



ELAINE CAMERON WEIR ALEXANDER CARVE
DAVID CZUPRYN ALEX DA CORTE MIRZA HAR
DUNHAM HAYDEN MARGUERITE HUMEAU AR
JAFAR JOSH KLINE KORAKRIT ARUNANONDCH
FRIEDRICH KUNATH OLIVER LARIC HANNAH
LEVY REBECCA MORRIS EBECHO MUSLIMOV
BUNNY ROGERS RACHEL ROSE RACHEL ROSS
JACOLBY SATTERWHITE MARTINE SYMS LEWI
TAU SOIL THORNTON JAMIAN JULIANO VI
CHRISTINE WANG EMMA WEBSTER DIDIER WI
ISSY WOOD LU YANG ANNICKA YI VIVIEN ZHA
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VIVIEN ZHANG JACOLBY SATTERWHITE MARTINE SYMS
LEWIS TRISHA BAGA EMMA WEBSTER DIDIER WILLIAM

GROENINGHE VII





Introduction

Francis Vanhoonacker
Chairman, Groeninghe VII Art Collection

As Chairman of the Groeninghe VII Art Collection, it is with great pleasure that I present this catalog, a reflection of the vision and dedication that have guided us over the past five years.

The journey to create this collection has been a remarkable one, marked by collaboration, passion, and a shared commitment to excellence.

I would like to extend my deepest gratitude to our Board of Directors, whose unwavering support has been instrumental in bringing this project to life. I would like to thank Isabelle Standaert, Geert Behaegel, Leo Van Tuyckom, Marc Timmermans, Jan Driegelinck, Marc Vandecandelaere, Bernard Heintz, and Jan Muyltermans for all their great work.

A special thanks goes to our curator, Elena Soboleva, whose expertise and keen eye for contemporary art have been vital in shaping a collection that resonates with international significance.

Situated in the college of Europe in Bruges, the Groeninghe VII Art Collection stands as a beacon of contemporary artistic expression.

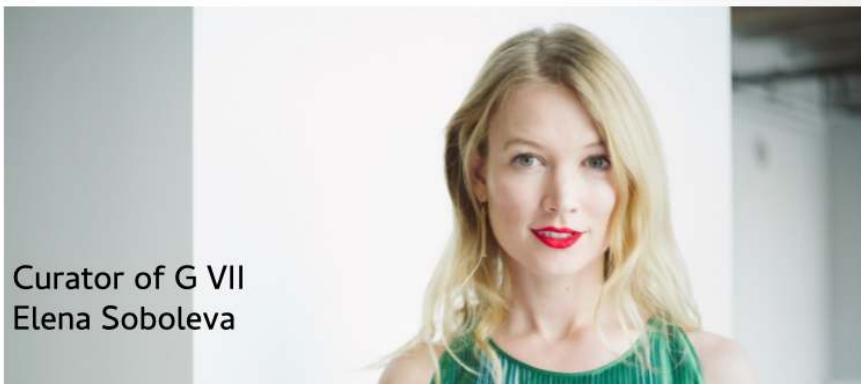
We are proud to have assembled a collection that not only reflects the diversity and dynamism of contemporary art but also contributes to the cultural fabric of our community.

I sincerely hope that all members of our club will cherish this book, which serves as a lasting memory of the fascinating period we have shared together in building this collection. May it inspire you, as the art within these pages has inspired us.

With warm regards,

Francis Vanhoonacker
Chairman, Groeninghe VII Art Collection

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ART COLLECTION
www.groeningheartcollection.com



Curator of G VII
Elena Soboleva

Elena Soboleva (b. 1987) is a Contemporary Art Specialist based in New York. Known for having brought the art world online through her work at David Zwirner and Artsy, she previously lived part of the year in Brussels during her curatorial assignment as Curator of the Groeninghe Art Collection (2018-2022).

Elena Soboleva describes her curatorial focus in the following statement:

"The Seventh Edition of Groeninghe looks to an international scope, reflecting the tensions artists are grappling with today, admitting global upheaval. Three key themes include: new conceptual narratives, identity politics 2.0 and focus on science/innovation. The themes are broad suggestions, and not intended to be prescriptive.

The artists range between the emerging and established tiers, and combine strong conceptual sensibility with powerful formal qualities.

I hope that in a couple of decades we will look back at Groeninghe VII and artists like Nairy Baghramian, Anicka Yi, Rachel Rossin, Jacolby Satterwhite, and Arthur Jafa, and place them in the hall of greats.

We have set out to build a collection focusing on tensions of technological upheaval and visceral anxiety which emerges from the digital age.

The collection envisioned the artist as a medium to channel the opposing forces of utopia and digital abyss in the vision of innovation. The collection deals with the idea of our body as the vestiges of our corporeal self as we increasingly extend our lives and selfhood online. The accelerating pace of our daily lives signals a moment of transition and upheaval, as the physical and digital worlds merge into a singularity.

To reflect on the 7th edition, the collection has grown from the early vision of technology as a frontier permeating every aspect of society to a force which proved itself to underpin all our lives. As the events of 2020, as the unprecedented pandemic swept through the world, technology kept us connected, and economies functioning and life moving forward with resilience we could not have imagined. Those virtual studio visits offered some reprieve!

As we near the dawn of an era of Artificial Intelligence, Web 3.0 and new paradigms, we understand how little we know. That is what makes physical art even more necessary than ever to understand our own human condition and experience of the sublime".

Elena Soboleva - November 2022

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Trisha Baga

Pause...Zoom...ENHANCE

2021
oil and acrylic on canvas
137,5 x 127,5 x 4 cm

b. 1985, Venice - Florida.
Lives and works in New York, USA.

Trisha Baga received her B.F.A. from The Cooper Union School of Art in 2007 and her M.F.A. from the Milton Avery School of Art at Bard College in 2010. Her work has been shown in solo exhibitions at Kunstverein Munchen (World Peace, 2012) and Vilma Gold, London (Rock, 2012).

Group exhibitions include Hasta Manana, 2011, Greene Naftali, New York; Greater New York Cinema Program, 2010, PS1, Long Island City; and Adventures Close to Home, 2009, Anthology Film Archives, New York; Zabudowicz Collection, London (2014); Peep-Hole, Milan (2013); Whitney Museum of American Art, New York.

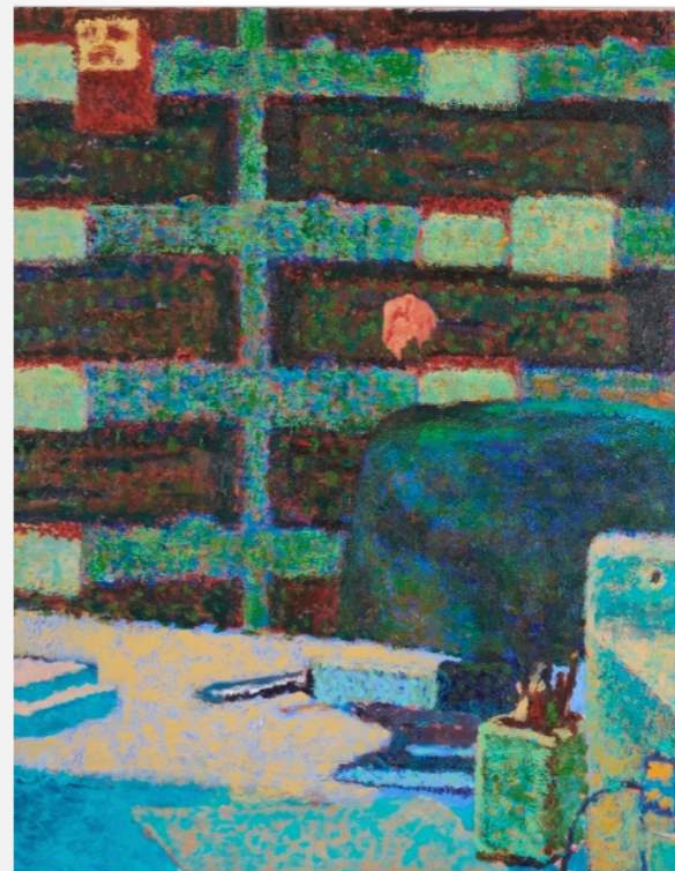
Trisha Baga's work is installation-based and incorporates video, performance, and found objects.

She is one of the most innovative videomakers of her generation, combining different languages and other media, drawing from television and film imagery along with home movies. She grapples with such themes as gender identity, relations between the real and the digital world as well as technological evolution, in order to disclose a different perspective of our contemporary imagination.

The title of the work is an allusion to her practice as a video artist and spending the days at her desk creating art through the process of pausing, zooming, and enchanting while constantly balancing the analog and digital modalities inherent in her practice.

The scene is one of unpeopled space, yet between the chair and chewing gum it alludes to the presence of the artist herself.

She is visually playing with digital signals of "noise" and "pixel loss" while creating a rich, almost pointillist surface, which is hypnotic up close.



Nairy Baghramian

Scruff of the Neck (Stopgap)

2016
polished aluminium rods, polished aluminium components
170 x 100 x 96 cm

b. 1971, Isfahan, Iran.
Lives and works in Berlin, Germany.

Nairy Baghramian was prominently included in the 58th International Art Exhibition of La Biennale di Venezia, May You Live in Interesting Times. Solo presentations took place at the Crystal Palace at the Reina Sofia Museum, Madrid; The Walker Art Center, Minneapolis in 2017, S.M.A.K, Museum of Contemporary Art, Ghent in 2016, and Museum Haus Konstruktiv, Zurich in 2016, and Punta della Dogana, Venice 2015. She has participated in Documenta 14 in 2017; and Sculpture Projects Münster 2017.

Baghramian creates sculptures, photographic works, and drawings that explore relationships between architecture, everyday objects, and the human body. Her works mark boundaries, transitions, and gaps in our physical space, prompting us to consider form and meaning in the context of interior and exterior experiences. The organic forms become visible protuberances and recesses in human physiology and subjectivity.

