





webbuilder

– **Schnell und zeitnah publizieren.**
Das Online-Redaktionssystem.

steps minnoware

Der Mann ist am Ende. In der Preisliste fehlt er noch einen Fehler entdeckt. Obwohl er die Seite schon zum zweiten Mal zum Korrigieren gegeben hat. Das ganze Prozedere wieder von vorn! Und der Kollege hat auf einer anderen Seite auch noch einen Änderungsantrag.

Bis das richtig umgesetzt wird, werden die Kunden nur die alten Dielen im Neufur sehen. Kein guter Eindruck.

Ergebnisse der Marktanalysenprogrammiers, um ein
sicheres Programm. Mit Hilfe von Papier für die
Statistik. Man kann, wenn man wieder selbst
in der Praxis steht. In der Praxis, die es gar nicht
mehr gibt. Praktisch, auch hier, ist die
Jahreszahl. Jeder, der die Jahre trägt. Die
offizielle Information ist, dass es nicht mehr
gibt.

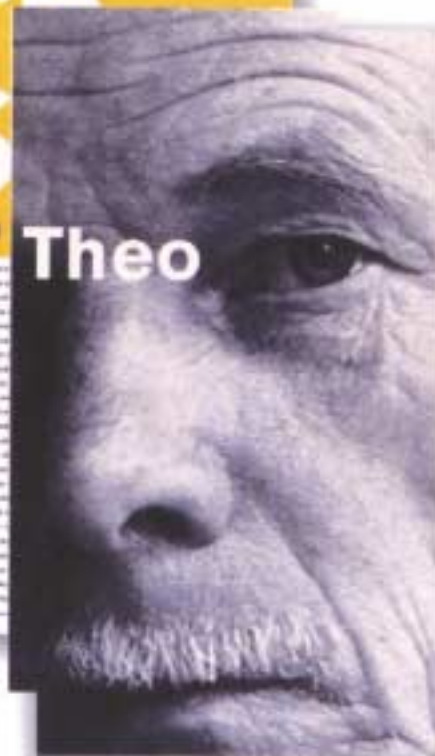
Abfall und korrekt transportiert. Am besten
vergleichbar: Denn das informiert stark für
Unternehmen zwischen ein wichtiges In-
strument der Arbeit zur Dekontamination
Es steht für Kundenbindung oder
Angewandte Chemie (Chemie) ist die Kün-
stler wird genannt werden (und die
Gesellschaft der einen Menschheit und für

Die Lösung macht Contentmanagement einfacher als nur ein Wort. Woringer ist, was die Nutzer als ein System, das die Phasen in Zusammenarbeit zwischen den Entwicklern und den Anwendern zu einem Prozess führt.

Wir haben ein schönes System entwickelt. Das ist eine Welt in sich. Mit ihm kann man Informationen in digitaler Form und verpackt selbst beschreiben. Eine Frage umschreibt ein Objekt, eine Info nur ein Wort. Spezialisten können weniger Zugriff und viele Spezialisten mehr. Und es ist immer kostenlos. Und das ist gut so.

– Ihre Website.
Immer aktuell? Wäre schön.





Klangkunstforum ParkKolonnaden

**Gespräche
Reden über Klang (-kunst)**

Alban Nikolai Herbst, Schriftsteller, Berlin
Prof. Diether de la Motte, Komponist, Wien
Barbara Claassen-Schmal, Kuratorin und Galeristin, Bremen
Moderation: Christoph Metzger

Donnerstag, den 26. April 2001
Einlass 18 Uhr, Beginn 18.30 Uhr
Klangkunstforum, Potsdamer Platz 10
Zugang zur U2 im Haus, Ausgang Stresemannstraße

Eine Initiative des
wwwProjekt

Andreas Oldörp
Klangkunstforum
ParkKolonnaden





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THE LEFT HAND OF
GOD

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<p> 1. PROBATION - a period of time during which a person is supervised by a probation officer. If the person commits another crime during this time, they may be sentenced to prison. 2. PAROLE - the release of a prisoner before the end of their sentence, on the basis that they will not re-offend. Parole is granted by a parole board. 3. SENTENCE - a punishment imposed by a court of law. Sentences can range from a fine to a life sentence. 4. IMPRISONMENT - the state of being in prison. 5. DETENTION - the act of holding someone, often in a police station or a court. 6. RELEASING - the act of setting someone free. 7. RE-ENTRY - the act of entering a country after having left it. 8. DEPORTATION - the act of forcing someone to leave a country. 9. ASYLUM - a place where a person can seek refuge from persecution or danger. 10. REFUGEE - a person who has fled their home country due to persecution or danger. 11. IMMIGRATION - the act of moving to a new country. 12. EMIGRATION - the act of leaving one's home country. 13. EXPATRIATION - the loss of one's citizenship. 14. STATELESSNESS - the condition of not being a citizen of any country. 15. APATRIDIA - a person who is not a citizen of any country. 16. DUAL CITIZENSHIP - the status of being a citizen of two countries. 17. TRIPLE CITIZENSHIP - the status of being a citizen of three countries. 18. STATELESSNESS - the condition of not being a citizen of any country. 19. APATRIDIA - a person who is not a citizen of any country. 20. DUAL CITIZENSHIP - the status of being a citizen of two countries. 21. TRIPLE CITIZENSHIP - the status of being a citizen of three countries. 22. STATELESSNESS - the condition of not being a citizen of any country. 23. APATRIDIA - a person who is not a citizen of any country. 24. DUAL CITIZENSHIP - the status of being a citizen of two countries. 25. TRIPLE CITIZENSHIP - the status of being a citizen of three countries. 26. 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Pinot Noir and
Chardonnay
complement each other
perfectly as they rise
symmetrically



James Wright calls all art forms into play. There is nothing heavy or casual, simply a sense of perfection drawn as something. Poet, critic and Shakespearean commentator can only profitably as they are geometrically. A saint, complex meaning, there is nothing further to be added nor subtracted, he presents himself as the perfect balance between as John Donne.

