

## THE EPHEMERAL

05 NOVEMBER 2011 TO 10 APRIL 2012

A	B	S	A	L	O	N	DAVID	NOONAN
MORIDJA			BANZA	HENK			PEETERS	
JOSEPH			BEUYS	OTTO			PIENE	
SOPHIE			CALLE	JACKSON			POLLOCK	
JOE			COLEMAN	JULIAN			ROSEFELDT	
HANNE			DARBOVEN	MATT			SAUNDERS	
WIM			DELVOYE	CHIHARU			SHIOTA	
MATHILDE	TER		HEIJNE	MIROSLAV			TICHÝ	
REBECCA			HORN	GRAZIA			TODERI	
JANNIS			KOUNELLIS	SUSAN			TURCOT	
HEINZ			MACK	FRANZ			WEST	
KEISUKE			MATSUURA	NICK	VAN		WOERT	
CHRISTIAN			MEGERT	YANG			JIECHANG	

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WWW.THEEPHEMERAL.COM

The Ephemeral is an exhibition of 26 artists all dealing with elements and traces of the morbid, the delicate, and the temporary. They convey that small gestures can have a big impact and that especially the “silent scream” can be heard crystal clear once you fade out the ambient noise (das Grundrauschen) that surrounds us everywhere today.

Artists have always analyzed questions of the ephemeral in their work. In doing so, many artists have not merely used materials and means of expression that might disintegrate or which border on the immaterial, but rather have foregrounded the very changeability of the artwork itself. Thus, for instance, the works of Jannis Kounellis contrast substantial materials such as coal and metal with mutable or intangible materials such as frost covering slabs or fire burning in lamps fuelled by a limited supply of petroleum.

Often enough, the ephemeral appears to be a fragile apparition wavering on the edge of existence, such as in a drawing by Joseph Beuys; the ephemeral draws its power precisely from its evanescence. But the ephemeral can also function as a warning highlighting the transience of all being. Such memento mori, reminding the viewer of death and the finitude of the self, are found in Sophie Calle's photographs of gravestones. In a pietà by Beuys, the memento mori is twisted into a promise that death might not be the final station after all. The art of Miroslav Tichý seeks to apprehend the brevity of the moment by dwelling on a young girl bathing, suffused with the full romantic melancholy of one who is aware that beauty fades.

Some creative acts appear brief only when measured solely by temporal criteria. The flash of insight and inspiration is followed by what can be a protracted, laborious process, yet the final product nevertheless preserves the freshness and revelation of the distilled thought. The artwork transforms the thought into a form that allows the moment to be recreated, without allowing it, in its eternal repetition, to grow insipid. Movement too belongs to the fleeting manifestations of art, such as the elegant, occasionally jerky but nevertheless graceful motions of Rebecca Horn's machines, or a historical moment captured on video. Grazia Toderi's films have that ethereal and almost spiritual ambiance, impossible to localise in the past, present or future. The topic that appears in Julian Rosefeldt's work constantly is the Sisyphus-quote of men putting all their attention in seemingly unnecessary and unsolvable tasks. Witnessing their dedication in these void gestures gives us contrary to the tragic and almost grotesque elements also courage and faith to continue with our life and its daily challenges. Heinz Mack had such an optimistic and constructive approach towards the future already in the works of his Zero phase in the 1960s: In his attempt to capture the traces and essence of light in his sculptures that look rather similar to scientific installations than to at that time traditional artworks, his work even 50 years later still looks like coming directly back from the future to pay us a visit.

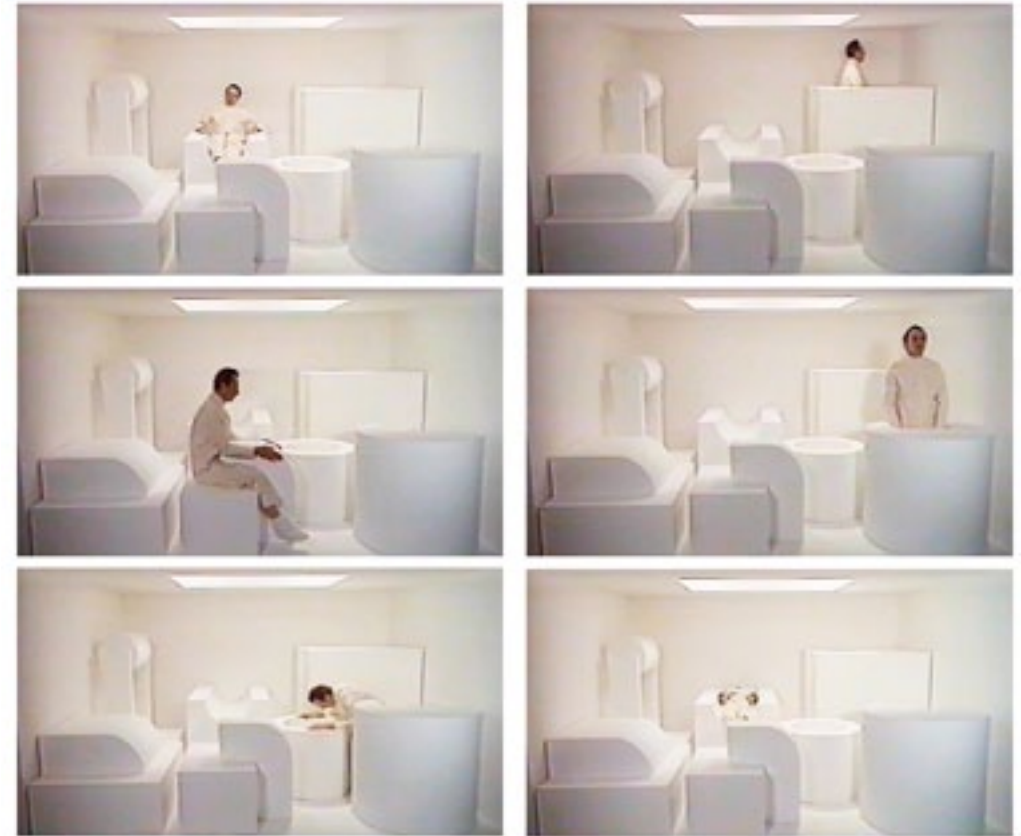




**A** \*1964 **B** IN ASHDOD, **S** ISRAEL / **A** DIED 1993 **L** IN **O** PARIS, **N** FRANCE

In 1992 Absalon designed habitational units in order to have them placed in Paris, Zurich, New York, Tel Aviv, Frankfurt am Main and Tokyo to function as housing for the artist himself. In an interview for the exhibition "cellules" in Paris in 1993, he stated the following: "These homes will be a means of resistance to a society that keeps me from becoming what I must become". In the same year the short video work on display Bruits (1993) in which the artist screams at the camera for 2:30 min literally seems to activate the mute sculptures expressing this social criticism loudly.

Absalon (born Meir Eshel) adopted the name Absalon on his arrival in Paris in the late 1980s. During his short career he achieved widespread recognition and exhibited in renewed institutions such as Centre Georges Pompidou, Paris (1991) and documenta IX, Kassel (1992). Solo exhibitions were featured at the Musée d'art moderne de la Ville de Paris (1993) and recently at Kunst-Werke Berlin (KW Institute for Contemporary Art), Berlin (2010).



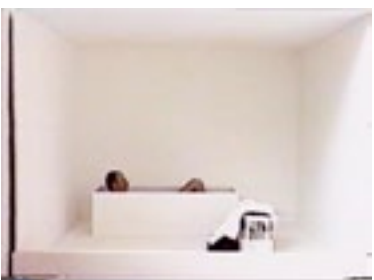
**PROPOSITION** VIDEO, COLOR, **D'HABITATION** SOUND | 3 1991 MIN



**BATAILLE**  
VIDEO, COLOR, SOUND | 1:40 1993  
MIN



**BRUITS**  
VIDEO, COLOR, SOUND | 3:30 1993  
MIN



**SOLUTIONS**

VIDEO, COLOR,

SOUND

|

1992  
7:30

**ASSASSINATS**

VIDEO, COLOR,

NO

SOUND

|

1993  
5:00

**MORIDJA**

**KITENGE**

**BANZA**

\*1980 BORN IN KINSHASA, CONGO REPUBLIC | LIVES AND WORKS IN NANTES, FRANCE



Reappropriating codes of cultural, political or social representations, Moridja Kitenge Banza created an entire universe denying spatial data as a process of identity, the same one used by early settlers to house native and denying them the freedom to invent. His Video “Hymne a Nous” shows the artist multiplied to a choir singing the European hymn “Ode an die Freude“ with his own lyrics. His intension is not to accuse but to create a new identity by accepting history and looking forward.

