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SATURDAY, JANUARY 07, 2006

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john m. bennett & jim leftwich

ABOUT ME

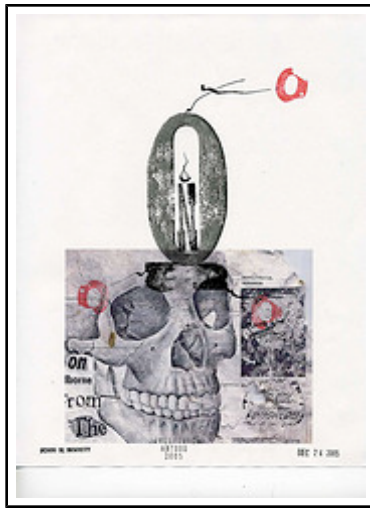


JIM LEFTWICH
ROANOKE, VIRGINIA,
UNITED STATES

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jukka-pekka kervinen & jim leftwich
02

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03

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04

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06

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07

jukka-pekka kervinen & jim leftwich
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walter pennacchi / ioan bunus



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walter pennacchi



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walter pennacchi



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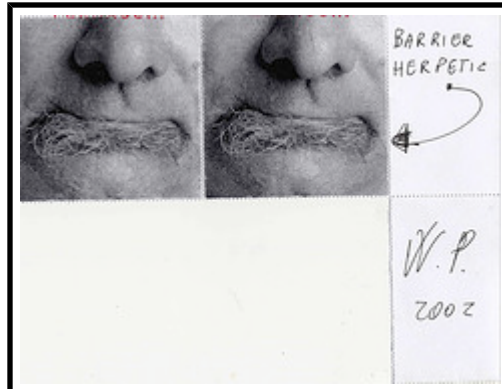


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haute couture death text



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haute couture death text

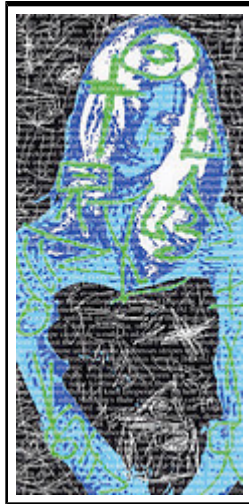


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haute couture death text



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haute couture death text

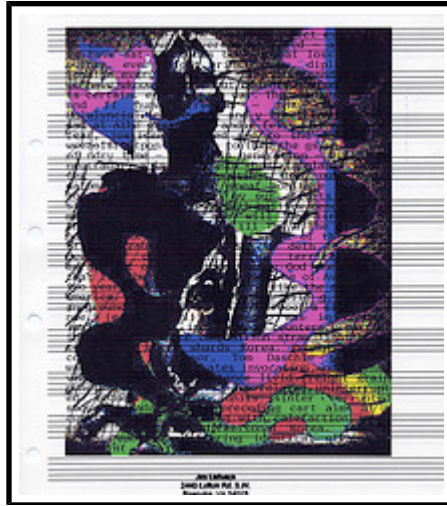


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haute couture death text



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ryosuke cohen

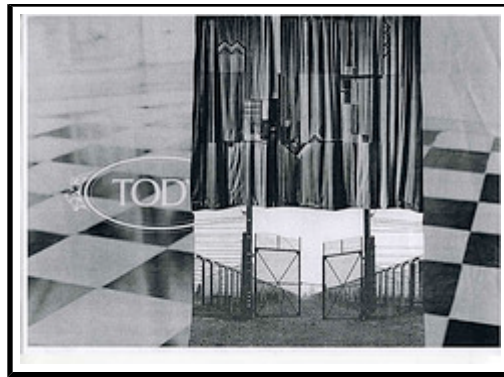


ryosuke cohen

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vincent courtois



vincent courtois

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rael mail

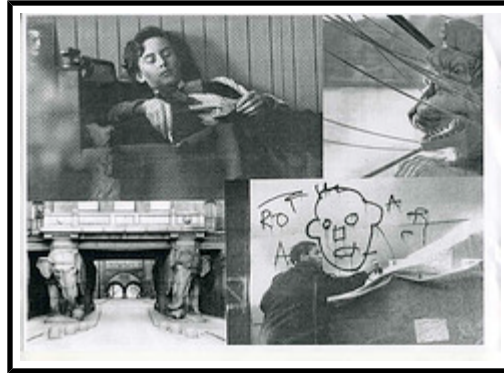


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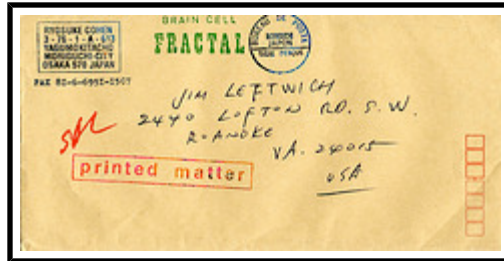


