

N A D I M

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S E L E C T E D

E X H I B I T I O N S

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Antarctic Pavilion: 14th Venice Biennale of Architecture



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Fondaco Marcello, Venice ***7 June - 23 November 2014***

Yuri Avvakumov, Alexander Brodsky, Marcel Dinahet, Yuriy Grigoryan, Studio Hadid Vienna, Hugh Broughton Architects, Juergen Mayer H., Alexey Kozyr, Totan Kuzembaev, Mariele Neudecker, Alex Schweder, Sergei Skuratov Architects, Veech Media Architecture (VMA), Liza Vintova, Alexander Zelikin

1. Alexey Kozyr & Ilya Babak, *Antarctic Popp Orangery in Antarctica*

2. Hugh Broughton, *Life in a Freezer*

3. Studio Zaha Hadid, *Transformable Antarctic Research Facility*

4. Antarctic Pavilion, *Installation View*

5. Sergery Skuratov, *A Perfect World*

The Antarctic Pavilion brings together leading international architects and artists to explore present and future models of living with Antarctica.

Almost without exception, Antarctic stations are designed by engineers with minimal aesthetic regard for living conditions. How does their pseudo-architecture circumscribe man's relationship with the continent? More importantly—What are the alternatives? The projects featured in this pavilion are directed towards other pasts, presents and futures whose relevance and power transcend South Polar geography. They propose an expanded Antarctic imaginary.

The overall scenography of the exhibition has been designed by Alexey Kozyr architectural studio. It invokes the provisional nature of architecture in Antarctica – as well as the logistical reality of having to transport all building materials into the continent. A series of flight-cases, of same kind used to transport scientific equipment, will act as plinths for maquettes by contributing architects.

The Antarctic Pavilion is a long-term project, initially focused on alerting the architectural profession to its disregard for what is built in the South Polar region. In time, our program will impact upon the design of real stations.

The Pavilion's status as a '[trans]National Pavilion' also constitutes a polemical engagement with the Biennale's nationally over-determined structure: a quasi-institutional claim to represent a transnational sphere, out of line with the festival's politics of territorial representation. More importantly, it points to Antarctica as a Giardini of sorts, in which the sovereignty-obsessed cultural ambitions relevant two centuries ago still seem to hold sway – for the worse.

Despite all the kilometres of ground untrod-den by human foot, mountains unnamed and creatures unknown, Antarctica is a cultural space. The projects featured in this pavilion are testaments to the Antarctic community that would yet know itself – and the continent - in ways transcending national-scientific missions. Among enthusiasts and unbuilt schemes dwells the promise of a new Antarctic man.

The Antarctic Pavilion is a European interface platform for a biennale to be held in Antarctica, also devised and implemented by artist Alexander Ponomarev, and curated by Nadim Samman. The Antarctic Biennale will be take place in 2015-2016 aboard international research vessels. The Antarctic Biennale is conceived as a cultural exchange between artists and the continent's scientists and support staff.

The curator, Nadim Samman, makes a compelling argument for the ice sheet as a frozen Giardini of sorts, "in which the sovereignty-obsessed cultural ambitions relevant two centuries ago still seem to hold sway.

The Guardian

'Venice Architecture Biennale: the top 10 pavilions'

Antarctopia raises fundamental questions about the subject of sovereignty and Antarctic [...]a bold reminder that territory, and the people who dwell within it, are never a 'raw' given, but always come wrapped in (let's call them) political imaginaries.

Professor John Keane, University of Sydney – Antarctic Futures Network

Treasure of Lima: A Buried Exhibition



Isla del Coco, Costa Rica ***May 2014***

Marina Abramovic, Doug Aitken, Darren Almond, Aranda/Lasch, Julius von Bismarck, Angela Bulloch, Los Carpinteros, Julian Charriere, Phil Collins, Constant Dullaart, Olafur Eliasson, Oscar Figueroa, John Gerrard, Kai Grehn, Noemie Goudal, Carl Michael von Hausswolff, Alex Hoda, Pierre Huyghe, Antti Laitinen, Sharon Lockhart, Lucia Madriz, Carsten Nicolai, Olaf Nicolai, Raymond Pettibon, Finnbogi Petursson, Lari Pittman, Jon Rafman, Andrew Ranville, Matthew Ritchie, Ed Ruscha, Hans Schabus, Chicks on Speed, Daniel Steegmann, Ryan Trecartin, Suzanne Treister, Janaina Tschäpe, Chris Watson, Lawrence Weiner, Jana Winderen



A major new site-specific exhibition on Isla del Coco, 550 kilometres off the coast of Costa Rica. *Treasure of Lima: A Buried Exhibition* engages the narrative and legal identity of Isla del Coco, contrasting historical legends of buried treasure with the island's real status as a natural treasure worthy of protection. In so doing the project embellishes the 'treasure island' imaginary by interrogating models of spectatorship and property rights, while venturing the question 'How can an exhibition create its own legend?'

Content

An intervention on Isla del Coco – the paradigmatic 'treasure island': A vacuum sealed container containing numerous artworks by leading artists, buried at a secret location and left behind. This 'exhibition architecture' (a contemporary treasure chest) is a new commission by New York based architects Aranda/Lasch, designed to maintain the physical integrity of works (including works on paper, sculpture, LP vinyls, digital video and audio files) underground or below water to a depth of 6.7 kilometers.

The GPS coordinates (or 'map') of the exhibition location have been logged at the site of burial. These coordinates will now be digitally encrypted and the resulting data given a physical form – by the Dutch artist Constant Dullaart and his collaborator, German cryptographer Michael Wege.

This physical 'map' then will be sold at auction, encased within a second edition of the treasure chest, with proceeds donated to the marine protection of Isla del Coco under the auspices of the ACMIC (Area de Conservación Marina Isla Del Coco). These funds will be specifically earmarked for a sustainable research and conservation project devised by TBA21-Academy in collaboration with our local partner FAICO (La Fundación Amigos de la Isla del Coco).

The auction process will begin with two weeks of prebids on the digital auction platform Paddle8. After this bids will be transferred to Christies for a live auction (further details to be confirmed).

The buyer will take receipt of the 'map' without the decryption key, along with the chest.

Context

Isla del Coco is the historical source of many foundational legends relating to buried treasure. The best known of the treasure legends tied to the island is that of the *Treasure of Lima*: In 1820, with the army of José de San Martín approaching Lima, Viceroy José de la Serna entrusted the treasure from the city to British trader Captain William Thompson for safekeeping until the Spaniards could secure the country. Instead of waiting in the harbor as they were instructed Thompson and his crew killed the Viceroy's men and sailed to Cocos, where they buried the treasure. Shortly afterwards, they were apprehended by a Spanish warship. All of the crew bar Thompson and his first mate were executed for piracy. The two said they would show the Spaniards where they had hidden the treasure in return for their lives – but after landing on Cocos they escaped away into the forest.

Hundreds of attempts to find treasure on the island have failed. Several early expeditions were mounted on the basis of claims by a man named Keating, who was supposed to have befriended Thompson. On one trip, Keating was said to have retrieved gold and jewels from the treasure. Prussian adventurer August Gissler lived on the island for most of the period from 1889 until 1908, hunting the treasure with the small success of finding six gold coins.

Implications

An exhibition that might only ever be virtually accessed (through documentation, narrative etc.), but which could – in principle, though not without a great deal of effort and luck – be experienced/uncovered first hand: The real entombed within a virtual crypt(ography) and an actual buried treasure.

A challenge to the practice of ownership: Purchasing the (encrypted) map may afford the buyer a better chance of accessing the exhibition than other persons. However, it does not legally or practically guarantee their priority. Does it underwrite an ownership claim on the artworks contained in the box? Auctioning a digital file is also a challenge to the preeminence of the physical object in the art market.

The exhibition title *Treasure of Lima* highlights

the maritime and colonial history of Central America. The original Treasure of Lima consisted of precious metals and artifacts requisitioned by the Spanish from their Central and South American dominions. Though 'stolen' from them by Thompson, their legitimate ownership of the trove is disputable. The project's concern with pseudo-ownership echoes this problematic history.

By adding a new treasure to Isla del Coco the regulations restricting human access to this protected area (on ecological grounds) are highlighted. The project challenges these regulations: In order for the exhibition to be experienced in real life (by the map holder or other 'treasure' seekers) access must be had. This will only be possible if the protection laws are abolished or if their enforcement fails. The recovery of the buried treasure (trash?) will then mark the loss of greater (natural) bounty. Perhaps this project represents an attempt to bury our hubris.

Burying a contemporary treasure on Isla del Coco is more than an incursion within a geographical location. It is an intervention within the narrative and legal construction of a place. Stories relating to historical events on Isla del Coco have developed into legend, inspired novels and genre fantasies for more than a century. If, as some argue, the Treasure of Lima was never buried on Isla del Coco then perhaps this project can breathe new life into the utopian function of treasure fantasies and secret knowledge.

The following questions guide our enterprise: How can a scheme for an exhibition add to this imaginary while interrogating and challenging models of spectatorship, audience, ownership etc.? How can it create its own legend?

Note

The 'treasure chest' is made of inert natural material that will not harm the environment that it is buried in. The burial was supervised by a biologist proposed by the national park authorities – to ensure that we do not disturb native flora or fauna. The location of which will remain absolutely secret.

A wildly ambitious site-specific show [in which] the value of art now, and how we decide what

is "precious", comes under scrutiny through this bizarre but brilliant art adventure: a fitting fable for today

Financial Times



4th

Marrakech

Biennale: Higher Atlas



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Marrakech, 29 February - 4 March 2012

Alex Schweder La & Khadija Carroll La, Alexander Ponomarev, Andrew Ranville, Christopher Mayo, CocoRosie (Bianca Casady, Sierra Casady), Ethan Hayes-Chute, EvaGrubinger, Faouzi Laatiris, Florian & Michael Quistrebert, Gideon Lewis-Kraus, Hadley+Maxwell, Hassan Darsi, Joe Clark, Jon Nash, Juliana Cerqueira Leite, Juergen Mayer H., Katarzyna Przezwańska, Katia Kameli, Leung Chi Wo, Luca Pozzi, Matthew Stone & Phoebe Collings-James, Megumi Matsubara, Pascale Marthine Tayou, Roger Hiorns, Sinta Werner, Sophie Erlund, Tue Greenfort, Younes Baba-Ali, Anri Sala, Karthik Pandian, Aleksandra Domanović, Elín Hansdóttir, Barkow Leibinger Architects, Frank Barkow, Regine Leibinger, Project Architect: Gustav Düsing, Felix Kiessling, Finnbogi Pétursson, Joe Clark, Megumi Matsubara

1. Alexander Ponomarev, *Agravitation*, 2012, Metal, ship anchors, ship chains, helicopter, control system. 8m x 10m

2. Andrew Ranville, *Seven Summits*, 2011-2012, *The peaks of the seven tallest mountains in the Western High Atlas (Toubkal, 4167m; Timesguida, 4091m; Ras, 4087m; Afella, 4032m; Toubkal West, 4024m; Akioud, 4016m; Biguinoussene, 4001m)*, Atlas cedar, steel

3. Pascale Marthine Tayou, *Colonne Pascale*, 2012, Clay/ceramic pots, dishes and cups, steel poles



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1. Alex Schweder, *The Rise and fall*, Wood, steel, fabric, phonographs, people 49'-0" x 8'-0" x 8'-0", 2012

2. Ethan Hayes-Chute, *Built-Up Site/Settled Down*, Wood, Found objects, 390x500x575cm, 2012

3. Faouzi Laatiris, *Rosace N° 2*, 2012, Wood, mirrors, glass plates, tea glasses, Dimension variables

4. Juergen H. Mayer, *Satellite*, 2012, Found data protection pattern, perforated metal, structural support in metal and concrete

High connotes reverie and transcendence: Higher Atlas suggests a cartography of the beyond. The title also refers to surrounding geography, as the Atlas Mountains are visible from all the biennial sites. In this respect, the exhibition is a starting point for a series of trips, both virtual and physical; Other worlds begin at one's feet. This thesis is explored through site-specific art, architectural, musical and textual interventions. A layered context emerges from the particularity of the exhibition experience, articulating the blurred boundaries between historically discrete spheres, and the conjunction of local and global conditions.

Dispersed among the Théâtre Royal, a building that remains incomplete; the Koutoubia cisterns, which lie beneath the foundations of a previous mosque; the Bank Al-Maghrib building, located on the south side of the perpetually bustling Djemaa el-Fna square; the Cyber Parc Arsat Moulay Abdeslam; and at Dar Al-Ma'mûn foundation, Higher Atlas engages Marrakech by underlining the contemporary relevance of civic, rural and historical sites through the work of international participants. The exhibition, which features work from 37 participants, constitutes a shared platform for diverse demographics, initiating dialogues that produce new, consensual realities.

Marrakech Biennale is a Moroccan biennale of contemporary international culture. In February of 2012, Marrakech Biennale will launch its fourth edition, *Free Thinking Surrender*, featuring key figures in literature, film and visual arts. From the 29th February – 4th March 2012, public screenings, talks, performances and debates will take place at venues around the city. Higher Atlas, an exhibition curated by Carson Chan and Nadim Samman, will be on view until June 3, 2012. Alan Yentob, creative director of the BBC, returns this year as the organizer of the film program, and Omar Berrada with Elizabeth Sheinkman will organize the literature events.

With each biennial, Marrakech Biennale strives to collaborate with local universities and craftsmen, to build a platform that promotes Marrakech's position within the international sphere. Through partnerships with African and international voices, the Biennale aims to support a Moroccan cultural identity that is both locally rooted and internationally relevant.

