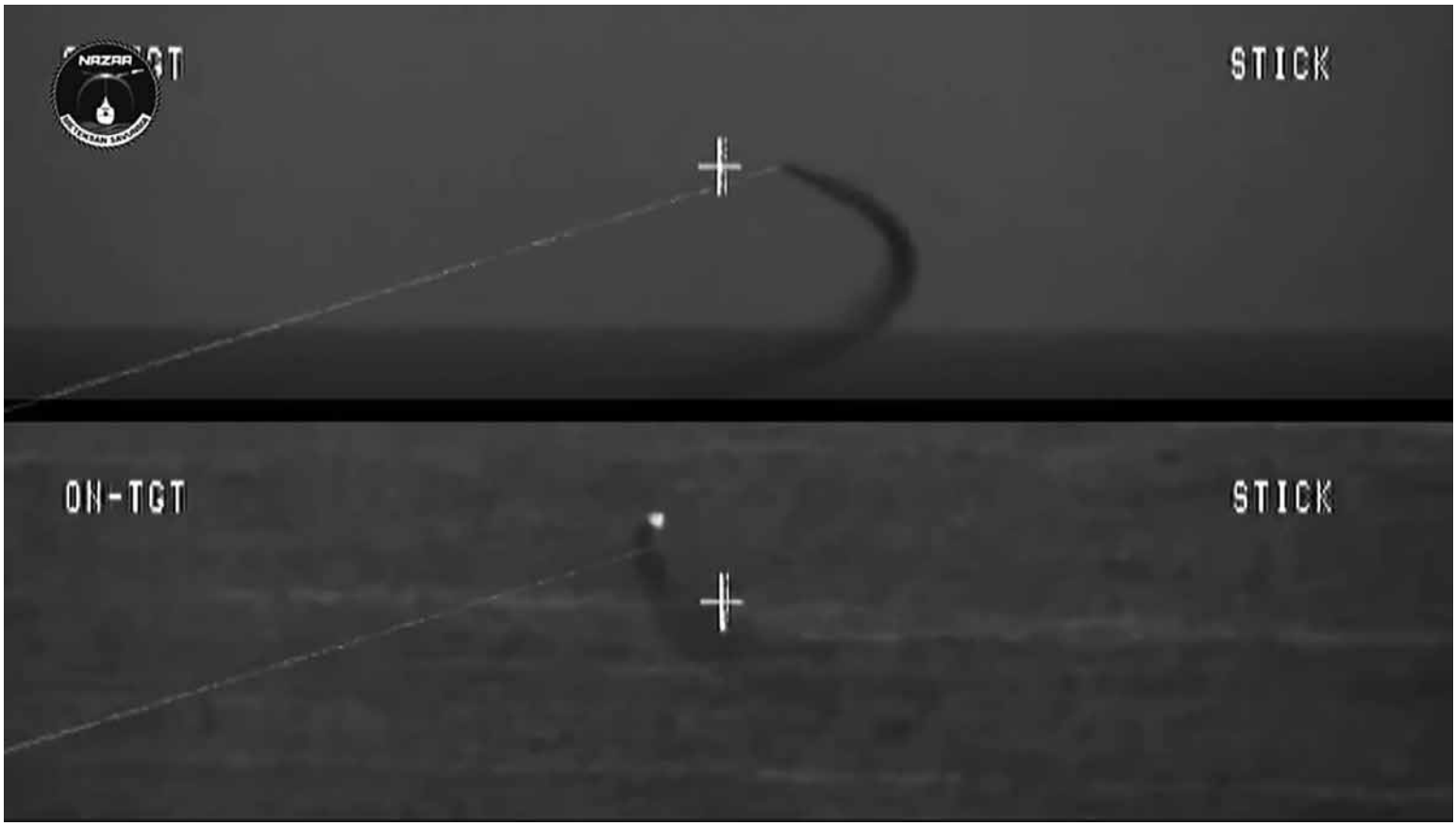
NEW ART examiner
Est: 1973

THE INDEPENDENT VOICE OF THE VISUAL ARTS
Volume 37 No.3 January / February 2023 £4.50 / $6.50 / €5.30

HOW THE MILITARY LOOKS AT IMAGES

James Elkins



OUR TEAM AT ART BASEL, MIAMI Nancy Nesvet

JUDY CHICAGO, OLAFUR ELIASSON, NATIVE ARTISTS Elizabeth Ashe

RHYMEZLIKEDIMEZ, DESIGN MIAMI, PRIZM, STEVE TEPAS Sandy Belamy

ANSLEM KIEFER Liviana Martin,

BARBARA HEPWORTH: ART AND LIVE Mary Fletcher

A BRIGHT RETURN FOR BARBARA HEPWORTH Toni Carver

STORYVILLE, NEW ORLEANS Nancy Nesvet

The New Art Examiner is the product of the thinking and life-long contribution of Jane Addams Allen. We thank you in her name for reading this independent journal of art criticism.

If you have an interest in our venture, please consult Google, also Art Cornwall, for an interview with the publisher, Derek Guthrie, a painter who keeps his art practice private.

The New Art Examiner has a long history of producing quality and independent art criticism. Any art scene, needs writers to keep a professional eye on art activity. Otherwise, insider trading will determine success in this troubled art world.

You can participate directly by commenting on our web site.
All subscription include the digital issue sent via e-mail.
Subscription rates for 6 issues print and digital:

UK	£42.00	postage incl.
Europe	€54.50	postage incl.
USA	$67	postage incl.
World	$80	postage incl.

Subscribe at http://newartexaminer.net/subscribe
Our offices addresses:
UK Office: Sunny Corner Lodge, Panters Bridge, Bodmin. PL30 4DP
D.C. Office: 2718, Ontario Road, Washington DC. 20009

Subscriptions to the New Art Examiner in 2022-23 are £42 ($67) for six issues
Digital subscription $5.00 annually (£3.60) - more a donation than a subscription
Individual copies are £4.50 ($7.00) plus postage £2.50 ($2) or $2 each
as a download from www.newartexaminer.net

YOU MAY SUBSCRIBE BY PAYPAL OR CREDIT CARD ON THE WEBSITE WWW.NEWARTEXAMINER.NET

The Attentive Artist

It is dangerous in this instance to refer to specific names since one of the characteristics of the modern pseudo-myth is its rapid and inevitable obsolescence, whereby a figure who is famous becomes absolutely unknown in a matter of two to five years. Anyone who has watched a show by Rita Pavone or the Beatles (huge theatres packed with crowds of fans screaming hysterically as if they were in the presence of some divinity, ready to sacrifice themselves to it like the vestals of some new religious mystery) will certainly have noticed the cunning way in which these stars calculate the effect of the most typical details of their clothing and apparatus. It is precisely the existence of the 'magic uniform' which has allowed such stupid and utterly dull figures as superman and Batman to survive: a bat-shaped cape. a body stocking with a gigantic S (all in the purest kitsch style of course) are enough to raise these garments to the level of sacred attributes, as if they were precious amulets or relics endowed with miraculous properties.

Kitsch, The World of Bad Taste *by Gillo Dorfles.*
Bell Publishing, New York Hardback 112 Pages (pp 39-40)

STATEMENT OF PURPOSE

The New Art Examiner is a not-for-profit organization whose purpose is to examine the definition and transmission of culture in our society; the decision-making processes within museums and schools and the agencies of patronage which determine the manner in which culture shall be transmitted; the value systems which presently influence the making of art as well as its study in exhibitions and books; and, in particular, the interaction of these factors with the visual art milieu.

IN THIS ISSUE YOUR CONTRIBUTORS ARE:

Elizabeth Ashe is a sculptor and poet She has received several grants from the DC Commission on the Arts and Humanities, for curating and to support her studio practice. She is a board member of the Washington Sculptors Group. Ashe lives in Washington, D.C., where she has an active studio practice. She is the Exhibit and Event Technician at the Katzen Center, American University.

Sandy Belamy
Sandy Bellamy is an experienced arts curator and administrator who currently manages DC Department of General Services Percent for Art Program and teaches art history at Howard University. She was executive director of the Historical Society of Washington, DC and the Reginald F Lewis Museum in Baltimore's Inner Harbor. Ms. Bellamy holds a Juris Doctorate and Bachelor of Fine Arts from Howard University. A native Washingtonian, Ms. Bellamy has one child, Lauren Bellamy, the third generation to attend Howard University.

Toni Carver is the Proprietor / Editor at St Ives Printing & Publishing Company and as Editor at St Ives Times & Echo holds a prized archive of the St Ives Group. He is also an accomplished musician.

JAMES ELKIN'S interests include microscopy (with a Zeiss Nomarski differential interference microscope and Anoptral phase contrast), stereo photography (with a Realist camera), playing piano (contemporary 'classical' music), and (whenever possible) winter ocean diving. His writing focuses on the history and theory of images in art, science, and nature. Some of his books are exclusively on fine art. Others include scientific and non-art images, writing systems, archaeology and natural history

Mary Fletcher is a multimedia artist flaneur: www.axisweb.org/p/marytletcher She has an MA in contemporary visual art and writes the blog: 4marytletcher.blogspot.com. She is a humanist, feminist and socialist, influenced by psychotherapy. She lives in St Ives, Cornwall, UK.

Diana Lieske was a PHD student in SOAS London concentrating upon women's profiles in the art world. She is a writer and commentator.

Liviana Martin was born in Northern Italy and lives in Milan. She has a degree in Philosophy and she taught for many years. She is keen on ancient and contemporary art, because she is absolutely confident that " the beauty will save the world".

Nancy Nesvet is Editor in Chief at Art Lantern, A long time art professional she has published reviews in many international journals and been a leading figure in Washington DC.

Scott Winfeield Sublett is a screenwriter, playwright, film director, professor at San Jose State University in California, and author of Screenwriting for Neurotics.

The New Art Examiner welcomes ideas for articles and short reviews in all languages for our web pages.

Please send a sample of your writing (250 words) and any pitch to contributor@newartexaminer.net

If you look at our website www.newartexaminer.net you will see we have already published in Italian and Mandarin.

Deadlines:December 5th - February 5th - April 5th - June 5th - August 5th - October 5th

We publish all letters unedited to give artists and readers a fair say. If you would like to start a conversation, or enter one please visit

www.newartexaminer.net

or write an email to

letters@newartexaminer.net

QUOTE of the MONTH:

"Anything created by human beings is already in the great book of nature."

Antoni Gaudi

NEW ART examiner CiC

January 2023
Volume 37. No.3

TABLE OF CONTENTS

FEATURES:

7 **HOW THE MILITARY LOOKS AT IMAGES** James Elkins
12 **OUR TEAM AT ART BASEL, MIAMI** Nancy Nesvet
14 **JUDY CHICAGO, OLAFUR ELIASSON, NATIVE ARTISTS** Elizabeth Ashe
18 **RHYMEZLIKEDIMEZ, DESIGN MIAMI, PRIZM, STEVE TEPAS** Sandy Belamy
23 **ANSELM KIEFER, VENICE** Liviana Martin,
25 **BARBARA HEPWORTH: ART AND LIFE** Mary Fletcher
27 **A BRIGHT RETURN FOR BARBARA HEPWORTH** Toni Carver
29 **STORYVILLE, NEW ORLEANS** Nancy Nesvet

DEPARTMENTS:

4 **EDITORIAL** Nancy Nesvet
5 **SPEAKEASY – CONTEMPORARY ART IN SAUDI ARABIA** Diana Lieske

BOOK REVIEW:

35 **SHY by MARY ROGERS** Scott Winfield Sublett

NEW ART examiner

THE INDEPENDENT VOICE OF THE VISUAL ARTS

Publisher: Annie Markovich
Founder: Derek Guthrie
European Editor: Daniel Nanavati
ukeditor@newartexaminer.net
Editor in Chief
Nancy Nesvet
London Editor: Stephen Lee
london@newartexaminer.net

EDITORIAL OFFICES:

Assistant Editor
Josephine Gardiner (Sabbatical)

Chicago, Founded 1973
Editor: Margaret Lanterman

Washington DC, Founded 1980
Editor: Al Jirikowic

New York, Founded 1985
Editor: Darren Jones

West Coast Editor, Founded 2019
Editor: Alexander Stanfield

Toronto, Founded 2017
Editor: Miklos Legrady

Paris, Founded 2018
Editor: Viktor Witkowski

Milan, Founded 2017
Editor: Liviana Martin

Cornwall, Founded 2015
TBA

Contributing Editors:
George Care, Cornwall

Books Editor:
Frances Oliver

Media Editor:
Dhyano Angius

WEBSITE: www.newartexaminer.net

UK Distributor: Central Books, London

Cover:
NAZAR laser electronic warfare system diverts the missile with a guided laser / Image taken from a video published by Meteksan's official Twitter account

The New Art Examiner is indexed in:
Art Bibliographies Modern, Art Full Text & Art Index Retrospective and Zetoc. It is in the British Library, Bodleian Libraries of the University of Oxford, Cambridge University Library, The National Library of Scotland, The Library of Trinity College, Dublin,The National Library of Wales, The Smithsonian, Washington DC.

UK Office: Sunny Corner Lodge Panters Bridge,
Mount Bodmin, Cornwall PL30 4DP

Washington Office: 2718, Ontario Road NW, Washington DC 20009
Chicago Office:

Inquiries:
advert@newartexaminer.net
contributor@newartexaminer.net
subscribe@newartexaminer.net
All Letters to the editor are printed without editing.
letters@newartexaminer.net

The New Art Examiner is published from and registered in the UK.

