

LJUBLJANA

Manifesta 3



MAJA BAJEVIĆ, *Artefact*, 2000.

The 3rd edition of "Manifesta," the European Biennale for contemporary art, will run from June 23 to September 24. The artists so far confirmed are: Adel Abes-
 samed, Pawel Althamer, Maja Bejevie, Simone Berti, Ursula Biemann, Roland Boden, Agnese Bule, Bureau Schie 2.0, Phil Collins, Joost Conijn, Josef Dabernig, Colin Darke, Michael Elmgreen & Ingar Dragset, FAT, Urs Fischer, Amit Goren, Pravidoljub Ivanov, Ivana Jelavie, Daniel Jewesbury, Cejla Kamerie, Koo Jeong-a, Ian Kiear, Darij Kreuh, Denisa Lehocka, Alexander Melkonyan, Mathias M. Iler,

Paul Noble, Anton Olshvang, Roman Ondak, Antaly Osmo-
 lovsky, Adrian Paci, Manfred Pernice, Susan Philipsz, Diego Pierrone, Marjetica Potre, Arturas Raila, Rasmus Knud, Anri Sala, Bulent Sanger, Topmo Savie Geçan, Ene-Liis Semper, Stalker, Simon Starling, Stichting De Geuzen, Skart, Nika Span, Nasrin Tabatabai, Joille Tuerlinckx, Sarah Tripp, Francisco Tropa, Gregor Zivic, Jasmila Ābenie, Janja Āvegelj, and Sislej Xhafa. Curated by Francesco Bonami, Ole Bouman, Maria Hlavajova, and Kathrin Rhomberg, "Mani-
 festa 3" will be accompanied by a text titled "The Borderline Syndrome — The Energies of Defence," outlining the issues of borders and the complementary processes of surpassing them and manging their protection or defence, as well as a catalogue, symposium, and theatrical programme.

NEW YORK

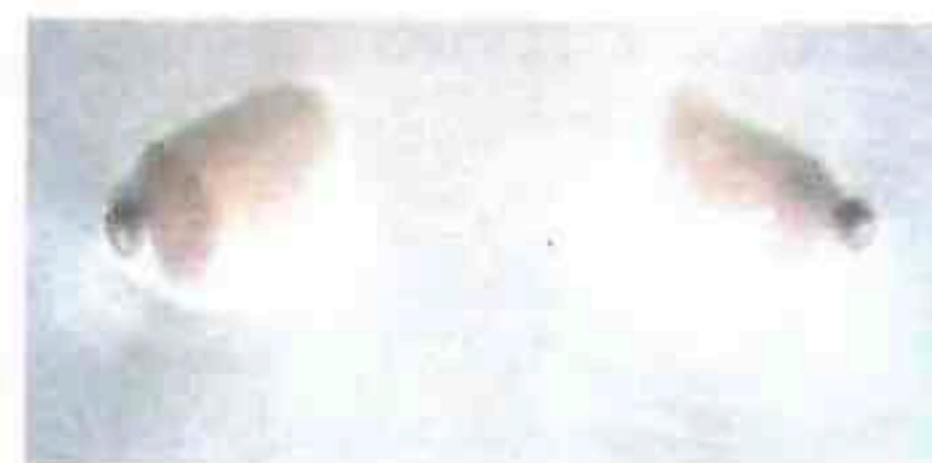
Goodbye Mark

The conceptual artist Mark Lombardi was found dead in his Williamsburg loft. Apparently it was a suicide. At 48, art critic Jerry Saltz called Lombardi New York's oldest emerging artist. He gained a critical respect at a late age when most artists gain recognition straight out of art school. Lombardi used information about

complex corporate financial dealings and its ties to underworld figures and politicians to draw elegant diagrams that appeared like constellations. He first gained attention in a 1997 group show at the Drawing Center in New York. Thereafter he had two New York solo shows which distinguished him as a unique presence with glowing reviews in the New York Times. He last showed in the "Greater New York" exhibit at PS1. (M.H.)

CAHORS, FRANCE

Springtime in...Cahors



A.K. DOLVEN, *Januar, 1997*. Video projection. Courtesy Galerie Gebauer, Berlin.

The tenth annual "Printemps in Cahors" takes place from June 16-July 2. This year's exhibition "Senistive," curated by Christine Macel, explores elements of sensation and emotions and that are rooted in corporeality rather than reason — an attempt to attain the uncertain, imperceptible parts of the self and the world. Featuring 32 French and international artists, Sensitive will be divided into Inside and Outside sections on ten different sites stretched along the Lot River. Artists exhibiting will include: A.K. Dolven, Michel Francois, Annika von Hausswolff,

Fabrice Hybert, Bertrand Lavier, Zoe Leonard, Riak Noguchi, Gabriel Orozco, Jack Pierson, Yoshiko Seino, Martin Walde, Roderick Buchanan, and Stephen Wilks.

LONDON

Because a Fire Was In My Head

"Because a Fire Was In My Head" is an exhibition about scale and perception, pre-occupied with the macro versus the micro. Featuring Craig Bell, Guillaume Bijl, John Carson, Mary Evans, Mike Kelley, Patrick Maunsell, Chad McCail, Willem Oorebeek, Yael Robin, Keiko Sato, Erasmus Schroter, Bridget Smith, Joshua Sofaer, and Suzana Stankovic, some works evoke a utopian vision or grand plan, clashing with others that operate in the micro, revealing our inability to sustain these schemes. Curated by Jeremy Akerman and



ERASMUS SCHROTER, *Frau in Rot*, 1985.

Zorica Vasic, "Because a Fire Was In My Head" is on at the South London gallery until May 21.

ST. PETERSBURG

Ilya Glazunov in Manege

In the Manezh, the main city exhibition hall in St.Petersburg, the solo show of Ilya Glazunov opened. Thousands of visitors, the city governor, and high priests, were attracted by gigantic comic-like pictures representing images of the New Russia sold to the West. In the picture *Market of our Democracy*, images of well known politicians (like Eltsin, Gorbachev, Kohl, Clinton) and pop-stars (like Marilyn Manson), reappropriated from mass-media and new western commercials, are mixed with Russian patriotic WW2 posters and verbal messages saying how Russian children have been sold. In the situation of the political instability and the absence of the well-being art for the major part of population has no reasonable value. Art is about Truth, and not about esthetical values, that is why it is still only

names like Ilya Kabakov, Komar&Melamid, or Afrika are known outside of Russia. The population of Russia knows other artists, those whom they see as prophets, and number one among them is Ilya Glazunov. (O.T. & V.M.)



ILYA GLAZUNOV, *Market of Our Democracy*, 1999. Oil on canvas.

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