He has a master in Fine Art from the Fine Art school in Nantes, France. His work is presented in public spaces such as the Lieu unique in Nantes or the Abbey of Ronceray in Angers. In 2010 he wins the Grand Prix Leopold Sedar Senghor.

<b>HYMNE</b>	<b>A</b>	<b>NOUS</b>	2008
VIDEO	1	MIN	20
NUMBER	ONE	FROM AN EDITION	OF FIVE







**PIETA** 1952  
 STEEL RELIEF WITH BLACK PATINA  
 CA. 31 X 24 CM | 12.2 X 9.45 IN



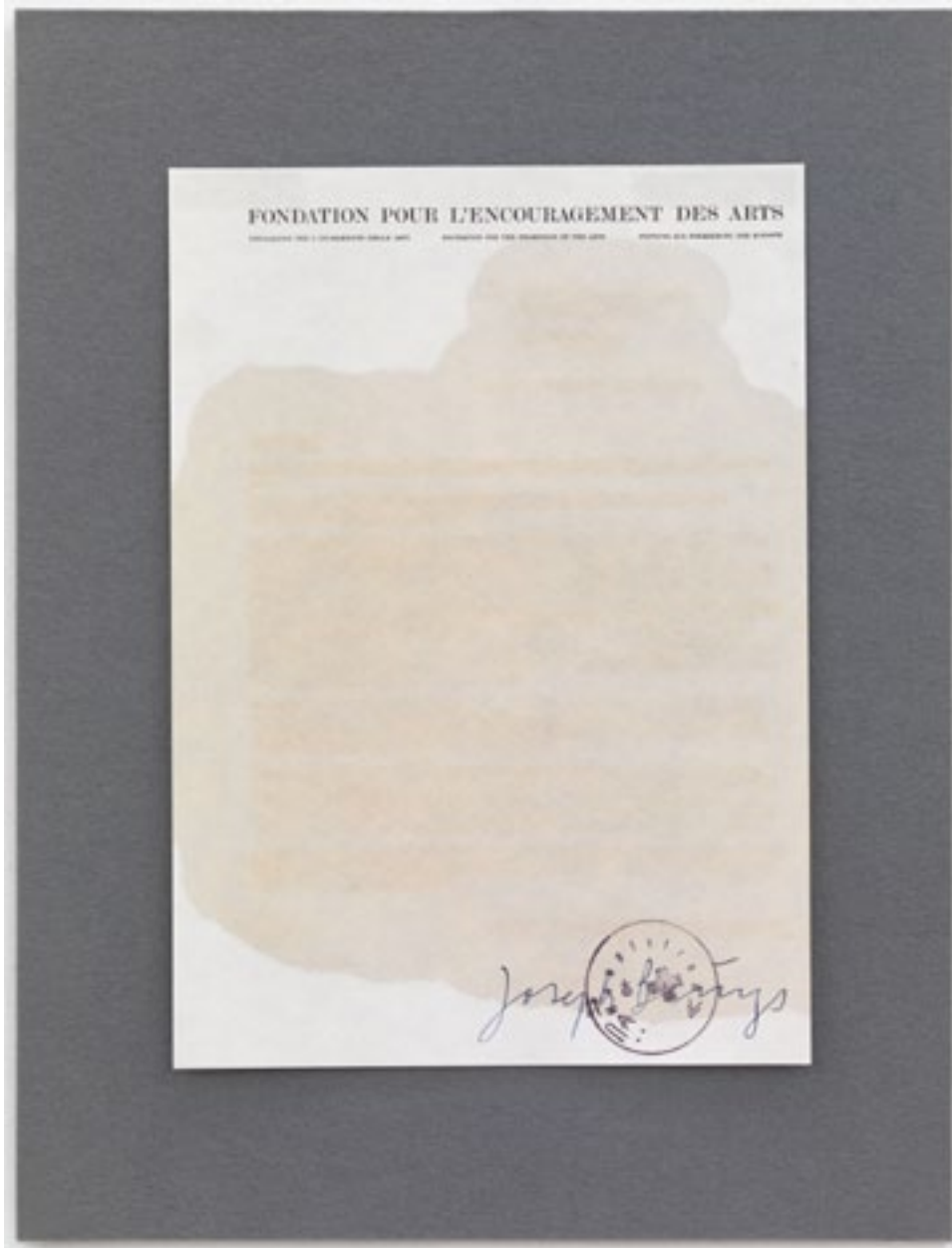
<b>MIT ZINKKISTE</b>	<b>SCHWEFEL (TAMPONIERTE ECKE)</b>	<b>ÜBERZOGENE ECKE)</b>	1970
ZINC COATED	WITH SULFUR,	ZINC WITH GAUZE	
63,5 X	30,7 X	17,5 CM	
25 X	12.09 X	6.89 IN	
NUMBER 178	FROM AN EDITION	OF 200	



**SCHAFGARBE, FROM THE SERIES 'WIRTSCHAFTSWERTE' (ECONOMIC VALUES) 1980**  
 PRINTED PAPER BAG, PAPER, FAT, DRIED  
 YARROW, GETROCKNETE SCHAFGARBE, PENCIL  
 MOUNTED ON CARDBOARD  
 56,2 X 35,5 CM | 22.13 X 13.98 IN



**LOHNBEUTEL MIT BRAUNKREUZ, FROM THE SERIES 'WIRTSCHAFTSWERTE' (ECONOMIC VALUES) 1980**  
 PAYMENT BAG, OIL, PENCIL, STAMPED 'HAUPTSTROM'  
 MOUNTED ON CARDBOARD  
 210 X 150 CM | 82.68 X 59.06 IN



**FETTBRIEFE**  
 5 SHEETS LETTER PAPER, WITH 1973  
 EACH SIGNED, JOSEPH FAT  
 EACH 29,7 X 21 CM | 11.69 X 8.27 IN

# S O P H I E C A L L E

\*1963 IN PARIS, FRANCE | LIVES AND WORKS IN MALAKOFF, FRANCE

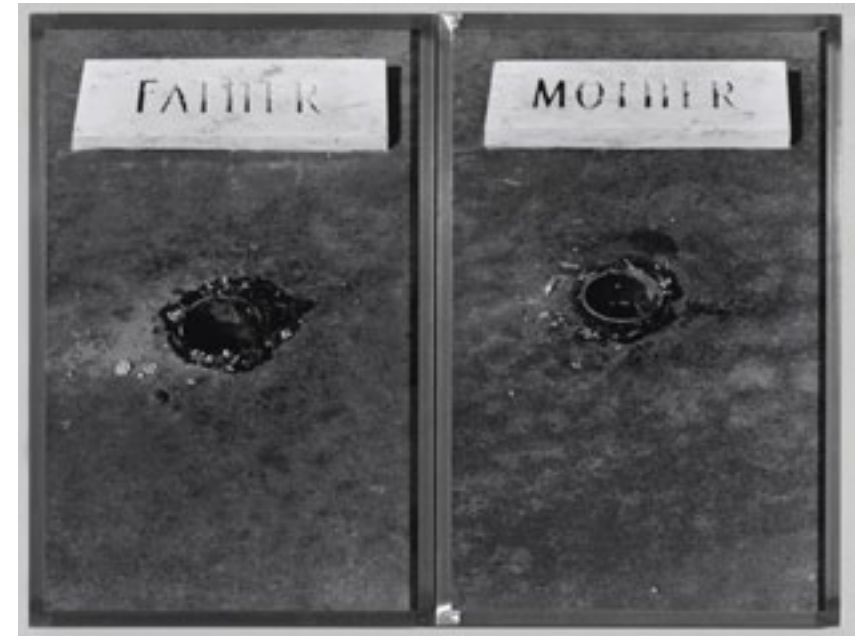
Sophie Calle's artistic began 1978 in California on a graveyard, where she took her first photographs of two tombstones with the inscriptions "Brother" and "Sister". Only the kinship of the dead person was engraved. The presentation of the works in black and white, and their framing make the photographs appear like tombstones as well. By printing these images in all different sizes, Calle emphasizes the arbitrariness of any means of representation or commemoration. Though these studies of solid textures have some of the same assertive solidity as the stones they depict, their varying sizes undercut the authority of monuments in general.

The aspect of memory is also vivid in her work "Last seen . . . Degas, drawing" which deals with the theft of works from the Isabella Stuart Gardner Museum in Boston in 1990. A clause in Gardner's will stipulated that nothing should be moved, so the trustees were forced to maintain the original hang, leaving the ghostly traces of the vanished artworks as an indelible reminder of their absence. Calle photographed the empty spaces and recorded the memories of the museum staff in text panels that are the same dimensions as the missing objects, thereby reconstructing the works in absentia.