Baghramian extrapolates the idea of the prosthesis as an emanation of a longing for physical well-being and as the ideal of "youth and health" and turns it into an abstract visual language that consists of braces, cardiac valves, membranes, and dental moulds. Baghramian's ambition to alter art spaces into scientific examination and to underline the limitations of our bodies, which modern science seeks to perfect, control and condition. Her works possess an almost surgical manner of dissecting, investigating, and meticulously creating these elements, embracing a multiplicity of references ranging from Auguste Rodin and Bruce Nauman. *Scruff of the Neck (Stopgap)* was first exhibited at *Déformation Professionnelle* at S.M.A.K., Ghent. The solo exhibition was a new approach to the artist survey. Baghramian replaced the original invitation to do a retrospective and presented entirely new sculptures that reflect upon and alter her previous bodies of work from 1999 to 2016. The artist used the exhibition as an opportunity to take apart and make an allegory of her own practice. Through her critical take on the artist survey, Baghramian unpacks and interrogates the conceptual, physical, and social aspects of sculpture-making today.

Scruff of the Neck (Stopgap) recalls orthodontic wirings, abject forms meant to shape your future, to mold a desired smile. She hints that history is like orthodontics: we all oblige it and give ourselves over to its will, but we really don't know what's going on, and it costs us so much.



Han Bing

The day I thought the sky would fall, but it didn't

2021
oil and acrylic on canvas
137,5 x 127,5 x 4 cm

b. 1986, Chandong, China.
Lives and works in Paris, France.

Han Bing received an MFA from the Parsons the New School of Design, New York, and also holds an MFA and a BFA from Central Academy of Fine Arts Beijing. She has had solo exhibitions with Night Gallery, Los Angeles, CA; and Antenna Space in Shanghai, China.

She has been included in group exhibitions at the Ullens Center for Contemporary Art, Beijing, China; Bernier/Eliades Gallery, Hong Kong, China; Tang Contemporary Art Gallery, Bangkok, Thailand; and D-Space, Beijing, China.

Han Bing is recognized for her sensitive yet disruptive visual language in paintings that deconstruct pictorial reality and open up new dimensions. Her paintings of cityscapes are the surreal reproduction of everyday scenes, scenes from documentaries and movies, and of her own photos and interactions with that space. Many of the cityscapes were inspired by her own photography of dilapidated buildings, subterranean stations across Manhattan, and street scenes in Shanghai.

Having moved to Paris after living in New York, Los Angeles and Shanghai, her practice draws on urban elements, including street scenes and architectural façades. For the artist, 'painting is a way to resist all the information that is being forced on us', and her observations of city life serve as a starting point for the processing of emotional impressions.

Taking inspiration from various sources, including theatre, science and literature, Han allows the dynamics of the works to guide their compositions. She creates using oil sticks and spray paint, occasionally allowing surprises during the process to introduce an unexpected twist to the work. Her works gradually move towards abstraction as figurative elements are filtered and deconstructed into fragments. Han's images are two-dimensional representations that remind us of torn posters and fragments of advertisements pasted on walls in the process of being peeled away. Though Han's paintings are representational in their mode of expression, the images themselves never seem to point to a specific source. She's influenced by the American modernists, and she paints brushy, variously textured abstractions.



Elaine Cameron-Weir

Praying Hands Right

2022

stainless steel, concrete textile, laboratory hardware, pewter, glass
183 x 69 x 16,5 cm

b. 1985, Alberta, Canada.

Lives and works in New York, USA.

Elaine Cameron-Weir gained a BFA in Drawing from Alberta College of Art and Design in 2007 and graduated with an MFA in Studio Art from New York University Steinhardt School in 2010.

Solo exhibitions include Exhibit from a dripping Personal Collection, Dortmunder Kunstverein Germany; Outlooks: Elaine Cameron-Weir, Storm King Art Center, New Windsor, New York; and viscera has questions about itself at the New Museum, New York. Group exhibitions include the Philadelphia Museum of Art; Remai Modern, Saskatoon, Canada; GAMeC, Bergamo, Italy; and FUTURA, Prague, the Montreal and Belgrade Biennials and the Fellbach Triennial. Her work is held in the collections of the Hammer Museum, Los Angeles; Philadelphia Museum of Art; Walker Art Center, Minneapolis; Art Gallery of Ontario; and Benton Museum of Art at Pomona College. She participated in the 59th International Art Exhibition of La Biennale di Venezia, 2022.

Sculptor, painter, and installation artist Elaine Cameron-Weir uses materials ranging from wood, concrete, and plaster to marble, brass, and acrylic on canvas, producing objects and wall works that riff on 20th-century art while alluding to science fiction and an imagined future.

Elaine Cameron-Weir questions the individual and collective conditions that shape our perceptions of the world. Her work is informed by belief systems from science and religion to industrial and military paradigms and the ways in which they influence how people seek and experience meaning. She often incorporates objects and materials originally intended for practical use in these fields, recontextualizing the histories and connotations they have acquired.

Weir's body of work has also included sequenced cast metal slabs, whose uneven surfaces and cracked edges evidence process and recall artists such as Eva Hesse and Richard Serra. From early on in her practice, Elaine Cameron-Weir worked with industrial materials presented in cryptic figurations. Her material repertoire includes electrical and mechanical elements and alchemical substances, as well as the familiar industrial metals and casting materials. Her later practice also sees the increased integration and repurposing of readymade objects, particularly those used in the military, science, or medicine.



Alexander Carver

Mesh Material

2021
medium
30 x 42 x 11/8 inch

b. 1984, Boise-Idaho.
Lives and works in New York, USA.

Alexander Carver's collaborative feature film with Daniel Schmidt, *The Unity of All Things*, was presented at the 2013 Locarno International Film Festival, Switzerland. Other film works have been shown in international venues and festivals such as Tate Modern (London, 2014), Berlinale (2015), and the Vancouver International Film Festival (2013).

Carver's work is held in the permanent collections of the Kistefos Museum (Norway), the Langen Foundation, the Pinault Collection, and the Ståhl Collection (Norway). His second solo exhibition was with Miguel Abreu Gallery (2022).

Working in both painting and film, Carver constructs intricate discursive systems that fuse diagrammatic planning, historical artifacts, natural detritus, and appropriated text, all contained within the picture plane to produce skeins of critical inquiry. He builds up his paintings like active membranes that receive pictographic subject matter through indirect techniques, such as digital image transfer, frottage, stenciling, screen printing, and scraping.

The worlds that emerge through Carver's work suggest an uncanny reflection of our own, as though peering through frictional, over-engineered realities that distort rather than cohere.

In his paintings, densely textured overlays of different forms of image production seem to oscillate, phase, and emerge at the direction of the eye, generating the sensation of one realm of information becoming visible only by way of another.

In his first solo exhibition, Carver extended the allegory of painting as a proxy for the body to the extreme.

With the painter qua surgeon, the artist's gesture becomes akin to either the cut or the suture, and the indirect address of the canvas parallels the contradictions of bodily intervention in modern surgery.

As Carver writes, "Painting as a primitive form of cultural technology is abundant with all too-exploited analogies for the body and its viscera. Often, invoking such a metaphor, contemporary painting is described through anthropomorphic terms such as zombie or cadaver. These may be adequate terms for the suspension of the medium, analogically speaking, between autopsy and undead animism."



David Czupryn

Still alive 10.20

2020
oil and acrylic on canvas
130 x 70 cm

b. 1983, Duisburg.
Lives and works in Düsseldorf, Germany.

David Czupryn graduated from the Kunstakademie Düsseldorf in 2015 (2007– 2015). In 2021, he received the prestigious Rome Prize from Villa Massimo, the German Academy in Rome, where he completed a year-long residency.

Recent exhibitions include "Jänner" (feat. Katharina Beilstein) at the Villa Massimo (2022) and "Five Figure Fantasy" at the ICA Miami (2022). In 2016, he was the recipient of the 70th International Bergische Art Prize with a solo show at the Kunstmuseum Solingen in October 2017. In the same year, he was part of two shows featuring new works at the collection Uziyel in London and Palazzo Capris in Turin, both curated by ARTUNER. In 2018 opened his first major solo institutional show at Kunsthalle Darmstadt.

In his surrealist paintings, David Czupryn creates fantastic worlds, inhabited by humanoid hybrids and built with materials found at the intersection between nature, man-made polymers and imagination. His technique is seamless: the layer method employed by Czupryn is very meticulous and the brushstrokes result invisible. Indeed, the surface of the painting is very flat, while also conveying a sense of depth and richness of the materials depicted. The synthesis of nature and industrially engineered materials is a very important aspect of the artist's work.

David Czupryn started his artistic career as a sculptor, with Prof. Georg Herold and later decided to focus solely on painting in the classes of Professors Lucy McKenzie and Tomma Abts: he stopped sculpting altogether and put all his artworks in a storage. For months, all day long, he would practice on painting techniques, trompe-l'oeil in particular, as taught by McKenzie.

There has been a turning point in his subject matter in 2012, when he saw a late Gothic grisaille painting of a sculpture. Then, he took his earlier sculptures out of storage and started portraying them in painting. Surrealism and Metaphysical art (Salvador Dalí and Giorgio de Chirico in particular) are undoubtedly the first points of reference that come to mind when looking at David Czupryn's paintings. However, the artist's most important sources of inspiration are the works of the photographer Diane Arbus, and American artist Matthew Barney.



Alex Da Corte

The Bigg Little Falls

2021
neon, vinyl sliding, laminate,
plywood, house paint, velvet, foam,
hardware TBV
182,9 x 182,9 x 16,5 cm

b. 1980, Camden, New Jersey.
Lives and works in Philadelphia, USA.

Alex Da Corte is widely recognized as a rising art star. He is a conceptual artist working with painting, sculpture, performance, installation, and video.

His works are distinctly rooted in traditional American arts and culture. He seems to mix Pop art and its investigation of the surfaces of popular culture as practiced by Warhol and Lichtenstein with his own satirical existentialism.

The works often possess a duality of remarkable gloom and sadness and at the same time something very effortless, playful and light.

He often appears in disguise in his films, taking on iconic figures such as Popeye or the Statue of Liberty.

His works connect our sense of self, of an identity, to our consumer culture - from the films we watch, to the objects we buy, give and throw away. In Da Corte's world, we are all kind of freaks, a sum of parts pieced together by what we surround ourselves with and consume.

