

In the three or four decades following World War II, Düsseldorf earned a reputation as one of the most important artistic cities in Europe, becoming a highly influential local scene. Since the 1980s, however, there can be no denying that it has lost the crown to more recently established centers, of which the increasingly shining Berlin offers the best example.

Nevertheless, a lot of work has been put in of late to reconstitute a bit of cultural dynamism. New exhibition spaces have been created with teaching from business, the city and the Land. The Kunstakademie still holds a prestigious roster of visiting artists—Peter Dinklage, Rita McBride and Teri O'neil of teaching from Art Parsons, Jorge Mattos, Christian Fautsch, Maribel Graf and Stefan Lorenz are among the artists who have recently moved to the city, attracting new galleries and making a name for themselves, such as Heinrich, Thomas Rex, Ruzsokaitis, and the aptly named *art space*. A new festival, Düsseldorf Contemporary, will be inaugurated in the April. And finally, there is this new contemporary art festival, the Düsseldorf Quadriennale, backed by an investment of about 50 million. The theme of the inaugural edition is the human body and its representation in art.

This big and polished biennially contemporary panorama has taken over a variety of venues around town, with performances ranging from a classical-Contemporary show (Museum Kunstpalast) to numerous contemporary takes on the canonical condition, not least



Quadrinella 06, Schritte Die Schritte, Sculpture, 2006. Oil, steel, polyurethane. J.P. Jan Haeckels, Brussels, www.polyurethane.be

that of Francis Bacon, who gets a big retrospective at the K20 Kunst-ensemble Northrhine-Westfalen, and Bruno Zevi, at the Kunstakademie gallery. There are visits by Bruce Nauman (Museum Kultur und Wissenschaft) and installations by the Soviet artist Leonid Mikhlin (K21 Kunstensemble Northrhine-Westfalen) and the Mexican Teresa Margulies (Kunstakademie Northrhine-Westfalen), plus a joint exhibition of sculptures by the Belgian Beethilde De Broeckere and the German Martin Heidegger (Kunstakademie Düsseldorf).

The contrast in this last show is interesting, as we go from the work of established masters to newer work in the park, located

besides of the Bruckner's former structures. Whereas the latter speaks of death and loss, the former speaks to the most contemporary and least spectacular of our industrial monuments, in a kind of shared memory.

The Margulies show is another highlight, rising up to connect the reality of death to what is a kind of arch therapy for a society that has become jaded, and produced works of anatomical severity that suddenly overcome us with a sense of horror when we realize that they are made using the skeletons of anonymous corpse junkies, murder victims and suicides. Several of the city's private galleries are putting on special shows for the festival. These are worth checking out: Martin Schupke, for example, is showing some young and little-known German artists including Christian Fautsch and Sebastian Fautsch. Michael Cisar has moved to the Pflanz, again, plus Stefan Künzel and Werner Rütteler with international artists. Konrad Fischer is showing Palma Varga Weiss, Maribel Paricio and Georg Schmeider.

This Quadriennale may not be all speech-making event, but it certainly offers its fair share of surprises, variety and a welcome breath of fresh air in this city that has a longstanding commitment to contemporary art and appears to be once again an artistic powerhouse on the Rhine.

Aneta Frenk
Vancouver, C. Newsletter

new york

promenade

Divers lieux
Octobre 2006

Au-dessus d'une foule compacte, l'été indien se profile, encore incertain, sur les hautes coupes de Midtown. La lumière peine à percer ces horizons rompus, esquissant un amas de silhouettes pressées qui fait barrage à la vision de même qu'à la flânerie. En descendant la 5^e avenue depuis Central Park jusqu'au Rockefeller Center, certaines haltes s'imposent comme autant de répits. Marquant un premier arrêt à la Marian Goodman Gallery, une bouffée d'air, littéralement, s'offre à notre corps cahoté. L'installation *Gonflés, dégonflés* d'Annette Messager consiste en un joyeux charnier d'organes pastels et monstrueux disséminés à même le sol. Cousus dans de la toile de parachute peinte, ces corps bedonnants enflent et désefflent au gré d'un soufflé expansif et d'une exul-

