

## Marina Abramovic

*Spirit House: Luminosity, Dissolution, and Insomnia*

3 videos, projections, installation items

1997



Marina Abramovic, born in 1946 in Belgrade, Yugoslavia, is without question one of the seminal artists of our time. Since the beginning of her career in Yugoslavia during the early 1970s where she attended the Academy of Fine Arts in Belgrade, Abramovic has pioneered the use of performance as a visual art form. The body has always been both her subject and medium. Exploring the physical and mental limits of her being, she has withstood pain, exhaustion, and danger in the quest for emotional and spiritual transformation. Abramovic's concern is with creating works that ritualize the simple actions of everyday life like lying, sitting, dreaming, and thinking; in effect the manifestation of a unique mental state. As a vital member of the generation of pioneering performance artists that includes Bruce Nauman, Vito Acconci, and Chris Burden, Abramovic created some of the most memorable early performance pieces and is the only one still making important durational works.

The installation 'Spirit House' initially included five parts, 'Dissolution', 'Insomnia', 'Luminosity', 'Dozing Consciousness' and 'Lost Souls', but now exclusively contains the first three videos, whereas the other two are part of Abramovic's 'Portrait Gallery'. In its extended version, 'Spirit House' was first installed in a former municipal slaughterhouse in Portugal in 1997. Here, the separate parts of the installation developed a strong relation with the actual exhibition site. Being quite reminiscent of earlier works by Abramovic, 'Dissolution' shows the artist whipping herself with a lash until her back turns red and her body starts to tremble. In the slaughterhouse, 'Dissolution' was projected on a wall stained with blood. In 'Insomnia', Abramovic dances to the sound of Arabian tango music in a black dress, casting shadows against the white wall. In the original installation, the tango piece played in the room where the cattle would spend their last night awaiting the morning slaughter.

Currently exhibited together with 'Luminosity', which shows Abramovic naked on a bicycle seat attached to a steel construction, casting shadows against a white wall, 'Dissolution' and 'Insomnia' refer to various themes recurring in Abramovic's work, from trauma and cultural memory to the idea of putting the stamina of the body to the test in order to reach a higher state of consciousness. In this context, the overarching title 'Spirit House' refers to the inextricable unity of body and mind.

From March 14 to May 31, 2010, the Museum of Modern Art held a major retrospective of Abramovic's work, the biggest exhibition of performance art in MoMA's history. During the run of the exhibition, Abramovic performed "The Artist is Present," a 736-hour and 30-minute static, silent piece, in which she sat immobile in the museum's atrium while spectators were invited to take turns sitting opposite her.

## Stephan Balleux

*Erection*

Oil on canvas  
118 x 79 inches  
2008

Born in 1974, in Brussels, Belgium, Stephan Balleux lives and works in Brussels. "In my work, I go through multiple stages before the final object, usually involving photography, virtual images, compositing and virtual collage. And what results appears as painting, drawing, watercolor, video, sculpture. It's a practice that has its foundations in my desire to go beyond a pictorial practice, with a sole interest in painting.



My influences are visible from start to finish, and rather than speaking of influence I would speak of culture. That doesn't stop at contemporary culture: I'm very keen on art history, and that history still goes along with me. I feel invested with painting in the larger sense, and my real heroes died several centuries ago. Likewise, with respect to painting, I feel relations stretching over the centuries and I compare myself with them, it's even one of the things that drives me. I don't paint to be able to talk about something outside of painting; I use whatever comes within my reach to it to knead it around.

I think that digital is more a tool than an end in itself. I don't work on the digital, I use it in a natural way: all the tools are there and ask to be blended. I think I'm part of the first generation born with the computer, with computer games, the first design programs, and 3D. My generation is still a hybrid generation, between the analogue and the digital.

I use black and white images because strangely enough, black and white proves to generate more questions about reality than color. Black and white photography and film are also part of the History of image. Black and white are the colors of the past and of History."

Balleux has exhibited widely throughout Europe and is represented by the Think 21 Gallery in Brussels and the Sherin Najjar gallery, in Berlin, Germany.

## Phyllida Barlow

*Untitled: Crushed Boxes*

Polystyrene, cement, scrim, paint & varnish

Approx. 88 x 109 x 109 inches each

2012



Phyllida Barlow was born in Newcastle upon Tyne, England, in 1944. She studied at Chelsea College of Art, London, England, from 1960 – 1963; and at the Slade School of Fine Art, London, England, from 1963 – 1966. Barlow has shown continuously in England since the 1960s, and internationally since 2003. She has taught art for 40 years at London's Slade School of Fine Art, with some of her students, such as Rachel Whiteread, Douglas Gordon, and Tacita Dean, achieving eminence. Her work's purposefully shoddy esthetic and its combination of hand-wrought and prefabricated materials anticipated a current vogue in sculpture. Barlow, however, has been practicing her own brand of guerrilla anti-formalism since well before many of her younger contemporaries drew their first breaths.

She also took on a broader and more experimental approach to the materials she manipulates. Her works consist of disparate substances such as concrete, felt, wooden pallets, polystyrene, and fabric, often within the same work. These materials are a reflection of the urban environment in which she works and are often sourced directly from the streets. Barlow's sculpture takes on an ephemeral, contingent quality as works assembled on site will often be broken down after an exhibition and recycled into future work.

Since the beginning of her career, her sculptures have been appreciated for their playful formalism and the relationship they have to the built environment—often inspired by objects that direct or impede our movement through space. Barriers, scaffolding, and security fences are reinterpreted into rough-hewn constructions with exuberantly painted surfaces. Assembling her sculptures quickly and intuitively, they become distant memories of objects rather than faithful reconstructions. This two-part piece resembling large cardboard boxes squashing what look like big pillows suggests a deflation of mighty industrialism.

Following a show at the popular London art gallery Serpentine in 2010, she was taken on by Hauser & Wirth, a major international gallery. Now she is in demand as never before. She has had recent major museum exhibitions in America: at the Des Moines Art Center in Iowa, the Norton Museum in Palm Beach, Florida and the Carnegie in Pittsburgh. And she has been awarded the Tate Britain Commission for 2014 to develop a new work in response to the Tate Collection.

## Rafal Bujnowski

*Lamp Black, Tondo (1)*  
Oil on canvas  
59 inches diameter  
2007



Rafal Bujnowski, born in 1974 in Wadowice, Poland, studied at the Technical University and the Academy of Fine Art in Krakow, Poland. From 1998 to 2001 he ran the Open Gallery in Krakow in collaboration with the artist group "Ladnie" of which he is a founding member.

All the paintings in this series were made by applying a glossy 'lamp black' paint – a recurring material in Bujnowski's work – to the canvas in thick layers with wide brush strokes. The production process for these works is less artistic and more industrial, not unlike the manufacturing of vinyl records, which the texture of these paintings strongly resembles. It is only once the light hits the modulated surface of the painting that the rough product truly becomes the work that the artist intended. In the sense that the essence of paintings produced in this way is determined by the space around them, they share something with Minimalist sculpture.

His works always presuppose an active viewer who is, in this case, reflected in the surface of the 'lamp black' paintings. By shifting his role as an artist from a distant creator to a facilitator of experience, Bujnowski manages to make work that surpasses the customarily passive role occupied by contemporary painting.

Bujnowski lives and works in Graboszyce, Poland. He participated in interational group exhibitions at the Kunsthalle Wien, the Forum Kunst & Architektur, Essen, Centre for Contemporary Art, Warsaw, the Contemporary Art Centre, Vilnius, and the Estonian Art Museum, Tallin. He presented solo exhibitions at the Polish Institute, Paris, Art in General, New York, Raster, Warsaw, Ibid Projects, London, as well as the Goethe Institut, Krakow. He had a restrospective "Malen" at the Bunkier Sztuki, Warshaw as well as at the Düsseldorf Kunstverein für die Rheinlande und Westfalen, Germany, in 2005.

