



How

To See

[What Isn't
There]



To Yves, whose absence has only magnified our feelings for him, and to the TOY family, who adds joy to our lives every day.

With love,
Max and Monique

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HOW TO SEE [WHAT ISN'T THERE]

"Absences are not just what there is not, but rather what was there and *now is not* any longer, or what should be there and *yet is not*."¹

The group show *How to See [What Isn't There]* presents works from the Burger Collection, Hong Kong, a private collection of Contemporary art representing a wide range of works from Europe, the USA, and Asia. The artists and works selected for *How to See [What Isn't There]* highlight and ultimately blur the dichotomy of presence and absence. Artists have proven to be extremely innovative in activating the immaterial in their work, often operating with conceptual gestures, disappearance, emptiness, dematerialization, and the simple—yet profound—framing of the void.

The exhibition aims to unveil some of these surprising perspectives by exploring the constant dialogue between visible and invisible, presence and absence, and material and immaterial, exploring the status of reality, memory, and other aspects of human life. The show is structured in five chapters: "Reaching for Emptiness," "Archeology of Here and Now," "The Nature of Absence," "Out of Nothing," and "I is another."

The past of Raketenstation Hombroich, as its name reveals, is military, and exists within a history once dominated by the Cold War. NATO had stationed Nike missiles here in preparation for a possible strike by Russians until as late as 1988: an anticipation of an imminent, invisible threat. To make present this invisible history of Raketenstation, the exhibition also includes three wallpapers depicting the variations of Nike: the famous fragment of the winged Greek Goddess representing victory from the collection of the Louvre in Paris, the ballistic missile named Nike, past occupant of Raketenstation, and, in contemporary usage of the antique deity, the American sports apparel company's brand slogan: "Just Do It." The visual quotations applied as wallpaper illuminate unique historical trajectories from Greek mythology to the Cold War to branded consumerism, creating a bricolage of immaterial and material references to the locational identity, united by the central signifier: Nike.

The study of signs has made important contributions to the illumination of the complex relationship between the material and immaterial invoked in this exhibition. The reciprocity between signifier and signified in Ferdinand de Saussure's theory does not rely on logical frameworks, but rather on the social conventions that consolidate these relationships. Art, akin to language, is an arbitrary system of signs whose content is delivered in material and immaterial ways and whose realities are negotiable.

Featured are works that literally direct our gaze to something other than themselves, works that act as indicators of complex histories and processes, and works that convey the presence of another human or process despite their physical absence. Together, the works ultimately question the contained meanings of images and objects, inviting us to stretch our imaginations into the void in order to see hidden layers.

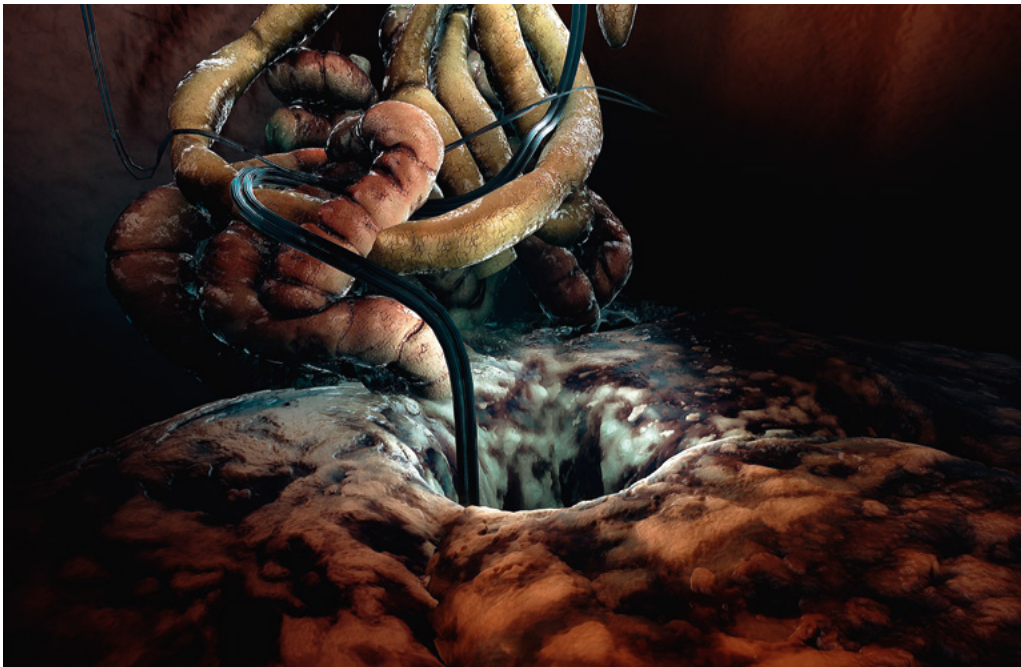
¹ Elisa Adami, "In the Presence of Absence," *Mnemoscape*, no. 2 (March 2015), 2

WHAT REALITY?

How do images and their frames constitute reality? How do they change or challenge our perceptions of the world? What lies beyond the visible that waits to be activated?



[1] Kris Martin
Altar, 2014



[2] Jon Rafman
Deluge (Raketenstation Hombroich), 2018

Such questions are central to the practices of artists Jon Rafman and Kris Martin, whose works on view illuminate potential dimensions of reality through both the sacred and the digital. In framing the landscape through art historical and technological lenses, the works propose experiences of the vistas surrounding Raketenstation that are at once sublime, holy, and dystopic.

[1] Kris Martin's *Altar* (2014) draws from early Renaissance painting to question the status of the sacred in the 21st century. Its structure is an exact replica of the frame of the famous 15th century Van Eyck painting, *Adoration of the Mystic Lamb*, stripped of its original painted content. Its panels, which would have held images of Adam, Eve, Jesus, the disciples, and other holy Christian figures, present empty space to frame the sky and landscape instead. Though pointing to the sacred, the work also raises questions around experience, drawing from the mediation of Christianity through language and imagery.

Historically, painted images have defined the religious experience. The source material for Martin's piece—the first major oil painting forecasting painterly realism—was once the subject of adoration and pilgrimage. The devout came to see the painting for a uniquely sacred experience, the images of the holy reminding viewers of their humanity under God's will. In subtracting the images, Martin imbues a similar holiness to the location framed by the piece, introducing an element of the profane in its execution. The work utilizes emptiness to point to an everyday reality that still aches for holiness. What's more, the original work's panels have been stolen multiple times, and Martin's *Altar* dives deep into the history of absence inherent to the work. *Altar* invites the visitor to cast their gaze through this window into the world, sensing the religious masterwork behind it.

[2] If Martin's framing of the world is through absence, Jon Rafman's *Deluge (Raketenstation Hombroich)* (2018), offers a new interpretation of the surroundings through virtual reality. His view of the surrounding landscape through VR goggles populates the bucolic views of Raketenstation with images of destruction and apocalypse. When looking through this new frame into the world, the immediate hills and even Martin's *Altar* become somehow unfamiliar, leading eventually to an utter deconstruction of the world before one's eyes. Martin's invocation of the sacred becomes null in this alternate reality, in which seeing may or may not be believing.

Still, Rafman's reality remains a part of our universe, and a fundamental one for the viewers themselves. As philosopher Katherine Hayles has described in her book *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*², there may be no difference between computer simulated and corporeal existence, and Rafman's *Deluge (Raketenstation Hombroich)* is a masterful experiment in simulation. The work visually anchors itself in the physical realm, eventually taking us on an apocalyptic ride in which the viewer's physical body and center of gravity is subject to the alterations of an on-screen reality. As the ground falls beneath our feet, our stomachs go with it; it is a tailor-made vision of the present and future affecting our physical selves through mere images. What isn't there is not only seen, but also felt physically because it is seen. This small window into another world becomes, for the duration of the work, *the world*. While the sacred is framed by Martin's *Altar*, the forms anchoring Rafman's piece to reality indicate the beginning of a journey towards a dark, unseen, yet omnipresent reality.

[3],[4] Two busts by Jon Rafman, *New Age Demanded (lil oak)* and *New Age Demanded (ups and downs)* (both 2018) from the *New Age Demanded* series are inspired by poet Ezra Pound's *Hugh Selwyn Mauberley*, which reads: "The age demanded an image / Of its accelerated grimace".³ In this work, Rafman confronts the ongoing struggle for artists to produce true images of their own time; as sculptures that draw from both the classical aesthetics of the bust and from 3D printed objects, they are neither human-produced nor purely technological. They exist between art history and the contemporary, their skins generated from paintings by famous artists such as Bruce Nauman or Mark Rothko and digitally altered to affect an epidermal reference to art history.

2 Katherine N. Hayles, *How We Became Posthuman, Virtual Bodies in Cybernetics, Literature, and Informatics*, (Chicago: The University of Chicago Press, 1999).

3 Ezra Pound, Hugh Selwyn Mauberley, accessed April 2018, quoted after https://en.wikisource.org/wiki/Page:Hugh_Selwyn_Mauberley.djvu/10

REACHING FOR EMPTINESS

“Thirty spokes meet at a nave;
Because of the hole we may use the wheel.
Clay is molded into a vessel;
Because of the hollow we may use the cup.
Walls are built around a hearth;
Because of the doors we may use the house.
Thus tools come from what exists,
But use from what does not.”⁴

While the world around us can hold multitudes, nothingness itself can be used as a tool of transition from one reality to the next. It can illuminate paths beyond nothingness, just as negative space is used in artistic composition to delineate a subject without showing the subject itself. When there is a total lack of subject, however, what is one to make of emptiness?