EDITORIAL

From the Editor-in-Chief, Art Lantern

As the newly appointed Editor-in-Chief of Art Lantern, the new publication associated with the New Art Examiner, I am pleased to carry on the tradition established by Derek Guthrie and his associates, past and present at the New Art Examiner. With No Fear nor Favour, and acceptance of all articles and viewpoints, this new publication will cooperate fully with the New Art Examiner, dually publishing articles with only the editorials differing, as they are written by Daniel Nanavati, in the UK and in the US, by myself. Although we may hire different writers for the articles in each publication, Art Lantern and the New Art Examiner will feature all content from writers associated with each publication. These cooperative magazines, with similar aims, to educate, speak truth to, and expose the good and the bad, the established and the questionable in worldwide art establishments and venues aims to question and analyze art and the art market, contemporary, past and future. I welcome you, dear reader to Art Lantern and hope you fully participate in reading and responding to the articles herein.

In our inaugural publication, following this introduction, two writers were assigned to attend Art Miami, including the Miami Basel art fair, the Design Miami art fair, and surrounding art fairs. Their observations and analyses are their own, as is the practice of the publications. I was unable to attend the art fairs in Miami due to a conflicting deinstallation of a collateral exhibit that I curated at La Biennale d'Arte, Venezia, (the Venice Biennale 2022). Based on my past attendance at Art Basels in Switzerland and Miami, a future article will compare and contrast art fairs and Biennales, Triennales and non-commercial exhibitions including Documenta. It is this firsthand observation of exhibitions by our writers and myself that I hope will enlighten and inform our audience, leading to further discussion all in the name of art.

Nancy Nesvet,
Editor-in-Chief
Art Lantern

The Future of a Promise, Suspended Together
Manal Al Dowayan

Each issue, the New Art Examiner invites a well-known, or not so well-known, art world personality to write a speakeasy essay on a topic of interest. Diana Lieske wrote this as part of a longer BA Arabic dissertation, from SOAS, London, UK This paper is discussing history and development of arts in Saudi Arabia as well as gives an insight into contemporary Saudi art.

Contemporary Art in Saudi Arabia

Diana Elena Lieske

Western media usually negatively portray Saudi women. According to the popular opinion, they are shown as voiceless, subjugated to men and withdrawn from life. From the view of an outsider, the reality of a Saudi woman may look like this, however it is not entirely true. There are many highly educated Saudi women, who are successful in their endeavours and actively support the development of women's rights in their homeland. This speakeasy will only briefly point at some of the restrictions they need to live under. The following paragraphs will point at a few important individuals.

The local media usually promotes traditional lifestyle and defines the gender roles, however at the same time there are programs promoting women's rights. Since 1990s, women's voices in Saudi Arabia are taking bigger roles with every year. After the oil boom in the mid-twentieth century, the wealth of the Saudi nationals grew rapidly, and as a result, there was no need for women to add to the family income. Today, however the mothers and wives need to leave their household and support their family financially. Simultaneously, the state and the society needs to give them possibilities to work and grow their careers, which, in many cases is not as obvious as it should be. Not all women are treated equally. Power relationships play important role in their lives. Thus, some of them may easily receive the support of their families to access higher education and focus on becoming professionals, and others will need to become housewives at very young age. Many times,even if once granted work, many women need to quit their job or work less hours in order to fulfil their primary duty, namely bearing and raising children, the task which men often simply refuse to undertake.

As far as women artists are concerned, they often face difficulties in developing their careers, as male artists are given preference. Women were granted access to education in the 1960 and soon the first two, namely Safeya Binzagr and Mounirah Mosly travelled abroad to study. They are also the first well-known female artists in the country and held their first exhibitions in 1968, which was first shown to male viewers, and separately to the females.

Soon art education was introduced to the female colleges and since 1990s women may continue their studies on the postgraduate level.

Saudi women are also known as art patrons. Two of the most influential being Basma Al-Sulaiman and Mai Yamani. Both based in London as well as Saudi Arabia,they are prolific in their fields of interest. Basma Al-Sulaiman is a collector of European,Chinese, South American and Middle Eastern art; she supports local artists and aims to create the first museum of contemporary art in the Kingdom. At present, she established BASMOCA (Basma al-Sulaiman Museum of Contemporary Art), a blueprint for the construction of the museum. Mai Yamani, on the other hand, was the first Saudi woman to get her Masters and doctorate from Oxford University . She is a writer. Her books discuss taboo subjects in the country, such as Islam and politics. She points out that Islamic fundamentalism is a threat to cultural renewal.

Despite multiple examples of the lack of equality between men and women in Saudi Arabia, females manage and still strive for the increase of their participation in the local artistic community. Basma Al-Sulaiman and Mai Yamani are trying to shape a new society, free from negligence towards arts and religious fundamentalism. Despite the fact that the female artists still constitute the minority compared

Manal Al Dowayan's "Now You See Me, Now You Don't" installation on view at Desert X AlUla. Photo by Lance Gerber, courtesy of the artist and Desert X AlUla

to their male counterparts, their presence in the field becomes more vivid with every passing year and many of them are successfully struggling with the obstacles imposed on them by the state and the wider society.

Manal AlDowayan, a photographer and a sculptor, was born in 1973 in the Eastern Province of Saudi Arabia. She designed *Suspended Together*. acollection of two hundred ceramic doves, beautiful and free at the first sight, are in fact attached to the ceiling and unable to move. Even though this piece of art was never officially shown in the Kingdom, Saudi citizens are well aware of it as it relates to the ban of free travel for the Saudi women. The birds are hung on different levels, forming massive flock. The first one hundred of them carries a copy of a real travel permission, which the artist received from famous female scientists, engineers, journalists, artists and leaders, and another one is covered with multiplied Al Dowayan's permission. Even now Saudi women are not allowed to travel, work, study, stay in the hotel or open a bank account without a permission from their male relative.

The symbol of white dove, purity and innocence had appeared already in the Gharem's *Message/Messenger*. In *Suspended Together* it comes back, however not as symbol of the Saudi youth but women, another group of citizens inflicted by the state politics. Innocent, as they did not commit any crime, their mobility and perspectives for life are limited and do not depend on them. In the light of recent improvements in the lives of many Saudi women, they may appear to be free: they can study at school, receive scholarships to continue their education abroad or go to work. Yet, after the first impression it can be seen that they are still tied with almost invisible strings to those who have authority over them.

Even though the speech of the King Abdullah in 2005 seemed to favour women as he said: 'I believe strongly in the rights of women' and while some improvements in their status were observed, many officials believe that the development of women's rights can lead to the loss of the Islamic faith. The King's initial speech has been soon modified where the King called women to participate in the society in jobs that 'suit their nature'. Eormous power can influence even the ruler of the state and slow down any processes which are against the dominant version of Islam.

Manal Al Dowayan strongly indicated in *Suspended Together* that the women in Saudi Arabia have not yet received the dignity they should have and that there is need for future improvement.

How the Military Looks at Images

James Elkins

The military has a deep interest in vision, since it can be the key to evidence in surveillance and to the success of field actions; however, the military is also fundamentally skeptical about the reliance on vision. Here we consider just two aspects of this tension: how the military enhances human vision with the help of machines, and how the military attempts to combine various data sources into integrated battlefield visualizations.

Human Vision and Its Expanded Field

It is tempting to say, with German film maker Harun Farocki (1944– 2014), that some contemporary digital images are 'operative'; that is, they do not represent an object, but rather are part of an operation. However, the examples Farocki provides, including videos used to aid missiles reach their mark, are in fact always centrally concerned with the representation of objects. When a missile speeds to its target, the image is operative in the sense that it provides part of the information that guides the missile, and in that the image itself participates in the destruction of what it represents: but adequate, verifiable, or deniable representation of objects is a crucial condition for the operation itself. Representation remains separable from operation; this is apparent, for example, in warfare's increasing reliance on surrogates for human vision. Most remote sensing armaments, including missiles and drones, rely on video technology to provide images from the armament's point of view. An intermediate between direct combat and wireless control is the wire-guided missile, which unspools fiber optic cable thinner than fishing line as it flies. The operator guides the missile to its target by watching video feed from a camera in the nose of the missile. Wired connections are more reliable than WiFi in some battlefield situations because they are harder to jam. The enhanced fibre-optic guided missile (EFOGM) manufactured by Raytheon Electronic Systems in Bedford, Massachusetts, in the 1990s, launched vertically, paying out cable as it went. It was turned, in flight, either manually or via several programmed way-points, so that its flight path was not ballistic and the operator could be safely hidden. Live video feed from non–line-of-sight (NLOS) missiles and other guided aircraft produce historically unprecedented experiences, in which operators have intimate knowledge of events

Infrared Search And Track Systems

that are inaccessible to them. British geographer Derek Gregory's (b. 1951) essay *Drone Technologies* analyzes the immersive nature of the drone operator's experience:

The high-resolution full motion video feeds from the drones allow crews to claim that they are not thousands of miles from the war zone but just eighteen inches away: the distance from eye to screen. The sense of optical proximity is palpable and pervasive. Crews are often required to track someone for weeks, even months: "We see them playing with their dogs or doing their laundry. We know their patterns like our neighbours' patterns. We even go to their funerals." This personal relation may be partly dissolved by the administrative oversight:

The physical separation between an act and its consequences is clearly heightened in remote ,operations, but it is also dispersed across the network as senior officers, military lawyers, image analysts and ground commanders all scrutinize the video feeds from the Predators and Reapers.

In addition, drone video is silent, creating an "intrinsically visual economy" that contributes to the depersonalization of the killing. As the Amnesty International report *Will I Be Next? US Drone Strikes in Pakistan* (October 22, 2013) notes, the US government remains secretive about almost every aspect of the drone program. Hence it is not surprising that it is nearly impossible to find any images taken by drone cameras. We found a pre-strike surveillance image of this kind, taken June 11, 2010, showing drone target in North Waziristan, Pakistan (the image is unavailable for reproduction here, but available on the internet). The image is from a set of sur-

Rapatronic Camera (serial number 1) on display at Atomic Weapons Testing Museum, Las Vegas, NV

Shortwave Infrared (SWIR) cameras

veillance images obtained by the Washing- ton Post, taken before and after drone strikes, which are presumably similar to actual drone images. It is an amazing image, with arrows pointing to people who are the drone's targets, and nearly all the information – displayed all over the image, as in a heads-up fighter jet display– redacted, just as we had to redact the entire image from this article.

The military is also actively involved in reducing the domain of what is called the undepictable. Since World War II, a number of new photographic and video technologies have been developed for military applications, beginning with Harold Edgerton's rapatronic cameras, which were used to photograph the first millionths of a second after the detonation of atomic bombs.

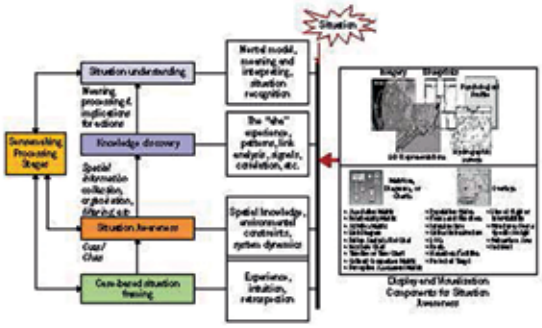
High-speed cameras known as streak cameras, for example, have been used to visualize explosively formed projectiles, which are essentially metal shapes that reform themselves in the air, turning into slugs that can penetrate tank armor. These and other technologies are part of the ongoing expansion of the visual world that is driven by military interests. In order to track missiles, it is necessary to find a way to cut through atmospheric haze and distortion. Thermal imaging telescopes can follow the plumes of missiles, but they do not see the missile body or fragments (for example, stages or debris) because they have lower temperatures. An optimal solution is shortwave infrared (SWIR) cameras, which are sensitive to wavelengths from 0.9 to 1.7μ and can cut through atmospheric haze, providing images of lower-temperature objects such as debris. Sensors Unlimited Inc. is one of the companies that manufacture SWIR cameras for military applications.

SWIR cameras have another military application. On the battlefield, lasers are commonly used for targeting and as range finders; many modern munitions depend on laser targeting. A laser operating at an invisible wavelength is a special threat, because the target may not even realize it is being seen. Most wavelengths of lasers can be seen with night vision equipment; but lasers at 1550 nm are invisible to night vision. SWIR cameras can detect those lasers. Companies such as Defense Vision Systems manufacture 1550 nm headlights for military vehicles, and fit them with stereo SWIR cameras that are *edge matched* to provide the driver with a real-time, distortion-free stereo 120° view. The combatants' views are clear and detailed: current generation night-vision equipment is highly processed, and not visible to normal night vision equipment. The rapatronic camera, streak camera, and SWIR camera are examples of attempts to picture what was previously thought unrepresentable, bringing extremes of temporality and radiation into the arena of the image. These technological expansions of the visible should not be detached from the issue of the dispersal of the single viewing subject, as analyzed by Gregory, Farocki, and others. They in fact both represent and exploit a growing confidence in and everyday dependence on a single viewer's visual experience, at the same time as they divide and disperse the act of viewing and the viewer's dependence on technologies linked by social functions.

Thickets of Representation in Battlefield Visualization

As in medicine and various fields of science, there have been attempts to combine various modes and technologies of information into integrated video streams, referred to as battlefield visualizations. Many of these attempts are based on a belief in the fundamentally informational nature of the contemporary battlefield. It has been argued, for example, that models from chaos theory are optimal to describe the complexity of the contemporary battle. But it appears that battlefield visualizations require different kinds of information, making them an in-

Trevor Paglen': *Control Tower (Area 52); Tonopah Test Range, NV; Distance ~ 20 miles; 11:55 a.m., 2006*



The visual material on the upper right includes "Psychological Profiles" along with blueprints, hydrographic surveys, and maps, and below them are listed such things as an "Association Matrix" and a "Link Matrix" (although it is not clear what the distinction is), a "Link Diagram," a "Pattern Analysis Plot Chart," and even a "Perception Assessment Matrix." All of those "Display and Visualization Components" map into the flow chart at left, and end, hopefully, in 'Sensemaking Processing Stages.'

structive example of our problematic of thickets of representation.

