

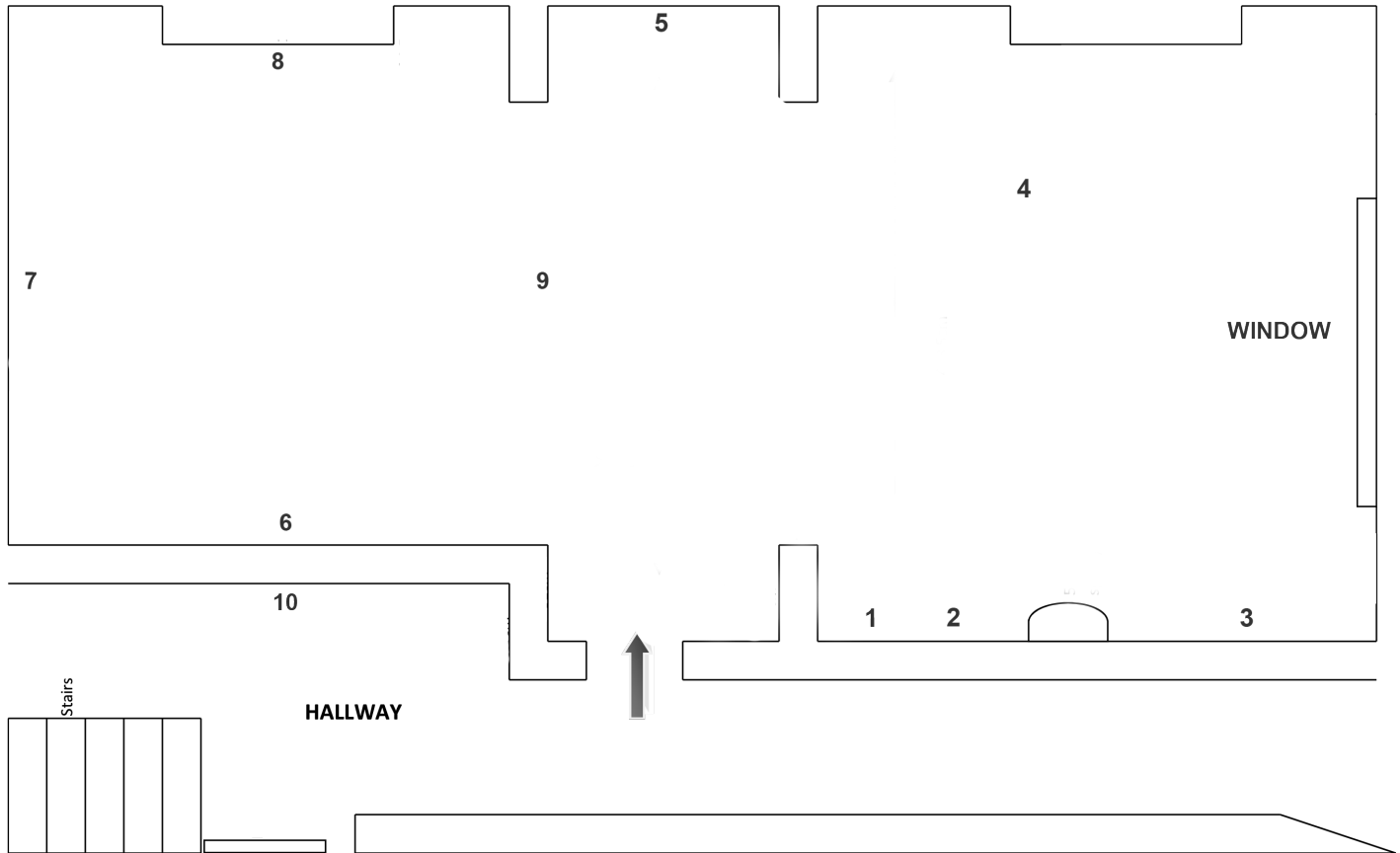


Making Expansive

6 June -19 July 2024

Exhibition Guide
Introduction and
Artists' Biographies

ACF Basement Gallery



1 Andrew Bick

original OGVDS-GW-SB #6, 2015
pencil, watercolour and marker pen on Fabriano paper, framed
drawings under glass at 83 x 60 cm

2 Andrew Bick and Ana Teles

approved copy OGVDS-GW-SB-AT #6, 2022
pencil, watercolour and marker pen on Fabriano paper, framed
drawings under glass at 83 x 60 cm

3 Andrew Bick (with Ana Teles)

GW COMPENDIUM, 2016-2023
pencil, watercolour, silver mylar emergency blanket and marker pen
on Fabriano paper, framed drawing under glass at 96 × 82 cm

4 Red Huemer

AGGRO BULLET SENDER, 2023
Metal, Conglomerate, PVC, Wood (Maple, Chestnut with fungal
infection, Oak, Cedar), Spray Paint, ball-bearing
209cm x 159cm x 137cm

5 Ilê Sartuzi

curtain, 2023
velvet and pins on wooden board
123 x 219 x 21 cm

6 June Hwajung

On a starry night, we drifted, 2024
Ink, water colours on Korean paper
200 x 250 cm

7 Anna Theresa Pöll

*imprint this one moment
this moment bevor its gone
one imprint in the moment*, 2023
ceramics, Dimensions: div.

