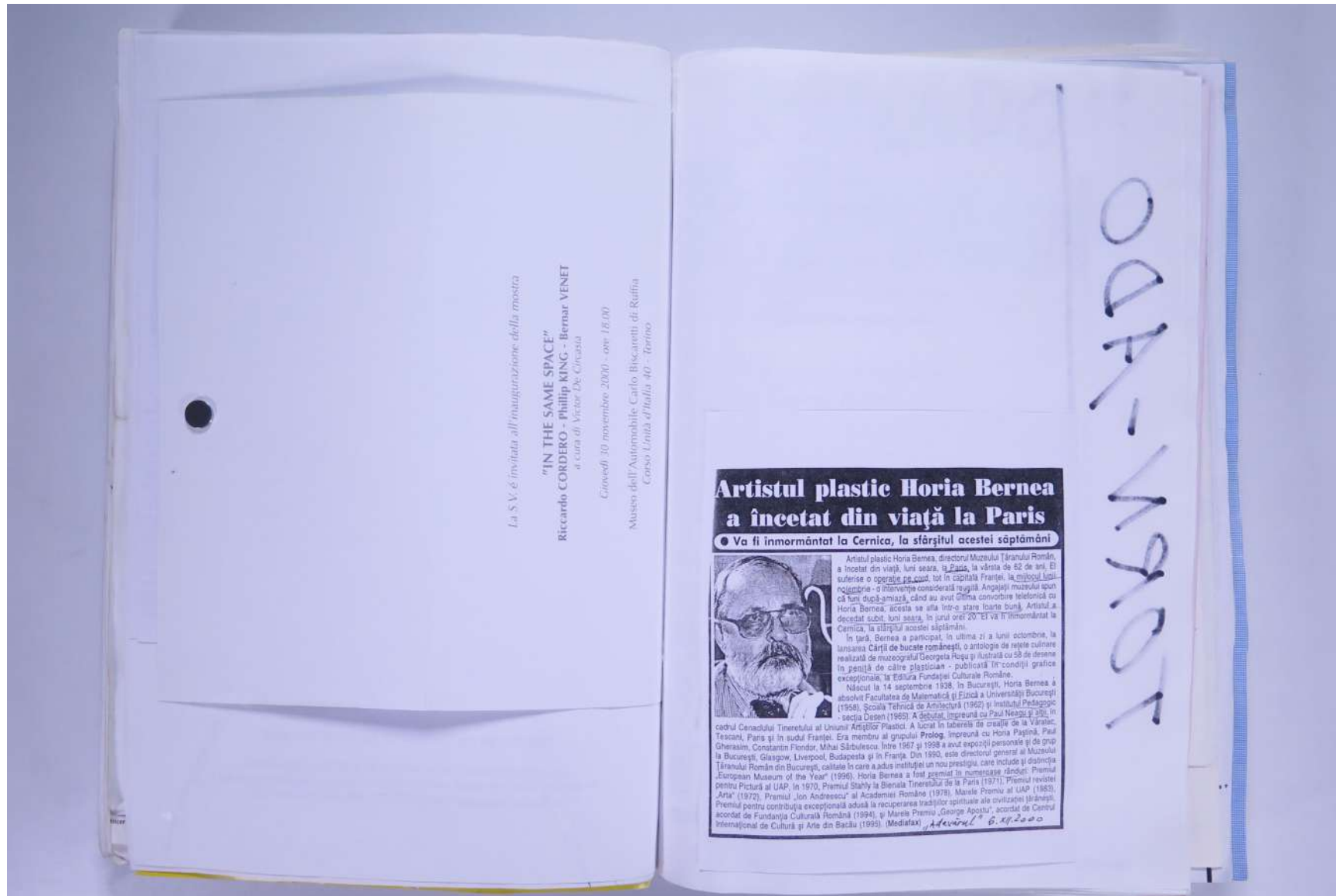
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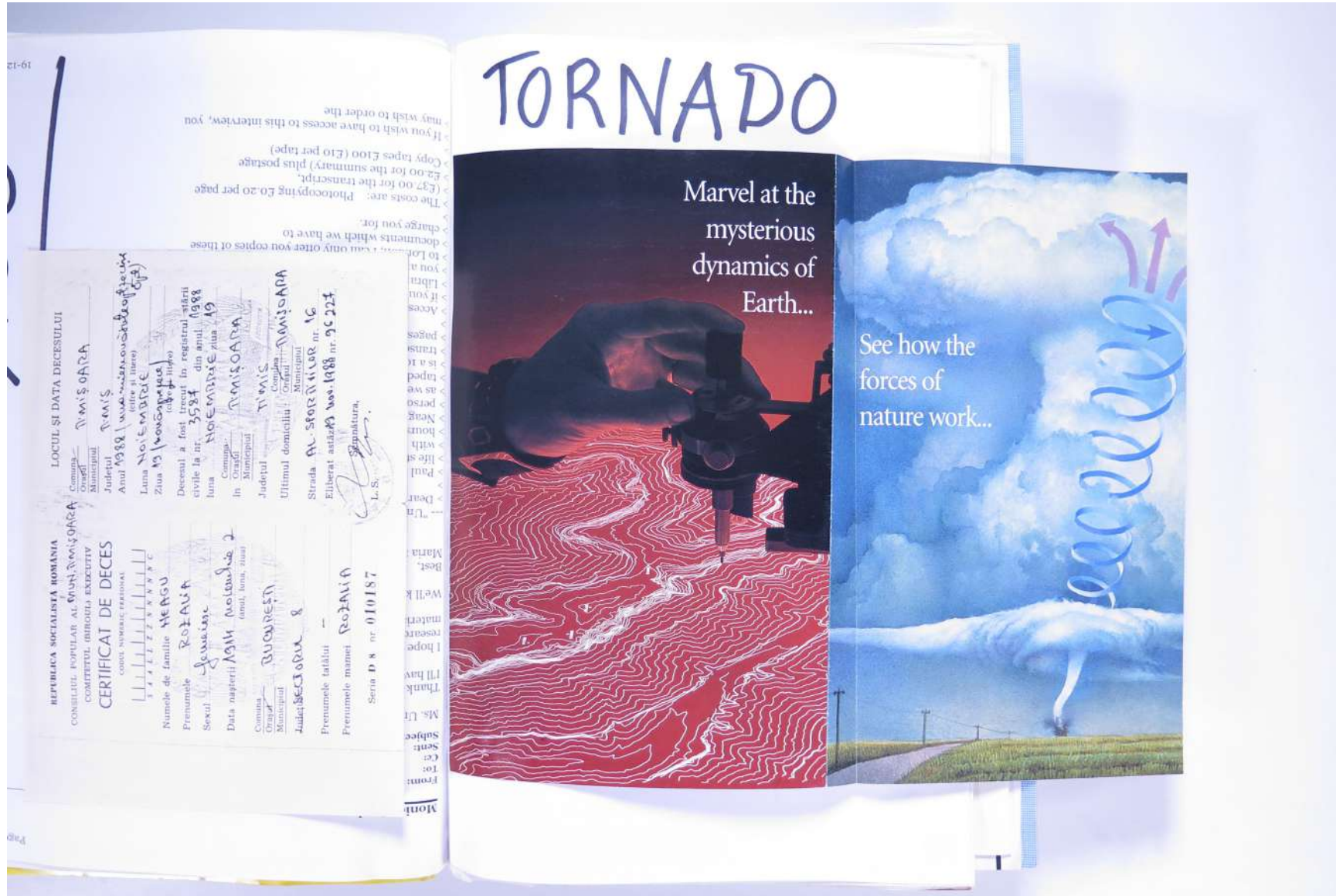
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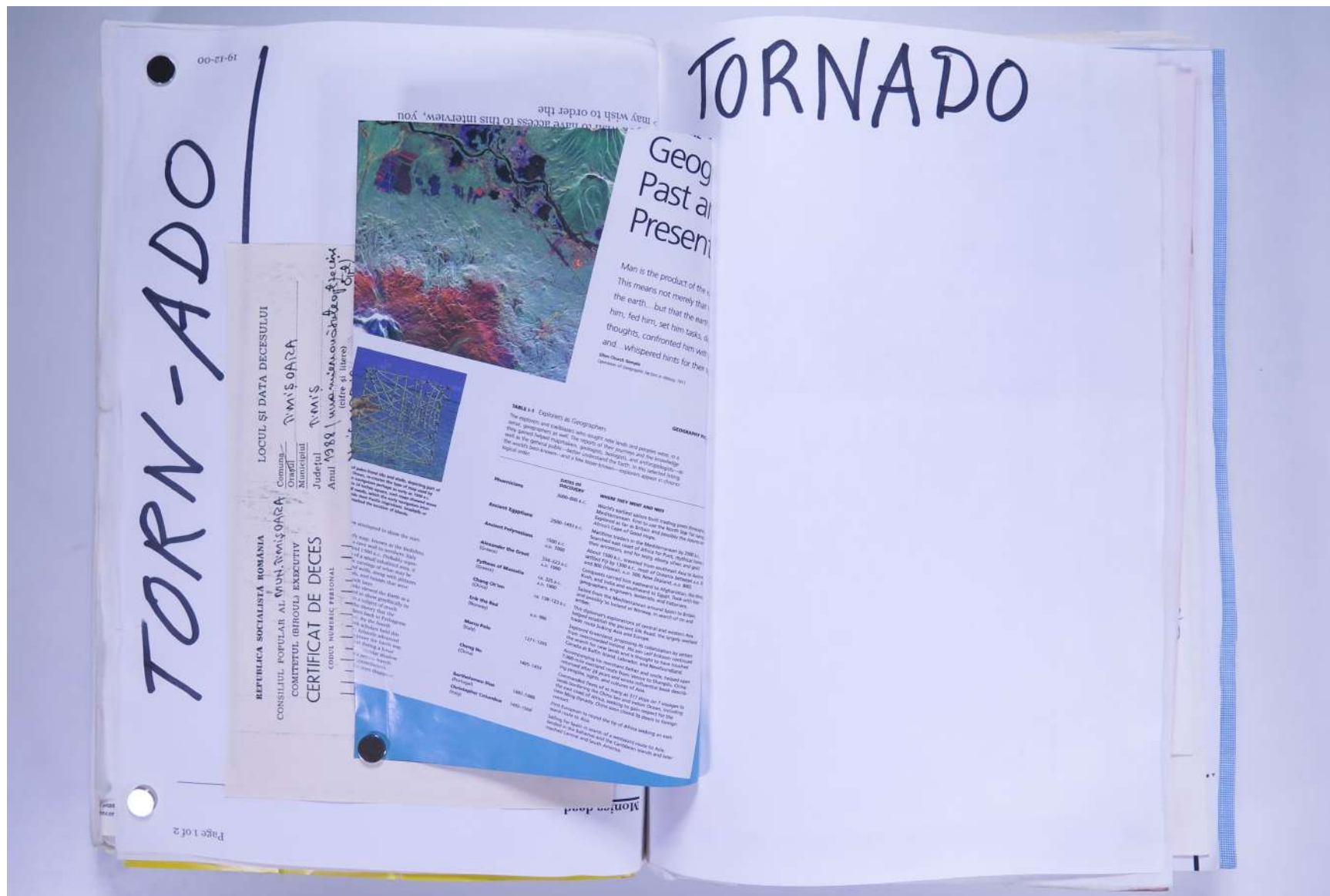


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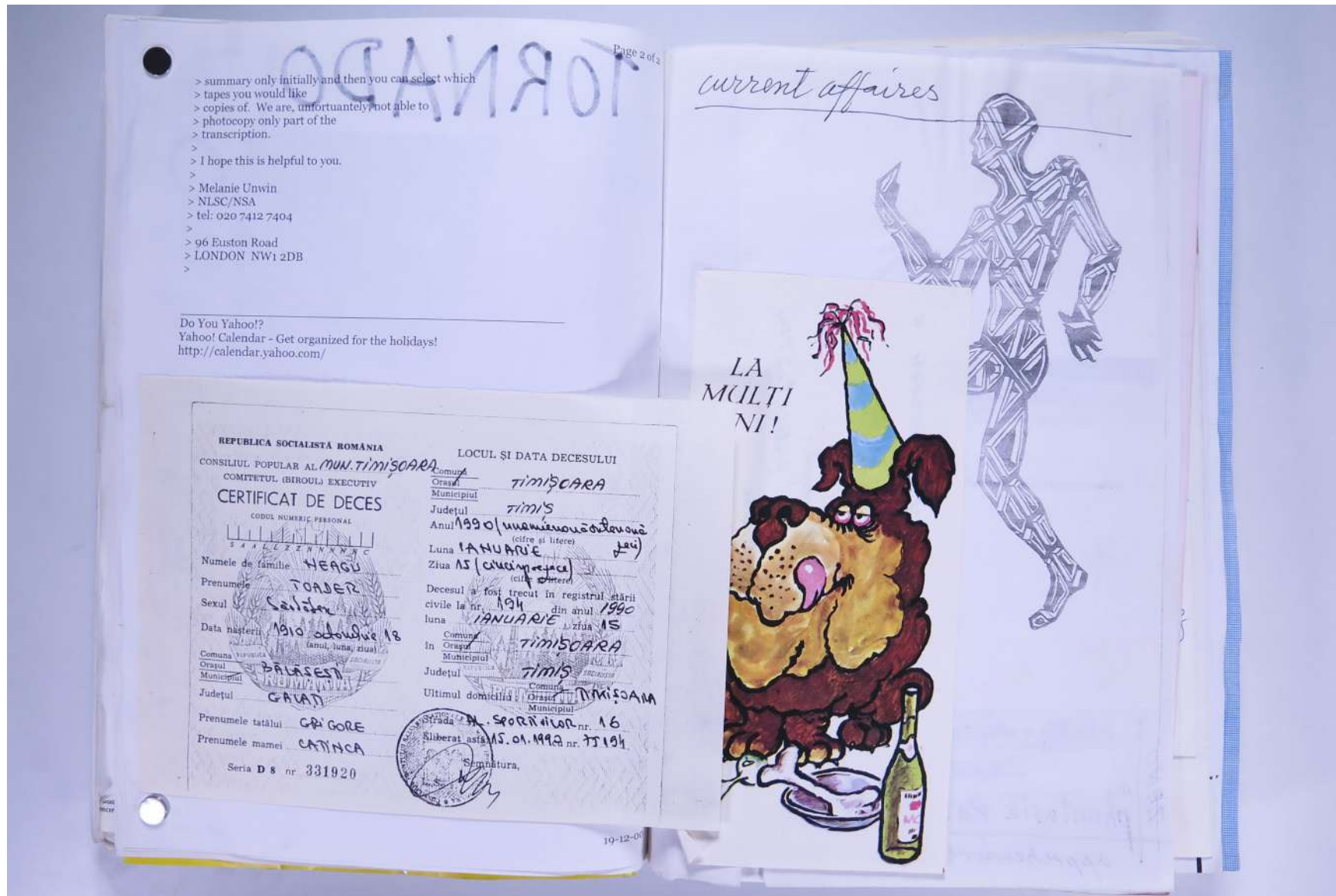
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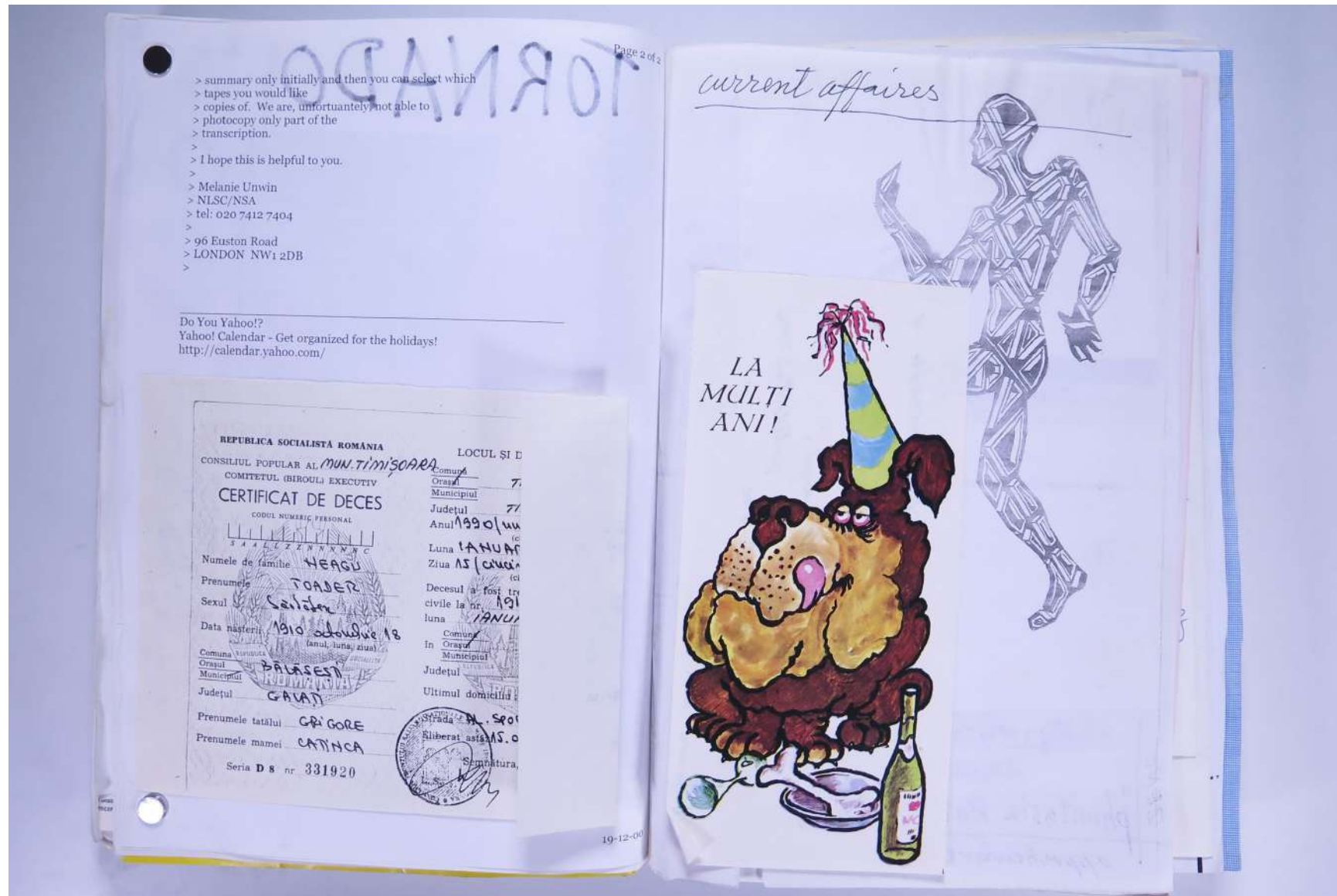
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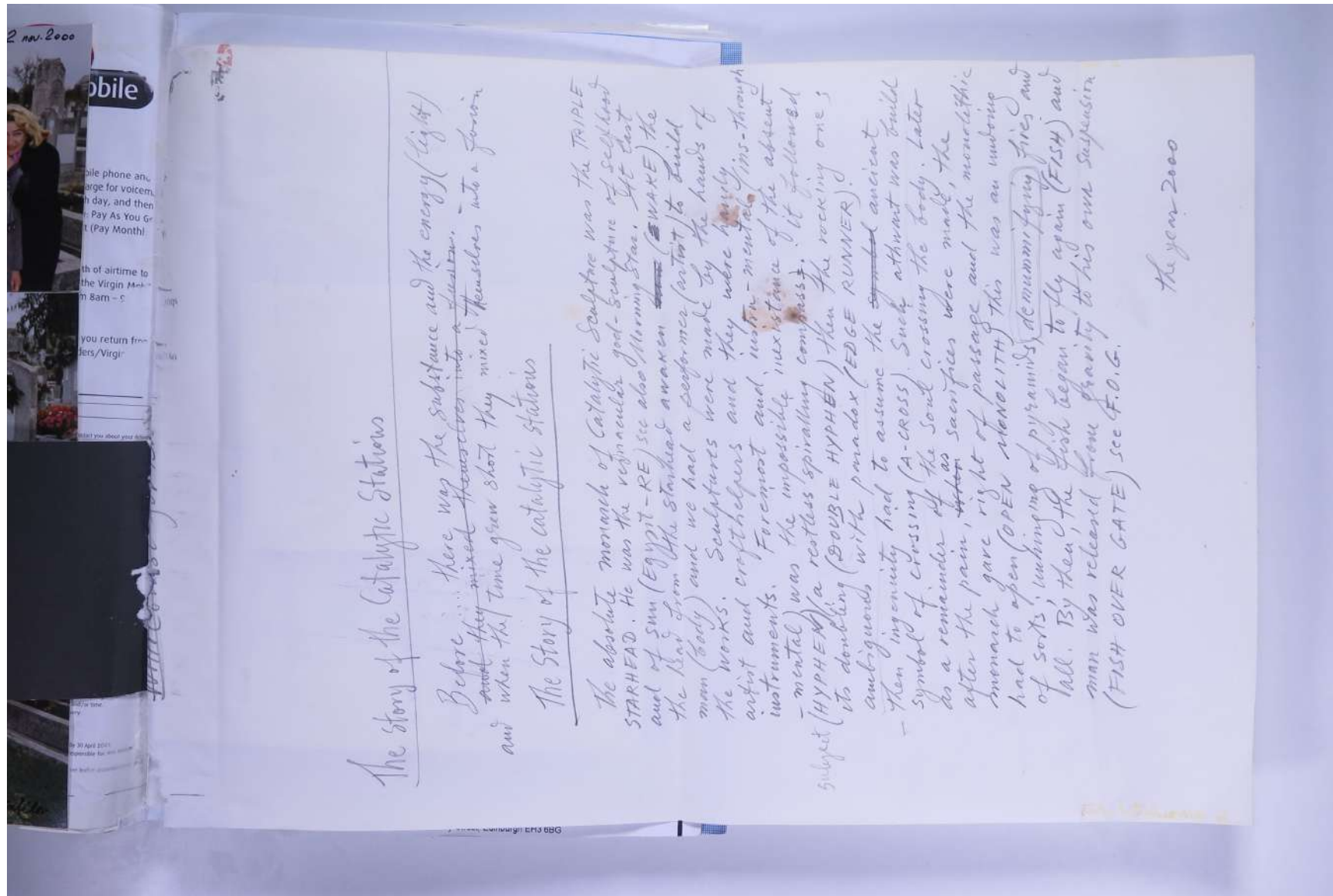
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The Story of the Catalytic Stations

