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PRESS RELEASE

Group exhibition ***“This is not the reality – what kind of reality?”***
at ***San Clemente Palace Kempinski Venice, Isola di San Clemente***



Group exhibition *“This is not the reality – what kind of reality?”*

Curated by Gisela Winkelhofer

General information about *“This is not the reality – what kind of reality?”*

Sylvie Fleury, Jeppe Hein, Lori Hersberger, Gregor Hildebrandt, Brigitte Kowanz and Julian Opie, six international artists will present their statements related to the fields of reality and silence. Reality is often contrasted with what is imaginary, delusional, or only in the mind of each and every individual: what is fictional, what is abstract, or what is false? Consequently, this means also that reality is the state of things, as they actually exist for a moment rather than as they may appear or might be imagined.

The visual perceptions of the artworks presented on San Clemente Island are focusing on different materials like mirrors, glass, installations like light art, animated versions as well everyday objects and sculptures in unique lines, forms, and colours. The reflection of reality in the context of silence on this unique island will mark a counterpoint in our over busy daily life.

The comprehensive group exhibition takes place during the 57th Venice Biennale "Viva Arte Viva" from 10 May till 5 November 2017.

Location The beautiful island of San Clemente, which the Kempinski Group operates as a five-star resort hotel, is the venue for this unique exhibition project. Website: kempinski.com/venice.

Transport A private boat shuttle by San Clemente Palace Kempinski (for visitors and guests complimentary) runs every half hour from St. Mark's Square directly to Isola di San Clemente; the ride takes 11 min and starts from 9 a.m. on. The island is a unique retreat that attracts an international audience from all over the world.

The opening ceremony with all the participating artists will take place on 9 May 2017 on Isola di San Clemente, right before the preview days of the Venice Biennial on Wednesday, 10 May 2017.

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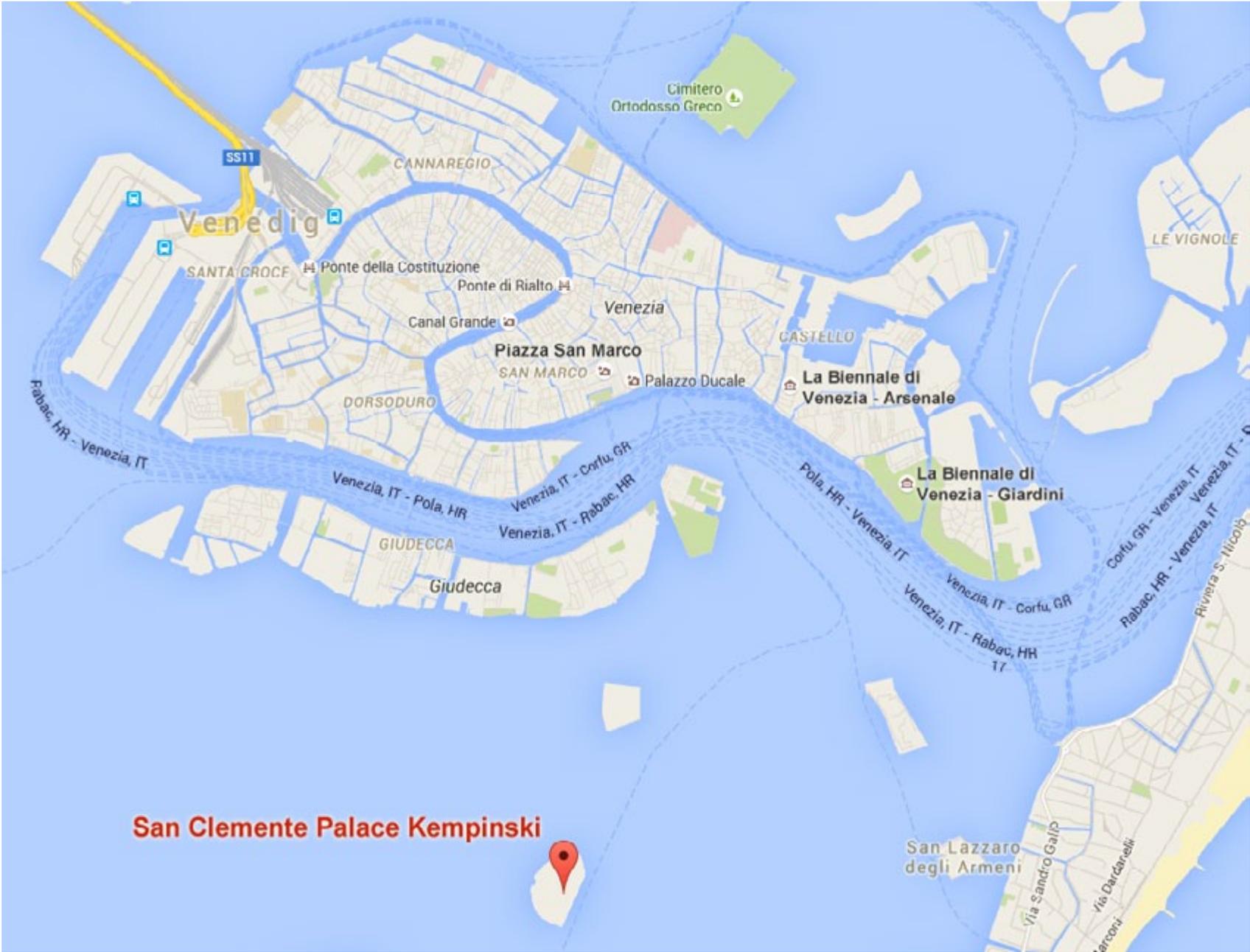
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TOYA



