

A limited edition 2009 artist calendar will be launched this year as part of a 5-year project whereby internationally renowned and young emerging artists will be featured. Designed by Richard Bloom, New York and curated by New York based independent curator Rita de Alencar Pinto in collaboration with Lecce Sprueth artist's residence Ostuni, Italy. The calendars will initially be launched at Artissima, the international fair of contemporary art in Turin, November 7-9, 2008 (Lingotto Fiere, via Nizza 280, I – 10126, Torino) by Le Casa D'Arte (Milan).

The participating artists include:

- Alighiero Boetti/Italy/Cover
- David Ellis / US/ January
- Louise Lawler /US/ February
- Wangechi Mutu/ Kenya/ March
- Rosemarie Trockel/ Germany/ April
- Emily Prince/ US/ May
- Zanele Muholi/ South Africa/ June
- Eve Sussman/US/July
- Marta Dell'Angelo/ Italy/ August
- Jota Castro/ Peru/ September
- Nico Vascellari/ Italy/ October
- Sigalit Landau/ Israel/ November
- Bjorn Copeland/ US/ December
- Adler Guerrier/Haiti/January 2010

The calendars are essentially for collectors and a way to fund raise for charity, and draw attention to certain causes. Each year will benefit a new charity and highlight a different cultural organization. This year we have chosen The African Medical and Research Foundation and artis. Additional support has been provided by, The Italian Cultural Institute, NY, Sima Familant and Roebling Hall gallery, NY.

(AMREF) is Africa's largest indigenous international non-governmental health organization (NGO). AMREF's mission is to empower disadvantaged people in Africa to enjoy better health by helping them establish their own self-sustaining health systems. To achieve this, AMREF works in partnership with the government ministries of health, United Nations agencies, the World Health Organization, local communities, other NGOs, trusts and corporates as well as much valued individual donors who form the backbone of AMREF's future.

Founded in 2004, artis is a private non-profit organization that supports Israeli contemporary artists and creates opportunities to develop dialogue and exposure for their work. Based in New York and Tel Aviv, artis provides a portal to the discovery of Israel's cultural developments by highlighting the best Israeli exhibitions, performances, projects, and events throughout the world.

The edition of 800 cost \$50 each and will be sold by:

Le Casa d'Arte, Via Circo 1, 20123 Milano, Tel./Fax +39 02 8054071 Tel. +39 02 72016262, Email: info@lecasedarte.com

Online at www.ritapinto.com

Roebling Hall gallery at NADA art fair in Miami (December 3-7, 2008 at The Ice Palace, 1400 North Miami Avenue ((corner of North Miami Avenue and NW 14th Street)) Miami, FL 33136)



For further information please contact Rita de Alencar Pinto at rita@ritapinto.com



Artist biography information:

Alighiero Boetti

Boetti was born in 1940, in Turin. Active as an artist from the early 1960s to his premature death in Rome, 1994, Boetti developed a significant body of works steeped in his diverse theoretical interests and influenced by his extensive travels. Boetti was a member of the Arte Povera movement in the mid-sixties. From 1978-1994 Boetti made a series of work called “calendari” and “contatore”, these collages taken from calendar pages and counters echo the underlying truisms in the “arazzi”. Contatore, 1972/73, used on the cover of this calendar is appropriate in relation to a new year and plays on that precipice in a rhetorical and self-evident way.

David Ellis

Ellis’ work continues to interpret music and sound like compositions whereby his sculptural collage’ evoke layered interpretations. His paintings are often recorded in a form of digital time-lapse animation Ellis calls “motion painting.” Like jazz, these works provide Ellis with an opportunity to combine ideas with collaborators or work solo within a form that promotes improvisation and spontaneity. Ellis further explores sound with kinetic installations that produce analogue sequences in rhythm.

Ellis has presented solo projects with Roebing Hall, NY, Jessica Murray Projects, NY, Publico and the CAC in Cincinnati, and participated in numerous prestigious group shows, including “Inner and Outer Space” at Mattress Factory, Pittsburgh, curated by Dara Meyers-Kingsley (2008); “Ensemble”, Curated by Christian Marclay at the ICA, Philadelphia (2007); “Dawn’s Early Light”, Savannah College of Art and Design, (2006); “Conversation” at Rice University, Houston (2006); and P.S.1’s “Greater New York” (2005). His motion-paintings have been screened at the Museum of Modern Art, New York. Ellis lives and works in Brooklyn, New York.