8 Theodor Maier

Barn/Bean/Been, 2022/2024
wall paint on wall
202.8 x 141 cm

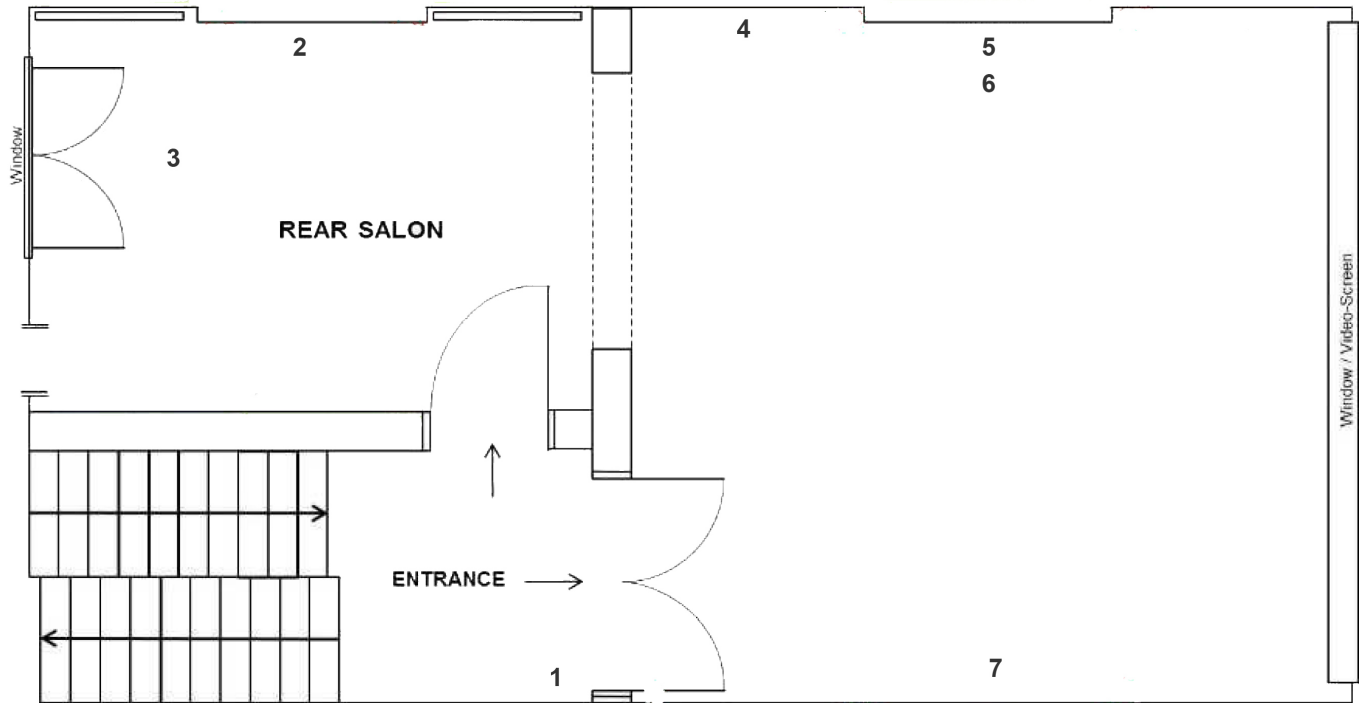
9 Janne Schipper

feeble ground, 2023-24
ceramics, fired wood, paint
Dimensions: div.

10 June Hwajung

Etude of Memory, 2024
velvet and pins on wooden board
bookcase, mixed media
96.5 x 36.5 x 30 cm
123 x 219 x 21 cm
(non-fixed position)

ACF Salon Space



1 Poojan Gupta
Weaved In, 2023
Panels of empty blister packs (stitched)
Dimensions: div.

2 Poojan Gupta
Carried, 2024
brass
Dimensions: div.

3 Timna Krenn
A Recipe for Pleasure, 2024
performance on 6 June 2024 only

4 Ilê Sartuzi
AD MR, 2023
oil on linen and aluminium special frame
32 x 32 x 3.5 cm

5 Ilê Sartuzi
Ornament and Crime, 2024
red velvet and pins on wooden board
109 x 143 x 10 cm

6 Poojan Gupta
Retained, 2024
brass
31 x 20.7 x 1.2 cm

7 Jyll Bradley
Umbrella Work, 2023
Coloured 'tracedown' carbon paper hot-mounted onto painted beech plywood board.
Bespoke designed frame with painted fluorescent back board.
30cm, 60cm, 90cm square

Some works are displayed throughout the stairway and stairwell.
Enjoy the discovery

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(by Catherine Li)

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The Expanse

An Introduction by Catherine Li

“...the context of Making Expansive is very strong as in today’s time when it comes to art-making repetition is mostly understood as not an innovative approach but I feel there is a hidden layer in the act of repeating almost like a daily ritual yet different every single time.” One of the participating artists in this exhibition, Poojan Gupta, shared with me the thoughts after reading my curatorial premise. Her perspective was quite intriguing for me, who had been questioning what repetition means in contemporary artistic creation without knowing the answer.

Repetition, simply put, refers to the action of repeating something that has already been said, written, or made. It can also mean the recurrence of an action, material, or subject; a thing repeated; a behaviour pattern; an obsession; or a training exercise repeated to master a skill. The concept of “Making Expansive” came up from three intuitive questions: What is repetition in art-making? How does repetition change the work? And how could it re-create the reality, or return to the reality? It examines our natural drive for invasion and reproduction, and how we might recontextualise this behaviour within the creative industry. Just as Gupta said, repetition, although often seen as mundane, can become a powerful force not for the sake of external productivity or progress, but for internal reflection on how to carry away and inhabit what we’ve found.

An evident repetition can be found in Jyll Bradley’s *Umbrella Work* (2023), a series of drawings featuring complex linear patterns. These patterns are a dedicated exploration of the “umbrella system” used in hop growing, an obsession that drives many of Bradley’s work, notably her iconic sculpture work “The Hop” (2022). With the patterns being repeated and expanding on the carbon paper, the geometric shapes become soft and fluid, revealing subtle gradations of light and shade, like a sudden beam of sunlight altering the viewer’s perspective, evoking a mix of surprise and uncertainty. Observing these works up close reveals both precise details and a hazy overall image simultaneously. Bradley’s conscious repetition of patterns introduces an unconscious element, as each line varies in weight and speed, creating intricate, natural effects that seem to change constantly.

Perfectionism and rigorous practice are also evident in Ana Teles’ research-oriented copy practice on Andrew Bick’s work. The interaction between the two artists is rather intriguing; it’s all about the artist’s authority, artwork’s authenticity, and originality, but it’s much more than that. Worth to note Teles’ laborious hard work in making 31 copies of Bick’s drawing OG-VDS-GW-SB #6 (2015) — a perfectionism bordering on madness. Bick also mentioned to me when we were looking at one of the approved copies (6 out of 31), he was very satisfied with a particular part on the copy as it achieved an effect he attempted to get when he was working on the original one.

“The originator and the copier,” they call themselves as this, but their relation on this project is more than just this. Bick recycled two “rejected” copies of Teles’, and created a “new” piece of work. Here in the exhibition, we are able to see the three types

of the results of *OGVDS-GW #6* (2015) - the original, the good copies, and the rework of the copies that are not good enough. They all in a way have cancelled each other out, but are growing together.

The accidental repetitions in Theodor Maier's *Barn/Bean/Been* (2022-24) are deliberately amplified in a neat, precise, and visually appealing way. This approach has refreshed my perspective on repetition while preparing the curation. Maier's work implies the inevitable imperfection of human manual production, which are further accentuated in the era of mechanical reproduction. Maier's reenactment is unique; using colour codes as signifiers, the results are intricately linked with the reference though not resembling directly, and become a new visual grammar.

Anna Theresa Pöll's work and Janne Schipper's work seem like they sit at each end of a seesaw, constantly questioning the backward-and-forward motion between materiality and subjectivity, despite both tightly grasping the lever of physical reality.

Using the stone's natural surface as continuous reference, Pöll's focus on the physical transformation of natural materials through artistic processes engages with the tangible aspects of materiality, inviting us to consider the authenticity and reality embedded in physical forms. In her work, which is detached but faithful to its origins, we see how natural objects, altered by time and artistic intervention, still hold memories and inherent histories within their fractures and interstices. They retain a permanent authority in telling their story.

