

PERSONAL STRUCTURES

Open Borders

Palazzo Mora · Palazzo Bembo
Giardini Marinaressa

Colophon

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Introduction

Introduction

By the GAAF and ECC Team

«We, artists, creative entrepreneurs, researchers, philanthropists and even a few bureaucrats, as a collective group, believe that there is a need for an emblematic space, giving existence to a centre dedicated to the culture of Europe. A space located in Venice, devoted to cultural exchanges, meetings, exhibitions, artistic projects, laboratory, with Europeans and others. It is our aim to cherish differences and strengthen our cultural commons»

The European Cultural Centre (ECC) is a place for reflection, interdisciplinary encounters and experimentation. Our aim is to go beyond our geographical borders and stimulate international mobility through arts, culture, science and research. The ECC reflects upon the dynamics of the European culture and how Europe is seen within and outside its borders. It provides the conditions to invite artistic and creative practices in all fields - visual art, architecture, performance, theatre, music, literature; presenting projects that strongly interact with the city, participants and visitors from all over the world.

For hundreds of years, Venice has been a place for cultural exchange and an important exporter of culture. Venice however was chosen as the seat of the European Cultural Centre not only for its historical significance but also for a number of specific features that make it an ideal venue for the realisation of the ECC's objectives. It is a city with an extraordinary concentration of facilities and organisations dedicated to culture.

This year in the context of the 2017 Venice Biennale, the European Cultural Centre presents presents "PERSONAL STRUCTURES: Open Borders" in two of its Palazzos in Venice: Palazzo Mora and Palazzo Bembo. The exhibition is organised by the GAA Foundation, that since 2002 has organised

exhibitions and symposia worldwide and published books highlighting philosophical themes in contemporary art and architecture. In particular the Foundation has expanded the concepts of Time, Space, Existence, bringing artists and architects from various cultural backgrounds and of different ages together. As sincere as possible, the GAA Foundation presents in this exhibition what can be seen as a modest cross section of European visual art in dialogue with many non-European artists.

"PERSONAL STRUCTURES: Open Borders" is an open forum for discussion to take place on the different expressions of contemporary art that break away from any ideological, political and geographical barriers.

The exhibition showcases an extensive combination of established artists and artists whose work is less known. Their common ground is the artist's subjective, personal expression of his or her reflection on the concepts Time, Space and Existence. The exhibition mainly presents recent artworks by living artists especially made for this exhibition or coming directly out of the collection of the artist.

In accordance with the objectives of the European Cultural Centre, this exhibition features a broad variety of artistic media: paintings, sculptures, videos, drawings, photos and installations. Since all participating artists originate from very diverse cultures and represent more than 50 countries, the topics Time, Space and Existence are highlighted from unusual, very personal points of view. As a result, the artworks are visually very different. Despite today's easy access to knowledge, the exhibition manifests that intellectual development and emotional expressions in contemporary art still show great differences, not only between cultures, but even within a single one.

At the start of this project in 2002, our goal was to establish an open platform for artists, architects, and creative people - individuals of all ages and nationalities as a way to investigate the most vital contemporary issues in our society in order to build a shared future.

Years have passed since the opening event of the European Cultural Centre and ever since then the world has witnessed an unprecedented number of people crossing borders - seeking better living conditions and in most cases escaping drastic poverty and war. Consequently, Europe and many countries of the world have been facing deep social and cultural challenges.

Recognising this tendency of the world to divide rather than unite our awareness and experiences within and beyond this project have as a natural result the subtitle "open borders". The drawing of borders is a psychological and cultural phenomenon. For all of us it has a powerful symbolic significance; Linking people's identity, and their sense of belonging depends on the drawing of imaginary borders. It is through culture that individuals internalise the boundaries of what is acceptable, moral, common or divergent. Although these distinctions can appear as arbitrary, we use them to give meaning and define our existence. Through these symbolic boundaries, people distinguish between the 'self' and the 'other' which expands to our sense of 'us' and 'them'.

Today where words such as "culture" and "identity" play a vital role in shaping our experience, the mission of the European Cultural Centre has become even more critical. By bringing together European cultures and creating a dialogue with many other different cultures of the world, we hope to stimulate a more conscious thinking unto the wider public about the fundamental concepts of Time, Space, Existence. The interaction amongst the different presentations within our exhibition allows for a more critical perspective on our lives, and the lives of others - inviting you to cherish our cultural commons and embrace our differences.

"PERSONAL STRUCTURES: Open Borders" is a collective statement by all of us, including artists from more than 50 countries. It is in fact only through the synergy amongst people from Nigeria, Albania, Philippines, Russia, It-

aly, China, France, USA, Mexico and the Netherlands in our team that this project was made possible. "Open Borders" is our statement of hope for a world where future generations have the chance to live their lives as free global citizens.



Palazzo Mora

Marc Abele

Marc Abele's paintings can be described as a nonverbal documentation of terms. With the movement of the brush or pencil on the surface, he transforms terms - i.e., words - into visual synonyms. An example of a verbal theme which interests him is the word "between".

The appeal of "between" lies in this word's spatial and temporal connection to material or human circumstances. As a relative word it cannot stand alone, but must serve as a reference to the circumstances from which it arises. "Between" can refer to many things - to closeness, conflict, attention, harmony, imbalance, inequality, distortion, distance, bridging, isolation, to yesterday and to the day after tomorrow...

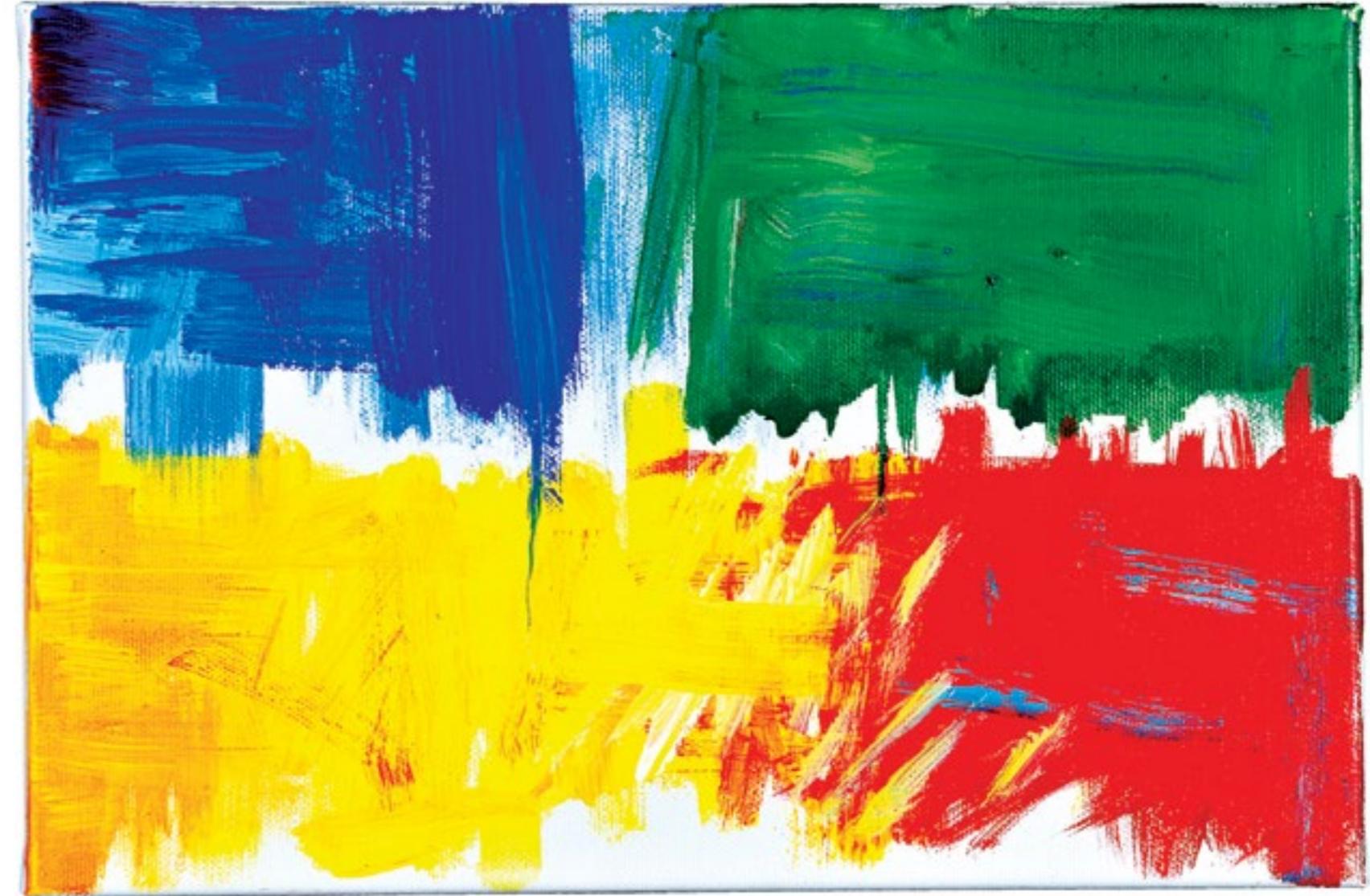
In Marc Abele's work it also stands for the interaction - between - observer and image, through which the theme as such becomes a reality, and gains in depth the longer it is observed. Its multifaceted application and mobility lends something truly universal to the word "between". Intensely creating through it, from the work springs forth an open, uncertain and ultimately boundless number of visual ideas, which grants Marc Abele admittance to the essential source of his work:

It is the source of inexhaustibility, which paradoxically creates magnetism through its vacuum, its endlessness, and its immensity, and stimulates ever more new thought processes and images.

This motivating pull furthers the cognitive processes, turning the artist into a researcher of images in the infinite.

It is overcoming prejudice,
it is intellectual growth,
it is evolution.

And yet essentially, it is probably a case of flirting with the uncertainty of existence: a question of the "something" that lies beyond all categories.

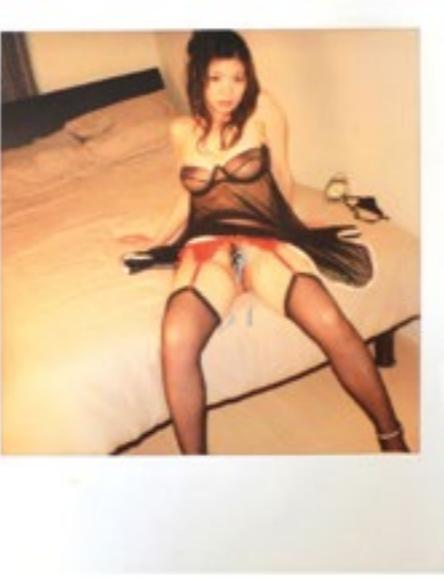


Marina Abramovic

This time I will not be present,
you will have to imagine me;
you will have to feel me.



Nobuyoshi Araki





Sandra Baia

“No matter how satisfying a life structure is, in time, its utility declines and its flaws generate conflict... no life structure can permit the living out of all aspects of self... The primary tasks of every transitional period are to question and reappraise the existing structure, to explore various possibilities for change in the self and the world, and to move toward commitment to the crucial choices that form the basis for a new life structure”

— Levinson 1978.

The destabilised world seems to have become part of our normal existence. Every day reports of crisis send us into a state of frenzy, whether real or fictional. The feeling of menacing unease and fear of unpredictable change conjures up the image of a floundering society on a floundering planet. Dizziness is also a trigger and catalyst for creative thinking and activity. By observing its dynamics, we gain an insight into our capacity to navigate the unknown, making us look for new structures.

These new structures can occur at personal, social, political and cultural levels. They can occur locally, depending on the situation and are triggered by the challenges of an excess or deficit of information, or the loss of stabilising factors. It is pervasive, infectious, a trigger for acceleration or complete standstill.

The year 2015 unambiguously marks a new period of experimental expansion in my career. The canvas is abandoned, and the three-dimensionality of sculptures and site-specific installations open a new creative channel where new materials such as stainless steel, acrylic and different alloys are introduced into the expressive vocabulary. “Imitative” (2015) and Pillow Talk (2016) are two emblematic parts produced in this phase and among which viewer can find several common traits, of the structure.

The large scale of the work, the conceptual minimalism and the physical and mechanical characteristics of the materials reflect a progression of layers more intricate and more significant in the form of artistic expression. Concepts such as mass, strength and the impersonality of the industrial materials appear in first viewing. However, there is also an intended and suggested environmental interaction between the work and the spectator that lead to deeper levels of the thematic characteristic of the work, opposite to those first themes.

In this way, the pristine and organic volumes suggest a new reference to the spectator’s fragile and unstable balance of considering one’s inner and outer world, while the reflective property of the mirrored materials relates to the vulnerability and intimacy implied in a dialogue of the viewer with himself and his surroundings.



Josef Baier

Logarithmic Spiral

If something pleases or fascinates us, it is because it is already within us and triggers a resonance within us. I am seeking for clear forms, where there is nothing to gloss over or omit, gaining knowledge in the border area to mathematics, physics and philosophy.

The spiral is a symbol of growth, development, evolution. It stands for infinite movement, for recurring changes, concentrating and centering inwards, opening outwards.

The spiral shape appears in the cosmic movement of our earth in the solar system, emerges as a spiral nebula, as a galaxy, as a vortex in the depth of the sea, as a tornado, in the flora and fauna such as the snail-shaped limestone housing of the Nautilus, from the minaret in Samarra to the Reichstag dome in Berlin.

The spiral shape can also be found in the microcosm – we as human beings bear this life pattern as double-spiraled DNA within us.

The movement along a spiral means progress, in contrast to the “vicious circle” which stands for stagnation. Following the spiral one does not rotate in a circle, but slowly and safely proceeds by looking at the already known from an ever-higher point of view.

There are different types and shapes of spirals. The logarithmic spiral has always fascinated scientists, artists and natural philosophers.

The logarithmic spiral has a number of unique features. All lines passing through the pole intersect the curve, i.e. its tangents, at the same tangent angle.

The spiral orbits its source infinitely often without reaching it, with every turn the radius increases by a constant factor.

In 1681, the mathematician Jakob Bernoulli described the spiral as a *Spira Mirabilis* – the marvelous spiral.

“Angels fly in spirals, only the devil flies straight”

— Hildegard von Bingen



Bruce Barber

Partito senza Partito

“Whatever” as the ethical ground for the potentiality of a **party without party** (partito senza partito)

“I prefer not [to]...” says Herman Melville’s Bartleby the scrivener, three times. This famous speech act constitutes the *ur* text “what if/ever - potentiality” of Italian philosopher Giorgio Agamben’s ethics for the contemporary philosopher (as) scrivener; the one who like the **party without party** member, may engage in “an experience of the possible as such” (*Potentialities* 2000: 249). Does this privileging of potentiality in the political process coincide with the renunciation of the creative will to power in Guy Debord’s famous line from his film *Critique de la separation* (1960-1)? “I have scarcely begun to make you understand that I don’t intend to play the game”... at least one should, or could add; “not in the usual way.” And yet negativity is an act of will, is it not? And if “action speaks louder than words” as we understand it in the vernacular sense, then perhaps preference - “I prefer not” - is an illocutionary act that infers the actual (result) of the speech act as a whole. This was certainly recognized as such by the receiver of Bartleby’s ‘communication’ – the man of the law! Perhaps this is also a structure versus agency issue (debate/debat)... n’est pas/nicht? And this is necessarily one that the contemporary philosopher, artist or politician may identify as aporias for the continuance/ maintenance /potentiality of philosophy, art and politics as modes of institutionalized discourse.

Taking his cues from Aristotle’s *Metaphysics* “thought thinking itself, which is a kind of mean between thinking nothing and thinking something, between potentiality and actuality” (251), Agamben affirms the anaphorized potential of Bartleby’s speech act: “I would prefer not to prefer not to...” (255).

He follows with a discussion that presents the proposition that “the aporias of contingency... are tempered by two principles” (261), the first the “irrevocability of the past” and the second, “conditioned necessity” both of which are contingent upon one another. What if conventional party politics, partisanship left/ centre/right divisions were a thing of the past? Now to the Dead Letter Box and the potentialities of a **partito senza partito (party without party)**!

Agamben, Giorgio, Daniel Heller-Roazen (ed. and Translation). *Potentialities: Collected Essays in Philosophy*. Stanford; Stanford University Press. 2000.

Agamben, Giorgio, Vincenzo Binetti and Cesare Casarino (Translation). *Means Without End: Notes on Politics*. Minneapolis; University of Minnesota Press. Theory Out of Bounds, V. 20. 2000.



Petra Barth

The Backpackers/ Los Mochileros

For the past ten years, I have focused on documenting the human, social and environmental issues that faced the Americas. I found myself especially drawn to the plight of immigrants in the border area, which divides Mexico and the United States.

Of all the borders dividing the US with Mexico, Nogales has seen the largest number of undocumented migrants during the last decade and the greatest number of recovered remains of migrants who perished in the extreme conditions of the southern Arizona desert.

Far fewer migrants from Mexico are successfully entering the US illegally than a decade ago due to stepped up border enforcement. Many are getting caught and quite a few are giving way before crossing the border. The US has spent billions since 2005 on border security and there is evidence that the spending has significantly deterred illegal border crossing. The Department of Homeland Security estimates, that the probability that an illegal immigrant from Mexico will be caught by the Border Patrol, has raised from about 36 percent in 2005 to about 54 percent in 2015.

Many of the migrants deported to the Mexican side end up at the San Juan Bosco shelter in a quiet neighborhood south to the border in Nogales, Sonora. The shelter, which is operated by Francisco and Gilda Loureiro with the help of their family and private donations since 1982 is open daily for those deported by the US authorities and dumped at the Mexican side of the border. Despite the fact that fewer migrants are trying to cross into the US, the misery of those who do is shocking and the suffering profound.

Over the last three years I have photographed on both sides of the border in Nogales, following deported migrants as well migrants who tried to cross the border to either find work or to reunite with their families who already live in the US. I wanted to know more about these people, called migrants or illegals and learn why do they risk their life to cross this unforgiving desert? We all have seen many photographs from migrants on their route. In my photographs, I put the focus on the faces, to create an emotional connection between the viewer and the subject and at the same time to evoke interest in the individual story.

I chose the title 'The Backpackers', because the only thing migrants carry on their route across the border is a backpack.



Christine Bauer

As an artist it is not my intention to depict the world, but rather to put images into the world. It is my intent to generate images which represent an inner vision as well as to create objects, inspired from an origin that seek out and leave traces of the individual.

Earth Place

Earth of different color and origin has been taken from numerous locations and countries. It is Soil which has been sought out, collected and processed like impressions inscribed in memory.

Earth Place Variable

The soils are mixed with a binding material then are adhered on various surfaces. This earth, removed from its origin, is displaced or “uprooted” material. However, through the artistic process the soil regains its three dimensional form as it is once again transported to a unique and contemporary Earth Place.

The accompanying photographs are documentation of the works departure, change and new location.

Earth Place is a search for peace and protection, a search for home, security and empathy. It is an eternal longing for a paradise lost.



Heinz Baumann

TIME – SPACE – EXISTENCE is indivisible, as to exist means to find oneself in a continuum of space and time. At the end of this continuity comes death: the extinguishing of existence in space and time.

Yet, for humanity, to exist also means to give this continuum meaning, and to be aware of it, in order to recognise oneself as a spatially physical and temporally finite being.

In THE SPACE IN BETWEEN, I have tried to visualise these anthropological constants. The absence of existence between them – the suspension of continuity – reveals that which is hidden in everyday things and in the last things.

Photography as an act – and thus the photograph as an object – wrests substance from transience in order to die by its hand through the dissolution of continuity. Photography is thus a modern death ritual – one that brings forth death by capturing life, creating a depiction of our yearning for immortality.

In the experience of space and time, human creativity suspends space and time – it must suspend them – as our existence can only be spatially and temporally aware through its relativisation, i.e. by its relationship to different interconnected spaces in time.

The photograph embodies this relativisation as a subjective experience whereby the observer connects that which is depicted spatially and temporally with the here and now. Images that tell a story open up spaces in which we can move. We can say the same thing of time, which is included in

these spaces, provided that we move in them and participate in the fleeting nature of that which is depicted. In doing so, we detach ourselves from the linearity of time and space while we view the image. We participate in the 'internal' time of that which is depicted and thus, in a certain sense, we lend it our own spatiality and temporality; we relativise finitude.

Through the dissolution of continuity, THE SPACE IN BETWEEN gives rise to that which is hidden and incomprehensible. It therefore mimics music, in which the time between the end and the beginning of a new sequence of notes can lend silence a powerful physicality – a silence that encourages us to reflect on that which is hidden in ourselves: TIME – SPACE – EXISTENCE.



John J Bedoya

In Colombia, it was customary to place glass bottles on top of walls so that thieves would not cross properties. And although it is not strange to see this rudimentary still practice today, the systems of warnings have changed to new techniques, such as barbed wire or electricity, armed guards, bars, video cameras and even methods that are invisible yet impose fear, also known as “invisible fences.” The wall itself, however, remains a cultural symbol, a universal archetype recognized across Latin America.

These methods of security at once provide protection but also a false sense of environmental control. In Colombia’s largest cities and neighborhoods (as in Medellin) there remains territorial divisions – controlled and warred over by gangs – where informal (and often changing) lines of demarcation separate enemy territories. For centuries, mankind has erected walls as physical boundaries, dividing territories, people, religions, social and economic classes. The message is at once that “they” must remain out, while “we” remain safe inside. But the reality is also that we have trapped ourselves within our own manufactured confines.

One of the most well-known cases of using a wall as a physical barrier of ideological and political difference is the Berlin Wall. Upon its fall, on November 9, 1989, the immaterial idea of unification became physical when concrete, iron, cement and wires were dismantled to signify progress. Yet, despite what the world learned from Berlin, we still erect edifices that separate us. Today, such methods of protectionism are increasing, as seen most recently seen with the acts of President Trump and the wall he plans to create dividing Mexico and the United States.

But these walls are not only concrete, cement, wire or broken glass, they are consequences of ideologies and beliefs that wish to remain unchanged and protected in time. It is the case of religion that has been the oldest ideological wall that has divided humanity and territories. From this point on, for example, in Christian iconography it is recurrent to see the saints, especially the figure of Christ surrounded by an aura, whose flashes of light imitate the rays of the sun, thus manifesting the spiritual force of the latter in relation to other figures. The circular shape presented as a crown of light that surrounds the whole figure of the saint grants not only a sacred symbolic charge but also frames its power.

In this work, I make use of this religious iconographic resource to frame the wall, not only the upper part of the wall that imitates with the rudimentary technique of protection with broken glass, but with all the sides of the wall, like a crown of light in religious iconography to give the wall a halo of power. It is this way that the wall goes from an anecdotal fact in a third world country to emphasize that cult condition where to raise walls seems to be the answer that some nations have to modern troubles and uncertainties. And that the ideologies behind those uncertainties are closed to their feelings of vulnerability, that is to say, the holy wall to which a prayer is given.

At its center, the wall contains a small car, representing the vehicle as a contemporary symbol of mobility and free movement. However, in this context, it is rendered immobile in a cell of a brick. It can be likened to Art’s desperate attempt to bring movement to a globalized world, a retaliation against the political powers that are trying to grind it to a halt.



HC BERG

I have for a longer period of time made use of perception and light as a kind of prime mover in my art. It has been my methodological approach to contemplate on existential questions and to brake the mold of preconcieved barriers of the mental image of ourselves that surrounds us.

In my latest investigation about color that goes under the titles Color Space I was intrigued about how color could be used to manipulate our perception to emphasize/ dissolve the experience of form and of spatial relations. This relation between light, space, matter and object has given me the visual possibilities to create a variably light – space with an im-material character, a pictorial space that is in constant dialogue with the spectator and exists in the borderline between picture, form and space.

My Artworks motifs takes inspiration from many different sources and reflects my intent of using perception as a method of phenomenological research and contemplation about our relationship to the surroundings and the concept of light and its physical capacities.

Light is experienced as something tangible yet it is untouchable, it exists for us as an ethereal entity yet its true existence is shrouded in incomprehensible mystery. Light has not only the ability to alter our concept of reality but it has also the power to make the invisible visible to us.



Viel Bjerkeset Andersen

SHELTER

2015 was the year in which Europe was seriously confronted by a large refugee crisis that tested existing agreements and legislation between countries. The various countries practiced the common legislation differently, and most of them wished to shift the responsibility on to another country, in particular the countries to the South, that experienced, and still experience, the largest influx.

Did Europe pass the compassion test? Here opinions differ. But, what is certain is that the political rhetoric in Europe changed; it became harsher, more antagonistic and more populist. People in flight are described as external treats, weeds, as something that changes our culture and erodes our welfare system, instead of seeing each individual as a participant in society.

The art project “Shelter” is a reflection on thoughts and feelings about the refugee crisis that Europe experienced, and still does: thousands of people risk their lives to reach Europe in flimsy inflatables, in stifling ship’s holds and trekking on foot; the danger of living on the streets, families that disintegrate and children that disappear.

“Shelter” is a poetic three-dimensional light drawing of a quiet, seated child that hides its head between its knees. It has found its place specific haven in various locations. Who is this child? Where does it come from? Is it abandoned, missing or captured?

The light drawing was first displayed in a grove at Vilnius International Light Festival *Beepositive*, Lithuania 2015, and was later selected for *StaroRiga* Festival of Light in Latvia 2015 (part of UNESCO’s Year of Light 2015),

where it was awarded a central position on St. Peter’s Church Square, in the centre of the idyllic old town.

The Baltic experienced the refugee crisis less than in other countries, and has always had stricter immigration policies. Italy’s experience is the opposite to that of the Baltic, and in this context “Shelter” will again find its specific haven and be experienced differently. Each place and each personal experience changes the perception of what the installation is saying. It’s up to the individuals to find their own answers.

To be site specific presupposes that there are actual spaces to take hold of, and it demands a deep understanding of the place’s properties and proportions. My art projects hover on the borders between architecture, landscape architecture, land art, sculpture and objects, and can vary between large formats and bold expressions to small, subtle signs, - with a focus on the human scale, experience, perception and movement.

I find it both challenging and inspiring to work with art in places that are not necessarily thought of as places for art, as public art projects often are. To suggest and speak of art at “non-art” places, contributes to widening the understanding that art is relevant and valuable as societal expression, a particularly important contribution outside the world of galleries and museums.



Annette Bonnier

Vanishing Identities

Indigenous Tribes in the Southern Omo Valley of Ethiopia have existed for hundreds of years with limited outside influence. They have cultivated their customs and rituals and have survived nature and mankind's brutality. Yet today the outside world has infiltrated their balance and their survival is at risk. Change is inevitable yet at what cost to the tribes and to each individual?

The Ethiopian Government has built dams upstream from the Suri Tribe's Villages and the lack of water is devastating. Water is essential to their life and survival. Various tribes are being moved by the government to new locations where they cannot farm or hunt as they are accustomed to.

New modern roads are being built and are bringing many more people into their areas, causing tourism to change their way of life. The tribes pose for photographs and demand money, local children fight over empty bottles of water and beg for shoes while being subjected to different cultures, values and attitudes. They currently live in a world where nature supplies most of their needs yet outsiders have introduced them to a variety of consumer goods – both useful and destructive.

As I enter their world as a documentary photographer, my presence changes their behaviors and attitudes and I can only wonder if my curiosity, no matter how well intended, has a negative effect on their lives. I wish to preserve their moment in time, to be remembered and cherished.

Their identities are unique among their tribal bonds and collectively each one of them make the tribe whole. The ethical question is whether their life is better with outside influence.

Will life become easier and enriched or change beyond recognition and cause instability and unhappiness? Should such tribes be left in the dark in terms of modernization or should their old rituals and culture be preserved? In reality they don't have a choice. Once Pandora's box has been opened it can never be closed. Perhaps there is a happy medium yet it may take a very long time for that balance to occur.

Border problems are a way of life in Southern Ethiopia. Nuer Tribe's cattle are their livelihood and neighboring tribes from Southern Sudan attack their villages at night and steal them. They have also been known to kidnap their children to care for the cattle. As a result, there is now an overabundance of Kalashnikov rifles being carried by the local tribesmen for protection. Combine the guns with the local liquor and the situation becomes dangerous.

Does it become a personal decision for each individual or does the tribe as a whole determine what changes are acceptable. Will these changes come between families and loved ones or could it conceivably benefit the tribes to educate themselves and fight for their rights? It is a tenuous situation that will evolve into a variety of challenging choices and new lifestyles.

Individual choices will affect the entire tribe and the collective identity will change.

Ethically we have a responsibility to be aware of the dangers and benefits that we as fellow tribes have on each other. The Earth exists through a delicate balance and we are all being affected by similar situations on different levels everywhere.



Carla A. Bordini Bellandi

Enchanted nature

These are images of a Nature far from reality, graphic and two dimensional, in which my subjective impression surpasses the descriptive momentum and goes further, searching for an aesthetic form representing its essence: it is a still, imposing, mysterious landscape, intriguing and surprising.

These photos portray a Nature which is not always necessarily perfect nor positive, but somehow looks harmonious and dreamlike. They depict its majesty, its mystery and it is not clear to what extent reality goes before giving room to imagination, to the images of a sort of visionary, unsubstantial, hypnagogic state.

At a certain point, though, you seem to lose your way out of this devious “enchantment”, finding yourself where pure beauty ends and danger starts: Nature includes countless life forms and represents perfect biodiversity. Suddenly, though, it becomes the most fearsome threat, the nastiest tragedy. It can become a sort of monster, able to kill people, destroy villages and cities, while - unexpectedly - the known and reassuring morphology which we have known forever, changes.

Sometimes the reason for the disaster is totally our fault. It is the clear sign that we refuse to understand Nature and to respect it, to give the importance it deserves for every life form - human included - which is part of it, as well as for its important cycles. Humans can be the first enemy of Nature and its own enemy. If we don't change our myopic and senseless attitude, we will destroy Nature and humankind with it.

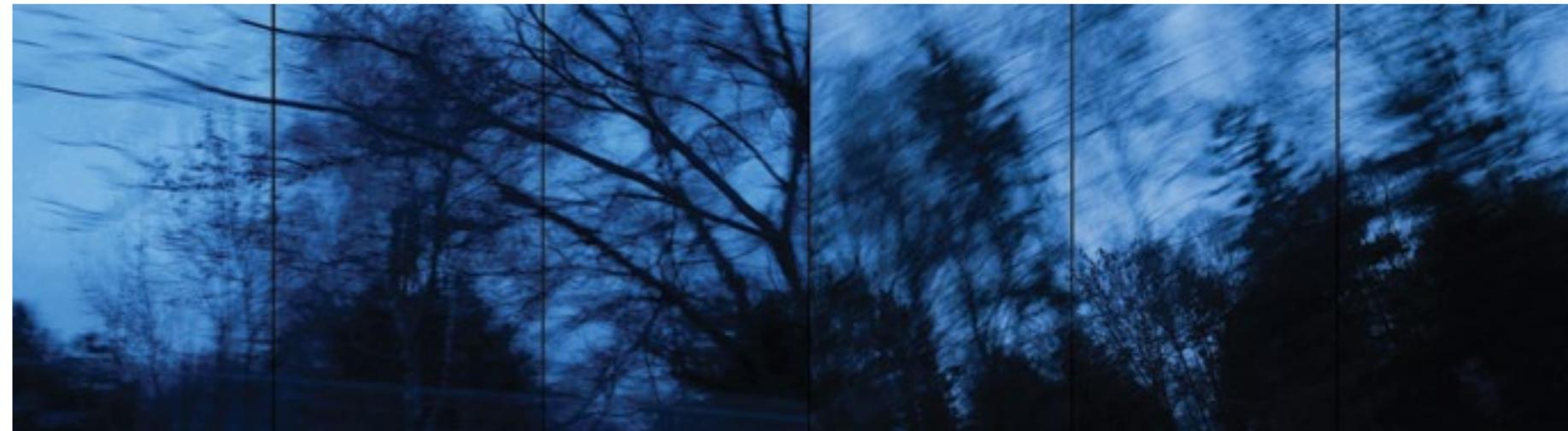
Placed outside space and time, abstract, unaided by photo editing, several visions live together in every work, in order to better tell of powerful and luminous universes, though - by contrast - secret, essential, superb but frail, facing the threat of climate change.

From an aesthetic point of view, I prefer suggesting shapes than describing them in detail, I work on “emptiness”, which is for me much more important than what is visible, than what occupies space. The antinaturalistic use of colour is based on subtracting instead of adding: but in this case it is light itself which works this way in specific moments of the day, in specific light or weather conditions. The aim is to find the right way to catch it, to express its every slight change, every glare, every flash as well as every obscure side. In search of true meaning...

This exhibition represents for me the initial phase of a project - which at the same time is light-hearted and provocative - with the aim of raising public awareness to protect the environment. It does not make a scandal out of missing environmental protection measures but whispers deep melancholy for an environmental state that will never return.

It is a strong and silent exhortation to act, to take virtuous behaviors in order that the “poetry” of nature is not lost forever.

My travelling exhibition has already started, with the purpose of bearing witness to the compelling need for concrete actions to save the planet.



Rodolphe Bouquillard

By Christine Mendes Antunes
Artistic Director

Inspired by African Art from different countries (Nigeria, Congo, Guinea) and Tchokwe sculptures (ethnic group native of the North East of Angola, country where he exhibited his works in December 2013), the Sculpted Canvases of Rodolphe Bouquillard invite us to travel through time. The artist grew up in contact with African Art, his family and especially his grandfather being great tribal art collectors. After his numerous visits in art galleries and museums, he decided to reinterpret this art. Picasso¹ saw art like a big dictionary in which the artist could take his vocabulary from all ages and from every style. As for Lucio Fontana², he made concrete desire of united time and space through his works.

Rodolphe Bouquillard draws his aspiration from Lucio Fontana's spatialism of the 60s for the spatial concept of his own works: the canvas is incised in an iconoclast and folded movement. This technique creates a bending effect on the canvas and leads to a clear sensuality. By extending Lucio Fontana's demarche, the artist creates figures from simple geometric forms allowed by this technique.

He represents in volumes the relationship between spaces. His monochromatic canvases pay respect to Ellsworth Kelly's layered canvases. This artist regarded his layered canvases as reliefs, underlining the importance of their thickness, which introduces also an architectural dimension in the artwork.

The layered canvases in Rodolphe Bouquillard's work are like stratum referring to the different parts of the body or the object's representation. This set of incised and torn apart canvases form a composition. Like Picasso said about his own works, it is "an amount of destructions, not an amount of additions" that Rodolphe Bouquillard suggests.

His artworks are exhibited directly on walls or put on a pedestal: they are sculptures as well as paintings. The depth of one or another element of the body representation symbolized by a geometrical form is real and not an illusion. This is why we can compare Rodolphe Bouquillard works to Donald Judd's Stacks who considered these hung elements as a refusal of perspective.

A special and original work is exhibited at the Venice Biennale. It's a four-faces totem reinterpreting a Mumuye sculpture (community living in North East of Nigeria). It is standing in the middle of the room, so that visitors can see it from all the angles. Composed of twelve bevelled canvases, it is the main piece of the exhibition.

Roger Bourahimou, Belgian art dealer lent to the artist exceptional pieces of his African art collection that converse with Rodolphe Bouquillard's Sculpted Canvases.

The figurative dimension of these artworks brings up the question of existence in the same way as African statues and masks do by being in the centre of what marks the life of ethnicities: marriage, death, fecundity and hunting. By taking his inspiration from Ethnic African art and European culture, Rodolphe Bouquillard questions, through this series, the existence as a bridge between different epochs and civilizations.

1 "Good artists copy; great artists steal" Pablo Picasso

2 "We give up the use of known art forms and begin the development of an art based on united time and space" Lucio Fontana, Manifesto Blanco 1946.





Daniel Buren

Text courtesy Lisson Gallery

Daniel Buren has punctuated the past 50 years of art with unforgettable interventions, controversial critical texts, thought-provoking public art projects and engaging collaborations with artists from different generations.

Throughout his career Buren has created artworks that complicate the relationship between art and the structures that frame it. In the early 1960s, he developed a radical form of Conceptual Art, a “degree zero of painting” as he called it, which played simultaneously on an economy of means and the relationship between the support and the medium. In 1965 he began using his 8.7cm-wide vertical stripes as the starting point for research into what painting is, how it is presented and, more broadly, the physical and social environment in which an artist works. All of Buren’s interventions are created ‘in situ’, appropriating and coloring the spaces in which they are presented. They are critical tools addressing questions of how we look and perceive, and the way space can be used, appropriated, and revealed in its social and physical nature. In his work life finds its way into art, while autonomous art is able to reconnect with life.

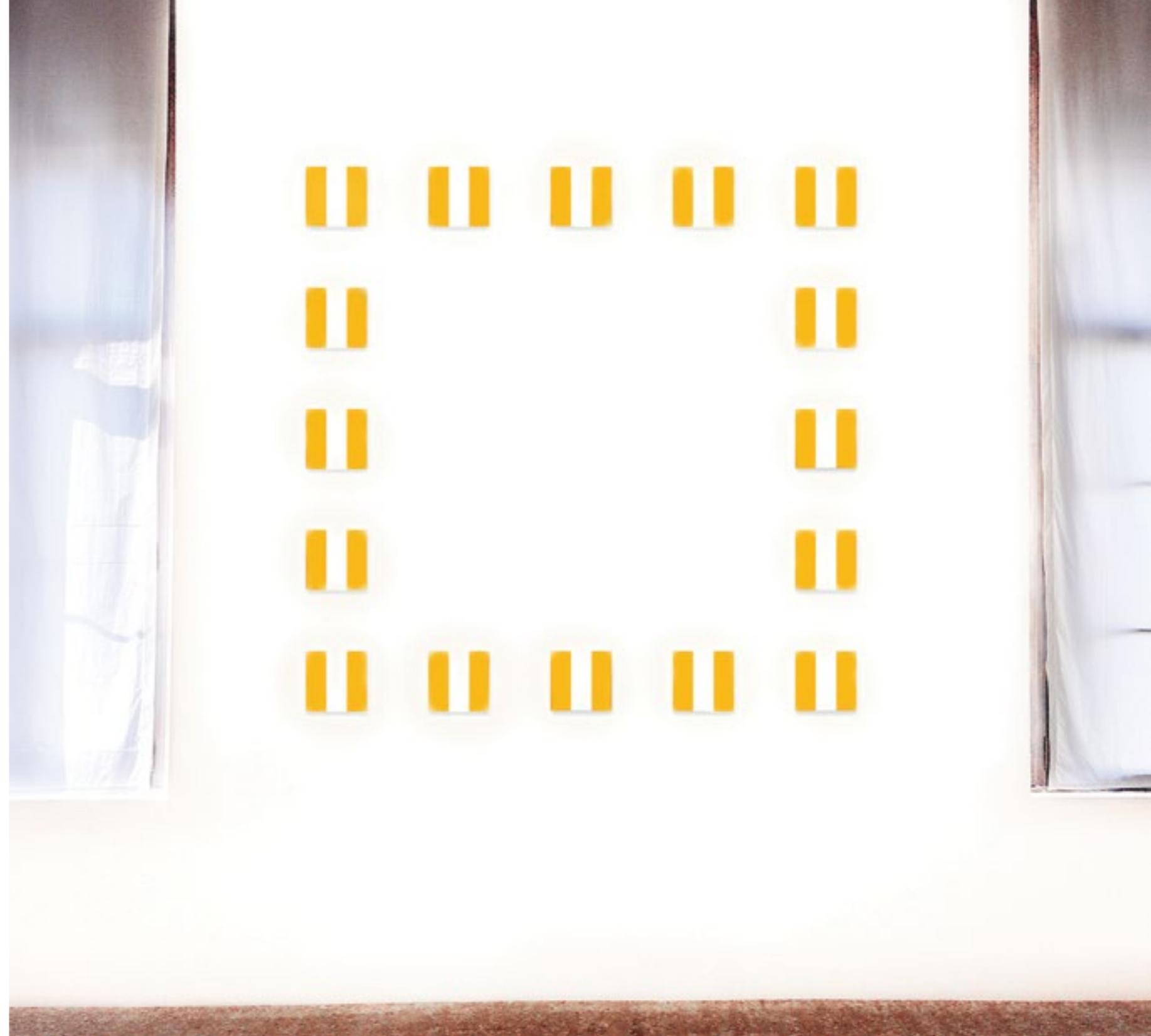
A concept may be understood as being “the general mental and abstract representation of an object.” (See *Le Petit Robert Dictionary*; “an abstract general notion or conception” — *Dictionary of the English Language*.) Although this word is a matter for philosophical discussion, its meaning is still restricted; concept has never meant “horse.” Now, considering the success that this word has obtained in art circles, considering what is and what will be grouped under this word, it seems necessary to begin by saying here what is meant by “concept” in para-artistic language. We can distinguish {four} different meanings that we shall find in the various “conceptual” demonstrations, from which we shall proceed to draw {four} considerations that will serve as a warning.

1) Concept = Project. Certain works, which until now were considered only as rough outlines or drawings for works to be executed on another scale, will henceforth be raised to the rank of “concepts.” That which was only a means becomes an end through the miraculous use of one word. There is absolutely no question of just any sort of concept, but quite simply of an object that cannot be made life-size through lack of technical or financial means.

2) Concept = Mannerism. Under the pretext of concept the anecdotal is going to flourish again and with it, academic art. . . . It is a way—still another—for the artist to display his talents as conjurer. In a way, the vague concept of the word “concept” itself implies a return to Romanticism.

2a) Concept = Verbiage. To lend support to their pseudocultural references and to their bluffing games, with a complacent display of questionable scholarship, certain artists attempt to explain to us what a conceptual art would be, could be, or should be—thus making a conceptual work. . . .

3) Concept = Idea = Art. Lastly, more than one person will be tempted to take any sort of an “idea,” to make art of it and to call it a “concept.” It is this procedure which seems to us to be the most dangerous, because it is more difficult to dislodge, because it is very attractive, because it raises a problem that really does exist: how to dispose of the object? We shall attempt, as we proceed, to clarify this notion of object. Let us merely observe henceforth that it seems to us that to exhibit (exposer) or set forth a concept is, at the very least, a fundamental misconception right from the start and one which can, if one doesn’t take care, involve us in a succession of false arguments. To exhibit a concept, or to use the word concept to signify art, comes to the same thing as putting the concept itself on a level with the object.



Burkut Kum

Do you want to stop time?

yeah, and I suppose we also renamed Persia?

pic related, its mfw thinking about what a fucking idiot you are

False and false. Stalin didn't say any of that. What he did say is "I will not trade a soldier for a fieldmarchall", regarding a deal offered him by the Germans. He also expressed remorse about the loss, but talked about how he did a right thing in a situation of war.

And he's trying to restore Buda palace finally, rebuild the gorgeous transportation museum, and more. The Chain bridge is also being restored. Honestly Budapest is going to be so much prettier in 10 years. As Paris goes to shit, I expect Budapest to start attracting a lot more tourism. rural and suburban retards tend to be obese because they drive their cars to everywhere whereas city people have to walk
It was actually pretty good.

Is it breathing?

yes.

and constantly shitposting on all the other immaterial entities living around her smelly pizza fingers
such as the very constitution of contemporary reality itself and now suddenly any sort of ideology seems like nothing but content.

And where has the modernist dream gone, may she ask? What happened to the sheer conquest of putting things out of context and releasing the form into aesthetic independence. Maybe putting politics out of context has never been game at all.

Maybe Futurists weren't really fascists after all, you know.

Ah. I see.

(INT -animated sequence-)

The simulation gives birth to a screen, and the screen turns into white timid flesh then whispers softly into your ears 'do you want to stop time?'
and then you watch nazi themed hentai because lol why not



Eliezer John “EJ” Cabangon

The *Abducted* series is a continuation of a body of works I've created since 2015. They often represent musings of childhood impressions, and a sense of innocence lost. Like lost children, the forms I paint plea for pity and renewed adoration.

I apply my hyper-realistic style rendering in very fine detail, sometimes with vivid colour, or just a monochrome grey and white. I pay attention to minutiae, but my works are never strict interpretations of photographs, nor are they literal illustrations of particular scenes or subjects. Instead, I use subtle pictorial elements to create the illusion of a reality which neither exists, nor seen by the human eye.

The works I present are interconnected stories and often based upon events from real-life encounters. As a father of two, my children serve as my main inspirations. I am ever vigilant of how young minds can be refined or corrupted with what they see, hear, or feel - and how their points of view compare to my own personal childhood experiences, how our own *personal structures* differ.

My monumental work entitled *Ripping The Wings of Angels* is an expanded version of the *Abducted* series, which I present to the European Cultural Centre, as well as to the GAAF during the Venice Biennale 2017. The concept will represent the mass destruction of all icons of travesty, creating a parody of the complete annihilation and extermination of all our cherished treasures and toys related to our childhood. Painted in oil on canvas on a very large scale, the grey and shiny ooze will create natural folds and creases - analogous to a fictile bloodbath. When lightly illuminated, it will produce an interesting shift in textural patterns, with interesting impressions made on the acrylic pane floating above it.

The concept can be seen as commentary of something politically charged; the morphing of childhood symbols mostly created by western masterminds and their impact on the rest of the world - or something entirely existential and universal. The works imply a quiet apocalypse, yet far more sinister and ominous beckoning the viewer's attention. The result is darkly humorous, yet deeply disturbing. What I seek are people's awareness, to realize the cataclysmic impact of technology and media on our children; that our universal brood are condemned to losing their chance to live the wonderful experience of their youth and childhood. And that as Guardians of generations to come, it is criminal to sit and watch and allow this travesty to happen...



Cen Long

Rivers - Generation Autobiography

The rivers as the bloodlines of the land flew incessantly day and night. People often have an inexplicable sense of attachment towards the rivers.

I was born in the South Bank of the Pearl River. In the childhood, the sirens of the steamers that went around the river have always impressed me. Before too long, I left my hometown with my godfather and went to Chalon-sur-Saône, a place with many castles and old mansions of red roofs. I usually went after the sheep at the Colline de Fourvière which are playful and spirited. I also felt a deep veneration for the ringing of the night bells at the cathedral. When I went back home, I had already become a young man who thought a lot. After school, I loved to stay and walk by Yangtze River listening the murmuring of the rushing water. At that time, I would be moved and had my eyes brimmed with tears as I heard the song named “Guest from Afar, Please Stay.”

Years after, in a rioting dark night, I lost my loving father who I worshiped as my idol. On the next day, I was hesitating along the river, nervously, when I realized that I have already become an independent grown-up; from the crimson bloody water tainted by the sunset, I recognized my lifelong goal that I should fight for. Therefore, I carried my heavy bags with my painting tools seeking within the limits of the Yellow River. The chanting of “Flower” by the shepherds that penetrated the wilderness would make me feel relief. I used the snow water from Xia River to wash away the balderdashes of my last night dream. I would also taste with delight the fresh yoghurt made by the old grandma. When the first beam of sunlight illuminated the mist-shrouded Muztagata, I would sing with the Tajik singers who played the Ghichak at the Golden Marsh by the river of Tashkorghhan.

I passed by Tianshui, Wuwei and Anxi arriving to Dunhuang. With greed, I lingered in the Thousand Buddha Caves hoping to retrieve the glorious era in the past. At twilight, I opened my arms and ran desperately towards the endless Shu-le River at the Great Gobi. It lied quietly at the distant horizon, as a shining silver chain, alluring me to pursue for my dream. I was listening to the metallic tune from the yurts in New Barag in Inner Mongolia while I watched the Kherlen River swallowed by the dark night little by little waiting to its disappearance in front of my eye. I gradually fall asleep, listening to the flowing of the river.

I went to Japan where I enjoyed the shakuhachi and shamisen. The noises of the guban in the noh would awake me from my sleep. Under the blossom and misty cherry trees next to Shinanogawa, I was looking for the traces of my father who studied here at early stage. The water was full of fallen leaves that slowly flew to the ocean. I was at one the flamboyant bridges at Dnieper River admiring the residence of the renowned master Repin. I was lying by the riverside full of golden birches as the complaints of the Bayan accordionist wouldn't allow me to leave. There were many many others that I could not tell them all.

The rivers as the bloodlines of the land flew incessantly day and night, just like the love and gratefulness that run within my veins. The river, I worship you as you are always flowing in my heart.

Note: “Guest from Afar, Please Stay” is a Chinese Yi folk song. When the Central Nationalities Song and Dance Ensemble belonged to the University for Central South Nationalities, it always started the shows with the song.





Chu Chih-Kang

Montains · Waters II

The theme I wish to focus on, is Life itself.

Every existence, i.e. Nature. We humans are a minute part of nature. Every existence has its own form of vitality, natural essence and origin of life. That is the world as we know it. For the Chinese, Mountains and Waters are the representative signs of nature.

Everything humans have encountered in this world are but the outmost layer of earth, and life on earth's crust took millions of years of growth, decay, destruction, regeneration and reincarnation, much like wind and water which revolve in constant cycles.

For earth, this form of reincarnation and repetitive cycle is as normal as inhalation. Every living organism exists through this form of inhalation.

In this marble basin, lies a sculpture of mountains. In the center of this structure, is a pool of water from Venice. The miniature mountains will gradually interact with wind and water from Venice and begin to grow. Having been baptized by wind and water, the bronze mountains begin to rust. Its formation is like greenery sprouting from the land. It may appear as little blooming flours or as decaying leaves devoid of life. All these transformations signify the growth and reincarnation.



Irene Christensen

An Installation of Concertina Books

I work intuitively, engaging my emotions and memory - employing the full-range of life possible. I approach them as streams of consciousness to actualize in symbols an alternative world allowing dream and reality to meet. Traveling from ancient time to the present, the unexplainable is transformed, the beginning and the end meet. My Concertina Book series documents symbolic tellings of my cognitive and psychological perception in accordion book format. In these shaped and narrow drawings, I found a framework that fits my expressive nature.

Concertina books are one long sheet of fine paper bound between two hard covers and folded accordion style.

The myriad personal iconographic structures depicted in the concertina books would seem to be inspired by a coral reef ecosystem. But in reality, I began drawing and painting these forms prior to viewing them first hand. Snorkeling later in the Caribbean and Thailand was a revelation and confirmation for me. What I saw there synchronized perfectly with my artistic sensibility and love for the strange and surreal. It seemed natural to utilize these motifs to express my experiences in New York City, growing up surrounded by shimmering water in Norway, along with other places I've been and seen and life in general.

Artifacts from the past warp into my drawings, throwing anchors to the present, making their presence felt: pre-Columbian gold, stone, and ceramic artifacts in Costa Rica; stone carvings in Monte Albán, Oaxaca; dark and mysterious, 1000-year old Norwegian stave churches; Egyptian symbols and temples; sugar-topped Guilin mountains in China; as well as other relics and landscapes that awaken something profound within me.

These are the kernels that, once they are planted, burst forth with embroideries of lines and forms to produce my work. The closed shapes take form as if self directed. The lines and patterns can be looked at like a conductor directing a musical score. Profound concepts of time, space and existence have animated humankind's artistic musings since the early days of human history, as evidenced by the icons created by ancient artists of petroglyphs and cave paintings.

The Space in Between

- In between the words - Poetic
- In between the shapes - Color
- In between the forms - Icons
- In between the pages - Stories
- In between life - Living

My concertina books do not reproduce directly from nature. Rather, they are nature plus the ancient and modern symbols created by man reformulated and transformed through my imagination. The personal structures in the concertina books flow intuitively into each other.

The concertina books reveal a surreal, interior world of creatures where nature's symmetry is rare. A world where animals have an elaborate complex of horns, speckled skin, arms, legs, and wild eyes. Volcanoes have faces with voracious maws. A screaming bird resembles a stealth bomber. Flamingos transform into a cloud of floating boomerangs. Icons of ancient civilizations reappear and work their magic on the present.

I believe that the animal, human, and environmental forms are subconscious entities that don't only live in me but are fundamental components of human existence.



Paul Critchley

Over the years I've lived in various places but instead of taking photographs of my homes to remind me I like to make paintings. This painting is an all round view of my apartment. We can see everything from the front door at street level up the stairs, past the nosey neighbour standing in the doorway of the flat below, and into the actual apartment. As we enter the hallway we can admire the patterned tiles with the light raking across them and see a window opening onto a patio, illuminated by a shaft of light, with washing hanging out to dry. From the hallway we turn to our right and let our eyes walk down the corridor passing two open doors, one to the left, one to the right. We peer through the openings to see what's within. If we step through the doorways we see even more. Our eyes walk on and we arrive in the front room; a sofa and window to the right, opposite a balcony from where, should we step out, we could gaze onto the street below. A TV is on boxes in the corner next to another door which opens into the studio where this painting is actually being painted. Next to the studio is the bathroom where a woman is taking a shower, I am caught reflected in the mirror, watching! Indeed this is an odd layout for an apartment as this corridor brings us back into the hallway from where we can enter the kitchen and the bedroom. Adding another layer to the picture is the element of time which has crept in because we can see through the bedroom window that night has fallen, the painting is a mixture of various times and viewpoints, it is a memory of the experience of living there.

The use of perspective in the painting is diagrammatical; we are given a step by step introduction to the whole apartment but it is more than a visual inventory of the contents, it is a story, there are figures - activity. I am exploiting the rules of perspective to show more than just one single view and in doing so making it more understandable and therefore more

realistic, even though we know an apartment does not look star-shaped and should be one big box divided into smaller boxes. The painting is an idea, a concept of reality as the space in the painting can be read in much the same way as a map; a flat surface which relates one place to another and yet this is not an architect's plan. Perspective maps things on a two dimensional plane so that the mind can imagine them in three. The space comes and goes as objects are rendered to look and feel three dimensional enabling us to move into the picture plane as in traditional Renaissance perspective, whilst at the same time moving up and down like in classical Indian and Chinese pictures.



Anne Curry

For Anne Curry, the curves of life whether they are spirals or waves, are the force that drives creation, the fundamental power that gives Nature its energy, the structures at the heart of everything. The curve not only dominates the universe, it also dominates how we see the world. A curve expresses completeness, dynamism and a sort of mystery. Each curve has its own story to tell and the story may be infinite.

Anne was brought up in France by the Atlantic Ocean and now lives surrounded by fields in the English countryside near Cambridge. Both the sea and the countryside have defined her vision of the world. Simple and constant observation of nature has taught her that organic forms, in their curves and spirals, carry a suggestion of immense power and energy, of the relentlessness of life on the march. It is this inner strength which fascinates her and which she seeks to unleash in her sculpture, often using the leaves, seed pods, buds which punctuate the seasons around her. Those most humble fragments of nature carry within them all the promise of an unstoppable life force.

The work of creating a sculpture, for Anne, is an inextricable mixture of engineering and magic. She says: "I know what I want the piece to be but I have also to discover what the piece *wants* to be. I have to build a dialogue with my sculpture as it takes shape; I have to allow it, even to encourage it, to shape its own destiny. In that sense, my art is both representative and abstract. In the end, I want to be faced with a creation which has come to life and has a spiritual presence of its own".

Anne works in a dilapidated barn, once a World War Two aircraft hangar, among the ghosts of Spitfires back from sorties over the East Anglia skies.

She carves her sculptures from giant blocks of polystyrene, with hot wires and rasps, ending with plaster. The finished sculpture is then cast in resin or bronze.



Markus Daum

Since the days of my earliest memory I have regarded life as a spiritual as well as a physical presence, existing in the human body as its living form in this world.

The structure of this form, the space it occupies, its spiritual capacities, its violence as well as its vulnerability, its warmth and its coldness, its ability to love and its cruelty, its breathing and feeling, its endless creativity, its adaptability to different conditions and its limitations, its own finality as a condition of death - all these are realities of human life.

The enigma of human existence spawns question after question, aiming at the very centre of political and social life. This is the basis of my artistic work.

My home is a body – openly reflected in its counterpart – more a question than an answer, but never inquisitive enough.



Anja de Jong

Monuments of Climate Change

In addition to doing independent work, I work on commission and am a lecturer in Photography at the Royal Academy of Art in The Hague. I conceive and produce my own projects in the form of exhibitions and publications.

After a long period of photographic research on architectural inner space, I decided to widen my focus. I went on a worldwide photographic investigation of 'no man's land' for my project 'Borderland', conceived projects such as 'Moldova's Water' and 'Chile's Water' and travelled to the north in search of the new 'Ice Edge'. Climate and water issues are the recurrent themes of these series, mostly based on concrete information and sometimes inspired by a personal object. In 'Berlin's Covered History' and in 'Five Eras – Five Cultures' I reveal my interest in history.

As I was born in a Dutch North Sea fishing village, daughter of a ship's mechanic, and now live in Dordrecht, the oldest city in Holland, in a house that forms part of a dike, it is no wonder that water issues and history come together again, but now within the Dutch borders, in this project: 'Monuments of Climate Change'.

A large part of The Netherlands lies below sea level. Through the ages the country has withstood an endless succession of storm floods. Again and again climate change, subsidence and/or a rising sea level have made it necessary to recalibrate, adjust and renew the existing defences against the water. Currently the landscape is being altered again, to enable us to keep our heads above water in future.

For 'Monuments of Climate Change' I researched these landscapes and lo-

cations with different kinds of defences where, for centuries, man has tried either to embrace the water as a friend or to fight it as an enemy.

I show traces people have left in the Dutch landscape and question our further possibilities. Without these interventions, we build our life with water, in the future as we did in the past, and not only in the Dutch Delta, on marshy ground indeed.

Image: Regelwerk.

Part of the 'green river'; at high tide it regulates the volume of water flowing down the Rhine, in order to protect the millions of people living in the Dutch Delta.



herman de vries



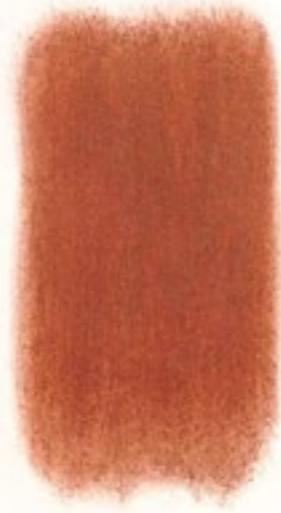
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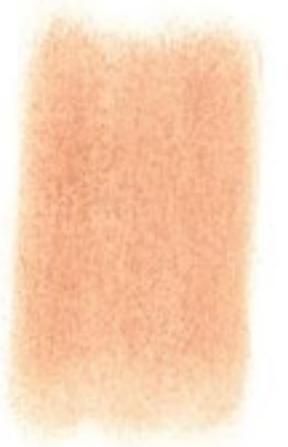
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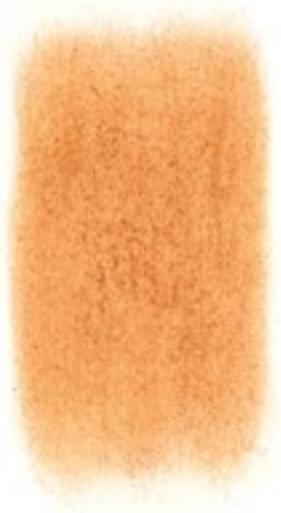
mt. brulee, mehé



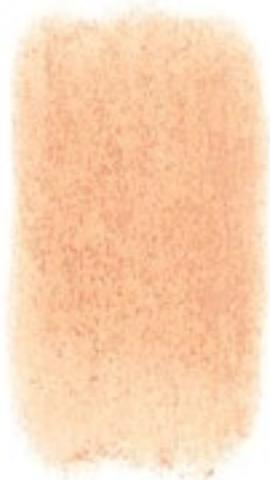
mehé, between morne blanc & Trois Frères



anse major, mehé



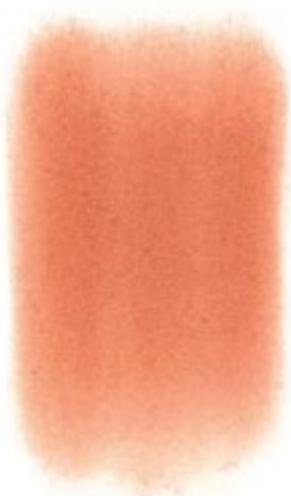
vallee de mai, prastlin



vallee de mai, prastlin



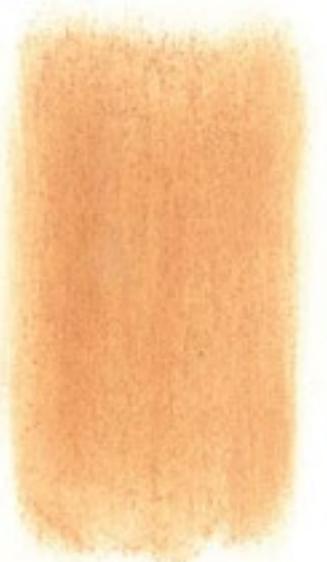
anse major, mehé



petit anse, mt. toupie, mehé



mehé
between morne blanc & Trois Frères



anse major, mehé

Giò di Busca

It is still a mystery to me why I do what I do, I just know I have the strong need to draw and visualise my fantasies in three dimensions. Willingly or not, I am constantly stimulated by my emotions. They build up and pile up in an unconscious fashion for rather long periods of times until they suddenly give rise to an idea. I feel compelled to then unburden myself of all the information my mind recorded and elaborated by letting my hand freely draw on paper.

I am urged to unload, without any notice, the accumulation of months or years of emotions into a concept coming from my subconscious. It is a kind of collection and processing of information. The experience of beauty and astonishment, a tragic news, suffering and joy, a cheerful thought; it is a continuous stream of stimuli that nourish my conscience, my curiosity and my participation to life.

Similarly to a computer loaded with data, my mind processes the information and gives me a solution which I unload, unburdening and emptying myself, allowing me to feel light again. My pursue of beauty is extremely personal and one that I can only fully explain to myself once my work is finished.

Only upon completion, I can understand just how much of myself I poured into telling myself a story, as my work is first and foremost addressed exclusively to myself and myself alone. A creation is completed while in a rapture with the unconditional desire to surprise and understand myself.

An internal analysis conducted like a puzzle dictated by emotions.



Sophie Dickens

I construct figurative emotions, feelings that are generically human, rather than tied to a story, images that are absolute and yet open to interpretation. My figures are faceless, unspecific, with an anonymity that allows the onlooker to impose him or herself more readily. They are placed in situations where they interact, sometimes with inanimate objects, sometimes animals, to create an unwritten narrative that reflects vulnerability or emotion. I often make multiples so that the sculptures can be arranged, the spaces between them once again suggesting both their - strictly related - physical and emotional states.

I work in a nearly random, always experimental way, using pieces of cut wood. These building blocks are three sided curves and circles, carved on a band saw to be quickly assembled, and frequently disassembled, during the process of finding a particular form. Here my theme is that of encounters, relationships between two people of the opposite sex. My sculptural technique has grown from my drawing, the curves containing the same immediacy as a bold pencil sketch. My process is continued until I achieve the right combination of anatomical physicality, body language and overall emotional charge. The finished pieces, cast in bronze, might seem at first to reflect figurative sculpture movements of the early twentieth century (like the Futurists or Vorticists), but they are not really inspired by any of them. Actually, my beginnings are located in anatomical study, and in my broad knowledge of a longer history of art.

The Space between Us is a book containing a series of drawings that were initially inspired by the absence of my husband, a musician, while he was on tour in Australia. Black ink wedges divide the figures of a man and woman, and I explore the specificity and vagueness of body language as

the couple engage in a series of unexplained domestic dramas. Eight wax studies followed this publication, and then a number of larger constructed sculptures. While the drawings are executed in sepia and black ink, with black pencil, the original wood and wax sculptures, before casting, are painted to indicate various emotions. *Bloodybitchbastard* is an angry, choleric dark red. In contrast *Forever Together* is vibrant orange, fruity, sunset-coloured, satisfied, suggesting a happiness as the couple holds hands. The figures in *Marketing Man*, based on a famous celebrity news story, are literally disintegrating.

This body of work was first exhibited - quite deliberately on painful, celebratory St Valentine's Day in 2016 at Sladmore Contemporary.

The sculptures are available in bronze, patinated to reflect tradition, but more to suggest the essential qualities of something that has been buried in the ground for hundreds of years, or painted to highlight the humors, the biles, blood and phlegm, of each piece.



John Doe

THE MANIFESTO ' FuckYourselfArt '

*"Here's to the ones who see art differently.
You can quote, reject, or glorify my statement.
Here's to the blind:
Commercial trouble-makers cannot change the evolution of art history."*

The Mirror of Art

The artist observes the world he lives in and, in the name of art, sacrifices himself and confronts his time. His word is pure, but not all his words reach their target. Art flirts with words and the population swears against them. Wise words are like semen. Only those who open themselves to it completely let themselves be penetrated until the screams of desire embrace the deed at the new beginning.

An artist does not want a tradition which, like a tinned product long past its best-by date, wants to outlive its time. He demands to have his say, an influence on society, and with his art he demands space and provocation. The true artist does not offer society the opportunity to limit his power and leads the avant-garde of the new beginning.

A million-man-army of art practitioners is guilty of an unlimited artisanal enjoyment and their creations are being professionalized into an industry that characterizes art as a whore. The boundlessly consuming masses thus choose their impulse to beauty. The sales system reigns as the implacable ruler and art critics are silenced. Populism dehumanizes artistic perception

and society develops a sky-high dunghill of taste. 'Art and communication' no longer catch the attention and the intellect has lost the power of speech. Our environment contains a mass of information but we do not seem able to process it. This also holds for the evaluation of art. High figures influence us and as a result we barely explain what we are doing. We must once again train ourselves to look at art so as not to leave any chance to an epidemic dissemination that restricts the artistic evolution of our culture. The gallerist appears superfluous and the patron sees how his artist is going off the rails. Auction houses are mushrooming and are not taking a single risk of their own. Merciless professionalism discourages the art world and we see art as merchandise for the masses. The selling new protagonist himself inflates his overrated retail prices and the masses calculate his variation in taste. The obstinate business acts and deals like a murderous fascist of the early days. There is need for more insight at the new beginning of the twenty-first century.

The 'winner takes all' is the new phenomenon with a strongly social character. It plays on the global possibility of imposing on us a culture of bottomless foolishness via the Internet. The contemporary individual assents to the winner phenomenon and what he could decide on his own initiative he considers a risk. He does what others do and the 'winner takes all' triumphs yet again. Auction houses thus thank the social media and in general the Internet. They manipulate their public between the low and high estimates. Under the tone of 'well found' and embraced by an estimate, the buyer thinks he is making a safe buy. Millions of Internet users see high numbers and as a result the work is considered interesting. The masses admire what is being sanctified from within the dominant art temple. The art statement represents a disproportionate hit. The garden gnome is blind.

Lot number

313

Artist

Title

Date

Medium

Size

Low estimate

\$7,500,000

High estimate

\$8,500,000

Hammerprice

\$7,700,000

Price including buyer's premium with/without taxes

\$8,789,000

Certificate

Literature

Provenance

The identity of art is gradually being disarmed and demands more self-manifestation. Contemporary art is not just an object that gets attached like a paper clip to a file of a single power. Taste is not an artificial value! Whoever believes that the financial value of art can be calculated by a database of previous taste sales does not realize that art cannot be equated with a science. Today contemporary art runs the risk of never being supported again from the very first moment, from its creation, in its innovative reality. Strange auction results make the contemporary buyer doubt the art that appears in its new time. High sales figures are stimulated in many ways and uninspired hacks fill their newspapers with them all too gladly. Low and high estimates disrupt the hunger for the meeting with genuine art. The new culture forces the dealer to look with the eyes and the critic falls into an unnatural silence. The few with an understanding for the new beginning are ousted by the blind new buyer. He calculates his art purchase and the art world loses its leadership. The art world develops a strange new identity.

We continuously need a critical attitude towards art. The artist thereby becomes free and places himself above the imperturbable reservoir of the self-limiting beauty of his society. By contrast, whoever limits him in his action destroys a culture.

The auction houses estimate the value of an artwork on the basis of their intended turnover. The low and high estimate is a deliberately subjective evaluation by self-proclaimed experts.

Art is incalculable and we must manifest ourselves within this crushing reality. Auction-house determinism undermines art and whoever aims his price at previously comparable sales strays.

Art = Kapital, wrote Joseph Beuys.
Art is the reflection of the evoked 'hammer price'.

'Fuck Yourself Art' illustrates this manifesto. These are artworks that analyse the remaining function of art in our contemporary social reality. In an avant-garde way, 'Fuck Yourself Art' offers a critique of our reformed zeitgeist. These artworks are a protest against the imposed new order ac-

ording to which the buyer only positions himself in a trade of the numbers that present themselves. 'Fuck Yourself Art' anticipates on the statement of the buyer of the twenty-first century.

Is contemporary art only a coupling between a smart market and the brain-washed masses? Is the artist now standing beside the true podium and is the art world then not losing the historical form of its well-known pyramid? Must the artist of the twenty-first century believe then that whoever was seduced by figures apparently is more able to understand art than whoever was not or hardly manipulated by such a socio-economic system? Is there not then an urgent need for a protective measure to avoid the end of art history?

Power has the tendency to deprave and absolute power can lead to absolute ruin. Where is the means of control that must prevent the downward spiral of capriciousness that results in degradation and destruction? Art has a function and must distinguish itself from society. The overrated mass taste harms the value of genuine art and all its possibilities. Art is screaming out as never before for its identity and demands a life with no shortage of freedom.

The artist, the dealer, the art critic, the auctioneer and the art lover...they are all at risk, under pressure from a blind ride!
'Fuck Yourself Art' reflects the new reality.



Silvia Dogliani

By Roberto Girardi
Journalist and art critic.

Expressing oneself with words is difficult, while doing that through painting is something that only a select few achieve. George Bernard Shaw argued that “We use mirrors to look in our face and use Art to look the soul”. This is how Silvia could, through the eyes, tell us about a life path studded with a myriad of emotions, from an introspective research done through painting, aware that our eyes express what we are and our emotional state is also encased in a look. Here then, her works becoming a vehicle filled with feelings that captures empathically the soul of who, with sensitive spirit, lingers to seize the moment that the author laid down indelibly on the media.

I can't talk about Silvia but with deep emotion, because Art, in addition to lose a delicate and prodigal person, will miss a “messenger” of an incredibly simple and immediate form of expression, which needs no explanation or entire tomes to be understood in its meaning, feelings such as love, joy or sorrow. Actually, I would say painful for those who face life with indifference, thinking about it exclusively as a mean to get what they want, right away, and with no regard for others.

I don't want to do juxtapositions, I will not celebrate Silvia comparing her to the great masters, looking affinities with one or another, it would be simplistic and inelegant, because every artist is also himself, with his own limitations or abilities, a person who tries to communicate joy or discomfort through painting, sometimes fully succeeding and sometimes not at all, because, as I often repeat, not everything is Art, not everyone is an artist. Silvia, in fact, was an artist in its own right: her works exude feelings and certainly are the result of an unconditional love for a form of expression definitely not easy, but that she achieved to master thanks to an innate ability to communicate and have feelings.

Because only so you can convey them to those who put themselves in front of your work. We will miss you so much Silvia, even though we know you relive in your art and the eyes of those who manage to communicate with you through your artworks.

A short biography

Silvia Dogliani was born in Fossano (CN) on November 5, 1949 by a family of merchants. An intense personality from early childhood, completed her secondary school at Liceo Classico “Arimondi” in Savigliano, student of Medical University in Turin, she was about to complete the course of studies in the United States to become a researcher, as proposed by prof. Mangiarotti of the of Molecular Biology Institute when, due to her mother's death, renounced to look after her younger brother.

She opens mind and heart to the world and, at 25, began her pictorial research, participating at several exhibitions and getting public recognitions with raising interest from critics and collectors. She died in the summer of 2002 in Margidore of Lacona, Elba Island - Italy.

Later her works appeared in numerous exhibitions and received several awards and publications by many art critics.

Appointed as Praiseworthy for Artistic Merit by the Presidency of the Republic in 2007 and awarded to her memory by the Chamber of Deputies for the great contribution made to the art world in 2017.

A monograph by Prof. Paolo Levi will be published soon.



Dolk, Thomas Pihl, Trine Lise Nedreaas

Dolk (b. 1979) whose real identity is unknown, is the pseudonym of a Norwegian artist who is amongst the world's top ten street-artists. He is well known internationally for his stencils, but now he works conceptually using elements from the street, focusing on different kinds of vandalism. Graffiti and tagging as well as torn posters and destruction of private property are all parts of Dolk's new concepts. Dolk's street works can be seen in cities like Bergen, Berlin, Copenhagen, Barcelona, Oslo, Lisbon, Stockholm, Prague, Melbourne, New York and Tokyo.

In an interview with a Norwegian newspaper in 2011, Dolk was asked what happens when «Street Art is moved from the street to a gallery and collectors?». To which he replied: «You lose the street aspect. Only art remains». Where Dolk is concerned, this was a gradual process, which began around 2005; it would take another five years before he significantly cut down on his street production, although his last work was made as recently as 2015. But since then, he has taken the final step off the streets, in all likelihood, forever.

Thomas Pihl (b. 1964) The center focus of Pihl's concept of art is his critical dialogue with the phenomenon of the (over-) aestheticizing of western or western-influenced, visual everyday culture and the confrontation with the cultural, political, and ethical implications of mass production and mass consumption of pictures. In his own words, he takes inspiration for his work "from observation, how every bit of New York City", where he has been living, for the most part, since 94, "is culturally and aesthetically manipulated and controlled". The Prearticulations series are paintings whose many layers are composed of semi-transparent acrylic paints, which have been poured onto the canvas. With their smooth surfaces and their oscillating colors, Pihl captures the smooth and perfect aesthetics of the visual

everyday culture, especially of electronically-produced pictures, subverting them at the same time: The special material and multi-layered process of production of his "picture-less" paintings demand a long, precise and concentrated contemplation from the viewer, who only very slowly comes to an understanding of the complex colors and the subtle differences and imperfections of the works.

Trine Lise Nedreaas (b. 1972) works in a variety of media and is best known for her intriguing and beautiful films. Focusing on the specific and the intimate she illuminates the large and the universal through the weird, beautiful, and strange variety of human endeavors.

Her films lie somewhere between the realms of portrait, performance and documentary. These areas are subtly woven together in strictly directed, symbolically charged films of individuals engaging in their own specialist act. Her films show isolated protagonists, alone in their passions, sometimes determined and driven, but always trying. Her films are both uncanny and disturbing.

Her work has been shown in the Mori Art Museum (Tokyo), PS1 Moma (NY), Kunstwerke (Berlin), Palazzo delle Arti (Napoli), Everson Museum (NY), Kunstverein Schwerin, New Center for Contemporary Art (Louisville), MACRO, Museo d'Arte Contemporanea (Rome), Art Pavilion in Zagreb, Albright Knox Gallery (Buffalo, NY), Astrup Fearnley (Oslo).



Nina Dotti

"After surgical menopause at age 33 I found a lot of misinformation and silence on this issue. That's the reason why I decided to create my participatory performance Hot Flashes Bar: to educate women about menopause and how to handle it in a more relaxed and positive way.

The PMS Lounge App is an evolution of the original idea that aims to provide effective information, now under the impact of new technologies, in how to transit menopause with full satisfaction."





Mark Dotzler

My work has been described as light and heavy in the same moment; eye catching and quiet in a single glance and I accept that, but there is more to it. Ultimately I am interested in the digital age (i.e. revolution) and its immense societal impact, so my art is technology based. It contemplates tech nomenclature, relational dimensions and material societal issues, together with an enhanced minimal, visual simplicity. It may appear quite simple, yet upon closer inspection, it works on various levels.

It is fascinating to me how those tiny 01s are just behind the scenes of all of our various screens. Almost everything we do now involves those 01s in one way or another. Binary code (01) is the essence of the digital age and it is having a dramatic effect on society. Things are happening exponentially faster day by day. We are living in an amazing transformational period. Since the early 90's, I've been creating an artistic visual record of some aspects of this important time.

The artwork Hot Tale is about **ON**...always on...all the time.

In tech nomenclature, the word "hot" is often used to mean "powered on." Related terms like "hotfix" and "hot swappable" refer to critical updates and hot swappable devices.

Hot Tale employs some primary components of the first programmable digital computers that used thermionic valve (vacuum tube) logic circuitry (like Colossus & ENIAC). Each thermionic valve (or tube) was a single bit, either off (0) or on (1). Hot Tale is a 353 bit digital fantasy, personal structure.

One view of Hot Tale's relationship to this show's overall theme, might be as follows:

Time - dawn / the digital age

Space - cyber / 353 bit device

Existence - binary / in two parts

Although I've been focused mainly on the digital age and its related nomenclature, some of my work ventures off into more pressing societal issues, like my Reload series and The Split.



Mark Dziewulski

Selfies - Painted Digitals

The urge to record ourselves is one of the most fundamental drivers of creative culture, and portrait painting is one of the most prevalent genres throughout history. Until recently, only the rich could afford to commission portraits. But with the advent of photography (and especially now with the omnipresent cell phone), portraiture has become so democratized that everyone has the ability to instantly create his or her own portrait. Enter 'The Selfie'.

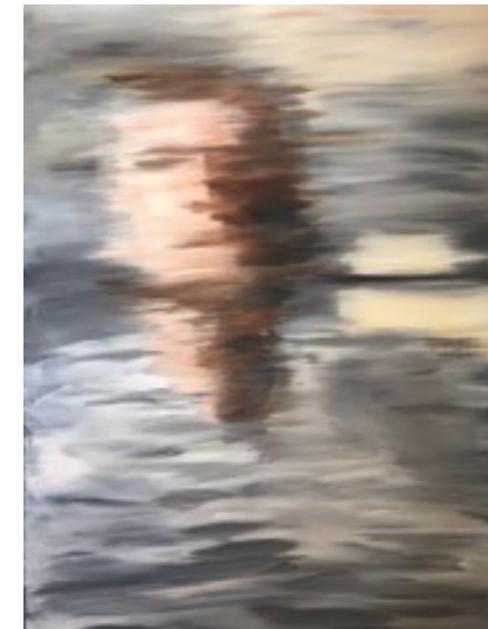
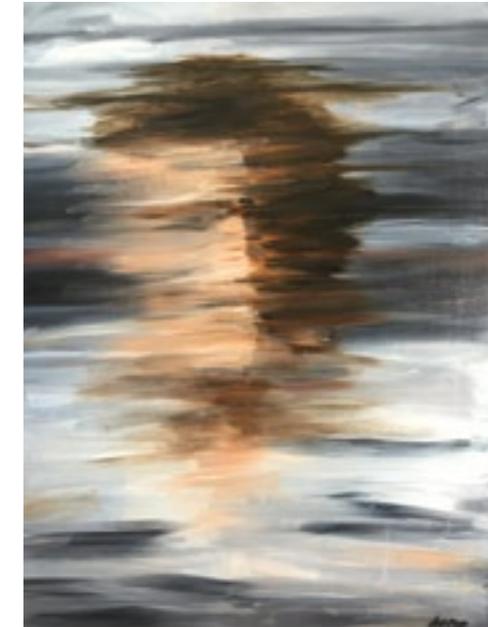
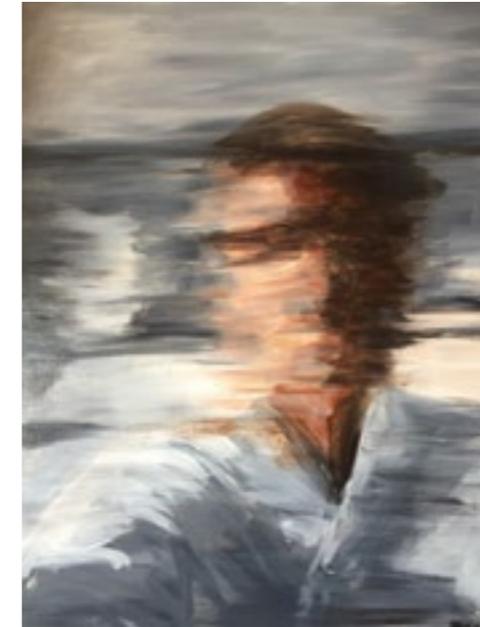
Using graphite and paint to dissect selfies of friends, family, strangers and himself, Mark Dziewulski dances between the worlds of figurative and abstraction, searching for the elusive essence of his subjects. His painted digitals break down the visual references of faces, testing just how far interference can go before complete recognition is lost.

"Photographic portraits depict an instant. But what if you need to show more? How do you really portray somebody? How do you capture their life-force? Their passion? Their ever-changing motions and emotions? Their memories slipping away?" These are the questions that first arose for Dziewulski when his mother began grappling with Alzheimer's. "She couldn't sit still. Both her movements and her personality were a blur. She wasn't a crisp photograph. She was a complex, dynamic character. With paint you have this amazing flexibility to show so much more than a single moment. You have the ability to incorporate into the still image the extra dimensions of time and memory."

This fascination with movement and time have driven and informed all of Dziewulski's work. Born in London, he received a Masters of Arts de-

gree from Cambridge University, and was a Fulbright scholar at Princeton. While running an architecture firm in London and San Francisco for the last 25 years, he has continued to actively engage in the world of fine art -- using his painting and sculpture as a means of evolving and refining his architectural designs, and conversely imbuing his art with his own visceral architectural themes.

From a sculpture for the Warsaw National War Memorial (for which the Republic of Poland presented him with the Gold Cross Order of Merit and which received a letter of approval from Buckingham Palace), to Asia's largest indoor sculpture, Dancing Ribbons in Hong Kong, to a collaboration with Mikhail Baryshnikov on San Francisco's Museum of Performance and Design -- the theme of fluid forms constantly changing relative to the perception of the viewer continues to inform every aspect of Dziewulski's art.



Herbert Egger

Presumably a piece from heaven

Time space existence

A piece – presumably fallen from heaven.

A staging, a statement, a sculpture.

A foundling, found in the head, found within the possibilities of the material – aluminum.

A piece, that after a long and intense genesis materialized itself as fact – an individual identity – with traces and distortions of its evolution.

The object reflects its surroundings, distorts the reality, the moment. Though abstract in form, for the viewer the form becomes a concrete perception of its subjective living reality.

The artifact, already stored on a pallet, though not definitively placed and never to arrive, is now occupied by the mechanisms of diverse systems. The euro-pallet – symbol for activity, systems, globalization but also ambivalence.

Ambivalence:

A piece of heaven, temporarily stored in a static state of waiting with a yet unfulfilled goal-perspective: for some, hope, for others, blank cynicism.

The aluminum-object, the “foundling” and the pallet, combined with its surroundings, including brought along subjective images, the world, create the sculpture.

The pedestal, the base is somewhere in the universe, referencing an origin “far out there”, where images dissolve, where our imagination ends, where new images need to be invented.

For some, that is where religion begins, for others, art, “star wars” or ideology.

Presumably a piece from heaven.

Time space existence



Stefan Faas

By Regina M. Fischer

The steel sculptor Stefan Faas shapes his stela and heads out of two materials which have an entirely different surface finish: corten steel and mirrored steel.

Corten steel

Like all pieces of Stefan Faas' work, the corten steel stela of a monumental size relate to the shape of the human body. Yet, they are strongly reduced and alienated to their anthropomorphic form. The unique works of art captivate by their minimalised design vocabulary which lends the sculptures a timeless and thus stable aura.

Within the artistic process, that means from the draft to the cutting of the edges, right from the beginning, it is necessary to have a three-dimensional thinking to be able to visualise the completed sculpture in its whole dimension as well as from all angles and in relation to the surrounding space.

The delicately differentiated patina of the corten steel forms a protective shield and thus also includes a symbolic dimension. The Soul of the steel is characterised by the material's distinctive hardness, the fiber course of the molecules and the heat zones which cannot be mastered. This means: The simultaneous design process of an excessive force and very high temperatures can only be controlled to a certain and often undefined degree.

Stefan Faas' artistic capacity is confronted with material resistances such as hardness, fiber course and heat which he has to submit to from time to time. To exaggerate the trial of strength, means to destroy the soul of the steel and thus the artwork itself.

Mirrored Steel (Stainless steel mirror polished)

The highly-polished surface of the mirrored steel introduces a further and crucial dimension to the sculpture: Besides the shape and the relation to the surrounding space, there is also the sculpture's reflection. In its shining surface, the whole environment which also includes the viewer is reflected and thus becomes part of the art.

In a figurative sense, it is a reflection of one's true self and the relation between the individual and society. The depth of content engages in a dialogue with formal consistency. This transforms Stefan Faas' sculptures works into desirable works of art which indwell timeless aesthetics.

All objects have a familiar and anthropomorphic appearance, when passing them quickly. However, when taking a closer look at the sculptures, one realises that they express very different characters.

As a matter of course, the recognition of delicateness requires that the viewer is considerably prepared for a personal dialogue with the artistic work. Still, every recipient will apply a different and individual range of experience in such a dialogue.

In order to involve the thrilling light of Venice, for the Biennial it was chosen mirrored steel sculptures: a pair of "Teste" – head sculptures – and the stela "Celestino".



Wael Farran

Take a Bow

To bow is the act of lowering the torso and head as a social gesture in direction to another person or symbol. Rooted in animalistic tendencies the concept of bowing has been an important cultural and religious aspect around the world. Servants bow before their kings, believers bow before their God, rock stars bow under the heavy applause of their fans.

Instinctively, or in its animalistic root, bowing shows that we are not a threat to the other person. In today's culture, more in religious than social situation, bowing has become a ritual that people seldom question.

We bow to God as a sign of respect. In ancient times, the sovereign was considered as a direct descendent of God, hence people would bow in front of him. The tradition continued on in some cultures. In other words, in our learned traditions, we are bowing in front of God, **the creator**.

In today's highly spiritually charged times the act of bowing has gained another understanding deeply rooted in time, space and creation. It is through taking a bow that your judgment will be right.

To be able to interact in the right way with a person whether on a professional or personal level, we need make a sound judgment. However, judgments may be completely wrong because they come from past experiences, which will not allow you to experience the person in their present state which is what matters most. How they were yesterday, a month or a year before this meeting is not important. It is how they are at the present moment that counts. As soon as you bow down, your likes and dislikes become mild because you recognize the **source of creation** within them.

There is no piece of creation without the hand of the creator operating in every cell and atom. Bowing down is also a reminder that the source of creation is also within you. Together, you cooperate and only then life manages to prosper and things will work out.

Take a Bow is an invitation to recognize the hand of the creator in everything we encounter, a tree, a pet, a partner, wild life, a beautiful song, the laughter of a baby... because once the creator within is recognized, we pave the way to our ultimate nature and happiness. It is a heart felt response to the creator's greatness and a complete surrender from the body and soul.



