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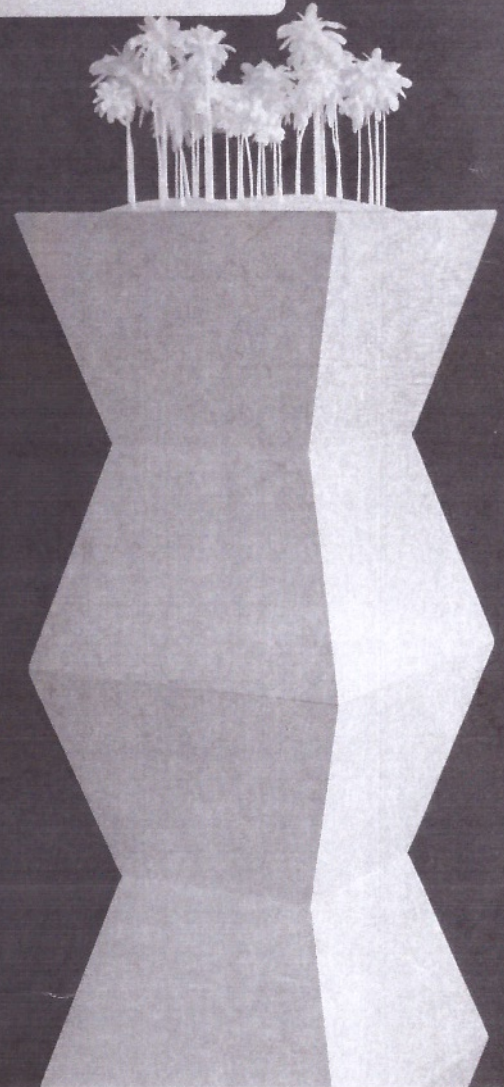
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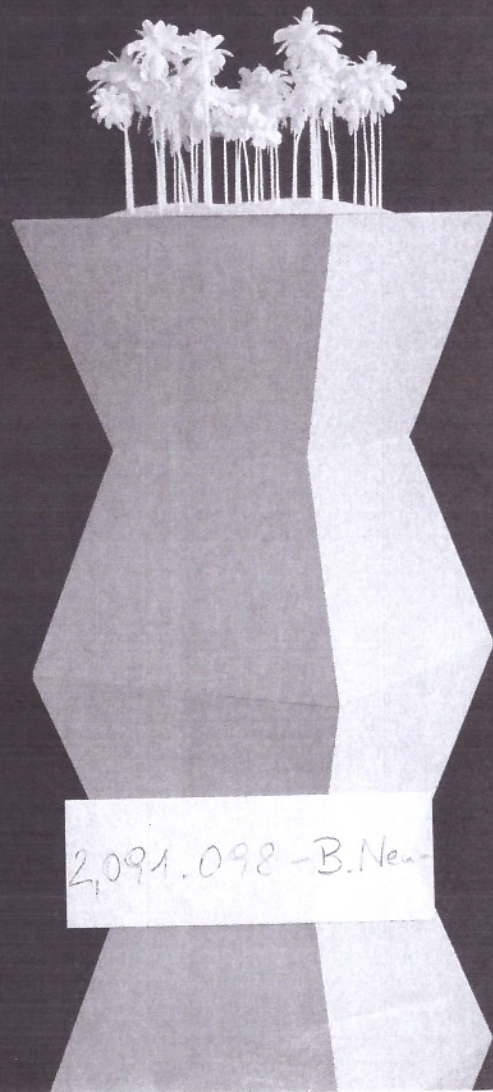
ACTING
DISE

Paul Gauguin
Oskar Kokoschka
Jean-Michel Basquiat
Mark Dion
Nives Widauer
Kara Walker
Mathias Kessler
Mickalene Thomas
Marissa Lôbo
Christian Kosmas Mayer
Hugo Canoilas
Moussa Kone



VERLAG ANTON PUSTET

CONSTRUCTING PARADISE



austrian cultural forum^{inc}

VERLAG ANTON PUSTET

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CHRISTINE MOSER

Foreword

Continuing the Dialogue

Constructing Paradise is an international group exhibition that sets out to challenge our view of the "Other."

The show assembles contemporary works by artists born or based in Austria or the United States: Jean-Michel Basquiat, Hugo Canoilas, Mark Dion, Mathias Kessler, Moussa Kone, Marissa Lôbo, Christian Kosmas Mayer, Mickalene Thomas, Kara Walker and Nives Widauer. Their artworks respond to the idyllic images of exotic "islands of desire" handed down from the early modernists to the worlds of advertising and pop culture which we are so familiar with.

Through their statements, the artists show us their own views of the world and of themselves, inviting us to widen our perception, be curious, and look also for the unfamiliar, as well as to reinterpret the exotic image.

By taking such iconic works as Paul Gauguin's *Noa Noa* and Oskar Kokoschka's *Tiger Cat* as starting points, curators Dieter Buchhart and Mathias Kessler put the contemporary statements into a(n) historical and cultural context. In his essay, New York-based curator and writer Patrick Jaojoco takes a very radical stance, inviting also dissenting opinions. The ACFNY is happy to provide the platform for a dialogue to be continued.

SUSIE S. LEE IN COLLABORATION
WITH MATHIAS KESSLER
AND DIETER BUCHHART

Deconstructing Desire: Reinterpreting the Exotic Image in Modernism and Beyond

*I plunged eagerly and passionately into
the wilderness, as if in the hope of thus
penetrating into the very heart of this Nature,
powerful and maternal, there to blend with her
living elements. [...]*

*All the joys—animal and human—of a free
life are mine. I have escaped everything that
is artificial, conventional, customary. I am
entering into the truth, into nature.*

Paul Gauguin, *Noa Noa*¹

Words written by Paul Gauguin in *Noa Noa*, his 1894 journal of his time in Tahiti, reflect the romantic, perhaps naïve sentiments that fueled the modernist myth of the exotic that captured the Western mind in the 19th and 20th centuries. While it represented on the one hand a genuine fascination and curiosity with regard to previously unknown places and cultures, it also represented a primitivist worldview that was decidedly problematic. Albeit controversial, this highly influential image later inspired the innovative modern artistic movements that followed. In the 20th century the exotic image

¹ Gauguin, Paul. *Noa Noa*. Munich: R. Piper, 1926. N. pag. *Lapham's Quarterly*, accessed 29 Sept. 2016. <http://www.laphamsquarterly.org/foreigners/paul-gauguin-reborn>.

found its way into popular culture, inspiring artists to revisit and deconstruct the image through cultural critique. This exhibition examines various interpretations of notions of the exotic, stemming from its roots in the modernist image, its appropriation by contemporary advertising, and the critical reinterpretations that have followed in contemporary artistic practice.

The myth of the exotic emerged from a moment in early modernism when Western fascination with the colonial "Other" began to influence modernist iconography. As expeditions and the subsequent colonization of the Age of Discovery and Enlightenment opened up vast new territories of the "New World," many Europeans began to venture from cold, overcrowded cities in search of "exotic" new destinations dotted along the equator. At the same time, European artists in their home countries began to travel to the countryside, seeking a similarly "raw and undisturbed" nature in the outlying areas surrounding their metropolitan cities.

As artists such as Gauguin became entranced by faraway places, a new category of imagery illustrating a previously unseen and "undiscovered" part of the world began to pervade the Western canon. During his time in French Polynesia, Gauguin produced some of the most influential work of his career, and his use of bold color, "pure" line, and new interpretations of the human figure set foundations for later innovations by artists such as Pablo Picasso and Henri Matisse.

The early modernists subscribed to a mythical narrative of the “noble savage,” which described a “wild and untouched” paradise with “primitive natives” who were attributed mystical qualities, tied to perceived notions of living in harmony with nature. While rooted in a perhaps naïve fascination of the “Other,” modernist works also represented a markedly primitivist view. Although Gauguin voiced criticism of local colonial governments and clergy during his time in the Polynesian Islands, his efforts fell short of true advocacy of native causes.

As the idea of a “wild, untouched exotic” emerged as a direct product of colonialism, many of the same primitivist justifications for colonial rule also fueled Western curiosity of these foreign landscapes and cultures. The iconography of wild, untouched paradisiacal environments began to pervade Western iconography, with images of tropical islands, larger-than-life flora and fauna, and indigenous figures who were consistently portrayed as primitive, child-like, and “closer to nature” than their European counterparts. These romanticized and equally problematic colonialist views heavily influenced the iconography of the “exotic” that have since permeated the Western psyche and have been seamlessly integrated into modern-day popular culture.

Almost a century later, the work of Jean-Michel Basquiat raises questions regarding many of these colonialist notions that have continued to shape the African-American experience, touching on the subjects of slavery, colonialism,

exploitation, wealth inequality, racism, and the subsequent violence that occurs as a product of racist rhetoric. Despite his efforts, Basquiat himself has repeatedly fallen victim to similarly primitivist interpretations of his work, which has been critically regarded as “primitive-chic,” “child-like” or “innocent,” and compared to material and immaterial objects associated with mysticism such as oracles, fetishes, and totems. Like the exoticized “Other” of colonial times, Basquiat is reduced time after time by these interpretations, through which he is infantilized, sensationalized, and otherwise noted for qualities that resemble antiquated notions of the “noble savage” more than that of a young contemporary American artist in 1980s New York City.

