



# **PORTFOLIO OF SILKSCREENS**

**by**

**Ilya and Emilia Kabakov**

**Sol LeWitt**

**Tatsuo Miyajima**

**Ouattara Watts**

**Maria-Carmen Perlingeiro**

**Pat Steir**



## **Portfolio of 6 Silkscreens**

- **Ilya and Emilia Kabakov, Russia/USA**
- **Sol LeWitt, USA**
- **Tatsuo Miyajima, Japan**
- **Ouattara Watts, Ivory Coast**
- **Maria-Carmen Perlingeiro, Brazil**
- **Pat Steir, USA**

Each silkscreen printed in an edition of 90, with 40 artist's proofs, signed and numbered by the artists, 11.25" x 15", printed on Somerset Satin White paper by Watanabe Studio, New York, NY.

Available uniquely as a set of 6 silkscreens.

Produced by ART for the World for the 50th anniversary of the World Health Organization for the traveling exhibition, THE EDGE OF AWARENESS, 1998-1999 exhibited at: World Health Organization, Geneva; MoMA/PS1, New York; SESC Pompeia, São Paulo; Lalit Kala Akademi, New Delhi; La Triennale di Milano, Milan.

## THE EDGE OF AWARENESS

Geneva, New York, São Paulo, New Delhi, Milan  
1998–1999

*The Edge of Awareness* was organized as part of the fiftieth anniversary celebrations of the World Health Organization (WHO), the United Nations' public health agency. Aimed at stimulating the conscience of the global community through culture and art, the featured works raised issues related to health and, by extension, well-being and the environment.

The protection and improvement of health, and its endorsement on the international agenda, can be an artistic agenda; art can highlight our individual and collective responsibility for global well-being. It is a way of conveying what may be difficult to express in words, such as an encounter with hardship or truth. Art helps to humanize issues of inequality, ill health, disease, and their consequences. It helps remind the world community that health is an invaluable asset, one of the end goals of development, and that it cannot be achieved by mere chance.

Among the many works on display were fourteen billboards, each featuring the work of a particular artist. These billboards accompanied the show to each continent, where new artworks were added to complement and highlight specific issues pertinent to each location.

Selected participating artists from the exhibition include:

- Vito Acconci
- Ghada Amer
- Mat Collishaw
- Alfredo Jaar
- Ilya Kabakov
- Sol Le Witt
- Los Carpinteros
- Tatsuo Miyajima
- Matt Mullican
- Uttara
- Robert Rauschenberg
- Pat Steir
- Nari Ward
- Chen Zhen