If Pöll's work reveals a manifested uncertainty (the trace by

nature and human artifice) about the certain (materiality), then Schipper's work constructs certainty for the uncertain. Janne's exploration of "memory landscapes" examines the ephemeral and fluid nature of memory and its impact on our perception of landscapes. Her use of mutable structures, such as bricks and water, highlights the fleeting and interconnected nature of memories, which shape and are shaped by their surroundings. Memories are not static but actively construct and reconstruct the landscapes they inhabit; therefore, repeated artistic processes continually evolve and expand.

Experience and memories is also explored in June(Hwajung)'s work but focusing on the relationship within human society. The work is like a collective manifesto, yet he is voicing his personal experience. By capturing intense moments of human coexistence, the work reflects on how shared spaces and experience foster community connections, from intimate setting to public protest. He depicted a collective landscape like a carnival, where longing and doubt, revelry and solitude, pleasure and confusion coexist in a highly personal manner.

Both Gupta and Red have quite different approaches despite their shared theme of recycling and upcycling. Gupta's works emerge from an impressive amount of recycled medicine pill packets, and the result of four years of research. While Red's creations originate from his passion for salvaging materials (wood and steel) from construction sites, driven by his natural personality. Both artists share an intimate connection with both their reclaimed materials and the environment /community the materials come from, which significantly influence their creative directions. These materials take on diverse life forms within their studios. Perhaps it is due to the inherently recyclable nature

of their materials that both artists' works appear a wild and untamed beauty.

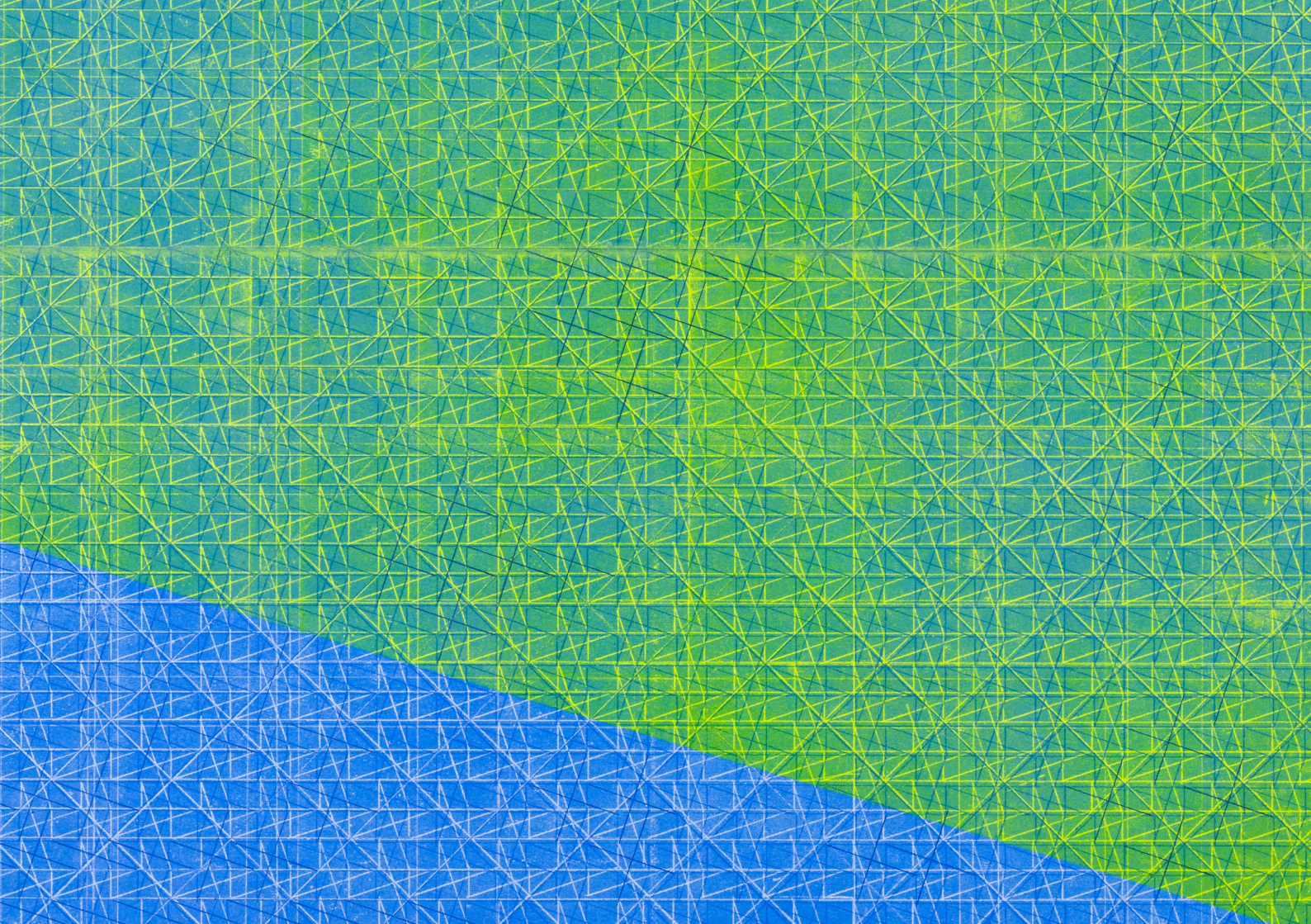
Like a portal connecting different spaces in this exhibition building, Ilê Sartuzi's curtain series embodies both curiosity and the attraction of the unseen. Much like cracks and peeling walls that reveal layers of history beneath, these pieces explore the notion of what lies behind them, even when there is nothing to reveal. This interplay of expectations and desires creates a space where looking becomes an act of imagining and engaging with the invisible narratives these curtains conceal.

Sartuzi's works form a subtle symbiotic relationship with the salon space. The works mimic the patterns of decorative walls (the open curtain, *Ornament and Crime*, 2024) and the textures of drapery (*AD MR*, 2024), raising questions about what lies beneath the surface of our surroundings and how we connect to the deeper historical narratives embedded in the walls around us. The curtain, as a recurring subject in Sartuzi's work, acts as a reference, symbol, a conduit for historical continuity and the ghostly presence of the past.

The daily repetition and labour, which continually test the artist's patience, perseverance, and determination, how do they reward the artist in return? Just as Timna Krenn repeatedly questions us in her performance work (where she is both a baker and an artist): "Can you taste the pleasure in the bread I made?" As she asks us to taste it again and again, the question becomes complicated. The pleasure for whom? Is the bread/artwork made to satisfy the maker's inner desires, or to meet the consumer's needs? Are we supposed to taste the pleasure of the maker in the process of making, or the pleasure of fulfilling our own

desires? Or does satisfying the consumer's pleasure equate to the maker's pleasure, or vice versa? Don't forget an important question: whether as the maker or the consumer, can we really share this pleasure? The consumer quickly finishes tasting, while the maker must continue preparing and worrying about tomorrow's flour/materials.

