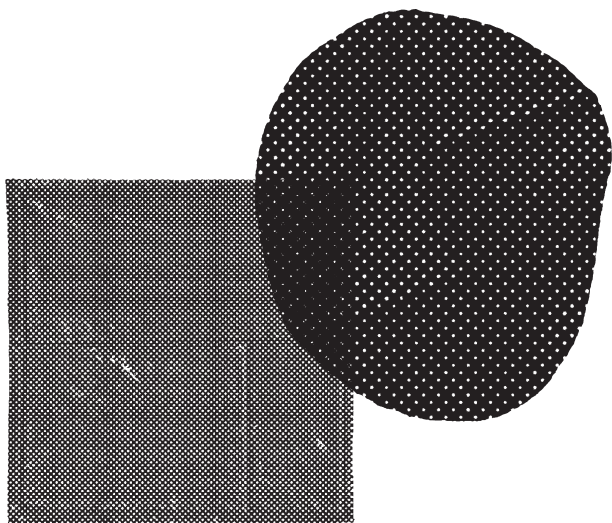


left eye right eye



Beni Bischof

3

Riccardo Benassi

Paul Geelen

Ana Navas

Valentina Jager

Martin Kohout

Sangree

Kriz Olbricht

Rodrigo Hernández

artists

Cathérine Lommée

Tilisa Otta

Rita Ponce de León

Mike Pratt

Vanni Codeluppi

Elisa Caldana

Leon Hösl

Benjamin Fallon

Óscar Benassini

texts by

Ala Younis

Samuel Leuenberger

Emiliano Valdés

Anna Szaflarski

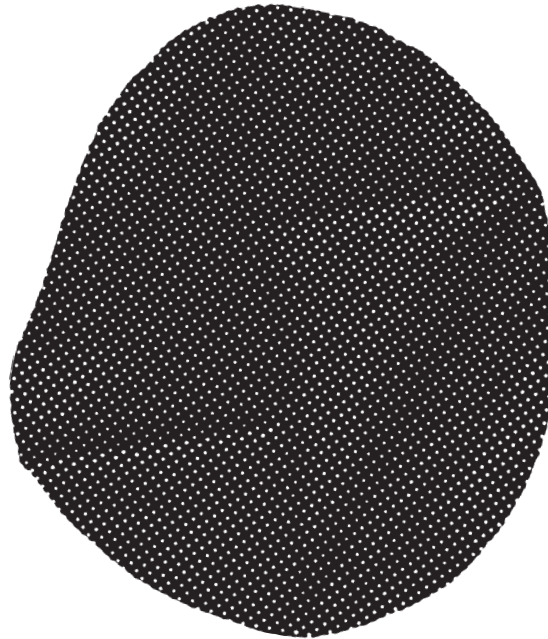
Jan Op de Beeck

Nanda Janssen

Rodrigo Quijano

2

Introduction



Alessandra Saviotti

The formula for an exhibition:

Left eye, right eye is an exhibition perceived as a kind of mathematical formula. It is generated by an algorithm, a set of rules that defines a process. Instead of creating something predictable or ordered, the algorithm rather opens up a series of possibilities for the artists involved in the exercise. The rules are simple: a core group of 3 people conceives the whole idea. Next the group asks 10 other artists to invite either a curator or a writer to produce a text. Here, another variable is added: the text could be either inspired by a particular artwork or, reversely, it could serve as a source of inspiration for the artist.

The results of the process will be presented in an exhibition both in the three-dimensional space of the gallery and in the two-dimensional space of a publication.

Thus, the usual methodology whereby a curator invite an artist to generate and foster a discourse is inverted. In this project the energies and the roles of two people are con-fused. *Left eye, right eye* is a collaborative intervention perceived as a mutual encounter that is performed through a physical experience.

a

Riccardo
Benassi

When capitalism feeds off life
(in reference to Techno Casa):

Capitalism has changed. It no longer suffices to use human bodies as mere instruments of work, but it increasingly seeks to extract economic value from every biological component and mental, emotional and social dimension of the individual. Consequently, capitalism is changing into *biocapitalism*, the most evolutionarily advanced form of the capitalist economic model. Sure enough, the concept of *biocapital* has made a recent appearance in the capitalist system, a new form of capital based on a new configuration of economic value, viz. *biovalue* that can be extracted from a living creature's vital qualities. From this point forward, the entire human body will become the subject of economic exploitation.

The transition of capitalism to its "bio"-phase is also happening because companies are no longer content to benefit from the functional bodies of their employees. Instead, they feel they have to increasingly take advantage of their employees' thoughts and creative ideas, exploit their brain that, being directly related to the employees' identities, continues to work even outside of the factory. Predictably, it represents an element of continuity between work time and free time, both of which are becoming more and more similar at present.