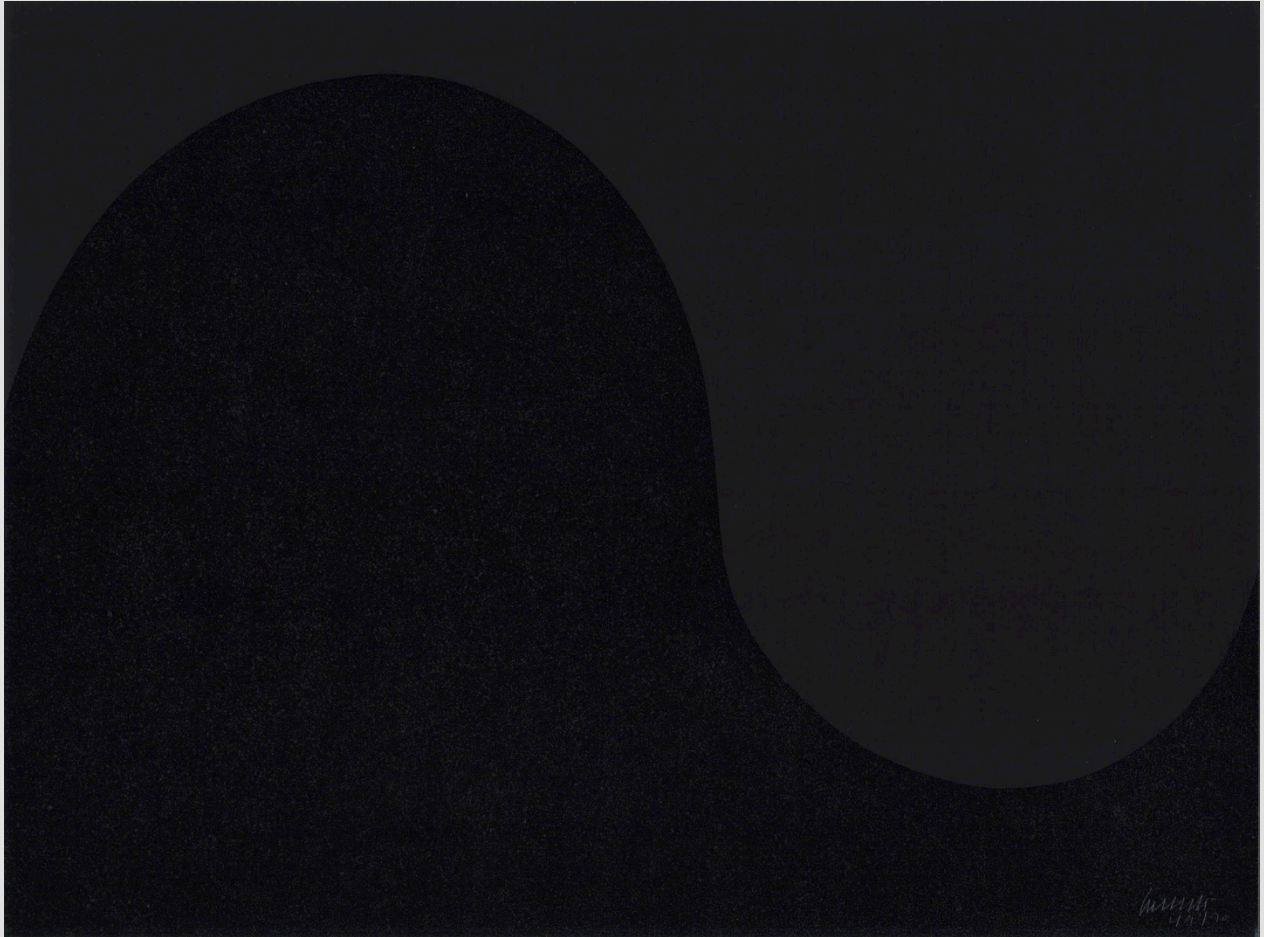
**Ilya and Emilia Kabakov** are Russian-born conceptual artists from Dnepropetrovsk, living and working in Long Island, USA. The American-based artists collaborate on environments which fuse elements of the everyday with those of the conceptual. While their work is deeply rooted in the Soviet social and cultural context in which the Kabakovs came of age, their work still attains a universal significance.

Ilya Kabakov was born in Dnepropetrovsk, Soviet Union, in 1933. He studied at the VA Surikov Art Academy in Moscow, and began his career as a children's book illustrator during the 1950's. He was part of a group of Conceptual artists in Moscow who worked outside the official Soviet art system. In 1985 he received his first solo show exhibition at Dina Vierny Gallery, Paris, and he moved to the West two years later taking up a six months residency at Kunstverein Graz, Austria. In 1988 Kabakov began working with his future wife Emilia (they were to be married in 1992). From this point onwards, all their work was collaborative, in different proportions according to the specific project involved. Today Kabakov is recognized as the most important Russian artist to have emerged in the late 20th century. His installations speak as much about conditions in post-Stalinist Russia as they do about the human condition universally.

Emilia Kabakov (née Lekach) was born in Dnepropetrovsk, Soviet Union, in 1945. She attended the Music College in Irkutsk in addition to studying Spanish language and literature at the Moscow University. She immigrated to Israel in 1973, and moved to New York in 1975, where she worked as a curator and art dealer. Emilia has worked side by side with Ilya since 1989.

Their work has been shown in such venues as the Museum of Modern Art, the Hirshhorn Museum in Washington DC, the Stedelijk Museum in Amsterdam, Documenta IX, at the Whitney Biennial in 1997 and the State Hermitage Museum in St. Petersburg among others. In 1993 they represented Russia at the 45th Venice Biennale with their installation The Red Pavilion. The Kabakovs have also completed many important public commissions throughout Europe and have received a number of honors and awards, including the Oscar Kokoschka Preis, Vienna, in 2002 and the Chevalier des Arts et des Lettres, Paris, in 1995.