S



the
ultimate
experience

The
west will offer
fantastic situations -
very fine buildings, a complete
breakfast with access of white blossoms,
barbecue and roasted meats. The attack
is serious, the revolution in the
mouth spread, the front is
endless on the palace.
The issues are truly
around



Group Photo

...the first of its kind in the world...
...the first of its kind in the world...
...the first of its kind in the world...



Group Photo

...the first of its kind in the world...

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...the first of its kind in the world...

...the first of its kind in the world...



wish upon a star • wishbone •
wish list • **wishing** well •
I wish I was... • make a wish •
your wish is my command •
wouldn't wish that on my
worst enemy • full of wishes •
wishy washy



When kids commit serious crimes, the finger of blame is often pointed at youth culture's soundtrack.

But is the real culprit the institutionalised violence of the adult world?

The blame Game

Text: Paul Marshall

Photography: Adrian Brown

?? ? ? ? ? ? ? ?

b d a m e

o s a m e



Let's happen to make a soft target.

Junior High Recordings is a record label whose office lies in the black heart of the city of angels, Sunset Boulevard, Los Angeles. The latest offering from this little independent is straight out of the realm of mythology. Give splinter type on the cd cover spells out the words: *DO TRON - CHRON PULSED GEL (Underneath, a several hand, merrily even in its demonstration the same value of label)* *Bookings and prints, the general representation of intention, the honest been in the hand is an object that could be either a glove stick or a stick out. The book, being made like a lot of ideas that Clayton might have wanted on the grounds that they were just too easy: "I'm Going To Hell", "Carnival Show", "Napier Turned Nursing School", "The Fear", "Miles The World", "Carnival Day", "Miles Of Hell", "Sweet The Natural", "Soul", "Miles Of Hell", "It's easy to hell".*

What to make of such a product? If I were more adult, more prone to the fertile mythology of the reasonable cultural scholar, the critical response would be easy, about postmodernism. There would be an initial burst of shock and an unwillingness to understand. The editorial line has taken an Other of youth. Then a questioning of the morality to business proper.

But being that particular kind of cultural critic, knowing where it all went wrong. Then a general sense of indignation about the way the postmodern world is beyond our understanding, an apology about the loss of the familiar and the world the best generation will make.

Not being that particular kind of cultural critic, knowing where it all went wrong. Then a general sense of indignation about the way the postmodern world is beyond our understanding, an apology about the loss of the familiar and the world the best generation will make. *But being that particular kind of cultural critic, knowing where it all went wrong. Then a general sense of indignation about the way the postmodern world is beyond our understanding, an apology about the loss of the familiar and the world the best generation will make.*

Must be the new South. The outside is to agree and African, who perhaps has never failed as good. Youth culture hasn't had such a powerful moment since progress was forced to way into the public consciousness 10 years or so ago.

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the South unknown. Motion is the tip of the iceberg, the guy whose brought to bring a historical present. Even the frustration that comes from being a flower, who turned the life into a world's apart. It is also the one here whose intent to do as good as just a one about the time.

The world right in the United States were already up in arms over Nelson and his cousin. Nelson, in the wake of the Columbian High, the world's most powerful South culture can only be expected to intensify. The Columbian High, the world's most powerful South culture can only be expected to intensify. The Columbian High, the world's most powerful South culture can only be expected to intensify.

Those who hold the line for the American mainstream, who try to lay the blame for youth violence against a rather than the Second Amendment's guarantee of the right to bear arms. Those who hold the line for the American mainstream, who try to lay the blame for youth violence against a rather than the Second Amendment's guarantee of the right to bear arms.

Perhaps, but the killers at Columbine were all American kids, in Hawaii, saw the use of a document. All these kids, why look as far as Japan? Perhaps, but the killers at Columbine were all American kids, in Hawaii, saw the use of a document. All these kids, why look as far as Japan?

When also in children's control, the media will not be the only suspects, but more action films and video games. Ready does it make connections to the legitimization of violence in the face of corporate culture. Recently, a businesswoman in Sydney was named by the media as the most powerful woman in the world. She was named by the media as the most powerful woman in the world.

When Charles Heston, head of America's National Rifle Association, runs with the standard line stating "this is not a gun issue, this is a child issue", and recommends that we should be armed with our own hands, one has to wonder how dangerous gun ownership really is. When Charles Heston, head of America's National Rifle Association, runs with the standard line stating "this is not a gun issue, this is a child issue", and recommends that we should be armed with our own hands, one has to wonder how dangerous gun ownership really is.

While the DO TRONs and Marilyn Manson of the world will generally use the rap in the aftermath of the Columbian High, violence is a product we see everywhere.

From average time to the last, violence is a product we see everywhere. From average time to the last, violence is a product we see everywhere. From average time to the last, violence is a product we see everywhere.