6

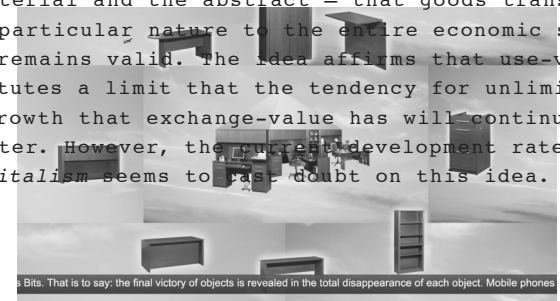
According to classical economists, in the capitalist structure of the first factories, the worker worked for a number of hours to produce economic value for himself and his employer, which was followed by a period of time in which he was completely free and could regain his strength. *Biocapitalism*, however, does not just make unfair demands during the working hours, but also tries to produce value during free time. As individuals use these off-hours primarily to define their social identities, they are inevitably intertwined with the most intimate aspects

of a person's personality, which are then exposed to exploitation by companies.

The main activity during free time is consuming, especially because it is through these consumer activities that individuals can build and maintain their identities over time. Accordingly, operating within the sphere of consumerism, businesses are intruding in an individual's emotional life to an increasing extent.

Thus, we have gradually witnessed a sensory stimulation strategy come into play alongside the window display strategy (*vetrinizzazione*) that followed the emergence of the shop window in the eighteenth century and accordingly imposed a social communication model based on visual language. We have sought in this way to continue to produce economic value by penetrating the inner and emotional spheres of man. It is thus no longer merely the body as a functional tool that the capitalist system is using to produce economic value, or even the external component of the body that is increasingly on display as confirmed by consumerist and media patterns. It is the body in its entirety.

It is clear, therefore, that *biocapitalism* absolutely needs to feed off man's life in order to produce economic value and yet at the same time it tends to stifle that life. We could therefore say that the system eats itself. We could wonder whether this might become an irreconcilable predicament for future capitalism. If so, the idea that Marx borrowed from Hegel – based on an inseparable union of use value and exchange value, quality and quantity, and the material and the abstract – that goods transfer their particular nature to the entire economic system still remains valid. The idea affirms that use-value constitutes a limit that the tendency for unlimited self-growth that exchange-value has will continually encounter. However, the current development rate of *biocapitalism* seems to cast doubt on this idea.



Bits. That is to say: the final victory of objects is revealed in the total disappearance of each object. Mobile phones

t

Vanni
Codeluppi

7

a

Beni
Bischof

"Voll easy hanger (olma)" is made up of a bundle of fake plastic snakes and fox tails, tied together and hanging from the ceiling. The animals seem to be hung to dry. With its carefully chosen colour palette, smooth material mix and plant-like hanging display, the work resembles a tableau-vivant. It is the result of a constantly rambling, fast-paced highway of brainstorming pot that Bischof carries with him at all times. Reduction is hardly an option, rather plurality is preferred. We could call this work "Tail Tales" since it proposes different readings but also because it suggests all the tales that were omitted or postponed and still are part of the checklist below:

- Fridge sculpture
- Series of posters to take along
- Burning a Sunset-Poster
- Borrowing Boxing Automats and working on them
- Crazy hanging sculptures (CHECK!)
- Sending something with the pst (Mail-Art)
- Existential fear campaign
- Renting a Muscle-Car, putting paintings around it, drawings inside it, etc.
- Making a tower of 1,000 plinths
- Filling up a tent with plaster
- Hiring a bodybuilder to carry works around
- Hiring a number of girls to carry works around ;)
- Making a publication on site
- Painting T-shirts
- Adapting design objects to my objects
- Attaching 2,000 black brushes to the wall
- Printing 3,000 black and white copies
- Spilling felt pens all over floor and walls
- Spray everywhere
- Attaching A3 posters all over the place
- Producing an offset poster: one subject gets 10,000 times reproduced. Then making display stacks
- Chewing gum
- Rambo 1000

8

- Working on raw canvas on site, fast, spray, brush and cutter
- 50 canvas, paint/spray on site and leaving them behind in a chaotic form
- Just spraying, also on the floor
- 1,000kg clay-throwing sculpture, pieces of clay making up a mountain
- Painting over paintings bought at thrift shop
- Collecting 15 couches, spraying them, putting plaster on them
- Making a wallpaper from my studio wall, then hanging objects on top
- Tattoos
- Burning 50 US flags

t

Samuel
Leuenberger



9

t

Nanda
Janssen



Paul
Geelen

a

Sculpture waiting to happen

Like other works by Paul Geelen *'Untitled _ silica gel + slug egg'* (2013) keeps a low profile. Somewhere in the exhibition space there is a handful of silica grain mixed with one snail egg. It can be easily overlooked, as both are white and tiny. During his current two-year residency at De Ateliers in Amsterdam the artist is developing his individual sculptural grammar and alphabet. The alphabet consists of unusual objects like a surgical instrument, a transparent shooting marble, a mouth harp, a floss pick, a prism, an IUD (intrauterine device), a festival barrier and climbing holds. Paul Geelen has a keen eye for rare objects that do not reveal their function straight away. He tends to use them as readymades. The artist also uses contemporary materials that are uncommon to sculpture such as silica grain, oil-bonded casting sand, slug secretion and aerogel. By combining these objects or materials, changing their shape or altering the context in which they are presented new meanings occur. The silica grain and slug egg are combined on the basis of similarities in shape and colour. However, the similarities end right there. One material is produced chemically, the other naturally. One hails the status quo, the other is all about metamorphosis. There's a peculiar logic behind this odd juxtaposition of materials, this strange syntax. Two items from different realms magnify, when combined, a nanofragment of humankind.

