

Sala de vídeo



Om de tuin leiden, 1992



News-reel, 1993

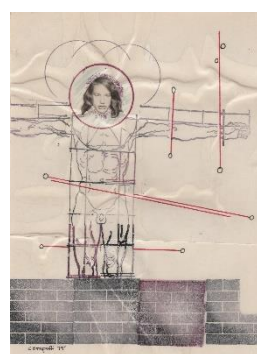
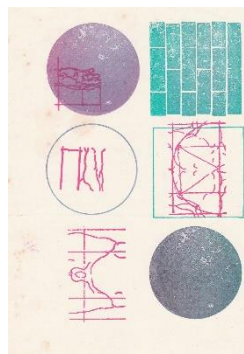
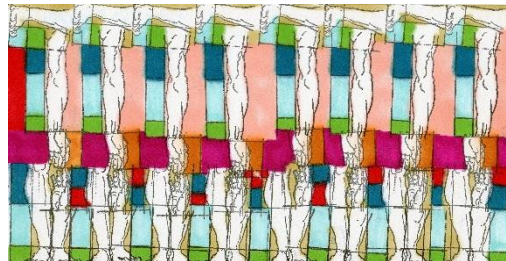
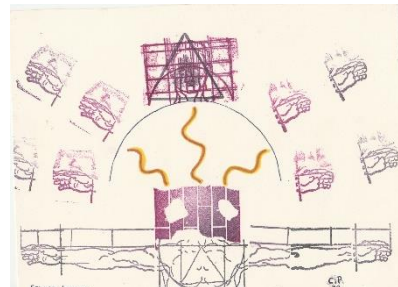
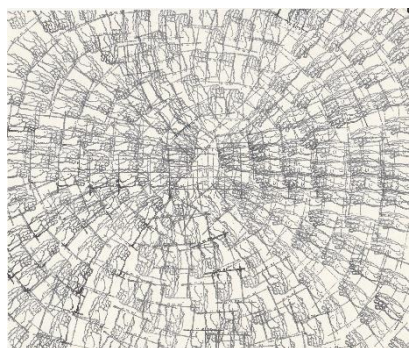


Portraits, 1985



Videorama, 1985

LISTA DE OBRAS



C01477

Pieces of myself, 1979

Projeto de arte postal

Carimbo, colagem e desenho sobre papel

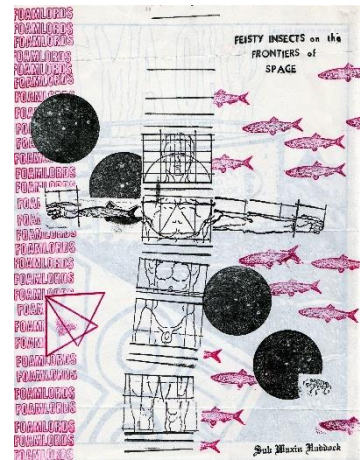
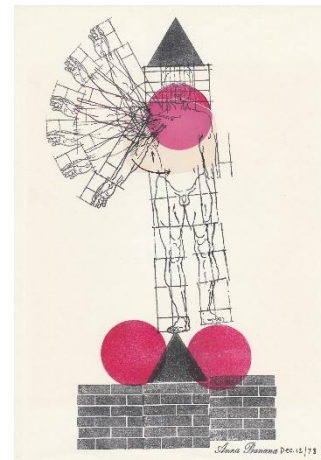
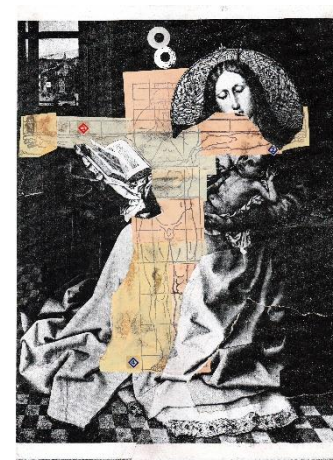
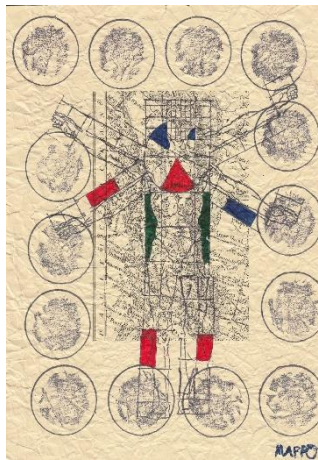
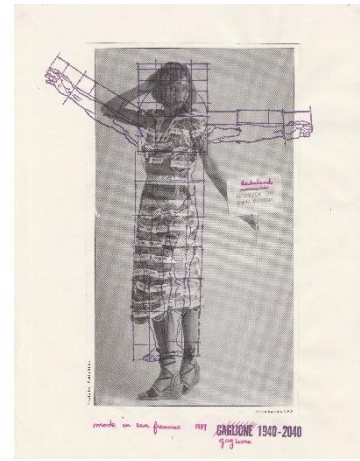
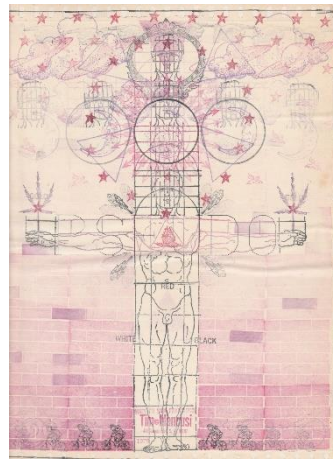
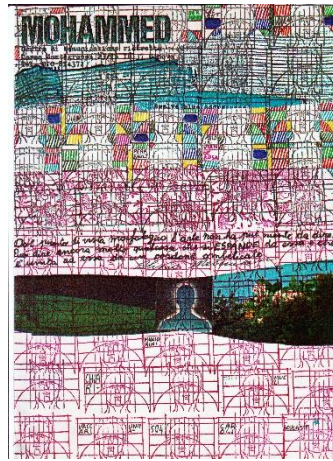
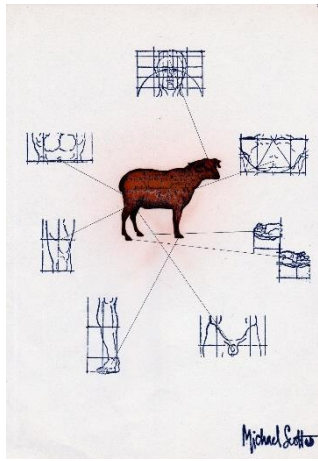
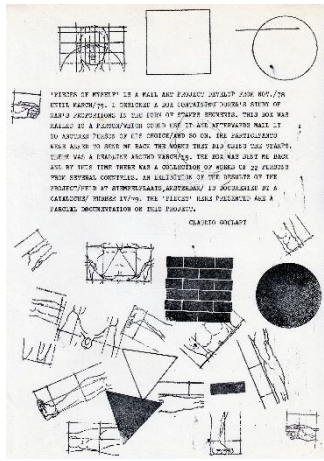
Medidas variadas

M13d

Seleção de respostas da convocatória

Montagem em prateleira da Elida Tessler

+ 1 Prateleira
Vera pediu para fazermos 1 cúpulas para a caixa de
carimbos



Na parede do painel móvel:
3 montagens separadas, 70,5 x 50,5 cm cada



C02336 / C02331 / C02327 / C02317
C02332 / C02333 / C02318 / C02316

Excerpts from / Fragments of a Landscape
1986

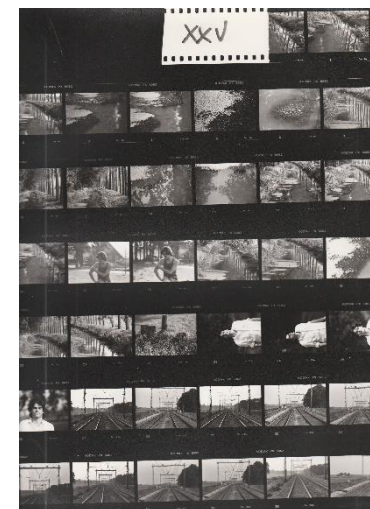
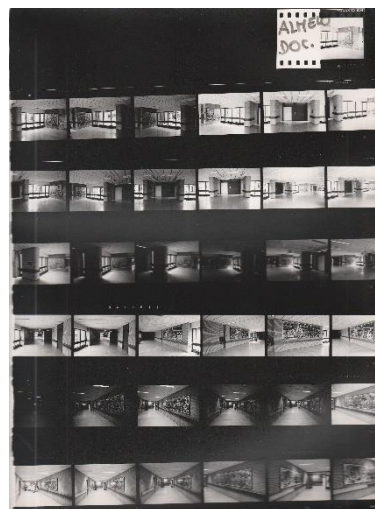
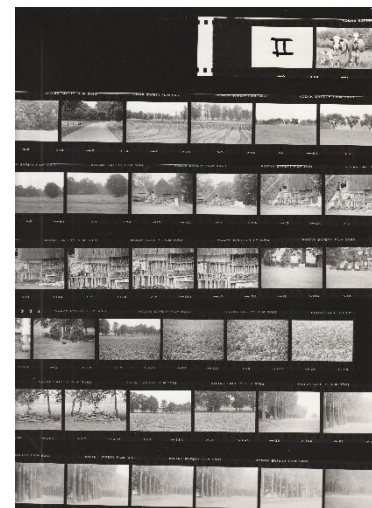
Estudo – Projeto Almelo

Fotografias

24 x 30,5 cm / 28 x 35,5 cm / 30,5 x 40,5 cm

M13c

Duas montagens: 74 x 103 // 55,5 x 80,5 cm



Excerpts from / Fragments of a Landscape
1986
Estudo – Projeto Almelo
Provas de contato

205 x 30cm prateleira com vidro



Excerpts from / Fragments of a Landscape
1986

Instalação – Projeto Almelo

Fotocópia

2m05cm x 2m52cm

M13d

Montagem com Nelson



C01680

Gladiators of the Future

1980

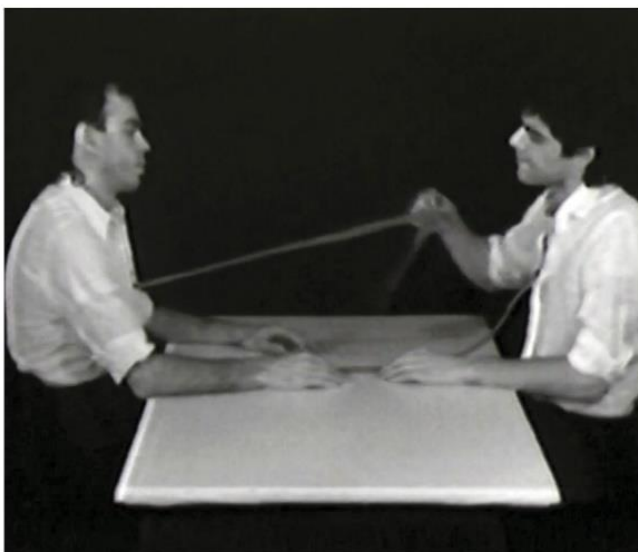
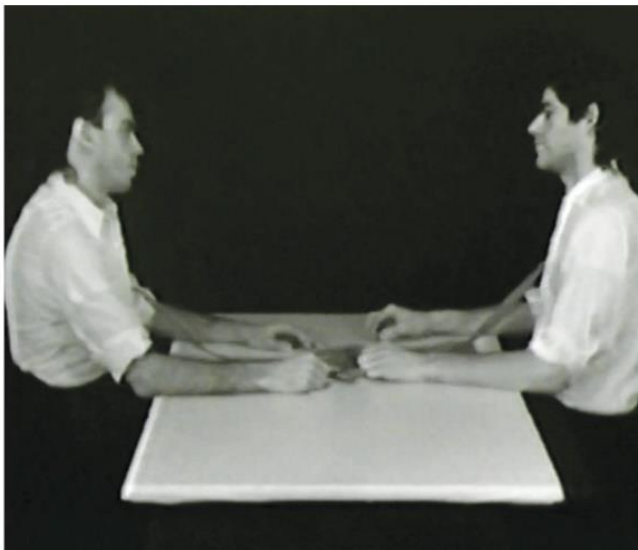
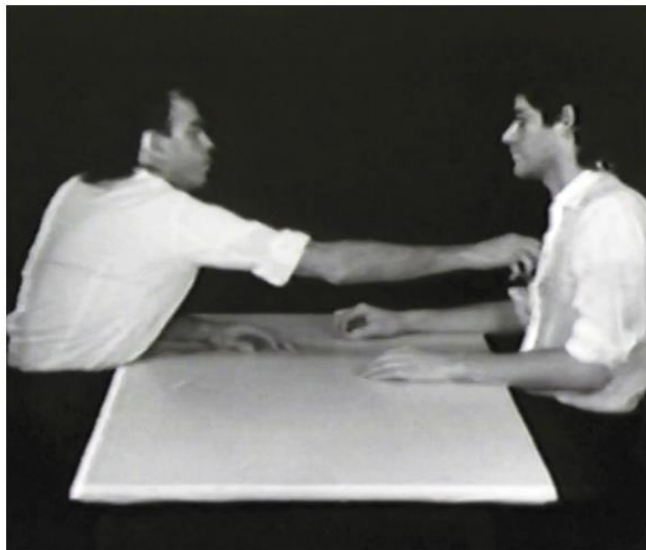
Fotografia

88,5 x 63,5 cm

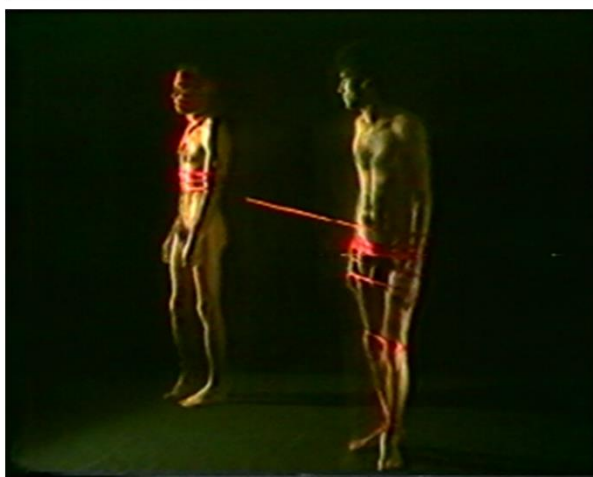
M13a

Foto: Biel Gomes

Montagem: 90,5 x 68 cm



C02370
Dialogs
1980
Vídeo
14 minutos
P&B, sem som
P3B7c



C02368

Lovers

1980

Vídeo

8 minutos

A cores, sem som

P3B7c

TV pequena com DVD



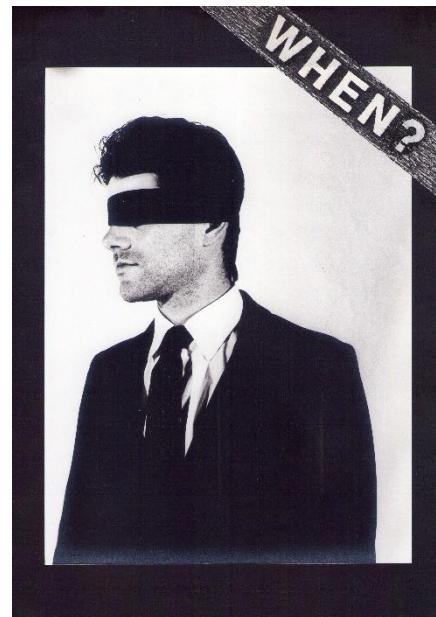
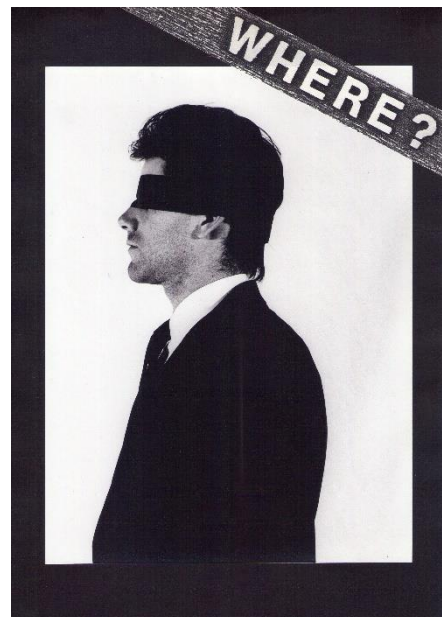
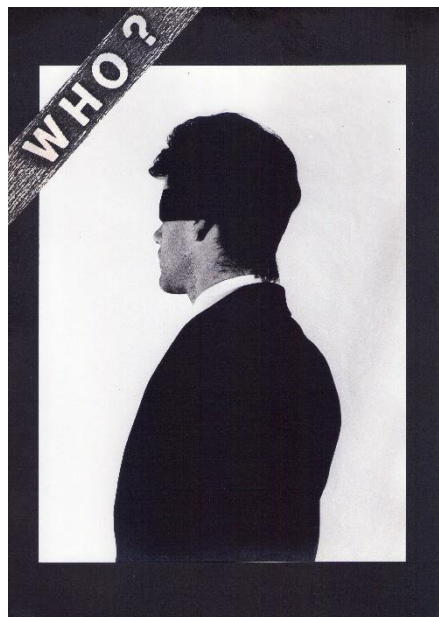
C01667

