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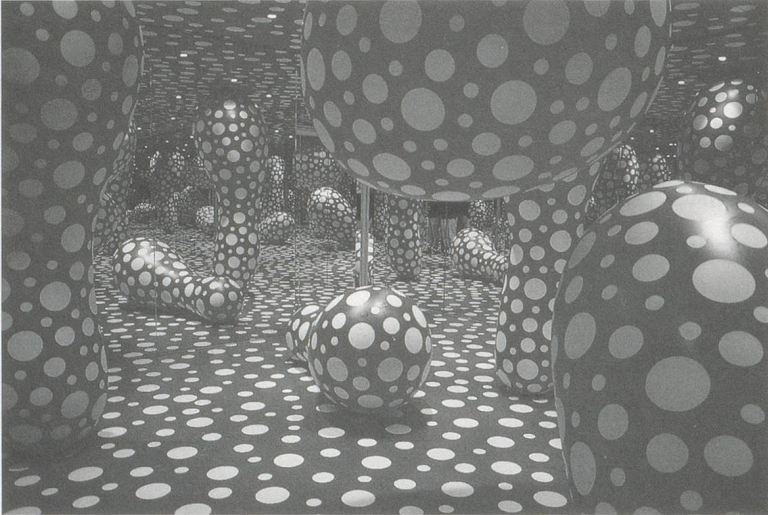
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Peter Halley, born 1953 in New York, lives and works in New York; seven recent paintings will be on show from September 15th to November 10th at **Galleria Massimo Minini** Via Apollonio, 68 25128 Brescia Italy tel. 030.383034; fax 030.392446; e-mail: galleriaminini@numerica.it
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Ettore Spalletti, born 1940 in Cappelle sul Tavo, lives and works in Pescara; we will present a one-man-show of the artist at FIAC, Paris, (24-30 October).

Ryan Mendoza, born 1971 in New York, lives and works in Naples and München. He will show seven new paintings in our gallery from November 16th 2000 to January 2001.

09-10-11/2000

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Andres Serrano

9|9--18|11

Andres Serrano: *Gold Christ*, 1986, Cibachrome, Silikon, Acrylglas,
Holzrahmen; 132,4 x 101,6 cm, Auflage 4 Exemplare

S C A L O

Louise Bourgeois The Insomnia Drawings

Insomnia has been a longtime-companion of Louise Bourgeois' night hours. Between November 1994 and June 1995, she has committed to paper whatever thoughts, memories, and images surfaced during her long sleepless nights. The resulting 220 drawings are the quintessence of all the impulses, sources, and motifs inspiring her work. *The Insomnia Drawings* show the artist's mind at work: drawings and sketches alternate with poems and aphorisms in both French and English, interspersed with laundry lists reminiscent of the hustle-bustle of everyday life. The series is a unique mirror of an extraordinary woman's life and work: beautiful, disquieting, passionate, inquiring, and imbued with a quirky sense of humor.

L'art/ou est/la vie,/toi et vous/inspire/unafraid: Art/est le/contraire/du acting

La nuit/à quoi penses-tu/pendant la nuit

Water is the/opposite of continuity/water can be the best but it can be worse//M is for mother/in the water/it is subject/to change/or even to reversal.

Louise Bourgeois

As soon as the artist agreed to entrust *The Insomnia Drawings* to the Daros Collection, Zurich, it was clear that this extraordinary work should be presented as a book. The result is a handsome slipcased two-volume publication. The first volume contains facsimiles of both the recto and verso of the 220 drawings. The second volume provides the reader with valuable background information on this complex and exhilaratingly beautiful work of art. Marie-Louise Bernadac, a leading Bourgeois scholar, places *The Insomnia Drawings* in the context of Bourgeois' oeuvre, providing biographical references for many notes, and pointing out the leitmotifs of Bourgeois' imaginary universe. In a lucid and beautifully written essay, Elisabeth Bronfen traces the nocturnal mysteries of insomnia and places this work of art in a larger cultural context. Furthermore, the second volume offers annotated transcriptions of all texts and notes. *She presents herself as a lady-in-waiting, silent and patient, with the night promising to save her from the array of desires such as love, faith, faithlessness, tenacity, ambition, while her sleeplessness prevents any salvation from her psychic distress. If in these drawings and texts the night is metaphorically conceived of as an expanse of water that might engulf her, while sleep would restore her, insomnia is what prevents any voyage into inundation. (...) Because her insomnia brings states of ambivalence to the fore, she keeps returning to question of being suspended between two emotions—between plenitude and lack, proximity and absence, agreement and contradiction.*—Elisabeth Bronfen