Daniela Flörsheim

By Nushin Grey and Mariah Howell

Crossing the Alps from Germany to Venice

During the Second Punic War, Hannibal brought 38 elephants across the Alps. Of these, only the lone Indian elephant, Surus, survived. Over 1,000 years later, in 1494, Albrecht Dürer crossed the Alps to Venice and brought new ideas back to Germany. Following in the steps of these adventurers and pioneers, Daniela Flörsheim has made a less arduous journey to Venice: she's relieved to bring her Indian elephant on a canvas instead of making the trek through the mountains.

Concrete Jungle

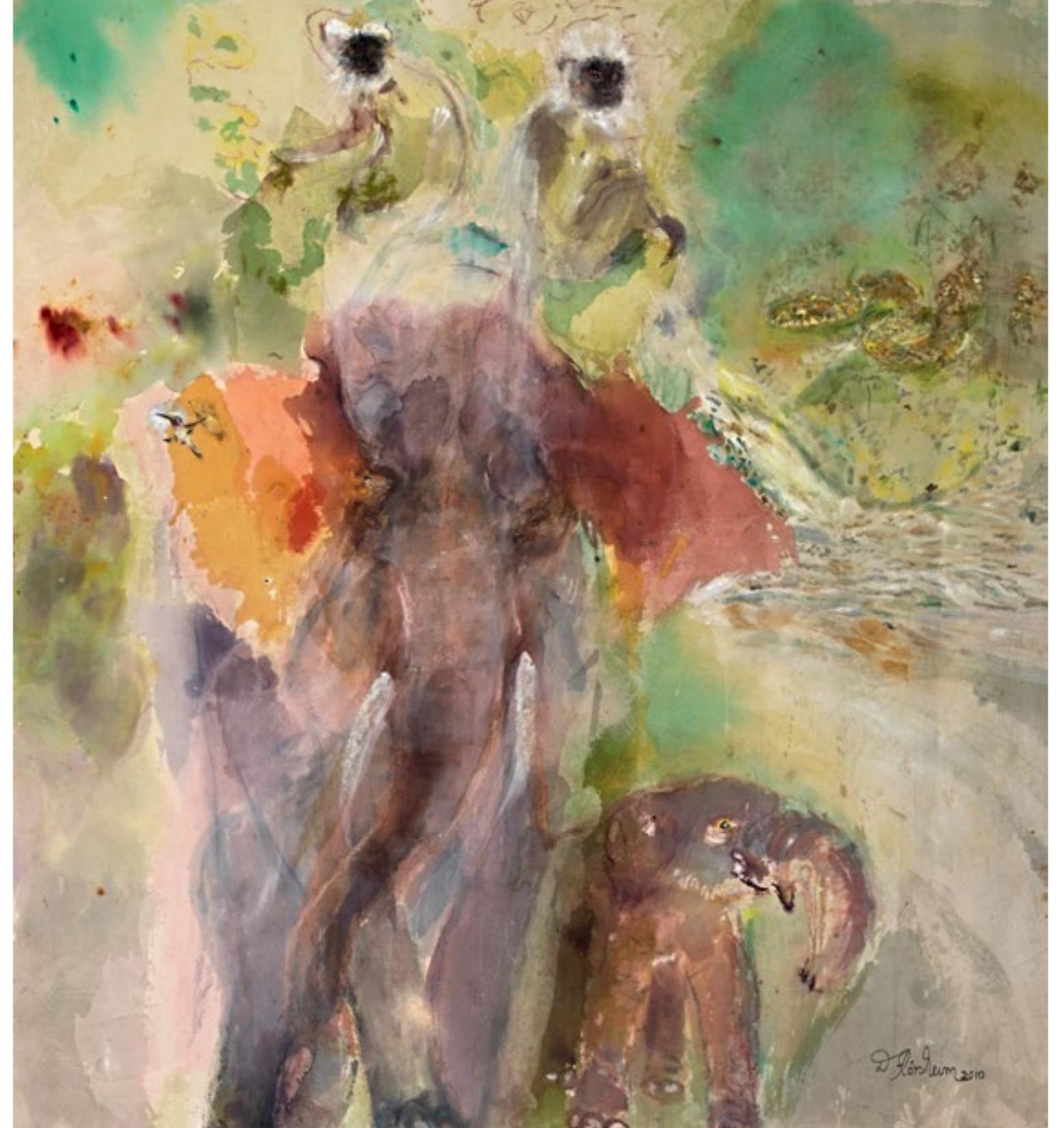
Living in a city, surrounded by glass and concrete, Daniela Flörsheim's art is crafted from her many escapes into the untamed world, from the stark tundra to the darkest depths of the jungle. Upon the canvas, she pours paints in a chaotic mess and then allows the impressions she gathered of the fauna and flora to come to life before her, teased out from natural patterns emerged from the flow of water. Here the love of nature is shown in ever unfolding complexity within which the eye can wander, releasing imaginations that otherwise reveal themselves only in dreams.

The Resilience of Life

Awareness, for the artist, is important. Awareness that the greatest valuable we have here on earth is the great diversity of plants and animals. Life may exist on other planets besides this one, but the universe is so incredibly, impossibly large that we are likely to never know. Mars is being considered as a possible place to terraform and make our new home; have we truly ruined our home planet so profoundly that the only recourse is to escape? However, much like the Asian elephant Surus and the one depicted in Daniela Flörsheim's art, life on earth is resilient. With action, it can be restored.

The Privilege of Our Time

Billions of years of evolution have led to our current infinitesimal segment of time. There is such a beautiful diversity of life on the planet represented by more than 9 million known species. Daniela Flörsheim's art seeks to recall the reverence that she feels for nature and the interconnectedness of all life. It's not about a fantasy of paint and creation, but a retelling of what she has seen. If her art manages to awake that same feeling in others, then that is all it will ever need to do.



Lisa Folino

Grace and Truth

"I have never strived to make a perfect photograph, in fact I have embraced the imperfections and accidents in the photographic process."

When I was a young child, I would spend countless hours locked away in my room drawing landscapes and universes. I would endeavor endlessly to transport myself through time and space, more comfortable in these alternate dimensions than my daily life. This began a lifetime fascination of exploring what exists below the surface, an investigation into the complexities of time, memory and change.

For the past thirty years I have been working exclusively with Polaroid film. "Grace and Truth" is an exploration of physical and metaphorical transformation.

While working in my studio an accident occurred when I spilled chemicals on my Polaroid film. This caused what I thought to be severe damage to the Polaroids so I threw them out. The next day I had second thoughts and retrieved them only to discover something quite magical had happened to the surface of the film. I put them away and forgot about them for years. Several years later, I re-discovered them to find that time had transformed the images dramatically.

As the years passed, the exposed in-camera images continued to change and new landscapes appeared. A new world emerged from the original stark black background. This new found process allowed me to alter the original photographic images from one state to another. The figure recedes into the background, into another dimension of space and existence. They

are ghosts from another era existing in multiple dimensions. The integral component in the changing evolution of these images is time itself. Like a fossil unearthed the images are fragmented and degraded. As with a fresco's aging plaster; the imagination is forced to fill in the voids...My desire is to create images that convey the passage of time and my desire to transcend time through my work.



Giacomo Fortunato

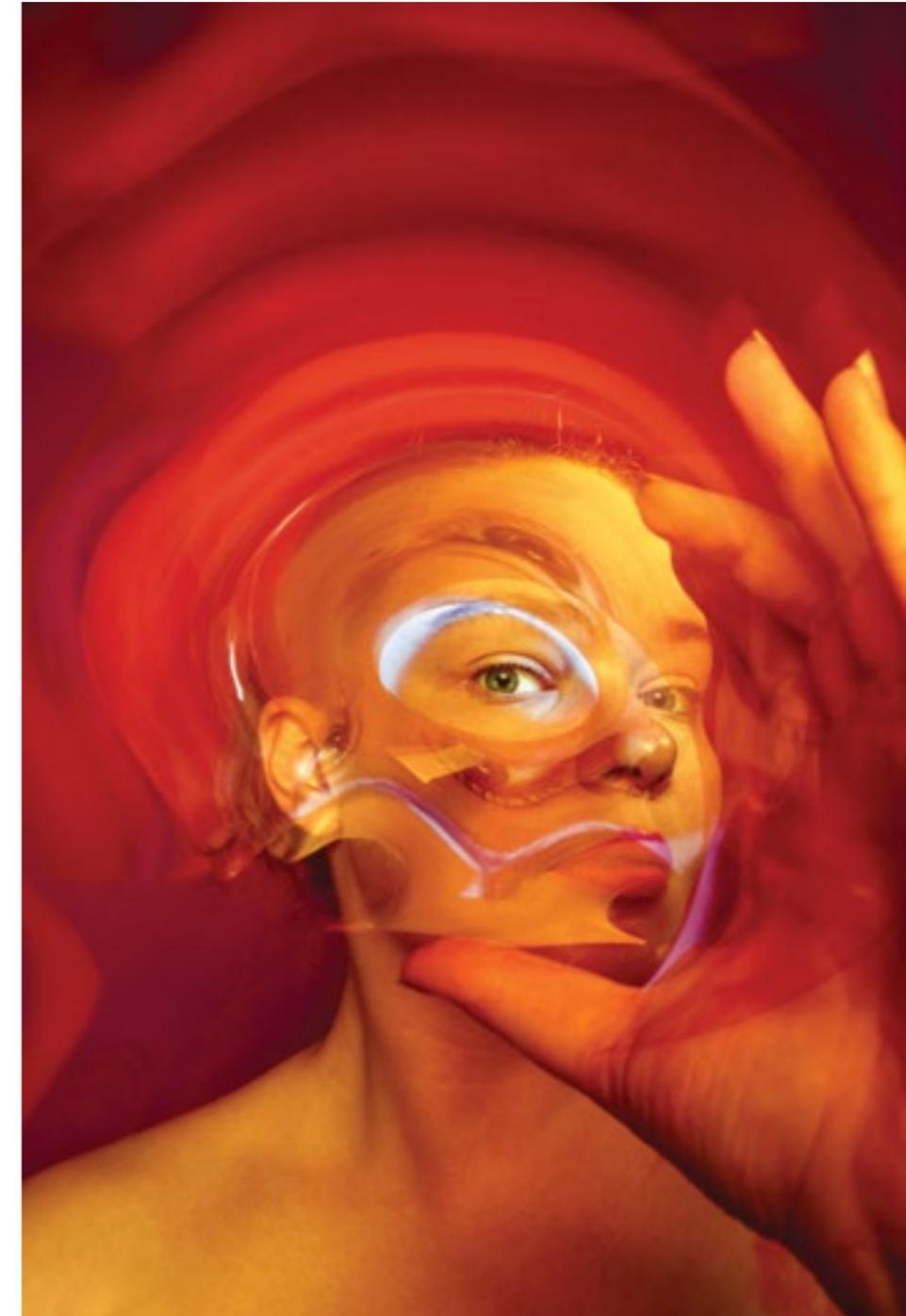
"Coexistence" explores the bizarre interactions between people and their environments. Once people insert themselves into the natural world, they disrupt it. Even in their absence, human impact is still palpable and looming. Despite the dissonance between humans and their surroundings, we coexist. This series captures each silent, suggestive moment.



Anna Friemoth

Insight

When we look out at the world, we see and hear the heinous thoughts and actions of the human condition. We cannot help but be affected by this daily disturbing onslaught. We are forced to internalize this information and process it in ways that only we as individuals can. Where does one fit into this turbulent world? What should we be and do with our daily thoughts and lives? Striving to gain insight into one's place in this world is a never-ending process. Can we somehow clean the world's hate and find deep peace within ourselves? Do we do everything we can to be empathetic and understanding of the world around us? Light is within all our hearts and minds, to shine and reflect off each other, to spread and be absorbed by all around us.



Ismael Frigerio

By Amalia Mesa-Bains

Voyage to History: The work of Ismael Frigerio

In an arc of over 30 years, Ismael Frigerio has pursued an art that investigates and confronts the memory and history of the Americas. From his earliest large-scale paintings and prints he began a reframing of the colonial enterprise through the use of the figure and later the landscape. The early work from the 1980s examined the symbolic iconography of the continent and also depicted the suffering of humankind during the violent regime of the invasion of the 'new world' under the guise of discovery. Within the early paintings Native people became emblems of origin and we see the emergence of the elements of fire, water, air and earth, which are repeated in the later work within the context of journey and remembrance.

Nature

In his art during the years he spent in New York Frigerio began to reflect back on the repressive military regime he had left behind in Chile. His work began to explore not only the body or *cuerpo*, but also the larger trope of the *corpus* of culture. As he moved back to Chile in the 1990s, the artist used landscape as the link to territory, history as the link to time and memory as the link to being. Looking to nature as a backdrop to history, he began his own ceremony of memory through photographs, videos, installation and personal journeys into Latin America. In his early installations the landscape of the Atacama acts as mourning to the *deaperecidos* on a most personal level, but also part of the investigation into the mystery and persistence of nature as the never-ending witness to history.

Voyage

In works begun in 2000 Frigerio begins the pursuit of a remapping of the continent. His large paintings take on a cellular quality as the topography

opens up in vivid monochromatic colors of blood, fire, ocean and forest. Suspended within the paintings are the documentary photo-witnesses of history. As he continues his geography of memory the voyage becomes an act of re-navigation, re-settling and new exploration of the rivers and land. The boat comes to stand in for contemporary navigation in a deeper re-historization of the continent. Frigerio's films capture the romantic yet critical nature of the voyages and the natural elements of fire, ocean, salt and earth bring a meaning to the works beyond mere documentation. He becomes the investigator and the historian in an act of artistry through the landscape and seascape. Once again the body reappears in a graphic and Caravaggio-like angle of the dead Christ. The body juxtaposed with the landscape and the photo remnants of history take us to the end of the ceremony of memory.

Frigerio has sustained an investigative process of artistic research working through the voyage across Peru, Chile and other parts of Latin America. This collaborative process has involved literature, anthropology and geography as the artist has created work in sculpture, painting, photography and video. Using sound and image Frigerio has created a new understanding of the cultural landscape.

Flame and salt, ash, water and body remind us of both the suffering of colonial moments and the power of nature in our Americas. Ismael Frigerio, the artist, has reclaimed the story of the Americas through a persistent and investigative form of landscape and territory, history and time and memory and being.



Jessica Fulford-Dobson

Skate Girls of Kabul

In late 2012, I read a short article about girls skateboarding in Kabul, and wanted to bring the story to a wider audience. The next summer, I visited the charity Skateistan for three and a half weeks and then returned the following May, after the 2014 elections, for a fortnight.

During my visits, I was inspired by the skate girls' joyous sense of fun alongside their courage, charisma, and feminine grace. The older girls helped the younger to gain skills and confidence and, although many were living in difficult circumstances, they arrived daily in a variety of beautiful outfits. It was remarkable to realise that skateboarding was working harmoniously with local culture to empower and uplift. I was moved, and tried to capture what I saw to show others.

For the portraits, I found one spot in the skate-hall with good natural light – a small, raised area like a platform. I was working alone, with no apparatus. The girls hopped up and very naturally posed themselves with their boards, and then these candid, powerful gazes were turned on me.

Another challenge was to capture the girls in motion. For panning shots, I ran alongside them, breaking every rule for the right blend of blur and focus. I didn't want to disturb the skateboarding because that time is the highlight of their day. So I was continually interpreting physical cues and events as they happened in a kind of improvised dance between skate girl and photographer.

All the skate girls were originally identified by numbers alone, to protect their security as children. Over time, I notice myself and others renaming

them according to distinctive attributes: Victory Girl, Teal Girl, Hermes Girl, and others. For me, the skate girls assert hope, and vitality, and the unself-conscious dignity of girlhood everywhere.

It is wonderful to see the skate girls reaching the wider audience I hoped for, from Teal Girl's debut in London as a 2014 prize-winner at the National Portrait Gallery to her appearance two years later in the Museum of Sydney, from the 2015 exhibition of the full collection in London's Saatchi Gallery to helping celebrate a century of Afghan-German friendship in Berlin into 2016. Now, 2017 sees their Italian inauguration at the Venice Biennale, and also the launch of the whole exhibition with Qatar Museums in the Gulf region for the first time.

Skate Girls of Kabul in association with the NGO Skateistan (Afghanistan).



Andras Gal

"At the time I was attracted to generic or 'industrial' colors, paper bag brown, file cabinet gray, industrial green, that kind of thing."

— Robert Mangold.

Michael Auping: Abstraction, Geometry, Painting - Selected Geometric Abstract Painting since 1945. Albright-Knox Gallery, Buffalo, 1989.

"That deletion is the final writing of an epoch. Under its strokes the presence of a transcendental signified is effaced while still remaining legible. Is effaced while still remaining legible, is destroyed while making visible the very idea of the sign."

— Jacques Derrida.

Jacques Derrida: Of Grammatology The Johns Hopkins University Press Baltimore and London, 1976.

"Today i see my works not so much as colour energy fields as colour structures open to emotional interpretation. The emphasis is on the material of the paint, which is cold and wet. Resignation, overflowing, discharge, penetration, a play with the unspeakable: these are the terms that are of the utmost importance to me. The pigment is of secondary importance."

— Andras Gal.

Who' afraid of yellow... Andras Gal catalogue B55 Contemporary Art Gallery Budapest, 2013.



Beatriz Gerenstein

The Object of Desire”

Women always liked to look good, to themselves and to the others. It is an element inherent to femininity, present in any ancient or contemporary culture. Cosmetics, jewelry, clothing fashion and handbags are obvious tools in this endeavor.

The “bag” has a long history. Archeological evidence suggests that even in the most primitive of ancient societies, people have transported items of personal use in cloth or leather pouches, many times embellished with teeth or shells. As today, depending on their size and decoration, bags connoted the status, wealth and social standing of its wearers.

With the rise of the consumer culture in the last three hundred years, the handbag can be viewed as central to define one’s identity. They become the medium through which we create ourselves and understand other people. A bag reveals its importance as a sign of one’s social status, gender, class position and place in society.

The target of the consumer culture is to have any woman willing to show (to flaunt) the latest, the finest and the more exclusive handbag possible. Handbags were and are more than ever not just an embellishment object, but a contemporary “star” women’s accessory, a complete status symbol, an actual “object of desire”.

The handbags shown in this installation are very primitive, as they were made with small twigs. They are like paleo-bags, cave-girl bags. In fact, I deconstructed the handbags, bringing them back to their simplest and minimalist expression, the “common denominator” of any handbag.

However, the warm reflections of the golden patinas and the colorful sparkling handles with semi-precious stones deny the archaic appearance, introducing a ludic element and suggesting the uniqueness and luxury possible in a handbag.

I believe that the inherent contradiction between the atavistic wooden-made handbags and their luxurious finish and ornaments will provoke the viewer to start a conversation about what is truly important in our life.



Valerie Ghoussaini

The inspiration for my series *Women of Power and Interest* started as a lark. As a child I always loved the card game Memory, and later as an adult played it often with my children. The basic principal of the game is to find and match two images together. In my series I decided to use only women, and match two different half faces together.

I liked the idea of using women who are well known to the public through their positions of power or fame. Although the faces have been melded together to become one, it is important that each individual woman also be recognizable. I chose women who had things in common, and features that are harmonious. For example, when a person looks at the painting of Queen Elizabeth and Ellen Johnson Sirleaf, they are not only presented with two powerful leaders of countries, but two women whose facial features look enough alike that they could be one, irrespective of their background or the color of their skin, and in this case they both like to wear funny hats. Serena Williams and Beyonce, who make up another portrait, are two icons in their fields, but both had fathers who controlled, and orchestrated their careers. Beyonce, considered a great beauty, when paired with Serena, whose beauty is valued by her incredible strength, come together as one.

Over time, as I refined and added more images to this grouping of women's portraits, the challenge became finding women who influenced, inspired or provoked me but also to find their fitting counterpart. I wanted to find women who were compelling and impressive, but paired together made a double face portrait that was believable. Using a monochromatic tone establishes a distinct vision of these particular women, in that the most important thing is how well the faces fit together, their unique con-

nection and how they are viewed in relation to one another. For the onlooker, it becomes a game to guess who they are and why they are together.

Engaging my audience in finding their own 'powerful other' I decided to make the exhibit interactive. I integrated an app that photographs individuals half faces and partners them with a powerful other of their choice from a file provided.

This gives the observer a chance to participate and engage in the same process. The finished image appears on a screen and transfers onto another screen where it becomes part of a collage of faces. These images are sent out into social media to exist beyond the confines of the walls of the exhibition.

The opening nights of the Biennale will include a performance by international theatre and performance artists. By incorporating digital interactivity and performance, the dynamics of the installation shifts from the act of viewing portraits on the wall into a multifaceted synergy. *Women of Power and Interest* expand exponentially in space, implicating the audience, the internet, and the performers who weave the women's histories into a tapestry of storytelling.

The power of these collective images resonates in its message of collaboration, creativity, leadership and social responsibility. The still and interactive format of this exhibit brings women to the forefront of our consciousness by showcasing their influence, power, and dynamism as they move from the wall to the viewers and the world at large.



Sarah Gold

Life is about living
about passion
about sex
about sharing emotions and ideas.

That is what I am expressing in my work
a raw and honest reflection of me and my surroundings.

After having worked for more than a decade as an independent curator with the project "Personal Structures", the list of intriguing, challenging and interesting encounters had grown substantially. Especially creating art-projects together with artists such as; Lawrence Weiner, Hermann Nitsch, Roman Opalka, Arnulf Rainer and Yoko Ono triggered my desire for a new direction in life.

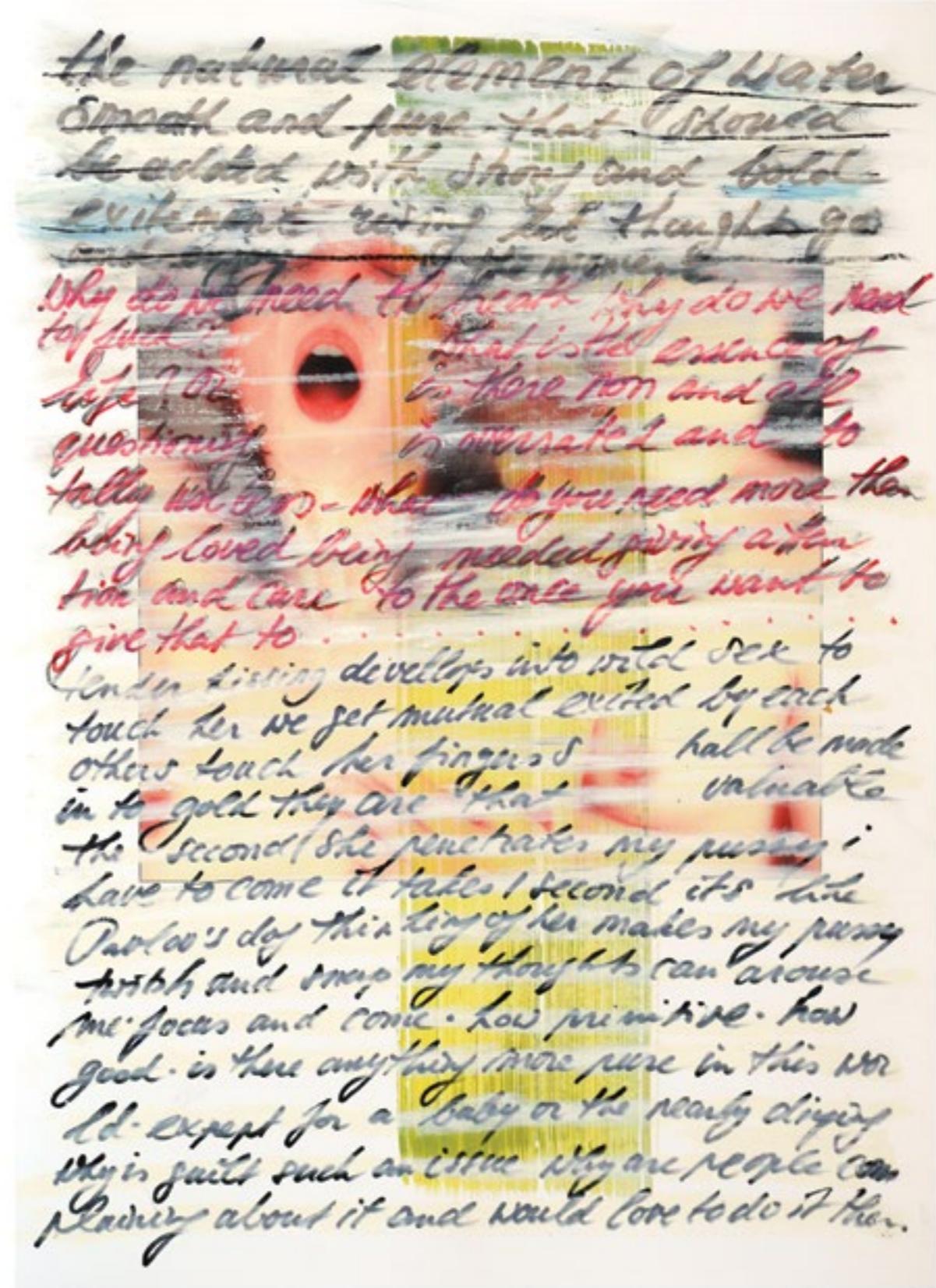
Loving the world of art, I was looking for something different within, for a new challenge, for something more. I found it by documenting my life. To document what moves me.

In this period of my life I capture moments of intimacy and passion, and combine them with my thoughts, written or printed by hand directly on the photographs taken of me and my girlfriends. Sometimes it is a direct reaction upon the situation in which the image was taken, sometimes the text is just an indication or refers to something else which exists in my head, or it is a connotation, impossible to understand (unless you know me very well).

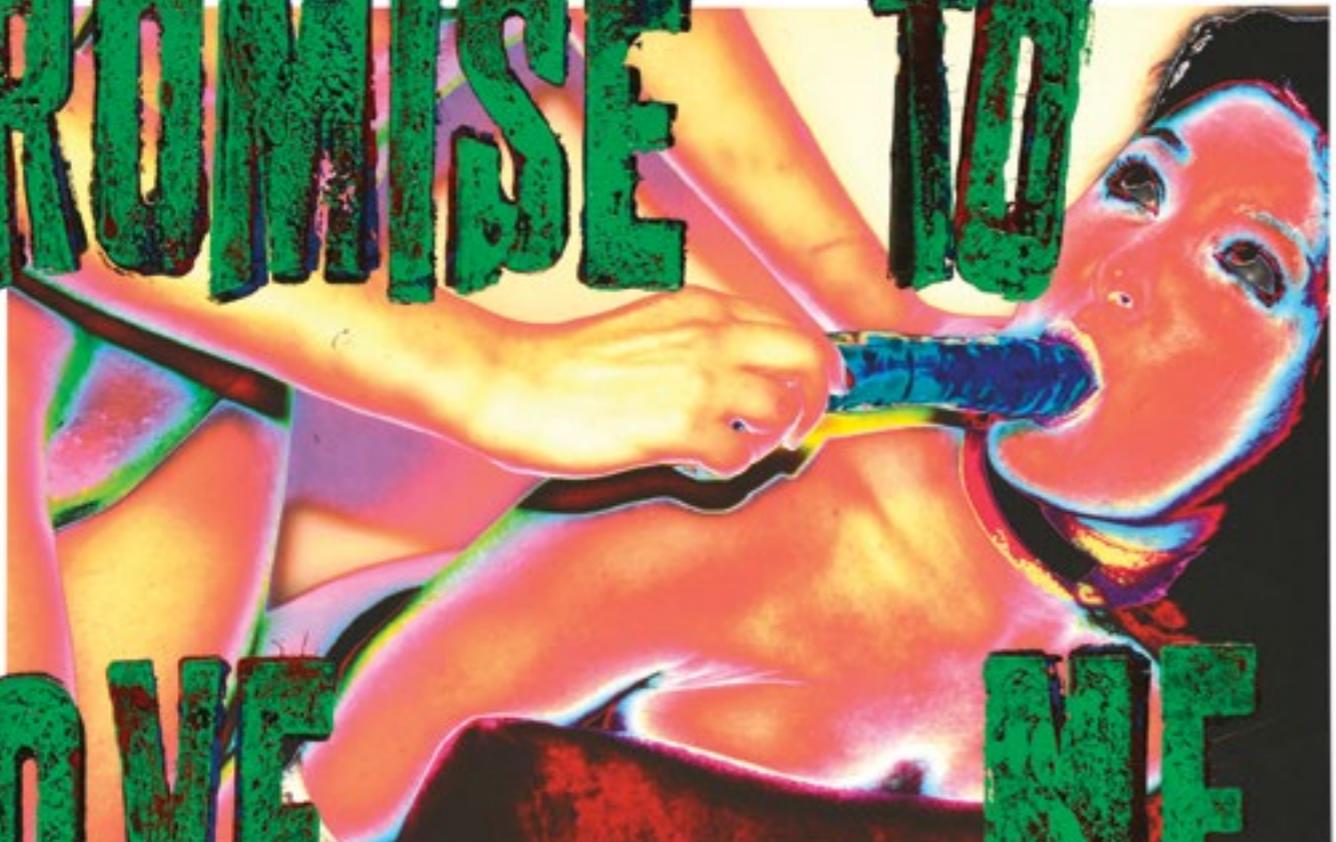
How you can or should interpret my work?

There is no right or wrong.

Hopefully it will stimulate you in order to explore your own life and to not be afraid of bold moves, honesty, openness and transparency. As long as you do not do harm you can only win and grow from your experiences.

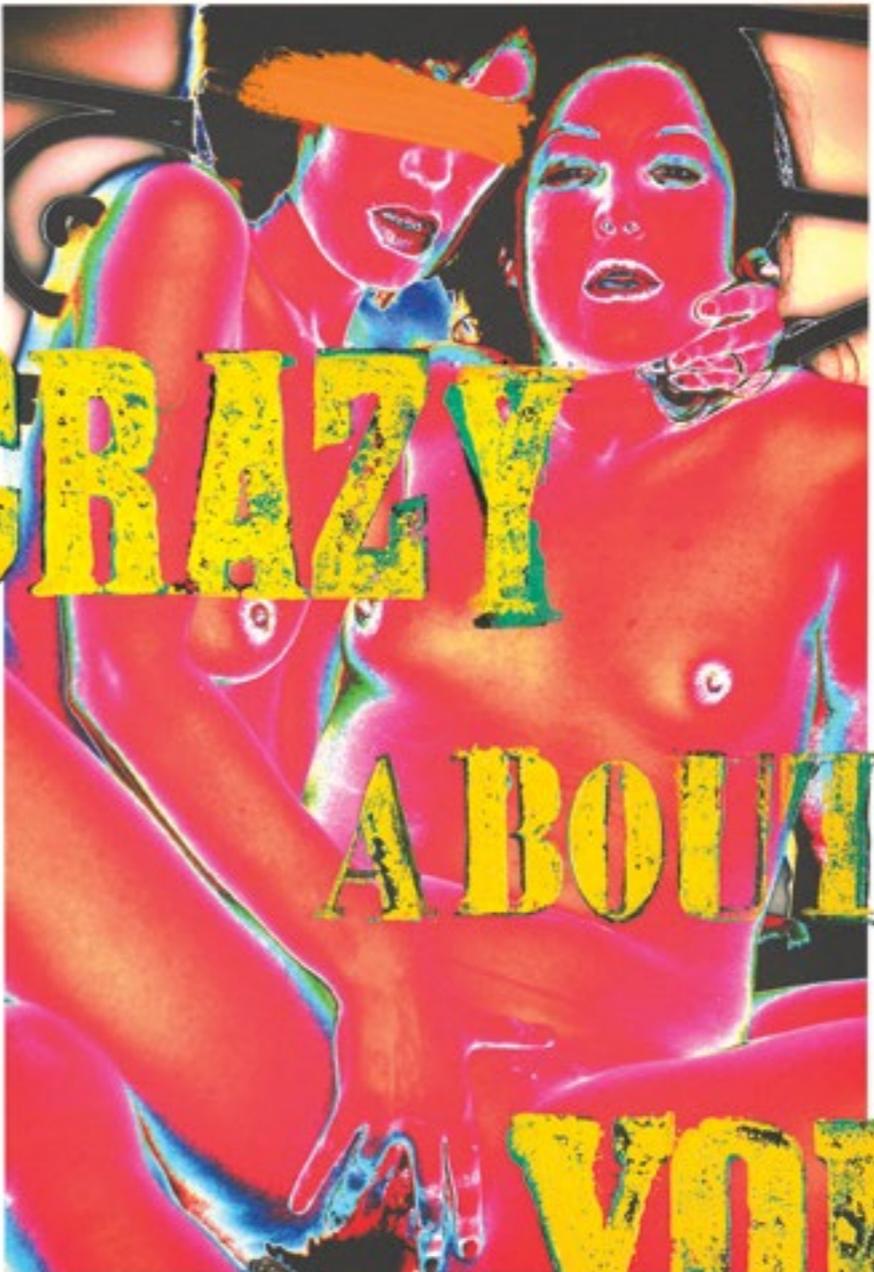


**PROMISE TO
LOVE ME**



1

**CRAZY
ABOUT
YOU**



Luis Gonzalez Palma

From the beginning, my work has been a reflection on the look. How do we construct our internal experience of a couple of eyes fixedly staring at us? How are the shadows, brilliance and all implicit geography within each photograph interpreted and elaborated inside of us?

If the way we look is concocted from the social and cultural, we may conclude that all looks are political and all artistic production is subject to this kind of judgment. The glance as power. From this point of view, I feel that the work of art is a possibility of evidencing this, of questioning the way in which we look, of interrogating the history that has produced these “glance grades” and, therefore, the ways in which we react to the world. In my artistic process I have tried to create images that invite the observer to examine by means of what I call “emotional contemplation”; assigning, through the beauty in them, the meaning of their shape.

In the first period of my work, I focused on creating certain metaphors by means of frontal portraits of fixed, direct stares, that exposed the dignity of the models and, simultaneously, made evident the fragility of their being: the countenance was a pretext to represent human condition. Portraits in which the loneliness and yet emotional firmness of the subjects could be sensed and in which the glance established a space of contradictions and ambiguities. In this series of portraits, mainly of Guatemalans, the countenance served as a mirror in which I looked at myself, wondered and searched for meaning. In those portraits, the strength of the glance lies on the power it has to reverse my own and this power reaches its most intense value if it manages to reverse the spectator's as well, with the same strength and impetus as it presents to him. To the observer, to discover himself in this internal, silent glance, accompanied by this immobile

countenance that stares back at him, means to become aware that we all share a common destiny. A reflection on beauty as fragility, memory as pain and time as a continuous fall. Photography presents death with open eyes.

At present, after capital life changes, both emotional and geographical, I have been working on a different representation, always using my personal obsessions as a starting point: beauty as a political power; religious experience loaded with love and pain, as a reading of the articulation between man and world; in a fallen society of vacuous interpersonal relations, in which healthy bonds are scarce given the complexity of emotions.

I have conceived these projects, the most recent ones, with the desire that image could contain, and somehow highlight and express, the invisible. Word and fundamental experience that sustains this whole visual adventure. Like that which is unseen when seen; unspoken when spoken, like all those silences that a symphony contains; this work is an intimate and very personal attempt at shaping the ghosts that rule personal relationships, religious hierarchies; well, shaping all those that rule politics and life.



Julius Göthlin

By Ingela Lind
Art critic

Julius Göthlin is drawn to difficult tasks. He seeks out challenges in order to overcome them and to find a path into the unknown.

To follow his process has been fascinating. He has not, like most of his contemporaries, worked with video or sculpture; instead he has chosen drawing and painting for his medium. But while he is trying to force the three-dimensional into two dimensions he is hesitant to let the marks of his hand be known to the viewer.

Before, he used to cut and paste painted strips of paper into minimal building blocks for large abstract compositions. The purpose was to investigate how barely visible gradients in a complicated pattern of repetitions can trick the brain into experiencing movement; to suggest a third and a fourth dimension.

But all the while working in a constructivist tradition, he also came to transcend it. Within these beautifully serene yet volatile compositions lies something concealed and treacherous. The minute and grandiose attention to detail served to caption the cruelty of existence.

And then suddenly, he took a leap from the precise, into the far and the unknown. After years of spatial research he superseded his methodic structure and started (via graffiti?) to spray-paint large canvases with breezy blueish-black colors.

And so what was this? Instead of constructivist cool – the overheated cloud congestions of Gustav Doré?

Julius Göthlin had constrained himself with the straight-jacket of process so that he could learn to master both himself as well as the tradition, in order to overstep the accepted boundaries. His style became organic rather than technical. Sensuous and grotesque, with associations to the rhythm of bodies, as well as to the outer and inner depths; a transition from macro to micro-cosmos.

And now he is letting chance play a role. The canvases are wrinkled before the painting begins. Creases, pebbles and dust leave their mark. The material leads the way.

But even as I, the observer, am tossed into a chaos I come to realize that there is a hidden connection between the earlier and later works. The corset of comprehension that the artist so skillfully embraced is starting to appear very much like the troublesome hypothesis that there is order to be found in chaos.

The very idea of existence?



Torkil Gudnason

With photography you don't have to make things up. It's all there in front of you. This body of work, **WOP BAM BOOM**, was built from pieces lying directly at my feet. Like the molding factory next to my studio, who offered to let me take what I wanted of their scraps: soon enough, these small wooden pieces ended up as cornerstones in my compositions. Allowing myself to be dictated by the cut and shape of each piece, they gave me endless compositional options, which I built up with everyday items found in my studio.

Combining the simplicity of my materials with the bright color palettes and bold structural elements of the Italian Memphis Group and the gestalt philosophy of Giuseppe Arcimboldo's mannerist paintings, I created a series of my own "portraits", building on geometric tension and harmonious contrasts to produce clear, yet odd arrangements; each photograph a meditation on how photography renders and animates visual form.

Though these arrangements contain only the suggestion of eyes, noses, or mouths, they are almost immediately identifiable as human-like faces. The initial recognition confronts the viewer's perception of that familiarity through light-hearted and warm compositions, yet challenges those same senses with the shock of bright hues and fantastical shapes. The colorful plastics and toy crowns speak to a sense of curiosity and nostalgia, but are countered by the banality of canned anchovies, rolls of tape, and USB cords. Focusing on the geometry of the objects as a vehicle for interaction, these elements culminate to give each passing viewer something individual and personal to resonate with- something long lasting, that reveals something about the viewers themselves. The images act like a tuning fork that starts a certain vibration which then affects and vibrates with another tuning fork, spreading sound waves out into an even stronger energy pattern.

All my projects have circled around abstraction and a creative space that privileges my imagination. While in the process of building an image, I am constantly reminded of the reality in front of me compared with the outcome of the final image. The difference between the two realities is never really intellectually understood. For me, it's like reading in between the lines. The process touches very much on hazard and how the pieces tumble together and create visual intrigue that speaks to the larger relationship between form and color, light and shadow and, ultimately, creates an image that lasts.



Laina Hadengue

I call this series of paintings 'My unusual portraits'.

Unusual because they plunge us in an improbable and enigmatic décor between surrealism and hyperrealism in which space and time are not defined.

Time flows like sand in an hourglass, passing vainly and causing conflicts with intimate things through events such as illness, death, the loss of a loved one, territorial or religious wars, planetary issues, climate change and so on.

The themes addressed are:

The virtual time, the actual time and the time of the cosmos.

The timelessness of what is felt by the spirit, whether this be dark, joyful or contemplative. The present moment and what we make of it. A question about our choices that govern our lives.

In some of the works, the depth of the field, perspective in hyperrealism and vanishing points give an idea of headlong movement, measure, repetition and depth - the chequerboard patterns in *Terre promise* and in *L'air du temps*. Finiteness and optical illusion. An evocation of passing time.

Being there, existing for an allotted time, as if suspended in a given unit of space-time and floating on water: *Après moi le déluge*. Man recorded in time, memory and oblivion.

The genesis of certain successive phases of life through inwardness - deafness that is almost dumb in men, women and children.

Depicting liberty of expression and what it becomes in the long term - I bare my soul to defend it with practically no tricks. 'La première de nous deux qui rira'. A question concerning the evolution of cultures, their differences, their conflicts and, for some, regression in time. The question of the veil in Europe.

Past, present and future, symbols mingled on the same canvas: megalith, plasma screen and a rocket in *Un espace-temps de cochon*.

Underlying symbolic work in the *Unusual* portraits series that questions existence and its impermanence and fragility.

The unconscious coming towards the consciousness of the person looking at the work.

Shaking up and questioning the viewer's spirit and private world in a form of universality that might arouse the curiosity of all of us with regard to the question of the meaning of life and death. The fragile and ephemeral existence of man in the world, who ceaselessly wonders about its finiteness.



Tibor Hargitai

My work is about TIME, SPACE, LIFE

In life, we are all active participants in an ever-changing continuum. Art should reflect this dynamic; connected characteristics of our existence. For the past two decades I have used embedded mirrors in my paintings, inviting the viewers to experience the work in present time. However, I found that they were still not physically, or mentally included. This exclusiveness is typical of western art and therefore, is missing the point. Perhaps it is our inclination towards our pack animal nature to allow our leaders to select for us. In the past, artists would typically accompany a chosen elite whom dictated the taste for art in society. This trend exists in our culture to this very day.

As experience drives us away from our conditioned mindset, we become more independent, and self conscious. Increasingly we arrive at recognizing our similarities, and understanding our "oneness." However, this has yet to be expressed in contemporary paintings. Something needed to change, giving birth to DOTART. It is an evolutionarily new philosophy in Art being inclusive, dynamic and changing. My goal is to bring Art back to the people where it should have been all along. To achieve this, we must realize that all of us are creating and receiving Art simultaneously. How well we do this depends on our understanding of life, ourselves, and others. Knowledge is the only value. This is not a paradox but an illusion, and it is all we have. Sensing this, is part of the reason why today most of us desire to leave our mark.

By developing DOTART in 2014, I had found a way to effectively demonstrate Time, Space, and Life as a continuum. By releasing my ego, and letting the process of painting become secondary; the public participates

to complete the creation. Each painting starts with a chain installed in the center, with a marker attached at the end. The radius reaches the edge of the picture, defining an area. This surface represents time and space, given to us in life, with the illusion of freewill. The fixed center point dictates the creation of the dot. During an exhibition, people are invited to put their mark on the canvas with the marker; feeding information to the surface, and creating a new image each time a mark is applied - keeping it alive. The result will always be a dot of overlapping information. At the end, the chain is removed from the surface, releasing the painting. Time Space Life can be explained by the point, in which the concept of trinity exists as one. The point is what is real, and the dot is what's created reflecting an observable illusion; our universe.

In 2016, I evolved the DOTART idea further, in the TOTEM WOMAN Series. The totems became the markers in space; anchor points. They stretch between two dots marking earth and sky. Water is a very important element in the creative process, as it is the last substance the canvases where in contact with. This signifies a special relevance to this city. Here in Venice I welcome you to step into my art, and allow the work to evolve by leaving your mark. Let's share TIME SPACE LIFE.



mau harrison

Much like actors who do not believe in award competitions, suggesting they are by definition generalizations that defile their art, when we talk or write about visual art of course we are making a decision about whether or not this will limit one's perception of the art, or, enhance it.

One does not have to be an artist to understand and experience in amazement the difference in result between acts or words that are expressed with absolute intention, and those that are not. There is an energy, and a power, and an appreciable difference of result.

"Manifesting"
"Visualizing"
"Mindfulness." The power of being in the moment.

Words as objects : speaking about art, which exists in the present now as an object born of action from the past. But for how long ? Observing art, one is often lead to question what ideas, if any, of legacy, are intended, in the present or for the future.

Words that lose their power : if not considered and felt deeply, and, given one's limited attention span and limited powers of observation, re-considered regularly.

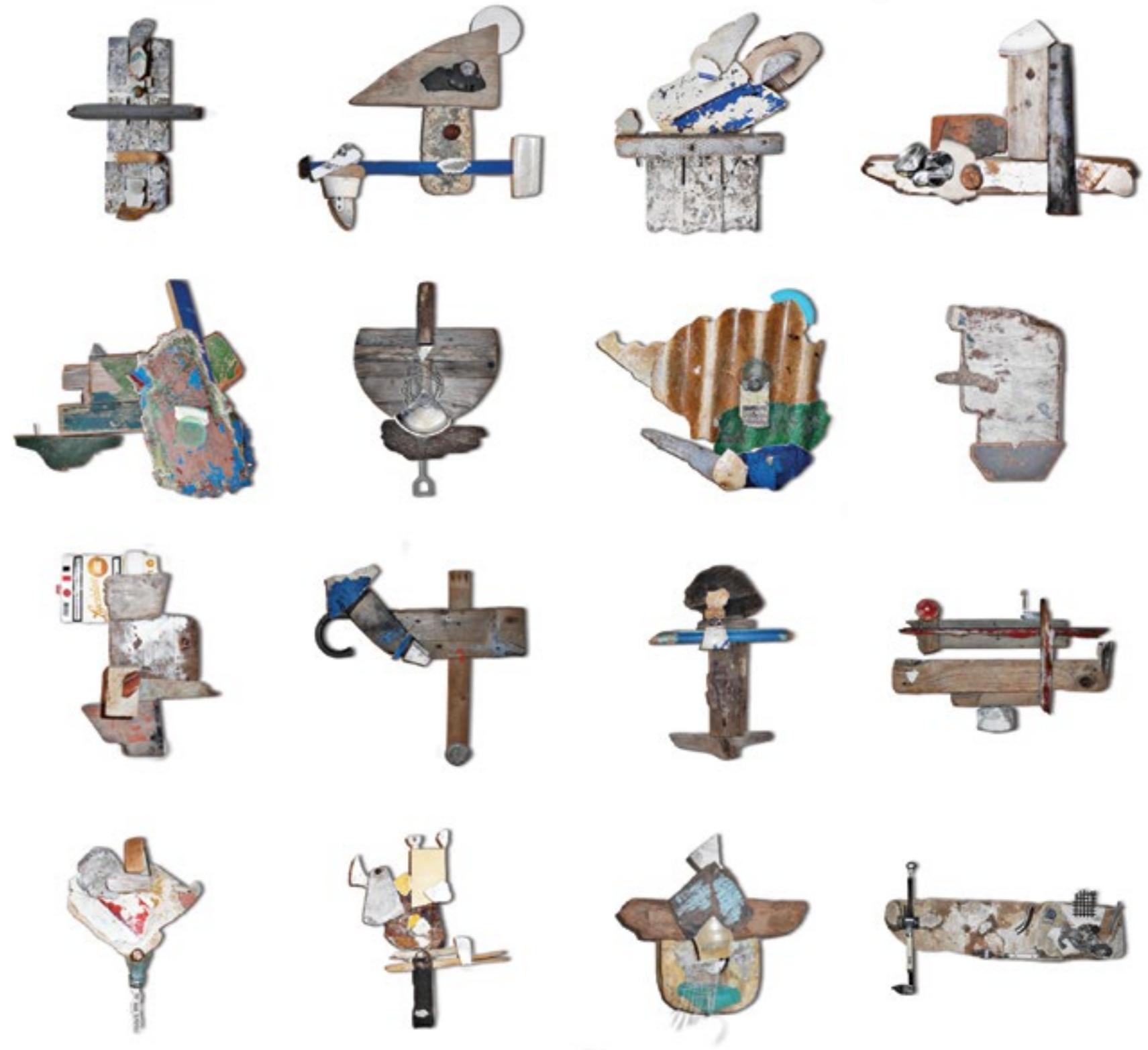
These works are a manifestation of standing and looking deeply, and then later of acting upon traditions and arts of composition. They are created in many layers over many days, weeks and months, re-considering and re-testing compositions: the pieces are collected with consideration, and unpacked with as much conscious intention as possible.

Weighting them with words such as 'sustainability' is possible, as is simply seeing in them what one will, and adding one's own narrative(s.) They are intentionally not labelled so that the viewer's narrative is not limited, although it seems true some prefer labels, and may be uneasy without them.

The aspiration is present that in the 'best' art one sees something new and different each time it is experienced. Another layer of seeing occurs with our natural human tendency toward finding pattern and repetition, and often the attending compulsion to name, or label. The grid form is intended to enhance this interaction, as is the framed vs un-framed format, and another interaction occurs between the assemblages themselves, ie the pieces speak to one another. Each grid is from a particular place, and each assemblage is collected on a particular day, unpacked in a particular order, composed in the order it is touched. As Andre Gide once said, "art is a collaboration between God and the artist, and the less the artist does, the better." Found objects, set as deeply as possible into the passage of time, in a hierarchy of most-old-most-valued, present a grid that presents thoughts-made-present of mortality, patina, whimsy, and our relationship with intention.

However long or briefly, to EnJOY

*"for whatever we lose
(like a you or a me)
it's always ourselves
we find
in the sea"*



Per Hess

By Natalie Hope O'Donnell

"Is light light?" asks one of Per Hess's white on white canvases shown at the 2013 edition of PERSONAL STRUCTURES at Palazzo Bembo. As the winter sun sets over Oslo, sinking in its deep pink, orange and grey sky and bathing the city in a warm glow, the answer would seem to be that light is, above all, colour. Hess asserts this as he transforms thin glass rods with gaseous translucent content in his studio into bright, luminous sticks of colour. He has been interested in neon since the 1970s, when he saw an exhibition of two-colour neon work in Rome. In the age of LED lighting this does, perhaps, not sound so special, but one needs to remember that in neon lights – unless opting to use coloured glass – each section is filled with a single, fluorescent colour. The glass tube then has to be reattached to another glass tube in order to contain two colours or more. Lights like this is already a complex glassblower's work even before the tube is filled with neon gas. This is why neon signs are commonly made with one colour per tube. At least, they were; there is only one neon producer left in Norway, as its commercial usage has waned with the arrival of cheaper alternatives.

Yet these innovations in lighting lack the warmth and even tactility that neon possesses. For Hess, each colour has "its own aura" and indeed the colours he uses do have some of the magic associated with stained-glass windows, where each fragmented sheet of coloured glass brings the image alive with its own vivid presence. The choice of colour in Hess's new series of work, *Fresh Water Coloured by Glacier Algae*, however, reflects a less celestial approach. As the title indicates, the choice of colours is informed by natural, observable phenomena: the deep green-turquoise colour of the algae from the melting Norwegian glacial mountains. The other colours also have their referents in the natural world: a red forest flower, a blue sky, a yellow sun, though these associations are not made explicit, but

arise through conversation. Hess has explored the relationship between colours and their culturally specific, symbolic meanings extensively, but these works are open-ended, inviting viewers to imbue them with their own sets of associative reflections.

The spatial presence of these works, installed in a singular row of 20 one-metre rods in Palazzo Mora, transcends their actual size. The works create a frieze that is less than 5 metres long, but the lights spill into the space of the viewer, drenching them in a glow of multi-coloured luminescence and affecting everything in their proximity. Pioneer of the use of fluorescent light, Dan Flavin, wrote of his installations in the mid-1960s: "I knew that the actual space of a room could be disrupted and played with by careful, thorough composition of the illuminating equipment". The paradox is that these works are dependent on electricity to work. Without it, they are opaque rods, with limp, useless cables attached. They only come alive when plugged in. Once they are switched on, they evoke a form of measuring stick through the sharp distinctions between each colour, acting as a subtle reminder that time is running out – both for the glaciers and for the entire ecosystem that depends



Bernhard Jordi

A terrific further ride

Perhaps one gets to understand Bernhard Jordi's art, which leads the material to a game with itself, through a mutual exchange – to be more specific: a conversation with the artist.

Instead of the usual sign 'Please do not touch' your objects would have to be labelled: 'Touching essential'...

Bernhard Jordi: Yes, my sculptures don't only need the passive eye of the beholder, but his active hand, his energy! For example a crank has to be used for the weight to be lifted. Only when the viewer has intervened can the sculpture be understood as a whole.

Your 'ironworks' are, therefore, put into words pointedly, at the mercy of the viewer? In that case they would be dependent on his goodwill. Without him, they could not make themselves understood at all.

Jordi: Right. But it is a mutual dependency, an 'interdependency', to express it more nobly. Give me your energy so I can give you mine. And we already have a fair relationship. It is an exciting giving and taking. Both are interwoven, just as in the real world everything is networked with everything. My power, the invigorating impulse, I get back in the form of movement and sound. By releasing the sculpture from its solidification, a part of its secrets is betrayed. Collaboration can be so beautiful.

An effect is particularly fascinating: the ever threatening lingering standstill...

Jordi: ...which is averted at the last moment! This is not just to generate tension. I am also concerned with fundamental knowledge: in the dependence nothing is self-evident. This leads, for example, to the balancing of the iron ball, in which it has to first lose energy before it progresses. It has to be

able to let go to be granted a terrific further ride. The astonishment that it suddenly goes on is intended, similar to the film by Fischli & Weiss 'The Way Things Go'. However, they strive for perfection – it has to succeed! My 'machines' rather reveal: it could work...

How do you interpret the fact that not only iron is being forged in your works, but also, to a certain extent, a philosophy of life?

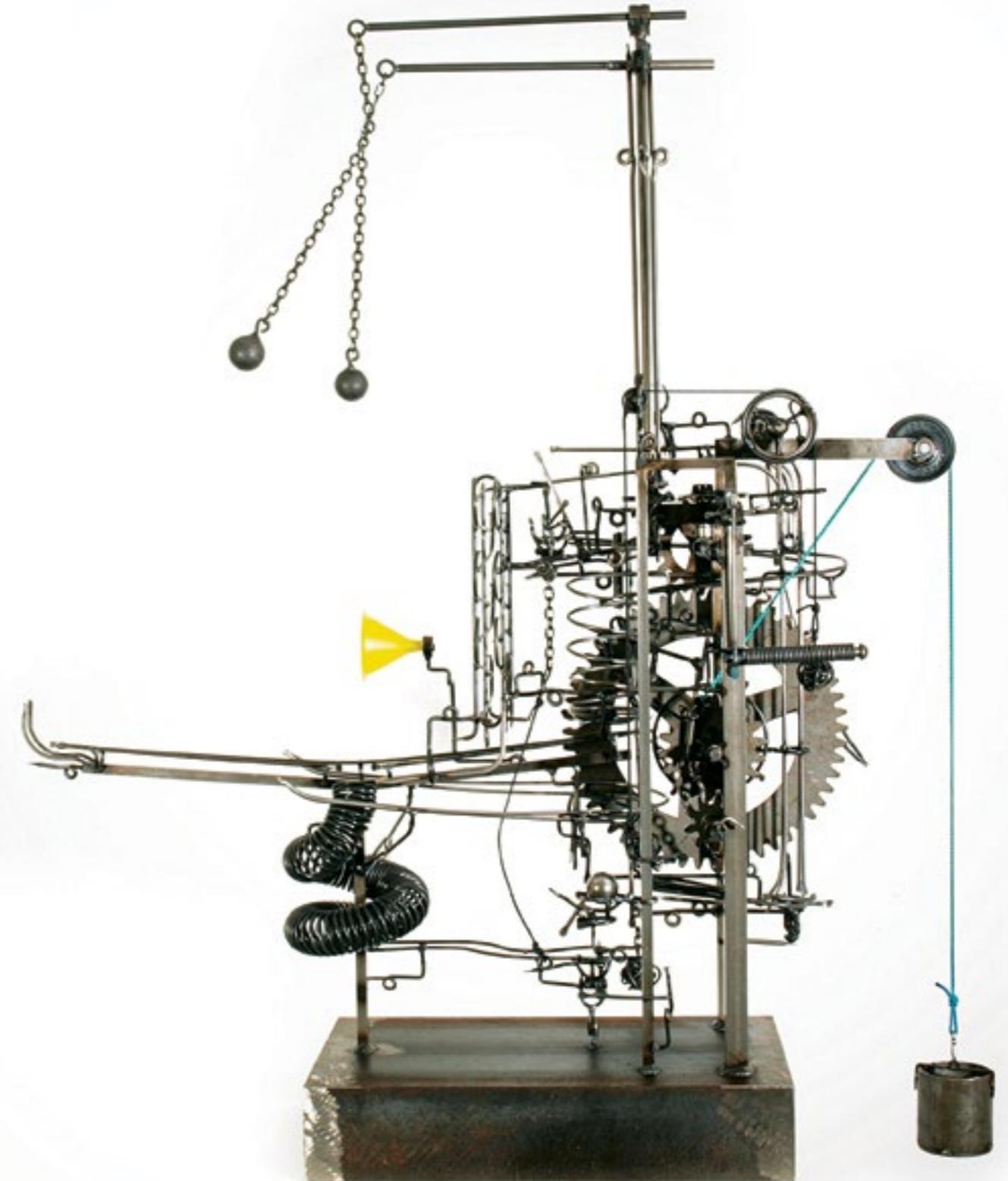
Jordi: Movement is philosophical per se, and movement fascinates me. Without it, there is neither progress nor change. Whether it has a positive or negative effect, we will only know later. Movement is risky. Stagnation is also dangerous. So what shall we do? Dare the new, even if it does not get better? What is certain is that we cannot preserve vital moments. Basically, we long for a balance between preservation and breaking up.

Your 'iron works' are highly complex and inscrutable – one wonders how you can make them work.

Jordi: I experience the process of development as a very exciting one. I love it but can also curse it. Doubt and discord can take over. Whether or not the sculpture will ultimately be kinetic, there is no guarantee. But then... Eureka!

You are Swiss – from the nation of watchmakers. It is no coincidence that you are working out such complicated mechanisms.

Jordi: You mean I'm damned because of the passport...? The wind-up mechanism and the slow-sinking weight of clock movements are, for instance, more reminiscent. But it is really Swiss, which means that my works celebrate democratic coexistence. It's fantastic when it works and if not: Never give up. Continue to try, welding and bending...



Ryohei Kamaga

arkhē

Far, far beyond in the sky,
Where space and time overlaps

Reading the wind, clouds sailing across the sea
Floating up and down, back and forth in the whirlpool

Hearing the sea roar, sailing on floating land
Drifting up and down, back and forth in the sea of mists

In the inhalation and exhalation
The clusters of life,
Wavering in the wind
Passing through space and time

In the flux and reflux
Everything that's closely veiled,
Sinking into the cold lights
Stalled and lost in the disorientating fog,
Keeping the ship's log as a dialogue
Thales, radiating with particles of light from another time.



Caroline Kampfraath

By Etienne Boileau

Caroline Kampfraath is a Dutch artist living and working in Amsterdam. Her works consist primarily of elements that she fuses into the total artwork. Caroline was educated in Amsterdam as well as in Pietrasanta (Italy), where she learned to sculpt marble and other kinds of stone. Gradually her work became freer and more layered and ultimately found its definite form in complex, conceptual pieces and installations. According to Caroline each work needs its own material, which creates difficult challenges for her. Her imagery is sometimes fairytale-like, but is more often puzzling or even alienating. Her works can rarely be interpreted at a glance, even though her titles may give a hint to their underlying meaning.

In her visual language Caroline often uses symbols such as engorged veins, dead dogs or kidney-shaped dishes. These sometimes-enigmatic elements give her work a surreal atmosphere. In the execution of her ideas she uses materials as diverse as natural resin, clay, flax, artificial resin, wool, lead, plaster, glass, bronze and stone. These materials seem an unlikely match, but hold our attention due to their contrast. We also find elements from her daily environment in her artworks, such as resin casts of branches and bottles: pieces that carry references or represent fundamental emotions.

Caroline is affected by what she sees happening around her: women's rights that still need to be fought for, streams of refugees that render the European continent more diverse but also cause resentment, the image of orphaned children roaming the face of our planet earth without purpose. Indeed, all kinds of social realities are likely subjects of her work, as perfectly depicted in her installation *A Day in The Woods*. Behind the glass panes of empty spice cans one can see various heads of migrant children cast in wax. From the front the tin cans all look the same, only the remaining stamps and labels

at the back reveal the children's country of origin. Integration has become problematic for them now that the inclusive society has come under pressure. Another subject in her work is our superficial communication via WhatsApp, Facebook and Twitter. Writing a letter in well-considered sentences has almost disappeared in our hasty, digital age. The ceramic dead dogs in *Dead Dogs Envelope*, which seem to have fallen carelessly out of a large envelope, represent the loss of personal communication.

The Trees Weep upon Us, We'll be Fossils by Then

The Trees Weep upon Us, We'll be Fossils by Then is a baroque installation in the form of a Venetian chandelier, specifically created for Personal Structures in Palazzo Mora. The work refers to our complex relationship with nature. According to Caroline, we are constantly changing and influencing nature. Our impact on the ecosystem is far greater than we realize: eventually the system will turn against us and we will succumb to it. *The Trees Weep upon Us* is made of tree resin, referring to Venetian glass. Large blocks of resin lie on the bottom. Positioned between these are old bottles cast in resin, resembling a town in its surroundings. The bottles symbolise transience; they are the remnants of human existence. The resin blocks depict the built environment, but at the same time they represent nature. Hanging in the middle of the chandelier itself is a human fossil in resin: an object with human features. Above it hangs a resin copy of the last dog from Pompeii, which was trapped and could not escape. Suspended around these figures are resin tears, which originate from the trees that have turned out to be stronger than the futile Man. In fact, *The Trees Weep upon Us, We'll be Fossils by Then* is an apocalyptic work which refers to the destruction of mankind. But do not despair: after the disappearance of Man, new forms of life will appear. The circle of life cannot be broken.



Johannes Karman

There is a constant shift or daylight

Throughout my career in art light has always fascinated me. In my early paintings I already tried to reproduce reality as realistically as possible. The use of only perspective, the basis of drawing from a model, wasn't sufficient. There was missing an element, and that was the influence of time. How could I make this visible?

Time never stands still. With the passage of time the light also changes. Morning, afternoon or evening, night or day: the light is always different. Even the season is of influence. Due to light a painting always looks different as time passes. Not only purely physical, but also in feel and atmosphere.

I discovered that this constantly changing appearance of an object under the influence of light could be used to reflect the passage of time, and thereby also the change of atmosphere. At first I tried to make this visible by adding three-dimensional elements in my paintings. As a result shadows arose, which, as it were, were the reflection of the constant changing light, and therefore also of the passage of time.

The next step consisted of abstract three-dimensional "paintings", in which geometric figures and their shadows visualized the passage of time. This finally resulted in pure three-dimensional objects, displaying the hour - almost like a clock - under the influence of the light falling on it and, related to that, expressing a certain feeling.

The here shown object consists of metal brackets and a strip of corrugated iron. By an acid treatment the aging process of the material is accelerated, with which also a jump in time is realized, up to the present moment.

The construction is not a result of geometric precision or scientific calculations; it is merely an attempt to materialize the universal energy of time by using lines and curves, light and shadow.



Dirk Karsten

SALTON SEA

Having been an advertising photographer and a commercial film director for more years than I care to admit, it has always been my aim, well my job actually, to make my subject matter look as appealing as possible. That's the world of advertising, the world of make-believe. How to make something that often has no apparent beauty or appeal look interesting or even maybe desirable.

I have been conditioned to look at the world in this way for such a long time, so it's a challenge to see things differently. Hence my personal project "The Salton Sea".

My aim was to photograph what I saw without rearranging the subject, almost a straight registration, and still make it look appealing. Although several photographs in the series were taken almost a year apart they all look like they were taken on the same day.

The Salton Sea has always fascinated me: an almost deserted lake and surroundings that once held such great promise. The lake, California's largest, is a shallow, saline, endorheic lake located directly on the San Andreas Fault. The Salton Sea had some success as a resort area. However, many of the settlements substantially shrank in size, or have been abandoned, mostly due to the increasing salinity and pollution of the lake over the years from agricultural runoff and other sources.

Many of the species of fish that lived in the sea have been killed off by the combination of pollutants, salt levels, and algal blooms.

Dead fish have been known to wash up in mass quantities on the beaches. The smell of the lake, combined with the stench of the decaying fish, also contributed to the decline of the tourist industry around the Salton Sea. This is why it became interesting to me as a photographer... The abandoned houses, caravans and other structures that filled this once popular tourist destination transformed the area completely. The more derelict these structures became, the more they somehow formed their own special "look". The strong smell is rather what you would expect when you walk round the dilapidated houses and caravans.

I started photographing the objects I saw in 2014 and returned the following year. Although large parts surrounding the lake are abandoned it is surprising that some of the trailer parks and other little settlements are still populated.

The first photograph in the series features the caravan which I photographed in the summer of 2014. On my return the next year it had completely fallen to pieces and was unrecognizable from the picture I had taken only a short year before. The same goes for the other subjects in my photographs.

Although you feel that nothing has changed everything has in its own way. It is hard to believe that only a few hours' drive from Los Angeles there is a world that is so entirely different.



Algis Kasparavičius

The garden/restart

We are enframed in the time. From the beginning to the end. Seconds, minutes, hours, days and years... Our terrestrial life is a predicted number of moments that follow one after another in chronological sequence. Until this seemingly boundless ocean of time turns into finality. It is the existing CHRONOS (in Greek, χρόνος, chrónos, -"time"), i.e. our living time. We also know another conception of time -KAIROS (in Greek, kairos), when upon an impact of strong emotions, or in presence of death, or in love or prayer or upon an extraordinary flash of consciousness, we feel the eternity appearing through the gap of time for a short while, as if the time performance or time filling with the meaning and contents where the linear time does not exist. When anything new happens, a drastic change occurs, when neither past nor future exists – it is "That time" or "The right time". The time when our Existence discloses itself to us. Besides, this critical moment sometimes is not perceived at once. However, beyond any doubts, an ability to harmonize and perceive both conceptions of time is the top mastership. The artistic conception of installation THE GARDEN/RESTART is a kind of a try to cover simultaneously both conceptions of time. It is as if a view from the Garden when we get sight of the fruits of Goodwill and the Tree of Knowledge. However, the consciousness of the observer is not missing in this case and he is well aware of the taste of the said fruits. While observing the installation, we understand that some changes took place in the Garden. What? Is it the same space, the same carefree time? The narrative is inconsistent, it is formed of fragments of moments and does not describe what has happened and what will happen, so each observer is forced to form the own story on the base of the personal experience. Are such time meetings possible and can a carefree space exist where humans come?



Jerzy ‘Jotka’ Kędziora

I consider myself as a creator, as “the slave of an idea”, the idea which I have to attain.

The created sculptures of mine identify the unreal dream of walking on a slack line, accompanying many people. However, we should interpret it in the broader context like some extraordinary ecstasy and finding oneself in a totally different reality. My art is aimed at receiving a new perspective which will change the current point of an observer’s view.

Unconditionally, the greatest advantage of the sculptures is their universality and timeless message, which can be understood by people from various cultures. I set my sight on widening and exploring the new artistic and cultural experiences among the societies of the Mediterranean Sea. This task has been fulfilled through the manlike figure, mostly in motion. My sculptures are generally contrary, surprising and half balancing on the edge of imagination.

These pieces of art are in constant motion so that they cannot be defined as changeless, invariable or persistent. They also cannot be interpreted unambiguously. They are not only subjected to the metamorphoses and “maturation” to new situations but also influence the changes in the surroundings.

The story of each carved figure could be its individual biography not shorter than the biography of any real man. The cycle “The Balancing” is proof that art can mingle, can coexist with a crowd and be its natural part. The silhouettes hanging above the observers’ heads behave similarly to the passing people – they observe them with fixed eyesight, follow, imitate and sometimes mock them.

It seems that the figures would like to say something, sometimes they stay thoughtful. The only boundary of interpretation is the imagination of a particular person, his or her mood, day or background. First and foremost, the balancing sculptures exist in the surrounding space-time. These works of art are not afraid of wind but they refer to human beings whose time will also intervene one day.

Artist: Jerzy Kędziora Jotka. Sculptor, painter, designer, teacher. His “sculptures balancing” (The grotesque transformation) are the only statues in the world, which set loosely few, fulcrums, eg. On the line, rod, top of the pyramid, maintain balance, defiance of gravity .In larger sets of exhibition create energetic performances played between heaven and earth, the global balance of Dubai and Abu Dhabi, Above Eye in Berlin, on the trail Maga CRP Orońsko soaring spectacle of Lourdes, and many others. With exhibitions and competitions are back with laurels and awards (LICC in London Shows, Winter and Spring in Warsaw, Art in Madrid, sculpture for the city of Lakeland...) Recently, under specific conditions, hosted the creator of the American event: Miami Art at Art Basel, Nev York art, Art San Diego Art and Monaco or London Kinetic Art. Ann Norton Museum in Palm Beach and MOCA in Miami organized a creator of large individual exhibitions.

In 2015, Mayor of Miami Tomas P. Regalado proclaimed 27 February the day George curls in Miami.



Simon Kennedy

Adrift in an emotional landscape, mischievous, playful, roguish, I am a sculptor of the anomalous and a dedicated observer of the mysteries of the Cosmos. Out of the peculiar debris of our lives, like a meteorite striking the earth, my sculptures and installations are designed to occupy, converse with, and short-circuit familiar environments and social behavior. I seek to use unexpected shifts in perceived normality within a given time and space.

I have a life long interest in physical and philosophical cosmology, with a particular interest in meteorites, notions of physical scale, relativity and location within dimensional space. I take inspiration from nature, the stars in the sky and the mysteries of the Cosmos. My works are often a humorous response to the world I see around me. The exploration of the mysteries of reality and the endless possibilities of the creative imagination is at the core of my artistic practice.

“Stardust Principle” is the first in a series of works which attempts to express the notion that ultimately all earthly life and most material we encounter on Earth share some of the same basic components which can be found in the ‘make up’ of stars, planets and moons. This shared material, which we might poetically call stardust, in essence links us to the rest of the Cosmos, both physically and spiritually.

“Stardust Principle” is a constellation of everyday objects and materials intended to evoke notions of the intimate, the expansive and similarities between the Cosmos and the structure of molecules. It explores how they might be seen to mirror each other. In the sculpture, the spheres embedded in a chair represent the molecular, the Cosmos being a table

with the aluminum foil meteorite form and the spheres on the floor; a shared connection moving between the two worlds.

If we considered the possibility that all physical matter and life forms found on Earth share a connection to everything found in the wider Cosmos, then we might conclude that we are all inextricably linked into a wondrous constellation of materials, objects and life forms and we, as human beings, are all fundamentally connected to each other and to everything around us.

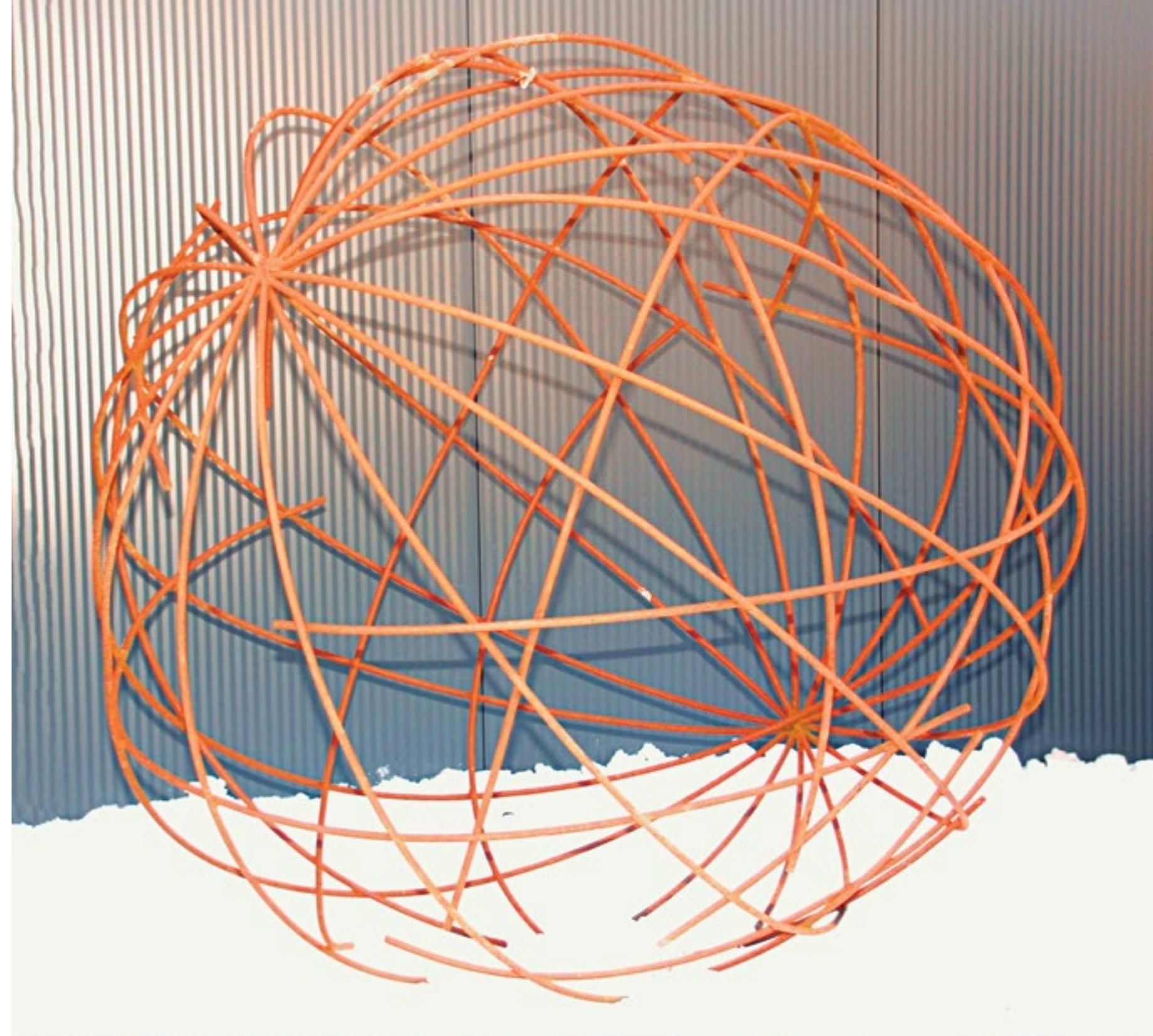
My inspiration for **“Stardust Principle”** was reading the results of recent scientific research into the composition of meteorites collected on Earth and in Space. Within some meteorites, trace elements of the building blocks of DNA have been found. DNA carries the genetic instructions for all life forms found on Earth. The traces of DNA material found in meteorites lends support to the theory of an elementary ‘kit’ of chemical elements created in Space and delivered to Earth by meteorite and comet impacts, and this may have assisted in the origin of life on Earth.

It is my intention that **“Stardust Principle”** be seen as a tribute to holistic connectivity within the realms of materiality and spirituality: the Cosmos, the Earth and the mystery of human life.



Anton Kersch

The solving of the individual man from structure of any kind and order is a central aspect of social modernization processes. In the sequence, the result is a greater degree of personal freedom, but also greater uncertainties in the design of individual lifestyles of existence. Nevertheless, the individual remains embedded in a structuring, complexity and uncertainty – reducing structure. Thus modern societies are characterized by community. Personal structures and processes also include immersion in the space and time of existence. Space and time is the unity of a unified structure. Space and time from the stage for the act of being, the time proving as an intellectually more sophisticated riddle proves. While space is isotropic, that is, no distortion of direction knows, the time always flows from the past to the future. We are getting older and never younger. We can always remember the past but never the future. Space and time are found throughout classical physics and mainly in technology. When speed is the order of magnitude of the speed of light, the space and time of an outcome are always mutually dependent. Personally the artist collects words and events to use them in space and time in the atelier. So that they are then intensively assessed by the individual viewer. Consciously I have on the topic space and time (germany Zeit + Raum) only the two initial letters R + Z in my series “the hovering alphabet” used. This allows the viewer to approach his individual ideas of space and time.



Kiribati National Pavilion

By Nina Tepes
Eera Teakai Baraniko



ARS LONGA, VITA BREVIS! / SINKING ISLANDS, UNSINKABLE ART

In Kiribati language:
E KAI MAUNAKO TE ABA, TE RIKIA E TEI N NENE N AKI KONA NI BUA

With the exhibition the Kiribati Pavilion reflects on the vulnerable position of its art, which has preserved throughout history the unique and primal nature of culture and customs. The Kiribati Pavilion represents the joint efforts of 35 artists from different generations and branches of art, whose works are intertwined and whose passion for art guides them in their shared objective of presenting the unique and primal nature of their culture and customs, interlinked with contemporary art. The artistic project as a whole stirs strong self-reflection in the viewers as it encourages them to reflect on human existence, human interventions into nature, and the resulting global warming. On the other hand, the project aims to arouse in the viewers mostly positive emotions, to teach them to respect traditional art, and to make art a more common part of our everyday life. Even though Kiribati culture is vulnerable to the dangers of the Pacific Ocean, it will never be forgotten. In accordance with the tradition, it will be passed onto future generations. Their dance and songs are more than just culture or art, they are their way of living. With singing and dancing they honour life, which is fleeting, but they constantly transfer their knowledge to those who follow, and with it their identity which is closely tied to their traditional art, since in the end, art is what remains forever. *Ars Longa, Vita Brevis!*





Helen Kirwan

'I was dying. That much was certain. The rest is fiction' ¹.

Recurring themes in my conceptual practice are memory and memorial and fragment and trace. The idea of the trace as a mark that has barely been made or that may disappear, and asks was something there, and was something left behind? This involves the pursuit of that which is apparently elusive; not necessarily in order to achieve a goal at the end but to consider the thing that cannot be held.

The work is underpinned by my philosophical inquiry into the concept of the fragment especially as suggested by Frederich Schlegel who posited a radical recasting of the concept as a dynamic form of creative practice which aims at fragmentation for its own sake. This essential incompleteness is itself a mode of fulfilment in which the idea achieves itself and constitutes the 'properly' romantic vision of the system in which totality is both finite and plural at the same time. Thus, the fragment is a dynamic process of thinking that is both self-defined and simultaneously defining itself and which opens up questions about the relation between the finite and infinite, unity and chaos.

My own use of the fragment acknowledges and explores the partial nature of the fragment as a shard of memory oscillating between past and present. The work questions time, space and existence through an enquiry into what is memory and how might it function and be represented. Central to this, is the question of how is time in itself memorial and memory?

Drawing on my own experience of sudden and traumatic loss through widowhood, my performances for video generally involve the enactment of

completely pointless tasks such as measuring the water in the sea with buckets. Seemingly endless repetition emphasises the absurdity of these activities. Nevertheless they are acts of inward keening and meditation which bring memories to consciousness. Such performative work evokes also a kind of yearning and searching. Psychologists Parkes and Maclejewski allude to a tendency of ceaseless journeying by the bereaved; suggesting also a sense of boundlessness and a world without (national) borders.

I work on the move in outdoor locations. I travel extensively, notably in Central Asia, including by motor car from the UK to Azerbaijan return, exploring the phenomenology of travel and liminal spaces on the move ². Encounters with the sensorimotor dimensions of performative processes and shifts from the geographic and scenic to the emotional and psychic space of locations and situations occur.

We discover things visually by moving our body in our surroundings and location. This haptic/kinaesthetic perception involves apprehending different aspects of our body sequentially as we move along. This is a form of orienteering and mapping; feeling (literally) one's way through the darkness and 'fog' of bereavement.

All deaths presage other deaths and as the widow awaits her own, she traces with infinite futility and pointlessness, the finitude of human existence.

1. Simon Critchley, *Memory Theatre*: (Fitzcarraldo, Editions, London, England 2014), p.7.
2. *Image of the Road*: with Simon Pruciak: ongoing.



Reza Khatir

Nobody's people
(the asylum seeker's song)

We are nobody's people
Just a memory of a leaf, a folder
A toy car trespassing empty rooms
Dusty files on dirty shelves

We are nobody's friend or lover
A faraway solitude through a transistor radio
An old postcard that never reached its destination
We are here, there, nowhere, we are shadows

We are nobody's dream
Nobody's king, nobody's queen
Colorless poster on a damp wall
Unfamiliar footsteps in silent corridors

We are nobody's child
Begging autumn for the spring time roses
A whisper in the wind, disappearing
We were here, there, nowhere, we were only shadows.

— Reza Khatir, 1992

Nobody's People (Christmas 1991, series of 21): These are straight 20x24" (50x60) Polaroid camera portraits of a group of refugees of very different ethnic backgrounds, who were housed, in cramped conditions, somewhere in the Italian part of Switzerland. The pictures were taken with the total collaboration of my subjects. They are not merely a documentary; neither is the intention to show how precarious their situations were. On the contrary, I wanted to show that despite the great suffering and despair caused by their separation and abandonment, and the very bleak, or at best unknown, future prospect, they had lost neither their humanity, nor their dignity.



Ellen Klijzing

I am a materialist. Material takes me with it, is the bearer of history, of use, of origin and decay. Every piece of material is valuable and carries a promise. Anything can be expressed with material. By combining and experimenting, I shape it into a whole. Something is created that did not exist before.

I use material from nature, material created by humans, old discarded material, and the newest manufactured material such as plastics, synthetic rubber, and polyurethanes. Techniques and color give the materials something they did not originally possess. Not every finish is smoothed; there is literally and figuratively room to move. Movement is the motor that drives change.

My country is the land at the end of big rivers a land of silt and deposits, the color of the earth is shades of grey, a combination of all of the colors of the earth the color of oxides and minerals. Maybe that is why I associate this color with the concept of origin.

We consist of material and material is all around us. The beauty of it is that, on closer inspection, material is not really material, it falls apart into little pieces that are finally absorbed by "The Idea", too huge to comprehend.

We are also part of it. Humans are separate from material, but we cannot live without it. We are tactile creatures. We are determined by our senses, even when those have been improved and expanded by technology. We try to outdo nature, we want to carve our signature into her skin, but at the same time we are subject to her laws, and so are our creations. It is beauty, tenderness, and regret at the same time. I want to capture that in an image.

All of my work consists of shapes, strong and vulnerable, involved in a dialogue with technology. And there is the earth, with its unmatched ferocity, we want to tame. My sculptures are my children. I always impart something on them that allows the observer to see the creature within. They see themselves, and feel a connection.

LA FABBRICA

The two upright structures are not made from a single unit, but built up from various materials and grown as an organic whole. Two dark, heavy objects are suspended above these sparse constructions, leaning threateningly toward the observer. The structure is unbalanced, and seems to be collapsing under its own weight. A sense of decay permeates the entire object.

La Fàbrica was inspired by the image of a deserted factory lot that I saw in a flash as I was traveling through. In that split second, a deserted factory lot was transformed into a dream world, inhabited by abandoned, lonely creatures waiting for the final collapse of the structure where they had once worked, and where they had once found the reason for their existence. Creatures of Morpheus.

La Fàbrica is part of a total concept. My objects do not exist in nature, nor in the industrialized functional world, but they do reflect them. In processes where technology translates reality into an image, or into a digital virtual series of zeros and ones...even in that world, the same laws of nature apply. Maybe a sculptor, who by definition works with material, smells and feels and experiences it, is the right person to return tactile sense to humans who are at risk of losing it.





Jeff Koons

"Art to me is a humanitarian act and I believe that there is a responsibility that art should somehow be able to affect mankind, to make the world a better place."

Make a Balloon Dog

Michael Floyd, professional balloon artist.

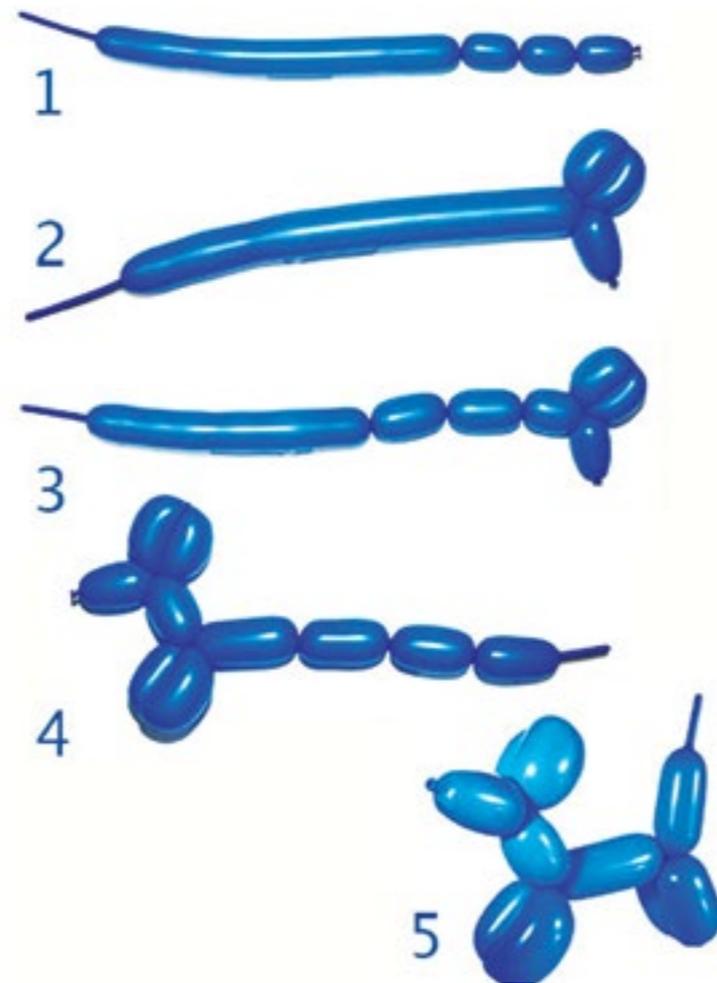
1. Blow up a pencil balloon, leaving about 3 inches uninflated at end for tip of the tail. Then twist the front of the balloon into three sections, each 2 inches long.

2. To make the dog's head, you need to twist the first and third sections together. This will form a snout and two ears.

3. Working your way down from the head, twist a 2-inch section followed by two 3-inch sections. Twist the 2-inch section to the second 3-inch section for the front legs.

4. Twist three 4-inch sections next to the front legs. Join the first and third sections to form the body, hind legs, and tail.

5. Adjust the head so that it points forward and the legs so they stand straight.



Joseph Kosuth





Rostyslav Koterlin

Migrating Soul

There is nothing 'entirely new' in the world, all the born particles of life are related to one another. Probably, this is how Pythagoras, the mystic of the 500 B.C., 'calculated' this world. He believed, professing the cult of Orpheus, that the human soul is immortal and is reincarnated in the endless cycles of life. The doctrine of reincarnation (in Greek "metempsychosis") was predominant in the philosophy of Socrates and Plato. Plato, describing the last hours of the life of his teacher Socrates, in the dialogue "Phaedo," depicts a striking scene. As it is known, according to the verdict of judges, Socrates had to drink a lethal dose of hemlock. Taking this fact too close to heart, Socrates' loyal friend, Kriton, asked: "...And how should we bury you?" - However you like - replied Socrates - if, of course, you can catch me and I won't escape from you.