Before... there was the substance and the energy (light) and they mixed themselves into a fusion. and when the time grew short they mixed themselves into a fusion

The Story of the catalytic stations

The absolute monarch of Catalytic Sculpture was the TRIPLE STARHEAD. He was the regimenter god-sculpture of selfhood and of Sun (EGYPT-RE) see also Morning Star. Let that the head from the standard awaken (SWAKE) the man (body) and we had a performer (artist) to build the works. Sculptures were made by the hands of artist and craftworkers and they were heavily through instruments. Foremost and, water-mental, fins-through-mental) was the impossible inexistence of the absent subject (HYPHEN) a restless spiraling compass. It followed its doubling (DOUBLE HYPHEN) then the rocking one, ambigwards with paradox (EDGE RUNNER).

- Then ingenuity had to assume the ~~symbol~~ ancient symbol of crossing (A-CROSS). Such artwork was built as a reminder of the soul crossing the body. Later after the pain, ~~water~~ as sacrifices were made, the monarch gave right of passage and the monolithic had to open (OPEN MONOLITH) this was an umbroing of sorts, unbinding of pyramids, demummifying fins and tall. By then, the fish began to fly again (FISH) and man was released from gravity to his own suspension (FISH OVER GATE) see F.O.G.

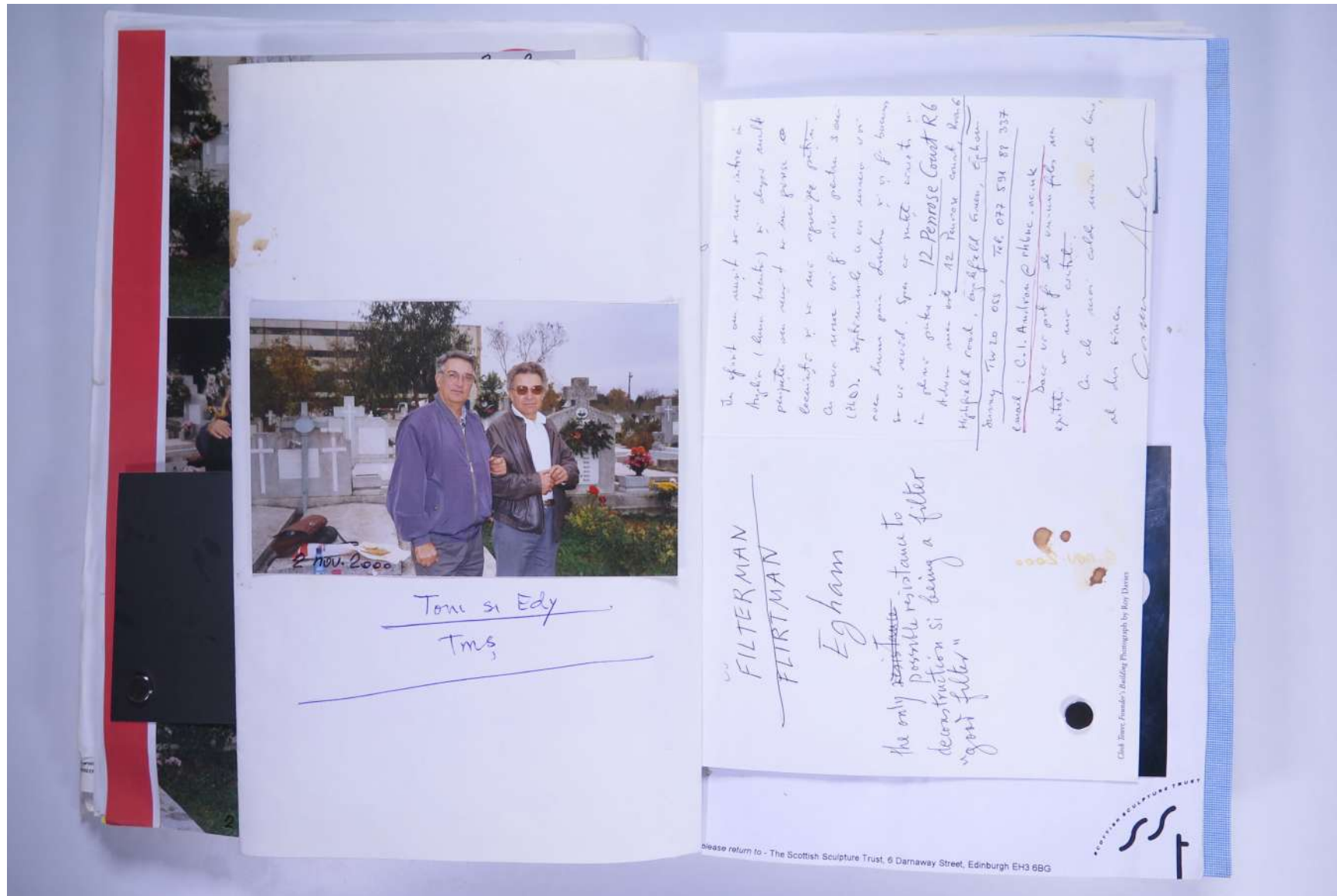
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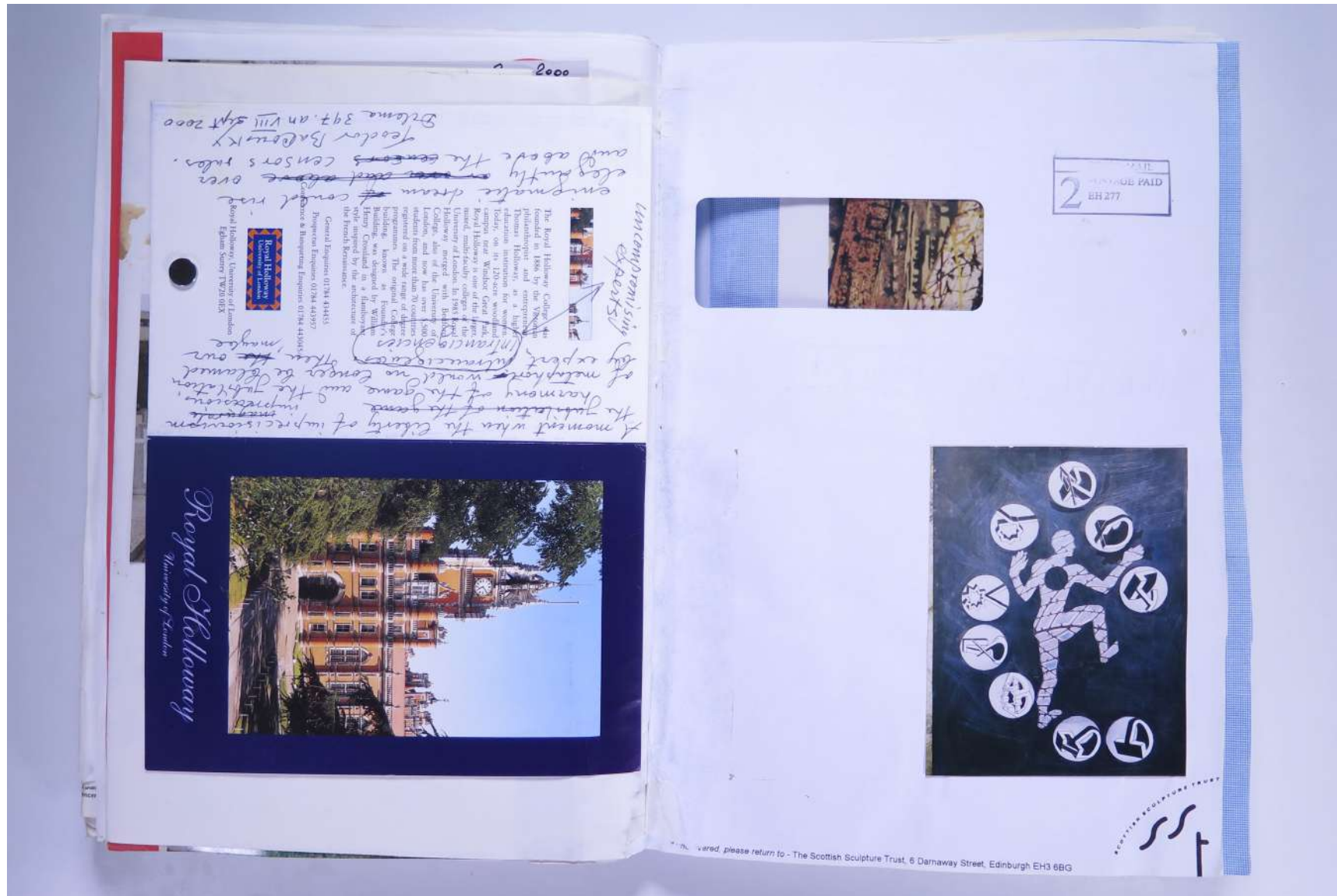


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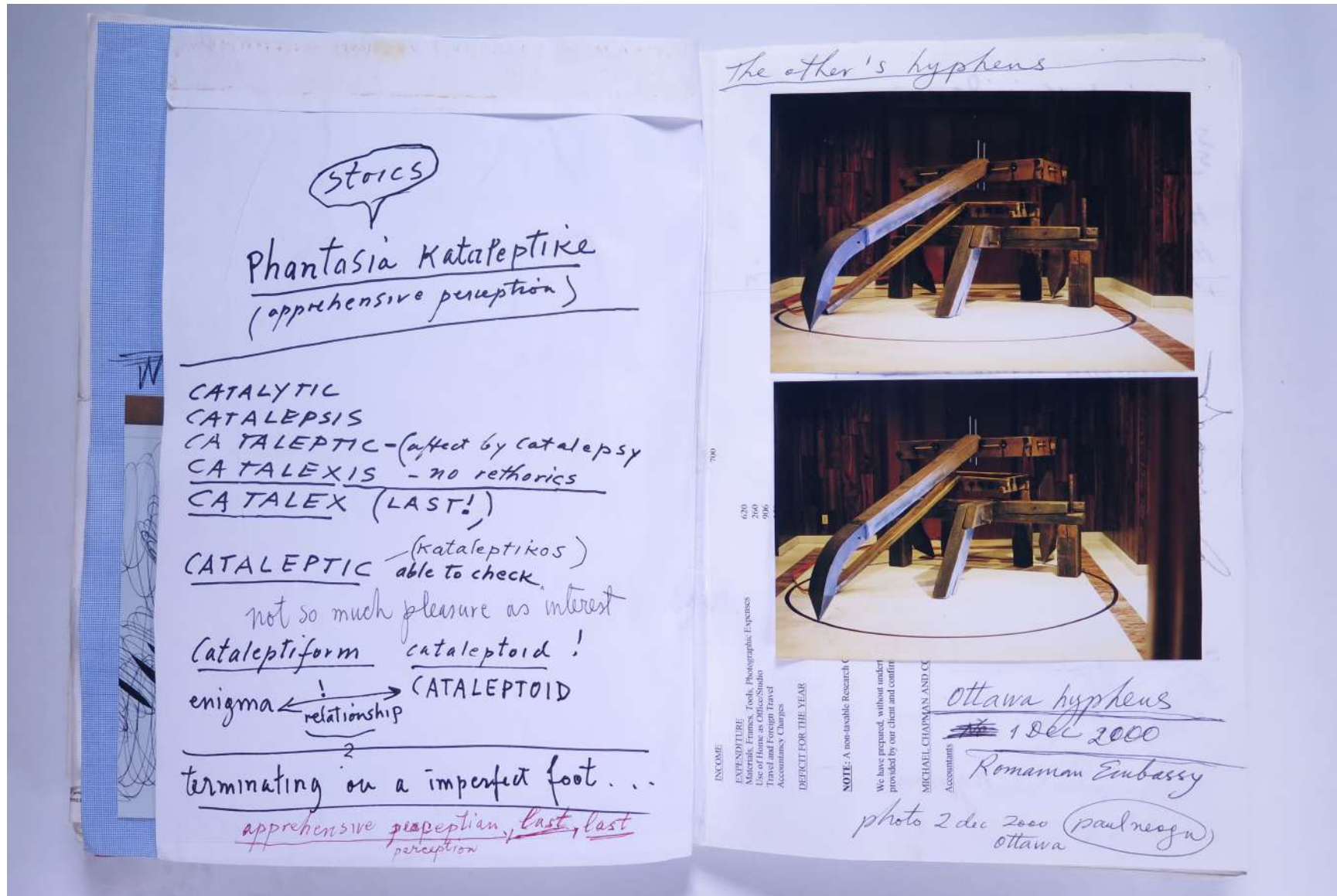


