

ARNDT

MIGRATION

1st November to 15 December 2012

Tues to Sat 11:00am to 5:00pm

557 St. Kilda Road

Melbourne

**Lippo d'Andrea | Christine Ay Tjoe | George Baselitz | Joseph Beuys | Erik Bulatov |
Sophie Calle | Nick Cave | Hanne Darboven | Wim Delvoye | Marcel van Eeden |
Kendell Geers | Gilbert & George | Gregor Hildebrandt | Thomas Hirschhorn
Geraldine Javier | Jitish Kallat | Jannis Kounellis | Heinz Mack | Madeln Company
Kostas Murkudis | Eko Nugroho | Anselm Reyle | Julian Rosefeldt | Charles Sandison
Chiharu Shiota | Nedko Solakov | Agus Suwage | Miroslav Tichý | Jorinde Voigt
Franz West | Zhan Whang | Ralf Ziervogel**

LIPPO D'ANDREA



Lippo d'Andrea

Christ appearing to his mother, Florence 1377 - after 1427

tempera on panel, gold ground

ANDR0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

LIPPO D'ANDREA

Florentine school
Born ca. 1370, Firenze, Italy
Departed before 1451

Christ appearing to his mother, Florence 1377 - after 1427

Tempera on panel, gold ground

Italian painter, formerly known as **Pseudo-Ambrogio di Baldese**. He enrolled in the Compagnia di San Luca in **1411**, the same year that he received a commission, along with Niccolò di Pietro Gerini, Ambrogio di Baldese, and Alvaro di Pietro, for the fresco decoration of the façade of the Palazzo del Ceppo in Prato. An undocumented tradition assigning the frescoes in the **Nerli Chapel at Santa Maria del Carmine, Florence**, to a painter named Lippo in 1402 has reasonably been connected with Lippo d'Andrea, and it must be assumed that, like **Lorenzo Monaco**, he was active at least as early as the last decade of the fourteenth century. The only other notice referring to Lippo d'Andrea in connection with a work of art is of 1435-36, when he was selected along with Bicci di Lorenzo, Giovanni dal Ponte, and Rossello di Jacopo Franchi to paint frescoes of the apostles in the **tribune chapels of Florence** cathedral on the occasion of Pope **Eugene IV**'s consecration of the newly completed dome. By 1442 Lippo d'Andrea had ceased painting and in his tax declaration of 1447 he claimed to be unable to earn a living by his craft. He was dead by 1451. Lippo d'Andrea was an exact contemporary of Lorenzo Monaco, and nearly as prolific as the Camaldolese master. However, he represents one of the more conservative trends in Florentine painting of the first third of the fifteenth century. Though a decidedly minor master by comparison with his better known contemporaries Lorenzo Monaco or **Fra Angelico**, he may have been at least as successful commercially, to judge from the great numbers of his works surviving today and the relatively prestigious nature of some of his commissions. Panels for private devotional use dominate his output, only one manuscript illumination by him has to date been identified.

GEORG BASELITZ



Georg Baselitz
Amung Ahmung Smolny, 2009
Oil on canvas
200 x 162 cm | 78.74 x 63.78 in
BASE0001

Exhibitions:
2012 MIGRATION (group show), ARNDT, Sydney, Australia
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

GEORG BASELITZ

Born 1938 as Hans-Georg Kern in Deutschbaselitz near Dresden (Saxony)
Lives and works lives and works between the Ammer lake (Bavaria) and Imperia (Liguria)

Amung Ahmung Smolny, 2009

Oil on canvas

200 x 162 cm | 78.74 x 63.78 in

Georg Baselitz is one of Germany's most prolific and well-known living artists. Born in Saxony in 1938 - painter, draughtsman, printmaker and sculptor - Baselitz is perhaps best known for **painting his motifs upside-down** as a **strategy to liberate the subject matter**. His work incorporates figures, animals, birds, landscapes and still-lives.

From the outset, Baselitz confronted the **visceral realities of history** and the human and cultural tragedies of a world in turmoil with a cast of tragic anti-heroes, from the grotesque, masturbating boy of *Die grosse Nacht im Eimer* (Big Night Down the Drain) of 1963, to the broken soldiers of the Fracture paintings and the inverted figures of the disturbing "upside-down paintings." In 1980, at the German pavilion at **the Venice Biennale**, he caused a stir with a monumental carved wooden figure, which appeared to making a Hitlerian salute. Evidently, what it is to be German and a German artist have been very much on Baselitz's mind throughout his career -paintings abound with child Hitlers and dismembered woodcutters-- although his oeuvre owes as much to a **broader range of influences**, including **art brut** and the drawings and writings of **Antonin Artaud**, as well as the **sixteenth century German woodcuts** and African sculptures. With the reunification of Germany in 1990, however, the angst seemingly ebbed from his vision and he produced a series of paintings that he refers to as "**sentimental pictures**" about his childhood, home, and family in the former East German.

CV

Georg Baselitz, born Hans-Georg Kern in Deutschbaselitz (Saxony) in 1938, is indisputably one of the most important artists of our time. From 1956 he studied painting in East Berlin, and left the GDR in 1958 to make a career as an internationally recognised artist and sculptor. He represented Germany at the 1980 Venice Biennale, and his works were shown at the documenta in Kassel in 1972, 1977 and 1982. In 1995, the Guggenheim Museum in New York held a comprehensive retrospective of his work, later shown in the Los Angeles County Museum, the Hirshhorn Museum in Washington DC, the Nationalgalerie Berlin and the Musée d'Art Moderne de la Ville de Paris. There followed exhibitions in the Pinakothek der Moderne, Munich (2006), the Albertina, Vienna (2007) and the Staatlichen Kunsthalle, Dresden (2009).

SELECTED COLLECTIONS

Fondation Beyeler, Basel, Kunsthhaus Zürich, Kunstmuseum Bonn, Ludwig Forum, Aachen, Musée d'Art, Moderne et Contemporain, Strasbourg, Museum Boijmans Van Beuningen, Rotterdam, Museum Folkwang, Essen, Museum für Neue Kunst, Karlsruhe, Museum of Fine Arts, Boston, Pinakothek der Moderne, Munich, Sammlung Essl, Klosterneuburg, Stedelijk Museum, Amsterdam, Städel, Frankfurt, Tate Modern, London

JOSEPH BEUYS



Joseph Beuys

Akkumulatoren Doppelblatt, 1959

2 works: pencil on perforated cardboard with punchholes on the left side, totals dims mounted 63,5 x 45,5 cm | 25 x 17,91 in, in passepartout

each 20,8 x 29,6 cm | 8.19 x 11.65 in

BEUY0001

Exhibitions:

2011 „The Ephemeral“, group show, ARNDT Berlin, 5 November - 29 February 2012

2012 MIGRATION (group show), ARNDT, Sydney, Australia

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOSEPH BEUYS



Joseph Beuys

Mit Schwefel überzogene Zinkkiste (Tamponiert Ecke), 1970

Zinc coated with sulfur, zinc with gauze

63,5 x 30,7 x 17,5 cm | 25 x 12.09 x 6.89 in

Number 178 from an edition of 200

BEUY0002

Exhibitions:

2011 „The Ephemeral“, group show, ARNDT Berlin, 5 November - 29 February 2012

2012 MIGRATION (group show), ARNDT, Sydney, Australia

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOSEPH BEUYS

Born 1921 in Krefeld, Germany
Lived and worked in Düsseldorf, Germany

Akkumulatoren Doppelblatt, 1959

**2 works: pencil on perforated cardboard
with punchholes on the left side, totals
dims mounted 63,5 x 45,5 cm | 25 x 17,91
in, in passepout
each 20,8 x 29,6 cm | 8.19 x 11.65 in**

Mit Schwefel überzogene Zinkkiste (Tamponiert Ecke), 1970

**Zinc coated with sulfur, zinc with gauze
63,5 x 30,7 x 17,5 cm | 25 x 12.09 x 6.89 in
Number 178 from an edition of 200**

Joseph Beuys is Germany's **most influential post-war artist**. His extensive work is grounded in **concepts of humanism, social philosophy and anthroposophy**; it culminates in his "extended definition of art" and the idea of social sculpture as a "gesamtkunstwerk" (total work of art), for which he claimed a creative, participatory role in **shaping society and politics**. His career was characterized by passionate, even acrimonious public debate, but he is now regarded as one of the most influential artists of the 20th century.

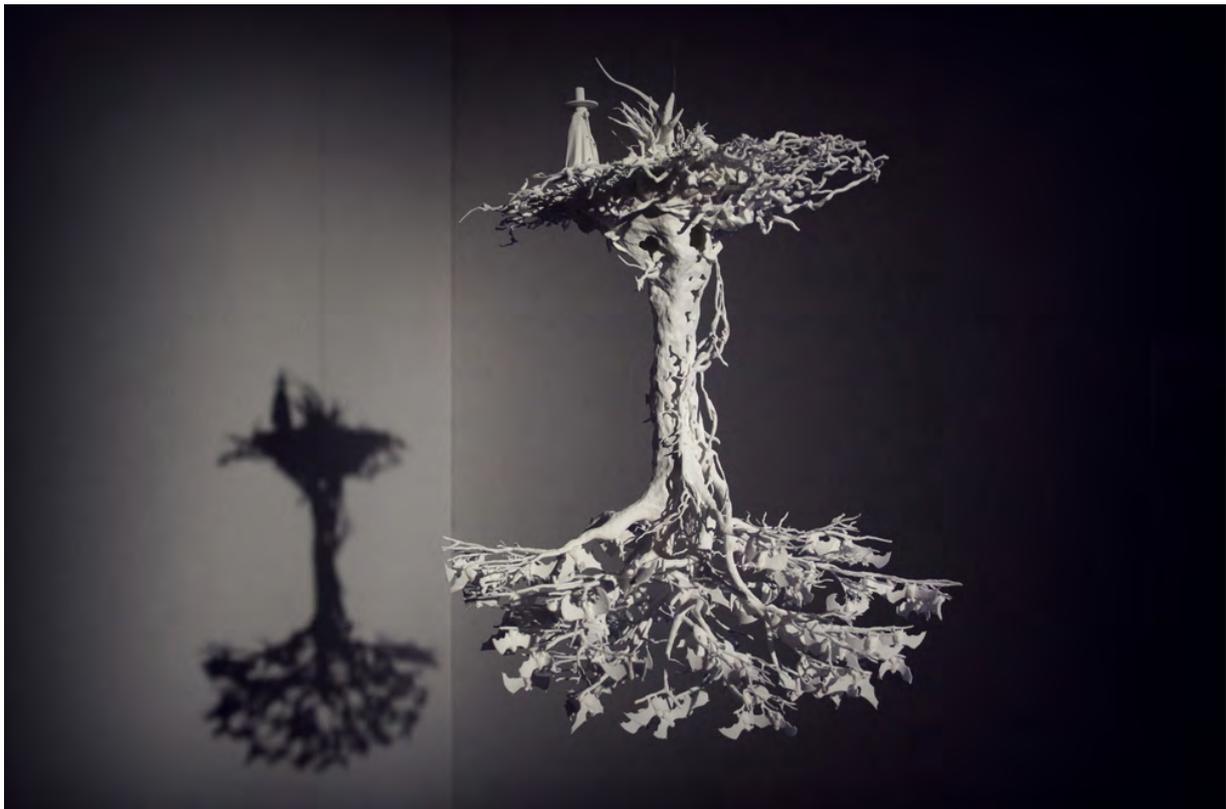
CV

In 1967, Beuys founded the German Student Party, one of the numerous political groups that he organized during the next decade. He increasingly became involved in political activities and in 1976 ran for the German Bundestag. In 1978, he was made a member of the Akademie der Kunst, Berlin. In 1964 he participated for the first time in **documenta III** in **Kassel (1968, 1972, 1977 and 1982)**. The 1970s were also marked by numerous exhibitions throughout Europe and the United States. Beuys represented **Germany** at the **Venice Biennale** in **1976** and **1980**. A **retrospective** of his work was held at the **Solomon R. Guggenheim Museum**, New York, in 1979. He was made a member of the Royal Academy of Fine Arts, Stockholm, in 1980. During the inauguration of the 1982 **documenta** in Kassel, Beuys planted the first of 7,000 oak trees; in other cities, he repeated this tree-planting action several times in the following years. In January 1986, in the year of his death, Beuys received the Wilhelm Lehmbruck Prize in Duisburg.

SELECTED COLLECTIONS

Kaiser-Wilhelm-Museum Krefeld, Staatliche Graphische Sammlung München, Hamburger Bahnhof Berlin, Kunstmuseum Bonn, Kunstsammlung Nordrhein-Westfalen Düsseldorf, Museum Ludwig Köln, Museum, Schloss Moyland, Städel Frankfurt, Diethardt Collection Graz, Centre Georges Pompidou Paris, Guggenheim Museum, Tate Britain, MoMA New York

MATHIEU BRIAND



Mathieu Briand

Arbre retourné, 2011

Selective laser sintering, material: polyamide

53 x 38 x 39 cm | 20.87 x 14.96 x 15.35 in

Edition 3 of 3 + 1 AP

BRIA0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MATHIEU BRIAND



Mathieu Briand

Le Chasseur, 2010

Selective laser sintering, material: polyamide

50 x 26 x 30 cm | 19.69 x 10.24 x 11.81 in

Edition 3 of 3 + 1 AP

BRIA0002

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MATHIEU BRIAND



Mathieu Briand

Small Skull, 2011

Selective laser sintering, material: polyamide

15 x 11 x 15 cm | 5.91 x 4.33 x 5.91 in

Edition 2 of 3 + 1 AP

BRIA0003

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MATHIEU BRIAND



Mathieu Briand

Grand Crane, 2010

Selective laser sintering, material: polyamide

31 x 22 x 33 cm | 12.2 x 8.66 x 12.99 in

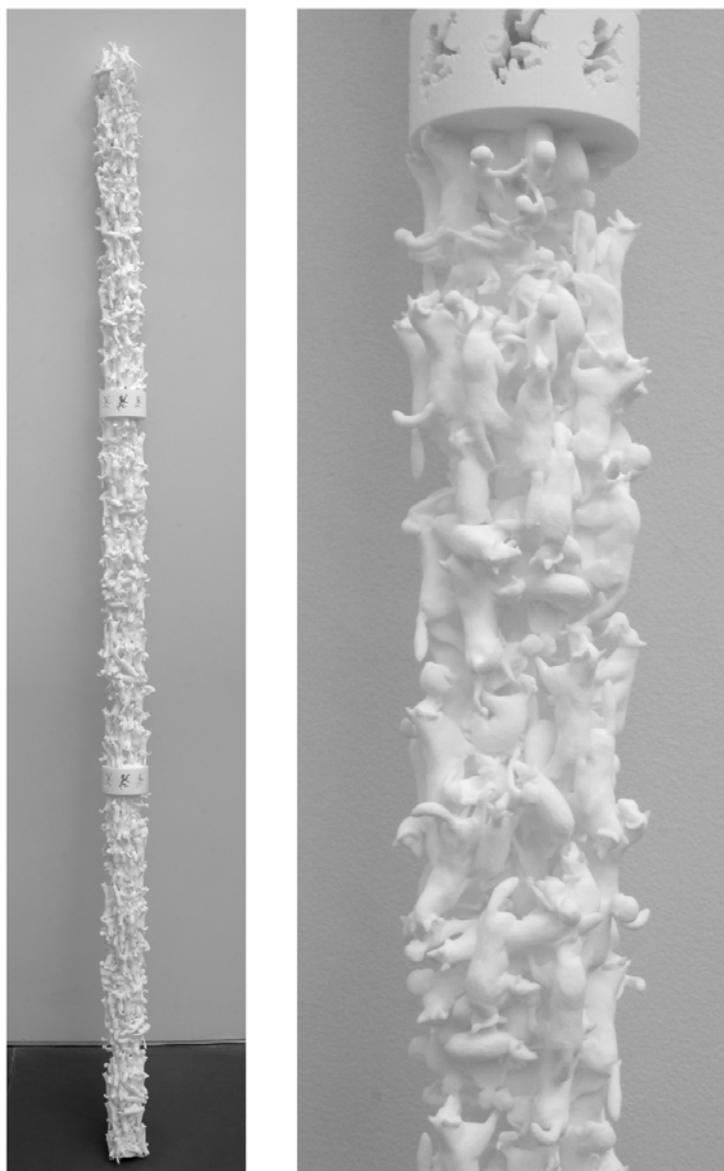
Edition 2 of 3 + 1 AP

BRIA0004

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MATHIEU BRIAND



Mathieu Briand

Bâton lous, 2009

Selective laser sintering, material: polyamide

160 cm, diameter 9 cm

Edition 2 of 3 + 1 AP

BRIA0007

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MATHIEU BRIAND



Mathieu Briand

Man with bag, 2011

Selective laser sintering, material: polyamide

29 x 8 x 8 cm | 11.42 x 3.15 x 3.15 in

Edition 2 of 3 + 1 AP

BRIA0009

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MATHIEU BRIAND

Born in 1972, in Marseille, France
Lives and works in Paris, France

Le Chasseur, 2010

Selective laser sintering,
material: polyamide, Edition 3 of 3 + 1 AP,
50 x 26 x 30 cm | 19.69 x 10.24 x 11.81 in

Arbre retourné , 2011

Selective laser sintering,
material: polyamide, Edition 3 of 3 + 1 AP,
53 x 38 x 39 cm | 20.87 x 14.96 x 15.35 in

Mathieu **Briand** is a **French visual artist** based in Paris. He uses sound, physical forms, sensory environments and mixed media to create diverse and **highly innovative artworks** that invite the spectator into new zones of spatial and temporal perceptions.

Briand is an artist who produces works using the latest video equipment and computers, which can broaden and also somewhat confuse viewer's perceptions. Frequently referring to the image of 'future' depicted in manga and movies, which he has been interested in since his childhood, the artist produces many installations, which visitors can actually experience.

After holding a **largescale solo exhibition** two parts at **Palais de Tokyo, Paris** and at Museum of Contemporary Art, Lyon in 2004, he has extended the range of creation to experience-type installations without computing, but his approach to regard viewer's perceptions as the starting point of his production has been consistent.

CV

Mathieu Briand has held solo exhibitions all over the world: "The Spiral AKA SYS*11" at Tate Modern, London, 2007, "UBIQ: A Mental Odyssey" Galerie Misonneuve, Paris, 2007 – 2008 and at DF2 Gallery, Los Angeles, 2007, "Derrière le Monde Flottant" at M.A.C, Lyon in 2004 and at Palais de Tokyo, Paris in 2003 as well as in group shows such as "Sensorium: Embodied Experience" at MIT List Visual Arts Center, Boston in 2008, "Dual Realities" at the 4th Seoul International Media Art Biennale, Seoul in 2006, "Esquiador en el fondo de un pozo" at Jumex Collection, Mexico City, 2006, "La Force de l'Art, Entre les lignes" at Grand Palais, Paris in 2006, "Reactivity" at ICC, Tokyo in 2004.

SELECTED COLLECTIONS

Fnac - Fonds national d'art contemporain, Paris, France; MAC Lyon - Musée d'art contemporain de Lyon, France; Le Musée d'Art Contemporain – Marseille, France; Frac - champagne-ardenne, Reims, France; Foundation Jumex, Mexico City, Mexico; 21st Century Museum of Contemporary Art, Kanazawa, Japan

ERIK BULATOV



Erik Bulatov
Les Nuages Grandissent, 2003
Pastel on paper
29 x 28 cm | 11.42 x 11.02 in
BULA0014

Exhibitions:
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

ERIK BULATOV

Born in 1933 in Sverdlovsk, Russia
Lives and works in Paris, France

Les Nuages Grandissent, 2003

Pastel on paper

29 x 28 cm | 11.42 x 11.02 in

Erik Bulatov is one of the **most important living** artists from **Russia** and **Eastern Europe**. He numbers, along with Ilya Kabakov, among a small but significant group of Russian artists who, at a remove from the governmental regulations of the Soviet art system, attained completely independent forms of artistic expression.