Sophie Calle gained international reputation through participating extensively for close to thirty years in major solo and group exhibitions and Biennials. She was invited to be the official representative of France at the Venice Biennial in 2007. Her project for Venice "Prenez soin de vous" was later exhibited again at the Bibliothèque nationale de France Richelieu, Paris (2008), at the Museum of Modern Art of Bahia, Salvador and SESC Pompeia, São Paulo, both Brazil (2009). Further solo exhibitions in 2009 were staged at the Royal Academy of Arts, London, the Musée des Beaux-Arts, Bruxelles, the Whitechapel Gallery, London, travelling to De Pont-museum of contemporary art, Tilburg, The Netherlands, and to the Louisiana in Denmark in 2010.



**ORPHAN** NO 54 1990  
FROM THE SERIES: LES TOMBES  
PHOTOGRAPH, FRAMED 58 X 38 CM | 22.83 X 14.96 IN  
NUMBER SEVEN FROM AN EDITION OF SEVEN PLUS THREE AP



LEFT PAGE: **MOTHER FATHER SON NR 48** 1990  
 FROM THE SERIES: LES TOMBES  
 PHOTOGRAPH, FRAMED  
 EACH 58 X 38 CM | 22.83 X 14.96 IN  
 AP TWO FROM AN EDITION OF SEVEN PLUS THREE AP

RIGHT PAGE: **MOTHER FATHER NO 26** 1990  
 AUS DER SERIES: LES TOMBES  
 PHOTOGRAPH, FRAMED  
 EACH 58 X 38 CM | 22.83 X 14.96 IN  
 NUMBER SIX FROM AN EDITION OF SEVEN PLUS THREE AP

RIGHT PAGE: **FATHER MOTHER NR 33** 1990  
 AUS DER SERIES: LES TOMBES  
 PHOTOGRAPH, FRAMED  
 EACH 58 X 38 CM | 22.83 X 14.96 IN  
 NUMBER SEVEN FROM AN EDITION OF SEVEN PLUS THREE AP



**LAST SEEN . . . DEGAS, DRAWING 1991**  
 COLOR PRINT, FRAMES,  
 LEFT PAGE: 182 X 116 CM | 71.65 X 45.67 IN  
 RIGHT PAGE: 146 X 80 CM | 57.48 X 31.49 IN  
 NUMBER ONE IN ENGLISH FROM AN EDITION OF  
 TWO IN ENGLISH | TWO IN FRENCH

# J O E

# C O L E M A N

\*1955 IN NORWALK, CONNECTICUT, USA | LIVES AND WORKS IN BROOKLYN, NEW YORK, USA

Coleman's portraits create complete biographies by surrounding their subjects with interweavings of miniscule images and explanatory text. Artist and viewer embark on exploratory excavations of the subject's life through the painting. Coleman's jewel-box approach means that one experiences the paintings afresh at each viewing, uncovering ever more details and nuances that were previously undetected. An admirer of Northern artists such as Bosch, Brueghel and Grunewald, Coleman employs the same attention to detail and delicate sense of scale, utilizing dual and single haired brushes in conjunction with magnifying lenses to create his refined masterpieces. Like those artists, Coleman also displays a propensity for the gruesome and grisly and often attempts to both dissect and glorify the terrible in many of his paintings, unmasking with brutal honesty the truth of human nature.

Joe Coleman has shown his work extensively since the mid-1980s, beginning with exhibitions in the East Village at galleries like Limbo, Civilian Warfare, and Chronoside. His paintings have been part of the exhibitions *The End is Near!* at the American Visionary Museum, Baltimore, *Cult Rapture* at The Center on Contemporary Art, Seattle, and *Brooklyn/718* at the Palm Beach Museum of Contemporary Art. Coleman's work was also included in *Hieronymus Bosch 1450-1516* at Museum Boijmans Van Beuningen in Rotterdam, and *Kunstwerke Berlin* presented the comprehensive retrospective "*Internal Digging*" in 2007.



## ANOTHER

ACRYLIC  
20,07 X

## CARPENTER

ON FOUND  
14,99 CM | 7.9 X

2010

PANEL  
5.9 IN

# HANNE DARBOVEN

\*1941 IN MUNICH, GERMANY | DIED IN 2009 IN HAMBURG, GERMANY

Hanne Darboven recorded dates and numbers according to a self invented system. She often referred to her work as mathematical literature“. Dedicated to the structure of time and memory the starting point for her large-scale serial works are often special dates and historical events. The divisions of the calendar as the conceptual basis of her work are typical. Each sheet from the exhibited series “The Sundial/ The Moonlight“ dated 1976 refers to the first two months of the year 1976. On each sheet are two dates. For each date the check sum is being calculated, and visualized in the length of the line below. 1976 was a leap year. The additional day was added in order to match the human calendar with the natural, i.e. the tropical calendar. This connection between the natural and calendrical process, between ‚Sunlight‘ and ‚Moonlight‘ on the one side and the calendar on the other is the central topic of this work.

Hanne Darboven’s works have been presented in numerous exhibitions in Germany and abroad including major presentations at the Deichtorhallen, Hamburg and the Dia Center for the Arts, New York. Works by Darboven were already included in the documenta 5, 6 ,7 and Documenta 11 where her oeuvre was shown at the Fridericianum in Kassel, as a centerpiece of the exhibition with more than 4,000 drawings. In 1982 she represented Germany at the 40th Venice Biennale.



**THE SUNDIAL/THE MOONLIGHT** 1976  
BLACK FELT PEN ON BROWN PAPER, OFFSETPRINT, 30 SHEETS,  
EACH 29,7 X 21 CM | 11,7 X 8,3 IN  
TOTAL DIMENSIONS APPROX: 170 X 130 CM | 66,9 X 51,18 IN



**W I M**

\*1965 IN WERVIK, BELGIUM | LIVES AND WORKS IN GENT, BELGIUM

**D E L V O Y E**

Wim Delvoye is a Belgian object and installation artist. The basic principal of his work is the alienation of everyday objects with the aid of clichéd images. Often he uses reproduced images, which became stereotypes, and ornaments, integrates these as decor or as a part in everyday objects or fills ornaments with segregated, unfitting, displaced content. The contrasting connection of the meaningless stereotyped images brings them in Delvoye's sense to "talk".

In 2000 Delvoye started his project "Cloaca", which is located at the interface of art and science. His "Cloaca" installations are highly developed machines, which mimic the human and animal digestion system with its unavoidable result. "For me it's life. This is a human being without a soul," explains Delvoye.

Delvoye calls his own approach to art "glocal", referring to "local" and "global", which is his own ironical way of describing art. He creates oversized and miniature laser-cut steel sculptures of objects typically found in construction, customized in seventeenth century Flemish Baroque style. These structures juxtapose "medieval craftsmanship with Gothic filigree." Delvoye brings together the heavy, brute force of contemporary machinery and the delicate craftsmanship associated with Gothic architecture. In 2009 during the 53rd Venice Biennale he built his work "Torre", a tower of Cor-Ten steel in gothic style, at the Peggy Guggenheim Collection and caused a sensation in the art world.



**DAPHNE & CHLOË (CLOCKWISE)** 2011  
POLISHED BRONZE  
HEIGHT 56,5 Ø 30 CM | HEIGHT 22.24 Ø 11.81 IN  
NUMBER TWO FROM AN EDITION OF THREE

# MATHILDE TER HEIJNE

\*1969 IN STRASBOURG, FRANCE | LIVES AND WORKS IN BERLIN, GERMANY

With her work “The Glass Woman” Mathilde ter Heijne refers to the term “Glass Human” (Gläserner Mensch) which was first used in 1920 for anatomic human models made from translucent plastic developed by the Deutsches Hygiene-Museum (German museum of hygiene). The “Glass Human” virtually became a reality when the Nazis effectively recorded data on their citizens that were either elevated to “Herrenmenschen” or disenfranchised as “subhumans.” Only with the help of IBM’s invention of the card system, was the gathering of information and the planning of the genocide against the Jewish people altogether made possible. Today, the term mainly refers to protection of data privacy and the negative connotation of an alleged complete registration of their people and behavior by a “big brother” government.

The Stedelijk Museum Bureau Amsterdam (2009), the Berlinische Galerie, Berlin (2006), the Götz collection, Munich (2005), and the Migros Museum für Gegenwartskunst, Zurich (2002), have dedicated comprehensive solo shows to Mathilde ter Heijne. She has participated in numerous group shows such as “Female Trouble,” Pinakothek der Moderne, Munich, Germany (2008), “Made in Germany,” the Sprengel Museum, Kunstverein Hannover, and kestnergesellschaft, Hannover, Germany (2007), the 4th Seoul International Media Art Biennale, the Shanghai Biennale (both 2006), and “A Greater New York,” P.S.1 Contemporary Art Center, New York, 2005.