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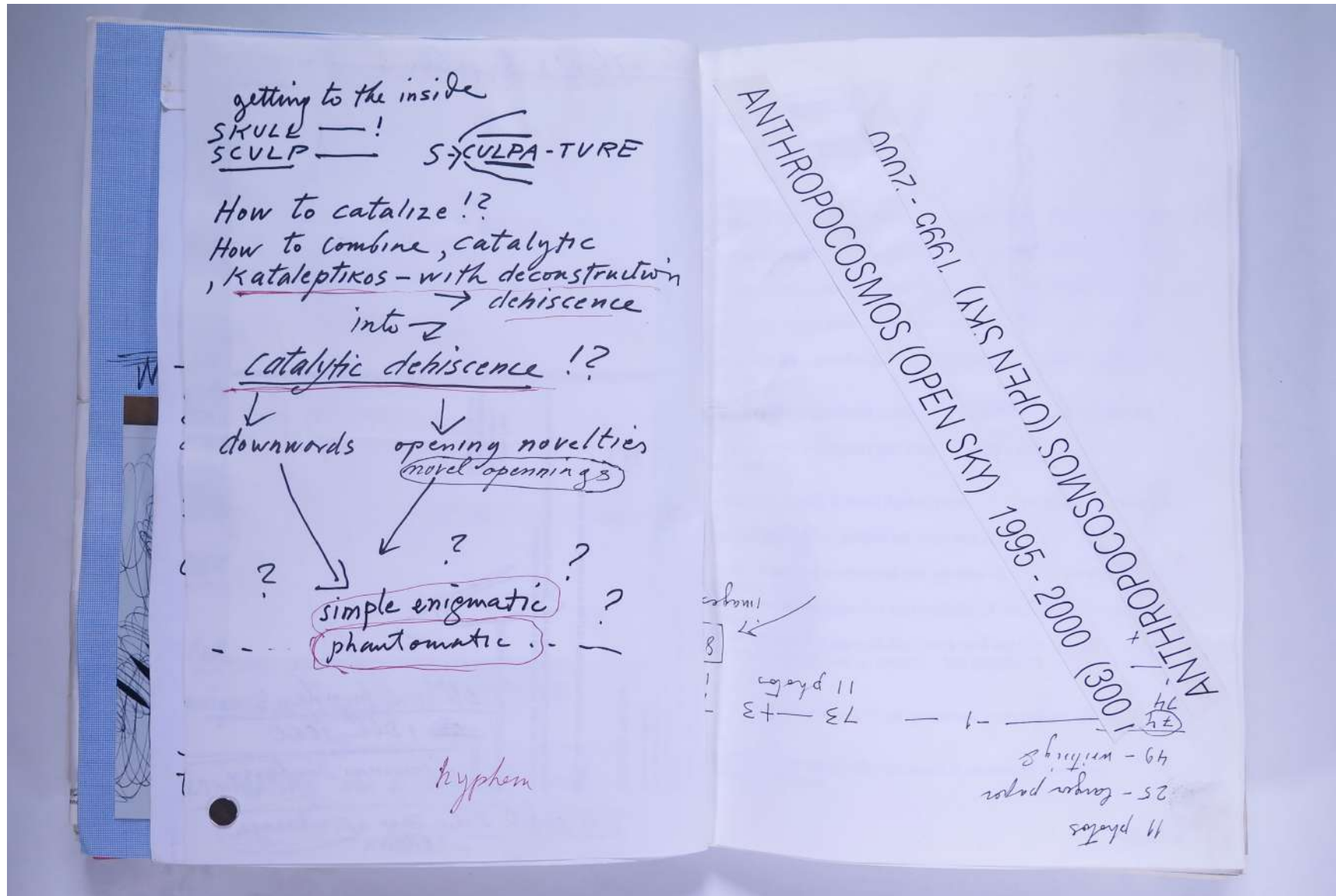
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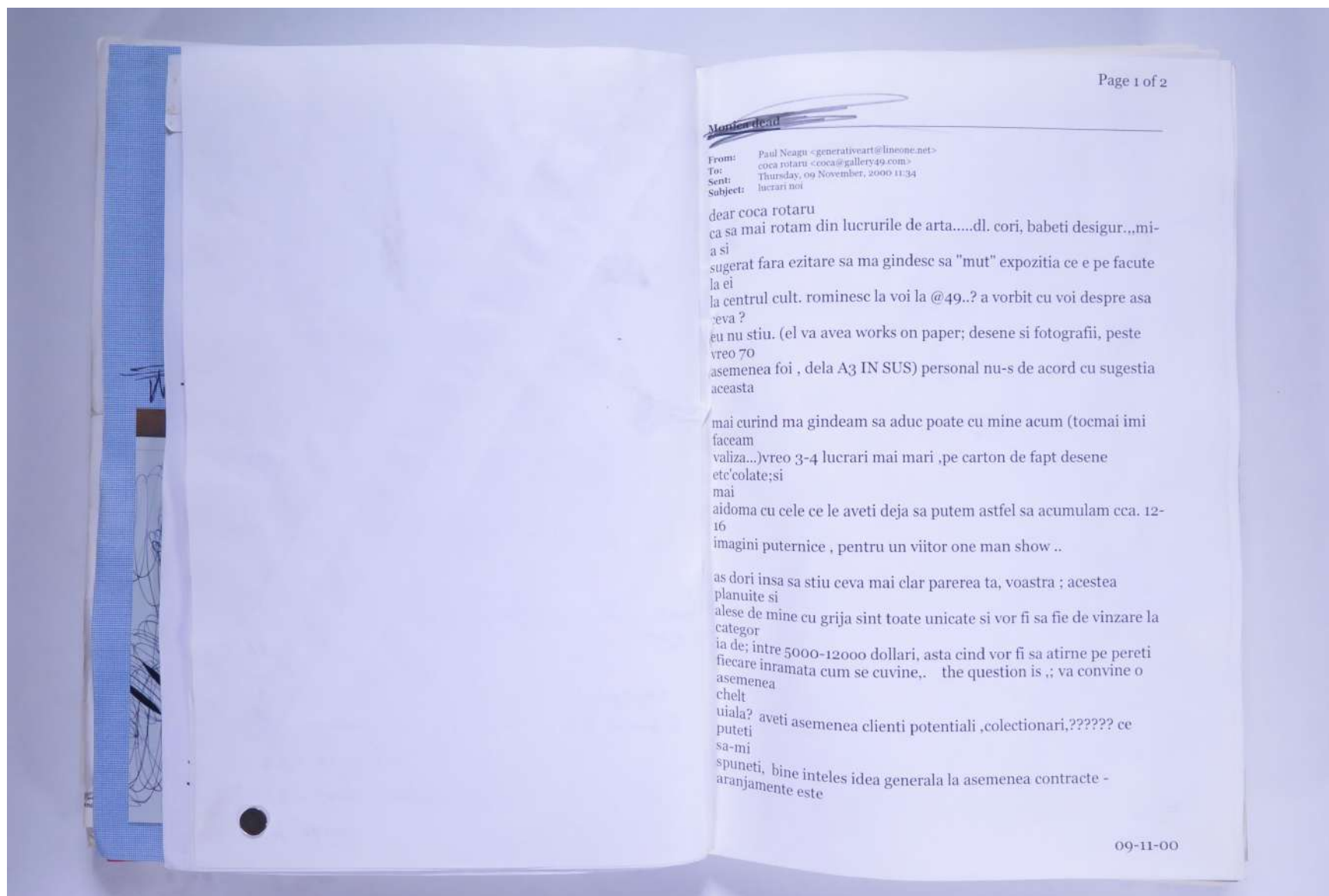
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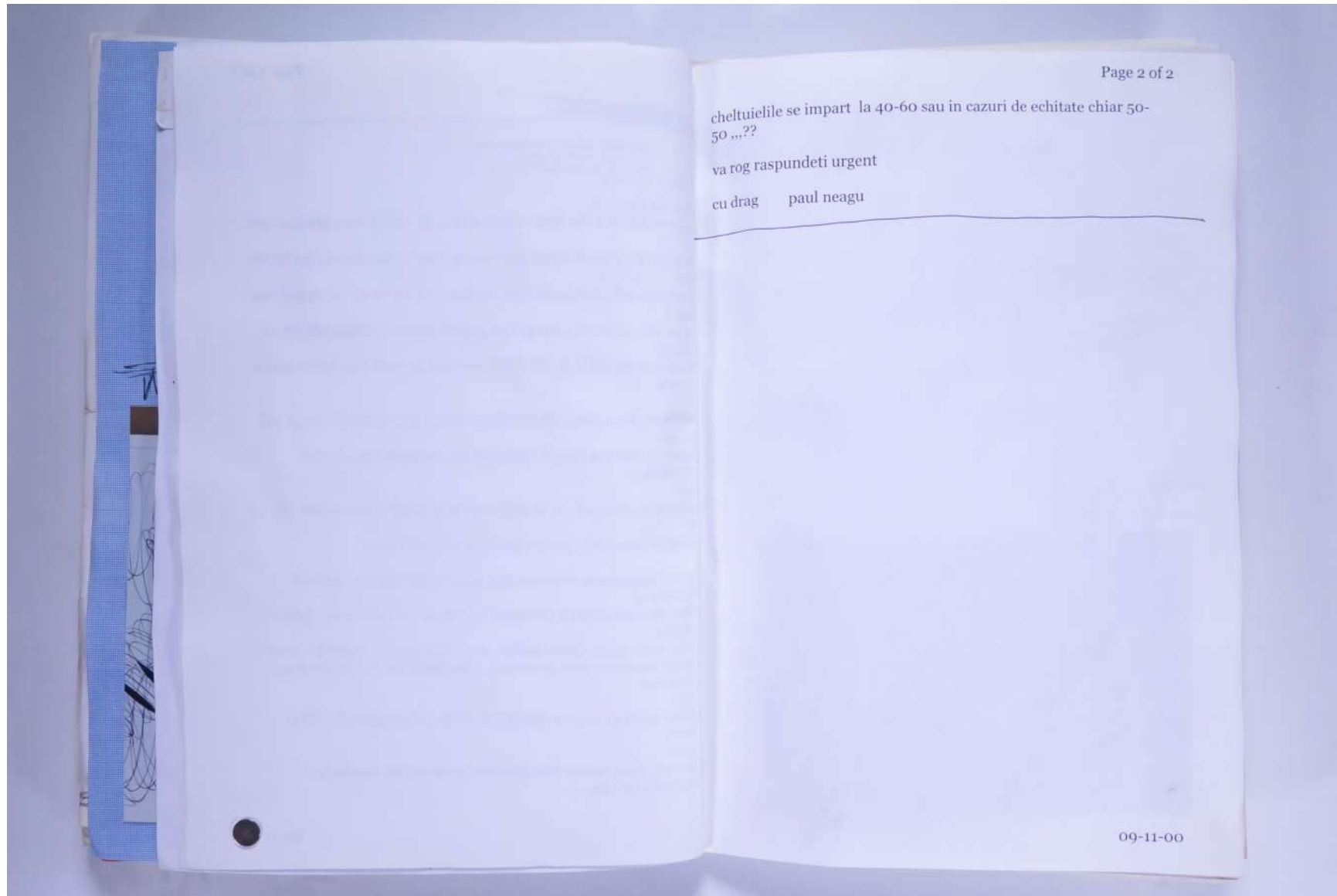
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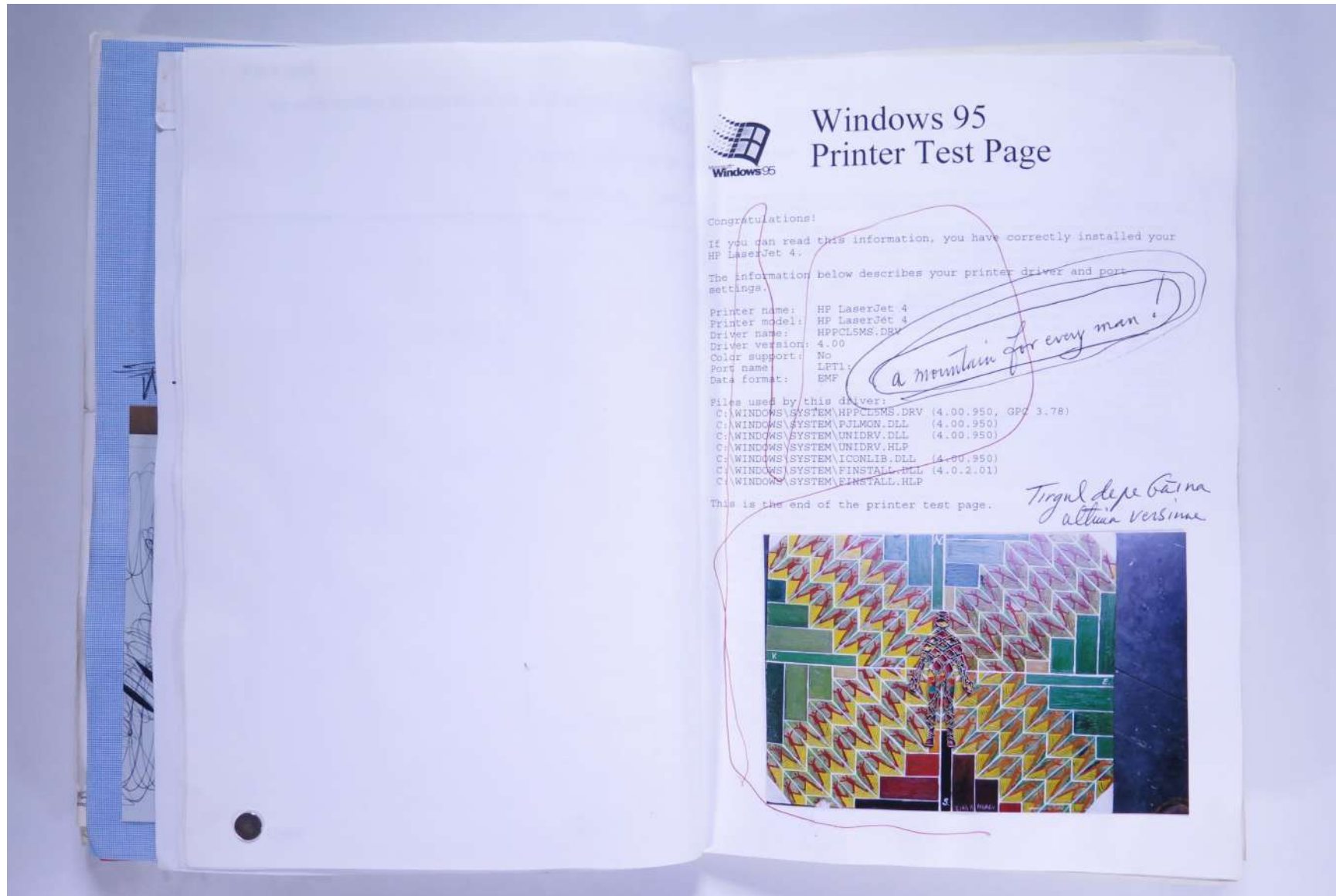
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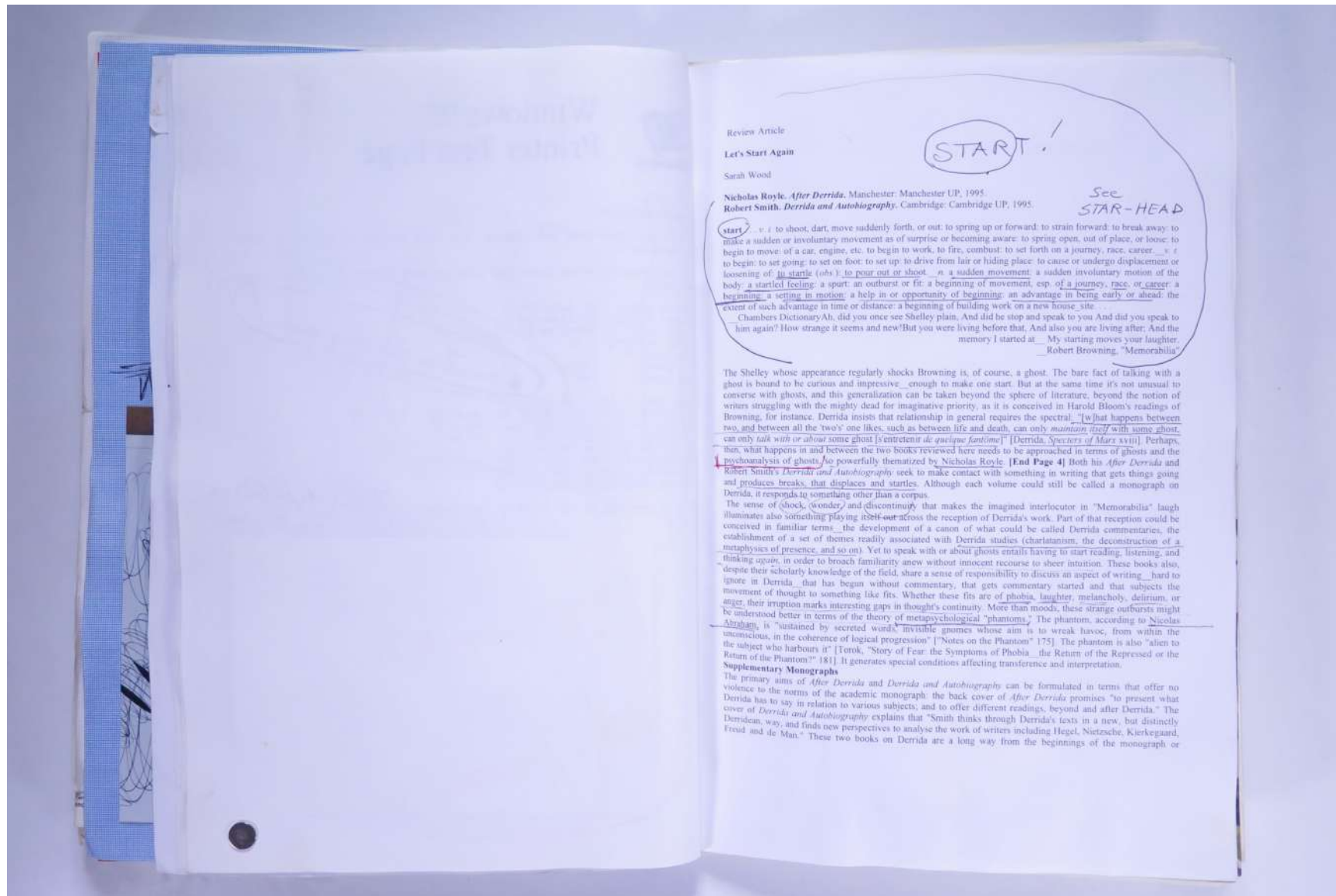
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Review Article

Let's Start Again

Sarah Wood

Nicholas Royle. *After Derrida*. Manchester: Manchester UP, 1995.

Robert Smith. *Derrida and Autobiography*. Cambridge: Cambridge UP, 1995.

start v. i. to shoot, dart, move suddenly forth, or out: to spring up or forward: to strain forward: to break away: to make a sudden or involuntary movement as of surprise or becoming aware: to spring open, out of place, or loose: to begin to move: of a car, engine, etc. to begin to work, to fire, combust: to set forth on a journey, race, career... v. t. to begin: to set going: to set on foot: to set up to drive from lair or hiding place: to cause or undergo displacement or loosening of: to startle (obs.): to rear out or shoot... n. a sudden movement: a sudden involuntary motion of the body: a startled feeling: a spurt: an outburst or fit: a beginning of movement, esp. of a journey, race, or career: a beginning: a setting in motion: a help in or opportunity of beginning: an advantage in being early or ahead: the extent of such advantage in time or distance: a beginning of building work on a new house, site... Chambers Dictionary Ah, did you once see Shelley plain, And did he stop and speak to you And did you speak to him again? How strange it seems and new! But you were living before that, And also you are living after: And the memory I started at... My starting moves your laughter. Robert Browning, "Memorabilia"

START!

See
STAR-HEAD

The Shelley whose appearance regularly shocks Browning is, of course, a ghost. The bare fact of talking with a ghost is bound to be curious and impressive... enough to make one start. But at the same time it's not unusual to converse with ghosts, and this generalization can be taken beyond the sphere of literature, beyond the notion of writers struggling with the mighty dead for imaginative priority, as it is conceived in Harold Bloom's readings of Browning, for instance. Derrida insists that relationship in general requires the spectral, "[w]hat happens between two, and between all the 'two's' one likes, such as between life and death, can only maintain itself with some ghost, can only talk with or about some ghost [s'entretient de quelque fantôme]" [Derrida, *Specters of Marx* xviii]. Perhaps, then, what happens in and between the two books reviewed here needs to be approached in terms of ghosts and the psychoanalysis of ghosts, so powerfully thematized by Nicholas Royle. [End Page 4] Both his *After Derrida* and Robert Smith's *Derrida and Autobiography* seek to make contact with something in writing that gets things going and produces breaks, that displaces and startles. Although each volume could still be called a monograph on Derrida, it responds to something other than a corpus.

The sense of shock, wonder, and discomfiture that makes the imagined interlocutor in "Memorabilia" laugh illuminates also something playing itself out across the reception of Derrida's work. Part of that reception could be conceived in familiar terms... the development of a canon of what could be called Derrida commentaries, the establishment of a set of themes readily associated with Derrida studies (charlatanism, the deconstruction of a metaphysics of presence, and so on). Yet to speak with or about ghosts entails having to start reading, listening, and thinking again, in order to broach familiarity anew without innocent recourse to sheer intuition. These books also, despite their scholarly knowledge of the field, share a sense of responsibility to discuss an aspect of writing... hard to ignore in Derrida... that has begun without commentary, that gets commentary started and that subjects the movement of thought to something like fits. Whether these fits are of phobia, laughter, melancholy, delirium, or anger, their irruption marks interesting gaps in thought's continuity. More than moods, these strange outbursts might be understood better in terms of the theory of metapsychological "phantoms." The phantom, according to Nicolas Abraham, is "sustained by secreted words" in the "games whose aim is to wreak havoc, from within the unconscious, in the coherence of logical progression" ["Notes on the Phantom" 175]. The phantom is also "alien to the subject who harbours it" [Torok, "Story of Fear: the Symptoms of Phobia... the Return of the Repressed or the Return of the Phantom?" 181]. It generates special conditions affecting transference and interpretation.