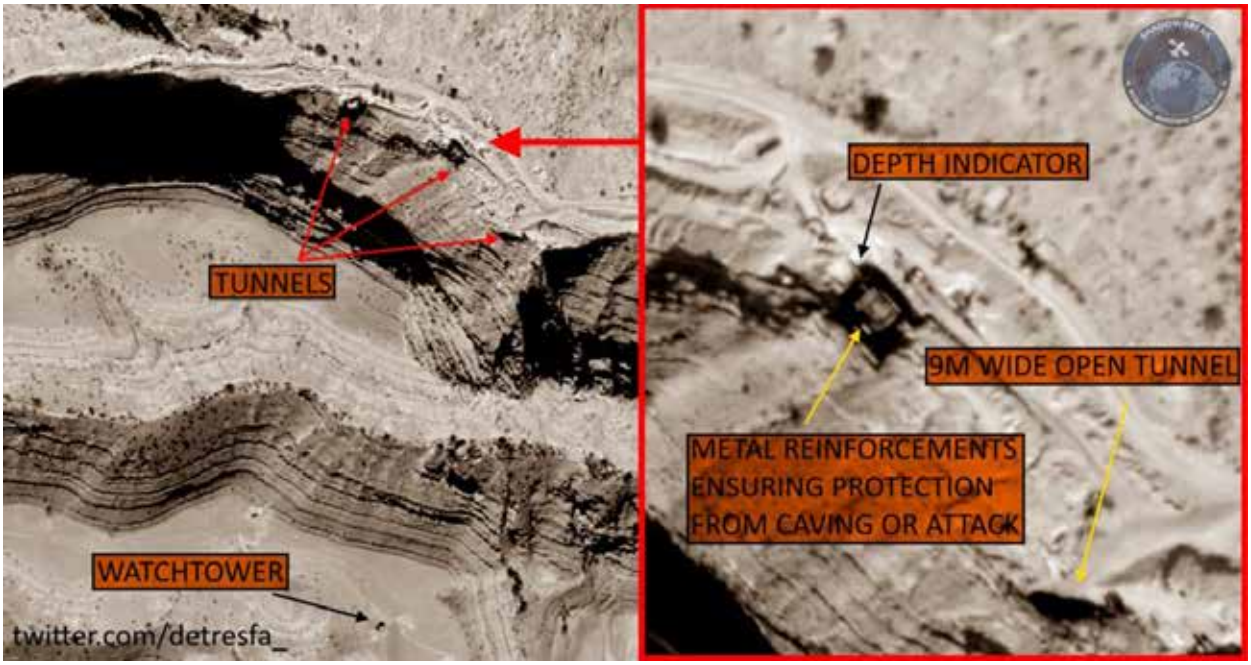
One of the approaches that blends different information sources and acknowledges the nonvisual nature of some feeds is the data wall or information wall, developed by the US Navy at the Space and Naval Information Warfare Systems Command (formerly SPAWAR – Naval Warfare Systems Command) Center in San Diego. The data wall is a multiscreen display, including maps and spreadsheets. Among its purposes is to format information consistently across different monitors, and to provide 'a flexible configuration that can easily be changed by users.' At the North Carolina A&T State University, the US Army Center of Battlefield Excellence in Human-Centric Command and Control Decision Making has developed a 'sense-making visualization tool' with 'situation understanding capability and knowledge discovery components,' to facilitate collaborative decision-making.

However, a paper by Celestine Ntuen and Kim Gwang-Myung shows the difficulty of achieving clarity given the high number of kinds of information that come to the control center. One of their powerpoint slides shows how many kinds of visual material go into the process of 'sensemaking'; other slides show the daunting complexity and hierarchies of the contemporary battlefield operations that need to receive command decisions.

Many kinds of information can be combined in data walls and other battlefield visualizations. Traditional 2-D and 3-D maps are usually included. Intelligence data, for example, can take the form of network graphs showing connections between events. IntelCenter in Alexandria, Virginia, for example, has developed an interactive chart for mapping al Qaeda iterations. There are also interfaces for detecting information attacks, which combine geographic with informational data, such as the US Air Force's Information Assurance: Automated Intrusion Detection Environment (IA AIDE) system. In 1996, the Sage Visualization Group at Carnegie Mellon University in Pittsburgh developed Visage, the Joint Logistics Advanced Capability Technology Demonstrator (JL ACTD), which enabled operators to effectively drag sets of data from tables to charts to maps, watching them rearrange themselves in each new context. It is a technology that still hasn't reached desktop computing.

This kind of map looks superficially similar to the heat maps used in cognitive psychology, but these "blobs" are not simple statistical aggregates or averages; they are programmed according to a range of properties. In this way battlefield visualizations combine mathematical models with different sources of images and information.

There are many other examples of combined battlefield visualizations, and the discussion of the merits of the visual versus the tabular and graphic is ongoing. In addition to the underlying choice between visual and informational or graphic criteria, there is also a difference between attempts to maximize information within visual displays, and disperse information among visual and nonvisual displays. As in the case of expanded human vision, machine vision, and combined visualizations, developments in the military are significantly more complex than theorizations in the arts and humanities.



Satellite image of Pakistan military building base, possibly for air-dropped nuclear bombs

Looking Back at the Military

One of the principal interests of scholars has been finding ways to look back at military images: to see through their preinterpreted, prepackaged appearances, to control their dissemination, to produce interpretations of what they show that differs from the military or governmental interpretations, and ultimately, to produce images independently of the military. Visual theorist Nicholas Mirzoeff (b. 1972) has been outspoken in asserting the "right to look" back at what he calls "weaponized images" deployed by the military-industrial complex. One of only a very few attempts to create imagery using military kinds of technology, targeting objects of military interest, is John E. Pike's (an expert on defense, space and intelligence policy) project *Public Eye*. Until he stopped operations in 2006, he used his platform to raise money to buy time on commercial satellites, which he targeted to sensitive sites around the world, especially those that had not often been shown to the public.

Pike's archive documented places like Yongbyon, one of the North Korean reactor sites; Phuket, site of a tsunami in 2004; Dimona, Israel's nuclear facility; and an atomic refinement facility near Hyderabad. In all there are dozens of such files on the website. He reports that it was often quite difficult to find accurate coordinates to send to the satellite companies. India acknowledged a facility near Hyderabad, for example, but it was not easy to find exactly where it was. Once the fees had been raised, and the exact coordinates had been sent to the satellite company, there was often a long wait while the satellite orbited and the company scheduled the satellite for more lucrative jobs.

After Pike obtained the photographs, he asked experts to help interpret them. They would look as closely as possible at all the details of a given site, trying to interpret every building, each pile of displaced earth, each road and gate and fence.

Unfortunately, even with all this information, Pike's conclusions tend to be modest. "North Korea's long range ballistic missile program evidently rests on a surprisingly modest infrastructure," he notes in the 'Lessons Learned' section on Pyongyang.

A number of artists have attempted to produce visual counter- narratives to military imagery. Since 2006, British artist James Bridle has run several websites that collect satellite imagery of places that US drones have struck (Instagram.com/dronestagram. The locations are approximate, sometimes they are educated guesses, and the resolution is limited to Google images, so Bridle's photographs may be said to be testimony about unrepresentable events rather than evidence of them.

American artist Trevor Paglen's (b. 1974) series of photographs of secret military installations, classified military satellites, and US military dark sites engage the same logic of testimony and evidence. Paglen presents his work as art that addresses issues of political significance through a practice of documentation. When Paglen was asked what he thought about Pike's project, and how he sees it as related to his own, he answered:

Drone Shadows by James Bridle evoke unmanned machines overhead

"I ultimately like the project, not because I think they're particularly revelatory or evidentiary but because they help to create a visual vocabulary with which to think about politics and space. Photo interpretation is one of those murky arts (as we've seen most strikingly with the infamous Colin Powell UN presentation but having those images somehow helps to put the things they purportedly depict into our cultural/political consciousness. In my own work I am wholly unconcerned with any evidentiary role of the images, they are really meant to be art images. A successful image for me (in my own work) is one that makes a statement and simultaneously undermines any possibility of a traditional truth claim based on that image. It's a sense of seeing/not seeing that I'm trying to capture. There is also a performative gesture I'm interested in – what are the politics of photographing some of these things, even though the photographs themselves don't show anything?"

This is an eloquent statement of a fine art position in relation to documentary photography of political subjects: Paglen does not hope people will use his photographs as evidence, as Pike does. He is interested partly in testimony, as Bridle is, and partly in how images can simultaneously make statements and undermine them.

It matters that the taking of such pictures can itself be a politics, even though the pictures themselves 'don't show anything.' The first claim is that a photograph can appear to tell, and yet not tell: it can have an appearance of telling, a feeling of telling. The second claim is that there is a political force in not showing in conjunction with ambiguously telling and not telling. This position is also characteristic of many declassified military images, which are redacted, decontextualized, and manipulated so that they can appear to tell without telling, to testify without giving evidence, and to show without revealing.

Our Team at Art Basel- Miami

Nancy Nesvet

Due to the nearly overlapping private preview days of Art Basel Miami and Miami Art Fairs 2022 and the ending days of the Biennale d'Arte 2022 in Venice, I was unable to attend both, although I was in both places, virtually. Virtually is, of course, not the same. Installations, sculptures nor paintings cannot be appreciated or fully viewed online, due to the often large dimensions they present. Certainly that was the case with the art work offered in Miami.

Consequently, The New Art Examiner/Art Lantern sent the intrepid press team: Elizabeth Ashe, Sandy Bellamy and Anna Gav to appreciate, view and document the artwork there and enjoy the camaraderie of art world aficionados in Miami Beach and the City of Miami.

Sandy Bellamy, who concentrated on the Design show documented art made by indigenous artists from Africa, finding that the art public is beginning to deem Africa worthy of purchase. Display at the Design Fair deems it crafts, although it does not fit the definition of useful objects, i.e. craft. This racist definition of clearly fine art produced in Africa elevates fine art from other parts of the world and demotes African art to craft, without it fitting the craft definition. The images of work witnessed by Ms. Bellamy clearly define African art in Miami as fine art.

Elizabeth Ashe was drawn to feminist art, of which there was a plethora of work. Especially focused on Judy Chicago, whose work was hung in the most prominent place, facing the exit from the escalator, Ashe interviewed Chicago about her latest work dealing with birth. In an earlier pre-pandemic project exhibited at the National Museum of Women in the Arts in Washington, DC, she focused on death, so this work was clearly an optimistic turn. Granted, the show was in Miami, land of surf and sun, but the artwork clearly showed a sunny, post-Pandemic side as you will glean from Ashe's writing and images.

The work in Miami was also concerned with political and social issues rather than projecting an effort to startle or amuse as in past fairs. It shared with Biennales an effort to educate the public and that is welcome, as art has many purposes: to delight, to imbue the world with beauty but also to inform creating awareness of situations and issues that must be exposed. The work chosen for review by Elizabeth Ashe and Sandy Bellamy fits all those parameters and is concerned with topics of concern to all, birth and indigenous culture, here of South Africa.

In the work reviewed by Bellamy, we see the realm of possibility, what may become from the Xhosa and other African culture, but also what was, the constant and an exploration to deal with the consequences.

