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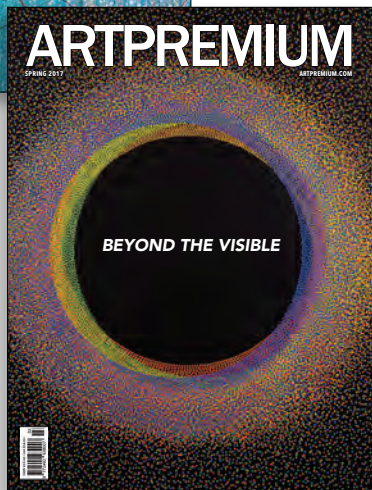
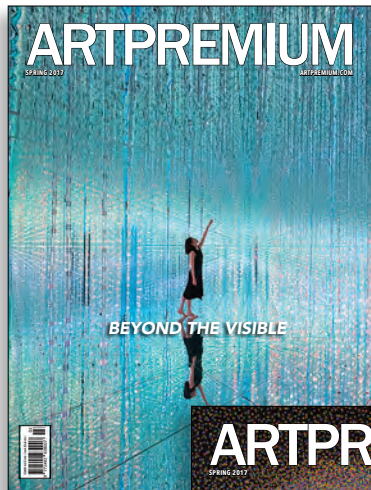
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ARTPREMIUM



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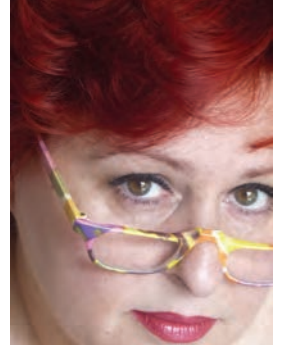
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FROM THE EDITOR



CORINNE TIMSIT

*“The most beautiful thing we can experience is the mysterious.
It is the source of all true art and all science!”*

ALBERT EINSTEIN

Quantum mechanics is a theory of information, which is a concrete property that is expressed in all matter and energy. The universe, as a whole, conforms to the laws of information and all that exists in the universe is determined by information. It is this information that joins and structures atoms together. Einstein developed his theories of relativity on the transportation of information that has now caught up with the speed of light.

The mind simultaneously produces multiple virtual possibilities from which subtly springs up an idea or a concrete decision as if the brain was a computer and consciousness its wave.

The artist possesses an extraordinary capacity to extract information from the quantum world transported by a wave, to use this light and its information before transforming it into earthly matters. Conscious or unconscious, this act, which came into being from the invisible world, will enrich his or her imagination and give life to a form or colours in our visible world.

In this edition of ArtPremium, “Beyond the Visible”, we would like to share with you that which has become a recurring approach among contemporary artists - to bring light and matter to particles of our circumambient space. It is topical that many of them find themselves engaged in an interlocution with other existing dimensions and establish in their work a research resonating with their consciousness and their meditation stimulated by scientific discoveries and the disciplines of physics.

The demonstration of the infinite, the superior dimensions, the influence of light in the expression of material, and the colours that plays the role of the matter itself constitute the whole. As articulated by artworks or installations of a greater range of dimensions, this entirety is the emblematic movement that gained momentum at the beginning of the 21st century but has taken its early form since the last two decades of the 20th century.

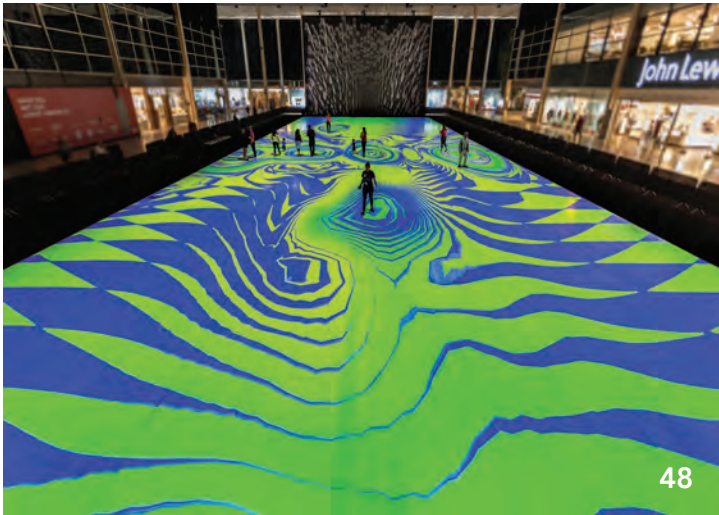
The selection of artists presented here grants us a possible reading into their contemporary oeuvres as an attempt to decrypt certain mysteries of the Creation and the invisible influences that are unconsciously detected but consciously demonstrated.

Whether it is through digital technology, collaboration with architects, the use of unique colours to demonstrate the depths of the universe, the manipulation of nanotechnology, fractals, the interaction with the spectator, the natural elements - air, earth, water, fire, or the luminous reflections that give us a sense of being transported to the heart of a galaxy that belongs at once to a microcosm and at the same time, to a macrocosm, this panorama offers us a revelation that we might just be the materialisation of the space oscillating between the moment where the function of the wave collapses and the instant that the electron or the photon finds itself alone as particles at a unique point in space.

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ON THE COVER

TeamLab, Wander through the Crystal Universe, 2016, interactive installation of Light Sculpture, LED.Sound: teamLab. © teamLab, courtesy Pace Gallery

Julio Le Parc, "Alchimie 332", 2016, acrylic on canvas, 200 x 200 cm. Courtesy of the Artist.



CHAMBER OF REFLECTION

MATTHEW BRANDT an American photographer based in Los Angeles, creates visual compositions where experimentation is the crux of his artistic universe.



Photography and image-making by extension, have become part of the everyday rituals of contemporary western societies. The proliferation of images has become a synonym of acknowledgment, a symptom of our obsession for appearances and the praise of individualism. Susan Sontag's call for an "ecology of the image" has been exceeded by social media and the "cult of personality". To neutralize this visual superabundance, young photographers must innovate by giving new shapes to the imaged and by stimulating the ocular organ, they have to some extent, be able to alleviate the viewer's gaze. Matthew Brandt's strategy is to dig into photography's past to present old-fashioned techniques of reproduction revitalizing them and offering a renewal in contemporary aesthetics.

At first glance, his are captivating photographs of vast landscapes reminding us of the tradition of the first American photographers who revealed to wider audiences the hidden treasures of the American West; photographers such as Ansel Adams, Edward Weston and Timothy O'Sullivan are among those who inspired Brandt's body of work. His photographs from the series *Water Bodies*, especially *Two Ships Passing U.S and Pacific Ocean* bear witness to his penchant for ancient techniques. In a recent conversation held with the artist, he attributed the implementation of these procedures to what they enabled him to do when creating an image: other than the playful asset, uncertainty plays a tremendous role. Brandt finds the mystery lying behind each take fascinating, ostensibly analog images magnify the desire to discover the image. The brisk cascade of images in social media copes with the tandem of our contemporary world, the artist's technique requires certain equipment and time of exposure and certain material that corresponds to the methodology used during the 19th century. The resulting images are far from the plethora of data in mass media. His artistic takes possess a particular texture and linear composition bestowing them softness and harmony. While

Brandt relinquishes old fashioned techniques, he associates photography with chemistry rather than with a simple reflex. Photos are for him invitations to the past where each take is carefully thought about and constructed.

Art and its techniques are an unparalleled footprint of a society's way of thinking and seeing. Impressionism is an example of the evolution undergone by the human eye, without photography's arrival, painting might have never been liberated from the mimetic burden. *Clippings* - a series created during 2014 and 2015 - uses the pointillism technique making a parallelism between photography and painting. These artistic avant-gardes explored human perception terminating with the Western tradition of perfect sight, they focused on blurry configurations. *Clippings* is an investigation of how an image is made and for the artist the latter relates more to a moveable oscillation of components than to a static structure. His unorthodox methods of representation - among them we can cite the use of kitchen ingredients in his series *Taste Test in Color*, honeybees, dust and recently cocaine for *Night Skies* - encourage spectators to be inventive and to understand that there is more to his photos that meets the eye.

One wonders then, what is the requisite to making photography or to creating an image? New technologies have widened its definition, but Brandt does not choose technology. Instead, he introduces elements from what he portrays, conferring to each photograph a special "aura". This concept

While Brandt relinquishes old fashioned techniques, he associates photography with chemistry rather than with a simple reflex

PREVIOUS SPREAD

Lewis Lake WY3, from the series "*Lakes & Reservoirs*",
2013, C-print soaked in Lewis Lake water
183 x 267 cm. © Courtesy of the artist.

OPPOSITE

Wai'anae 926014, from the series "*Wai'anae*",
2015, chromogenic print buried in Wai'anae, Hawaiï,
234 x 152 cm. © Courtesy of the artist.

Two Ships Passing, US from the series "*Waterbodies*",
2011, salted paper print, 107 x 133 cm.
© Courtesy of the artist.











was firstly evoked by Walter Benjamin in his essay *The Work of art in the age of mechanical reproduction*, in it the German philosopher underlined the inherent dangers of “new” techniques. Benjamin feared art’s trivalisation as well as the audience’s loss of interest for the original. Yet, Brandt’s work disputes the philosopher’s claims by creating unique photographic pieces. His series *Portraits* is made with body fluids provided by the people photographed, to some extent each take contains its special DNA, one that can’t be reproduced infinitely. *Lakes and Reservoirs* operates with the same logic as he developed the photographs with the water collected from the lakes. The approach is further developed with *Bridges over Flint*, as it takes a political nuance. In the wake of

the American elections, the photographs appear as indicators of the genesis of a critical moment in history.

Boundless connections derive from each of his artistic projects, *Wai’anae* for instance is an investigation on how Hawaiians relate to their land. Brandt took photos of Wai’anae’s nature, he later developed them, folded them in banana leaves and buried them on the ground. Moisture, rain and the soil transformed the photographs into quasi abstract printings, the experience was correlated to a Hawaiian burial ritual in which the body is folded and becomes part of nature again. Photography’s connectedness to death emerges as we remember Barthes statement “that had been”, image making

Still from video 14, Museum of Modern Art, 45 minutes and 22 seconds: 2016. © Courtesy of the artist.

Night Sky NGC 3372 from the series “*Night Skies*”, 2013, cocaine dust on photographer’s velvet, 132 x 306 cm. © Courtesy of the artist.



Boundless connections derive from each of his artistic projects, Wai'anae for instance is an investigation on how Hawaiians relate to their land.

reveals itself as a morose testament, a modern memento mori. Memory is indeed a fascinating feature in photography making, a part from taking part in modern ritualistic activities, it testifies to our presence in exotic places. In relation to tourism photography, Brandt created a whimsical character, the epitome of bad taste and questionable behaviour representing mass tourism. With a fist in the air, a Hawaiian shirt and a hat, *Hands up* embodies mass tourism and photography's role in modern holidays. It was again Sontag in her essay *On photography*, that described photography's place during the holiday season and how picture taking eased German and American workers giving them the feeling of doing something with their idle time.

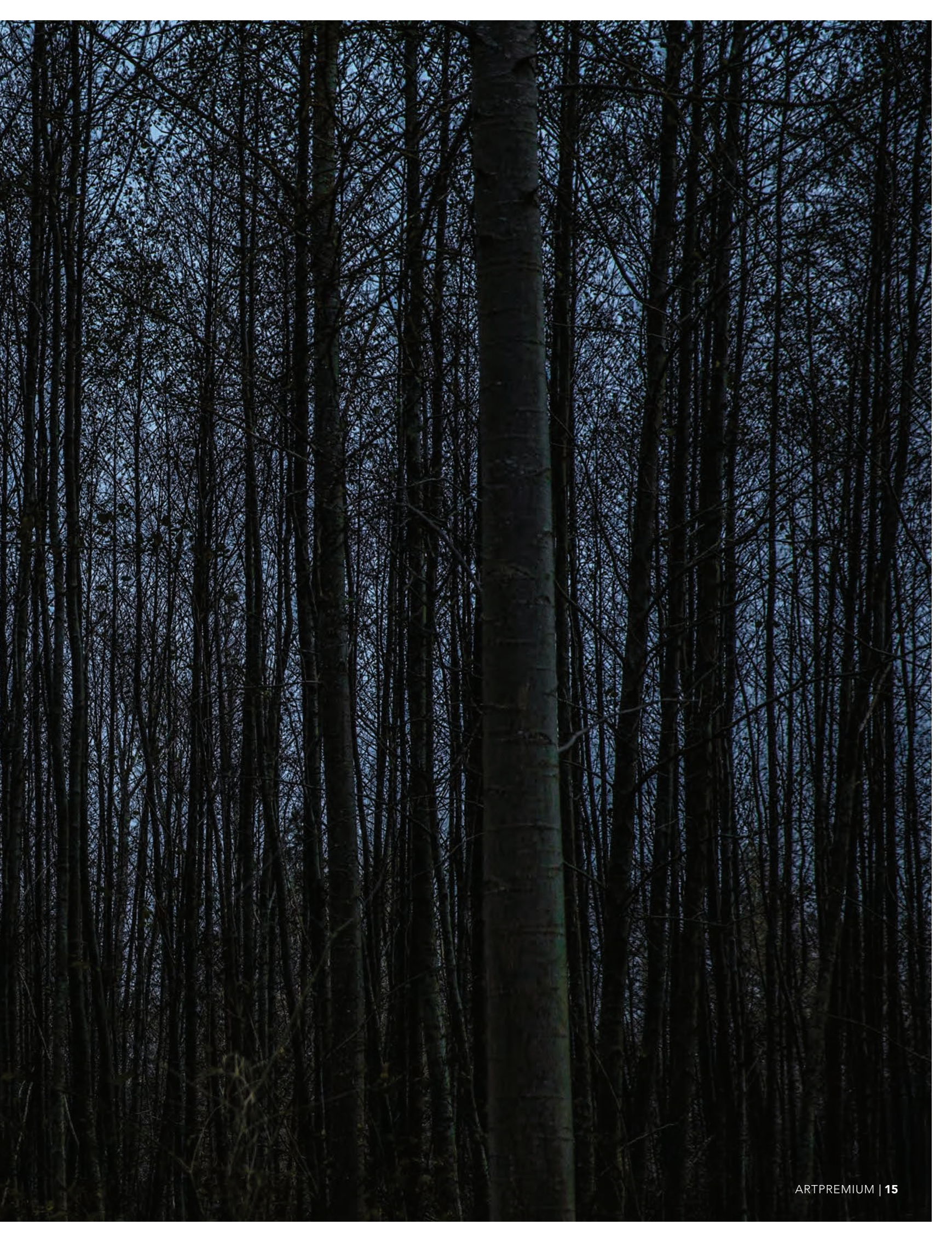
Matthew Brandt's photographs are historical journeys retracing the steps of photography and its evolution over the years. One of his latest exhibitions showcased at the Museum of Modern art in New York, was a video performance with the musician Julianna Barwick where Brandt was in charge of the video-making. This is a major factor asserting that Brandt doesn't limit himself to photography's stillness, movement is gaining in importance in his artistic practice. It is of little importance if Brandt's interests broaden, what remains in his photographs and videos is his ardent curiosity for image and its by-products, a lucid testimony of what image has become.

M.E.

A dense forest of tall, thin, bare trees against a blue sky. The trees are mostly vertical, with some horizontal branches visible. The overall tone is dark and moody.

Clémence Danon Boileau

You had to be there



The ubiquity of images perpetuated by social networking inevitably reduces the value of photography. The fundamental nature of the expression describes its infinitely reproducible triteness. On a scale from light to darkness, photography, as if transparent, reveals not the description of the event, but the consciousness of the photographer's feelings. CLÉMENCE DANON BOILEAU's photographs bear witness to the set of choices she exercised in her everyday life. Her sombre use of colour and lighting speaks of a silent tragedy affecting every single one of us.

If we talk about the language of paintings and that of sculptures, we think of the composition, the interaction between the form and the space, and so forth. What then is the language of photography? Many look at it as the closest resemblance to reality, that it is essentially the language of events recorded, external to the photograph itself. How are we, the spectators, supposed to read a photograph, to access knowledge that goes beyond what is printed in front of us? Indeed, the arbitrariness of photography gives us only a glimpse of the operator's reality through the shadow by the mediation of light. A Roland Barthes' *punctum*, if you may. Thinking of the silhouettes in Clémence Danon Boileau's *Ni là, ni ailleurs* series, a lot can be said in the silence of the night.

In a town southeast of Paris, Danon Boileau wanders about the familiar scenery of Fontainebleau. Through the viewfinder of her camera, she sees the forest and dirt roads not unlike those in Jitka Hanzlová's photographs. The autumn leaves and dry bushes on the one side, and the bare branches of the towering trees on the other, evoke the presence of a sense of timelessness. It's as if the wind was taken out of the equation in a vacuum of time, like a snap shot from a page in *Wuthering Heights*. *Familière Etrangeté* presents the uncanny – a paradox of intangibility and desire. Consider Danon Boileau's photographs to be taken in the suspension of time, we retract the fourth dimension of our reality. Photographs are in their nature two-dimensional explaining Danon's fervent research in giving substance to her work. Printed on a delicate Japanese paper, Danon Boileau gives her images

physicality. The three-dimensional granulation of the paper renders a pointillist effect, drawing the spectator right in to the centre of the question: "What exactly am I seeing?" Her persistence in finding the right type of paper specifically for her different series grants her work a rarity value and transforms her personal observation into the spectator's self-consciousness.

Completely self-taught, Danon Boileau picked up photography to construct her memory castle. The confidence in guaranteeing, through language, the things she sees in her daily life, is shattered in the mystery of photography. The familiarity of witnessing the modern phenomenon of smart phones, a portrait, a landscape in photographs illustrates the "striking instance of uncanniness"¹ in Freud's description. The strange faces, captured in Danon Boileau's *Dans le parking* series during one of her many travels as a legal adviser to an NGO,

1 - Freud, Sigmund, David McLintock, and Hugh Haughton. *The Uncanny*. New York: Penguin, 2003.





The many distractions in our circle of modern comfort complicate the sincerity of the artist.

Ni là, ni ailleurs, 2014, C-print, 50x70 cm.
Courtesy of the artist

PREVIOUS SPREAD
Familière Étrangeté, 2013 – ongoing, pigment print on Japanese paper, 60x90 cm. Courtesy of the artist

OPPOSITE PAGE
Familière Étrangeté, 2013 – ongoing, Pigment print on Japanese paper, 60x90 cm. Courtesy of the artist







Her unceasing study of materials chases back to her initial motive in photography: as a way of remembering



are examples of her photographic sensitivity in revealing the modesty, innocence and purity of the ordinary. Achieving the technique of “Rembrandt lighting” without the constraints of a walled studio, Danon Boileau makes use of the raw light accessible in her surroundings. The features of her subjects are carved out resembling a Baroque painting. Yet, the spectator is more likely to be drawn to the intriguing details hidden in the shadows. The intensity in the everyman’s gaze is sharpened when the spectator is made aware of the soft, almost forlorn silhouette of which the explanation is absent in the photograph. The spectrum of absence and presence holds the quantum of truth as to the photographer’s emotions as the shutter clicks. It’s not just black and white, but a testimony to an existence. The many distractions in our circle of modern comfort complicate the sincerity of the artist. The construction of this reality in photography is dependent on the spectator’s recognition of these untold details. The great negative space in the image of a lady’s profile illuminated by the light of her telephone screen unveils the irony of globalised interconnectedness. The title of *Ni là, ni ailleurs* is evocative of the estrangement prevalent in our advanced society. This communication device brings us virtually closer to those who are far away but takes us further away from human contact. By removing this dependency, what is left is a morbid imagery reflected from the paleness of the lady’s skin. Danon Boileau’s subjects are neither here nor there.

It is this automatism in photography and in our age that has conceived the dualities of such paradox and its contradictions and we cannot possibly perceive its extent. The socio-cultural reading into a photograph may somehow overwrite the photographer’s intentions and give the referent an overwhelming authority. In Danon Boileau’s *Essai sur la fécondation in vitro*, her photographs are freed of the necessity of a denotation. “Strip of one’s flesh, the essence of being takes shape.” The ambiguity of the subject matter is impregnated by the darkness of backlight. Her unceasing study of materials chases back to her initial motive in photography: as a way of remembering. These photographs are experimental and high in contrast. Danon Boileau’s reality unfolds in front of the spectator’s eyes into an empathetic, beautiful mess of cognitive reconnection and fabricated memories. P.L.

PREVIOUS SPREAD

Familière Étrangeté, 2013 – ongoing, pigment print on Japanese paper, 60 x 90 cm. Courtesy of the artist

OPPOSITE PAGE

Familière Étrangeté, 2013 – ongoing, Pigment print on Japanese paper, 60x90 cm. Courtesy of the artist

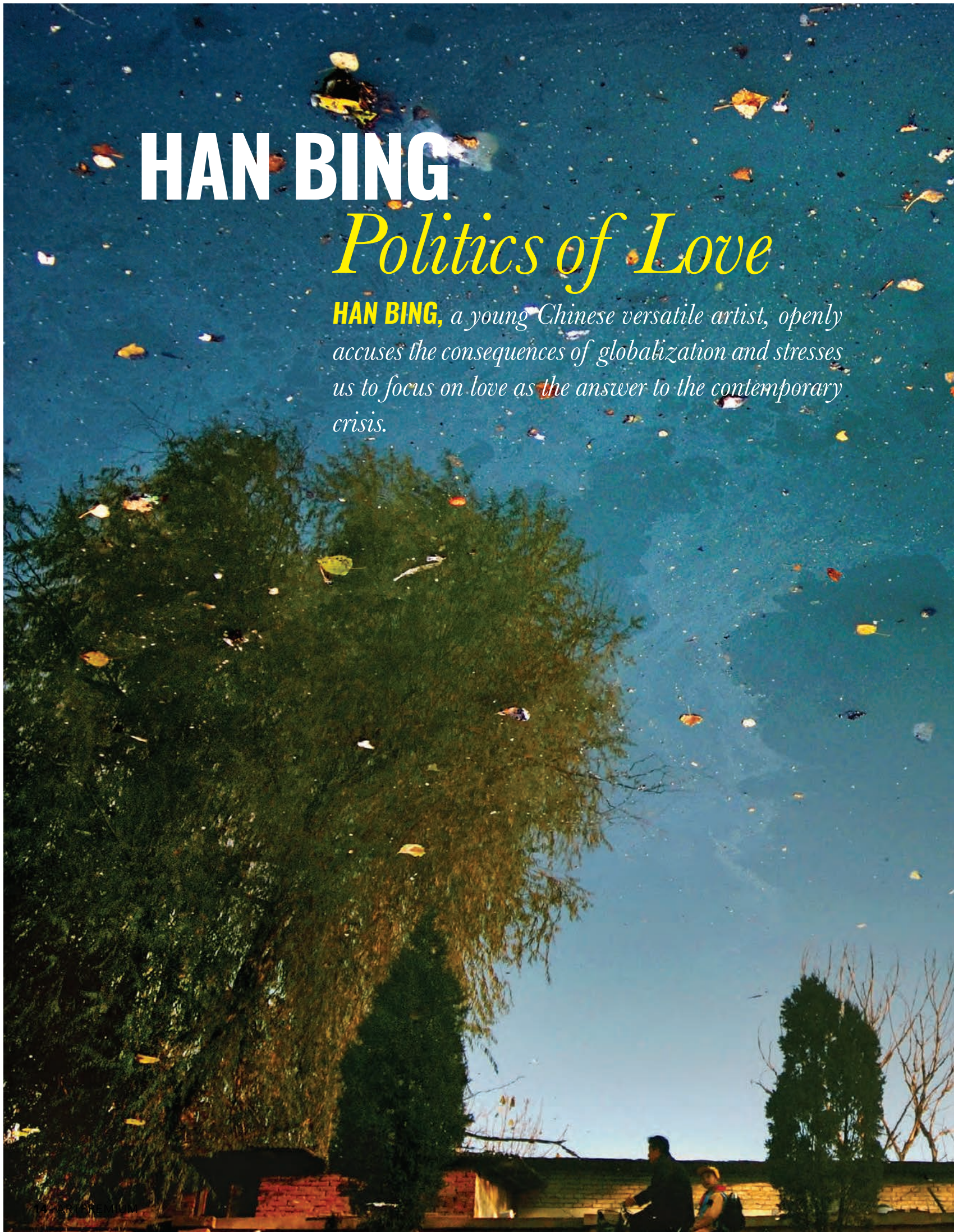
Ni là, ni ailleurs, 2014, C-print, 50x70 cm. Courtesy of the artist



HAN BING

Politics of Love

HAN BING, a young Chinese versatile artist, openly accuses the consequences of globalization and stresses us to focus on love as the answer to the contemporary crisis.







*His series **Everyday Precious** in which he appears alongside construction workers holding a brick, embodies the struggle of social workers, of labourers who constantly dream of opportunity, modernization and the presumable benefits of globalization.*

Politicians and economists are talking of a new colossus that little by little has spread new seeds. The time seems to be ideal as the United States are crumbling with an escalating gap between the rich and the poor. China's vast territory, working force and technological development are propelling the country to a stratospheric growth. Chinese politicians have even appropriated the "American dream". Slogans all over the capital celebrate the "Chinese dream", a capitalist concept where opportunity, determination and hard work are enough for one's success. And yet, the social pyramid needs a working force at its base for the engine to continue its cycle and the ruling class needs them to keep their position at the top of the pyramid. Chinese artist Han Bing denounces his nation's merciless politics that are devastating and sacrificing a part of the population to the detriment of some. His series *Everyday Precious* in which he appears alongside construction workers holding a brick, embodies the struggle of social workers, of labourers who constantly dream of opportunity, modernization and the presumable benefits of globalization.

PREVIOUS SPREAD

The Stars Light Our Way, from the series "Urban Amber: the landscape of desire of our times", 2006. Courtesy of the artist.

The Nouveau Riche Leads The People, from the series "Theater of Modernization", 2007, 150 x 143 cm. Courtesy of the artist.

OPPOSITE PAGE

Tower, from the series "Urban Amber: the landscape of desire of our times", 2007. Courtesy of the artist.

Nonetheless, Bing's photographs present these workers in their "existential condition" while they carry objects from their everyday lives in precarious environments, sometimes even during night-time like in *Unpredictable Moon*. If the government promises abundance for its inhabitants, the reality has proven to be far from it. Enduring situations often compromise the workers health and well being, single objects such as lamps or shovels can save the workers lives. Additionally, the shovel has a symbolic value for the artist, as it represents childhood memories – he was raised in the countryside – with the promise of a better life. Objects have an emotional charge, cabbages, bulldozers, bricks, all seem to have an incommensurable power to depict China's loss of traditions and culture.

The bulldozer is used to destroy ancient neighbourhoods in Beijing and around the country to construct new modern buildings. Bing is against the destruction of "hutongs" in his series *The Age of Big Construction* where brand new constructions are juxtaposed to shatter traditional constructions. The speed of urbanization is lamentable; these images are "mirrors of the process by which their traditional everyday lives are ruptured through modernization." Not only cities are being havocked, natural ecosystems as well are being devastated. *Urban Amber* constitutes reflecting images showing polluted water bodies, they reflect huge skyscrapers, emblems of the middle class, and the labourer's fate to serve the opulent class. Moreover, ecology and global warming have become a central subject in today's political discourse, as they are threatening entire populations, sometimes even displacing them. China is no exception, in fact, it is one of the best examples of consumerism and the neglect of ecology. The artist highlights this through his performance *Forever: Polluted and Profaned as Judgment* as he grabs empty plastic bottles and Styrofoam, a deadly material for the environment.

As a child of globalization, Bing's social and political engagement has widened to India, a country facing similar difficulties to China. With an unrivalled cultural heritage, a growing middle class, pollution problems flooding the country and a powerful economic strength, India's similarities to China are









irrefutable. In 2010, Bing created his performance *Dreams of Lost Home* in Delhi; together with 8 Indians, he performed a ritualistic ceremony. Matching his fellow Indians, the artist hugged big stones, as if the objects were pillows, the floor was covered with cotton simulating the sky or a dreamlike surface. The performance was a metaphor of work in our life: it chains us and fuels our dreams. Labour again appears like an oppressing force and is revealed to be one of the main axes in Bing's creations. He caricatures Chinese new social order in his series *Theatre of Modernization* depicting three archetypes, the social worker, a farmer and the "nouveau riche". The latter always wears a suit and seems to speak on behalf of others and peculiarly, has the physiognomy of Xi Jinping, China's general secretary of the communist party.

Although Bing's work deeply relies on exposing the existing injustices in his motherland, he likewise chooses to explore life's driving forces such as love and its opposites. His work is not pure political criticism; he intends to underline the consequences of the increasing social gaps generated by new behaviours. Competition and individualism are two idiosyncratic attitudes encouraged by neo liberal systems, kindness and love aren't exactly part of the

equation and to succeed in current societies, one must squash others to be part of the elite. Instead of this perpetual carnage, Bing believes in humanity and love as interwoven energies, both delivering messages that transcend the borders of time and politics. Even if we perceive the artist's way of expressing as criticism, he prefers to think about it as a way to defend freedom, the utmost important social condition. Furthermore, his aesthetics are imbued with softness, despite the crudeness of his topics and his critical vision towards China and the rest of the world, he tints his photographs and performances with a silky array of colours. His gestures are also delicate, proven in his performance *Love in the Age of Big Construction* or *Making Love to the Thirteen Shovels* where his gentle manners inhabit his work.

Pacifism imbues Bing's creations. His body of work intends to heal social rifts just like a balm. He professes understanding and empathy in his projects like in *The Green Cabbage Walking Movement*, a group performance consisting of people walking together with cabbages. Social coercion is constructed via this simple activity, art serves politics and humankind helping to improve social conditions, allowing them to dream of a better world.

M.E.

New Culture Movement, 2007. Courtesy of the artist.

PREVIOUS SPREAD

Plaza of Dionisos Bridge, from the series "Urban Amber: the landscape of desire of our times", 2003. Courtesy of the artist.

OPPOSITE PAGE

Love In The Age Of Big Construction - II-1, from the series "Love In The Age Of Big Construction", 2006. Courtesy of the artist.



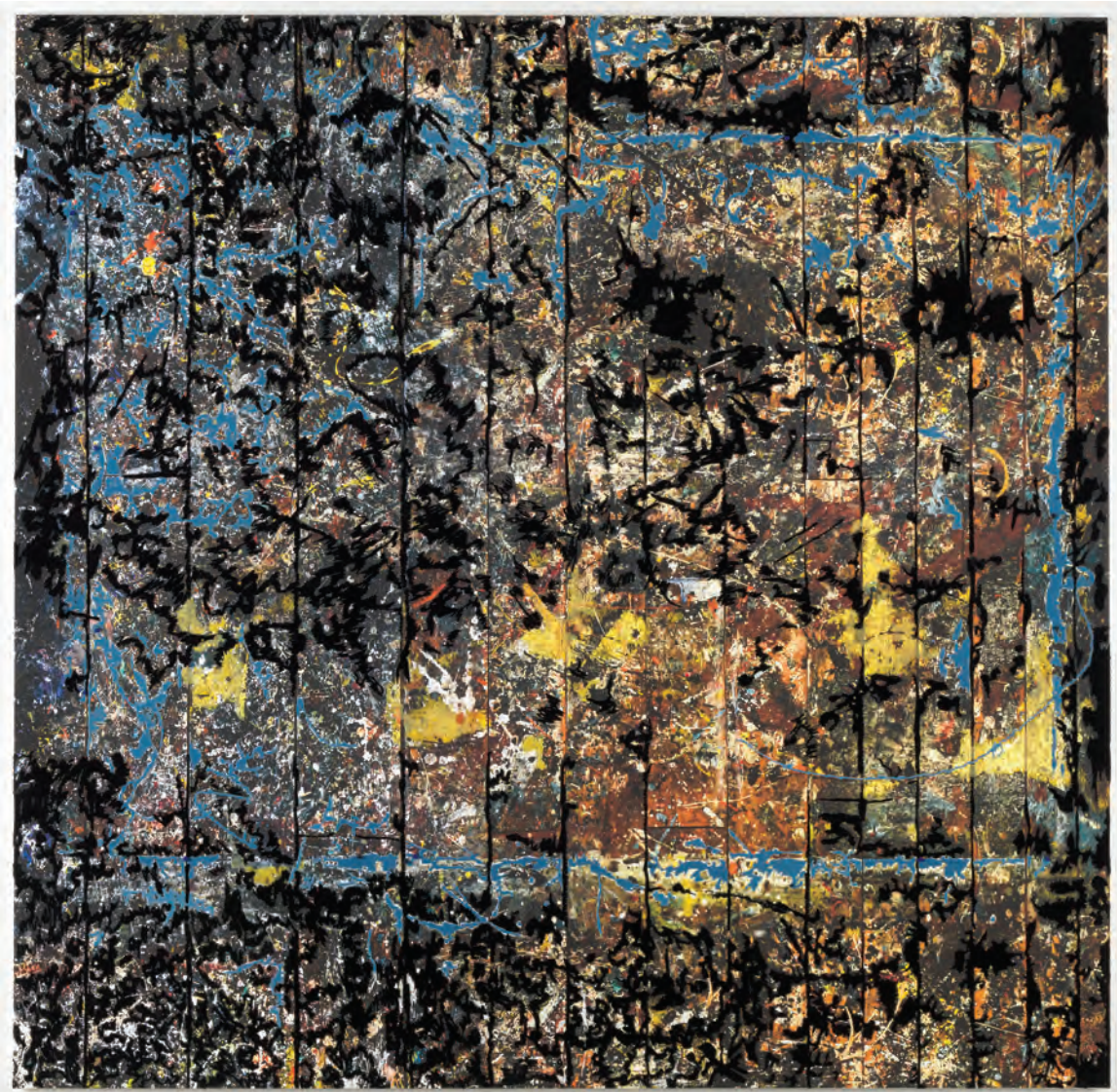
Although Bing's work deeply relies on exposing the existing injustices in his motherland, he likewise chooses to explore life's driving forces such as love and its opposites.

BEREND STRIK

Semiotics of the Needle

Dutch artist **BEREND STRIK** has triumphed in establishing an artistic expression for the chemical property of thixotropy. By intruding on the silence of photography with dark Indian velvet, transparent Japanese organza and multicoloured threads, the artist changes the state of the form. His stitched photography marries art with science resulting in an expansive possibility of thought. The fluidity of reality glides between materiality and immateriality.





PREVIOUS SPREAD
Decipher the artist's mind... (studio GvE),
 2015, stitched c-print, 60 x 90 cm.
 Courtesy of the artist.

OPPOSITE
Decipher the artist's mind... (studio HF) (detail),
 2016, stitched c-print, 120 x 180 cm.
 Courtesy of the artist.

Decipher the artist's mind... (studio JP),
 2016, stitched c-print, 213 x 213 cm.
 Courtesy of the artist

On the greyscale background, strings of colourful threads jump around the lacquered surface of the photograph. Berend Strik's *Decipher the Artist's Mind... (Studio BJA)* (2016) is the mysterious result of the Dutch artist's visit to Bas Jan Ader's atelier in the United States. The stitched photograph is enticing and inviting. Not unlike the effect of Bosch's *The Garden of Earthly Delights*, the oddities and organised chaos in Strik's composition, along with his curiously palpable technique, arrest the viewer's attention. The act of stitching marks this work of art permanently and continuously. The three-dimensionality of the textiles painfully underlines the flatness of the photograph. What is Strik trying to do here? What do these threaded disturbances amount to? What are the ramifications of punching holes and manipulating the integrity of the photographic medium on the spectator's experience or the art form in itself?

Decipher the Artist's Mind is an on-going series initiated in 2012 in order for Strik to rekindle his interest in the art world. To counter the estrangement sprouted from the domination of capitalist ideals, the artist visited his like-minded predecessors and peers in their creative space. The subjects of his photographs are never the artists themselves

What is so effective about his idiosyncratic style is that it taps into human being's innate imitative resonance behaviour.

but walls, floorboards, a painter's jacket, etc. More often than not, the setting becomes unrecognisable since it is of little importance to Strik, just as the amorphous smudge of light in *Decipher the Artist's Mind... (Studio BJA)* (2016). The photographic signal and its messages stay in the "then and there", the instant of actuality is empty of past tense.

From this disposition of photography, Strik's preoccupation turns towards reactivating the moment of the "here and now" in his multidisciplinary method. Creating since the 1980s, the artist has honed his stitching approach into a transformative expression. Invariably philosophical, there is much to be decrypted from this instinctual act of pushing a needle through another matter. The effect of Strik's technique on photography is almost Einsteinian. $E = mc^2$: material is converted into energy. It is this additional kinesis that the artist has captured in his work, which unequivocally accords, in Kubler's words, "the shape of time".

