

CONTEMPORARY CHAOS

Curated by Demetrio Paparoni

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This book is published on the occasion of the exhibition
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LJUBODRAG ANDRIC (CANADA), **PAOLA ANGELINI** (ITALY), **GHAZALEH AVARZAMANI** (IRAN), **NADIAH BAMADHAJ** (MALAYSIA), **DOMENICO BIANCHI** (ITALY), **ANDREA BIANCONI** (ITALY), **THOMAS BRAIDA** (ITALY), **VANNI CUOGHI** (ITALY), **ESPEN DIETRICHSON** (NORWAY), **LARSELLING** (NORWAY), **SERGIO FERMARIELLO** (ITALY), **BARNABA FORNASETTI/ VALERIA MANZI** (ITALY), **LETIZIA FORNASIERI** (ITALY), **GIOVANNI FRANGI** (ITALY), **HELGI ÞORGILS FRÍÐJÓNSSON** (ICELAND), **DANIEL & GEO FUCHS** (GERMANY), **DANIELE GALLIANO** (ITALY), **TIMOTHY GREENFIELD-SANDERS** (USA), **GOTTFRIED HELNWEIN** (AUSTRIA/ IRELAND), **PAOLO IACCHETTI** (ITALY), **LIU JIANHUA** (CHINA), **BREE JONSON** (PHILIPPINES), **TAMÁS KASZÁS** (HUNGARY), **RUPRECHT VON KAUFMANN** (GERMANY), **CHIARALECCA** (ITALY), **JUSTIN LIM** (MALAYSIA), **SVERRE MALLING** (NORWAY), **MASBEDO** (ITALY), **SEBASTIANO MAURI**

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WELCOME TO VESTFOSSEN KUNSTLABORATORIUM AND A 2018 SEASON WITH FOUR NEW EXHIBITIONS!

The book you are now holding accompanies this year's exhibition, *Contemporary Chaos*, which we present in the Main Building across four floors and some 1200 square meters.

We are delighted to have the renowned Italian art critic, curator and essayist Demetrio Paparoni as curator for this multifaceted exhibition. The 60 artists participating represent four continents and a huge variety of expressions and media.

There is no doubt also an element of visual chaos to this year's exhibition, for the works occupy pretty much every display surface of the building, in some instances literally from floor to ceiling. You will discover, too, that many of the works – in a way not seen in our previous exhibitions – are much more closely integrated with the architecture of the building. This winter and spring several of the foreign artists took up residence in the Guest Studio here in Vestfossen to produce new site-specific works, custom-made for the exhibition. As you walk through the building we hope you will discover that the positioning of each exhibit has been carefully orchestrated; the chaos that has given the exhibition its title refers rather to the astonishing diversity of artistic expressions that confronts us.

It was important to the curator that each of the distinctive languages in which the 60 artists express themselves is mediated to the public through additional information that provides background and context. In addition to the curator's own presentation, therefore, you will find 60 short texts about the individual artists along with illustrations of their contributions. We hope this will help our public to study and probe the huge array of expressions and ideas which make up the exhibition.

Since it was founded in 2003, Vestfossen Kunstlaboratorium has produced 34 exhibitions, both large and small, accompanied by 16 comprehensive publications. Our overriding objective is to explore various ways of organising and curating art exhibitions, and, by mediating art with various strategies and perspectives, to strengthen the public's relationship to and appreciation of the artistic works. We hope that this year's exhibition goes some way towards succeeding in this goal.

After 15 years as Executive Director of Vestfossen Kunstlaboratorium, Morten Viskum has now assumed the mantle of Artistic Director. For my own part, I have worked at Vestfossen since it was founded in 2003 and it is with a mixture of enthusiasm and humility for the responsibility it involves that I have now taken over the leadership of one of Norway's most important centres for contemporary art.

The curator has written: 'All art is an expression of the times in which it is created'. With these final words we will leave it up to our visitors to discover for themselves what the many expressions of this particular exhibition hold.

Enjoy your visit!

Lars-Andreas T. Kristiansen
Director, Vestfossen Kunstlaboratorium

Trapped in the Present

DEMETRIO PAPARONI

The 1990s brought on a radical change of direction with respect to a way of thinking which had begun at the end of the 1800s and continued to be influential for the next century. With the end of the twentieth century came the disappearance of artists' certainties, which had profoundly impacted modernist dynamics. Artists had taken off their fortune teller's hats; they stopped controlling their time and giving life to new realities and they stopped planning the future, unlike the protagonists of the historical avant-garde and the minimalists and conceptualists, who still sought to do so in the '60s and '70s. Since then, art has entrusted this task to science and technology. The fact that art has used and continues to use language that subsumes that of science, or that it can use technology, is another matter.

To understand how and why art changed in the years of the Digital Revolution, it is necessary to refer back to the relationship that relates the art of the historic avant-garde, as well as that of the 1970s, to the historical context in which they arose and developed.

The Second Industrial Revolution at the end of the nineteenth and the beginning of the twentieth century, and the resulting opposing ideological views, caused the turning point. Before long, psychoanalytical studies would leave their mark on society. Whereas, at the end of the nineteenth century, the invention of the internal combustion engine and machinery that allowed for radio communication shortened the distance between individuals, today the Internet and digital communication connects distant and huge realities. These changes in register, which have had a profound impact on the life of individuals, also reverberated in the work of artists. A different perception of space and time divide one era from the next. If we accept that form and language refer to content, and also that, at a turning point, the perception of space and time serve as the background of the content, then an interpretation of

art in our day and age that ignores this important aspect of the phenomenon would prove unviable.

The protagonists of the historical avant-garde contributed to bringing about the turning point of their time by developing languages that broke with those of the past and by espousing themes that favored the process of innovation. Unlike today, this was a historical period in which time moved at two different speeds – very rapidly in large urban centers, and slowly in the periphery and in rural areas. The Futurists, the Russian Suprematists and Constructivists, the Cubists, and others, both recorded and hypothesized a different perception of space and time; the Dadaists transformed objects which had been distanced from their original use, making them signs of a world that changes the codes of language; the Expressionists dug into the interior reality of the individual and into social reality; the Metaphysicists portrayed space beyond time; the Surrealists developed a different perception of interior space and interior time – that of dreams. Artists such as Balla and Boccioni not only projected the image of industrialized cities of the future and of rapid travel by automobiles, trains and airplanes – they were able to (and had to) invent a language that would be the formal plastic expression of that world view. The subtext of their work was, therefore, a space and time in the future. Others, such as Cubists Braque and Picasso, represented the same subject seen simultaneously from various points of view at different moments. Once again, space and time were the co-protagonists, together with the subjects of the work. Max Ernst and André Masson portrayed a part of the past in which the mind travels in immaterial space, a theme which psychoanalysis had begun to consider a few decades earlier. Yet again, time and space was the subtext of their work.

The art of the avant-garde refused to accept that science alone looked into the future. It found its legitimization by

giving life to new languages, which, in different forms, acted as the point of reference for other artists in the following decades. These languages had no less weight than scientific research in making large parts of society aware of the breakthrough which was taking place. It was a breakthrough in which a decisive role would be played by ideologies, requiring an act of faith in the abilities of major movements and their leaders to create a better future. It is important to remember that the art of the avant-garde was profoundly tied to ideological views that were rooted in the spirit of the time. This, however, often resulted in avant-garde artists knowing the truth even before creating their work.

The 1980s represented a moment of transition. It is a moment when artists were still partially tied to the art of the previous decades, but were also tempted by the new incoming current. This is demonstrated by the many magnified replications of fragments of past works, often combined in a new way, but always preserving something familiar. One decade earlier, in the 1970s, the watchword for artists working in avant-garde environments was: 'change language in order to change society'. Today, a programmatic affirmation of that sort would be devoid of meaning, insofar as art has not operated in the realm of language for several decades. Its objective is to reflect on the present, on how and why society has assumed its present connotations. This explains the many works contaminated with elements of photojournalism, the many references to the history of art and, in painting, the narrative-symbolic turning point. Contextually, there has not been a reduction among new generations in the use of language, nor in strategies that follow in the footsteps of the avant-garde of the post-war period. From here arises the linguistic chaos of the present, which, like the web, unlocks all possible and imaginable links, creating improbable, even contradictory, associations.

After the Digital Revolution, art, which was trapped in the present, excluded all projections into the future and began expressing its current era through pre-existing codes. Nevertheless, while observing two works by formally similar artists – one from the past and one from the present – we immediately perceive the temporal difference that exists between them. The visual discrepancy that marks the difference is not to be attributed to language or to style, but to different perceptions of reality. Just as it was once unnecessary for artists to refer to photography when creating works that used the camera lens, today it is not necessary to explicitly refer to virtual spaces, 3D simulations or digital manipulations for them to appear in a work. After all, it could not be otherwise in a society in which true and false are blurred, and reality – suspended between truth and verisimilitude – becomes surreal.

In an essay from 2011 I have already emphasized that 'the change of direction mainly concerned the perspective in which the modernist artist placed himself with regard to the future. In essence, society had become abstract and surreal as a result of the computer revolution. Artists not only found themselves unable to imagine the future, and hence design it, but they also understood that they had not even been given the opportunity to be visionary or surrealists. They had to acknowledge that things happen in real life that are much more surreal than those shown by the Surrealists.'¹

Surrealism represented the overall end point for all of the most relevant changes that marked the transition to the twentieth century. As a result, it was identified by the American Abstract Expressionists and by their theorists as the (European) cultural movement to which (American) aesthetics, devoid of narrative and symbols, should be counterposed. Nevertheless, while devoid of narrative and symbols, the work of the American Abstract Express-

sionists, which was not dissimilar to psychic automatism, followed in the footsteps of the Surrealists – particularly of Masson. The surreality which has emerged in works over the past decades is distinct from Surrealism; it reveals the alienating and deceitful aspect assumed by reality in daily life, which has no relation to the oneiric or unconscious dimension. This explains why many artworks created in the new millennium tend to accommodate narratives that do not transcend reality, while at the same time amplifying the symbolic system. In cases in which contemporary narrative traces the work back to the author's history and place in the world, rather than to so-called global culture, the symbolic dimension extends its meaning universally.

Today, a large branch of science and technology has taken on the ethical responsibility of healing the wounds inflicted by previous technological revolutions, while at the same time taking into account a different sensibility that demands respect for life, for the suffering of animals, and for nature. Among the new frontiers towards which science has been driven is research aimed at making possible the production of *in vitro* meat (which would allow us to remain a carnivorous species without having to kill animals), the recreation of perished natural habitats, repopulating them with extinct animal and plant species, and the production of building material that is able to absorb carbon dioxide. Furthermore, technology continues to develop, in an increasingly sophisticated way, artificial intelligence and machines that give rise to new perspectives, leading to profound social transformations that are difficult to confront. An example of this is the implementation of robots that are able to simulate human thought and which, among other things, are expected to replace humans in assembly lines. Artificial intelligence – a phenomenon many feel could have uncontrollable consequences if mismanaged – is today at the center of the scientific, philosophical and sociological debate.

In fact, this new context is making a large slice of society irrelevant, while capitalism is perceived as positioning itself as an indispensable system, able to absorb any dissonant voice by neutralizing it. However many loopholes we may find, a lack of alternatives to the capitalistic system makes us all feel powerless in the presence of a giant. In such a situation, it would seem impossible for art to impact the future. This is not a weakness peculiar to art alone, but is rather the weakness of an entire society which has entrusted its future to the rules of capitalism and technology.

In 2007 I wrote that in the West, 'art has acquired legal status, moving within a system that unconditionally legitimizes its freedoms. In other words, art no longer has any freedom to fight for. And this leads to a loss of sense of guilt: feeling oneself freed from any obligation and compulsion makes one feel redeemed from any responsibility for everything negative that goes on in the world. It means considering oneself innocent.'² A decade later, it can be affirmed that, when faced with the evolution of a system that considers itself to be without alternatives, rather than the artist appearing innocent, he appears powerless. It is when this powerlessness becomes legible that art produces the works of today that will enrich the museums of tomorrow. Every era has its own art, all art is an expression of its time.

¹ Demetrio Paparoni, *The Surreal versus Surrealism*, catalogue for the exhibition *Surreal versus Surrealism in Contemporary Art*, IVAM, Institut Valencià d'Art Modern, 2011, p. 26.

² Demetrio Paparoni, *Intimacy, l'arte in cornice*, catalogue for the exhibition *Timer*, Milan Triennale, Milan, 2008, p. 49.

LJUBODRAG ANDRIC

The frontal view of a textured wall, which could have been built recently or hundreds of years ago, spans the entire width of Ljubodrag Andric's photograph. In front of the wall there is a narrow strip of concrete or macadam, and above there are glimpses of an undramatic, often monochrome, sky. Even when clouds are visible, the sky is calm and seemingly remote.

The carefully calibrated horizontal divisions across the photograph underscore a geometric vision, and this is further emphasized by the grid of bricks and the rhythmic repetition of architectural elements (cladding, doorways, windows, and drains). When there are asymmetrical elements, they inflect, but do not undermine, the overall balance. What comes across is a sense of order and stillness, a suspension of time; but the stains and cracks in the wall – the effects of time and weather – forestall the image from entering the domain of timelessness. Instead, Andric slows time down to a standstill, granting us a heightened awareness of its passing. At the same time, the photographs, by emphasizing formal relationships and withholding context, free the architecture from its circumstances and historical time.

Even though the title which Andric assigns to each photograph is usually the name of a city (Beijing, Venice, or San Francisco), indicating where he took it, he does not provide a firm idea of the wall's location or purpose.

He seems dually motivated by an austere geometric vision and an awareness of time passing, an awareness that is acutely attentive to the ambient light, the color and texture of the wall, the grit of the street, and the lucid, immaterial sky.

While the photographs are deeply attached to the everyday world and the things in it, Andric challenges us to see, as well as to reimagine, these things, with the recognition that each informs the other. In Andric's photographs, the reality of seeing is inseparable from thinking and imagination.

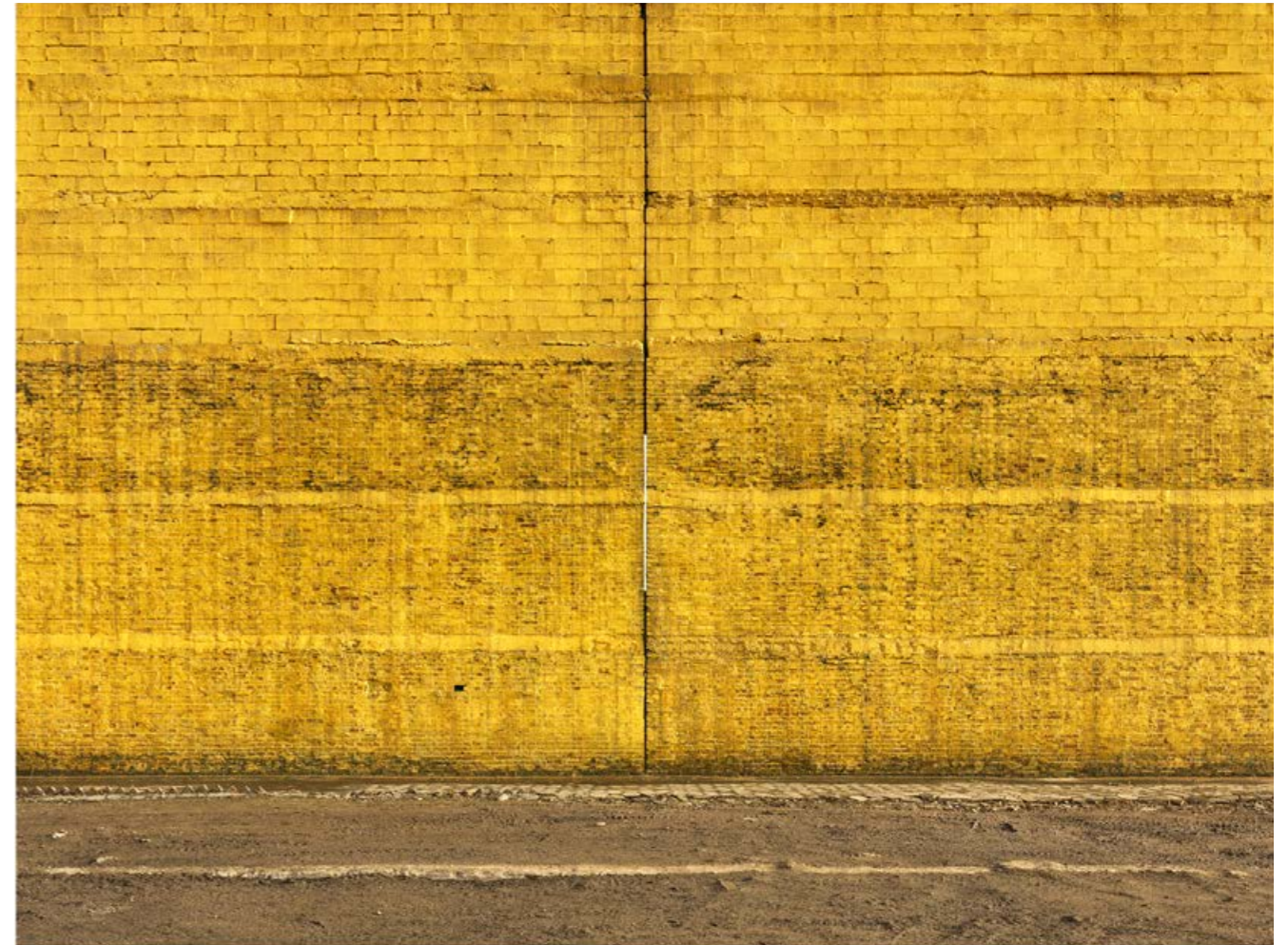
JOHN YAU

YOB:

1965 IN BELGRADE, YUGOSLAVIA

CITY BASED IN:

LIVES AND WORKS IN TORONTO, CANADA



China 9, 2013

Ink jet prints on Hahnemuhle Ultrasmooth paper,
DIBOND mounted and framed, 140 x 180 cm

PAOLA ANGELINI

Paola Angelini's work draws inspiration from personal and found images, or from art history. Her process revolves around stratification, both spatial and temporal, as different spaces and time frames coexist in her paintings.

The places in which she makes her paintings have become a cornerstone of her recent work. *La storia che mi ha raccontato mio padre* (The Story My Father Told Me), for instance, is the first of a series of artworks made in 2016 during the artist's second stay at the NKD (Nordisk Kunstnarsenter Dale) in Norway. This experience was repeated two years on, reflecting her continued fascination with the region's light and isolation, as well as with her discovery of a different culture.

The painting rediscovers the narrative function that has always accompanied painting; indeed, it stems from the circumstances explained in the title. The story is staged using a rationale of fragmentations

and disconnections based upon stretches of perspective and inconsistencies of scale. Very different cultural components lie at its heart, such as Flemish tradition (which the artist also got to know during a long stay) and the contemporary nature of the Leipzig School. Nervous brushstrokes and a dense colour palette are the pillars of Angelini's technique, and with these the artist tackles the dilemma of contemporary painting.

SIMONE CIGLIA

YOB:
1983 IN SAN BENEDETTO DEL TRONTO,
ITALY

CITY BASED IN:
LIVES AND WORKS IN SAN BENEDETTO
DEL TRONTO, ITALY

The story told by my father, 2016
Oil on linen, 180 x 200 cm



GHAZALEH AVARZAMANI

The *Game of Goose* is one of the oldest existing printed game boards. Through its configuration, the board game came to be regarded as an ingenious way of questioning what lay at the core of cultural and political discourse. The board consists of 63 spaces, and is thought to be based on medieval spiritualism, values and superstition; the purpose of the game was to educate the player in moral, social and religious matters. It is thought to have been a blueprint for the architectural design of many modern games. Avarzamani has embroidered the entire map in white onto a grid of 180 dark blue wash-cloths. Although the Latin annotations may not be understood, the conventions of the board game are eerily familiar, having been carried over into so many modern iterations.

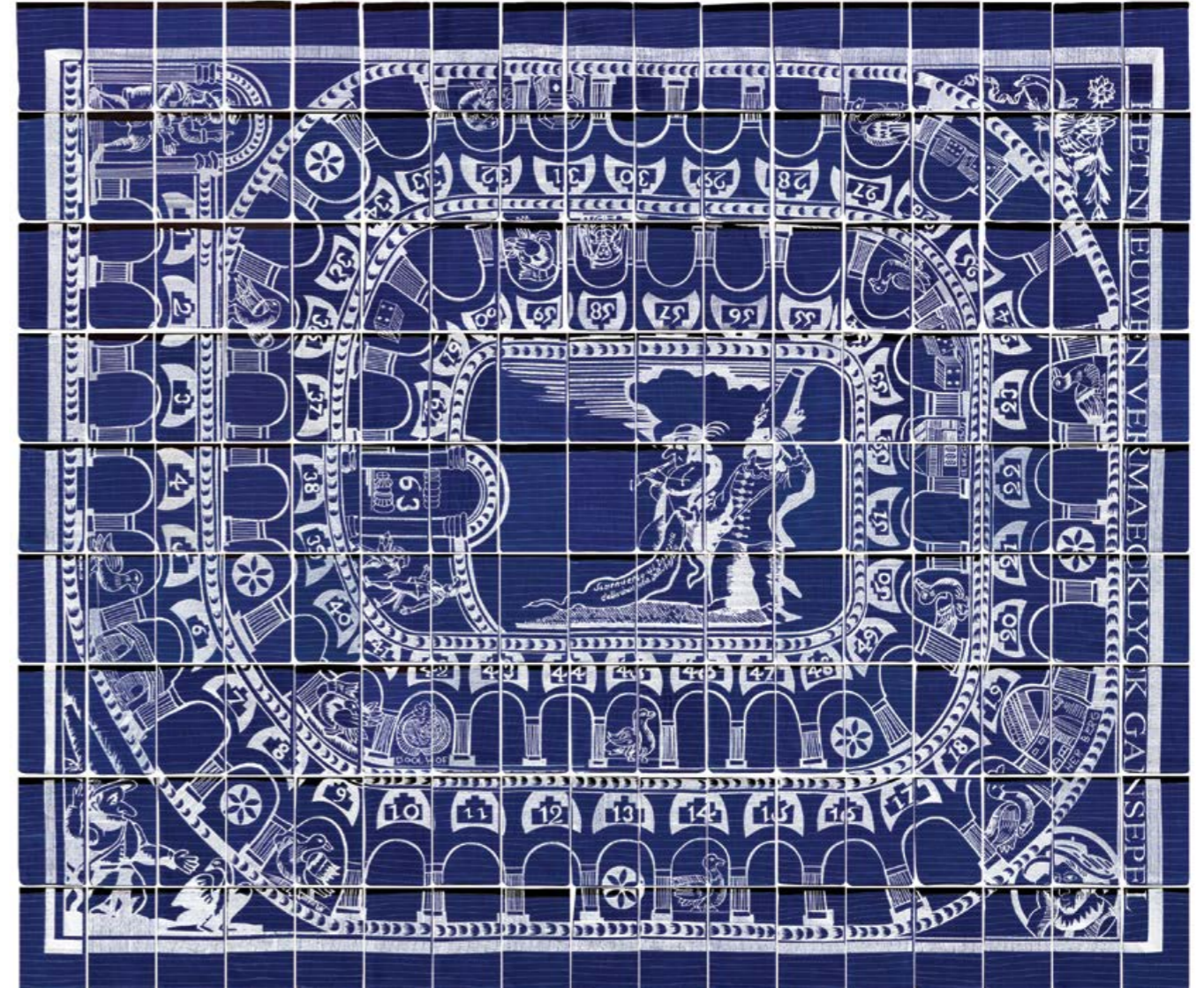
The many elements, forms, and numbers of *Game of Goose* are overwhelming. However, even though the game may be unfamiliar, one can assume that the best way to engage with the geese would be to follow the rules determined by the

visual language(s) presented on the blue wash-cloths. The player's attention and *punctum* (from Latin, literally 'a point') gravitate towards the centre of the map, as do the rising Roman numerals. Even without paying attention to the numerals, the eye is unavoidably drawn to the centre. For their part, the wash-cloths pose subtle questions about the existence and reality of the game itself. The primary purpose of the blue fabric was to clean and wipe away, reminding the player that the structure of power is not stable for ever.