This acquisition is one of his neon window wall pieces, presenting a tableau in its frame. Da Corte plays cartoonishly with sculpture, cheerful colors and light in this immersive installation. He employs the use of neon windows to get his message across.

Da Corte's windows reference the broken windows theory stating that visible signs of crime, antisocial behavior and civil disorder create an urban environment that encourages further crime and disorder and vandalism.



Hayden Dunham

To the Sky (solid)

2019
charcoal, oil, powder, acrylic, liquid
glass, screen, metal
101 x 76 x 12,7 cm

b. 1988, Austin, TX, USA. Lives and works in Los Angeles and New York, USA.

Recent presentations of her work include the solo show *Inside Darkness, There are No Lines*, Times Square Space, New York and the performance *7 Sisters* at MoMA PS1, New York (both 2019). She has participated in exhibitions and performances at: New Museum, New York; Andrea Rosen Gallery, New York; Artist Curated Project, Los Angeles; SIGNAL Gallery, Brooklyn; Company Gallery, New York; Fondation Louis Vuitton, Paris; and the Irish Museum of Modern Art, Dublin.

How do the byproducts of industrialization become embodied? What kind of models, in terms of presence and circulation, do these materials propose? Hayden Dunham investigates these questions in her shape-shifting practice, which takes the form of sculpture, installation, performance, video, sound, and text. Dunham discusses the carcinogenic chemical C8, which was developed by 3M in the 1940s and later used in Teflon and other applications by DuPont. Not only is C8 found widely in the water supply, studies estimate that it is present in the bloodstream of 99% of the American population. Dunham is interested in how we co-exist and co-evolve with entities such as C8, while simultaneously considering how an art object can mimic such the substance's form and movement.

The artist turned her attention to oil. As a main driver behind late capitalism, oil filters into almost every aspect of contemporary life. Her Spring 2019 performance *7 Sisters* at MoMA PS1 takes the ubiquitous presence of oil as a launching pad for the project, which immerses the audience through a choreographed set of music, poetry, video, and scent around her installations. The title refers to the Greek myth of the Seven Sisters, whom Zeus turned into stars, and the shorthand used for the seven transnational oil companies who monopolized the industry for decades by signing the Iranian Consortium Agreement of 1954. The comparison recalls oil's role in the history of illumination, where the petroleum-derived paraffin found in kerosene lamps was the primary source of light until the rise of electricity in the late 19th century. This invention extended the workday, and it is an indicator of oil's key role in the advancement of contemporary capitalism.

The flipside to light is, of course, darkness. Dunham's work is imbued with darkness, not only as a refusal of a permanently illuminated (and thus productive) world, but also as a poetic gesture towards an existence outside oil dependence.



Marguerite Humeau

Two-Headed Venus

2018
bronze
52 x 47 x 40 cm

b. 1986, Chalet, France.
Lives and works in London, United Kingdom.

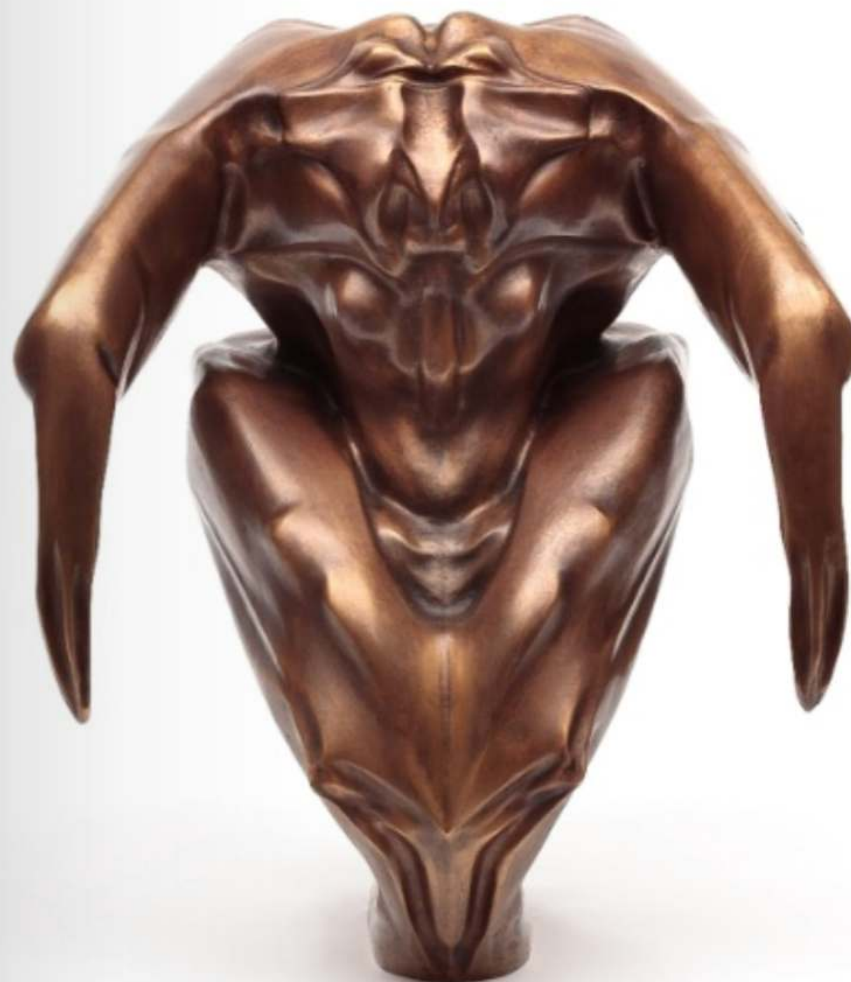
Marguerite Humeau studied the Design Academy Eindhoven and the Royal College of Art, London. Solo exhibitions include Tate Britain in 2017; Museum Haus Konstruktiv, Zurich in 2017; Schinkel Pavillon, Berlin in 2017; Les Abattoirs Musée FRAC Occitanie, Toulouse in 2017; and Palais de Tokyo, Paris in 2016. Her work has been included in Manifesta 11, Zurich in 2016.

Humeau's ambitious graduation project was an opera performed using epoxy models she created of dinosaur vocal cords, which was acquired by the Museum of Modern Art's collection.

Humeau blends the physical and sensory experience at the crossroads between research and poetic fiction to make anthropomorphic sculptures and installations.

She approaches every series of work through a phase of extensive research and collaboration with numerous specialists, academics and scientists in the field of study. Her interest lies in "pushing the limits of existing systems of knowledge and confronting the experts with their own gaps in knowledge, to see what happens when science stops and speculation starts." For Birth Canal, Humeau studied the origins of Venus figurines, prehistoric female goddess statuettes found throughout the world. Her research imagined the idea that early modern humans may have ingested animal brains for their psychoactive effects: In this theory, Venus figurines functioned as recipes, marking out an anatomical guide for shamans and those seeking spiritual ecstasy through altered consciousness. In her installation, Humeau envisions a scene from 150,000 years ago, when Mitochondrial Eve, the most recent matrilineal ancestor common to all humans, is estimated to have lived. The digitally rendered sculptures were meticulously realized in cast bronze. Formally ambiguous, they resemble both brains and Venus figures, and represent shamanic women of different ages.

Two-Headed Venus possesses an alluring and alien-like form, which holds viewers entranced. It draws on ancient sculpture while creating parallel connections to Sherrie Levine and to Constantin Brancusi. With allusions to animism, totemism, and spiritual travel, Humeau's installation creates a forum for these imagined voices and premonitions, underscoring the brevity of human existence relative to cosmic and geologic time.



Arthur Jafa

LeRage (small)

2018
color print on Dibond, aluminium plate stand
70,5 x 65,1 x 18,1 cm - edition 18 of 20 + 5 APs

b. 1960, Mississippi.
Lives and works in Los Angeles, USA.

Visual artist, film director, and cinematographer.

Art Jafa has exhibited widely including at the Hirshhorn Museum in Los Angeles, Institute of Contemporary Art in Boston, Tate Liverpool, Serpentine Galleries in London and lately at the Louisiana Museum of Modern Art, Denmark. His work as a cinematographer with directors such as Spike Lee and Stanley Kubrick has been notable, and his work on *Daughters of the Dust* (1991) won the Best Cinematography Award at Sundance. In 2019, Jafa was awarded the Golden Lion for Best Artist at the Venice Biennale for his film *The White Album*.

Over several decades he has constructed a compelling body of work which defies categorization. Powerful and lyrical at the same time, his practice combines a profoundly unsettling blend of images and histories from diverse contexts and backgrounds. Bringing together affective memory that touches on matters such as the history of the United States of America, violence, repression, modalities of survival, and how these exist in the production and dissemination of images, music, sound, and time-based media, Jafa reflects on the ontology of race and of blackness.

Throughout his practice, Jafa has been invested in the exploration of strategies for a Black aesthetics, drawing on the experience of being Black in contemporary America and how this relates to life, death and the concept of the human. As one of the most prolific producers of his generation working across many media, Jafa delivers with incomparable precision the power, beauty and contradictions of contemporary society.

His work is an essential development to understanding the complexity of racial relationships, the tension between forms of cultural expression and the specificity and energy of Black American culture. The emergence and evolution of Black cinema and music in the 20th and 21st centuries as cultural products and ideological artifacts are central to his thinking. Relentlessly assembling images, which he arranges in dynamic compositions, Jafa creates cognitive maps that function as a critique of the past and a meta-critique of future possibilities, revealing the very engines that power our civilization. His work reflects on the ever-present indispensability of white supremacy and anti-Blackness.



Josh Kline

Deletion

2016

sculpture in polyethylene terephthalate (PET), granny cart, polyethylene bags, rubber, plexiglas, LEDs and power source
101 x 60 x 83 cm
Edition 3 of 3 plus II AP

b. 1979, Philadelphia.

Lives and works in New York, USA.

Josh Kline aligns his art with the philosophy of post-humanism. Spanning a wide variety of media, his works focus on technology's impact on humans and labor productivity within the digital age.

His practice is centered around the ability of people to function efficiently with their working environment, with corporeality being marginalized in favour of digital expressions of selfhood.