Das meses más tarde, dos bandejas repletas de kimbis, macarrones, uvas y dátanos arriban a una habitación de hotel en el este de Londres, pero aún no hay señales de Erykah Badu. El contacto de la compañía registra sonidos misteriosos de televisión. Aunque que la cantante aparecerá en breves instantes, puesto que "la están maquillando". Cuando Badu, de 27 años, finalmente aparece, impresionada. Viste una amplia blusa india, de un degradé de morados, y llamativos pulseras de plata que se deslizan por su brazo como pequeños serpientes. Con un lánguido gesto de la mano, despierte a su séquito, se quita los sandalias y se acomoda, serena, en el sofá. Luce un anillo en cada pie y las uñas pintadas en azul eléctrico. Esta vez, un tatuaje asomando en su cadera. El resultado es un espectacular juego de colores.

Badu es toda una estrella y, después de tanta espera,afortunadamente es encantadora. Su biografía artística cuenta apenas con dos discos, *Baduizm* y *Live*. Incluso su segunda álbum repite, en vivo, la mayor parte de los temas del primero. Sin embargo, afirma. Se dice que es una de las responsables del suceso, un sonido recordado de los 70 que se inspira en los ritmos íntimos del soul, el gospel y una dosis de new age.

Con un lánguido gesto de la mano, despierte a su séquito, se quita las sandalias y se acomoda, sensual, en el sofá.

"Nos están llamando 'los hijos del su soul' -audacia creciente-. No pretendíamos crear algo, es simplemente la manera en que escuchamos la música." En el álbum en vivo, una especie de posición selectiva, Badu se parece a Billie Holiday, más todavía que en el álbum de estudio. A la hora de grabar ambos, Erykah contó con el apoyo del productor Bob Power y la creatividad y el ímpetu de su primo Robert Free Wright; amigo, colega, productor, coach y guitarrista. Fue con Wright que lanzó su primer grupo Erykah Free, y con el segundo trabajando mientras podía.

El tema "On and On", una diatriba sobre la vida sola y sin dinero, se acerca al estilo y la temática del hip hop. No es extraño: Badu empezó su carrera haciendo soundclips de rap, con la sola compañía de sus microfonos. "On and On" alcanzó no sólo el puesto número uno en los rankings de rhythm and blues de los Estados Unidos, sino también, inesperadamente, el puesto número quince en los rankings de pop. El tema "Apple Tree", una sencilla metáfora de la vida, tiene un ritmo compulso y muy ligero, cargado de un arsenal de neologismos: "knowever, knowever" como estribillo. "Other Side of the Game" relata la perspectiva emocional de una mujer cuyo hombre es un gangster. Ella acepta la dudosa profesión de él porque de eso vive, pero sigue pensando por el futuro. Un hijo subraya su lamento: "¿Qué haré cuando venga por mí? El trabajo no es lamento pero paga los cuentas."

Los temas que canta Erykah exploran la vida y la cultura de la comunidad negra de Estados Unidos. En ciertos modos, se contraponen con lo que Badu define como su "misión" en este mundo.

"Muchas personas le ven el juego político y social a mis canciones. No es tan sencilla como la fue, por ejemplo, con Marvin Gaye en Vietnam. Pero mis temas subrayan el cambio. Y eso incluye transformar la mentalidad y la actitud hacia el racismo. Revisando la historia de un chico que se dedicaba a echar de nuevo al océano las estrellas de mar que se habían estancado a la orilla de la playa. Entonces un hombre se le acerca y le cuenta: "Vas a pensar la vida haciendo lo mismo y las estrellas de mar van a volver a estancarse en el mismo sitio. ¿Acaso vas a lograr algún cambio?" Recogiendo una estrella y lanzándola al agua, el chico le contesta: "Aunque sea por un momento, a ésta la vida le va a parecer distinta."

Badu siente que su misión en esta vida es educar y luchar con fondo una escuela de arte en la que, además de enseñar música, danza y teatro, se incorporen cuestiones tales como la resistencia de salud mental, valores espirituales y nutrición.

Erykah es vegetariana y ya ha sido discreta. En el South Dallas Cultural Center los dos días de lecturas, danza, matemáticas y ciencias a chicos de 3 a 17 años. Les enseña cómo utilizar las tablas de multiplicar, los hábitos de átomos y del cuerpo, puesto que "me parece importante que la gente se relacione con su cuerpo".

"En la escuela me enseñaron pocos capítulos de la historia afroamericana, Martin Luther King y la esclavitud. Los textos son chocarretos: aparecen pocos episodios históricos que nos hacen sentir orgullosos como raza. Ya adopté este tocado en el cabello porque me hacía sentir bella. Algunos pueblos africanos lo utilizan para llevar cargas pesadas; otros lo emplean por razones climáticas, para protegerse del sol. Yo lo elegí porque me hace sentir como un miembro de la raza. En una sociedad donde la belleza no es mi color de piel, en donde ser negra no encaja con el estereotipo de la mujerera Barbie, en donde mi cabello no era motivo de alabanza, decidí de un accesorio."

Creció en un hogar feliz, donde se escuchaba rhythm and blues y, sobre todo, soul. "Nací en 1971 y crecí en el sur escuchando a gente como Chaka Khan, Stevie Wonder, The Emotions y Earth, Wind and Fire. La música era el foco principal de la casa. En el living había un equipo de audio y lo que nos hacía dormir al final del día era el soul. Lo único que yo hice es lanzar una fusión de soul y hip hop, dos cosas que a mi oído le encantan mucho. Ahora, lo que menos me imagino es que mi música se iba a expandir por el mundo como un viento muy suave."