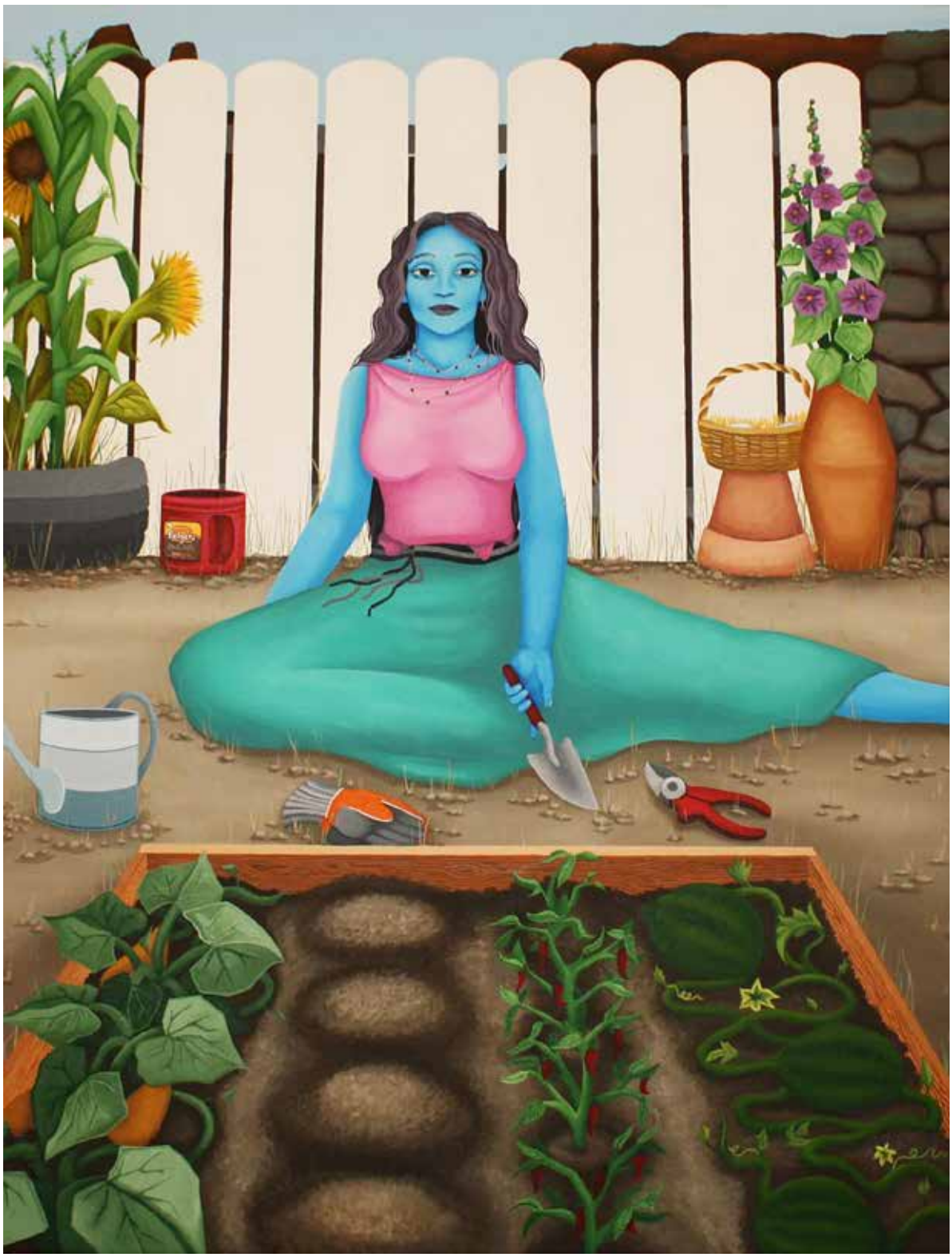
Similarly, in the work of Olafur Eliasson, reviewed by Ashe, we see possibility. We see ever changing colors, no longer the constant of his early work slowly becoming the turning silver mirrored spheres resembling the changes of the shape of the moon shown at the Château of Versailles, or the flow of water from a bar of ice in the early *Weather Project*. Going back to his beginnings, Eliasson recalls the Weather Project, his deep concern with the environment. Miami's colored spheres refer to the desert's ever changing light and colors, an outside environment rather than the repeating chandeliers in Versailles's Hall of Mirrors where he installed more mirrors to make the originals seem never-ending and installed slowly turning mirrors whose edges created the differing phases of the moon, to account for light and time changing. Slowly Eliasson has begun with a constant, dealt with the consequences produced and explored possibilities for positive change not unlike Judy Chicago's exploration of the person created from inception to birth.

Herein is the similarity of the 2022 Art Basel Miami shows, the Scope show in Miami and *The Milk of Dreams*, the Biennale d'Arte 2022 in Venice.

Cecilia Alemani, Curator of the 2022 Biennale d' Arte Venezia chose a theme *The Milk of Dream*s from a book written by surrealist painter Leonora Carrington. Consequently, the parts of the exhibition chosen by the Alemani, the artists' work in the Arsenale Giardini and the collateral exhibits largely addressed possibility amid changing circumstances, and change itself. Surrealism is beyond realism, what is in our limited world. Whether presenting different forms of humans, or culture or worlds, the Biennale was an exploration into what may be, bringing together different viewpoints of different artists and creators from around the world.

Those creators used art as a basis for interaction, a starting point for explorations and conversations to make a better world for all.

Following are Sandy Bellamy's and Elizabeth Ashe's reviews of the fairs in Miami during Miami Art Week. Enjoy!



Robyn Tsinnajinnie, Still Life, 2022
Courtesy of the artist and K Art, Buffalo, New York.

Judy Chicago: Birth *(1984)*
Filet Crochet work by Dolly Kaminski.
Jessica Silverman Gallery; Art Basel Miami

Judy Chicago

Elizabeth Ashe

I knew what I was looking for – Judy Chicago's *Birth*. I had seen a photo online. It looked vast and powerful, made in black and grey. I was wrong – it is fully black, and done with the negative and positive space openness of filet crochet. It is the first art piece viewed as you enter Art Basel Miami occupying the best spot in the Miami Beach Convention Center. With abortion rights out the window in many US states, with Women Life Freedom protests in Iran and global support for women's rights and dominion over their bodies, the placement is a clear statement of Art Basel's concerns, giving extra spotlight to the work of a woman artist in her 80's. It literally shimmers against the wall, no matter which angle from which you look. I watch most women linger, and most men quickly move on.

Jessica Silverman's booth, deeper within Art Basel Miami, held two additional pieces from the Birth Project, *Crowning* (Quilt 2/9), 1983, and *Creation of the World* (Embroidery 3/9), 1984. These two fabric pieces, much smaller at under 30" x 44" each, are quilted, layered, drawn, silkscreened, hand-painted, and embroidered. All were produced by three-women collaborations encapsulating how one process can communicate with another. This more intimate scale is powerful in a different way; they are personal to the viewer – here is our story of how life arrives and how the world was created. It was no male god, it was a woman who created the animals.

Birth has the bold, radiating lines that marked Chicago's style beginning in the late 1960's, and in the Birth Project (1980-84) they become seismic. The subject is simple – a woman giving birth. It isn't about the baby but about the woman, and the energy emanating from her core and outward. The body shape is vague, mimics the outline of the vulva, and is protected once outside the body. The birthing woman's body takes up the entire composition; reaching out, building up, contractions, tearing and calling forth life, all-consuming and present. It's as if she is summoning you, and you must acknowledge female imagery, creation, and birth, on a monumental scale. There is no male voyeurism over a woman's nude body here, there is truth. You must acknowledge collaboration and isolated fiber arts as womens' work in a wholly powerful way, not as isolated

actions. It is the largest piece of the Birth Project, and I'm drawn to consider the strength of their collaboration in fiber and feminism. Staying in the realm of fiber arts, the project doesn't hide from acknowledging and growing from art forms made by women in rooms of their own. Whenever I think about collaboration among artists to build something previously unseen or under-acknowledged in the art world, I think first of Judy Chicago.

After several minutes, Judy Chicago emerged and talked with a few people. A woman handed her a black tote bag, with Women Life Freedom written in several languages on it. I waited. She told me *Birth* has been shown eight times previously over the years. Chicago worked with women from around the world for the Birth Project, placing newspaper ads, getting recommendations and asking for needlework samples. Filet crochet is a series of open mesh and closed mesh blocks and is historically used with a fine white yarn for curtains, tablecloths, and bedspreads. Chicago sent the pattern and an idea of size to Kaminski, a Pennsylvania-based crocheter. Before long, Kaminski said "it's going to be a **lot** bigger" (emphasis added by Chicago.) It was also made from the bottom up, a process worked in by Kaminski. Chicago first saw it when it was 2" by 22'. When I asked why show this piece now, Chicago responded with "right now, with Roe / Wade, I felt it was crucial to show Birth as celebration. With so much violence around womens' bodies right now, it's potent and ongoingly important to show woman imagery."

To me, it succeeds in the Art Trifecta: You want at least to make them laugh, cry, or say wtf. I'd argue *Birth* is one of the rare works that succeeds in all three. We end our chant with her breathing in my awe of the thing. I think, just a little, she still feels the awe herself. "It looks great, doesn't it?" she said with a smile. Are you kidding me? It looks better than great.

Olafur Eliasson

AT TANYA BONAKDAR GALLERY

The Fivefold Memory of the Color Mantra *(2020)*

I overhear an agent say – "This would be best for a hotel" as he moves his clients away from *The Fivefold Memory of the Color Mantra* (2020), to see Eliasson's smaller works around the corner in the Tanya Bonakdar Gallery booth at Art Basel, Miami. At first, I wondered about Eliasson and scale, and how he uses it, as an environmental activist, in his practice. In a hotel, it would reflect décor and emptiness, reflecting guests passing through the space, engaging or not, speaking or not speaking.

The Fivefold Memory of the Color Mantra is a large piece and dominates a wall, as a swirl out from a central pale yellow sphere, radiating out in four layers and five lines, colored using multiple layers on the back third of each piece. If you look from the side, they look like a vessel with clean, separated oils. From the innermost yellow, they turn from amber, deepening to red, to purple as they shrink in size. Individual spheres drop into their holder, affixed to the wall. They reflect what they see. The viewer glides from being captured by one, then into the next. For a moment I imagine the wall as a disembodied fly, a Cyclops multi-fractal eye looking out at us. Does it care as it multiplies, inverts, and feeds compressed images back to us? The reflection across each sphere is a reality check – a 'You are Here', but

not as a mirrored, check-your-hair kind of reflection. Instead, it makes you aware of your body in space. Ultimately, Eliasson's work succeeds brilliantly, and simply, in making the viewer aware of themselves in an environment. It multiplies the perspective of the viewer in more ways than (we) can even track.

Around the corner, are three glass pieces. *Deine Sonnenenergie* (2022) is an individual, neutral, mirrored sphere. One eye, one observer, colorless and easier to track it's vision. Two others *Long Distance Melt* and *Purple to Yellow* are beside each other on one wall. Sheets of glass resting on cut driftwood, they look like considered and curated sections of colored ice. They are a reality check of color, how mismatched cut holes (*Long Distance Melt*) amplify and make new colors based on their overlapping sheets of glass, and how purple and yellow *(Purple to Yellow*) are complimentary yet don't always have to muddy when they are placed together in a gradual, visually weighted way in a sheet of glass.

In the Nieugerriemschneider Galerie booth is another Eliasson. A sphere suspended a few feet off the ground, with (maybe) thousands of set triangles, reflecting a warm yellow, almost pink and then green, light. One was installed at the Hirshhorn Museum this year. These atmosphere-changing lamps began many years ago and have formed from multiple shapes in the last decade. These recall several schools of modern art, astronomy, and chandeliers, forming a new and radiant kaleidoscope together. I would call it a sun, if there was ever a sculpture worth its likeness.

Now, Eliasson is thinking big. Beyond Basel, his *Shadows Travelling On The Sea Of The Day* monumental site-specific installation north of Doha and done in collaboration with Qatar Museums, opened a month ago. Made of twenty mirrored shelters and individual rings, the installation is an awe from the distance in the desert. As a shelter, it protects from the sun, but not the wind nor sand. As such, the dynamics made by the mirrored ceiling create a microcosm to behold. Posted on his studio Instagram, the work "is a celebration of everything being in and moving through the desert … animals, plants, and human beings; stories, traditions, and cultural artefacts; wind, sunlight, air, and shimmering heat. Looking up at the mirrored undersides of the work, you will come to realise that you are, in fact, looking down – at the earth and yourself. Above and below, sand envelops you, together with anyone else sharing the space. It is a kind of reality check of your connectedness to the ground." I can imagine it working in any setting, enabling the viewer to see what is around them from a different perspective. And sometimes, we all need a new perspective; seeing what we should already know. Expanding perspectives is one of the few ways to understand and work on reducing global warming. Eliasson's work is activism and aesthetic at any scale. Even better, it's a bit addictive to view when you're up close.

Olafur Eliasson : Shadows Travelling On The Sea Of The Day

Native Artist Stand-Outs

More and more Native artists are part of gallery booths at Basel, as are galleries from Central and South America. They broke up the commercial feel and reinforced how this year's Art Basel Miami had a sub-focus on women's rights, conversation, heritage, and mixed heritage. K Art Gallery is a Native and Indigenous artists' only gallery, and there were others in the NFT-for-a-cause side at Scope. Two artists stood out; Edgar Heap of Birds and Rose B. Simpson.

Edgar Heap of Birds (Cheyenne & Arapaho) work was presented by K Art, Buffalo, NY with *Columbus Day*, a 2-D installation of forty-eight signs, handwritten in white capital letters, on red backgrounds. The signs' phrases were each written twice – once for each block of twenty-four. The left backgrounds are deep ochre red, the color of blood. The right are weaker, more a dry dirt red. The two pulls are a prime print and a ghost print; the second print comprised of the leftover ink after the first pull. Time passes, generations pass, but the message does not change. Words are mostly in English, but some Spanish ones come in too – mostly insults. Phrases like 'gold dust quota or slice away hands,' 'ships destroy native life create commerce,' 'not pre-Columbian our native spirits indigenous,' 'second Monday in October celebrate sadness,' and 'plague typhus cholera smallpox agents of genocide.'
Edgar Heap of Birds' other inclusion in the fair, is *Native Hosts*. A series of roadway signs where each state name is printed backwards, spell out the names of indigenous peoples. Road signs are the most common way we comprehend and navigate where we are. Meant to be read quickly, they are made of weather-proof materials. Road signs are subversive ways to inform the reader about what space really is and to guide them through the land providing instructions: Open, closed, street names. Birds' inclusion of " 'today your host is_____' simply breaks down our ideas that a sign is bare location, instead showing us that land and people are communal places and should be considered with respect. Land rights matter to a culture. Words create reality, to make anyone who reads, understand.

Rose B. Simpson
Presented by Jessica Silverman, San Francisco, CA
Rose B. Simpson has three sculptures in the Jessica Silverman booth; the smallest one has the most power. Simpson trained first as a ceramicist, but has moved into construction of textiles, fashion and steel. Storytelling is a deep part of her work. *Guardian 1* is a female warrior caretaker at the same scale as many bronze cowboy figures, large enough to notice, but small enough to hold her own private story. The stereotype in figurative art in this scale is male glory, or female servitude, but *Guardian 1*, a female warrior is upright, standing strong and defiant, painted in white with black paint against the sun. She is bleeding, but it isn't blood. She is bleeding white threads, out of many arrows in her arm. To me, she is bleeding out her whiteness, bleeding out her invisibility or mixed-race culture. The injury will not be enough to kill her. As an artist with native ancestry, part of me wishes I could bleed out some of my whiteness, but it doesn't work that way in the flesh. Or, the arrows are cat-tails, growing out of her arm, their roots reaching through the air to find water. Guardian of her people and guardian of the Earth. An upraised arm is self-protection. To be a Guardian of the land, of her community, facing injury, bleeding for what you believe in, and cure – that's women.