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rael mail



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ed giecek

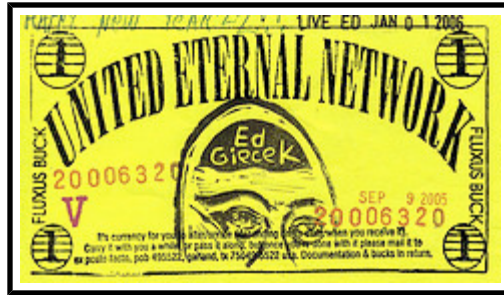


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from ed giecek

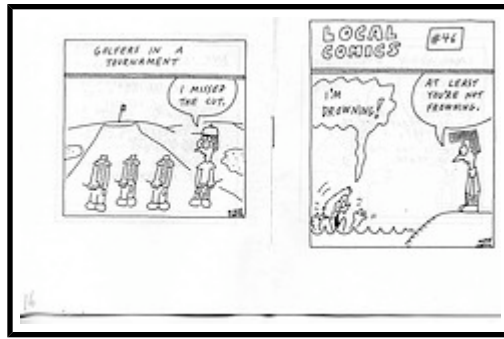


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michael goetz



michael goetz

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wayne alan brenner

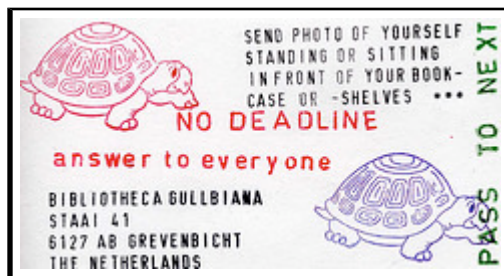


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bibliotheca gullbiana



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mike dyar



mike dyar

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mark hammond



mark hammond

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cathy bennett



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cathy bennett

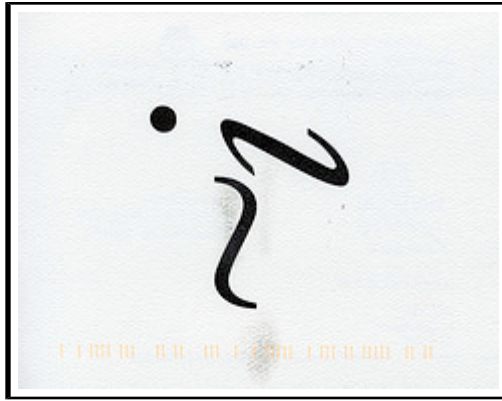


cathy bennett

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dan waber / italic man



dan waber / italic man

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jukka-pekka kervinen

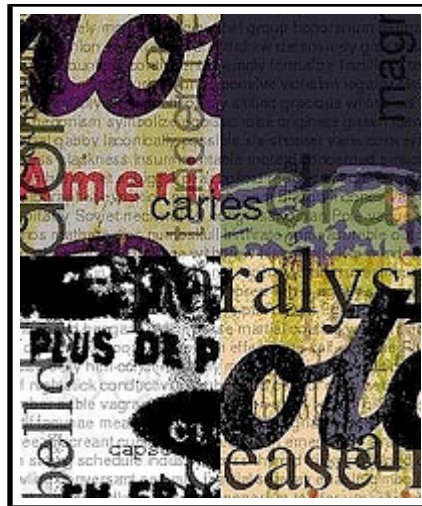


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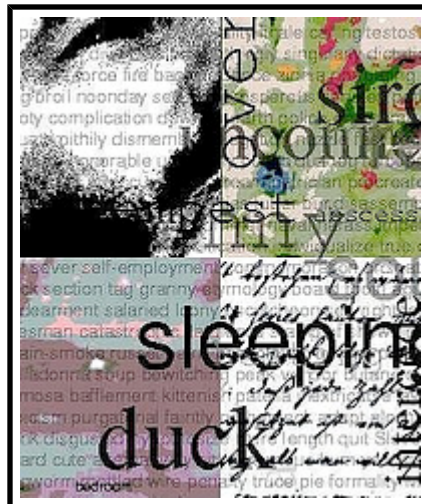


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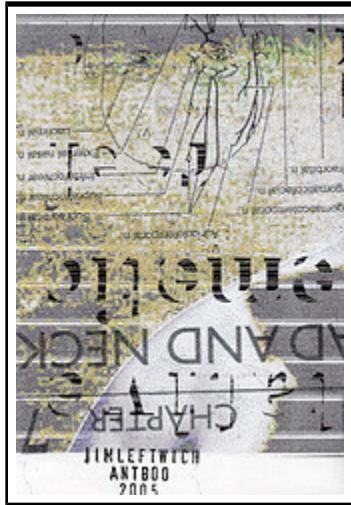