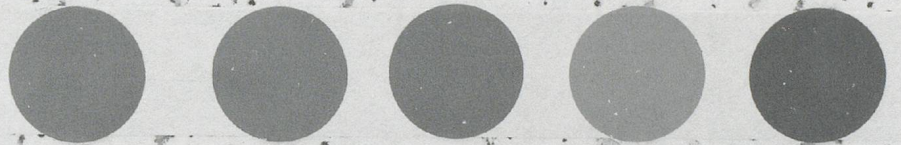
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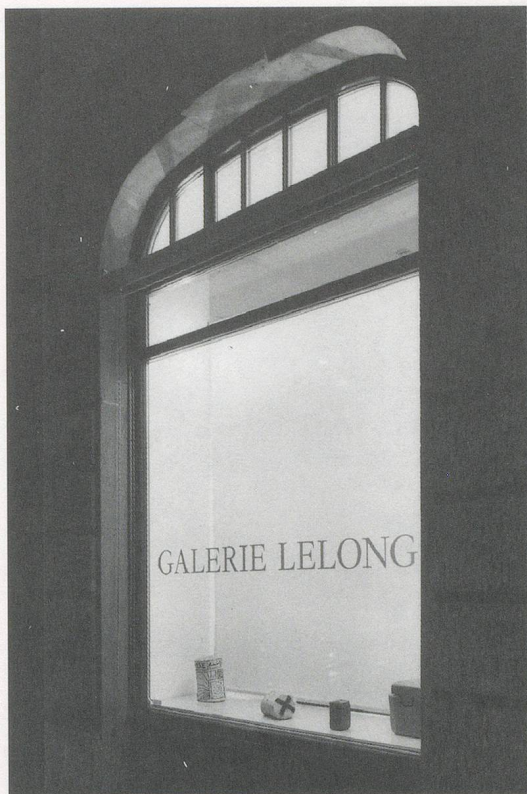
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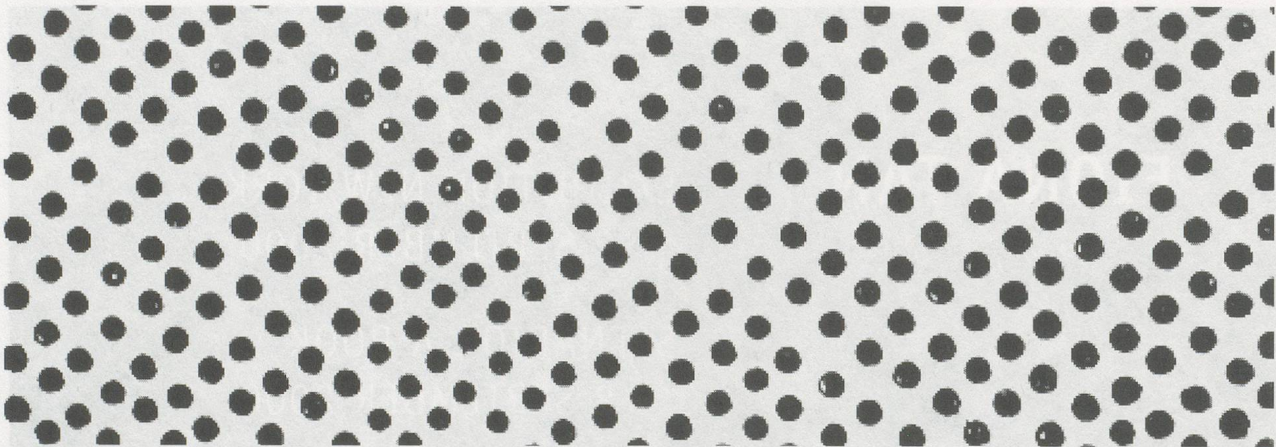