The Japanese concept of *ma*, as in other Buddhist and Asian philosophies, describes emptiness as a positive phenomenon detaching us from material structures and pushing us along the path to transcendence. The experience of this path may be described, as a phenomenon, as the pure duration of time, allowing for an emphasis on a beauty beyond the static object. The architecture of the Japanraum (Japan Room), which was built specifically to show long Japanese scrolls from the collection of Viktor and Marianne Langen, employs long, empty space in architect Tadao Ando's typical style, informed by Buddhist Zen philosophy. It builds on this model of emptiness, emphasizing simplicity and creating a space whose traversal provides a minimal experience of time and transit.

Travel appears as a process in the works of Doug Aitken and another sculptural piece by Kris Martin, both highlighting the experience of transit as one in which identity—the pure subject—is erased and the duration of the travel is the only remaining “object” to speak of. [5] Martin's *Mandi XXI* (2009) is a schedule board of the kind formerly used in train stations, but without letters or numbers leaving only the clicking sounds of its all-black shifting plates. The lack of destination and time turns the work into a ghostlike presence, indicating nothing yet referring to any number of possible destinations. It is a monochrome that at once presents absence while suggesting global multitudes.

[6] Doug Aitken's *windows* (2007), meanwhile, leads us into a world where time, space, and memory are fluid concepts. The series of photographs that Aitken took while traveling portrays fellow voyagers seated in front of airplane and train windows; the symbolic and sublime quality of the light shining through gives the candid scenes a sheer spiritual quality. Though the images depict specific subjects with singular experiences, the overwhelming lightness of what is outside the scenes obscure geographical details that would ground the viewer. This collectivizes the travelers' experiences, calling to mind a sense of oneness in anonymity. The emotional experience of collectivity and the sublime comes from the negative space of the images, imbuing them with possibility. As the airplane views are as close as one can typically get to the heavens, the emptiness becomes transcendence.

[7] Pak Sheung Chuen's *White Library, A Mind Reaching for Emptiness* (2009) invokes similar meditative states through conceptual processes and blank forms. The work was made during the artist's residency at Asia Art Archive in Hong Kong, where he flipped through the entire library and photocopied the blank pages of each of the books to create a poetic, alternative archive of the pauses in the library's collection. These blank pages are brought to the fore in Chuen's work, illuminating the emptiness that constitutes, supports, and necessarily breaks the presentation of content. The work is firmly in the tradition of Conceptual art, in which an intangible process or set of rules determines the ultimate outcome. This process mirrors the meanings imbued in the blank pages of the archive's library, which become objects of rest, meditation, and potentiality.

[8] *Infinite, Indefinite* (2012) by Huang Rui activates a political context through abstraction and the poetic selection of Chinese characters. The work is based on Huang Rui's 1979 painting *Infinite Space*, what may be the first abstract oil painting in China. At that moment when artists aimed to break away from strict control and regulations, abstract or non-figurative art became a platform for free, unrestricted thinking and acting by blocking out socio-political re-



[5] Kris Martin
Mandi XXI, 2009

alities and their sometimes-ironic artistic representations. More than three decades later, the artist has added the term “indefinite” to the work, referring to post-1989 political realities and propaganda in China that, through countless repetition, has lost sincerity and meaning.

This thoroughfare between the ever-present continuum of history also characterizes Wang Guangle’s *Timetunnel (070717)* (2007), influenced at its core by light, time, and, more broadly, the intangible. This particular work is a variation on the artist’s previous body of work entitled *Coffin paintings*, whose process builds on a Chinese tradition of painting one’s own coffin each year to make it increasingly attractive. Similarly, *Timetunnel (070717)* was made by applying separate layers of paint at an equal distance from each of the canvas’ four corners over time. The result of the temporal process is an invocation of experience, sucking viewers into a vortex made at a specific moment (hence the date in parentheses as part of its self-referential title). In doing so, the work points to the pure experience of time in the present. This abstract painting thus does not contain content within, but enforces a state of meditation, suggesting something wholly immaterial to which only the viewer can attest.

The viewer, in Urs Fischer’s *Mr. Flosky* (2001/2002), is replaced by the titular cat in a sculptural domestic scene recreated with cheap materials and painted entirely white. In a contemplative state, *Mr. Flosky* sits in front of an open oven, from which light gleams. The light-filled vacuum seems inviting, and yet the potentiality in the oven’s form constitutes a possible death trap. The cat stares into the void, either in extreme focus or utter apathy. The work builds a homely scene that is, through its sculptural form, uncanny yet artificial; this nearness to reality suggests a reflection on absurdity and attention to domesticity and the inaccessible experience of the animal. The void of the oven and the monochrome cat form a situation to be stumbled upon, drawing from the apparently profound everyday actions of a cat to direct us to exterior universes that remain unknowable.

[9]



[6] Doug Aitken
windows, 2007

[10]

4 Lao-Tzu, Tao Te Ching, Chapter 11. As quoted in Brian Rappert, *Absence in Science, Security, and Policy: From Research Agendas to Global Strategy*, (New York: Palgrave Macmillan, 2015), 9.



[7] Pak Sheung Chuen
White Library, A Mind Reaching for Emptiness, 2009

ARCHEOLOGY OF HERE AND NOW I

"As the archeology of our thought easily shows, man is an invention of recent date. And one perhaps nearing its end."⁵

In classical archeology, remnants from past cultures are excavated and interpreted as sources for the functioning and beliefs of ancient societies. The inert material becomes a signifier for the social and cultural life of communities that have vanished. Various artists in the Burger Collection have created artefacts that can be seen as a form of archeology in reverse for its staging of temporal processes or else the mimicking of age. Some objects look like a contemporary re-interpretation of the surrealist "Objet trouvé", others seem lost, as they recall the absence of their owner and create a sense of dislocation.

The result is thus often a fragmented art object, an artifact acting as an indicator of the social, political, or phenomenological contexts of particularly absurd or transitory moments in time. Michel Foucault explores this fragmented archive in his *Archeology of Knowledge*, claiming the archive as something that "emerges in fragments, regions, and levels...[it] is the border of time that surrounds our presence, which overhangs it, and which indicates it in its otherness; it is that which, outside ourselves, delimits us."⁶ The art objects on display are, in part, manifestations of this concept, revealing themselves as archives and confusing their temporalities. This multilayered yet partial essence of objects encourages us to perform an excavation of the contemporary through lenses that are both entrenched in today's culture and uncannily, entirely outside of it.



[8] Huang Rui
Infinite, Indefinite, 2012



[9] Wang Guangle
Timetunnel (070717), 2007



[10] Urs Fischer
Mr. Flosky, 2001 / 2002

[11] Vietnamese art collective The Propeller Group's *The Dream* (2012), through documentation and participation, highlights artistic practice as a process in sociality. The work takes as its centerpiece Vietnam's most popular motorcycle and mode of transportation, the Honda Dream. To make the work, the process of subtraction was translated to a contemporary economic context: the collective left a Dream out in an open courtyard in Ho Chi Minh City over the course of a day. The scene, recorded on videotape, reveals a process of thieves butchering and stealing parts of the motorcycle until all that remains is the vehicle's skeleton, currently on view in the exhibition. The constructed artifact—really, a participatory art object—is but a trace of the original, a fragment from which not only the full vehicle but also the culture and economy surrounding it can be extrapolated. By presenting accompanying footage of the process itself, viewers are invited to discover what the object houses or indicates yet does not present. It is a process of controlled entropy, an artificial ruin whose history must then be mined from within the object.

[12] Kris Martin's *12 Helmets* (2013), a collection of modern workplace and athletic helmets for bicycling, motorcycling, welding, and other activities, cast in bronze and artificially aged, similarly constructs the presence of a history that is not only immaterial, but also completely artificial. Still, these helmets take the form of what they shield, resulting in an eerie human presence as if the helmets were skull-like doubles of the human head. They indicate an action, and yet are rendered useless when cast in a metal that is hardly present in the original designs for the helmets. Their utility stripped from their form and their discoloration falsely indicating a storied past, the helmets remove us from contemporary culture and, by way of the artistic process, invite us to look past the objects and rethink our established forms of labor, movement, and travel.

[13] Sylvie Fleury similarly reinvigorates everyday objects through representation, imbuing a masculine connoted object with feminine energies in *Eternity Now* (2016), a rearview mirror of a hot rod blown to larger-than-life proportions. The title is taken from a Calvin Klein perfume, shifting the context towards the fashion and beauty industry. In drawing from Pop art strategies and research into consumer society, Fleury brings to attention modes of cultural desire, the construction of identity, and the gendering of cultural objects. In this way, the artist directs our attention to an existing artifact by illuminating it in an utterly new and different context, shape, and form, its physicality merely a frame for viewing oneself in a broader cultural moment.

[14] The physicality of smoke is the focus of Fiete Stolte's *Smoke (after Still Life with Candle no. 1)* (2016), a series of abstracted neon forms based on Polaroids taken of candles immediately after blowing out the flame. While the works are static, the moment they capture

is one of transition. The use of neon reinforces dual themes of temporality and physicality, as the constant illumination of the work belies the ephemeral nature of the source material. Stolte materializes something ephemeral, rendering an airy process into a full-bodied image. It is an artificial artifact of a process, an attempt to solidify a moment of transition that cannot be made physical.