Bulatov's drawings and paintings have an extraordinary coherence. His **unique, stringent pictorial system** was first expressed in his word pictures of the **1970s**, where he analyzed the interplay of contrasting **symbolic systems**, such as language and images or abstraction and illusion – a theme he is still concerned with today. The meaning of his work and the symbolic codes he uses are products of his cultural background. Bulatov lived most of his life in Russia, only moving to Paris in 1991, and the emblems and **typography** of **socialist glorification** are unmistakable themes throughout his oeuvre.

Despite difficult working conditions, Bulatov did not emigrate, but continued to develop his work in Russia until the collapse of the Soviet Union, when he **moved to France**. Bulatov's paintings can be situated in the realm of **political art**, despite their lack of unequivocal political or ideological messages. His particular modes of artistic expression are bound to a particular time and place, while also giving rise to multiple visual associations.

CV

Bulatov studied painting at the Surikov Art Institute in Moscow, graduating in 1958. He began working as a children's book illustrator with friend and collaborator Oleg Vassiliev, for which he won numerous awards.

His works have appeared in nearly every important exhibition on 20th century Russian art, including "RUSSIA!" at the Guggenheim Museums in New York (2005) and Bilbao (2006), and "Berlin- Moscow / Moscow-Berlin 1950–2000", Tretyakow-Galerie, Moskau (2003), and Martin-Gropius- Bau, Berlin (2004), or „Traumfabrik Kommunismus. Die visuelle Kultur der Stalinzeit“, Schirn Kunsthalle, Frankfurt / Main (2003). He was also featured at the 43rd Venice Biennale (1988) and the Third Moscow Biennale (2009). His solo exhibitions have appeared at mamco – Musée d'art moderne et contemporain in Geneva (2009/2010) and at the Musée d'Art Moderne de la Ville de Paris (2007), at the kestnergesellschaft, Hannover (2006), and the Tretyakow-Galerie, Moskau (2003 and 2006).

SELECTED COLLECTIONS

Musée Maillol, Fondation Dina Vierny, Paris, France; Burger Collection, Hong Kong; Museum Ludwig, Cologne, Germany; MUDAM - Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Art4.ru - contemporary art museum, Moscow, Russia; Jane Voorhees Zimmerli Art Museum, New Brunswick, NJ, USA

SOPHIE CALLE



Sophie Calle

The Birthday Ceremony: 1986, 1980 - 93

showcase containing various personal objects

170 x 78 x 40 cm | 66.93 x 30.71 x 15.75 in

unique

CALL0184

Exhibitions:

2006 „Der Souvenir. Erinnerung in Dingen“, Museum für angewandte Kunst
Frankfurt

2000 “Die wahren Geschichten der Sophie Calle“ Museum
Fridericianum Kassel, Germany

1998 Tate Gallery, London; Camden Arts Centre, London; Donald Young Gallery
Chicago; Emmanuel Perrotin Gallery Paris

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

SOPHIE CALLE

Born 1953 in Paris, France
Lives and works in Malakoff, France

The Birthday Ceremony: 1986, 1980 – 93
From the series “The Birthday Ceremony“
Showcase containing various personal objects
170 x 78 x 40 cm

The Birthday Ceremony was Sophie Calle's **first major sculptural installation**. Between the years **1980 to 1993** she invented and sustained a series of **private and shared rituals** around **her birthday**. These are now manifest as art, demonstrating how closely her life and her art are intertwined. Over this fourteen-year period, aside from the occasional year of disruption, Calle held an annual **dinner party** of her birthday. To each celebration she invited a group of friends and relatives, the **precise number of invitees corresponding to the number of years of her age, with one additional, anonymous guest** nominated by a chosen guest, in order to **symbolise the unknown of her future**. Calle initiated these dinner parties to ensure that her birthday was remembered each year. They were the most ambitious of a series of rituals Calle had invented to **override an obsessive insecurity** she experienced in early adulthood. The guests brought gifts, tokens of love and affection, and these Calle displayed in a glass-fronted cabinet, as a constant reminder of this affection. At the end of the year the objects were boxed up and put away, their places taken by the gifts of another birthday dinner party.

The Birthday Ceremony brings together **fifteen cabinets** based on the medical design of the original, which had been **given to Calle by her father**. Thirteen individual cabinets and one pair, each containing the gifts of a single year. The gifts are displayed unwrapped and range from the banal to the bizarre. **Encased behind glass they become objects of magnetic desire and frustration** to the **viewer**, who cannot hold, cannot taste, cannot unwrap. On the glass of each cabinet is a list of items.

“On my birthday I always worry that people will forget me. In 1980, to relieve myself of this anxiety, I decided that every year, if possible on October 9, I would invite to dinner the exact number of people corresponding to my age. I did not use the presents received on these occasions. I kept them as tokens of affection. In 1993, at the age of forty, I put an end to this ritual.” Sophie Calle

Exhibition History - The Birthday Ceremony: 1986, 1980 – 93

| | |
|------|---|
| 2006 | „Der Souvenir. Erinnerung in Dingen“, Museum für angewandte Kunst Frankfurt, Germany |
| 2000 | “Die wahren Geschichten der Sophie Calle“, Museum Fridericianum Kassel, Germany |
| 1998 | “The Birthday Ceremony“, Tate Gallery, London, UK; Camden Arts Centre, London, UK; Donald Young Gallery, Chicago; USA |

SOPHIE CALLE



Sophie Calle
Hotel #24 (2.-5. Mars 1981), 1983
from the series: The Hotel
diptych, framed photography and framed text
(Part 2 of 2)
each 102 x 142 cm | 40.16 x 55.91 in
Edition of 3 English and 3 French This work is No. 2 of an Edition of 3 French
CALL0185

- Exhibitions:
- 2010: „Schritte ins Verborgene“, Kunstmuseum Thurgau; 2002: "CTRL [Space] - Rhetorics of Surveillance from Bentham to Big Brother", ZKM Zentrum für Kunst und Medientechnologie (Oct01-Feb02) -: Engl Edition; 2001: "Sophie Calle", Museum Ludwig, Budapest; 2000: "Die wahren Geschichten der Sophie Calle", Museum Fridericianum, Kassel, Haus der Kunst, München; 2000 "Werk Raum 1", Nationalgalerie im Hamburger Bhf (Room26,29,30,43,44,45,47)
 - 1991: "Sophie Calle. à suivre...", Musée d'art Moderne de la Ville de Paris

SOPHIE CALLE

Born 1953 in Paris, France
Lives and works in Malakoff, France

Hotel #24 (2.-5. Mars 1981), 1983

from the series: The Hotel

diptych, framed photography and framed text

(Part 2 of 2) each 102 x 142 cm | 40.16 x 55.91 in

Edition of 3 English and 3 French

This work is No. 2 of an Edition of 3 French

In her work series *The Hotel* Sophie Calle works as a **chambermaid** in a Hotel in **Venice**. Her descriptions of the hotel rooms and their contents combine factual documentation along with her personal response to the people whose lives she glimpsed by examining their belongings. Each text begins with the chambermaid/artist's first entry into the room and a notation of which bed or beds have been slept in, with a description of the nightwear the guests have left. A list of objects usually follows, as the artist transcribes her activities in the room. Calle is unashamedly **voyeuristic**, reading **diaries, letters, postcards** and notes written or kept by the unknown guests, rummaging in suitcases, and looking into wardrobes and drawers. She sprays herself with their perfume and cologne, makes herself up using the contents of a vanity case, eats food left behind and salvages a pair of women's shoes left in the bin.

"On Monday, February 16, 1981, I was hired as a temporary chambermaid for three weeks in a Venetian hotel. I was assigned twelve bedrooms on the fourth floor. In the course of my cleaning duties, I examined the personal belongings of the hotel guests and observed through details lives which remained unknown to me. On Friday, March 6, the job came to an end." Sophie Calle

Exhibition History - Hotel #24 (2.-5. Mars 1981), 1983

| | |
|------|--|
| 2010 | „Schritte ins Verborgene“, Kunstmuseum Thurgau, Germany |
| 2009 | “From Private to Public : Collections at the Guggenheim”, Bilbao, Spain |
| 2005 | “M'as-tu vue“, Irish Museum of Modern Art, Dublin, Ireland; Ludwig Forum, Aachen, Germany |
| 2004 | “M'as-tu vue“, Georges Centre Pompidou, Paris, France; Martin-Gropius-Bau, Berlin, Germany |
| 2000 | “Die wahren Geschichten der Sophie Calle“, Museum Fridericianum Kassel, Germany |

1989: "Sophie Calle. A Survey", Fred Hoffman Gallery, Santa Monica
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

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SOPHIE CALLE



Sophie Calle
The view of my life, 2010
from the series: The Autobiographies
Color photograph, aluminum, text, frame
120 x 170 cm + 50 x 50 cm (47 1/4 x 67 in + 19 3/4 x 19 3/4 in)
Number 3 from an edition of 5 E
CALL0344

Exhibitions:
2012 MIGRATION (group show), ARNDT, Sydney, Australia
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

SOPHIE CALLE

Born 1953 in Paris, France
Lives and works in Malakoff, France

The view of my life, 2010

From the series: The Autobiographies

Colour photograph, aluminium, text, frame

Photo: 120 x 170 cm / Text: 50 x 50 cm

Edition of 3 English and 3 French

This work is No. 3 of an Edition of 3 English

In 1988 Sophie Calle began one of her most celebrated series: *Autobiographical Stories*. The works capture the **artist's fantasies, private childhood memories and romances** that have blossomed and faded. We follow Calle from adolescence to adulthood. She examines her love affairs with an archeologist's approach: the objects depicted are finds discovered in the remains of **past relationships**. She photographs them in a straightforward manner, everyday objects in front of a white background, unmade beds, notes on scraps of paper-presented like priceless collector's items. Calle's careful mapping of past relationships is a **manifestation of the empty void left by those** who have **disappeared** from **her life**. After the breakup they become forever unattainable, and she is driven by the desire to regain the coveted and inaccessible past.

Calle's work often has the character of a **personal diary** that tells of human vulnerability and intimacy. Her *Autobiographical Stories* are depictions of a deeply private world. She portrays themes such as **unhappy love** and **dissatisfaction** with her own appearance in a factual, analytical way. At the same time, these works can **seduce us** with **tales of romantic** escapades and humour. She tickles viewers by exposing her intimate fantasies and loves for voyeuristic observation in a public context. Her photographs leave the viewer with traces of bittersweet passion and nostalgia. These autobiographical works seize upon **photography's fundamental ability to capture time passed and to immortalize memories**.

The work *The view of my life* describes the peaceful and harmonic view out of Calle's window. It is a view she completely internalized and photographed (with her eyes) "more often than any other object or situation". It is the view of her life.

Exhibition History - The view of my life, 2010

- | | |
|------|--|
| 2010 | "Sophie Calle: True Stories", Hasselblad Award 2010, Hasselblad Foundation, Göteborg, Sweden |
| 2009 | "Sophie Calle", Palais des Beaux-Arts, Brussels, Belgium |
| 2000 | "Die wahren Geschichten der Sophie Calle", Museum Fridericianum Kassel, Germany |

NICK CAVE



Nick Cave

Soundsuit, 2011

buttons, wire, bugle beads, basket, upholstery, and mannequin

279,4 x 60,96 x 60,96 cm | 110 x 24 x 24 in

CAVE0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Sydney, Australia

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

NICK CAVE

Born 1959 in Missouri, USA
Lives and works in Chicago

Soundsuit, 2011

Buttons, wire, bugle beads, basket, upholstery, and mannequin

279,4 x 60,96 x 60,96 cm | 110 x 24 x 24 in

Nick Cave is an American fabric sculptor, dancer, and performance artist. He is best known for his **Soundsuits**: wearable fabric sculptures that are bright, whimsical, and other-worldly.

Evocative of African, Caribbean and other ceremonial ensembles as well as haute couture, Cave's work **explores issues of transformation, ritual, myth and identity through** a layering of references and **virtuosic construction**, using materials as varied as yarn, beads, sequins, bottle caps, vintage toys, rusted iron sticks, twigs, leaves, and hair. Mad, humorous, visionary, glamorous and unexpected, the Soundsuits (multi-layered, mixed-media sculptures named for the sounds made when the "suits" are performed) are **created from scavenged ordinary materials** and objects from both nature and culture, which **Cave re-contextualizes into extraordinary works of art**.

Cave also employs **animal imagery** in ways as complex and multi-layered as the human-based suits. While conjuring the spiritual strength and power of animal totems used in ancient rituals from around the world, Cave's Soundsuits also **become vessels of transformation**, and seek to **connect us to the earth and the animals around us**. Using wit and humor and a fanciful sensibility, Cave's Soundsuits beg us to pay attention and to dream of a different future.

"To me, everything outside of myself is community. I don't see myself as an artist but as a humanitarian using art to create change. My hope is that these new Soundsuits will cause people to find ways to live with each other, extend our compassion to other communities, and take care of our natural resources. If I can create an opportunity to bring people of all creeds, identities, and interests together, then I am doing my work," said Nick Cave.

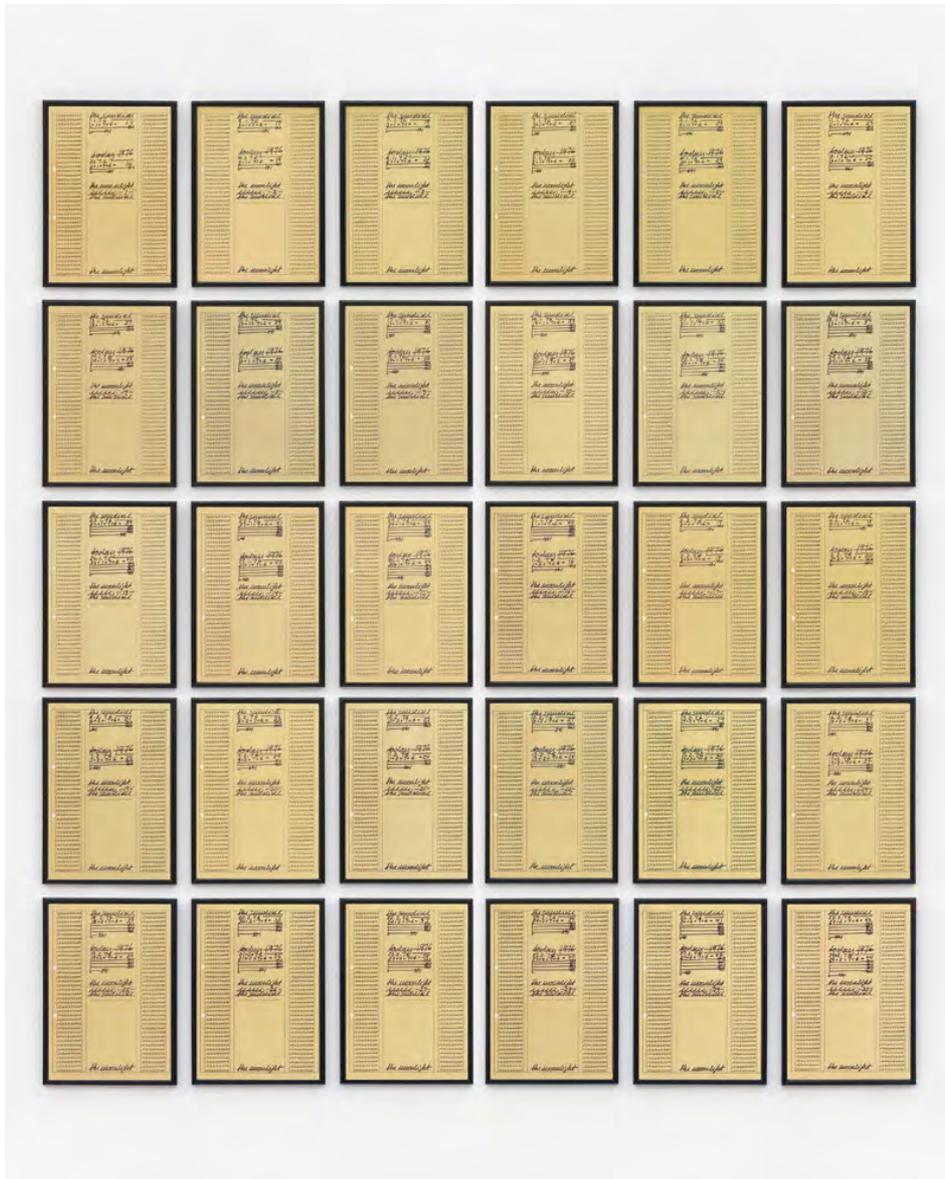
CV

Cave received his BFA from the Kansas City Art Institute in 1982 and MFA from the Cranbrook Academy of Art in 1989. He studied fiber art and is an associate professor and chairman of the Fashion Department at the School of the Art Institute of Chicago. He has received numerous awards including the United States Artist Fellow Award (2006) and Joyce Award (2006), and his work has appeared in solo and group exhibitions across the United States and Europe. Recent solo exhibitions include "Let's C" at The Fabric Workshop and Museum, Philadelphia (2012), "Meet Me at the Center of the Earth" at Seattle Art Museum, Washington (2011), "Soundsuits" at Studio la Città, Verona, Italy (2010), "Soundsuits" at Chicago Cultural Center, Chicago, Illinois (2006).

SELECTED COLLECTIONS

Benetton Group, Italy; Brooklyn Museum, New York; Hirshhorn Museum, Washington D.C.; Mott Foundation, Flint, Michigan; Museum of Arts and Design, New York; Museum of Contemporary Art, Chicago; Museum of Fine Arts, Houston; MoMA, New York; Ostrow, Family, Dynasty Trust, The Portland Art Museum, Oregon; Rubell Family Collection, Miami, San Francisco Museum of Modern Art, California

HANNE DARBOVEN



Hanne Darboven

The Sundial/ The Moonlight, 1976

30 sheets, black marker on brown paper, offsetprint, total measurements ca. 170 x 130 cm

each 29,7 x 21 cm | 11.69 x 8.27 in

DARB0001

Exhibitions:

2011 „The Ephemeral“, group show, ARNDT Berlin, 5 November - 29 February 2012

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

ARNDT

HANNE DARBOVEN

Born in 1941 in Munich, Germany
Lived and worked in Hamburg, Germany

The Sundial/ The Moonlight, 1976

**30 sheets, black marker on brown paper, offsetprint, total measurements ca. 170 x 130 cm
each 29,7 x 21 cm | 11.69 x 8.27 in**

Hanne Darboven belonged to the **first generation of conceptual artists**, the “dematerializers” of art. Using a subjective, **logical system of her own devising**, Darboven **defined numerical relations between numbers, words, points and lines**. This obsessional activity led to the **development of a numerical fiction** that could be **used to measure the time close to art and life**. “I only use numbers because it is a way of writing without describing it. I choose numbers because they are so constant, confined and artistic. Numbers are probably the only real discovery of mankind.”

The **concept of time** runs through Darboven's work, for her, time constitutes the **primary and essential structure of human life**. Since the late 1960's, she has been engaged in the visualization of time in her art through her own system of characters and symbols. Using number codes, texts, photographs, and diagrams, Darboven tries to hold fast the passage of time or historical events with simple typing paper, whereby she makes the time dimension of her works perceptible as a spatial dilation by hanging these pages on the wall.

Her intention is to make **the rather imperceptible flow of time comprehensible** and to show the limits of perception.

CV

Hanne Darboven's works have been presented in numerous exhibitions in Germany and abroad including major presentations at the Deichtorhallen, Hamburg and the Dia Center for the Arts, New York. Works by Darboven were already included in the documenta 5, 6, 7 and **Documenta 11** where her oeuvre was shown at the Fridericianum in Kassel, as a **centerpiece of the exhibition** with more than **4,000 drawings**. In **1982** she represented **Germany** at the **40th Venice Biennale**. Further solo exhibitions include Kunstmuseum Basel (1974 and 1991), Stedelijk Museum in Amsterdam (1975), Kunstverein Hamburg (1983), Musée d'art moderne de la ville de Paris (1986), The Renaissance Society at the University of Chicago (1989–90), Dia Center for the Arts in New York (1996), Hamburger Kunsthalle (1999–2000), and Deutsche Guggenheim in Berlin (2006). Darboven's work was also included in major group exhibitions like the Guggenheim International (1971), Documentas 5, 6, 7 and 11 (1972, 1977, 1982, and 2002), São Paulo Bienal (1973), Venice Biennale (1982), Lyon Biennale (1997), and Carnegie International (1999–2000).