a
Rodrigo
Hernández

TOMATOES,
CARROTS,
CELERY,
BEETS,
PARSLEY,
LETTUCE,
WATERCRESS,
SPINACH



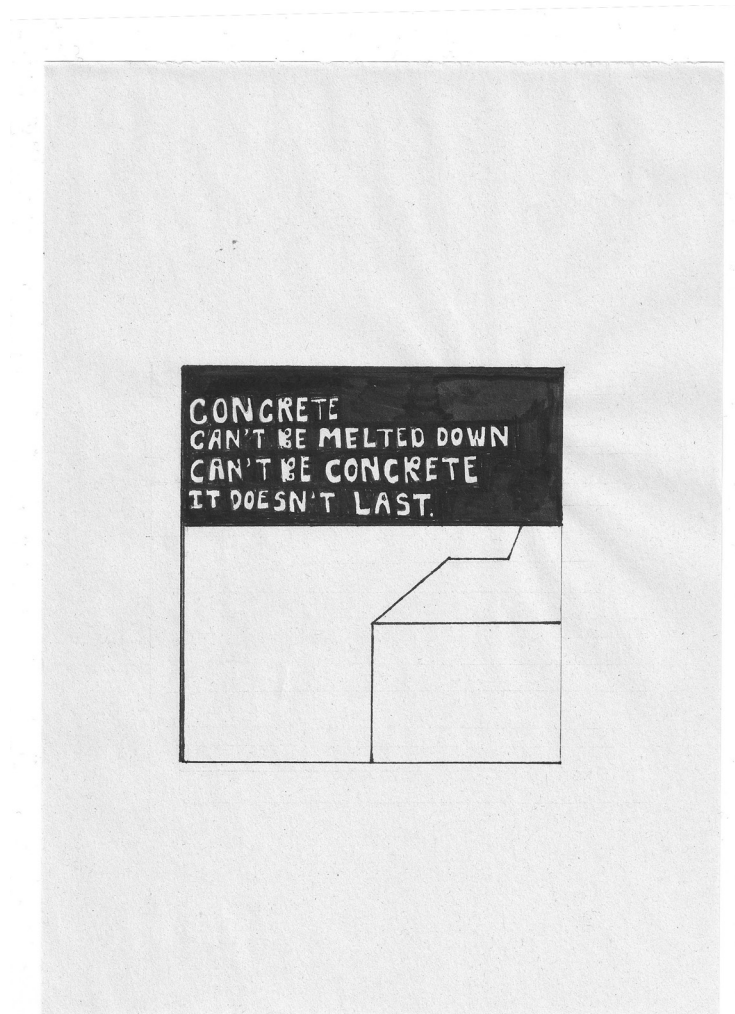
t

Emiliano
Valdés

Mahta, Sara, This Material and what Olaf says. Hearsay and second-hand information. Voices from beyond or from within. Marc's words are all riddles and Olaf thinks himself an expert. Which expectedly makes for an odd space indeed. May I interrupt? I think right across the street there is a manic outburst of premonitions. Voices, you say? What do they say? Now that you mention it, we all have so many things to do. So much to do and Xixi is waiting.

An illusion of an unnamed division stands between five individuals, a group of no-longer people, a space, and a conversation. Where does a being begin and where does it end? How does she decipher what is her thought or the thoughts formed by another object? We give things names in order to simplify matters, but we are no closer to understanding anything. The circular logic of a language, which is predominantly built on the foundations of relativity, functions only up to a point. Untitled, when all else fails and we are at a loss for words, we can at least say what it is not.

Let's start again.



t

Anna
M.
Szaflarski



Our dearest Step, we might miss you.

16

I was looking for some old notes when

I stumbled across this piece of dialogue that caught my attention. I found it in a book with blue cover on my shelves that I had bought when I was younger. I don't remember having read it before. I probably didn't. I used to say: "I own books, I don't read them."

The blue book had fallen on my left foot and a bruise showed after a while. The instant pain in my foot prevented me from walking so I turned to it again.

It was one of Peter Hocine's early novels.