June 2024 London



Jyll Bradley

Born Folkestone, UK, 1966. Studied at Goldsmith's College, (1985–88) and the Slade (1991–3). Lives and works in London.

Jyll Bradley makes installations, films, drawings and sculptures. Her work first emerged in the late 1980's within a cohort of artists interested in combining the formal vigour of Minimalism with ideas of identity and place. Light has been a constant protagonist in her practice, from her early photographic light-box installations to her work with fluorescent plexiglas. Through a process of 'queering minimalism' her work grafts personal narratives with light-reactive futuristic materials.

Bradley's acclaimed public realm commissions – including The Hop, for the Hayward Gallery, Green/Light (for M.R.) for The Folkestone Triennial and Dutch/Light for Turner Contemporary – reference generative structures such as hop gardens and glass-houses, expressing what she sees as the practical, spiritual and emotional work involved in growing a sense of self, place or community. Bradley's sculptures have increasingly become sites of activity such as dance and performance. This has further developed through the creation of new films such as M.R. (2021) and Woman Holding a Balance (2021) which explore the works' 'world' and ecology. These innovations reflect Bradley's interest in sculpture as a potent gathering place of people and ideas.

Bradley's work is held in numerous national and international private and public collections including the Arts Council Collection, UK, Government Art Collection, UK, the Walker Art Gallery, Liverpool; the National Library of Australia and Canberra Museum and Art Gallery.

Umbrella Work (2023)

Coloured 'tracedown' carbon paper hot-mounted onto painted beech plywood board.
Bespoke designed frame with painted fluorescent back board.
30cm, 60cm, 90cm square

(the image only shows a part of the work)

In *Umbrella Work (2023)*, a suite of new drawings on coloured carbon paper based on the mesmerising geometry of the hop gardens of Bradley's childhood landscape. Bradley sees the process of making these works as a form of meditation in which she painstakingly repeats complex linear patterns across blue carbon paper, thus transferring them onto the painted board beneath. The carbon paper is then fixed and hot mounted to the board. These intricate works have the character of an architectural blueprint or a personal DNA, the patterns of life that shape and form us.

Text and image courtesy of the artist

**“Creation is on-going. Every second the world is creating and recreating itself, and you're dropping another new creation into that and that's just the start of it.”
— Jyll Bradley**



Image courtesy of the artists

Andrew Bick and Ana Teles

Andrew Bick was born 1963 in Coleford, Gloucestershire UK. He is Professor of Contemporary Art and Reinterpretation at University of Gloucestershire and works between there and his studio in London, curating and writing as well as making art. His work is represented in public and private collections worldwide, notably Haus Konstruktiv, Zurich, The British Museum, Yale Center for British Art, GoMA Glasgow, Goldman Sachs, Roche Art Collection, Sainsbury Centre, Stalke Collection, Pizzuti Collection and UBS. Recent solo exhibitions have been at Galerie von Bartha, Basel and Hales Gallery, London and his monograph with Museum Has Konstruktiv was published by Hate Cantz in December 2020. In December 2021 Bick's essay *Construction's Other*, was published by Sainsbury Centre for the exhibition catalogue *Rhythm & Geometry*. Bick is currently working on a long-term research project on the work of Anthony Hill, Jeffrey Steele and Gillian Wise.

Ana Teles received her PhD from University of the Arts London (2023) and her Master of Arts in Fine Art at Chelsea College of Arts (2013). Her practice research investigates the process of copying the work of other artists, in collaboration with them, to understand how the participation of the maker of the original work can contribute to making of the copy, not just with respect to the aesthetic qualities of the painting but also its ontological qualities, that is, its standing and reception within the art world. For her PhD, Teles selected four artists as her subjects to copy - Andrew Bick, Frank Bowling, and two female artists who rejected her proposal - all of whom have varied painting and drawing backgrounds and are at different stages in their careers, bringing contextual elements surrounding identity, gender, and artistic standing into play.

GW COMPENDIUM (2015-2023)

(from right to left)

Andrew Bick, original *OGVDS-GW-SB #6*, 2015, pencil, watercolour and marker pen on Fabriano paper, framed drawings under glass at 83 x60 cm

Andrew Bick and Ana Teles, approved copy *OGVDS-GW-SB-AT #6*, 2022, pencil, watercolour and marker pen on Fabriano paper, framed drawings under glass at 83 x 60 cm

Andrew Bick (with Ana Teles), *GW COMPENDIUM*, 2016-2023, pencil, watercolour, silver mylar emergency blanket and marker pen on Fabriano paper, framed drawing under glass at 96 x 82 cm

Andrew Bick's *GVDS-GW* series is an illustration of how concrete terms produce unforeseen outcomes. Based on variations of Gillian Wise's series of grid images: *Reflexion/Connexions*, *Reflexion and Connexion*, which are all reproduced in *Systems*, Bick combines Wise's grids with one of his own devising; a process repeated in multiple formats since 2008. The three-part drawing *GW COMPENDIUM* (2015-2023) exhibited here includes an 'approved copy' of his drawing *OGVDS-GW-SB #6* made by Ana Teles. Two rejected copies by Teles are then reworked by Bick to make a third complementary drawing. The three framed elements subsequently become a single work in which distinctions between authorship and quotation are blurred. The starting point is constant: Bick always begins with the same form, yet the results are multifarious, taking different paths that produce unique artworks, further complicated here by Teles' replication procedure. (text by Katie Pratt)

Theodor Maier

Theodor Maier studied Comparative Literature and Philosophy at the University of Vienna and Maynooth University, Ireland, and Fine Arts at the Academy of Fine Arts Vienna and Tokyo University of the Arts. In various media, his work is concerned with language and translation.

Barn/Bean/Been (2022/24)