ARASH FAYEZ

YOB:
1980 IN TEHERAN, IRAN

CITY BASED IN:
LIVES AND WORKS IN TORONTO, CANADA



Game of Goose, 2016
Embroidery on Loofah, 258 x 198 cm

NADIAH BAMADHAJ

The ideas for *The Misogynist's Throne I & II* came from a political incident in the Special District of Yogyakarta, Indonesia, in 2015. The current king of the three-hundred-year-old patrilineal Mataram Kingdom, Sultan Hamengkubuwono the 10th, decreed that his daughter would ascend the throne upon his death, and thereby inherit all lands, titles, businesses, and political positions that came with that ascension. Yogyakarta is an extremely patriarchal society. The backlash against this Royal Decree went on for months, and was based primarily on the sexist discourse that a woman could not ascend the throne in this kingdom, as it is not acceptable in Islamic tradition.

In *Misogynist's Throne I*, I portray a woman's 'lap' as a throne to sit on, and therefore to suppress. The decorative back of the throne is taken from an heirloom in the Royal Palace of Yogyakarta, specifically used as a woman's vanity table.

In *Misogynist's Throne II*, the back of the throne is taken from a chair used by the previous King Sultan Hamengkubuwono the 9th when he was Vice-President of the Republic of Indonesia (1973–1978). The *batik* cloth used on the 'lap' of the chair has a pattern designed for the King of the Royal Palace of Yogyakarta, but in this case specifically for men. The sphere upon which the left foot is placed is a symbol of control of the world. So, in this sense, *Misogynist's Throne II* represents male characteristics and refers to an intent to hold on to power.

NADIAH BAMADHAJ

YOB:
1968 IN PETALING JAYA, MALAYSIA

CITY BASED IN:
LIVES AND WORKS IN YOGYAKARTA,
INDONESIA



The Misogynist's Throne I, 2015
Charcoal on paper collage, 198 x 111cm

The Misogynist's Throne II, 2015
Charcoal on paper collage, 200 x 107cm

DOMENICO BIANCHI

The work of Roman artist Domenico Bianchi is marked by an uncompromising aspiration towards clarity and an assured mastery of material. When considering his works, one's attention is initially drawn to the image's structure, which is dominated by a central round shape. Secondly, one notices the material: wax, with palladium attached at various points. The materials used are not an end in themselves, but rather serve the artist's aims. In Bianchi's works, the primary starting point is light. Unlike traditional oil paint, the materials that he uses interact with their environment. As wax both reflects and filters light, his works live in accordance with light.

Even at first glance, the work's composition is clear and coherent, the result of logical thought. The right-angled sheets of wax in the background are the image's building blocks. The antithesis of this static construction is the predominant central circle, whose pattern is continuously in motion. Upon closer inspection, the circle's winding pattern is not a randomly-drawn arabesque, but rather a computer-aided design created by the artist. His artistic work has, therefore, begun on a computer. The central pattern is a magical, cosmic symbol, somewhere between the real and the imaginary.

In his newest works from 2017, Bianchi has taken a step in a new direction. The circle with the cosmic pattern that has dominated the composition remains in place, but the sheets of wax are detached from their background and are now in motion, partly on top of and interlocking with each other. The image's hierarchical structure has changed. In the new works, the sheets of wax and the central circle carry on an equal dialogue. Close investigation will reward the viewer, as the light in the works gradually opens them up.

TIMO KEINÄNEN

YOB:
1955 IN ANAGNI, ITALY

CITY BASED IN:
LIVES AND WORKS IN ROME, ITALY



'UNTITLED'

Wax and oil color on fiber glass, 204 x 164 x 5 cm

ANDREA BIANCONI

Much of Andrea Bianconi's work is born out of a need for direction: the human desire to find a personal route, to reach solace rather than uncertainty – but also a more personal obsession about finding a way out of a dark and frightening forest. The shape he has tattooed on his body, an arrow, also recurs in his artworks, and can be seen a tool with which to find a path through the banality of chaos and everyday absurdity.

Often working in black and white for his drawings, wall-paintings and neon installations, Bianconi investigates complexity through visual and verbal association (a tool also used in neuropsychiatry to help aphasic patients speak again). His playful use of iteration and classification often results in whimsical sequences – cramped landscapes where puns suddenly make visual sense, and found objects (and words) are rearranged into a new logic.

In his drawings, bunches of arrows bloom and point in every possible direction at the same time, tunnel cities unfold in non-Euclidean geometries, small crowds of stick figures are bundled up and obliterated by a single line of ink, and swirls of objects (animals, plants, eyes, tribal shapes, question marks, spirals and morphing bodies) recreate the artist's philosophical vertigo.

In his performances – and everything in Bianconi's world has a performative and childlike quality – he embraces fate, chance, loss of control.

A Charmed Life, a vertical site-specific installation for the 15-metre-high stairwell of the Vestfossen Kunstlaboratorium, is a waterfall, an arrow, a tree. It is a diary, and a prayer, and it is the memory of an action: the artist knotting a hundred ropes 'like a mantra', drawing objects from his life. The artist, dressed like an orchestra musician, 'plays' 1000 items as if they were a single music instrument: spoons, shoes, coffee filters, mugs, keys, chains, combs, forks, dolls. A randomness that unravels only in the sound the objects make when stroked together, when the individual object flows into a larger collective self.

PIA CAPELLI

YOB:
1974 IN ARZIGNANO, ITALY

CITY BASED IN:
LIVES AND WORKS IN VICENZA,
ITALY AND BROOKLYN, USA

A Charmed Life, 2018
Knotted cords and objects, 15 m



THOMAS BRAIDA

Apprehension and drama pervade the works of Thomas Braida. Across his multifaceted subjects – whether it be in a portrait, a landscape, or a historical or mythological scene – the expressive language, vivid colors and dissipation of forms under the operation of energetic brushstrokes charge the canvas with emotive tension. It is a vibration; not the atmospheric type, but mental and subtly psychological, a descendent of symbolism, but also of Italian political postwar expressionism in painting. In fact, in Braida's works there are traces of allusions to late-expressionist painting of the '20s and '30s from the Roman School and from the anti-Fascist political painting found in Corrente.

La battaglia del grano (or, *The Battle for Grain*) is reminiscent of agrarian politics and the corresponding propagandistic campaign of the Fascist regime, explicitly condemned in the paintings of artists such

as Guttuso, Migneco and Sassu. The themes of exploitation and imperialist oppression of populations in the exhibited work allude – albeit without specific references – to colonial powers and invasions: the facial expressions, the aggressive gestures and the very setting of the scene feature the same violence found in Picasso's *Massacre in Korea* and, in its source, the dramatic vision in Goya's *The Third of May 1808*.

Braida's painting is rich with references to the history of art, which, to the detriment of the quick, almost improvised, brushstrokes, hide one of the key themes of artistic research in the twenty-first century: that of the 'museum'. The painter reuses images and forms from past art, revising them and reintroducing them to the contemporary observer as a vision not only of the history of mankind, but also of the pictorial restitution of that history.

ELENA DI RADDIO

YOB:
1982 IN GORIZIA, ITALY

CITY BASED IN:
LIVES AND WORKS IN VENICE
AND TURIN, ITALY

La battaglia del grano, 2015
Oil on canvas, 215 x 178 cm



VANNI CUOGHI

Painting as Dream-like Narration

In Vanni Cuoghi's paintings, Arcadian and baroque reminiscences join the modern predilection for hyperplasia and paroxysm. In addition to frequent references to the history of art, the Genoese artist's studies are characterized by his paintings' overtly narrative and scenographic structure and by the definition of his figures – especially female – with their unusually elongated anatomy. For the artist, narration, citation and hypertrophy are all part of a pictorial language that sets out to pay homage to, as well as to destructure, the Italian artistic tradition, while still guaranteeing its survival in contemporary visual code.

From the outset, the artist chooses to represent his figures with closed eyes, omitting the most effective expressive instrument of human anatomy. In fact, without the enlivening light of a gaze, a face becomes a simulacrum, a gelid portrait of a sleeper. Cuoghi's 'dream-like' figures are just that; they are inserted in a network of dense surreal plots, as if they were the product of an oneiric projection. This projective mechanism is perceived even in the paintings in which the artist adopts a monumental scale, such as the large canvas from 2017 painted with markers and acrylics entitled

Le due verità (The Two Truths). Here the image of a towering female figure, a sort of pluralistic and tentacular divinity reminiscent of the Greek Hecate, not only projects in the background the unsettling shadow of a two-headed eagle (an allusion to its infernal and celestial dual nature), but also bears on her very body, or better yet among the folds of her lavish garment, two allegories of the eternal clash between darkness and light. These narratives are portrayed in the fashion of bas-reliefs from late antiquity or medieval illuminated manuscripts.

IVAN QUARONI

YOB:
1966 IN GENOA, ITALY

CITY BASED IN:
LIVES AND WORKS IN MILAN, ITALY

Le due verità, 2017
Acrylic and marker on canvas, 310 x 210 cm



ESPEN DIETRICHSON

My work is about the coming together of the whole. I want it to be poetic, subconscious, tactile – and to have a logic of its own. I work with sculpture, watercolor, silkscreens, and projects in public spaces.

My watercolors explore the relationships between the surface and the space, nuances and composition. They can look like architecture, but they are detached from the human scale. Thin transparent colors are laid down as a veil over the surface or penetrate deep into the sheet. It's got something volatile and sketch-like to it. As if the images present a possible, but utopian, space, an architecture that exists only in a moment of time, and that is about to squirm into a new one. A wider, distorting movement.

The compositions are created in large series in my sketchbook, using as inspiration fragments of collected images of city structures, buildings, or other references I find

inspiring. They will later be worked out in sections in my studio. First, I use ink to build a basic black and white composition. Later, I paint on top of the composition with transparent watercolors. In the palette, I like using heavy pigments, stones, or metal-based transparent colors because they stain the paper immediately. I have to be quick because the nature of the material demands a certain determination of the work. The immediate character of the material gives the expression of openness. It allows the gesture of the hand to be visible, because each pressure of the brush is visible. The handmade surface gives a sense of the scale of the hand that created it.

ESPEN DIETRICHSON

YOB:
1976 IN STAVANGER, NORWAY

CITY BASED IN:
LIVES AND WORKS IN OSLO, NORWAY



Faint Light #9, 2018

Ink and watercolour on watercolour paper, 95 x 147 cm

LARS ELLING

The iconographic universe of Lars Elling is fragmentary, imbued with cinematographic memories, but also built on childhood memories or images from the history of art, such as Velázquez's *Las Meninas* or Fragonard's licentious scenes. The world of the Norwegian artist is oneiric and fantastical, and the image or scene, often in a natural setting, is depicted almost as if in a theatrical staging and always includes unsettling and enigmatic details. His formal style features broad brushstrokes and *sfumato* that erases parts of the painting, often the eyes and face of figures, providing a dynamic sense, but also clouding the truth of the story or making it ambiguous. This design signature blurs temporal planes, suggesting a nostalgic sense of recollection and memory in a representation of reality which intermingles fantasy and dreams, as well as people, objects and architecture. They are rearranged on the canvas according to the canons of the artistic genres of interior painting, landscape painting and figure painting.

Babel (2018) is Elling's take on the biblical tale of the Tower of Babel. A far cry from Bruegel's representation of the tower, what is left here of the edifice – a symbol of human hubris – is barely a ruin in the background, practically reduced to

a tourist attraction. The arm of a figure who stands outside the scene appears to be giving directions to a fox that no longer understands the man's language. Every attempt at direct and unambiguous communication has been lost, even between man and animal. To the right is a white horse, the allegory of domesticated nature which has now lost contact with the sublime vigor of wild nature. The myth of Babel describes the inception of linguistic differences and the divisions of verbal communication; it marks the birth of interpretation and aesthetics and, therefore, art and its symbolic power.

ALESSANDRA KLIMCIUK

YOB:
1966 IN OSLO, NORWAY

CITY BASED IN:
LIVES AND WORKS IN OSLO, NORWAY
AND CAPE TOWN, SOUTH AFRICA



Babel, 2017
Eggoiltempera on canvas, 200 x 200 cm

SERGIO FERMARIELLO

In my work I begin with a sign, a miniature pictogram, recognizable in the stick figure of a *guerriero* (warrior), which I repeat obsessively until achieving an unlimited composition that covers the entire surface of the canvas. While observing one of my works, one might get the impression that the warrior signs are, if not 'too many', certainly 'one too many'. They are superfluous, waste – as if they were an infinite number of late messengers, all bearers of the same message, which has already been delivered to the recipient and is no longer usable. These are all messengers of expired time. I could describe myself as a writer of a single word, or a painter of a single sign, which I sow in the field of painting, just as a Zen monk cultivates his sand garden.

Everything in my work begins from the single *significant* stenograph of the *warrior*, repeated like a mantra, which cuts short communication as well as every hermeneutic attempt at interpretation. Language, which has been reduced to minimal terms, becomes circular. The sign does not refer to a different sign; rather, it concentrates on itself and, through repetition, it stifles its very sphere of meaning. The answer appears to reside entirely in the question: the celebration, in remaining faithful to the concentric sulcus of the practice.

It is a vicious circle; the work seems to be swallowed up in an epistemic vortex, in a short circuit of language that is reminiscent of an inarticulate ancestral *shout*, and the ultimate end of its dialogic presumptions.

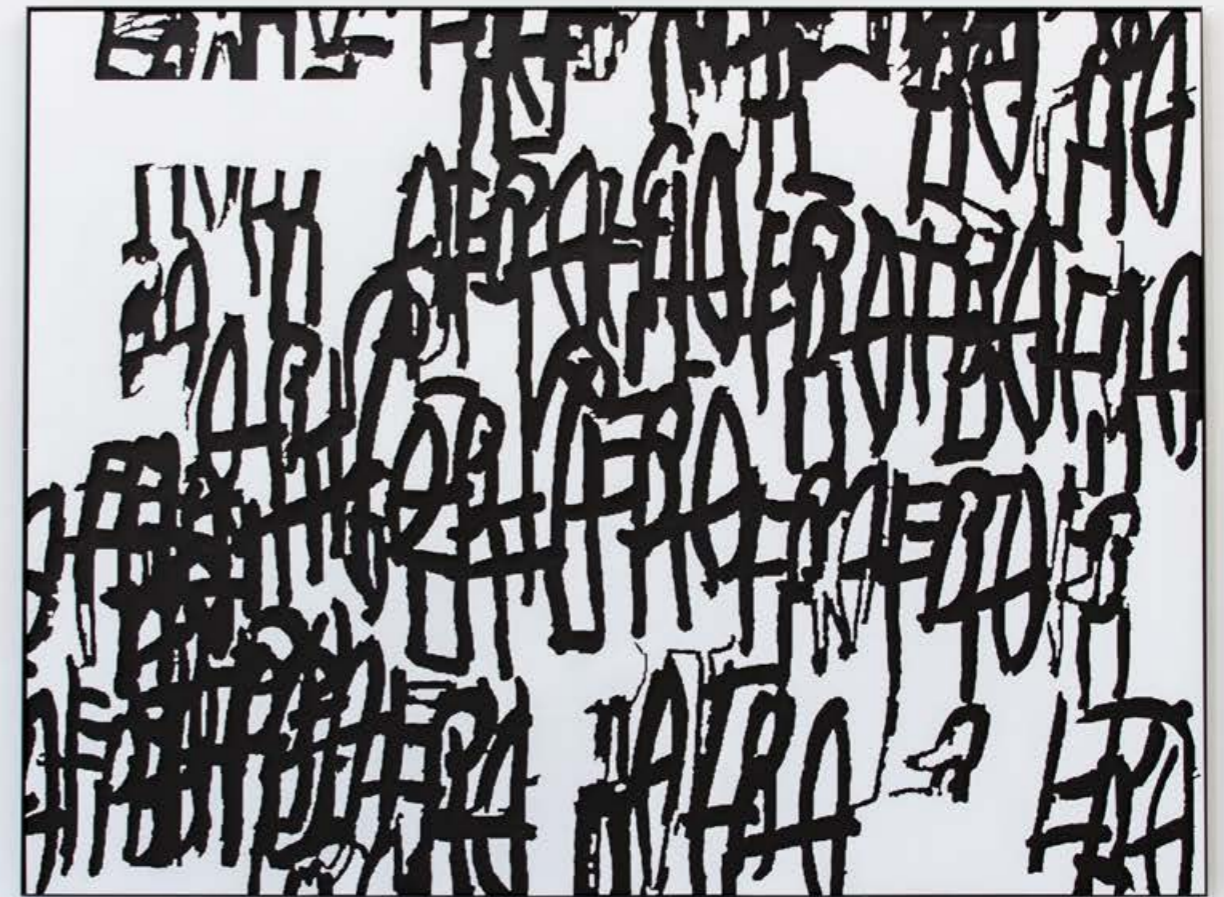
At the Vestfossen Kunstlaboratorium I am presenting a large pierced high-relief, whose surface is made of white cloth, and background of black metal. In this work, the sign presents itself as a subtraction; a perforated trail. It does not show its fullness, but rather remains in suspension; empty.

SERGIO FERMARIELLO

YOB:
1961 IN NAPLES, ITALY

CITY BASED IN:
LIVES AND WORKS IN NAPLES, ITALY

Guerrieri, 2018
Canvas on steel, 250 x 330 x 10 cm



BARNABA FORNASETTI / VALERIA MANZI

'Standard' corresponds to what in the past was referred to as 'classic'. Having accepted this, Piero Fornasetti pursued an ideal of beauty that, from its start in the 1930s, has reconciled engraving traditions with an enormous imagination – one that is as candid as it is capricious. According to him, decoration was not a simple frill, but rather a picklock with which to access people's homes, carrying the need to fill an emotional void.

Barnaba Fornasetti shares with his late father Piero, who passed away in 1988, the same existence: both challenge the creative authoriality and fetish of the unique work. They both aspire to a cultural product – one that is immortal but not immutable – situated between euphoria and provocation. It should be noted that the passing of time has not even remotely subdued their exuberant iconography. In fact, we could equate it to an elixir of long life, eternally present, inexhaustible as a cornucopia. A prime example is the face of Lina Cavalieri, an actress and opera singer whose life spanned the late nineteenth and early twentieth centuries, and whose thousands of faces (and lives) have

been subjected to an infinite number of reproductions and reinventions. In the installation *Handmade*, created specifically by Barnaba Fornasetti and Valeria Manzi for Vestfossen Kunstlaboratorium, the same hands accompany her oval face, indicating the vertices of an anatomy that has been dismantled and might be rearticulated at one's pleasure. While one palm can cover her face, the other might hold it, and together they attempt to envelop the observer in a manifold and majestic embrace. However, those who rush past the installation will not be caressed by her hands, but will instead be slapped under Lina's vigilant gaze.

ALBERTO ZANCHETTA

YOB:

1950 / 1970 IN MILAN, ITALY

CITY BASED IN:

LIVES AND WORKS IN MILAN, ITALY



Handmade, 2018
Metal, fabric and forex, variable dimensions

LETIZIA FORNASIERI

It is not the subjects that define the meaning of Letizia Fornasieri's works, but rather the visual approach to observed reality: a theme that belongs to the history of art itself, initiated in the modern era by Cézanne. The extremely up-close aspect of the natural subject (through which the liquidity of the color is perceived), the imperfection of the details, and the materiality of certain thicker points embellished by flat brushstrokes reveal a problem that is entirely internal to painting: that of 'distance'. In all of Fornasieri's paintings – even those that depict the interiors of houses, glimpses of streets, or portraits, in which at times it is only a reflection in glass that defines the image – the point of observation of reality is crucial, as it contributes to creating a more intimate and mediated relationship with what is portrayed.