[www.ilya-emilia-kabakov.com](http://www.ilya-emilia-kabakov.com)



**Sol LeWitt** (1928 –2007) born in Hartford, Connecticut and working in New York, was pivotal in the creation of the new radical aesthetic of the 1960's that was a revolutionary contradiction to the 'Abstract Expressionism' current in the 1950's and 60's New York school. He had no interest in inherent narrative or descriptive imagery. LeWitt, like no other artist of his generation, had always maintained the importance of the concept or idea. As one of the first coherent proponents of conceptual art with his writings, *Sentences on Conceptual Art* (1969), LeWitt's work continues to be regarded and referred to by a younger generation of artists as one of the seminal investigations into 'idea' and 'concept' art. He continued to challenge new thinking about what art can be.

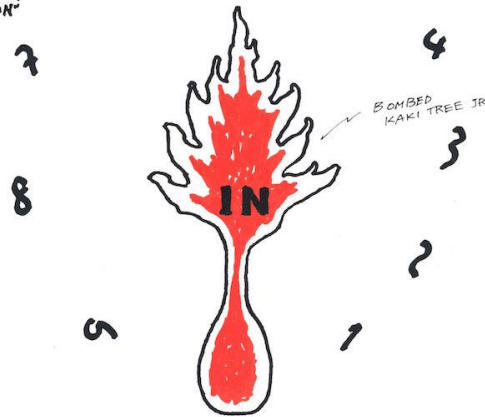
His prolific two and three-dimensional work ranges from wall drawings to hundreds of works on paper extending to structures in the form of towers, pyramids, geometric forms, and progressions. These works range in size from gallery-sized installations to monumental outdoor pieces. LeWitt's works are found in the most important museum collections globally.

LeWitt participated in seminal group exhibitions including 'Primary Structures', Jewish Museum, New York, NY, USA and '10', Dwan Gallery, New York, NY, USA both in 1966, dOCUMENTA IV in 1968 and Harald Szeeman's exhibition 'When Attitude Becomes Form', Kunsthalle Bern, Switzerland and Institute of Contemporary Art, London, UK (1969).

A major retrospective of Lewitt's work was organised by the San Francisco Museum of Art in 2000 and then travelled to the Museum of Contemporary Art, Chicago, IL, USA and the Whitney Museum of American Art, New York, NY, USA. His works are found in the most important museum collections including: Tate Collection, London, UK; Van Abbemuseum, Eindhoven, The Netherlands; Musee National d'Art Moderne, Paris, France; Centre Georges Pompidou, Paris, France; Australian National Gallery, Canberra, Australia; Guggenheim Museum, New York, NY, USA; MoMA, New York, NY, USA; Dia:Beacon, NY, USA; National Gallery of Art, Washington DC, USA; and the Hirshhorn Museum and Sculpture Garden, Washington DC, USA.

# REVIVE TIME KAKI TREE PROJECT

A HALF CENTURY AGO THE ATOMIC BOMB WAS DROPPED IN NAGASAKI. "REVIVE TIME" KAKI TREE PROJECT EXPANDS THE ACTION OF PEOPLE WHO TOUCHED AND FELT FROM THE SEEDLING OF A "KAKI TREE" WHICH WAS BOMBED IN NAGASAKI AS A JOINT PERFORMANCE TO THE WORLD. TO CONNECT THE ENERGY OF "LIFE" TO THE NEXT GENERATION, CROSSING BORDERS. WE ARE WAITING FOR PEOPLE'S ACTION AND PARTICIPATION.



ART

YOU

**Tatsuo Miyajima** was born in 1957, now living and working in Ibaraki, Japan. He is one of Japan's foremost sculptors and installation artists, best known for employing contemporary materials such as electric circuits, video, and computers in works which have centred on his use of digital light-emitting diode (LED) counters, or 'gadgets' as he calls them, since the late 1980s.

His Kaki Tree project is a peaceful project involving children to think peace through planting saplings from the bombed Kaki Tree from Nagasaki. The project has taken place successfully in more than 200 places in 24 countries.

