



ARTWORK and ARTISTS INFORMATION

Introduction

When Ian Lundin first conceived the idea for Jiva Hill, he wanted to create an environment using clean contemporary lines, but while also embodying true comfort and style. For him it was essential to use the most beautiful, modern, and classic materials and designs in the creation of Jiva; and this desire alongside his wife's inherent love for contemporary art led to the inevitable result of putting together an art collection that would reflect the many values already being amassed with the help of teams of architects, designers and decorators.

The Jiva art collection, including nearly 200 works on paper, a film and a large sculpture, hoped to compliment the easy simplicity of the Hotel, and also reflect the beautiful environment in which Jiva stands.

To that end, much of the art will bring to mind the stunning natural world outside the windows: the joyful, dancing installation of flowers by Alessandro Twombly in the entrance, backed up by the elliptical film piece by Mark Lewis at the back of the lobby, and by the fabulous black and white flowers by Donald Baechler in the sitting room. Elsewhere, there are horses upside down and vibrating with movement by Georg Baselitz, and several vibrant colour-bursting prints and wood cuts depicting love hearts and trees, by the veteran pop artist Jim Dine.

Photographs have also played a major role: the swimming pool bar area has a stunning mountain night scene during Swiss military testing by Raphael Hefti, plus throughout the hotel, photographs of mountains, flowers and organic life by artists such as Bradford Washburn, Ron Van Dongen, and Bruce Rae can be seen.

Finally across in the Shamwari restaurant, which was inspired by the Lundins' deep affiliation to Africa, the mood becomes African in subtle ways: the Louise Bourgeois ladles, basic and naive in style, and the stunning giant leaf by Sovann Kim, interspersed with pieces of tribal art and wildlife photographs.

Just as so much of the art appears to be organic, so too is this unique art collection. It thrives in its environment, and as the meaning of "Jiva"(*) indicates, it is alive. Virginia and Ian Lundin hope that you will enjoy and appreciate it as much as they do.

Alex Jennings

* A JIVA is a living being[1], or more specifically the immortal essence of a living being (human, animal, fish or plant etc...) which survives physical death[2]. It has a very similar usage to 'atma', but whereas atma refers to 'the self', 'jiva' is used to denote a 'living entity' or 'living being' specifically. The concept of the jiva is similar, but not necessarily identical to, the concept of the soul as presented in Abrahamic religions. The word itself originates from the Sanskrit Jivás, with the root jiv- 'to breathe'. It has the same Indo-European root as the Latin word Vivus: "Alive".

ALESSANDRO TWOMBLY

Alessandro Twombly was born in Rome, Italy in 1959. He paints and sculpts from his studio in an old converted wine distillery, deep in the heart of the Etruscan countryside. It has been evident to the many collectors and art writers and critics who have visited him in his work place, that his art seems to echo the beauty and the organic wildness of his environment. His paintings seem to sing and dance with passion and colour and his sculptures rest, like ancient deities, `white like foaming clouds.`

Alessandro`s passions for nature and for colour run very deep, and give him enormous integrity as an artist. He has traveled extensively in Asia, Africa and the Americas, and the influence of light and colour that he has gathered on these travels are tangibly felt in his work: from his extraordinary series of works on paper, entitled Terra del Fuego, inspired by the heat and fire of Argentina, to some of his thicker muddier paintings which seem to be born of the earth, strange fungus like eruptions, organic and ethereal.

Since his first group exhibition at Perspective Art Basel in 1985, Alessandro has been exhibiting his work since 1986 in Rome, New York, Buenos Aires, Brussels, Barcelona, Geneva, and Copenhagen. His most recent exhibitions have been with Aurel Scheibler in 2004 in Cologne, with Evergreene and BFAS Blondeau fine art Services in Geneva in 2005, and most recently, he had a widely acclaimed show in London with the Lefevre Gallery in October 2006.

Artwork



> Alessandro Twombly with "Lara" 2004
(marbledust and resin sculpture)
Seen in background, Jiva Series (flowers) 2004 & 2005

JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



GEORG BASELITZ

Georg Baselitz was born Hans-Georg Kern on January 23, 1938, in Deutschbaselitz, in what was later East Germany. In 1956, Baselitz moved to East Berlin, where he studied painting at the Hochschule für bildende und angewandte Kunst. After being expelled, he studied from 1957 to 1962 at the Hochschule der bildenden Künste, West Berlin. During this period, he adopted the surname Baselitz, taken from the name of his birthplace. In searching for alternatives to Socialist Realism and Art Informel [more], he became interested in anamorphosis and in the art of the mentally ill. With fellow student Eugen Schönebeck, Baselitz staged an exhibition in an abandoned house, accompanied by the *Pandämonisches Manifest I, 1. Version*, 1961, which was published, together with a second version, as a poster announcing the exhibition.

In 1963, Baselitz's first solo exhibition at Galerie Werner & Katz, Berlin, caused a public scandal; several paintings were confiscated for public indecency. In 1965, he spent six months in the Villa Romana, Florence, the first of his yearly visits to Italy. Baselitz moved to Osthofen, near Worms, in 1966, and he began to make woodcuts and started a series of fracture paintings of rural motifs. During this time, he also painted his first pictures in which the subject is upside down, in an effort to overcome the representational, content-driven character of his earlier work. In 1975, Baselitz moved to Derneburg, near Hildesheim, and also traveled for the first time to New York and to Brazil for the São Paulo Bienal. In 1976, a retrospective of his work was organized by the Staatsgalerie Moderner Kunst, Munich. He established a studio in Florence, which he used until 1981. Baselitz was appointed instructor in 1977 and professor the following year at the Staatliche Akademie der Bildenden Künste, Karlsruhe, Germany.

In 1980, his reputation established, Baselitz was chosen to represent Germany at the Venice Biennale. During the 1980s

Artwork



> "Kalenderblatt II" 2004

and into the 1990s, his work was frequently exhibited at the Michael Werner Galleries, Cologne and New York. In 1983, he left the academy in Karlsruhe to assume a professorship at the Hochschule der Künste, Berlin, which he gave up in 1988 but returned to in the early 1990s. The first volume of the catalogue raisonné of his graphic work was published in 1983 by Galerie Jahn, Munich. In 1987, Baselitz established a studio in Imperia, Italy.