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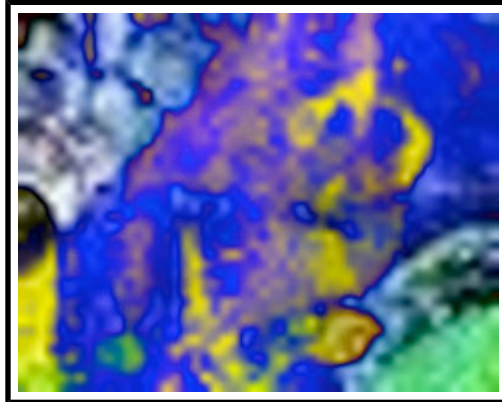
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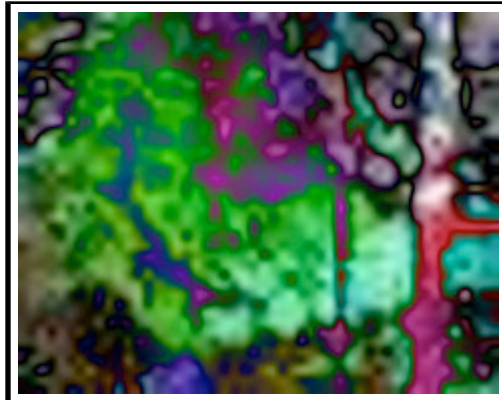
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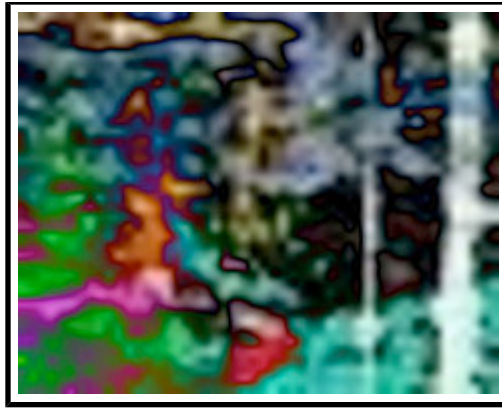
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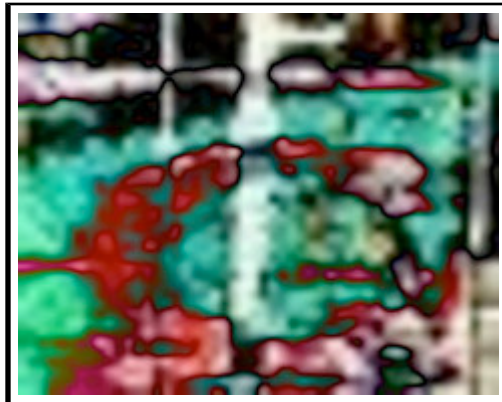
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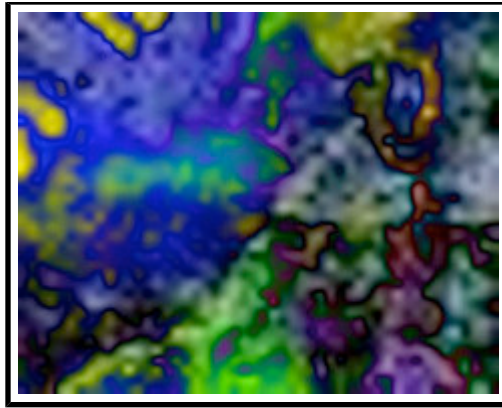
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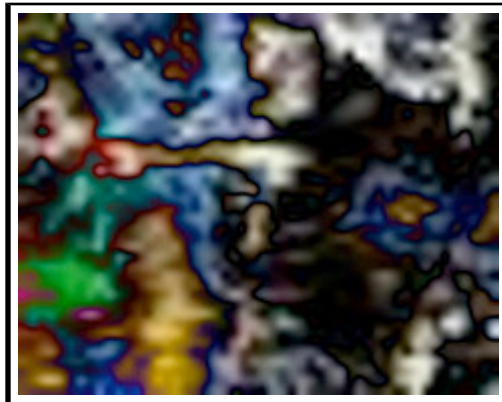
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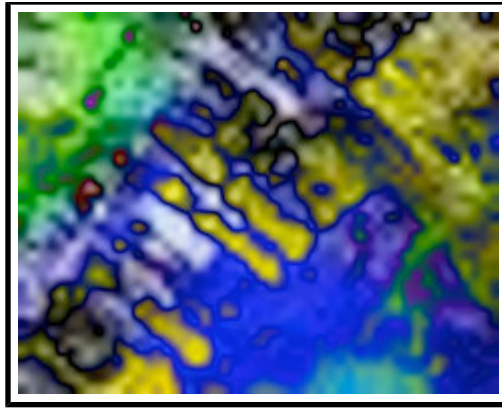
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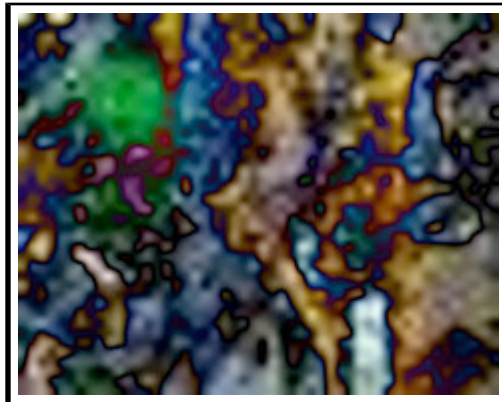
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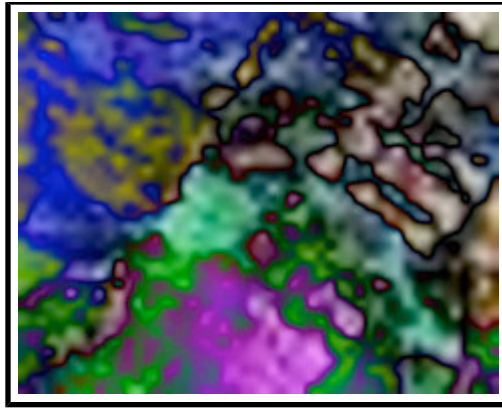
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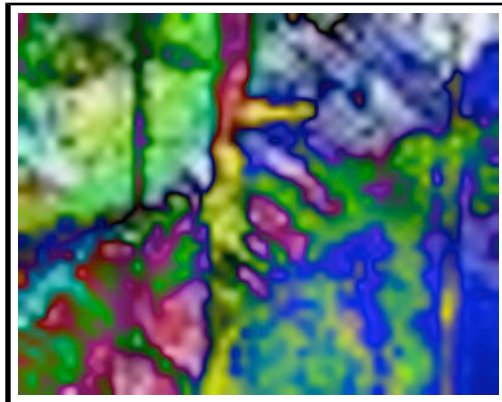
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WEDNESDAY, JANUARY 04, 2006

