



COSIMO CAVALLARO/JELLY BEANS





Temporary sculpture installations in municipalities run the gamut from the sublime (Christo and Jeanne-Claude, The Gates, Feb. 16-28, 2005) to the annoying (CowParade, 50 cities worldwide, still travelling). At first pass, Cavallaro's "Jelly Beans" portends more silliness, but, hold your horses-forget the cows! This is probably the best idea to come down the pike since Botero graced the center island of Park Avenue back in the fall of '63. First, there is the scale-Brobdingnagian! The coloration-surprising, mostly beautiful! The "beans" themselves are asymmetrical like real jelly beans and in varying sizes, measuring (3' to 9' in height), in groups from one (solo) to five beans. While the effect here is partly "Food of the Gods," you might be interested to know these massive jelly beans are carefully fabricated in fiberglass, colored, and arranged for specific urban locations from New York City to The Piazza San Marco in Venice, Italy with an eye to weight, negative space, but, most importantly, context. So, while the translation (jelly beans!) is lost on no one, make no mistake... this is an exercise in the purest abstraction. — **Bill Fine**, President of Artnet



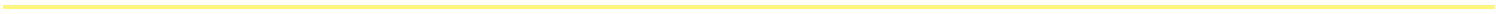


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Cosimo Cavallaro was born in Montreal in 1961. The son of Italian immigrants, Cavallaro was raised both in Canada and Italy. He attended art schools in each country respectively including the United States before setting up shop as a sculptor in Montreal in the early 1980's. Cavallaro eventually fell into film direction when a friend asked him to help out on a movie set. Within days he was assisting with art design. Soon he was a full time production designer working first on features and then on commercials. Directing became the natural progression. As a director Cavallaro has won numerous awards including the Director of the Year Award in Canada and the 1990 Canadian Film Festival Award for Best Video of the Year. Although film and video monopolized the majority of Cavallaro's time in the 1980's and early 1990's, his art remained evident in all of his work and foremost in his mind. In 1995 he moved to New York where he began focusing more of his time on creating art. His work speaks to a variety of audiences and expresses (in his own words) "the struggle between need and desire; the known and unknown; the warm security of the womb and the chill uncertainty of the world. "Cavallaro's mediums range from photography (Nudes), to large steel sculptures (Knot). His work has been exhibited in galleries and museums throughout the world. Cavallaro has recently been working with new mediums including cheese (Room 114, Twiggy in Cheese, and Cheese House Wyoming), candy (Candy Chair), and rubber (Inflatable Piano. His cheese installations have attracted features in hundreds of media outlets throughout the world including the New York Times, Contemporary Visual Arts Magazine, CNN, Global Japan Television, People Magazine, BBC, Harpers, the Associated Press, CBC and the Fox News Channel.



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