Developed for this upcoming edition, the Marrakech Biennale will establish workshops for children led by local and international cultural practitioners to promote access to contemporary culture for all ages. These three months aim to highlight Morocco as a dynamic hub for current ideas and to establish its continued intellectual involvement on an international stage.

In 2004 with the rise of global tensions, Vanessa Branson envisioned a cultural festival that would address social issues through the arts, using them as a vehicle for debate and discussion and to build bridges between diverse ideologies. Marrakech Biennale would become a celebration of creativity in a city that has been the focus of artistic exploration for centuries but with limited emphasis on contemporary art. Beginning in 2005, as a gathering of arts enthusiasts who organized literary events and exhibitions. Marrakech Biennale has grown to become an internationally recognised biennale with a thriving visual arts, film and literature programme. The festival's role has evolved along with the climate of the times. With today's events in North Africa, the organization's goals could not be more pertinent for the cultural identity of the region. This festival aims to show the outside world that Morocco is an open society that encourages freedom of expression and debate, as well as sponsoring significant and lasting benefits for the area and its inhabitants, socially, economically and culturally.

Curated with Carson Chan

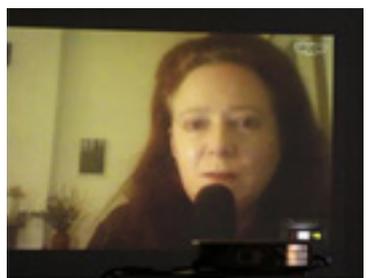
Supper Club (Series)



Thyssen-Bornemisza Art Contemporary, Vienna

31 October 2013 - 15 May 2014

AO&, Julieta Aranda, Erick Beltrán, Daníel Björnsson, Ingrid Haug Erstad, John Gerrard, Cécile Ibarra, KOLLEKTIV/RAUSCHEN, Peter Kubelka, Mirko Lazović, Atelier van Lieshout, Tomáš Moravec, Nick Srnicek, Daniel Spoerri, SUPERFLEX, Suzanne Treister, Anton Vidokle, Alex Williams, Zavoloka & Kotra

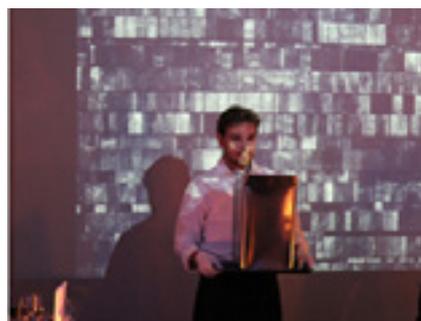


Twelve events, one location, two curators, a chef and many invited artists will offer a new experience of dining and performance, food and art.

“Debate without food and drink is a modern concept. Our sober university lecture halls, like the hygienic design of our museums, assume – and demand – a narrowing of the senses. In so doing they enforce a puritan ideology which cannot distinguish between the Roman vomitorium and the Greek Symposium. But we must remember that Vienna’s longitude lies exactly between Athens and Rome. TBA21’s Supper Club recipe will address economies of consumption and exchange, taste, and social-choreography. The events bring debate and performance together with accompanying menus to explore the current stakes of the Futurist demand for revolution in the kitchen and the social relations of the dining room – along with the ascendant rhetoric of participation in contemporary artistic practice.”

Boris Ondreička & Nadim Samman.

Curated by Boris Ondreička and Nadim Samman, Supper Club is a hybrid platform in which TBA21’s curatorial operations are temporarily hosted by Die AU café/restaurant.



Quayola:

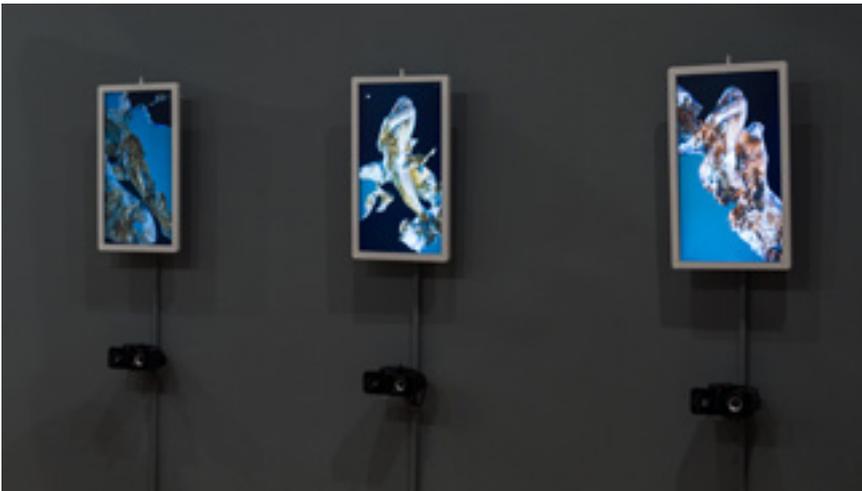
Captives



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1. *Captives (1)*, Sequence of 3 Sculptures, High-Density EPS – CNC Milling, 205cm x 140cm x 68cm, 2013

2. Video Triptych, 3ch HD Video | 3ch Sound, Dimensions Variable, 2013

3. *Captives (1)* Left: Sequence of 3 Sculptures, High-Density EPS – CNC Milling, 205cm x 140cm x 68cm, 2013. Right: Video Triptych, 3ch HD Video | 3ch Sound, Dimensions Variable, 2013

4. Detail of *Captives (1)*

5. Detail of *Captives (1)*

Import Projects, Berlin
6 March - 12 April 2014

Captives is an exhibition by the London based Italian artist Quayola. Taking their cue from Michelangelo Buonarroti's Prigioni (1513-1534) series of 'unfinished' sculptures, the featured works explore the relationship between model and object, virtual and material form.

Quayola's newest exhibition explores modes of objecthood that traverse virtual and real space. The exhibition title references the best known of all unfinished sculptures, with the artist's digitally conditioned re-presentations of Michelangelo's Prigioni staging a tension between completion and process. Though re-deploying historical works, Captives foregrounds a series of contemporary shifts between mathematical and figurative description, situating objecthood upon a continuum lacking a natural beginning or end.

Prior to Captives, Quayola's engagement with art historical precursors has taken the form of projections, installations, photography and multimedia. Such works have frequently employed up to date digital tools to discern the visual algorithms implicit in old master works, highlighting their compositional logic. In so doing, the artist has delivered the rule-seeking enterprise of classical aesthetics unto its mechanical apotheosis.

With Captives Quayola makes his first foray into sculpture, employing custom software to construct three-dimensional virtual models of various Prigioni out of numerous two-dimensional photographs. In addition, missing or unintelligible data was automatically supplied by the program's algorithm – resulting in the appending of crystalline geometric volumes to the figures. The artificially 'finished' digital models then became the basis for a robotic milling process which recovered these forms from three outside blocks of high-density polystyrene.

The collapse of physicality into information – along with our redefined notions of place – means that an object can be distributed throughout various modes of space and time simultaneously. The distinction between the model for a sculpture and the sculpture itself is increasingly vague. The age of relations be

tween discrete entities is passing, and a practice that foregrounds the continuum is emerging. For Quayola, the subject of Captives is not the final sculpture, but the material-informatic process; a process that may be slowed down but never completed.

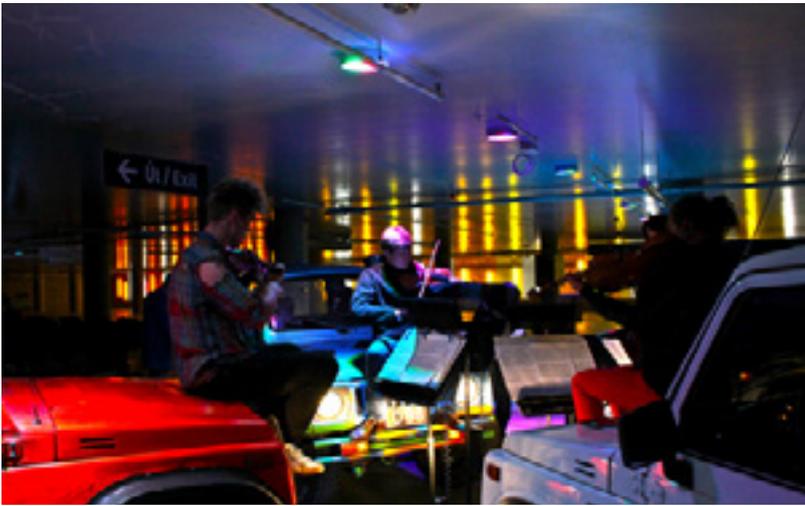
Curated with Anja Henckel

Artworks courtesy of bitforms gallery nyc



Captives (1), Sequence of 3 Sculptures, High-Density EPS – CNC Milling, 2013, 205cm x 140cm x 68cm

Skark Quartett: How to Do Things with Music



Skark Quartett is a collective of string instrumentalists and composers from Iceland. Working together since 2008, the ensemble explores the borders of music, art and science. Throughout their experimental performances the nature of the audience experience and conditions of attendance are emphasized.

The ensemble has received numerous acknowledgements for their concerts, among others 'Best concert of the year' in Icelandic media. They have also collaborated with various artists and curators such as Studio Olafur Eliasson, Nils Bech, Anna Gudmundsdottir and Carson Chan.

Import Projects, Berlin ***7-8 February 2014 (Concert)***

Bjarni Frímann Bjarnson, Viktor Orri Árnason,
Gudny Gudmundsdottir, Julia Mogensen

Curated with Anja Henckel

Beny Invisible

Wagner: Measure



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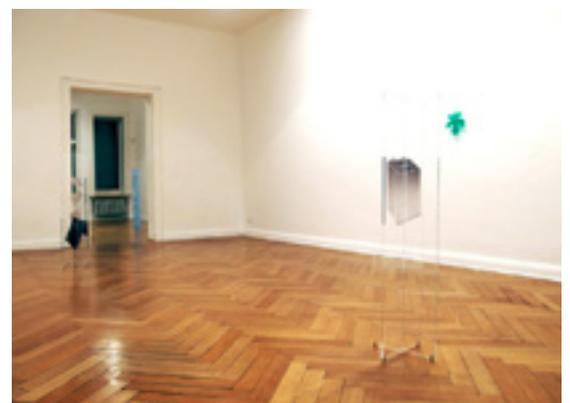
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Import Import, Berlin ***4 November - 8 December 2013***

1. & 2. *Invisible Measure*, still, 36 min 15 sec, HD single channel, 2013

3. Left: *Vision Contract*, 4 min 28 sec, HD Single Channel, 2013. Right: *Without Seams*, Print on acrylic glass, bulldog clips, 2013.

4. Left: *Without Seams*, series, Print on acrylic glass, bulldog clips, 2013. Right: *Light Politics*, 4 min 12 sec, HD Single Channel, 2013.

5. Left: *Without Seams*, series, Print on acrylic glass, bulldog clips, 2013. Right: *Through It, Appearance: Transparent Fig Leaf*, Transparent foil, 2013.

Invisible Measure investigates narratives that are hidden in plain view. The areas of investigation span the last century and attempt to understand how our relationship to transparency has evolved alongside the gradual shift from material to immaterial labor processes. From the use of transparent materials in architecture beginning at the turn of the last century, to the political necessity of transparency today, the project focuses on the use of transparency as a vehicle for ideological social reform. The notion itself seems to imply a certain absolute, a one-to-one assurance of accurate vision. Yet the word defines not accuracy, but appearance. Appearance, however, is not solid, it can be fleeting, momentary, prone to deception and hallucination. If we break the word down: trans apparent: through - it - appearance, what then, is IT?

The film Invisible Measure (2013) is a reflection on the ideology that attended the increasing uptake of glass in early 20th Century architecture. Its voice-over borrows from Paul Scheerbart, a writer and poet who authored the influential book Glass Architecture in 1914. Glimpses of our contemporary environment bear witness to the traces of Scheerbart's now century-old visions of a glass world so virtuous, it "would rather break than bend". Invisible Measure lingers on Scheerbart's fantastical projections, superimposing his crystal palaces with the reality of Plexiglas, a material as malleable as each of our individual desires.

As our world of production moves further towards the immaterial, so has our relation to language. Today's 'transparency' functions on a high level of abstraction, referring to government, business, and global exchange. Transparency International is a global anti-corruption organization. Founded in 1993 by Peter Eigen, former World Bank Head of Operations in Africa and South America, the organization can take credit for much of the proliferation of the term in today's world. By this organization's reckoning, transparency is quantifiable - based on in-depth statistical analysis. The sound installation, Through It Appearance (2013), is based on an interview the artist conducted with Peter Eigen. The resulting conversation leads to surprising word plays, pointing to the intangible function of the term. It seems the only way to actually address transparency is through metaphors that often verge on ba-

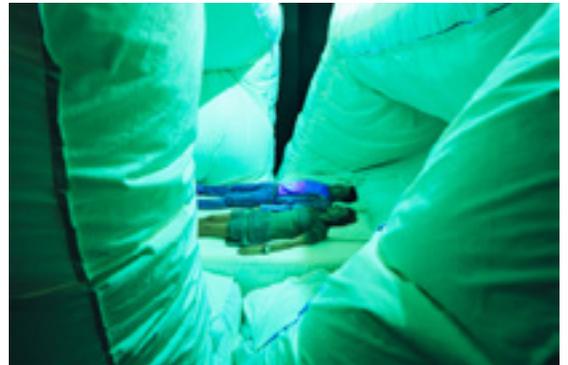
nality. In the work, Eigen's voice is broadcast in a large room, suggestive of a hidden omnipotence.