Supplementary Monographs

The primary aims of *After Derrida* and *Derrida and Autobiography* can be formulated in terms that offer no violence to the norms of the academic monograph: the back cover of *After Derrida* promises "to present what Derrida has to say in relation to various subjects; and to offer different readings, beyond and after Derrida." The cover of *Derrida and Autobiography* explains that "Smith thinks through Derrida's texts in a new, but distinctly Derridean, way, and finds new perspectives to analyse the work of writers including Hegel, Nietzsche, Kierkegaard, Freud and de Man." These two books on Derrida are a long way from the beginnings of the monograph or

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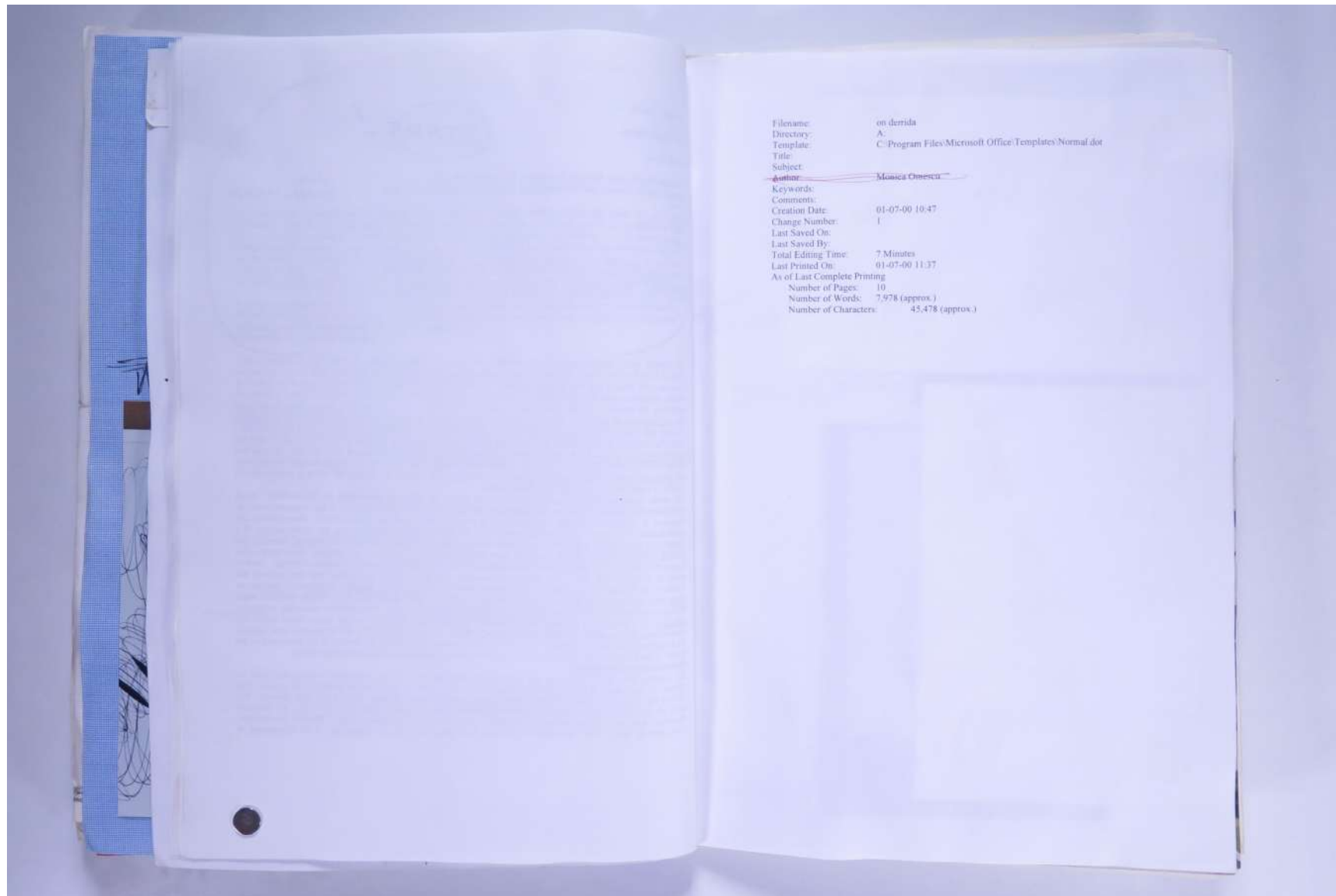
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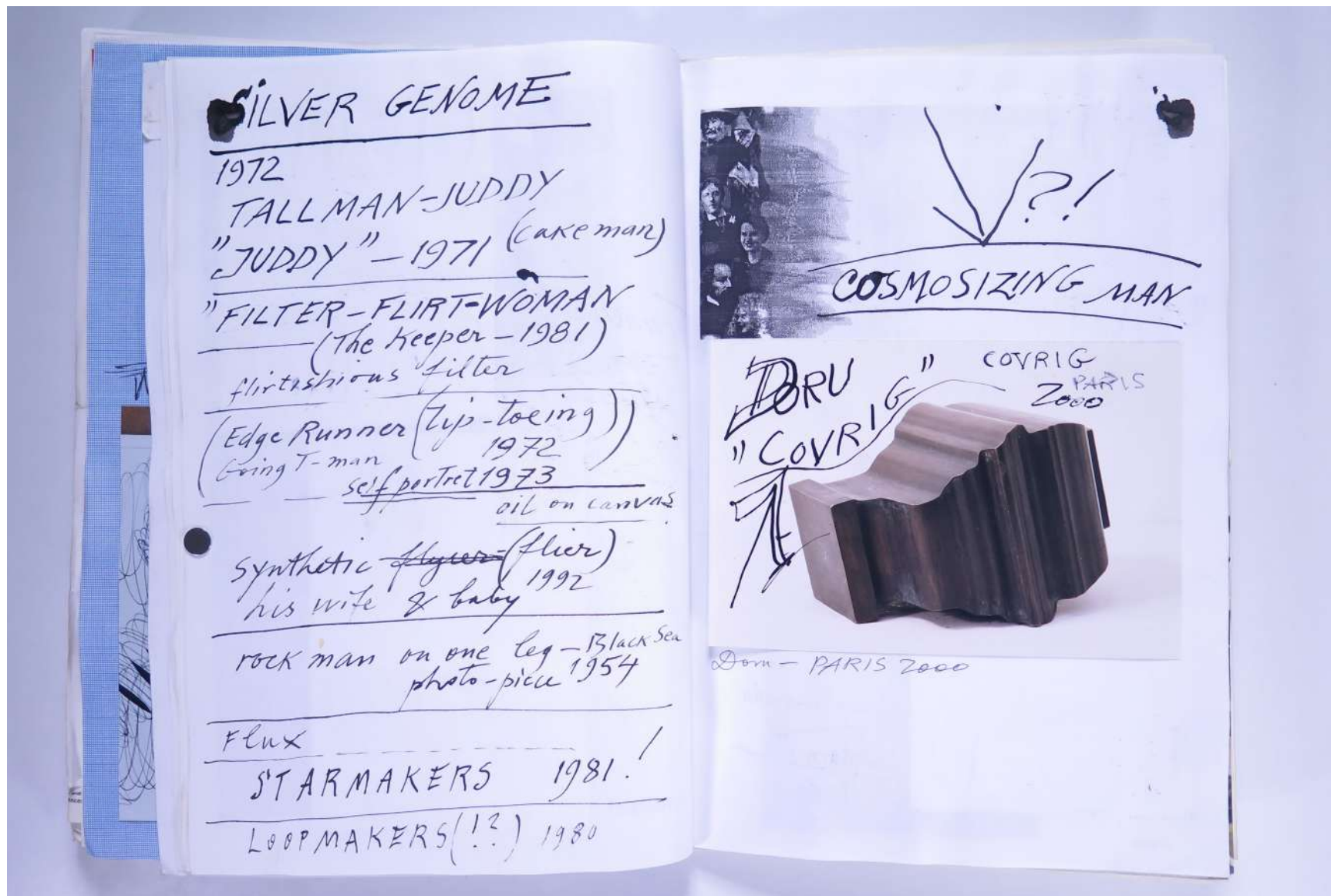
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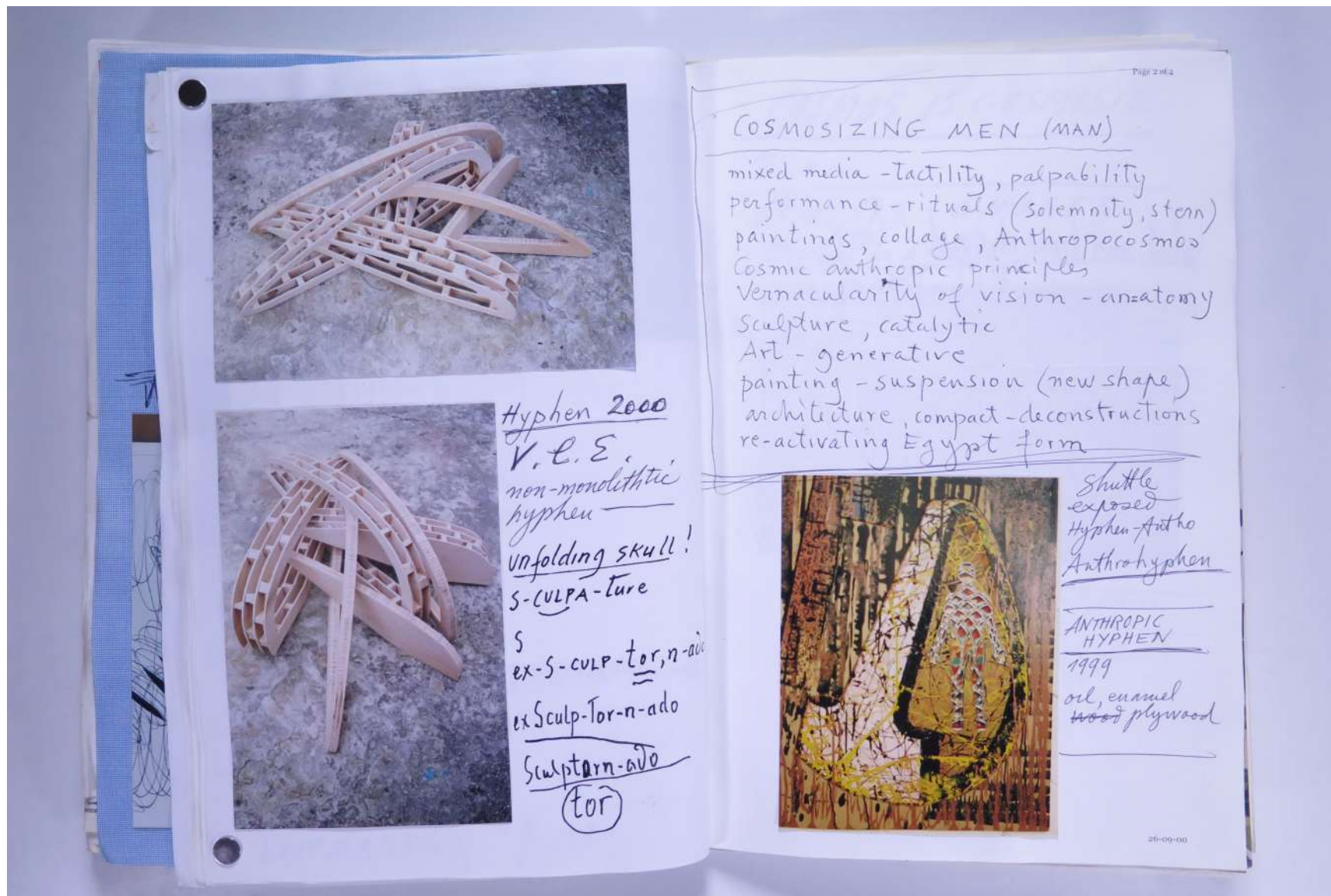
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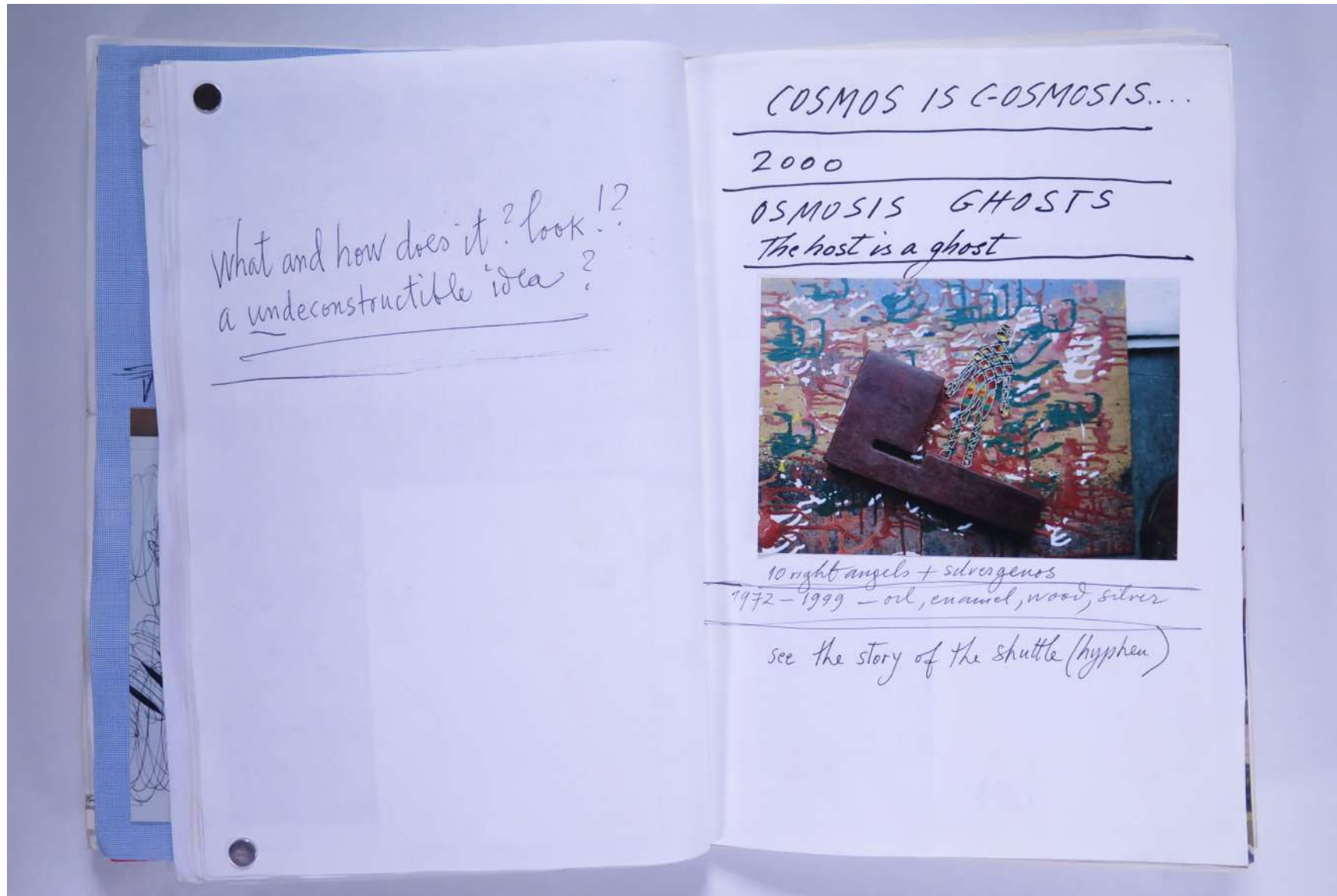
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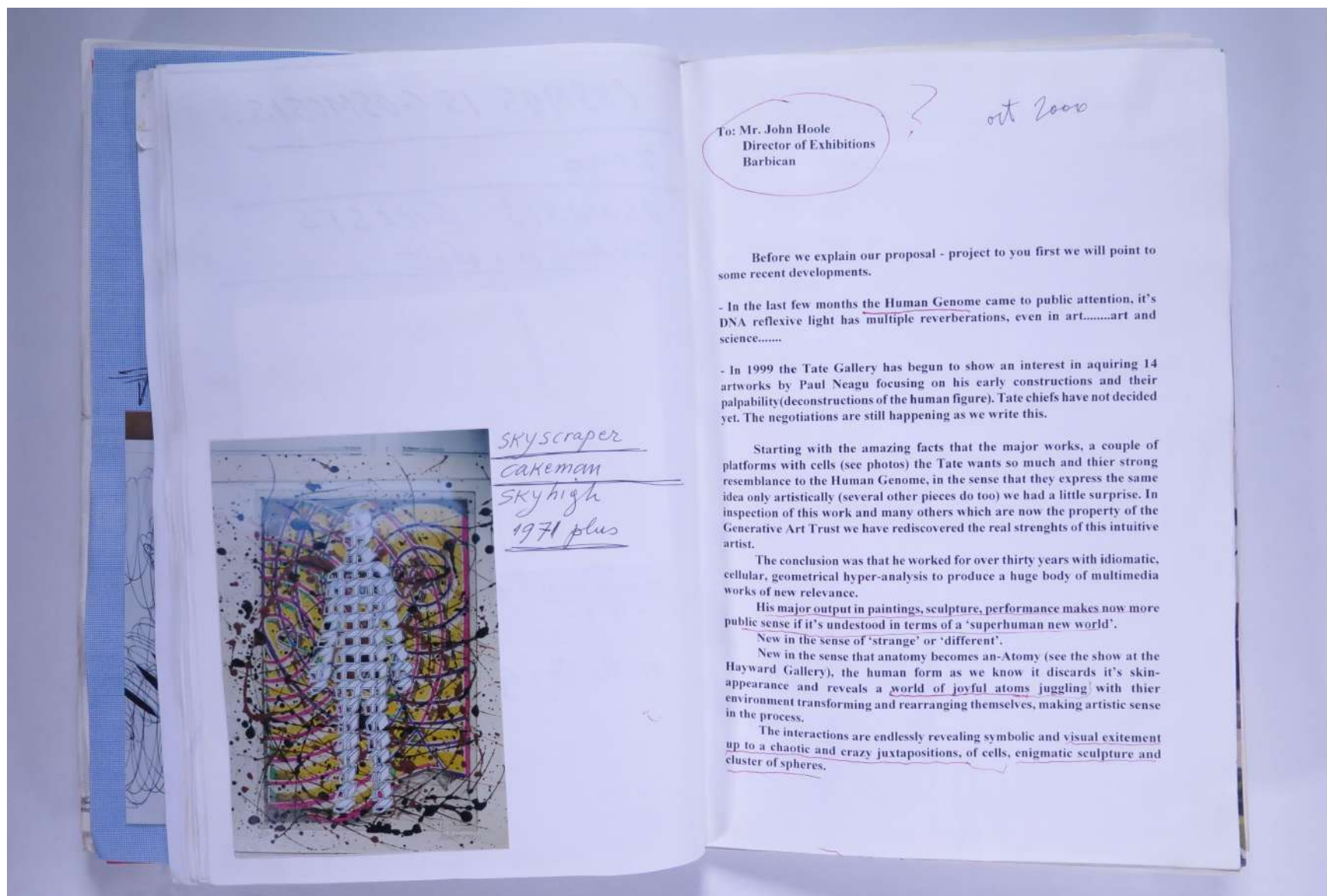
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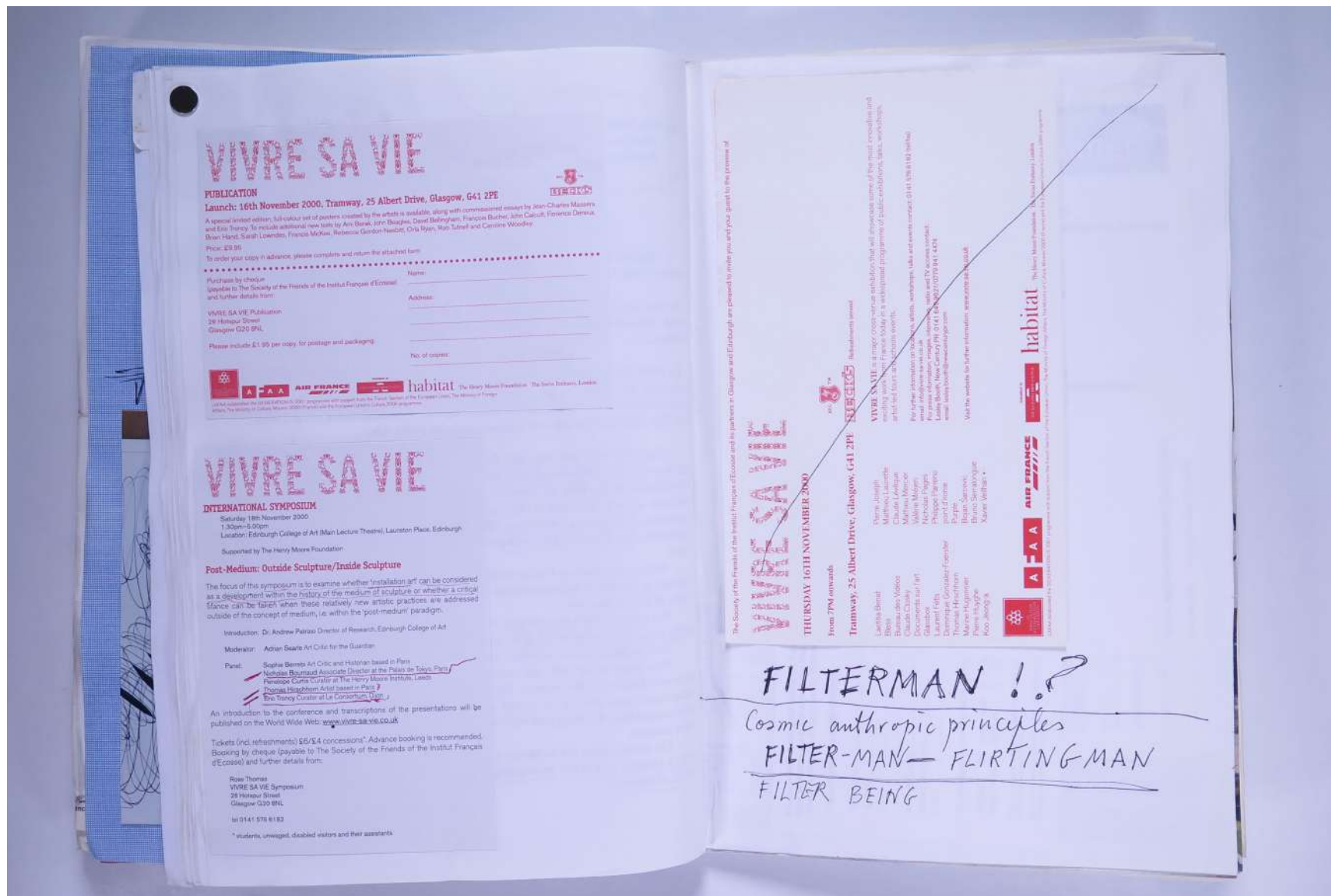
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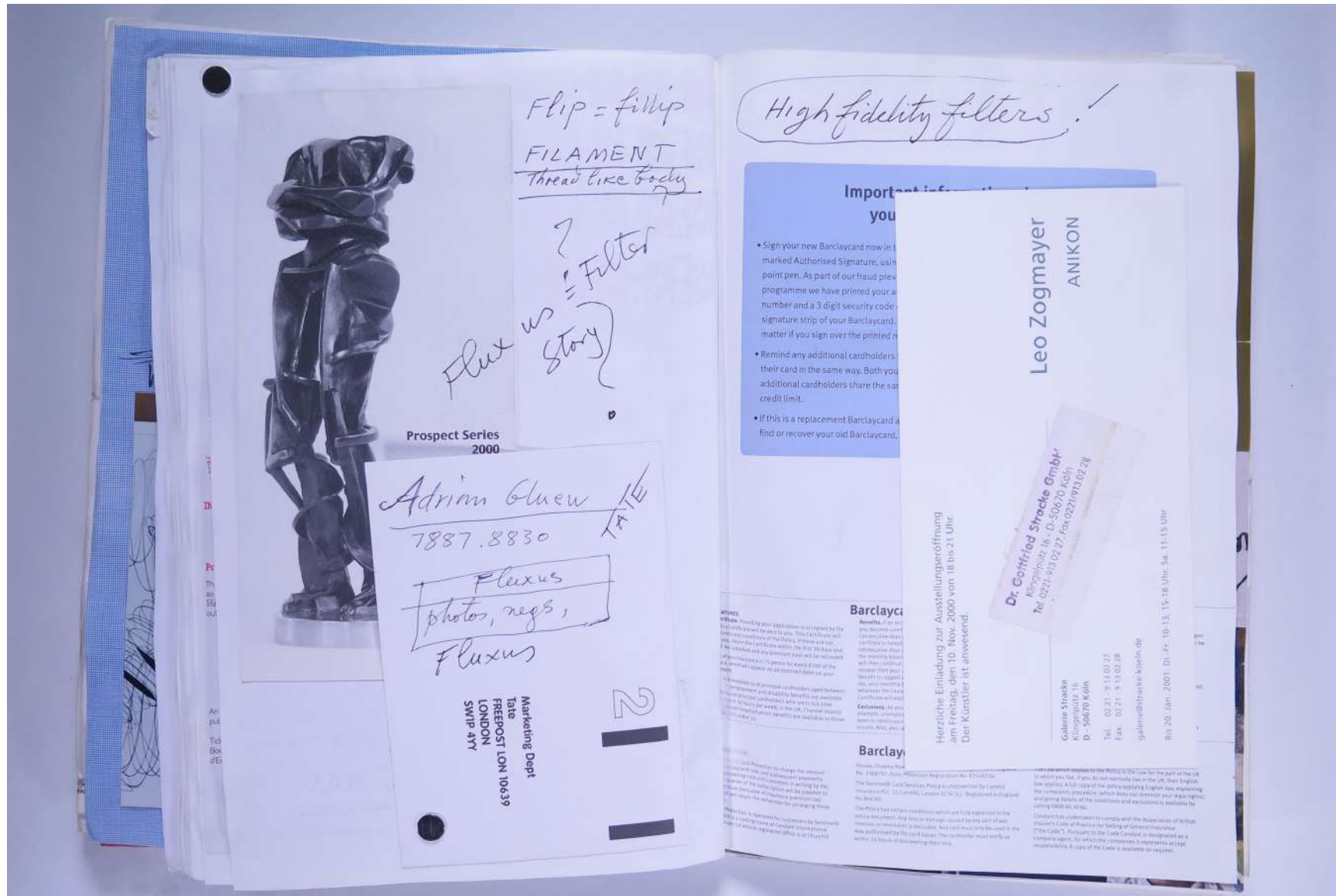