<b>THE</b>		<b>GLASS</b>		<b>WOMAN</b>		2004
LIFE	SIZE	DUMMY,		EPOXY,		CLOTHES
80	X	80	X	40	CM	
31.5	X	31.5	X	15.75	IN	
AP	ONE	FROM	AN	EDITION	OF	THREE
						PLUS
						ONE
						AP

# REBECCA

\*1944 IN MICHELSTADT, GERMANY | LIVES AND WORKS BERLIN AND PARIS

# HORN

Since the beginning of the 1970s, Rebecca Horn has been creating an oeuvre which constitutes an ever-growing flow of performances, films, sculptures, spatial installations, drawings and photographs. The essence of their imagery comes out of the tremendous precision of the physical and technical functionality she uses to stage her works each time within a particular space. In the first performances, the body-extensions, she explores the equilibrium between body and space. In later works she replaces the human body with kinetic sculptures which take on their own life. Her new works define and cut through spaces with reflections of mirrors, light and music.

The objects used and specially made for her installations such as violins, suitcases, batons, ladders, pianos, feather fans, metronomes, small metal hammers, black water basins, spiral drawing machines and huge funnels together build the elements for kinetic sculptures that are liberated from their defined materiality and continuously transposed into ever-changing metaphors touching on mythical, historical, literary and spiritual imagery.

Rebecca Horn studied at the Hochschule für Bildende Künste, Hamburg and at Saint Martins College of Art, London. In 1974 she teaches at the California Art Institute, University of San Diego and in 1989 begins teaching at the Hochschule der Künste, Berlin. Rebecca Horn had numerous solo-exhibitions and her retrospective at the Solomon R. Guggenheim Museum, New York, travelled to the Stedelijk Van Abbemuseum, Eindhoven (both in 1993), and to the Neue Nationalgalerie, Berlin, the Kunsthalle, Vienna, the Tate Gallery and The Serpentine Gallery, London (all in 1994). The Martin-Gropius-Bau, Berlin, presented a comprehensive retrospective in 2006. Her documenta participations include documenta 1972, 1977, 1982, 1984 and 1992.



## PLAIDOYER

METAL CONSTRUCTION,  
MEASUREMENTS

## D'UN

BOOK,

## FOU

POWDER,

1991  
MOTOR  
VARIABLE

# JANNIS KOUNELLIS

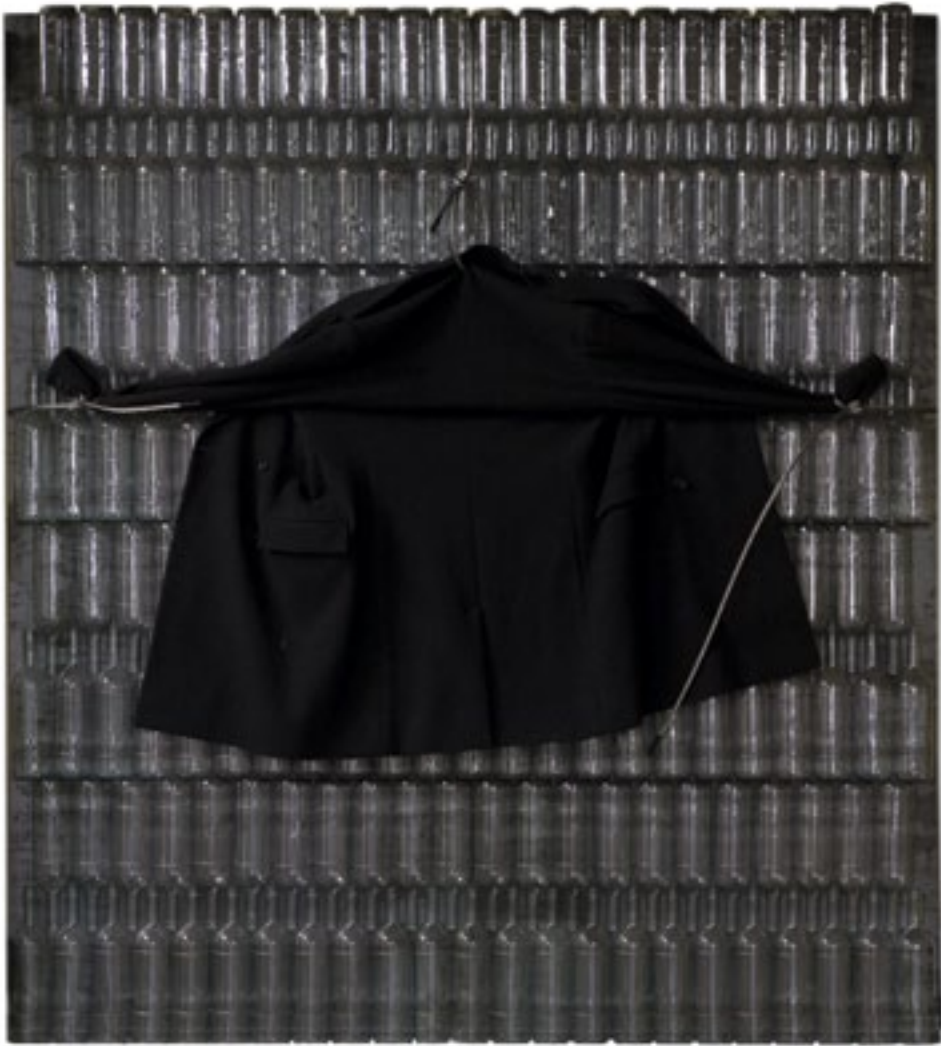
\*1936 IN PIRAEUS, GREECE | LIVES AND WORKS IN ROME, ITALY

As an associate of the influential Arte Povera it is clear that Kounellis' new works continue to challenge his own relation to materials of the "everyday"; coal, steel, glass bottles and clothes.

The central work of his recent solo exhibition at a vast underground bunker beneath the University of Westminster was overwhelmingly dramatic: immense steel walls diverging through the concrete gallery, each supported by a steel table and each forming a substrate for the most haunting configurations of glass bottles, meat hooks, tensile cords and black overcoats pinioned like dead or dying bodies. Many smaller works that feel like further meditations on the theme are included in "The Ephemeral".

A steel panel and empty bottles create frameworks from which a jacket wrapped around itself is held by hooks and another one is stretched and bound with wire. The contrast between the supporting structure out of steel, the glass surface and the hanging material draws one's thoughts directly to the maxim of Arte Povera. Kounellis seeks contrasts between the textures, strengths and uses of the employed materials.

Recent solo exhibitions by Kounellis were staged at HEART Herring Museum of Contemporary Art, Herring, Denmark (2009); Fundación Caixa Galicia, Santiago de Compostela, Spain (2008); Neue Nationalgalerie, Berlin Germany (2007) and MADRE Museo d'Arte Contemporanea Donnaregina, Naples, Italy (2006). Furthermore he participated in documenta 7 (1982), documenta 6 (1977) documenta 5 (1972) and seven Venice Biennials.



**UNTITLED** 2010  
 GLASS BOTTLES, STEEL, COAT  
 200 X 180 X 21 CM | 87.74 X 70.87 X 8.27 IN



**UNTITLED** 2010  
 GLASS BOTTLES, STEEL, HOOKS, COAT  
 100 X 70 X 19 CM | 39.37 X 27.56 X 7.48 IN

**H E I N Z**

\*1931 IN LOLLAR,  
MÖNCHENGLADBACH,

GERMANY |  
GERMANY,

LIVES  
AND

**M A C K**

AND WORKS IN  
IBIZA, SPAIN

Heinz Mack studied Art and Work Education at the National Academy of Arts, Düsseldorf, as well as Philosophy at the University of Cologne, State Examination.

In 1956 Heinz Mack und Otto Piene found the artist group ZERO. In 1968 he was appointed as a member of the Academy of Arts, Berlin (resigns in 1992), later he became professor in Osaka, Japan.

1991 the City Museum of Art in Düsseldorf purchases the ZERO-Raum from the documenta III in Kassel from 1964 with works by Mack, Piene and Uecker. 2004 Mack receives the Große Bundesverdienstkreuz der Bundesrepublik Deutschland (First time awarded) in recognition of his works and his commitment as a cultural representative. In 2006/07 a large exhibition was dedicated to his work at the Pergamonmuseum in Berlin with the title "Transit zwischen Okzident und Orient, working aspects 1950-2006".