Language, much like vision, functions to fill the impossible gap between how we describe things and what they are. This exhibition functions within the space of this gap, extracting the intangible narratives of people throughout history who have placed themselves on the thin line of the lens. Invisible Measure seeks to problematize existing notions where language and vision intersect. Far from attempting to synthesize a single perspective, the aim is to decentralize various points of view, an exercise in refraction

Alex Schweder: Performance Architecture



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2.

Parallel Program of the 5th Moscow Biennale of Contemporary Art, Solyanka State Gallery, Moscow 18 September - 18 October 2013

1. *Stability*, Various Construction Materials, Household Appliances, 2 People, 4'-0" x 24'-0" x 12'-0", 2009

2. *Sometimes Seating*, Installation, 2012. *Jealous Poche*, Single Channel Video 00:07:30, 2004

3. *Bedograph*, Faux Glowing Fur, Vinyl, Fans 12'-0" x 9'-0" x 18'-0", 2013

The works in this Performance Architecture propose just some of the many ways in which one can engage with architecture. In as much as they 'perform', they also seduce and excite – so that the visitor is drawn into the site of performance. Rather than being co-opted, one cannot help but play a part in defining the space, and the resulting social encounters. Beyond removing the 'fourth-wall' of theatre – in order to blur the boundary between author and spectator – Schweder's work asserts the malleability and socialization of all architecture. Though his exaggerated examples, architecture's role in giving form to the human is foregrounded.

The artist thinks that the idea of buildings' immobility is an illusion. In fact, they are constantly changing under the pressure of our desires, but too slowly for us to notice.

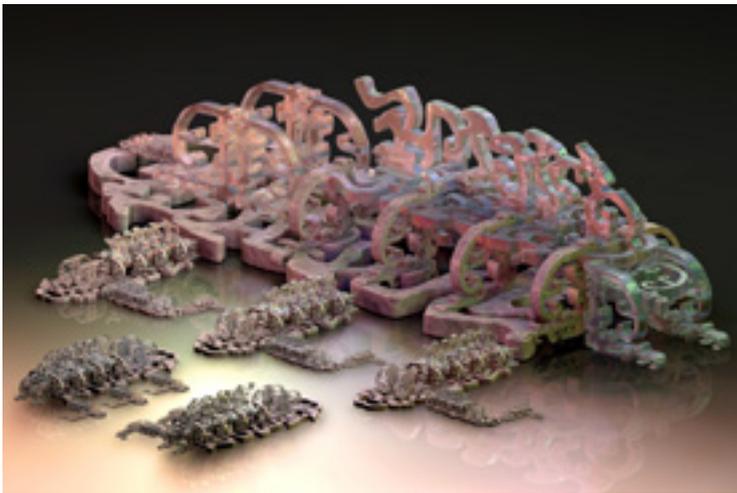
In *Stability* (2009, Alex Schweder, Ward Shelley) he presents a balancing architectural structure – a kind of apartment, containing beds, desks, a functioning kitchen and even a toilet – occupied by two persons for an extended period of time. The structure rocks and tips to one side and another, depending on how each inhabitant moves in the space. In order to find a balance, both persons must coordinate their movements – and hence weight distribution. Let us now multiply in our minds this 'room for two' into the number of residents of an apartment building and imagine how many desires and movements there are that change such a building, how many decisions about it are made by consensus, and how many by individuals in defiance of the rest. *Stability* is a kind of microcosm of our built environment.

Schweder casts doubt on the figure of the architect as the one who creates a building's original design: the architect is, in fact, the one who lives in this building. For him, the memories, emotions and experiences of the building's residents are what truly give shape to its form. This idea is reflected in *Bedograph* (2013) – it is architecture that documents it is architecture that documents its own occupation – a recording device, whose changeable structure opens and closes like an aperture of a camera. The work's interior space is light sensitive, and when visitors leave their silhouettes remain. As well as highlighting the influence of inhabitants upon the buildings they occupy,

this work probes the distinction between documentation and performance in the realm of self-portraiture. When one is aware of being recorded, one's behavior alters.

Sometimes Seating (2012) is a piece of furniture designed to be productive of relationships between people. It comprises a large inflatable sectional sofa, whose armrests and seat backs separate various occupants from one-another. Sometimes, however, these elements deflate, so that users may find themselves very close, possibly too close, to each other. In its changeable state, *Sometimes Seating* produces social encounters, playfully testing the normative boundaries of personal space. From this unstable couch, exhibition visitors can watch the video *Jealous Poché* (2004), an architectural fly-through of the space between walls, called the *poché* – which imagines this architectural feature as a volatile, changeable, condition. Like the variable thickness of the cushions in *Sometimes Seating*, this video work — which was filmed in a vat of red gelatin — also constitutes a meditation on the sensual possibilities of space.

Studio/audience - Ikono On Air Festival



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Ikono TV

6 – 29 September 2013

Jaakko Pallasvuo, Helga Wretman, Darri Lorenzen, LuckyPDF, Dora Budor, Constant Dullaart, Brenna Murphy, Andrew Norman Wilson, Harm van den Dorpel, Atelier Van Lieshout, Emil Holmer

1. Brenna Murphy, *Video Reel*, still, 2012

2. Helga Wretman, *White Light*, still, 2013

3. Constant Dullaart, *Untitled Sculptures*, screening, 2013

4. Emil Holmer

5. Jaakko Pallasvuo *Action, Paint*, screening, 2012

6. Helga Wretman, *White Light*, screening, 2012

Studio/audience is a series of video portraits of artists at work, and in their work-places, curated by Nadim Julien Samman. A creative blurring of the boundaries between documentation and performance, probing the construction and clichés of artistic identity, Studio/audience is television for the 21st century.

Hans Namuth photographed Jackson Pollock at work. His images would do much to establish the painter's public persona – smoking, pacing, without pretension. Despite their documentary form, the shots were as much a creation of Pollock's myth as unmediated records of his process and subjectivity. In 1950, Namuth began to film Pollock in action. However, one winter's day the project came to an abrupt conclusion, with each man accusing the other of being 'phoney'. The staging and performance of the so-called creative act was at issue. As this episode demonstrates, the documentary genre of the artist at work in their studio has its conventions and fictionalizing strategies – which can run counter to some conceptions of authenticity and identity.

This series of newly created videos for Ikono TV, curated by Nadim Samman, explores such tension between documentation and performance. Studio/audience is a series of video portraits of artists at work, and artist's work-places. Seeking an equitable exchange between the camera, the artist and the audience, Samman has invited participants to direct the representation of their practice. Only the following questions serve as prompts: What is the most relevant way of looking at your work? Which details are important? What key perceptual/creative processes might a video capture and how? Studio/audience stretches the television format, questioning the representation of creative work and probing the construction and clichés of artistic identity today.

Jennifer in Paradise is a multiplatform solo exhibition by the Dutch artist Constant Dullaart. Taking place across physical and online environments, its material venues include Import Projects and Future Gallery, Berlin.

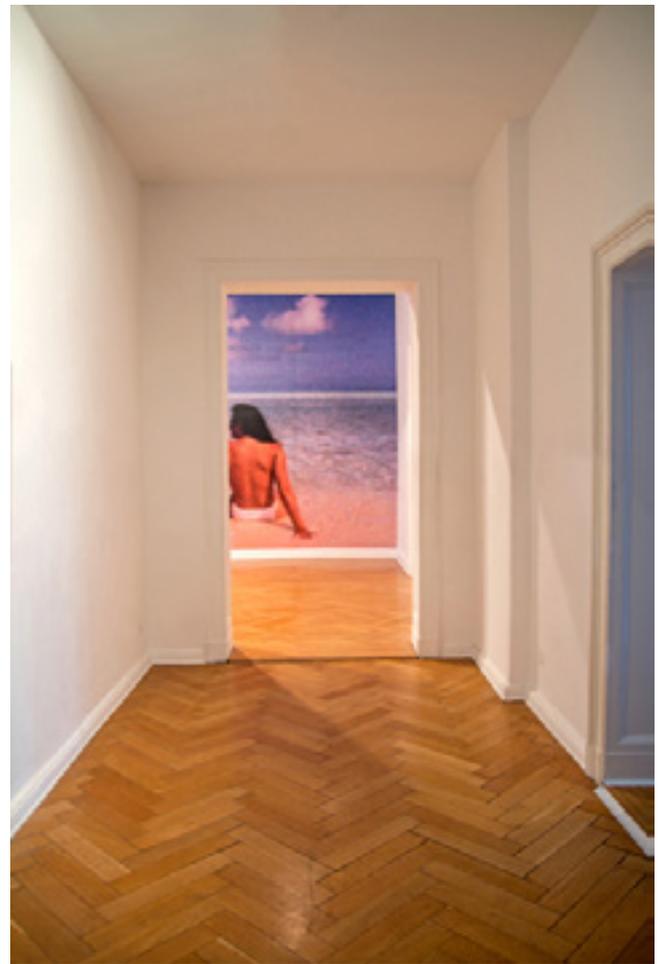
Constant Dullaart's work explores modes of access, visibility and (mis)representation associated with the global spread of information technology. The exhibition title references the first ever photoshopped image.* Along with theme parks and Special Economic Zones, it is a catalyst for his meditations upon the act of translating between human and machine, image and code, part and whole.

[*Jennifer in Paradise is the name of the first picture ever to be photoshopped. Taken by John Knoll, co-creator – along with his brother Thomas – of the now ubiquitous software, it depicts his girlfriend on a tropical beach. The image was digitized by Kodak in 1987 and supplied with early versions of the program. Though initially ubiquitous, it has since become harder to track down. For the online component of this exhibition Dullaart is redistributing a version that contains a steganographically encrypted payload.]

Curated with Anja Henckel

Dullaart's combined exhibition and online project illuminates our virtual landscape, whose construction moulds an illusory sense of freedom. These windows are, in fact, semi-permeable. Are we aware enough? With more people looking at screens on a daily basis than at paintings or out of windows onto the physical world, 'Jennifer in Paradise' encouraged a timely assessment of the material impact of virtual control mechanisms.

Frieze



Jennifer_in_Paradise, re-distributed digital image, encrypted message, 2013



Manhattan 1994 Special Economic Zone, 1 min, HD single channel video installation, 2013

The Possibility of an Island



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Import Projects, Berlin ***15 May - 20 July 2013***

Julieta Aranda, Mohamed Azzam Axza, Goldin+Senneby, Daniel Keller, Antti Laitinen, Mariyam Omar, Bik Van der Pol, Alexander Ponomarev, Andrew Ranville, Antoine Renard, Nicholas Roberts

1. Background: Nicholas Roberts, *Untitled (Tahiti)*, Dispersionsfarbe, 367.5 cm x 1,585 cm, 2013. Foreground: Daniel Keller, *AmazonGlobalPriority Cairn Unit 1*, Ancient Graffiti® river-stone cairns made in Honduras, original amazon.com, Shipping boxes, 2013

2. Nicholas Roberts, *Untitled (Tahiti)*, Dispersionsfarbe, 367.5 cm x 1,585 cm, 2013

3. Alexander Ponomarev, *Maya: A Lost Island*, Barents Sea, Single channel video, Dual channel video, 2000

4. The Possibility of an Island, installation view

The Possibility of an Island surveys the strange connectivity between islands and mainlands, green-zones and battlefields, tax-havens and street corners, private fantasy and collective unconscious. Since Plato, through Defoe and Swift, via Gauguin, and in the work of numerous contemporary artists the island figure has been employed to negotiate relationships between the real and the imaginary, utopia and dystopia, selfhood and otherness, centre and periphery. The Possibility of an Island charts the topography of this intellectual archipelago – interrogating the possibility of isolation in the 21st Century.

This exhibition is accompanied by a screening program at the 55th Biennale di Venezia. The screening takes place at the Maldives Exodus Caravan Pavilion - hosted by the Museum of Everything, Serra del Giardino - An Official Collateral Project of the Biennale. Contributions by Bik Van der Pol, Klea Charitou, Joe Hamilton, Daniel Keller and Emily Segal, Mariyam Omar, Alexander Ponomarev, Jon Rafman, Hayley Silverman, and SUPERFLEX.

Curated with Elena Gilbert



Daniel Keller, *Freedom Club Figure*, Ted Kaczynski's backpack purchased from US government online auction, Hans Boodt © Miss Róisín Abstract Mannequin, 2013



Antoine Renard, *EUROSYSTEM Untitled (5/10/50 graduation)*, Compressed Euro Banknotes, Variable Dimensions, 2013

Sidekicks



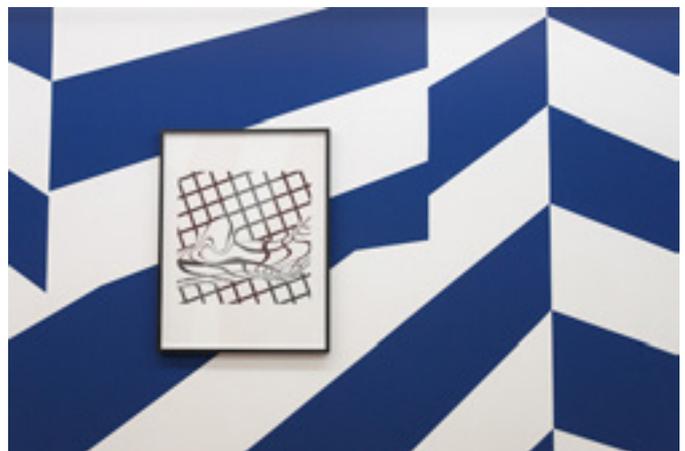
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Aando Fine Arts, Berlin **2 July - 31 August**

Nicholas Roberts, Hansjörg Schneider

Sidekicks presents 6 artists in 3 exhibition rooms. In each room two artists enter into a dialogue with each other. Who is the protagonist? Who is the sidekick? Which kind of relation will provide the interaction between the artworks? And finally how will it be interpreted by the visitor of the gallery?