A central motif in his Unemployment series is a dystopian projection into the future where machines do everything and expendable labor resulting from a runaway free market. In this world, the human value becomes obsolete.

The artist describes this imaginary setting as: "Income inequality scales exponentially. Most of the middle class will never work again. Will you prowl the streets scavenging pennies and nickels from discarded plastic and glass? Your mind has left the real economy, but your body still needs to eat food and spend its days somewhere."

Deletion is part of a series questioning the future of capitalism, and how the current economic systems will fail the masses. In the work, the artist uses empty vessels, discarded and often collected by those who cash them in for recycling, but shapes the bottles in form of corporeal hands, to further illustrate how a class of humans are just goods and services and will become disposable in an age of automation.

The same economic alchemy that transmutes a human being into "human capital" also turns them into waste.



Friedrich Kunath

German Afternoons

2020
oil on canvas
243 x 198 x 3,81 cm

b. 1974, Chemnitz, East Germany.
Lives and works in Los Angeles, USA.

Friedrich Kunath reimagines romanticism through his dreamlike compositions. His varied work is a blend of disparate influences that range from mundane to sublime.

Kunath studied at the Braunschweig University of Arts, Germany, and now lives and works in Los Angeles. Kunath utilizes a personal style of romantic conceptualism, layering poetic phrases with poignant, often melancholy imagery.

Kunath has been the subject of numerous solo exhibitions including Sammlung Philara, Düsseldorf, Germany (2016), Modern Art Oxford, Oxford, UK (2013), Schinkel Pavillon, Berlin, Germany (2011), Hammer Museum, Los Angeles, (2010). His work is also featured in prominent public and private collections such as the Centre Pompidou, Paris, France; DESTE Foundation for Contemporary Art, Athens, Greece; Los Angeles County Museum of Art, California; Museum of Contemporary Art, Los Angeles and the Pinault Collection, Paris, France.

His work embraces comedy and pathos, evoking universal feelings of love, hope, longing, and despair. The artist's personal journey from Germany to Los Angeles plays a key role in his work, incorporating German Romanticism and western popular culture, with still life, cartoon imagery, commercial illustration, nature photography, and familiar clichés. Embracing comedy and pathos, Kunath's practice is saturated in nostalgia, irony, and self-deprecating humour. He considers German Romanticism to be the most "German of all German art ideas; it is the expression of, and opposition to, emergent modernism, and probably the last rear-guard action against the relentless advance of progress, enlightenment and industrialization." From that he draws out a deep connection between painting seemingly harmonious cultural landscapes with the moment at which those landscapes were at imminent risk of destruction from the advancing age of progress. Kunath describes seeing California through a similar "rear-view mirror", like a surrogate land where a new Romanticism exists. Through his thick handling of paint and unlikely stylistic combinations, his paintings also test whether the artist chooses the right moment to let go. He believes that everything remains a fragment and that our global visual culture has boiled almost every visual signal down to an emoji or simplification. He drifts from the sublime into the void, suggesting a pathway that began with the longing for a Romantic feeling.



Oliver Laric

Sleeping Boy

2019
stereolithography and selective laser sintering, polyamide,
polished epoxy, TuskXC2700T, polyurethane, pearlescent
pigment, water-transfer print.
55 x 111 x 101,5 cm

b. 1981, Innsbruck, Austria.
Lives and works in Berlin.

His solo exhibitions have been shown at venues such as S.M.A.K, Ghent in 2019; Schinkel Pavillon, Berlin in 2017, St. Louis Art Museum in 2018. He has been involved in numerous group exhibitions in venues such as Art in the Age of the Internet, 1989 to today, ICA, Boston; Affective Affinities, 33rd São Paulo Bienal in 2018; Triennial: Surround Audience, New Museum, New York in 2015 and Ullens Center for Contemporary Art, Beijing, China 2014.

Oliver Laric's videos, sculptures, and installations look at the productive potential of the copy, the bootleg, and the remix, and examine their role in the formation of both historic and contemporary image cultures.

Straddling the liminal spaces between the past and the present, the authentic and the inauthentic, the original and its subsequent reflections and reconfigurations, Laric's work collapses categories and blurs boundaries in a manner that calls into question their very existence.

He is the successor to the Pictures Generation for the digital age.

Laric's efforts behind such works are research-intensive and layer data such as provenance, original material, institutional copyrights, and ultimately precise photographic scanning and reproduction, into elaborate 3D scans. The hand of the sculptor is replaced by machine and software specifications and the information of how to do so freely passed along. No two copies can ever be the same, though the knowledge gets relayed in a different format. This radical idea of re-thinking the identity of the original, furthers the Duchampian notion of the readymade into the new millennium. Laric releases the 3-D data from the scans, which can be accessed, free, at www.threescans.com to be open sourced by others, defying the very nature of a unique art object.

The Sleeping Boy was originally created for the Liverpool Biennial in 2016, from a scan of John Gibson's 1834 sculpture Sleeping Shepherd Boy from Liverpool's Walker Art Gallery. The referent sculpture is a Neo-Classical form in likeness to Roman copies of Greek antiquity. Laric sees this as just another step in the narrative and by bringing it into a digital realm, the cultural artefacts will survive another thousand years and many possible iterations.



Hannah Levy

Untitled

2018
nickel plated steel, silicone, polyurthane
77 x 208 x 65 cm

b. 1991, New York.
Lives and works in New York City, USA.

Hannah Levy creates sculptures that are often at once sleek, seductive, and somewhat menacing.

She investigates the history of design, pairing a modernist finish fetish with the classical Victorian trope of claw-foot furniture, with talons that are reminiscent of a contemporary pared-down art nouveau style. Her objects arouse and revolt through a combination of corporeal and industrial materials. Liberating everyday forms from their usual contexts and functions, Levy makes that which is familiar, nearly to the point of invisibility, deeply strange and magnetic.

The Untitled asparagus series were originally commissioned for the windows of Bergdorf Goodman, cast and coloured to achieve a specific drooping and shade.

The claws are individually hand-sculpted by the artist, furthering this mischievous play with the relationship between modernist design, consumption, and the body.

She mixes the fleshly nature of silicone and flaccid softness of materials with expertly wrought metal. Steel claws and talons are recurring presences in her work.

Those sculptures suggest chairs, sofas, or other design objects that are mysteriously coming to life, or harboring it. Bodies are always present in some form, but never in full, often skin or hints of the corporeal remain.

Hannah Levy's work was included in the 2022 Venice Biennale.



Tau Lewis

Belly of the Abyss

2022

repurposed leather, vinyl, suede, fur, acrylic, paint, PVA glue, leather primer, wooden dowel and steel brackets
250 x 158,5 x 32 cm

b. 1993, Toronto, Canada.

Lives and works in Brooklyn, New York, USA.

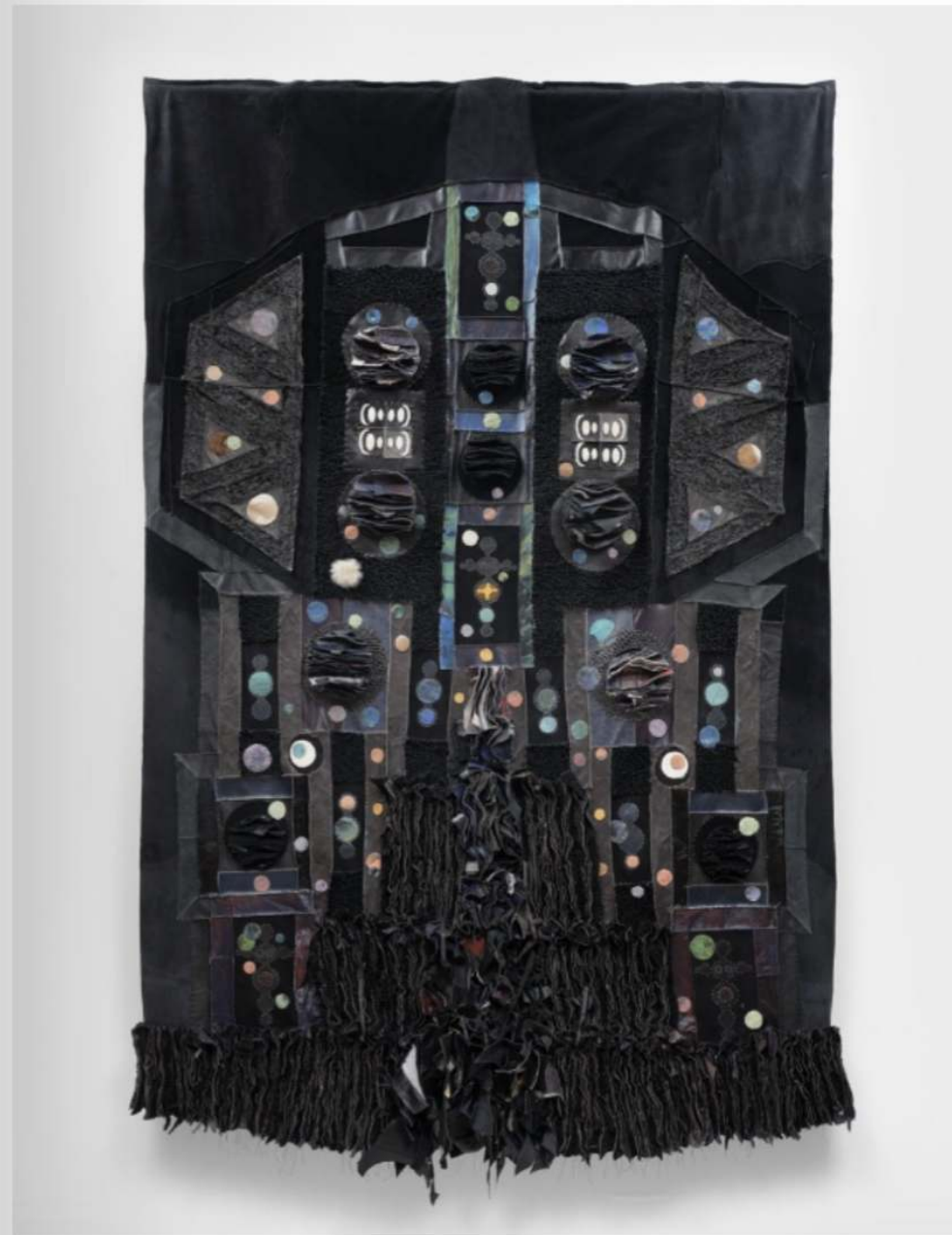
Tau Lewis' work can be found in the collections of the Grinnell College Museum of Art, Grinnell, Iowa, USA; Hammer Museum, Los Angeles, California, USA; Library and Archives Canada, Ottawa, Canada; Institute of Contemporary Art, Miami, Florida, USA; Metropolitan Museum of Art, Library Collection, New York, USA; Montreal Museum of Fine Arts, Montreal, Canada and National Gallery of Canada, Ottawa, Canada. She has works included in 'The Milk of Dreams' at the Venice Biennale and Black Atlantic by the Public Art Fund, New York 2022. Coming up, Lewis will have works included in solo shows at Fondation Louis Vuitton, Paris, and at Haus der Kunst, Munich.