ralph eaton



ralph eaton

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ralph eaton

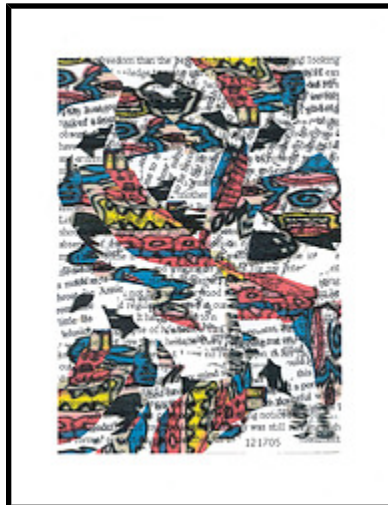


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TUESDAY, JANUARY 03, 2006

ALMANDRADE

Notas sobre Arte

Por Almandrade

[Artista Plástico, poeta y arquitecto brasileño]

El Arte es una forma de conocimiento que exige lecturas y reflexiones específicas.

Su apreciación no se limita a mirar a simple vista. Sin las informaciones necesarias pasan desapercibidas las búsquedas y la profundidad de su lenguaje. La apariencia satisface al mirar desatento.

"Sólo se ve aquello que se mira" (Merleau-Ponty). Lo que percibimos en una obra de arte es aquello que recogemos en nuestro modo de ver. El hombre es insertado en una sociedad, en un lenguaje, por donde aprende a ver, pensar y sentir. El lenguaje es el dispositivo a través del cual él se apropia de las cosas, de los seres, de las formas y de los colores.

Como arte puede ser cualquier cosa, en nombre del arte contemporáneo, somos muchas veces colocados delante de alguna cosa que dice ser arte. ¿Cuál es el criterio?

Para el artista no basta saber pintar, mucho menos apropiarse de imágenes u objetos, de forma aleatoria, es indispensable tener referencias y disponer de un método. Cada artista concibe su arte a partir de su propia teoría, aunque esta no esté formulada explícitamente.

Una obra encierra múltiples posibilidades de indagación. Recreamos las imágenes en nuestra percepción, y las modificamos subjetivamente de acuerdo con nuestra experiencia de vida. Proyectamos sobre ellas nuestros valores y nuestras inquietudes. Las

obras de arte se completan de maneras diferentes en la imaginación de cada espectador. Es también objeto de decoración, acrecienta al espacio habitado la curiosidad de un abrigo poético.

Para hablar de arte es necesario aprender el método de observar su producción, es preciso ir del concepto a la obra y de la obra al concepto. Se comprende el arte a partir de la obra, un proceso ligado a la experienciay al pensamiento que acciona ciertas condiciones subjetivas del conocimiento. Se conoce al artista a través de su obra, y esta es una invención de la actividad del artista, (Heidegger).

Es un hacer político localizado. El arte tiene su propia materialidad. No es lugar de apoyo para otras políticas, así sean las llamadas culturales que ignoran cuestiones a cerca de los lenguajes y sus transformaciones. "En el transcurso de grandes períodos históricos, junto con el modo de existencias de las comunidades humanas, se modifica también su modo de sentir y percibir", (Walter Benjamin). El arte participa de esas mudanzas como tarea política de transformar la realidad dentro de un territorio determinado del saber.

El arte está sujeto a un sistema de poder extraño al hacer cultural. El arte deja de ser visto como un fenómeno cultural, para tornarse un hecho exclusivamente social y de mercado. El problema no es el mercado, él es necesario y tiene un papel importante en el circuito del arte, mas la importancia que viene asumiendo como agente principal del circuito que hasta facilita la producción, sin duda, pero hace que el valor de cambio deje a un lado la reflexión.

Estamos atravesando un momento donde es cada vez más difícil la producción cultural sin la interferencia de los media y de los intereses del mercado. Si la ética de esta sociedad es el consumo, todo pasa a ser determinado por la ley del mercado: la salud, la educación, la cultura, etc.

El intelectual y el crítico son descartables en una sociedad donde el mundo del pensamiento es poco tolerable; por otro lado, los patrocinadores, los empresarios del arte, los profesionales de marketing, los curadores... son los protagonistas del arte.

El artista que era un artesano descalificado hasta el siglo XIV, a partir del Renacimiento pasó a ocupar un lugar destacado en el territorio del conocimiento, y en este final de milenio es considerado el villano de la cultura.

Lo que viene ocurriendo con las artes plásticas y la cultura de una forma general, forma parte del espectáculo de una sociedad que ve en la acumulación de riquezas el objetivo de vida. Así, una institución cultural que disponga de pocos recursos, dejará a cargo de los patrocinadores la programación y la política cultural.