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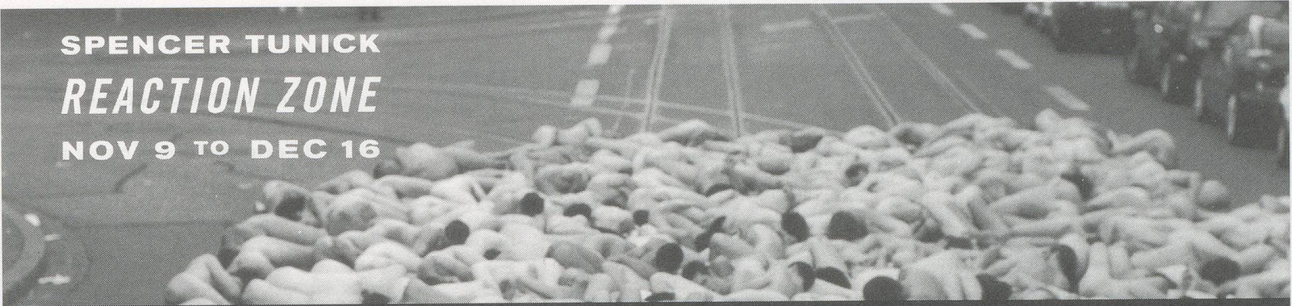
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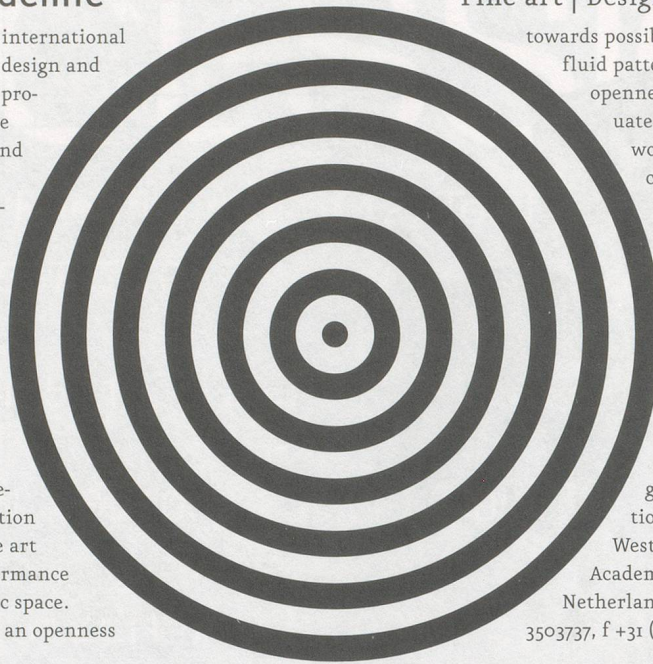
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