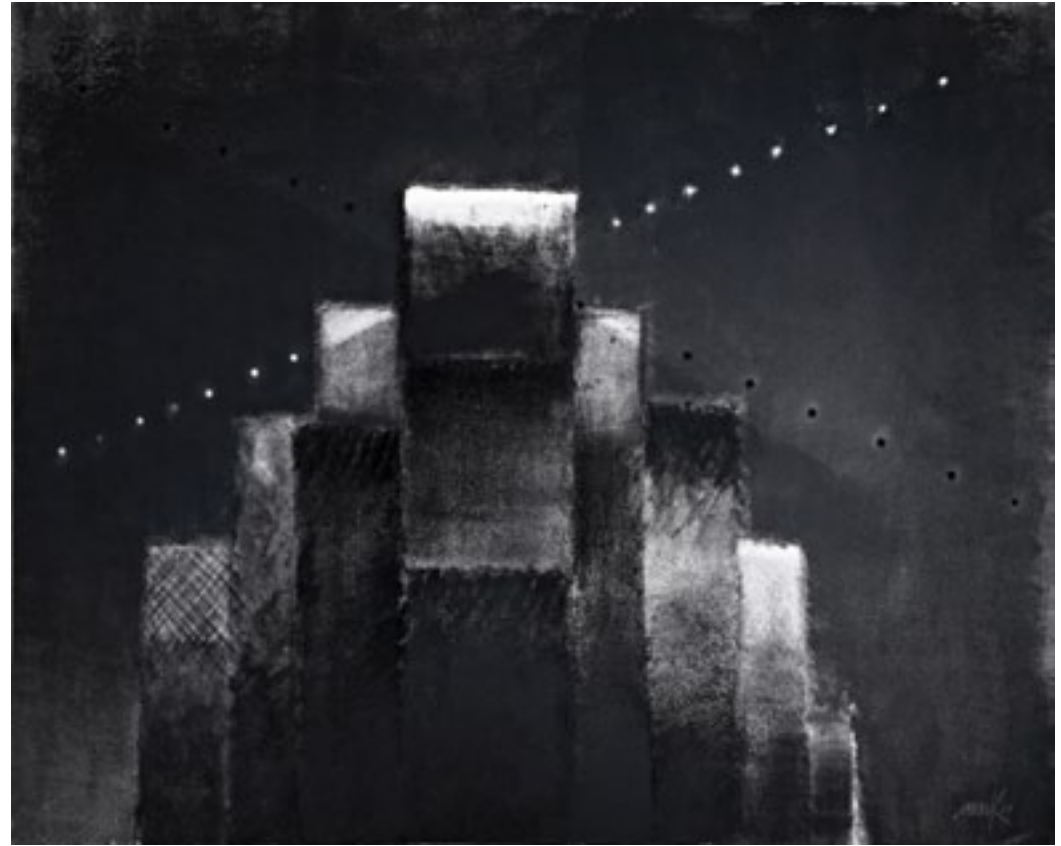
**UNTITLED**

ALUMINIUM, WOOD | 49,5 X 37 X 37 CM  
GRANITE PEDESTAL: HEIGHT 15 CM | 5.91 IN, Ø 24CM | 9.45 IN

1959



**TELLER-SKULPTUR** 1962  
 ACRYLIC, WOOD, BRASS  
 100 X 33 X 33 CM | 39.37 X 12.99 X 12.99 IN



**GROSSE NEKROPOLE (CHROMATISCHE KONSTELLATION)** 2000  
 ACRYLIC ON CANVAS IN ARTIST'S FRAME  
 FRAMED 214,5 X 265,5 CM | 84.45 X 104.53 IN

# KEISUKE

\*1970 born in Kyoto, Japan | lives and works in Düsseldorf, Germany

# MATSUURA



**JIBA** **PT-S4** **2010**  
**JIBA** **PT-S3** **2010**  
 ACRYLIC, MAGNET, IRON TURNINGS ON CANVAS  
 EACH 50 X 50 CM | 19.69 X 19.69 IN



## CHRISTIAN

\*1936 in Bern, Switzerland | lives and works in Düsseldorf, Germany and Bern, Switzerland

## MEGERT

Christian Megert was part of the European avant-garde surrounding the artists' group ZERO, with whom he closely collaborated and whose renown in Switzerland was largely his doing.

His chief artistic medium is the mirror, which he brings into play in various technical and formal ways and, since the mid-1960s, has combined with light and motors. His object boxes and walk-in spaces rely on an interaction with the audience as it moves in front of and inside of his works.

The poetic side of this cool aesthetic with its industrial aura is complex. Like his artist colleagues in the ZERO group and previously the Dadas, Christian Megert – who in his earlier days was close to practitioners of Nouveau Réalisme (also Neo-Dada) such as Daniel Spoerri and Jean Tinguely – is concerned with creating a link between art and life, art and everyday reality. The viewer is confronted with his or her own mirror image and thus reminded of a daily ritual, while at the same time the artist wishes not only for the playful confusion of the senses he evokes, but also to get to the back of things and release what seems to be firmly locked together.



**ID09-2005** 2005  
 WOOD, CARDBOARD, MIRROR, BEHIND GLASS  
 193 X 133 X 9 CM | 75.98 X 52.36 X 3.54 IN



**2011 REMAKE 1961 (ORIGINAL DESTROYED) 2011**  
 WOOD, MIRROR, BEHIND PLEXIGLASS  
 112 X 40 X 12 CM | 44.09 X 15.75 X 4.72 IN

**D A V I D**

\*1969 IN BALLARAT, AUSTRALIA | LIVES AND WORKS IN LONDON, UK

**N O O N A N**

David Noonan's work incorporates photographic imagery of costumed performers, groups of figures from utopian collectives, and other elements of theater and stagecraft in collaged, painterly, or sculptural formats. In doing so, he encourages viewers to consider how documentary images of actual events and happenings might be transformed into fiction, while suggesting the significant roles that theatricality and performance have played in our recent cultural history. Noonan's process of layered and stitched fabrics gives the images a shadowy sense of mystery, while the layering of the figurative and abstract imagery creates a tension between abstraction and representation.

David Noonan's work has been presented in solo exhibitions at the Australian Centre for Contemporary Art, Melbourne, Australia (2009), Chisenhale Gallery, London (2008), the Palais de Tokyo, Paris (2007). Noonan has participated in group exhibitions internationally including "TABLEAUX", Magasin, Grenoble, France, (2011); "The British Art Show 7" (2010-2011); the 17th Biennale of Sydney: "THE BEAUTY OF DISTANCE Songs of Survival", Sydney, Australia (2010); "Altermodern: The Tate Triennial", Tate Britain, London (2009); and "The Rings of Saturn", Tate Modern, London (2006).



**UNTITLED**

2011  
SCREEN PUNTTILED, SCREEN PRINTED LINEN AND JUTE COLLAGE  
FRAMED 154 X 114 CM | 60.63 X 44.88 IN



**UNTITLED** 2010  
SCREEN PRINTED LINEN AND JUTE COLLAGE  
79 X 59 CM | 31.1 X 23.23 IN  
NUMBER THREE FROM AN EDITION OF THREE



**UNTITLED** 2007  
SCREEN PRINTED LINEN AND JUTE COLLAGE  
FRAMED 74 X 59 CM | 29.13 X 23.23 IN  
NUMBER TWO FROM AN EDITION OF SEVEN