## Jonas Burgert

Hell Schläqt (Hell Speaks)

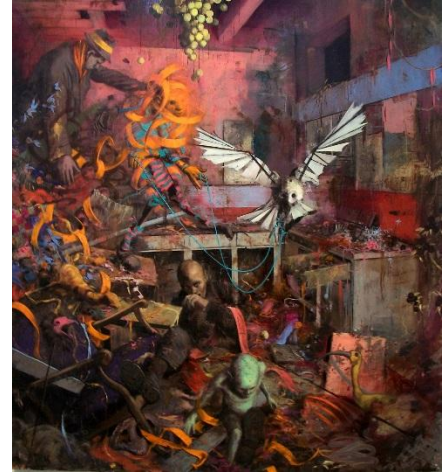
Oil on canvas

94 ½ x 87 inches

2013

Jonas Burgert was born in 1969 in Berlin, Germany, where he lives and works.

Oversized canvases are crowded with fantastical figures of different proportions. Some are gigantic, others are as small as infants. There are monkeys and zebras, skeletons and harlequins, Amazons, children, sometimes the painter himself. The supernumerary play a gruesome game: walls disintegrate and floors open where Burgert reveals heaps of bodies or glowing liquid, people wear masks and costumes, war-like paint decorates some of the faces. And what is a carcass and what is alive if often unclear. An inexplicable darkness looms everywhere amidst Burgert's work.



According to Burgert, humanity's desire to find meaning in existence beyond physicality creates an enormous need for an overarching narrative that invests a purpose: "In our mind, we create existences as heroes, gods or clowns. They lead unbearably loud, malicious, cynical, witty and passionate lives, in wonderfully strange or terrible places. In my art, I merely try to paint the scene of this ongoing process of debate and negotiation, with all its peculiarities."

References to Renaissance painting and Flemish masters like Hieronymus Bosch are apparent in Burgert's work; Freud's psychoanalytical theories come alive with imagery that recalls 20th century surrealism. And yet, contemporary pop culture is equally present: from works by Mike Kelly to movies by David Lynch, comic strips and the absurd logic of science fiction: the timeless uncanny dictates Burgert's paintings.

"(To paint) is extremely intimate," Burgert confesses. It is as if "you present your soul on a tray." It is this honesty and intimacy, which one can find in Burgert's works, which validates his explanation that he paints the ultimate human narrative.

Jonas Burgert graduated from the Academy of Fine Arts, Berlin, in 1996 and consecutively studied for a post graduate title (Meisterschueler) under Professor Dieter Hacker in Berlin. Burgert's work has been on view in solo exhibitions around the world, including: Jonas Burgert: Schutt Und Futter, Kestnergesellschaft, Hanover (2013); Jonas Burgert: Enigmatic Narrative, Victoria H. Myhren Gallery, University of Denver (2008); Jonas Burgert, Arndt & Partner, Berlin (2008); Jonas Burgert: Hitting every head, Haunch of Venison, London (2009); Jonas Burgert: Lebendversuch, Kunsthalle Tübingen (2010-2011) and Jonas Burgert: Lebendversuch, Kunsthalle Krems (2011).

## Dan Christensen

*Sagaponto*  
Acrylic on canvas  
100 x 76 inches  
1973



Christensen was born in Cozad, NE, and studied at the Kansas City Art Institute, where he received a BA in Fine Art. After moving to New York City in the 1960s, he continued to experiment with his work and was part of the Abstract movement. The artist died in 2007 in Springs, NY.

In 1966, he hosted his first exhibition. He married Elaine Grove, and the two had three children. His work as a studio assistant with Jules Olitski and Ken Noland in the 1970s helped shape his career by allowing him to witness artists working with new forms of media. The artist initially worked in the Minimalist style, but he later expressed his freedom with Abstract work.

Christensen often used squeegees, paint guns, and other unusual items to create his work. Most of his work featured acrylic or oil paints on canvas, and featured Abstract shapes and designs in bright colors. He frequently used loops and rectangles in his art because he preferred the layered look. One of his more famous works is *Serpens*, which he created in 1968. The piece features loops and swirls of different colors on a bright red background. The 1984 piece *Bourbon Street* also highlights his unusual painting style. The artist added blue swirls to a plain white canvas and finished the piece with a bright splash of yellow, added with a squeegee. Some of his later work was in the Contemporary style, including *Midnight with Miro*, from 1985.

Christensen garnered several awards over the course of his career. He won the Guggenheim Fellowship Theodora Award and the National Endowment Grant. Shortly before his death, he witnessed a retrospective on his work at the Spanierman Gallery. Following his death, several galleries, including the Spanierman Gallery, the Sheldon Museum of Art, and the Kemper Museum of Contemporary Art, exhibited shows devoted to the artist. The Fine Arts Museum, Museum of Modern Art, Whitney Museum of American Art, and Meredith Long Gallery currently exhibit his work.

## David Drebin

*Girl in Orange Dress*

Digital C print

60 x 84 inches

2009



David Drebin (Canadian, b.1970) is a photographer known for combining voyeuristic and psychological viewpoints in his work. He offers the viewer dramatic insight into the emotions and experiences of his subjects, exploring the tensions between humor, sex, and melancholy.

After graduating from Parsons School of Design in New York City in 1996, David Drebin made a name for himself as an internationally renowned photographer, creating images of movie stars, athletes, and other entertainers. He was subsequently commissioned for countless high-profile advertising campaigns around the world.

Drebin's first comprehensive illustrated book, *Love and Other Stories*, was published in 2007, and signaled his transformation from commercial photographer to art photographer.

Drebin's photographs are dramatic, and, above all, cinematic. In a unique and opulent way, Drebin stages "femme fatales" against the backdrops of cities such as Hong Kong, New York, and Paris. With their impressive skyscrapers, the cities provide the viewer with a nearly infinite surface for the imagination. Drebin lives and works in New York City.

## Martin Eder

*Les Nus # 0297*  
C print, 1/3  
94 x 63 inches  
2006



Populated by naked young women and saccharine fluffy pets, Eder's semi-surrealistic paintings exude an engaging perversity. His scenarios have a nightmarish feeling and explore the uneasy relationship between fantasy and reality.

Rendered in muted tones, the photo conveys an ominous feeling and encroaching danger. Eder paints the twin emotions of fear and desire that reach out to the viewer. The loaded sexuality of the girls in his paintings and the feeling of exploitation these inspire, come coupled with the dexterity of their capture. Eder's surfaces are complicated and compelling.

Eder positions his persona at the center of the narratives. Brought up in Catholic Bavaria, he has spoken of a 'fundamentalist form of dedication' that drives the dark symbolism and fervor of his works. His women are painted in styles that variously recall Botticelli, Cranach, Renoir and Manet. Their hairstyles, preened and made-up faces and soft-core poses parade a very contemporary attitude; their hallucinatory and claustrophobic predicaments are akin to those of the films of David Lynch. Eder's work comments on the current health of society and of art, their fetishistic imaginary worlds reflecting the writings of Marx and Freud on the painted canvas. 'I'm deliberately exposing myself to criticism that it is exploitation,' the artist explains. 'But on the other hand, isn't arousal, if it's present at all, a rebellion against death?'

Martin Eder was born in 1968 in Augsburg, Germany, and lives and works in Berlin. Recent solo exhibitions include 'Der dunkle Grund', at Staatliche Kunstsammlungen Dresden Galerie Neue Meister, Dresden (2009); Mönchehaus Museum für Moderne Kunst, Goslar (2008); 'Fotografie: Die Armen' at Kunsthalle Mannheim, Mannheim, and Gemeentemuseum, The Haag (both 2008); and Galerie Eigen + Art, Leipzig.



## Bryan El Castillo

### *Untitled Self Portrait*

Oil and mixed media on canvas

60 x 48 inches

2007

Bryan El Castillo is based in New York City and San Francisco, and represented exclusively by Westwood Gallery, New York. El Castillo deconstructs and reconstructs layers of photographs and painting to create a fractured and emotionally charged image. Through a technique of collaging photographs on canvas and over painting, the artist focuses on the individual and the search for identity in an egocentric culture.