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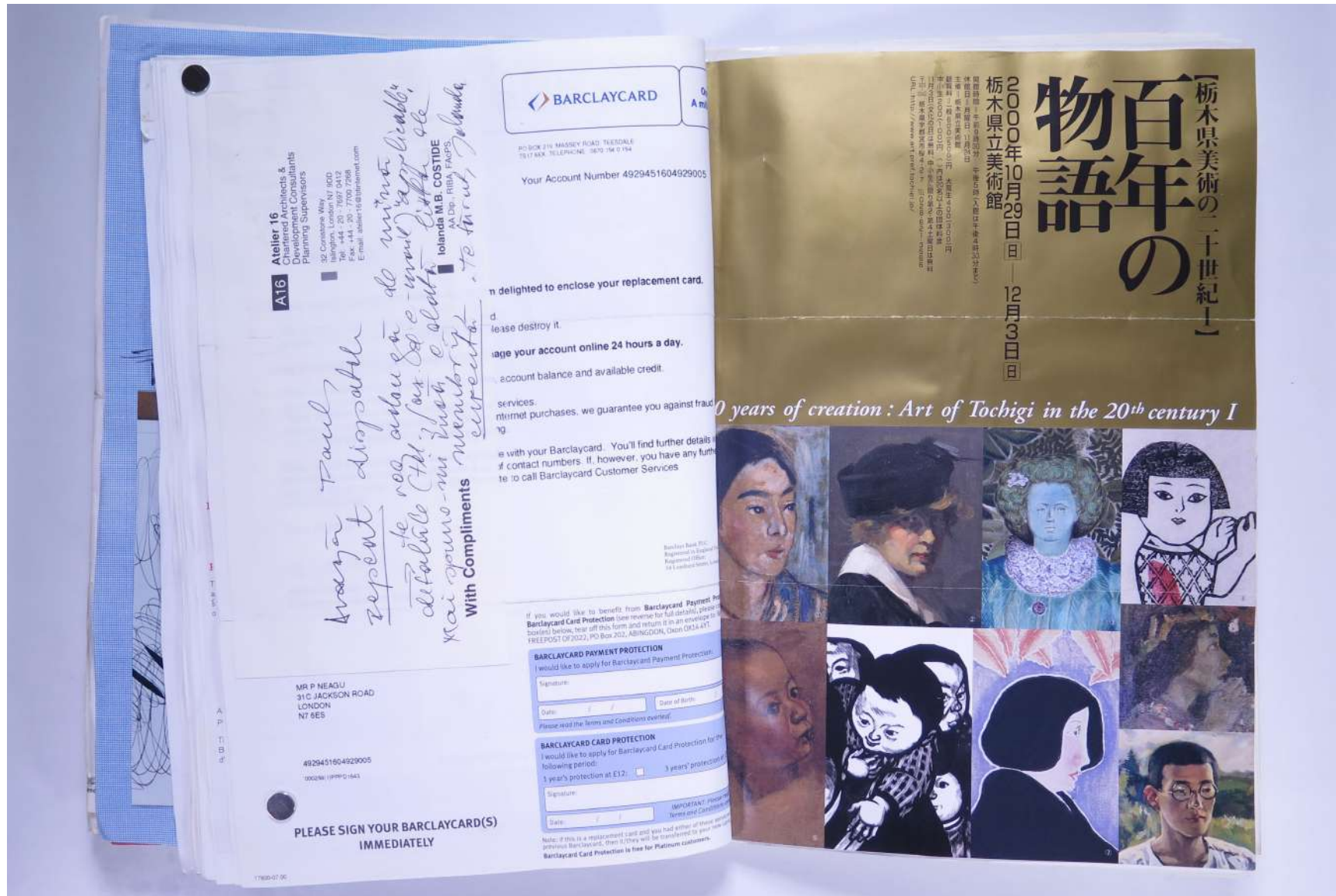
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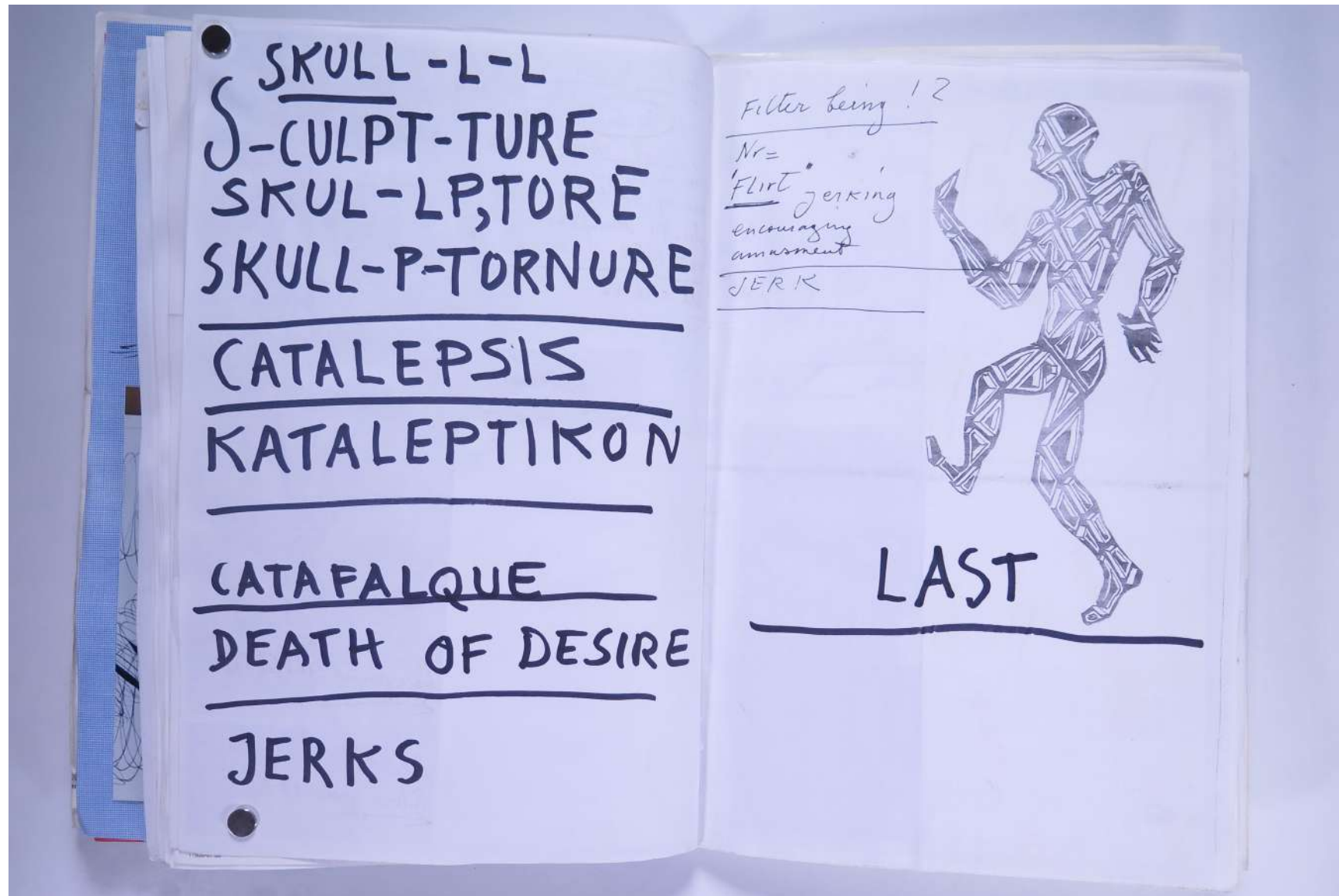
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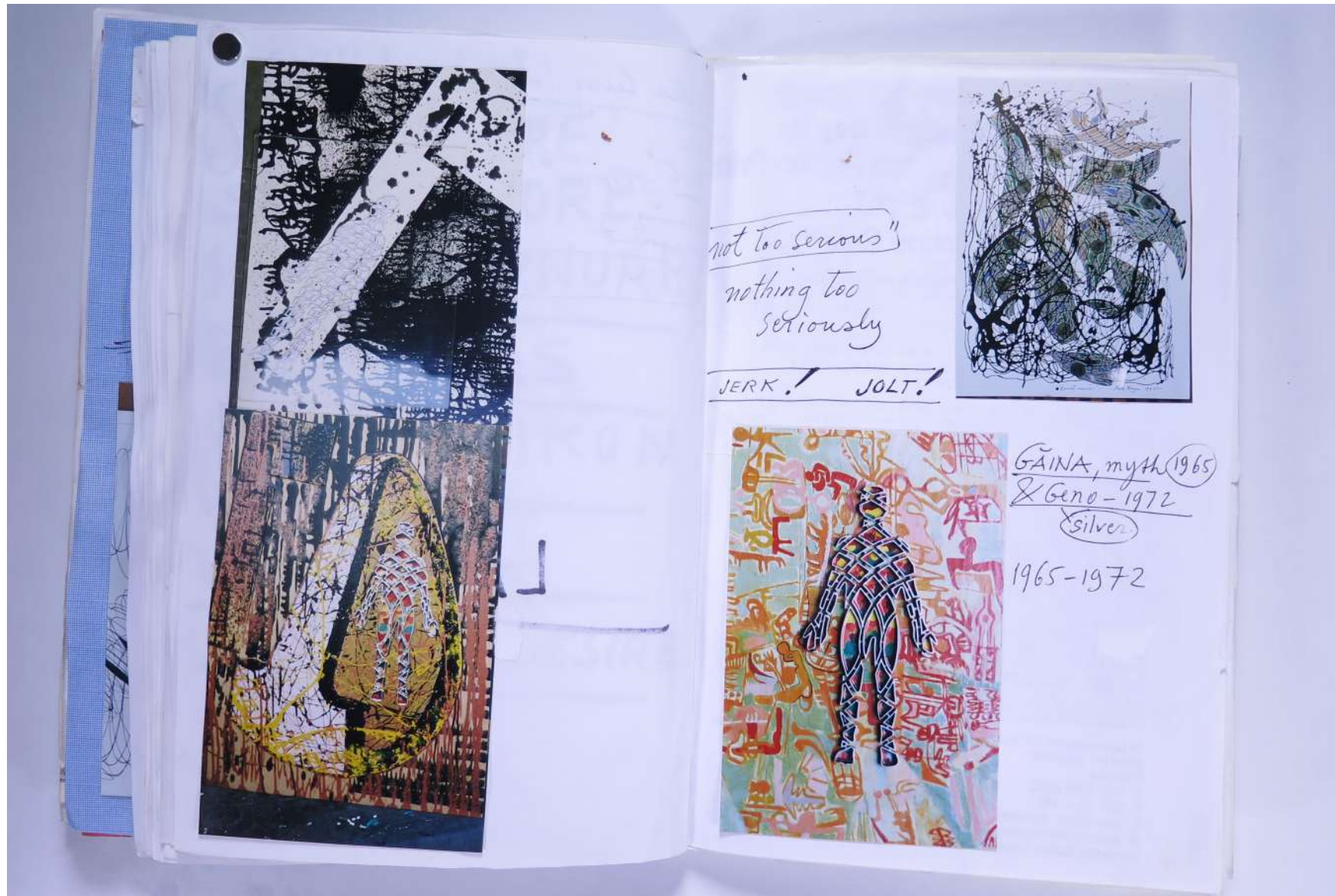
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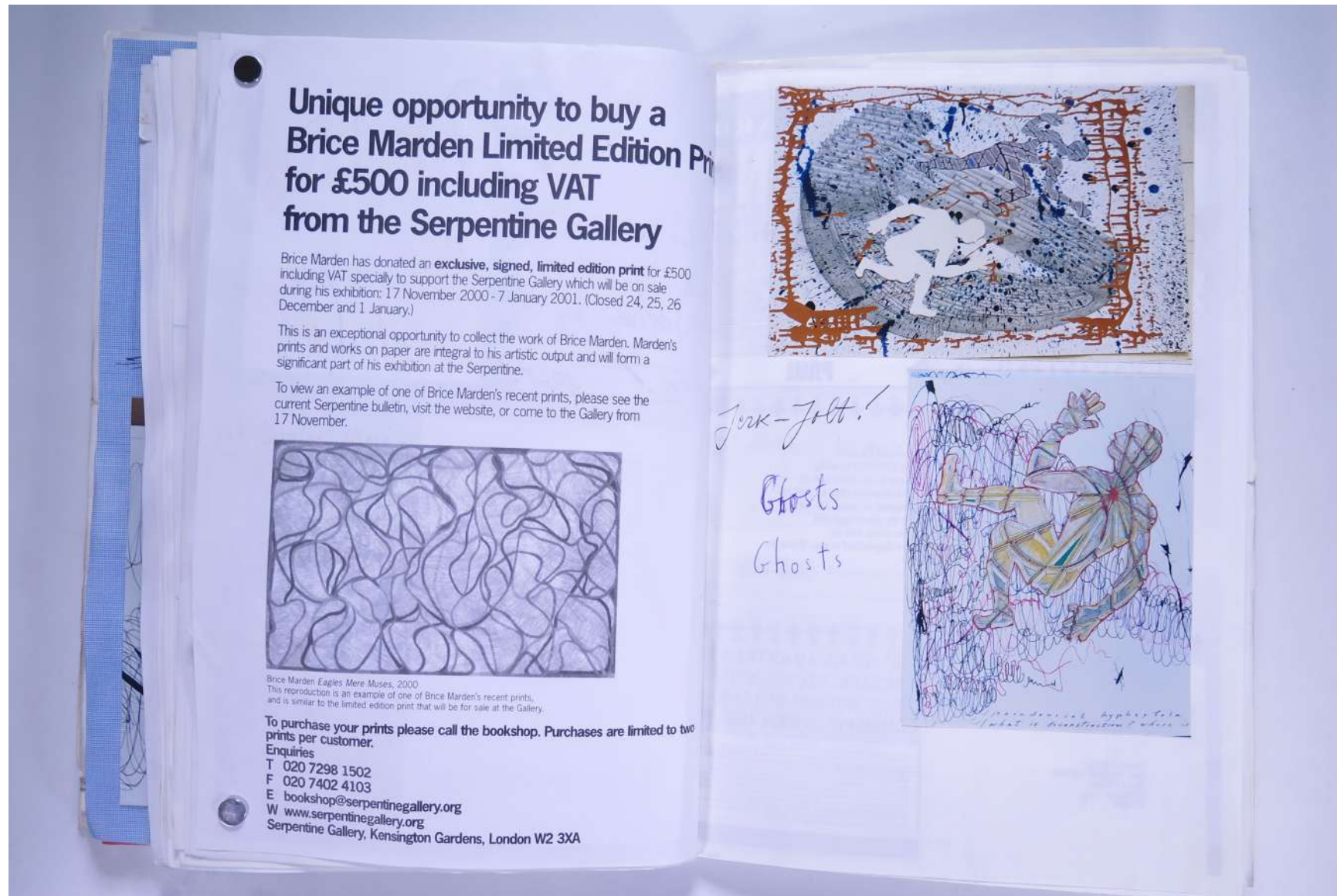
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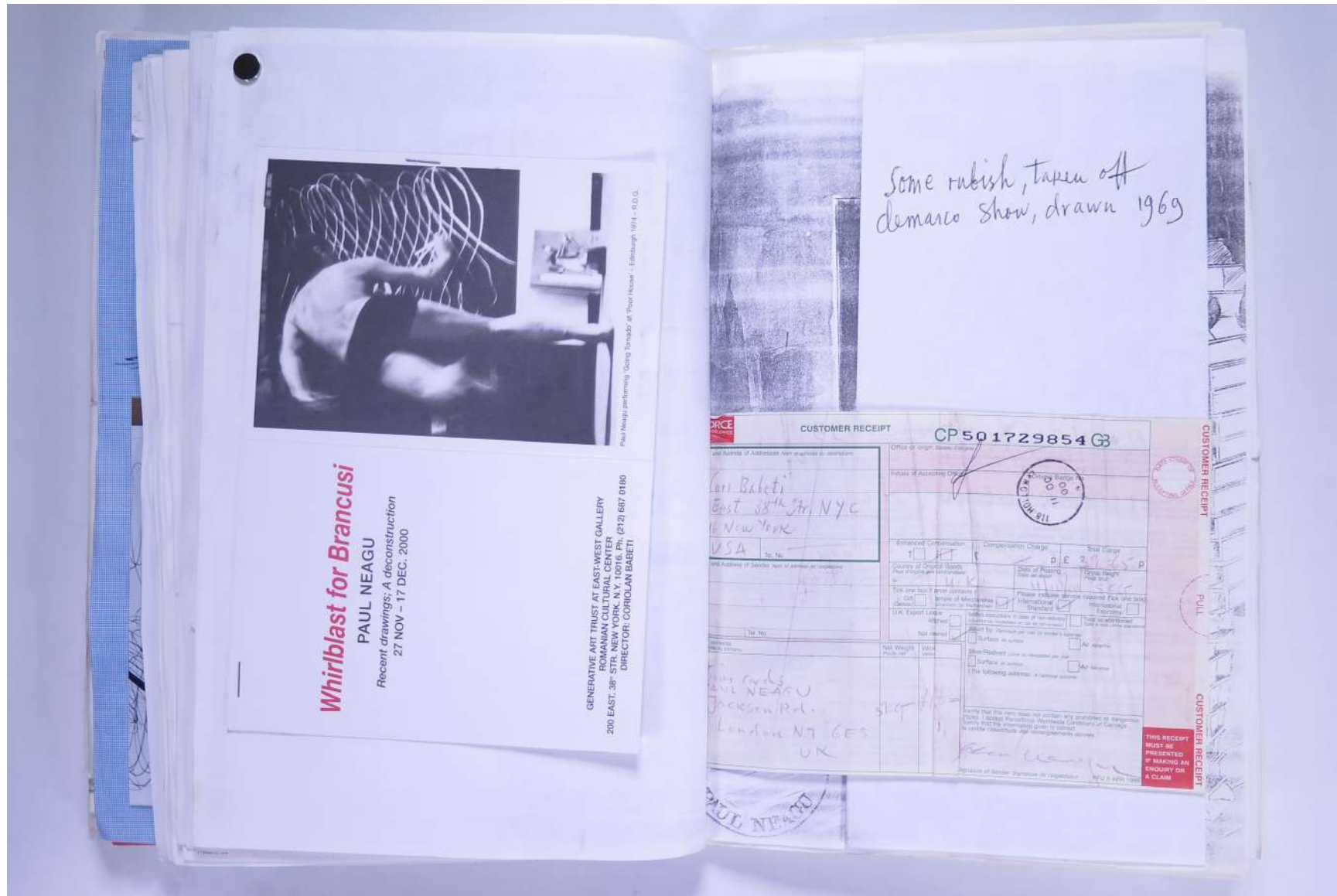
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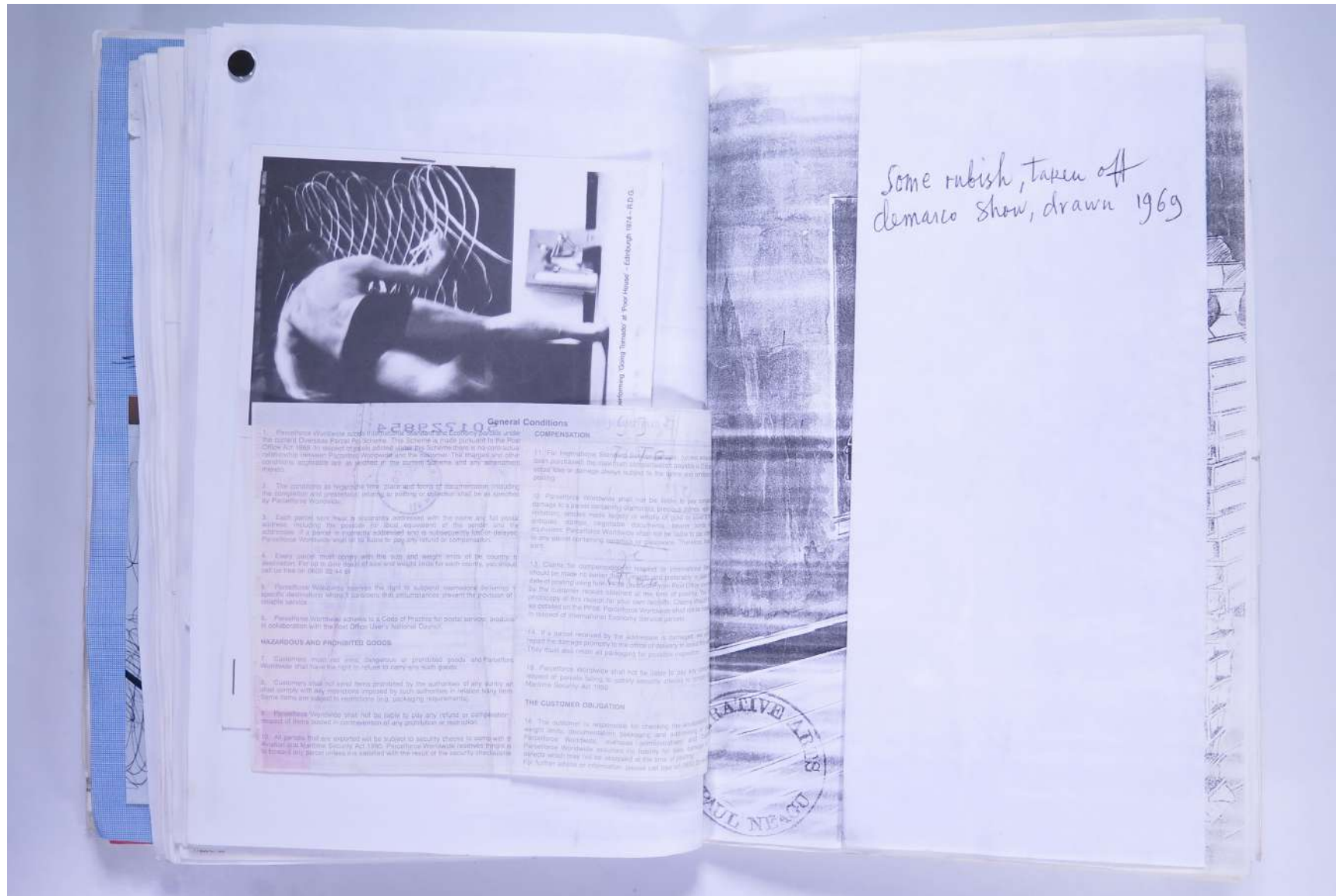
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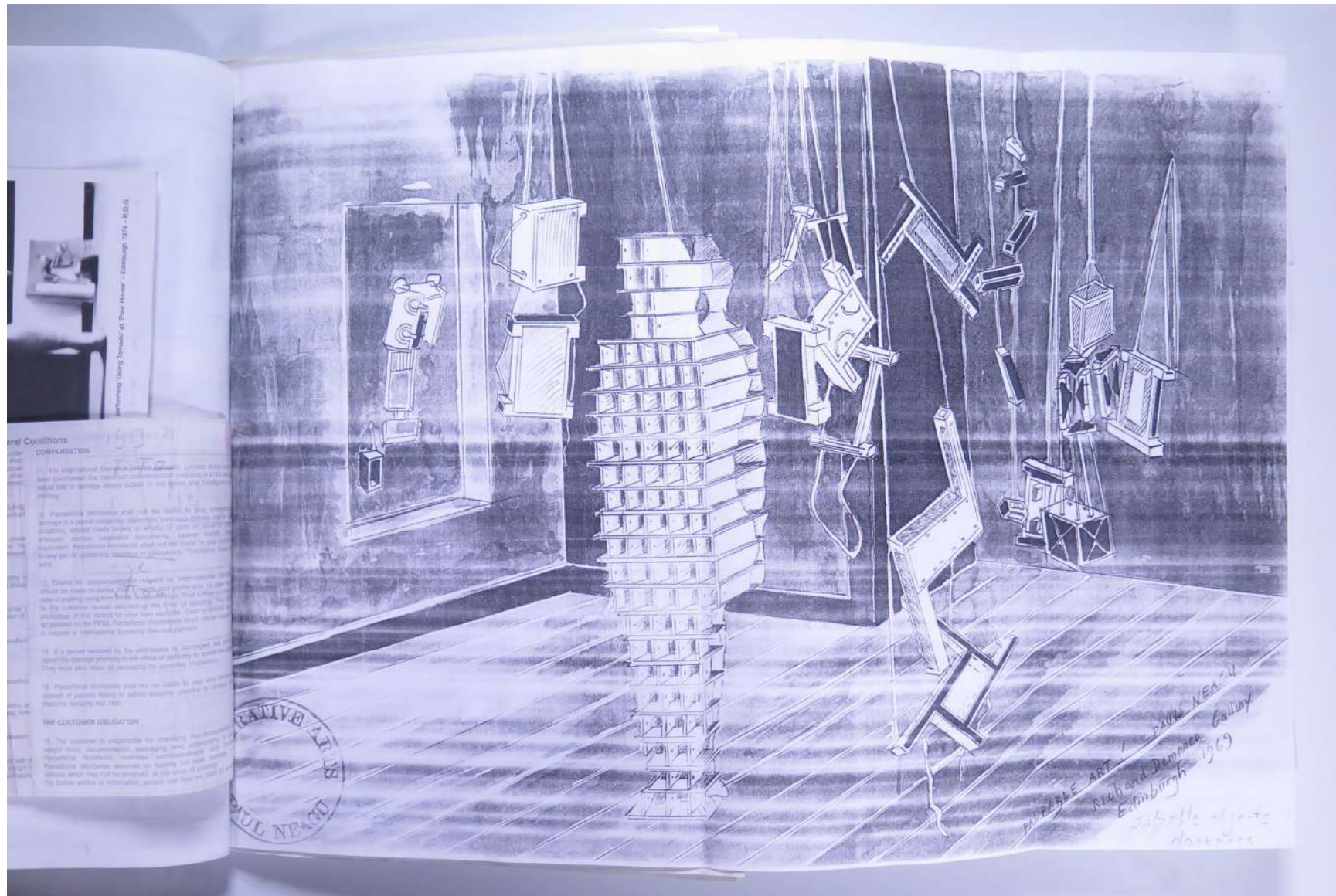
