

have arisen mimetically, representing the result of a poetically inquiring attempt to render transparent the kinetic qualities of the material object of light. The black and white environment in turn serves as a backdrop for the simultaneously present, more mobile level of the ephemeral play of shadow. The almost filmic overlaying of two levels of reality excitingly extends the originally static space by the further coordinate of time, and the fourth dimension is brought into play.

Becker's topological light-painting is complemented by a series of photographs documenting the work. The second piece in the exhibition operates on the principle of the camera obscura. The spectator is confronted by a completely dark room whose window, painted black in analogy with the pinhole camera, has only one tiny opening, through which the world outside is brought into the room, and appears on the wall in an inverted projection. Quoting Plato's parable of the cave, the box-shaped space is made readable as an allegory of the uninterpreted perception of the world, and at the same time works as an artistic meta-commentary on the medium of photography. The clearly suggested darkroom situation tentatively leads the spectator to concentrate on an exemplary "image of reality."

Sabine Dorothee Lehner

(Translated from German by Shaun Whiteside)



STEFAN BECKER, LICHT IM LAZARETT, 1955.

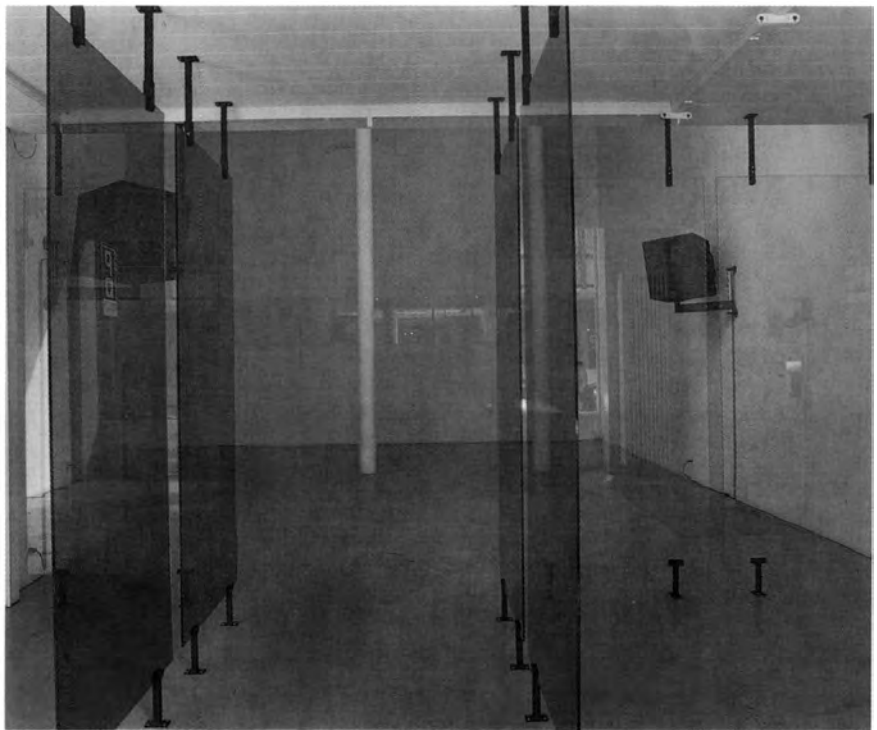
ACRYLIC DISPERSION AND PIGMENT ON WALLS AND FLOOR, SUN LIGHT.

GENEVA

CRAIG KALPAKJIAN ANALIX

Craig Kalpakjian acknowledges that he has been profoundly affected by airports, as a result of his projects with Robert Smithson and Robert Irwin for airport layout and directly by the places themselves, where the architecture proceeds apace as a sign as well as a function, sensitizing what Paul Virilio referred to as a "transit," an "intermediary state," a "matrix of time and space."

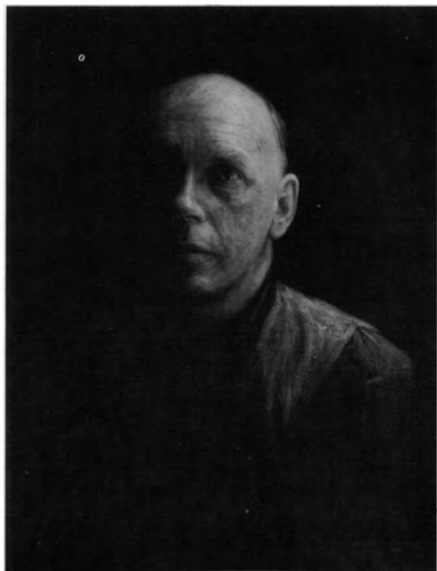
The images the artist generates using computer technology can be traced back to such experience and the reflections they lead to regarding the hallmark features of the constructed space. The films depict virtual spaces, the referents of which are to be found in waiting rooms, office corridors or any other transition area. Moreover, this "screening" is treated generically, with Kalpakjian sifting out only the paradigmatic elements of the place. He evokes certain standard materials (metal, plastic, linoleum), indicating the relevant ventilation and communications systems while setting out their attendant architectural components. The architecture of these places through which we move at great speed via a montage of cyclical montages, leads to a progressive



CRAIG KALPAKJIAN, INSTALLATION VIEW, 1995.