When I opened the book at a random page I noticed the word schismogenesis that was underlined. Why that word was important to me was hard to recall – I had made no notes in the margin. More crucial, however, was the dialogue on page 237 of Chapter XXIII entitled "A disagreeable conversation".

t

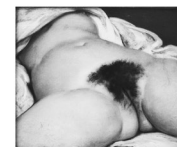
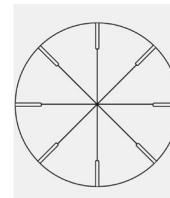
Elisa
Caldana

17

a

Cathérine
Lommée

The flowers are arranged, the beans are warm.
The secrets of 'the wood' and 'the desert'. Diamonds
are forever. Incredibly noiseless, hard without being
touched. Went back to. Being able to deny yourself
something. In the course of my work I met a friendly,
soft-tempered man. The hat obviously came from
a movie. Just for a moment every moment: to plunge
into. Enjoy! Look and receive the Duke of Berkshire.
His back and forth was the soil for strong and healthy
vegetation. The television around the corner was still
on, the streets were busy; this time I heard voices.
Very flexible and vivid, and it certainly does not have
to be a large or special garden. But there is more!
Not hardcore, but the limits are tested. We aimed at
humility towards the main building we have fallen in
love with, so we lost ourselves in its history, read
documents, puzzled. Reconstruction of the modalities
of the work. A desire for disenchantment. A difference
with the imperative to explain and evaluate oneself
transparently, or with the allegory of the rational
subject. The work is always already implied in which
it reflects upon, and thus in itself. The theoretical
double or repetition, too, is a cloud and a detour,
by which we get après ski-like visions.



18

t

Jan Op de
Beeck

19

a

Ana
Navas

Sopor, a video by Ana Navas, is divided into 5 episodes in which the artist presents a proposal that takes up space between sculpture and performance. Two characters in costume that mimic public artworks of the city of Amsterdam come to life and wander among some monumental sculptures. The images are accompanied by a first-person narration that varies between vague reflections and detailed descriptions of different artworks that at first seem real, even familiar, but soon become alien, as we are introduced to a dream-like logic where things simultaneously can be and not be.

With freshness and a sense of humour Navas questions art in public space. In Sopor she presents an absurd narrative as a counterpoint to a monumental aesthetic that seems to consider the city as an extension of the museum, insensitive to its surroundings. The video thus invites the viewers to enter a dreamlike state, making connections and rethinking freely the contradictions and possibilities of art that has moved beyond institutionalized space to become part of the city's physical, social and emotional landscape.

t

Florencia
Portocarrero

21



a

Kriz
Olbricht

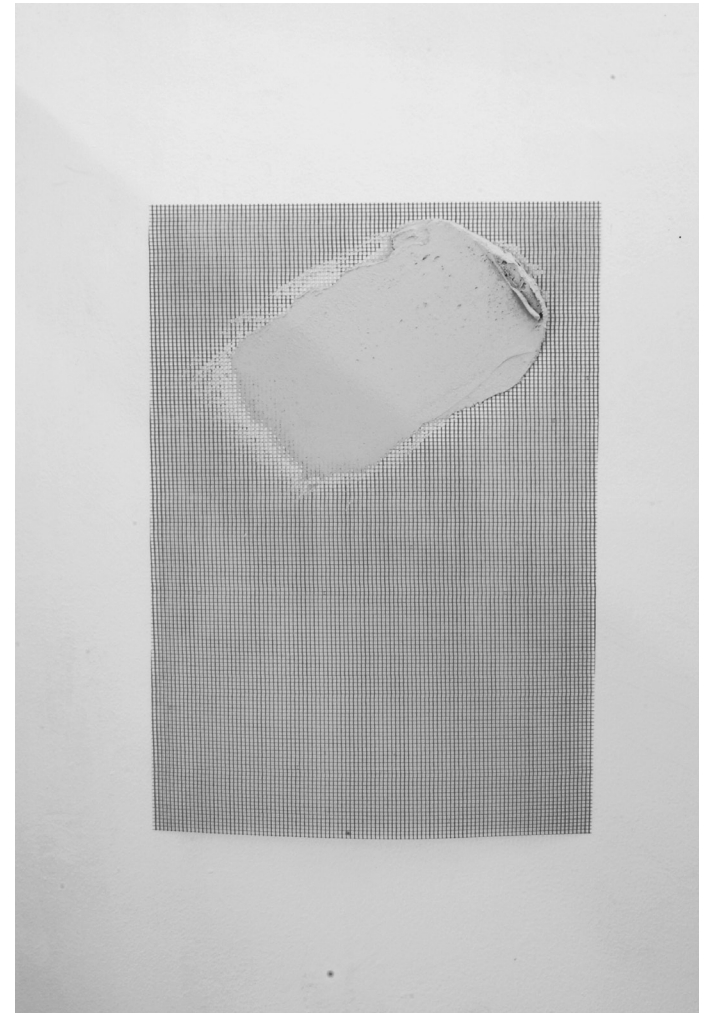
Adhere! Frame! Affirm!

An applied slippery plaster stroke does what it does best: it adheres.

A fine-meshed reinforcement fabric in an appealing orange tint profits by the adhesion of the plaster and in return does what a rectangular plane does best: it frames.

