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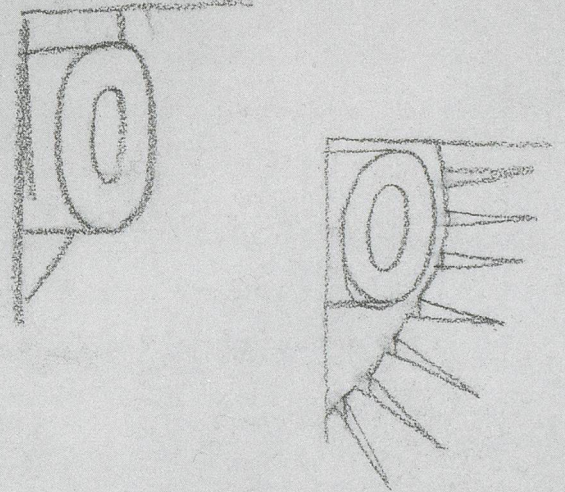
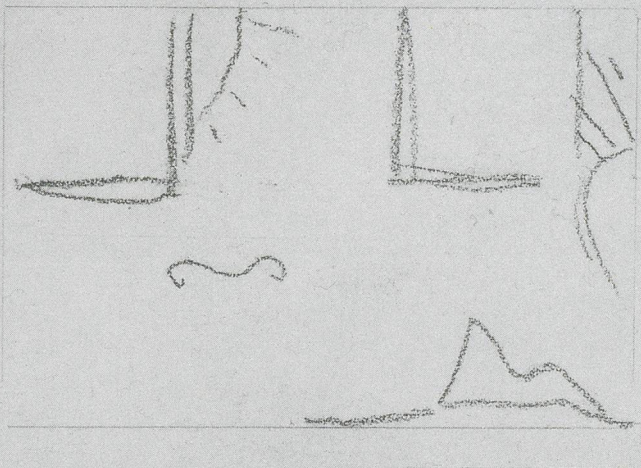
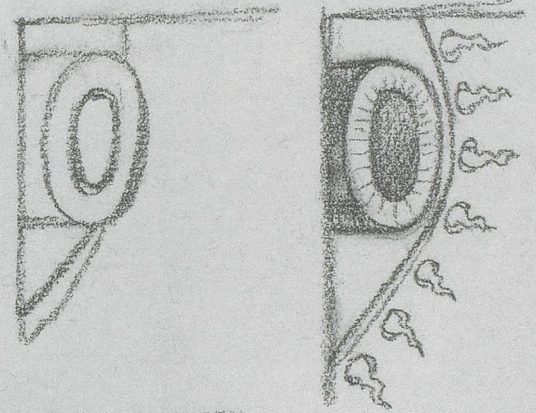
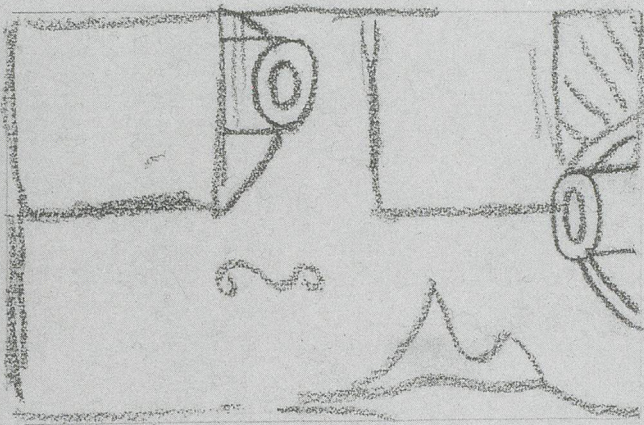
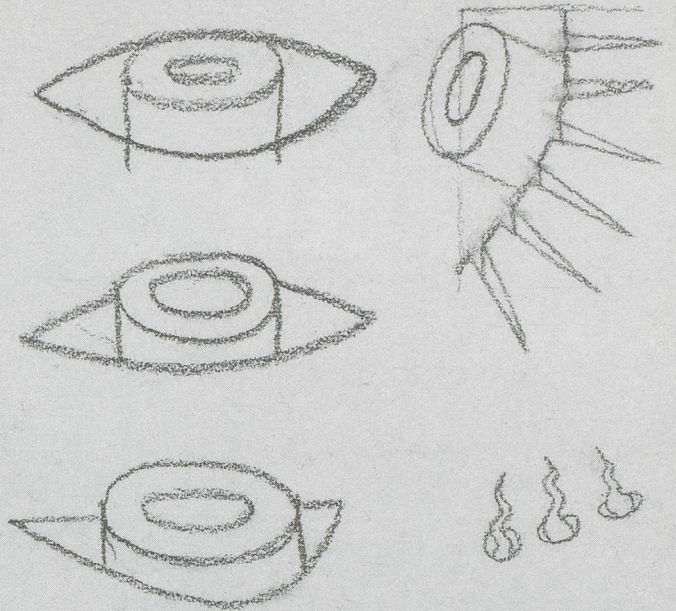
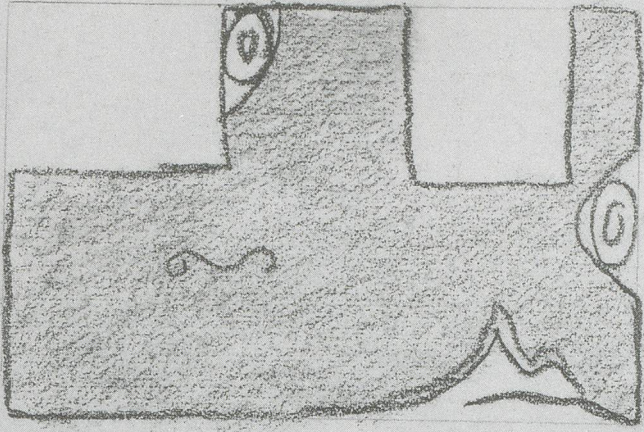
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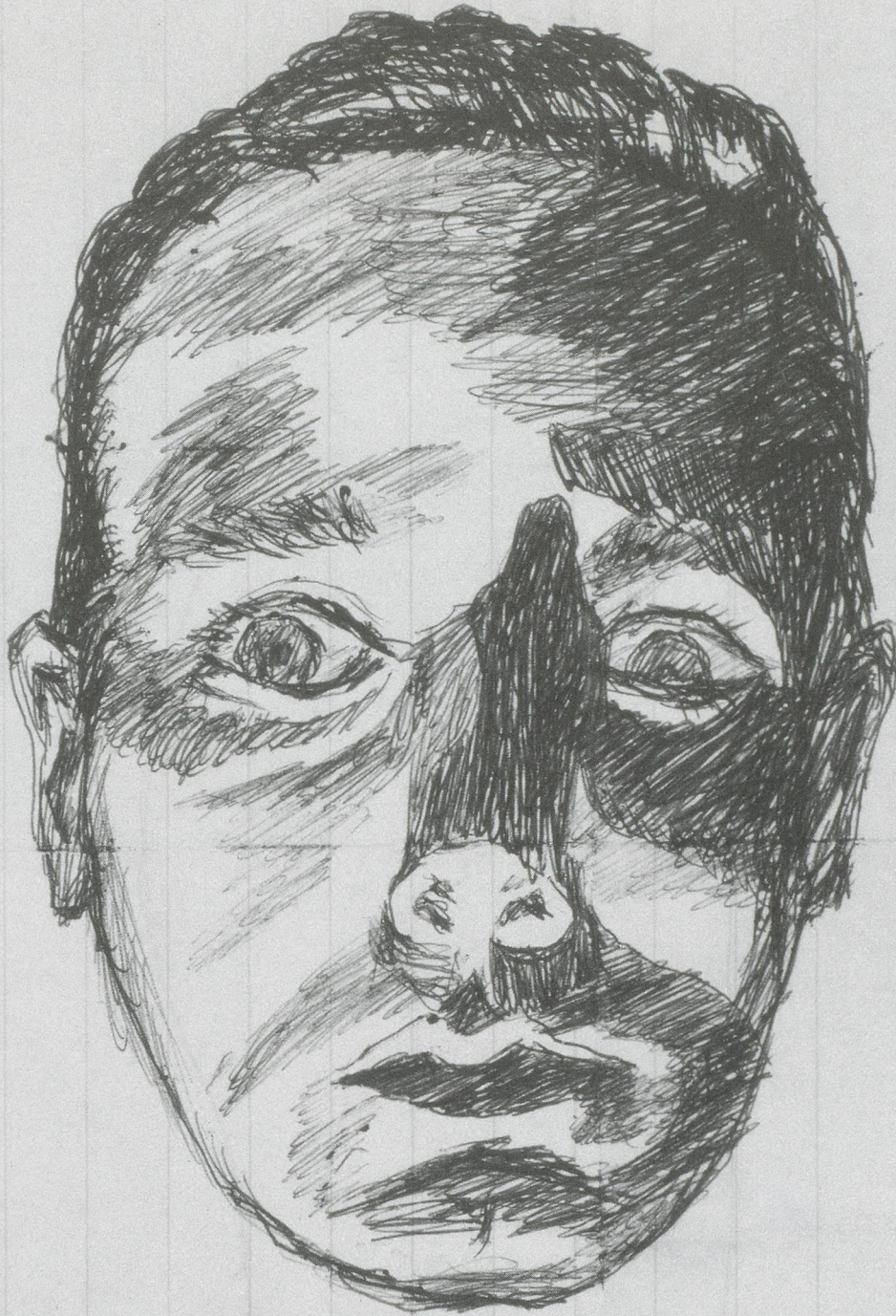
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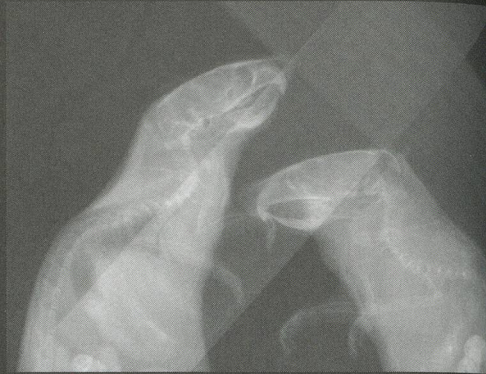
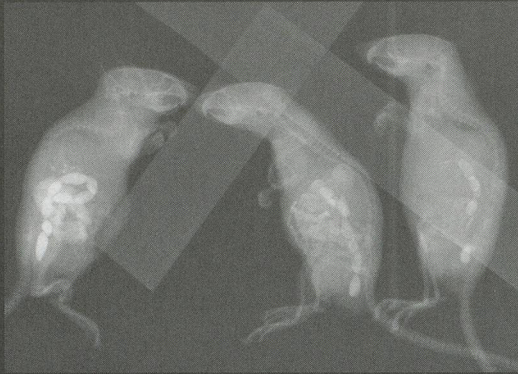
