

Absent Without Leave

Elmgreen & Dragset

VIP door TBC, 2007

steel, wood

230 x 115 x 10 cms, 90.62 x 45.31 x 3.94 inches

(ED 01)



Elmgreen & Dragset

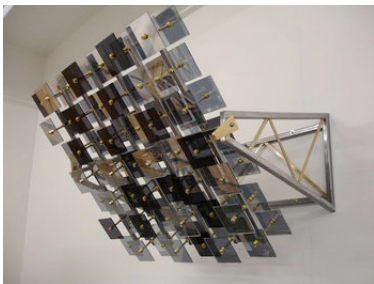
Donation Box, 2006

Glass, stainless steel, various objects

105 x 44.5 x 44.5 cms, 41.37 x 17.53 x 17.53 inches

Three unique versions, one AP

(ED 02)



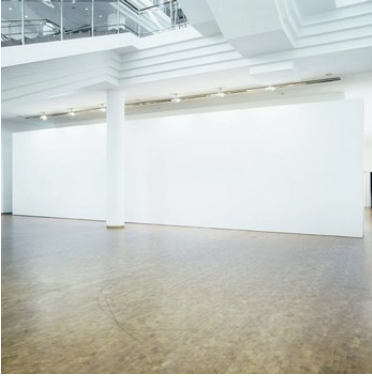
Systems House

Single Screen Wall Mounted Construction I, 2006

two-way security mirror, steel, brass

60 x 73 x 60 cms, 23.64 x 28.76 x 23.64 inches

(SH 01)



Jeppe Hein

Invisible Moving Wall, 2001/2006

plywood construction, iron, motor, wheels

dimensions variable

Edition of 5

(JH 01)

Invisible Moving Wall consists of one or more large scale, free standing walls in the space, the exact design depending on the conditions offered by the exhibition space. At Museum Ludwig in Cologne, two large scale walls were positioned individually and separated from one another, functioning as dividers of the various works installed in the exhibition. In Museum of Contemporary Art in Los Angeles, a wall of 20 meters was built, slowly moving back and forth between two walls of the exhibition room, at times blocking the way on one or the other side. Walking through the exhibition and returning to places previously experienced, the visitor might notice that the walls have been repositioned, but without really knowing how. The walls constantly move very slowly, unnoticeable and not more than 10 cm per minute.



Jeppe Hein

Modified Social Bench #1, 2005

powder coated steel

75 x 180 x 50 cms, 29.55 x 70.92 x 19.7 inches

(JH 02)

Out of investigating urban space architecture, communication, and social behaviour, a series of bench designs is created under the common title Modified Social Benches. The bench designs lend their basic form from normal park or garden benches seen everywhere, but are in various degrees altered to make the act of reclining on them a conscious and physical endeavour. By their alteration, the spaces they inhabit become active rather than places of rest and solitude as they produce exchange between the users and the passer-bys and by doing this, induce the work with a social quality. Due to their alteration, the benches end up somewhere between a disfunctioning object and a functional piece of furniture and thus stages the contradiction between an art work and a functional object.



Jeppe Hein

Modified Social Bench #7, 2005

powder coated steel

94 x 180 x 50 cms, 37.04 x 70.92 x 19.7 inches

(JH 03)

Out of investigating urban space architecture, communication, and social behaviour, a series of bench designs is created under the common title Modified Social Benches. The bench designs lend their basic form from normal park or garden benches seen everywhere, but are in various degrees altered to make the act of reclining on them a conscious and physical endeavour. By their alteration, the spaces they inhabit become active rather than places of rest and solitude as they produce exchange between the users and the passer-bys and by doing this, induce the work with a social quality. Due to their alteration, the benches end up somewhere between a disfunctioning object and a functional piece of furniture and thus stages the contradiction between an art work and a functional object.

Terence Koh

TBC, 2007

bronze, mirror, wax, bees

132.1 x 132.1 x 132.1 cms, 52 x 52 x 52 inches

(TK 01)



Kris Martin

De Profundis, 2007

Glass globe and crystal, with base

30 cm x ø 18cm (base: 120 x 40 x 40 cm)

(KM 01)

The idea for the sculpture is based on a movie "Das blaue Licht" (The blue light) by Leni Riefenstahl from 1932. The movie is set in Switzerland and is about a village near a mountain called the "Monte Cristallo" with a canyon where lots of crystals can be found. The inhabitants of the village are convinced that the mountain is cursed, since every man who tries to ascend it is never seen again. There is a woman living on this mountain and she is blamed for the curse. The inhabitants saw her at night holding a great crystal of a size they had never seen. The crystal slipped out of the woman's hands and fell to the ground. This is the indication for the inhabitants of the village that the woman is a witch. One man travels to the village and wants to solve the mystery of the mountain. In one scene he enters his hotel room and for a short moment a crystal placed under a glass globe and standing on a cupboard is seen. This crystal under the glass globe gave Kris Martin the idea for the sculpture.