Tau Lewis constructs intricate sculptural portraits and quilts using found, gathered, gifted and recycled materials drawn from personal environments in Toronto, New York and her family home in Negril, Jamaica.

Referring to her artistic practice as "an upcycling of a circumstance", Lewis continues a long history of Black cultural production, using found objects available to her and reconfiguring these in a manner similar to a hip-hop or jazz musician.

Lewis' portraits reference individuals within her immediate community as well as imagined ancestors; they are "celestial bodies" or talismans who act as spiritual conduits between the past, present, and future.

A self-taught artist, Lewis employs highly involved methods to make her works: hand-sewing, direct carving and assemblage. Speaking of her processes, Lewis says, "I hand-stitch everything. I enjoy sewing; I did it as a kid, and it feels tender. The plaster pieces in the artwork are hand-carved. I'm interested in how I can honour and continue diasporic practices of art making, which have been labor-intensive and very focused on recycling and burning their own energy into the object." By reclaiming used and discarded materials to compose her distinctive forms, Lewis engages in a practice that is recuperative and regenerative.



Haroon Mirza

Decaying into a Pair (Solar powered LED composition 40)

2019
meteorite, gold leaf, addressable LEDs, wire, magnet wire, copper tape, acrylic,
polyurethane resin, gel medium on photovoltaic panel
152,4 x 167,6 x 3,2 cm

b. 1977, London, UK.
Lives and works in London.

Haroon Mirza is known for devising sculptures, performances and immersive installations which investigate the relationships between sound, light and viewers in the space.

He describes his role as a composer, manipulating electricity, a live, invisible and volatile phenomenon, to make it dance to a different tune and calling on instruments as varied as household electronics, vinyl and turntables, LEDs, furniture, video footage and existing artworks to behave differently.

An advocate of electro-acoustic or radio interference, he creates situations that purposefully cross wires. Processes are left exposed and sounds occupy space in an unruly way, testing codes of conduct and charging the atmosphere.

In 2018, Mirza unveiled 'Stone Circle', a large-scale outdoor sculpture commissioned by Ballroom Marfa, Texas, which will remain in the landscape for five years.

He creates wall pieces which incorporate elements from meteorites, gold leaf, LEDs, wires and magnets. The resulting assemblages give new function to and reveal the hidden qualities of outwardly disparate objects.

"Decaying into a Pair" (Solar Powered LED Circuit Composition 40) is both a self-contained system upon a photovoltaic (solar) panel and a variant on a traditional landscape painting, showing a strong horizon line and celestial objects. In this case, it is quite literally made extraterrestrial by including pieces of a meteorite in the work.

Haroon Mirza investigates the possibility of the visual and acoustic as a unified aesthetic form and mode of perception as inferred by the title. For him, hearing and listening are as significant taxonomic markers as seeing and looking. Consequently, he describes his works as "unfolding compositions in time" with each installation generating a seemingly cyclical and distinct field of audiovisual noise.



Rebecca Morris

Untitled (#15-13)

2013
oil on canvas
302 x 246 cm

b. 1969, Honolulu, Hawai.
Lives and works in Los Angeles, USA.

Rebecca Morris grew up in New Haven where her father taught music at Yale University. She went on to receive her BA from Smith College and her MFA from the School of the Art Institute of Chicago.

Morris's work evolved from observational still-life painting to abstraction over the years following her education.

Rebecca Morris paints challenging inventive large-scale abstractions, which incorporate splatters, washes of color, atmospheric tones, and loosely drawn grids.

She is known for writing "Abstraction never left, motherfuckers" in a 2004 painting manifesto when abstraction was out of favor in the art world.

Morris has developed an unconventional, post-Bauhaus visual language that suggests new directions for abstract painting.

Her canvases teem with unusual, seemingly disconnected shapes, each rendered in a different technique and floating freely through space. "I want my work to be a dynamic presence, to create visual and physical impact in a space."

Morris's paintings are in dialogue with a number of modern and contemporary artists, including Frank Stella and Laura Owens.

"I think that painting is all about this idea of regrouping," she has explained. "How do you incorporate your mistakes or your failures? It is endemic to painting: learning to live with those experiences, or engaging your process to figure out what is working."



Ebecho Muslimova

Fatebe Gothic Fart

2020
oil on acrylic on canvas
152 x 167 x 3,2 cm

b. 1984, Dagestan, Russia.
Lives and works in New York, USA.

The drawing and painting practice of Ebecho Muslimova manifests a graphic trajectory of the personal and exposed, the comedic and the disquieting. Muslimova received her BFA at Cooper Union in New York, NY in 2010. Among a number of group shows, Muslimova has been the subject of a major solo exhibition at The Drawing Center, New York in 2021 and created a large-scale mural for The 32nd Biennale of Graphic Arts, Ljubljana, Slovenia, 2017.

All her recent work is centered around the artist's alter ego, Fatebe, a bold and sexually liberated character, originating by taking her name and adding a "Fat" prefix to "Ebe," her nickname.

Her works depict this persona as shameless and free, exploring the world in ridiculous and impossible situations that revel in the celebration of carnal processes and bodily curiosity. The sexually uninhibited character Fatebe's physical contortions and unpredictable quandaries play themselves out like performances on the canvas. Each work depicts a single event that uncannily combines self-consciousness, comedy and vulnerability.

In Fatebe Gothic Fart, Muslimova's subversive protagonist manifests a physical and mental space in a way that demonstrates her own self-consciousness and anxiety. She touches on an extremely taboo and unfeminine subject matter from which she constructs a space of exquisite spiritual exploration. Drawing out an eerie dreamlike Freudian state, she lulls the viewers into the acid-green canvas, but disarms them with the uncomfortable realization.

Muslimova's technical skills as a painter help to underscore the delight of Fatebe's misadventures and dreams. Mastering the simplicity of form and line exemplified by Matisse and Picasso, she reclaims the female body with humor and haunting motifs that are at once whimsical and resonant. The artist renders relationships between memory and narrative, the conscious and subconscious and ultimately lets her character speak through her body as herself.



Bunny Rogers

Ghost Joan 2

2022
rat print on Hahnemühle Photrag Ultrasmooth 305g,
silver-leaved artist frame, black silver.
149 x 117,5 x 4,5 cm

b. 1990, Houston, USA.
Lives and works in New York.

Bunny Rogers grew up in New Jersey, Texas, and Long Island (New York State). While at school, she applied to Parsons School of Design to study fashion. She graduated with an art degree in 2012. In 2017 she earned a Master of Fine Arts from the Royal Institute of Art in Stockholm.

She is a rising figure of the so-called post-internet generation. Rogers works independently in different creative fields, through a variety of forms and channels, with information technology occupying a central role. She is an artist who was "growing up" in online communities through a plethora of avatars. She makes work that explores our understanding of isolation and belonging.

Sculptures, installations, photographs, videos, animated films, websites, 3D modeling, poems and publications in both physical and virtual form: Rogers' creations make up a strangely familiar world, fueled by varying but specific references. Recurrent themes include experience, memory, community life, friendship, emotions and identity. Her work is marked by a certain existential anguish, in which the personal and the universal, reality and fiction, blur into and feed off each other. Rogers techniques are equally idiosyncratic. She borrows from theater costuming, design, and industrial furniture manufacturing, and often crafts her work by hand. This hybrid approach gives her objects and spaces a distinct texture; they read simultaneously as slick and intimate, highly constructed but also sincere.

For the work Ghost Joan 2' Rogers took the figure of Jeanne d'Arc as inspiration and alter ego. Rogers is trying to make us look deeper through the polished surfaces of digitally optimized bodies and sterile faces and map themes of feminism as well as other sociopolitical issues."



Rachel Rose

Loop (150 million BC)

2021

flourite Jurassic epoch rock, glass

53.3 x 33 x 31.8 cm

b.1986, New York.

Lives and works in New York, USA.

Rachel Rose has been the subject of many exhibitions at institutions. She is the recipient of the Future Fields Award and the Frieze Artist Award.

The work of Rachel Rose explores how our changing relationship to landscape has shaped storytelling and belief systems. Rose's films draw from and contribute to the long history of cinematic innovation; whether investigating cryogenics, the American Revolutionary War, or an astronaut's space walk, the artist directs our attention to sites and histories in which the sublime and the everyday blur. She translates this in her paintings, sculptures and drawings, which materially reverberate with one another, connecting the immediate to deep time.

Enclosure, a film and installation by Rachel Rose originally co-commissioned by Luma Foundation and Park Avenue Armory. Enclosure addresses the catastrophic psycho-social and ecological disturbances triggered by the advent of capitalism and industrialization.

Alongside the film, Rose offers a multitude of works that span painting and sculpture; Loops, a series of hybridized sculptural forms composed of rock and glass. Here, the artist juxtaposes the ways in which these two materials form in drastically different ways, while also highlighting their connectedness. Hot blown glass takes shape and then sets instantaneously, while rocks form over thousands of years. Rock pulverizes over time into sand, glass is composed solely of sand. The subtext of this convergence calls forth moments of radical shift, as though we are witnessing something in the state of "becoming." Just as the orb in Rose's film portends a world balanced on the precipice on change, the Loops memorialize moments of transformation.