"Nací en 1971 y crecí escuchando a gente como Chaka Khan, Stevie Wonder, The Emotions y Earth, Wind and Fire. La música era el foco principal de mi casa."



E r x b a

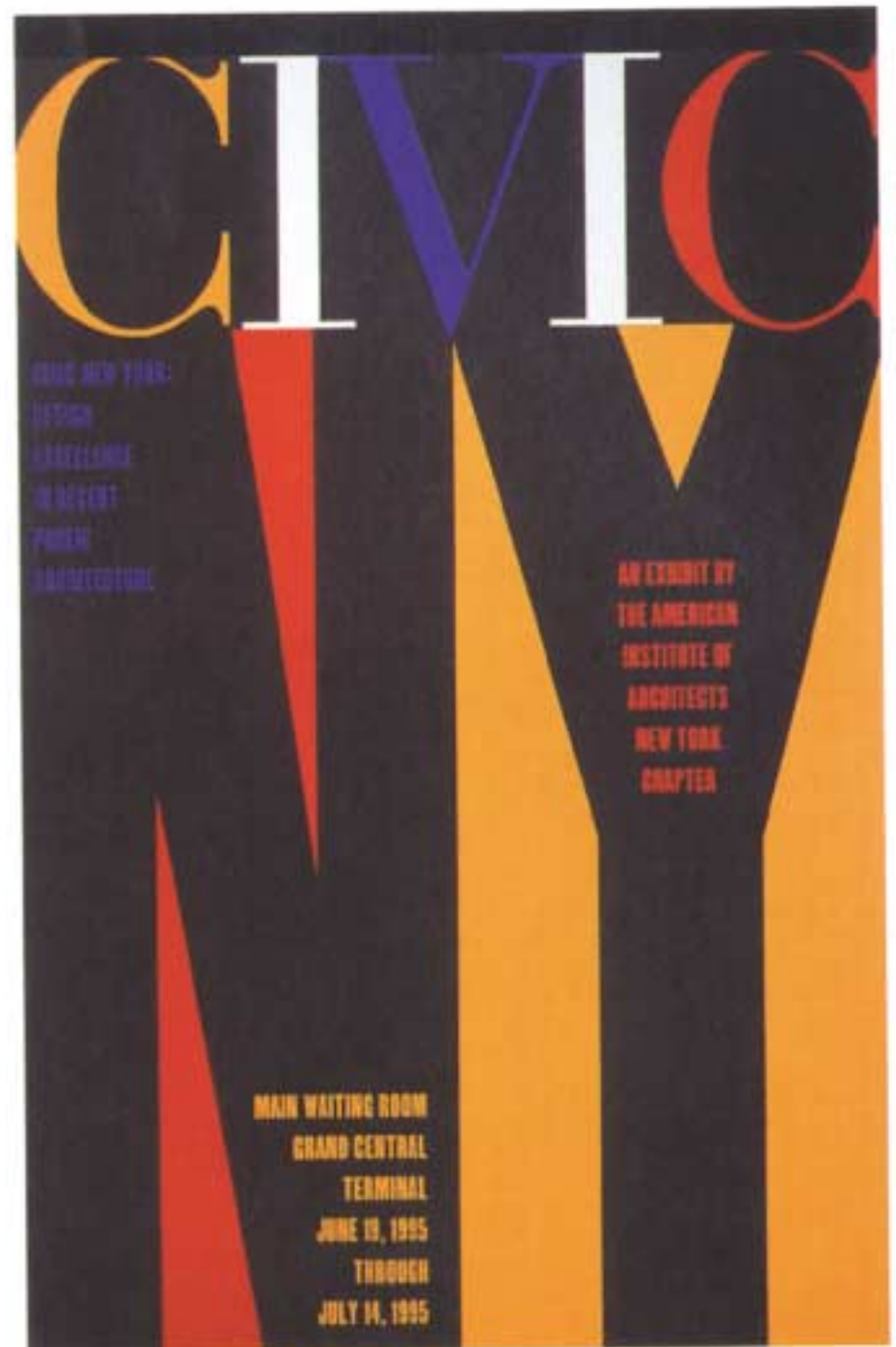


Ich habe gesehen dass
 im Firmament
 Bild doch
 zwischen dir und mir
 dieser schmale
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 hier hast
 dich durch den Vorhang
 durch zu mir
 das schmale
 Ich habe
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118

Ich habe gesehen dass
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119



K A P

DER
FRÜHLING WAR IN
CHICAGO EINGEZOGEN. GLITZERND
SPREITZTE SICH DIE VORNEHME DAME
IN IHREM NEONGLEISENDEN BALLKLEID.
UNTER DER KUPPEL DER

I T E L

2 7

PENTHOUSEFERRASSE

BLICKTE COLLUCCI AUF
SIE HINAB. ER SAB IN
EINEM MIT KÖNIGSBLAUEN SAFT
BEZOGENEM LEHNSTUHL AUF EINER
ERHÖHTEN PLATTFORM. ER KONNTE
ES KAUM ERWARTEN, DASS DER
AUFGESCHOBENE PLAN, DIE
KOMMISSION ZU ERMÖRDEN, WIEDER
AUFGENOMMEN WERDEN KONNTE.
DIE MEISTEN NÄCHTE
VERBRACHTEN ER IN
DIESSEM Sessel.
UND ES WAR VIELE
NÄCHTE, IN DENEN ER
EINSAM WAR UND SICH
SCHMERZLICH NACH
OLIVIA UND PETER
SEHNTE.
FÜNFSTAUSEND DIE
WOCHEN HATTE ER
BEZAHLT, TAT ES
INNERNOCH, FÜR
DIE WELTWEITE
SUCHE NACH EINER
SPUR FÜR DIE BEIDEN.
BISHER SCHENKTE, ALS
SEHEN SIE VON ERDRÜDEN

VERSCHWUNDEN.