SELECTED COLLECTIONS

ARCO Foundation Collection, Madrid; Centre Georges Pompidou, Paris; Dia:Beacon, Beacon / NY; Dia:Chelsea, New York; Hamburger Bahnhof, Berlin; Hamburger Kunsthalle, Hamburg; Kaiser-Wilhelm-Museum, Krefeld; Ludwig Forum für Internationale Kunst, Aachen; MADRE, Neapel; Museum Abteiberg, Mönchengladbach; Museum für Moderne Kunst, Frankfurt am Main; Museum Küppersmühle, Duisburg; National Museum of Art, Architecture and Design, Oslo; Bundeskunstsammlung, Bonn; Schaulager, Basel; Stedelijk Museum voor Actuele Kunst (S.M.A.K.) in Gent

WIM DELVOYE



Wim Delvoye

Untitled (Coccyx Double), 2011

Palladium, calf skin leather box

Unique work

3,4 x 2,5 x 1,6 cm | 1.34 x 0.98 x 0.63 in

DELV0028-1

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

WIM DELVOYE

Born in 1965, Wervik, Belgium
Lives and works in Gand, Belgium

Untitled (Coccyx Double), 2011

Palladium

Unique work

3.4 x 2.5 x 1.6 cm | 1.34 x 0.98 x 0.63 in

Wim Delvoye is a **multi-disciplinary artist** whose huge body of work ranges from intricate steel sculptures to tattooed pig-skins, from the infamous Cloaca-digestive machine to bronze figures with religious motifs. What brings the practice together is the **artist's insistence on conceptual rigour and intellectual challenge**, as well as a characteristic **dark humour** pervading most of his creations. Oscillating between wild **extremes** and **seeming paradoxes**, his work **explores connections** and relationships **between disparate physical and conceptual elements** he unites in unexpected and often disquieting ways – stained glass with graphic sexual imagery, laborious scientific and technical research with human excrement, religious imagery and pigs, life-size cement trucks and gothic filigree. The **absurd and the witty delight** as much as shock in a practice which is as much **about impossibilities of form and function** as about asserting a complete and unhampered artistic freedom

CV

Wim Delvoye has had solo exhibitions at the New Museum of Contemporary Art, New York; Sperone Westwater, New York; Manchester Art Gallery, England; Musée de Art Contemporain de Lyon, France; and Centre Georges Pompidou, Paris. He has participated in major international exhibitions including the 48th Venice Biennale (1999) and Documenta IX in Kassel, Germany (1992).

Wim Delvoye's installation 'Cloaca' was on view from 2001 to 2007 at the Kunsthalle Vienna 2001, Museum Kunst-Palast, Düsseldorf (2002), the MuHKA, Antwerpen (2000), the Migros Museum, Zürich (2001), the New Museum of Contemporary Art, New York (2002), the Musée d'Art Contemporain, Lyon (2003) and The Power Plant, Toronto (2004).

His work was recently honoured in a solo exhibition „Contemporary art - Wim Delvoye at the Louvre" Paris, 2012.

SELECTED COLLECTIONS

Guggenheim Museum, New York City, New York, USA; Castello di Rivoli Museum of Contemporary Art, Torino, Italy; Museum of Old and New Art in Hobart, Tasmania; Royal Museums of Fine Arts of Belgium; Brussels, Belgium; Walker Art Center, Minnesota, USA

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MARCEL VAN EEDEN



Marcel van Eeden

CAT 13: Chaos, 2012

nero pencil on hand-made paper

part 1/6

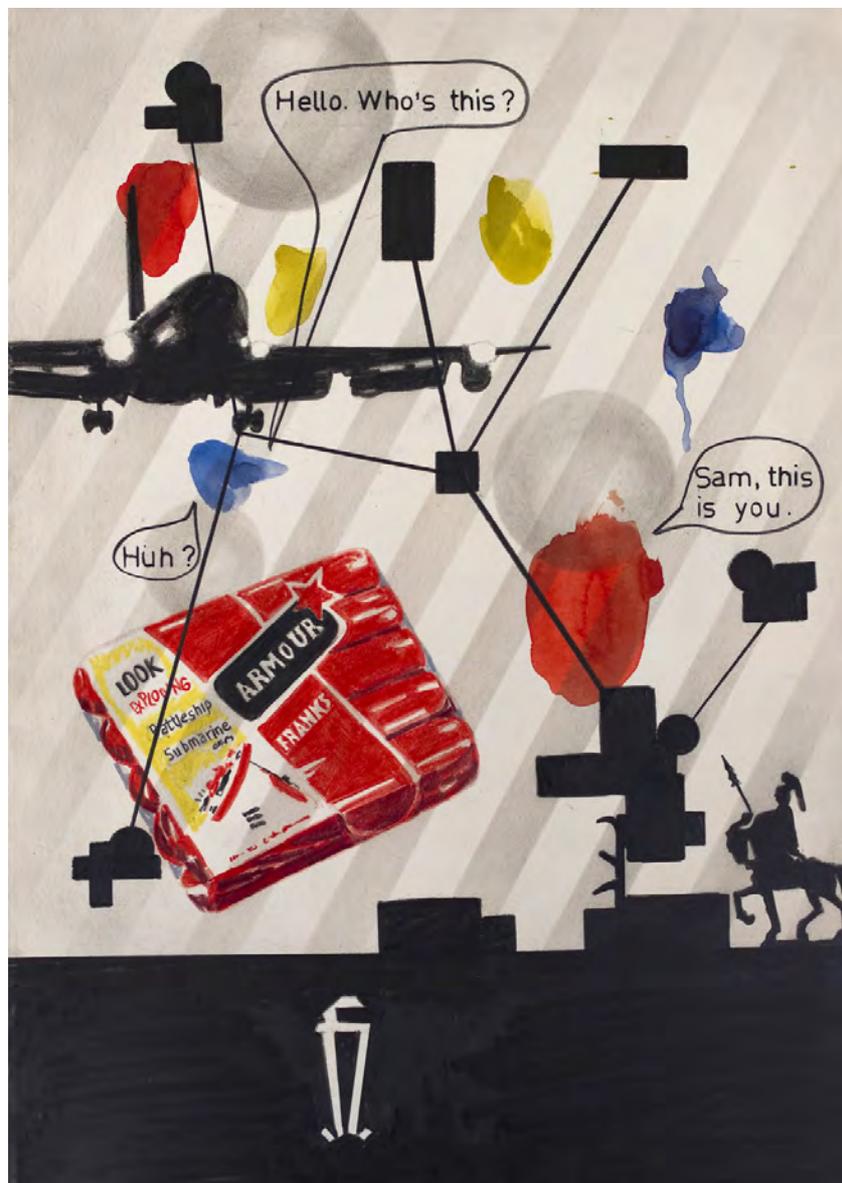
28 x 38 cm | 11.02 x 14.96 in

EEDE0002-1

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MARCEL VAN EEDEN



Marcel van Eeden

CAT 13: Chaos, 2012

nero pencil and coloured pencil on hand-made paper

part 2/6

28 x 38 cm | 11.02 x 14.96 in

EEDE0002-2

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

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MARCEL VAN EEDEN

Marcel van Eeden

CAT 13: Chaos, 2012

tbc 3 / 6

28 x 38 cm | 11.02 x 14.96 in

EEDE0002-3

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MARCEL VAN EEDEN



Marcel van Eeden

CAT 13: Chaos, 2012

nero pencil on hand-made paper

part 4/6

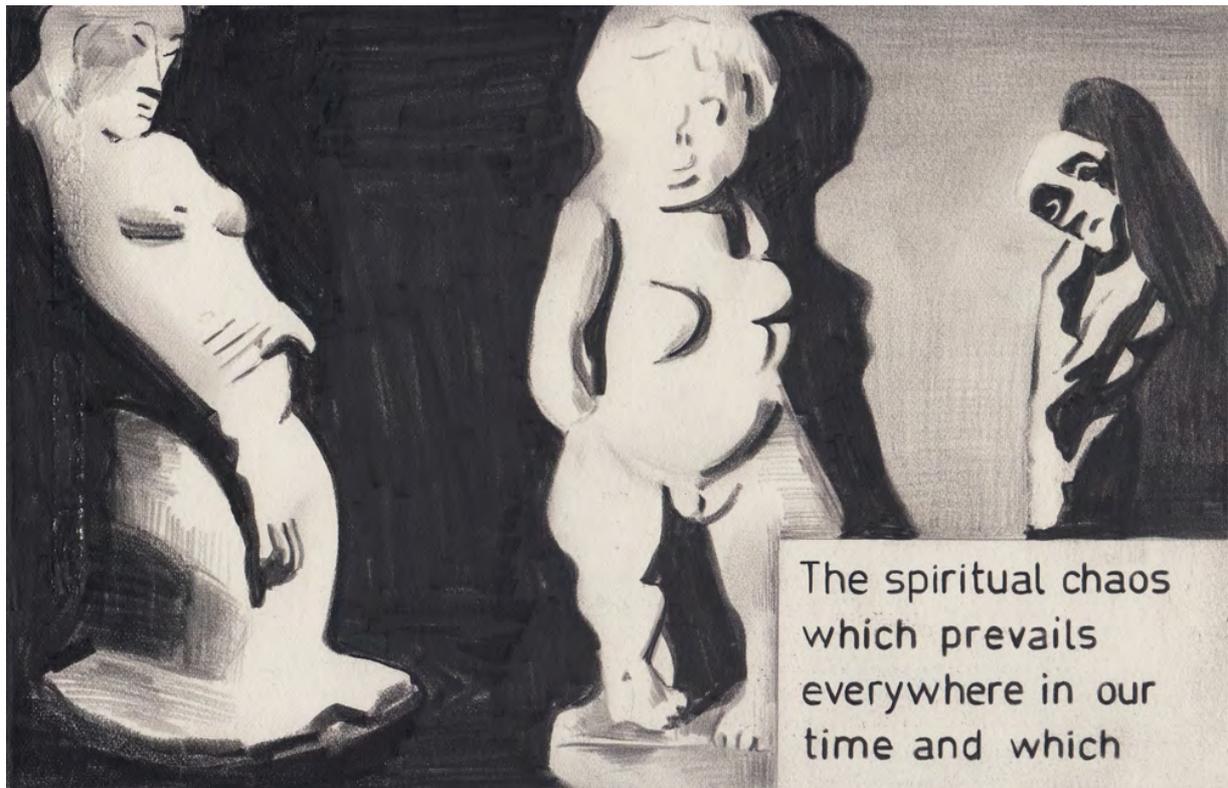
28 x 38 cm | 11.02 x 14.96 in

EEDE0002-4

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MARCEL VAN EEDEN



Marcel van Eeden

CAT 13: Chaos, 2012

nero pencil on hand-made paper

part 5/6

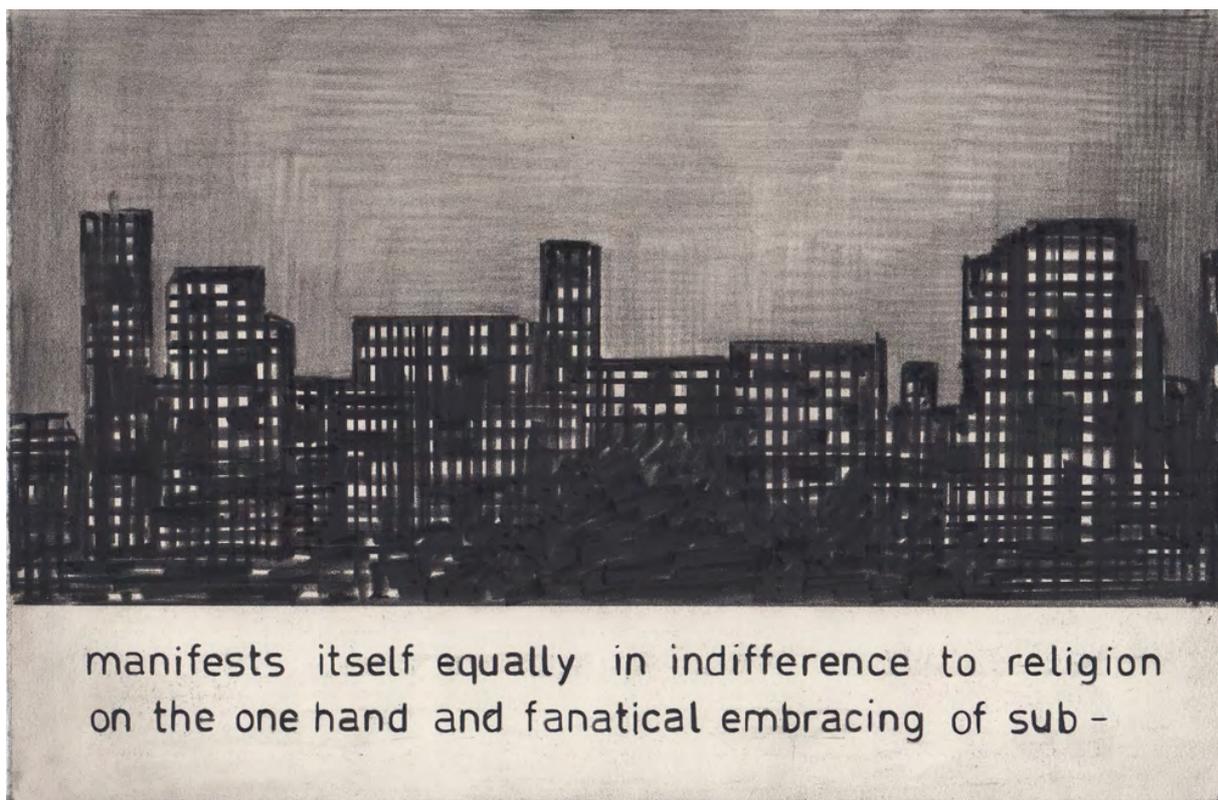
19 x 28 cm | 7.48 x 11.02 in

EEDE0002-5

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MARCEL VAN EEDEN



Marcel van Eeden

CAT 13: Chaos, 2012

nero pencil on hand-made paper

part 6 / 6

19 x 28 cm | 7.48 x 11.02 in

EEDE0002-6

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MARCEL VAN EEDEN

Born 1965 in The Hague, Netherlands
Lives and works in Zurich, Switzerland and Den Haag, Netherlands

CAT 13: Chaos, 2012

Nero pencil on hand-made paper

Series of 6 works

28 x 38 cm | 11.02 x 14.96 in

Marcel van Eeden was born 1965 in The Hague. The initial intention of this Dutch draftsman and conceptual artist was to become a writer. After his decision to follow the path of an artist, he decided, in 1985, to **only use images in his works derived from the time before his birth**. Thus, van Eeden began to **turn found images into paintings**. During his art studies at the Koninklijke Academie van Beeldende Kunsten in The Hague from 1989 to 1993, Marcel van Eeden turned to drawing as his preferred medium. From 1993 till today, the artist creates **at least one drawing per day**. In the early nineties, van Eeden began exhibiting in Dutch galleries and museums. Solo-exhibitions followed in Munich, Vienna, Zurich, Rome, and Toronto. Narrative structures emerged in his works no later than 2004, when the artist began **grouping disparate singular motifs and captions into mysterious series**. In 2006, van Eeden moved to Berlin. In this very same year, he showed his series of drawings titled K. M. Wiegand. Life and Work at the 4th Berlin Biennial, which garnered him widespread attention and critical acclaim. Since 2008, Marcel van Eeden lives and works in Zurich.

CV

Mathieu Briand has held solo exhibitions all over the world: "The Spiral AKA SYS*11" at Tate Modern, London, 2007, "UBIQ: A Mental Odyssey" Galerie Maisonneuve, Paris, 2007 – 2008 and at DF2 Gallery, Los Angeles, 2007, "Derrière le Monde Flottant" at M.A.C, Lyon in 2004 and at Palais de Tokyo, Paris in 2003 as well as in group shows such as "Sensorium: Embodied Experience" at MIT List Visual Arts Center, Boston in 2008, "Dual Realities" at the 4th Seoul International Media Art Biennale, Seoul in 2006, "Esquador en el fondo de un pozo" at Jumex Collection, Mexico City, 2006, "La Force de l'Art, Entre les lignes" at Grand Palais, Paris in 2006, "Reactivity" at ICC, Tokyo in 2004.

SELECTED COLLECTIONS

Fnac - Fonds national d'art contemporain, Paris, France; MAC Lyon - Musée d'art contemporain de Lyon, France; Le Musée d'Art Contemporain – Marseille, France; Frac - champagne-ardenne, Reims, France; Foundation Jumex, Mexico City, Mexico; 21st Century Museum of Contemporary Art, Kanazawa, Japan

KENDELL GEERS



Kendell Geers

Stella Maris (Mater Facit), 2011

Silver and red gold plated

Dimensions variable

Edition of 10, signed and numbered

GEER0002

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

KENDELL GEERS

Born in 1968, Johannesburg, South Africa
Lives and works in Brussels, Belgium

Stella Maris (Mater Facit), 2011

Silver and red gold plated

Dimensions variable

Edition of 10, signed and numbered

Kendell Geers is known for **creating installations**, sculptures and situations which **assault our senses** by means of **carefully selected** and appropriated materials, sound, and manipulated film footage. On **first impression** work that **appears tough and confrontational** slowly reveals itself to be **poignant**, even **poetic**. Geers brings to the forefront the most **extreme and intimate emotional states in the human psyche**. **Questioning the nature of desire, violence, horror or ecstasy**, the artist disturbs commonly accepted moral codes and puts into doubt the principles by which good and bad are judged. The **intensity** of the works **does not allow any escape from the resulting impact**. This practice, multi-layered and rich in references, is sometimes made obvious by title or use of medium but is more often concealed for the viewer to discover. Kendell Geers tempts the audience to peer over the edge, to confront their own true selves, to accept responsibility for their own actions and to forfeit security for freedom.

Stella Maris (Mater Facit), 2011 is a necklace made from female nipples, mounted in the traditional way of a bead necklace with an invisible clasp made of a bigger nipple. The necklace is made of silver and red gold plated, a colour which is very similar to the colour of the skin.

CV

Selected Exhibitions: 2007 Stedelijk Museum voor Aktuele Kunst (SMAK),Gent, Belgium, travelling to BALTIC,Newcastle Upon Tyne,Auto-da-fe, BPS22 Space for Contemporary Creation, Charleroi, Belgium, Luanda Triennial, Luanda, Angola. 2006 Stephen Friedman Gallery, London, UK, «Sindika Dokolo Collection», SOSO arte Contemporânea, Luanda, Angola, «SD Observatório», IVAM, Valencia, Spain. 2005 «Satyr:Ikón», Galleria Continua, San Gimignano, Italy, solo exhibition, «Hung, Drawn and Quartered», Contemporary Arts Centre, Cincinnati,Aspen Art Museum, Aspen, USA, solo exhibition. 2004–2006 «Africa Remix», Kunst Palace – Düsseldorf, Hayward Gallery – London, Centre George Pompidou – Paris,Mori Art Museum – Tokyo. 2004 « The Forest of Suicides», Macro Museo D'Arte Contemporanea, Roma, Italy, Monograph, «Sexux, Cimaïse et Portique», Albi, France, solo exhibition. 2003 TerroRealismus, Migros Museum, Zurich, Switzerland. 2003–2004 2002 Documenta 11, Kassel, Germany. 2001–2002 «The Short Century: Independence and Liberation Movements in Africa 1945–1994», Museum Villa Stuck, Munich, Hans der Kulturen der Welt, Berlin, Museum of Contemporary Art, Chicago| P.S. 1 Contemporary Art Centre, New York. 2000–2002 «Memórias Íntimas Marcas», Museum Van Hedendaagse Kunst, Antwerp, Belgium.