His new series contemplates the effect of television and film on the viewer's psyche. Our daily barrage of media images infiltrates the perception of one's own identity, as shown through Castillo's self-portraits and symbolic compositions. Self-identity through media reference can develop into individual references. Bryan's work utilizes such references from film, television, painting and print media, sometimes projecting a film noir view. Iconic individuals such as Marilyn Monroe are the focus in several paintings, whereby the artist incorporates a personal intimacy between himself and the actress, to emphasize the extent to which our current image represents a fusion between personal aspects and the tireless barrage of visuals targeted at the individual.

In one painting a television set shows an image of him in a fetal position; in another painting, he stands lifeless with various wires wrapped around his body, yet one cannot see where the strands of wires lead. El Castillo lives and works in New York City. Since his debut exhibition in 2007, "Defragmented Reality", at Westwood Gallery, NYC, his work has been exhibited in Art Miami, The Los Angeles Art Show, Art Chicago, and the Los Angeles Art Show.

## Robert Fekete

*We have the Same Feelings*  
 Oil on canvas  
 86 ½ x 78 ½ inches  
 2010



Robert Fekete was born in 1987, in Romania. He belongs to the new generation of young artists in the remarkable artistic hub of Cluj Napoca, in Romania.

Due to time spent in Rome, Fekete continues to investigate classic painting, and how it relates to the possibility of finding new insights in composition.

In his most recent work Fekete is concerned with what he calls a “fake romanticism.” His interest developed from Caspar David Friedrich's *Wanderer Above the Sea of Fog* (1818). Friedrich had a habit of placing his protagonists in the midst of breathtaking landscapes. There was a suggestion that through being confronted by beauty and the overwhelming power of nature, the lives or mind of the subject would somehow be improved. In contrast, Fekete developed the practice of placing his subjects in front of fake landscapes. They look into and across wall-paper or paintings. They are masters of their terrain but this land is not real.

Fekete's painting is about the relationship between man and the space in which he resides. His characters are not comfortable in the interior they are in, they seem to be missing something, whether it be nature, or desire; they seem alienated. The character clad in winter clothes in *The Distance* gazes at a piece of large wallpaper as if trying to enter a picture.

Fekete is also strongly influenced by Edvard Munch's “Anxiety” series, where he finds a permanent dialogue between the characters in the foreground and the characters in the background. His focus is an investigation of the distance between people and nature; between people and certain situations; the distance between desire and possibility.

Fekete has exhibited at the Prague Biennale 5, Rumänische KünstlerInnen, Bad Industry, and Mihai Nicodim Gallery, Los Angeles. He had a solo show at The Conduits Gallery in Milan, Italy. In January 2014 he will have another solo exhibition at the MAC Birmingham, in England.

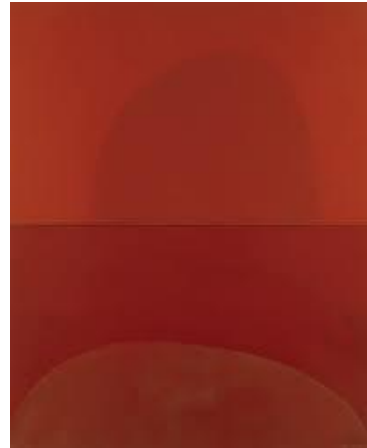
## Suzan Frecon

*Soforouge*

Oil on linen

108 x 87 ¼ x 1½ inches

2009



Suzan Frecon was born in Mexico, Pennsylvania, in 1941. Following a degree in Fine Arts at Pennsylvania State University in 1963, she spent three years at the École nationale supérieure des Beaux-Arts in Paris.

Frecon is an abstract painter who works with line and geometric shape using fluid, monochrome washes. She is critically acclaimed for her sensitive arrangement of color, form, and texture and for the philosophical resonance of her art. Her works are composed with subtle, interacting arrangements of color - usually earth toned - and which are applied with meticulous attention to the physical qualities of paint.

Pictorial associations are never intentional, and Frecon refuses to imbue her paintings with symbolic undertones. Her almost tactile use of color heightens the visual experience of her work, and depending on the light source and viewing angle, different perceptions emerge. Her forms change from positive to negative, and colors and surfaces vary in terms of density and reflexivity. Color assumes a physical property and almost appears material; as the artist has stated, "The reality and the spiritual of my paintings are the same."

Frecon has exhibited widely in the United States and internationally. In 2008, her work was the subject of a major solo exhibition, *form, color, illumination: Suzan Frecon painting*, at The Menil Collection in Houston, Texas, which traveled to the Kunstmuseum Bern in Switzerland. She has participated in a number of recent group exhibitions, including the Berkeley Art Museum and Pacific Film Archive, California (2011 and 2009); Boston University Art Gallery (2010); and the 2010 Whitney Biennial.

Works by the artist are represented in the permanent collections of prominent institutions, including the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Kunstmuseum Bern, Switzerland; The Menil Collection, Houston, Texas; The Museum of Fine Arts, Boston; The Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; and the Whitney Museum of American Art, New York. She lives and works in New York.

## Gilbert and George

*Heterodoxy*

30 panels, photos mounted in glass

125 x 178 inches

2005



Gilbert Prousch (born in San Martino, Italy, 1943) and George Passmore (born in Devon, England, 1942), known as Gilbert & George, have worked almost exclusively as a pair throughout their careers.

The pair are perhaps best known for their large scale photo-montages, such as *Cosmological Pictures* (1993), frequently tinted in extremely bright colors, backlit, and overlaid with black grids so as to resemble stained glass windows. Gilbert & George themselves often feature in these works, along with flowers and youths, their friends, and echoes of Christian symbolism. The early works in this style were in black and white, with red and yellow touches in later series. Later these works moved to use a range of bold colors.

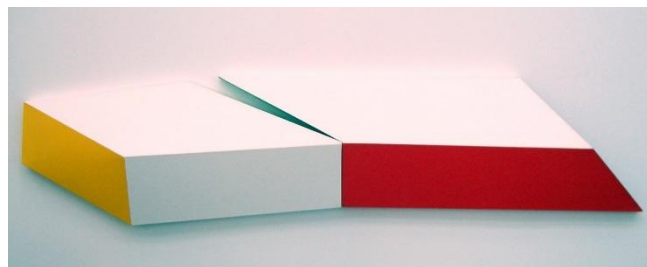
One of their earliest works, *The Singing Sculpture* (1969-1970), was a performance piece first presented at the Nigel Greenwood Gallery. Gilbert & George dressed in formal business suits, now a virtual trademark of theirs, and covered their heads and faces in metallic make-up; perched on a table, they sang and danced to a recording of Flanagan and Allen's "Underneath the Arches."

The pair has described themselves as "living sculptures," and they consider all aspects of everyday life to be opportunities for artistic expression. Many of their works have garnered attention not only for their vivid style, but also for their controversial subject matter, exploring themes such as sexuality, AIDS, violence, terrorism, and death. Many works also depict the artists themselves, and motifs found in London's East End.

Gilbert & George's extensive exhibition history includes recent solo exhibitions at the Serpentine Gallery (2002); a 2007 retrospective at the Tate Modern, which traveled to the Haus der Kunst, Munich (2007), Castello di Rivoli, Turin (2008), DeYoung Fine Arts Museum, San Francisco (2008), Milwaukee Art Museum (2008), and Brooklyn Museum of Art (2008); the Kroller-Muller Museum; The Netherlands (2010); and the Laznia Centre for Contemporary Art, Poland (2011), among others. In 2005, Gilbert & George represented Great Britain at the 51st Venice Biennale. The artists live and work in London, England.

## Charles Hinman

Castor and Pollux  
Acrylic on canvas  
36 x 151 x 10 ½ inches  
1968



Charles Hinman was born in Syracuse, New York, in 1932, and currently lives and works in New York City. Hinman has had a long and pioneering career in the arts. In a recent review, a writer for The Brooklyn Rail praised Hinman's "inexorable commitment to a single idea." Indeed for decades, he's defined his singular practice with his stretched and shaped canvases. Using a palette of densely applied, matte color, Hinman paints angular, three-dimensional shaped canvases, creating areas of dynamic contrast. Jutting out from the walls, the works form multitudinous shadows, which change dramatically depending on where the light hits them.