Kong Chun Hei's *Door* (2011), with its axiomatic title, is a life-size, three dimensional [15] ink drawing of an industrial door. Meandering between representation and essence, Kong uses mesmerizing, repeating lines to emphasize a dubious relationship between realities and explore the possibilities of human response to the imaginative realm. The false door also functions to indicate something beyond the real, building on the motif of transitional spaces in the exhibition to frame reality in archeological contexts.

The staging of a family's personal luggage by Hans Op de Beeck evokes similar trans- [16] itionary strands, and yet also offers an inexplicable situation that could signify any number of circumstances. The sculptural bags are in black, the title *Family (1)* (2007) invoking the presence of parents and children that are nowhere to be found. These uncanny personal possessions become a symbol of the vulnerability of migration and traveling, leaving the security of the home behind. *Family (1)* acts, along with other works in this section, as a framing device to point to realities outside of this situational microcosm, to offer viewers other entryways into the so-called real.



[11] The Propeller Group
The Dream, 2012



[16] Hans Op de Beeck
Family (1), 2007



[15] Kong Chun Hei
Door, 2011

5 Michel Foucault, *The Order of Things* (New York: Routledge, 2002), 422.

6 Michel Foucault, *Archeology of Knowledge* (New York: Routledge, 2002), 147.



[13] Sylvie Fleury
Eternity Now, 2016



[14] Fiete Stolte
Smoke (after Still Life with Candle no.1), 2016



[12] Kris Martin
12 Helmets, 2013

THE NATURE OF ABSENCE

A presence can be constructed through any number of different media and contexts; still, the combination of words and visual signs to indicate presence has a long tradition in visual art from René Magritte to Joseph Kosuth. Artists have used language as a conceptual representation of objects or concepts; various artworks in the Burger Collection significantly build on this tradition, evoking exterior realities through words.

The works follow what Jacques Lacan deemed a “presence made of absence,”⁷ a phrase describing the relationship between linguistic signs and objects. According to this mode of thought, words—in fact, any and all symbols—are presented in the absence of the things they represent; a signifier only exists insofar as it indicates something other than itself. Thus, though language is a tool for communication, it may not only be treated simply as a code or a tag we put on objects, elements, and established concepts. It is, rather, another object that can be manipulated and made to indicate multitudes of meaning, itself framing how we understand ourselves and the world around us.

[17] Kin-Wah Tsang’s *The Fourth Seal* (2010) creates an environment full of signifiers and deplete of the signified. The work is a spatial digital video installation based on “the fourth seal” mentioned in the Christian Book of Revelation. The installation projects words slithering across the floor in an enormous mosaic, taking text from the titular passage about a cavalier wielding the power to kill “with sword, with hunger, with death, and by the beasts of the earth.”⁸ The violence inherent to the piece is represented not through imagery, but rather through the textual source material, whose presentation overwhelms the viewer with the power of the signifier rather than the signified itself.

[18] The liminal space between signifier and signified, meanwhile is explored in Alejandro Cesarco’s whole fragment, *Index (An Orphan)* (2012). The work is an index that the artist had composed for a book he has not yet written (and, likely, never will), one in an ongoing series of indices for nonexistent books. This particular unwritten publication, as can be partially discerned from the index, addresses the experience of mourning, the loss of childhood, and becoming an orphan as an adult. The index itself is akin to an orphan, existing as something whose parent material is indicated yet never fully realized. The absence here is overwhelming, yet so too is its potentiality. While the index is a falsehood, it still suggests real ideas. The potential for this realization is, it seems, as close to the book’s subject matter as one can get, the limited signifiers embodying the full range of conceptual possibility.

Partial signifiers, as such, are sometimes more powerful than that which they suggest. But what if the words were themselves the points of origin for meaning? Ho Sin Tung’s piece *Words Thou Said* (2009) explores the immense gravity of loss by translating a love letter, sent via email by someone who was no longer around, from the digital to the real. The Chinese characters constituting the love letter are rendered in full-bodied black plastic then tossed into a rubbish bin in the work, acting as a mode of healing for the artist. In an e-mail, Tung notes, “I felt weird to destroy something that carries such volume with a silent click. So, I had to dispose of the letter in a physical way.”⁹

The weight of the words was felt immensely by the artist, and had to be made physically present in order to properly process the absence of the loved one. In this case, the signifier becomes the signified, that being the intense love imbued in the characters that the artist had to discard after that love was gone. The embodiment of the signified here is significant, as sometimes words indicate something even more powerful than what can be represented in an image, necessitating the word’s physical form to fully comprehend their significance.

[20] In directing attention to symbols rather than language, the signification of architectural space in Sabine Hornig’s *Weißer Vorhang II* (2002), which confuses imagistic signifier and signified reality. The work, a life-size photograph of a window with a curtain partially obscuring what may be an office space, manipulates the languages of architecture and photography to explore perceptions of space. By blurring the boundaries between signified and real space, viewer and object, Hornig’s work challenges the ways in which viewers understand their surroundings. The interior exhibition space here becomes the façade of a building; the fact that almost the entire scene in the photograph is obscured by the eponymous white curtain triggers an artificial voyeurism in which the viewer expects the presence of a human being. The photograph is a window to an absent world, stuck within the unreal space between signifier and signified.

- 7 Jacques Lacan, *Ecrits: The First Complete Edition in English* (New York: W.W. Norton and Company, 2007), 228.
 8 Rev. 6:8.
 9 Ho Sin Tung, e-mail to the author, November 11, 2017.



[18] Alejandro Cesarco
Index (An Orphan), 2012



[19] Ho Sin Tung
Words Thou Said, 2009



[17] Kin-Wah Tsang
The Fourth Seal, 2010



[20] Sabine Hornig
Weißer Vorhang II, 2002

OUT OF NOTHING

Images and forms can, too, be understood as signifiers, at once revealing and concealing that which is beyond the symbol. Simple objects such as a valet stand, a potato, or an egg can point to a symbolic or even archetypal set of contents. As the Swiss linguist Ferdinand de Saussure rightly remarked, material attributes such as color, form, and size do not really matter when considering the signifier.¹⁰ We relate to these objects and images in more generalized ways, allowing us to take them as flat signifiers in a shared reality. Because art objects can be understood as forms of communication containing general multitudes, the objects presented here become timeless markers from the artist's mind, made physical.

The minimal composition of Valentin Carron's *Belt on valet stand* (2014) reveals the potentiality for materials to indicate absences, its gendered presence signifying myriad ideas and narratives. A man's belt, a symbol of authority, security, and punishment, hangs from a valet stand, its cheap plastic make subverting its own signification. The lack of any other clothing typical of a valet stand emphasizes the belt's importance while remaining frozen in time. Presence here is made impotent, the narrative of a man coming home from work and tossing it onto a valet an empty gesture. Still, this gesture acts as an important signifier for what cannot be seen: a process and movement charged with whatever meaning the viewer brings to it.

Other artists transcend the weight of physical form in ethereal sculptural methods, such as in Gao Weigang's *Answer* (2013), a delicate architectural installation of a staircase delineated only by slim rods of stainless steel. Similar to Kong Chun Hei's *Door*, Weigang's *Answer* is an installation suggesting something beyond the architectural realities of the space and signifying access to some other state of being. In removing the utility of the staircase and rendering it into an empty yet beautiful image made of simple lines, the artist creates a symbol acting as an entryway into an alternative state of being extricated from structure or use. The object thus transcends its material source to become a pure signifier, a symbolic tool to reframe architectural meanings and point to a metaphysical essence of our surroundings.

Iván Argote's *Sweet Potato* (2017), a massive, 3D-scanned sweet potato plated in gold, holds immense colonial weight, its significance implied through form and sheen. The sculpture riffs on the history of the vegetable as a representation of globalization, as it was introduced to Europeans through trade with Columbia. The gold leaf covering the sculpture further reveals layers of colonial plunder: the artist notes that the difference between existing gold reserves in European and South American countries today is equivalent to the amount of gold taken from the so-called "New World" in the age of discovery. The enormous sculpture, then, calls to mind complex historical processes that have come to define the contemporary yet remain almost entirely unseen. The form itself, too, is almost a piece of oversized jewelry, adorning the exhibition space with the presence of spectacle that too often hides the material realities of today.

This essence of deep historical trajectories is mythologized and drawn out further in the beginnings of the universe, invoked by Fabian Marti's *Deep Egg (unless life is a dream, nothing makes sense)* and *Deep Egg (something out of nothing)* (both 2016). The silver gelatin photographs, made by the artist in a darkroom manipulating light to make images as a print, are inspired by occultism and theosophy. The shape as a symbol is universal, often used to explain the beginnings of the universe as a cosmic egg bringing order from chaos. In his artistic experiments, Marti acts as an alchemist, playing with darkness and light—the basic properties of chemical photography—to translate physical processes into transcendental imagery of birth and deep time: essences of the unknown inherent to the universe around us.

