



Art-to-art

Dreams, railways, art books and Jane Fonda's identity... all inspired works exhibited in New York this spring. TEXT: RICHARD WARREN

Sixty-one galleries exhibited artists' work from around the world at SCOPE New York, the international contemporary art show, with galleries coming from as far away as China for the four-day event held between March 2 and 6.

New York is the flagship event of five SCOPE art fairs held each year, with the others held in Miami, the Hamptons, London and Basel. More than 400,000 people have visited over 40 of these fairs since they started 10 years ago and sales of artworks have topped Dhs550m.

CULTURE MASH

Artist Karim Hamid painted GGW 33, shown here, in oils. "GGW refers specifically to an underground, cultural phenomenon in the US called 'Girls Gone Wild'," Hamid says. "I'm mostly interested in the concept of 'information mashing' – there is so much info these days, so much visual information, that we are often overloaded and confused. So, in a sort of homage to both painting, and also in a roundabout way to Pop Art, I want to play with imagery colliding.

"I focus on mixing high and low art forms. In this case, with the GGW paintings, I play with this obscure and 'throwaway' cultural phenomenon and try to paint it in a high art manner." Exhibitor: Aureus Contemporary Gallery



FACING OBSTACLES

This detail comes from *Hurdles*, a 1.2m by 2.6m silk screen printing hand pulled by artist Rocky Grimes. "It is a piece about obstacles in life and the ability to overcome those obstacles," Grimes says.

"Some hurdles in our lives are small, some large. The piece is made of small pieces put together to form one larger piece, because life obstacles can be similar. Furthermore, the imagery used is more about ways in which we respond to hurdles in our lives. Sometimes we respond irrationally and reactionary, at other times we overcome our personal obstacles through thought and transcendence." Exhibitor: C Emerson Fine Arts Gallery from St Petersburg, Florida

CYCLE OF LIFE

Spanning 2.9m by 4.8m, *No Rain No Rainbow* is one a series of rugs made by this artist Agustina Woodgate. Working with a wide range of media, including video and sculpture, her work investigates the encounter between childhood dreams and adult socialisation, and how innocence, magic and the fantastical influence our relationships with objects, stories and ourselves.

"*No Rain No Rainbows* is the largest rug in the collection," Woodgate says. "The monumental textile floor covering is inspired by nature and its cycle. The grey and purple centre references the water, the storm. The whites, the light, and the reds, oranges and browns, the growth — life." Exhibitor: Miami's Spinello Gallery



PAGE TURNER

This is Francesca Pastine's sculpture, *Erosion*. "I began using ARTFORUM magazines as a medium for my work in 2008," she says. "I noticed that there were familiar fixtures in my friends' homes. Apparently, because of their glossy nature, nobody wanted to throw them away. I was intrigued by their square format, particularly when the bloated art market was reflected in their one-inch thickness, and I began asking my friends for their unwanted magazines.

"Starting with the covers, I cut, bend, manipulate, pull and dig my way through them, revealing a visceral topography of art trends. The finished worked becomes an unsolicited collaboration with the magazine and cover artist." Exhibitor: San Francisco's Eleanour Harwood Gallery





PHOTOGRAPHY: © SCOTT CONARROE / COURTESY OF STEPHEN BULGER GALLERY

TRACKING THE PAST

Scott Conarroe took this photograph, *Trailer Park, Wendover, UT*, for his series *By Rail*, which will be published in 2011. In this project, started in 2005, the Canadian drove across North America to photograph the remains of a system of railways that once connected communities large and small.

"Made mostly at dawn, the images offer a graceful nostalgia for a mythical pioneer past that long ago gave way to the lure of the automobile," say Conarroe's publicists at Stephen Bulger Gallery in Toronto. *The Trailer Park* photograph was produced in a limited edition of 50. Exhibitor: Light Work Gallery



IDENTITY UNDER CONSTRUCTION

This pencil drawing *Jane+Fonda: Images I* is by Northern Irish artist Allan Hughes. "The drawings are a part of an ongoing series that aim to explore the construction of identity," Hughes says.