"Rachel is an exceptional artist able to productively understand the historic tether of the moment in which she is living. Enclosure gives texture to the way in which the dyad of the industrial revolution and the privatization of common land frame twenty-first century concerns about ecology, gender, health, and worker's rights. Lending a group of nineteenth-century paintings from the YCBA to this show proves the sustainability of art to speak over and through time, and underscores the ability of all artists to be in a shared conversation about art's enduring message."



Rachel Rossin

Leda

2019
oil on canvas and holographic fan
60 x 48 inches

b. 1987, West Palm Beach, Florida.
Lives and works in New York, USA.

Rachel Rossin received a Bachelor of Arts and Science from Florida State University. A self-taught programmer working in painting, installation, and virtual reality, Rossin examines the slippage between virtual and physical space, building hybrid sites for escape and reflection. Rossin has mounted recent solo exhibitions at the Zabłudowicz Collection, London, UK, Akron Art Museum Ohio, and Contemporary Art Centre, Riga, Latvia. Her work has been included in group exhibitions at the Cleveland Institute of Art, Cleveland, Ohio, K11 Museum of Art, Shanghai, China, Kiasma Contemporary Museum of Art, Helsinki, Finland and Hyundai Motorstudio Beijing in "World on a Wire" the first exhibition in a new partnership between Hyundai Motor Company and Rhizome, the New Museum's digital art affiliate, subsequently traveling to Moscow and Seoul.

Raised in Florida, Rossin began drawing, playing multiplayer video games, and learning to "hack" and program computer software at a young age. She describes these early activities as ways of building environments for herself to escape into, while searching for safety from the chaotic setting of her childhood. She draws from these seemingly disparate disciplines to create her artworks. Rossin uses found imagery from video games and other digital environments to create her virtual reality pieces. Her surreal canvases meld distorted, just-recognizable fragments of landscapes and still lifes with vivid splashes and smears.

For her hologram combine paintings, Rossin installs LED display fans directly into the surface of her paintings. This enhances the plasticity of the painting through the viewer's experience of the durational present moment. *Leda* blends the physical and digital worlds by referencing the mythological Leda and the Swan, a classical painting by Michelangelo, produced in 1530, but now only surviving in copies and variants, itself an echo of the true original. The gestural, abstracted paintings are based on digital renderings and environments created by the artist, which she then paints onto the canvas. The implanted fans display images of animals and other mythological symbols that hover in the space just in front of the canvas.

Throughout her body of work, Rossin moves fluently between the digital and the physical, at once creating sites for psychological processing and healing while questioning the blurring between simulation and reality.



Jacolby Satterwhite

Doubt

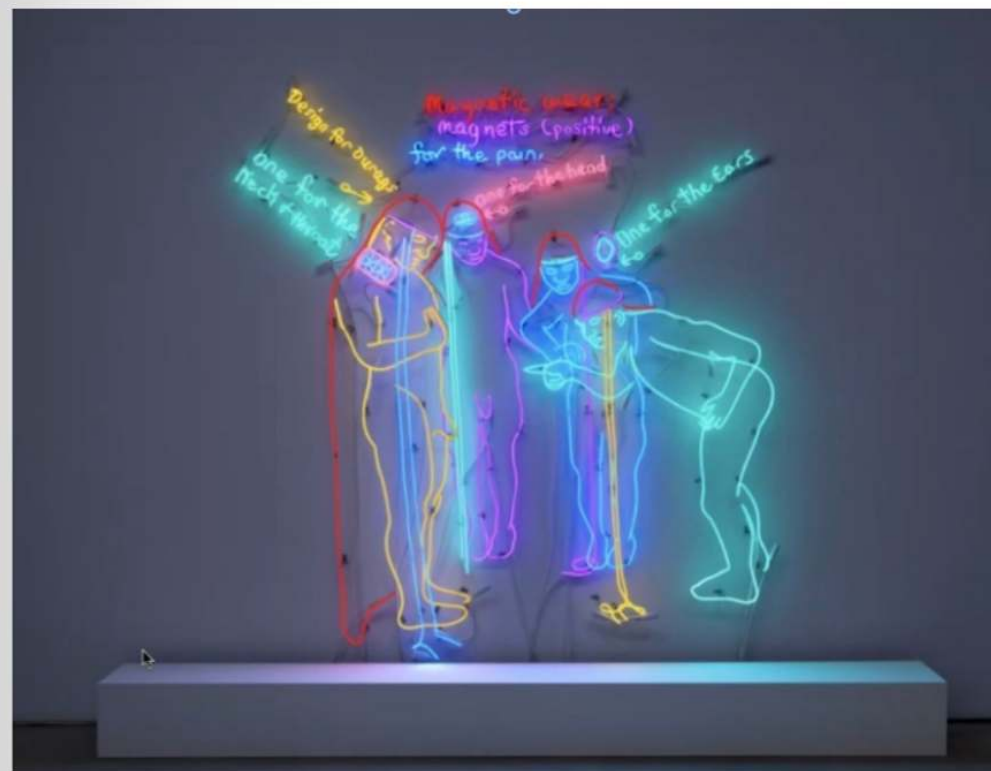
2020
neon, unique
182,9 x 182,9 cm

b. 1986, Columbia, South Carolina.
Lives and works in New York, USA.

Jacolby Satterwhite is celebrated for a conceptual practice addressing crucial themes of labor, consumption, carnality and fantasy through immersive installation, virtual reality and digital media. He received his BFA from the Maryland Institute College of Arts, Baltimore and his MFA from the University of Pennsylvania, Philadelphia. Satterwhite's work has been curatorially recognized and included in the Gwangju Biennale, South Korea (2021), the Athens Biennale, Greece (2021) and the Whitney Biennial (2014). He has shown at Haus der Kunst, Munich, Whitechapel Gallery, London, the Museum of Modern Art, New York and Fondation Louis Vuitton, Paris. In 2019, Satterwhite collaborated with Solange Knowles on her visual album, "When I Get Home". He has also released a music album, as well as a book of the same name, both featuring a Wolfgang Tillmans-shot cover of the artist.

Satterwhite uses a range of software to produce intricately detailed animations and live-action film of real and imagined worlds populated by the avatars of artists and friends. These animations serve as the stage on which the artist synthesizes the multiple disciplines that encompass his practice, namely illustration, performance, painting, sculpture, photography and writing. Satterwhite draws from an extensive set of references, guided by queer theory, modernism and video game language to challenge conventions of Western art through a personal and political lens. An equally significant influence is that of his late mother, Patricia Satterwhite, whose ethereal vocals and diagrams for visionary household products serve as the source material within a decidedly complex structure of memory and mythology.

The work *Doubt* creates a pastoral scene and draws on several art historical references including Caravaggio's *The Incredulity of Saint Thomas* and Bruce Nauman's iconic neon figures. But unlike those masters, he admires, Satterwhite's figures are of a current moment. They wear close-fitting durag' cloth caps with the words taken from his mother's fantasy writing. The work was part of Satterwhite's breakout show at Mitchell Innes & Nash, which was lauded by New York Times Defining Art Moments of 2020' for his "engulfing sci-fi pastoral that included a large digital video projection densely populated with sexy androgynous avatars and other groups of creatures and humans performing Mr. Satterwhite's angular choreography, smashing disco-ball meteorites or just standing around looking cool."



Martine Syms

MS280

2021

cotton, paper, metal, plastic, thread, ink, vinyl, tape,
indigo prints with adhesive backing on wood frame.
213,36 x 106,68 x 10,16 cm

b. 1988, Los Angeles.
Lives and works in Los Angeles, USA.

Martine Syms obtained an MFA from Bard College, Annandale-on-Hudson (NY) (2017) and a BFA from The School of the Art Institute of Chicago (IL) (2007).

Her artwork has been exhibited and screened extensively, including presentations at the Hammer Museum Los Angeles; ICA London; New Museum, New York; The Studio Museum in Harlem; Museum of Contemporary Art Los Angeles; MCA Chicago; Green Gallery, Milwaukee; Gene Siskel Film Centre, Chicago; and White Flag Projects, St. Louis. She has lectured at Yale University, SXSW, California Institute of the Arts, University of Chicago, Johns Hopkins University, and MoMA PS1, among other venues. Syms's recent solo exhibition Vertical Elevated Oblique was presented at Bridget Donahue Gallery, New York.

Syms has earned wide recognition for a practice that combines conceptual grit, humor, and social commentary.

Using a combination of video, installation, and performance, often interwoven with explorations into technique and narrative, Syms examines representations of Blackness and its relationship to vernacular, feminist thought, and radical traditions.

Syms research-based practice frequently references and incorporates theoretical models concerning performed or imposed identities, the power of the gesture, and embedded assumptions concerning gender and racial inequalities.

She is the founder of Dominica, a publishing imprint dedicated to exploring Blackness in visual culture.

One of Syms' principal concerns is with the ways in which Black subjectivity is mediated in popular culture.

She focuses in particular on the appropriation and depiction of blackness on television, in movies and online.



Soil Thornton

Flagged Identity (4)

2021

archival pigment prints of my active and inactive bank cards chips,
found photos, mirror finished stainless steel and whitegol leaf frame
126,4 x 122,6 x 5,7 cm

b. 1990, Brooklyn.

Lives and works in Brooklyn, New York, USA and is a nonbinary person.

