

# Art | Unlimited



## RICCI ALBENDA

Title | **Open Universe (Indra)**, 2011  
Media | Willow, Tyrec, Nylon; dimensions variable

Artist | Ricci Albenda, \*1966, New York, NY, United States  
Lives and works in New York, NY, United States

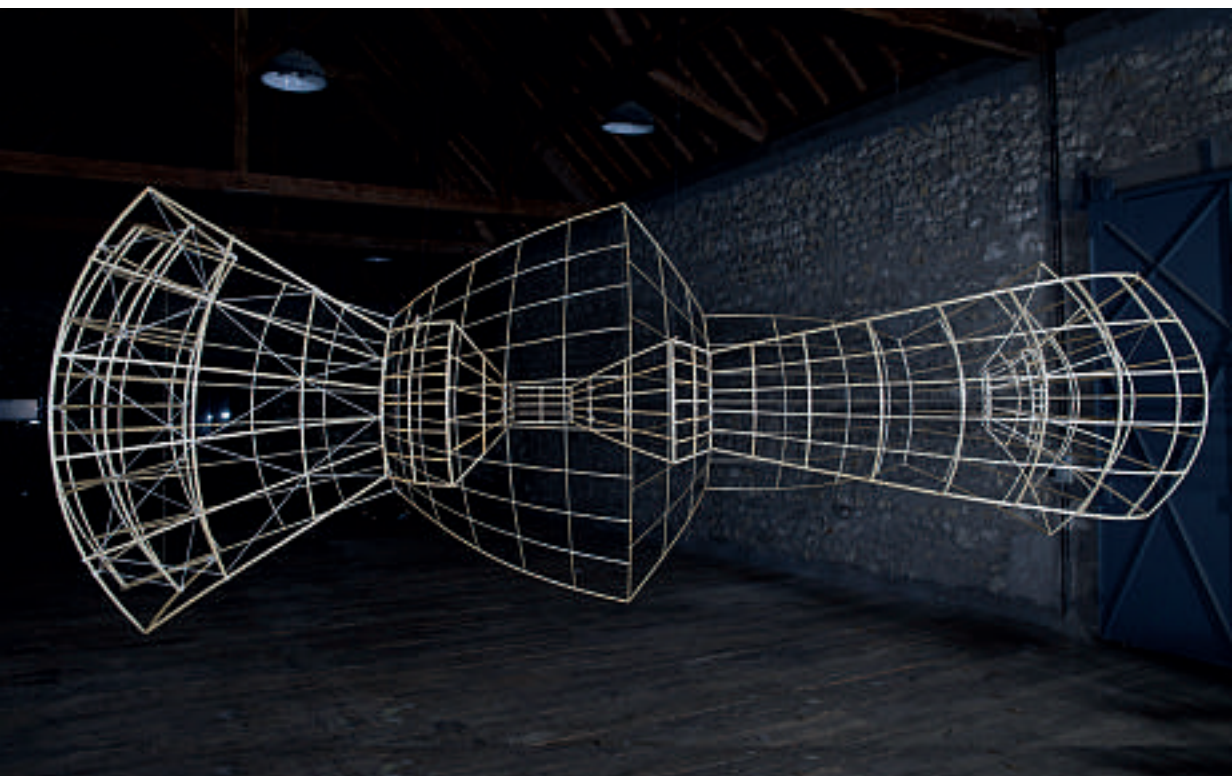
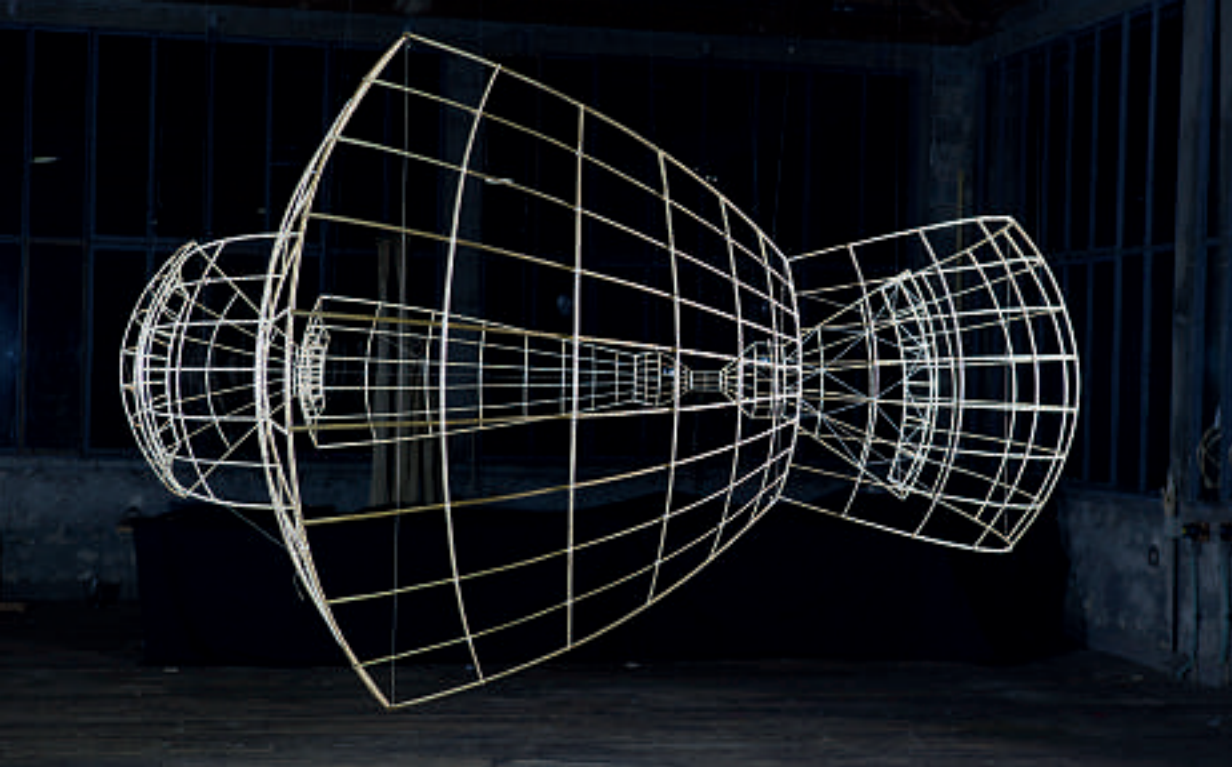
Gallery | **Kreps**

Andrew Kreps Gallery  
US-New York, NY 10011 | 525 West 22nd Street  
Phone +1 212 7418849 | Fax +1 212 7418163  
contact@andrewkreps.com | www.andrewkreps.com  
Directors | Andrew Kreps, Liz Mulholland, Timo Kappeller

Artwork Description | At Art Unlimited the Andrew Kreps Gallery is showing Ricci Albenda's most recent large-scale sculpture, which he completed in December 2011 while doing a residency at the Atelier Calder in Saché, France.

Representing a three-dimensional drawing centered around a vanishing point, the work consists of a singular hanging sculpture. The 'drawing' element of the sculpture reveals an inverted architectural space, which follows an endless horizon line while simultaneously referring to a single vanishing point – as in traditional perspective drawing. The 'lines' of the drawing, made from thin bent willow ribs, compose a fictionalized architectural space whose mode of abstraction is analogous to a fish-eye lens.

*Open Universe (Indra)*, 2011  
Installation views, Atelier Calder,  
Saché, December 2011



## ART & LANGUAGE

Title | **Portraits and a Dream**, 2009

Media | Installation: printed paper and mixed media, 2 parts, part 1: 131 pages of 32 lines of text each printed on grey A3 paper plus 1 blank page, part 2: 131 sets of paper and cotton 'paperchains' consisting of 15 links, suspended on cables

Artists | Art & Language, founded in 1968  
Live and work in the United Kingdom

Gallery | **Lisson**

Lisson Gallery  
GB-London NW1 5DA | 29 & 52-54 Bell Street  
Phone +44 20 77 24 27 39 | Fax +44 20 77 24 71 24  
contact@lissongallery.com | www.lissongallery.com  
Directors | Nicholas Logsdail, Greg Hilty, Annette Hofmann, Alex Logsdail,  
Sam Chatterton Dickson

Artwork Description | Working with performance, installation, painting, sculpture, music, and text, Art & Language have sought to subvert easy categorization, thereby resisting cultural assimilation since their inception in 1968. Rejecting high Modernism's exaltation of pure abstraction and specialization, reification of the individual and self-expression, Art & Language's collaborative, questioning, and self-critical work eliminates the single author in favor of the collective, defies distinct genre definitions, and continues to question how to view, understand, and interpret art.

*Portraits and a Dream* is one of a series of approximately twenty works by Art & Language that take their title and formal structure from the 1953 Jackson Pollock painting, *Portrait and a Dream*. Art & Language began using Pollock as a stylistic reference point in the 1980s in a series of re-workings of famous paintings by other artists. The wall texts consist of fragments from published Art & Language works from the last ten years. The paperchains are made from grey paper reinforced by cotton fabric and printed with a second copy of the wall texts: each garland of fifteen links corresponds to one thirty-two line page of the text that has been fixed to the wall.



...the action enabled it to assume a  
...the authority of the older

...ment that the rising culture has been  
...mous, driven by the desire to

...is threatening to the world  
...rather than a 'profession' of

...be relatively powerful because  
...The prospect that a profession

...the increasing

...the 1940s and was thus a  
...the guiding impulse to

...at first is the representative work  
...the authentic source of the

...the

...the

...the

## PHYLLIDA BARLOW

Title | **untitled: stage**, 2011

Media | Timber, polystyrene, paint; overall dimensions: 129 $\frac{7}{8}$ x531 $\frac{1}{2}$ x196 $\frac{7}{8}$  inches,  
330x1350x510cm

Artist | Phyllida Barlow, \*1944, Newcastle upon Tyne, United Kingdom  
Lives and works in London, United Kingdom

Gallery | **Hauser&Wirth**

Stand Phone +41 61 6995044

Hauser&Wirth

CH-8005 Zürich | Limmatstrasse 270

Phone +41 44 4468050 | Fax +41 44 4468055

zurich@hauserwirth.com | www.hauserwirth.com

Artwork Description | For over four decades, Barlow has created anti-monumental sculptures from inexpensive, low-grade materials such as cardboard, fabric, plywood, polystyrene, scrim, and cement. Barlow's sculptural practice is centered on her experimentation with these materials and the process of re-contextualizing them to create large-scale, three-dimensional collages.

The sculptures are reminiscent of stereotypical architectural forms encountered every day in the city: street furniture, garbage that has been left out for collection, deserted building sites, fences, bollards, and street signage. Her constructions are often crudely painted in industrial or synthetic colors, resulting in abstract, seemingly unstable forms: the seams of their construction are left completely visible, revealing the dynamics of their making.

Like the urban environment from which they are drawn, Barlow's sculptures are not passive emblems, but instead active objects that swallow their surroundings and provoke a direct relationship with the viewer. Her recent *untitled: stage* (2011) stems from a body of work that takes the form of a platform.

*untitled: stage*, 2011  
Installation views, *Sculptural Acts*,  
Haus der Kunst, Munich, 2011





## NINA BEIER

Title | **Tragedy**, 2011  
Media | Persian rug, dog; edition of 3

Artist | Nina Beier, \*1975, Copenhagen, Denmark  
Lives and works in Berlin, Germany

### Galleries | **Bartlett**

Mobile +44 77 71 80 36 06

Laura Bartlett Gallery  
GB-London WC1N 2JG | 10 Northington Street  
Phone +44 20 74 04 92 51 | Fax +44 20 74 30 17 31  
mail@laurabartlettgallery.com | www.laurabartlettgallery.com  
Directors | Laura Bartlett, Madeleine Martin

### **Monclova**

Mobile +52 1 55 18 00 41 50

Proyectos Monclova  
MX-11850 México D.F. | General Antonio Leon 31, San Miguel Chapultepec  
Phone +52 55 47 54 35 46  
info@proyectosmonclova.com | www.proyectosmonclova.com  
Director | José García

### **Standard (Oslo)**

Mobile +47 917 074 29

Standard (Oslo)  
NO-0352 Oslo | Hegdehaugsveien 3  
Phone +47 22 60 13 10 | Fax +47 22 60 13 11  
info@standardoslo.no | www.standardoslo.no  
Director | Eivind Furnesvik

Artwork Description | Three-dimensional artworks have traditionally been made of robust materials, not due to any inherent ease of manipulation, but because of their ability to outlive us, to be outside time.

*Tragedy* is a performance in which a dog is given the instruction to 'play dead' on a Persian rug. The dog lies in an immobile pose. The result is an absurd, theatrical gesture in which, for a moment, the pet becomes a still life. A sense of melancholy pervades as the dog unknowingly performs its own end, and we are reminded of the staged artificial nature of an exhibition. This curious piece is a striking example of Beier's exploration of display: In this case, the animal is both itself and its own indexical image.

Beier has addressed this relationship as well in the animal prints often found in the *Portrait Mode* series, which play with the space between the animated and the frozen. Highly self-aware, Beier's work captures living material and makes it into an image, the real is made into a representation that brings to the fore the temporary state of the exhibition and, indeed, the artwork.





## WALEAD BESHTY

Title | **Copper Surrogate (Wall Work: February 10-17, 2011, Malmö, Sweden, June 13-20, 2011, Madrid, Spain), 2011-ongoing**

Media | 9 works total, polished copper and wood; each 116x46x2 inches,  
294.6x116.8x5.1 cm

Artist | Walead Beshty, \*1976, London, United Kingdom  
Lives and works in Los Angeles, CA, United States

Galleries | **Dane**

Thomas Dane Gallery  
GB-London SW1Y 6BN | 11 Duke Street, St. James's  
Phone +44 20 79 25 25 05 | Fax +44 20 79 25 25 06  
info@thomasdane.com | www.thomasdane.com  
Director | Thomas Dane, François Chantala, Martine d'Anglejan-Chatillon

### **Regen Projects**

Regen Projects  
US-Los Angeles, CA 90069 | 633 North Almont Drive  
Phone +1 310 276 54 24 | Fax +1 310 276 74 30  
office@regenprojects.com | www.regenprojects.com  
Director | Shaun Caley Regen, Jennifer Loh, Heather Harmon

Artwork Description | Walead Beshty's work draws upon, subverts, and redefines traditional artistic categories – mining the gap between the aesthetic object and the material processes through which it is created. The *Copper Surrogate* works evolved out of the artist's exploration into and re-writing of the historical, conceptual, and formal tenets of the photographic medium. Produced from uncoated mirror-polished copper, and built to the standard sheet size of raw copper in the original exhibited country, these works are activated and altered by the installers who handle the works during the installation and de-installation process. The surface of copper is highly reactive – direct touch causes ongoing oxidization that manifests in a range of colors and surface accretions, the old marks providing the ground for the more recent. Rooted in the core principles of Beshty's practice, these works create an aesthetic index of the unseen processes that support an artwork's exhibition.

These works were first installed and exhibited in *Walead Beshty: A Diagram of Forces* that opened at the Malmö Konsthall, Malmö, in 2011 and traveled to the Centro de Arte Dos de Mayo, Madrid. This is the third presentation of the work.

*Copper Surrogate (Wall Work:  
February 10-17, 2011, Malmö,  
Sweden, June 13-20, 2011,  
Madrid, Spain), 2011-ongoing  
Detail*



## CHRIS BURDEN

Title | **Curved Bridge**, 2003

Media | Stainless steel reproduction Mysto Type I Erector parts, wood base;  
8 feetx32 feet 6 inchesx4 feet 9 inches, 240x990x145 cm; edition of 3

Artist | Chris Burden, \*1946, Boston, MA, United States  
Lives and works in Topanga, CA, United States

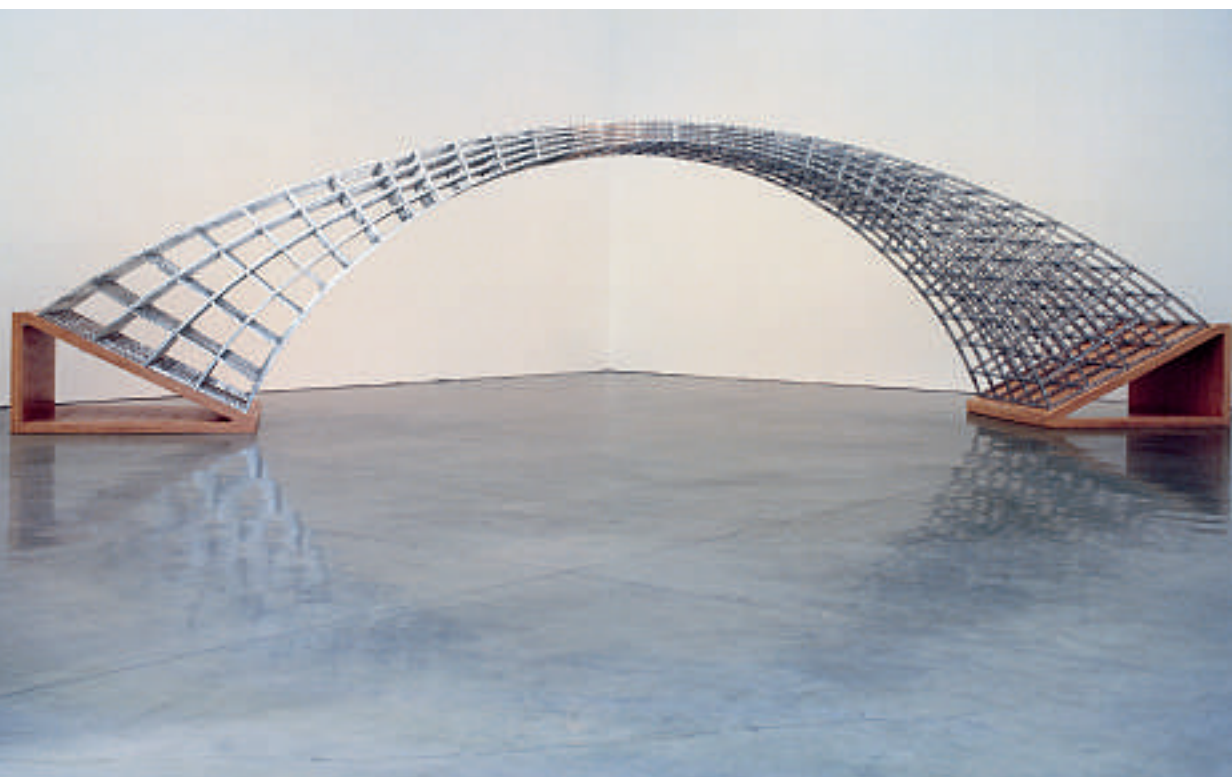
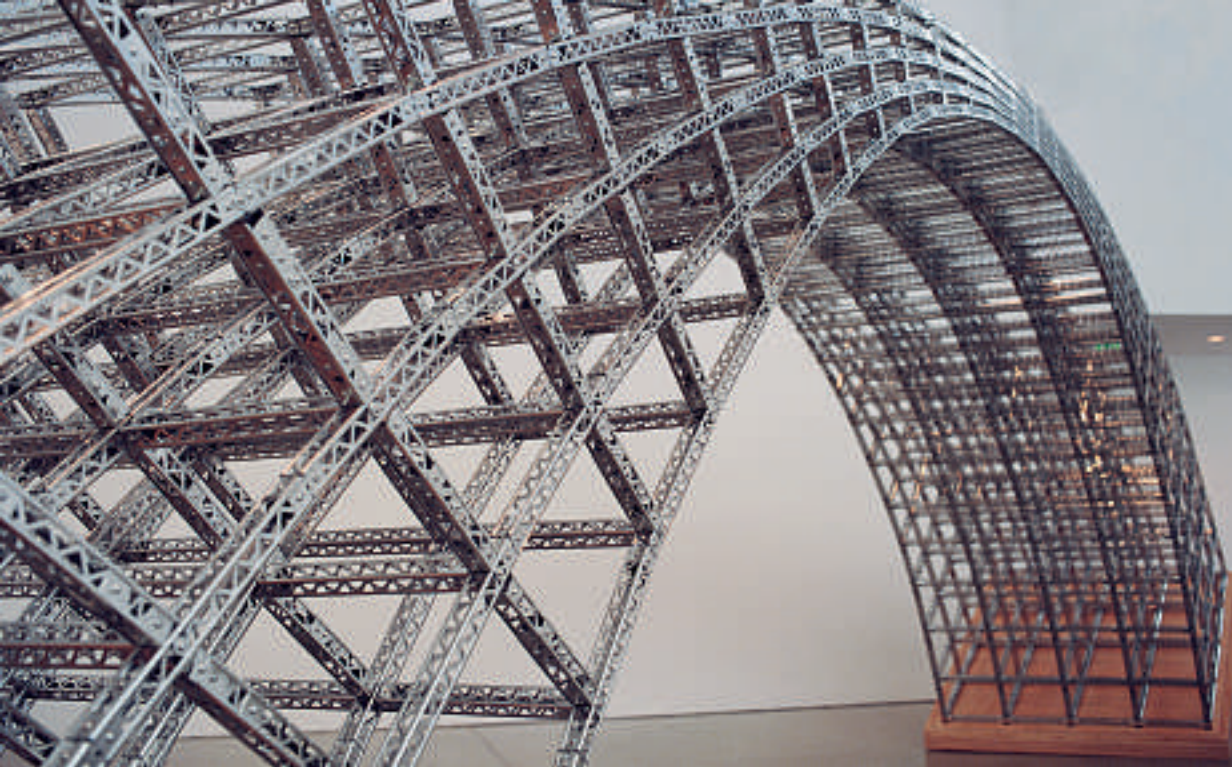
Gallery | **Krinzinger**