He laughed quietly..."

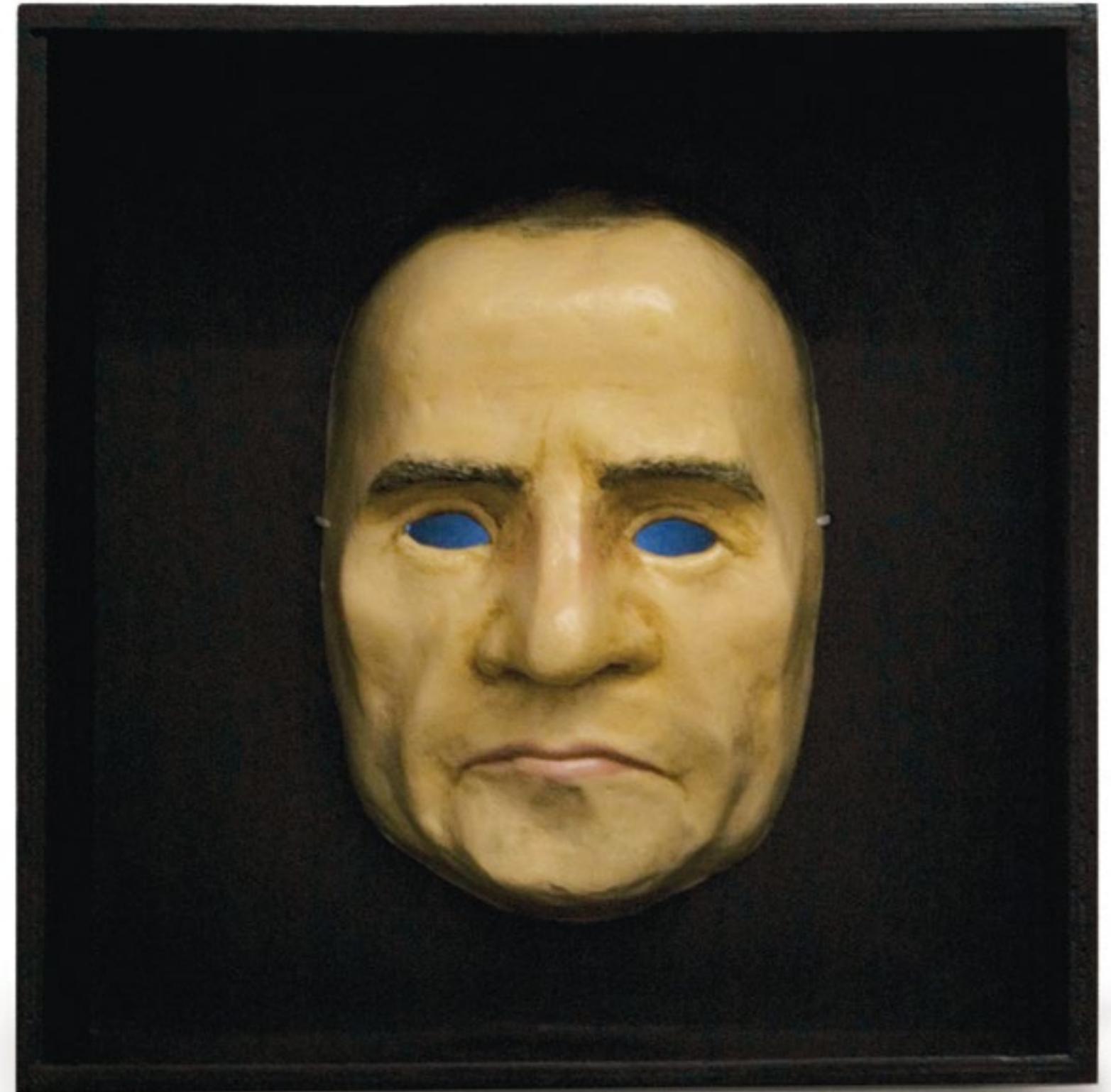
Socrates did not care that he was about to die. He knew that his soul is immortal and is superior to the body. But this project is about something else. In the spring of 2009, a certain idea hit me like a bolt of lightning, and I couldn't but implement it. Generally speaking, it was about the weeping of a person.

Looking at the portraits of famous artists, taken by various photographers, I noticed one important thing. Despite the anthropological differences of the physical features and the uniqueness of characters, the faces of Beuys, Warhol, Picasso, Duchamp and others clearly expressed some similarity, some kinship. Despite the external dissimilarity, their faces look focused, they express a special, extremely deep and mysterious life intention. Implementing this unexpected idea, I sculpted six masks of the artists who are important to me and included them in the performance titled "Weeping." From the outside it looked like this: Koterlin, the artist, made char-

coal drawings, paraphrases of the famous works of Malevich, Van Gogh, Beuys, Duchamp, Picasso, Warhol. Then he alternatively burned these pictures, rubbing the remnants of ash into the hands, temples, parts of the body around the heart and solar plexus. At the time when the monotony of the action relaxed the spectators, the voices of the weeping girls wearing shawls (one of them was in a hat) and the above-mentioned masks, suddenly erupted the silence in the hall. The girls were walking and weeping around the shocked public, and Koterlin was washing the ashes away from his body. The performance took place, but the implementation of this basic idea continued in this project, "Migrating Soul."

During my youth, the myths about great artists filled me with the energy to move forward in my artistic endeavors. I looked thoroughly at their works, read about the concepts, studied, critically reexamined everything and studied again. Today, not only the works of these artists are important for me, but also the human nature of these personalities, their facial features, the way they behaved in front of the audience, the transference of their life philosophy, behavior, into contemporary dimension. Looking thoroughly at their faces, you come to realize that these people wept out our world. They had mourned not only their contemporaries, but also our generation and the next generations of the humanity. No one knew this. But it had to happen to them, so that they could get the ability to see clearly, to have a clear, trustworthy look into eternity.

Seven Ukrainian artists are reincarnated in the project "Migrating Soul." Yaroslav Yanovsky was Van Gogh, Myroslav Yaremak - Kazimir Malevich, Rostyslav Shpuk - Marcel Duchamp, Anatoly Zvizhynskyy - Pablo Picasso, Nazar Kardash - Alexander Archipenko, Rostyslav Koterlin - Joseph Beuys, Yevgen Samborskyy - Andy Warhol.



Renate Krammer

I work with the line as a fundamental element of design. This extreme formal reduction attempts to restrict itself solely to that which is essential, and to see in the line not only the origin of writing, but also of any form of movement. By placing lines in the foreground of my works as original elements of design, I try to position them into innumerable variations of forms and relationships that create spaces which actually vibrate with evoked energetic tensions. This produces a script without words, which creates poetry.

By means of slight variations in the engraved lineal structures, I try to fine-tune subtle boundaries.

In the exhibition PERSONAL STRUCTURES, I would like to emphasize the extension of linear variations. In addition, the work will also be a continuation of my spatial installation at the Architecture Biennale 2016 in Palazzo Mora (use of the same material, effect of light and shadow in the pictorial objects).

The variation of the lines as a central aspect of my artistic work is carried further by the 2017 work shown in the Palazzo Mora through the selection of a new material and by the integrity of the lines on special paper.

Through all the pictorial objects, one line runs like a unifying thread through all others; it stands out – at times more, other times less – from the rest of the lines, thereby emphasizing once more the central idea of the LINE.

The point of departure is transparent, rough-edged silk paper mounted in an arranged pictorial space. For the organization of the surface, torn silk paper strips serve as texture-creating elements, with the lines on the silk

paper strips giving additional structure. The assembly of the torn silk paper strips results in a shaped structure that changes depending on the effect of light. Different light situations result in various perceptions of the relief images.

Image objects are shown which trigger in their perception a strong spatial sensation.

Structural research is carried out using material images along with the organization of material surfaces; the effect of light is tested using the line simultaneously as both a scriptural element as well as a suggested puzzle of symbolic language.

For me, it is also about the fascination with how reduced, simplified and minimalistic media can achieve even more intensive forms of expression.

The fundamental drawing principle here is that “the more reduced and sparing a drawing element is, the greater its so-called “semantic force” becomes – i.e. the power of its meaning and expressiveness.

The monochrome structure is a pronounced form of “energy - matter - light”. This attempt to manifest emptiness or strokes in a material field serves as a kind of a meditative approach to silence, and thereby to contemplation as well. This graphic “meditation” is also intended to allow the possibility of an aesthetic sensation freed of specific meanings.



Guillaume Krick

Guillaume Krick was born in Montreal in 1981. He lives and works in Lille, France. After one year at the Faculty of Fine Arts at Concordia University in Montreal, he pursued his training at the École des Beaux-Arts in Nantes, France where he obtained a bachelor of Fine Arts. He then studied at the Hochschule für Grafik und Buchkunst, Leipzig and the Kunsthochschule Berlin-Weissensee before coming back to Nantes to obtain his Master's degree in 2006.

He participated in many exhibitions in Europe, most notably *After the Facts* at the Martin Gropius Bau, Berlin (2005), *Erosions* at the RDV gallery, Nantes (2009), *Flooring Horizons* at the Museum of La Roche-sur-Yon (2014), then at the Canadian Cultural Centre, Paris (2015), *So sang er pennt warsam* at the gallery Kasko, Basel (2015) and Slick 10 Art fair, Paris (2015).

Throughout his career, Guillaume Krick developed an engaged multidisciplinary approach inspired by social sciences and field studies in the realms of geography and behavioral sciences.

Presented in Venice, *Artefact* questions what could be called anticipated archeology. To this effect, the oil barrel found along a road is a ready-made item shaped by nature over the last decades and is emblematic of our relationship to technology and more specifically of our current reliance on fossil energy. By digging up, preserving, and exhibiting this relic, the artist assigns a cultural value to it.

Artefact invites us to imagine how our societies could be represented in four or five hundred years.

From a geological perspective, human presence on Earth is but a drop in the bucket. However, over the course of two hundred years, we consumed billions of tons of fossil energy that were constituted over millions of years. The *Anthropocene* proposal suggests that human influence on the biosphere reached such a level that it became the predominant geological strength impacting the lithosphere. Human activity became a dominant geological constraint prevailing over natural geographical ones. In other words, our intervention will be imprinted in the planet's stratigraphic records.

Artefact is embedded in an extended interpretation of the "ready-made". This piece calls to be received as an integral part of the reflection on the stakes of globalization, thus transcending the internal sphere of Art.



Jelena Kršić

“I’m Waiting for It to Happen” is a sculpture from the opus of my works dealing with the topic of “On Certain Solitudes”.

I was interested in how the energy of the world influences all of us.

I have been watching people, their emotion and movements, for it is upon them that all the tension of the world is reflected. The dynamics and intensity of the effect of economy, politics, technology, create a collective consciousness, which changes the individual. In this micro world, an individual has beliefs and desires, as a direct reflection of the time and place where he/she is.

Globalisation and digitalisation enable access to information. A great amount of information decreases empathy, which leads to alienation. We know that something has happened, but what is experienced by someone out there does not concern us.

But if we take a closer look, we can see in a person all the hardships that he/she has been through, wars (there have been a lot of them on the territory of the Balkans), his/her great fear for survival, as well as a need for beauty and a wish to realise his/her dream.

On human faces and bodies, small personal and great civilisational stories are inscribed.

Through the rhythm of movement and light, I developed an elongated form, wishing to emphasise the intimate. The surface on the sculpture is expressive, come into being through deeply thought-through decisions to incorporate a drawing, fingerprint... emerging during the course of creation into the

aesthetics of the work. It is an abstract script, like information noted down. The individual sits on a red cube that symbolises the time and the place in the world where she happens to be. She sits, not very stable, on the very edge of the cube, her body twisted, pulsating with insecurity. She has folded her hands, resolute on being self-confident and dignified.

She is waiting to overcome a certain solitude, as a consequence of her personal but historical past, and rather merciless reality. She believes that she will fulfil herself and live in accordance with the nature of her deepest and purest essence. She is waiting for it to happen.



Gerard Kuijpers

In this age of Digital and Artificial matter, you might feel a creeping desire to return to a more concrete reality. To physical, tangible things. To touch, move, weigh and stroke steel, rock, glass and wood. The desire to reach out to the textures of an ancient rock or a rough bit of steel, ores excavated from the earth, heat still radiating from them. We are encouraged to re-discover our own bodies and limbs, remembering that we, too, are physical beings.

Hard, soft, and warm. Undulating on waves of motion. Sizzling like the air over a hot surface. Solid and fluid and, above all, fully present.

When we see a rock pivot on a steel pin, resting in timeless tranquility for all eternity, we are amazed and touched. It might be the magic of effortless motion that gives rise to emotion. Our rational minds can barely grasp how a colossal rock weighing 300 kg moves like a feather and dances in the wind. However, it is our gut feeling that compels us to reach out. To lightly place a finger on the rock, and listen to its whispered answer. Soon enough, waves and twists emerge. We cheer with all our senses! We feel somehow, that the life inside us and the life inside the rock are of one and the same quality. The realization that both of us were able to conquer gravity without the slightest effort makes us more human and the rock more rock. If this description seems somewhat insubstantial and vague, I am happy to dive into specifics. I have been studying the characteristics of steel, stone and glass for many years, as well as how these characteristics reinforce each other. I also visit the tension between filled and empty space. But above all: I study the way in which gravity affects objects and constructions, and how the latter resist it.

Ultimately, I arrived at the concept for Dancing Stones. I look for the exact center of gravity in a heavy chunk of marble, drill a hole into the stone, and place it on a fine steel point. The rock rests in a horizontal position, but if it is touched by even the slightest breeze it will start to move, and continue to sway and twist a while. I remove almost all friction that might disturb it, and the rock is only slightly impeded or resisted in its motions.

This work shows the opposition between the heavy weight of the rock and the lightness with which it moves. The steel rod is anchored to the Earth and is the only thing supporting the stone. Modestly and effortlessly. This work is an ode to human touch, and at the same time, an ode to all the elements in nature that unveil new appearances of the rock every day.

— January 2017, Belgium



Peter Lajtai

By Judit Mosoni-Fried

“Just like everyone else I have my individual characteristics. Perception of life as a mosaic is one of these. It is not the picture that consists of many elements but life. Changes, repetitions, the feelings and expressiveness attached to everything, the surreal nature of interconnectedness, all of these elements are rendered to a huge number of picture elements that we keep on editing throughout our lives until slowly a personal picture is created – life itself.”

Lajtai chose digital photo-based art as a progressive medium. This is the best way for him to show us the multi-layered, intermediated content he perceives from the world. He simultaneously sees the inside and outside, the whole picture and the smallest details. He perceives only a few things as wholeness, but he firmly believes in the truth and the power of details. His works are composed as mosaics; he keeps on picking and fitting the small elements together as long as the picture resembles the vision within himself.

Lajtai's digital basic material is composed of photos made by him. It is not the sight of the analogue-type photos that matter in this material, but the set of pixels that make up the photos. Pixels are regarded as the units of measurement of content. Altering them Lajtai rules the vision and the evoked thoughts, as well as the depth of emotions and even the message of his artworks.

Besides photo-based pictures, from 2010 onwards he started creating mixed-media art installations. Parallel to this he started using wrapping materials as a symbol of packaging, packing up and fleeing, or as a symbol of the protection of objects. As a tool of packaging plastic is part of La-

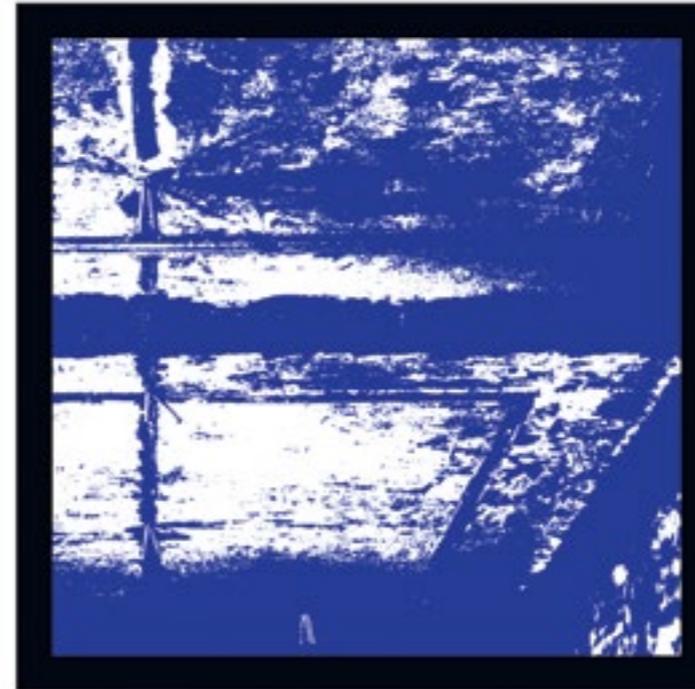
jtai's set of symbols; it is a conceptualization of the message of loss. We are losing in the battle against nature, our favorite objects, nice and old materials end up as garbage, our defining memories fade away. Wholeness disintegrates, an increasing number of details start missing.

Lajtai raises firm objection against the countless forms of racism. His protest is manifestly expressed when the glass is broken, the canvas is torn, the frame or even the picture itself gets damaged, just as the environment of the victim and the victim him or herself in the real life.

His most recent works depict confusion, chaos, the gradual fading and loss of content. Population is increasing, we have more and more devices, we live in a constant information overflow and yet we feel that the walls are closing on us, we understand less and less of the world outside and of ourselves.

We do not understand the world although we want to know and understand it. This is Lajtai's ars poetica; he wants us to see deeper correlations than just the surface. He is doing sacral and conceptual art, he is committed to social criticism, his artworks are spectacular and provoking.

The title of the exhibited artwork is *Digital Confession. Everything For Art. Reconstruction of the New Gallery No.1*. The artist reconstructed his home and designed a large exhibition hall by taking the place of the previous small lumber-rooms. Everything is for art, everything can be art - this is Lajtai's confession. The pictures showcase the reconstruction work while the hardware installation draws attention to the digital material surrounding the artist.



Ivan Lardschneider

I create my works observing the world, I put myself in the way of thinking of children. I ask myself how the children see the world, then I try to create the work as easy as possible, as the children are, but always giving the work the meaning I want to give it.

The work I exhibit at the exhibition "Personal structures", - HEAVY HEAD - is my first work I did in this my personal style. In this case it will be the biggest "heavy head" I have ever done, size 160 cm high x 190 cm x 100 cm.

The Heavy Head is so heavy, full of thoughts and any kind of problems, so full that the body gets up! The body could not feel the ground with the own feet...

The work is white – innocent like the angels, from outside, BUT inside the head is full of things and facts happening every day.

Everybody looking at this work, maybe can see himself in it, maybe not...



Philippe Leblanc

YEAR 2017 CALENDAR

Suspended at over five meters, a steel disk features 12 perforations, just like a clock. Months are represented by cables threaded through each hole, forming a vertical cylinder.

Stainless steel ellipses, fixed on the cables at regular intervals, stand for days. They are mirrored on one side and lacquered on the other. Their dimensions recall time units, and their shape the rotation movement of the earth around the sun. Colors are assigned to each day of the week: yellow for Mondays, yellow-orange for Tuesdays, orange for Wednesdays, and so on till Sundays which are purple.

January 1st is the highest ellipse, February 1st hangs a bit lower on the second cable, March 1st still lower on the third cable, etc. This disposition creates an effect of helicoidal movement, such as the earth's around the sun which in turn follows a curving path in our galaxy.

At dusk, bottom-up lighting reflects on the mirrored surfaces and projects crescents of light on the surrounding walls, immersing spectators in a stellar universe.

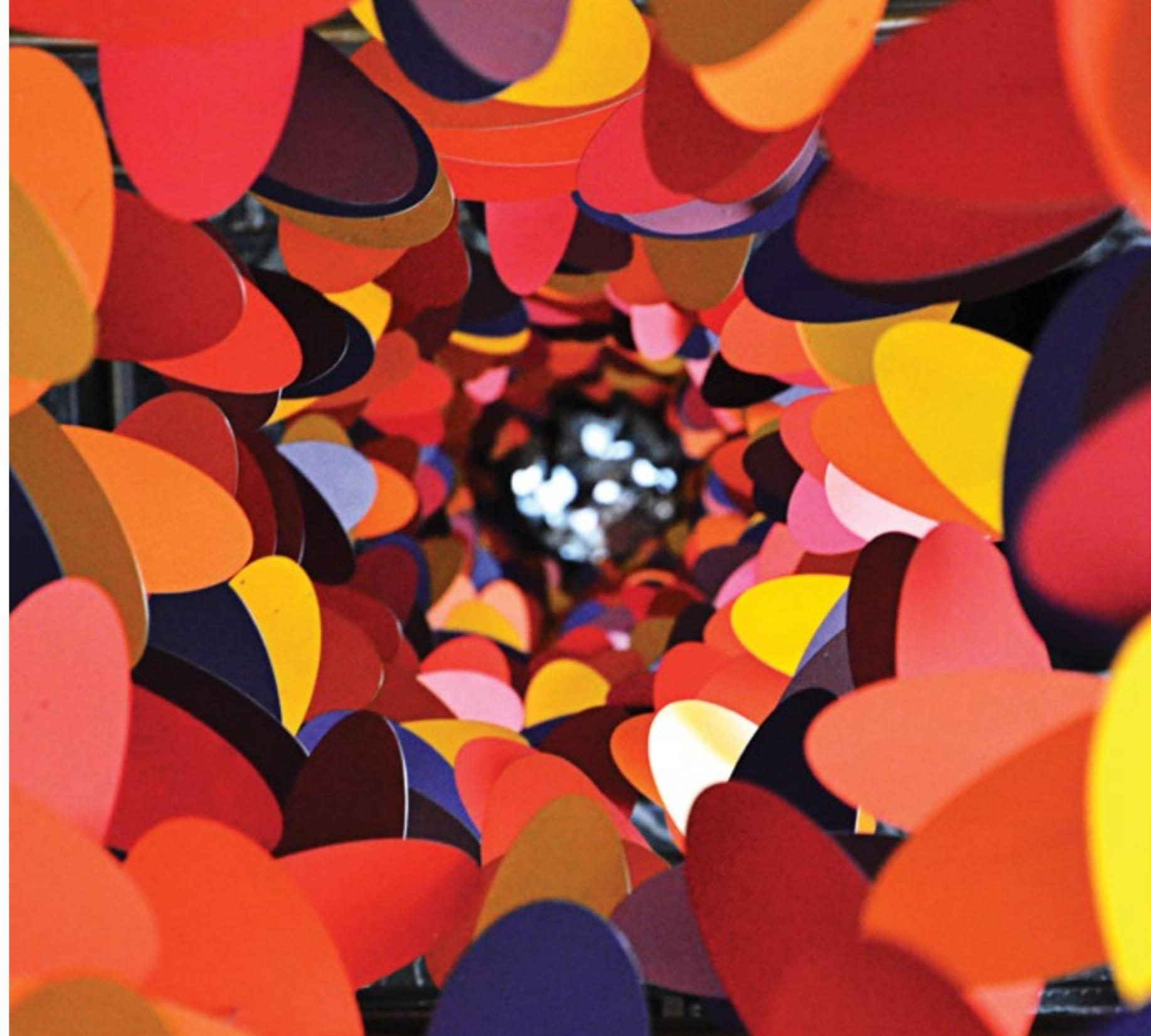
2017 corresponds to the year of this calendar's creation, which was produced for the "Personal Structures" exhibition. But it was also valid for 2006, as it will be for the years 2023, 2034, 2045, 2051... It can thus be considered as an eternal calendar, an outlook on the present, the past and the future to come.

I have always been attracted by abstract, playful, and even disturbing representations of time, such as watches without numerals or hands, dateless calendars... perhaps as a way not to see time pass... so quickly!

My calendar is conceived as a time machine. The hours, days and months compose a tridimensional and colorful structure which invites walking around and through the calendar, traveling through past, present and future, and perhaps fixing your gaze on a particular color, allowing for individual daydreaming and experimentation at one's own pace.

The choice of various colors for each weekday is not devoid of meaning. From yellow to purple by way of orange, each person might have a marked preference (or aversion) for a particular day of the week, as happens with colors.

When seen from below the calendar is all mirrors, discreetly reflecting the colors of the other days, and it appears rather neutral or even void. When viewed from above, it is dense and colorful, like a patchwork symbolizing past events or those expected to happen throughout the year.



Valentina Loffredo

By Denis Curti

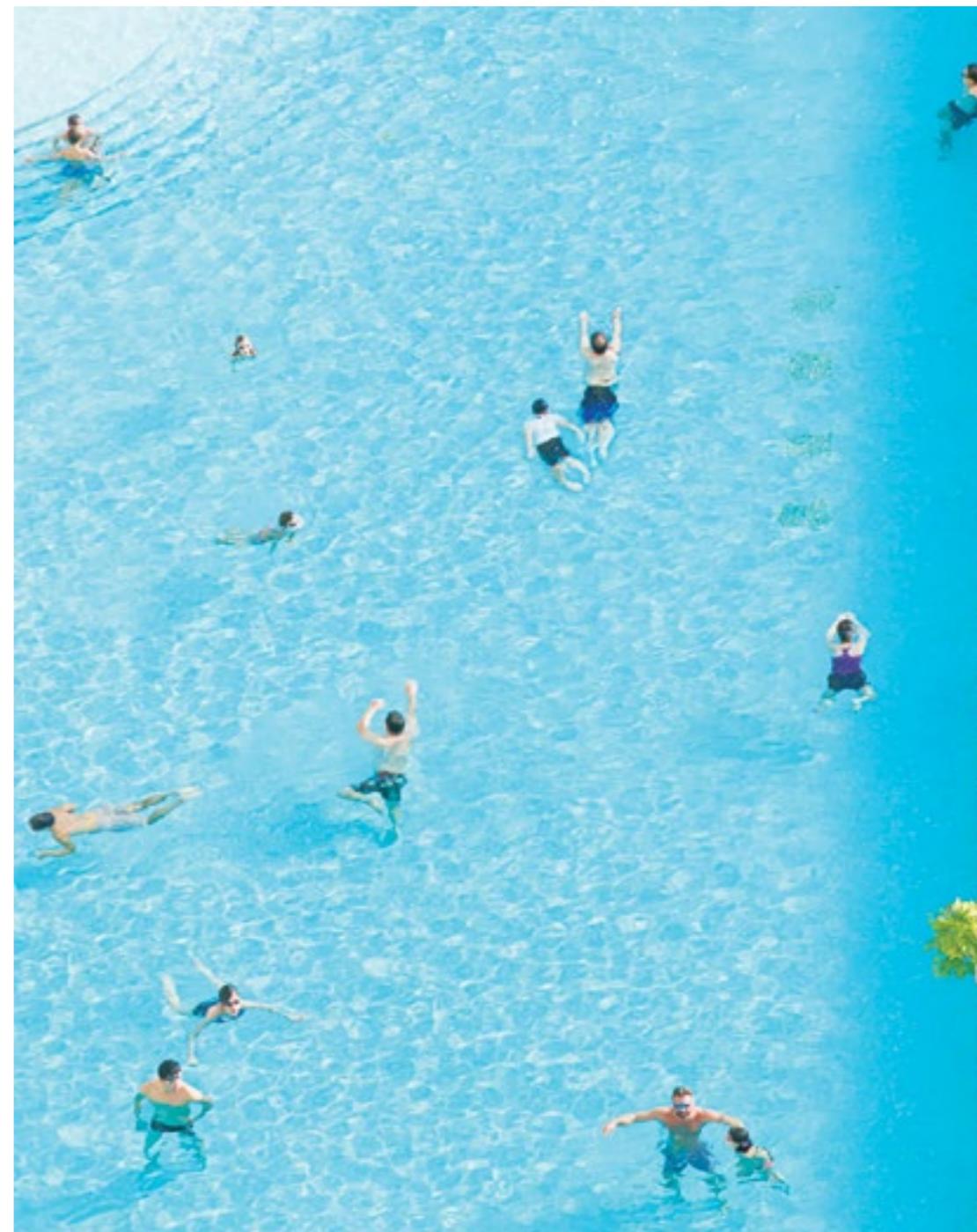
In the creation of a surreal dimension, Valentina Loffredo embraces the interpretative audacity of an innovative language, which is itself a pure reflection of her thoughts and unique vision. The coordinates of real life and the usual methods to interpret images cannot unlock their secret, only dreams and imagination can try to explain it from within. And, indeed, while creating a new perception, it is the author herself who dictates the rules of that amazing grammar of fantasy that sets the pace of a conscious stylistic choice.

There is no plausible logical explanation, as we attempt to read these images. What is great suddenly appears tiny; what is empty is filled with unexpected presences, and the colours are there to fill every surface. It is as if a visual short-circuit burst into the perfectly staged sets and, in one fell swoop, broke the geometry they are based upon.

Valentina Loffredo defines this creative process as a “celebration of possibilities.” And possibilities, in fact, they are. Possibilities that break the monotony and the superficiality of the cliché in favour of a maverick dialectic that is not only appealing, but that suggests new horizons for the thought. Looking with attention at her work, there is always a detail out of place, a small coincidence of forms or visual allusions that offer an opportunity to go beyond the apparent rigidity.

“I choose a place that I find interesting and somehow familiar (pools, patterned walls, factory buildings) and I change it slightly, to build another one that is just the same, but for an element of surprise. [...] What I would like to convey is the grace we indulge in when we look beyond, when we expose ourselves to something that we had not considered, with curiosity and vulnerability.”

The search for a meaning that lies beyond the surface is an endemic need that drives the aesthetic and stylistic values of Valentina Loffredo's out of stage photography. And her words seem pronounced specifically for this photographic series, which tell the story of reality by transforming it, and make us doubt that what we are looking for, in reality, it is not as it appears.



Norma E. Lopez

The desolate faces of the people of the street, that pollute the city, become seared into my memory – intertwined, tangled. These trapped images interrupt my nocturnal rest awakening my need to expose a social problem that swells like an incoming tsunami whose impact does not destroy, but numbs: homelessness.

Society denies the problem, ignores the problem, and tries to make the problem disappear by marginalizing these people not to concentration camps, but to the streets and “barrios” of misery where they reside.

In my home country of Colombia the never-ending civil wars for power, for control of land, and for the drug trafficking trade creates and perpetuates this marginalized group of people. Villages are destroyed and society remains numb, unconscious.

This body of work is for you, the viewer, to reflect and think about how we as a global society will act- must act- to make a lasting impact of our own, during our own finite existence, to help the homeless wherever they may be.



Markus Lüpertz

Reality has never interested me. I have introduced my expressiveness into painting and brought a very special imagination to the view.

An artist who laughs is a problem in Germany.



Walter Markham

Tar and Feather Painting, Fourth Variation

What has attracted me to tar and feather my paintings is the significance of meaning that the material suggests; it allows me to ask the question: “What kind of treatment can painting endure”? Placing the canvas horizontally on the floor, within a metal cage, is one formal way to investigate this idea. It is the fourth version in a series of seven. They each use a structural format to hold a tarred and feathered painting up to scrutiny. The painting becomes a type of offering; I am offering a painting up for contemplation to ask about its identity: How should it be treated? What defines it as a language? How is meaning created and deciphered? The raw and aggressive treatment towards the artwork is in contrast with the formal properties of the piece because as a painting, it maintains an aesthetic appeal. This duality intrigues me because “Painting” as a language, contains a multitude of meanings. What is most important to me is using certain materials and creating particular structures that allow for Painting’s identity and social function to be questioned; not to limit its capacity but to augment its possibilities.

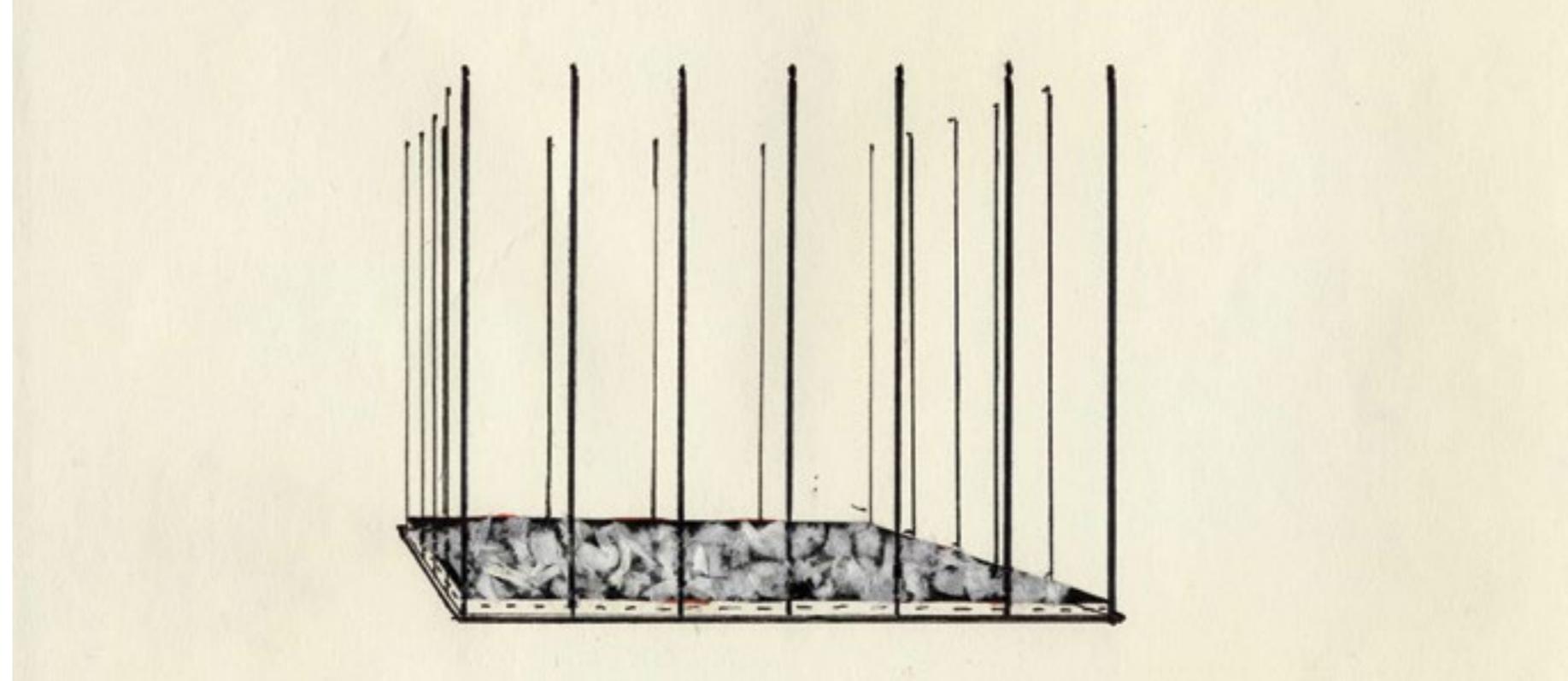
Tar and Feather Painting, Variations 1 through 7 is the first series within the **The Finite Province of Meaning**. This expansive body of work addresses materials and their use and function in relation to painting, realized through the forum of sculpture. The drawing of the “Fourth Variation” indicates how directly the artwork transfers from a rendition on paper to its realization in space. The series can be presented in its entirety or one/multiple pieces at a time (dimensions vary, depending on the site).

There are many reasons, both cultural and personal, about my chosen mediums and their implications to how/why they articulate “meaning”: Each material engenders a notion of “reading into” its application. There is a literal

connotation regarding the Tar and Feather because of the wider perception regarding the medium’s social and historical significance. However, for me the real “meaning” is not in the specific mediums but more in their inherent differences which foster our “reading”. The repeating structural framework within the Variations, heightens the same/different dichotomy.

The Finite Province of Meaning constitutes my Magnum Opus in thinking and practice. Aesthetic experience is the phenomenon that generates and heightens the encounter between viewer and art object; it reflects a dimension in our psychology that precedes word usage. The entirety of this series is geared to that moment of encounter because I believe that painting is not just an object we look “at” but something we also look “through”, coming close to sharing the same creative space as the artist (or at least in a certain sense, participating in that creativity). The aesthetic experience is as much about how we occupy and augment time and space as it is about increasing perception and thought. There is a hint of the stage quality within **The Finite Province of Meaning**, but it is actually more of an altar, those societal arenas that generate a place for religious ceremony and methodology of rites.

The irony about realizing the entirety of Finite Province is that before I was able to bring this work to completion conceptually, a series of sculptures titled “Guardians of the Finite Province” needed to be made first... as if a protector of the creative self had to be in place before I could definitively voice my ideas about painting. The “Guardians” have become talismans acting as gate keepers to the “Finite Province”. Through expanding the formal space of painting, I have arrived at a clearer sense of what painting means to me and a deeper appreciation for its versatility in creating meaning.



Marcello Martinez Vega

Homme Food/Homeless

Nutrition is culture. It always has been and is even more so today.

Nutrition was and still is a pure necessity, often a dramatic question of survival depending on the resources and whims of nature and last but not least that of money. If one has the means and has a choice, then our basic need for food intake develops increasingly into a codex: What are we allowed to eat, what is morally and ecologically correct and what is legitimate in terms of nutritional physiology?

Through Nutrition we experience the beginnings of our personal and cultural Identity. Food intake is the first and probably most intense form of communication for a child in its home environment, even before it begins with language. What we eat and how we eat, are thus values, treasures and customs of the cultural region that we grow up in.

These cultural regions are not static and have never been. Eras of Trade and travel have brought to us the majestic fragrance of spices as cultural ambassadors. And what would the world be like without cinnamon, cacao, pepper or nutmeg? Treasures, that were once more valuable than a human life.

Wherever people go, willingly or compelled, they take this identity with them. Scents and flavors are links to their cultural roots; and when in foreign countries and places, are the familiar reminders of their origins. Nutrition, as a clear cultural identity, grounds the human being wherever he dwells and it always provides a means of communication to and between that what is foreign.

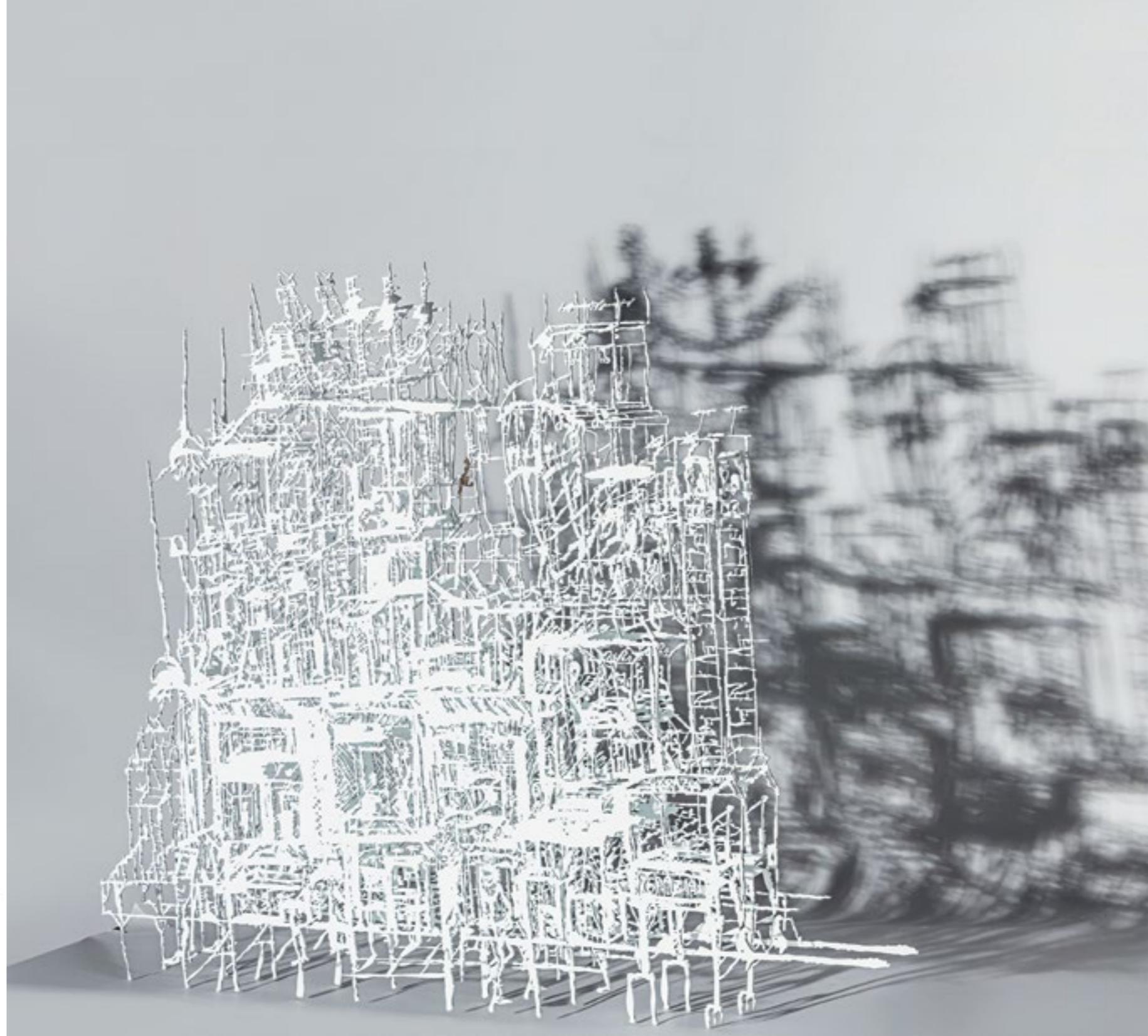
In order to live this identity, mankind searches for a place to settle down. The installation Homme food/Homeless discusses this connection. Mankind's search for living space "Habitat" is always a search for a place that offers protection and room for this deeply anchored need for cultural identity.

Nutrition is a basic form of this identity.

Description:

On one side of the room you will find an abstract "architectural form". It indicates the pursuit of Mankind's search for his place "Habitat". The aestheticization, evaluation and limitation of the space is born.





Kiran Master

With a manikin's shop front stare, the entombed animal looks out with sightless eyes. A lifeless version of a living thing, posed long after the wild liveliness that once animated it has been extinguished; a passive performer reassembled on a theatrical stage, offering an illusion of nature, of proximity, empty of any real visceral encounter or re-connection; relentlessly revealed under the glare of artificial light; immortalised in a toxic environment of chemical preservatives. The animal remains, labelled, braced and stretched over wood, wax and wire, plaster and clay; framed; emptied of content and significance; enduring, while the living decay and depart. We surround ourselves with manufactured and inauthentic animal experiences. Souvenirs¹ from a distant past that exists only in the half-light of memory, revealing a need for nature that transcends economics and goes to the heart of our 'emotional, cognitive, aesthetic and spiritual development.'² Why else render it immortal?

In the brilliant light of our modern world, driven by technological miracles, it is easy to overlook that we too are animals, that our human journey has taken 2.5 million years, an almost inconceivable span in an age now measuring time with a fragment of a second. Since Homo sapiens emerged, 200,000 years ago, we have lived as one among many species, adapting to the environment, preyed on and preyed upon; small mobile groups of hunter-gatherers, tightly knit communities unencumbered by the accumulation of wealth and property.

We have travelled a long way from our animal past. The velocity is mesmerising, yet in our peripheral vision a shadow grows; alienation, depression, loneliness, self-harm, suicide, a whole spectrum of psychological and psychiatric ills.

The recent mass migration of the human animal into cyber communities of urban megacities has distanced us from rituals, traditions and kinships, which for centuries served to embed us in the natural world. Our concept of time, space, identity rooted in nature is increasingly displaced by human centred materialism, myopically self referenced, making an understanding of ourselves, and the complexity of the natural world increasingly difficult to comprehend and find relevant.

The stars and the deep black of the universe which once told of our insignificance fades in the false dawn of an eternal electric day; the green shade of a forest shifts to digitally rendered landscapes; animal avatars multiply, as living organisms cascade toward extinction; the authentic encounter is supplanted by a virtual reality, immersive and augmented. It is a struggle for identity; to reconcile where we have come from and where we are heading. A biological longing to reconnect to something profoundly hardwired into our DNA over millennia. To remember a relationship we once had as old as the human species, and which, but for a fleeting span of time, provided the primary referent for our understanding of the interconnected world around us. A world inextricably linked with the animals with whom we had evolved, and through whom, in our art and language, in our myths and storytelling, we expressed our experiences of the world, our hopes, fears and dreams.

1. Rachel Poliquin. The Breathless Zoo
2. Stephen Kellert. The Biophilia Hypothesis



Philippe Mazaud

The two pieces I am contributing to the Personal Structures 2017 exhibition belong to a group of photographic works I've referred to as *Sur l'herbe*. The title was meant, of course, as a rather obvious (and not overly serious) allusion to Manet's *Le déjeuner sur l'herbe*. Indeed, the early pictures in that group involved figures in an outdoor setting, unclothed opposite clothed, and thus could be viewed in part as a reworking of themes and iconography that have famously shown up in painting (Giorgione, Manet).

Much more than in such art-historical references, however, I was interested in setting up a context in which certain dualities and oppositions might be played out: contrived mise-en-scène and autobiographical document, planned set-up and improvisation, chance and control, voyeurism and exhibitionism. This work often involved a tension between the private (the personal?) and the public realms – the main figures always being my (then-) wife and myself, never hired models.

In this context, the “private” and the “personal” seemed to be tied up with *role playing* and to that extent to representations (maybe archetypes), therefore – somewhat paradoxically – to the non-personal.

A dose of humor and irony, and also a variety of other references increasingly crept into the work. *Fantasy 1* – a “sylvan fantasy” of sorts – could be viewed as mock mythology but also, perhaps, as an expression of personal desires. The preposterous setting of *Last Hurrah Home* may conjure simultaneously (among other things) some sort of contemporary catastrophic aftermath together with 19th century photographic portraits of stern pioneers in homesteads of the American West.

I noted that the title Personal Structures was coined in reference and, one gathers, as a counterpoint to the 1966 *Primary Structures* show's mot d'ordre. Personally (as it were), I share the old-guard minimalists' emphatic repudiation of “subjectivity” and “Self-expression” as a basis or motivation for art. On the other hand, 60's-ish dismissals of painting (of the “pictorial”), and especially of *meaning* – of complexity and multiplicity – appear decades later a little simplistic and none too relevant.

If anything, my current concerns and interests have become increasingly “pictorial”, lying at the interface of several domains, techniques and issues – having to do with painting, photography, “digital transforms”, notions of reality as representation (and representation as a referent), literal and figurative space, painterliness(!), tactility and opticality... That these are aptly subsumed under a “Personal Structures” heading may well be the case... or not.



Patricia McKenna

“...and the world goes on...” is a freestanding sculpture, using light and shadow, incorporating 2 videos, “Witness” and “House”, filmed in Iceland.

The viewer is encouraged to move around the space becoming immersed in the shadows and light, viewing the complex natural and artificial forms from many angles, becoming themselves part of the piece, involved but separated, another figure in space.

I am interested in who we are, what we are, what we value, what we destroy or cherish, the stories we tell ourselves, stories we listen and relate to, stories frozen in time, incubated, fed with the oxygen of belief, not to be disturbed or questioned.

How do we live with nature, handle collective and personal responsibilities, deal with the personal structures of our lives, the cultural, political and individual props that support us?

In his essay, “Kennecott Journey: the paths out of town”, William Cronon writes about tracing connections with the rest of the world: *“These connections include the ecology of people as organisms sharing the universe with many other organisms, the political economy of people as social beings reshaping nature and one another to produce their collective life, and the cultural values of people as storytelling creatures struggling to find meaning of their place in the world”.*

This struggle has been at the core of my work especially regarding how we construct meaning, identity around Landscape, Place and History. The geographer Doreen Massey, in her book “For Space”, says:

“history is a continuous multitude of possibilities, trajectories, links and narratives”, not frozen in time but in the present creating new encounters, new stories, new histories.

My art practice is interdisciplinary in nature, incorporating multi-media and site-specific installations, sculpture, video and photography. It is also guided by a parallel interest in Archaeology, which underpins my thinking.

I spend a lot of my time in the Landscape, - both urban and rural, walking, looking, searching, - collecting material, both physical and conceptual, looking for visual clues as to how the natural landscape is a construction, a narrative, over time waiting to be re-imagined, re-told as a continuous story. My work is part of that story, using materials and objects which, when placed together, create their own narrative, a new dialogue.

This dialogue has included large scale projects lasting a couple of years, working with people mainly in non-gallery sites, with process and time based materials, many ephemeral. Examples include floating 450 jellies out to sea, digging 6 tons of soil, working in a derelict house, making a journey overland to Archaeological sites such as La Tene in Switzerland and Hallstatt in Austria.

My work is an unraveling of ideas: asking questions of Art, myself, materials, perception and teasing out the knots and bumps, sometimes fluid, sometimes dense, finding links and connections. The shapes and forms of my answers create the structure of my projects, the forms they take now and in the future are part of an unknown continuous journey.





MEADOWS International Fine Art Artists (MIFAA)

By Vittorio Tonon
Art Critic

MEADOWS (Mediterranean Endeavors Advancing Development of Wide-spread Sustainability) as an international NGO has consistently maintained a spectrum of activities to encompass an ever-growing global tendency to use visual arts as a potent tool of cultural dialogue. This exhibition held during the Venice Biennale with the participation of 44 artists from 32 countries is the physical implementation of that concept directed towards that goal.

Lena Kelekian, Curator, MEADOWS Founder/International President
Francesca Maurizi, Curator, MEADOWS Regional President Europe

TIME SPACE EXISTENCE

Diversity is wealth. The history of Venice has taught us this. Art is born of fantasy and of the imagination, but lives on stimuli and knowledge. Every place and every country are messengers of values, beauty and unique experiences. Different cultures taken as a whole will lead to a better life. An Artistic Event that conveys emotions and creativity cannot exclude knowledge, experience or the necessary qualifying validity dictated by history and by the latest research in modern and contemporary art. Art is the child of the civilization that generates it and of which it leaves indelible marks, in turn becoming the history of mankind. But the Artist is and wants to be free, in an everlasting attempt to go beyond the self and the work of Art, unable to accept aesthetic cages, predefined models, absolute bonds. Contemporary art is thus born for fun or through magic, as opposed to the myth of Art enclosed in rigid aesthetic processes that want it to represent the world or poetically transform the real world; there is thus no separation between Art and everyday life, but rather the possibility of artistic making/doing as free expression or creative, liberating act. At Palazzo Mora in Venice, a group of international artists are united in a great mosaic, which will talk about the

essence of the world: Time, Space, Existence. Presuppositions from which to embark on a fascinating, boundless voyage, each with his/her own baggage of knowledge, experimentation and brilliance. A visual, sensorial path through works of Art that tell us about pieces of life, stories from real life or imagined or in any event linked to one's own homeland, to known places, images fixed in the memory. Intimate, visceral traces and impressions. A living collage of assonances and profound differences, special sensitivities joined together in a unique great *"meaningful work"*.

Artists and artworks (in alphabetical order; left to right - top to bottom):

KAMIL ABDUSHUKUR, China/USA - MOHAMMED AL ATIQ, Qatar - SIBILLA BJARNASON, Iceland/France - FAUSTO BOGA, Italy - MANUELA BOTIS, Romania - TEODOR BOTIS, Romania - EVA CHOUNG FUX, Austria/Spain - JILLIAN CIEMITIS, Australia - PETERIS CIEMITIS, Australia - ROSIHAN DAHIM, Singapore - AWANG DAMIT, Malaysia - MICKY GARCIA DEL RIO, Argentina - ALIA AL FARSI, Oman - NENENG SIA FERRIER, Indonesia - LOLA FISCHER, Poland - ANAHITA GHAZANFARI, Iran/Malaysia - IRYANTO HADISISWOYO, Indonesia - AHMAD AL HAWAJ, Kuwait - OLA HEJAZI, Saudi Arabia - MUKHTARKHAN ISANOV, Uzbekistan - KATJA JUHOLA, Finland - HESSA KALLA, Qatar - LENA KELEKIAN, Lebanon - INKERI MAKKONEN, Finland - GRETE MARSTEIN, Norway - EUNICE MATEO, Dominican Republic/USA - TONINO MAURIZI, Italy - ELIZABETH MEYERSOHN, USA - MARIA PIA MICHIELON, Italy - ANH THU NGUYEN, Vietnam - MAI HUONG NGUYEN, Vietnam - MAY AL SAAD, Kuwait - KHURSHID SALEEM, USA - LAILA SHARMEEN, Bangladesh - BEATA SOKOLOWSKA, Poland - HAGOP SULAHIAN, Armenia/Lebanon - MARIETTE TACHDJIAN, USA - ANDREAS TOMBLIN, UK/Cyprus - VITTORIO TONON, Italy - SYLVAIN TREMBLAY, Canada - MARLENE VAN JAARSVELD, South Africa/Switzerland - LAURA VINAS, Argentina - CLARICE ZDANSKI, USA/Italy - LEN ZUKS, Australia.



Metaphora Personalem

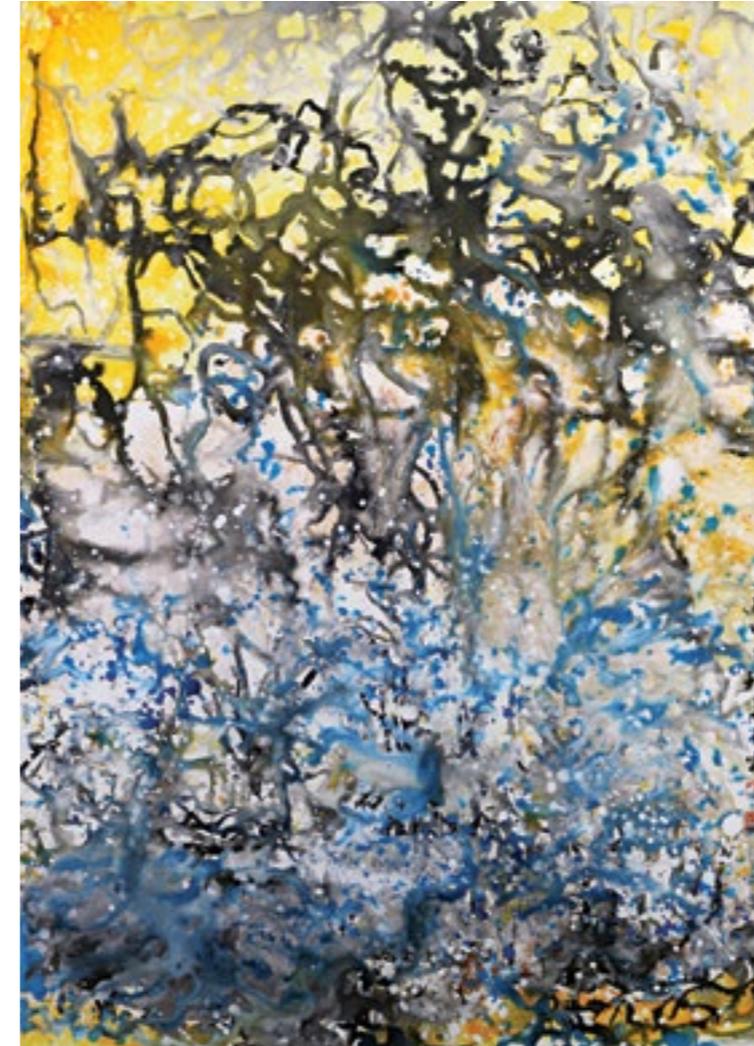
In this section, artists from Chinese academies, such as Sichuan Fine Art Academy, China Central Academy of Fine Arts and Nanjing Art Academy are invited to present their personal creative experience with metaphor.

Wang Jianguo's creative process can be magic realism and mystery, due to the fact that he employs symbolic meanings from religion, ancient stories, Chinese literature and minority cultures. He examines feminism and the aesthetic imagination, which is the supreme beauty: natural, poetic, non-secular. His work reflects that men worship the women as if in an ancient matriarchal society.

Wu Yuelin and He Ying master the metaphorical and poetic language of the traditional Chinese philosophy and literature, such making the work with personal. Each art piece visualizes a piece of personal poem, making it transcends the time, space and between dynamic and static expression.

Hu Zongxiang metaphors his personal perspective to present some of the collective experience and scenes in urban life. He borrowed the "frog" image to show a scene of surreal absurdity and reality. It is helpless hesitation and indifference, which appears in modern lives on a various landscape.

Zhu Zhechi focuses on the inspiring innovation on the personal language of the human body with strong expressions in various themes of his paintings, sculptures and other artwork. The female body lines can express the most impressive maternal love through surrealism, fantasy and philosophical meaning.



Rita Minissi

Ideas of the physical and mental self as a stable and finite form have gradually eroded, echoing developments in the fields of psychoanalysis, philosophy, anthropology, medicine, and science. The performed body encourages an interpretation of theory that aims to redefine the relationships between artist and subject, perceiver and object, self and other. Investigating the temporality, contingency, and instability of the body, bodily performances explore individual disorientation and the idea that the construct of identity is acted out beyond cultural boundaries: reaching to express a self that is fragmented, formless, and liminal.



Taisuke Mohri

Do you remember that common experience of being present in front of a picture? At that moment it opens itself to you like a window into another reality, presenting you with a landscape or a portrait, delivering one by one all the elements of itself for your admiration or contemplation. Whether with an aerial or a one-, two-, three-, four-point perspective, it might of course make the objects in the work appear to run from the onlooker toward the moment of vanishing, but, still, it doesn't stop from making one thing decidedly not open to doubt: the picture is here for You. The work of foreshortening in the work is the flip side of the permanent optical reference to the point of view, your place. There is something in the nature of mirroring and worshipping here: it reflects the one who is facing it bringing its offerings to you. The Master.

Taisuke Mohri has another point of view to offer. His image is shedding itself, pulling away from the viewer: two mirrors, opposite to each other, open up an imaginary space and generate a run into an autonomous eternity – on that side of the image – by forcing your gaze to bounce in between them. It is in this self-referential, facing-itself continuum that you find a creature with overwhelming strength of presence. With both the time-laden wrinkles and voluptuous eyes on its surface, as well as an explicit but indefinite conflict within, there is something from the category of that which is “alive” there. This Being in front of the mirror is gazing at itself, while the image it sees is projected in the mirror on the opposite wall, and then back to the mirror in front of the figure and then back there again and here again and there again... thus excluding our place in front of the work from the optical structure and the visual field. The hyper-reality there is actually working on the hyper-absence here, generating a void right where we are. The depicted object is not there for you: it is busy with itself, within itself,

with its reflections there – as a subject – while you, shamelessly, are not taken into consideration. With a separation that is so radical, with an opposition as strict, and with what is there being alive and present, then you the viewer have been eliminated and are absent, without any excuses.

There is one more thing, though. The mirror plane that separates us from “the other side” is broken. There is a crack in the optical border that separates the “Visual Experience” there and the “Darkness” here. Is light going through? Does the Being who is there suspect that I am here? Is it actually looking right into my eyes through the reflection of its own eyes? A connection is made, the link is working, and with it comes the alluring force that shifts my position with that of the complete being witnessing itself. Are we seeing Narcissus observing himself in the surface of the fountain from beneath the dark depths of the water into which he is looking. Stealing my imaginary autonomy, the subject of the work – that ideal “I” inside the mirror – is usurping the place of my Ego through this enchanting knot of reflections, disincorporating “Me” from my place, extracting “Me” from the vacuum here toward the unity there. Taisuke Mohri's “The Mirror” is like a door with a central axis that rotates what is being seen: it is you, on another side of the picture, looking at yourself.



Anthony Moman

In my sculptures I like working with unconventional, unloved, industrial materials, transforming them into alluring objects of desire. Syringes are very symbolic, invoking a host of different emotional reactions; some positive and some negative. They can alleviate pain, cure or protect against illness and change the way we look and feel about ourselves. Our very existence can depend on one syringe. They deserve our respect and their place in the history of mankind.

My series of syringe sculptures is called Synergy.

“Synergy is the creation of a whole that is greater than the simple sum of its part and comes from the Greek word synergos, meaning cooperating or working together.” This concept is reflected in my sculptures, where individual syringes metamorphosize into another form without any structural interference.

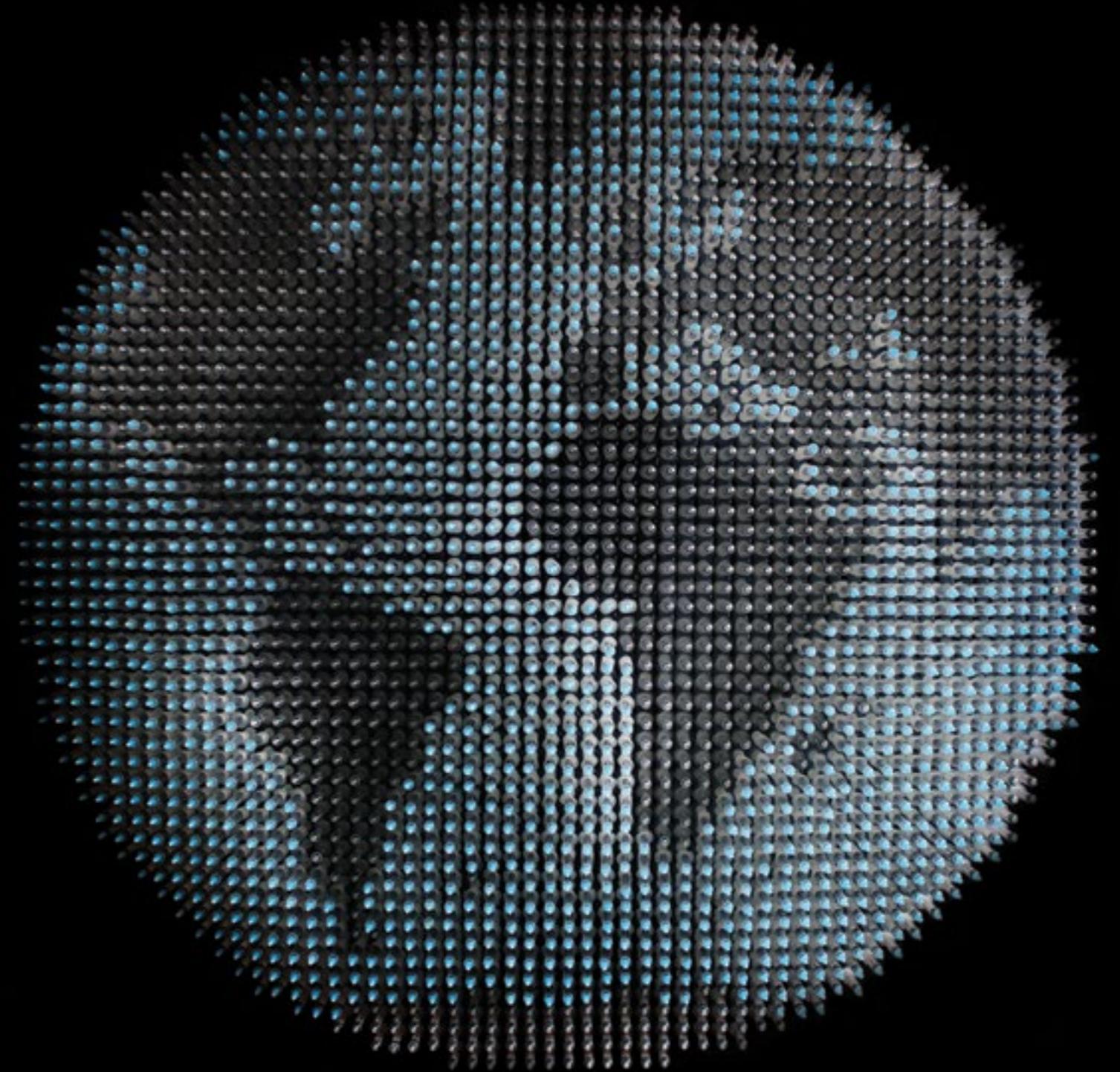
The globe sculpture is called “To Be One” and is taken from the poem “To Be One With Each Other” by George Eliot (Mary Anne Evans)

*“What greater thing is there for two human souls
than to feel that they are joined together
to strengthen each other in all labour,
to minister to each other in all sorrow,
to share with each other in all gladness,
to be one with each other
in the silent unspoken memories ?”*

The rise of globalisation means a unilateral decision taken by one country can have a negative or positive effect on the other side of the world. Every

time I stick down a syringe, I have five seconds to make the right decision, otherwise it has a negative impact on the whole piece and I would have to start all over again.

My other sculpture is called Divine Object and I was inspired by the use of syringes in cosmetic enhancement. It is about objectifying the need to be desired, and conforming to society's view of how we should look. In the pursuit of this perfection, the syringes are transformed into objects of desire.



Francois Morellet

He was a French artist, his entire life looking for the perfect, the square, meaning, light, in the most unusual corners, expressing himself in unusual ways; but most of all we remember him as a quality human being who, together with his wife, had the courage to believe in us, even before we had started, and who gave us beautiful memories.



Raffy Napay

I remember my mother as a person who relentlessly sewed garments so she could provide clothing for her children. She sewed our school clothes, pajamas, play clothes; she would make them out of random fabric, flour sacks, dyed some of them, and even crocheted them. Her world revolved around her family and her job as a factory seamstress, where I also worked during the summer.

Clearly, we were of humble means, yet I treasure the experience of our challenging circumstances. It allowed us to maneuver our struggle, our survival in the large metropolitan city of Manila. That experience bestowed on me my greatest gift : a boundless imagination enriched by my environment. It allowed me to explore, test, assess and experiment - my creativity had no bounds. The experience provided me a kind of mindfulness that contributed to my highly experimental approach to my practise.

As a young artist I dabbled in oil as my main medium. But sometime in 2011, I developed an adverse allergy to the fumes of oil paint and was forced to stop. It was inevitable that I re-visited the potential of other materials, particularly the available threads and textiles my mother kept at home. It has remained my medium since.

In 2013, I introduced a series of imagined ecosystems - particularly of forests, jungles and the wilderness, as an allegory to our broader lives, more particularly from the perspective of self-growth, and "personal structures". It is the basis of my project with GAAF at the Venice Biennale 2017. This time, however, it will be presented in more intimate and closer quarters. I am both honoured, and excited to present a fully evolved creation, rooted from my concept of our parallel existence with mother nature: *Will it play*

its wrath on earth, or nurture our survival? It is an allegory and tale of man's personal journey and cycle of subsistence.

The works will be large scale because of the possibilities and challenges it presents to me as an artist - as creating monumental works takes me out of my comfort zone, and requires heavy workmanship. I enjoy the exhilarating feeling whilst awaiting the outcome, and even sometimes, realizing unexpected results. Ultimately, I like the feeling of standing small in front of it, as if I were part of the artwork.

The concept also includes *Abode*, a series I often integrate with my installations or 'nests' as representations of refuge, home and a retreat. It will likewise symbolize parables of our individual character and personal foundation that grow and expand as we gather straws of experiences into our lives.

My work must have no restrictions, it must be boundless - and most of all, the process must be gratifying and enjoyable. It will always be my personal challenge not to sacrifice my artistry for the sake of my work; that way, my work will be remain pure and honest.





Hermann Nitsch

By Sarah Gold

Finally I would find out how this would be. I had been a little nervous about the blood; the taste, the smell. “Open up your mouth”; I obeyed. For the sensation I was about to feel, I could not have been prepared for. I never had even thought about this possibility at all. The feeling of getting blood poured into my mouth was more than surprising, the cool substance felt fantastic. Immediately I wanted more, but I could not ask for it, I had to wait. Having the taste of blood still in my mouth, I was trying to think what it reminded me of; it tasted like the smell of raw meat, and there was this saltiness to it. I cannot remember how often exactly I got given blood whilst lying on my table, but it must have been several times. I felt at peace. This sensation was every time so strong, I could have laid there forever while being fed with blood.

The music was still playing, filling the space and me. Now, with also the sensation of taste and smell, all of my senses, except sight, were triggered to the maximum. I was told to hold on to a wooden bar, two people were pulling me up until I was sitting in a 90° degree angle, my arms stretched far above me, holding onto the bar. I knew from the rehearsals that in this position I would be given blood again and I was looking very much forward to it. I opened up my mouth slightly and the blood got poured in; immediately leaving my mouth, running down my neck, over my breasts, straight into my pussy. This felt so exiting; I imagined sitting on my partner while blood was being poured over us and surrounded by beautiful horny women; feeling their slippery bodies against ours and me demanding my partner to fuck the girls whilst I was kissing and touching their sliding bodies. I seldom have sexual fantasies; I normally live them in reality. If it is being in a gangbang or fucking girls senseless with a strap-on, I try it all, but getting aroused by blood, that, I had never even thought about.

I had lost total sense of time; I really was experiencing just being in the Now, an act of life, my life. Nitsch’s son came again and told me: “Now, you will be given the octopuses on to your crotch”. The second they touched my body, it felt as if they were still alive, cool, touching my lips with their tentacles, sliding down, feeling my pussy, as if they had long fingers, trying to make me come. Maybe because I was blindfolded, my other senses much more sharpened, this was so sensual. I had the blood still in my mouth, and I decided to swallow it, this making me even more aroused. Now blood got poured onto all what was on my body. I felt the blood splashing into my face. The octopuses got stirred, the sensation of their bodyweight, feeling their tentacles again searching for my pussy, this all nearly made me come; it just stopped too early. This was one incredible sensual and sexual experience for me. I could not see all the blood, but I could totally focus on the feeling; the touch, the tentacles caressing my pussy, the blood sticking onto my body. The way it felt, the way it tasted, at that moment, I really would have loved to have sex, rolling around in the blood, in total ecstasy.





Reka Nyari

Geisha ink

Reka Nyari's erotically charged photographs engage cultural narratives surrounding gender and sexuality. A master at the art of storytelling, Nyari's newest series, GEISHA INK, documents Ginzilla, a dramatically-posed young woman whose naked body is lavishly-adorned with tattoos.

A champion of feminine fortitude, Nyari has long been fascinated with the art of capturing women without pretense. Recognizing strength in the vulnerability of the nude female form, she chooses most often to photograph women. In doing so, Nyari circumvents aspects of performativity experienced within the masculine/feminine gender dynamic, no doubt informing the remarkable veracity of her portraiture.

Her ground-breaking series GEISHA INK advances themes persistent throughout Nyari's oeuvre; these striking images convey the power and strength of her subject, inviting the viewer to bear witness to her model's story.

Our depicted heroine was born into a traditional family of uncompromisingly strict conservative-values. The effect was suffocating to her wild heart, engendering acts of rebellion perhaps most visible as the arresting marks of defiance, written in permanent ink on the canvas of her body. These images tell the story of her life; illustrations of tigers, wolves, and dragons contrast societal expectations of female submission and obedience. Ginzilla's first lover was a tattoo artist, a predilection which has guided her sexual journey. All of her body-art was composed and executed by lovers, compounding its personal meaning to her, while providing a veritable map of her life.

Edgy, raw, and resilient, Nyari depicts her subject as a woman whose sexuality is defined independent of a man.

These dynamic photographs re-envision traditional concepts of femininity by juxtaposing the symbolism of the Japanese 'Geisha' with that of Yakuski (Japanese gangster) tattoos (Irezumju). Irezumju tattoos require a painful, meticulous method of manually inserting needles into the skin. Associated with the criminal activity of the Yakuski gangs, members would brand themselves with Irezumi tattoos. Due to its painful process, Irezumju is considered a mark of the recipient's bravery, and evidence of their insubordination. Despite the widening trend of tattoos among non-yakuza, they still carry a significant stigma in Japanese society.

Chosen for exhibition in Personal Structures are three images from the series. These works are put in dialogue with one another and displayed as a trinity, referencing both eastern and Judeo-Christian religious iconography. In doing so, Nyari elevates her model to that of Goddess, or perhaps, the Virgin Mary, subverting concepts of purity and sexuality, religion and sin. She is presented for the viewer's meditative contemplation as a symbol of strength, defiance, and unapologetic female desire; her body on-display for worship, the tattoos adorning it, as-if prayer-beads of a rosary.

GEISHA INK tells the intoxicating story of Ginzilla, revealing and subverting female archetypes through a visual exploration of sexuality, taboos, eroticism and culture.



Yoko Ono

After 2013 and 2015 where the European Cultural Centre presented the works “Arising” and “Imagine Peace”, see images, we present in 2017 the work “MIRROR IMAGE”.

MIRROR IMAGE

Mirror room
for people
to interact with it.
People write
what they think
they look like.
“Did I look like this
when I was born?”

Yoko Ono, spring 2017





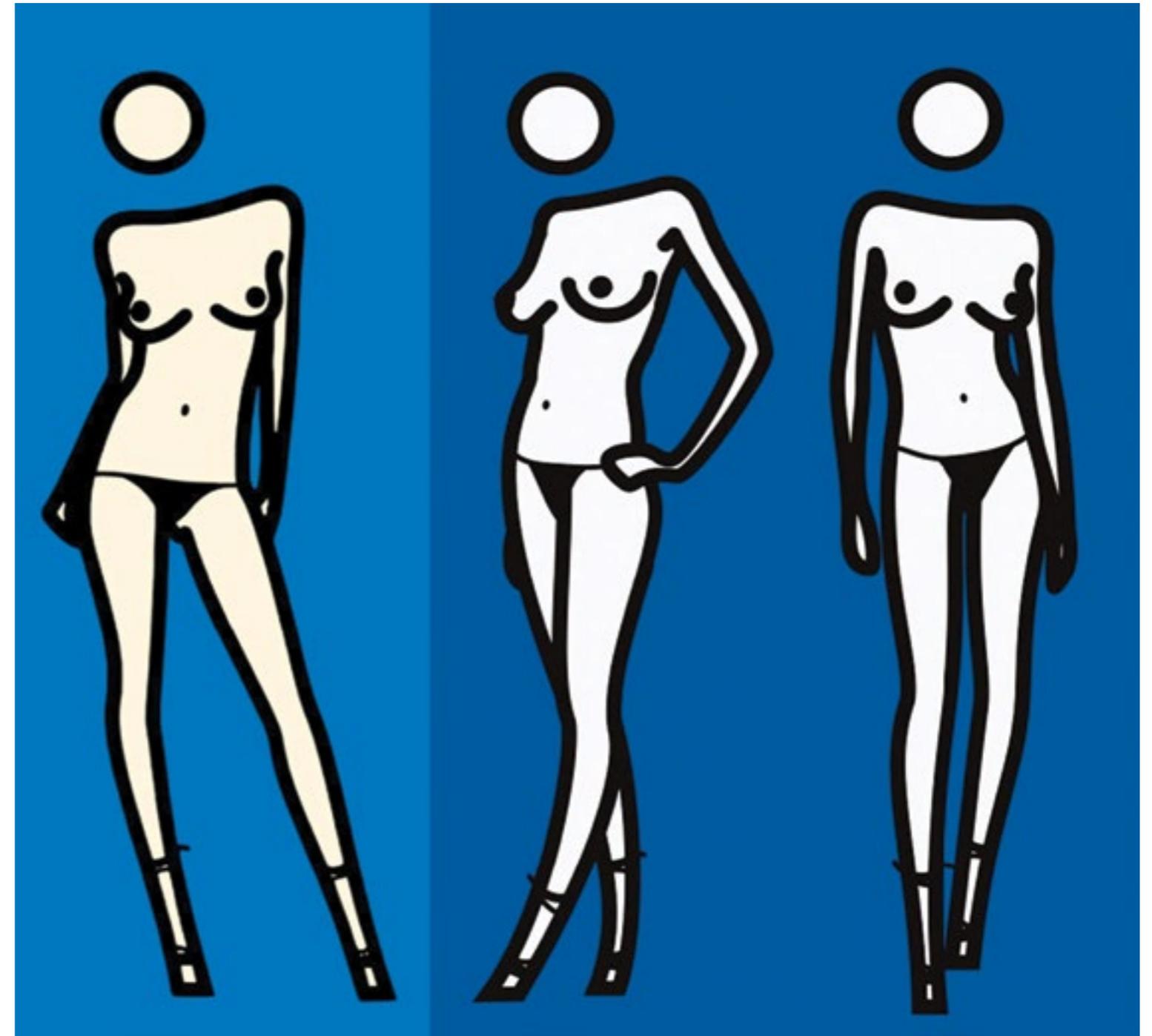
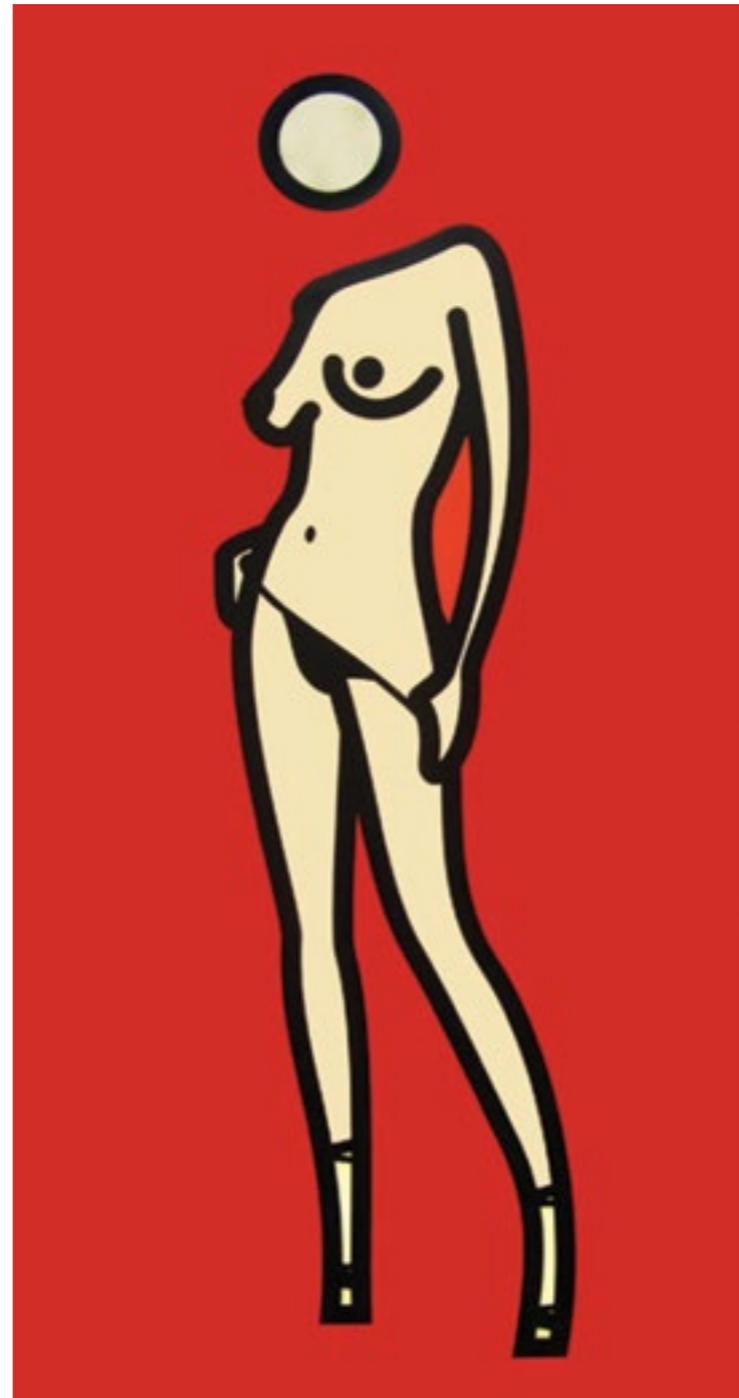
Julian Opie

Text courtesy Alan Cristea Gallery

"Everything you see is trick of the light. Light bouncing into your eye, light casting shadows, creating depth, shapes, colours. Remove the light and it's all gone. We use vision as a means of survival and it's essential to take it for granted in order to function, but awareness allows us to look at looking and by extension look at ourselves and be aware of our presence.

Drawing, drawing out the way that process feels and works brings the awareness into the present and into the real world, the exterior world. By drawing I have made a thing, lots of things which are nothing really, useless, but I can show them and look at them and get other people to look at them and see if it can do the same for them.

Artworks are like little experiments designed to bring out, mimic, reveal what is already there but hard to hold. There are standard ways of doing this but blundering around trying to invent new versions makes it fresh and relevant. I set up projects, experiments, based on previous successes that I feel could be better or go further. Some observation or variation suggests to me that I could make a new work. I vaguely sense a possibility and need to build a model to test it out. I gather resources and in the process of building I rely on trial and error and instinct to squeeze success out of the elements. Things often don't go to plan and I'm forced to side step or back down in order to get it to work. It's nearly always an "only just" situation, a last second hop from failure to success and even then I have my doubts but if I enjoy the work and want to show it to people I feel it's probably good to go.



Barbara Palomino

My multimedia artwork focuses on textiles and the relationship between old and new technologies. Throughout the past few years, I have concentrated on the connections between social productions of memory, affective cartographies and invented traditions.

In *Personal Structures: Time, Space, Existence*, I present *Cross Patterns*, one of my most recent artistic projects, inspired by the polysemy of the sophisticated geometric patterns called Kené, created by the Shipibo-Konibo, an indigenous group from the Eastern Peruvian Amazon. *Cross Patterns* deals with and questions an invented tradition created among the Shipibo-Konibo in the early 1980s.

The Shipibo-Konibo believe in a structure of time which does not necessarily follow a linear idea of advancing time. What we would describe as their “mythical past” they understand it as their “distant present” and it can be in the past or future, far away in time and space, or accessed through dreams and visions.

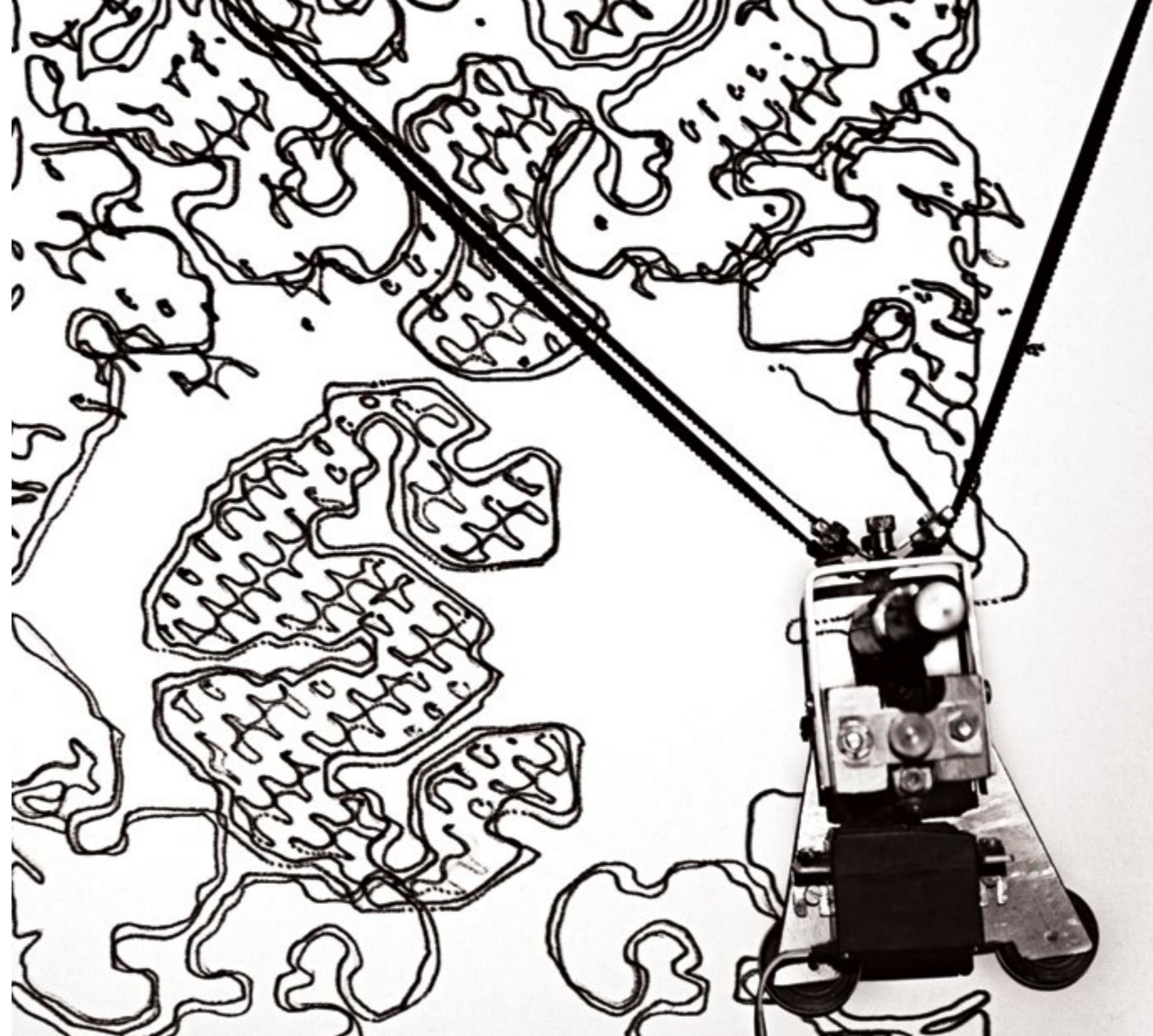
For centuries, the Shipibo-Konibo have had contact with missionaries, explorers and researchers, many of whom combined reality with fictional narratives or creative imagination when referring to them, mixing storytelling with direct observation, the real with the wonderful. The reason for their popularity is a combination of the geographic accessibility of the area which they inhabit, their use of *ayawaska* when practicing “shamanism”, and their Kené designs.

In the early 1980’s, a German anthropologist outlined the idea that the intricate design art of the Shipibo-Konibo may once have been a codified

system of meaning. She assumed that common Shipibo-Konibo had lost their traditions over the centuries and were therefore no longer initiated into the “design messages”. Only their “shamans” preserved this knowledge and could sing the Kené designs, as if the patterns embroidered or painted on fiber surfaces were “soundlines”. She proposed that the songs of the Shipibo-Konibo “could be heard in a visual way, and the geometric designs may be seen acoustically”.