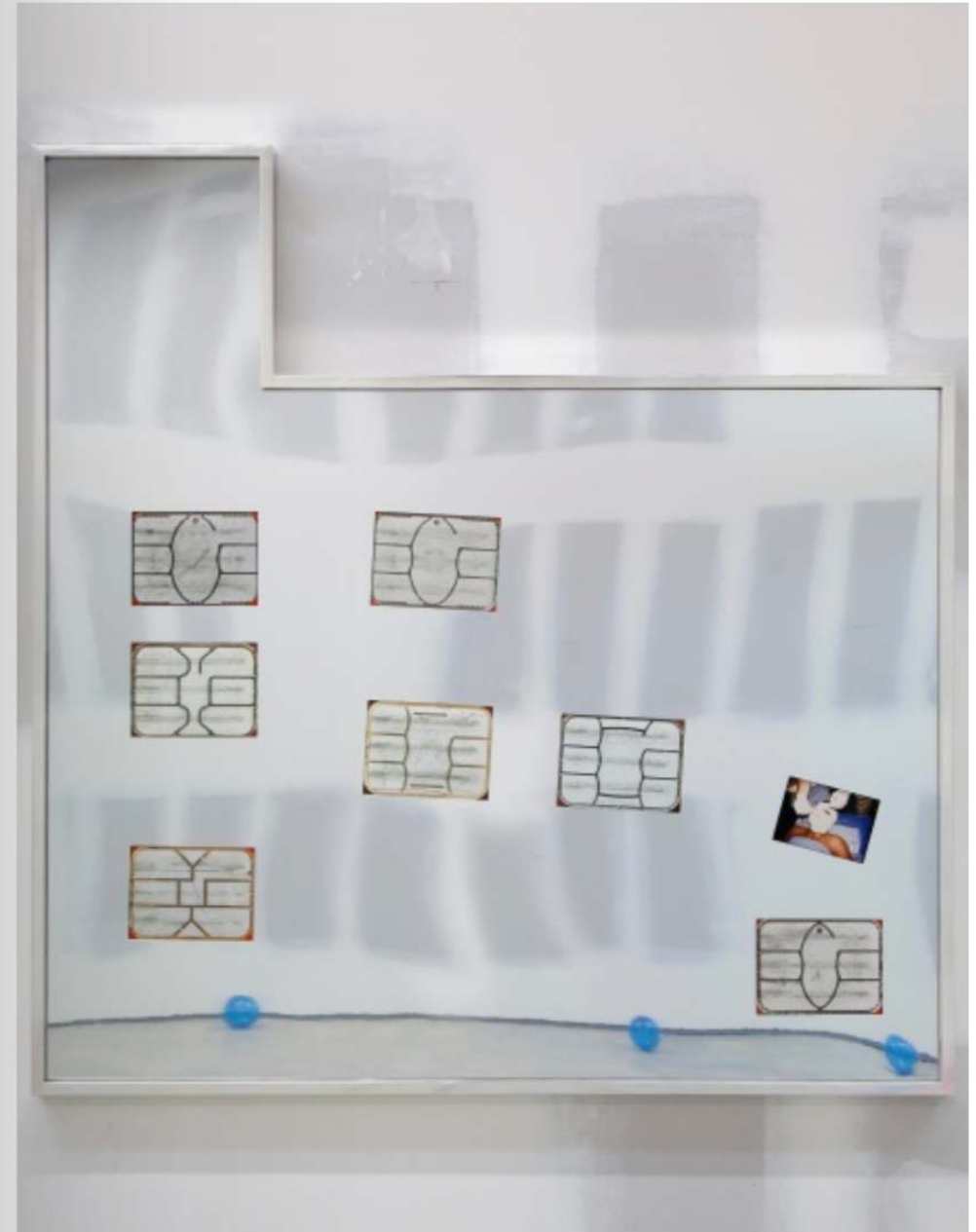
The artist Soil, formerly known as Torey Thornton, creates minimalist and conceptual works that illuminate the mutability of identity. They utilize the public platform of art-making to critique the formation, recognition, trading, and instrumentalization of professional and personal identity. Soil's creations embrace openness and irresolution; they are not single-reading objects but rather ideas meant to linger in the mind. As described by Flash Art, Soil's work prompts questions such as, "Who represents what? Which roles are assigned to any particular artist? What are the underlying processes of economic exploitation? And what constitutes value?" These key inquiries are grappled with in the piece "Flagged Identity (4), 2021."

This piece is based on an asymmetric mirror with a formal abstracted quality. Upon closer inspection, one recognizes that the rectangular collage elements are actually images of debit card chips, personal markers of unique identity ascribed by state institutions. The haunting photo reveals the scarred-out image of a person (embodying the artist) whose identity is being altered. Viewers are left uncomfortable yet intrigued, catching reflections of themselves in the artwork and pondering the rotation of cards and identities.

Soil Thornton's artistic work interrogates precisely these processes: the ways in which society constructs structures, norms, and power relations. Soil's approach often centers on the tension between an idea and its material implementation.

In addition to representation by esteemed galleries such as Moran Moran and Essex Gallery NY, Soil had a major solo exhibition at Vienna Secession in the fall of 2023.

Thornton's art spans boundaries of media, ranging from painting, sculpture, and photography to installation art. Their work has been showcased internationally in solo and group exhibitions, and Thornton also works as a curator. Soil grapples with identity politics, diversity, systems of order, and regulatory apparatuses. Instead of engaging in the cultivation of individualism prevalent on social media and dating platforms, and viewing their own persona and biography as capital to be valorized, Soil takes an interest in the prerequisites and rules of various systems, including those of the art world. These external orders serve Thornton as "neutral" aids for creative decisions to be followed or disregarded while also allowing the artist-figure to disappear behind this structural setting.



Jamian Juliano Villani

Go Question ? Vol II

2023
oil on canvas
248,9 x 223,5 cm

b.1987 Newark, New Jersey.
Lives and works in Brooklyn, New York, USA.

Juliano-Villani's irreverent artistry is fueled by her obsession with consumer culture and social taboo, resulting in a mirage of distorted iconography. Augmenting this strategy with an awareness of representational painting's history, she produces images derived from a personal archive of books, magazines, and photographs, as well as from online sources.

Using acrylic, airbrush, and oil painting techniques, she incorporates fragments of her own writing and elements of the work of other artists.

Jamian Juliano's work also refers to cartoons, addressing racial, sexual, and social stereotypes through their mischievous wit and unsettling ambiguity.

The work at hand draws deeply from Ernst Fuchs's iconic portrayal of Christ, anchoring its composition in the rich layering of his vision. Juliano-Villani, entranced by the life and musicality of Fuchs, delves into the realms of heavenly mysteries, employing chants and songs as conduits to transcendence. Fuchs' exploration extends to the intersecting domains of Judaism and Christianity, unraveling the intricate threads that bind these faiths together.

Juliano-Villani's approach to the tradition of altarpieces is both reverent and innovative, echoing the Netherlands' penchant for pushing the boundaries of subject matter. Within this framework, one finds echoes of Jean Fouquet's meticulous craftsmanship, particularly in the exquisite rendering of pearls adorning regal crowns.

Jamian, meanwhile, is drawn to the enigmatic portrayal of Christ, with a form that blurs conventional gender boundaries. Through meticulous repainting, she preserves the essence of the original depiction while infusing it with contemporary layers of interpretation. Her hallmark lies in subtle yet significant adjustments, imbuing the figure with a feminine grace and the playful subtlety of a winking countenance.

Themes of contemporary spirituality and digital culture permeate the work, inviting contemplation on appropriation and perception. Gender fluidity emerges as a central motif, inviting dialogue with the annals of art history while embracing the nuances of modern discourse.

In this nuanced exploration, the traditional father figure transcends its conventional role, embodying the nurturing qualities of a mother. Rather than wielding punitive judgment, the figure exudes playful encouragement, fostering a sense of warmth and inclusivity that resonates across temporal and spiritual realms.



Christine Wang

Kim Kardashian, 2020

2020
acrylic on canvas
152,4 x 121,91 inches

b. 1985, Washington D.C.
Lives and works in San Francisco, USA.

Christine Wang's canvases manifest fleeting outbursts of collective creativity. In her works she deals with cyberculture, internet phenomena and digital imagery. Her acrylic colors shimmer like RGB, they transfer pixels back into physical space.

Her work is both frivolous and darkly ironic, in the same way as Richard Prince's Joke Painting or Warhol's silkscreen disaster series. It draws on widely available digital imagery with a layer of cultural iconography that presents the current state of society. Since 2017, her works have examined the traces of internet culture through Meme Paintings' and related works. The meme (derived from the Greek word mimeme) is an internet imitation, an image file meant for reproduction and simple narration. Often crudely rendered and low resolution, internet "memes" are viral graphics overlaid with texts, meant to cause humorous provocations.

The painting Kim Kardashian depicts an iconic still from the eponymous reality TV show, showing the protagonist having a dramatic meltdown. This image entered the lexicon of internet culture and has been appropriated in many ways. Kim is the ultimate 2010's online celebrity, known to have "broken the internet" through the depiction of her sex tape and subsequently her provocative nude magazine cover.

The text reads "I miss working" in a 2020 pandemic reference, alluding to the world having to be at home during the lockdown. Kim represents a distinctly privileged and white viewpoint, against a backdrop of inequity exacerbated by COVID-19, which has been critiqued for its lack of self-awareness. The major upheavals with social and racial reckoning in the US are in response to this current. This point of privilege and crying over artificial concerns, juxtaposed with the world in true medical crisis is a stark comparison. At the same time, much like the nature of the meme, the work laughs at itself and provides a visual and an easy delight of cultural recognition and snappy punchline.



Emma Webster

Cyclotrauma

2021
oil on linen
152,4 x 213,4 cm

b. 1989, Encinitas, USA.
Lives and works in Los Angeles, USA.

Emma Webster is a graduate of Stanford University (BA, 2011) and Yale University, where she received an MFA in Painting in 2018.

Solo shows: Illuminarium, Perrotin, Seoul, South Korea (2022), Ready the Lanterns!, Stems Gallery, Brussels, Belgium (2021), Green Iscariot, Alexander Berggruen, New York, NY (2021), Weltlandschaft, Carl Kostyál, London, United Kingdom (2021),

Group shows: Fire Figure Fantasy: Selections from ICA Miami's Collection, Institute of Contemporary Art Miami, FL (2022), Life in an Ivory Tower curated by Jack Siebert, New York, NY (2022), Natural World, Part II, Alexander Berggruen, New York, NY (2022), The Talking Stone, Moskowitz Bayse, Los Angeles, CA (2021),

Emma Webster, a painter of landscapes, though not a landscape painter and the distinction is important, refabricates nature from still life models and scenographic studies.