Since the late 1980s, solo exhibitions and retrospectives of Baselitz's work have been presented at the Sala d'Arme di Palazzo Vecchio, Florence, in 1988 (traveling to the Hamburger Kunsthalle); Nationalgalerie, Berlin, in 1990; Kunsthaus Zürich in 1990 (traveling to Kunsthalle Düsseldorf); Kunsthalle der Hypo-Kulturstiftung, Munich, in 1992 (traveling to Scottish National Gallery of Modern Art, Edinburgh, and Museum Moderner Kunst, Vienna); and Solomon R. Guggenheim Museum, New York, in 1995 (traveling to Los Angeles County Museum of Art, Hirshhorn Museum and Sculpture Garden, Washington, D.C., and Nationalgalerie, Berlin). The artist lives in Derneburg and Imperia.

Artist: GEORG BASELITZ

JIVA HILL PARK HOTEL
ARTWORK and ARTISTS INFORMATION



RAPHAEL HEFTI

Suisse, né en 1976 ECAL, Ecole cantonale d'art de Lausanne, Suisse, 1998-2002

1976 born in Boudevilliers, Switzerland 1993-1997 Masters in Electronic Engineering, Biel, Switzerland 1998-2002 écal, Art School of Lausanne, Photography, Lausanne, Switzerland

SOLO EXHIBITIONS 2006 Artrepc Gallery, Zurich 2004 "Field Trip", Photoforum Centre Pasquart, Biel, Switzerland 2004 "Field Trip", BUILDING, Tokyo, Japan

GROUP EXHIBITIONS 2006 "In den Alpen - ein Panorama", Kunsthaus Zurich, Switzerland 2006 "reGeneration", Gallery Aperture, New York 2005 "The world is not enough", Leipzig 2005 "reGeneration", Musée de L'Elysée, Lausanne, Switzerland 2005 "Mysterium", Galerie Artrepc, Zurich, Switzerland 2004 "Je t'en visage", Musée de l'Elysée, Lausanne, Switzerland 2004 Maison Européenne de la photographie, Paris 2004 Musée Jurasienne des Arts, Moutier 2004 "Making Faces: the Death of the Portrait", Hayward Gallery, London 2003 The Selection vfg, EWZ Selnau, Zurich, Switzerland 2003 The Selection vfg, Ausstellungsraum Klingenthal, Basel, Switzerland 2003 "Cara y cara", Culturgest, Lisbon, Portugal 2003 Weihnachtsausstellung, Centre Pasquart, Biel, Switzerland

GRANTS 2006 County Glarus for the "Disco" Project 2006 County Jury for the "Disco" Project 2004 County Bern for the "Field Trip" Project 2004 Art Council of Switzerland for the "Field Trip" Project

PUBLICATIONS 2005 ReGeneration (Katalog), Lausanne, New York 2004 About Face (Katalog), Hayward Gallery, London 2004 Ecal Photographie, Lausanne 2003 The Selection vfg (Katalog), Zurich 2002 Design Noir, Anthony Dunne & Fiona Raby, London

ART FAIRS 2006 Art Rotterdam, Art Brussels 2005 Photo London, Preview Berlin

Artwork



> "Disco" 2005

Artist: RAPHAEL HEFTI

JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



JIM DINE

Jim Dine was born June 16, 1935, in Cincinnati, Ohio. He studied at night at the Cincinnati Art Academy during his senior year of high school and then attended the University of Cincinnati, the School of the Museum of Fine Arts, Boston, and Ohio University, Athens, from which he received his B.F.A. in 1957. Dine moved to New York in 1959 and soon became a pioneer creator of Happenings [more] together with Allan Kaprow, Claes Oldenburg, and Robert Whitman. He exhibited at the Judson Gallery, New York, in 1958 and 1959, and his first solo show took place at the Reuben Gallery, New York, in 1960.

Dine is closely associated with the development of Pop art [more] in the early 1960s. Frequently he affixed everyday objects, such as tools, rope, shoes, neckties, and other articles of clothing, and even a bathroom sink, to his canvases. Characteristically, these objects were Dine's personal possessions. This autobiographical content was evident in Dine's early Crash series of 1959–60 and appeared as well in subsequent recurrent themes and images, such as the Palettes, Hearts, and bathrobe Self-Portraits. Dine has also made a number of three-dimensional works and environments, and is well-known for his drawings and prints. He has written and illustrated several books of poetry.

In 1965, Dine was a guest lecturer at Yale University, New Haven, and artist-in-residence at Oberlin College, Oberlin, Ohio. He was a visiting artist at Cornell University, Ithaca, New York, in 1967. From 1967 to 1971, he and his family lived in London. Dine has been given solo shows in museums in Europe and the United States. In 1970, the Whitney Museum of American Art, New York, organized a major retrospective of his work, and in 1978 the Museum of Modern Art, New York, presented a retrospective of his etchings. Dine lives in New York and Putney, Vermont.

Dine's enormous artistic output, often associated with the pop art movement of the 1960s, includes paintings, sculpture, and

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Artist: JIM DINE

Artwork



> "Hand-Painted Afrika", 2005

JIM DINE...continued

photographs, but nowhere has he more strikingly demonstrated his virtuosity of materials and content than in his career-long interest in printmaking. The enormous volume of work contained the Raisonné catalogue found in Jiva's library is chronologically arranged and includes two instructive essays by curator Carpenter and Joseph Ruzicka (Landfall Press: 25 Years of Printmaking), who discuss Dine's prints, artist's books, and portfolios. The information is presented clearly, and the varied page layout gives this book an innovative look and feel. Included are a helpful key to the prints, selected exhibition history, glossary of printmaking terms, selected print bibliography, index of print titles, and general index.

Artwork



> "To the Lake", 1998

DONALD BAECHLER

Born 1956, Hartford, Connecticut, USA. Donald Baechler was born in Hartford, Connecticut and educated at the Maryland Institute College of Art and Cooper Union. He has shown his work throughout the world, and is included in major museum collections such as the Museum of Modern Art, the Whitney Museum of American Art, the Stedelijk Museum, the Centre George Pompidou, and many others. He is represented by the Tony Shafrazi Gallery in New York, where he lives and works.

