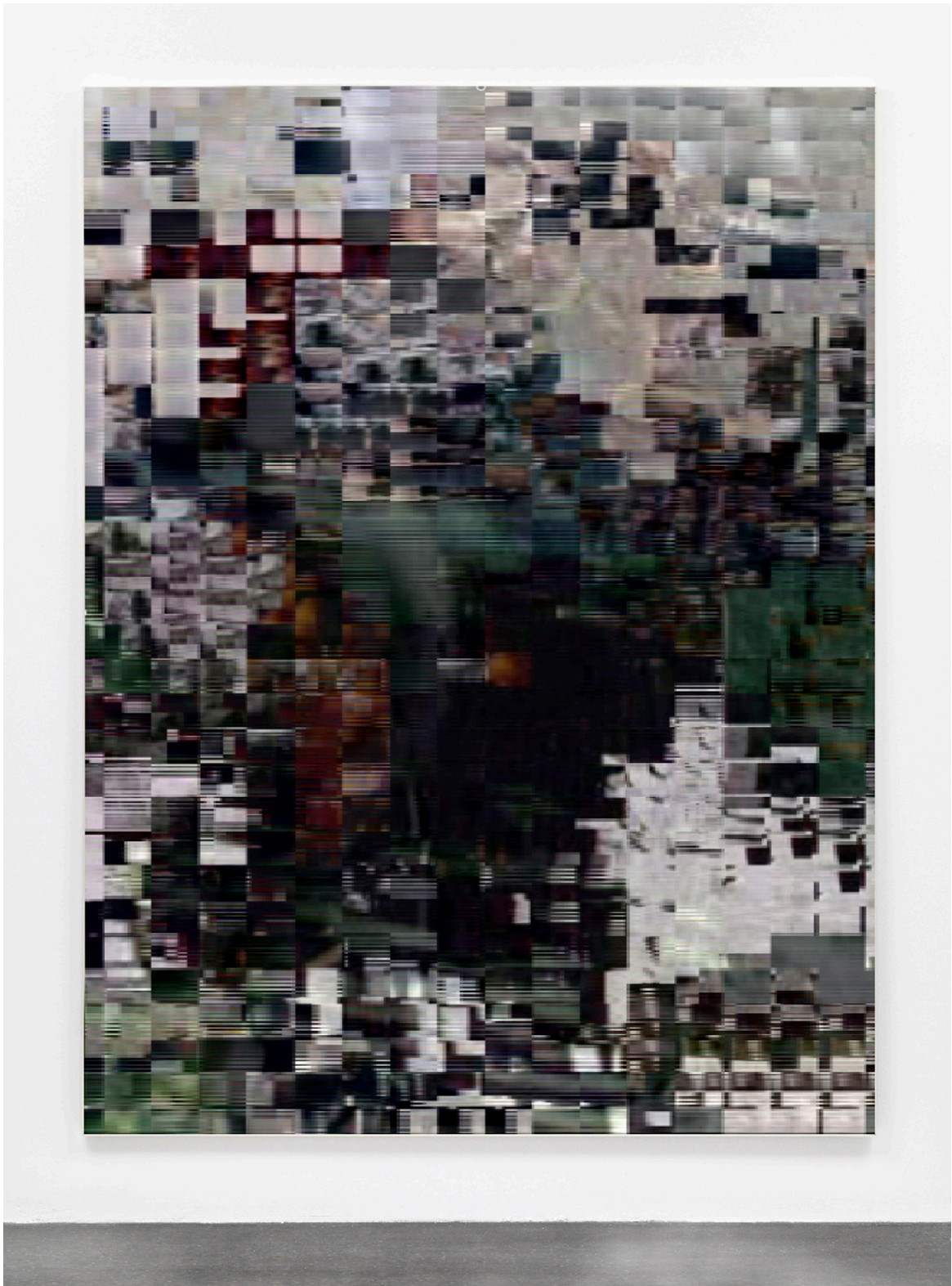


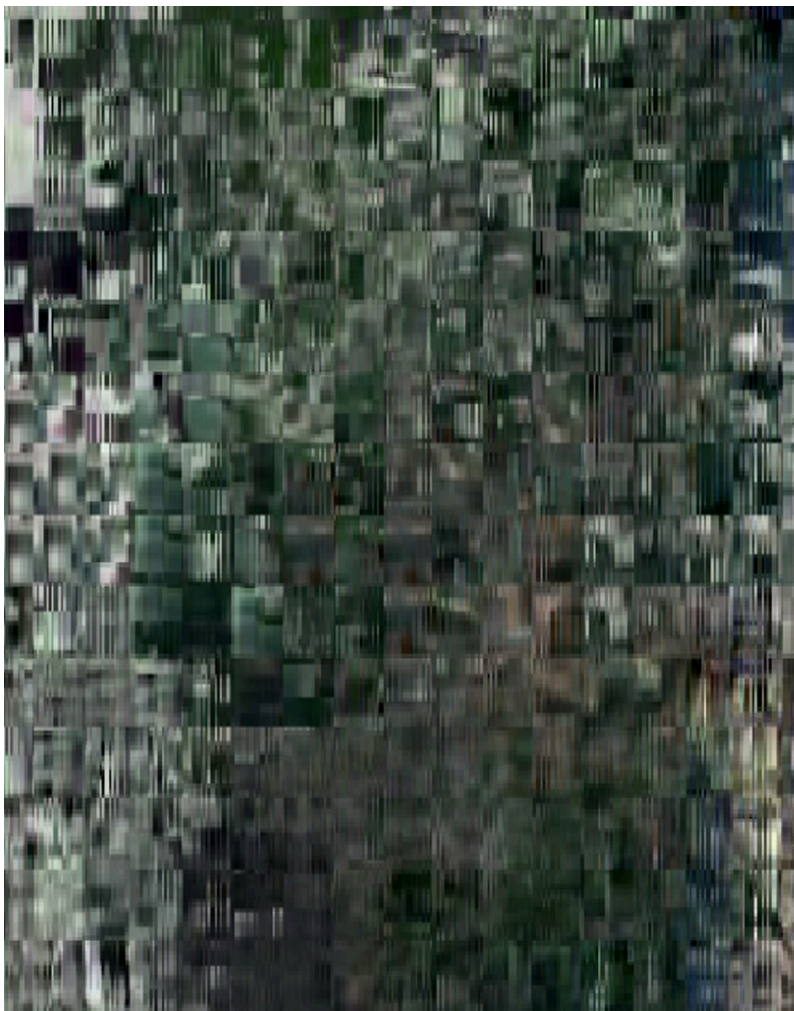
PICKLED MATTER 2
NEW FACES OF CONTEMPORARY ART

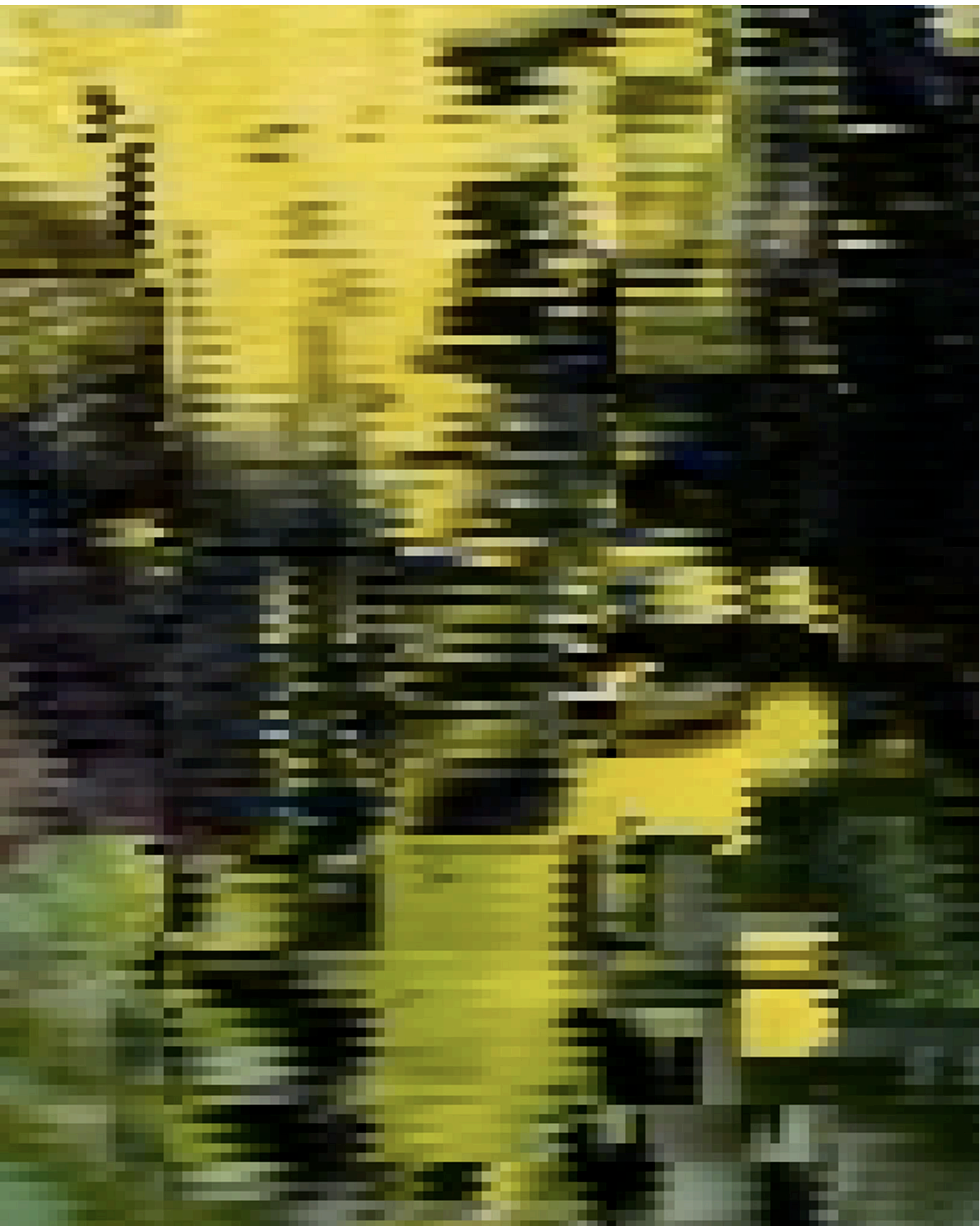