If paintings are corridors from the moment they represent to that when the viewer sees them, then Strik's textile photography is the on-switch that reboots the historical timeline when the picture was taken and continues its narrative from the moment the viewer is standing in front of the artwork. No longer a constant, the message becomes transmissible









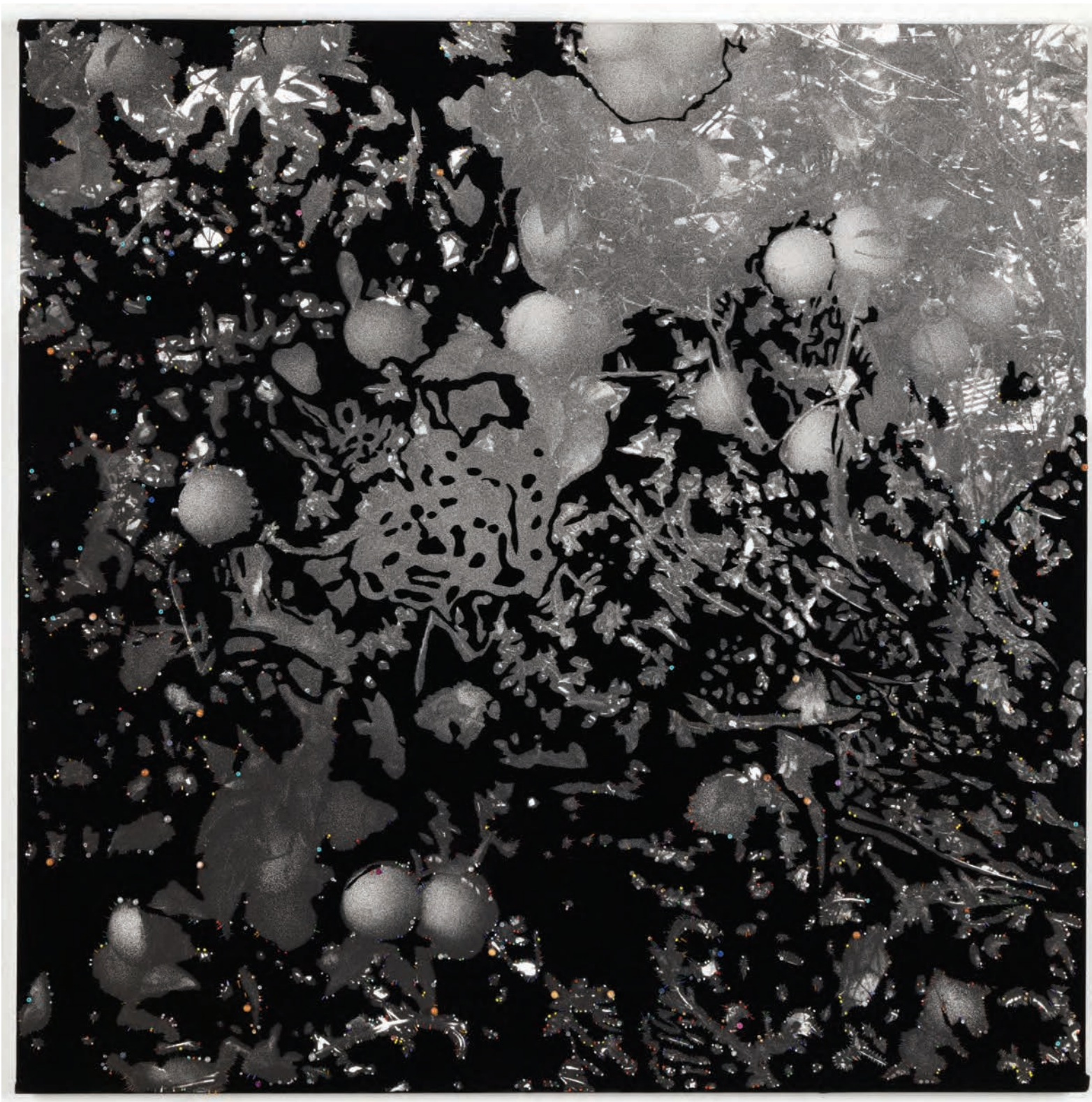
and highly fluid. The instantaneous connection happens so quickly that time is stretched. What is so effective about his idiosyncratic style is that it taps into human being's innate imitative resonance behaviour. The downward force generated by the pulling of the threads is the language of possibility or what Strik calls "reverie" (more accurately the Dutch word *mijmeren*). The spectator is welcome to muse over the stitched photographs while our biology completes the puzzle. The artist's work relies heavily upon the automated response system embedded in mirror neurons, synapses that are argued to be the neural basis to a greater channel of human emotional discourse such as empathy. Such is the reason that seizing the viewer's gaze is all the more important for Strik. The artist's oeuvre essentially participates in the philosophical riddle of "can something exist without being perceived". It all seems Darwinian on paper. The evolution of his stitched photography demonstrates the balance of human intuition and artistic invention. No gesture in this piercing intervention is an accident. Remembering his earlier works, which involved found photography like those from a family album, advertisement or erotic materials, a strong sense of strangulation restricts any possibility for imaginative expansion. This is perhaps resonated in Strik's choice of ready-made images, which he used as a sort of canvas to a painting. Yet, the artist's recent oeuvre using photographs taken during his travels communicates

The evolution of his stitched photography demonstrates the balance of human intuition and artistic invention.

with further dexterity the hidden photographic spaces in the creative continuum. The photographs in Strik's works are not canvases, nor are the perforations the brushstrokes. His masterful expression should not be seen as an amalgamation of the two media but rather the rewriting for a new form.

Tracing back to the various categories of the history of humanity, the authoritative source has always been documentation. There is a thread leading the "here and now" to the "then and there". To quote the text on John Baldessari's *Painting for Kubler* (1967-68): "This painting owes its existence to prior paintings." Strik manifests such ideas quite literally, as do the patches of deep, dark fabric woven seamlessly into the dripping patterns by the hands of Jackson Pollock, or emphasising depth and the void in the cracks and peeling wall at Vito Acconci's studio. The danger of this literalism is evaded by Strik's integral function as an artist, as an individual in the universality of humankind.

The laborious practice of stitching in Strik's textile photography generates an artistic symbol from a useful invention. By virtue of repetition, he amplifies the association of meaning to form. No man is an island. Strik mends the contemporary chasm in the fabric of art history. There is pure harmony and at the same time, eruption of emotions in adding foreign materials onto the incongruous images. P.L.



Decipher the artist's mind - the last living beatnick (studio GH), 2016, stitched c-print, 120 x 120 cm. Courtesy of the artist.

PREVIOUS SPREAD

Decipher the artist's mind...(studio BJA), 2016, stitched c-print, 90 x 169 cm. Courtesy of the artist.

OPPOSITE

Decipher the artist's mind...(studio MR), 2016, stitched c-print, 122 x 182,5 cm. Courtesy of the artist.

Move Swift like the Wind, Closely-Formed like the Wood

*The phenomenon of globalisation is not “history changed or art history evolved, it is altogether another story” as **ENRICO NAVARRA** intimates. The much-celebrated French art dealer, here, conceivably alludes to the fact that one cannot possibly account for the beginning, middle and end of this chapter of humankind. With the sly intervention of the Internet, we are experiencing the convergence of the world in an age of post-history. A volatile web of interconnected pathways engenders unprecedented and unpredictable outcomes; the Dot Com bubble comes to mind. While one careless move loses the game, if the contemporary art world is indeed a game, there must be ipso facto rules.*

*Sui Jianguo - Legacy Mantle, 2003, fiber of glass, 3.10 x 2.20 x 2.40 m -
Exhibited at L'Art à la Plage 2004 - show - © Photo F. Fernandez
Courtesy Galerie Enrico Navarra*





Enrico Navarra - © Photo: Simon Schwyzer

Enrico Navarra began his career in original prints, buying and selling stocks of publications from publishing houses and galleries. Trust is the primordial work ethic and unwavering principle he holds dear even to this day. Circumstances have led him down the path of modern and contemporary art and to open his first gallery in the late 1980s. “We knew more about nightlife than about contemporary art.” states the then club kid who now distinguishes himself and his gallery from the flock with his well-defined business model: edition, events and communication.

A well of knowledge, Navarra navigates the esoteric milieu of contemporary art by way of public relations wayfinding – knowing where he is by knowing where he has been. “It is quite evident if we look at history of art. The only epoch that resembles the situation we are in at the moment is the Renaissance.” Once declared during the Reagan Boom that he followed this career path “for money and money only”, the visionary art dealer manages to consistently situate his profession in the most opportune positions in the rebirth of the Digital Era.

OPPOSITE

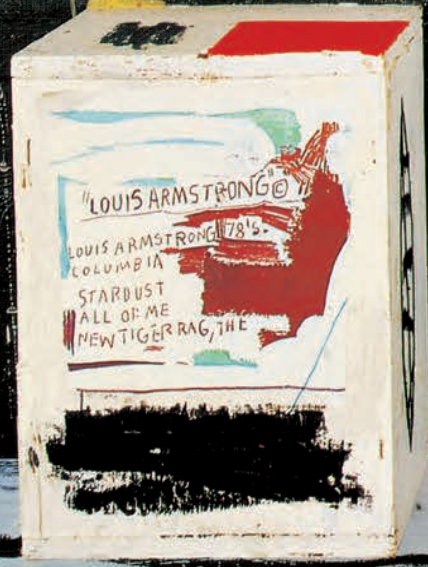
Jean-Michel Basquiat - Black, 1986, acrylic, oilstick & paper collage on wood, 127 x 92 x 22 cm. Courtesy Galerie Enrico Navarra

Contemporary art looked like the miracle baby in the commerce of commodities but ultimately suffered from the same flaws and vices as the wider economy.

In the span of three decades, Navarra, his associate and his team have published over 100 deluxe exhibition catalogues. In this day and age, printed publications beckon the doubts of sceptics. The introduction of the web, the ubiquity of information and the limitlessness of access undermine the sort of ritualistic function of paper catalogues. Navarra comes up with an alternative distribution strategy to tackle this colossal task. “A book bought is one thing and a book given is another.” He takes himself out of the convoluted distribution equation, turning these hard-back-bounded pieces of paper into an effective communication tool. The attention to detail from the quality of the contents to the entire packaging grants an eternal quality to the catalogues, the status of a collector’s item.

“The edition is nothing but a pretext yet the book itself, it is made to endure. The relationship we establish in the process of making the book endures with it too.” The more illustrative examples of Navarra’s production are the three editions on the monograph of Jean-Michel Basquiat’s oeuvre. Having distributed over 20,000 copies worldwide, these editions by Enrico Navarra Gallery have naturally become the existing comprehensive annotated catalogue of this legendary artist’s work. “When we did the first monograph, it was as if we were all on the same boat. It was a long way to the destination but all hands were on deck. We knew at that moment that we had the most beautiful boat in the sea.”

The art dealer’s vision of contemporary art and his work seem like the words of a romantic. A specialist in the icons of the 1980s, Navarra has held more than 25 exhibitions on Basquiat’s works and a dozen on Keith Haring’s during the course of his extensive career. More recently, Navarra has lent 35 works by Keith Haring to the Foundation Zinzou in Benin for an exhibition in the country’s economic centre, Cotonou. It is “Because of the public’s enthusiasm, because people are showing more and more interest in art that the exhibition is a success. Because of globalisation, there is a circulation of images. When I saw the impact the exhibition had on children, I knew that the community possessed the codes to understand contemporary art.”





Keith Haring - *Untitled*, 1985, ink on paper mounted on canvas, 272 x 660,5 cm. Courtesy Galerie Enrico Navarra

“The art market, just like any other, is about supply and demand.”

What does it mean “to understand contemporary art”? From afar, the art world looks like an in-joke but if we try to look at it from the inside, into the workings of the art market, the problem becomes more apparent, better yet, obscure. “It seems like a pilgrimage.” Our sentiments exactly. Each year, there are numerous art fairs all around the globe attracting thousands upon thousands of visitors; and then, there are the biennales, the triennales and the odd exhibitions scattered here and there. What about Japan’s Bubble Economy in 1989, the Asian Financial Crisis in 1997 and the Global Financial Crisis in 2008? Contemporary art looked like the miracle baby in the commerce of commodities but ultimately suffered from the same flaws and vices as the wider economy. Just as Sun Tsz decries, “in the midst of chaos, there is also opportunity.” Navarra advocates this mode of attack and comes out on top.

“The art market, just like any other, is about supply and demand. To best do our job, we have to explore places with great development.” In 2001, Navarra published a catalogue presenting fourteen contemporary Chinese artists entitled *Made by Chinese* and subsequently organised a series of seven exhibitions at his gallery in Paris. “If we feel that we have all the ingredients, if we have made good acquaintances, if there is an interest, if there is an audience and if there is real potential, we charge on.” The interest in Chinese contemporary art has definitely not faltered, as witnessed by Navarra’s second edition of *Made by Chinese – Architecture* published in 2014. A 700-page giant, it is the testament to the unyielding promise of the artistic production coming from this country. “The only certainty we have on China is that the art market has yet to begin.”



As the rest of the art world contends that the Chinese contemporary art market bubble burst around eight years ago, Navarra instructs us not to look at a specific regional market with Western standards but to see through the eyes of the people, to look at it as “it is going to work”. “When we were working on the catalogue on architecture in China, we saw all that was happening, all that was constructed and all that was defective. What we noticed the most is that the biggest tourists in China are the Chinese. That means that the audience is the Chinese audience. There is a natural curiosity in art, there is a renewable public.”

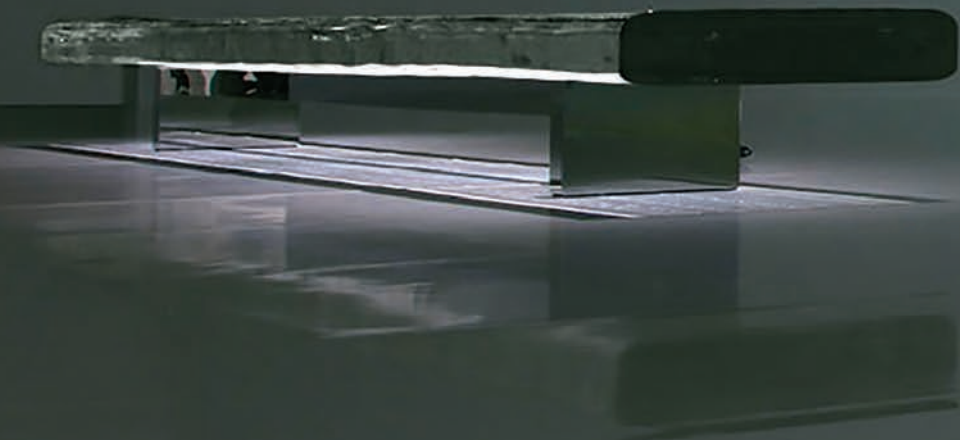
Navarra likens the strategy to conquer the contemporary art world to alchemy. A cauldron of monetary means, reliable networking, fellowship and a willingness to invest, one can possibly predict what is to come in the art market for six months. “Beyond that is impossible. What we can understand is the currents.” The art dealer and his team stress on doing in situ research to understand the history of a place and the collective memory of a people, to establish healthy business relationships with insiders and seasoned collectors and to anticipate the wants and needs in the evolution of a situation.

There are hundreds and thousands of artworks stowed away in storage units, never to see the light of day. Such is the bleak situation of contemporary art. Knowing the secondary or even the tertiary art market is to know that one way or another, it will all be based on speculation. Art has become the ultimate commodity. Navarra remains optimistic that “the phenomenon of globalisation is a blessing to us all.” Yet as we look at contemporary art right now, there is little history to fall back on, just people trying to make prophecies come true. P.L.



Keith Haring - Mask, 1988, acrylic & ink on cardboard,
61 x 36.8 x 10.2 cm. Courtesy Galerie Enrico Navarra

BEYOND THE VISIBLE





Rainbow Church, 2013 - 2014.
Courtesy of the Artist

AND THERE WAS LIGHT

A mirror has the ability to reflect with great exactness the beauties of nature. Yet in the network culture, we fix upon the vastness contained beyond the black mirrors. A space that is abstract and intangible; inquisitiveness corrupted by poisonous self-importance. Man, unable to comprehend his state of consciousness, loses sight of his connection to the universe. The foreboding fate of Narcissus prophesies a quick descent into the obsolete.

Art comes into play as the operative language through which we perceive the physical and the metaphysical environment in a much purer term. In a time where people seem to be disinterested in a collective expression towards one pertinent idea, the master narrative in contemporary art may be the discovery and reconciliation of our sensitivity, to achieve greater enlightenment and sublimation.

“In the beginning, God said, ‘The four dimensional divergence of an antisymmetric second rank tensor equals zero,’ and there was light¹”. Borrowing theoretical physicist Michio Kaku’s witticism, ArtPremium endeavours to highlight, in the following report, a common thread of expression amongst contemporary artists - the existence of mankind in relation to science, nature, and the universe - and the importance of this acute awareness in mending the fundamental disparate phenomena of matter, life and mind.

“To see is as a matter of principle to see further than one sees, to reach a being in latency²,” Merleau-Ponty points to the distinction between the imminent and the transcendent. The word “to see” is, in itself, linguistically nuanced. It presupposes visual apprehension with intellectual comprehension. The artistic representation of the latent is henceforth the establishment of a dimension in which the invisible is of this world, “that which inhabits the world, sustains it, and renders it visible, its own and interior possibility,

the Being of this being³.” Artists who are interested in exploring this symbol in their work preside over the domain of space and time with exceeding eloquence and articulation of the elemental being of our carnal form, the natural matters, and the cosmos.

According to Heidegger, “Being-in-the-world” (or in German, *In-der-welt-sein*) can be read as a verb “to be”, a noun “a being”, or even a mood - the factuality or the questioning of our “beingness” in the world.⁴ Vija Celmins’s realistic paintings of the waters, the constellations, and the possibilities laid in the hidden encapsulate the artist in the “thereness” of our reality. Her precision in the portrayal of our existence is the

ontological characteristics of the enveloping wholeness of being. It is an internal motion, a flame-like reverberation that is resonated in the interior animation of the colour used by Julio le Parc. His art epitomises the infinite variety of movement and rhythm in the spirit of a form and gesture.

Anish Kapoor’s *Sectional Body preparing for Monadic Singularity* (2015) invites the spectator to discover through the horn-like vessel a horizon beyond recognition, beyond particularity. Kapoor’s idea is to create conditions where the artistic object shapes the subject, the form becomes pregnant of the matter. The corporeal essence in his work calls for the secret of sensitivity in the audience just like the physical voluptuousness of Yayoi Kusama’s *All the Eternal Love I Have for the Pumpkins* (2016). The depth, the lines, the contour, the movement and the colour multiplied ad infinitum expand our phenomenological reality. Despite the grandiosity, we are reminded of the immeasurable power of its origin. Michel Paysant’s nanostructures are deceptively simple *Gestalt* organising a space of planes about themselves just as the quantum excitation of the Higgs field. The artworks’ presence, albeit miniature in size, designates a certain contracted trajectory of time, occupying our vision not only in the present, but extending into the vacuum.

THE DEPTH, THE LINES, THE CONTOUR, THE MOVEMENT AND THE COLOUR MULTIPLIED AD INFINITUM EXPAND OUR PHENOMENOLOGICAL REALITY

*THE PERSONAL MYTHOLOGY CREATED BY ARTISTS ABOUT THEMSELVES
AND THEIR WORK IS LIKE THE MYSTERIES OF THE UNIVERSE IN A WAY
THAT IT REQUIRES A JOURNEY INTO THE UNKNOWN.*

There is a veiled competency in ephemerality to radicalise evolution in contemporary art. Like the discovery of infrared radiation by Herschel as he observed the temperature of the multicoloured spectrum refracted through a prism, Tokujin Yoshioka's designs materialise the energies hidden in nature. These invisible levels of force command authority over the spectator's perception owing to the coexistence and equilibrium of the external, worldly matters and the internal senses in Yoshioka's work. The personal mythology created by artists about themselves and their work is like the mysteries of the universe in a way that it requires a journey into the unknown. The sound of such an account yields mystical interpretations, it is yet at the same time extraordinarily empirical.

Chiharu Shiota's phantasmagoric threaded installations are allegories in which principles of psychoanalysis are heavily embedded. Her work situates the spectator in a trance-like interstice, moving between the Freudian conscious and subconscious. Trials and errors, in the end, attain perhaps a minute understanding of our lives and the circumambient environment to quench a generation's thirst of knowledge.

The theory of relativity proposes an astronomical revolution in the way we experience space-time. Tomás Saraceno analyses the microcosmic spider webs and warps the spectator's perspective into macrocosmic fields of interconnected filaments. As our gaze twists and curves around his installations, mimicking the gravitational and rotational movements of the universe, we enter into a physical metaphor of the heterogeneous structural character of space. teamLab's interactive video projections and immersive installations take this idea further, defying the industrialised constraints of the horizontal multiplications of our constructed society. It is also most interesting to note this Japanese collective's advocacy in the perspectival dimension they

call "ultra subjective space". This worldview based on a holistic philosophy in Asia is gaining prominence in our globalised reality, notably in artistic practices, evident by the many mentionings of artists influenced culturally by this thought in the selection for the present report.

In the artistic study of light, the electromagnetic radiation that enables vision, the impalpable is often personified and given agency in the realisation of artworks.



Jennifer Steinkamp uses light to delineate the configuration of invisible surfaces in her projections. It is the concept of perceiving and conceiving. Conceive of our visible being in causality and interlocution with the invisible potential yet to be discovered. The proliferation of technology as an artistic medium

obfuscates the boundaries between real and virtual. While rAndom International integrates artificial intelligence and ergonomics into awe-inspiring installations, Miguel Chevalier's generative installations carry the ingenuity of nature itself. A matrix of algorithmic decisions mirror the Darwinian principle of the survival of the fittest.

We are descendents of a species that can go from stargazing to playing God in the blink of an eye. Despite all, art seems to echo, "Form does not differ from the void, and the void does not differ from form. Form is void and void is form; The same is true for feelings, perceptions, volitions and consciousness."²⁵

1 - Michio Kaku in his lecture *Michio Kaku: The Universe in a Nutshell* for Big Think, 2012.

2 - Merleau-Ponty, M. *Signes*. Paris: Les Editions Gallimard, 1960, pp. 29.

3 - Merleau-Ponty, M. *The Visible and the Invisible*, Evanston: Northwestern University Press, 1968, pp. 151.

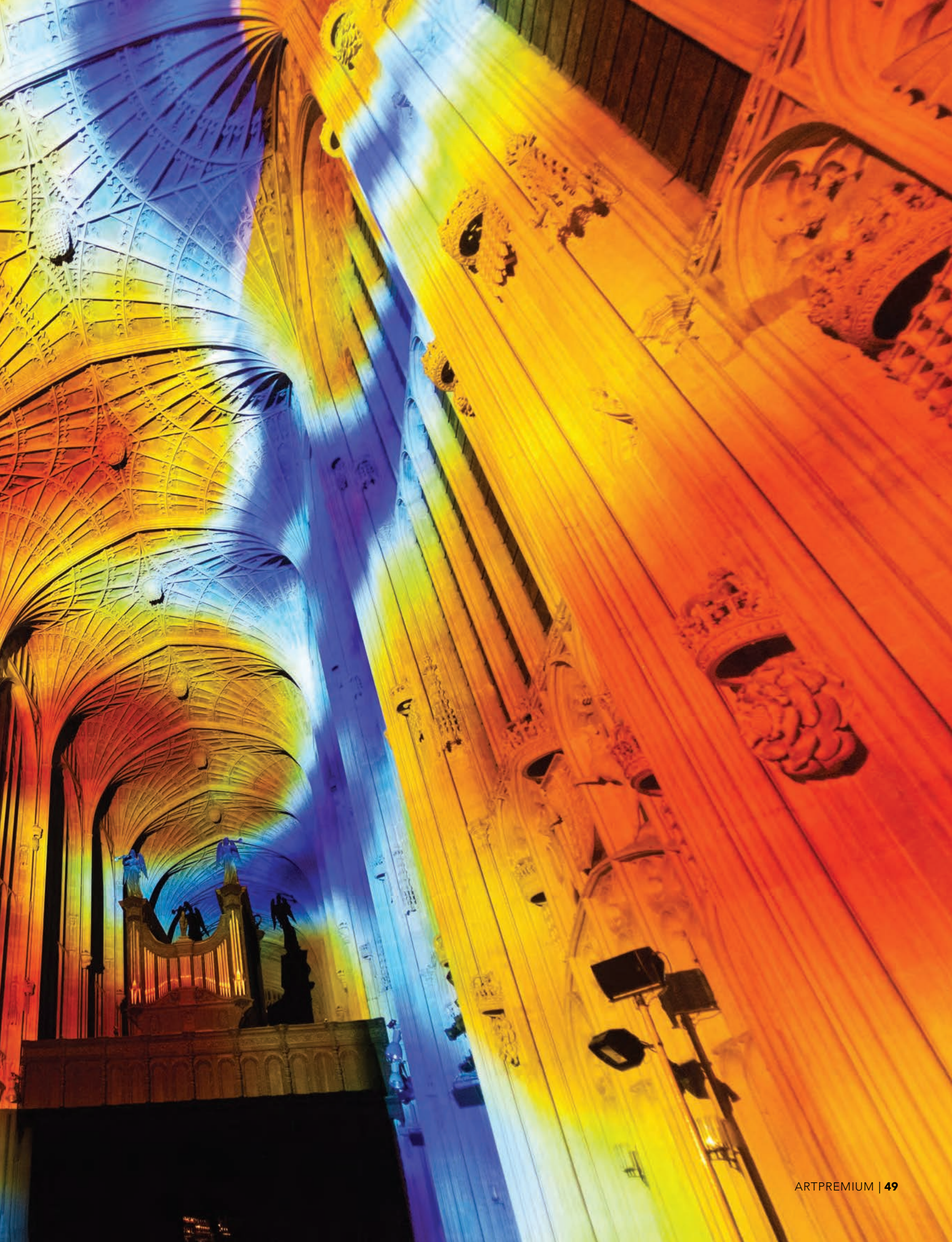
4 - Heidegger, M. *Being and Time*, New York: Harper & Row, 1962.

5 - The Heart Sūtra (Prajñāpāramitāhṛdaya)



PIXCELLULAR FISSION

MIGUEL CHEVALIER's distinct aesthetic recognises the unique movement in each particle that composes our universe. Though the immaterial, the artist's projected artwork mixes pixels with matter, nullifying the concept of the real and the virtual. The symmetry of his generative work to the unpredictable behaviour of nature poses the question of who or what originates human creativity.





PREVIOUS SPREAD

Dear World... Yours, Cambridge, 2015, King's College Chapel, University of Cambridge (UK) - Curators: Helen Marriage and Bill Gee / Artichoke Trust - Softwares : Cyrille Henry and Antoine Villeret - Technical productions : Voxels Production - Courtesy Lelia Mordoch Gallery, Paris / Miami.

Voûtes Célestes, 2016, Nuit Blanche, Saint-Eustache Church, Paris (France) - Softwares: Cyrille Henry and Antoine Villeret - Technical Production: Voxels Productions Courtesy Lelia Mordoch Gallery, Paris / Miami

OPPOSITE PAGE

Meta-cities, 2013, Generative and interactive virtual-reality installation Pile Pont Expo, Saint-Gervais-les-Bains (France) - Software: Claude Micheli Technical installation: Voxels Productions Courtesy Lelia Mordoch Gallery, Paris / Miami.

“The art of painting is to transpose nature, to reinvent it, sublimate it, recompose it – just as Cézanne by the cylinder, the sphere and the cone or Mondrian by the *geometrisation* of forms.” To borrow Alan Turing’s question: “Are there imaginable digital computers which would do well in the imitation game?”¹, in a contemporary artistic discourse, one would have to regard the objective of A (the digital computer) to be convinced that it can imitate nature as well as, if not better than, the human player. Miguel Chevalier shares a similar sentiment. He intimates that in his work, “the pixel becomes autonomous and creates abstract universes.”

Born in the midst of the exuberance of Mexico, Chevalier’s earliest ventures in art were no doubt influenced by the flora and fauna of his birthplace. His 1986 digital installation *Greenhouse Effect* debuted the artist’s journey into modelling a stereotyped reality within his oeuvre. A recurring motif has since been expanded into Chevalier’s exploration of the relationship between the natural and the artificial. Take *Trans-Natures in Vitro* (2014)

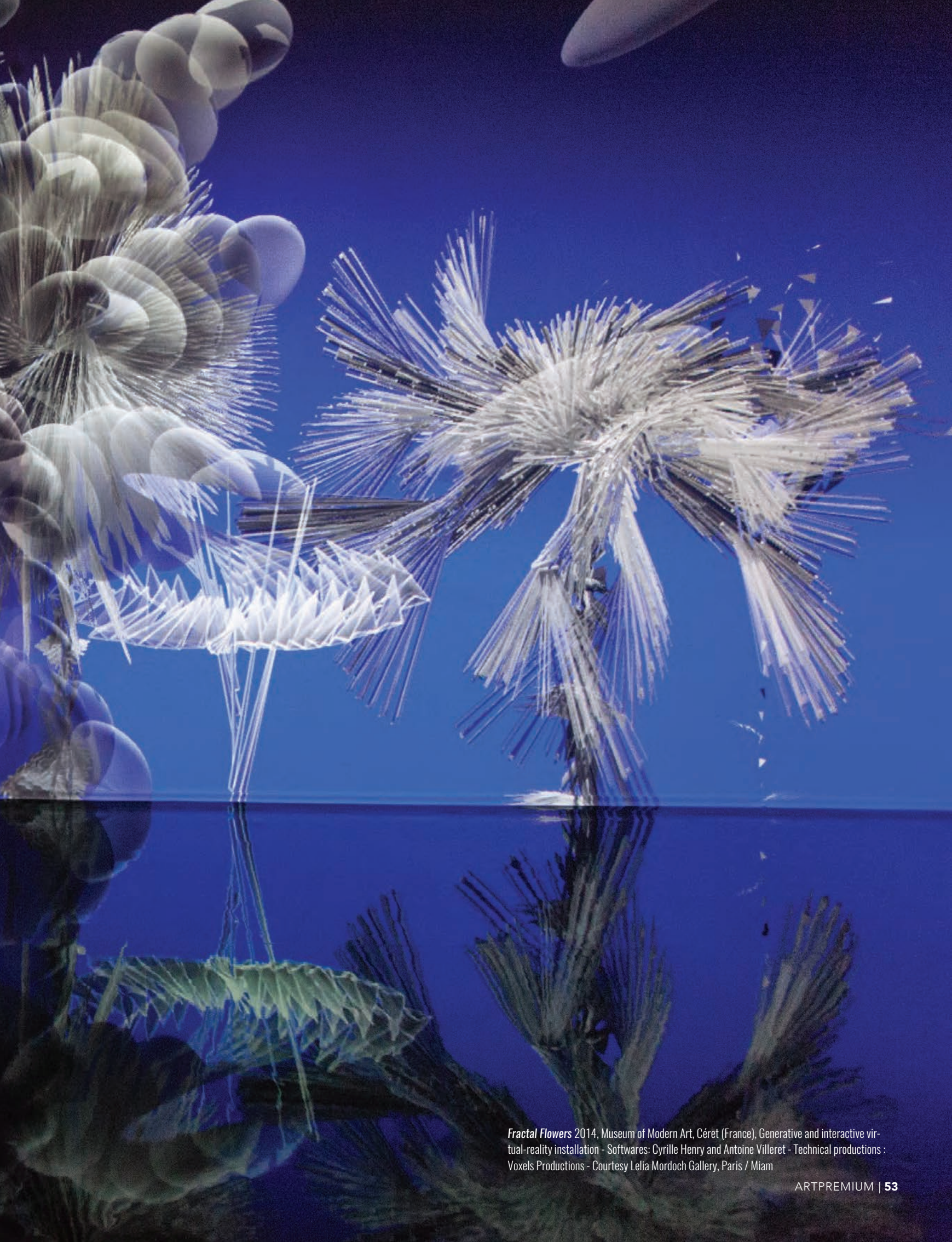
1 - Turing, A. M. “Computing Machinery and Intelligence.” *Mind*, vol. 59, no. 236, 1950, pp. 433–460. pp. 442

as an example. It is his original studies on the greenhouse structure, which perhaps is the earliest form of biomimicry, revisited but in addition to that, a generative virtual reality installation of vegetal images. The virtual flowers go through the circle of life within this conditioned, calibrated and manipulated environment. However, perhaps to the artist’s dismay, the artificial ecosystem is not completely mastered insofar as the keyword to this artwork and to many of Chevalier’s installations is *generative*.

In Chevalier’s description, “generativity allows to create evolving art regardless of the artist.” The self-transformative computer programme suffices an initial and subsequently sporadic intervention of the artist and his collaborators to generate ad infinitum the *morphogenetically* coded imagery. To further the illustration of the approach, we look at Chevalier’s generative and interactive works. Consider *Ultra Nature* (2007) installed at the Galeries Lafayette in Paris. With the use of motion sensors, the movements of the spectators affect the growth of the plants in the phosphorescent sensitivity of this Monet-esque garden. When we speak about interactivity, we mindlessly assume at once the result to be such and such through







Fractal Flowers 2014, Museum of Modern Art, Céret (France), Generative and interactive virtual-reality installation - Softwares: Cyrille Henry and Antoine Villeret - Technical productions : Voxels Productions - Courtesy Lelia Mordoch Gallery, Paris / Miam

our intervention. For example, if we wave our arms towards the left, the virtual image will bend towards that direction as if we were wind that blew and animated the swerve. Within Chevalier's universe of artistic imagery, the change, derived from human interaction with the virtual reality piece, seems all the more at random. Perhaps one can directly compare such reaction to the authority of Nature. In Chevalier's work, we can sense the insignificance of man.

What is probably more significant in this action-reaction link in the artist's installations is the interaction between images. The seeds in *Fractal Flowers* (2014) grow; eventually overwhelming the virtual garden and collapsing on one another. As mentioned above, the germination of Chevalier's plants is accorded by their unique morphogenetic code. Upon the moment of contact, the morphological compositions of the genes of two species merge into a novel structure. The generative approach in Chevalier's work has, in summary, the potential to understand and explain the underlying structure of the original set of rules. Not only has the artist demonstrated digital cross-pollination, he has manifested our contemporary way of communication within this artistic metaphor. The ubiquity of new technology revolutionises in perpetuity our way of organising thoughts, forming languages, perceiving time and space. Contemplating this novel system to memory is Chevalier's constant preoccupation throughout his artistic career. The geometric homage to the Cubist painter Auguste Herbin in *Pixel Wave* (2013) illustrates the

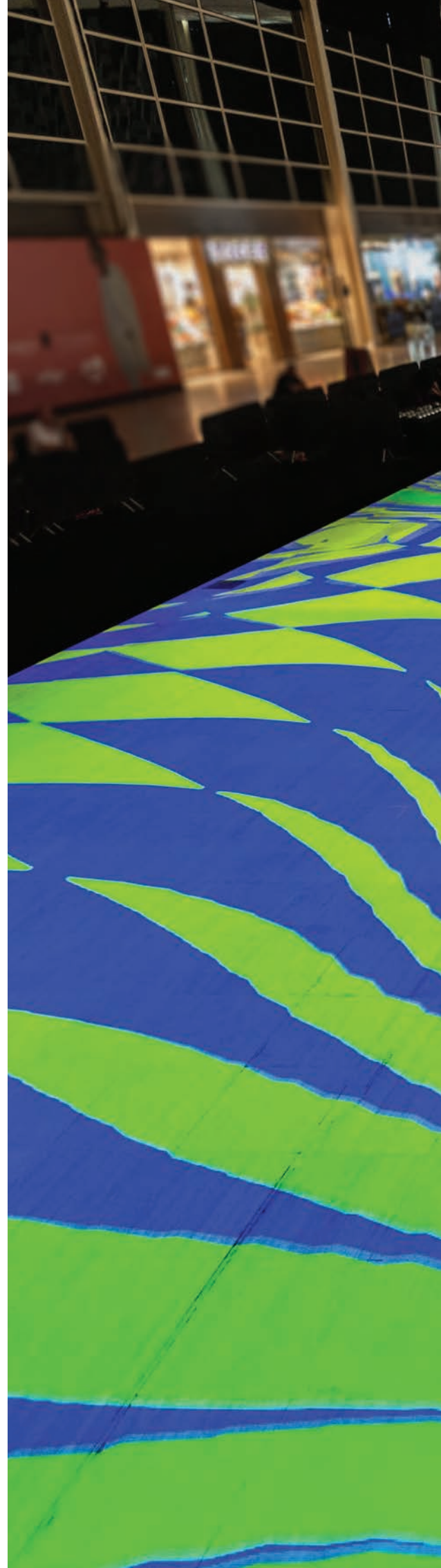
velocity present in the reverberation of the pixels and resembles in a playful manner the beloved 1980's arcade game Pac-Man. Yet, not one image is repeated in the course of Chevalier's work much like photography and its decisive moment. The fluidity of the motion is juxtaposed by the materialised energy. "It is characterised by its light, colour, texture, transparency, flash and position; the pixel is the modern-day equivalent of the brushstroke." In a way like a Jackson Pollock painting, the kinetic energy flows out of the form in Chevalier's *Liquid Pixel* (2012) and the spectator is flooded with an almost synesthetic sensation. Digital or not, art possesses the power to transcend the natural states of matter. Nothing is more illustrative within the artist's oeuvre of the divergent from the human-nature equilibrium than his *Light Méta-Cités* (2016), *Méta-Territoires* (2015) and *Méta-Cités* (2013) work. In an architectural expression of cyberspace, Chevalier imagines a rampant infestation of urban development that is rid of nature. This work is the macrocosm of our digital era "with no beginning or end, centreless and multicentric". It is the mythos of the interconnectedness of our globalised society. Somehow we beg the question: has the hubris of humanity driven us to beget intelligent machines to imitate nature so that we can neglect it all the same?

In Chevalier's work, we lose sight of who is the creator, what is the creation or who is the initiator and what is the result. In the imitation game, only traces are left to witness energy materialised and nature personified.