Louis Armand, speaking at a lecture at Monash University in 2000, expresses this sentiment: “All that is lacking here, it seems, is an art historical appraisal of Basquiat’s ‘primitivism’ as the authentic product of the African subconscious transmuted through the experience of the African-American diaspora—in contradistinction to the European anthropological fetishism of the surrealists and the ‘naïve’ art brut of post-war painters like Dubuffet, Fautrier and Wols.”²

With colonial assumptions fueling confused associations between indigenous people

2 Armand, Louis. “Jean-Michel Basquiat and ‘The Art of (Dis)Empowerment’” Comparative Studies Colloquium. Monash University, Melbourne. 30 Aug. 2000. *AMERICAN SUBURB X*, accessed 22 Sept. 2016. <http://www.americansuburbx.com/2013/10/jean-michel-basquiat-art-disempowerment-2000.html>.

and their surrounding natural environments, the local population was portrayed as a mere element of the exotic backdrop of the Western fantasy-realm. Influenced by some of the same rhetoric that justified colonization and the African slave trade, this made way for a new type of commodification, not only of the landscape but also of human bodies, particularly the othered female body. For many of the early modernist colonials, these bodies, like sub-tropical environments, anonymously existed to gratify the Western viewer.

The modernist image of the exotic in many ways made way for a new colonial narrative: creating desire-worlds or places that existed only to fulfill Western dreams and fantasies. Of course, this idea of an idyllic world was a mere illusion: Gauguin himself was miserable on this first tour of Martinique, where he suffered from malaria and dysentery. Nonetheless, the modernist fantasy image of the "exotic" pervaded Western culture, impacting not only the artistic movements that followed, but also popular culture and advertising. As popular culture became saturated with these images of desire, the modernist image of the commodified landscape and its people also became a commodity in its own right.

In the late 19th century, early modernism saw a proliferation of landscape imagery that emerged as a reaction against industrialization, urbanization, and the bourgeois quotidian. Along with new materials and technologies came new ways of image making, breaking with trompe-l'œil realism and other traditional

means of formal representation. With photography now at the helm of visual reproduction, painting entered a new era within the realm of fantasy and abstraction, broadening the conversation around "l'art pour l'art."

As new settings inspired new revolutionary styles of representation, a romance began to stir between viewer and image, allowing the image to transcend reality, as a new image-reality emerged from the shadows of the modernist desire-realm. In his famous essay, "Modernist Painting," Clement Greenberg observes: "[T]he Old Masters created an illusion of space in depth that one could imagine oneself walking into, but the analogous illusion created by the Modernist painter can only be seen into; can be traveled through, literally or figuratively, only with the eye."³

By the turn of the century, the modernist exotic image had saturated the visual landscape and began to influence the development of advertising culture. As modernist imagery grew oversaturated and experienced a degree of commodification, the exotic image was then borrowed and repurposed as a tool for advertising and commercial industries. Following the modernist model, modern-day advertising exploits the desire for the fantasy-realm through its treatment of the exotic image; images of tropical sunsets, untouched paradises, and distant cultures inspire resort-goers and eco-tourists alike in their draw to

³ Greenberg, Clement. "'Modernist Painting' 1960–65." In *Art in Theory, 1900–2000: An Anthology of Changing Ideas*, edited by Charles Harrison and Paul Wood, 773–8. Oxford: Blackwell, 2003.

the modernist fantasy established long ago in these early works.

Like Gauguin's paintings of his Tahitian paradise, advertising offers similarly packaged fantasy-realms in the form of vacation destinations as the new commodified landscape. Popular culture has become so oversaturated with images of tropical sunsets and sandy, palm-covered beaches that the images have lost their own intrinsic meaning, becoming invariably associated with ideas of vacationing and kitschy tourism. In many ways, the modernist image of the "exotic," faraway paradise lives on as a cultural commodity.

While the modern-day consumer may be seeking an unforgettable romantic getaway, glossy advertising images represent an ideal or expectation without a real, material source. The product or vacation package offers a constructed, commodified experience, and the destination therein provides a commodified landscape. Waves of tourists seeking genuine, unique experiences ignore their cultural, economic, and environmental footprints, leaving the areas they visit polluted and disfigured. The once idyllic, newly commodified destinations are left in a state that scarcely resembles the untouched ideal portrayed in their advertisements, now devoid of meaning, significance, and romantic idealism, ultimately shattering the illusion.

In contemporary practice, artists have found ways of critiquing and reinterpreting the modernist landscape image, by borrowing

from its motifs to challenge the problematic notions that residually pervade society and consciousness. Familiar iconography of palm fronds, wild exotic animals, and sunsets occupy the landscape in a play on the modernist illusion. In Mathias Kessler's sunset works, familiar images are at first inviting and comfortable to the average viewer, but act as a sort of Trojan horse, subtly revealing a sense of something very unsettling within. Like an absurdly retouched advertising brochure, the plastic images seem all too perfect, leaving the viewer to question the reality being presented and the hidden motivations behind the image.

In contrast to the modernist image of the pure, "unadulterated" landscape, images incorporating figures within that space create a new set of tensions between the viewer and image. Christian Kosmas Mayer reflects upon the notion of the so-called "noble savage," a colonial view that painted native cultures as Edenesque, innocuous, utopian societies (a notion that persists in many ways today within New Age primitivist-utopian circles). With the juxtaposition of the colonial and native placed within the context of the "exotic" landscape, the role of the viewer changes from the perspective of an observer to that of a participant, interacting with the figures in the picture plane. Anonymous figures directly confront the viewer, making the viewer aware of his own position in the modernist play, questioning his own feelings and interpretations of the landscape and its people, and how they may also be potentially problematic.

While advertising and popular culture create new categories of the exotic image, this in turn fuels current critical interpretations of the ways in which the exotic image is utilized within contemporary cultural contexts. While images reinterpreting the exotic landscape image point to a more nuanced critical interpretation, others directly confront the commodification of the "exotic" body through cultural critique. As a response to the colonialist rhetoric that fueled the dehumanization of the African slave trade and inspired the exoticization of—predominantly female—persons of color as interpreted by the modernist image, the works approach the use of the othered body within contemporary culture with a critical lens, creating a wide range of discourse surrounding the problematic issues of colonialism, violence, commodification and alienation.

Kara Walker's candid images of slavery are perhaps some of the most iconic interpretations of the othered body. Her shadowy illustrations depicting scenes of slavery and colonization may seem playful and idyllic at first glance, but reveal a haunting image of the brutality of colonization on the bodies of African-American slaves. Images of violence echo current events stemming from the long history of racial injustices surrounding and leading up to recent protests in the U.S., and serve as a metaphor for the colonialist rhetoric that is reflected within both individualist belief systems and larger social structures present in current cultural climates.

Not unlike ubiquitous advertising campaigns for tourism, fashion magazines have also appropriated the modernist image, creating advertisements that conflate vague symbols of the "exotic" landscape with images of "wild and unbridled female sexuality," thereby building on the problematic modernist initiation of the colonialist male gaze. Notions of the commodified female body create new room for critique of the vestiges of primitivist sexism that still pervades modern-day iconography and discourse.

When discussing the commodified female body within the context of the modernist exotic, obvious questions arise regarding Gauguin's own relationship to the exoticized female body. While many of his works depict images of his arranged marriage to a 13 year-old Tahitian child bride, the historical conditions under which these images were created are largely glossed over in light of the image's formal qualities. While the same behavior is abhorred today, Gauguin's colonial relationships are not only excused but romanticized, glorified, and justified by his "iconic" images.

This justification has perpetuated Gauguin's role in proliferating images of the exoticized female body, reinforcing the male gaze, and normalizing the implied power structures in which the Western male obtains ownership of the exoticized female body. Gauguin's iconic 1892 painting, *Spirit of the Dead Watching*, becomes disturbingly evocative of current practices of the sex tourism industry,

particularly that of Southeast Asia where Western men travel to “exotic” destinations to partake in an exploitative industry delegated to young girls in the region, contributing to the dehumanization of women and children living in abject poverty.

The work of Mickalene Thomas challenges notions of beauty, race, sexuality, and gender. Her sexually charged figures are reminiscent of the 1970s blaxploitation genre, creating new categories of characterization for the othered female body. Another subject of critique questions the glamorization of the exoticized female body—the New Exotic—involving hyper-sexualized images of the sexually liberated woman of color. The viewer is left questioning the role of the sexually empowered Amazon figure: whether this newly established image of feminine power represents true female empowerment, or a repackaged image of the exoticized woman, the “savage,” the slave or the prostitute, indicative of her role as another tool for exploitation by the patriarchal structure that simultaneously seeks pleasure and profits from a false image of empowerment.