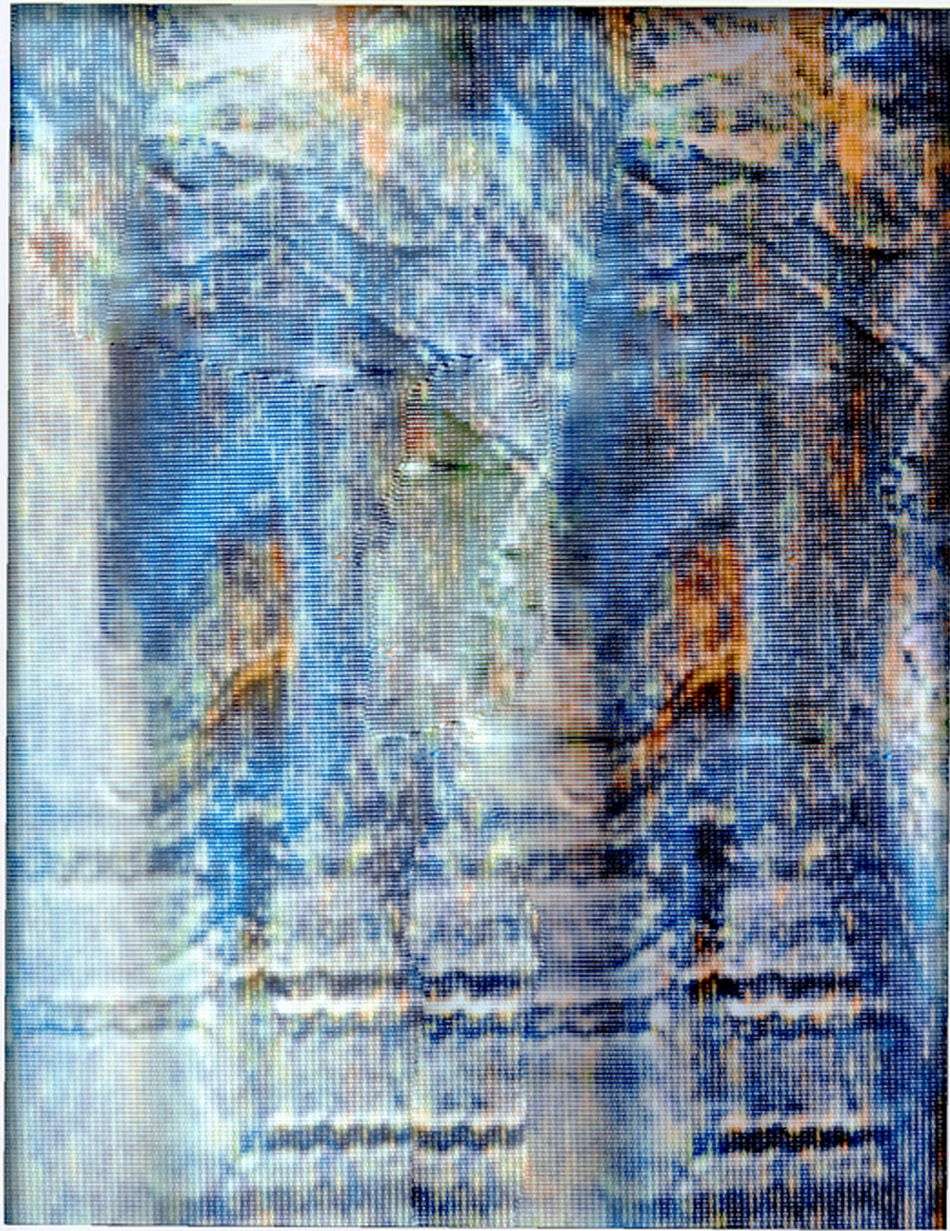
NIPPON STANDARD

KONRAD WYREBEK





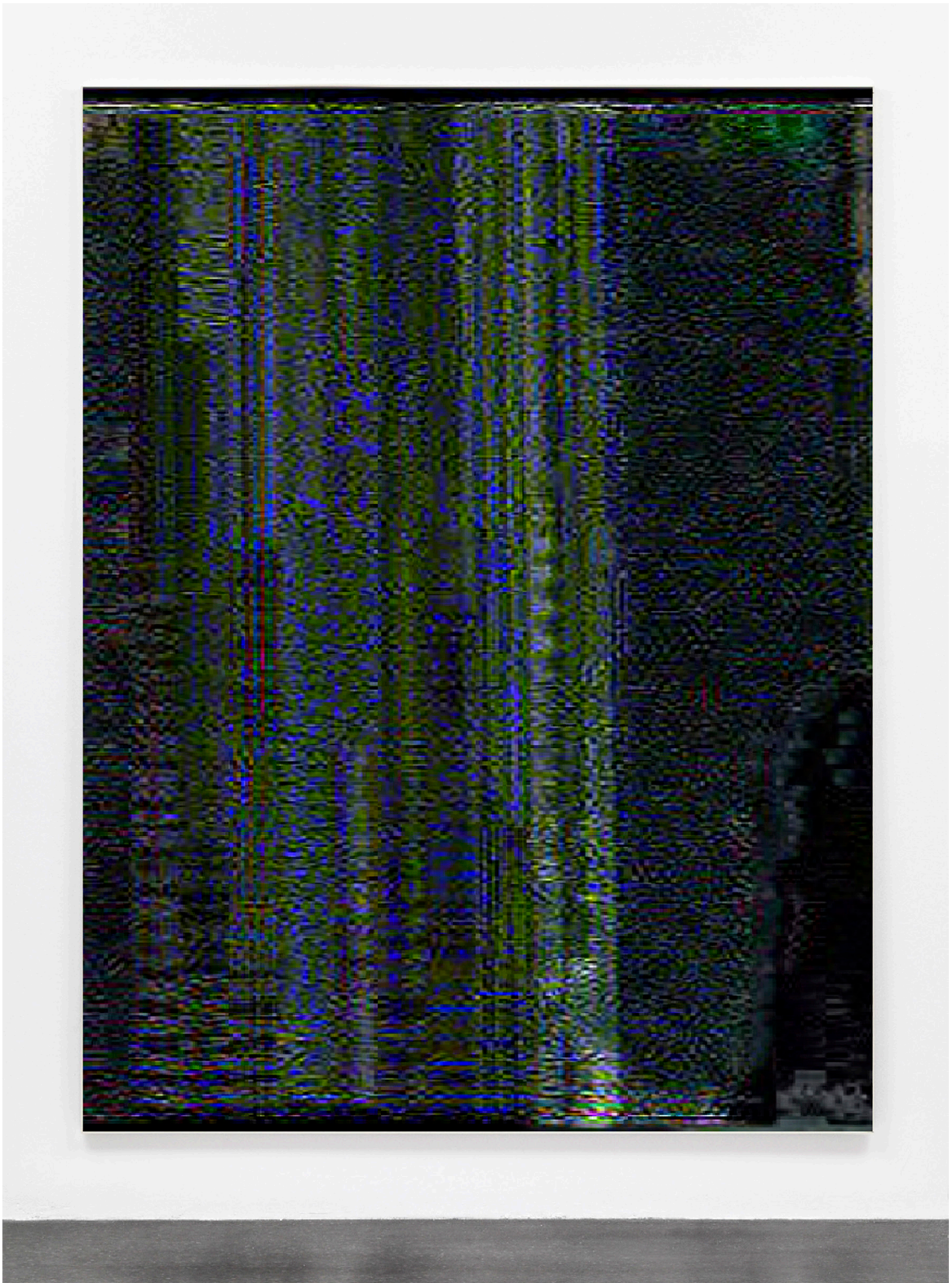