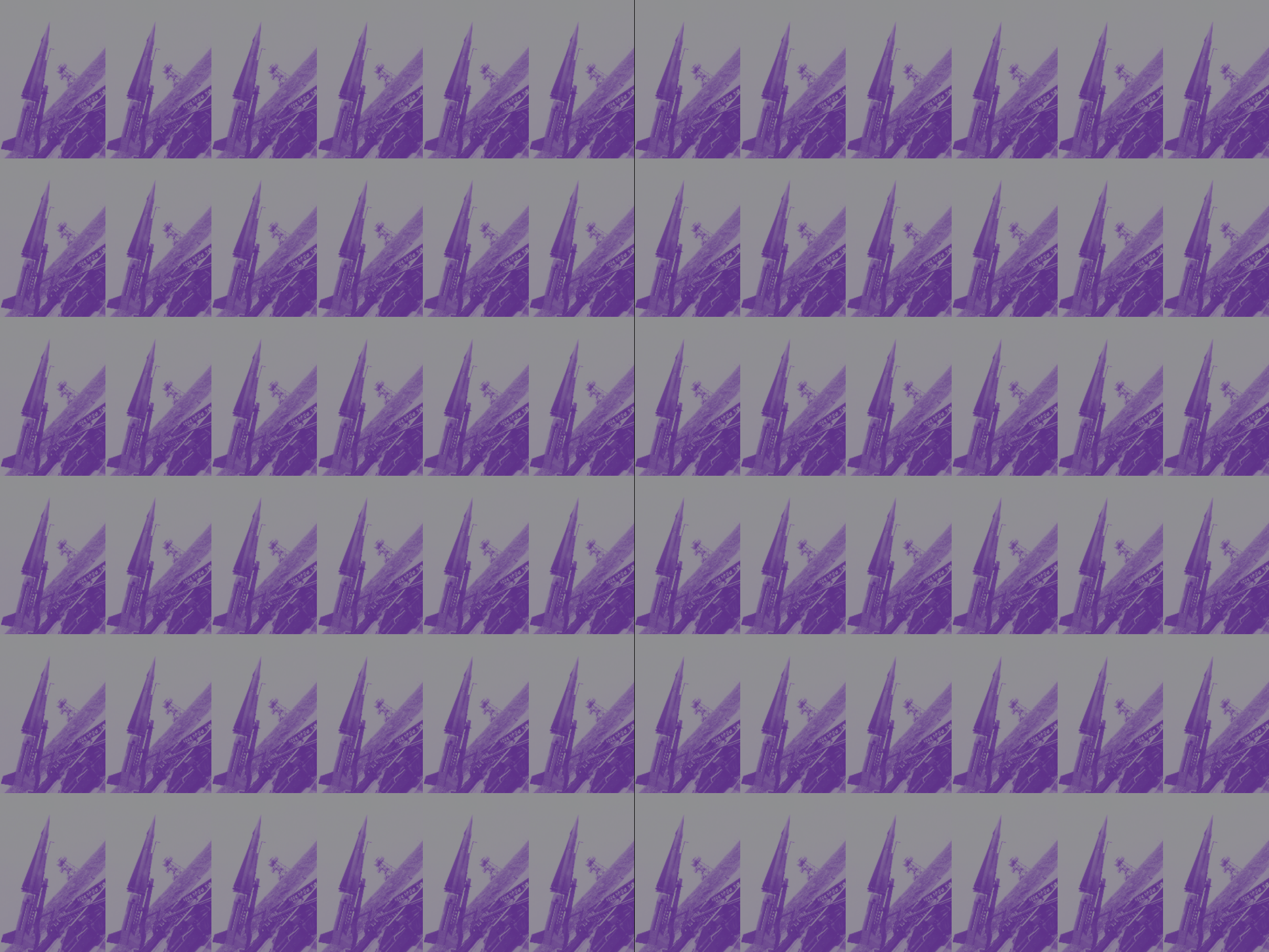
Pamela Rosenkranz's *Alien Blue Window (Zisis, Via San Tomaso 53)* (2017) is a similar play with light, framing a window into an LED-lit blue universe recalling International Klein Blue, the color created and branded by the painter Yves Klein. The framed blueness evokes at once a clear sky and the deep blue of the ocean, references of light and materiality that are removed from their source and digitized to create an ethereal, surreal presence of a technological void. The fact that the blue being emitted is programmed through LEDs removes the natural from itself, inviting viewers to immerse themselves in a computerized screen devoid of images. The resulting absence separates us from the present, delving into

multiple layers of reference that invoke history and culture yet slip through its cracks to create a window into an alien blue world. The experience is not unlike that of Wang Guangle's *Timetunnel (070717)*; the play of absence lulls us into the overwhelming presence of the present and creates a space of hyperreal meditation.

[9] Ferdinand de Saussure, *Course in General Linguistics* (New York: The Philosophical Library, 1959).



[23] Iván Argote
Sweet Potato, 2017

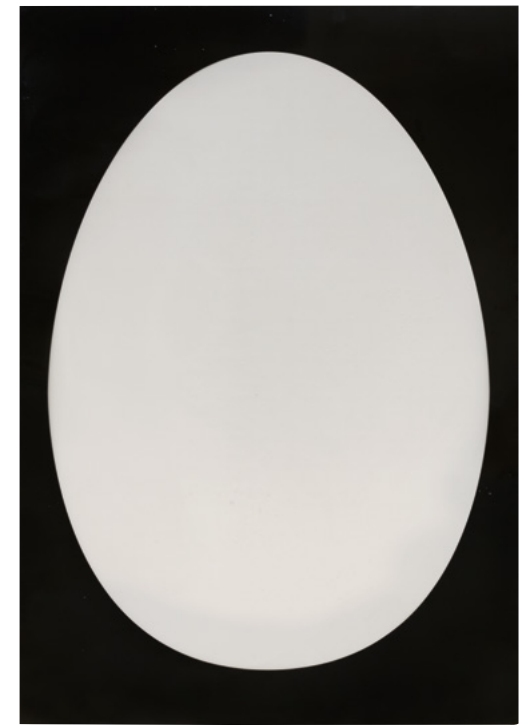




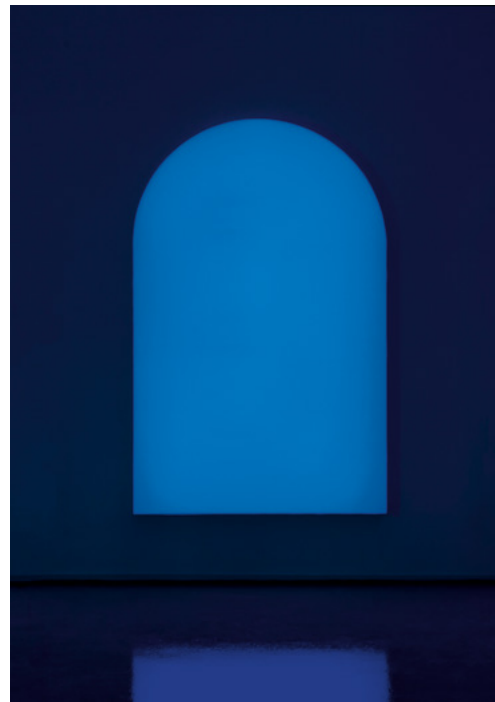
[22] Gao Weigang
Answer, 2013



[24] Fabian Marti
Deep Egg (unless life is a dream, nothing makes sense), 2016



[25] Fabian Marti
Deep Egg (something out of nothing), 2016



[26] Pamela Rosenkranz
Alien Blue Window (Zisis, Via San Tomaso 53), 2017



[21] Valentin Carron
Belt on valet stand, 2014

I IS ANOTHER

Artists have not only invoked the presence of the universal in their work; often, the presence of another human being, whether fictional or not, comes into play. The artist's subjectivity thus becomes a nexus for interaction, leading to both the presence of the other and the construction of the self. French novelist Arthur Rimbaud expanded on this idea, questioning the single personality; to him, the other and the individual become one and the same, "I is another."¹¹ He considered the "I" as an exterior force reaching beyond one's own personality and into what sociologist Émile Durkheim deemed the "collective consciousness."¹² In the contemporary age of avatars, the concept of the self is undone altogether, replacing the real with the digital. In this age, the growing reconfiguration of the individual has reached a new level of complexity, almost completely detached from the carnal body.

Other points of view regard the heterogeneous nature of society, as Michel Foucault has remarked in his essay *Of Other Spaces: Utopias and Heterotopias*. In this text, Foucault analyzes the encounter with his mirrored image: "From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. (...) I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a heterotopia in this respect."¹³ This tension between an absolutely real situation and its absolutely unreal counterpart epitomizes the complexity of identity and the total disentanglement of the self from the body. The question then remains: what form does presence take in the absence of a body?

[27] Nadia Kaabi-Linke poses an answer to this question in the form of company for the exhibition visitor. Her *Nervöse Bank* (2017) is a typical viewing bench for galleries, with one alteration: when visitors sit down on the bench, they activate a hidden mechanism that runs a compilation of nervous ticks—the movement of restless legs, for instance—that have been collected in various transit places and waiting halls in administrative offices. The movements are conveyed through the vibrations of the bench, imbuing the furniture piece with specific individuals' anxieties. The remnants of another are thus translated through furniture to the viewer, fundamentally altering their experience of the exhibition space by way of a presence rendered through a mere gesture.