Two unimposing materials are united by a reduced intervention and thereby become a picture.

The picture reveals its structure: holding and being held, showing and hiding. The plaster that can be viewed as reminiscent of an expressive brushstroke and the reinforcement fabric that inevitably evokes the grid discourse, somehow reminds me of the illustrating graphics in Daniel Buren's text "Limites Critiques", which is about the multiple and almost endless framings of the artwork by both the material and the context. Since with these words one of these frames threatens to become thicker and thicker, nearly being about to cover all of the elegant, but precarious formation of "painting" (2011), I'd better stop.



t

Leon
Hösl

a

Tilisa
Otta

25



24

Dear Til,

I send you this in this way because I came to a far away beach and there is no internet here. I think you might have expected other things from me, maybe something more like the words of the curator I was, but I took the decision of running away from that job and becoming a different person, so those words don't come easily.

This has been very difficult because now I have earned the hatred of some artists and institutions and I feel as if helicopters were flying like birds overhead and I think that perhaps there are people coming after me to make me write another text or make me do another show or talk about unpleasant subjects with collectors.

One day, while surfing with my left foot I came upon the blog of a guy who left graffiti and poems in hotels and restaurants he visited until he got himself arrested, I guess, for offending the sacred private property or maybe because people can't easily accept strange forms of communication or maybe because (as my old man whispered to me many years ago) poetry is a praxis and that makes it unbearably and subversive.

I think often about you and I remember the night when we kissed at that party about a million years ago.

Someone is insistently knocking at my door;
I think they have found me. Wish me luck.

I leave this note for you on my night table.
And I send you my heart.

And I send you my heart.

t

Rodrigo
Quijano

We met on our way to the bridge that was mainly designed for vehicles, but with a pedestrian track. Before we reached the bridge we bought snacks. In each trip I have a preference for certain chocolates or drinks. New York tastes like peanut butter most of the times. I can't remember the sounds of cars (aren't they are typical of a particular place?), but I remember we were hanging in the air, cars running under us and to the sides while we walked. What would happened if this bridge no longer held at that moment of our passing, I had wondered. It was a nice sunny midwinter day, ideal for a walk. We did not want to reach Brooklyn, we only wanted for our feet to step on the legendary bridge. We spoke about things we fear, things that stand in our way, things that we love. We spoke of how we took decisions to keep those we love or find them at least.

Dear Rita, I think I have found what I am looking for, but there's nothing within my reach that I could do at this stage to be found 'back'.

Well, I am more 'noticed' now than when we met, but I am still in the same place: waiting for good days, which I may have lived but can no longer recall. So small the things that I am waiting for, so simple yet heartfelt. The figures in your tiny drawings resting on tiny pedestals stay in my mind. Small people in small worlds that are the whole world to them. So small the things that affect us: a true word, a tender smile, a special green blue.

I also found out that I am particular to botanical gardens. Somehow they are my favorite places in the cities I visit. I always arrive early and they are most of the time empty, except when I am looking for a bench to sit on. I never really try to memorize the names of the large thick-trunked trees, probably because I am sure I could find them when I want on the Internet.

I just typed in Botanical Gardens in Wikipedia. I see an illustration of the Hanging Gardens. Doesn't the legend have it that the world's most wondrous gardens were built for a beloved woman who pined after the green hills and valleys of her homeland?

A hanging garden, a hanging bridge, and I hang on. Your drawings also flow, always hanging somehow onto the walls of the places you have installed your work in.

A relay of love, in third person, if only those who we think of could read these notes beyond their words one day.



a

Mike
Pratt

This was not the life I was promised. I was supposed to be one of many, a blank support for a domestic bourgeois garden. I wasn't produced to be looked upon; my place is not the limelight. There always exists a gap between expectation and reality; this gap constitutes our daily lives with the need for us to become the managers of our disappointment. I had been sitting there thinking about the quiet life of support I could provide for someone's domestic desire, awaiting the transfiguration of my comrades and I into a patio. It was in this distracted moment that 'he' came into my life. I was purchased singularly! What is this? I am nothing on my own; my identity should only be formed in the collective.

The holes that now punctuate me didn't hurt; I am not made up in that way. They did however pierce the smooth industrially polished surface that was due to be worn down by years of quiet servitude. 'He' couldn't even be bothered to pay attention to what he was doing and focus on me, just made a couple holes then a coffee and a fag and onto something else. 'He' came back to me a few weeks later and attached a bucket, then in a final act of indignity adorned me with this shit brown S. Here I now sit 'levitating' but not fooling anyone.

2 8



t

Benjamin
Fallon

2 9



MAGAZINES ON the 21st CENTURY:

New Answer to the Endless Enigma of Magazines

Since about fifteen years the study of dinosaurs has been dominated by the paradigm commonly known as the Printing Renaissance.

Modern dinosaurs are turtles and birds. Modern birds retain the physical characteristics of baby dinosaurs.

Dinosaurs once were powerful. Dinosaurs were active animals with numerous adaptations for social interaction.