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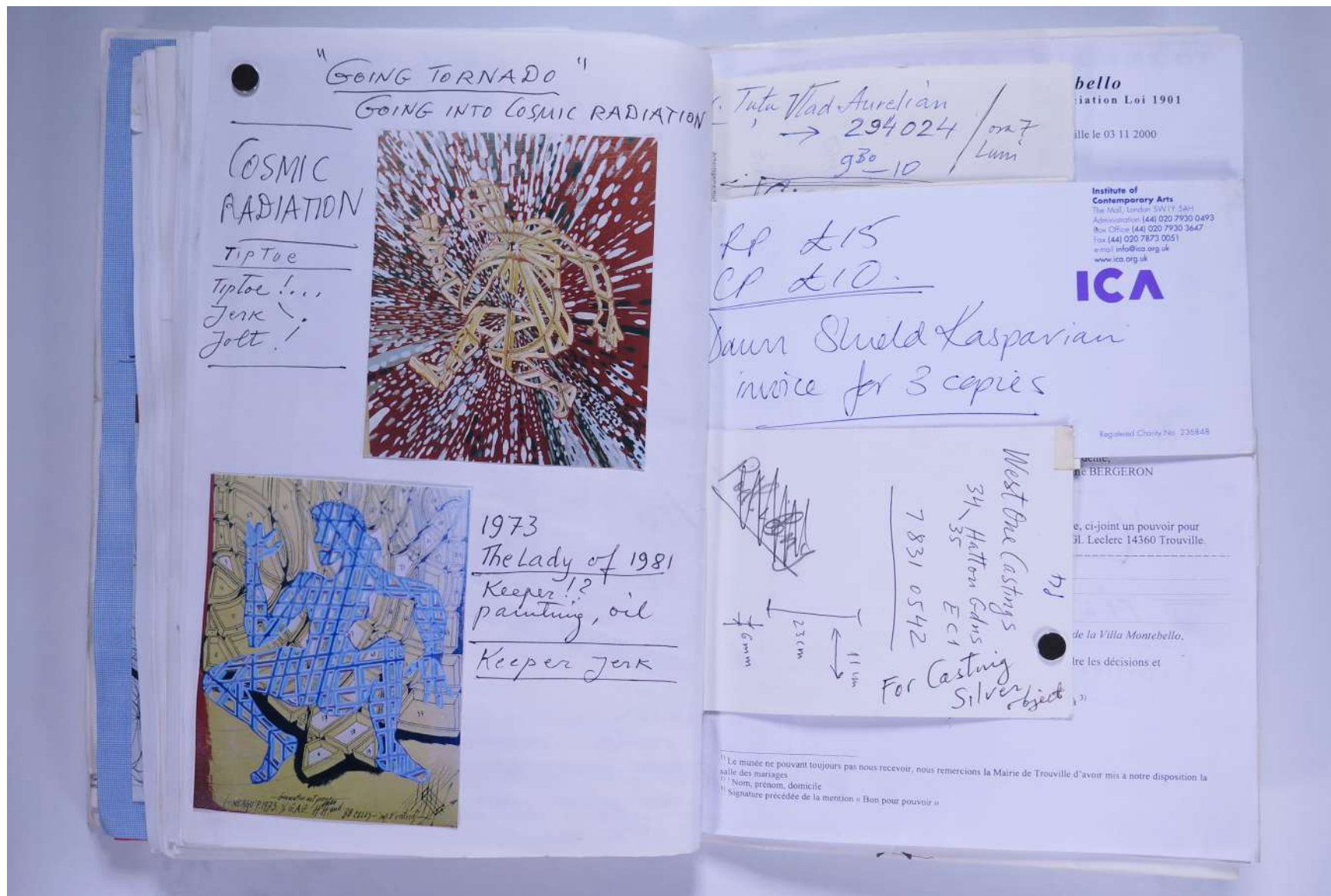
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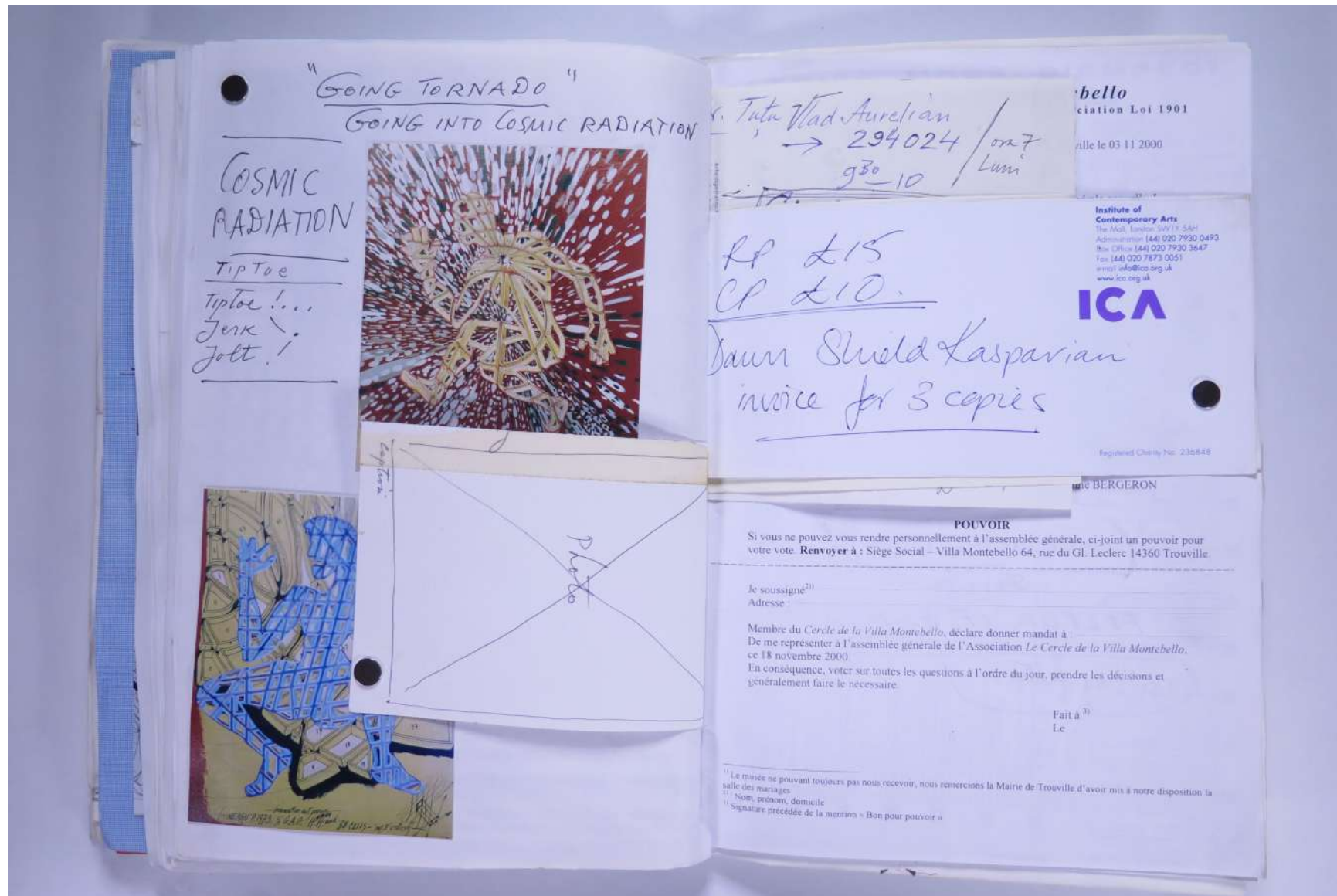
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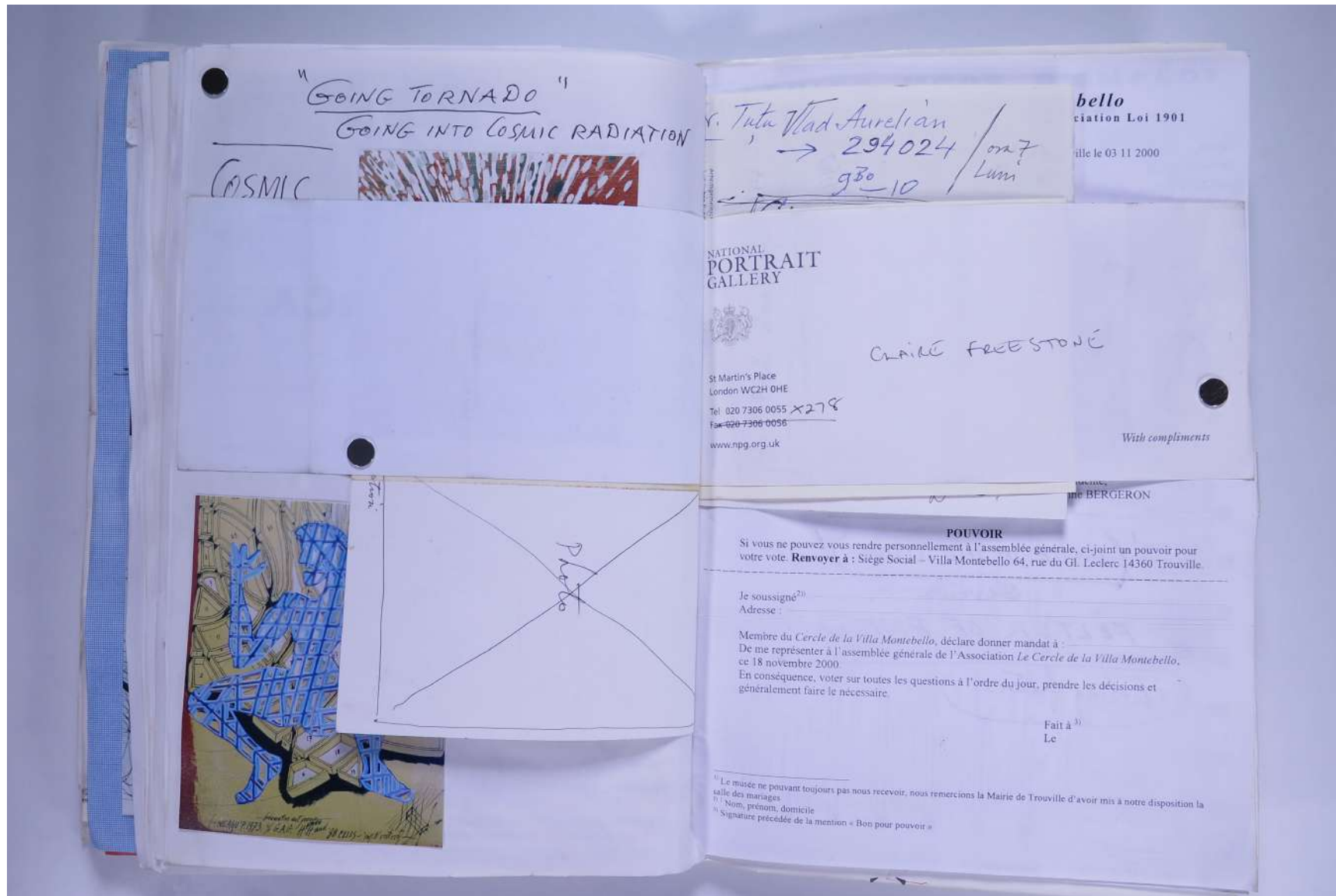
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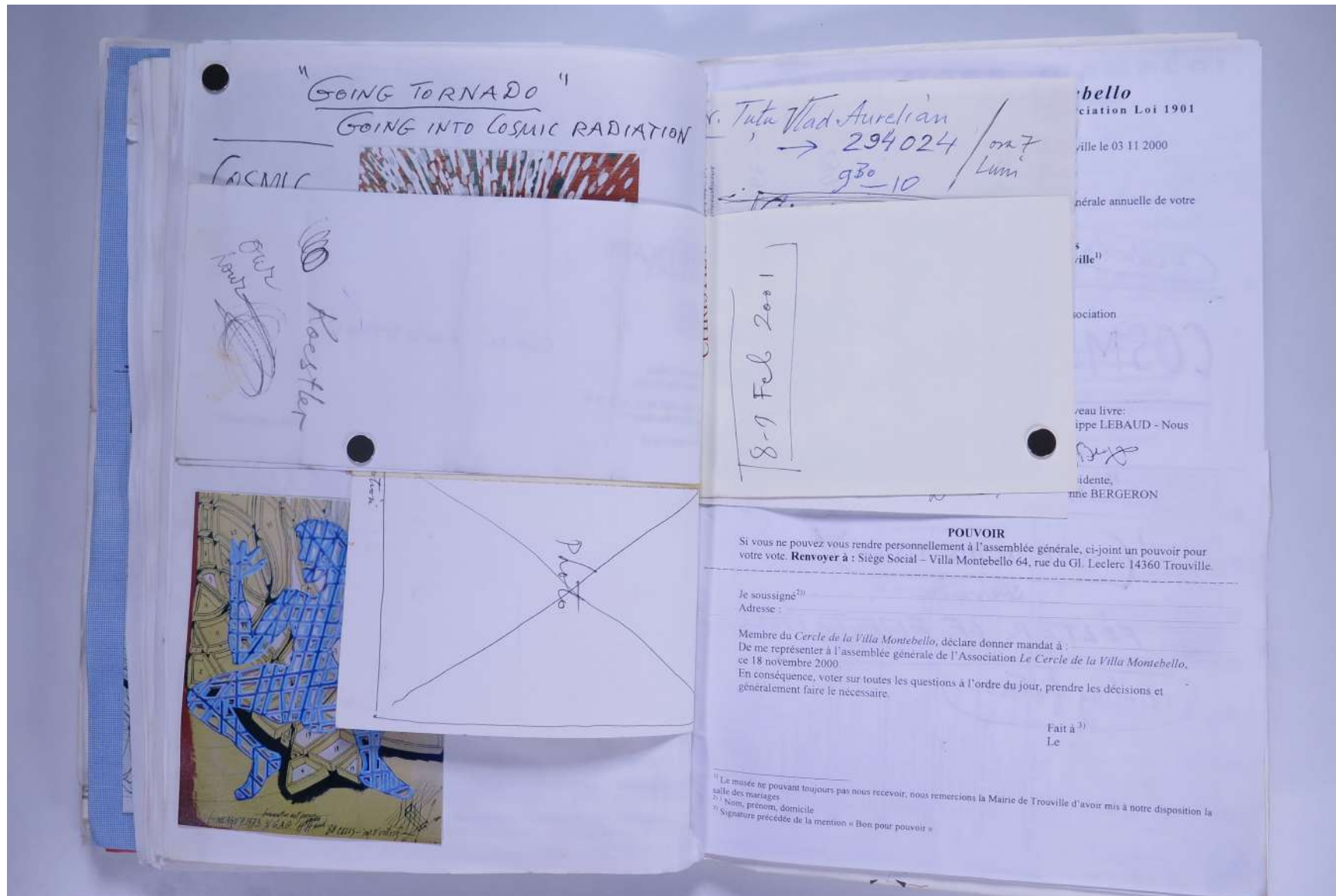
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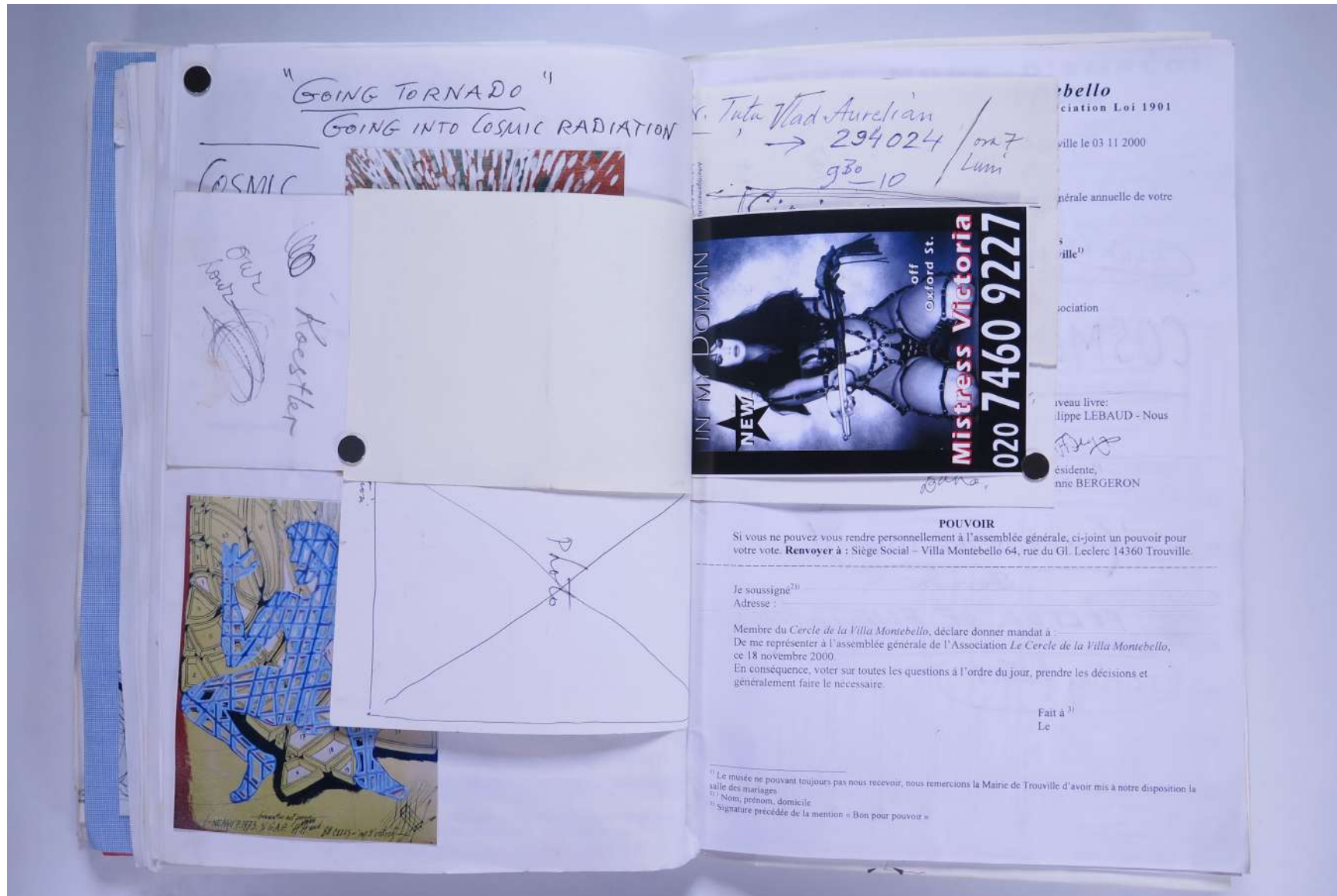
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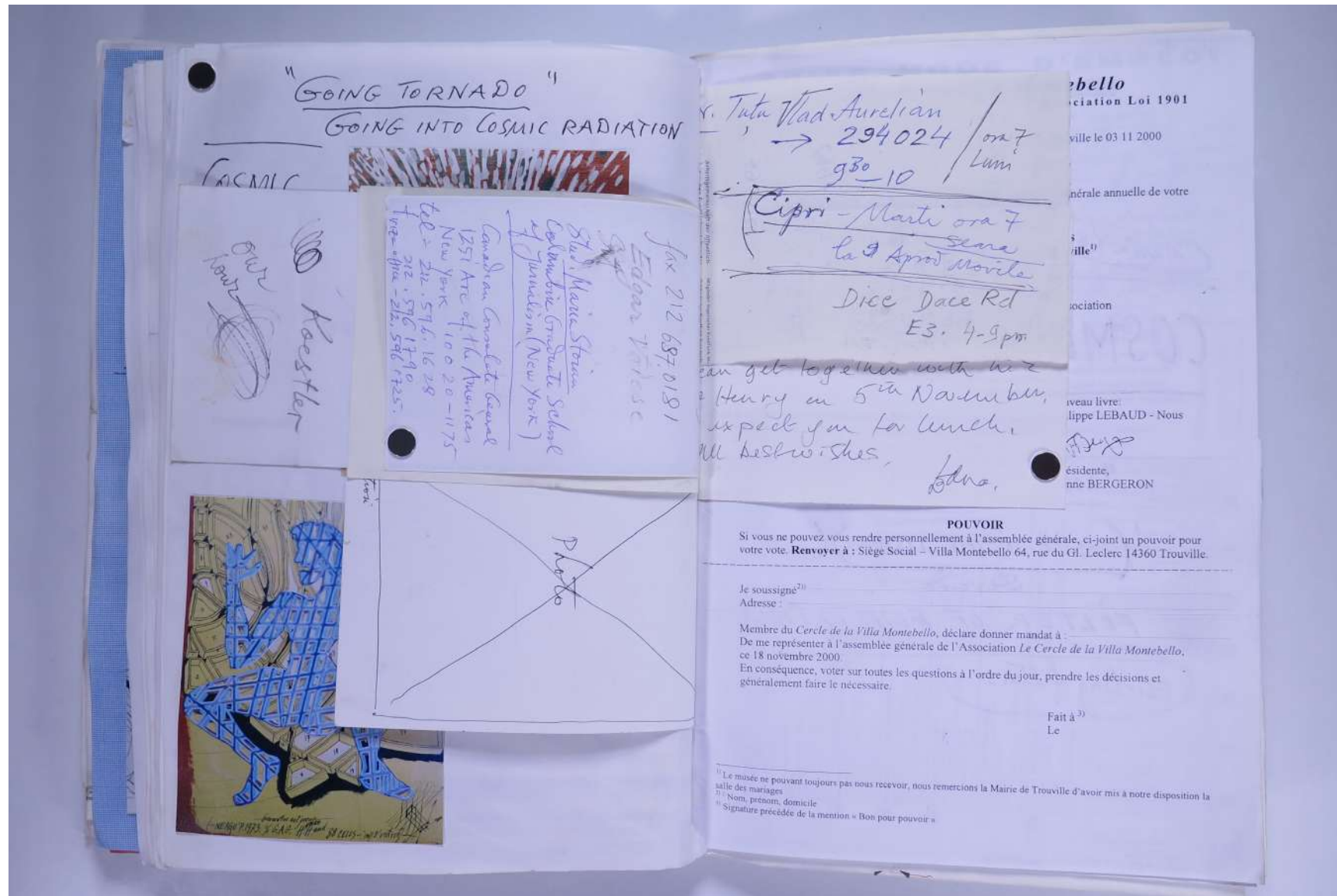
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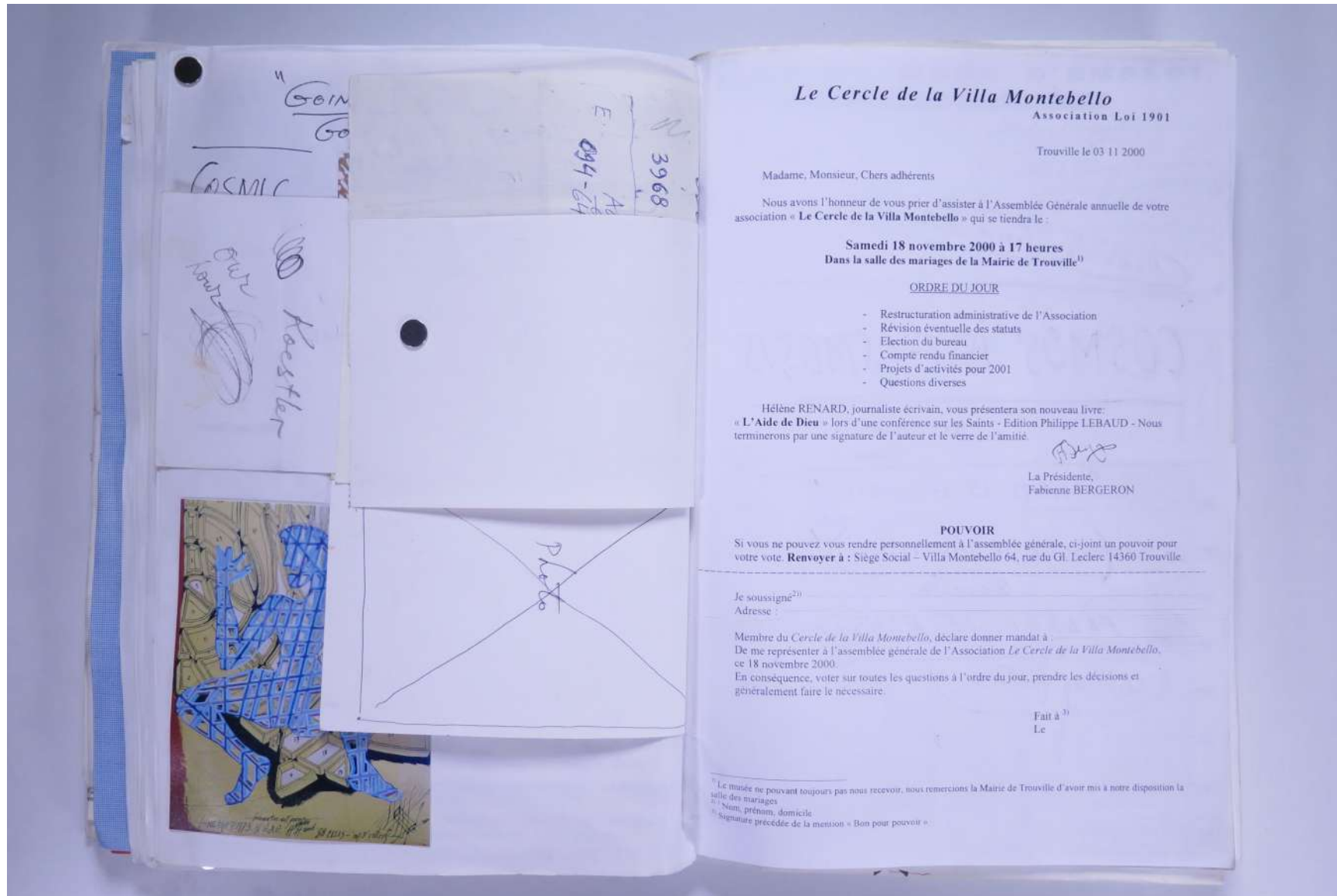