While the images depict and reflect upon the conflation and mistreatment of the human body as residual sediment of the modernist image, the societal impacts of this treatment of the body are taking on new directions. Images of violence, dehumanization, and exploitation of the othered “exotic” figure starkly contrast the seemingly innocuous claims of “naïve fascination” of the colonial roots from which

they stem. A new type of image has emerged, focusing on the exploitation of the othered body.

Images of violence against persons of color flood the digital landscape, bringing to question the contemporary use of these types of provocative images—not only for commercial use but for political gain or ideological purposes. The viewer is left questioning the role of these provocative images of brutality in an era of desensitization, when images of violence run the risk of becoming the new commodified image, allowing for new modes of exploitation of the othered body.

In the current digital age of information overload and overstimulation, and as the role of the visual image becomes increasingly indispensable, the significance and power of the image to both reflect upon and influence society and culture as a whole becomes ever more apparent. While the early modernists may not have realized the imprint their images would leave on Western image culture, the exotic image has persisted to influence waves of inspiration, imitation, and critique for more than a century. While the modernist concept of the exotic image stems from a problematic history, critical analysis and reinterpretation of these images allow the viewer to come to new places of understanding within modernist discourse, recognizing its shortcomings, as well as lending new opportunities to look at the past through a critical lens and apply new insights to current conditions in the globally connected world.

PATRICK JAOJOCO

Cannibalizing the Exotic: Colonial Practices, Cultural Erasure, and What May Come

*Cannibalism alone unites us. Socially.
Economically. Philosophically.
The world's single law. Disguised expression
of all individualism, of all collectivisms. Of all
religions. Of all peace treaties.*

Oswald de Andrade,
*Manifesto Antropófago*¹

One must eat in order to grow; this is a law that applies to both the individual and the system. If the mandate of capital is to continuously and ever-more-rapidly expand its reach, then consumption here has two meanings: that which is traditionally meant by "the consumer" (those at the buying end of things), and the insatiable appetite systemic capitalism has for everything that is not yet within its grasp. *Chantal Mouffe's Artistic Activism and Agonistic Spaces*²,

1 de Andrade, Oswald; Bary, Leslie. "Oswald de Andrade's 'Cannibalist Manifesto,'" *Corner-College.com*, accessed 24 September 2016, http://www.corner-college.com/udb/cproK3mKYQAndrade_Cannibalistic_Manifesto.pdf.

2 Mouffe, Chantal. "Artistic Activism and Agonistic Spaces," *Art & Research* Vol. 1 No. 2, Summer 2007.

which highlights the problematic nature of consensus, resonates with the latter profoundly: if consensus is what consists of a democracy, then those outside of democracy are either excluded, left to their so-called "wildness," or integrated, often violently. We have seen this in the development of the "New World," in the genesis and wake of the slavery economy, in the continued oppression of people of color in the United States and abroad, and in the coffee beans and quinoa grains that professionals in Manhattan's SoHo district enjoy and consume routinely.

Consumption is also at the heart of the *Cannibalist Manifesto*, written in 1928 by Brazilian modernist poet Oswald de Andrade. Observing the active othering of his culture by the Western lens, de Andrade sought to embrace his nation's Tupi history of cannibalism while also metaphorically, polemically subverting modernist and colonialist accounts of cultural history. Historian and literary theorist Leslie Bary notes that by "cannibalizing" Western poetic practices himself ("Tupi or not Tupi, that is the question," de Andrade asks, forming a surreal mash of Shakespearean and Brazilian), the poet "challenges the dualities of civilization/barbarism, modern/primitive, and original/derivative, which had informed the construction of Brazilian culture since the days of the colony."³ De Andrade's "single law"—cannibalistic codes and frameworks that exist within the hegemonic system—

3 de Andrade, Oswald; Bary, Leslie. "Oswald de Andrade's 'Cannibalist Manifesto.'"

further highlights the violence of cultural cannibalization performed by the colonialist project that informed those dualities.

It is with this complex lens of cannibalization—in its metaphorization a crucial way of understanding culture today—that this essay aims to illuminate the colonial project's problematic cultural practices, and further, to continue de Andrade's project in understanding what might be productive means for decolonized cultures to establish agency.

Historically, colonized cultures have been silenced in profound ways as per the mode through which the modernist colonial project has worked and continues to work. It includes developments within the modernist art canon, as they have influenced culture at large and perpetuated uncritical discourses of "the exotic." Those discourses have included terms such as "discovery," "New World," and "the Other" that define the colonial project as the center, the locus of knowledge and truth; modern art has translated these words into images that continue to pervade mass culture. These are the details of cannibalization: obfuscation of entire cultures and histories, consumption via monetization, and digestion via redefinition.

We see this in the mass erasure of Native American culture in the United States, though with entirely different layers of history. If Native American communities weren't killed en masse, they were cannibalized by Christian

American society and given small reservations on which to exist in a fringe state, their social systems newly reliant on hegemonic modes of exchange. Successful Native Americans have started casinos, attracting other wealthy capitalists; others have suffered from the capitalist demand of consumption and live in poverty. These stories have been ignored by mass culture; see here the example of the "crying Indian" of the American 1970s. In a series of public service announcements for the "Keep America Beautiful" campaign, prominent actor Iron Eyes Cody was depicted shedding a single tear for his and his people's land. Despite his public persona, Iron Eyes Cody was born Espera Oscar de Corti⁴, and was Sicilian-American. The modernist cultural value of the landscape was reestablished and perpetuated within the advertisement: America's beauty lies in its clear green fields rather than the indigenous community's tepees that once inhabited them.

Mid-century philosopher René Girard's idea of mimetic desire—in which an individual's desire for an object is an imitation based on a model's displayed desire—is useful to discuss here. When the advertisement works, the viewer imitates the "Indian's" desire for a "clean" land, a nature without the invasive distractions of modern pollution or indigenous architecture. However, the "Indian" is not Indian at all (neither the South Asian nor Native American kind), but Italian. It is an erasure of indigenous identity, its replacement

⁴ "Iron Eyes Cody," *IMDb*, accessed 25 September 2016, <http://www.imdb.com/name/nm0002014/>.

an imaginary creation based on colonialist ideals of both the native person and the landscape. It notes surface-level environmental problems while perpetuating the institutional consumption of lands and cultures external to the system. Therefore, by way of imagery and advertisement, viewers imitate and perpetuate the structures and desires of colonial rhetoric. Advertisements like these obscure the real indigenous cultures pushed from their homes, not by environmental pollution, but by cannibalistic Western development.

To further illustrate the notion of cultural cannibalization, one can look to the reverse phenomenon—non-Western culture integrating an object of Western culture—in the widely lauded 1980 fictional comedic film, *The Gods Must Be Crazy*. In the film, the San tribe in the Kalahari Desert comes across a Coca-Cola bottle dropped from an airplane. The bottle—removed from its Western context, its original object identity erased—quickly becomes an object of desire for the tribe, its many uses (as a crafting tool, or a musical instrument) drawing each individual to it. However, the collective desire for the object causes rifts in the tribe, and so Xi, the tribesman who brought the bottle back, is ordered to venture out and cast the thing off the edge of the world and back into the unknown. The San had cannibalized an object, unable to see its original cultural codes and recoding it to fit their own. They see the shadow of a commodity that still carries the values of ownership that the San had not previously had. Their construction of the

object is like a Baudrillardian simulacrum: its image, uses, and cultural values built not on the Western reality of the thing—a mere soft-drink container—but rather from an interpreted shadow of the cultural object. It is crucial that this construction is built upon a tabula rasa; when integrating an object (or human, or landscape) from the “outside” into a specific framework of thinking, culture resists adopting an identity that may challenge its structure.

Of course, the difference between these two examples of framework integration is that colonialism exists on a global scale, and includes historical and current injustices. The colonial framework is unable to see outside of itself. Its defined, divided, economized map of the world—in a way, the world’s shadow—is more real to the colonialist than to the cultures and landscapes that the maps supposedly represent. Within the artistic context, when Paul Gauguin and Oskar Kokoschka pictorially and colorfully cannibalized the exotic, their images fed into this simulacral shadow central to the colonialist framework. Culture at large has been convinced of the “crying Indian” of the 70s and is continually bombarded with problematic images of the source: of the islands, mountains, and forests that capitalism tells us to consume via delusional modes of tourism.

At the present moment, however, we are at a point where the myth of an endlessly growing capitalist society has been busted. Left without “Others” to consume, the system’s brand of

cannibalism has become catabolism.⁵ Unlike the individual, when the system eats its own muscles, those muscles begin to see the institutionalized shadow and flex against it. The muscles realize that the system to which they are attached is a type of monster created by a colonialist Dr. Frankenstein. They begin to elucidate for themselves the bodies—not systems—they once flexed for, the societal bodies that have been obscured by a cannibalistic system.

