



DANIEL ROTHBART  
GALERIE DEPARDIEU, NICE



# GALERIE DEPARDIEU: DANIEL ROTHBART

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## REPRESENTED ARTISTS

Marcel Alocco

Maurizio Bolognini

John Douglas

Jean-Pierre Giovanelli

Hannaka

Alain Lestié

Alain Arias-Misson

Frédérique Nalbandian

Bernard Pourrière

Uffe Weiland

## COVER

Daniel Rothbart

*Glass Tears*

2012

digital print on polyester flag

393.7 x 1181 in / 1000 x 3000 cm

## INSIDE

Daniel Rothbart

*Everything Flows, Nothing Stands*

*Still* (For Enrico Pedrini)

2012

Performance with sculpture

Dimensions variable

## BACK (LEFT)

Daniel Rothbart

*Love I*

1998

digital collage

11 x 17 in / 27.94 x 43.18 cm

## BACK (RIGHT)

Daniel Rothbart

*Esclaves*

1996

digital collage

11 x 17 in / 27.94 x 43.18 cm

## DANIEL ROTHBART: GLASS TEARS IN VENICE

A body of digital collage prints that Daniel Rothbart created in the mid 1990s critically explores the international dissemination of American art and values. With irony and humor, the artist uses his collages to "promote" his country's art using elements from American popular culture. Borrowing from the logic of commercials, slogans and political and party pamphlets, Rothbart creates satirical, tongue in cheek propaganda stories about American culture.

Hollywood has been and remains a big part of American culture and is a source of inspiration for Rothbart. During the fifteenth edition of OPEN, the International Exhibition of Sculptures and Installations held in the Venice Lido and on the San Servolo Island, Rothbart creates a flag out of a digital collage print with Hedy Lamarr, that will fly at a vaporetto station and most likely be frequented by Hollywood stars during the 2012 Venice International Film Festival, the oldest one in the world, founded by Count Giuseppe Volpi in 1932 as the Esposizione Internazionale d'Arte Cinematografica. Rothbart's flag *Glass Tears* takes a scene from the classic Hollywood movie *Samson and Delilah*, representing Hedy Lamarr paired with the artist's sculptures from the series *Meditation/Mediation*.

Famous actors from the Golden Age of Hollywood are an important element in this series of Daniel Rothbart's oeuvre. Early on in his career, the artist actually set up a fictitious enterprise called "Semiotic Street Situations" to reinforce his belief that American popular culture is desperately entangled in the market values of American capitalism. Certain parallels can be drawn between the Hollywood studio system and the approach of some New York galleries. During the early years of film production, studios would invest a great deal of money to recruit, groom and contract those stars who possessed the greatest box office potential. In the art gallery system there is a similar dynamic where certain dealers invest large sums of money into lavish productions of art, in the hope of making their artists into commercial stars. The current economic changes in the world are affecting the sociopolitical landscape of the United States and we have yet to see whether it will retain its place as a center of cultural production. Rothbart's flag with Hedy Lamarr will be waving in the Venice air, reminding us that Hollywood is still a place where dreams can be made true.

Boshko Boskovic