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GILBERT & GEORGE



Gilbert & George

DEATH CRASH

From: London Pictures, 2011

6 panels

151 x 190 cm | 59.45 x 74.8 in

GILB0126

Exhibitions:

2012_Gilbert & George: London Pictures, ARNDT Berlin, 22 March to 30 May 2012

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

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GILBERT & GEORGE



Gilbert & George

GANGS STRAIGHT

From: London Pictures, 2011

6 panels

151 x 190 cm | 59.45 x 74.8 in

GILB0128

Exhibitions:

2012_Gilbert & George: London Pictures, ARNDT Berlin, 22 March to 30 May 2012

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

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GILBERT & GEORGE



Gilbert & George

MUSLIM STRAIGHT

From: London Pictures, 2011

6 panels

151 x 190 cm | 59.45 x 74.8 in

GILB0135

Exhibitions:

2012 MIGRATION (group show), ARNDT, Sydney, Australia

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

GILBERT & GEORGE

Gilbert was born in 1943 in Dolomites, Italy
George was born in 1942 in Devon, UK
They both live and work in collaboration in London

| | | |
|--------------------------------|--------------------------------|--------------------------------|
| MUSLIM STRAIGHT | DEATH CRASH | GANGS STRAIGHT |
| From: London Pictures, 2011 | From: London Pictures, 2011 | From: London Pictures, 2011 |
| 6 panels | 6 panels | 6 panels |
| 151 x 190 cm 59.45 x 74.8 in | 151 x 190 cm 59.45 x 74.8 in | 151 x 190 cm 59.45 x 74.8 in |

For five decades, to international acclaim, Gilbert & George have been making art that is visionary, **shocking, relentless, moral and richly atmospheric.**

In these new *LONDON PICTURES* Gilbert & George present an **epic survey of modern urban life** in all its volatility, tragedy, absurdity and routine violence. Brutal and declamatory, these brooding and disquieting pictures have been created from the sorting and classification by subject of nearly **4000 newspaper headline posters**, stolen by the artists over a number of years. In their lucidity, no less than their insight into the **daily realities of metropolitan life**, the "LONDON PICTURES" are Dickensian in scope and ultra-modern in sensibility.

Drawing directly on the quotidian life of a vast city, the "LONDON PICTURES" allow **contemporary society to recount itself in its own language.** Within the townscape of this moral audit, Gilbert & George appear to pass like ghosts and seers, alternately watchful and distracted, as though their spirits were haunting the very streets and buildings that these pictures describe. The "LONDON PICTURES" seem to comprise a great visual novel, **revealing without judgment the ceaseless relay of urban drama, in all its gradations of hope and suffering.**

CV

Gilbert was born in the Dolomites, Italy in 1943; George was born in Devon in 1942 and both live and work in London. Together they have participated in many important group and solo exhibitions including 51st International Venice Biennale (2005), Turner Prize (1984) and Carnegie International (1985). They have had extensive solo exhibitions, including Whitechapel Gallery (1971-1972), National Gallery, Beijing (1993), Shanghai Art Museum (1993), Stedelijk Museum, Amsterdam (1995-1996), Musée d'Art Moderne de la Ville de Paris (1998), Serpentine Gallery, London (2002), Kunsthaus Bregenz (2002), Kestnergesellschaft, Hannover (2004-2005), Tate Modern, London, Haus der Kunst, Munich (both 2007), Brooklyn Museum of Art, New York, Philadelphia Museum of Art (both 2008), 'Jack Freak Pictures', CAC Malaga, Museum of Contemporary Art, Zagreb, Palais des Beaux Arts, Brussels (all 2010), Deichtorhallen, Hamburg, Kunstmuseum Linz (both 2011) and Laznia Centre for Contemporary Art, Gdansk (2011-2012).

SELECTED COLLECTIONS

Guggenheim Museum, New York, Metropolitan Museum of Art, New York, Art Institute of Chicago, Chicago, National Galleries of Scotland, Edinburgh, Scotland, Castello di Rivoli Museum of Contemporary Art, Torino, Italy, Philadelphia Museum of Art, Philadelphia

GREGOR HILDEBRANDT



Gregor Hildebrandt
Alabama Song (Bowie), 2011
cassette tape on canvas
57 x 44 cm | 22.44 x 17.32 in
HILD0003

Exhibitions:
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

GREGOR HILDEBRANDT

Born in 1974, Bad Homburg, Germany
Lives and works in Berlin, Germany

Alabama Song (Bowie), 2011

Cassette tape on canvas

57 x 44 cm | 22.44 x 17.32 in

Gregor Hildebrandt makes great use of **pre-recorded cassette tapes** as material in his pictures and installations. The tapes are **applied directly onto canvases and photographic prints** and in room-sized installations. Although Hildebrandt's work makes formal reference to **Minimalism**, the addition of a great number of subjective and autobiographical citations actually deliberately repudiates this strategy.

For Hildebrandt, the cassette tape as artistic medium, especially in its original function of storage medium, **fulfils an important function**: it enables the artist to **add a further "invisible" dimension** to his pictures. Playing with **perception** in this way is a major characteristic of his work; the picture is completed in the head of the viewer.

If the contemplation of his art incorporates the heterogeneous cosmos of Gregor Hildebrandt's references to music, film, literature and, last but not least, art history, his works turn out to be complex montages, in which pictorial associations from different spheres combine and interpenetrate. Hildebrandt employs the material of his every-day environment without aesthetic or theoretical inhibition and playfully links aspects of conceptual art and minimal art with his personal life and experience of pop culture.

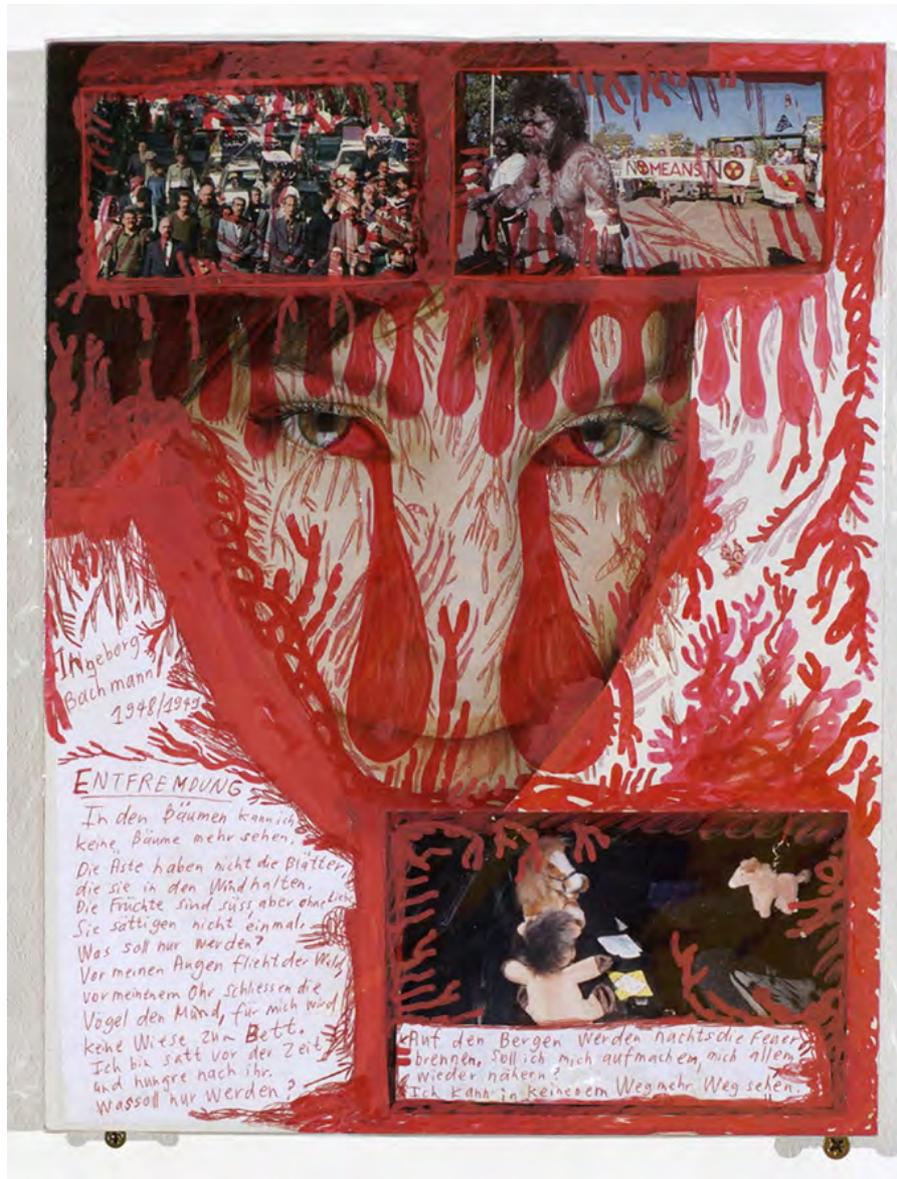
CV

Solo exhibitions: 2012 Museum Van Bommel van Dam with Jorinde Voigt, Venlo, Netherlands, 2009 Berlinische Galerie, Berlin, 2008, Contemporary Art Museum St. Louis, St. Louis, Hokuspokus, Kunstverein Schwerte, Schwerte, Haus am Waldsee, Berlin, 2007 Kunstverein Ludwigshafen, Paris, 2006 B:1F-134, UBERBAU, Düsseldorf with Alicja Kwade, 2005, 2004 allnightlong, Kaiserpassage 21a, Karlsruhe (with Jenny Rosemeyer), Arsenal HKM1, Raum für Kunst, Mainz, 2003 Dunst blauer Tage, Kunstverein Eislingen (cat.), Hausmusik, Mt. Warning, Berlin, Black Flags under the Yellow Moon, Hinterconti, Hamburg (with Carola Deye), 2002 Tönende Jugend, WBD, Berlin.

SELECTED COLLECTIONS

Centre Pompidou, Paris, Berlinische Galerie, Berlin, Sammlung zeitgenössische Kunst des Bundes, Berlin, Sammlung Museum van Bommel van Dam, Venlo, The Netherlands

THOMAS HIRSCHHORN



Thomas Hirschhorn

Ohne Titel (Ingeborg Bachmann 1948/49), 1998

Collage made of wood, plastic foil marker, ballpoint, photo, elements of card, tape

36 x 27,5 x 2 cm | 14.17 x 10.83 x 0.79 in

HIRS0039

Exhibitions:

2012 Richard Koh Gallery, Singapore

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

THOMAS HIRSCHHORN

Born in 1957 in Bern, Switzerland
Lives and works in Paris, France

Ohne Titel (Ingeborg Bachmann 1948/49), 1998

Collage made of wood, plastic foil marker,

Ballpoint, photo, elements of card, tape

36 x 27, 5 x 2 cm | 14.17 x 10.83 x 0.79 in

Thomas Hirschhorn is a Swiss artist who is known for his **sprawling works** that **transform** traditional **white cube spaces into absorbing environments tackling issues of critical theory, global politics, and consumerism**. He engages the viewer through superabundance. Combining found imagery and texts, bound up in low-tech constructions of cardboard, foil, and packing tape, he props imagistic assaults in a **DIY-fashion** that correlates to the intellectual scavenging and sensory overload designed to simulate our own process of grappling with the excess of information in daily life. Thomas Hirschhorn describes his sculptural environments as '**collages in the third dimension**' and explains that this means '**putting things together that are not meant to be put together**'. Created from the **most basic everyday materials**, his monumental works are **concerned with issues of justice and injustice, power and powerlessness, and moral responsibility**.

"The Subjecters", comprises a series of mannequins. According to the artist, **every work is a "commentary" on the "complex, chaotic, cruel, beautiful and wonderful" world we live in**. Using everyday materials such as adhesive tape, cardboard, sheets of plastic, photocopies or, as in this case, mannequins, he represents universal situations in a transgressive, direct way. Through the mannequins, which are intended to represent human beings, the artist talks to us of a "universal wound", which personifies his assertion, "Each wound is my wound."

CV

Thomas Hirschhorn studied from 1978 – 83 at the Hochschule fuer Gestaltung in Zurich, Switzerland. His work has been the subject of numerous solo exhibitions including the Institute of Contemporary Art, Boston; Centre Georges Pompidou, Paris; Museu d'Art Contemporani, Barcelona; Kunsthaus Zürich; Art Institute of Chicago; and Museum Ludwig, Cologne; and Secession, Vienna. In 2003 he founded the Musée Précaire Albinet, a temporary art and community space in Aubervilliers, France. Additionally, he has taken part in many international group exhibitions, including Documenta 11 in Kassel, Germany, where his large-scale public work, Bataille Monument, was on view; "Heart of Darkness" at the Walker Art Center; and "Life on Mars: the 55th Carnegie International." Hirschhorn was the recipient of the Prix Marcel Duchamp in 2000 and the Joseph Beuys-Preis in 2004. Thomas Hirschhorn represented the Swiss Pavillon in the 54th Venice Biennial in 2011.

SELECTED COLLECTIONS

Collection Albers-Honegger, Mouans-Sartoux, France; The Art Institute of Chicago, Chicago, USA; Bard Museum, Annandale-on-Hudson, New York, USA; Bonnefantenmuseum, Maastricht, the Netherlands; Caisse des dépôts et consignations, Mission Mécénat, Paris, France; La Caixa, Barcelona, Spain; Centre Pompidou, Musée national d'art moderne, Paris, France; Centro Galego, de Arte Contemporánea, The Arco Foundation collection, Santiago de Compostela,

GERALDINE JAVIER



Geraldine Javier

The Season of Rut, 2012

Oil on canvas and embroidered tatting lace

121,92 x 182,88 cm | 48 x 72 in

JAVI0003

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

GERALDINE JAVIER

Born 1970 in Manila, The Philippines
Lives and works in Quezon, The Philippines

The Season of Rut, 2012

Oil on canvas and embroidered tatting lace

121, 92 x 182,88 cm | 48 x 72 in

Geraldine Javier belongs to a **new generation** of young Filipino artists whose interests are variegated and extensive, and who, unlike their social-realist predecessors, are **engaged in pursuing the personal and the idiosyncratic**.

Film and **photography** are Javier's immediate source of references. Images of death, misery, dysfunctional relationships, and emotional violence are recurrent themes in Javier's work. Her world thrives on complex, viscous thoughts and intimations, silent tensions and implosions. The images she creates offer the **paradox** of recognition and uncertainty. Her paintings make you concentrate, look at things twice.

Inspired by **war movies** and images from newspaper clippings, Plaster Saints depicts a **series of religious icons and dolls** that hold different significances during the different stages of our lives. "What has always struck and haunted me, amidst the **death and destruction**, are images of icons trapped in the rubble and toys smeared with blood. I find the sense of loss incredibly palpable in these scenes. **Angels and dolls** are two of the most familiar images, especially to a **Filipino Catholic**. They are symbols of innocence, purity; I chose to depict them weathered by use and time, a testament to living. I hope to **reassess the value of these icons** in our life – from our childhood to adulthood, sort of a companion and an embodiment of our joy, despair, hope; something that will provide comfort and assurance in our many emotional needs."

CV

Geraldine Javier finished a degree in nursing and served at the emergency ward of the Philippine General Hospital before deciding to take a course in Fine Arts at the University of the Philippines.

Since 2004, Geraldine has been exhibiting her increasingly sophisticated and enigmatic works on a regional level. Her recent solo exhibitions include "Sampaloc Cave Paintings" at Finale Art File, Manila (2008) and "Plastic Saints" at VWFA, KL (2006). In 2009, she participated in 'South East Blooming' with Primo Marella Gallery in Milan and Beijing. She was awarded the Cultural Centre of the Philippines (CCP) 13 Artists Award in 2003. Today, she is recognized as a leading figure in contemporary Filipino art both on a local and regional level.

JITISH KALLAT



Jitish Kallat

Chronology of a Cloud-burst, 2011-12

Oil, acrylic and pencil on linen, bronze

193,04 x 193,04 cm | 76 x 76 in

JKAL0052

Exhibitions:

2012 MIGRATION (group show), ARNDT, Sydney, Australia

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JITISH KALLAT

Born in 1974 in Mumbai, India
Lives and works in Mumbai, India

Chronology of a Cloud-burst, 2011-12

Oil, acrylic and pencil on linen, bronze

193, 04 x 193, 04 cm | 76 x 76 in

Indian artist Jitish Kallat **manipulates the languages** of pop and agitprop in order to address, both aesthetically and intellectually, **issues of human struggle** and survival in **modern India**. In his paintings, sculptures, photographs and installations, Kallat presents imagery which deliberately undermines the perceived 'slickness' of the advertisement and graphic design pervading today's visual landscape, instead showcasing a gritty realism lifted from the crowded streets and rain-streaked facades of Mumbai. Taking as subjects people whose dreams of a better life have given way to apathy and anger, he presents an **unflinching** look at the **widening gulf** between the good intentions of the powers-that-be and the bitter realities of ordinary folk. In doing so, he captures the psychological stress of life in a mega-city, combining a contemporary style of presentation with **eternal questions of existence**.

"The city street is my university. One finds all the themes of life and art – pain, happiness, anger, violence and compassion – played out here in full volume. Scale is merely one of the many tools one can deploy in the creation of meaning, and decisions such as big, small, lifesize, etc., are as much acts of meaning creation as they may be **retinal or aesthetic considerations**." Jitish Kallat

CV

Jitish Kallat studied painting at Sir J.J. School of Art and lives and works in Mumbai. His paintings and monumental sculptures have been included in numerous exhibitions featuring Art from India such as "India: Art Now" at Arken Museum, Ishøj, Denmark, 2012-13, "Indian Highway IV", MAXXI, 2012, Rome, Italy and in Musée d'art contemporain de Lyon, 2011, Lyon, France "The Empire Strikes Back: Indian Art Today," Saatchi Gallery, London (2010), "Chalo! India: A New Era of Indian Art," Essl Museum – Contemporary Art, Klosterneuburg, Austria, and Mori Art Museum, Tokyo (both 2009), as well as "Indian Highway," Serpentine Gallery, London (2008/09). Solo presentations include Sherman Contemporary Art Foundation (2008), „Die Tropen. Ansichten von der Mitte der Weltkugel“, Martin-Gropius-Bau, Berlin (2008), The 6th Gwangju Biennial, Gwangju, Korea (2006), "Indian Summer", Ecole Nationale Supérieure des Beaux-Arts, Paris (2005) and the Kunsthalle Luckenwalde, Germany (1998). Besides his work as an artist he writes frequently on the subject of contemporary Indian Art in art journals and exhibition catalogues. His most recent solo exhibition "Public Notice 3" took place at The Art Institute of Chicago, USA, 2010.