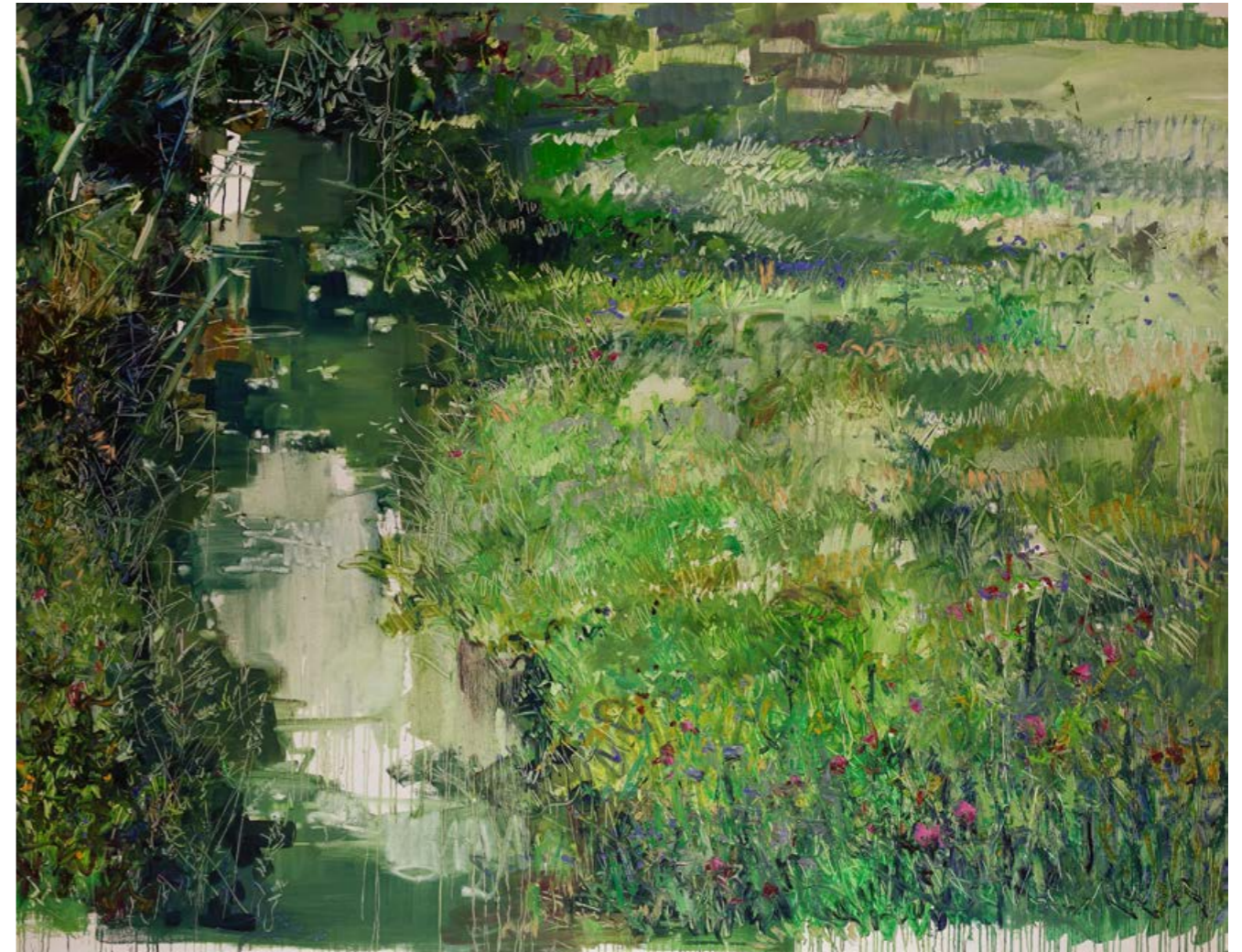
While her up-close observation of the natural and immediate object is reminiscent of the legacy of Lombardy landscape painting – not least in those works in the series devoted to the Siena landscape which, like this one, depict the countryside of the Po Valley – Letizia Fornasieri's work does not fit the 'realism' of this trend. Her approach to the real figure is mediated by a problem which we might define as photographic. Before beginning

the 'Rogge' series, to which this painting belongs, Fornasieri experimented in several of her works with the use of photography placed on canvas and reworked through painting. After abandoning this technique, she returned to pure painting, while employing a support which possesses the 'photographic memory': a very fine-weight canvas, which enhances the luster and liquidity of the colors and accentuates the reflections and the sense of precariousness of the image. In this way, the artist is able to express that reality is always mediated, as our gaze is always conditioned by our existing in reality.

ELENA DI RADDIO

YOB:
1955 IN MILAN, ITALY

CITY BASED IN:
LIVES AND WORKS IN MILAN, ITALY



Roggia grande, 2017
Oil on canvas, 148 x 190

GIOVANNI FRANGI

Nature is the point of departure for all of Giovanni Frangi's pictorial research; in fact, both the point of departure and the point of arrival, for, in his works, nature finds restitution. In the midst of it all there is a process, a physical and conceptual manipulation which ensures that his observation becomes reinvention.

Frangi looks at reality, photographs it and prints images of the fragments he chooses to immortalize; these he organizes and safeguards in the drawers of his studio. Now it is the turn of signs and colors, through which the artist transfers to canvas his *own* nature.

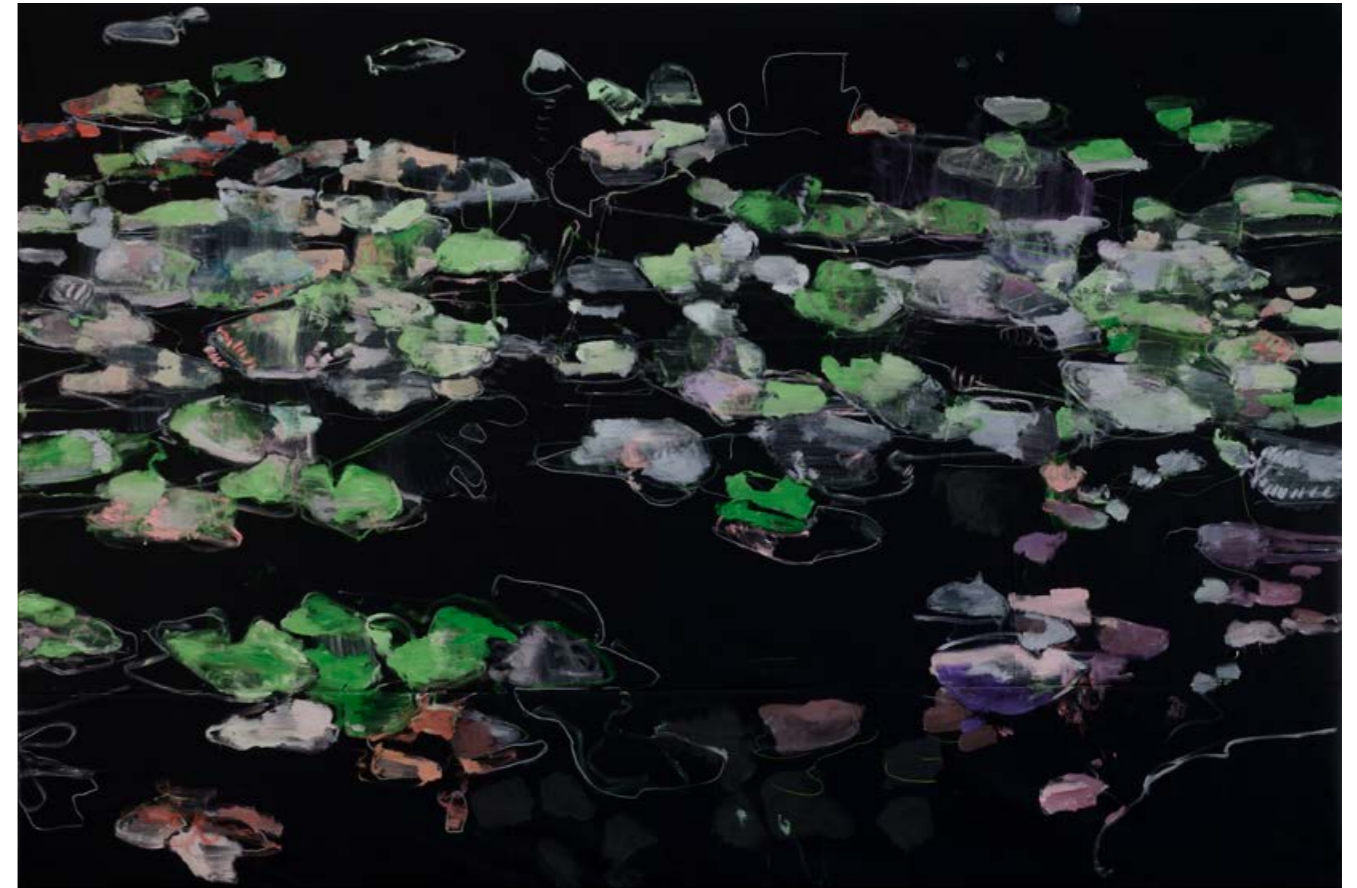
His *Ninfee* emerge in the same way as his forests, islands, stones, waterfalls, rivers, ocean floors and skies: from a visit to the botanical gardens of the University of Padua in Italy, from photographs of pots full of plants, and from the memory of Monet. Then there is the black canvas, the pre-stained fabric, to which white is directly applied; then silhouettes are sketched, using negative spaces, whose contours are filled in without the oil paint completely disrespecting them.

As is always the case in studies by Giovanni Frangi, the painting *Ninfee* presented at Vestfossen Kunstlaboratorium belongs to a series in which a given theme is not fully exhausted in a single canvas, even though it may be on a large scale. At the center of his attention in this instance are the aquatic plants. Even in its absence, it is always color that determines volumes and defines spaces, dimensions and depth, while brushstrokes insinuate and define movements, reflections and shadows upon the undifferentiated blackness of the fabric.

MARTA CEREDA

YOB:
1959 IN MILAN, ITALY

CITY BASED IN:
LIVES AND WORKS IN MILAN, ITALY



Urpflanze, 2017
Oil on velvet, 206 x 162 cm

HELGI ÞORGILS FRÍÐJÓNSSON

The subject of my art is man and nature: the condition of being a man, and the tradition of signs and symbols that man has established and continues to develop. In this sense, my art appears to be universal. I was raised in a very small community, and it is hard to understand why, all the way back to my earliest childhood, I was so strongly attracted to images of artworks I found in books, even before I could comprehend what they represented. All the same, they were narratives of historical events and expressed the consciousness of each period. Later, I was drawn to explanatory drawings in study books etc.

In that sense, my art is a register of existence through the essence of history and art, a kind of language that coexists with the language spoken by each nation. I enter into this pile of history, anywhere in time and space, and put what I find there into a new context of thought. I would like to think of it as a coalition of man and nature, merging into one, but still not able

to make one whole – as history shows. Each artwork contains many vanishing points, mathematical dimensions as well as historical. The artworks are a reflection of the world.

Still Life and Artist (2016–2017) – with its blue lobster, red shrimp, spiral shell, melon and grapes – relates to the history of still life. Even so, everything is set up alive, and the boy appears to be trying to keep everything in order. The painting is a part of a series dedicated to the aforementioned ‘pile of history’. In Iceland, difficult and hazardous tracks in the highlands are marked with piles of stones every few meters, and these cairns are intended to lead the traveller safely to his destination. This is how I see this still life, piled up with what we need to survive. The elements come together on the palette of the painter, who is about to capture the subject on the mirror, or the canvas.

HELGI ÞORGILS FRÍÐJÓNSSON

YOB:

1953 IN BUDARDALR, ICELAND

CITY BASED IN:

LIVES AND WORKS IN REYKJAVIK AND BLONDOS, ICELAND



Still Life and Artist, 2016–2017
Oil on canvas, 210 x 200 cm

DANIEL & GEO FUCHS

With the work *Explosions I* the German artist couple Daniel & Geo Fuchs lets us witness a breathtaking spectacle – the moment of a huge, destructive demolition. Across 2x2.5 meters all phases of a detonation are united: elemental force, devastating chaos, disassembly, and annihilation. The image is composed as a diptych due to the cut in the middle of the photograph. This reinforces the nature of an explosion as a violent intervention in something that occurs multiple times simultaneously.

How often do you suddenly become an eyewitness to such a blast? Probably just this one time. And we therefore willingly give in to this moment, with all the ambivalent feelings that such an event can trigger. Our fear of the destructive force takes on the same significance as the fascination emanating from it. The lust for something sensational is as much present in the viewer as the relief that one is distanced from the true explosion by a photograph – even though the viewer intuitively knows, from image composition and color scheme, that it is a staged demolition.

Explosions I is the first work in the series 'Explosions', which, unlike any other series by Daniel & Geo Fuchs, allows the opposing forces of destruction and aesthetics to correspond. The message encoded in it, however, represents a frequently recurring and consciously chosen element in the artists' body of work. Although the audience becomes part of a destructive, powerful event that is comparable to a Big Bang, the explosion also represents the emergence of new life and thus the repetitive process of beginning and end in which change is only possible through the transient nature of matter.

HEIKE BOROWSKI

YOB:

1966 IN ALZENAU, GERMANY AND 1969
IN FRANKFURT AM MAIN, GERMANY

CITY BASED IN:

LIVES AND WORKS IN BERLIN
AND WESTERWALD, GERMANY



Explosion I – Diptychon – 2013
Size 2 x 187 x 125 cm

DANIELE GALLIANO

The work of Daniele Galliano has long been characterized by its photographic realism and by its view of daily life, ranging from the intimate and personal sphere to the public and collective expression of crowds.

Galliano has explored the crowd theme since the nineties, with his first paintings depicting raves in the basements of underground clubs. Ever since these scenes, which feature groups of drifting individuals in the urban night, the artist has never abandoned this theme, but rather elaborated it or dismissed it depending on different contexts, scenarios, degrees of abstraction and techniques.

The *Anything* series represents the most recent phase of the artist's works on crowds, with several important modifications. In *Anything*, chaos erupts not only in the crowd, but in the very process of conceiving and producing the work. Here, the artist works through two main phases. The first is comprised of the mechanical and causal act of the application of tempera on the canvas. Following this phase of automatic painting, which generates a primordial jum-

ble of colors and shapes, the painter places himself at the disposal of apparitions that manifest themselves, highlighting shapes, figures, objects and icons.

It is as if Pandora's box were to open, or the cortex of the subconscious brain were to crack, and from it were to flow a cavalcade of ghosts and grotesque and bizarre figures, animal-totems, retro-style automobiles, spirits, Martians, bishops, imams, water basins, coffee cups, oversized record players, cathode-ray tubes – and even Hitler and Marx.

The graphic aspect of the work draws from visual influences that span from informal painting to hyper-realistic painting, primitivism and comic strips. Lacking its own syntax, the narrative is given over to the very chaos from which it was generated, which becomes the protagonist of the work itself.

ELEONORA CASTAGNONE

YOB:
1961 IN PINEROLO, ITALY

CITY BASED IN:
LIVES AND WORKS IN TURIN, ITALY



Anything, 2016
Tempera and oil on canvas, 200 x 300 cm

TIMOTHY GREENFIELD-SANDERS

In the traditional Japanese tea culture, when, with horrifying unexpectedness – never intentionally – a bowl that has been treasured for a hundred years falls and breaks, a *kintsugi* metal craftsman fills in the fractures with gold veins that from then on will distinguish the bowl's past from its present.

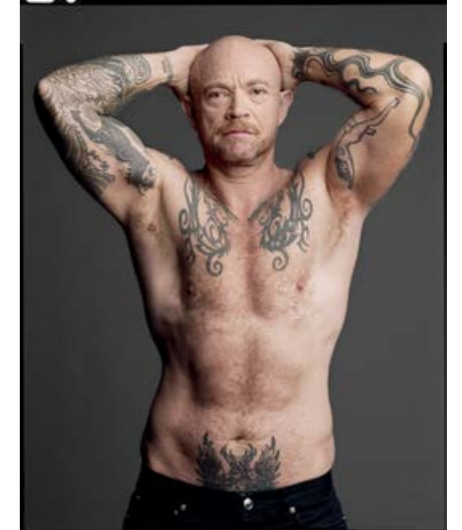
Every human conceals a Sybilline sheaf of many personalities that, in more or less quick succession, morph the face into different aspects often as different from each other as individuals differ, individuals who may not even look at all like each other, and Timothy Greenfield-Sanders reaches out and with a barely visible sleight-of-hand grabs the one he wants to imprison between paper and emulsion. But what makes Greenfield-Sanders' portraits stand out – or, maybe one could say, what makes them pull one inward – among herds and hordes of imitators is both the speed of that deci-

sion and the preparation for it, the delicate cultivation of the sitter's emotions that all photographers try to do but which he does almost instinctively. Those of us who have sat for him know how much he is someone one very quickly comes to trust – that rare artist who won't sell you out; someone who, before the sitter and the session tire, spots the one he wants out of a multitude of personalities (the way an expert interrogator spots a lie in a micro-expression) and, too fast to think, twitches a muscle that presses one of the sitter's many ghosts between a shallow lake of emulsion and a permafrost of colorless glass.

BRIAN D'AMATO

YOB:
1952 IN MIAMI, USA

CITY BASED IN:
LIVES AND WORKS IN NEW YORK, USA



Toni Morrison, Peter Sellars, Buck Angel, 2017,
Digital archival pigment on paper matt cotton rag, 40 x 55 cm

GOTTFRIED HELNWEIN

As in Greek tragedy, Helnwein's paintings portray the drama of existence and come to a cathartic end. Evil is undoubtedly the recurring theme to the lucid, direct images in his paintings; according to the artist, his works tackle 'the difficult questions and complex realities of existence'. While art may have a therapeutic function, it has also a vital role to play in interpreting, or even unmasking, these difficult realities.

Born in Vienna shortly after the war, his reception of the Holocaust is a key way to approaching his paintings, and to understanding how they are profoundly and psychologically connected to his study of 'complex realities'. In Austria, his country of origin, the tragic reality of the Holocaust has not always been fully acknowledged. Aspects of National Socialism come explicitly to the fore in some of his works – including his *Epiphany* series, to which the exhibited painting belongs. In other works, this thematic preoccupation seems to operate at a more subconscious level. For example, in his paintings inspired by Goya's *The Disasters of War* and the more recent *The Murmur of the Innocents* and *The Child Dreams*, centered on the vulnerability of children. There is always something unsettling and explicitly dramatic in his paintings, and this becomes acutely

clear when the innocence and purity of childhood is placed at the center of a work.

This is also the case in the exhibited painting, whose caption makes reference to the Gospel story of the Visitation of the Magi, while also alluding to Nazi race law. At its core the painting poses one of the most difficult questions that all religions have attempted to answer from the beginning of time: why does evil exist? In his works, Helnwein – by assimilating from the history of painting, where this theme was dealt with more directly (for instance, in the works of Goya, Caravaggio and Ensor) – looks for a way out, though he is aware that evil belongs intimately to man and is the consequence of his freedom.

ELENA DI RADDIO

YOB:
1948 IN VIENNA, AUSTRIA

CITY BASED IN:
LIVES AND WORKS IN LOS ANGELES, USA
AND IRELAND



Epiphany I (Adoration of the Magi 3), 2013
Mixed media, oil & acrylic on canvas, 245 cm x 350 cm

PAOLO IACCHETTI

Respiri is a work that encapsulates all past and future poetics of Paolo Iacchetti, which are centered upon the relationship between thought and language, between an idea and the actualization of that idea, between a visual hypothesis and true vision. It is difficult to disentangle the visual, emotional and conceptual result into individual components, insofar as the objective of Iacchetti's painting is to demonstrate how a work is the result of irreversible 'fusion' between linguistic and psychological elements, which can all be traced within the work, but not isolated out. In this sense, even with an artist like Iacchetti, one can speak of 'analytical painting': that is, the analysis of the linguistic elements of a work, but also – and perhaps especially – the analysis of the relationship between painter and painting. This relationship can be considered from the intimate perspective of one's personal experiences, or from an individual psychological standpoint – albeit common to those who do creative work – which emphasizes the profound and explicit motives for making art. In this way we might arrive at the implicit relationships in painting as a linguistic instrument, with every work and just about every sign which comprises the work being an opportunity for experimentation.

The exertion applied to a painting conceived in this way constitutes its intensity. Each of Iacchetti's works is an interrogation of painting: the request for a linguistic confirmation that can only come from the realized painting, from the work, from the picture. The refinement these interrogations can achieve is exemplified in *Respiri*, where the final result is the product of a gestural and visual combination that one would not expect it to be able to reach. The ferment of the color field, discerned as soon as we look at the painting, is in fact the product of the repetition of one single gesture on the canvas – a gesture that in the collective imagination of painting is the opposite of the so-called color field.

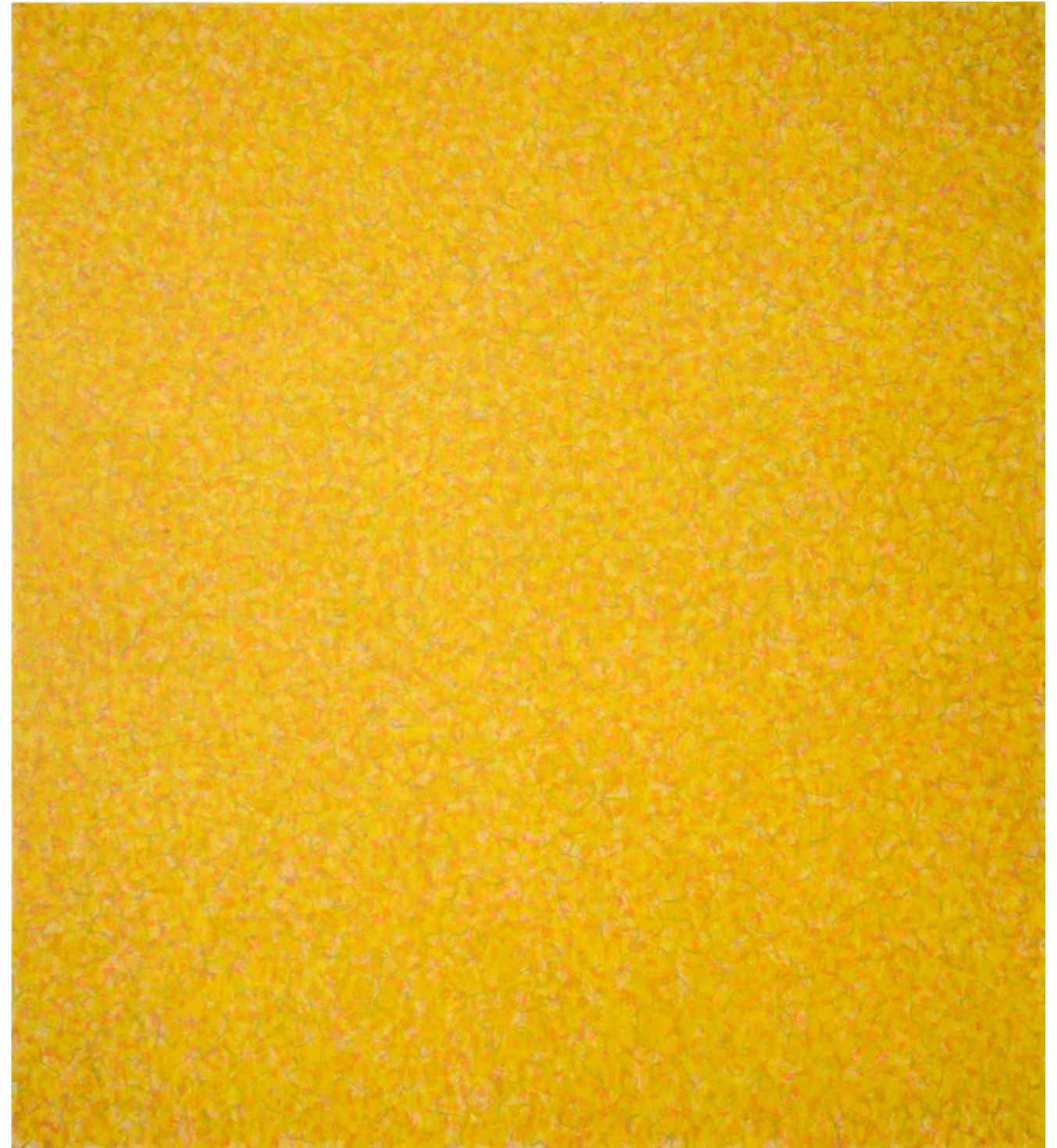
Iacchetti's aim is to gently force the expressive potential of every single pictorial element in order to reveal its true limitations.