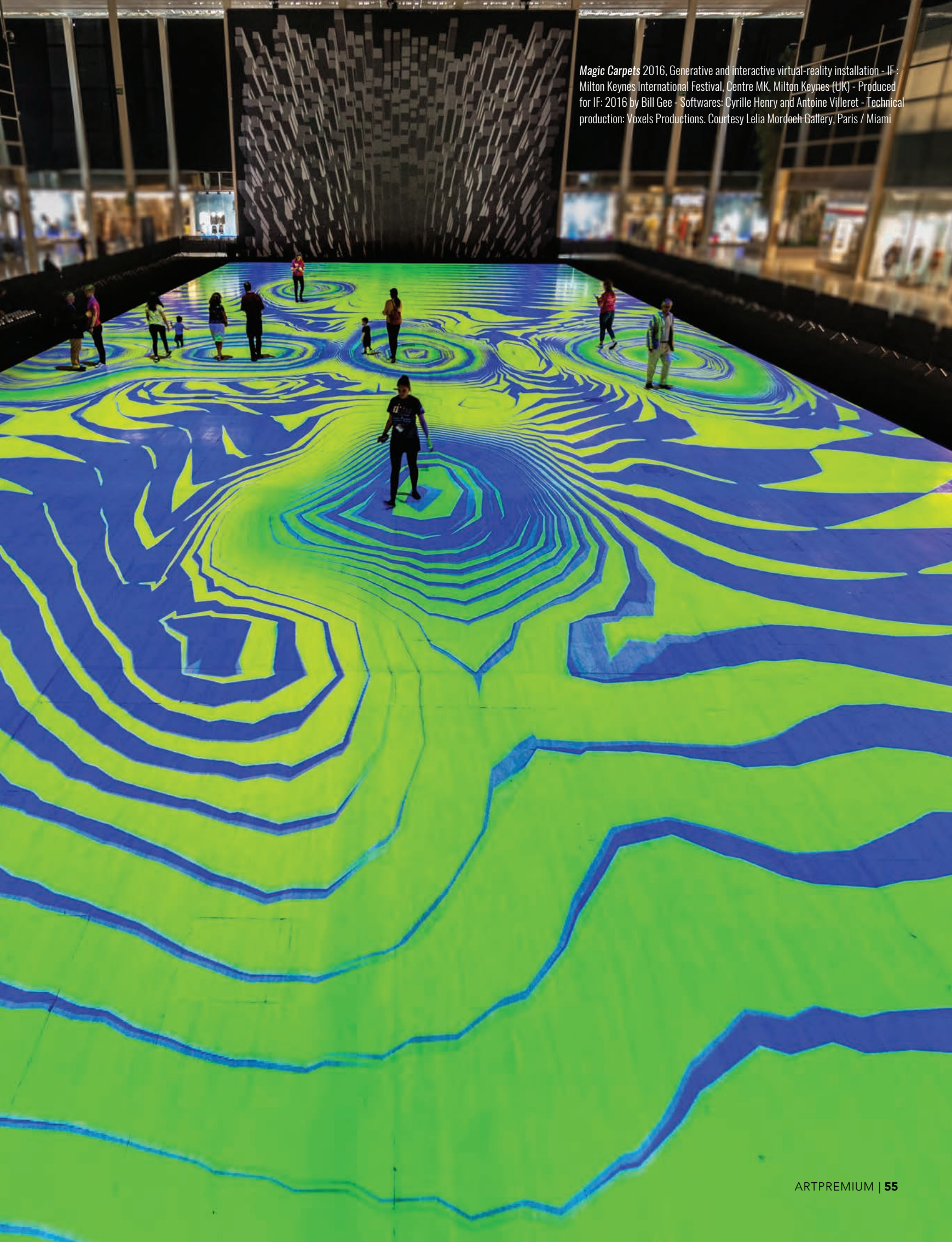
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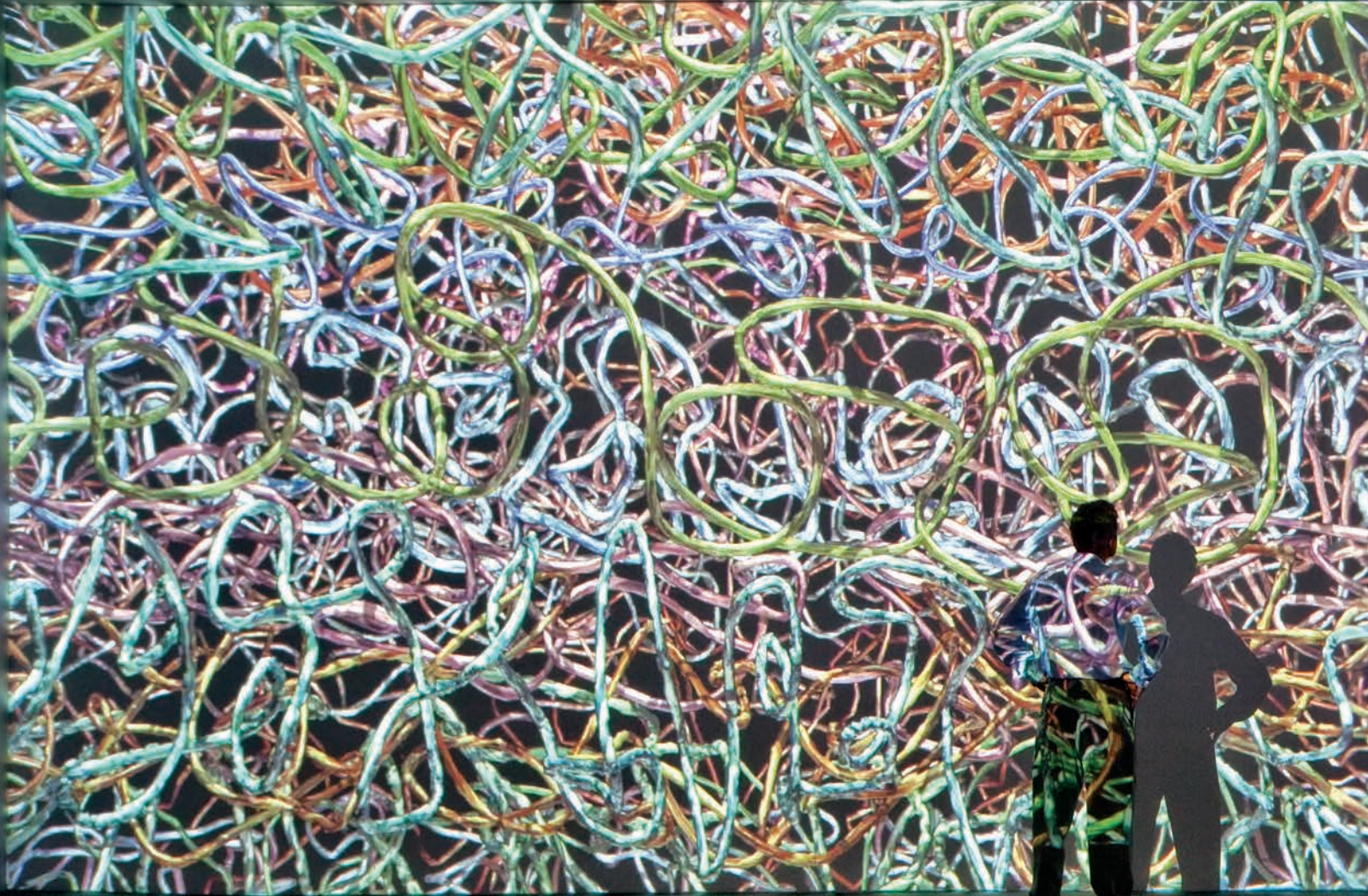
Silène luminaris sive Muflier de Borges, 2015, « Fractal Flowers » Series Fondation Clément, Le François, Martinique, Stainless steel sculpture painted in red and orange, 3,60 x 3 x 2,70 m.

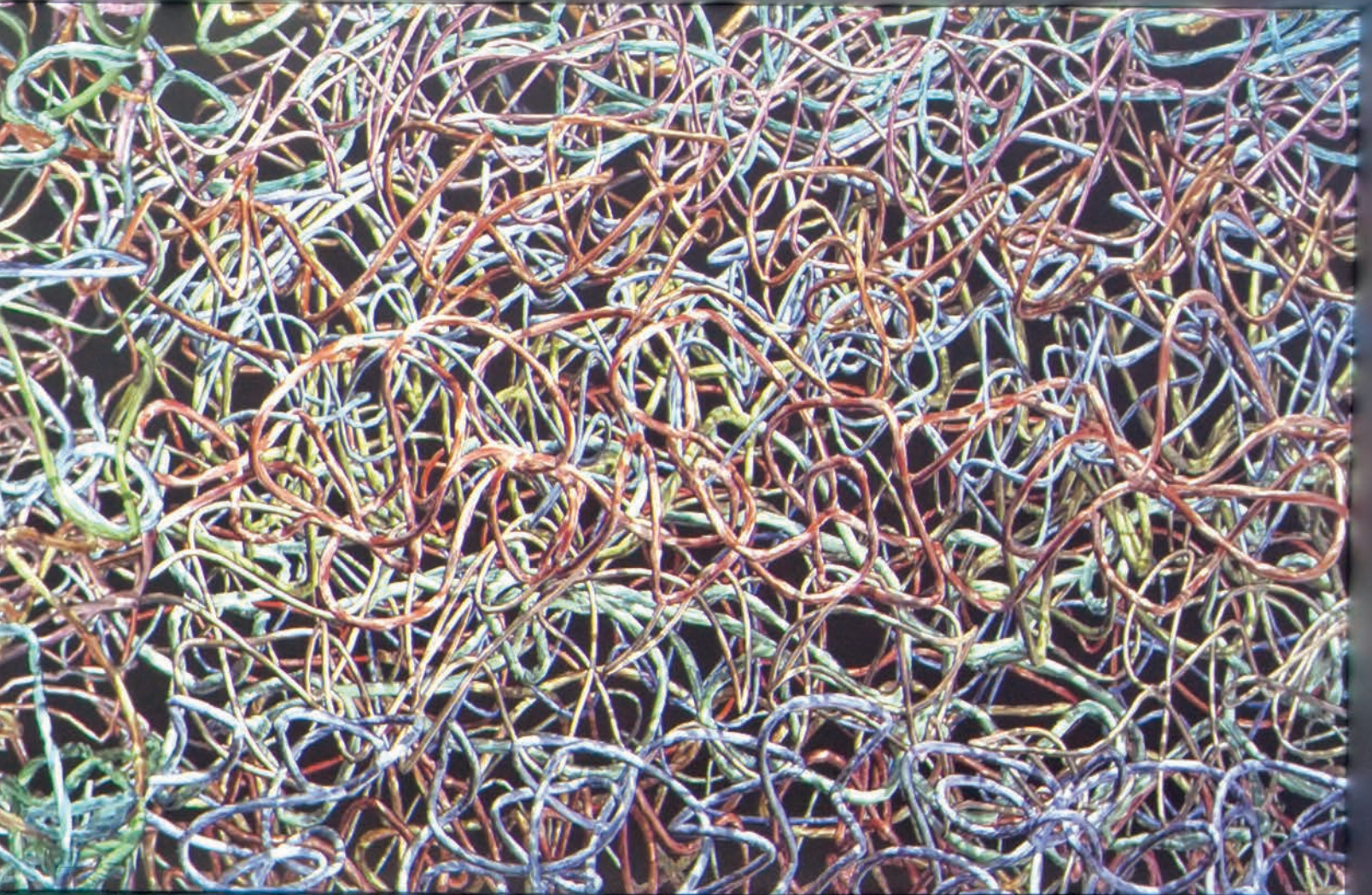


Magic Carpets 2016, Generative and interactive virtual-reality installation - IF - Milton Keynes International Festival, Centre MK, Milton Keynes (UK) - Produced for IF: 2016 by Bill Gee - Softwares: Cyrille Henry and Antoine Villeret - Technical production: Voxels Productions. Courtesy Lelia Mordoeh Gallery, Paris / Miami



EXIT





THE URGENCY OF CONFABULATION

In the age of cybernetics, what we hold valuable and as knowledge is epitomised by the fluidity of the state of the matter. People born in this millennium have a completely different way of experiencing our world than those who were born before. For one, Millennials seem to be fluent in technology as soon as they utter their first words. We are evolving in a way beyond our own comprehension.

French idealist philosopher Teilhard de Chardin once said: "The history of the living world can be summarised as the elaboration of ever more perfect eyes within a cosmos in which there is always something more to be seen."¹ Apprehending and experiencing **JENNIFER STEINKAMP**'s sensuous installations, we are taken to a dimension beyond our very imagination.



Steinkamp’s artistic research in this mental process translates into a dematerialisation of architecture, both physically and metaphorically, through her work.

In August 1977, a radio telescope in Ohio, United States picked up an unusual signal, which is now widely known as the *Wow! signal*. Many have theorised upon “6EQUJ5” - the string of noise that may have come from a constellation 200 light years away from Earth. Science makes us discover what is out there in deep space. In that sense, can we possibly differentiate the effects of science from those of art on human consciousness?

Jennifer Steinkamp’s *6EQUJ5* (2012) puts the viewer in front of a congregation of “intelligent” asteroids inscribed with drawings and paintings – a sophisticated form of expression that we are conditioned to think unique to our species. The artist has successfully established a digitally rendered symbol for the representation of the reality of receiving the *Wow! signal*. We can argue whether or not Steinkamp’s installation evokes emphatic feedback as that of the astronomer’s who originally discovered the data forty years ago. Yet, through experiencing the imagery created by the artist and the anti-gravitational motion of the piece, we become conscious not of the form of the asteroids or their possible collision, but of the human inquisitive nature.

“We think associatively like in a poetic theme,” Steinkamp summaries succinctly the phenomenon of *déjà vu* resulting in the observation of everyday banality. Consider the iconic film *Citizen Kane*, the search for a connotation of “rosebud” has become a commonplace obsession for a generation. Flowers,

trees and the most ordinary natural elements become an arbitrary poetic authenticity in art. As does Steinkamp’s idiosyncratic use of trees. The artist created her first virtual tree in 2003 for the 8th Istanbul Biennial upon the curatorial request for her to do a piece besides the two ancient Medusa heads in the Yerebatan Cistern. In response to the animation of the snakes adorning the Greek mythological monster’s mane, Steinkamp transcribes the motion of the reptiles into the branches of the tree. The sign of the arboreal image is familiar, however the original signification is entirely personal to the artist; it rests on an unidentifiable and improbable context. The viewer is left alone in the experience of the artwork. The process is liberated from the associative thinking to which we are accustomed and the revelation of this breakaway feeds back into the environment for more creative potential that the artist condenses into an object with great conceptual eloquence. This illusory flashback effect of memory taps into the *adaptive unconscious*. Steinkamp’s artistic research in this mental process translates into a dematerialisation of architecture, both physically and metaphorically, through her work. The site-specificity aspect of her work process prioritises the space of the installation. It does not matter if it were an immersive video projection like *Madame Curie* (2016) at the Museum of Contemporary Art, San Diego or a perspective-shifting corner piece like *Flutter Flutter 2* (2000); the architectural planes

PREVIOUS SPREAD

Premature, 2011 - Photo by Robert Wedemeyer. Courtesy ACME, Los Angeles, California, USA

Still-Life, 2016 - Photo by Robert Wedemeyer. Courtesy ACME, Los Angeles, California, USA.

OPPOSITE PAGE

Mike Kelley, 2008 - Photo by John Houck. Courtesy MassMoCA, North Adams, Mass., USA.

1 - Chardin, Pierre Teilhard De, Julian Huxley, and Bernard Wall. *The Phenomenon of Man*. New York: Harper, 1959. pp. 31.



GEQUJ5, 2012 - Photo by Jennifer Steinkamp,
Courtesy Soledad Lorenzo, Madrid, Spain.

Einstein's Dilemma, 2003 - Photo by Steve
Heller, courtesy Art Center College of Design,
Pasadena, California, USA.

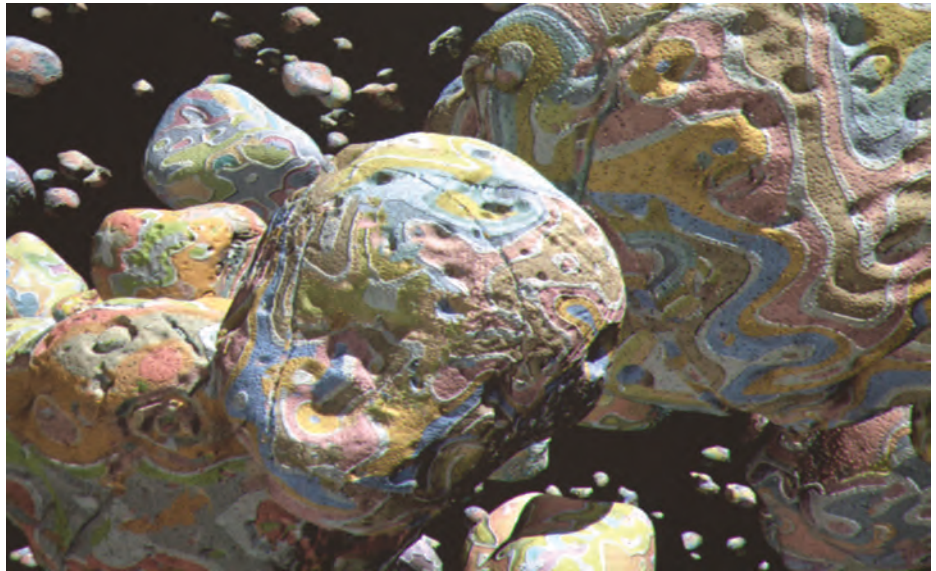
OPPOSITE PAGE

White Wedding, 2008, Robert Wedemeyer,
courtesy ACME, Los Angeles, California, USA.

gain an illusory depth as Steinkamp's work plays with the idea that our brains try to fill in the gaps in what we perceive and create an illusion of reality. Such is the liminal space between dream and reality stimulated by our adaptive unconscious.

Liminality describes a transitional phase in constant movement just like Steinkamp's *Einstein's Dilemma* (2003) presented at the California Institute of Technology. The calibration of transparency and light integrates the artwork into the lunette and illuminates the architecture. As we calculate in a spectrum the microcosm of the atom and the macrocosm of the universe, the physicality of light and the gestures of photons in play at Steinkamp's projections alter the surrounding atmosphere. The absence of light denotes transparency instead of darkness. The artist separates the representation from its conventional symbolic meaning and demonstrates the hidden potential of a reality undetected by the human eye. In *Rock Formation* (2006), Steinkamp creates "a virtual image that is revealing an invisible surface." To understand in Saussurean terms, the *parole* of the piece is that fabrics are falling over a hidden rocky surface but more importantly the *langue* of this work is the viewer's heightened senses towards the creases of the falling fabrics from the roughness of the surface. The imagery in Steinkamp's work searches beyond the threshold of our existing knowledge, we are therefore, pushed to be more aware of ourselves.

Steinkamp's rationale in art is the discovery of reasoning and of life. This is all the while more immediate in her recent installation *Still-Life* (2016). The illusion of "making imageries in a fake dimensional space and projecting onto a real dimensional space" goes further than to define virtual reality. It is a passage through which we are able to connect to ourselves, to transform information. The medium is no longer important because Steinkamp uses art as a language, as an instrument to perceive new relationships at work in our environment. P.L.





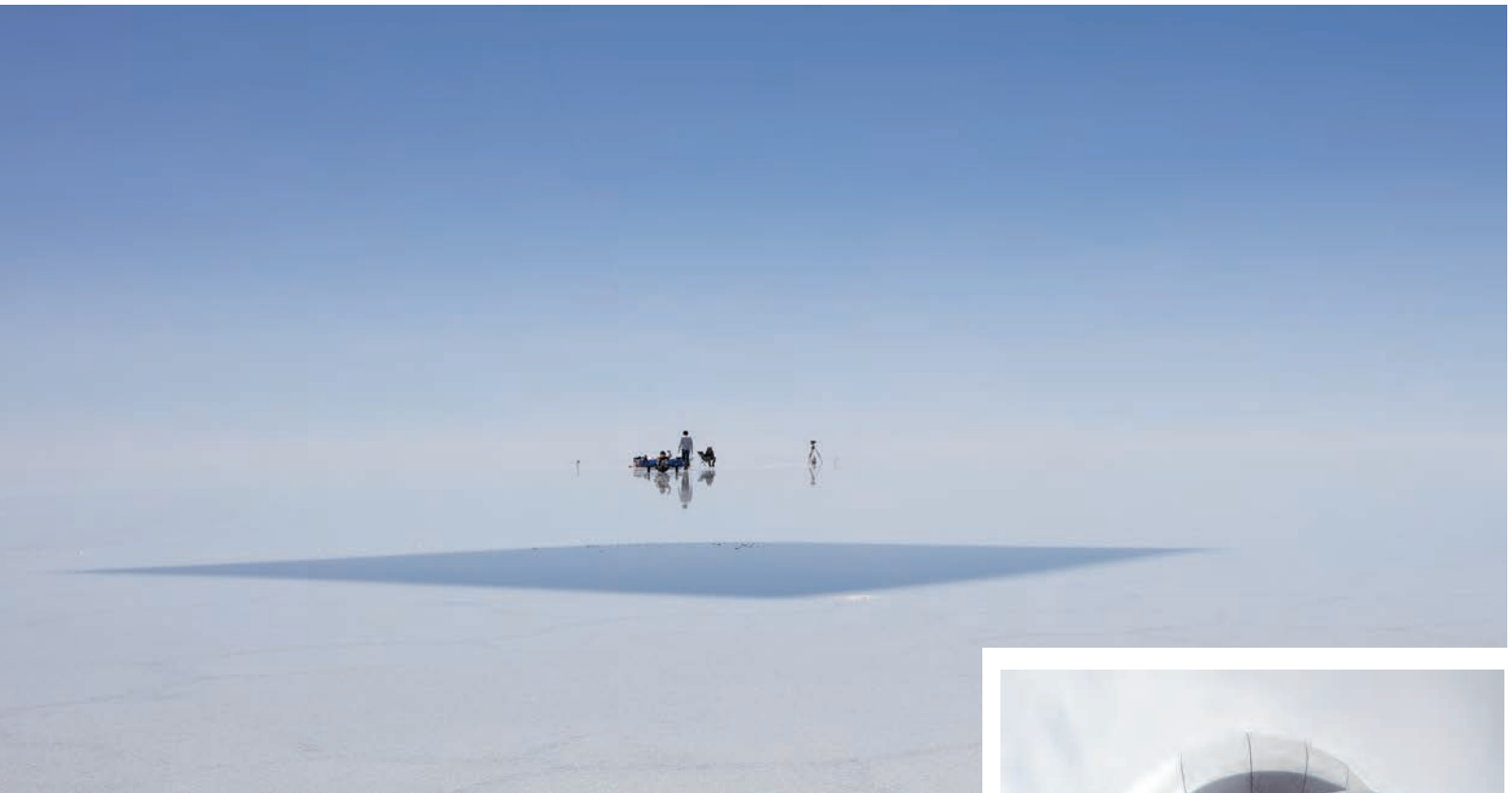




TOMÁS SARACENO

“TO SEE THE WORLD IN SPIDERWEBS”

The remarkable German scientist Alexander von Humboldt, was responsible for our conception of nature as an intricate living ecosystem where everything is interwoven. He inspired the then young Charles Darwin, nature defender John Muir and even Goethe. In times of crisis, it is of the utmost importance to look at the past in search of possible connections and answers to our misfortunes.



Aerocene, 2016 - Launches at Cappadox Festival, Cappadocia, Turkey, Courtesy the artist; Pinksummer contemporary art, Genoa; Tanya Bonakdar Gallery, New York; Andersen's Contemporary, Copenhagen; Esther Schipper, Berlin. © Photography by Tomás Saraceno, 2016

Eclipse of the Aerocene Explorer, 2016 - Performance in Salar de Uyuni, Bolivia, January 2016, during Tomás Saraceno's artistic expedition. Courtesy the artist; Tanya Bonakdar Gallery, New York; Andersen's Contemporary, Copenhagen; Pinksummer contemporary art, Genoa; Esther Schipper, Berlin. © Photography by Studio Tomás Saraceno, 2016

PREVIOUS SPREAD

Aerocene, launches in White Sands (NM, USA), 2015 - Courtesy the artist; Pinksummer contemporary art, Genoa; Tanya Bonakdar, New York; Andersen's Contemporary, Copenhagen; Esther Schipper, Berlin. © Photography by Ewen Chardronnet, 2015

Tomás Saraceno, an Argentinian artist born in 1973 approaches art almost the same way Humboldt approached nature, art and the latter are both gigantic webs mirroring the surrounding environs. Saraceno's aesthetics can be interpreted in a variety of ways, proof of this is the analysis given by Bruno Latour of *Galaxies Forming Along Filaments, like Droplets Along the Strands of a Spider's Web*, in which he describes the bubbles hanging in the sky and the filaments unifying them as an allegory of globalization. Based on what Sloterdijk called the "anthropotechnics" process, Latour explains that spheres represent the environment where humans are born and raised while the connections are the global network. According to him, global development is an artificial and weak structure, in reality the alleged connectedness alienates and segregates the spheres. This is one of the many readings we can choose to see in Saraceno's work. To me, the arresting piece is a prototype of a brain, the filaments being synapses, the bubbles, thoughts. Saraceno's projects possess an incredible openness and the prodigious characteristic of mutating depending on the spectator's literacy, a direct consequence of the heterogeneous team involved in the artist's creations. Every piece speaks an incredible range of languages, and art is the place of encounter.

On the other hand, to eradicate anthropocentric and narrow-minded views of the world, Saraceno's strategy is to bridge disciplines. *Aerocene*, an enthusiastic solution to fossil energies, proposes audiences to travel not by airplane nor by ships,

but only and exclusively by air, without polluting it. The operation seems quite simple, by changing temperatures, a globe is inflated and lifted through the air. Even though *Aerocene* is far from replacing airplanes and cars, it is, nevertheless, the only possibility of alternative forms of transportation and could mark the beginning of a new time, a pollution-free era. Climate change is indeed a global concern, it requires conjoint efforts to lessen its impact. Saraceno, as other scientists and artists, dedicates a great part of his work to think of solutions to the major threat. The French sci-fi

Other than meditating on humans, the artist's obsession with non-humans, such as with spiders, inhabits his artistic universe.

author Jules Verne first imagined the submarine, man's landing on the moon and other scientific developments before scientific technology could give form to them. Imagination and creativity are thus key elements empowering viewers, Saraceno stresses the importance of utopian idiosyncracies in understanding the brain's powers and to poetically imagine better worlds.

Another component of the *Aerocene* project is the artist's latest exhibition *Stillness in motion - Cloud Cities* presented at the SFMOMA in San Francisco. In the same vein as his piece exhibited at the Venice Biennale, Saraceno builds an architectural structure where the viewer immerses himself. Despite the minimalist aesthetics of the overall structure, Saraceno succeeds at creating a sensorial and inviting space built to incite exchange among spectators. The coercive experience prompts emphasizing our need to socialize with other individuals and species. Other than meditating on humans, the artist's obsession with non-humans, such as with spiders, inhabits his artistic universe. *Arachnid Orchestra*, *Jam Sessions*, an "interspecies" reunion that materialises the

complex communicating system of spiders, attests to his intention to transform his viewers' relation to the outerworld. Saraceno believes in equality, among human beings and among species, but to understand animals and different beings, we must change our attitude. For example, by putting spiders center-stage, he broadens our perception in order to shift our behaviour: if man's desire is to comprehend its environment and the universe, a dialogue has to be started. *163,000 Light years*, a tantalizing project correlating the salt crystals in the salt desert of Uyuni, Bolivia and geometrical shapes in the cosmos (amidst other components such as a sound archive reproducing the collision of two black holes), shows the incommensurable potential of art to create connections. A tireless teamwork and Saraceno's unifying vision, delight the senses while they construct harmonious links.

Although he is nurtured by scientific research, his artistic approach is intuitive. Much like Humboldt, Saraceno's genius resides on his cosmic overview, on mingling together architecture, art, science, politics and other disciplines. Saraceno demonstrates that the future is to acknowledge different layers of existence, he urges us always to expand and explore new speculative horizons. M.E.

163,000 Light Years, 2016 - Installation view at MARCO Museum of Contemporary Art, Monterrey, Mexico. Curated by Gonzalo Ortega. Courtesy the artist; Pinksummer contemporary art, Genoa; Tanya Bonakdar Gallery, New York; Andersen's Contemporary, Copenhagen, Esther Schipper, Berlin.
© Photography by Andrea Rossetti, 2016



TOKUJIN YOSHIOKA

PICTURES OF THE FLOATING WORLD

During the 17th century until the end of the 19th century Japan witnessed a flourishing period in the field of art with the invention of the “ukiyo-e”, a woodblock technique depicting the world at the time of the Edo era.



Rainbow Church, 2013 - 2014.
Courtesy of the Artist.

The exact translation of the term “ukiyo-e” is pictures of the floating world, it is said the genre attained its apogee before the country’s opening to the West. This might be the reason why these prints epitomize Japanese custom and essence, illustrating their traditions and idiosyncrasies. Nature was - and it continues to be - revered by artists such as Hiroshige and Hokusai. If today the technique is no longer used, artists such as Tokujin Yoshioka keep preaching some of the moral values of this time. Yoshioka’s designs are a perfect symbiosis created to decode the hidden messages of nature. His *Glass Tea House* built on a high hill on a platform in the city of Kyoto, reinterprets the ceremony of tea inside a limpid structure made of glass while meditating on the mysteries of light. The material employed reflects the light of the sun and during the afternoon a rainbow appears in the surface of the floor. The artist’s objective is to co-mingle two ideas, the “sabi” and the “wabi” inside an object; the “wabi” represents the inner, spiritual and simple, whereas the “sabi” is more related to the exterior and the material life. The pristine structure emits harmonious waves reflecting the “surrounding atmosphere” so energies can manifest in our material world. The tea house, symbolic of Japan’s liberating forms, just like a catalyst transfigures outer energies into something perceptible. The glass tea house transfigures daylight into colours awakening our senses and captivating us.

Other than reconnecting humans with nature, Yoshioka’s objective is to raise awareness about time, what he calls the “unconscious creations of time”. According to the artist, art is linked to nature and follows the same flow as life, his creations are thus microscopic replicas of bigger imperceptible spaces. His latest exhibition at the Shiseido Gallery, aptly baptised *Spectrum*, in Tokyo is constituted mainly of numerous prisms reflecting light in the white surface of the gallery. Light’s spectacle, serene and conveying a feeling of blissfulness, seems to be one of the designer’s interests. The immaculate light when entering the precinct halts time and as one walks inside the room, we remember the following words:

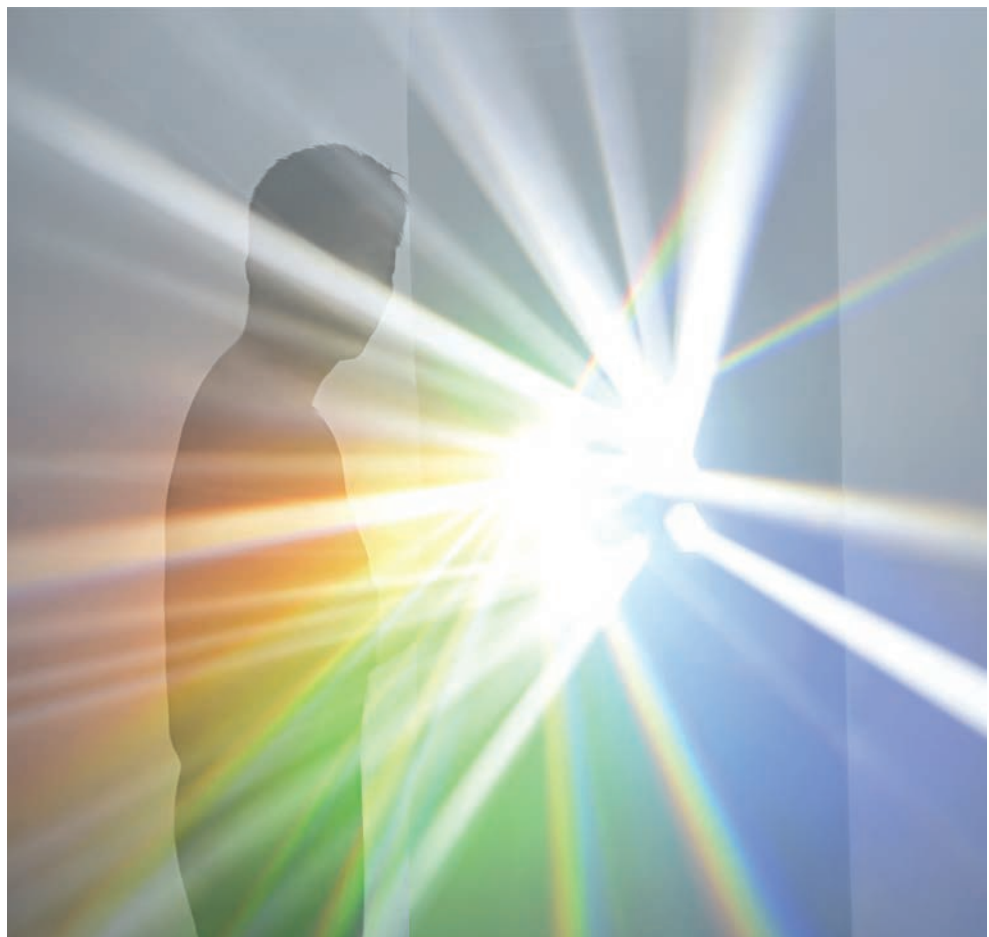
“to design the time, our sensations need to be released (...) to integrate with nature and to sense light itself.” Yoshioka knows that light can be not only perceived but felt if one is isolated from “white noise”, *Spectrum* is an attempt to reunite the world as one through the marvels of light.

The boundaries between culture and nature are obliterated when entering spaces arranged by Yoshioka. For the Musée d’Orsay he constructed a bench mimicking the ripples on the water, the composition gathered together in the same space as human by-products - the bench and water - a metaphor of nature. The artist’s creations are made to receive human emotions and are shaped by him in his designs. It is extraordinary to notice Yoshioka’s capacity to combine cultural rituals and transform them into useful modern objects. Even if the technique differs from that used by ukiyo-e artists, Yoshioka shares with his ancestors the common goal of picturing the Japanese’s particular lifestyle and suave conception of life.

M.E.



Yoshioka’s designs are a perfect symbiosis created to decode the hidden messages of nature.



Cartier, *Time Art*, 2011. Courtesy of the Artist.

Rainbow Church, 2013 - 2014. Courtesy of the Artist.



KOU-AN, Glass Tea House, 2011 - 2015.
Courtesy the Artist.



KOU-AN, Glass Tea House, 2011 - 2015.
Courtesy of the Artist.

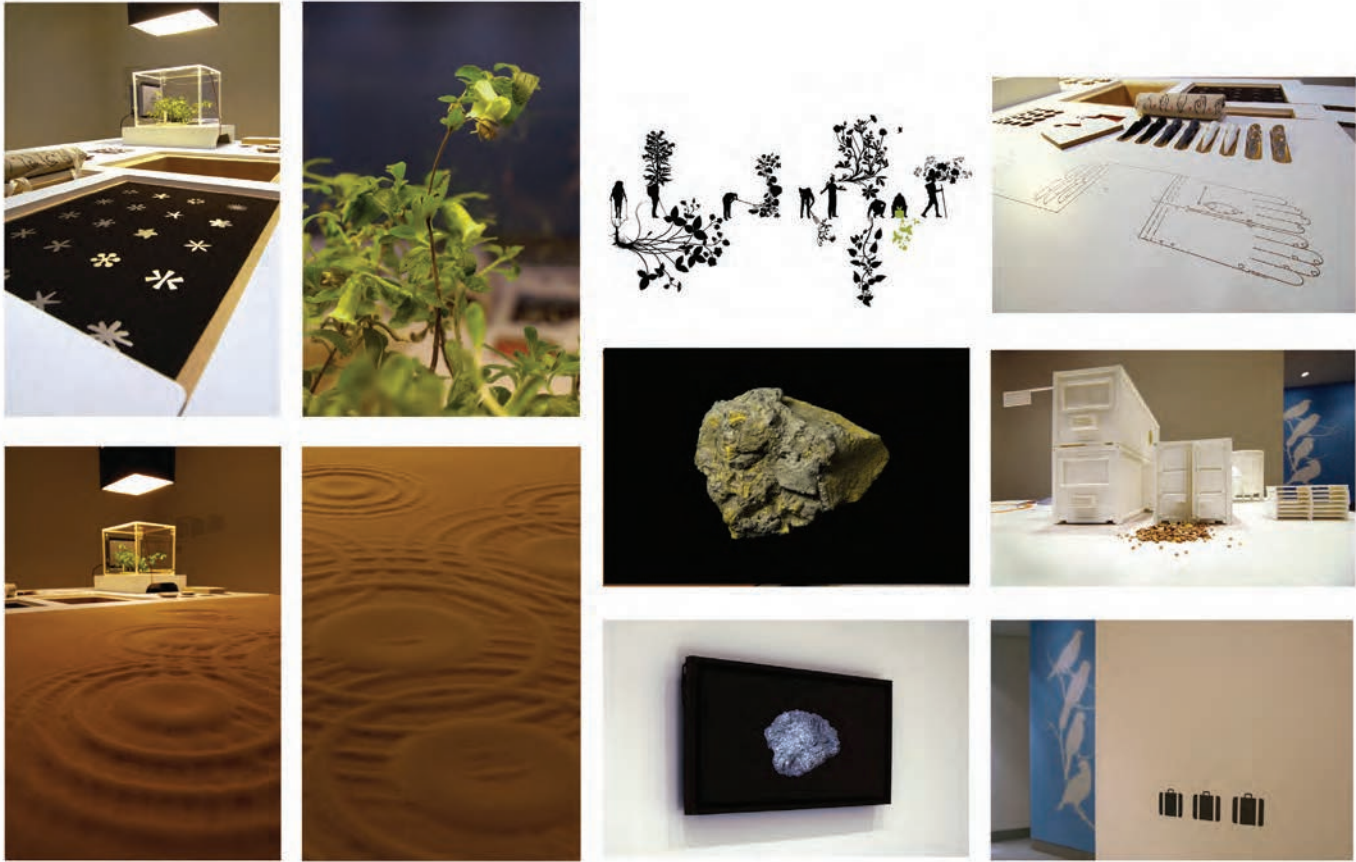


Overview of the installation at MUDAM, Musée d'Art Moderne Grand-Duc Jean, Luxembourg
© Michel PAYSANT, Nusquam

A modern gallery space with a long wooden table and a white illuminated display case. The ceiling is white with several recessed circular lights. The walls are a light, neutral color. The floor is a dark, textured material. The display case is white and has a glowing light underneath it. On top of the display case, there are several small white objects, possibly art pieces or scientific instruments. The overall atmosphere is clean, minimalist, and contemporary.

INVISIBILITY'S ESSENCE

MICHEL PAYSANT's artistic practice is based upon invisible dimensions unobservable to the eye. Through nanotechnologies and different devices, he envisions to turn our attention to unseen worlds



As paradoxical as it may seem, nano objects, constructed with the latest technology, belong to the realm of faith

Blind figures, in literature and art, have often had the role of predicting future catastrophic events. In literature, for instance, a blind man predicted Oedipus's disastrous inexorable destiny. It appears that blindness confers certain powers to those unable to see, even if they can't grasp reality through their eyes, they are somehow connected to the invisible world. Thinking of the most disadvantaged minorities, one could assume blindness is a condition not suited for our times. And certainly this is partly true, almost

everything is constructed or has the finality of enchanting the sight; technologies and media revolve around the circulation of images and video. Nevertheless, visual excess paralyses our emotional responses, it is more puzzling now to see nothing than to see a corpse.

