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BERLINER KUNST

Would Leonardo today be machine-oriented or art-oriented?



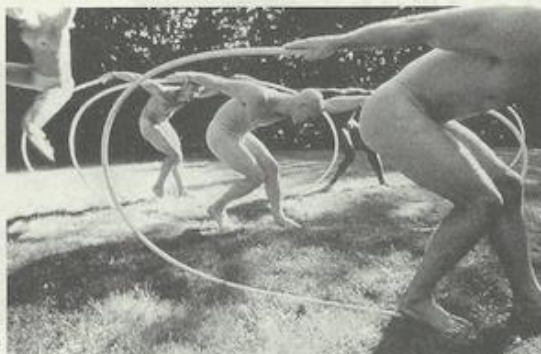
Writers' Picks

Robert Whitman: "Playback" @ Dia in Chelsea

This exhibition focuses on works specifically made for presentation in gallery and museum spaces by Robert Whitman, a seminal figure in the context of Expanded Cinema and multimedia performance. "Playback" brings together a selection of key works from the early 1960s to late 1970s spanning various media, including sculptures with projections, film installations, laser works, and his suite of Dante Drawings.

March 5-June 15, 2003 <http://www.diaart.org>

Robert Whitman, *Dancers on grass*



Courtesy of the artist

Coexistence: Contemporary Cultural Production in South Africa

@ The Rose Art Museum

"Coexistence: Contemporary Cultural Production in South Africa" presents a wide range of creative activity in the young nation. South African policymakers have recognized the value of art and artists in the social, economic and educational development of their young nation. In the decade since the abolition of apartheid in 1990 art in South Africa has shifted from resistance art to art committed to the social transformation of the country.

The works in *Coexistence* represent the various ways in which the categories of "European" and "indigenous" arts are coexisting and mutually influencing each other. Six major works from the South African National Gallery (SANG) collection, all from 1995, form the exhibition's core. As a group, they contrast the vastly different spaces of the suburb, the township, the rural village, and the central city; and the racial and economic divisions that they mark. With one foot firmly planted in the Third World and the other striding forth into the First World, the art of contemporary South Africa challenges both African and Western notions of art. [more](#)

January 22 - June 29, 2003 Lois Foster Wing and Mildred S. Lee Gallery

Michal Rothschild: Artist's Statement

My work questions situations both impossible and hypothetical involving a number of the relationships between time, space, movement, and observation. In order to explore the connections between mental, personal spaces and political public ones. One may describe the subjects I deal with as mental architectures traveling in a specific political present. This traveling is towards a vanishing point when the body itself (hand, eyes, etc.) becomes the link between the interior and the exterior spaces.

My works try to create by means of rhetoric of division and simultaneity, a feeling of limitations, despite the limitless free movement and differing points of view. The erotic effect created by these unlimited dynamics is tamed by the introduction of centers of control. I feel that the broadening the range of movement and action (i.e., filming from different vehicles, planes, reverse perspective, and editing manipulation produces a situation of consciousness locked in a static moment - the body.

Michal Rothschild



WILLIAM H. JOHNSON, *JITTERBURGS V*, 1941-42. Tempera or poster paint on board, 36 1/2 x 28 3/4. Collection of Hampton University Museum, Hampton, VA

Challenge of the Modern: African American Artists 1925-1945 @ The Studio Museum in Harlem

Challenge of the Modern: African American Artists 1925-1945 is an examination of the modernist concepts engaged by black artists in the United States and the Caribbean. Drawing on cultural references germane to their experiences as individuals of African descent, these artists confronted vantage tendencies in the larger art world and created a "modernism" that is, in the words of art historian Helen Shannon, "not always congruent with canonical histories of European and American modernism." More than 100 works, including paintings, sculptures and photographs, will fill the museum's galleries.

According to Lowery Stokes Sims, SMH Executive Director and *Challenge of the Modern* curator: "This exhibition will demonstrate how artists captured the changes that occurred as populations of African Americans moved from rural to urban areas in the United States and the Caribbean in the 1920s, 30s and 40s and embraced modern life. Focusing specifically on more vanguard tendencies during a period that has been well-trodden by exhibitions on the Harlem Renaissance, *Challenge of the Modern* will demonstrate how modernism in the visual arts allowed African Americans to embrace their ancestral cultures and transform how they positioned themselves in the American mainstream and on the world stage. It is no coincidence, therefore, that as black culture was lionized outside its original communities, the 'New Negro' identity emerged and was manifested in Pan-African alliances that sowed the seeds of independence movements in Africa, the Caribbean, and the civil rights movements in the United States in the 1950s and 60s." [more](#)

January 23 - March 30, 2003 <http://www.studiomuseum.org>

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