Mounted fossil dinosaur skeletons have been major attractions at museums around the world and dinosaurs have become an enduring part of world culture.

A: Personally, I hate the dinosaurs that eat the ones that interest me the most. I think this new paradigm is the interpretation of the dinosaurs as birds, and introduces confusion when we try to interpret non-birds animals.

We should be careful not to polarize and keep doing things coherently, perhaps we'll find answers to interesting questions.

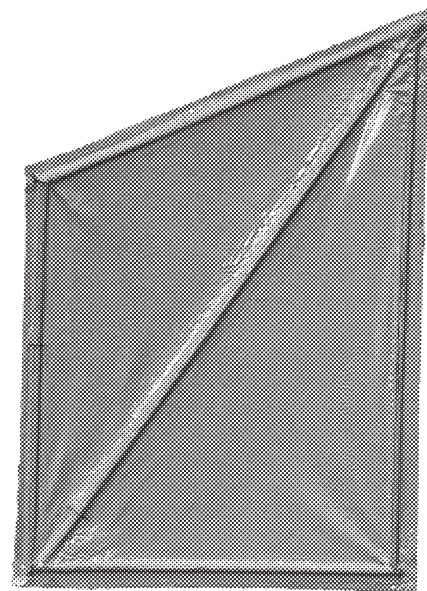
B: Totally agree, but I am not so sure about the setting of a new paradigm fifteen years ago. There was a change of mentality, yes, but it was only to discover that ultimately dinosaurs were much more interesting than we had thought.

C: I am sorry, but I don't think that we are going to come up with a new paradigm here and now. That has to do with geopolitics structures.

D: Now we live among slow and living fossils.

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index



Paul Geelen

(b. 1983, Weert, NL) studied at AKV|St.Joost Fine Art Department in Breda (NL) from 2004-2008. Since 2012 he is attending the two-year residency programme of de Ateliers in Amsterdam. His latest exhibitions include 'Limbodrome' - de Ateliers, Amsterdam (2012), 'The Node Appearance' - P/////AKT, Amsterdam (2012), 'Contemporary Incidental Accumulation of Particles' - Lokaal 01, Breda (2012), and 'Through a Glass Darkly' - Hedeh, Maastricht (2011). www.paulgeelen.nl

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Nanda Janssen

is a Dutch curator and writer. She writes and blogs for Dutch art magazines like Museumtijdschrift and Kunstbeeld. She developed the exhibitions 'Material World' (2013) for Nest in The Hague, 'Afterlife - Art About our Final Destination' for an Amsterdam cemetery (2011), 'Carried Away - Procession in Art' for the Museum voor Moderne Kunst Arnhem (2008) and 'Changez! een Belgenshow', solo exhibitions of Bruno Peinado, Wendy Morris, Het Harde Potlood and various solo shows of young Dutch artists for 21rozendaal, Enschede (2008-2010). www.nandajanssen.nl

P.12-13

Rodrigo Hernández

(b. 1983, Mexico City, MX) studied Visual Arts in La Esmeralda 1983 and at the Staatliche Akademie der Bildenden Künste Karlsruhe in the class of artist Silvia Bächli. He's currently doing a residency at the Jan Van Eyck Academie, Maastricht (NL). www.rodrigo-hernandez.net

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Emiliano Valdés

is Associate Curator for the 10th Gwangju Biennale. He is also Curator/Head of Visual Arts at the Centro Cultural de España en Guatemala and Co-director of Proyectos Ultravioleta, a multifaceted space for experimentation in contemporary art based in Guatemala City's historical centre. He worked for institutions such as DOCUMENTA XIII in Kassel (DE), the Museo Nacional Centro de Arte Reina Sofía in Madrid (ES), and Contemporary Magazines in London (UK), amongst others. He is currently interested in educational and participative processes in art, the intersection between art and science, and the relationship between art, culture, and natural environment.

P.6-7

Riccardo Benassi

(b. 1982) grew up in Cremona (IT), on the banks of the river Po and currently lives and works in Berlin (DE). He is using his role as artist, writer, performer, musician and designer to create works that intend to create new situations. He teaches Sound Design at the Academy of Visual Art in Bergamo (IT). www.365loops.com

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Vanni Codeluppi

(b. 1958) is a sociologist whose research focus lies on communication phenomena in the fields of consumerism, media and mass culture. He taught at the Universities of Urbino, Palermo and IULM in Milano (IT). At present he is professor at the Faculty of Communication and Economy at the University of Modena and Reggio Emilia (IT). Translations of his essays were published in France, Spain, Germany, England and Japan.