Galerie Krinzinger  
AT-1010 Wien | Seilerstätte 16  
Phone +43 1 513 30 06 | Fax +43 1 513 30 06 33  
galeriekrinzinger@chello.at | www.galerie-krinzinger.at  
Directors | Ursula Krinzinger, Thomas Krinzinger

Artwork Description | 'The *Curved Bridge* is a sculptural metaphor of an elegant bridge. The gossamer bridge uses the basic Mysto Type I Erector parts in a radical fashion, starting with a massive base and soaring upwards to a narrow, delicate summit. The bridge is composed of over 10,000 girders, woven together in a dense and complex grid.

The edition of the *Curved Bridge* is built using reproduction Mysto Type I Erector parts (a very early, 1913, metal toy construction system), fabricated in stainless steel for greater strength and corrosion resistance. The Mysto Type I Erector system is based on a single girder, complete with rivet detailing. A box beam can be formed using 4 girders and 2 nuts and 2 bolts. This strong, but light, box beam is the basis for the entire building system. With just a few basic parts, it is much simpler, though less versatile, than the Meccano and Erector construction systems.' (Chris Burden)







## TOM BURR

Title | **Room 4**, 2012  
Media | Patinated bronze; edition 1 of 3

Artist | Tom Burr, \*1963, New Haven, CT, United States  
Lives and works in New York, NY, United States

Galleries | **Bortolami**  
Mobile +1 646 522 3978  
  
Bortolami  
US-New York, NY 10011 | 520 West 20th Street  
Phone +1 212 727 2050 | Fax +1 212 727 2060  
info@bortolamigallery.com | www.bortolamigallery.com  
Directors | Stefania Bortolami, Christine Messineo, Charles Libeert

### Modern Art

Stuart Shave/Modern Art  
GB-London W1W 8DF | 23/25 Eastcastle Street  
Phone +44 20 7299 7950 | Fax +44 20 7299 7951  
info@modernart.net | www.modernart.net  
Directors | Stuart Shave, Jimi Lee, Kirk McInroy, Ryan Moore

### Neu

Mobile +49 172 302 3550  
  
Galerie Neu  
DE-10115 Berlin | Philippstrasse 13  
Phone +49 30 285 7550 | Fax +49 30 281 0085  
mail@galerieneu.com | www.galerieneu.com  
Directors | Alexander Schröder, Thilo Wermke

### Noero

Mobile +39 335 6250 9577  
  
Galleria Franco Noero  
IT-10124 Torino | Via Giulia di Barolo, 16/D  
Phone +39 011 882208 | Fax +39 011 1983 7408  
info@franconoero.com | www.franconoero.com  
Director | Franco Noero

### Rech

Almine Rech Gallery  
FR-75003 Paris | 19, rue de Saintonge  
Phone +33 1 4583 7190 | Fax +33 1 45 70 91 30  
contact.paris@alminerech.com | www.alminerech.com  
Directors | Carlos Cardenas, Amélie Reisinger

Artwork Description | *Room 4* was conceived as a memorial to memorials. Cast in bronze, it is a record of a room that would otherwise be erased from view if not for the intense light of Jim Morrison's celebrity, a room he rarely left shortly before his death in 1970. The public scrutiny Morrison attracted resulted in numerous written accounts, photographs, and video recordings of the small nondescript room in the (now renovated) Hotel de Medicis in Paris.

*Room 4*, 2012  
Work in progress, Fondation Huguenin, Vézélise



## PIER PAOLO CALZOLARI

Title | **Untitled**, 1970-1994

Media | Mixed media, single large-scale freestanding sculpture with 6 found mattresses, lead, freezing structure with refrigerator motors; 240x800x80 cm

Artist | Pier Paolo Calzolari, \*1943, Bologna, Italy  
Lives and works in Fossombrone, Italy

Galleries | **Bernier/Eliades**

Bernier/Eliades  
GR-11851 Athens | 11 Eptachalkou  
Phone +30 210 341 39 35-7 | Fax +30 210 341 39 38  
bernier@bernier-eliades.gr | www.bernier-eliades.gr  
Directors | Marina Eliades, Jean Bernier

### **Boesky**

Marianne Boesky Gallery  
US-New York, NY 10011 | 509 West 24th Street  
Phone +1 212 680 98 89 | Fax +1 212 680 98 97  
info@marianneboeskygallery.com | www.marianneboeskygallery.com  
Directors | Adrian Turner, Annie Rana, Serra Pradhan, Brad Waywell

### **Tucci Russo**

Mobile +39 335 627 15 04  
Tucci Russo Studio per l'Arte Contemporanea  
IT-10066 Torre Pellice (Torino) | Via Stamperia 9  
Phone +39 01 21.95 33 57 | Fax +39 01 21.95 34 59  
gallery@tuccirusso.com | www.tuccirusso.com  
Directors | Antonio Tucci Russo, Elisabetta Di Grazia

Artwork Description | The work consists of six white mattresses filled with swan's down and supported upright on a surface of lead with a refrigerating mechanism. The mattresses are bound by metal strips at different heights and each has a discrete stand; the base consists of layers of soft lead arranged in a composition on the floor. The refrigerating mechanism freezes the metal strips binding each mattress so that a layer of frost forms over their surface, a poetic intervention which makes use of a 'poor' material.

The practice of incorporating frost in sculpture has proven integral to the work of Pier Paolo Calzolari throughout the evolution of his career. This particular piece is historic: It was conceived in 1970 during the period in which Calzolari first became involved in Arte Povera, a year after his landmark text 'La Casa Ideale' was published. This work led Calzolari to produce an extended cycle of works using refrigeration, like *Oroscopo come progetto della mia vita* and the *Gesti Series*, in which the formation of frost is used to illustrate the passage of time through the alchemical transformation of matter.

The raw materials the artist has chosen (such as fire, ice, lead, tin, salt, moss, tobacco) are thus granted a life – and universe – of their own, to reach an emotional plane of purely formal aesthetic experience. Through its extreme scrutiny of the ethereality of everyday physical matter, this simple gesture of freezing a familiar object succeeds in condensing meaning to realize the abstraction of thought.



## VALENTIN CARRON

Title | **They I you he we**, 2012  
Media | Wrought iron; 393¾ inches, 1000 cm

Artist | Valentin Carron, \*1977, Martigny, Switzerland  
Lives and works in Martigny, Switzerland

### Galleries | **303 Gallery**

303 Gallery  
US-New York, NY 10011 | 547 West 21st Street  
Phone +1 212 255 11 21 | Fax +1 212 255 55 63  
info@303gallery.com | www.303gallery.com  
Directors | Lisa Spellman, Mari Spirito, Barbara Corti, Cristian Alexa

### **Presenhuber**

Galerie Eva Presenhuber  
CH-8005 Zürich | Diagonal Building, Maag Areal, Zahnradstrasse 21  
Phone +41 43 444 70 50 | Fax +41 43 444 70 60  
info@presenhuber.com | www.presenhuber.com  
Directors | Eva Presenhuber, Markus Rischgasser

Artwork Description | Valentin Carron's work *They I you he we* presents a sad serpent, hanging from the metal beam in the hall, with the monstrous peculiarity of possessing two heads, one at each end of its body. The two heads are not in the same position: one appears lifeless, looking downwards, dangling just centimeters from the floor; the other has more of a defensive and, thus, aggressive attitude and slowly 'flies' at around 130-140 cm, level with the vital organs (heart, lungs, liver) of the viewer. This Siamese creature is presented as a somber, drooping mobile – made of wrought iron, synthesized in the Art Nouveau style.





## DAVID CLAERBOUT

Title | **Orchestra**, 2011

Media | Laserchrome transparency mounted on opal matt Diasec in aluminum lightbox;  
image: 154x301 cm, lightbox: 155x302x18 cm; edition of 5

Artist | David Claerbout, \*1969, Kortrijk, Belgium  
Lives and works in Antwerp, Belgium, and Berlin, Germany

Galleries | **Hauser & Wirth**

Stand Phone +41 61 6995044

Hauser & Wirth

CH-8005 Zürich | Limmatstrasse 270

Phone +41 44 4468050 | Fax +41 44 4468055

zurich@hauserwirth.com | www.hauserwirth.com

### **Lambert**

Yvon Lambert

FR-75003 Paris | 108, rue Vieille-du-Temple

Phone +33 1 42 71 09 33 | Fax +33 1 42 71 87 47

paris@yvon-lambert.com | www.yvon-lambert.com

Directors | Yvon Lambert, Olivier Bélot, Séverine Waelchli, Nicolas Nahab,  
Mélanie Meffrer-Rondeau, Eléonore Lambertie, Luisa Lagos

### **Szwajcer**

Mobile +32 475 44 11 27

Galerie Micheline Szwajcer

BE-2000 Antwerpen | Verlatstraat 14

Phone +32 3 237 11 27 | Fax +32 3 238 98 19

contact@gms.be | www.gms.be

Director | Micheline Szwajcer

Artwork Description | Although the Belgian artist David Claerbout studied painting, he is known for his photographic installations and video works, which deal with the experience of time and place and the incapability of the representation of a specific moment: the failure, indeed, of any form of visual reproduction to completely capture 'reality.' Claerbout's *Orchestra*, a large lightbox, singles out a specific theatrical moment that has been suspended in silence. This lightbox is akin to the series *Nocturnal Lightboxes* (1999), *Venice Lightboxes* (2000), and *Nightscape Lightboxes* (2002/03).

The spectator of the work enters into a completely darkened room to gradually make out an object hanging on the wall, the lightbox. Slowly adapting to the dark surroundings, one sees the dimly lit profile of an orchestra conductor whose stare is directed back to the spectator. The orchestra is not visible here, having been cropped out by the camera angle. As one's eyes adapt steadily, it becomes apparent that the audience has focused their gaze on the spectator so that he or she feels like an intruder on the performance.



## HANNE DARBOVEN

Title | **Der Sand**, 1979

Media | Handwriting in ink on 456 sheets of glassine paper; 29.5x21 cm each, framed 31x22.5 cm each, total dimensions variable

Artist | Hanne Darboven, 1941-2009

Born in Munich, Germany; died in Hamburg, Germany

Gallery | **Kewenig**

Mobile +49 171 4448467

Kewenig Galerie

DE-50667 Köln | Appellhofplatz 21

Phone +49 221 9649050 | Fax +49 221 96490529

info@kewenig.com | www.kewenig.com

Director | Michael O. Kewenig

Artwork Description | Hanne Darboven is one of the most influential artists of the past decades. In 1966, she moved to New York for two years, where she came into contact with the leading artists of the then-emerging Conceptual and Minimal Art movements. It was during this time that she began her series of *Constructions*, the basic, systematic structure that would set the tone for her entire oeuvre.

*Der Sand* (The Sand) comprises 456 pages of handwriting in ink on transparent paper representing each day of the year 1979. Beginning with an investigation of the word 'sand' the artist transcribed all entries on the word found in the German Brockhaus Encyclopaedia: George Sand, sandbox, sandglass, etc. From 'sand-glass,' Darboven switches to the headword 'Chronos,' which leads her to 'chronology,' 'writing,' and 'Hiroshima,' which in turn leads her to texts on current political events in the German weekly magazine *Der Spiegel*. Other pages are filled with slanting lines, reminiscent of handwriting but completely void of content, meaning, and syntax. Such 'handwriting' also bears witness to a temporal process. As in all of Darboven's works, the writing in *Der Sand* plays a dual role, namely, as an independent, legible transcription of an actual text and as handwriting as such.





## VERNE DAWSON

Title | **The Old Mill Calendar**, 2011

Media | 4 parts, acrylic house paint on canvas tarp; each 120<sup>1</sup>/<sub>8</sub> x 144<sup>1</sup>/<sub>8</sub> inches, 305 x 366 cm

Artist | Verne Dawson, \*1961, Meridianville, AL, United States

Lives and works in New York, NY, United States

Galleries | **Brown**

Gavin Brown's enterprise

US-New York, NY 10014 | 620 Greenwich Street

Phone +1 212 627 5258 | Fax +1 212 627 5261

gallery@gavinbrown.biz | www.gavinbrown.biz

Directors | Gavin Brown, Corinna Durland, Lucy Chadwick

### **Presenhuber**

Galerie Eva Presenhuber

CH-8005 Zürich | Diagonal Building, Maag Areal, Zahnradstrasse 21

Phone +41 43 444 7050 | Fax +41 43 444 7060

info@presenhuber.com | www.presenhuber.com

Directors | Eva Presenhuber, Markus Rischgasser

Artwork Description | Increasingly well-known since the mid-1980s, Verne Dawson's painting focuses on the history of humankind's evolution. The universal manner in which the artist views and examines the world (with positively anthropological zeal) is evident in his complex cycles of works. *The Old Mill Calendar*, a room-filling work conceived as a mural, consists of four large-format canvases. Where the individual panels meet, colors and forms spill over from one pictorial space into the next, presenting the viewer with a cycle that describes the path of life on earth from darkness to light, from low to high tide, from winter to summer, from happiness to misery, and from birth to death.



## JEREMY DELLER

Title | **Exodus**, 2012

Media | 3D digital video projection; 6 min; edition of 3

Artist | Jeremy Deller, \*1966, London, United Kingdom

Lives and works in London, United Kingdom

Galleries | **Art: Concept**

Mobile +33 614 48 67 45

Art: Concept

FR-75003 Paris | 13, rue des Arquebusiers

Phone +33 153 60 90 30 | Fax +33 153 60 90 31

info@galerieartconcept.com | www.galerieartconcept.com

Director | Olivier Antoine

### **Brown**

Gavin Brown's enterprise

US-New York, NY 10014 | 620 Greenwich Street

Phone +1 212 627 52 58 | Fax +1 212 627 52 61

gallery@gavinbrown.biz | www.gavinbrown.biz

Directors | Gavin Brown, Corinna Durland, Lucy Chadwick

### **Modern Institute**

The Modern Institute/Toby Webster Ltd

GB-Glasgow G1 5QN | 14-20 Osborne Street

Phone +44 141 248 37 11 | Fax +44 141 552 59 88

mail@themoderninstitute.com | www.themoderninstitute.com

Directors | Toby Webster, Andrew Hamilton

Artwork Description | In 2003, Jeremy Deller filmed the flight of millions of bats swarming out of a cave. This 6-minute sequence formed the climax of his Turner-prize winning *Memory Bucket*, a documentary-style film, which he refers to as a 'video diary' of his 10-week journey through Texas during the Bush era.

In 2011, he returned to Texas to make a 3D film of this hallucinatory and fascinating vision. He went to the Frio and Bracken caves, the latter being home to the largest colony of bats in the world, nearly 20 million.

The viewer takes part in a kind of shamanic, immersive and contemporary trip, halfway between animal documentary and experimental music. Indeed, contrary to popular belief, bats are not blind, but they navigate the dark by means of echolocation; they make high-frequency sounds as they fly to create a sonic map of their surroundings by listening to the echoes. The effect of this, for them, is similar to 3D vision.

The flight of the bats illustrates the permanence and the resilience of the natural world over thousands of years, in contrast to the transience of current socio-political events. The film unfolds in a kind of ballet both visual and sonorous, both celebratory yet melancholy.



## BRICE DELLSPERGER

Title | **Body Double 27 (After 'In a Year with 13 Moons')**, 2010

Media | HD video, 3-channel video projection, sound, loop; 8 min 15 sec; edition of 5;  
in collaboration with ECAL, Lausanne

Artist | Brice Dellsperger, \*1972, Cannes, France  
Lives and works in Paris, France

Galleries | **Air de Paris**

Mobile +33 6 31 76 39 83

Air de Paris

FR-75013 Paris | 28-32, rue Louise Weiss

Phone +33 1 44 23 02 77 | Fax +33 1 53 61 22 84

fan@airdeparis.com | www.airdeparis.com

Directors | Florence Bonnefous, Edouard Merino

### Team

Team Gallery

US-New York, NY 10013 | 83 Grand Street

Phone +1 212 279 92 19 | Fax +1 212 279 92 20

office@teamgal.com | www.teamgal.com

Directors | José Freire, Miriam Katzeff

Artwork Description | *Body Double 27* is a rhythmic three-channel projection of a scene taken from the film *In einem Jahr mit 13 Monden (In a Year with 13 Moons, 1978)* by mythic German director Rainer Werner Fassbinder. Dellsperger filmed 21 students, male and female, as they re-enacted an emotional breakdown experienced by the film's lead character, a transvestite named Elvira, in a video arcade.