Artwork



> Untitled (Cast Flowers), 2006

JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



BRUCE RAE

Bruce Rae trained as a photographer at Birmingham college of Art between 1963- 64 and then, in the early 70's attended the Royal Collage of Art; after which he sought commercial work.

He went into artistic photography by mistake whilst teaching himself to use a light meter; using flowers as a subject. He then spent a number of years producing black and white images of flowers. The ideas behind the photographs stem from Rae's interest in birth, life and death. The link with the flowers is their short life span, their vibrance and their decay. In his early work he photographed flowers as a celebration, but they all have a sense of "momento mori". Only using black and white he detaches himself from the subject and is able to create images that are warm, sensual and quiet

As his work progressed it took on a deeper stance, he created darker, richer tonal prints; his images became a minimalist, floating world where the flowers came to represent sensual images of mortality and decay. Their excellence lies in their peculiar luminosity which seems to emanate from the flowers themselves. He is quoted in saying, "I am interested in the point at which things emerge from the darkness into the light and then disappear again; in the narrow span of existence between life and death."

Rae has a simple approach to his work; his living room becomes his studio and laying the object onto black velvet, using natural light and long exposures, the change and movement within his subject becomes apparent. The stillness of each petal, each stem helps us understand how the plant has developed and has become so beautiful. His ability to create perfect negatives from which to print from shows a knowledge and understanding of his materials which, married with his sense of shape and form, join to create such exquisite prints. Despite the repetition of his subject matter: flowers, such as poppies, lillies, shells and

Artwork



> Untitled

now butterflies and moths, the diversity of his photography is extraordinary, perhaps because his images are not about pure visual concepts, but are about personal thoughts.

Artist: BRUCE RAE

RON VAN DONGEN

Many artists have created botanical studies for hundreds of years, using a wide variety of different mediums including photography. From the earliest days of photography and artists such as Fox Talbot, Anna Atkins and Karl Blossfeldt in the 1920s, right up to Robert Mapplethorpe and Irving Penn, each one of them created their own distinctive style in portraying the beauty of the plant or flower.

Virginia Wolff observed that until we can comprehend the beguiling beauty of a single flower, we are woefully unable to grasp the meaning and potential of life itself.

Ron Van Dongen brings a new and fresh contemporary approach to botanical illustration. His wonderfully clear high-key prints are much sought after and his brooding dark flower portraits offer us an illuminated insight into the often strange but always wonderful natural forms that exist in nature.

Working in a traditional manner by growing almost all of the plants and flowers he photographs, Van Dongen works at home in California in his daylight studio, focusing on the essence of the particular plant. Whilst detail is always present, Van Dongen always manages to achieve an 'aura' which lifts the image beyond the simple photograph. Each and every print is hand-made by Van Dongen to exacting standards and it is here as well as in the darkroom where the magic occurs.

Artwork



>Arisaema Augustatum, 2005

JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



LOUISE BOURGEOIS

Louise Bourgeois (born December 25, 1911, Paris) is an artist and sculptor, whose work has been strongly influenced by the Surrealists, Abstract Expressionism and Minimalism. Her work is deeply involved in the investigation of her own psyche and relation to objects through strong intuition. She constantly evaluates her past and creates work that is based out of this nostalgia and torture. She is one of the most prominent sculptors of the 20th century. It is difficult to directly link her work to other artists because she is extremely original in much of her work. She is most known for her 'Cells,' 'Spiders' and various drawings, books and sculptures.

Her parents were involved in repairing tapestries. As early as 12, she participated in their industry by helping to draw the missing segments of the tapestries, which would then be rewoven. At 15 she studied mathematics at the Sorbonne. Her studies of geometry contributed to her early work concerning cubism (in early paintings and drawings). Unable to find what she was looking for, she began with painting, at several schools including the École des Beaux-Arts, and worked as an assistant to Fernand Léger. In 1938 she moved with her American husband to New York City, where she still lives.

Her works are sometimes abstract and she speaks of them in symbolic terms, and the main focus is "relationships" - considering an entity in relation to its surroundings. Louise Bourgeois finds inspiration for her works from her childhood: her adulterous father, who had an affair with her governess (who resided in the home), and her mother, who refused to acknowledge it. She claims that she has been the "striking-image" of her father since birth. Louise Bourgeois is very effective in conveying feelings such as anger, betrayal and jealousy. Her earliest exhibition, in 1947, consisted of tunnel sculptures and wooden figures (such

as The Winged Figure (1948)). Despite early success in that show (one of the works was purchased for the Museum of Modern Art), she was subsequently left alone by the art market during the fifties and sixties. It was in the seventies, after the deaths of her husband and father, that she became one of the most successful artists living. In her sculpture, she has worked in many different mediums, including rubber, wood, stone, metal, and appropriately for someone who came from a family of tapestry makers, fabric. Some of her pieces consisted of erotic and sexual images, with a motif of "cumulus" (she named the round figures such because they reminded her of cumulus clouds). Her most famous works are possibly the spider structures, titled Maman, that have been made in the last dozen years. Today, she continues to work, having one of the longest careers that any artist has had.

In 1993 she represented the United States at the Venice Biennale. In 1999, Bourgeois was the first artist commissioned to fill the Turbine Hall at the Tate Modern. "Three large steel towers, about 30 feet high, dominate the east end of the Turbine Hall. Each tower supports a platform on which two chairs are surrounded by a series of large swivel mirrors. The mirrors with their reflective surfaces create an intense space for contemplation and reflection.

Visitors are able to mount spiral staircases on the towers to experience the space of the platform and the Turbine Hall. Bourgeois imagines that the platforms will become the stage for significant conversations and human confrontations. Adjacent to the towers and straddling the bridge of the Turbine Hall is an enormous 35 feet high spider by Bourgeois, the largest she has made." >>

Artist: LOUISE BOURGEOIS

LOUISE BOURGEOIS...continued

Née en 1911 à Paris, installée à New York depuis 1938, Louise Bourgeois est l'une des artistes les plus importantes du XXe siècle. Sculptures, peintures, dessins, installations monumentales et gravures constituent une œuvre polymorphe échappant à toutes les classifications esthétiques. Sa liberté formelle, mise au service de l'expression autobiographique et de ses thèmes de prédilection : la polarité masculin/féminin, le corps, la sexualité, en fait une référence majeure pour la création contemporaine.