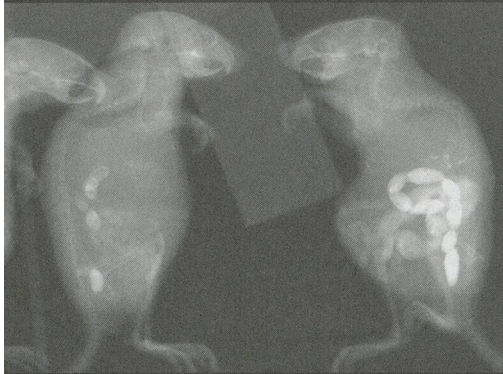
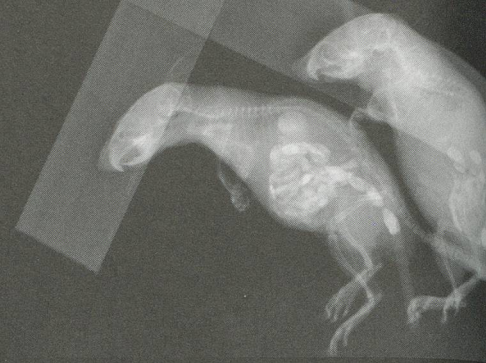
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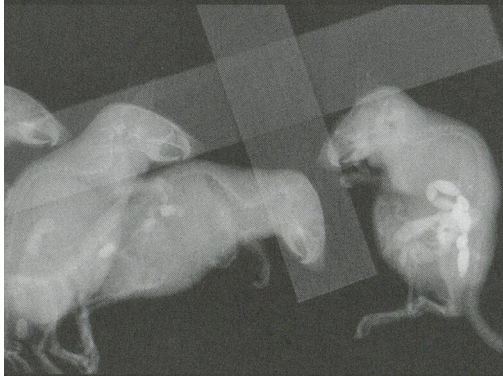
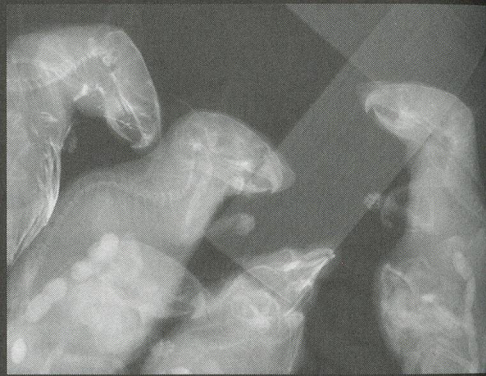
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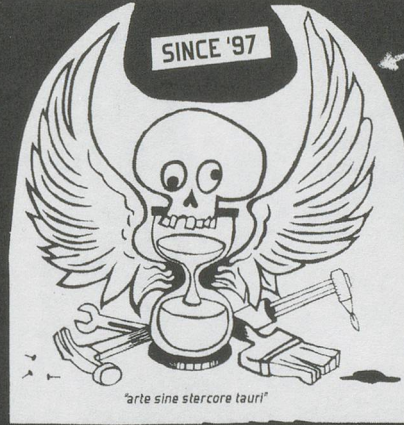
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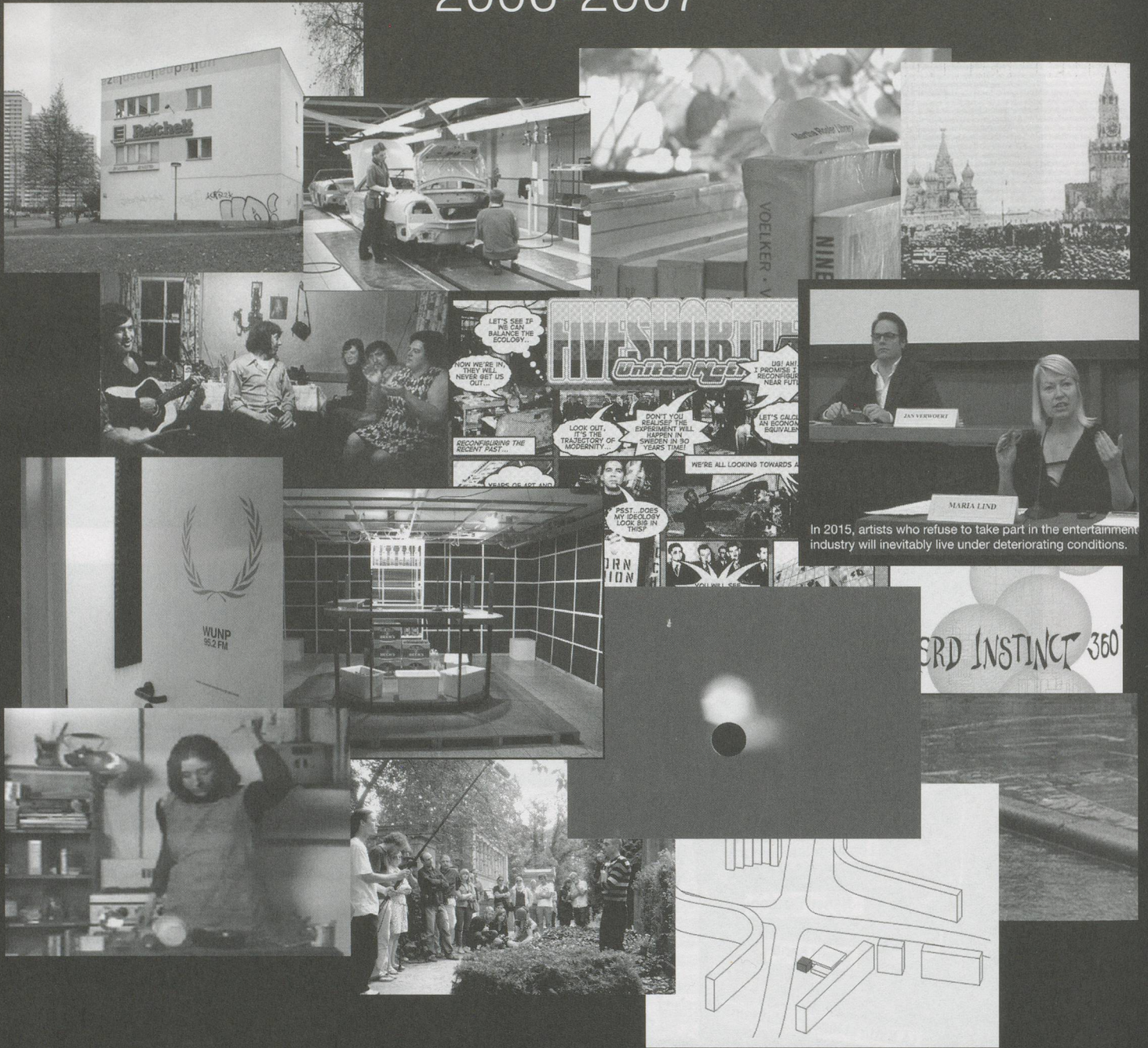
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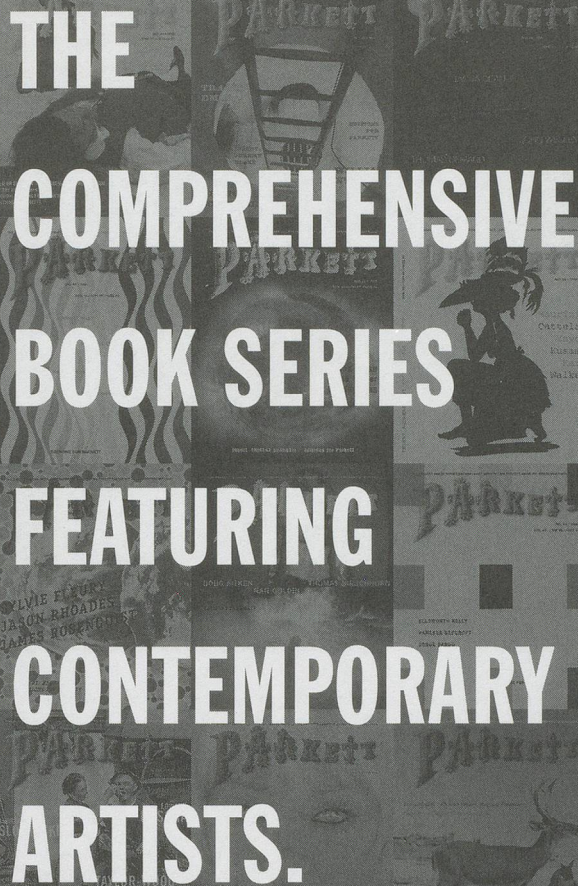