Louise Lawler

Lawler’s mostly photographic work concentrates on the spaces in between, it collapses a variety of art-world positions, including artist, curator, photo editor, dealer, graphic designer, critic, and publisher, raising open-ended questions about the place, value, meaning, and use of art. Poignantly expanding upon the legacy of institutional critique initiated by an earlier generation of Conceptual artists, including Marcel Broodthaers, Daniel Buren, Hans Haacke, and Michael Asher, Lawler puts a frame around the contexts that define art and the audience’s relationship to it. Aiming her self-reflexive lens primarily at art’s institutions—museums, galleries, auction houses, private collections, art fairs, art storage, and other post-studio contexts—her “pictures present information about the ‘reception’ of artworks,” the artist reports matter-of-factly. But Lawler’s closely cropped photographs also frame specific ambiguities, too, including art’s relationship to the inchoate economies of desire, exchange, prestige, gender, and power. Jerry Saltz has called her the conceptual Diane Arbus, a stalker who takes advantage of situations (excerpts by Todd Alden).

Solo exhibitions include 2008, “Sucked In, Blown Out, Obviously Indebted or One Foot in Front of the Other,” Metro Pictures, New York (and 1982, 1987, 1989, 1991, 1994, 1997, 2000, 2004); “Twice Untitled and Other Pictures (looking back),” Wexner Center, Ohio (cat.); “Connections, Louise Lawler: The Enlargement of Attention, No One Between the Ages of 21 and 35 is Allowed,” Museum of Fine Arts, Boston, 1990, “Projects, Louise Lawler: Enough,” Museum of Modern Art, New York (brochure), 1987. Group shows include: the “Whitney Biennial 2008 and 2000” Whitney Museum of American Art, New York (cat.); “Documenta 12,” Aue-Pavillon, Kassel

(cat.), 2007; "Not for Sale," P.S.1, New York, 2007; "Louise Lawler, Cindy Sherman, Laurie Simmons," Kunsternes Hus, Oslo; Museum of Contemporary Art, Helsinki, Finland, 1993 (cat.)

Born in 1947 in Bronxville, NY, Lawler lives and works in New York.

Wangechi Mutu

Mutu uses collage as a means of both physically and conceptually bringing layered depth to her work. Using images cut from fashion magazines, National Geographic, and books about African art, Mutu pieces together figures which are both elegant and perverse. Individual body parts comprised of found 'objects' are made to seem like odd prosthetics glued over torsos and limbs drawn in ink. Mutu's surface uses these conflicting textures to draw a wide range of connotations: from glamour models, to dyed fabrics, diseased skin, and science fiction special effects. Her goddess-like figure becomes an embodiment of the disjointed facets of modern Africa, caught in the flux of Western preconception, internal turmoil, ancient tradition, and blossoming future.

Born in Nairobi, Kenya in 1972, Wangechi Mutu received her MFA degree from Yale University in 2000 and her BFA at Cooper Union College, New York. Mutu recently participated in The New Orleans Biennial in 2008, and the SITE Santa Fe Biennial, "Still Points in the Turning World": SITE Santa Fe's Sixth Annual Biennial, curated by Klaus Ottmann, in July 2006, as well as "USA Today" at the Royal Academy of the Arts, London UK and 2nd Biennial Contemporary Art in Seville, Centro Andaluz de Arte Contemporaneo, Sevilla, Spain. In 2007 she had solo exhibitions at New York, "Interrupted", PKM Gallery Beijing and "Yo n I", Victoria Miro, London, in addition to the San Francisco Museum of Modern Art; the Miami Art Museum; and ArtPace, San Antonio and the inaugural show at the New Museum, "Collage: The Unmonumental Picture". Mutu lives and works in Brooklyn, NY.

Rosemarie Trockel

Central to Trockel's work is a feminist viewpoint that has proven singular and sustained, flexible and pithy, when employed as a tool for cultural analysis. Through drawing, sculptural knitted works, painting, and textiles, in addition to her extensive work in video and installation, Trockel has explored social convention and stereotyping as vehicles for disguise. Many of her knitted works blend the worlds of politics and decoration, or machine work and handcraft, to recontextualize the meanings of the objects she creates and to rethink the boundaries of such categories.

