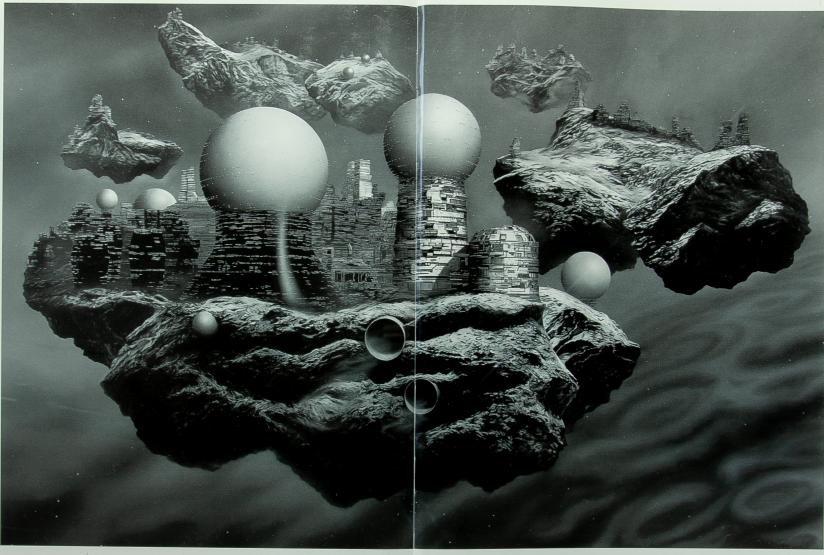
RAMPANT REALITY 1950-2000 FROM SALVADOR DALI TO JEFF KOONS



GLENN BROWN BÖCKLIN'S TOMB (AFTER CHRIS FOSS), 1998 Oil on canvas, 87 x 130° / 221 x 330.2 cm

## Rays and atoms, the Cosmic

The airy house of modern man: from the tiniest particles to the cosmos.

The imaginable and the unimaginable, top speed and weightlessness meet.

Man looks into space and from space back to earth.

mic feelings about the "spaceship" that is technology and science prolong old traditions. Or to put it another way: "My mysticism is not only religious, but nuclear and hallucinogenic," says Dalí and paints a cross, in frontal view and in axial symmetry, consisting just (Dalí's "hypercube") and the simple archaism of bread, we also anticipate Dalí's vision of "Christ pulverized in 888 rays that meld to form a magic nine," as he writes in his Diary of a Genius. In their attention to the inside and the outside, Dali's companions are psychology and physics. Freud and Heisenberg. ■ These days Glenn Brown spends months applying minute brush strokes to fantastic cities that hover in space, and so outdoes in "hyperreality" Dalí's mode of painting from within, so to speak. Glenn Brown's heavenly hovering island machines are also parables of his lonely work in his studio, of an Ego catapulting itself into mythical worlds. As a boy paintings, Chris Foss. When Bruce Nauman writes his name "as if inscribed on the surface of the moon" (1968), the outsized letters provide at least the phonetic thrust for projecting identity, that symbol of what is most primal, into the most alien place there is. contrast, Meret Oppenheim beamed away the features of her identity in her 1964 X-Ray of My Skull, with the result that the only thing that can be made out alongside ghostly skeletal bones are jewelery, ear-rings and a ring on a finger. I Instead of exposing photographic negatives, Sigmar Polke treated them with Uranium and printed them in a sweet pink. The sight is bafflingly beautiful and unleashes those much-cited mixed feelings, which in this case mean a diffuse fear of the atom that has been handed down over generations and the erotic appeal of the color shocking pink. I John Bock works in a pseudo-scientific, muddled universe to which he invites us. A rural crafter of secret entrances of all kinds, who plays with our delight in knowing and our subliminal expectation that great knowledge and insight can be gained in totally unexpected places and in unexpected form-and possibly not in the accustomed supra-institutionalized high-tech streamlined mode. I Self-referentiality plays a major role in modern art. When it mutates, as in the work of Matthew Ritchie, it assumes galactic dimensions, where knowledge about knowledge finds expression in painted maps of populated brains, planets, and satellites. 

B.C.



ALVADOR DALI LA MAXIMA VELOCIDAD DE LA MADONNA DE RAPHAE
RAPHAEL'S MADONNA AT MAXIMUM SPEED, 1954,