Lovers

Década de 1980

Fotografias P&B, caixa, fita

M13b



C01688

Who? Where? When? How? Why?, 1985

Fotografias, fotocópias

M13a

Montagem: 171 x 41 cm



C01694 / C02256

Los Juguetes

1997

Instalação – 45 lâminas

42,2 X 29,8cm

M13e

60 laminas 12 colunas por 5 linhas

Confirmar número de lâminas

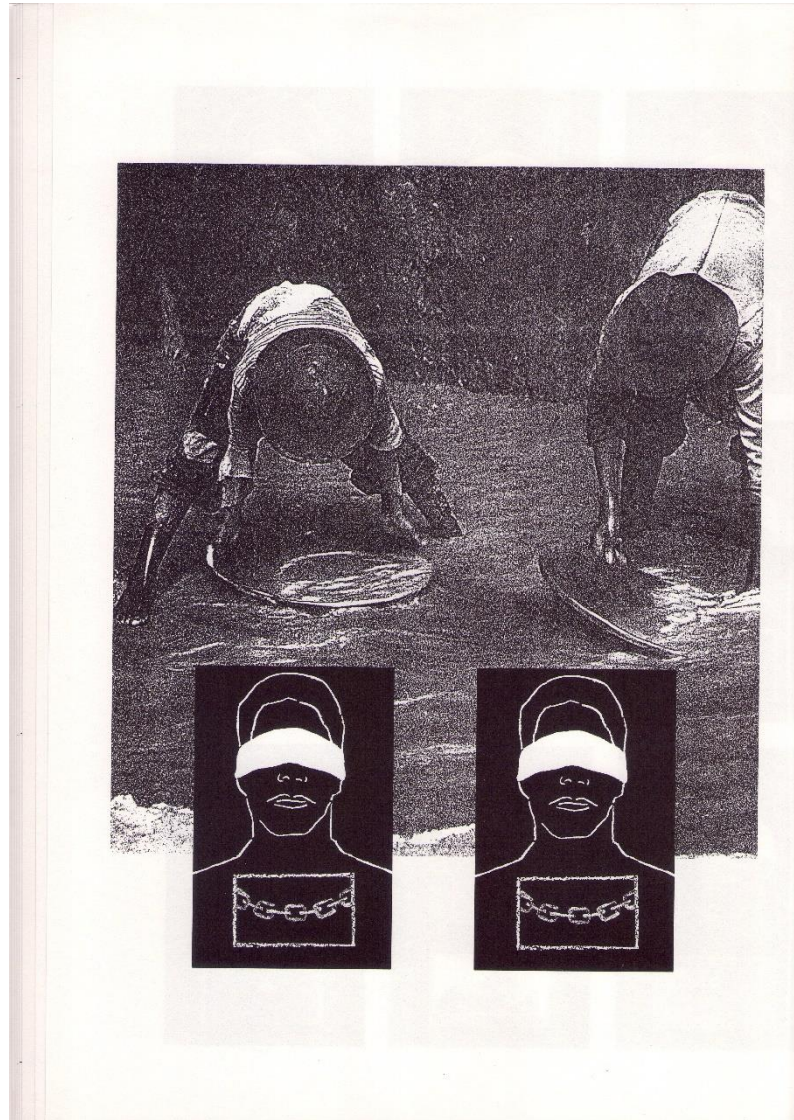
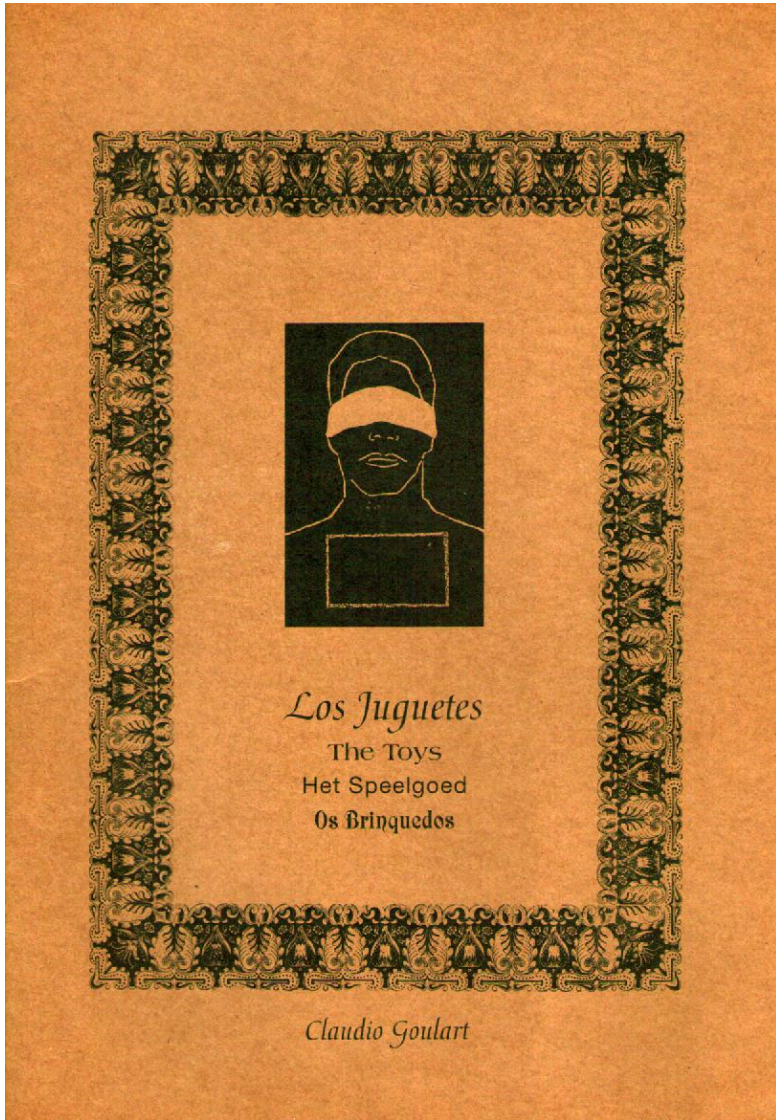
9 colunas e 5 linhas (na horizontal)

Total de 45 lâminas

2m70cm metros / sem espaço entre lâminas

+ 2m70cm metros de 1m5cm de distância em cada uma das laterais da parede

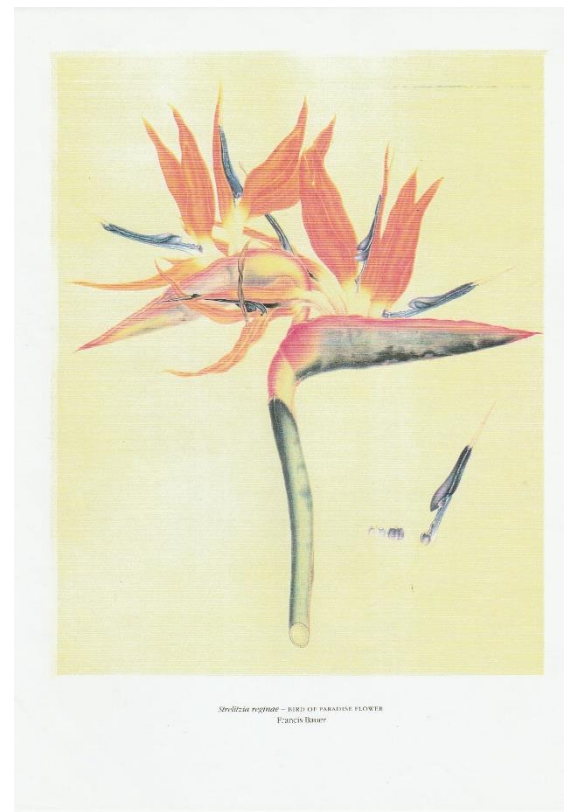
A parede mede 6m62cm



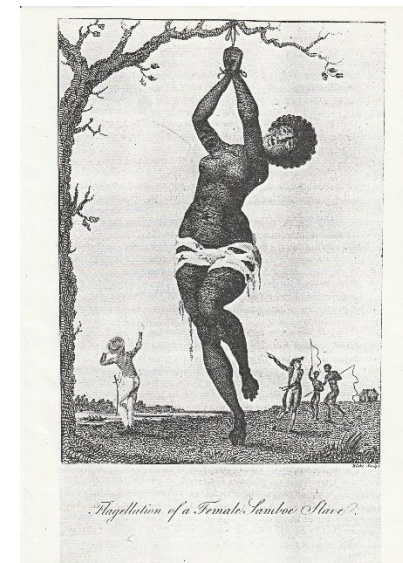
C01150
Los Juguetes, 1997
Livro de artista



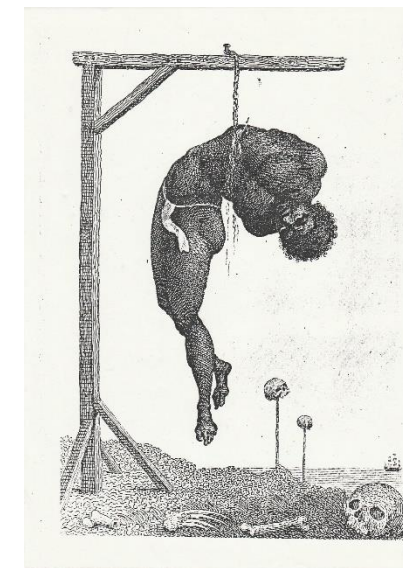
C02346
Birds of Paradise with strange fruit
1997
Mala/arquivo, fotocópias
A2A / M13a



Strelitzia reginae - BIRD OF PARADISE FLOWER
FRENCH BERRY



Flagellation of a Female Sambor Slave?



Plataformas da Marcela: VER



THE PRINTOUT

2000

Impressão colorida

31,7 x 22,3 cm cada lâmina

M13b

Serão expostas 42 lâminas

Montagem Marcelo Silveira – Foamboard com Nelson – Faltam 19 foamboards

**6 prateleiras x 7 lâminas em cada: 42 lâminas
3 linhas x 2 colunas
168cm cada prateleira. Montagem inicia a 85cm do chão:
1 – 85cm 2 – 125cm 3 – 165cm**



C02253

Make war love not

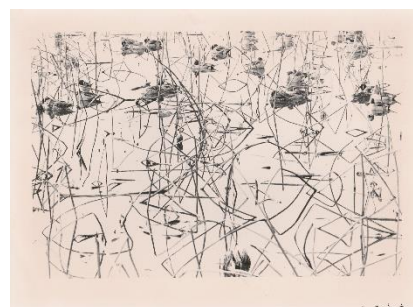
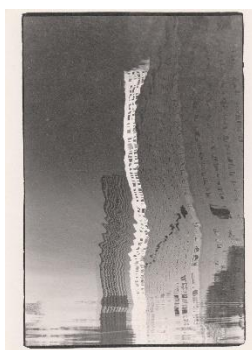
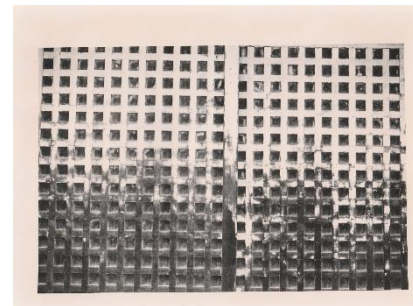
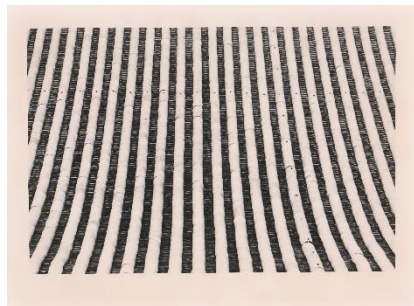
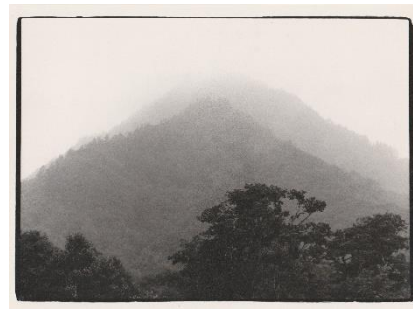
Aprox. 2000

Impressão colorida

9,2 x 14,3 cm

M13a

Foto: Biel Gomes



C02362
FOTO GRAFIA
1983
Fotografias P&B
18 x 24 cm
Seleção de 12 fotos

Pedestal deitado, com mdf e vidro 74 x 101cm



C02254

The Sinking of, 1999

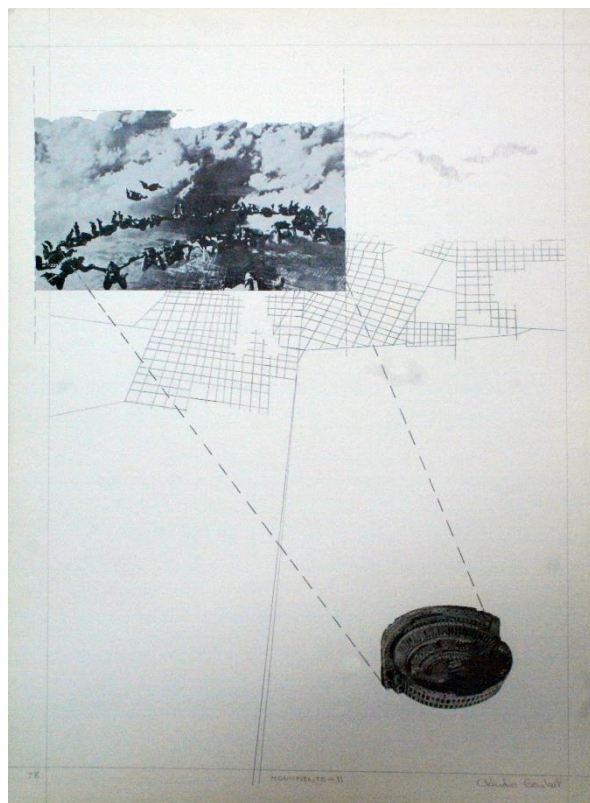
Impressão colorida

60 x 90 cm (cada)

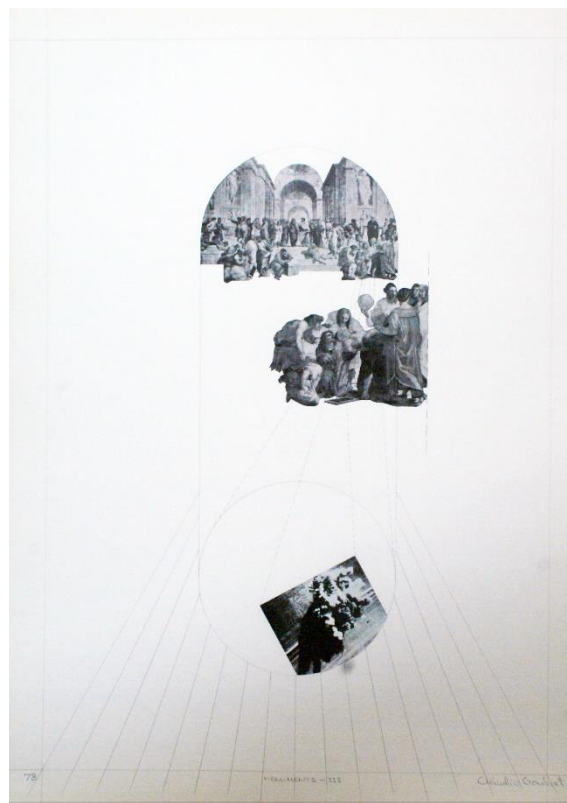
M13a

3 montagens separadas

67 x 97cm cada



C01945
Monuments II, da série *Monuments*
1980
Colagem e desenho sobre papel
Schillerhammer
51 x 36,3 cm
M13d



C01946
Monuments III, da série *Monuments*
1980
Colagem e desenho sobre papel
Schillerhammer
51 x 36,3 cm
M13d



C01947
Monuments IV, da série *Monuments*
1980
Colagem e desenho sobre papel
Schillerhammer
51 x 36,3 cm
M13d

Moldura 75x124 cm – está com uma obra da Vera

MEZANINO, À ESQUERDA DE QUEM SOBE



C00842

O.A.N.I. / Objeto Anônimo Não Identificado

Registro fotográfico de Intervenção urbana (seleção)

Realizada em Porto Alegre, 1979

Seleção fotos maiores - 24 x 30 cm cada fotografia

Montagem com Nelson 120 x 210cm



C00842

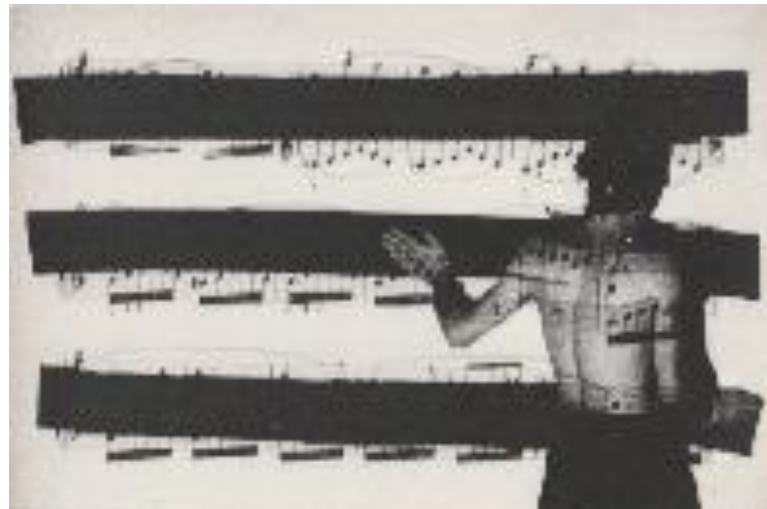
O.A.N.I. / Objeto Anônimo Não Identificado

Fotocópia de cartões postais (seleção)

Faz parte do projeto O.A.N.I.

Seleção 10 lâminas - 10 x 15 cada lâmina

Fazer álbum e colocar em prateleira pequena, medindo 26 x 68cm



CO1592

A arte como adorno do poder

Registro fotográfico de

Performance

Realizada no MARGS, 1979

15,7 x 23,5 cm cada foto

Montagem: 41,6 x 62,3 cm



C02225
Brazilian Watercolor
Registro fotográfico de
Videoperformance (seleção)
Realizada na *Time Based Art*, 1986
14,6 x 23,2 cm cada foto

Montagem: 77 x 101,5 cm

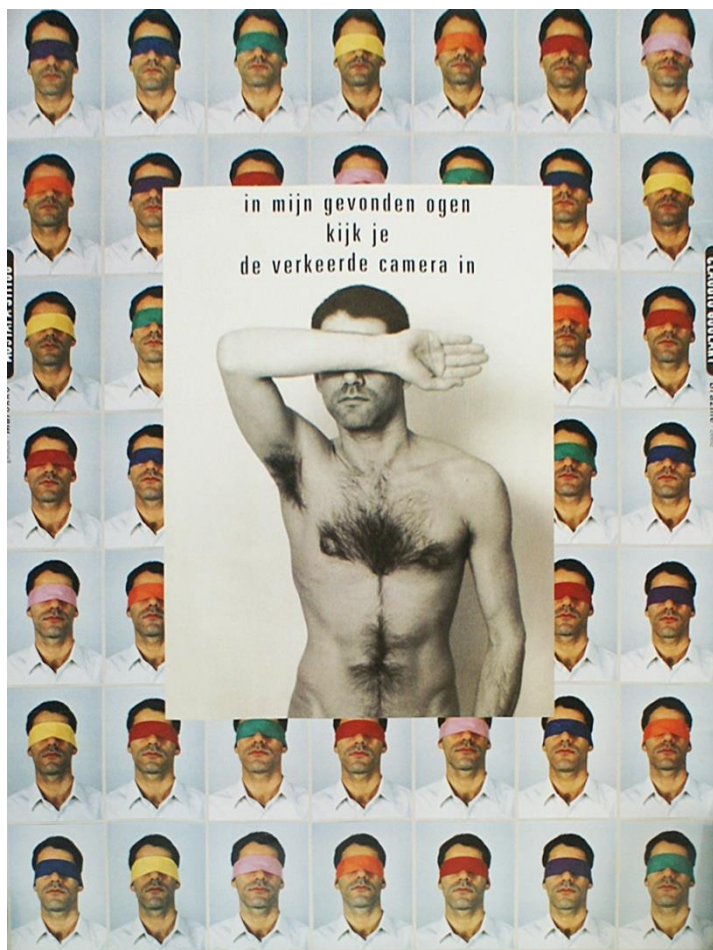


C02373

The image maker, 1983

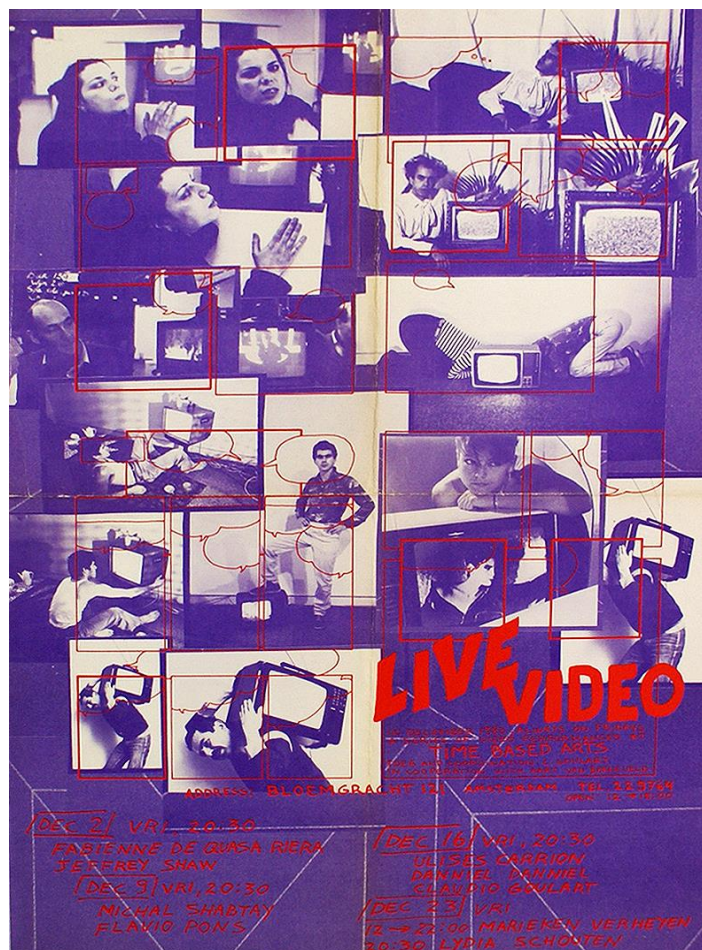
Registro de performance - Vídeo

17 minutos e 41 segundos



C02338
 In mijn geronden ogen kijk je
 de verkeerde camera in
 (cartaz), s/d
 Medidas: 60 x 80 cm
 M13b