# H E N K

# P E E T E R S

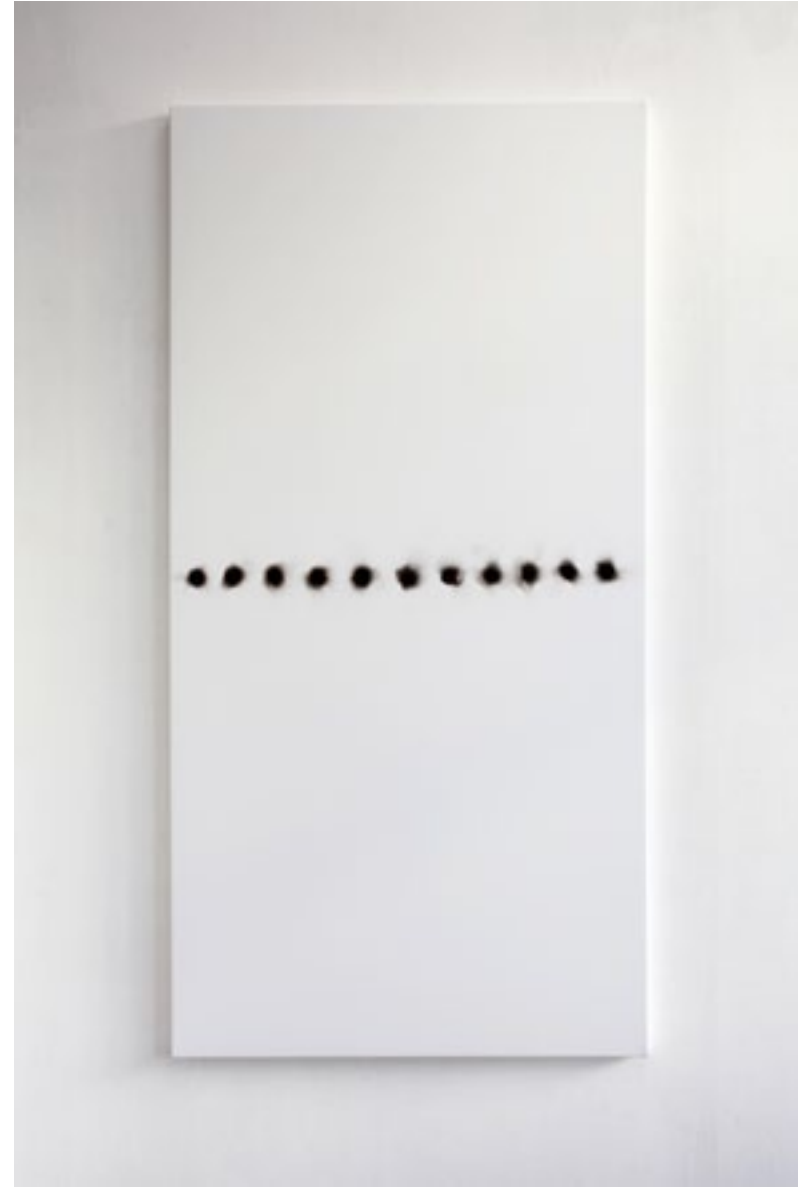
\*1925 IN THE HAGUE, THE NETHERLANDS | LIVES AND WORKS IN HALL, THE NETHERLANDS

Henk Peeters uses his work to make the viewer conscious of his environment; he wants to bring about a sensitive consciousness. The materials that Peeters selects for his works frequently have a very tactile appeal, while he simultaneously creates a certain untouchability; thus he used fire on canvases, leaving behind traces of thick smoke, or burned holes into plastic, the so-called 'pyrographies'. With these - often white - works he was visually closely associated with the German zero artists. There was also a clear relationship with nouveau réalisme. Peeters used ready-mades which he isolated in his work of art. In these he had a preference for modern, clean, industrial materials such as plastic and nylon. Peeters once said: 'With my work, I have always wanted it to look just as fresh as if it was in the HEMA (a Dutch chain store). It must not be artfied... I have no need for artistic cotton wool.' Henk Peeters also worked with natural processes such as light and water reflections, and with ice, rain, snow and mist. Art and life should be joined together inextricably.

Henk Peeters studied Fine Art at the Koninklijke Academie voor Beeldende Kunsten in The Hague and taught from 1957 until 1972 at the Art Academy in Arnhem, the Netherlands, where he met other Dutch artists, such as Kees van Bohemen, Jan Henderikse, Armando and Jan Schoonhoven. Together with these artists, in 1958, Peeters forms the Hollandse Informele Groep (Dutch Informal Group). The group ceases to exist in 1960, when Peeters, Hendrikse, and Armando start the NUL movement. Henke Peeters was a member of the international Zero movement. He initiated the (utopian) project 'zero on sea', with more than fifty participating artists from over ten countries. He has remained true to the fundamental concept of the nul movement up to the present day. His work was part of numerous group exhibitions and a number of solo exhibitions has been dedicated to him.



**PYROGRAPHY** #01 1962 / 2011  
 SMOKE ON PLASTIC  
 180 X 90 CM | 70.87 X 35.43 IN



**PPYROGRAPHY** #02 1962 / 2011  
 SMOKE ON PLASTIC  
 180 X 90 CM | 70.87 X 35.43 IN

O T T O

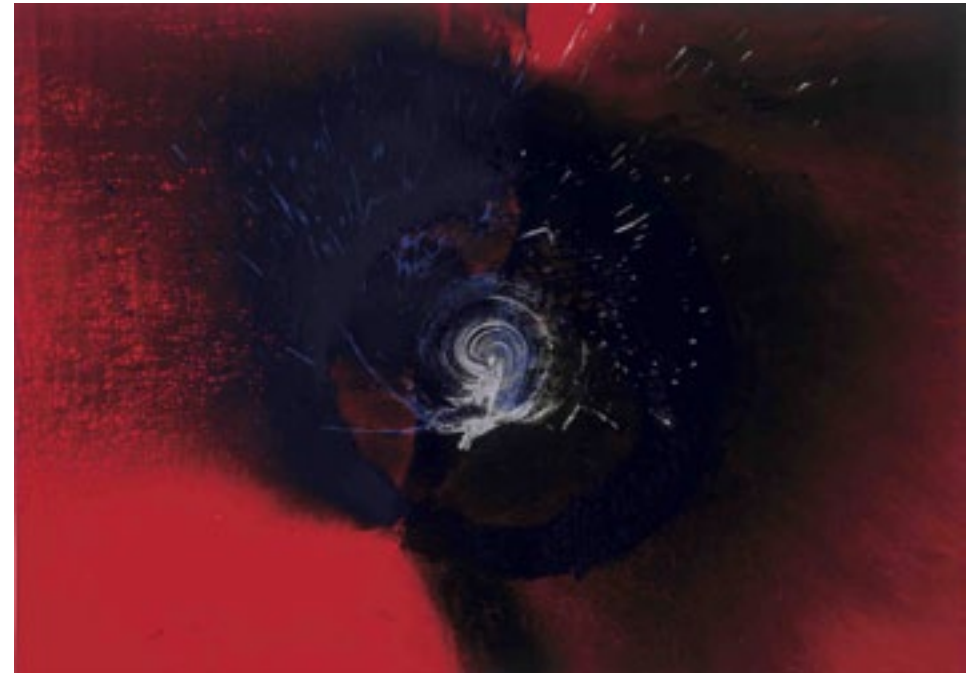
\*1928 IN LAASPHE, GERMANY | LIVES AND WORKS IN  
DUSSELDORF, GERMANY AND GROTON, MASSACHUSETTS, USA

P I E N E

Piene began studying the element of light in art around the mid 1950s. He had exhibitions from 1955 onwards, first group exhibitions and, in 1959, his first one-man exhibition at the Galerie Schmela in Düsseldorf. Together with Heinz Mack Piene founded the group ‚ZERO‘ in 1957. The group was later also joined by Günther Uecker. Until 1961 the three artists published the art journal ‚ZERO‘. The group organised numerous ZERO-exhibitions between 1961 and 1966. They exhibited a ‚ZERO Lichtraum‘, a joint work of the three artists, at the documenta III in 1964. In the same year Piene accepted a teaching post at the University of Pennsylvania for four years. He then went to the Massachusetts Institute of Technology (M.I.T.) in Cambridge/USA where he became professor of environmental art and from 1974 to 1993 he was the director of the Centre for Advanced Visual Studies (CAVS). The Museum am Ostwall in Dortmund arranged the artist's first retrospective exhibition as early as 1967 and he was invited to present his objects once again at the documenta ten years later. Piene became a member of the council of the Zentrum für Kunst und Medien in Karlsruhe in 1990. Since 1994 he has been Director emeritus at the CAVS/MIT. Otto Piene lives and works in Düsseldorf, Boston and Groton, Massachusetts. Piene became known with his light-kinetic works, particularly the light ballet, in which the artist tries to find a link between nature and technology. His intense study of light, movement and space is also reflected in his technically rather different grid and fire pictures the artist has been experimenting with since the 1960s, as well as in his air and light sculptures and his sky events.



**THE SPLENDOR OF A GREY DAY** 2007  
 C E R A M I C  
 74,5 X 74 X 4 CM | 29.33 X 29.13 X 1.57 IN



**FIRE AND FLY SMOKE ON CANVAS** 1994/95  
 OIL AND SMOKE ON CANVAS  
 152 X 216 CM | 59.84 X 85.04 IN



# JACKSON

\*1912 IN CODY, WYOMING, USA  
HAMPTON, NEW YORK,

# POLLOCK

| DIED IN SPRINGS-EAST  
USA, IN 1956

In contrast to the mythic image of Pollock at work in his studio, pouring paint onto large scale canvases with wild and spontaneous gestures, his prints portray him as a methodical and deliberate worker who painstakingly experimented in small scale on paper.

Examining a little-known aspect of the celebrated artist's career The Museum of Modern Art, New York, comprised nearly thirty works, a notable range of Pollock's exceedingly rare prints in 1999.

Most of the works featured in the exhibition were unique or known only in a few examples, including six works from a series of screen prints found in 1984, now part of the Museum's collection. These important works, which were neither documented nor shown publicly until 1995, provided remarkable insight into the artist's working method and creative process.