Born in 1952, Trockel lives and works in Cologne, Germany, and has internationally exhibited her work since the 1980s. Trockel's recent solo exhibitions include the Moderna Museet in Stockholm (2001); exhibitions of drawings at Centre Georges Pompidou, Paris, and The Drawing Center, New York City, in 2001; De Pont Foundation for Contemporary Art, Tilburg, Netherlands (1999); Musee d'art moderne de la ville de Paris (1999); Whitechapel Art Gallery, London (1998); and Kunsthalle Hamburg, Germany (1998). Trockel represented Germany at the 1999 Venice Biennale.

Emily Prince

Prince is inspired by the instability of memory - its slips and errors, its inadvertent/unconscious creativity, its unwieldiness. Specifically, she is investigating the nostalgic kind of memory; how it paradoxically enacts reconstruction and degradation at once. Her collages mimic this paradox by recreating the content by extraction.

Graduate of Stanford University with a double major in Fine Art and Psychology BA and a MFA from the University of California, Berkeley. Prince drew critical acclaim at the 2007 Venice Biennale with a drawing installation called, "American Servicemen and Women Who Have Died in Iraq and Afghanistan (But Not Including the Wounded Nor the Iraqis nor the Afghans)", 2004 - to

present. Prince lives and works in San Francisco, CA.

Zanele Muholi

Muholi's work represents the black female body in a frank yet intimate way that challenges the history of the portrayal of black women's bodies in documentary photography. She has worked as a community relations officer for the Forum for the Empowerment of Women (FEW), a black lesbian organization based in Gauteng, and has as a photographer and reporter for Behind the Mask, an online magazine on lesbian and gay issues in Africa. Her solo exhibition "Only half the picture", which showed at Michael Stevenson in March 2006, has travelled to the Market Photo Workshop in Johannesburg and the Afrovibes Festival in Amsterdam. She was the recipient of the 2005 Tollman Award for the Visual Arts, and the first BHP Billiton/Wits University Visual Arts Fellowship in 2006. Recent group exhibitions include "za: giovane arte dal Sudafrica" at Palazzo delle Papesse, Siena (2008); Make Art/Stop AIDS at the Fowler Museum at UCLA, Los Angeles (2008); and "Heterotopias: the first Thessaloniki Biennale" (2007). The current visibility of Muholi's work coincides with major political shifts and events, such as the much debated Same Sex Civil Union bill recently passed by South Africa, the first country in Africa and fifth in the world to allow such unions. Zanele Muholi was born in Umlazi, Durban, in 1972 and lives in Johannesburg.

Eve Sussman

Sussman is an artist whose work incorporates film, video, installation, sculpture and photography. She is the founder of Rufus Corporation, an ad hoc ensemble of performers, artists and musicians who have collaborated on motion pictures and appeared in photographs and video art pieces. Under the direction of Sussman, Rufus Corporation has conceived and produced "89 seconds at Alcázar" (2004) and "The Rape of the Sabine Women"(2006) as well as numerous photographs and flat screen video works. The company is currently in development on "White on White" a new work to be shot in Kazakhstan.

Select exhibitions include: The San Francisco Museum of Modern Art (SFMOMA), 2008, Adaptations, 2008, curated by Stephanie Smith, Smart Museum of Art at the University of Chicago, 2007, US Premiere, presented by Creative Time at IFC Center, NY, The Rape of the Sabine Women, 2006, The Reina Sofia, Madrid, Spain, The National Gallery, London, 2004 Whitney Biennial, Whitney Museum, NY, Museum of Modern Art, NY, 89 Seconds at Alcázar.