Montagem: 83 x 61 cm

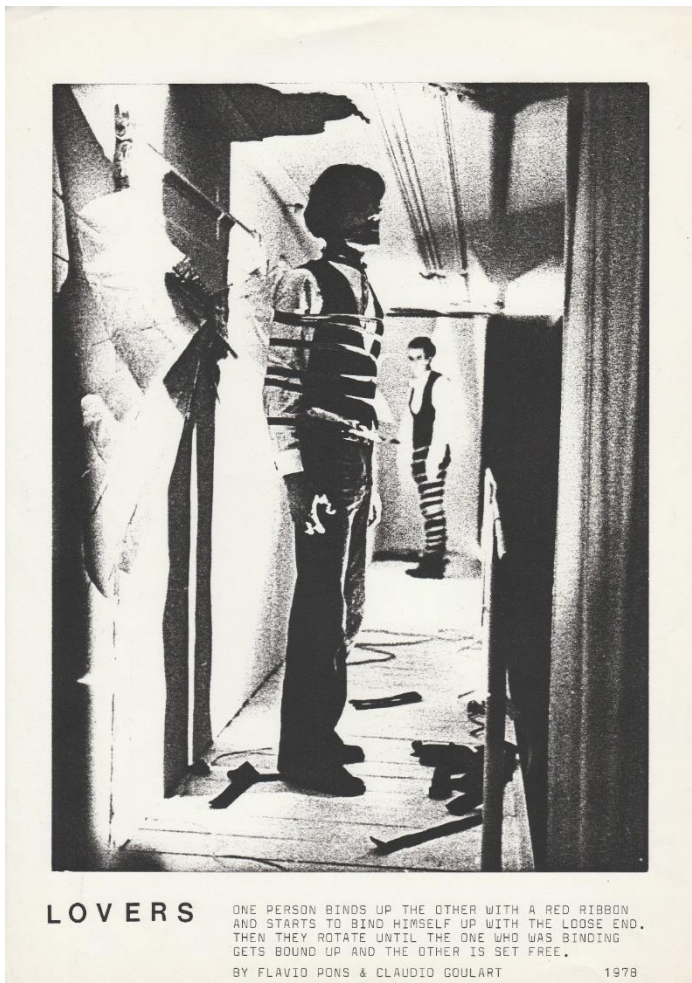


C02337
 Sem título (cartaz LIVE VIDEO),
 1983
 Medidas: 47,3 x 32 cm
 M13d

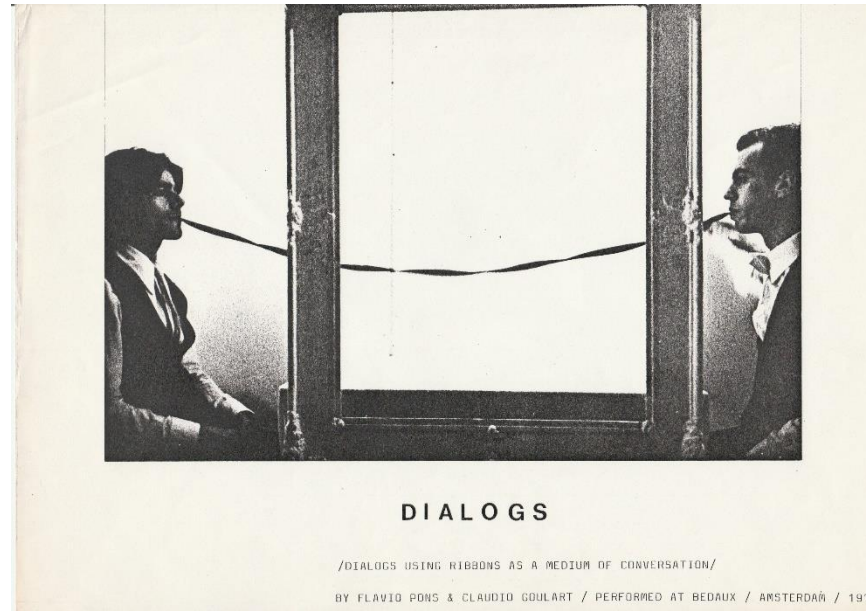
Montagem - juntos: 84 x 61 cm



C02331
 Sem título (material de
 divulgação LIVE VIDEO), 1986
 Medidas: A4
 P3B7d



C02219
Lovers, 1978
 Registro de performance
 Fotocópia
 Medidas: A4
 P3B7d



C02218
Dialogs, 1978
 Registro de performance
 Fotocópia
 Medidas: A4
 P3B7d



C02221
Concerto, 1981
 Registro de performance
 Fotocópia
 Medidas: A4
 P3B7d

Montagem - juntos: 50 x 59,5 cm



C01658

The Opening, 1980

Registro de exposição/mostra realizada na galería Bedaux,
em Amsterdã

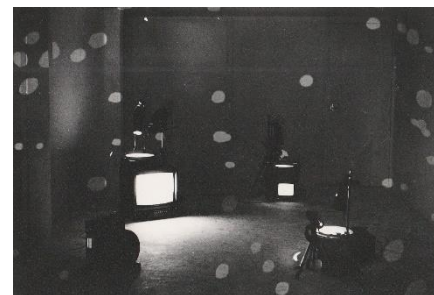
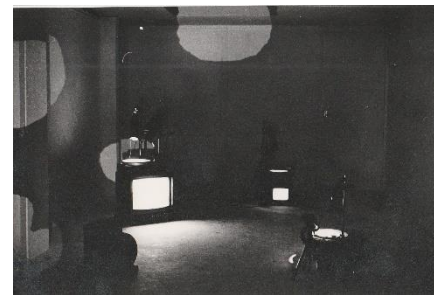
Vitrine de aço / Mezanino, na lateral, encostada na mureta

Vitrine de aço, obra da Vera



C01720
Om de tuin leiden (registros da videoinstalação),
1992
Documentação / Fotografia e texto
3 fotografias de 20 x 30 cm cada

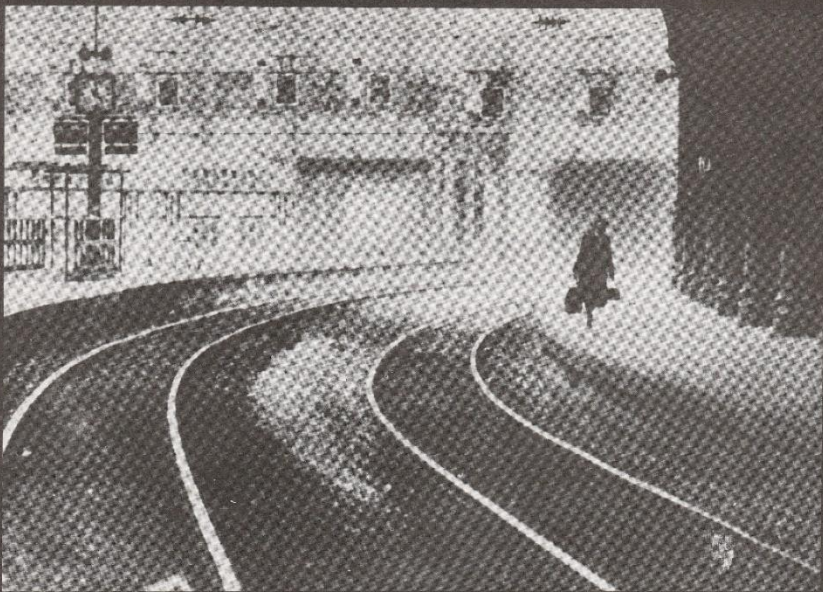
Vitrine de madeira 1
Espaço interno: 67 x 127 cm



C02237
Night and Day (I think of you)
(registros da videoinstalação),
1983
Documentação / Fotografia / texto

Vitrine de madeira 1

HE WAS LAST SEEN IN A TRAIN STATION OF TOKYO/
PERSONAGE DESARME, L'ENDRE E PROFONDMENTY SOLITAIRE...



CLAUDIO GOULART PRESENTS:
A VIDEO INSTALLATION / PERFORMANCE:
COMPASS

CLAUDIO GOULART PRESENTS:
VIDEO INSTALLATION/PERFORMANCE: COMPASS
VIDEO TAPES IN COLLABORATION WITH
FLAVIO PONS: CONCERTO
LOVERS
DIALOGS

4 5 (土) (2月)
FEBRUARY 1983

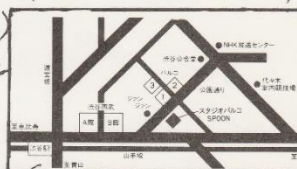
RM. 8:00 ¥ 1000 ¥ 800 (member)

GALLERY SPOON 杉並区 - 大塚

GALLERY
Spoon
PRODUCE

グラジオ・アート

グラジオ・アート。在アクリル
240マルチメティアーティスト。
1977年フイロフォーマンズを
める。
今回はコンパストという27
ラフフフォーマンズに作る
ビデオインストールを977



COMPASS

performance / installation
eight monitors, camera, player,
video image selector, slide projector,
Gallery Spoon, Tokyo, 1983.

When the horizon is so wide (or the subject matter can be seen in many different perspectives) one tries to reorient oneself. In terms of space this work depicts a 360 degrees landscape. Eight monitors are arranged on a large circle, as a compass, with the audience in the middle. On the monitors images of burning flags appearing at random are combined with live video performance. A metal structure holds a video camera and a slide projector, both with focus on the same direction. The projections delimit a performance area which is captured by the camera and shown on the nearest monitor. In this way details of the action are feeded-back into the performance. Several times the metal structure is moved to another direction, everytime delimiting a new performance area. This forces the audience to turn around in different directions.

Bussola. Quando o horizonte é tao vasto (ou o tema pode ser visto em muitas perspectivas diferentes) tentamos nos reorientar. Em termos de espaço, esta obra representa uma paisagem de 360 graus. Oito monitores estão colocados num largo círculo, como uma bussola, com o public no meio. Nos monitores imagens de bandeiras em flamas aparecendo ao acaso, são combinadas com performance de video ao vivo. Numa estrutura de metal sobre rodas estão instaladas uma camera de video e um projetor de diapositivos, ambos focando na mesma direção. As projeções delimitam uma area para performance a qual é registrada pela camera e mostrada no monitor mais proximo. Desta maneira detalhes da ação são reincorporados a performance. Varias vezes a estrutura de metal é movida em outra direção, a cada vez determinando uma nova area para performance. Isto força o publico a virar-se em diferentes direções.

C02214

Compass, 1983

Registros de performance realizada em Tóquio

2 lâminas: divulgação do projeto + texto escrito por Claudio que possui a frase quando o horizonte é tão vasto A4

O título da exposição é um trecho desse texto

Vitrine de madeira 2

Espaço interno: 67 x 127 cm

1月14~16: 田中混・野口実
——4年ぶりのデュオ

THE PERFORMING IMAGE MAKER
GALLERY MAUROY

1月13日(木)
7:30
¥700(予約)
¥800(当日)
於・plan B

クマラティヤ・グランド・ブラス・アンサンブル
7月5日、東京・有明コロシアムにて演奏
7月10日、東京・有明コロシアムにて演奏
7月15日、東京・有明コロシアムにて演奏
7月20日、東京・有明コロシアムにて演奏
7月25日、東京・有明コロシアムにて演奏
7月30日、東京・有明コロシアムにて演奏
8月5日、東京・有明コロシアムにて演奏
8月10日、東京・有明コロシアムにて演奏
8月15日、東京・有明コロシアムにて演奏
8月20日、東京・有明コロシアムにて演奏
8月25日、東京・有明コロシアムにて演奏
8月30日、東京・有明コロシアムにて演奏
9月5日、東京・有明コロシアムにて演奏
9月10日、東京・有明コロシアムにて演奏
9月15日、東京・有明コロシアムにて演奏
9月20日、東京・有明コロシアムにて演奏
9月25日、東京・有明コロシアムにて演奏
9月30日、東京・有明コロシアムにて演奏
10月5日、東京・有明コロシアムにて演奏
10月10日、東京・有明コロシアムにて演奏
10月15日、東京・有明コロシアムにて演奏
10月20日、東京・有明コロシアムにて演奏
10月25日、東京・有明コロシアムにて演奏
10月30日、東京・有明コロシアムにて演奏
11月5日、東京・有明コロシアムにて演奏
11月10日、東京・有明コロシアムにて演奏
11月15日、東京・有明コロシアムにて演奏
11月20日、東京・有明コロシアムにて演奏
11月25日、東京・有明コロシアムにて演奏
11月30日、東京・有明コロシアムにて演奏
12月5日、東京・有明コロシアムにて演奏
12月10日、東京・有明コロシアムにて演奏
12月15日、東京・有明コロシアムにて演奏
12月20日、東京・有明コロシアムにて演奏
12月25日、東京・有明コロシアムにて演奏
12月30日、東京・有明コロシアムにて演奏

plan B

January 1983 Calendar
A Happy & Radical New Year!

(price & time shown in the date box in the front page)

9 15th Anniversary from the death of Tsuruya Nanboku, Kabuki-man
10-12 ANKORU BUTO in slide & films specially composed by its founder Tatsumi Hijikata
13 IMAGE MAKER, performance by Claudio Goulart, artist
14-16 Min Tanaka (dance) & Minomura Kiyochi (synthesizer) Duo
17 Hisako Horikawa (localization) Duo
18 Jocelyne Montpetit Performance
19 Yasuko Kasami Dance Performance
20 SIKISUKI Switch Pope
21-23 TRIO by Mototeru Takagi (sax), Takehisa Kosugi (electronics) & Motoharu Yoshizawa (bas)
24 Kenichi Takada Taisho-koto Solo
25-27 ANKORU BUTO (danse des ténébres /obscurety dance) in slides & films composed by TATSUMI Hijikata
28 Teru Goto Solo Dance BARN
29 Yoshinobu Kurahara Image Performance
30 10 years of P.S.1 in NY, lecture by Alanna Heise, Executive Director, Institute for Art & Urban Resources, NY
31 Takehisa Kosugi Solo Concert, instrumental music

plan B is Japan's first non-profit alternative space planned and run collectively by multi-media artists & non-artists. events each night from 7:00/7:30/8:00pm. to let: 10:00pm-5:00pm; ¥1500/hr. plus heating/cooling cost. size: 20 tsukuba 16cm; artists' support: we provide facility for publicity, planning & actualization.
ADDRESS: basement, Yayoi 4-26-20, Nakano-ku, Tokyo 01-384-2051
DIRECTION: Subway Marunouchi Line (transfer at Nakano-est), turn right at the police box, pass the first light and go straight for 50m; Mitsubishi gas station on the left, & plan B is the increment of the bid, just before.

ペパーミント・グリーン、
超新星的パニッシング

4ヵ月に渡ったエネルギー・プレゼンテーションもひとまずシリーズを終結

11・6 plan Bにて 高島潔明

高島氏のプレゼンテーションは、たまらない興奮を感じさせた。もちろんP・P・Rのドット、ストロイド、縦横な動き、彼の心算など、ソングとしては時間的空間的なのだけれど、そういう美行きのあるものとしてではなく、むしろ、停止の、平面的風貌としてイメージの断片が羅列されるといった体のものだった。

作品は普通、真にどうしようもなく意味が付き過ぎて表現の体となり出来創っている。私たちは、その世界とキャッチボールをすることで、作品として成立させる。だが、氏の作品は、真の意味性を削ぎ落とさず、懸念をかけているので、静止した水溜の表面約0.3ミクロン厚を覆う程度で過ぎたはね返りや速度を具現性をもったことより表面反射率の水溜裏に近しい。まるで、夏の夏より、秋の秋の境で1人眠るに似て、キャッチボールをしているように、自然の節を余念なくされた確信が、そして、夢遊するキャッチボールを、イメージ断片の羅列、さらには、夢遊を加速させる意味のない表現性が繰り返している。だからそれらは、静謐なるロマンの境を自由に充ちたものではなにか。

本題発表パフォーマンス 昭和元祖

彼の行った件をartとして観ることができるといえる。彼の行為、物との接点は私にとって非常に知らず知らずのうちに見えてきた。10月8日の分は彼自体の中で単に現象演出のイメージを過ぎた作品は個人の趣味に終っている。彼の個人的プラン自体、単に物と現象上の現象の移行に停止し知覚、体感に思いついたように思う。11月8日分は知覚されなかった前回は戻ったか、身体行為によるプランを持つた際だが時代を背後にした創造性からの一瞬の定着と運動感を感じ持っていない。彼にとって現象する行為性は、抽象化、余剰を持たず単なる事に止まり、美術自体記号の向定に依ってその枠内で知らず知らずのうちに表出させた過ぎず、カタログの既知単なる視覚的現象をその枠内に移行させ現象の存在を忘れ、個人的行為の事後を後人が認められた過ぎない。

NERVO OPTICO Nº 11 MAIO 78
Publicação aberta a divulgação de novas poéticas visuais.

Flavio Pons
Claudio Goulart
Vera Chaves Barcellos

“On ice”
Amsterdam - Fev. 78

Garibaldi, 782 - Fone: 24-6017 - Porto Alegre - RS - Brasil

C02213
Material de divulgação da performance *The Image Maker*, na galeria *Plan B* em Tóquio

C02220
Cartazete n. 11
1978
Com a obra *On Ice*

Documentos
Vitrine de madeira 2
Espaço interno: 67 x 127 cm

An Art World Emerging In to the Cuban Sun

By EDWARD M. GOMEZ

THE PASSAGEWAY IS LONG and narrow, its thick outer wall pierced by a row of lookout slits for riflemen, the opposite wall leaning oddly inward, like a side of a gravity-defying fun-house cabin. Posters of a blindfolded man juxtaposed with pictures of tanks, baby dolls, waterfalls and sunsets line this awkwardly angled stone surface that a visitor fingers gingerly for support before emerging from the cool darkness into the bright inner court and the heavy heat of another Havana morning.