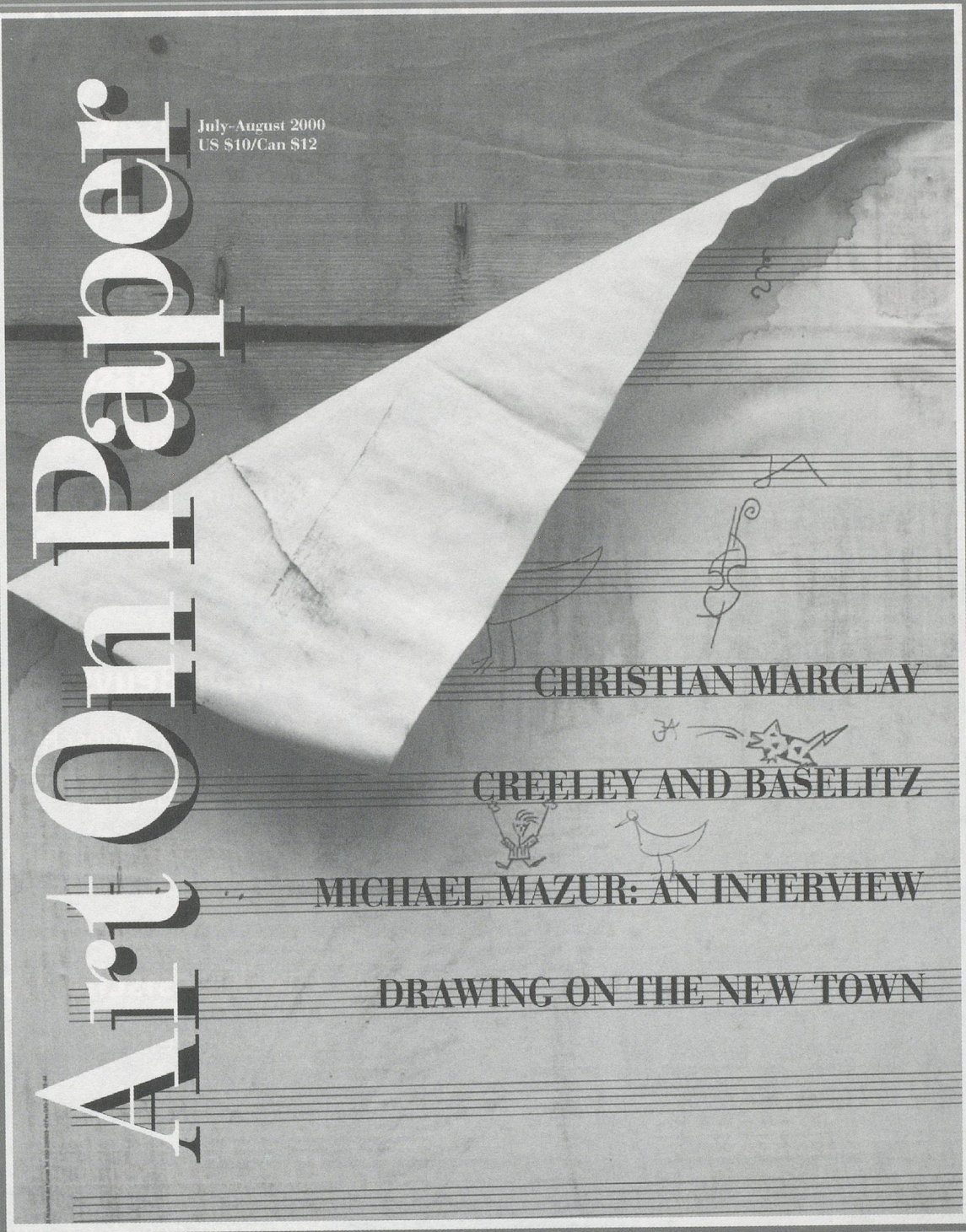
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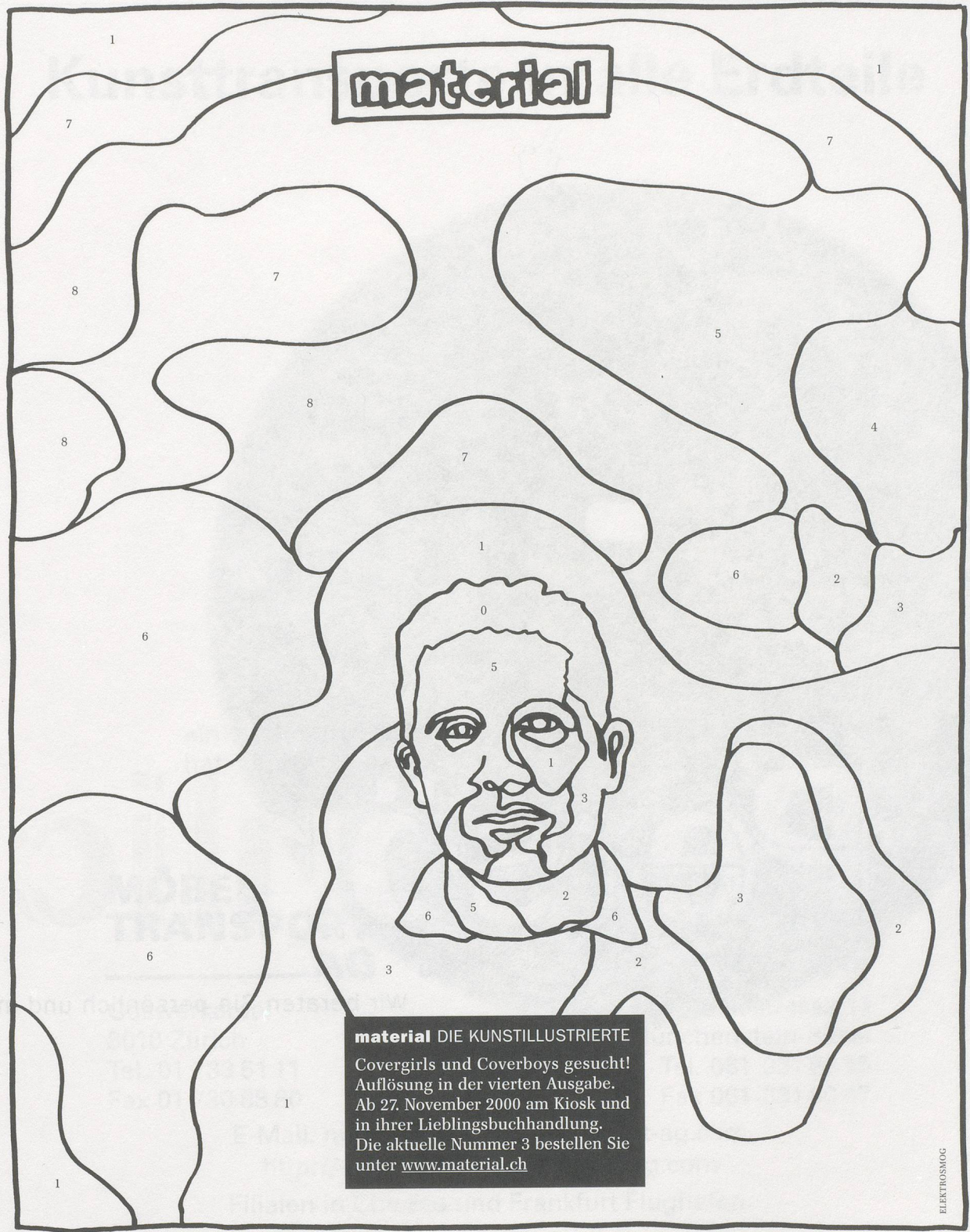
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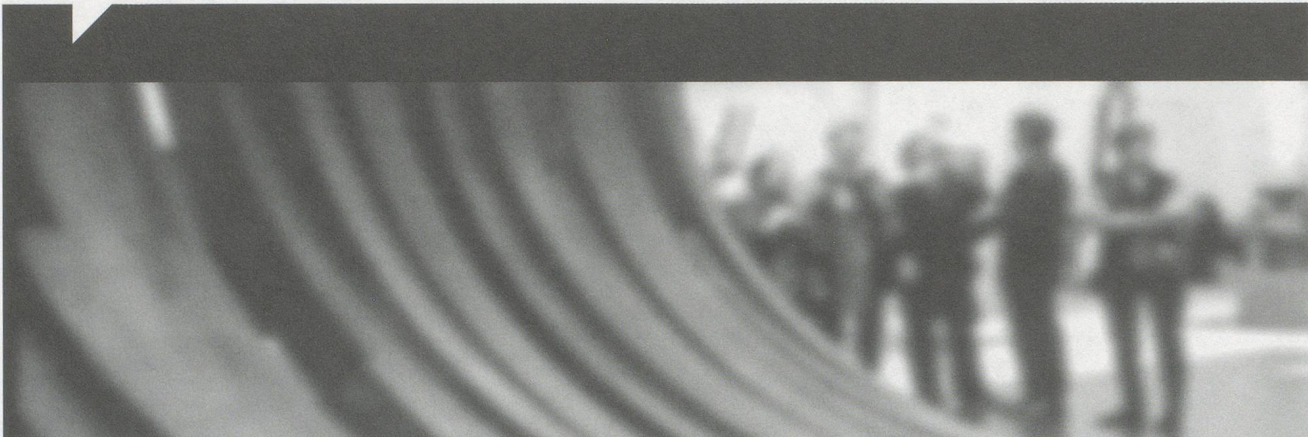