SELECTED COLLECTIONS

National Gallery of Modern Art, New Delhi, India, Art Institute of Chicago, USA, Museum of Contemporary Art, Los Angeles, USA, Singapore Art Museum, FAAM, Japan, The Saatchi Gallery, London, UK, Initial Access Frank Cohen, Wolverhampton, UK, Vanhaerents Art Collection, Brussels, Belgium, Sigg Collection, Switzerland, Burger Collection, Hong Kong Guy & Myriam Ullens Foundation, Geneva, Switzerland

JITISH KALLAT



Jitish Kallat

Traumanama (The Cry of the Gland), 2011

Mixed media on Indian handmade paper

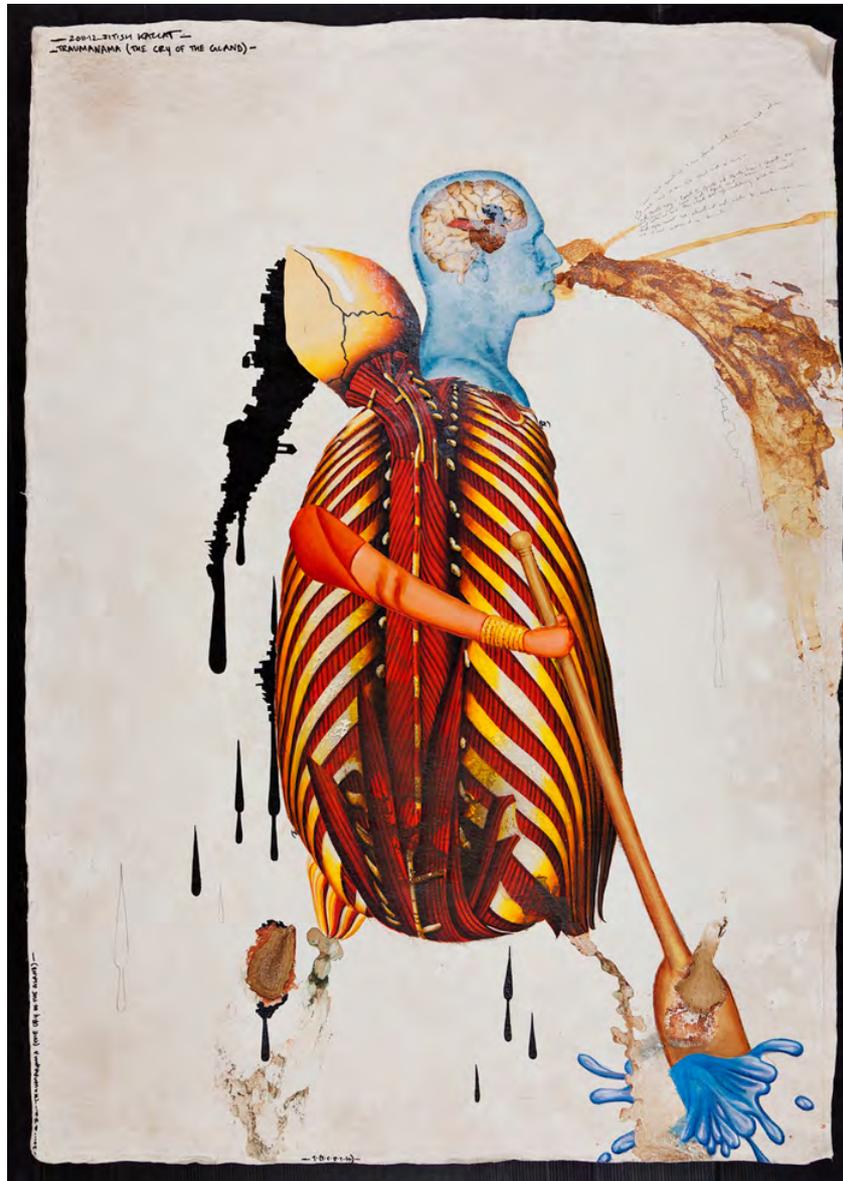
134,6 x 94 cm | 52.99 x 37.01 in

JKAL0053

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JITISH KALLAT



Jitish Kallat

Traumanama (The Cry of the Wild) , 2011/2012

Mixed media on Indian handmade paper

134,6 x 94 cm | 52.99 x 37.01 in

JKAL0054-SHIO0018

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JITISH KALLAT

Born in 1974 in Mumbai, India
Lives and works in Mumbai, India

Traumanama (The Cry of the Wild)

2011/2012

Mixed media on Indian handmade paper

134,6 x 94 cm | 52.99 x 37.01 in

Traumanama (The Cry of the Gland)

2011

Mixed media on Indian handmade paper

134,6 x 94 cm | 52.99 x 37.01 in

Jitish Kallat is one of the **most** exciting and **dynamic Asian artists** to have received **international recognition** in recent years. Working across a variety of media including painting, sculpture, photography and installation, his work reflects a deep **involvement** with the city of his birth (**Mumbai**) and derives much of its visual language from his immediate urban environment. His subject matter has been described previously as 'the dirty, old, recycled and patched-together fabric of urban India'. Wider concerns include India's attempts to negotiate its entry into a globalised economy, addressing housing and transportation crises, city planning, caste and communal tensions, and government accountability.

Traumanama is the title that Jitish Kallat gives a group of works on paper that explore the idea of the **body as the site of urban pressure and conflict**. While the title is inspired by those of Mughal epic miniature portfolios such as Razmnama (the Art of War) or the Hamzanama (the Mythical Adventures of Amir Hamza), Kallat also alludes to traditional herbarium and medical illustrations in exploring a theme across the open pages of a book.

The figure is imagined as a Rorschach blot (inkblots used in psychiatry as a diagnostic tool). Clusters of stretched, stained and dripping forms suggest bodily fluids and by extension the idea of a city as a place that both sustains and violates life. Gouache is employed in combination with other watery substances such as tea, which is used to stain the paper, and acrylic for denser areas of colour. These materials are applied in a variety of ways, including being blown across the surface with a vacuum cleaner as if to physically reinforce ideas of performance and aggression.

CV

Jitish Kallat studied painting at Sir J.J. School of Art and lives and works in Mumbai. Selected exhibitions include Arken Museum, Ishojj, Denmark, 2012-13, MAXXI, 2012, Rome, Italy and in Musée d'art contemporain de Lyon, 2011, Lyon, France "The Empire Strikes Back: Indian Art Today," Saatchi Gallery, London (2010), Essl Museum – Contemporary Art, Klosterneuburg, Austria, and Mori Art Museum, Tokyo (both 2009), as well as "Indian Highway," Serpentine Gallery, London (2008/09). Solo presentations include Sherman Contemporary Art Foundation (2008), Martin-Gropius-Bau, Berlin (2008), The 6th Gwangju Biennial, Gwangju, Korea (2006), Ecole Nationale Supérieure des Beaux-Arts, Paris (2005) and the Kunsthalle Luckenwalde, Germany (1998). Besides his work as an artist he writes frequently on the subject of contemporary Indian Art in art journals and exhibition catalogues. His most recent solo exhibition "Public Notice 3" took place at The Art Institute of Chicago, USA, 2010.

JANNIS KOUNELLIS



Jannis Kounellis

Untitled (Labbra), 2012

18kt yellow gold and 18kt white gold in black rhodium

2,1 x 6 cm | 0.83 x 2.36 in

Edition of 12

signed and numbered

KOUN0007-1

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JANNIS KOUNELLIS

Born in 1936, Piraeus, Greece

Lives and works in Rome, Italy

Untitled (Labbra), 2012

18kt yellow gold and 18kt white gold in black rhodium

2,1 x 6 cm | 0.83 x 2.36 in

Edition of 12, signed and numbered

Jannis Kounellis is one of the **main representatives** of the *Arte Povera* movement in Italy starting in the 1960's. Influenced by Alberto Burri as well as Lucio Fontana, whose work offered an alternative to the Expressionism of Art Informel, Jannis Kounellis was looking to **push painting into new territory**. He was inspired, too, by the work of Jackson Pollock and Franz Kline, and by the earlier abstractions of Kazimir Malevich and Piet Mondrian. Kounellis's painting would gradually become sculptural; by **1963**, the artist was **using found elements** in his paintings. Kounellis not only questioned the traditionally pristine, sterile environment of the gallery but also transformed art into a breathing entity. His diverse materials from the late 1960s onward included fire, earth, and gold, sometimes alluding to his interest in alchemy. Burlap sacks were introduced, in homage to Burri, though they were stripped of the painting frame and exhibited as objects in space. In the 1970s and 1980s, Kounellis continued to build his vocabulary of materials, introducing smoke, shelving units, trolleys, blockaded openings, mounds of coffee grounds, and coal, as well as other indicators of commerce, transportation, and economics. These diverse fragments speak to general cultural history, while they simultaneously combine to form a rich and evocative history of meaning within Kounellis's oeuvre.

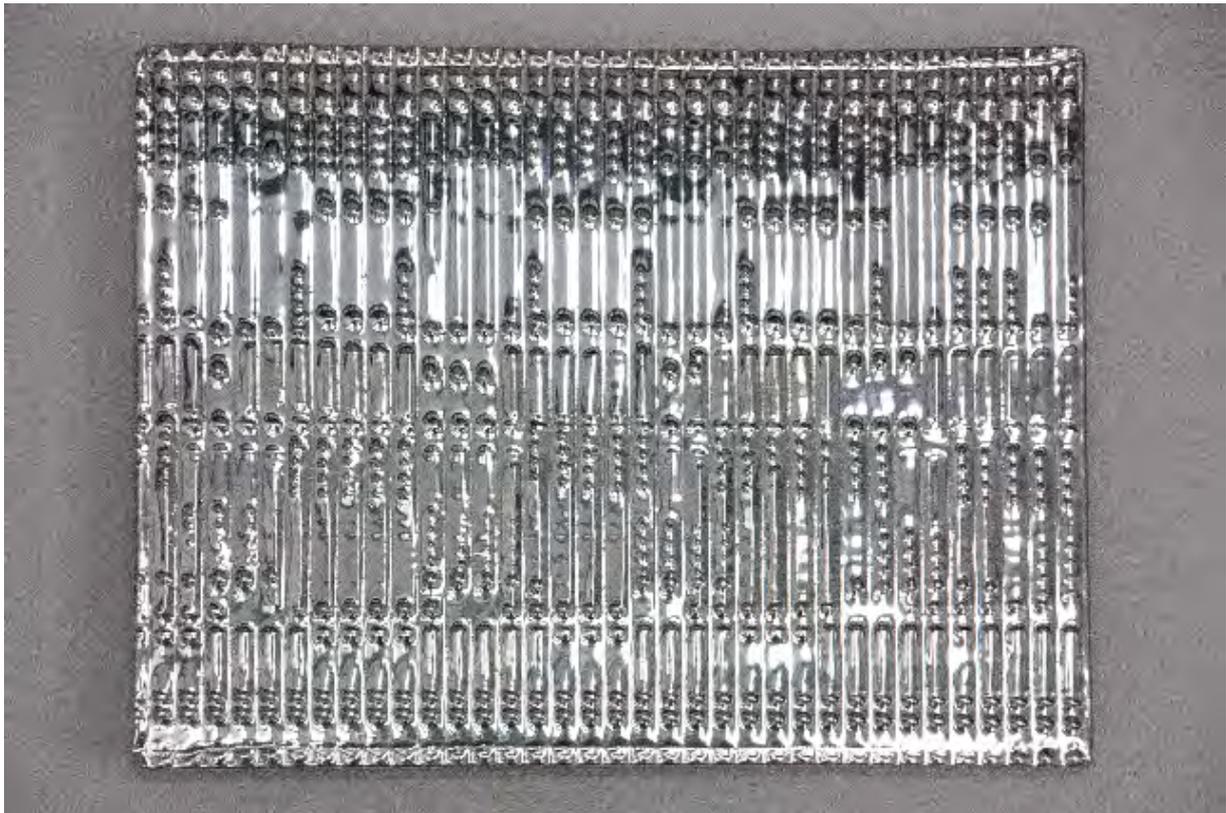
In **1972** Kounellis created **three gold works** which refer strongly to his **Greek origin** and invoke the human presence. One was a pair of golden shoes, the other a gold crown made of bay leaves and the third was his golden lips. **The lips were a cast of Kounellis's lips** and retained the same purpose of the **ancient Greek masks**, which were used to **cover the faces of the deceased**. Being **closed** these gold lips represented the **absence of breath** as well as of voice and therefore, they recall the inevitable presence of the death. Many years ago these three gold works **were stolen**. When this **jewellery** project was proposed to Kounellis the artist liked the idea to **recreate** his golden lips but with a **different purpose**: being worn on the hand. The lips are made in two colors of gold: 18kt yellow gold and 18kt white gold in black rhodium.

CV

Kounellis studied in art college in Athens until 1956 and at the Accademia di Belle Arti in Rome.

In the last 40 years, the Greco-Italian artist has exhibited in some of the world's greatest museums and galleries, pursuing an ongoing passion for making site-specific work in alternative spaces; churches, castles, Recent solo exhibitions by Kounellis include Museum of Cycladic Art, Athens (2012), Today Art Museum, Beijing (2011), National Centre for Contemporary Art, Moscow (2011), Herring Museum of Contemporary Art, Denmark (2009), Santiago de Compostela, Spain (2008), Neue Nationalgalerie, Berlin (2007) and Museo d'Arte Contemporanea Donna Regina, Naples (2006).

HEINZ MACK



Heinz Mack
Licht-Relief, 1959/60
Aluminum on masonite
26,2 x 34,4 cm | 10.31 x 13.54 in
MACK0054

Exhibitions:
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

HEINZ MACK

Born in 1931, in Lollar, Germany,
Lives and works in Ibiza, Spain

Licht-Relief, 1959/60

Aluminum on masonite

26,2 x 34,4 cm | 10.31 x 13.54 in

„Light is decisive for my art. As far as light is concerned, I want to go to the limits of the possible. I am fascinated by the spectrum of light, as it relates to space and time. Light has its own energy and quality. Light in a space articulates a message. It can even just be a candle in a space. But time also finds itself reflected as a rhythmic element in my works.“ Heinz Mack, 2006

Heinz Mack is one of the most important living German painters and sculptors.

For decades, Heinz Mack continually prescribed for himself the task of researching and representing light in its cosmic dimension. Since the 1960s he has been regarded as one of the pioneering artists for the development of OP art and kinetic art in Germany, whose achievements and international impact are only now being more closely investigated. With numerous museum exhibitions and retrospectives, Heinz Mack's work was comprehensively presented last year on the artist's 80th birthday, making the influence of his creative work on younger generations of artists clearly recognizable.

CV

Born in 1931 in Hessian Lollar, Heinz Mack studied from 1950 to 1953 at the Düsseldorf State Academy of Art and in addition completed studies in philosophy at the University of Cologne in 1956. Together with Otto Piene, in 1957 he founded the ZERO group in Düsseldorf. He took part in *documenta II* and *documenta III* in Kassel. Apart from stays in New York, working and film expeditions to the Algerian desert and to the Arctic, he was appointed in 1970 to a teaching position in Osaka, Japan, and became a member of the Berlin Academy of Arts, to which he belonged until 1992. At the 35th Biennale in Venice he represented the Federal Republic of Germany (along with Uecker, Pfahler and Lenk). In 2004 Mack was awarded the Grand Order of Merit of the Federal Republic of Germany as First Distinction in recognition of his work and his impact as a cultural ambassador. In 2011 Mack was honoured with the Grand Order of Merit with Star of the Federal Republic of Germany.

Up to the present day, Mack's works have been shown in almost 300 solo exhibitions and numerous group exhibitions. His works are represented in 136 public collections, including in Berlin at the Nationalgalerie, the Kupferstichkabinett and the Berlinische Galerie. Numerous books and catalogues as well as two films document his artistic work.

MADEIN COMPANY



Madeln Company

Game of Death, 2012

Mixed media on canvas

202 x 300 cm | 79.53 x 118.11 in

MADE0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MADEIN COMPANY



Madeln Company

Paradise Lost, 2012

Mixed media on canvas

200 x 300 cm | 78.74 x 118.11 in

MADE0002

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MADEIN COMPANY

Established 2009, Shanghai

Game of Death, 2012

Mixed media on canvas

202 x 300 cm | 79.53 x 118.11 in

Paradise Lost, 2012

Mixed media on canvas

200 x 300 cm | 78.74 x 118.11 in

MadeIn company was established in 2009 in Shanghai by Xu Zhen. This **pluri-disciplinary** cultural company is **devoted to art creation, production, promotion, support and curation**.

MadeIn focuses on **the inner structure** of the art system, seeking to expand its working field beyond the mere accumulation of experiences or individual subsistence, and opening a new direction. Although the understanding of MadeIn company is often based **on identity issues**, commercial and production activities, its objectives reside in probing the extent of **research possibilities**, developing **unlimited interpretations**, and emphasizing attitudes and ways of creating realities. MadeIn's central concern is to **"generate"** and not to **"produce"**.

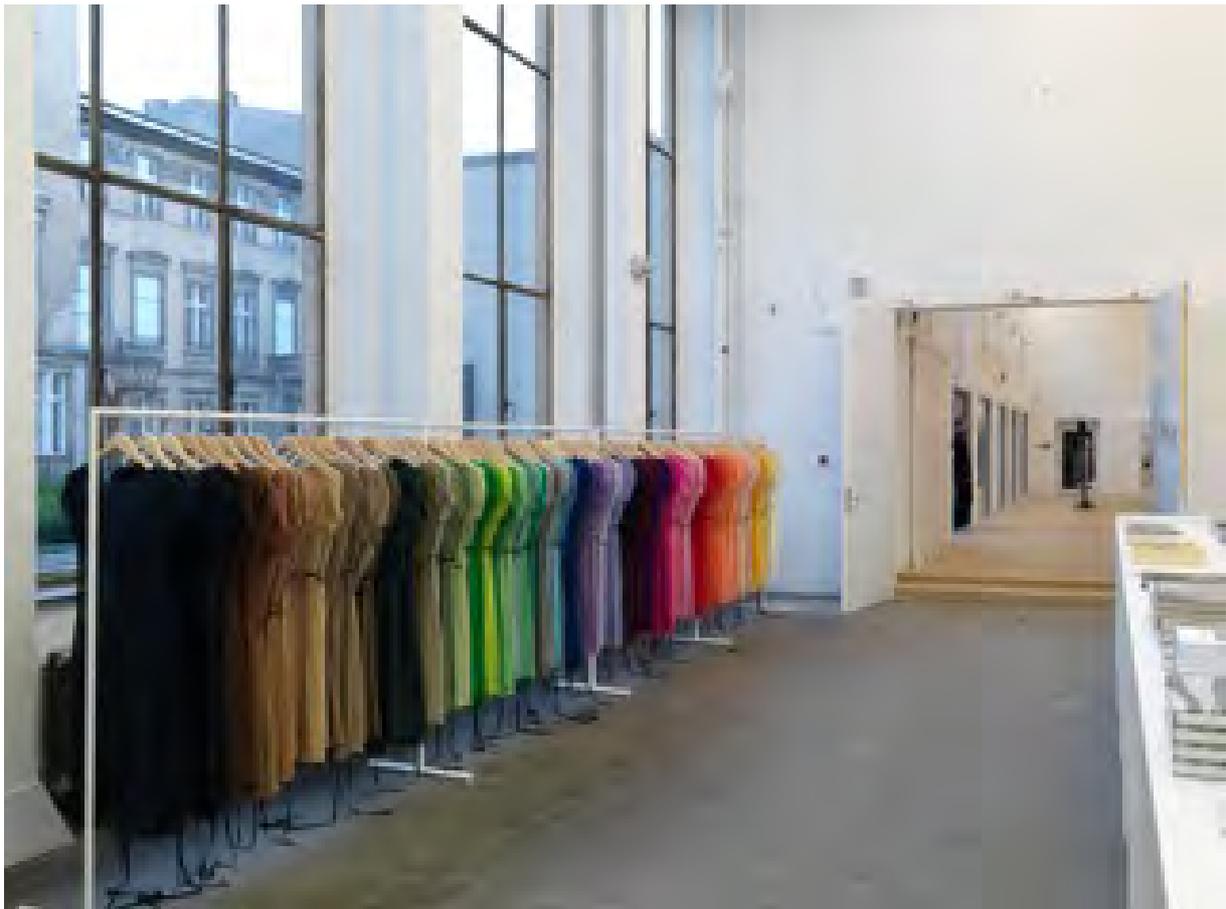
CV

MadeIn Company's exhibitions include: 'Seeing One's Own Eyes – Middle East Contemporary Art Exhibition', ShanghART Gallery & H-Space, Shanghai (2009), S.M.A.K., Gent, Belgium (2009) and IKON Gallery, Birmingham, UK (2010); 'Physique of Consciousness', Kunsthalle Bern, Switzerland (2011), Long March Space, Beijing (2011); 'Action of Consciousness', ShanghArt Gallery, Shanghai, China (2011). MadeIn company also participated in the 8th Shanghai Biennale and the 7th Busan Biennale, Korea (both 2010), and group exhibitions at UCCA, Beijing (2009) and Rijksakademie, Amsterdam (2011), among others. Curatorial projects in Shanghai include the group show, 'Bourgeoisified Proletariat', Shanghai Songjiang Creative Studio (2009), besides exhibitions at MadeIn Space (2010) and TOP Contemporary Art Center (2011).