tation, semble-t-il, railleuse. À l'opposé de la galerie, l'installation de Yang Fudong convie à un regard panoramique. Constitué de huit projections disposées en arc de cercle, le dernier film *No Snow on the Broken Bridge* de l'artiste chinois met en scène les pérégrinations de deux quatuorsets d'hommes et de femmes dans le paysage enchanteur du lac de l'Ouest, à Hangzhou, au début du printemps. Fragmentée, l'intrigue naît de contradictions, d'un sentiment mêlé d'insouciance et d'inquiétude, à l'image de l'opposition piano/cordes composant les harmonies tour à tour argentines et stridentes de la bande sonore. Vêtues de riches fourrures et d'élégantes robes Qi Pao, les femmes voguent lascivement sur les eaux pour atteindre la berge. Sur la terre ferme, elles apparaissent parfois dans des habits masculins, grimmés de moustaches, travesties comme pour couvrir l'absence de leurs soupirants. De leur côté, les hommes, empruntant d'un pas de procession les chemins tortueux menant à leurs compagnes, revêtent tantôt des costumes traditionnels mandarins, tantôt des complets modernes. Une fois réunis sur le célèbre Pont Brisé, pour y saisir les dernières traces de neige et peut-être rejouer la romance entre le Serpent Blanc et Xu Xian, la communion n'opère pas pleinement, les regards continuant de se perdre, la neige n'est plus. C'est le sentiment même de l'attente qui est cristallisé dans ces scènes décausées, situées dans un équilibre incertain entre tradition et modernité des mœurs, comme figées hors du temps.

Cette problématique, nous la retrouvons thématisée un peu plus bas dans notre promenade, au MoMA où se tient l'exposition *Out of Time*. Mélangant médiums et générations d'artistes dans une entreprise qui esquisse délibérément toute chronologie, l'événement prend la forme d'une petite foire où les rapprochements opérés entre les œuvres apparaissent le plus souvent gratuits. Néanmoins, la série de peintures *October 18, 1977* de Gerhard Richter méne avec un chic indéfinissable à l'installation *Prison Window* de Robert Gober. La petite fenêtre barrée et percée très haut dans le mur nous place symboliquement face à un temps auquel l'accès est interdit, si ce n'est en imagination, à l'image du ciel artificiel d'un bleu éclatant peint derrière les barreaux. Dans la série de photographies *Almerisa* de Rineke Dijkstra, réalisée sur une période de onze ans, l'«hors du temps» renvoie à un cadavre invivable. Les changements temporels apparaissent au fil des clichés via



Quadrinella 06, Schritte Die Schritte, Performances devant le Museum Kunstpalast de Düsseldorf. Performances devant le Museum Kunstpalast



Annette Messager. «Inflating, Deflating (Gonflés, dégonflés)». 2005-2006. 28 éléments. Tissu de parachute peint, moteurs (Court. Marian Goodman Gallery, New York).
Painted parachute fabric, computerized motors

l'évolution vestimentaire d'Almerisa, une enfant bosniaque réfugiée à Amsterdam, prise hors du contexte de son acculturation. De manière générale, l'hors du temps semble ici révéler plus au détachement nécessaire à l'expérimentation qu'à une extériorité littérale du temps. Les figures de la boucle et du ralenti, dans *Stations* de Bill Viola ou encore *Over Is Over All* de Pipilotti Rist, forment à cet effet les procédés typiques de l'élongation du temps à valeur de suspension. Retrouvant notre foule transformée en badauds face au piètre *Sky Mirror* d'Anish Kapoor installé dans les jardins du Rockefeller Center, l'immense miroir à au moins le mérite de nous réconcilier, pour un instant, avec le temps-climat, nous reflétant haut dans un ciel bleu de cobalt.

Violaine Boutet de Monvel



Above the thick, rolling crowd, an uncertain Indian summer sky hung over the Manhattan skyline. The light struggled to pierce the broken horizon, and the heaped, flattened silhouettes of buildings blocked the view and discouraged the flâneur. Coming down Fifth Avenue from Central Park to Rockefeller Center, a few stops were obligatory, if only to rest a moment. The first, the Marian Goodman Gallery, offered a buffeted body, almost literally, a breath of air. Annette Messager's installation *Inflating, Deflating* was a joyous heap of monstrous pastel organs strewn all over the floor. Sewn from painted parachute canvases, these corpulent bodies swelled and deflated to the beat of



