

FACTORY-ART GALLERY

MOMMSENSTRASSE, 27-BERLIN

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2012 PROJECT BERLIN

YOU CAN TELL ME!

16 February-16 March 2012



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AUJIK (STEFAN LARSSON) - JP/SE

Born in Soderhamn. Sweden
Lives and works in Otsu, Japan

MFA Umea Art Academy. Umea University. 2005
Selected Group Exhibitions/Video Screenings:
2003. 30 ars jubileum. Kvarnen. Soderhamn
2004. Konsthogskolan. Umea
2005. hDispatched h Bildmuseet, examensutställning.
Umea
Västerbottensmuseum. Umea
2006. Design Festa, Tokyo. Japan
Gavleborgs lanskonst, yngrestipendiat. Soderhamn
2007. Source vol. 15. Mirai Projects. Stockholm
2008. Video art screening. Boras.
gSta nara h PUB Varuhus. Stockholm
2009. VideoGUD. Gavle.
Videostationer i Gavleborgs lan.
2010. "the Grass is Greener " . Group exhibition.
Vastmanlands museum
JunKroom vol. 15. Video screening. Kyoto. Japan
Erlebnisklo.(With Dominik Jais) Essen. Germany
VideoGUD. Uppsala. Sweden
Brooklyn Bowl. New York City. USA

Tags. Novosibirsk. Russia
Expanded Architecture. Part of Sydney Architecture
Festival. Australia
OneDotZero International Festival 2010/2011.BFI
Southbank, London.
STRP. Art & Technology. Klokgebouw, Eindhoven.
Holland. 18-28 Nov.
2011.Souvenirs from Earth. Broadcasting. French &
Germany. + screening at Palais de Tokyo. Paris.
International Film Festival. Rotterdam. Holland. 26 Jan.
– 6 Feb. 2
Japan Media Arts Festival "Jury recommended work".
Japan National Art Center. Tokyo. 2 Feb.– 13 Feb.
CologneOFF
2011 UKRAINE.
Lightworks Festival. Grimsby. U.K. 18 March.
Nippon Connection. Frankfurt am Main, Germany. 27
April - 05 May.
VideoGUD. Falun, Sweden. 6-7 May.
We Love Japan. Oporto. Portugal. 27 May.
DMY Festival 2011 Berlin. Platten Palast Gallery. with
Patric Guenther. Berlin. Germany. 3-5 June.
Prix Ars Electronica "Honorary mention award". Linz.
Austria. 31.8-6.9.
Ars Electronica Animation Festival. Linz. Austria. 31.8-
6.9.
"WRAP LAP RAP" Group exhibition. Red Brick
Warehouse. Yokohama. Japan. organised by EAJAS
Computer Space. Sofia. Bulgaria 24.10-10.11.
OneDotZero International Festival 2011/2012. BFI
Southbank. London. 23-27 Nov.
CMoDA: Creative Futures Exhibition. Beijing. China. 17
Dec-3 Jan.
Upcoming:
Spitz Hotel.(w. Ars electronic). Linz, Austria.
Oslo screen festival. Film institute. Oslo, Norway.
Space Shower TV, broadcasting. Japan. Mars/Feb.
Japan Media Arts Festival(w. Ars Electronica) Japan
National Art Center. Tokyo. 22 Feb-3 Mars.
Biwako Biennale. Shiga. Japan.

Solo Exhibitions:
2001. QNQ.STR. Galleri 60. Umea
2007. 3 AUJIK videos. Osaka contemporary art center.
Osaka. Japan.
2009. MOLOCH. Dohjidai Gallery. Kyoto. Japan
2011. 9 - 21 May. AUJIK - Cathexis. Art Space Kimura
Gallery. Tokyo. Japan

Grants:
Yngre Stipendiat. Gavleborgs lan
Mimmi Brunzens Stipendium
2008. 1-Year Working Grant. Swedish Arts Grants
Committee
2011. Project Grant. Swedish Arts Grants Committee
Project Grant. Ax:son Johnson's foundation

Represented:
Esacapi: Collectanea DVD(music video)
Source Video Magazine
Swedish Art Council
OnedotZero
Souvenirs from Earth
Ars Electronica
Japan Media Arts Festival
Space Shower



and artificial are as sacred as plants and stones. She criticizes nature for its inability to develop and praises technology for its flexibility and proclaims that nature should adapt to technology in order to survive. (5 min. 9 sec.)

About KIIA:

Animated robotic nature. Music is made of Cicada sounds.(3 min. 45 sec)

AUJIK (STEFAN LARSSON) - JP/SE

About AUJIK:

AUJIK was initiated in 2001 by artist Stefan Larsson, born in Soderhamn, Sweden, lives and works in Otsu, Japan, MFA at Umea Academy of Fine Arts (Sweden). Inspired by Ray Kurzweils and Vernor Vinges ideas about Technological Singularity. He is interested in how artificial intelligence relates to emotions, psychology, nature and cTonsciousness. AUJIK is a new age group that shares Shintos belief that everything of nature is animated, even the things that we consider the most artificial and synthetic. Just as with other forms of animism, AUJIK worships everything that comes out of nature and regards it as spiritual beings. The main difference with AUJIK is that science and technology is considered as sacred as stones and trees.

Mainly creates CGI video, Sculptures, Photos, Mandalas and installations.

About a Forest within a Forest:

A guide named Nashi narrates the audience journey in an uncanny forest. What are the creatures that live there, living beings or robots? Nashi states that everything is animated, and that even the things we consider synthetic





AUJIK (STEFAN LARSSON) - JP/SE



Title: a Forest within a Forest, 2010

<http://vimeo.com/13567516>

Technique: CGI

A journey through an uncanny bamboo forest. Third incarnation AUJIK member Nashi explains her ideas about refined and primitive nature.

Music: Mira Calix-Hiccup from the album Skimskitta.

©warp record

Size: HD 720 p.5:09 min





AUJIK (STEFAN LARSSON) - JP/SE



Title: KIIA, 2009

<http://vimeo.com/6796931>

Technique: CGI

Animated robotic nature. Music are made of cicada sounds.

Size: HD 720 p.3:45min





TRISTRAM J. AVER - UK

Education:

June 2002:BA (Hons) Fine Art – Birmingham School of Fine Art, UCE, Birmingham.

Awards:

2009:Arts Council travel bursary to India with the Contemporary Arts Society, curatorial research and professional development grant.

2008: East Midlands selected artist for Visual, an Arts &

Business scheme, showcasing the best of UK talent.

2007: Short-listed artist for The Celeste Art Prize 2007.

2003: Short-listed artist for the 2003 'Bloomberg New Contemporaries' emerging artist showcase award.

Commissions:

2003: Album cover designs for top 5 UK chart album "Kick Up the Fire, and Let the Flames Break loose" by British band The Cooper Temple Clause, and single cover designs "Promises, Promises" and "Blind Pilots" BMG Records, London.

Selected Exhibitions:

2011:The Affordable Art Fair (with Transistor Gallery), London

Tarpey Gallery, Castle Donnington.

Apartmentness, Recoat Gallery, Glasgow.

2010: Visual at Unilever, Port Sunlight, Manchester.

Midlands Open, Tarpey Gallery, Castle Donnington.

The London Art Fair (with Transistor Gallery), London.

2009: Being Here, Visual at Nutmeg House, A&B Headquarters, London.

'NewBloodArtists', The Lightbox, Chiswick, London.

'New works by Tristram Aver, Anette Bjorholm & Melvin Galapon', Medcalf Exhibition Space, Exmouth Market, London.

2008: 'NewBloodArt artists', The Lightbox, Chiswick, London.

'Nottingham Castle Annual Open 2008', Nottingham Castle, Nottingham.

2007: 'Nottingham Castle Annual Open 2007', Angel Row Gallery, Nottingham.

'11th East Midlands Contemporary Art Auction',

Djanogly Art Gallery, Nottingham.

Djanogly Art Gallery, Lakeside Arts Centre, Nottingham

2006: 'Postcard Show', Surface Gallery, Nottingham.

The Djanogly Art Gallery, Lakeside Arts Centre, Nottingham.

2005: '2D Open', Surface Gallery, Nottingham.

'Fiction Translation Location', Blake's Lock Museum, Reading.

'Open Studios 2005', Open Hand Open Space Studios and Gallery, Oxford Road, Reading.

'Intermission#1', Gallery DNA, Burton-on-Trent, Staffs.

'Reading Artists', Reading Museum, Blagrove Street, Reading.

2004: 'Tristram Aver', Gallery DNA, Burton on Trent, Staffordshire.