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P.8-9

Beni Bischof

(b. 1976, St. Gallen, CH) www.benibischof.ch

Samuel Leuenberger

is freelance curator and runs since 2009 the non-profit exhibition space SALTS that is promoting young international artists. He has earned a Master's of Fine Arts degree from Sotheby's Institute in London in 1998. He worked from 1998-2001 at Stephen Friedman Gallery in London (UK). From 2001-2004 he was contemporary art specialist at Christie's Zürich (CH). From 2004-2007 he was the assistant to the curator at Kunsthalle Zürich and from 2007 on he worked as a Collection Advisor at a London-based firm. He lives and works in Berlin (DE) and Basel (CH). www.salts.ch

The work of Valentina Jager (b. 1985, Puerto Vallarta, MX) belongs to the realm of storytelling and narration. She works predominantly with writing, installation and performance. Jager studied Fine Arts at La Esmeralda in Mexico City and is currently enrolled in the Master's programme Art in Context at the Berlin University of Arts. Selected exhibitions include: Jetzt, gleich, verwirrt, Badischer Kunstverein in Karlsruhe, Courting Ajaxander (reading performance), Theaster Gates' Hugentottenhaus in Kassel, and at the Laboratorio Arte Alameda in Mexico City.
www.valentinajager.com

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Anna M. Szaflarski investigates the elusive relationship between word and meaning, developing various projects such as bookworks, sculpture and performance. She is also a co-founder of AKV Berlin, an independent artist-book publishing house, which publishes on the various connections between the modes of geography, geology and language.
www.suspicious-non-events.com

P.16-17

Martin Kohout (b. 1984, Prague, CZ) lives in Berlin and Frankfurt am Main (DE). He's an artist, editor and publisher working with various media ranging from instructions, objects, installations, and performances to video and text. His current focus is on the closed circuit of new habits and the environment they stem from and are activated in – be it the effects of digitalisation, the language of hygiene or how contemporary narratives move between media. He is also founder and housekeeper of TLTRPreß (www.tltr.biz)
www.martinkohout.com

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Elisa Caldana is artist and writer currently based in Amsterdam.
elisa.caldana@gmail.com

P.18-19

Cathérine Lommée (b. 1983, BE) is an artist who is currently in residence at the Jan Van Eyck Academie, Maastricht (NL).

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Jan Op de Beeck (b. 1980, BE) is artist and writer. He has been mainly engaged in drawing, installation work, artists' books, and various forms of writing. opdebeeck.jan@pandora.be

P.20-21

Ana Navas (b. 1984, VE) is a Venezuelan visual artist. She graduated from the Academy of Fine Arts in Karlsruhe (DE) in 2010 in the class of Professor Franz Ackermann. Working with different media like video, action and photography, her work deals with processes like translation and mistranslation, the formation of cultural identity and the structures of public space. Navas' work was exhibited in Europe and Latin America. She is currently participant of the residency programme at De Ateliers in Amsterdam (NL).
www.ana-navas.net

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Florencia Portocarrero is an independent curator, professor and psychoanalytic psychotherapist. She was participant of de Appel's Curatorial Programme 2012-2013. Recently curated projects include: The Tyranny of Intimacy at the Spanish Cultural Center in Lima (2012), Bourgeois Leftovers at de Appel arts centre in Amsterdam (2013) and Ornament and System at Wu Gallery (2013).

P.22-23

Kriz Olbricht

(b. 1986) studied at the Staatliche Akademie der Bildenden Künste Karlsruhe (DE) in the class of Prof. Leni Hoffmann and at the Villa Arson, Nice (FR). In 2014 he will be working at the Cité Internationale des Arts Paris with a grant from the Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg. Some of his recent exhibitions include: Space Is God, platform, München; So LeWitt Loves Pancakes, zip, Basel; TOP13, Kunstverein Freiburg / E-Werk Freiburg; 2012; A Retrospective of Tomorrow's Artists, Schillerpalais, Berlin; 2011; Buerger/Cogitore/DannenbergOlbricht in monologue with the public, La Kunsthalle, Mulhouse; kl_asse_Zwischenlager, Kunsthalle, Bremerhaven; Malerei, Schwarzwaldallee, Basel; curated sculptures#3, SALTS, Basel; 2010; carte blanche, Kunsthau L6, Freiburg; trinkhalle, Schwarzwaldstraße 143, Freiburg (Cooperation with David Semper).
www.krizolbricht.blogspot.nl

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Leon Hösl

(b. 1991) is a curator and writer currently based in Vienna (AT), where he studies Art History at the University of Vienna. Some of his curatorial projects include "Faux Terrain" (2013), Hanakam & Schuller, Barcelona, Freiburg; "A4 - An Exhibition On A Piece Of Website" (2012), www.exhibition-on-a4.com; Regionale12 (2011), Kunsthau L6 Freiburg and projects in public spaces; Malerei, Jan Kiefer und Kriz Olbricht, Schwarzwaldallee, Basel; Multiplex IV, Emanuel Rossetti, plan b, Freiburg; curated sculptures #3, Pedro Wirz und Kriz Olbricht, SALTS, Basel; 2010_gut eingerichtet, T66, Freiburg.
www.leonhoesl.blogspot.nl

P.24-25

Tilsa Otta

(b. 1982, Lima, PE) studied film and photography. Among her short films are: Thank you for the Music, Peru, Lover Without a Body and God is a Girl. She has published two volumes of poems: My Poison Girl in the Garden of the Memory Ballads (2004) and Indivisible (2007) and a third volume, A Strange Specimen (2012), comprises her short stories. www.tilsaotta.com

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Rodrigo Quijano

is a poet and curator based in Lima, Peru.

