

**** 2 Shares ****

**** 2 Shares ****

Artists: Farah Al-Qasimi, Henni Alftan, Alex Ayed, Jonathan Binet, Camille Blatrix, Dennis Cooper, Isabelle Cornaro, Enzo Cucchi, Simone Fatti, Owen Fu, Mario Giacomelli, Rafik Greiss, Hongyan, Shelby Jackson, Thomas Jeppe, Kayode Ojo, Shababang Tawwa, Venetia Balice Hertling, Paris Exhibition Title: A Gennariello part 2 Date: July 30 - September 19, 2020 Note: A post associated with the exhibition written by Pier Paolo Pasolini can be downloaded here. Click here to view slideshow. Full gallery of images, press release and link available after the jump. Images: Images courtesy of Balice Hertling, Paris. Press Release: The inspiration for the group show at Balice Hertling is the work of Pier Paolo Pasolini, but particularly the topics raised in his 1975 text Gennariello: the pedagogical influence of objects (the discourse of things) and their linguistic power, intended as a cynical acceptance of history, the conformism of modern society, and the irreversible damages provoked by progress. It is the second show inspired by this text that takes place at Balice Hertling, the first one was held in 2009 in the gallery's very first space at 65 rue Beval. Farah Al Qasimi Farah Al-Qasimi, born in Abu Dhabi in 1991, grew up between the United Arab Emirates and the United States, where she received an MFA degree at Yale University in 2017. She now lives and works in Dubai where she explores the magical realism of everyday life through images saturated with color and light. Her work has been exhibited at the Maraya Art Center (Sharjah), Sikla Art Fair and Pavillon Downtown (Dubai). A dozen solo exhibitions have been devoted to her work, including two in 2019 at the Houston Center of Photography and the MIT List Visual Arts Center (Cambridge). She is currently exhibiting as part of the Contemporary Art Triennial at the Yokohama Museum of Art. Alex Ayeed Alex Ayeed was born in 1989, he works and lives in Brussels and Tunis. He graduated from the École des Beaux-Arts de Paris in 2015. His works range from the collection and assemblage of found objects to found installation. He has presented his work in several exhibitions at La Mains d'uvres, Saint-Ouen, France (2017), at the Laboratoire in Marseille, France (2017), at the gallery Balice Hertling, Paris, France (2017), at the Clovis XV space, Brussels, Belgium (2016), at the Palais des Beaux-Arts and at the Nuit Blanche event in Paris, France (2012). In 2019 he presents Soap Opera, a solo exhibition at the new experimental art center B7L9 in Tunis. He is currently preparing an exhibition at the gallery Balice Hertling scheduled for October 2020. Jonathan Binet Jonathan Binet was born in 1984 in France. He lives and works in Paris. Jonathan Binet studied at the École Nationale Supérieure des Beaux-Arts de Paris and at the École des Beaux-Arts de Saint-Etienne. He has had solo exhibitions at Galerie Stadpark, Krems, Austria (2017), Galleria Mazzoli, Modena, Italy (2017), Berthold Pott, Cologne, Germany (2017), Balice Hertling, Paris, France (2016/2018), Bonner Kunstverein, Bonn, Germany (2015), Kunst Halle Sankt Gallen, Sankt Gallen, Switzerland (2015), Centre d'Art Neuchâtel, Neuchâtel, Switzerland (2014), Muséum d'Art Contemporain de Viquel Prize. Camille Blatrix Camille Blatrix is born in 1984, the near future that he elaborates on the basis of everyday USA), and the RMCA origin, among others. He also currently preparing an exhibition at the Synagogue de Deln works in Paris and Zurich. She has exhibited extensively at (New York) and Kunsthalle Bern. The group exhibitions she Center (New York). Her work can be found in a number of preparing two solo exhibitions at the Muséum de mouvement of the 1980s Italian Neo-Expressionists. His large York Times as an artist who waxes his paintbrush like London, and the Art Institute of Chicago. His first retrospective (born in Pasadena on January 10, 1953) is a American poet 1985, he moved to Amsterdam for two and a half years, which by POL, winner of the Lambda Literary Prize in 2005 and then in 1969 and began her artistic career until 1975, at the beginning mythology intersect. Among many other exhibitions, Simon Châteaueau de Rochechouart in 2017. His work has been preparing an exhibition at the Palais national du Facteur Cheval (Hauterives) scheduled for September 2020 as well as an exhibition at the museum (b. 1988, Guilin, China) lives and works in Los Angeles where he is represented by the O-town House gallery. He received his MFA from ArtCenter College of Design in 2018, following his bachelor in Philosophy at Stony Brook and fine arts at the School of the Art Institute of Chicago. Owen Owen's work arises from his observation of the world with a sensitivity that is both historical and contemporary, combining sincerity and humor, quirkiness and poetry. His work has been the subject of several group exhibitions at Sullivan Galleries (Chicago, 2018) and David