'Open Studios 2004', Open Hand Open Space Studios and Gallery, Oxford Road, Reading.

'Colour & Texture', Jelly Leg'd Chicken Gallery, Reading.

'HP' Hype Gallery, Brick Lane, London E1.

2002: 'Deduce', School of Fine Art, Margaret St, Birmingham.

2001: 'Level II' The Custard Factory, Digbeth, Birmingham.

Press:

Frances Ashton tackles the Nottingham Open Exhibition 2008 [Leftlion.co.uk](http://www.leftlion.co.uk). November 2008, Nottingham Open review. <http://www.leftlion.co.uk/articles.cfm/id/2317>

"Home & Property" Television Programme.

ITV, November 20th 2008, 7.30pm. Artworks featured in interview about investing in emerging artists.

'Degree Shows Made Easy: Bloody Good Art'

The Observer, Interior section, June 15th 2008, p8 (featured artwork).

'Sitting pretty with painting'

The Financial Times, Weekend Money, October 27th 2007.

'Blake's Lock goes with the flow' The Reading Chronicle, www.icberhsire.co.uk, July 28th. 2005 (Exhibition review).

Our Art Site Dot Com, USA.

www.ourartsite.com, April 2007. Artist Interview.

Hunt and Gather Magazine, Australia

www.huntandgather.com.au, July 2007 (artists feature).

2TEN FM May 2005 (Artist Interview ref: Oxford Road Community Festival)

'Artists paint the town red... yellow, green, pink and blue' Reading Evening Post, May 11th, 2005.

'Selling Our artistic heritage' Reading Evening Post, April 5th, 2005.

Art of England Magazine Nov/Dec 2004. Page 42 (artists feature)

"Tristram Aver @ Gallery DNA" BBC Berkshire Online, 19th October 2004.

"Is this the beginning of the end for the towns last art studio?" Reading Chronicle 'Weekender' supplement, pg 2-3, 21st October, 2004.(studio and personal spotlight)

"Oxford Road – The Story" BBC Berkshire Online (mural

commission interview). August 6th, 2004. www.bbc.co.uk/berkshire/content/article/2004/08/06/oxfordroad_mural_feature.shtml

"Oxford Road – The Story, LIVE!" Live Radio Interview Broadcast, BBC Radio Berkshire. 4th August 2004.

"Artists in search for a new studio". Reading Evening Post, April 23rd, 2004.





TRISTRAM J. AVER - UK

“Seeing Sound: More Than Meets the Eye”BBC
Berkshire Online. August 16th, 2004.
[http://www.bbc.co.uk/berkshire/features/2003/seeing_](http://www.bbc.co.uk/berkshire/features/2003/seeing_sound.shtml)
[sound.shtml](http://www.bbc.co.uk/berkshire/features/2003/seeing_sound.shtml)

www.thecoopertempleclause.com Artwork and
Reading Festival works feature. [http://145.228.80.23/](http://145.228.80.23/news/?id=206)
[news/?id=206](http://145.228.80.23/news/?id=206)

“Tristram has DESIGNS on Temple Clause albums”
The Wokingham Times, 27th August, 2003. Page 6

Publications:

Visual Artists catalogue (2009)
Celeste Art Prize 2007 exhibition catalogue (2007).

Collections:

2008: The Bayswater Media Group, London, UK.
2007: The Stremmel Collection, Stremmel Gallery,
Reno, Nevada, USA.

Artists Statement

As the use of technology shapes the way we view, interact and respond to our environment, my interest lies in examining the volume of visual information we are bombarded with every day in this digital age. I aim to capture and identify a hybrid, ‘sampled’ view of the world that imitates the implosion of data to the eye. By recording the stimuli we are exposed to on a daily basis, I attempt to create a single, stimulating new language through paint.

I sample common figurative, historical, cultural and commercial iconography (pinup girls, Staffy Terriers, motifs, typography, textiles, graphic design, art historical elements for example) and re-analyse their original context and meaning. When translated to canvas the forms take on a new momentum, and the process of applying paint becomes paramount in the evolution of the imagery; acting as data in a computer programme, paint can be subject to distortion, repetition, compression and corruption as each layer is applied, resulting in recognisable and chimeric forms that fit uncomfortably in the world. Overloaded compositions, in terms of paint application and the distortion of pictorial references, is key to the finished canvas.





TRISTRAM J. AVER - UK



Title: Longhua, 2011
Technique: oil, acrylic, collage and spray paint
Size: 107x94cm





TRISTRAM J. AVER - UK



Title: Fawkes, 2011
Technique: oil, acrylic, spray paint and gold leaf
Size: 107x94 cm





VINCENT BIOS - IT

Born in Erice, Trapani, il 24.11.1976

Large format wall installations and mixed media techniques are used in his research. His art is well ground by a specific cultural process, by ancient codes, such as medieval graphics and literature, engravings and sacred art as well as a visionary attitude. BIOS makes the time dimension outgrow though all the tools he is familiar with: spatulae, brushes, net, plastic materials, fabrics, concrete and tangles of material or simple things till the use of firearms shot. In his works it is recognized the sensitivity to the great problems of human existence. It 'also clear its opposition to any kind of violence.

Since 2000, his work has been exhibited in various solo and group exhibitions in Italy and abroad. He lives and works in Milan and China and collaborates with several studies of architecture at the development of projects between art and architecture.

Selected Exhibitions:

2012: The wall sounds, solo show curated by Martina Cavallarin – Palazzo Reale, Palermo, Italy

2011: Shot, performance at Shooting National Range of Tirano, Sondrio

Award Finalist in the Arte in Volo Circolo Filologico in Milan, designs and interprets the reproduction of the ENI symbol, the six-legged dog, located at Polimeri company ENI, Rome – Italy

2010: Group show at Galleria HTP, Boston USA

Interazione, group show – Forum Factory, Berlin – Germany

Balance, solo show curated by Andrea B. Del Guercio – Galleria Accademia, Milan, Italy

2009: Art Verona 09, artist gallery for L fAffiche Milan – Verona, Italy

Paratissima 5.2, exhibition of art and photography, Turin, Italy – Participation with the installation Pinocchio crucifix, angels and penitents

ACROSS the cross, the cross into contemporary art, collective done at the same time with The found crucifix by Michelangelo – Trapani, Italy

Ore oi cdodici:33, solo show curated by arch. Michele Premoli Silva

2006: Sacred Pornografia, solo show – Gallery Lu Xun a Sen Yang, China

2005: Cultural Exchange between Italy and China. He lived in China for two years.

Fair collateral, with gallery 798 – Pechino, China

2004 – 2000

He was commissioned by Don Liborio Palmieri to produce 13 illustrations on the Canticle of Brother Sun for the inauguration of the Museum of Contemporary Sacred Art of DI.ART in Trapani. Following the commission he went to Milan with the intention of attending the Master degree in Art and Anthropology of the Sacred at the Academy of Brera under the tutelage of art historian Andrea Del Guercio and the artist Stefano Pizzi. At the academy he met the artists William Xerra and Angela Occhipinti whilst attending their course of Engraving of Sacred Art. He was to continue his relationship with them a few years later serving as their studio assistant.

Finally he attended the course of Sacred Architecture of Michele Premoli Silva, who understood and improved Bios poetry and pushed him to look beyond his ego and revisit it. He graduated from the Academy of Brera with Honours.

He graduated in 2000 at the Academy of Fine Art of Palermo studying under Carla Horat and Erminia Mitred. His first research work comprised a re-imagining of the Divine Comedy in 100 illustrations, in which are demonstrated his ability to control the techniques of engraving and the use of space within the plate.





VINCENT BIOS - IT

BIOS | The hypothesis of the shot
by Martina Cavallarin

The code poetic art of Bios Vincent suggests a fascinating journey and powerful explosion, without noise or rumble, a laceration caused by invisible firearms because of them there it remains only the memory stuck in the tattooed faces and compelling works, powerful, intense. In those surfaces, the hypothesis of the shot is transmitted by inertia and memory, the hypothesis of the shot, is the hope of a surrender, conscious of the conflicts which may trigger a "sweet thought" regenerative, the hypothesis of the shot, is the perfect and silent presence of art, massaging vigorously the atrophy muscle of the collective consciousness. The place of loss is the one built and settled in the artworks of BIOS final production. A labyrinth covered by a partial loss, because that of the young Sicilian artist is a Renaissance maze, with its order and its rigor, a recess in which the vertigo gives way to a circularity closer to men, more softly sweet, although very restless. A succession of "cement," impressed on Ursa panels, extruded polystyrene thermal insulation for buildings,

pierced by bullets implode, which split surfaces to leave a trace of silent violence, conducting one or more actions that should not be forget. Bios digs through this performative action, in the memory that bounce from a gesture to another, from an intention to another, from an analysis to another to engage the service of this room so stuffy that is the world.