ROSE B SIMPSON: Ancestor 1, 2016
Ceramic

Rhymezlikedimez at Scope

Sandy Bellamy

Both Art Basel Miami and Scope art fairs draw young followers of hip hop culture. Well-known rappers and hip hop artists buy contemporary art including Jay-Z, a major collector of Basquiat's work who rapped about art collecting in his album *444*, and Nas, known for his collection of African American folk art. Many Basel and Scope attendees are drawn by the opportunity to see famous rappers and hip hop artists interacting with high-profile collectors and dealers showing how hip-hop artists are shaping the world and economy of fine art.

Inspired by graffiti art he saw on the street, he gradually developed a unique style popular with both adults and kids alike. His graffiti art provides a sense of realism and dynamism, while his cartooning gives his works a playful, childlike quality. This unusual combination is what making his artwork stand out from the crowd of pop art.

Showcased at Scope Miami, *Prolific*, is an almost 6 foot tall painting in homage to the late rapper Nipsey Hussle. In signature style, RymeslikedImez uses light color palettes to capture the essence of the West Coast, with Nipsey Hussle as the focal point, on top of his Marathon Store in Crenshaw, LA, now a memorial site.

Viewers are literally and figuratively looking up at the rapper. Surrounded by flowers and palm trees, sun rays represent the rapper's aura, a typical innuendo the artist explores. The painting highlights Hussle's infamous blue laces, his Victor Lap album cover, and his favorite car Mercedes CL600, symbolic of the idiosyncratic presence that has impacted generations to come, specifically in Hip Hop/Rap and street culture. *Prolific* also includes the artist's synonymous character, *Puff*, which made its US debut in sculptural form earlier last month at ComplexCon.

Rhymezlikedimez represents an important entry point for future collectors: pop art. He is a talented artist who captures the energy and complexities of contemporary hip hop culture.

RymeslikedImez: Prolific

Design Miami 2022

Design Miami during Miami Art week 2022 provided a multi-cultural show of carefully curated work representing modernism to contemporary arts. Representative of the multi-cultural program was the exhibit by The Southern Guild of South Africa. The artists and gallerist on site addressed their art practice, explaining: The gallery was founded in 2006 by Alet Pretorius and Michael MacGarry, and has since exhibited the work of some of South Africa's most promising artists hailing from the Xhosa Tribe, including new sculptures, paintings, and installations by Zizipho Poswa, Andile Dyalvane, Rich Mnisi, and other artists from the Southern Guild collective.

The gallery has come a long way since its inception more than a decade ago. It started out as a small space in Cape Town dedicated to promoting new talent, but it has since grown into one of the most respected contemporary art galleries in the world. Southern Guild's artists have been featured in major exhibitions around the world, and their work is held in prestigious collections such as the Museum of Modern Art (New York), the Tate Modern (London), and the Johannesburg Art Gallery. The gallery's mission is to 'present an international platform for South African art and to stimulate critical discourse around it,' reflected in its thought-provoking and engaging exhibitions, including the work of:

Born in 1978 in the small village of Ngobozana, near Qobo-Qobo in the rural Eastern Cape province of South Africa, Dyalvane grew up farming and looking after his father's cattle herd – sewing a deep connection to the land and his Xhosa culture that resonates powerfully through his work today. His medium of clay or 'umhlaba' (mother earth) is, at its most fundamental, a life-affirming connection to the soil. But by providing a medium for storytelling, it is also an essential energetic link to his past, present and future. Zizipho Poswa, a South African artist, whose paintings and sculptures explore the complex relationships between people and their environment, often using traditional African symbols and motifs to express these ideas. Rich Mnisi, a South African visual artist and fashion designer's paintings, sculptures, and installations fuse modernist forms with traditional Xhosa culture. Mnisi's work is characterized by its organic forms, bold colors and expressive style, often employing traditional African symbols and materials such as beadwork similar to the Ndebele.Mnisi's work has been exhibited all over the world, and it is held in prestigious collections such as the Museum of Modern Art (New York), the Tate Modern (London), and the Johannesburg Art Gallery. His paintings are characterized by their bold colors and expressive style, and he often uses traditional African motifs and symbols in his art. His most striking work at Design Miami was a chandelier inspired by the form of a snake. While his work evoked Joan Miro's use of space and Salvador Dali's surrealist clocks, it is unmistakeably grounded in African abstraction and continues the use of traditional African natural and decorative materials.

Andile Dyalvane - iNgqweji (Nest)

This showcase of diverse cultures and art practices within a contemporary context is a laudable progression for a Design Fair. That the work is beautiful and elegant, exciting and refreshing – does a good job at negating the premise of non-western art being craft or functional rather than fine art. Introducing art goers to global culture expressed through the decorative and fine arts is certainly a compelling endeavor.

Zizipho Poswa : uBuhle boKhokho,

Prizm: Vernacular A la Mode

This year, the Prizm Art Fair Miami, a premier art event that takes place every year in the city of Miami showcased work by some of the most talented and up-and-coming artists from the African diaspora. Over sixty emerging and established galleries and artists offered varied diasporic narratives and perspectives while riveting conversations led by new and established thought leaders and diasporic visual arts practice and cutting-edge events and installations offered sensory delight.

Prizm's *Vernacular À la Mode* explored how vernacular modes of art making originating in global African contexts have influenced the cultivation of fine art practice worldwide. An impressive line-up of artists included Lekeisha Wolf, Alanis Forde, Zenle Montile, Amber Robles Gorden, Jeffrey Kent, Renee Cox, Juan Logan, Tesdaye Makonnen, Alisha Wormsley (who founded Sibyl's Shrine,) Haitian artists Dudley Alexis and Herve Sabin. Located at the intersection of Little Haiti and the new Brickell community, coined Miami's Design District, Little Haiti, home to an immigrant community on the front line facing developer displacement, and Juan Logan, Kraig Yearwood, and,DC artists, Gorden and Tsdaye Makonnen provided an integral component to the Miami Basel art fair.

Herve Sabin, born in Haiti, paints to explore issues of migration, language and Identity, human rights, and love.

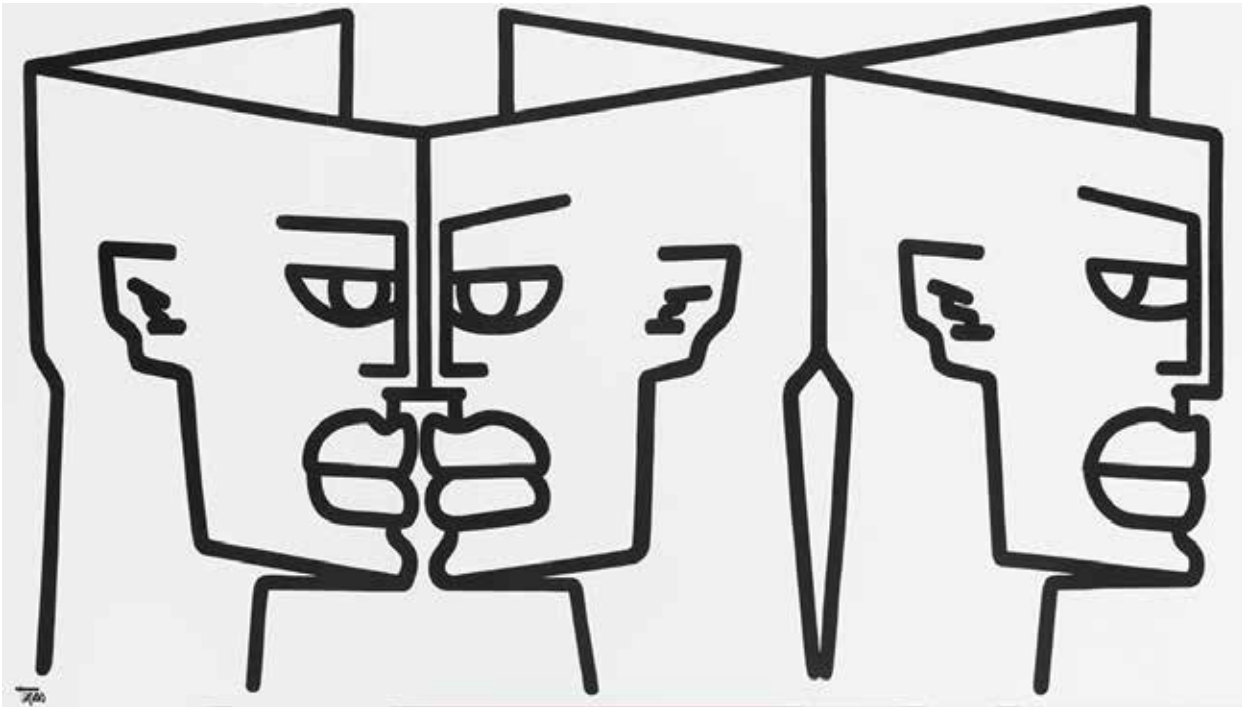
Another artist representing many of the vernaculars of indigenous culture is Alisha B. Wormsley with her installation entitled *There are Black People in the Future*. Wormsley , an interdisciplinary artist and cultural producer imagines the future of arts, science, and technology through the black womxn lens, challenging contemporary views of modern American life by creating objects, sculptures, a billboards, performance, or film and thrives in collaboration.

LaKeisha Wolf's work is another excellent presentation of the theme Vernacular. Wolf is among the many female artists who are part of Sibyl's Shrine. She is a self-taught artisan, whose insightful skills were honed in the embrace of the Africana cultural community in Pittsburgh, PA. She also is the founder of a micro-enterprise centered on making and wellness. This multidisciplinary creator has grown her competency working to uplift and center her own healing, as well as that of Black women and the broader Black community, using nature, arts and culture. Beading and wire-wrapping gemstone jewelry is what initiated her artistic practice, which includes making in a variety of forms, all of which are anchored by a desire to reflect the highest forms of self -love. LaKeisha leads through the lens of creativity, shared cultural values and community, working with artists and organizers to develop place-making strategies, models of equity for community resources, as well as local and global partnerships rooted in the values of fair trade entrepreneurship and cooperation. Wolf's resources are purpose-centered relationships, stones and natural elements, symbols and affirmations. Amber Robles Gorden's installation of vertically suspended walking sticks, layered with patterned textiles explains, "My artwork is a visual representation of my hybridism: a fusion of my gender, ethnicity, cultural, and social experiences. I impose colors, imagery, and materials that evoke femininity and tranquility with the intent of transcending or balancing a specific form. I associate working with light, color, and energy as a positive means to focus on the healing power found in

Amber Robles Gorden

the creative process and within us all. It is my belief that colors have both feminine and masculine energies and each color represents a specific aspect of nature." Tsedaye Makonnen, is an artist-curator, mother, birth-worker of East African descent focuses on intersectional feminism, reproductive health and migration. Her colorful photography shares the strength of women and their contributions through migration. Her intention is to create a spiritual network around the world that re-calibrates the energy towards something positive and life affirming. Alanis Forde, a contemporary Barbadian oil painter and collagist specializes in expressionistic realism portraiture. Alanis' concepts are based primarily on the black female identity in an idealized, exotic, paradisiacal Caribbean space.

Steve Tepas: Keep it Simple



Steve Tepas: 'EXISTER CON INDEPENDENCIA' | 'EXISTING WITH INDEPENDENCE'
acrylic on canvas
private collection

Steve Tepas is a contemporary painter and sculptor who produces large black and white conceptual paintings and sculpture that depict the complexity of human interactions, emotions, and the power of relationships. As the artist explains, his 'Neo-Purism style, expands on the Purism movement led by the visionaries Le Corbusier and Ozenfant.'
To his mind, the focus is on the power of simplicity. Strip away the embellishment, you get to the truth of what the artist is trying to say. "Simplicity is the most difficult thing to secure in this world. Human interaction and relationships are multi-faced and complex. I would love to welcome you to join me on this visual journey."

Like Tepas, the team, Elizabeth Ashe, Sandy Bellamy and Anna Gav, representing The New Art Examiner/ Art Lantern at Art Basel Miami and the Miami art fairs welcomes you, our readers on this fascinating, enlightening, enjoyable journey into the art world. Thank you for coming along.

Anselm Kiefer – Art and Ruins

Liviana Martin

Anselm Kiefer: These writings, when burned, will finally cast a little light *(2022)*
© Anselm Kiefer. Photo: Anselm Kiefer. Courtesy Gagosian and Fondazione Musei Civici Venezia

The German artist Anselm Kiefer considers artistic activity a constant element in the history of human events and, investigating its origin, he thinks that art and life can be reborn from the ruins and remains of the past. Art will survive its ruins is the title of an important book by Kiefer, where he reflects on what art means and what the genesis of a work is for him.

The urgency of the creative act, which is expressed in a total immersion in the work, is followed by distancing himself from the painting or sculpture, which become objects. Kiefer "mistreats" his works, exposes them to the elements, closes them in containers, buries them underground or stacks them in towers, until nature takes over and modifies the work. After some time, Kiefer rediscovers them to modify them in part or totally, in search, as the artist says, of the unspeakable reality, of the mystery that connects our world to the afterlife. In this way, the artist manifests his faith in the immeasurable power of art as a spiritual activity: the materials he uses for his canvases (pigments, lead, debris, ash, straw…) can deteriorate but the art survives their ruin.