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Artwork



>"Paddle Woman", 2006

JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



MARK LEWIS

The photographs and films of London-based artist Mark Lewis (born 1957 in Hamilton, Canada) are a sustained exploration of cinematographic structures and visual languages. The films (shot on 35 mm material), no less than his colour photographs, referred to by Lewis as “location shots”, employ the film industry’s formal means of expression and its technical and logistical apparatus. Sophisticated tracking shots, actors and a professional production team unite to produce works reflecting the visual power and the codes of moving images, works that are at once a homage to and a critical examination of conventional cinematic narration.

For the most part his films are historical fragments – encounters with urban space or with nature in his home country Canada, with gardens in California or run-down modernistic tenement landscapes in London. His loop-projected films often forego classical narrative with a beginning and an end in favour of carefully selected, extended moment in time. In many of his works Lewis cites familiar idyllic-romantic motifs in art history, especially painting, or specific sequences and shots in classic cinema films, and translates them into epic dimensions. By contrasting detail and panorama, stasis and motion, he creates a characteristic space-time rhythm quite distinct from that of conventional narrative cinema.

Mark Lewis’s work has become increasingly engaged with ideas around movement and stillness, and with the different ways that a work of art can be both experienced in time and in turn can represent time. He is concerned with the ability of film to re-invent the picturesque tradition, a tradition that historically has been constructed, challenged and defined through the painting genres and more recently through photography. Lewis’ work highlights, through film, that what is always present in a great pictorial work of art is a depiction embedded in a complex relationship to time.

Artwork



> “The Brass Rail” 2003

Artist: MARK LEWIS

JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



BRADFORD WASHBURN

(June 7, 1910 – January 10, 2007)

Born on June 7, 1910, in Cambridge, Massachusetts, Dr. Bradford Washburn established himself as an explorer, mountaineer, photographer, lecturer and author already in his early twenties. At the age of sixteen he had started climbing. Mont Blanc, the Matterhorn and Monte Rosa were among his first mountains - all in 1926. Three years later he had made enough difficult climbs in the Alps to be elected to the French Alpine Club's Groupe de Haute Montagne - of which he is now an honorary member. At sixteen he had also published his first guide book on the White Mountains in the Eastern United States. At the same age he discovered a fascination for photography, especially of mountains, which finally led to his expertise in aerial photography and his passion of mapping the world's greatest mountains. He graduated from Harvard University in 1933 and was an instructor at Harvard's Institute of Geographical Exploration from 1935 until 1942. Today he holds 9 honorary doctorates from various American Universities.

At the age of 29, Bradford Washburn was appointed Director of Boston's Museum of Science which he built and directed during 41 years until 1980. In 1985 he was elected Honorary Director for life. Although his life's work has been focussed on building the Boston Museum of Science into one of the nation's leading museums, he is also a noted photo-grapher, cartographer and leading expert on Alaskan mountains and glaciers. He has led numerous Alaskan exploratory expeditions, has climbed many Alaskan peaks, including Mt. McKinley, and has published a large-scale map of Mt. McKinley, the result of 15 years' work in Alaska, Boston and Switzerland. In 1975 he completed a map of the Heart of the Grand Canyon, and in 1977 the first detailed map on Alaska's huge Muldrow Glacier. In the spring of 1981 he also published a highly detailed map of the Bright Angel Trail in the Grand Canyon. Between 1978 and 1988 he focussed his attention on a new and large-scale map of the New Hampshire's Presidential Range with Mount Washington as its highest point. There, as a youngster, his interest in exploration, photography and geology found its roots.

During 1981 until 1984 Dr. and Mrs. Washburn made 3 trips to Nepal and China to negotiate the first permission ever granted by these two governments to make ultra-high-altitude photo-mapping flights in a Learjet over 380 square miles of Nepal and Tibet, centred over Mt. Everest. These flights were successfully completed in 1984 and the map, prepared by Swissair Photo and Surveys Ltd and the Swiss Federal Institute of Topography, was first published by the National Geographic

Artwork



> After the Storm, Doldenhorn, Switzerland, 1960

Society in 1988. A second edition was published in 1991 by the Boston Museum of Science and the Swiss Foundation for Alpine Research, this time involving an entirely new back-side showing all the routes by which Mt. Everest has been climbed so far.

In 1992 Dr. Washburn worked in Nepal with a young expert of its Survey Department and a team of excellent American mountaineers and succeeded in making the first laser measurement to the top of Mt. Everest. It was one of his most exciting moments of his life «when he looked through the telescope at Namche Bazar and saw the brilliant ruby laser reflection dancing on the tip-top of Mount Everest !» Today he is working with a brilliant team of geophysicists on the plate tectonics of the Everest region and the rate at which the massif still continues to rise – possibly by as much as 4 to 5 centimetres per year.

Dr. Washburn is a member and honorary member of numerous mountaineering and camera clubs, including The Alpine Club, The American Alpine Club and The Explorers Club, and has received many distinctions and awards, far too numerous to list in this short bibliographical sketch. But his most treasured award, which he shares with his wife, Barbara, was the Centennial Award of the National Geographic Society. He now receives the King Albert Medal of Merit in recognition of «his guiding spirit in the ambitious and successful enterprise of making a new large-scale map of the roof of the world from 1982 to 1991».

Pioneering climber, explorer, and map maker Bradford Washburn has shot some of the most epic mountain photography of all time—much of which has never seen the light of day. He has been described as an alpine icon.