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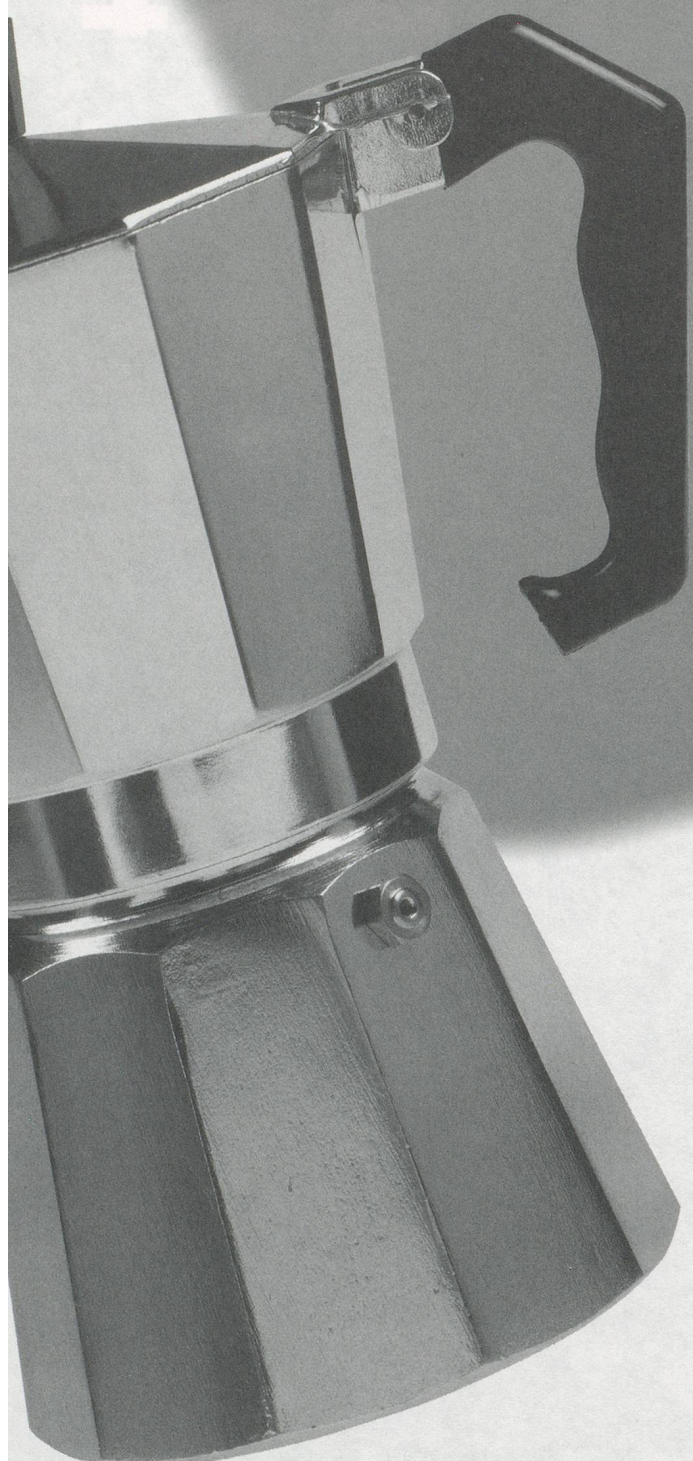
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Interferences: Inflight Lounge