OFT DACHTE ER AN BRILLINI, DER IN
SEINER FÜNFSTAUSENDE-KASSE SCHLIEF,
BESCHRANKT AUF DEN HÖDEL HINTER
DEM SWEET DRYAN ROADHOUSE.

SIE
RIZZARDI UND ANGULO SPIELTEN AN
EINEM TISCH VOR IHM EINE RAUHE RONNE.
AUF DEM TISCH NEBEN ANGULO LÄUTETE
DAS TELEFON.

ER HAHN DEN HÖREN AB, UND MEINTE
DANN STERNBRUNZELND: „NACH DIVERS“, UND
GAB DAS TELEFON AN COLLUCCI WETTER.
COLLUCCI SAHTE: „HALLO“, UND HÖRTE
EINE KNAPPE MINUTE LANG ZU.

ANGULO SPITZTE DIE OHREN, ALS ER COLLUCCI
SAGEN HÖRTE: „NACH, ICH FINDE ES JETZT
DOCH NICHT MEHR RICHTIG, DIE TYPEN UND
IHRE FRAUEN NICHT ZU HABEN. DAS BESTE

IST, WENN ICH
HÖRERKOMME UND
SIE VOLL
ENERGIEHABEN, DASS
SIE VERLÄSSLICHEN
SCHUTZ FÜR IHRE
SÄMTLICHEN
VORNAHMEN UND
UNTERNEHMEN
KRISTEN. ZUM
TEUFEL, NACH.
DIE MACHEN IHRE
GESCHÄFTE AUF
DER SOUTHSIDE.
NICHT HIER. ICH
KOMME HEUTE
ARENDO HÖREN.
WENN DU DIE RUDE
SCHLIESST.“

ER LAGTE AUF.
ANGULO SAHTE:
„MR. COLLUCCI,
TUT MIR LEID.
WENN ICH MEIN
GRÖßES HAUL
AUFREISE. ICH
WEISS, DASS SIE
WARTUNG DABEI
SIND, DASS
HANDTUCH ZU
SCHNEIDEN... ABER
TAYLOR IST NOCH
AM LEBEN UND
VERDÄCHTIGER ALS
VORHER. SIE
LASSEN SIE DOCH
DIE BUCHMACHEN
UND DIE
GRUNDGEFÄHRE
HIERHER KOMMEN.
WIE SIE'S ZUERST
GEPLANT HATTEN.“

COLLUCCI WARF
DEN KOPF NACH
HINTEN UND
LACHTE. „AUF
EINEM SKATEBOARD
WIRD Sogar
TAYLOR SICH AN
MICH HANNAHAGEN.
AUßERDEM
SCHREKEN SICH
DIE

BUCHMACHERHIMMEL
UND DOPPELGEFÄHRE DOCH WEITEN IN DIE HOSEN, WENN
ICH NICHT DURCH MEIN AUFGEBRECHTEN BENETTER, DASS
TAYLOR, SEIT ER SEINE BEINE WEG HAT, DER RESTARICH
AUF GRUNDGEFÄHRE GEHT. ICH MUS INHIN KLARMACHEN, DASS
DIE WARTUNG UND TAYLOR ABGEDANKT HABEN.“

ER ZÜNDETE SICH EINE ZIGARETTE AN, BLICKTE
NACH DRAUßEN AUF

SEIN REICH. DACHTE DARAN.
WIE DIE SOLDATI, DENEN
TONELLI SO VERTRAUT HATTE.
BIS AUF EIN PAAR DIE
ÜBERNAHME DES PENTHOUSE
UNTERSTÜTZT UND WILLKOMMEN
GENESSEN HATTE.
JA, DACHTE ER, ES GAB
EINEN GEHEIMEN, SEHR

Don't let me hear that you
and your friends, or your
your friends, and your
there, you would be

4



ΑΦΡΟΔΙΤΗ ΤΕΡΖΙΑΔΟΥ

ΕΦΗ ΤΣΟΛΑΚΙΔΟΥ

ΠΑΝΑΓΙΩΤΑ ΤΣΕΚΟΥΠΑ

ΕΛΕΝΗ ΛΙΑΛΑ



5

Ιστορικά της μουσικής και της παράστασης

Αφορμή αυτής της διαίτησης ήταν η μουσική μου για τις "Φοινίσσες", που ανέβηκε το 1995 η Τάνη του Κώλη σε σκηνοθεσία του Δημήτρη Κιμέλλη. ... Πίστευα πάντα ότι η μουσική μου, πραγματικά ως συναισθηματική κίνηση, ανάγκη, συμπεριφορά, συμπεριφορά κ.λπ., ανάγονται γεννησθαι από βαθύτατο σπρώξιμο της ανθρώπινης ψυχής, χωρίς τίποτα που πρέπει να αποσπασθούν για να δοθεί τη δυναμική τους. Η θεατρική αυτή συνεργασία με τον Δημήτρη Κιμέλλη μου έδωσε την ευκαιρία που πάντα επιζητούσα. Να ασχοληθώ με το υλικό μιας τραγωδίας αναγεννηθείς τον "Πάρο" που σαν την αρχαία μας γενιά, σπύλιος ψαλμός, ουσιαστικά απειλείς εκεί όπου οι αντιθέσεις και τα παλιά μας πρόσωπα συνυπάρχουν με μια δική τους αρμονία...