Almandrade

Traducción del portugués: Iris Pérez Ulloa

Almandrade se desempeña desde hace más de 30 años tanto en las artes plásticas, como en la arquitectura, el diseño y la poesía. Participa en varios salones internacionales entre los que destacan las XII, XIII e XVI Bienales de Sao Paulo, y la muestra especial de la XIX Bienal de Sao Paulo "En Busca de Esencia". En 1974 edita la revista "Semiótica", proyecto del Grupo de Estudios del Lenguaje de Bahía, del cual fue uno de sus creadores. Desde 1975 realiza más de veinte exposiciones en Salvador, Recife, Río de Janeiro, Brasilia y Sao Paulo, y escribe en varias publicaciones especializadas sobre arte y arquitectura. En los años 1981 y 1982 recibe premios del Museo de Arte Moderno de Bahía, en 1986 de Fundarte en el XXXIX Salón de Artes Plásticas de Pernambuco, y en el año 1997 es galardonado con el premio "Copene de Cultura e Arte". En marzo de 2002 su obra es incluida en la exposición "Brazilian Visual Poetry" organizado por el Mexic-Arte Museum de Texas, Estados Unidos, y entre julio y agosto de 2002 se realiza una retrospectiva de su obra en el Museo de Bellas Artes de Río de Janeiro, Brasil. Asimismo, ha editado los siguientes libros de poesía y trabajos visuales: "O Sacrificio do Sentido", "Obscuridades do Riso", "Poemas", "Suor Noturno" y "Arquitetura de Algodão".

www.provadoartista.com.br/almandrade.html

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Notes about Art

Art is a form of knowledge that demands specific reading and contemplation.

Its understanding is not limited to the first glance. Without the necessary information, the research and examination of the language goes unnoticed. The appearance satisfies the untrained eye.

"We can only see that which can be seen" (Merleau-Ponty). What can be perceived in a work of art is that which fits our point of view. Man is inserted in a society, in a language, where he learns to see, think and feel. Language is the device through which he assimilates things, beings, shapes and colors.

Since art can be anything, in the name of contemporary methodology, we often encounter something which is said to be art. What criteria is used?

A work of art contains multiple possibilities of examination. It projects values and anxieties.

For an artist, knowing how to paint isn't enough, neither is acquiring random objects and images. Having references and a method is mandatory. Each artist conceives his art using his own theory, even though it might not be formulated explicitly.

A work of art contains multiple possibilities of examination. We recreate images from our perception, and subjectively modify them according to our life experiences. We project our values and anxieties on them. Works of art are completed in different ways in the imagination of each spectator. It is also used for decoration, adding the curiosity of a poetic shelter to an inhabited location.

In order to speak about art, one must learn the method of observing its production, from the concept to the work of art and from the work of art to the concept.

"Art is perceived as originating from the work, a process that is linked to experience and to thought which sets certain subjective conditions of knowledge into motion. One gets to know an artist through his work, and this work is an invention of the artist's activity." (Heidegger)

It is a local political act. Art has its own materiality. It is not used to support other politics, even those that are supposedly cultural, that ignore questions of language and its transformation. "Throughout the great historical periods, along with the ways of living of human communities, the way one feels and perceives things has changed" (Walter Benjamin). Art takes part in these changes as the political duty of transforming reality within a specific territory of knowledge.

Art is subject to a strange system of power when it comes to culture. No longer seen as a cultural phenomenon, becoming instead an exclusively social and market fact. The problem is not the market (it is necessary and plays an important role in the art circuit), but the importance it has taken upon itself as the main agent of the circuit. It has undoubtedly aided production, yet has caused the retail value to take reflection into a recession.

The intellectual and the critic are disposable where the world of thought is rarely tolerated.

We are facing a moment where the cultural production is more and more difficult without media interference and market interest. If this society's ethic is consumption, everything is governed by market law:

health, education, culture, etc.

The intellectual and the critic are disposable in a society where the world of thought is rarely tolerated. On the other had, the sponsors, art entrepreneurs, marketing professionals, curators... are the protagonists of art.

The artist, who was considered to be an unqualified artisan until the 14th century, began to occupy a notable place in the knowledge territory since the Renaissance and, in this new millennium, is considered to be the cultural villain.

What has been happening with plastic arts and culture in general is part of a society's spectacle that sees retaining riches as life's objective. A cultural institution with few resources, left in the hands of sponsors, programming and the political culture.

POSTED BY JIM LEFTWICH AT 12:43 PM 0 COMMENTS

ALMANDRADE

Thinking about Art from my Experience

Man protects himself through language, but in art the language is the path that takes you to the unknown, where the artist thinks about images to inhabit the intimacy of the world.

To contemplate a work of art is to share knowledge, to take on a set of ideas that belong to a secret code, unveiled by the thought of a look. To answer its challenge, we are always imagining realities and references, that are not made up from definite readings. Each spectator reads what he wants to read, according to his own experiences, his repertoire and his cultural interests, resulting in definitions that are more or less close to the nature of the opus.

A work of art is never completely finished. It is always demanding new

observations, as a result of the transformations in thought. Concepts will be added along the way, as if the act of observation itself gives rise to new knowledge and doubts regarding the object of art.

Drawing

To fill the surface of a sheet of paper until you come into contact with the depth of disorder, to inscribe and redefine emptiness. To diagram space and pursue a sense from a distance. The story behind the drawing and emotion. A treatise of semiotics that revolves around itself, objectifying a state of tension. The eye laughs, religiously, at the sensuality of mathematics. Silent writings, do not speak, show nothing. Parallel mirrors that repeat different images. Enigmas that are beyond perspective. Maps of geographical regions that cannot be located. Mirage, abyss, abstraction of absence.