In terms of contemporary creations, other strategies are being adopted by artists, curators and historians who, to contribute to the awakening of the eye, are turning to conceptual images or imaginary worlds. Well aware of the powers of technology needed to encourage spectators to discover original copies of Mesopotamian masterpieces - exhibited at the Louvre - but without distracting them:

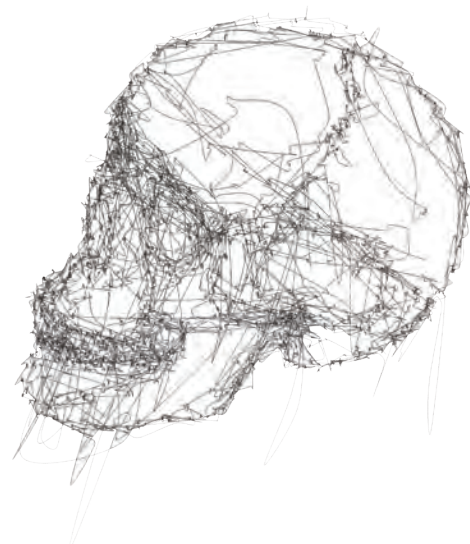
Payant's nanostructures are a first encounter invisible to the eye. The artist's witty strategy not only awakes the visitors' curiosity, but also questions art's status, do we need to see art so it can be considered as such? This view is no longer being solicited as spirituality and faith became decisive in apprehending the artworks. As paradoxical as it may seem, nano objects, constructed with the latest technology, belong to the realm of faith; seeing does not always mean believing. This "transvaluation of values"¹, where invisibility renders visible, focuses on what the artist described as the "depression of the original", as the painting's or sculpture's destiny in our contemporary world fades, copies gain in power and the original's relevance is lost. To illustrate his point, Paysant gives the example of museums and how, in the spirit of enticing audiences with gadgets and audio guides, they disturb the viewer from the original relegating it to a second place. From the artist's perspective, blindness is not necessarily the lack of sight, it is almost willingly choosing not to see, it is ignoring what is in front of our eyes. The artist proposes to reconstruct vision not via images,

1 - In 1895 Nietzsche's book *The Antichrist* was published. In it he defined the "transvaluation" of values as the inversion of our instinct of survival into a moral system ruled by pity and the glorification of the "weak".

Installation (detail) at MUDAM, Musée d'Art Moderne Grand-Duc Jean, Luxembourg
© Michel PAYSANT, Nusquam

OPPOSITE PAGE

Cello session (Eyedrawing), made with eyetracking on a Bach suite at the Centre Pompidou studio, Pigmentary Print on Hahnemühle paper, 118,8 x 84 cm. © Michel PAYSANT



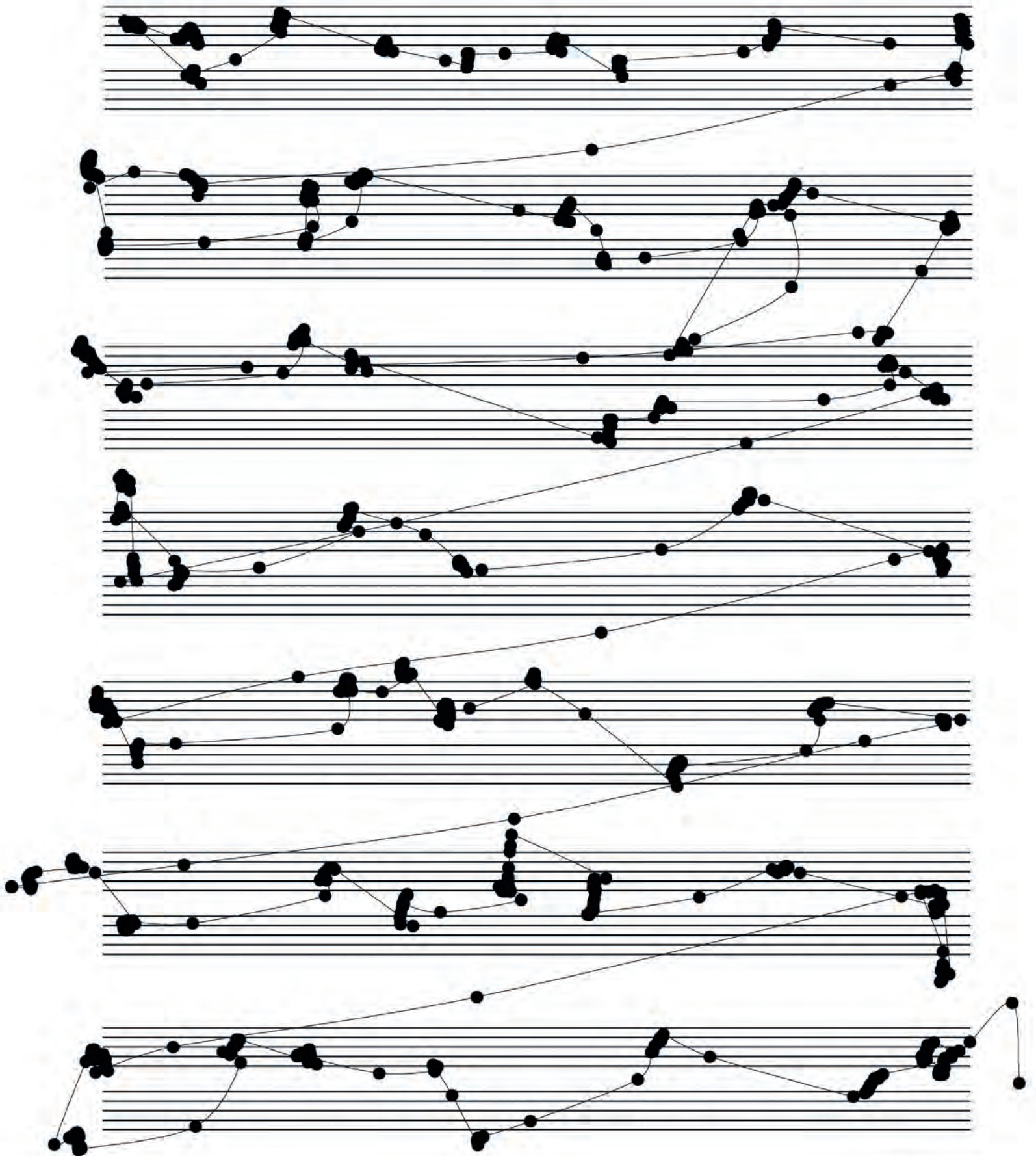
TOP
OnLab (Le Musée des Poussières), Nano haiku in sign language, nano fabrication by electronic lithography, or in a silicon wafer, microscopic optical view.
 © Michel PAYSANT

Autre vanité 1+2+3 (Eyedrawing), Pigmentary Print on Hahnemühle paper, 140 x 180 cm. National Modern Art Museum Collection. © Michel PAYSANT

OPPOSITE PAGE
Partition 1 (Eyecomposing), Writing music with the eyes, Pigmentary Print on Hahnemühle paper, 105 x 140 cm. Private Collection. © Michel PAYSANT

neither with interactive technologies, but rather through unperceivable objects, blindness hence, is a shock therapy revitalizing our sight. In addition to investigating our “perceptive vision”, the copy’s condition has always attracted artists’ attention and Paysant is no exception. For a project that unfortunately never saw the light, he envisioned to reproduce, on a nanoscale, Duchamp’s famous *Fountain*. In spite of not realising the copy, the idea makes us question the evolution of aesthetics over the past decade and how absurdity has taken over art. If we could qualify this as an almost cynical act, Paysant’s approach could be seen to be more about inquiring on how sight continues to regulate the world. Even with an increasing number of artists turning to sound and “physical” experiences, the ocular organ still monopolises our senses. *Eye tracking*, another project analyzing how our eyes function, reaffirms this. The machine follows the trajectory of the eyes and transposes it immediately onto a paper sheet. Invisibility is again invoked in Paysant’s work as our peripheral vision perceives but the brain ignores the information. The artist explains it: “between two points, the eye is blind”. His intention with the eye tracker is to expose our visual ignorance while giving shape to the invisible, the lines imbued in emotion produce inner gestures coming from the confines of the artist’s self. The tracker gives a material form to his gaze, unlike painting or drawing, the technique is reversed and the sight is in

itself the full gesture. In Kandinsky’s book *Concerning the spiritual in art*, he explains how “every work of art is the child of its time”, every art piece is constructed according to the social atmosphere. But for a work of art to transcend and truly impact an observer, the piece has to offer “inner forces” so as to stand the test of time. Taking the postulate of “imaginary drawing” or “inner gestures” further, Paysant created a portrait from his deceased father, materialising a mental and emotionally charged image. Jacques Derrida’s definition of ghostly images takes significance as the portrait gives life to the father figure; thus, the philosopher was right when he predicted that technology and telecommunications will enhance the power of ghostly creatures. Following Kandinsky’s beliefs, Paysant’s creations go right to men’s hearts and minds as we discover the origin of his portraits. The materialised image transforms into a harmonious subjective composition that is not reproducing reality but an interior image. Paysant’s continuous use of technological devices serves a superior purpose by assisting the artist to reach a higher level of consciousness. In our time, seeing is believing, but by reducing the visible and giving shape to what we neglect, the artist is proposing lasting poetic experiences exposing the essence of things as that which is invisible to our eyes. M.E.



[PLAY IT YOURSELF]

MONO NO AWARE THE AWARENESS OF IMPERMANENCE

Our lives are perhaps an eternal endeavour in search of knowledge. From the textbooks, we learn how photons of light are decoded into neural impulses and our brains *see* an image. We know, yet, our faculty of seeing, in relation to the sight of others, constitutes our existence in a visible world. In a general sense, therefore, we adopt, most naturally, this anthropocentric view in art. **teamLab**, a Japanese art collective, creates completely immersive and interactive digital installations that will prove to us otherwise.

Walk into any museum, gallery or exhibition space and you will surely find paintings hung with their subjects at eye level while silhouettes and outlines of the others recede into the distance. Owing to the fact that we understand depth and perspective on a linear plane, it is logical to display artworks perpendicular to our visual level. In other words, hung vertically against a wall or placed on a plinth. We see such a causality that accords a certain authority to regard what is considered art to the Western institution of the historical gilded frames and the contemporary white walls. In no way does the mentioning of “Western” gratuitous, as the immersive installations by the Japanese art collective teamLab, remind us of a tradition that has long been forgotten.

The collective stages, *Transcending Boundaries*, debuts five new works. One of the featured installations *Universe of Water Particles, Transcending Boundaries* (2017) is a virtual waterfall plummeting down from the gallery ceiling onto the feet of the spectator. The choice of word here needs to be more delicate as teamLab looks into the question of “if we regard ourselves as part of nature and consider nature as something not just to be observed, is it possible to feel that there is no boundary between ourselves and nature?” We are therefore, inclined to address the people participating in the collective’s interactive artworks not as *spectators* of art, but collaborators, media and subjects. It is hence the

objective of founder Toshiyuki Inoko, ever since the establishment of the collective in 2001, to join together art, science, digital technology and humanity in relation to our reality.

The question of liberating participants from the passive observation in art is raised in the way teamLab achieves immersion. While technically, the answer can be convoluted, conceptually the collective engages with the notion of ultra subjective space. When teamLab first started exploring the concept, they were inspired by the prevalent techniques employed in pre-modern or ukiyo-e Japanese paintings. Their composition principles were vastly grounded in oblique projection using at once, multiple vanishing points on a single plane of depth. As opposed to linear perspective found in Western paintings or modern photography, this technique is largely criticised in its creation of flat and disproportional images. Since the attention is drawn towards the vertical-horizontal relationship in addition to the fact that ukiyo-e paintings were presented in a scroll and favoured to be viewed from above, the viewpoint is often uncustomary to an audience who does not share this particular culture. It is however, believed that the paintings reflected accurately the ancient society’s communal worldview; to feel that one is an integral part of the world.

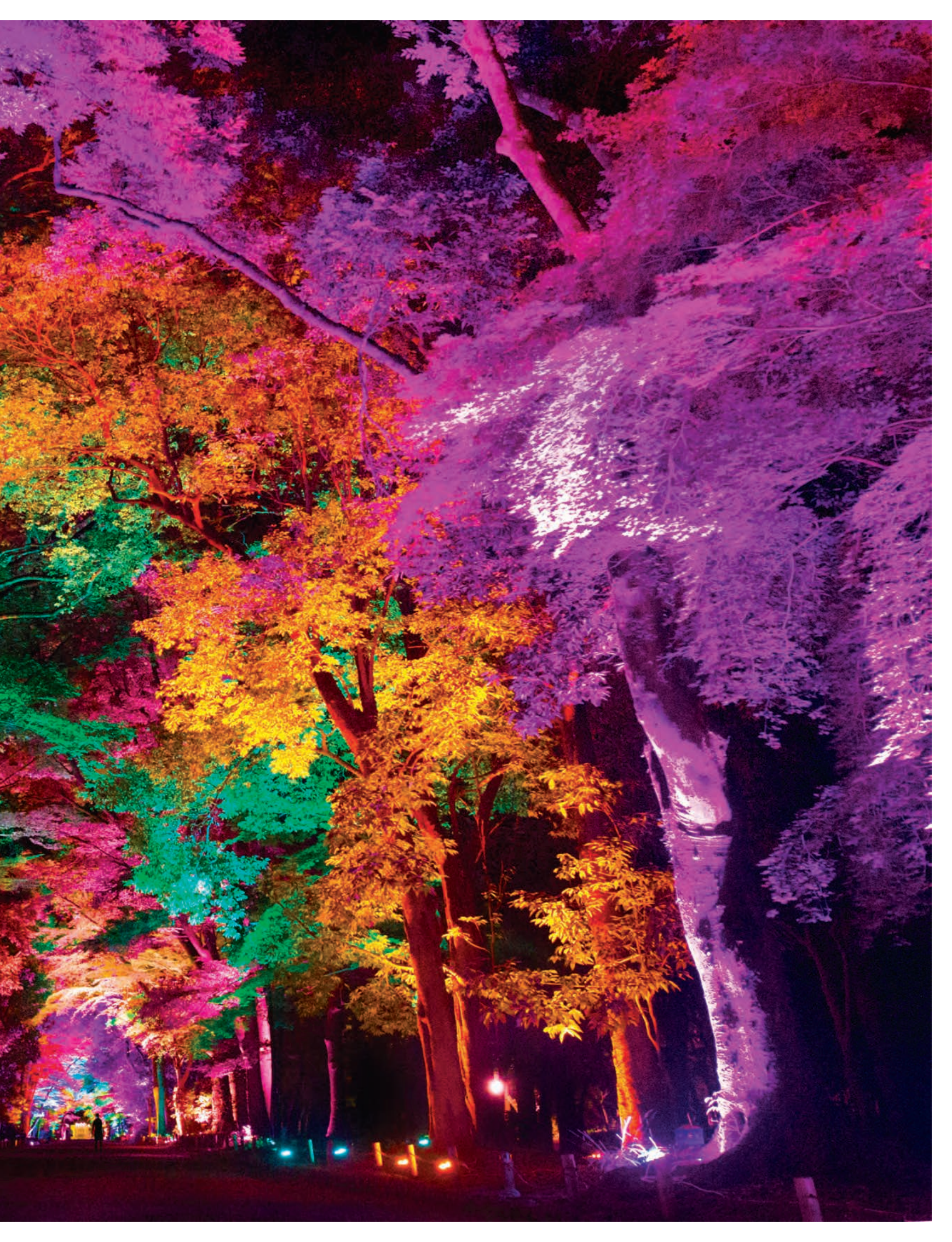
Just as Pythagoras has challenged the flat Earth cosmography, teamLab wonders what could have attributed to the loss of this aesthetic practice



teamLab

Wander through the Crystal Universe, 2016, interactive installation of Light Sculpture, LED.Sound: teamLab. © teamLab, courtesy Pace Gallery







teamLab's imagery parallels the circle of life and reminds us of the natural phenomenon of cause and effect between us and the world.

PREVIOUS SPREAD

Resonating Trees – Forest of Tadasu at Shimogamo Shrine, 2016, interactive Digitized Nature, Endless. Sound: Hideaki Takahashi. © teamLab, courtesy Pace Gallery.

OPPOSITE PAGE

Flowers Bloom on People - work in progress, 2016, digitized nature, installed at teamLab: Transcending Boundaries, GYRE, Tokyo. © teamLab, courtesy Pace Gallery.

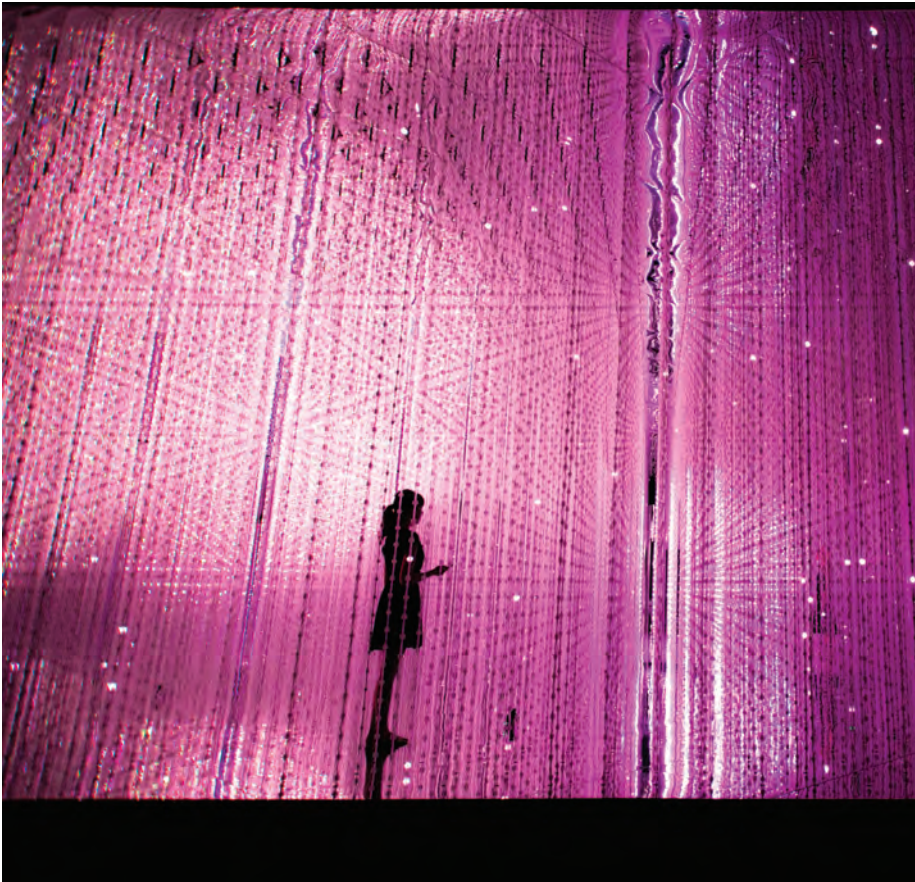
Wander through the Crystal Universe, 2016, interactive installation of Light Sculpture, LED. Sound: teamLab. © teamLab, courtesy Pace Gallery.

during the modern era (the early Meiji period onwards). The collective thus assimilates the ukiyo-e spatial awareness and three-dimensionality into their unique idiom. The result is an all-inclusive experience that focuses on the osmosis of human beings and the image representations of Nature. The images, from calligraphy in *Ensō* (2017) to the serpentine lines created by water particles in *Dark Waves* (2016), are expressed in three-dimensions on a time axis. It is therefore, a continuous motion, created in real time, to communicate a perpetual process of transformation. Flowers bud and bloom with intervention of men inside a dark room in *Flowers Bloom on People* (2017), but also wither and decay, according to the movement of the participants. teamLab's imagery parallels the circle of life and reminds us of the natural phenomenon of cause and effect between us and the world.

The rise of modernism in late 19th century introduced the minimalist way of exhibiting art, so as to maximise the viewer's experience with regards to the artist's innovative way of creating. In a similar sense, contemporary art can no longer be defined by our agreed art history vocabulary and our society has advanced beyond well-delineated categories. The real question becomes a shift in focus on the artist-artwork-spectator relationship

and the expansion of experiencing art. teamLab proposes a dimension – that is perhaps related to the Cartesian dualism – “by immersing our body mass in the art together, the boundary between self and art is rendered ambiguous. With that experience the boundary between self and the world disappears. Eventually, art and the shared world will change with the existence of others and we feel a sense of unity that we ourselves and others have melted into the world.” This sentiment is not contemplated but understood instinctively. Through visual illusion, our consciousness is released from the form of our bodies and the feeling of otherness.

Because of the emphasis we, the art world of today, put on curatorial effort, the choice of exhibiting teamLab's works at a walled gallery space is worth exploring. The collective does not lack in works that are made for outdoor exhibitions like *Resonating Forest in the Castle Ruins Mountain* (2016) where light is projected onto trees, or *Drawing on the Water Surface Created by the Dance of Koi and People – Infinity* (2016) where the expression and the medium (water) are separate, or even stand-alone interactive digital installations like *Wander Through the Crystal Universe* (2016). The largest room in teamLab's *Transcending Boundaries* exhibition at Pace London features six works: *Universe of Water Particles*, *Transcending*



Boundaries (2017), *Flowers and People*, *Transcending Boundaries – A Whole Year per Hour* (2017), *Impermanent Life* (2017), *Ensō* (2017), *Flutter of Butterflies Beyond Borders*, *Ephemeral Life* (2016) and *The Void* (2016). If we start by looking at *Flutter of Butterflies Beyond Borders*, *Ephemeral Life* (2016), butterflies are expressed in their natural behaviour, meaning they interact with the movement of people, they are attracted by flowers present in other works. teamLab accomplishes building an ecosystem akin to the aesthetics of *wabi-sabi* – an appreciation of modesty and asymmetry.

While we are preoccupied by the constraints of a single vanishing point of the eye, we are lost in this heavily anthropocentric view. teamLab challenges radically the status quo of exhibiting art, their work transforms any space due to its acceptance of the existence and behaviour of others – an experience completely different to, for example, appreciating the magnificence of *Mona Lisa* in a packed Louvre. As Toshiyuki Inoko intimates, “through consciousness of the four-dimensional space – three-dimensionality with the evolution of time – people will become vague boundaries between them and the world and will perceive that one and other are simply parts of the same world.” P.L.



Life's Requiem

Japanese artist **CHIHARU SHIOTA** immerses her audiences in her installations employing only two colours, red and black, she examines the life and death circle.





According to the artist, keys personify trust and infinite possibilities, they reflect prosperous futures.

Letters of the thanks, 2013, thanks letters, black yarn, dimensions variable.- The Kochi Museum of Art, Kochi, Japan. Photo by Sunhi Mang. Courtesy of the Artist.

PREVIOUS SPREAD

The Key in the Hand, 2015, old keys, old wooden boat, red yarn, dimensions variable. Japan Pavilion, 56th Venice Biennale, Italy. Photo by Sunhi Mang. Courtesy of the Artist.

In Antiquity, knowledge of the body was restricted by religious beliefs and the ruling ethos. For centuries, several civilizations including the Greeks, Indians and the French, based part of their medical systems on the theory of “humorism”. Doctors considered that the body constituted 4 body fluids, black bile, yellow bile, phlegm and blood.

Whenever looking at the thread installations made by the Japanese artist Chiharu Shiota, the humorism theory sparks a light indicating a possible way to read to her enigmatic work. Her compositions are exclusively made with two colours: red and black, as she stated during a recent interview “these colours represent human life”. Hence, to the artist life emerges as a binary configuration, a continuous conflict between life and death. Like humorism, the world and human beings are composed of mysterious substances drifting from ourselves, fighting to unbalance us. The parallel with humorism reveals once again its accuracy when we observe the objects employed by the

1 - She recently added a third one for a special project at the Beaumarchais in Paris.

artist in installations such as *Dialogue with absence* and *Connectedness to Life*, the tubes and beds reverberate as components of the medical universe. Presumably, Shiota had a near death experience that for evermore marked her work. Human being’s ephemeral passing is enhanced by death beds and metaphors of nothingness in her constructions, even boats can be perceived as intermediary objects transporting to the afterlife. Greeks believed that in order to enter into the underworld, the death’s soul needed to cross the Styx river and pay a tribute to Charon. Therefore, boats for civilization, were a means of transportation also after death. For Shiota these objects exemplify the afterlife journey and life’s voyage during our time on earth.

Possibly, less obscure is the meaning behind the colour red as it represents blood, human relationships, hope and vitality. It can also symbolise femininity. Although the artist doesn’t approve of the feminist perspective as an appropriate reading to her installations, her performance work such as *Bathroom* or *Try and Go Home* attests to the deep influence of artists

Although the artist doesn't approve of the feminist perspective as an appropriate reading to her installations, her performance work such as *Bathroom* or *Try and Go Home* attest to the deep influence of artists like Ana Mendieta and Marina Abramovic.

Performance view of *Sleeping Is Like Death*, 2016, hospital beds, bedding, black yarn, dimensions variable. Galerie Daniel Templon, Brussels, Belgium. Photo by José Huedo. Courtesy of the Artist.

Where are we going, Chiharu Shiota installation at the Bon Marché Rive Gauche. © Gabriel de la Chapelle

like Ana Mendieta and Marina Abramovic. Moreover, dresses abound corroborating her interest in the female condition once again. But, if she rejected the idea of labelling her installations as being “feminist”, it is due to her desire to create a universal artwork relating to a wider audience. Subjects such as loneliness, dreams and absence have gradually taken over, art pieces like *During Sleep*, *In Silence*, *Letters of the Thanks* or *Farther Memory* inquire on the human condition. Dreams are indeed quintessential components in Shiota's work, they are not only evoked in her titles but emerge as the core of her artistic practice. The father of psychoanalysis Sigmund Freud viewed them as coded messages coming from our unconscious, subtly sending information to a strict conscious layer. Unlike the Greeks and other philosophers, Freud considered them healers of traumas. Seemingly for Shiota her thread installations are cathartic experiences where reality and dreams are mixed creating new universes. The unconscious finds its voice and its form in her art pieces, and as the spectator walks through her immersive ecosystems he is confronted with outer dimensions, to intimate thoughts and emotions. Empty squares symbolise loneliness and absence, silence and meditative states that interrogate viewers on the essence of life.

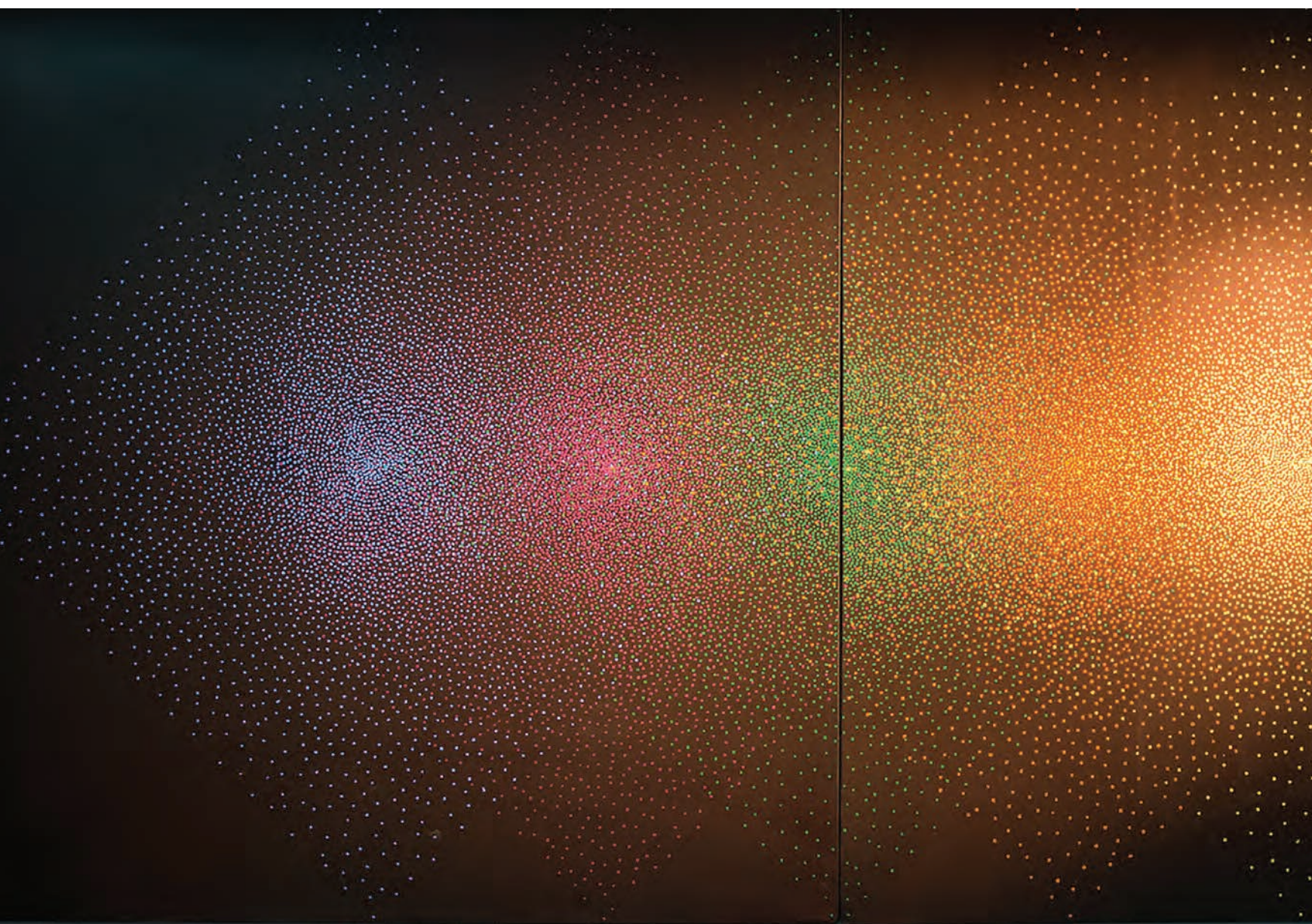
Even if Shiota's artworks can be visceral and difficult to decipher, a particle of positivity glows and imbues her creations every time we see them. Impermanence and death is perceived not as the end but as the beginning of a new phase. Boats, suitcases and shoes are recurrent motifs embodying mobility and change, they also personify memories; yet another way of remaining alive. In 2015,



for the Japanese Pavilion at the 56th Venice Biennale, Shiota created her installation *The Key in the Hand*, the ceiling was flooded with red thread, keys were hanged and boats appeared to be anchored to the floor. According to the artist, keys personify trust and infinite possibilities, they reflect prosperous futures. At the end of the experience, a video where children were asked if they remembered something from their time in their mother's womb was projected. The installation and film delved into memory's nature, as the children spoke, some of the memories recalled were mixed with imaginary scenarios and real experiences. Nevertheless, how do we discern reality from fantasy? In reality, life and death are connected dimensions and

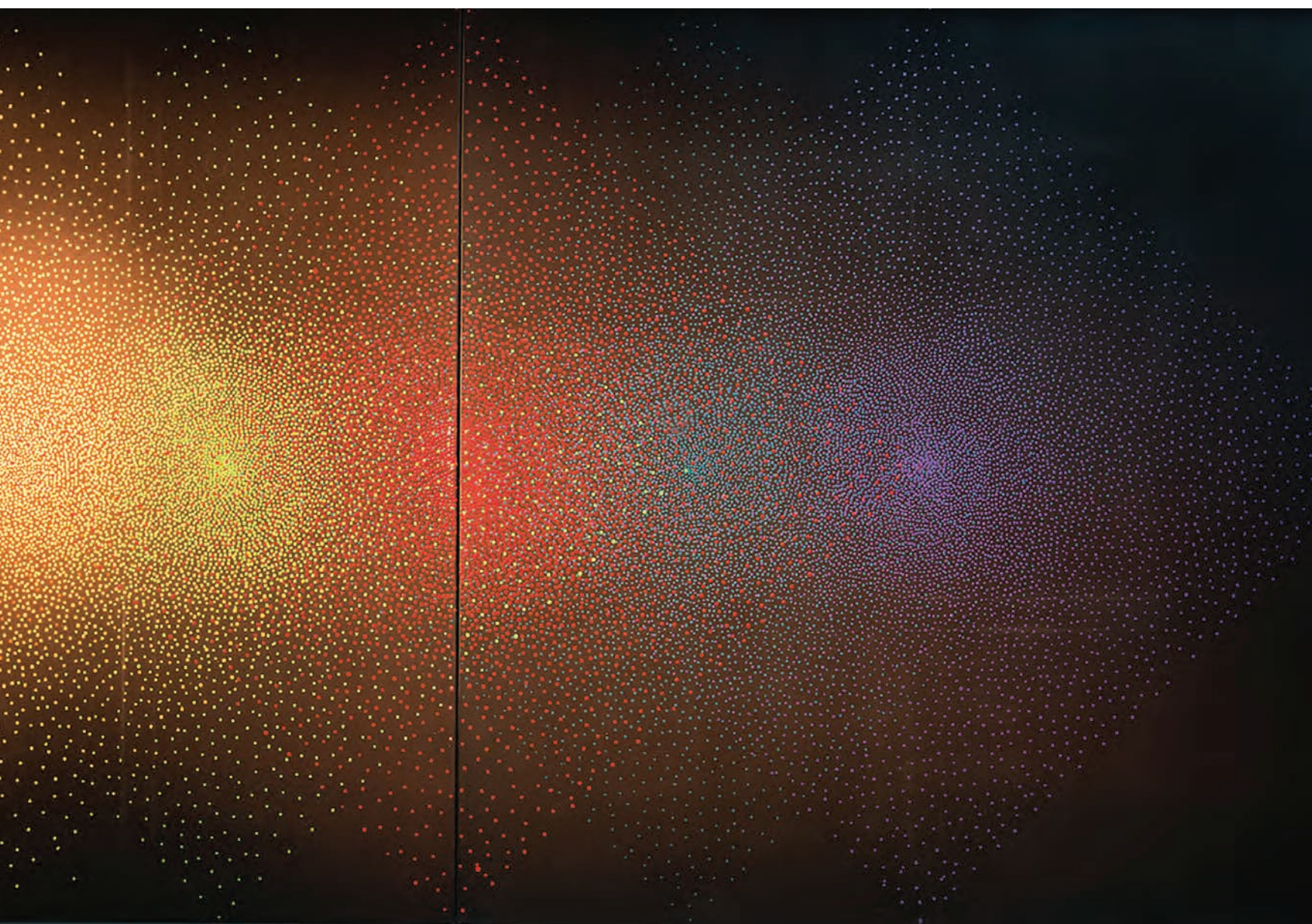
the more we experience Shiota's work, the more we understand the dominating affinity between life and death. Doors are portals and promises of regeneration, of rejuvenation. When contemplating *The Locked Room* red thread appears as less threatening, as bridging experiences and rekindling memories.

Comparable to Chiharu Shiota's body of work, firm defenders of humorism believed humors corresponded to the 4 elements and were somehow correlated to our temperament. Despite its inexactness, the theory conceptualized the world as an association rather than something detached. Layers are visibly knotted, once again dimensions are connected and the death-life cycle is restored. M.E.



Julio Le Parc

Alchimie 218, 1996, triptych acrylic on canvas, 200 x 600 cm.
Courtesy of the Artist.



The fruit of **harmony** *and* **chaos**

*Argentinian artist **Julio Le Parc** inhabits the thin line separating two universes, the mathematical, rational world and the realm of inventiveness and imagination. To him art is about extending “man’s perceptible domain”.*



Le Parc's joyful personality is tantamount to his aim as an artist; when faced with one of his pieces or works, the spectator feels carried away by the experience.

The Long March, Step n° 4, 1974, acrylic on canvas, 200 x 200 cm. Courtesy of the artist
Photo: © Julio Le Parc / Atelier Le Parc

The Long March, Step n° 10, 1974, acrylic on canvas, 200 x 200 cm. Courtesy of the artist
Photo: © Julio Le Parc / Atelier Le Parc

The Long March, Step n° 6, 1974, acrylic on canvas, 200 x 200 cm. Courtesy of the artist
Photo: © Julio Le Parc / Atelier Le Parc

GRAV, A Day in the Street, 1966.
Photo: © Julio Le Parc / Atelier Le Parc

From abstraction to the ready-made, one of the many endeavours that artists face is to frequently break the perceptive narratives to bring fresh angles to the world. In 1962 Umberto Eco published *Arte Programmata*, an essay in which he defines kinetic art and positions it as being between what he calls geometric and mathematical formulas, which are very specific configurations and their opposite, which are free and chaotic compositions. Julio Le Parc, together with his fellow artists from the collective G.R.A.V¹, envisioned an artistic practice based upon respect for the viewers. Influenced by the Mexican muralism and other artists such as Antonio Berni or Spilimbergo, Le Parc's motif was to acknowledge the social conditions of the oppressed. He decided to make universal forms that would be suitable to all audiences.