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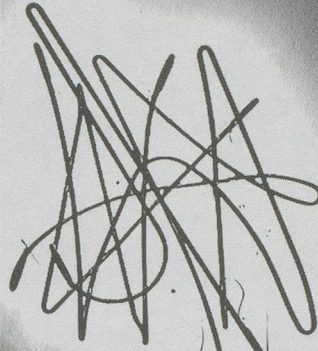
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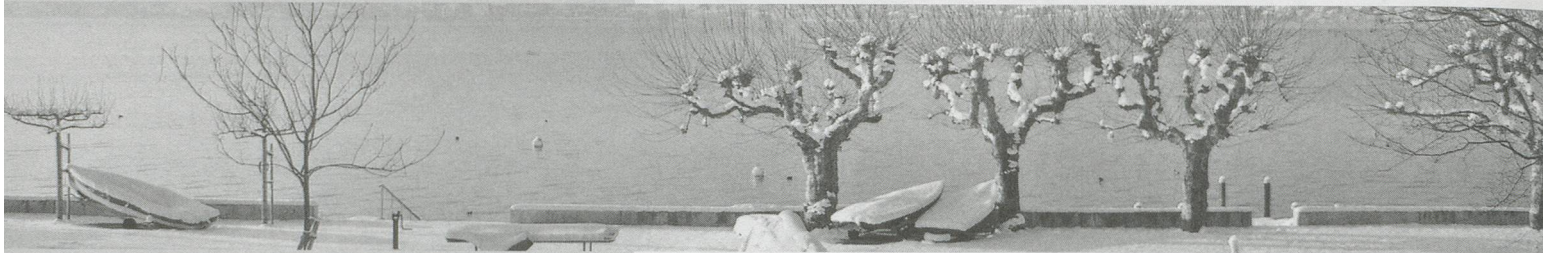
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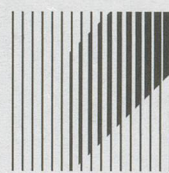


