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ARTnews



Villain to Hero PEI'S LOUVRE ODYSSEY

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Into the Mainstream



Canada \$8.00
Display until August 31

BERLIN

Wolfgang Petric

RAAB

Berlin painter Wolfgang Petric's cycle of 26 paintings on the theme of Narcissus was the focus of this show. Using special panels made of paper, plywood, and a semitransparent foil called "ultraphane" (used for technical drawings), Petric layers drawings on top of one another in a single work, so that each finished image can be perceived in an almost three-dimensional manner.

Created in Berlin and New York, the cycle has a recurring image. Taken from a book called *Forensic Medicine* by Otto Prokop, it is the head of a young man with half-closed eyes. He appears to be deep in thought, as if in a trance. Petric adds limbs, both large and small, covers the head, doubles it, and creates a variety of surroundings. The head is often accompanied by an eagle with a single outstretched wing, which sometimes appears to be attached the wrong way around. Underneath the bird there is a swastika, or half-swastika, like a strange egg laid by the bird.

Petric's figures look like centaurs of indeterminate sex and are covered by layers of signs, symbols, and texts. They are not whole, and their skin is like a sense organ that has been damaged beyond recognition. The paintings draw viewers further and further into this quietly horrific world until they become alienated, caught up in themselves—like Narcissus.

FLORA FISCHER

ROME

Raimondo Galeano

IL PONTE CONTEMPORANEA

Raimondo Galeano's impressive works seemed to float like sails on



Wolfgang Petric, *Conversation*, 1994, mixed media, 81" x 47". Raab.

"When Dürer saw Aztec objects from Mexico, 'from the new golden earth' [he wrote in his diary], 'never in all my life have I seen anything that has made my heart rejoice more.'"

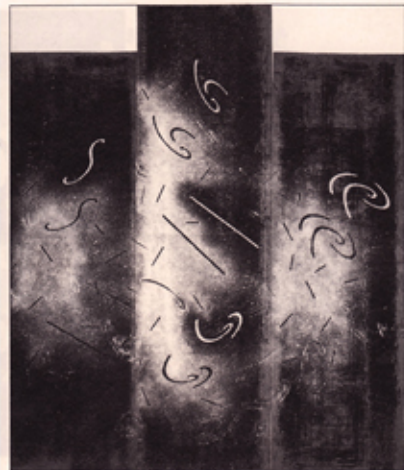
Roberto Tassi on Albrecht Dürer's diary in *La Repubblica*, April 16.

the walls. The abstract compositions, which are not framed, are built up, layer upon layer, upon handmade paper. And yet, despite appearances, the pieces are heavy. Cement was placed on top of the paper, and then the images were painted on that. On closer inspection, the works appear three-dimensional, with their thick application of pigment.

The images are abstract and suggest musical signs. Blacks, grays, and beiges lend an earthiness to the otherwise ethereal feeling of the diptychs and triptychs. The show's title, "Roma Roma," remains an unrelated mystery until night falls (or, more prosaically, the gallery director turns off the lights). The works then reveal their secrets: the abstract, heavily impastoed compositions disappear, giving way to glowing figurative images.

Galeano, who is from Bologna, studied in Rome and in these works pays homage to the work of the mid-20th-century "Roman School." His appropriations, based on such works as the *Futuristic Men* of Mario Schifano, the *Marilyn* of Mimmo Rotella, and the *Half Dollars* of Franco Angeli, glow eerily in the darkness of the gallery. They are about memory: in the absence of light there can be no colors but those that exist in the mind. And despite the fact that they have been painted by Galeano, they exist in a different dimension from the surface images, forever separate.

It would be easy to dismiss these glow-in-the-dark paintings as some sort of



"Look at me, I'm different" trick of the trade. Yet there is a poetic element in the work that rings true and persists long after the lights have gone up.

ELIZABETH HELMAN MINCHILLI

MONTREAL

Angela Grauerholz

MUSÉE D'ART CONTEMPORAIN

Angela Grauerholz's photographs are rooted in uncertainty and displacement. As this first museum solo show indicated, the viewer is never quite sure where a shot was taken. In *The Library* (1992), two men talk in a book-crammed room; in *The Conversation* (1994), two anonymous men are engrossed in a discussion; and in *Disappearance* (1994), an elderly woman in a garden walks away from us. These photographs could have been taken anywhere in Europe or North America. The German-born, Montreal-based photographer gives us no ready visual clues to anchor the image in a particular place. Her strategy works particularly well as a visual metaphor for the psychic rootlessness of the immigrant.

Grauerholz also obscures the element of time in her work. Many of her photographs are drenched in the sepia tones that were popular at the turn of the century. *The Leap* (1992), an image of a woman running out of a forest, was part of the artist's much-praised exhibition at Documenta IX in 1992. It seems to come straight from the 19th century. And



Angela Grauerholz, *The Conversation*, 1994, Cibachrome print, 47 1/2" x 71 1/2". Musée d'art contemporain.

Raimondo Galeano, *Piazza del Popolo*, 1994, mixed media on paper, 55 1/2" x 83 1/2". Il Ponte Contemporanea.