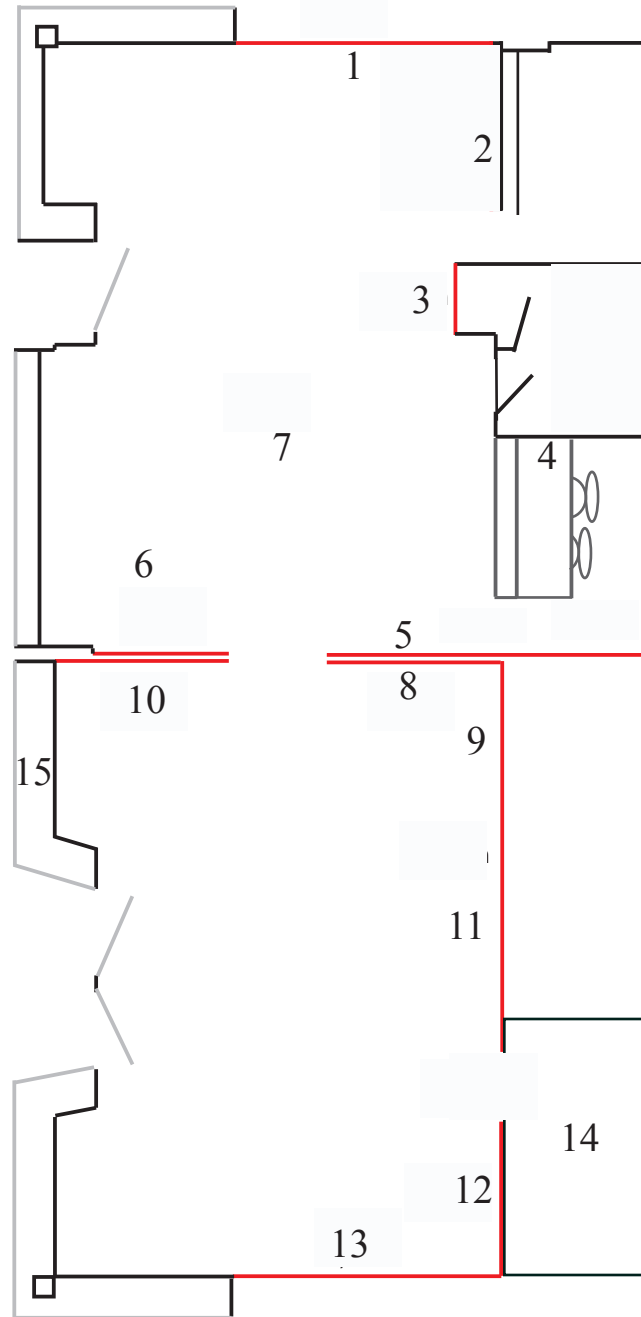


The Practice of Everyday Life Tour Guide



Gallery 1

1



Donelle Woolford, from left "Tabula Rasa" and "Still Life with hanging lamp", both 2007. Wood scraps, latex paint, wood glue, screws. 65 x 52 x 6 cm and 52 x 65 x 6 cm. Unique. Courtesy Galerie Micheline Szwajcer, Antwerp.

PRICE: 9,500 Euro + VAT for each.

2



Vladimir Arkhipov, Welding Shield, 1988. Mixed media. Author: Michael Ryan (d.1992), Ireland. Courtesy Galleria Nina Lumer, Milan.

PRICE: 4,500 Euro + VAT.

3



Leopold Kessler, Secured, 2005. Video. Edition of 5. Courtesy Galerie Andreas Huber, Vienna.

PRICE: 4.000 Euro + VAT.

Donelle Woolford is a young Afro-American artist and former studio assistant of Joe Scanlan. She makes wooden assemblages that reference Cubism and which are designed to coincide with (and challenge) the 100th anniversary of that movement.

Vladimir Arkhipov travels around Russia and its borders, collecting hundreds of items from ordinary people's homes and gardens for exhibition in his Museum of the Handmade Object. On finding a suitable contribution, he interviews and records audio or video footage of the object's creator talking about his or her invention. His project privileges individuality amid the growing standardisation of culture, seeking out and giving voice to the artistic ingenuity of those usually alienated from the world of contemporary art. Although the venture has been developed specifically in response to Russian society, Arkhipov has also showed its relevance to and value in other countries such as Britain.

Leopold Kessler takes curious advantage of access by circumventing, privatizing, enhancing and inverting notions of public space and the functions of civic facilities. Dressed as a workman with toolbox, Kessler unflinchingly walks into a situation sure of his respective task. His adaptable understanding of the street's technologies and design leads to an uncanny advancement of the vigilante citizen's position within their environ. Kessler's 'imposturing' becomes an abuse of vulnerability by the ways in which people, the passerby or the authorities, fail to look at exactly what is going on around them.

4



Tobias Bernstrup, Neon Love, 2008. Vinyl LP. Edition of 100. PRICE: 300 EUR.

Tobias Bernstrup's music sounds like a one-man Kraftwerk. His artistic practice has consisted of establishing his own music career using the context of the art world as a launchpad.

