



Art-is-an art, is art, is an art, is an artist

Regina Frank apresenta as suas performances sob o lema «the artist is present» [a artista está presente] e, em seguida, re-forma-o deixando cair o "ist" da palavra "artist" que [pelo inglês] se torna arte. Noutras suas instalações a arte torna-se «heart: he+art» [coração; ele+arte].

O seu trabalho, que inclui desenho, pintura, colagem, escultura, instalação, bem como performance, é feito com texto e textura, silêncio e costurar, fibra e fibra de vidro, bem como os dados que correm por cabo óptico.

(O título «The Artist is Present» (1989-1995-2015) reflecte: «O que é arte? Porquê a arte? O quê ou quem torna um objecto em arte, por quem é visto?»).

Além da "diluição" da persona ou da personalidade da artista, torna-se evidente a continuada reflexão sobre sua própria prática, atestando uma mudança de paradigma conceptual.

Ainda outro trocadilho pode vir à mente: a artista como artesã, no uso hábil por parte de Regina Frank do desenho, da costura, da construção, da escultura, do entalhe, da pintura, da soldagem, a arte da artífice - hoje uma qualidade rara de encontrar.

Imagem de capa e à esquerda.

Whiteness in Decay, Museu de Arte de San Diego, 2003. Sushi Center for Performance and Visual Arts, Museu de Arte de San Diego. Instalação performance Multi-media (duração: 49-77 min.) Coleção permanente do Museu de Arte de San Diego, oferta de Paulo Coelho

Cover image and this one:

Whiteness in Decay, San Diego Museum of Art, 2003. Sushi Center for Performance and Visual Arts, San Diego Museum of Art. Mixed-media performance installation (duration: 49-77 min). Permanent collection of the San Diego Museum of Art, Gift of Paulo Coelho

[ARTE-ARTESÃ]

As realidades mediadas de Regina são tecidas com os recursos que encontra disponíveis – das contas primitivas «talvez os objectos belos mais antigos e mais duradouros na história cultural [...] pequenas portadoras de história e segredos» para os bits da World Wide Web.

A qualidade dos materiais é irrelevante para os efeitos da expressão – de partículas físicas, ao plástico, ao ouro - a arte da alquimista está sempre presente no resultado. Mas para esta arte estar presente é necessária a existência do ser humano, e mais importante e secretamente, da artesã: aquela com a capacidade de transformar os materiais, a fim de (como diria Aristóteles) ajudá-los a alcançar a sua expressão mais perfeita possível - o estado de enteléquia.

Regina Frank volta muitas vezes a uma actividade feminina básica e primitiva - costurar. Faz os vestidos [dresses] transformando-os em moradas [Ad-dresses]. Vestidos-moradas que podem ser residência. mas também uma declaração pública. Vestir é o primeiro escudo / protecção para o corpo - aualquer corpo, masculino ou feminino. É uma tarefa tradicionalmente atribuída às mulheres. Em «Hermes 'Mistress» [A Amante/ Senhora de Hermes (1994-2007) 26.000 contas-letras são bordadas numa enorme saia vermelha, contando a história da Internet desde os seus primórdios em tempo real. Em iland [eu-Terra] (2011-presente) o vestido tem a forma e textura de uma montanha, uma metáfora da terra exibindo todas as questões ambientais mais problemáticos numa única ilha, como se tivessem acontecido todas ao mesmo tempo e no mesmo espaço. (Espaço e tempo são relevantes para nós porque nos

sentimos dependentes deles, mas o espaço e o tempo também são relativos se vistos ou experimentados a partir de uma perspectiva diferente, o espaço desdobra-se como único e torna-se tema premente.)

O vestido-morada transforma-lhe a qualidade nómada em cosmopolitismo. Em «What is Black? What is White» [O que é o preto? O que é o branco?] (2002) o vestido evolui num espaço de instalação branco, gradualmente coberto com uma espiral negra de texto. Em «Whiteness in Decay [Branco no apodrecimento (2003), o vestido branco e o corpo coberto de gesso mudam-se num ovo primordial: «pele e frutas aparecem – ao som do quebrar da casca-crosta que se desintegra. Coberto de gesso, todo o branco se vai tornando colorido à medida que as conchas são destruídas, que frutos e vegetais são consumidos, e usados como pintura». A artista é a escultora que pode trabalhar com qualquer material de qualquer lugar do mundo, transformando-a em arte-enteléquia.

Há uma luta poética com preto e branco e a cor. «Solar Bench – Light and Shadow» [Banco Solar - Luz e Sombra] (2011) ilustra o paradoxo. A peça, com a forma de uma papoila vermelha exuberante, incluí painéis solares para alimentar energia em Rios de luz (tiras de LED coloridas) que se tornam invisíveis na escuridão da noite. Ironicamente, a luz das tiras de LED é mais visível na ausência do sol, a luz entra em competição com a luz, e na presença do sol dificilmente se podem discernir os raios coloridos.

Em «World Wide Weaving» [Tecelagem do Mundo Global – Tecelagem do sonho» (2005-2007) Regina Frank refere-se às origens da Internet e aos primeiros cartões perfurados para computador: os elementos básicos do discurso da máquina como código binário: 0 ou 1 - a presença ou ausência de luz. O preto é a ausência de cor; o branco é a condensação ou presença de todas as cores. Mas em ambos também há matizes: para o Inuit existem várias palavras para "branco". Regina explora os significados da oposição entre os tons de preto e cinza. Nas suas pinturas abrigam-se 24 tons de cinza, oscilando entre linhas negras e o espaço em branco.

Visto desta perspectiva, não há contraste entre os desenhos de Regina e as suas performances, o seu trabalho bidimensional e suas instalações. Cada um - do mero pictograma à colagem e assemblage – adquire 'uma qualidade tridimensional. O desenho é transformado numa encenação, como na caligrafia oriental. Ambos - costura e desenho - adquirem a excelência pela capacidade da mão - tornam-se arte-em-accão. Da costura / tecelagem (tessitura, tessere) deriva a palavra texto. Regina art-ista-artesã é engenheira, processadora de dados, tradutora entre todos os diferentes media, criando um novo trans-media, um UR-discurso, com as ferramentas de escrita disponíveis em cada novo momento, recriando-os, recriando-se a si própria, e ao seu ser.

> "Regina Frank" by **Helena Barbas** Outubro de 2016 English translation on page 6





Series I Landscapes Sem título | Técnica mista sobre papel

Sem título | Técnica mista sobre papel *Untitled | Mixed media on paper* RFK058, RFK063, RFK060, RFK059 Página seguinte | *Next page:* RFK056, RFK057 57x24,5cm cada *each* |1988-90

Nota:

Referência RFK na ordem dos Ponteiros do Relógio RFK code in Clockwise Order









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Regina Frank per-formed under the motto «the artist is present» and then re-formed it by dropping the "ist" of the artist, and so the artist becomes art. In her performance installations, the art becomes the heart: he+art».

Her work, comprising drawing, painting, collage, sculpture, installation as well as performance is made with text and texture, silence and sewing, fiber and fiberglass as well as the data running through fibre cable.

(Her title «The Artist is Present» (1989-1995-2015) reflects: What is art? Why art? What or who turns object into art, by whom is it seen?».)

Besides the 'serial dilution' of the artist's persona or personality, is the evidence of an enduring reflection over her own practice, attesting to a conceptual paradigm change. And yet another word pun may come to mind: the artist as artisan, Regina Frank's skillful use of drawing, sewing, building, sculpting, carving, painting, welding, art becomes artistry — today a rare quality to find.