Shadows, then, can be seen as a key motif and metaphor in postcolonial artistic practices today. We see the hyper-sexualized colonial version of black American identity in Kara Walker's silhouettes; the scientific homogenization of landscape in Christian Kosmas Mayer's *Les Vues du Brésil* (notable is the erasure of color and indigenous peoples from the original 1829 painting by Jean Julien Deltill); and the near-total obfuscation of identity in the photographs of Marissa Lôbo's performance. This is the illumination of the simulacral shadow itself via artistic metabolization. It is the cannibalization of dominant colonial imagery and perceptions, the very project that de Andrade had hoped to spur in Brazil almost one hundred years ago.

In those hundred years, the colonial project has neared completion, and has little left to culturally cannibalize. Contemporary globalized society is on the verge of a future that holds

5 A biological process in which the body breaks down its own fat and muscle tissue in order to stay alive. Catabolism occurs when there is no longer any source of nourishment feeding all body systems.

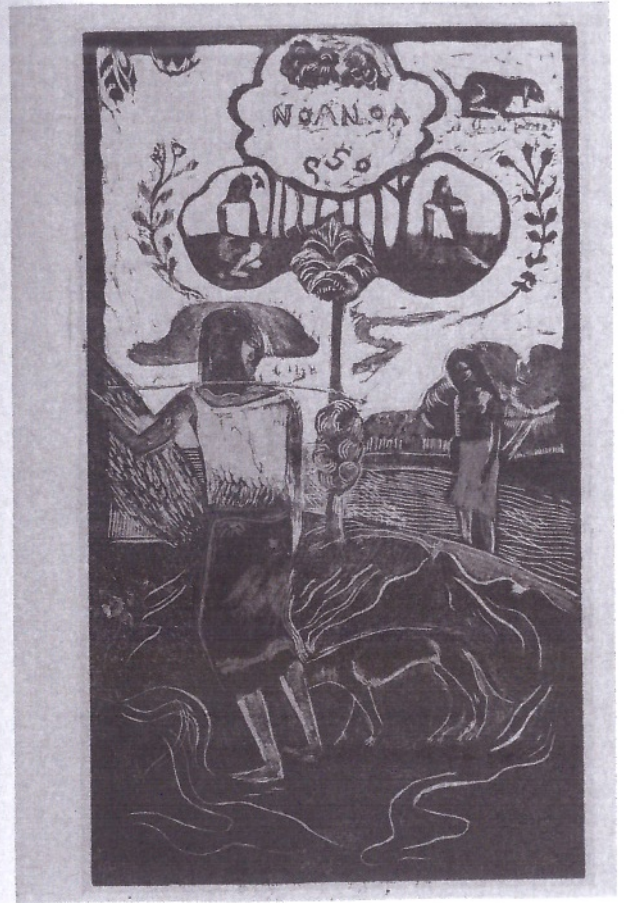
postcolonial, culture-specific evolutions, and thus de Andrade's cannibalistic turn is more useful now than ever. His method of historical cannibalization—bringing cultural history to the present, subversively illuminating and appropriating problematic hegemonic practices and perceptions—is crucial for the contemporary project of decolonization. Returning to Chantal Mouffe, critical art's aesthetic objective becomes clearer: to "foment dissensus, to make visible what the dominant consensus tends to obscure and obliterate."⁶ By illuminating and consuming the societal shadow, the contemporary may do its crucial cultural work: to re-imagine cultural frameworks, to fully break apart an already fragmented system, and to propel forward, away from modernism, away from the colonial contemporary, and into a fundamentally different post-contemporary system—or collective of systems—of life.

6 Mouffe, Chantal. "Artistic Activism and Agonistic Spaces," *Art & Research* Vol. 1 No. 2, Summer 2007: 4.

PAUL GAUGUIN

Paul Gauguin (1848–1901, born in Paris) was a Post-Impressionist painter, sculptor, writer, and print maker as well as a prominent figure of Synthetism. In his early career, Gauguin exhibited Impressionist landscapes alongside artists Camille Pissarro, Paul Cézanne, Georges Seurat, and Edgar Degas. Gauguin soon broke with Impressionism, adopting elements that would distinguish his work from the movement by its purity of line, flat figures, and bold colors. In 1887 Gauguin began his first tour of the French colonies of Panama and Martinique, where he produced eleven paintings of his exotic surroundings that heavily influenced his iconic style.

Seeking to escape from European metropolitan life to an “unspoiled paradise,” Gauguin set sail for Tahiti in 1891, and later settled permanently in the Marquesas Islands. It was here that he produced the most ground breaking work of his career and penned his travel journal, *Noa Noa*, to accompany his images. The journal recounts his impressions of the distant land, reflecting upon his idyllic view of the tropical landscape and native people, to which he attributed mystic spiritual qualities and exotic sensuality. His famous woodcuts and paintings, with their depictions of abundant flora, languid poses, and South Sea motifs represent Gauguin’s imagined exotic paradise rather than the reality of life on the islands.



Noa Noa (Embaumé Embaumé), *Fragrant Scent*, 1893–1894
Color woodcut in red, yellow, black, and orange on heavy, tan Japan paper
14 3/4 x 9 7/8 inches (sheet)
From the Roy color edition of 25 to 30 printed in 1894
Lowenfels Collection, courtesy of David Tunick, Inc., New York

OSKAR KOKOSCHKA

Oskar Kokoschka (1886–1980) was an artist, poet, and playwright most recognized for his leading contribution to the Austrian Expressionist movement. Born in Pöchlarn (Austria) in 1886, Kokoschka studied at the Kunstgewerbeschule (School of Arts and Crafts) in Vienna from 1904–1909, where he was influenced by members of the Vienna Secession. In 1934 Kokoschka fled political turmoil in Austria to other corners of Europe, where he produced prolific work in Prague, the United Kingdom, and Switzerland, where he resided for the remainder of his life.

Known for his intense, stylized portraits and landscapes, Oskar Kokoschka expanded upon impressionistic techniques, expressing deep emotion through the use of color as well as through exaggerated line and gesture. Kokoschka's expressionism characterized his affinity for capturing emotional and psychological states, or spiritual qualities of his central figures. In his allegorical paintings and lithographs of animals, the "wild beasts" are not only symbols for an exotic and dangerous world, meandering between beauty and tragedy, but also direct the gaze towards the animalistic in the human being.



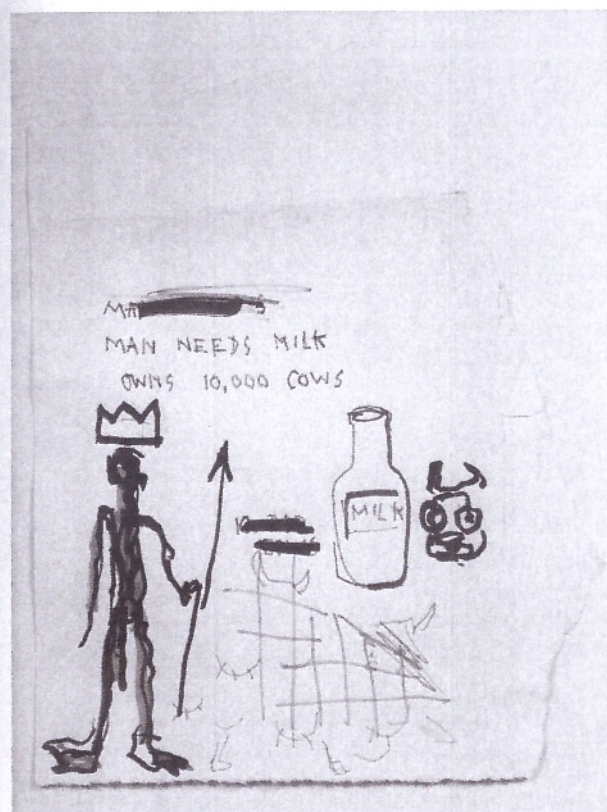
Tiger Cat, 1975
Color lithograph
30 x 22 inches
Edition 39 of 150
Courtesy of Marlborough Gallery

JEAN-MICHEL BASQUIAT

Jean-Michel Basquiat was born in 1960 in Brooklyn, New York to a Haitian father and Puerto Rican mother. He began his early career and gained notoriety spraying poetic graffiti together with Al Diaz under the moniker SAMO© from 1977–1979. Basquiat's art was exhibited in public for the first time in 1980 at the *Times Square Show*, and was featured in *New York/New Wave* in 1981 at the P.S.1 in Long Island City. Numerous exhibitions followed at the Galleria d'Arte Emilio Mazzoli in Modena, Annina Nosei Gallery and the Fun Gallery in New York, Galerie Bruno Bischofberger in Zurich and the Larry Gagosian Gallery in Los Angeles. His works were exhibited at the Documenta 7 (1982) in Kassel, the Whitney Biennial (1983) in New York, as well as the Galerie Beyeler (1983) in Basel. Basquiat worked from 1984–1985 on joint projects with Francesco Clemente and Andy Warhol. Solo exhibitions at Bruno Bischofberger's gallery, the Mary Boone Gallery, and the Tony Shafrazi Gallery in New York then followed. In November 1986 a retrospective of his work was shown at the Kestner-Gesellschaft in Hannover. In 1988 Basquiat died of a drug overdose in his loft at 27 years old.