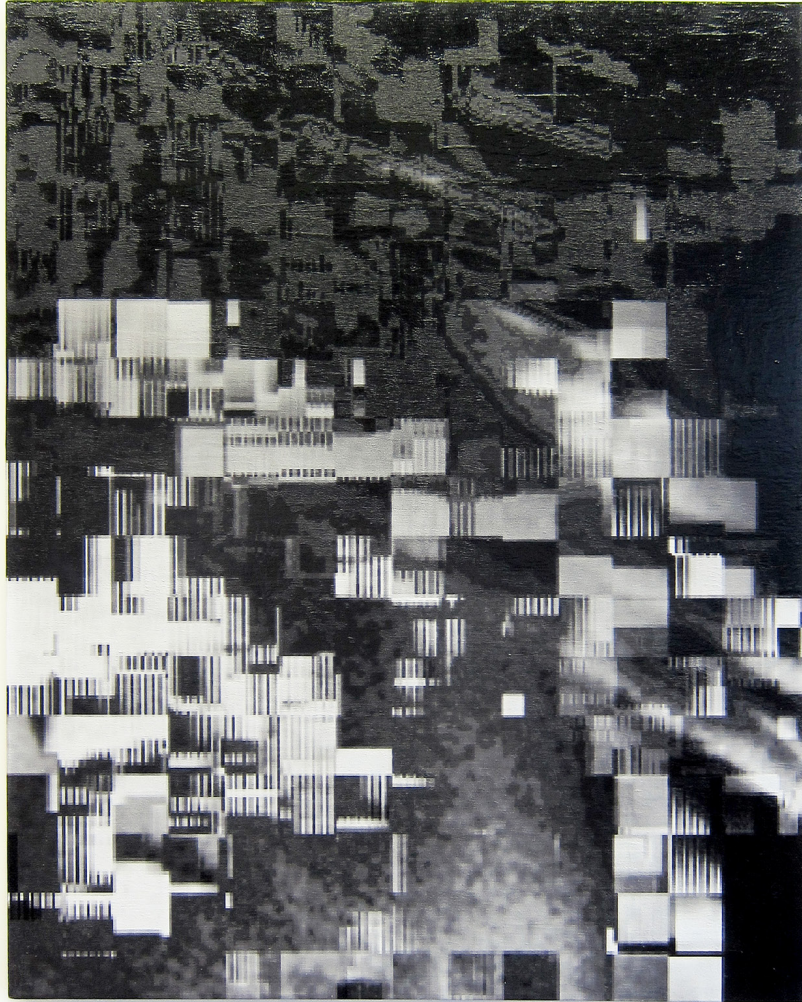












10

1. TTRRISTN, oil and acrylic paint, uv ink, spray paint and varnish on canvas, 2014.
2. BRRDRU, oil and acrylic paint, uv ink, spray paint and varnish on canvas, 2014.
3. CAMMO, oil and acrylic paint, uv ink, spray paint and varnish on canvas, 2014.
4. NATURELL GR, two large screen projection at Solyanka Museum of Modern Art, Moscow, 2013.
5. YELLOELO, oil and acrylic paint, uv ink, spray paint and varnish on canvas, 2014.