Wall paint on wall, 202.8 x 141 cm

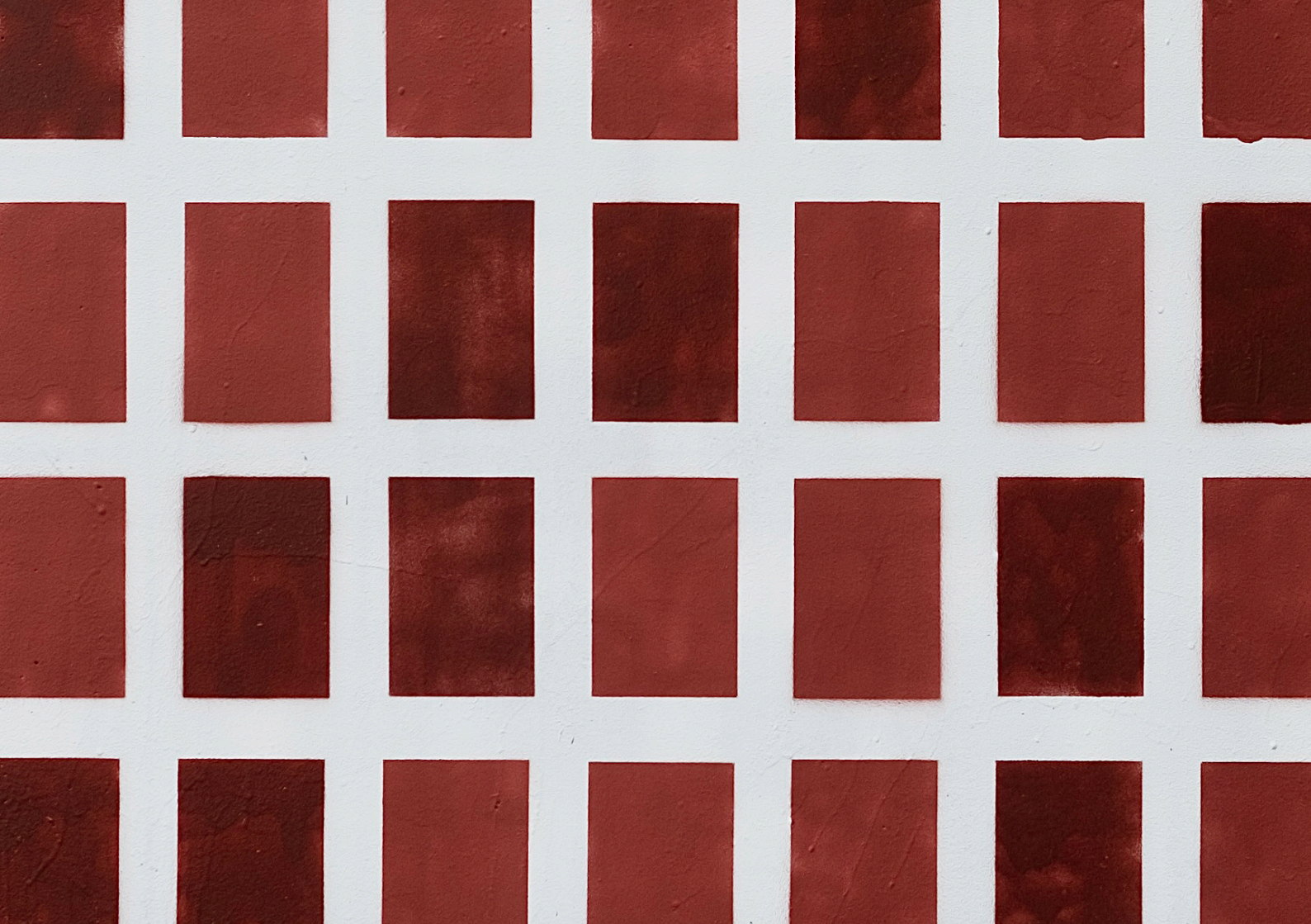
When the preacher and missionary Roger Williams was banished from the theocratic Massachusetts Bay Colony for three hundred years because of his nonconformist views, he acquired land from the Native American Narragansetts and founded the colony of Rhode Island. He studied the Narragansetts' language and recorded impressions of their daily life and customs. Each chapter of his book *A Key into the Language of America* contains lists of words and phrases and anthropological observations, and ends with a moralizing poem that holds

up the Native Americans as a mirror to the Christian colonialists. Each of Roger Williams's poems is preceded by the words "more particular," as if he considered poetry the most accurate way to voice his opinions. In 1643 he traveled to England and published his manuscript. By 1800, the Narragansett language had disappeared.

About two hundred years after the publication of the Key, the historian William D. Ely, with his extensive paper *A Keyhole for Roger Williams Key, or a Study of Suggested Misprints, in Its Sixteenth Chapter, "of the Earth and the Fruits Thereof, &c.,"* expressed his doubts about the accuracy of a portion of the book. It could not be intentional that in the sixteenth chapter of the Key there was not a single mention of the kidney bean, so important to all humankind. He thought he had found the reason for the absence of the bean in a peculiarity of Roger Williams's handwriting, namely, that the letters 'r' and 'e' look so much alike that they are easily mistaken for each other. Further, he finds a line in which "barnes" are mentioned and behind which the bean could be hidden. For the disappearance of the word "beans," he says, only an e must have been mistaken for an r by whoever transcribed the manuscript, and the order of two letters must have been reversed, an error repeating itself in every reprint.

In a color called Bean and one called Barn I translate those parts of the Key which, if the peculiarity in Williams's handwriting is taken seriously, become ambiguous. They are two similar colors, but their names refer to two things, bean and barn, that could hardly be more different in size and manner of use.

Text and image courtesy of the artist





Anna Theresa Pöll

Objects shaped by nature and materials altered by time form the basis of the transformation Anna Theresa Pöll deals with. Objects drawn by natural influences are reproduced, deformed and transferred by the artist. Materiality is an essential component here, which is permanently questioned. Thus rock formations, fragments as well as malleable materials such as clay and loam form the basis for merging existing things, creating something new and posing the question of what is real. It comes to a coexistence and correlation of the existent and the produced. **The copy that can never be just a copy.** With the sculptures, paintings and drawings of the artist the claim to authenticity, uniqueness and reality is made. Because by adding materials, wrapping, deforming and transferring, not only a copy is produced. Often the material breaks, is divided, deformed or acquires traces from other materials. During the processing it can never be completely determined where or if an object breaks, changes. There is always a moment of randomness inherent in the process of production that can never be entirely determined. Fractures and interstices are essential to the works of Anna Theresa Pöll - they create spaces for interpretation. Thus, a memory is always inherent in the objects - a trace that is, however, never unambiguous. (text by Andrea Hörndler)

Anna Theresa Pöll (*1990) lives and works as an artist and freelance architect in Vienna. In 2019 she completed her architecture studies at the Vienna University of Technology at the Institute for Three-Dimensional Design and Model Making. Since 2020 she has been studying sculpture and installation at the Academy of Fine Arts Vienna, first with Heimo Zobernig and under the current supervision of Nora Schultz. She is co-

founder of Atelier Magari in Vienna, where one-off steel pieces have been produced since 2019. With her works she was part of various group exhibitions , „Chambre d’Ami-xes“ (Room of Friends), Laurenz space curated by Monika Georgieva, CASA C.A.V.E sculpture park, Triest, Italy, „matter in place“ with Cosma Grosser, Vienna. Solo exhibition „crust“ Kunstfabrik Groß Siegharts, „cast one’s skin“ efes42 Linz. She is currently working on a publication and exhibition about Queerspace, Pandora’s Box#2 with Theresa Margraf.

imprint this one moment this moment bevor its gone one imprint in the moment (2023)

(the image only shows a part of the work)
Dimensions: div. ceramics

Composing Material and place, artificial landscapes and the nature of their structure. Every tool leaves its traces, every stone has its composition. Each copy/removal/impression/recording has its own surface, which is revealed through its particular textures. Time and place are recomposed through the manipulation of certain fragments. The surface detaches itself from its surrounding and is determined by the overlapping of the textures as well as the materiality.