Basquiat's intense engagement with racism, colonialism and slavery was fueled both by his personal experiences and by his interest in African-American history. As Glenn O'Brien describes, "Jean-Michel—in designer clothes, pockets stuffed with hundred-dollar-bills—wasn't able to get a taxi."¹ His work is often characterized by combined elements of collage, color fields, motifs and text. His clear visual language conceals a difficult process of creation: he layered several motifs and coats of paint on top of one another, writing words, crossing them out, and rewriting them. In *Untitled (Man Needs Milk)*, a crowned, nude figure colored in brown and holding a spear presents the conundrum of colonial and post-colonial oppression: possessing great wealth (material or figurative) while being beholden to colonial rule. The central figure becomes an allegory for the prolonged repression and exploitation of the African continent and diasporic communities, and evokes notions of primitivization, commodification, and modernized slavery.

¹ O'Brien, Glenn. "Basquiat and the New York Scene 1978–82." In *Basquiat*. Ostfildern: Hatje Cantz, 2010: vii.

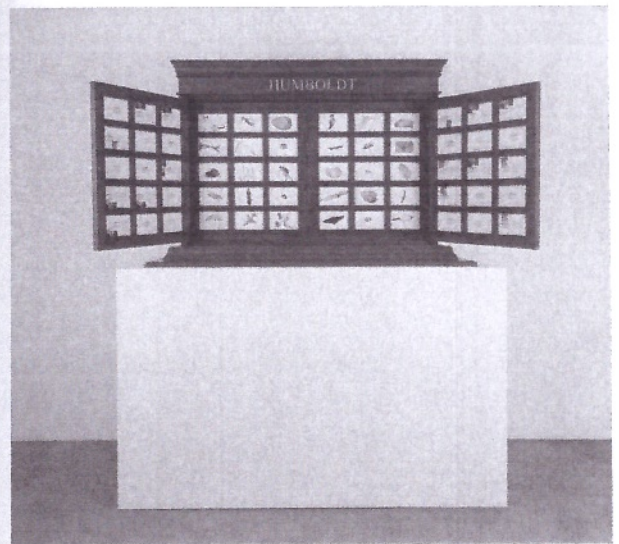


Untitled (Man Needs Milk), 1981
Mixed media on paper
12 x 8 inches
Collection of Justin Warsh

MARK DION

Mark Dion was born in 1961 in New Bedford, Massachusetts. He initially studied in 1981–1982 at the Hartford School of Art in Connecticut, which awarded him a BFA (1986) and honorary doctorate in 2002. From 1983–1984 he attended the School of Visual Arts in New York and then the prestigious Whitney Museum of American Art's Independent Study Program (1984–1985). He is an Honorary Fellow of Falmouth University in the UK (2014), and has an Honorary Doctor of Humane Letters (Ph.D.) from The Wagner Free Institute of Science in Philadelphia (2015). He has received numerous awards, including the ninth annual Larry Aldrich Foundation Award (2001), The Joan Mitchell Foundation Award (2007) and the Smithsonian American Art Museum's Lucida Art Award (2008). He has had major exhibitions at the Miami Art Museum (2006); Museum of Modern Art, New York (2004); Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (2003); Tate Gallery, London (1999), and the British Museum of Natural History, London (2007). He is the co-director of Mildred's Lane, an innovative visual art education and residency program in Beach Lake, Pennsylvania. Dion lives with his wife and frequent collaborator Dana Sherwood in New York City and works worldwide.

Dion's work examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world. Appropriating archaeological and other scientific methods of collecting, ordering, and exhibiting objects, Dion creates works that question the distinctions between "objective" ("rational") scientific methods and "subjective" ("irrational") influences. The artist's spectacular and often fantastical curiosity cabinets, modeled on *wunderkammern* of the 16th and 17th century, exalt atypical orderings of objects and specimens. By locating the roots of environmental politics and public policy in the construction of knowledge about nature, Mark Dion questions the authoritative role of the scientific voice in contemporary society, tracking how pseudo-science, social agendas and ideology creep into the public discourse around knowledge production.



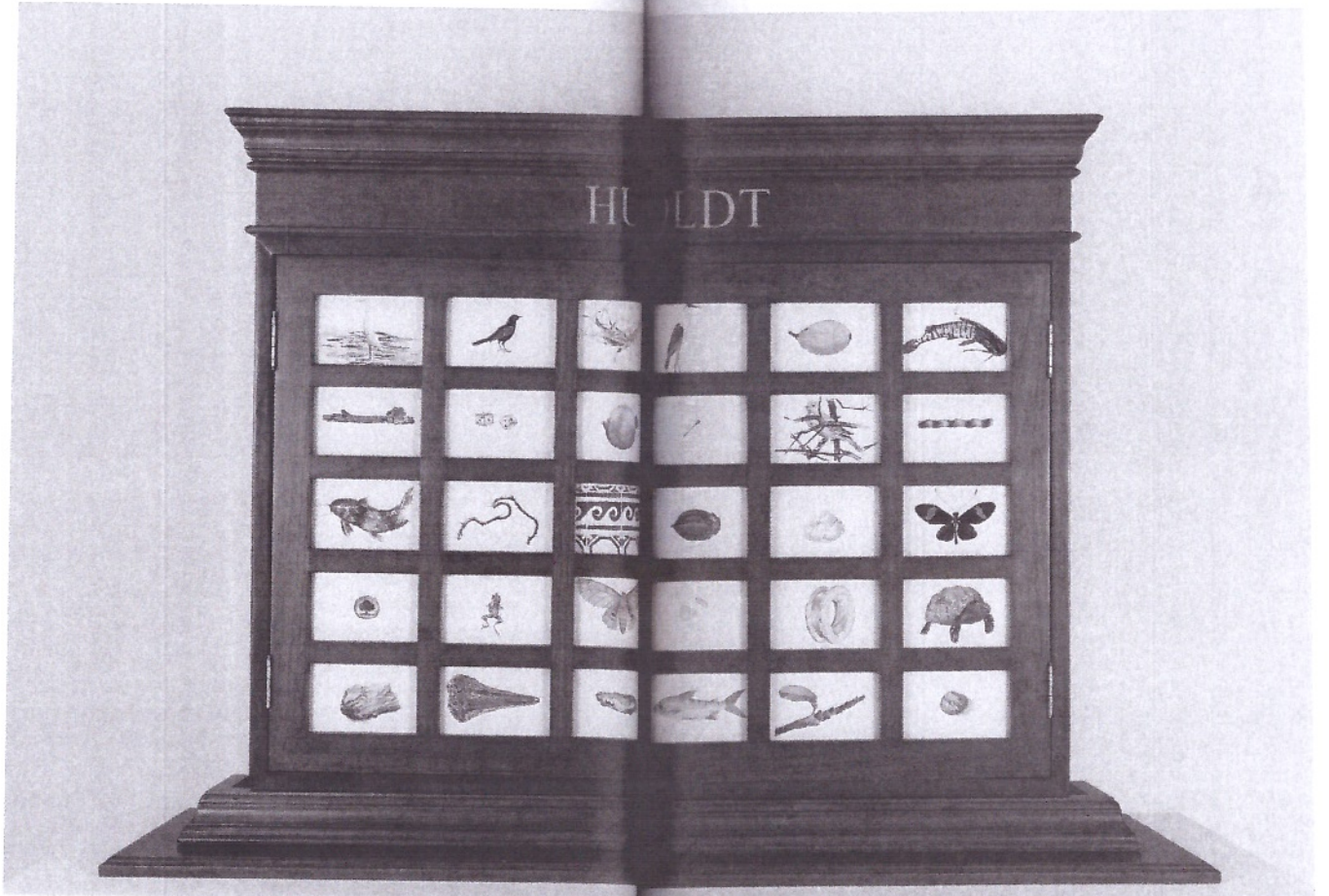
The *Humboldt cabinet* focuses on Alexander von Humboldt (1769–1859), the Prussian scientist, explorer, diplomat, and author, who during his lifetime was renowned for his exploration of the Americas. Humboldt's scientific ideas about nature related to aesthetics and imagery, and were interpreted by landscape artists from the 19th century. Dion created this work during a residency program in Honda, Columbia as part of the FLORA ars + natura program. Similar to the 1990s piece *On Tropical Nature*, each day Dion ventured into the jungle and recorded the plants and animals that he observed. Working with local artists, Dion developed postcards and then sent these scientific drawings of the local specimens back from Bogotá to curators at The Americas Society, New York. Both the front and back of the illustrations are displayed, showing postal proof of their journeys.

