



\$8.95 U.S. \$10.95 CANADA



0 09281 01071 5

11 >





# ROSEMARIE FIORE

A lover of explosions and leaps into the unknown, cover artist Rosemarie Fiore is driven by a childlike sense of play and experimentation. You can almost hear her thinking, "I wonder what would happen if...." The New York-based artist has turned lawnmowers, windshield wipers, a pinball machine, and a whirling amusement-park ride called the Scrambler into "painting machines." She built a giant pine tree out of 5,500 Royal Pine car fresheners.

"I'll never make work if I'm not having fun," says Fiore. "I have to feel like I'm exploring something and I have to be open to whatever comes my way." Her ongoing series "Firework Drawings" was born on the Fourth of July 2002—the first Independence Day following 9/11. Fiore was in Roswell, New Mexico, for a year-long residency, and remembers how that year's fireworks displays were more "patriotic, fantastic, and expensive" than ever, so she decided to try some herself. "I had a smoke bomb in my hand. I lit it and threw it on the ground and it rolled across the cement and made this perfect dotted line."

Inspired, she set off fireworks for months, systematically capturing their explosive traces on large sheets of heavyweight paper. Smoke bombs produce a glaze of transparent colors and Fiore found that she could better control these effects by containing the explosion within a cylindrical container placed like an overturned trash can on top of the paper. Taking the "bombed" sheets of paper into her studio, she continued to rework them, using collage techniques to create dramatic depth and color.

Fiore, 35, grew up on eighties war games and has a knack for transforming tools of violence (including guns) into surprisingly lyrical visual statements. Fascinated by the notion of a "lifetime" in cyberspace, she has used time-lapse photography to record, within a single frame, the traces of her movements during games like *Tempest* and *Gyruss*. "When the first ship appeared, I'd start the exposure and when I 'died,' I would end it," she explains.

For a long time, Fiore made a conscious effort to remove her hand from the work—painting with various "machines" she drafted into service—but last year, she moved decisively into plein-air oil painting, embracing the tradition of paintbrush and easel. "The first time I sat with a stretched canvas after ten years, I felt completely released. Working with my machines had so many limits."

The term "time-based media" is not usually applied to drawing and painting, but in Fiore's case, it fits. From her pinball and firework drawings to more recent oil landscapes, the artist's work records the passage of time and the physical residue of an emphatically conceptual process. While her paintings may begin as realistic landscapes, they never end up that way. [X]

FIORE'S TEN-YEAR RETROSPECTIVE EXHIBITION, ACCOMPANIED BY A CATALOG, OPENS IN CHARLOTTESVILLE, VIRGINIA, IN MAY 2008. FOR MORE INFORMATION, VISIT [WWW.ROSEMARIEFIORE.COM](http://WWW.ROSEMARIEFIORE.COM).

Written by **Sylvia Sukop**





This page: "Evel Knievel Pinball Paintings," 2002, oil on vellum documentation.  
Following spread: "Royal Pine Tree," 2003, 5,500 Royal Pine car fresheners, rebar, 35-foot telephone pole.