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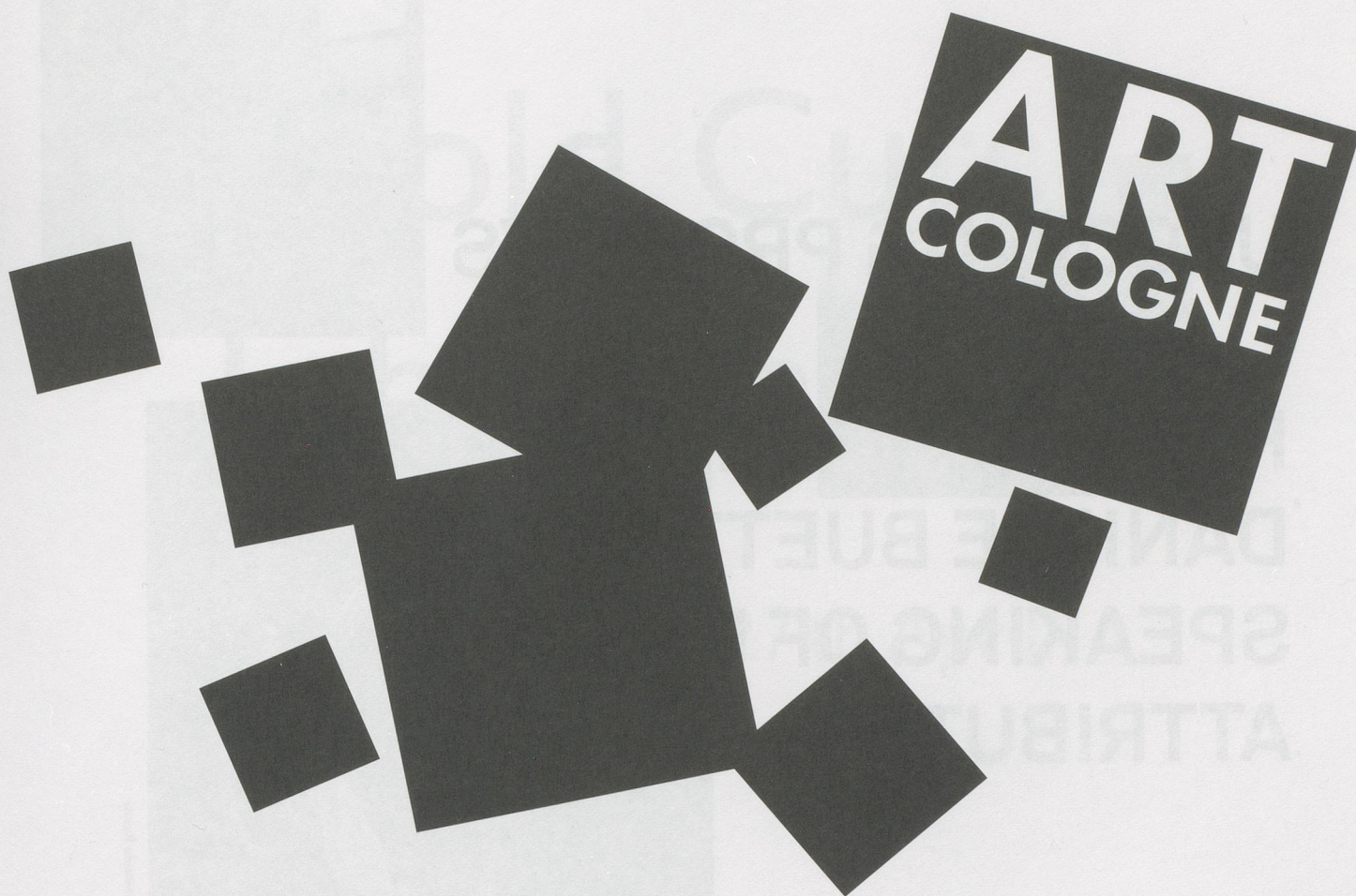
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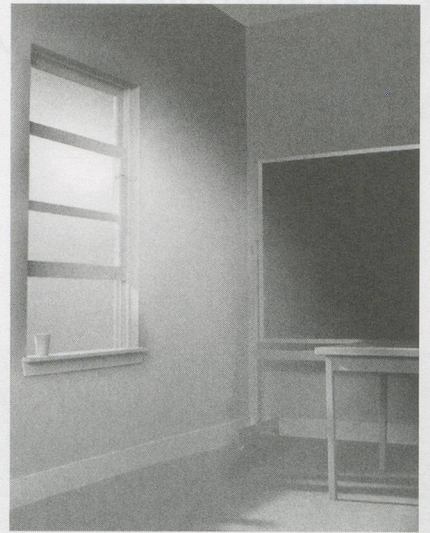
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UPCOMING PROJECTS