[28] Kaabi-Linke powerfully institutes the presence of another's gesture in her *Impunities, London* (2012), which acts as a record of domestic abuse by archiving the physical and emotional scars left behind. To make the work, the artist used black powder to highlight the forms of the physical scars, monumentalizing them in between panes of glass among short phrases indicating the associated mental toil. The resultant archive of abuse makes visible the often-invisible effects of a violent systemic phenomenon, pointing to that ever-present patriarchal power that permeates society and is activated in intimate relationships. In presenting these structural flaws of contemporary culture, the artist's process simultaneously presents the strength and potentiality of these women's lives.

[29] The objectification of the female form, a motif running through male-dominated art history, is played on in Hans Op de Beeck's *Aline* (2016), a soft grey sculpture of a reclining, partially-nude figure seemingly frozen in time. The quiet stillness of her relaxed posture and vacant expression starkly contrast the ebb and flow of artistic activity around her. Originally, the sculpture was presented as part of the larger installation *The Collector's House* (2016), in which similarly sculpted objects, library shelves, and furniture surrounded the form; the piece's provenance is partially in the name of this fictional collector, adding another layer of ownership to the work. The Pompeian figure and clash of temporalities speaks to the staging and simulation of prestige through the presentation of a woman-object; the eponymous, fictional collector's identity is constructed through the values indicated by the sculpture. *Aline* thus becomes a vessel for another's identity, one that is not merely fictional but also encapsulates a whole range of real societal figures.

[30] The motif of the human figure is further examined in Zhang Huan's bust portrait made of incense ash, *Ash Portrait No. 28* (2008). The artist regards the materials as an embodiment of a national collective memory: "The ash is spiritual material. Like a memory it contains all sorts of dreams and blessings, hopes and wishes."¹⁴ In the encrusted surfaces of the figure, Zhang Huan reads the personal histories—the desires, blessings, and remembrances—of millions of Chinese people, for whom incense burning is a daily ritual. The portrait, with no



[27] Nadia Kaabi-Linke
Nervöse Bank, 2017



[29] Hans Op de Beeck
Aline, 2016

real defining features, invokes the presence of the collective consciousness, as the process that led to this work is inspired by rituals that span the human experience. There is thus, through the absence of individual identity in a bodily form, an encompassing presence of culture as well as generations of ritual processes that have led to this moment.

For Douglas Gordon, this collection of cultural artifacts over time in the Western context has reached a material head, with the concentration of images erasing their original identities in his *Self-Portrait of You and Me (Mao over Marilyn)* (2008). Here, the viewer is denied engagement with the subject of the celebrity, as all discerning facial features have been removed by burning. The work includes frames backed with mirrors, constructed so that the viewer's gaze is quite literally reflected back out of the photographs through the holes in the images. The presence of the two conflicting figures, both subjects of Andy Warhol's repeating portraiture, have fused and evolved from personal identity to a broader concept of celebrity for Gordon. The erasure of the figures, combined with the usage of the mirror, in an accelerationist gesture implicates the viewer as a part of this hypersaturated cultural moment and resultant loss of individual identity.

The collages of Angus Fairhurst, such as *Four pages from a magazine, body and text removed* (2003) on view, build on commentaries of cultural oversaturation and identity. The work incorporates magazine pages with sections cut out in the shape of the figures originally printed on them, which were then layered over each other so that the fragments could be seen through the holes of the pages above. The work is a reminder of how methods of communication can accent or erase identity, particularly through popular culture's bright, crass, shiny, and reflective visual languages. There is no story, no true account here; just fashion, with all of its baggage defining the empty individual forms.

Xie Lei invokes similar processes of erasure in *Blow* (2011), an oil painting hovering between figurative and abstract forms, in which his subject is concealed by an ethereal, mysterious white aura. *Blow* entices the viewer with its enveloped obscurity, obscuring forms to the point of erasure while simultaneously evoking the body's aura in the absence of a physical body. The painting depicts a person attempting to revive another through CPR techniques, despite that person's physical disappearance in the painting, conveying a transient moment of death in which the person's essence is animated in strong white paint despite the absence of life.

The presence and influence of the essence of another features prominently in Fiona Banner's work. Her practice primarily involves so-called "wordscapes" describing films, physical appearances of individuals, or constructed portraits of blood relatives. The work presented here, *Mother* (2002), reveals the artist's mother via a lengthy description, rendered into a painting through its sheer enormity and presence. *Mother* reveals the narrative potential of language as well as the weighty image of writing, as critic Michael Bracewell rightly observed: "Once tethered to the words before it, the eye acknowledges their crude but pleasingly neat tabulation. Line widths are roughly uniform, yet the temper of the text appears urgent, and at times even frantic."¹⁵

The strength of the written word is further explored in her *Mirror* (2007), in which the artist posted an advertisement for a portrait sitter, of whom Banner then got the likeness using only words akin to the strategies used in *Mother*. Later, however, the artist enlisted the same sitter to read the artist's textual description of her in a performance staged at Whitechapel Gallery in London. The sitter literally performs her (artist-made) identity in front of others, having never read the work before, unveiling an experience of oneself that is completely outside of oneself.

The conceptual process of both works reveals a way of constituting a human being through words alone, as well as the power of text to define one's identity. As an art form, the works elaborate on and deconstruct concepts of identity, power, and self-definition. Her portraiture is devoid of actual images, and yet meticulously constructs them for the viewer-reader; this mode of portraiture is thus one of absence, the only images of the individuals taking form in the imagination.

The imaginary invisible features prominently in Iván Argote's *Excerpts: My lips my wounds, breathe, watch and bite*, (2014) series, which is related to the artist's use of documentary fiction. For the work, Argote reproduced graffiti, rendering the wall portion an "excerpt" (composed of concrete, polyurethane, steel, paint) and medium for writing and draw-

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[28] Nadia Kaabi-Linke
Impunities, London, 2012



[30] Zhang Huan
Ash Portrait No. 28, 2008



[33] Xie Lei
Blow, 2011



[31] Douglas Gordon
Self Portrait of You and Me (Mao over Marilyn), 2008



[32] Angus Fairhurst
Three pages from a magazine, body and text removed, 2003



[32] Angus Fairhurst
Four pages from a magazine, body and text removed, 2003



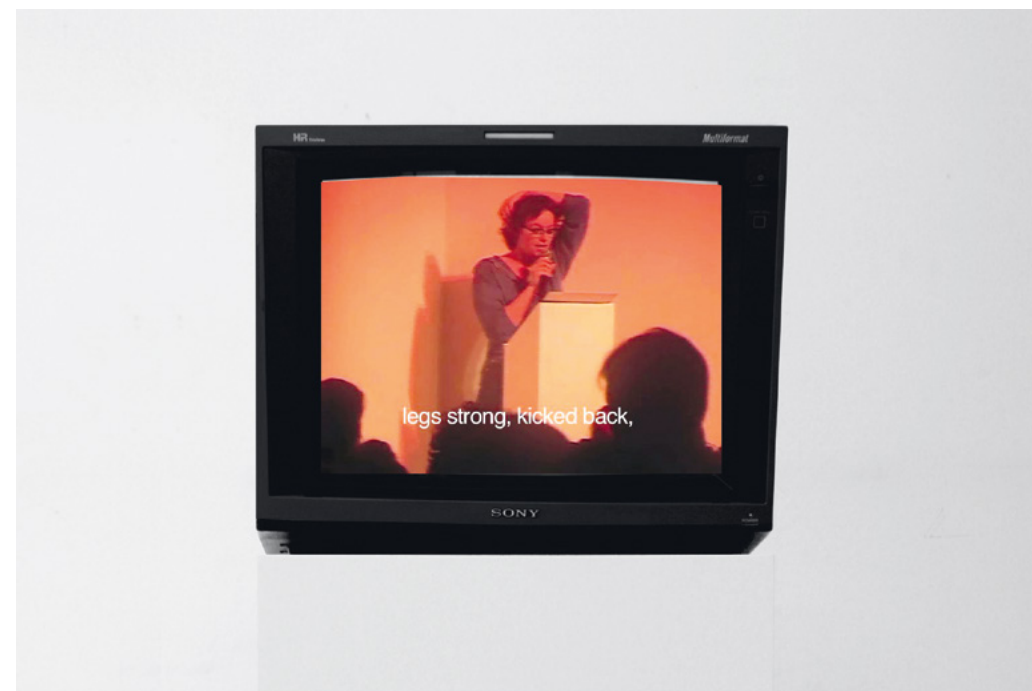
[34] Fiona Banner
Mother, 2002

ing. On these wall portions, the artist writes statements, fictional conversations between fictional people, songs, exhibition titles, and films scripts, as well as commentary on artworks exhibited nearby. Often enigmatic and mysterious, the excerpts form a false documentary, a procedure combining archeological characteristics with artistic materials and discourses. From here, viewers are left to guess at the absent identities and forms evoked by the works, again relying on the individual to complete the cycle of reference and representation.

Domestic scenes also exist within the toolbox of the artist to communicate human presence without human forms. Urs Fischer's *Portrait of a Moment* (2003), for instance, [37] creates a surreal picture of a home with table and chairs hovering weightlessly in space. They counterbalance each other, cantilevered by a shadow taking material form in its background. The furtive nature of the shadow is undermined as it is rendered physical and detached from any light sources; its newfound materiality creates a surreal presence of the non-physical to suggest hidden forms of life in the everyday.