Dellsperger's looping fragments form an unrelenting examination of the universality of desire and unrequited love, and a parody of clichés associated with loneliness and drag culture. Yet, despite its tragicomic bent, it achieves an unmistakable humanity.

The film is the latest from Dellsperger's ongoing series *Body Double*, titled after the iconic postmodern thriller of the same name by Brian De Palma, and referring to the concept of the body double, or the uncredited actor stand-in, in commercial feature films. The ongoing series continues the artist's longtime fascination with issues of the psychosexual in contemporary cinema.





## PHILIP-LORCA diCORCIA

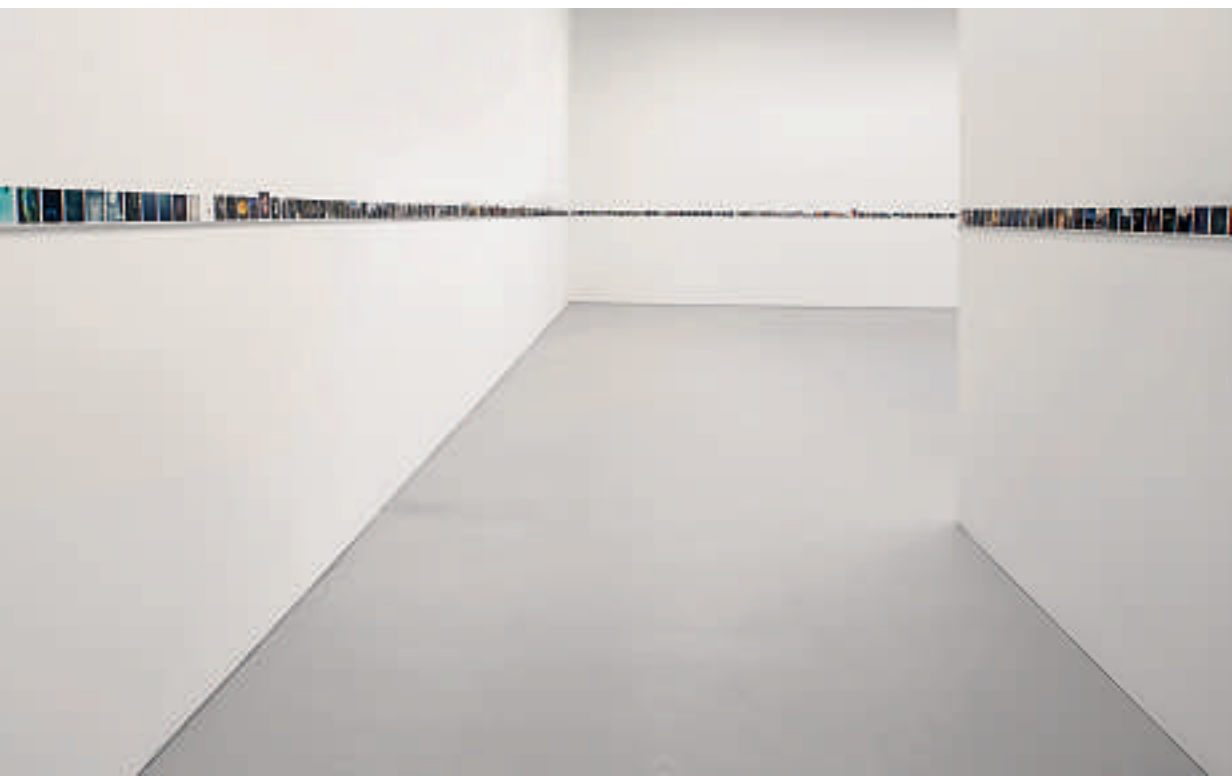
Title | **Thousand**  
Media | 1,000 Polaroids mounted on aluminum

Artist | Philip-Lorca diCorcia, \*1951, Hartford, CT, United States  
Lives and works in New York, NY, United States

Gallery | **Zwirner**  
Mobile +1 917 297 8234  
David Zwirner  
US-New York, NY 10011 | 525 West 19th Street  
Phone +1 212 727 2070 | +1 212 517 8677 | Fax +1 212 727 2072 | +1 212 517 8959  
information@davidzwirner.com | www.davidzwirner.com  
Directors | Kristine Bell, Angela Choon, Justine Durrett, Bellatrix Hubert, Greg Lulay,  
Ales Ortuzar, Hanna Schouwink

Artwork Description | Philip-Lorca diCorcia is known for creating images balanced precariously between documentary and staged photography, fact and fiction. *Thousand* comprises 1,000 Polaroid photographs and spans close to twenty-five years of the artist's career, from the late 1970s to the early 2000s. The work offers a distinctive vantage point into diCorcia's sensibility and visual preoccupations. The linear sequencing of the images reveals a deeply personal associative logic and artistic journey that encapsulates a multitude of information and experiences encountered over the course of a lifetime.

Since diCorcia uses the Polaroid both as a method of documenting his life and surroundings and as test shots for his larger format photographs, *Thousand* includes images from some of the artist's most recognized bodies of work (such as *Hustlers*, *Streetwork*, *Heads*, *Lucky Thirteen*), interspersed with intimate scenes of friends, family, and lovers; self-portraits; double-exposures; and records of the quotidian.



## JIMMIE DURHAM

Title | **Homage to Luis Buñuel**, 2012  
Media | Installation

Artist | Jimmie Durham, \*1940, Washington, AR, United States  
Lives and works in Rome, Italy, and Berlin, Germany

Gallery | **kurimanzutto**  
Mobile +52 55 52 86 30 59

kurimanzutto  
MX-11850 México D.F. | Gob. Rafael Rebollar 94, Colonia San Miguel Chapultepec  
Mobile +52 55 52 86 30 59 | Fax +52 55 52 56 24 08  
daniela@kurimanzutto.com | www.kurimanzutto.com  
Directors | Mónica Manzutto, José Kuri

Artwork Description | The underside of architecture, an 'anti-architecture' is what the artist calls it, an assemblage of 'a bunch of European objects' cobbled together on-site. Jimmie Durham's *Homage to Luis Buñuel* perilously teeters, it's about to topple. Car parts, lumber, shoes, books, photos, animal horns (etcetera, with the emphasis in this list on the etcetera) are compiled together in a form that resembles a hut, but it's more of a non-hut hut, the negation of a thing, the idea of a thing without being the thing itself, an invention, an approximation.

*Untitled (Free-form Construction)*,  
2012  
Ink on cotton paper, 32x24 cm

ANOTHER REFRIGERATOR  
 ANIMAL HORNS & BONES  
 MARBLE STATUARY  
 OIL BARRELS  
 LARGE TIRES  
 A FANCY CHAIR  
 CONSTRUCTION LUMBER  
 TREE PARTS  
 METAL AND PVC PIPE  
 FLORAL-PATTERN DISHES  
 CAR PARTS  
 SHOES  
 STONES  
 BOOKS  
 PHOTOS  
 PICTURE FRAMES  
 A VIOLIN  
 A FILM PROJECTOR  
 MACHINERY PARTS



The idea is a free-form construction with an interior  
 and an exterior, made of a condensed bunch of European  
 objects and material. (see previous partial list) not a  
 shed or hut, but with an inside. anti-architecture.  
 only sort of dangerous-looking, but more interesting.  
 until I make it on the site I will not know what  
 it looks like.

It is about 4 m x 4 m x 4 m

Jim T. Wilson



## MELVIN EDWARDS

Title | **Pyramid up and down pyramid**, 1970/2012  
Media | Barbed wire and chain

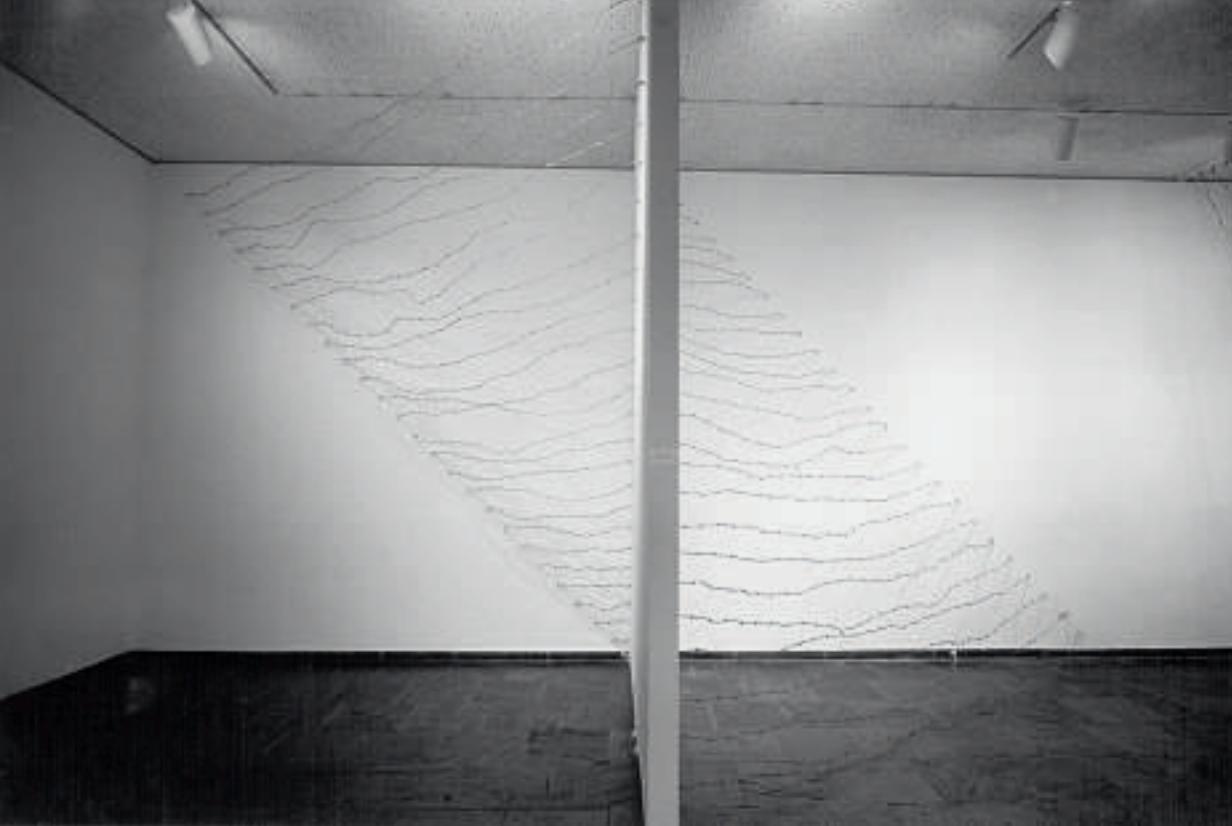
Artist | Melvin Edwards, \*1937, Houston, TX, United States  
Lives and works in New York, NY, Plainfield, NJ, United States, and Dakar, Senegal

Gallery | **Alexander Gray**  
Mobile +1 646 642 26 36  
Alexander Gray Associates  
US-New York, NY 10001 | 508 West 26 Street #215  
Phone +1 212 399 26 36 | Fax +1 212 399 26 84  
info@alexandergray.com | www.alexandergray.com  
Directors | Alexander Gray, David Cabrera

Artwork Description | Melvin Edwards's *Pyramid up and down pyramid* was originally created in 1969 for the group exhibition *X to the 4th Power* at the newly established Studio Museum in Harlem. Shortly thereafter, the work was presented in Edwards's 1970 solo exhibition at the Whitney Museum of American Art in New York, alongside three other works composed of barbed wire and chain. This exhibition was the second in a series of landmark solo exhibitions at the Museum focused on African-American artists working in abstraction.

Recreated on-site by the artist, this presentation is the first time that the work has been exhibited since 1970. The materials used for the original installation were ultimately repurposed for other sculptures, including works from the early 1970s that are included in the gallery's Art Feature presentation at Art 43 Basel.

*Pyramid up and down pyramid*,  
1970  
Installation view, *Melvin Edwards:  
Works*, Whitney Museum of  
American Art, New York, 1970



## HAMISH FULTON

Title | **Tibet Tibet**, 2008/09  
Media | Wall text; 400x800 cm

Artist | Hamish Fulton, \*1946, London, United Kingdom  
Lives and works in Canterbury, United Kingdom

Galleries | **Riis**  
Mobile +47 911 81537, +47 975 97245  
Galleri Riis  
NO-0250 Oslo | Filipstadveien 5  
Phone +47 22 944040 | Fax +47 22944041  
info@galleririis.com | www.galleririis.com  
Directors | Espen Ryvarde, Kristin Elisabeth Bråten

**Tschudi**  
Mobile +41 79 7699653  
Galerie Tschudi  
CH-7524 Zuoz/Engadin | Chesa Madalena, Somvih 115  
Phone +41 81 8501390 | Fax +41 81 8501391  
info@galerie-tschudi.ch | www.galerie-tschudi.ch  
Directors | Ruedi Tschudi, Elisabeth Bisig

Artwork Description | 'At this time in history, Tibetans are burning themselves (self-immolations) to draw world media attention to the suffering of Tibet under Chinese control. No government on earth dares to imperil its relations with, the Chinese economy.'  
(Hamish Fulton, March 2012)

Hamish Fulton is an artist who has practiced walking as an art form for the last 40 years. Through his vast and consistent artistic oeuvre, he is now considered one of the most important artists of his generation. He is hesitant to use limiting labels such as conceptual artist, performance artist, 'land artist,' sculptor or photographer, and instead describes himself as a 'walking artist.'

From walks in nature, undertaken alone, and, through recent years, group walks in urban environments as well as high altitude treks as a participant in commercial expeditions, he makes exhibitions with existential notions. To represent his experiences, he uses a simple and precise, and at the same time, poetic language in his photography, texts, wall texts, drawings, and objects. Each work includes a so-called walk-text that refers to the time and location of the walk. In Fulton's own words: 'My art is about specific places and specific events that are not present/take place in the gallery.'

**C H I N E S E**

**E C O N O M Y**

**T I B E T A N**

**J U S T I C E**

**A GUIDED AND SHERPA ASSISTED CLIMB OF MOUNT EVEREST USING BOTTLED OXYGEN**

**T I B E T A N**

**ARRIVING AT THE 8850 METRE SUMMIT ALONG THE NEPAL TIBET BORDER ON THE MORNING OF 19 MAY 2009**

**F R E E D O M**

**49th DAY OF THE EXPEDITION VIA NEPAL AND THE SOUTHEAST RIDGE**

**S I L E N C E**

## NIKOLAS GAMBAROFF

Title | **The 4-Hour Bodies**, 2011/12  
Media | Mixed-media installation

Artist | Nikolas Gambaroff, \*1979, Frankfurt am Main, Germany  
Lives and works in New York, NY, United States

Gallery | **Balice Hertling**

Balice Hertling  
FR- 75020 Paris | 47, rue Ramponeau  
Phone +33 1 40 33 47 26 | Fax +33 1 40 33 47 36  
gallery@balicehertling.com | www.balicehertling.com  
Directors | Daniele Balice, Alexander Hertling

Artwork Description | Round 1

To begin the process of our week together, the ten participants sat in a circle along with the trainer. Unfortunately, we had hardly begun discussing the subject of group dynamics before I started to assess people in the group and think of ways in which they could be holding us back. In my mind, I labeled them as obstacles to our progress. 'If only people weren't so different, unpredictable, and unreliable,' I wrote in my journal. 'You never know when they'll turn on you, or turn irrelevant and unproductive.'

Group *Salvatore* is observing group *Horses*.

Group *Horses* observed group *Gartensaal* in the prior session and is now itself observed by group *Salvatore*.

Observing the other group, several people declare that they are happier in their own group. They state that their morale is higher, that they are better at making decisions. They find that they are more sober and realistic, and that in contrast to the other group, they don't try to push their own individual agendas.

'Our group isn't focused on confrontations and singular attempts to assert oneself. Everything is much more harmonious between the members.'

'We are much further along in our development.'

'We don't need leaders or hierarchies.'

F, the trainer, asks: 'Are there really no different roles here?'

The group remains silent.

A asks the trainer: 'I would be interested in knowing if we are different as a group? I mean, different from other groups? Are other groups as harmonious as we are?'

'Always this stupid interest in harmony. We never want to offend anybody!'

'What do you actually mean by offend somebody?'

*The Seven Habits of Highly  
Effective People*, 2011  
Installation view, Swiss Institute,  
New York





## GILBERT & GEORGE

Title | **FAMILY STRAIGHT, 2011**  
**A LONDON PICTURE**  
Media | Mixed media; 377 x 825 cm

Artists | Gilbert & George  
Gilbert, \*1943, Dolomites, Italy  
George, \*1942, Devon, United Kingdom  
Live and work in London, United Kingdom

### Galleries | **Lehmann Maupin**

Lehmann Maupin  
US-New York, NY 10001 | 540 West 26th Street  
Phone +1 212 255 2923 | Fax +1 212 255 2924  
info@lehmannmaupin.com | www.lehmannmaupin.com  
Directors | Rachel Lehmann, David Maupin, Bethanie Brady, Carla Camacho,  
Katelijne De Backer, Courtney Plummer, Stephanie Smith

### **White Cube**

White Cube  
GB-London SE1 3TQ | 144-152 Bermondsey Street  
Phone +44 20 7930 5373 | Fax +44 20 7749 7480  
enquiries@whitecube.com | www.whitecube.com  
Directors | Jay Jopling, Daniela Gareh, Tim Marlow, Susan May

Artwork Description | *LONDON PICTURES* are Gilbert & George's latest monumental pictures which take their titles from stolen newspaper posters and, as a whole, portray the sorrow and humanity of western city life. Brooding and violent, at times absurd and at others disquieting, the *LONDON PICTURES* reveal what might be termed the nervous system of quotidian contemporary society: the impulses, outbursts, sorrows, hopes, temper, and desires of daily urban life.

*FAMILY STRAIGHT, 2011*  
*A LONDON PICTURE*  
Detail

*FAMILY STRAIGHT, 2011*  
*A LONDON PICTURE*



## DOMINIQUE GONZALEZ-FOERSTER & TRISTAN BERA

Title | **Belle Comme le Jour**, 2012

Media | Single-channel video projection, Camera Lucida production, Blu-Ray transfer; 13 min;  
edition of 5+2 AP

Artists | Dominique Gonzalez-Foerster & Tristan Bera

Dominique Gonzalez-Foerster, \*1965, Strasbourg, France

Tristan Bera, \*1984, Paris, France

Live and work in Paris, France

Galleries | **303 Gallery**

303 Gallery

US-New York, NY 10011 | 547 West 21st Street

Phone +1 212 255 11 21 | Fax +1 212 255 55 63

info@303gallery.com | www.303gallery.com

Directors | Lisa Spellman, Mari Spirito, Barbara Corti, Cristian Alexa

### **Koyanagi**

Gallery Koyanagi

JP-Tokyo 104-0061 | 1-7-5 Ginza Chuo-ku

Phone +81 3 35 61 18 96 | Fax +81 3 35 63 32 36

mail@gallerykoyanagi.com | www.gallerykoyanagi.com

Directors | Atsuko Koyanagi, Kaori Hashiguchi, Sho Kuwajima

### **Mot**

Mobile +32 475 56 30 71

Jan Mot

BE-1000 Bruxelles | Rue Antoine Dansaertstraat 190

Phone +32 2 514 10 10 | Fax +32 2 514 14 46

office@janmot.com | www.janmot.com

Director | Jan Mot

### **Schipper**

Mobile +49 162 208 99 20

Esther Schipper

DE-10785 Berlin | Schöneberger Ufer 65

Phone +49 30 374 43 31 33 | Fax +49 30 374 43 31 34

office@estherschipper.com | www.estherschipper.com

Artwork Description | *Belle Comme le Jour* (2012) is a short film and prequel to Luis Buñuel's *Belle de Jour* (1967) and Manoel de Oliveira's *Belle toujours* (2006).