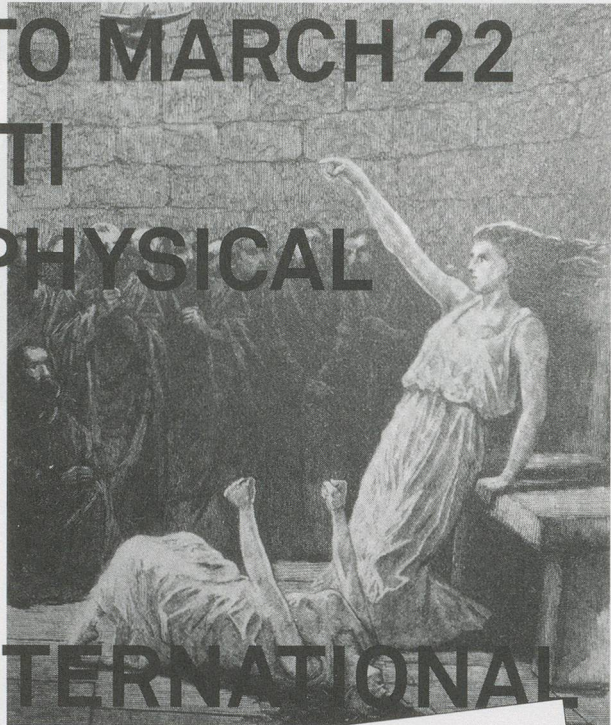


FEBRUARY 13 TO MARCH 22

DANIELE BUETTI
SPEAKING OF PHYSICAL
ATTRIBUTES



MARCH 28-29
MILWAUKEE INTERNATIONAL
DARK FAIR



Found images selected by Daniele Buetti

Launching Show STUDIO 495
February 13 to March 22
GOOD NEWS FOR PEOPLE WHO LOVE
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Fia Bäckström, Germaine Kruij, Ida Ekblad, David Perry, Vivienne Westwood, Jonathan Horowitz, Scott King, Jens Haaning

APRIL 9 TO MAY 17
THE WHY OF LIFE

Cold Cuts

John Knight

25 th January / 27 th April

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Feuerwerk über dem Alexanderplatz