Regina's mediated realities are woven with the resources she finds available – from primeval beads «perhaps the oldest and longest lasting objects of beauty in cultural history [...] little carriers of history and secrets» to the bits of the World Wide Web.

The quality of the materials is irrelevant for the purpose of expression – from particle physics, to plastic to gold – the alchemist art is always present in the result. But for this art to be present, there is the need for the human artist, and more important and secretly, the art-is-an: the one with the

ability to transform the materials in order to (as Aristotle would put it) help them to reach their utmost perfect expression – the state of entelecheia.

Regina Frank often returns to a primeval base and basic female activity—sewing. She makes dresses into Ad-dresses. The dress – ad-dress can be a residence, but also a statement addressing the audience. Dressing is the first shell/protection for the body – any body, male or female. It is a task traditionally attributed to women. In «Hermes' Mistress» (1994-2007) 26.000 letter beads are sewn into the enormous red skirt, telling the story of the internet since its early beginnings in real time. In iLand (2011-present) the dress has the shape and texture of a mountain, a metaphor of the earth depicting the most problematic environmental issues all on one island, as if they happened all at the same time in the same space. (Space and time is relevant for us as we feel dependent on it, but space and time is relative too and seen or experienced from a different perspective space unfolds as one and become pressingly urgent issues.)

The dress-address transforms her nomad quality into cosmopolitanism. In «What is Black? What is White?» (2002) the dress evolves in a white installation space, becoming covered with a black text spiral. In «Whiteness in Decay» (2003) the white dress and her body covered in plaster become a primeval egg: «skin and fruit appear — cracking sound, crumbling crust. Everything covered in plaster, all white becomes coloured, as shells are destroyed, as fruit and vegetables are eaten, and used as paint». The art-ist is a sculptor who can work with any material anywhere in the world, transforming it to entelecheia-art. There is a poetic struggle with black and white and colour. «Solar bench - Light and Shadow» (2011) illustrates the paradox. The piece, in the shape of a lush red poppy, included solar panels to feed energy into

light Rivers (Led-strips of coloured light) that become invisible in the darkness of the night. Ironically the light of the LED strips is more visible in the absence of the sun, as light competes with light in the presence of the sun one can hardly discern the coloured light.

In «World Wide Weaving – Dream weaving» (2005-2007) Regina Frank refers to the origins of the Internet and the first computer's perforated cards: the basics of computer speech as binary code 0 or 1 - the presence or absence of light. Black is the absence of colour; white is the compression or presence of all colours. But in both there are also nuances: for the Inuit there are several words for "white"; Regina explores the meanings of the opposition among the shades of black and grey. Her paintings harbour 24 shades of grey, hovering between black lines and white space. Seen from this perspective, there is no contrast between Regina's drawings and performances, her two dimensional work and her installations. Each one - from plain pictogram to collage and assemblage - achieve a three-dimensional quality. Drawing is turned into an enactment like in oriental calligraphy. Both sewing and drawing - excelled by the ability of the hand - become the art-is-an-act. From sewing/weaving (tessitura, tessere) derives the word text. Regina artist-artisan is an engineer, a data processor, a translator between all the different media, creating a new trans-media, an UR-discourse with the writing tools available at every new moment, recreating itself, herself, the self.

> "Regina Frank" by Helena Barbas October, 2016















Performances







Natura Mare 1999

Physician's Auditorium, Charleston, SC (Spoleto Festival), Performance, Clifford Smith Gallery, Boston, MA (Cyber Arts Festival)
Video and limited Photoedition: silk dress, cotton and bamboo boning, 4m x 4m.

Natura Mare or the unbearable lightness of the megabyte is a marathon dance competing with my digital super ego as video projection. I am dancing against and in front of two screens, showing a digital day speeding from sunrise to moonrise in 33 minutes.

While the video does not show any exhaustion, on stage you hear my breath, my bones crack - wind, summer, sunshine, bird, shell, and flower becomes a digital dream; my parachute silk dress a backbreaking burden.



Glass Bead Game 1996-2009

Summer Olympic Games, Atlanta / Spiral Wacoal Art Center, Tokyo / Arco Electronico, Madrid / Serpentine Gallery, London / KX Kampnagel Hamburg / Simons Center for the Arts, Charleston, (Spoleto Festival) / Städtische Galerie Drei Eich / Museum Biberach Performance installation: kimono made from favorite books, projection, venetian glass beads, laptop, 2 interactive computers, software.

For the Olympic Games I wove a "Magic Mantle" (Kimono) out of my favourite books and quotes. Visitors could contribute to the installation via Internet and create virtual beads from texts and poems, generated by a computer program.

A comprehensive essay about this piece was published by MIT Press in the book Conversations

at the Castle. I wanted to create a space where there is no winner and no loser, an Olympic game for everyone to participate from everywhere — to be present regardless of space or time.







Regina Frank | Biography

German artist living and working in Portugal since 2006. Since 1989, she has been one of the pioneers of performance art combined with technology, integrating the Internet and interactive social software installations. Her performances and installations deal with social and political-social issues and link digital media with traditional text transformed into textiles. Since 1989 she worked under the title The Artist is Present and published two books/catalogs with the same title. When this was used by Marina Abramoviç in 2010 Regina Frank dropped the "ist" of the Art-ist and focused on The Art is Present, later (since November 2015) "The Heart is Present."

Regina Frank was based most of her life in Berlin and in a small town in the south of Germany, interrupted by many foreign scholarships, guest professorships and travels, in the USA, Japan, China, Taiwan, France, Finland, and Spain.

From 2006 onwards she held a base in Portugal, where she spends more and more time.

Early life and education | Born in 1965, she is the daughter of Elisabeth Frank and Franz Josef Frank, and grew up in a small town in Germany, in Meßkirch, where she kept a base until 2016. Being the youngest of four siblings and dealing with various health issues, she found refuge as a child in drawing and painting, exhibiting her first works very early. ("The only part of my body that I could move was my hands, and the white paper opened the door to my dreams, my pencil was my best friend, and I learned early that drawing could take me from being alone to be all-one.") Due to the families' and her home-towns close connection to Martin Heidegger, she devoted much of her

youth to art and philosophy, later ventured into Zen Buddhism and Advaita Vedanta. She studied Sinology and Sanskrit, Old Oriental Studies at Freie Universität Berlin (Free University) until she got accepted in costume design department and later at the Visual Arts Department at University of the Arts in Berlin.

Here she did her Masters with Katharina Sieverding. As a tutor she taught photography and printing and organized many artist talks between 1990 and 1992, among others with John Cage, Joan Jonas, Marina Abramovi, Alfredo Jaar, Antoni Muntadas, Joseph Kosuth, Dara Birnbaum, Christina Kubisch, Hans Haake, Guerilla Girls, Gretchen Faust, Stephen Willats, Ugo Dossi and Nan Goldin.

She was a founding member of the student organization Interflugs, which represented the students interests to the administration and to professors, and gave access to at the time advanced technological equipment, such as computers, video projectors, editing equipment and video cameras. Together with her fellow students, she advocated equal rights and demanded a higher share of women as female professors at the still predominantly male college of arts. Consequently she was very active in the student strike.