*Belle Comme le Jour* is a possible illustration of an ongoing dialogue between Buñuel and Hitchcock, in an open conversation with Truffaut and De Palma.

*Belle Comme le Jour* is an existential film, which explores the first fictional encounter of a legendary screen and real-life couple: Catherine Deneuve and Marcello Mastroianni, the ultimate embodiment of a cinematic passion.

*Belle Comme le Jour* is the story of S., a study of a masochistic case: a young girl with a secret trauma must live a double life, questioning pleasure and submission.

*Belle Comme le Jour* is the adventure of a young Parisian student, a passionate moviegoer in the 2010s, and a Catherine Deneuve look-alike who reenacts her filmography.

It's also a New Wave Story.





## DOUGLAS GORDON

Title | **Henry Rebel**, 2011  
Media | HD video, double projection; 1 h 33 min

Artist | Douglas Gordon, \*1966, Glasgow, United Kingdom  
Lives and works in Berlin, Germany

### Galleries | **Gagosian**

Gagosian Gallery  
US-New York, NY 10075 | 980 Madison Avenue  
Phone +1 212 744 2313 | Fax +1 212 710 3825  
newyork@gagosian.com

### **Lambert**

Yvon Lambert  
FR-75003 Paris | 108, rue Vieille-du-Temple  
Phone +33 1 42 71 09 33 | Fax +33 1 42 71 87 47  
paris@yvon-lambert.com | www.yvon-lambert.com  
Directors | Yvon Lambert, Olivier Bélot, Séverine Waelchli, Nicolas Nahab,  
Mélanie Meffrer-Rondeau, Eléonore Lambertie, Luisa Lagos

### **Presenhuber**

Galerie Eva Presenhuber  
CH-8005 Zürich | Diagonal Building, Maag Areal, Zahnradstrasse 21  
Phone +41 43 444 70 50 | Fax +41 43 444 70 60  
info@presenhuber.com | www.presenhuber.com  
Directors | Eva Presenhuber, Markus Rischgasser

Artwork Description | *Henry Rebel* is a major video installation executed as part of the *Rebel* project initiated by James Franco. All of the artists participating in the project realized works revolving around different aspects of Nicholas Ray's 1955 film *Rebel Without a Cause*.

In this video installation, Gordon interprets two scenes that were part of the original screenplay but were never shot. For these scenes, they were fortunate in being able to cast Henry Hopper, the son of the late actor Dennis Hopper, who played in the original movie. This is a circumstance which brings the inner logic of this highly complex masterpiece – in which Gordon records the young actor's performance on film – full circle. With his analyses of the images of our collective memory and everyday culture, Gordon exposes fundamental patterns of perception.





## RONI HORN

Title | **Untitled (Every time you use a memory you change it),  
(The safest memories are in the minds of amnesiacs)**, 2010-2012  
Media | Solid cast glass

Artist | Roni Horn, \*1955, New York, NY, United States  
Lives and works in New York, NY, United States

Gallery | **Hauser&Wirth**  
Stand Phone +41 61 6995044  
Hauser&Wirth  
CH-8005 Zürich | Limmatstrasse 270  
Phone +41 44 4468050 | Fax +41 44 4468055  
zurich@hauserwirth.com | www.hauserwirth.com

Artwork Description | Since the 1980s, Roni Horn has created a body of work, experiential in nature, which includes installation, sculptures, drawings, and photographs that explore the mutability of identity through perception.

Horn's installation *Untitled (Every time you use a memory you change it), (The safest memories are in the minds of amnesiacs)* consists of a pair of rounded, rectangular blocks of solid cast glass in different shades of violet. Since making her first glass work in the mid-1990s, Horn has been fascinated by the paradoxes contained in this material; the way in which it appears liquid but remains solid, and how the light cast over its surface changes its identity: tranquil and serene in the daylight, a glistening gem in the midday sun, or dark and cloudy at nighttime.

Similar to her earlier installations employing doubling or pairing as a means of involving the viewer in an enigma of representation, the location and changing color of these glass elements within the architectural space creates an experience that questions the nature of perception, identity, and memory.

*Untitled (Every time you use  
a memory you change it),  
(The safest memories are in the  
minds of amnesiacs), 2012*  
Working drawing

RONI HORN STUDIO

106 7<sup>TH</sup> Ave, #3, NY, NY 10011

"Everytime you use a  
memory you change it."

"The Safest memories are  
in the minds of amnesiacs"

## ROBERT IRWIN

Title | **All That Jazz**, 2011

Media | Sculpture: light + shadow + reflection + color; 182.9x457.2x11.7cm

Artist | Robert Irwin, \*1928, Long Beach, CA, United States

Lives and works in San Diego, CA, United States

Gallery | **Pace**

Stand Phone +41 61 6995428 | Fax +41 61 6995429

The Pace Gallery

US- New York, NY 10022 | 32 East 57th Street

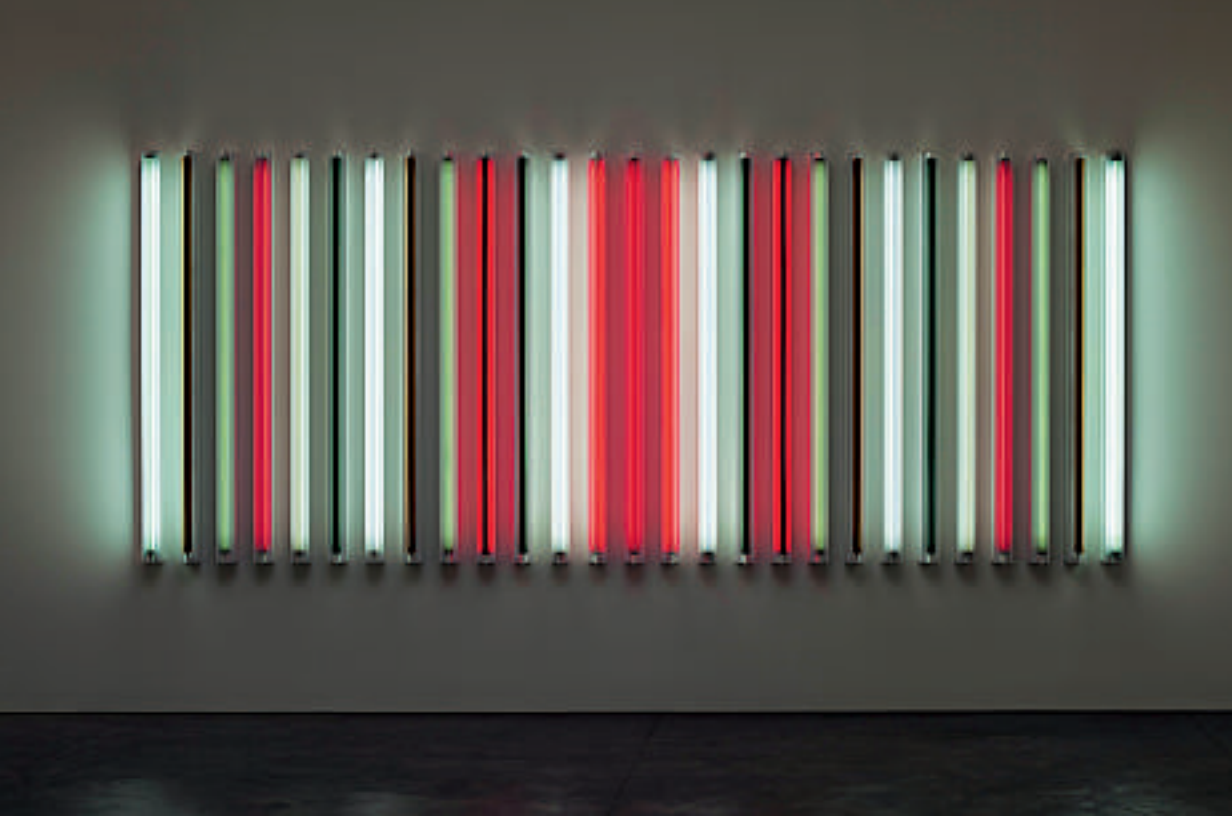
Phone +1 212 4213292 | Fax +1 212 4210835

[www.thepacegallery.com](http://www.thepacegallery.com)

Artwork Description | Robert Irwin, one of the most pivotal and influential artists working in the United States today, began as a painter in the 1950s. Throughout the 1960s his methodical reduction of signs in painting led to his 'breaking of the frame' of painting and objects. As one of the pioneers of the 'Light and Space' movement in Los Angeles in the 1970s and early 1980s, Irwin's innovative experiments moved him towards a direct exploration of aesthetic perception as the fundamental feature of art.

*All That Jazz* (2011) is an experiment with the perceptual qualities of light, playing with rhythm, texture, densities, temperature, and chromatic relationships. The light tubes reflect one another, and the spaces between the light tubes allow the two adjacent colors to refract, resulting in a vast range of hues.

Irwin was the first artist to receive the John D. and Catherine T. MacArthur 'Genius' Grant (1984). He has been represented by The Pace Gallery since 1966.





## RUNA ISLAM

Title | **Emergence**, 2011

Media | 35mm color film, silent; 2 min 54 sec; edition of 3

Artist | Runa Islam, \*1970, Dhaka, Bangladesh  
Lives and works in London, United Kingdom

Gallery | **White Cube**

White Cube

GB-London N1 6PB | 48 Hoxton Square

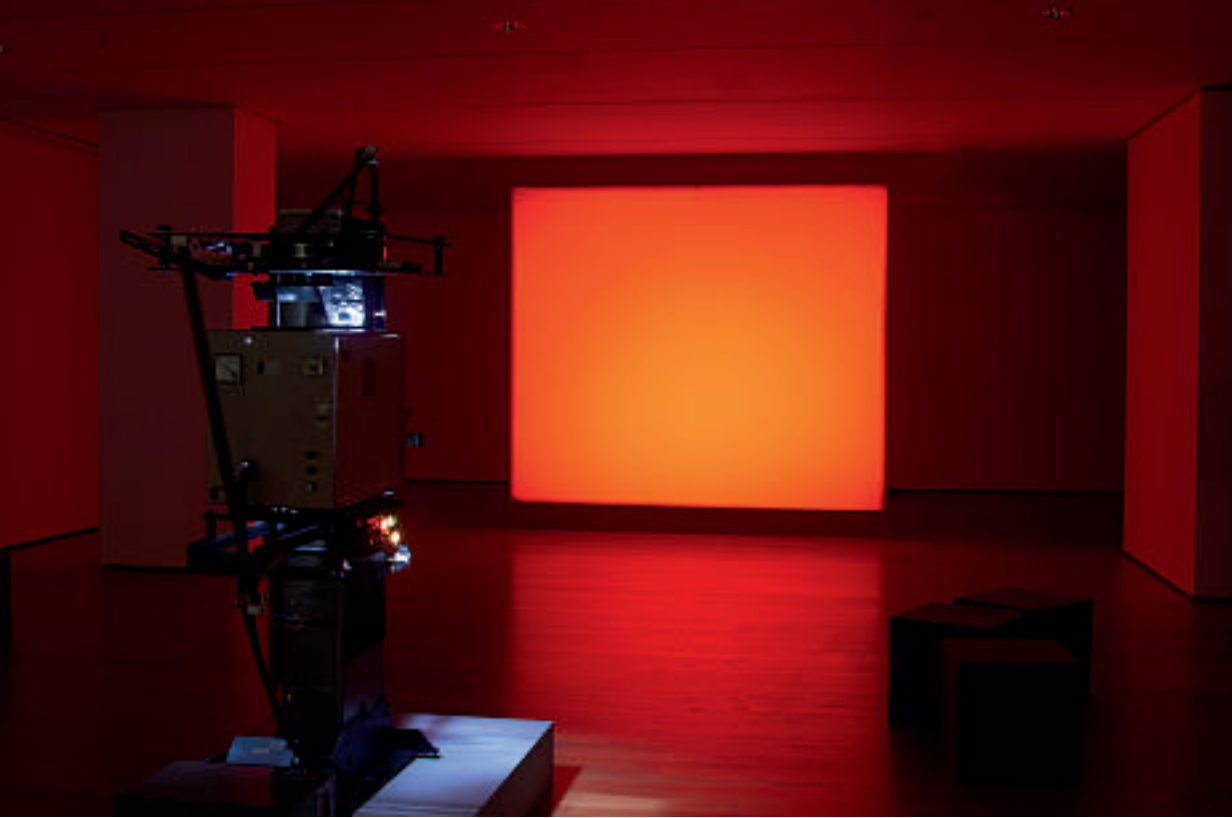
Phone +44 20 79305373 | Fax +44 20 77497480

enquiries@whitecube.com | www.whitecube.com

Directors | Jay Jopling, Daniela Gareh, Tim Marlow, Susan May

Artwork Description | *Emergence* is a 35 mm silent film that was originally shown at the Museum of Modern Art, New York, for the exhibition *Projects 95: Runa Islam* in 2011. Runa Islam's work is often presented as a cinematic experience that exposes the process of filmmaking itself within a unique architectural configuration. *Emergence* evolved out of the discovery of an old glass plate negative of a black-and-white photograph of early 20th-century Tehran, found by the artist in the Smithsonian archive. As the film unfolds from its purely abstract opening shot – a crack in the center of the screen – we glimpse a sheet of paper being dipped into a chemical bath, and an image on its surface slowly appears before our eyes. Bathed in the glow from the photographic darkroom, the surrounding space of the installation makes the viewer feel as if they have entered the intimacy of the darkroom itself. The fissure we glimpsed earlier reveals itself as part of the overall picture of a group of stray dogs, scavenging the carcasses of dead horses in the dusty grounds of what could be a palace. The violence of the image is counteracted by its stark, monochromatic beauty but reinforced by the damaged glass negative the work derives from. Both poetic and conceptual, Islam's work has been described by curator Christian Rattemeyer as inhabiting 'the boundaries between visibility and invisibility, legibility and silence, stability and instability, syntactical simplicity and symbolic complexity.'

*Emergence*, 2011  
Exhibition view, *Projects 95:  
Runa Islam*, The Museum of  
Modern Art, New York, 2011



## RICHARD JACKSON

Title | **Big Pig**, 2009/10  
Media | Fiberglass, aluminum; 513 x 350 x 350 cm

Artist | Richard Jackson, \*1939, Sacramento, CA, United States  
Lives and works in Sierra Madre, CA, United States

Galleries | **Hauser & Wirth**  
Stand Phone +41 61 6995044

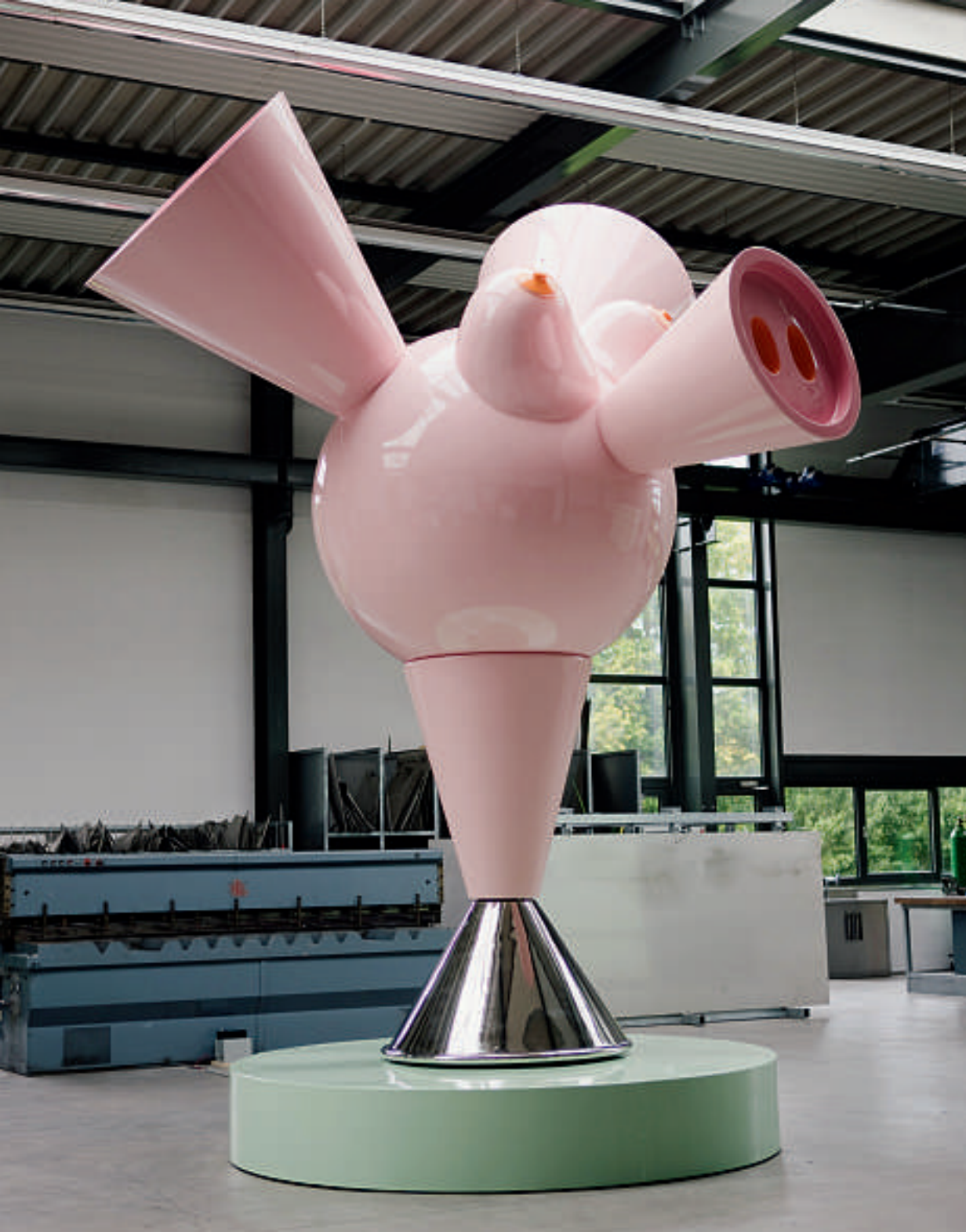
Hauser & Wirth  
CH-8005 Zürich | Limmatstrasse 270  
Phone +41 44 4468050 | Fax +41 44 4468055  
zurich@hauserwirth.com | www.hauserwirth.com

**Vallois**  
Mobile +33 6 08985462

Galerie Georges-Philippe & Nathalie Vallois  
FR-75006 Paris | 36, rue de Seine  
Phone +33 1 46346107 | Fax +33 1 43251880  
info@galerie-vallois.com | www.galerie-vallois.com  
Directors | Georges-Philippe Vallois, Nathalie Vallois, Marianne Le Métayer

Artwork Description | 'Though Richard Jackson uses paint and canvas in many of his pieces, his paintings are not paintings in the conventional sense. Instead, he employs the medium of paint to make sculpture, installations, and performance-based artworks. In his early works, Jackson used wet canvases to apply paint onto other canvases or onto walls of the exhibition space. Recently, he has been building mechanical works that shoot, spurt, and smear paint on various surfaces, including those of the gallery. To borrow an analogy from hunting, you could say that Jackson has always targeted painting in his works, not to slay it, but to expand its realm of possibilities: 'It is my idea to push painting, not just in size, but to see how far it could be extended or pushed. I don't feel my work to be criticism of painting but an optimistic view of what it could be.' (Excerpt from Julien Bismuth, 'The Paintings of Richard Jackson,' in *Richard Jackson*, exh. cat. Haswelllediger & Co., Nyehaus, Hauser & Wirth, and Galerie Georges-Philippe & Nathalie Vallois, 2005)

*Big Pig*, 2009/10  
Installation view, Kunststiftung  
Erich Hauser, Rottweil, 2010



## JITISH KALLAT

Title | **Epilogue**, 2010/11  
Media | Pigment print on archival paper

Artist | Jitish Kallat, \*1974, Mumbai, India  
Lives and works in Mumbai, India

Gallery | **Chemould**  
Mobile +91 982 0050291  
Chemould Prescott Road  
IN-400 001 Mumbai | Queens Mansion, 3rd Floor, G. Talwatkar Marg, Fort  
Phone +91 22 22000211 | +91 22 22000212 | Fax +91 22 22000213  
art@gallerychemould.com | www.gallerychemould.com  
Director | Shireen Gandhi

Artwork Description | While much of the thematic and visual vocabulary of this Mumbai-based artist's work remains linked to his immediate urban environment, *Epilogue* is one of the first works in Jitish Kallat's oeuvre to address such a personal subject.