Location map






San Clemente Palace
Kempinski
 VENICE

Kempinski
 HOTELIERS SINCE 1897

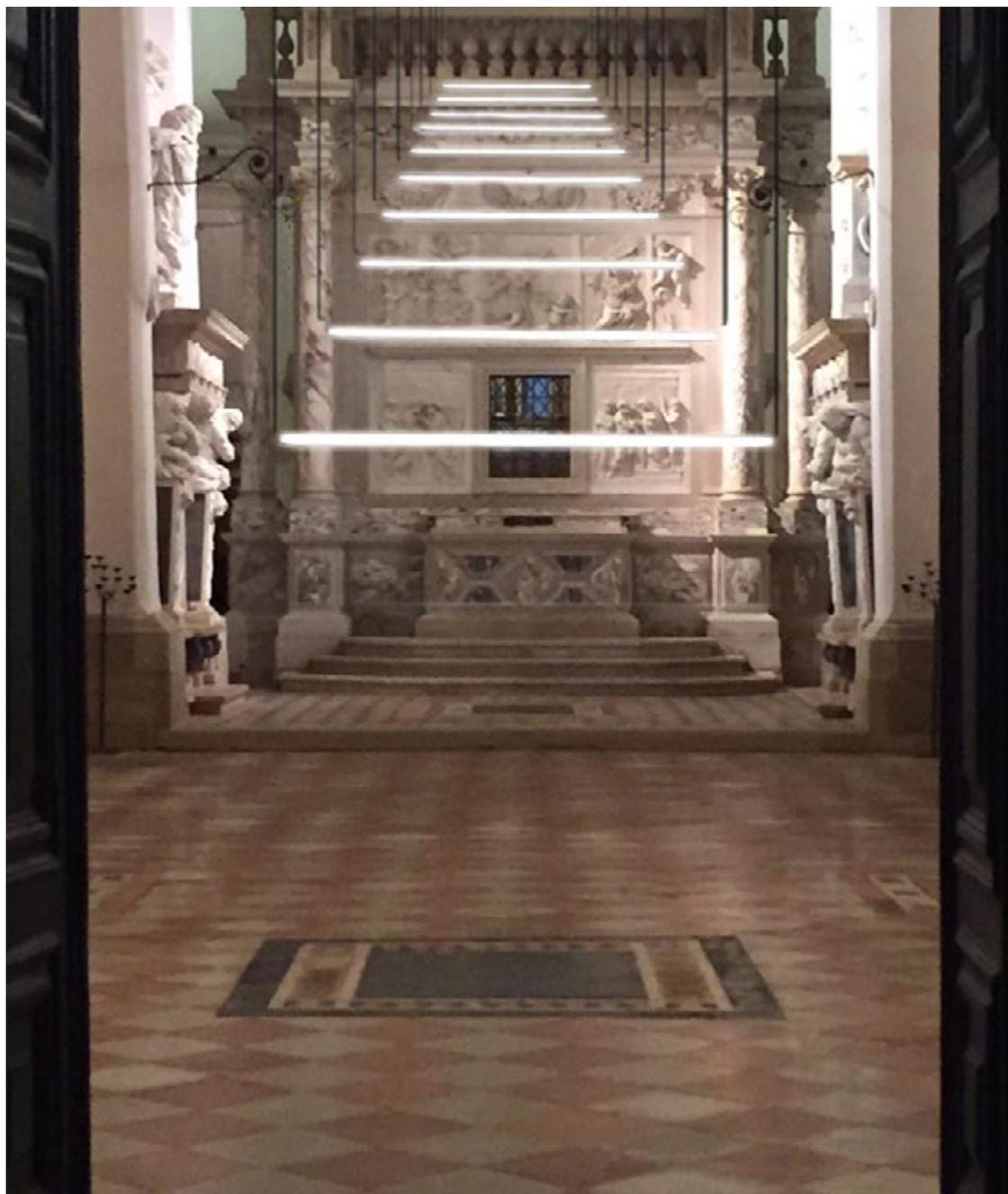
BOAT SERVICE

San Clemente Palace Kempinski is situated in the heart of the lagoon on its own private island. The hotel offers endless indoor and outdoor possibilities for creative events: 7 ha of lush gardens including a tennis court and a heated outdoor swimming pool, a separate conference center and a historical 12th century church. Bespoke event arrangements will be complemented by excellent service and outstanding culinary experiences.

ISLAND INFORMATION

- 1 Arrivals and Departures
Boat Service from/to St. Mark's Square
- 2 Hotel Entrance - Reception - Concierge
- 3 Boat Waiting Lounge
- 4 Sunset Hill
- 5 Natural Garden
- 6 San Clemente Garden
- 7 Clemente Bar & Garden Bar
- 8 Acquerello Signature Restaurant
- 9 Historical San Clemente Church
- 10 Church Terrace
- 11 Church and Restaurant Dock
- 12 Boutique
- 13 Lounge Courtyard
- 14 Main Courtyard
- 15 Luggage Courtyard
- 16 Oriente Room
- 17 Insieme Restaurant
- 18 Breakfast Courtyard
- 19 Herbs Courtyard
- 20 Naviganti Courtyard
- 21 Art Courtyard
- 22 Lagoon Hill
- 23 Central Garden
- 24 Conference Centre
- 25 Lido Garden
- 26 Lido Hill
- 27 Natural Lake
- 28 Golf Pitching Course
- 29 Tennis Court
- 30 Pool
- 31 Pool Garden
- 32 La Dolce Restaurant & Bar
- 33 Kids' Club
- 34 Helipad
- Jogging Track

- A** BRIGITTE KOWANZ, Light Steps
- B** JEPPE HEIN, Third Eye
- C** LORI HERSBERGER, Untitled
- D** JULIEN OPIE, Towers. 2.
- E** GREGOR HILDEBRANDT, The Cloud
- F** SYLVIE FLEURY, Mushrooms
- G** JULIEN OPIE, Galloping Horse



Brigitte Kowanz, *Light Steps*, 1990; 13 Fluorescent lamps, dimensions variable
photo © Friedrich Mayer