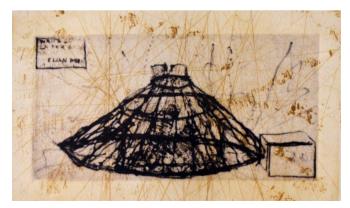
In addition to a number of subtle performances and photographic works dealing with political themes, such as golf war, AIDS, she held her studio first in a squat and later above an homeless asylum in Berlin. She supported various forms of demonstrations in public space for equality, integration of foreigners and acceptance of homosexuals and collected funds for various social purposes. (ShoeshineWoman, See you do not look, The Artist Is Present). "The Artist Is Present" was seen in the political-social sense as presence and response-ability of the

artist. As a painter, she was not very interested in performance as a means of artistic expression but found it useful for political purpose. Her public appearance was very playful: she is vividly remembered as a performer on various social occasions on parties or in restaurants: As Jasper Jokes (My name is Jasper Jokes and I am a black-painter ("Ich bin Schwarzmalerin" - a German expression for someone who sees the future in a negative way) she entertained whole restaurants telling one joke after another. She would often order one glass of hot water with one ice cube and an empty plate with food for thought. When asked to pay she recited pages of poetry mesmerizing the crowd until her dead was cleared. On other occasions she'd smoke Gauloises without filter and ordered whisky with one ice cube. She'd pay overtipping. For more than a decade she was accompanied by Fernando Pessoa's "The Book of Disquiet", introducing him as her soulmate, many times reserving a space next to her for him. ("Of course he could never come, it was a bit like waiting for Godot"). Together with a group of friends she was crashing opening parties in painters protection suits and masks made from photocopies of self portraits of famous painters such as Max Ernst, Picasso, Vincent van Gogh demonstrating for artists rights. She lived various times as Frank going out with a mustache and side-burns. She actively danced Tango from 1987 onwards and did many public performances with one female or one male partner, on a private occasion she danced for Astor Piazzolla, while he was improvising.

Most times when asked for her contact she gave her card which was deprived of all information except "The Artist is Present" or Regina Frank "The Artist is Present" in the early 90ies. As this was long before search engines the card was useless to get in touch with her. Usually she gave a choice of birthdates: "I am

either born in 1965 which makes me look old for my age or I am born in 1956 which makes me look young for my age". Upon asked where she was born she would often answer "at the 49 degree of latitude, but the rest must remain secret due to astrological discretion."

Though her whole appearance delivered material for performances, it was not until she personally met John Cage in 1990 and organized a workshop for him at the University of Art that she discovered the power and potential of performance to integrate in her own artwork. Shortly after she organized another workshop for Marina Abramoviç and later an exhibition with her classmates during Marina's guest professorship at the University of Art, Berlin. During this time and after she was invited to participate in many museum exhibitions with her performance installations, which kept her collages, drawings and paintings largely unknown until 2015.



Searching for Babata - Gravura - Exemplar 5/16, 10x20 cm, 1995 | RFK094

Career

L'Adieu Pearls before Gods (1993), dealt with human rights issues and global labor division. With a 28-day performance in the window of the New Museum of Contemporary Art she drew attention to the global underpayment in the textile industry. While she embroidered pearls on a white silk dress, she received a different hourly wage every day, calculated by the average wage of 28 different countries, paid by Westminster Bank. On her first day she earned \$ 17.10 an hour for Norway, decreasing to 20 cents (the average cost for a worker in Indonesia in 1992 according to apparel data. Her decreasing wages were published in the Dow Jones stock index. She bought flowers and bread, symbolically as food for body and soul, and to reveal the purchasing power of her wages. The installation, which was produced during this performance, was sold to Robert J. Shiffler's collection through auction at Christies. A part of the proceeds went to a foundation that worked for the rights of illegally entrenched textile workers, who were held, like slaves, in small factories in New York 's sweatshops around the corner of the museum. The work was extensively discussed. In addition to some TV portraits, articles in Parade Magazine, Harper's, Cosmopolitan and Vogue appeared.

From 1993 onwards, she dealt with the Internet as a steadily growing source of information. "Hermes' Mistress" investigated the meaning of this flood of information, by sitting 1777 hours in different museums, "harvesting" information that touched her from the Internet and spelling it out stitching letter for letter on an island-like red dress. (26,226 letter beads). Hermes Mistress was shown first at Exit Art, New York, and after travelled to Kunsthalle, Berlin / Museum of Contemporary Art (MOCA), Los Angeles / Bronx Museum, New York / Reina Sofia, Tokyo /

Kampnagel, Hamburg / UNESCO, Paris / Fondapol Paris / Chienku Technology University (Taiwan).

In the GlassBeadGame, 1996 (named after Hermann Hesse's novel), during the Summer Olympic Games in Atlanta, she dealt with art as a source of international exchange and a contribution to peace. (See MIT-Press "Conversations at the Castle"). For this interactive performance installation, she wove a "magic mantle" (kimono) from favorite books and quotes. Visitors were able to contribute to the installation via the Internet: with virtual pearls from texts and poems, generated by a computer program. Frank in her own video: "There was a space where there was no winner and no loser, an Olympic game for everyone - a possibility to be present, regardless of space and time." With the Glass Bead Game, Frank succeeded in gaining acceptance in the Japanese market, which later extended to Taiwan and China. She worked with Pixelpark creating software and later with Media Service Group, with whom she worked as well on Inner Networks in 2000, creating a large calendar and a series of prints.

Between 1995 and 1999 Regina Frank worked with the Internet and developed works like "A-dress". Similar to the later "blogging", she wrote a letter to her own dress every day for 97 days, acting as an address. The letter was available daily on a website, but at the exhibition at the Winnipeg Art Gallery in Canada, the texts were printed on white sheets, and filled the inside of her dress, linked to withered and ink-dyed leaves on the outer surface. The work was used as a cover for the book "Negotiating Domesticity" by Hilde Heynen and Gülsum Baydar, published by Routledge.

In 1999, she developed a mushroom dress for the Philippseich Castle Park, and during the Expo 2000 in Hanover, she sat in the shop window of the International Women's University pavilion and

was literally linked to the stock market by a real-time connection. For seven hours, she sat still and with very slow movements she reflected the rising and falling of stocks, thematizing the manipulative involvement of the stock-market with human everyday life.

In "Whiteness in Decay" [2] at the San Diego Museum of Art, she asked: What feeds your soul? More than 3000 responses were projected on a canvas behind her plaster cast. She was covered in plaster for this performance and slowly freed herself from the hard white shell, peeling the fruits and vegetables from her crust and share them with the audience. A process from a white fragile doll into a colorful human painting and being.

2007 she developed Dreamweaving a game for children and adults encoding text into images, turning poetry into pictures and again text into textile. The game was available in English, German and Portuguese, due to a grant by the Gulbenkian foundation.

Late 2007 Regina Frank, as she turned 6x7 years old, she committed to go on a seven year sabbatical, a time away from established art-institutions. During this time she continued working on Sharing Silence as an ongoing performance and developed several unpublished performances investigating the ready made of Marcel Duchamp within public performance and installation. It was supposed to lead into the culminating phase of "The Artist is Present," a 28 year project, conceived in 1989. When Marina Abramovic used her title for her exhibition at MOMA, she evolved to "The Art is Present", and later "The Heart is Present," (The HeArt is Present) dropping the "ist" of the Artist in favor of a greater self and a less personal identity. It is also during this time that she returns to her painting and drawing, culminating in an exhibition at her home town at Meßkirch Palace entitled "The Art is Present" after her Seven-Year-Sabbatical. She used her time to write her book "The HeArt is Present," and "What comes around goes around," reflecting long duration performances lasting for 7-28 years. A lot of her time and energy she spent attending to her growing daughter and withering mother, being a daughter to her mother and a mother to her daughter...

iLAND 2011-2018, is a series of performances in public space, (streets, beaches, landings etc.), dealing with environmental issues. iLAND shows the imbalanced zones of our planet in a textile collage together with intact landscapes, which have not yet been haunted by disasters in the last 500 years. Aerial photographs and topographical images were changed, painted, printed and combined in photomontages. The dress and the sculpture became an island of discussion, a vehicle for communication and a field for common reflections. The skirt shows opposites on each side, for example flood and desert areas: When the fabric is folded, they symbolically balance each other. In her performance, she moves so slowly that the movement can only be perceived in time-lapse, almost like the growth of a plant, as we see the effect of our actions often only after when we fast forward.