In this deeply moving, multi-part, photographic work, Kallat retraces his father's life through all the moons witnessed from the day he was born on 2 April 1936 to the day of his untimely death on 2 December 1998. Measuring his father's lifespan with the approximately 22,000 moons that he saw in the 62 years of his life, each moon is represented by a progressively eaten roti (Indian bread). The last moon he saw was on the night of 1 December 1998 leaving the last frame of *Epilogue* dark and empty, barring that single moon which appears almost like a full stop.

A meditation on time, *Epilogue* also serves as a metaphor for 'sustenance,' sustenance as a script inscribed in the night sky, waxing and waning between abundance and dearth. Walking through the winding maze of the work, the viewer begins a parallel journey by chance, locating a particular night from one's own life-path, perhaps, encountering several questions about life enshrined in there.





## KIMSOOJA

Title | **Thread Routes – Chapter 1**, 2010

Media | 16mm film transferred to HD format, sound 5.1; 24 min 52 sec; edition of 6

Artist | Kimsooja, \*1957, Taegu, South Korea

Lives and works in New York, NY, United States, Paris, France, and Seoul, South Korea

Gallery | **Kukje**

Mobile +1 646 465 1009

Kukje Gallery

KR-110-200 Seoul | 54 Samcheong-ro, Jongno-gu

Phone +82 2 735 8449 | Fax +82 2 733 4879

kukje@kukjegallery.com | www.kukjegallery.com

Directors | Hyun-Sook Lee, Charles Kim, Suzie Kim, Tina Kim

Artwork Description | *Thread Routes – Chapter 1* is the first chapter in Kimsooja's first film project series shot in super 16mm film. Completed in 2010, this film documents the Peruvian weaving culture, putting it in juxtaposition with Peruvian landscapes, agricultural structures, archeological sites, as well as its accompanying depictions of gender relations. Kimsooja conceived this non-narrative documentary film after being inspired in Bruges, Belgium, in 2002, by the performative elements of traditional lacemaking.

Kimsooja considers her approach to this film as a 'visual poem' and a 'visual anthropology.'



## RAGNAR KJARTANSSON

Title | **The End – Venezia**, 2009  
Media | 144 paintings

Artist | Ragnar Kjartansson, \*1976, Reykjavik, Iceland  
Lives and works in Reykjavik, Iceland

Galleries | **i8**  
Mobile +354 6593666, +354 6958388  
i8 Gallery  
IS-101 Reykjavik | Tryggvagata 16  
Phone +354 5513666 | Fax +354 5783667  
info@i8.is | www.i8.is  
Directors | Börkur Arnarson, Audur Jörundsottir

### **Luhring Augustine**

Luhring Augustine  
US-New York, NY 10011 | 531 West 24th Street  
Phone +1 212 2069100 | Fax +1 212 2069055  
info@luhringaugustine.com | www.luhringaugustine.com  
Directors | Natalia Sacasa, Vanessa Critchell, Kristen Becker, Lisa Varghese, Lauren Wittels

Artwork Description | Merging his continued interest in durational performance with the classical practice of portraiture, Kjartansson set out to create a painting on each day of the 2009 Venice Biennale. The presentation for Art Unlimited includes all 144 paintings created during the Biennale, and the installation follows an approximate chronological order corresponding to the six months of artistic production. Kjartansson viewed this long durational performance as an opportunity to surrender to his own romantic ideals and to elaborate on the performative, almost theatrical aspect of painting.





## GERMAINE KRUIP

Title | **A possibility of an abstraction: Circle Dance**, 2012  
Media | Performance

Artist | Germaine Kruij, \*1970, Castricum, the Netherlands  
Lives and works in Amsterdam, the Netherlands, and Brussels, Belgium

Gallery | **Approach**

The Approach  
GB-London E2 9LY | 1st Floor, 47 Approach Road  
Phone +44 20 8983 38 78 | Fax +44 20 8983 39 19  
info@theapproach.co.uk | www.theapproach.co.uk  
Directors | Emma Robertson, Jake Miller

Artwork Description | In Germaine Kruij's work the position of the spectator is often under scrutiny. The performance *A possibility of an abstraction: Circle Dance* is performed by a Derwisj dancer, also known as Whirling Dervish, who traditionally spins round and round in an ecstatic ritual, in an effort to connect to a higher universe. Kruij strips the performance down to its most minimal essence, so the viewer will focus on the bare movement of the dancer, dressed in a simple black suit and white shirt. The ritualistic performance does not illustrate or tell a story; it is simply meant to displace the performer through the repetition of a simple movement.



## ALICJA KWADE

Title | **In Circles**, 2012

Media | Metal plates, metal pipes, metal mesh, perforated metal, metal rails, steel plates, steel bar, copper tubes, brass rings, brass rods, euro coins, wood moldings, wood panels, glass panels, mirrors, door, bricks, window, neon tubes, lacquer, rust; approx. 280x diameter 1200cm

Artist | Alicja Kwade, \*1979, Kattowice, Poland  
Lives and works in Berlin, Germany

Gallery | **König**

Johann König  
DE-10963 Berlin | Dessauer Strasse 6-7  
Phone +49 30 26103080 | Fax +49 30 2610308 11  
info@johannkoenig.de | www.johannkoenig.de  
Directors | Johann König, Erika Weiss

Artwork Description | 'A circle may be defined as a special ellipse in which the two foci are coincident and the eccentricity is zero.' Or so Wikipedia tells us, intriguingly, offering up more poesy than questions answered: a *special ellipse* in its *zero eccentricity*. Immediately one has pity on the circle for being something else other than itself (special) and for being so bland (who wants to be labeled 'zero' weird?). Furthermore, the poor circle's focus, or plural foci, are merely 'coincident,' not willed at all. Alicja Kwade's installation *In Circles* is a variation on a theme she's worked and reworked over the course of the last years. When one approaches the work, it becomes clear that the material has been subtly morphed, made less-straight, bent, curved, as if one could change the hypocritical high-minded attitude of an object (and she does).

*Die Gesamtheit aller Orte*, 2012  
Mixed media,  
267x1400x1400cm



## ANTHONY McCALL

Title | **Circulation Figures**, 1972/2011  
Media | Installation; edition of 3 + 1 AP

Artist | Anthony McCall, \*1946, St. Paul's Cray, United Kingdom  
Lives and works in New York, NY, United States

Gallery | **Kelly**  
Stand Phone +41 61 6995197  
Sean Kelly Gallery  
US-New York, NY 10001 | 528 West 29th Street  
Phone +1 212 239 11 81 | Fax +1 212 239 24 67  
info@skny.com | www.skny.com  
Directors | Cécile Panzieri, Maureen Bray, Janine Cirincione, Lauren Kelly

Artwork Description | 'For the original event in London in 1972, I invited fifteen photographers and filmmakers to meet at a prepared space in order to record their own presence. To each I explained that 'the subjects of the event and your camera are the other photographers and filmmakers.'

Afterwards, the filmmakers contributed their footage, and the photographers sent me their prints and slides. I intended to edit the material into a film, and to construct some kind of final installation that would evoke the original prepared space of mirrors, lights and newspapers; but as things turned out, my work changed direction and the footage and the ideas remained in storage. It was almost forty years before this second stage was fully realized.

The installation that now represents the final form of the work was completed early in 2011. It is worth noting, perhaps, that in 1972 the figures, armed with cameras and continuously producing still and moving images of one another, seemed like a kind of hallucination. Today this looks almost routine.' (Anthony McCall, New York, 2012)





## RYAN MCGINLEY

Title | **You and My Friends**, 2011/12

Media | 55 C-prints; each print: 20x20 inches, 51x51cm, overall: 108x240 inches,  
274x610cm; edition of 3

Artist | Ryan McGinley, \*1977, Ramsey, NJ, United States  
Lives and works in New York, NY, United States

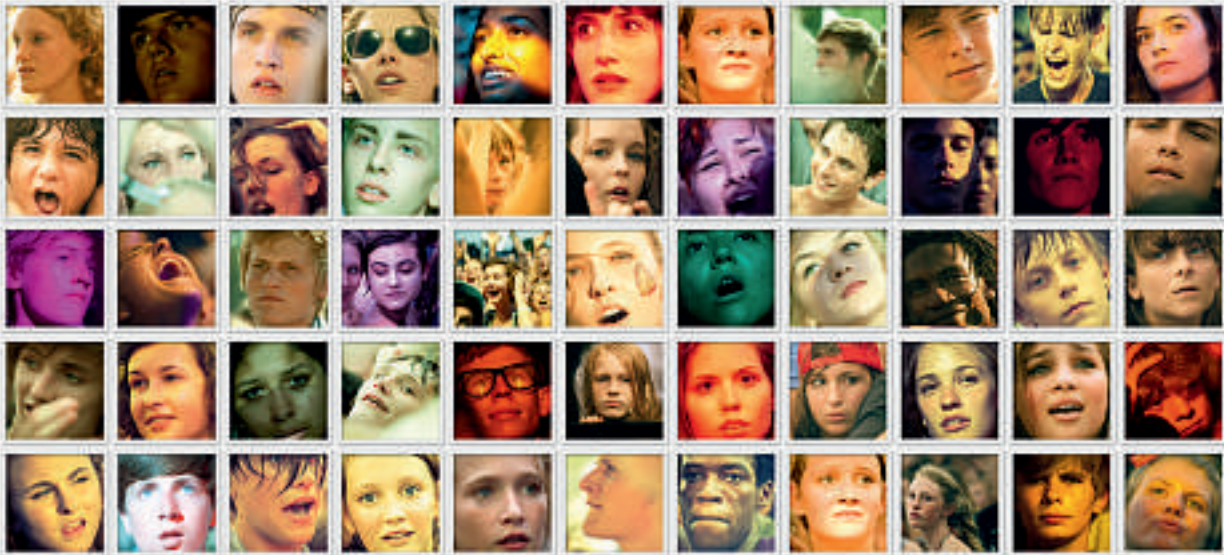
Gallery | **Team**

Team Gallery  
US-New York, NY 10013 | 83 Grand Street  
Phone +1 212 279 9219 | Fax +1 212 279 9220  
office@teamgal.com | www.teamgal.com  
Directors | José Freire, Miriam Katzeff

Artwork Description | *You and My Friends* by Ryan McGinley is a single, large-scale work comprised of 55 intensely colored photographs carefully selected and set in relationship to one another. The installation makes up an epic impressionistic portrait of a youthful sublime – charmed fans captured in emotional moments of awe that are deeply personal yet experienced collectively.

McGinley shot the portraits at various outdoor summer music festivals across the United States and in Europe. The spectators are seen in moments of near religious ecstasy with amplified sunlight and the reflected, artificial colors of stage lighting. McGinley attends to the fans' adoring eyes and open mouths with extreme close-ups immersed in warmth and rhythm.

This new work evolves out of McGinley's deep interest in cataloguing emotional optimism and earnest adventure, often set within a timeless American landscape. *You and My Friends* merges the artist's long engagement with the genre of 'rock photography,' as seen in his photographs of fans at Morrissey concerts, with his black-and-white studio portraiture practice, wherein he documents intimate and seductive personal moments.



## TONY MORGAN

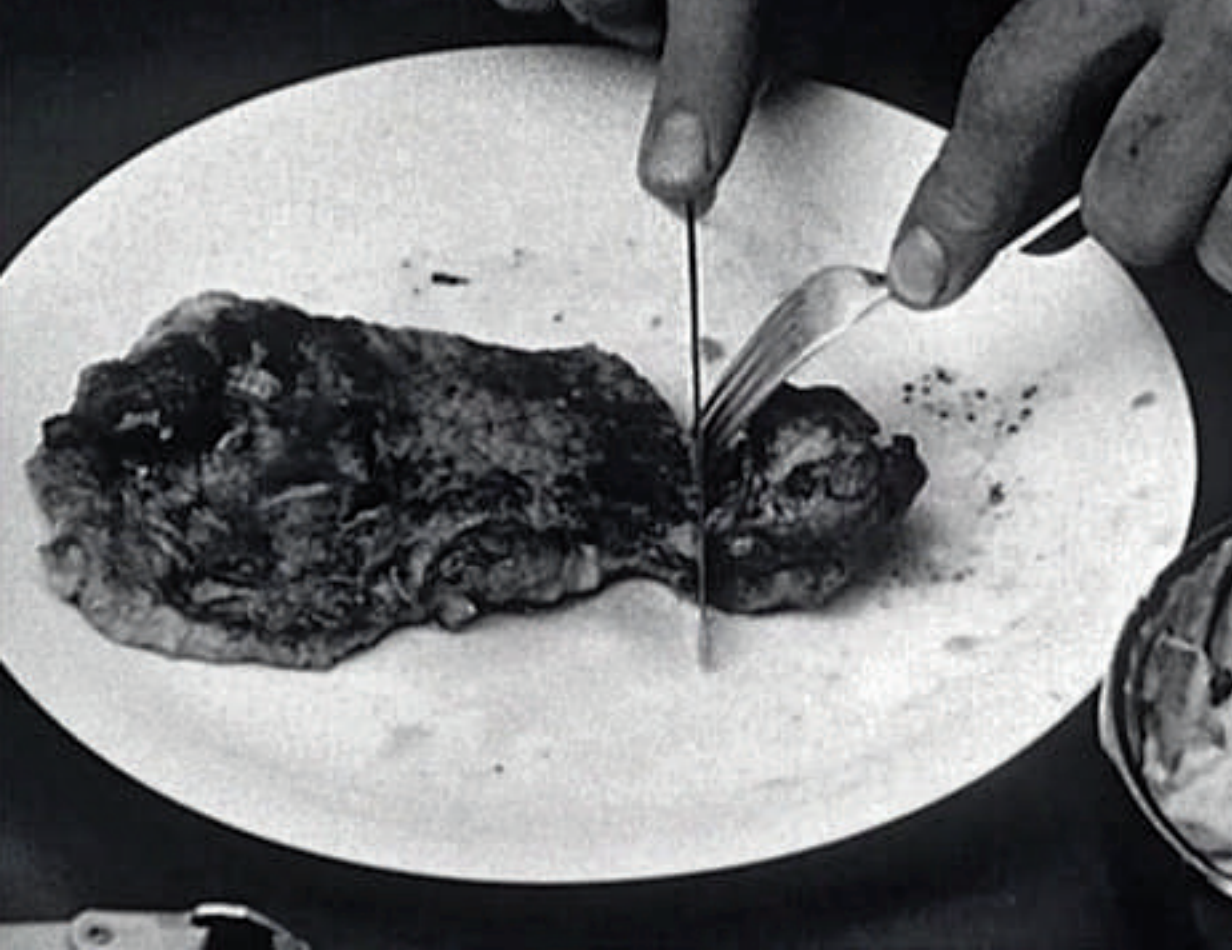
Title | **Resurrection**, 1968  
Media | 16mm film with sound; 10 min

Artist | Tony Morgan, 1938-2004  
Born in Leicester, United Kingdom; died in Geneva, Switzerland

Gallery | **Dane**  
Thomas Dane Gallery  
GB-London SW1Y 6BN | 11 Duke Street, St. James's  
Phone +44 20 79252505 | Fax +44 20 79252506  
info@thomasdane.com | www.thomasdane.com  
Directors | Thomas Dane, François Chantala, Martine d'Anglejan-Chatillon

Artwork Description | Tony Morgan left England on foot for Rome at age 22: it was an act that he would retrospectively consider his first 'performance.' This was the start of a nomadic artistic life which encompassed Paris, New York, Aachen, Munich, London, and Amsterdam, with more sustained periods in Düsseldorf and Geneva.

The film *Resurrection* plays in reversal as the 'life-cycle' of a steak is followed backwards in time. 'The film begins in Tony Morgan's bathroom, with the Beatles, continues with a de-fried steak which buys some money, Bach's *Goldberg Variations* and the rebirth (resurrection) of a cow. The film was a consequence of a heated discussion with me about the English aesthetic of cleanliness and the French aesthetic of shit.' (Daniel Spoerri)



## ROBERT MORRIS

Title | **Untitled (Scatter Piece)**, 1968/69

Media | Felt, steel, lead, copper, zinc, aluminum, brass; indeterminate dimensions

Artist | Robert Morris, \*1931, Kansas City, MO, United States

Lives and works in New York, NY, United States

Gallery | **Sprüth Magers**

Sprüth Magers

DE-10178 Berlin | Oranienburger Strasse 18

Phone +49 30 28884030 | Fax +49 30 28884052

info@spruethmagers.com | www.spruethmagers.com

Directors | Monika Sprüth, Philomene Magers, Franziska von Hasselbach, Iris Scheffler,  
Andreas Gegner, Andrew Silewicz, Patricia Pratas

In collaboration with Leo Castelli Gallery, New York, NY

Artwork Description | *Untitled (Scatter Piece)* was created on the occasion of Robert Morris's exhibition at the Leo Castelli Gallery in March of 1969. The work was exhibited together with three other seminal works, *Continuous Project Altered Daily*, *Untitled (Thread-waste)*, and *Untitled (Lead and Felt)*. While being quite different from one another, these four works developed according to the idea of 'indeterminance,' that is, the artist did not employ an underlining scheme to indicate where and how each of the individual elements of each work should occupy the space.