MARCO MENEGUZZO

YOB:
1953 IN MILAN, ITALY

CITY BASED IN:
LIVES AND WORKS IN MILAN, ITALY

Respiri, 2017
Oil on canvas, 200 x 180 cm



LIU JIANHUA 刘建华

In the hands of Liu Jianhua, Chinese ceramics are no longer designated as traditional decorative objects, but have set forth to create a new language with which to speak of China in our own time.

The work *Squirm*, inspired by the shape of an organic structure similar to an intestine, becomes a metaphor for a hidden system which, working beneath the surface, allows the entire externally visible organism to function. The characteristics of this internal system – invisibility, softness, absorptive ability and continuous movement – has many aspects in common with the structures which lie behind our society. In fact, this structure is subjected to continuous changes in shape, adjustments and movements that do away with the superfluous and retain what can be useful to the functioning of the organism.

The golden paint that covers the organic form in Liu Jianhua's work recalls the brilliance of money; in a consumerist society, profound problems might be concealed with a layer of sparkling glaze. By masking an internal structure which is as intricate as an intestine and as fragile as ceramic, the artist gives it the appearance of a gold mine rich in potential. The shiny surface allows the observer to mirror himself in this system, while reminding him that what he sees embodied in the work is not society as an external entity, but rather a system in motion of which he is part, and to the construction of which he contributes.

GIULIA PRA FLORIANI

YOB:
1962 IN JI'AN, CHINA

CITY BASED IN:
LIVES AND WORKS IN SHANGHAI, CHINA



Squirm, 2010
Porcelain, 26 x 22 x 11 cm

BREE JONSON

Some Thoughts on a Black Dog

The term *black dog* has a long history. No one seems to know exactly in what year or century it originated, but its many appearances range from Dürer's prints and the life of Churchill to the poems of Horace and Bly. Its meaning hasn't changed much and refers to melancholy, sadness, a great burden.

I had an image in mind of dogs, dogs being 'man's best friend'; the animal nearest to man (though let's not forget that man is also an animal); the animal, if not equal, then at least most equated to man; and, thus, the animal – the other species (or the species of other) – to whom man relates most of all.

I thought of the dogs in the street, or *askal* as we call them locally. The more generations they are out on the street, the wilder they become. They scavenge for food and have fights over territory, mating rights – anything that is scarce is a reason to fight. In a small country where dogs, rats and cats seem to breed as much as the people do (the Philippines is an eternal fount of babies),

anyone/anything fighting in the open is a regular and normal occurrence. It is rare, although it does happen, for someone to intervene to break up a fight.

Dog fighting also used to be popular in my country. As with all staged animal fights, it originated as a form of human entertainment. Of course, in allowing for fights, we doubtlessly forego any notion of animal equality, or even the often-understated virtue of sensitivity.

Once asked why I paint dogs, I answered: 'As a metaphor for mankind.' The next question was: 'Why not just paint people?' My reply: It's important that one sees oneself in another; to identify with is to relate with is to empathize with. True enough, I don't think one can ever escape one's identity. We see and feel and experience the world through the very limited five senses of *homo sapiens*. It's a fallacy to think that we will ever truly and fully empathize with another species, to know it feels, thinks, tries to comprehend – but I think we should still try to, and try our very best.

BREE JONSON

YOB:

1991 IN SAN JUAN, METRO MANILA, PHILIPPINES

CITY BASED IN:

LIVES AND WORKS IN MAKATI, METRO MANILA, PHILIPPINES



Black Dog (on Evolution and Decline of Species), 2016
Oil on canvas, 152 x 213 cm

TAMÁS KASZÁS

A handshake made from concrete, as if from the torso of a Socialist Realist propaganda sculpture. Corroded reinforcing bars, protruding from the two ends, give the impression that this is just the key fragment of a larger object; the protagonists responsible for this symbolic scene are, however, nowhere to be seen. It is like a found object which has been recycled as a cultural element by a new cult with different rites.

The art of Tamas Kaszas has centred on two prevailing themes, marked with keywords like *Symbol Rehab* and *Torso Cult*, and this piece might be said to place itself at an intersection between them. It is the fate of many symbols that, through historical over-use, the power of their message burns out. This is even the case when worn-out images can still connect to ideas or values that are valid in the present. That was the starting point for the artist's 'rehabilitation program' for exploited and abused symbols – to which he later gave the title the *Symbol Rehab* project.

Kaszas' approach has also an anthropologic aspect, something that might be better understood in relation to the cargo cult theory. The description 'cargo cult' refers to cultural patterns and practices

that have been appropriated from a more technologically advanced culture and then applied in mistaken ways. Cargo cults were syncretic religious movements, developed predominantly on the islands of the Pacific Ocean. The members of the cults believed in the arrival of universal equality and wealth. As anthropologists noted, cargo cults imitated the practices of colonizers, for example their architectural forms and logistic processes. However, the followers of the cult reconstructed elements of the colonizers' culture according to their own religious needs, cosmology and technological capabilities. Recreated structures were conceived mainly as tools for the gods to send gifts to people.

The artist takes up these ideas to create prototypes of simple and basic tools of the future, which simultaneously serve functional, mythical, symbolic and aesthetic purposes. The tools or ritual symbols, as elements of a torso cult, are bearers of residual memories of the previous civilization, which future societies will process according to their own needs.

GIANLUCA COLLICA

YOB:
1976 IN DUNAÚJVÁROS, HUNGARY

CITY BASED IN:
LIVES AND WORKS NEAR SZENTENDREI ISLANDS, HUNGARY



Historical Fragment, 2016
Concrete, reinforcing bar, 80 x 10 x 15 cm

RUPRECHT VON KAUFMANN

Hard Hand to Hold

Although they look and feel distinctly contemporary, Ruprecht von Kaufmann's figurative paintings draw on many art-historical sources. In his compositions he unapologetically tells stories, like frames in a movie. Stories that have no resolution and ask more questions than they answer. His practice is to blend both a painterly and a sculptural approach. He questions the solidity of his figures and disassembles the parameter of the rectangle itself: he lets his paintings break out of their frames, dissolves them into fabrics flowing off the walls, or scars the surface by cutting right into it.

In *Hard Hand to Hold* (2016) two figures are positioned on opposite sides of a steep roof. They are shown in a precarious state of balance, a sort of uncomfortable détente, as they prevent each other from falling by holding each other's hand. The canvas becomes a semi-sculptural work in which pieces overlap with the appearance of patchwork skins. Brushstrokes, either overlaid in large swathes or daubed on in thick impasto, are wiped, blended, swirled and gauged. Elsewhere, delicately attached stencils seem to float out of the surface. The pivot upon which all of this rests is the re-

lationship between painting and sculpture, the intersection of two- and three-dimensional thought.

'In my works I want to create space, or the illusion of space and spaces', says von Kaufmann. 'At the same time, I am tearing those spaces down, unmasking them for what they are: color and shapes. The figures are bursting out of these treacherous constructions of three-dimensionality. They are caught in the paradigm of the painted world and yet are challenging their environment.'

Alongside the deep, dark palette of the works, giving them a brooding intensity, the light, fragile outlines of figures seem to float through his universe. The sureness of his hand, evident in deft brushstrokes and strong figuration, gives way to subtle and delicate intricacies, a delicateness and lightness that implies introspection, reflection, the ability to become lost in a world of thought.

ELISABETTA PALAZZOLO

YOB:
1974 IN MUNICH, GERMANY

CITY BASED IN:
LIVES AND WORKS IN BERLIN, GERMANY



Hard Hand to Hold, 2016
Oil collage on linoleum, 181 x 241,5 cm

CHIARA LECCA

The works of Chiara Lecca reveal to us elements that overturn aesthetic and ethical convictions, destabilizing our awareness and creating a desecrating short circuit between beauty and death. Ragged animals that have reached the end of their life cycle become bodies that are still able to mediate a communicative function: they allow our history and our origins to emerge, overthrowing the mask of anthropocentrism and restoring a face that we have never actually seen on the other (the animal).

The polyurethane reproduction of animals in these works becomes a fetish that Chiara Lecca approaches as a fragment disassembled into multiple pieces, which she joins back together, and in so doing creates another reality – one which we struggle to accept.

Animal fate (Auriga) is an installation that describes our times, a melting pot that places us before a prey and predator relationship, the way in which these two coexist, and the way in which different communities are structured. It is an 'ideally

protected' enclosure in which a vast array of animals are forced to live and cooperate, and their stereotypes are called into question. Sheep, wolves, duikers and a stone marten (prey and predators) coexist here in a single unnatural herd, forcing them to share a similar condition, which is not that of a species but one that exposes their most intimate and fragile part: their stomachs. In this way the emergence of typical social hierarchies of dominant individuals is nullified, in an attempt to make sense of the very existence of a species – the animal species. Standing before this ritual is the observer, placed in a privileged position – that of super-predator – who, through his extreme behavior, plays a crucial role in the regulation of balance.

SABRINA SAMORI

YOB:
1977 IN MODIGLIANA, ITALY

CITY BASED IN:
LIVES AND WORKS IN MODIGLIANA, ITALY



Animal Fate (Auriga), 2018
Polyurethane, metal, dehydrated bladders, 155 x 180 x 180 cm

JUSTIN LIM

My paintings are often made out of fragments. Images are collected and collaged in a cut-and-paste painting method to create tales of make-believe responding to contemporary society. Previously, I have been drawn to subjects such as Malaysian politics, myths and folklore, racial identity and propaganda. With *The Men Who Sold the World* I wished to reproduce familiar visual cues, rearranging them into new contexts and themes.

The painting is an attempt to explore the notion of a corrupt society through various visual allegories and analogies. Pictorial symbols continue to assist me in elucidating some of the paradoxes of modern existence. The image of a beehive serves as a visual analogy for a *honey trap*, a stratagem used in blackmailing political and other prominent figures. The atmosphere I wanted to evoke in the painting seems nightmarish and unreal – but is it any worse than the times we live in?

In today's paradoxical world – filled with political corruption, Hollywood sex scandals and threats of nuclear war – how does one make sense of the times in which we live? The two figures shaking hands in the painting express the fact that, despite all the chaos in the world today, business continues as the order of the day.

JUSTIN LIM

YOB:
1983 IN KUALA LUMPUR, MALAYSIA

CITY BASED IN:
LIVES AND WORKS IN KUALA LUMPUR,
MALAYSIA



The Men Who Sold The World
2017, acrylic and enamel on canvas, 186 x 155 cm

SVERRE MALLING

Sverre Malling creates work notable for its precision and intricacy, entwining references to classical art, botany, the occult, folk art and children's illustrations.

In the work *Snowblind* we see a man lying lifeless and dirty in the ditch and, in a final gesture, contemptuously 'giving the finger'. The work can be said to reflect the position of the outsider in encounters with society. It embodies a sense of being drawn towards nature and to free space, and acts as a counterweight to the galloping speed of change in civilisation. Here, Malling wants to dwell on a stereotype: the rebel hero who, after a violent and often early death, is caught up in a romantic, iconic narrative.

The model for the work is the New York-based artist Dash Snow, who cultivated the outsider role in a classic fashion and died of a heroin overdose at the age of 27. The picture emphasises that, in mass culture, there is an apparatus that ensures the reproduction of the image of the romantic hero, adapted to conventions and economic structures. The fascinating

construction of tales of suffering, which reached its zenith with leading romanticists such as Shelley, Keats and Lord Byron, continues to play a role with its death urge. In this respect, modern tragedies exert a completely unique attraction, and are well adapted to the mass media. The drawing also comments on the persistent belief in the power of rebellion, which nevertheless ends in failure.

At the same time, Malling wishes to reflect on the role of the artist. Associated with exalted concepts of autonomy and intense subjectivity, this traditional concept of the artist has been under fire from the art world for a long time. There is, however, a recurring longing for an artistic gestalt beyond the reach of institutional systems and society's rules. With the increasing commercial appeal of artists, this hankering after an outsider can be incorporated in a standardised, easily accessible myth, where any likelihood of revolt is in reality limited to a gasp in a vacuum.

HEDVIG LIESTØL

YOB:
1977 IN OSLO, NORWAY

CITY BASED IN:
LIVES AND WORKS IN OSLO, NORWAY



Snowblind, 2010
Charcoal / cray-scaled colourpencil on paper, 35 x 166 cm

MASBEDO

The video works of the artistic duo Masbedo, started in 1999, are a synthesis of cinema, performance, theater, installation and music. In their work the duo explore metaphorical registers in which an image and its symbolic value, generated by free associations, create both physical spaces and mental places. These modern-day shamans evoke images of the interior world that transcends them; they create a vocabulary of the human condition examined through the highly imaginative and iconic power of images.

Instead of Masbedo's usual accumulation of images, *Fragile* (2016) conducts a subtraction. A central theme of their most recent works is the care that we owe to beauty. This work, in particular, reflects on the fragility which constitutes beauty, the memory of it which we preserve, as well as on the renewing power of an artwork. In the video, a young man passes through the empty and silent rooms of a museum, a symbolic arena for the value of memory and the eternal beauty of art. He carries a peacock that looks as though it has leapt out of an ancient painting housed at the Sabauda Gallery. The peacock, a proud and majestic icon of beauty, is here the symbol of the sacred value of art and, at the

same time, of its fragility. The bird is unable to hold itself up, it has difficulty moving and does not perform its mating ritual with its marvellous tail. The unbridgeable distance which separates the ideal eternity of the past and the fragile contemporary contingency is revealed in the exchange of glances between the figures in the paintings and the peacock.

The absence of a musical counterpoint underlines the emptiness of the place. What is left are only sounds, without any sort of reference mark: the minimal and methodical gestures of the museum custodians, the noise of the air conditioning unit, the footsteps of the young man, the peacock's unsteady tread on the floor.

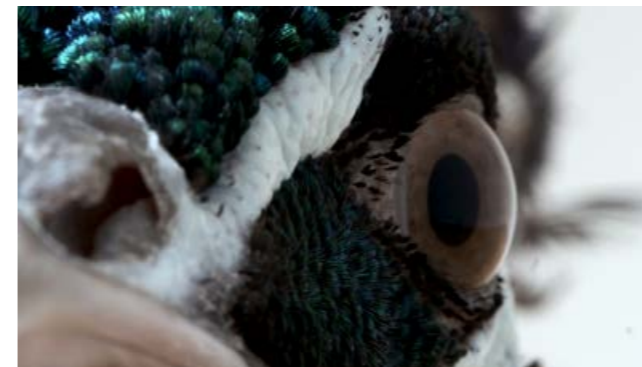
ALESSANDRA KLIMCIUK

YOB:

MASBEDO ARE NICOLÒ MASSAZZA (1973, MILAN) AND IACOPO BEDOGNI (1970, SARZANA).

CITY BASED IN:

THEY LIVE IN MILAN, ITALY AND WORK TOGETHER SINCE 1999.



Fragile, 2016

Mono channel Video HD 1920 x 1080, Stereo Sound, Length 7'46'.

SEBASTIANO MAURI

The work of Italian-Argentine artist Sebastiano Mauri (Milan, 1972) revolves around the concept of identity. It is a theme that has been deeply explored by the artist, his anthropological and descriptive approach to the emotional sphere of existence focusing on the intertwined themes of gender identity, diversity and the resulting fear of 'the other'. (These are also recurrent themes in his activity as a writer and director).

Mauri's work is always a balance between minimal conceptual tradition (as exemplified by the art of Christian Boltanski) and a popular, extravagant, ironical tradition (such as typifies the writing of David Sedaris.)

Shadow of doubt integrates all the physical and aesthetic characteristics that define a person, creating a dissolving overlap between identities that differ in sex, color, style and age. Ten photographs start from the same subject, Alex, to whom are added the features of differing people. Dissolving into one another, the portraits become a *unicum*, a hybrid that reunites them all, taking them out of their usual context and inserting them into a common and shared reality.

All of Sebastiano Mauri's research is characterized by a continuous stratification – of objects, images, ideas. As if by telling many stories simultaneously, a new, more fascinating and surprising story might be generated. Alex is exactly this: a stratification of human faces which, by dissolving one into another, creates a new, unexpected one which contains all the physical, spiritual and moral aspects of humanity. This, for the artist, can be a new way to see 'the other' and a new way to see ourselves.

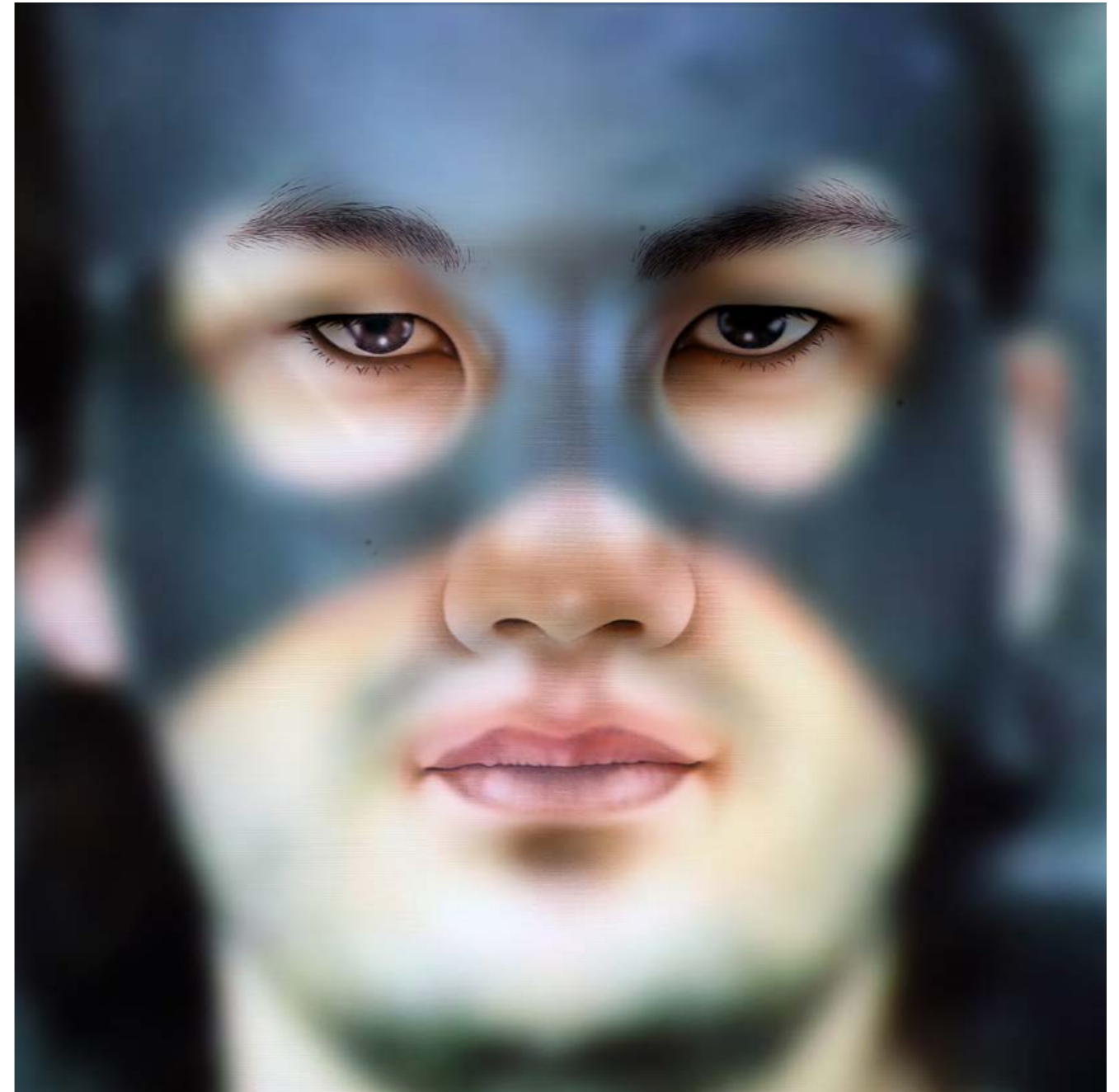
ANNIKA PETTINI

YOB:

1972 IN MILAN, ITALY

CITY BASED IN:

LIVES AND WORKS IN MILAN, ITALY



Shadow of doubt, Alex, 2014

Inkjet on cotton paper, 10 photographs, unique series, 35 x 35 x 5 cm each

RAFAEL MEGALL

Panther Works

The paintings of Rafael Megall show panthers, one or several, mostly among flowers.

Panthers are big cat animals. Jaguars and leopards are panthers. In their animal medicine, Native Americans relate to a creature they call the black panther, which is not a separate species, but a genetic variant due to a condition called melanism.

The panthers are predators, they hunt and kill with extreme precision in the dark. A panther can carry over three times its own weight up into a tree.

What is the medicine of the panther?

The panther in Megall's paintings comes towards you. There is no way around. The medicine of the panther is to face our fears and dark behaviour. With the panther, which sees in the dark, we enter places in ourselves that we do not know. To meet the panther is to meet our fears. In doing so, we also trust there to be light inside our fears. We trust that inside this darkness is the place where deep healing can take place.