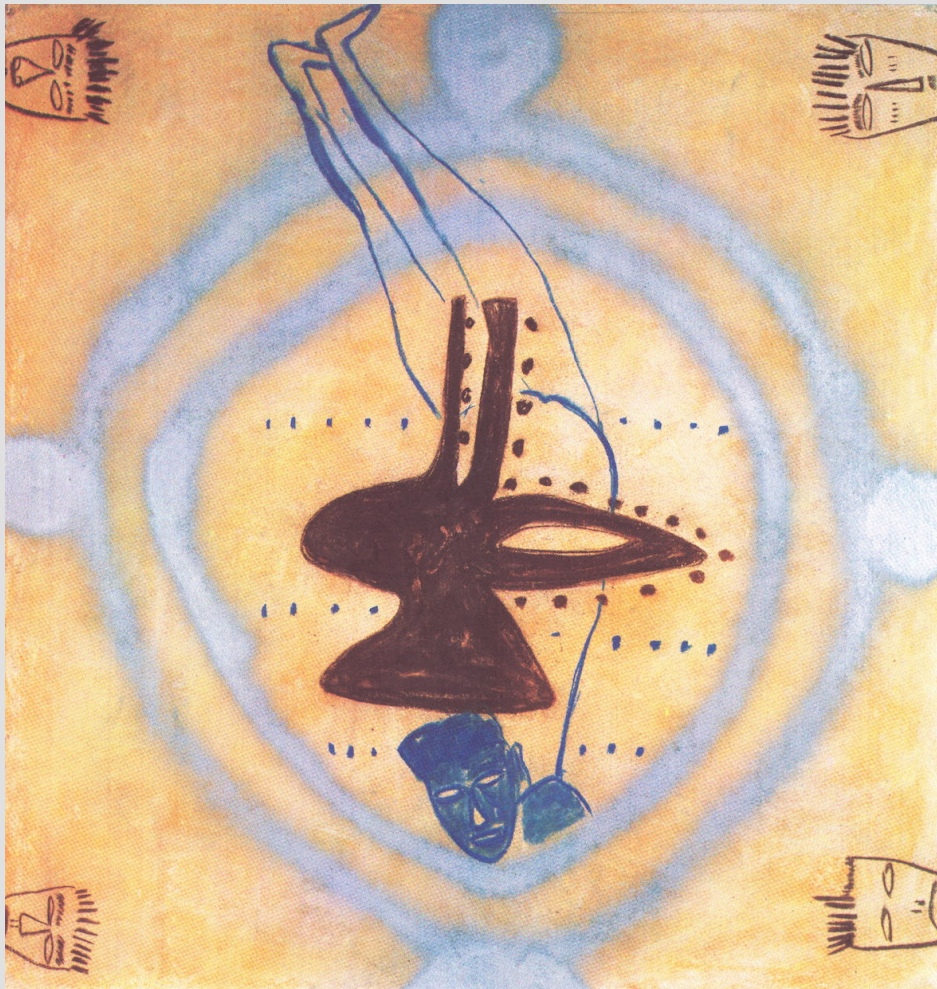
On 9 August 1945, when the atomic bomb was dropped in Nagasaki almost everything that existed was destroyed. Miraculously, a few kaki trees survived. In 1993, Dr. Ebinuma, a tree doctor residing in Nagasaki managed to grow a seedling of the kaki tree, The "Bombed Kaki Tree Jr. Seedling," while he was diagnosing and treating the trees. It was his wish to hand the seedlings over to children for them to grow as symbols of peace. I was very moved and decided to launch a project entitled "Revive Time The Kaki Tree Project."

Two issues are dealt with in this project the "quality" of art and the "quality" of our awareness of peace in general. The memory of history, which has experienced such human rights tragedies as the dropping of the atomic bomb and the Holocaust, is now receding into the distance for the new generations. But art is unlimited and open to the human spirit and to history, and thrives on free expression. It is my wish to learn about these issues and to rekindle awareness in the hearts of people.