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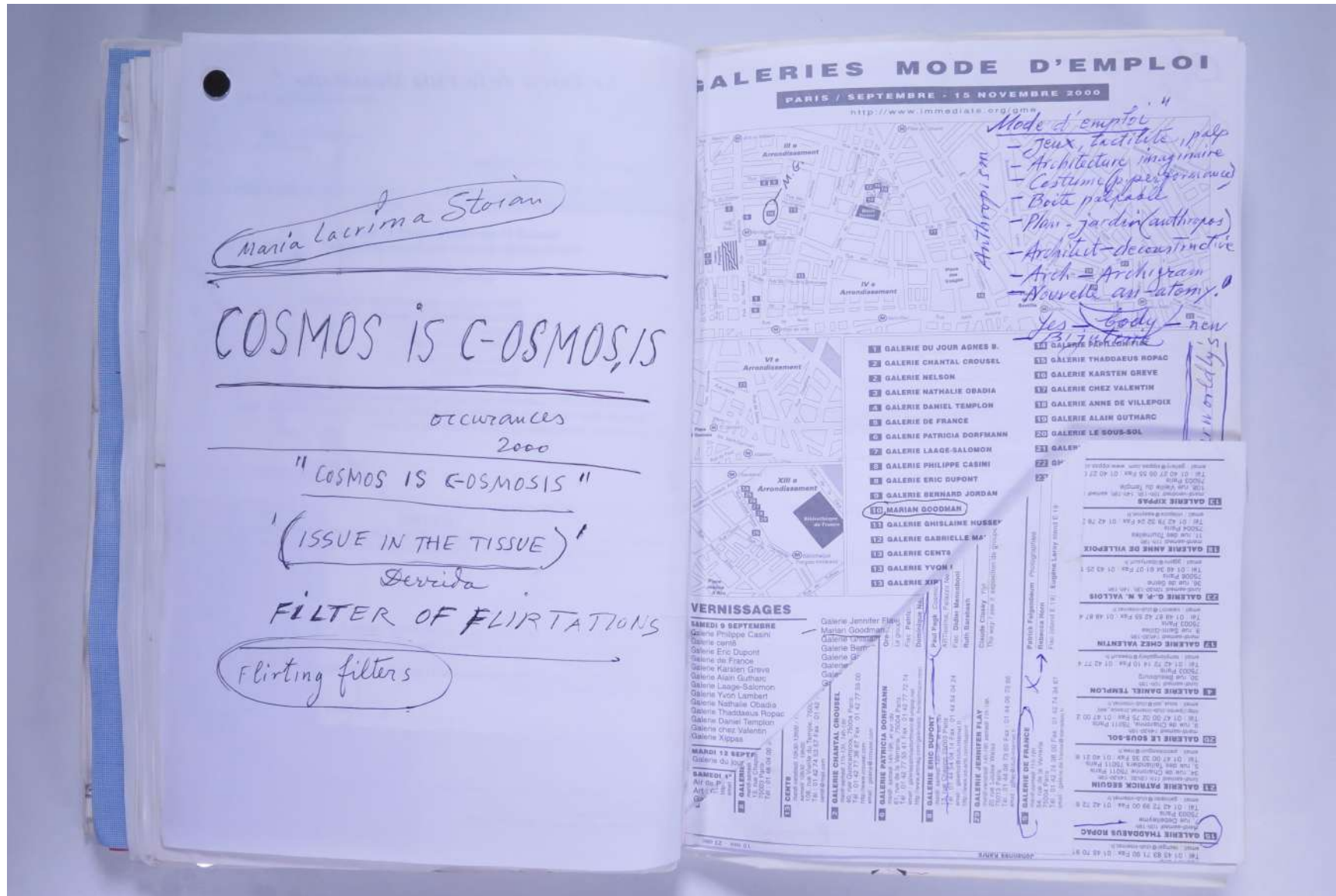
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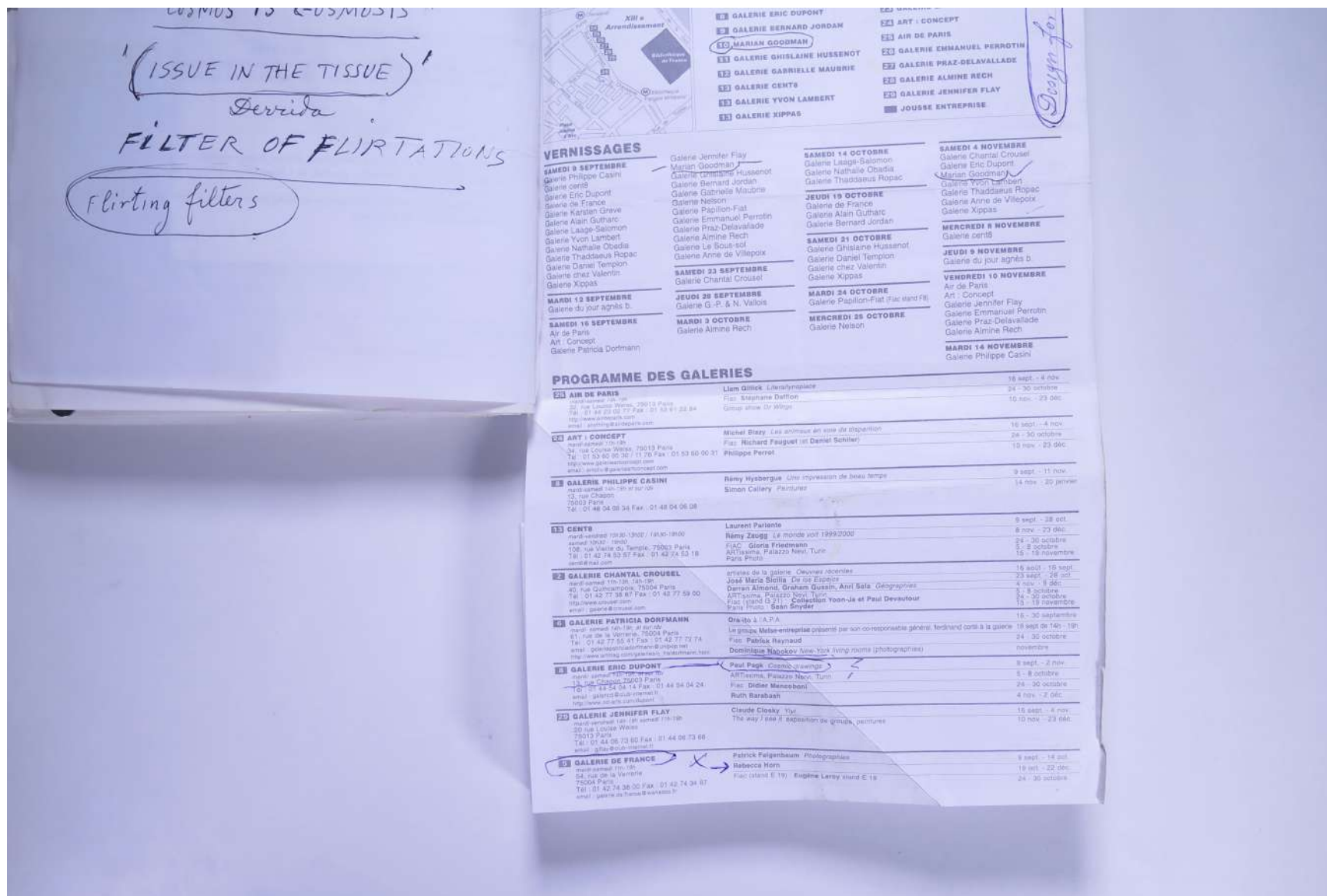
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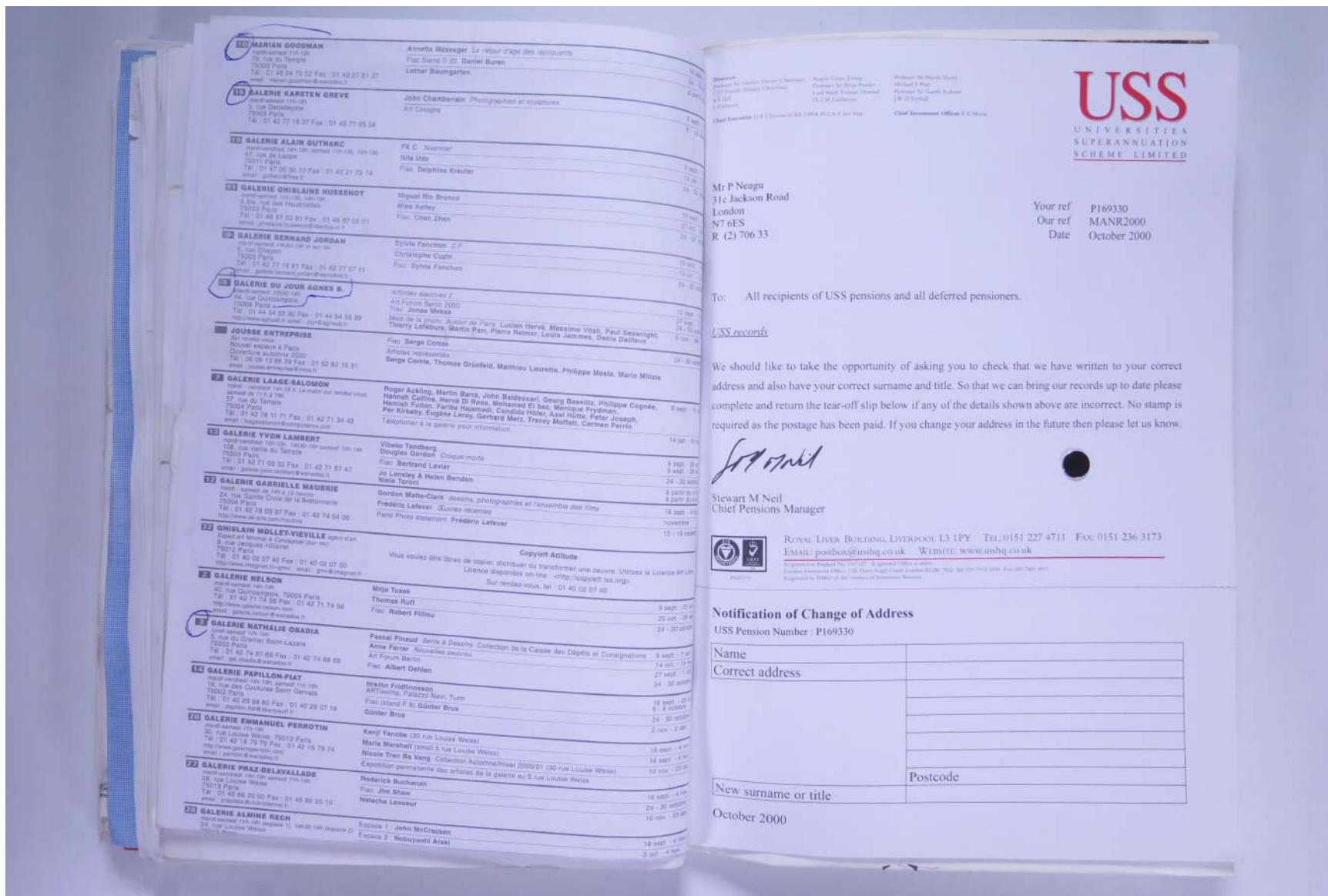
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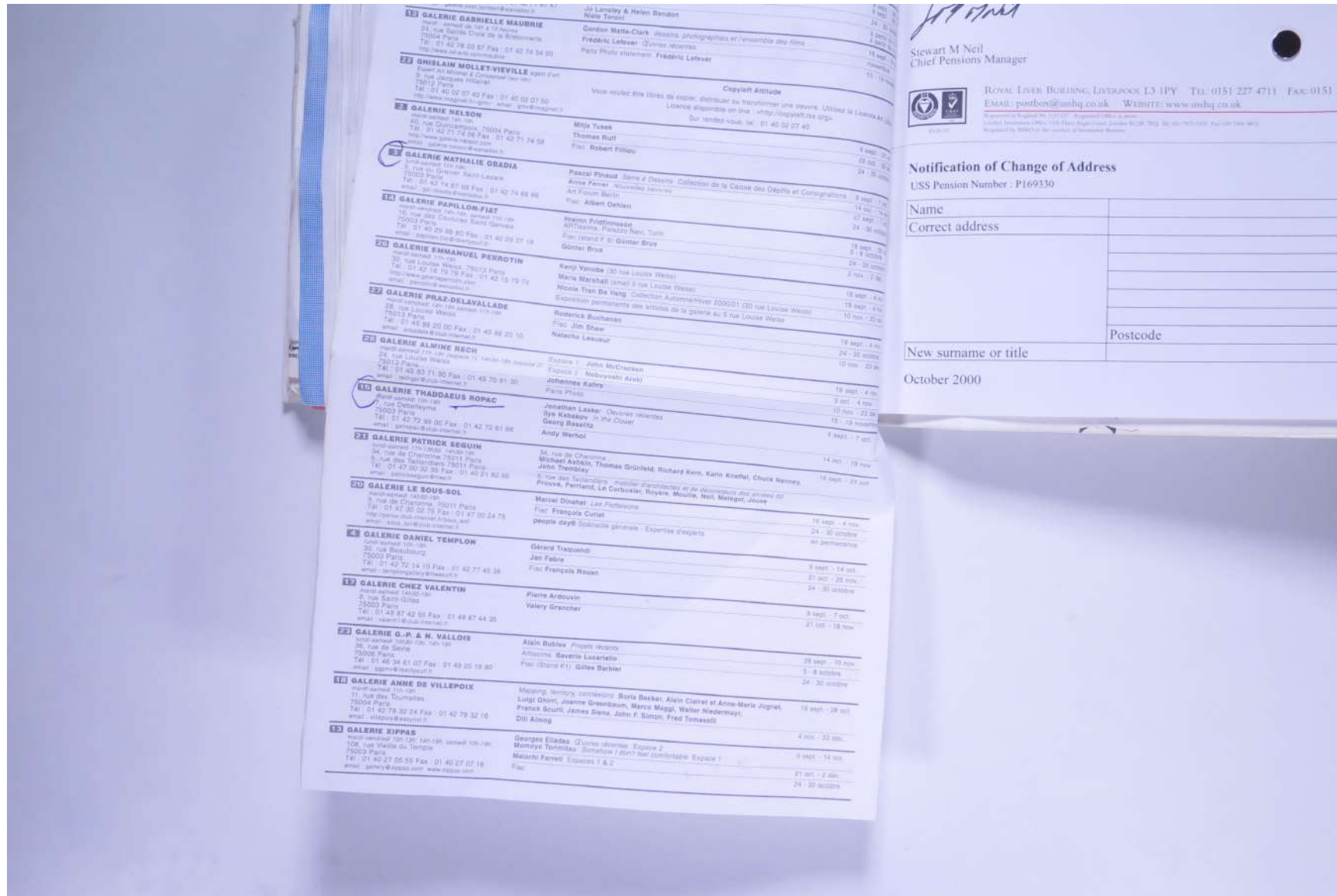
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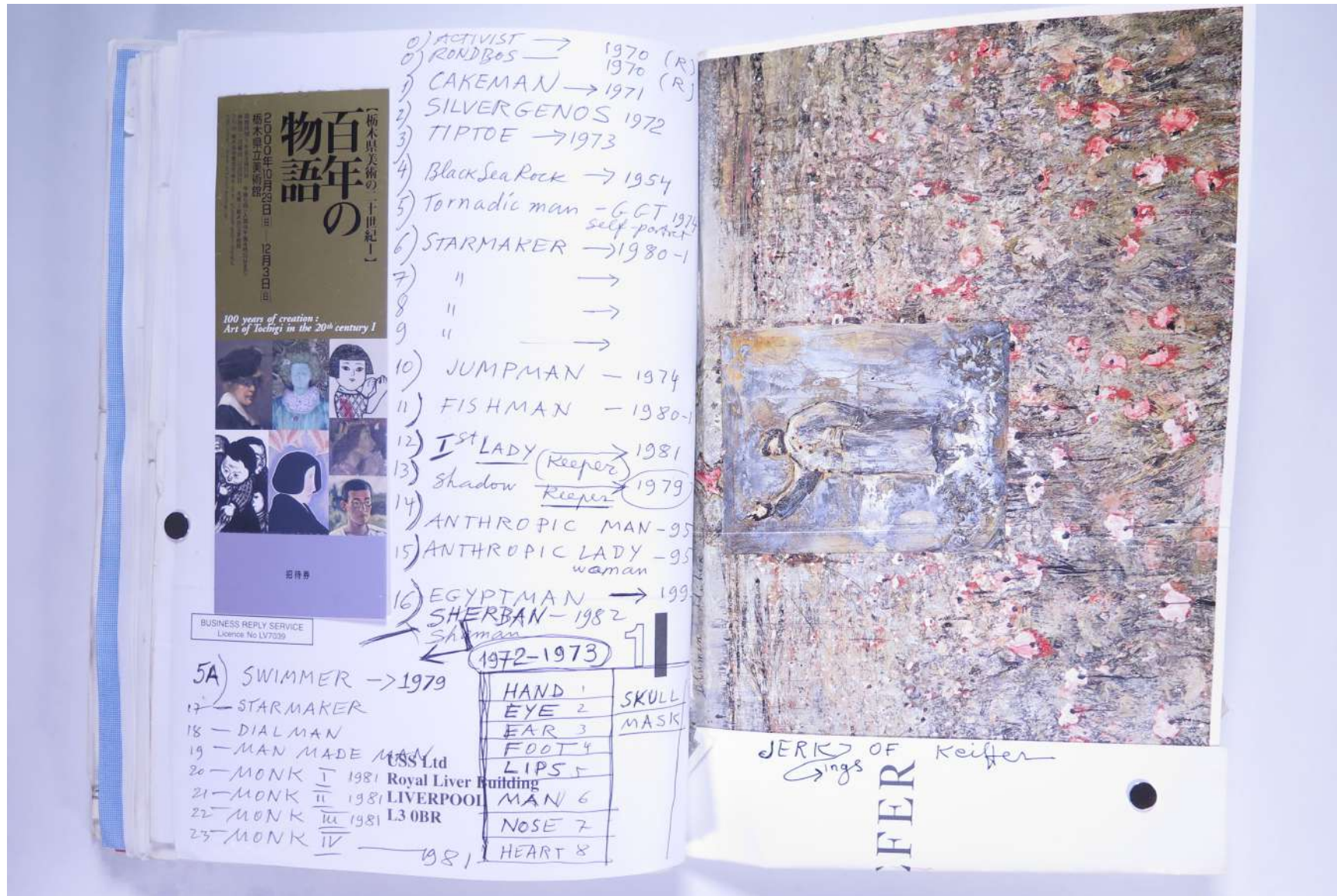
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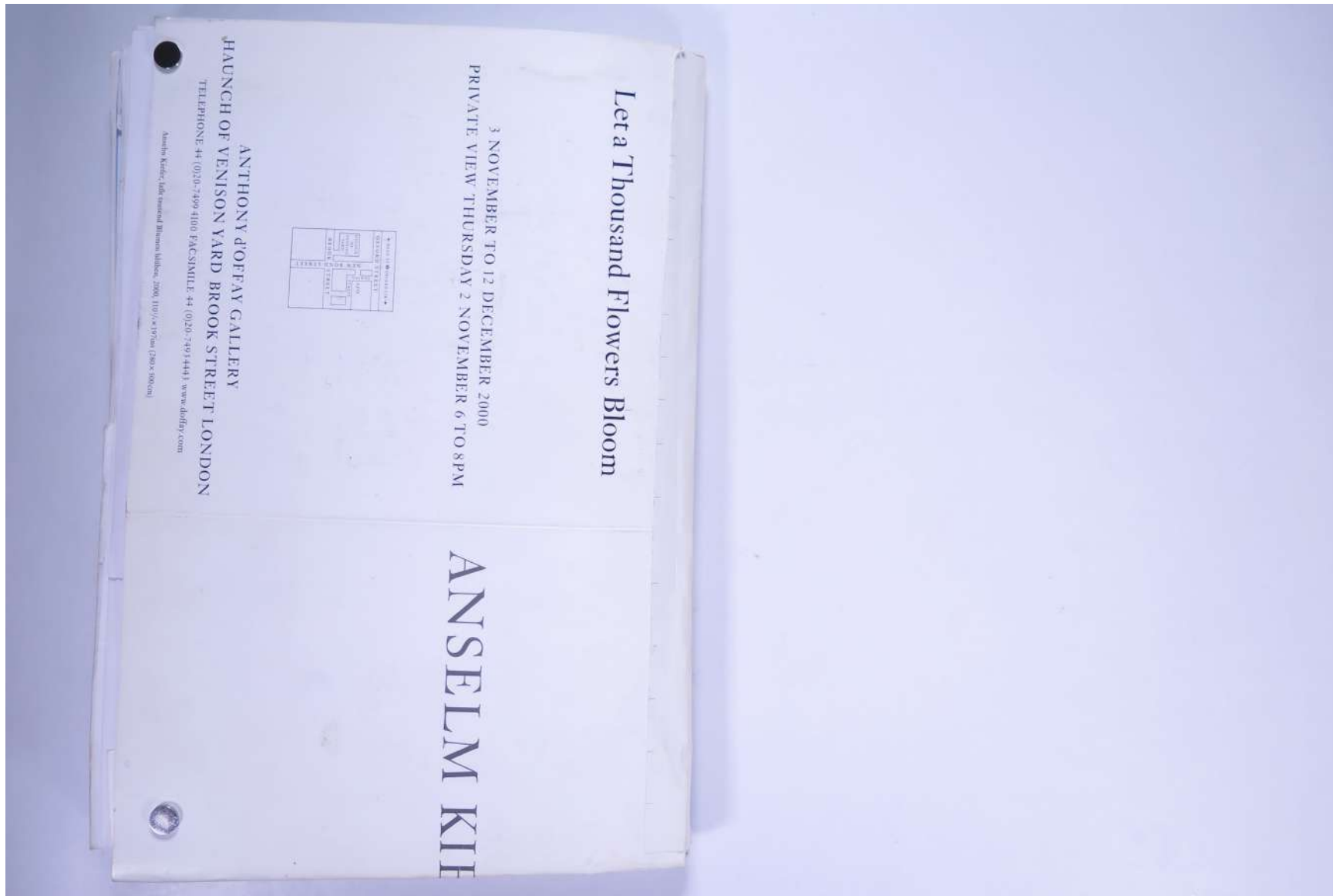
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