The fears in us are unknown because they really are fearful for us. In our dreams,

however, we are challenged to go there. And we are challenged when we meet works of art.

Martin Heidegger, in *The Origin of The Work of Art*, writes that the work of art is an open, ongoing wound. To approach art is to enter that zone of hurt, of issues unresolved, that the artwork opens, in itself, and in you. In the meeting.

The flowers also have the character of ornaments. Like ceramic tiles with flower images on the floors of old palaces, magnificent churches, hospitals, asylums and schools. In buildings that may now, in Armenia, Turkey or Egypt, be used as prisons, with naked feet walking over the flower tiles, blood-filled floors, rooms now used as torture chambers.

At the same time: ornaments are surface. They do not work with depth or meaning, they work with repetition and decoration.

So, the question these panther works raise is the crucial question of art: Does the panther leap out of the flatness of the flower-surface, as a challenge to face a real confrontation? Or does also the panther, in its repetition and ornamental presentation, blend in with the flowers to become a surface, and nothing more.

Where is the crack that opens into our fear, so that we are forced to look into its yellow, glowing eye? And to what degree do we really want, or dare, to look into that darkness?

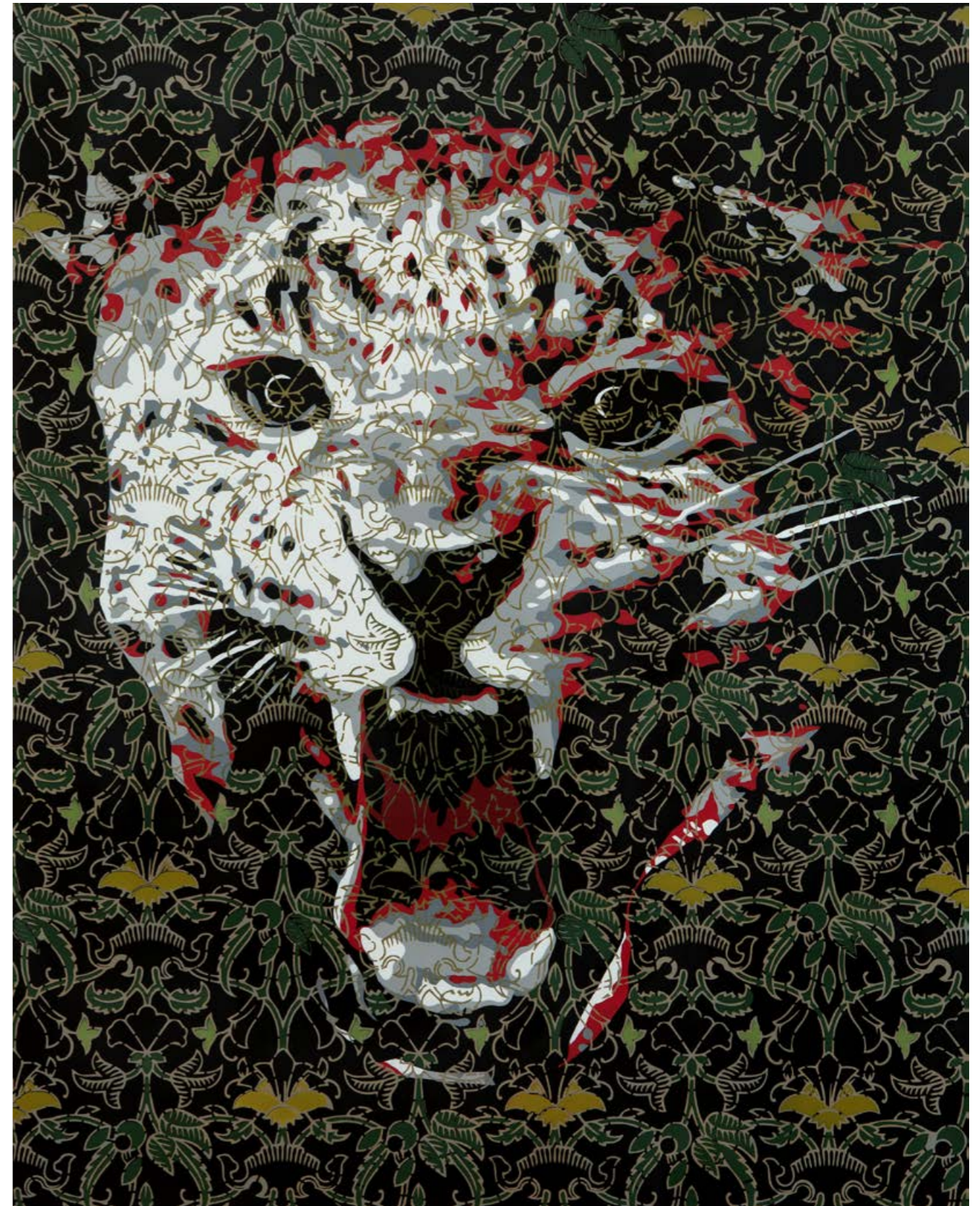
HANNE ØRSTAVIK

YOB:

1983 IN YEREVAN, ARMENIA

CITY BASED IN:

LIVES AND WORKS IN YEREVAN, ARMENIA



The Panthers in my Blossoming garden. Head #1, 2018
Acrylic on canvas, 150x120 cm.

ALESSANDRO MENDINI

Alessandro Mendini made his distinctive mark on the evolution of design through a long career of poetic, introverted and eclectic projects. Setting out to challenge the concept of normality and the pre-established order of things, he has always opposed specialization in favor of an interdisciplinary approach that promotes the merging of genres and disciplines, techniques and styles. Infatuated not only with objects but with life in general, Mendini pursues a *progetto dolce* (sweet project) – one which combines the magic of design and decoration.

His signature work, the *Proust Chair*, is the shining example of what his love for modern painting, nurtured in his childhood years, can bring to modern design. Surrounded by paintings from the avant-garde, Mendini assimilates and reinterprets the motifs of metaphysics and magical realism or the field lines of futurism. Reminiscences of these often re-emerge in wall paintings he has realized over the years, although, in order to reconcile the curious part of his spirit to the playful part, his methodology might be unprecedented or unforeseen.

Rudi Fuchs states that ‘a painting is like a diamond; it changes color depending upon how it is exposed to light’, and Mendini would agree. For his work for Vestfossen Kunstlaboratorium, *Two Columns*, he has transferred to two cement pillars the way the facets of a diamond refract light – producing a chromatic effect which, rather than invading, pervades the exhibition environment. The tonalities (taken from the Pantone color guide) break up the rigidity of the Cartesian axes, fanning out across the columns and their capitals in an angular pattern that releases signs and colors towards infinity. Bringing his characteristic empirical, evocative and emotional flair to bear on these ‘abstract caryatids’, Mendini gives life to architectural entities, equipping the visual space with an exuberant, vital rhythm.

ALBERTO ZANCHETTA

YOB:

1931 IN MILAN, ITALY

CITY BASED IN:

LIVES AND WORKS IN MILAN, ITALY



Two Columns, 2018
Site specific installation, dimensions variable

MARIA MULAS

Maria Mulas began her creative career in the late 1960s in Milan, where, thanks to her instinctive approach and her pure use of photography, she created true anthropological accounts, transforming into works of art images borrowed from architecture, the world of the bourgeoisie, theater, art and fashion. For Mulas, a snapshot – which was originally rigidly black and white – is the expressive means through which the personality of the depicted individuals, and the ethical and aesthetic characteristics of the environments hosting them, can be brought into focus.

More recently, Mulas has abandoned her analog camera for a digital camera. Contextually, her work, which is more compositional than instinctive, has given way to the use of color and scenes that are no longer characterized by a single subject, but by groups of people or landscapes, creating superimpositions in which reality and composition merge together in a confusing whole, eliciting in the observer a sense of disorientation.

The installation *Atlas*, which was specifically created for the Contemporary Chaos exhibition, is centered on the theme of the portrait and includes numerous shots taken in different years and contexts. Portraits of artists, critics and gallerists, including De Chirico, Beuys, Warhol, Rauschenberg, Bourgeois, Keith Haring, Meret Oppenheim, Pierre Restany and Leo Castelli are placed side by side by Mulas without a narrative or temporal logic. In this way she nullifies the concept of time, placing the figure of the artist in an eternal present, all the while allowing the observer to imagine the life of each of them.

RISCHA PATERLINI

YOB:
1935 IN BRESCIA, ITALY

CITY BASED IN:
LIVES AND WORKS IN MILAN, ITALY

BILDE KOMMER

Atlas, 2018
Photos and photocopies on wall, acrylic paint, dimensions variable.

KRISTOFFER MYSKJA

Mercury, sucked up from a reservoir at the base of the sculpture by a peristaltic pump, is conveyed through a glass tube that rises over the mechanism and bends through a half circle, ending in a syringe-like tip pointing down. As the pump slowly does its work, drops of mercury are forming at the tip of the glass tube, falling down onto a knife edge, splitting the drop into two smaller droplets. These are in turn led through tubes, down to the two weighing pans of balance scales.

The knife that splits the mercury is integral to the fulcrum of the balance scales, its movement causing a slight displacement of the knife. As one side of the scales gets heavier than the other, the knife tilts with the scales, cutting the drop slightly off centre. This results in a bigger drop falling into the lightest pan. It is a self-correcting system that always tries to reach an equilibrium, an ideal state where the two sides of the fulcrum are of equal weight. As the pans fill up, they overflow, and the process starts over again.

The sculpture is encapsulated in a glass dome to prevent mercury vapour escaping into the surrounding air. The motor that drives the pump is located on the outside of the dome, and the movement is transferred through the glass via a contact-less magnetic clutch consisting of magnets on the outside of the dome driving magnets on the inside, and in turn, driving the pump around.

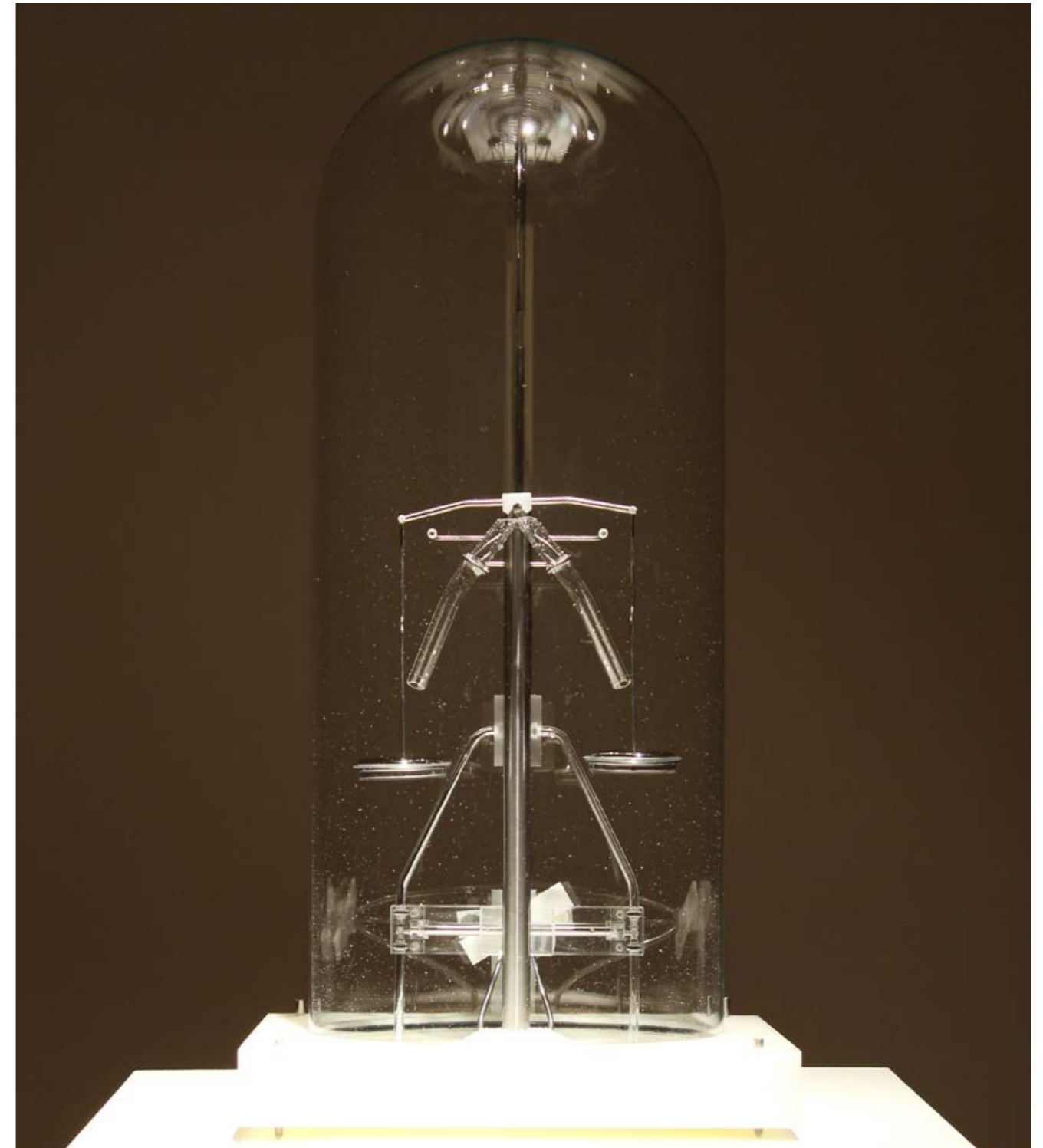
KRISTOFFER MYSKJA

YOB:

1985 IN TRONDHEIM, NORWAY

CITY BASED IN:

LIVES AND WORKS IN OSLO, NORWAY



Splitting the Mercury Drop in Order to Maintain Balance, 2013/2016

MARCO NERI

Marco Neri's pictorial production, subdivided into cycles, is centered on several topos of visual culture: landscape (natural and urban), architecture, portraiture, the human figure and the relationship with technology. All of Neri's paintings are marked by certain recurring characteristics: the palette is always two-toned, with a few colors that alternate from time to time, such as red, black, blue and grey; the subjects depicted are always reduced to pure forms or essential structures, a process of rarefaction that corresponds to the coloristic concision.

Minuti Interminabili (Endless Minutes), the work presented at Vestfossen Kunstlaboratorium, is comprised of twenty canvases placed alongside one another, each portraying the exact moments of the twenty tremors in 2009 that shook the Italian city of L'Aquila to the ground, turning life and landscape upside down. The quiver of the brushstroke and the deliberate imperfection of the contours suggest an artist distancing himself from the vacuous sparkle of hi-tech. This work comes in the wake of his *Mirabilandia* cycle, begun in 2002, in which the recurrent theme is that of the amusement park, interpreted by Neri as the postmodern successor of the Grand Tour of centuries past. In the movement

of the Ferris wheel, unstoppable and unpredictable, Neri sees the passage of time. In the case of *Minuti Interminabili*, the reference to the earthquake which devastated the city of L'Aquila gives the work a social aspect. The moments portrayed on the canvas, which allude to the face of a digital clock, appear to be frozen; they become the testimony to a tragic event which is engraved in Italy's collective memory.

GAETANO CENTRONE

YOB:
1968 IN FORLÌ, ITALY

CITY BASED IN:
LIVES AND WORKS IN MACCHIA, ITALY



Minuti interminabili

Acrylic on canvas, 20 elements, 40 x 50 each, in total 180 x 270 cm

NUNZIO

Nunzio's sculptures are the result of a destructive or corrosive creative act that nevertheless embraces a primordial aspect of rebirth. In fact, matter is transformed in a process – wood with fire, metal with rust, chalk with water – that reveals the hidden potential of the material. Particularly in the 'burnt wood' pieces, the act of burning transforms the material while making it alive and incorruptible. The soul of the wood subsists within it, while the deep blackness of the burning – accentuating the 'skin' of the work – evokes its eternity. The shape of the sculpture thus emerges through the transformation of live material into its fossil. The exhibited work is a pleated structure suspended in thin air and in the development of this work, in particular, a sense of precariousness resulted. The specific problem that sculpture has always faced – that of its relationship with space – is also a dominant theme in the work of Nunzio.

The process of transforming the material can be understood as an interpretation of his work, not only based on the artistic

act, but also on the cultural 'memory' associations. Many of Nunzio's sculptures allude to primitive shapes in human culture, such as columns and totems – shapes that contain intangible content and mythical qualities that have come down to us from the origins of man's spirituality. His sculptures preserve this cultural 'memory' in their shapes, which resemble, without imitating them, classical structures, and in the color of its surface, generated by the material itself. It is a play between truth and verisimilitude in which a sense of mystery and the unresolved emerges, as well as the absolute value encapsulated by Nunzio's sculptures.

ELENA DI RADDÒ

YOB:

1954 IN CAGNANO AMITERNO, ITALY

CITY BASED IN:

LIVES AND WORKS IN ROME
AND TURIN, ITALY



Peristilio, 2016–17
Burnt wood, 220 x 48 x 60 cm

GEORG ÓSKAR

Figurative, often minimalistic, free from rigid structure: this is an obvious and direct description of Georg Óskar's paintings. Óskar has remained loyal to his original style and imagery. He has an intimate and honest relationship with the canvas that suggests an artist who holds nothing back. Essential to his style is the impetuous way in which he uses free-flowing colour and lines to grasp an exact moment of influence, as well as his passion for sharing stories and his peace of mind. He captures interesting events, fantasies or memorable situations from his own life, often under the influence of music and poetry.

In Georg Óskar's work the individual is significant. Not just as a motive or a physical form, but as a way to express thoughts and everyday wonderings. Generally the artist displays his characters in solitude, or in attractive natural surroundings, in commonplace scenes from everyday life, or even in otherworldly environments.

In *Simple Pleasures* we see three young men lying carefree under the open sky. It looks like a quiet night, the moon is full and the sense of youth and freedom is strong. They all seem to have drifted away, reflecting or dreaming in comfort and ease. But on closer inspection it is impossible to overlook the open jar of pills in the grass beside them. Could their relaxed manner come from strong tablets? And if so, does that make the scene more horrifying than amusing: three boys in their best years, dozing off from drug abuse. Perhaps it is innocent, a typical teenage thing. And the peaceful faces are not alarmed by what the future might hold.

HEKLA BJÖRT

YOB:

1985 IN AKUREYRI, ICELAND

CITY BASED IN:

LIVES AND WORKS IN REYKJAVIK, ICELAND AND BERLIN, GERMANY



Simple Pleasures, 2017
Oil on canvas, 170 x 210 cm

TONY OURSLER

Fascinated by the psychedelic scene, interested in every form of faith, obsessed with magical and rational thought, Tony Oursler began designing actual video-sculptures in the 1990s. In the 2000s he developed an interest in the language of cinema. His full-length film *Imponderabile* (2015–2016) couples phantasmagorical effects from the nineteenth century, re-introduced from a contemporary perspective, with a series of sensorial effects, such as scents and vibrations, in order to narrate events in the lives of certain writers, including Harry Houdini, Arthur Conan Doyle and the artist's grandfather, Fulton Oursler. The work uses macabre humor and theatrical surrealism to reflect on the irrational relationship between belief systems and the authenticity of images.

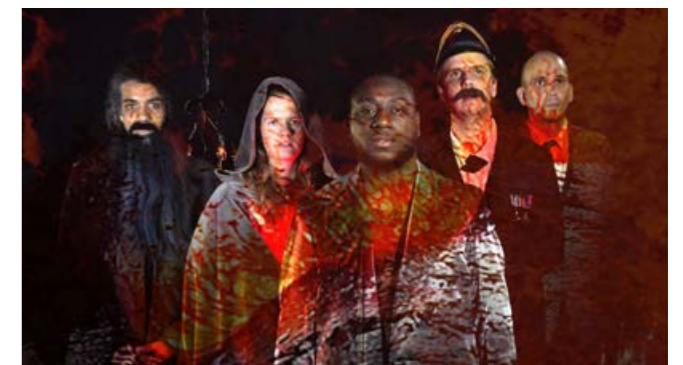
In constant dialogue with his themes, and in the wake of *Imponderabile*, the film presented at Vestfossen Kunstlaboratorium draws inspiration from an image entitled *Le Volcan*, 'taken' by the first thoughtographer, Louis Dargét. Pressing an as yet unengraved photographic plate to his forehead, without any form of manipulation, he developed the image simply by ruminating in his mind on the eruption of Mount Pelée in Martinique, which, at the

beginning of the last century, wiped out some forty thousand human lives within a matter of minutes and shocked the world. In his video, Oursler allows the trauma of the explosion to be relived by the characters. Gathered around a circular table, as if at a séance, they mumble apparent requests for help. In a superimposition of images, psychedelic lights and devastating explosions, the key seems to be in the photographic plate that can absorb thoughts and dreams. While it might all seem somewhat chaotic, there materializes a profoundly spiritual and visionary sense, creating a sort of external construction, parallel to humanity.

RISCHA PATERLINI

YOB:
1957 IN NEW YORK, USA

CITY BASED IN:
LIVES AND WORKS IN NEW YORK, USA



Le Volcan, 2015–2016

By Tony Oursler. Written, directed, edited by Tony Oursler. Tim Geraghty as Commander Darget. Jon Campolo as Papus. Jason Henderson as August Cyparis. Josie Keefe as Seance Attendee #1. Corey Riddell as Seance Attendee #2. Phillip Birch as Seance Attendee #3. Enver Chakartash – Costumes. Naomi Raddatz – Hair & Make-up.

RUBEN PANG

As I do not have a preconceived image of the final composition, my artistic practice evolves throughout the painting process, removing the boundary between abstraction and representation. This approach allows the imagery to surface spontaneously, a visual syncopation, like searching for a melody in white noise. Using oils and alkyd resin, I paint, scratch and erase layers of paint with brushes, hands, palette knives and sandpaper, revealing layers of color that reflect projections from my psyche. I often work on aluminum panels, which provide greater freedom to transform the image as it develops. My work explores medium and method, creating a feeling of dynamism while testing the boundaries of color, form, and transparency.

The piece for *Contemporary Chaos* is a painting installation comprising an improvised wall mural in dialogue with selected small format paintings. This installation format takes inspiration from a play within a play: the Babylonian love story within Shakespeare's *A Midsummer Night's Dream*, in a scene between Pyramus and Thisbe, anxious lovers who correspond solely through a hole in the sentient wall.