The impressions are from different quarries in Austria.

Text and image courtesy of the artist



Janne Schipper

07-09-1996 / Amsterdam (NL) / based in The Hague, Amsterdam and Vienna

Janne Schipper obtained her BA degree at the Royal Academy of Art in The Hague (NL) and currently studies for her Diploma at the Academy of Fine Arts in Vienna (AT).

As a baseline throughout her practice she has been working with many materials, such as ceramics, metal, wood, stone, textile, video, photography and words, which can be summed up as installation art. These installations can also be considered constellations, for its constituent parts gather meaning through the proximity of other elements, asking to be completed by the viewer. Janne Schipper also extends her practice by working in groups: In 2018 she co-founded an artist collective in The Hague (NL) and since 2021, she has been working as a duo besides her individual practice. In 2020 she was awarded the Dutch Royal Award for Modern Painting and in 2021 she was granted the Young Artist Start grant by Mondriaan Fonds.

feeble ground (2023-24)

(the image only shows a part of the work)
Dimensions: div. ceramics, ceramics, fired wood, paint

Landscapes of memories, or memory landscapes: they both share a form of collective memory with regards to a surroundings, and the reciprocal relation that the surrounding and collective memory have. Bodies of land, bodies of water can be thought of as terrains of connectivity. They encompass many spaces as well as the creatures living in it. Taken together, landscapes and memory constitute one another: **landscapes store, depict, and evoke memories while memories recall, revise, and shape landscapes.** In material and immaterial form, they base themselves on social constructs, cultural expressions and human and nonhuman relationships.

It is not the fact that we have memories, or my memories that interest me. It is not about the past as much as it is about the present or the future. It's not any form of lamenting or nostalgia that I am thinking about. But about the fragile membranes that secrete and absorb and connect, create.

The house as a body, drifting, rooted, uprooted, changing. As sentences, the bricks are units that can be composed and recomposed again. Hollow capsules creating barriers. The wall is made concave in a bowl shape; water looking for a container to become a body. Feeble ground is a temporary coherence, before breaking into parts to be reconstructed again.

Text and image courtesy of the artist

June Hwajung

June(Hwajung) was born 1991 in South Korea. He is currently studying at the Academy of Fine Arts in Vienna. He explores how people coexist in this society as a non-native speaker, an Asian, and a homosexual, questioning how human desires and longings are revealed. Additionally, he delves into the complexities of emotions and relationships that arise in specific situations or spaces, expressing these through performance, installation, and painting.

On a starry night, we drifted (2024)

(as shown in the image)
Ink, water colours on Korean paper, 200 x 250 cm

Etude of Memory (2024)

interactive bookcase, mixed media, 96.5 x 36.5 x 30 cm

The figures in his works are transparent. These figures are intertwined, presenting incomplete or ambiguous dual images. Through these images, he discusses human coexistence. He describes the moments when emotions are most intensely expressed as moments of coexistence. In spaces that evoke intimacy, on beds, in places where protests occur, or in dark rooms, people's emotions and actions are laid bare. Observing these moments of coexistence, where desires and longings erupt, he transparently examines and questions the imbalance between ideals and reality in life.

He writes or creates images to reflect on these experiences, memories, and the passage of time. As time goes by, memories become distorted or altered and gradually fade away. He seeks out the unnoticed memories and continues the narrative of longing and coexistence within them.

Text and image courtesy of the artist.



Poojan Gupta

Poojan is an artist and a practice-based researcher based in London. The question she continually responds to as a contemporary artist is how the ordinary can be transformed into something special. She works with throwaway pharmaceutical empty blister packs. Growing up in India, her culture's daily ritualistic practices suggest to her that, when handled meaningfully, these disposable packets can take on a significance of their own. In her studio experiments the packaging becomes something it was never intended to be. It was meant to be a landfill. Now it approximates minimalist art, and she has developed this idea as the key component of my practice. Her aim is to remove boundaries that might separate art, ritualistic practices, environmental concerns from those special feelings we have about the everyday objects we use, but then throw away. **Ultimately, she sees her practice as a demand for a change in sensibility.**

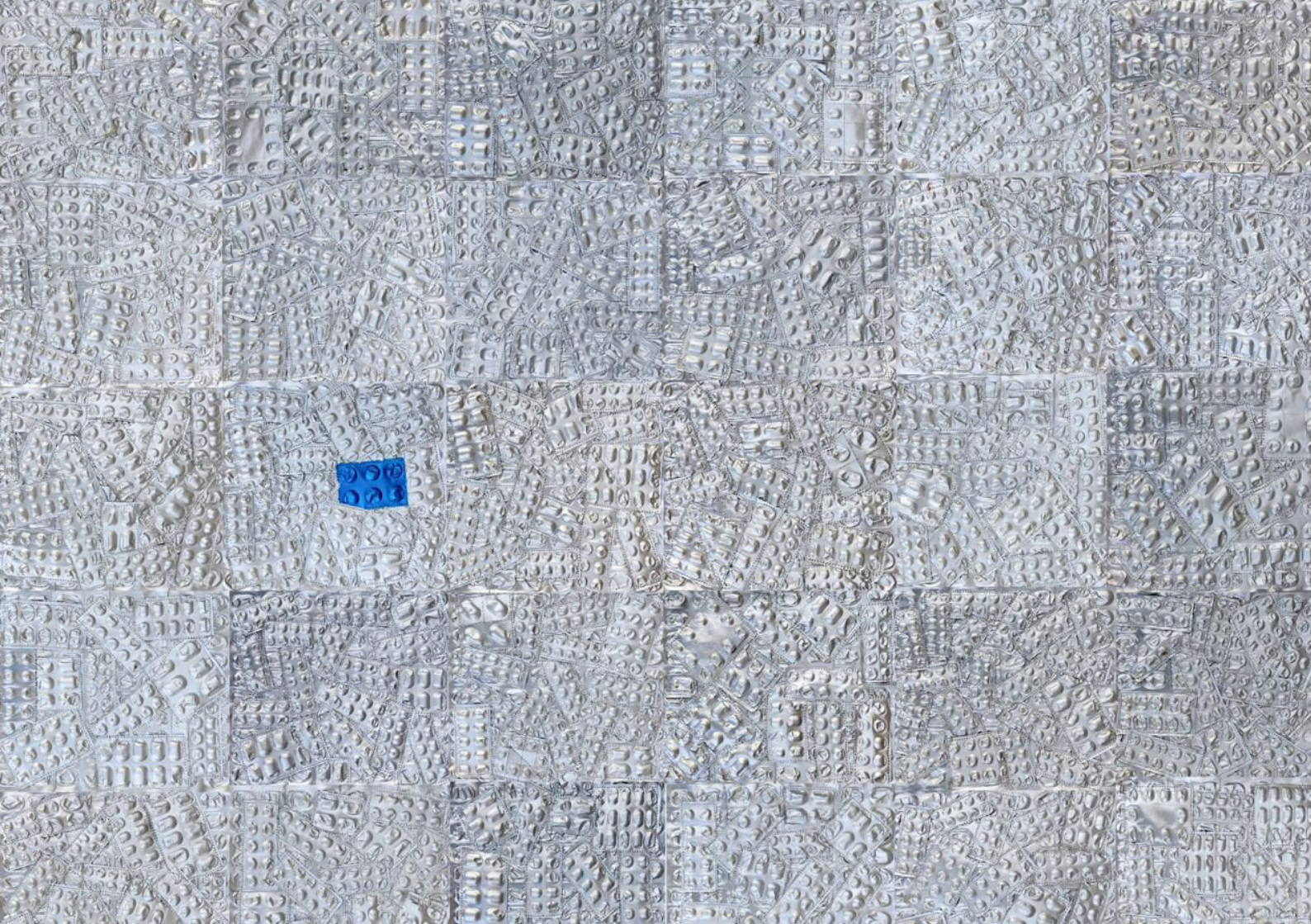
Weaved In (2023)

