

These four chosen artists are all of different nationalities; but boundaries are being crossed in a far wider sense than this. There are cultural barriers to be overcome; and anthropological factors can no more be confined within single categories than artistic media.

Adam Fuss, now thirty-four, was born in London, grew up there and Australia, and now lives and works in New York, where he is well known to connoisseurs of contemporary art. His fantastic images cast a spell that goes beyond their initially hard-to-place technique and the subtle depths of their colour. In a way that is hard to decode, his photograms reflect light---both as a metaphor and as a physical phenomenon. They split light into its manifold facets of meaning, including our culturally defined notions of Nature, both cosmic and spiritual. They are also made out of light. Fuss's medium may be understood as a prism, one that transforms the natural (organic) phenomena of our environment into an image never before perceived but instantly attractive to us---an image that then, on closer scrutiny, retreats into the unknown, like the Matchheads of David Mach.

David Mach is from Scotland. Still under forty, he lives in London. Before the Matchheads, he made sculptures that incorporated mass-produced materials, such as magazines or automobile tires.

Apex Art
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Crossing Borders: The Myst

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Curated by:
Rainer Crone
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Crossing Borders: THE MYST

A great line of poetry can have a great influence on the soul of the language. It brings blurred images to life. And at the same time it sanctions the unpredictability of language. To make language unpredictable---isn't that an education for freedom?

Gaston Bachelard

A silence---the soundless expression, as it were, of a pent-up thought---is analogous to the unseen. Reserved and mutely eloquent, this form of communication is not an avoidance of conversation: it stands for the concentration that foreshadows the dialogue. Even speech does not express everything: speech itself is the echo of deeper, buried alternative structures, which sometimes---since by definition speech is addressed to another---can constitute a shared prior assumption. In conversation this is something that we take for granted; it has its precise analogy in artistic communication.

The rich fascination inherent in artistic communication is equally elusive to the eye; its multitude of meanings, its hidden, invisible allusions that never emerge into the light, lend it a sense of mystery that words can never really suggest.

In the same way, the matches he uses for his brightly, even hectically colored heads are familiar, inconspicuous particles of daily life, which he contrives to set in a more than surprising context. With the minute diligence of a senior citizen, he builds matches not into cathedrals but into artificial portraits that show non-Western facial features---thus reminding us of those culture-specific conventions that make it harder for us to read the face and its expressions. He stereotypes the portrait; he generalizes inspirations drawn from the uses of masks, face-painting, and cosmetics in a variety of cultures, both metropolitan and remote. These heads are not just subjected to a change of meaning: metamorphosis is inherent within them---dangerously so, in view of the possibility of putting the matches to their original use.

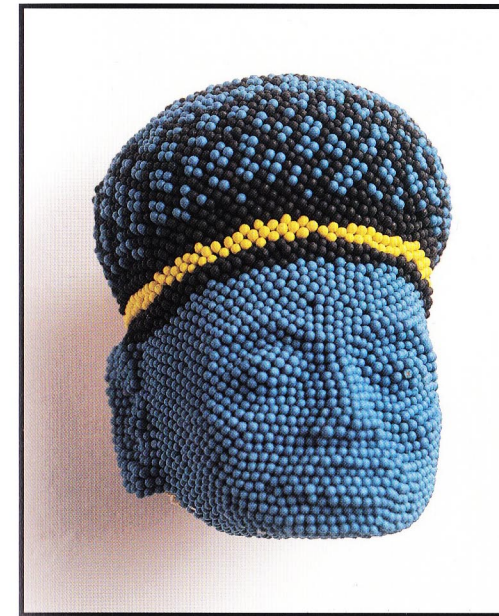
Yoko Toda was born in Japan in 1944 and after living in Milan and Paris, now lives and works in New York. Her paintings are like a breath of color; poetic manifestations of the lightest of touches. They ensnare the unwary viewer with their velvety, pastel-like delicacy---and yet they never furnish him or her with a specific viewpoint. To the eye accustomed to Western directness, used to having the path of comprehension set out clearly in advance, they remain elusive. Their Oriental mode of thought sidesteps our set responses, both conceptual and emotional, and requires us---challenges us---to commit ourselves to the depths and the spaces of open painterly structures: to lay ourselves



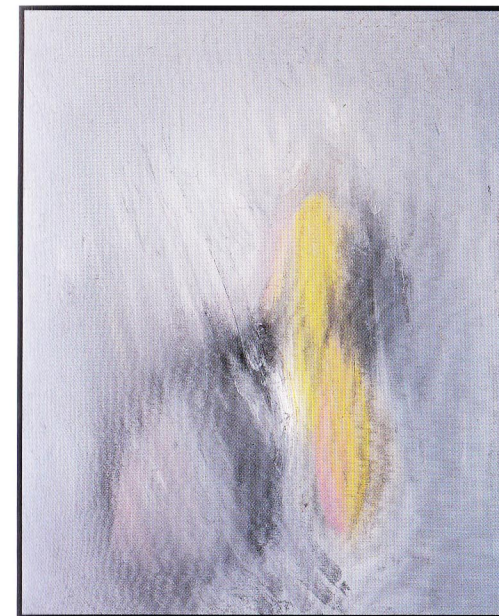
David AMICO CENO
oil on canvas 96" x 72" 1994



Adam FUSS Mary
cibachrome photogram 24" x 20" 1995



David MACH AFRICAN MATCHHEAD
matchsticks, glue 6" x 4.5" x 6" 1994



Yoko TODA Untitled
oil on canvas 20" x 16" 1995

open to their fascination, in the full knowledge that their allure will always remain a mystery to us.

Now forty-two, David Amico was born in New York and now lives in Los Angeles. In their graphic austerity, their intensity of color, their intellectual and existential challenge, the images of his C Series pursue a tradition founded by none other than Barnett Newman. The viewer is treated to a revelation of the most complex possibilities of nonfigurative painting. Iridescent surfaces of color, expressive brushwork, generation of space, dimensions of depth, combine in a palpable compendium of the language of painting: additionally, its autonomous, linguistic aspect is conveyed through the inclusion of specific signs. Located within an open-ended frame of reference, these both maintain and shed their meaning. They may be seen as pure forms or function as isolated letters; or they may remind us of portions of culturally significant words (such as consumer, computer, culture). Consequently, these blunt forms, as if letters, subvert their signified into abstract references---to the confrontation between the digital and the analog concept. They may be seen as technologically dominated signifiers for our techno environment, symbols that clamp together the pictorial space and the space of meaning.

Rainer Crone and Petrus Schaesberg
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