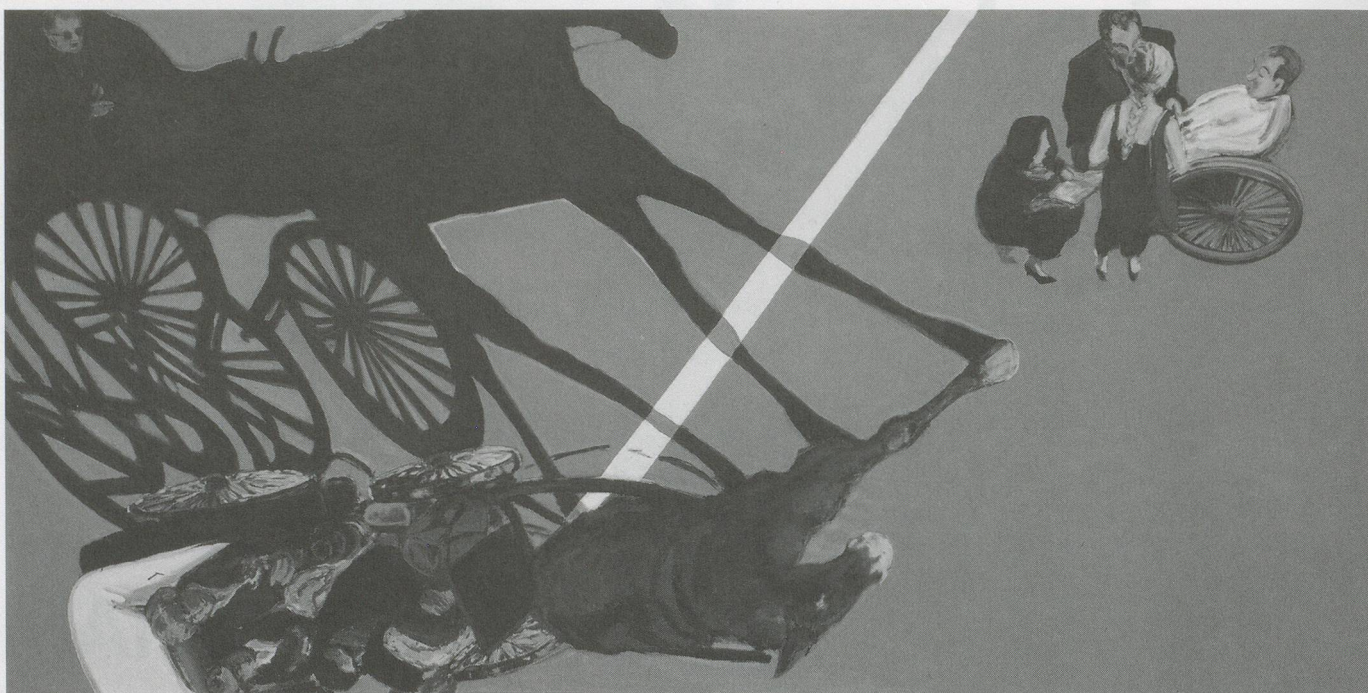
German Painting since 1968 from the Berg Collection

1. 3. – 18. 5. 2008

Swiss Video Art from the 70s and 80s.

A Reconstruction

15. 3. – 4. 5. 2008



Norbert Tadeusz, Santa Lucia, 1990/91. Berg Collection ©2007, ProLitteris, Zürich

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APRIL 9
THE WHY OF LIFE

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02 | 02 | – 24 | 03 | 2008

Carsten **Höllner**

05 | 04 | – 01 | 06 | 2008

Richard **Serra**

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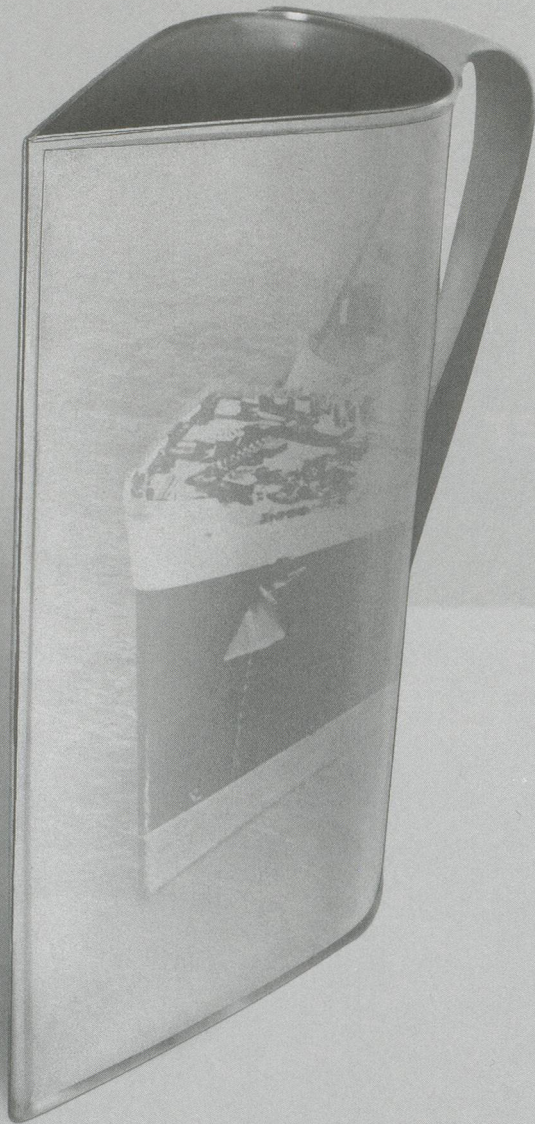
Jan **Fabre**

06 | 10 | – 11 | 01 | 2008



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Pitcher, Normandie, 1935
Designed by Peter Muller-Munk

Design mirrors society.