(as shown in the image)

Panels of empty blister packs (stitched), 186 x 158 cm

The works in the exhibition build on the everyday importance, and utility, of pharmaceutical products. It explores medicine packets as objects in their own right that get reshaped and re-configured in the act of pill taking. There are aesthetic and ethical qualities that exceed their quotidian status. These packets belong to the mundanity of 'real' life. They are negligible. But for me, their reality is larger than life. Work mirrors the repetition of mass production and, by defamiliarizing this consumerist presence, it makes the empty packaging feel aesthetically strange and visually striking. It invites people to touch its surface - an action that mirrors and transforms the everyday handling of blister packs as part of unit-dose medication. This refreshes the way we look and the way in which we touch them. My hope is that the tactility of the surface will trigger, and then dramatically enhance, personal recollections of using disposable packaging. Hence, we move from the reality of everyday experience to the apparent unreality of art and aesthetics, a transformation that allows us to take a step back and question what is actually 'there'. We are prompted to look at ordinary things more closely - provisionally, at least.

Text and image courtesy of the artist





Photo/ Copyright by Sasa Felsbach

Red Huemer

Bark, metal, conglomerate, marble, oil paint... music. Red Huemer works primarily with sculpture and paintings, creating pieces that often incorporate modern and abstract elements balancing a critical view on sociocritical topics with a dose of humor. His work is known for exploring different materials and forms, resulting in unique and thought-provoking pieces. 40 In many cases, his work is related to the Techno scene and the sports world due to his activities as a DJ (Audio Red) and his failed career as a basketball player.. He is currently studying at the Academy of Fine Arts Vienna in the class of Prof. Julian Göthe. His works were shown at Belvedere 21 (Vienna), Parallel Vienna, Kunstverein Halle an der Saale, Munich..... He works and lives in Vienna and Gmunden.

AGGRO BULLET SENDER (2023)

Material: Metal, Conglomerate, PVC, Wood (Maple, Chestnut with fungal infection, Oak, Cedar), Spray Paint, ball-bearing

Dimensions:209cm x 159cm x 137cm

There was a tiny concrete fence. I am fascinated by construction sites.

Having worked a lot at construction sites, I learned a lot about people and their lives.

One night I went by the construction site, where the U5 in Vienna gets built at Pilgramgasse. Behind that fence I saw some metal pieces.

I have never seen these shapes before. Aggressive shapes, appearing as if they were made to resist....

“Boom – paats – boom boom – paats – boom -paats – boom boom – paats “,

I heard a hook and young people drinking.

Then came the police.

All the young people were gone and AGGRO BULLET/ SENDER came into my life.

To whom belongs this city, who the f**k is “Konstanze” and a big “Thank You” to the workers of the Viennese garden office who allowed me to steal the wood they wanted to throw away.

Keep it real, keep it gangster, keep it Red.

Text courtesy of the artist



Ilê Sartuzi

Ilê Sartuzi (1995, lives and works between London and São Paulo) is an artist graduated from the University of São Paulo (USP) and now pursues his MFA at Goldsmiths, University of London. He received the PIPA Award (Brazil, 2021), the prize at the Bienal de Artes Mediales (Chile, 2022), and has been nominated twice for the CIFO-Ars Electronica award (USA-Austria, 2022-2023).

Some of his recent solo exhibitions and projects include “Vaudeville” at Pedro Cera (Lisbon, 2023); “hollow head doll’s foam” at SESC Pompéia (São Paulo, 2022) and “A. And A again.” at auroras (São Paulo, 2021). He has participated in exhibitions at some of the most important institutions in Brazil, such as Pinacoteca do Estado de São Paulo (2021, 2023); Videobrasil (2021); Museu Oscar Niemeyer (2022); Instituto Moreira Salles (2020); SESC (Pompéia, 2022; Pinheiros, 2022; Ribeirão Preto, 2019; Distrito Federal, 2018); Centro Cultural São Paulo (2018); MAC-USP Museu de Arte Contemporânea (2017).

Ornament and Crime (2024)

Red velvet and pins on wooden board 109 x 143 x 10 cm
(as shown in the left image)

The series of curtain works usually play with relations between what could be behind these curtains. More often than not, there is nothing to hide (and therefore, nothing to reveal). Curtains create expectations for a spectacle about to begin. Or they close, after there’s nothing else to be seen. But all the same, curtains not only create expectations, but they urge desire.

In art history, there’s a famous and well-humoured passage that was later used by Jacques Lacan in “The Four Fundamental Concepts of Psycho-Analysis”; this short story is about the contest between two Greek painters: Zeuxis and Parrhasius. Without going too deep into details, it is well-known that after Zeuxis paints such realistic berries that the birds came and pecked, he said to Parrhasius something along the lines of “now let’s see what you’ve painted behind the curtain”, when, of course, the curtain is the painting itself. What Lacan is pointing to is two different kinds of desires: the animal drive to peck the berries and the human desire to see behind the curtains.

On another read, we could recall Octave Mannoni’s notorious phrase “I know well, but all the same”. Meaning, the fetishist is aware that a certain object of desire is a substitution for another thing, but even conscious about this, he holds onto his fantasy. Or in a hypothetical different scenario, we could say that: “I know well that there is nothing behind the curtain, but all the same I still feel the urge to open it”. Thus, it is this “belief”, blind

and fool, that maintain desire, even though (more often than not) we are well aware that it is all part of a representation and substitution system, you want to hold on to the fascination. Just as in a magic trick, you don't want to be disabused. You don't want to be fully enlightened, otherwise, what pleasure would you have left? You don't want your pleasures taken away from you. But you want both ways: you want to know, and you want not to know, so you can take pleasure.