A bulimic and energeting painter, a performing artist in both his gestures that fill and tears his bi-and-tri-dimensional works as well as in the mises en scene that are vital and integral part of his work, BIOS carries out his personal research investigating into the social dimension and concentrating into hot subjects, such as abortion, ecology, bullying, violence and physical and mental barriers. What matters to this young artist from Trapani who lives and work between China and Italy is analyzing the relationship between man and Art, man and the environment, among human beings in the deeper meaning of interpersonal relationship based on love and hatred, getting into a metaphysical dimension through the transformation of language and materials. His artworks become vocal through some specific codes investigating into the private and public subconscious with an art which is always based on the intrusion of a performing action both in terms of its being the structure of a scene where hunters shoot virtually their prey, a metaphor par excellence, as when the artist embolies the Pinocchio or simulates crucifixions.

Also, the wall installation with numbers that are signs and precise logos – like in the case of number 194 – the registration number of the law on abortion, or in the case of words, letters and writings – in the final stage of production of the artworks are raped through the conscious and targeted use of shooting irons.

The question when faced with those walls is what sound can they release, the excruciating and invisible whistle of a shot, or answers that were never given, unexpected gifts, a hope that never materialized or a memory that was erased. BIOS looks at the world through the bullet-holes on his surfaces and his art appears to be self-learned while it is well ground by a specific cultural process, by ancient codes, such as Medieval graphics and literature, engravings and sacred art as well as a visionary attitude. He is very careful about the dynamics of memory and its

preservation; his work is exaggerated and an unrelated sedimentation of materials and techniques which in the complex finalisation of the art work reveal and unveil a balance and harmony never hoped for beforehand. BIOS makes the time dimension outgrow through all the tools he is familiar with: spatulae, brushes, net, plastic materials, fabrics, concrete and tangles of material or simple things till the use of firearms shot. The artist and the artworks he generates are both put in a static position where one can be reflected and be mirrored to constantly test oneself, to scream one's discomfort and pietas which consistently and lightly invades his production.





VINCENT BIOS - IT



Title: C.L.2., 2011

Technique: extruded polystyrene panels sprayed with concrete or left almost alive, perforated by bullets of various calibers as Magnum, piombini, Lupara.

Size: 60 x 50 cm





VINCENT BIOS - IT



Title: C.L.5., 2011

Technique: extruded polystyrene panels sprayed with concrete or left almost alive, perforated by bullets of various calibers as Magnum, piombini, Lupara.

Size: 60 x 50 cm





BRAM BRAAM - NL

Birthdate 14-03-1980

Education:

2005-2009 Avans hogeschool AKV Sint Joost, academy for visual arts Den Bosch (Netherlands)
 1998-2003 Sint Lucas, Communication and Design Bostel (Netherlands)

Prizes and grants, residences

2011 Winner Jung Art Prize (together with Chris Bierl), Berlin (Germany)
 2010 artist-in-residence Culturia Berlin ([HYPERLINK "http://www.culturia.de"](http://www.culturia.de)www.culturia.de)
 2009 Startsstipendium Fund BKVB, NL
 2009 Nomination Lucas Price, Den Bosch NL

Exhibitions

2011 Group exhibition, "Jung Art Prize, Alten Münze, Berlin (Germany)
 Group exhibition "Open Ateliers", European Creative Center (ECC), Berlin (Germany)
 Group exhibition Open source expo, incubate festival Tilburg (Netherlands)

Group exhibition, Urlaub in Berlin, Berlin (Germany)
 Duo exhibition "Euro Land Art" landgoed Velden (Netherlands)
 Group exhibition, Tape Modern Berlin (Germany)
 2010 Group exhibition "Ecosyntheses" Torino (Italy)
 Group exhibition "Human Nature" Den Bosch (Netherlands)
 Group exhibition, Culturia As if, Berlin (Germany)
 Group exhibition, Human Nature, Seelevel gallery Amsterdam (Netherlands)
 Group exhibition, "Ecosyntheses" Como (Italy)
 Group exhibition, BYTS, Young Talent Show Den Bosch (Netherlands)
 Group exhibition, Kunsttour, Rijkswaterstaat Maastricht (Netherlands)
 2009 Duo exhibition, "Geography of Progress" Minimal Gallery Chiang Mai (Thailand)
 Group exhibition, "Boost" Kruithuis Den Bosch (Netherlands)
 Group exhibition, Graduation Show, Art academy Den Bosch (Netherlands)
 Solo exhibition, Louis Hartloper Complex Utrecht (Netherlands)
 Group exhibition, "maybe it would be better if we worked in groups of three" DMT loods Den Bosch (Netherlands)
 Group exhibition, De Salon, Museum Het Domein Sittard (Netherlands)
 2008 Group exhibition, Artmanifestation St Jacobuschurch, Holy apples Utrecht (Netherlands)
 Group exhibition, Streetvision, Noisivision Breda (Netherlands)
 Group exhibition, Holy Apples Utrecht (Netherlands)
 2007 Group exhibition, Gallerie Vogelenburcht Utrecht (Netherlands)
 Group exhibition, Art Sluts Utrecht (Netherlands)

Publications

2011 | Catalogue, Jung Art, (Germany)
 2011 | Magazine, [HYPERLINK "http://www.beeldenmagazine.nl/landkunst-2011"](http://www.beeldenmagazine.nl/landkunst-2011) \t "_blank"
 Landkunst, Occupied Spaces , text: Tine van de Weyer (Netherlands)

2011 | Book, [HYPERLINK "http://www.landkunst.nl/newsitem.php?newsid=77"](http://www.landkunst.nl/newsitem.php?newsid=77) \t "_blank"
 Land en Kunar, text: Margriet Camper (Netherlands)
 2011 | Newspaper Brabants Dagblad, uit & cultuur, landart ,text: Gerrit van den Hoeve (Netherlands)
 2010 | Catalogue, BYTS, Young Talent Show, text: Thom Puckey (Netherlands)
 2010 | Catalogue, Kunsttour Maastricht (Netherlands)
 2010 | Magazine City Now, Chiang Mai "exhibition Geography off Progress" (Thailand)
 2009 | Newspaper Brabants Dagblad, Den Bosch "exhibition Boost" (Netherlands)

Secondary activities

2009 Curator, Organisation group exhibition "Boost"

Artists Statement:

The work of Braam investigate our experience of time and space. The construction of our environment and our perception of this reality.

You can see a fascination in his work in our metropolitan areas, urban planning and city models. Both within a historical context as in the present and future. What does this created reality means in our postmodern society. He examines here questions about reality and authenticity, and the process of preservation, construction and destruction.

Recurring themes in his work is the tension between man and nature and the social issues that coincide with this. Our evolutionary process that originally was a natural process, has become an almost completely uncontrollable human technological evolution.

You often see mathematical structures and systems-like return, these situations create both intense and complex, at the same time, beautifully bright.





BRAM BRAAM - NL



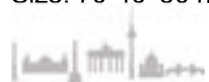
Title: An Utopia Too Far, 2011

Technique: collage/sculpture/installation

In these collages are an intermediate phase between the inside of a building and the outside, a state between construction, reconstruction and deconstruction.

Reflecting the influence of Gordon Matta

Size: 70-10-50 h-d-w cm





BRAM BRAAM - NL



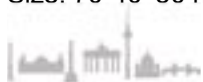
Title: An Utopia Too Far, 2011

Technique: collage/sculpture/installation

In these collages are an intermediate phase between the inside of a building and the outside, a state between construction, reconstruction and deconstruction.