Artist: BRADFORD WASHBURN

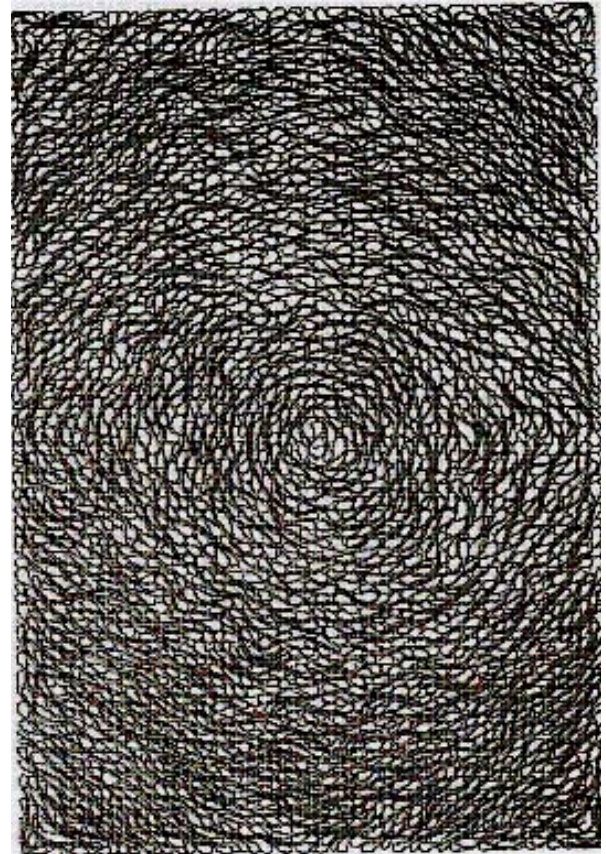
JIVA HILL PARK HOTEL
ARTWORK and ARTISTS INFORMATION



TARA DONOVAN

Tara Donovan (b. 1969, New York city) builds large, labor intensive, and site-specific installations out of everyday materials such as scotch tape, drinking straws, paper plates, roofing paper and styrofoam cups. Donovan takes these materials and “grows” them through accumulation. The results are large-scale abstract floor and wall works suggestive of landscapes, clouds, cellular structures and even mold or fungus. In her words, “It is not like I’m trying to simulate nature. It’s more of a mimicking of the way of nature, the way things actually grow.”

Artwork



> Untitled (Rubber Bands), 2006

Artist: TARA DONOVAN

JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



KCHO

Drawing is central to the practice of Kcho (Alexis Leyva Machado, born on the Isla de la juventud, Cuba, 1970). In this regard, he is like many of his compatriot artists, for whom drawing is a way of visualizing, a visual language for experimenting with an idea. Drawing in the Cuban practice as in that of many artists--- one thinks of the brilliant drawing output of Bruce Nauman--- is the medium ideally suited to conceptual thinking since it can be direct and unfettered by technical gadgetry, allowing the passage from mind to hand to visual ground almost instantaneously. The Chinese knew this. In the Chinese amateur tradition, as opposed to the academic, painting and writing held the place above all other art media, conjoined by the use of the same tools: paper or silk, brush, ink stone, ink stick, water. In the case of Kcho, the mention of Chinese painting is more than casual.

Kcho is best known for his installations. The drawings are in many cases the visual beginning of the sculptural idea within space. The monumental Archipiélago de mi pensamiento (1997)(i) that Kcho showed at the sixth Bienal de La Habana grew from the drawing of a vertical stacking of boats. It is like Noah's ark in its scale, and as varied, with tables, boats, ropes, wire spools, a surfboard, and a makeshift antenna. It also recalls the makeshift floating villages of the film Waterworld(ii) as it floats on an undersized puddle of bottles. Virtually all of Kcho's imagery can be found in this work, and nearly all his strategies converge in it. In the drawing, the form is topped by a sail, and an oar lies beside it on the floor at the foot of a figure.

Like all strong artists, his forms suggest many things, with more unfolding as association is triggered. In Kcho's case, this multiple array of meanings opens out without an extra line, with no sacrifice of simplicity. He is one of those artists with a seemingly infallible ability to say it in drawing. His ability to suggest transformation is supported by this skill. He does this by shifting context of found objects. Using one thing to serve a purpose for which it was never intended is the Cuban way to survival. Kcho turns it into an aesthetic strategy. A propeller in the air suggests not only an airplane, but moves water into the air, and thereby places the viewer under water. He exploited this technique of dislocation perfectly in Lo mejor de verano (1993-94)(iii) by suspending boats at the top of a room, with light coming from above through a net that suggests a surface, and a dark floor below. It suggests drowning without a figure or a drop of water.

The drawing is built up in a grid of cross-hatching, like a stack of boat-shaped baskets, not unlike Estructuras similares (1995)(iv) made in honor

of Vladimir Tatlin and the Model for the Third International. But Kcho places the skeleton of a rowboat leaning against the recognizable form of the Monument, equalizing them in scale, as if to equate the two and make a monument that would serve the grandiose aims of revolution and at the same time honor the fisherman or the balsero. At the same time, the woven form and even its shape recall a fish trap. The square element in the drawing for the Archipiélago resembles a crab pot.

The place that water holds in the Cuban imagination cannot be exaggerated. In the work of artists of his generation, the "odious condition of water all around" and images of boats, rafts, bottles have become clichés. But like many clichés, this icon still carries a terrible truth. The 1994 exodus of thousands of Cubans in boats little more seaworthy than a fish trap ended in death for many. The departure of the balseros was a response in most cases to the privation caused by the collapse of the Soviet Union and the loss of support for the Cuban economy that had come to depend so heavily on this aid. Fuel sources disappeared. Food was so scarce that it caused a rare protest against the political leadership.

The relationship of death and water is made eloquent in a pair of drawings, one of an upturned boat, the other of a pair of oars. The two are drawn in red, with smears and runs that suggest blood. In anyone else's hands, this could be an outrageous platitude. In Kcho's, it is not. It is completely convincing. The holes in the boat and oars remind me of drawings done by Salvadoran artist Roberto Huezo(v) that depict the victims of torture. The bodies are scarred with burns from cigarettes applied to encourage confession, or possibly just to disfigure and dishonor the dead. Kcho does not draw bodies. He does not need to. He has used boats as stand-ins for bodies before.(vi) But the boat easily becomes the back of a body and the oars an abject pair of crossed arms without excessive imagining. They form an elegy for the unknown dead in as simple a visual language as possible.