Presented by Developed through improvisation, The Rape of the Sabine Women is a re-interpretation of the Roman myth, updated and set in the idealistic 1960's. Filmed with a cast of hundreds, and shot on location in Athens and Hydra, Greece, and in Berlin, Germany, this eighty-minute video was directed by Eve Sussman with an original Score by Jonathan Bepler, choreography by Claudie De Serpa Soares, and costumes by Karen Young. The Rape Of The Sabine Women was conceived as allegory based loosely on the ancient myth that follows Romulus' founding of Rome and inspired by Jacques-Louis David's 1799 painting, Intervention of the Sabine Women. Re-envisioning the myth as a 1960's period piece with the Romans cast as G-men, the Sabines as butchers' daughters, and the heyday of Rome allegorically implied in an affluent international style summer house, this version is a riff on the original story of abduction and intervention, in which Romulus devises a plan to ensure the future of the empire. While the Roman myth traces the birth of a society, this telling suggests the destruction of a utopia. The intervention of the women is fraught, and the chaos that ensues transforms the designed perfection into nothingness. With this improvised dramatization, Sussman follows her lauded video 89 seconds at Alcazar—unveiled at the 2004 Whitney Biennial and based on Diego Velasquez's Las Meninas—in bringing yet another iconic painting to life. Forgoing the compromise of the original, this unique re-imagining pits mid-twentieth century ideals against the eternal themes of power, longing, and desire. The modern process piece—a product of 140 hours of video footage and 6000 photographs—features distinct pieces of music composed by Jonathan Bepler, recorded live on site and incorporating a bouzouki ensemble, a Pergamon coughing choir,

and a chorus of 800 voices. Sussman lives and works in Brooklyn, NY.

Marta Dell'Angelo

Dell'Angelo's primary subject matter is the female form. The body is stripped of all narrative or personal elements and represents nothing more than its corporeality and its existential state. The artist speaks of figures in a state of 'apnea' (suspended breathing); the figures are submerged within themselves or their environment.

In the 2002 Dell'Angelo received the Premio New York I° edition from Ministero degli Affari Esteri Italiano and Columbia University. In the 2005 she participated in "Beyond the Ego" at the Biennial of Moscow at the Statal Museum of Contemporary History of Russian; in the same year she exhibited two different works at the show "Open for working progress", curated by F. Pasini at the Pavillon of Contemporary Art in Milan. In 2007 Dell'Angelo published *Manuale della figura umana*, a significant book documenting the female body. Her work was also included in "Mulher, Mulheres", curated by A. Von Funstenberg at the SESC of San Paulo in Brazil for Art for the World. A recent collaboration with Mika Rottenberg "Tutt'apposto?" was exhibited at the Media-Library of the Biblioteca Nazionale Braidense and in 2008 her work was included in "Peripheral vision and collective body" at the Museion, Bolzano. Currently the artist is leading a workshop about art and neuroscience for the Festival della Mente, Sarzana.

Born in 1970 in Pavia, Italy, Dell'Angelo lives and works in Milan.

Jota Castro

In the late 1990s Jota Castro brought his career as a diplomat at the United Nations and the European Union to a close and decided to devote himself totally to the field of art. Through his different professional activities, the Peruvian-born Castro gained in-depth knowledge of the world of politics; moreover, he considers his studies in law and political science as his real training in art. Conjuring up trivial humor, politically incorrect sarcasm, and a wide range of references, Castro's sculptures, installations, and performances point up certain mechanisms at work in society, whose imbalances and weaknesses are skillfully highlighted by the artist. Castro's works reinterpret facts connected with current events along with the artist's personal history. Castro has shown extensively internationally including; "Exposition Universelle 1", curated by Jérôme Sans at the Palais de Tokyo, The Venice, Tirana, Prague and Kwangju biennales. In 2004 he won the Gwandju Biennale prize. In addition to his art practice Castro is consulting editor for Janus magazine in Belgium and Nolens Volens in Spain. He also teaches at the European University of Madrid. Jota Castro was born in Peru in 1965 and lives and works in Brussels, Belgium