Nicholas Roberts' work is often site specific and project based. Colour and form, set within a spatial context draw attention to the discrepancy between the metaphoric content of a work and its physicality as an object. Hansjörg Schneider is famous for his impressive precise and clear large sized paper cutouts. With his new works the artist deforms and dilutes the rigor of the grid system into snatching spaces.

The exhibition Sidekicks, curated by Nadim Samman and Veit Rieber, allows upcoming artists to enter in a versatile

relationship with a well established position and to juxtapose confidently.

1. Hansjörg Schneider, *Flux 1*, 2013, Torn/scratching, graphite in artist's frame, 84 x 64 cm, Ed. 2/3.
Hansjörg Schneider, *Flux 2*, 2013, Torn/scratching, graphite in artist's frame, 84 x 64 cm, Ed. 2/3.
Nicholas Roberts, *Wall-Painting (after E. W.)*, 2013, Emulsion painting, Site specific installation, Dimension variable.

2. Nicholas Roberts, *Wall-Painting (after E. W.) - Detail*, 2013, Emulsion painting, Site specific installation, Dimension variable

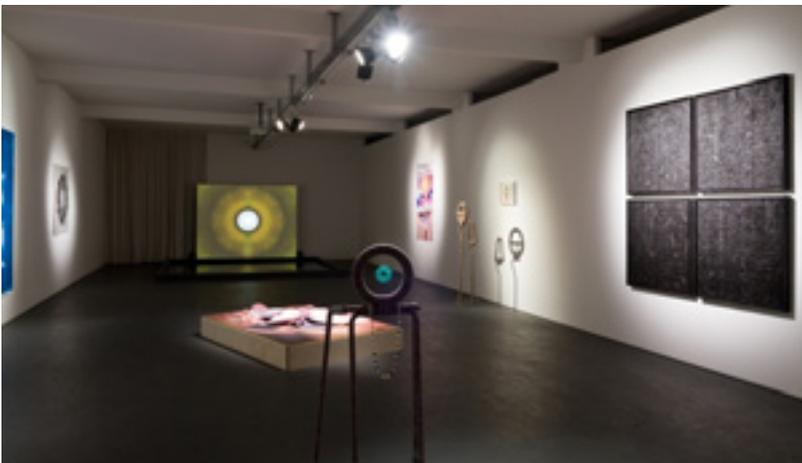
3. Nicholas Roberts, *Wall-Painting (after E. W.)*, 2013, Emulsion painting, Site specific installation, Dimension variable. Hansjörg Schneider, *Flux 1*, 2013, Torn/scratching, graphite in artist's frame, 84 x 64 cm, Ed. 2/3

4. Nicholas Roberts, *Wall-Painting (after E. W.)*, 2013, Emulsion painting, Site specific installation, Dimension variable. Hansjörg Schneider, *Flux 1*, 2013, Torn/scratching, graphite in artist's frame, 84 x 64 cm, Ed. 2/3

New Age of Aquarius



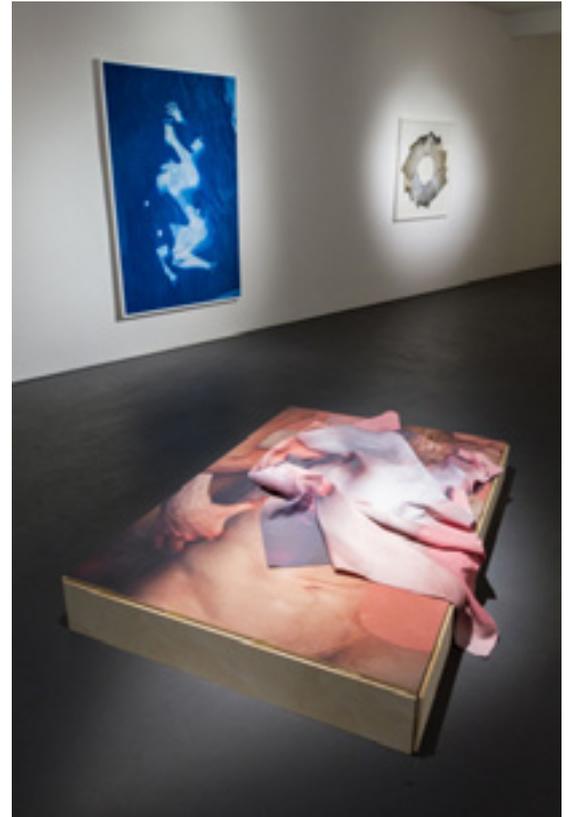
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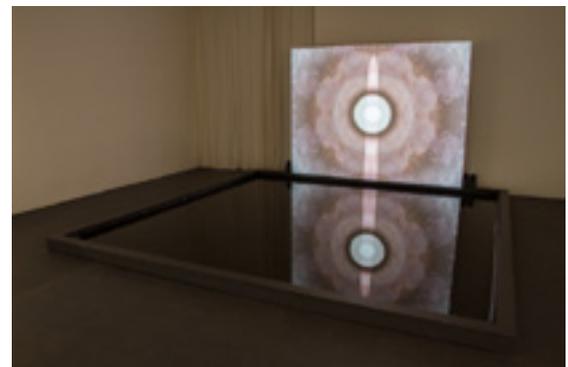
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1. - 3. Installation view

4. Foreground from left: Juliana Cerqueira Leite, *Summertime Blues #2*, Cyanotype on canvas, 125 cm x 186.5 x 4 cm. Margo Trushina, *All You See Is Light*, Photographic collage, 100 x 100 cm, 2012. Foreground: Mathew Stone, *Veil*, Archival inkjet on wood and fabric, 182 cm x 121 cm, 2012

5. Mark Titchner, *The Eye Don't See Itself (Poppa)*, Dvd loop and reflecting pool, Dimensions Variable, 6 Mins 48 Secs, Edition 2 of 5, 2007

Duve Berlin, Berlin **9 March - 4 May 2013**

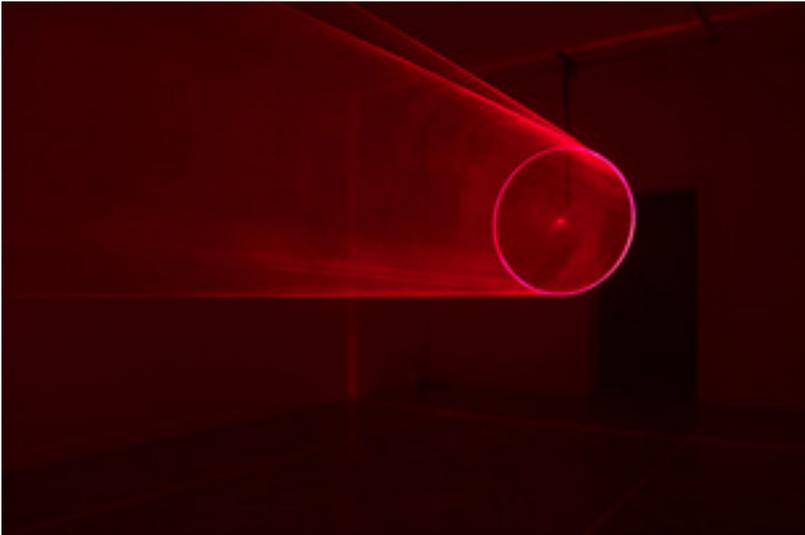
Shezad Dawood, James Howard, Juliana Cerqueira Leite, Shana Moulton, Mathew Stone, Mark Titchner, Margo Trushina

An astrological age lasts for approximately 2,150 years – the time it takes for the vernal equinox to move from one constellation of the zodiac into the next. In our era, this is a procession from Pisces to Aquarius. Some believe that such changes affect mankind, influencing the rise and fall of civilizations or cultural tendencies: The age of Aquarius is said to be associated with love, unity, integrity, freedom, modernization, rebellion, veracity and transparency. Its colors are silver, aqua, purple, electric pink and blue. But no one can agree whether this age has already arrived or if it is still far away.* Have we experienced a new dawn for mankind or are we still under the sign of the Piscean values - power and control? Can we pin our hopes on the stars? The works in this exhibition paint a picture of cosmic and earthly desires; they invoke other possible worlds and in some cases reject them. This Age of Aquarius catalogues artists' wrestling with hope and doubt, questioning the effectiveness of new age symbolism in the 21st century.

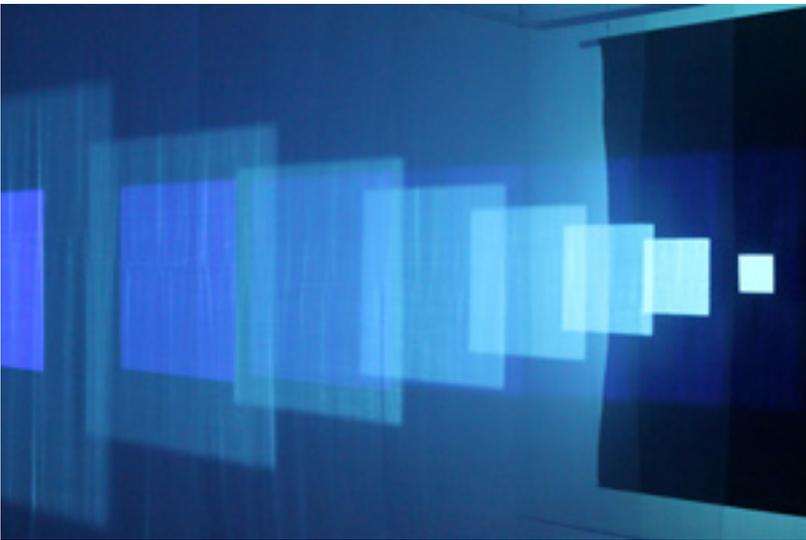


Left: Shana Moulton, *Medical Dreamcatcher (A)*, Walking frame, wood, glue, yarn, styrofoam, Dimensions variable, 2012. Right: *Prevention Horoscope September 2012*, Ink and collage on paper 26 cm x 35.5 cm, 2012

Kite & Laslett: Lichtspiel



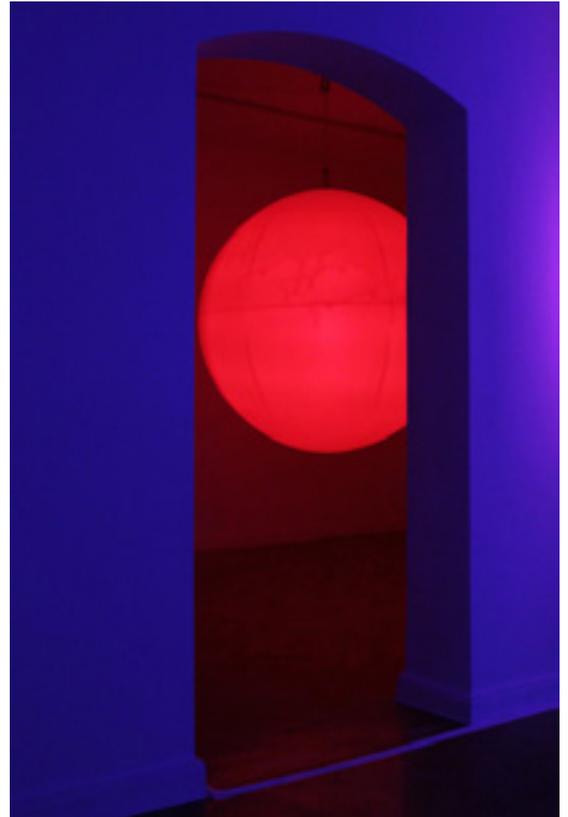
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Import Projects, Berlin
6 February - 10 March 2013

1. *Orbit*, 2013

2. *Reflex*, 2013

3. *Orbit*, 2013

4. *Candescence*, 2013

5. *Orbit*, 2013

Lichtspiel, the title of the exhibition, signifies the concurrent medium in the installations on show. Light plays both a conceptual and active role in the practice of Kite & Laslett: it is a means by which to explore the immaterial through our interaction and phenomenological experience of architectural space.

In the duo's first solo show in Germany, their characteristic site-specific interventions in non-dedicated art spaces are narrated in a gallery environment. The artists present three installations; *Candescence*, *Orbit* and *Reflex*, each inhabiting one of the three exhibition rooms. The pieces are decontextualised, presented as objects, yet they actively engage the viewer and revise our perception of the interior realm.