In Cuba, much seems to hang by a thread. The collapse of the economy led to neglect of the infrastructure both on a public level- roads in Cuba are a Calvary-and at home. Cubans invent alternatives because they must. In two drawings, Kcho proposes two mobiles. In one, a pair of rowboats are balanced on a stick that hangs from a cord. The boats can only go in circles, a quiet statement about futility. Another shows an oar as the crossbeam, from which are balanced propellers. The propellers do not spin, powering the motion. Rather they are unfueled, passive as sails that can only move the whole with the force of wind. >>

Artist: KCHO

JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



KCHO ...continued

In the seventh Bienal de La Habana that just closed, Kcho showed several works in the Convento de San Francisco de Asis. He had already made several works that place a boat on a sea of bottles. Two are titled *Para olvidar*. The first, done in 1995,(vii) brought him international acclaim when he was awarded the prize for it at the Kwangju Biennale. He was 24 years old. Another version done the following year(viii) places a kayak on the bottles. The meanings immediately evoked are both about escape: the boat of desperation of the *balsero*; escape through alcohol, the waters of oblivion. The bottles are a brilliant formal solution to what to do about the base, and in his treacherously vertical *Archipiélago*, they are the perfect contradiction to stability through their lightness and precariousness. In San Francisco de Asis, Kcho recycles this idea, the sea of bottles, with another that he has used previously, a ready-made, found dock. In *El camino de la nostalgia* (1996)(ix), the dock alone suggests the elegiac state of memory. The placement directly on floor converts that base into motionless water. In the version in San Francisco de Asis, the bottles are, most of them, medical dextrose used in intravenous feeding. The reading, at first glance, is a commentary on the Cuban economy. It is also far more explicit than most of Kcho's works in its grizzliness. The evocation of a hospital or of flotsam of medical waste is more openly horrifying than we expect from him. But at the back of the vast room, overshadowed by the other, colossal works is a minor piece, one that could easily be overlooked altogether. It consists of a stick with a lump of rubble on it. The stick is hooked at the end, like the *garabatu* used in *santería* as a signifier of power within the spiritual community. The rubble suggests the *escombros* all over the city of Havana, where there are piles of rubble from houses that have collapsed or are being torn down before they do. In two drawings, what look like overturned boats break the back of a fragile structure, like the chunk of rubble that seems to snap the emblem of spiritual authority in the work in the Convento. In one a boat or giant boulder breaks an oar. The oar is attenuated, made fragile by its exaggerated length. In another, the boat/ boulder breaks a flimsy table; a chair topples. It is another way of suggesting the straw that breaks the camel's back.

The way these last two are painted brings us back to the ideas of Chinese and Japanese painting. They have a similar parable quality to Ch'an or Zen painting as well as its subtlety of works such as Hakuin's *Candlestick* (18th century Japan).(x) With the sureness of the archer idealized in Zen, without an unnecessary mark or a distracting thought, the artists draw/

Artwork



> "Propella" 2005

paint a simple form, allowing the viewer maximal space for thought. The Japanese master draws a candlestick, a simple practical necessity. But it is also a metaphor for Zen practice to reach one-pointedness. It is readable on either or both levels. Kcho demonstrates the same economy in his drawings, suggesting his forms with a minimum of brushwork, even creating space in a few lines to place the sculptural elements in installation context. The two artists share another important characteristic: humor. The little theater of the boulder crushing the table is tragic-comic.

To work with this iconography that has been used and overused in Cuba is a challenge that does not even distract Kcho. First, it was his iconography by dint of his birth on the Isle of Youth off the south coast of Cuba. He grew up around water even more than most Cubans do. But he takes these images, and through the strength of his skill as a draughtsman and the absence of overt sentimentality, he not only gets away with it, he honors the dead and all that die and conveys the power of the real tragedy to which these icons allude.

Artist: KCHO

JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



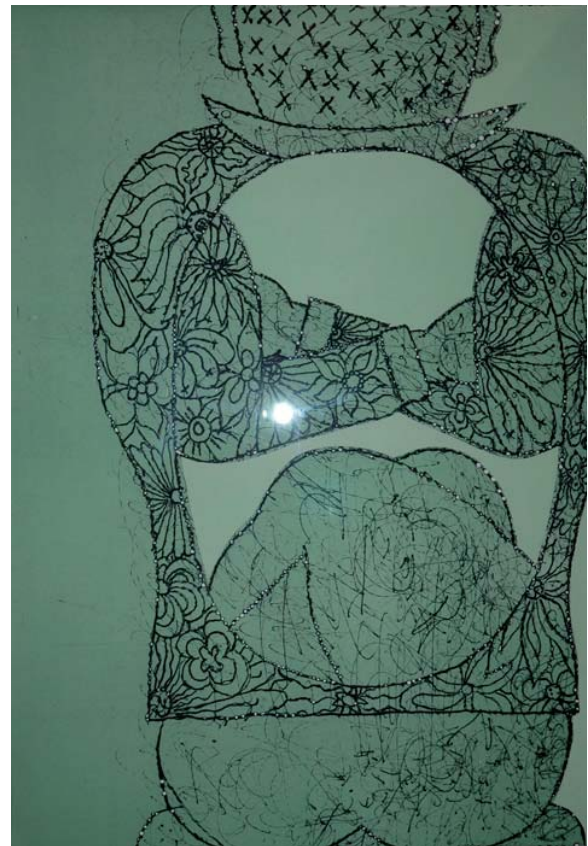
GEORG JIRI DOKOUPIL

Jiri Georg Dokoupil was born in 1954 in Krnov, then Czechoslovakia, and in the seventies he studied fine art in Cologne, Frankfurt and New York. In 1982 he had one-man exhibitions in Cologne, Rotterdam, Amsterdam and Paris. At the beginning of the eighties Dokoupil was a prominent member of the German neo-expressionist group Mülheimer Freiheit (together with Walter Dahn and four other artists). The artistic propositions of this group which coincided with similar ideas in the USA and in Italy, were greeted by excitement from art critics and, in retrospect, belong to one of the most influential movements of the international art scene of the eighties. Since 1983 Dokoupil has taught as a guest professor at the art academies of Dusseldorf, Madrid and Kassel.

Dokoupil's work is difficult to describe using common classifications. There is no consistent style in his work. This is why Dokoupil can be described as an exemplary post-modern artist. Directness, the ability to express himself strongly and the analysis of eroticism characterise his paintings. Extensive picture cycles in which he elegantly adapts styles of avant-garde art movements, such as abstraction, surrealism or pop art recur. His work is influenced by the pictorial language of comics and advertising, which is simultaneously cited and alienated through parody. The works have a strongly self-referential character. The artist continuously renews his work by the invention of new techniques and styles, for instance since 1989 by the creation of so-called soot paintings, in which the flame of a candle replaces the paintbrush. Recently the artist adopted a new technique using pigment and paint to create images ranging from „Bullfights“ to „Flower Stillifes“.