In "Ornament and Crime" (2024), the curtain is undeniable (partially) open, while the other parts are pinned shut in more or less decorative forms. The title of the piece refers to the iconic book and essay by the Austrian architect Adolf Loos where he condemns all the excesses of ornament in favor of a modern aesthetic. No longer connected to our culture, according to the author, the ornament would be a waste of resources and labour. This specific curtain piece tries to mimic an ornament found in the space.

AD MR (2024)

oil on linen and aluminium special frame 32 x 32 x 3.5 cm
(as shown in the right image)

The painting AD MR is a reading of a drapery study, made in 1508, by Albrecht Dürer (1471 – 1528) for the altarpiece commissioned by Jakob Heller (known as the Heller Altar) in 1507 and completed in 1509. The painting was eventually removed from the church in 1614 and later destroyed in a fire in Munich in 1729. The image lives on as an early 17th century copy now held by the Frankfurt Historical Museum.

This image within Ilê Sartuzi's research presents an uncertainty around what is really under the covers. Traditionally, drapery studies investigate how different fabrics conform to the body. Here, it is difficult to establish where the body is. This absence, ghostly presence, is unidentifiable. In the custom designed aluminium frame created by the artist, it reads the date of the original study, and the second number refers to the date when Man Ray created "the enigma of Isadore Ducasse" (thus, the title is also referring to the initials of Albrecht Dürer and Man Ray).



1508

1920

Timna Krenn

Timna Krenn is a European performer, originally from Austria, and has a background in acting and linguistics. She successfully finished her studies in Performance: Theatre Making at the University of the Arts London and is currently residing and working in the British capital. As a performer, actress and linguist, she is driven by her hunger to question dominant narratives. Making theatre lets her open conversations about discrimination, feminism, and solidarity. Within her creative research she embraces a multidisciplinary approach through movement, spoken word and a wide variety of media.

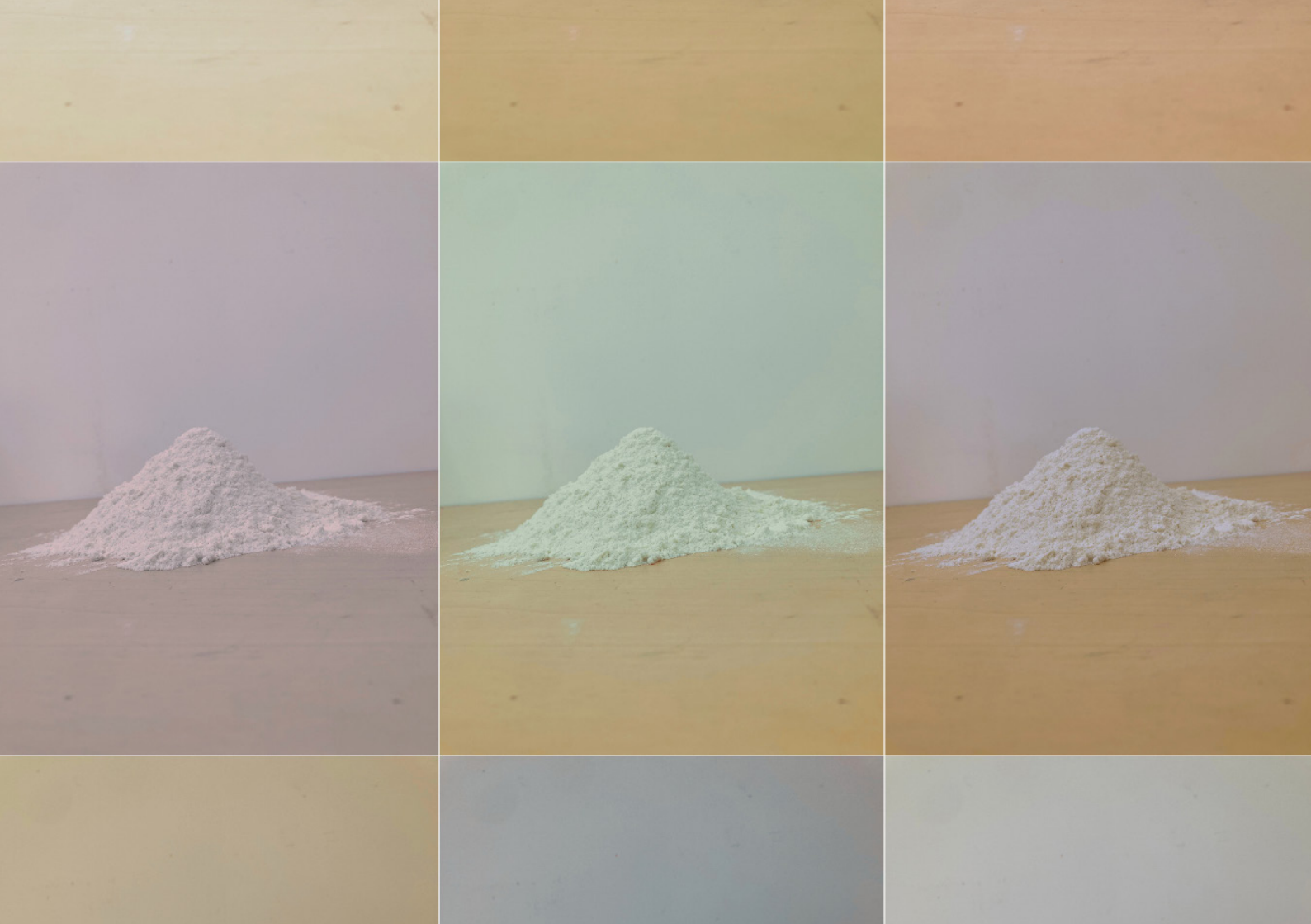
Timna has performed and exhibited internationally, including shows at the Venice Biennale as a member of the Vivaar project, Theatre Deli (London, UK), National Gallery in Prague (CZ), re:publica (Berlin, GE), OSO (London, UK), and 3537 (Paris, FR). In 2021, Timna was the winner of the ILYMNP competition. Since 2022, she has been a member of the East London-based Artistic Collective.

A Recipe for Pleasure (2024)

Performance duration 25 min
flour, salt, water, oven
(as shown in the left image)

How do you taste the love that is put into your baked goods? “A Recipe for Pleasure” invites audiences to follow the journey of baking, from the spark of creativity to the final, delicious result. This performance mixes pleasure and work, celebrating the joy of the process. Witness the magic of preparation firsthand in a cyclical, immersive experience dedicated to pleasure, patience, and care amidst the challenges of a capitalist society.

Text and image courtesy of the artist



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