"In this context, Fonda functions as an avatar in that she refers to herself as a chameleon-like character taking on the ideas and identities of others, not just in her role as an actress but in her own personal life; her own 'true' sense of self somehow remaining incomplete. I think the process of self-identification for Fonda must be a difficult navigation in that one is surrounded by a culture that is replete with images of an 'always former' self." Exhibitor: Belfast's Golden Thread Gallery



NOMAD'S DREAM

Artist Erick Jackson painted *Paradise Garage* with a mixture of gouache, acrylic and matte medium. "The images in the painting are a product of my analysis of a dream in which orphan children make camp in the abandoned makeshift locations, marking walls with images," he says.

"The garage was an actual place where a teenage friend of mine lived for a summer, when his mother kicked him out of the house. The faceless camper is myself. I have many memories of sleeping in makeshift locations, while I was on tour with my band. The touring life can be very close to a dream like state of a wandering nomad in perpetual adolescence." Exhibitor: Civilian Art Projects Gallery



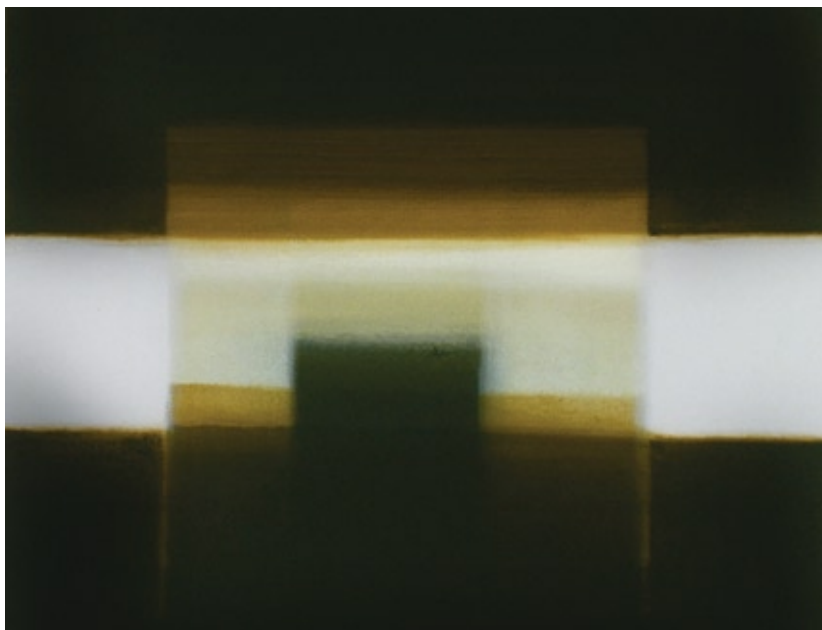
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ENDURING CLASSIC

Panorama # 9, shown here, is from the third *Panorama* triptych, part of *The Feast of Trimalchio*. This video and photography project by four Russian artists, AES+F Group, was inspired by Roman poet Gaius Petronius.

"Thanks to Petronius's fantasy, Trimalchio's name became synonymous with wealth and luxury, with gluttony and with unbridled pleasure in contrast to the brevity of human existence," say the artists. "In the third millennium, Trimalchio, the former slave, the nouveau riche host of feasts, appeared to us not so much as an individual as a collective image of a luxurious hotel, a temporary paradise which one has to pay to enter."

Exhibitor: Venezuela's Juan Ruiz Galeria



INNER JOURNEY

Sara Carter painted *Transport 10* in acrylic on canvas. Layering geometric forms, the San Francisco-based painter presents a new formation of landscape that she says belongs in the subconscious world. "The *Transport* series refers specifically to the ethereal realm I believe to be an inimitable aspect of the human psyche," Carter says.

"The drive to harness or express the omnipotence intrinsic to an altered state of consciousness seems to be embedded with in the fold of our nature. The conceptual idea of a mysticism, expressed through the enigmatic perspective of a contemporary mystic, distils this series to a fine point." Exhibitor: Aureus Contemporary Gallery



BREAKING BOUNDARIES

This image of a shattering porcelain figurine, *Untitled (Kung Fu Man)*, is part of a series made by German photographer Martin Klimas. The photographer drops figurines from a set height and the photo is taken automatically through a high-speed lens immediately after the moment of impact. Backgrounds are always neutral and figurines brightly lit.

Describing himself as a sculptor, Klimas says his images depict transformation, not destruction, and that the hardest part of his work is having to smash large numbers of figurines to get a shot that shows something new. He also photographs birds flying and objects falling. Exhibitor: New York's Foley Gallery 