Hinman began his career as an artist in 1964, and soon was showing at Sidney Janis Gallery and later at the Richard Feigen Gallery, both in New York City. In 1965, he was included in the historic Young America exhibition at the Whitney Museum. Also in 1965, Hinman's work was featured in the seminal exhibition Shape and Structure, alongside Carl Andre, Robert Morris, Donald Judd, and others. Writing for Art in America, Lilly Wei observed that "with Hinman, what you see might be what you see, but it will be more than what you see at first. He requires time from his viewers...you should give it to him; it will be time well spent."

Hinman earned a Bachelor of Fine Arts from Syracuse University in 1955. He studied at the Art Students League from 1955 to 1966, then served in the United States Army from 1956 to 1958. Hinman taught painting and engineering drawing at Staten Island Academy, New York from 1960 to 1962, and at Woodmere Academy from 1962 to 1964. Among his numerous distinctions, Hinman is a four-time recipient of the Pollock-Krasner Foundation Grant, and a 2012 recipient of the Guggenheim Fellowship. His work is included in public and private collections of national and international stature, including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Los Angeles County Museum of Art, Los Angeles; the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Albright Knox Art Gallery in Buffalo, New York; the Museum of Modern Art, Nagoaka, Japan; the Tel Aviv Museum, Tel Aviv, Israel, and many more.

## Lisa Hoke

*Leveé*

Cast iron, wire, and steel rod

121 x 56 x 56 inches

1987

Born Virginia, 1952, lives New York, NY. Lisa Hoke has a BFA from Virginia Commonwealth University and a BA from the University of North Carolina at Greensboro.



The Whitney Museum wrote: Hoke's organic and technological forms are precarious in more sense than one. Works such as *Levee* (1987) are carefully but dangerously balanced. The latter consists of a large metal hoop anchored fast to the wall by the pressure of a gourdlike element. The dramatic gestural qualities of the wire and the restrained linearity of *Levee* suggests drawings in space. The delicate tension between their two- and three- dimensionality is as crucial as the weights that keep them suspended. Each work also has abstract qualities that are offset by referential elements. *Levee*, in its precarious balance, recalls the artist's childhood as the daughter of a navy test pilot. The fleshy, waggish vegetable, an archetypical, organic form, compensates for the severe geometric linearity and impersonality of the wire and hoop. In such work, the anecdotal is balanced with the universal, the severe with the humorous.

Hoke said: "Structurally, everything's balanced. These pieces began as a response to the weight of the form. I had accompanied a friend to an iron foundry. I myself had no intention of ever working with iron. But I was so struck by the smell of the metal, the scale of the place and the grey color. It lurched me back to being a child, on an aircraft carrier with my father in the hangar. It was the life I'd grown up in, with a navy pilot father. Days later I took a coconut out to the foundry to be cast. I got the cast home and decided to suspend it...every day, when we were in school, my father would be up in the air..."

Hoke's work has been featured in more than 20 one-person exhibitions and numerous group shows. She is the recipient of the prestigious Edwin Austin Abbey Fellowship and The Joan Mitchell Foundation grant, and her work has been reviewed in countless international newspapers and art magazines. Her work is in the permanent collections of the Whitney Museum of American Art in New York City, the New York Public Library, the Johnson Museum of Art at Cornell University, the New Orleans Museum of Art, and the Orlando Museum of Art. Recent solo exhibitions include Brattleboro Museum and Art Center in Brattleboro, VT, Elizabeth Harris Gallery in New York, New Britain Museum of American Art in New Britain, CT, and Rice University Art Gallery in Houston, TX.

## Matt Keegan

*Alphabet Soup (#2)*

Silkscreen on linen

60 x 53 ½ inches

2012



Matt Keegan was born in 1976, in Manhasset, NY. He lives and Works in New York, NY.

Education: MFA, Columbia University, New York, NY Skowhegan School of Painting and Sculpture. BFA, Carnegie Mellon University, Pittsburgh, PA Carnegie Mellon University, Pittsburgh, PA, at Auckland Institute of Technology, New Zealand.

Matt Keegan is a conceptual artist known for his enigmatic combinations of design, photography, text, printmaking, and sculpture. Using stenciling and printmaking techniques, Keegan isolates idiomatic phrases—for instance, "it goes without saying"← or "picture perfect"←—and transforms them into art objects, calling attention to the materiality of language and its open-ended possibilities. An ardent archivist and amateur social historian, Keegan is fascinated by the dynamics of social spaces, especially cities.

In addition to solo shows at several galleries, Keegan's work has been exhibited in notable group exhibitions internationally, including *Short Stories* at Sculpture Center (2011), *The Anxiety of Photography* at the Aspen Art Museum (2011), *Haunted: Contemporary Photography/Video/Performance* at the Guggenheim Museum Bilbao (2010), and *The Generational: Younger than Jesus* at the New Museum (2009).

## Justen Ladda

*Someone with a Remote in a Mirror*

Acrylic vinyl on luan, particleboard,

television and table

71 x 106 x 31 ½ inches

1982



Justen Ladda was born in 1953, in Buettgen, Germany. He works in painting, sculpture, installation, photography, and public art. He has lived in New York City since 1978. Throughout the 1980s he exhibited work at New York City locations including ABC No Rio, Artists Space, Extra Place, P.S. 37, the Museum of Modern Art, the New Museum, and Willard Gallery. From 1986 to 1991 he created a permanent public project at P.S. 7 in the Bronx, designing the color scheme of the interior and executing four mosaics and two sculptures, for which he won the 1992 Art Commission Award for Excellence in Design.

Ladda has an amazing eye for perspective and distortion. Since the 1980s, he has combined painting with sculpture to produce flat installations that, from a distance, appear three-dimensional. With precision and a vivid imagination, he has developed many different scenes in which the viewer's perspectives are addressed and played with.

Before creating a piece, the artist visualizes the final work in his mind, paying close attention to the very small details. He works in assorted mediums to create his optical illusions, using everything from pigmented shellac and vinyl paints to fluorescent acrylic and plywood. By mastering angles and paying close attention to very tiny details, the artist is able to master all kinds of visual tricks.



## Giles Lyon

*Blue Maelstrom*  
Acrylic on canvas  
85 x 90 inches  
2008



Giles Lyon was born in 1967, in New York City, and lives and works in Long Island City, NY. In 1989 he earned a BFA from the Rhode Island School of Design, Providence, RI. He attended the European Honors Program, in Rome, Italy, the Rochester Institute of Technology, in Rochester, NY, and the School of Visual Arts, in New York, NY.

Giles Lyon's comic book abstractions are simultaneously microscopic and macrocosmic. Mixing automatist spills, domestic detritus, and carefully outlined biomorphs, Lyon creates funhouse explosions that reference pop culture and art history as well as biological cycles and intergalactic nebula.

Lyon's work explores themes of interconnectivity and imminent ecological collapse. Informed by the sensibility of ancient cave painting, in which images seem to emerge out of the working surface itself, he creates a richly textured, watery stained ground on raw canvas—a visually dynamic stand-in for a cave wall. From this atmospheric surface, Lyon teases out intricate imagery that evokes inter-dependence and suggests mass extinction: gnashing teeth, human and animal skulls, and bodies melting into one another. In another layer of his work, the combination of stain and figuration references nature's powerful redemptive energy.

Seen from across the room, the paintings are joyous, celebratory, and abstract but suggestive of a cosmic scale, and unnaturally saturated with color. The stains echo dynamic natural and unnatural forces that are at once terrifying and beautiful, such as floods and oil spills. Up close, figuration becomes apparent, suggesting animalistic impulses, rapacious consumerism, and insatiable hunger.

Lyon has exhibited his work widely since the 1980s, in New York, the United States, and Europe.