From this thought springs the large site-specific installation recently created in Palazzo Ducale in Venice. The evocative title Questi scritti, quando saranno bruciati, daranno finalmente un po' di luce - These writings, when burnt, will finally cast a little light is taken from a work by the Italian philosopher Andrea Emo, in whose thought Kiefer identifies himself. The

Installation View

exhibition has the history of Venice as its theme: the visual impact is extraordinary; the canvases cover the walls of the Sala dello Scrutinio of the Palazzo, where the doges of Venice were elected, and which is a real treasure chest. The exhibition begins with the exemplification of the title: burnt remains of books occupy a gloomy cemetery on which flashes of light (emanations, as Kiefer calls them) light up above. It is the old culture that dies, to rise again from its ashes.

Darkness and light are also the constants of the subsequent canvas: Jacob's ladder rises from the marshy lagoon of Venice. The ladder is a biblical quotation that connects the earthly reality with the celestial kingdom, but it is a fragile ladder, on the verge of breaking. Symbol of the birth of Venice, which from an unhealthy lagoon built the foundations of a glorious history. But also a symbol of the difficult path of humanity, which does not have a linear path, but is subject to interruptions, deviations, falls and interrupted paths.

On another wall, we are surprised by a winter vineyard, immersed in a ghostly, gray landscape, full of dry branches that form a natural arch above (reference to Venetian architecture). A zinc coffin dominates the upper part of the painting in a luminous reflection: it is the sepulcher of San Marco, patron saint of the city. His remains, lost during the construction of the basilica, were found later. It is an empty coffin, testifying to an absence that makes the landscape below even more desolate, made desert by the war or by the plague epidemics that frequently occurred in the city.

The next canvas is a procession of shopping trolleys and tricycles overflowing with goods, a symbol of the city's wealth. A plate with the names of the Doges, the heads of the Serenissima from 697 to 1797, is hung on each trolley. The real portraits of the doges, painted in the niches of the room, dominate the scene and look at us with satisfaction, proud of their work. The lower register of the painting displays a landscape of snow and ice, in which a submarine appears isolated, signifying that the power of Venice derived from the sea. Political and economic power come together in a single image, which highlights how a government based on the power of a few, but open to the most diverse cultures and peoples, has contributed to the greatness of the city.

The most impressive canvas, nine meters long, is divided into three registers. In the upper one the banner of the winged lion of San Marco shines brightly in gold and red colors, while above an apocalyptic scene: the Doge's Palace is burning. Wrapped in flames and smoke, it slowly crumbles, leaving a corroded, black building in place of its wonderful architecture. The symbol of the city is on fire: will this be the end of Venice, instead of being submerged by water? Finally, the lower register is the realm of the dead, populated by crowds of young and old people who died throughout history. It is the fall of civilization.

This magnificent exhibition, which has literally bewitched visitors, who have patiently waited in very long lines, has different levels of reading: a strong visual impact is the first impression, on closer examination details emerge with references and symbols peculiar to Kiefer's thinking.

As the author says, "Art continually flees forward and steps back, climbs and descends Jacob's ladder of evolution, and when fortune smiles on it then it can reach unfathomable abysses".

This is what this artist achieved in the Venetian installation.

Anselm Kiefer These writings, when burned, will finally cast a little light
Venice, Palazzo Ducale,
12 April, 2022- 5 January, 2023

Barbara Hepworth Art and Life

Mary Fletcher

This show, curated by Eleanor Clayton, Anne Barlow and Giles Jackson, began in Wakefield at their Hepworth museum and transferred to Tate St Ives, fitting into a smaller space.

Many exhibits are loans from personal collections and unlikely to be assembled again.

Many were new to me, adding to our experience in St Ives where we have the Hepworth studio and garden already as a permanently available experience as well as sculptures in the town out of doors, in the library and the church.

Here we see that Barbara Hepworth used many materials – from glass to string, and participated in different disciplines such as costume design for theatre and her most famous pieces, the monumental symbolic sculpture installed in New York outside the UN building.

Her membership of the local St Ives Labour Party is acknowledged as is her opposition to proliferation of nuclear weapons.

Rachel Cooke wrote in the Guardian of the Wakefield show, 'it's sheer tastefulness makes it easy to like but difficult to love.'

This reminded me of Virginia Woolf who said of Vanessa Bell and Duncan Grant in 1936, 'There they sit, looking at pinks and yellows, and when Europe blazes, all they do is screw up their eyes to complain of a temporary glare in the foreground.'

If it wasn't for Hitler, Hepworth would not have evacuated with her triplets to St Ives from Hampstead.

In St Ives she was influenced by the abstract work of Naum Gabo, also a refugee who went to America. She was also influenced within Cornwall by menhirs and holed ancient Men-an-tol stone on the moors.

The use of abstract forms, of balance, beauty and simplified shapes I see as a balm and relentless enduring hope in the face of world war and threat of nuclear weapons.

The exhibition shows Hepworth's brave development from her early representational drawing and a cast head to her carved symbolic forms which hark back through the centuries to ancient Celtic and Greek works. She developed the use of pierced holed sculptures and of stringed additions that ask to be played like harps but are, of course, now safely encased.

People who knew her have told me she loved people to touch her sculptures and children to climb on them.

It's hard to realise now how astonishing it is that Hepworth made her way to international fame at a time when women had far more obstacles to overcome than now even though having a son-in-law who became a director of the Tate (Alan Bowness) may have helped .

In 1967, asked how I would cope with using wood and metal at art school at my interview I replied that Barbara Hepworth had managed it so I was confident that I could. She was a beacon of hope, a trail blazer.

The inclusion of her intimate drawings of surgeons in operating theatres show a remarkable sensitivity – their eyes scrutinising their vital work above their masks seem particularly poignant to me as we so recently wore masks during the Covid pandemic.

I would have liked headphones to hear the Tippett *Midsummer Marriage*, for which she designed costumes but there is an evocative enlarged photograph of the production.

Barbara Hepworth made work celebrating the Cornish Goonhilly space age communication dishes. She kept up to date.

Sadly she died in a fire at her home in St Ives – which is mentioned in a caption whilst concealing what those who live in St Ives know – that she tragically caused the fire by smoking in bed.

I think telling the audience that would make them see Barbara as more of a real human being rather than an elevated saint of art as if her success was inevitable rather than earned.

It's a lovely exhibition, one to savour and visit more than once. I feel it succeeds in refreshing our view of Hepworth.

Barbara Hepworth: Art & Life
Tate St Ives, 26 November 2022 to 1st May 2023

Barbara Hepworth: Orpheus (1956)
Photographed at The Hepworth Wakefield, March 2020. Photo: Lewis Ronald

A 'bright return' for Barbara Hepworth in magnificent St Ives Tate show

Toni Carve

THERE is a song by a Cornish band of the 1990s of considerable excellence - *The Porters* – called *How Far We Have To Go To Return*. Lyrically the song does just that. Some of the lyrics themselves are 'returns', slightly modified, from great and famous English poets, while the 'return' of the song comes back 'many times brighter'.

As the song pursues this theme on several fronts so the same could be said of St Ives Tate's new exhibition: *Barbara Hepworth: Art & Life*. It is a truly magnificent show in the new gallery, and it is nothing if not comprehensive. Much of the sculptor's work here is returning to the town of its creation. So too does her extraordinary spirit and, I venture to suggest, many times brighter, simply because it comes in such splendid bounty.

The show itself has been travelling; first at Wakefield, Yorkshire then on to The Scottish Gallery of Modern Art in Edinburgh. Tate St Ives, with the Hepworth Museum, collaborated in producing the exhibition but has added it here, so as to focus more on the artist's life in St Ives, both her home and 'spiritual home' post 1939 after she moved here with her second husband, Ben Nicholson and their triplets.

INFLUENTIAL

Barbara Hepworth, who died in 1975 in a fire at her home in St Ives, was born in Wakefield, Yorkshire, later settling here in St Ives. She lived and worked here for the rest of her life. Her former home, Trewyn Studio, is now the Barbara Hepworth Museum and Sculpture Garden. She became one of the most influential British artists of the 20th century and was at the forefront of international modern art. She became a Christian Scientist, was deeply spiritual, and both interested and engaged with political and technological change.

During her life, her contributions were recognised nationally when she was awarded a CBE then later made DBE and locally as a Freeman of the Borough of St Ives.

The exhibition presents almost five decades of her sculptures, paintings, drawings, prints and designs. It celebrates her extraordinary life and achievements. She was an excellent draughtswoman and worked in both abstraction and figuration, much of her art expresses our relationships with each other and our surroundings, and how art can reflect and alter our perceptions of the world.

Barbara Hepworth 1958
Photo © Michel Ramon

Versatile in the use of all her chosen media she could work on any scale, from a small drawing and a handheld sculpture to the truly monumental, such as *Single Form* for the United Nations headquarters in New York, the armature for which was made at her second studio at the Palais de Danse in St Ives. It was a measure of Hepworth's international stature that Jacob Blaustein, former U.S. delegate to the United Nations, commissioned her to make the sculpture as a memorial to the late UN Secretary-General Dag Hammarskjold after his death in an air crash in Africa in 1961.

Hepworth began to explore the neolithic monuments, and the landscape of West Penwith in the early 1950s comprehensively working within the St Ives idiom of *landscape abstraction*. The man-made holes that feature in the megaliths returned, many times brighter, in Hepworth's sculptures, as did the forms from the cliffs and the natural weathered druidic basins on the cairns.

Prototype for Sphere *(1967-73)*
Globe Theatre London

4 Hemispheres (1970)
referencing Goonhilly satellite dishes, Cornwall

SATELLITE DISHES

This aspect of inspiration from the landscape is emphasised in the St Ives exhibition where local connections are evident in the titles of many works, such as *Curved Form (Trevalgan)*1956 and *Sea Form (Porthmeor)* 1958.

However, man made forms also influenced her as did space exploration where the satellite dishes on Goonhilly Downs had an impact, the Tate suggests, on works such as *Disc with Strings (Moon)* 1969.

This is a show that offers a mass of information, many and varied stories and tremendous visual impact in Tate's new gallery where the space has been used remarkably well. Dividing walls have been used more intelligently than has often been the case giving the impression of several smaller galleries each scaled appropriately to the work on display. Interestingly, Barbara Hepworth is probably one of the few sculptors or artists whose work would not be overwhelmed if the gallery had been left as open space. Even so I feel this exhibition is much better displayed as it is.

CHALLENGING SPACES

I recall a discussion one Steering Committee meeting when we were considering the design of Tate St Ives before it was built: the various sizes of the galleries, the seeming convoluted trail around them, the odd little hole in the wall et al. An Evans & Shalev design that reflected the shapes and spaces of both Down'long St Ives and St Ives Modernism.

Patrick Heron was asked: 'Aren't these very awkward spaces for galleries, Patrick?'. After the usual pause to measure his reply he said: "Everybody knows that the best space to exhibit paintings is a warehouse with white walls. These spaces will present challenges for curators. And, that's a good thing!"

I knew what he meant and back then the high vault and vast warehouse space of the new gallery was never in the game plan. From its earliest days Tate St Ives curators have generally risen to the challenges of the smaller galleries pretty well. The challenge of the new gallery where the space can easily overwhelm the work has, on occasion, not been so easily met.

Tate St Ives Director Anne Barlow and her Assistant Curator Giles Jackson can congratulate themselves, the gallery to work ratio is spot on. In all its aspects *Barbara Hepworth: Art & Life* is pure St Ives.

Reprinted with permission from the St Ives Times & Echo 3/12/2022

A Preservation of Light. Storyville, New Orleans

Nancy Nesvet

With the loving but respectful touch of an admirer, Dana Nehdaran has painted the women of Storyville, New Orleans, photographed by E.J. Bellocq at the turn of the twentieth century (now exhibited at Spillman-Blackwell Fine Art, New Orleans, Louisiana). In Bellocq's photographs and now, in Dana Nehdaran's paintings, we see the history of a unique place inhabited by brave and beautiful women In her essay, Photographs from Storyville-Notes, Susan Sontag, the public intellectual and feminist writer described the photographs 'How touching, good-natured and respectful these pictures are'. Dana Nehdaran has exalted that respect and added love to their translation into paint.

Long before Storyville was named and regulated, hundreds of prostitutes were transported during the reigns of the French Kings, Louis XV and Louis XVI to the new French colony of Louisiana, paying heed to the royal edict proclaiming that transport prohibited to persons of bad morals France transported those it deemed of high morals to become wives and companions of men in its colony, Louisiana.

By the 1860's, Filles a la cassette, French girls who came with a small trunk peopled the city with many prostitutes and other women. The *Woman Order*, issued on May 15, 1862, curbed the interactions of different genders, classes and races in the public space. By 1892, crime had decreased considerably but municipal authorities still wanted to restrict the areas prostitutes could live and work in and resulting in the 1892 *Police Ordinance No. 7325* dictating that lower class prostitutes could not occupy ground floors in Bienville, Burgundy, Customhouse, Conti, Dauphine and St. Louis streets. *The Lorette Ordinance of 1857* finally passed in 1897, permitted prostitution in some areas of New Orleans and licensed women to manage and own brothels, paying a tax to the city.