Her work is best understood considering her references to Sufism (Rumi), Zen, and Advaita, as well as well as her mentioning Fernando Pessoa on numerous occasions. She also frequently quotes European Philosophers such as Ludwig Wittgenstein, Martin Heidegger, Friedrich Nietzsche, Vilém Flusser, Jacques Derrida, Marshall McLuhan, Michel Foucault, and Jean Baudrillard in many of her talks and lectures. Samuel Beckett could be seen as an important influence, as well as Johannes Vermeer, Henri Michaux, Joseph Beuys, as well as the German Fluxus movement. 13

Performance

Constellations - 2005

The German Federal Environmental Agency (FEA), Umweltbundesamt UBA, "Constellations" Berlin/Dessau Performance and software installation (duration: 90 days): cotton dress, 1000 buttons, software

The Federal Environmental Agency (FEA) moved from Berlin to Dessau and merged three buildings into one: 800 people had to move from a large central city to a small city in former East Germany. Due to the changes of the social structure I created a performance and an intranet site, a space for people to meet, find each other within the building, and to get to know each other.











iLAND - Textil, 150x150cm, 2016

iLand

iLAND features the most imbalanced zones of our planet together with landscapes that have not experienced catastrophes in recent times. Aerial and topographic images are altered, painted, printed and combined in photomontage. The dress and sculpture became an island for discussion, a vehicle for communication and a field for joint reflection. The dress features contraries on each side (for example flooded and desert areas), folded up they balance each other symbolically.

In the performance I move so slowly that the movement is only clear in timelapse, as the effect of our behaviour often only becomes clear when we project into the future by analysing the past.



iLAND first version, Painted, Dye Sublimation, Woven Image on Wool Cotton with synthetic stabilization, coated 2011 Private Collection of Suki Waterhouse.

Mystic Threads

The list of qualities we wish for in an artist is short but intimidating: seriousness of purpose, command of the chosen mediums, a sense of history, fresh inventiveness, a message (or at least a body of concerns) worthy of the viewers time and regard. No wonder that so many contemporary practitioners seek refuge in irony - a charming though morally evasive "cool". One artist who does not dodge, one who instead shares the viewer's tough expectations and who succeeds to fulfill them. is the globally nomadic Regina Frank. This German-born intermediate performer addresses one of the oldest and most intractable problems in Western thought: the dualism of body and mind that has plagued analytic theory since Descartes, and which has its antecedents in the flesh-soul dichotomy of both classical Post - Platonic philosophy and the Judeo-Christian faith. This sounds grandiose, but Frank's esthetic gift is for making such issues concrete and immediate. She does so by combining the regnant technology of our time - electronic information processing, the Internet, video - with some of the oldest forms of cultural endeavor: routinized physical labor, textile production, shamanism. The "thread" which knits these elements together is the most human of all intellectual gifts - logos, the word as an unlikely conjunction of creative magic and impersonal logic, especially in its written guise. With Frank we enter into a powerful metaphor seeing language as the raiment of the inner self, culture as the vestment of the body politic. The "seeing" is essential here. Frank, for all the conceptual sophistication of her work, never forgets that art is first and foremost a visual encounter. Indeed, she often casts the viewer in the disquieting role of a voyeur, a witness who is at once fascinated and shamed.

Who, for example, can watch any portion of the weeks-long "L'Adieu—Pearls before Gods" and not feel both enthralled and indicted? I will not soon forget my first sight of Frank at work, five years ago, in the window of the New Museum just half a block from my Art in America office. As the artist (performing live and under video surveillance) labored hour after hour, day after day, to ornament a lovely gown with pearls, her efforts were timed out according to the pay scales of various textile producing nations throughout the world. One could not help but feel a certain queasy complicity, an illicit enjoyment (inseparable from a simultaneous moral revulsion) at beholding such a healthy, attractive person confined in our service. In an era when fashion and beauty are

hotly contested issues, it is Frank's great cunning to use her refined sense of style and her considerable personal allure dispassionately, as tools in the critical engagement, neither more nor less important than her mind and her politics. Thus does the reality of economic exploitation, with its subliminal erotic charge, become a consciously lived, and deeply felt, experience. We can no longer, as First World consumers, deny that we are the beneficiaries of a masochistic process which is usually hidden - in other nations, behind factory walls - but which Frank's performance makes compellingly present. "Hermes' Mistress" is a work in which phrases plucked from the Internet are transposed to the venerable medium of alphabet beads and sewn in a spiral (that timeless symbol for simultaneously drawing into oneself and opening out) on a spreading red dress that the artist inhabits like a tent at night. In the postmodern age, Frank seems to suggest, with the old parameters of nationality, ethnicity, family, and profession rendered ever weaker, our true home is in our thoughts, which surround us like a spider's web (linked, more explicitly than ever, to a borderless cultural discourse via a World Wide Web). We are both more solitary, more private, and more diffusely cosmopolitan than ever before.

This piece epitomizes yet another paradox that runs throughout Frank's work. As she increases her attire (and, by extension, her personal memories and collective lore), adding bead to bead, phrase to phrase, we continually learn more about her - though what we learn may only deepen the mystery of her being. The more she dresses herself, the more she discloses, as her body is adorned, her self is progressively exposed. We are tempted to stay on, to watch and to read, as we remain steadfastly with a spouse or a life-long friend: in the constantly frustrated hope that, learning more and more, we may someday perceive a fully-dressed emotional and intellectual nudity. But the self, over time, proves fluid and unfathomable, the dressing never ends and absolute transparency (fortunately, no doubt) perpetually eludes us. Still the inward-outward dialectic prevails. No sooner do we conclude that Frank embodies an ultimate secretiveness than she threatens to disperse herself entirely on the electronic winds. The sheltering tent is literalized in "Searching for Babata," Frank's evocation of a second century Jewish woman who fled into the desert wastes to escape Roman oppression. Little physical evidence remains of this heroine - principally a scroll, a mirror (emblematic of self-reflection) and a sandal (suggestive of flight).

Sequestered under a translucent organza dress, the artist—with her head positioned at the usual site of defining female genitalia—merges sexual and intellectual propagation as she sends her thoughts out, via her ever-present laptop (again implying a virtual groinbrain fusion), into the infinitude of cyberspace. But Frank's in-the-body centeredness is, fortunately, never entirely lost. Even in the highly cerebral "Glass Bead Game," with its allusion to Herman Hesse's mandarins of pure, abstracted intellect, we are brought "home," so to speak, by the incorporation of strips of paper text into the shifu fabric of a kimono.