This idea, that relates not only to a European concept of musical notation, but also to a European concept of time, was not part of Shipibo-Konibo life before being introduced by the anthropologist. Surprisingly, it made its way into ethnographic reports and was not only accepted by the scientific community, but was also widely recognized in popular literature and eventually by the Shipibo-Konibo people themselves, who made up ways of attributing musical meaning to certain designs. Nowadays, researchers as well as tourists can observe and record many occurrences of this “traditional” practice.

Cross Patterns was a tactile and poetic way of approaching this invented tradition, by following one of the most observable instances of history-in-the-making, where fiction started to replace reality — and actually *became* reality. Yet, this doesn’t seem to be an isolated event and thus the questions arises: what part of our history was (not) invented?



Se Yoon Park

Light, Darkness and the Tree

Nature is my best teacher.

Growing up in Korea, I lived in a small town. Life in the countryside allowed me to understand the true beauty of nature. I'm proud of my upbringing, for it gave me the opportunity to feel in tune with my beautiful surroundings.

Working as an architect, I couldn't find my own voice as an individual and sought ways to give meaning to my work. I had trouble identifying with the projects I worked on before, and wanted to create meaningful works that could communicate my inner self to my audience. Through working on my sculpture, I found my roots exploring light and darkness.

Life is defined by the passage of time, and the passage of time is the flow of light and darkness, like the passing of night and day. In this continuity, I feel my work lying somewhere between living and non-living. Though ostensibly inanimate, they feel alive.

My work interacts with light, defining passing of time. In life, we grow through many phases. Often we feel overwhelmed by darkness and believe there is no way out, as I have multiple times in the struggle to express myself. The message thus, that I wish to share, is that light will always come to guide you out of the darkness. This constant transition between the two is what allows us to develop into who we are.

I make trees, because trees embody the nature of light and darkness, needing both in order to survive. A tree is rooted in darkness, but spends its being reaching for the light, constantly growing and improving itself. This

lesson in nature corresponds directly to our lives, evolving as we move in turns from light to darkness and darkness to light.

This is my self-portrait. It is unstable, unbalanced and seems incomplete upon first glance. There is something special about its instability and incompleteness. I started making it with the intention of making it perfectly balanced but stopped during its construction. In its incompleteness, I was able to recognize the true beauty in humanity.

Thanks to my exploration through these sculptures, I've grown to value the light and darkness in my life. I've grown a deep appreciation for my sculptures because they taught me the nature of light and darkness. When lost in darkness, I'm confident light will come. I can always overcome my darkness since light will shine through. I've grown to treasure the light knowing that darkness will come as well.



Daniel Pešta

Screams

Recently I have found myself frequently wondering what the point is to create art while ignoring the never-ending stream of global information about the impending apocalypse, and how difficult it is to remain neutral in one's work and not define oneself in opposition to these signs of impending doom.

I personally find this nearly impossible, since I feel that art which does not reflect contemporary reality has no meaning. Perhaps this is because those of us who spent several decades living under totalitarian regimes are more sensitive to such signals. Perhaps that is why I feel such an intense need to speak out about what is going on around us. Still, I don't like to call such tendencies "engaged art" because I don't think the term really captures its essence. I prefer to use the phrase "reactive art," because once again it has become clear that art remains one of just a few alternatives to political manipulation, of which there is more than enough. It is one of our last possibilities for sounding the alarm in the face of the coming global catastrophe.

How often has mankind stood in silent awe at what it is capable of in the name of political ambitions, racism, or religious conviction? And what is left when it is too late? Wonder, shock, pain, screams?

The answer would appear to be: screams. Screams as a final sign of life, as an expression of fear for the people we love, a fear for our dignity, our freedoms, our bare lives. Screams as the ultimate emotion of an experienced moment, faces frozen in agony as we are left to guess at the fateful tragedy hidden behind their open mouths.

We live in a virtual era in which the latest technologies increasingly broadcast such screams live into our homes. We have become used to these distorted faces of helplessness; they have become the new normal. We lie down to sleep with them in our minds, we wake up with them on our computer screens, and we hope that they will not affect us. But we are all a part of it!

That is why I have decided to create a series of paintings on the subject of Screams.

As an expression of my fears.

As an alarm!

As a media logo of our times.





Arnulf Rainer

By Karlyn De Jongh & Sarah Gold

It is now 6 years ago that we, Karlyn De Jongh and Sarah Gold, started an Art Project with the artist Arnulf Rainer (*1929, Austria). Since the 1950s, Rainer's work is characterized by over-painting: he uses existing images (paintings, photos or drawings of his own art or that of others) to work over, in order to make them "better". Besides his Crosses and Finger-paintings, Rainer became well-known with his "Face Farces", a series he started in 1968. The Face Farces are black and white self-portraits – photographs that Rainer took late at night in a photo booth at a train station in Vienna – showing his face contorted in grimaces and his body twisted in uncomfortable poses. At home, Rainer then accentuated these photos by working over them with pen and chalk. Using his own body as a vehicle, these and other self-portraits seem to have been a way for him to explore human expressions. But, after several years of using his own face and body, he became tired of 'himself' and started using other images instead, other faces to work over. Since 2011, we became two of these faces.

It began with our dream that Rainer would over-work one or two photos of us. We managed to convince him to consider including us in a series he was working on at that time in December 2010, called "Schleiertanz" [Veil Dance], and received his letter with initial 'instructions': you should dance in synchronized poses with a fishnet or other type of 'veil'. And so, we started dancing together naked on our bed, with a veil. After meeting Rainer on Tenerife, Spain, in January 2011, the situation changed fast. Contrary to the many stories we had heard, of a rather difficult old man who often does not say a word, we met a vivid artist, still very eager to learn, to develop himself and to challenge us in doing things we had never done before. We were a good match. Soon, the veil-dance photos were too boring for him. In his mind the project quickly transformed, Rene Rietmeyer would make

in the future all photos from us and even from some of the girls working with us. From angels into bondage action, masturbating placed into Klimt and Schiele images, portraits from our orgasms and Rainer ordering us to fuck each other with dildos and strap-on's, we did it all. At a certain point however, we had to put an end to it, we went very far, hundreds of artworks have been created.







Reko Rennie

OA RR, 2017

I've heard and seen stories of some Australian pastoralists back in the early 1900s owning and driving old Rolls Royce or Bentley vehicles, dressing up on a Sunday and then driving to church. During this time, there were many Aboriginal women, men and children enslaved on these properties working for nothing but rations, abused and mistreated.

It made me think of my grandmother, Julia and how she was also enslaved on pastoral stations and missions due to former government policies. I decided I would buy a Rolls Royce in similar vintage to myself. The marque of the vehicle is a symbol of wealth, privilege, and royalty. I have hand-painted the Rolls, with a geometric camouflage, referencing the traditional diamond shape of the Kamilaroi and using a contemporary pattern of camouflage to promote visibility of identity.

The video work is about a road trip, where I return to Kamilaroi land and make an emotional journey back to country for my grandmother and myself, in a reclaimed (Reko Rennie) Rolls Royce. Reference my own urban upbringing, I take the car on Kamilaroi earth and thrash the Rolls Royce on country, creating donuts on the land, also in reference to traditional Kamilaroi sand engravings.

Then I return to my other home.

Reko Rennie is an interdisciplinary artist who explores his Aboriginal identity through contemporary media. Through his art, Rennie provokes discussion surrounding Indigenous culture and identity in contemporary urban environments. Rennie's commanding works combine the iconography of his Kamilaroi heritage with stylistic elements of graffiti. Merging traditional diamond-shaped designs, hand-drawn symbols and repetitive patterning to subvert romantic ideologies of Aboriginal identity.





Rene Rietmeyer

Being alive, sensing Life itself, is a fantastic feeling and stimulates many possibilities for activities. Being aware that there actually is no reason for our own existence does not exclude that we could, or even should, do something beautiful, something good, with our existence.

Seeing so many people around me dying and at the same time knowing that there will be no life after death, forces you to take being alive very serious. The acknowledgement that a life-time is very short makes you realize that every day alive is an important day and therefore should be an interesting, beautiful day.

The confrontation with your own existence as a human in relation to your own surroundings teaches you many things about priorities and values in life. The communication with other people, either directly or through my work, allows me to make known my thoughts and my presence as a person.

Questioning the definition of art itself, as it is done, for example, by Joseph Kosuth, has resulted in the last 50 years in interesting and diverse conclusions which have increased my consciousness. A further exploration of this question doesn't seem to lead to any significant new conclusions at the moment. Today's view of the world forces one to review man's position. My work is more than just an abstract reproduction of perceptions; it includes my reflections, my existence as a human being, as well.

I think everybody should ask him or herself what you could do to get more satisfaction out of your own existence, over and over again, and then have a good look into the reality of your own existence. If you are really satisfied, fine, if you know you could have, should have, then, if still possible, take

the consequences and do it. And, yes, although I am living an interesting life, I could still do several things to get more satisfaction out of my own existence and I am trying hard to make that happen in reality.

Whether my works will be attractive or not, depends solely upon the atmosphere they should create. My objects are supposed to mirror my thoughts concerning the subject and thereby, at the same time, also say something about me, regardless whether the result is aesthetically attractive or not.

My work is not about the desire to leave something behind for posterity. If my work is about 'desire' at all, it is the desire to communicate. To communicate with the people whom I do not personally encounter while I am alive, but also after I died. I do not like the acknowledgement that my life will come to an end, but of course I had no other choice than to accept that, and with that, I accept the temporality of my words and art work as well.

Ultimately, my work is nothing other than the proof of my existence. Not much different than the 30,000-year-old handprint of the painter in the Chauvet cave in France.

There is still so much to see, still so much to experience, but life is much, much too short; it is a pity that I will have to die soon.





Andreas Rimpel

Since I was young I have been interested in crafts and engineering.

I have constructed new gadgets that not only had to work but also look well. I wanted even machine parts to be beautiful.

To me, the process of constructing is comparable to working on a piece of art. The basic idea is being improved over a certain period of time until harmony is accomplished. This development for me is the best part of art.

Many years ago, I started painting people in oil. I'm inspired by human beings. I paint them in many different emotional states: relaxed or curious, thoughtful, emotionless or hopeless.

My sculptures go even further, they show people in more extreme situations. They express stronger emotions.

The context “time - space - existence”

The sculpture shown here is called “Bad News”. Bad news can be threatening your life. Many people then react similarly, regardless of sex, age, origin or religion.

This work has been influenced by my most recent emotional status. It shows the misery of the individual, be it self-inflicted or simply by fate. Maybe it also reflects the dramas that took place in war zones and led to unprecedented waves of refugees. Many people have already experienced it. And everyone knows, it can hit anyone.

A frightening insight.



Peter Riss

The Carousel

To show a man his shadows, means to show him his light, as well.

— C.G. Jung

Most my work reflects on the dual nature of mankind. Each human being exists not only of a representative, official side, but also of a hidden, dark side, where unaccepted, fearful or awkward feelings and wishes are stored. The different techniques in which I carry out my sculptural and painterly work, also reflect on this opposition. Perfectly polished and shiny surfaces refer to modernist influences. However this apparent order is disrupted by the destruction of these exteriors and the inclusion of organic material and textures. This contrast between order and chaos, is inherent to mankind. I believe that this does not only happen on a small, individual scale, but applies to large scale issues and global affairs as well.

The sculpture 'The Carousel' shows this dualism on large scale combines the feeling of fear and uncertainty with a hint of hope. The base of the carousel exists of a large globe, to which the gondolas are secured. On top of the globe there is a figure, wrapped in a large black mantle. The cloak makes it impossible to see who or what is hiding underneath. The figure seems to dominate the globe, while the passengers seated in the gondolas do not seem to be aware of what is taking place above their heads.

We are continuously influenced by 'the dark' without realizing it. The carousel, with its colorful appearance and joyful music represents the memories to a hopeful and untroubled youth, which despite of the darkness and uncertainty in the world, luckily always seems to prevail. 'The Carousel'

represents the tension between co-existing forces, which clash and complement each other, creating the feeling of suspense. As Carl Gustav Jung already warned us: "To be complete means at the same time to be full of oppositions."



Andrew Rogers

"We are all individuals possessing the sanctity of a singular life and the ability to express ourselves. At the same time we are part of the society within which we live.

***We are** is a metaphor for that relationship with the organic rippling and pulsating, ribbed and undulating outer surfaces acting as a counterpoint to the delicate, highly polished interior world of our thoughts.*

These individual figurative forms come together as a close community, yet it is always to be remembered that it is the individual that makes our world a place of justice and compassion."

— Andrew Rogers

Andrew Rogers is one of Australia's most distinguished and internationally recognized contemporary artists.

Over 670 Rogers sculptures out in the world including **51 major stone structures** which comprise the **Rhythms of Life land art project** – the largest contemporary land art undertaking in the world: a connected set of drawings on the earth visible from space. Rogers' stone sculptures, or geoglyphs, encircle the globe. They reflect the same philosophy as **We Are**. This unique and unprecedented project has involved more than 7,500 people in **16 countries** across all **seven continents** over **16 years**.

Rogers receives many international commissions. His critically acclaimed sculptures are in numerous private and prominent public collections around the world. Rogers' work is exhibited internationally and is the subject of books and documentaries shown on Ovation channel in the United States, the Discovery channel in Europe and the ABC and National Geographic channels.

The **Google Cultural Institute** has partnered with Rogers and launched the **Rhythms of Life** land art project exhibition on their Art Project website. The digital exhibition features spectacular, ultra-high resolution images in amazing detail. (<https://www.google.com/culturalinstitute/collection/rhythms-of-life>). Prestel in Germany recently released a publication for worldwide distribution *Rhythms of Life*

— A Global Land Art Project authored by art historian Silvia Langen.

Rogers' new forms are a continuing contribution to contemporary visual arts created with an innovative narrative. His work is forging new paths in the use of materials and forms, and reflects contemporary intellectual conceptual thinking and social comment. His exploration of human emotion is reflected in the light, floating, organic forms.

Recent commissions include major sculptures for the **Cirque du Soleil** collections located in Canada, Spain and Tahiti, the Manetti Shrem Museum of Art at University of California Davis, USA and a number of private collections in Hawaii, Colorado and California.

Sentinels, a 10 m (32'8") structure commissioned for **Gibbs Farm** in New Zealand, one of the world's most significant sculpture parks. This structure is located near one of Richard Serra's largest steel forms, Anish Kapoor's largest sculpture and Sol LeWitt's *Pyramid*.

One of the sculptures being exhibited during the Venice Biennale is the maquette for one of Rogers' largest contemporary bronze sculptures. **Unfurling Energy**, standing at 10.5m (34.5') high (the height of a 3.5 storey building) has been commissioned for the *Expo 2017 Future Energy* in Astana, Kazakhstan.





Carla Rump

Dancing Trees

As a child I spent every Sunday wandering through the forest with my mother. On these journeys, I discovered many varieties of trees, some of which quickly captured my heart

I loved the solid, impressive beech trees. As I wandered along the hiking trails, their large eyes seemed to observe me. It was like being in a fairy tale. The trees came alive. They communicated with me.

While only their outlines were visible, I could feel the secrets hidden underneath their bark. I wish to expose this secret world, to establish a connection between man and nature. These wooden sculptures express our human vulnerability: trees are the lungs of our existence. Trees grow in a cyclical process of rising, expansion and transformation. The tree's annual rings center themselves around the heart of the tree in its trunk.

In Venice, beside the flowing water of the lagoon, three tree-figures demonstrate that they can turn around their essence. They are headstrong and proceed with: to be.



Max Scholz

Pixel Parcel Autosphere

I trace and construct manufacturing processes in our industrial culture in rhythmic movement patterns.

I am a movement choreographer and space traveler to experience space.

Electric traffic conductors ensure the rhythm.

The civilization machine refrigerator tweets: my studio is my factory and I manufacture using machines, machines, machines.

Art machines. Machine art.

Kraftwerk sings: Man Machine.

My hand is controlled and follows a plan. Comprehension 4.0. Industry 4.0

Stepping motors tap progress. Everything progresses.

Where to.

Structure and entropy.

Kurt sings: Refrigerator open and refrigerator closed... everything at one temperature.

Industrial mysticism, sphere of automatons - autosphere.

Paul Virilio says: By using the transportation industry to increase the manufacture of speed and continually improving conductivity, the permeability of the points that have been crossed, one also accelerates their dissolution.

I study algorithms and technoid phenomena. Physics meta physics.

Confusion follows observing nature on the screen. I accelerate.

Mass duplicates simultaneously.

I develop apparatuses of monotony. Rosary repetitions.

Wheels of fortune turn the spaceflight circus, and automobiles carve lines in the landscape.

My ordering automaton sorts pixel fields, and pixel fields sort our world.

Ada's fruits - freshly harvested.

Scanning products... Scanning people. Metropolis and server farms.

Electric generators clock time, synchronous motors operate hertz-synchronously.

High-frequency trade with light and speed. Machines oscillate nervously, buildings are painted in viscous gear oil.

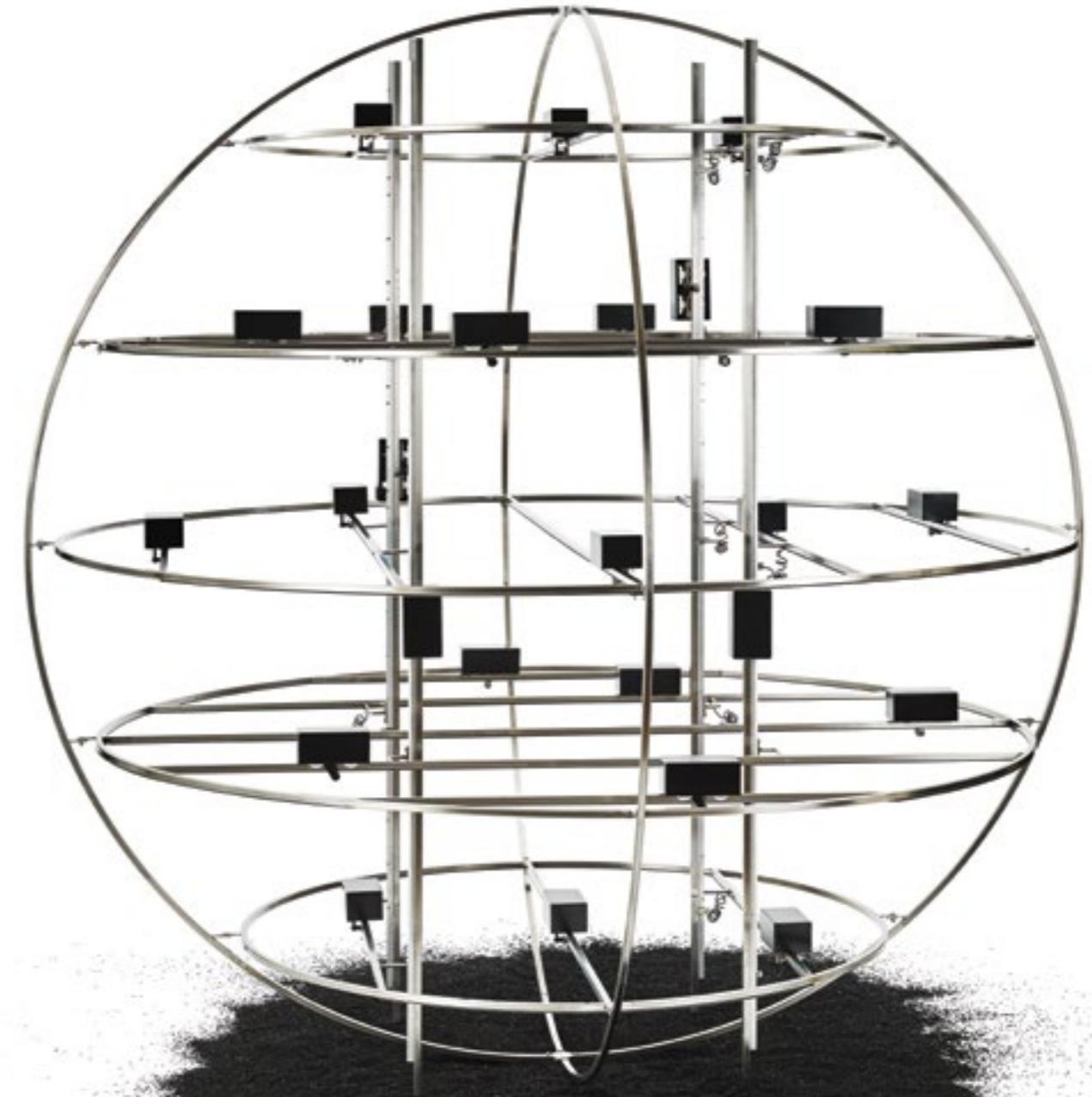
Numbers count - our progress. Numbers pump motor clouds.

Numbers pump data clouds.

Pixel parcels delivered - my monitor informs me.

Isidore of Seville says: Remove numbers from all things, and everything perishes.

Why.



Ulrich Schweiger

Departure into a new present - Now equals movement equals life

Everything known to us is dynamic and subject to change.

We all have many opportunities - and are a distinctive part of them ourselves.

We are moving in the present between past and future.

We are present.

As a sculptor I have the great opportunity to materialize this circumstance in a way that it can be experienced throughout space and time. The moment which is connecting the past and the future of a sculpture lies in the present. It is in that present, during which the sculpture awaits to be experienced by us in a different way while changing.

Opponents like question and answer, retrospection and prospect, energetic audacity and persistence are coming together forming the quintessence of the finished sculpture. An independent cosmos of different directions which is a natural part of the surrounding space: The dance of freedom of the individual – the lighter and more humorous the performance is the more it succeeds.

Since my youth my passion is the art of drawing. It is the base for the playful and vivid traits in my “figures in space” (“Raumgestalten”). Such a graphic sketch is created in sublime moments. The filigree, vulnerable, and determined qualities of the lines persists in the following artistic process up to the completion.

No sacrifice is made to adapt the contour to plastic necessities. After being cut the paper bodies are spontaneously shapeable. This is the base material from which I can easily make the essential choices for a ful-

ly plastic sculpture. The development happens without me anticipating the destination or outcome in advance. Thus, I can encounter astonishing twists repeatedly while modeling. In that sense, the creation of my sculptures is freed from the burden a plan could impose. My creations are discoveries made in a process where I observe my actions curiously and mindfully and where I synchronize its effects with my internal tone.



Jacqueline Seeber

The grey cycle

How should these paintings appear to the beholder?

People will view this “grey cycle” and judge the technique, the motive, the choice of colours.

Many will observe the sorrowful faces of the individuals shown – their postures reveal discomfort, anxiety and weakness.

To accentuate these feelings, the paintings are predominately kept in various shades of grey.

Nothing but time itself inspired me to create these pieces of art.

In a time when most of us have to face the fact that our reality of peace and security in our personal environment is turning out to be nothing more than an illusion, it is an inconceivable thought that our pampered society could ever be hijacked out of its familiar surroundings.

Paintings are just paintings. But if you dare to take a look, they might create feelings and create space for new thoughts.

Creating awareness is the purpose of these artworks.

Why do peaceful people, without any aggression or political ambitions, have to flee their country?

These people don` t know the whys and wherefores, where to go or what will happen to them and their loved ones.

One compassionate person cannot chance the world – but he can contribute to help humanity to live up to its highest ideals.

This very thought is the first step to action.



Fiorenzo Senese

What thrills me most is to capture the “aesthetic essence”.

Sometimes the beauty of a scene is in its whole composition but, in many cases, when we say “I like it”, there is something, in what we see, which represents the main key of that feeling.

I try to catch and show that key.

When we isolate that specific point, we create a sort of new reality on its own, conveying emotions regardless of the context, which becomes even irrelevant.

It is not an abstraction; it is rather an extraction, because, if we want to stick to the definitions, something abstract does not exist in real life. My images instead come from the reality; they are existing parts of reality. To be consistent with this statement, there must be no alteration of the scenes. In fact, the use of the post production is limited and, in any case, the scene is untouched.

The project “Lines”

Lines in the broadest sense are the base of many human concepts and structures.

Some examples of concepts? Lineage, borderline, bloodline, communication line, airlines, product line... and for the structures: pipelines, pillars, roads, bridges, cables, rails, channels...

These structures are part of our daily routine, where almost everything looks ordinary, acquired, maybe mundane, and we don't pay much attention to them. Through my camera I try to catch some aesthetic details and show another reality, where these “ordinary lines” create unexpected and suggestive effects.

So the pipes of a mall can become part of an incredible machine, some structures like a simple car roof can look as if they were floating in the space, shining of fluorescent colors, a hotel corridor can show you the way to a mysterious path away from the ordinary, the glasses of a shop can bring you in a multidimensional reality.





Simhyang

Starfield

For many years, I have used ink sticks, thread, and *Hanji* (traditional Korean paper) in my work. Hanji is where my mind resides, and ink sticks and thread are forms of my mind. Despite its simple shape, thread creates numerous relationships with beings through its inherent nature of connecting things.

In the *Starfield* series, I embody the value of all existences in the world that I see, hear and sense, into the form of stars. The free and irregular form of layers of threads densely weaved back and forth, reflects the complex relationship of people. Especially, “the hidden” is an important element in my work, implying the value of things that are invisible.

In every phenomenon called a relationship, there is an owner. In *Starfield*, stars expressed in the form of points are the owners. They exist as light communicating through the links of each other; during their existence they shine; the shine is sometimes uncovered or hidden. Although no existence can shine by itself, we only see the gleam that is exposed. We do so although there is always a hidden (veiled) shine of connections...

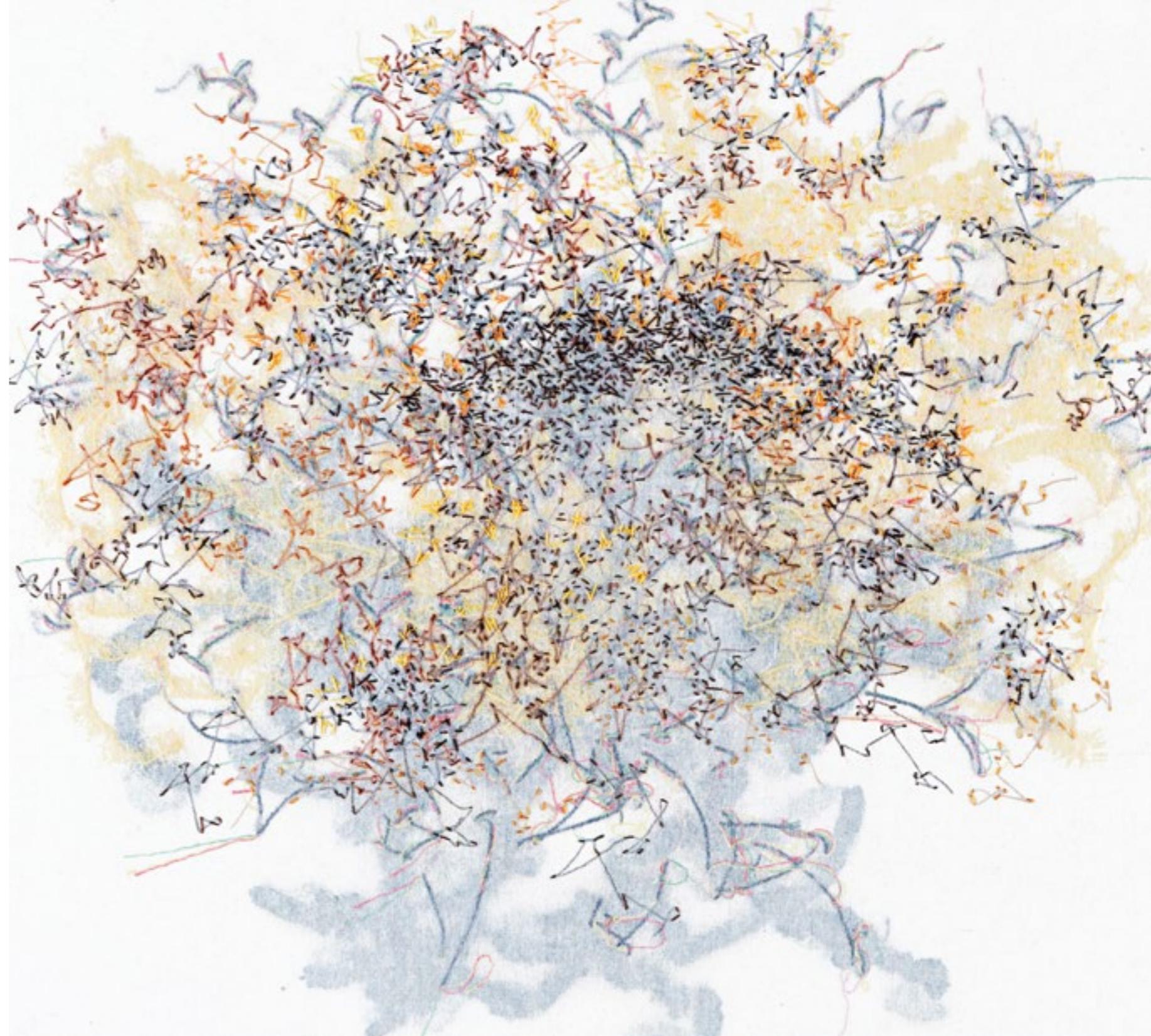
In our fast-paced daily lives, it is difficult to recognize a trivial existence like the small points at a corner, however I get to find myself through materiality and the relationships between materials. Connected through similar shapes of points and lines in my work, the mutual existences, such as light and darkness, and the revealed and the hidden, are mutually dependent on each other; they are actually connected through relations.

This is similar to how human beings exist in the world. Nothing is permanent. Regardless of the difference in time, everything perishes. Therefore,

even a small little point has a great importance among numerous existences, because nothing is perpetual.

A space between a point and another point, and spaces connected by points are infinite. Time continues to flow from a fleeting moment. And we all exist as owners within these relationships. Personally, I am the owner of my life, but all others are also the owners of their lives from an objective perspective. Furthermore, owners should accept and embrace rather than possess.

Starfield is a positive message in the era of anxiety and loss, that every existence is significant with its own inherent value and reason. It also imparts the need to retrieve our self-esteems and the importance of relationships (as light cannot shine without the presence of the darkness). I hope we can all communicate by reflecting ourselves and overcoming the obsession and selfishness through communication, rather than trying to define ourselves. I hope to freely connect with every existence I encounter in the vast space of the world, instead of lingering in a moment.



Laurel Smith

My goal with art is to take people beyond the every day boundaries of life; to experience the subtle dimensions of existence and at the same time to have an awareness of the cosmos and the connection between the two.

Each work of art captures the flow of unique vibrational energies, at play with overlapping dimensions. Time, space and existence are themes that run through my creative process. Time travel, unraveling timelines, dimensions of consciousness, galaxies of light and portals, all are themes which go beyond time, space and existence to the infinite, unbounded realm.

How large a vision can you have? Creation energy unfolds unlimited possibilities. When the boundaries of our minds disappear, creativity explodes and we can operate in a universe of infinite potential. My personal artistic structures hold keys of consciousness which bridge the finite to the infinite. When I create, I work spontaneously in the moment and open fully to the ever expanding flow of creation. I move beyond thought, beyond the mind, beyond material existence. I am taken into a place of extreme bliss and joy.

Can art transform you, your space, the environment and even the world? I invite you to experience each artwork as a portal to the infinite, to take you out of the personal structures of your every day life and into the truth and beauty of transcended consciousness.



Vanessa Hedwig Smith

The Art of Impermanence

My exposure to art began in the womb. My Mom told me that when she went to see the film, “Lust for Life” she almost fainted as she watched Kirk Douglas paint in the role of Vincent Van Gogh. She didn’t know at the time that she was pregnant with me.

I suppose that what matters to me began with fairy tales. The characters in these stories seemed to be essential, not superfluous, and made of the solid characteristics of identity. They helped me with my childhood obsession to understand things and to make sense of the world. They also prepared me for a world in which we have to be strong.

One of my favorite fairy tales was one that my Mom read as a child. The story was about two sisters named Jorinde and Joringle. When speaking, one had jewels and pearls and flowers coming from her mouth. The other spewed out snakes and toads and lizards. I loved this tale because it was about kindness. I re-told this story to my Mom in the hospital just minutes before she died this past August. A painter and a visionary, Annette Fox Smith was a person who treated life with countless ways of expressing herself. Now, I am the beneficiary of a world that endlessly and visually references my Mom and which finds its way into my art and film work.

I moved to New York in 1985 and my Mom suggested I try painting. I also started making some short films. Since then I have lived and worked as a painter and filmmaker in India, England, and Nepal, and the United States, where I live now.

In 2007, I came up with the idea of making a series of films called “The Art of Impermanence,” that explore the fragility and randomness of life, includ-

ing the finality of death. Two events in my life were the inspiration for the series. The first happened when my brother and I were very little. We were happily blowing a big bubble when we found out that our Grandfather had died... my Grandmother sat down in a chair and had a nervous breakdown. I learned then that nothing lasts forever.

The second event involved my husband. Prior to our meeting, my husband’s girlfriend, Gilda, had drowned in a river in Nepal. While we were dating my husband returned to this river by kayak and threw flowers out on the water. That same day, in New York, without knowing what my future husband was doing, I painted a picture of a boat on water with flowers floating on the surface.

In the first films for the series, I interviewed Tibetan Buddhist Lamas, because Buddhism deals with how to appreciate and deal with the impermanence of life. The project evolved to include teachers, Buddhist scholars, doctors, environmental thinkers, artists, and writers. The series is 108 short films derived from 56 interviews, thousands of notes, and research. The films focus on compassion, consciousness, the environment, religion, happiness, health, creativity, and basically everything about the nature of being. Above all, the films demonstrate how the reality of impermanence permeates our lives and our world. I have learned so much from everyone I have interviewed and worked with on this project. My hope is that these films inspire others.

I believe that what we say and do matters – that our life, itself, is a project to be worked on and that our personal conduct is a teacher.

Supported by Olivia and John Farr and Russell Dymock Smith Jr.



Sohn Paa

Man and matter, that reflects each other; material substance shows us another side of the human inside. I discover myself by engaging in the work of investigation, alteration, and transformation of qualitative aspect of matter. 'Time', 'Space', and 'Being', which forms philosophical conditions to make sure of my identity. As material displays its physical properties unconsciously, I disintegrate the established qualities, reconstruct it based on my needs and purposes to meet my aesthetic senses. Even without direct involvement towards socio-political issues, I've been highly interacted with the environment as a social being.

Basic elements for creation: matter & form, main concerns, and myself are struggling each other, and I distribute my energy to reconcile the conflicting forces. Apparently unconcerned material world would make its presence known, even in a whisper, that is enough to get excited to me. I'm trying to be quick and calm capturing its move and respond.

My art all begins with the body, which enables me to focus on the labor-intensive work; my dominant states of mind, fear and anxiety is expressed, through which it would lead me to new material forms. In general, metallic material is enough to trigger fear and scary emotions, for it's cold metal surface, but sometimes it treats human pain, as seen in the acupuncture needle. Fear and anxiety, irritates you when you are a way off the feeling; when you are incorporated into it, that is not fear any more.

What I want to deliver to the viewer is the opposite extremes have much in common. When you establish defines to the world, you might see the very counterpart of each other in it, that would reflect each other, and you do acknowledge the counterpart entity.

My conscious mind teaches me to remain indifferent not to be one-sided. I'm standing at the end edge of the border with an acute antenna to the world; that's how live as an artist.



samuel stubblefield

SEEMINGLY UNRELATED SYSTEMS (three experiments that may be classified as art)

This project is an exploration of the connections that may (or may not) exist in complex systems. These experiments create intersections between music composition, whale vocalization, the internet, neuroscience, and the urban condition of Venice, Italy. The possible discovery of connective tissues running through these seemingly disparate elements holds the potential for empathetic growth - an outcome cultivating any newfound empathy is considered successful.

The experiments can be looked at as three, separate developments:

Venice Experiment #0001: untitled. experiment. sound. urban-environment.20170513

The first experiment is time-based, being found in the urban context of Venice, Italy. This experiment employs row boats and rowers that move through the city's canals. Within each boat is a smartphone, as well as a large, battery-operated loudspeaker. The smartphone is connected to the loudspeaker, playing sounds of whale vocalization as the boats move throughout the city. Communication (natural and digital), a cross-species relationship to water, and the use of levity as an urban design tool are all elements at play. These components act together to create an unusual presence of nature within the civic setting.

Venice Experiment #0002: untitled. experiment. sound.gallery.20170513

Driven by an anti-disciplinary approach, this installation resides within the gallery and focuses on the sense of sound. The installation dismantles ba-

sic rationale used in music composition, allowing streaming internet data to somewhat replace musicians. Hundreds of pre-generated sounds are arranged, queued, and dynamically controlled by software. The composition software is informed in real time by streaming data from the smartphones used in the first experiment, as well as streaming data broadcast by sensor-clad buoys located in oceans throughout the world. The arrangement is constantly evolving as the data incessantly influences the composition, examining culturally significant properties of music, the internet, and their relationship to each other. Because it employs data gained from the first experiment, this piece also builds a physical, however intangible, connection to the urban setting, as well as "natural" communication methods developed by mammals over thousands of years.

Venice Experiment #0003: untitled.experiment. technique. visual."mekong".20170301

Comparatively simple, the final experiment pairs the sonic composition with a visual counterpart. Based on work with neurologist Dr. John Medina, this experiment looks for unempirical evidence used to gauge the value of sonic art within the gallery setting. In part, the visual component asks the audience, including the artist, to determine if the piece should exist. Simultaneously, the imagery intends to create a conceptual thread between the experiments by leveraging the more often relied upon sense sight to visually augment the sonic work.



Kāryn Taylor

By Jaimee Stockman-Young

Kāryn Taylor's work materializes like abstracted elements of architectural plans. Part digitally projected/part physically constructed, these works bring a refined poetics to the structural form. With a practice that pursues a deconstructionist approach to object making, Taylor creates environments suggestive of the work of architect Peter Eisenman and artist Fred Sandback. Creating experiential environments that displace certainty, Taylor's work distills spatial form into theoretical science. Removing the essential components of space, laying forms flat, bending them around pre-existing environments, Taylor proposes a question about the nature of our existence being proven through personal observation.

Contemporizing the American Minimalist exploration of space and form, Taylor brings lightness to the genre, forcing it into the 21st century. Where artists like Sandback focused on delineating space to create illusions of mass, Taylor's practice develops forward from that, expanding drawings into 3D installations that pull the very idea of physical mass apart. Languidly moving, the simplicity of these works deceptively hide the intricate and immensely considered process of their creation. Taylor's practice is consumed with investigations of existence and experience amplified through ideas in quantum physics. A softness in approach brings a delicate power to the work, a gentleness that manifests with ease and grace in the movement of the lines.

Taylor's installations expand these architectural drawings within the gallery, forms deconstructing and reconstructing before your eyes. Visually these works play back and forth between the analogue and the digital, often with the viewer being unable to surmise what is static/sculptural and what is projections of constructed light. The illusionary effect of these installations

displaces the viewers understanding, if only momentarily, of how the drawings, and the space in which they are displayed, are constructed in the first place. The animation of these drawings manipulate the potentials of space expanding this out into a conversation around time. They allow the mind to wander, to see connections between spaces, and reflections of the gallery itself within the work. The viewer starts to see further potential outcomes of where lines could connect, or shapes shift.

There is a seductive nature to these works, an intrinsic aesthetic pleasure in the linear construction, and a simplicity in its mastery. The destabilizing properties of Taylor's propositions, questioning certainty in one's existence, are never jarring in their execution. With immeasurable possibilities and an abundant field of research, Taylor's work is limited only by the bounds of the science and the tools in which we have to measure and understand its nature. Stretching and shifting, pushing physical boundaries into meta-physical suggestions. Trying to access a new experience of space, time and the underlying reality of existence, Taylor takes the viewer on a journey to expand the possibilities of the essence of our reality.



Tbilisi State Academy of Arts

Re-think the future

Tbilisi State Academy of Arts (TSAA) - the oldest and largest art academy in Caucasus. More than 1600 students are enrolled in BA, MA and PhD programs. The TSAA prepares students to become self-aware artists who make a meaningful contribution to society with their innovative passion, experimental attitude and profundity. At present, the Tbilisi State Academy of Arts comprises 5 faculties: Visual arts, Architecture, Restoration and Art history and theory, Design, Media Arts.

In the exhibition "Personal Structures" the Tbilisi State Academy of Arts presents studios of visual arts with the following artists: Natia Benashvili, Avtandil Gakhokidze, David Gotsiridze, Salome Elanidze, Anna Tsotsonava, Mariam Shakarashvili, Mariam Aqubardia, Mako Lomadze, Mariam Odishvili, Giorgi Kobiashvili.

Curated by Ilia Zautashvili, Sophia Cherkezishvili, Niko Tsetskhladze and Vakho Bugadze (professors of visual arts studios).

The authors of the project: Gia Gugushvili, professor, rector of Tbilisi State Academy of Arts and Alexandra Gabunia, art historian .





Teo Chai Guan

Man & nature

I have worked on these works over a span of 10 years. My emotional state is ever-changing in every stage of my life in that 10 years, thus the photography treatment changes along with it.

The land that I live in is fast changing. I see one development built after another. I see forests being flattened. I see living creatures disappearing. High rise buildings keep sky rocketing all around. The country has progressed into a developed country – a pragmatic and economically driven society, with the need for things to be done quickly with no time to waste.

Ancient history spans across thousands of years and we make up only a small portion of it. Despite that, in the short time of our existence, we have made enormous changes to the environment. Human intelligence has arrived at a state where we can literally accomplish almost anything. We live in a place where structures are designed by man, even plantations and rivers are carefully crafted and placed in by man.

We have distanced ourselves from the ground and Mother Nature is now mostly covered by the concrete jungle. We must now intentionally plant vegetation in our environment to integrate with Mother Nature. We believe in our reasons for doing what we do. We have created a place we humans call home, what we call a comfortable home – a man-made home.

Most people are unaware of the severity of the damage we have inflicted on earth. The natural discipline of things has been disregarded, unappreciated, and disrespected.

I personally like to visit undeveloped places where most things are untouched. Everything in the environment is natural and authentic. Nothing more is needed except for a simple roof over our heads. When I visit such places, I feel harmony, I feel the balance between Man & Nature. This is the place we belong to.

Even today, we are still speedily and constantly creating a better environment for ourselves. At this rapid changing pace, I am unable to imagine how our future home will look like.



Angela Tiatia

In *Dark Light*, the chandelier – usually a symbol of opulence and power – is suspended outside of its usual context of grand homes, palaces and institutions. Hanging above a scene of tropical paradise, it becomes an opposing social statement on the domination and oppression that accompanied empire and Western colonialism.

Dark Light seeks to unravel the complicated and pervasive forces of colonialism that are embedded within Samoan culture. The artist's body bears the Samoan female tattoo – the *malu* – which in pre-Christian times was considered clothing. The *malu* protected young females as they entered womanhood, and represented their role as guardians of their community and environment. Prior to contact with Europeans, the nude body or *telenoa* was honoured and had a different meaning.

The impact of Christianity on the Pacific body was devastating, especially on Pacific tattooing (*tatau*). Samoa was one of the few nations that resisted missionary attempts to eradicate this art form. As the Samoan poet and writer Albert Wendt noted:

“The tatau and malu are not just beautiful decoration. They are scripts, texts, testimonies to do with relationships, order, form and so on. And when they were threatened with extinction by colonialism, Samoa was one of the few places where tatauing refused to die. Tatau (and still remains in this manner today) became defiant texts and scripts and narratives of identity.

The missionaries condemned tattooing as the mark of the savage and they succeeded in a short period of time in making our people ashamed of tattooing. They also killed tattooing right throughout the Pacific until Samoa

was one of the last places where it was left. If you wanted to be a Christian you were not allowed to have a tattoo. It was a very quick way of denigrating the art.

Decolonisation in Samoa and most of the islands began as soon as the first foreigner step foot on the islands. It is very wrong to talk today that decolonisation began in the 1960's. No, it began the first day other people arrived”.

—Professor Albert Wendt

[Multi Ethnic Literature Conference, Hawai'i, April 1997]

As a result of contact with European Christians, the *malu* and male equivalent (*pe'a*) were condemned and banned. Colonialism gave rise to a new cultural practice of hiding the *malu* and shaming the female body. As time passed, the male body escaped the scrutiny of Christian patriarchy. Men were eventually free to publicly display the *pe'a* without repercussions.

Poignantly illuminated by a chandelier, a form of Western technology and opulence, *Dark Light* uncovers the Samoan female body as in pre-Christian times. Shielding her eyes from the light of the chandelier, the Samoan female resists being the objectified subject and confronts the gaze of her viewer. This subversive and political act re-centres female power, highlighting the potency of both symbols – the chandelier and female body.



Miroslav Trubač

Through sculptures I am trying to express the narratives that often draw on the memories and situations that seem to me paradoxical, absurd and insoluble. I am concerned with figurative sculptures devoid of any ideological and political indications or purely conceptual thinking.

I reflect on the situations that shape my value system in relation to reality. The narratives express my personal experiences, the situations I shared with my family or close friends.

“The narrative has always been important to me as a basis for conflict and its related emotion.”

My memories are rendered in images proven by time. Introspection is an important point in my search for subject matter. The themes are inspired by my memories of childhood and adolescence, by the situations associated with my adulthood based on my experiences shared with people I respect. This is one of the motifs I have incorporated in my sculptural compositions of male figures and activities. My work is subtly interwoven with the motifs of doubts and their clarification, a material expression of the situation, in fact its logical evaluation.

The work chosen for the exhibition Personal Structures comes from the series I have been working on at present. It focuses on the iconography of the themes and visual schemes frequently explored in literature and visual art: The Little Prince, Icarus, Judas, Atlas. I am trying to reinterpret and newly encode all these themes to achieve my visual objective. Judas, the man experiencing the autumn of his life, stands triumphantly on a broken tree branch, gazing at a growing artificial tree. The sling around his neck

completes the bizarre scene. In my interpretation Judas embodies vanity, he is a man experienced in the matters of earthly life. He stares fixedly into the future, waiting for death.

The figures depicted as protagonists of situations in everyday life enable me to draw attention to the current social situation, to the position of people in society, to their loneliness. Ethical elements in my works aim to teach and simply illustrate extraordinary situations arising from the essence of human existence.



Tsai Wei-Cheng

By Woan-Jen Hsu

Divertimento for Journey to the West

Cultural interaction between the East and the West has been going on for a very long time. As early as the 3rd year of Zhenguan in the Tang dynasty (AD629), there was Xuanzang the Buddhist monk going west to seek dharma. Xuanzang exited the border from Liangzhou, going through countries in Western Regions, climbing over the Pamir mountains, and eventually arriving in Tianzhu (now India). It took him 16 years to return to Chang'an, the capital of Tang dynasty (AD645). Afterward, Xuanzang translated 75 Buddhist sutras into 1,335 volumes, and he is regarded as the greatest Buddhist sutra translator in Zhongyuan (the central plain of China). These translated Buddhist sutras were subsequently spread to the Korean Peninsula, Japan, Vietnam, and other places through the diplomatic envoys sent to China by other countries, and the translations had a far-reaching impact on the religions, cultures, and arts of the Eastern countries. Great Tang Records on the Western Regions, narrated by Xuanzang and written by his disciple Bianji, not only became the prototype of the later novel Journey to the West but also provided precious information for historical and geographical research to both the East and the West.

Journey to the West, written in the middle of the 16th century, combined the thoughts of Confucianism, Buddhism, and Taoism and is very popular around the world, having been translated into multiple languages. Its storyline, widely known among Taiwan households, mainly describes 81 disasters that a Tang monk and his disciples went through. The Tang monk, inspired by and modeled after Xuanzang, is the protagonist of the novel on the surface, but the focus of the whole storyline is gathered around his most senior disciple, Sun Wukong. Today, approximately 500 years after the completion of Journey to the West, Taiwanese artist Tsai Wei-Cheng is

bringing Sun Wukong west (Venice) again with his 72 Series of sculptural work, a series that has great cross-cultural significance.

According to description of Journey to the West, when Nüwa mended the heavens, she left behind a magic stone. That stone absorbed the natural essences of the sun and the moon, and a monkey later burst out of the stone. Taoist patriarch Bodhi taught that monkey the 72 polymorphic transformations, told it how to summon the somersault cloud, and christened it Sun Wukong. Ruyi Jingu Bang, its weapon, was forcibly obtained from Ao Kuang, the dragon king of the Eastern seas, after Sun Wukong created a mess in the Dragon Palace. The magical headband the monkey wore is the Buddhist instrument that the Tang monk used to contain Sun Wukong by reading spells. In the 72 Series created by Tsai Wei-Cheng, the magical headband of Sun Wukong represents tangible and intangible norms, the somersault cloud that allowed Sun Wukong to go everywhere freely represents unfettered dreams, Ruyi Jingu Bang—the size of which can be enlarged and reduced at will—represents flexible power, and the child-like image of Sun Wukong represents the pure and clear inner self. This immutability of the absolute of the inner self reflects the eternal truth of the ever-changing things in this ever-changing world, namely the fundamental postulate is the great primal beginning of all that exists. That statement is what the I Ching would describe as “There is in the changes the great primal beginning. Taiji generates the two primary forces. The two primary forces generate the four images. The four images generate the eight trigrams”. Taiji is the root of the formation of the universe, driving the earth to rotate. Yin and yang, change and static, are both inter-restricting and yet inter-promoting, interrelated and becoming a unified body.



Tsai Wei-Cheng is bringing his 72 series to Venice and allowing Sun Wukong of Journey to the West to go west again. This trip to the west is no longer about retrieving Buddhist sutras but taking Eastern philosophy to the Western world. Deep kiss has the sweet poetic feel of immersive love. Iron King Kong is the self-dialogue of self-proclamation and self-encouragement; fear does not come from external sources but from inside the heart. The Other Day describes the circumstances of life that are ever-changing, and change is the eternal truth of life. Tsai Wei-Cheng uses this contemporary art language to compose this divertimento about Sun Wukong going west. The series is brisk, simple, and humorous, yet it profoundly conveys the concept of the universe and life throughout the long history of the Orient.



Guy Van den Bulcke

By Ernest Van Buynder

Pro-president of the Museum of Contemporary Art Antwerp (MuHKA)

For Guy Van den Bulcke (°Antwerp 1931) the importance of the art of painting is connected to the meaning of our existence, but also to our insignificance vis-à-vis nature and the cosmos. Fascinated by oil colours and canvas, he has for decades researched the creation of images with a view to penetrating more deeply into the reality around us. The tradition of painting offers him an adequate answer to the complexity with which the global world is confronted today. This artist synthesizes styles. He has developed a grammar of painting with some elements from surrealism, pop art and hyperrealism, but this does not imply easy categorizing. Moreover, he can be subsumed both under the abstract painters and under the realists. Parts of his paintings are represented meticulously, with a unique virtuosity and painstaking scrupulosity in detail, while other parts are painted in a more abstract way. The artist provides the images which he borrows from reality with an imprint of his own. He shapes his realism through a distinctive choice of image, composition, framing, form and colour. His figurative tableaux are based both on photos that he took himself during his intercontinental voyages and on existing pictures, which he deforms and interprets.

In order to faithfully paint reality the enabling condition is a certain way of seeing, a “thinking” eye as it were. That thinking eye has been developed by Guy Van den Bulcke during his long career which started in the period 1946-1954 at the Royal Academy of Fine Arts and at the National Higher Institute of Fine Arts, both located in Antwerp. He was awarded many art prizes and has been highlighted by individual exhibitions, a.o. Bozar in Brussels, the most important player in the field of the arts in Belgium, the Galleria Apollinaire in Milan and the International Cultural Center (ICC) in Antwerp, two top locations for contemporary art and the Gallery La Colombe d’Or in Houston, which introduced him in the USA.

In his long career as a painter, but foremost in the past four decades, Guy Van den Bulcke has been searching not only for the essence of humankind, represented in many paintings, but also for the sublime in nature. The Irish philosopher and politician Edmund Burke (1729-1797) defined the “sublime” as an experience of intense emotions which can be aroused by ultimate beauty, but also by threat and danger (*A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*-1756). Guy Van den Bulcke was eager to experience sublime sensations by exploring nature and meeting people through world-wide journeys. In his paintings he intensively studies the elements earth, air and water in confrontation with humankind. Women and the elementary forces of nature dominate a considerable part of his paintings, underpinning his efforts to turn them into a personally felt, sublime experience. He is a painter with a personal style, subjecting nature to his own laws and rules. To look for a greater truth than the one which offers itself at first sight, to provide a broader and freer interpretation of humankind and nature, and to appreciate not only the eye but also the imagination, that is his creed.





Mieke Van Grinsven

Africa intrigued me from a young age. I was born in the Netherlands. I attended Arts Academy in Arnhem, where we were taught to produce art in a structured manner. We had to adhere to certain methods of expression. Planning ideas and concepts before creating the work of art.

After finishing Arts Academy, I travelled extensively with my husband, Henry. We worked in Zambia for five years for SNV, developing a carpentry and leatherwork enterprise. Since 1994 we have lived in Arusha, Tanzania. We adopted two children, Romana and Remi, now 18 and 13 years old.

In 2004, I travelled to Zimbabwe where I realized an intrinsic desire inside me to sculpt. During course in stone sculpture, I discovered that I needed to create with my own hands. I have been sculpting in stone since this moment of realization.

Sculpting in stone touches a part deep inside me, it connects the outside world to my core. It reveals that which is otherwise hidden. I found that each stone had a story, a natural shape, which mimicked, or connected to, something deep in my subconscious.

At first I saw faces, in the raw stones, but never realistic, they developed whilst carving. They were all happy faces, with a strong energy, radiating to the people who bought them, as if they recognized a part of themselves in it.

After carving almost 50 faces, I felt the need to create more of a human form in the stone. This was a bit of a struggle as the head broke at the neck many times. I realized it is a natural exchange of energy, an organic communication, between the stone and the artist, creating.

I was only able to concentrate on torsos for a while. I created machetes using live models and clay. The machetes were the start of the idea. Later the Torso's, sculpted in stone, had their own story.

They became more abstract, mimicking the forms of African women, strong and grounded forms. The strong bends in the back seemed to push energy from the earth into the universe. My abstracts had names like "energy through stone" and "energy spreading out" and "exploding heart". These sculptures were still related to parts of the body.

Since 2013 my sculptures ask more from the viewer. They have become abstract forms, resemblances of the real world but leaving much to the imagination. The sculptures are a way to communicate and exchange universal energy at another level.

I love it when people come and visit my sculpture garden in the acacia woods, in Arusha, Tanzania, a tranquil space between habitation and nature. Birds call in the background, small trails, and lead people from on sculpture to the next. Imaginations are free to wonder. My art is created organically, inspired by the tranquility of nature, the songs of birds, the splash of light through yellow fever trees. Art is an expression of a community and I feel privileged to have the support from so many people here.



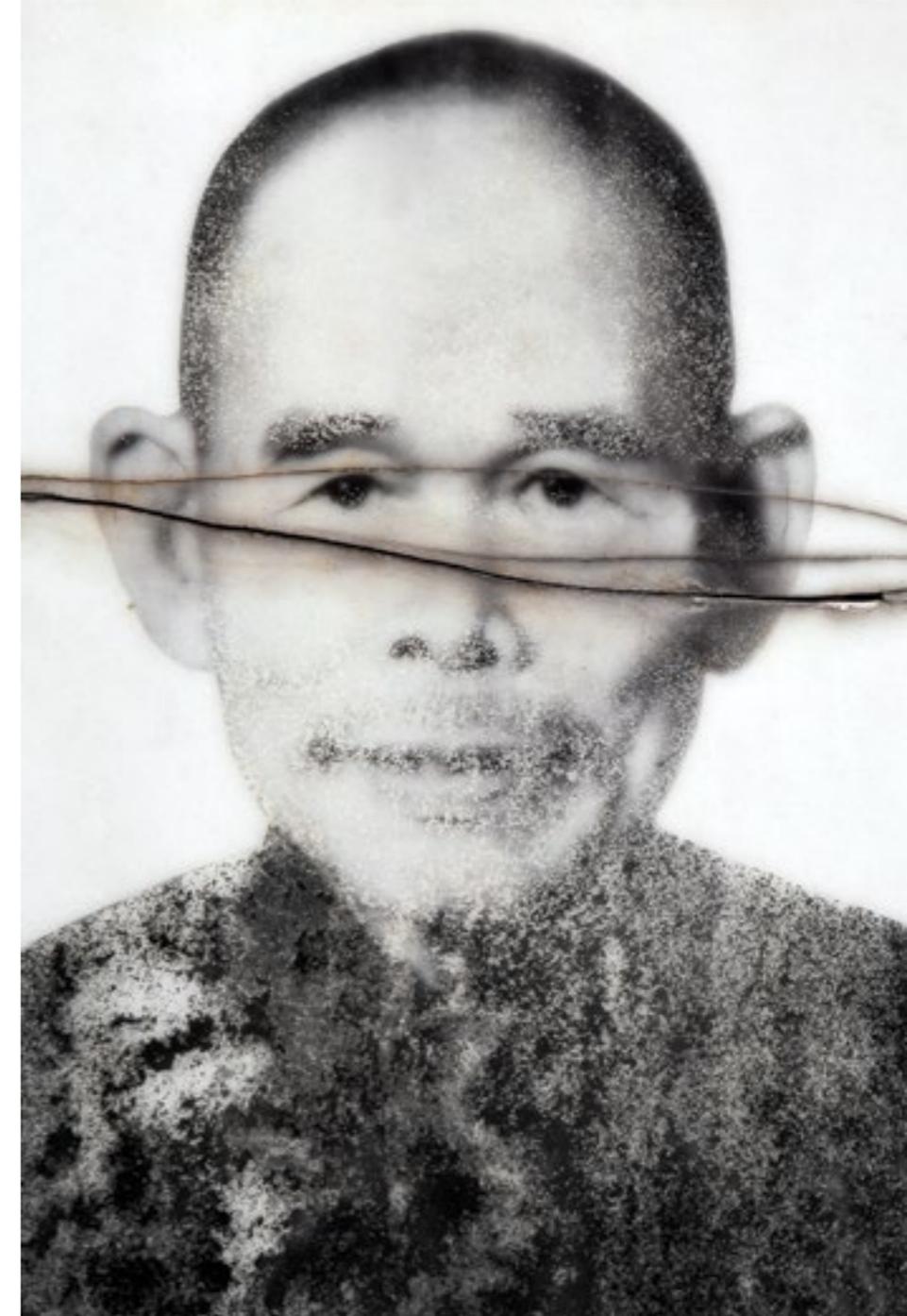
Kris Vervaeke

This is a selection from more than thousand pictures taken of portraits found on the tombstones in Hong Kong's cemeteries.

The portraits have been isolated from the headstones on purpose. Out of the context of the cemetery and away from the idea of death. The focus lies on the portrait itself, people in their present. Over time the portraits are exposed to rain, sun, extreme temperatures and humidity. The portraits become abstract. In the end time , space and existence merge into a single image and we are left with the abstract beauty of the image as such.

The portrait series exposes both the strength of the individual face and the perishable nature of the individual human body. The fading images reference mortality of human life, and the limitations of our impact. Subconsciously, our interest in the individual fades as the portraits become less clear. It is quietly replaced by our draw to the beauty of the abstract image. We will be remembered only by the children of our children. As the faces fade further, anonymity returns and once again we become part of nature... ad infinitum.

Cemeteries are essential features of Hong Kong's cultural landscape. They are a symbolic place, powerful and feared. A link to the afterworld. The only prime property in Hong Kong that is deserted during most of the year. These deserted cemeteries house many tiny portraits, fading faces. Memorial portraits on porcelain that show the person in real life, personal and often intimate. A single image, never meant to be used as a memorial, selected to convey a whole life.



Lars Waldemar

My artistic point of departure

As an artist I am rooted in a kind of interpretation of Nature. When I study it I try to dissect the object of my attention until I am left with those structures and building blocks that are the very essence of Nature. From these observations I create my works. Not as an illustration of what I have seen but as an interpretation that often involves something found in other objects and results in a new crossbreed. You could call the process a kind of remake of Nature.

My objects can on one hand be seen as purely aesthetic but on the other they are also comments on our existence and what we are part of. This aspect of the works is underlined by the fact that I often place the sculptures in their own space in the shape of a glass casing or boxes and in my choice of materials. An object works according to its material whether it is limestone, wood or metal. Finally the works are often a combination of different sorts of materials.

My choice of materials is probably somewhat unorthodox in that I have a tendency to choose the more humble materials such as limestone, concrete, wood and cast iron. Especially limestone has been my favourite since I think my idiom fits this material very well. A limestone sculpture depends on the shape and it's interaction with light and shadow. The material in itself does not really offer anything to the eye. These humble materials could be described as the basic rhythm of my works. Apart from the rhythm I have a great urge to experiment through the combination of limestone with other materials that are otherwise rarely used for sculptures.

101 statements about biodiversity

We live in a time where we are fed clear and simple messages until we believe they are the truth. This tendency I would rather not like to be a part of. Even though I have an opinion about things there is not one specific message I would want to promote. I wish for my works that they could provide a breeding ground for reflection and thoughtfulness.

Contrary to my usual practice I have for this exhibition chosen to create a work with a very normative title. The 100 sculptures have in common that they consist of a well-defined space in the shape of a test tube. They are all done in Savonnières limestone and for some of the objects wood, hair, thorns and hedgehog spines have been added. Although the sculptures are defined by a common denominator they are all different.

In a showcase I have placed a somewhat larger work made of Savonnières limestone and horsehair and this strict arrangement of the works contrasts and underlines the organic and uncontrolled character or essence of the works themselves.



Beatrice Wanjiku

Savages

Wanjiku's Savages Series, began early in 2017 interrogates humans' capacity for consciousness and self-awareness amidst the current political, structural, social and economic upheavals accelerating both at local and global levels.

Transitioning from the Straitjacket paintings dating from 2014 to 2016 - where the artist explored the idea of personal and social boundaries and imposed systems of thought through layering thinly painted white vests that contained the human form - this group of works opens up to examine our innate tendency to self-destruction, the disillusionment of life and the cyclical patterns of conventional behaviour.

Locked in a vicious circle of recurring mistakes Wanjiku's increasingly abstract figures are self-consuming, devouring, blending into each other and pushed to the front of the picture plane. The tension in these works is palpable, as is the artist's exploration of human nature and society's constructs that define us. In her eyes, we have remained Savages, raw, destroying the environment and what we have created whilst trying to attain success within the structures that we have imposed upon ourselves.

"One definition of Savages is the absence of inhibitions and any structure on which 'civilization' is built on. In my work I reflect on what has been happening. This series interrogates the capacity for consciousness and self-awareness amidst the existential dilemmas we face in the wake of local and global crisis, political changes and sudden shifts in policies and liberal, democratic values and wondering whether we can survive as humans.

The narrative of Savages is exploring the disillusionment of life, examining the conventions of behaviors and showing the representation of these conventions (our modern life and the existential enigma) by how our behavior patterns are transmitted. The stillness of the form and the self-devouring imagery, our disillusionment and discontent is a metaphor that serves to point out the tension of the battle within of our daily existence and its inadequate illusions, the anxiety of the unknown, the compulsion to search for meaning.

We are self-consuming, self-devouring and the form consuming itself is a metaphor for the existential battle within".



Dörte Wehmeyer

Our time on this Planet is limited, our existence in constant danger of the elements of nature, of war and destruction, or of the erosion of age. Therefore it is important to find a personal space, in which to grow and to develop one's own personality and create one's own philosophy of life. For me as a female artist it means finding my own artistic expression to express the despair and hopelessness in the face of constant aggression and destruction all over the world. On a personal level, I try to understand and portray the fear of child abuse and sexual harassment, or the pain of poverty and exploitation. But especially as a German artist, it also means being sensitive toward other races, cultures and traditions. In order to better understand human suffering arising out of forced marriage and prostitution I spoke with some woman refugees at Pro Asyl in Cologne, which led me to the topic of genital mutilation, as shown in a multi media installation at Palazzo Bembo at the Biennale di Venezia 2015.

This year I chose the topic of child abuse and sexual exploitation, a topic which is all too often negated or ignored, belittled or justified. Although we don't know which fate these children share, we somehow assume despair and loneliness as the result of their „halfness“, with the broken black glass covering their broken souls, plunging them into an abyss of darkness.

The violin case filled with black coal and the broken violin on top suggest the songs that will never be sung and the music that will never be heard.

All of my work has been work-in-progress for the last 12 years, culminating in THE GARDEN OF TOLERANCE, which I began to build as a vast installation and sculpture garden in Cala Llobregat, Mallorca, overlooking the beautiful Mediterranean Sea. Today it is a permanent exhibition consisting of a

labyrinth of 1000 square meters with 16 tons of Corten steel, a walk-in Star of David, a gigantic rock cave and numerous installations on the wild natural terrain overlooking the ocean. Here, all of these topics of violence and destruction, of war and peace, of hope and hopelessness find their expression through the scarred sheets of corrugated steel, the beautifully aged wooden beams, the high stacks or heaps of burned legal texts, the inflation of innocent white paper, the delicately splintered glass, and the dull-looking lead which stands in sharp contrast to the many beautiful faces of women and children portrayed with their broken dreams from all over the world. It is my hope that my work will inspire others to develop an awareness for the problems of these human beings.

It is my endeavour to facilitate change on a personal, cultural or even political level. And finally it is my hope that the victims of war and aggression find solace in the assurance that their suffering is not forgotten and their pain is not in vain.



Lawrence Weiner

INSTALLATION PROPOSAL FOR
PERSONAL STRUCTURES - OPEN BORDERS
EUROPEAN CULTURAL CENTER AT
PALAZZO MORA, VENICE, ITALY
13 MAY - 26 NOV 2017

LAWRENCE WEINER STUDIO
13 APRIL 2017

ROUGH MOCKUP

PLEASE USE THE FOLLOWING COLORS OR AS CLOSE AS POSSIBLE:

MATTE BLACK:
REFLECTIVE SILVER

PANTONE PROCESS BLACK U
(INDICATED IN GREY)



Ariela Wertheimer

By Aharon Farkash
The Farkash Gallery

Light Boxes

Jaffa- Venice 2017

Listen to a story...

The Last Supper? 12 figures painted on plywood and illuminated in a box filled with light – each figure has a personal and private story of their own but what is the common agenda of the day?

A group of young people enter a restaurant. They order, and immediately begin engaging with their mobile phones. The food arrives. Each person begins photographing their meal. The photographs are uploaded to social media with a specific text and headline... all of life and its experiences are staged and scripted. With the first bite, the comments begin to arrive 👍 or 🗨️ and what about the young people in the group?

They look on, into their phones ravenous for the abundance of reactions to their upload. Everyone has something to say. All of the opinions are strong ones, accompanied by judgment and a public hanging in the Facebook public square.

It is not only the younger generation, but all of us that live with a sense of sharing, exposure and social anxiety. Their lives and deeds judged and condemned minute by minute with a swipe of a finger, on a universal scale of morality in black and white, yes and no. That's it. No shades of colors and with no time to think.

It's the 10th anniversary of the "Smartphone" which has become an integral part of us. The social network, which has given us the sense that we are being warmly cradled by her, has virtually captured us in a cage of rusted gold, signaling to us by creating a society that is constantly produc-

ing a life led by a script and doesn't differentiate between the truths of a moment and life itself. And so what is the truth?

Through life on social media, society lives in a reality which doesn't truly exist but has created a virtual reality for the individual.

In the process as well as the final result, I give a platform in an attempt to give the answer this question. We live in light boxes – our Smartphone's are small boxes lit up reflecting our lives, who we are and what we represent or wish to represent. Everyone has their own light box in their life – their own story.

In my work, I combine photography of skeletal structures and metal elements, which constitute an important foundation for the construction of buildings and houses. The photographs are printed on transparent plexiglass. On the other side, the interior, figures are painted in acrylic on plywood. In between, light has been installed as to illuminate the photograph as well as the painting.

Together, they create light boxes. The characters are trapped between the railings. Each person and their own small or large prison, each with their own story from the past or present. Alongside each story, I place a virtual mirror which enables the viewer to look at himself.

Once we recognize our problem and "embrace" it, we will embed the railings as a basic element in our personality and come out of the experience reinforced. That being said: "What doesn't kill you, makes you stronger".

— Nietzsche



We have the right and reason to decide how to deal with difficulties; do we develop and grow or remain in the same place. We have the power within us to allow ourselves to make a difference during the course of our lives. Through the layers in the work, there's a scenario of deep thinking of our identity, memory versus fantasy, elements of life and death, nature and culture, body and spirit as a kind of visual manipulation.

In one of my encounters with one of the women whose image I painted in the light boxes, she turned to me and surprisingly said: 'I'm not as strong as you made me'.

"You're an intense, strong woman" I replied, "and this has a price, it is the weight of life imposed on our shoulders".

Wall facing opposite wall. Jaffa light boxes facing Venetian light boxes. Jaffa figures facing Venetian figures.

Venice and Jaffa, two ancient port cities. Venice in Italy and Jaffa in Israel are gates from the outside world in. Each one was occupied not once and drowned in blood, far away scents and an array of colors from distant foreign civilizations covering the cities with a layer of makeup. In these cities, the waves of the sea have grazed over the city over long periods of time laying cracks of rust on the metal infrastructure established by mankind. All the human tracks carry with them personal stories of beginning and ends of joy and pain, sickness and recovery. These stories together form a unified world where power is measured in human frailty and strength all at the same time no matter where you are.

After observing stories, I chose to focus specifically on the institute of marriage. I built a piece focusing on this topic. At the center of the room I hung a chandelier on which there are painted images of a man and woman as a tribute to marriage which at its core has an intense passion for an unattainable unity. The spaces in the piece represent the marital structure, emotional escape hatches opposite imprisoned warmth. A game between what exists and what is missing.

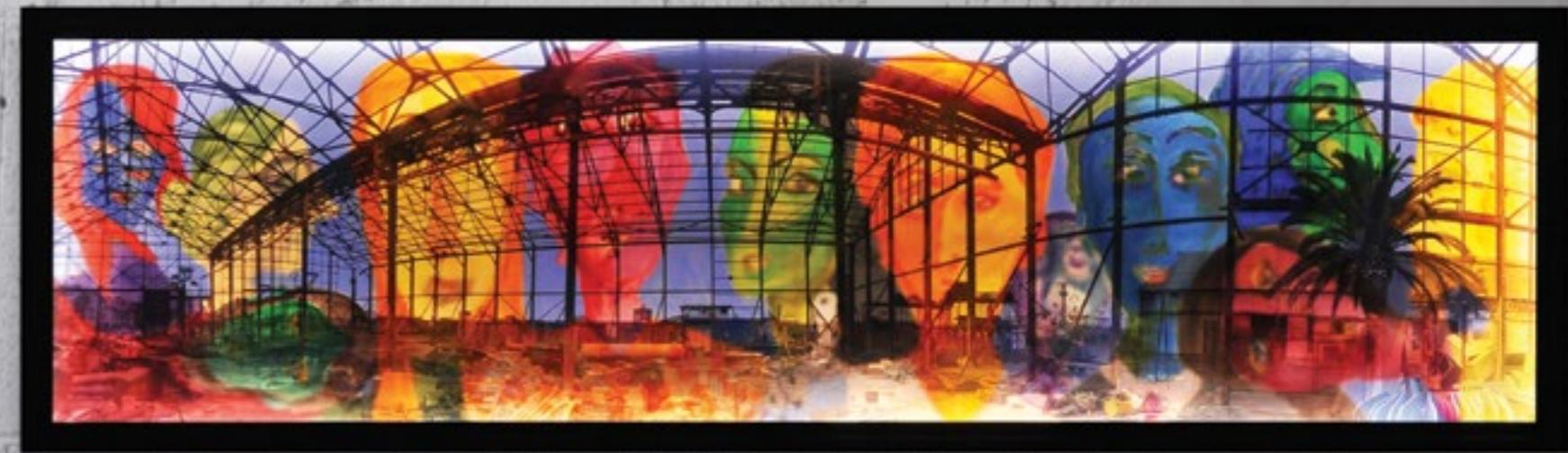
A man and woman are united in a ring that embraces, connects, and sometimes suffocates... the couple are lit, as the shadows and light are used as the shell as well as the content, strength versus weakness, Adam and Eve, life and death.

"Harei At Mekudeshet Li" - "For you are sanctified unto me" The quote stated at the altar during the wedding ceremony, bringing the relationship to a higher level of holiness. At the center of the chandelier hang fragments of glass symbolizing the shattered glass cup which is broken under the wedding canopy. The fragile and perishable are positioned against what is being built and strengthened. In the transition of becoming "I to "Us" there are changes which are demanded which are extremely fragile.

How much wisdom is required of us in order to properly conduct ourselves and not just love one another?

Patience and mutual respect, friendship and partnership are all needed. The passing of time takes its toll on each of us and on the relationship, so that it is crucial to remember that nothing should ever be taken for granted.

Light Boxes Technique: Acrylic painting on poplar wood, print on plexiglass and LED lighting.



Bernard Witsch

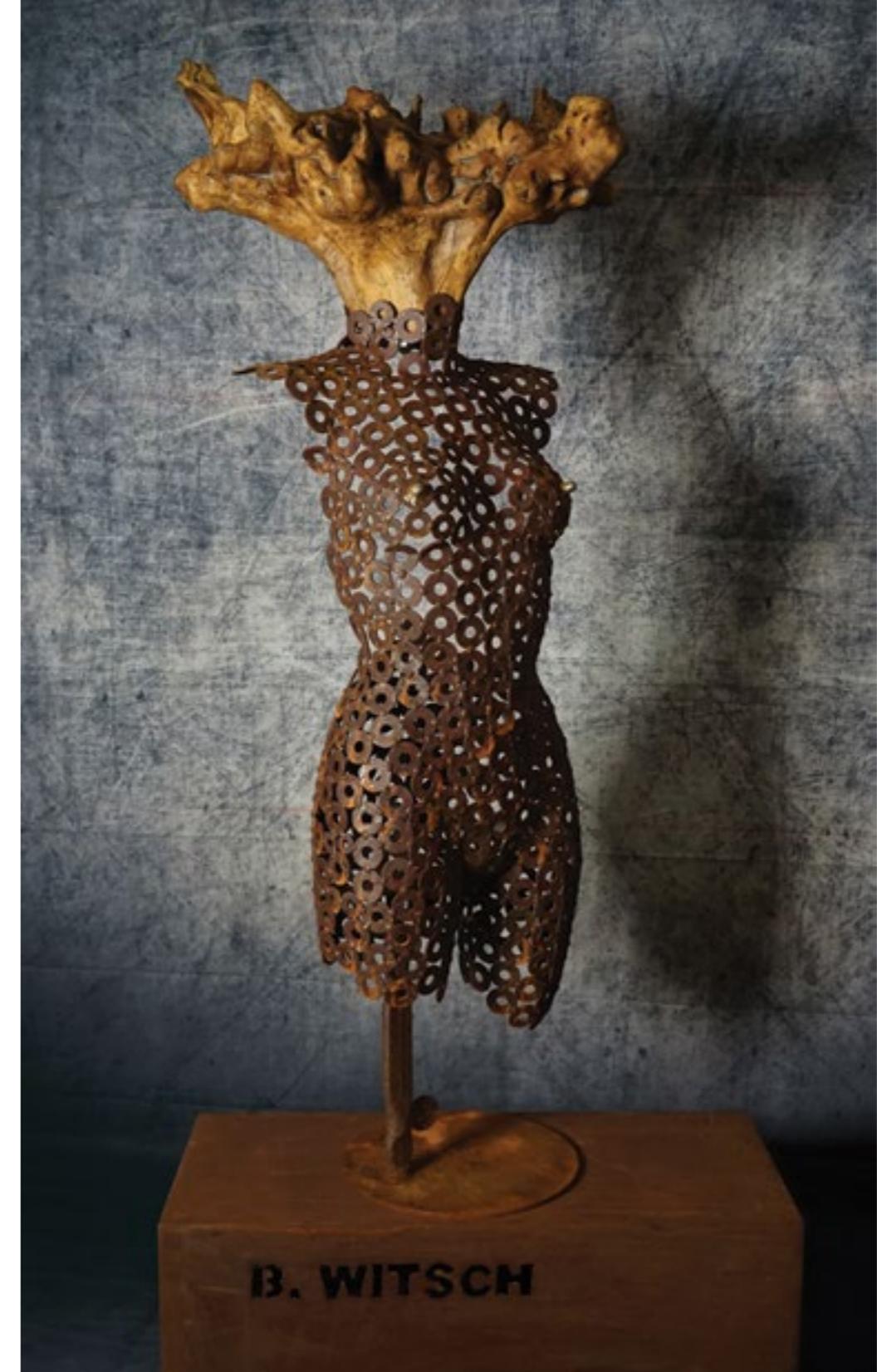
The Rust Baron

The welded and rusted works of Bernhard Witsch are an expression of his intellectual games within the topic of the human being. The evolution, its existence, conduct and everything it does, the reality and dreams, joy and fear – the entire spectrum of mankind.

Witsch, the “Rust Baron”, is either humorous or serious, but always with a nod to a creation. He pieces nuts and bolts, plates and other small pieces of metal together with the welding equipment, assembling them into feminine and masculine bodies, which remain incomplete, because no human being is perfect.

With the sculpture “Where Are My Ways?” the artist wanted to symbolize the constant ups and downs in the human existence and the quest for a secure and meaningful existence. “Where Are My Ways?” consists of an incomplete female torso and a unicycle without saddle. What a difficult balancing act that is: an incomplete human being on an incomplete means of locomotion coping with a long distance. In this day and age, the effort to create oneself a secure existence and, therefore, the foundation of a healthy life is so painful and agonizing. The rust illustrates the significant amount of time that can pass by before a goal, or the stages therein, can be achieved.

The sculpture “Where Are My Roots?” symbolizes, on the one hand, the cosmopolitan and, on the other hand, the rootless people of today – depending on your point of view. That, in addition, poses the question: Where do we have our roots and where can we or want to put them down? Where will we make our efforts? People on the search for a sound foundation of being, that is “Where Are My Roots?”.



Hans-Ruedi Wüthrich

By Eva Buhrfeind

Translated by Judith Josi

Well, the seven cardinal sins!

These have formed christian moral values since the Middle Ages. From the time of Pope Gregory I they have been regarded as the roots of sin: Pride, avarice, lust, envy, gluttony, wrath and sloth. However, in our time the world has opened itself up to a new philosophy of life. Everything is possible, anything goes, long live hedonistic individualism. The lines drawn between right and wrong have become blurred and the former seven deadly sins have become accepted behaviour in our liberal, global world. Greed, ambition, power, aggression, omnipresent erotic and ruthlessness have become the new virtues... "greed is great". Cooperation, sympathy, consideration and respect are losing their meaning.

And - there they perch, Hans-Ruedi Wüthrich's "Seven cardinal sins". Embryonic incarnations of human sin, made of the earth and fired, patinated to timelessness, like graphic theatrical figures on an allegorical world stage. These disembodied, stunted mutants are like caricatures of biblical allegories. Shameless in demeanour, they grimace wickedly from distorted faces. Moreover, "the Seven" are standing in front of a heap of rubble; totally chaotic ruins of architecture and nature. Rocks form strange contours, the light is barred. It is a doomsday metaphor for fallen values, a dramatic artwork reflecting the grotesque sinners.

"My search is never for a particular style", Hans-Ruedi Wüthrich explains, "my search is for a way of expression which will affect". To affect, in other words, means, the observer to become aware and to stimulate reflection. It is not the style, that is important, but to express the perception of personal moods.

Hans-Ruedi Wüthrich is constantly on a voyage of discovery. His multi-faceted character is mirrored in an amazing multitude of artistic interests, motifs and themes. He shows an artistic versatility which is reflected in his modelled figures and sculptures; in painting; in drawing and photographic productions, shown in the timeless present. Thus the artist draws out of a wide creative range of styles, contents and techniques: landscapes in different environments, architectural ruins showing desolate places between decay and new beginnings, moments of "Natura morte" - impressions pictorially composed and dramaturgically choreographed by the artist using varied media. Usually he interacts between detail and simplification, dense colour and transparent light, real and abstract, achieving tangible plasticity at a distance. However, looking closer, one sees concentrated paint or photography, computer manipulated and printed on handmade, deckle-edged paper giving further quality to his painting. All his works show: a creative curiosity, exploring the theme and the challenge of the medium. And the observer? The observer must attentively search for traces: Thus the artist has achieved his aim!



Kim Yeongjea

Route 7 asks...”Have you been living well?”

When we just run straight, we are driven out of the time and pushed away. We regret for ‘lateness’ at the time when we realize that small things matter in life. It is a human being who suddenly leaves and one day looks himself back from the scenery.

As the family and the scenery that had just been there overlap, he asks himself, *“Am I living well?”* The pbotographer Kim Young Jae (67) left the road like this. From Busan to Goseong, on the 7th national highway stretching along the East Coast, he captured the landscape in his mind on the camera. He spent four years like that.

“The sea that I met about 100 times on the road became a ‘shelter of selfishness.’ I sucked all of miscellaneous thoughts like a black hole. The camera lens became that hole.”

He listened to the sound of the universe in the outcry of the sea and it’s fierce wave. He set down his heart on the water’s calmness. The scenery in the photographs is so soft, peaceful and lyrical that everyone is surprised. It’s like a cloud that covers soft fog or a mountaintop. It is not the sea as it is seen. It is about ‘peace’ which is harmonious universal order.

“The sound of the waves came up like sounding a moktak in a temple. I went around the 7th national road like a monk in meditation with the camera.”

He has escaped from the fast world and entered into slowness. At last, he took possession of the time and encountered the life. He also chose a long exposure black and white technique as his way of working on a project. Both home and companies are in growth-first-belief.

Now it is time for us to peer into the hidden side that is covered by the performance-first-belief. I want you to look at my picture and try to recall those thoughts.” He has been photographing for 37 years. He will show about 20 works in this exhibition. The black and white photos seem to look like Jangsam of an old monk. From 15th to 20th, Gana Insa Art Center, Insa-dong.



Gayane Yerkanyan for HAYP Pop Up Gallery

By Anna K. Gargarian

NOR-DADA: The Grammar of Deconstruction

As “Personal Structures: Time, Space, Existence” questions the role of creative and cultural thinking in today’s time and place, NOR-DADA presents deconstruction as a fundamental process for investigation. This multi-media installation features video and typographic works by artist Gayane Yerkanyan augmented with virtual reality in order to explore form within different spacial contexts.

The exhibition title has a double meaning where “nor” phonetically translates to “new” (նոր) in Armenian, while reading as a negating function word in English. As a “new/not” form of Dada, the installation embraces deconstructivist thought to disrupt established structures while offering new applications for the contemporary context.

Gayane Yerkanyan represents Armenian typography and its permutations as a metaphor for the individual in an increasingly globalized world. She draws parallels between the decontextualized letter and the displaced individual, where new contexts provide new opportunities for interpretation. Her process is obsessive: working within strict limitations of form and color to create infinite variations and “errors” as she calls them. Like the sequence of letters forming our genetic code, one small alteration can translate to new forms of life.

In its mutant form, the deconstructed letter is freed from the limitations of its function as a tool for communication. For the Armenian-iliterate audience, this feeling is accentuated as barriers of translation become doorways to aesthetic formal exploration. For the Armenian reader, the distortions can be perceived as a Dadaist assault, of sorts, a dismantling of traditional and even sacred cultural assumptions. For Gayane, the process is a form of

reverence reflecting a deep desire to redefine Armenian modernity. Gayane’s typography embodies the unique-universal, a tendency we see worldwide as a reaction to globalization: an attempt to cultivate and re-evaluate local realities in order to make them relevant in a global context.

Through the incorporation of augmented reality, that is the revealing of virtual animation upon scanning Gayane’s graphics with a smart device, we introduce the “absurd Dadaist machine,” where today’s information technology substitutes the iron gears of the early 20th century. How has IT changed the artist’s craft, lifestyle, and the viewer’s experience of the visual world? The absurdity lies in questions of accessibility. The augmented reality experience predicates a smart device, but how long of a life span does this reality have? NOR-DADA’s tech component is self-aware, understanding that technology is short-lived, as new innovations render former solutions irrelevant.

By(r)On1k Hero

As part of NOR-DADA, performance artist Aram Atamian addresses similar questions of translation through audio deconstruction. “By(r)On1k Hero” will be performed throughout the city of Venice as a satellite of the installation in Palazzo Mora for the occasion of the 200th anniversary of Lord Byron’s arrival to San Lazzaro degli Armeni. The piece uses the Dadaist mistrust of established structures as a lense through which to examine the relationship between technology and poetic atrophy.



Download the ARLOOPA app and scan the above images to experience NOR-DADA

Yu Xuhong

Light and Shadow · Landscape - Among the Hill, Water and Cloud

This entire group of my work is a series, which is called “Light and Shadow · Landscape (光影·山水)- Among the Hill, Water and cloud (山水云间)”.

The installation is made up of crystal material cubes. The crystal cubes are clear and reflect surroundings. Inside the crystal cubes carved the shape of wasted spring water bottles after used, which is closely related to the daily lives. The gathering of 720 crystal cubes under the refraction of light becomes a visual fantasy—Chinese people’s spiritual homeland with a cloud surrounded landscape image. The core inside the work actually come from a poem by one of the most important Ming dynasty painters Wen Zhengming(1470-1559), the poem called *Taihu lake*, which goes:
Islands spread in a mirror, wet silver plate with purple lotus.
Who can storage the whole lake, I want to travel seventy peaks.
Grand waves hide the moon and sun, dragons dive into the deep cold spring water.
Hear the sound of rooster and dog at half way, where comparable to chase Fan Li (536-448BC).

My work mainly spread from the poetic with crystal materials, the final construction is a sense full of cloud and mist will obvious visual feeling, which is associated with Taihu lake and Chinese landscape painting context.

It is at 2016 First Suzhou Documents that the installation was once exhibited. Two curators Roger M. Buergel (curator of 2007 Kassel Documenta) and Zhang Qing arranged this work into a pavilion in Pu garden, which is opened to the public for the first time in more than 90 years. Chinese garden is such classic a compressed historical scene, you encounter with the

ancients here. So at this scene when we see the work “among the hill, water and cloud”, it is not only a construction of crystal cubes, it is an art work concentrates on reality, cultural memory and excavated power.

Backward the installation is landscape paintings *Landscape in the original retro style of Huang Binhong series* related to Chinese traditional culture.