6. PACYFICR, c-type on metallic luminescent paper with resin coat, 2011.
7. DISTORT DESSOO, c-type on metallic luminescent paper with resin coat, 2014.
8. CGI of DataError paintings in space and vinyl floor installation, 2014.
9. BBIRAING, oil and acrylic paint, uv ink, spray paint and varnish on canvas, 2014.
10. MMOMESS, oil and acrylic paint, uv ink, spray paint and varnish on canvas, 2014.

ARTIST INFORMATION

JAMES AND ELEANOR AVERY

l+w: Brisbane, Australia and London, UK
web: jamesandeleonoravery.com

We have been collaborating on large scale sculpture and installation projects, including commissioned public art projects, since 2004. We work between Brisbane, Australia and London, UK and many of our works develop out of international studio residencies.

Our early collaborations evolved in a number of formats under the banner of OUR DAY OUT. Many of these projects were realised during studio residencies where we presented the idea of a semi-participatory excursion through the various forms and formats of a day sightseeing. Since 2008, we have dropped the OUT DAY OUT prefix as our work has developed in new directions, however, it still remains closely connected to the original concept.

Our collaborative practice draws on historical references and events which are reinterpreted and reformulated with contemporary iconography to give a new rereading of the original source. We are interested in the idea of faith in the heroic, where desire plays an important role in how we unpack our shared histories. We make works which are ambitious in scale and often indicate an underlying system of meaning. Our practice is embedded with historical references and political observation, drawing on such diverse subject matter as the Bayeux tapestry, cold war aircraft and totemic pagan symbolism. Our installations frequently suggest a social space for audience participation but are generally non-functional and inaccessible.

Our work often begins with an exploration of historical sites and events, which are reinterpreted and reformulated with contemporary pop culture references. We are interested in the notion of the 'day trip' to sites of specific interest and our work frequently positions reworked points in history, often minor events or insignificant figures, within a framework of contemporary popular media and design imagery. Our collaborative practice takes an irreverent view of history and conspires to re-present a particular view in an ironic and conspiratorial fashion. Our

work remains strongly collaborative, it's a daytrip for two.

VERONICA BROVALL

l+w: Berlin, Germany
web: veronicabrovall.com

Working alone in the studio, to be an inventor, connect forms with ideas, solve problems and create new problems, to take decisions is what I am addicted to. To be within the work is a never ending process and for me an expanding one.

I try to avoid convenience in my work and in my process. If I get too comfortable in my own expression, in the cosmos one inevitably builds as an artist, it becomes difficult to make real works.

For me, a real work borders its own extinction somehow. This might sound like a paradox since I choose traditional materials like ceramic clay, metal, wood etc but this is how I see it.

I want my works to be direct and somehow effective, and at the same time I want them to resist easy consumption. They can't be too familiar, and at the same time I want them to be no-nonsense. This is a difficult balance.

One thing that I constantly return to as both theme and visual inventory is the dichotomy between high and low culture, good and bad manners, bad taste and good taste. We all know what the latter looks like; Minimalism, detachment, coolness, education, immateriality, proportion/ placement.

What interests me are those certain expressions that seems impossible to digest for the dictate of good taste; body fluids, violence, sex, expressiveness, loudness, taking too much space, being in the wrong place, political ambition.

My works are even quite traditional sculptures in their form, but for me that is not the problem. It is clear that art holds a unique space bordering between language and action, and that it requires the spiritual or intellectual cooperation of a viewer, a counterpart. Art history constitutes a common understanding, it is the very material our culture is made of. This common understanding is a great asset

as an artist, it can create friction, it is something you can break against. Something new can only arrive in relation to what was earlier.