Humboldt cabinet, 2013

Wood, brass hinges, glass, pencil and watercolor on paper, stamp
38 ½ x 60 x 13 ½ inches (with doors closed)

© Mark Dion

Courtesy of Tanya Bonakdar Gallery, New York

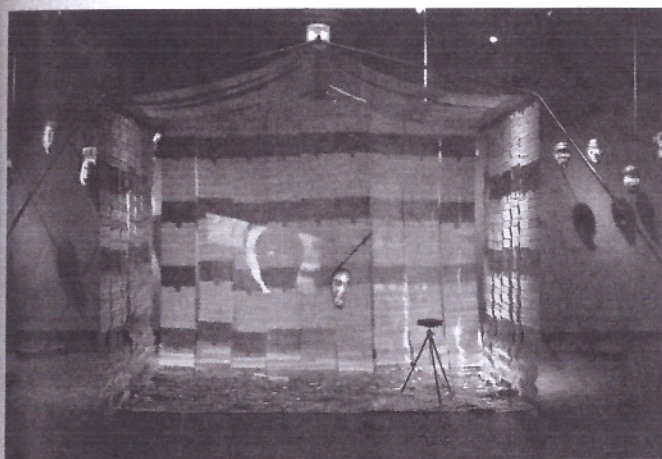


NIVES WIDAUER

Nives Widauer was born in 1965 in Basel, Switzerland. In 1990 she graduated from the Class for Audiovisual Arts at the Basel School of Design. Parallel to her first exhibitions (video installations) she created video sets and movies. Various art awards, scholarships and exhibitions followed. She has lived in Basel and Vienna since 1996. In her recent work the artist plays with the interface between analog and digital, and has expanded her media to painting and sculpture.

"A tent is arranged from tent poles, with the actual tent skin constructed from negative film sheets by a renowned 1930s Swiss researcher of African culture, Hans Himmelheber. In the inside of the tent, a woman's face, speaking but mute, is projected onto a dark, wooden mask. We see her eyes in the shadow of the mask on the skin of the tent. This installation was created in 2014 for the exhibition *Gastspiel* in Zurich's Rietberg Museum. Over the course of one year, I communicated with Esther Tisa and Anja Soldat about the topic of the Archive and the Museum. The installation I created from this process is ambiguous and multi-layered. The inside of the tent, although not accessible, is a zone of intercultural dialogue."

—Nives Widauer, December 2016



Past Pattern II, 2014

Tent poles, wooden mask, negative film sheets, microphone stand, projector, video

10 x 8 x 8 feet

© Nives Widauer

Courtesy of the artist

KARA WALKER

Born in Stockton, California in 1969, Kara Walker was raised in Atlanta, Georgia from the age of 13. She studied at the Atlanta College of Art (BFA, 1991) and the Rhode Island School of Design (MFA, 1994). Her work can be found in museums and public collections including The Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Tate Gallery, London; the Museo Nazionale delle Arti del XXI Secolo (MAXXI), Rome; and Deutsche Bank, Frankfurt. Walker's major survey exhibition, *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*, was organized by The Walker Art Center in Minneapolis in 2007 before traveling to ARC/ Musée d'Art moderne de la Ville de Paris; The Whitney Museum of American Art in New York; The Hammer Museum in Los Angeles; and the Museum of Modern Art in Fort Worth. Recent solo exhibitions have been presented at the Art Institute of Chicago; Camden Arts Centre in London; and Metropolitan Arts Center (MAC) in Belfast. Kara Walker currently lives and works in New York City and is the Tepper Chair in the Visual Arts at Rutgers University Mason Gross School of the Arts.

"I had begun, about six years ago, to try and uncover the often subtle and uncomfortable ways racism, and racist and sexist stereotypes influence and script our everyday lives. This 'scripting' was especially pronounced in the American South, where I grew up, where a longing for a romanticized and homogenous 'past' (free of having to take into account the social acceptance, inclusion, political influence and real, live Humanity of Black people) lingers and retains all of its former power in the form of dubious arts... romance novels, pornographic fantasies, cartoons, antique postcards and collectible figurines. [...]"

The silhouette is the most concise way of summing up a number of interests. First: that this work is loosely concerned with 'the Historical,' 'the "LOW" arts,' and the everyday. Second: that this shadowy form



Untitled, 1998

Cut paper on paper

11 3/4 x 12 1/2 inches

© Kara Walker

Courtesy of the artist and Sikkema Jenkins & Co., New York

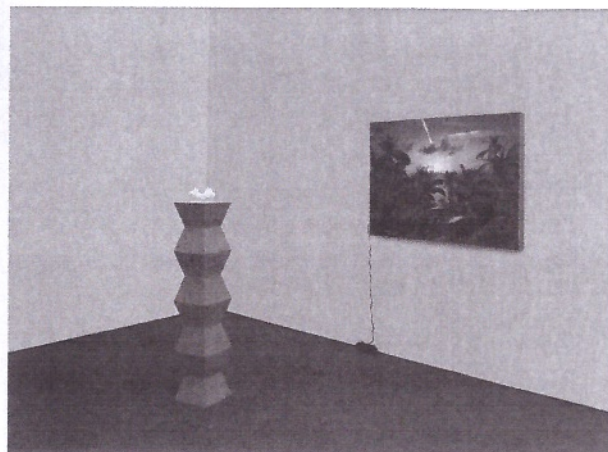
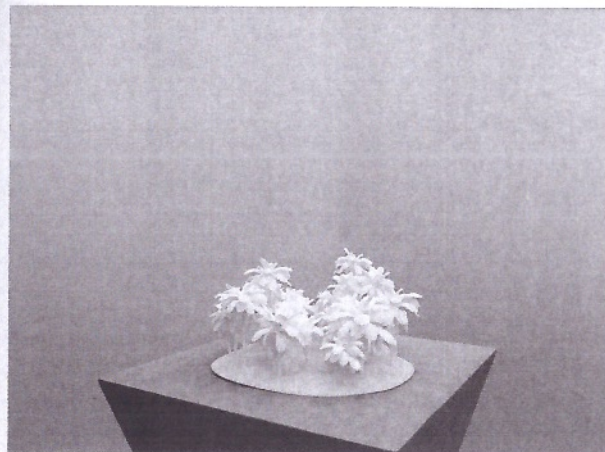
mirrors our (or my) thought process... It kind of offers a weak denial of 'unclean' thoughts, it believes itself to be very polite and very true—like genteel Southern aristocracy. Third: that it offers me a chance to intertwine a kind of beauty with a violent lust that is sometimes self-incriminating, full of excess also, everyone is rendered black. [...] The polite denial of unsavory acts, as embodied by the silhouette, entices the viewer to figure out what's going on. These black shapes, for all their detail, still operate like an inkblot."

From: Obrist, Hans-Ulrich. "Everything can be pictured in the form of shadows. Conversation with Kara Walker." In *Kara Walker: Safety Curtain 1998/1999*, mip.at, accessed 24 September, 2016. <http://www.mip.at/attachments/65>

MATHIAS KESSLER

Mathias Kessler received his MFA in Art Practice from the School of Visual Arts in New York in 2012. He has exhibited internationally, including solo exhibitions at the Kunsthall Rotterdam; Site:Lab, Grand Rapids; Rosphot National Museum for Photography, St. Petersburg; GL Holtegaard Museum, Copenhagen; and Kunstraum Dornbirn. Selected exhibitions include: *The Sun Placed in the Abyss*, Columbus Museum of Art; *Spring Show 2016*, Kunsthall Charlottenburg; *Landscape in Motion*, Kunsthhaus Graz; *(Un)Natural Limits*, ACFNY; *Hohe Dosis*, Fotohof, Salzburg; *The Nature of Disappearance*, Marianne Boesky, New York; *Hoehenrausch*, OK, Linz; *GO NYC*, Kunsthalle Krems; and *The Invention of Landscape*, Museo del Palacio de Bellas Artes, Mexico City. He has completed artist residencies with the Cape Cod Modern House Trust, AIRE Everglades, and Rise Projects London. His work has been featured in international publications and media outlets, some of which include: *The New York Times*, *Blouin Artinfo*, Bloomberg Press, *Kopenhagen DK*, *Eikon*, *Kunstforum*, *Studio 360*, ORF, 3sat, *Camera Austria*, *Die Zeit*, *Forbes*, *Prefix Magazin*, and *Art Bulletin*.

Mathias Kessler critiques and reimagines the concept of nature by questioning man's position in nature's cycles. Quoting from art history, philosophy and eco-political debates, Kessler re-stages representations of natural processes with humor and gravitas. Romantic painting, land art, and digital renderings compete and collide in order to unhinge familiar oppositions such as nature/culture, representation/experience, and ideology/aesthetics. *Sunset in Simulacrum* (2014) combines real and 3D-rendered images to create convincing, hyper-real digital hybrids or composite images of paradisiacal environments that are at once sublime, touristic, and kitschy. The concept of commodified nature echoes through Kessler's images, which point to the ironic absurdities created by the tourism industry, reinforcing the increasingly inextricable relationship between nature and culture. *On Top of an Endless Column* (2014) plays on this notion: a 3D printed model of a palm grove sits on top of a pedestal, offering the viewer a surreal interpretation of a miniature, compartmentalized desire-world.