Sculpture, object and setting

The images of levity and equilibrium invent themselves, dialectically, in the process of making something, and in the challenge that the hand and the mind goes through when dealing with matter, space and concepts. The feeling of levity reveals the effort of building, with a metaphor meaning flight, the poetry of the unexpected, the transition from disorder to order, relating reasoning and discerning.

Discreet and contradictory, the parts interact in a momentary (and lasting) rest. Matter coated with color results in a completely different reality, marked by tension, equilibrium, rhythm and the suggestion of space.

To contemplate a work of art is to share knowledge, to take on a set of ideas that belong to a secret code, unveiled by the thought of a look. To answer its challenge, we are always imagining realities and references, that are not made up from definite readings. Each spectator reads what he wants to read, according to his own experiences, his repertoire

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Painting

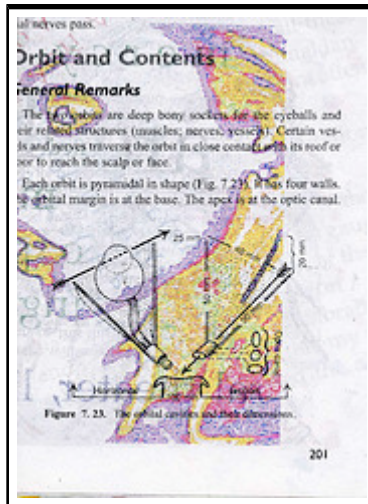
Painting has become a form of canvas restoration. Behind the white surface, where hand and reasoning will come into action, live many shadows, forming an obscure landscape, hiding some of the conflicts of the visual world. The canvas is like an old blackboard, not so much black anymore, but gray. The chalk and the friction of the eraser left behind the scars of numerous scriptures. This is the canvas, a territory with traces of many inscriptions. To paint is to deal with the ghosts of painting, to excavate the density of a surface which looks white, in search of references to build a place, even if it is an unfinished place, to stimulate the reflections of the eye. Painting re-emerges from itself, allowing its dreams and wrinkles to appear, revealing doubts and imperfections, giving the invisible a form. Color and trace vibrate and question themselves as attributes of a support that shelters the staging of a painting.

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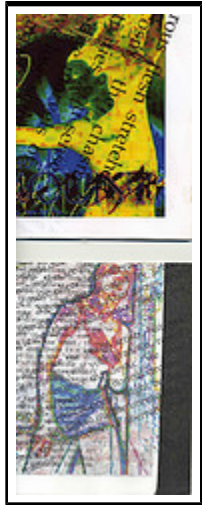


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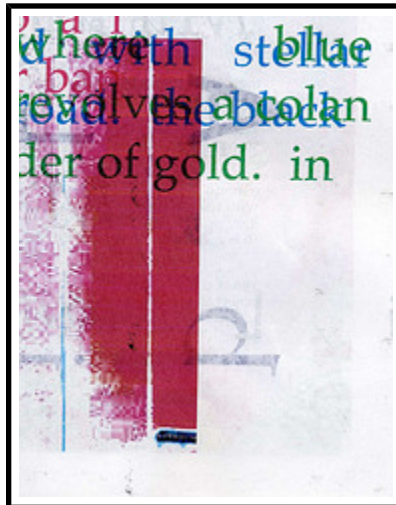


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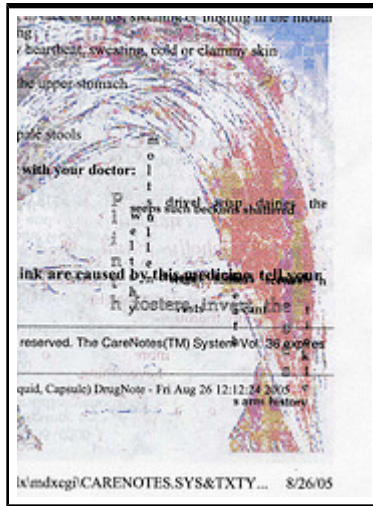


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MONDAY, JANUARY 02, 2006

tom taylor



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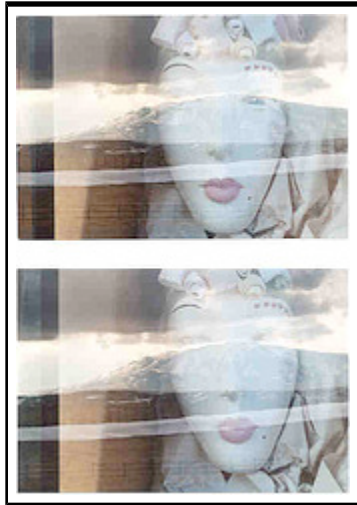


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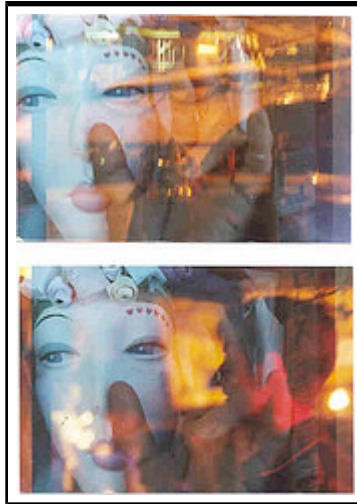