SCOTT CHASSEROT
l+w: London, UK
web: originalideal.com

Original/Ideal is an ongoing project combining Electroencephalography (EEG) and portrait photography to determine the subjects' ideal self-image. The subject is photographed and their portrait is then digitally manipulated to produce 50 versions of their face by making various changes to their features. They are then shown these versions of their portrait for the first time whilst wearing an EEG. Their immediate cerebral reactions are recorded and analysed in order to determine their preconscious preference for one of the versions over all others. The original, un-manipulated portrait is then displayed to the left of the diptych and the preferred or 'Ideal' version of their own self-image is on the right. These are the results of the pilot study conducted as a proof of concept for the project. The aim is to provide a concrete representation of the difference between a persons' reality and their preconscious, and therefore unbiased, preference as regards their self-image. It is onto these differences the audience then projects their assumptions as to what those differences mean in terms of the subjects' personality and desires. This echoes the assumptions we make about others constantly based on their physical features, a process already extensively studied in the scientific literature.

ANDY DUCETT
l+w: Minnesota, U.S.A.
web: andyducett.com

My recent investigations have built upon my established interest in objects, collecting, and shared cultural experiences and have moved into areas of audience interaction and site-specificity. I work in multiple mediums, drawing and arranging in ways that allow for non-linear associations, hopping from one tangent to the next.

Utilizing various narratives, humor, cultural icons, and different methods of display,

I offer viewers and myself possibilities to re-examine our understanding of what it means to exist in the contemporary American cultural landscape.

VALENTINA FERRANDES
l+w: Berlin, Germany and London, UK
web: valentinaferrandes.com

Seamlessly shifting between documentary practice, the use of audio visual collage, manipulated voiceover and twisted micro-narratives, Valentina's video and sound installations explore possible connections between forgotten moments in history, landscapes and urban geography.

Valentina Ferrandes is a filmmaker and video artist living in London and Berlin. After a first degree in Disciplines of Art, Music and Drama at Bologna University in Italy, she moved to London to study Fine Art at University of the Arts, where she graduated in 2009.

In 2008 she was selected to take part in a residency at China Academy of Art and Design. Since then, her videos have been screened widely in galleries, museums and video art festivals, like the Museum of Contemporary Art in Rome, Rencontres Internationales in Paris, the European Media Art Festival Osnabrück, Short Film Festival Detmold and Moskow Biennale of Contemporary Art. She has been shortlisted for several prizes like Salon Video Prize in London and the international Celeste Contemporary Art Prize in 2011 and 2013.

AIWEI FOO
l+w: Singapore, Republic of Singapore
web: aiweifoo.com

First trained as a fine artist and subsequently a fashion designer, Aiwei Foo's faith and practice in art are the integration of both realms and the extension of everyday life. Thus, she is always motivated to fuse art and design as she thinks they both are fundamental to living, inseparable with each other and being a genuinely substantial source and reference to the other as well.

She uses herself as subject matter especially in the photography series, whereby all of the photos were taken with a self-timer camera in different public and private places. These images of 'self' are

ARTIST INFORMATION

more of a self-acknowledgement in relation to the spatial context rather than a 'self-portrait', in which the features of the protagonist was usually being disguised in a certain way. This perhaps has become an art performance staged in real life where the boundary of life and art is blurred, and it serves the artist's query about the framing of art: from where or how art is seen as art, what and when it is not. The role of an artist is hence ambiguous and hard to be indentified.

She also sculpts her craft via working with limitations in a spontaneous manner, creating tangible and intangible works by using various medium besides photography: textile, clothing, drawing, writing, music, video and performance art. Using different medium as tool for artistic expression to her is the most appropriate way to convey the diversity of ideas she would like to explore. Each of them is a research medium to serve the purpose of her enquiry in amplifying the negligible details and to ponder about the hidden meaning behind every mundane daily life context.

JULIE LEQUIN

l+w: Montreal, Canada
web: julielequin.com

Julie Lequin (Born in 1979) is a French-Canadian artist. She received a BFA from Concordia University (Montreal, PQ) in 2001 and an MFA from Art Center College of Design (Pasadena, CA) in 2005. Her work is multidisciplinary; it includes video art, performance, watercolor, writing, props and costumes, as well as written lists, voiceovers and notes for scripts. She has exhibited at YYZ Artists' Outlet (Toronto), Los Angeles County Museum of Art, White Columns (New York), CRG Gallery (New York), Art in General (New York), and Centre Clark (Montreal). Julie is currently working on a book project. She lives and works in Montreal.