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P.26-27

Rita Ponce de León

(b. 1982, Lima, PE) studied Visual Arts in Lima at Pontificia Universidad Católica del Perú (1999-2003) and at "La Esmeralda" in Mexico City (2003-2008). Focusing mainly on drawing and installation, she has exhibited her work in places like Sala de Arte Público Siqueiros (Mexico), 80M2 gallery (Peru), the 12th Fellbach Small Sculpture Triennial (Germany), Casas Riegner gallery (Colombia), Museo de Arte Moderno (Mexico), the New Museum (USA), Centro Cultural Border (Mexico). In 2013, her work was published in the book Vitamin D2 (Phaidon Press Limited, London).
www.vigiliaycabeceo.blogspot.nl

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Ala Younis

is a research-based curator and artist. Using objects, film and printed matter, she often seeks instances where historical and political events fold into personal ones. She curated "National Works" for Kuwait's first pavilion at La Biennale di Venezia (2013), "Covering One's Back" at Gezira Art Center Cairo (EG) (2013), "Museum of Manufactured Response to Absence" at Museum of Modern Art Kuwait (KW) (2012), "Maps, Timelines, Radio Programmes" at La Galerie, Noisy-le-Sec (2011), "Out of Place" at Tate Modern (London) and Darat al Funun (Amman), and "Momentarily Learning from Mega-Events" at Makan Amman (JO) (2011). Her publication projects include Needles to Rockets (2009), Tin Soldiers (2012). She is co-founder of the publishing initiative Kayfa-ta, a series of cost-effective Arabic monographs on how to.
www.alayounis.com

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Mike Pratt

(b. 1987, Sunderland, UK) is an artist living in Amsterdam (NL) currently working on a two-year residency at De Ateliers. Recent exhibitions include, 'B.M.W. (Big Massive Work)', Edinburgh (UK), 'Mourning Bell', Workplace Gallery (UK), Theatrical Dynamics, Torrance Art Museum, Los Angeles (US), Jesmonite on Paper, Malgras Naudet, Manchester (UK). www.workplacegallery.co.uk

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Benjamin Fallon

is a curator, writer and designer based in Brussels (BE). Recent projects include 'To The Reader' at BAK Utrecht (NL), 'You are Just in the Middle of the Beginning' at various locations around Stockholm (SE) and 'The Exhibition and its Histories' at The University of Edinburgh (UK). www.theopenseas.org

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SANGREE

is an artistic collaboration between René Godínez Pozas (b. 1986, Mexico City, MX) and Carlos Lara (b. 1985, México City, MX). Exhibitions where their work was shown include: DARK KILLER DANCE NIGHT (2011) at Casino Metropolitano (Mexico City) and Galería Planta Baja (Cuernavaca, MX); SANGREE en Alemania (2011) at Mucharaum Kunstakademie Karlsruhe (DE); Los Años Maravillosos (2010) at Galería Central del Centro Nacional de las Artes (Mexico City); Dancing Circles (2013) at No Space (Mexico City); Winter is coming (2013) at Autjaus, Neter Proyctos (Mexico City). Their work can be defined as a straightforward transdisciplinary approach to popular culture phenomena, art history, and some fundamental human concerns. www.sangree.mx

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Óscar Benassini

(b. 1981, Hermosillo, MX) is a writer and editor of the contemporary arts magazine La Tempestad and of Folio, which focuses on architecture, industrial design and fashion, both based in Mexico City. He also publishes Deep Spiritual Shit an occasional editorial experimental project and Caín, a periodical publication presenting exhibition reviews. Between 2009 and 2011 he was co-curator at Preteen Gallery in Mexico City, with artists like AIDS-3D, Peter Sutherland, Tatiana Leshkina, Petra Cortright, Angelo Plessas, among others. He writes about art and design for local and international publications, both digital and printed such as Metal, Mountain, Domus and Animal. He has also collaborated with curators like Daniel Garza Usabiaga, Karla Jasso, Tobias Ostrander, Michel Blancsubé y Mario Bellatin in different editorial projects and is now coordinating El Club de la Revista (The Magazine Club), an association of artists and editors created to preserve and discuss the modern and contemporary editorial production in Mexico.

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Introduction: Alessandra Saviotti

(b.1982, Ravenna, IT) is an independent curator and co-founder of the art collectiveAspra.mente. By relating constantly with artists she participates actively in the artistic process from the beginning to the end. Her reflection is taking into consideration participatory and collaborative processes according to the motto 'collaboration is better than competition'. In 2013 she had a research position at the Jan van Eyck Accademie (NL). www.alusa.tumblr.com

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