ARNDT

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KOSTAS MURKUDIS



Kostas Murkudis

141 Dresses,

Silk

MURK0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

ARNDT

KOSTAS MURKUDIS

Fashion Designer
Lives and works in Berlin, Germany

141 Dresses

141 Colours

Silk (Toroni)

Kostas Murkudis is of greek decent, was born in Dresden, Germany and now lives and works in Berlin. He worked as first design assistant to Helmut Lang for seven years before launching his own line in 1994, and was creative director of New York Industrie from 2000-2003, as well as Burlington menswear from 2005-2006. Next to producing KOSTAS MURKUDIS womenswear, he constantly works on a number of consultations to prestigious brands.

EKO NUGROHO



Eko Nugroho

Under Pillow Ideology, 2009

fibreglass life size sculpture, patchwork pillow, batik patchwork quilt, facemask

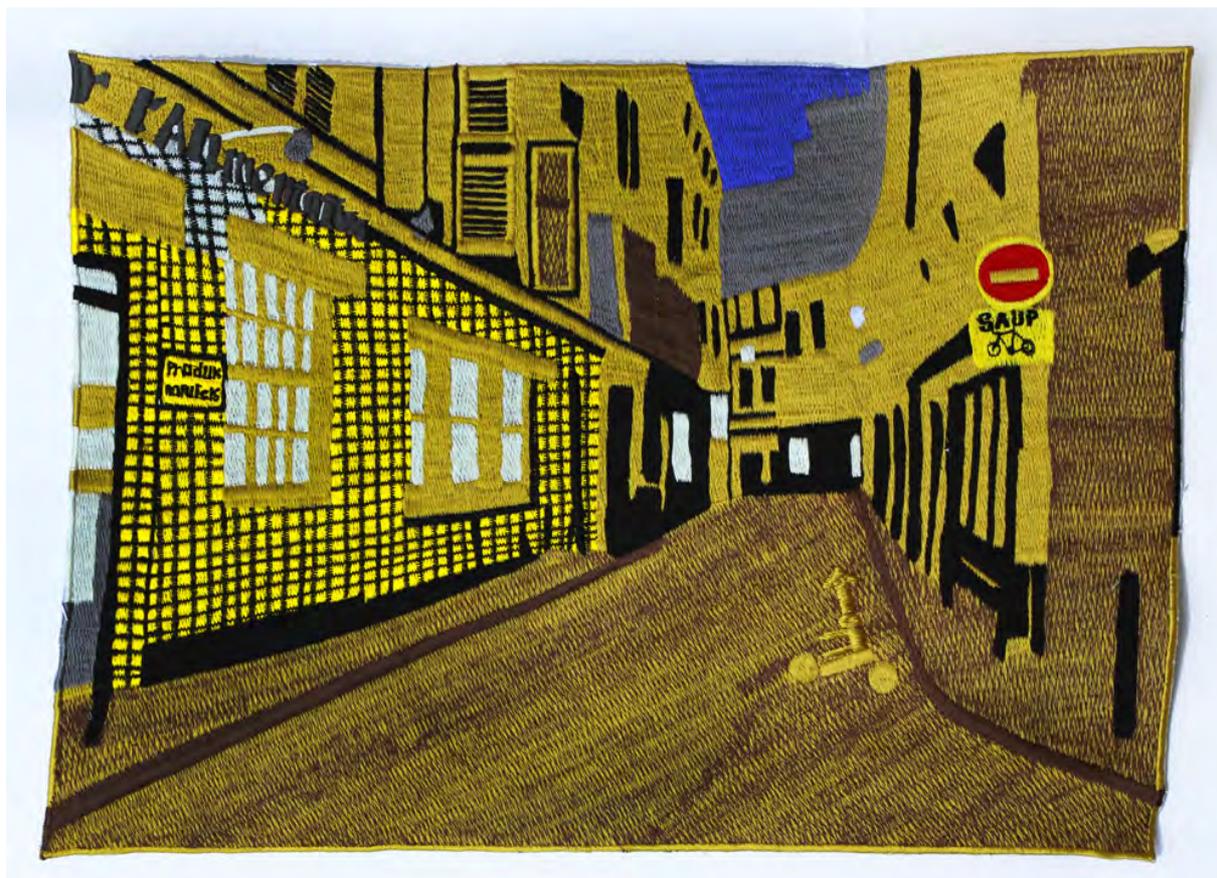
130 x 110 x 110 cm | 51.18 x 43.31 x 43.31 in

NUGR0039

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

EKO NUGROHO



Eko Nugroho

La Rue Parle #7, 2012

Machine embroidery rayon thread on fabric backing

series of 24 embroideries

each approx. 30 x 40 cm | 40 x 30 cm

NUGR0119

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

EKO NUGROHO

Born in 1977 in Yogyakarta, Indonesia
Lives and works in Yogyakarta, Indonesia

La Rue Parle #7, 2012

**Machine embroidery rayon thread on fabric
backing series of 24 embroideries
each approx. 30 x 40 cm | 11.8 x 15.7 in**

Under Pillow Ideology, 2009

**fibreglass life size sculpture, patchwork
pillow, batik patchwork quilt, facemask
130 x 110 x 110 cm | 51.18 x 43.31 x 43.31 in**

Eko Nugroho is one of the most acclaimed members of the young generation of Indonesian contemporary artists. He is part of the generation that came to maturity during the period of upheaval and reform that occurred in the wake of the 1997 Asian financial crisis, the subsequent fall of the Suharto regime and the transition to democracy in Indonesia. He is deeply engaged with the culture of his time and is committed to making socio-political commentary in his work.

Nugroho grew up in Java and resides in one of the island's major art centres, Yogyakarta. His works are grounded in both local traditions and global popular culture. In particular, he has cited the influence of traditional batik and embroidery styles. There is of course also a powerful inspiration from contemporary street art, graffiti and comics. In 2000, Nugroho founded Daging Tumbuh, a collaborative zine that invites participation from non-artists. In addition to drawings and painting, he works in a variety of other media, including murals, sculpture, animation, and tapestry.

"The central topic of my work since 2008 has been modern life in urban areas – My work is very much informed by my background in street art and I have always worked a lot in public space and with the local community. Many of the figures in my work, for instance, are masked in some way. In Java, the mask is a very symbolic part of traditional culture, and the tradition of shadow theatre has been an important influence for me. By changing the heads of the figures I convey my interpretation; this is the picture I end up with."

Eko Nugroho

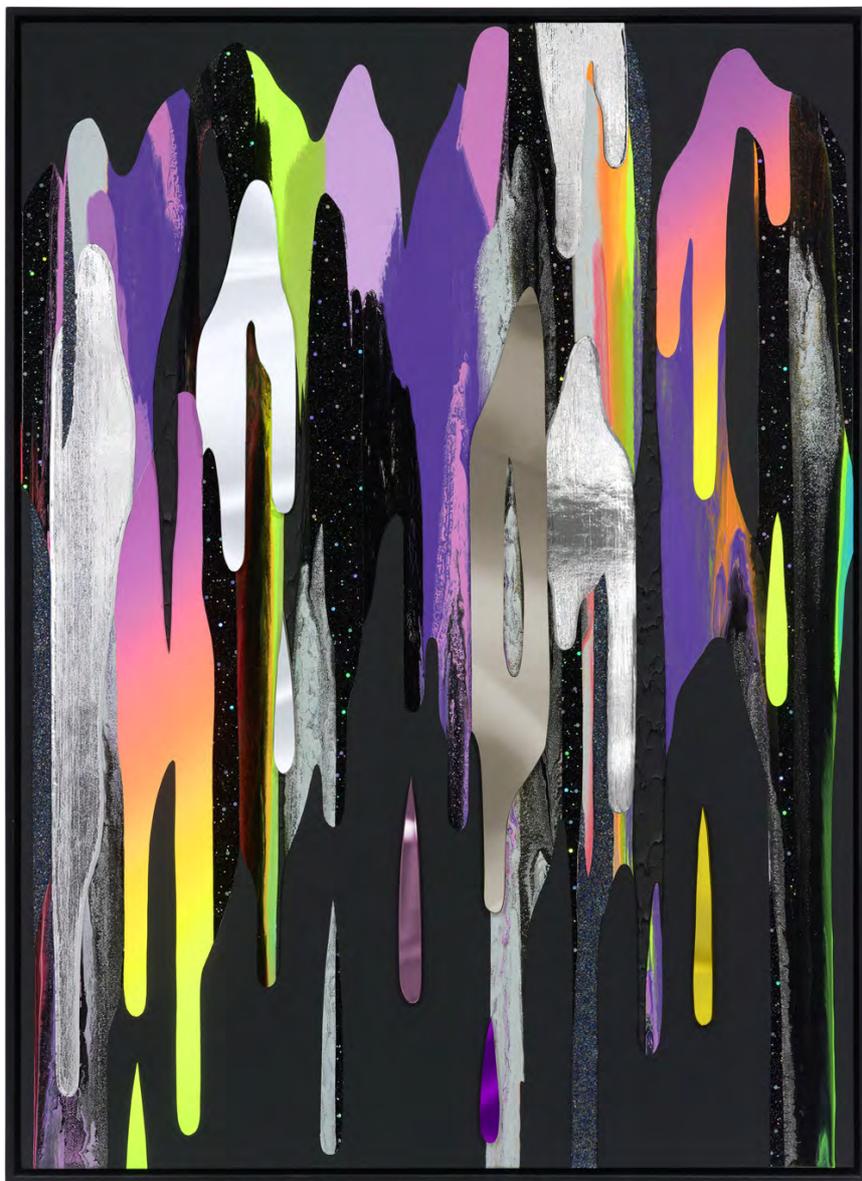
CV

Nugroho held solo exhibitions at the Musée d'Art Moderne de la Ville de Paris (2012); Espace Louis Vuitton Singapore (2012), ZKM Center for Art and Media, Karlsruhe (2011), Peking Fine Art, Beijing (2009), Lyon Biennial (2009), Kiasma Museum of Contemporary Art, Helsinki, Finland (2008)

SELECTED COLLECTIONS

Musée d'Art Moderne, Paris, The Guy & Myriam Ullens Foundation, Singapore Art Museum, Singapore, Musée des Beaux-arts de Lyon, Artnow, International A3 Collection, San Fransisco, USA, Arario Collection, Cheonan, Korea, Queensland Art Gallery | Gallery of Modern Art, Australia, Asia Society Museum, New York, USA

ANSELM REYLE



Anselm Reyle

Untitled, 2012

mixed media on canvas, wooden frame

framed 86 x 63 x 5,5 cm | 33.86 x 24.8 x 2.17 in

REYL0001

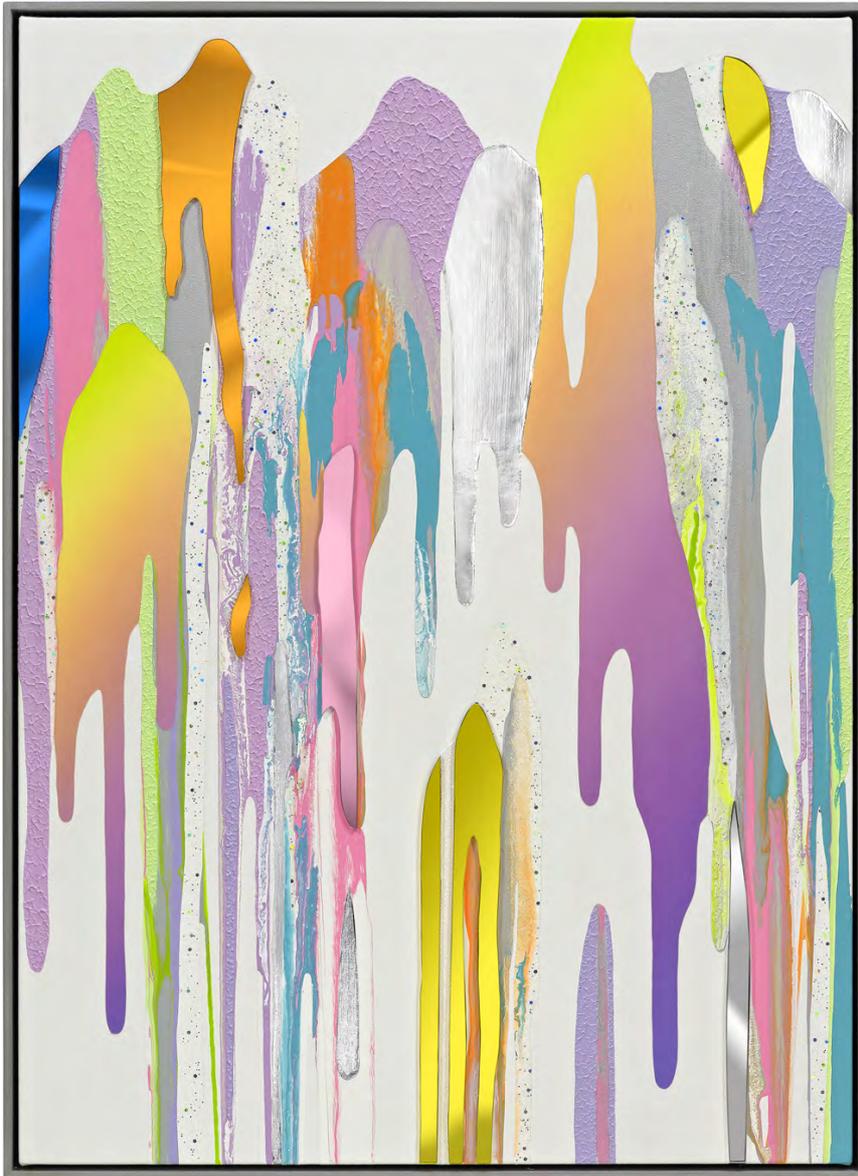
Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

ARNDT

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ANSELM REYLE



Anselm Reyle

Untitled , 2012

mixed media on canvas, wooden frame

framed 86 x 63 x 5,5 cm | 33.86 x 24.8 x 2.17 in

REYL002

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

ANSELM REYLE

Born in 1970, in Tübingen, Germany
Lives and works in Berlin, Germany

Untitled, 2012

Mixed media on canvas, wooden frame
86 x 63 x 5.5 cm | 33.86 x 24.8 x 2.17 in

Untitled, 2012

Mixed media on canvas, wooden frame
86 x 63 x 5.5 cm | 33.86 x 24.8 x 2.17 in

Anselm Reyle is an artist that deals with both **abstraction** and **formalism**. Reyle is one of the few contemporary German painters who **examine the lessons of abstraction** and their **place in contemporary painting** at a moment when a figurative painting has gained critical momentum. His critique of painting extends to his **exploration of the constantly shifting criteria** required for a work to be considered complete. The artist's stripe paintings are instantly recognizable **as responses to the formalist vocabulary** of Clement Greenburg that defined the art of the 1950s and 1960s. Reyle references iconic abstractionists ranging from Kenneth Noland to Otto Freundlich. His "objets-trouvés" are a reference to his multi-media installations that include sculpture and found neon lights, are in constant dialogue about the role of modernism today. Reyle often **uses materials that are found objects**, such as acrylic, mirrors, PVC-foil or concrete and each composition can be made in any number of sizes ranging in scale from the personal to the monument. He often uses a **sculptural motif in both his sculptures and paintings** that has become a modernist art cliché but reworks it in order to invest it with new meaning and context. **Characteristic** of his work are **various found objects** that have been **removed from their original function**, altered visually and recontextualized.

The artist works with colours that not only are completely alien to each other in nature, but no artist would dare think of them as part of his colour palate. Reyle is more **fascinated by urbane, psychedelic neon** colours than he would be with natural colours. "I live in a city, and I'm fascinated by neon colours more than the natural ones," he says, adding, "I think it's boring to start with colours that complete each other. I think it's **more challenging to begin with disharmony and then arrive at harmony**. Even I didn't like these colours when I started working, but I have grown fond of them. For me what's beautiful and what's not changes all the time," he says.

CV

Graduated from the Karlsruhe Academy of Fine Arts, Karlsruhe, Germany, 1998.

Reyle's work has been presented in numerous solo and group exhibitions, including the Migros Museum in Zurich, the Museum of Contemporary Art in Los Angeles and the second edition of the Prague Biennale in 2002. His first solo exhibition was in 1999 in Berlin, other venues for solo exhibitions include The Modern Institute in Glasgow, Galerie Almine Rech in Paris, Gavin Brown's enterprise in New York, and The Tate Modern in London. In 2012 he received the ARKEN Art Prize

SELECTED COLLECTIONS

Daimler Contemporary, Berlin Sammlung Boros, Berlin, CCA Andratx, Andratx, The Saatchi Gallery, London
Rubell Family Collection, Miami, FL

JULIAN ROSEFELDT



Julian Rosefeldt

Lonely Planet, 2006

1-channel film, colour, sound,

filmed on Super-35mm converted to

HD-SR and transferred onto

Blu-ray Disc (and DVD), aspect ratio 2,35:1, 16 min 18 sec loop

Number 5 from an edition of 6 plus 2 artist proofs

ROSE0144

Exhibitions:

2012

MIGRATION (group show), ARNDT, Melbourne, Australia

2011

The Cinema Effect: El efecto del cine – Ilusión, realidad e imagen en movimiento:
Realismo, Caixa Forum, Madrid

2010

Julian Rosefeldt. Making Of – Film installations and Photo works 2004-2010, Domus Artium, Salamanca

2009

Julian Rosefeldt – American Night, Film Installations 2004-2009, Kunstmuseum Bonn

Bodhi Art, Berlin

2. Bienal del Fin del Mundo, Ushuaia

2008

The Cinema Effect – Illusion, Reality and the Moving Image. Part II: Realism, Smithsonian Institution – Hirshhorn Museum and Sculpture Garden, Washington, DC

Julian Rosefeldt – The Ship of Fools, Phillips de Pury & Company, New York

2007

Bad Joke, Tallinn Art Hall

Generational Issue, Centro Galego de Arte Contemporánea, Santiago de Compostela

Galeria Vermelho, São Paulo

2006

1. Bienal de Canarias – Arquitectura, Arte y Paisaje, Canary Islands

Lonely Planet, Arndt & Partner, Berlin

Julian Rosefeldt: Lonely Planet, Bonner Kunstverein, Bonn

Julian Rosefeldt, Max Wigram Gallery, London

JULIAN ROSEFELDT

Born in 1965 in Munich, Germany
Lives and works in Berlin, Germany

Lonely Planet, 2006

1-channel film, colour, sound, filmed on Super-35mm converted to HD-SR and transferred onto, Blu-ray Disc
(and DVD), aspect ratio 2,35:1, 16 min 18 sec loop
Number 5 from an edition of 6 plus 2 artist proofs

Julian Rosefeldt belongs to one of the **most recognized video artists** who still produces 16mm and 35mm films. Projected onto several screens to create a **panorama**-like effect, his films carry the viewer off into a surreal, theatrical world whose inhabitants are caught in the structures and rituals of everyday life.

Julian Rosefeldt's ambitious, **expansive video installation *Asylum* examines immigration**, one of the most sensitive issues on the European as well as global agenda. His compelling work continues his interest in **classification** and **typologies** in order to examine and **deconstruct the stereotypes** associated with how we **perceive** immigrant citizens and how we respond to the idea of the 'other'. For this work, he chose immigrants and live in asylum seekers hostels, who 'act out' their existence as foreigners executing typical or menial jobs, toiling to no end. Far from adopting a documentary approach, which the subject lends itself to, Rosefeldt has conceived an elaborate casting production and has constructed a vivid, highly **cinematic**, stylised environment where everything has been **carefully staged** and nothing seems left to chance.