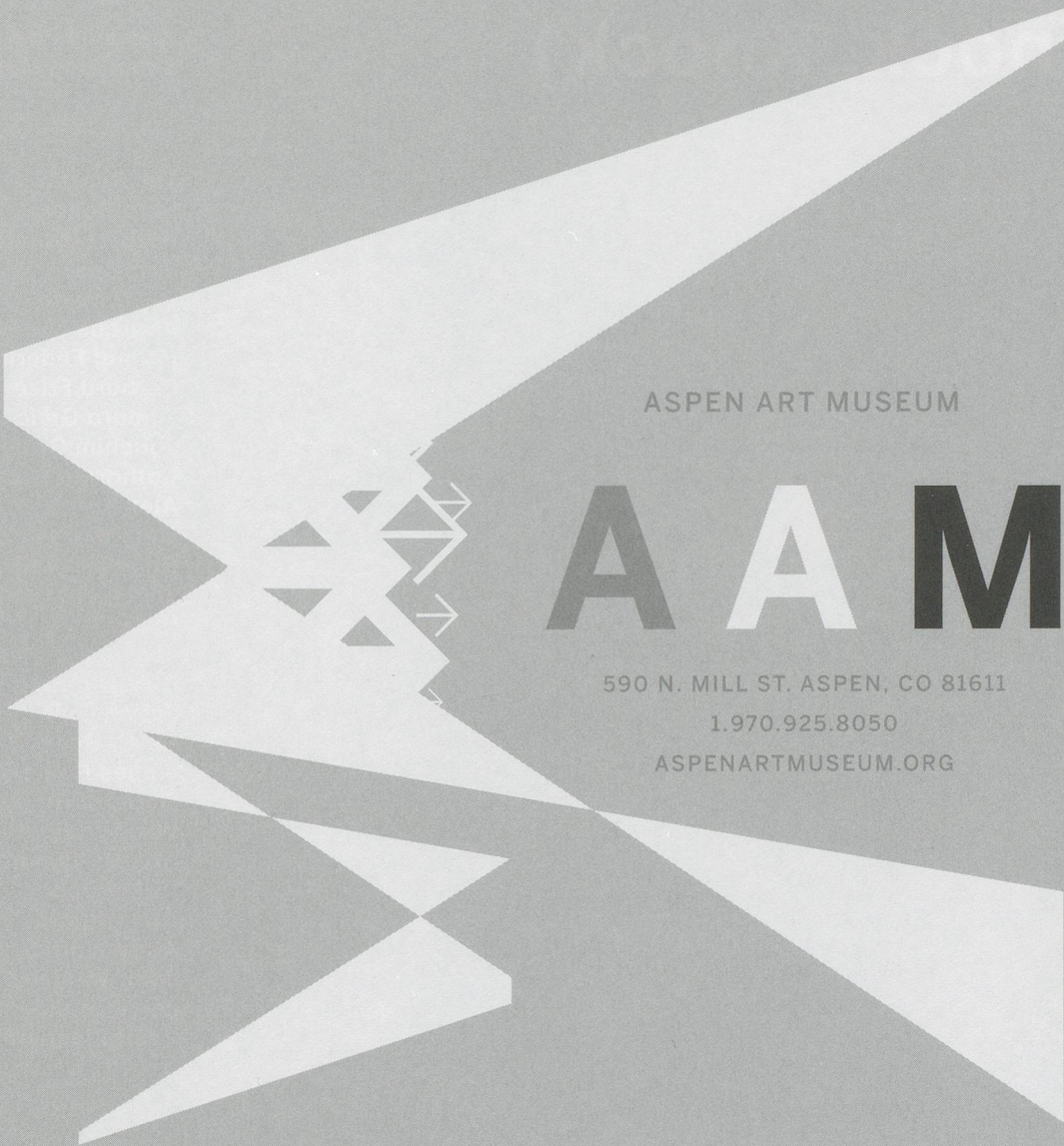
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JEREMY DELLER *Marlon Brando, Pocahontas, and Me* FEB 14 - APRIL 13, 2008

YAN LEI *Sparkling-Aspen* FEB 14 - APRIL 13, 2008

There is Desire Left (Knock, Knock)

Werke aus der
Sammlung Mondstudio

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Museum Wiesbaden
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John Waters

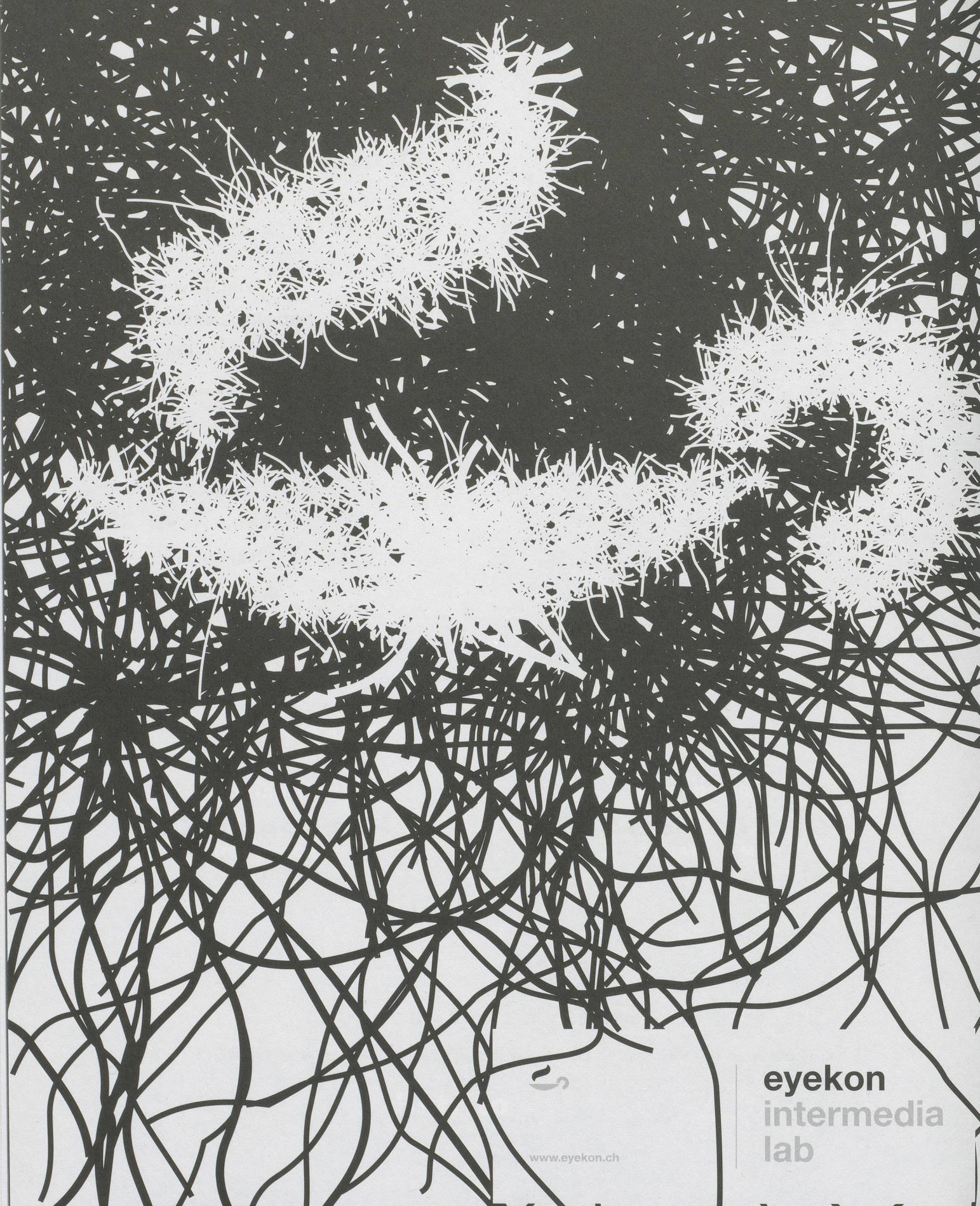
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January 19 - February 23, 2008

