

ARTFORUM

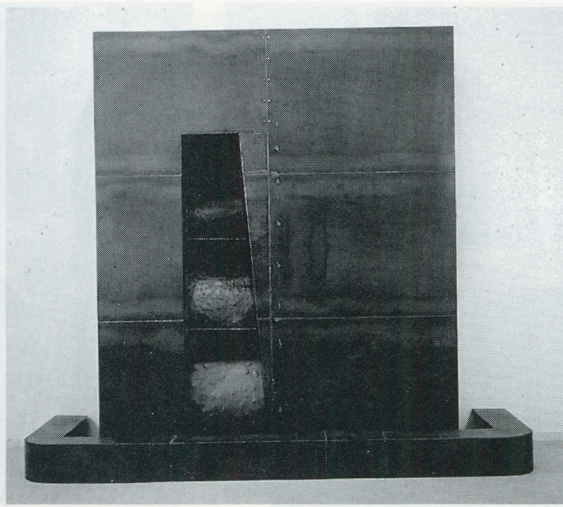
APRIL 1993 \$7.00 SF\$15

I N T E R N A T I O N A L





Little Egypt, 1992,
x 33½ x 17½".



Susana Solano, *Peruigiles Popinae*, 1986,
iron, 119¼" x 11'2½" x 41½".

grating), 1969; affinities also doubtlessly exist with some formal solutions developed by Solano. Even her early works, like *Espluga* or *Enfront* (In front), both from 1981, recall the work of Eduardo Chillida. But most of these similarities are, without a doubt, superficial.

Solano's sculpture is based on pragmatic criteria. It is the construction of closed spaces, as hermetic as coffins, that predominates. However, in spite of this manifest impenetrability, Solano plays at the strange paradox of placing on opaque structures elements that allude to the transparency, to the filtration of light. This is what happens in pieces like *Finals dels 90* (*End of the '90s*, 1990); on a rectangular, dark-iron box rest two sheets of glass which, in spite of what one might expect, do not allow the hidden interior to be seen.

Another series of works, among them the splendid *Dos Nones* (*Two odd numbers*, 1988), and *No te pases no. 3* (*That's far enough #3*, 1989), marry the use of closed surfaces with grates that, because of their Spartan austerity, create an atmosphere that wavers between the lattice windows of a convent and the bars of a jail cell. But what is Solano's credo? As she herself states, "art is nostalgia, reflection, and intellectualized passion." This is similar to a conception of art in which an individualist and a formalist vision coexist, anchored in the metaphysical, and in a certain romanticism. Constants show themselves in the exploration of the fluid within the solid, of suspension and flight between dark metallic sheets (thus the references to the angelic and the weightless are present in pieces of great material conviction). "Art leads to individual insanity, never to collective sanity," she states in another of her aphorisms to emphasize the scant beneficial effect that, in her opinion,

art produces in the social setting.

Curiously, in the catalogue, perhaps due to the desire to flee the cryptic hermeticism of her work, photos of highways, landscapes, ordinary travel scenes, and photos of the sculptures are juxtaposed. These images denounce the attempt to include the autobiographical in work which, when it becomes most interesting, does so precisely by avoiding personal anecdote. As much as it is reiterated in the catalogue, Solano's work is not generally conducive to narrative readings. In fact, her best works are those that stand on their visual hardness, the primacy of the compact, the roundness of the boxes that speak of private spaces. A perceptual roundness proves unsuccessful here; it is difficult due to the installation of the works. Quantity seems to have won out over quality.

—Juan Vicente Aliaga

Translated from the Spanish by Vincent T. Martin.