*Untitled (Scatter Piece)* was subsequently exhibited at the Institute of Contemporary Art in Philadelphia and was accidentally disposed of shortly after. Morris refabricated the work's 200 distinct elements in 2010 on the basis of the nine original drawings that contain the specifications for each element. Half of these units are made from zinc, copper, brass, steel, aluminum, and lead. The others are made of felt and cut corresponding to the shape and size of its counterpart in metal. These 200 elements are then 'scattered' on the floor in a seemingly random fashion.

In the words of Jeffrey Weiss, 'The sets are generated according to chance calculations originally determined by coin toss plus numbers randomly selected from the New York City telephone directory (although the system is inconsistently applied); these govern the length, width, thickness, and number of bends (0, 1, or 2) for each unit.'

*Untitled (Scatter Piece)*, 1968/69  
Installation views, Leo Castelli  
Gallery, New York, 1969







## OLIVIER MOSSET

Title | **Untitled**, 2008

Media | Acrylic on canvas in 2 parts; 19½x31 feet, 592x950 cm; 18¾x19½ feet, 570x592 cm

Artist | Olivier Mosset, \*1944, Bern, Switzerland

Lives and works in Tucson, AZ, United States, and Neuchâtel, Switzerland

Gallery | **Caratsch**

Mobile +41 79 3586413

Galerie Andrea Caratsch

CH-8001 Zürich | Waldmannstrasse 8

Phone +41 44 2725000 | Fax +41 44 2725001

info@galeriecaratsch.com | www.galeriecaratsch.com

Director | Andrea Caratsch

Artwork Description | Olivier Mosset's work originally developed through a series of shows held between 1966 and 1967 in partnership with Daniel Buren, Michel Parmentier, and Niele Toroni, who were known collectively as B.M.P.T. Limiting themselves to the strict repetition of a theme chosen at random (a black circle with a diameter of 9 cm for Mosset), the four artists set out to strip their paintings of any artistic message or personal investment. Although this 'materialist' approach made a significant impact in the 1960s and 1970s, the group soon grew apart, with each artist holding differing views on how best to manage the 'common minimum programme.' In the 1970s, having left Paris for New York, Mosset reverted to the use of monochrome; then, very freely, he incorporated composition (using 'found' themes or *shaped-canvases*), advancing as far as to interact with space by means of elementary shapes.

Olivier Mosset, who now lives between Tucson (Arizona) and Neuchâtel (Switzerland), still adheres to a sort of pictorial 'truth' (as Cézanne called it), but one that is based on the material qualities of the work in question (size, format, stretcher type, color, application, etc.). Here, eight panels measuring 2x6 meters (4 pink, 4 yellow) are arranged in two paintings of five vertical and three horizontal panels, bearing witness to the 'critical materialism' which the artist has practiced for almost forty years, a form of specifically abstract (objective) and pictorial resistance to the assimilation of art in the culture industry.

Untitled, 2008  
Installation view, doART Gallery,  
Beijing, 2008



## BRUCE NAUMAN

Title | **Combinations Described (Chicago)**, 2011

Media | HD video installation: 1 HD video source, 1 HD video projector, 4 speakers, color, stereo sound; 13 min 1 sec

Artist | Bruce Nauman, \*1941, Fort Wayne, IN, United States  
Lives and works in New Mexico, United States

Gallery | **Young**

Donald Young Gallery  
US-Chicago, IL 60604 | 224 South Michigan Avenue, Suite 266  
Phone +1 312 322 36 00 | Fax +1 312 322 30 33  
gallery@donaldyoung.com | www.donaldyoung.com  
Director | Emily Letourneau

Artwork Description | The installation consists of a single video projection of the artist's hands performing a deliberate exercise in a mental process and physical reaction as he responds to his own pre-recorded verbal instructions for a systematic set of finger movements: 'right hand, first finger; right hand, third finger' and so on. From four channels, Bruce Nauman layers six different voices (four at a time) as they describe the movement of the artist's fingers witnessed on the screen. The visual cues and echo of voices simulates an endless pattern of instruction and response. *Combinations Described (Chicago)* is a conceptual exercise in coordination, as both artist and respondent wrestle between body and language.

The subject of hands is a recurring element in Nauman's career, from the early sculpture *From Hand to Mouth* (1967) to the bronze series *Fifteen Pairs of Hands* as well as *Untitled (Hand Circle)* (both 1996), and again with the series of prints *Fingers and Holes* (1994). The element of instruction and response calls to mind *Shit in Your Hat – Head on a Chair* (1990), while the layering of multiple voices reflect the recent sound installation, *Days/Giorni*, exhibited at the Venice Biennale, 2009.



## MIKE NELSON

Title | **After Kerouac**, 2006  
Media | Site-specific installation

Artist | Mike Nelson, \*1967, Loughborough, United Kingdom  
Lives and works in London, United Kingdom

### Galleries | **303 Gallery**

303 Gallery  
US-New York, NY 10011 | 547 West 21st Street  
Phone +1 212 255 1121 | Fax +1 212 255 5563  
info@303gallery.com | www.303gallery.com  
Directors | Lisa Spellman, Mari Spirito, Barbara Corti, Cristian Alexa

### **Noero**

Mobile +39 335 62509577  
Galleria Franco Noero  
IT-10124 Torino | Via Giulia di Barolo, 16/D  
Phone +39 011 882208 | Fax +39 011 19837408  
info@franconoero.com | www.franconoero.com  
Director | Franco Noero

Artwork Description | *After Kerouac* is not only a shrine-like homage to the era of American culture that the Beat writer has come to represent, but also a rhetorical question in regard to those ideals. In relation to the genre of Mike Nelson's own practice, *After Kerouac* succinctly articulates what is often the starting point for many of his works; a literary structure translated into spatial structure. The black marks of the tires through the spiraling corridor emulate the single continuous scroll of paper that *On the Road* was typed upon, but also the abstract mark making of the expressionistic nature redolent of painters of Kerouac's era. However, the conclusion is as deadpan as the rest, a cul-de-sac or dead end made with the sum of its own 'happening' or narrative.

*After Kerouac*, 2006  
Site-specific installation,  
275x900x900 cm





## OLAF NICOLAI

Title | **Samani. Some Proposals to Answer Important Questions**, 2008  
Media | Steel, stainless steel, servo-motors, spot with LED; 400x diameter 98cm

Artist | Olaf Nicolai, \*1962, Halle, Germany  
Lives and works in Berlin, Germany

Gallery | **Eigen + Art**

Galerie Eigen + Art  
DE-10117 Berlin | Auguststrasse 26  
Phone +49 30 2806605 | Fax +49 30 2806616  
berlin@eigen-art.com | www.eigen-art.com  
Directors | Gerd Harry Lybke, Kerstin Wahala

Artwork Description | Olaf Nicolai's work is conceptual in nature and often characterized by (socio)political references, in which multiple antipodal aspects merge and overlap, such as production processes versus the static commodity, the passive realm of aesthetics versus the active role of the observer, socialism versus capitalism, and idealism versus pragmatism, to name but a few.

In Olaf Nicolai's installation *Samani. Some Proposals to Answer Important Questions*, a spotlight in a darkened room dances around a mirror-coated metal column. It slides up and down, abruptly rotates around its own axis, accelerates rapidly, pauses and slows down to include the whole space in its spectacle of light and shadow. These movements are accompanied by a sound created by the bizarre noises of the spot's motors.

'As an animated form, the spot seems to obey an alien intelligence; its acting gives the impression of a schizoid symbiosis of kinetic machine and human subjectivity.' (Olaf Nicolai)



## DAMIÁN ORTEGA

Title | **Architecture Without Architects**, 2010  
Media | Mixed-media installation; dimensions variable

Artist | **Damián Ortega**, \*1967, Mexico City, Mexico  
Lives and works in Mexico City, Mexico

Gallery | **Gladstone**

Gladstone Gallery  
US-New York, NY 10011 | 515 West 24th Street  
Phone +1 212 2069300 | Fax +1 212 2069301  
info@gladstonegallery.com | www.gladstonegallery.com  
Directors | Maxime Falkenstein, Angela Brazda, Gael Diercxsens, Molly Epstein,  
Simone Battisti

Artwork Description | Damián Ortega is known for his highly distinctive vocabulary and use of objects found in everyday life. Focusing on the convergence of architecture, sculpture, and spatial analysis, Ortega infuses his dynamic works with a keen wit, commenting on the political, social, and cultural connotations of the diverse materials that comprise his works.

*Architecture Without Architects*, which was the focal point of Ortega's 2010 exhibition at the Barbican Center in London, exemplifies his ability to transform the ordinary into the extraordinary. It is a fantastical, deconstructed living room, suspended from the ceiling like a surrealist painting come to life. Removed from their typical domestic environs, the architectural elements and furniture hang in the air, defying gravity and asserting a new vision of private, quotidian space.



## LAURA OWENS

Title | **Untitled**, 2012

Media | Paintings, 92 parts: oil, acrylic, Flashe, collage, yarn, charcoal, mechanical parts, and quartz motors on linen and canvas, 61x61cm; books: 51 parts, paper, linen, canvas, book cloth, thread, PVA glue, binder's board, acrylic, Flashe, oil, watercolor, embroidery floss, colored pencil, watercolor, graphite, pastel, gouache, woodblock prints, winter-green transfer, collage, dimensions variable; table: wood, 94.4x670.6x72.6cm

Artist | Laura Owens, \*1970, Euclid, OH, United States  
Lives and works in Los Angeles, CA, United States

Galleries | **Brown**

Gavin Brown's enterprise  
US-New York, NY 10014 | 620 Greenwich Street  
Phone +1 212 627 5258 | Fax +1 212 627 5261  
gallery@gavinbrown.biz | www.gavinbrown.biz  
Directors | Gavin Brown, Corinna Durland, Lucy Chadwick

### **Capitain**

Stand Phone +41 61 6995068  
Galerie Gisela Capitain GmbH  
DE-50667 Köln | St. Apern Strasse 26  
Phone +49 221 355 70 10 | Fax +49 221 3557 01 29  
info@galeriecapitain.de | www.galeriecapitain.de  
Directors | Gisela Capitain, Regina Florito

### **Coles**

Sadie Coles HQ  
GB-London W1K 2QZ | 69 South Audley Street  
Phone +44 20 74938611 | Fax +44 20 74994878  
info@sadiecoles.com | www.sadiecoles.com  
Directors | Sadie Coles, Pauline Daly

Artwork Description | Moving clock hands punctuate the surface of several of these small, square canvases, totaling 92 in all. There are numbers to be found, tumbling randomly across the surface, or as placeholders for eyes. Elsewhere, a face has no numbers but a pair of clock hands in lieu of a mouth. In a slapstick shift, the clock's 'hands' and 'face' are replaced by paintings of the real thing. The real clock hands, meanwhile, take collage a step further by adding moving parts to the still composition. Laura Owens's clock/painting hybrids are puns, but they also attempt to stretch out the idea of what a clock can be by asking: when does a painting stop being a painting, when is it transmuted into something else?

By contrast, the accompanying handmade books slow time down to a leisurely browse. For Owens, these books are 'a repository of all my excess ideas': homages to artists she admires; a guide to Jacobean embroidery; a famous chess game restaged one move per page; or a parody full of self-consciously staged sketches finishing with the words 'The End.'





## RICHARD PHILLIPS

Title | **First Point**, 2012

Media | Video projection with sound; 18 min; directed by: Richard Phillips and Taylor Steele, cast: Lindsay Lohan and Kassia Meador, director of photography: Todd Heater, costume designer: Ellen Mirojnick, creative director: Dominic Sidhu, art director: Kyra Griffin, composer, original score: Thomas Bangalter, editor: Jay Rabinowitz

Artist | Richard Phillips, \*1962, Marblehead, MA, United States  
Lives and works in New York, NY, United States

Gallery | **Gagosian**

Gagosian Gallery  
US-New York, NY 10075 | 980 Madison Avenue  
Phone +1 212 744 2313 | Fax +1 212 710 3825  
newyork@gagosian.com

Artwork Description | *First Point* turns the conventions of the classic surf film genre on its head – a psychologically charged tableau takes center stage in lieu of the superficial lifestyle imagery of most sports films. The film culminates with a surprising confrontation between the actress and a predatory battalion of paparazzi as she surfs onto Malibu shores.



## WALID RAAD

Title | **Cotton under My Feet**, 2007

Media | 96 inkjet prints on Velvet Fine Art Paper; edition of 7+2 AP

Artist | Walid Raad, \*1967, Chbanieh, Lebanon

Lives and works in New York, NY, United States, and Beirut, Lebanon

Gallery | **Reynolds**

Mobile +44 77 98 60 63 43

Anthony Reynolds Gallery

GB-London W1F 7BG | 60 Great Marlborough Street

Phone +44 20 74 39 22 01 | Fax +44 20 74 39 18 69

info@anthonyreynolds.com | www.anthonyreynolds.com

Director | Anthony Reynolds

Artwork Description | 'For months after 9/11, I could not remember the color of the sky over New York on that day. For some reason, I needed to see that blue again, desperately looking for it in photo and video archives, and on color swatches in paint stores.

Over time, I forgot about the sky. That is, until the beginning of various terrorist-related trials a few years later. I was taken aback that almost every prosecutor and defense attorney in the US began their respective opening statements with lengthy descriptions of the clear blue sky on 9/11.

I still cannot remember the exact color of the sky on that fateful September day, but the trials in Seattle, Portland, Detroit, and Alexandria have helped me narrow it down to ninety-six shades of blue.' (Walid Raad)



## RAQS MEDIA COLLECTIVE

Title | **Revoltage**, 2011  
Media | Acrylic, light bulbs, wires, PVC

Artists | Raqs Media Collective, founded in 1992  
Jeebesh Bagchi, \*1965, New Delhi, India  
Monica Narula, \*1969, New Delhi, India  
Shuddhabrata Sengupta, \*1968, New Delhi, India  
Live and work in New Delhi, India

Gallery | **Frith Street**  
Frith Street Gallery  
GB-London W1F 9JJ | 17-18 Golden Square  
Phone +44 20 74941550 | Fax +44 20 7287 37 33  
info@frithstreetgallery.com | www.frithstreetgallery.com  
Director | Jane Hamlyn

Artwork Description | *Revoltage* is a large light bulb sculpture coining a new word, ergo, a new thought. It fills the space with warmth and light, embracing both celebration and rage.

Like elements of a festive marquee, each of the nine letters light up to suggest an incandescent hybrid between electricity and uprising – alternately illuminating the words 'revolt' and 'voltage.'

At a time when demonstrations are unmaking the polis on a daily basis in city squares and streets across the world, *Revoltage* registers first as an after-image (the kind we see when we shut our eyes after looking at a strong source of light) and then as a subliminal suggestion that brightens our days with the brilliance of a form of truant, rebel power that refuses to either name itself or be named.





## UGO RONDINONE

Title | **primitive**, 2011

Media | 60 parts: cast bronze patinated, stained-glass window, steel frame; site-specific dimensions

Artist | Ugo Rondinone, \*1964, Brunnen, Switzerland  
Lives and works in New York, NY, United States

Gallery | **Presenhuber**

Galerie Eva Presenhuber  
CH-8005 Zürich | Diagonal Building, Maag Areal, Zahnradstrasse 21  
Phone +41 43 444 70 50 | Fax +41 43 444 70 60  
info@presenhuber.com | www.presenhuber.com  
Directors | Eva Presenhuber, Markus Rischgasser

Artwork Description | The work *primitive*, conceived in 2011, consists of a group of 59 bird figures and a clock made from stained glass with no hands. The clock is cast into the wall and illuminated, and the bird sculptures are installed sporadically across the whole of the exhibition space. Molded in various positions and sizes, they all face different directions (like individuals within a collective). The sculptures' surfaces are covered with dense networks of fingerprints, forming stylized reliefs, and, thus, breaking with the conventions of figurative 'realistic' sculpture. Revealing the artist's 'interfering' hand, these bird sculptures represent an attempt to document the working process and preserve the un-preservable: duration. The clockwork without hands refers also to this consciousness of time.