SUZAN DRUMMEN, UNTITLED, 1995.
ACRYLIC, PENCIL AND INK ON PAPER, 200 X 150 CM.



BRENDA ZLAMANY, PORTRAIT NR. 8, 1994.
OIL ON PANEL, 27 3/4 X 21 3/4".

sensation of confinement.

For his first solo outing, the artist has created an installation based around laser videos, their animated effects played over and over at different levels. Transparent and semi-opaque panels ensure that the viewer is forced into a pre-set route, not unlike the foreclosure in virtual spaces. At the same time, their reflective surfaces refer the spectator back to his own glance and to the gallery context in which he finds himself. The symmetry of the two systems is backed by a desire to sensitize the very act of perception. And while the work bears a formal similarity to Matt Mullican's output, it really engages in dialogue with Dan Graham. One might well hook up the following statement by Merleau-Ponty, from his own phenomenological research, with the Craig Kalpakjian approach: "Art does not reproduce what is visible but makes things visible."

Lionel Bovier

(Translated from French by Christopher Martin)

VIENNA

MAURIZIO NANNUCCI WIENER SECESSION

Josef Olbrich's sacred-feeling, light-flooded architecture for the Wiener Secession, is always a challenge to the artists who show there. Maurizio Nannucci has reinterpreted the basilical three-nave structure suggested by the axial symmetry of the space, by adding partition walls to the central space, with annexes arranged all around it. The vast frosted glass ceiling enhances a sense of the space opening upwards. Narrow outlets supply a *parcours* through a sparse selection of works from almost three decades. Within this almost theatrical setting, the hanging looks austere and ascetic.

Another Notion of Possibility: this fragment from his major poetological work *Anthology* (1967-1995) is the title that Maurizio Nannucci gives to his Viennese installation. As on a blank page, textual blocks like "The missing poem is the poem" and "Puro Rosso, Puro Blu, Puro Giallo," are set into the white wall. Serial photographic and writing works from the sixties and seventies interrupt the emphasis on logocentricity.

For thirty years Nannucci has been promulgating an aesthetic program which might be described as a sounding of the space between literature and art, word and image, but also of the space between immateriality and materiality. Over the last few years he has made a number of capacious sculptures whose confused, densely interwoven neon tubes largely abandoned the importance of the sign as a reference to the spirit of the age. This installation, on the

other hand, emphasizes the clarity and decipherability of signs. In this way the exhibition locates itself in the midst of the ubiquitous white noise of bits and bytes, as a plea for "another notion of possibility," and it may be interpreted as a homage to the genius loci: to Wittgenstein, Freud, Loos, Schönberg and the other thinkers that the century has produced.

Johanna Hofleitner

(Translated from German by Shaun Whiteside)

AMSTERDAM

SUZAN DRUMMEN AKINCI

Words and text are absent, yet associations with current discourse on the structure of language and the nature of perception inextricably arise when viewing the paintings of Suzan Drummen. Palimpsested interiors dissolve and crystallize simultaneously. We expect, but cannot find, a single signifier to resolve their spatial contradictions. Drummen produces "actual" space and the appearance and disappearance of "remembered" space, presenting both illusion and its memory. These paintings synthesize the artist's north-Holland education, with its historical emphasis on cerebral sobriety, and her childhood in the Catholic south, with its tendency towards sensory opulence.

Virtuosic manipulation of Venetian color, Baroque light, and Renaissance perspective is combined with dynamically conflicting grids. Spatial anxiety increases as concepts of figure/ground relationship are reversed. One koan-like painting depicts walls activated by multiple frames. The visual crossfire between the framed glass (transparency), mirrors (reflective opacity), and painted images (simulacra), creates complex inter-relationships forcing the viewer to re-view, and explore the structural processes creating "what we think, we see."

Tracing the trajectory of forms, one finds a fragmented spatial metaphor coexisting/colliding with its alternative. Drummen invents a vertiginous universe of recursive meta-levels, dismantling our perceptual equilibrium. Mind and eye confront their collaborative functions to uncover the spurious environment. Accepting one denies the other. Searching for the hermeneutic device to establish order, no visual hierarchy emerges to assert authenticity. We are left with a constant wavering from solidity to transparency to void and back again.

These paintings have to be believed to be seen. Proposing a visual rhetoric — Drummen's paradoxical environments should lead one to investigate what lies beneath our habits of perception.

Marlena Novak