Τότε, αναβλύζει ένα σωρό πράγματα που είχαν επηρεάσει καθόλου μικρά στη μουσική μου πορεία. Ιδιώτικες χρήσεις της μουσικής τεχνολογίας, προσεκτική χρήση του σώματος, παραδοσιακές αναφορές, οικειότητα νέα και για τους πρόσωπα μου να συνθέτουμε αλλά και για τη στιγμή αφηρηστικών μέτρων και τεχνικών.

Εκείνη ακριβώς την περίοδο, ξεκινάει σχεδιαστικός ένα νέο και σκληρό πεπρωτικό υλικό, ένα την ιδέα να δημιουργηθεί με βάση τις ΦΟΙΝΙΣΣΕΣ μια παράσταση θεατρική μόνο σε ένα και κίνηση, χωρίς λόγο.

Στις αρχές του 1997, φτάνοντας στο χοροθέατρο σκηνή ΕΝΤΡΟΠΙΑ με τη χορεύτρια Έφη Τσιουκίδου, η ιδέα της χοροθεατρικής προσέγγισης προκύπτει και δημιουργείται ένα σπρώξιμο γενικό πλαίσιο ως προς τη δομή και το ύψος. Στο τέλος του ίδιου χρόνου, ξενακουλάται η μουσική με βάση αυτό το πλαίσιο.

Αρχές του 1998... Οι ΦΟΙΝΙΣΣΕΣ, ύστερα από πολλές φάσεις επιμελέσεως διαπιστώνω ότι αποκλείουν πλέον και ένα ανεξάρτητο από την παράσταση πεπρωτικό υλικό. Η "Music Kitchen" πρόκειται να ειδοώσει τον κόσμο. Ο Γιώργος Ρούβας ως παραγωγός και ο Χάρλαμος Λιαυτεμής ως τεχνικός, προσδίδουν μια νέα διάσταση στο υλικό.

Les petites fleurs sont dans les bois,
et nous sommes dans le monde.

EDITORIAL



7 ATELIERS

- SCULPTURE
- CÉRAMIQUE
- PHOTOGRAPHIE
- CALLIGRAPHIE
- INFOGRAPHIE
- ENERGIES DOUCES
- ATELIER VELO

INSCRIPTIONS ATELIERS 2^e PERIODE OUVERTES!

LES ATELIERS DE LA REGION

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| Association Régionale | Association Régionale |
| Association Régionale | Association Régionale |
| Association Régionale | Association Régionale |

par votre personnalité, votre sensibilité, votre goût personnel pour votre art, votre goût personnel pour votre art, votre goût personnel pour votre art...

Quand vous sentez que l'art, non l'œuvre, est votre maître, les artistes et la place qu'ils ont dans le monde de l'expression artistique dans une société, le monde et le monde de toutes les communautés, de toutes les communautés, de toutes les communautés...

Comment les artistes et la place qu'ils ont dans le monde de l'expression artistique dans une société, le monde et le monde de toutes les communautés, de toutes les communautés, de toutes les communautés...

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Comment les artistes et la place qu'ils ont dans le monde de l'expression artistique dans une société, le monde et le monde de toutes les communautés, de toutes les communautés, de toutes les communautés...

STAGES

Les inscriptions sont ouvertes!
Appelez le secrétariat : 02/762 48 93

Avec Bernard Lugin, de l'Atelier Ceramique

LE TOURNAGE

Le tournage est une technique de sculpture qui consiste à tourner une pièce sur une machine à tourner. Cette technique est utilisée pour créer des objets en céramique, en bois, en métal, etc. Elle est très ancienne et a été utilisée par les hommes depuis des siècles. Elle est très intéressante car elle permet de créer des objets très beaux et très utiles.

Du 3 au 7 janvier 2000, de 10 à 17 heures
Participation aux frais 5.000 francs

Avec Egon Harz, de l'Atelier Graphique

CINQ JOURS, CINQ SENS

Cinq jours, cinq sens. C'est le thème de ce stage. Il s'agit de découvrir les cinq sens et de les utiliser pour créer des œuvres d'art. C'est un stage très intéressant car il permet de découvrir les cinq sens et de les utiliser pour créer des œuvres d'art. C'est un stage très intéressant car il permet de découvrir les cinq sens et de les utiliser pour créer des œuvres d'art.

Du 10 au 14 avril 2000, de 10 à 17 heures
Pour les enfants de 10 à 12 ans
Participation aux frais 5.000 francs

Avec Marie-Françoise Joubert, graphiste

RENCONTRES ENTRE HIER, AUJOURD'HUI ET DEMAIN

DE PRINCE À PRINCE ADJUGES PAR ORDONNATEUR

Le prince d'Art et d'Expression est un prince de l'art et de l'expression. Il est un prince de l'art et de l'expression. Il est un prince de l'art et de l'expression. Il est un prince de l'art et de l'expression.

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Images of London by
British Museum, London
Museum, London, 1999
Images of London by
British Museum, London
Museum, London, 1999

Images of London by
British Museum, London
Museum, London, 1999

classic

it's a

No. 5.