## Haroon Mirza

### *Screen Heist*

Monitor, tabletop, speaker cable, amp,

DVD/AV player, LEDs

Dimensions variable

2012



Haroon Mirza was born in London in 1977. He studied Design Critical Theory and Practice at Goldsmiths College and Fine Art at Chelsea College of Art and Design. He currently lives and works in London and Sheffield, UK.

Mirza's work is distinguished by its improvised use of outmoded audiovisual technologies. Turntables, speaker cabinets, monitors, and more contemporary electronic equipment are rewired and integrated into objects that recall antiquated technologies, and work together to create new visual and auditory landscapes. More recently, Mirza has expanded his work to take on entire architectural environments. Strands of LED lights, fragments of video, and amplified electricity are programmed to disrupt and destabilize the exhibition space. Mirza often incorporates references to or even works by other artists into his installations and his pieces extend beyond formal experimentation to consider the social, historical, and political conditions in which his compositions are sited.

Haroon Mirza was winner of the Northern Art Prize 2010 and won the Silver Lion for promising young artist at the 54th Venice Biennale in 2011. Mirza uses simple industrial materials to radically transform the perceptual experience of architectural space. Over the past ten years, Mirza has deployed a range of analog and digital devices to create dynamic compositions of sound and light. His performances, kinetic sculptures, and immersive installations have made him a celebrated young international artist.

Mirza has presented exhibitions and performances at venues including Chisenhale Gallery, London, the Camden Arts Centre, London, and Spike Island, Bristol. His work has been included in a number of group exhibitions internationally including the British Art Show 7 (2010) and Performa 11.

## Yigal Ozeri

*Priscilla in Vines*

Oil on canvas

72 x 72 inches

2009



Yigal Ozeri was born in 1958, in Israel. He lives and works in New York City.

Ozeri said, "Something like six years ago when I first decided I wanted to work with models, I put something on craigslist. Girls showed up who'd posed for magazines, and they looked like something out of Penthouse. There was no one that interested me. But by chance I'd also advertised for a man with long hair. This guy showed up, a very interesting guy, and in conversation he said, "I have a girlfriend, but the problem is that she lives in the forest in Maine." The next week we went and we met this girl – her name is Priscilla – in Maine. So that's how it started.

Priscilla is a person who lives in nature, and all her food comes from nature. I didn't believe that they still existed, but there are people who live like that. A new generation who live like the hippies did in the sixties and seventies. For me this is a way to see that life again, to live that life again. So I was looking for that kind of person, that kind of girl. They have no home; they're not thinking about money, they're not thinking about what they're going to do tomorrow. And I found Priscilla."

The artist has ten painting assistants, and another five working on the video and photography. Ozeri says, "It's a whole crew. They're assistants who work like they did in the renaissance. Van Eyck, or Velasquez, or Leonardo, or Rubens, they all worked with assistants. They were directors. I believe in that. Go to the Metropolitan Museum. The best piece there is that van Eyck where he used twenty-five assistants. And it's the best piece there because every one of them gave their best."

Yigal Ozeri was born in Israel and has lived and worked in New York for the past twenty years. He has been exhibiting with Mike Weiss Gallery since 2003 and has shown extensively around the world. His work is included in a number of prominent permanent collections including the Albertina Museum in Vienna, Austria, The Museum of Contemporary Art, San Diego, CA; the Haifa Museum of Art, Israel; the McNay Art Museum in San Antonio, Texas; the Tel Aviv Museum of Art; and the Whitney Museum of American Art, New York, NY among others.

## Adam Pendleton

*Towards Democracy (Grey)*

Silkscreen on linen

75 ½ x 43 ½ inches

2007

Adam Pendleton was born in 1984, in Richmond, Virginia. He lives and works in New York City and upstate New York.

Pendleton has become known for his “Black Dada” paintings, which each contain a partial view, usually a corner, of a starkly rectilinear three-dimensional object, accompanied by a letter or two. The letters, which all derive from the phrase “Black Dada,” something that becomes more apparent when the paintings are arranged in large grids, usually suggest a word—for instance, “D A” or “L C K”—but never spell it out completely.



Pendleton took the name Black Dada from the poem “Black Dada Nihilismus,” the 1964 poem by Leroi Jones, written just before he changed his name to Amiri Baraka and became a black nationalist. Like its use in that poem, Black Dada has no set definition for Pendleton, which is part of the point.

Moving fluidly between painting, publishing, photographic collage, video, and performance, Pendleton creates structures that engage with language on a literal and figurative level to yield new, radical meanings. Using appropriated images and text; he contextualizes history to establish alternative interpretations of the present and a future dynamic where new historical narratives and meanings can exist.

Adam Pendleton was recently featured in the Palais de Tokyo's La Triennale (2012), where his video installation BAND was presented. He has been included in major exhibitions worldwide including Ecstatic Alphabets/Heaps of Language, MoMA, New York (2012); Greater New York, MoMA PS1, New York (2010); The Generational: Younger Than Jesus, New Museum, New York (2010); Manifesta 7, among others. His first solo museum exhibition will be presented at the Contemporary Art Museum, St. Louis in 2014.

## Jon Pylypchuk

*I Thought They Were My Children*

Mixed media on panel

96 x 144 inches

2000



Born in Winnipeg in 1972, Pylypchuk studied at the University of Manitoba School of Art, where he co-founded the collective known as the Royal Art Lodge in 1996 with fellow artists Michael Dumontier, Marcel Dzama, Neil Farber, Drue Langlois and Adrian Williams. Two years later, he moved to Los Angeles, where he is currently based.

Pylypchuk's work evolves from the realm of the pathetic. His drawings and sculptures bring to life a make-believe world populated by abused cuddly creatures, where emotional frailty and menace are worn on every shirt sleeve and pet tag. Mirroring the naked state of the human condition, Pylypchuk's tragicomic figures are both loveable and loathsome, recreating instances of pitiful irony that ring all too true.

Pylypchuk creates his characteristic drawings and collages and has also translated them into sculptures. In those works, his recurring characters take on life-size proportions and express their innermost feelings of lust, guilt, and shame in an even more immediate fashion. Working with simple, found or bought materials (fake fur, wood, fabric, sheet metal, beer cans, electric lightbulbs, polyurethane foam, etc.), Pylypchuk reinterprets the collage and bricolage practices derived from Art Brut.

Within a few years, he captured international attention and now exhibits in New York, Düsseldorf, London, Los Angeles, Paris, San Francisco, Tokyo and Cleveland, among other places. His works are found in the collections of such prestigious institutions as the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; and the Whitney Museum, New York.

## Jordan Rathus

*Based On, If Any*  
Video  
2013



Jordan Rathus presents a live, multimedia musical performance, featuring long time collaborators Nick Paparone, and Bill Santen. And spotlighting the world debut of the band "Tiny Rothko" (Rathus with Andrew Adolphus).

Rathus' "mini-retrospective" installation will include multiple moving image works, whose theme will center on the creation of on-camera personas and unique interpretations of specific film and television tropes.

One of Rathus' newest video pieces is titled *Based On, If Any*. The title is derived from the prompt in screenwriting software programs that asks the writer to type in the title, and then the next prompt reads: 'Based on, if any.' Here it is suggested that the screenwriter pay homage to the source material for the screenplay.

In continuing her trajectory of challenging familiar formats of moving images used in reality television, narrative film, and episodic shows, she has made a video piece this time that pushes against tropes in anthropological documentary film making. *Based on, If any* employs recognizable storytelling devices commonly found in travel-based documentary television series. The ostensible subject of this video is Panama, with its complex contrasts between the controversial engineering feat of the Panama Canal and the nearly untouched natural rainforest that houses indigenous cultures. However, it quickly becomes apparent that the true subject of the piece is the hysteria surrounding the "making of" the anthropological video.

Another film on view at the HVCCA will be *Real Work/The Game Show*. Here Rathus performs the multifaceted role of a "real person," i.e. a video artist, who transitions into a reality show celebrity. The process by which this video artist develops into a particularly coy 1950's glamour girl is documented and branded by a television production company. A blurred history of evolving female archetypes is cycled through, revealing the pressure contemporary Western women face in creating their own culturally defined personas.

