



XX

The Institute for
Contemporary Art
THE NATIONAL AND
INTERNATIONAL
STUDIO ARTISTS
PROGRAM 1995-96

D i a n a L o p e z

Diana Lopez, who lives in Caracas, creates situations in

which the production of the work of art is dependent on the effective action of a contributor. As she explains, she intends to demythify the artistic aura by questioning the relationship between the work of art and its author. She appeared in a videotaped performance where she listened to and repeated the voiceover of a man speaking about beauty in art. In another video, the artist appears having her hair styled by a professional hairdresser while she engages in conversation concerning beauty and fashion. Although the artist is personally implied in the sexual and political content of her work, such staged situations attempt to dissolve the artist's function as an author. To that end, Lopez asked an artisan to weave carpets based on found photographs and drawings on the themes of death, the murder of a woman, and of a gory romance (Romeo and Juliet). Lopez engaged in a dialogue, a charged relationship with the female artisan, challenging the provocative nature of the imagery with each carpet. In this way, Lopez developed an understanding of



Diana Lopez

From Franklin's Eye, My friend Eder and me 1995
(diptych match with pg 14)
black and white photograph
6 x 12"

the artisan's limits, both moral and aesthetic. In *Franklin's Eye*, the piece presented and described by Lopez in this publication, the artist's intuition is further radicalized: art becomes pure means, less concerned by its formal result than by the process of exchange and communication. The work is the support, the occasion its pretext. Rather than elaborating a style or personal expression, the artist creates processes of experimentation in which her control has been neutralized and her gesture eliminated. **JMR**

Heather Allen, from Northern Ireland, practices an art of

superior refinement, exactitude, and subtlety. This artist looks at things and beings in the world with an acute, penetrating, and sensitive gaze. It is this very gaze that she is able to represent to us, through scripted drawings, poetic writings, performative videos, and autonomist performances. She speaks deeply in her work of simple things, banal and quotidian, minute and vain. These expressions, almost like incantations, transform their own meanings into another dimension, a tragic entreaty to her attachment to details, humor, and keen observation. What is expressed in Allen's work is an intimate understanding of Vanitas. **JMR**

H e a t h e r A l l e

Heather Allen
pages 17/18:

Soundtracks

1996
sound

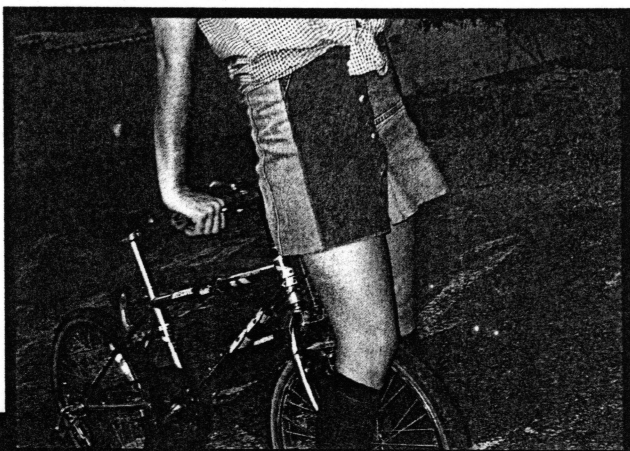
A n n L i s l e g a a r d

Ann Lislegaard, who lives in Copenhagen, questions the conditions of creation and perception of art. Her work deals with chance, accident or automatism. To unveil the subjectivity of creation she may, for example, draw under hypnosis. Hypnosis, as a clinical practice, sought to treat unconscious repression through the means of suggestion. This historical technique became an obsolete curiosity when Freud expressly rejected all types of therapeutic suggestion in favor of psychoanalytical technique. Nonetheless, hypnosis represents for the artist "a metaphor for the experience of art, the process of viewing as well as creating." **JMR**

Franklin's Eye is a series of thirty-two (as of this date), black and white photographs, taken by an eight year old boy, Franklin Osorio, who lives in Caracas, Venezuela.

The project started in May, 1995, when I gave him a point-and-shoot camera and asked him to take photographs, an activity which Franklin had never done before. As a way to get him acquainted with the process, I gave him specific projects, for

example I asked him to photograph 12 beautiful things and 12 ugly ones. Later, once I felt he understood the peculiarities of taking pictures, I asked him to take pictures of anything he wanted. After I received each roll from the lab, we chose a couple of them, and then he gave each one a title. The



14

titles function as a true complement to the pictures, through his use of language the viewer can perceive the specificity of his point of view.

Franklin's Eye aims to document the particular experience Franklin has of the world; it is documentary photography through the eye of an amateur. My role is that of a director, by giving him the tool (the camera), Franklin is empowered to represent himself.

Diana Lopez

Diana Lopez

From Franklin's Eye, My friend

Eder and me 1995

(diptych: match with pg. 16)

black and white photograph

16 x 12"

From Franklin's Eye, Diana with

my bike 1995

black and white photograph

12 x 16"

**From Franklin's Eye, the Closet
where the cleaning things are,**

and my cars 1995

black and white photograph

12 x 16"