Reflecting the influence of Gordon Matta

Size: 70-10-50 h-d-w cm





SABINE BRAUN - DE

1967 born in Dusseldorf

Education:

1992 - 1996 University of Tasmania, Hobart - Australia
Bachelor of Fine Arts, Photography
1995 nine weeks on a containership from Australia to Europe

Solo Exhibitions (selection)

2010 Tasmanian Wilderness - Library Stuttgart
2009 NahrungsAufnahmen - Kleine Delikatessen, Schiller Bietigheim-Bissingen
MärchenHaft - Library Stuttgart
2008 No cloud moves without a prayer, Bhutan - Town Hall Bietigheim-Bissingen
2006 QuerGesehen - Retrospective, Weil der Stadt
2005 HeimatRuhe - Städtische Galerie Bietigheim-Bissingen (catalogue)
2003 WatersMeeting - Project presentation, Fotolabor M, Stuttgart (catalogue)
2000-2001 Migration VII - Central Station Stuttgart, Salzstadel Regensburg (catalogue)
1999 Jean Pauls Koffer - Studio Ludwigsburg

1998 Wasserwandel - Innere Bilder, Studio Murr
1997 - 1998 Im Zuge der Vielfältigkeit - Central railway station in: Stuttgart, Berlin, Dresden, Cottbus, Hamburg, Kassel, Munchen, Regensburg (catalogue)
1996 Himmelswandel - Hillerschule Bietigheim-Bissingen (catalogue)
1995 RoadKills - The Wilderness Gallery, Hobart

Group Exhibitions |(selection)

2011 MärchenHaft - NOT A CAR, gallery 825, Los Angeles, USA
HerzStechen - Stiftung Kinderherz, Schloss Ludwigsburg
ZeitZeugen - Art and floristics, Bluhendes Barock, Ludwigsburg
2010 MärchenHaft - C.A.R. contemporary art ruhr, Zollverein Essen
TischGeschichten - Gallery Roland Ahold, Switzerland
2009 NeckarsTräume - Nah am Wasser, Heppächer Gallery Esslingen
2008 Migration VII - Wasserrauschen, Stetten im Remstal
2007 Migration VII - Stuttgarter Fotosommer Focus 0711, Town Hall Stuttgart
MärchenHaft - Wiesbaden photographic days, R&V Insurance
SichtWandel - Experimental photographic art, Kunstverein Schorndorf
MärchenHaft - FamilienBande, Galerie Oben, Chemnitz
GehBorgen - Myth Birth, Museum im Steinhaus, Bönningheim
2006 MärchenHaft - Overland Park, Kansas State, USA
2005 MärchenHaft - Innenspiegel, Neue Sächsische Galerie, Chemnitz
MärchenHaft - Stuttgarter Fotosommer Focus 0711, Württembergischer Kunstverein, Stuttgart
2004 Der Lampenwald - Fototriennale, Heppächer Gallery Esslingen
2001 Jean Pauls Heimkehr - Wunsiedel Wasserspiele, Wunsiedel (award)
1995 Home - Pivot Elsewhere, travelling exhibition in Australia (catalogue)

1994 An Opening - Entrepot Gallery, Hobart
Pass me - Mc Gregor Photo exhibition, Toowoomba, Australia
1993 Flogging the Zebra - Long Gallery, Hobart, Australia
1992 Exhibition of the Academy - Chameleon Art Space, Hobart, Australia

collections (C) | awards (A) | sponsorship (S) | (selection)

2010 C.A.R. contemporary art ruhr, Essen (S)
2009 Graphothek Stuttgart (C)
2006 LBBW Foundation Landesbank Baden-Württemberg (C)
2005 Städtische Galerie Bietigheim-Bissingen (C)
2004 Otto-Rombach-Award, Bietigheim-Bissingen (A)
2001 Jean Pauls Heimkehr, Wunsiedel (A)
2000 Ritter Sport Art Foundation - Ritter Sport GmbH Waldenbuch (C)(S)
1995 Otto-Rombach-Award, Bietigheim-Bissingen (A)
1995 - 2005 Project-sponsoring: Contship Containerlines Limited, Deutsche Bahn AG, Wurth GmbH,
Avery Zweckform, Submedia, Fontanis Mineralbrunnen, Fichtner GmbH...



brothers and sisters debate and celebrate, figures argue and whimper. Any attempt to escape from the search seems pointless. A leap out of a window leads only to the next insanity. MärchenHaft.



SABINE BRAUN - DE

Artists Statement MärchenHaft.

Society as a dolls' world, the dolls' world as a stage of thoughts, and the stage a prison. What happens behind all the windows, curtains and shutters of our encapsulated homeland? What is hidden behind the facades, the masks and the role playing? What kind of pictures are whirling around here? What fears are disturbing our peace of mind? What wishes and dreams are pervading us?

In the series MärchenHaft I implant observations about homesteads, societies, machinations and accountabilities,

using different props and myself in the most motley roles, into the miniature worlds of dollhouses some of which are badly worn-out and played-out.

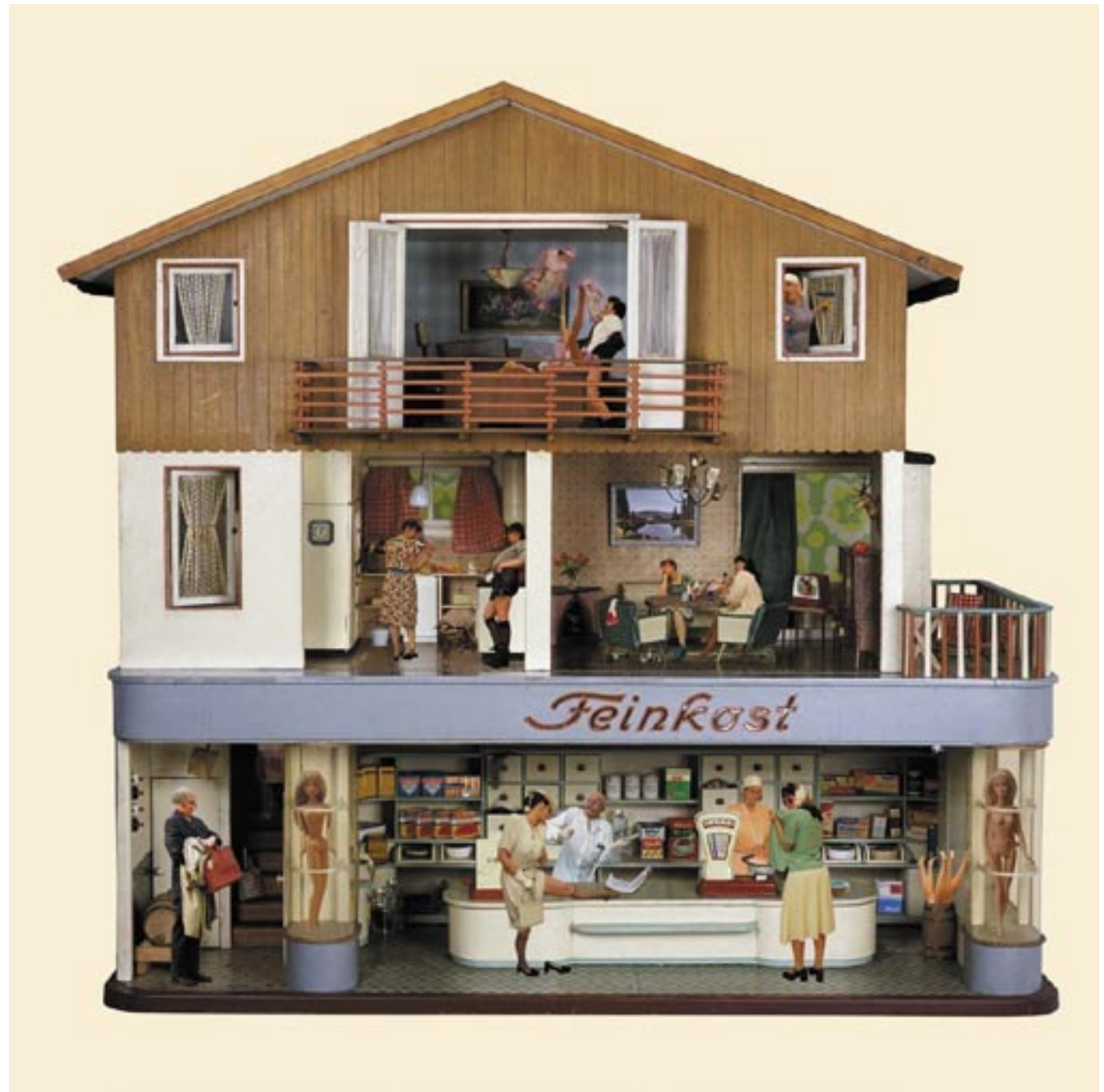
Dressed up and powdered, I fill childhood rooms with inner images: familiar figures, dreaded situations, fears and joys. Transferred into a stage setting, the role-plays turn into reflections. Figures which look strange at first sight, yet will open the pores to thoughtfulness when viewed more intently and astutely.