-Artist's statement published in the *Edge of Awareness* catalogue, p. 172

The artist has held solo exhibitions at Capsule Gallery, Tokyo (2014); a site specific exhibition entitled 'House Lives with Time' in a traditional house in Seoul, Korea (2012); Kunstmuseum St Gallen, Switzerland (2012); Ullens Center for Contemporary Art, Beijing (2011); Miyanomori Art Museum, Hokkaido, Japan (2010); San Francisco Museum of Modern Art, USA (1997); Fondation Cartier pour l'Art Contemporain, Paris, France (1996); and Modern Art Museum of Fort Worth, USA (1996). He has participated in the Venice Biennale (1988, 1999).

[tatsuomiyajima.com](http://tatsuomiyajima.com)



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Outtara Watts 98



**Ouattara Watts.** was born in Abidjan. He studied at L'Ecole Nationale Supérieure des Beaux- Arts Paris in Jacques Yankel's studio, before moving to New York in 1988, as advised by his friend, fellow artist Jean-Michel Basquiat. Watts quickly established himself as one of the seminal contemporary African artists to hit the New York scene.

"My vision is not based on a country or a continent. It goes beyond geography, or what is seen on a map. It's much more than that, even though I localize it to make it more easily understood. It refers to the cosmos.... I am a tree, water, sun, rain. I am a Russian, Mexican, Asian, European, American. I am above all, an artist. I am the person who drinks of the light, so to make it open for people. So for me, it is about energy."

- Artist's statement from the catalogue of the Edge of Awareness, p. 182

Over the years, the artist has exhibited at MoMA PS1, the Whitney Biennale, and the New Museum in New York. He has also held solo exhibitions at various institutions and galleries including: Hess Art Collection, San Francisco, and Paarl, South Africa; Magazzino d'arte Moderna, Rome, Italy; Galeria Leyendeker, Santa Cruz de Tenerife, Canary Islands, Spain; The Hood Museum of Art, Dartmouth College, Hanover, NH; Leo Koenig, New York, NY; Baldwin Gallery, Aspen, CO; The Kemper Museum, Kansas City, MO; Gagosian Gallery, New York, NY; Documenta, Kassel, Germany; Berkeley Museum, San Francisco, USA; and Japan.

[www.ouattarawatts.com](http://www.ouattarawatts.com)



Perlingeiro 99/00

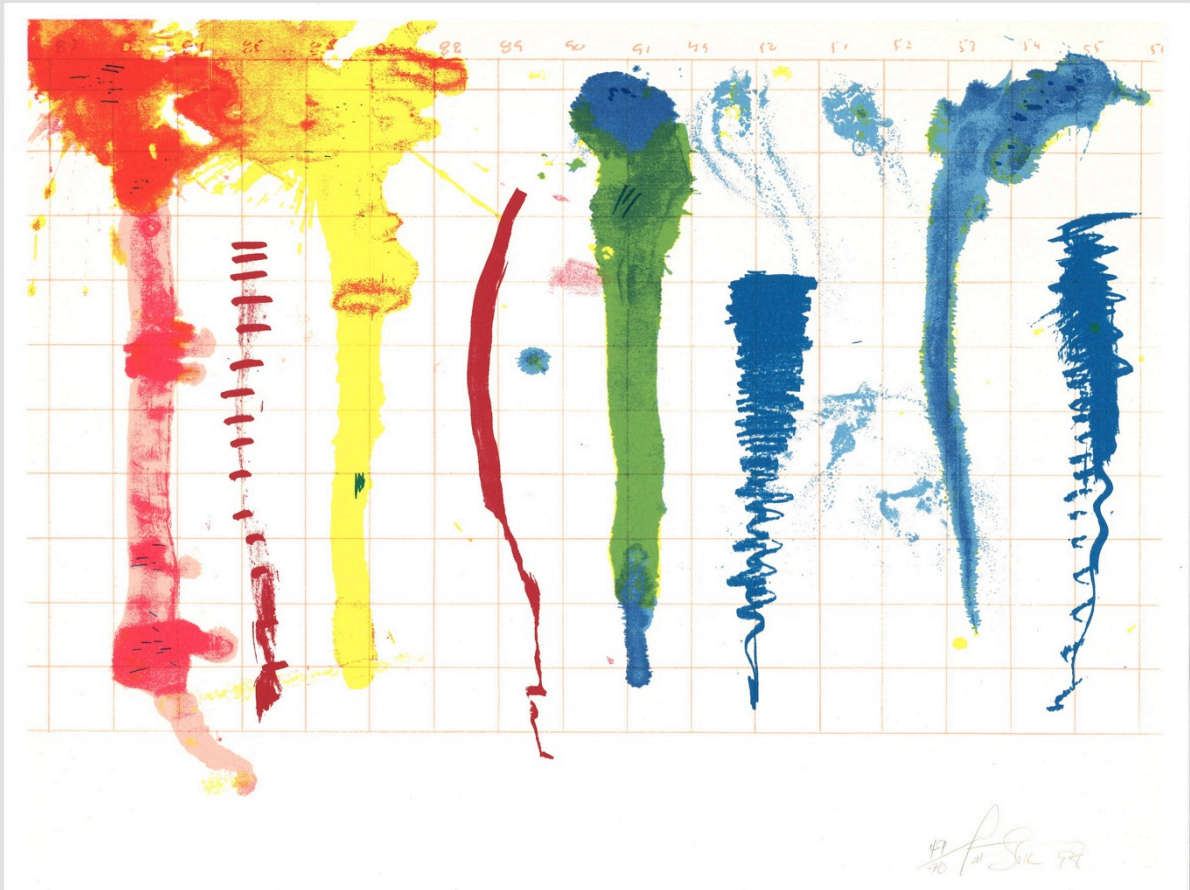
**Maria-Carmen Perlingeiro** is a Brazilian artist living in Geneva. After studying at the Fine Art School of the Rio de Janeiro Federal University, she graduated from the École Supérieure des Beaux-Arts of Geneva.