Le Parc's joyful personality is tantamount to his aim as an artist; when faced with one of his works, the spectator feels carried away by the experience. Colours, lucid objects and

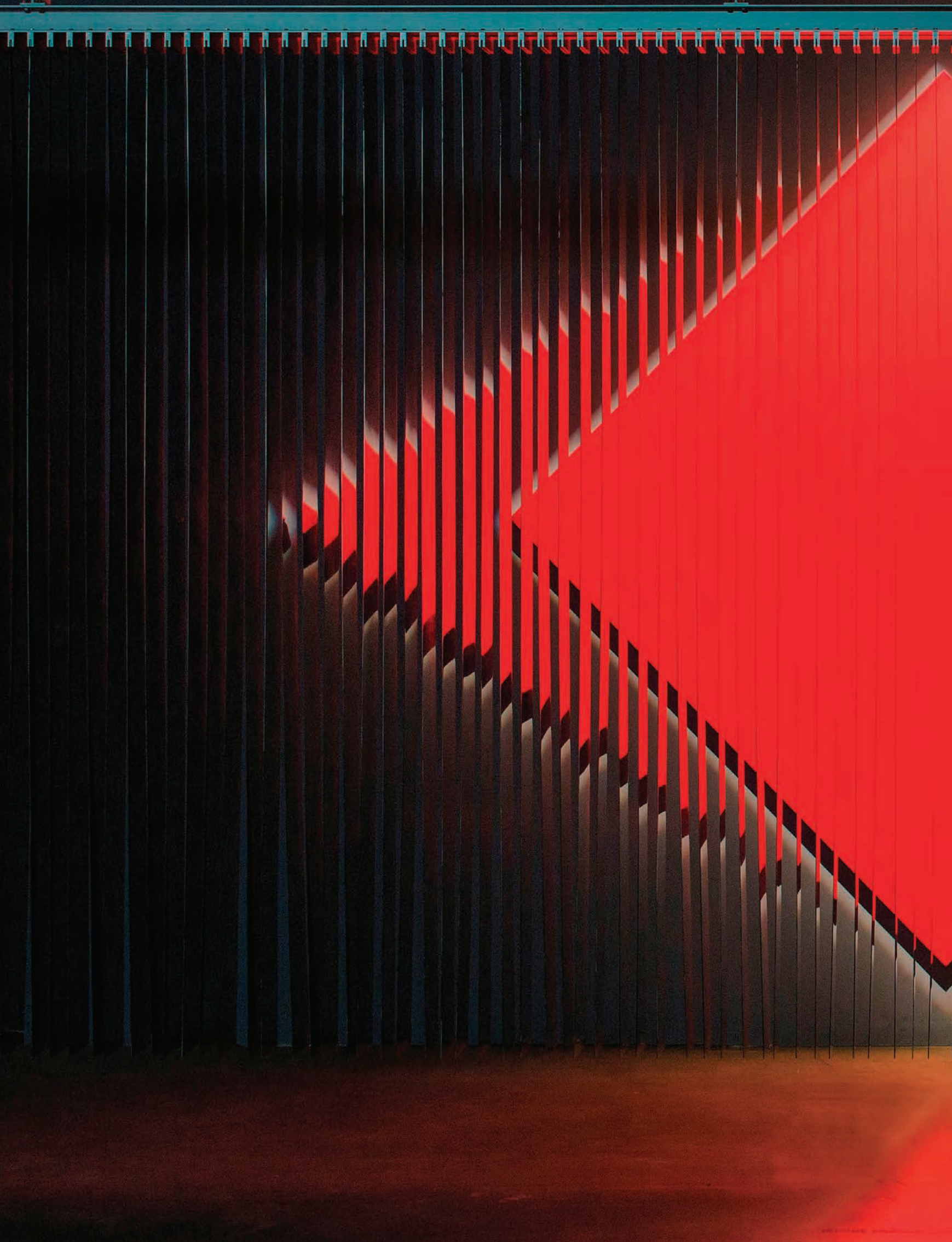
movement are part of the "experiments" - as the artist likes to call his artworks -, and as one walks and dives into his universe, one feels elated by the surrounding atmosphere. But "spiritual" isn't an accurate term to describe the feeling aroused, as one feels transported into a child's mind. Le Parc is far removed from art's mainstream where knowledge is the least of the conditions to understand it. His light installations like *Continuel-Lumière-Cylindre* as well as the early drawings and sketches such as *Ondes 108*, reveal his endeavour to rediscover the world and to challenge our view. Visiting an exhibition of Julio Le Parc can be compared to seeing the world through the eyes of a child. If one happens to be near children, it's impossible not to admire their capacity to marvel at the slightest little detail, it could be a ray of sunshine or touching the couch, the world unravels as a miraculous place full of textures and nuances; and so it is to the artist. "My attitude was of experimenting, of provoking and seeing the outcome, comparing results without the obligation of responding to a brand image." His aesthetic search was fueled

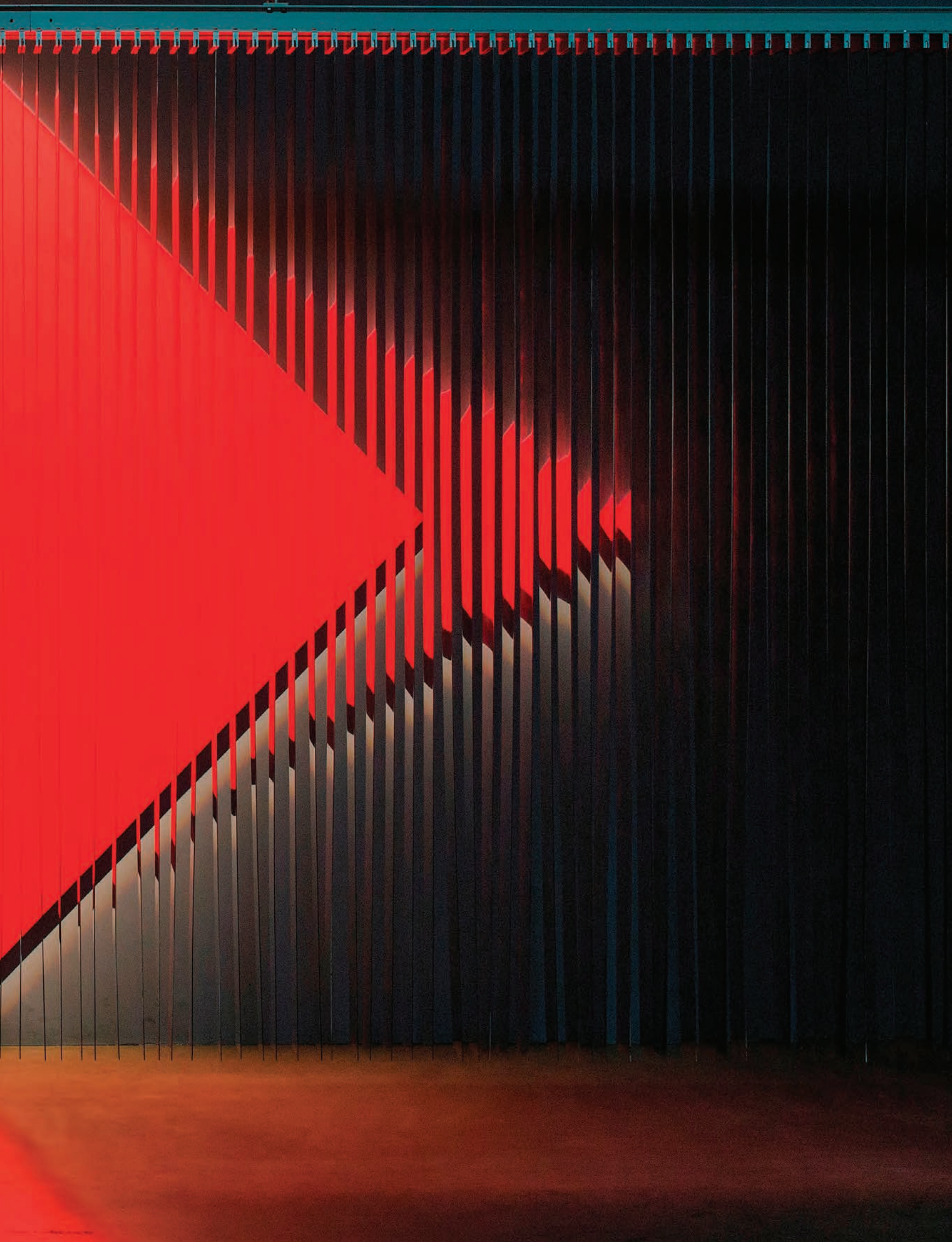
1 - Groupe de Recherche d'Art Visuel



by his curiosity and what he discovered in the middle of the road lead him to the next step. Behind his quest chaos reigned, giving space to chance and infinite possibilities.

Remembering my first experience with kinetic art - during my adolescent years - the first thing that compelled me was the fact that I could and was encouraged to touch the artwork exhibited. Even though the exhibition presented work not from Le Parc but from Jesus-Rafael Soto (an acolyte), I remember feeling the exact same emotion when I became acquainted with Le Parc's work. As I walked through the rooms of the Palais de Tokyo in 2013, I recall feeling empowered and close to the artist. *Continuel Mobile* is constituted of acrylic glass and a light source reflecting on the walls. As the acrylic squares move with the wind, the glimmering light changes as we move our body. During the interview, he insisted several times on his position towards the spectator: "with my friends from G.R.A.V, we were looking for ways of transforming the established relationship between spectator







As the acrylic squares move with the wind, the glimmering light changes as we move our body.

PREVIOUS SPREAD

Partition with Reflective Strips, 1966/2005, painted wood and stainless steel, 230 x 264 x 80 cm. Photo: Everton Ballardín - © Galeria Nara Roesler

Continuous Light Cylinder, 1962/2013, painted wood, stainless steel, motor, metal disk, and light. Dimensions variable - Courtesy of the artist. Photo: Everton Ballardín © Galeria Nara Roesler

OPPOSITE PAGE

"Alchimie 332", 2016, acrylic on canvas, 200 x 200 cm. Courtesy of the Artist.

Modulation 1116 - 2003-2013, acrylic on canvas, 200 x 200 cm. Courtesy of the Artist.

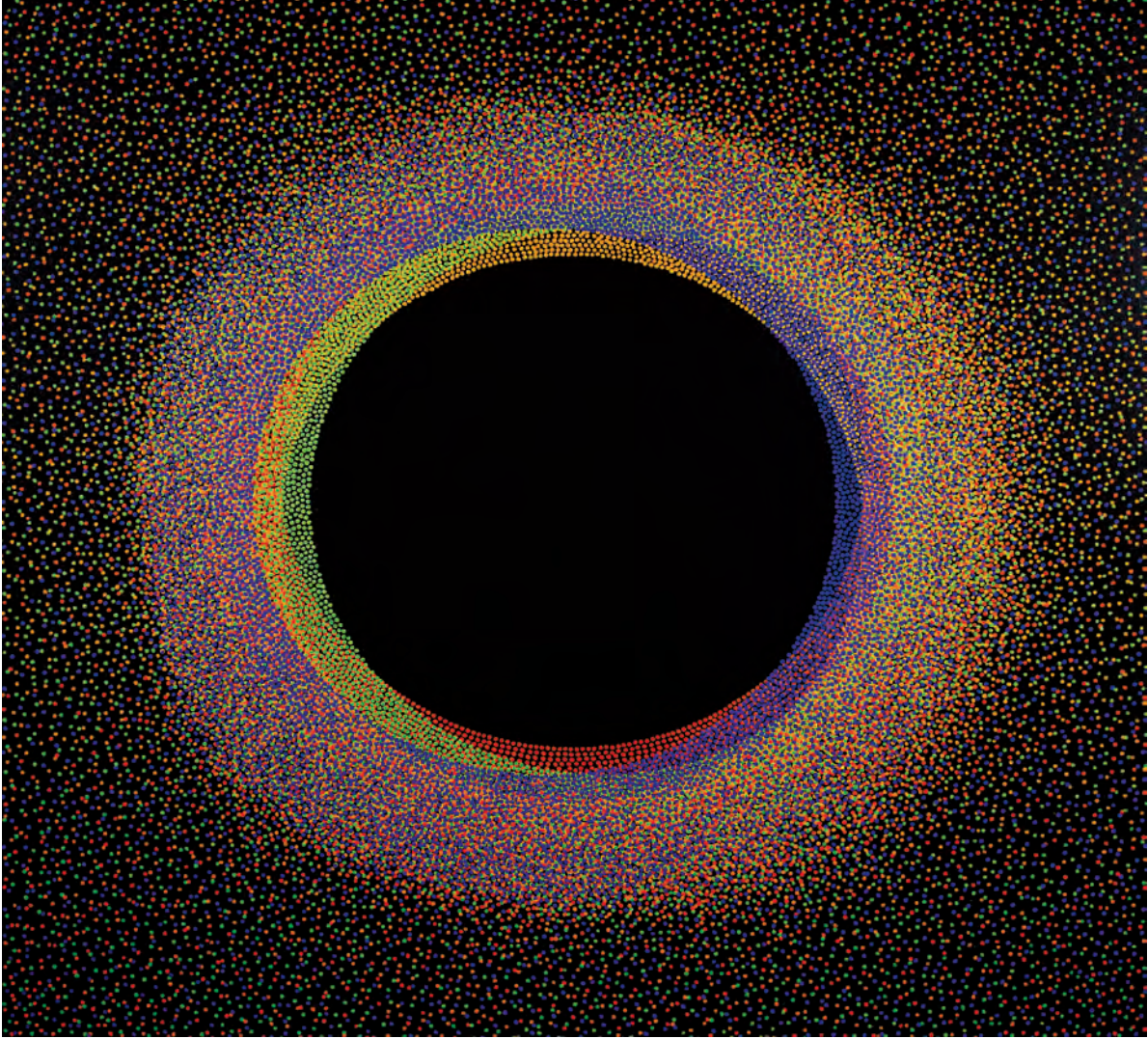
and the artist". Movement became a political act to him. In a book titled *The Emancipated Spectator*, French philosopher Jacques Rancière differentiates between the artist's role based on action and the spectator's role as that of the receiver. The traditional diagram imposes a hierarchy based upon the master-slave dialectic where full authority is given to the artist. Though this pattern dictated the avant-garde's position, new strategies are being adopted for "when facing the perceptible we are all equal". Action is emancipation and whenever coming across Le Parc's moveable sculptures, the spectator's movement has an immediate impact as it transforms the artwork. The only requisite to assimilate his work is to move the body or to move the eyes and his creation titles such as *Instability through Movement of the Spectator* suggest the importance of translation.

The intent isn't merely to move the body but also to shake our brain via optical illusions. There is harmony in chaos, although the shapes and perfect combination of colours in his canvases

prove that some rigour is necessary. *Alchimie 332*, one of his latest paintings is composed of a black circle surrounded by vivid dots spreading to the surface. The detailed painting and rhythmic balance agitate our optic faculties while presenting an unprecedented aesthetic delight. Geometric forms bring harmony to the rest of the unsettling visions provoked by movement. Light phenomenon and scientific systems come to life in numerous canvases such as *Modulation 1116* or *Alchimie 341* and evoke Georges Seurat paintings. Undulation and vibration are constants in Le Parc's work, as he manipulates the space to blend our senses, pure and vibrant colours surge, not the diluted ones of our daily urban landscape. Colour is not a tool or an additive but the foundation of his research, the absence of any narrative urges us to focus on abstract chromatic.

Probably unconsciously, Le Parc creates works that are doors to other dimensions. Yet the dimensions he identifies are not in the outer space but in our eyes.

M.E.



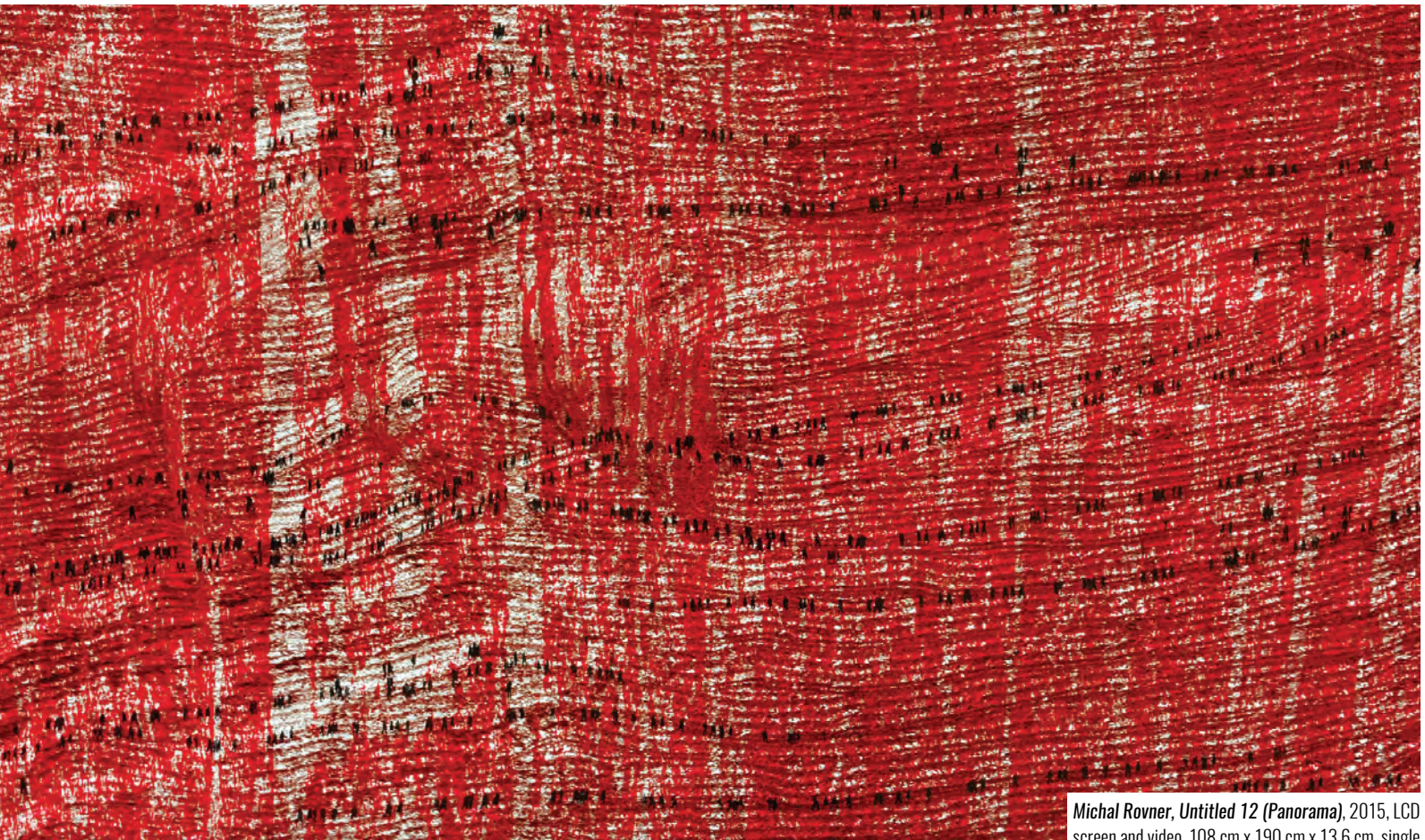
In the Blink of an Eye

*In a world of great divides, what is the burning question in artists' minds? Using art to reintegrate into the community psyche and catalyse the dialogue between nature and urban advancement becomes a common priority. **Mollie Dent-Brocklehurst**, director of London's Pace Gallery, and **Mark Davy**, founder of the London-based place making agency Futurecity, talk to ArtPremium about their exciting, new joint venture **Future\Pace** that is in pursuit of a seamless cultural inclusion in our globalised society.*

Rain Room, 2012, Water, injection moulded tiles, solenoid valves, pressure regulators, custom software, 3D tracking cameras, steel beams, water management system, grated floor. Exhibited at The Curve, Barbican, London courtesy of The Maxine and Stuart Frankel Foundation for Art.

© Random International, Courtesy of Pace Gallery





Michal Rovner, *Untitled 12 (Panorama)*, 2015, LCD screen and video, 108 cm x 190 cm x 13.6 cm, single screen. Edition 1 of 3 Edition of 3 + 1 AP

Current. It is a word that carries a myriad of meanings. Using it as a title to a piece of public art illuminating seventeen bridges alongside the River Thames may well signify “an electrifying contemporary look into the watercourse which has overseen the progression of a people and the history of a city.” American artist, Leo Villareal joins British architects and urban planners, Lifschutz Davidson Sandilands and the curatorial partnership, Future\ Pace¹ in winning the bid for the large-scale public design commission – the *Illuminated River* in the city of London.

If one looks at the history of using and integrating public art in London, one is reminded of the question of the Fourth Plinth at Trafalgar Square that still evades permanence till this day. Insufficient public funding over a hundred and fifty years ago has left a square slab of a blank space and the question of what to do with this perpetually empty plinth. The Mayor of London, Sadiq Khan’s, insistence on the optimistic interpretation of his first fourth plinth commission - David Shrigley’s *Really Good* - raises yet again the age-old debate on the true purpose of public art, or even art in general. The post-war idea of public art serving a civic purpose and beautifying the town has now

The post-war idea of public art serving a civic purpose and beautifying the town has now come face-to-face with the notion of defining a modern Western city and/or a modern twenty-first century city.

come face-to-face with the notion of defining a modern Western city and/or a modern twenty-first century city. From the partnership of Futurecity and Pace Gallery London as well as the success of *Current*, we see “a rise in the private sector: a sort of sly retrenching of the public realm.”

The concept of Future\ Pace came about with the launch of their manifesto published at the Venice Architecture Biennale in 2016. The creative enterprise has since established their name in the public eye with Villareal’s stunning *Current* project. The intervention uses dynamic lighting to transform the visual physicality of the bridges in a “sensitive, interactive and site-specific interplay with the river.” The entire installation of the design is expected to be completed by 2020 – a long process that will involve strenuous negotiations and an unprecedented amount of private

funding. Albeit, the conversation lies not in the numbers for the first pledges but in this breakthrough brought about by the choice of a heavily artistic-driven proposal.

The group of artists under the initiative of Future\ Pace, whom they call *The New Makers*, includes Janet Echelman whose living sculptural environments breathe the wind, water and light into metropolises across the globe, Studio Swine and their furniture that marks the artisanship of their collaborators, Kohei Nawa whose interest lies very much in the deconstruction and reconstruction of our societal precepts, Carsten Nicolai’s pulsating sonic installations looking at the spatio-temporal relationship of human perception, Studio Drift and their synergetic dialogue between nature and technology, information overload and human sensibility, and other artists like Michal Rovner, teamLab, rAndom International, and Leo Villareal.

1 - The full team includes Pentagram, Price and Myers, Atelier Ten, Beckett Rankine, Bradley Hemmings, Montagu Evans, Greenwich+Docklands International Festival and Core Five.



Rain Room, 2012, Water, injection moulded tiles, solenoid valves, pressure regulators, custom software, 3D tracking cameras, steel beams, water management system, grated floor. Exhibited at The Curve, Barbican, London courtesy of The Maxine and Stuart Frankel Foundation for Art. © Random International, Courtesy of Pace Gallery

Leo Villareal, The Illuminated River, London, 2016. Partners: Atelier Ten, Beckett Rankine, Bradley Hemmings, Core Five, Greenwich+Docklands International Festival, Lifschutz Davidson Sandilands, MBNA Thames Clippers, Montagu Evans, Pentagram, Price & Myers. © Leo Villareal, Courtesy of Pace Gallery



What is your primary preoccupation when selecting artists to participate in Future\ Pace?

Mark Davy (MD): Art is now I think an interesting hybrid of artistic structures in which art has become the word with filmmakers, with designers, with typographers, with scientists, etc. This is a more compelling argument for why artists should be given a much higher profile project to work on and to make more significant impact in cities.

Mollie Dent-Brocklehurst (MB): Yes, we are trying to find people who have the will and the ability to deliver on this kind of scale. They are interested in taking the challenge; they are interested in working on these large-scale projects and with developers and with all the myriad of complications that that involves.

MD: In a way that narrative has been lost in a lot of our urban developments because that was not really what has been required. Now I think all of us feel more strongly about the place and the location we are in. What defines us as people has become a much more powerful kind of narrative than it was in the past. As much as anything else, scale and access are now readily available to artists.

With the great start of Current and with Leo Villareal, what can we expect from Future\ Pace and your artists in the coming years?

MB: We have been shortlisted for the new National Holocaust Memorial in London.

We are working with Michal Rovner, the Israeli artist and the architects at Foster and Partners. We are also working on an incredible installation to be previewed at the Armory Show in New York, which we cannot say anything more about other than it is going to be amazing. So obviously, our Future\ Pace angle is going to be very busy. There is a lot of interest in their work from commissioners around the world.

MD: We have also got rAndom International's first permanent artwork in London at the Albert Embankment for the Nine Elms development. That is underway and goes in

next year [in 2017]. Michal Rovner's two-storey video wall at the Crossrail station at Canary Wharf is another big project. We have also been shortlisted for a major project in Sydney. We cannot say what it is but we are waiting for the announcement on that. Future\ Pace has come in at the critical moment where there is a collective awakening to cultural and urban progression. Contemporary artists are revolutionising the role of public art: it is no longer a simple artistic representation of the word *zeitgeist*; it is an increasing urgency to understand our universe through art as a whole. P.L.





Kohei Nawa, *Foam*, 2013, dimensions variable installation view, AICHI TRIENNALE 2013, Aichi.
© Kohei Nawa, Courtesy of Aichi Triennale 2013 and SANDWICH. Photo : Nobutada OMOTE | SANDWICH

ENTROPIC VOID

Vija Celmins's creations depict almost faithfully the world surrounding her. As the viewer inspects the painting, details burst right in front of their eyes unveiling the painter's subjectivity.





A Painting in Six Parts, 1986-87/2012-16. Oil on canvas, six parts.
Overall dimensions: 15 ¹/₈ x 254 in., 38 x 645 cm.
© Vija Celmins.
Courtesy Matthew Marks Gallery



Reverse Night Sky #1, 2014, oil on canvas, 19^{3/4} x 22^{1/2} in. © Vija Celmins. Courtesy Matthew Marks Gallery

Greek philosopher Plato condemned painting and other artistic disciplines. According to him, they emulated reality deluding the spectator as to what he called the “actual world”. Imitation duped and pulled us away from the essence of things, so was the argument of Plato. Yet, when someone observes a painting from Vija Celmins and discovers that the canvas in front of their eyes is not a photograph but a meticulous composition, we feel more thrilled than misled by her work. At the beginning of her career, Celmins’s paintings depicted a reality that was close to the cultural scenario of her time: televisions, airplanes, bombs and everyday objects dominated her imagination. *Suspended Plane* portrays what seems to be a war plane from World War II, a possible reminder of the Vietnam war. But soon after the early 1970’s, space exploration and ocean waves became predominant in her work. Culture and any suggestion of humanity was completely erased from her paintings replaced by sober compositions depicting nature. The critic

Carter Radcliff even compared her passion of nature’s portrayal to the urge felt by the Romantics who conceived the latter as a deity. One is indeed amazed by Celmins’s narrow selection of subjects and her obsessiveness when constructing her paintings; the ocean’s infinity and the vastness of night skies are sufficient enough to nourish her body of work. To her, repetition is not equivalent to cloning, for every painting and drawing has its own life. Moreover, Plato’s judgment on painting and other mimetic disciplines wasn’t perhaps directed towards the painter. In the philosopher’s eyes, the audience was poorly considered as he believed they were easily duped. In Celmins’s case, the inattentive spectator is likely to think he’s beholding a scientific photograph, nevertheless, when he approaches the work the true nature of the

flat surface reveals itself. Although she plays with us, her viewers, she never doubts we will discover the truth beneath her creations: Celmins’s objective is to enlighten us about what dominates our view and how it works.

Paintings then, appear less cold despite the monochromatic palette, the eager spectator can recognize Celmins’s precise expression and expansive compositions

Observing is crucial to grasp the artist’s work; details are what separates photography from her paintings. “The camera sees everything and understands nothing”, so were the words of Nadar describing the camera’s lack of aptitude to perceive the world affectedly.

What Celmins’s intricate compositions do to our vision is to paralyze it, stillness is requested, our bodies can gravitate but our gaze must not. As we contemplate our mind is freed from the burden of relentless time and movement. Any reference from the outer world is completely blurred by the soothing ocean. The paintings therefore, do not suggest any activity, her drawings are not fragments



Night Sky #24, 2016, oil on canvas, 33 3/4 x 32 in., 86 x 81 cm. © Vija Celmins.
Courtesy Matthew Marks Gallery

A Painting in Six Parts (detail), 1986-87/2012-16, oil on canvas, six parts.
Overall dimensions: 15 1/8 x 254 in., 38 x 645 cm.
© Vija Celmins.
Courtesy Matthew Marks Gallery



of time but fragments coming straight from Celmins's imagination. *Untitled (Ocean)* mimics the wave's movement. However, the frame together with the quietness of the composition exposes the canvas's essence. Other creations such as *Untitled (Sequoia and Moon)* or *Jupiter Moon - Constellation* juxtapose two images, a creative process she repeats several times. *Constellation - Uccello*, is one of the most prolific examples of this operation. On the one hand, we are confronted with an image of the universe painted by the artist, on the other, a found image by Uccello depicting a three-dimensional chalice highlights the object's volume. The concept of space is seen through different angles, via the sole association of images, Celmins opens a discussion on how linear perspective monopolized our sight.

Although inspired by photographs, her artistic gesture transforms the mechanical vision into affective configurations¹. Paintings then, appear less cold despite the monochromatic palette, the eager spectator can recognize Celmins's precise expression and expansive compositions. Despite creating two dimensional structures, the artist conveys certain depth through the texture of the objects. Haptic was the word used by Cécile Whiting to describe the effect produced in our eyes. When moving closer in the direction of the painting, the eyes can almost caress the painting. Celmins "reconfigures the visual experience in an era of space exploration,"² modern man's cyborg vision transcends to another dimension. Her paintings revive our senses as well as our mind. Contrary to what we are taught, it is not the eye that governs but the mind that arranges our world. Celmins creates an intimate bond with her audience bringing the spectator closer to her paintings and to her. M.E.

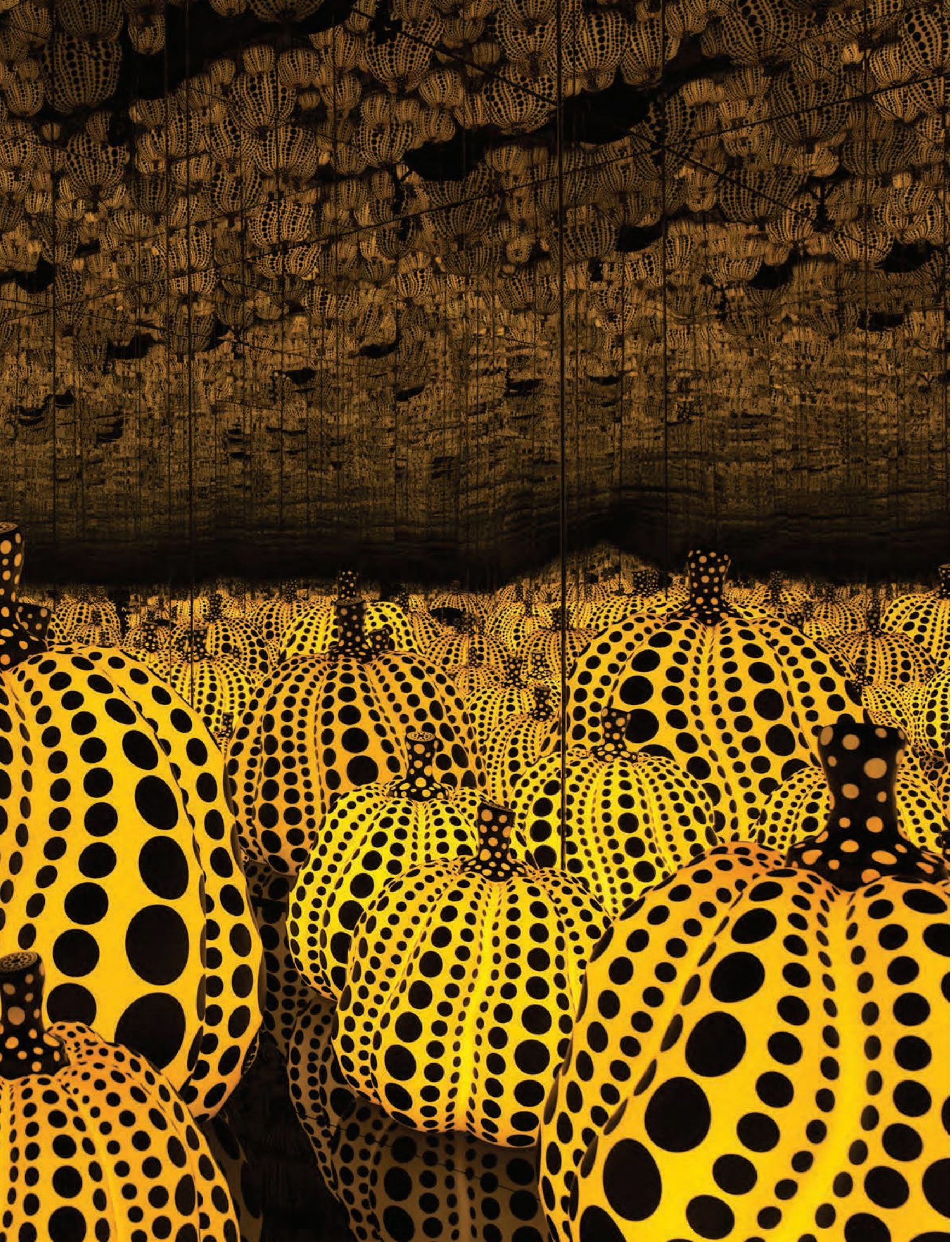
1 - Cécile Whiting, "It's only a Paper Moon. The Cyborg Eye of Vija Celmins", *American Art*, Volume 23, Number 1, 2009, p.47

2 - *Idem*

Reunited in the Tenth Dimension

Perhaps **YAYOI KUSAMA** was touched by the tormenting hands of the curse of the genius. An atomic oeuvre and an insatiable ability to produce pieces of the puzzle of an iconic artist's descent into the mire while gazing at the stars.





How can we possibly begin to describe an artist like Yayoi Kusama? Her work defines the evolution of the psyche of humankind over six decades; the octogenarian and her expression are still a force of reference in the contemporary art scene. The Hirshhorn Museum and Sculpture Garden debuts the artist's first institutional touring survey exhibition entitled *Yayoi Kusama: Infinity Mirrors* featuring 6 of her infinity mirrored rooms, more than 60 paintings, sculptures, and works on paper, and her 2002 interactive work *The Obliteration Room*. The exhibition documents the humble beginning of Kusama's artistic career to her inevitable creative big bang that has never faltered in vigor. It will travel to four other major museums in the United States and Canada, including the Seattle Art Museum (June 30–Sept. 10, 2017), The Broad in Los Angeles (Oct. 2017–Jan. 2018), the Art Gallery of Ontario (March–May 2018), and the Cleveland Museum of Art (July–Oct. 2018).

“The polka dot has the form of the sun, signifying the masculine energy, the source of

life. The polka dot has the form of the moon, signifying the feminine principle of reproduction and growth. Polka dots suggest multiplication to infinity. Our earth is only one polka dot among millions of others... We must forget ourselves with polka dots! We must lose ourselves in the ever-advancing stream of infinity,” exclaimed the then 39-year-old Yayoi Kusama at the height of her creative bout, staging many of her infamous Happenings in 1968. Our world is made up of dots, atoms are buzzing with dots. All seems to fit neatly inside a circular form that we accord the linguistic indicator of a *dot*. However, something problematic arises when scientists discover that light travels as photons and those photons can act as both waves and particles. While Kusama declares that she is a particle of the universe, the scale and range of her artistic expression generates an unrivalled empathy and echo, she as an artist, as a person, becomes mystified as a wavelength, and the spectator metamorphoses in the process of experiencing her work. Altogether, we interfere and interact in her concept of the universe.

In her 1975 manifesto, Kusama recalls “one day,





Yayoi Kusama with recent works in Tokyo, 2016 -Photo by Tomoaki Makino
 Courtesy of the artist © Yayoi Kusama.

**THE SILENCE OF KUSAMA'S
 DARK NOTHINGNESS IS THE
 SINGULARITY CONCEALING
 ALL INFORMATION, A SPACE
 BEYOND TECHNOLOGICAL
 COMPREHENSION, BEYOND
 THE MEASURES OF TIME.**

PREVIOUS SPREAD

All the Eternal Love I Have for the Pumpkins, 2016, Wood, mirror, plastic, black glass, LED Collection of the artist. Courtesy of Ota Fine Arts, Tokyo / Singapore and Victoria Miro, London. © Yayoi Kusama

OPPOSITE

Infinity Nets Yellow, 1960, oil paint on canvas, 240 x 294.6 cm. National Gallery of Art, Washington. Gift of the Collectors Committee (2002.37.1). © Yayoi Kusama.

when I was a little girl... I was looking at the red flower patterns of the tablecloth on a table, and when I looked up I saw the same pattern covering the ceiling, the windows and the walls, and finally all over the room, my body and the universe."¹ These claustrophobic hallucinations not only plague the artist in her personal reality, they manifest themselves in Kusama's art into a sense of depersonalisation in our shared consciousness. Any formal reading into the psychedelic imagery with heavy dependence on the artist's mental condition by people other than the artist herself is ignorance to Kusama's aesthetic control over this obsession and an oversight of an intellectual and scientific discourse behind the creations. From the artist's own explanation, it is clear that her work is not Pop Art-y, nor is it just any kind of disturbing, psychotic or expressive ecstasy. No. It is more than that.