This work is inspired from Huang Binhong’s Chinese ink paintings aesthetic and skill, respectively are *Landscape after the 2nd album of landscapes in style of southern Song (1127-1279) masters by Huang Binhong(1865-1955)*, *Landscape in the style of Huang Binhong after the 2nd album by Dai Benxiao(1621-1691)*, *Landscape in the style of Huang Binhong after the 1st album by Shi Xi(1612-1692)* after the landscape by *Ju Ran(early Song dynasty,900-1000)*, *Landscape in the style of Huang Binhong after the 2nd album by Shi Xi after the landscape by Ju Ran*.

Huang binhong form his own painting concept because he saw not only the real landscape, but also the way ancients see the landscape. My work also tribute the way Huang Binhong use to regard to the traditional with the thickness of time.

Further more, we can sense the way painter focus on the world, rely not only on the reality, but also unreality, they had their vision and imagination about the surrounding. Actually, the paintings and the crystal installation are both explorations of past time and space. I want to retrospect tradition based on personal feelings by a new sight, search a solution by studying active tradition and contemporary experience.



Zhang Yanzi

Sugar

I have been familiar with employing medical tools for my artistic expression. Medicine cures the body; art heals the mind. I manage to freely interchange between medicine and art, an action which of itself indicates a unique intervention by art into our lifestyle and spiritual condition. The involvement of aluminum blister packs as medical factors into art, usually takes place in my creation and practice. From “Medi-Chips” to “Integration”, then to “Sugar”, I think about social and psychological expressions of art based on my individual experiences.

View all things on earth, think of their hidden logic, and then draw out the shape of the narrative. This is a way to understand the philosophies disseminated by the ancient Chinese literati, which also act as a Zen pathway to explore the unknown. High up in the sky, there are only stars and dust, but in the eyes of the ancient philosophers, the stimulation and formation of winds and clouds all originate in the sky. The emotions of stars are said to directly affect climate, politics, fortune... Zhang Sengyou from The Six Dynasties depicts stars as the shapes of mankind, beasts and birds in “The Five Stars and 28 Heavenly Abodes.” These different shapes, which turn the unknown into visual imagery, also indicate a psychological suggestion that one’s fortune and destiny seem to have already been grasped in one’s mind.

In the work “Sugar”, I use empty aluminum blister packs as my main medium. Through repeated ink rubbings and dozens of applications using a thin-layering technique, layers of dense ink patches are portrayed, supplemented by mica, thus a crystal shiny visual space is created which constructs with a conflict or setoff against the ink space. These Arabic numerals seem to be irregularly arranged in the image, though have logical connec-

tions among them, as if one could find clues hidden in them, but instead it leads the thoughts into another “chaos.” This kind of “chaos” is just like the psychological suggestion of ancient scientists that are transferred from the image of the stars, as sugar reflects a beautiful psychological idea, though medical capsules taste bitter, the medical treatment cures the body and heals the mind, which is the “psychic” way in my art.

I would like to convey a sense of delicacy and serenity in my art. In addition to the visual effect achieved by the size of my painting, it seems that invisible waves construct a power structure beyond my painting, suggesting an oriental way of thinking of all things on earth.



Susanna Andreini

What I am searching for in my work and what I am hopefully expressing in my figures, is human nature. I admire the lovable strangeness in the depths of the human soul. Moreover, being a clowness myself, I always look for humor and lightness in my creations. Something else I am also in love with is playing - playing with material, playing with the moving and the unmoved. Therefore, I work with sculptures and figures that can morph to beings on stage and the other way round. I am interested in finding crossovers between diverse kinds of arts. I often start work with a question directed to the material: Who are you? What is it that you want me to tell about you? Sometimes we, the sculpture and I, do not agree at this point. They are all shy and need my love and protection before revealing their secrets.

The Lovables

The sculptural group "Die Liebenswerten" presented at Personal Structures is to be seen in a room beyond words, where breath and sounds both dwell. The audience is taken on a journey through the abyss of pain, sorrow and death but also into the heights of light, hope and emerging life. The film about the sculptures shows aspects of the performance, which emphasise the presence of objects and bodies in the room, connected acoustically with archaic tones and sounds originating from the shamanic joik chants of the north.

Gerold Tusch about Susanna Andreini

Nevertheless, each one of her creations is the attempt to take an unbiased look at the world - and at oneself - which can certainly be considered the more difficult exercise. The figures are often funny, strange, sad, scary but they stand before us with dignity and honour. With her figure design and presentation, Susanna Andreini offers us the option of a lovable approach in dealing with human characteristics, which seem hardly loveable to us at first. She does this, not in a naive way, yet innocently, in the best sense of the word, beyond cuteness.



Lluis Barba Cantos

Gassed, Sargent John Singer

I try to reconstruct my own virtual reality, as I have always imagined would be being inside a work of art created by one of the Masters of the past and considered as an historical master piece. This is why I include famous contemporary characters as well as "tourists", that I conceived as visitors of the scenes inside those master pieces, not in an invasive way but creating a subjective rereading of the historical piece. On one side celebrities show the contrast between what is frivolous, glamorous and banal in contrast with art, thought and culture. I include some marginal characters, such as homeless, child exploitation, violence... making clear the two different speeds that exist on our society. I also think it is important not to lose our roots / our historical memory; without the masters of the past we could not have come to create the art work that we are capable of doing nowadays. This is how "Travellers in time" series is developed. In the piece "Gassed, Sargent John Singer" I try to reflect the human condition and the ease with which we are capable to generate violence due to ideological, theological, ethnic, territorial and political-economic discrepancies. I present a staging of our society with wounded soldiers and celebrities parading in parallel, surrounded by desolation, dead and survivors of the war; sharing space and protagonism. As I said before, I call this situation the "Two social speeds", which are increasingly separated, relating and contrasting frivolity, glamor and banality, with violence, tragedy and barbarism. In this theater of life, art, thought and culture mean hope. For example, I present the bullet stamped with flowers by Warhol to demystify their violent sense. The Guernica, as a backdrop to this macabre theatrical choreography - red because of the blood spilled in all wars -, our warning is not to lose our historical memory. As Fernando Castro Florez wrote in my *Out of Joint* catalog, "our mind has been executed and our bodies are ready to be just chassis."

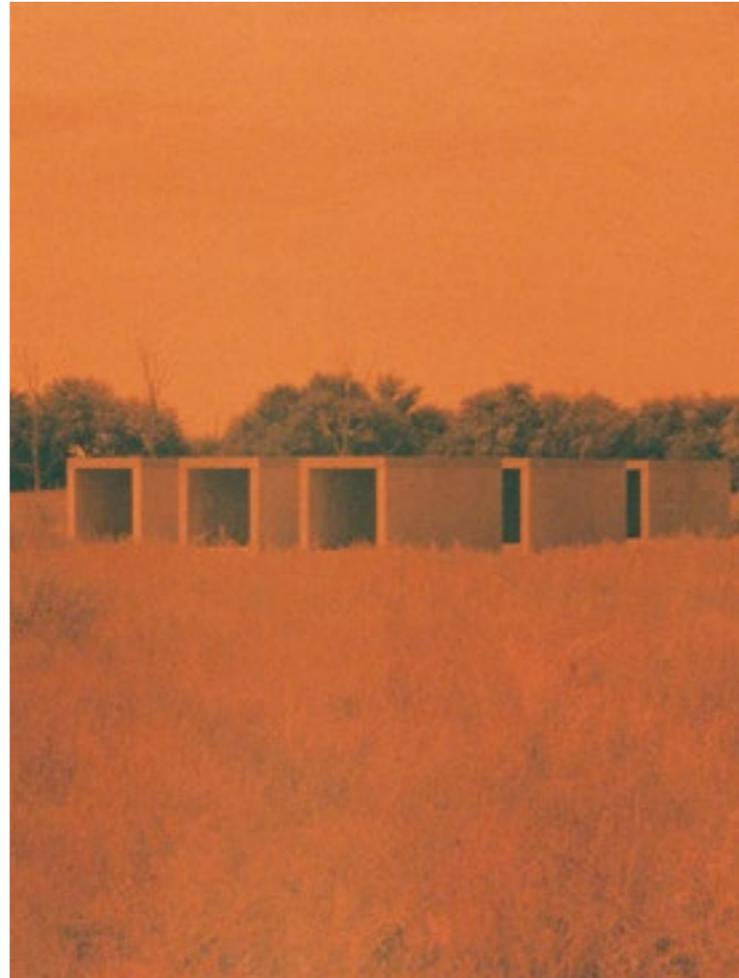


Francesca Beltran

My images aim to convey dissonance between time, body, and space, a phenomenon I've been analyzing over the course of my life. By exploring new environments, concepts like isolation, desolation, and the passing of time become apparent in different subjects, and feed into my study of alienation. The intention is to transform any given place into somewhere else that does not exist, in order to challenge the notion of belonging. My current work focuses primarily on the paradox of feeling alone in an over-connected world and how this is affecting collective behavior.

In *Empty Spaces*, solid man-made structures are juxtaposed with their morphing natural surroundings. The project is a reflection on the infinite versatility of space. Shot at the Chianti Foundation in Marfa, Texas, the images accentuate the sublime atmosphere that originates from altering a wild terrain, by adding new architectural forms and textures. An analysis of this new environment evidences the commonalities all, nature, art, and architecture share in their designs' precision, and highlights the essence of change by examining the cause and effect relationship between the three. By creating this new visual realm, the audience is also encouraged to reflect on the concept of belonging and displacement, and our connection to this Earth.

My visual art originates from a constant feeling of loss that drives my need to capture the world around me as a way to preserve it. What began as a simple process of observation and documentation, has evolved into a practice deeply concerned with individuality, message, and intention. At a time when technology is taking over, I turn with nostalgia to analog cameras to discover metaphysical perspectives that question the very nature of reality. My purpose as an artist is to expose commonalities in behavior and emotion in order to address a global need for empathy.



Claudia Biehne

In cooperation with Stefan Passig

That which we see, we see with our experiences, with our knowledge and our history. The Visual leads us to believe that we have understood the world, which however in part turns out to be only the result of our imagination. To what extent do rules give us stability? How much do they restrict us? Where is the border between conformity and individual life? Efficient scientific models try to influence our decisions and the way we act. We hurry through our daily life in the ups and downs of our feelings – and always the present is already a little bit far behind us.

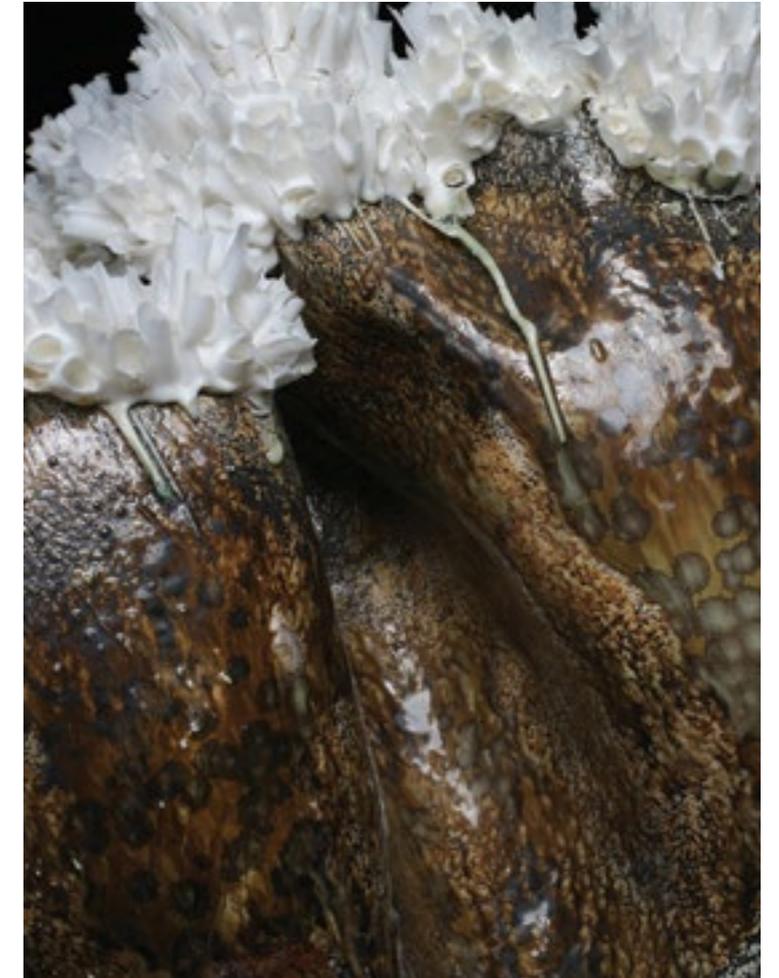
Time is a soft mass. Generous and infinite. To experience the poetry of the moment, for a while one has to give the moment an eternal duration. The Before as well as the After are of no importance, and the perception plays with our thoughts.

Porcelain is delicate. At the same time, it has the potential to outlast the centuries. A seemingly frozen state in the horizon of endless possibilities. Leaving borders behind, means going part of the way. Enigmas feed the heartbeat of our existence.

A storm under the surface plays itself out in secret. Broken white lets our thoughts oscillate between instability and trust.

We pay for all our steps in our life's time. Courage is the beginning of a large open space. How visible will small decisions be when we consider them all together? What meaning do they have for that which we consider as existent?

On the podium of the gallery lies a seemingly organic shape. One feels like touching it, to verify that it is precisely the way that one tries to understand it with one's mind, with the help of one's imagination and store of existing experiences. Questions remain, that one cannot answer. For a moment, one feels bathed in waves of fascination and mystery.



Antonio Bilotta

The construction and deconstruction of the tires, perfect, which is unique and at the same time reproduced in thousands of hundreds of millions of times used, exploited, neglected, thrown away, rejected, a perfect circle one of the greatest inventions of man that has allowed us to evolve rapidly and unbridled from travels, to transports.

An object and a material that has made it so that generations of entire families were on the verge of bankruptcy see (Goodyear©), for the search for something that was not there before for an intuition a dream that has allowed another step forward in the evolution of man.

And so this too enters into play in my work, perhaps to understand more deeply the materials the circle the discovery the dream. But in this work of deconstruction of circles there are a thousand other questions: what will the mobility of tomorrow be like? What will the primary materials be? Will there still be enough? What will become of us without the recycling of materials? However it goes, I see in this work a profound metaphor of the world, the earth, the planet.

This world so perfect, that cannot be mended, cannot be sewn up, because it will always remain the ugly copy of that real one, that beauty with the sun with the sunsets with the oceans with the trees and the waterfalls and the birds and the grass and the snow...

And so perhaps this showing us something, and perhaps the time has come to protect this planet from all these speculative ends, thinking that the earth cannot be reproduced hundreds of millions of times.



Mauro Bonaventura

By Andrea Zampol D'Ortia

The Psychosomatic

In the world that surrounds us, fragility is beauty and life teaches us to control it, channelling and transforming our weaknesses into strong points. We overshadow our defects and hide them from the real magnitude with the aspiration of becoming strong and invincible, convinced that this kind of undermining can lighten, in a misleading way, our sufferings. The awareness of fragility, innate in every one of us, once recognised, let the artist explore his own inner being, fears and turmoil. Admiring Mauro Bonaventura's work, you can overlook the existential problems of the human beings; from the lasting bond that develops between the conscious and the unconscious. At the same time through his art, he's able to animate a substance such as glass, exalting all of its countless characteristics and transform it into life-blood, in contrast with today's world where everything seems to escape the eyes and above all the heart. Human beings are gifted with a great inner power that, in the worst moments, comes out a winner. This is the meaning of Mauro Bonaventura's extraordinary years of work and research in perfecting his technique. Somewhat complex and laborious, at the limits of the impossible because glass is unpredictable and difficult to dominate, but once made ductile and malleable it melts and once again the artist, through his work, becomes the ruler of the substance; enhancing a great aesthetic value, a surprising style, a perfect shape; elements which contribute to transforming it into pure beauty. Mauro talks with the glass souls as with a friend, speaking of his own emotions and sensations. An almost internal relationship describing past and present stories which narrate the beauty and charm of the Venetian universe and the element which represents it; the sea. Through the tangle of coloured and transparent threads, moments of joy linked to his childhood are recalled and the child which is within is highlighted, keeping him alive through emotions and his creativity.



Riccardo Budini

Abandoned Summer Spaces

During the month of August the congested Eur district in Rome is completely left abandoned by workers and inhabitants. Even parked cars disappear, allowing the viewer to rediscover the metaphysical principle that the planners, in the late 30's, brought into play to complete this neighborhood. Originally inspired by the architecture of rationalism, the Eur represents classicism imposed by the fascist dictatorship.

The ambitious project resulted in an urbanization experiment with a unique hybrid personality. It evolved later into a business area, which required a departure from the original planning principles.

Statement:

Abandoned Summer Spaces is a photographic project initially started in order to document the flow of inhabitants and movers of a specific urban area. As the project unfolds I have been observing a gradual emptying of the streets due to the mass summer holiday exodus. It was even better to investigate the absence and stasis as counterparts of presence and dynamicity: this process helped me to understand the linearity of the monumental spaces as they were originally conceived by their planners, resembling the scale models in which they used to share their visions.

The objective of the project is to seamlessly merge a documentary on social predictability within the exploration of an urban context: how space, time and identity acquire a new value when represented in a unique circumstance. The work has been completed across two different summers.



Adriana Carambia

*However brutal it may seem, there is no scar
that does not embody beauty.
An isolated history is told there, with certain pain.
But also its end.
So scars are the seams of memory,
an imperfect ending that cures us, while harming us.
The form that time finds to ensure we never forget our wounds”
- Piedad Bonnett*

My experience and training in clinical psychoanalysis has left a strong imprint on my artistic and social vision. The construction of my works is driven by the questioning that arises in me before the subject and consequently the need to investigate their fragmentation, their body and the connection with the world they inhabit. I investigate intuitively using non-conventional materials. I build bodies. Appealing to the material's fragility I emphasize that primary, human fragility. I make it possible for their marks, scars, fibers and connections to appear.

At the creation, I “illuminate what is hidden to us”, as a narrative of the body, I color, materialize and break it, “metaphorising” the fragmentations of the body and the subject.

In a “tramp of flash”, the brightness of a piece of glass on the ground dazzled me. The material has its own history, its own tale.

A tale that lets us read a social context, where it belongs, its lineage.

It has a symbolic impression. Plate numbers, makes of cars, provenance maybe seen.

The marks in the material are deep, are indissoluble and necessary; underlying the subject

The fragmentation of the glass is the consequence of an act of violence, fate, an accident, etc.

On its surface, we can “look at ourselves,” because it creates a mirror effect. We are identified.

That mirror reflection evokes a word. It makes us talk.

Therefore, it triggers the talk.

It's beautiful, it looks like a precious stone, shines, glints.

It invites us to touch it.

It cuts.



Jan Douma

As a sculptor I'm interested in the way a form 'connects'. How does it relate to another form or to the onlooker? In which way does the space in between take part in the dialogue? How do the mere silent structures on the surface and the specific characteristics of the material contribute to the expression? A piece usually gets its final shape in a rather slow process of alternating between intervention and standing back to let things happen.

The material used is mainly stone, wood or concrete and sometimes a combination of those. The specific material, the way it breaks, the particular structures and colours, the grain and texture, the smooth or rather rough surface, the scars and marks either caused by erosion or by hammer and chisel, angle grinder or chainsaw; they all add to the overall appearance.

My sculptures have a lot to do with space. Preferably placed directly on the ground, a piece relates in its own way to the surroundings. In essence, many of the pieces are forms in space, often reduced to a rather simple, casual and unspectacular shape.

At times, two or more elements are put together. The way they are interwoven, closely interlinked or rather placed opposite each other, defines the specific relationship between the different parts. The space in between the forms can be crucial to the character of the piece. In carving directly in stone or wood and developing gradually the final piece, finding a suitable counterpart might be essential for the whole process.

The sculptor Jan Douma, born in the Netherlands, lives and works in Freiburg, in the southwest of Germany, bordering with Switzerland and France..



Lena Flodman

My basic material for sculptures is wasted, broken toys and other plastic objects. Since 1998 I have collected flotsam of toys from a beach in Marina di Pietrasanta in Tuscany. I work there for periods of marble since 1981. I am completely fascinated by the aesthetics of the toy world.

Stylizations and simplifications of the big reality down to miniature. Often absurd proportions. The toys that I collect on the beach is discolored and affected by salt water and strong sun. They come from garbage dumped in the rivers in the area and resrepresents after-consumption. They have undergone a transformation in the sea and on the beach before I "repair" them further. I do assemblage of the toys based on my intuition and my thoughts about life in general. Sometimes guided by the color and shape of the original toy. I solely work with casts and scaled-up sculptures in many different materials and often with a lot of color.

Substances that figures in my work is universal. I'm working with the selection of objects based on a very fast and intuitive work process that is followed by a longer period of crafts. Always with humour and gravity in a mix. I create my own universe that everyone is welcome to step into. During the exhibition Personal Structures in Venice I will show a group of black ducks placed on a pink pedestal. The ducks are molded in clay, fired and glazed. The contrasts created where the figures appear more like shadows due to the black glaze. The body of the duck (same in all of the presented sculptures) was missing the head when I found it. The head has been replaced with different heads that add a different meaning. An ostrich, a hamburger or a ball with angry expression makes them more like emblems. It fills me with a great satisfaction to now bring the figures made of garbage back to Italy and to a Venetian Palace.



Anna Frants

We are used to seeing the depiction of running or jumping athletes on the Greek vases. Five ancient amphorae in this installation have the same subject, except that, instead of the familiar red or black figures, we see on them videos based on Muybridge's photographs "Human Figures in Motion" taken only about a century ago. This work of the 21st century could be called "post-post-modern" in that it proves that everything old (or very-very old) is new again.



Jonas Gasiūnas

Here might be important a thought of mine – “do not trust, what you see: it is just a smoke”.

The once experienced reminiscence, even if it is very personal, isn't eternal. It's impossible to restore past time, but it is possible to create illusory time of painting. A girl trapped in an illusory time, floating over the lake, is real. It may be testified by the drones who are watching her.



Marieke Geerlings

DIARY

'When the way I look at the world (outside) melds with my imagination (inside) the sculpture is born. Sometimes slow, sometimes fast, but always inevitable. When a cocoon bursts open and shows what has always been hidden inside, a complex process has ended. The formation of the new took exactly the time needed to justify the new way of being. The metamorphosis is complete, the new form makes its mark, and there is no return. Creating a sculpture has the same feeling. I take exactly the time needed to 'spin' the cocoon, so the new form can be shown to the outside world. in its own time to then be freed. Diary note. A hollow form needs the tension of a skeleton and the chemistry of an interior that is not present. The movement needs to be captured as if it is not static and can be approached from all sides.' Diary note. My diary is an essential part of my work because it works as the catalyst for my actions. The writing shows me the essence that I might miss when I am working. During the work flowing from an idea many side paths open up along the way spurred by the aforementioned interests, because I suddenly see something I want to try out. Sometimes this integrates into the 'original' work, but often these remains captured in my diary, to be developed later.

METHOD

'You draw using clay' is something various people have told me independently. To me this hits a snare, as I find the directness of working with clay one of the things that appeals to me. I can translate an idea directly with my hands. Through my 'gestures' the skin of the clay transforms from the first shaping right up to the final firing in the kiln. I purposely use glaze sparingly as I would like to keep the distance between the skin and the observation. Because I build hollow forms I can manipulate frequently by pushing in or out or ripping parts off. Often this creates wonderful effects, which I cannot always use. Letting that go is often hard. 'Kill your darlings!'



Patricija Gilyte

While watching at the canals in the cities, would you ever believe, that rivers were here first, not the cities? I grew up in Kaunas, a town situated at the junction, where two biggest rivers of the Lithuania - Nemunas and Neris confluence. From the two I've always preferred Nemunas. Depending on a season, this river seemed to reflect different colours of the sky, while the colour of the water itself remained unchanged. I am generally afraid of water.

This might have to do with a story I've learned long time ago. One late evening a child (good swimmer), mysteriously plunged or was pushed into cold river waters. He was trying to find something to hold on to, to adhere, but couldn't find anything due to concrete river shores. He was found dead. His fingers were covered in blood. Why are the river banks fortified? Whom are they protecting from the river? City or inhabitants Later on I've observed many different types of rivers passing by towns: some of them run underneath the network of streets, some others were squeezing into their dirty beds almost invisibly, under highway bridges, opening cities from beneath. I've also seen wildwater rivers that smelled fresh and had no fortifications, that remained part of town's history. However, more often than not it seemed that towns predated rivers, and that rivers, as if they were aliens, invared the cityscape with their own dangers, romance. Trying to imagine their pre-urban state. Why do rivers never form a crosspoint? They always meet at a junction where one river ends, losing its name, and becomes part of other river. Their united waters meet the sea. Due to urban developments, most of the rivers like Neckar in Esslingen (Germany), where my performance took place, are embedded into an urban scene and flows through artificial canals like veins in historical cities. In Esslingen, I first got inspired by the diverse architecture surrounding water. Journey plays the central part in the performance and could be understood as a metaphor for city-diving, immersing oneself into the surrounding. How do we blend into our surroundings and how do our surroundings adjust to us/our needs?



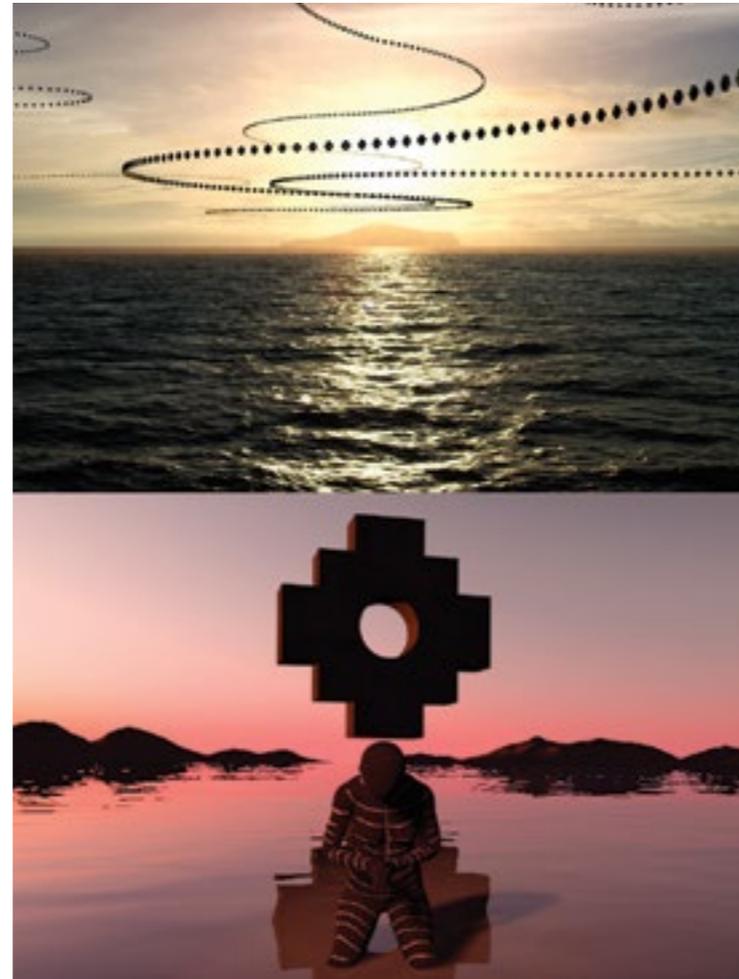
Joaquin Gómez / Tomás Terzano

Composition & Sound Design: Joaquin Gómez
Visual Direction & Animation: Tomás Terzano

Production: Juana Carranza Vélez
Filmed Footage: Ben Sturgulewski
Complimentary Sound Design: Pikun

Ona Experience

The installation is based on the creation of the universe, according to the mythology of the Tehuelche and Selknam tribes, originary from Patagonia. Kóoch, god and creator, inhabited the universe alone and in darkness. When he felt his solitude, he entered into a great sadness and from his tears, rivers bursted. His sigh gave birth to the wind. With his hand, he teared the heavens and opened a portal, from which a spark ignited and created the sun, the fire. Finally, he fled, to never return, and left behind an island, the earth. We start from this poetry of the creation of the elements, that stems from the perception of our own solitude. From there, two characters become clear as they initiate a process of emotional inquiry that is associated to the four elements of nature. The narrative structure undergoes a circular movement, like the natural cycles, where beginning and ending become blurred. The Andean Cross is the starting point, the symbol that conducts the inquiry. The merge between nature images and digital intervention denotes a real world that becomes intertwined with the collective imagination. The musical composition is based on indigenous ritual chants reinterpreted with classical instruments. In order to generate the different moods we used contemporary techniques, both in interpretation and editing. The musical structure is based on the opera structure. The Selknam chants and the choir generate divisions among the different sections. The soundtrack is completed with sound design, that is the one that represents the elements of nature. We created an immersive sensory experience. The observer is situated in a universe, and the mirror in front of him creates another dimension, which is the very reflection inside of this universe. The messages are delivered in pieces, with screen divisions and sound played in different channels. Only in the point of balance is where the parts coalesce and the installation can be perceived as a whole.



He Lihuai

Inspiration and Passion

In the post consumption age, art forms including sense, behavior and installation have gradually superseded paintings and sculptures of traditional forms. While in China, where Reform and Opening-up Policy works for several decades. It seems that Chinese contemporary art has made up for the history vacancy left by the Western. However, in the present international environment, there are all kinds of new problems to settle, concerned with environment and development, regions and the world, technology and human, etc. Art, which is more and more fumble, also turns out a new problem. We have preference for the non-functionality. That is why we work on easel painting and sculpture, to avert the tide of the mainstream culture. The figural art of European from 15th century to 19th century has been guiding us, not only because of the deficiency of Chinese tradition in this field, or the regression of the figural art in recent years, but individuals' endless obsession and infatuation for nature! And we could have different perceptions and experiences. No matter the vast vault of heaven above the North Tibet, or the eastern maid in sunset glows, beauty colTles from vessels of nature, just like Bach's music, which is both sensible and sensitive. I love this form of vitality more than art - how could I have no feelings for her! In the rapid development of modern society, "truth" could be erased deliberately, but nature would not. The wilderness in the Tibet and the ruins of ancient villages in the southeast China characterize beauty of nature texture, which reach out across time and space. The concept of time, new or old, is imaginary for children. Can we assume that, despite Confucian morality, the evils in the Chinese famous myth, Pilgrimage to the West, who are alluring women, possess beauty similar to the Virgin Mary in European religion? Though there are conflicts between society and nature in the current time, human being, is the sole species who could balance the conflicts in the universe.



Margit Hideg

By listening and living close to Nature I have learned to follow Nature's example in order to free up my true identity. Because Art-making is something that runs deep within my nature, creativity is the one constant and reliable means of transport on my journey of self-discovery and the ultimate ground to connect with each other. The collaborative creative process it is essential in my work. It is inspiring the knowledge offered by cross-disciplinary and cross-cultural working. My work embody digital participatory experiences with live events. These creative interactions with my students, people and artists could lead to positive transformations in our individual lives and our communities. The Wisdom of the Trees explores the common ways to build a community rooted in the EARTH. The seed of this project is to encourage broader public engagement, involvement and interconnectedness to better know who our global society is. I've chosen to work with the tree idea, because the trees can speak about our culture. Trees live in forest, in communities. They depend on each other. As a human being we are part of this forest. Our identity is reflected in the diversity of our trees in the forest. The installation will consist from collaborative art pieces as collaboration captures a beautiful aspect of our culture. During this project, I have been interviewing participants about "How their roots influenced them making decision in life?" An online storytelling platform will be created in order to reach out to the global audience. I believe that these creative interactions with, people and artists could lead to positive transformations in our individual lives and our communities. A special event will happen during the exhibition, where the physical site specific installation will be constructed and fragments of the sculptures will be dispersed in collaboration with The Venice Vending Machine & Marina Moreno ARTEMOTION.



Qi Jiefei

Time and Space - The Using and Understanding of the Sculpture

The art of sculpture is in the form of cubic, presenting its space from the right and left sides, and the upper and lower parts of the entity. The space of the sculpture is presented in two ways: the ego-oriented cubic space and its surrounding space. The latter one owns both its physicality and its spirituality, which are in conformity of its binary opposition. The real space is presented by the form of the sculpture in its exhibition; the visual space is presented by the features of the sculpture and the impressions made upon the audience. The visual space is a kind of spiritual space; though it is created by the real space, it cannot shape the real space. The spiritual space is more flexible and more profound than the real one, for it just fits the aesthetic demands of the audience.

The quiet statue represents the relationship between time and space through the tangible movement aroused by the shapeless movement. The manners and the movement of spatiality are the micro stages in the course of the time, which will make a feeling of moving in vain, thus, arousing an illusion of time. The illusionary image made by illusion is the result of the unity of space and time. The temporary spatial formation of the statue in the course of the image plays a very important role in the aesthetic activities. Audience can 'see' the moving of the work through the illusion created by the visual space and time though such kind of 'seeing' is from the image, which is not like the movie which is visibly dynamic; but it gives the quiet and mute statue life filled with energy and blood.

Sculptors are in pursuit of the creativity of time and space though they have different understanding of it. I am trying to imitate the nature and make full use of the dynamic image of the ontology of the nature in my works, hoping to present the audience with the dynamic and static images through time and space.



Ismet Jonuzi

My art, like my life, carries the scars of a bloody war. It is direct and symbolic, and my desire to tell my story, the story of my homeland and my people is my passion. I maintain a studio in Prishtina, Kosovo. I use the very same weapons from the war in Kosovo to make my sculptures.

I discovered them in factory where they were collected to be destroyed. These weapons have been made useless, and in a way, I have given them new life. What better way to openly demonstrate the war is over.

I was always fascinated by the Nouveau-Realists such as César Baldaccini and Jean Tinguely, as I always try to do something strange and unknown. For a long time I have collected different found objects and materials to make my sculptures, such as car parts or everyday objects from life. But weapons, for me, are the most powerful material. They are the only objects which speak concretely about the war and the violence.”

With these weapons I can explain the reality of war in my Country. These are the actual weapons people fought with. Machine-guns, Kalashnikovs and knives that are made to take lives and destroy them. Through the shape, line and volume I have tried to express the drama that we have experienced as a community in this part of the Balkans.

My work represents the wounded soul of my homeland.

From the very first moment, when I saw the weapons, I immediately felt strange and afraid. Weapons are fear, war, power and death. For a long time I had them in my studio before I could do anything. I would think to myself, what should I do with all of them. That is when I started to make my sculptures. And even though they are sculptures to the viewer, they still remain weapons to me.



Philipp Käppeli

The search for the essence of my creative world consists of a continuous alternation between pulling back and then thrusting forward into new spheres, between disappointments and new discoveries. While on the one hand, this process takes place in my mind, I feel it in my body as well – a rollercoaster of emotions. I have to be emotionally moved. When I have gotten to this point, then I know I am on my way.

As a sculptor, I am very engaged with both my hands and my eyes. Awareness and my powers of observation demand a total physical presence.

My works emerge in a reduced formal language and out of a dialogue with the material. Frequently, I work with found objects, developing them formally, allowing them to function as a source of inspiration. Leaving previous marks in the material as I have found it, making new marks, becoming aware of the negative spaces and consciously considering them as integral to the work – all these are aspects that are vital to my artistic process as a sculptor. For me, photography is the connecting link between my two- and three-dimensional works. The lens is my eye, the way I see the world. Small, sometimes seemingly insignificant gestures – these are what interest me, these are what ultimately move me.

My work “mare” is out of a series of five large-scale photographs that originated on the Ligurian coast. Limited edition of five prints per photograph. The ocean is a wealth of inspiration for me, surging with energy and a fearsome unpredictability, and possessing a power of expression that is many layers deep. Time after time, heeding the call of an inner urge, I am drawn to the seashore – there where the breakers pound, where a blanket of sea foam covers what is old and then proceeds to uncover a new world which was hidden, where everything remains movement and constant change is the order of the day.



Anita Kontrec

Houses and Dreams

Why Houses? Why Dreams?

Because we need both to survive.

When does a house become a home? When it gives you a sense of acceptance. When it nourishes your soul and helps you grow. It is a place where you can open your heart and be safe. It is like a second skin.

Zagreb, May 1987. My home turned to ashes. I had to leave my country and begin a search for a new home. It seems a never-ending process. Searching for home means asking yourself: Where do I belong?

Is home a place or a state of mind?

Home is something existential, personal and timeless. Home is a mirror of your soul. It is as big as your soul. Without a home you are exposed – skinless and vulnerable. Home is where your story begins and you carry it in your bones no matter where you go.

For me my art is my inner home, a shelter for my soul. It protects me from the insanity of a world which is growing more and more destructive. My art makes me more sensitive, at the same time, to the beauty of this world, which is endless. At least in my eyes. For me my installations are three dimensional poems celebrating and questioning life in all its aspects.

My art helps me look under my skin and it helps me look under your skin as well. It helps me meet you beyond any borders or apparent differences. It may help to reach the point where we feel we are all one – human and vulnerable, dreaming similar dreams.

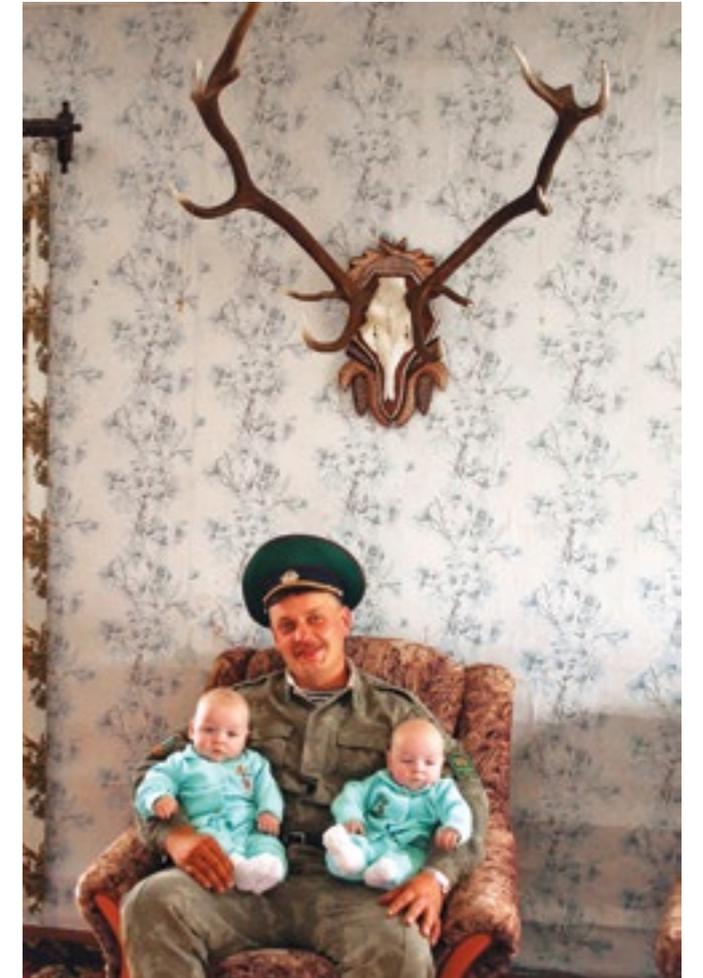
And why boats? Well, they bring us to the other shore where we enter timeless houses.



Andrei Liankevich

By Olga Bubich

As a visual artist Andrei Liankevich focuses on the issues of values and attitudes that underlie the core of the contemporary nation of Belarus – the country historically situated on the crossroads between two worlds: those of Europe and Russia. The duality of the nation is an obvious motive made visible in the photographs of a woman carrying the USSR flag across a foggy Minsk square and a man from Dobrovolja village posing with his twin sons. Both the images belong to the series “Belarus Portfolio” Andrei has been shooting in the last decades to capture the changing face of the Belarusian reality. The photograph with the woman holding the Soviet flag presents a clear reference to a stable association of the country with its communist past – overused but obsolete dimension foreigners keep sticking to when approaching Belarus. The monstrous building of the Palace of the Republic seen on the background might be a metaphor of this vague controversial but still inevitably present “story”, superfluous stereotype the Belarusians have to carry on for decades. The contrast with the loneliness of the dressed up lady marching in the invisible parade of the Bolshevik Revolution Anniversary celebration makes the image look surreal and eerie. Through one image Belarus is shown as close and at the same time painfully unknown. The image with a proud father of two with a typical hunter’s “decoration” above his head suggests an insight into a new Belarus and poses a different set of questions. The babies with the Biblical names of the Christian apostles Peter and Paul look out of place in the intentionally “non-perfect” picture which seems to be more random than staged. Belarus is no longer a country which plays according to the rules of the old game. Although the formal decorations might appear to be the same, the people living in the country are already different. They would hold different views and form their values driven by a new world, which is much bigger and braver than the universe where parts of the dead animal used to be considered a symbol of beauty and pride.



Laura Makabresku

I am a Catholic person and I search for inspiration in the transcendental, divine matter. The Beauty, which is in my opinion the substance of creation, is at the same time something of a supernatural kind, given from Above, leading to God. The content of my photos are some internal experiences, sometimes even very extreme, marked with love, faith, hope, tenderness and gentleness, and at the same time with very different emotions like fear, anxiety, pain, rebellion, loss and loneliness. Thus, my art is very personal, and – as I hope – at the same time close to other people experiences. However, this doesn't mean that I intend to tell my personal story in my photos. In my opinion artist should be present in the work itself as little as possible, or at least stay transparent. Therefore, when I say that art is personal I mean that it has psychical and spiritual strength of its individual creator, which is always included in the work. The surrealistic element in my art I would rather call to be a spiritual one, which stands as the basis of every art piece, upon which all emotions, thoughts, etc. are mounted. When creating, I turn most often in the direction of myths and fairy tales, I try not to present the real, daily world, I don't create documentaries, I rather try to give birth to some reality of possible kind – for which we are probably longing, which we desire, which evokes emotions, sometimes frightens, which fills some unnamed absence, lack of something or someone, giving accession to new experiences which are unknown in the regular, daily life. From such experiences new consciousness arise. The photo is never a closed set, even though its form could indicate that. The photo "goes on" in the mind and emotions of the viewer, it changes him, this is why creativeness is also a great deal of responsibility for other people. My art operates on the principle of suspending the reality, distancing the viewer from it, freezing it in the form of the Image. This way I hope to focus the attention of the viewer on an entirely new, metaphoric thread – allowing other kind of look to come into being – deepened and freshened, which allows to exceed our earthly reality, rather than just thoughtlessly outlive it. To contemplate it.



Denis Mikhaylov

Denis Mikhaylov once worked as a graphic designer – he's got experience in dealing with mediate, indirect, symbolic. Generally speaking, an artist is experienced in working with many materials, he is capable of giving the maximal aesthetic surcharge to the material and technological realization... Mikhaylov chooses his own "Museum" and his own way of "profaning" (in the true antique sense of the word) as a way to resurrect the practice of "use"

If we examine the "project", program side of the series we see that Mikhaylov addresses the classical works of different times and artistic levels – Michelangelo, Caravaggio, Bassano, Guido Reni, C.H.Bloch and others, – subjecting them to re-forming, re-construction, transformations of the collage type. There are foundations in these stratifications – game foundations and content-related. New meanings were quite evident. On the outside it all reminds of a well-known practice of the contemporary art – a postmodernist deconstruction as well as political conceptualism. But I think that the most important meaning of the series is hidden deeper. Typological post-modernist procedures usually leave a feeling of utter artificiality, of being intellectually pre-programmed. Mikhaylov's aim is quite different. He "works upon" not only classical paintings but also upon the emotional and cultural complex of interrelation with them – a sort of new subjectivity. Yes, subjectivity – a fusion of analytical mind and moments of trance, of sudden inspiration. A resource of transcendental is set free – and then new personae are sucked in, as into the funnel, into the classical iconographical schemes and spiritual meanings of evangelical parables. most interest to the artist.



Marina Moreno

Video Edited by Michael Meldru

Performers: Marina Moreno, Gaiazurra, Andreas, Lenny

In between spaces and time

I am interested in the relationship between the performer, the camera and the notion of dance in the broader and conceptual sense. Influenced by a choreographic concept of chance and spatial interplay, the installation examines the notion of transnationalism and displacement. It is an interdisciplinary work employing movement, colour, non-linear storytelling through experimental video, new dance vocabulary, performance and digital media. Working simultaneously with multiple cameras I explore the space and non-space, the engagement between the body of the performer, their movement and the different experimental exchanges with the camera, the real and the imaginary, both spatially and culturally. In this process, rather than a camera following the performer in his or her actions, they are fixed and the performer is intervening across the field.

By moving in and out of the camera's view a broken narrative is born. This provides the opportunity for the viewer to imagine and construct the unseen missing pieces. There is a powerful potential in presenting the narrative in this way. It conveys a sense of mystery, humour. I tend to devise work with a serious/meditative absurdity and irony.

The sense of displacement is formed by the characters stepping outside from one monitor to the other, but their continuous passage demonstrates the concept of the transnational. The work encourages us to look beyond the obvious and experience more accurately and acutely the differences and complexities of our world, the strong colours and the imagery presented by the characters will be perceived differently by diverse cultures. The story that develops between the gaps demands an indispensable active response from the audience that then becomes part of the work.



Vicente Munoz

With photography as the core of his artistic practice, the artist re-appropriates portions of urban architecture to create a series of amorphous, abstracted representations of corporate infrastructure. The proximity of the buildings in Manhattan and other big metropolis like it, together with an architectural phenomenon known as “glazing distortions” or “roller waves” caused by the curvature of glass facades allow light to reflect and refract on certain building surfaces. Between beams of light, refracted from one facade to another, the real and virtual conflict, revealing a portal-like dimension that opens up a new space for study.

These works challenge function and form in contemporary architectural practice, seeking deeper meaning in the now ubiquitous skyscraper formation and the corporate financial institutions they have come to represent. Notions of transparency, distortion, and illusion are at play as are references to the history of architecture and the utopian materiality of glass as a building medium and a synonym for an increasingly virtual and enigmatic economic marketplace.

These super vertical pieces attempt to assimilate the towering presence of these glass boxes yet they are made of silk fabric to emphasize the fragility of the material. One that has had a long tradition of craftsmanship, nearby Murano being an example of it, yet today we see it used in these endless towers as a redux version of fake luxury. One that looks good but is not built to last 400 years. The arrangement of the pieces also speaks about the density and claustrophobia of urban living. The artist intends this corner of Palazzo Mora to be a space of meditation for the way in which we live and help rethink the future of the skyscraper.



Monika Nguyen

Monika Nguyen is a Vienna-based artist working as an architectural and recently as a landscape photographer.

Her free works emphasize sociocultural concerns in which she focuses on exceptional and extreme situations. Architectural environments serve as stages for interventions and narrations.

For her latest journeys and art residencies she travelled to Greenland, Namibia and to California where she focused on remoted landscapes.

Monika Nguyen is showing her work "Death Valley #1" at the exhibition "Personal Structures" in Venice.



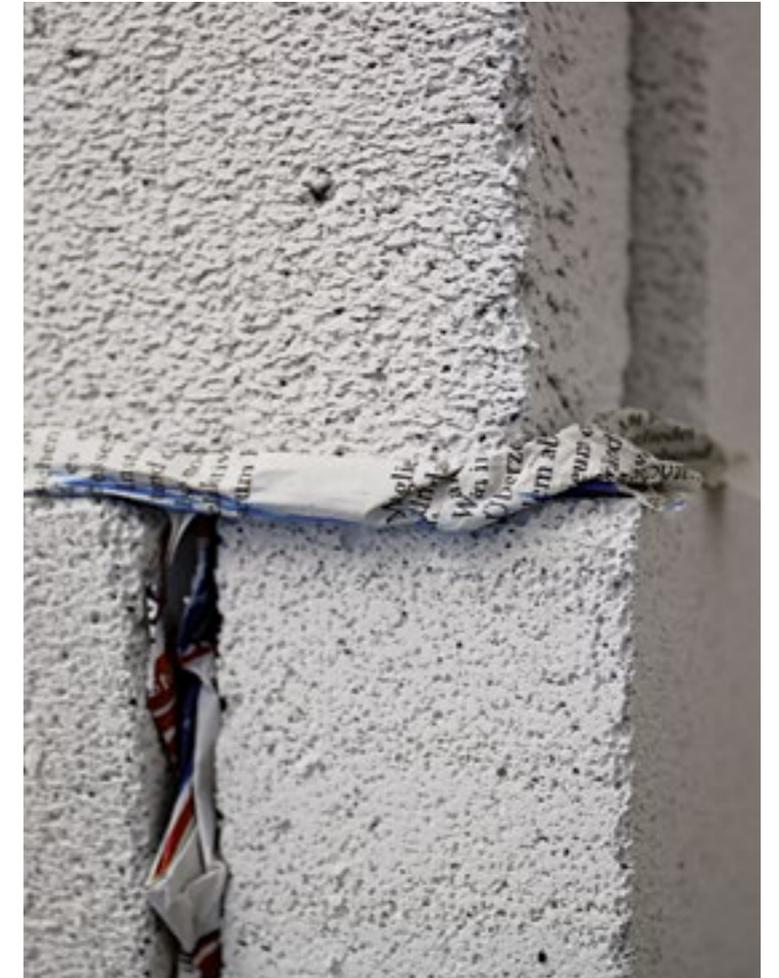
Dr. Michael Pröpper

The Instant Wailing Wall

We live in wall-building times. Especially border-walls are trendy. The wall is thus a highly contemporary topic and metaphor – as a separator of the inner and the outer, of inclusion and exclusion, of obstructing the body and the mind, of interrupting lines and flows of walking and communicating. They speak of stopping and idling but as well of permeability and surmounting. Walls are places of lingering and longing, of climbing and hoping, of tears and torment, or of waiting and wailing.

The sculpture 'Instant Wailing Wall' is a modern adaptation of the well-known wailing wall – a wall where people can leave messages in. It consists of a tower-like closed cube structure made from lightweight concrete stones. Instead of mortar the gaps between the stones remain open and the visitors of the exhibition are at an early stage still able to peep through the cracks into the empty inner sanctum.

Then, gradually the cracks are being filled by visitors with their anonymous and completely non-digital paper messages containing statements, prayers, benedictions, laments, love-notes, wailings, protest-notes, jokes, pieces of advertisements, newspapers, bubblegum-paper or just any kind of message that people would like to hand over to a wall. Once all the cracks will have been filled, people will be invited to just throw their messages over the wall. Ultimately, the anonymous analog messages will be collected and published after the end of the exhibition. Visitors are as well being invited to use a pen or any kind of knife or carving instrument to inscribe messages onto the surface of the wailing wall. Consequently, during the course of the exhibition the wall will become alive – it will become a hard structure permeated though fortified and clogged by something fluid and discursive – emotions.



Nicola Rae

No sounds can be heard in space yet radio waves traverse this environment and are picked up by receivers on Earth. Names like 'chorus waves' are given to these plasma waves that recall sounds within our auditory experience, yet these electro-magnetic phenomena are charged particles responding to the influence of magnetic fields from different planets. *'Interplanetary Radio Frequencies: received from different planetary magnetospheres 1979-2014'* explores a parallel experience of visualized sound responding to historical transmissions of radio waves, which have then been refracted into revolving, circular motions referencing interplanetary plasmas.

Three different magnetospheres and eras are focused on in this installation. The earliest transmissions were received in 1979 when Voyager 1 traversed Jupiter's magnetosphere. During 1980, Voyager 1 picked up magnetospheric activity on Saturn: the radio waves received included machinic 'noise' formed by self-reflexive sonic resonances between the spacecraft and magnetosphere. These rhythmic gong-like sounds produced by the stepper motor on Voyager 1's LECP experiment, contribute to the sense of time, space and alterity of these liminal transmissions. The most recent radio waves visualized in this installation were received during 2012-4 from the Van Allen Probes, responding to ionospheric activity in the Radiation Belts 60-36,000 miles away from the Earth. The clarity of these transmissions contributes to the perception that they were recorded on earth rather than received from space: scientists have named 'chorus waves' after the dawn chorus and 'whistlers' also recall their earthly sonic associations. This installation was initiated during April 2014 for the exhibition ASTROLAB, at collectively-run APT Gallery + Studios in Deptford, London: it was co-curated by Paul Malone and myself. The *Personal Structures* 2017 version will reference Venice's links to the development of early observational astronomy.

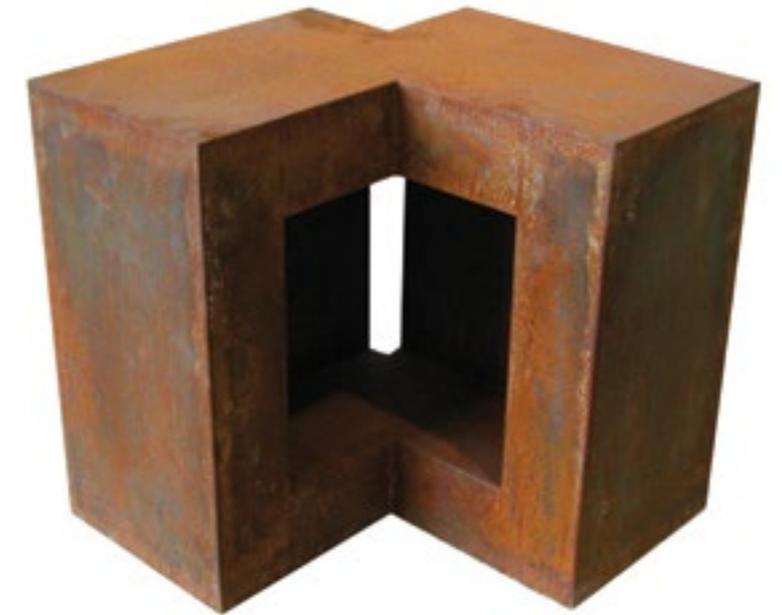


Andreas Sagmeister

"In the beginning there is the will to shape; the will to develop the shape, to form it as a determined decision of shape and finally to present it. Very clear and elementary processes, as it seems, observable in many positions adopted in art, but seldom presented in such clarity in the field of working with shape as in the works of art performed by Andreas Sagmeister."

Excerpt of the text "Protecting the shape" by Dr. Peter Assmann,
Director Palazzo Ducale, Mantova

"My artwork is very close to concrete art and minimalism. Establishing volumes, inventing forms and defining spaces are the main motivations and inspirations for my artworks. Each form is consistently composed and developed to the very last detail. I fundamentally avoid chance occurrences, especially when working with steel. The developed, exact forms are always based on accurate planning without much space for changes or modifications. The real creative process to develop the artwork therefore takes place on the paper beforehand. The sculptures formed this way stand for themselves, they are independent structures, and in their geometrical clarity always follow a concrete, formal purpose. Some works are based on rules of a system of dimension and cypher, which is constantly varied and never applied dogmatically. It is a kind of decision-making aid to find the right dimensions."



Aspa Savidis

By Artemis Adamantopoulou

Framing Transience

The 20th century seems to have endorsed the emergence of a new way of defining art: taking something ordinary and placing it onto an artistic context; or more broadly, taking something new and defining it as art. Such were the ideas brought forth by Terry Atkinson, pioneer of conceptual art. This new definition along with the Japanese aesthetic of Wabi Sabi: the celebration of the incomplete, the rudimentary, the imperfect, act as key influencers of Aspa Savidis's work.

Savidis's piece therefore does this: detaches an ordinary imperfection from its ordinary context by framing it and thus drawing the viewer's attention onto it specifically as an object standing on its own.

By creating a framework around imperfections; marks on walls, the artist is inactively intervening in engaging the viewer to think of this work outside of its context and to admire it for what it represents. The artist's gesture therefore incites the viewer to create his own imaginative world, his own narrative. It is ultimately isolating one piece as a representative of a whole, a whole which goes unnoticed in the occurrence of daily life.



Vitor Schietti

Life is impermanent, transitory, but yet, it can reveal unlimited beauty when interpreted by the creative mind. The forces that run through the roots, trunk and branches of an ancient tree are much similar to the vital energy that passes through the emotional and intellectual bodies of a human being. One is perhaps more steady and bulk, the other more vibrant and dynamic. The images presented come from two different projects that intersect one another not only for similar long exposure photography techniques but also conceptually.

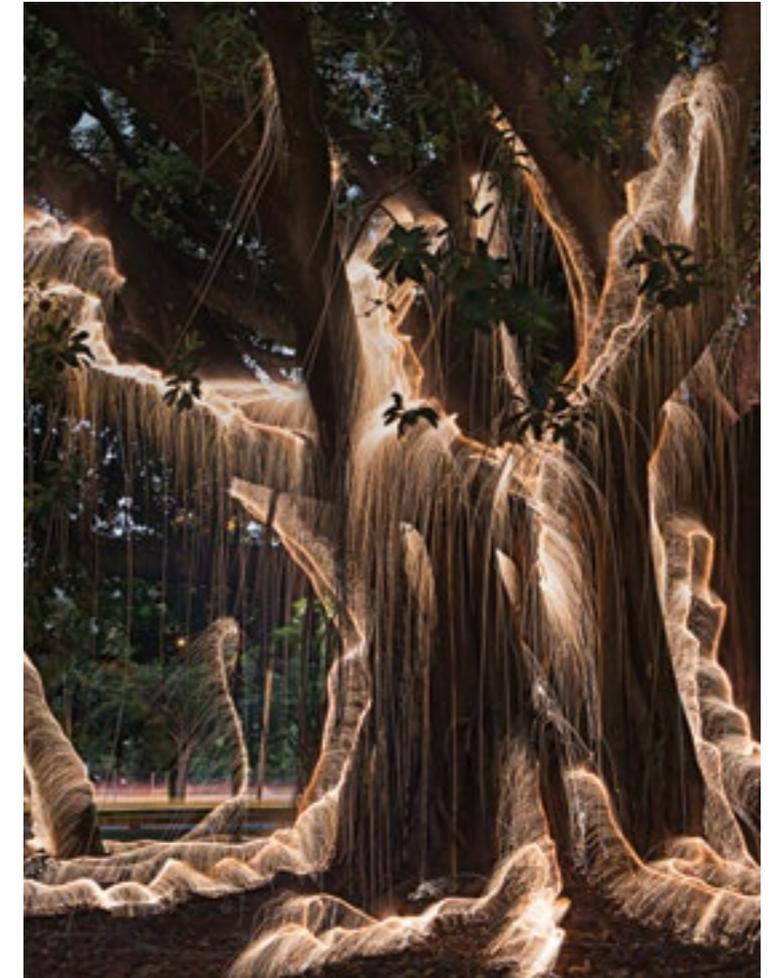
Impermanent Sculptures is a series created through light painting with fireworks. To paint with light in a three-dimensional space is to bring one's thoughts and inner visions from unconscious realms into existence through the photographic apparatus.

The contemplation of the impermanency of things and the manifestation of life on this planet were guides to this photographic series. Or perhaps it was from something prior to life itself as we know it, rather an impulse, a primordial force... a calling from something that has been interpreted through uncountable myths, and that will endure even after we return to the apparent sterile soil as the one found on the surface of the Moon.

Further researches and experimentations on long exposure gave way to the later series, **Maya Rainbow**, in which I use water as an element capable of pointing the shapes and colours of an illusion: the limits of self identity, the sensations and emotions that define the sense of an individuality.

The water illuminated by colourful lights simulates a prism that refracts a beam of light in its several components. The naked bodies on the water's way indicate the presence of an individual. Altogether, the sum of such elements produce fantastic images, which are illusory, but also real.

In combination, human and non-human life vibrate as manifestations from the same sparkle that permeates all there is.



Luke Schuetrumpf

'Beyond The Sea' 2016

Intrigued by the beauty, strength and power of the female body and gaze, my art practice has developed over time under this influence. Growing up along the Australian Coast, I am increasingly aware of the influence of the intrinsic ambience of the landscape. I am inspired by our landscape that evokes instinctive feelings of connectedness and belonging.

Beginning in a career in fashion photography, I became more intrigued and passionate about the unique and distinctive way in which the female curves imitated natural vectors and shapes. The body and land exist synonymously. I see them symbiotically. I wanted to, and continue to want to, explore the questions, limitations and accepted intentions and sanctions enforced on the female body. I embody the power of my camera lens. Through art, I attempt to transform the relationship between subject and object over time in a meaningful way.

'Beyond The Sea' explores the role of female nudity within the landscape throughout the history of art. The naked female form has evolved in its social existence and continues to remain one of the constant features remarked within the art world. Here, my series expresses the timeless nature and beauty of the female form. The composition combines the female relationship to the natural environment at its simplest state. I reflect nudity as an intimate and natural part of humanity that transcends social boundaries. The body goes beyond what we see.



Eugen Schütz - KWAKU

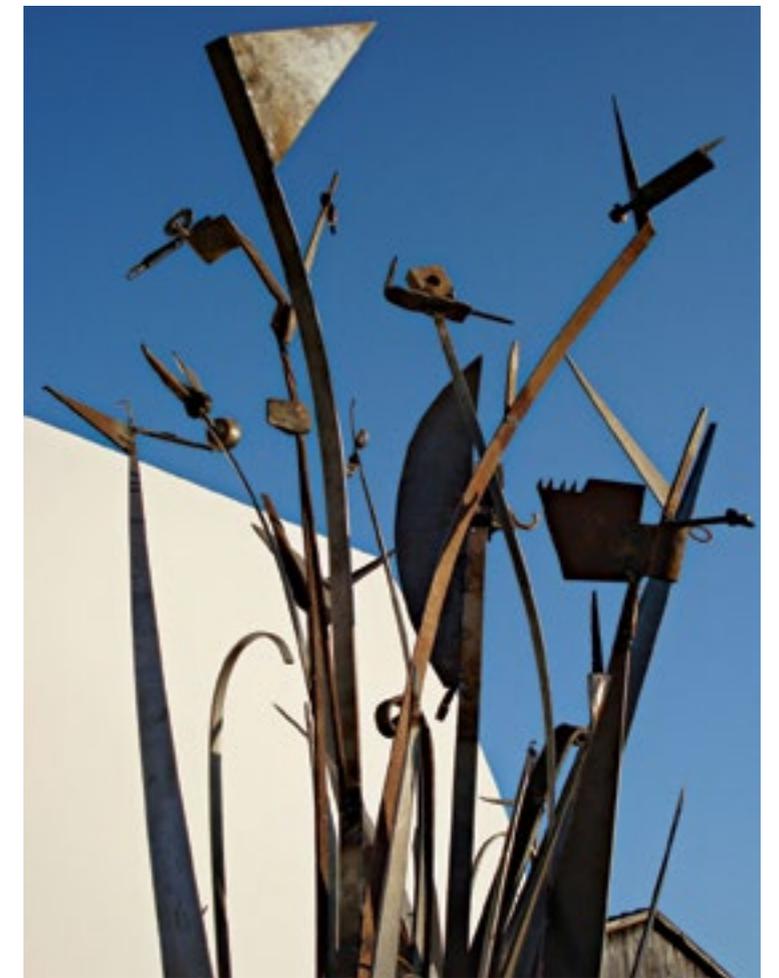
As sculptor I work predominantly with recycled steel waste, logs, wood and natural materials. I weld steel to form abstract objects, masks, steles, eyes and life-sized figures. I carve wood by chainsaw (Chainsaw Art) in different variations or preserve its natural shape and change its look by applying bio-degradable oil and paint (and sometimes acrylic).

My pieces are abstract. They often show African motives, LAND Art and Concept Art, but always display social and developmental topics and are also a reflection of my own experiences and homage to the African continent. By UPCYCLING I bring new life to my objects, install them with new dignity, so they can restore peace. It is my concern to give a new outlook on things, "beyond one's own nose", based on developmental politics and in reference to African culture.

This can happen as exhibition, in public space, as performance, workshop, national and international projects or by including a sculpture. I especially wish to cooperate with children, young adolescents and socially disadvantaged groups to give them access to art, to encourage their interests in art and to help to integrate them.

For the exhibition concept "Personal Structures" Venice 2017, I was nominated to present an installation of the sculptures "Moonstones". They represent the developmental political background of our society referring to the ongoing contamination of worldwide waters like the oil pollution in Nigeria and Florida, mercury poisoning of the Amazon through gold panning, Fukushima nuclear disaster and dumping in North and Baltic Sea and so on.

Thanks for protecting my nomination to the Majorlords of Vaihingen/Enz and Mühlacker, the Landlord of Enzkreis, the Foundation of Sparkasse Pforzheim-Calw, Sculpturenetwork.org, my wife, parents, the Art-Clup, all of my neighbors and friends who believe in me. And maybe, these who come afterwards.



Robert Szittay

My work focuses on the study of man associated with everything characteristic of and innate to the human being and connecting every individual with the outside world. I also focus on the actual environment, perceiving it as an imaginary stage where the story of human existence unfolds, as the environment that significantly influences and shapes men.

I perceive the outside world as a place going through a continuous biological process, one of its alternatives being the human population. I am interested in the growing tension between man and nature whose uncompromising laws affect the survival of what is recessive. Of what would disappear in nature or was significantly suppressed, because “this” has a great value in human society and the ability to significantly influence its development.

I render the human being connected with the outside world, subordinated to its biological and psychological laws. A person who is happy, who suffers, who is concerned with the questions of existence and enjoys the ephemeral moments and constancy of eternity, a person who sees his own biological nature and sexuality, intensely experiencing births and deaths, love and disappointment. I explore these subjects as an artist. I am trying to arouse the feelings ranging in intensity from gentleness to annoyance and even roughness. Many of my sculptures are an expression of gravity, but I also like sarcasm, irony and humour.

The narrative of the sculpture *Alter Ego*, suggested by its title, is based on the relationship between two male figures, one of them being influenced by the other. I am trying to interpret the tension and meaning of this relationship in the anatomy of the human bodies, their overexposed bones, muscles, tendons and veins. The composition is conceived as a sculpture that can be viewed from all sides, a characteristic feature of most of my works. The material and colour enhance the overall sculptural expression.

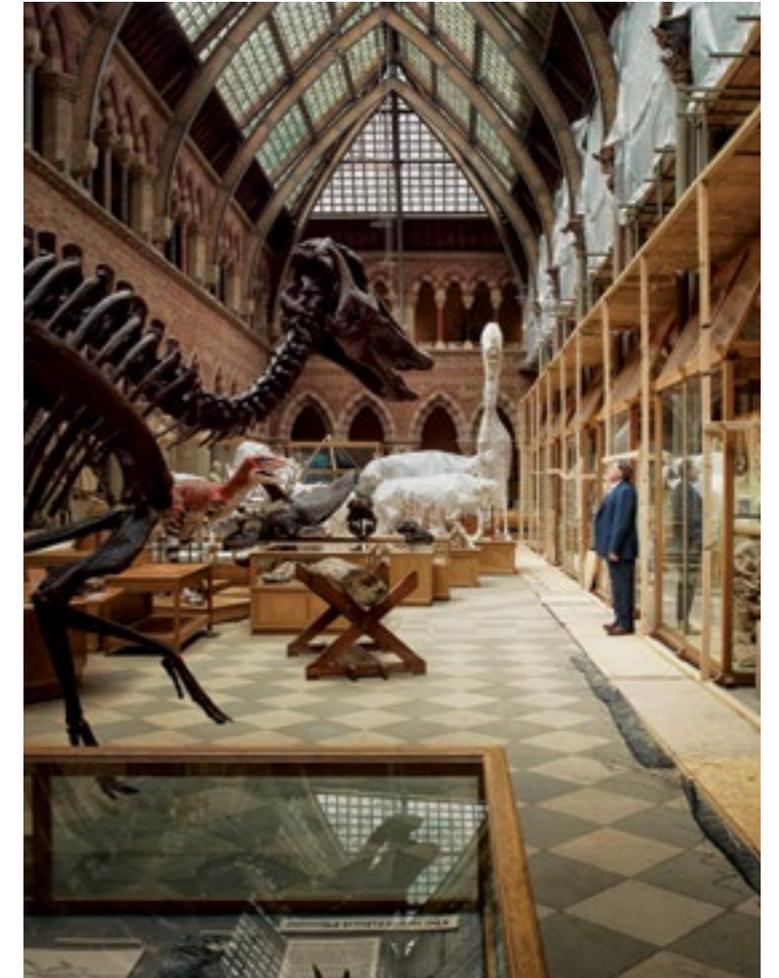


Joanna Vestey

Writing about Oxford Jan Morris said: “*Slap in the middle of England stands the city of Oxford... Its origins are obscure but its fame is universal, and it forms a national paradigm in whose structure, sometimes shadowy, sometimes splendidly sunlit, we may explore the history, the character and the condition of the English*”.

My *Custodians* work considers this ‘structure’ of Oxford and uses the relationship between institutional spaces and the individuals who preside over them to introduce notions such as time, space and heritage. I set two criteria for the works: the spaces I photographed had to be in Oxford, and each of the venues should select the person who would be seen within the space as a ‘Custodian’. Clues to the many histories that have shaped the structures are visible within each image. As a medium photography is uniquely able to present multiple time periods within a single exposure. I was interested in how this led to a sense of both permanence and transience appearing within the works, the buildings as having a sense of being for perpetuity off-set by the relatively fleeting presence of the individual. Director of the Ashmolean Museum, Xa Sturgis said of this series “Initially and most obviously, the photographs play on the longevity of institutions against the transience of those who pass through them but of course the stories they tell or suggest are more complicated and involving”. Within the series I was curious whether the *Custodians* ‘owned’ the space or whether it ‘owned’ them. On the one hand the notion of the guardian, the conservator furthering the magnificence of the spaces for future generations being celebrated; on the other, the idea that the spaces themselves were leaving their mark on their caretakers.

Custodians was published by The Ashmolean Museum in 2015 and is available online.



Lydia Vitkovskaya

Vitkovskaya is a modern artist: her mode of life is not the permanent self-expression, a continuous outburst. Her consciousness is 'projective': it's a special processuality - direction of the artist's consciousness towards a 'project', existing through a project, from one project to another. The pulsing character of creation of the works as a controllable process. One more observation concerning the idea of control: the artist needs to direct spectators' reactions, to synchronize the mode of perception with the time mode of the narrative realization. Yes, despite all technological gimmicks (touch screen, transparent screen, other interactive techniques) Vitkovskaya is a narrative artist. She likes good old craft of telling stories. Another thing is an absolutely contemporary understanding of what she means when she says 'narrative'.

Lydia really found herself at the very edge of the most interesting phenomena of today. The 'animism' theory is popular now in the West as a new way to ponder over things: as though beyond their materialism, their object side, their thingness.

Of course, such "return of the object" takes part in the context of "the power of the commodity in capitalism, alongside capitalism's tendency to reduce human subjects to the status of objects".

But if one steps back from the leftist phraseology, one sees the meaning of this: the animism is the archaic, totem 'living part' of the material world, not connected with its primal function and the consumer's resource. Of course, today's ideas of animism are not so new (sufficient is to remember the "wooden postcard" by J.Beuy's), but in our case very timely especially in the connection with the narrative. Vitkovskaya in some of her works happened to be at the crossroads of these two trends - animism and narrative.





Palazzo Bembo

Masoud Akhavan

In 1982 when my father first started the manufacturing of stainless steel kitchen sinks, I was only 13 years old, but very amazed how one can form such a hard metal into this nice shape. Even today it is still fascinating to me how I can create a beauty out of such hard industrial material.

The sculpture Ballerina is an example of how hardness and softness can be brought together and coexist in harmony. It is an example of how opposites don't have to be opposing, how individual independence can be collective interdependence.

Here we have beauty and elegance on one side and strength and indestructibility on the other.

This sculpture also belongs to my Power series. In this series, I express my view on how the world is no longer ruled by brute force, but by using our intelligence, including our social, emotional and political intelligence.

Not too long ago mankind used to travel by foot to explore, conquer, find resources, and gain power.

Today those feet are substituted by our brain. We no longer need to travel physically to conquer resources, and gain power to secure our existence. We can use our brain not only to gain knowledge, innovate and explore, but also to persuade and control, to ultimately ensure the continued existence of our people.

Therefore, the limited resources today are no longer land, energy and metals, but the brain. Intelligence can travel much further than any feet ever could, so whoever is smarter to garner brains is the one who has the power. Today it is the survival of the smartest.



Leonor Anthony

At the age of three, barely able to hold a pencil, I started drawing... I never stopped.

I have been expressing myself through art my entire life. All my work carries a message - social justice, spirituality, intellect; a passionate need to express inarticulate feelings. Sometimes the destruction or breaking down of the piece to its simplest forms brings about that for which I'm looking in an intuitive way.

Not long after art became my life, I witnessed my work transgressing into the dimension of social issues. And simultaneously, social issues crawled into various times and spaces of the world that surrounds us. The opportunity to use artistic expressions to converge distinct experiences of existence was the inspiration for my work and the diversity of mediums allows for a multifaceted understanding of how pieces come together towards a shared goal - whether artistic harmony or a shared call for change.

The creation process requires months of comprehensive research and full immersion into the enormity and complexity of each topic - human rights, environment conservation, cultural heritage, education and the welfare and empowerment of women throughout the world. The work, as it turns towards minimalism and a time travel continuum, highlights the magnitude and prevalence of social issues throughout history.

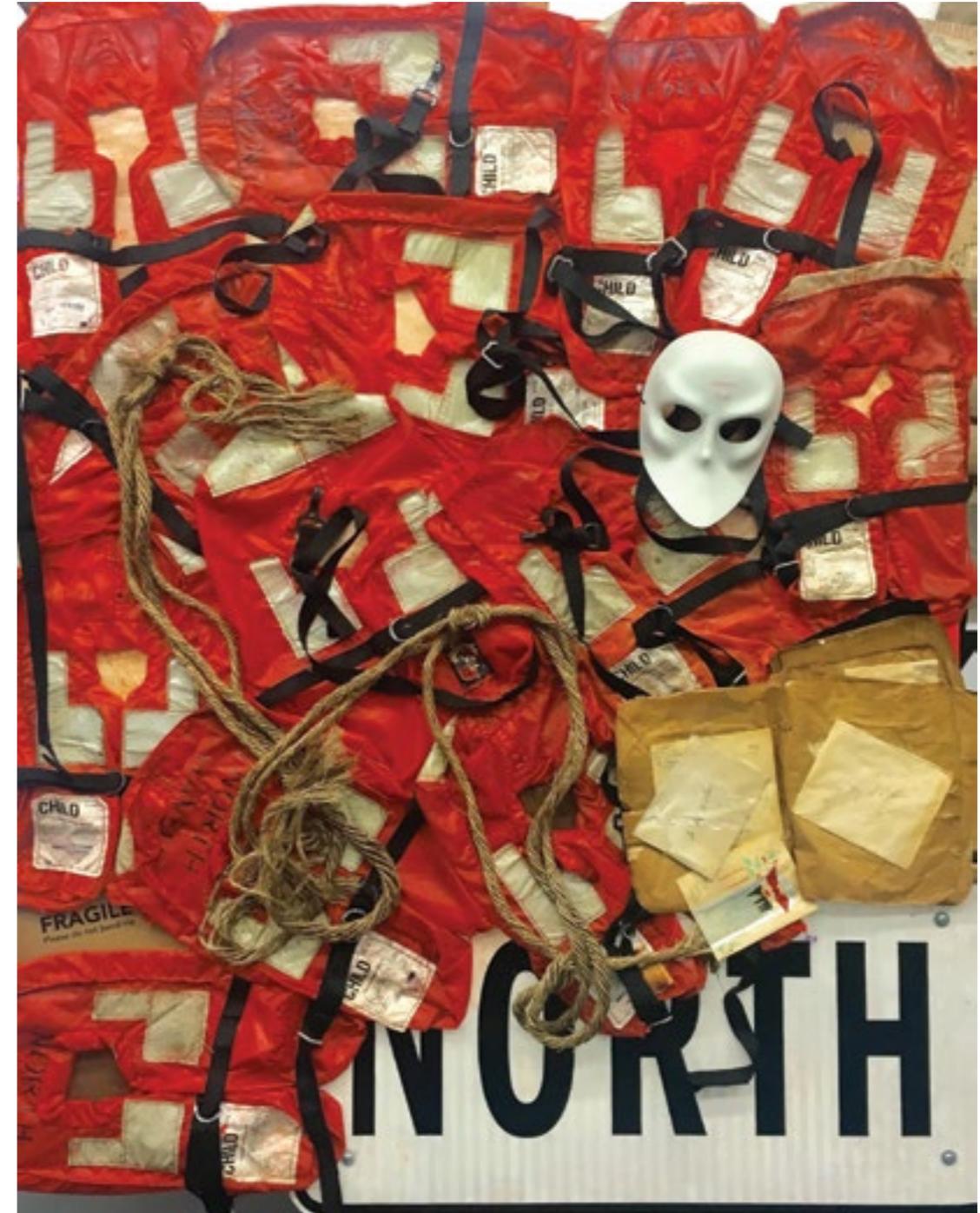
My art is meant to provoke introspection into our views of history, from where we have been, to where we are and would aspire to be; the goal is to inspire. Its focus is to bring attention to past and current disruptions and circumstances that have unwillingly created the current crisis of mass incarceration, police brutality and its effects on racial interaction on our globe.

"It is well-known that prisons are overcrowded, many innocent people are incarcerated with no way out, and under inhumane conditions. Few look beyond the numbers and famous trials and criminals to understand who the many ordinary people are and the bleakness of their future, guilty or innocent. Her work for this project is but a continuation of the many activist series she has created over the years that deal with Human Rights, Immigration, Identity, Black Lives, the War on Drugs, and others."

— Dr. Carol Damian

Former Director, Frost Art Museum, Florida International University

The impetus behind my work is my need to communicate and share a common human experience. I hope to my last day to have paint on my face and hands, to be able to smell the peculiar smell of the oils, and to see with my eyes the color that surrounds me, inside and out.



New voices from Latin and Central America

By Dr. Milagros Bello
Curator

The curator has selected voices in contemporary art from South and Central America that currently work in the United States, and that are developing work based on a mixture of global and regional topics. The Latin American continent has been the epicenter of multiple influences, from diverse migrations to changing, sometimes spasmodic and precarious political and economic systems. This group strengthens the creative richness of the region through subjective practices and individual processes. From Modernist approaches to postmodern practices, Latin American art has developed a complex visuality. From emulating the European avant-gardes at the beginning of the 20th century, to now quoting post avant-gardes from the late 20th century and 21st century, globalism and instant communication through digital media have played a major role in the radical changes occurring in contemporary Latin American art. Still, specific contextual and personal factors shape the core of the works' production, giving a singular tone to each artist. This group is composed of emergent talents in the American art world, particularly in South Florida.

Rosario Bond, *Miami/Dominican Republic*

Based on an expressionistic, abstract current, Bond's paintings are fictitious sets of natural environments in which gestural brushstrokes intermingle with drippings and strong contrasting color spots that morph into structured geometries, playing out between the rational and the emotional.

Lorien Suarez, *Venezuela/San Diego*

Suarez proposes a neo-geometric approach to his work, combining curvilinear lines with multiple circles and ovoid shapes. Vertiginous, colorful waves fall over one another in dynamic compositions with subtle resonances to imaginary fractals.

Valentina Bilbao, *Miami/Venezuela*

Bilbao creates pure palette knife paintings in explosive monochromatic, hued colors that resonate with acoustic and musical echoes. The artist spotlights with deep intensity poignant and expressive tones that elicit positive and bright responses.

Morela Avilan, *Venezuela/Miami*

Quoting Signac/ Seurat pointillism in contemporary terms, Avilan creates solar monochromatic paintings generated through overcrowded marks juxtaposed one over the other, in precise and mechanical circular spots.

Leonardo Moleiro, *Miami*

In a Post-Cubist, fragmented approach to his work, Moleiro creates a multi-dimensional, illusory reality of igneous effects closely correlated to the bright intensity of South Florida.

Magaly Barnola-Otaola, *Miami*

In a transaction between painting, color drawing, technology and photography, Barnola-Otaola reproduces old images of her works, re-inventing them through Adobe Illustrator and Photoshop into a final photograph in a frank allusion to the old modernist taboos of originality and reproduction. As an epic theme of femininity and nature, seduction is proposed in her works.

Karina Matheus, *Miami*

Matheus' works combine primal gestures, strong brushstrokes, and fistful touches on canvas. Her energetic and intense pictorial field dynamically expands and contracts, evoking greater forces of the universe. Her non-objective imagery is associated with the heritage of the New York School.



Ivana Woscoboinik, *Buenos Aires/Miami*

Appropriating Kandinsky, the artist outlines quirky drawings-like monochromatic painting on canvas - creating a rapturous interaction between negative and positive spaces. Round, floating forms delineating biomorphic structures related to her personal environment define the pictorial plane in an over-lighted visuality.

Undoubtedly, each of these artists have blended their local, cultural, and historical references with the invaluable heritage of the history of art

All artists are represented and sponsored by Curator's Voice Art Projects/ Miami and have systematically exhibited in this curatorial space/gallery since 2010 to present.

Curator Dr. Milagros Bello holds a Ph.D. in Sociology with a doctoral thesis in Sociology of Art from Sorbonne University (Paris VII-Jussieu), Paris, France. Dr. Bello has curated numerous shows in contemporary art local and nationally; she is an art writer for Art Districts Magazine; former Senior Editor of *Arte al Dia* international art magazine. Since 2000, she has taught as professor of art and critical theories at the Florida International University, Florida Atlantic University, and the Miami International University (The Art Institute /Miami). Since 2010, she is the director and chief curator of Curator's Voice Art Projects in the Wynwood Arts District, Miami, Florida/USA.



Isabelle Belloi

Things are so familiar that at some point they become strange – Emulsion Photographique

This is how, as a photographer, I summarize the work I have been showing for a few years.

In photography, Time and Space are inextricable obviously.

Through photography, my goal is to highlight the detail, while allowing one to see the full picture and suggest ultimately another type of «existence» or mental “structure”.

I am drawn to going into the intimacy of things.

A reflection of light, patterns, shapes, textures, minimalism: all that creates an impact and stimulates the exchange. The work is not anecdotal. Intriguing and Un-expected, the spectator remains in the driver’s seat of his own imagination. It opens up to new possibilities and to infinite interpretations. These photos are requesting the participation of the audience, bringing alive a personal & almost intimate and unconscious search.

Where is this fragment from?

What part of the puzzle does this piece fit into?

Is this reality?

How do I make it my personal reality?

The subject which might appear «insignificant» takes us on unexpected paths! None of these photos are hardly reworked, there is little post-photographic treatment applied.

I name it «mindfulness photography» work, capturing a fragment of time. One would often call it poetic or dreamlike photography.

This is where time – space – existence join in unison and give reality another dimension.

I want spectators to get totally free in their interpretation and to run away from their usual attitudes.

As adults, we learn to interpret; we search sense everywhere and have an innate need to reach a single interpretation, this does not make sense to me. Little by little we lose our capacity to be confronted to something that is not reality and we forget to allow ourselves to read it our own way.

Time is obviously related to photography – to the aperture, to the speed, to the light.

Space is where things happen or not – nothing is really uninteresting, everything is potentially graphically beautiful and meaningful to one another.

Existence, is where the spectator stands, thinks, imagines on his own... things that usually kids are doing and that we are taught not to do anymore.

Unconscious, attraction, abstraction, deconstruction, dream, «let go» attitude, atmosphere.

These are the key words summarizing my work.

In a world that goes faster than ever we do not take the time to observe anymore. There are many things we do not look at anymore. Beauty & Poetry lies everywhere, even in daily life.

I want to bring back everyone’s capacity to stop for a while and go deep into the moment.

The intent in my current approach is to offer multiple interpretation possibilities, to completely unleash the gaze, free emotions and let imagination run wild.



Heinrich Bobst

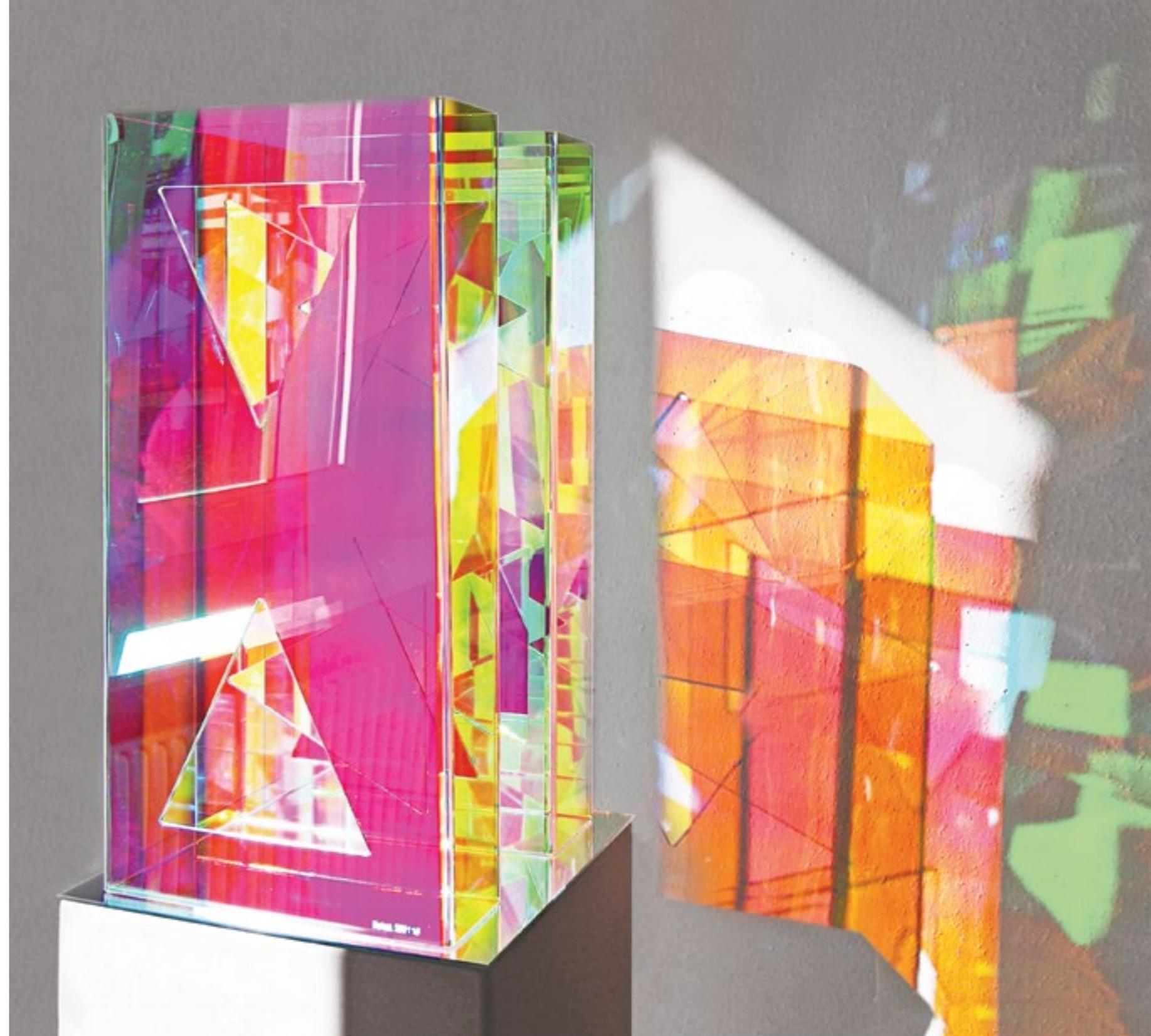
Light is a natural phenomenon requiring the existence of space and time. For human eyes, light is the visible range created by electromagnetic radiation. Today we know that light exists as an electromagnetic wave, and also as a particle known as a photon. This seemingly illogical dualism led in the last century to the development of the theory of relativity and to quantum theory. The fascinating properties of light not only interests science but also art.