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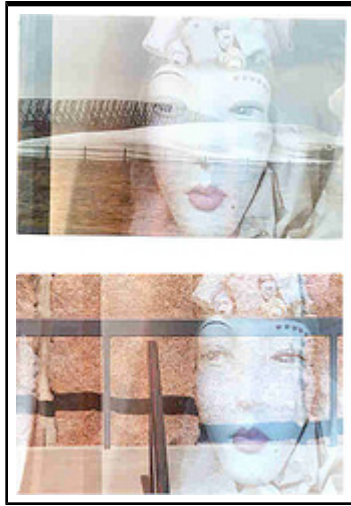


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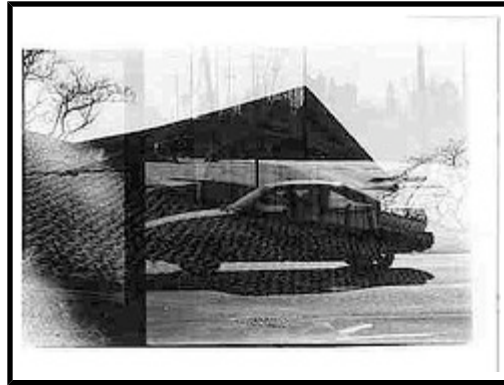


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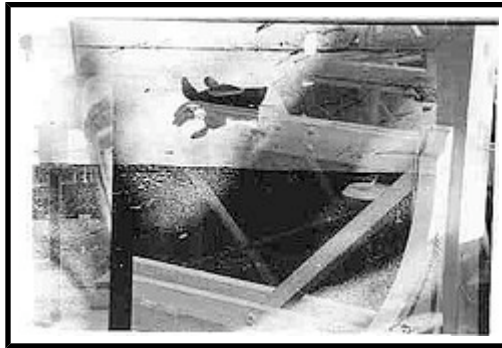


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SUNDAY, JANUARY 01, 2006

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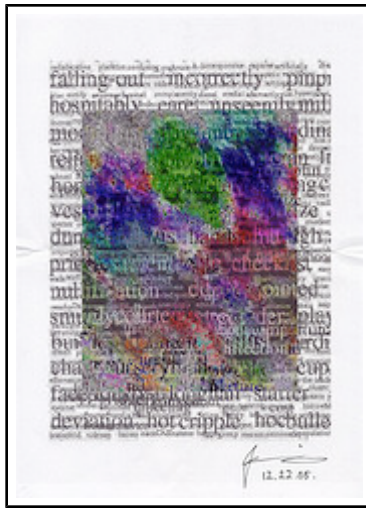


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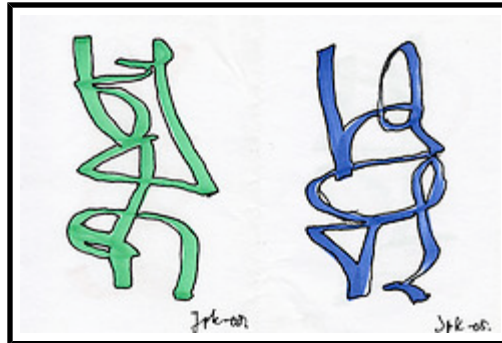


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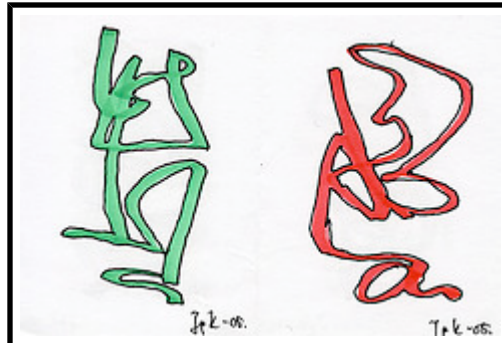


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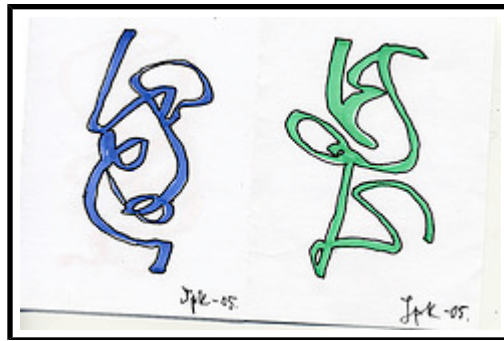


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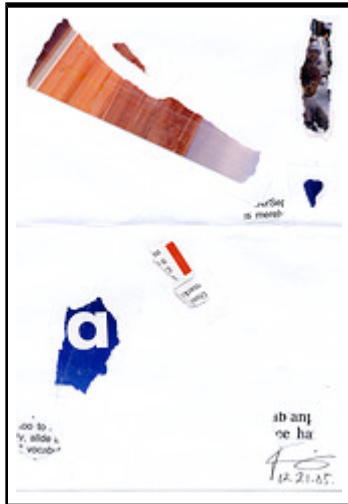
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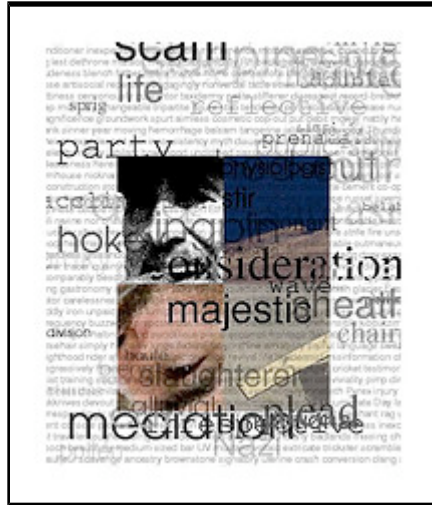