LANCE RAUTZHAN

l+w: New York and Pennsylvania, U.S.A.
web: lancerautzhan.info

Lance Rautzhan (born. 1974 in Pottsville, PA, U.S.A.) is an American multidisciplinary artist whose primary practice is painting. He studied Social Theory and Philosophy

at Indiana University of Pennsylvania, graduating in 1996. He moved to Long Island City, Queens in 1997 to study acting under Catherine Russell and make small works on paper. In 1999, Rautzhan took a large studio in Baltimore, MD where he would go on to cultivate his body of work and exhibit heavily for 6 years. After securing gallery representation in Baltimore, Rautzhan moved his studio to Bushwick, Brooklyn in 2006. He would continue to work in Brooklyn until conceding to gentrification in 2014. Rautzhan's work has been exhibited (Baltimore - Gallery 211, Subbasement, SchiavoneEdward, New York - Freight & Volume, Present Company, Eastern District, Provincetown - DNA Gallery, and with Freight & Volume at Pulse Miami 2010 and 2012), collected and published internationally. In 2013, he was chosen for and completed a residency with DNA Gallery in Provincetown, MA. His aesthetic influences include 70's animation, avant-garde film, and Keith Richards. He values slow burning substance as a hallmark of intelligence in art. Currently, he works in a large barn in the Appalachian Mountains of rural Eastern Pennsylvania, U.S.A.

HIROSHI TACHIBANA

l+w: Tokyo, Japan
web: hiroshitachibana.com

My paintings are made by a transfer method with Gel medium. I loosely trace photos, catalog images, and kids' drawings onto polyurethane, then transfer it with Gel medium onto my canvases. The final paintings consist of built-up layers of transferred traced images. Because I had a near death experience in my early 20's, I am interested in what are the good things that make my life worth living. The colors I use in my paintings come from the vision I saw in this experience. I often think about the ineffableness of a connection, a relationship, and an influence in between people and myself.

KONRAD WYREBEK

l+w: London, UK
web: konradwyrebek.com

Konrad Wyrebek's body of work is an advanced result of his distinctive artistic process he calls 'data error'. Wyrebek's paintings come from "images that are pixelated through

a succession of digital compressions with deliberate settings causing corruption of data in transfer between different software and devices". He recognizes the significant output an error inflicts upon how we read an image or information, which is why his artwork are "errors of data to start with", mimicking the transformative nature of communicating the news.

Wyrebek establishes that understanding and error are cohesive parts in defining *The Whole Other*. His paintings critique how society reads or interprets mainstream internet and social media, often to end up with a result vastly different than the first-hand reports. 'Factual' information is subjective; viewers create their own meanings from this passed-down information. Wyrebek's process of achieving a data error in his paintings resembles the transfer of news and information from media transit through society. The images he begins with, similar to first account news, are usually figurative. Then, as he compresses and manipulates the image's data, they are abstracted, mirroring the errors society creates as information is generated, streamed, or passed on, resulting in a whole other meaning. But Wyrebek, unlike the rest of the world, says that he "notic[es] the errors (that normally go unnoticed), bringing them to attention and also questioning the whole big picture". His series of work, which can be classified as "post-internet art", addresses and represents the concepts, ideas, and issues that, like the images he uses as a starting point for his paintings, have been controlled by data error.

CAOMIN XIE

l+w: Atlanta, U.S.A. and Shanghai, China
web: xiecaomin.com

Mandala represents meditation meeting with mathematics. My interpretation of the Buddhist's idea is evident throughout my recent paintings of "The Ruins' Mandala". Mandala first appeared in Tantric Buddhism as a form of sand painting. It embodies the Buddhist concepts of creation, maintenance, destruction and emptiness. Mandalas are not patterns from the Euclidean linear geometry but fractals based on the chaos theory. Creating Mandala is not a process from predetermination to fruit; instead,

it is a random variation upon different outcomes; it is slice of moment of infinitude possibilities.

In my painting, Mandala is a theme, a method and also, a noumenon. The modern ruins in Mandala is the maze of spectacle in today's society. When we are confronting the stupendous creative and destructive powers of today's technology, from ruins to flower, the art of Mandala for me is the way to face the future phobia. I create Mandalas to bless this world to emancipate the fear of calamity. My Mandala is the meditative art of this era.

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