As in the true life, neighbours love and hate each other,





SABINE BRAUN - DE



Title: MaerchenHaft - Die Feinkost, 2006
Technique: Digital Montage, C-Print
Digital montage in dollhouse. All figures and rolls played by the artist Sabine Braun in costumes.
Size: 100 cm x 100 cm





SABINE BRAUN - DE



Title: MaerchenHaft - Die Heimat, 2006
Technique: Digital Montage, C-Print
Digital montage in dollhouse. All figures and rolls played by the artist Sabine Braun in costumes.
Size: 100 cm x 100 cm





PETR DUB - CZ

born: 30. 12. 1976, prague

Education:

2009 – present faculty of fine arts, but brno, doctoral program (intermedia studio, václav stratil)
 2003 – 2009 faculty of fine arts, but brno (painting studio 1-3, petr veselý, martin mainer, petr kvála)
 2005 academy of arts architecture and design in prague (studio of conceptual and intermedial work, jirí david, milan salák)
 2000 – 2003 private university of fine arts in zlín (studio of applied arts, rené hábl, pavel preisner)
 1998 – 1999 academy of arttherapy

Awards:

2011 essl award finalist (essl museum, au)
 2010 the sovereign european art prize finalist (london, uk – nominated by jirí david)
 2009 rector's prize (but brno, cz)
 exit finalist (national fine arts student competition, ujep, cz)
 nominated for start point prize (selection of european fine art graduate works, gallery klatovy/klenová, cz)
 dean's prize (diploma work unframed, favu, cz)

2008 2nd place, international bienal of contemporary arts, photo section (chapingo, mx)
 2006 rector's prize (but brno, cz)
 2005 studio prize (favu, am3, cz)

Additional

2011 shortlisted for HYPERLINK "<http://artlist.cz/?id=6535>"artlist.cz
 selected for HYPERLINK "<http://www.artbanka.cz/artbanka.cz> project
 2010 dust is gold, gold is dust (workshop with jirí kovanda, kunstraum kreruzberg/bethainem, berlin, de)
 wagner foundation residency (totovo selo, rs)
 egon schiele art centre residency (eský krumlov, cz)
 2009 – present project manager of HYPERLINK "<http://www.rewind.cz/>"<<rewind (cycle of lectures of czech and slovak contemporary artistists)
 2008 – 2010 coordinator of international project 2b2a (art&architecture)
 2008 the saatchi gallery (stuart representative for czech republic)

Exhibitions

2012 shallow (gallery umakart, brno, cz)
 2011 echoes of entropy (gallery of art critics, with matej al-ali and tomáš moravec, prague, cz)
 custodian (city gallery prague, cz)
 chemnitz.cz – works dedicated to the end of world order (gallery weltecho, chemnitz, de)
 super end and some other ugly stories (café cosmos, munich, de)
 2010 big ambition (gallery puda, jihlava, cz)
 simulated show (gallery 1k15, brno, cz)
 2009 painting department (gallery trojka, brno, cz)
 2008 reframed – house of dublon (gallery of youth, with jana bernartová, brno, cz)
 picture gallery (gallery of milan zezula, brno, cz)
 2007 treatment with malaise (gallery fiducia, ostrava, cz)
 2006 "banka" (hvb bank, with petr kuncík, praha, cz)
 "les invasions barbares (gallery of academy of science, brno, cz)
 2004 the final solution of the monkey quescion (gallery of youth, brno, cz)
 2003 7 years in zlín (gallery rock café, prague, cz)
 versus (gallery mokrá, zlín, cz)

Collective exhibitions

2012 2012 project berlin (factory-art gallery, berlin, de)
 quality controller (kvalitá, prague, cz)
 2011 no borders. appeal to heaven (dvorac sec contemporary, prague, cz)
 antithesis of painting (gallery of art critics, prague, cz)
 finally together (gallery of emil filla, ustí nad labem, cz)
 abstraction today (city gallery prague, cz)
 prague quadrennial (pq+, prague, cz)
 amoya (artbanka museum of young art, prague, cz)
 art prague 2011 (mánes gallery, prague, cz)
 essl art award 2011 (city gallery prague, cz)
 kick off artbanka (dvorac sec contemporary, prague, cz)
 am3 (national theatre reduta, brno, cz)
 2010 exit/a.a.o. (kunstraum kreuzberg/bethainem, berlin, de)
 the sovereign european art prize (barbican centre, london, uk)
 genesis (the rag factory, london, uk)
 foolish and ingenious (gallery of art critics, prague, cz)
 2009 exit 2009 (gallery of emil filla, ustí nad labem, cz)
 world in zlín point of view (zlín county gallery, cz)
 urban kiss (gallery of critics (prague, cz)
 start point, selection of the best graduate works of european art schools (gallery kletovy/klenová, cz)
 mag 09, diploma works of favu (gallery brno, cz)
 2008 bienal of contemporary art chapigno (texcoco, mx)
 cz/sk, czech and slovak exhibition of contemporary painting (wannieck gallery, brno, cz)
 v praze je blaze (gallery of art critics, prague, cz)
 petr kvála + students (national teatre reduta, brno, cz)
 2007 handsaw (gallery sýpka, valašské mezirící, cz)
 the memory that i feel shame about (gallery of academy of arts, prague, cz)
 amaro jilo, house of arts (brno, cz)
 zlin youth salon, triennale of czech and slovak contemporary arts (zlín county gallery, cz)
 2006 arskontakt 2006, confrontational show of young art (gallery arskontakt, brno, prague, cz)
 am3 (gallery gaudeamus, ostrava, cz)
 2005 artkontakt 2005 (gallery avu, prague, cz)
 the face of contemporary works (gallery "10", brno, cz)
 2004 mms – martin mainer studio (national theatre, brno, cz)
 audio video cirkus vol. 2 (club dessert, brno, cz)





PETR DUB - CZ

_unframed&reframed, tomáš pospizyl (2010)

Petr Dub's pictures emerge on the borders of material and idea conditions, once considered to be essential over a long period of time. Similarly to many other artists, it is the material which he is working with that is allowed to speak at first. His pictures and painting installations do not lack the capacity to bewitch, yet seemingly, he often disappears as their author. He works with found objects and industrial modes of production. The process of creation includes the laws of nature and coincidence. From the aesthetic point of view, he tends to be modest and restrained, while his artistic intentions do not become obvious until discovering various errors and deviations of the common painting. Those are, nevertheless, carefully planned, verified experimentally and realised with a great deal of determination in his effort.

Petr Dub's work manages to join visual impressiveness and a strong conceptual basis thematising the limits of painter's expression. The Transformers, a groundbreaking cycle of Petr Dub's paintings, addresses the viewer not only through the paint spread on the canvas but mainly through irregular interventions to the rectangular shape of the frame. The painting becomes a

sort of an embossed object on the wall, referring to the hidden technical structure of the painting. The painting's supporting apparatus is thus elevated to a means of expression.

At the same time, the Transformers Cycle showcases extraordinary tension between two-dimensionality and three-dimensionality. In essence, individuals works are mere sculptures wrapped in canvas. The painting's mat functions, in this case, as an element which instead of being used for the author's message, in fact covers the appearance of the exhibited object. Similar to drapery, however, the object wrapped in cloth has the power to show the general essence better than when the viewer is distracted by its commonly visible form.

It is the element of "recycling" that is an important feature of Petr Dub's "painting": his works emerge from various cuttings and waste materials, being a by-product of artistic activity. The works made of unstrained colour canvas may also be perceived as a postproduction attempt to discover the second life of paintings. Some of them feature traces of having been drawn into frames. Nevertheless, such form has only been temporary, as if the author wanted to prove that the way through which the painting was materially created was not at all important but that what mattered most it is the way the artist subsequently treated it. At other times, just as in case of the Milka installation, the work features non-transferrable traces of being created on the site of installation, therefore allowing Petr Dub to relativise his previous direction.

It is the modesty and exploring the essence of artistic means of expression that moves Petr Dub seemingly closer to the artists of the period of high modernism or minimalism. However, he dissociates himself from minimalism through the very form of presentation, being also obvious from the documentation in this catalogue. At times, he takes photographs of his paintings in the studio, preferably contaminating their formal purity with coincidental objects and mess of a workplace, in which the distinction between the art and non-art often becomes barely perceptible. He does not head towards the unattainable ideal of shape perfection. From the perspective of their expression, non-monumental, seemingly ad hoc created structures bear a marked

stamp of craftwork. The craftsmanship associated with his works does not lie in imitating the surrounding worlds using colours, but in complicated tightening of the canvas on an irregular support or directly on the wall.

Petr Dub does not leave his works without content, either. In particular, his installations abandon the modernist line, searching for inspiration in the contemporary visual culture. Rather than with minimalism, his work is associated with the current attempts to grasp the technique of collage in a new way. The painting environment of Disneyfication, Moonwalk, and others functions as spatial and meaning assemblages, mixing playfully not only shapes and colours but also references to popular culture, references to spiritual values, or the tradition of high modernism mentioned above. Through juxtaposing various materials and seemingly unrelated meanings, Petr Dub remixes the world around himself, thus providing testimony of its complexity.