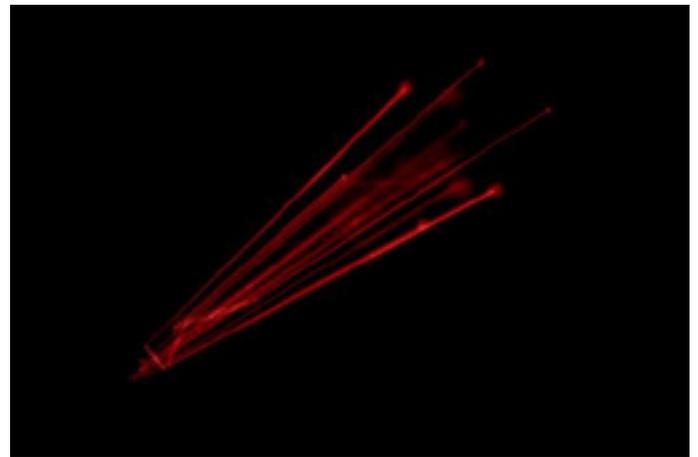
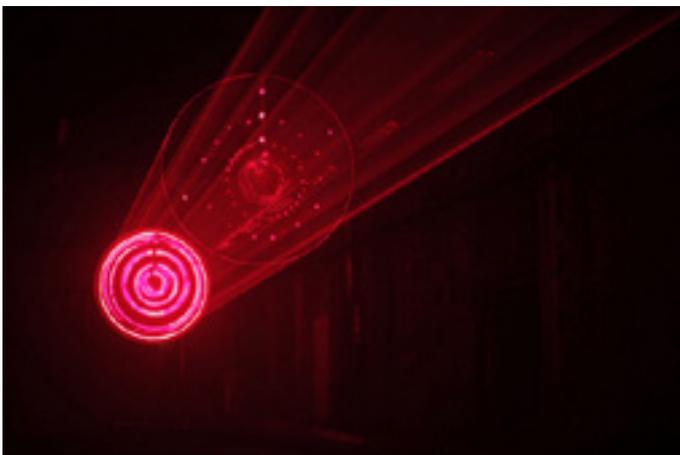
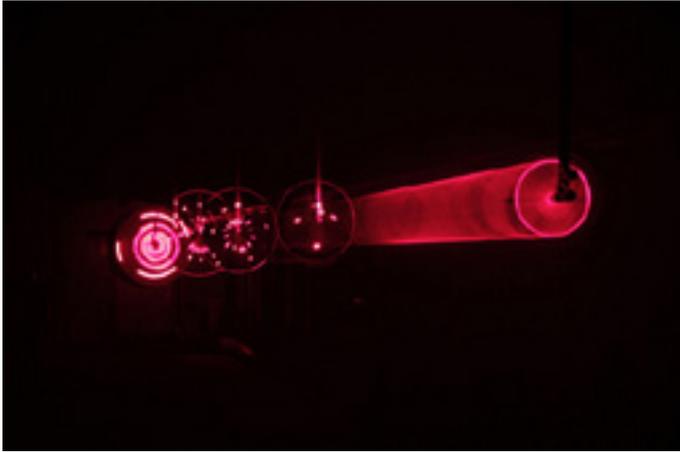
In addition to the installations, Kite & Laslett present films of their works to-date and the photographic series *EXP: Spiller's Millennium Mills*, their first experiments with light and space.

Kite & Laslett are a young creative practice of installation artists based in London. The duo; Sebastian Kite and Will Laslett, trained in architecture, sound and music, specialise in producing architectural interventions in the form of interactive installations. Their cross-disciplinary projects fuse sound, light, film, performance and sculptural elements to construct immersive experiential environments that challenge human perceptions of space.



Reflex, 2013

P l u s / M i n u s



Temporary Nightclub, Postbahnhof, Berlin 24 September - 8 December 2012

Hadley+Maxwell, Anja Henckel, Kite & Laslett, Alex Schweder

Johannes Liquid

Förster: Archive



Import Projects, Berlin
8 November - 7 December 2012

At a moment when the visual clarity made possible by digital photography is being viewed by amateurs an impediment to authenticity and feeling, this exhibition throws the current trend for syntheses of analogue imperfection into relief. Showcasing an extensive personal collection of images by the young German photographer Johannes Förster, produced during his formative years, Liquid Archive displays the sublime visual results and intellectual questions that have resulted from what might be described as an 'act of god'.



Förster documented his world with great enthusiasm during his youth. Candid vignettes from childhood and teenage life, from reading porno magazines in scout camp to his friend Walter's first marijuana crop, were captured with all the intimate spontaneity of a young man. The outcome was an extensive biographical archive in photos. So far, so normal. A lot of people have private photo collections in their attics, for instance. Förster kept his in the basement of his Neukölln home, to protect them from renovation work, eventually forgetting about them. That is, until a couple of weeks ago when heavy rainfall flooded the whole room, enveloping and forever changing the material store of memory he so treasured – not just the prints but the negatives too.

A whole life document destroyed. Well, nearly. What first looked like a disaster proved to be something more ambiguous. Some of the prints survived, changed – the water making their colours run and bleed in places, sometimes obliterating all pictorial image but more often than not leaving some piece of figure behind – framing a face, a hand, in expressive scratchy hues; recomposing the whole photograph. The resulting images – and there are hundreds – are painfully beautiful. As we see it, exhibiting these prints allows us to think about mortality and the fragility of the analogue photographic print as a store of memory. Perhaps, also, to speak about chance and the importance imperfection plays in life. With Liquid Archive viewers are invited to dive into the ebb and flow of memory, and the transience of its material and immaterial forms

Continental Living



Neo Bankside, London 10 October - 10 November 2012

Aboudia, Leonce Raphael Agbodjelou, Steve Bandoma, Hassan Hajjaj, Paa Joe, Gonçalo Mabunda, Hamidou Maiga, Vincent Michea, Zak Ové

Continental Living is a group exhibition of contemporary African art. Displacing a popular British euphemism for European sophistication, this show looks away from the tropes of late modernism in design and couture in the North, towards the cultural lights of Timbuktu, Bamako, Marrakech and beyond. Featuring strategies of appropriation and hybrid stylistics, it showcases fashion, function and self-creation from and about the continent.

Say Goodbye to Hollywood



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Import Projects, Berlin 6 September - 19 October 2012

Art 404, Elodie Pong, Nicolas Provost,
Harm van den Dorpel, Artie Vierkant

1. Elodie Pong, *The End*, Digital video projection, 6 mins 48 sec, 2009

2. Nicolas Provost, *Long Live The New Flesh*, Digital video projection, 14 mins, 2009

3. Artie Vierkant, *Daylight / Twilight*, HD video diptych, Dual-channel video installation, 1 hr 58 mins, 2 hr 2 mins, 2010

4. Left: Harm van den Dorpel, *Redux*, Paper, paint & resin, 2010. Right: Art 404, *5 Million Dollars 1 Terrabyte*, External Hard Drive, 2011

5. Nicolas Provost, *Long Live The New Flesh*, Digital video projection, 14 mins, 2009

Say Goodbye to Hollywood explores the changing face of broadcasting, intellectual property, and filmic (re) production in our networked age. Throughout, the impact of digital technologies – facilitating rapid distribution of content, the breakdown of production-consumption hierarchies, and the dismemberment of the moving-image – is in focus. The featured artworks announce the wrack of the Twentieth Century entertainment industry in the download era. In so doing, Say Goodbye to Hollywood alludes to the future of contemporary global cultural production. The exhibition features an international selection of artists working at the forefront of new media.

“Where once the experience of cinema was that of receiving an absolute, fixed icon—a definitive copy, inaccessible and precious—this is now far from the case. Cinema now becomes encapsulated, transferrable and transformable in the same vein as every thing else, a “file” to be treated with all the levity we reserve for any other file.” – Artie Vierkant



Art 404, *5 Million Dollars 1 Terrabyte*, External Hard Drive, 2011



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Import Projects, Berlin 24 May - 25 June 2012

Steve Bishop, Ed Fornieles, James Howard, Shana Moulton, Ryan Trecartin

1. Background: James Howard, *Untitled*, 2012. Foreground: Steve Bishop, *Listerine Coolmint*, stainless steel, 160 x 96 x 2 cm, 2010

2. From Left: Shana Moulton, *The Mountain Where Everything is Upside Down*, Video, 4min, 2008. Ed Fornieles, *Aspen Get Away*, *Stahl*, Glass, Twitter feed, computers, Dorm Daze photographs, 2012

3. & 5. Ed Fornieles, *Aspen Get Away*, *Stahl*, Glass, Twitter feed, computers, Dorm Daze photographs, 2012

4. Installation View

5. Ryan Trecartin, *Roamie View : History Enhancement (Re'Search Wait'S)*, 28 min 24 secs, 2009-10

Technicolour Yawn is a transatlantic take on networked self-exposure, consumer mysticism and indifference. It is also the inaugural exhibition of Import Projects – a new non-profit project space in Charlottenburg.

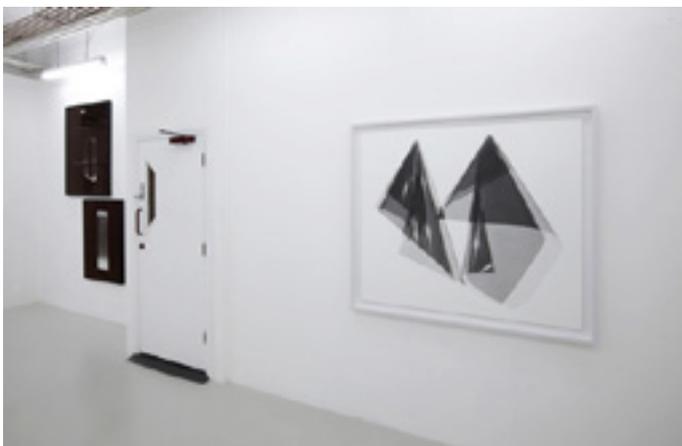
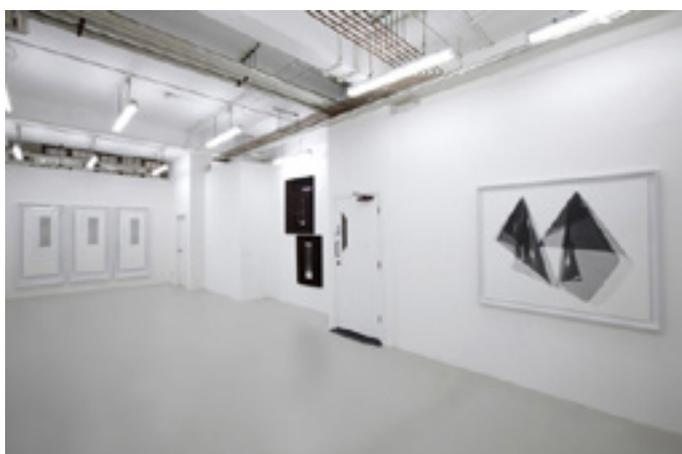
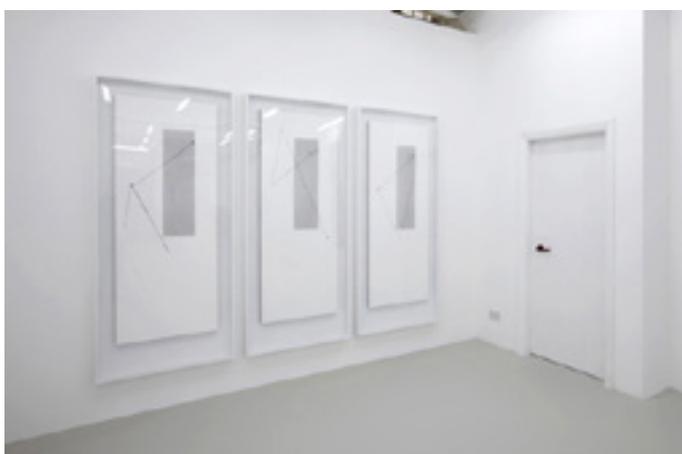
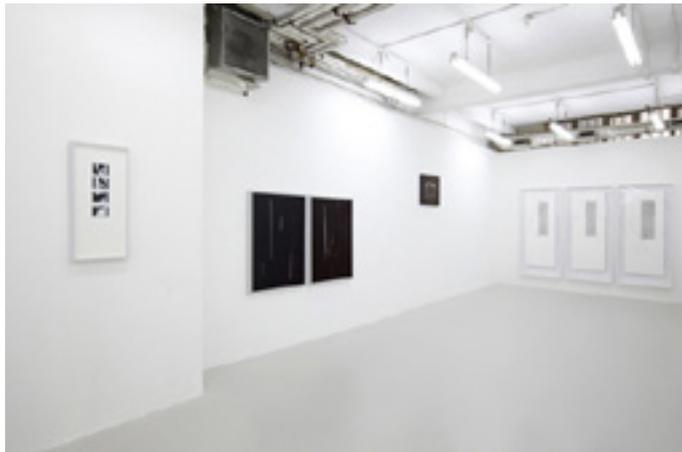
Technicolour Yawn sets the (multihued) tone for a group exhibition featuring some of the most exciting young artists working in the United States of America and United Kingdom today. The title links sensorial overload (associated with technologies of representation) to boredom. Beyond this well-known relationship it also highlights the themes of compulsion and distaste – as a ‘technicolour yawn’ is a euphemistic expression for a forceful bout of projectile vomit.

An axis of excess, indifference and convulsive (self)exposure is an all-pervasive feature of our contemporary culture. In accordance with this ‘real’, the featured works invoke incessant pseudo communication and the theme of questionable revelation and bodily discipline. Within their various media, profusion of visual and aural noise is the surface rule and the possibility of an exclusive inner space or life is unsettled.

Technicolour Yawn features an extensive series of newly commissioned banners by James Howard, and a new multimedia installation by Ed Fornieles alongside a Listerine sculpture by Steve Bishop and films by Shana Moulton and Ryan Trecartin.

Stuart

Bailes



***Edel Assanti, London
25 April - 2 June 2012***

I am interested in the mechanics of the image. I want to know what something will look like as a photograph. What form does a code or symbol take? How does an encounter appear to us?

- Stuart Bailes

Stuart Bailes' evocative compositions are the documentation of the artist's exploration of human sensory experience, and our interactions with the physical and metaphysical world. His work is as much an interrogation of the limitations of our capacity for visual analysis as it is an investigation of the reductive process of representing reality through the medium of photography. In Bailes' own words: "My work is about decision making; it's about deciding to understand or not to understand."