Alderman Sidney Story proposed the legislation finally specifying a district 'outside of which it will be unlawful for prostitution to be carried on' further including the ordinance 'be strictly enforced'. Two

Photograph courtesy Spillman-Blackwell Fine Art, New Orleans, Louisiana.

areas were outlined: one uptown and one downtown. Guidelines for both districts written by city Alderman Sidney Story, considering the unwillingness of Creoles to accept prostitutes within their communities, barring them from living or working in the city or French Quarter, led to Storyville's creation in 1897. With Storyville's inception as a regulated district, officials in New Orleans were successful in keeping brothels isolated within the district so more legitimate businesses could thrive.

Bounded by the streets of North Robertson, Iberville, Basin, and St. Louis in Faubourg Treme, prostitution was regulated in the district of Storyville in accordance with *Ordinance No. 13, 032*, and forbade it outside that district. Following the L'Hote Case (L'Hote vs. City of New Orleans), the regulatory ordi-

nance fell within the competence of municipal government, and did not sanction nor license vice, so not legalizing nor declaring prostitution illegal within the district and designating red lights identifying brothels.

Within the norms of the racially segregated society, the Blue Book identified prostitutes by race: Black, White, quadroon, octoroon, Jewish (usually from Eastern Europe). Black men could only access Black, Quadroon or Octoroon women while White women were reserved for white men as written and unwritten rules regulated prostitutes and brothels.

Within the brothels, prostitutes were treated well by Madams. Although dressmakers, purveyors of food and varied products, and tradespeople throughout the city were accessible to the prostitues in the better brothels in New Orleans. They had no need to frequent businesses, since all their needs were taken care of by the madam. Doctors, contraception, midwives, lavish wardrobes, cleansing supplies, perfumes, makeup (particular to prostitutes), laundry, fresh water for washing the prostitutes and client's bodies and food was provided as well as alcohol and opium for the clients. For these services, the Madams earned considerable amounts, allowing both prostitutes and Madams often lavish livelihoods. Girls in the "cribs" had to buy their own supplies and protect their own health and safety, but learned to do so. These working girls and working women, within rules and borders established by men ruled within their own houses, affording control within if not without their domains, and compromising with authorities to the benefit of all.

Storyville lasted until October 9, 1917, when the ordinance to close the District was adopted, and prostitutes moved to other parts of the city. Storyville was destroyed by the U.S. Navy who feared the prostitutes infecting its sailors with venereal disease as the sailors took advantage of their services so close to the docks they were leaving from to fight in World War I.

John A.J. Belloque was purported to be hydrocephalic, with a large, pointed head often concealed under a hat, and a wide, rounded bottom, centering a dwarfed figure. In conversations recorded by Lee Friedlander in 1969 and letter excerpts from Al Rose to Lee Friedlander dated July 12, 1968, Dan Lehrer, a New Orleans photographer who knew Bellocq reported that he had a "terrific head", with a high forehead that came to a point, high pitched voice and was bald. He talked to himself and waddled like a duck when he walked. Bill Russell, the jazz musician reported some light-colored hair "what he had left" which would corroborate his French aristocratic

heritage. Hydrocephaly produces cognitive impairment but also often produces sexual disfunction. The progeny of a French aristocratic Creole family, Belloque might have been more comfortable in the company of women who also had escaped difficult circumstances. Calling Bellocq a social and physical misfit, the New Orleans cornetist Johnny Wiggs reported "he had been razzed so much in his life that he didn't have any trust in people left. He was afraid that a conversation was just going to be a continuation, eventually, of being razzed." He photographed prostitutes who also trusted no one, but they trusted him with their depiction, and he trusted them. Johnny Wiggs goes on: "Bellocq…interests us …as an artist: a man who saw more clearly than we do, and who discovered secrets…we are persuaded that he had knowledge of the nature of other human beings." He may have, but his photographs differ from any others because he allows, begs, the subject to pose herself, to express herself, with our resultant empathy with her. This was the only way Bellocq could photograph; he was the direct opposite of the prostitutes, physically misfit opposed to their beauty, but shared their state of mind. They suffered derision by society for the role their physical beauty allowed them; Bellocq suffered derision because his physical appearance was so appalling. With both equally suffering, his entrance into their world afforded empathy, understanding, and engagement in a conversation regarding equal derision by society outside their walls. His practice, photographing Storyville's prostitutes attests to his physical distance from those who made a living through physical intimacy. Photography

kept him under that drape, behind an 8x10 camera, far from touching the women, effectively socially distancing himself as a hidden voyeur. But he was as hidden from the women as they were from him, not allowing his dwarfed body and pointed head to appear to them, to contrast with their beauty, or to invite criticism. Susan Sontag, who wrote the introduction to "Bellocq: Photographs from Storyville: The Redlight District of New Orleans, notes in her earlier book, "On Photography" the resemblance of a camera's lens to a phallus. E.J. Bellocq's camera phallus could only produce negatives that he never developed, never bringing them to final fruition.

Negatives are not final products, calling attention to Bellocq's reluctance to close the chapter of each woman, to produce the final story. By producing only negatives, and hiding them away in a drawer, he may have wanted the "conversation" to keep going on, their relationships to evolve and not end. Bellocq damaged himself, photographed the girls not for profit or fame but to retain their images in the negatives and view their beauty through the camera's lens. We can surmise that E.J. Bellocq may have never consummated a sex act with the prostitutes, nor had the ability or inclination to. Bellocq has often been compared to Toulouse Lautrec, as their subjects, women in brothels are the same. Lautrec's women are active, flirtatious, and Bellocq's contemplative. Lautrec's women are dressed in prostitute's or dancer's or actress' attire. Many of Bellocq's women, fully clothed, one in a feathered hat, others in lace-trimmed, long-sleeved silk dresses, complemented by bead necklaces, could be depictions of high-class women, those who are nude could belong to any class. Bellocq's photographs, part of a series, depicted a sorority of these brothel women, a community of which Bellocq has become part, photographically documenting them and his role in their community.

Although photographers of the day, making society portraits, often stood a rod between the sitter and the chair back to make the sitter's back rigid, Bellocq's women are turned, with no rod used, hands and arms apparent, often clasped, and ankles often crossed in a ladylike but not stiff pose. They look not at all posed, but rather caught in a candid moment, with their glance sideways, away from the camera, looking lost in a world of their own. A woman with ivory skin is casually stretched onto a chair, legs crossed and hands behind her head, in a doorway. A bob-haired woman, indicative of a flapper hairdo is in a wrinkled cotton dress, hands held together wearing simple gold bangles and a necklace, backgrounded by a draped sheet. In "Photographs from *Storyville-Notes*, Sontag writes of their 'sensuality and domestic case, and tangibleness of their vanished world.' Maybe E.J. Bellocq produced those negatives, took those photographs, to have evidence of this vanished world, and to note that these women existed in this strange world of their own making.

During an era when European modernism came to America, and Picasso's strong geometric shapes dominated scandalous paintings like *Les Demoiselles d' Avignon*, Bellocq, the artist photographed a masked woman, posed like Goya's Odalisque, in a black, triangular mask echoing her triangle of black pubic hair against white skin and black stockings. For a master of form and contrast, those segregated black forms against white skin cannot be accidental. The recall of Carnevale from that mask is here black, provocative, and mysterious as opposed to the Carnevale colors and beaded and feathered accoutrements. Yet she is nude but for mask and stockings, setting up a geometric composition and creating a hide and reveal scenario. Another black-stockinged girl, her white lace gown falling onto arms from shoulders, revealing breasts with nipples covered in lace, shows not only a state of undress but a state of half-covering and half-revealing lace. With her fearless, confrontational stare, in her boudoir, the prostitute poses only for the photographer who does not touch her, nor demand touch. He is a voyeur, hidden behind a camera, as protected as the prostitute.

The negatives were black and white. The complexion of an Octoroon or Mestizo or Caucasian cannot be

easily distinguished in the negative, so the viewer must rely on features and texture of the long hair to see that bit of black in the prostitute or Madam. Hair style can distinguish the class of the woman, but updos confuse the higher class of society women with the prostitutes sporting the same hairdo, or the Madams, always in that updone hair. Only when hair is long and loose are the women identified as loose women, or prostitutes. The style of dress ranges from full nudity to full-length, embellished, imported (usually from France) designs. That woman with the white feathered hat, probably ostrich sits with hands clasped, eyes down, but legs crossed at the knee, casually juxtaposing the proper hands and hairstyle with the risqué crossed legs, exposing the left calf. Another could be a wedding portrait, with hands carrying a rose bouquet, casually assembled, and looking forlorn against a white, lace-collared dress. Only the texture of her hair reveals her race. Those roses appear in full bloom against the bosom of a beautiful woman whose eyelid covered eyes could indicate she is sleeping, as her right arm hangs, fingers distended. That same woman appears again with the same flowers, the same closed lidded eyes, but this time carrying them as she would a baby. You can almost hear her gently humming a lullaby to the package in her arms. How different this is than the lace-bonneted woman holding the dog, one hand holding the neck, so the head stands straight, while the other hand almost strangles the leg, so tight is the hold. The dog faces right, as her posed legs face left, one knee crossed over the other. It is as if the woman is posing her dog for the photograph, whereas the woman holding the 'baby' bundle of roses, red, the color of love, is candid.

Another dog, looking like a black pit bull, smiles for the camera, as its owner, clothed in long pantaloons looks to the left, partially hiding behind her dog. Smiles, frowns, happiness, sadness, it is all there. Perched on a Persian carpet, one rather buxom woman, in black thigh-high stockings and a slip barely covering her pelvis, is a beautiful composition of black hair, interspersed with white slip, ending in the black stockings and shoes. Black striped stockings and Persian carpet were quite expensive trappings and a sign of the wealth of the woman wearing them. The same woman is shown in another photograph completely naked, her knee on a rattan chair seat looking proudly at the camera, this time on the bare floor. One particularly interesting photograph shows a woman with her black hair caught in a low-slung bun staring contemplatively to the left, naked, showing the black marks of a knife across her chest next to her breast. What has befallen

her and what has she risen above? So many women smile, so many women play. In a nod to Mardi-Gras tradition in New Orleans, a masked woman stretches out Odalisque-like on a couch, but identified not by her hidden eyes and nose, but by her white-toned body. Again, Carnival culture so fits. The woman with closed eyes and tied kerchief standing almost straight, arm resting on her lace-covered dresser top, looks tired after a hard day's (or night's) work. The long, straight-haired Odalisque, hands behind her head, stretches out on a couch smiling in a come hither pose in front of a locked door. The young woman with straight hair, curled at the ends, sits with legs crossed and hands on hips, looking straight at the camera. Another woman, curled hair piled high on her head, nude, casually poses on her bedsheet, between two wooden window pillars, the shadow of a bed behind her, appearing the inhabitant of a "crib", a cheap one room house for one prostitute, exhibiting herself in the window for potential clients. Another Odalisque, perhaps the saddest looking of the photographs, stretches out on a rattan couch, unblemished body shining under blonde wavy hair, as eyes, not colored, but clearly blue in their grisaille, have an open but inward look. Exhausted, she has nothing on her mind.

What of the photographs of the parlors, bedrooms and exteriors of the fine houses and cribs? Two photographs include views of the parlor with walls covered with photographs around a painting. Those photographs include both nudes and smartly

Lee Friedlander rejected conventional developing technique using silver oxide on bromide paper limiting the tonal range. Instead, he used a nineteenth century method called P.O.P., Printing Out Paper, exposing the plates to sunlight for three to seven days, finishing with a toning bath of gold chloride, then fixing and washing the paper, ultimately producing the eighty-nine prints with the turn of the century look he believed Bellocq would have wanted.

dressed women; a fireplace in one and a rolltop desk in another makes clear that the furnishings are upscale as well. Bellocq is setting the stage for the actors that follow, and they are actors, creating a world for their patrons, and for Bellocq that is different and more insular than the world outside. He never photographs the outside world, establishing the ghetto that is Storyville, its inhabitants all related in one way or another to each other. The curtained, dimly lighted interior is the result, not establishing day or night, as it is for the Prostitutes working hours. One photograph shows a mantel, with a portrait of a young woman, demurely dressed, emerging from her sheets, surrounded on three sides by framed photographs of other women, a veritable picture gallery of the women offered in that house, with significantly, a clock stopped at five minutes until midnight, the witching hour, underneath the set of portraits under the larger portrait above. These are staged photographs by a master of showing human emotions, without invading the privacy of these women, but are at the same time biographical, telling the stories of the women at different times of their lives, in different moods and circumstances. The woman standing at her mirror, back to the camera, face in the mirror, is concerned only with herself, but the photographer is concerned with her contemplation of herself, not his. An indefatigable lover, in mind if not physically, Bellocq is generous, not self-obsessed at all, but photographs for the benefit of his subject, interpreting their emotions and his in the pose and the photographic treatment of his subject.

Careful in producing the photographs to make them appear true to what he perceived was Bellocq's intention Lee Friedlander rejected conventional developing technique using silver oxide on bromide paper limiting the tonal range. Instead, he used a nineteenth century method called P.O.P., Printing Out Paper, exposing the plates to sunlight for three to seven days, finishing with a toning bath of gold chloride, then fixing and washing the paper, ultimately producing the eighty-nine prints with the turn of the century look he believed Bellocq would have wanted.

Following E.J. Bellocq's lead, never colorizing the photographs so retaining the confusion of skin color, portraying nearly completely in black, white and grays, relying on hair texture and style of dress to distinguish race and class, he retains an allegiance to the era they were taken, and to the photographer who produced them. By finalizing the images portraying the women, developing the glass negatives into prints, Lee Friedlander recognizes that Bellocq's relationship with the women of Storyville is in the past, ended. This is a history of a past place and era and the women who lived and worked there.