PETR DUB - CZ

Title: Super End No. 1 / Winter Super End, 2011
Transformers Cycle More at:
<http://www.petrub.cz/text/the-transformers-cycle-petr-dub/>
Technique: steel, wood, canvas, synthetic and acryl
Size: 132x80x69x35 cm





PETR DUB - CZ



Title: I wish I Was Not A Lonely Communist One More Time, 2011
Technique: installation (acrylic, painting rolls)
Size: flexible





DANNY GRETSCHER - DE

1977 born in Jena

Group Exhibition

2011 A Momentary Stay Against Cinfusion - Horton Gallery, Berlin

2010 '3' Exhibition - Londonewcastle project space, London

2008 Urban Feddback, Alte Markthalle, Basel

2007 Hinterconti Galerie, Hamburg

Siebdruckrohkultur Nerotitan Galerie, Berlin

2006 Hinterconti Galerie, hamburg

Wooden Arm, Berlin

2004 Ein Freund Der Familie2, Reiterkaserne, Stuttgart Kiosk

2003 Galerie Unsichtbar, Stuttgart

2002 Ein Freund Der Familie1, Reiterkaserne, Stuttgart

Solo Exhibition

2011 Den Titel Habe Ich Vergessen, Die Geister Aber Haben Ihn Gehört, I Forgot the Title, But The Spirits Heard It, Skalitzerz Contemporary Art, Berlin

2010 What Does It Mean To Be Human, Skalitzerz Contemporary Art, Berlin

2009 Tell Me What You Saw, Supalife Kiosk , Berlin

Stored Memories, Galerie Walden, Berlin

2008 Die Farbe ist Gelb, Supalife Kiosk, Berlin

2007 I have Heared She lost Her Miss Hecker, Berlin

2006 Supalife, Berlin

2005 Miss Hecker, Berlin

Publication

2010 How Much Is True And How Much Is Performance Issue 2/drawings/self published/17x16cm/Edition 200

2009 The Beauty Of Appetite Issue1/drawings/self published/DIN A5/Edition 100

text: Gibbs Rosa, june 2011

It is an old tradition to study mysterious entities, their meanings and powers. Their impact on the visible and the invisible is what inspires Danny Gretscher in his work as well as his urge to consciously get closer than us humans usually do to what is the origin of things.

His essential struggle is to defy limitations and conceptualizations. The tensions arising from the deliberate clash of different powers reveal a multitude of emotions and by exploring their intersections question our understanding of what is normal.

Danny Gretscher's work consists of elements that are often reduced and mostly not clearly seperated from each other. In being at the same time abstract and concrete they generate atmospheric visual worlds that are without time and space.

"At times I am visited by impulses from the depth of the universe that occur to me as emotions. I give a colorful garment to these sensations; sometimes drawing a few lines is enough to make them all of a sudden visible."



DANNY GRETSCHER - DE



Title: kanu, kompott, komm tod, 2010
Technique: acryl, spraypaint, pencil on paper
Size: 110 x 110cm





DANNY GRETSCHER - DE



Title: thief in the temple, 2011
Technique: acryl, spraypaint, pencil on wood
Size: 103 x 104cm





MONIKA GRYCKO - PL

Education:

Graduate of the Secondary School of Fine Arts in Warsaw, and the Department of Sculpture of the Warsaw University and Academy of Fine Arts (obtained her diploma in 1998 being led by Prof. Grzegorz Kowaski).

Exhibitions (selection)

1996 Group exhibition "The effects of consumerism", Wimbledon School of Art, London
1999 Personal exhibition "Fatal Attraction", Center of Contemporary Art, Warsaw
2003 Group exhibition "The states of body and mind", Performart Gallery, La Spezia
2004 Group exhibition "Corpi rituali", Municipal Gallery of Vittorio Veneto
Group exhibition "Alta temperatura", Palazzo dei Conti Botton, Castellamonte (Torino)
2005 Personal exhibition "movimento extremo", Circolo degli Artisti, Faenza.
Personal exhibition "movimento extremo", Rebecca Container Gallery, Genova
2006 Group exhibition "The best of Rebecca Container

Vol.2", Rebecca Container Gallery, Genova.
Personal exhibition "Transplantman", Kunstraum B Gallery, Kiel - Germany
Group exhibition "Oltre Lilith", Scuderie Aldobrandini, Frascati (Roma)
2007 Group exhibition artist of Rebecca Container Gallery: "Contemporary Bank", Palazzo della Borsa Nuova, Genova
Group exhibition "Dimensione Donna/Woman's Dimension", Museo di Roma - Palazzo Braschi
Group exhibition "V.I.T.R.I.O.L.", A+A Gallery, Public Exposition Slovenian Center, Venezia
2009 Personal exhibition "relikt", Rebecca Container Gallery, Genova
2010 Exhibition of finalist of International Prize Arte Laguna 2009, Magazzini dell'Arsenale of Venice
Exhibition of finalist of Biennale Internationale creation contemporaine et ceramique 2010, Vallauris (France)
Group exhibition "Ceramica storia di donne", MIC-Museo Internazionale della Ceramica, Faenza
Photographic presence on Biennale di Architettura of Venice 2010, in the environment of residence "Fornace del Bersaglio", Faenza, of Cristofani & Lelli architetti
Group exhibition "C-ram-X", Galerie Helenbek, Paris
Personal exhibition "From animal to human: the incredible story", Galleria Bianca Maria Rizzi Gallery
2011 Group exhibition "Ceramistes: unexpected visions of Monika Grycko, Christin Johansson, GitteJungersen, Naomi Matthews", Galerie Helenbeck, Nizza
Performance "150 anni del tricolore - Brothers d'Italia", theater review Peraspera, Bologna
Personal exhibition "Biancaneve", Musikcafe, Art Stays
2011 - 9° Festival of Contemporary Art, Ptuj (Slovenia), "Hybrids-duo show" Monika Grycko/Sara Stites, Galerie Helenbeck, Nizza
Present a STEP09, International Contemporary Art Fair, Museo Nazionale delle Scienze e della Tecnologia Leonardo da Vinci, Milano, Galleria Bianca Maria Rizzi & Matthias Ritter
PADIGLIONE ITALIA "Lo stato dell'arte nel 150° della Unità d'Italia" - 54° International Exposition of Contemporary Art La Biennale di Venezia, Palazzo delle Esposizioni-Sala Nervi, Torino, curator Vittorio Sgarbi.

Prize

2010 Special Prize of Arte Laguna of Venice: Galleria Bianca Maria Rizzi and Galleria Fiorella Pieri - Premio Internazionale Arte Laguna 2009 - Venezia;
Finalist of Biennale Internationale creation contemporaine et ceramique 2010, Vallauris (France)
Selected for Combat Prize 2010 (pictures), Livorno





incorporation.

In her artwork, the key point of research and analysis is the passage as a threshold and, on the other hand, the transgression of selected materials which she uses for her works, the body, or – as in this case – small and medium-sized sculptures made of animal bones and ceramic. She offers us a possibility to experience an original fragmentary sense of human reality, the truth of permanent and a bond with human existence.

Marika Vicari

“Biancaneve”, Personale di Monika Grycko,
Musikcafe, Art Stays 2011, Ptuj

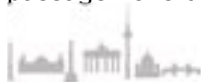
MONIKA GRYCKO - PL

Snow white

For Polish artist Monika Grycko, the human figure is a place upon which it is possible to assign new forms and symbols that become a personal tool of critical reflection. There is a short distance between the body and human nature and so her sculptures and installations become a radical tool of expression turned towards the environment.

She uses ceramic and other media to create and involve herself in a discussion of human ritual transformations. Ability, order, disorder, dialogue, space, movement and ethno-anthropologic issues are the constituent elements of her artistic research.

The artist's new sculptures, named Biancaneve, which are placed in a spatial installation and fluctuate between Gothic elegance and pop art. The works represent the idea of human evolution and reflect not only Grycko's personal artistic research, but probably also ideas introduced by Arnold van Gennep in 1909, after he observed of how, during ritual events, man changes his social status. According to van Gennep, rites of passage have three phases: separation, liminality, and





MONIKA GRYCKO - PL



Title: Laika, 2011

Technique: mixed: terracotta, epoxid resin, glass,

This is a homage to the first dog in space. It consists of a sculpture installation of a female dog, two photos and a short story of Laika

Size: 40x40x70 cm





MONIKA GRYCKO - PL

instalation
mixed technique



Title: Snow White, 2011

Technique: mixed: terracotta, epoxid resin, glass,

Sculpture installation. Female bust and a sculpture of a young deer. Snow White as a symbol of fertility and an idol of little girls.