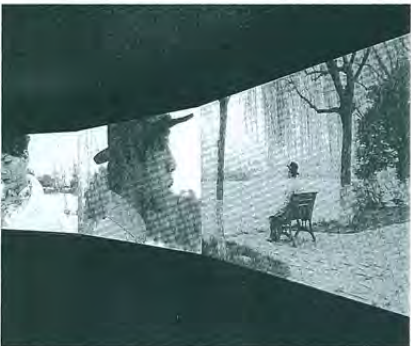
Rineke Dijkstra. «Almerisa, Asylum Center, Leiden, The Netherlands, March 14, 1994». Chromogenic color print. 35 x 28 cm. (Coll. MoMA, New York; © 2006 Rineke Dijkstra)

an expansive breathing and what seemed to be a malicious exaltation. At the other end of the gallery, Yang Fudong's installation invited a panoramic view. Comprised of eight projections forming an arc, this Chinese artist's latest film, *No Snow on the Broken Bridge*, featured the peregrinations of two quartets, one of men and the other women, through the enchanting early spring landscape of Western Lake in Hangzhou. A fragmented mystery arises out of contradictions, a mixed feeling of insouciance and unease, like the contrast of the piano and strings making up the alternately silvery and strident harmonies of the sound track. Dressed in sumptuous furs and elegant Qi Pao dresses, the women sail lasciviously over the waters to reach the shore. Once on land, they sometimes appear in men's clothes, with false moustaches, as if to make up for the absence of their suitors. The men, for their part, march in procession along the winding paths leading to the women, sometimes wearing Mandarin costumes and sometimes dressed in modern business suits. Once they are all gathered on the famous Broken Bridge, seeking the last traces of snow and perhaps a chance to revisit the romance between the White Serpent and Xu Xian, their communion is incomplete. Their gazes still fail to meet and the snow is gone. It is a feeling of waiting that is crystallized in these desultory scenes situated in an undecided equilibrium between traditional and modern values, as if frozen in time.

The same theme reappeared a little further downtown at the Modern with the exhibition *Out of Time*. Mixing media and generations of artists in an enterprise that deliber-

ately avoids chronology altogether, the show was like a small art fair where the attempted comparison and contrast between the artworks seems gratuitous for the most part. That said, Gerhard Richter's series of paintings *October 18, 1977* went undeniably well with Robert Gober's installation *Prison Window*. The little barred window placed very high on a wall symbolically confronts us with a time to which access is denied, except by means of imagination, like the sparking blue artificial sky painted behind the bars. In Rineke Dijkstra's series of photos *Almerisa*, taken over a period of eleven years, this "out of time" is represented by the unvarying framing. The temporal changes that appear through the course of these photographs come from the changing clothing worn by Almerisa, a Bosnian child living as a refugee in Amsterdam. Shot out of the context of her acculturation, in a general way the "out of time" here feels more like the detachment necessary for experimentation than a literal exteriorization in relation to time. In Bill Viola's *Stations* and *Over Is Over* by Pipilotti Rist, looped footage and slow-motion shots work in typical fashion to stretch out time until it is suspended. Once again we found ourselves amidst a crowd in front of Anish Kapoor's lame *Sky Mirror* installed in front of Rockefeller Center. The piece had the merit, at least, of reconciling us with the season and the weather as our reflections were projected high into the cobalt-blue sky.

Violaine Boutet de Monvel
Translation, L-S Torgoff



Yang Fudong. «No Snow on the Broken Bridge». 2006. Film 35mm noir et blanc ; 8 écrans, 11'. Musique : Jing Wang. (Marian Goodman Gallery, NYC). 35mm B/W

Expos

All in the Present Must Be Transformed: Matthew Barney et Joseph Beuys

Deutsche Gesellschaft
18 octobre 2006 - 12 janvier 2007

Comptes rendus de l'exposition "All in the Present Must Be Transformed" de Matthew Barney et Joseph Beuys, présentée à la Deutsche Gesellschaft, 18 octobre 2006 - 12 janvier 2007. L'exposition est organisée par la Deutsche Gesellschaft, 18 octobre 2006 - 12 janvier 2007. L'exposition est organisée par la Deutsche Gesellschaft, 18 octobre 2006 - 12 janvier 2007. L'exposition est organisée par la Deutsche Gesellschaft, 18 octobre 2006 - 12 janvier 2007.