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She went back to Brazil in 1976, but left Rio at the beginning of the 1980's and settled in New York, where she joined the Art Student's League. There, she learnt how to sculpt and carve stone. She became passionate about marble in Sérgio Camargo's studio: "I worked with marble for ten years. I discovered alabaster in New York and thought it was a beautiful stone. But I did not want the stone to be the work's attraction" – she tells.

Maria-Carmen Perlingeiro privileges natural materials such as alabaster or selenite, exploring their translucent qualities and their colour variations. She sometimes combines them with gold leaf or animal skin. The shapes of her sculptures are both organic and geometrical, created by size or subtraction of matter. "Some works take us back to the origins and to subterranean worlds, as if they seem difficult to date. The choice of raw and precious materials, and of some generic and archetypal forms, accompanies and supports a double desire to inscribe the emergence of Art and the birth of forms in a continuity, and to situate them, as if out of time, in a tension towards an absolute horizon."

[www.maria-carmenperlingeiro.com](http://www.maria-carmenperlingeiro.com)



**Pat Steir**, born in 1940, is an American painter and printmaker, who lives and works in New York. Though with her early work Steir was loosely allied with Conceptual Art and Minimalism, she is best-recognized for dripped, splashed and poured “waterfall” paintings which she first started in the late 1980s.

Steir’s continuous search for the essence of painting guided her to John Cage, who she met in 1980, and Agnes Martin, who she visited in New Mexico every year for 30 years, until Martin’s death in 2004. These two artists provided Steir with enviable mentorship. From Cage, Steir learned the importance of “non-doing,” the role of chance, and the separation of ego. Martin showed her the “magic” of work in which the artist “invest[ed] their spirit into an object.”

Both lessons found direction in Steir’s poured paint paintings: paint, once applied, flows downwards, its serendipitous path routed by its own unpredictable journey. Steir, intentionally removing herself from the action allowing gravity, time and the environment to determine the work’s result. She positions nature and its elemental forces as active participants. In this vein, Steir is also profoundly influenced by Chinese painting traditions and techniques, especially the inky marks of the 8th and 9th century Yi-pin “ink-splashing” painters, and Taoist philosophy’s aspiration for harmonious, unfettered connections between man, nature and the cosmos.

Recently elected to the American Academy of Arts and Letters in 2016, Steir’s work is in the collections of the Metropolitan Museum of Art, the Museum of Modern Art and the Whitney Museum of American Art, among many others.