Gao Weigang's *Manner of Speaking* (2009) creates a similarly active domestic [38] scene, calling to mind the cultural significance of certain everyday materials and signs. In the work, he employs a household fan to flip the pages of an open book on an old, boxy desk. The book, titled *Human Mind and Human Life*, was written by the Chinese philosopher Liang Shuming during the Cultural Revolution and is heralded as a collection of Shuming's ideas throughout his life. The book's legibility undermined by the fan's constant activation, becomes a lapse of concentration in a nervous kinetic sculpture. It conveys the running in circles of certain political situations despite philosophical excavations of significance, ultimately presenting a physical manifestation of cultural stagnancy despite attempts at change.

Gilbert & George's *LIFE AFTER DEATH, from the Utopian Pictures Series* (2014) [39] forms the punctuation to this section's exploration of human presence in absence, utilizing the commanding vocabulary of quotidian signs and slogans—found everywhere, from newspapers to graffitied alleys—that expresses the vivid rhythm of the city. The imagery included in this work emulates a pre-existing visual language that thrives on city streets, and “possess[es] a universality of content, temper and meaning” and “describe[s] the social climate of modern urban life.”¹⁶ The presence of collective culture is thus infused into this work through phone booths and post office boxes; this, perhaps, is the “life after death” that the artists speak of: in collective cultural identity made permanent.



[35] Fiona Banner
Mirror, 2007

11 Arthur Rimbaud, "Letter to Georges Izambard," Wikisource, accessed April 2018, https://fr.wikisource.org/wiki/Lettre_de_Rimbaud_%C3%A0_Georges_Izambard_-_13_mai_1871.

12 Émile Durkheim, *The Division of Labor in Society* (New York: Macmillan, 1933), 80.

13 Michel Foucault, "Of Other Spaces," *Diacritics*, Vol. 16, No. 1 (Spring, 1986), 24.

14 Kito Nedo, "Kunstmönch im Kapitalismus - Zhang Huan," *Art - Das Kunstmagazin*, August 2008, 42.

15 Michael Bracewell, "Life Writing," in *Performance Nude* (London: Other Criteria, 2009), 5.

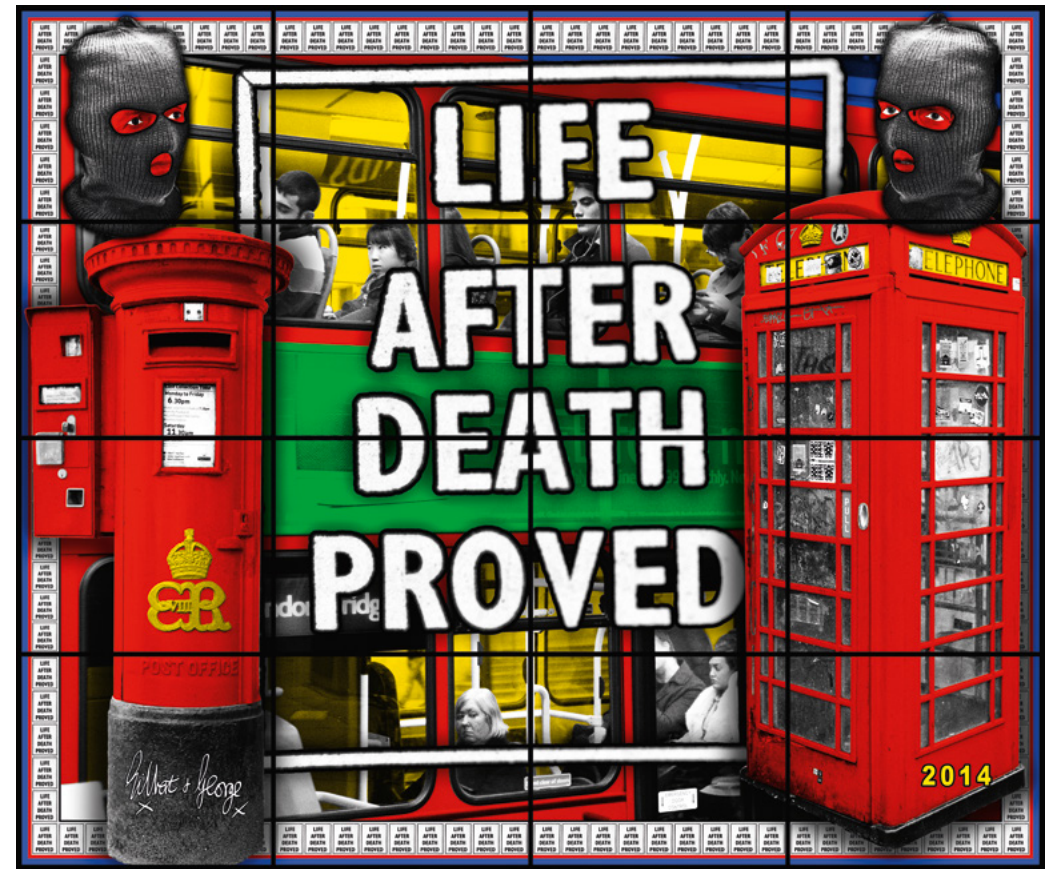
16 Michael Bracewell, "Gilbert & George: Utopian Pictures," *Arndt Fine Art*, 2015, accessed April 2018, http://www.arndtfineart.com/website/page_43386?year=2015.



[37] Urs Fischer
Portrait of a Moment, 2003



[38] Gao Weigang
Manner of Speaking, 2009



[39] Gilbert & George
LIFE AFTER DEATH From: *Utopian Pictures*, 2014



[36] Iván Argote
Excerpts: My lips my wounds, breathe, watch and bite, 2014

ARCHEOLOGY OF HERE AND NOW II

The presence of what cannot be seen, ultimately, comes through in artistic objects as entries into an archeological process of viewership in which artists invite us to take part. From early Christian painting frames to industrial window frames, from oven sculptures to desk shadows, each work presented is a part of a broader cultural archeology that encourages the viewer to see reality anew, as if through the eyes of an alien archeologist.

The artwork as artifact, then, becomes an inherent part of artistic processes. Even as false artifacts, the artwork can act as a way of highlighting overlooked or unconsidered aspects that run through contemporary culture. Through mythologization, translation, and monumentalization, the artists on view depict alternative realities that, together, constitute the absurdity of our collective reality by indicating that which is not present.

Writer and cultural theorist Elisa Adami elucidated the complex nature of absence: "In the end, are [absences] even objects, or just the empty spots left behind by the objects withdrawal, the wounds of a lack? Every time we try to determine them ontologically, or to express them in words, we need to recur to the grammatical mode of the negative and the rhetorical device of comparison."¹⁷ Artistic mediation becomes a mode of expression, offering the opportunity to render absences present by way of references, traces, or mirroring effects that trigger a recognition of what is missing in the mind of the viewer. Through a combination of forms of archeological thinking and philosophical conceptualization, *How to See [What Isn't There]* investigates the ways in which artists have given form to the gaps between things and ideas, the concrete and the intangible, and physical and digital space.

Sylvie Fleury's *Gloria's Triumph* (2016) again connects the masculine and feminine—or, rather, disrupts the binary entirely—building on her practice of renaming cultural objects to bring attention to feminist alternatives available to us in the present. The artist's choice of displaying a vintage Triumph Bonneville is inspired by Fleury's affinity for bikes and automobiles, as well as a statement from feminist icon Gloria Steinem's biographical collection of essays, *My Life on the Road*. As was stated in the press release of the first presentation of this work, "the story is derived from Steinem's encounter with leather-clad bikers, specifically a woman who proudly approached her and showed off her purple Harley-Davidson". Steinem writes, "I've come to believe that, inside, each of us has a purple motorcycle. We have only to discover it and ride."¹⁸

Mohamed Bourouissa's *Timer* (2015) also utilizes vehicles to convey portraits of alternative ways of being; in this case, it is of a community of urban horseback riders residing in the middle of urban Philadelphia. To the artist, the experience of visiting the community was a distinct combination of reality and fiction that defied typical pictorial representation. Utilizing a car body part to print an image of an urban equestrian, the artist successfully translates this perturbation of the image and its paradoxical relationship to the metropolitan context. The combination of vehicles—the horse and its horsepower counterpart—highlights the break in the typical, and brings to light a reality that must be considered as an almost fictional response to contemporary life.

In cases such as these, artists themselves become anthropologists conveying their finds in the creation of new objects and experiences. Jon Rafman mines the internet for content in *Dragons Fucking Car II (Relief)* (2016), which depicts the titular scene. The scene is, in fact, an internet paraphilia and art subculture¹⁹ focusing on images of sexual intercourse between automobiles and dragons; icons of the East and West coalesce in this graphic relief as Rafman continues to explore the absurd paradoxes of modernity. In doing so, he also creates a physical object out of an internet phenomenon, bridging the rift between online and physical realities.

Marguerite Humeau's *JEAN, an elephant watching the scene with a sense of wonder* (2016), on the other hand, fuses mythological, natural, and technological realities. Building off of past work made in collaboration with a panel of specialists including paleontologists, engineers, and surgeons, the work continues to demonstrate Humeau's penchant for collapsing science and romance. Utilizing merchandising techniques from Apple stores and evolutionary knowledge, the artist depicts an altered form of an elephant head as an installation. The serenity of the form on its powder-coated stand and light pink backdrop provides a static object while its title activates the form as in art historical sculptural tradition. It creates



[40] Sylvie Fleury
Gloria's Triumph, 2016



[41] Mohamed Bourouissa
Timer, 2015



[43] Marguerite Humeau
JEAN, an elephant watching the scene with a sense of wonder, 2016



[42] Jon Rafman
Dragons Fucking Car II (Relief), 2016

an encounter in which the viewer may rethink their relationship with animal forms in the context of technological commodification.