Given Frank's international exhibition schedule, one could easily surmise that this Penelope had become as restive as Odysseus himself, a merging of personas entirely appropriate to the contemporary struggle for gender equality. Yet Frank's peripetic existence is hardly unique. It is one shared not only by many successful artists today, but also by a host of global marketers - and thus, in a sense, by the world populace at large. Therefore it is not the fact but the quality and purpose of her nomadism that elicits our admiration. The true nomad is in actuality not an isolate wandered but a social being bound by ties of kin, tribe and clan, holding the values of a particular people, preserving a specific heritage. As both child and keeper of a defining narrative, Frank orients herself in what looks to strangers like a primal vastness but is in truth as regulated as the invisible yet strictly encoded sea lanes and air routes of 'advanced' civilization. Frank's mores are those of the international art world. Paragon of a new social order, one not of nations and blood relations but of affinity groups and shared paradigms, she differs from the global businessman in the profundity of her role: that of a conscience in the postmodern marketplace, a messenger reminding us both of what is "lower" (the realities of the working poor) and of what is higher (the demands of beauty and justice). She is Hermes' Mistress, indeed - especially when we note the perfect ambiguity of that term. "Mistress" may mean one who submits and complies or one who dominates and commands. In this case, it means both, Like the enchantresses of myth, Frank is at once compliant handmaiden (in her thread-and-bead craft) and master manipulator (in her information processing and narrative guile). Therein lies her seductive power.

Richard Vine - managing editor of Art in America magazine, living in New York

Performance

Recycling - 1999-2000

Städtische Galerie Dreieich, Frankfurt / 2000, World Summit of Ethics / Bookfair, Frankfurt.

Installation: dress made from ballgowns, dressmaker's mannequin, gownballs, videotape, photographs, wax. Size: 5m x 5m x 1.5m

This dress was spun and woven from old dresses. Old ball gowns were turned into gown balls and held together by videotapes of me wearing them. Other dresses were dipped

in wax and solidified to artworks. Images from the dresses and their history were shared in photo albums.





Rerferência RFK a partir daqui, na ordem dos ponteiros do relógio RFK code starts from here in clockwise order







Series II
Landscapes
Sem título | Técnica mista sobre papel
Untitled | Mixed media on paper
RFK049, RFK050, RFK051, RFK062, RFK054,
RFK053, RFK055, RFK061
Página seguinte | Next page: RFK052
57x24,5cm cada each | 1988-90











Searching for Babata - Gravura - Exemplar 4/5, 39x50 cm, $1995 \mid RFK093$

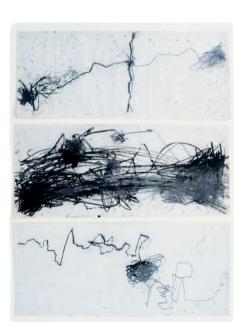


Inside Exrays

Técnica mista sobre papel Mixed media on paper RFK081, RFK082 Página seguinte | Next page: RFK083, RFK084, RFK085 80x60cm cada each 1984-89











Netzlandschaft

Rerferência RFK a partir daqui, na ordem dos ponteiros do relógio RFK code starts from here in clockwise order



Mixed media on paper

Técnica mista sobre papel
RFK017 | 1996, RFK013 | 1996,
RFK010 | 1996, RFK005 | 2001
28,5x28,5cm cada *each*



Secret Message of Zimmern



Stille Stunde



Like a monk at sea...



RFK012 | 1996, RFK022 | 1996, RFK006 | 2001, RFK004 | 2001 28,5x28,5cm cada *each*



Ershtoc





Contrary

Rerferência RFK a partir daqui, na ordem dos ponteiros do relógio RFK code starts from here in clockwise order



Clymene

Mixed media on paper

Técnica mista sobre papel RFK009 | 2003, RFK001 | 1997, RFK002 | 1999, RFK003 | 1999

Página seguinte | *Next page:* RFK014 | 1997 28,5x28,5cm cada *each*



Visite V



Information



Antucursus



Dried Lilies of Memories

Rerferência RFK a partir daqui, na ordem dos ponteiros do relógio

RFK code starts from here in clockwise order



Long Hair Short Meaning



Intrigon



Burqalesk



Lace of Memories



Wurzeln des Hyperlink

Series III Mixed media on paper

Técnica mista sobre papel
Página anterior | previous page:
RFK008 | 2002, RFK021 | 1999,
RFK016 | 1997, RFK020 | 1999,
RFK019 | 1996, RFK018 | 1996

Nesta página | *This page* RFK015 |1997 28,5x28,5cm cada *each*



Rufkleber

with John Cage Chess Pieces

Série de 37 fotografias Series of 37 photographies

Fotografia | *Photographie* RFK077 | 1990 30x30 cm cada *each*











Meeting John Cage in 1990 in Berlin, and experiencing every concert during his tour, swept the floor from underneath me.

Being a painter, this was the beginning of my discovery of performance as an art form for myself.

As John Cage played chess with Marcel Duchamp, who inspired me immensely,

I asked John Cage if he would play chess with me in New York, after I had organized a workshop with him in Berlin at University of the Arts.

He invited me to his apartment, where we played for several hours on one game, every move was photographed from above, catching our hands.

I cherish the memory with him at his place, right above the fire department

listening to the constant noise of sirens and watching his breath-taking silence.

I lost the game due to a pawn that he took em passant, but I felt like I won the world by losing: as he invited me to stay for dinner and to cook with him.

I tasted his own version of his macrobiotic diet, what a plethora of flavors and sizzling sounds...





Performances

L'Adieu – Pearls Before Gods

Window of the New Museum of Contemporary Art, New York

Mixed-media performance installation (duration: 28 days): pearls, bowls, silk dress, dress-maker's mannequin, bread, flowers, gold-leaf and seaweed tiles, surveillance camera and monitors, LED-display. Size: variable, min. 1m x 2m x 1,80m

In this performance at the window of the New Museum of Contemporary Art, New York I worked daily, sewing pearls onto a white silk gown, and revealed the relationship of women's labour to global pay scales. My wage was calculated each day at the rate of a different country, and I used the money for symbolic purchases of flowers and bread, as food for the soul and body. Time and money are valued differently depending on who is spending the time and who is spending the money.







Hermes' Mistress - 1994-2007

Exit Art, New York / Kunsthalle, Berlin / MOCA, Los Angeles / Bronx Museum, New York / Reina Sofia, Madrid / Frauenmuseum, Bonn/ IAS, London / Spiral Wacoal Art Center, Tokyo / Kampnagel, Hamburg / UNESCO, Paris / Fondapol Paris / Chienku University Taiwan Performance installation (duration: 26000") letter

beads, silk dress, case, computer laptop, shoes, VCR, monitors. Size: 4mx4mx1m

Hermes' Mistress bridges technology and traditional handwork. In the middle of a huge, expansive red dress, I sat with my portable computer, embroidering a spiralling path of letter beads that detailed information collected from the internet. Information is valued differently depending on who is processing it. In the beginning (1994) there was lots of space on my dress and the internet was rather limited, in the end (1999), towards the centre of my body the Internet was vast and the circles on my dress restricted.







Series I Untitled

Técnica mista sobre papel Mixed media on paper RFK025_A, RFK025_B, RFK025_C, RFK028 1981-84

Página seguinte | *Next page:* RFK026_A, , RFK026_C, 30,5x20cm cada *each* | 1981-84













Performances

A-Dress 1995-99

Winnipeg Art Gallery, Canada Arco Electronico, Madrid Vogelfrei Biennale Darmstadt Kunsthaus, Hamburg Clifford Smith Gallery, Boston KX, Kampnagel Hamburg Performance installation (duration: 97 days): silk dress, ink-printed letters on paper, ink-dyed leaves, letter beads, computer, donated boots, tree. Size: 5m x 5m x 2m

Long before blogging and facebooking existed I wrote for 97 days I sent by e-mail letters to my own ad-dress. Those letters were printed and affixed inside of the dress corresponding to each ink-dyed leaf on the outside. If Internet information was wilting in the search engines' seasons....