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September 19 - November 19

Transfer

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Bogomir Ecker
Tita Giese
Ronald Jones
Manfred Pernice
Christoph Schäfer
Roman Signer
Thomas Stricker

abgeschlossen:
Fiona Tan

PHASE 2
23.09.-29.10.2000
In Kooperation mit Interface

Angela Bulloch
Peter Dittmer
Ulrike & David Gabriel
Liam Gillick &
Jeppe A. Andersen
Knowbotic Research
Silvia Kolbowski
Katya Sander
Julia Scher
"Sound aka Space" mit
Thomas Brinkmann
Chicks on Speed &
Pablo Alonso
Felix Kubin
Carsten Nicolai aka noto
Daniel Pflumm/EMD
Scanner
Miki Yui/Felix Hahn
Kuratiert von Nina Möntmann

PHASE 3
SOMMER 2001

Monika Bonvicini
Ania Corcilus
Maria Eichhorn
Alicia Framis
Swetlana Heger &
Plamen Dejanov
Hans van Houwelingen
Stefan Kern
Aernout Mik
Olaf Nicolai
Jorge Pardo
"Plastik im Freien"
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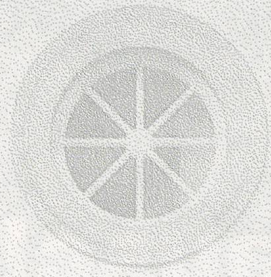