[44] Contemporary societal relationships are further mined in Wang Du's *China Daily—IMF chief confident on China* (2007), which takes the events, images, and messages of our media-saturated era and turns them into visually overwhelming sculptures. The sheer immensity of the heavy bronze work captures the impact that its subject, the International Monetary Fund (IMF), has on our experience of the world. Using an article concerning the IMF, the sculpture renders the news into a weighty, indestructible monument to the organization that transcends national boundaries and invisibly controls numerous aspects of our lives.

[45] Iván Argote similarly mines political realities to create *Among Us—Other's Other's Other's* (2017), a large, hollow concrete work that creates an architecture of presence and absence. The sculpture seems to exist in fragments, or even archeological vestiges of a major architectural structure reminiscent of the Berlin wall. The surface reveals excerpts of statements related to Argote's long term research on the history of ideologies and propaganda and its influence on the production of subjectivity; the "Other's Other's Other's" refers to the possibility and impossibility of connection in contemporary life. It is despite—or because of—these separations and holes, both physical and metaphorical, that the presence of a fuller message is possible. It is in the viewer's hands to fill in these blanks, and, ultimately, create the presence of the whole from the artwork's fragments.

- 17 Elisa Adami, "In the Presence of Absence," *Mnemoscape*, no. 2 (March 2015), 2
- 18 Gloria Steinem, "Press Release Sylvie Fleury—Your Dress Is More Beautiful", Karma International Website, accessed April 2018, http://www.karmainternational.org/infoglueDeliverWorkinglive3/digitalAssets/3/3353_Sylvie_Fleury_PR.pdf
- 19 Shane Dixon Kavanaugh, "The Enduring Appeal of Dragons F*cking Cars," *vocative*, June 27, 2014, accessed April 2018, <http://www.vocativ.com/culture/art-culture/enduring-appeal-dragons-fcking-cars/index.html>



[44] Wang Du
China Daily—IMF chief confident on China, 2007



[45] Iván Argote
Among Us—Other's Other's Other's, 2017

[46] A further work from the Burger Collection, *Mimed Sculptures* (2016) by Davide Balula, will be performed at K21 in Düsseldorf from November 12 to 18 2018. *Mimed Sculptures* is a live presentation of canonical works of sculpture by way of performance and the invisible. Above empty plinths of various sizes, a group of mimes shapes the air with their hands, recreating the shapes of iconic modernist sculptures by Louise Bourgeois, Alberto Giacometti, Barbara Hepworth, David Smith, and Henry Moore. Recalling virtual objects whose surfaces constitute their essences, these invisible sculptures are perceptible only when their contours are rendered through the mimes' tracing. Yet each fragment of the sculptures exists in time, disappearing as the mime's hands moves and challenging the viewer's visual memory to make out the original form.

For more information please check the webpage www.kunstsammlung.de



[46] Davide Balula
Mimed Sculptures, 2016

WHAT REALITY?

[1] Kris Martin
Altar, 2014
Steel
440 x 460 cm
Courtesy Sies + Höke,
Düsseldorf
Photograph Achim Kukulies
p. 7/6

[2] Jon Rafman
*Deluge (Raketenstation
Hombroich)*, 2018
Virtual reality headsets
and 3-D simulation
(colour, sound; approximately
8:00 minutes)
p. 7/6

[3] Jon Rafman
New Age Demanded (lil oak),
2018
3-D print, silicone and pigment
116,8 x 73 x 43,5 cm
p. 7

[4] Jon Rafman
*New Age Demanded
(ups and downs)*, 2018
3-D print, silicone and pigment
116,8 x 80,3 x 48,7 cm
p. 7

REACHING FOR
EMPTINESS

[5] Kris Martin
Mandi XXI, 2009
Information flapboard,
black metal
160 x 263,5 x 20 cm,
Courtesy Sies + Höke,
Düsseldorf
Photograph Achim Kukulies
Copyright the artist
p. 9/8

[6] Doug Aitken
windows, 2007
12 c-prints mounted on
aluminium, framed
47 x 58,4 cm each
Courtesy Galerie Eva
Presenhuber,
Zurich / New York
Copyright the artist
p. 9/11

[7] Pak Sheung Chuen
*White Library, A Mind
Reaching for Emptiness*, 2009
100 photocopies of blank
pages
Each page 29 x 42 cm
Courtesy 10 Chancery Lane
Gallery, Hong Kong
Copyright the artist
p. 9/11

[8] Huang Rui
Infinite, Indefinite, 2012
Oil on canvas
2 panels: 93 x 71 cm
Courtesy 10 Chancery Lane
Gallery, Hong Kong
Copyright the artist
p. 9/12

[9] Wang Guangle
Timetunnel (070717), 2007
Acrylic on canvas
180 x 140 cm
Courtesy The Ministry of Art,
Hong Kong
Copyright the artist
p. 10/12/21

[10] Urs Fischer
Mr. Flosky, 2001 / 2002
Wood, dispersion paint, plaster,
styrofoam, lamp, glue, glass
and screws
Stove: 98 x 105 x 59 cm; cat:
33.5 x 46 x 14.5 cm
Courtesy Galerie Eva
Presenhuber, Zurich / New York
Copyright the artist
p. 10/12

ARCHEOLOGY OF
HERE AND NOW I

[11] The Propeller Group
The Dream, 2012
Single channel video
installation comprising
motorbike frame
welded onto steel frame
145 x 80 x 120 cm; video 4'20"
Courtesy the artists
Copyright the artists
p. 13/15

[12] Kris Martin
12 Helmets, 2013
Bronze
Between 15 x 21 x 25 cm
and 25 x 23 x 29 cm
Courtesy Sies + Höke,
Düsseldorf
Photograph Achim Kukulies
p. 13/16

[13] Sylvie Fleury
Eternity Now, 2016
Stainless steel and mirror
aluminium
56 x 203 x 103 cm
Courtesy Karma International,
Zurich / Los Angeles
Copyright the artist
p. 13/16

[14] Fiete Stolte
*Smoke (after Still Life
with Candle no.1)*, 2016
Neon
150 x 50 cm
Courtesy of Alberz Benda,
New York and Helga Maria
Klosterfelde Edition, Berlin /
Hamburg and the artist
Copyright the artist
p. 13/16

[15] Kong Chun Hei
Door, 2011
Ink on paper, mounted
on archival frame
204,5 x 81,5 x 4 cm
Courtesy of Gallery EXIT
and the artist
Copyright the artist
p. 14/15/20

[16] Hans Op de Beeck
Family (1), 2007
Mixed media
Dimensions variable
Courtesy Ron Mandos Gallery,
Amsterdam
Copyright the artist
p. 14/15

THE NATURE OF
ABSENCE

[17] Kin-Wah Tsang
The Fourth Seal, 2010
Video
6'25"
Courtesy The Ministry of Art,
Hong Kong
Copyright the artist
p. 17/18

[18] Alejandro Cesarco
Index (An Orphan), 2012
6 digital c-prints, framed
76 x 56 cm each
Courtesy Tanya Leighton
Gallery, Berlin
Copyright the artist
p. 17/19

[19] Ho Sin Tung
Words Thou Said, 2009
Plastic and rubbish bin
32 x 37 x 34 cm
Courtesy Hanart TZ,
Hong Kong
Copyright the artist
p. 17/19

[20] Sabine Hornig
Weißer Vorhang II, 2002
Photoprint behind Perspex
130 x 260 cm
Copyright Sabine Hornig
and VG Bild-Kunst, 2018
p. 17/19

OUT OF NOTHING

[21] Valentin Carron
Belt on valet stand, 2014
Plastic, metal, glass, paint
119,5 x 47 x 30,5 cm
Courtesy Galerie Eva
Presenhuber, Zurich / New York
Copyright the artist
p. 20/25

[22] Gao Weigang
Answer, 2013
Stainless steel
295 x 295 x 75 cm
Courtesy Perrotin
Copyright the artist
p. 20/24

[23] Iván Argote
Sweet Potato, 2017
Aluminium cast, gold leaf
79,5 x 256 x 79 cm;
Courtesy Perrotin
Copyright the artist
Photograph Guillaume
Ziccarelli
p. 20/21

[24] Fabian Marti
*Deep Egg (unless life
is a dream, nothing
makes sense)*, 2016
Epoxy, silver gelatine print
(photogram),
mounted on aluminium
205 x 141 cm
Courtesy and
copyright the artist
p. 20/25

[25] Fabian Marti
*Deep Egg (something
out of nothing)*, 2016
Epoxy, silver gelatine print
(photogram),
mounted on aluminium
205 x 141 cm
Courtesy and
copyright the artist
p. 20/25

[26] Pamela Rosenkranz
*Alien Blue Window (Zisis,
Via San Tomaso 53)*, 2017
Lighttext blue LED's
anodized frame,
remote control, dongle
215 x 137,7 cm
Courtesy Karma International,
Zurich / Los Angeles
Copyright the artist
p. 20/25

I IS ANOTHER

[27] Nadia Kaabi-Linke
Nervöse Bank, 2017
Modified bench of the
museum, site specific
intervention
Dimensions variable,
Courtesy Experimenter,
Kolkata, India
Copyright the artist
p. 27/26