Bailes' work is executed primarily in the realm of photography, consisting of an ontology of compositionally abstract yet materially realist images. A master of lighting, installation and printing, Bailes works with analogue equipment, employing black and white images to simplify the field of representation.

The aesthetic space in which Bailes' dramatic imagery resides is one in which time and conventional space are suspended, and the notions of medium, scale, dimension and substance are rendered ambiguous. With a visual clarity and geometry akin to the Suprematists' paintings, Bailes deploys a profound understanding of compositional form, abstract signifiers and the strengths and limitations of the camera to manipulate the viewer's perceptions of the material content of his images.

Farkhad

Khalilov:

Acquaintance



The Great Room
1508, London
6 - 8 October 2011

On October 6, an exhibition of paintings by the prominent Azerbaijani artist, Farkhad Khalilov, opens in The Great Room 1508. "Acquaintance" is his first showing in the UK, and features 15 paintings. Most are acrylic on canvas, and impress with their geometric expression, their pensive colors, and their size in the range of 2 meters-by-2 meters.

Khalilov was born in the East and his mind was sharpened in the capital of the Soviet empire, but his paintings are pungent, ascetic and austere. His art is marked by a minimalist formal vocabulary. While they are commonly mistaken as abstract paintings, in fact they record the impact of the Azeri oilfields and countryside on the artist. We can see this effect most clearly in the series "Unexpected views" of which four works are in the current exhibition. Five of the paintings in the exhibition are from the series "Meeting" that Khalilov has been working on over the past three decades. Ever since his time in Moscow the artist's work tells the 'truth' of his relationship to landscape. Hailing from Baku, the city of wind and fire, the truth of these surroundings is intense. A flame is the symbol that represents the city on flags, and this emblem is because of the burning ground – eternal fire, which springs from the rocky earth mere kilometres outside town and near the artist's studio. To get there, as Khalilov does almost every day, he must pass by an expansive oilfield – more than a thousand winching pumps, ceaseless in their mov-

ement, amid reflective pools of crude.

Khalilov's compositions have a spatial sensuality, and they are structured as music pieces, as ancient chants or Azerbaijani mugams based on a single theme with numerous variations both along horizontal and vertical lines. The visual series have been created thanks to spontaneous illuminations rather than conscious construction.

In the contemporary art world today Khalilov is an outsider and a rebel, who has struggled against the tide in an era when Conceptualism holds sway. Many think that art must contain some sort of deeper meaning not visible to the eye, but Khalilov's paintings are the art of direct application. He is not a symbolist and does not play with hidden meanings and codified metaphors.

"People perceive it as more or less abstract work," says Khalilov. "That's funny to me because these canvases are what I saw or felt. I sit and look and draw."

One Thousand Ways to Defeat Entropy



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***Official Collateral Project
of The 54th Venice Biennale,
Arsenale Novissimo , Venice
3 June - 27 November 2011***

Hans Op de Beeck, Adrian Ghenie, Ryoichi Kurokawa, Alexander Ponomarev

1. Foreground: Ryoichi Kurokawa, *Octfalls*, 2011. Background from left: Adrian Ghenie, *Duchamp Funeral 4*, 2011. Alexander Ponomarev, *Formula*, 2011

2. Background: Adrian Ghenie, *Duchamp Funeral 4*, 2011. Foreground: Alexander Ponomarev, *Formula*, 2011

3. Hans Op de Beeck, *Location 7*, 2011 (Interior view featuring the artist)

4. Hans Op de Beeck, *Location 7*, 2011 (Interior View)

An international group exhibition about entropy, featuring monumental newly commissioned installations by Alexander Ponomarev (Russia), Hans Op de Beeck (Belgium), Adrian Ghenie (Romania) and Ryoichi Kurokawa (Japan). Curator: Alexander Ponomarev.

Entropy – the Second Law of Thermodynamics – entails the eventual non-differentiation of the universe, caused by increasing disorder in physical processes. The entropic end-state is nothing less than uniform oblivion, which recent art-theoretical discourse has associated with representations of melting and liquidification – an ocean of homogeneity.

Before the end, symptoms of entropy are all pervasive. Venice is no exception: flooded and sinking, it is only a momentary confection in time; a future Atlantis. The sea surrounds its palazzos but they are also encircled by a countervailing aesthetic principle; stone and brick architecture bounded by liquid flux, straight lines contradicted by fluid – the aqua alta greedily licking at San Marco's colonnade. In the campo, creeping stillness; in the former shipyards, once the largest industrial operation in the world, cavernous reminders that the historical ship of state – the Venetian empire – is already sunk. Looking out across the lagoon from the Arsenale Novissimo there is a view of San Michele – an island graveyard. The whole city is a memento mori.

But something stirs. A small army has recently been at work. Their task is nothing less than defeating the undefeatable second law. The exhibition is a fantastic machine; sailing in the expanding cosmos of the imagination, leaving behind works in space that allow us – for a second at least – to doubt the inevitable domination of entropy. The intellectual course is set: the resistance of fact by fantasy, a seeming paradox that will be resolved in time.

Hans Op de Beeck debuts the latest in his acclaimed series of 'total' installations, Location 7: an immersive environment faithfully evoking a pathetic Western European suburban home and garden in grey monotone – within which every aspect, from furniture to blades of grass, is made of concrete. It is as if some Vesuvius has covered anywhere western Europe in ash. Op de Beeck was born in Turnhout, Belgium (1969), and lives and works in Brussels.

Adrian Ghenie will unveil Duchamp Funeral 3, a massive painterly collage depicting Marcel Duchamp's corpse lying 'in state' like Vladimir Ilych Lenin in Red Square. The work is both a meditation on the passing of ideologies and a revenge enacted on a key patriarch of contemporary artistic practice. Duchamp declared painting dead. Ghenie exhumes the deceased dandy in order to re-bury him. Ghenie was born in Baia-Mare, Romania (1977). He lives and works in London and Berlin.

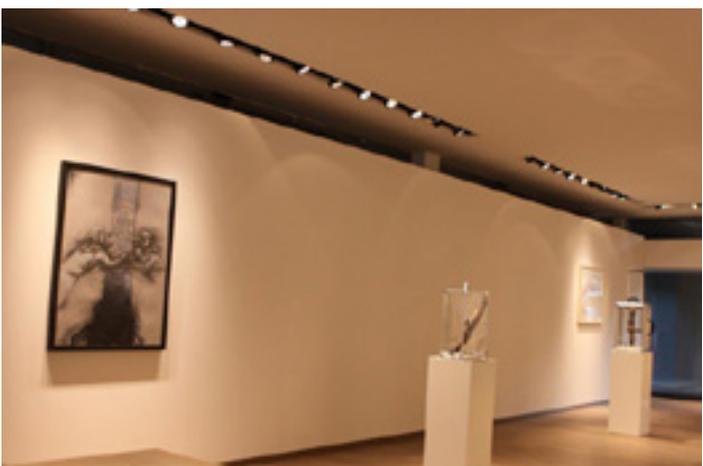
Ryoichi Kurokawa contributes Octfalls, a digital audio-visual work that consists of eight lcd screens and attendant speakers suspended from the ceiling of the Arsenale, arranged in an octagonal three-dimensional configuration. Oscillating footage of waterfalls and digital distortion whirls around the viewer with sound – producing a hallucinatory effect. It is, in the artist's words, a digital Japanese Garden – a space to contemplate the flow of time. Kurokawa was born in Osaka, Japan (1978). He lives and works in Berlin.

Alexander Ponomarev is represented by Formula. This work consists of two eight-metre high acrylic columns, each clear and hollow with a diameter of one and half metres, containing twelve metric tons of lagoon water. Within each, a kinetic futuro-automobile rises and falls in its vertical casket. Alexander Ponomarev was born in Dnepropetrovsk, Russia (1957). He lives and works in Moscow.

Alexander Ponomarev: M a c r o s c o p i a



2.



***Barbarian Art Gallery,
Zurich
25 November 2010 - 14
January 2011***

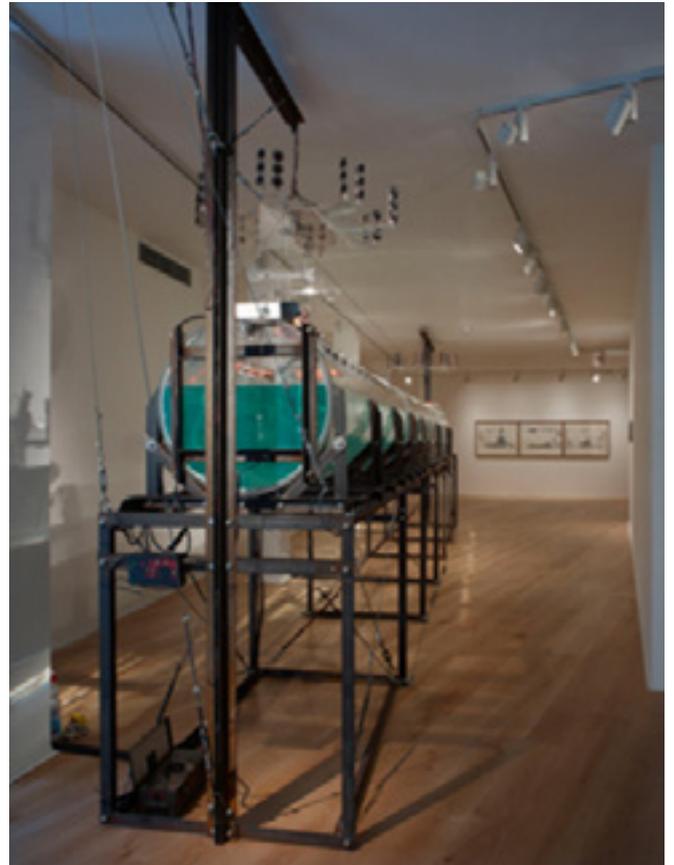
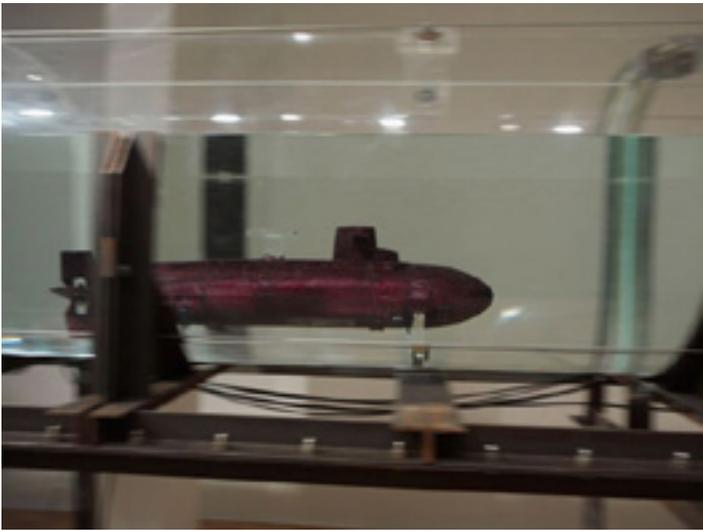
Alexander Ponomarev is an artist and a sailor. In 1979 he graduated from the USSR Nautical Engineering College. His subsequent career as a seaman left an indelible mark on his artistic output, dominated by epic aquatic installations, none more spectacular than *Maya: A Lost Island* (2002) where, with the help of the Russian Fleet and an army of smoke canisters, Ponomarev provoked the disappearance of an island in the Barents Sea.

At last year's Venice Biennale, Alexander Ponomarev surprised the visitors with the emergence of his colorful, almost psychedelic submarine in the Grand Canal near Palazzo Grassi (the Museum of François Pinault).

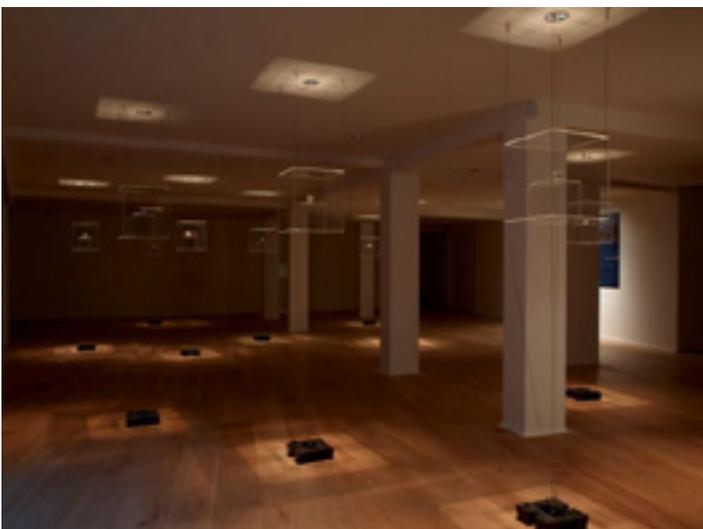
The centerpiece of *Macroscopia* is a poetic installation of two floating sailors looking out at the world through the tree trunks. Ambiguously entitled *Point of View*, the installation was a part the project "Club 21 - Remaking the Scene" held this October during London Art Fair Frieze.



Alexander Ponomarev: Sea Stories



*Calvert 22 Foundation,
London
6 - 21 November 2010*



Drawing upon his background in nautical engineering and an early career as a submariner, Ponomarev uses journeys on the sea as a starting point to explore the relationship between illusion and 'reality', the utility of art, and the shifting tides of personal and cultural history. The works in this exhibition issue from journeys undertaken by the artist - to the North Pole, to the bottom of the ocean and while tracking the 60th latitude of the Atlantic onboard a scientific research ship. His work presents unbelievable stories from his voyages and takes the form of epic aquatic installations and performative engagement with remote seas and arctic terrain.