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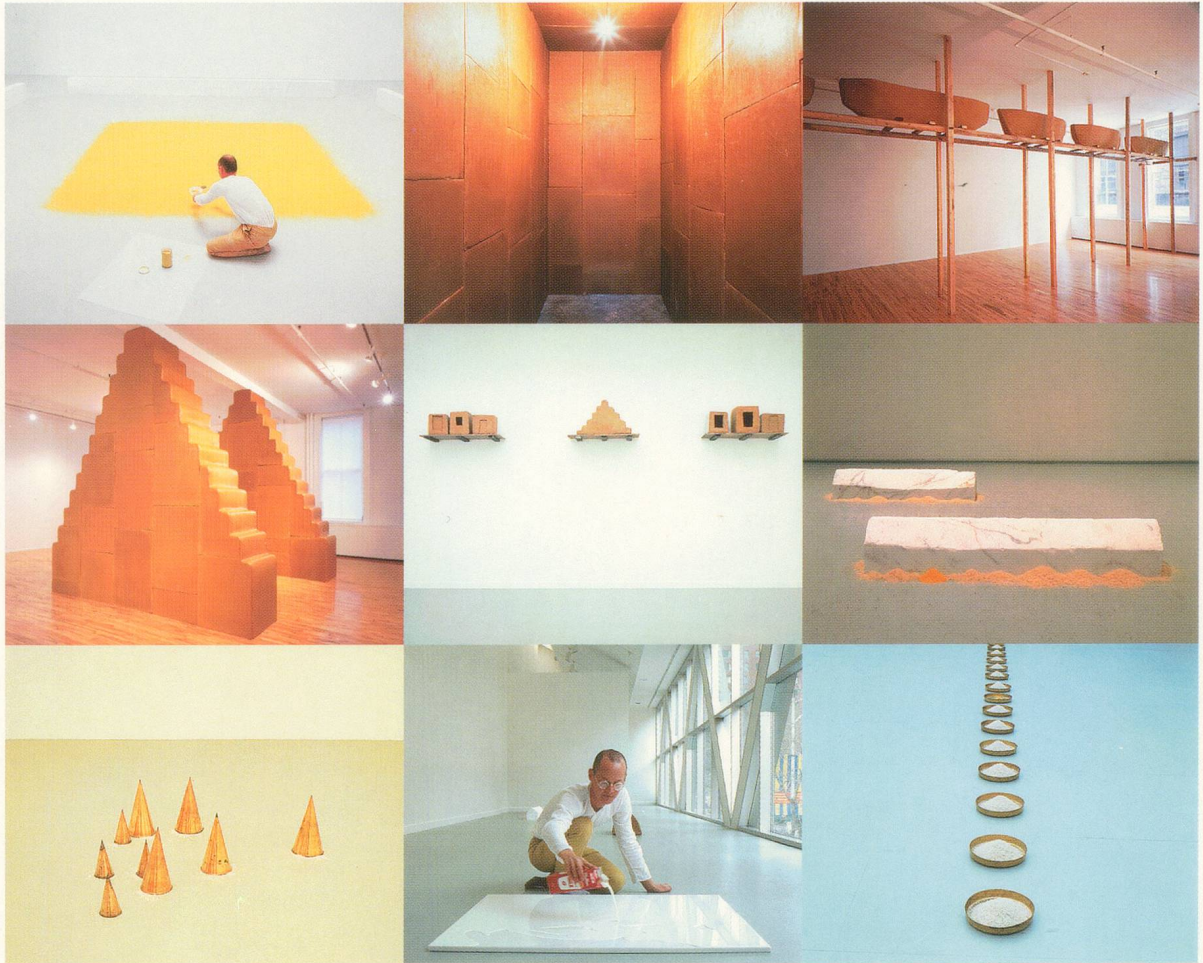
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WOLFGANG LAIB

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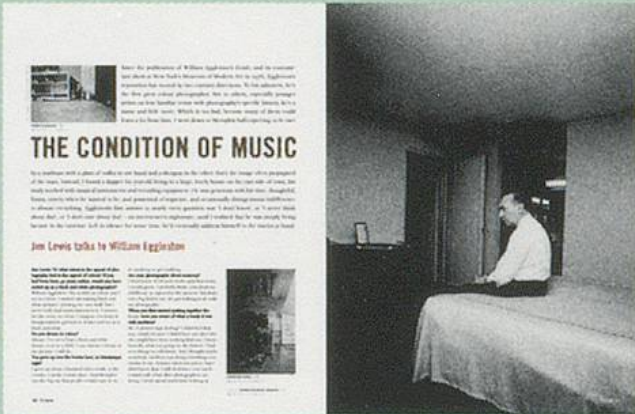
DOGS IN PANTS

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What can I tell serious art people about Las Vegas? Just this: you should not worry about it. Vegas is a nice town – bland as a biscuit in the sunshine, pastel and dreamy at the edges of the day, and the

absolute, incarnate, dazzled heart of earthly promise under the stars. Dave Hickey



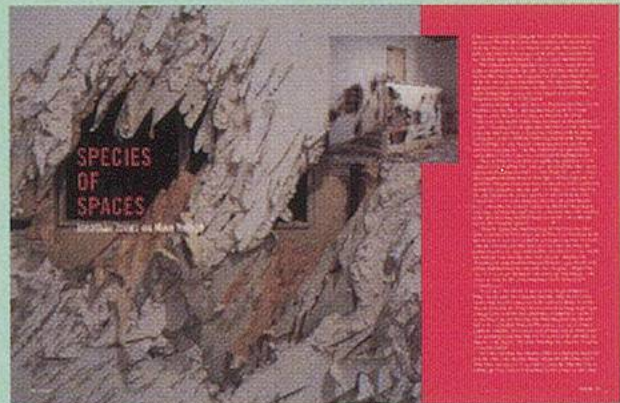
Art and advertising used to be happy together: she worked out her personal problems by making things, which kept her off the gin and looked chic in his office; he went out into the big wide world to earn enough of a crust to keep them both very comfortably, thank you.