Brigitte Kowanz (born 1957 in Vienna) is an Austrian artist. Kowanz studied from 1975 to 1980 at the University of Applied Arts in Vienna. She has been **Professor of Transmedial Art** there since 1997. Kowanz lives and works in Vienna.

Since the 1980s, Brigitte Kowanz's work has focused on the investigation of space and light. From 1984, Kowanz developed her first light objects from bottles, fluorescent lamps and fluorescent paint. Complex spatial images and light-shadow-projections were created using the simplest of means. One complex of issues that Kowanz has also been engaged in since the 1980s is that of language and writing and its translation into codes. Light is investigated as a space-forming medium as well as an information carrier and medium of knowledge and visibility.

Since 1995, Kowanz has also regularly used the morse alphabet – based on simple dash-dot combinations – for coding purposes. As a binary code, it represents the origin of the transfer of information using light. Kowanz uses (semi-)transparent glasses and mirrors, especially in her newer works. This leads to a diverse overlaying of the virtual and the real in her three-dimensional objects. Real space and virtual reflection penetrate each other, the boundaries between artwork and observer become fluid. The occupation with the intangible physics of light, which – although a guarantee of visibility – is itself slightly overlooked, persists in her works to this day.

In 2017 Brigitte Kowanz is representing Austria in the Venice Biennial at the Austrian Pavilion.



Lori Hersberger, *Untitled*, 2006, mirrors, 2,9 x 5,2 m; photo © Irina Gavrich

Lori Hersberger, born 1964 in Basel, lives and works in Zurich. He studied Video Art and Sculpture at the Basel School of Art and Design.