Here, a sign inside the massive Castillo del Morro, the 16th-century Spanish-built fortress overlooking the Bay of Havana, announces this year's sixth Biennial de la Habana, a survey of contemporary art from the Americas, Europe and Africa that sprawls through several locations in the Cuban capital.

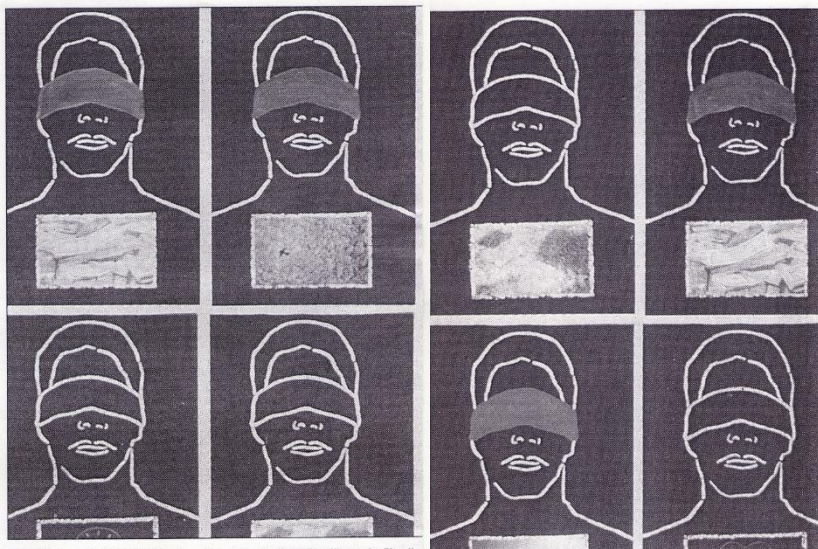
The show had already begun dramatically in the entrance tunnel, of course, with the

In a Spanish fortress, in pockets of Old Havana, a biennial showcases art from the developing world while lifting Cubans out of isolation.

Brazilian artist Claudio Goulart's posters from a series of Orwellian images called "The Toys." Now, through a portal, more work comes into view. There are the full-size metal figures by the Nigerian Sokari Douglas Camp, sculptures inspired by African ritual masks. And there is the monumental "boat" by the young Havana artist Kcho, an exuberant but unsettling floor-to-ceiling pileup of bottles, tables, wood scraps and a rowboat that unabashedly alludes to the pack-up-and-go fantasies of would-be Cuban emigrants.

"Thank our soldiers here at the fort for helping to make this stimulating show possible," says Lilian Llanes Godoy, the Havana biennial's organizing-committee president, savoring the irony of presenting so much provocative material in a bastion of military might. "Normally we use the National Museum of Fine Arts, but it's closed for

Edward M. Gomez, a contributing editor of Art & Antiques, writes frequently on Latin American modern art.



Orwellian A detail of "The Toys," a series of posters by the Brazilian artist Claudio

renovation, and we couldn't have done it without this facility." Other sites include the army-controlled Fortaleza de la Cabala nearby and the architecturally rich Old Havana district.

Perhaps overshadowed by Cuban music, which has long been this country's most accessible cultural export, the biennial has provided a considerable opening for local artistic expression since it began in 1984, with Cuban artists often addressing sensitive themes like emigration and economic hardship. Indeed, the event has helped lift a new generation of Cuban art makers out of isolation while also becoming a major showcase for contemporary art from Latin America and the world's developing re-

gions. Visitors from Europe, South America and even the United States, despite travel restrictions for Americans, now attend the biennial in increasing numbers. And many American and foreign publications send reporters to cover it.

The 1997 biennial, which features 177 artists from 44 countries and runs through the end of the month, comes at a time when international awareness of Cuba's severe problems is growing and the market for Latin American art is more active than ever. This week in New York, for example, collectors from around the world will vie for works by the respected Cuban modernists Wilfredo Lam and Amelia Peláez at Sotheby's, while Christie's will offer three def-

goulat, on display in Havana.

ive paintings by Ignacio Iturría, the important Uruguayan painter-sculptor, in the annual springtime Latin American art auctions.

Art-world habitués note that unlike its more famous, better-financed and traditionally more contentious counterparts in Venice and São Paulo, Havana's still-young biennial makes up in high spirits and unpredictable freshness what it sorely lacks in money or manpower.

"Our budget is practically nonexistent," says Ms. Llanes Godoy, an architectural historian who is also the founder and director of Havana's Wilfredo Lam Center, a government-backed gallery focusing on Cu-



Photograph by Edward M. Gomez

Exposition • En attendant le 12e Congrès mondial sur le sida, qui se déroulera à Genève du 28 juin au 3 juillet, la parole est aux artistes, avec «Les Mondes du sida» à voir au Centre d'art contemporain de Genève. **Par Elisabeth Chardon**

Artistes et sida

De précieux témoins

1/TEMPS,
6/6/98
GENÈVE/

Le Centre d'art contemporain de Genève a inauguré vendredi 5 juin l'exposition *Les Mondes du sida*, présentée en collaboration avec Sida Info Doc Suisse et Dialogai. En page de garde du catalogue, un tableau de General Idea. Ce groupe d'artistes triciphale aurait eu trente ans cette année si deux de ses membres n'étaient morts du sida en 1994, l'année où a été créé ce tableau, baptisé *Fin de siècle*. Les trois hommes y figurent en bébés phoques, blancs dans un décor gelé et heurté, adapté de *La Mer de glace* de Caspar David Friedrich, aussi appelé *Naufrage de l'espoir dans les glaces*. Trois installations originales de General Idea ponctuent la visite, en guise d'hommage. Elles précèdent aussi le ton que Frank Wagner, le commissaire de l'exposition, a voulu donner à chaque étage.

Les 40 regards de gays qui ont fixé l'objectif de Ruedi Weber interpellent le visiteur. Chacun de ces homosexuels séropositifs semble demander: «Qui suis-je pour toi?»

Les artistes utilisent le corps – souvent le leur – la personne, comme médiateurs d'un message. Ils appellent à une reconnaissance. Ainsi, dans *Portrait intérieur* (1995), Claudio Goulart se présente sur deux photographies en taille réelle. Sur la première, il est en costume, un bandeau sur les yeux. Sur la seconde, il est nu, un bras cachant son visage, une main tenant fièrement son sexe. Comme on est dans une exposition sur le sida, ce corps devient suspect. Pourtant, il est beau, fort. A quoi reconnaît-on un séropositif?

«Our budget is practically nonexistent," says Ms. Llanes Godoy, an architectural historian who is also the founder and director of Havana's Wilfredo Lam Center, a government-backed gallery focusing on Cu-

«Une partie des artistes représentés ici le sont, assure Frank Wagner. Lui-même a sorti sans hésitation sa boîte de pilules au bout de quelques minutes de conversation, pour concrétiser une explication. Il est sous trithérapie, sa séropo-

Le deuxième niveau de l'exposition a pour titre «Le jardin/le jardin maléfique». Ici, il n'y a presque plus de représentation humaine, mais beaucoup de fleurs. De celles que l'on met sur les cercueils. Fleurs coupées, à la durée de vie limitée, sur les dizaines de photographies de Hunter Reynolds, cousues entre elles, à la manière du patchwork des noms que les activistes contre le sida étendent dans les manifestations publiques en souvenir des victimes de la maladie. Fleurs artificielles dans la couronne des saisons (*Threshold*) de Jim Hodges, dans laquelle le visiteur peut passer, comme pour tenter de transcender la mort, le temps. Ce niveau est aussi celui du souvenir, de l'héritage, marqué par le collier géant de grosses émeraudes de Piotr Nathan.

Le troisième niveau porte le nom de «Status Quo». Pour Frank Wagner, les travaux présentés ici documentent la situation actuelle. Ou comment le sida devient une structure de vie. Mais, à l'écouter, c'est plutôt un plaidoyer contre cette acceptation. Parce qu'il ne faut pas relâcher l'attention, parce que même si elle représente un

formidable soulagement, la multithérapie n'assure encore aucune guérison et que l'on connaît mal tous ses effets. Parce que ce n'est pas vraiment une vie normale que de devoir scander ses journées par la prise régulière, drastique de médicaments.

La vidéo aquatique, planante et colorée de Pipilotti Rist l'exprime, tout comme les *Rose Pillows* de Chrysanthe Stathacos. Ces coussins sont à la fois évocateurs de confort, de tendresse, de passion amoureuse, et d'artificialité, de fausseté. Ils sont remplis de roses, mais ils sont en plastique. De même, les 40 regards de gays qui ont fixé l'objectif de Ruedi Weber interpellent directement le visiteur. Chacun de ces homosexuels séropositifs semble demander: «Qui suis-je pour toi?»

Les artistes cités jusqu'ici sont tous issus de ce Nord protégé où il est possible de se demander quelle sorte de vie offre la multithérapie. Mais, Frank Wagner le souligne, en Ouganda par exemple, où l'on n'arrive pas à s'offrir de l'aspirine, le cocktail rétroviral reste un luxe inaccessible. Comme cette rupture géogra-

phique et économique sert de thème au 12e Congrès mondial sur le sida, plusieurs artistes du Sud figurent dans l'exposition. C'est le cas de Hentie van der Merwe. Ce Sud-Africain a interrogé des séropositifs et des malades qui se retrouvent deux fois par semaine dans les locaux d'une association pour partager expériences et connaissances de la maladie. Dans une forme qui caricature une enquête empirique, sociologique ou policière, il donne leurs témoignages. L'émotion du vécu tranche avec la froideur de la mise en fiches. Mais en Afrique, la pauvreté de la statistique équivaut à celle des soins médicaux.

■

Les Mondes du sida, Centre d'art contemporain, rue des Vieux-Grenadiers 10, Genève, ma-d 11-18h, jusqu'au 15 octobre. Dialogai accueille aussi quelques travaux dans ses locaux, rue de la Navigation 11-13, du lundi au vendredi de 15h à 19h, jusqu'au 31 août. L'exposition partira ensuite pour le Centro d'arte contemporanea Ticino, à Bellinzona (du 15 novembre au 31 janvier).

C01718

Recorte de jornal com destaque para a obra *Los Juguetes* exposta na VI Bienal de Havana, Cuba - New York Times, 1997

Documentos

Vitrine de madeira 2

Espaço interno: 67 x 127 cm

C02303

Recorte de jornal com destaque para a obra *Portrait Intérieur* exposta na *Les Mondes du sida*, em Genebra – *Les Temps*, 1998