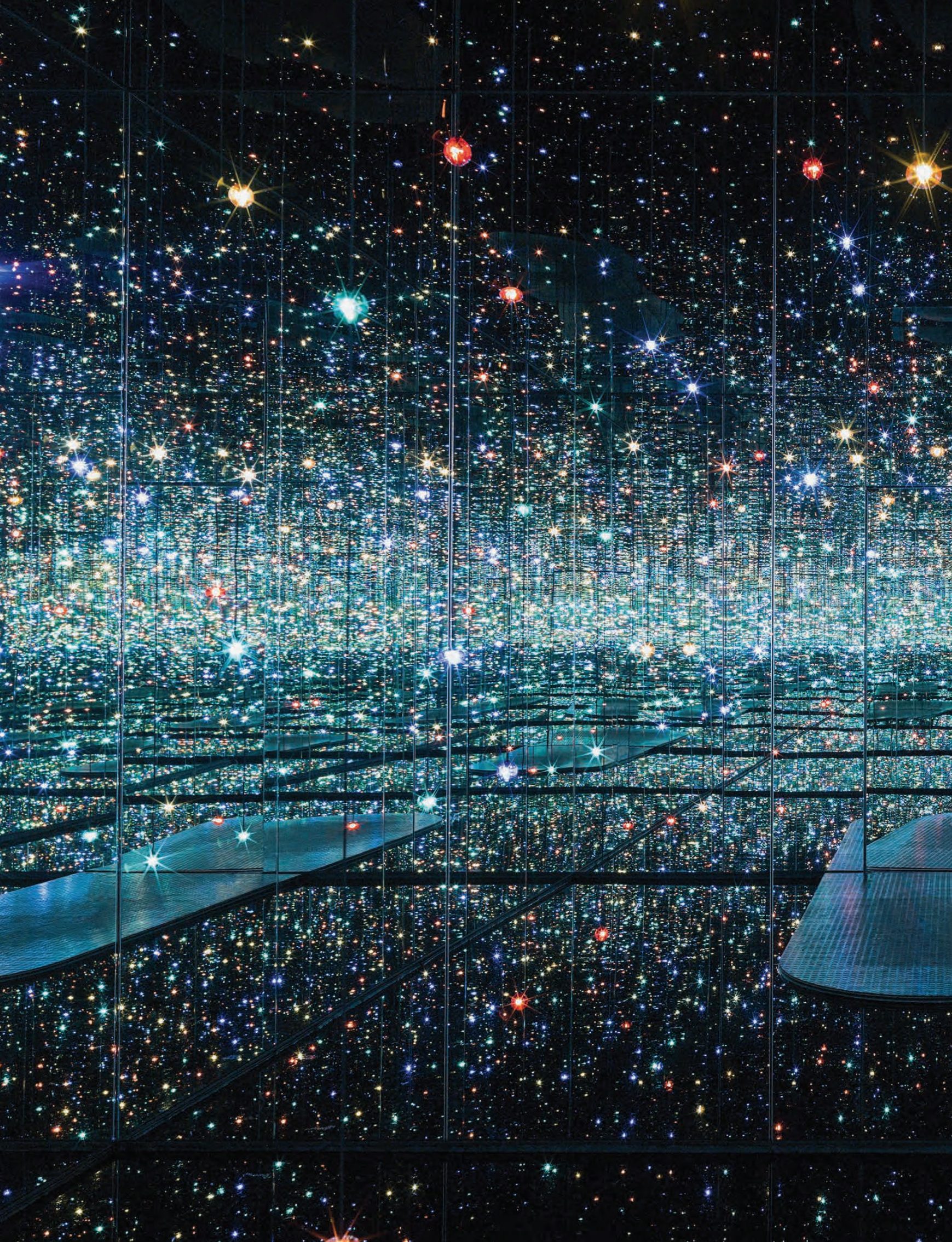
My desire was to predict and measure the infinity of the unbounded universe, from my own position in it, with dots - an accumulation of particles forming the negative spaces in the

net. How deep was the mystery? Did infinite infinities exist beyond our universe? In exploring these questions, I wanted to examine the single dot that was my own life. One polka dot: a single particle among billions. I issued a manifesto stating that everything - myself, others, the universe - would be obliterated by white nets of nothingness connecting astronomical accumulations of dots. White nets enveloping the black dots of silent death against a pitch-dark background of nothingness.²

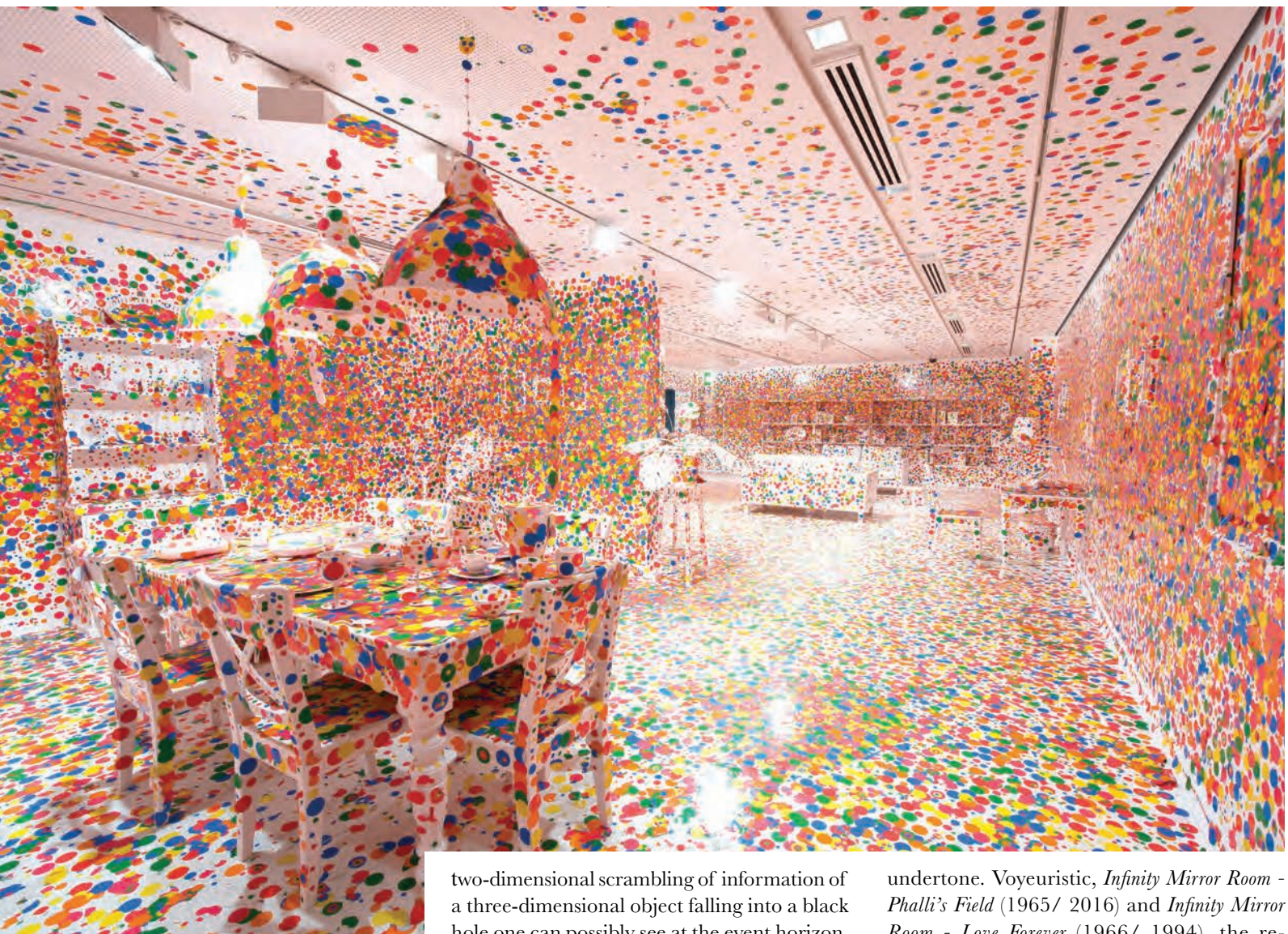
Human being's inability to see past three spatial dimensions proves to be extremely limiting in the understanding of the universe. Kusama very plainly displays it in this Euclidean geometric ring. Her *Infinity Nets* are the artistic manifestation of the holographic principle that has garnered debates in the physics realm. Like a

1 - Kusama, Y. "Struggle and Wandering of My Soul (Waga Tamashi no Henreki to Tatakai)". *Art Life (Geijutsu Seikatsu)*, vol. 28, no.11. 1975.

2 - Kusama, Y. *Infinity Net: The Autobiography of Yayoi Kusama*. 2012.







PREVIOUS SPREAD

Infinity Mirrored Room – The Souls of Millions of Light Years Away, 2013 Wood, metal, glass mirrors, plastic, acrylic panel, rubber, LED lighting system, acrylic balls, and water. 288 x 415 x 415 cm. Courtesy of David Zwirner, N.Y. © Yayoi Kusama

The Obliteration Room, 2002 to present, furniture, white paint, and dot stickers. Dimensions variable. Collaboration between Yayoi Kusama and Queensland Art Gallery. Commissioned Queensland Art Gallery, Australia. Gift of the artist through the Queensland Art Gallery Foundation 2012. Collection: Queensland Art Gallery, Brisbane, Australia Photograph: QAGOMA Photography - © Yayoi Kusama

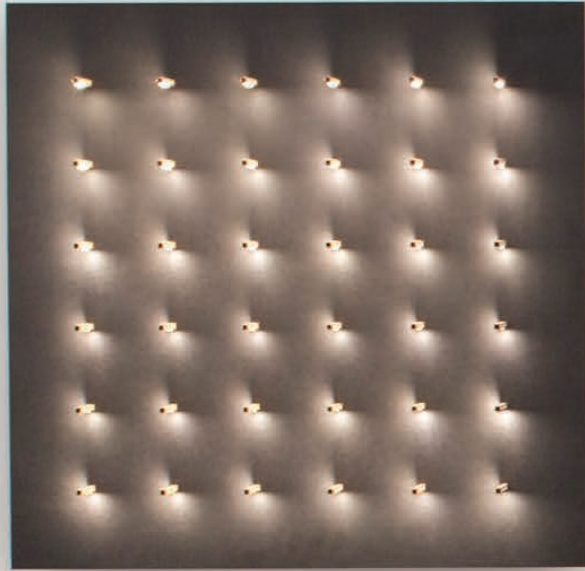
OPPOSITE

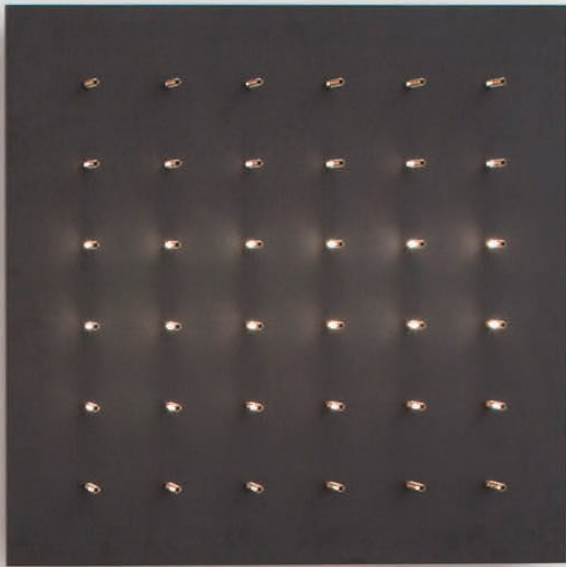
Flower Overcoat, 1964, cloth overcoat, plastic flowers, metallic paint, and wood hanger, 128.9 x 73.3 x 14.6 cm. Hirshhorn Museum and Sculpture Garden, Washington, DC. Joseph H. Hirshhorn Bequest and Purchase Funds, 1998 (98.38). © Yayoi Kusama - Photo credit: Lee Stalsworth

two-dimensional scrambling of information of a three-dimensional object falling into a black hole one can possibly see at the event horizon, Kusama’s conflicting and tormenting emotions are as real and as existent as her paintings, sculptures and mirrored installations exhibited in front of the spectator. While from afar, her canvasses look monochromatic, her vibrant use of colour is the “complex, subconscious accumulations of microcosmic lights.” Consider her mirrored rooms, the installations almost always come with an unembellished exterior. The magnificence is clandestine, which renders the bare appearance more inviting to those who are interested to explore. Perhaps another allusion to the black hole is its formidable gravitational force that drags and seemingly impedes any motion. In her spell of hallucination, the artist remembers that “I lost the sense of time, speed and distance, I lost words and would end up locking myself in a room.” The silence of Kusama’s dark nothingness is the singularity concealing all information, a space beyond technological comprehension, beyond the measures of time. Kusama’s narrative is neither pedagogical nor cultural or philosophical. It is romantic. Kusama’s early *Infinity Mirror Rooms* carry a feminist and environmental art commentative

undertone. Voyeuristic, *Infinity Mirror Room - Phalli’s Field* (1965/ 2016) and *Infinity Mirror Room - Love Forever* (1966/ 1994), the recreation of Kusama’s 1966 *Peep Show*, confront the participants with the conventionally viewed taboos - sex and covetous obsessions. In the evolution of her career, we witness a prolific propagation of the pumpkin motif - a grotesque yet whimsical plant that actually speaks to her. Kusama’s use of pumpkins or phalli or people has never been literal, but her expression working with these installations becomes more and more abstract, take for example, *Infinity Mirrored Room - The Souls of Millions of Light Years Away* (2013). They are exceedingly allegorical of our existence. In Kusama’s work, we see the spirit, the essence of our place. “I felt as if I had begun to self-obliterate, to revolve in the infinity of endless time and the absoluteness of space, and be reduced to nothingness. As I realised it was actually happening and not just in my imagination, I was frightened. I knew I had to run away lest I should be deprived of my life by the spell of the red flowers.” In the tenth dimension from our possible imagination, the obliterated self can be retrieved, understood, appeased and reunited. P.L.







What is it to be human?

rAndom designs are not as sophisticated as Assimo robots, but they keep creating emotions and bewildering us. Through their installations we become aware of our physicality. As they solicit our senses, they pull us out from lethargic states while, at the same time, posing essential questions about consciousness and partaking values.



With minimalist methods - mirrors, reflections and lights - the rAndom team gives birth to presumably simple structures originating empathy.

Self And Other, 2016, glass, LEDs, steel frame, aluminum, power supplies, computer, driver electronics, custom software, time of flight camera, cabling, 277.8 x 160 x 130.8 cm.
Courtesy of rAndom International.

RANDOM INTERNATIONAL, a studio based in London and Berlin, ponder upon our emotional reactions to machines. More than ever, machines participate in our daily lives facilitating communication, transportation and cultural exchanges all over the world. However, what the studio is investigating goes much deeper than just simple information and the speed of it. It is our behavior, our emotional responses to machines that simulate to understand us that fascinates this team of creators. Darwin emphasized the importance of affection and empathy in human evolution, emotions helped our ancestors to better adapt when facing exterior hostilities by reinforcing coercive relations amongst us. Today, trust has become pivotal when building relations with other species, even with machines we construct intimate relationships as they mimic human attitudes. Some psychologists have even studied cases of soldiers who mourn bomb defusing robots and found that some soldiers are prepared to go further and risk their lives to save these programmed devices. Even though they know the robots are operated by them and lack any consciousness, they create bonds, going against all logic. Florian Ortkrass, one of the brains behind the studio,

demonstrated his perplexity when he witnessed the spectators respond before pieces such as *Audience*: “subconsciously we are so gullible, we can very simply be convinced that the opposite is understanding us.” Reliance on other “perceptive” organisms or machines confirms Rousseau’s theory of human good nature, perhaps it is indeed society who is corrupting well intentioned individuals.

But how is this blind trust built? Upon which basis are we cementing our emotional responses? Inspired by the pioneering text - *The Uncanny Valley* - by roboticist Masahiro Mori, the studios’ pieces are assembled in a very peculiar way, for they don’t emulate human physiognomy. Mori described the uncanny valley as an afterthought, an eerie sensation provoked after looking at robots. To avoid this, he has suggested that roboticists concentrate on “non-human design” enhancing affinity and an emotional response to humans. *15 Points*, one of the latest artworks presented at Pace Gallery London, examines the way our brain assesses information and how it produces coherence; 15 small light bulbs are animated in such a way to deceive the eye. As we see the shape of a man walking, the question arises, are we so easily duped? With minimalist methods - mirrors, reflections and lights - the rAndom team gives birth to presumably

In the wake of entangled technologies, scientists such as Stephen Hawking or Max Tegman have repeatedly warned us about the perils of artificial intelligence and autonomous conscious robots.

Study for Fifteen Points / I, 2016, motors, custom driver electronics, custom software, aluminium, LEDs, computer, 55.9 x 71.1 x 55.2 cm.
Courtesy of rAndom International

simple structures originating empathy. Hannes Koch, the other brain behind the team, thinks simplicity is enough: “there is a celebration in reduction. (...) The interesting thing here is that’s enough for us to be fooled and to have an emotional and honest response.” *Rain Room*, one of the most acclaimed pieces done by rAndom showcased at the MoMA, Shanghai and L.A., simulates precipitation inside a room, yet when entering the rain area, sensors prevent viewers from getting wet. Even if the “architectural installation” reacts to stimuli, whimsical and aggressive actions can’t always be detected. This very aspect of technology, its imperfection, echoes a component of human nature, hence, the studio’s pieces reflect on human fragility. Additionally, viewer’s blissfulness becomes apparent once they enter the *Rain Room* as the impossible is transformed into possibility, technology’s invisible intervention transports us and oddly empowers viewers by giving them the power to stop rain.

In the wake of entangled technologies, scientists such as Stephen Hawking or Max Tegman have repeatedly warned about the perils of artificial intelligence and autonomous conscious robots. Three years ago, a group of experts published an article regarding the power of technology, a growing force developing at the speed of light. Nevertheless, the wisdom and ethics of robotics hasn’t progressed as much as artificial intelligence, the gap separating them is massive.

The studio team professedly researches on technologies in our lives and in the near future, as sharing platforms are redefining reality and immediacy, the consequences haven’t been properly seized and scrutinized. *Blur Mirror*, dwells on the morality of these actions, when the spectator approaches the piece, (constituted with a mirror) he sees his reflection blurred, disabling clear identification. This is what “virtuality” is doing to us, as it is deconstructing the perception of ourselves.

Furthermore, in the ongoing political climate, and after the devastating direction of these events, our discerning capacities are to be feared. rAndom designs are not as sophisticated as Assimo robots, but they keep creating emotions and bewildering us. Through their installations we become aware of our physicality. As they solicit our senses, they pull us out from lethargic states while, at the same time, posing essential questions about consciousness and partaking values. Transparency is praised, as it shows that maybe we should stop developing complex systems and focus more on expanding our consciousness, on a deeper inquiry as to what surrounds us, and on waking up from our autopilot existence to see what is escaping our enslaved eye and even our enslaved brain. Instead of developing the world around us, rAndom seems to prefer to expand an inner dimension that is repeatedly escaping us. M.E.





“IT WAVES YOU TO A MORE REMOVED GROUND”¹

ANISH KAPOOR once famously said that for there to be new objects, there had to be new space. Impregnated with the possibilities, the artist’s work reveals the truth in his paradoxical conversation between the void and the perceptible. The quality of Kapoor’s journey into the hither and thither of the Other is one of mystery and introspection.

1 - Shakespeare, *Hamlet*, Act 1 Scene 4, 1603

At the beginning, there was Chaos. It carries not the contemporary connotation of disorder or mayhem, instead, it points to the void state prior to the creation of the cosmos, the non-being moving emptiness from the original separation of heaven and earth. Anish Kapoor shows a deep interest for the proto-experience in his artworks. The hollowness and chaos that engender darkness came to being before any intervention. *Descent into Limbo, Havana* (2016) sits as a black circular surface at the centre of the Galleria Continua space in Cuba. To borrow Heidegger's rumination on *The Thing* (1950), the "thingness" of Kapoor's *Descent into Limbo, Havana* is its uncanny flatness, which reveals to be a three-dimensional crater on closer inspection. This illusion adds other folds into the decortication of what this thing is: the unilateral darkness of the black pigment eliminating the sensation of depth and the concrete floor beholding the work. The realisation of the impossibility of the void in this work is all the more emphatic as it almost looks like it is created by an intense concentration of gravitational force, as if it were a self-made object. This foreign creation is the alterity so relevant in our society and resonates consistently throughout Kapoor's oeuvre.

What is this desire of assimilation? There is an intolerance towards otherness that compels us to fuse into one body. The explanation may be rather biblical. Consider Kapoor's *The Healing of St. Thomas* (1989). A lone red gash on the pristine white wall achieves the most visceral mirror-touch synaesthesia-like effect not unlike *The Incredulity of Saint Thomas* (1603) by Caravaggio. "The metaphorical language is that he [St. Thomas] reaches out to touch what is apparently an illusion only to find reality." However, Kapoor's work lacks the immediate impact of contact, modern etiquettes dictate that one may not touch the exhibited artworks. "The eye and the hand need each other. Once he has touched the wound, a kind of healing takes place in Thomas. He is healed of his doubt"². If that is so, when does the healing start in the spectator who remains in his position to spectate?

Again, what does it mean in Anish Kapoor's term, then, the language of human senses in the experience of art? "I have always been drawn to a notion of fear, towards a sensation of vertigo, of falling, of being pulled inwards. This is a notion of the sublime which reverses the

2 - Anish Kapoor in conversation with Homi K. Bhabha, 1 June 1993.

I have always been drawn to a notion of fear, towards a sensation of vertigo, of falling, of being pulled inwards.

PREVIOUS SPREAD

Descent Into Limbo, Havana, 2016, fiberglass and pigment, diameter 3 m, unique work. Courtesy the artist and GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana. Photo: Paola Martinez Fiterre

OPPOSITE PAGE

Monochrome (Majik Blue), 2016, fiberglass and paint, 188 x 188 x 40 cm, unique work. Courtesy the artist and GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana. Photo: Paola Martinez Fiterre



Apocalypse and Millennium, 2013, Resin earth, fiberglass and paint.







Sectional Body Preparing For Monadic Singularity, 2015, PVC and Steel.
Courtesy of the Artist and GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana.

picture of union with light. This is an inversion, a sort of turning inside-out. This is a vision of darkness. Fear is a darkness of which the eye is uncertain, towards which the hand turns in hope of contact and in which only the imagination has the possibility of escape³. In summary, Kapoor heavily prioritises what he calls the “psychological potentiality” of the subject. It is more interesting to notice the artist’s propensity towards dark colours, especially the colour red, which he says has the darkest dark hue, darker even than black⁴. Colour is inextricably linked to Kapoor’s artistic expression. It is our conditioned perception of certain colours and its ability to “occupy the whole vision”⁵ that brings out this looming anxiety when we are at a Kapoor exhibition. Fear in many of his works with red pigment like *Unborn* (2016) at MACRO comes from the human condition of knowing intimately what the colour red signifies. It is the source of life that runs through our veins. The darkness of red, on the other hand, alludes to the ultimate end, a bodily fluid devoid of oxygen.

In the Freudian mental iceberg, fears, violent motives, and irrational wishes occupy the unconscious level of the human mind. By excavating materials, Kapoor elucidates the unconscious. Think about the word “to excavate”, it entails a two-part process: the hollowing and the removing of substance. The first part results in the emptiness of the object while Kapoor presents an antithesis to the second part: the excavated material is unseen unlike Sekine Nobuo’s *Phase-Mother Earth* (1968). The artist’s non-objects are located essentially in the interstitial space between the present and the absent, the psychological and the physical, the visible and the invisible.

These non-objects can characteristically take different forms - between works or within themselves. Take for example, *Monochrome (Majik Blue)* (2016) and *Monochrome (Lake Violet Pearl)* (2015). The placement of the two works, one opposite the other, on top of the fact that they are coated with paint, removes the phenomenological reflection of his famous mirror works like *Mirror (Black to Red)* (2016) and forces a horizontal spatial interaction between the concavities and between the artworks and the spectator. By moving from one end to the other within this imperceptible tube-like void,

By doing so, the material creates a non-materialised passage to a space beyond the corner, beyond the architecture

the reverberation contains and the sound of the steps internalize any emotions and perceptions of temporality into a performance staged by the artist using “the architecture as a metaphor for the self”⁶.

Kapoor, like a Shakespearean fool, plays on the transitional experience that seems to “reverse, affirm and then negate.” *Corner disappearing into itself* (2015) are three valves of gold fibreglass folding and collapsing into itself. By doing so, the material creates a non-materialised passage to a space beyond the corner, beyond the architecture. Human perception focuses on the one-point perspective. Imagine a tunnel from the opening of the golden valves, surely it leads to a single point of convergence by extension. Psychoanalyst D.W. Winnicott suggests that a transitional object “symbolises the union of the two now separate things... at the point in time and space of the initiation of their state of separateness”⁷.

This brings us back to Chaos. Anish Kapoor’s intention is philosophical and mystical. His art raises more questions than answers. Yet every single darkness he employs transports the spectator back to the point in time in the first chapter of Genesis. A point where there is no form, no distinction and no intolerance. As the first artist and the fourth laureate of the Genesis Prize, Anish Kapoor’s decision to shine light upon the current refugee crisis inevitably creates a powerful narrative for this point of convergence despite his effort to not emphasise on one in his art.

P.L.

3 - Anish Kapoor in conversation with Homi K. Bhabha, 1 June 1993

4 - Anish Kapoor interviewed in *World According to Kapoor*, a film by Heinz Peter Schwerfel for Arte France, 201

5 - Anish Kapoor interviewed for his solo show *Descension* for Galleria Continua at San Gimignano, Italy, 2015.

6 - Anish Kapoor in conversation with Homi K. Bhabha, 1 June 1993.

7 - D.W. Winnicott, *Playing and Reality*, Routledge, New York, 1982, pp. 96-97.





Descent Into Limbo, Havana, 2016, fiberglass and pigment, diameter 3 m, unique work. Courtesy the artist and GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana. Photo: Paola Martinez Fiterre

Listening to the echoes of silence

*In the desert, far away from the buoyant city noises and visual overabundance, a foundation settled to escape from the fast pace of our civilization. **MARFA**, Texas, a then unknown location, was chosen by Donald Judd to establish an institution unlike any other.*

*Claes Oldenburg and Coosje van Bruggen, Monument to the Last Horse, 1991.
Permanent collection, the Chinati Foundation, Marfa, Texas. Photo by Douglas Tuck, 2009.
Courtesy of the Chinati Foundation. © Claes Oldenburg and Coosje van Bruggen*



ANCHORAGE

The wind's echo fills the air as you walk through the desert, the contact with the soil and the sky above you invigorates the body. As your footsteps resound in the distance, your gaze is struck and your attention diverted from your inner self by an enormous warehouse, with equally great windows, containing transparent cubes that reflect the daylight. This enchanting vision is not in fact an illusion, but a reality that can be experienced in Marfa, Texas, home to the Chinati Foundation.

Donald Judd first visited the area in the late 1940's while working as an engineer during the Korean war. Contrary to New York, Texas is an isolated place and perfect for the artist to work without any distractions. Obsessed with this vision, Judd started to purchase buildings in 1979 in what was once a military base and with the help of the Dia Art Foundation, he opened Chinati in 1986. Judd's desire was to construct an ideal space for artists to create and to showcase their artwork permanently, without any time restrictions and without institutions ordering them what to do. Espousing the minimalist approach, Judd considered his sculptures as autonomous living organisms needing to be in communion with the space. The Foundation altered the infrastructure for some of the pieces included in the collection, as with for example, *100 untitled works in mill aluminium*, where they added height to the ceiling. No travelling, nor economical value dictated the sculpture's cycle and permanence zealously protected them from outside threats. Inspired by José Ortega Y Gasset, Judd understood culture and art as an essential component of life and, a year after the inauguration, he released a text where he denounced the rules of the contemporary art world comparing it to the behaviour of conquerors when they moved cultural treasures. In consequence, he believed that every piece lost its purpose; to him, art was a membrane of the artist's body and mind carrying its own roots and needing to be carefully nurtured. By establishing Chinati in Texas, in a gigantic and remote space, Judd could fully and freely manifest his dream.

For Judd, architecture, land and creation were inseparable and Chinati immortalized these precepts. Not satisfied with only exhibiting his work, Judd extended the invitation to other creators partaking his vision; the Foundation counts amongst its collection the work of Dan Flavin, Roni Horn, Richard Long, Ingólfur Arnarsson, Claes Oldenburg and Coosje van



Espousing the minimalist approach, Judd considered his sculptures as autonomous living organisms needing to be in communion with the space.





For Judd, architecture,
land and creation were
inseparable and Chinati
immortalized these
precepts.

Roni Horn, *Things That Happen Again: For a Here and a There*, 1986-1991. Photo credit: Roni Horn, *Things That Happen Again, Pair Object VII (For a Here and a There)*, 1986-1988. On long-term loan from Judd Foundation, the Chinati Foundation, Marfa, Texas. Photo by Florian Holzherr, Courtesy of the Chinati Foundation. © Roni Horn, New York

OPPOSITE PAGE

Ingólfur Arnarsson, *untitled works*, 1991-1992. Permanent collection, the Chinati Foundation, Marfa, Texas. Photo courtesy of the Chinati Foundation. © Ingólfur Arnarsson, Reykjavik

Larry Bell, *6 x 6 An Improvisation*, 2014. Special exhibition, the Chinati Foundation, Marfa, Texas. Photo by Alex Marks, courtesy of the Chinati Foundation. © Larry Bell

Bruggen and 8 more artists. Although one might think that Judd's cosmogonic ideal comprised exclusively minimalist artists, the collection also includes the work of John Wesley, an American artist known for his pop aesthetics and acrylic compositions. Dynamism was an axiom for Judd, thus Chinati appears more as an artist's habitat, encouraging creators to engage in the formulation of art, rather than a lifeless museum. Polyphony was a driving force for Judd and since its beginnings, the Foundation settled a residency program where creators were invited to do whatever pleased them. Today this program still exists, and unlike other residencies, and per Jenny Moore - director of the Foundation - there aren't any demands on what the artist chooses to do with his time in Marfa. Certain artists just read, others hike, others think, the goal is not to bring additional items to the permanent collection but to inspire and fertilize the artist's mind. Nevertheless, in 2016, an artwork by Robert Irwin - *Untitled (dawn to dusk)* - conceived inside an abandoned hospital was incorporated into Chinati's collection attesting to the Foundation's interest for remaining an open and welcoming place.

Judd gave the opportunity to artists to distance themselves from the demands of collectors and institutions alike, in Marfa they could focus on ideas and on finding their inner voice. Surprisingly, amidst the numbing speed of the era, Chinati has remained true to its original spirit, and despite recent tendencies, visitors continue to be captivated by the experience, attested to by the increasing number of spectators: more than ever viewers seek an antidote to shallow meaningless art.

The Foundation's aura relates to what the French philosopher Michel Foucault called heterotopia, limbic spaces separated from the outside world. Mental hospitals, cemeteries or botanic gardens are examples of this space-time crevice inviting us to rest or to detach from the outside world. Landscape, remoteness, conscientious art and silence, are some of the remedies to the voracious fast-paced environment we see ourselves engulfed in. Chinati, like the places enumerated by Foucault, is a heterotopia healing us from the manic gallop of our civilization, silence's echo resounds as our spirit grows taller in perfect harmony with the artworks and the atmosphere around us.

M.E.

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BEYOND THE VISIBLE

19

Artists

selected by **ARTPREMIUM**

HANS CHRISTIAN BERG

CHUL HYUN AHN

YUTAKA ENDO

TERESITA FERNANDEZ

YUKO TAKADA KELLER

REBECCA LOUISE LAW

ANNE LINDBERG

DAMIAN LOEB

BRUCE MUNRO

NOBUHIRO NAKANISHI

MIHOKO OGAKI

YASUAKI ONISHI

KATIE PATERSON

HITOMI SATO

NOBUHIRO SHIMURA

MINAKO SHIRAKURA

BERNDNAUT SMILDE

GERDA STEINER

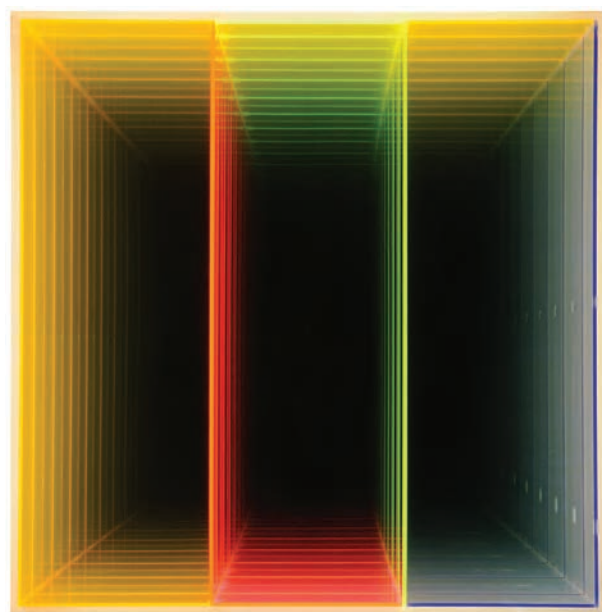
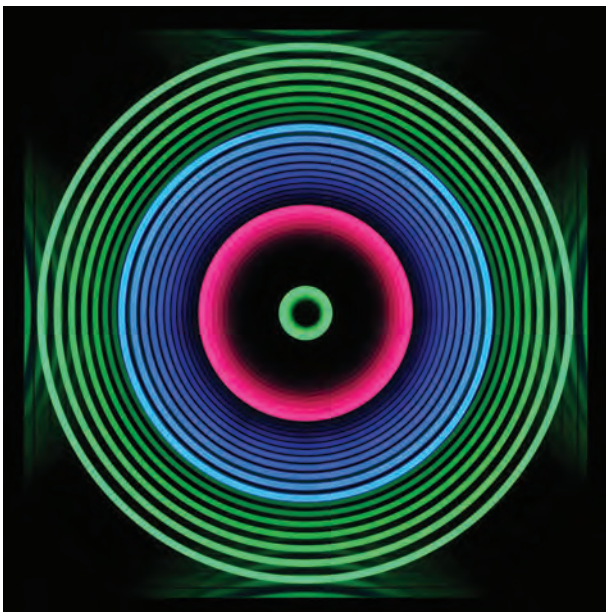
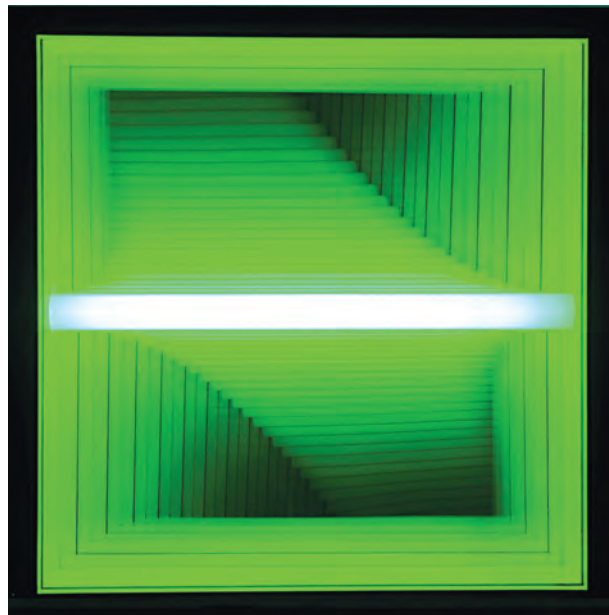
TSUYOSHI TANE

CHUL HYUN AHN

Born in Busan, South Korea, artist Chul Hyun Ahn received his bachelor degree from the Fine Arts Department of the Chugye University of Arts in Seoul; he later pursued his academic studies in the United States graduating from the Maryland Institute College of Art in Baltimore as well as from the Mount Royal School.

Chul Hyun Ahn's creations explore infinity's form, he uses mirrors, neon lights and other found objects in order to agitate his viewers. Intricate and sober compositions trick his spectators guiding them into unknown dimensions where bodily figures are transformed into ethereal matter. He has exhibited at numerous art fairs such as the KIAF in South Korea, ARCO Madrid; the Venice Biennale in 2013 and more.

His first solo exhibition was at the C. Grimaldis Gallery in Baltimore in 2002 where he displayed his work *Visual Echoes* for the first time. His art pieces are found in collections like the American Society of Nephrology, Mr. & Mrs. Don Sanders private collection, the Borusan collection in Turkey, the Delaware Art Museum and Borusan Contemporary at Istanbul.



Visual Echo Experiment, 2005, laminated wood, mirrors, lights, 9 pieces, 79 x 79 x 12.5 cm each. Courtesy of Paris-Beijing Gallery.

Four Circles, 2016, Edition of 3 + 1AP, plywood, changing LED lights and mirrors, 110.5 x 110.5 x 14 cm. Courtesy of Paris-Beijing Gallery.

Forked Series #34, 2015, Edition of 3 + 1AP, plywood, fluorescent lights and mirrors, 54 x 54 x 10.8 cm. Courtesy of Paris-Beijing Gallery.

Untitled, 2010, plywood, mirror, lights, acrylic, 115.57 x 115.57 x 14 cm. Courtesy of Paris-Beijing Gallery.

BERNDNAUT SMILDE

Dutch artist Berndnaut Smilde explores sacred architectures and day spaces through his photographs. *Nimbus*, his most acclaimed project until this day, is a series where he creates ephemeral interior clouds with vapor and a smoke machine. The phenomenon lasts no more than 20 seconds but it is kept alive through the photographic lens and its reproduction. His ephemeral sculptures emphasize time's subjectivity and the dichotomy between lasting sculptural constructions and his transitory clouds. Smilde studied Fine Art at the Minerva Academy in Groningen, he also holds an MA from the Frank Mohr Institute. His works have been exhibited in art fairs such as Art Brussels, Bologna Art Fair, Amsterdam Art Fair and others. His first solo exhibition was held by the MOOT Gallery in Nottingham and since then his work has been showcased in Shanghai, Taipei, Washington, Lima and other cities around the globe. He took part in numerous residency programmes such as FORM in Western Australia, Irish Museum Residency of Modern Art, and so on. His work is part of the collection of the Smithsonian Museum in Washington, Saatchi Gallery, Cornell University collection, Frans Hals Museum and more.



Nimbus Cukurcuma Hamam I, 2012, digital C-type print on dibond, 125 x 168 cm. Courtesy of Ronchini Gallery.

Nimbus Portlandplace, 2014, digital c-type print on aluminium, 125 x 186 cm. Edition of 6+2 AP. Courtesy of Ronchini Gallery.