Jordan Rathus was born in Princeton, NJ in 1983. She studied at the Manhattan School of Music Preparatory Division from 1994 to 2002. Rathus earned her BFA in Film and Television Production from New York University, New York in 2005. In 2012, she completed a Master of Fine Arts in Visual Arts (New Genres) at Columbia University, New York. She was the 2012 MFA Artist in Residence at Ox-Bow, Saugatuck, MI, and is a recipient of the Brooks Fellowship Award from Anderson Ranch, Snowmass Village, CO and the Tony Hawkins Award from New York University, New York. She lives and works in Brooklyn, NY.

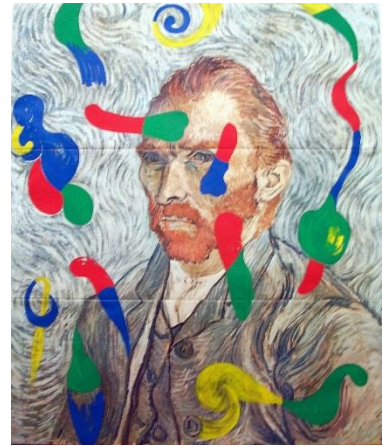
## Oswaldo Romberg

*Untitled*

Acrylic on printed canvas

103 ½ x 86 ½ inches

1981



Born in Buenos Aires, Argentina, Romberg lives and works in New York, Philadelphia and Brazil. He studied architecture at the University of Buenos Aires between 1956 and 1962. He subsequently taught art at the Universities of Buenos Aires, Cordoba, Puerto Rico and Tucuman until 1973, when he emigrated to Israel, teaching at the Bezalel Academy of Arts and Design for 20 years. In 1993, he began teaching at the Pennsylvania Academy of the Fine Arts in Philadelphia.

Beginning in 1980, Romberg drew from the writing of analytic philosopher Thomas Kuhn to initiate this series by compressing multiple paradigms of Western painting – often abstraction and representation – onto a single canvas. With this particular body of work, Romberg revisits visual art's past masters and masterpieces and uses the notion and practice of reproduction as a vessel for specific art-historical discussions.

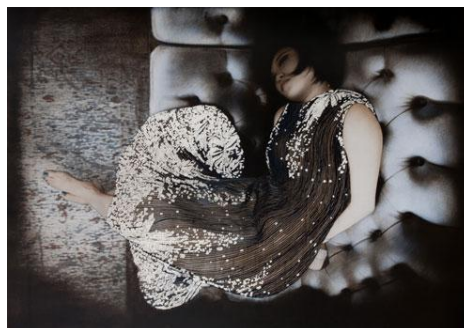
Romberg's deconstruction of both individual hues and those of famous historical paintings investigate the political and social conventions of looking and seeing. The works on paper from this period are infused with Romberg's interest in art history, philosophy, linguistics, and informational systems.

Romberg is currently Senior Curator at the Slought Foundation in Philadelphia. He is also a full-time professor at the Ben-Gurion University of the Negev in Israel, where he has founded a center for experimental cinema, video and media art. He has exhibited widely as an artist at institutions including the Kunsthistorisches Museum, Vienna; Kunstmuseum, Bonn; Ludwig Museum, Cologne; Sudo Museum, Tokyo; The Israel Museum, Jerusalem; The Jewish Museum, New York; the XLI Venice Biennial, Israel Pavilion; The Philadelphia Museum of Art; the Museum of Modern Art, Buenos Aires; and the Van Abbemuseum, Eindhoven.

## Antonio Santin

*Yeh*

Oil on canvas  
100 x 70 inches  
2013



Born in 1978 in Madrid, Santin completed his MFA at Universidad Complutense de Madrid and Athens Fine Art School. He recently moved to New York after an eight-year stay in Berlin. His work has been exhibited in international museums, including the Kunstraum Bethanien, Berlin, Kunsterhaus Glogauer, Berlin, and the Centre d'art Contemporani Piramidon, Barcelona and can be found in numerous international collections.

Interview with Santin with Blouin Art Info Online:

### **Why do you paint bodies under carpets or seemingly lifeless ones around the house?**

It's an invitation to remind people that this is a painting. I like playing with this sublime and sinister combo. What's inside, what's underneath? I believe there are many layers of entertainment. It's high-class entertainment.

### **Are you hiding something?**

There's some black humor involved. Painting is a completely different language, and you ruin it when you start talking about it. It's like false poetry.

### **Who are the women you paint?**

Normal girls. Sometimes I stop women in the street, but often I ask friends if they know of friends. I would never work with a model, it would be too cold. I like to work with people who like to work with me. It's an uncomfortable and weird situation, so you have to have the right person — and work very fast. Usually I like to invite myself over to the girls' houses and walk through their wardrobe to find something I like and what I want to see on her, in order to find some sort of composition.

### **Who is the most valuable woman in your life and how does she feel about your work?**

My girlfriend. I think she likes them?

### **What influences you?**

I'm really attracted to beauty. Most of the girls that I'm working with are beautiful girls, but I don't exploit their straight beauty because it'd be kitsch. It's still there, in the background, but it's confusing you.



## Italo Scanga

*Monte Cassino: The Broken Statues*

Oil on wood

141 x 78 x 43 inches

1984

Italo Scanga, a native of Calabria, Italy, born in 1932, was celebrated throughout the art world for his ebullient constructions and his fluency across the spectrum of art media. A cluttered busy studio in Pacific Beach, California was his home before his death in 2001.



Scanga pushed the boundaries between artist and craftsman. His materials included natural objects like branches and seashells, as well as kitsch figurines, castoff musical instruments and decorative trinkets salvaged from flea markets and thrift shops. He combined these ingredients into free-standing assemblages, which he then painted.

The artist came to live in the United States when he was a teenager and yet, his Italian heritage imbued his work, especially in his subject matter. We see statues, ancient pottery, cypress trees, and lush Italian landscapes. Although visually ebullient, the results sometimes refer to gruesome episodes from Greek mythology or the lives and deaths of martyred saints.

Scanga had one-person shows at the Whitney Museum of American Art, the Los Angeles County Museum of Art, the Museum of Fine Art, Boston, and the Museo Rufino Tamayo in Mexico City. His work is in the collection of the Metropolitan Museum of Art, the Museum of Modern Art in New York, and the Art Institute of Chicago among others.

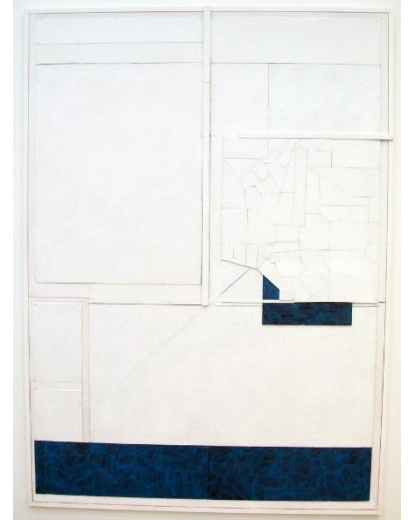
## Florian Schmidt

*Untitled (Hold) 24*

Acrylic gel, lacquer, vinyl, cardboard, canvas, wood

84 3/10 × 60 3/5 in

2013



Florian Schmidt was born in 1980 in Austria, and now lives and works in Vienna and Berlin. Schmidt's compositions are constructed of elementary shapes, including imperfect circles, squares and rectangles, which are often covered with lacquer, silicon and vinyl or embellished with cardboard and wires. These elements are frequently remnants or 'cut-offs' from previous works. In these works, Schmidt employs a sculptural vocabulary including carving and layering to create paintings that form a fluid typography of familiar compositional elements that are de-familiarized through color, material and surface treatment.

A long-held fascination with modernism, particularly the geometric abstraction of constructivism, clearly informs works which explore three-dimensionality and sculptural process within a framed, traditionally two-dimensional space. Exposing the framework that lies beneath canvas, or layering materials in a patchwork of addition, Schmidt uses basic sculptural techniques to investigate what a painting can be - both above and below the canvas surface.

