



ARTISTS INCLUDED:

ANDY WARHOL (COVER)
SALVATOR DALI
ROY LICHENSTEIN
MAGRITTE
PICASSO
KEITH HERRING
JEAN MICHEL BASQUIAT
ROBERT MAPPLETHORPE
COLETTE
KENNY SCHARF
ANNIE LEBOWITZ

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**Life is art's biggest competitor;
no artwork can compete with god.**

For over twenty years Colette has transformed herself and her artwork and has been consistently exhibited in major galleries and museums around the world. She is an artist of enviable range, creating innovative works in the fields of installation/performance, painting and sculpture, manipulated photography, costume and set design, invention of products and, of course, the art of living. Colette and her philosophies have had widespread influence among other New York artists, including Jeff Koons and Madonna.

Colette has had an international perspective since birth; she was born in Tunisia and grew up in Nice, France before coming to the United States, which gave her a interesting outlook. She recalls having a chameleon as a pet during her early childhood in Tunisia, which, "...made a deep impression on me, and I guess it inspired me to become one with my surroundings."

Colette became known initially for her legendary silk environments where she often laid as a central element, sometimes nude. Two of the most memorable environments of the time were *Real Dream* at the Clocktower in 1975 and *Camille* at the Museum of Modern Art, 1977. In these environments Colette displayed her unique talent of bringing life and sensuality to the strictures of a tableau and pioneered a new direction in the field of art performance.

Colette lived and worked in New York City starting in the late sixties. In 1984 she was invited by the city of Berlin to

live and work there for a year. At that time Colette had just completed the arduous task of dissembling her living environment (a piece of living art twelve years in the making), and was looking forward to a change of venue and audience. She met an immediately warm reception in Berlin; in 1985 Colette debuted costume and set designs for the Berlin Opera to accompany performances of Ravel's *L'Heure Espagnole*.

Throughout the years Colette has lived a number of different personas, among the most memorable was Justine (1978-82). In the *Ripping Myself Off Series*, Colette, posing as Justine, used the commercial world as her medium and created The Colette is Dead Co., which made *Beautiful Dreamer* products inspired by Colette's image and artworks. Justine realized a fashion line for Fiorucci, joined the La Rocka modeling agency, produced the *Beautiful Dreamer* album and

created a bed that was featured in the line of the Swiss department store, Sakowitz. Colette explains what motivated her to manifest herself as Justine saying, "Although I was internationally known as an artist and cult figure, I was still struggling raising funds to carry on my artwork... while I had already made an influence, not only in the art world, but in the commercial world of fashion, design and music. This was still the 70s, when art and commerce supposedly had nothing to do with one another, and so, since my art and life were so intertwined, I invented Justine, a new persona as a vehicle to expose the contradictions of our culture."

When Colette returned to New York as her base in 1991, the persona Olympia emerged. In 1992 she founded the House of Olympia, whose purpose was retrieval of the artist's history (meaning preservation of earlier works and fabrication of ideas conceived in the 70s), self-appropriation (recycling of images from earlier works into new works), Colettesizing, thus transforming into her style masterpieces from the eighteenth century, bringing back chivalry and good manners, innocence and romance, creating art that elevates the spirit and celebrates life (and matches the furniture) and promotes the commissioned portrait to go along with it. With Olympia Colette hopes to find all of Justine's unrealized dreams materialize in a climate now more receptive to her original intentions.



Courtesy of Colette