In between Lines (Zwischen Zeilen) - 2001

Haus der Presse, House of Press, Berlin. If you see the 9/11 as a European date it becomes the 9th of November, which is a key date in German history, with the 1938 the "Reichskristallnacht"(Crystal Night), and in 1989 the fall of the Berlin wall among the most important events.









Fotografia impressa em alumínio (Alu-Dibond) (nº1 of 1), 51x78 cm | 72x51 cm, 2001 | RFK089, RFK090, RFK091, RFK92



Notorious Notes 37 Rerferência RFK a partir daqui, na ordem dos ponteiros do relógio RFK code starts from here in clockwise order



Notorious Notes 38



Notorious Notes 39



Notorious Notes 41



Notorious Notes 42



Notorious Notes 44

Notorious Notes

Técnica mista sobre papel Mixed media on paper
Página Anterior | Previous Page:
RFK_C_37, RFK_D_038,
RFK_E_39_C, RFK_E_44,
RFK_D_42, RFK_C_41
21x14,7cm cada each
1989-90

Nesta página | *This page:* RFK026_B, RFK027, 30,5x20cm cada *each*





Performance in Perve Galeria - 2016

Collection Tautologique



Collection Tautologique Photo by Regina Frank



The Dress of Nude Photo by Regina Frank Model Matilde Real



Collection Tautologique & Moral Photo By Carlos Cabral Nunes



Collection Tautologique Photo by Regina Frank



Collection Tautologique & Moral Original performance made by Regina Frank in Berlin Review in "Der Stern" Magazine, 1994



Collection Tautologique & Moral Photo by Regina Frank. Models: Matilde Real, Mariana Lima and Joana Veiga

Entschleuningungsstrategien Regina and Frank - The Metaphor of Polarization

In a changing time of new technologies and cultural perspectives, Frank is working with globalization and gender awareness. Acting as a link between two apparently opposing worlds, between Internet surfing and fairy tales, between female and male she became a mistress of polarization. She is searching for connections and putting herself in the center of a new vision where tradition, present and future melt - sometimes as link, as photograph, as video image, as sculpture, digitized or analog, real or virtual. Polarizing body and brain, the beauty of a body and the beauty of its thoughts, the virtual body and the virtual language could be seen as thread in Regina Frank's weavings. While she was performing "Hermes' Mistress" at the Bronx Museum I saw Regina Frank for the first time and she looked like a dream taken from a fairy tale. The image couldn't be more female: silk, satin, pearls, the red color, the long dark hair. She was dazzling, fascinating and also intellectual and thoughtful, thus she represented exactly the contrast between long passed times of fairy tales, storytelling and modern experimental technology.

During our first interview Regina Frank told me, when she started to work with the Internet it was mostly used by men as a technical device. Describing what it means for her to be part of a structure where women and technology could be seen as opposing elements, she said: "I don't see them necessarily as opposite. We shouldn't forget that women mostly produce the parts for technology. Just like in fashion, men design what we should wear and women produce it. We will never be able to change that cycle unless we approach such issues - it is our response-ability to communicate, to empower ourselves through communication. I'd like women to use more technology such as the Internet because it is essentially free of gender and race and gives

humans a chance to concentrate on what you say rather than how you look. In cyberspace it doesn't matter what you wear, it matters what you think or say. I want to focus on the tension between poles. Poles don't exist in order to bring them together, but in order to use the tension in between as a source of creativity. Its a tension of vital necessity."

Now I started looking for this polarization in her performances and actions, and found it fascinating to explore her state of mind, which seems to reflect a polarity, which is more common to our culture then I thought. For example the borders between male and female are fluent and open, unavoidably they still exist and this tension gives creative energy. For Regina Frank it is very pragmatic she says: "My name is female and male - Regina and Frank - so I have both sides." I see her polarizing her femininity between beauty and intellectual thoughts, between storytelling and media transmitted information. She is polarizing the home and the world, herself with the audience, movement and stillness inner and outer space. "The nomadic tent, the traveling dress, the laptop, the handy" and I would add the sewing kit, with the everything-connecting-thread - this is how the German Journalist Arndt Wesemann sees her traveling with her insignia, the signs of her independence, but also the signs she sticks to, which belong to her and become associated with her as her tools. Frank is interested in bringing objects and thoughts together, in letting the audience be part of the creative tension and contribute to it.

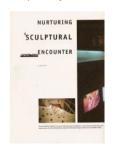
The idea of "Heimat" - a home, a native land, nowadays becomes a concept of greater dynamics and flexibility. Regina Frank embodies lives between worlds, representing the spirit of our "culture on the

move." Frank has not made a decision against a home, she has made a home within herself, like a snail house which is custom made and mobile. She is touching ground on places, where she can connect to more knowledge about life. The question of finding one's own identity as a human being, as an artist and as a woman connects to Ina-Maria Greverus' so-called "triangle of identity": to perceive yourself, to be perceived and to be recognized. For Regina Frank it is: To be present. For me, the process of polarization, is connected with the female image. It is finally always the attempt to find one's place in a cultural setting and to put one's images into the world so they may become recognizable and retrievable. Regina Frank creates powerful and sensual pictures, which have the ability to draw the viewers' attention and remain in their minds as a manifestation of beauty with which they may relate and interact.

Ute Ritschel is an independant curator and cultural anthroplogist in Darmstadt, "You are really present," she said at our first encounter at the Bronx Museum in New York. Ute is one of the women who takes care that I never lose contact to Germany.... a suitcase in Berlin and a clothes hanger in Darmstadt she understands that perfectly well.



Solar-bench - sculpture/instalation created for the BankArt project, 2009



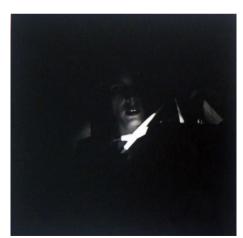














Fotografias RFK067 | 1997 15,5x15,5cm cada *each*



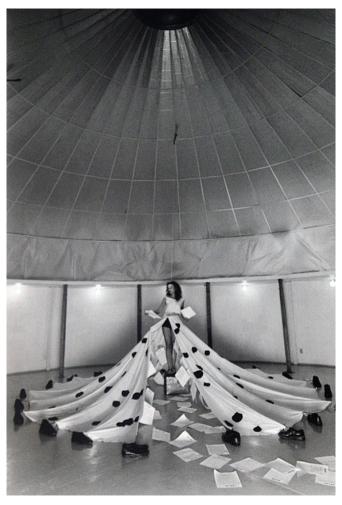
Fotografia RFK073 | 1999 23x123cm



Fotografia RFK072 | 1999 22x20 cm



Fotografia RFK071 | 1999 30,5x24,5 cm



Fotografia RFK074 | 1996 33x22 cm



Notorious Notes 35 Rerferência RFK a partir daqui, na ordem dos ponteiros do relógio RFK code starts from here in clockwise order



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Notorious Notes 35 Verso/back



Notorious Notes 36 Verso/back

Notorious Notes

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Técnica mista sobre papel
Mixed media on paper
RFK_A_35_45, verso/back,
RFK_B_43_36, verso/back,
21x14,7cm cada each
1989-90



Inner scape 24

Inner scape

Nesta página | *This page:* RFK048_B, , RFK048_A, 38,5x16cm cada *each* 1990-93



Inner scape 23

Regina Frank | an essay

The aesthetic countenance of German artist Regina Frank's expressive visualisations is pure poetry. She marks her staged concepts with a lyrical synthesis of traditional and contemporary expressive mediums. Often interfacing the practice of hand-sewing with computer technology, her performances connect analog to digital, past to present. Frank constructs virtual art and artifacts in the written and visual accounts of her oeuvre on the Internet, "Regina Frank The Artist is Present" (http://www.regina-frank.de/) articulates the world behind and beyond the temporal physicality of her artmaking, providing each performance a sense of closure. Though her web pages must be approached in real time (a fact that denies us the exquisite simultaneity of her actual performances), Regina Frank's experiental environments take us where lived and mediated realities are one, where authenticity and transcendence are both present and everywhere. In a cosmos where woman's identity historically has been described and confined by cloth, clothing and sewing, Frank mediates a narrative that has become the fabric of her everyday life and the subject of her work. Constant traveling for exhibits and performances has left her virtually homeless. She repeatedly constructs and "lives" for weeks within temporal habitats shaped as dresses.