MEZANINO, À DIREITA DE QUEM SOBE

MEZANINO: PAREDE PRINCIPAL SALA À DIREITA DE QUEM SOBE A ESCADA

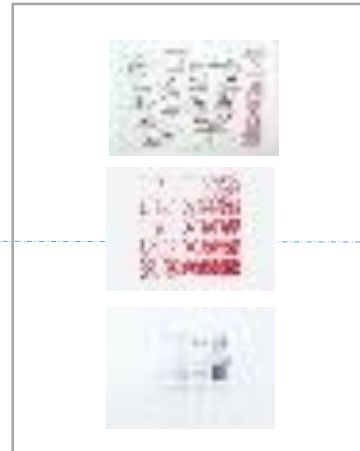
C01871
C01859

C01862
C01861



Montagens separadas:
50,5 X 70, 5 cm

C01832
C01858
C01826



Montagem única:
101 x 57 cm
Precisa de vidro

C01848
C01847
C01849



3 montagens separadas:
50,5 X 70, 5 cm cada

C01874
C01804
C01822

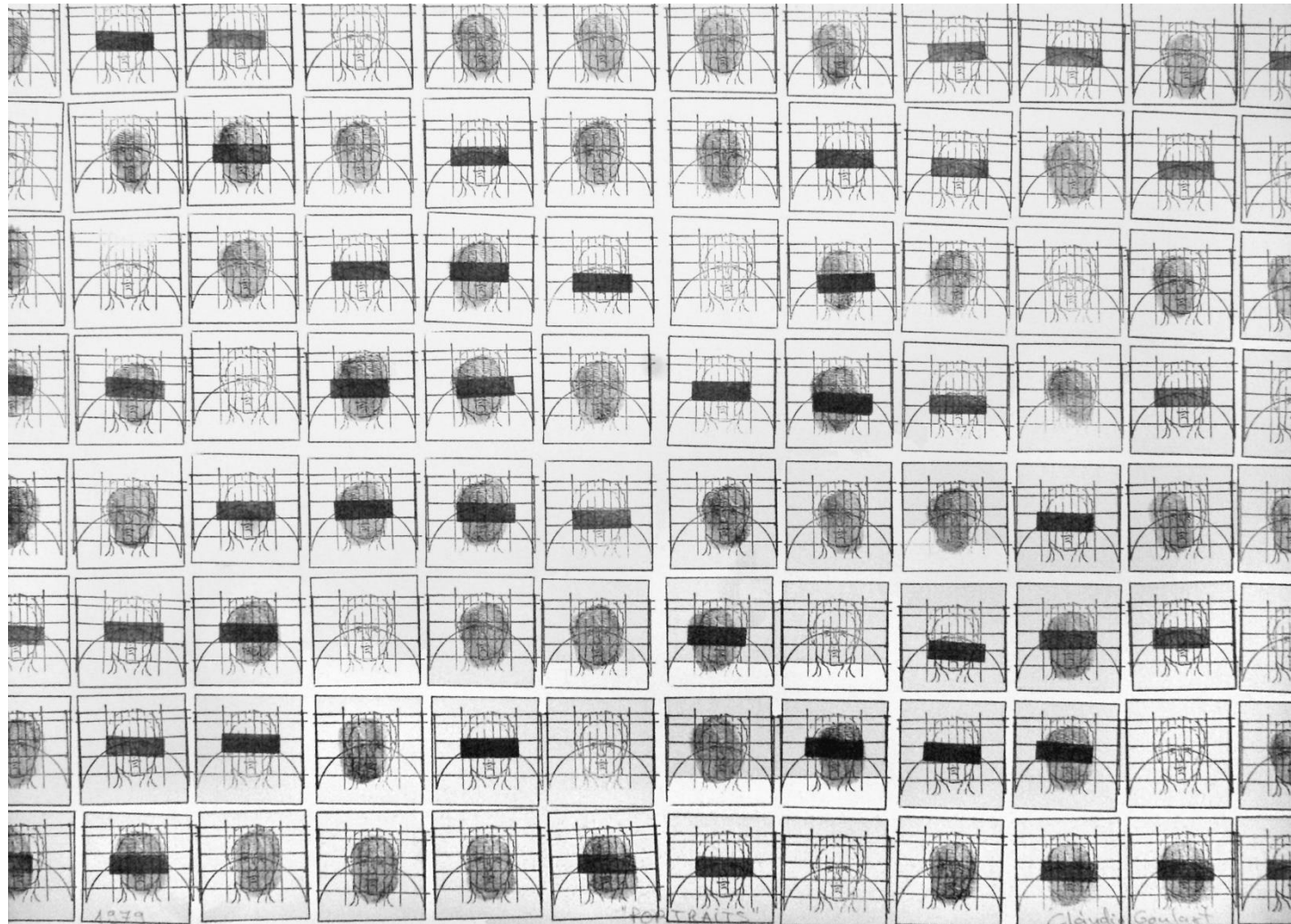


Montagem única:
103 x 57 cm
Precisa de vidro

C01829
C01831
C01830
C01828



Montagem única:
63 x 85 cm
Precisa de vidro



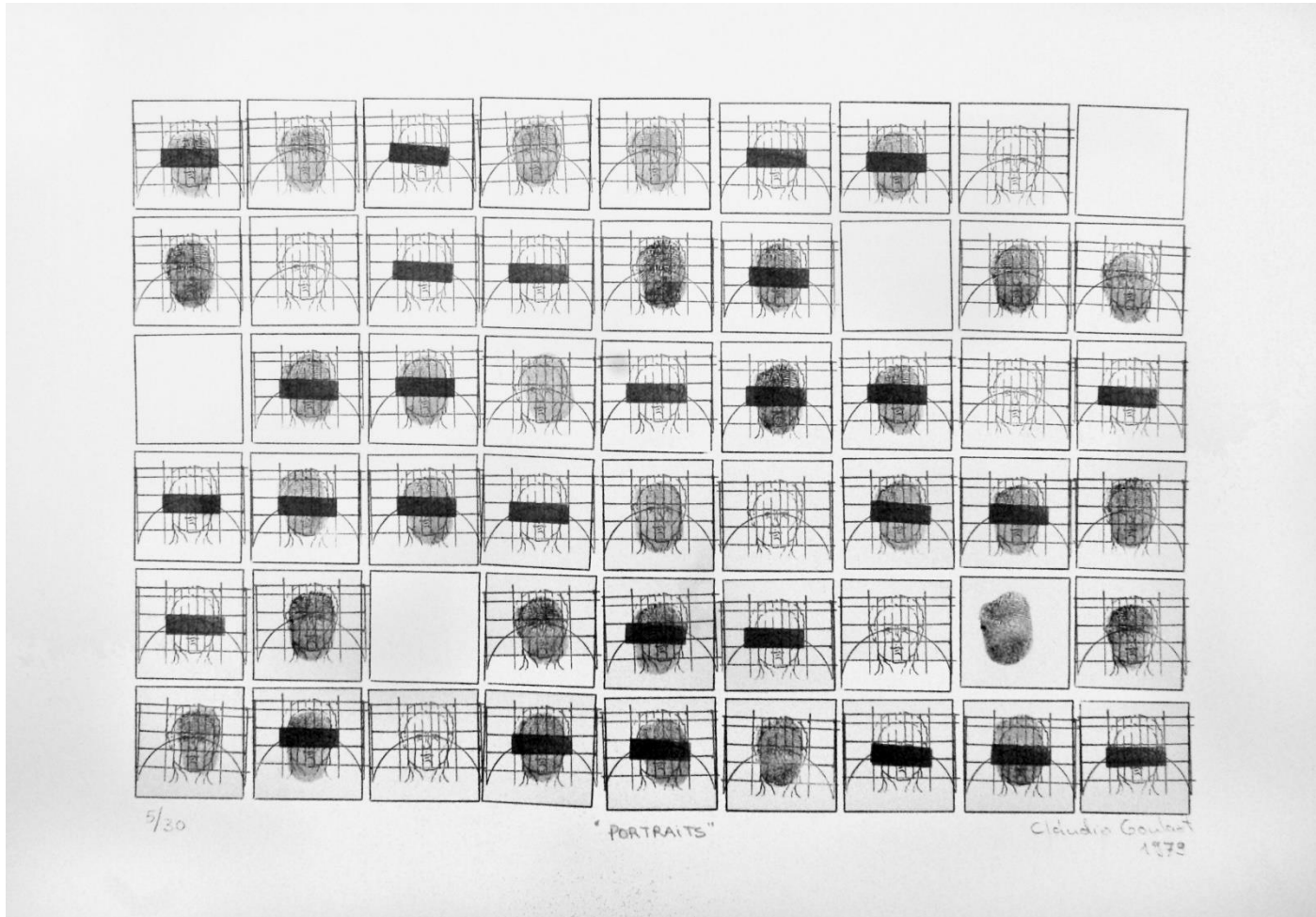
C01862

Portraits, 1979

Carimbo de borracha sobre papel

37 x 51 cm

Montagem: 50,5 X 70,5 cm



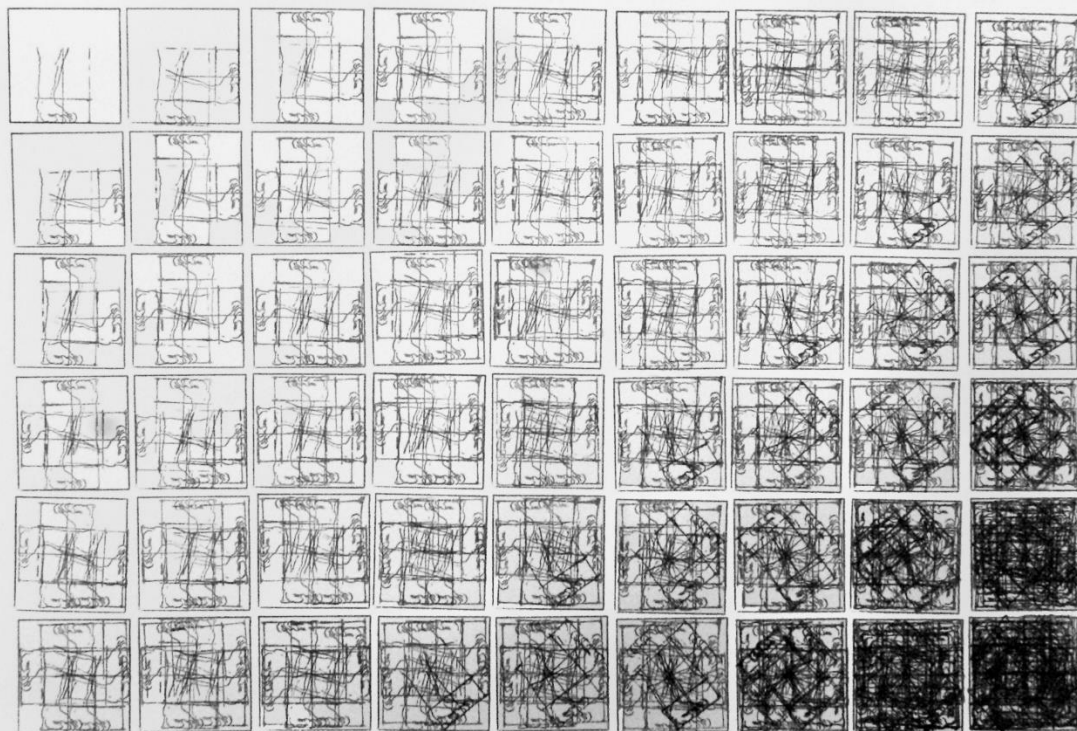
C01861

Portraits, 1979

Carimbo de borracha
sobre papel

37 x 51 cm

Montagem: 50,5 X 70,5 cm



A/P

STAMP BY STAMP

Claudio Góes

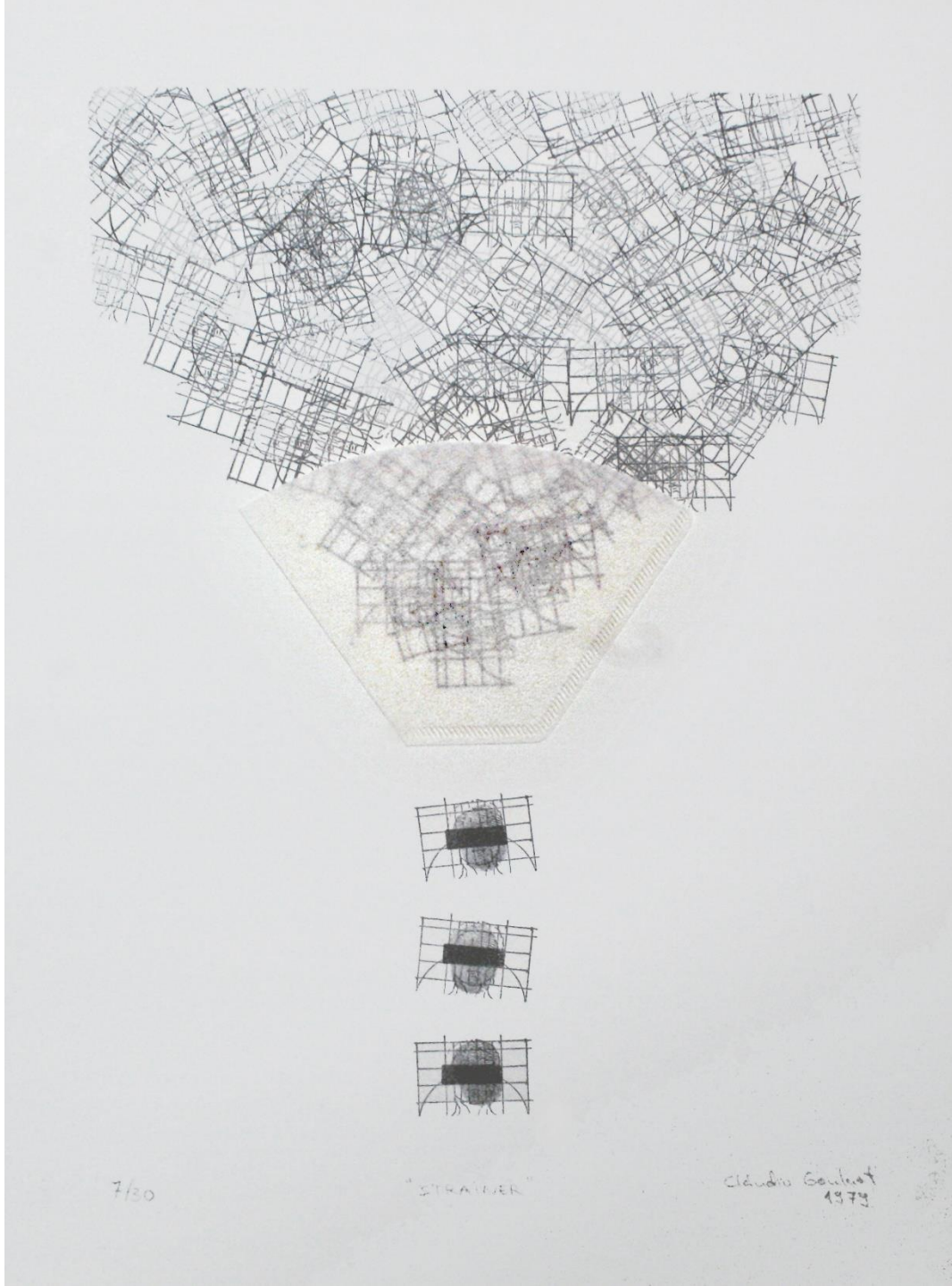
C01871

Stamp by stamp, 1979

Carimbo de borracha sobre papel

37 x 51 cm

Montagem: 50,5 X 70,5 cm



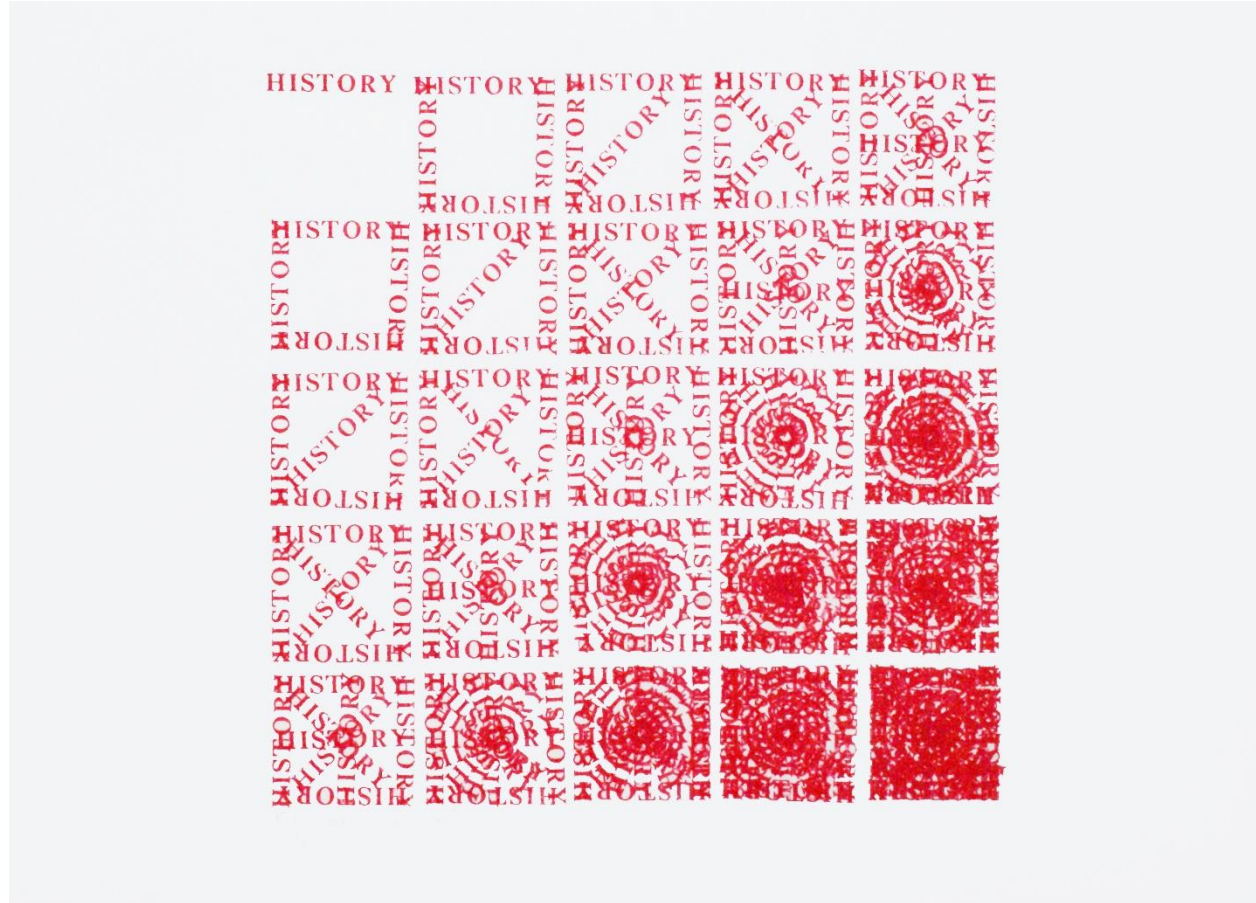
C01859

Strainer, 1979

Carimbo de borracha sobre papel

37 x 51 cm

Montagem: 50,5 X 70,5 cm



C01858

History, 1979

Carimbo de borracha colorida sobre papel

37 x 51 cm

Montagem única:

101 x 57 cm

Precisa de vidro



C01826

A stamp is a stamp, 1981

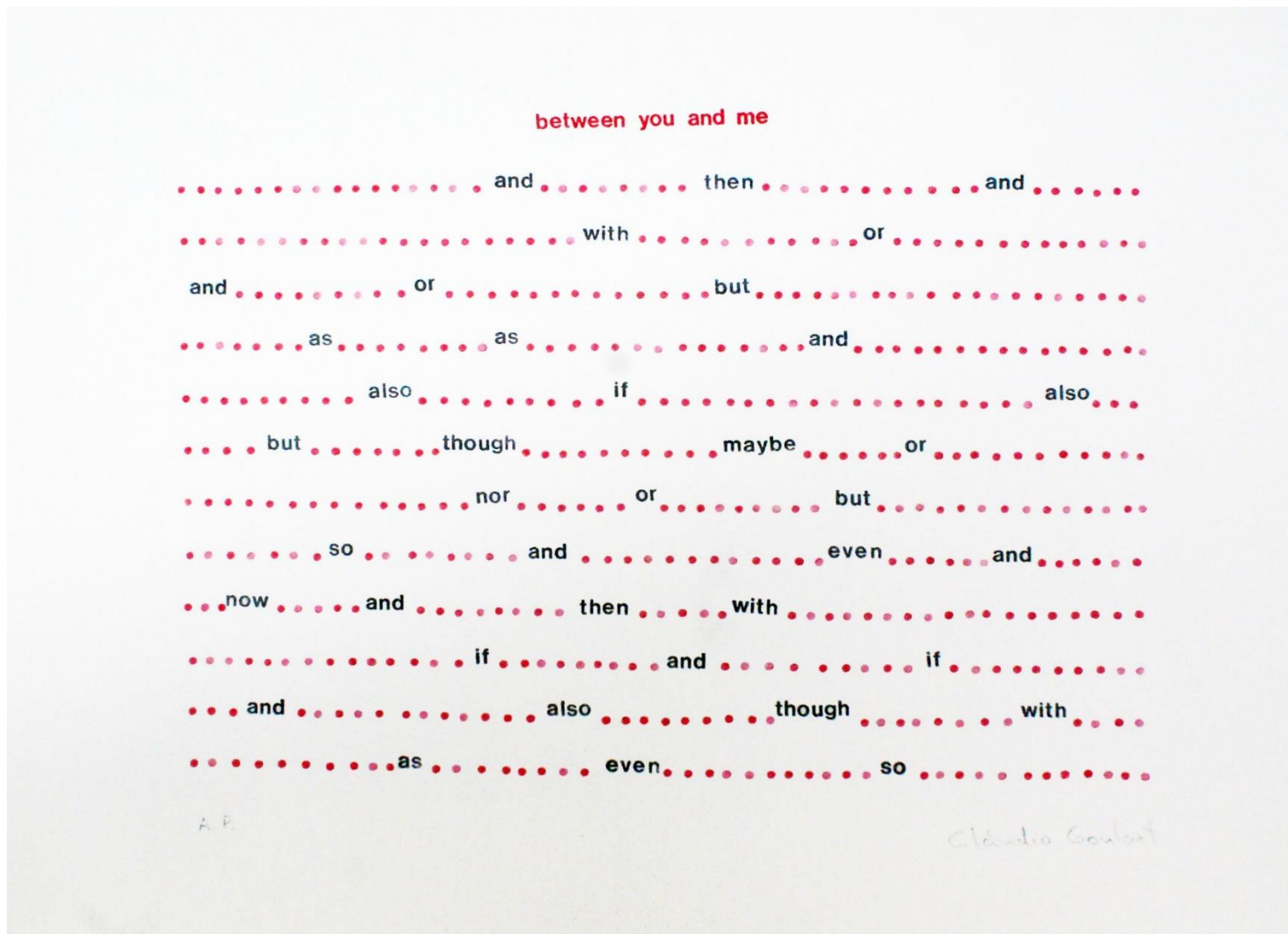
Carimbo de borracha colorida sobre papel

37 x 51 cm

Montagem única:

101 x 57 cm

Precisa de vidro

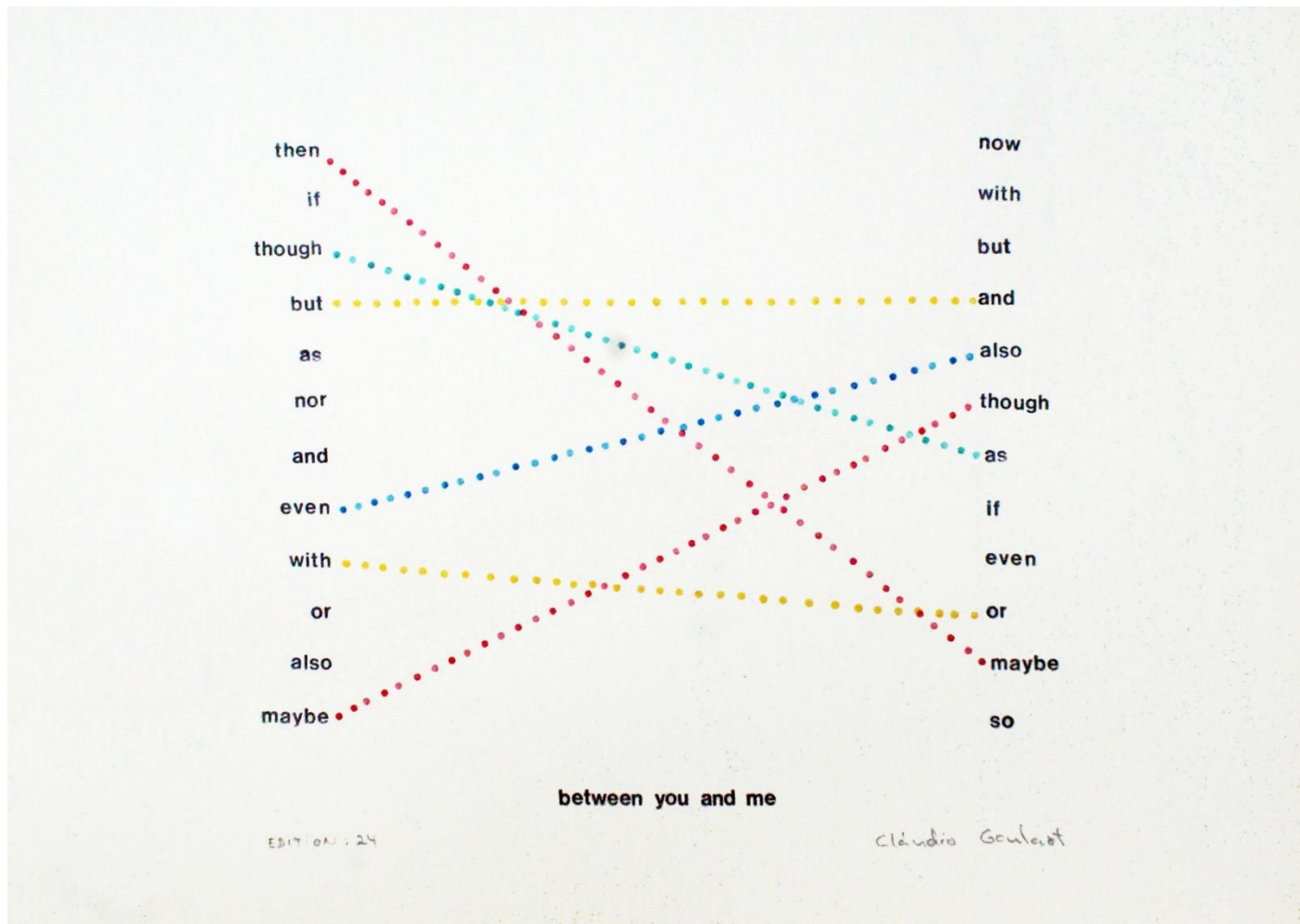


C01848

Between you and me, 1979

Carimbo de borracha colorida sobre papel
36,5 x 51 cm

Montagem: 50,5 X 70, 5 cm



C01849

Between you and me, 1979

Carimbo de borracha colorida sobre papel

36,5 x 51 cm

Montagem: 50,5 X 70, 5 cm



C01874

Sem título (green blue yellow red black), 1979

Carimbo de borracha colorida sobre papel

37 x 51 cm

Montagem única:

103 x 57 cm

Precisa de vidro



C01822

Verbal, 1981

Carimbo de borracha colorida sobre papel

29,5 x 40 cm

Montagem única:
103 x 57 cm
Precisa de vidro



C01829

Commemorative edition II, 1979

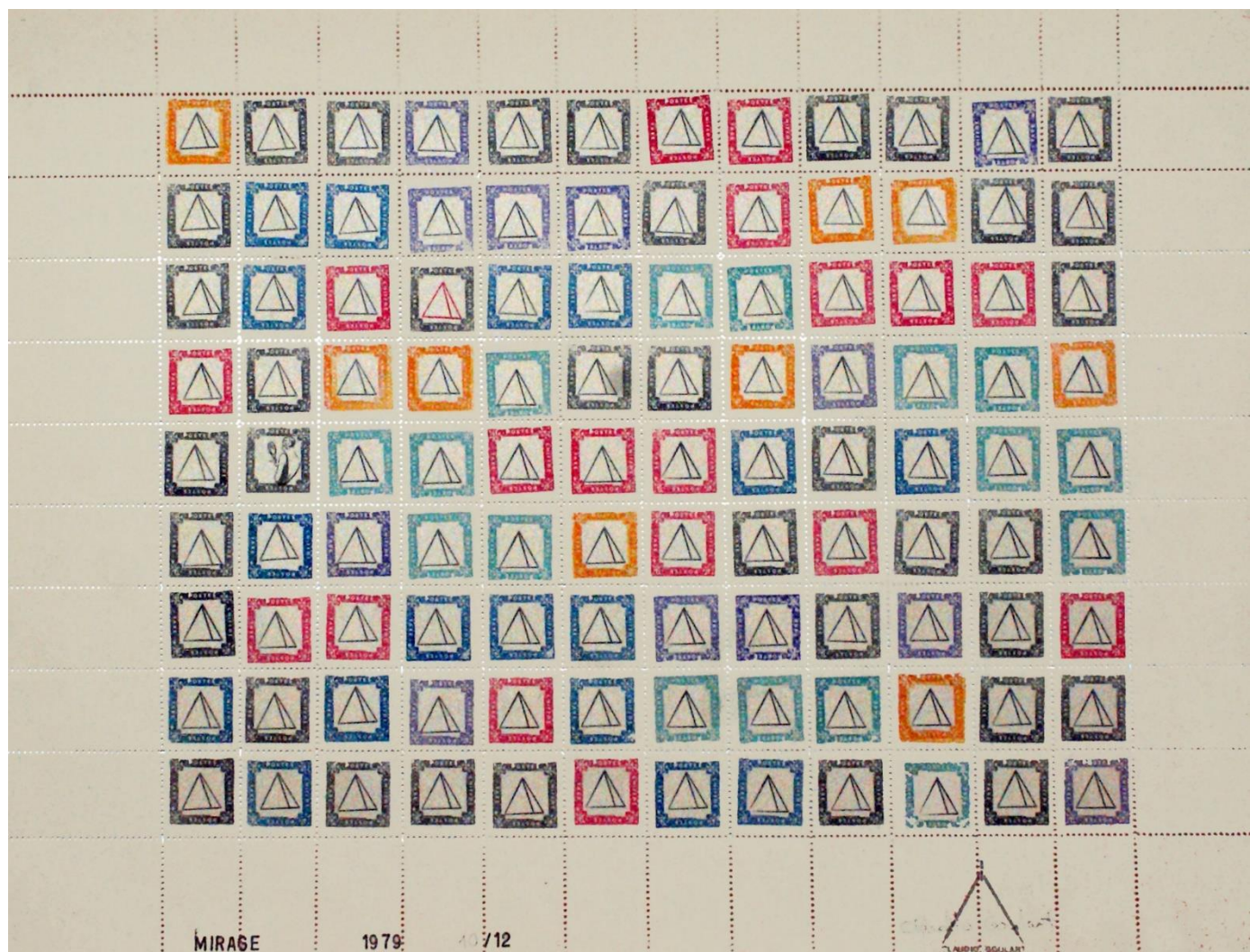
Carimbo de borracha colorida sobre papel

28,5 x 39,5 cm

Montagem única:

63 x 85 cm

Precisa de vidro



C01831

Mirage, 1979

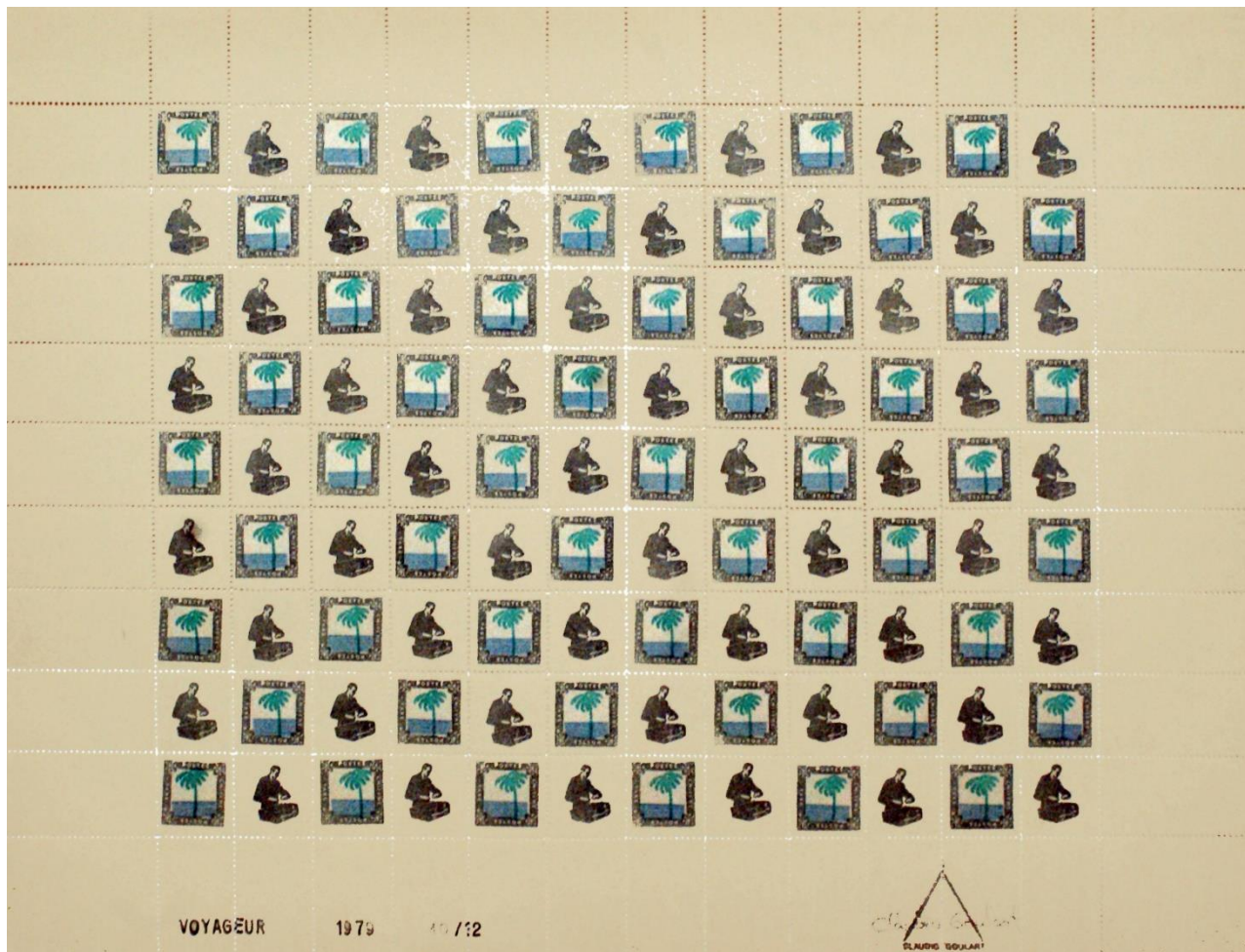
Carimbo de borracha colorida sobre papel

29,5 x 39,5 cm

Montagem única:

63 x 85 cm

Precisa de vidro



C01830

Voyageur, 1979

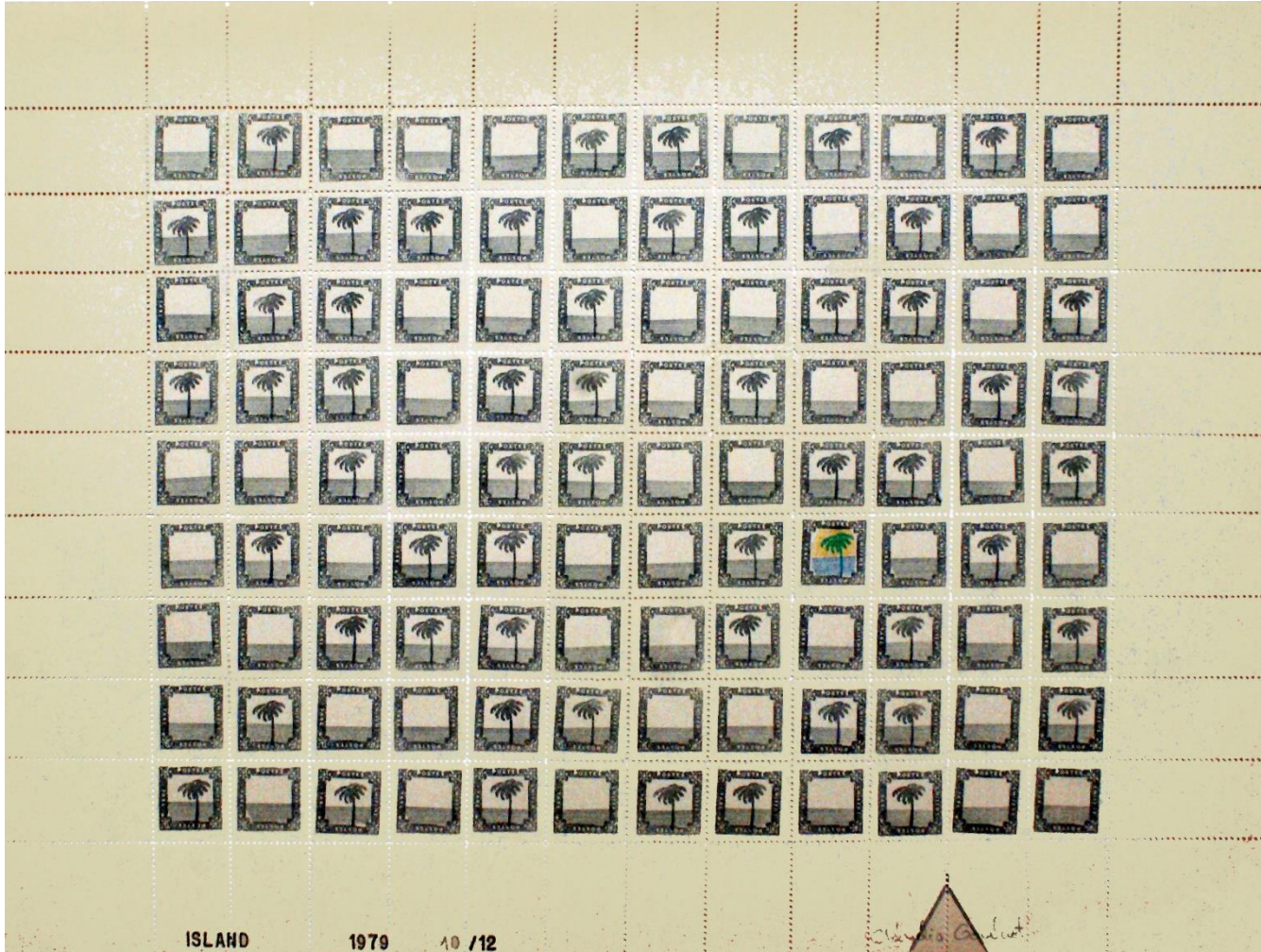
Carimbo de borracha colorida sobre papel

29,5 x 39,5 cm

Montagem única:

63 x 85 cm

Precisa de vidro



C01828

Island, 1979

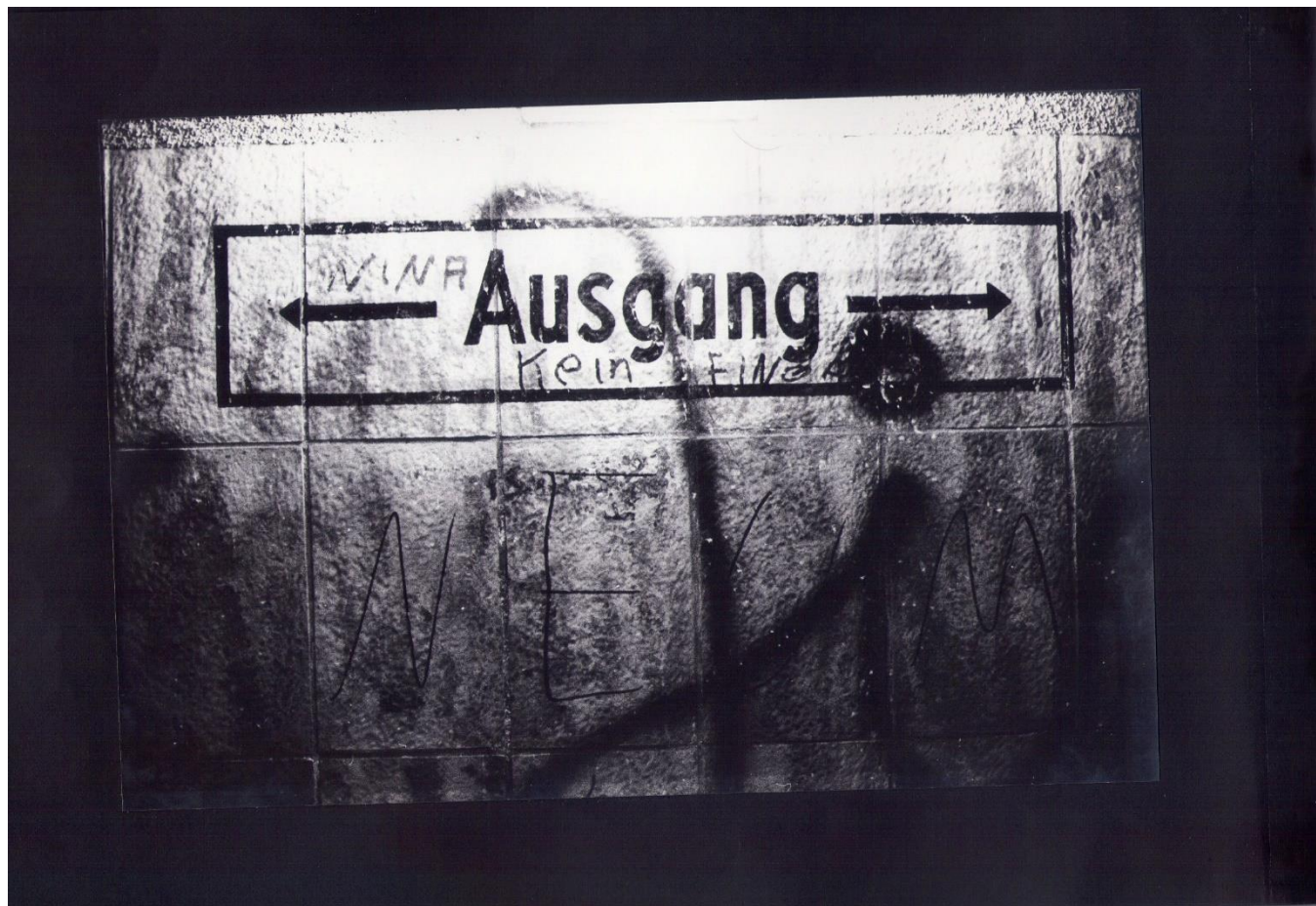
Carimbo de borracha colorida sobre papel

29,5 x 39,5 cm

Montagem única:

63 x 85 cm

Precisa de vidro



C01697

AUSGANG, 1980

Livro de artista

24 fotografias P&B

Medidas: 16 x 22,5 cm / 20,5 x 30,5 cm

Verificar quantos livros caberão nas estantes





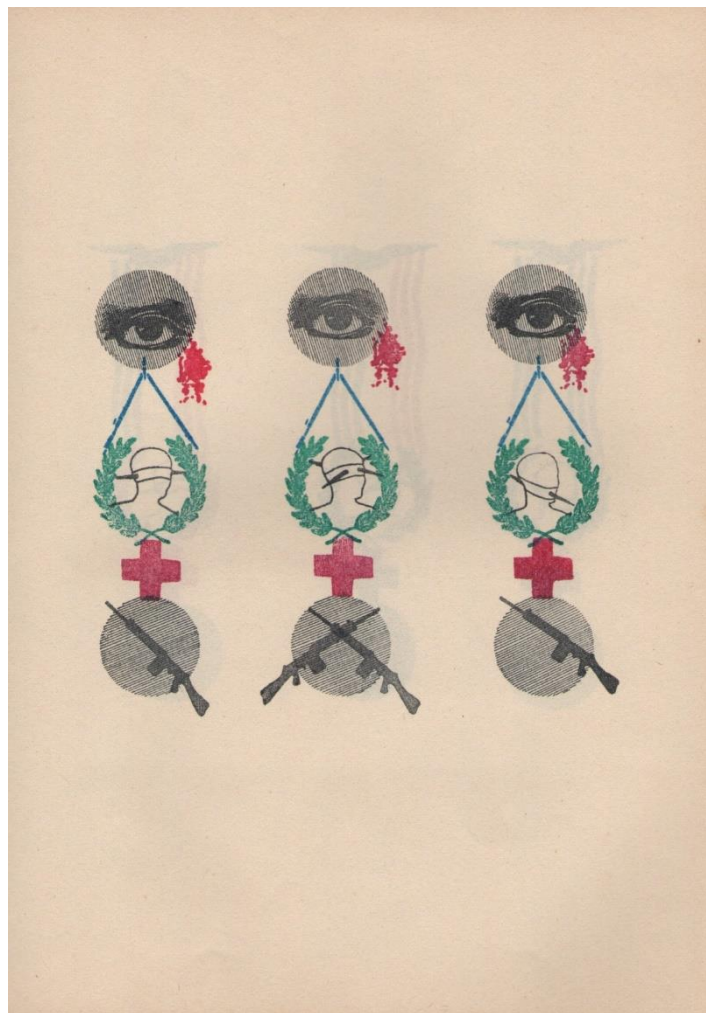
C01675

Ausstellung, 1982

Livro de artista com 28 fotografias P&B

Medidas: 11 x 8,5 cm; fotos medem: 9,5 x 6,5 cm

Verificar quantos livros caberão nas estantes



C00772

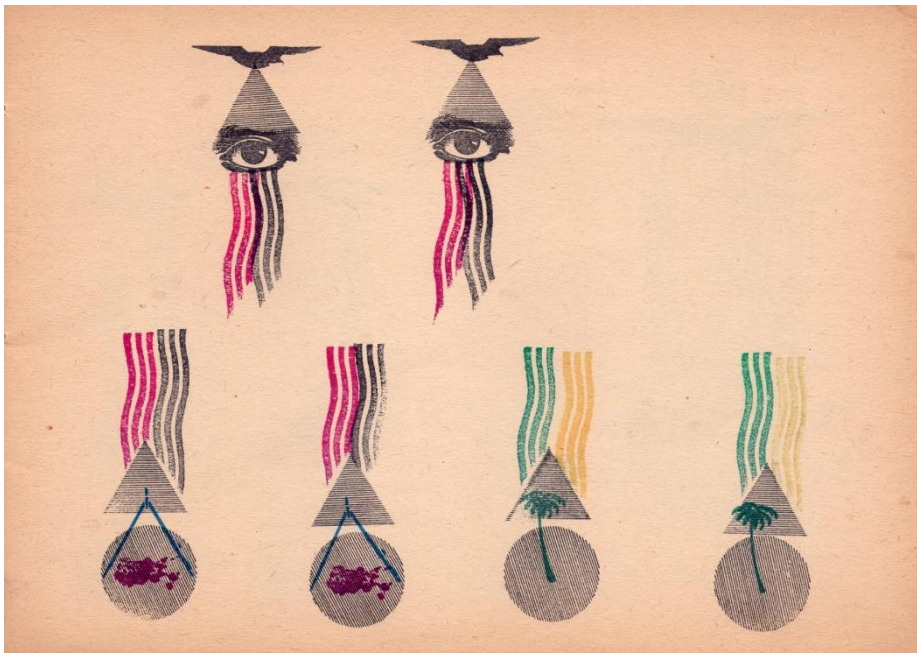
Badge, 1981

Livro de artista

Medidas: 14 x 20,5 cm

P3B7a

Verificar quantos livros caberão nas estantes



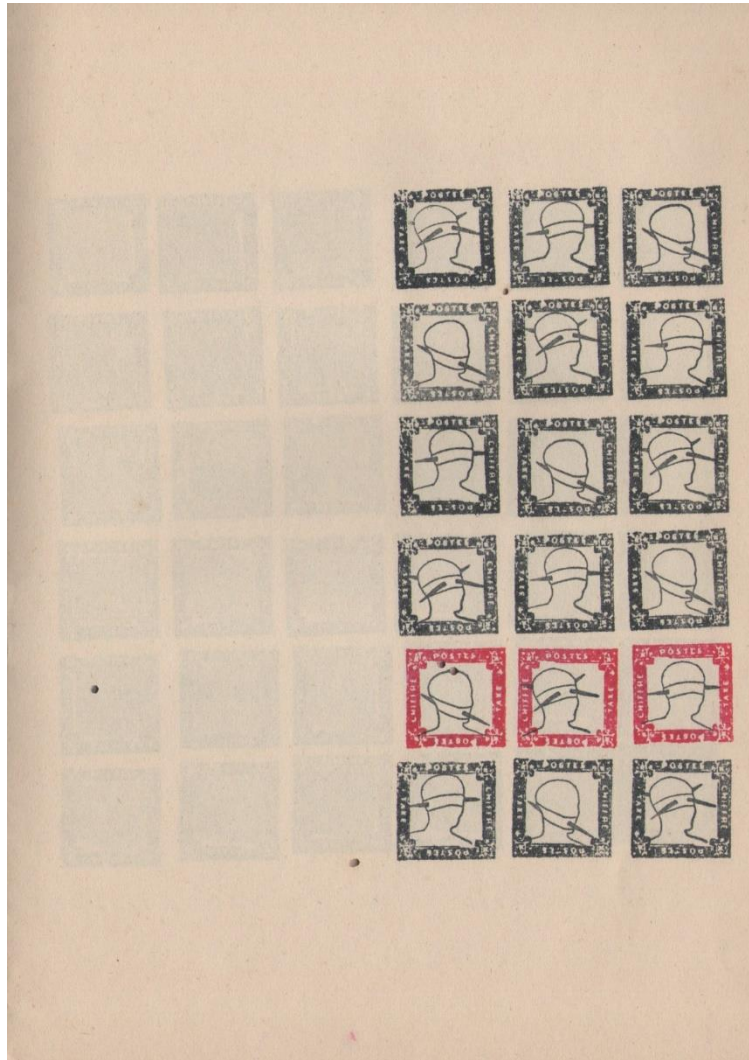
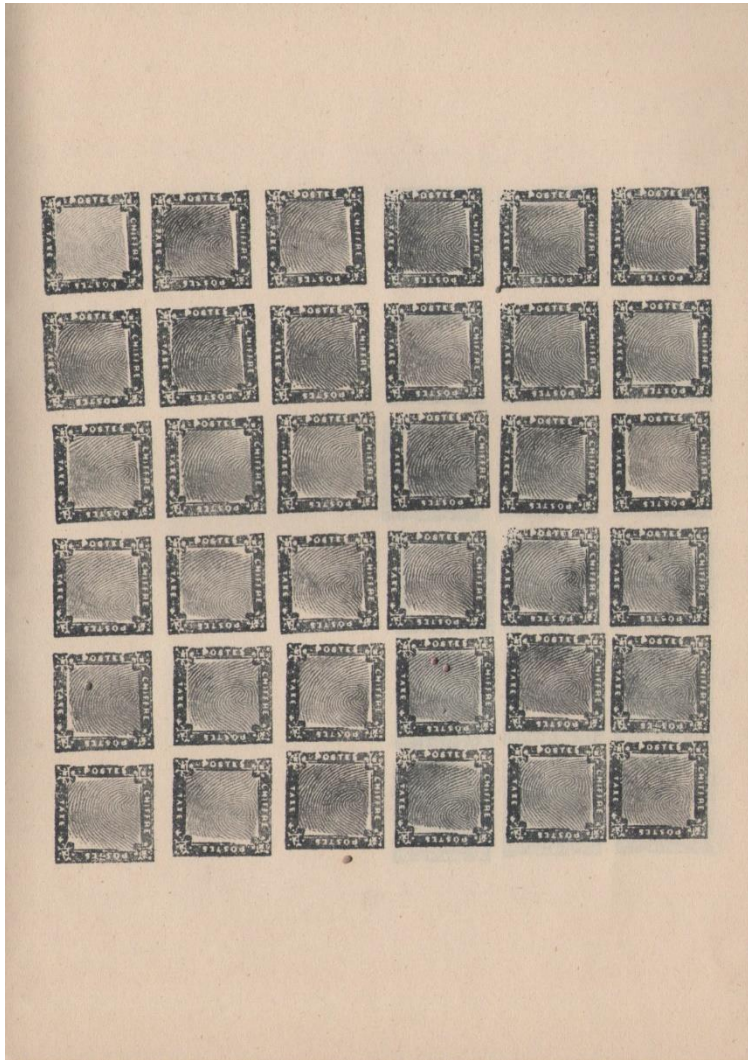
C01705

Badge, 1981

Livro de artista

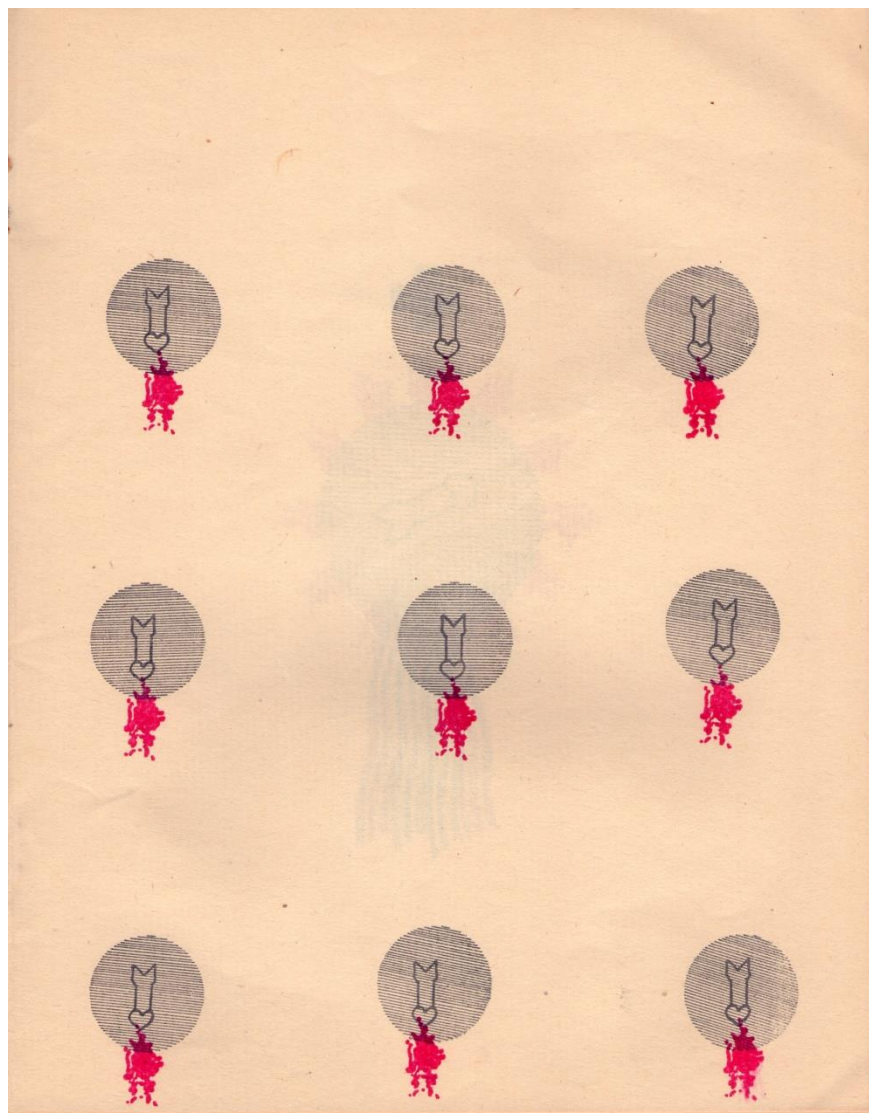
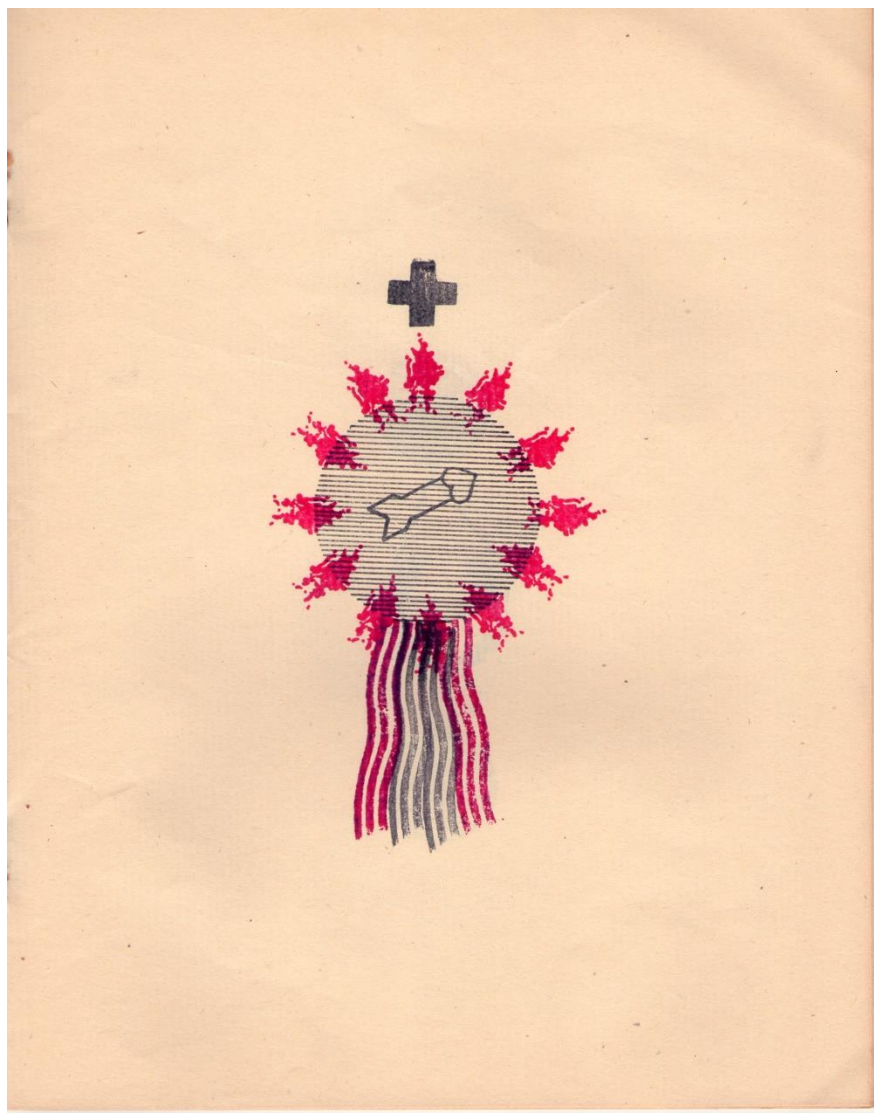
P3B7a

Verificar quantos livros caberão nas estantes



C01151
Stamps, década de 1980
Livro de artista
Medidas: 21,5 x 15,5 cm
P3B7a

**Verificar quantos livros
cabirão nas estantes**



C01704

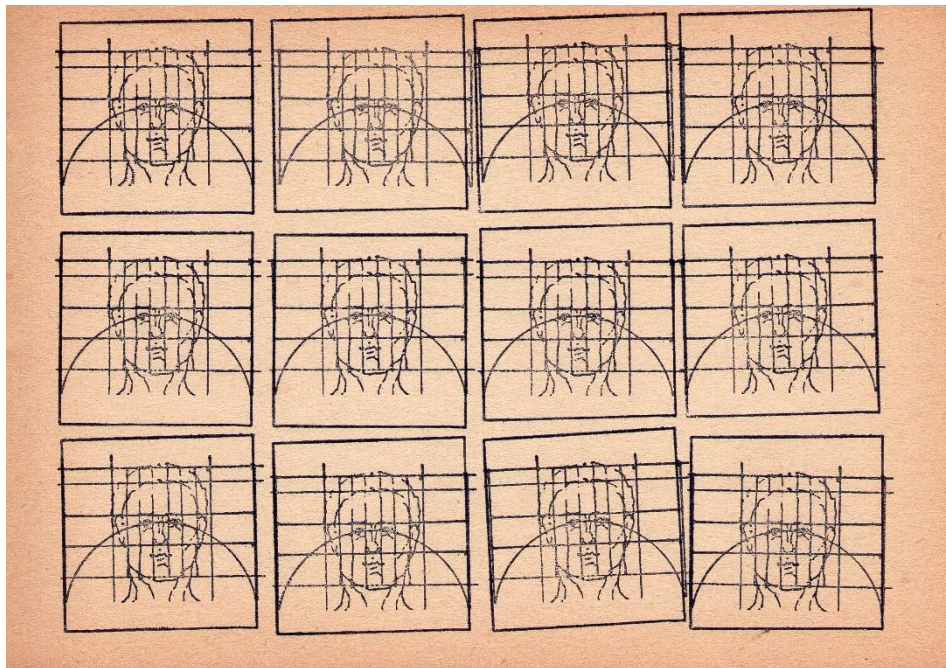
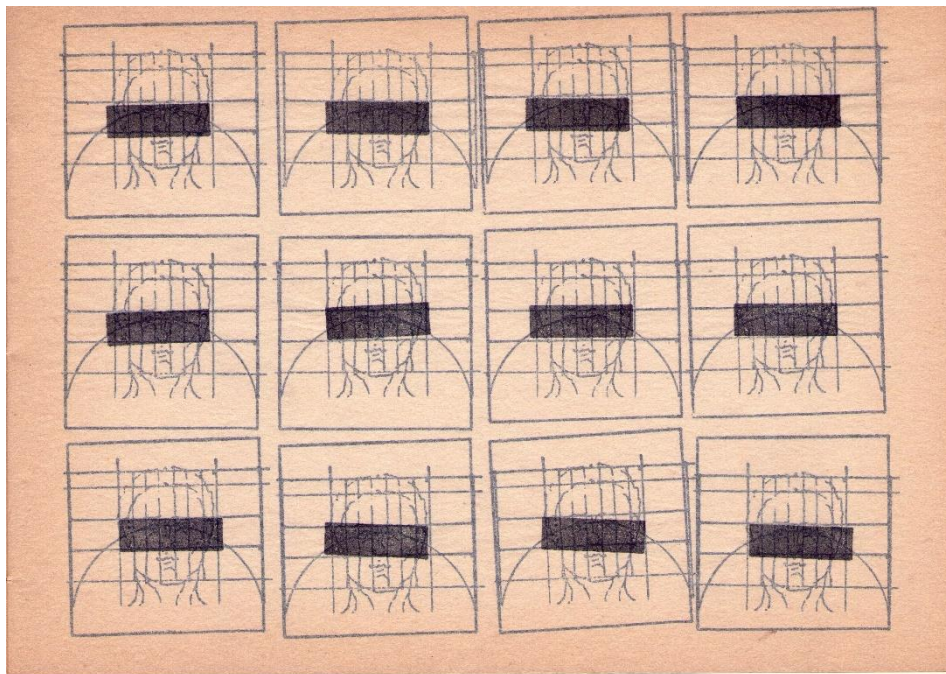
Badge, 1981

Livro de artista

Medidas: 20 x 15,5 cm

P3B7a

**Verificar quantos livros
caberão nas estantes**



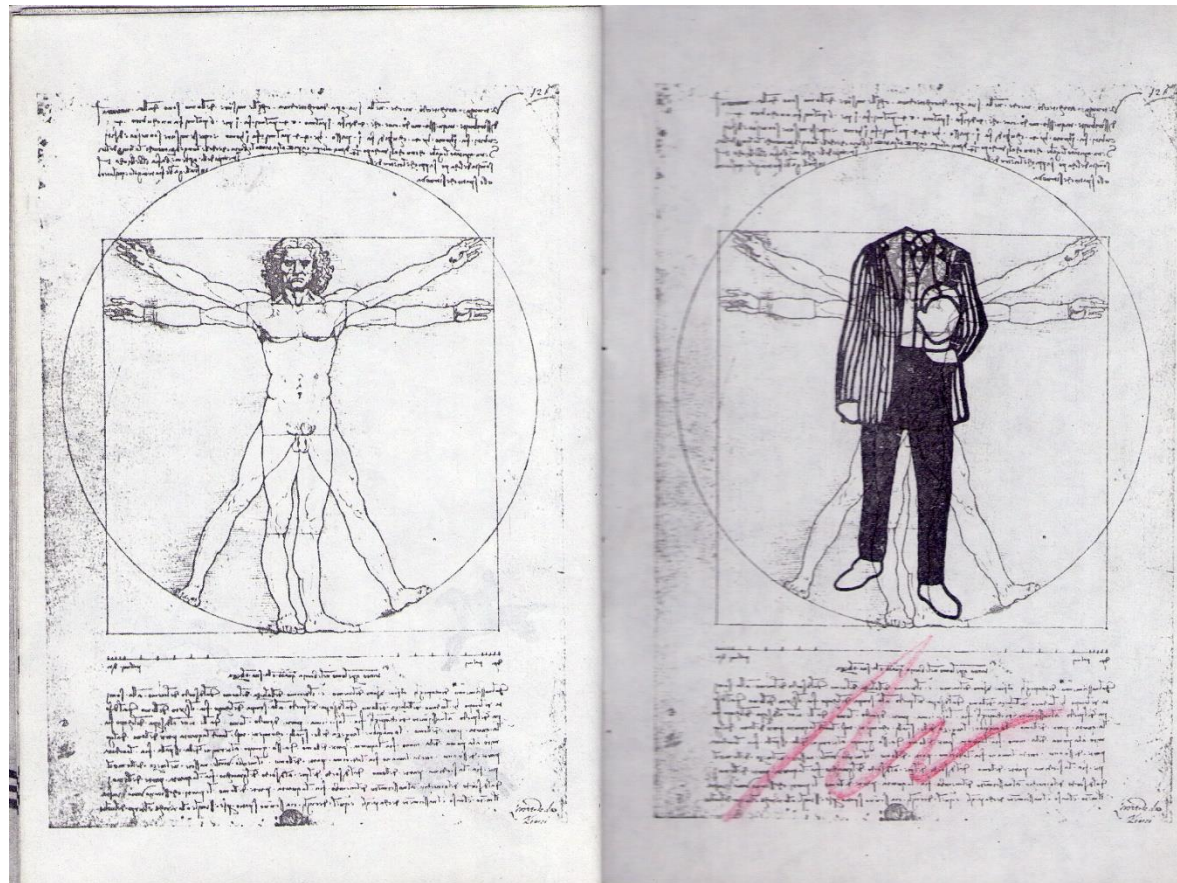
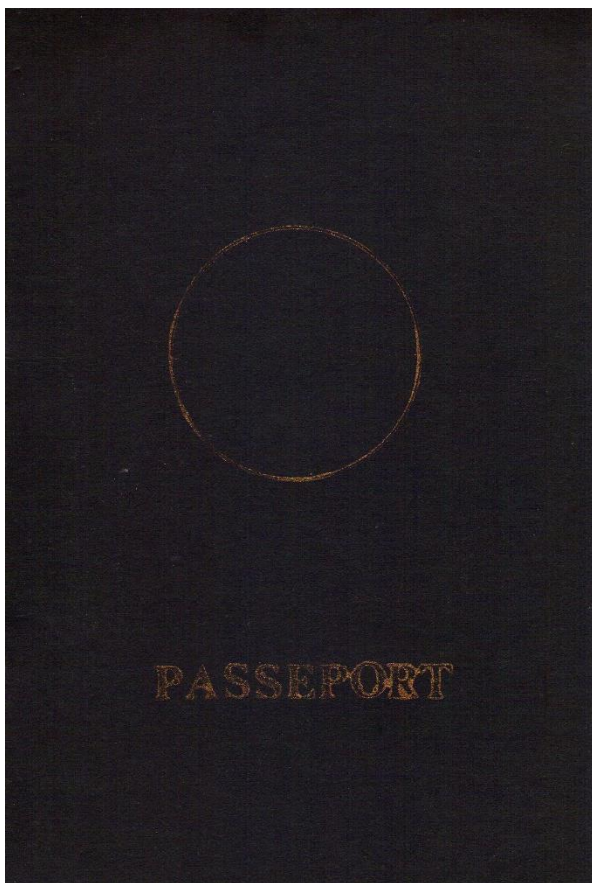
C01681