Rosefeldt emphasises the stereotypical, the kitsch and the overbearingly 'exotic' in order to expose and undermine it. His slow, linear, **rhythmic use of the camera**, its minimal movement back and forth within the picture space accentuates the sense of boredom and ennui which pervades the scenes. His decision to portray the immigrants in homogeneous groups serves to strip them of their individuality and point to how we tend to look at them generically.

Rosefeldt insightfully **focuses on the underside of human experience** and in doing so both confronts the viewer about his own opinions and **preconceptions**, and at the same time makes us think about our own daily life and its routine dimension.

CV

Besides participating in numerous international group exhibitions he presented solo shows in galleries and art institutions worldwide, e.g. 2012 Bayerische Akademie der Schoenen Kuenste, Munich, Kunsthalle Wien, 2010/11 at DA2 DOMUS ARTIUM 2001, at Salamanca, the BFI London (2010) at the Berlinische Galerie (2010) at the Kunstmuseum Bonn (2009), Platform China Contemporary Art Institute, Beijing (2007); Haus der Kunst, Munich (2005), Kunst-Werke Berlin (2004); Hamburger Bahnhof, Berlin (2002); and the Herzliya Museum of Art, Tel Aviv, Israel (2001). His film *Lonely Planet*, for which he received the Filmstiftung NRW Award in the international competition of the KunstFilmBiennale Köln in 2007, has been shown at the „Cinéma Prospectif“ of the Centre Pompidou in Paris (2009).

ARNDT

COLLECTIONS

Museum of Modern Art New York, Saatchi Gallery London, Goetz Collection, Munich, Kunstmuseum Bonn, Burger Collection Hong Kong, Cisneros Fontanals Art Foundation Miami, Museo de Arte Contemporaneo de Castilla y Leon, Sammlung Hoffmann Berlin, Thyssen-Bornemisza Art Contemporary Wien, CAC Malaga, Ellipse Foundation – Contemporary Art Collection, Cascais, Maison Européenne de la Photographie, Paris, Museum Franz Gertsch, Burgdorf

Exhibition History of Lonely Planet, 2006

- 2011 The Cinema Effect: El efecto del cine – Ilusión, realidad e imagen en movimiento: Realismo, Caixa Forum, Madrid
- 2010 Julian Rosefeldt. Making Of – Film installations and Photo works 2004-2010, Domus Artium, Salamanca
- 2009 Julian Rosefeldt – American Night, Film Installations 2004-2009, Kunstmuseum Bonn
Bodhi Art, Berlin
2. Bienal del Fin del Mundo, Ushuaia
- 2008 The Cinema Effect – Illusion, Reality and the Moving Image. Part II: Realism, Smithsonian Institution – Hirshhorn Museum and Sculpture Garden, Washington, DC
Julian Rosefeldt – The Ship of Fools, Phillips de Pury & Company, New York
- 2007 Bad Joke, Tallinn Art Hall
Generational Issue, Centro Galego de Arte Contemporánea, Santiago de Compostela
Galeria Vermelho, São Paulo
- 2006 1. Bienal de Canarias – Arquitectura, Arte y Paisaje, Canary Islands
Lonely Planet, Arndt & Partner, Berlin
Julian Rosefeldt: Lonely Planet, Bonner Kunstverein, Bonn
Julian Rosefeldt, Max Wigram Gallery, London

CHARLES SANDISON



Charles Sandison

Untitled Mothers and Daughters, 2011

Single channel version; Hardware installed on screen 1 x 46" screen

Number 4 from an edition of 5

SAND0046

Exhibitions:

2012 MIGRATION (group show), ARNDT, Sydney, Australia

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

CHARLES SANDISON

Born in 1969 in the UK (Scottish)
Lives and works in Tampere, Finland

Untitled (Mothers and Daughters), 2011

Single channel version; Hardware installed on screen 1 x 46" screen

Number 4 from an edition of 5

Charles Sandison **transports viewers** into the fascinating world of the labyrinthine **complications** of language. Words and symbols dance, float, meet and mingle across the walls of the darkened gallery and the whole structure of the exhibition space. Sometimes aggressive, hasty and then slow and peaceful again, it seems as if the words have acquired a life and logic of their own. In the middle of the kaleidoscopic swarms of words we feel as though we have landed in the middle of the mouth of thought itself, in which the words become the protagonists of a story about the origin of being. Their movements **seem random** at first, but on closer inspection, we discover that they possess an individual choreography that resembles a digital simulation of the systems of nature and civilisation, a **poetic illustration** of the binary code that forms their basis. In a simple but eloquent way they reveal the extent to which our language and indeed our whole system of thought rest on primordial binary structures such as light and dark, good and evil, male and female, natural and artificial, open and closed, dead and alive. Projected against the wall, the ephemeral form in which they are presented again serves to underline the fleeting nature of thought and images, which can be perpetually reinvented and put together in an infinite number of ways.

In *"untitled figures (mothers and daughters)"* the un-ending infinite computer program has been given the physical characteristics of three Finnish female life models. From this information the software **creates a series of composite figures** – or daughter figures using genetic algorithm. Successive generations of figures follow one after the other.

CV

Sandison has participated in important international group exhibitions at ZKM, Karlsruhe, Germany (2004), Kiasma Museum of Contemporary Art, Helsinki (2004), Museum of Art, Lucerne, Switzerland (2005), and the Kunstmuseum Bonn, Germany (2006), among others. His work „The Blind Watchmaker“ has been on view at the presentation of the Burger Collection in Berlin and he participated in the group show „Embrace!“ at the Denver Art Museum, Colorado, USA (both 2009). His façade projection “Proclamación Solemne” at the Grand Palais, Paris caused as much attention as his solo show "Correspondances: Sandison – Monet" at the Musée d'Orsay Art contemporain, Paris (both 2008). His work was represented at the Shanghai Biennial 2006.

SELECTED COLLECTIONS

Kiasma - Museum of Contemporary Art, Helsinki, Retretti Art Centre, Punkaharju, Rosenblum Collection & Friends, Paris, Burger Collection, Berlin, MUDAM - Musée d'Art Moderne Grand-Duc Jean, Luxembourg
IVAM - Institut Valencià d'Art Modern, Valencia

CHI HARU SHIOTA



Chiharu Shiota

Zustand des Seins (Globus) / State of Being (Globe), 2012

Acrylic box, globe, black thread

30 x 30 x 30 cm | 11.81 x 11.81 x 11.81 in

SHIO0018

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

CHIHARU SHIOTA

Born 1972 in Osaka, Japan
Lives and works in Berlin, Germany

Zustand des Seins (Globus) / State of Being (Globe), 2012

Acrylic box, globe, black thread

30 x 30 x 30 cm | 11.81 x 11.81 x 11.81 in

Chiharu Shiota is a **Japanese performance and installation artist** best known for creating room-filling, monumental yet delicate, **poetic environments**. Central to the artist's work are the themes of **remembrance** and **oblivion**, dreaming and sleeping, traces of the past and childhood, and dealing with anxieties. Shiota finds diverse visual expressions for these subject matters, the most celebrated being impenetrable installations made of **black thread** which often enclose various household and everyday, personal objects: a burnt-out piano, a wedding dress, a lady's mackintosh, sometimes even the sleeping artist herself.

Chiharu Shiota belongs to a generation of young artists who have gained international attention in recent years for body-related art. Her **education** at German art schools with **Marina Abramovic** from 1996 provides a **key to her pictorial language** that is unmistakably oriented around the artistic solutions of the performance and installation art of the 1970s. Marina Abramovic along with Ana Mendieta, Janine Antoni, Louise Bourgeois, Carolee Schneemann, and Rebecca Horn, are the forerunners of the performative installation art on which Shiota's pictorial language builds.

CV

Chiharu Shiota studied at Kyoto Seike University (Japan), Canberra School of Art as well as in Braunschweig and at the UdK in Berlin in Germany with Marina Abramovic and Rebecca Horn. Recent solo exhibitions include: "Labyrinth of Memory", La Sucrière, Lyon (2012), "Where Are We Going?", Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa (2012), "Chiharu Shiota", Schleswig Holsteinischer Kunstverein, Kunsthalle zu Kiel, Kiel (2012), "Home of Memory", La Maison Rouge, Paris (2011), "Breath of the Spirit", The National Museum of Art, Osaka (2008). Group exhibitions include: Neue Nationalgalerie Berlin (2006), National Museum of Modern Art Tokyo (2007), P.S.1/MoMA New York (2003) as well as the biennials Venice (2011), Yokohama (2001) and Fukuoka. (2005)

SELECTED COLLECTIONS

21st Century Museum of Contemporary Art, Kanazawa, Japan; Centre PasquArt, Biel/Bienne, Switzerland; Antoine de Galbert, Paris, France; The Hoffmann Collection, Berlin, Germany; Kiasma, Helsinki, Finland; Kunstwerk-Sammlung Alison and Peter W. Klein, Nussdorf, Germany, Museum für Neue Kunst Freiburg, Germany, Shiseido Art House, Kakegawa, Shizuoka, Japan; The National Museum of Art, Osaka, Japan; The National Museum of Modern Art, Tokyo, Japan; The Vangi Sculpture Garden Museum, Shizuoka, Japan

NEDKO SOLAKOV



Nedko Solakov

Excitement #1-12, 2012

sepia, black and white ink and wash on paper

19,5 x 28,5 cm | 7.68 x 11.22 in

SOLA0931-1

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

NEDKO SOLAKOV

Born in 1957 in Cherven Briag, Bulgaria
Lives and works in Sofia, Bulgaria

Excitement #1-12, 2012

Sepia, black and white ink and wash on paper

19,5 x 28,5 cm | 7.68 x 11.22 in

Nedko Solakov is one of the most important **protagonists of contemporary European art**. An alert observer of contemporary life, Solakov's drawings, paintings, and installations call not only the art system into question, but also collective "truths" and the contradictions of human existence.

Drawing and Thinking (often in form of **narration** or **storytelling**) are the two essential, inseparable poles of Solakov's art. Of course, Solakov is very skilled not only in drawing but also in other techniques, such as **painting, video, installation**, and performance. Yet it seems that his drawing abilities form a base for his work in all other media. Solakov is primarily a storyteller. His works are not so much arranged to classical compositional rules but rather according to story lines. These stories are not linear; they are often dispersed, multi-directional, or interwoven in networks. As they unfold, they form a territory that is both visual and discursive, both physical and fictional. His drawings are always part of his narratives. Very often they are combined with **textual explanations and commentaries**. The boundary between drawing and writing is blurred, and written texts become drawings themselves.

CV

Solakov's regular participation in important exhibitions including the **documenta 12 (2007) & 13 (2012)**, the **Venice Biennial** (1993, 1999, 2001, 2003 and 2007), the Moscow Biennial (2007), and the Istanbul Biennial (1992, 1995, 2005) have made him one of the best-known international representatives of the younger generation of Bulgarian artists. His solo exhibition "Emotions" was showcased at the Kunstmuseum St. Gallen, Switzerland, and the Mathildenhöhe, Darmstadt, Germany (both 2009) as well as at the Kunstmuseum Bonn, Germany (2008). Further solo presentations were staged at the Sofia City Gallery, Sofia, the Castello di Rivoli, Turin (both 2009), the Kunsthaus Zürich, Switzerland (2005), the P.S.1, New York (2001), and the Museo Nacional Centro de Arte Reina Sofia, Madrid (2003). Between 2003 and 2005 a comprehensive mid-career retrospective of his work entitled "A 12 1/3 (and even more) Year Survey" was presented at the Casino Luxembourg, the Rooseum in Malmö, Sweden, and the O.K. Centrum in Linz, Austria.

SELECTED COLLECTIONS

Museum Moderner Kunst Stiftung Ludwig - MUMOK , Vienna, Austria; SMAK Stedelijk Museum voor Actuele Kunst, Gent, Belgium; Sofia Art Gallery, Sofia, Bulgaria; HEART - Herning Museum of Contemporary Art, Herning, Denmark; Musée d'Art Contemporain Lyon, Lyon, France; Museum für Moderne Kunst (MMK), Frankfurt/Main, Germany; MARTa Herford, Herford, Germany; Ludwig Museum - Museum of Contemporary Art - Budapest, Budapest, Hungary; Stedelijk Van Abbemuseum, Eindhoven, Netherlands; Museo Thyssen-Bornemisza, Madrid, Spain, - Kunsthaus Zürich, Zurich, Switzerland; Tate Modern, London, UK; MoMA - Museum of Modern Art, New York City, NY, USA

AGUS SUWAGE



Agus Suwage

Dead Poet Society, 2011

Silver plated copper, wood, iron

50 x 275 x 35 cm | 19.69 x 108.27 x 13.78 in

Number 2 from an edition of 2 plus 1 artist proof

SUWA0002-2

Exhibitions:

2012 MIGRATION (group show), ARNDT, Sydney, Australia

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

AGUS SUWAGE

Born 1959 in Purworejo, Central Java, Indonesia
Lives and works in Jogjakarta, Indonesia

Dead Poet Society, 2011

Silver plated copper, wood, iron

50 x 275 x 35 cm | 19.69 x 108.27 x 13.78 in

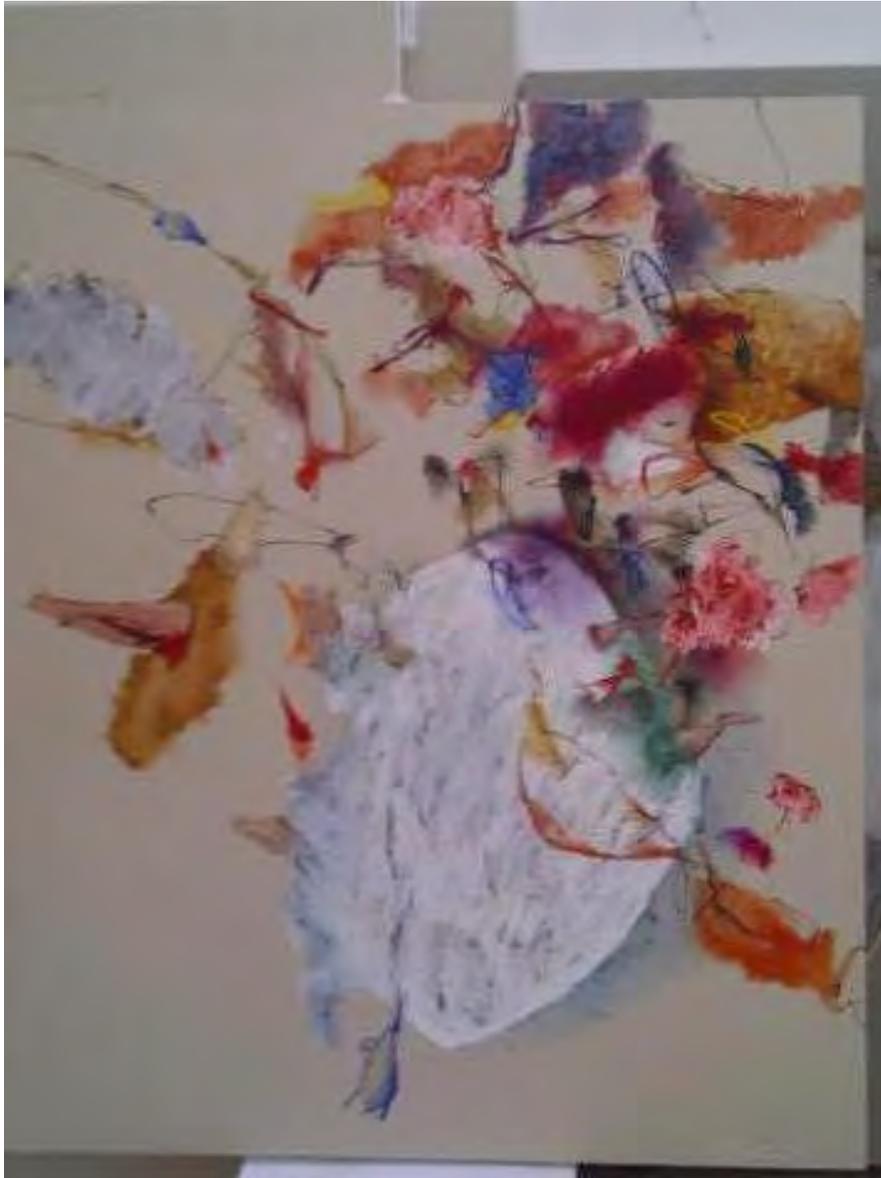
Number 2 from an edition of 2 plus 1 artist proof

As one of the most influential figures in the **Indonesian** art world, **Agus Suwage** has explored a wide range of artistic possibilities. Encompassing painting, sculpture and installation, his **oeuvre** predominantly circles around the phenomenon of **"death"**. At the most intimate level, his works might just be a medium for him to face and overcome his constant personal fear towards it. He thereby often uses **popular symbols** and **iconography** to invite an engagement with the beholder. His works are a **meditation** on birth, life, death, and nature, embodying his **search for meaning** that transcends **dogma and ideology**.

CV

Agus Suwage is one of the giants of Indonesian contemporary art and is among the most sought after contemporary artists from Southeast Asia. He studied Graphic Design at the Institute of Technology, Bandung, Indonesia from 1979-1986. Over the past few decades, his works have been shown in a number of international biennials, such as the Asia Pacific Triennial in Brisbane, Australia (1996), the Gwangju Biennial (2000), and the Singapore Biennial (2006). He has been featured in almost 150 museum and gallery exhibitions around the world, and his works are included in most comprehensive collections of Southeast Asian contemporary art. In 2009, the Jogja National Museum in Indonesia devoted all three floors of its building to a major retrospective of Suwage's works of the past 25 years, including paintings, sculptures, and installations. Also in 2011, Suwage participated in numerous group exhibitions in Asia and Europe: *Negotiating Home, History, and Nation: Two Decades of Contemporary Art in Southeast Asia* at the Singapore Art Museum, *Beyond the East* at the Macro Museum in Rome, *Beyond the Self* at the National Portrait Gallery in Canberra, *Asia: Looking South* at ARNDT Berlin, Germany; and *Ekspansi: Contemporary Sculptures* at the National Gallery in Jakarta.

CHRISTINE AY TJOE



Christine Ay Tjoe

....to See the White Land, 2012

oil on canvas

150 x 125 cm | 59.06 x 49.21 in

TJOE0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Sydney, Australia

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

CHRISTINE AY TJOE

Born in 1973, in Bandung, Indonesia
Lives and works in Jakarta, Indonesia

...to See the White Land 2012

Oil on canvas

150 x 125 cm | 59.06 x 49.21 in

Christine Ay Tjoe's passionate work invites us to **re-examine our own behaviour** and take an alternative look at life. Central to her work is a **concern with the flaws of society as well as her own personal faults**. The theme of creation is also resonant throughout her works; **hand-made** work becomes significant to her because although it takes more time to create without the aid of tools, it is more personal, enjoyable and fulfilling for her as an artist.

The artist's work is characterized **by a distinct and intricate visual language** that draws from a diverse range of philosophical and spiritual references. She has developed her own technique style and expression inherent across a body of work that encompasses painting, installation and sculpture.

Through the use of a dry-point technique, lines assume **abstract shapes** that are at once familiar as they are distant. The level of pressure that is applied to the point will define the very character and flow of the shapes created. In some cases, brushstrokes and blurred colours will suggest moving figures or anthropomorphic parts.

CV

Christine Ay Tjoe studied graphic art and printmaking at Bandung Institute of Technology, Indonesia. In 1997 she gained success as a fashion designer specializing in textiles and returned to her artistic practice in early 2000 before establishing a worldwide reputation as an artist. She participated in numerous joint international exhibitions including the Beijing Biennale in 2003, and London's Saatchi Gallery in 2011.