This work is from five distinct, but interrelated series of works: *Hold*, *Position*, *Presence*, *Community* and *Division*. Within this series, Schmidt makes certain associative distinctions. For instance, *Hold* refers to monochrome paintings held together by wooden frames; however, far from a formal taxonomy, these categories remain unfixed, simply gesturing towards one possible iteration among many.

Schmidt studied at the College of Fine Arts, Hamburg. He has exhibited his work in New York, and throughout Europe including Galerie Andreas Huber, Vienna; Ancient and Modern, London; and New Galerie, Paris.

## Jeffrey Schrier

*Unfinished Flight*, from *Wings of Witness*

Assemblage of more than one million aluminum can tabs mounted onto rod, wire, and wood

Approx. 18 x 29 feet

1997 – Present



Jeffrey Schrier was born in 1943, in Cleveland, Ohio. He lives and works in Croton-on-Hudson, NY. Schrier produces painting, drawing, and mixed media works. His massive assemblage installations utilizing unconventional materials frequently involve extensive participation networks, and are often funded by grants that support his artist residencies.

The artist employs the title “Unfinished Flight” as a metaphor for incomplete lives destroyed by inhumanity. More than eleven million can tabs were collected in 1996-97 from all fifty states and eight countries by Jr. High students of Mahomet III, to bear witness to the number of lives lost to the Holocaust. The tabs were then given to Schrier to configure into a major artwork. During fifteen years of his international Wings of Witness workshops, more than sixty thousand project participants formed the tabs into nearly twenty thousand ‘feather’ like structures. Assisted by teams of volunteers over these years, Schrier spread the ever-increasing tab feathers on gallery floors or on the earth, forming eight massive, site-specific installations at museums and cultural institutions across the country. The power of these works is not only in their compelling message and startling visual presence, but also in their mass international participation. For *Unfinished Flight* at The Hudson Valley Center for Contemporary Art, Schrier elevated the work for its first site-specific installation that is raised up to hang vertically on the wall. The sculpture honors a well-known Holocaust era poem, *The Butterfly*, written by young Pavel Friedmann while imprisoned at the Terezin concentration camp.

Schrier was educated at the Cleveland Institute of Art and California Institute of the Arts (LA), where painting under Emerson Woelffer stimulated a fascination for using the mundane in his work. In Mallorca Spain, unearthing human remains with archeologist William Waldren profoundly influenced Schrier's subsequent exploration of temporality in his work. Presently, Schrier's studio is a WPA Lodge overlooking the Hudson River.

More than a dozen New York solos and installations have featured Schrier's works that explore heritage, culture and identity. The Katonah Museum of Art, Katonah, NY; Yeshiva University Museum, Ellis Island Museum, Cooper Hewitt National Design Museum, and Grand Central Terminal, NYC; The Museum of Tolerance, LA CA, The International Museum of Photography, Rochester, and the Museo Internacional de Electrografia, Cuenca, Spain, are among numerous venues that have exhibited Schrier's installations or mixed media works.

## Ben Schumacher

### *The Intern as Phantom Limb*

Tempered glass, hardware, inkjet on perforated vinyl, drain hair, rapid prototype: scanned seaweed

65 x 97 x 15 inches

2012



Ben Schumacher was born in 1985, in Kitchener, Canada. He works in New York, NY. He earned a Bachelor of Architecture from the University of Waterloo, Ontario, and an MFA from New York University, NY.

David Markus, in *Art in America Magazine*, wrote: "Critics have referred to the "digital divide" between contemporary art practices that self-consciously employ new media and those rooted in more traditional approaches. Schumacher's work seems aimed at collapsing this distinction. Material diversity is typical of Schumacher's practice, which might be summed up as "digital-era collage". Among the seemingly incongruous materials used by the artist are internet-sourced photographic images, readymade industrial items, marble slabs, vinyl pieces, text fragments, objects made on 3-D printers, video screens, and hair harvested from the artist's shower drain. These materials are integrated into an installation of sculptural work that presents a vision of the analog acceding to the digital."

This freestanding, partition like, two-sided glass sculpture showcases portions of text from online discussions carried out in Esperanto and other auxiliary languages constructed to serve as universal modes of communication. Electrical cords strung through holes in the glass sculpture and snaking throughout the work gives the impression that the work constitutes a microcosm of wired civilization in its increasingly global dimension.

Schumacher's work is at least partly a flirtation with post-humanism: the supposition that scientific progress will eventually lead to human obsolescence. Amid the work's technologically advanced environment, the twists of golden hair and lint set between tempered-glass panels act almost like relics of a bygone era.

## Andrew Sendor

### *River Siblings*

Diptych, oil on Plexiglas  
46 x 34 ½ inches, each side  
2005

Born in 1977 in the United States, Sendor lives and works in New York. He studied painting at Southern Cross University, in Lismore, Australia, and anatomy at Columbia University, NY. He earned his BFA at Pratt Institute, NY.



Glossy and pristine, Sendor's oil paintings on Plexiglas are uncanny scenes which question man's superiority over beast in a bizarre juxtaposition of civilization and chaos. Sendor exposes the tensions between the material world and the spiritual world, the shadows, the dark; the unseen forces at work within our fragile notions of civilization.

The ghostly countenances of children dressed in Victorian finery stare out from wilderness scenes, comfortably at home beside wild animals. Both in his subject matter and use of materials, Andrew Sendor confronts both philosophic and painterly traditions, subtly deconstructing the idea of ritualization, rebuilding it with a fresh and intriguing vocabulary. Elements of the foreground and background of Sendor's paintings are exposed Plexiglas, contrasting with the elaborate painted surfaces. The artificiality of the Plexiglas only serves to reinforce the strange connections the artist has drawn between the real and unreal. This unique process casts an eerie shadow over Sendor's already complex dialectic between materialism and naturalism.

His works have been shown recently in solo gallery exhibitions in New York, Los Angeles, and Copenhagen. Recent museum group exhibitions at have been held at the ARKEN Museum of Art, Ishøj, Denmark (2007); Kemper Museum of Contemporary Art, Kansas City, MO (2007); Knoxville Museum of Art, Knoxville, Tennessee (2008); Hudson Valley Center for Contemporary Art, Peekskill, New York (2010); and Funen Art Museum, Odense, Denmark (2011).

## Andres Serrano

*The Interpretation of Dreams (White Nigger)*

Cibachrome

60 x 49 ½ inches

2001



*The Interpretation of Dreams (Oedipus)*

Cibachrome

40 x 32 inches

2001

Andres Serrano was born in New York City in 1950. He studied art from 1967 to 1969 at the Brooklyn Museum and Art School.

The only son of a Honduran immigrant father and a mother of Afro-Cuban origin, Andres Serrano spent most of his childhood in Williamsburg, Brooklyn. Like his family, his predominantly Italian-American neighbors were devoutly Catholic, and religion played a significant part in his growing up - in school, at home and on the streets. When Serrano was still a young boy, his father left the family to return to Honduras. Raised by a mother who spoke little English, and who was often hospitalized for bouts of psychosis, he was forced to fend for himself from an early age.

His exhibitions have often inspired angry reactions and he became notorious through his photos of corpses and his use of feces and bodily fluids in his work, notably his controversial work "Piss Christ", a red-tinged photograph of a crucifix submerged in a glass container of what was purported to be the artist's own urine.

His series, "The Interpretation of Dreams," consists of a selection of photographs shot over about one year. The images are tableaus or portraits staged by the artist to represent dreams, nightmares and fantasies. Although personal and idiosyncratic (most of the images come from the artist's own dreams and fantasies), these images have a familiarity likening them to cultural and psychosexual archetypes. Shot in the manner of celebrity portraiture but emphasizing difference and otherness instead of conformity, these works explore a range of unconscious drives and fears, racial or social divides, while tying these with anxieties related to the human body.

Other well-known works include his early 1990s series *Objects of Desire*, depicting firearms, and *The Morgue*, which depicted victims of violent crimes. Serrano's work is included in museums around the world, including the Museum of Contemporary Art, Chicago, and the Corcoran Gallery of Art in Washington D.C. Solo exhibitions of Serrano's work have occurred around the world, and he is represented in New York and Paris by Yvon Lambert Gallery.