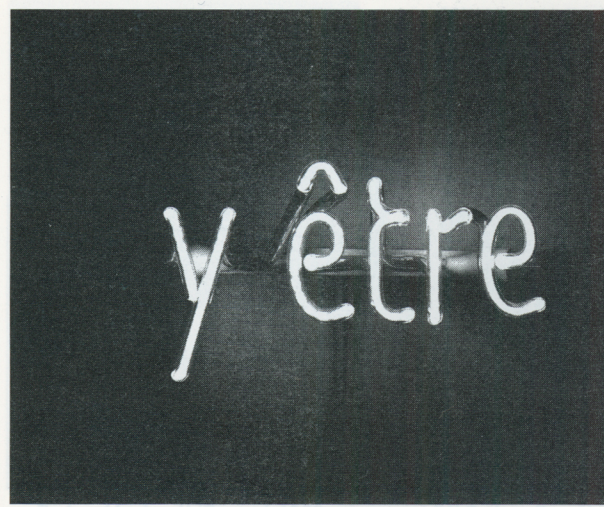
ROME

ANNE MARIE JUGNET

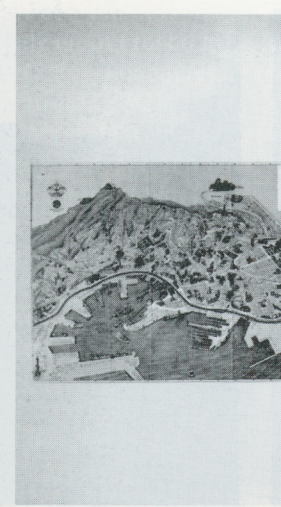
VALENTINA MONCADA

A ray of light was projected from the interior of the gallery towards the exterior. Whoever stopped at the entrance, at the threshold that divided the urban space from the gallery space, soon became aware that the ray consisted of luminous writing projecting the following words on the bodies of those entering: "*da sempre qua*" (here, from time immemorial). It was like an introduction to the poetic world of Anne Marie Jugnet, one of the most interesting young artists in France.

Upon entering the gallery, the space first appeared completely bare. The long walls



Anne Marie Jugnet, *Y être (Being there)*, 1993,
red neon, Pyrex, 3½ x 8½ x 2".



Angela Bulloch, *Fly-over*,
ink on paper

were almost blank; finally, an artist who isn't afraid of empty space, indeed who works explicitly with emptiness. But this was a particular type of emptiness, one that affirmed the necessity for subjective, personal, spiritual growth. "Less is more," Ludwig Mies van der Rohe said; he also said that "God is in the details." In the end, Jugnet's work can be summarized conceptually and spiritually in these two sentences. One of the long walls of the gallery held only a small red-neon piece, which spelled out "*y être*" (being there, or simply "being"), existing in a place, at a point, in a precise location of infinite space. It is a locution that brings to mind the simple yet profound title that Barnett Newman gave to a series of late sculptures: "*Here*," 1950–66. For Jugnet, "being" signifies existing, "poetically inhabiting" a precise spot of infinite space. Only by locating ourselves within a limited point of this space can we perceive its infinity. Only by becoming aware of the finite nature of the world of things can we evoke its infinite dimension.

The artist attempts to make viewers aware of both their physical bodies, crossed by a myriad of varying sensations, and the invisible essence that accompanies the body, not like a shadow, but like a light that illuminates it from within. On the front wall, two works on paper, executed exclusively in black and white, were placed very close together so that they seemed surrounded by empty space. On the first, black typography appeared against a white background: "*c'est tout*" (that's all); the other simply depicted a black sheet of paper with a sentence.

Behind Jugnet's work, one still senses a certain power, an internal tension, a capacity to provoke—beyond cultural habits—a genuine mental and existential experience. This intensity was also transmitted by the

depth of the mental and psychological references that Jugnet's "messages" communicated. The phrases clearly indicate a semantic desire for reduction, silence, subtraction, abstention, but also make us think of a sort of operation of the ego that the artist would like to stimulate in the viewer, a kind of meditation on one's own simple existence.

Another work in the show was deliberately exhibited in potential form only. This was a container that held 1,138 semi-transparent sheets upon which 482 words were written; the piece was entitled *Fragment*, 1991. If the work had been exhibited in its entirety, it would have required a wall 250 meters long. Once again, Jugnet was working with the idea of absence, of subtraction. But at the same time, it was as if she were placing a burden on the viewer: the representation of oneself in one's own consciousness, using one's own fantastic sensibility to imagine the complete passage—mental, physical, and also spiritual—the fully realized work would entail.

—Massimo Carboni

Translated from the Italian by Marguerite Shore.

GENOA

ANGELA BULLOCH

LOCUS SOLUS

For her first solo exhibition in Italy, Angela Bulloch presented a composite array of work that combined already familiar pieces with some that had been created expressly for this occasion. Three of her luminous spheres glowed on and off according to different rhythms, two of them dependent on, one of them independent from, the movement of the viewer. Bulloch's work generally investigates the