Kris Martin

End-point of 'Ballad of Reading Gaol' (O. Wilde), 2007

collage on paper, framed

42 x 29 cm, framed 57 x 44 cm

(KM 02)

committed loan to Tate Modern exhibition (4 May - 24 June 2007)

Kris Martin

End-point of 'Oblomov' (I.A. Goncharov), 2007

collage on paper, framed

42 x 29 cm, framed 57 x 44 cm

(KM 03)

committed loan to Tate Modern exhibition (4 May - 24 June 2007)

Kris Martin

End-point of 'Notes from Underground' (F. Dostoevsky), 2007

collage on paper, framed

42 x 29 cm, framed 57 x 44 cm

(KM 04)

committed loan to Tate Modern exhibition (4 May - 24 June 2007)

Kris Martin

End-point of 'Learn to read music' (H. Shanet), 2007

collage on paper, framed

42 x 29 cm, framed 57 x 44 cm

(KM 05)

committed loan to Tate Modern exhibition (4 May - 24 June 2007)

Kris Martin

End-point of 'Odysseia' (Homer), 2007

collage on paper, framed

42 x 29 cm, framed 57 x 44 cm

(KM 06)

Kris Martin

End-point of 'The Belly of an Architect' (P. Greenaway), 2007

collage on paper, framed

42 x 29 cm, framed 57 x 44 cm

(KM 07)



Roman Ondák

The Stray Man, 2006

Performance / Video installation, wall projection (dimensions variable) or monitor

Mastered on Betacam SP, colour, sound

Duration 10 minutes 40 seconds

Edition 3/5, plus 1 AP

(RO 01)

The work is presented either as performance or as video, but these are never shown together (in parallel or otherwise) for the duration of the same exhibition.



Roman Ondák

Resistance, 2006

Performance / Video installation, wall projection (dimensions variable) or monitor

Mastered on Betacam SP, colour, sound

duration 8 minutes 20 seconds

Edition 2/3, plus 1 AP

(RO 02)



Kirsten Pieroth

Untitled, 2007

broom

dimensions variable

(KP 01)

A broom that has been shredded into very tiny pieces of wood, as a pile on the floor. So the broom is transformed into its own intended purpose.



Michael Sailstorfer
Zeit ist Keine Autobahn
motor, tyre, steel
(MS 01)



Jordan Wolfson
TBC, 2007
light switch
(JW 01)



Andreas Zybach

Self-reproducing Pedestal, 2005

pneumatic objects, plywood, pneumatic pump

98 x 98 x 30 cms, 38.61 x 38.61 x 11.82 inches, overall dimensions variable

Edition of 5, plus 1 AP

(AZY 01)

Andreas Zybach's "Self - reproducing Pedestal" is based on a sandwich construction of a layer of pneumatic bodies between two lattices from plywood. The modular construction is accessible. By entering the pedestal the pressure on a tire pump is used for filling further balloons. The volume of the base becomes larger in relation to the number of visitors moving over it.

Piero Manzoni developed a series of pneumatic bodies and pedestal objects. Their various ways of working allowed him to deal with a range of subjects. Among other things he was interested in ephemeral processes such as the bodily act of breathing and the network of relationships between author, viewer and exhibit.

His examination of biological processes, which form the basis for some of the projects, are also reflected in current research projects which attempt to construct machines based on biological principles. Here, it is the ability of biological systems to self-repair and reproduce that serves as a model.

Intensions similar to Manzoni's are also found in other projects dealing with the status of the author. By means of the concept of self-reproduction, the author becomes the initiator or catalyst of a process which then on takes its own autonomous course - while observing certain defined rules. One example of this is the "Scultura vivente" project. In this work, people or objects are declared to be works of art when placed upon a wooden pedestal. This is hinted at by felt silhouettes of shoe soles, and with the inscription "whoever stands here becomes art". The public's participation transforms the work's elements - the pedestal, the pneumatic body and the principle of self-reproduction - into a unified installation.