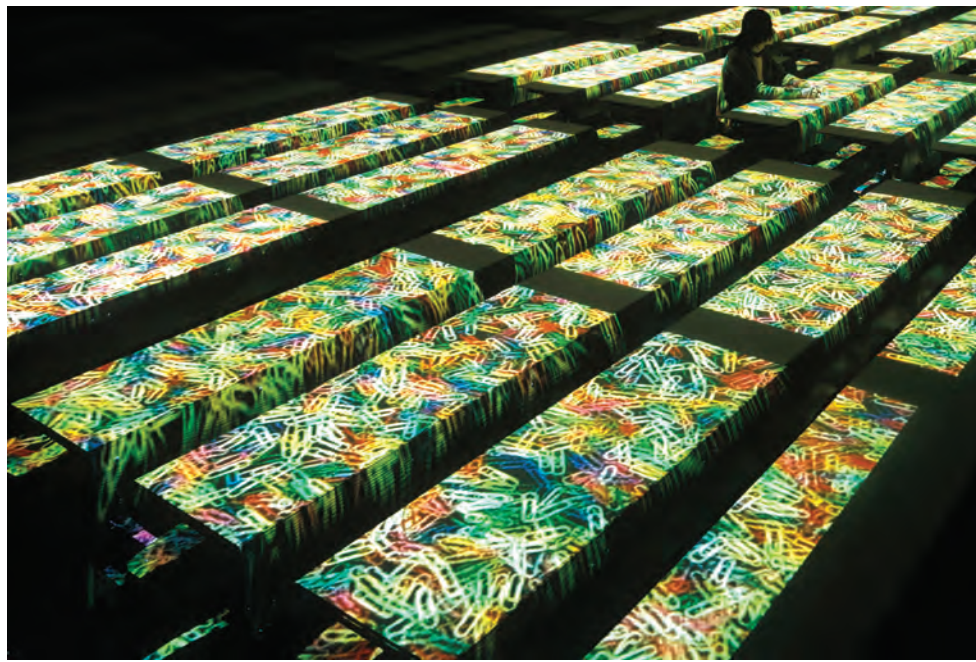
Nimbus Sankt Peter, 2014, digital c-type print on aluminium, 125 x 181 cm. Edition of 6+2 AP. Courtesy of Ronchini Gallery.

NOBUHIRO SHIMURA

Japanese video projection artist Nobuhiro Shimura (b.1982, Tokyo) primarily uses light as his medium to create immersive installations. Shimura's work challenges the esotericism of contemporary art by projecting many of his installations in the public milieu and on unconventional surfaces like sewing pins, water, tables, and golden bells. The artist takes video footages of everyday objects falling onto a surface. Through repetition, the innocuous imagery creates a vacuum of silence and a moment of meditation. The spectator is transported into an illusionary dimension by the ambient structures, be it the gallery walls appropriated by Shimura's light projection or the darkness of an alleyway devoid of visitors. This void created by Shimura leaves the audience alone to experience his art intimately.

Shimura graduated with an MA from the department of Imaging Arts and Sciences at the Musashino Art University in 2007. Over the past decade, the artist has held solo exhibitions around the Greater Tokyo area. Shimura's work is participating at the Yokohama Triennale 2017 with the title "Islands, Constellations and Galapagos".

The artist's work can be found in the collections of Vangi Sculpture Garden Museum in Shizuoka, Japan and RMIT University Art Collection in Melbourne, Australia. Shimura currently lives and works in Paris, France under the Agency for Cultural Affairs overseas study programme for artists, funded by the Japanese government.



Red Shoes, 2009, 2 channel video projection on the road, Silent. Installation view at Koganecho Bazaar 2009, Yokohama. © Courtesy the Artist & Yuka Tsuruno Gallery, Tokyo.

Translate, 2007, 10 channel video projection on the combined desks for lecture-room, Silent. Installation view at Musashino Art University. Photo: Mitsuhsa Miyashita. © Courtesy the Artist & Yuka Tsuruno Gallery, Tokyo.

Dress, 2012, Video projection on the semitransparent ribbons, Silent. Installation view at Experimenta, Melbourne. © Courtesy the Artist & Yuka Tsuruno Gallery, Tokyo.

YASUAKI ONISHI

Japanese multidisciplinary artist Yasuaki Onishi (b.1979, Osaka) is best known for his deft treatment of glue. His mountainous installations are lopsided landscapes that create an unnerving sense of vertigo as if a heavy object is encumbering the spectator but at the same time, its structure is incredibly light and fragile. Onishi is concerned with demonstrating the negative space and in doing so, capturing the invisible. The artist presents usual silhouettes, sometimes undulating, frozen in mid-air like *Reverse of Volume* (2015), other times tempestuous, rendering the concept of volume in physical terms like *Ditch of Time, Edge of Space* (2016).

Onishi studied sculpture at University of Tsukuba and Kyoto City University of Arts. Since his first group exhibition at the Metal Art Museum Hikarinotani in Japan in 2002, Onishi's work has been exhibited globally. His recent solo presentations include *Reverse of Volume* at Arte Sella in Italy, *Vertical Volume in The Mine* in Dubai, UAE and *Reverse of Volume in Vida* Downtown Dubai, UAE.

The artist has received many grants and awards including the Sakuyakonohana Prize, sponsorship from the Pollock-Krasner Foundation and more recently, as the Art at the Heart winner by Shire of East Pilbara in Australia.



Vertical Volume ACG, 2014 / h700, w570, d890cm / plastic sheet, fan, timer, other Solo exhibitio. ARTCOURT Gallery, Osaka Japan. Photo: Seiji Toyonaga / Courtesy of ARTCOURT Gallery



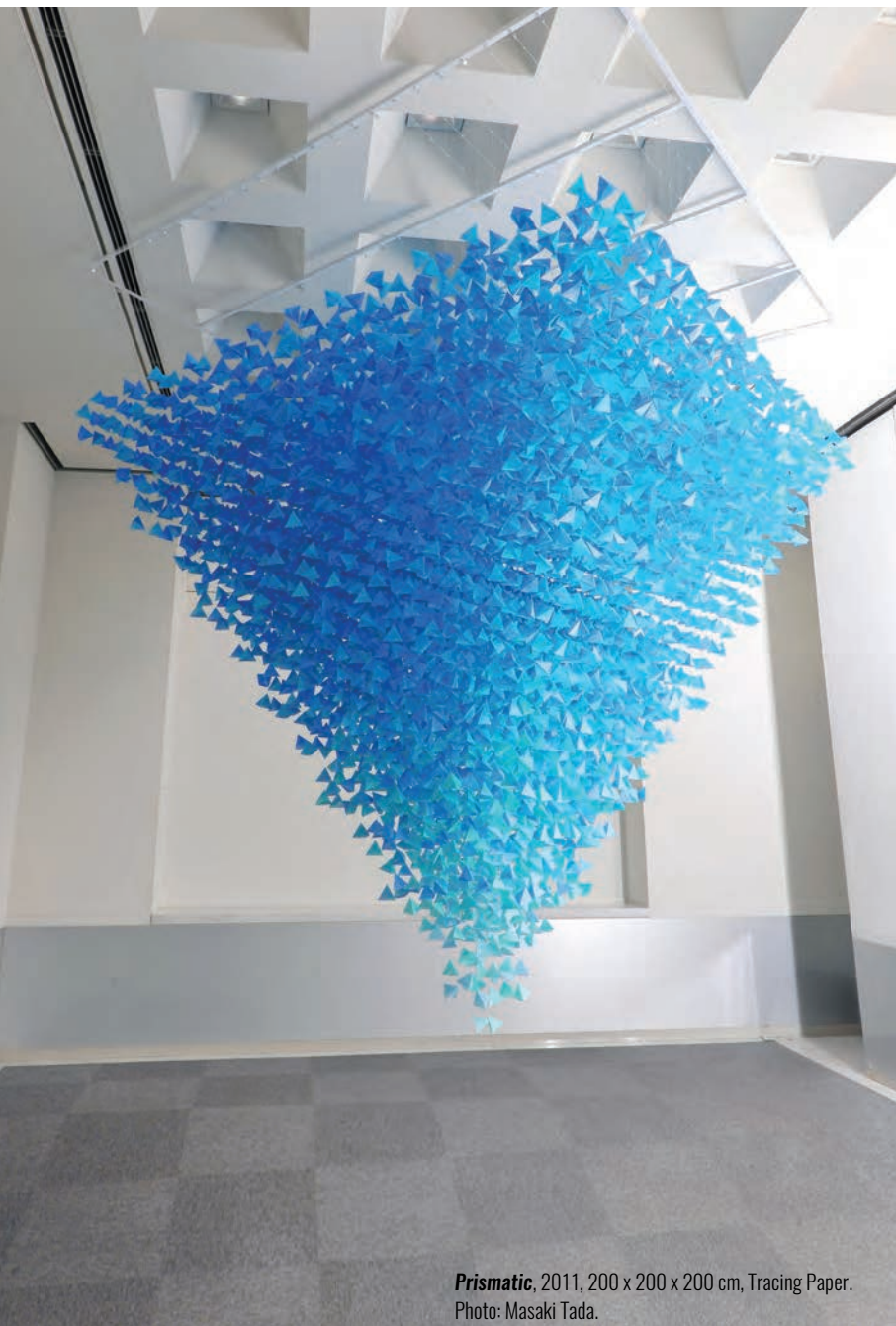
Vertical Emptiness FP, 2016 / tree branch, glue, urea, othe Fresh Paint 8.
International Exhibition – Titled / Yarid Hamizrach, Tel Aviv Israel

YUKO TAKADA **KELLER**

Japanese installation artist Yuko Takada Keller was born in Osaka, Japan in 1958. Keller predominantly uses tracing paper as her primary medium. Her installations transcend the physical boundaries of the rectangular paper and allow a sense of transparency and ethereality to overwhelm the audience, albeit by its simplicity. Formally trained in weaving at Kyoto University of Art, Keller spent most of her career in search for a material that defies its two-dimensional form and reveals the purity in life and nature. The artist is extremely inspired by the Northern European scenery and hence, moved to live in Denmark during 1997. In Keller's own words, "when I began to be conscious of a skin membrane in the tracing paper, I wanted to represent something more, not only pure or natural, in this world. It is sometimes in our mind."

Keller's work has been exhibited internationally since her first group exhibition at the Japan New Craft Exhibition in both Tokyo and Kyoto in 1982. The artist is the recipient of widely acclaimed awards including Frederiksborg Amts Billedkunstpris in 2004.

Her installations are collected in the two places she calls home in Hillerød Bibliotek and Portalen in Denmark and in the National Museum in Osaka and SERIYUKAI in Kyoto, Japan.



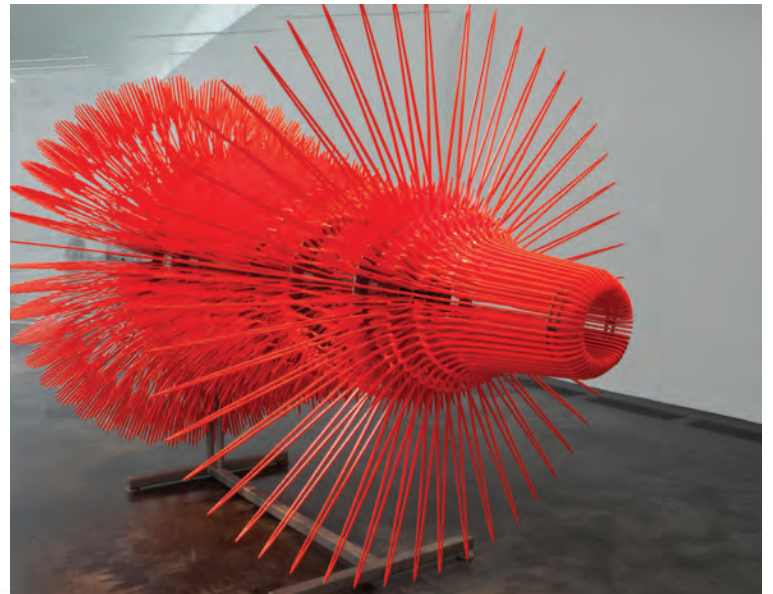
HANS CHRISTIAN BERG

Anthropomorphous sculptures and geometric canvases give life to the work of the Finnish artist Hans Christian Berg. “New visual dimensions” are suggested in his series Visual Vortex as well as in Color Space, both being projects where the eye discovers light in different shapes and sizes. He studied sculpture and was part of the ceramics programme at the Aalto University of Art and design in Finland from 2002 to 2004. Concerned about the loss of ceramic tradition in Finland, he founded, together with his fellow artists, LASIKOMPPANIA in the village of Nuutajärvi, a glass cooperative aiming at revitalizing this ancient practice in his home country. He has had exhibitions in numerous venues such as the Galerie Forsblom in Helsinki, the Finnish Institute in Stockholm, the Norwegian Institute in Oslo, the Kashya Hildebrand gallery in London and more.

Amongst other awards, in 2000 he received the young Sculptor Award in the memory of the sculptor Utrianen and the Willian Thuring Foundation’s Main Prize for excellency in art for a mid career artist in 2009. His work is part of museum collections such as Kiasma, EMMA, Helsinki Art Museum, Art Nova Museum in Turku and many more.

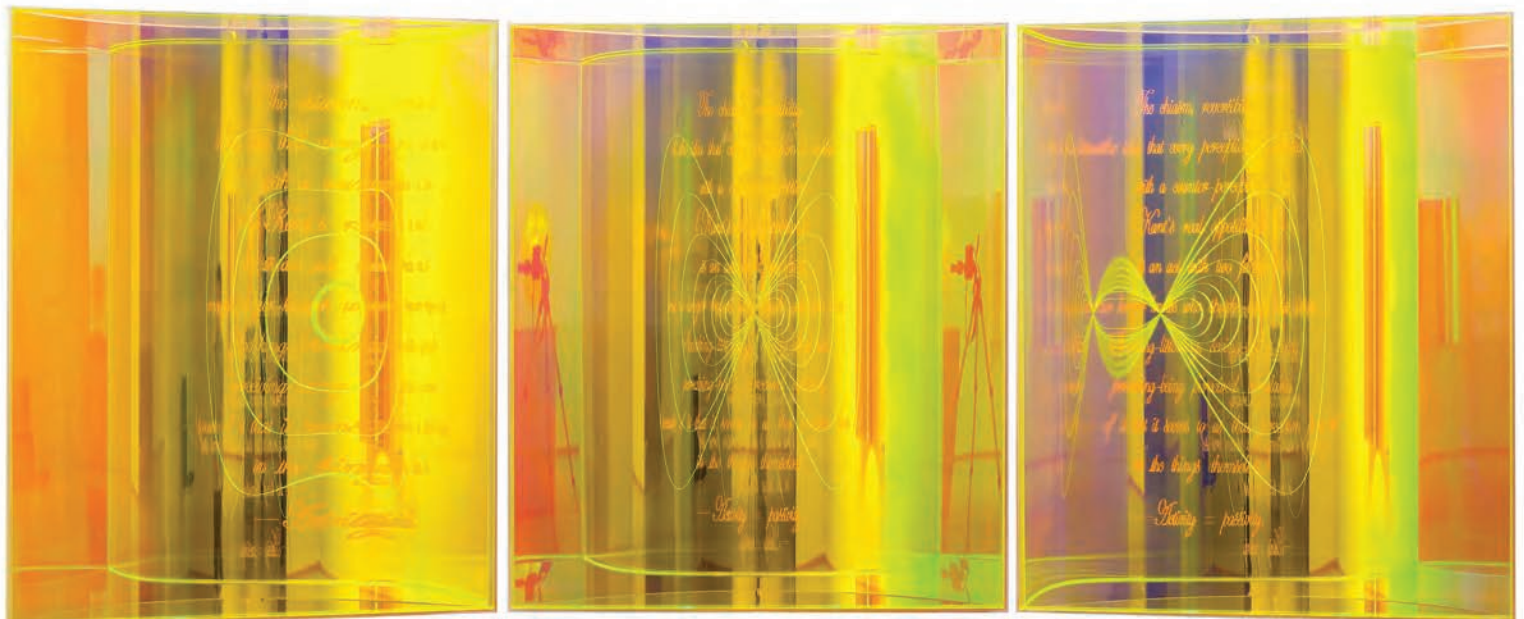


Color space – Solar Yellow medium / Imploding blue center,
2015, 152 x 152 x 16 cm, acrylic plastics. Courtesy of HC Berg.



Light Space - Linear Momentum, 2010, 340 cm x Dia. 220 cm,
weight 350 kg, stainless steel, coated aluminium alloy.
Courtesy of HC Berg and Kiasma, Contemporary
Museum of Helsinki.

Merlau-Ponty V, 2007, 120 x 100 x 36 cm, acrylic plastics.
Courtesy of HC Berg and Mattias Uusikylä / photo montage HC BERG.



NOBUHIRO NAKANISHI

Nobuhiro Nakanishi, born in Fukuoka, Japan in 1976, is an artist known for his layer drawings. Suspended sheets of acrylic filed one after another creating a complete image as a whole. Nakanishi's research into adding depth ad infinitum to a simple materialised form started after graduating from Tokyo Zokei University and then Kyoto City University of Art in sculpture. The artist actively expands our way of seeing by dissecting the wholeness of the subject and reducing it to its most basic units. No longer bounded by the constraints of the physical body, this seemingly simple gesture liberates the spectator from looking at the world from one perspective. Essentially, Nakanishi's work is a metaphor for how our brains work in filling in the gaps between the visible and the invisible when our visual experience fails us.

Nakanishi's work was first exhibited in 2000 in Japan, his more recent solo exhibitions include the 19th edition of the Islamic art festival by the Departmental of Culture and Information of Sharjah, UAE and at the Gunma Museum of Art Tatebayashi, Japan.

The artist's work can be found in public collections at the Mori Art Museum in Tokyo, the Museum of Modern Art, Wakayama and the Toyota Municipal Museum of Art in Aichi, Japan.

TOP RIGHT

Installation view: Transparent view, Aomori Contemporary Art Centre, Aomori, Japan, 2011. Layer Drawing – Cloud/Fog - Inkjet print on film, acrylic sheets 100 x 100cm (100 sheets), a set of 2, 2005. © Nobuhiro Nakanishi, Courtesy of Yumiko Chiba Associates - Photo: Tadasu Yamamoto.



Installation view: RETICULATED TIME Kashya Hildebrand Gallery, London, 2014 - Layer Drawing – Light of Forest, Inkjet print on film, acrylic plastic, 28.5 x 198 x 31 cm, 2012. © Nobuhiro Nakanishi, Courtesy of Yumiko Chiba Associates - Photo: Susanne Hakuba.

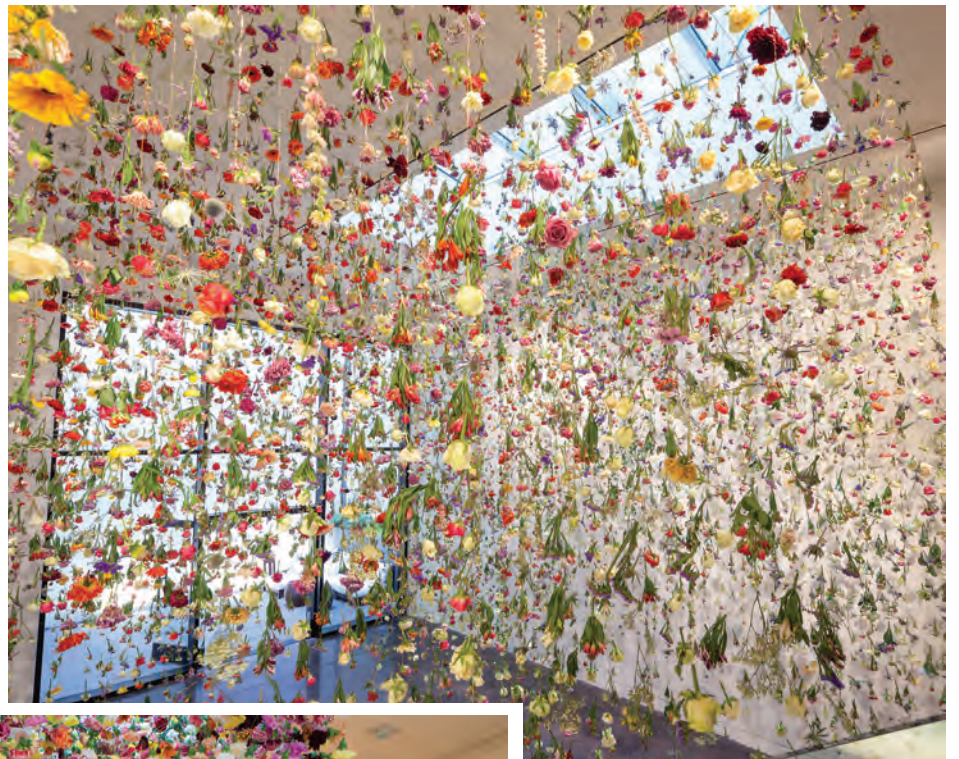
Installation view: Breath of light, GALERIE KASHYA HILDEBRAND, Zurich, Switzerland, 2012 - Layer Drawing – Gradation of Sunrise, inkjet print on film, acrylic sheet, 101.2 x 100 cm (44 sheets), 2012. © Nobuhiro Nakanishi, Courtesy of Yumiko Chiba Associates. Photo: Susanne Hakuba.

REBECCA LOUISE LAW

British installation artist Rebecca Louise Law (b. 1980, Cambridge) is known for her skilful manipulation of natural materials. Encapsulating the life cycle of flora in a perfect parallelism to the decay of man, the artist presents the manifold interpretations of beauty from monumental, poetic floral cascades to still-life encasings inspired by Dutch Old Masters. Currently based in London, Law was trained in fine art at Newcastle University, England and has been exploring natural changes and preservation as an artistic practice for 20 years. Her work is at the same time an explosion of jovial, guileless emotions and a meticulous observation of our universe frozen in terms of our aesthetic perception.

Her large-scale installations inspire numerous commissions including *The Flower Garden Display'd* at the Garden Museum in London, *The Grecian Garden* at the Onassis Cultural Centre in Athens, *Outside In in Times Square*, New York, *The Beauty of Decay* in San Francisco, as well as by major brands like Hermes, Mulberry and Gucci.

Law's work has also been exhibited in public spaces like the Bikini Berlin in Germany, the Huis Ten Bosh Palace in Japan, and in museums like the Royal Academy and the Victoria & Albert Museum.



CLOCKWISE

The Canopy, 2016, Installation, of 150,000 mixed flowers, exhibited at Melbourne, Australia.
© Rebecca Louise Law

The Beauty of Decay, Installation at Chandran Gallery, San Francisco. © Rebecca Louise Law

The Hated Flower, 2014, The Hated Flower, sculpture chrysanthemum, carnations, copper wire.
© Rebecca Louise Law

ANNE LINDBERG

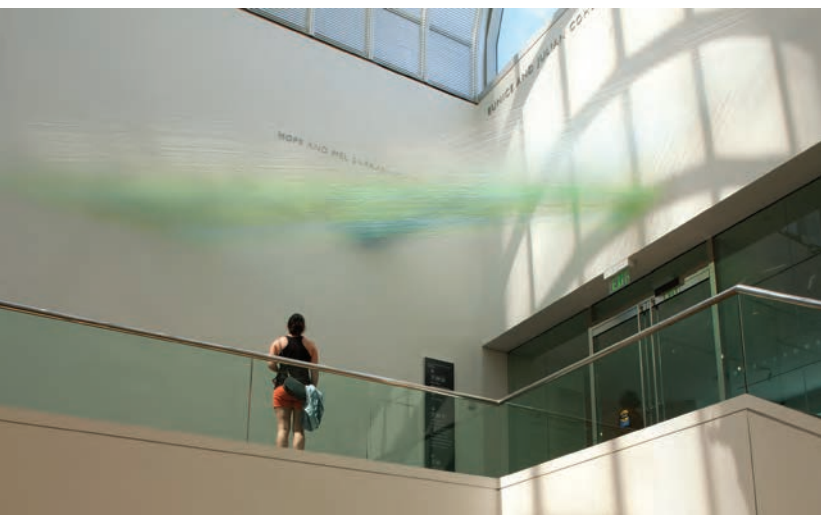
Primal emotions and human cycles are the nucleus of Anne Lindberg's work. Her geometric and her thin brushstrokes are at the origin of colourful abstract canvases. Abstraction, according to the artist, represents "a strong impulse to speak from a deep place within herself about what is private, vulnerable, fragile, and perceptive to the human condition". She graduated from the University of Miami and later received a Master in High Arts from the Cranbrook Academy of Art in Michigan. Her first solo exhibition was in 1990 at the Artemisa Gallery in Chicago.

Moreover, she received several grants including the National Endowment for the Art Fellowship in 1993, the ArtsKC Fund Inspiration grant in 2008 and in 2009, the Lighton International Artist Exchange Grant in 2011 and many more. Her work is part of collections such as the Detroit Institute of Art, the Kemper Museum of Contemporary Art, the Federal Reserve of Kansas collection, International Shibori collection in Nagoya, Nevada Museum of Art, and other private collections.

Lindberg works mainly with oil but she recently turned to the sculptural real and ever since continues to develop in this field.



Fold and Unfold, 2016, Egyptian cotton thread, staples, 36' x 10' x 10'. Photo: Derek Porter. *Fold and Unfold*, solo exhibition at Omi International Art Center, Ghent, New York. Courtesy of the Artist.



Pivot Green Blue, 2014, Egyptian cotton thread, staples, 30' x 21' x 5'. Photo: Derek Porter. Landscape, Abstracted, group exhibition curated by Al Minter at the Museum of Fine Arts Boston. Courtesy of the Artist.

Window Drawing 09, 2016, graphite & colored pencil on mat board, 34" x 59". Photography by the Artist. Courtesy of the Artist.



YUTAKA ENDO

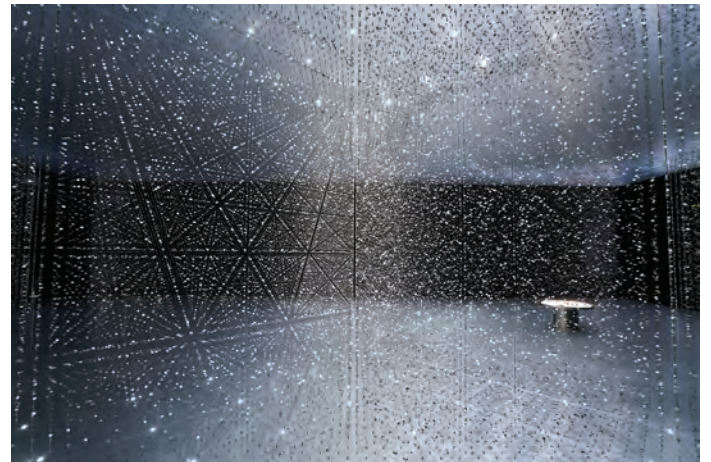
Founder of Luftzug, a creative collective based both in Japan and the Netherlands, Yutaka Endo is a Japanese designer who studied performing arts at the Nihon University. His works aim at uniting men, technology and ideas. Endo's designs revolve around human experiences and the spectator's interactions. Time's cessation is one of the main themes explored by the designer, and to convey it he often suspends objects.

Proof of this is the project *Light is Time*, an installation in which 65 thousand watch base plates hang from the ceiling. Endo was responsible for the lighting and the sound, the installations travelled to Milan for the city's design week and won the prize for best sound and entertainment, the *Good Design Award* in Japan in 2015 and the *London International Award 2015 Gold*. Among other projects in which Endo participated are *Neoreal Wonder*, *Energetic Energies*, *Parts to the Furniture* and more.

His projects have won numerous awards such as the *iF communication Design* award in 2014 and the *Elita* design award in 2011. Most of his installations are light based, he continues to develop and work in Luftzug to this day.



ARAI Junichi Tradition and Creation - 2013 - Tokyo -Tokyo Opera City Art Gallery - Space Design: Tsuyoshi Tane (DGT Architects) - Video installation design: Yutaka Endo (LUFTZUG CO., LTD. / LUFTZUG EUROPE). Image Programming: Masato Tsutsui -Photo by KIOKU Keizo - Photo courtesy Tokyo Opera City Art Gallery

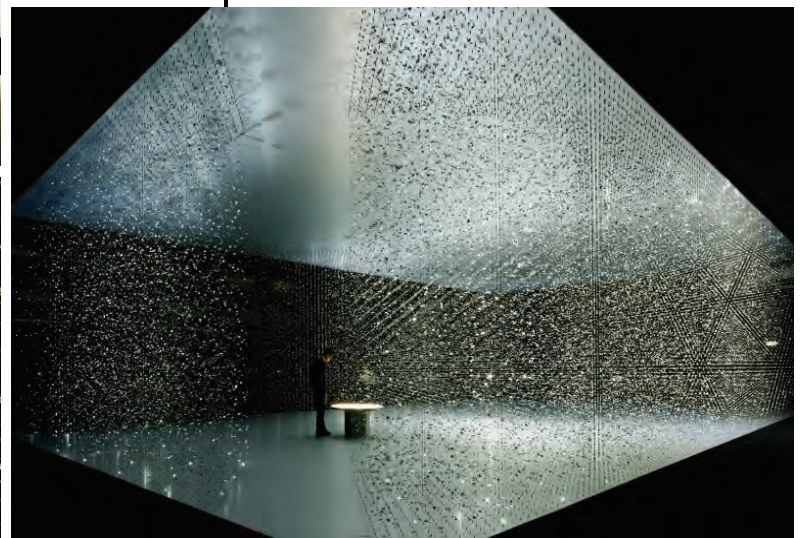
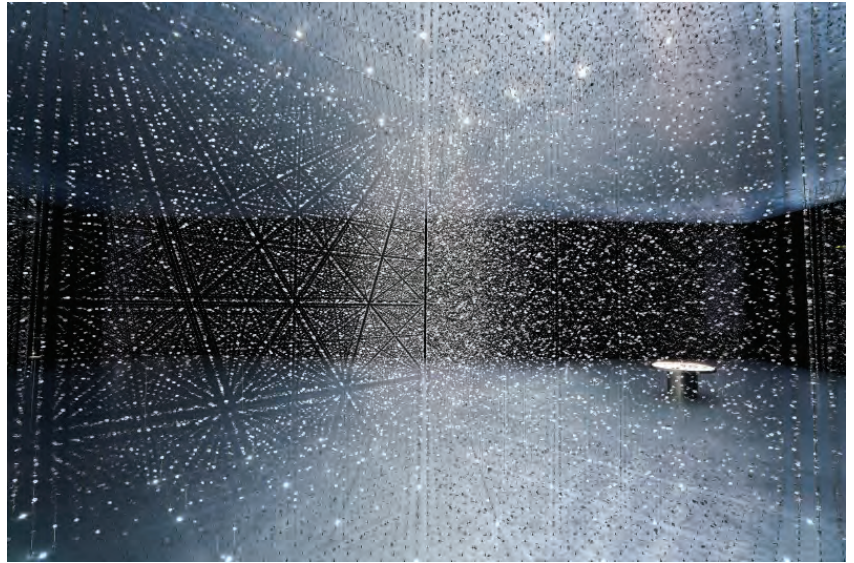


ASAHIKAWA DESIGN WEEK 2016 "PARTS to the FURNITURE". Installation Design: Tsuyoshi Tane DGT, Paris - Technical direction: Yutaka Endo LUFTZUG, Amsterdam - Photo by Yutaka Endo

CITIZEN "time is TIME" Milano Salone / Milan Design Week 2016, Milan, CITIZEN - Space Design Tsuyoshi Tane (DGT.) - Technical, Lighting and Sound Direction Yutaka Endo (UFTZUG CO., LTD. / LUFTZUG EUROPE - Composition, Sound Art: evala - Photo Courtesy Citizen Watch Co., Ltd.

TSUYOSHI TANE

Architect Tsuyoshi Tane studied at the University of Hokkaido Tokai in Japan and participated in an exchange program at the University of Gothenburg in Sweden. He enrolled in the Royal Academy of Fine Art in Denmark and worked at Henning Larsens Tegnestue Associates. Tane worked with several firms and in 2006 founded, with Dan Dorell and Lina Ghotmeh, DORELL.GHOTMEH. TANE Architects, in Paris. They have received numerous awards such as the Award Rassegna Lombardia di Archetura Under 40 given by the Architects association in Milan, the award “Nouveaux Albums de Jeunes Architectes 07-08” bestowed by the French Ministry of Culture and the team have also won the competition to build the new Estonian National Museum. His architectural designs are regularly made with organic materials such as wood, stone and glass. Following Frank Lloyd Wright’s style, Tane’s creations establish relations between the environment, history and memory. Furthermore, he collaborated with the Japanese artist Yutaka Endo for projects such as *Light is time and Light in Water*.



Images Courtesy DGT/Photo : Takuji Shimmura.

MIHOKO OGAKI

Mihoko Ogaki is a female artist born in Toyama, Japan, her artistic practice ponders on metaphysical, ontological and cosmic subjects. Her series *Milky Ways*, constituted by a luminescent sculpture shining from within, projects its interior light to the rest of the room.

The piece's role seems to question our species origin and to demonstrate our relationship with the rest of the universe. Ogaki studied at the Aichi University of Fine Art and Music graduating from the oil painting course and she also studied sculpture at the Kunstakademie of Düsseldorf.

Her first solo exhibition was in 2006 at the Galerie Voss in Düsseldorf. Ever since the beginning of her artistic career, she has won several prizes such as the first prize in the Art Bank Award of 2008 and the Audience's Prize at the Baden Museum in 2003. She has also won scholarships given by the Prime Minister of Westphalia and the Düsseldorf culture department.



Milky Way - Breath 02, 2010, installation view, FRP, LED with dimmer, 190.5 x 107 x 108 cm.
Courtesy of the Artist.



Milky Way - Breath 01, 2009, installation view, FRP, LED with dimmer, 48 x 54 x 34 cm.
Courtesy of the Artist.



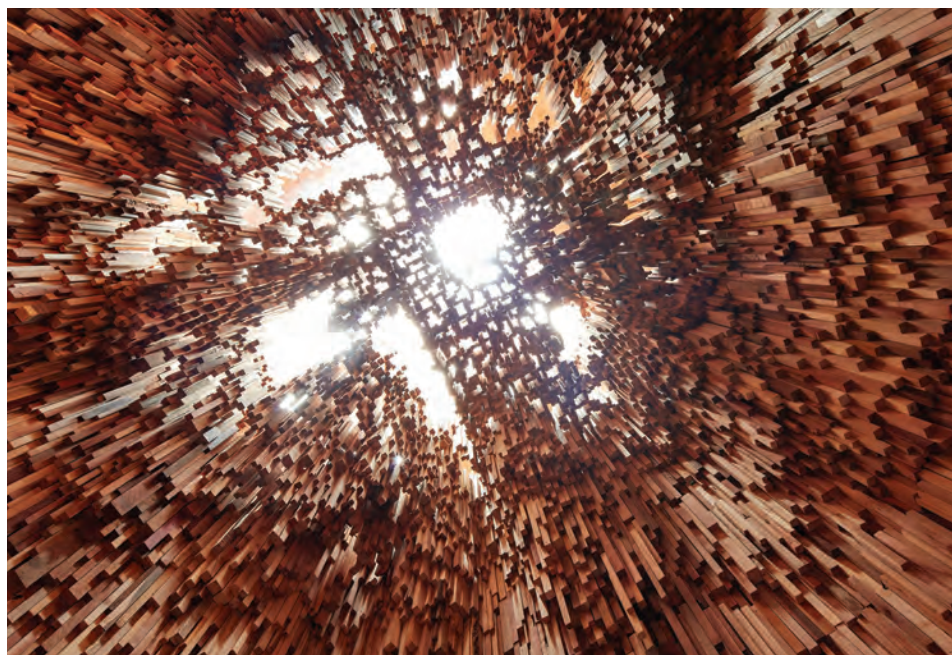
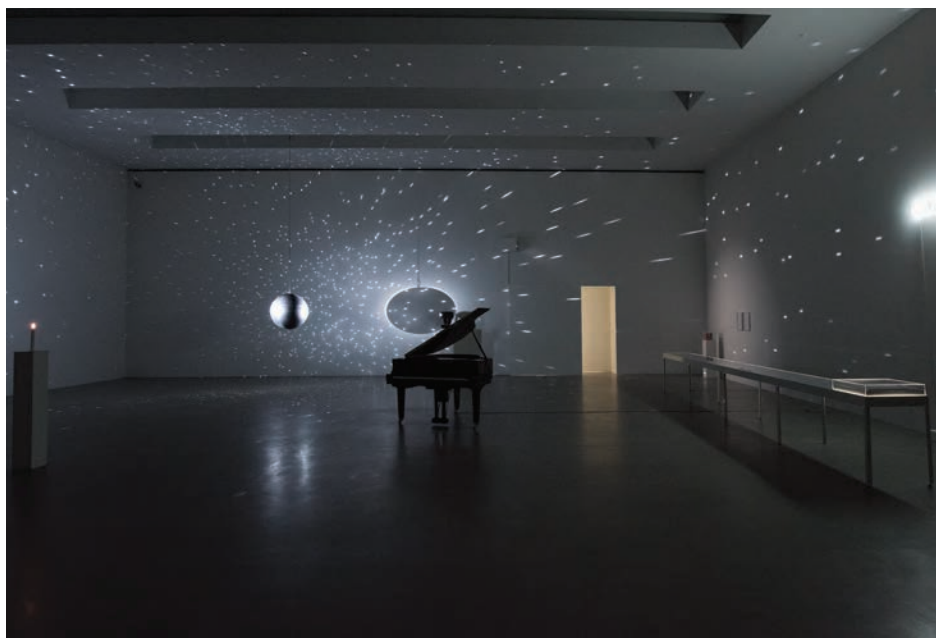
Milky Way - Breath 02, 2010, installation view, FRP, LED with dimmer, 190.5 x 107 x 108 cm.
Courtesy of the Artist.

KATIE PATERSON

Katie Paterson, born in Glasgow, Scotland in 1981, is a multidisciplinary artist who now lives and works between London and Berlin. Her work is heavily conceptual-driven with an emphasis on nature, ecology, geology and cosmology. Paterson's research in the foundation of the universe has led to much collaboration with astronomers, geneticists, nanotechnologists and other specialists alike. Her range of practice is extensive but extremely revelatory: from a mirrorball reflecting every solar eclipse seen from earth in *Totality* (2016) to a microcosmic forest installation recording the millennia of the planet through the immensity of tree specimens in *Hollow* (2016). Paterson searches to engage with the landscape as a physical entity and as an ideal. The immersive nature of her works expands the spectator's sense of reality beyond the perceivable.