She perceives her environments as "ad-dresses, houses or shelters, left alone and lived in, dressed and addressed." The dresses and their technological linings are brilliant manifestations of contemporary and universal issues. Her practice of passing days in public to actualize a concept recalls German artist Joseph Beuys' live-in performance pieces of the 1960s. Like his "Coyote" project, her tests of endurance may span weeks. Also like Beuys, Frank embraces the concept of private and social identity and of art as a medium for social discussion. Though Beuys has clearly influenced her work, Frank's elaborately crafted habitats and performances diverge from those of her mentor in significant respects. First, there is her metaphoric frame. The

viewer often experiences Frank's enactments through a glass structure that suggests a computer monitor, or clear-sided box. Then, there is her familiar interplay with the computer and her embrace of the Internet. Her energy responds to the Internet's immediate and unceasing techno flow, making it a personal, tactile experience.

In 1995, at the Winnipeg Art Gallery, she set up "A-Dress, As long as the grass grows..." a white silk teepee-shaped dress supported by a black coral branch and anchored/guarded with heavy black work boots. The outer surface was covered with black leaves. Inside the dress. she collected and hung the forest of daily e-mail notes she wrote and sent to herself over 97 days. In Frank's performance, word and vision always unfold concretely in time and space. The physical texture of "A-Dress" described mortal boundaries. At the same time, it proposed an introspective means to transcend those limits. Resurrecting and fetishizing the beauty of solitary meditation, Frank transforms and rehabilitates the psyche on emotional and practical levels. The artist goes beyond the selfreflective to contemplate and mirror human relationships. No longer tied to the past and to each other by oral traditions that rely on direct contact with others, humans increasingly forge remote or virtual relationships through computer networking. Frank shows how to create a context that may authenticate and give meaning to this still-new form of interaction. Although her repetitive visualizations may be considered nostalgic, almost a requiem to domestic intimacy, Frank formulates a contemporary hypothesis.

She proves that it is possible to reintegrate the personal in a mediated reality. Her power as an artist lies in her ability to make visible a structure that permits the reformation of a private and shared social identity. The meaning of transformative associations became the focus of Frank's 1996 "Glass Bead Game." Hers was the most eloquent project of the international "Conversations at the Castle" curated by Mary Jane Jacob during the Arts Festival of Atlanta. The artist picked up the structure of

the abandoned game from German author Herman Hesse's novel of the same name, transmuting the black and white lines of text into an articulate exchange with virtual and actual viewers. Frank travels the world and, as means of communication and document of personal history, she collects beads across cultures. For "Glass bead game" she gathered what she calls "story-less/nameless glass beads" in Venice, Italy. She went to Japan to fabricate her "magic mantle," a singular kimono. In a traditional Japanese process called "Shifu," the pages of her 24 favorite books (Anderson's fairy tales, Goethe, Camus, Sartre, Pessoa, Wittgenstein, Proust, André Gide, and Heidegger among them) were sliced and spun into thread, then woven into paper cloth. The kimono she made from the cloth became a story told in the abstract.

Returning to Atlanta, Frank directed construction of a glass-fronted chamber to encase her performance, her mantle, a bead frame and laptop computer. Just behind the vitrine she placed an angled plane and layered it with crushed glass and sand, the material source of silicon chips and glass beads. She projected silent moving images onto the sandy surface, illustrating how she made the fabric and cloak, showing where she collected the colorful beads. For two months, the artist spent 7 hours a day inhabiting her meditative game. Dressed in black, Frank knelt alone before her small computer receiving messages from Castle visitors and Internet contacts from Australia, England, France, Germany, Greece, India, Japan and Russia. Every day she invited on-site viewers to send stories, poetry or thoughts to her via the game's Internet component designed by her collaborator Edward Stein. Viewers made contact with Frank by keying into a computer positioned before the glass wall. With the click of a mouse, the viewer's thought was visually transformed onscreen into a virtual bead and sent to Frank's laptop. For every message she received, the artist stitched a real bead inside her mantle, naming each. In the interactive performance, beads crystallized and connected thoughts. The cloth mantle held those thoughts in its material fusion of intellect and spirituality. Months later in Japan, the game continued, but

with important cultural adjustments. The space at the Spiral Wacoal Art Center in Tokyo was open and less frontal, its design based on the shape of the kimono. Communication in Japan took on a more personal countenance than in Atlanta. The Japanese brought with them personal effects like buttons, rings or beads, connecting object to thought. As viewers were invited into Frank's situ, the confessional and ritual nature of their interaction with the artist altered the performance dynamic. In "Glass Bead Game" the artist became the medium of her own multidimensional fabrication. She distilled and transformed mental images into meaningful and intimate conversations. The beads sewn into her woven reliquary became totemic symbols of shared personal history. In physical and virtual reality, inside the cloak and on the game's web site, Frank relates past to present and process to concept. The nurturing implied in her stitched exchange of ideas contradicts the voracity of media technology that she compares to "moths eating up our clothing."









Her 1993 performance, "L'Adieu: Pearls Before Gods," made a statement about women's social and economic conditions. The artist lived in a windowfront of the new Museum of Modern Art for 28 days, sewing champagne-colored pearls by hand onto a white silk gown. Suspended above her, a digital monitor projected the dollar amount of wages she might earn per day for her work in different countries around the world. The bread and flowers she procured each morning with her previous day's earnings completed the cycle of earning and spending while marking the passage of time. The strings of pearls, and the dress she stitched them to, materialized class and gender. Laura Trippi, curator of "Trade Routes," the multisite exhibition that incorporated "L'Adieu," describes Frank as artist/ muse: "She discloses behind the idea of woman a long history of domestic servitude and undervalued employment." Though publicly performed, Frank's "women's work" took place in a glasssided box. Isolated from the real world of commerce and condemned to endless repetition, the artist pursued her task meditatively. She was oblivious to her audience, the passersby.

Besides pointing to inequities in the world market (her daily earnings ranged from 20 cents to 17 dollars), "L'Adieu" connected physical to mental process, while alluding to classic artmaking traditions. Frank's staged settings have been likened to those of seventeenthcentury Dutch paintings where human subjects were placed in symbolically-charged contexts. Her environments are dimensional vanitas. Recounting the significance of intimate objects and gestures, they may also evoke the inevitable death and decay of the performative process, and of ritual itself.