James Roberts



Artists who still explore colour as their primary *modus operandi* often do so with the fervour of explorers moving into uncharted territory – without realising it's had an efficient bus system for years.

Jennifer Higgle



frieze contemporary art

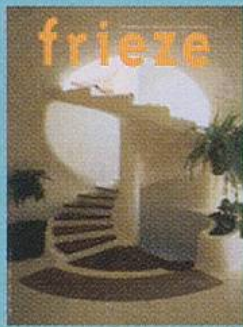
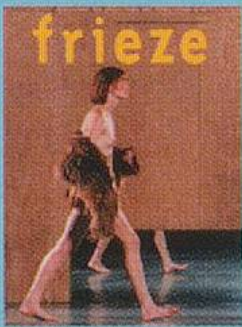
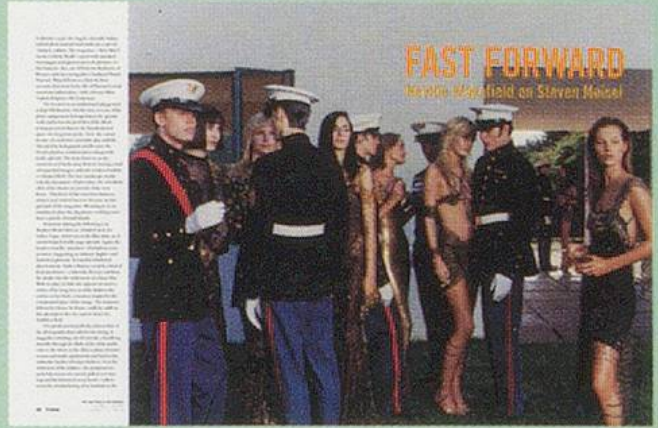
It's hard to imagine how anthromorphic animals can *not* be sexualised: once a dog is wearing pants, it can get undressed.



Steven Stern

Today, the paradigm of the Net is changing art and its very different sibling – political utopian thought.

Diedrich Diederichsen



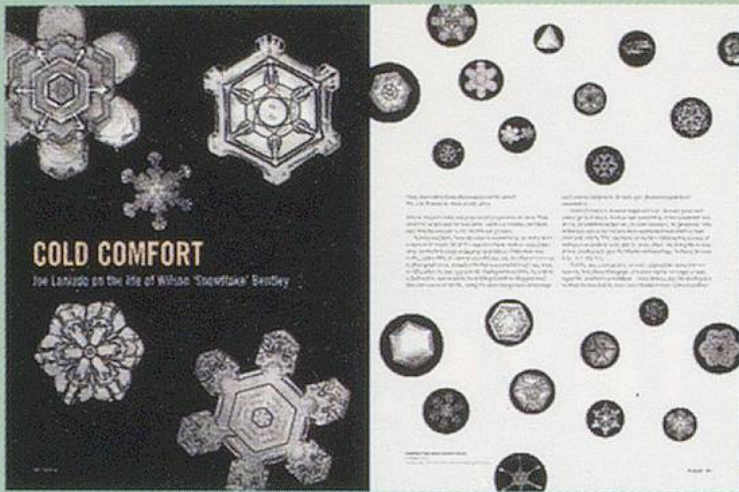
Forget the snoozy bumble of Bing Crosby and the glitzy hype of Sinatra. Nilsson's voice was the most versatile of his generation. Harry could scat

like Cab Calloway. He could yodel like a Tyrolean milkmaid. His whistling put the birds to shame.



Matthew Gidley

Windowlicker: why does the windowlicker lick the window? Maybe the surface of



whatever it is that art presents should be licked.

Bruce Hainley

frieze contemporary culture

The combination of colour and sound has proven itself to be the truly universal form of communication: in *Close*

Encounters, all social differences – even the ethnic divide between aliens and white middle-class Americans – are bridged and absorbed into something higher and sublime. Jörg Heiser



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