

Exhibition Information

the eye of the beholder

Polly Apfelbaum Attila Csörgő Rivane Neuenschwander Yoshihiro Suda Vibeke Tandberg

16 February – 7 April 2002

This exhibition brings the work of five international artists to Scotland for the first time. Working in diverse media, including photography, painting, sculpture and video, the artists each explore different materials and ideas, but share an interest in how we perceive what appears before us. Asking us to participate in a range of ways, the exhibition seeks to prompt an awareness of the subjectivity of vision and the role of attraction, highlighting the notion that 'beauty is in the eye of the beholder' (Margaret Wolfe Hungerford 1855-1897).

The exhibition also offers surprising and intriguing contemporary takes on conventional genres in art: landscape (Neuenschwander), portraiture (Tandberg), still life (Suda and Csörgő) and abstract painting (Apfelbaum).

Polly Apfelbaum's vibrant works are like 'fallen paintings' that have slipped off the wall to occupy the available space and 'jar you into paying attention.' Made with hundreds of pieces of hand-dyed crushed velvet, they spread out across the floor like a living form.

Apfelbaum's 'paintings' recall diverse traditions including Byzantine mosaics and 1960's psychedelia. **Single Gun Theory** takes its name from the official explanation of J.F. Kennedy's assassination and has been described as a 'detonation' on the gallery floor.

At first glance, the space which houses **Yoshihiro Suda's** work might seem empty. It is in fact the setting for one of his meticulously hand-crafted and painted, life-

size wooden flowers. The dramatic positioning specifically heightens the impact of encountering such an exquisite object. The painstakingly carved and painted wood comes to life anew as a beautiful, perfect lily, seemingly sprouting from the gallery walls and in blunt contrast to its stark white surroundings. **One Hundred Encounters** takes its title from the Japanese name for the lily.

Vibeke Tandberg's twelve digitally manipulated photographs render standard portrait poses quite uncanny. **Faces** is one of several series of images in which Tandberg uses digital techniques to manipulate her own image. These works pose questions about the role of photography and the portrayal of truth and beauty in an age when 'real' images can so easily be altered by computer technology.

In **Faces**, Tandberg has combined photographs of her own face with the features of friends and acquaintances met during a residency in Berlin. The standard background, hair and pale shirt suggest a scientific study, a kind of levelling; the focus perhaps of an study in eugenics. **Faces**, with both male and female 'versions', also explores the extent to which we tend to deduce personality from appearance.

Rivane Neuenschwander works in a broad variety of media, often constructing objects from everyday materials and organic substances. Her work has been described as being like 'organic minimalism', using simple forms and living matter. Whatever the material, her works demonstrate her on-

going interest in change, transience and fragility.

Neuenschwander describes the film **Inventory of Small Deaths (Blow)** (made in collaboration with film-maker Cao Guimarães) as being 'about the small changes we experience daily and do not notice'. She stresses the extent to which the bubble is almost nothing 'We know a soap bubble should disappear in a split second, because that is its nature...All that separates the breath inside from the world outside is a very thin skin of soap.' The film charts the endless progress of the bubble, constantly changing shape, through the Brazilian landscape.

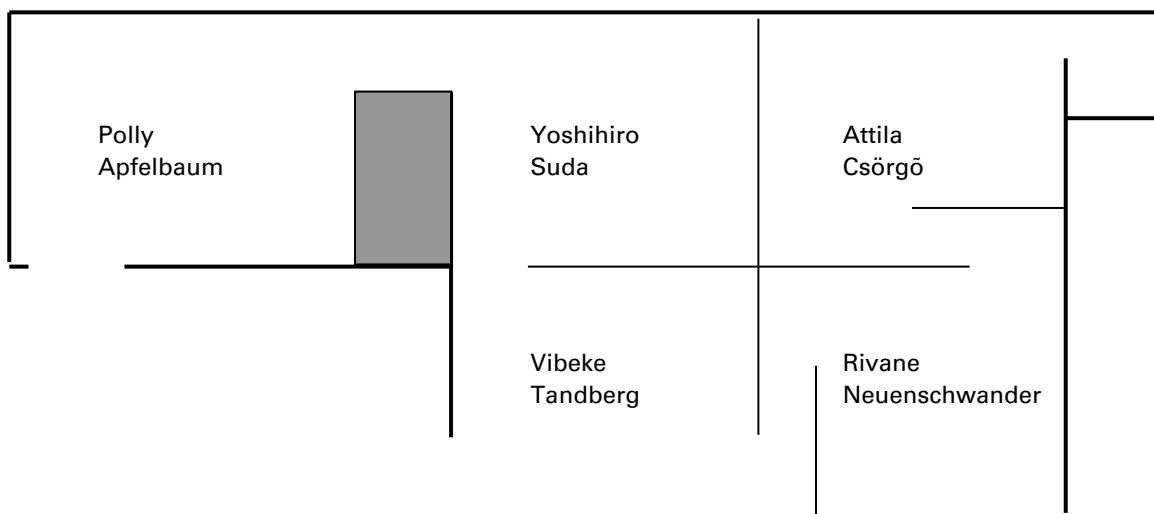
awareness of the way in which our eyes function. Trained as a painter before he began making objects and installations, he now appropriates the methods of machines, mobiles and mechanics to produce his hand-made contraptions that 'describe' transformation and disappearance with the use of light.

With **Solid of Revolution (Glass)**, light reflecting off two spinning screws gives the appearance of a familiar, solid form by the simplest of means. Csörgő's optical illusions rely on the way in which light works on the eye, allowing us to see things that are not in fact present.

The optical illusions generated by **Attila Csörgő's** works most explicitly prompt an

For more information about the artists in the exhibition, please visit the Information Room just outside the gallery entrance where you will find books, articles and reviews of their work.

Gallery Plan



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