*primitive*, 2011  
Exhibition view, Galerie Eva  
Presenhuber, Zurich, 2011



## STERLING RUBY

Title | **SP181; SP185**, 2012

Media | Spray paint on canvas; 145x213 inches, 368.3x541cm; 160x235 inches, 406.4x596.9cm

Artist | Sterling Ruby, \*1972, Bitburg, Germany  
Lives and works in Los Angeles, CA, United States

Galleries | **Hufkens**

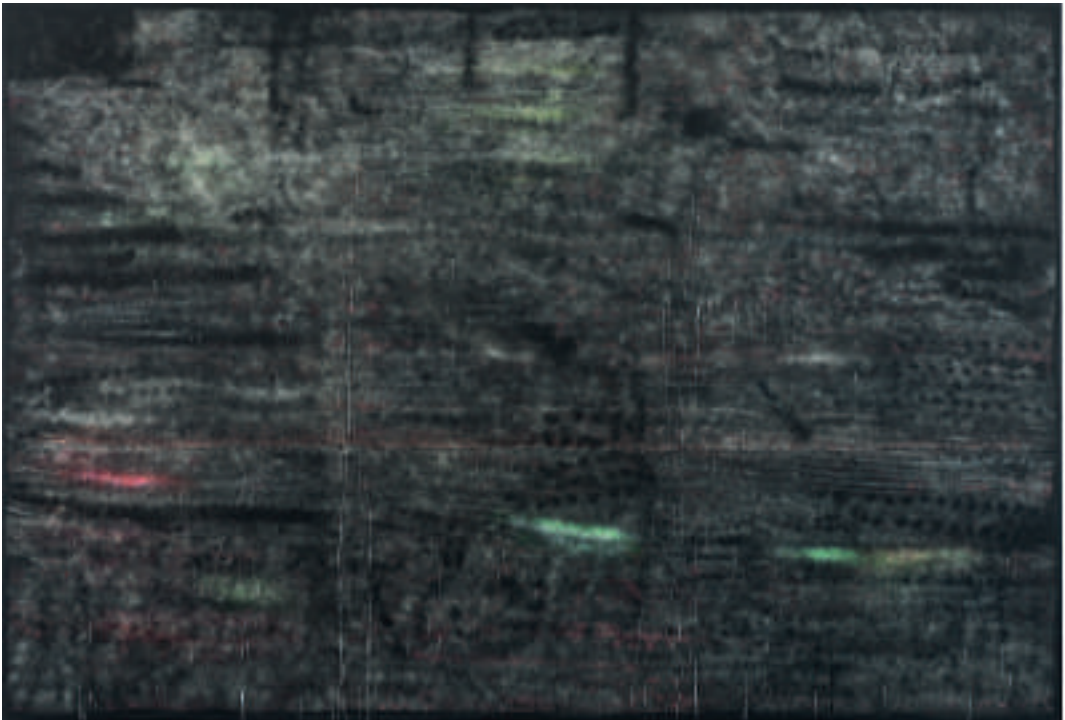
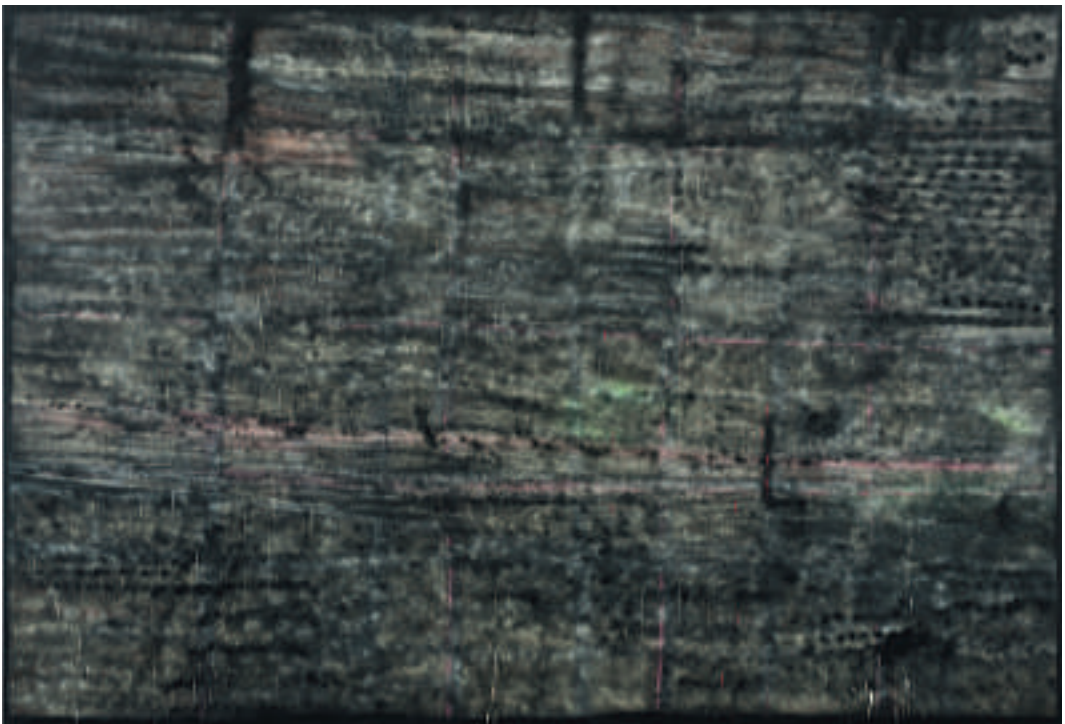
Xavier Hufkens  
BE-1050 Bruxelles | Rue Saint-Georges 6-8  
Phone +32 2 639 67 30 | Fax +32 2 639 67 38  
info@xavierhufkens.com | www.xavierhufkens.com  
Director | Xavier Hufkens

**Sprüth Magers**

Sprüth Magers  
DE-10178 Berlin | Oranienburger Strasse 18  
Phone +49 30 2888 40 30 | Fax +49 30 2888 40 52  
info@spruethmagers.com | www.spruethmagers.com  
Directors | Monika Sprüth, Philomene Magers, Franziska von Hasselbach, Iris Scheffler,  
Andreas Gegner, Andrew Silewicz, Patricia Pratas

Artwork Description | Sterling Ruby is known for his work in a large variety of media including sculpture, ceramics, video, collage, photography, and painting. Of the multitude of media employed in Sterling Ruby's practice, the paintings are the most formally abstract and contemplative. Here Ruby presents four large-scale spray-painted canvases, color-fields that suggest hallucinogenic and elusive visions, hinting at horizons, messages – or transmissions, which never quite come into focus.

Ruby has long been influenced by the sociological implications of urban demarcation, vandalism, and the power struggles associated with gang graffiti. He has suggested that layers of tagging – evidence of clashes over territory – eventually turn abstract, ceasing to have a clear order. Ruby's paintings translate these transgressive acts of defacing and demarcation into a kind of painterly transcendence.



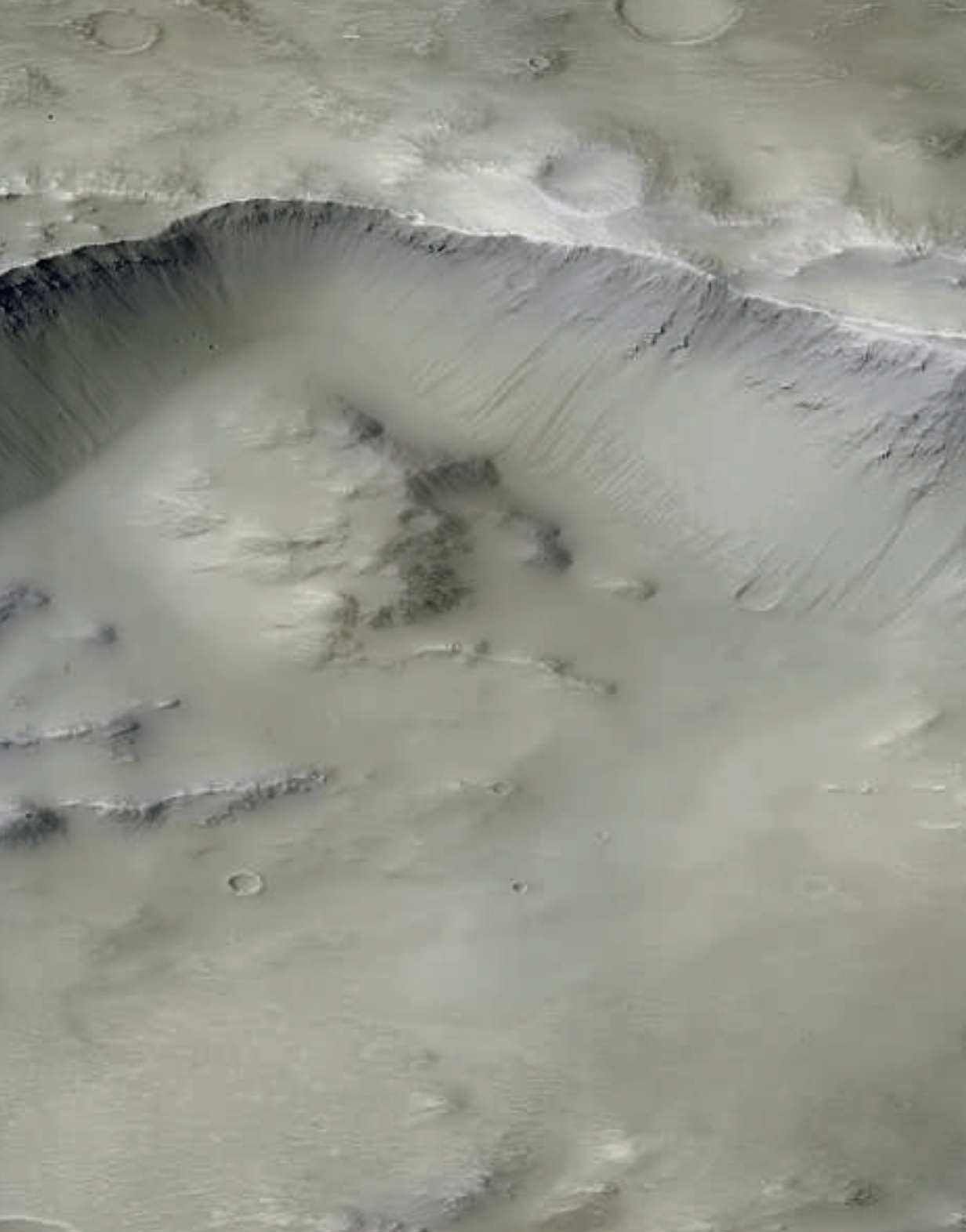
## THOMAS RUFF

Title | **ma.r.s.13**, 2011  
Media | C-print, Diasec Face; 344x250 cm; edition of 3+1 AP

Artist | Thomas Ruff, \*1958, Zell am Harmersbach, Germany  
Lives and works in Düsseldorf, Germany

Gallery | **Mai 36**  
Mobile +41 76 322 50 24  
Mai 36 Galerie  
CH-8001 Zürich | Rämistrasse 37  
Phone +41 44 261 68 80 | Fax +41 44 261 68 81  
mail@mai36.com | www.mai36.com  
Director | Victor Gisler

Artwork Description | Since the 1980s, Thomas Ruff has regularly used scientific photographs as source material for his work. He came across the NASA pictures while doing research into the image-generating potential of photography. Utterly fascinated with the extremely realistic, naturalistic, and yet uncanny photographs of a universe that exists outside the range of conventional human experience, Ruff began working with this raw material by transforming the images, changing their perspective so that it appears as if one were a traveler looking at the planet Mars from an airplane. The surface of the planet comes so close to the viewer that it seems to be quite literally within reach. In addition, Ruff added color to the black-and-white shots in order to emphasize the extraordinary feel of the landscapes but without changing their character. In this way he has come up with incredibly beautiful, incredibly strange pictures. Yet, at the same time, these desert landscapes and craters from a distant planet look undeniably familiar.





## MICHAEL SAILSTORFER

Title | **If I Should Die in a Car Crash, It Was Meant to Be a Sculpture**, 2011  
Media | Fiberglass, iron, rubber rope, cable, spotlight; dimensions variable

Artist | Michael Sailstorfer. \*1979, Velden, Germany  
Lives and works in Berlin, Germany

Gallery | **König**

Johann König  
DE-10963 Berlin | Dessauer Strasse 6-7  
Phone +49 30 26103080 | Fax +49 30 261030811  
info@johannkoenig.de | www.johannkoenig.de  
Directors | Johann König, Erika Weiss

Artwork Description | Poised to be crashed, a fiberglass sculpture awaiting its death, Michael Sailstorfer's shell of a Porsche embodies the sentiments so often expressed since Roland Barthes's 'Death of the Author.' But Sailstorfer puts the personal back into the creation, the biography of a film star is here aligned with his own, if only through the work's nonsensical title. This fake 550 Spyder, a Porsche 'kit car' without the mechanics, or the wheels, is a car going nowhere.

It's certainly not the first time Sailstorfer has used the car as a medium: among others, his *Drumkit* is built from a dismantled German police vehicle, and his *Time Is Not a Motorway* is a tire that runs itself naked, eroding eventually all of its rubber against the wall. But *If I Should Die in a Car Crash, It Was Meant to Be a Sculpture* functions at a completely different level. It could be seen, rather, as akin to his re-make of a readymade sign, a defunct radio sign from the former East Berlin. The Porsche here, stripped bare, ascends into an allusion awaiting what the viewer brings to it.

*If I Should Die in a Car Crash,  
It Was Meant to Be a Sculpture,*  
2011  
Exhibition view, *CRASH*, Zeppelin  
Museum, Friedrichshafen, 2011



## ARIEL SCHLESINGER

Title | **Untitled (Empty Room)**, 2012

Media | Gas tanks, propane, glass door, nozzle; dimensions variable

Artist | Ariel Schlesinger, \*1980, Jerusalem, Israel

Lives and works in Berlin, Germany, and New York, NY, United States

Gallery | **Lambert**

Yvon Lambert

FR- 75003 Paris | 108, rue Vieille-du-Temple

Phone +33 1 42 71 09 33 | Fax +33 1 42 71 87 47

paris@yvon-lambert.com | www.yvon-lambert.com

Directors | Yvon Lambert, Olivier Bélot, Séverine Waelchli, Nicolas Nahab,

Mélanie Meffrer-Rondeau, Eléonore Lambertie, Luisa Lagos

Artwork Description | In his practice, Ariel Schlesinger interrogates our way of looking at things through a subtle disruption of everyday life. By creating situations that provoke surprise or put the viewer in jeopardy, he puts our relationship to ordinary objects and familiar contexts out of balance. Ariel Schlesinger uses simple technologies to divert familiar objects from their original function, thus making them rare and surreal.

For Art Unlimited, Ariel Schlesinger presents a new version of his installation shown at Kunstverein Braunschweig in 2011. The intervention is minimal: six gas cylinders are placed in a space easily visible through the glass door in the illuminated interior. The viewer initially perceives them as mere objects, as a purely sculptural intervention. Yet, when they approach the closed glass door, they see a little flame flickering. The presumably harmless exhibition situation instantly changes, as it seems likely that the flame itself is fueled by the gas contained in the space. What was the distanced, analytical contemplation of art becomes an ad hoc feeling of acute, even personal threat.

*Untitled (Empty Room  
Braunschweig), 2011  
Installation view, Kunstverein  
Braunschweig, 2011*



## ANDREAS SCHULZE

Title | **Installation Untitled, 2012**  
Media | Mixed media; site-specific dimensions

Artist | Andreas Schulze, \*1955, Hannover, Germany  
Lives and works in Cologne, Germany

### Galleries | **Sprüth Magers**

Sprüth Magers  
DE-10178 Berlin | Oranienburger Strasse 18  
Phone +49 30 28884030 | Fax +49 30 28884052  
info@spruethmagers.com | www.spruethmagers.com  
Directors | Monika Sprüth, Philomene Magers, Franziska von Hasselbach, Iris Scheffler,  
Andreas Gegner, Andrew Silewicz, Patricia Pratas

### **Team**

Team Gallery  
US-New York, NY 10013 | 83 Grand Street  
Phone +1 212 2799219 | Fax +1 212 2799220  
office@teamgal.com | www.teamgal.com  
Directors | José Freire, Miriam Katzeff

Artwork Description | The walk-through installation is a combination of floor painting, wall painting, and actual paintings on canvas, which the viewer can physically access. Additionally, the furniture and ceramics – both found objects as well as art objects created by Andreas Schulze – extend the themes of his pictures into the exhibition space.

The idea of creating a complete interior of artworks and found objects has always been an aspect of the work of Andreas Schulze. Such 'interiors' (that is, interior views into our society) have been previously exhibited in different ways and different venues since the 1980s.

Most often, his works depict everyday bourgeois idylls, which he constructs as subtle, parallel worlds to reality. These deserted, melancholic landscapes and interiors convey both coziness and menace. They manifest the social yearning for security and comfort as well as an estrangement of the 'private' in which the bourgeois need for harmony turns out to be narrowly restrictive.





## SHIRANA SHAHBAZI

Title | **Untitled**, 2012  
Media | 8 C-prints; 210 x 168 cm each

Artist | Shirana Shahbazi, \*1974, Tehran, Iran  
Lives and works in Zurich, Switzerland

Gallery | **van Orsouw**  
Mobile +41 79 402 76 29  
Galerie Bob van Orsouw  
CH-8005 Zürich | Limmatstrasse 270  
Phone +41 44 273 11 00 | Fax +41 44 273 11 02  
mail@bobvanorsouw.ch | www.bobvanorsouw.ch  
Director | Bob van Orsouw

Artwork Description | One wouldn't normally associate abstract color fields with the art of studio photography, or for that matter, by employing traditional analogue film. But that is exactly what Shirana Shahbazi's most recent work addresses. Though framed separately, the images often bleed into one another, creating a structure or narrative, a setting, a scene, a backdrop for the imagination. Often she employs various media, such as billboard painting only to have it photographed, and it is through this overlapping of media that she continually questions the very nature of a 'medium' at all.



## SHIMABUKU

Title | **Shimabuku's Fish & Chips**, 2006-2008

Media | Video installation: neon sign, 198x228cm; 8mm film and MiniDV transferred to DVD,  
6 min 45 sec, loop; music by Kassin; edition of 5+2 AP; in collaboration with  
*International 06*, Liverpool Biennial

Artist | Shimabuku, \*1969, Kobe, Japan  
Lives and works in Berlin, Germany

Galleries | **Air de Paris**

Mobile +33 6 31 76 39 83

Air de Paris

FR-75013 Paris | 28-32, rue Louise Weiss

Phone +33 1 44 23 02 77 | Fax +33 1 53 61 22 84

fan@airdeparis.com | www.airdeparis.com

Directors | Florence Bonnefous, Edouard Merino

### **ZERO**

ZERO...

IT-20124 Milano | Via Tadino 20

Phone +39 02 87 23 45 77 | Fax +39 02 87 23 45 80

info@galleriazero.it | www.galleriazero.it

Director | Paolo Zani

In collaboration with NoguerasBlanchard, Barcelona, and Wilkinson Gallery, London

Artwork Description | 'Fish and potatoes is a meeting of the sea and the land. Fish & Chips signs are all over the place in English towns. To me, it's like the towns are brimming with simple and beautiful poetry.

One day I wanted to make my own version of Fish & Chips. So, in Liverpool, I made a film about a potato swimming to meet a fish.' (Shimabuku)



## RUDOLF STINGEL

Title | **Untitled (Paula)**, 2012

Media | Oil on canvas; 132x180 inches, 335.3x457.2 cm

Artist | Rudolf Stingel, \*1956, Merano, Italy

Lives and works in New York, NY, United States, and Merano, Italy

Gallery | **Cooper**

Mobile +1 917 8602681

Paula Cooper Gallery

US-New York, NY 10011 | 534 West 21st Street

Phone +1 212 255 11 05 | Fax +1 212 255 51 56

info@paulacoopergallery.com | www.paulacoopergallery.com

Directors | Paula Cooper, Steve Henry

Artwork Description | Rudolf Stingel's installation for Art Unlimited continues his pursuit in redefining painting. The artist has created a site-specific installation of a single monumental painting based on a photograph.