Solo exhibitions include Art Institute of Chicago (2005), Espace 315, Centre Pompidou, Paris (2004), K 21, Düsseldorf (2002) and PS1, New York (2002). He has participated in numerous group exhibitions internationally including 'Images in Painting' Museu Serralves Porto (2007), 'Imagination Becomes Reality' Sammlung Goetz Munich (2006) and the Venice Biennale (2003). The Indonesian artist was also one of 15 artists nominated for the Asia Pacific Breweries Foundation Signature Art Prize.

JORINDE VOIGT



Jorinde Voigt

Archetyp (Melbourne I)

5 Positionen; Himmelsrichtung N-S; Rotationsrichtung, Rotationsgeschwindigkeit 1-5 Umdrehungen/ Tag; Now;

Zeitraum: Gestern $\rightarrow \infty$, Heute $\rightarrow \infty$, Morgen $\rightarrow \infty$, Übermorgen $\rightarrow \infty$;

Windrichtung, Windstärke 1-5 km/h;

Internes Zentrum; Externes Zentrum; Ausrichtung Internes Zentrum; Ausrichtung Externes Zentrum, 2012

Ink, pencil, gold leaf on paper

Unique work

signed

122,2 x 81,2 cm | 48.11 x 31.97 in

VOIG0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JORINDE VOIGT



Jorinde Voigt

Archetyp (Melbourne II)

9 Positionen; Himmelsrichtung N-S; Rotationsrichtung, Rotationsgeschwindigkeit 1-9 Umdrehungen/ Tag; Now;

Zeitraum: Vorgestern -> ∞ , Gestern -> ∞ , Heute -> ∞ , Morgen -> ∞ , Übermorgen -> ∞ ; Windrichtung, Windstärke 1-

9 km/h; Internes Zentrum; Externes Zentrum; Ausrichtung Internes Zentrum; Ausrichtung Externes Zentrum, 2012

Ink, pencil, gold leaf on paper

Unique work

signed

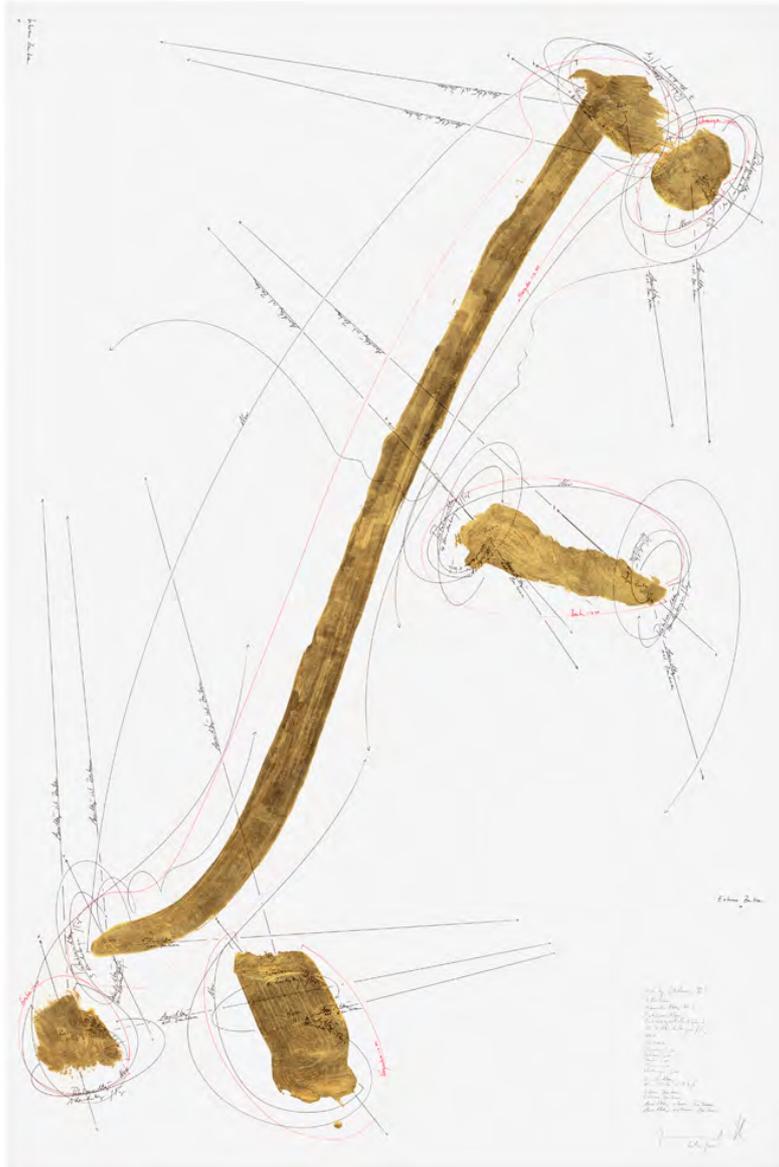
122,2 x 81,2 cm | 48.11 x 31.97 in

VOIG0003

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JORINDE VOIGT



Jorinde Voigt

Archetyp (Melbourne III)

7 Positionen; Himmelsrichtung N-S; Rotationsrichtung, Rotationsgeschwindigkeit 1-7 Umdrehungen/ Tag; Now;

Zeitraum: Vorgestern $\rightarrow \infty$, Gestern $\rightarrow \infty$, Heute $\rightarrow \infty$, Morgen $\rightarrow \infty$, Übermorgen $\rightarrow \infty$; Windrichtung, Windstärke 1-

7 km/h; Internes Zentrum; Externes Zentrum; Ausrichtung Internes Zentrum; Ausrichtung Externes Zentrum, 2012

Ink, pencil, gold leaf on paper

Unique work

signed

122,2 x 81,2 cm | 48.11 x 31.97 in

VOIG0002

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JORINDE VOIGT

1977 born in Frankfurt am Main, Germany
lives and works in Berlin, Germany

Archetyp (Melbourne I), 2012

5 Positionen; Himmelsrichtung N-S; Rotationsrichtung, Rotationsgeschwindigkeit 1-5 Umdrehungen/ Tag; Now; Zeitraum: Gestern -> ∞, Heute -> ∞, Morgen -> ∞, Übermorgen -> ∞; Windrichtung, Windstärke 1-5 km/h; Internes Zentrum; Externes Zentrum; Ausrichtung Internes Zentrum; Ausrichtung Externes Zentrum
Ink, pencil, gold leaf on paper
122,2 x 81,2 cm |
48.11 x 31.97 in

Archetyp (Melbourne II), 2012

9 Positionen; Himmelsrichtung N-S; Rotationsrichtung, Rotationsgeschwindigkeit 1-9 Umdrehungen/ Tag; Now; Zeitraum: Vorgestern -> ∞, Gestern -> ∞, Heute -> ∞, Morgen -> ∞, Übermorgen -> ∞; Windrichtung, Windstärke 1-9 km/h; Internes Zentrum; Externes Zentrum; Ausrichtung Internes Zentrum; Ausrichtung Externes Zentrum
Ink, pencil, gold leaf on paper
122,2 x 81,2 cm |
48.11 x 31.97 in

Archetyp (Melbourne III)

7 Positionen; Himmelsrichtung N-S; Rotationsrichtung, Rotationsgeschwindigkeit 1-7 Umdrehungen/ Tag; Now; Zeitraum: Vorgestern -> ∞, Gestern -> ∞, Heute -> ∞, Morgen -> ∞, Übermorgen -> ∞; Windrichtung, Windstärke 1-7 km/h; Internes Zentrum; Externes Zentrum; Ausrichtung Internes Zentrum; Ausrichtung Externes Zentrum
Ink, pencil, gold leaf on paper
122,2 x 81,2 cm |
48.11 x 31.97 in

For the past decade, Jorinde Voigt has been creating **large-scale drawings** on paper, using **traditional** materials such as ink, oil stick, pencil, watercolor, and, more recently, collage. In the drawings that she did before incorporating collage, the artist **combined line and text** to diagram **both factual and fictive activities**, such as the flight of eagles, geographical directions, wind patterns, rotations, shifting horizon lines, top-ten pop charts, kisses, and electrical currents. Whirling across the paper, the sinuous patterns of lines and arrows—some of which may overlap—mark relentless change as well as convey the potential for chaos and ecstasy that resides within any system. Classification and pandemonium are inseparable. It is on the porous border of this vast abyss—what is called “**infinity**”—that Voigt investigates the caesuras between **perception and knowledge**, form and dissolution.

One of the guiding principles behind the drawings is the **application of rigorous procedures**: algorithms to decide the direction of a line or the Fibonacci sequence to determine the number of lines branching off the initial one. **Chance and persistence are essential**. The turbulent networks of lines transform the paper into both the artist's imaginative space and a visual map of the movements of various elements in time.

CV

Voigt studied Visual Culture Studies at Prof. Katharina Sieverding, UdK Berlin. Her work has been exhibited in numerous solo and group exhibitions, e.g. „Jorinde Voigt : Systematic Notations“, Nevada Museum of Art NMA, USA (until January 2013), „Jorinde Voigt & Gregor Hildebrandt“, Museum Van Bommel van Dam, Venlo, NL (2012) or „Made in Germany 2“, Sprengel Museum/ Kestnerg./ Kunstv. Hannover, Hannover, DE (2012). Voigt has been nominated and won many national and international prizes, amongst which are the Guerlain 5th Contemporary Drawing Prize or the Bosch-Rexroth Preis für Junge Kunst.

SELECTED COLLECTIONS

Contemporary Art Collection of the German Federal Republic, Bonn; Hoffman Collection, Berlin; Hubert Burda Media Collection, Munich Bavaria; Albert Groot Herleen Collection, Holland; Degeer Collection, Stockholm, Sweden, and Staatliche Museen zu Berlin, Kupferstichkabinett Collection, Berlin.

FRANZ WEST



Franz West
„Onkel“ Stuhl, 1997
Nylon weave and metal support
33,98 x 18,1 x 22 cm | 13.38 x 7.13 x 8.66 in
WEST0057

Exhibitions:
2012 MIGRATION (group show), ARNDT, Sydney, Australia
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

FRANZ WEST



Franz West
„Onkel“ Stuhl, 1997
Nylon weave and metal support
33,89 x 18,1 x 22 cm | 13.34 x 7.13 x 8.66 in
WEST0058

Exhibitions:
2012 MIGRATION (group show), ARNDT, Sydney, Australia
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

FRANZ WEST



Franz West

Metall-Lampe (Stehlampe), 1989

Welded metal, electric system and bulb

72,79 x 13,8 x 13,8 cm | 28.66 x 5.43 x 5.43 in

WEST0060

Exhibitions:

2012 MIGRATION (group show), ARNDT, Sydney, Australia

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

FRANZ WEST

Born 1947 in Vienna, Austria
Lives and works in Vienna, Austria

„Onkel“ Stuhl, 1997
Nylon weave and metal
support
33,98 x 18,1 x 22 cm |
13.38 x 7.13 x 8.66 in

Metall-Lampe (Stehlampe),
1989
welded metal,
electric system and bulb
72,79 x 13,8 x 13,8 cm |
28.66 x 5.43 x 5.43 in

„Onkel“ Stuhl, 1997
Nylon weave and metal
support
33,89 x 18,1 x 22 cm |
13.34 x 7.13 x 8.66 in

Franz West lives and works in Vienna, where he was born in 1947. West began his career in mid-1960s Vienna when a local movement called **Actionism** was in full swing. West's earliest sculptures, performances, and collages were a reaction to this movement, in which artists engaged in displays of radical public behaviour and physical endurance meant **to shake up art-world passivity**. In the early 1970s, West began making a series of small, portable sculptures called **"Adaptives" ("Paßstücke")**, awkward-looking plaster objects that were only completed as artworks when the viewer picked them up and carried them around, or performed some other inherently slapstick action with them. In many ways, his **large-scale aluminium sculptures** are simply overgrown versions of the "Adaptives." But they also relate directly to his installations, where West makes **furniture**. West has the ability to make comfortable and colourfully upholstered couches and chairs which **transform galleries, museums, and public spaces** into lounge-like, sociable environments for viewing art.

CV

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

ZHAN WANG



Zhan Wang
Universe 24, 2012
Mixed media
61 x 77 x 20 cm | 24.02 x 30.31 x 7.87 in
ZHAN0001

Exhibitions:
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

ZHAN WANG

Born in 1962, Beijing, China
Lives and works in Beijing, China

Universe 24, 2012

Mixed media

61 x 77 x 20 cm | 24.02 x 30.31 x 7.87 in

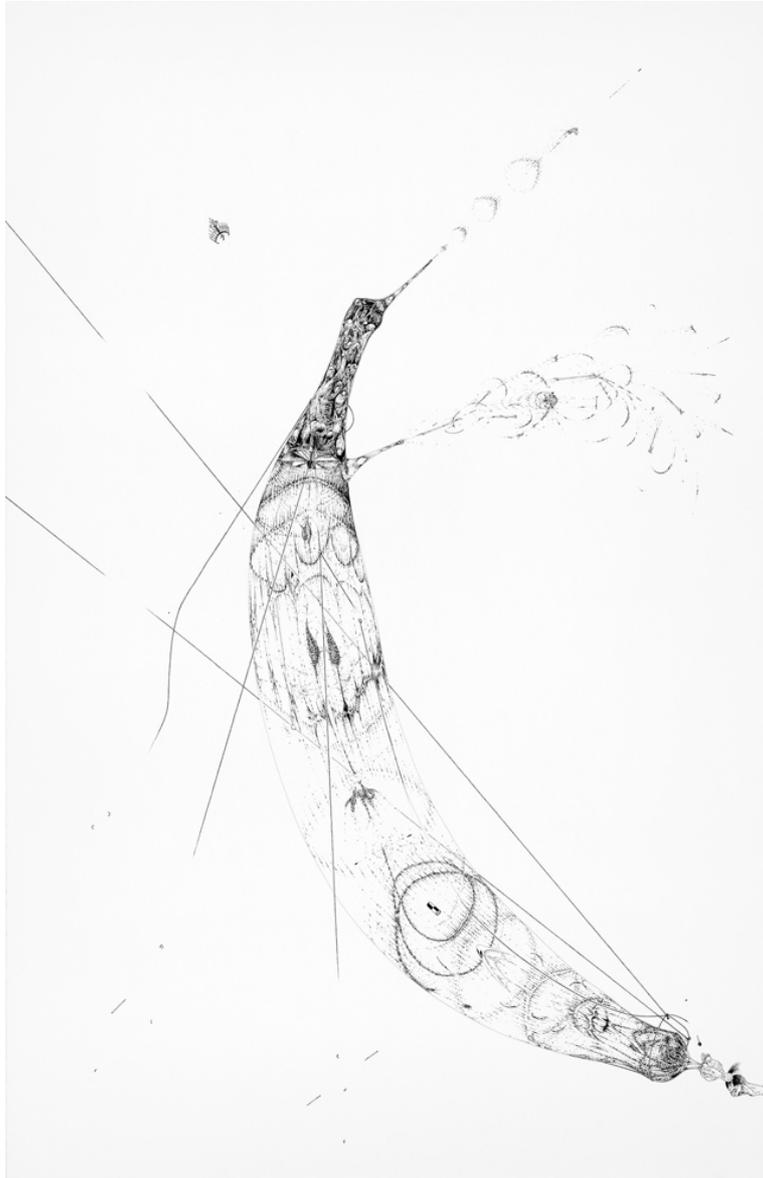
Zhan Wang is widely recognized as **one of China's leading contemporary artists** today. Working in installation, photography and video, his sculpturally informed practice **challenges ideas of landscape and environment**, addressing the urban, rural, artificial and industrial. Zhan Wang's art is a particular perspective fundamentally anchored in his relationship to his own cultural heritage.

Wang's **most celebrated** work to date is his **series of "artificial rocks"** – stainless steel replicas of the much-revered "scholar's rocks" traditionally found in Chinese gardens. The mirrored surfaces of these often monumental objects absorb the viewer and its surrounding environment, enticing them to become part of the work, an abstraction and distortion of reality, thus creating a **visual interplay** between positions of **tradition and modernity**. He further explores his fascination with material and reflection in a series of works titled **"Urban Landscape"** in which he recreates models of major cities, such as London, Beijing and Chicago – using kitchenware and cutlery. The process of miniaturizing an urban sprawl through the use of domestic and ordinary objects calls for the basic necessities of life, despite the rapid modernization of contemporary society.

CV

Zhan Wang has exhibited extensively in **major museums** and galleries across the world including the National Museum of China, Beijing, China; Williams College Museum of Art, Massachusetts, USA; Kunst Museum, Bern, Switzerland; Mori Art Museum, Tokyo, Japan; International Center of Photography, New York, USA; and the Asia Society Museum, New York, USA. He has also executed a number of art projects at significant landmarks such as **Mount Everest** and the **Great Wall of China**. His work was also included in the landmark exhibitions 'Cities on the Move: Asian Contemporary Art', Austria, France, USA, Finland, UK, Denmark (touring exhibition 1997-99) and 'Synthi-Scapes: Chinese Pavilion', 50th Venice Biennale, Venice, Italy in 2003.

RALF ZIERVOGEL



Ralf Ziervogel

Drawings for her pleasure II, 2012

Ink on paper

100 x 65 cm | 39.37 x 25.59 in

ZIER0110

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

RALF ZIERVOGEL



Ralf Ziervogel

Drawings for her pleasure IV, 2012

Ink on paper

100 x 65 cm | 39.37 x 25.59 in

ZIER0111

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

RALF ZIERVOGEL

Born in 1975, Clausthal-Zellerfeld, Germany
Lives and works in Berlin, Germany

Drawings for her pleasure II, 2012
ink on paper
100 x 65 cm | 39.37 x 25.59 in

Drawings for her pleasure IV, 2012
ink on paper
100 x 65 cm | 39.37 x 25.59 in

Ralf Ziervogel has made a name for himself with his **obsessively detailed drawings of human bodies** exposed to **apocalyptic cruelties**. By committing himself to a **monochromatic** palette and by choosing to depict his drawings in extreme detail, the mapped out sceneries, spreading over several sheets of paper as ornamental patterns, function as caricatures and **pseudo-realist** fantasies of violence. In his words, it is a "game of systems" that acts as a continuous artistic test run. His so-called "declinations on the human body" have allowed Ziervogel to develop a technique to test certain systems in order to push them towards an **unknown territory**.

His recent work continues the **systematic approach of declinations**. However, the theme of brutalities executed on human bodies seems to be abandoned or exposed to a **process of abstraction**. Using non-hierarchical orders based on numbers, dice dots, letters and figures, Ziervogel's art has some **parallels with the conceptual art Sol LeWitt pioneered in the late 1960s**, with its serial processes and formulae.

CV

Ralf Ziervogel spent two semesters at the University of Fine Arts in Hamburg, between 1999 and 2000. Subsequently, he studied from 2000 to 2005 at the University of Arts in Berlin. Ziervogel was a scholar of the German National Merit Foundation and received the 2006 Karl Schmidt-Rottluff scholarship. Since 2004 he has participated in international exhibitions.

2011 "Tous cannibales", la maison rouge, Paris, Frankreich, "Zwischen Film und Kunst", Storyboards von Hitchcock bis Spielberg, Kunsthalle Emden und Deutsche Kinemathek Berlin, Deutschland, "Alles Kannibalen?", E.A.G.I.S. in der Wunderkammer Olbricht, me collectors room, Berlin, Deutschland, "the unbearable lightness of being", Carbon 12 Gallery Dubai, Vereinigte Arabische Emirate, "Eyes Wide Shut", Contemporary Drawings from Germany, Vogt Gallery, New York City, USA. Solo shows were dedicated to him by the Watermill Center, New York City (2009), the Sammlung Südhausbau & PIN. Freunde der Pinakothek der Moderne e.V., Munich (2009), the Künstlerhaus Bethanien, Berlin (2008), and The Modern Art Museum of Fort Worth, Texas (2007), among others. Besides further solo shows in galleries in Germany, Austria, Israel and the United States, he has participated in many national and international exhibitions including "Paul Thek. Werkschau im Kontext zeitgenössischer Kunst", Sammlung Falckenberg, Hamburg (2008)