## Costa Vece

*Made in the UK*  
Tee shirts  
70 x 106 inches  
2008



Costa Vece was born in Switzerland in 1969 to Italian and Greek parents. He became well known at the Venice Biennale in 1999.

His work with flags presents questions about homeland and cultural identity, and attests to social exclusion and existential homelessness. With simple, everyday materials, he recreates symbols of territory and inaccessibility. He has also constructed refugee tents out of these flags.

These sculptures, entirely realized with clothes from Swiss flea markets (tee shirts, underpants, jeans, socks, etc.) redefine the renovated space of a gallery. The effect is colorful drapes coming one after the other, textile fabrics sewn together to make flags. The viewer is confronted with a spatial situation that, with flags hanging from walls and the ceiling as if wash on a clothesline, gives the appearance of a multi-ethnic space where everyone has to identify himself by nationality. Vece dialogues with existential and emotional questions from a melancholic perception.

Vece lives and works in Zurich and Berlin. He has recently presented his work in solo exhibitions at Galleria Franco Noero, Turin (2010), Binz39, Zurich (2009), Kunstmuseum Solothurn (2006), Georg Kargl BOX, Vienna (2006) and Galeria Filomena Soares, Lisbon (2006). His work has also been shown as part of "Heimspiel 2009" at Kunst Halle Sankt Gallen, St. Gallen (2009), "Shifting Identities" at Kunsthaus Zürich, Zürich and CAC Vilnius, Vilnius (2008-2009), "The Crown Jewels" at Salon 94 Freeman, New York (2007), "Domestic Irony" at Museion – Museum of Modern and Contemporary Art, Bolzano (2007) and "Entre fronteras" at MARCO Museo de Arte Contemporánea de Vigo (2007).

## Phil Wagner

*Untitled (with Suitcase)*  
Mixed media sculpture  
95 x 72 inches  
2012



Phil Wagner was born in East Moline, Illinois in 1974. He earned his MFA at San Francisco Art Institute.

Phil Wagner's practice incorporates both assemblage and sculpture. Though his works are presented in frames or mounted on the wall, they have three-dimensional elements that extend or protrude. To create his pieces, Wagner typically collects debris, then repurposes and rearranges it to create his compositions. A list of unconventional past materials includes: drywall, raw canvas, broken Formica furniture, cans of soda, the Yellow Pages, American Apparel ads, and photographs. The pieces frequently appear to have elements that are askew or off-kilter, and are in fact the result of careful formal compositional choices. Wagner cites Marcel Duchamp, Robert Rauschenberg, and Joseph Beuys as his major influences.

Phil Wagner's recent work luminously reflects his many years of prior commitment to the practice of painting. Following a long tradition of artists who source their materials from depleted furniture and debris cast off for the trash collector on the street, he repositions these elements along multiple axis and joins the various fragments with a light touch to form a three dimensional, highly formal experience inevitably redolent with rich allusions to painting.



## Jeff Wall

*Rear, 304 E 25th Ave., May 20, 1997, 1:14  
& 1:17 p.m.*

Montage of two silver gelatin prints

90 x 137 1/2 inches

1997



Jeff Wall was born in 1946, in Vancouver, British Columbia. He studied Art History at the University of British Columbia, Vancouver, and at the Courtauld Institute, London.

Here in Wall's renowned black and white photograph, we are at a frozen moment in a larger narrative. The scene depicts a drug addict standing outside the back door of a dilapidated house, and a small photo insert on the right side of the image shows a close-up of a hole in the back door through which money is being exchanged for drugs. While the piece suggests a narrative progression, no exchange is witnessed.

According to Wall, "Pictures are interesting because of their relation to the invisible, to what cannot by nature appear in pictures." This moment is tucked into the shadow of the architectural construction; Jeff Wall has created a moment of trepidation that arrests the viewer. Wall meticulously sets his shot with tightly controlled staging.

Wall's work has been exhibited in numerous international exhibitions, including in 2007, a touring solo retrospective at the Museum of Modern Art, New York; The Art Institute of Chicago, and the San Francisco Museum of Art. He is represented by Marian Goodman Gallery in New York and Johnen Galerie in Berlin.

## Chen Zhen

*Traitment Musical/Vibratoire*

Wood, yak skin, beds, and rope

95 x 102 x 98 inches

1997



Chen Zhen was born in Shanghai in 1955, and died in Paris in 2000. He grew up during the tumultuous years of the Cultural Revolution in China (1966–1976), and was one of the earliest installation artists in his country. After immigrating to Paris in 1986 to attend the Ecole Nationale Supérieure des Beaux-Arts and the Institut des Hautes Etudes en Arts Plastiques, he abandoned his early work in painting in favor of mixed media installation.

His pioneering works use the concept he called “open sculpture”. These early pieces in the 1990s often present utopias of multicultural dialogue, poetic landscapes full of unusual material alliances, hybrids, and new connections between Eastern traditions and the Western artistic vocabulary.

Diagnosed with a rare medical condition autoimmune hemolytic anemia at the age of 25, Chen spent most of his artistic career fighting this deadly illness, which also became an important inspiration for his works. In the last few years of his life, Chen fused his exile, his illness, and traditional Chinese medicine, surveying and synergizing the relationships that define the social body.

For *Traitment Musical/Vibratoire*, Zhen poetically articulates his knowledge of traditional Chinese culture and Western avant-garde art to engage Eastern and Western audiences. Chen stretched yak skins over the flat surfaces of assorted chairs and beds collected from different parts of the world, creating a makeshift drum. Previously installed as an installation work, the piece invited a diverse audience to create a collective voice by playing the drum.

While this piece was on exhibit at the Neuberger Museum (Purchase, NY) in 2000, the skin on the home bed frame exploded, taking parts of its base with it. Zhen died before having an opportunity to restore the work himself and so the damaged skin has neither been replaced nor restored. It has been reattached to its frame leaving a scar in place as a monument to the artist.

Using sound and everyday materials, Zhen links the physical world to the spiritual, ritualistic one. Beating drums is a way of caring for yourself, cleaning yourself, driving out stress and rediscovering physical and emotional balance. It is also a way of experimenting with your own energy and your own violence through an act that is at once physical and symbolic, material and spiritual. Drum playing is used in deliberate and specific ways in Buddhist practice; “awakening” the spiritual seeker with the sound of the drum is one such use.

## Thomas Zipp

*(Part of the installation)* *The World's Most Complete Congress of Strange People*  
 Acrylic and oil on canvas, wood, and rubber  
 2 pieces: 78 x 90; and 60 x 21 x 12 inches  
 2009



Thomas Zipp, born in 1966, in Heppenheim, Germany, is currently based in Berlin. Zipp studied at the Städelschule, Frankfurt and the Slade School, London from 1992-1998.

Zipp's work consists largely of installations; the piece here was part of a large installation at the Galerie Guido W. Baudach. The artist takes his wide-ranging points of reference from art history, science, politics and psychology. Zipp uncovers hidden connections between these themes and deploys them with a playful sense of humor in his artwork. For *The World's Most Complete Congress of Strange People*, Zipp – and this is typical of his working methods – has dissociated himself from the existing architecture and created a spatial situation specific to the artworks.

The space next to the painting is taken up by an existentially playful harlequin-sculpture who appears like a strange watchman at a clandestine gathering. The small head, slotted together from wooden shapes, rests on slender plinths that also serve as its body, with extra-long arms hanging down on either side.

Zipp has multiple representatives. In Berlin, his representative is Galerie Guido W Baudach, in New York he is represented by Harris Leiberman, his Gstaad representative is Patricia Low Contemporary, and in California he's represented by Patrick Painter. Zipp has exhibited in New York with his *Defamation of Character* at the PS1 in 2006, and he has had his work *Rings of Saturn* shown at the Tate Modern in London in 2006. Other showings include those at the OTTO in Copenhagen and the Transmission Gallery in Glasgow.