'Stingel repositions painting not only through a shift in its internal structure, but by its redefinition within, and sometimes as part of, interior architectural space... (He) asserts the deadpan materiality of the surface of (a) painting, either by revealing the method by which it was made, or by inviting its alteration or destruction. In a... (portrait), the manual mastery of painting is deconstructed by its re-semblance through photography. By painstakingly rendering (the) image in paint from a large projection of a black-and-white photograph, Stingel achieves... some of the features and processes of the very technology threatening painting ...' (Chrissie Iles, 'Surface Tension,' in *Rudolf Stingel*, ed. by Francesco Bonami, exh. cat. Museum of Contemporary Art, Chicago, and Whitney Museum of American Art, New York, New Haven and London 2007, p. 23)

*Untitled (Paula)*, 2007  
Oil on canvas, 15x20½ inches,  
38.1x52.1 cm





## JOËLLE TUERLINCKX

Title | **The Working Palace (La Scène Primitive, acte Art Basel – Art Unlimited – 2012)**, 2012

Media | Decor (cyma of variable materials), variable wall sheeting (paper, variable pigments, laser print on paper), different scenic elements (filament, cord, anatomic models, paper beadlets ...), variable lighting (LED, flashlight, theater spots, fair lighting)

Artist | Joëlle Tuerlinckx, \*1958, Brussels, Belgium

Lives and works in Brussels, Belgium

Galleries | **nächst St. Stephan**

Mobile +43 664 3388173

Galerie nächst St. Stephan

Rosemarie Schwarzwälder

AT-1010 Wien | Grünangergasse 1/2

Phone +43 1 5121266-0 | Fax +43 1 5134307

galerie@schwarzwaelder.at | www.schwarzwaelder.at

Director | Rosemarie Schwarzwälder

**Nagel**

Mobile +49 170 8356003

Galerie Christian Nagel

DE-10178 Berlin | Weydinger Strasse 2/4

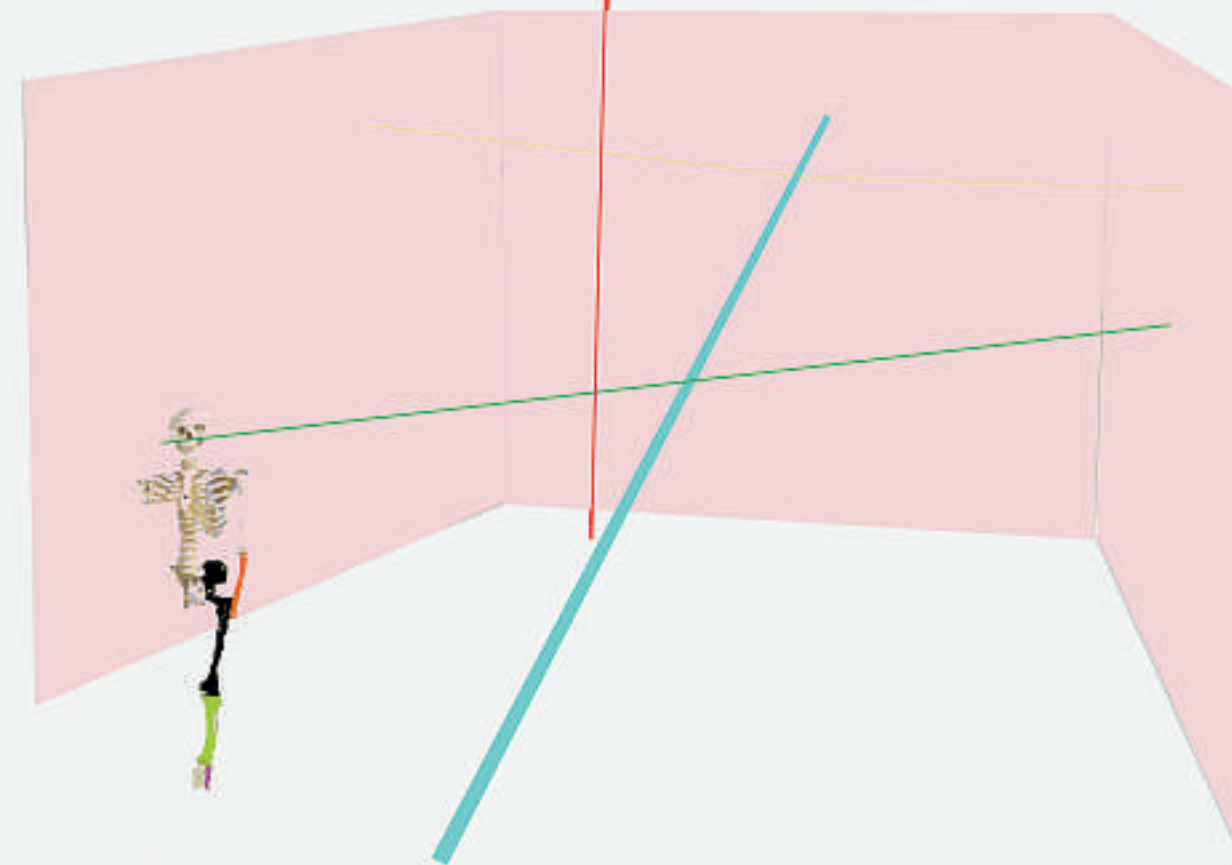
Phone +49 30 40042641 | Fax +49 30 40042642

cn.berlin@galerie-nagel.de | www.galerie-nagel.de

Directors | Christian Nagel, Saskia Draxler

Artwork Description | The Belgian artist Joëlle Tuerlinckx creates situations in which experiences of space and time, past and present are made immediate through her intricate network of references. She combines simple things: found objects and former works to create an allusive web of memory that is subjected to an ongoing process of re-recordings and re-adaptations. Categorizations and assessments are continually undermined; the work remains an open procedure.

Joëlle Tuerlinckx sees the booth at Art Unlimited as a deployment, as a 'Working Palace' for the analysis of classical painting. Specifically, the installation deals with the history of the composition beyond visible forms and the represented motifs whose temporality Tuerlinckx combines with her own work as a 'sculptor.' Thus, she creates a three-dimensional painting, a theater with multiple decors, a parallel reality, indeed, of the associative thoughts generated by a still life.



# GÜNTER UMBERG

Title | **Territorium 17, 2012**, 2012

Media | Poliment, pigment, and dammar on wood, wooden ramp; overall dimensions:  
approx. 400x1250x875 cm, ramp: 160x850x300 cm

Artist | Günter Umberg, \*1942, Bonn, Germany  
Lives and works in Cologne, Germany, and Corberon, France

Galleries | **nächst St. Stephan**  
Mobile +43 664 3388173

Galerie nächst St. Stephan  
Rosemarie Schwarzwälder  
AT-1010 Wien | Grünangergasse 1/2  
Phone +43 1 5121266-0 | Fax +43 1 5134307  
galerie@schwarzwaelder.at | www.schwarzwaelder.at  
Director | Rosemarie Schwarzwälder

## **Nordenhake**

Mobile +49 176 18866680, +49 176 18866682

Galerie Nordenhake  
DE-10969 Berlin | Lindenstrasse 34  
Phone +49 30 2061483 | Fax +49 30 20614848  
berlin@nordenhake.com | www.nordenhake.com  
Directors | Claes Nordenhake, Gyonata Bonvicini

## **Riis**

Mobile +47 911 81537, +47 975 97245

Galleri Riis  
NO-0250 Oslo | Filipstadveien 5  
Phone +47 22 944040 | Fax +47 22 944041  
info@galleririis.com | www.galleririis.com  
Directors | Espen Ryvarde, Kristin Elisabeth Bråten

Artwork Description | The project for Art Unlimited is the seventeenth in Umberg's series of installations titled *Territorium* (territory). By installing his paintings in carefully arranged groups and shaping the viewer's paths of approach and bodily movement, the artist creates a specific space for sensual experience, opening up a close dialogue between the paintings themselves, the room, and the viewer.

Günter Umberg works with pure, dry pigment. The work is entirely about the paint and not about illusion. *Territorium 17, 2012* comprises 21 works of different sizes and in various shades of green and black as well as an eight-meter long oversized ramp. The ramp obstructs the view of the paintings but at the same time guides it. Prevented by the ramp from getting close to any single work, it is difficult for the viewer to perceive the dense, deep, non-figurative surfaces of the paintings without experiencing them in relation to each other. In turn, the surfaces of the works seem to recede and emerge from the wall – a movement evoked by differing distances from the wall.



## DANH VO

Title | **Aschenputtel**, 2012  
Media | Ink and gold on paper

Artist | Danh Vo, \*1975, Ba Ria, Vietnam  
Lives and works in Berlin, Germany

Gallery | **Bortolozzi**  
Mobile +49 163 7921359  
Galerie Isabella Bortolozzi  
DE -10785 Berlin | Schöneberger Ufer 61  
Phone +49 30 26 39 49 85 | Fax +49 30 26 39 65 39  
info@bortolozzi.com | www.bortolozzi.com  
Directors | Isabella Bortolozzi, Marta Lusena

Artwork Description | When evening came, Cinderella wished to leave. The King's son was anxious to go with her, but she escaped from him so quickly that he could not follow her. The King's son had, however, used a stratagem: he smeared the whole staircase with pitch, and when she ran down, the maiden's left slipper got stuck. The King's son picked it up. It was small, dainty, and all golden. The next morning, he brought it to the father, and said, 'No one shall be my wife but she whose foot this golden slipper fits.' The two sisters were glad, for they had pretty feet. The eldest went with the shoe into her room to try it on, as her mother stood by watching. But the shoe was too small for her. She could not get her big toe into it. Her mother gave her a knife and said, 'Cut the toe off. When thou art Queen thou wilt have no more need to go on foot.' The maiden cut the toe off, forced the foot into the shoe, swallowed the pain, and went to the King's son. So he took her on his horse as his bride and rode away with her. They were, however, obliged to pass the graveyard, and there, on a hazel tree, sat two pigeons who cried:

'Turn and peep, turn and peep. There's blood within the shoe. The shoe it is too small for her. The true bride waits for you.'

Then he looked at her foot and saw how the blood was streaming from it. He turned his horse round and took the false bride home again.





## COSIMA VON BONIN

Title | **The Bonin/Oswald Empire's Nothing #03 (CVB's Fatigue Raft & MVO's White Rabbit Song), 2010**

Media | Wool, yarn, fleece, stuffing, balsa wood, armature, electric wiring, MDF, lacquer, cardboard, plasma screen, DVD player, 2 CD players, 2 sound dome speakers, audio cable, metal fence, rubber chew toy, 2 copies of the Moritz von Oswald Trio *Verticle Ascent* (double album and record sleeve), 'Risk' board game, pom poms, silver painted skateboards, 70s touch lamp, socks, 4 lacquered floor pedestals, 2 lacquered tables; raft: approx. 38x390x380.5 cm, table 1: 81.3x123x120 cm, table 2: 78x55x60 cm

Artist | Cosima von Bonin, \*1962, Mombasa, Kenya  
Lives and works in Cologne, Germany

Gallery | **Petzel**

Stand Phone +41 61 6995090

Friedrich Petzel Gallery

US-New York, NY 10011 | 535 & 537 West 22nd Street

Phone +1 212 6809467 | Fax +1 212 6809473

info@petzel.com | www.petzel.com

Directors | Andrea Teschke, Sam Tsao, Jason Murison

Artwork Description | *The Bonin/Oswald Empire's Nothing #03 (CVB's Fatigue Raft & MVO's White Rabbit Song)* is a collaborative installation created by Cosima von Bonin and techno pioneer and electronic music composer Moritz von Oswald (aka the Oswald Empire). This collaborative approach fuses von Bonin's sculptures with Oswald's compositions. The large sound and sculptural installation is set upon an elevated glossy pink platform. Upon this stage sit von Bonin's soft and hard sculptures as if in a club listening to techno beats pumped through headphones and cone-shaped speakers.

The work employs autobiographical references without attribution or explanation as a means of extending a gesture – of homage, of empathy, of parody. The viewer is invited to participate in a double-edged strategy of pop cultural disorder: at once becoming part of the installation's performative elements as well as the skeptical voyeur.

*The Bonin/Oswald Empire's  
Nothing #03 (CVB's Fatigue  
Raft & MVO's White Rabbit Song),  
2010*



## CLEMENS VON WEDEMEYER

Title | **Against Death**, 2009

Media | 35mm film transferred to HD video loop, 16:9/1.85:1; 9 min

Artist | Clemens von Wedemeyer, \*1974, Göttingen, Germany

Lives and works in Berlin, Germany

Gallery | **Wolff**

Mobile +33 6 73899028

Galerie Jocelyn Wolff

FR-75020 Paris | 78, rue Julien-Lacroix

Phone +33 1 42030565 | Fax +33 1 42030546

info@galeriewolff.com | www.galeriewolff.com

Directors | Jocelyn Wolff, Sandrine Djerouet

Artwork Description | In this 35mm film shot in a Barbican flat in central London, an explorer tells his anthropologist friend about an experience with a previously uncontacted group in the jungle and how he underwent a ritual, which, he claims, granted him immortality. When his friend fails to believe him, the scene seamlessly loops back to its beginning. Like the endlessly repeating film, the explorer is frozen in a loop outside real time, immortalized.



## WANG JIANWEI

Title | **Symptom**, 2007/08

Media | HD video, 16:9, color, 5.1 sound; 32 min 16 sec; edition 2 of 5

Artist | Wang Jianwei, \*1958, Sichuan, China

Lives and works in Beijing, China

Gallery | **Long March**

Long March Space

CN-100015 Beijing | 798 Art Zone, 4 Jiuxianqiao Road, Chaoyang District

Phone +86 10 59789768 | Fax +86 10 59789764

lm@longmarchspace.com | www.longmarchspace.com

Director | Lu Jie, David Tung, Li Danqing

Artwork Description | Pioneering video and multimedia artist Wang Jianwei is known for his conceptually complex, multifaceted explorations of the paradoxical presence of history in contemporary China. The resistance towards any single defining principle to convey the entirety and complexity of the truth is the key to Wang Jianwei's practice. Amongst the juxtaposed scenes in his video work are theories and hypotheses concerning the boundaries between the real, the fictional, and the imagined.

*Symptom* (2007/08) is a single-channel video installation, in which parallel realities are to be interpreted by the viewers in a method similar to how a patient's symptoms are read by a doctor. Wang Jianwei also draws from Karl Marx's notion of 'symptom' and, further, he employs Louis Althusser's 'symptomatic reading' of Marx's ideas and theories. The video installation sets out to create an all-encompassing experience, fully immersing the viewer in a confrontational environment.







## RICHARD WENTWORTH

Title | **A Room Full of Lovers**, 2012  
Media | Steel, chain, and C-clamps

Artist | Richard Wentworth. \*1947, Samoa  
Lives and works in London, United Kingdom

### Galleries | **Freeman**

Peter Freeman, Inc.  
US-New York, NY 10012 | 560 Broadway, Suite 602/603  
Phone +1 212 966 51 54 | Fax +1 212 966 53 49  
info@peterfreemaninc.com | www.peterfreemaninc.com  
Directors | Peter C. Freeman, Blair Asbury Brooks

### **Nelson-Freeman**

Mobile +33 6 8028 78 24

Galerie Nelson-Freeman  
FR-75004 Paris | 59, rue Quincampoix  
Phone +33 1 42 71 74 56 | Fax +33 1 42 71 74 58  
info@galerienelsonfreeman.com | www.galerienelsonfreeman.com  
Directors | Peter Freeman, Cécile Barrault

Artwork Description | Richard Wentworth's *A Room Full of Lovers* is an installation that encloses its spectators whilst making direct reference to their social relations. Steel chain hangs in catenaries around the perimeter of the room. Double clamps ensure that consecutive links in the chain can be cramped so that no part of one link is in physical contact with its immediate neighbor. Like all the links in the chain, the cramped links will interpenetrate, but will pass through the space defined by the other without link-to-link contact. The uncramped links will continue to be in physical contact with each other. The chain in *A Room Full of Lovers* is a linear narrative, in which contact is broken yet continuous.

'In its games with weight and strangeness, its humour – at once absurd, devoutly unironic and melancholy – and its ever-present microclimate of anxiety, the art of Richard Wentworth (coincidentally, like the poems of William Carlos Williams) identifies what we could call the secret history of the quotidian.' (Excerpt from Michael Bracewell, 'So Much Depends': An Introduction to the Art of Richard Wentworth,' in *Richard Wentworth*, exh. cat. Tate Liverpool, 2005)

*Hieroglyph*, 2010  
Galvanized steel, chain,  
and C-clamps  
Detail



## FRANZ WEST

Title | **Gekröse**, 2011  
Media | Lacquered aluminum

Artist | Franz West, \*1947, Vienna, Austria  
Lives and works in Vienna, Austria

Gallery | **Gagosian**  
Gagosian Gallery  
US-New York, NY 10075 | 980 Madison Avenue  
Phone +1 212 744 2313 | Fax +1 212 710 3825  
newyork@gagosian.com

Artwork Description | Franz West began his career in mid-1960s Vienna when Actionism was in full swing. His earliest works were a reaction to this movement in which artists engaged in displays of radical public behavior and physical endurance meant to shake up art-world passivity. In the early 1970s, West began making a series of small, portable sculptures called *Passstücke (Adaptives)*, awkward-looking plaster objects that he only considered completed as artworks when the viewer physically interacted with them. In many ways, his large-scale aluminum sculptures are simply overgrown versions of the *Passstücke*.

*Gekröse* is a leviathan of a sculpture, simultaneously monumental yet playful; imposing in scale yet whimsical in its cheery rose hue and dynamic sense of movement. The complexly intertwining pink coils are reminiscent of any number of diverse forms, perhaps a gargantuan primordial cephalopod or an enlarged model of the human digestive tract. Often West designs sculptures as functional, furniture-like sites of social interaction. Because this is the largest aluminum sculpture that he has created to date, visitors who are accustomed to relating to Franz West's artworks may be challenged by this sculpture that represents a unique development within his oeuvre.



## THOMAS ZIPP

Title | **DEVIATION IN REFERENCE TO THE AIM (ANATOMICAL TRANSGRESSIONS)**, 2012  
Media | Mixed media; dimensions variable

Artist | Thomas Zipp, \*1966, Heppenheim, Germany  
Lives and works in Berlin, Germany

### Galleries | **Baronian Francey**

Baronian\_Francey  
BE-1050 Bruxelles | 2, rue Isidore Verheyden  
Phone +32 2 5129295 | Fax +32 2 5127108  
info@baronianfrancey.com | www.baronianfrancey.com  
Directors | Albert Baronian, Edmond Francey

### **Baudach**

Mobile +49 174 9493944  
Galerie Guido W. Baudach  
DE-13347 Berlin | Oudenarder Strasse 16-20  
Phone +49 30 28047727 | Fax +49 30 45024481  
galerie@guidowbaudach.com | www.guidowbaudach.com  
Directors | Guido W. Baudach, Berit Homburg

### **Harris Lieberman**

Harris Lieberman  
US-New York, NY 10001 | 508 West 26th Street, Ground Floor  
Phone +1 212 2061290  
gallery@harrislieberman.com | www.harrislieberman.com  
Directors | Jessie Washburne-Harris, Michael Lieberman

### **Krinzinger**

Mobile +43 676 3248379  
Galerie Krinzinger  
AT-1010 Wien | Seilerstätte 16  
Phone +43 1 5133006 | Fax +43 1 5133006 33  
galeriekrinzinger@chello.at | www.galerie-krinzinger.at  
Directors | Ursula Krinzinger, Thomas Krinzinger

Artwork Description | In his site-specific installations, Thomas Zipp's works are marked by an intense engagement with Good and Evil, Truth and Lie, Body and Mind; in short, borderline experiences, obsession, ecstasy, blessedness, and sexuality.

Since 2010, when he transformed the entire Fridericianum into a gloomy 'psychiatric hospital,' Zipp's main topic has been applied psychology, deviation, and anatomical transgression. For Art Unlimited, Zipp has created a surreal operation room which contains a fully equipped and partly redesigned transportable operation set with tools from the 60s. Medical dummies will receive treatments which practically explore Freud's sexual theory or, as the artist himself describes it: 'In Freud's theory, sexual aim is or should mainly be focused on the genitals. Using, for example, the mouth is strange (a deviation) because this organ is originally meant for eating/drinking food. In these experiments ... I try to overwork those theses.'

*DEVIATION IN REFERENCE  
TO THE AIM (ANATOMICAL  
TRANSGRESSIONS)*, 2012  
Detail