At the beginning of the nineties he started creating environments and installations, initially combined with video, later with different kinds of media like mirror glass, painting with fluorescent paint, neon light, and chrome steel.

He quickly devoted himself to a wide spectrum of different, seemingly incompatible media and subject matter. In different installations, as well as in his painting and sculptures, he takes up a range of topics such as hybrid emotionalism and the twofold semantic nature of phenomena such as the phantom-like. Calling him an installation artist is just as inadequate as categorizing him solely as a painter, for since the beginning of his career he has dedicated himself to a kind of perspectivism expressed in the experimental exploration of multiple genres.

Lori Hersberger's art stresses the opposition between the world of illusion and that of reality, yet at the same time alludes to the space between them. In this sense, his works are both sublime and grotesque.

The artwork *UNTITLED* from 2006 is a mirror glass set in different sizes (total size of 2,90 x 5,20 m).

Each single part of the mirrors will function like a kaleidoscope since they are mounted in different angles and sizes. For this reason they will reflect the ceiling with the colorful fresco, the marble ground, sidewalls, from the opposite side the marble relief of the integrated chapel in the church. The artwork will combine all surrounding architectural perspectives in one work.



Jeppe Hein, *Third Eye*, 2014; photo © Irina Gavrich

Jeppe Hein, a Berlin-based artist, often combines elements of humor with the traditions of minimalism and conceptual art in his work.

He studied at the Royal Danish Academy of Fine Arts, Copenhagen, and the Städelschule, Frankfurt. He has had major solo exhibitions presented at institutions around the globe, including the Bonniers Konsthall, Stockholm (2014); Amos Anderson Art Museum, Helsinki (2013); Faena Arts Centre, Buenos Aires (2012); 21st Century Museum of Contemporary Art, Kanazawa, Japan (2011); IMA - Indianapolis Museum of Art (2010); ARoS Aarhus Kunstmuseum, Aarhus, Denmark (2009); Barbican Centre, London (2007); and Centre Georges Pompidou, Paris (2005), among many others.

Over the past 15 years, Jeppe Hein has become one of the most celebrated contemporary artists. He is known for his perceptually engaging, sculpturally inventive, and conceptually whimsical works. Often conceived for public spaces, his art captures a generous spirit that invites audiences to become active participants.

Jeppe Hein will present *Third Eye* in *Andito*, in the church of San Clemente Palace Kempinski.



Jeppe Hein, *Third Eye*, 2014

Two-way mirror, powder-coated steel, candle; 200 x 30 x 30 cm

Courtesy: KÖNIG GALERIE, Berlin, 303 Gallery, New York
and Galleri Nicolai Wallner

A candle flame flickers behind a head-high column made of two-way mirror, layered with reflections of the visitors and the surrounding space.

A recurring motif in the history of art and a popular vanitas symbol particularly in the baroque period, the candle is used to stage light and dark, representing faith, life and the individual soul as well as the ephemeral qualities of time.

Due to the entirely black surrounding, the flame is the focus of attention. Combined with the two-way mirror in front of it, flame and viewer merge into each other, so that the flame appears as a third eye on the viewer's forehead. Also known as the inner eye, it refers to the spiritual belief in an invisible eye that enables to perceive the world beyond ordinary sight and symbolizes a certain state of enlightenment. By looking at their mirror image, viewers are thus encouraged to reflect on the symbolism of a burning candle and a third eye.



photo © Friedrich Mayer

Julian Opie is amongst the leading contemporary artists of international reputation. Born in 1958, he now lives and works in London. Opie studied at the Goldsmith College of Art and shortly afterwards exhibited at the Lisson Gallery and in the ICA in London, at the Kunstverein Cologne and the foundation Cartier pour l'art contemporain.

His artworks form part of the most distinguished art collections and museums of the world, such as The Tate Modern, The National Portrait Gallery in London, MoMA in New York, MOMAT in Tokyo and the Stedelijk Museum in Amsterdam.

An unexpected interpretation of the sculpture is achieved by using computer animation, sound and LED screens. The broad spectrum of different influences which form the basis for Opie's works such as classic portraits and sculptures as well as Japanese *manga* comics, is matched by the various media and technologies employed in his works.

The reduction to the essential is the main characteristic of his work. This leitmotif is especially evident in his portraits. His highly stylistic work includes the transmission of photography (or short movies) into figurative reproductions, which are being created by means of a computer animation. His illustrations enable a new access to images and forms, which, being made out of new materials and media, refer to the modern world.