As a chemical engineer I not only dealt with different kinds of materials, but also with their atoms and molecules, as well as the phenomenon of light and colour. At present, I am particularly concerned with extremely thin coatings of transparent surfaces leading to dichroic effects. This kind of very thin layers can reflect incoming light partly on the surface or partly on the interface to the transparent base material. Thus interference effects result, which make these surfaces appear in different spectral colours, depending on the perspective of the viewer.

Using this system of coated dichroic acrylic glass, assisted by computer aided equipment and also laser technology, I produce objects, each of which is unique. I simply call them space or wall objects. They are characterized by a date related number and are therefore all clearly identifiable. They are created in my head and subsequently brought onto paper as a draft plan.

My objects show the wingspan between the simplicity of appearance and the difficulty of being. As the perception of reality is always subjective, this is impressively shown by the variable appearances of my objects in different spectral colours and diverse forms according to the standpoint of the observer. But also the light at different times of day or different seasons

influences their aspect. The result is neither a right nor a wrong perception of reality or truth. What is correct, real or true is left up to the spectator, his position and the moment.



Vita Buivid

Nevsky Ave

It seems very recent, but already a quarter of a century has passed since “Photo by mail” service, a very special by that time. Random street photographers, including myself, were the providers of a vivid memory sent by regular post. Prints on paper, film cameras and other analogue techniques have been almost removed from ordinary life today, but still exist as a time capsule, as a hope of confirmation, the presence in the past. I’ve always been an admirer of the great writer Nikolai Gogol. Somehow we share certain geographic points: both Ukrainian-born, I’ve been reflecting on his most significant areas. Firstly, moved to Poltava, a prominent location for Gogol’s literature development, then following his footsteps, moved to St. Petersburg.

Gogol created his eponymous novel “Nevsky Ave” in the 1830s, but it’s still up-to-date, more relevant than nowadays anachronism – glossy 10x15 cm photos sent by mail in the early 1990s. In the novel, Gogol describes Nevsky Avenue, central in St. Petersburg, and its habitats. The story celebrates the delights of the fancy street, but is filled with kitsch and grotesque, typical for Gogol’s works. And in a way nothing has changed through time: Nevsky Avenue became a time capsule itself. People passing by, they’ve changed only superficially, with a bit of current fashion, but spiritual substance, the archetype is similar.

In the same way photo installation “Nevsky Ave” appeals to the utopian prospect of the recent past. Portrait-types are seen as reflections in the shop windows. The most compelling characters are printed in bigger scale on satin and painted with oil. Scaffoldings are framing the work, turning the installation space into renovation sign. So relevant to Venice, which seems to be at constant renewal.

The floor is filled with layers of postcard-size photos. Viewers are moving over it by wooden planks as over puddles. The “technique” used as back in XIX century St. Petersburg, where wooden passageways were created on main streets; as in heavy rain days on Nevsky Ave and even in overflow situations in Venice. Glossy pictures are flooding the installation space, leaving a viewer only limited options of movement, strictly regulated to the geographic of the planks.

(Re)Creating the space, building it up as set decorations and completely drowning the viewer in the Nevsky Avenues’ faces, dated and timeless at the same time. The installation sound, introduction to the Gogol’s novel, is quietly read in a background, like a secret explanation or a mantra for a non-Russian speaking viewer.

Many cities can share the experience of being flooded with people, but the certain spirit of mingling crowd is shared among just a few. The palaces and canals, gala views on facades and darker back streets are so common for both cities. Did you know that sometimes St. Petersburg is referred to as the Northern Venice? Also, Gogol lived in Italy for twelve years, that’s why choosing this particular project for the exhibition in Venice is providing an extra layer of space connections, me following Gogol rather like a groupie than a pilgrim.





Tatjana Busch

Time - Space - Existence

Our conscious existence unfolds in a time-space continuum, linked to the gravitation that bonds us in our experience and perception. But gravitation, space and time are more than mere parameters that define – or even enable – our existence; they encompass our very ‘selves’ as well. They are both our bond and our bondage, the frontier humans have sought to overcome since time immemorial. Both Christian mysticism and Zen Buddhism resolve the duality of our thought in the absolute ‘understanding of things’. In far-eastern philosophy, ‘non-being’ is recognised as being the essence of things and expresses the paradox that form is emptiness and emptiness is form, suggesting the phenomena we experience have no inherent nature.

My own vision is to create an object that exists in physical presence and that is empty in essence. ZOOM represents one station on the journey toward achieving this. The light installation invites the observer to pursue the potential of an intuitive form, expressed through reflections of light projected onto the surface of an object within a space. Its meandering forms and abstract, geometric structures accumulate and accelerate fast, fluidly, sometimes abruptly, then linger momentarily before dispersing, re-emerging and re-forming in an instant. Colours emanate, permeate the atmosphere of the room, merge anew, disperse and yield to white – within the space, within the perception of the observer. An ongoing process of becoming and passing away emerges, a *Panta Rhei* of Ancient Greece, a liquid space of Now. Everything flows but what remains?

Here just the light button ON/OFF

Light is magical and omnipotent force that is the source of life and that forms our existence from day to day. Rather than seeing it, we normally

see with it. But what does light mean? A wave? A particle? Both, say the scientists. But with no volume, it remains as mysterious and fascinating today as it was at dawn of time – for the sciences, for us as individuals and, ultimately, for us all.

The light installation ZOOM Behind Thoughts uses light as a material of consciousness that enters into a new synthesis with the object and the video: it makes visible the essence of form through light and the essence of light through form, and represents just one possible option at a given time in this space.





Monika Casutt

The many years I spent in Tuscany have deeply shaped my life: the nature, the repeatedly changing landscape with its almost endless expanses, the light and – above all – the silence, as well as the periods of solitude. This is the environment in which I began my artistic work. This is the place where I had the space and all the time I needed to work on a developing piece.

The artworks of ancient cultures have interested me ever since my youth. They are an inspiration to me and I feel a strong inward attachment to them. They repeatedly impress me all over again with their archaic power, their simplicity and their connection to a deeper reality. This becomes visible in my sculptures.

The path of searching and working, during which a figure develops into the form that I would like to give it, is usually a long one. Before beginning a work I often sit down to grow silent and to keep in touch with myself. I deliberately form simple figures, in order to create room for that which is essential.



Chen Ping

By Ralph Hobbs

The artwork of Chen Ping is an enigmatic and powerful philosophical discourse about our existence in a world of constant change. The artist's abstraction of the emblematic themes of time and place have become constant, powerful markers in his contemporary methodology.

Ping's viscous oil painting technique has developed over many decades with its genesis in his innate knowledge and practice of traditional Chinese ink painting. Rich and highly emotive, he uses long, sword-like pallet knives with the dexterity of an ancient fine brush master. In this expressive layering of paint, he morphs differing ideas and historical themes to create a new mythology.

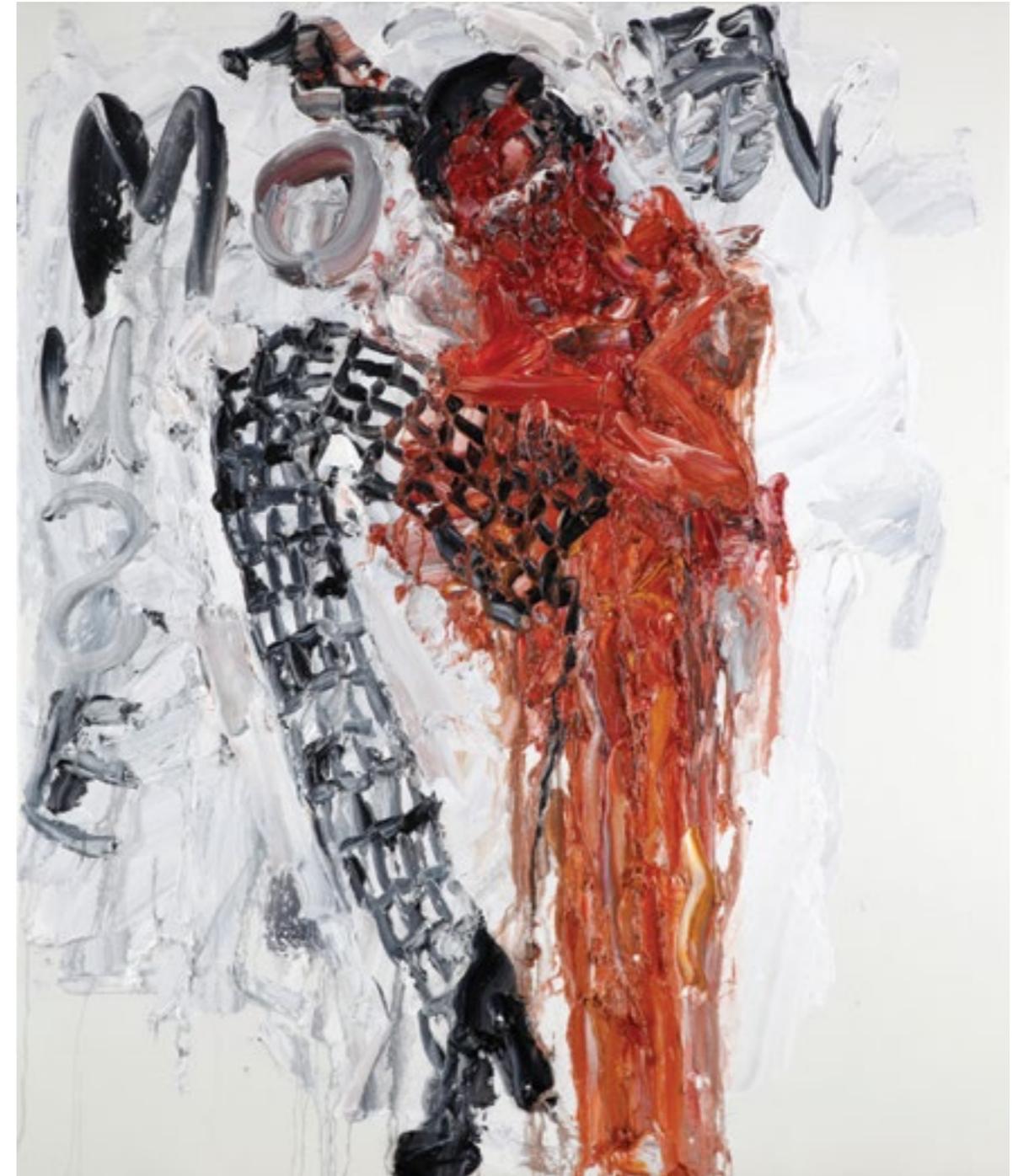
The artist's observations on the world and his goals for mankind are signposted within the pictures for those who look deeply enough. A core concern for Ping is to discuss the individual's place in society. The artist poses the question "what is the value of a society without the individual?"

At the forefront of Chen Ping's paintings for *PERSONAL STRUCTURES: Time Space Existence* is a contemporary vision of an ancient storyteller - Aesop's fable of the city and country mouse. This is no bedtime fairy tale however. For Ping, the city mouse takes a human form - a seductress dancing across our cityscape, flicking her long tail which surrenders her true form. The city mouse, in all her cunning beauty, is seared into our consciousness - alluring and elusive, she is a siren calling to all of us. Her long legs, capped with high-heeled shoes. Here now, gone in the next breath - her fleeting existence acts as a metaphor for how we seek to live and survive in a modern urban society.

The city mouse's leg is clothed in a tightly knitted fishnet stocking. There are obvious sensuous references, however as often the case with Ping, the more important messages lie deep within. The interlinking black lines reference the ancient woven fish traps of Indigenous Australia, reminding us of our primal needs. Or do they represent a suit of chain mail armour of the middle ages, protecting the sensitive mouse from the realities of this world?

Oversized and fleeting text in both Chinese and English characters hover the border of the pictures, symbolising our existence in the landscape of signs. This neon sign cityscape that Ping eludes to, is a world created to enlighten and dazzle all - directing us to a level of consumerism that is of questionable sustainability for the human spirit.

Ping's placement of the exhibition within an astrological framework - primarily the Chinese Zodiac - along with ancient Greek and Roman contexts, is another clue to the cross pollination of our shared beliefs over cultures and thousands of years of our human existence. In doing so he speaks of the power of humanity and its ability to overcome adversity.



Sarah Choo Jing

By Mr Louis Ho
Curator at the Singapore Art Museum

Singapore shimmers

In the twenty-first century, the former colonial trading outpost has emerged as one of Asia's most conspicuous success stories. A carefully managed economy and a developed, almost picture-perfect urban fabric are but the most visible elements of the island state's post-colonial triumph. Images of the skyline are dominated by the iconic Marina Bay Sands complex, its triple towers raising their boat-shaped crown to the sky like a geometrically precise Colossus of Rhodes for a new millennium, with the Moshe Safdie-designed ArtScience Museum ornamenting the site like a cracked, snowy-white eggshell, curving up conspicuously from the expanse of the blue bay. Then there is the Singapore Flyer, a massive observation wheel that, when lit up at night, adorns the topography like a round of refulgent fireworks irradiating the surrounding sea of steel and glass. Other recent projects include the Pinnacle@Duxton, Singapore's first fifty-storey public housing project, as well as the Gardens by the Bay, built on 250 acres of reclaimed land, with colossal conservatories, so-called heritage gardens, as well as the flamboyant 'supertrees'.

Very little of that economically progressive, aesthetically advanced utopia is visible here.

Sarah Choo's *Art of the Rehearsal* is a panoramic video collage. Across the reach of three wall-spanning channels, a purposively staged a-spectacle unfolds in all its un-dramatic pageantry. The backdrop of the proceedings is a narrow back alley, of the sort one finds tucked away behind the ubiquitous shophouse rows that characterize the island's heritage districts: Chinatown, Little India, Kampong Glam. Against this anonymous landscape – an off- and deliberately overlooked terrain littered with uncovered drains and

small mountains of trash bags, opening onto which are the backdoors of laundromats and bars and late-night massage parlours and eateries and other working-class establishments – several figures are depicted at work and at rest. They are members of local dance troupes: Chinese, Indian, Malay, in, again, an allusion to the main ethnic rubrics that are observed. Interspersed throughout the mise-en-scène, they are positioned on rooftops and on asphalt, in doorways and in interiors. They gesticulate; they pirouette; they leap. Then they stop. They pause for long, almost endless moments, seemingly both in repose and in meditation on their upcoming performances, among other matters – they are, after all, supposed to simply be rehearsing. *Art of the Rehearsal* was commissioned for the opening of the new media gallery at the National Museum of Singapore, the theme of which was traditional dance. Yet, conceptually crucial as the figures may be, the most immediately striking visual dimension of the piece are not their lithe, mobile bodies, but, rather, the built environment that provides the urban stage on which the non-show is enacted. If the front-facing five-foot way of these ranks and rows of shophouses is the element that has come to define a certain slice of the island's history, a salient structural fragment that functions as a synecdoche for the legacy of migration, colonialism and cultural interfusion that is embodied in this particular architectural phenomenon, here then, perhaps, is its reverse, the resolutely anonymous, utilitarian heterotopia of Michel Foucault's theoretical fancy.

In other words, here is the anti-utopia, the flip side of the globally-consumed imaginary that is Singapore in the twenty-first century.



Vietnam in Venice

By Kwok Kian Chow

The Venice Biennale is where art and nations meet to shout out how they always need, but sometimes dislike, each other. For the first exhibition of Vietnamese artists presented in the Venice Biennale as a group, instead of the usual route of national pavilion, they appear to have found an excellent platform the name of which cannot be more fitting – *Personal Structures*. For Ho Chi Minh City-based Nguyen Trung (b. 1940), Do Hoang Tuong (b. 1960), Nguyen Son (b. 1974); and Hanoi-based Tulip Duong (b. 1959), and Ly Tran Quynh Giang (b. 1978), their works are personal forms – as individualistic expressions, and as testimony to their personal trajectories. Yet their art practice paths crossed, within the common context, image and stylistic conventions, and art education (except for Duong, a mathematician turned artist) of the Vietnamese art world. Trung has been a lead-ing figure first in Saigon, and nationally after Reunification (1976). Trung’s fondness for the art of Soulages, Tàpies and Zao Wou Ki is heard echoed in younger artists like Tuong. Trung singled out writings which inspired him most – Michel Ragon, Henri Bergson, Tagore and 17th century Shitao. The six works in Venice represent important moments of ‘personal structures’ for the artists. The works also serve as a ‘Vietnam Pavilion’, but within a zone not of national representation, but of concrete personal moments, and yet not without abundant clues into the world of Vietnamese art. If art and nation had to coincide, the Vietnamese group within *Personal Structures* offers a refreshing perspective. As an exhibition platform, *Personal Structures* eliminates the “linear and ideological notion” of history and art development. It is an open forum for artists and works to interface. The Venice Biennale context, on the other hand, is still one that is predicated on national representation/ pavilion, signaling the reality that only one extraordinary international exposition of art will perpetually be that pedestal where nations would parade. Appended to *Personal Structures*, the Vietnam artist group is *lightly* national, and the works and contexts quickly

point to the diversity within Vietnamese contemporary art practices. The curatorial stance of *Personal Structures: Time, Space, Existence* was developed in the essay of the same title by Peter Lodermeier (2009). *Time* is also a central concern for the Vietnamese artists. For Trung, time relays through distances, and the “images from the past” culminated in his abstract works. Lodermeier relates Heidegger’s “time is Dasein... Dasein always is in the manner of its possible temporal being... Dasein is its past, it is its possibility in running ahead to this past.” These lines also underpin Trung’s painting practices. As expounded by Lodermeier, time as duration is understood as a temporality that is subjective. The title of Trung’s **MA 1 (2015, acrylic on canvas)** refers to the images that look like the alphabets M and A, while a variety of brush and gestural strokes, lines, and drips point to a temporality of being. To locate Trung’s MA 1 in the broader context of his oeuvre, time as a theme is key. In his earlier figurative works, the present (the “instantaneous” as the artist has it) is anchored in the figurative, while the painterly and compositional, or formal elements, pointed towards his life-long project of abstraction, understood in their gestation over *longue durée*. There is also time as in art history. The cross references of the artists in this exhibition points to the prominent role of Trung. A founding member of the Young Artists Association, a vanguard art group in Saigon active from 1966 up to the Re-unification, Trung has been a mentor to a generation of artists of a broad geography. In **The Light (2016, lamp, stretched canvas, acrylic)**, Trung does not purposefully looks for objects for incorporation into his works, but rather these objects are there and have been under consideration, so to speak, for the longest time as the artist traverses through a temporality of time but materially and geographically narrowed within the discipline of the studio and vicinity. Sculptural works form a continuum to the paintings, “when painting is not enough” as Trung has it, framed within the same temporality of being.



A different concern for time is seen in Son's **Nostalgia (2017, epoxy, acrylic, ink, aluminium and steel)**. The six objects are one work, but each is also a stand-alone, like duration and moments. The universality of the invisible hand, which "represents time", and the common metal scoop, used in every single meal in northern Vietnam, frame the time and space within which human actions and emotions unfolded. When evoked through memories and images, time has a fluid physical presence in a sequence that is both about emotions and events. The six sculptural elements capture episodes in a family outing during Son's youth, chronicling anxiety, relief, and parental love. A photograph taken by the Cuban artist Vidal Hernandez during that occasion, is now digitally reconfigured for the individual sculptural elements. Episodes here are sequence within a day, and yet each moment is a standalone, triggering a certain emotion in the larger topography of temporality. This new work came after Son's recent series montaging Duchamp's Fountain with icons such as Lenin, as the artist's reflections on historical time coincidences, such as the year of Duchamp's Fountain and the formation of the Soviet Russia, both in 1917. The coincidence of such historical moments is significant to Vietnam given its communist background, and its contemporary practices. The two figurative works in the exhibition, Tuong's **Black Tie (2016, acrylic and oil on canvas)** and Giang's **Where They Turn To (2016, carved wood)** speak of human condition with psychological intensity. Tuong entered art college the very year of Reunification. His frequent discussions with Trung continued when he became an anatomy drawing teacher and an illustrator. Tuong' illustration and painting took on separate trajectories. He returned to figurative works in 2004. In the 12 Women series, he painted women in physiologically impossible contortions. As an anatomy teacher, Tuong knew exactly the physiological boundaries that he wanted to subtly trespass, so as to comment on the status of women, a suffrage seemingly natural but physically torturous. *The Black Tie* shows a concluding moment of a party indicated by the near empty wine glass, with a photo line-up formation of six suit cladding men and one naked woman. Tuong explained the image as a general mood of "unsettling" in the world. Another work painted around this time (late 2016) bears the title, *The President*. Giang's *Where They Turn To* is also a work of impossible anatomy intensified by the natural form and texture of the Dunn blocks. Giang has created expressionistic works since graduation from the Hanoi Fine Arts University (2002). The works often depict

existential conditions shared by humans and the environment alike. Humans appear with trees and fishes, and "their conjoining is because of their shared condition". For the human figure, apart from the physiological features, there is no gender differentiation. Giang's world is one of continuous erasures of socially and culturally constructed performativity. *Where They Turn To speak* of struggles set within natural forms of tree trunks with arms stretched to torturous lengths as these were the directions of hope, guided by the trees. Duong's career has the unusual combination of mathematician, educator, and art-ist. When we consider the oeuvre of her artwork, the above combination makes sense. The artist's project is characterized by turning mathematics to artistic strategies, marketing into communication, and art into a realm of limitless possibilities. Artistic articulation to Duong is a sheer pleasure and freedom. **OCDM (2016, lacquer on wood, cremones)**, a work comprising two panels in the Cremo-na (door latch) series has been developed from her earlier landscape paintings capturing views beyond the window. Viewers are always invited to step outside to the world of freedom, just as they are invited to turn the cremone knob to unfasten their inhibition. Highly methodical in her art making, Duong typically gathers a large pool of materials, resources, concepts and processes, before selecting a key theme for a new series, and working through the many artworks to reinforce the theme from various angles. The artist's switch from mathematics and education to management came just shortly after Doi Moi (1986), with the national move towards market economy. Duong offered to teach marketing in the reconstituted University of Commerce, in gearing up the management support for the open economy. As an artist, she is now taking her multidisciplinary endeavour to inspire personal liberty. During my conversations with the five artists, each invoked at some point the term "Oriental" or "Asian". I came to realize that there is still much to be understood about the context of Vietnam, through the numerous works we looked at. While there is every recognition of multiple sources of inspirations and references in the art practices of these artists, I felt that the term "Oriental" or "Asian" served as a reminder on the deeply felt cultural differences and the lived experience of Vietnam in comparison with other biographies, aesthetics and expressions in talking about art in a global context. I regard the term as a marker of a contingency of difference, as we explore more into the world of contemporary art in Vietnam. I return to the point about a national pavilion as methodology.



Denis Defrancesco

By Elisabeth Schweeger

Denis Defrancesco takes each encounter in his life as an exchange, enabling him to open himself to open up to others by sharing his world and especially enriching himself with the energies of everyone around him. He likes to broaden the scope of life possibilities. He is french, aged 62, and chose to leave in Prague.

What he is showing us today is an invitation to his *fantasque* version of Life.

About his work, he likes to have flashes of his past, moments anchored in his memory are a source of inspiration that enrich his creations and express who he is: A woman from the Past, a fear from his childhood, an old friend, his urges from teen-age.

Denis has been working as a photographer all over the world, painting and sculpting also. His work is a journey which leaves nobody indifferent, It is Fresh, enveloping, sometimes chocking, inquisitive, sometimes provocative. It is full of Life, of our Life if we accept to get into it, and get it into us.





Christine Dixie

To Be King

To Be King is a post-colonial reinterpretation of the iconic painting *Las Meninas* by Velázquez and a critical reflection on the display of this iconic painting in the museum space of the Prado. The painting *Las Meninas* by Velázquez (1565) and a subsequent essay on the painting by Foucault (1966) have been the impetus in developing this work. Although centuries apart, both Foucault and Velázquez lived and worked in the heart of influential European cultural centres: Paris and Madrid. It is from the previously British occupied territory of the Eastern Cape, South Africa that *To Be King* speaks back to these two centres. The two *Las Meninas*'s have acted as catalysts allowing me to reflect on the similarities and differences of the nature of representation and power over space, from Europe to Africa, and over time, from the seventeenth to the twenty-first century.

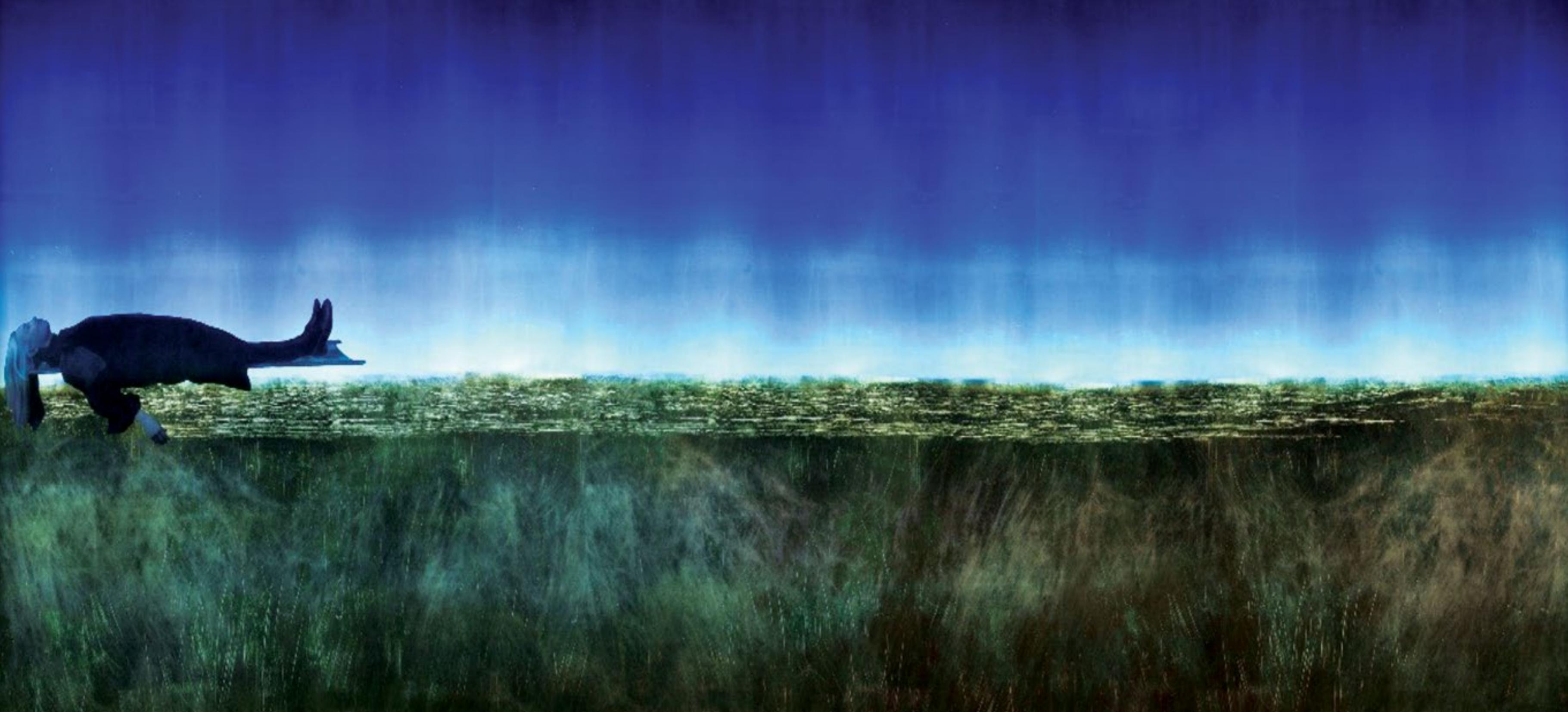
Velázquez's *Las Meninas* broke with the established seventeenth century rules of painting and society. Its composition lacked a central point of perspective and even more radically it directed the gazes of all the subjects of the painting to be held by something outside the painting. That something is the place of the sovereigns, King Philip II and his wife, Mariana. These royal figures are indicated only by their shadowy reflection in the mirror painted in the mid-ground. Additionally, as Foucault points out (1974:15), this place outside the painting is shared between the sovereigns the artist and the viewer of *Las Meninas*.

In the *To Be King* installation this place outside the painting is also the place occupied by the sculpture *The Black Infanta*. Her silent presence is intended to disrupt the logic of the uninterrupted gaze of the viewer. To see an unimpeded view of the painting/mirror/screen the viewer must stand alongside

The Black Infanta, looking in the same direction as she does, mimicking her gaze. In this specific consideration of the spectator as an embodied presence my intention is to suggest, through imitation, the possibility of seeing through another's eyes – in particular through the eyes of a young African girl, a child from the periphery (in relation to the King) – yet paradoxically, I think the very attempt points to the impossibility of doing so. *The Black Infanta* In her material insistence, her pointing towards corporeality simultaneously exists and is a projection of a phantasmic desire.

In the last sequence of the *To Be King* animation the stars of the night sky appear and the Southern Cross appears. This constellation is associated with the Age of Discovery and European colonial expansion through trade routes. This trade across the Atlantic Ocean is symbolised in *To be King* by the ship that is depicted, *La Rochelle Slave Ship*. The Southern Cross, the image which concludes the video, symbolises a viewpoint, a perspective, which can only be gained from standing in the Southern Hemisphere. It is from this viewpoint that I live and work and it is from this vantage point that this installation came into being.





Nina Dotti

“With the participatory performance **Take the load off** I had been trying to create an organic and live scenography from a ritual process that builds creation ways from a collective transmutation and a deep connection through the sacred as a path of mental and body healing. The power of burning transforms both: those who do it and those who observe it.

“Today, I strip my fears away and I face everything that steals my days and my health”.





Hakan Esmer

By Kemal Orta

The artist explores time and space through a diverse range of subjects. Abstract figures and landscapes constructed upon fictional backgrounds, the artist's depictions generate cultural connections by taking snapshots of everyday life and daily routines - interpretations that draw upon the artist's own imaginary world. People chatting in cafés, street vendors and fishermen in their boats frequently appear in Esmer's *Cafés*, *Dialogues* and *Heyamola* series paintings. In addition to these, in his most recent painting series *Cityscapes* the artist further questions the notions of time, space and existence through a fictional view of a city.

In this *Cityscape* series Esmer creates an imaginary space and view based on his observations, photographs and sketches. The artist makes use of a method akin to a collage technique. Components of real cityscapes, such as the houses, roads, streets, trees are picked up from different parts of the same town and gathered into a single, abstract composition. As a new development in his practice, the compositions are isolated from human presence and architectural structures outweigh. Yet, although human figures are physically absent in the artist's depiction, the historical past of the town is reflected through its buildings and dwellings. The artist's large work on canvas, exhibited in *Personal Structures*, draws upon the scape of Eger and Budapest cities where he spent a few months in the summer of 2016.

A contrast within Esmer's work reveals that beyond the impasto and painterly abstraction the artist also uses methods reminiscent of printing techniques. Through a gradual application and removal of gels and tape on his canvases before applying other layers of colour, negative surfaces emerge to create abstracted forms and designs in a manner similar to printing techniques such as etching. Notions of time and space become linked in both theme and form.

Often seen in Hakan Esmer's work is a vibrant and bright colour palette combined in various layers that form a cohesive whole. Heavily worked, generally completed with at least eight layers, Esmer's paintings intrinsically reveal its own working process. Building up the thickness of the layers gradually, the artist leaves hints for each step he takes on the surface of the canvas where the thick impasto applications are always the last ones. Much like a full stop in a sentence.



Johann Feilacher

By Silvie Aigner

Johann Feilacher develops his sculptures within the charged space lying between the rational and emotional as well as abstraction and connections to real forms. In doing so, his preferred material is wood. Even when he works with synthetic materials or bronze, the sculpture created out of the piece of wood provides the initial form. Feilacher always sees the dimension of the space in which his sculptures are placed as a fact that needs to be incorporated: The sculptures are to be situated within it in a way that creates a defined coexistence. The artist has said: "I have always been fascinated by which forms developed during prehistoric times, when the concept of art did not exist yet." By making use of fire to dynamize sculpture, Feilacher continues to elaborate upon his exploration of the archaic. However, this connection with old tools only forms a frame of reference for creating objects that exist within the framework of a modern, contemporary concept of sculpture. In this context, Feilacher preserves the natural forms of the source material to a greater or lesser extent. Nonetheless, his aim is to define characteristic qualities of their natural shape in order to subsequently transform them into purely artistic form. His wooden sculptures convey the self-reflexive relationship of nature and art, between the subject of nature and the object of human creation: in the contrast of compact mass, curved form and hard-edged planes and between processes of natural generation and the process of artistic creation, in which the latter has to obey the material's natural constitution as defined by its growth. Feilacher rarely uses paint when applying color to specific surfaces of the wood or, at times, to the entire surface of a sculpture; instead, he prefers to use the 1200°C flame of a blowtorch to handle selected surfaces of the wood until they have become charred. Working with the blowtorch provides the artist with *the* opportunity to be precise, to not let the coloration penetrate too far into the wood and thus to maintain the organic, vibrant structure of the material

and to bring it out even more emphatically. Feilacher's artistic gaze upon the material is thus simultaneously a tactile probing of its formal constitution. Ideally, his sculptures are worked along the lines of nature, because even when the wood seems to dominate in terms of its tonality and sensual quality, they are not a mirror of nature in artistic-aestheticized form. Instead, the sculptures provide insight into the principles that are immanent within its form. Here, the material represents the conjunctive field in which the forms become constituted. The abstract quality of the trunk is brought to the fore through the artistic intervention, during which the artist emphasizes certain elements and pays no attention to other aspects. The result is an interplay between organically developed form and radical artistic intervention. The former tree trunk forms itself into a new semiotic structure and becomes an artwork obeying laws that are definitively different from those followed by nature.



Juan Ford

"For years I have made paintings about light. They are also paintings about our attempts to control and subjugate natural processes; our attempts to separate ourselves from them. As if we ever could. For we are evolved from them, with them, of them. We have not left nature. There is no 'manmade', and no amount of religious fervor can ever fully deny this.

Here I present works that reflect one another, as if in funhouse mirrors. At first I thought them palindromic, but on further consideration I liken them to anadromes; words that spell something else when reversed. Henceforth I also thought of them in textual, narrative form.

Palindromes and anadromes are self-contained, looped micro universes. Mad, impoverished little worlds. Like the ouroboros, they can be thought of as an attempt to signify all creation and destruction. They point to something larger and ever out of reach, which is part of their maddening, attractive quality.

Perhaps the narrative is no more than this: we are compelled to play out life in loops, repeating, oscillating, reflecting, misunderstanding and perfecting. Knowing all along that we can break out of them at any time, but somehow do not.

Maybe it's because we're condemned to loop around the sun. Maybe."





Jane Fulton Alt

Fire and smoke

Understanding the human condition, our universal need for connection and the inevitability of separation, has been the primary focus of my photographic life. How we enter and leave this world is at the heart of this investigation. I began photographing births with the understanding that our very first separation occurs at the moment the umbilical cord is cut. After several years of photographing births, I turned my attention to the final separation from life, the last breath, photographing hospice patients, slaughterhouses, and autopsies, in addition to witnessing bodies being prepared for burial. I traveled to the holy cremation site of Varanasi in India, and to Mexico to observe the Day of the Dead. In the wake of Hurricane Katrina, I photographed the remains of a community with an eye toward any hint of renewal.

In 2007, my interest in the universal mystery of birth and death became personal.

That spring, my first grandchild was born and my sister was diagnosed with cancer, all within the space of a few days. The juxtaposition of these two events stunned me.

At the same time, I witnessed a fire, a controlled burn in a nearby prairie, while attending an artist residency. Compelled by the visual and expressive potential of this man-made conflagration, I joined a team of restoration ecologists to photograph my first burn. The smoke and the fire challenged me in ways I could not have anticipated and comforted me in a way I never expected. I have spent 10 years photographing controlled burns, while simultaneously watching my grandchild and sister follow their individual paths of rising into and falling away from life.

Controlled burns are used to restore and maintain natural habitats by reducing dead plant material, removing invasive species, and enriching the soil. Certain seeds require the intense heat of fires to germinate.

Although burns are violent and destructive by nature, they are also regenerative. Prairies and other natural habitats depend upon fire for the procreation of native species. To witness and photograph a controlled burn is to place oneself in the presence of a certain “terrible beauty.” I attempt to capture the ephemeral moment when life and death are not opposed but are harmonized as a single process to be embraced as one.

Fire and Smoke are my equivalents: abstract manifestations of an inner state where the unknowable resides. Smoke both conceals and reveals. While flames leap from the earth, the densely layered landscape is enveloped in veils that are alternately transparent, translucent, and opaque. The foreground melts into the background in the quickly changing terrain, altering one’s sense of scale and space. Reference points and orientation are intentionally obscured. I have no interest in realistically rendering the landscape. Rather, I look for visual references of a place that my mind cannot grasp... a place in which the sublime resides, inviting a state of quiet meditation.



Kimberley Gundle

A Celebration of Cultural Adornment

I first encountered the Maasai tribes of East Africa almost a decade ago, during a trek across the floor of the Great Rift Valley. I was captivated by the bold, adorned beauty of the people I met, who seemed to drift across the harsh landscape, re-patterning the difficult surroundings through their semi-nomadic existence.

I have continued to return to both Kenya and Tanzania, spending time with several Maasai communities, residing within their settlements, and meeting the individuals who continue to inspire my work. I draw and take photographs to record observations of individuals and the community's culture and traditions, which I reflect on in my London studio. I have had the privilege to meet revered and courageous warriors, denoted by long, plaited hair and heavy ochre make-up. These young warriors are sent out for days to survive in the wilderness, and as a rite of passage they used to fight to kill a lion in order to demonstrate bravery. The one who succeeded was identified by the lion's mane he wore to show he is respected by all. The lion's tail was kept in the manyatta (warriors' camp) and was intricately beaded by several women.

By contrast, the women all have shaved heads, and do not wear make-up. They are swathed in brightly coloured cloths, and adorned with their own hand made ornate beadwork, earrings hang from their stretched lobes, beaded necklaces fan out in huge collars, or lie in layered tiers down to their waist. Circumcision is still a part of the remotest communities, and the girls who are recovering can be identified by a distinctive headdress, the beaded tassels shield the upper part of their young faces, symbolic of their exclusion. After completing this initiation and the six-week recovery period Maasai women are allowed to marry.

Adornment plays a large role within the community, and has strong cultural, as well as personal significance. Warriors wear jewellery beaded by their girlfriends and young girls wear large, flat beaded disks that show off their grace when dancing. The society elders tend to wear more colourful beads, and each colour bears symbolic significance.

This installation celebrates the physical manifestation of Maasai cultural beauty, which is deeply rooted in both the earth and spirits. My installation reflects on both the boldness and fragility of the existence of the Maasai, particularly in the context of our changing world. The cameo works are made from clay, similar to that found in the soil of the Great Rift Valley, and out of which the Maasai mould their homes. At the same time, by placing each ceramic portrait within an oval frame of ornate glazed earthenware, I draw parallels with my portraits and those of historical European cameos, which often depicted royalty and important dignitaries. The particular juxtaposition of this installation within the wider palatial structure of Palazzo Bembo also highlights ornamental glorification, and commonalities in cultures between dignity, pride and beauty. Each oval, like a cameo locket, holds its subject safe, prized and cherished.

The ceramic cameo portraits are flanked by a life-size ceramic bust of a female Maasai Elder, who is responsible for the birth of future generations. She is standing guard, a protector. I also offer an adorned seat for the viewer to sit and reflect on the installation and the Maasai's place within a wider community, while the installation is set against a backdrop of photographic transfers that make up part of my documentation for the exhibition. These have been deliberately re-worked, and overlapped, suggestive of interlocking lives within the greater community context, and my own nostalgic remembrances.



Anuar Haffendi

A city smiles differently at you every time you see it again. Leaving a city and coming back to it, it's never the same as when you left her yet somehow a certain familiarity remains. Cities have been characterized and personified in many films and books, like the grimy and sexy Hong Kong in Wong Kar Wai's "Chungking Express" (1994), the idolized and romanticized Manhattan in Woody Allen's "Manhattan" (1979) and the brooding fictional Gotham in "The Dark Knight" (2008). Different authors vary the portrayals but a true character of a city is understood only through its relationship with oneself.

This kind of personification is usually created when we have a fluctuating relationship with a city, at times adoration and romance, sometimes even intense detestation. I get acquainted with a city by walking - through alleyways, under bridges and crossovers while discovering hidden gardens and communities. This feeling is similar to flipping through pages of an ever-changing novel, a sense of unraveling something; each page potent with emotion and life.

A city lives, it breathes, it grows and it suffers. It changes, and it could also forget you. It gives us energy and joy as well as disappointment. What is strange is that this cluster of brick, mortar and steel, through time and habitation, is endowed with somewhat of a "soul". This 'soul' is real yet simultaneously deceptive.

"Tectonic Deliquesce" is a body of work that I have been developing in recent years which explores the idea of a fluid cityscape. This piece depicts an unspecific fictional urban image or skyline, reduced to basic geometric shapes that acts as individual components and are painted with

a vocabulary of patterns that allude to grill works, lattices, windows and architectural elements inspired by high and vernacular architecture. The work is an ongoing project, to be presented at varying venues, in which the components will change, mutate or be replaced as it travels, echoing the ever changing face of the global urban environment under the pressures of late capitalism and digital technology. It is a metaphor of a city that is alive, yet flattened to a façade. It grows and develops as it migrates, constructing and deconstructing its parts to respond to its new environments.

Supported by
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Xenia Hausner

By Elisabeth Schweeger

Fact as Fate

A train window: people crowded behind it, tugging, begging, curious, torn between letting go and a new... unknown.

Xenia Hausner's pictures fill a transit zone between yearning and fear, between hope and abandonment. Expelled or saved? Alienation captured briefly as it passes by. As if based on fact, suggesting a snapshot in time, the painter guides the viewer into a personal world of memory, into memories that call to mind the horrors of persecution, of exclusion, of hate, of war and death, but which also imply a glimpse into the distance. An adaptation of reality or an intentional staging of it do not change the facts at all: no place nowhere where these people belong, neither here nor there. They are without nexus, they begin a journey into the future, undetermined – a journey with no return.

What remains of this passing by is much amazement about the power of painting to express an all too well-known state of exclusion: the feeling of helplessness while gazing at it is comparable to the painted, timeless and indeed so contemporary view of alienation.

Her name is Xenia, this realm is embedded in her. We see the puzzling images of an *alien* woman.





Sam Havadtoy

The Doors of my Past

When I was nine years old, my two older brothers and I boarded a train and ran away from our father. Not that he was much of a father. We moved in with our mother, who was living at the time in a sub-basement without electricity or running water. The space, measuring four-by-four meters, was not big enough for proper beds, so we slept on two doors balanced on bricks. They were painted dark green.

Years later I was invited to the Hamptons for a weekend by one of my clients. After an all-night recording session, I rushed home to pack and my key broke in the lock. The door wouldn't open for me.

At that moment a huge part of my life came to an end. But new keys would soon be opening new doors for me.

Some time later Keith Haring arranged an introduction to Claude Picasso, and we went to his amazing house for a drink. He was living in a home filled with art, almost like a museum, but for me the best part was upstairs, where I noticed several painted doors, including one made by Picasso himself. Claude explained that it had been commissioned by a collector who never paid for it, so he had it installed here.

One day Haring had come by, saw the door and painted another to go with it. Then others came and were inspired to paint doors as well. The memory of that visit was still vivid in my mind when Keith asked me to help decorate his new home. First I asked him to create a chimneypiece, then four panels for doors. He was already quite ill, so I did most of the preparation and later the casting and supervision of the patinas.

I loved the idea of doors as art, even though it is nothing new to Italy. There are numerous doors created by great artists throughout the country, like Michelangelo's gilded "Gates of Paradise," which he designed for the Baptistery of St. John in Florence. Despite the humility such ancient works produce, I resolved to create fourteen doors representing different periods of my own life – a variation on the fourteen Stations of the Cross.

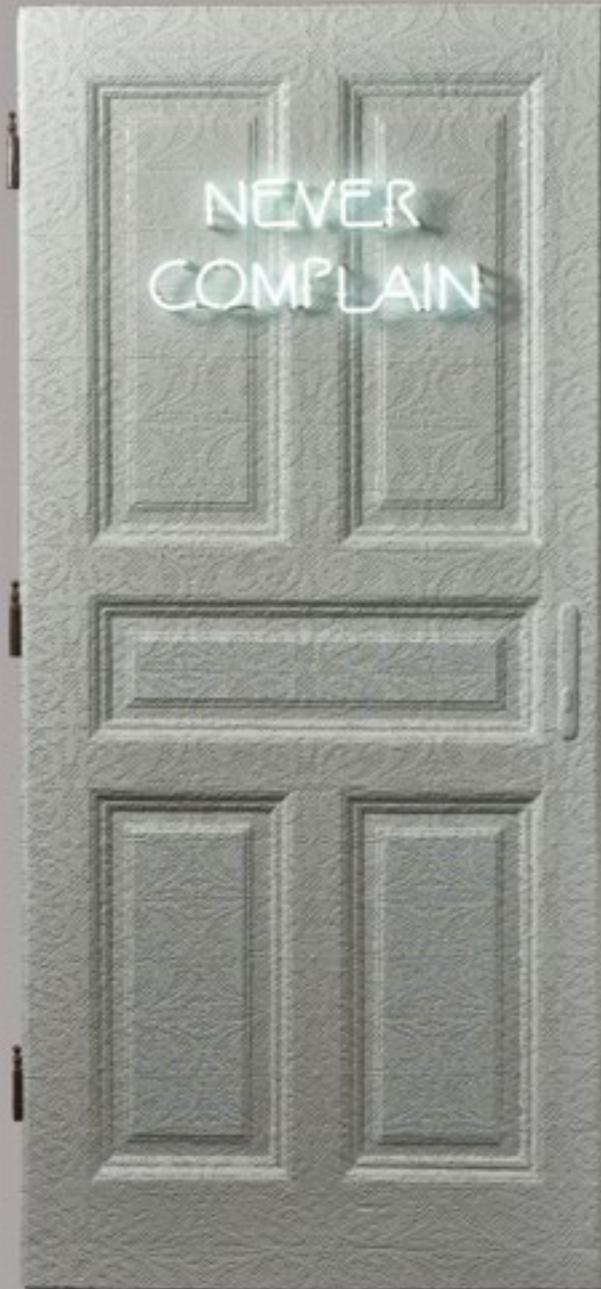
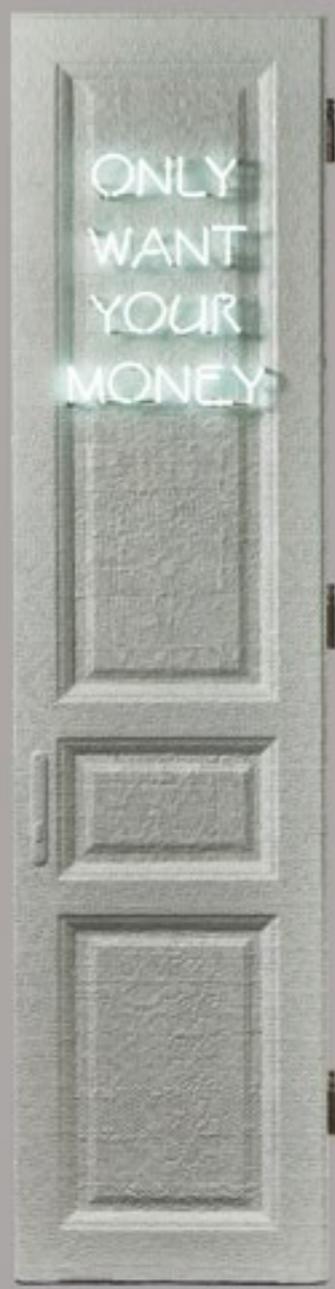
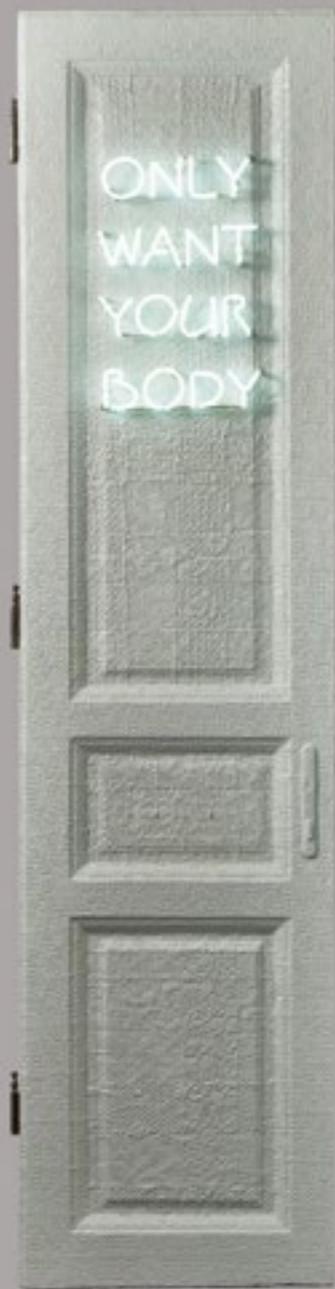
Some of us keep opening doors, while others find the journey too exhausting, so they settle down between doors and proceed no further. For me life is an endless journey in which one should open as many doors as possible. There are great risks involved, to be sure, but there is no going back.

The key that broke in the door so many years ago was symbolic of the decisions I made then and for those I continue to make. For the past ten years I have used doors in my art to tell about different experiences, but they were always without texts; they simply represented an opportunity, a journey to be taken. This time they are different.

The recent sculptures are a reflection on my childhood and on my fears of things to come, when our ideas of a liberal democracy are being aggressively challenged throughout the world. The very thought of the grim situation of my childhood being recreated in a different form is truly frightening to me.

There are times when I wish I had settled down, but each day offers new experiences, and it is hard to imagine surrendering whatever it is that the future may hold for me. Indeed, I only remember the future.





Graham Hay

Critical Mass

Contemporary art audiences question “what is art?” or “what is an artist?” when confronted with demanding work. So any discussion and debate becomes complex and theoretical. Miscommunications occur due to language and culture differences.

To sidestep this complexity, I started with a concrete question:

“Who are the artists?”

This became a two decade long critical ethnography examination of my immediate Western Australian (WA) artists community, informed by tertiary qualifications and experience in education, economics, politics and visual arts, and focussed on collective and individual artistic expression.

Ethnography began as a static, statistical study of culture. It was an anthropology, then sociologically based field of research. Early researchers went into 3rd world countries, believing they were objective and that they had no impact on the communities they were studying. Critical ethnography is more contemplative, acknowledging this participatory and subjectivity bias.

The unique local physical, demographic, cultural and politics influence my research and art: WA is equal in geographic size to a combined Italy, Greece, Ireland, France, Germany, Spain, Poland and the UK. The state capital of Perth contains most of the 2.6 m population so much of the state is unoccupied. Perth is also the most geographically remote city on any continent: the drive from Perth to Sydney is slightly longer than Venice to Moscow. Because of the isolation, a strong self sufficiency attitude dominates.

Established as a colony in 1829, a majority of Western Australia voted in a 1933 referendum to succeed from Australia, but blocked by the British Parliament. The population has doubled since 1977 due to successive agricultural, mineral and energy booms, with over three quarters of the population are of English, Irish, Italian, Scottish and German descent. Recently most of the major WA galleries have closed down, removing critical support structure for the artistic community. So I am an artist, studying my peers, in this tiny, remote, isolated, booming, euro-centric and fiercely independent thinking, but stressed community.

A critical ethnography approach is both pedagogical and political. In sharing my creative conclusions, I am acutely aware of my subjectivity and politics: I researched every grant recipient for 30 years and present their names beside a corresponding much greater number of “unsuccessful grant applicant who vote”. Similarly I presented a 4 tonne levitating spiral of government documents in the High Court in the national capital.

For Venice I handmade thousands of porcelain flutes, adding to a 2.5m high supporting circle of figures. Over 2,000 of the flutes are labelled with the web or social media for WA artists. The flutes may be used by the early audiences to drink Prosecco, keep as souvenir, and to learn about and contact WA artists. The partial tearing apart of the sculpture will be filmed and replayed alongside the remaining skeleton over the exhibitions six month duration.

Graham Hay receives funds from Creative Partnerships Australia through the Australian Cultural Fund.

The sculpture was made using Les Blakebrough’s Southern Ice Porcelain Paper Clay by Clayworks.



Sibyl Heijnen

By Rob Smolders

Room for reflection

Sibyl Heijnen conquers the room. That would be the pithiest description of her working method. Here, at the Palazzo Bembo, she is occupying not only a wall, but also the narrow space located just in front of it. After all, the concept of space does not revolve around a two-dimensional plane, but is all about the void opening up between floor, walls and ceiling. The installations which she has set up at various locations around the globe have often manifested how she is capable of enhancing the tactile experience of a building, making visitors undergo light and reflections on the surface of soft materials.

And yet the wall, too, is of fundamental importance. Heijnen takes up the torch where the architect stops. The presence of a stone wall, of rooms with fixed dimensions, of daylight and of colour, determines what she would want to add, could add to it. Especially when one considers the unusual materials and the apparently intuitively created shapes and drawings, this appears to be pre-eminently an achievement of modern art. In fact, however, she positions herself within a tradition that encompasses all cultures and all times. Since earliest history, people have felt the need to impart a personal and at once symbolic individual character to their dwellings by painting them and fitting them out.

In western art and architecture this custom has resulted in the lavishly embellished palaces for which Venice is renowned as well. Mosaics, panelling, ceiling paintings, luxurious draperies, pieces of furniture, shining glass, mirrors and paintings reflected the status of their occupants and their history. The fact that there are now empty white walls available in the Palazzo Bembo for exhibiting art indicates that a historical and symbolic layer which once formed an integral part of the building has been peeled off.

Whereas any work of art could fill this void, the assemblage that Heijnen applies establishes a bond with it. And as neither she nor the visitors to the exhibition are the new occupants of this palazzo, she is not looking for idiosyncratic symbolism but for associations that everybody can relate to. Intuitively a dark rectangle with a bulging frame may be identified as the object of a painting, and another that reflects the light deep-blue as a mirror. A suspended shape, curled into a cylinder, covered partly with gold leaf, brings up associations with curtain fabric of gold brocade. The animal hide tanned to parchment calls up intimations of a hunting trophy or the slaughtered ox featuring prominently on 17th-century interior paintings.

The significance of these objects does not coincide with mirrors, curtains and paintings. Sibyl Heijnen does not return to what the scene was like once; rather, she selects new materials for their own character, their own design and markings, for their own scent. Together they constitute an added architecture, a movable, pictorial ensemble that gives the beholders food for thought, allowing them to acquire a different experience from the space. That experience engrains itself in the memory like a meaningful image.



Camomile Hixon

Open Future

The differences among us are mostly imagined since our nature derives from the same point of light. We are a stampede of playful unicorns, born of infinite possibility, yearning for and galloping towards timeless awareness. We quench our thirst from the waters of the same clear lake, and when we lift our heads to speak, we say "Yes." Even though the word has as many different sounds as there are extant dialects, the message is the same: yes.

Open Future imagines an alternate perspective to seemingly unsolvable problems. The installation allows the viewer the vantage point of being on the moon looking back at precious Earth while Earth assumes the form of a unicorn, and the countries and cities of our world cover the lungs and heart of this creature to become necessary parts of its whole. Earthbound places are renamed for the contributions they make in promoting unity. Looking from the distance of the moon, we are no longer trapped in the smallness of our individual consciousness. From this perspective, Brazil's new name becomes *Unbounded Wisdom*, Tibet becomes *Groundbreaking Forgiveness* and Africa becomes *Eternal Transformation*.

Poet India Radfar, looking for deeper understanding by studying the characteristics of breath, breathes life into our unicorn. In swirling air currents and atmosphere, the unicorn's life breath in turn surrounds our new world. No longer homeless in the universe, we are deeply at home. No longer exposed to the fragility of human experience, we become comfortable in the void.

And the symmetry of our beings
brought much pleasure as we saw
symmetry in the things around us
our hearts were drawn to it and
we began to notice it everywhere

Our collective future depends on mutual understanding among peoples and nations, which is only possible through open dialogue. Nonjudgmental communication fosters compassion and allows humanity to recognize and focus on its likeness: the unwavering desire for peace, liberty, equality, human rights and religious freedom. The discordant nations of the world, so wary of one another, speaking disparate tongues, require universal symbols to remind them of our everlasting shared desires. *Open Future* puts forth the notion of the unicorn as a force of good, a manifestation of infinite possibility, beyond judgment, beyond race, existing in the open space beyond religion. Present in the lore of most countries of the world, the ubiquitous unicorn is an entity which can magically disarm conflict by promoting an initially playful dialogue that becomes a foundation for further understanding. *Open Future* envisions the olive branch within everyone's reach to be the unicorn, with its mysterious unifying power to promote peace.



Joeggu Hossmann

Dealing with new media and globalization

Joeggu Hossmann, a Swiss Artist, * 1978 depicts the present age through a socio-critical lens.

Hossmann's content is radically contemporary. His motifs are collected, compressed impressions of everyday life, reflected and frozen with an intensity that captivates the audience. His protagonists and their environments merge together with the glowing, muted colours of his fore and backgrounds. Pixelated abstractions of colour help to blur these boundaries. The narrative in his work, is painted in an untamed, changing rhythm. Through the shifting mood of the texts which move from calm, almost pensive, to loud, even shrill, Hossmann shows his view of the world.

Travel impressions and the digital age serve as an inexhaustible inspiration. Impressions from afar, like the strange smells and sounds that he absorbed during his travels across the USA, Mexico, Belize, Guatemala and beyond, are brought back home get to be painted like an endless film. For Hossmann content is valued above aesthetic composition.

Combining the Traditional and Contemporary

In documenting the current zeitgeist, Hossman is combining traditional oil painting with our digital age. Despite the advances in technology, painting has not been superceded yet and still provides new stimuli and impulses. The main focus of his practice is to reflect and criticise the absurdities and contradictions of our everyday life and social coexistence in the light of the effects of global networks, the '24/7' availability of information and new digital technological innovation on the people and

their identity. He transcribes imagery found on the Internet into traditional paintings, and in doing so presents a collective visual memory of the virtual world.

Reflecting in the Digital Age

At times Hossmann's thematic concerns are clear through his visual technique but equally he encourages the viewer to reflect themselves. Through surreal motifs and the juxtaposition of colour and light, context and time, he enhances the image. Similar to the daily flood of media images and messages, the individual elements of colour application form a greater whole in his works. He captures impressions that he passes to the viewer as a subjective reflection of modern man and his time.





Jiang Heng

I personally consider the “Cartoon Generation” as a milestone which represents a significant shift in China’s contemporary art. Some critics recently wrote that the contemporary art in Guangdong before 1990 was reformed moderately only in terms of pattern, in which most artists are more or less involved and a reproduction from Post-Impressionism to Picasso could easily be found in this period. Modern artists in Guangdong, from my point of view, moved towards two extremes after 1990: one was based on the previous experience of “cultural autonomy” and act on their own in separated groups without a specific order or theme; the other one completely catered to the so-called international exhibitions and renowned curators, and once they established their personal artistic styles, their works remained monotonous which neither surpass art itself nor concern the social and public issues.

In this context, the “Cartoon Generation” presents a direction completely different from those two extremes. First of all, this art movement originated from Guangdong, where commercialism prevailed, but its exploration and foresight in artistic practice and research are suitable for the whole China which is undergoing a rapid transformation.

Secondly, the concept of “Cartoon Generation” dose not stem from the modern western art, but reflect the real life in current society in China or more specifically the real life of what these artists are experiencing. They stand at the forefront of art history and are conscious of where they are. What they attempt to show is a brand-new perception towards the world by the China’s new generation who grew in the tide of commercialism as they did.

With different life backgrounds, attitudes, life values and artistic experience, the artists of “Cartoon Generation” are involved in the analysis of the new survival test of new human that has already occurred or is occurring to China. They observed, questioned and revealed the cultural and social issues prevalent in the major changes from the 1990s to the beginning of this century in China.



Paul Kelley

THE

DIGNITY



A photograph of a staircase with wooden steps and a reddish-brown wall. The word "OF" is overlaid in large, bold, black letters.

OF

A photograph of an arched opening in a wall. The top part of the arch is painted a light peach color, while the bottom part shows exposed brickwork. The word "LABOUR" is overlaid in large, bold, black letters.

LABOUR

Kim Wan

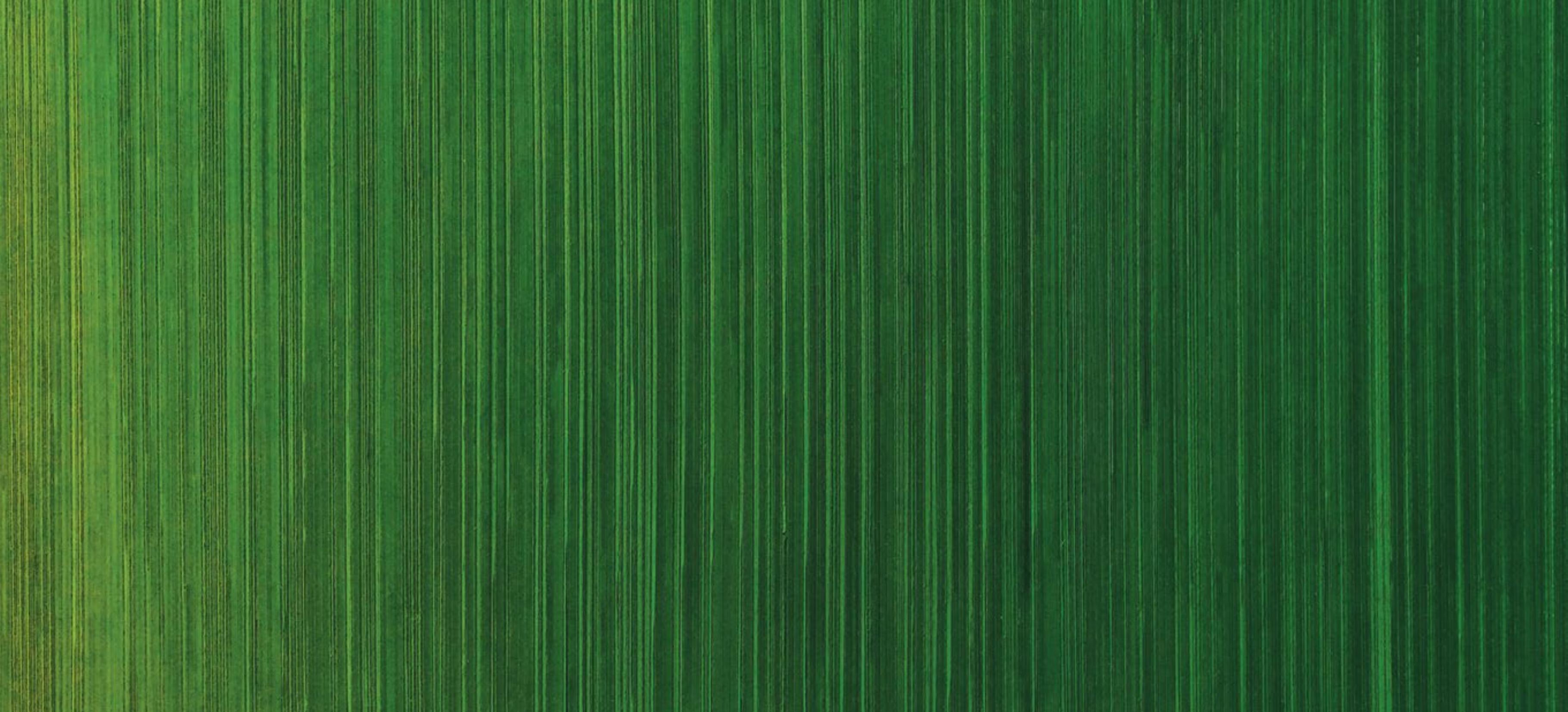
Touching

Light is color. These days, when the Western culture analyses light through colors, emptiness already refers to a positive cosmology where emptiness is nothing other than form. It is like the long-held oxymoron in Eastern society which says 'Form means nothing other than emptiness.' Unlike the fear of emptiness in Western thinking—for humans who cannot escape from the time and space of visible lights, emptiness is fear—, the depth of emptiness was considered to be a wonderment, reaching infinity in the Eastern tradition. The notion of infinity taught us about the sublime through light that shines upon our finite universe.

My work begins from cross sections of paper which I make by cutting through pieces of rough paper. Through the practice of cutting paper and creating a background with the cross-sections I have delved into the texture of the background for a long time. My practice is also to make a painterly expression of 'a will to live' by employing the tactical materiality of the surface and the lines. My 'line making' is an act that embodies a corporeal sense of 'here and now.' Like the strokes that hold energy in Eastern calligraphy, every single line imparts the tension of coincidental brush strokes, which only humans can express. The materiality of rough lines are the cornerstones that constitute my inner will and mental world, reflecting the complex meanings of attachments such as my hope, 'han' (deep sorrow and resentment), and decisiveness. The repetition of lines made through cutting, and the texture of the surface resembling the accumulation of scars, are primal actions rooted in my life and art where I miss, imagine, and draw. These lines are repeated and accumulated to build a background of Zen; one of the long-held spirits in the Far East, like a wish of a prayer. The goal of my work is to find effective ways to express tactical lights, tac-

tical colors, and tactical spaces, along with the materiality of 'background'. I explore the expressions (actions) that reflect the present moment of human existence or emblems of hope found in religious devotion through the visual-perceptual effects of lights and the images of palpable colors. The tactical materiality of the light and color, and the light permeating through the colors, reflect moments of pain, oblivion, and frustration, as well as the accumulation of prayers and thoughts. Investigating the themes of light and color, and questions surrounding visible and invisible spaces, I fill the picture plane with the philosophical subject in addition to inquiries about the existential space of the universe and the ultimate unknowability of human existence.

Even though we cannot reach the ascetic stage in the war-like reality of the human world, I hope my work becomes the light and color of hope that sustains us in this exhausting life without denying reality. Additionally, I hope my work is born again into the space. I want to act through Zen, to communicate with others and pray through the picture plane of Zen. Furthermore, I aspire to renew myself with an artistic view that seeks relational life between humans and nature, as well as between humans and humans.



Frigyes Kőnig

By Kemal Orta

Frigyes Kőnig's work is characterised by its analytical approach as well as by its diversity; it is both rich in technique and theme, and it brings forth a scientific manner based on comprehensive research. Kőnig's work includes various media and practices such as painting, drawing, sculpture and print-making. The artist has been preoccupied with different issues and subjects. Accordingly, he does not contend his work with a single signature style; rather his genre encompasses a wide range of styles that can be called his signature work.

Furthermore, several of Kőnig's works seem to pay homage to past art movements and practices. For instance, his early career works in the mid 1970s are in the genre of geometric abstract art in which he carries out spatial analysis and develops a practical methodology of abstraction. Some of the works in this series are also reminiscent of the Dutch De Stijl movement. Similarly, in his *Ruins* paintings – largely monochromatic and employing blue colour, Kőnig produced images by using small dots which have obvious reference to Georges Seurat's Divisionism and Pointillism.

Kőnig has been dealing with the subject of ruins in various forms of his artistic practice since the beginning of his career. For instance in his *Castles*, *Fortifications* series, which consists of pencil drawings and watercolours, Kőnig reconstructs the former shape of castles and fortifications in the Central European region, from prehistoric times to the 19th century. In his later oil paintings, with their suggestive title *Ruins*, dating from mid 2000s up until today, the artist continues to explore the very idea of the architectural remaining within the context of time, space and existence. These are substantial elements in the artist's practice.

In his work the artist follows the traces of mankind, of a civilisation in the isolated, uninhibited space, through the architectonic structures such as temples, churches, dwellings, streets and so forth, which brings forth temporal and spatial concerns. Ruins, as the remains of human-made architecture, are not only archaeological phenomena but also temporal bridges that can render memories. They expose the concept of architecture as a part of social memory and enable us in the present to follow the traces of social and cultural facts. The ruins belong to their own past, yet what they deliver into the present besides their materiality is the projection of past experience. For instance, Kőnig's round shaped oil painting that takes place in the exhibition – the ruins of a Greek temple – reflects its own historical time of people whence the temple had been built, yet delivers a historical context to the here and now. According to Kőnig the only reality is *now* and *here*, 'the past and the future' and 'there' are in the imagination of one's mind.

Hungarian art historian Brigitta Muladi points out the romantic language of the artist in *Ruins* and describes Kőnig's work as 'the monuments to recollection' which bring a present tense to the appearance of the past. What is more, in some of the *Ruins* paintings Kőnig creates an imaginary space by combining the view of ruins from several locations – yet still looking at the actual dwellings of those people who once settled there.



Olga Kroklicheva

I + I = III or I

"...we are fast approaching the time of reasoned and conscious composition, when the painter will be proud to declare his work constructive. This will be in contrast to the claim of the Impressionists that they could explain nothing, that their art came upon them by inspiration. We have before us the age of conscious creation, and this new spirit in painting is going hand in hand with the spirit of thought towards an epoch of great spiritual leaders."
- Wassily Kandinsky "Concerning The Spiritual In Art" (1910)

How real is the virtual world, and what could be one criterion of that reality? Is getting back to "before" possible or is virtual reality the essential next step in evolution, like a mirror, a screen which shows the reflection of reality; a transfer of consciousness from the physical into the digital?

Combining six self-contained paintings, I am telling the story of interaction, where two waves of impulses display the reality and the virtual world as a reflection.

Impulse I. Impulse of Loneliness. Immersion deep inside. If "I" exists, who is a witness?

Did not come. Absence in the physical world is perceived as lack of something. The emptiness we observe or strive to fill.

I am here. The virtual world itself is the emptiness – the body of information, which requires the engagement of the observer. The presence of one implies the presence of many. Being alone makes no sense here.

Impulse II. Impulse of Duality, of Exteriority. Having "me" separated from "not me" we are starting to play the game - finding ourselves through another. Artificial games and games as art.

Society of Anonymous. A game for self-improvement or shadow boxing. Alan Watts writes: "Now, in this quest (can I improve me?) there is the obvious difficulty that if I am in need of improvement, the person who is going to do the improving is the one who needs to be improved! And there, immediately, we have a vicious circle."

Opposition. The atmosphere of lacking physical threat turns shadow boxing into a fight of shadows. Something that cannot be freely expressed in reality, turns into a game. The question is to what extent feelings are virtual.

While working on the series, I observed inwardly how one concept generated another, argued with it or completed it – exactly the way the virtual behaves with the real.

Through combining meanings, we multiply the volume of information. This leads to new quests and new quality of perception. However, the main question remains beyond the visible: Do the new meanings bring us closer to the truth? Or is this the only reality, even if illusory, given to us in sensations and requiring no description?



Hyun-Jin Kwak

The Island – a Case Study of a Collectors Mind

Right in the heart of Reggio Emilia, just about hundred meters from the main square, I found badly run down house with a large iron fence and a padlocked gate, with a sign warning people to stay away. From outside, the house seemed abandoned.

In the summer of 2009, I was able to enter the building and discovered that the house, named Casa Barbieri, was a deteriorated Venetian palace from the 17:th century. Francesco, a man in the mid 60:s, lived there along with his young wife and their newborn son. In his youth he travelled a lot, he told me. He had been all over the world. Now he went nowhere.

Francesco explained that the deterioration of the house was his own fault, due to his inability to get rid of possessions. But from his stories I understood that the fall started earlier, with a betrayal. Francesco's admired father Guido was an elegant engineer who owned a Bugatti and was a Formula 1 driver. But his mother met another man and his father increasingly kept to himself in the palazzo. Guido was eventually deserted by his wife who moved to Milan. He couldn't get a grip on things; the mansion became neglected. After Guido's death Francesco inherited Casa Barbieri where things were piling up and the servants were long gone. Soon there was no longer any hierarchy amongst the objects. The things were stacked together and started falling apart, the onset of erosion and rot.

Guido had a sister who also lived at Casa Barbieri. Her daughter was paralyzed and a Moroccan helper was employed to look after her. Soon some Moroccan friends moved in. Francesco didn't care. They could stay in what used to be the fine rooms on the upper floor, which had increasingly become

a storage for all manner of junk. There were murals and frescos on the ceilings, and in the most splendid room there were three pastoral landscapes, probably painted in 1830 by Giovanni Fontanesi, a pupil of Giuseppe Boccaccio. Three peaceful scenes in afternoon light: a view of the Alps, of a lake and a temple, and a view of a little hill with acacia trees and a villa. On the ceiling there is a monochrome of cherubs and mythological figures.

After a while the second floor became a sort of unofficial refugee camp. The neighbors contacted the police who came and evicted the Moroccans. The upper floor was deemed uninhabitable by the authorities.

Francesco said that his little big eyed son was the only beautiful he has. He also said that he thought of selling the house every day but that he never got round to it. It was not the best place to grow up in. But he felt shackled to the palazzo. Even though he had nothing to fend off the decay with, he was dependent on the mansion the way one is dependent on a loved one. The degeneration was his own fault, he said, but he didn't care what others thought of him. The people of Reggio Emilia could say that he is crazy if they want. But in that case they did not know him. Or else they were forgetting an important question: does a person not also have the right to give up?

Hyun-Jin Kwak is born in Daegu, Korea, lives in Stockholm, Sweden, educated at Hong-ik University, Seoul and Konstfack, Stockholm. She is renowned in the genre of staged photography. She is represented by Galleri Fagerstedt.



Morten Lassen

By Ralph Hobbs

For Danish artist Morten Lassen, the intangible world of invisible data is a place to be explored and investigated, just as the ancients mythologised and visualised about the heavens. It is a world that is a construct of our contemporary existence - data now underpins our modern life.

Lassen's paintings are created from an imagined moment in time where words, pictures and music traverse the space between our computers and mobile devices. The scale and speed of this information transference is increasing exponentially every year. In landscape terms, it is a view that has an ever-broadening horizon. Lassen has identified that this landscape is defining the modern world.

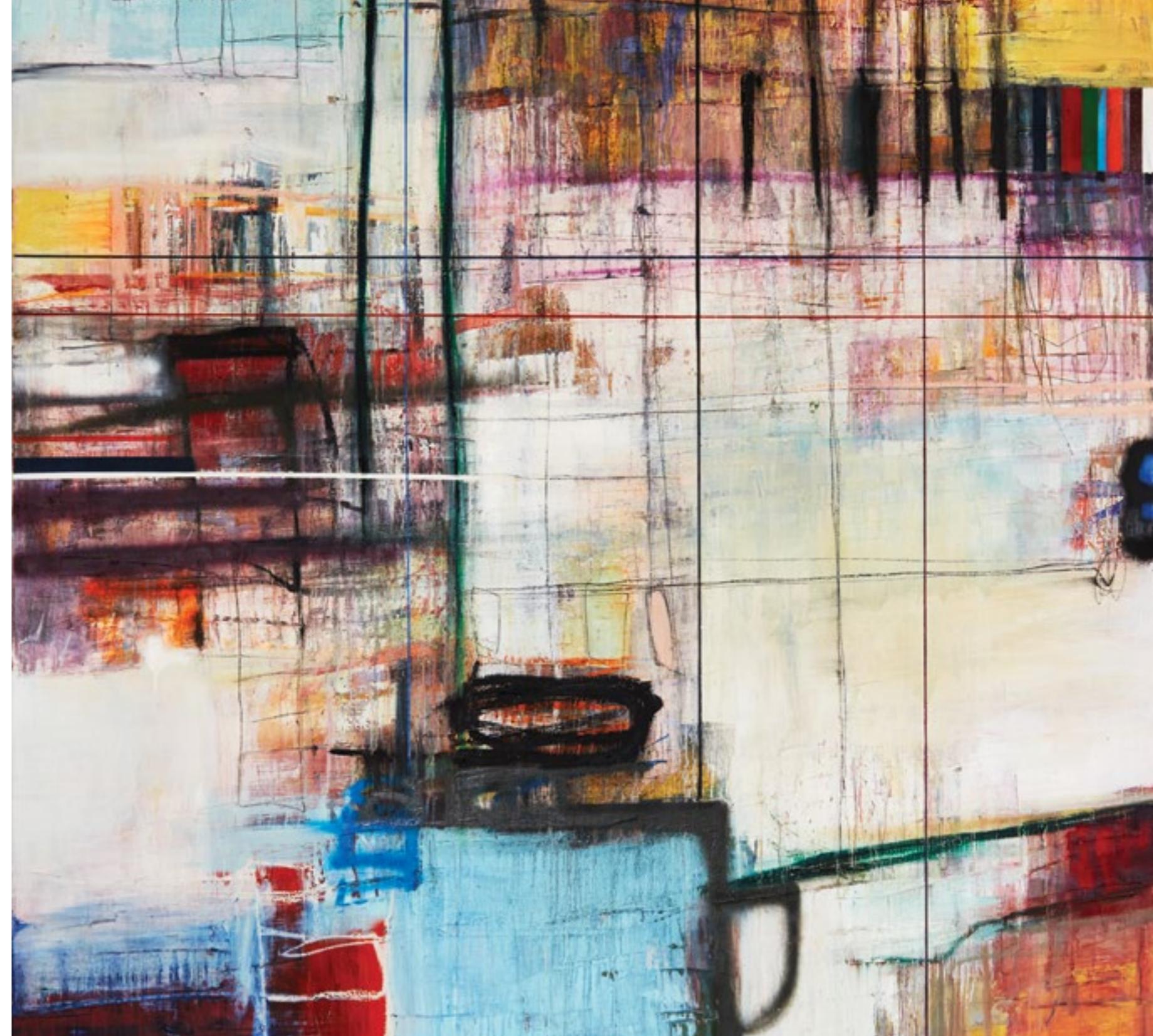
"We are living among things we cannot see or even feel - the data may well be invisible, hidden in the cloud, but it shapes our lives and our life chances. Data creates contours and borders, defining the map of who we are and what we do. Those without access to information are left behind. Those with too much struggle to keep pace, bringing work home, checking emails at the dinner table or even while lying in bed with those we love." *Dr James Arvanitakis, 'Living Among What We Cannot See - A reflection on the work of Morten Lassen'*

Representing and visualising Data poses an enormous challenge for the artist. Lassen has created a language of graphic marks and oil paint layers that leave a history of their making by the hand of the artist. The traditional moments of oil painting are covered by the next layer or peeled back like a forensic investigation of the history of the painting. Stylistically, it owes much to Modernist abstract methodologies, yet is thoroughly contemporary in its underlying thematic manifesto.

In the first decade of the twentieth century, the Italian Futurists celebrated the rapid changes in technology and society - speed was king, the motor car was the agent and symbol of the new world order. The world was becoming a faster place and painting had to evolve to remain relevant.

Lassen has echoed the Futurists fundamental observations of the world's technological advancements. The artists' work has, over the years, morphed from the organic to a harder edge, directly referencing its technological genesis. However the natural is never far away. Lassen reminds us of our origins - our DNA is in the tangible world.

The resulting evocative yet beautiful dialogue, draws the viewer to the conclusion that it is impossible to live in a virtual world if the real world does not exist.



Christy Lee Rogers

This is where I would like to live --- in these images. The work that I do could be described as personal sanctuaries composed of the most cherished structures of humanity, togetherness, light, darkness, lifegiving water, movement, silence, drama, the emotions and colour. I've taken everything I find important to love and left the rest behind, in hope of finding some new understanding of existence and a place where the potential of love, beauty and truth were always accessible.

The element of water is the backbone structure to my work, providing a new atmosphere for the other elements to experience. It is alive, especially so in Hawaii, and through this interaction many experiments can be done to see how far we can push reality with what we have in front of us. The technique that I have developed allows me to use the light deviation or refraction that occurs between water and the air above it. Light moves more quickly through air than water and so a beautiful bending can occur which gives off naturally a soft painterly effect.

The mysterious and unknown are also important structural elements, which inspired my design of many of the color pallets for the last two collections, after space nebulas and interstellar clouds of dust and matter, with fantastic pinks, peaches and purples. Within the mystery and unknown, personal growth for both the viewer and myself are possible. If I showed you everything, you would not be able to contribute as much. If I can break down the old personal structures by letting go, maybe the real magic that has been here all along will begin to appear as the new normal. And I believe the role of the artist, as provocateur of these new experiences, is so vital in breaking down the untruths so we all can come closer to finding our own personal truths.





Jing Liang

The Black Void Series

When I close my eyes,
I see black.
Then,
I dissect the black.

I search my inner core of being,
for the most profound truth,
and
for the impenetrable black,
which is darker than any black.

My paintings here are works-in-progress,
mere steps towards the completion of my journey.





Davor Ljubicic

The composition with the title “Constellation” is part of my new large series of the same name. It is an installation-based presentation, built up of large watercolor paper sheets (280 x 152 cm each), put side by side or on top of each other, along with a monitor on the floor. The hanging elements – drawings or, as I prefer to call them, charcoal works, compete for their places in space. The sheets hanging above and the sheets hanging beneath are connected, and the parts that are covered and thus hidden can be temporarily completed by finding and creating new forms – like on single sheets where the color black tries to hold its ground against the color white and vice versa.

Concentrated forms, appearing to be strangely organic, in a deep carbon black, caught and clustered in a “net” of spiral, long and rounded movements, radiate a distinct physical but also sensuous presence – extensive and almost violent.

On the small monitor, or in a similar video projection, the search for form continues. I draw with my left hand on the right hand and the other way round, and by moving my hands new forms are created. The search for form, for the right form, runs like a thread through my entire oeuvre. I compare this search with an “archaeological excavation”, which means I try to discover and dig up things in my memory, which sometimes become expressively manifest in large watercolor paper sheets, but sometimes can also cover them like a delicate and soft veil, a tender skin. Charcoal skin.

I dig.
I dig deep.
I dig quickly, quicker.
Some of the finds I bury again.
Fragments and shreds.

They appear, they conjoin, they grow and they rub each other out again. New forms come into being in a constant process – familiar but at the same time strange and unmanageable, eluding any precise structure.

Quickly.

I have to quickly capture them on large sheets of paper before they disappear again, before they rub each other out again. Contrasts are colliding, either with a loud bang like a hammer blow on a tabletop and then again quietly, gently – almost harmonically. Calm moments collide with movements full of verve, large with small, dense with transparent, black with white. But is that really true? Is that how it is? Maybe, but maybe not ... and I just imagined the whole concept due to my current perception. In any case ... the process continues.

And in Christoph Bauer’s words: *“The formal, compensating game with the resources is of no interest to the artist, he rather prefers the venture, the creative act and vital process. Ljubičić is interested in merging his own physical experience with the acquired resources and materials, that turn into cyphers for the own human existence. ... If we comprehend Davor Ljubičić’s work as symbolic forms, we will discover their allegorical value for our own destiny”,* and, adding a quote of Henri Bergson: “Each condition in itself is continuous becoming.”



Andrea Matheisen

Persons and Emotions

The stripped-down idiom that characterises my bronzes of the human form makes me concentrate on what is, for me, the essential missive: EMOTIONS!

Addressing both the proprioception of human beings and their primal being, I embark on a search for traces.

Dreams, doubts, joy, love, desire, hope, comfort, confidence... emotional states that exist globally I express through the body language of my figures. To grasp the body as the language of the soul. A wordless dialogue emerges between the figure and the viewer. An in-visible reality of emotions.

The figures emerge from the process as autonomous persons. Their oversized feet bestow a particular traction, a grounding, on them. They have both feet firmly on the ground, which affords them a levity in their thinking and feeling that recalls the clarity of a child's soul.

Because the world today is in a state of continuous restlessness my sculptures resist the mainstream in their quite deliberate calmness and tranquility. They are in a positive frame of mind, conveying a peaceful and poetic space. The faces are merely hinted at by a few, clear-cut lines so as to keep the secret of identity and activate the viewer's imagination.

My objective is an individual relationship between the viewer and the bronze, turning the figure into a kind of companion to the viewer. Sometimes one will speak to the other – and vice versa.

My exhibits are unique items – just like every person is unique.

Material

The models are built up in a special wax in order to cast them in bronze by means of a high-end lost-wax technique. I personally supervise the entire unfolding process, step-by-step, such as the embossing and patinating etc. Bronze is not only a material of exceptionally pleasant haptical properties but also deserves respect on account of its value as well as its imaginative and honest craftsmanship.

I consciously choose this classical material, working in a modern and time-less manner. The process of creation lasts weeks – the completed bronze sculpture is a joy meant to last forever.



Montserrat Mesalles

The essence of my artistic proposal is marked by the impact and reception of the relationships that affect my social, historic and cultural surroundings. This derives from understanding my practice as an inquisitive and responsible exercise. With a set of creative messages, I intend to influence the spectator's view of the reuse of waste that today's society produces, and in this way, I can confront current issues that shape our times. Regardless where we come from, in today's globalized world we share a common language about environmental issues, that at a certain point, places all of us in the same time, space and existence.