Andrew

Roots

**T1+2 Gallery / The Hive,
London**

20 March - 20 April 2010

Are ecology and urbanism mutually exclusive? Is there such a thing as sustainable sculpture? Where does guerrilla gardening meet romantic conceptualism? Provisional answers can be found in Roots Radical.

Following his successful exhibition at Edinburgh's Corn Exchange Gallery – and public sculpture in Gayfield Square, commissioned for the Edinburgh Art Festival – the American artist Andrew Ranville receives his first London solo show.

Ranville's art solicits imaginary leaps, fantastic thoughts of physical agility, daring-do and suspended physics. Often it invites the viewer to move beyond mental gymnastics into 'real' activity.

The sculptures in Roots Radical are built to specification – components include climbing carabiners and nautical-grade rigging. Amongst other things, they resemble subverted skateboard ramps. Elsewhere, they are inaccessible viewing platforms nestled in tree-branches. The artist also creates prototypes for illegal architectural interventions. For example, Future Island is a fast-growing water-loving sapling that – with the aid of a floatation device and an anchor – can be pitched into the nearest canal. Ranville would have us climbing trees like children and scaling roofs like cat-burglars; exploring new vantage points and reclaiming inaccessible space.

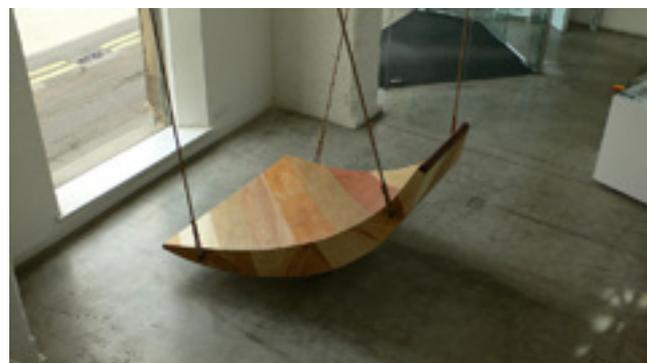
Not all the works require such instantaneous action. Future Installation (Grand Fir) brings ecological and aesthetic values together. Collectors each receive a sapling from the artist, which they plant in a location of their own choosing. In due course it grows into a tree. At the time of its maturity, some fifteen years lat-

Ranville:

Radical

er, the artist will produce a sculpture in it made out of reclaimed timber.

Throughout the show, Ranville combines a high degree of craft with an anarchic agenda. Roots Radical shows us the environment that you inhabit can also be the environment that inhabits you.



Alexander

Ponomarev: Subzero

1 Melton Street, London

17 October 2010

In 2000 at Barents Sea the artist summoned the help of the Northern Fleet to organize a four ship expedition, in the course of which the artist wiped the island Sedlovaty off the face of the earth by erasing it from the map beforehand.

“As an exceptional measure the painter has committed a change of military authority, by convincing the command to lay a smoke screen on an entire island gradually wiping it out of sight. The horrendous might of military power capable of wiping out entire cities or territories from the map, which is what this performance is reminding us about, is put contrast with the artist’s power of reduction, his ability to embed the imaginary into the citadel of Order, as if driving a wooden wedge into a granite monolith. In *Maya. A Lost Island*, Ponomarev has for a few minutes brought to life the exact opposite of an Epiphany, disappearance”. (Jean-Michel Bouhours) city as part of Hive’s aim to bring alive idle sites and humanise public spaces as a platform for artists and the public to engage.

Alexander Ponomarev, whose grandfather was a Hero of the Battle of Stalingrad, graduated from the USSR Nautical Engineering Collage in 1979. His subsequent career as a seaman left an indelible mark on his artistic output, dominated by epic aquatic installations, none more spectacular than *Maya: A Lost Island* (2002) where, with the help of the Russian Fleet and an army of smoke cannisters, Ponomarev provoked the disappearance of an island in the Barents Sea. His psychedelic, light-flashing, sing-song submarine surfaced in the Tuileries Gardens during Paris FIAC in 2006, then in Moscos during the 2007 Biennale. Ponomarev also starred at the 60th Lisbon’s Expo-98 and the hugely popular Russian Pavilion at last year’s Venice Bienalle, before enjoying his first New York solo show in May 2008. When not

crossing oceans, Ponomarev is most at home in France. Shortly after erecting a 100ft periscope beneath the dome of a Baroque Church in Paris during the 2007 Festival d’Automne, he was named Chevalier de la Legion d’Honneur by France’s Minister of Culture.

Intellectual exploration also shapes Ponomarev’s work. As a graduate student at the All-Union Institute of Marine Transportation in Moscow in the 1980s, he studied computerized information systems and logistics and attended the classes of the philosopher Georgil Shchedrinkovsky, discussing Marx, Descartes, Galileo, Fun-Shui and Shu-Tao. He learned and developed system and reflex theories, discovered the abstract art of Wassily Kandinsky, Malevich, and Tatlin and moved closely with Erik Bulatov, Fransisco Infante, Vladmir Nasedkin, Viktor Nekrasov, and Valerii Orlov.

Foreign influences on Ponomarev include Leonardo da Vinci and Rembrandt. Caravaggio, Giotto, Michelangelo, Poussin, Raphael, Velaquez as well as Ingres and Watteau. Ponomarev enjoys the grandiose gestures of Michelangelo and Aivazovsky but is also captivated by the intimate and the lyrical as in Watteau’s fetes galantes and Aleksei Bogoliubov’s delicate seascapes. Closer to our time, Ponomarev also admires the spacial explorations of Calder and Cristo and the heavy metal sculptures of Chamberlain and Judd.

Curated with Victoria Ionina-Golembiovskaya and Lisa K Samoto



Makarevich & Elagina: Mushrooms of the Russian Avant-Garde



A Foundation, London ***5 - 22 November 2008***

Pioneering Russian artists Igor Makarevich (b.1943) and Elena Elagina (b.1951) are to hold their first exhibition in the UK at Club Row, Rochelle School from 5th November. In the show they use the hallucinogenic magic mushroom as a metaphor for the irrationality that pervades modern culture in the same way as it pervaded ancient mystical practices. One of the central pieces of the show is a sculpture in which the iconic symbol of modernism, Vladimir Tatlin's tower, sprouts from the top of a fly-agaric mushroom, representing the visionary and utopian nature of the Russian avant-garde. A series of photomontages of buildings in Moscow emphasise the fungal characteristics of much twentieth century architecture. Such humour suggests that hallucinatory visions are not the sole province of shamans, lunatics or dropouts – they are a facet of modern life.

Makarevich and Elagina, partners both in art and in life, belong to the group of Moscow Conceptualists working alongside the internationally recognised artists Ilya Kabakov, Erik Bulatov and Oleg Vassiliev, that produced a

new language for art in Russia when links with the West were still closed. Their performances with the 'Collective Actions' group during the 1970s and 1980s remain legendary.

The exhibition will present five objects, twelve new paintings and a ten photo-collages. Though inspired by the Russian avant-garde masters Kasimir Malevich and Vladimir Tatlin, the theme of hallucination also relates to the politics of memory. When Elagina attended the academy she was taught by the avant-gardist Alisa Poret, student of the visionary painter Pavel Filonov – creator of psychedelic, fractured and hallucinatory images – and a pioneering performance artist in her own right. By then, however, Poret had been reduced to extolling the primacy of Socialist Realism. 'It was as if the whole avant-garde movement was just a hallucination,' Elagina relates.

The exhibition is curated by Nana Zhvitiashvili, Co-founder of ARTiculte Art Fund and a curator at the Department of Contemporary Art at the State Russian Museum in St. Petersburg; and Nadim Julien Samman, an independent curator pursuing doctoral research on the history of Russian post-communist art at the Courtauld Institute.



***Whitespace Gallery,
Mason's Yard, London, 11
September - 10 October
2008***

Tanya Antoshina, Darren Bader, Thomas Beale, Marlous Borm, Cui Fei, FNO, Hackett, Midori Harima, Corin Hewitt, Ben Jones, Misaki Kawai, Hilary Koob-Sassen, Rebecca Mears, Nepokorennie Group, Irina Drozd, Ilya Gaponov & Kirill Koteshev, Andrey Gorbunov, Vica Ilushkina, Konstantin Novikov, Ivan Plush, Maxim Svishev, Kala Newman, Leila Peacock, Kembra Pfahler, Reto Pulfer, Jory Rabinovitz, Babak Radboy, Andrew Renville, Ben Sansbury, Allison Read Smith, Aurel Schmidt, Juliane Solmsdorf, Meryl Smith, Josh Tonsfeldt, Vadis Turner, Liu Yiqing

Object Salon travels from New York to London, playfully re-defining the concept of small-format sculpture.

Following the success of the inaugural Object Salon in New York during The International Armory Fair, the latest version of the exhibition comes to London, bringing with it brand new work curated by headline names from the art world. Over 30 established contemporary artists - from Russia to America - have been com-

missioned to create 3-D work that conforms to the international weight and size restrictions of airline carry-on luggage. The result: an exhibition of work that plays into the hands of the nomadic, jet-setter lifestyle of Frieze Week

Coinciding with London's busiest arts week, the artists have been chosen by an extraordinary line-up of internationally renowned art heavy weights. Names include Thomas Beale (sculptor and co-founder of Honey Space, New York where the exhibition launched), Kathy Grayson (Director of Deitch Projects in New York for the past 5 years), Emily Speers Mears (research consultant for International Peace Institute in New York), Nadim Samman (art critic for The Art Newspaper, expert in Russian art and PHD student at Courtauld Institute of Art) and Anya Stonelake (co-founder of the White Space Gallery).

Anya Stonelake of White Space Gallery said, "Monumental sized sculpture and installations are increasingly commanding the attention from the press and public, with the result that smaller scale sculpture is being neglected. This exhibition celebrates modestly-scaled, hand-made creations, showcasing the intrinsic worth of 'carry-on luggage' sized pieces.

Antanas

Lithuanian

Whitespace Gallery, Mason's Yard, London

October 2008, (Catalogue) & Galerie Photographer.ru, Moscow

January 2009



Antanas Sutkus (b. 1939-). A master of monochrome documentary photography, Sutkus has had a strong influence on the development of photography in the Baltic. His lucid and extraordinary images of everyday events in his Lithuanian homeland have been compared to the humanistic approach of Henri Cartier-Bresson and Andre Kertesz.

Sutkus' body of work bears witness to the country's subjection to Soviet rule, presenting a visual history of Communism in an objective but humanistic documentary style. Through-

Sutkus:

Portraits

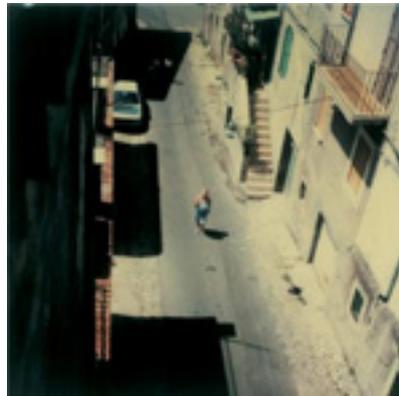
out, it is the daily trials of ordinary Lithuanians from rural villages that tell the story.

Beyond recording events, Sutkus' keen eye finds history in human faces. Portraits such as the profoundly affecting *Blind Pioneer* (1962) radiate pathos, the product of intense sensitivity on the part of the photographer. Indeed, Sutkus' humanistic approach, in debt to Cartier-Bresson, comes to the fore in both his images of children and old people. Treading a delicate path that is rooted in care for his subjects, the photographer manages to avoid sentimentality in recording the passage of being into life – and towards death. Filled with romance, beauty and sadness, they move beyond photographic realism like stills from an unmade film. His stated aim is 'to make an attempt at drawing a psychological portrait of contemporary man'. He continues – 'future generations will judge our way of life, our culture and our inner world on the basis of photographs.' The selection on show in *Lithuanian Portraits* are his testimony.

As a child Sutkus worked with his mother digging peat; not earning enough to buy for a bicycle he bought a camera instead. He later became a photojournalist and, since 1969, has worked as an independent photographer. Co-founder and President of the Photography Art Society of Lithuania which championed photography as an art form, Sutkus helped gain international recognition for Lithuanian photographers. He now devotes more time to archiving images but has an enduring passion for photography saying, 'I have not got tired of taking photographs but I find it ever more difficult to find my subjects. One has to love people in order to take pictures of them.'

Supported by Lithuanian Ministry of Culture. Anya Stonelake / White Space Gallery would like to thank Rut Blee Luxembourg, Ben Lewis, Chloe Nelkin, Eugenia Emets, Pluk Magazine and Photographer.ru

Andrey Tarkovsky: Bright, Bright Day



Whitespace Gallery, St Peter's Church, Vere St, London

22 November 2007 - 20 January 2008 (Catalogue)

Forty-five previously unseen photographs by the legendary Russian filmmaker Andrey Tarkovsky (1932-1986). This touring exhibition coincided with the launch of the book, *Bright, bright day*, published by White Space Gallery and the Tarkovsky Foundation, as well as the release of a limited edition portfolio of polaroids. These events, and others celebrating the 75th anniversary of the filmmaker's birth, including screenings at the Curzon Mayfair (7-13 Dec), are part of the Tarkovsky Festival in London (Nov 07- Jan 08).