Portraits, s/d

Livro de artista

P3B7a

Verificar quantos livros caberão nas estantes



C01665
Passaport, 1980
Livro de artista
Medidas: 14,5 x 9,5 cm

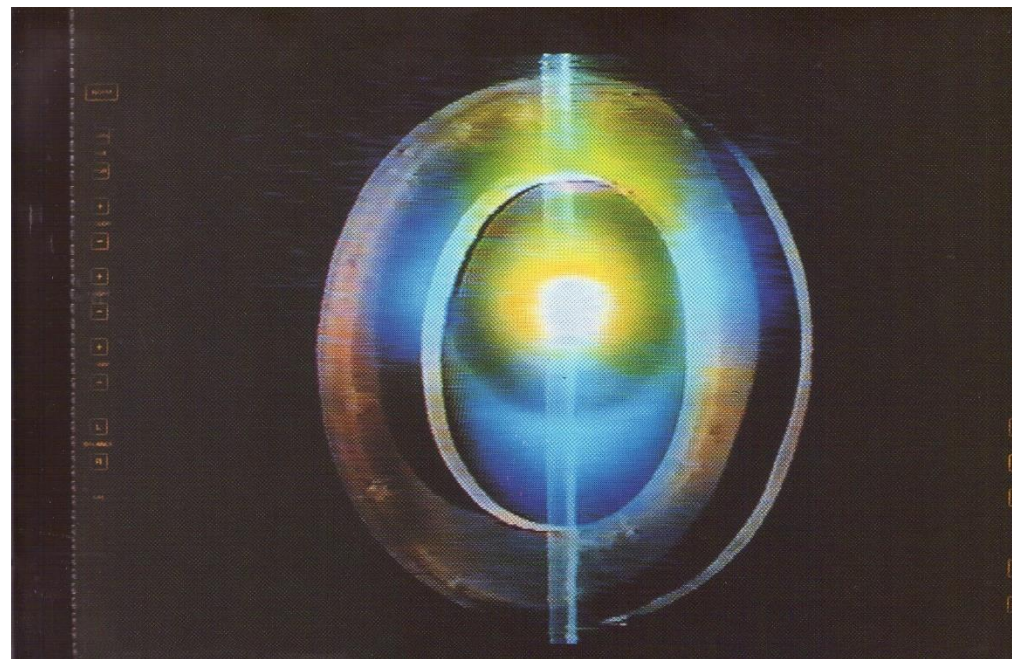
P3B7a

**Verificar quantos livros
cabirão nas estantes**

KANAAL ZERO

Kanaal Zero provides artists with the possibility to explore the various aspects of working with television. It is a direct link between the electronic atelier and the living room. Kanaal Zero is entirely managed and produced by artists. Their role shifts from the usual one of software suppliers for programme makers to another in which the artists themselves can create the context for the presentation of their ideas. Kanaal Zero proposes new tactics and forms of presentation, as well as a critical view of the conventions of the media. Beside the development, production, support and the presentation of new projects, Kanaal Zero also presents works produced by others locally or abroad. One aspect of the editorial approach is to broadcast series of programmes on specific themes explored from various angles. Those series include commissioned work as well as archive material, such as from the Montevideo-Time Based Arts collections. Finally Kanaal Zero illustrates the fact that art made for television encompasses much more than our usual models of production, presentation and appreciation of single art works.

Claudio Goulart

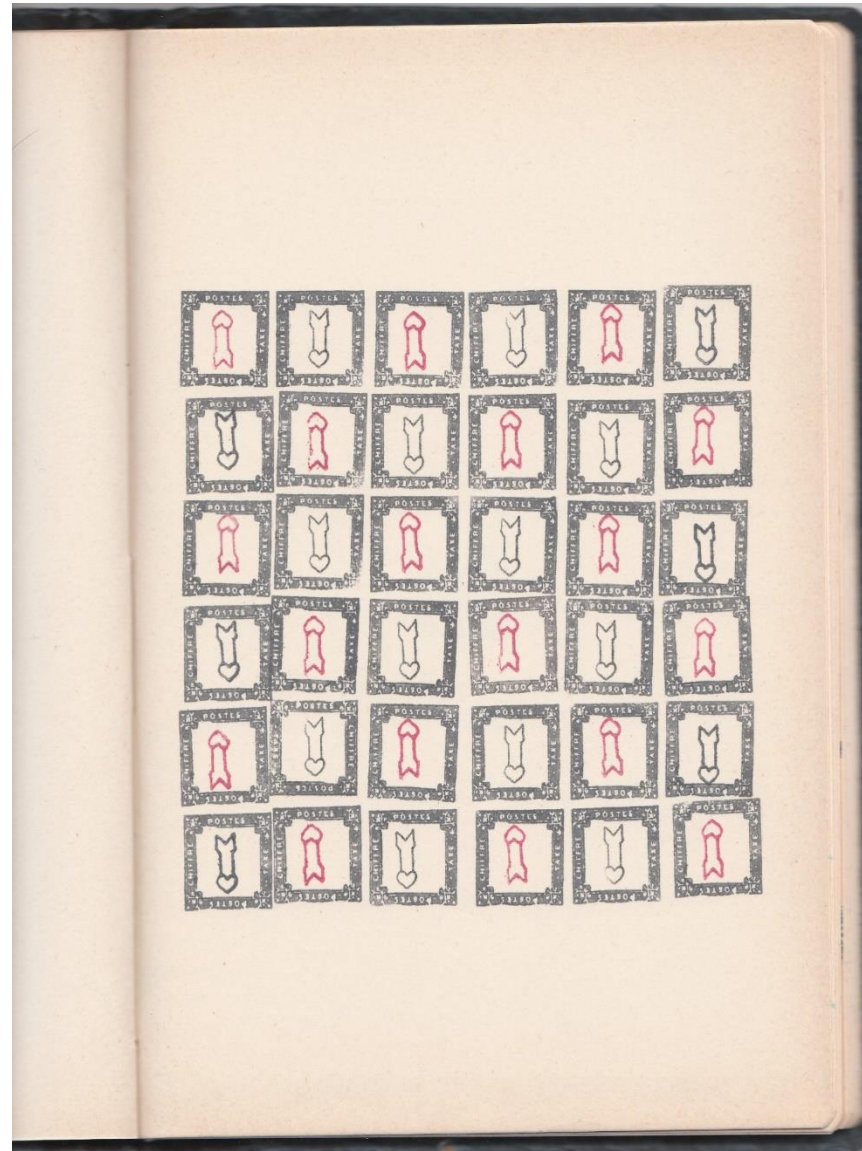
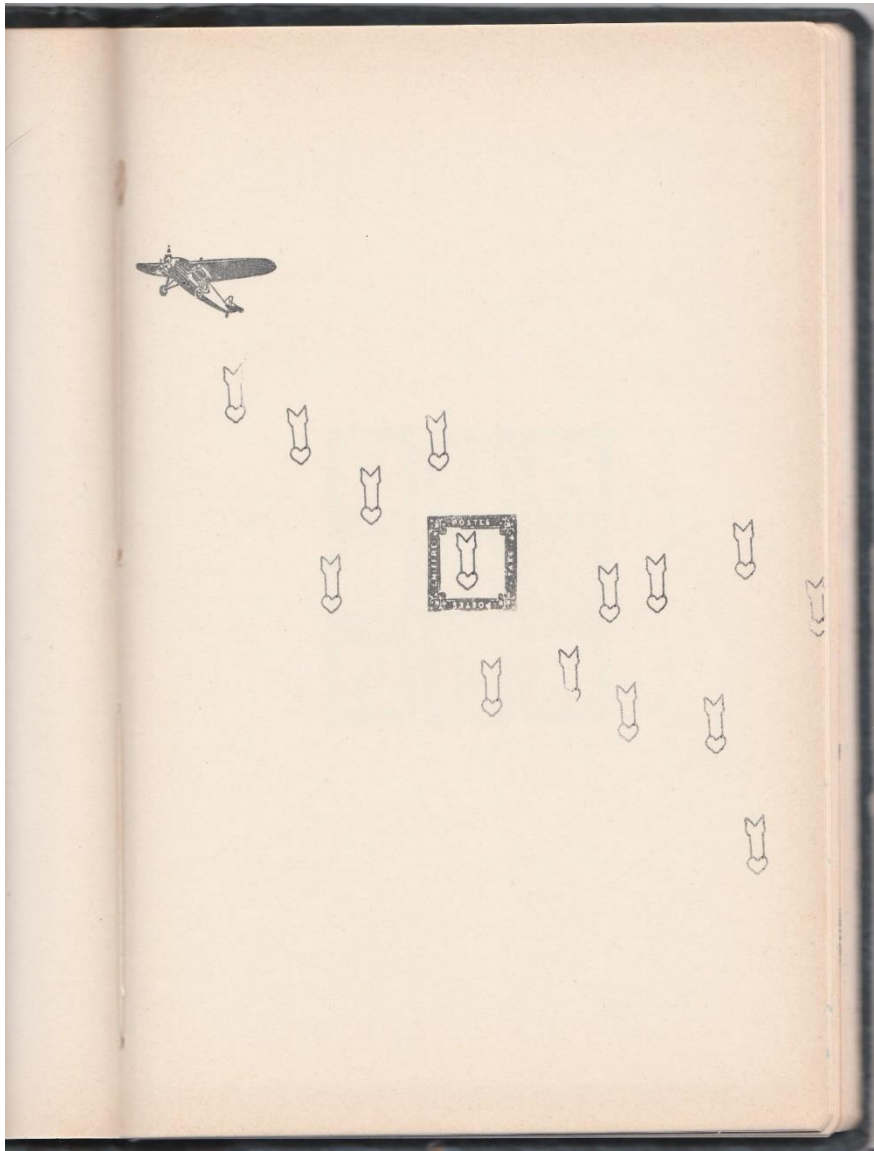


C01681

Kanaal Zero, década de 1990

P3B7b

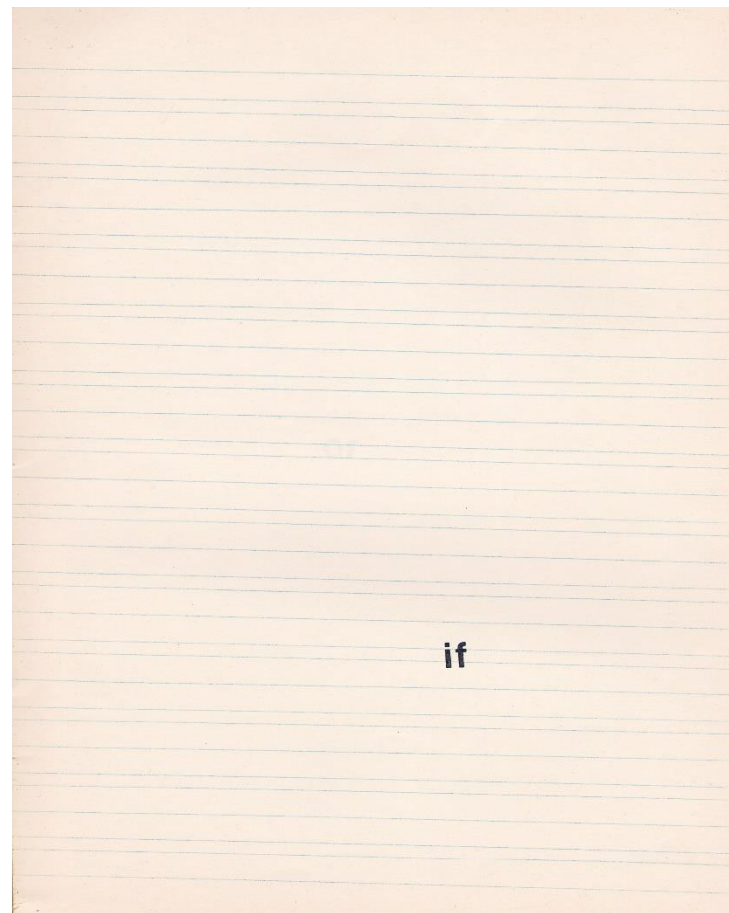
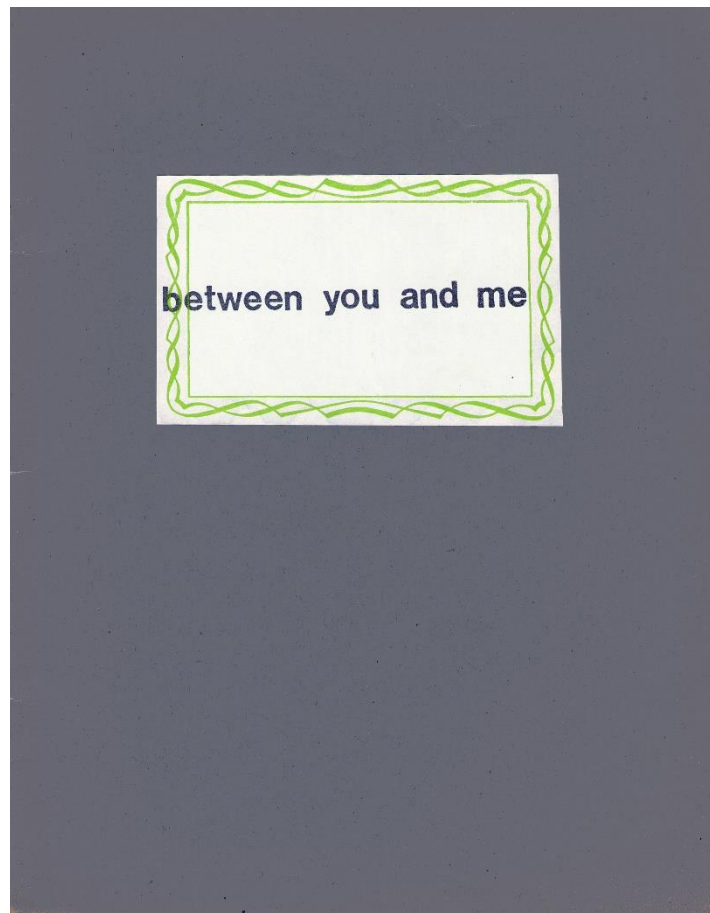
Verificar quantos livros caberão nas estantes



C02245
*Stamps/Badge/Never
Mind*, década de 1980

P3B7b

**Verificar quantos
livros caberão nas
estantes**



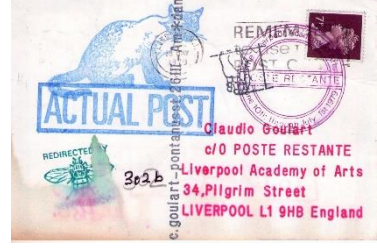
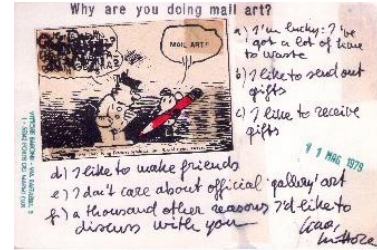
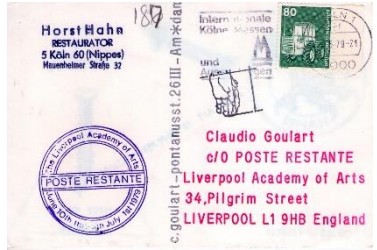
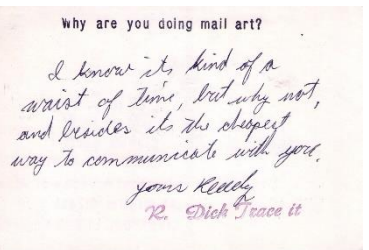
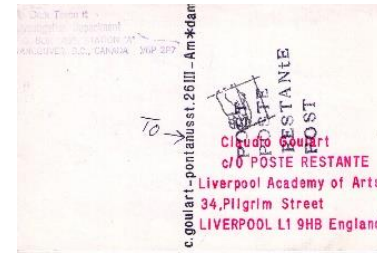
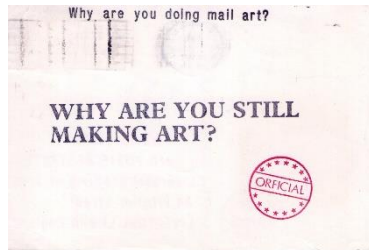
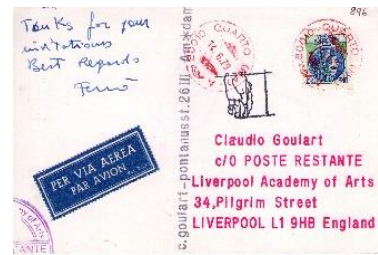
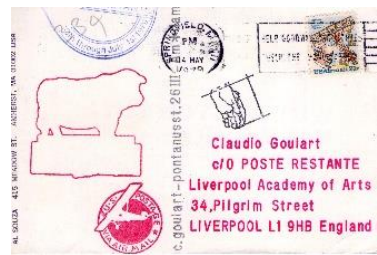
C01674

Between you and me,
1981

Medidas: 16,5 x 21 cm

P3B7b

**Verificar quantos
livros caberão nas
estantes**



Vitrine da Dione

C01659

Poste Restante, 1979

Arte Postal