My environmental interests combine hereby with a fascination with Marcel Duchamp's concept of the "found object," which influences my work and perception of waste, where I have developed a specific interest in industrial scraps. This has become an important pillar in my work, leading me to become a great collector of debris and objects to which I then attribute my own contemporary reinterpretation of this concept.

In my work, I try to "intervene" these industrial debris as little as possible. The essence of my practice is reduced to a well-studied assemblage that allows the re-contextualization and allocation of new meanings. Where I embrace the object's material and structural value, as well as its industrial past. In my pieces, everything that is understood as an innate defect in the material, such as scratches, colors, marks and scars, are precisely the elements that create a range of possibilities for my artistic approach. To conceive these compositions, I use simple assembling techniques such as cutting, welding and screwing. Finally, I expect to surprise the viewer and lead him to an unexpected artistic encounter, giving a poetic connotation to its materials, which separately are all deprived from this value.

My intention with *Vanity I* is to transmit a different perspective of beauty from that of today's globalized world, where cultures merge and connect. Social mass media and its different platforms and technologies have altered the perception of beauty into an obsessive concept of physical perfection - very frequently in an unnatural way. The current fixation on self appearance and self perception has drawn people to reconstruct themselves and showcase "perfectly" curated representations. *Vanity I* hopes to evoke a reexamination of the concept of beauty and self image. It seeks to make the viewer reconsider how he portrays himself versus who he really is. The use of rough and raw materials juxtaposes the concept of beauty and perfection, highlighting the fact that true beauty is not something physical. True beauty rests in our inner space, our bare essence, where our true, undecorated and *unfiltered* self lives. The main "mirror" in the piece is a symbol of the authenticity that resides in us. We should embrace every bump, every rusted spot, every "defect," to achieve a genuine existence.



István Orosz

István Orosz's individual graphic works of art are often related to postmodernism by archaic forms, art history references, stylistic quotations and playful self-reflection. His art incorporates two significant elements: time and perception. The visual world that the artist creates, which sometimes seems anachronistic, implies that he is a deliberate outsider and an emigrant in time. Orosz experiments with extremes in the representation of perspective to create the illusion of space. The artist deals with the history and philosophy of the works with double meanings, optical illusions, paradoxes of geometry and also attempts to renew the techniques of anamorphosis.

Orosz's artistic oeuvre springs from the classical antiquity and the Renaissance through which he develops a contemporary visual language in archaic forms. Several of Orosz's works pay homage to past art movements and practices like Op-art and Surrealism. For instance, works in the style of geometrical structures and optical illusions are inspired by that of M.C. Escher and Vasarely. Similarly, American scholar Al Seckel describes Orosz's work as a masterful continuation of the anamorphic technique in the 20th century.

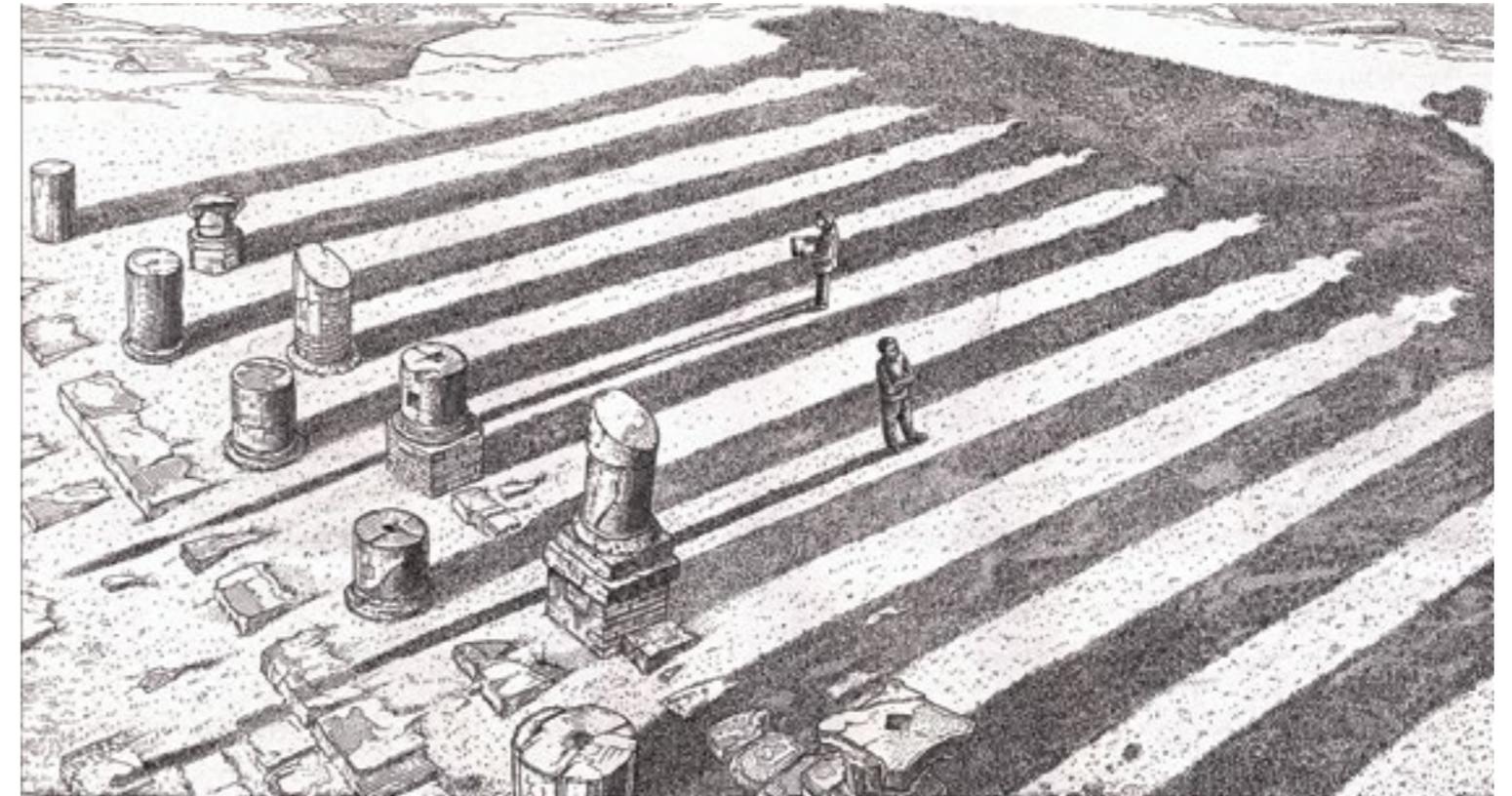
Since the beginning of the 2000s István Orosz has been producing a series of philosophical works in which he explores the notion of absence. This series is titled *Absence* and consists of etchings that are stylistically akin to the artist's geometric and impossible structures. Orosz states that as a graphic artist who deals with intaglio prints, technically he always deals with the concept of absence. In a sense, the ultimate image appearing on the artwork is the embodiment of this absence, that is, the reflection on the paper of the eroded grooves carved out from the printing-plate. Orosz explains his idea as follows: "When I began to draw my *Absence* pictures, I thought of just this emptiness, virtual nothingness appearing in the imagi-

nation, and I wanted to depict the negative moulds of reality, the Void that invisibly embraced them."¹

Orosz's etching *Shadows* (2008) – being exhibited in *Personal Structures* together with several other works – is one of his signature works which can be associated with the *Absence* series.

The hidden Greek temple in *Shadows*, physically absent yet it has a spectral presence through the shadows of the remnants of its columns, is a reference to the German philosopher Martin Heidegger. In Heidegger's famous treatise *The Origin of the Work of Art* the philosopher uses the example of a Greek Temple to elucidate 'the understanding of being'. Heidegger places the concept of hiddenness; that is absence, in the centre of his delineations, linking 'the understanding of being' with the understanding of historicity and truth – truth is a happening that transforms throughout time. Yet, just like past and present do not coincide in Heidegger's point of view, István Orosz's *Shadows* reveals this interaction by intertwining them. Orosz cleverly alludes to the impossibility of physically linking past and present with the shadows of the columns and the shadows of two men, which fall in the opposite direction.

1. István Orosz, and Kemal Orta. 'István Orosz'. Personal interview with the artist. 13 August 2015.



Harikleia Papapostolou

By Thomas Symeonidis
Author, Dr. Philosophy of Art

Look, this is the reality

If the works of Harikleia Papapostolou had voice, they would say only one thing: «Look, this is the reality». Yes, look, this is the reality of what existed, exists and will exist. Yes, look, this is what remains when time ceases to be the time of an age, ceases to be the time of a period, ceases to be divided in future, present, past, ceases to be the finite, measurable time you know. And then, yes, then, no surprise, if what you see before you, are nebulae and constellations, formations of life and matter coming into motion, swirling and revealing small openings, yes, this is what you see before you, fragmented view in the uterus of life, the bowels of the earth, the space, the infinity.

The dive begins.

You are diving in the origins of the world and you are leaving behind temporary feelings, fleeting impressions, the ephemeral of life and the world, you are leaving behind all that anchor and bind you, invisible threads that hold you, that prevent you from the contact with light, white, safeness, completeness. Which light? Look, this light that comes to you, that invites, look at the cracks and openings in the black, look into its opacity and darkness, look how is disrupted what frightens you.

You are diving and swirling,

and the threads follow the same rotary motion, conversely now, yes, look how you can be released from what is weakening you, from what is reducing your strength and energy, yes look, how you are reaching a new equilibrium by penetrating into the contradiction, look how you are unshackling

at a pace that is yours, how you are unshackling from social, historical, and all sorts of contexts, no, do not hurry speaking about indeterminacy, just look how the threads are vibrating, look how they unfold as you are twirling.

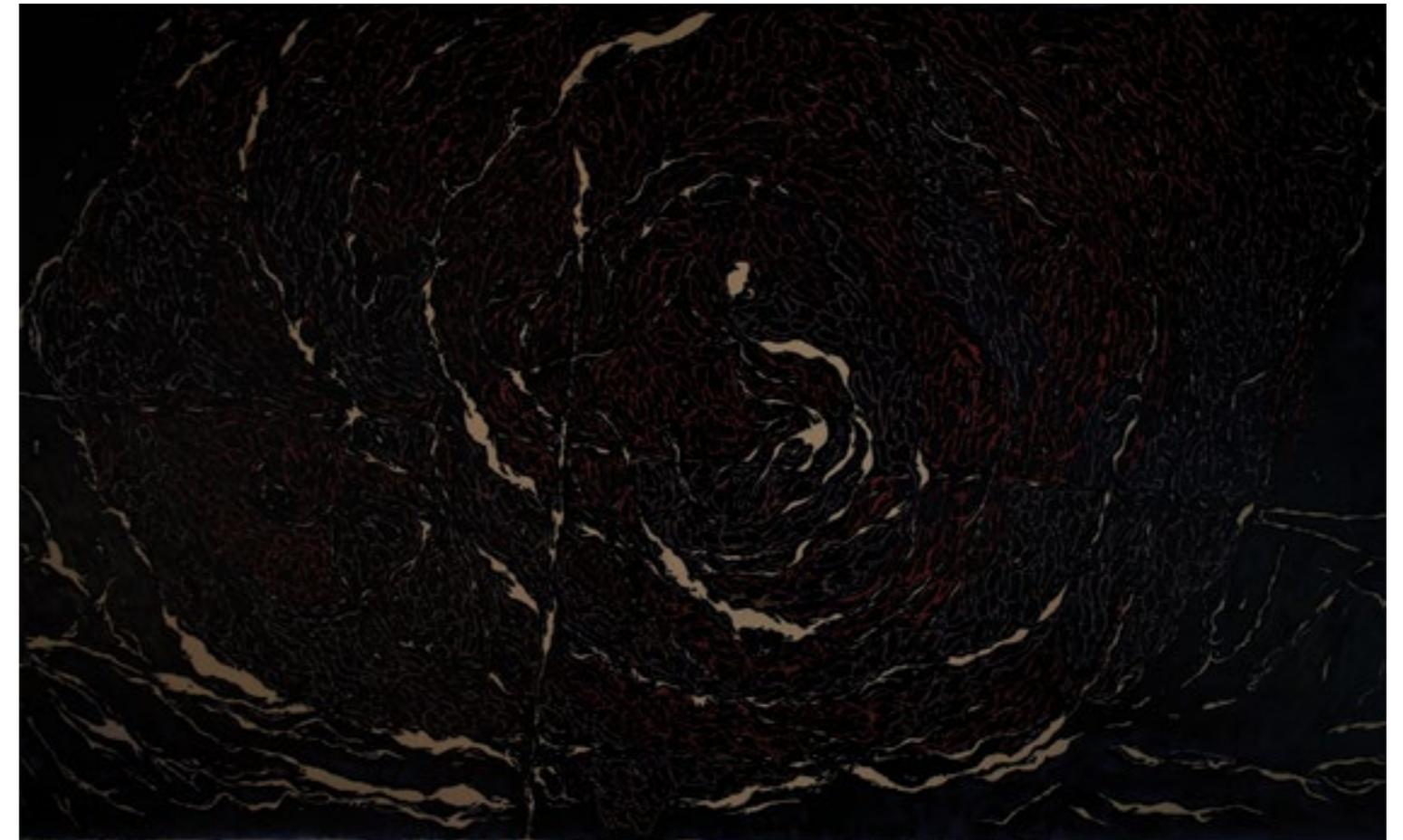
You are approaching,

a truth? Yes, your own truth, inseparable from the truth of the world. But how; Yes, it is your own truth inseparable from the truth of the world. You are looking forms, looking at forms, at your own form, you are looking at your own symbol (yes, your own), look how it is shaped and recreated, look the work in another scale, in another reality, yes, look, how you are diving,

and turning your head up, above, look how you are distancing so as to deny what exists, look how you are subtracted from it, so as to emerge and be united again with it, yes, you will begin to emerge without understanding the turning point, without understanding the logic of the dive,

emergence,

yes, look how you will be united with what is up there, how you will accept it while it is changing through progress and movement, as it is changing through the work in color, yes, look how reality is changing, yes, look, this is the reality, the true that exists, look, this is the cryptogram of (your) life.



Hongjung Park

The Korean war divided the country, ravaged its people, and left death and destruction in its wake. Families were decimated and separated, and refugees were born. What was created were chaos, hatred, sadness, cruelty, hostility, violence, pain, and separation.

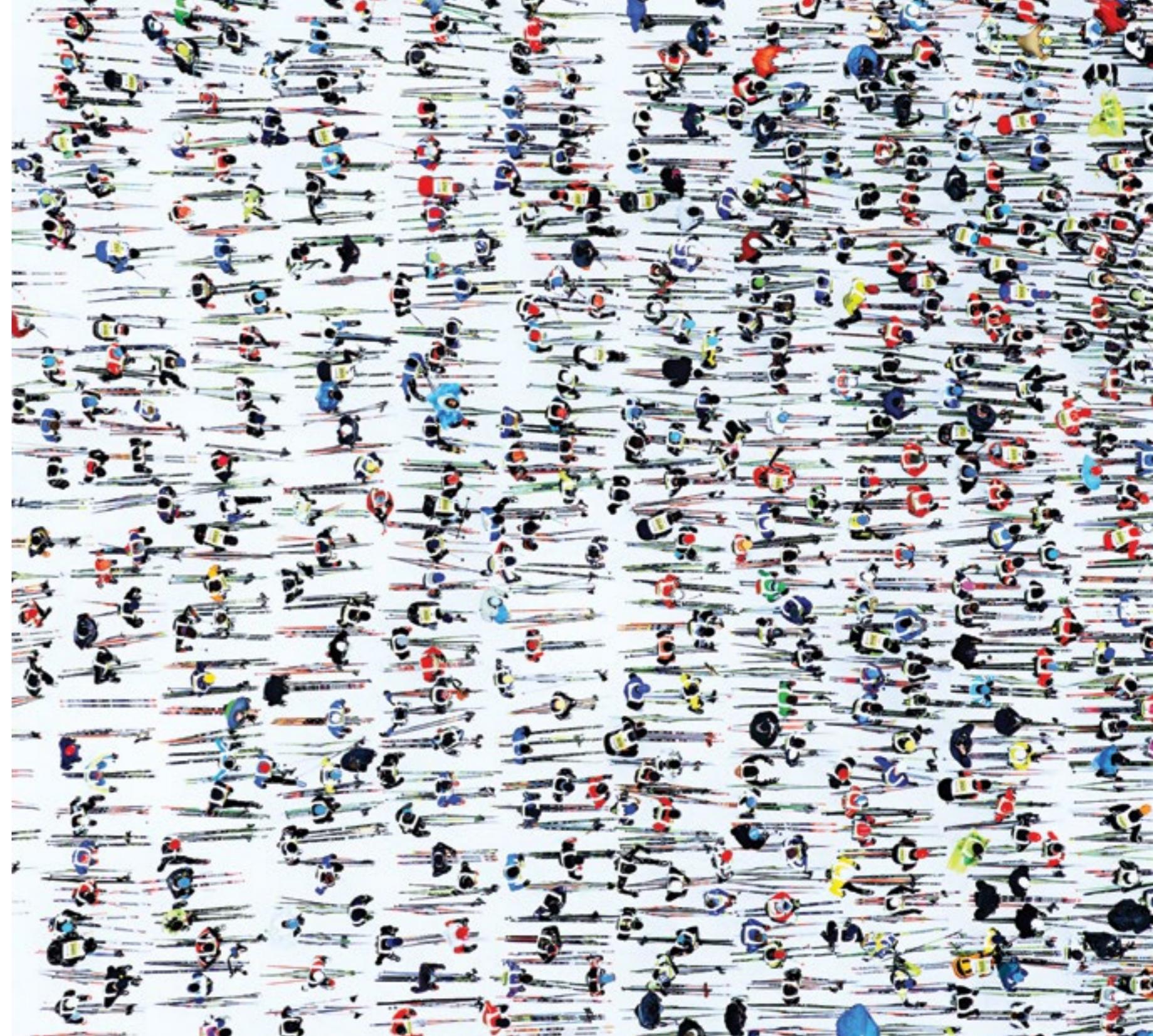
A Korean War station named Outpost Harry, located on a remote hilltop and the most direct route to the South Korean capital; American and Greek soldiers were met with more than 88,000 rounds of Chinese artillery. The outpost was known as “Haros” to the Greeks, which was the modern Greek equivalent to “Charon”, who in Greek mythology was the ferryman to the underworld of Hades.

The soldiers needed to remind themselves there was an afterlife, taken by Charon’s boat, where peace was found. Today, boats became a symbol of deformed hopes and displacement in different cultures around the world. We shall build a boat to form a bridge from the bad to the good. A literal transport to salvation.



Antoine Rose

Originally from Belgium, Antoine Rose, strapped and leaning outside on the skid of a helicopter with all doors removed, chooses the vertical point of view. suspended in the air, 300 to 10,000 feet above its subject, the photographer immortalizes scenes that impose a double reading. from a distance, the image is abstract and sometimes poetic. but when getting closer, the retina gradually guesses. thousands of small colorful spots finally take life: a man sunbathing, a woman sitting under an umbrella. all the pieces of the puzzle are assembled and the details of numerous scenes of life unveils in front of our curious eyes. with his work, the artist introduces a tension between real and virtual, between what it seems to be seen and what it is really seen, between the visible and the hidden. besides the aesthetic dimension, there is an anthropological and sociological layer to reading Rose's photographs: people sharing common behaviors and exposing themselves like hedonistic herds. the stills of people swimming, surfing or just sitting down on their beach pads suggests a showcase or, given the distance, an insectarium. one can even see a religious connotation: the bird's eye view makes people seem insignificant dots in the infinite space of the universe, crushed by the immensity of the water field, recalling the biblical universal flood; seen from the sky, like through god's eyes, people and nature coexist in harmonic or tense relationships. another set, the winter games series is a collection of photos taken on the slopes of St. Moritz in Switzerland and at the ice rink of central park in New York. if the method remains the same, the artist here adopts a more minimalist approach.



Peter J. Rosman

EUREKA OZ. A moment of clarity.

To awaken in an alien almost empty continent, untaught by a church school lacking art or even geography is a curious experience. This is the life of an immigrant living in a colonial outpost which has a short and bloody history. This is a history of mainly “Bad News” as described by writers such as Shirley Hazzard the famous Australian writer. Books fascinate me: size, weight, images, text, and the glimpse of other cultures in the quietness of libraries.

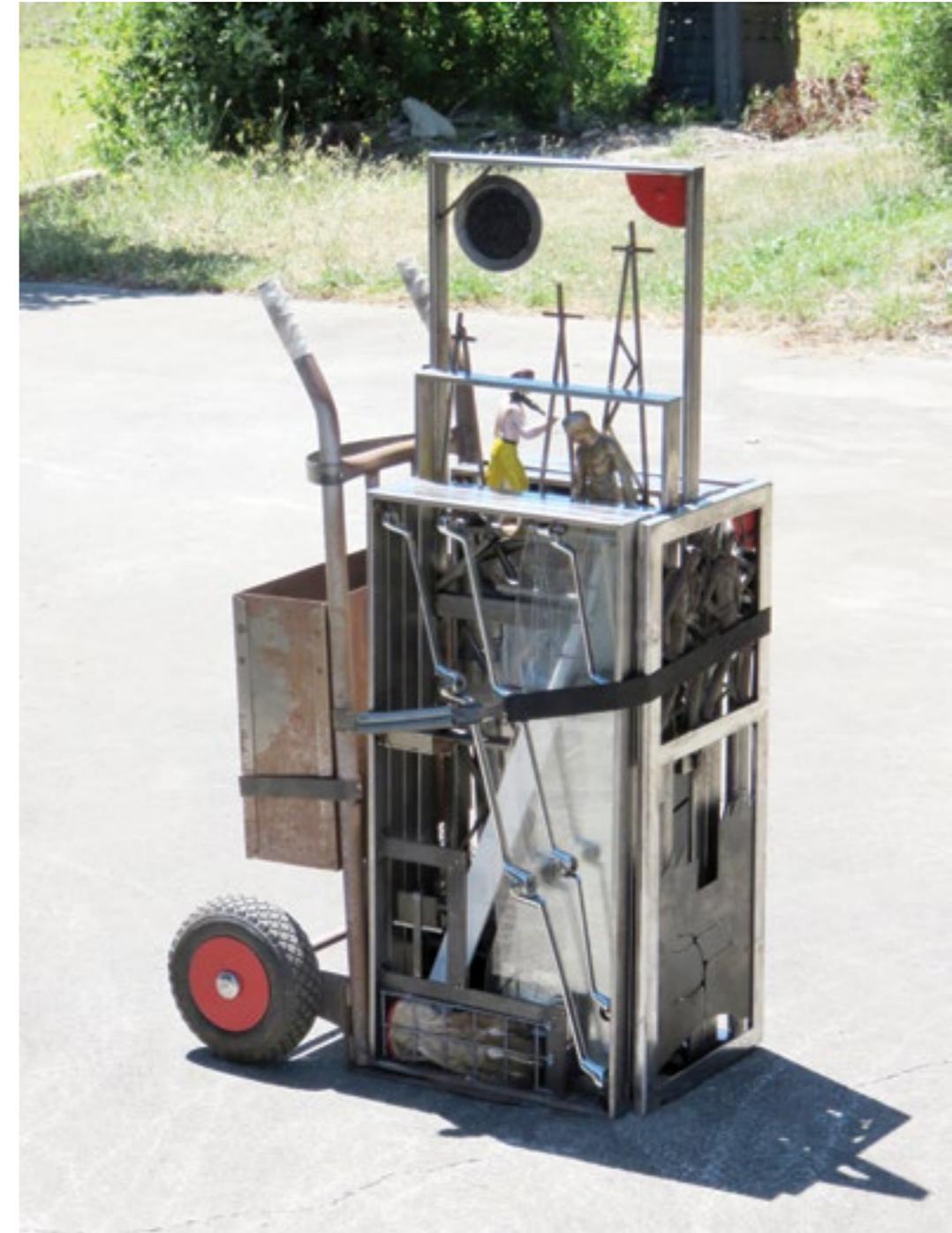
The Russian Art experiments of 1917 and the work and life of Vladimir Tatlin became a strong influence. I realised the importance of hand held artworks quietly experienced on a one to one basis. Actualising works containing pages of graphics that can be opened and closed, and experienced, through memory not by possession or continuous display became my direction. Therefore, the primary experience of these hand held Personal Structures has continued into the Tatlin Trolley and the ongoing construction of steel books.

I imagine Tatlin’s Trolley being wheeled into various sites and opened, adjusted to the space and becoming a centre of discussion. The trolley holds workers’ images from the era of Tatlin, the era of steel and electricity. The Trolley images are of the lost workers of industry when work was often a single hand tool activity. The Trolley’s flexible structure allows several frames to become into one view, changing as the work is experienced. There is no rigid time frame or set camera position with this visual experience. It is unlike a frozen photograph, a single selected edited image, or the strict edited frames of a video. Finally the trolley is assembled within its cover of rural and industrial workers ready to be wheeled again on to another journey.

These Personal Structures show Tatlin’s Trolley arriving amid eight ATMs (Automatic Teller Machines), with steel books of mixed media confined within glass cabinets. The Trolley has moved from the past and arrived in the present. Often today when we arrive after a journey we are first met by the sight of a bank of ATMs arranged before us. These deconstructed cash machines in the installation hold Art that is now treated as a tradeable commodity, isolated and removed, critiqued only for their cash value.

Artists’ works are now considered an item for speculation, like stocks and shares. Art is purchased to be held, hidden and traded later as the art market fluctuates and artist’s works are listed as a commodity under “buy sell or hold”.

The ATM is now an iconic Art Trading Machine linked to galleries and auction rooms worldwide. The ATM shape is constructed to a worldwide modular measurement. They are constructed of the same materials as the Tatlin’s Trolley, steel and glass, the materials praised by Tatlin as being the pathway to a new future. The eight ATM structures represent the eight people who attended his funeral in 1954. Inside each ATM glass container, books display open pages containing the currency of modern media.



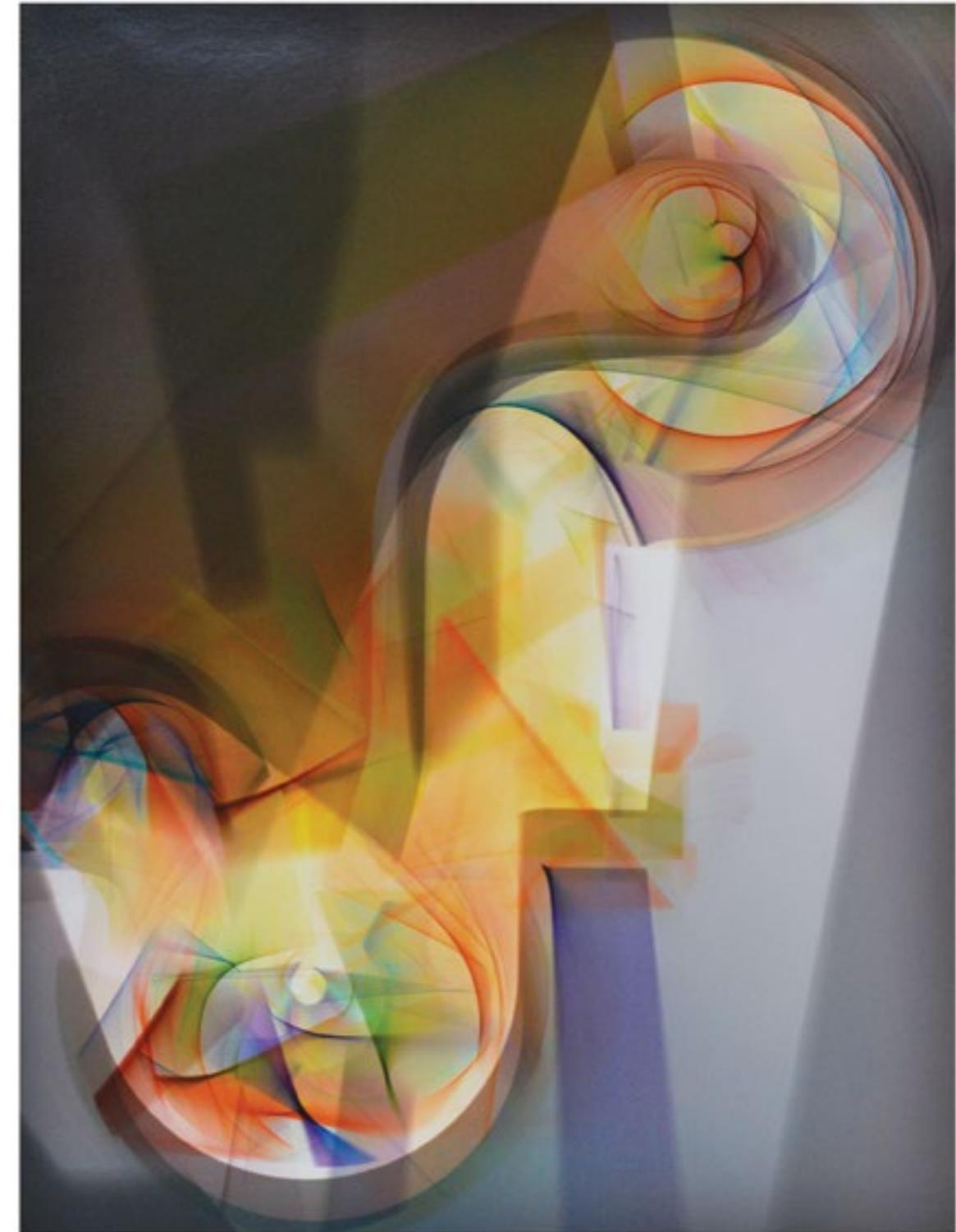


Thomas Ruff

Text courtesy David Zwirner Gallery and Gagosian Gallery

Thomas Ruff's photography suggests the possibilities of his chosen medium, as he might use digital manipulation for one subject and antiquated darkroom techniques for another. Ruff works in series, creating defined bodies of work whose subjects include empty domestic interiors, appropriated interplanetary images captured by NASA, abstractions of modernist architecture, three-dimensional computer-generated Pop imagery, and obscured pornography. Ruff's portraiture series of the early 1980s (his first to receive critical acclaim) featured groupings of large three-quarter portraits like so many passport photos; their enlarged scale offered a startling level of legibility. Though these, like many of his photographic series, seem to beg a sociocultural interpretation, perhaps the most constant feature in Ruff's career is his disavowal of such a reading. Instead Ruff focuses on aesthetics and process, building an eclectic oeuvre not defined by genre, method, or theme, but rather by stark imagery, relative conceptual seriality of subject, and the clever subversion of the printed image.

In his considered approach to the means and possibilities of photography, Thomas Ruff explores a breadth of themes that is reflected in the range of techniques he employs: analogue and digital exposures taken by the artist exist in his practice alongside computer generated imagery, photographs from scientific archives, and pictures culled and manipulated from newspapers, magazines, and the Internet.



Silvio Santini

By Nicola Micieli

Space/time as the form or dimension of the soul

The idea of the *Continuity* of the plastic form in space/time became central to Silvio Santini's sculptural research in the eighties. He had already anticipated space modulated and revealed by a form that develops convex and concave planes by torsion in 1974 with *Cutréttola* in statuary marble. *Cutréttola*, a form of biomorphic origin that, while ideally inscribed in a geometric figure, went back to Brancusi, via Arp. As does the first reflection on time that is condensed in stone like an archaic memory, its sacred part. Space/time as duration, therefore, that Santini has declined in various forms, before and in parallel with the cycle of *Continuity*, with which the plastic form, always ideally contained in the geometric figure and structured with a numerical metric, flows harmoniously and folds over or rather turns back on itself in a journey that never ends.

It will be recalled that *Continuity* is the title given by Max Bill to a sculpture located at the Deutsche Bank of Frankfurt (1993), the plastic version of the ring of Moebius, in which Boccioni's original "unique forms of continuity in space" (1913) likewise result. Santini recognises his direct master as Max Bill with whom he worked closely since 1982, when Bill began to frequent the F.G.S. workshop that Santini founded with Fruendi and Grassi. The consistent presence of Max Bill was certainly decisive for Santini's concentration on a concrete abstract style based on geometry as a generator of sculptural form and the functional use of torsion.

Santini thus conceived his various forms of biomorphic, synthesist, constructivist abstraction, which he performed from then, always assuming an axis of rotation and development from the inside to the outside of the torsion, flexure, folding planes, finding their limit of expansion in the profile

of the form confined in space. Unlike, therefore, the principle of "continuity" of form in space/time in the work of Max Bill, which Santini, moreover, represents with his very own plastic sensitivity inspired by the immaterial lightness of the sculptural volume in which he poetically entrusts the motions of his soul.

We are talking about the "Continuity" cycle and the sculptures governed by geometry but not closed to the breath of the real phenomenal and inner world. Take the pure "boats" (or spaceships), of which the hulls enclose morphemes in eurythmic sequence, often in the form of sometimes concentric waves, which enlarge until they fade away with an interval that is the measure of their development, like the vague onset and experience of an emotion.

This feeling of time distinguishes the spatial-temporal flow of Santini's *Continuity*. In Bill's work, the form expands within the limits of the constructivist architecture that contains it and assumes the recurring cycle of space/time, a sort of updated version of the Ouroboros symbol of completeness, uniqueness, the immutability and totality of being and the terrestrial and cosmic time that governs it. Starting from the generating source of geometry, Santini introduces the subjective variable, the psychological relativism according to which the spatial-temporal flow of the form in space guides a personal feeling and time, as Saint Augustine held, is the dimension of the soul.



Brigitte Jutta Schaidler

Krates of Thebes

The work of Brigitte Jutta Schaidler is concerned with the topics of human structure, information acquisition and implementation in the biological cybernetic system of humans.

Even the title Krates of Thebes betrays the profound connection of the work with ancient Greek philosophy.

Krates represented similar views to his teacher, the cynic Diogenes of Sinope.

He was of the opinion, that in order to be happy, it was necessary to free oneself from all superfluous needs and external constraints.

In order to liberate oneself, the research of the structures of the whole - personality as well as of society - seems to be of decisive importance.

In addition to shaping one's own person through the family, the focus is also on social and religious structures.

To the emergence of structures, it is also of interest how, by whom and for what purpose personal structures are installed in individuals, societies and groups.

This consideration plays an important role not only in the context of the subjective but also in the social consensus. We are particularly aware because of the recent past, that personal and social religious structures can have a significant influence on the thinking and actions of individuals as well as of entire groups.

“Krates von Theben” plays a very special role as a part of the sculpture series “Structures”, with the connection to Greek philosophy, which seems to span a broad arc from the longest past time directly into the center of current events.

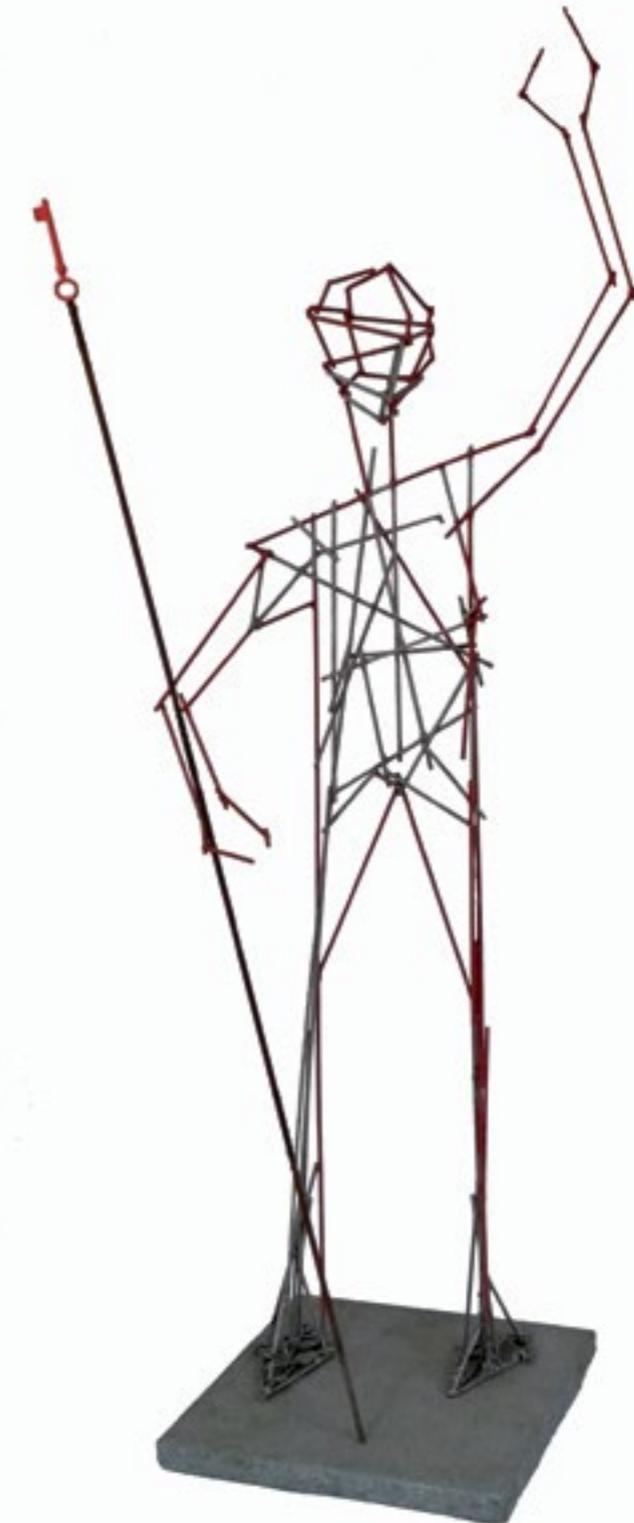
The sculptures series “Structures” from Schaidler extending from Germany, with Constance and its Council to the economic and cultural center Venice in Italy over to the former papal residence in Peniscola, Spain and many other places. Over time, the project shall precisely meet the needs, constraints and ideas of life and its functioning.

Hereby some sculptures will change their locations within Europe, but also outside these borders.

In this context, additional work will be carried out at locations related to the topic of structure. Thus not only places of particular historical significance, but also places with religious, social and economic significance and therefore of particular structural relevance are included.

So the importance of the consideration of structures, their causes and effects will be placed further in the focus of the consciousness.

The project, which is not limited in time, can be followed on the website of the artist.



Johannes Schramm

Waterside

Water is the central theme of my paintings. I started with swimming pool images. Then I turned to buoy motifs presenting water in its natural environment such as rivers and lakes. In my newest setting of lily pads I confine myself solely to the portrayal of nature. Several associations come immediately to mind regarding water lilies. They are definitely a motif of calendar sheets with a certain kitsch potential, colourful flowers in neat ornamental ponds. And of course there is Monet with his famous paintings. If I developed my image ideas in the studio, I would probably be biased towards the theme of waterlilies.

In contrast, I develop image ideas when looking at the water. Upon closer observation, a complex composition of overlapping layers and visual effects are revealed. Vegetation that floats on the water crosses over with the vegetation that is mirrored in the water. Between flat lying leaves, new shoots break through the surface and uncoil themselves into forms such as sails or shells. Vividly highlighted by the light of the low-lying sun these cast long shadows or are mirrored in the sea. Withered leaves, flawed, coloured yellow and brown are slowly immersed and remind us of autumn leaves on the street. Here, the water is quite calm and still. A flat two-dimensional surface like the canvas on which I recreate the setting.

Water is generally seen as the primordial element of life, and wherever water flows on this planet, you can be sure to find life. Also, we humans are made of up to 70% water, but you will find no humans in my paintings, with the exception of some earlier works. With the representation of people there is also always a story to tell. This is not my intention. I'm rather interested in the aesthetic moments where flowing elements and solid material collide.



Susan Seubert

Exploring existence is a central theme to the series, “Not a Day Goes By: Asphyxiation Series.” The portraits of people with their heads wrapped in plastic illustrate acts of asphyxiation. The highly reflective, almost mirrored surface of the work adds to the performative aspects of the piece: the viewer’s image is reflected, offering a space to contemplate self-asphyxiation.

The 2016 rise of a racist, xenophobic, sexist, bigoted, extreme-right political climate in the U. S. presidential political cycle profoundly depressed me. Climate change in both its literal and figurative sense was being denied as a hoax. Lies and fake news were accepted as “politics as usual.” It seemed to me that America was smothering all the positive ideals historically it has stood for. Depression and emotional pain motivated me to explore showing this issue visually as suicide.

When I researched death by suicide, I learned the most common means is by asphyxiation. All that is needed is a readily available plastic bag. In the United States one in four suicides involves suffocation. In the Western world, suicide attempts are most common among young people and females. The pressures of living in a society that places monetary gain above all else is a primary cause of attempted suicide. It is frequently linked to poverty and hopelessness. I researched images of asphyxiation and was entranced by the image of an elderly woman wearing a blue track suit who had a plastic bag over her head. I was immediately taken with this gesture. I started to experiment with different types of plastic and how the material translated in photographs. I began with an image of my husband with his head wrapped entirely in 2 mm plastic. In a classic portrait studio with light available only on sunny days, the beautiful whites reflected by the plastic define the shape of the head. The cool, black and white toned images be-

gan to emerge with a haunting quality. I crowd-sourced my subjects via an online call, offering a standard portrait in exchange for allowing me to wrap their heads in plastic to the point where suffocation seemed possible. The photo sessions were necessarily brief, but each person who sat in the studio had a different visage: sometimes it was a look of peace; other times it exuded resignation. A moment of silence emerges from each of the images. Most people chose to keep their eyes closed. The amount of plastic required depended on the subject’s head shape and size. I asked everyone to remove jewelry and wear a dark top so there would be no distraction from the silky daylight reflected from the plastic wrapping their heads.

This work originated as a highly personal exploration of suicide. One of the cognitive symptoms is the belief that death is the only way to end unbearable emotional pain. Beyond a visceral reaction to the current U. S. political context, these portraits serve as a metaphor for the age of plastic. From mass consumption propelled by credit cards to the great gyre patches in the world’s oceans, our planet is literally suffocating in plastic.

These images seek to capture and illustrate the ultimate human moment of choice between being and nothingness.



Avner Sher

Jerusalem, 950 sqm is my interpretation of the tension between the complicated past and turmoiled present of Jerusalem's spiritual and urban geography.

Over the past few years I have been studying maps and including them in my artistic practice. My main focus is on maps of Jerusalem's Old City. I am fascinated by the antique maps, most of which were drawn by the Crusaders, as well as current maps. I'm especially drawn to a tiny area in the heart of the city, just 950 square meters packed with endless amounts of History, emotions, holiness and sadly, bloodshed. This small area is clustered with holy sites to three monastic religions and it draws millions of pilgrims from around the world. It is this area that has driven so many nations, religions, empires, tribes and kingdoms to fight one another for thousands of years. So many people have returned over the years again and again to fight for control of this tiny compound: Jews, Egyptians, Romans, Christians, Muslims, Byzantines, Persians, Crusaders, Kurds, Turks and others. Millions were murdered and many more suffered because of those wars.

In my installation I merge the emotional and religious significance of this area with the devastation it has caused. The large scale piece is made out of cork, a bark that is peeled off the cork oak's tree trunk once every nine years like a repeated trauma. I make it my own, creating an archaeology and history for the material by scratching and scotching its surface to recreate the maps I have studied and embellish them with tiny symbols and doodles inspired by history, mythology and even current politics. The installation is comprised of 2 elements: "Maps of Jerusalem" on the top and "Spolia" on the bottom. Both elements address the complexities of Jerusalem's city space.

The Maps of Jerusalem element is based on ancient and current maps and demonstrate a reflection in to the spatial geography, based on faith and devotion. I mark the dome of the rock in gold and turn the surface representing the space into an intricate pattern of signs and symbols.

The Spolia element addresses processes of destruction, construction and healing. This part of the installation conducts a dialogue with the tradition of spolia, where parts of ancient destroyed buildings are reused to build new structures. In my work the spolia is created out of Jerusalem's landmarks. The result is a landscape of memory and fantasy.



Li-Jen Shih

The reappearance of King Kong Rhino, Circle of life

Confucius once said: The Rhino is a beast of benevolent mind. In ancient Chinese history, the rhino is the most worshipped animal of its time. Spiritually, the rhino can communicate with human souls by reading their minds and this has become the theme of my artistic creations. By using the image of the rhino, our cultural background highlights and advocates the Chinese traditional ideas of the integration of heaven and earth. To pursue the idea of this statement, balance shall be found between humans and nature in order to deliver positive love energy and create the symbol of spiritual communication similar to the linking between lovers.

In ancient times, people believed that the rhino not only symbolized the nothingness of the soul; but it also represented the persistent power of a stubborn brute force and this portrays my personal experiences very well. Throughout the years, various commitments have been made and the rhino has been my creative theme for decades. A tremendous number of hours and numerous revisions have been converted into the love I have for the rhino. Each stroke of the artwork expresses my inner peace and warmth to resemble the true image of the Rhino. Together with my trademark sense of humor, the artwork carries out its individualistic power and impact.

The transformation from the actual rhino to my artistic rhino has been a long journey. My inner fear for the rhino is now strengthened through positive energy and peace of mind to shape the weight of the artwork. The Rhino has been considered as one of the endangered species. It is my goal to take hold of any opportunities I can to express the perils of mankind's current living environment. Serious topics like this should be considered through art and my artwork reflects the juxtaposition from violent to envi-

ronmental issues through the harm mankind poses to itself. "No trading, no killing", humans used to get everything from the environment, but now it is the time for humans to learn how to give back to the environment and understand peaceful coexistence with nature. To me, the rhino is not only the image of animalization, personified, but also the natural environment. I wish to express my deep concern for the fate of mankind, in order to awaken the audience's empathy and touch the human soul.

Life exists between the material and spiritual. Aristotle explained three varieties of the spirit in his published book, "De Anima" which includes the botanical soul, animal soul, and the reasoned soul. Humanity is at the top of all the species that survive on this planet with our spiritual soul becoming the arbiter of those humans who create cruelty to life itself. It is this soul that can change the course of human history to never use the wild botanical and animal resources for personal gain in human society. According to the red list of the endangered species from the world species conservation coalition, there are approximately 11046 life forms in the world including plants and animals that are facing permanent extinction. In this situation, the whole of mankind itself has become an undoubtable prophecy and warning. As an artist, I'm always sensitive to explore the concerns about the essence of life. This relationship expressed by my art work is also the theme of the 2017 Venice exhibition "personal structure". In my art I am persistent in making use of traditional methods. Casting gives the sculpture life and soul. The rhino is also the source of my inspiration for this modern artwork. This shows the essence of life and respects the survival of all species in the world. The rhino's history in my art work bears witness to the cruelty and numbness of humans, but also highlights my appreciation of mankind's benevolent spirit.



The artwork is created by means of ancient metallurgy casting skills to produce an ancient and mysterious beast which symbolizes the eternity of life and effort to bring back the passing history to present reality. One cannot go beyond the existing items to give a stronger alert or question. The Egyptian proverb, “everything is afraid of time, but time is afraid of the pyramid” inspired my artwork. As a shape, [The reappearance of King Kong rhino] is similar to a pyramid which is very magnificent. The concept also shows the ancient Egyptian spirit, “of the soul immortal”.

The meaning of the ancient culture inspired me to have the combination of futurist and post-modernism in my art work. This includes the mysterious charm of the Great Sphinx of Giza which also lets people reminisce about the “Sanxingdui totem” in China with ancient civilizations in sight. The Chinese culture, since ancient times, worshipped the rhino as a treasure. Emperor Gaozu of Tang – Li Yuan has built a huge horned rhinoceros’ stone sculpture in front of his tomb which weighed 6 tons and has become the treasure of the Chinese culture for arts. This incredible historical sculpture brought out an idea for my artwork. Some of my pieces weigh up to 3 tons and are made of stainless steel and iron to correspond with the history of it. This opens a crossover of time and space communication. An excellent work of art can not only stand by its unique outer shape and the constituent elements but also the inner human spirit represented as its supporting soul. King Kong rhino’s horns are made of titanium and the way it points to the sky is reminiscent of the European late medieval Goethe Cathedral’s towering minarets which symbolized the high passionate cohesion of the Christian faith. The concentric circles of fingerprints on the rhino’s horns symbolized the reincarnation of life.

King Kong rhino dressed in riveted armor style is reminiscent of the expression in modernist futurism. The art work fully uses the stainless steel mirror effect to emphasize its fashion technology lines to show the strength and power of King Kong rhino. A figurative approach is applied with an imagination of science fiction which is unrestrained but also introverted to express the uniqueness of the oriental spirit and its intrinsic meaning. At the same time, I try to balance the space and environment

to a perfect combination of nature, humanity and science. Therein it symbolizes the spirit power of eternity.

The rhino is not only an animal from thousands of years of evolution. It is praised and has already become a cultural symbol worldwide. The symbolic power of the sculpture will differ due to location, environment and creativity. Its aesthetic feeling presents a fresh meaning and intriguing flavor. It shows the charm of art which we can find momentarily and offers a sense of dignity. During the creation process, I was deliberate to avoid following the traditional structure of sculpture and to pursue the arts creative and aesthetic feeling. A location with a breath taking view and historical touch would be ideal for this artwork. No matter where the exhibition is, I always do my best to find the optimal relationship between my artwork and the environment. I take the following aspects into account: style, volume, material and color. They are balanced in to balance my art work and the spatial environment around it. They complement each other to present the monumentality of the artwork. Sociality and Publicity are the two special features of the rhino sculpture in which it could cater to all and touch each individual’s heart without any judgments or barriers.

The golden leaves falling on the floor, which is the metaphor of a human’s life, is like a circle that never ends. Above the golden leaves stands my rhino sculpture collection which would attract an audience to get a sense of walking into a natural world. While wondering around in nature, it is my hope that the rhino display would get the audience to start thinking about; what if civilization was on the brink of extinction? We would be inspired to think about the relationship between life and death, humanity and nature, traditional and modernity, East and West.

In Asia, the rhino has a long history in our culture. The rhino can be found through research and literature as a treasure of many varieties. The Rhino is moderate, steady and peaceful but the horn is considered as a precious medicinal material. Due to this reason, rhinos have been killed massively in exchange for money which leads to extinction and now they are listed as an endangered species. Naturalism and a Realistic style are used in my artwork to show the comfortable life of the rhinoceros group and the intimate



relationship between parents and children. By doing so, the rhino family would bring the warmth and concern of our social life as a connection to demonstrate the relationship of a family.

On the other hand, as a global society, it is our concern and warning to face what we have done for the past hundred years by hunting this ancient and gentle species. This sadness and anger has turned into my motivation and inspiration to create the new generation of heroic figures of the Rhino. The collection includes baby rhino, the bloody rhino horn, series of Round Ingot, Harley King Kong Rhino, and more. Each individual item is crafted with devotion in order to send a clear message to the world. I want to connect audiences to hear their feedback and give them a friendly reminder to work together as global citizens.

Throughout my artwork, I have been trying to present both the results of life and death. To a certain extent, I am the medium between the real world and my self-consciousness which is a complicated existence. On the other hand, I need to keep my own independence and particular way of thinking and use my real feelings to keep on debating and reflecting during the process of my research. Furthermore, I wish to explore the unknown world, thus bringing out the criticism and reflection of the artworks "circle of life". On the other side, art is treated as an explicit derivative wherein sculpture, video and public artwork forms have been extended from the two-dimensional to three-dimensional, as a unique personal structure to present to the real world.





Laura Shill & Joel Swanson

By Cortney Lane Stell
Curator

Personal Structures: Time, Space, Existence explores the systems that confine, define, and organize us. In response to this overarching theme, Black Cube, a nomadic contemporary art museum based in Denver, presents two American artists, Laura Shill and Joel Swanson, both from Colorado. Shill and Swanson's installations consider the complexities of binary structures, challenging ideas of duality and gender, seeing opposing concepts as intertwined.

Laura Shill's *Trophy Wall (to disguise the void)* is a sculptural relief composed of second hand basket and soccer balls draped in gold fabric curtains. The installation presents the viewer with a façade of luxury supported by nothing more than cast-off sports equipment gathered from thrift stores. The balls, covered with slinky spandex, are suggestive of male body parts and the golden curtains glisten like a Las Vegas stage. The title suggests the male world of hunting, and also conjures up ideas of the trophy wife. Shill is interested in the fabric's use for performance; the material could easily be used by the sex industry or as a costume in a beauty pageant, and can also be seen as a symbol of the dichotomy within female sexuality as either pure or loose; looking luxurious from afar and cheap up close. *Trophy Wall* is part of a larger series of Shill's work examining the male and female gaze, reflecting on the objectification of desire.

Joel Swanson's installation is a semiotically playful neon sculpture of the word SHE. The 'S' flickers between HE and SHE settings, simultaneously acknowledging gender definitions and gender fluidity. The backwards 'S' in the work creates further ambiguity between the space of HE and SHE, suggesting an in-between space. Symbolic images, like this, compensate for language's shortcomings. The second neon in the exhibition, T/HERE, implies

that opposing ideas are one in the same. "There" is innately part of "here;" in other words, to have distance you must first have place. Both works take root in opposing concepts that are connected though language. Constructed in large neon letters, Swanson is interested in the associations with signage that the medium evokes. Neon has a close connection to American culture, as the U.S. was the first country to widely adopt neon as the epitome of glamour and Hollywood. However by the late 1940s, it was associated with the seediness of advertising and urban decay.

The dichotomy in these works represents an age-old pattern of how we perceive the world. Many cultures speak about the contrast between day and night, male and female, body and mind, and good and evil. Studies suggest that our tendency towards binary thinking is connected to basic survival instincts, fight or flight. The works in this exhibition go beyond the polarity of opposites by exploring the in-between spaces of gender norms and language.

Trophy Wall (to disguise the void) and S/HE are fundamentally reflective of the fear of "the other" that has recently surfaced within American politics. These works are statements about how our contemporary world is structured, from our language to our gaze. They question whether we are now at a tipping point to break open the definitions of gender and reconsider how we view difference.

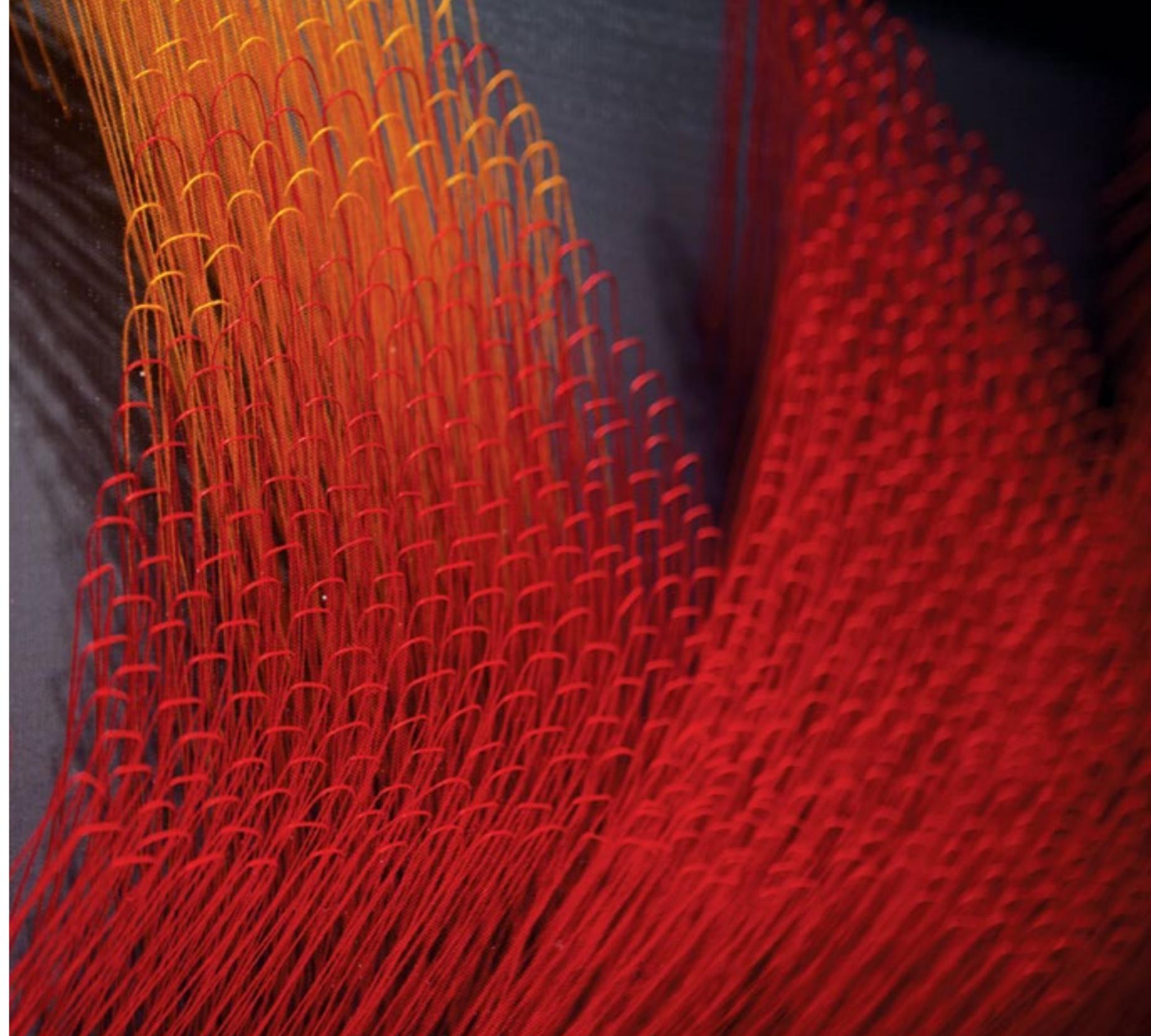




Jolanta Šmidtienė

Dance of Fire

In the exhibition „Dance of Fire“, one of the elements, i. e. Fire, is memorialised, however, it is not conveyed as negative and destructive, it is more an attempt to communicate the internal condition- the world is full of energy, drive and warmth. Targeting at colour aesthetics and moderate transitions, the beauty of the flaming elements is highlighted. To me, the burning flame is associated with dance, therefore, the exhibition also serves as a place to realise another childhood dream, i. e. to dance in a large white space, easily as clouds in the sky, passionately as the flame in fire. A real motion transforms into wind, rain or fire. Hence, by my compositions, I invites the audience for a passionate dance and dances together turning the space into white stage/ installation created of silk strips as embroidered in the space, with a woman dancing in the centre, making by different turns and figures an allusion to the fire flame. Modern video projections, a dialog between dance and textile „employs“ the space, converting the audience not to speechless observes but to parcipants, thereby helping to realise my dream to become a dancer.



Brigitte Spiegelger

Thoughts on structures, city structures & Marco Polo

The fewer visual elements an artist uses the more important they become. In a large series of works Brigitte Spiegelger uses only two elements, a black and white picture and blue pigment. The pictures are her own and not ripped from the internet. When there are two elements one is easily tempted into thoughts about dualities, for instance figurative vs abstract, static vs dynamic and so on and so on. Those are givens, as it were. Each work also causes individual associations that are, one might maintain, the viewer's responsibility.

This picture shows Kowloon as seen from Hong Kong Island. The blue pigment on the left formally seems to echo the conical structure on the boat on the right. Although the latter is a static construction while the pigment seems to be moving – were it only because it looks like it was just splashed on the picture plane – the whole work acquires the appearance of a dance, a *pas-de-deux* if you like. Moreover, looking more closely at the boat it's safe to assume that this is not a hi-tech contemporary construction but one that generally speaking must have been in use for a long time, decades, maybe centuries. The fact that the picture is in black and white emphasizes the idea that we are confronted with a historical place, with something from the past, something solid, something carrying on as it did before. But without the pigment we probably wouldn't have had this association. As it is, it seems as if the pigment were thrown onto the picture plane and it's almost an act of aggression that seems to have taken place only seconds ago and consequently from a contemporary context. So we may have a dance here, simultaneously it's a clash of cultures and on top of that a clash of images (the figurative vs the abstract). And, ironically, one could propose that the pigment can be 'read' vertically, like a calligraphy, a time-honoured and respectable expression of a culture much older than the Western one. Therefore the pigment is (literally

as well as metaphorically) fluid while the rest of the picture in its venerable catatonia doesn't seem to be bothered by the intruder, who isn't even acknowledged, maybe not even noticed. Of course Hong Kong and Kowloon are also places that are very much alive and of this day and age, in front with regard to technological developments and city planning. But that's not the image that is shown here. Or, rather, the artist managed to make the new look old – these days the image is not to be trusted, it can be made to mean anything. The title of this work is equally ambivalent as the image itself. It is called *The Viewpoint of Marco Polo*. This takes us to another dimension and another historical relationship but, as we shall see, it's also perfectly in synch with what's maintained above.

When Marco Polo arrived in China and Mongolia around the turn of the 13th century he entered a culture that was quite old and quite foreign to that of Venice. Polo wrote extensively about it. His viewpoint was not only that of a trader but also and more importantly that of a tourist, partly even that of a temporary migrant. Compared to how the locals viewed their culture, Polo was a newcomer with a new, fresh view. Returning to the image now, Polo's position was not unlike that of the blue pigment splashes, trying to develop a fitting attitude in an alien world while even when partaking fully of this world he remained essentially an outsider. One step further and back to contemporary culture: this work reflects the confrontation between two entities that are essentially alien to one another. The work then is unmistakably about the Other, about the alien, in a time of mass migration. Will the twain ever properly meet and merge? We don't know yet but it is and will remain the challenge of *the* 21st century. History repeats itself but always in a different and startling way, like in Spiegelger's work.



Suse Stoisser

The driving force in my work is to find out about the human, what we recognize as "menschlicher Verstand" together with intuition. In "Windows of vulnerability" (1987) D. Sölle expresses the necessity of openness on a political level. In contrast to the prevailing policy of a degree of isolationism she characterizes the ability to connect and to be open to the unknown as an award for humanity and strength.

I work with different materials and textures: stone, steel, paper, glass and transparent polymetacrylates. The motifs I use are reduced to random objects, removed from their context, patterns of the human figure and fragments of words. Very often I cut these out on a surface making them visible through their absence, thus the negative space turns into a link between two sides. Transparent materials produce a distinctive visual, possibly an abstract connection. Using transparent materials I explore the differences between coherence and "links", the growing impact of the virtual space on what we call humaneness.

The idea of "**now more than ever**" refers to the concept of a flag, traditionally representing a national territory and its values. I deconstruct an entire transparent plane into 11 elongated translucent strips. 12 stars are visible through a cut-out on each strip and compose a circle. These 12 vertical strips are mounted in the shape of a hanging column giving the impression of an open space in slight motion, similar to a mobile.

Freedom implies responsibility and effort, and identity in relationship with empathy. Globalization and digitalization create open uncontrolled spaces. We have reached the point of inconsumable data and information. Our ancient stone cave, which provided shelter, has been transformed into transparency. Objects and environment are diluted.

Standing in front of "**now more than ever**" the spectator can see through it and partial reflections of the surrounding space are flashing up on different planes and create shifting impressions of light.

My understanding of causal relationship was drastically changed by my confrontation with Alzheimer's Disease in my family, and my awareness of connections and cohesion more sensitized. I believe that reasoning and causal connectivity are driving human forces. In stark contrast, with the onset of Alzheimer's the diminishing of synapses leads to increasing incoherence. I experience a similar loss of cohesion within the digital space, which is characterized by simultaneousness and informality. Like any other abstraction the virtual space increases the distance from the original system of reference, creating alienation. Cause and effect drift apart.

Even though Alzheimer's and the digital net are moving towards opposite ends, one emotionally, the other rationally, and basically excluding each other, one could still argue that both phenomena serve as metaphors for a godless time in which it becomes increasingly difficult to convey a linear narrative with a beginning and an end.

In my work materials and textures represent the expression of the body as a filter and in relation to its environment. Everything technologically possible does not automatically mean that it is desirable. (J. Lanier, "You are not a gadget"). The invisible or the dark, (Bob Dylan, "...more darkness") and the inexplicable, (S. Sontag about spirituality in "Illness as Metaphor"), as well as the unexpected form part of our human qualities. All these provide in relationship with our body the base for all creativity.



Georgios Tzikas

Joy light movement suffering

Suffering exists only in the absence of light
There can be no suffering in the presence of light
It is impossible
Suffering is the absence of movement
Movement is the manifestation of light
The absence of movement is isolation – no exchange
No exchange is no purpose
No purpose is no hope
No hope is no faith
No faith in the absence of suffering



Günther Uecker

Die Römersteine

amorphe Gestalten mit der
Natur keine Beziehung
eingehend, versinkende
Zeugen einer alten Kultur
im Übergang.

Artifizielle Leistungen der
Menschen werden von Vegetation
überwuchert, kehren zurück
in einen Urzustand.

Stümpfe von tragenden Säulen
eines Aquädakts,
Zeichen der Vergänglichkeit
mit der Art im Kupfer
geschlagen und mit Leinwand
gedrückt.

Uecker 82



Tesfaye Urgessa

By Marko Schacher

In a catalogue text for the Bundeskunsthalle Bonn in 2015, Tesfaye Urgessa (born 1983 in Addis Abeba/Ethiopia, lives in Nürtingen near Stuttgart/Germany) wrote: *“As a painter, every day when I go to the studio, I always let myself be surprised by what happens during the creative process. For me, the whole painting process is based on knowing from experience that there is nothing that I paint that has not in some way to do with myself and my environment.”* This ease and curiosity, and the personal involvement, can be seen and felt in every painting. Everything is expressed with genuine intent and compassion. Those who really find themselves involved in the pictures will be touched by them.

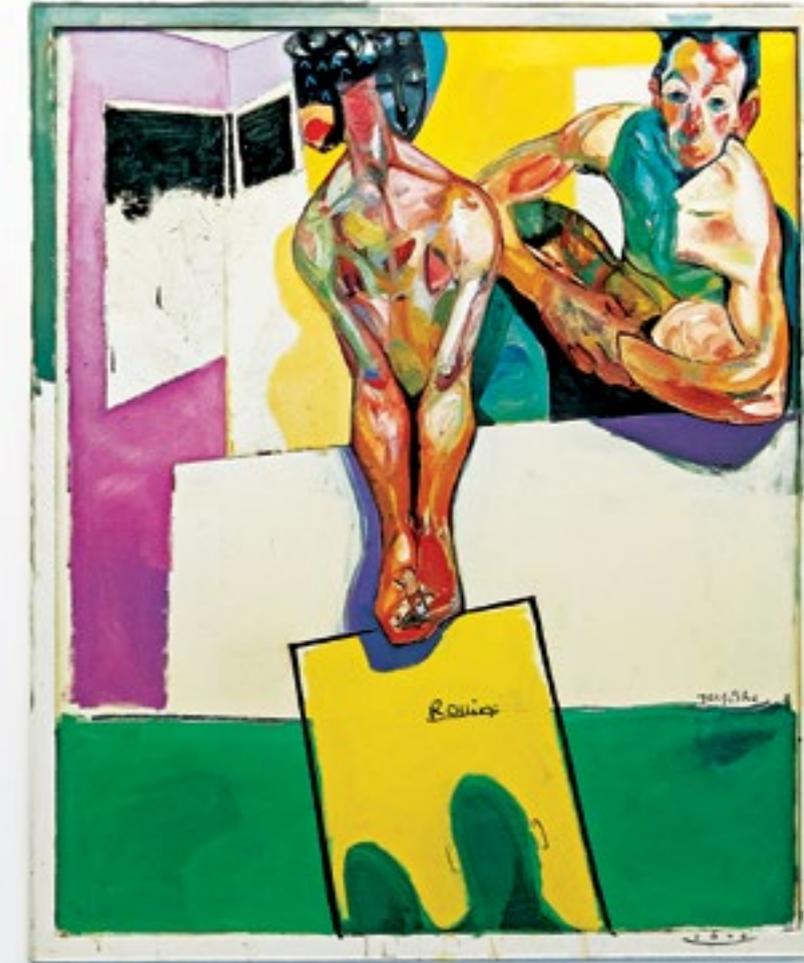
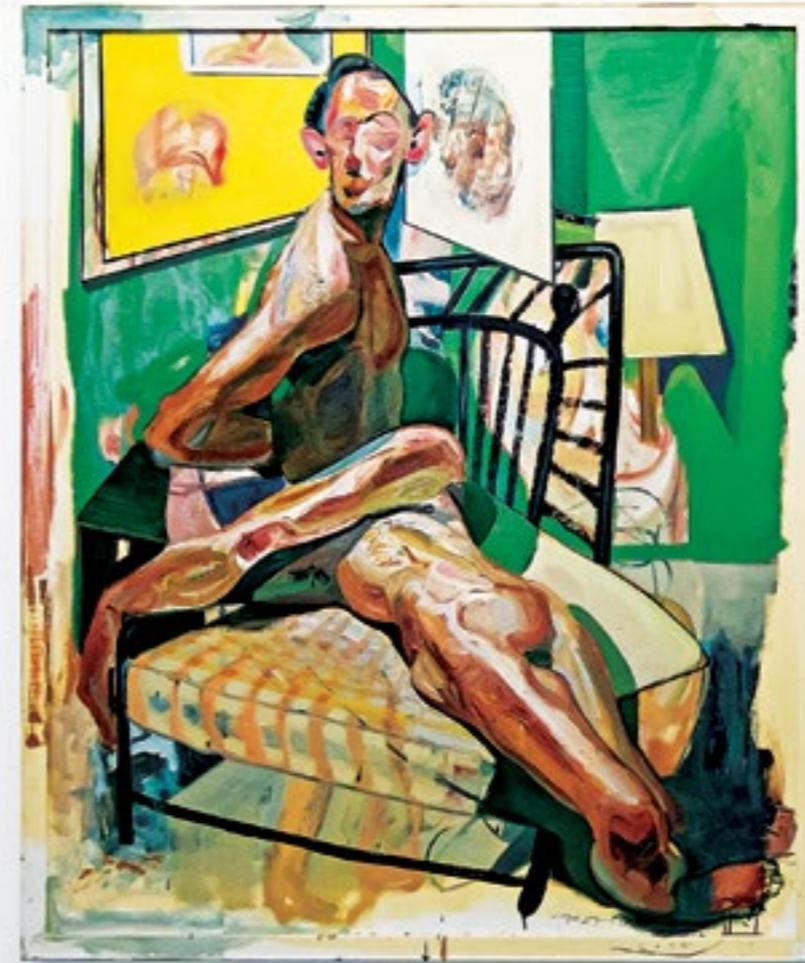
Interestingly one accepts, as the viewer of Urgessa's work, the nakedness of the people portrayed as a matter of course. Certainly nobody would find them “shocking” in a sexual sense. Nakedness renders the figures open and honest but also vulnerable. Unclothed, and subject to our gaze, the pictures' protagonists reveal their inner lives to us.

In the 2015 Bonn text Tesfaye Urgessa continues: *“Whenever I paint, I try not to portray particular people that I know, even though they have initiated many thoughts over the course of my work. What interests me is the physical make-up of people, how they evolve regarding political and societal relationships. It is for this reason that I am also interested in their nakedness and exposure. In a certain way they uncover a part of that reality that we often hide in a stubborn, calculated, and artificial way.”* The results are akin to appealing states of uncertainty between what is genuine and what is dream. Fragments of bodies combine to become pictorial stages that are as sensual as they are surreal. Skin-toned paints pressed directly onto the canvas confront us in a raw and unflattering way.

Precisely nameable forms such as furniture and lamps, alongside more abstract fragments, are summoned into a challenging dialogue. Various perspectives and torsos are brought together in an unrealistic yet aesthetic ensemble. The interior design is often reminiscent of waiting rooms, the insides of hotels and of peep-show theatres.

In front of the paintings *Free Fall 2* and *Rolling again and again and...* we become voyeurs. But do we still have sovereignty over observation, or are we being watched ourselves? The viewer has difficulty in clearly interpreting the gaze of the figures and the situation. The boundaries between lasciviousness and aggression are blurred. Is the man who sits in a bed in the painting *Free Fall 2*, for example, flirting with us, or does he want to keep us at a distance? Is it a man? Or a woman? Or a man and a woman? Are the pictures in the picture paintings or mirrors looming in the pictorial space? Or flying objects?

Open borders: Are we, the viewers, the actual protagonists of the paintings, perhaps? Have you noticed the viewers' shadows in *Rolling again and again and...*? Of vital importance are the “connections” between the exhibits and us, which perhaps might be inadequately described as “emotional narrative”. The foreign bodies in the works, and the souls flashing within them, become a part of us. The viewer then becomes the compassionate, the sympathetic, the self-sensing.



Apollonia Vanova

In conversation with the enduring and shared intimacies of *Personal Structures*, my projects bring messages of duplicity, beckoning, and defiance.

A golden, scythe-shaped object that initially lures like a piece of jewelry, was inspired by a tool used for hanging animal flesh. The idea for *Hooked* arrived on stepping into a work shed and spotting an old, oxidizing meat hook. I remembered the story of Jánošík, a famous Slovak warrior, who sits at the center of many Slovak and Polish legends, novels, poems, and films. He was captured, tried, and died by hanging on a hook in the gallows. A folklore has it that Jánošík refused any graces offered him with his final words, “If you have baked me so you should also eat me!” before he jumped on the hook and took his own life.

The piece, now affixed to the wall by a golden ring, ends in an upturned tip, chiseled to the point of drawing blood. One doesn’t need to know the story of Jánošík to be sustained by its archetypal image, its sexualized up-turn, its piqued and defiant daring. I am, simply, reminded of this symbol’s comeliness as it relates to Jánošík’s suicide, as it is an act that demonstrates absolute control of one’s life and death, an act that spurns nature; in committing to it, we become our own God.

However there is something else that this image, this tool, evokes for me. We are living in a hyper-sensitive and yet increasingly callous moment, wherein we are more liable than ever to be attacked in the diffuse realm of social media, and where our own opinions go conjured and sharpened in the public realm. And yet, the curated self, put on the chopping block of online judgement, has expertly trimmed off the fat of unsightly sides. By polishing the bronze of *Hooked* to a high-gloss sheen, its essential use and decrepit appearance (I think again of that rusted form in the work shed) have been

honed, sheathed, and harnessed for enduring use. It resembles something it no longer is; it is not allowed to rust or acquire the patina of passing time. Instead it preens for attention, lures the viewer with a reflection, and yet shuns intimacy with its whetted tip.

As such, this work points to the hubris of contemporary society, where all we desire sits coolly within grasp, but our vanity ensures that we are perpetually disconnected. A prick of the finger reminds us of both our proximity and our distance, when we strain to overreach. So, in taking care not to reveal too much, there sits a deeper world beneath the skin of one obsessed by consumption and desire. It is important for me to stress the duality of objects, and a reminder, too, that these things are made equal in material, in metaphor. Through the suggestive realms of myth and symbolism, our tools become legend.

Apollonia Vanova would like to thank and acknowledge funding support from the Ontario Arts Council, an agency of the Government of Ontario, Canada.



Cristian Voigt

The Hamburg-based photographer manages to find images on his trips that leave us in awe of the world. That might even be his biggest talent, hidden amidst his photos that convey almost hyper-realistic perfection.

The apparently restless globetrotter Cristian Voigt shares a condensed world culture from his trips with us. He raves about the power of a large print in XXL format that practically pulls his viewers into the picture.

"I need the massiveness to capture my emotions. When you sit in front of the large format the result is a feast for the eyes" Voigt's imposing and monumental works effortlessly fill the room, shaping the atmosphere of the interior. The people in these images are often small, providing proportion to a large-scale scenario of a location and everything going on in it.

Christian Voigt has an eye for cultural rites and magical moments abroad and allows us to share in his emotions during these precious moments. In addition to several images that have been prepared for years, there are also often spectacular examples of his spontaneous reaction to locations and encounters.

"Christian captures the beauty of the world in pictures", gushes a Californian patron of his work when asked why he is such a fan of the German photographer's work. His photographs often do seem to be a visual approach to the definition of beauty. "I love depicting beauty," says the photographer, not meaning a one-dimensional concept. Voigt says that he also looks for and finds this beauty in the chaos of an Asian street market, for example. Of course the beauty of these images is in their creative precision, their clear, vibrant colors, and perfectly executed compositions.

Voigt's motifs offer the viewer a perfect arrangement of harmonies and targeted dissonances. The passionate photographer composes complex symphonies for the eyes. The photo artist does not care whether these locations have been frequently photographed or never been photographed. "I have taken pictures of New York's Central Park. A billion photos of it have been taken already," says Christian Voigt. "I'm not worried, because I know that my photo will look different." The 20th century artistic genius Pablo Picasso once said, "Some painters transform the sun into a yellow spot, others transform a yellow spot into the sun." However, a painter that transforms a yellow spot into a sunrise is an artist. Christian Voigt loves this quote. And transforms a single photo into an atmospheric picture that, using up to 30 pictures, condenses one spot into a newly enriched complete picture that reflects its pulse and appeal. The result could be photographs of the collective works of an ancient library or details of the street life of a faraway land. Chaos and order, opulence and simplicity are all equals in a pictorial cosmos that shows us the multifaceted nature of the world.



Ty Waltinger

By Prof. Edelbert Köb.
Curator

Nature Frescoes and Time Frescoes

My work documents time in paintings.

It identifies itself as a processual painting; colour represents the essence and the substance as well as the focus of my artistic interest. In my work I use old pigments, such as original Indian yellow, cadmium yellow, gamboge yellow, chrome orange, lithopone silver seal and lead white. Cochineal and carmine red are to be found in the paintings, as are genuine vermilion, Paris blue, smalt, extremely fine coelin blue, ultramarine (that is, lapis lazuli) and Victoria or Veronese green as well as ivory, vine, lamp or cherry-stone black. In keeping with old recipes these rare pigments are ground in oil inversions with Venetian turpentine, dammar gum and shellac as well as gum arabic added.

I create my paintings with nature's help. This consists of more than just a temporary cooperation in partnership with rain, snow, ice, wind, heat and cold; instead, it is a symbiotic process, a directly existential statement. What reveals itself is essentially the material-painterly variation of a conceptual approach like that rigorously represented by Roman Opalka or On Kawara, for example. These artists express their notion of time through numbers and dates, through repetition and addition, in minimalist pictorial compositions: certainly in paintings, but not as painting. By contrast my interest – naturally – remains in my medium. Many of my works are textural images reminiscent of crystalline molecular structures, geological formations or weathered walls, created “al fresco” under the dictates of nature and time. In the “Nature Frescoes” created in the icy cold and in the rain, I emphatically insist on “painting time”. My aim is the objective depiction of real time as the visualisation on the picture plane of painting processes extending over weeks and months.

The painting of time culminates in my group of works “Time Frescoes”, where I cancel – or, alternatively, merge – past and present in two temporally opposed painting process. Here I work with canvasses to which I applied layer upon – always still fresh – layer of paint for sixteen(!) years, initially with no clear final purpose. Each canvas is thus a personal archive of precious pigments produced between 1850 and the mid-20th century and is conceived in terms of a documentation of time's flowing and passing. Initially the surface of the painting reveals nothing about what is to be found beneath it. I thus uncover the layers of paint – and, with them, the layers of time – one by one and dig my way back into the past, accompanied by the inexorable progression of time.

Here, as an artist, I am unflinchingly pursuing my idea of suspending the opposition between the beauty of nature and the beauty of art and creating “al fresco” authentic metaphors of becoming and passing away.



Arthur Woods

GREATER.EARTH

I am both an *AstroArtist* and a *TerraArtist* and my art career has developed into two parallel directions. As an *AstroArtist*, I have introduced a number of art-in-space projects including two that were realized on the Russian Mir space station. As a *TerraArtist*, I have created an oeuvre of naturalistic paintings and drawings exploring the interconnectedness and interdependence of life.

Greater.Earth introduces a new perception of our planet that is based on Earth's true cosmic dimensions as defined by the laws of physics and the Earth's gravitational attraction describing a sphere with a diameter of 3 million kilometers. I believe that awareness of this perception may help to catalyze an optimistic path towards a sustainable and prosperous future for humanity while helping to insure the survival and perpetuation of all life on Earth.

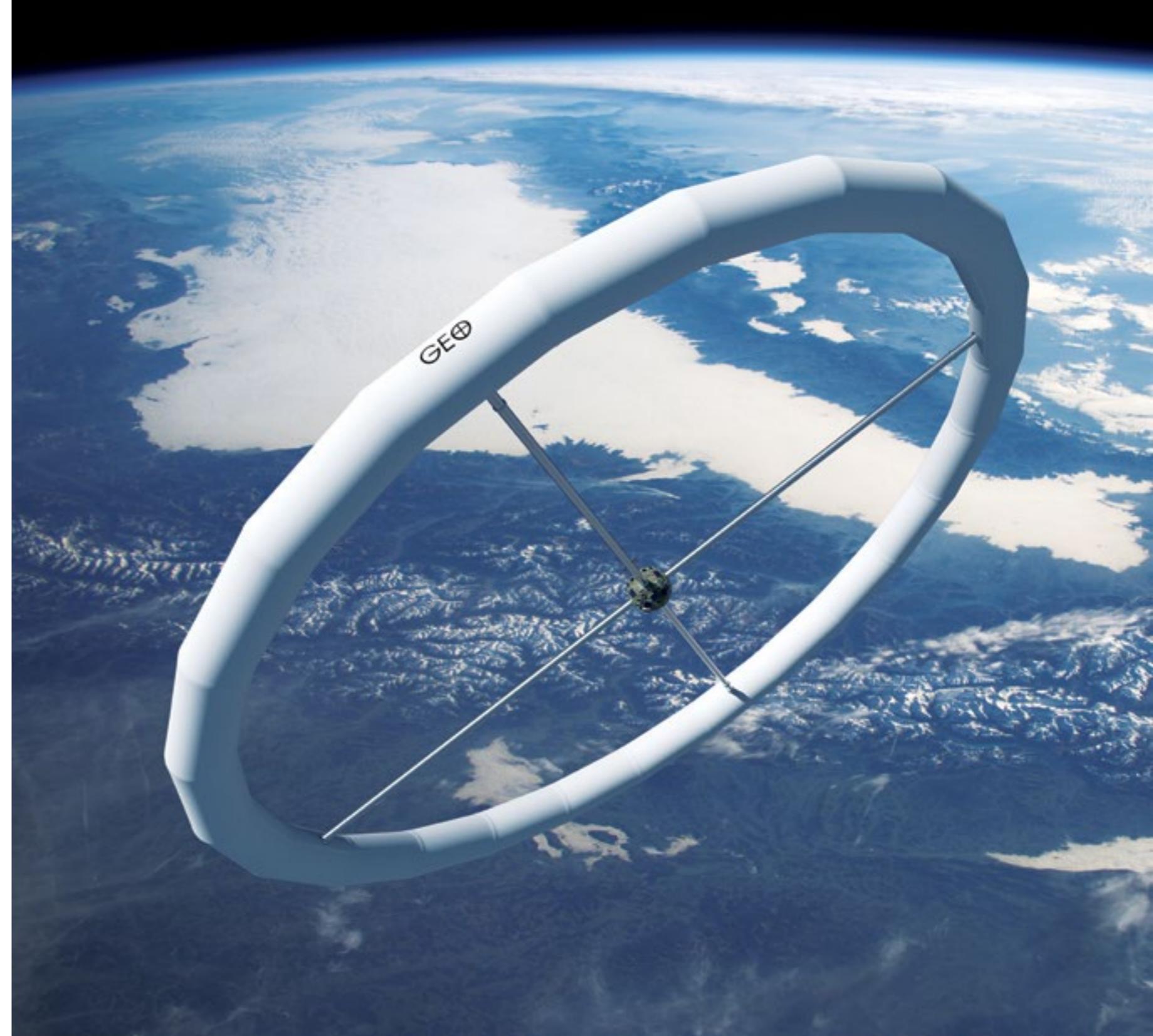
Greater.Earth is also an art intervention - a "Personal Structure" - where I am the *Resident Artist* within my own alternative space program including launch vehicles, satellites, a reusable spaceplane and a space station. From this vantage point in Earth orbit, I am broadcasting regular video communications, interviews and observations about events that are impacting our civilization. Interactive technologies allow for direct communication with the public. Computer generated video animations are being combined with my intimate knowledge about how space development and space technologies can significantly address the many environmental, geopolitical, economic and cultural challenges that humanity currently faces. I believe it is essential that a robust cultural dimension becomes integrated into humanity's astronomical endeavors in order to insure its success for future generations.

In this context, and on the Greater.Earth website, I am developing a number of additional art interventions that invite public collaboration:

- *The Space Peace Star* - an orbital sculpture in the shape of Earth's astronomical symbol.
- *The Space Option Star* - an inflatable sculpture in the shape of an icosahedron that is covered with solar panels promotes the idea that solar energy harvested in space can help solve humanity's reliance on fossil fuels with a CO2 neutral solution.

Both of these orbital sculptures contain interactive components and would appear as a visible star in the sky.

- *EarthSeeds* - project to plant the seeds of Earth throughout the solar system in order to insure that life will spread and survive elsewhere, perhaps fulfilling humanity's ultimate purpose.
- *Cosmic Stones* - an art intervention with the message that humanity's future should rather be a *Space Age* than a *Stone Age*.
- *The GEO-Political Observatory* - a virtual Earth observation satellite that focuses on the geopolitical events and developments that are affecting the well-being of all citizens of Earth.
- *Art to the Stars* - an ongoing historical perspective on the arts and space.



Suly Bornstein-Wolff

Points of the compass

My work is impacted by the immigrant experience of having uprooted myself from Brazil to Israel. As a multidisciplinary artist, I paint and sculpt, creating objects which I merge in installations. I usually use 'readymades' and recyclable material. While attempting to accommodate myself to a new place, language, and culture, I found myself attracted to the tropical Palm trees that had been imported to Israel and were originally intended to decorate the gardens of Tel Aviv nestled between the Bauhaus buildings.

The palm has symbolic importance in both Judaism and Christianity.

On Palm Sunday, palm fronds are used to decorate the church, in memory of Jesus's welcome by the residents of Jerusalem who greeted Him with palms six days before the Crucifixion, as described in the New Testament.

The Old Testament lists the Seven Species with which the Holy Land was blessed, among them the date palm, as well as being one of the Four Species on which Jews recite the blessing daily on the Festival of Tabernacles.