The Mouth, 2018

Oil, alkyd, enamel, synthetic varnish and pigment on wall, 280 x 1100 cm

Thing That Must Be Broken, 2018

Oil, alkyd, synthetic varnish and pigment on canvas, 50 x 60 cm each

Within this installation, the wall mural and small paintings are meant to play off each other: the wall painting envelops the viewer, due to its scale, it cannot be seen entirely at once. Hence, the viewer experiences it with peripheral vision, like animals with eyes on the side of the head. In counterpoint, the small paintings are oriented in a portrait format and assume the form of portals. This focused plane where energies collide is meant to bring out a predatory (eyes on the front) and passionate viewing experience, as if one could consume that which is depicted within this 'portal'.

RUBEN PANG

YOB:

1990 IN SINGAPORE, MALAYSIA

CITY BASED IN:

LIVES AND WORKS IN SINGAPORE, MALAYSIA



FRANCESCO POLENGHI

The art of Francesco Polenghi contains many contradictions – though they only sound like contradictions when I talk about them, but never feel like contradictions when I experience them embodied in his work. His paintings are austere, for instance in their highly restricted use of color (which places them in the lineage of the monochrome), yet almost voluptuous in their evocation of a multitude of sensations. They are meditative, but at the same time fierce in their appeal to the eye. Highly unified, they are nonetheless intricately composed of a multitude of small marks. Evoking states and processes of the spirit, their impact is intensely corporeal.

Polenghi's works have been referred to as conceptual labyrinths, and it's true that once you enter one of them, you are likely to find yourself lost in it – but not in a purely intellectual sense, as the word 'conceptual' might seem to imply. Giving oneself over to the hypnotic force of his ever-mutating forms is like watching the sea, whose constantly fluctuating surface reflects its immovable depths, or observing a flame flickering and lambent as it steadily consumes its fuel. Just so, his paintings communicate constant transformation as

the appearance of a stable and unchanging underlying process – this being perhaps the most crucial of all the apparent contradictions they encompass. In that way, Polenghi's oeuvre amounts to a complete vision of reality communicated experientially.

Formally, his works are impeccable, a perfect synthesis of the traditionally antithetical pictorial values of line and color – for Polenghi not antithetical at all, since his irresistibly energetic masses of color are composed of nothing but swirling lines, minute gestures condensing and dispersing across an all-over field. That field is so densely marked that one might think at first of the *horror vacui* typical of the works of outsider and visionary artists. But no, it's nothing of the sort. Far from filling space in or filling it up, Polenghi's marks open up a space far vaster than a mere canvas should be able to contain: the space of the mind.

BARRY SCHWABSKY

YOB:
1936 IN MILAN, ITALY

CITY BASED IN:
LIVES AND WORKS IN MILAN, ITALY



Mediation One, 2014
Oil on canvas, 200 x 200 cm

LAURENT REYPENS

Throughout his oeuvre the bowl has been the signature of Laurent Reypens. This concave hemisphere standing on a circular base has the characteristics of an egg. There is no beginning and no end and therefore it embodies perfectly the meditative nature of everyday life. However, the bowls in the paintings are not just a way to demonstrate his artistic competence; for Laurent Reypens, the artistic variations on this universal form is in essence an expression of his basic human emotions in a purer form. From them you can read the artist's mood.

The 'thunder cloud' is part of his 'clouds' series and shows a low cloud base, dense and darker on the bottom from which heavy rain and storm could occur. The deep, dark impression has been emitted through multiple transparent layers of overpainting, according to the old Flemish and Dutch oil painting techniques. The basic colours of this work are yellow ochre, English red and ultramarine blue. Besides the chromatic aspect, the effect of the work comes from its contrast and the positioning of the shapes of the bowl. The bowls are moved back and forth, shown enlarged and small, left and right, horizontally and

vertically – leaving us with a dramatic sensation. The result is an uncomfortable feeling of bowls coming toward you, in which they are using their mass and darkness to impose their presence. Similar to the restless and threatening atmosphere that often accompanies a thunderstorm. But there is hope on the horizon, as the bowls appear out of the darkness into a more vivid landscape of light. As in life across the spectrum of light and dark, gentleness and harshness, there remains the hopeful and consoling potential for change.

CHRISTINE LOOS

YOB:
1954 IN WESTERLO, BELGIUM

CITY BASED IN:
LIVES AND WORKS IN WESTERLO,
BELGIUM



Thunder Cloud, 2017
Acrylic on canvas, 190 x 230 cm

BERNARDÍ ROIG

Anemic and evanescent, the figures of Bernardí Roig are immobile (both in space and in time). Their characteristic shaved heads and prominent bellies reflect a virile archetype overcome by apathy; it is as if these bodies had suffered for so long that they have been entirely drained of their existence. Rather than projecting their gaze in the direction of the external world, their closed eyelids force the figures to turn their eyes towards the interior, exploring the darkness of the human psyche.

Valéry's *Monsieur Teste* states that 'seeing implies being'. In Roig's case, this intellectual judgement, derived from a clear act of seeing, is crippled – insofar as the subject is no longer a thinker, but a dreamer. Defying Descartes' *Cogito ergo sum*, Roig's work instead proposes an *Ego cogito me videre*; that is to say, 'I think I can see'. This is the last glimmer of psychic vitality that allows the figure to observe himself while dreaming – a fallacious and fleeting desire for a promised and continually circumvented happiness.

The duplicity of this Id/Ego is materialized in sculpture and in design. Yet, a third proposition – language – is articulated through words as weighty as stone. The trinity and tautology of Roig's work also

contradicts the Gospel of John, according to which *Verbum caro factum est* ('the Word became flesh'), insofar as the flesh is oppressed by a language that corresponds to an immeasurable and decidedly artificial Ego, in the same way as light seeps out of neon letters. The body's ataraxia forces the figure to feel his way through the dark of his head, but, as Nietzsche says: 'if you gaze long enough into an abyss, the abyss will gaze back into you'. The chasms of the psyche thus convert a dream into a never-ending nightmare, from which it is impossible to reawaken. The impossibility of living simultaneously in one's head and in one's physical body ends up hollowing out the figure from within, leaving it helpless.

ALBERTO ZANCHETTA

YOB:
1965 IN PALMA, MAJORCA

CITY BASED IN:
LIVES AND WORKS IN BINISSALEM,
MAJORCA AND MADRID, SPAIN

The man crushed by 250 kg of cocaine, 2018
Metal, aluminum and gypsum bags, variable dimensions



ANNE SAMAT

I've always considered religious tolerance and respect to be a crucial part of self-expression. With politics often muddled in with religious affairs, I often remind myself of the importance of remaining clear-eyed on what these freedoms mean. Religious freedom, or the freedom to worship, was a right for which Franklin D. Roosevelt famously fought in his Four Freedoms speech in 1941. Yet today we still see religious rights being interpreted in a narrow way, so as to restrict freedom and discriminate against communities.

Among the frequent targets are women and the LGBTQ community; these might be attacks directed towards reproductive health, laws that prohibit abortion, and reduction of funding which makes it a challenge for women to access contraceptives in a variety of ways. The LGBTQ community fights a wide range of issues, ranging from discrimination in the workplace, limited access to marriage/legal partnership and child adoption rights to the use of gender-assigned bathrooms and the lack of open discussion of gender and sexuality in schools. These taboos are so often shaped by fear, the same fear that comes into play when politicians call for enforcement of their religious laws.

Freedom remains a fundamental piece of the fabric that makes up our democracy. Respect for freedom of religion, tolerance for differences and diverse perspectives is a key component of a multicultural world like ours. It is easy to advocate for freedom when it's your own, but how about when someone else's freedom is on the line? The more difficult it may seem, the more important this advocacy is.

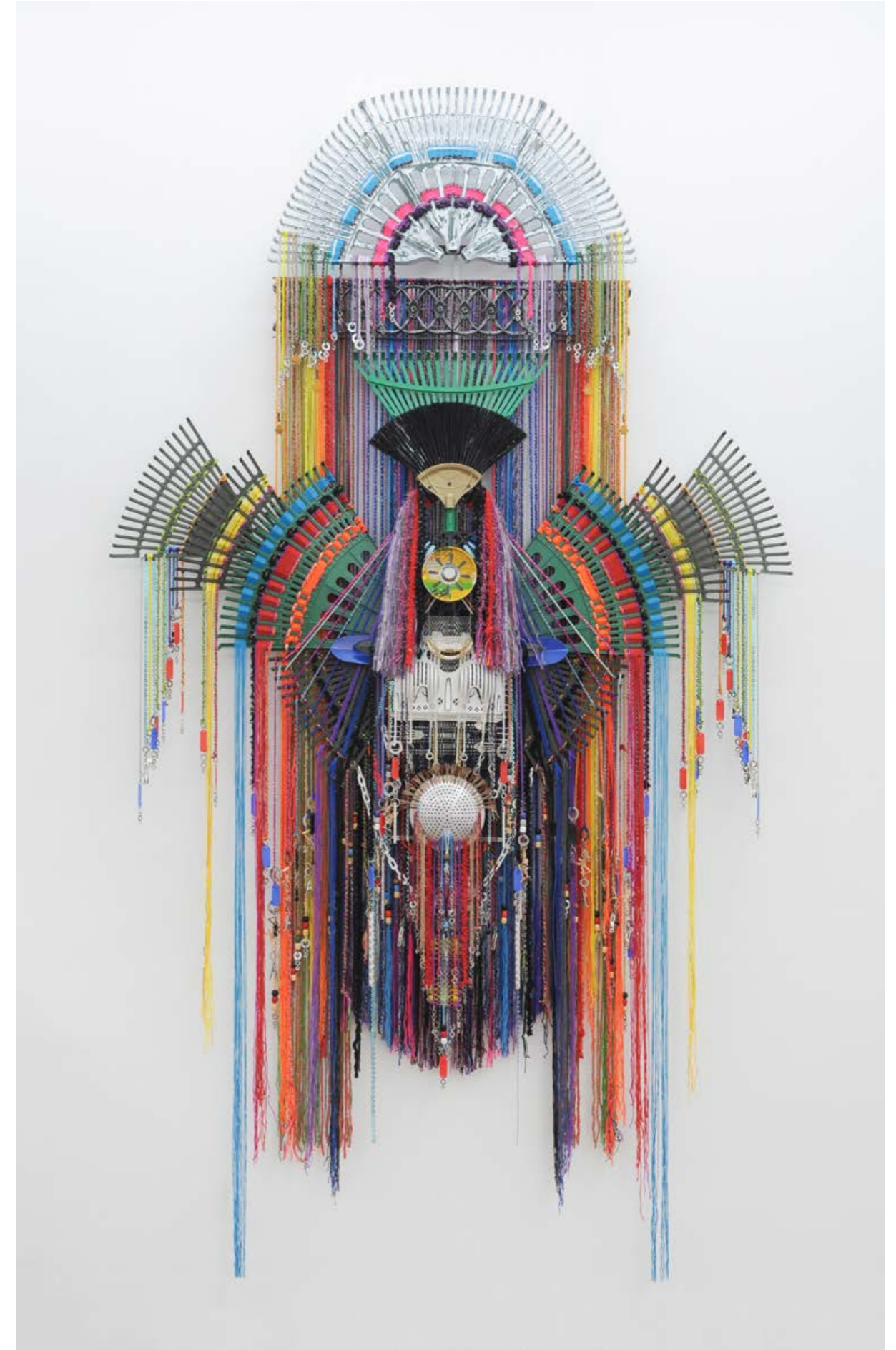
ANNE SAMAT

YOB:
1973 IN MELACCA, MALAYSIA

CITY BASED IN:
LIVES AND WORKS IN KUALA LUMPUR,
MALAYSIA

Freedom 8... For Every Person to Worship, 2017

Rattan sticks, yarns, washers, rakes, PVC, chains, home (kitchen & garden) utensils and stationary items, 307 x 176 x 20cm



NICOLA SAMORÌ

For Nicola Samorì, painting is an interminable torment that relates to the iconography of *Apollo Flaying Marsyas*. The mythological theme becomes a metaphor for the 'pictorial machine' that disrupts one's perception of the depicted scene. For several weeks the artist applied dense layers of paint ranging from white and ochre all the way to bright red. This thickness preserved the softness of the internal pigment, allowing to dry out only the external film – upon which the artist executed a replica of the painting *Apollo and Marsyas* by Guido Reni, housed in the Musée des Augustins. At the conclusion of the operation, the painting was folded, allowing for the respective centers to line up; after being subjected to considerable pressure, the result was an overlapping of the bodies of the satyr and the Greek god. By coming into contact, the figures pass through one another, as if they were Siamese twins. The painting was then reopened, provoking violent rips in the outer layer.

This work – as Ovid would have said – is 'nothing but a wound', a diffuse lesion whose perfect symmetry is reminiscent of Rorschach's inkblots. The artist compares his work to the 'invention of a *monstrum* which, in its laceration, rejects disorder; for the chaos that invades this work is, in reality, its most organized aspect'. While fire transforms into black powder everything with which it comes into contact, *Fiamma parassita* (or, *Parasitic Flame*) transfigures the hubris of the tormenter into the pride of the victim. Marsyas and Apollo share, however, their destiny with a third victim of flaying. Although the work was painted while it was canvassed, its linen support was peeled from its wooden skeleton and folded back upon itself, after which the artist re-canvassed it one last (albeit less agonizing) time.

ALBERTO ZANCHETTA

YOB:
1977 IN FORLÌ, ITALY

CITY BASED IN:
LIVES AND WORKS IN BAGNACAVALLLO,
ITALY



Fiamma parassita, 2016
Oil on linen, 200 x 150 cm.

CHRISTOPH SCHIRMER

Christoph Schirmer's works are consistently testing the limits of what it is that we call painting. They abound in painterly antagonisms: abstract gestural brushmarks might hint at notions of authorship, but they are often overlaid with intricate graphic structures; markers are equal to oils and acrylics in their value as painterly materials. Parts of the canvas deliberately left untreated might evoke a sense of lightness; finding themselves in the presence of densely painted areas, however, they have an effect quite to the contrary. Consequently denying the viewer any fixed point of reference, Schirmer's paintings 'vibrate', offering the viewer's erratic gaze manifold readings. A dense web of intricately crafted geometrical forms might evoke notions of familiar three-dimensional space; they will be readily countered by a spontaneous painterly gesture simultaneously anchoring and confining them.

1-ZWEI-17 manages to intrigue by approaching abstraction in a playful way, focusing on – but not limiting itself to – a rectangular form emphasizing the applied paint's inherent ability to evoke sensations of light and glow. What exactly are we seeing here? Is it a painting inside a painting,

an image acting on a stage made of canvas? As if leaning against a wall, the gestural expanse casts a deeply black shadow. The painting is balanced by a single energetic brushstroke contrasting with and being anchored by a triangular element that seems to be protruding from the picture plane on the far left side. What a stage for all of painting's aspects – color, surface, form, shape, proportion, geometry, gesture – and, ultimately, painting itself!

YOB:

1979 IN VORAU, AUSTRIA

CITY BASED IN:

LIVES AND WORKS IN VIENNA, AUSTRIA



1-ZWEI-17, 2017

Mixed media on canvas, 180 x 150 cm

ANDRES SERRANO

Andres Serrano questions the conventions of Western thought, revealing the inhibited taboos of Catholicism, showing man's vices and deep drives, and putting the body – and thus the human being – at the core of his photographic research. Central to his work is the intrinsic value of matter and of corporeity. We see this in his creative process in the way he merges the shapes of the body with those of classical still lifes, an approach rigorously based on plastic composition and colour balance inspired by baroque styles. These are aspects that are in evidence in his famous series of photographs *The Morgue*, where bodies on morgue tables dominate the foreground, and in *Fluids*, where he explores the deepest meaning of corporeity, the photographs depicting objects with sacred associations (such as a crucifix) submerged in blood and urine.

The focus of the artist is centred on the human unconscious. His series *The Interpretation of Dreams*, which includes the work on show here, reveals Serrano's artistic idea. Here he creates images able to disrupt cultural conditioning by materializing dreams and nightmares through tableaux vivants and portraits of anomalous figures, such as the Siamese twins *Dori and Iori*.

The artist perceives art as 'a moral and spiritual duty cutting across every kind of fiction and speaking directly to the soul'. His images permit no intellectualistic digressions, but hit directly the senses and the imagination of the observer, acting without censorship on the unconscious dimension and disrupting hypocrisies, conventions and prejudices. This is also made possible through the formal values of his images, whether it be their crystal-clear lucidity or their classical, almost caravaggesque, attitudes. The complacency of the composition is sometimes even greater than the challenging import of the photographs themselves, appearing thus as a glazed portrait of contemporary superficiality.

ELENA DI RADDIO

YOB:
1950 IN NEW YORK, USA

CITY BASED IN:
LIVES AND WORKS IN NEW YORK, USA

The Interpretation of Dreams (Lori and Dori), 2001
Cibachrome, silicone, plexiglas, wood frame, 101,6 x 82,6 cm



VIBEKE SLYNGSTAD

The *Big Bend* series is based on photographs taken during a trip in 2016 to Big Bend National Park, located in southern Texas on the border with Mexico, an area also known as the Ghost Mountains. In the series, Vibeke Slyngstad investigates the subject of landscape, exploring its formal and existential qualities with a stylistic approach far removed from any romantic cliché. These landscapes are portraits of the location's spirit.

Distant mountains, rivers and desert valleys form a landscape that is original in terms of color, beauty and vastness, enveloped in a mysterious aura. The park is in the middle of the trails used by the Comanche in their raids on Texas and Mexico. In those places, Slyngstad experienced nature of an almost hostile kind, right in the middle of a presidential campaign in which Trump was calling for a wall to be erected along the Mexican border. The painting reflects this tension.

The plants become almost disturbing elements, recalling thorns and barbed wire. This is not a friendly landscape. The ground level viewpoint creates closeness and a dimension of intimacy and physicality with respect to detail. There is no perspective distance to make the landscape spectacular.

The intense reverberation of light from the background conjures up an image and a space of silence. This intimate approach to nature amplifies the memory of the place. Here, nature with its plant species has the same symbolic value as affective phenomena; painting acts like an existential medium.

The paintings of *Big Bend* keep a distance with their hermetic and somewhat disquieting details, recalling the tension of various scenes in David Lynch's *Blue Velvet*. Like the film maker, Slyngstad plays with illusion and narrative, working in the constant gap between reality and unreality, between the real and the surreal.

ALESSANDRA KLIMCIUK

YOB:

1968 IN ÅLESUND, NORWAY

CITY BASED IN:

LIVES AND WORKS IN OSLO, NORWAY



Big Bend IV, 2018
Oil on canvas, 135 x 220 cm

DOUG AND MIKE STARN

Invisible architecture exists in the world, it is what we build our lives around, and we teach our children to work within it; that architecture is the chaos of everyone else's trajectory. This is a self-sustaining architecture, and it goes back to the social interactions of the early humans and pre-humans, it is still the same architecture but continually changing.

Big Bambu is a physical manifestation of that architecture.

One of the important issues in our work is the idea of an unplanned architecture, adapting to circumstances spontaneously as it grows. This architecture is a physical and conceptual exploration of organic growth as a representation of how unplanned circumstances occurring or revealed over the course of time are a predominant factor in the development of almost any thing. The growth of all things, a systematic consideration of the concept of chaotic interdependence and random interconnection, creates the natural growing organism. This is a photograph taken from inside our installation at the 2011 Venice Biennale.

Big Bambu is you in the act of becoming; you are not a fully realized and unchanging person existing in a world that is experienced the same by everyone else – we all exist within our own world, created by our

own experience and our mind's perceptions of the outer world. *Big Bambu* is you in the world...

Sculpture has always been something made by an artist that the viewer must look at to appreciate: you step back and look at the thing.

But the viewer experiences *Big Bambu* and looks at it from the inside out, it is not meant to be looked at: this is the same as your experience of the world, your experience of the world begins from within. You look out at the world from the sphere of your skull, through those two holes in it. It is a sculpture that you look at from within – and see yourself.

DOUG AND MIKE STARN

YOB:
1961 IN ABSECON, NEW JERSEY, USA

CITY BASED IN:
LIVES AND WORKS IN NEW YORK, USA



BBV_05.30.11_0794, 2011

K3 Ultra-chrome inkjet prints on gelatin hand-coated Zerkall paper, 300 x 300 cm

TJOOK

Double Cross thematizes the meeting between religious cultural traditions in the form of architectural formulations. Some time ago on my way into the city I photographed a mosque building project. A picture of a minaret in scaffolding was the starting point for the *Double Cross* work. *Double Cross* plays with architectural elements and the work consists of three parts: a diptych of two digitally printed canvases and a card game called *Kabal*. The cross forms are designed in a heraldic way reminiscent of flags, nations and power. The minarets in the scaffolds are configured in the form of the Saint Andrew's cross (crux decussata). The two extended black cross formations on the white canvases together form a double cross.

Two crosses in vertical position can also refer to the Viking symbol *Inguz*. *Inguz* is an ancient rune sign that can be interpreted as a symbol for isolation or separation. *Inguz* creates a space or place where a migration process to a higher state can occur. In our secular society we may sometimes lose our religious compass and feel that this space might be kind of missing. And we seem to lose our direction in the void between liberating technology and an increasingly threatening future. *Double Cross* invites the viewer to a process of divination and of gaining insight by reading the signs.