For the artist, the dress-as-façade retains its classical dialectic function - leading the eye toward an object (woman), and marking a physical and spiritual boundary. In 1994, Frank became "Hermes' Mistress" at Exit Art/The First World where for 35 days she wore and slept under a red silk dress with an enormous skirt. "Hermes' Mistress" was a seductive performance. Frank's scarlet frock, red - lacquered nails and ruby lips conspired with her frequently prone position to contradict the monotony

of her data processing. On her red island, the artist sat with her laptop downloading text transmissions from the Internet and rewriting them, letter by letter, with alphabet beads. Manually sewing the beads onto her dress, she began her work at the hem. Frank was at first childlike in her embrace of information. She transcribed data as diverse as the news of an earthquake strong enough to spill a glass of water, the divine years of the Hindi calendar and philosophical discussions of Heidegger's "Being and Time." Focused on a detail of movement, the painstaking process slowed time. Growing heavier and heavier, the letter beading wound inward as it approached her waist. Frank's public, yet intimate relationship with a limitless body of thought created a tension that held the viewer locked in her inward spiral. As the skirt narrowed. Frank was forced to edit, to take in less information. Her gestures illustrate the possibility of using detail to digress, to inscribe a circle around a truth in order not to reveal it. Critic Susan Stewart writes that such "digression recaptures the tedium of the journey." the incessant and selfmultiplying detail of landscape, a detail which nearly erases the landmark by distracting the reader's attention."2 Inside the compressed landscape of her dress, Frank persisted in her methodical process. Her ultimately futile attempt to penetrate the overwhelming density of media technology questioned its worth and the meaning of its final disposition.

The 1997 20-minute "Long hair, short meaning," Frank's briefest work, diverged from her signature exploration of the Internet, fabric and language. Performed in Atlanta, Georgia, for the Third Annual Conference on Performance and Technology. "Long hair" focused exclusively on linguistics. Its drama deconstructed language, culture, self-reflection and communication. Beforehand, the artist printed out excerpts from her personal journal, bi-lingual musings in English and German about illusion and reality, about conflicts between words and meaning. She cut, folded and tied her thoughts into the dark, long-haired wig she was to wear in her performance. Later, in a darkened room, her face lit only by the blue glow of a laptop computer

monitor, Frank faced past, present and future. Using monitor as mirror, she chanted, "Spieglein, Spieglein an der Wand, wer ist die schönste im ganzen Land?" Drawn to her "reflection," she applied deep rouge to her lips and vainly attempted to brush through her confused thoughts. Unable either to separate her ideas or to satisfy her longing to know her true nature, the artist began to snip away at her hair. The brutal severing of hair from head became metaphor for the split of spirit from intellect and evidence of internal fragmentation.

"Monk@Sea-Encoding the Present" works to mend that mind/body split. A CD Rom project created in collaboration with Keith Roberson of Florida State University, "Monk@Sea" finds its inspiration in Caspar David Friedrich's 19th century painting entitled "The Monk by the Sea." With sky, sand and sea as backdrop, Roberson filmed Frank being physically wound up in a fibrous band printed with Morse-code ciphers. In the CD Rom, the film is animated when the viewer "communicates" with the artist by typing in a message, a story or a poem. The act of writing causes Frank to become tangled in code/language/time/ space and binds her performance to the viewer's vision. The prevailing notion is that time is a matter of undifferentiated linearity. "Monk@ Sea" disputes that paradigm. Having become both audience and director of a digital performance on a synthetic picture plane, the viewer may shift its temporal and spatial properties, reclaiming the artist's work as a personal creation. Any given interpretation of Frank's movement may interrupt and negate her body's reciprocity to its technological abstraction. Echoing life's public and private encounters, "Monk@Sea" visualizes a universe of relative temporality where all experience is incomplete and where exterior forces affect the outcome of each event. In her evolving body of work, Frank's thoughts and actions reflect an acute awareness of the need to broaden and deepen the aesthetic experience of our present mediated reality. Her artmaking is complex and multi-dimensional, personal and social. She creates in herself an image and a presence that redefines what it means to be an artist and philosopher in a world on the edge of the twenty-first century. Frank's oeuvre is a unique fusion of language and technology.

Her solitary, yet public repetitions initiate and transfigure personal conversation and global communication in a way that transports her work to the forefront of contemporary performance. She does not simply apply technology, but she interprets its subtext and animates its potential for enlightenment. Taking time in her hands, she slows it down. Regina Frank reaches through layers of fabric, words and meaning to a dimension where she and the viewer may contemplate the sublime.

¹ Laura Trippi, "Trade Routes", "The New Museum Views", "The New Museum of Contemporary Art", New York, Fall 1993, Vo. 1 No. 3, p. 1.

² Susan Stewart, On Longing, Duke University Press, Durham and London, 1993, p. 30.

The 1997 20-minute "Long hair, short meaning," Frank's briefest work, diverged from her signature exploration of the Internet, fabric and language. Performed in Atlanta, Georgia, for the Third Annual Conference on Performance and Technology. "Long hair" focused exclusively.

³ German for "Mirror, Mirror, on the wall. Who's the fairest of them all?" from the fairy tale, "Snow White."

Cathy Byrd lives in Atlanta, Georgia. She's an independent curator and art critic for Art Papers, Art Net, Sculpture Magazine, etc.



Whiteness in Decay, Performance/instalation, S. Diego Museum of Art, 2003



Rerferência RFK a partir daqui, na ordem dos ponteiros do relógio *RFK code starts from here in clockwise order*











Untitled

Página Anterior| Previous Page:
Técnica mista sobre papel
Mixed media on paper
RFK023_A, RFK023_D, RFK024_A,
RFK024_C, RFK023_C, RFK023_B
21x14,7cm cada each



Horizontal High 35

Horizontal High

Nesta página | *This page:* RFK047_C, , RFK047_A, 38x16cm cada *each*



Horizontal High 33

Various

Técnica mista sobre papel Mixed media on paper RFK030_A, RFK031, RFK029_B, RFK030_B, RFK029_A, RFK033 24x16cm cada each | 1986-89



Sip of sound Rerferência RFK a partir daqui, na ordem dos ponteiros do relógio RFK code starts from here in clockwise order



Mountain mouth



Spintuk



Tsitsmash



Andruksaft



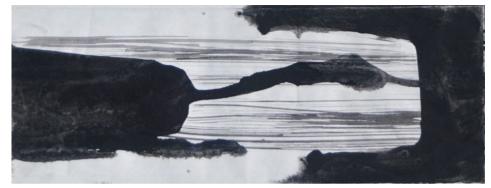
Dancing Death

Horizontal High

Nesta página | *This page:* RFK047_B 38,5x16cm

Notorious Note

Abaixo | *Below:* RFK_F_046_40, verso/ *back 1989-90*, RFK024_B | No Date (15:15) 21x15cm cada *each*



Horizontal High 34



Notorious Notes 46



Notorious Notes 46 Verso / back



Hammerschlag



Vertical Voyage Rerferència RFK a partir daqui, na ordem dos ponteiros do relógio RFK code starts from here in clockwise order



Klaksop



Sipping sadness



Klauback



Klaktong



Schwamscou

Various

Página Anterior| Previous Page:
Técnica mista sobre papel
Mixed media on paper
RFK030_C, RFK029_C, RFK030_D,
RFK032, RFK029_D, RFK034
24x16cm cada each | 1986-89





Tslagzop

Nesta página | *This page:* RFK078, RFK079 100x140cm | 1989-92

Koinwartz



Seated on Gold and Seaweed (Original floor tiles from the performance L'Adieu Pearls before Gods at the New Museum of Contemporary Art New York 1993)

Nesta página | *This page:* Técnica mista sobre cartão *Mixed media on cardoboard* RFK080 | 1992 21x21cm

White Fruits without Decay (original fruits from the performance- installation "Whiteness in Decay," at San Diego Museum of Art, (Museu de Arte de San Diego, 2003.)



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Dried Lace of Memories
Técnica mista sobre papel
Mixed media on paper
28x28cm, 2002 | RFK007