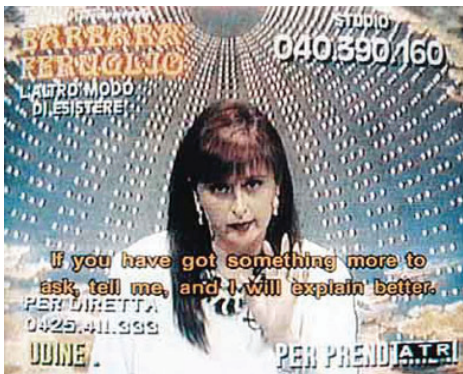
5



Ignacio Uriarte, Monochrome without ink, 2008. Empty pen on cotton paper, 63.5 x 48.5 cm. Courtesy Nogueras Blanchard, Barcelona. PRICE: 1150 Euro framed.

Questioning the idea of how drawing records the process of its own making and whether that making must be evidenced with ink or just action, Ignacio Uriarte has provided a dilemma which makes us ask "where is the work in his production?". Thinking about de Certeau's notion of the perruque and the worker making work that looks like work, Uriarte is the artist who seems to be hard at work on a canvas in his studio however his monochrome without ink shows everything of the labor without the preconceptions of the conventional "product".

6



Christian Jankowski, Telemistica, 1999. Video. Courtesy Klosterfelde, Berlin.

Christian Jankowski's practice is a form of institutional critique that doesn't limit itself to the visual arts industry. On the contrary, he is an equal opportunist towards using televangelists, TV psychics, magicians and salespeople, threadbaring or confounding them as subjects for his video works. While in Venice to produce a work for the '99 Biennale, Jankowski had a moment of clever desperation that manifested in Telemistica. Calling the local TV psychics and speaking in his rough Italian, Jankowski seeks advice on his potential as an artist and his ability to produce a successful work of art. The psychics rack up his bill explaining their notions of beauty unknowingly the victims of a role reversal, themselves becoming the object of the conversation and the project itself.

7



Mike Bouchet, Black American Water, 2006. Edition of 10. Courtesy Paris Kind, Frankfurt. PRICE: 3000 Euro each.

"I want to produce my own diet cola. I will make my own diet cola formula, and then I would like to produce and bottle enough cola to fill a sea shipping container. I would like to bottle the cola in large bottles. They will be printed with labeling that I will design. I will leave the sea container in the exhibition space for half the time of the show, and then ship the sea container to a destination in China. Once My Cola Lite reaches China, it will be available for people there to drink. I will leave a pallet of My Cola Lite in the exhibition space, while the sea container is in transit."

8



Luchezar Boyadjiev, Super Super!, 2003. Video and posters. Edition of 5. PRICE: 1200 Euros.

Luchezar Boyadjiev's interest in the hierarchies of visual culture in public space led to this collaboration with a Roma family living in Sofia. Seeing that the advertising used in Sofia is directed towards .01% of the population he attempts to create a more realistic campaign towards a service that a majority of the population actually use: the do-it-yourself home repair teams of gypsy laborers, Bulgaria's largest minority. An informal economy of black market service is now given an official TV-spot and a well-placed series of advertisements which were found in the city. Using a slowed version of Pasha Hristova's legendary song "A Bulgarian Rose" as its theme music, the project also became a way to discuss Bulgarian national unity in the run-up to EU entry. While slogans were being made to declare "there is no EU without BG", Boyadjiev employed this song to further that logic saying that "there is no Bulgaria without the Roma". Hristova's chorus proudly chants "every one of us".

9



Joe Scanlan, "Black Country Rock" and "Ikon Earth", both 2003. 6L bag, Flexible ink on polyethylene, plastic zipper and synthetic dirt. Courtesy of Galerie Micheline Sz wajcer, Antwerp. "BCR" is an edition of 1000 and "IE" is an edition of 25. PRICE: BCR = 200 Euros and IE = 1500 Euros.

IKON EARTH is a complete, nutrient rich, pH-balanced growth medium made from 99.85% postconsumer data. Engineered as a patented chemical formula, Ikon Earth contains optimum amounts of all the nutrients your garden and potted plants need to thrive. Ikon Earth can be used straight or can be mixed with topsoil, vermiculite, sand, or sphagnum moss to create the desired degree of friability. For best results, use your hands. Ikon Earth is a work of art and may be harmful to some plants. Like all viable growth media, Ikon Earth contains naturally occurring bacteria that fight pathogens and cycle nutrients to plant roots. Persons with sensitive immune systems should consult their physician before handling Ikon Earth.

10



Begoña Muñoz, Untitled, 2008. Installation. Dimensions variable. PRICE: Upon request.

In 2000, Spanish art production house Consonni invited Begoña Muñoz to design a performance-related project. She replied that she wanted to make music, publish a record, sing and play. Consonni worked hard to turn an artist into another kind of artist, and to become itself a producer and record maker. With personal desire and the legal support to assure this transformation, bringing out a record, being a celebrity, giving interviews, recording in the studio, going out with musicians: all of these clichés became a pirated format to work with and guidelines for the success of the venture.