Having received her BA from Edinburgh College of Art, Edinburgh and her MFA from the Slade School of Fine Art in London in 2007, Paterson's work has since been exhibited internationally. More recently, the artist presented her work at solo shows like *Syzygy* at the Lowry, Manchester, at the CentrePasquArt in Biel, Switzerland and more.

Paterson's work can be found in the collections of the Art Institute of Chicago, the Solomon R. Guggenheim Museum, New York, and the National Galleries of Scotland, Edinburgh.



Installation view, Centre PasquArt, Biel, Switzerland, 2016
Photo: Julie Lovens

Hollow, 2016 - Photo: Max McClure.
Courtesy of the Artist and James Cohan, New York

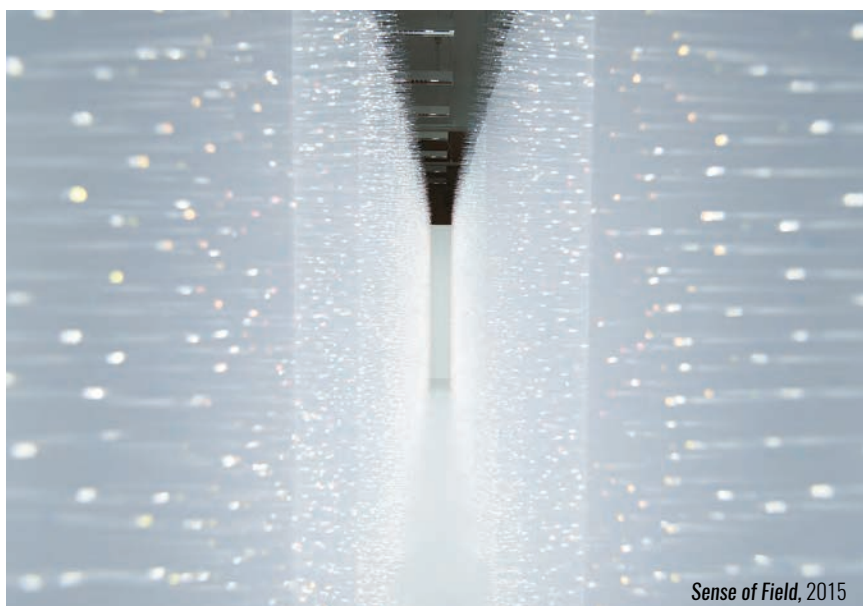
Totality, 2016, mixed media, 83 cm (diameter).
Courtesy of the Artist and James Cohan, New York.

HITOMI SATO

Hitomi Sato (b. 1989, Shizuoka) is a Japanese artist who started her artistic career after graduating from Musashino Art University in architecture and design. By utilising the spatial illusion through special treatment of light and colour, Sato's work awakens the essence of the different human senses. Her most notable installation, *Sense of Field* (2016), is a narrow walkway that is packed with optic fibre-like radiant light film. The artwork is palpable and goes beyond our known consciousness. Every movement caused by the spectator's intervention creates a *Komorebi* effect, the untranslatable Japanese expression for when sunlight is filtered by the porous leaves in trees. After a year studying abroad in London, the artist is currently based in Tokyo, Japan.

Even as a young emerging artist, Sato has presented her works on various occasions since 2012 at the Water and Land Niigata Art Festival. In 2016, her work was exhibited at the Museum of Modern Art, Saitama, Japan.

Sato has also received the "Excellent award" at the 2015 Mitsubishi Junior Designers Award.



BRUCE MUNRO

London-born artist Bruce Munro (b. 1959) creates large-scale, immersive light-based installations. His work focuses on the artist's desire to expand human experience. While being formally trained as an art historian and a painter at Bristol Polytechnic, Munro is also specialised in manufacturing and producing illuminated displays. This combination has led him to creating monumental spatio-temporally bending experiences with common industrial materials. Many of Munro's works are site-specific and ephemeral like *Star Turn* (2011). It is an isolated transparent dome within which a bicycle was installed to generate electricity to illuminate the artwork. It reveals not only the human ego, being an interactive yet solitary piece, but also the way we feel about ourselves in relation to others in our entourage and in the world

Munro's work was first exhibited at the Victoria & Albert Museum in London in 2004 for the show *Brilliant!*. Currently, the artist is engaged in several different projects around the globe including solo shows at the Museum of Texas Tech University, Nicholas Conservatory and Gardens in Rockford, USA, and at Uluru, Ayers Rock in the Northern Territory of Australia.



Impression - Time Crossing Culture, 2016, Acrylic, Light, Ashmolean Museum, Oxford, UK. Courtesy of Bruce Munro Studio



Ferryman's Crossing, 2015, Compact Discs, Light, Scottsdale Museum of Contemporary Art, Arizona, USA. Courtesy of Bruce Munro Studio



Field of Light, 2016, Mixed media (optical fibre, glass, acrylic, light source), Uluru, Northern Territory, Australia. Courtesy of Bruce Munro Studio

GERDA STEINER JÖRG LENZLINGER

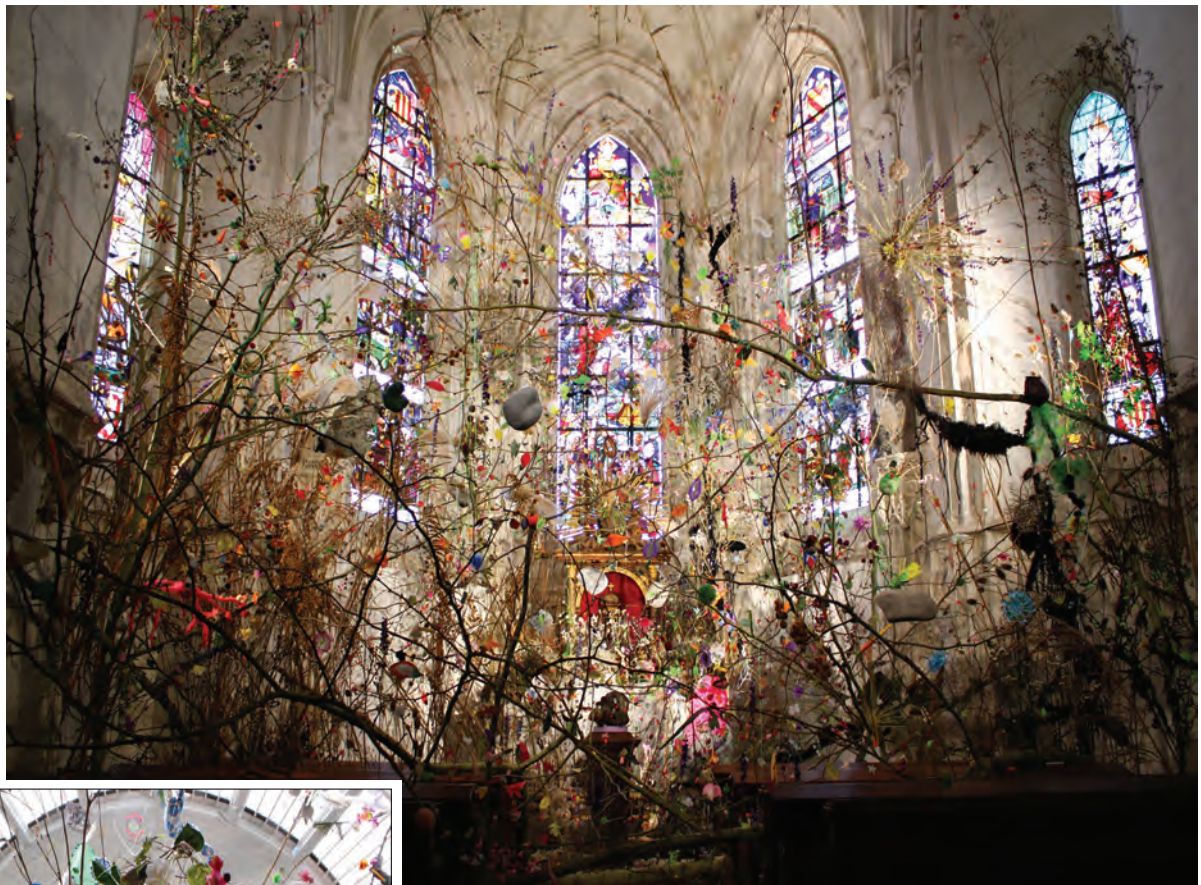


The Conference, 2010 Art Unlimited Basel, Switzerland. Courtesy of the Artists.

Swiss artistic duo Gerda Steiner & Jörg Lenzlinger have been working together since the 1990's. They gained international recognition after participating at the Venice Biennale in 2003 where they created an installation at the church of San Stae.

Their art pieces commingle artificial materials - added by Jörg Lenzlinger - and natural as well as organic objects. Nature's synergy with fabricated materials embodies the interaction between humans and the earth's ecosystem.

Their work has been exhibited in museums such as the Kunsthaus Zürich, the Maison Rouge in Paris, the Tel Aviv museum of Art, Kiasma Museum in Finland, Artium Fukuoka in Japan, at the Shanghai Biennale, Sydney Biennale amongst others.



Les Pierres & Le Printemps, 2015 Domaine de Chaumont-sur-Loire, France. Courtesy of the Artists.



Metafloristics, 2016, MSK Gent, Belgium. Courtesy of the Artists.

TERESITA FERNANDEZ

Born in Miami, Florida in 1968, Teresita Fernández is an artist whose engaging narrative immerses the spectator at the heart of our world's natural phenomena in order to raise questions on perception and the psychology of seeing. Her prominent public sculptures present spectacular illusions that reimagine the landscape and the structural integrity of the place of exhibition. Fernández is best known for her unconventional use of everyday materials that positions her urban site-specific works in an ecological environment, for instance, a rock formation effect through the piercing sunlight from the perforated aluminium discs in *Fata Morgana (Full Project)* (2015). The American artist is now based in Brooklyn, New York.

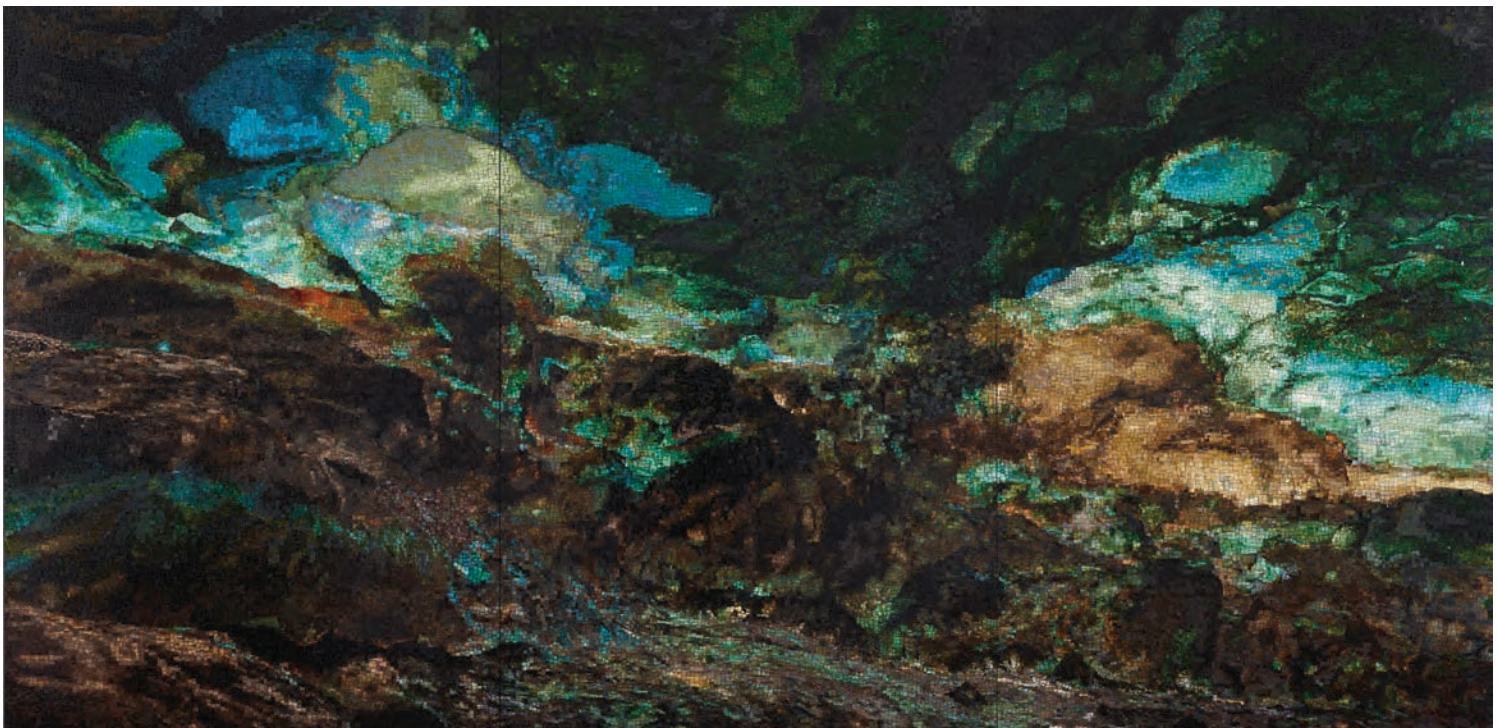
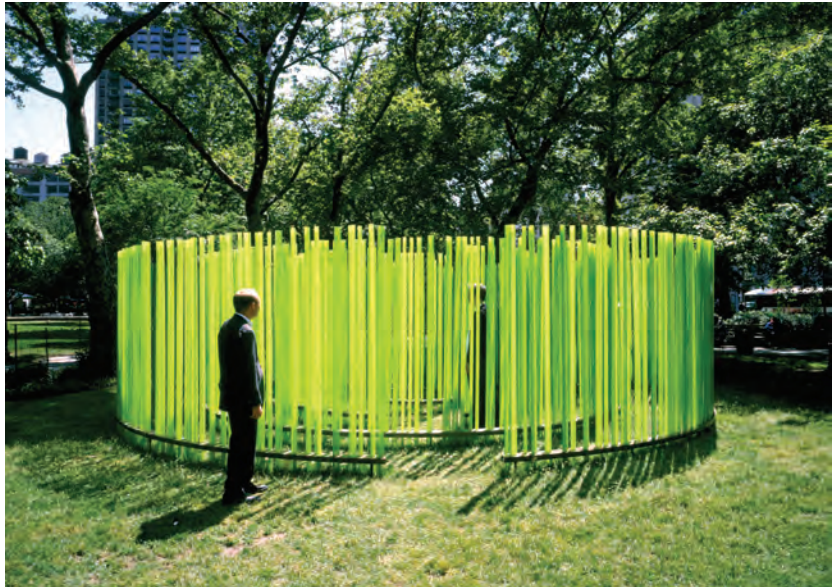
The artist first participated and debuted her work in a group exhibition in the Museum of Art in Fort Lauderdale, Florida entitled 30th Hott Memorial Exhibition. Her most recent solo show at Lehmann Maupin Gallery presents a series of her new works *Fire (America)*.

Fernández's works are enthusiastically sought after by major art collectors and museums and are part of a vast number of public collections including Colección Patricia Phelps de Cisneros in New York, Israel Museum in Tel Aviv, LVMH Collection in Paris, Museum of Modern Art in New York, Walker Art Center in Minneapolis, and many more.

Viñales (Reclining Nude) (detail), 2015, Wakkusu ©
Concrete, bronze, and malachite, 121.9 x 162.6 x 256.5 cm.
Photo: Elisabeth Bernstein.

Bamboo Cinema, 200, poly-carbonate tubes and stainless steel, 243.8 x 843.3 cm.

Viñales (Subterranean), 2015, glazed ceramic, 3 panels, each: 182.9 x 121.9 x 3.8 cm - overall: 182.9 x 365.8 x 3.8 cm. Photo: Elisabeth Bernstein.



DAMIAN LOEB

Damian Loeb is a self taught American painter. His realistic and suave images captivate the viewer's attention, as the latter approaches the canvas, he realises that what is in front of him is not a photograph but a delicate painting. Intimate interiors, female bodies and galaxies are the painter's favorite subjects.

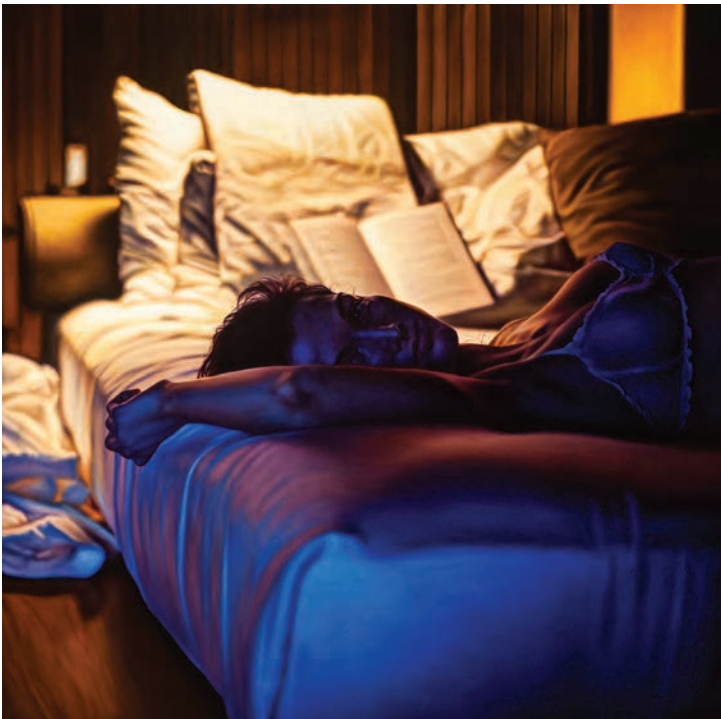
Light's precision and reflection renders his oil paintings incredibly vivid, painting these images enables him to "find ways to compose and capture (...) very specific personal still life." Loeb's first solo gallery show was in 1999 at the Mary Boone Gallery, he has continued to exhibit in galleries and museums such as the Kunsthalle in Hamburg, at the Aldrich Museum of Contemporary Art in Connecticut, at the White Cube Gallery in London.



Atmosphere, 2010, oil on linen, 91 x 91 cm. Courtesy of the Artist.



The Great Rift, 2014, oil on linen. Courtesy of the Artist.



Say Hello To The Angels, 2010, oil on linen, 122 x 122 cm. Courtesy of the Artist.

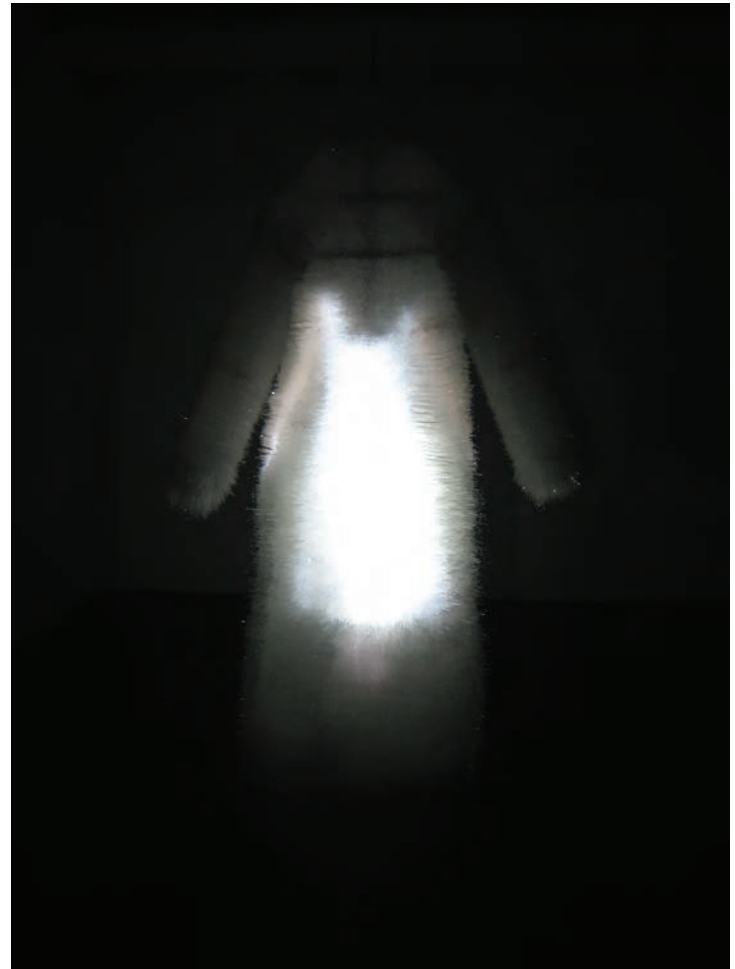


Cumulonimbus Calvus, 2013, oil on linen, 152 x 152 cm. Courtesy of the Artist.

MINAKO SHIRAKURA

Artist Minako Shirakura was born in Japan, she studied at the Edinburgh college of art and received her bachelor of arts as well as her postgraduate diploma in design and applied arts. She has exhibited her work all over the world in countries such as England, Germany, Italy, Japan, Czech Republic, Norway and the United States.

She often uses glass bowls with water inside to distort reality and give the spectator other ways of seeing the world. Her projects explore human communication and how affection is aroused during our era, her works, such as *Correspondence* - where she created a sphere composed of mirrors, reflect the environment and produce a subtle sound - delve into human interaction and our relationship with the cosmos.



Fur, 2006, variable size(H: 119 cm), installation with glass, metal, plastic and video projection. Courtesy of the Artist.

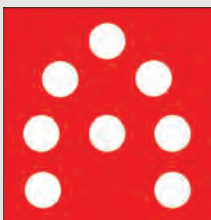
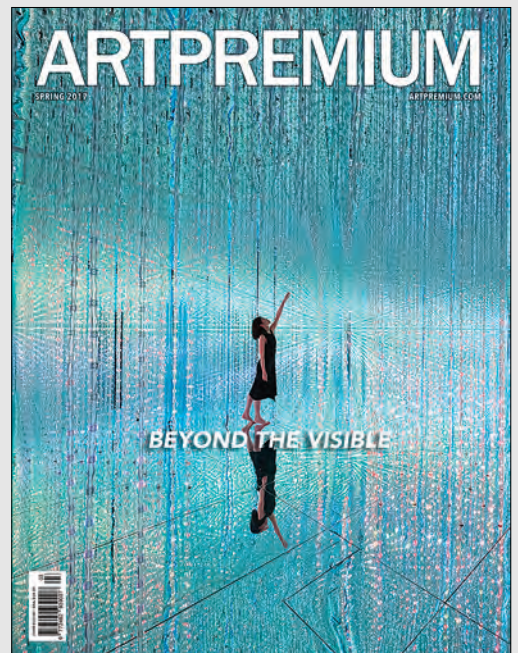
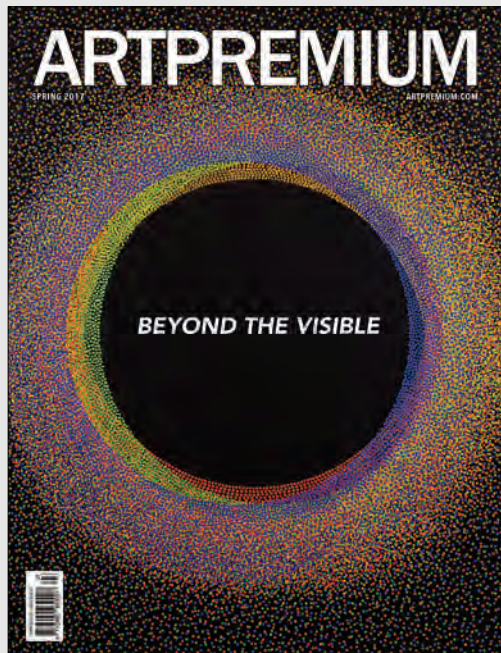
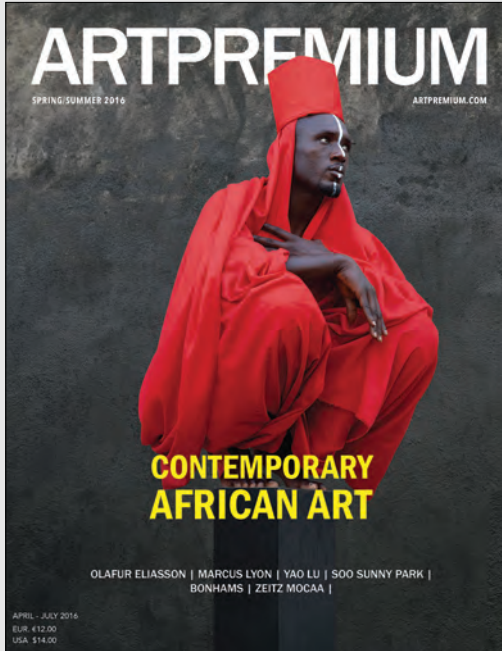
Before A Dream, 2005, bed size: 229 x 173 x 79 cm, installation with glass, wood, fishing wire and found objects. Courtesy of the Artist.



Blowfish, 2006, variable size, digital print. Courtesy of the Artist.



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THE WAY, THE TRUTH AND THE LIFE



“I say that my work is in the eyes of the beholder. How you see those people says sometimes more about you than about me. My work is intended to be a mirror, a reflection for you to see yourself in.”

ANDRES SERRANO sits down with ArtPremium in Paris, 10 years after his last interview, and it is as if his utterance had inadvertently paralleled Oscar Wilde’s *Preface to The Picture of Dorian Gray* (1890), that art merely mirrors the spectator, not life.

Unacceptability: a value that transcends the binary construct of our society – rich and poor, good and bad, sacred and profane. It is a solitary stillness in a world of noise and can be found recurring in Andres Serrano’s work.

The artist visited Cuba for the first time in 2012 and subsequently released a body of work paying homage to this Caribbean island, its nation and its inhabitants. Serrano’s subjects roam in the mystery of individuality and in a very realistic personality. He photographs people and things as individuals and also, as archetypes and symbols. Voices seem to emanate from the remnants of a building in *Abandoned, Havana (Cuba)* (2012), or the algae-infested pool in *Family of Enrique Rottenberg, Miramar, Havana (Cuba)* (2012) and from the eeriness of the portrait and the peeled-off paint on the wall of *Family Portrait (Cuba)* (2012). Material takes on a strange persona in Serrano’s photographs that is wholly other than us. Otherworldly, unfamiliarity and strangeness entice Serrano and through his style, the artist awards himself such individuality.

Untitled XXVI-1 (Torture), 2015, Pigment print, back-mounted on dibond, wooden frame, 152,4 x 127 cm. Edition of 3 + 2 AP.
Courtesy of the Artist and Galerie Nathalie Obadia, Paris / Bruxelles.

Portrait of Andres Serrano. Courtesy of Irina Movmyga Serrano.

Serrano: “I have always felt like an outsider and I think part of it had to do with the fact that I was an only child. What ignites in me is the existential feeling or even a feeling of loneliness. In my work, I like to go to territories where no one else has gone before. In the art world, I feel separate from my peers and I like that sense of separation. I need to do what I need to do. I feel apart from the rest. Even if we exist in the same world, I am still in my world. My world is not their world and vice versa.”

Consider *The Klan* series (1990-1992). Portraits of Raphaelic sombreness and presence deliver a subject that elicits the ultimate fear of man and confronts visually the manifestation of the ugliness of humanity. Serrano’s works offer an Aesthetic reading into the inherent separation of art and morality, or rather the elevation of art rid of didactic motivations.

Serrano: “It is simply about the beauty in something that is not *supposed* to be beautiful. I find beauty in the Ku Klux Klan. I find beauty in Donald Trump’s portrait (*America*, 2004). I find beauty in things that some people do not think beautiful but I make them beautiful.”



Here, Serrano draws out the question of the agency of the artist. Formally trained as a painter and a sculptor, he has chosen the medium of photography to convey a shared reality. Serrano's photographs require the construction of an "agreement of purpose" (Freeland, 2001). His portraiture urges the spectator's augmentation of perceptual consciousness, to see again what Andres Serrano saw.

The artist has, on multiple occasions, compared himself to the truth telling child in Hans Christian Anderson's tale

The executor's silent presence in the photographs allows the spectator to enjoy a greater freedom of interaction with the world of the subject.

The Emperor's New Clothes (1837). There is a strong presence of reality in photography, which Serrano recognises, that evokes innocence and breaks pretences. His *Torture* series (2015) is illustrative of this power in images. There is no longer

the preoccupation to condone a meaning behind the artist's intention to photograph the hooded victims from Northern Ireland, Fatima or a tortured captive in Sudan. This is demonstrated by the initial pictures commissioned by The New York Times to accompany the essay on the Abu Ghraib prison scandal in 2005, which prompted the commencement of the series, and perhaps more recently, the article by art critic Jonathan Jones for the Guardian¹. These photographs are about the actuality of the perpetual human condition of conflict.

¹ Jones, Jonathan. "Why Northern Ireland – and the Rest of the World Needs Andres Serrano's Torture Pictures" Jonathan Jones on Art. Guardian News and Media, 24 Oct. 2016. Web. 03 Jan. 2017.



At once subjective in his perception and universal in his concept, there is simplicity to Serrano's operation: three lights, a Mamiya RB 67 camera on a tripod and for most of the time, a backdrop. The artist focuses on the idea of the photographs. Within his simplicity, Serrano finds an infinite variety of subjects and methods of immersion for himself as well as for his spectator.

ArtPremium: *When we look at the various subjects you have taken over the years, we see groups of people, religion, and even places. What would you say is the inspiration of your choice?*

Serrano: "A lot of the time, it comes naturally to me. You can see the progress [of my work] and it makes sense. It is about life, race, and poverty, about social injustice, religion, and sex. One usually leads to another in a very natural way. When I do something, I try to do it in such a way that exhausts the subject; but religion, you cannot do enough about it. Religion is a funny thing because you have to do it when you are motivated, when you are inspired. I would love to be able to meet Pope Francis and to get a commission from him – that would inspire me. I would love to do something for the Church, like religious artists of the past."

Pink Bathroom (Cuba), 2012, Pigment print, back-mounted on dibond, wooden frame, plexiglas 3mm anti-UV, 101,6 x 82,55 cm. Edition de 7 + 2 AP. Courtesy of the Artist and Galerie Nathalie Obadia, Paris / Bruxelles.

Juana Rios Rios, "Juana de Cubana", Fortune Teller (Cuba), 2012, Cibachrome, silicone, plexiglass, wood frame, 101,6 x 82,55 cm. Edition of 7 + 2 AP. Courtesy of the Artist and Galerie Nathalie Obadia, Paris / Bruxelles.

OPPOSITE

Zenaida Gomes Jimenes (Cuba), 2012, Cibachrome, plexiglass, original artist's frame 101,6 x 82,55 cm. Edition of 7 + 2 AP. Courtesy of the Artist and Galerie Nathalie Obadia, Paris / Bruxelles.





Picture of Fidel, Artemisa (Cuba), 2012, Pigment print, back-mounted on dibond, wooden frame, plexiglas 3mm anti-UV, 101,6 x 82,55 cm. Edition de 7 + 2 AP. Courtesy of the Artist and Galerie Nathalie Obadia, Paris / Bruxelles.



Green Table Cloth. Playa Duaba, Baracoa (Cuba), 2012. Pigment print, back-mounted on dibond, wooden frame, plexiglas 3mm anti-UV, 101,6 x 82,55 cm. Edition de 7 + 2 AP. Courtesy of the Artist and Galerie Nathalie Obadia, Paris / Bruxelles.



Untitled X-1, X-2, X-3 (Torture), 2015, Pigment print, back-mounted on dibond, wooden frame
Plexiglas 3mm anti-UV, 152,4 x 381 cm. Edition of 3 + 2 AP.
Courtesy of the Artist and Galerie Nathalie Obadia, Paris / Bruxelles.

In truth, Serrano's reflection does not stray far from art history. A crucifix submerged in an amber-tinged medium with an almost crepuscular ray shining upon the suffering Jesus Christ. Without the acknowledgment of the work's title, *Immersion (Piss Christ)* (1987), the spectator continues to be encapsulated within the mysterious consciousness of the aesthetic beauty created by Serrano. Justly intimated by the British philosopher Owen Barfield on the art of poetry, a similar strangeness in Serrano's photographic beauty arouses wonder in those who do not understand. Serrano's larger-than-life photographs are the testament to the artist's pursuit of Beauty, creating art for art's sake.

It is intriguing for us to reflect upon the fact that your work, in general, has always been subjected to a variety of interpretations or even condemnation. Your photographs, however, are not intended to irk your spectator. So why do you think people would want to label your work as provocative?

Serrano: "People react in such a way because they see things that make them feel uncomfortable. After *Piss Christ*, it has always been controversial. They expect that from me. I would like to make pretty pictures but I would also like for them to mean something – not just on flowers, kittens and puppies. People want their beauty with provocation."

Contrary to the Dorian influence of decadent Romanticism, Serrano pursues a centripetal impetus in his work. The executor's silent presence in the photographs allows the spectator to enjoy a greater freedom of interaction with the world of the subject. The titles employed in Serrano's works however, function as a self-referential narrative to the photographs. For example, from his early Mondrian-esque "fake paintings" like *Milk, Blood* (1986) to his using of the names of his subjects in *Residents of New York* (2014) or of the hooded figures in *Torture* (2015). They break the quiet murmurs of the reverie from the images and consequently distance the artist in a playful, coquettish manner like the

character Puck from Shakespeare's *A Midsummer Night's Dream* (1595/96).

William Hogarth identifies that "beauty is seen and confessed by all" (*The Analysis of Beauty*, 1753). In part, Serrano subscribes to the ideal, nonetheless, his canon of beauty proves to be challenging. The idea of beauty has been ruminated over and over by the greatest thinkers of humanity, from Plato and Aristotle to our contemporary, Harold Bloom. Creating since 1983, Serrano's modus operandi becomes apparent. The artist searches for the intrinsic value of Art, to illuminate the beauty within the matter.

Your work has taken you to Cuba, Jerusalem, Brussels, Northern Ireland and many more places. Where will you go next?

Serrano: "The next place I would like to go is the place where I am going to do my next work. It will probably be in Paris in May. It has nothing to do with the homeless nor the immigrants. Someone once asked me to go to Texas to photograph the Mexican immigrants, I might do that. I have something more conceptual for Paris in mind. Actually, next year [2017] during FIAC and Paris Photo, I am going to have a show at the *Petit Palais* in October. The show will include more or less thirty to forty works of mine throughout the museum. Considering the range of my work, there is a big selection of pieces to choose from to decide the pieces they [the *Petit Palais*] will have at the venue. In addition, I am going to do another body of work here [in Paris] in May most likely."

The world holds its breath as the supposed *enfant terrible* divulges this information about his new works in Paris. We are sure to be one step closer to dissecting this curious mastermind with the debut of these works.

P.L.

Fatima, was Imprisoned and Tortured in Sudan (Torture), 2015 Pigment print, back mounted on dibond, wooden frame, 101,6 x 82,55 cm. Edition of 7 + 2 AP. Courtesy of the Artist and Galerie Nathalie Obadia, Paris / Bruxelles.







The Front Row Triennial

In the late 1990's, Mr. and Mrs. Bidwell started collecting photography, their necessity corresponded to the deep love and passion they felt towards picture taking, as both practiced artistic activities during their leisure as hobbies. Later, after they realized their collection was growing bigger, they decided to exhibit it in a museum. Transformer Station opened its doors to the public in 2013 and has since then, shaped the cultural ecosystem in Cleveland, Ohio.

For those unaware of the reigning ecosystem in the city before Transformer Station's arrival, it is of the utmost importance to say that Cleveland wasn't exactly on the cultural radar. The metropolis is best known for its historic decline after the Second World War; by the end of the 1960's, most of its industries had gone offshore contributing to the economical whirlwind that shook the entire "rust belt" region. Cleveland is an example of Renaissance in the United States; at the beginning of the century its industries were revitalized contributing to this rebirth. Mr. Bidwell's museum transformed the area and triggered a major change in Cleveland's landscape, the institution's title almost foretold the boom that transfigured the neighborhood into a vibrating area that attracted real estate investors. The success of the experience led and encouraged the couple to create a larger venue for contemporary art lovers. The new initiative was baptised FRONT International and will be presenting its first edition in 2018. Front's first edition, *An American City*, aspires to reproduce the same ambitious diagram citywide to develop and attract international tourism as well as to propel local creators to the international scene.

Cleveland will thus be a laboratory, a magnifying glass viewing what is unfolding in the country.

Somehow, the project is symptomatic of an art phenomenon spreading all over the world where art acts as a revitaliser of local economies and communities. In addition to this, as Mr. Bidwell stated, Front emulates the scheme of European triennials, for the first time in the United States, a large scale cultural organization will be receiving avid spectators and art lovers alike in an entire community. Cleveland will thus be a laboratory, a magnifying glass viewing what is unfolding in the country. The force of the triennial will partially be owed to the current social and political issues that the United States are facing right now, the general public will be curious to see how this exhibition will stand in the future

with present political events. Even though Cleveland is now a flourishing region it is in places like this, in the American Midwest and its vicinity, that hatred crimes and escalating xenophobia were incubated in the first place. Front International can act as a healer by reuniting public and private investment in a crucial historical moment.

The triennial, *An American City*, will be welcoming 50 artists to create new artworks that will be displayed in participating venues such as Akron Art Museum, Allen Memorial Art Museum at Oberlin College, Cleveland Institute of Art, the Sculpture Center, Transformer Station, Museum of Contemporary art in Cleveland and more. Front is undertaking the mission of reuniting public and private art institutions, an almost impossible operation anywhere else in the world. With a 5-million-dollar budget, Front International's ambition is to create a citywide art experience where, according to Mr. Bidwell, most of the budget will be for educational purposes and will be given to artists to create new art. The project highly values research and artistic development, it doesn't copy art fair programs but proposes a specific context for artists to forge new thinking. M.E.

MOCA Cleveland - © Dean Kaufman

Ann Hamilton, *Oneveryone*, 2014, installation photograph. Promised gift to the Akron Art Museum. Collection of Fred and Laura Ruth Bidwell. Courtesy of Transformer Station, Cleveland, OH.

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LEVIER DE CROISSANCE
OU INVESTISSEMENT?

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L'ART CONTEMPORAIN
POUR COMMUNIQUER

KARL LAGASSE

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