Andrey Tarkovsky is considered by many to be one of the greatest filmmakers the world has ever seen. Although he made just eight feature films before his life was cut tragically short by cancer, at the age of 54, each is a major landmark in world cinema. The focus of the exhibition is an array of previously unseen polaroids from the Florence-based Tarkovsky Foundation archive, which is maintained by the filmmaker's son Andrey Tarkovsky. Taken in Russia and Italy between 1979 and 1984, ranging from romantic landscapes and studied portraits to private shots of the auteur's family and friends – including the distinguished scriptwriter Tonino Guerra – all the photographs -

demonstrate the singular compositional and visual-poetic ability of this master image-maker. This show pairs Tarkovsky's polaroids with projected scenes from his movies, emphasizing the total aesthetic vision that pervaded all aspects of his creative life. Many of the polaroids that were created in Russia complement and extend the personal imagery of the film *Mirror* (1974). Equally rewarding cross-fertilization is apparent in the images that were taken in Italy while he was travelling with Tonino Guerra and preparing *Nostalgia* (1983). Indeed, from when Michelangelo Antonioni first gave Tarkovsky the Polaroid camera as a gift, in the 1970s, it rarely left his side.

Where does art end and life begin? As this exhibition will make clear, for Tarkovsky there could be no division. Andrey Tarkovsky's Polaroids coincides with the release of a limited edition portfolio by White Space Gallery and the Tarkovsky Foundation.

The exhibition is accompanied by the launch of the book *Bright, bright day* at Paris Photo 2007. It features articles by leading critics and the most comprehensive published selection of Tarkovsky's polaroids, edited by the British photographer Stephen Gill. It also features poems by Arseniy Tarkovsky, Andrey Tarkovsky's essay on photography and 1930-s Tarkovsky family photographs by Lev Gornung.

This exhibition, along with launch of the Russian edition of the book will continue on to venues in Moscow and Verona in 2008.

Being

Beauteous



**Whitespace Gallery, St
Peter's Church, Vere St,
London**

20 April - 2 June 2007

Elliott Erwitt, David Goldblatt, Tony Ray Jones, Erik Kessels, Jacqueline Hassink, Martin Parr, Stephen Gill, Juergen Teller, and rare archive photos from Soviet-Russia

Being *Beauteous* brings together rarely seen vernacular archive photographs from Soviet Russia with images by internationally renowned photographers. The curatorial concept sets out the key theme of feminine beauty along two axes: Public/Private, and Western/Eastern. The exhibition is divided into two parts, the first of which is *Public Beauties: Vignettes* from the world of beauty pageants, glamour modeling, and advertising - works that document public visions of westernized feminine beauty from the position of critical remove. The second part is *Private Beauties: Images* that record private, Eastern, sites of feminine beauty - shot through with the trace of western mass-culture.

Central to *Public Beauties* is competition; being seen and judged 'of a standard'. David Goldblatt's *Saturday Morning at the Hypermarket: Semi-final of the Miss Lovely Legs Competition* is from his *Boskburg* series, set in a small white As much about the black spectators - present

only by special permission - as the white contestants, the photograph alludes to a broader spectrum of aesthetic judgments than the contest formally enshrines; to do with race, sex and society. Child beauty pageants feature in photographs by Parr and Erwitt. Martin Parr's *Miss Rosebud Competition*, from the *New Brighton* series, depicts young girls in tutus, clutching star-topped wands, while Elliot Erwitt's grave-looking American tots and their determined mothers are shown milling around a hotel lobby. Juergen Teller's portraits of Miss Guatemala and Miss Poland, strive to capture the people behind the competitors, beneath the make-up and the hairstyles. No less to do with competition and judgment is *Car Girls*, by the New York-based Dutch photographer Jacqueline Hassink, which have as their subject a vision of feminine beauty that is pitched, or reduced, to the level of ornament. The photographs depict the smooth curves of the latest model (car), with women draped across their bonnets. Taken at international automobile shows, Hassink records the surface sheen two mass-cultural consumer products. Comic relief is supplied by Parr's picture of an also-ran marrow at a Yorkshire agricultural show.

Private Beauties includes Stephen Gill's conceptual series *Russian Women Smokers*. In these pictures, unseen - ostensibly Russian - beauties are referenced by a spectrum of red and pink lipstick traces on discarded cigarette butts from the streets of St Petersburg. Lest we forget, as Germaine Greer notes, 'after the implosion of the USSR the first western shops to open in the old Soviet cities were cosmetic franchises; before a Russian woman could buy an orange or a banana she could buy a lipstick by Dior or Revlon'. Finally, the show features vernacular images of *Russian Beauties* by an unknown photographer, from a private archive. These provide a rare glimpse into the hidden world of a few women at the end of the Soviet era - training at home for the novel phenomenon of beauty contests. These rare documentary artifacts recall the genre of *fizkultura* in Socialist Realist painting as much they do American glamour modeling. In *Being Beauteous* we witness the collision of self-image, private desire, and historical forces, presented with humor and pathos.

Nadim Samman / *Curator*

Antarctopia: Venice Biennale of Architecture

Fondaco Marcello, Venice

Yuri Avvakumov, Alexander Brodsky, Marcel Dinahet, Yuriy Grigoryan, Studio Hadid Vienna, Hugh Broughton Architects, Juergen Mayer H., Alexey Kozyr, Totan Kuzembaev, Mariele Neudecker, Alex Schweder, Sergei Skuratov Architects, Veech Media Architecture (VMA), Liza Vintova, Alexander Zelikin
7 June – 23 November, 2014

Treasure of Lima: A Buried Exhibition

Isla del Coco, Costa Rica

Marina Abramovic, Doug Aitken, Darren Almond, Aranda/Lasch, Julius von Bismarck, Angela Bulloch, Los Carpinteros, Julian Charriere, Phil Collins, Constant Dullaart, Olafur Eliasson, Oscar Figueroa, John Gerrard, Kai Grehn, Noemie Goudal, Carl Michael von Hausswolff, Alex Hoda, Pierre Huyghe, Antti Laitinen, Sharon Lockhart, Lucia Madriz, Carsten Nicolai, Olaf Nicolai, Raymond Pettibon, Finnbogi Petursson, Lari Pittman, Jon Rafman, Andrew Ranville, Matthew Ritchie, Ed Ruscha, Hans Schabus, Chicks on Speed, Daniel Steegmann, Ryan Trecartin, Suzanne Treister, Janaina Tschäpe, Chris Watson, Lawrence Weiner, Jana Winderen
May 2014

Supper Club (Series)

Thyssen-Bornemisza Art Contemporary, Vienna

AO&, Julieta Aranda, Erick Beltrán, Daniel Björnsson, Ingrid Haug Erstad, John Gerrard, Cécile Ibarra, KOLLEKTIV/RAUSCHEN, Peter Kubelka, Mirko Lazović, Atelier van Lieshout, Tomáš Moravec, Nick Srnicek, Daniel Spoerri, SUPERFLEX, Suzanne Treister, Anton Vidokle, Alex Williams, Zavoloka & Kotra
31 October 2013 - 15 May 2014

Quayola: Captives

Import Projects, Berlin

(Curated with Anja Henckel)

6 March - 12 April 2014

Skark Quartett: How to Do Things with Music

Import Projects, Berlin

(Curated with Anja Henckel)

7-8 February 2014

Christopher Charles: Rite On

West Ends IPMB, Berlin

(Curated with Anja Henckel)

30 November - 11 December 2013

Beny Wagner: Invisible Measure

Import Projects, Berlin

(Curated with Anja Henckel)

4 November - 8 December 2013

Official Parallel Project of the 5th Moscow Biennale

Solyanka State Gallery, Moscow

18 September - 18 October 2013

Studio/audience - Ikono On Air Festival

Dora Budor, Harm van den Dorpel, Constant Dullaart, Emil Holmer, Atelier Van Lieshout, Darri Lorenzen, LuckyPDF, Brenna Murphy, Jaakko Pallasvu, Andrew Norman Wilson, Helga Wretman

6 September - 29 September 2013

Constant Dullaart: Jennifer in Paradise

Import Projects, Berlin

(Curated with Anja Henckel)

8 September - 23 October 2013

The Possibility of an Island

Import Projects, Berlin

Julieta Aranda, Mohamed Azzam Axza, Goldin+Senneby, Daniel Keller, Antti Laitinen, Mariyam Omar, Bik Van der Pol, Alexander Ponomarev, Andrew Ranville, Antoine Renard, Nicholas Roberts

(Curated with Elena Gilbert)

15 May - 20 July 2013

Sidekicks

Aando Fine Art, Berlin

Nicholas Roberts, Hansjörg Schneider

2 July - 30 August 2013

New Age of Aquarius

DUVE, Berlin

Shezad Dawood, James Howard, Juliana Leite, Shana Moulton, Maro Trushina

9 March - 4 May 2013

Kite & Laslett: Lichtspiel

Import Projects, Berlin

6 February - 10 March 2013

Plus/Minus

Postbahnhof, Berlin

Alex Schweder, Hadley+Maxwell, Anja Henckel, Kite & Laslett

24 November - 8 December 2012

Johannes Förster: Liquid Archive

Import Projects, Berlin

(Curated with Anja Henckel)

8 November - 7 December 2012

Continental Living

NEO Bankside, London

Aboudia, Leonce Raphael Agbodjelou, Bandoma, Hassan Hajjaj, Paa Joe, Goncalo Mabunda, Hamidou Maiga, Vincent Michea and Zak Ove

10 October - 10 November 2012

Technicolour Yawn

Karst Projects, Plymouth

Steve Bishop, Ed Fornieles, James Howard, Shana Moulton, Ryan Trecartin

9 October - 4 November 2012

Say Goodbye to Hollywood

Import Projects, Berlin

Art 404, Elodie Pong, Nicolas Provost, Harm van den Dorpel, Artie Vierkant

6 September - 19 October 2012

Technicolour Yawn

Import Projects, Berlin

Steve Bishop, Ed Fornieles, James Howard, Shana Moulton, Ryan Trecartin

24 May - 25 June 2012

Stuart Bailes

Edel Assanti, London

Solo exhibition, Stuart Bailes

25 April - 2 June 2012

4th Marrakech Biennale: Higher Atlas

Theatre Royal, Koutoubia Cisterns, Cyberparc Arset Moullay, Bank Al-Maghrib, Dar al-Ma'mun, Marrakech
Aleksandra Domanovic, Alex Schweder & Khadija Carroll, Alexander Ponomarev, Andrew Ranville, Anri Sala, Barkow Liebing Architects, Centre des Arts Contemporains Marrakech, Christopher Mayo, CocoRosie, Elín Hansdóttir, Ethan Hayes-Chute, Eva Grubinger, Faouzi Laatiris, Felix Kiessling, Finnbogi Pétursson, Florian & Michael Quistrebert, Gideon Lewis-Kraus, Hadley & Maxwell, Hassan Darsi, Joe Clark, Jon Nash, Juliana Cerqueira Leite, Jürgen Mayer H., Karthik Pandian, Katarzyna Przewanska, Katia Kameli, Leung Chi Wo, Luca Pozzi, Matthew Stone & Phoebe Collings-James, Megumi Matsubara, Pascale Marthine Tayou, Roger Hiorns, Sinta Werner, Sophie Erlund, Tue Greenfort, Younes Baba-Ali and Jemaa.

(Curated with Carson Chan)

29 February – 3 June 2012

Farkhad Khalilov: Acquaintance

The Great Room 1508, London

6 - 20 October 2011

One of a Thousand Ways to Defeat Entropy

Official Collateral Project of the 54th Venice Biennale, Arsenale Novissimo Tesa Nappa 89, Venice
Adrian Ghenie, Hans Op de Beeck, Ryoichi Kurokawa, Alexander Ponomarev

3 June – 27 November 2011

Alexander Ponomarev: Macroscopia

Barbarian Art, Zurich

25 November 2010 – 14 January 2011

Alexander Ponomarev: Sea Stories

Calvert 22 Foundation, London

6 October – 21 November 2010

Robert Polidori: Interiors

The Arts Club Mayfair, London

13-30 April 2010

Andrew Ranville: Roots Radical

T1+2 Gallery / The HIVE, Greatorex St, Whitechapel, London

20 March - 20 April 2010

A Positive View – International Photography Exhibition

Somerset House, London, followed by charity auction at Christie's, London

Patron: Prince William. Feat.130 photographers including Testino, Newton, Cartier-Bresson & a commissioned portrait of Prince William

10 March - 5 April 2010

Alexander Ponomarev: Subzero

1 Melton St, London

Curated with Victoria Ionina-Golembiovskaya and Lisa K Samoto

17 October 2010

Makarevich & Elagina: Mushrooms of the Russian Avant-Garde

A Foundation - Rochelle School / Club Row

Curated with Nana Zhvitiashvili

5-22 November 2008 & Gallerie Sandmann, Berlin, (Catalogue)

Object Salon

Whitespace Gallery, Mason's Yard, London

Curated with Thomas Beale, Kathy Grayson, Emily Speers Mears & Anya Stonelake

11 September – 10 October 2008

Antanas Sutkus: Lithuanian Portraits

Whitespace Gallery, Mason's Yard, London

October 2008, (Catalogue) & Galerie Photographer.ru, Moscow, January 2009

Andrey Tarkovsky: Bright, Bright Day

Whitespace Gallery, St Peter's Church, Vere St, London

22 November 2007 - 20 January 2008 (Catalogue)

Rustam Khalfin: Seeing Through the Artist's Hand

Whitespace Gallery, St Peter's Church, Vere St, London

4 October - 10 November 2007 (Catalogue)

Being Beauteous

Whitespace Gallery, St Peter's Church, Vere St, London

Feat. Elliott Erwitt, David Goldblatt, Tony Ray Jones, Jacqueline Hassink, Martin Parr, Stephen Gill, Jurgen

Teller & Archive Photos from Soviet Russia

20 April - 2 June 2007 (Catalogue)