

The background of the entire page is a vibrant yellow, overlaid with a complex, abstract pattern of dark blue geometric shapes. These shapes include various polygons, triangles, and curved forms that interlock and overlap, creating a dynamic and modern visual texture. The shapes vary in size and orientation, contributing to a sense of movement and depth.

THE MIRACULOUS
BY RAPHAEL RUBINSTEIN

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AT VARIOUS NEW YORK GALLERIES, an artist presents three sets of autobiographical drawings. Although they ostensibly deal with self-portraiture, not a single one of the drawings has been executed by the artist.

In one set of drawings, viewers see studies made by participants in a life-drawing class for which the artist posed nude.

The second consists of about a dozen portraits of the artist by police sketch artists working from verbal descriptions of the artist supplied by her friends.

In the last part, courtroom artists have drawn scenes of the artist's daily life that they were invited (and paid) to witness. These include sketches of her working out at a gym, getting her hair done, having a studio visit, reading in bed with her boyfriend. One drawing even shows her modeling for the drawing class that will later provide the nude sketches exhibited elsewhere.



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One day a writer becomes convinced that the artistic avant-gardes of the last five decades present a tapestry of incidents as fascinating and unlikely as any collection of myths or legends. Thinking more of Kafka's *Parables* than Vasari's *Lives of the Artists*, he composes a series of micro-narratives celebrating the mystery and ingeniousness of these human activities which, for lack of a better term, we call "contemporary art."

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