The stylistically and iconographically extremely varied work of this painter, draughtsman and sculptor has been exhibited since the eighties at prestigious museums and institutions such as the Museum Folkwang Essen (1984), Kunsthaus Luzern (1985), Espace Lyonnais d'Art Contemporain (1985), Fundación Caja de Pensiones, Madrid (1989), Horsens Kunstmuseum, Lunden (1991), Kunsthalle Kiel (1992) and Museum Moderner Kunst Stiftung Ludwig, Wien (1997), Chateau de Chenonceau, France (1999), Palacio de Velasquez, Madrid (2000). Works of the artist

Artwork



> H. a la x de Tapies

are to be found in the Nationalgalerie Berlin, Neues Museum, Weimar, Musée National d'Art Moderne in the Centre Pompidou, Paris, Museum Boymans van Beuningen, Rotterdam, and Centro de Arte Reina Sofia, Madrid (2000), and various other collections. Jiri Georg Dokoupil currently lives and works in Berlin, Madrid and Santa Cruz de Tenerife.

The exhibition at Galerie Bruno Bischofberger lasts until 16 September 2000. Dokoupil's works were first exhibited at Galerie Bruno Bischofberger in 1987 - The Gallery now represents the artist exclusively worldwide.

Artist: GEORG JIRI DOKOUPIL

ANATOLY ZVEREV

Was born in Moscow in 1931. He was discovered three times in his art career. The first time by a small group of Moscow aesthetes. The first person to discover him just so happened to be Alexander Roumnev, a well known patron of art of the time. He was an admirer of elegance and grace and a dancer with the Tairov's Chamber Theater. The second by Western experts, art dealers and gallery owners. Western sponsors helped to promote the artist. The third time was by everyone. Unfortunately, this last discovery occurred only after the artist's death in 1986 at the age of 55.

Zverev's artistic biography begins in the late 1940's or early 1950's in Sokolniki - a region of Moscow. Starting in late fifties, his works were displayed annually in the best galleries of the U.S. and Europe. Unfortunately, back home the situation was different. Those, who were dubbed "unofficial art representatives" by the dogmatists who monopolized art criticism (Zverev was one of the labeled) found themselves between silently revolving millstones designed to "grind" talented competitors by ignoring their existence. Rumors and fashion made "dissidents" popular. "Nonexistent" Anatoly Zverev soon became a "court portraitist" for dozens of foreign diplomats in Moscow. He was invited to Embassies of many countries to paint family portraits. His popularity was growing.

A few days before his sudden death (in December 1986) he wrote on a slip of paper: "Art should be free. Though it is very hard. Because human life is not free." It is just as well that the third and final discovery of the artist Zverev happened in his native country. As it would have, sooner or later.

Artwork



> "Sans Titre," 1963. Serie des Animaux

SOVANN KIM

Né en 1966 au Cambodge, vit et travaille en France depuis 1975.

C'est grâce aux tirages numériques que Sovann Kim a pu développer son oeuvre imprimé.

Il ramasse des végétaux, des minéraux, dans son environnement quotidien. Il les scanne, les transforme, les magnifie.

« C'est avant tout l'envie de voir...de voir autrement le sujet le plus ordinaire glané autour de soi.

Emprisonnés entre le scanner et le tube cathodique, certains sujets m'autorisent à lire leurs structures, leurs textures, leurs blessures graphiques, leur code architectural.

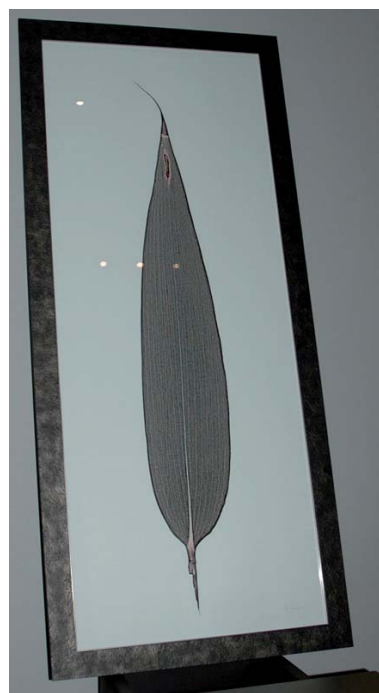
Le dialogue s'instaure. Un dialogue numérique : il faut re-tisser leur parure, panser les blessures mais pas toutes, accentuer leur voilure parce qu'ils vogueront mieux ainsi, ou encore greffer une virgule qui manque à leur élégance.

C'est aussi un travail avec le temps, sur la décomposition et la recomposition.

Confronter directement la richesse des sujets vivants au potentiel numérique est le fondement de cette série, dont le choix expressif final trouve une certaine résonance avec la gravure.»

Sovann Kim

Artwork



> "Transversale II," 2005

EXPOSITIONS ET PROJETS:

En projet: Exposition collective au Musée de Vitry-sur-Seine autour du thème:

«Vision du quotidien».

2006: - Arco'06, Madrid: représenté par la galerie Catherine Putman

- Premio Biella per l'incisione 2006

2005: - FIAC 05, Paris: représenté par la galerie Catherine Putman

- Art/36/BASEL: représenté par la galerie Catherine Putman.

- Maatgalerie. Paris

2003: - Espace Franck Bordas - Paris.

- Galerie C.G.B. / Odile Bocquel - Honfleur.

2002: - Galerie Allaire-Aigret - Paris.

- FIAC 02 - espace Franck Bordas.

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SOVANN KIM...continued

Interview Biblio

Quel est votre parcours d'études ?

J'ai suivi des études d'arts plastiques à la faculté Saint-Charles à Paris, et des études de design aux « Ateliers » ENSCI à Paris. Ce double parcours date de 1985 à 1991. Je poursuis aujourd'hui ces deux itinéraires.

Est-ce que vous pourriez m'expliquer la technique utilisée pour réaliser les œuvres qui seront exposées à Biella ?

Mon point de départ est un sujet ordinaire extrait de mon quotidien et de mon environnement proche : matière alimentaire, végétale, animale, minérale...