On Top of the Endless Column, Cyberspace, 2014
3D print derived from a 3D rendered image
8 inch diameter, column: 60 x 10 x 10 inches
Edition of 3
Courtesy of the artist

Sunset in Simulacrum 02, New York, 2014
3D computer rendering printed on dye sublimation fabric,
light box with LED light and aluminum frame
40 x 51 x 3 inches
Courtesy of the artist

MICKALENE THOMAS

Mickalene Thomas is a 2015 United States Artists Francie Bishop Good & David Horvitz Fellow, distinguished visual artist, filmmaker and curator. She holds an MFA from Yale University and a BFA from Pratt Institute. Mickalene Thomas has held solo museum exhibitions at the Brooklyn Museum; Santa Monica Museum of Art; George Eastman House, New York; and L'Ecole des Beaux Arts, Monaco. Recent solo exhibitions include *Mickalene Thomas: Do I Look Like a Lady?* at MOCA Grand, Los Angeles; *Mickalene Thomas: Mentors, Muses and Celebrities* at Aspen Art Museum; and *Muse: Mickalene Thomas Photographs* at Aperture Foundation, New York. Thomas's work is in the permanent collections of New York's Museum of Modern Art, Brooklyn Museum, Solomon R. Guggenheim Museum, and Whitney Museum of American Art, as well as the Smithsonian American Art Museum, among many others. Mickalene Thomas is represented by Lehmann Maupin, New York and Hong Kong; Kavi Gupta Gallery, Chicago; Susanne Vielmetter Projects, Los Angeles; and Galerie Nathalie Obadia, Paris and Brussels. She lives and works in Brooklyn, New York.

Emerging from a discourse that combines art historical, political, and pop-cultural references through the lens of black and female identity, Mickalene Thomas blurs the distinction of object and subject, concrete and abstract, real and imaginary. Shaped through portraiture, her explorations introduce complex notions of femininity, beauty, sexuality, and challenge common definitions of beauty and aesthetic representations of women. Through painting, photography, collage and installation, her strategies include appropriation, whereby deconstructing and repurposing of formal and conceptual artistic iconology is developed in order to re-evaluate its context. Her study of French Impressionism, European modernism and pop art plays a formative influence—wherein pioneers including Bearden, Neel, Matisse, Manet and Warhol continue to activate her interest and approach.



Le Déjeuner sur l'herbe: Les trois femmes noires, 2010

C-Print

48 x 60 inches

Edition of 5 + 2 AP

Courtesy of the artist and Artists Rights Society (ARS), New York

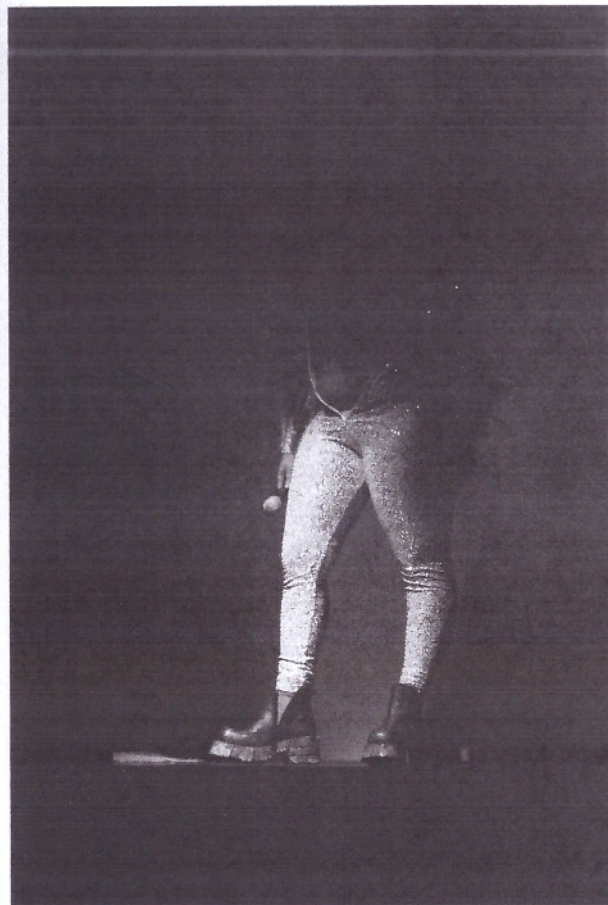
MARISSA LÔBO

Marissa Lôbo was born in Bahia, Brazil, and is living and working in Vienna after having spent some years in Italy and Portugal. She studied post-conceptual art at the Academy of Fine Arts in Vienna, where she is currently a PhD candidate in Philosophy. For many years, she was the head of the Cultural Department of maiz, an independent organization by and for migrant women, dedicated to connecting politics, education, and the arts from a migrant perspective. Presently, she is artistic director of kùltūr gemma!, an initiative promoting migrant positions in the arts. In 2016 she curated the project *Bodies of Knowledge*, together with Njideka Stephanie Iroh, connecting narratives of resistance and utopia in art and activism.

In her often performative artistic work, Marissa Lôbo addresses hegemonic, sexualized, and racialized body regimes from a queer, of-color perspective. She aims to de-colonize queer theory and to intervene in white supremacist narratives. Lôbo perceives the hegemonic museum space as a colonial space; museums a part of the colonial project of modernity that embrace the concept of contemplation of bodies.

"The Beast is pure racism, is the brutality of the definition of the so-called 'Other'—it's a process of dehumanization that incorporates centuries of colonial power. Through the process of exoticization and racialization, black people and people of color are not being considered humans by the eyes of the white colonizer. I perform the Self as the beast. This colonized creature devours and refutes reparation, imposing the power of self-staging and linking to the historical genealogy of performativity of the body."

—Marissa Lôbo



If you run the beast will catch you. If you stay the beast will devour you
(Se ficar o bicho pega, se correr o bicho come, based on a popular proverb),
Vienna, 2015

Performance, Academy of Fine Art Vienna

Video, 20 min.

C-Prints

31 ½ x 47 ¼ inches

Photo: Ana Paula Franco

CHRISTIAN KOSMAS MAYER

Christian Kosmas Mayer was born in 1976 in Sigmaringen, Germany, and lives in Vienna. He studied at art academies in Saarbrücken, Glasgow and Vienna and is co-editor of an art magazine that changes its title with each edition (www.ztsrpt.net). He has participated in numerous exhibitions, including Galerie Christian Nagel, Berlin (solo); Galerie Mezzanin, Vienna (solo); Belvedere, Vienna (solo); ZAMEK, Poznan (solo); Kunststiftung Baden-Württemberg, Stuttgart (solo); Austrian Cultural Forum, Warsaw (solo); New Talents, Art Cologne (solo); Mumok, Vienna; Leopold Museum, Vienna; Kunstmuseum Bonn; Torrance Art Museum, Los Angeles; Audain Gallery, Vancouver; Camera Austria, Graz; Manifesta 7, Rovereto; Centre d'Art Passerelle, Brest; Galerie Georg Kargl, Vienna; Shedhalle Zurich; 26th Sao Paulo Biennale.

Les Vues du Brésil, 2007

Wallpaper

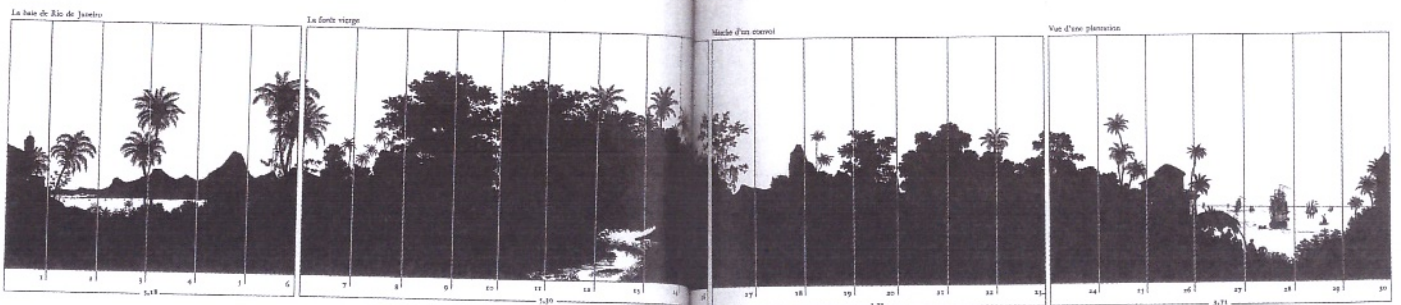
Dimensions variable

Design based on the scenic wallpaper *Les Vué du Brésil* (by Jean Julien Deltil, 1829, produced by the company Zuber et Cie, Rixheim, France)

Courtesy of the artist

"Panoramic wallpapers from the 19th century were a perfect accompaniment to life lived inside one's own home, and which regarded the external world with anxiety and suspicion. At the same time these wallpapers make it evident that there was also a completely opposite desire to travel and discover the entire world—even the world beyond Europe. One can say that the wallpaper provided a 'tamed' version of this desire for the unknown, the different, the wild. In a way, these wallpapers anticipated the craving for precisely detailed representation that led to the invention of photography: the wish for representations that would allow you to feel what it's like to be there. The expectation that the wallpaper would become a source of daydream or reverie mandated avoiding any depiction of conflict, suffering or violence. Therefore, one could accuse these wallpapers of distortion and hypocrisy. We should remember, though, that the interest in the New World was often mediated by the Enlightenment spirit, and Rousseau in particular. From this point of view, the scenes with half-dressed natives were an invitation to imagine a utopian human race that shared the spontaneous natural attitudes of the so-called 'primitive nations'—the 'noble savage' fantasy. At the very least, the non-European figures were meant to invoke admiration, if not respect."