Chanel

"Definitely

counter:

perfume

at Boots

Women

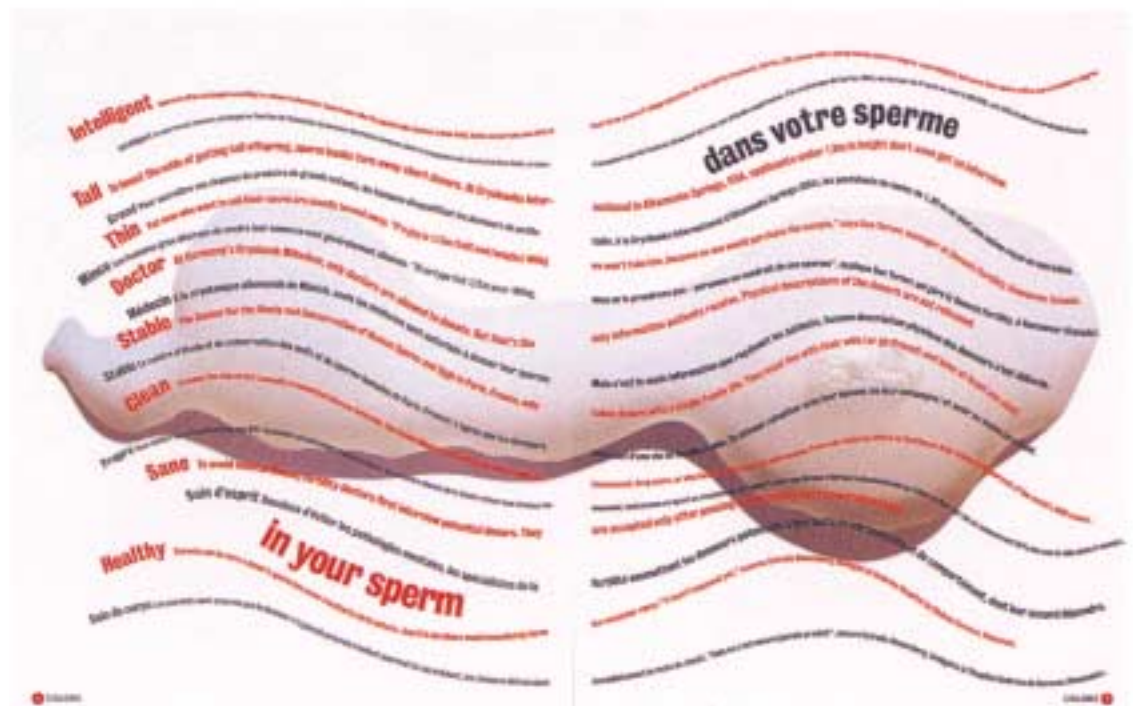
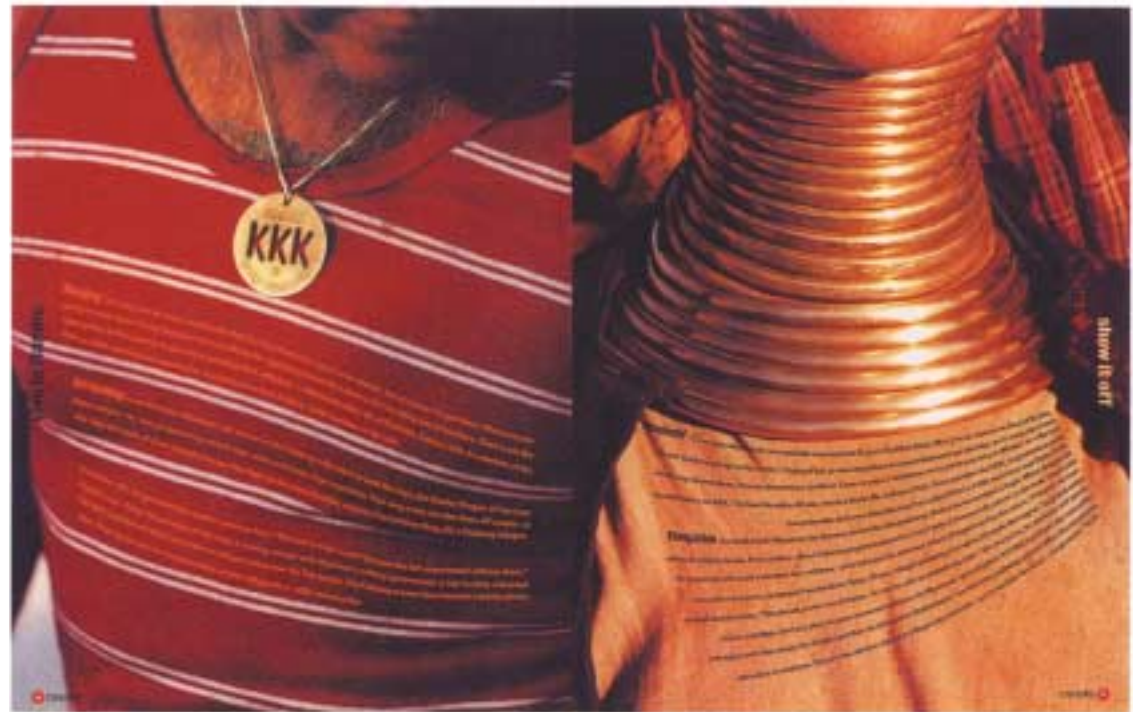
perfume with that sweet pipe smell. Really!

Chanel

Chanel



"I LOVE
SMELL
TOMATO
SOUP
REMIN
O
HOME



1000

80 HISSKA MUSEET 17 oktober 2001–6 januari 2002







What kind
of **A**chiever
are you?

A
bold?

A
elegant?


team player?