La technique utilisée est la numérique, du travail sur écran jusqu'à l'épreuve finale. Le sujet ne passe pas par un procédé photographique. Il est numérisé tel quel pour conserver la richesse de ses détails, sa matière et sa structure. Son image est ensuite retravaillée, transformée sur l'ordinateur jusqu'à ce qu'il apparaisse sous un autre angle de vue et de compréhension.

Je travaille de manière intuitive avec la précision mathématique de l'outil numérique. C'est ce mélange paradoxal qui m'intéresse et qui caractérise le fondement de la série « de l'Ordinaire » dont les œuvres pour Biella font parti.

Je tire ensuite les images sur une sélection de papier fine art après plusieurs épreuves de contrôle et d'ajustement de détails. Ces épreuves numériques pigmentaires sont réalisées à l'atelier Franck Bordas à Paris.

Mon approche avec la technique numérique ressemble à celle que j'ai par ailleurs dans le dessin traditionnel, à l'encre de Chine, l'aquarelle, la gouache ou le pastel... C'est une technique à part entière, contemporaine, avec des possibilités plastiques infinies qu'il faut explorer.

Comment expliqueriez-vous votre relation avec la gravure ?

J'ai toujours été attiré par les œuvres sur papier de manière générale, d'où la collaboration avec la galerie Catherine Putman. La gravure s'inscrit naturellement dans cette catégorie. Cette relation à l'encre et au papier remonte certainement à l'enfance où mes repères étaient le dessin et la calligraphie plus que la peinture.

La numérique a été un déclencheur à un moment donné, où j'ai ressenti le besoin de me servir de cet outil technologique pour créer des images qui évoquent une continuité possible avec le dessin ainsi qu'avec la gravure dite traditionnelle.

Je voulais que le résultat soit extrêmement précis, ciselé, et tenter d'aller le plus loin possible dans la finesse des détails.

Est-ce que vous travaillez en séries, à partir du sujet ?

Oui, la série des « Transversales », du n°1 au n°5, réalisés en 2002 et 2005 montrent avec des variations graphiques le mystère d'un aliment tel que la courgette, ainsi que ses différents stades de maturation et de décomposition. Alors que la série des « Visages », du N°1 au N°3, dévoile le caractère anthropomorphe d'un sujet végétal.

de l'ordinaire...

« C'est avant tout l'envie de voir... de voir autrement le sujet le plus ordinaire glané autour de soi.

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Artist: SOVANN KIM

SOVANN KIM...continued

C'est aussi un travail avec le temps, sur la lumière, la décomposition et la recomposition.

Confronter directement la richesse des sujets vivants au potentiel numérique est le fondement de cette série, dont le choix expressif final trouve une certaine résonance avec la gravure.»

SOVANN KIM

Né en 1966 au Cambodge, vit et travaille en France depuis 1975.

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JIVA HILL PARK HOTEL ARTWORK and ARTISTS INFORMATION



MARKUS RAETZ

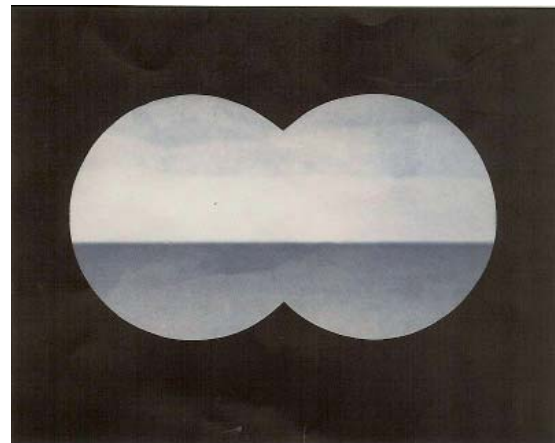
Markus Raetz was born in Buren, a small town near Bern, Switzerland, in 1941. He grew up there, worked as an assistant to a local artist during school vacations, took teacher training in Bern, and worked as a teacher from the ages of twenty to twenty-two.. He has had no formal art training, except "half a year studying etching in Amsterdam." However, he knew, he says, from the age of ten that he would be an artist. "My father liked to draw. He saw that maybe I would do something he had wanted to do." Raetz still lives in Bern.

Since he began showing his work in 1966, he has had exhibitions in many galleries and museums, including all the major Swiss museums and the Stedelijk Museum in Amsterdam, the Kolnischer Kunstverein in Germany, and the Serpentine Gallery in London, the New Museum in New York City and , in 2001, the Arts Club of Chicago. In 1988 he represented Switzerland in the Venice Biennale.

His Venice exhibition was partly made up of seascapes, a surprise for the Swiss Pavilion, but plausible for Raetz who, with his wife and daughter, spends every summer in France near the sea. The seascapes originated there, but Raetz did not go out with his easel to paint them. He calls them "invented," and the essayist for the Venice catalogue speaks of "fields of vision" and "continuity in constant flux."

Flux is especially evident in a work of sculpture that is simply a piece of sheet metal cut into binocular "eyes" and hammered to produce a horizon line and other marks that reflect light differently from one point of view to the next.

"Binocular View" is done with photogravure, although no photograph was used. In the darkroom, Raetz and printer Case Hudson exposed film under the light of an enlarger using stencils that they moved during the exposure.



> "Binocular View", 2001

Artist: MARKUS RAETZ

Acknowledgements

I would like to express my deepest thanks to the following people for assembling the Jiva Hill art collection:

My wife, Virginia (Dina) Lundin, who directed the purchases and made the selections with great sensitivity to both the surroundings and my own (undefined) tastes. She handled both the way only a passionate woman can.

Our close friend, Alex Jennings, who was Dina's right hand during the whole process of scouting out and identifying all the pieces from Basel to Rome to Miami via Geneva and London. Her experience and great sense of space were invaluable.

Allessandro Twombly, a true artist, who created a series especially for Jiva Hill, and whose works now adorn several walls as well as the "Japanese" garden. His hospitality is second to none.

Mr & Mrs Hug, the "hook" couple, who professionally hung the 200 or so works around Jiva Hill with the greatest of care.

Finally, thanks to Keith Laurie who once again came to our rescue when it was time to put this brochure together.

Ian Lundin