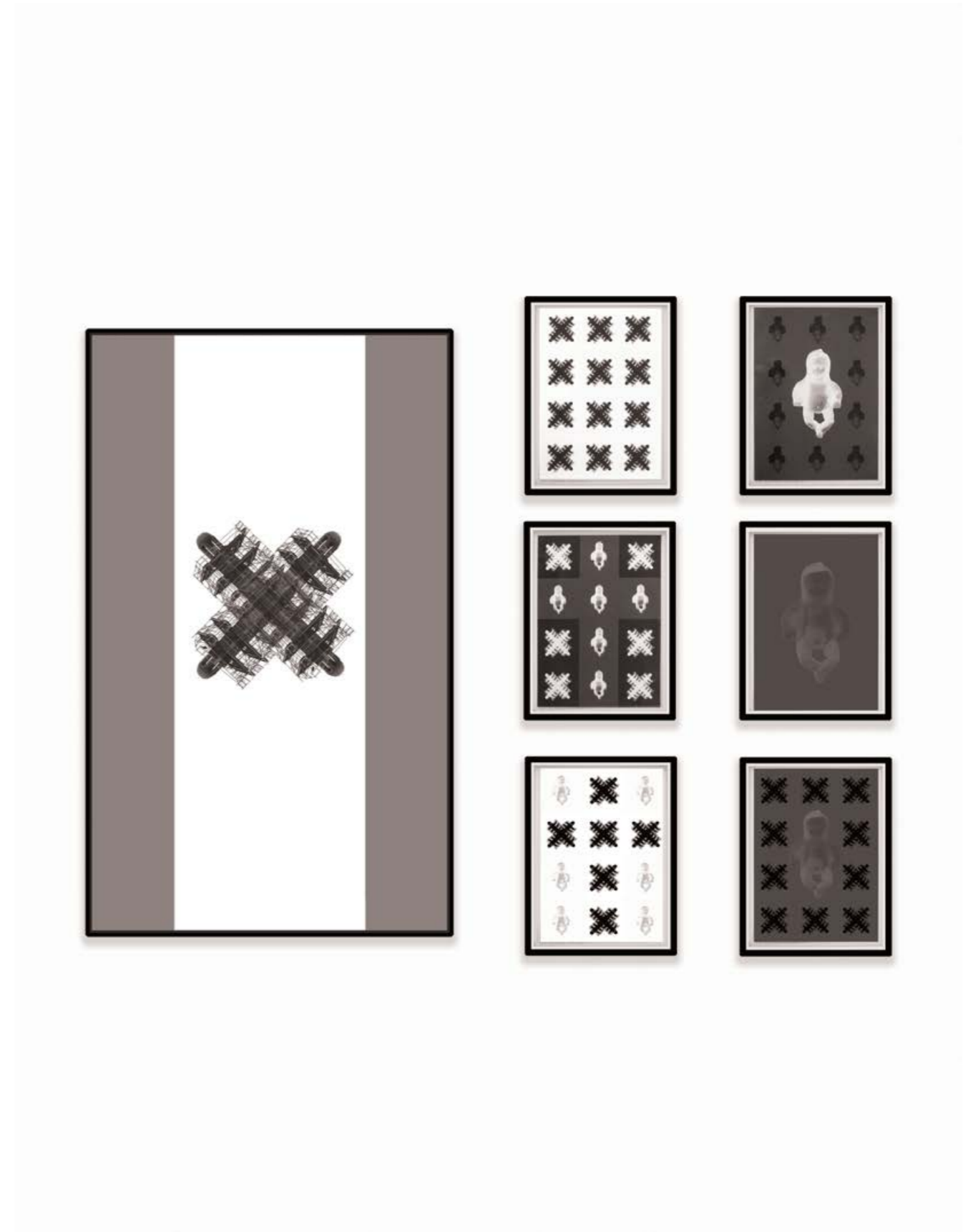
Double Cross, 2018
2 digital prints on poly canvas: B 162 cm x H 162 cm

Kabal –Solitaire Playing Card Stock, 2017

As a visitor you have the possibility to interact by playing the *Double Cross* solitaire game. You have to try to match the cards by colour, symbol and value through a series of moves from one place to another according to the rules of solitaire. This part has the title *Kabal* and invites you to 'cross examine' the religious awareness surrounding the artwork as a solitary exercise.

YOB:
1958 IN WARMOND, THE NETHERLANDS

CITY BASED IN:
LIVES AND WORKS IN OSLO, NORWAY



LILIANE TOMASKO

Liliane Tomasko's recent paintings on stretched linen canvases combine the bravura of loose gestures using acrylic with a spray-gun, with subtle painterly bodies of color and brushstroke in a combination of acrylic and oil that embraces the full history of abstract mark-making.

Their starting point, however, is in the figurative world; the artist finds inspiration in the mystery of the most mundane artifacts of domestic life: piled up bags, folded bed linen, a dress on a hanger.

One particular series of paintings of empty beds with crumpled sheets, dating back to 1999, became central to the artist's current direction. A group of photographs from 2014, where Tomasko records the human imprints left on the bed-sheets after a night's sleep, led to an ongoing series of small black and white drawings. Like a fingerprint of a night, they are a record of a life tossing and turning, in the involuntary motions of dream.

These loose calligraphic drawings made with oil crayons become the springboard for Tomasko's paintings of the last four years. In the large works on linen, however, it is the physicality of her painterly response that transmutes the original human imprint into a rich world of emotional abstraction.

Dark and mysterious movements of paint reveal the arc of the artist's arm in space, or take a fast-paced boogie into a corner. Bodily-charged gestures are then suddenly overcome by flat graphic mark-making or dreamy flashes of colored brilliance: a cloud of pink, or a scribble of red. Pools of green submerge the action, fields of blue suspend moments in time. The subject matter becomes the play of painting itself.

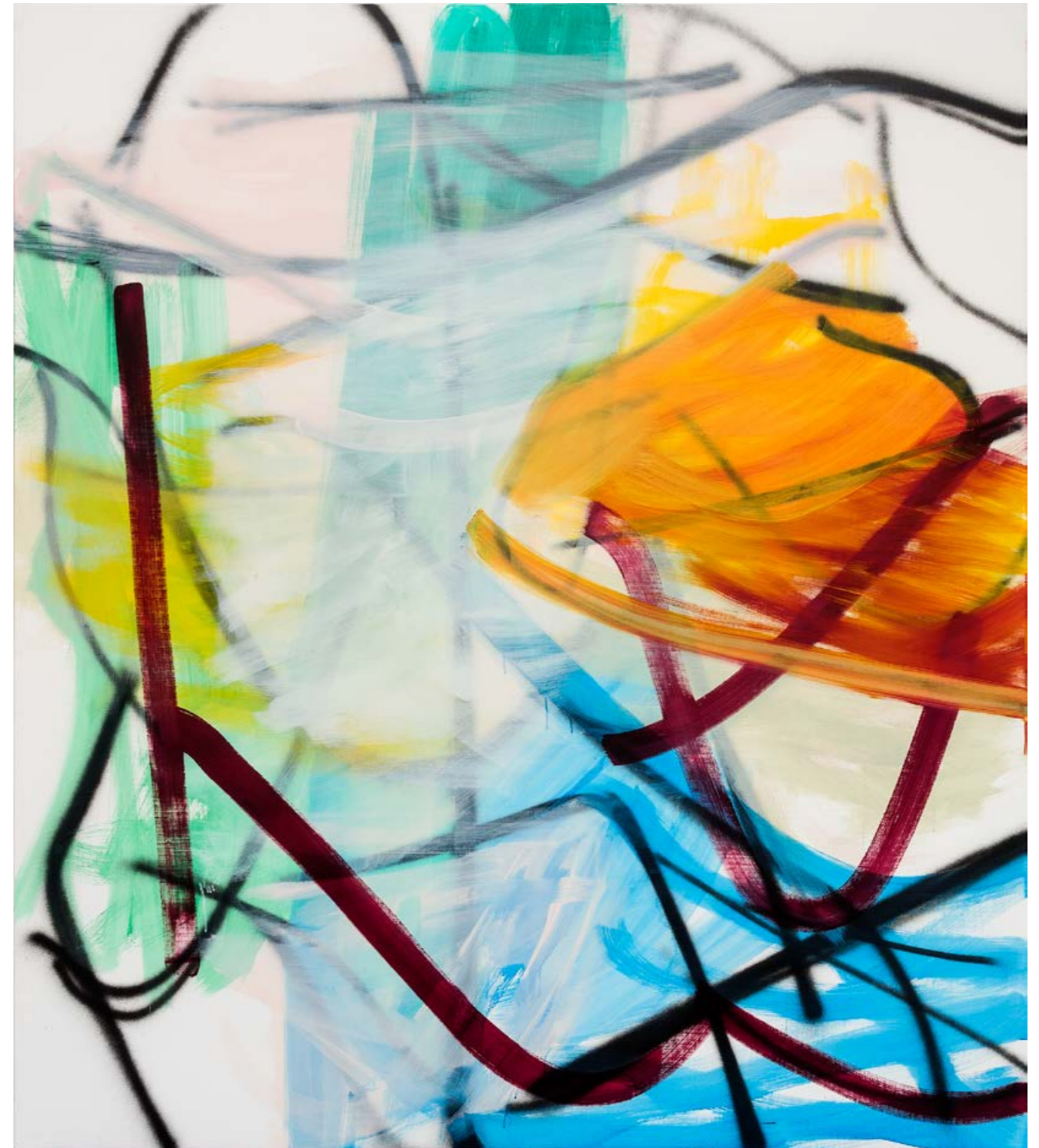
FAYE FLEMING

YOB:

1967 IN ZURICH, SWITZERLAND

CITY BASED IN:

LIVES AND WORKS IN BERLIN AND MUNICH, GERMANY AND NEW YORK, USA



Elysium, 2017

Oil, acryl and acrylic spray on canvas, 215,9 x 190,5 cm

NATEE UTARIT

An Evening Monologue is a landscape painting of the Forest of Fontainebleau one evening in July. The painting, influenced by mystical characteristics of the forest, looks like an atmospheric scene from Grimm's *Fairy Tales*, saturated with wild imagination that blurs the line between the dim and distant past and the reality of the present.

I am a firm believer in the potential of landscape painting as an avenue for non-verbal communication, one that has been undervalued. The hierarchy of painting began to be established by the French salon in the 17th century, but it was only in the mid-19th century that a high value was placed on landscape painting. My works revolve around 'context' that overlaps between the past and the present, Western-ness and Eastern-ness, aesthetic doctrines and a sense of individuality. The execution of landscape painting proved to be the best approach when I decided to reexamine and restructure my thinking process in a more straightforward and simplistic way. These forest-themed paintings deliver messages in a similar way to the wild styles of Rousseau, who was described by Charles Baudelaire as being 'like a man who is tormented by several devils'.

These works are free of complex symbols and metaphors, nor are they scenes involving protagonists or the 'what, where and how' of narration.

Within them, there exists only the simplicity and tranquility of 'seeing' and understanding the outside and inner worlds of our own.

Could landscape painting reflect these aesthetic ideals?

I got the answer one evening in autumn when I witnessed a line of beeches in their brown leaves soaked in the last sunlight of day, the world caught in a state of serenity for a few minutes. I thought I saw what Rousseau had seen. The experience left a deep impression, and it was the answer to the questions I had about landscape art. The scenery I had seen has since become a voyage of discovery from history to the ultimate truth.

NATEE UTARIT

YOB:

1970 IN BANGKOK, THAILAND

CITY BASED IN:

LIVES AND WORKS IN BANGKOK, THAILAND



An Evening Monologue, 2017
Oil on linen, 200 x 240 cm

RONALD VENTURA

Over Charge (2017) by Ronald Ventura links the historical to the contemporary in a dramatic layering of forms and images that keeps one's gaze actively engaged across the entire frame. The most visible figure easily registers as horseracing: a trotting horse ridden by a jockey whose missing head seems to be wiped out by an elastic formation. A hint of a sword tucked in by the rider's side paints another picture, however. The weapon brings to mind a cavalry in action, suddenly transporting the scene into a moment in an ancient war. The blurring of the surroundings and blending of details work well to suggest – in both racing and aggression – the disorientation of vision due to speed and tension, or the presence of a thick cloud of dust emerging from a violent confrontation. The visual melding of the concepts of racing and fighting lends the composition the allusion of a battle for survival and supremacy in contemporary society. It reflects how individuals and nations today compete and aspire for achievement, recognition and dominance as if in a tight race, and how stiff competition in many instances leads to conflict and atrocities.

The color scheme gives the canvas a nostalgic appearance, while a dog-headed human covering its eyes injects humor to temper the serious mood evoked by the theme of rivalry and antagonism. The entire plane is abundant with surprises as it is loaded with figures obstructed from view or partially hidden through overlapping. Such figures – an eagle, wings, and the head of a human sculpture, to name but a few – are motifs symbolic of power and might from Classical tradition. They emerge like phantom images competing for visibility against the central figure, creating a confusing and chaotic vision, hyperactive and excessively charged – a fitting description of contemporary times.

RYAN FRANCIS REYES

YOB:

1973 IN MANILA, PHILIPPINES

CITY BASED IN:

LIVES AND WORKS IN MANILA, PHILIPPINES



Over Charge, 2017
Oil on canvas, 122 x 92 cm (painting), 173 x 142 x 10cm (with frame)

NICOLA VERLATO

Nicola Verlato's body of work is made up of digitally constructed worlds, based on mathematic models, where violent events happen, in order to show (or question) the anti-nihilistic power of figurative painting – and of representational arts at large. Verlato's subject is the History of Art itself, caught in the dispute between abstraction and figuration – in the cultural clash existing within Western societies and philosophies.

This painting belongs to a cycle (begun in 2011) set in a metaphorical American West with deserts, caves, and looming, minimal, modernist architectures gate-crashing an otherwise realistic landscape. A Native American (with the face of Raphael, the painter) is interrupted by a bounty killer (with the features of Jackson Pollock) shooting at him. Brushes are sent flying, colors are spilled, the naked body contorts under the power of the (philosophical) bullet.

Verlato's deep knowledge and extreme rationalisation of theoretic conflicts within the arts is voluntarily hindered by these sudden, painted explosions – or other small apocalypses, car crashes, hooligans' tackles, impaled bodies, anatomies swirling in the twister generated by the looming end of the world.

As with all of Verlato's works, *The Cave IV* (2018) is an allegory and it is one with an infinite number of possible outcomes: in the next painting the painter might survive or escape, stating the primacy of a figuration that explores complexity, and aims at inciting a strong emotional response in the viewer. Enacting over and over again these narrative variations of the same scenario, Verlato positions himself in the enduring debate about the 'Death of Painting', willingly revealing the vulnerability of the artist who is forever seeking order and 'truth' and is forever dealing with unavoidable conflict and chaos.

PIA CAPELLI

YOB:
1965 IN VERONA, ITALY

CITY BASED IN:
LIVES AND WORKS IN ROMA, ITALY



The Cave IV, 2018
Oil on linen, 90 x 162 cm

LUIS VIDAL

In the autumn of 2017, two events – one natural, one political – took center stage in international news. In the Caribbean, hurricanes Irma and Maria devastated several Caribbean communities, including Puerto Rico, giving rise to an exodus of people and deepening the island's already strained socio-economic landscape. While natural forces were at play west of the Atlantic, Europe was being swept by a different storm. The looming fracture in the European Union and the rise of nationalistic sentiments propelled by feeble economies climaxed in the Catalanian Referendum – a rupture that has eroded a multitude of blocks in the quilt of Spanish identity. *Irma, Maria y Cat* emerges out of the unlikely junction of these two parallels of ruin.

In this cathartic work on paper, Vidal creates an orgiastic scene of natural disasters, political digressions, and personal narratives. The artist's personal symbolism is manifested in quintessential characters from Catalanian culture, such as *Cagané* and *Cagatió*, while Puerto Rican references are in evidence in fallen trees, broken power poles, and the *chango* bird. Capriciously,

Angela Merkel (bearing the work's title on her shirt) exercises her voting right by putting her ballot into Paul McCarthy, and the artist himself rubs shoulders with critically-acclaimed Congo (the chimp artist) in an analogous self-portrait, intensifying the multi-layered thematic landscape of the piece.

Originally from Barcelona, Luis Vidal has lived and worked in San Juan, PR, since 2011. Vidal's raw and almost puerile drawings on paper often explore social themes of exploitation, inequality, and abuse. These themes, along with his technique—juxtaposing guttural three-dimensional features with the fragility and candor of paper – engender distressing, provocative imagery.

JOCELYN ADELE GONZALEZ JUNCO

YOB:
1970 IN BARCELONA, SPAIN

CITY BASED IN:
LIVES AND WORKS IN BARCELONA, SPAIN
AND SAN JUAN, PUERTO RICO



Irma, Maria y Cat, 2017

Watercolor, paper, crayon and acrylic on paper, 170 x 340 cm

WANG GUANGYI 王广义

Popular Study on Anthropology

By amalgamating the concepts of nation, ethnicity and race, and tailoring Darwin's theory to his own ends, Adolf Hitler theorized an idea of State that guaranteed the preservation of a healthy and pure race. He especially emphasized the superiority of the Aryan race, destined, along with the German State, to rule over all others.

In his series of works, *Popular Study on Anthropology*, Wang Guangyi gathers together the six human races identified by Nazi Germany and reflects on the fundamental role of propaganda images in controlling the minds of the masses. By critically analyzing themes such as power, culture, borders and politics, the artist reveals how the persistence of the idea of a superior race continues to provoke violence and lead to marginalization.

Hitler's racial theory was based on experimental measurement of the nose, mouth, eye shape and hairline. Even today, the scientific methods and instruments of the twentieth century are widely regarded as

infallible. At the end of the twentieth century, Samuel P. Huntington proposed that conflict at the world level would not be based on racial, economic or ideological contrasts, but rather on cultural differences. According to this school of thought, it is no longer race, but culture, that is interpreted as unique and monolithic. According to Wang Guangyi, Huntington's theory of the clash of civilizations strongly influences contemporary reality.

The reproduction of photographs from the twentieth century chosen by Wang Guangyi to analyze the phenomenon of racial discrimination reminds us that the photograph was considered to be a scientific and impartial proof of reality. By becoming involved in a topic that takes on an important role in the modern-day debate, Wang Guangyi reminds us that, just as the idea of race, the photographic lens is also capable of deforming reality before our eyes, and imposing prejudices that can give rise to the search for self-protection and the justification of violence.

GIULIA PRA FLORIANI

YOB:
1958 IN HARBIN, CHINA

CITY BASED IN:
LIVES AND WORKS IN BEIJING, CHINA

Popular Study on Anthropology, 2017
Picture, 160 x 320 cm



WANG QINGSONG 王庆松

The Blood of the World

Wang Qingsong constructs large theatrical sound stages occupied by civilians, symbolic objects from the unique cultural framework of contemporary China, and citations from past works of art, all united in the same shot to representation large social contrasts.

The Blood of the World recreates a dark imaginary battlefield which features at its center a Chinese version of Delacroix's *Liberty Leading the People*, flanked by a reinterpretation of the famous photograph of an execution shot by Eddie Adams during the Vietnam War and a large sign that warns of danger.

In his representation the artist encapsulates elements belonging to different eras and places in order to express the common and appalling tendency of humanity to turn to violence in order to resolve the challenges which it faces. The victims of war – stripped of their clothes, muddy and wounded, often with their faces covered, helpless on their hands and knees – are seen

from the side or are in the act of hiding. Those in a position of power, on the other hand, are armed, protected by gasmasks and helmets, and stand proudly before the lens, reassured by the power represented by their weapons.

The original negative of the work, as it was conceived in 2006, was seized by the Beijing police following the publication of a news article reporting the filming of pornographic content in a farmhouse on the city's periphery. As a consequence, Wang Qingsong was detained for three days and kept under surveillance for a week.

Without the censored negatives, Wang Qingsong is instead compelled to exhibit a work documenting his preparations prior to photographing the original artwork. In fact, nearly one third of the intended content is missing. The artist himself can be seen in the bottom half of the photograph with his back to us, directing the actors into their positions with the aid of a megaphone.

GIULIA PRA FLORIANI

YOB:

1966 IN HEILONGJIANG, CHINA

CITY BASED IN:

LIVES AND WORKS IN BEIJING, CHINA



The Blood of the World, 2006–2015
Photograph, 420 x 600 cm

WANG YOSHEN 王友身

Per Square Meter

In 2007, Wang Youshen watched as his studio was demolished in the Xiedao district of Beijing, then proceeded to establish a new studio in Gequ which, four years later, would suffer the same fate. After the two studios were demolished, the artist photographed the areas once occupied by the buildings, places that had given him many emotions and memories, but which had disappeared from one day to the next, once the bulldozers moved in. From the remaining foundation of the structures he collected fragments of concrete, plaster and topsoil, and took photographic documentation for a series of works based on the themes of demolition and reconstruction.

The artist rented a new studio on Beijing's northeast periphery and, for four consecutive years, dedicated himself to reconstructing the white wall of one of his demolished studios. He recomposed the fragments found after its destruction, gluing them together side by side like pieces of a jigsaw puzzle. The wall of his new studio was then partly covered with the reconstructed wall of his former studio. The final result is the work *Per Square Meter* (2014).

In this work the memory of an intimate and protected space, such as that of the artist's studio, has been conserved after its destruction and re-submitted to the public in the form of an abstract composition. As a way of organizing his reflections and of presenting the waste material, Wang Youshen divided the reconstructed wall in regular spaces of one square meter, using the parameter of market value for a space of this size.

The reconstruction of the wall might be seen as both a constructive way for the artist to cope with the violence of destruction and a peaceful process of reflection on the event. Wang Youshen's perspective is not a condemnation *a priori* of the event, but rather it questions how Chinese artists, insofar as they are figures of opposition, are caught between the conflicting agendas of several worlds: the world of art, speculative city construction, and politics.

GIULIA PRA FLORIANI

YOB:

1964 IN BEIJING, CHINA

CITY BASED IN:

LIVES AND WORKS IN BEIJING, CHINA



Per Square Meter (2014)

Wallpaper, 100 x 100 cm x 18 pieces

PETER WELZ

Peter Welz explores the use of video as a sculptural aspect of the moving figure in space. By exploiting new technology, he developed an original kinetic perspective through his multimedia choreographic installations continuously moving between sculpture, painting, video and dance.

In 2005, Welz started his *Portrait* series, a study of three subjects: Francis Bacon, Casa Malaparte and Michelangelo Antonioni. The whole series mirrors the artist's interest in motion and architecture, starting from his first collaboration with choreographer William Forsythe for the installation *Retranslation | Final Unfinished Portrait (Francis Bacon)*, presented at the Musée du Louvre in Paris. In the series, Welz takes his investigation of the moving figure to its limits; in the case of Casa Malaparte he explores definitions and concepts of space and architecture.

For the third portrait, *Portrait #3 [out-take | monica vitti | double projection]*, Welz employs colour samples and unused footage from the filming of *Red Desert* (1964), Michelangelo Antonioni's first colour film, in which Monica Vitti plays the main character, Giuliana. The work is made of two overlapping projections on a mobile sculptural and architectural screen.

The first video sequence focuses on a crucial moment of the film when Monica Vitti is asked to cry. It is the moment at which Vitti is at her most vulnerable, private and powerless, and also the point at which fictional reality overlaps with actual reality: during the filming Antonioni corrects the scene by walking into the frame, but in the final version this emotional moment has been discarded. The second projection shows transparent colour samples filmed in front of a focus chart through a single-lens reflex camera, distorting the colours of both sequences.