In her paintings, natural elements are distorted: clouds billow and bubble over, sunlight cuts through like a shard, knotty tree trunks twist and turn about, mountain lines buckle and burst forth... Here is a natural world that is nowhere to be found in nature and somehow we still assume that the reference must be grounded in physical fact, some vista somewhere, which the artist has abstracted, riffed on and revised.

Speaking of "new figuration" is not appropriate for her style considering the source material for her paintings; whereas most artists would refer to life or a photograph and rely on drawing or sketching as preparatory work, Webster speaks of "building." Her landscapes are wholly constructed using Virtual Reality before being transposed to the canvas.

More recently, Webster's forays into VR imaging have lent an even more heightened unreality to the works, a quality brought on by the ability to traverse these invented spaces cinematically, to give experiential depth to the works. Whether her approach has been sculptural (maquettes) or digital (VR), in both she insists on flattening fleshed-out spaces into a two-dimensional object: a painting, giving pixels the historical patina of painting and grounding it in the world of objects.



Didier William

Swinging in the sheets with my love

2022
acrylic, oil, wood carving on panel
183 x 127 cm

b. 1983, Port-au-Prince, Haiti.
Lives and works in Philadelphia, USA.

Didier William earned a BFA in painting from Maryland Institute College of Art and an MFA in Painting and Printmaking from Yale University School of Art.

His work has been exhibited at the Bronx Museum of Art, The Museum of Latin American Art in Long Beach, The Museum at the Pennsylvania Academy of Fine Arts, The Carnegie Museum, Crystal Bridges Museum of American Art and The Figge Art Museum. He has taught at several institutions including Yale School of Art, Vassar College, Columbia University, UPenn, and SUNY.

William is a mixed-media painter. His work incorporates traditions in oil painting, acrylic, collage and printmaking to comment on intersections of identity and culture.

Didier William's paintings are concerned with blackness and other identities, drawing on his experiences of immigrating to the United States from Haiti. The paintings draw on Haitian history, mythology and his personal experiences to explore the legacies of colonialism, resistance and the struggle for agency and identity. William's powerful mixed media compositions lie halfway between figuration and abstraction. His works embrace traditional conventions of painting in their size and planarity, but integrate collage and mixed media to reflect to layers of meaning in each piece. Didier's exploration of the gaze, Haitian Vodou, history, folklore, and identity is expressed through works that depict human figures.

The epic, otherworldly bodies are composed of hundreds of tiny carved eyes that invite a haptic experience and an intimate, shared looking with the viewer that collapses physical and temporal planes.



Issy Wood

Eggplant/car interior

2019
oil on velvet
110 x 150 x 4,5 cm

b. 1993, Durham.
Lives and works in London, UK.

Issy Wood has garnered recognition through recent solo exhibitions in prominent art hubs such as London, Vienna, Moscow, Hong Kong. Additionally, her work has been showcased at esteemed venues including JTT in New York, the Museum of Modern Art in Warsaw, the Schinkel Pavillon in Berlin, the International Gallery of Modern Art, Ca' Pesaro in Venice, the Zabłudowicz Collection in London, Lisson Gallery in New York, Mendes Wood in Brussels, Société in Berlin, and White Cube in London, among others.

Issy Wood's paintings explore the concept of objectification, the essence of objects, and the attribution of value. Central to her work is the expression of refusal and resistance, delving into themes of intimacy, interiority, care, desire, femininity, relationships, and identity.

As a keen observer of the contemporary world, Wood's art offers a critical examination of power dynamics. Her characters and scenes serve as allegories for the societal power structures that shape human existence. Through hypersexualized depictions of leather jackets, gleaming car interiors, delicate porcelain services, portraits of domestic animals, invasive dental examinations, and numerous self-portraits, Wood navigates the complexities of modern life.

Wood's painting practice serves as a personal diary, accompanied by daily writing and music composition, offering an intimate portrayal of the artist. Melancholy permeates her work, particularly evident in her series of surrealist 'objects-with-faces', where human features emerge on everyday objects.

The paintings have a medieval millennial aesthetic, infusing contemporary anxieties into a more classical style.

If something interests her, Wood takes a photograph on her phone to use as source material for a painting. The mediated image, the object seen second-hand, is key to her approach: the many luxurious objects she depicts are mostly drawn from old auction catalogues, which Wood treats like textbooks of desire, manuals for mysterious constructions of want.

The timeliness of Wood's works lies in their subdued palette and textured surfaces, conveying a sense of richness and softness reminiscent of velvet. Through her art, she challenges established orders and expresses a profound unease with systems of oppression, both overt and subtle, that govern and exploit vulnerable individuals.



Lu Yang

Doku "Animal"

2022
lightbox, backlit tension fabric
display, aluminium frame, LED light
system
150 x 97,5 x 5 cm

b. 1984, Shanghai.
Lu Yang lives and works in Shanghai, China.

Lu Yang creates works that combine themes from traditional Chinese medicine and spirituality with contemporary digital cultures. Through installation, video, and performance, Lu Yang explores gender representation; 3D animated works inspired by Japanese manga and gaming subcultures. With a fascination for the human body and neurology, Lu Yang's work transcends science and technology with an aesthetic rooted in popular youth culture and new visions of China in the light of modernity.

Lu Yang graduated with a BA and MA from the New Media Art department of the China Academy of Art in Hangzhou. They often collaborate with performers, designers, illustrators, and composers. Their work has been exhibited internationally, including solo exhibitions such as Electromagnetic Brainology at Spiral, Tokyo, Japan; Lu Yang: Encephalon Heaven at M WOODS, Beijing, 2017; Delusional Mandala at abc gallery night, Société, Berlin, 2016; Delusional Mandala at Beijing Commune, 2016; and KIMO KAWA CANCER BABY at Rén Space, Shanghai, 2014. Their work has been featured in major group exhibitions at UCA, Beijing; Centre Pompidou, Paris; 56th Venice Biennale 2015 China Pavilion; 3rd Istanbul Design Biennial; Liverpool Biennial 2016; Shanghai Biennial 2012; Montreal International Digital Art Biennial 2016; Musée d'art contemporain de Lyon; Momentum, Berlin; Tampa Museum of Art; and the 5th Fukuoka Asian Art Triennale.

Lu Yang was Deutsche Bank's 'Artist of the Year' in 2022 and is internationally recognized as one of the most influential Chinese multimedia artists. They represent a young generation in Asian art for whom it is not a contradiction to combine myths, ancient traditions, and spiritual thinking with the latest technology and science. Lu Yang's artistic production includes 3D animated films, video game installations, holograms, and virtual reality projects. Their immersive installations merge the worlds of anime, manga, and science fiction with neuroscience, biotechnology, and Buddhist thought. Dance is a central element in their work. The artist, who does not wish to be assigned to a specific gender, creates gender-neutral avatars that experience different worlds and 'being'. In this way, they question the concept of reality, radically altered by virtualization, as the digital world represents, according to them, a separate, equal reality.

The work that was purchased is from a series of 6 characters - this one is Animal - of the typologies used in the film, Doku The Self Medium, and other works (each lightbox is unique). Lu identifies as 'they', and the character of Doku is meant to be androgynous, which is a part of shaping and building a shift in identity.



Annicka Yi

15 Hissing Cockroaches

2018
acrylic, UV print, LEDS, glass, resin
and tubing
127 x 101,6 x 12,7 cm

b. 1971, Seoul, South Korea.
Lives and works in New York, USA.

Annicka Yi is a self-taught conceptual artist and one of the most radical, innovative, and engaging figures on the contemporary art scene.

In her artistic practice, Yi combines languages and themes from many fields, ranging from philosophy to biology, and from politics to science fiction.

Collaboration is fundamental in Yi's practice: over the years she has worked with professionals from a number of fields of knowledge, in a dialogue that also involves different figures in her studio, such as artists, perfumers and biologists.

Yi's practice deals with themes, such as the co-existence of different microorganisms, human and non-human forms, technology, identity and social injustice. With her work, she analyzes the potential of invisible elements, such as bacteria, as well as ephemeral and organic materials like flowers dried in a tempura of glycerin.

Through her research and "techno-sensual" artistic exploration, Yi is opening a new discourse in the realms of cognition, artificial intelligence, and machine learning, introducing concepts of the sensory ecology of intelligence, the machine microbiome, machine ecosystems and "biologized" machines.



Vivien Zhang

Attribution Iteration

2022
acrylic and oil on canvas
230 x 190 cm

b. 1990, Beijing, China.
Lives and works in London, UK.

Vivien Zhang grew up in China, Kenya, and Thailand. Zhang was named on the 2017 Forbes 30 Under 30 Asia list, and is the recipient of the Abbey Award 2016-17 at the British School at Rome and the Chadwell Award 2014-15. She received her MA in Painting from the Royal College of Art (London) after completing her undergraduate at the Slade School of Fine Art, UCL (London).

Zhang's paintings present a cultural and geographical fluidity that interrogates the palimpsest nature of contemporary culture, the casual appropriation of visual tropes, and the role of post-production in making works of art today. Her work presents a cultural and geographical fluidity which interrogates contemporary culture and the paradoxes of our information age. As a digital native, Zhang assumes the role of a passive recipient in an ever-increasingly digitally mediated world, and makes apparent the fragmented and sporadic ways in which we consume information. Zhang collates motifs from personal and collective shared experiences and manifests them in various combinations in her paintings. These motifs are often derived from multiple contexts and cultures, or share properties of ambiguity. Assembled in the space of her canvases, the motifs collide and defy their origin interpretations, generating open networks and "alternative landscapes" for an imagined generation of third-culture (individuals who were raised in a culture other than that of their parents' or the culture of their country of nationality), digital inhabitants. Examples include the mathematical shape Gömböc, Central Asian kilims, "manicules" found in early European manuscripts, and spiral columns from Baroque churches. In this work, the starting point is the *Sterculia lanceolata*, a plant native to southern China. However, the plant's name in Chinese translates to 'fake-Sterculia-monosperma'. Zhang plays with the linguistic hierarchy at play in this work and despite both plants occupying the same position as species, artificial derogatory qualities have been attributed to this variant in the Chinese language. She also likes to play with the tensions and contradictions of the digital and the handmade.