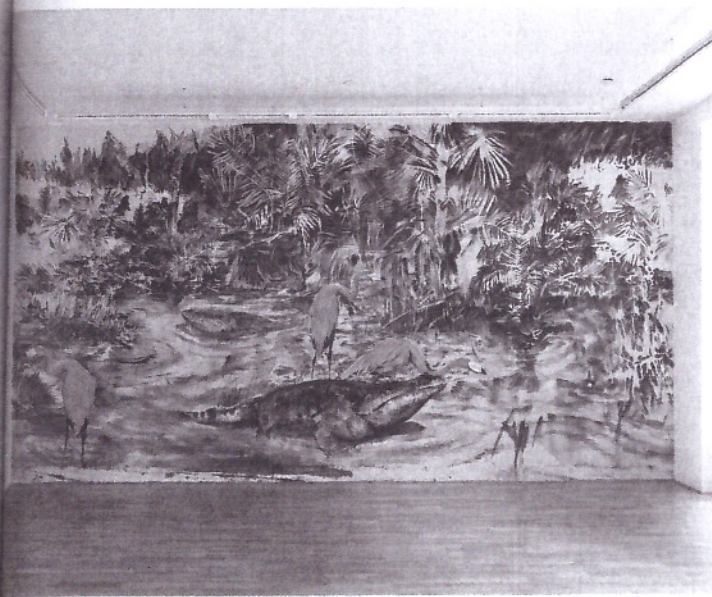
Excerpt from: "Station 12: The Zuber Wallpaper, A conversation between Martin Guttman and Christian Kosmas Mayer." In *Clegg & Guttman: Biedermeier reanimated*, edited by Christoph Thun-Hohenstein and Bärbel Vischer. Vienna: Verlag für moderne Kunst, 2016.



HUGO CANOILAS

Hugo Canoilas was born in Portugal in 1977, and lives and works in Vienna, Austria. Canoilas obtained his MA from the Royal College of Art, London in 2006, and previously studied at Caldas da Rainha in Portugal. Canoilas received international recognition during the highly celebrated 30th São Paulo Biennial in 2012. Solo presentations of his work include *A painting is getting its kicks*, 1M3, Lausanne (2010), *Endless Killing*, curated by Chus Martinez at Huarte Contemporary Art Center, Spain (2008), *10 reasons to be a member*, curated by Tobi Maier at the Franfurter Kunstverein (2007), and *Morte sem fim* at MNAC National Museum of Contemporary Art, Museu do Chiado, Lisbon, Portugal (2016). Canoilas has been featured in major publications such as *ArtReview*, the *Guardian*, the *Observer*, *Frieze*, *Metropolis M* and *Flash Art*. Canoilas has participated in a number of international residencies, most recently at IASPIS in Stockholm in 2013. Canoilas is represented by Galerie Andreas Huber (Vienna), Workplace Gallery (Gateshead/London), Galeria Quadrado Azul (Porto/Lisbon), and Galeria Collicaligreggi (Catania).

Hugo Canoilas is renowned for constructing installations of an architectural scale that operate within the thresholds of diverse media—from painting, drawing, and installation, to sculpture, video and performance. Stemming from a thorough investigation into painting that encompasses historical allegory, modernist abstraction, and erudite as well as popular references, Canoilas's work establishes tensions and dialogues from operating within these thresholds, presented as a heterogeneous body of work. Implicit in his work are investigations into the formality of color field painting as intervention and the political and ideological meaning that is drawn out through scale, relationship to site, and awareness of situation. For Canoilas painting becomes wall, barrier, and perimeter. Color signals a poetic nostalgia in direct opposition to the severity of his post-industrial vocabulary, creating a complexity that forces the viewer to look beyond an initial formal encounter with his work and search for a deeper, unspoken, metaphorical relevance.



Love the sunset and dawn, because there is no use in loving them, 2015
Acrylic ink on unprimed linen
10 ½ x 19 ½ feet
Courtesy of Galerie Andreas Huber, Vienna

MOUSSA KONE

Moussa Kone (born in 1978) lives and works in Vienna, Austria, and works in the mediums of drawing and artist books. He studied Fine Arts at the University of Applied Arts, Vienna. His work has been shown at Georg Kargl Fine Arts, Vienna; Charim Gallery, Vienna; Charim Ungar Contemporary, Berlin; Art Cologne New Positions Program; Art Futures Section, Art Hong Kong; Townhouse, Zurich; Essl Collection, Klosterneuburg; Kunstraum Innsbruck; Galerie Traklhaus, Salzburg; Künstlerhaus Dortmund; Red Gate Gallery Studios, Beijing; ISCP New York; RCM Museum, Nanjing. His work can be found in the Albertina Graphic Art Collection, the Federal Collection of the State of Austria, the Art Collection of the City of Vienna, the Art Collection of the State of Tyrol, the Collection of the AK Wien, the Strabag Collection, Verbund Collection, and EVN Collection. He co-founded the artist association Kunstwerft, and together with author Erwin Uhrmann he gives lectures at art universities and art institutions. Moussa Kone has also published several artist books (*Manual*, *Diabelli*, *Nocturnes*, *Points of Passage* and *Abecedarium*). Texts and articles about his work have been published internationally, e.g. in *Juxtapoz Magazine*, *Vision Magazine*, *Art Magazin*, *Frankfurter Allgemeine Zeitung*, *Parnass*, *Falter*, and *Der Standard*. Moussa Kone is a researcher for the Susanne Wenger Foundation, whose sculptural work in Nigeria is considered UNESCO World Heritage.

Considering the term "text" (from the Latin *texere*, to weave), for Moussa Kone drawing with pen and ink on paper comes close to writing. Surfaces are theoretically occupied and condensed by hatching in black meshes of line, layer by layer, creating an image in ones mind. In the blank spaces—the white sheet of paper—remains room for the viewer's own thoughts. The line possesses the power of definition and renders the world as something that can be experienced in an abstract manner. It draws boundaries, dividing and splitting into left and right, up and down. Relations and values emerge, and hierarchies and social fixations become visible. Depending on the point of view, the Self and the Other are thereby defined on paper. Whatever manifests itself on the other side—the outside—should be included, to get the whole picture, on one equal level.



nowhere land I come from (land-route), 2016

Ink on paper

44 x 61½ inches

Courtesy of the artist

The Authors

DIETER BUCHHART

Dr. Dr. Dieter Buchhart is a curator and art theorist. He completed his doctoral studies in art history and restoration science, and has curated numerous exhibitions in renowned international museums and art spaces. He has served as director of the Kunsthalle Krems outside of Vienna, and has been known for his critical work, contributing to several monographs and art publications such as *Kunstforum International*. As an art theorist he has contributed many catalogue essays, magazine articles, and lectures, his research focus ranging from Expressionism to contemporary art.

MATHIAS KESSLER

Mathias Kessler received his MFA in Art Practice from the School of Visual Arts in New York in 2012. He has exhibited internationally, including solo exhibitions at the Kunsthall Rotterdam; Site:Lab, Grand Rapids; Rosphot National Museum for Photography, St. Petersburg; GL Holtegaard Museum, Copenhagen; and Kunstraum Dornbirn. Selected exhibitions include: *The Sun Placed in the Abyss*, Columbus Museum of Art; *Spring Show 2016*, Kunsthall Charlottenburg; *Landscape in Motion*, Kunsthhaus Graz; *(Un) Natural Limits*, ACFNY; *Hohe Dosis*, Fotohof,

Salzburg; *The Nature of Disappearance*, Marianne Boesky, New York; *Hoehenrausch*, OK, Linz; *GO NYC*, Kunsthalle Krems; and *The Invention of Landscape*, Museo del Palacio de Bellas Artes, Mexico City. He has completed artist residencies with the Cape Cod Modern House Trust, AIRE Everglades, and Rise Projects London. His work has been featured in international publications and media outlets, some of which include: *The New York Times*, *Blouin Artinfo*, Bloomberg Press, *Kopenhagen DK*, *Eikon*, *Kunstforum*, *Studio 360*, ORF, 3sat, *Camera Austria*, *Die Zeit*, *Forbes*, *Prefix Magazin*, and *Art Bulletin*.

PATRICK JAOJOCO

Patrick Jaojoco is a New York-based curator and writer. His current focus is on radically nonlinear histories and temporalities; he will curate an exhibition on the "inhuman" at the Pfizer Building in Brooklyn in April 2017. Recent exhibitions include *Low-Grade Euphoria*, an exhibition at the Pfizer building presenting works that address coping mechanisms for contemporary capitalist society; *DRIIPP*, an intensive collaborative project with four artists and two curators presented at the 2016 *SPRING/BREAK Art Show*; and *humanimalands*, an exhibition investigating the fluid ontologies of humans, animals, and landscapes in the