Zwirner Platform (LA, 2020) and solo exhibitions at the New York Art Expo, Taxue Gallery (Shanghai), Art Center Main Gallery (LA, 2018) and Mine Project (Hong Kong, 2020). Link: Group Show at Balice Hertling The post Group Show at Balice Hertling first appeared on Contemporary Art Daily. Artists: Gail Cijanaityte, Tomas Daukajis, Uli Golub, Laura Kaminskaite, Donna Kukama, Jumana Manna, Katrina Neiburga, Jaakko Pallasvuo, Artur Ralca Railla, Artur Zmijewski, Dariusz Avenue: A FUTURA Exhibition Title: A The Cave & The Garden Date: August 11 - September 27, 2020 Curated By: Valentinas Klimaiauskas Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of FUTURA, Prague. Photos by Tomas Soucek. Press Release: The exhibition title refers to two well-known allegories that interpret the world: Plato's Cave and Voltaire's Garden. According to Plato, the shadows frame reality for the prisoners within the cave as they are allowed to experience existence solely through their observation. According to such logic, the fire, or human-made light, such as a film projection, TV, or VR is used to use contemporary examples; it is set ablaze by artists, in order to illuminate, teach or critique the dominant doctrines of time and place. The fire or light may be further interpreted as the political doctrine; Plato named nation-state as one of its sources and nowadays we surely could add many more lighthouses of propaganda. In Candide: or, The Optimist (1759), Voltaire famously concludes by advocating a practical precept: one must cultivate one's own garden. When Voltaire was writing Candide, similarly to the present day, the world did not appear a harmonious place; the satire refers to historical events such as the Seven Years' War, the 1755 Lisbon earthquake, and also ridicules colonialism, positivism, theology, governments, you name it. Cultivation of one's garden may relate to cultivating life, profession, or global eco-sociopolitical system. However, the idea reveals a paradox: in nurturing these gardens, one changes the nature of the world which determines them. What then constitutes the differences and similarities between the analogies of the world as a cave and a garden? For an individual in the cave, the act of seeing and understanding may be interpreted as a rather passive and solipsistic act, while gardening is seen as a more active and, possibly world-changing practice. To act constructively, however, one has to have clear perception and understanding of reality, and they both share this dilemma. The group exhibition contains mostly works by artists from Central and Eastern Europe that were created during the last two decades. They reveal the multifaceted and problematic nature of our societies and the world, having in mind the current conditions of quarantine and COVID-19 wave(s), the activation of nationalist inclination and border-building, social unrest, rising competition in response to the racist and colonialist past and present, the sixth extinction, and others. In this context, both the artists and spectators drift between the two allegories: as cave prisoners who need to differentiate between projections and ideologies; and as gardeners who cultivate certain ideas and practices in various artistic formats, poetic gestures, research, or socio-political manifestations that they produce an impact on the so-called nature and vice versa. Link: Group Show at FUTURA The post Group Show at FUTURA first appeared on Contemporary Art Daily. Artist: Christine Wang Venue: Galerie Nagel Draxler, Cologne Exhibition Title: A Coronavirus Memes Date: September 5 - November 7, 2020 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of Galerie Nagel Draxler, Cologne Press Release: 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. For her fifth solo exhibition at Galerie Nagel Draxler, she is copying collected visual material from Instagram: Memes. The meme (from the Greek mimeme) is itself an imitation, its reproduction is part of the narration. Images are overlaid with text, in numerous provocations they strive for lulz [1], the merciful malicious joy of the user. Supposedly simplified, these pictorial worlds of Web 2.0 are placed in ever new contexts, appropriating the most up-to-date narratives and developing their own complexity under the speed of a blink of an eye. Away from scrolling, swiping and typing, Christine Wang allows us to take a closer look at this complex. She generates a snapshot, enlarges it and, through the act of painting, transforms it into a historical moment, a testimony to short-lived reactions. Contrary to the viewing habits of usually anonymous memes, the viewers of the Coronavirus Memes stand in front

2020-09-13 04:00:15
(Im sorry Mr.Kawara)

*This certifies that _____
is the owner of 2 shares of
Capital Knowledge in Art.*

34b0d71a899caeda75194108f468dd43eb1a07257dc6863ed247f91f04601ea
contemporaryartdaily.com

DHAdmann - ODBK

**** 2 Shares ****

**** 2 Shares ****