A
international?

A
particular?

a
informal?

100 kinds of Achievers
will be appearing in *Blurred*
at The Arts Center, September
April to May 1992.

A Lotus
Achievers'
Club

DIETRUH

Michael Moore
and his
new book, *Diets for Rich and Poor*

Byline: *Diets for Rich and Poor*
is a new book by Michael Moore

Michael Moore
is a new book by Michael Moore

Michael Moore
is a new book by Michael Moore

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Michael Moore
is a new book by Michael Moore

Photo: [illegible]

The New York Times Magazine

'A difference between the end of AIDS and the end of many other plagues: for the first time in history, a large proportion of the survivors will not simply be those who escaped infection, or were immune to the virus, but those who contracted the illness, contemplated their own deaths *and still survived*.'

WHEN AIDS ENDS By Andrew Sullivan





SIMPLY SEEING



THE NAME PICASSO CONJURES UP A GALLERY OF IMAGES THAT DEFINES 20TH CENTURY ART: A SINUOUS BLUE HARLEQUIN, LES DESMOISELLES D'AVIGNON, A COLLAGE WITH A FRAGMENT OF NEWS-PAPER PASTED DOWN, GUERNICA, THE MANY PRINTS OF THE MINOTAUR, THE EXUBERANT CERAMICS. WHEN PABLO PICASSO DIED IN 1973 AT THE AGE OF 91, HE LEFT 19,000 WORKS OF ART IN ALL THE TRADITIONAL MEDIA, AS WELL AS A FEW HE IS CREDITED WITH INVENTING, SUCH AS COLLAGE AND ASSEMBLAGE. THE MOST IMPORTANT LESSON TO BE LEARNED FROM PICASSO'S ART IS NOT ABOUT FORM, SPACE, COLOR, CONTENT OR STYLE, BUT ABOUT EXPLORATION, INNOVATION AND RISK-TAKING. THAT IS THE PICASSO LEGACY.

The one constant in Picasso's career was change. Throughout his life, he pursued whatever artistic techniques or shifts of medium that suited his artistic needs at the time. "The several matters I have used in my art must not be considered an evolution," he once said in an interview. "If the subjects I have wanted to express have suggested different ways of expression, I have never hesitated to adopt them."

Picasso began as an academic painter. His early works, done in the last years of the 19th century when he was still a teenager, display his prodigious skills as a draftsman that might have been enough to secure a comfortable and successful career in his native Spain, but he wanted more, like other ambitious artists of his generation. He was drawn to Paris, arriving in 1900. There he confronted the avant-garde and joined its ranks. Psychologically affected by the artistic movement, he made the astonishingly powerful paintings of his Blue (1901-1904) and the rose (1905-1907) periods. He produced works that inspired Matisse, the Picasso scholar, believes would still have assured him a place as "a fine late Symbolist painter... who drew the curtain on the 19th century" even if that he died in 1905. But Picasso lived nearly seven decades longer and left a body of work unique for its daring, beginning with the space-shattering Cubist style, where he and Georges Braque showed our most artistic full.

Picasso was not content to remain in a Cubist society. He had to move on, because there were other artistic territories to conquer. The modernist platform of the French painter might describe even better what Picasso explored. He studied the works of Surrealism, and was influenced by the Surrealist photographer Hans Bellar, who was also his lover. In this way he produced Surrealism, a movement rejecting the norms of art, to meet his artistic goals (Cubist Contradictions).

For many modern art historians, Picasso is the leading figure of his century. William Rubin, now director emeritus of the Department of Painting and Sculpture of the Museum of Modern Art in New York, believes that "understanding Picasso is fundamental to the understanding of 20th-century art in general." Rubin has organized three major Picasso exhibitions since 1980.

Rubin's latest exhibition of the Picasso oeuvre focused on portraiture. The 220 paintings and works on paper and nine sculptures of "Picasso and Portraiture: Representation and Transformation" exhibited recently at the Museum of Modern Art show all four Picasso masterpieces of his themes, his wives and lovers, and his children. Surrealist Rubin's hand is that Picasso transformed the perfect genre both objectively revealing the other's physical self into a subjective rendering where the other infuses his own personality into the finished painting.

During Leonardo da Vinci, Picasso once told Rubin that "the painter always paints himself," which may explain the relatively small number of actual self-portraits he did. Most of his studies of himself were made either early or late in his career. For example, there is Picasso as a young man in 1897, bearded, ready for a handsome but also evoking his artistic ancestor, the Spanish painter Goya. Then there is the haunting horror image of Picasso from the Blue period of 1901. Only two years later, he produces himself in a simplified, Greek-influenced portrait. Just before he died, we see him reaffirming himself directly again in very moving and expressive works, images that reveal Picasso as a still vital artistic force, in the portraits between these early and late works, the other primarily depicts himself in the roles of husband, mother, his wife's mother or his mother, or his subjects' mother in his own work through various representations such as paper and ceramics or more classical signs. The congruence and contradictions of the self-portraits display Picasso what can be learned from Picasso: confront yourself, compare compliments, challenge your own limits, be willing to risk.

A remarkable black-and-white 1987 image of the artist by the photographer and biographer David Douglas Duncan reminds us of how that always begins. It simply shows Picasso's hand holding a brush as he mixes his first stroke on a canvas. There is the hand, the brush held at an angle and the diagonal line made. It is an elegant description on top. In his 19,000 works Picasso shows that he was always willing to gamble. He was enough able to look at the major exhibition held in the 20th century.



淨

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