11



Alban Muja, 'Tourist city' - art action in public space 2007. Novi Sad, Serbia. 3 photographs on A3.

PRICE: 300 Euros each.

During my two month artist residency in Novi Sad, a nice Vojvodian city in Serbia, I often had problems telling my friends where I was because I was unable to read the name of the streets that were written in Cyrillic script. My German friend who was also an artist in residence, had the same problem. Still I could manage somehow, but he, as many others who live in Novi Sad as tourists or in an official visit cannot find their way. At the same time the city voted a radical political force into power, who changed the names of the streets exclusively into Cyrillic. Previously though those street name tables, as anything else, were written into two or sometimes three languages, showing its multi-ethnicity and not its radicalism.

The artistic intervention in the public spaces that I realized in Novi Sad streets by adding the Latin Scripts names can be seen as a reaction to this political domination. In any case, I do not want to give this intervention a direct political importance, because the notion of the "Tourist City" is behind this action. However at the same time I want to emphasize a special need of modern cities to become more open and transparent for the society of other community, but also for the tourist and other people who do not belong to the dominant ethnic group.

12



Pash Buzari, Drawings, 2007-8. Pencil on paper. PRICE; (clockwise) 1600 Euros + VAT, 1200 Euros + VAT, 1600 Euros + VAT

Pash Buzari's drawings are providing instructional illustrations for structures that have now definite completion. The viewer is left to decipher a mind's-eye conclusion of what could be and whether or not such a result is a useful one.

13



Ana Prvacki, Papain is in, 2006. Installation. Dimensions variable. DVD. 2 min. PRICE: Upon request.

Like a maverick Martha Stewart, Ana Prvacki has managed to carve out a niche of aesthetics rooted in inventing, designing and branding accoutrements for alternative living. The lynchpin in most all of her projects stresses DIY methodology from the part of the user and often results in simple, small revolutions for reenvisioning the world and altering the practice of everyday life. With a logic for product design that would make IKEA jealous Prvacki invents solutions for needs we never knew we had. **Papain Is In** is a treatment asking you to enjoy a papaya for breakfast and then use the leftovers to have a very basic and very natural facial treatment sans perfumes or synthetics.

14
15



Joep van Liefland, Donald Judd Faces of Death, 2008. Window installation, Hand-painted VHS cases, film.

PRICE: Vitrine = 5000 Euro

Lightboxes = 1250 Euro

VHS Cases = 950 Euro

Video, edition 1/3 = 1000 Euro

DONALD JUDD FACES OF DEATH - death and disaster of the serial image - - minimalistic horror and beyond- Film/video I see as an ecstatic equivalence of life. All our actions, dreams or longings seem to be represented in the parallel universe of the moving image. Films are normally grouped in genres and subgenres as rubrics in the video store, easy for the audience to know what can be expected and to find it's taste. Here I see a parallel to the scientific categorization of the world in the 18th century, in which the whole world got collected, discovered, measured and listed.

Within Video Palace (VP) I create new genres. For me, a kind of poetic-philosophical gesture. I try to create new possible films and at the same time explore the new field of 'image-linguistics' (VP's meta-structures dive into the 'grammar of the image-context'). The video Donald Judd Faces of Death brings together the impossible; 'cold' serial produced conceptual minimalism of the artist Donald Judd meets the famous 'shockumentary' flick (pseudo-snuff) of the 80's. But no image of an artwork of Judd can be seen in this film, neither is there is an image of the film Faces of Death. Actually there is not much of an image at all except for a video cassette filmed from the outside, white cheap wall paper and static snow (electronic signal); the elements for an abstract suspense. For me, Judd represents seriality and the abstract/mental state. Faces of Death stands for the media of the flesh, exploitation of death and disaster; an obscure spectacle on the border of truth and trick (special effects). Donald Judd Faces of Death is shot in black & white and it has no sound. An echo of the silent experimental movies of the first half of the 20th century. The video also leans strongly on the film 'A voyage on the North Sea' 1973-74, by Marcel Broodthaers. This 16mm film shows boats on the sea, but no image is moving. The images you see are filmed from a painting, photographs and postcards. These are intersected (varied?) with black frames showing page numbers. If the film of Broodthaers can be characterized by the paradoxical element of the 'not moving' image in film, Donald Judd Faces of Death takes this idea one step further and deals with the absence of image in film. My aim was to create a video which is stripped of all spectacular elements, exploring the idea of what remains if you remove the image. An attempt to show point zero of visual culture.

-Joep van Liefland



David Levine, **Simone** and **Bryan**, 2008. Actors acting invisibly at the vernissage of the exhibition.

For the opening of the exhibition David Levine inserted actors trained to be decoys of normal people to mingle amongst the gallery's visitors. No one knew who these people were. The exhibition's concept addresses the dichotomy between the everyday consumer / passerby and the informed gallery spectator who is aware of the way in which the projects present are actually functioning. The performance was a way to take this privileged audience and turn them into the passerby unaware that the person they were just speaking to was not who they thought they were.