

Body & Soul – Curatrors' Statements

In the last twelve years, art and its thought processes have moved from the narrative to the symbolic to the self.

This continuum is only natural. It has progressed from an exterior and objective depiction of our individual worlds; from objects that are symbolically about us and narratives that are exterior, to an interior vision of each of our worlds.

The exhibition *Body & Soul* affirms that artists are using their bodies as issues or vehicles to connect the viewer. The work is personal and intimate, and reveals that each person's soul, whether peaceful, beautiful, tense, emotional or twisted represents a universal element within each of us.

Each of the artists shown here are engaged in a spiritual search for a sense of place in the world.

*Vered Laderman, March 1992*  
*Curator*

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Meeting Vered Laderman through mutual friends, I was struck very soon by the similarity of our views regarding art and artists, galleries and their multiple functions.

Somewhere in one of those conversations, I suggested that she, as a sculptor, might try curating an exhibition; she accepted, and the resulting collaboration was *Body & Soul*.

It's been an interesting and refreshing experiment, the sharing of work I either didn't know, or as in Hannah Wilke's case simply not thought of for a long while. In any case, I think the juxtapositions here are striking, and quite validly stretch the notion of sculpture.

My thanks to Ronald Feldman, Daniel Newberg, the Galerie Jacqueline Moussion in Paris, and of course, to Ms. Laderman.

*René Grayre*  
*Director*