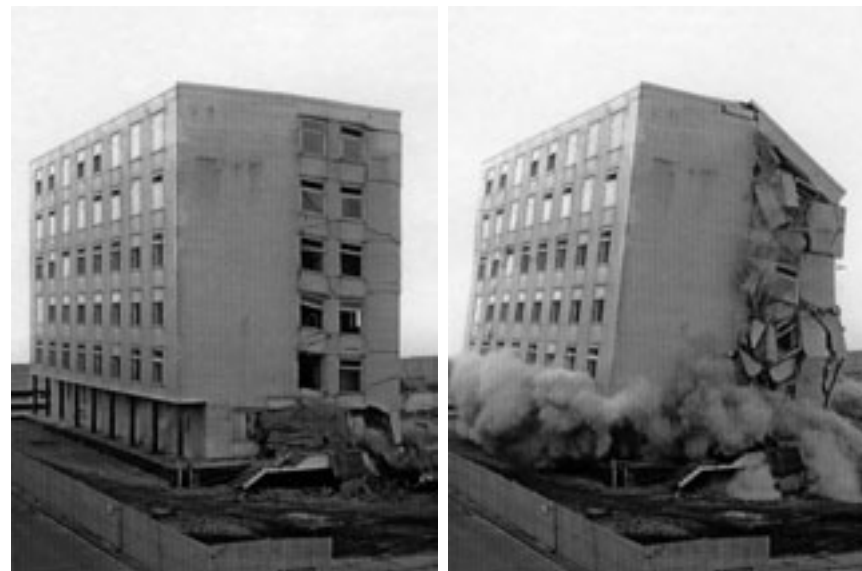
As one of the few Abstract Expressionists to work in printmaking at periods throughout his career, Pollock began making lithographs in the 1930s that were realist in style and largely influenced by his teacher, Thomas Hart Benton.



**UNTITLED** CA 1946  
SILKSCREEN PRINT, BLACK ON BROWNISH PAPER  
21,6 X 14 CM | 8,5 X 5,51 IN | UNIQUE

# JULIAN ROSEFELDT

\*1965 IN MUNICH, GERMANY | LIVES AND WORKS IN BERLIN, GERMANY



Julian Rosefeldt frequently installs his films projected onto several screens simultaneously, carrying the viewer off into a surreal, theatrical world whose inhabitants are caught in the structures and rituals of everyday life. Despite their enigmatic subject matter and the precision of their production, Rosefeldt's films are charged with slapstick and satire. "This work," wrote Stephan Berg, "is succinct because it avoids political correctness and plays with the vocabularies of kitsch, inappropriateness, and exaggeration. It demonstrates what it really means to distort—in the best sense of the word—the world to a point where it is no longer recognizable."

Besides participating in numerous international group exhibitions he presented solo shows in galleries and art institutions worldwide, e.g. at Kunstmuseum Bonn (2009), Platform China Contemporary Art Institute, Beijing (2007), Haus der Kunst, Munich (2005), Kunst-Werke Berlin (2004), Hamburger Bahnhof, Berlin (2002) and the Herzliya Museum of Art, Tel Aviv, Israel (2001). His film *Lonely Planet*, for which he received the Filmstiftung NRW Award in the international competition of the KunstFilmBiennale Köln in 2007, has been shown at the "Cinéma Prospectif" of the Centre Pompidou in Paris (2009).



**DETONATION DEUTSCHLAND - DIPTYCH NO. IV** 1999  
BLACK AND WHITE PRINT, MOUNTED ON DIASEC  
EACH 120 X 90 CM | 47.24 X 35.43 IN  
NUMBER SIX FROM AN EDITION OF SIX PLUS 2 AP

**DETONATION DEUTSCHLAND - DIPTYCH NO. V** 1999  
BLACK AND WHITE PRINT, MOUNTED ON DIASEC  
EACH 90 X 120 CM | 35.43 X 47.24 IN  
NUMBER SIX FROM AN EDITION OF SIX PLUS 2 AP

# M A T T

# S A U N D E R S

\*1975 IN TACOMA, WASHINGTON, USA | LIVES AND WORKS IN  
BERLIN, GERMANY AND CAMBRIDGE, MASSACHUSETTS, USA

Matt Saunders' main sources of inspiration are old avant-garde films and television archives. He re-casts this cinematographic iconography into paintings. These hybrid forms interrogate how images live in different materials and in the viewer's experience.

Trained as a painter, Saunders' process is a painting/photography hybrid whose final form is a photographic print. At their most basic, his works begin with small ink on mylar sketches (4" x 5") derived from film and television stills. These mylar sketches are then used as negatives, either contact printed (laid directly on top of photo paper and then developed), or placed in an enlarger. As negatives, the mylar sketches are done in reverse-those parts which appear lighter in the photograph are darker on the painted negative and vice versa. Some of the larger images are contact printed using a large sheet of mylar to which Saunders has applied a variety of materials-oil paint, reflective metallic ink, cut paper, tape. Under a sheet of glass, the large mylar sketch is placed directly on the photo paper which is then exposed and developed.

Matt Saunders was born in 1975 in Tacoma (Washington, USA) and lives in Berlin and Cambridge (Massachusetts, USA), where he is a Visiting Lecturer at Harvard University. He studied at Harvard and at Yale University, where he trained as a painter. In 2010, he had a solo exhibition at the Renaissance Society, Chicago. His recent group exhibitions include: "Plot for a Biennial", 10th Sharjah Biennial (2011), "The Anxiety of Photography", Aspen Art Museum, Colorado (2011), "The more things change", San Francisco Museum of Modern Art (2010-2011), "Untitled (History Painting)", University of Michigan Museum of Art, Ann Arbor (2009), "Freeway Balconies", Deutsche Guggenheim, Berlin (2008), "Blind Date Istanbul", Sabanci Museum, Istanbul (2007).



FIELD	DAY	(CROWD),	VERSION	2	2010-2011
SILVER	GELATIN	PRINT	ON	FIBER-BASED	PAPER
102	X	148	CM		40.16 X 58.27
U	N	I	Q	U	IN E



**DANGER MAN (PENSIVE) #4** 2010-2011  
 SILVER GELATIN PRINT ON FIBER-BASED PAPER  
 148 X 102 CM | 58.27 X 40.16 IN  
 U N I Q U E



**PATRICK MCGOOHAN (CIGARETTE) #4** 2010-2011  
 SILVER GELATIN PRINT ON FIBER-BASED PAPER  
 148 X 102 CM | 58.27 X 40.16 IN  
 U N I Q U E

# CHI HARU

# SHIOTA

\*1972 IN OSAKA, JAPAN | LIVES AND WORKS IN BERLIN, GERMANY

The Japanese artist Chiharu Shiota creates textile constructions with a calligraphic character.

Like spider webs spreading unimpeded, the artist crosses and knots her threads from floor to ceiling and wall to wall. The space encompassing, energetic interventions build up a certain tension oscillating between secureness and endangerment. Everyday objects get captured by dense black cords as well and seem to leave only a receding memory of the object itself.

Chiharu Shiota studied at Kyoto Seike University (Japan), Canberra School of Art as well as in Braunschweig and at the UdK in Berlin in Germany with Marina Abramovic and Rebecca Horn. Her work was part in important exhibitions, museums and biennials worldwide, for example Neue Nationalgalerie Berlin, National Museum of Modern Art Tokyo, P.S.1/MoMA New York as well as the biennials Kwangyu, Yokohama, Lyon and Fukuoka.



**LIFE OF THREAD** SITE SPECIFIC  
INSTALLATION FOR THE EPHEMERAL 2011  
SEWING MACHINE, CHAIR, BLACK WOOL



<b>ZUSTAND</b>		<b>DES</b>	<b>SEINS</b>	<b>(GUITAR)</b>	2011
GUITAR,		METAL,		BLACK	THREAD
150	X	80	X	70	CM
59.06	X	31.5	X	27.56	IN



<b>ZUSTAND</b>		<b>DES</b>	<b>SEINS</b>	<b>(ELLIPSOID)</b>	2011
METAL,				BLACK	THREAD
HEIGHT:		80		CM	31.5
MAX	Ø	60		CM	23.62
					IN

# M I R O S L A V

\*1926 IN NETCICE, MÄHREN, CZECH REPUBLIC  
CZECH REPUBLIC,

# T I C H Y

| DIED IN KYJOV,  
IN 2011

In his photographs the Czech artist renders a whole universe of female figures. He captures women strolling through the city, sunbathing by the swimming pool, chatting with neighbours, or going shopping. Other women are photographed from the TV screen. Sometimes they are unaware of the observer, sometimes unopposed, sometimes angry. Their ankles, faces and torsos dominate the composition. In a nearly obsessive manner he takes close to one hundred photographs a day, equipped with archaically looking instruments that turn out to be self-made cameras. Build from scraps, such as metal plates, crown caps, rubber bands, cardboard, scotch tape, and plexi glass, his awkward yet masterful cameras display an ingenious inventiveness.