GIULIA BORTOLUZZI

YOB:

1972 IN LAUINGEN, GERMANY

CITY BASED IN:

LIVES AND WORKS IN BERLIN, GERMANY



Portrait #3 | out-take | double projection onto architectural device, 2018
Dimensions variable, wood, steel, wheels, projections on loop, sound.
Still from the out-take *à l' deserto rosso* 1963.

ROSE WYLIE

ER & ET pairs the initials of Queen Elizabeth I with actress Elizabeth Taylor. The painting depicts the young Taylor in the manner of a classical reclining pose, her figure reinforced by strong contour lines. She looks directly at us and is in control of her image, echoing Édouard Manet's iconic painting *Olympia* (1863). Taylor's private life was often played out in the media, and she is suitably depicted as under surveillance – surrounded by eyes and ears. These motifs are inspired by a painting of *Elizabeth I, Rainbow Portrait* (c. 1600–02), attributed to Marcus Gheeraerts the Younger. In this painting, the monarch's clothing is embroidered with sensory organs symbolising the spies and whispers at the royal court. In Wylie's work, the eyes might also be seen as an interpretation of the gaze that objectifies women, a glance that here is returned at the viewer.

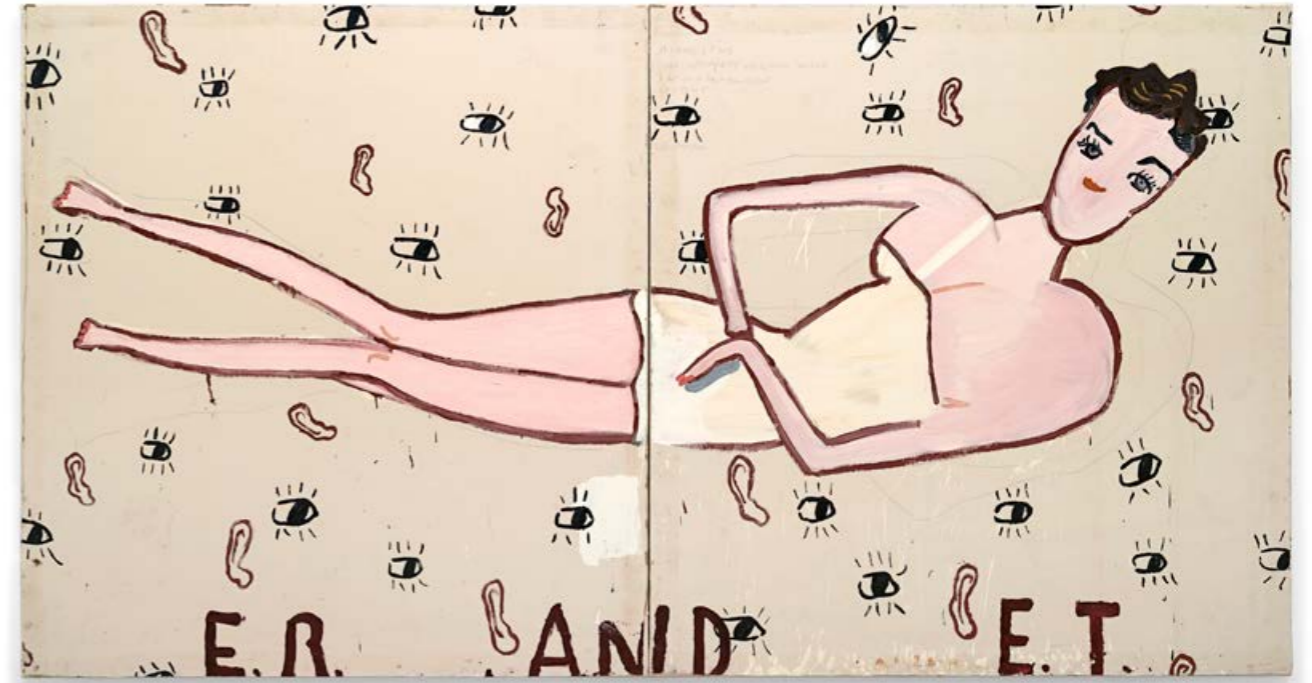
Rose Wylie employs emblematic images from film, cartoons, news, and art history, positioning them in everyday events and childhood recollections. Often painted through the filter of her memory, these subjects might include a scene from a

Quentin Tarantino film, iconic figures such as Elizabeth Taylor, a self-portrait, or a football match. While the final composition is planned and refined through research, drawings and visual note-taking, Wylie's paintings retain a spontaneity and immediacy through the naïve forms of representation. Instilled with wit, her works are animated, confident, and energetic, proposing new perspectives on the world and the many images that make up our collective cultural memory. The artist also projects a female interpretation of the world in her depiction of beauty icons and in her retelling of female alternatives.

SUNNIVA H. STOKKEN

YOB:
1934 IN KENT, ENGLAND

CITY BASED IN:
LIVES AND WORKS IN KENT, ENGLAND



ER&ET, 2011
Oil on canvas, 180 x 360 cm

SUN XUN 孙逊

The video *Time Spy* (2016) by Xun Sun, projected in Times Square every night at midnight throughout July 2017, opens a debate on the flow of time and on the relationship it establishes with human life. The work suggests that hope for the future and memory of the past are deceptive insofar as the only thing man is able to express is the immediate moment in which he exists.

The beginning of the video makes reference to the infinity of time, which, like that of the universe, we can only perceive at a miniscule level. Consequently, when approaching the two infinite categories of space and time, we are but ephemeral spies.

Time, continuously cited with the figure of the clock and metaphorized by rotating gearwheels, is compared to a machine-world designed to never stop. Technology, the product of millennia of evolution, represents one of the keys to interpretation that characterizes Sun Xun's entire artistic journey, concentrated on the analysis of contemporary Chinese history. Such analysis is embodied in the protagonists of the video: hybrids comprised of movie cameras and flying animals, machines working at maximum capacity and printed characters from old newspapers in the background.

Time Spy also alludes to the world-renowned scene of a projectile hurled to the moon in the silent film *Le Voyage dans la lune*, shot by Georges Méliès in 1902. The piece closes with a representation of the Great Wall of China which, together with the appearance of a statue by Mao Tzedong in the background of a previous scene, constitutes the only direct reference to China. It is accompanied by a Tower of Babel and the (never-completed) Tatlin's tower, creating an achronological juxtaposition which, like the entire video, seeks to attach a question mark to the notion of history.

GIULIA PRA FLORIANI

YOB:
1980 IN FUXIN, CHINA

CITY BASED IN:
LIVES AND WORKS IN BEIJING, CHINA



Time Spy, 2016
3D wood cut animation, 9'02''

YUE MINJUN 岳敏君

Epidermis Series

In his *Epidermis* series, Yue Minjun divides the surface of his canvas into small sections separated by thick brushstrokes. This modality, also used in another series of works based on the labyrinth theme, embodies a state of anxiety, confusion and the need for opposition to accepted forms of normality.

The artist's tendency to mark the pictorial surface with fragmented lines is related to a memory from his youth. During the public manifestations of the Cultural Revolution, posters with names and photographs of people who were unpopular within the system would have a giant X placed on them to affirm the person's guilt. Adopting this scheme, Yue Minjun fractures his works with intersecting lines in an effort to repudiate and destroy a layer of not-always-truthful reality.

The title of the series, *Epidermis*, refers to a more superficial layer of things. The happiness we see on a face is limited to conveying an external appearance, while concealing a deep and impenetrable layer that may be full of pain and incomprehension. The artist humorously expresses this contrast between what we see and what is

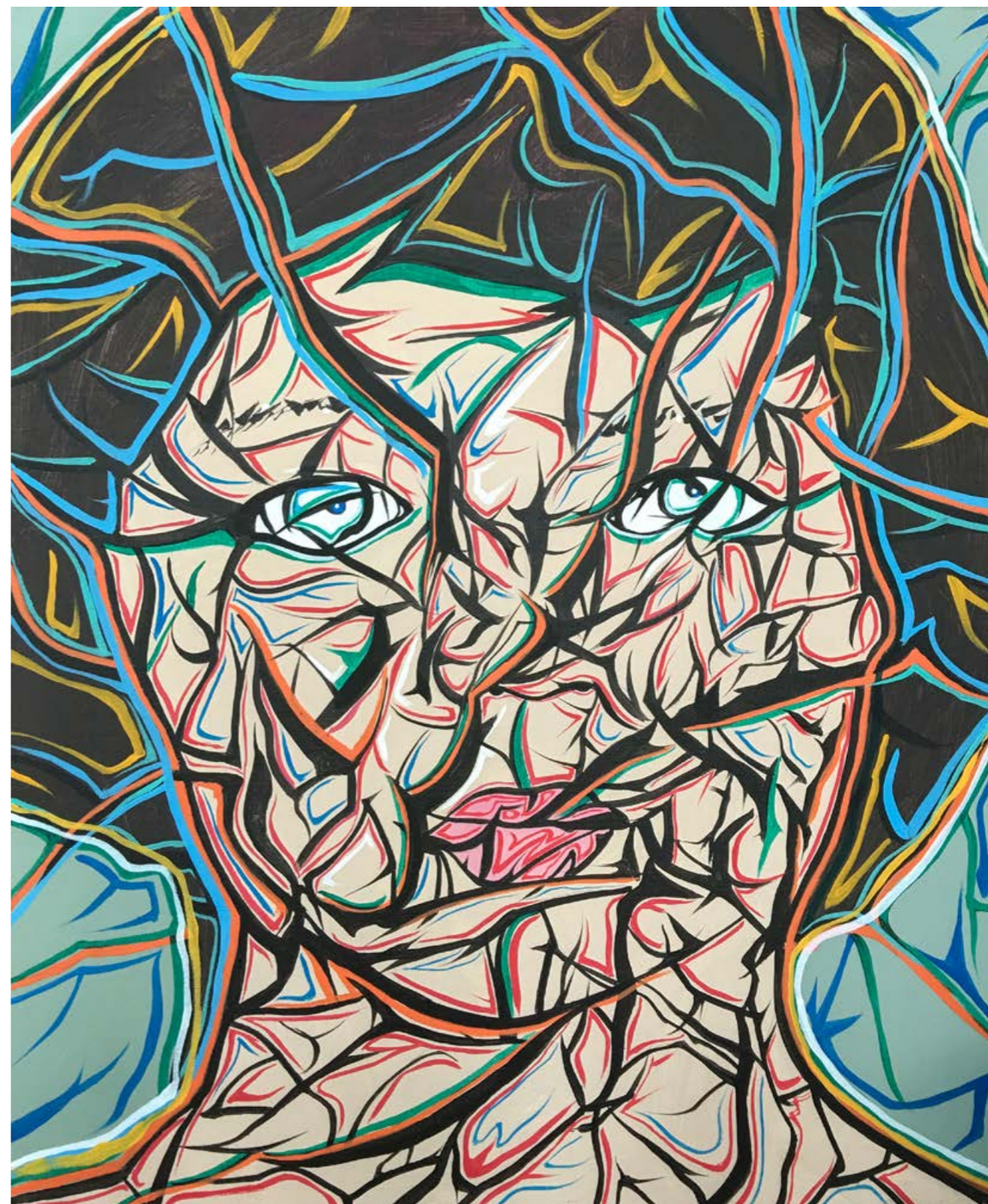
deeply hidden. The canvas is divided into small and irregular segments that recall the configuration of the outermost layer of the human skin – a subtle shift of meaning of the title *Epidermis* from a conceptual to a formal level,

In two works, *Epidermis 12* and *Epidermis 18*, vivid and highly contrasting tones are stretched out over vast areas without distinction. A thick black line, used to delineate the contours of the figures, recalls the traditional Chinese technique of ink painting.

GIULIA PRA FLORIANI

YOB:
1962 IN HUNAN, CHINA

CITY BASED IN:
LIVES AND WORKS IN BEIJING, CHINA



Epidermis 12 and 18, 2012–2016
Acrylic on canvas, 50 x 60 cm and 50 x 50 cm

LIST OF WORKS

Ljubodrag Andric

China 9, 2013

Inkjet prints on Hahnemuhle Ultra-smooth paper, DIBOND mounted and framed,
140 x 180 cm

Courtesy of the artist

Paola Angelini

The story told by my father, 2016

Oil on linen
180 x 200 cm

Courtesy of the artist

Ghazaleh Avarzamani

Game of Goose, 2016

Embroidery on Loofah
258 x 198 cm

Courtesy of the artist

Nadiyah Bamadhaj

The Misogynist's Throne I, 2015

Charcoal on paper collage
198 x 111cm

Private collection

Nadiyah Bamadhaj

The Misogynist's Throne II, 2015

Charcoal on paper collage
200 x 107cm

Private collection

Domenico Bianchi

UNTITLED

Wax and oil color on fiber class
204 x 164 x 5 cm

Private collection

Andrea Bianconi

A Charmed Life, 2018

Knotted cords and objects
15 m

Courtesy of the artist and Barbara Davis
Gallery, Houston, Texas, USA

Thomas Braidia

La battaglia del grano, 2015

Oil on canvas
215 x 178 cm

Courtesy of the artist

Vanni Cuoghi

Le due verita, 2017

Acrylic and marker on canvas
310 x 210 cm

Private collection

Espen Dietrichson

Faint Light #9, 2018

Ink and watercolour on watercolour
paper
95 x 147 cm

Courtesy of Gallery Haaken, Oslo

Lars Elling

Babel, 2017

Eggoiltempera on canvas

200 x 200 cm

Courtesy of the artist and Stian Ertzeid
collection

Sergio Fermariello

Guerrieri, 2018

Canvas on steel

250 x 330 x 10 cm

Courtesy of the artist

Barnaba Fornasetti/Valeria Manzi

Handmade, 2018

Metal, fabric and forex
Variable dimensions

Courtesy of Fornasetti archive

Letizia Fornasieri

Roggia grande, 2017

Oil on canvas

148 x 190 cm

Courtesy the artist and Galleria Rubin,
Milano

Giovanni Frangi

Urpflanse, 2017

Oil on velvet

206 x 162 cm

Courtesy of the artist

Helgi Þorgils Friðjónsson
Still Life and Artist, 2016–2017
Oil on canvas
210 x 200 cm
Courtesy of the artist

Daniel & Geo Fuchs
Explosion I – Diptychon, 2013
2 x 187 x 125 cm
Courtesy of Haugar Vestfold
Kunstmuseum

Daniele Galliano
Anything, 2016
Tempera and oil on canvas
200 x 300 cm
Courtesy of the artist

Timothy Greenfield-Sanders
Toni Morrison, 2017
Digital archival pigment on paper matt
cotton rag
40 x 55 cm
Collection of Timothy Greenfield-Sanders

Timothy Greenfield-Sanders
Peter Sellars, 2017
Digital archival pigment on paper matt
cotton rag
40 x 55 cm
Collection of Timothy Greenfield-Sanders

Timothy Greenfield-Sanders
Buck Angel, 2017
Digital archival pigment on paper matt
cotton rag
40 x 55 cm
Collection of Timothy Greenfield-Sanders

Gottfried Helnwein
Epiphany I (Adoration of the Magi 3), 2013
Mixed media, oil & acrylic on canvas
245 x 350 cm
Courtesy of the artist

Paolo Iacchetti
Respiri, 2017
Oil on canvas
200 x 180 cm
Courtesy of the artist

Liu Jianhua
Squirm, 2010
Porcelain
26 x 22 x 11 cm
Courtesy of the artist

Bree Jonson
Black Dog (on Evolution and Decline of Species), 2016
Oil on canvas
152 x 213 cm
Courtesy of H. Bunzl Collection

Tamás Kaszás
Historical Fragment, 2016
Concrete, reinforcing bar
80 x 10 x 15 cm
Courtesy the Artist and Galleria collicalgreggi, Catania, Ph. Luca Guarneri

Ruprecht von Kaufmann
Hard Hand to Hold, 2016
Oil collage on linoleum
181 x 241,5 cm
Courtesy of the artist

Chiara Lecca
Animal Fate (Auriga), 2018
Polyurethane, metal, dehydrated bladders
155 x 180 x 180 cm
Courtesy the artist and Galleria Fumagalli, Milano.

Justin Lim
The Men Who Sold The World, 2017
Acrylic and enamel on canvas
186 x 155 cm
Private collection

Sverre Malling
Snowblind, 2010
Charcoal / cray-scaled colourpencil
on paper
35 x 166 cm
Private collection

Masbedo
Fragile, 2016
Mono channel Video HD 1920 x 1080,
Stereo Sound
Length 7'46"
Courtesy of Heiner Wemhöner
Collection

Sebastiano Mauri
Shadow of doubt, Alex, 2014
Inkjet on cotton paper, 10 photographs,
unique series
35 x 35 x 5 cm each
Courtesy of Otto Zoo and the artist

Rafael Megall
The Panthers in my Blossoming garden. Head #1, 2018
Acrylic on canvas
150 x 120 cm
Courtesy of the artist

Alessandro Mendini
Two Columns, 2018
Site specific installation
Dimensions variable
Courtesy of the artist

Maria Mulas
Atlas, 2018
Photos and photocopies on wall,
acrylic paint
Dimensions variable
Courtesy of the artist

Kristoffer Myskja
Splitting the Mercury Drop in Order to Maintain Balance, 2013/2016
Courtesy of the artist

Marco Neri
Minuti inteminabili, 2017
Acrylic on canvas, 20 elements
40 x 50 cm each, in total 180 x 270 cm
Courtesy of the artist

Nunzio
Peristilio, 2016–17
Burnt wood
220 x 48 x 60 cm
Private collection

Georg Óskar
Simple Pleasures, 2017
Oil on canvas
170 x 210 cm
Courtesy of Tveir Hrafnar Art Gallery
Reykjavik

Le Volcan, 2015–2016
By Tony Oursler
Written, directed, edited by Tony Oursler
Tim Geraghty as Commander Darget
Jon Campolo as Pappus
Jason Henderson as August Cyparis
Josie Keefe as Seance Attendee #1
Corey Riddell as Seance Attendee #2
Phillip Birch as Seance Attendee #3
Enver Chakartash - Costumes
Naomi Raddatz - Hair & Make-up
Courtesy of the artist

Ruben Pang
The Mouth, 2018
Oil, alkyd, enamel, synthetic varnish and pigment on wall
280 x 1100 cm
Courtesy of the artist

Ruben Pang
Thing That Must Be Broken, 2018
 Oil, alkyd, synthetic varnish
 and pigment on canvas
 50 x 60 cm each
 Courtesy of the artist

Francesco Polenghi
Mediation One, 2014
 Oil on canvas
 200 x 200 cm
 Courtesy of the artist

Laurent Reypens
Thunder Cloud, 2017
 Acrylic on canvas
 190 x 230 cm
 Courtesy of the artist

Bernardí Roig
The man crushed by 250 kg of cocaine,
 2018
 Metal, aluminum and gypsum bags
 Variable dimensions
 Courtesy of Maurizio Caldirola Arte
 Contemporanea

Anne Samat
*Freedom 8... For Every Person to
 Worship*, 2017
 Rattan sticks, yarns, washers, rakes,
 PVC, chains, home (kitchen & garden)
 utensils and stationary items
 307 x 176 x 20 cm
 Private collection

Nicola Samorì
Fiamma parassita, 2016
 Oil on linen
 200 x 150 cm
 Courtesy the artist and Monitor, Rome/
 Lisbon

Christoph Schirmer
1-ZWEI-17, 2017
 Mixed media on canvas
 180 x 150 cm
 Courtesy of the artist and Bechter
 Kastowsky Galerie

Andres Serrano
*The Interpretation of Dreams (Lori and
 Dori)*, 2001
 Cibachrome, silicone, plexiglas, wood
 frame
 101,6 x 82,6 cm
 Private collection

Vibeke Slyngstad
Big Bend IV, 2018
 Oil on canvas
 135 x 220 cm
 Courtesy of OSLcontemporary

Doug and Mike Starn
BBV_05.30.11_0794, 2011
 K3 Ultra-chrome inkjet prints on gelatin
 hand-coated Zerkall paper
 300 x 300 cm
 Courtesy of the artists

Tjook
Double Cross, 2018
 2 digital prints on poly canvas
 162 cm x 162 cm and
 Kabal – Solitaire Playing Card Stock
 5.7 cm x 8.9 cm
 Courtesy of the artist

Liliane Tomasko
Elysium, 2017
 Oil, acryl and acrylic spray on canvas
 215,9 x 190,5 cm
 Courtesy of the artist and Bechter
 Kastowsky Galerie

Natee Utarit
An Evening Monologue, 2017
 Oil on linen
 200 x 240 cm
 Private collection

Ronald Ventura
Over Charge, 2017
 Oil on canvas,
 122 x 92 cm (painting)
 173 x 142 x 10cm (with frame)
 Courtesy the artist and Galleria Primo
 Marella Milano

Nicola Verlato
The Cave IV, 2018
 Oil on linen
 90 x 162 cm
 Private collection

Luis Vidal
Irma, Maria y Cat, 2017
 Watercolor, paper, crayon and acrylic
 on paper
 170 x 340 cm
 Courtesy of the artist

Wang Guangyi
Popular Study on Anthropology, 2017
 Picture
 160 x 320 cm
 Courtesy of Wang Guangyi Studio

Wang Qingsong
The Blood of the World, 2006–2015
 Photograph
 420 x 600 cm
 Courtesy of the artist

Wang Youshen
Per Square Meter – Wallpaper
 100 x 100 cm x 18 pieces
 Courtesy of the artist

Peter Welz
*Portrait #3 | out-take | double projec-
 tion onto architectural device*, 2018
 Wood, steel, wheels, projections on
 loop, sound. Still from the out-take àll
 deserto rosso' 1963. © peter welz studio
 & Museo Michelangelo Antonioni,
 Galleria d'Arte Moderna e Contem-
 poranea, Ferrara
 Dimensions variable
 Courtesy the artist and Galleria
 Fumagalli, Milano

Rose Wylie
ER&ET, 2011
 Oil on canvas
 180 x 360 cm
 Private collection

Sun Xun
Time Spy, 2016
 3D wood cut animation
 9'02"
 Courtesy of the artist and ShanghART
 Gallery

Yue Minjun
Epidermis 12, 2012–2016
 Acrylic on canvas
 50 x 60 cm
 Courtesy of the artist

Yue Minjun
Epidermis 18, 2012–2016
 Acrylic on canvas
 50 x 50 cm
 Courtesy of the artist

THANK YOU!

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