[28] Nadia Kaabi-Linke
Impunities, London, 2012
Laser etching on glass
22,8 x 15,3 x 1 cm each,
set of 26
Courtesy Experimenter,
Kolkata, India
Copyright the artist
p. 27/29

[29] Hans Op de Beeck
Aline, 2016
Coated polyester
93 x 175 x 50 cm;
Courtesy Galerie Krinzinger,
Vienna
Copyright the artist
p. 27/26

[30] Zhang Huan
Ash Portrait No. 28, 2008
Incense ash, wood and iron
40 x 40 x 42 cm
Courtesy Haunch of Venison,
London / New York
Copyright the artist
p. 27/29

[31] Douglas Gordon
*Self Portrait of You and Me
(Mao over Marilyn)*, 2008
Smoke on mirror, framed
75,9 x 66 cm
Copyright Studio lost but
found / VG Bild-Kunst,
Bonn 2018
Image courtesy Studio lost but
found and Gagosian.
p. 28/30

[32] Angus Fairhurst
*Three pages from a magazine,
body and text removed*, 2003
29,7 x 22 cm
*Four pages from a magazine,
body and text removed*, 2003
29,7 x 22 cm
*Five pages from a magazine,
body and text removed*, 2004
28,6 x 22,4 cm
*Two pages from a magazine,
body and text removed*, 2003
29,7 x 22 cm
*Four pages from a magazine,
body and text removed*, 2003
30 x 22,7 cm
*Two pages from a magazine,
body and text removed (II)*,
2003
30 x 22 cm
Magazine collages on paper
Courtesy Sadie Coles HQ,
London
Copyright The Estate of
Angus Fairhurst
p. 28/31

[33] Xie Lei
Blow, 2011
Oil on canvas
44,6 x 55,4 x 3,4 cm
Courtesy Feast Projects,
Hong Kong
Copyright the artist
p. 28/30

[34] Fiona Banner
Mother, 2002
Felt pen on paper
240 x 350 cm
Courtesy Barbara Thumm,
Berlin
Copyright the artist
p. 28/31

[35] Fiona Banner
Mirror, 2007
Video of performance with
Samantha Morton
4'
Courtesy Barbara Thumm,
Berlin
Copyright the artist
p. 28/33

[36] Iván Argote
*Excerpts: My lips my wounds,
breathe, watch and bite*, 2014
Concrete, polyutherane,
steel, paint
157 x 158 x 41 cm
Courtesy Perrotin
Copyright the artist
p. 28/35

[37] Urs Fischer
Portrait of a Moment, 2003
2k polyurethane-foam,
aluminium, rope wire,
steel pipe, metal fittings
370 x 380 x 720 cm
Courtesy Galerie Eva
Presenhuber, Zurich / New York
Copyright the artist
p. 32/34

[38] Gao Weigang
Manner of Speaking, 2009
Book, blower, furniture
Dimensions variable
Courtesy the artist and
Magician Space
Copyright the artist
p. 32/34

[39] Gilbert & George
*LIFE AFTER DEATH From:
Utopian Pictures*, 2014
Installation, 16 panels
Each panel 63,5 x 75,5 cm
Total 254 x 302 cm
Courtesy A3 Berlin
Copyright the artist
p. 32/35

ARCHEOLOGY OF
HERE AND NOW II

[40] Sylvie Fleury
Gloria's Triumph, 2016
Triumph Bonneville
95 x 200 x 46 cm
Courtesy Karma International,
Zurich / Los Angeles
Copyright the artist
Photograph Flavio Karrer
p. 36/37

[41] Mohamed Bourouissa
Timer, 2015
Black and white silver print
on car body part
150 x 125 x 16 cm
Vue de l'exposition / View of
the exhibition, The Barnes
Foundation,
Philadelphia, Etats-Unis /
United States
Courtesy the artist and
Kamel Mennour, Paris / London
Copyright ADAGP
Mohamed Bourouissa
Copyright
The Barnes Foundation
Photograph Rick Echelmeyer
p. 36/37

[42] Jon Rafman
*Dragons Fucking Car II
(Relief)*, 2016
White Carrara marble
152 x 126 x 20 cm
Courtesy Galerie Maria
Bernheim, Zurich and
Jon Rafman
Photograph Annik Wetter
p. 36/38

[43] Marguerite Humeau
*JEAN, an elephant watching the
scene with a sense of wonder*,
2016
Polystyrene, white paint, nylon,
powder coated metal stand
104,9 x 162,1 x 188,2 cm
Courtesy Galerie Maria
Bernheim, Zurich &
Marguerite Humeau
p. 36/38

[44] Wang Du
*China Daily-IMF chief
confident on China*, 2007
Bronze
125 x 210 x 135 cm
Courtesy A3 Berlin
Copyright the artist
p. 39/40

[45] Iván Argote
*Among Us-Other's Other's
Other's*, 2017
Wood, concrete, metal,
acrylic paint, gold leaf
180 x 283 x 15 cm
Courtesy Perrotin
Copyright the artist
Photograph
Guillaume Ziccarelli
p. 39/40

[46] Davide Balula
Mimed Sculptures, 2016
Performance, pedestals
Dimensions variable
Copyright the artist
p. 41/41

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How to See [What Isn't There]
A Group Show with Works from the Burger Collection, Hong Kong at Langen Foundation, Neuss Sept 9, 2018 – March 17, 2019

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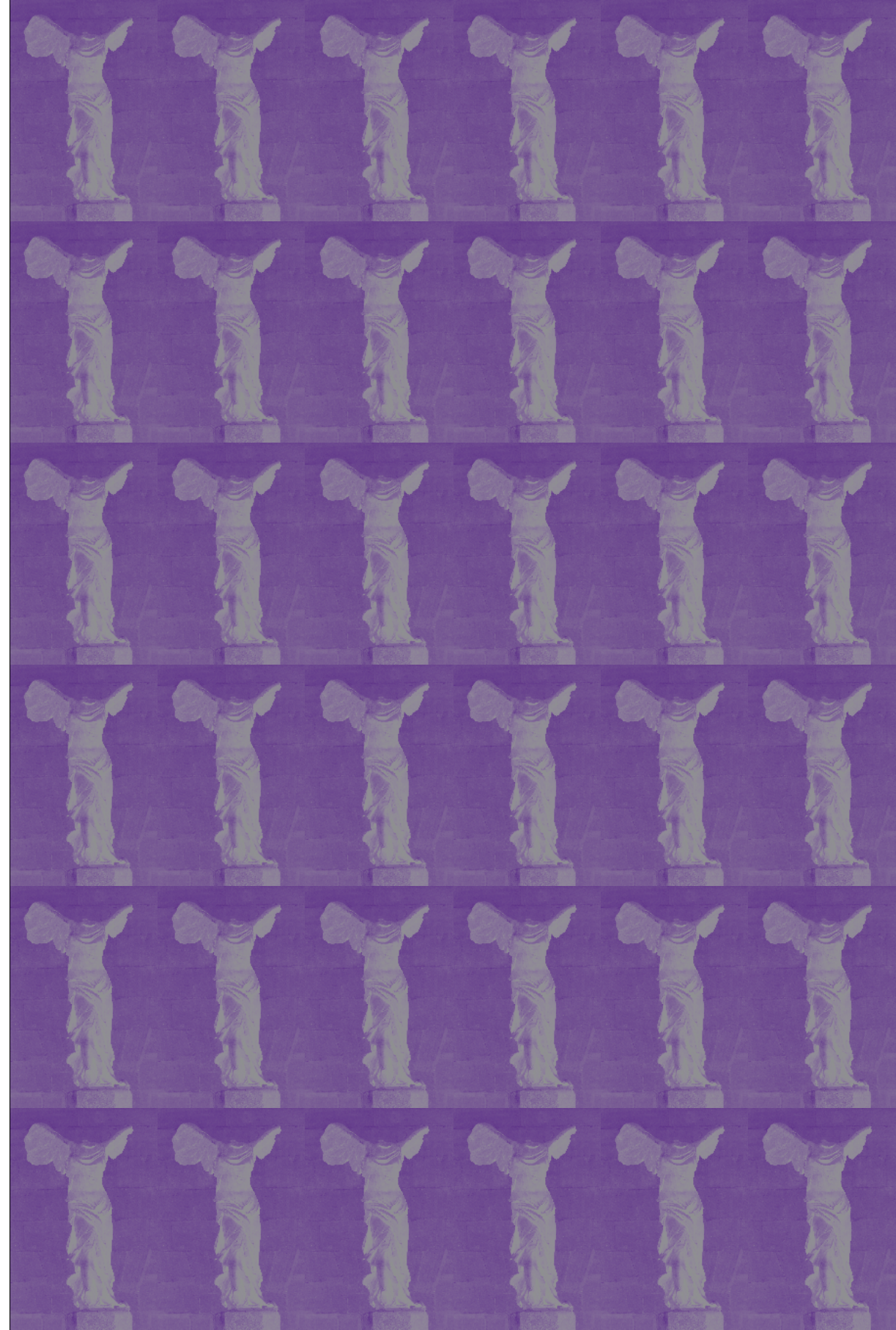
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Burger Collection, Hong Kong

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Curated by Gianni Jetzer

LANGEN FOUNDATION