Often Miroslav Tichý applies intricate pencil drawings onto the surface of his photographs and frames them with sensitively designed passepartouts, thus enhancing their profound poetry. Due to the yearlong storage in his run-down house, a melancholic veil of stains has layered itself upon the photographs. Miroslav Tichý works in here an enigmatic and translucent atmosphere.

In the mid 1940s Miroslav Tichý attends the Academy of Arts in Prague, where he concentrates on drawing and painting. After the communist overthrow in 1948 the young and promising world of the artist begins to tremble. Not willing to subordinate himself to the political system and follow the dictates of Socialist Realism, he soon becomes an outsider. Lived in near isolation in his hometown of Kyjov, Tichý's prolific body of work has received public attention only in the last five years, first going on view in an exhibition by Harald Szeemann at the 2004 Seville Biennale, where Tichý's work won the "New Discovery Award." After this exhibition, the Tichý Ocean Foundation was founded on the artist's behalf by a group of trustees to preserve and exhibit Tichý's work, which has since been shown at major museums including the Centre Pompidou in Paris, the Kunsthaus Zürich and the International Center of Photography, New York.



**UNTITLED** (MT-INV-NO. 5/1/126) 1950S-1980S  
B/W PHOTOGRAPH; ARTIST'S FRAME 21 X 27,89 CM | 8,27 X  
10,98 IN | FRAMED 59,5 X 46 X 3,5 CM | 23,43 X 18,11 X 1,38 IN



**UNTITLED** (INV-NO 5/1/78) 1950S-1980S  
B/W PHOTOGRAPH ARTIST'S FRAME | 29,6 X 17,19 CM |  
11.65 X 6.77 IN | FRAMED 59,5 X 46 X 3,5 CM | 23.43 X 18.11 X 1.38 IN



**UNTITLED** (MT-INV-NO. 2/119/23) CA 1950S-1980S  
B/W PHOTOGRAPH; ARTIST'S FRAME 29,8 X 16,8 CM | 11.73 X 6.61 IN  
FRAMED 59,5 X 46 X 4 CM | 23.43 X 18.11 X 1.57 IN



**G R A Z I A**

\*1963 IN PADUA, ITALY | LIVES AND WORKS IN MILAN AND TURIN, ITALY

**T O D E R I**

Grazia Toderi likens her video projections to frescoes of light. She draws heavily on the experience from distant views of cities glowing at night to the zero-gravity ballets of space programs. Manipulating her imagery with computer animation, Toderi combines satellite and military footage with her own films and photographs in an effort to visualize the infinite.

The artist first gained critical attention in part as a result of her participation in "Aperto '93" at the 45th Venice Biennale. In recent years Toderi has participated in numerous important group exhibitions, in addition to having solo exhibitions in museums and exhibition spaces such as Frac Bourgogne in Dijon, Casino Luxembourg in Luxembourg, and Castello di Rivoli Museo d'Arte Contemporanea. In 2009 she has been invited to participate in the exhibition "Fare Mondi / Making Worlds...." She is now working on a challenging project that will be shown on the occasion of her solo exhibition at the Museo Serralves in Porto, in 2010.



**PULSE** **60XZ** 2009  
VIDEO PROJECTION, DVD, LOOP, COLOR, SOUND, VARIOUS DIMENSIONS  
NUMBER THREE FROM AN EDITION OF FIVE

**S U S A N**

\*1966 IN MONTRÉAL, CANADA | LIVES AND WORKS IN LONDON, UK

**T U R C O T**

Susan Turcot, who started out in film and installation work, has fashioned drawing into a complex language whose analogue would be a kind of writing which conjures up images that in their implied fullness attempt bravely to find a kind of wholeness that stands in contrast to the sound bite. The drawings have led Turcot back to sculpture, an earlier pursuit, in which large, mesh, topographical planes will hover and touch, suspended in a delicate balance. This delicate balance between destruction and stability seems to reside at the base of all of her work.

Born in 1966 in Montreal, Susan Turcot studied visual art and philosophy at Middlesex University in London. Her work has regularly been featured in solo and group exhibitions at Arndt & Partner since 1995. She has had further solo shows at Galería Helga de Alvear, Madrid (2000); Galerie Ursula Walbröl, Düsseldorf, and Galeria Luisa Strina, São Paulo (both 2007); and most recently her Drawings + Digital Animations was shown at the Illingworth Kerr Gallery | ACAD, Calgary. She took part in the 27th São Paulo Biennial in 2006 and in the 5th Montréal Biennial in 2007. Susan Turcot's work was on show in the group exhibition "Ad Absurdum - Energies of the Absurd from Classic Modernism to the Present", MARTa Herford - Museum of contemporary art and design, Herford. In 2011 her work will be shown in a group exhibition in the Falckenberg Collection, Hamburg / Phoenix Kulturstiftung.



**THE CHOICES WE MAKE** 2011  
MOBIL MADE OF IRON PIPE, CUT CAR TIRE, PLA-  
STIC CUP WITH DROP OF WATER AND STUFFED BIRD

# FRANZ

\*1947 IN VIENNA, AUSTRIA |

# WEST

LIVES AND WORKS IN VIENNA, AUSTRIA

Franz West had an early interest in sculpture. The so called "Paßstücke" were among his first body of works: freestanding, transportable, undefined forms made of plaster, papier mâché or metal which could be leaned or attached to the body as support, prosthesis or excrescence. Thus illustrating neurosis: "I believe, if one could see neurosis, this is how they would look like". Communication and interaction with and through his art is always a central topic of his work.

West studied at the Akademie der bildenden Künste, Vienna, at Bruno Gironcoli. First exhibitions followed in the 1980s. In 1993 he was commissioned to create the contribution for the Austrian Pavilion at the Venice Biennial. From 1992 to 1994 he was professor at the Städelschule, Frankfurt am Main. Numerous solo exhibitions of his work took place, for example at the Museum of Modern Art, New York (1997), Deichtorhallen, Hamburg (2002), Whitechapel Art Gallery, London (2003), Museum für angewandte Kunst (MAK), Vienna (2008) and in 2010 at the Museum Ludwig, Cologne, Museo d'Arte Contemporanea Donna Regina, Naples, Kunsthaus Graz, Graz. In 2011 he was awarded the lifetime achievement award at the Venice Biennial.



## NASEN-/PASSSTÜCK

STEAL, WOOD, CASTER, CA  
60 X 40 X 30 CM | 23.62 X 15.75 X 11.81 IN  
DISPERSION, LACQUER  
1980

# NICHOLAS VAN WOERT

\*1979 IN RENO, NEVADA | LIVES AND WORKS IN BROOKLYN, NEW YORK

Nicholas van Woert's works draw on the tools and rituals developed throughout Western Civilization. They simultaneously criticize and surrender to the built environment and our tendency towards territorial and material expansion. Van Woert believes in the semantics of material. Common materials are imbued with meaning through our daily relationship to them outside of the context of Art.

His practice is rooted in the artist's interest in architecture, ancient history, and nature. Growing up in Reno, Nevada situated the artist between the city's gaudy, over-accessorized buildings and the raw, unadorned natural landscape of the surrounding desert. The stark contrast between the way elements are made in nature with the landscape constantly changing through erosion and accretion and the way they are fabricated in the city provides both figurative and conceptual inspiration for Van Woert.

Nicholas van Woert holds an MA in Fine Arts from Parsons the New School for Design, New York and a BA in Architecture from the University of Oregon, Eugene.



**NOT** FIBERGLASS, 180 X 50 X  
**YET** STEEL, 50 CM |  
**TITLED** COAL, 70.87 X  
SLAG, 19.69 X  
2011 URETHANE, 19.69 IN

**Y A N G**

\*1956 FOSHAN,  
WORKS IN

GUANGDONG PROVINCE,  
PARIS, FRANCE AND

**J I E C H A N G**

CHINA | LIVES AND  
HEIDELBERG, GERMANY

Taoism gave Yang Jiechang a mental and spiritual language in which to construct his work. He chose to renounce all colour, all representation, all allusion, all symbolism. Painting only in Chinese ink, and layered in places with collaged rice paper, the pictures themselves seem black across the entire surface. However, they are not uniformly so - the collaged, textured sections pick up and reflect light, while the flatter, dark edges absorb it. The simplicity of the form is rich, allowing both darkness and light to come together on a single surface.

Yang Jiechang studied at the Institute of Popular Art in Foshan, and later in Peking. In 1982 he was appointed teacher at the Academy of Arts, Canton. His training was principally in traditional Chinese painting, and the ancient technique of collage on paper. Most important, says Yang Jiechang, is that "the process of the work and its results are a kind of meditation, a kind of self-accomplishing. What they reflect and express for the recipient also belongs to the realm of meditation".



**TWO CLOUDS** 20.03.2003 2003  
INK AND MINERAL COLOURS ON SILK MOUNTED ON CANVAS  
130 X 72 CM | 51.18 X 28.35 IN