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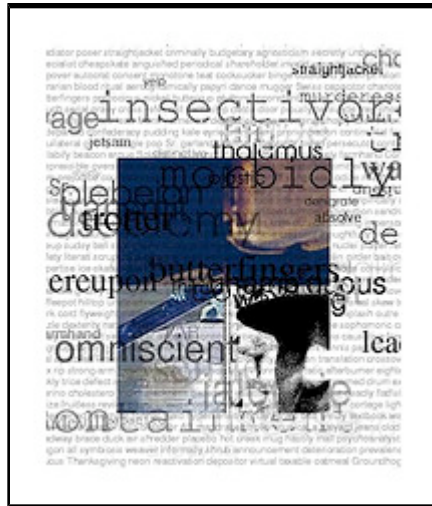


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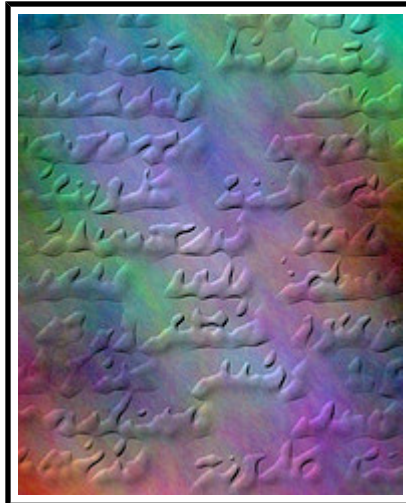


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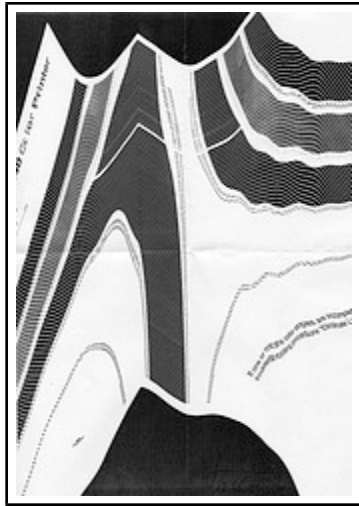


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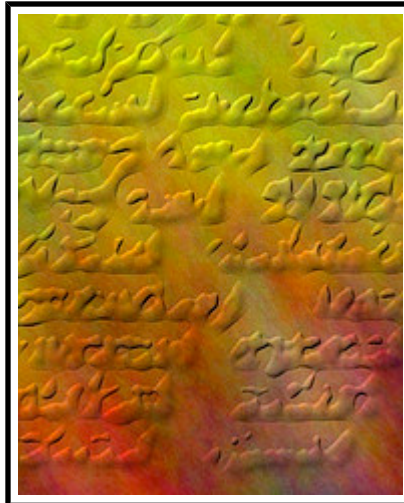


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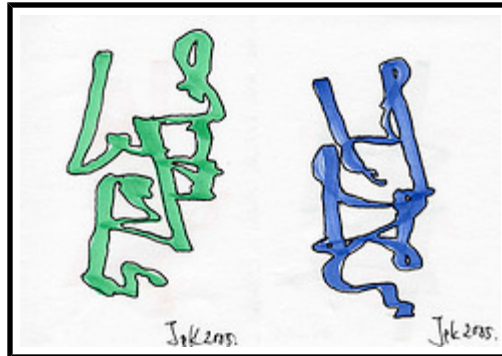


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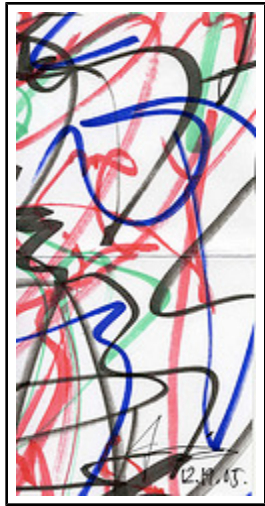


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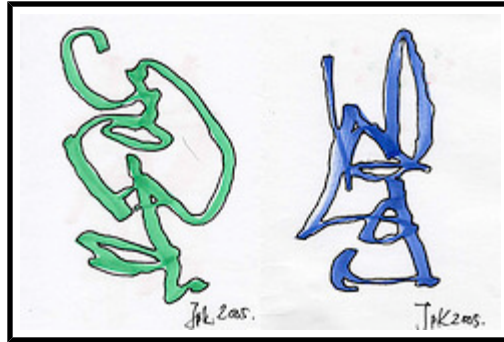


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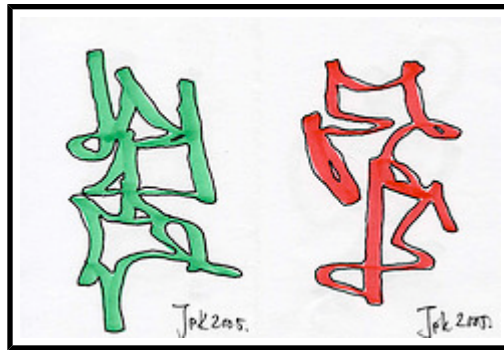


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