Dana Nehdaran has translated into oil paint on canvas E.J. Bellocq's Storyville Portraits. Bellocq's negatives were clearly never intended to be developed into photographs. If they were to document the lives of the prostitutes, they were not intended to be made public and, not labeled in any way, did not identify the women in them. Their anonymity allowed Dana Nehdaran creative license in adapting the photographs, creating each depiction. In taking this third step to recreate the lives and images of the women of Storyville, Nehdaran's technique is significant. Using a knifeblade and paintbrush guided by an empathetic and loving hand, he is the first to bring touch to the portraits, normalizing the relationship between male artist and female prostitute, as much as possible touching them. Nehdaran first applies sand to the underlying canvas, never quite covering the fabric. Then, he lays crackle onto the sand, designed to develop deep fissures, appearing as cracks as the crackle cures. Continuing this ancient fresco technique, he then applies the pigments using lamp black, a carbon black derived from the soot of burned candle oil often used in the nineteenth century south including New Orleans; the natural brown pigment, burnt umber for the rich browns of Black skin; iron oxide and manganese oxide that becomes warmer in degree when calcinated, effectively mixing those rich browns with a calcinated natural white. We cannot avoid the significance of sand, lamp black, Umbrian brown warmed when calcinated, or the intentional cracking of portrayed skin in some portraits while, in others, unblemished, smooth white skin prevails. We cannot avoid the appearance of underlying layers of canvas, and lack of any white pigment, allowing the canvas to show through, much as the prostitutes' skin and history

shows through the photographs and paintings, although efforts have been made, in the crackle and the paint to cover what is not exposed, to pass. The final medley of colors that is New Orleans, burnt umber and copper leaf fixed for the color of the red roses and verdigris for the green leaves recall the coloration of the skin and roses held by the Black maid in Manet's "Olympia" where a Black maid attends a white woman, clearly defining class and racial roles.

Each participant in the history of the portraits infuses them with the vision of the subject and his own. The entire set expresses the emotion and history linking photographer, photographic printer, and painter, serving as mixed portraits and auto-portraits. As much as Bellocq posed the women of Storyville and staged their surroundings, Bellocq photographed but could not change the colors in the glass plate negatives. Friedlander refused to, using the P.O.P., technique that infused the photographs with a golden hue. Nehdaran adopted the golden brown and blacks of Friedlander's prints refusing to add white pigment, refusing to allow the subjects to pass, though the canvas seeping through might have appeared white. Nehdaran manipulates the paint, charges the colors and infuses the texture to philosophize about the conditions of women in Storyville, their need to conceal and announce.

Nehdaran, a handsome man, is bald to a great degree, hair remaining on the sides. Neither his hair, originally blonde, his green-blue eyes nor his skin color gives away his Jewish Iranian heritage. Jews, usually of Eastern European heritage, were the fourth category in the Blue Book listings of prostitutes in Storyville. He can no doubt identify with the mixed racial boundaries and consequent employment restrictions of the women in Storyville as numerous lists attest to both the Jewish and Black drops of blood identifying people, barring them from and ghettoizing them in housing and employment. Storyville was a ghetto where prostitution, an acceptable form of employment, regulated and remunerated was racially stratified, with white women only available to white men, and Jews, Octoroons, Quadroons, and Blacks, listed as such in the Blue Book, identified and segregated.

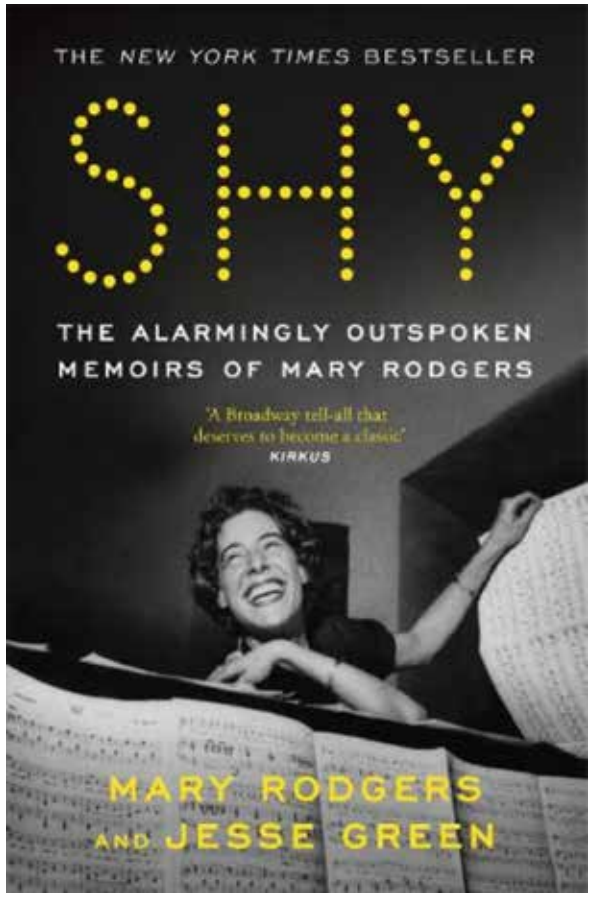
The story of Storyville's prostitutes is one told by a physically damaged Creole photographer, featuring women of beauty and damaged circumstances, showing the economic and social power exerted by men to control and corral the power and comeraderie in the sex industry by women and to control their own bodies and minds. These photographs and the paintings after the photographs remind us that sex is not only physical, but very much an act of mind and empathy. In a place where Carnival allows participants to assume roles that are not theirs, the costly clothes of prostitutes, their surroundings, the trappings of power and wealth are masquerades perpetuated by Bellocq, Friedlander and Nehdaran. Bellocq's photographs show what he and the prostitutes wanted them to be, and as one associating with them, what he wanted to be, part of their milieu. Similarly, the white creaminess of their bodies, and the Black coffee-colored skin against perfectly curled hair was a world he may have wished to enter and could imagine. In this exhibition, Nehdaran's portraits and Storyville itself refuses to enable a fantasy of white male power, instead emphasizing true beauty of body and soul. Nehdaran's paintings are not pornographic, do not titillate, but rather demand empathy and concern. In New Orleans, the French influenced South where women were deemed genteel, and prostitutes were photographed as non-aggressive, so as not to disturb the gendered order, Nehdaran's portraits quietly influence a new order, portraying an old, accepted way of life where women held power over their bodies, minds and lives. All of them, Gertrude Anderson, Countess Willie Piazza, who was not a Countess, Mme. Lulu White, the wealthiest Madam of the grandest house in Storyville, Mahogany Hall, who was neither white nor French and insisted on her West Indian heritage, Ms. Ella Schwartz, Gertrude Dix who married political boss Tom Anderson, gaining a fortune, Emma Johnson, lesbian owner of the "House of All Nations", and all amusements, who identified herself as the "Parisian Queen of America" though born in the Louisiana bayou of Acadian forebears, Adele, possibly E.J. Bellocq's only lover, the many unidentified prostitutes in Storyville, E.J. Bellocq, Lee Friedlander and Dara Nehdaran were and are of their times, and now, beautifully portrayed, of ours.

While many might think that the issues at the turn of the 20th century have seen progress, we find ourselves well into the 21st century facing political and social attacks as autonomy over the individual's body is threatened, income of the working class is often insufficient to cover basic needs, racial animosity is high, identity questioned, and voting and representation at all levels is challenged. What is left and in fact mirrors the plight of Storyville women, and in fact all of humanity since the beginning of time, is the human resilience and ability to thrive while being constrained and having limited options. The conversation is neither historical nor obsolete as it continues to be relevant today.

"Shy

THE ALARMINGLY OUTSPOKEN MEMOIRS OF MARY RODGERS," BY MARY RODGERS AND JESSE GREEN, FARRAR, STRAUS & GIROUX, 467 PP.

Scott Winfield Sublett



Hardback, 480 paces £25

Everybody loves a name-dropper when the names are Stephen Sondheim, Rodgers and Hammerstein, Barbra Streisand, Truman Capote, Judy Holliday, George Abbott, Carol Burnett, Elaine Stritch, Mary Martin, Hal Prince, Woody Allen, Leonard Bernstein, Roy Rogers and Captain Kangaroo.

In "Shy: The Alarmingly Outspoken Memoirs of Mary Rodgers," the fiendishly funny daughter of musical theatre genius Richard Rodgers has something tart to say about all of them. Small wonder that everybody in New York with any interest in theatre is inhaling this wickedly witty charge through the 20th century, with a cast of show business characters unrivaled since Jane Fonda's star-studded 2006 memoir "My Life So Far."

More than just a daughter of a genius, Mary Rodgers composed the 1959 hit "Once Upon a Mattress," the show that made Carol Burnett a star. Later in life, when musical jobs dried up, she wrote a "young adult" novel, "Freaky Friday," that was made into a movie three times—once with Lindsay Lohan.

Mary seems always to have been in rooms or taxis where people were saying quotable things, such as the actor who asked director George Abbott what his motivation was, and Abbott snapped, "Your paycheck." And the taxi where Leonard Bernstein judged Sondheim's "Sweeney Todd," "Disgusting,

The *New Art Examiner* welcomes reviews on books of visual cultural significance.
Please send you review 500- 800 words per book to:

ukeditor@newartexaminer.net
Subject headed BOOK REVIEW
Please include the full details of the title, author, publisher, date and ISBN.

enough to make you throw up in your galoshes! I guess Steve finally got to write a musical that suits his temperament perfectly." Mary wrote it off to jealousy that Steve could still write fun shows and Lenny couldn't, but to be fair to Bernstein, the show, after all, was about cannibalism.

What's perhaps most arresting in the book is what it was like to grow up with Dick and Dorothy Rodgers as parents. "Darling, you must know, Daddy is a drunk," her mother told her. Dick started at lunch with gin and Dubonnet (a favorite cocktail of the Queen Mother) and later in the day mixed Scotch and serial adultery, often with actresses in shows he composed or produced, among them Eva Gabor, Diahann Carroll, and the original Tuptim in "The King and I." He suffered from depression and once spent three months in a mental hospital.

Dorothy was an icy, snobbish, pill-popping neat-freak who married down. It was bad enough that Dick's people were from Russia—but the West Side of Manhattan! "He was from the wrong side of the tracks," Mary writes, "but the minute you're famous there are no tracks to be from the wrong side of: you pull up the tracks behind you." From neither parent did Mary get the approval she craved. When she struggled with weight as a young woman, her casually cruel father observed, "You are so fat that your arms swing out on either side like an ape."

"We love you but we don't like you," her mother said. Mary had a tendency to date and marry homosexual men, sometimes knowingly, sometimes not. The most famous of her gay beaus was her lifelong friend, "the love of my life," Stephen Sondheim, who told her early on he thought he "might" be gay, to which she replied, "Oh, you can go to a psychiatrist and get that changed." Which, she rightly points out, everyone thought back then, even Sondheim. Quack psychiatrists were apparently plentiful in midcentury America, and Sondheim's quack prescribed falling in love with a woman. Mary and Stephen tried a sort of "experimental" (not legal) marriage, sleeping in the same bed, "frozen," never touching. After a year, with Steve sneaking out late at night to "the gayest of gay parties," they decided to go back to being just friends.

"I don't go in for cheap psychology, only the expensive kind," she writes at one point, and maybe that's why she doesn't really delve into the psychological roots of her attraction to gay men. "Heterosexual men were mean and controlling, and I didn't want to be controlled," she says, as though, ergo, marry a gay man, problem solved! She didn't know her first husband was gay and when he came out of the closet, she was sympathetic: "Anyone under fifty can't possibly imagine what a nightmare it was to be gay in those days." Of course, Larry Hart, Dick Rodgers' lyricist before Hammerstein, had been gay, and although Richard Rodgers was capable of referring to Hart as "that little faggot," Hart was a beloved family friend of whom Dick Rodgers was fiercely protective. The motif of gay lyricists pops up elsewhere when she almost marries her "Once Upon a Mattress" collaborator Marshall Barer. He was in love with a chorus boy, but good in bed and game to wed Mary. (A footnote reveals that Barer, at 24, had had an affair with the considerably older diarist Anaïs Nin, making Mary the second of the two straight women who would sleep with him and later write about it.) When Mary realized her fiancé was still seeing men, he asked, "Were you under the impression that I was going to stop having sex with men if we got married?" Mary said that indeed she was! "Well, of course not." Her fed-up father said, "Why don't you go all the way and just marry Truman Capote?" Instead, she finally finds a nice straight guy and has more kids, and it's a testament to the verve of her writing that even that part of the book is kicky.

Was it Fran Lebowitz who first said, "I have no guilty pleasures, because pleasure never makes me feel guilty." "Shy" would be worth the read even if it were nothing but gossip, but it isn't. It's a fascinating portrait of the manners, morès and work habits of Broadway theatre-makers during a golden age. Rodgers was serious about her craft, and the book is sprinkled with musical theatre wisdom and lore. For example, she reports that her father decided to switch lyricists, from Larry Hart to Oscar Hammerstein because, "He'd decided that he wanted the drama to dictate the music rather than vice versa, which meant working with a lyricist who swung that way. Larry could only write lyrics to music that already existed; Ockie was bitextual but preferred to write the lyrics first and hand them over for a setting." It was a decision that would change the style of American musical theater forever.

"He hated having his time wasted with intangible things like emotions," Mary says of her father, which rather refutes the silly shibboleth that to hear a composer's music is to know his soul. Dick and Dorothy Rodgers were emotionally incompetent, yet Mary Rodgers thrived and triumphed. Reading her memoir, one can't help thinking it was because she had such a great sense of humor.

Dana Nehdaran: A Preservation of Light