Julian Opie, *Galloping Horse*, 2012, Double sided LED monolith
photo © Irina Gavrich

“I don’t get on very well with horses and I’m not a fan of racing or hunting but I like the look of a horse, they are a bit mythic. Statues of horses are particularly powerful, romantic and often intimidating. I have made a lot of works relating to historic public statues of people, often using LED sign technology to create animated figures that stride endlessly on plinths in public sites. There was a large equestrian statue outside my hotel in Berlin and I decided to try to make my own version. I located a kind and patient art collector who breeds horses and began a very prolonged project of trying to film a horse at full gallop. Getting the right angle and a fast enough camera, good weather and a willing horse and rider took a few attempts. I considered drawing the rider as well but somehow a jockey on a horse had a whole different set of meanings that I didn’t want and the shape would no longer neatly fit into the tight rectangle of a painting or LED screen, so I photo shopped the rider out. Depicted in LED panels the galloping horse still manages to feel wild and romantic as if it’s escaping town.” – Julian Opie



Julian Opie, *Towers. 2.*, 2017 paint on wood, five different heights (8; 8,5; 9,5; 9,8 and 10,2 m)
photo © Irina Gavrich

“The act of looking is a kind of navigational system. By plotting the angle and distance of objects around you it’s possible to locate yourself in space. I like to think of bats. They don’t use their eyes in the dark caves but listen to the echoes of the clicks they make. They do not see lines of technical data, their brains must interpret the bounced sound and make pictures in their heads to enable them to catch insects and avoid walls. The bats must see their surroundings in the same sort of way that we do, probably with colour of some kind, perhaps denoting surface texture. By thinking about this process I understand better that what we assume we see is actually a mental construct built of information from light bouncing off objects and onto our retinas. The upside down image is then interpreted and - along with sound, smell and even the touch of wind or heat - we can build a three dimensional environment in our brains and then navigate, explore and clarify that space. Making art for me is about engaging with, understanding and playing with this process. I am only aware of it occasionally but when I am, I notice things I can use; conversely when I see interesting things they make me aware of this process. I build art works that evoke and try to intensify the act of looking, of navigation, of feeling one’s presence in space, in life.” – Julian Opie



Sylvie Fleury, *Mushrooms* (four); 2005–2015; fiberglass, metallic car paint; Courtesy of Galerie Thaddaues Ropac
photo © Irina Gavrich

Sylvie Fleury, born in 1961, lives and works in Geneva.

She is known for her mises-en-scène of glamour, fashion and luxury products. Although at first glance her works may seem like an affirmation of the consumer society and its values, on closer inspection a more subtle commentary on superficial beauty becomes apparent.

Her objects, wall pieces, pictures and installations assume an intrinsic value far exceeding the mere affirmation of brand names. Sylvie Fleury's bronze sculptures always demonstrate detailed knowledge of the artistic aesthetics of Pop Art and Minimal Art, without her work developing into Art on Art. In Fleury's sculptures, the profane assumes an aura of sanctity. In 2015 she won the Prix de la Société des arts de Genève.

The four Mushrooms are made of metallic enamel on fiberglass, for San Clemente Palace Kempinski in different colors and sizes. The height of the four different mushrooms is 170, 130 and 110 cm.



Gregor Hildebrandt, *The Cloud*, 2017; fiberglass, epoxy resin, multiple objects (armchair, various art magazines, side table, etc.) and marble plinth; Courtesy of Galerie Perrotin; photo © Irina Gavrich

Gregor Hildebrandt, born 1974 in Germany, lives and works in Berlin.

His installations and objects celebrate the principle of addition in beauty. Although they are not strictly audio works, they are musical in a certain sense. Hildebrandt uses diverse storage media such as records, sound and video tapes, and cassettes and CDs and turns them into uncomplicated, visually stimulating works; simultaneously, they are nostalgic reminders of a range of musical creations.

The artist has things arranged, rolled out, wound up, accumulated and combined – then connects a large number of similar looking individual parts into a new whole through his creative artistic process.

Frequently, he has used magnetic tapes containing songs by The Cure, currently he is using material from the bands Grauzone and Einstürzende Neubauten. Each of Hildebrandt's exhibitions is a staging of intricate plausibility, in which the individual object groups form parts of a sophisticated overall concept.

Gregor Hildebrandt is Professor at the Akademie der Künste in Munich, Germany.

In San Clemente Palace Kempinski he is presenting the new commissioned sculpture *The Cloud* (147 x 430 x 164 cm).