Nico Vascellari

Noise-punk musician, performance artist, video maker, sculptor and collage artist, Nico Vascellari is refreshingly original. His work is derived from his passion for music and nature. Vascellari is not confined exclusively to the performative dimension; the live component is embedded in a context inherently characterized by strong sculptural overtones, costume, pageantry and ritual. The artist facilitates his medium to tell a story, taking the viewer on a journey. Tangents in and out of storylines and visual landscapes, as seen in his epic *A Great Circle*, 2005 manipulated by a soundtrack, performed by the artist and his band *With Love*, are brought together as a coherent unit. Final installation works seen in the gallery take on a refined and polished look as seen in the sculpture *Bastard of Disguise*, 2006 or the installation *Revenge*, 2007 curated by P. Colombo and M. Pignatti, 52a Biennale di Venezia, where the artist was awarded the Rome Prize 2007-2008, and the Premio della Giovane Arte Italiana 2006-2007, DARC, Roma. The ability and dexterity for an artist to transcribe a balance between such raw performances and the subtlety of the final work is what makes Vascellari an interesting artist to watch. In 2008 the artist was a guest artist-in residence at the American Academy in Rome and exhibited a challenging new work at MANIFESTA 7 in Trentino. Born 1976, Vascellari lives and works between NY and Vittorio

Veneto, Italy.

Sigalit Landau

Sigalit Landau has created several works that explore body, locality and borders in a performative way, Making installations, video and sculptures that play with circular movements and the acts of spinning, turning, and transforming. In "Standing on a Water melon in the dead Sea" (2005), Landau floats on a green watermelon in the heavy saturated salt waters of this concentrated lake. As she attempts to balance herself she uses her arms like wings, positioned as a female crucifix in the nearly monochromatic turquoise lake which is located at the lowest point on earth. Landau's solo exhibitions include Salt Sails + Sugar Knots", Kamel Mennour Gallery, Paris, "Projects 87", Museum of Modern Art, NY, "The Dinning Hall" at Kunst-Werke, Berlin and Panorámica – Sigalit Landau, Museo Arte Contemporaneo, Mexico City, 2007, Kunsthalle Helsinki, Carcel de Amor: Relatos culturales sobre la violencia de genero CARS, Museo Reina Sofia, Madrid and Treading Water, Ballroom Marfa, Marfa, Texas, curated by Fairfax Dorn in 2005. Born in 1969, Landau lives and works in Tel Aviv, Israel

Bjorn Copeland

Co-founder of the experimental rock band Black Dice, Bjorn Copeland creates a visual universe that resonates of his abstract musical compositions. His hypnotic collages of kaleidoscopic patterns, influenced by psychedelia and Pop art, comment on the malleability of perception. Using everyday consumer culture imagery as starting point, Copeland perverts brand-making semiotics to morph them into conceptual works that underscore the uncanny. Copeland graduated from the Rhode Island School of Design in 1998, and Skowhegan School of Painting and Sculpture in 2001. His work has been shown in exhibitions around the world, including at PS1 Contemporary Art Center, D'Amelio Terras and the Gagosian Gallery in New York, the Museum of Contemporary Art in Chicago, Galerie Frank Elbaz in Paris, France, Flaca in London, England, among other places. Solo shows of his work have been held at Jack Hanley gallery, and Daniel Reich gallery in New York, and China Art Object Galleries in Los Angeles. Born in 1975 in Malone, NY, Copeland lives and works in Brooklyn, NY.

Adler Guerrier

Deploying a variety of media including photography, drawing, and video, Adler Guerrier explores the effects of particular geographical, political, and historical environments on identity formation. Combining the techniques of photographic observation with a studio art practice and urban wanderings, the artist maps the places of everyday life with lyrical resonance. Considering walking to be a political and poetic act, Guerrier takes to the streets, capturing images of desolate urban spaces washed in a nocturnal glow and taking pictures of private backyards saturated with vernal colors; he also makes cryptic drawings of himself frequently accompanied by poetic texts such as playing scratchy records and concerted action. Relating his work— typically arranged in groupings— to the fleeting observations of a contemporary wandering flaneur, the artist notes, “My work has to do with movement, narrative, and is also concerned with the perceived and fictional portrayal of places”. Guerrier received a BFA from New World School of the Arts at the University of Florida and has been included in many group exhibitions including the “Whitney Biennial” Whitney Museum 2008; “Conditions of Display” at The Moore Space and Locust Projects, both in Miami; and “10 Floridians” at Miami Art Central. He has had solo exhibitions at the Miami Art Museum and at Newman Popiashvili gallery, where he most recently presented “Black, Red & Tang”. Born in 1975, in Port-au-Prince, Haiti; Guerrier lives and works in Miami, Florida.

.....