

ALEK O.

27 November 2011, London, 2012

silkscreen on paper

100 x 70 cm

DAN REES

Merthyr Rising, 2012

Video

Duration: 17 min 20 s

MANDLA REUTER

The Gate, 2012

remote control, map, post card, bag, concrete

180 x 50 x 45 cm

RON TERADA

Have you seen this Kitten?, 2008

poster insert for Defile (2003) & Phillip (2008)

offset print on paper

MARIO GARCIA TORRES

Untitled (Missing Piece), 2005

Intervention on exhibition or collection checklist

GHADA AMER

Uno degli aspetti principali della tecnica di Ghada Amer è l'utilizzo del ricamo. L'artista fonde insieme pittura e disegno, ma allo stesso tempo espande la loro definizione ed uso. Ad un primo impatto superficiale il suo lavoro appare formalmente elegante e decisamente delicato, ma ad uno sguardo più attento si può vedere come questo aspetto sia utilizzato come traccia per un contenuto più profondo e significativo. Un'ispezione più profonda porta alla luce una critica aspra e rigorosa delle condizioni sociali e politiche. Il lavoro presentato in questa mostra racchiude la definizione della parola paura che appare solo parzialmente. Apparentemente incompleta, questa opera lascia allo spettatore la possibilità di decifrare e svelare cosa essa rappresenta.

## NINA BEIER

Nina Beier's work pushes the understanding of the art object and the exhibition of art by subverting a number of aspects and roles that are defining and inextricably attached to both. Issues of exhibiting, presenting and conserving, and the roles of artist, gallery and collector have been intertwined, upended and revised throughout her work to date. *The Blues* is a series of works that consist of advertisements taken from hairdressers and opticians that have degraded in quality and clarity over the years, having been placed near windows under the sun. *The Blues*, and the series of work, speak about the ability of photography to capture and document a moment in time. In this case, however, photography is employed not for the purpose of archiving but for an instant display of the present, and it is designed to exchange at the same speed as fashion changes. In their previous homes, each of the found advertisements has remained on display beyond the time of their relevance. With that, they have grown old and gradually faded, in a same way as the people they depict. In a further a question, the work tests the death in display, the impossibility of an artwork remaining precisely the same for eternity. Just as the found material has been subject to alteration over time, the artwork will inevitably change over the years to come as well, albeit minimally.

## SOL LEWITT

Incomplete open cube drawing, 1974  
Matita ed inchiostro su carta  
30 x 30 cm ciascuno

## NINE BEIER E MARIE LUND

42, 2011  
14 dadi  
Dimensioni variabili

## KRIS MARTIN

Life After Death, 2007  
Stampa su carta  
70 x 50 cm (senza cornice)

## SIMON DYBBROE MØLLER

0, 2011  
Inchiostro stampato su pellicola Tecco ultra gloss  
118.6 x 84 cm

## JONATHAN MONK

Meeting #99  
Testo in vinile adesivo

## JONATHAN MONK

Mirror (fade/repeat) I, 2012  
Acciaio placcato argento

## JONATHAN MONK

Tea with the Queen, 2012  
tazze, pennarello