Along with cultivated landscapes, I focus on urbanism. My works have a dual existence: on one hand they manifest reductive formal structures and colours, while on the other; the works make a conceptual statement on contemporary urban cultural metaphors. My installation is composed of dozens of small-scale works, made of materials such as plastic sheets, chromo papers from journal, creating a reversed pyramid hinting at the form of a Cross or half of a Star of David. The process reveals a multilayered universe composed of images from my imagination, resonating with the palms and Bauhaus architecture of Tel Aviv. The title, *Points of the compass*, is an attempt to describe the current reality of the western world, the connection between East and West, the link between religions, and the combination of materials of "high art" mixed with arte povera. This is my attempt to manifest my personal vision of possible joint structures that allow beauty, harmony, and hope to coexist.



Richard Humann

By Seol Park

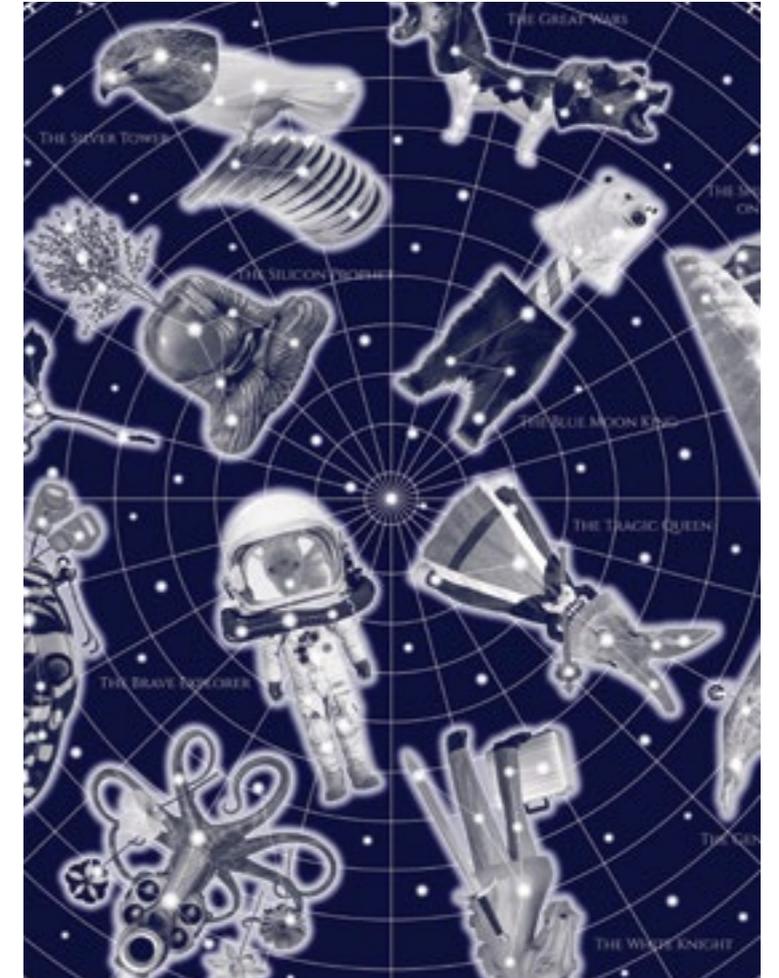
Digital Experience Curator

Ascension

Richard Humann creates an alternate universe within our own universe in his location-based augmented reality (AR) multimedia installation, "Ascension." The work consists of twelve imaginary constellations suspended in the sky over the magical city of Venice, and can be viewed using an augmented reality app on a smart phone or tablet.

Much like the constellations that have existed since ancient times, "Ascension" champions a mix of historical and imagined narrative. In it, heroes and villains of the 20th Century transcend mortality, and ascend to the eminence that is only reserved for those of legend. The journey begins with the two great wars, and brings us through peacetime, prosperity, kings, queens, entertainers, explorers, athletes, and philosophers, that ultimately bookends again with war, and closes the Möbius strip of the human condition.

The characters are whimsical, even surreal, and take on the forms of animals, flowers, and objects combined to reveal a subtext of visual allegory. This massive installation, visible throughout the city, from the circuitous calles, to the open campos, bridges, and canals, through both daytime and night. "Ascension" is the amalgamation of art and technology, literature and pop culture, and folklore and fiction, providing us with a lens to simultaneously view both the future and the past.



Beat Kuert

By Rob Smolders

Good Morning Darkness

Darkness is my homeland, a place of security.

In the dark I find my pictures. It is not that you “see” nothing in the dark. On the contrary, in the darkness, all images in their original state are already there, all images of the world, I just have to “feel” them and develop them. It is like in the darkroom of a photographer in which he developed his pictures and brought them to life. In a solution, the image slowly appeared on a white, empty sheet. Then, before it came to daylight, it was fixed and watered. Perhaps at that moment the idea arose that photographs fixed the moment for eternity. But that is not true: Pictures are product and witness a world that is in motion and the images are only fleeting witnesses of a moment. They arise and perish, and are constantly in motion. Previously, there were transparencies, slides, in German “Lichtbilder” (Light images), pictures projected on a screen; and there were pictures that were arranged in a series of thousands on a celluloid tape, forming a movie, waiting for them to be projected onto the white wall by a light beam in a dark room. The pictures seemed to move on the wall and told a story. Every projection was an act of creation. When the room became bright, the pictures disappeared. The canvas was white again and empty. Every projection was a creative act, darkness and light beam created the world. The pictures were born, lived and faded away. Today the “light images” have nearly disappeared, the images have become more real, need neither darkness nor light beam for their origin. They are created at the touch of a button, are bright and clear and seem made for eternity. My pictures are dark, and very vulnerable they are like thoughts that arise and fly away. I have mounted my pictures as if on a tape one behind the other so close together that they partially melt together. If you follow them with your eyes, they move, a kind of film, a story which, I hope, will later create new pictures and new stories again.



Constantinos Sofikitis

My name is Constantinos Sofikitis and I am a professional photographer. I am mostly interested in travel photography with an anthropocentric approach. During recent years I have traveled to many countries, mostly for photographic projects capturing local communities and their everyday life, volunteer work or spontaneous road trips with friends. Places I have visited include Peru, Bolivia, Colombia, Galapagos, Cuba, Vietnam, the Caribbean, central and south America as well as most European countries. Street photography has a unique charm that is endless and full of emotion. The value given to my work due it being acknowledged and appreciated by a large number of curators, art collectors and art lovers via the ‘Personal Structures’ exhibition i hope will prove exceptional. It truly is a great opportunity for global scale recognition. The reason I chose ‘Promises’ and ‘Untold Stories’ to represent my work in Venice is because both images reflect a world where there are no specific rules; where you see what you want to see. It is the people who appear throughout this photographic journey who determine it. The image named ‘Promises’ represents this antithesis. It captures the beauties of Cuba including its tropical Palm trees where one can walk along the endless coastline, its finest Colonial-Baroque architecture, its colorful vintage American cars, its aged rum and its people. Older people enjoying sweet summer nights sitting on the steps of houses whilst the youngsters set up impromptu parties dancing in the streets. Yet at the same time, despite capturing this magical place, ‘Promises’ manages to evoke the lack of freedom that exists and the pain of unfulfilled promises. The image named “Untold Stories” was taken in New York, the epicenter of arts, food and fashion - a city known for its cosmopolitan and multifaceted nature. Although New York City offers an irresistible feast for all, it can also be overbearing, isolating and absent of communication. People ask each other, “how are you doing?” and no one seems to really care about the answer. This image aims to depict these untold stories.

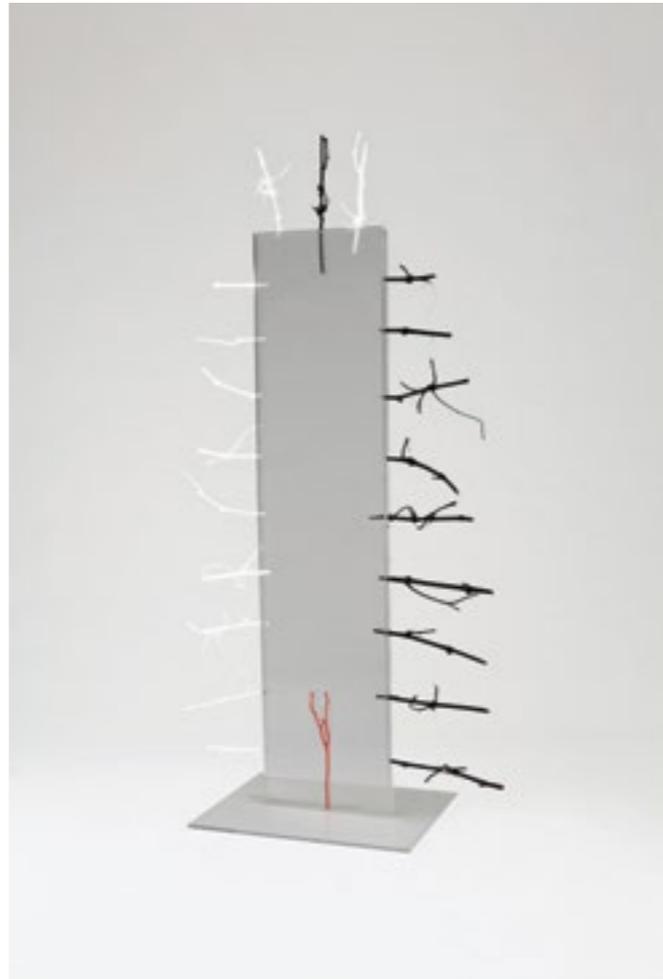


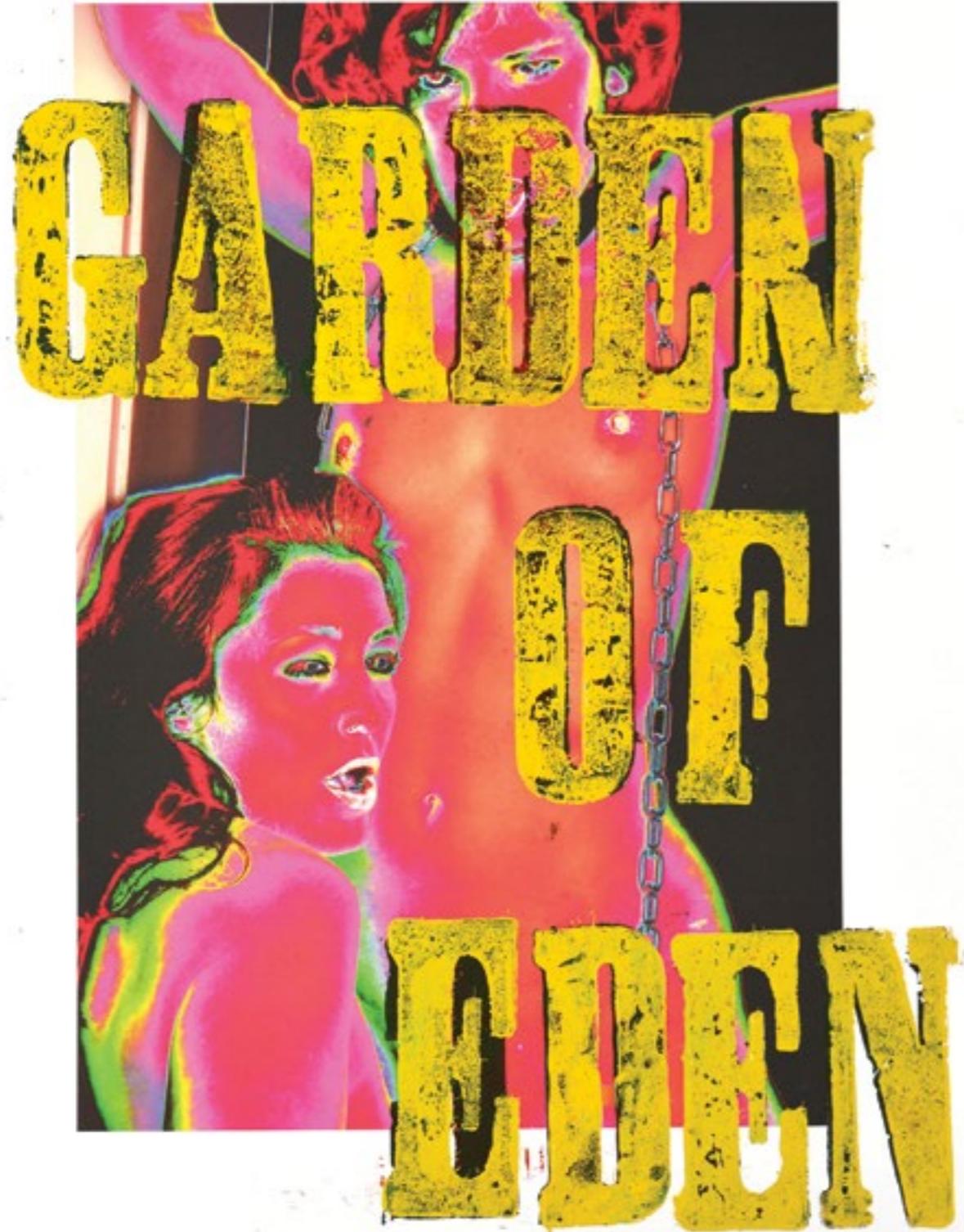
Christiane Tureczek

Christiane Tureczek (1968, Klagenfurt, Austria). The works of this installation artist, who was born in Austria and lives in Switzerland, are reductive investigations inspired by the formal style of Brâncuși, the choice of materials of Arte Povera and the landscape and transience dialogue as pursued by land art. Tureczek's works address existential issues relating to the co-existence of human beings, animals and the natural environment, inviting us to explore different cultural and historical pasts so as to gain insights in support of a shared present and future that is defined by mutual respect.

White is the dominant colour in the works of Christiane Tureczek. As the sum total of all of the colours of light, it embodies perfection. It is also seen as the colour of royalty and is used in liturgies as a symbol of holiness. In numerous cultures, white symbolises joy, purity and immortality, but it is often seen as standing for grief, old age, death and a link with the underworld and the afterlife, too. These are the existential questions that occupy Christiane Tureczek on her walks and discovery trips. She collects organic elements and artefacts of our civilisation that have changed under the impact of weather and time and moved on from their original function to take on a new existence. She picks up sagas and stories, historical contexts and personal memories from the people she encounters and she interweaves these in her collages, reliefs and installations to create new associative images and contexts. Christiane Tureczek develops her installations for specially chosen sites and limited periods of time. Her main tool is fire: its nourishing yet consuming power makes it highly symbolic, adding to Christiane's conceptual works the element of "controlled randomness".

"Christiane Tureczek's creations tell of life as a continuum of coming and going, highs and lows, this world and the hereafter (...)" Sidney Rotalinti, April 2013





Giardini Marinaressa

Carole A. Feuerman

My swimmers have their own personalities and tell their stories, and sometimes they are my own. I have concentrated on swimmers with water elements since 1958. While their outward appearance is often one of beauty and tranquility, their faces mask a deeper meaning of heroism, endurance, balance, and triumph. Through my art I interact with the viewer on a very personal level and inspire the viewer to look closely at what stands before them. It is not the fleeting moment that I want to capture, it is the universal feeling caught in that fleeting moment. The hyper-realistic style of my art creates the physicality for which my sculptures are known.

Both Yaima and the Ball and Kendall represent “sitting” and “leaning.” We all lean at one time or another because it takes a team to be mighty, and Yaima leans on the pedestal for balance and stability. With my sculpture Kendall, I portray a girl who is looking for peace and calm in her life. The very act of sitting still represents stability and thought. With Quan I tell a very significant story. I portray her as Quan Yin, the Chinese goddess of compassion, who was believed to have been at one time a human. As she looks downward on the world, she is compassionate and wants to protect humanity. With my sculpture Next Summer, the tube indicates that she is on a path symbolizing the cycle of existence. I portray her very calm and looking forward to what happens next. With my monumental bronze the Golden Mean, I aimed to exemplify the epitome of my quest for balance. In philosophy, especially that of Aristotle, the golden mean is the desirable middle between two extremes, one of excess and the other of deficiency. With my sculpture Christina, I am portraying a happy individual, a symbol internationally recognized as humanism. Her arm is resting gently upon her head. Her smile shows she is welcoming, relaxed, and interested in what people are saying. She is thoughtful and confident. When taking a close

look at my sculpture Bibi on the Ball, the viewer sees a playful girl sitting on a beach ball. People start playing with balls in their childhood, and as they grow older, they abandon them. They rarely remember the games they played. When an adult sits on a beach ball, there is a lot of positive, bright, youthful energy, and Bibi's perception of her situation is clean enough and childish. It connotes the sun and water, which speaks of yearning to appreciate life more: the simple everyday things. With my sculpture Brook with Beachball, I was showing the universal wishes for every parent and child: peace and contentment. With Survival of Serena, I tell the story of a woman on the path of survival. She is floating, which symbolizes letting go and letting life bring her where she is meant to go.

No deeper question exists in art theory than the one of the relationship between an image and its meaning. Every artist working in a realistic vein must find a way to bring these two categories of “the real” into coherence. The realism in my art stems from my desire to portray real emotions and physical states of being: from peaceful serenity to energy, equilibrium to vigor.







Paul Handley

By Richard Ennis

Paul Handley is a New Zealand born multi-disciplinary artist who lives and works in Melbourne, Australia. He explores and interrogates 'big picture' social issues that cross borders and even continents; but in doing this, he always is searching for a perspective that speaks to the viewer on a personal, individual level. In an age of mass data and geo-political population movements, Handley finds a way for us to consider the fragility of the individual within the mass of humanity.

Déplacement (Smuggling Pod) is a part of a larger art project that focuses on the refugee arrivals on the island of Lesbos in 2016. Handley journeyed to the island in the midst of a chaotic international effort to deal with the tens of thousands of people that were fleeing the Syrian war. He created a series of photographs that exposed and documented the vast pile of life-jackets that were dumped on the Island. It was reported that the pile covered 10 acres, its vast scale told of the mass human movement that was happening in Europe at the time.

Here, Handley has reduced the overwhelming scale and asks the viewer to examine the form of each jacket individually – the arm holes, the neck and the waist ties – so that the viewer cannot but help but imagine the body of the child that this jacket was designed to fit. It humanizes the narrative of mass migration, it asks us to care about each and every individual story. The absence of the body also causes our worst fears to flicker momentarily in our minds - these empty spaces could be the children that have not survived the dangerous journey. They have become an absence, a negative space?

Déplacement (Smuggling Pod) also speaks of the economic systems that create these desperate circumstances and these terrible personal narra-

tives. The word 'smuggling' frames the plight of refugees into a legal discourse that can strip people of their humanity. Associated with smuggling, their plight becomes associated with lawlessness, distrust, and things undisclosed. But even more than this, it is clearly evident that these life jackets are made from a cheap plastic, they are poor quality and most likely unsafe. This speaks to the poverty of those that wear these vests and the inferred low value that is put on the life that is meant to be saved. The viewer can imagine a desperate parent paying for anything that might make them feel more secure on a frightening journey, and a seller, calmly looking to exploit this situation.

Handley's work asks us to reflect on the plight of millions of people around the globe, but he offers an alternative to simple despair. There is an inner strength that is associated with the circle that he has created, there are bonds that bind each life-jacket together and there are bonds that connect the viewer to this group. For the artist the circle reminds him of the great chandeliers that hang in the Hagia Sophia in Istanbul, a building that speaks to the very highest of human achievements. The circle is associated with sharing, warmth and protection, and the work helps bring empathy and a sense of connection in a world often seems fractured and uncaring.



Roland Höft

Space Knot

Reality vs illusion

The sculpture's grade of complexity and abstraction requires time, space and involvement on the observer's side. Thus an individual process of communication with the inconsistency of material and form can develop: SPACE KNOT.

Since 2013 the sculptor has been occupied with knots as a topic of his work. Invariably, as a logical consequence of his works' development, first studies and sketches finally lead to the architectonic SPACE KNOT.

As the sculptor's former works give equal importance to the sculpture as well as to its surrounding space, the SPACE KNOT dominates its surroundings.

The SPACE KNOT was created in 2015 in the Belgian city of Soignies at the "Rencontres Internationales De Sculpture Monumentale", during the Belgian city of Mons being the European Capital of Culture 2015. The SPACE KNOT consists of a single block of marble.



Seychelles Pavilion



GROUP SEZ

Group Sez. 16 Seychellois artists working to a common theme, the personalisation of a life sized fibre glass reptile – the indigenous Seychelles Giant Tortoise, star of a million tourists' photographs, massive and heavy, a creature out of time, rheumy-eyed and a thousand years old even as it emerges from the egg.

Based around a real tortoise carapace – the ultimate found object – Georges Camille has fashioned an original sculpture from which, through the parthenogenesis of moulds, glass fibres and resin, a 'creep' (the correct collective noun) of 16 brethren has been created, each one subsequently adopted and customised by a member of Group Sez. No two creatures are the same. One has wings, resplendent as an angel's, bright and white and light enough to lift it away from the mud in which it is usually embroiled. One carries the imagery and iconography of jazz. One carries the crazed hieroglyphics of the Seychelles Moutia dance in a line drawing of voodoo-esque frenzy. One is covered with tattoos of wire. One sits aloft on a welded construction as if propelled forwards at an ironic and impressive speed.

Collectively the 16 sculptures create a dialogue about some of the principal concerns currently active in the Seychelles.

How do we balance development and improved infrastructure with the duty to preserve one of the most beautiful environments on earth?

What is the deeper power and resonance of the giant tortoise and other culturally iconic forms; that power which lies beneath and beyond the ear studs and the T-shirts?

How do we enrich our cultural messaging systems and avoid choking them with banality?

How do artists put food on the table without aesthetic compromise?

How do we honour our indigenous life forms rather than trivialise them?

The sculptures tell us a great deal, not only about the individual responses of the artists to their iconic blanks, but also about their prior practice, which clearly informs the realised pieces. One conversant with the contemporary art landscape in Seychelles will have no difficulty identifying the work of each artist from the mass. Each artist has brought his or her past to the project. Each work is infused with the aesthetic DNA of its creator. And yet it is the power of the collective which prevails, for when viewed together the sixteen sculptures become what American composer and musician Frank Zappa called 'the big note', quite simply the combined force of the cooperative enterprise. Seen en masse these sculptures complement and inform each other, and their individuality is mitigated somewhat as a small society is created, with recognisable common themes and elements.

There are powerful Seychellois myths around many natural and national icons; it is said that a person visiting Praslin island's Vallee de Mai on a windy night will see the ancient and gigantic male Coco de Mer tree moving through the forest in search of a female tree to fertilise. Who is to say that here in Venice the tortoises of Group Sez have elected not to take advantage of the night to break down the order of the exhibition, to move around each other, socialise, copulate, hiss and sing together?



Chee Kiong Yeo

Ideal Lady Series (A Beauty Centre)

"...beauty had almost entirely disappeared from artistic reality in the twentieth century, as if attractiveness was a stigma, with its crass commercial implications". (Danto, 2003)

Despite controversies such as this in the art world in the last millennium, artists' relationship with the concept of Beauty remains to be a complex one. Not only the art world have not sever ties with it, the world continues its obsession with it in many aspects, be it in a material or spiritual sense. It is perhaps the single most important concept exploited by the commercial industry.

As a sculptor, I have a strong love for the physicality of things. I developed a series of female figure, 'Ideal Lady', with an intention to provoke thoughts surrounding the idea of "beauty". They were created as part of a greater construction, the A Beauty Centre, where notions of beauty was explored. A Beauty Centre is a pseudo saloon with an online counterpart that operates within a gallery space. It seeks to investigate the notions of beauty in various dimension. A "beauty saloon" within a visual art space makes suggestion of the "beauty business" in the artworld. I am also keen to explore how "beauty" through "materiality" of objects would transform one's perceptual experiences.

The 'Ideal Lady Series', in particular, is a hunt for perfection. This series of work is characterized by myriad and fleeting bubbles. The high reflection of the sleek stainless steel aims to conjure a fantasized sense of sophistication on the surface of the form, while underneath the pink fresh one could perceive real obesity. Through the stainless steel's hard, transformative

characteristic and the image of the soft and voluminous female body, I look for a sense of hyper-artificiality.

In the western world, the concept of "beauty" is often linked to "love" and "desire". Whereas in Chinese philosophy it is a more absolute concept linked to "truth" and "goodness". In an attempt to transform the obese figure to a transcendental, beautiful body, I wish to explore human being's primal desire within the absurd world of delusion. It is an articulation about contemporary "human nature".



Ghassan Zard

The approach to painting and sculpture awakens the innocent child inside of us.

For that the art is tinted with nostalgia, a need to return into the state of fascination of the child, into the concept of diversion.

A separation emerges between the rational and the emotional.

The inexplicable twisting of the soul leading to the instinctive reconstitution to which we are otherwise blind.

This route conjures the murderous madness and transcends the distress of our average daily life.

Unusual forms, tinted with mystery and magic.

Ex-voto... Offerings to the Gods and souls of the deceased

An aperture to the hereafter...

Ghassan Zard is a Lebanese painter and sculptor born in 1954. He lives and works in Beirut.

Initially his paintings were influenced by lyrical abstraction. His large scale canvases depict a colored rhythmic universe reminiscent of music partitions. Compared to his pictorial work, his sculptures are more restrained but always tinted with irony.

Combining polished wood, aluminum and raw steel, Zard creates a bestiary of forms, interpreting the anatomy of reality to recreate a personal mythology. Playful by all appearances, his sculptures hid something that is deeply settled in the artist's approach.

Beyond the shape, something tries to come to the surface, the naked wood, full of life is stapled with a rigorous but intermittent violence. It

seems to contain a body in the making, a tacit entity, however, extremely present, waiting in the heart of every piece.

Dreamlike animals become a metaphor of the human beings and represent an artist's desire to give a protective a ludic shape to an old "souvenir". Buried in the subconscious digression, this sculpture can be read as the return of the repressed, skillfully formed, skillfully mastered.

For this project, Zard will present the installation of five sculptures (as seen in the following images) in the public garden Giardino della Marinaressa, located between the two main locations: Giardini and Arsenal.



Isabela Lleo Castells

The creative imagination is a natural inhabitant between the spiritual and the material world. The visionary skills of imagination combine two balanced states: the intellectual and the active. The contemplation of imaginable forms with no matter is necessary so that the soul-happening occurs. Spiritual discipline and knowledge guarantee that the vision is due to the creative imagination and not a sort of pipe dream.

“SEAFOAM” Is the title for the group of five bronze pieces. The archaic mission is to transmit thoughts about water and its movements into the secret emptiness of space. The lines reconsider the complexity of the development of consciousness, so they are similar to the windings of brains and changing forms like seafoam. In the abstract language of nature the S-curve going through all the pieces suggests a kind of peristaltic motion, a continuous undulation not only of life and death, day and night, but of one living form into another.

My Personal Structure:

Cautiousness not to break the subtle inner balance

Attention to every living being, bees, stones, frogs, flowers..

Deference in our actions towards others

Patience for digging a hole, planting a tree bringing up a child, polishing a stone

Tranquility to live in the natural world

Beauty for creating, perceiving

Persistence in every day work

Loneliness permits to spend the energy on works and thoughts

The purpose of this installation is to open doors into the collective consciousness about the actual problem of conservation of the earth habitable for future generations and the transmission of culture.



Tobi Möhring

Evil Eye

The installation “Evil Eye” consists of two parts. One part is an oversized hand and the other are two human figures hidden behind it. The large hand is lifted in a typical gesture as if to stop somebody as we know from warning signs or the hand as a symbol of protection against the “evil eye”. In contrast to the hand as a symbol of protection where you often find an eye in the middle of the hand you find a “spy-hole” in this hand. The line of vision is reversed. The observers peer through the eye or the spy-hole and can discover the two figures behind the hand which would otherwise be concealed by it.

The two figures have both female and male sexual characteristics like breasts and a penis. The view on the two figures through the spy-hole is optically distorted. The spy-hole also reminds us of the bull’s eye of a target and therefore becomes threatening. The visitor can look at the two figures, but remains invisible himself. The way the installation is put up makes only one way of viewing possible and thus the hand takes on an ambiguous meaning. On the one hand it offers a seeming protection against “the evil-eye”, on the other hand it creates an exclusive space in which the figures are exposed like targets to the looks of others and thus their difference is underlined. Or you can look at the installation in an even different way. Is it possible that the two figures are not meant to be protected against the evil eye, but that the viewers are supposed to be protected against the differences of transgender human beings. The installation thus exposes the social phobias directed at them.

For Tobi Möhring his own biography is often the starting point for his artistic work - as transgender discrimination and violence are unfortunately part of his own personal experience which is displayed in his large sculptures made of steel.



Harry Schaffer

Barbed Circle

The “Barbed Circle” is a metaphorical figure that expresses the theme of exclusion, an issue that has come to dominate the current political and social climate. This includes, amongst other things, not only the refugee crises, the building of walls, either physical or geopolitical, throughout the world, all of which are happening in the immediate present, but also from a historical perspective, the political movements which lead and have led to enmity and war.

The Work:

The work, consisting of a ring of 10 kilometres of barbed wire, with a diameter of 2.5 m. weighing about 1.2 tonnes, stands in the open air. It is unprotected and the spectator is free to touch it, bearing in mind the danger of a wounded finger or hand!

The circle is one of the most universal symbols of human art, yet one of the most ambiguous, if not contradictory, depending on a myriad of contexts and shared cultural meanings. It is at once an image of wholeness and completion, amity and open-heartedness, indeed, of universal, spiritual and personal love (think of Stone Henge or the wedding ring), but here, in stark contrast, there is the material of the barbed wire, which can wound and reject, a sign of repudiation and obstruction, of hostility and exile.

The artist would like to exploit this ambivalence or interaction of conflicting meanings in the mind of the spectator and promote a complex process of integration and harmonisation. It is through paradox that we find truth and in antitheses we find synthesis.

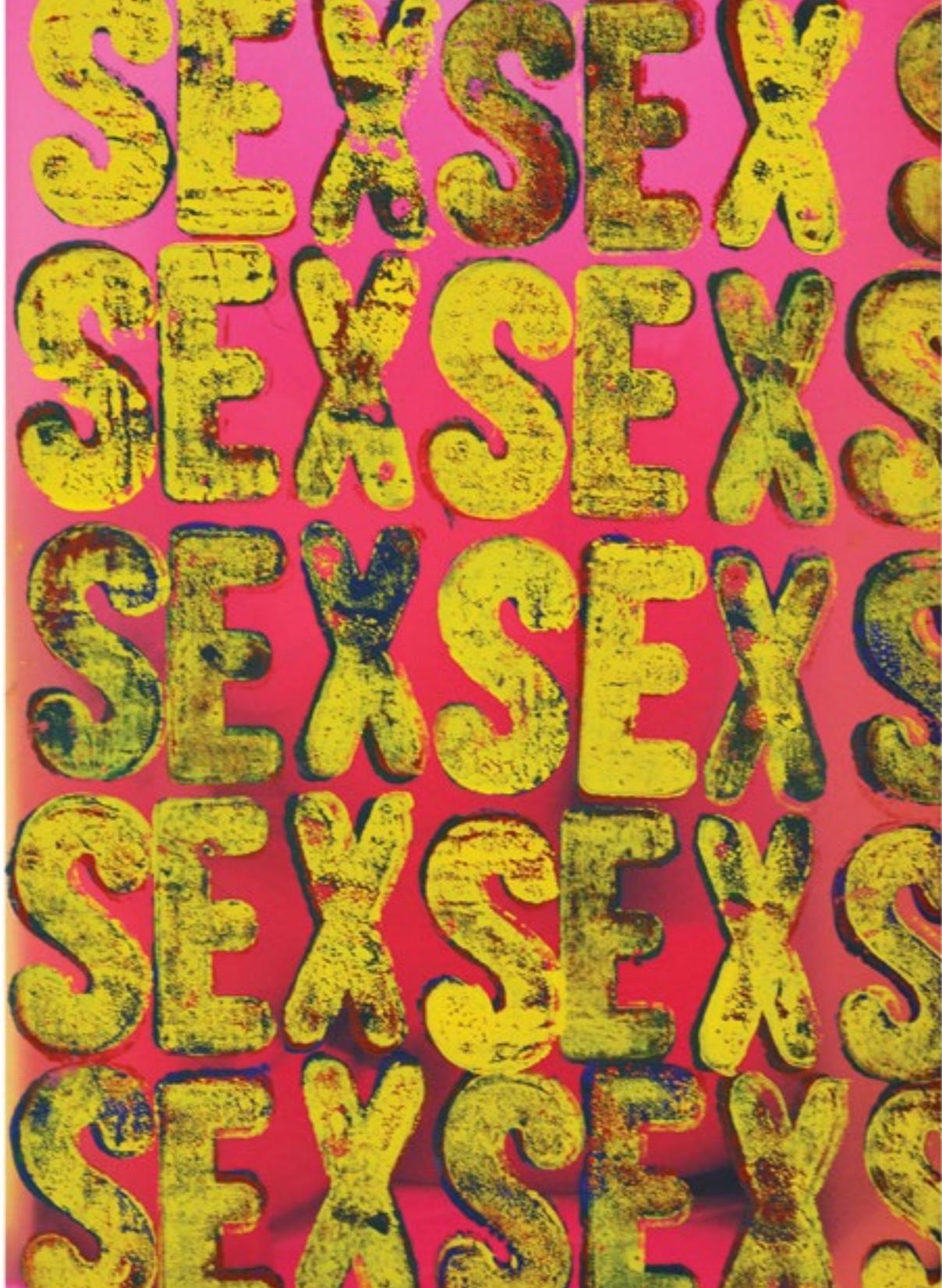
Due to different reasons the sculpture is placed in San Servolo



Li-Jen Shih

The rhino is a symbol of fortune and kindness, and it is a distinctive subject that is seldom addressed in art in both Eastern and Western culture. The calm and inaccessible rhino lives alone in remote forests; yet, they were slaughtered by man for their horn which is considered as a precious medicinal material. This leaves the rhino to be listed as endangered species in the early 20th century. King Kong Rhino is crafted with the combination of oriental mystery of a colorful beast and contemporary artistry to express the natural image of rhinos and the non-figurative. With King Kong Rhino's head pointing into the sky, the spine supporting the body with the horizontal structure creates a sense of balance and calmness. Sophisticated emotion converted into my artwork when each stroke resembles the passion and strength of my heart for the world. King Kong Rhino is a creation to express my Chinese culture of justice, courage, optimistic and the spirit of endurance. The stunning churches from the Medieval period in Europe inspired my thoughts and hence the atmosphere is what's captured in creating King Kong Rhino. This is the power of a great artwork and true image of “circle of Life”. It is my goal to grasp the trend and combine the expansion of science and technology to broaden the imagination of the future world in a form of contemporary art. A collection of the Eastern and Western cultural totem has turned into the refined stainless steel Rhino while it portrays how I imaging the future by giving the Rhino it's new identity. The “finger print” is a character of a dominant gene which speaks on behalf of all species. The concentric circle is on the Rhino horn represents its identity. The creation identifies the universe of life and the positive energy that inevitably makes people appreciate the works of art and understand the hardship and perseverance. At the same time learn to coexist between human and animal while witnessing the diversity and the complication of life to present the spirit of the Eastern philosophy.





Curators



Valeria Romagnini

Valeria Romagnini (* 1987, Italy)
Independent curator and author. B.A.Cultural Heritage at University of Bari, Italy. M.A. Visual Arts at IUAV University of Venice, Italy. Co-curator of the Norwegian Pavilion 54th Venice Biennale. Organizer of Traces of Centuries & Future Steps, 13th Venice Architecture Biennale. Since 2011, organizing exhibitions and projects with the Global Art Affairs Foundation and the European Cultural Centre.

[Photo: 31 March 2017 11.09h]

Lucia Pedrana

Lucia Pedrana (* 1986, Italy), exhibition organizer. B.A. Cultural Heritage at University of Pavia, Italy. M.A. History of Contemporary Art at Ca' Foscari University, Venice, Italy and M.A. in Management at IED Istituto Europeo del Design, Italy. Worked at Peggy Guggenheim Collection in Venice and at La Biennale di Venezia. Since 2014, organizing exhibition at GAA Foundation.

[Photo: 31 March 2017 11.09h]

Sara Danieli

Sara Danieli (* 1991, Italy), exhibition organizer. B.A. Visual and Performing Arts at IUAV University of Venice, Venice, Italy. Since 2012, working with Global Art Affairs Foundation.

[Photo: 6 April 2017 10.11h]

Elena Volpato

Elena Volpato (* 1988, Italy) exhibition organizer B.A. Conservation of Cultural Heritage at Ca' Foscari University of Venice, Italy. M.A. in Art History at the Università degli Studi di Udine. Since 2015 organizing exhibitions with the Global Art Affairs Foundation.

[Photo: 31 March 2017 11.03h]



Bianca Bonaldi

Bianca Bonaldi (* 1992, Italy).
B.A. Economy and management of the Arts at Ca' Foscari University in Venice, Italy. M.E. in Performance Art at Universidad Autónoma de Baja California, Tijuana, Mexico. Collaboration with several Performance events in Venice, Italy and Tijuana, Mexico.
Since 2016 organizing exhibitions with the Global Art Affairs Foundation.

[Photo: 6 April 2017 10.09h]

Alessandra Vale

Alessandra Valle (* 1990, Italy), exhibition organizer. B.A. Languages, Modern and Contemporary Literatures, Anglo-american and Chinese. Worked at the Peggy Guggenheim collection in 2013 and at the U.S. Pavillion during the 55th La Biennale di Venezia. Working with the Gaa Foundation from 2013, exhibition organiser since 2016.

[Photo: 31 March 2017 11.07h]

Rachele de Stefano

Rachele De Stefano, (* 1988, Italy), independent Curator and Exhibition Organizer. Master Degree in Cultural Economics and Entrepreneurship Erasmus University, Rotterdam, The Netherlands. Organiser of exhibitions and workshops in cooperation with cultural institutions in Venice and abroad. Since 2013 organising exhibitions with the GAA Foundation.

[Photo: 11 April 2017 12.31]

Alesia Varnaeva

Alesia Varnaeva (* 1992, Karelia, Russia), independent project curator and exhibitions organiser. International Relations in St.Petersburg, Russia; Cultural Studies in Finland and Germany; Master degree in Arts Management in Milan, Italy. Since 2016 organising exhibitions and projects with the European Cultural Centre in Venice.

[Photo: 19 September 2017 10.34h]



AS
GOOD
AS DEAD
LASTS

Captions

Captions

- 10 Sarah Gold, *Murano - K - this was a good idea*, 2011.
- 14 Palazzo Mora in Venice, Italy. Photo: GAA Foundation.
- 17 Marc Abele, *Between*, 2013. Acrylic color on canvas, 20X30 cm. Photo: Klaus Ditté fine photography.
- 19 Marina Abramovic, *Balkan Baroque*, 1997.
- 20 Nobuyoshi Araki. Courtesy GAA Foundation.
- 21 Nobuyoshi Araki. Courtesy Galerie Hafenrichter Germany.
- 22 Nobuyoshi Araki. Courtesy GAA Foundation.
- 23 Nobuyoshi Araki. Courtesy Galerie Hafenrichter Germany.
- 25 Sandra Baia, *Imitative*, 2016. Coleção Berardo.
- 27 Josef Baier, *Logarithmic spiral*, 2012. Courtesy of the artist
- 29 Bruce Barber, *party without party installation in Artspace, Sydney, 2008*. Courtesy Artspace.
- 31 Petra Barth, *Migrant C.25*, Guerrero, MX, The Backpackers Series, 2015.
- 33 Christine Bauer, *Earth Place Variable*, 2016. Earth of different colors and origin on Canvas, approx. 2 mq. Courtesy of the artist. Photo: Sarah Wimmer.
- 35 Heinz Baumann, *The space in between III*, 2015. Courtesy of the artist.
- 37 John J Bedoya, *Muro*, 2010. Tierra and acrylic on canvas, 65X65 inches. Courtesy of Fernando Luis Alvarez Gallery, Stamford, Connecticut.
- 39 Hans-Christian Berg, *Color space – Solar Yellow medium / Imploding blue center*, 2015. Acrylic plastics, 152X152X16 cm.
- 41 Viel Bjerkeset Andersen, *Shelter*, 2015. Courtesy of the artist and StaroRiga.
- 43 Annette Bonnier, *Beautiful Headdress*, 2016. Courtesy of the artist.
- 45 Carla A. Bordini Bellandi, *Untitled*, 2016.
- 47 Rodolphe Bouquillard, *Leader seat*, Congo, 19th Century. Courtesy of Roger Bourahimou Gallery. ©Alain Speltdoorn.
- 48 Rodolphe Bouquillard, *Leopard Songye Mask*, 2016. ©Bertrand Michau.
- 49 Rodolphe Bouquillard, *Mandé Mask*, 2016. ©Bertrand Michau.
- 51 Daniel Buren, *Encore des Carrés*, 2011. White tape on yellow printed wood, 234,9X234,9 cm (in 16 parts, 26,1X26,1 cm each). Courtesy Galerie Dorothea van der Koelen.
- 53 Burkut Kum, *Do you want to stop Time*, 2017. Glazed clay on personal computer.
- 55 Eliezer John Cabangon at his studio in Mandaluyong City (Philippines) whilst working on his Abducted series, *2015. Courtesy of the artist.*
- 57 CEN Long, *Child of Sun*, 2014-2016. Oil on canvas, 120X120 cm.
- 58-59 CEN Long, *The Crack of Dawn*, 2017. Oil on canvas, 80X150 cm.

- 61 Chu Chih-Kang, *Mountains – waters II*, 2017. Courtesy of the artist.
- 63 Irene Christensen, *Written Word*, 2014. Courtesy of the artist.
- 63 Irene Christensen, *Silver Lake*, 2014. Courtesy of Tammo Rist.
- 63 Irene Christensen, *Syllable of the Beginning (detail)*, 2016. Courtesy of the artist.
- 65 Paul Critchley, *Rauric 12*, 2015. Courtesy of the artist. Photo: Rob Severijnen.
- 67 Anne Curry, *The Keeper of the Place*, 2016. Resin, 176X150X140 cm. Courtesy of the artist.
- 69 Markus Daum, *Amphora*, 1997-98. Cast brass, 190X64X53 cm. Photo: TAUBE Photoproduction, Heilbronn.
- 71 Anja de Jong, *Regelwerk*, 2015. Pigment print, 100X77 cm. Courtesy of the artist.
- 72-73 herman de vries, *Seychelles*, 2015. Courtesy GAA Foundation.
- 75 Giò di Busca, *The three ages of mankind*, 2017. Cast bronze and stainless steel, 96X96X282 cm.
- 77 Sophie Dickens, *Together Forever*, 2016. Courtesy of Sladmore Contemporary. Photo: Prudence Cummings.
- 79 John Doe, *FuckYourselfArt-Manifesto*, 2016. Lotnumber 313. Courtesy of Galerie Adrian David - Knokke Belgium. Photo: International Modern Art foundation.
- 81 John Doe, *FuckYourselfArt-Manifesto*, 2016. Lotnumber 547, lotnumber 833, lotnumber 755. Courtesy of Galerie Adrian David - Knokke Belgium. Photo: International Modern Art foundation.
- 83 Silvia Dogliani, *A family and hills*, '70s. Oil on Masonite, 40X50 cm.
- 85 Dolk, *Rip-off 009*, 2015. Mixed media, 220X170 cm.
- 87-89 Nina Dotti, *PMS Lounge App*, 2015. Still video.
- 91 Mark Dotzler, *Hot Tale*, 1996. Courtesy of the artist. Photo: Mark Dotzler.
- 93 Mark Dziewulski, *Selfie 5*, 2016. Courtesy of the artist.
- 93 Mark Dziewulski, *Selfie 18*, 2016. Courtesy of the artist.
- 93 Mark Dziewulski, *Selfie 22*, 2016. Courtesy of the artist.
- 93 Mark Dziewulski, *Selfie 28*, 2016. Courtesy of the artist.
- 95 Herbert Egger, *Presumably a piece from heaven*, 2016. Courtesy of Herbert Egger.
- 97 Stefan Faas, *Variety of sculptures*, 2016. Stainless steel mirror polished and Cortensteel. Courtesy of the artist. Photo: Winfried Reinhardt.
- 99 Wael Farran, *Take a bow*, 2017, 160X80X45 cm.
- 101 Daniela Flörsheim, *Corridor for Elephants*, Cut-out: Hanuman langurs, 2016. Oil and pigments on canvas, 190X225 cm. Photo: Peter Zöller. Cut-outs: Achim Keinowski.
- 103 Lisa Folino, *Ghost Bird*, 2016. Courtesy of the artist.

- 105 Giacomo Fortunato, *Elders on Etna*, Coexistence Series, 2011.
- 107 Anna Friemoth, *Insight*, 2016.
- 109 Ismael Frigerio, *Anatomía monumental*, 2016. Photo: Álvaro Mardones.
- 111 Jessica Fulford-Dobson, *Skate Girl #1 'Teal Girl'*, Hero Series Skate Girls of Kabul, 2014. Matt print Digital C-Type on Fuji DP2.
- 113 Andras Gal, *Untitled/grey*, 2015. Oil on canvas, 270X40 cm. Courtesy of artist. Photo: Miklos Sulyok.
- 115 Beatriz-Gerenstein, *The Object of Desire 2*, 2016. Photo: Rick Rofe.
- 117 Valerie Ghoussaini, *Women of Power and Interest*, 2016. Courtesy of the artist.
- 119 Sarah Gold, *Murano - K*, 16 Promise To Love Me (Big). Courtesy GAA Foundation.
- 120 Sarah Gold, *Shower - Alessandra*, 2015. Courtesy GAA Foundation.
- 121 Sarah Gold, *Bondage - Crazy about you*, 2011. Courtesy GAA Foundation.
- 123 Luis Gonzalez Palma, *Möbius*, 2013 - in process. Photography on canvas and acrylic paint, 50X50 cm.
- 125 Julius Göthlin, *Multivariate Gaussian mixture model 331*, 2016. Courtesy of Belenius Gallery. Photo: Björn Larsson.
- 127 Torkil Gudnason, *Bam Boom 45*, 2016.
- 129 Laiña Hadengue, *Terre promise (Promised land)*, 2016. Oil and canvas, 162X130 cm.
- 131 Tibor Hargitai, *Totem Woman "The Wall" 2017. Courtesy of the artist.*
- 133 mau harrison, *Les assemblages*, 2017.
- 135 Per Hess, *Quantum Chromodynamics*, 2016. 2 sticks 800 mm (each made of 8-11 glass tubes of 10, 12, 14, 16 mm diameter treated with phosphorus pigments and filled with neon gas), inductor, cables. Courtesy of the artist. Photo: Werner Zellien.
- 137 Bernhard Jordi, *Gelbton / Yellow tone*, 2016. Courtesy of Bernhard Jordi.
- 139 Ryohei Kamaga, *arkhē #052*, 2015. C Print, 60X60 cm.
- 141 Caroline Kampfraath, *The Trees Weep upon Us*, We'll be Fossils by Then (details), 2017. Installation: tree resin, steel and glass, 350X200X200 cm. Courtesy of the artist. Photo: Ingrid de Groot, cropped by the artist.
- 143 Johannes Karman, *There is a constant shift of daylight*, Sculpture: movement A91 - 2/angle iron, corrugated zinc, copper / 55X2970X45 mm. Courtesy of Gallery Nine, Amsterdam.
- 145 Dirk Karsten, *This was Home*, 2015.
- 147 Algis Kasparavičius, *The Garden/Restart*, 2017. Granite, steel, stainless steel, polyester resin, red line, life size. Courtesy of the artist.
- 149 Jerzy 'Jotka' Kędziora, *with chair St Urban Switzerland*.
- 151 Simon Kennedy, *Stardust Principle*, 2017. Courtesy of the artist. Photo: Jessica Kennedy.
- 153 Anton Kerscher, *Open world*, 2004. Steel ball.
- 155 Daniela Danica Tepes, *Kairaken Betio*, 2016. Video still. © Daniela Danica Tepes. Courtesy the Artist.
- 156-157 Daniela Danica Tepes, *Ngaon Nareau Group*, 2016. Video still, digital collage. © Daniela Danica Tepes. Courtesy of the Artist.
- 159 Helen Kirwan, *Memory Theatre 0*, 2016. Digital film still. Courtesy of the artist.
- 161 Reza Khatir, *Noboy's People 12*, 1991. © Reza Khatir.

- 163-165 Ellen Klijzing, *La Fàbrica*, 2017. Courtesy of the artist. Photo: Irene van Nispen Kress.
- 166-167 Jeff Koons, *Balloon Dog. Courtesy Galerie Hafenrichter.*
- 168-171 Joseph Kosuth. Courtesy of GAA Foundation.
- 173 Rostyslav Koterlin, *Malevich*, 2010. Digital print, 40X60 cm. Courtesy of the artist.
- 175 Renate Krammer, *without title*, 2016-2017. Courtesy of the artist.
- 177 Guillaume Krick, *Artefact*, 2013. Courtesy of the artist.
- 179 Jelena Kršić, *I am waiting for it to Happen*, 2009. Bronze. Courtesy of the artist. Photo: Nebojša Kršić.
- 181 Gerard Kuijpers, *Dancing Stones*, 2015. Courtesy and photo: Tim Van De Velde.
- 183 Peter Lajtai, *Digital Confession. Everything For Art. Reconstruction of the New Gallery No.1*, 2017. Courtesy of the artist.
- 185 Ivan Lardschneider, *Heavy head*, 2017. Linden wood, 160X190X100 cm.
- 187 Philippe Leblanc, *Year 2017 Calendar*, 2017. Photo: Philippe Leblanc.
- 189 Valentina Loffredo, *To Each His Own*, 2016.
- 191 Norma E. Lopez, *Our Father*. 3D Photo Art.
- 192 Markus Lüpertz Courtesy of Galerie Hafenrichter Germany.
- 193 Markus Lüpertz - *MALER GENIUS*, 2015 Bronze 76X49X33 cm Courtesy Galerie Hafenrichter
- 195 Walter Markham, *Study for "Tar and Feather Painting*, 4th Variation". Courtesy of the artist.
- 195 Walter Markham, *Tar and Feather Painting*, 1st Variation, 188X182X127 cm. Courtesy of the artist. Photo: Stephanie Heimann.
- 197 Marcello-Martinez-Vega, *Homme-Food-Homeless*, 2016-17. Photo: Gregor-Pawlik.
- 198 Marcello-Martinez-Vega, *Homme-Food/Homeless*, 2016-17. Photo: Gregor-Pawlik.
- 199 Marcello-Martinez-Vega, *Homme-Food/Homeless*, 2016-17. Photo: Gregor-Pawlik.
- 201 Kiran Master, *Troglodytes Gorilla*, 2017. Courtesy and photo: Kiran Master.
- 203 Philippe Mazaud, *Fantasy 1*, 2008-2017.
- 205 Patricia McKenna, *Still from video House*, 2016. Camera: Patricia McKenna. Editing: Caroline Doolin.
- 206-207 Patricia McKenna, *Still from video Witness*, 2017. Camera: Patricia McKenna, Editing: Caroline Doolin.
- 209 Kamil Abdushukur (China/Usa), *Infinite*, 2017.
- 209 Mohammed Al Atiq (Qatar), *Fertility Of Darkness*, 2017.
- 209 Sibilla Bjarnason (Iceland/France), *Our Heritage*, 2017.
- 209 Fausto Boga (Italy), *Homino On Canvas*, 2017.
- 209 Manuela Botis (Romania), *Metamorphose*, 2017.
- 209 Teodor Botis (Romania), *Romanian Landscape*, 2017.
- 209 Eva Choung Fux (Austria/Spain), *Horizon of Wisdom*, 2016.
- 209 Jillian Ciemitis (Australia), *Pinnacles*, 2017.
- 209 Peteris Ciemitis (Australia), *Future Boy*, 2017.
- 209 Rosihan Dahim (Singapore), *Stamp Of A Lifetime*, 2017.
- 209 Awang Damit (Malaysia), *Garismega "Tribute...Black Tapioca"*, 2017.
- 209 Micky Garcia Del Rio (Argentina), *Marscape*, 2017.
- 209 Alia Al Farsi (Oman), *Contemplation*, 2017.
- 209 Neneng Sia Ferrier (Indonesia), *Nature*, 2017.

- 209 Lola Fischer (Poland), *Ev(E)Olution*, 2017.
- 209 Anahita Ghazanfari (Iran/Malaysia), *As If Time Has Stopped*, 2017.
- 209 Iryanto Hadisiswoyo (Indonesia), *Borobudur The Legend*, 2017.
- 209 Ahmad Al Hawaj (Kuwait), *Unbreakable*, 2017.
- 209 Ola Hejazi (Saudi Arabia), *Just A Knock*, 2017.
- 209 Mukhtarkhan Isanov (Uzbekistan), *Thirst*, 2016.
- 209 Katja Juhola (Finland), *Personal Structures*, 2017.
- 209 Hessa Kalla (Qatar), *Stripping My Mind*, 2017.
- 209 Lena Kelekian (Lebanon), *Universal Love*, 2017.
- 209 Inkeri Makkonen (Finland), *The Nature Is Greeting You With Its Opened Arms*, 2017.
- 209 Grete Marstein (Norway), *From The Darkness*, 2017.
- 209 Eunice Mateo (Dominican Republic/Usa), *Reframe*, 2017.
- 209 Tonino Maurizi (Italy), *The Suitcase*, 2016.
- 209 Elizabeth Meyersohn (Usa) Dark Woods, *2017*.
- 209 Maria Pia Michielon (Italy), *Existence Siria's*, 2017.
- 209 Anh Thu Nguyen (Vietnam), *Time*, Space And Existence, 2017.
- 209 Mai Huong Nguyen (Vietnam), *Tangible And Intangible Relationships*, 2017.
- 209 May Al Saad (Kuwait), *The Lady And The Bird*, 2015.
- 209 Khurshid Saleem (Usa), *Abstraction Of Collage Painting*, 2017.
- 209 Laila Shameen (Bangladesh), *Datta Dayadvam Damyata: Shantih Shantih Shantih*, 2017.
- 209 Beata Sokolowska (Poland), *Flower 2*, 2017.
- 209 Hagop Sulahian (Armenia/Lebanon), *The Cosmic Ring*, 2017.
- 209 Mariette Tachdjian (Usa), *Our Miniscule Selves*, 2017.
- 209 Andreas Tomblin (Uk/Cyprus), *Urban Intervals*, 2017.
- 209 Vittorio Tonon (Italy), *Life*, 2016.
- 209 Sylvain Tremblay (Canada), *Human Thinker*, 2017.
- 209 Marlene Van Jaarsveld (South Africa/Switzerland), *Purpose*, 2017.
- 209 Laura Vinas (Argentina), *On The Horizon*, 2017.
- 209 Clarice Zdanski (Usa/Italy), *Chink*, 2017.
- 209 Len Zuks (Australia), *Falling Sky*, 2017.
- 211 Wu Yuelin, *As If Between the Flute and the Phoenix*, 2016. 79X109 cm. Courtesy of the artist.
- 211 He Ying, *Stitching Life*, 2016. 79X109 cm. Courtesy of the artist.
- 213 Rita Minissi ,*Viscera*, 2016. Performed by: Alexandra Jacob. Photo: Rita Minissi.
- 215 Taisuke Mohri, *The Mirror 3*, 2017. Pencil on paper, 95.3X77.1X6.5 cm. Courtesy of Frantic Gallery.
- 217 Anthony Moman, *To Be One*, 2017.
- 218 Francois Morellet. Courtesy of Galerie Dorothea van der Koelen.
- 219 Francois Morellet, *Faut le fer No.2. Courtesy of Galerie Dorothea van der Koelen.*
- 221 Raffy Napay at his studio in Caloocan City, *Philippines whilst working on Wild Grass*, 2015. Courtesy of the artist.
- 222-223 Raffy Napay at his studio in Las Piñas, *Philippines whilst working on Botania for GAAF/Venice Biennale 2017*, 2017. Courtesy of Rogelio Castillo, Jr.
- 225 Hermann Nitsch with the GAA Foundation team 15 April 2017.
- 226-227 Hermann Nitsch. Courtesy of GAA Foundation.
- 229 Reka Nyari, *Kyoto+Poetry*, 2013.
- 230-233 Yoko Ono, *Imagine Peace 2015. Courtesy of GAA Foundation.*
- 234-235 Yoko Ono, *Arising*, 2013.Courtesy GAA Foundation.
- 236 Julian Opie, *Woman taking off pants. 5*, 2003. Courtesy of Galerie Hafenrichter.
- 237 Julian Opie, *Woman taking off pants. 5*, 2003. Courtesy of Galerie Hafenrichter.
- 238 Bárbara Palomino Ruiz, *Cross Patterns: Paths to be able to return*, 2015. Courtesy of the artist. Photo: Sebastian Brameshuber.
- 241 Se Yoon Park, *052315 AND TREE OF LIFE - COMPOSITIONAL STUDY TWO SELF PORTRAIT ASYMMETREE*, 2015. Polymide, maple, 102X39X17 inches. Courtesy of the artist. Photo taken at Red Hook, Brooklyn, New York City, 2016.
- 243 Daniel Pesta, *Scream No.3*, 2015/2016. Acrylic on Canvas, 200X220 cm.
- 244 Daniel Pesta, *Scream No.2*, 2015/2016. Acrylic on Canvas, 170X220 cm.
- 245 Daniel Pesta, *Scream No.1*, 2015/2016. Acrylic on Canvas, 170X220 cm.
- 247 Francisca Prieto, *RED SQUARE + LITERACY = GRAPHIC REVOLUTION*, 2014. Detail.
- 249 Arnulf Rainer in Tenerife, 2013. Courtesy of GAA Foundation.
- 250 Arnulf Rainer over Schiele, *2013. Mixed media*, 20X30 cm. Courtesy of GAA Foundation.
- 251 Arnulf Rainer over Schiele. Mixed media, 20x30 cm. Courtesy of GAA Foundation
- 252 Arnulf Rainer over Klimt. Mixed media, 20X30 cm. Courtesyof GAA Foundation.
- 253 Arnulf Rainer over Schiele. Mixed media, 20X30 cm. Courtesy of GAA Foundation.
- 255-257 Reko Rennie, *OA – RR*, 2017. Courtesy of the artist and blackartprojects. Photo: Justin McManus.
- 259 Rene Rietmeyer, *Portrait of Alessandra Kraba*, 2015. Detail. Oil on Wood. Courtesy of GAA Foundation.
- 260-261 Rene Rietmeyer, *Portrait of Sarah Gold*, 2015. Detail. Oil on Wood. Courtesy of GAA Foundation.
- 263 Andreas Rimpel, *Bad News*, 2017. Courtesy of the artist. Photo: Frank Schnellert.
- 265 Peter Riss, *Carousel*, 2017. Courtesy of the artist and Gallery Zerp.
- 267 Andrew Rogers, *Individuals*, 2013. Dag Hammarskjold Plaza, New York, New York USA. 15 Bronze sculptures abating in height from 350 cm. Courtesy of the artist.
- 268-269 Andrew Rogers, *We Are*, 2016. 8 Sculptures abating in height from 240 cm to 135 cm. Courtesy of the artist.
- 271 Carla Rump, *Dancing Trees*, 2017. Installation at palazzo Michiel, dimensions variable.
- 273 Max Scholz, *PIXEL PARCEL AUTOSPHERE*, 2017. Electrokinetic sculpture, sphere diameter 240 cm, inox-steel, aluminum, electrical and mechanical components, granulated rubber. Photo: Constantin Meyer.
- 275 Ulrich Schweiger, *departure*, 2015. Courtesy of the artist.
- 277 Jacqueline Seeber, *WARUM*, 2016. Oil on canvas, 100X100cm. Courtesy of the artist.
- 279 Fiorenzo Senese, *Interdimensiolines*, 2014.
- 280-281 Fiorenzo Senese, *Octopus*, 2016.
- 283 Simhyang, *Starfield-1704*, 2017. Thread, Hanji(Korean Paper), 45.6X45.8 cm. Courtesy of Gallery Palzo. Photo: Hwang Inmo.
- 285 Laurel Smith, *"Time Travel Portal" ~ The Golden Age is NOW! #21*. Courtesy of the artist.
- 287 Vanessa Hedwig Smith, *Love*, 2017. Oil on Canvas.
- 289 Sohn Paa, *Untitled*, 2014. Acupuncture needle, 41X29X27cm. Courtesy of Gallery Palzo. Photo: Sohn Paa.
- 291 Samuel Stubblefield, *Venice experiments*, 2017.
- 293 Kāryn Taylor, *Field Notations*, 2017. Jarrah, gouache, animated light. Courtesy of Sanderson Contemporary. Photo: Sam Hartnett.
- 295 Avtandil Gakhokidze, *Av" Iconic"*, 2016-2017. Oil, canvas, 150X135cm.
- 294 Mariam Odishvili, *Windows*, 2016-2017. Oil on canvas, 200X100 cm (contains 6 canvases, 37X40 cm each).
- 295 Salome Elanidze, *Water memoirs*, 2016-2017. Oil on canvas, 120X150 cm.
- 299 Teo Chai Guan, *Man and Nature 2*.
- 301 Angela Tiatia, *Dark Light*, 2017. 4 minute digital moving image and self-adhesive pigment print. Courtesy of the artist and Alcaston Gallery. Commissioned by the Australian Centre for Photography for *Under the Sun* Exhibition.
- 303 Miroslav Trubač, *Judas*, 2017. Coloured epoxide, wood, artificial tree, rope, 140X105X45 cm. Courtesy of the artist.
- 305 Tsai Wei-Cheng, *Iron King Kong*, 2016. Stainless, iron, 95X70X189 cm.
- 307 Tsai Wei-Cheng, *To Change the Fate*, 2016. Bronze, stainless, 84X80X214 cm.
- 309 Guy Van den Bulcke, *PORTRAIT WITH PALMS*, 2016. Oil on canvas.
- 310 Guy Van den Bulcke, *DOLOMITES*, 2015. Oil on canvas.
- 311 Guy Van den Bulcke, *CEZANNE'S STUDIO AND PAINTING FELIX VALLOTON*, 2016. Oil on canvas
- 313 Mieke van Grinsven, *Waves*, 2016. Serpentine stone. Photo: Rachel Ambrose.
- 315 Kris Vervaeke, *Ad Infinitum 20*, 2012. Courtesy of the artist.
- 317 Lars Waldemar, *101 statements about biodiversity*, 2017.
- 319 Beatrice Wanjiku, *Untitled III*, Savages Series, 2017. Signed and dated, acrylic and mixed media on canvas, 150X100 cm. Courtesy of ARTLabAfrica @Beatrice Wanjiku.
- 321 Dörte Wehmeyer, *Broken childhood*, 2017. Courtesy of the artist.
- 322-323 Lawrence Weiner. Courtesy of the artist.
- 325 Ariela Wertheimer, *Jaffa-Venice 2017*, Light Boxes. Acrylic painting on poplar wood, print on plexiglass and LED lighting, 50X50X10 cm.
- 327 Ariela Wertheimer, *The last supper*,Light Boxes. Acrylic painting on poplar wood, print on plexiglass and LED lighting, 305X80X14 cm.
- 329 Bernhard Witsch, *Where are my roots*, 2016. 130 cm. Courtesy of the artist.
- 331 Hans-Ruedi Wüthrich, *The seven cardinal sins*, 2016. Courtesy of the artist. Photo: Beat und Ana-Lea Muster.
- 333 Kim Yeong Jae, *The rest of the afternoon (for the exhibition)*, 2014.
- 335 Gayane Yerkanyan, *NOR-DADA*, 2017. Site specific typographic installation for Palazzo Mora. HAYP Pop Up Gallery. Courtesy of the artist.
- 337 Yu Xuhong, *Light and Shadow · Landscape - Landscape in the original retro style of Huang Binhong series*, 2015. Oil on canvas. Courtesy of Thames Art fund. Photo: Shen Bo.
- 337 Yu Xuhong, *Light and Shadow · Landscape - Among the Hill, Water and Cloud*, 2016. Installation. Courtesy of the artist. Photo: Shen Bo.
- 339 Zhang Yanzi, *The Inescapable*, 2016. Gauze bandages, Chinese herbal medicine, 100X 100X5 cm.
- 340 Susanna Andreini, *Engelzart – An Angel's breathy touch*, 2014. Courtesy of the artist. Photo: Helmut Wegenkittl.
- 341 Lluís Barba Cantos, *Fragment. Gassed*, Sargent John Singer, 2014. Diasac System. 123X300 cm.
- 342 Francesca Beltran, *Untitled (from the Empty Spaces series)*, 2014. 35mm film. Courtesy of the artist.
- 343 Claudia Biehne, *Between the Tides - 04 piece. Photo: Stefan Passig.*
- 344 Antonio Bilotta, *Gocce*, 2016. Photo: N. Laden.
- 345 Mauro Bonaventura, *The Psychosomatic*, 2016. Courtesy of the artist. Photo: Alberto Brescia.
- 346 Riccardo Budini, *Entrance colonnade of the Museo della Civiltà Romana*, 1939-52. Architecture by P. Aschieri, C. Pascoletti, G. Peressutti, D. Bernardini.
- 347 Adriana Carambia, *La Trampa Del Destello (The Tramp Of Flash)*, 2016-2017. Photo: Gimenez- Duhau.
- 348 Jan Douma, *Uplifted*, 2013. Limestone, Diabas. Photo: Jan Douma.
- 349 Lena Flodman, *Funnel Duck*, 2015. Ceramics. Photo: Lena Flodman.
- 350 Anna Frants in collaboration with CYLAND Media Art Lab, *From the Series 'Made in Ancient Greece'*, 2009. New York.
- 351 Jonas Gasiūnas, *Camellia's Lake*, 2016. Acrylic and charcoal from candle smoke on canvas, 200X300 cm.
- 352 Marieke Geerlings, *that sitteth upon many waters: - detail*, 2016/2017. Ceramics, goldluster, glaze, 67X61X89 cm. Courtesy of the artist. Photo: Marieke Geerlings.
- 353 Patricija Gilyte, *pigeon / deaf*, 2015. Still of video performance in three parts, 23:08, HD video 16:9.
- 354 Joaquin Gomez, *Ona Experience*, 2017.
- 355 He lihuai, *Unfettered time and space*, particular, 2016-2017. Oil on canvas, 200X105 cm.
- 356 Margit Hideg, *installation concept*, 2017.
- 357 Qi Jiefe, *Fighting God*, 2017. Metal and fiber composites, 100X44X160 cm.
- 358 Ismet Jonuzi, *Evidence*, 2016. Courtesy of the artist. Photo: Shqipe Jonuzi.
- 359 Philipp Käppeli, *Mare*, 2015. Fine art print on Baryt, framed.
- 360 Anita Kontrec, *Houses and Dreams*, 2017. Courtesy of the artist. Photo: Vlasta Štalekar.
- 361 Andrei Liankevich, *Alexander Nikolaevich Kivachitsky (27 years)*, ensign of a frontier post "Mogilevskejav" and his twins Peter and Paul pose in village Dobrovolja, 2005. Dobrovolja (BL).
- 362 Denis Mikhaylov, *Beyond Here Lies Nothing*, 2017. Acrylic on canvas, 170X85 cm.
- 363 Laura Makabresku, *Footfalls*, 2017.
- 364 Marina Moreno, *In Between Spaces and Time*, 2008. Photo: Michael D. Meldru.
- 365 Vicente Munoz, *Endless Towers*, 2016. Courtesy of Espacio NoMinimo. © 2016 Vicente Munoz.
- 366 Monika Nguyen, *Death valley #1*, 2016. Detail.
- 367 Michael Pröpfer, *The Instant Wailing Wall*, Close up #2, 2017. © M. Pröpfer
- 368 Nicola Rae, *Interplanetary Radio Frequencies: received from different planetary magnetospheres 1979-2014*, 2014-2015. Photographed at Partial Presence: Testing Ground, Zabłudowicz Collection, London. Photo: Paul Malone, 2015.

369 Andreas Sagmeister, *kub IV*, 2015. Courtesy of Andreas Sagmeister, photo Andreas Sagmeister, © Bildrecht, Wien, 2017.

370 Aspa Savvidi, *Framing Transience*, 2017. In-situ intervention. Photo: George Kogias.

371 Vitor Schiatti, *Ancient Life*, 2016. Digital photography and light painting. Courtesy of the artist.

372 Luke Schuettrumpf, *Pathway*, 2016. Portrait. Photographic fine art print, 100X67.3 cm.

373 Eugen Schütz - KWAKU, *Bird of... : Industrial Steel*, 2014. Courtesy and photo of the artist.

374 Robert Szittay, *Alter Ego*, 2001. Epoxide resin, 185X73X73 cm.

375 Joanna Vestey, *Professor Paul Smith*, Director, Oxford University Museum of Natural History (Oxford), 2015.

376 Lydia Vitkovskaya, *Woman.net*, 2013. Acrylic, epoxide, 170 cm diam.

377 GAAF team visiting Christo The Floating Piers in Italy, 28 July 2016. Courtesy of GAA Foundation.

378 Palazzo Bembo in Venice, *Italy*. Photo: GAA Foundation.

381 Masoud Akhavanjam, *Ballerina*, 2016, 168X80X65 cm. Courtesy of the artist.

383 Leonor Anthony, *North Haven*, 2017.

385 Rosario Bond, *Happy Ashes II*, 2016. Flashè / Acrylic on canvas, 72X72 inches.

387 Lorien Suarez Kanerva, *Wheel within a wheel 46*, 2015. Watercolor / Goache on Arches Hot Press Paper, 57X108 inches.

389 Isabelle Belloi, *Ovo*, 2016. © Isabelle Belloi.

391 Heinrich Bobst, *Raumobjekt 290115*, 2015. Acrylic glass, dichroic coating, 25X27X50 cm. Photo: Studio Bobst.

393 Vita Buivid, *Nevsky Ave*, 2011. Scaffolding, print on satin, oil, 130X90 cm. Courtesy of the artist. Photo: Vita Buivid.

394-395 Vita Buivid, *Nevsky Ave - Photo Installation*, 2011. 10.000 photographs 10X15 cm, boards, scaffolding, 10 prints on satin 130X90 cm, oil. Courtesy by: MMOMA.

397-399 Tatjana Busch, *zoom*, 2017. Courtesy of the artist.

401 MonikaCasutt, *Untitled*, 2016. Ceramic (clay), 29 cm. Courtesy of the artist.

403 Chen Ping, *City Mouse 1*, 2017. Oil on Canvas, 183X152 cm.

405 Sarah Choo Jing. The Art of Rehearsal, *2016. Courtesy of the artist. National Museum of Singapore & National Arts Council Singapore*, A.I. Gallery London. © Sarah Choo Jing.

407 Ly Tran Quynh Giang, *Untitled. Carved wood*, 148X48X5 cm; 168X48X5 cm; 170X48X5 cm.

409 Nguyen Son, *Untitled. Epoxy*, acrylic, ink, aluminum and steel, 100X100 cm.

411 Denis Defrancesco, *The Monkey*, 2016-2017. 168X70X75 cm. Courtesy: zsoltkiralyphotography.

412 Denis Defrancesco, *The Pink Lady*, 2016-2017, 120X70X220 cm. Courtesy: zsoltkiralyphotography.

413 Denis Defrancesco, *The Gold Rabbit*, 2015-2017, 105X63X109 cm. Courtesy: zsoltkiralyphotography.

415 Christine Dixie, *To Be King – The Black Infanta*, 2014. Photo: Mark Wilby.

416-417 Christine Dixie, *Malaria*, 2017.

419-421 Nina Dotti, *Take The Load Off (El Despojo)*, 2016. Participative Performance,

(Santa Cruz del Este, Bolivia).

423 Hakan Esmer, *Cityscape*, 2017. Oil and acrylic on canvas, 180X240 cm. Courtesy of the artist and Güler Sanat. Ankara.

425 Johann Feilacher, *Arrow 2*, 2016. Wood, 201X60x65 Cm. Courtesy of the artist. Photo: J. Feilacher.

427 Juan Ford, *A View With Duplicity*, 2016-2017. Oil on linen, 122X107 cm. Courtesy of the artist and THIS IS NO FANTASY + Dianne tanzer gallery.

428-429 Juan Ford, *Devil Never Even Lived*, 2016-2017. Oil on linen, 120 x 300 cm. Courtesy of the artist and THIS IS NO FANTASY + Dianne tanzer gallery.

431 Jane Fulton Alt, *Circle of Ash*, 2011. Archival Pigment Print, 23X32 inches. Courtesy of the artist.

433 Kimberley Gundle, *A Celebration of Cultural Adomment*, 2017. Mixed media. Courtesy of the artist.

435 Haffendi Anuar, *Tectonic Deliquesce*, 2017. Oil and enamel on boards, 34 individual panels, 285X230X2.5 cm. Courtesy of Richard Koh Fine Art and Haffendi Anuar.

437 Xenia Hausner, *Exiles 2*, 2017. Courtesy of Studio Xenia Hausner. Photo: Studio Stefan Liewehr.

438-439 Xenia Hausner, *Exiles 1*, 2017. Courtesy of Studio Xenia Hausner. Photo: Studio Stefan Liewehr.

441 Sam Havadtov, *TRYOLOGY*, 2016. Photo: Gyorgy Darabos.

442 Sam Havadtov, *Portrait of Mr. & Mrs. T.*, 2016. Photo: Gyorgy Darabos.

443 Sam Havadtov, *Homage to the DIVINE MS. M*, 2016. Photo: Gyorgy Darabos.

445 Graham Hay, *Critical Mass*, 2017. Ceramic Southern Ice Porcelain Paperclay, steel, nylon, 250X200X200 cm. Courtesy of Robertson Park Artists Studio. Photo: Victor France.

447 Sibyl Heijnen, *Room for Reflection*, 2017. Photo: Rob ten Tusscher.

449 Camomile Hixon, *One Love*, 2017. Paper, Glitter and Mica Paint on Canvas, 36X48 inches. Courtesy of Azart Gallery, NYC, Latifa Metheny. Photo: Ania Simpson.

451 Joeggu Hossmann, *IndustrialSilence*, 2015, 165X135 cm.

452 Joeggu Hossmann, *NaturalTrail*, 2016, 140X104 cm.

453 Joeggu Hossmann, *NowItsTimeToLeaveTheSwarm*, 2016, 160X110 cm.

455 Jiang Heng, *“Still life”4*, 2016. Oil on Canvas, 150X120 cm. Courtesy of the artist. Photo: Zhang Suiyang.

457 Paul Kelley, *Architectural detail 41*.

458 Paul Kelley, *BOB Cubes exhibit Venice detail 08*.

459 Paul Kelley, *Architectural detail 55*.

461 Kim Wan, *Touch the light & color*, 2017. Mixed media on cutting paper, 150X150cm. Courtesy of Gallery Palzo. Photo: Kim Wan.

462-463 Kim Wan, *Touch the light & color*, 2017. Mixed media on cutting paper, 240X120cm. Courtesy: Gallery Palzo. Photo: Kim Wan.

465 Frigyes König, *Ruins*, 2009. Oil on Canvas, 30X40 cm. Courtesy of the artist and Güler Sanat, Ankara.

467 Olga Kroklicheva, *Society of anonymous*, 2016. Acrylic on canvas, 90X120 cm.

469 Hyun-Jin Kwak, *Grand 2 – A view of the Apls*, 2011. C-print, 190X232 cm.

471 Morten Lassen, *Metamorphosis R*, 2017. Oil on Canvas, 180X180 cm.

473 Christy Lee Rogers, *From the light of two moons*, 2015. Courtesy of Ten Arts.

474 Christy Lee Rogers, *Flower of Life*, 2016. Courtesy of Ten Arts.

475 Christy Lee Rogers, *All the Colours Bleed Into One*, 2015. Courtesy of Ten Arts.

477 Liang Jing, *Black Void No. 7*, 2016. Oil on canvas, 162X130 cm.

478-479 Liang Jing, *Black Void No. 1*, 2016. Oil on canvas, 194X130 cm.

481 Davor Ljubičić, *Konstellationen*, 2014-2016. Charcoal on aquarelle paper, film loop on the monitor, ca. 300X350X45 cm. Photo: Davor Ljubičić.

483 Andrea Matheisen, *if you want peace, dont talk about war*, 2016. Bronze, chalked up, 55 cm. Courtesy of the artist. Photo: Claus Bierling.

485 Montserrat Mesalles, *Vanity I*, 2016. Assemblage made from industrial scraps, 255X164X42 cm. Photo: Lifephoto Inc.

877 István Orosz, *Shadows*, 2008. Etching, 27.5X47 cm. Edition of seventy plus eight artist's proof. Courtesy: the artist and Güler Sanat, Ankara.

489 Harikleia Papapostolou, *Untitled*, 2016-2017. Oil on canvas, 340X200 cm. Courtesy of the artist. Photo: Aris Roupinas.

491 Hongjung Park, *Life Story*, 2009. Courtesy of the artist.

493 Antoine Rose, *Wintercolors*, 2016. 100X100 cm. Saint-Moritz.

495 Peter J. Rosman, *Tatlins trolley - closed*, 2014-2016. Courtesy of the artist.

496 Peter J. Rosman, *ATM books*, 2014-2016. Photo: Filipe Barreira.

497 Peter J. Rosman, *ATM installation*, 2017. 3D image: Filipe Barreira.

499 Thomas Ruff. Courtesy of GAA Foundation.

501 Silvio Santini, *Il cuore del cerchio*, 2016. Carrara white marble, 60X43X37 cm. Photo: Antonio Cozza.

503 Brigitte Jutta Schaidler, *Krates von Theben*, 2015. Courtesy of the artist. Photo: Brigitte Jutta Schaidler.

505 Johannes Schramm, *Waterside*, 2017. Courtesy of the artist.

507 Susan Seubert, *Asphyxiation #8*, 2017. Courtesy of Froelick Gallery. Photo: S. Seubert.

509 Avner Sher, *Jerusalem*, 950 sqm, 2016-2017, 235X600 cm. Courtesy of the artist. Photo: Shoham Efrati.

511 Li-Jen SHIH, *King Kong Rhino*, 2011. Photo: Li-Jen SHIH.

513 Li-Jen SHIH, *The Circle of Life is Endless*, 2016. Photo: Yu ZHEN.

515 Li-Jen SHIH, *Harley King Kong Rhino*, 2015. Photo: Yu ZHEN.

516-517 Li-Jen SHIH, *Relief Rhino*, 2012. Photo: Jie-Cong CHEN.

519 Laura Shill, *Trophy Wall (to disguise the void)*, 2017. Performance fabric, balls, hardware. Courtesy of the artist and Black Cube. Photo: Wes Magyar.

520 Laura Shill, *Trophy Wall (to disguise the void)*, 2017. Detail. Performance fabric, balls, hardware. Courtesy the artist and Black Cube. Photo: Wes Magyar.

521 Joel Swanson, *Untitled*, 2017. Neon. Courtesy: the artist, Black Cube. Photo: Wes Magyar.

523 Jolanta Šmidienė, *Dance of Fire*, 2015. Photo: Akvilė Snarskienė.

525 Brigitte Spiegeler, *The Viewpoint of Marco Polo*, 2017.

527 Suse Stoisser, *“now more than ever/ jetzt erst recht”*, 2017. Polycarbonat, paper, steel Structure on oxidized Korten Steel Base, 297 cm. Courtesy of the artist. Photo: Xavier Busquets.

529 George Tzikas, *“Birth Memory”*, 2016. Oil on canvas, 198X140 cm. Photo: Garry Gross.

530-531 Günther Uecker. Courtesy of GAA Foundation.

533 Tesfaye Urgessa, *Free Fall 2*, 2016. Oil on canvas, wood strips, 160X140 cm. Courtesy of Schacher - Raum für Kunst, Stuttgart/Germany. Photo: Josh von Staudach.

533 Tesfaye Urgessa, *Rolling again and again and...*, 2016. Oil on canvas, wood strips, 160X140 cm. Courtesy of Schacher - Raum für Kunst, Stuttgart/Germany. Photo: Josh von Staudach.

535 Apollonia Vanova, *Hooked*, 2016. Courtesy of artist. Photo: Yianni Tong.

537 Cristian Voigt, *Philae Temple*.

537 Cristian Voigt, *Bibl. Nationale de France*.

539 Ty Waltinger, *Time Fresco I*, 1999–2016. Pigment fresco, oil inversion, linen (unframed), 211X307 cm. Courtesy of Galerie am Lindenplatz, Vaduz, Liechtenstein. Photo: Atelier Ty Waltinger.

541 Arthur Woods, *The Greater Earth space station in orbit*, 2017.

542 Suly Bornstein Wolff, *Jackstraw series*, 2015. Chromo magazine paper, plexiglass, variable dimensions.

543 Richard Humann, *“Ascension”*, 2017, Augmented Reality multimedia installation, variable dimensions.

544 Beat Kuert, *Goodmorning Darkness IV*, 2017. © Beat Kuert.

545 Constantinos Sofikitis, *GraveyardShip full of memories hidden*, 2015.

546 Christiane Tureczek, *Aureola - Rays of Light*, 2016. Photo: Samuel Künzli.

547 GAAF team visiting Christo The Floating Piers in Italy, 28 July 2016. Courtesy of GAA Foundation.

548 Sarah Gold, *Bondage*, 2011, 45X65 cm.

551 Carole A. Feuerman, *Monumental Quan. Lacquer on Resin*, 60X43X67 inches. Courtesy of the artist.

552 Carole A. Feuerman, *Monumental Brooke with Beach Ball. Lacquer on resin*, 60X43X45 inches. Courtesy of Bel Air Fine Art.

553 Carole A. Feuerman, *Bibi on the Ball*, 2016. Lacquer on bronze with polished stainless steel, 46X34X64 inches. Courtesy of Peace River Botanical & Sculpture Gardens.

554-555 Carole A. Feuerman, *Survival of Serena*. Lacquer on resin with Swarovski.

557 Paul Handley, *Untitled # 3 (from Les Voyageurs)*, 2016. Edition of 5 + 1AP. Pigment print on archival paper, 84X110 cm. Courtesy of the artist.

559 Roland Höft, *Space Knot*, 2015. Photo: Patrick Pantze images gmbhSpace Knot.

561 Marc Luc, *Make a Jazz Noise here*, 2017. Acrylic on fibreglass, 66X140X75 cm.

563 Yeo Chee Kiong, *Shopping Yoo Hoo*, 2016. Courtesy of the artist. Photo: Yeo Chee Kiong.

565 Ghassan Zard, *Totems*, 2016. Wood, metal and aluminum (Suitable for the exterior), variable dimensions.

566 Isabela Lleo Castells, *Seafoam*, 2017. Bronze. Courtesy of the artist.

567 Tobi Moehring, *The evil eye*, 2017. Photo: A.Kaltsika and M.Tilman.

568 Harry Schaffer, *Barbed Circle*, 2017. Photo: Dieter Küng.

569 Li-Jen SHIH, *Run to Victory*, 2009. Photo: Chang-Chi TSAI.

570 Sarah Gold, *Heiligenblut – 6*, 2016. Mixed technics, 60X40 cm.

576 Sarah Gold, *Heiligenblut-3*, 2016.

586 Nobuyoshi Araki. Courtesy GAA Foundation.



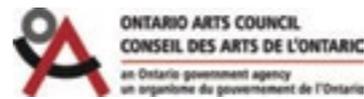
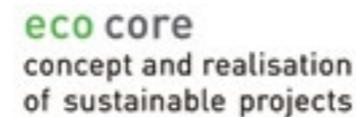
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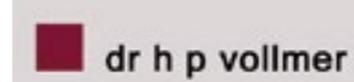
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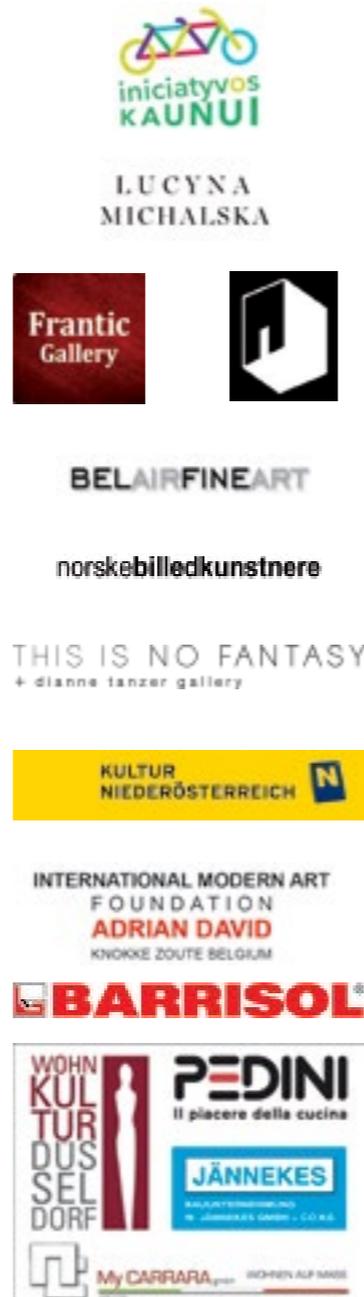
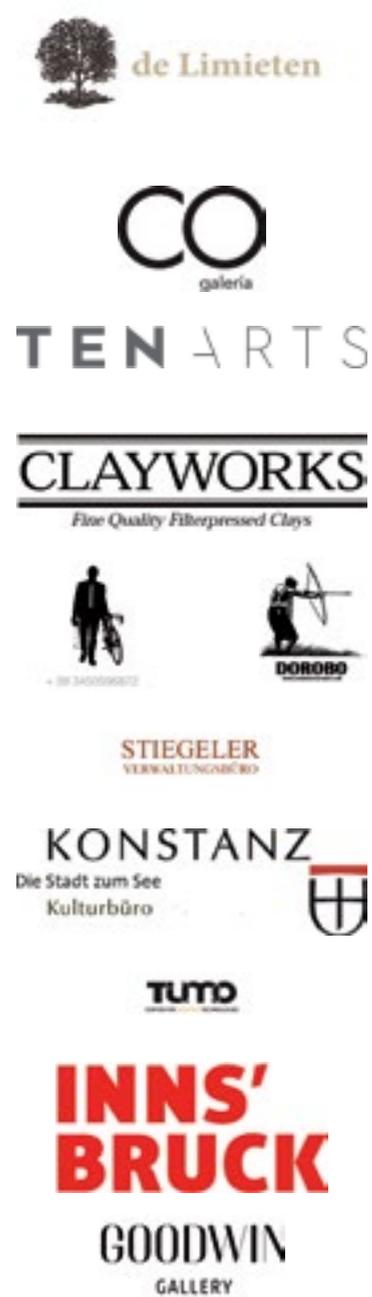


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