Size: 80x80x160 cm





and timelessness, distance, ugliness and selfishness interest me.

I have been painting the stillness that I feel in myself and the constant change that is around me. About how nothing persists. Nature changes, snow melts away, dreams end.

I have been thinking about the day that I walked in a forest I had last walked in as a child. The forest had changed and it felt distant, strange. Like a person you don't know anymore. Whose face you can't recognize, even though you have before.

Because sometimes waking up from a dream feels like losing something.

MINNA KOMI - FI

(b. 1989)

Education:

2009- Free Art School, Helsinki

Group Exhibitions:

2012 You can tell me, Factory-Art Gallery, Berlin

Take Away, Gallery Vaaga, Helsinki

Deep Sleep, Gallery Kalleria, Helsinki

2011 Lookin' Good, Finland, Kattilahalli (Suvilahti), Helsinki

Outous, Puristamo (Cable Factory), Helsinki

Take Away, Gallery Vaaga, Helsinki

Artist statement:

In my paintings I'm discovering and exploring the strangers inside myself. I'm interested in painting something that's partly covered up, hidden in meanings, veiled in invisibility.

Thoughts about dreaming, loss and stillness have been on my mind. I'm interested in secrets and quietness. How to paint the absence of sound, of words. Time





MINNA KOMI - FI

Title: Too much of a whisper, 2011

Technique: oil on board

In my paintings I'm discovering and exploring the strangers inside myself.

Size: 33,5 x 26 cm





MINNA KOMI - FI

Title:Blindfold, 2012

Technique: oil on board

In my paintings I'm discovering and exploring the strangers inside myself.

Size: 35,5 x 29,5 cm





JOY NIEMAND(KARINA CORREA) - US

Visual Artist based in New York City.

Education:

1994 -1999 Bachelors in Fine Arts / Film & Animation
School Of Visual Arts New York City
1990 -1993 Graphic Design Universidad Tadeo Lozano
Bogota, Colombia
1982- 1987 Music Conservatorio de Musica, Facultad
de Artes Universidad Nacional de Bogota
Bogota, Colombia

Selected exhibitions:

Solo
2009 "Tolerance is Freedom" Anthology Film Archives /
New York City, USA
2008 "Michael Sullivan and the Sex life of Robots"
Montana Gallery / Barcelona, Spain
2005" Lust in Action " Elizabeth Gardens / New York
City, USA
1995 "Poetry in Motion" Nuyorican Poets Café / New
York City, USA

Group

2011 "Rojo Nova" Sao Paulo / Brazil
2005 "Archivos Mayo" Espai ZERO 1 / Olot, Girona,
Spain
2004 "Swimin" Rojo Miho by Joystick in cooperation
with Rojo Magazine / Barcelona

Screenings:

2010 12/ 7th Human Rights Nights Venice, Italy
11/ 28th 4th International Human Rights Film Festival
Tirana. Abania
11/ 17th Southside Film Festival, Bethlehem,
Pennsylvania. USA
4/ 13th & 19th 7th International Film Festival Humberto
Solás. Gibara, Cuba
2009 3/ 18th Filmes de Femmes de Créteil, Paris,
France
11/ 25th We the Peoples Film Festival London, England
11/ 4th Radar International Independent Film Festival
Hamburg, Germany
2008 10/ 20th & 21st Zagreb Film Festival, Croatia
8/ 7th & 8th Dokufest Film Festival, Kosovo

Upcoming

2012
2/ 16th – 3/ 16th You Can tell Me Berlin, Germany
4/ 7th – 5/31st Rojo Nova São Paulo, Belo Horizonte &
Rio de Janeiro, Brazil





JOY NIEMAND(KARINA CORREA) - US



Title: SIMPLE DREAMS, 2004

<http://vimeo.com/2763185>

Technique: Archival Footage

Made out of 28 hours of recovered archival footage, this piece attempts to stir in the audience the inner emotions of a long gone romance in time.

Size: 5'39"





JOY NIEMAND(KARINA CORREA) - US



Title: ZINDAGI, 2002

<http://vimeo.com/2757400>

Technique: Surveillance Camera Recordings

This piece is an emotional response to the tragic events that followed after 9/11

Size: 5'14"





The Other Art Fair, London - UK

Publications:

2011 Everything is art

Positive Magazine

2008 Computer Arts Magazine

Teaching:

2007 Visiting lecturer, University of Huddersfield

2008-2009 Art workshops, Leeds

MARK POWELL - UK

Date of Birth: 23/12/1980

Education:

2003-2006 BA Hons Fine Art painting and drawing
University of Huddersfield

Exhibitions:

2004 Sleepers gallery, Huddersfield -UK

2005 Huddersfield town gallery, Huddersfield -UK

2006 Reno Arts fair, Reno -USA

Con-temporary gallery, Reno -USA

CT gallery, Reno -USA

2007 The epicentre gallery, Las Vegas -USA

Collinsby gallery, London - UK

Sonar festival, Barcelona -

2008 Lurking hole gallery, Nottingham - UK

Mansfield museum, Mansfield - UK

SE1 gallery, London - UK

Arts festival, Birmingham - UK

2009 Leeds city art gallery, Leeds - UK

2011 Creative centre, New York - USA

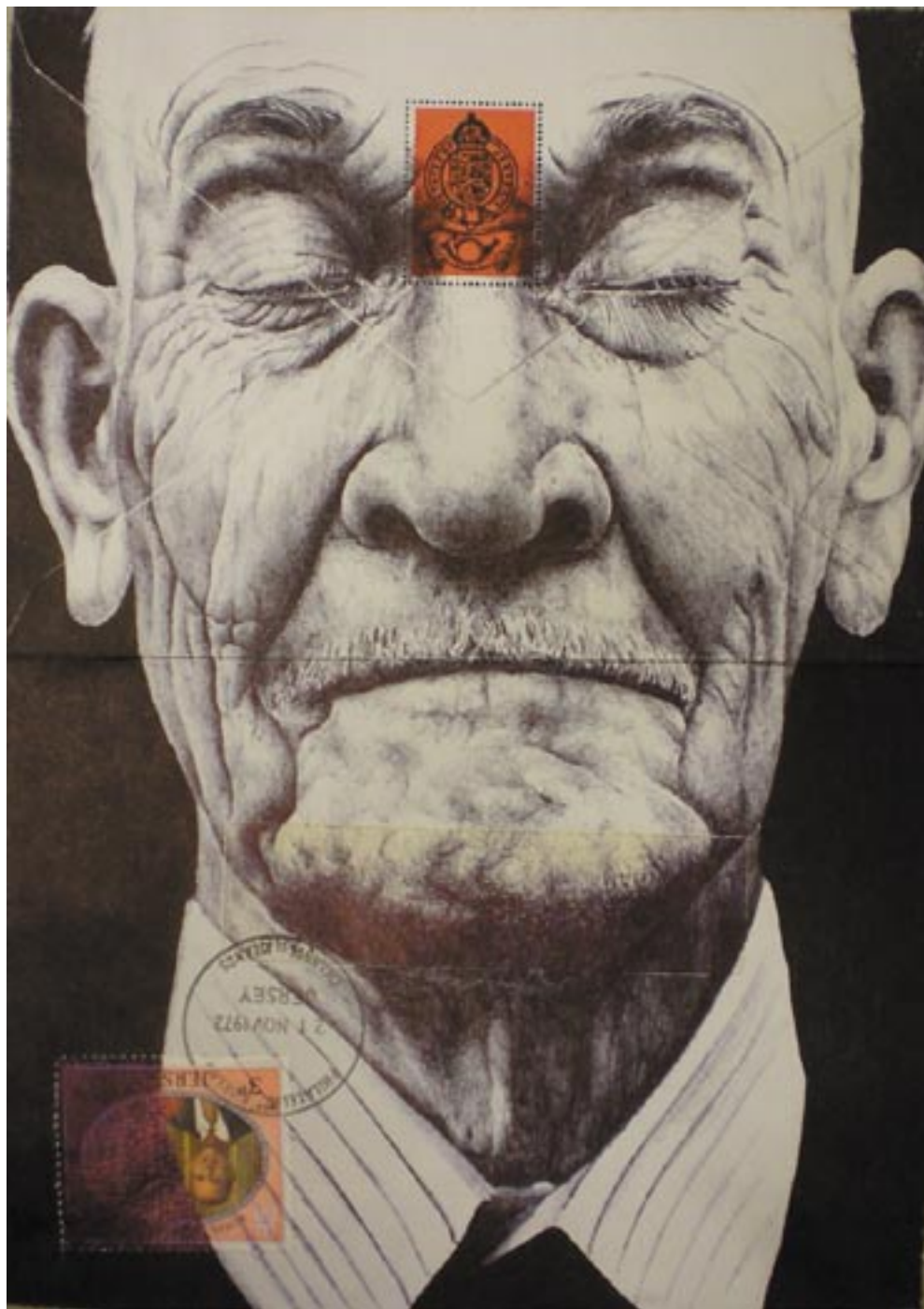
New Artists Fair, London - UK

New Artists Fair Finalists exhibition, London - UK





MARK POWELL - UK

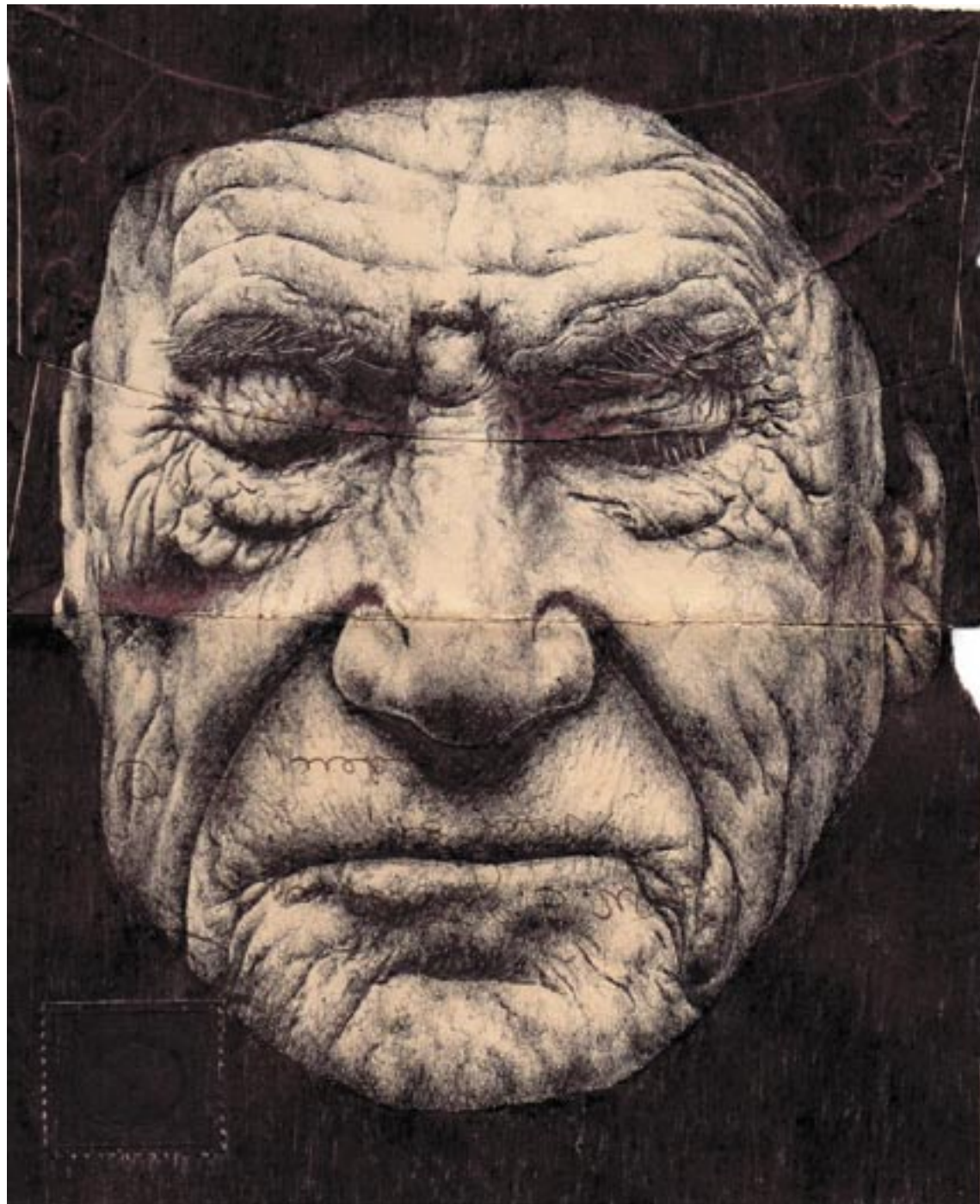


Title: Bic Biro on vintage envelope, 2011
Technique: Bic Biro drawing
Size: 10" by 7"





MARK POWELL - UK



Title: Bic Biro on 1918 vintage envelope, 2012
Technique: Bic Biro Drawing
Size: 10" by 7"





WENDY SACKS - US

Exhibitions/Publications

1. Lenswork Magazine, # 90, Sept/Oct Issue, Extended DVD Edition.
2. 14th Annual Friends of Friends Photography Auction: Invitation Only, John A. Bennette, curator, organized by Friends without a Border Benefiting Angkor Hospital for Children, December 7, 2010 New York City
3. Panopticon Gallery: Kids Are People Too, curated by Jason Landry. June 3-July 12, 2011. Boston, MA.
4. Arts and Cultural Council for Greater Rochester, NY : 1st Annual Juried Members' Show, July 8-Sept 2, 2011. Awarded "Best in Show."
5. Griffin Museum: Virtual Gallery, Winchester, MA, June 29-August 29, 2011 Virtual Gallery... "a web-based showcase of photographic artists as selected by Griffin Museum staff. Six times per year this virtual gallery will highlight one new artist, presenting a sampling of his/her work, biography and/or artist statement. Featured Artist."
6. Critical Mass Finalist September 2011 final round of judging for this year's Critical Mass award Photolucida – Portland, OR.
7. Photoplace Gallery, Middlebury, VT: Seeing Myself,

Seeing Others: The Art of the Portrait, Juried by Andy Bloxman, Exhibition, September 13-October 8, 2011.
8. Photoplace Gallery, Middlebury, Vermont: Again, Reflections and Photography, Juried by Sylvia de Swaan, Exhibition, November 8 - December 3, 2011.
9. Arts and Cultural Council for Greater Rochester, NY, Four Artists, Cook, Keyser, Notides-Benzing, and Sacks. November 9-30, 2011.
10. The Light Factory, Contemporary Museum of Photography and Film: 30th Annual Art Auction: Invitation Only, Dennis Keil, Chief Curator. November 19, 2011.
11. 2011 China 2nd Biennial International Photographic Cultural Festival and Museum Exhibition, Lishui, Zhejiang Province, China.
American Life Exhibition. November 4 - 10.
this Exhibition will remain in China for the year for exhibition in the following venues and venues to be determined:

- China National Fine Art Academy Gallery, Beijing
 - Luxun Fine Art Academy, Shenyang
 - Hangzhou Fine Art Museum, Hangzhou
 - Liu Hai Su Fine Art Museum, Shanghai
 - Guangdong Modern Museum, Guangzhou
 - He Xiangning Fine Art Museum, Shenzhen
 - Wuhan Fine Art Museum, Wuhan
 - Chengdu Modern Museum, Chengdu.
12. Grand Prize Winner 2011 China 2nd Biennial International Photographic Cultural Festival and Museum Exhibition, Lishui, Zhejiang Province, China.

Upcoming:

Solo Exhibition:

13. Camerawork's Gallery Portland, Oregon August 18-September 21, 2012
14. High Noon Gallery, Beijing, China. September, 2012

Artist Statement:

This series is a cathartic endeavor. It started when I became handicapped and I could no longer bathe my small children from out side of the tub so I got in the tub with them to make it easier. I started to photograph them in water. When I looked through the camera lens, I remembered the children I had photographed when I was an Emergency Medicine Physician. Some of the children I had treated had just been born, some were sick and some even died on my watch. But now I had time to celebrate and mourn. I branch out to photograph children other than my own. These images are about life, death, love, mourning, and celebration. My wish is for viewers to explore their own spiritual awareness as they take their time understanding the emotional and #uid nature and layers of the series: Immersed in Living Water.WS





WENDY SACKS - US



Title: One Life, From the Series: Immersed In Living Water

Technique: Archival Digital Print

Size: 20" x 16"





WENDY SACKS - US



Title: Dyllan, From the Series Immersed In Living Water
Technique: Archival Digital Print
Size: 20" x 16"