HYUNGKOO LEE

FEBRUARY - MARCH 2008

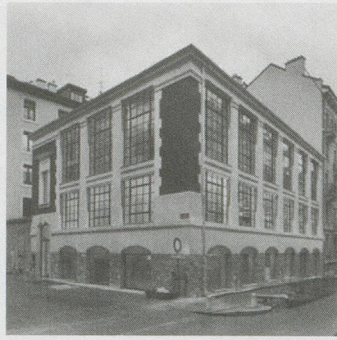


Represented in the Korean Pavilion at the 52nd Venice Biennale.
Anas Animatus, 2006. Resin, aluminum sticks, stainless steel wires, springs and oil paint. 52 x 30.5 x 33 cm

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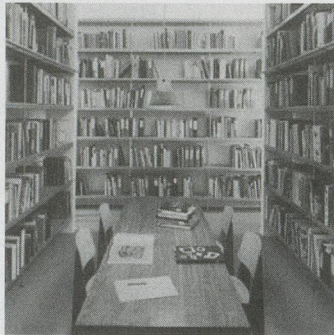
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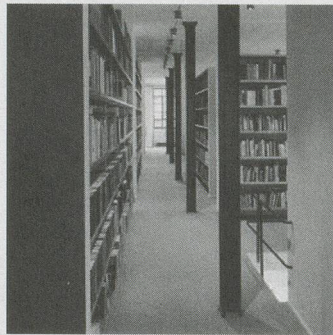


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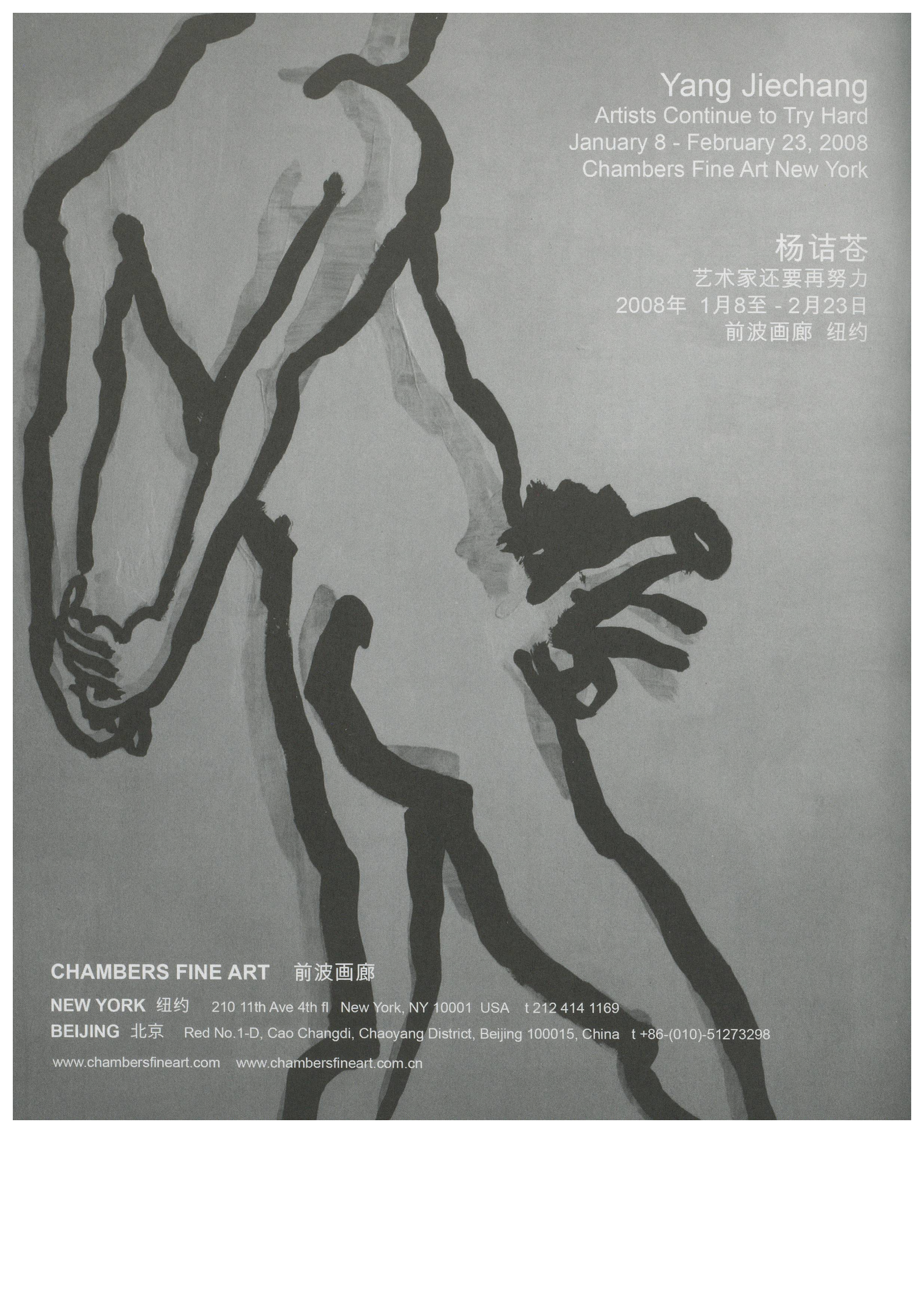
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Just how effectively the conceptual approach to art has forged new frontiers is aptly demonstrated by the work of Cosima von Bonin, Christian Jankowski, and Ai Weiwei. The cultivation of an all-embracing practice has expanded the field of art in unexpected ways. Christian Jankowski, for example, exploits popular call-in shows on TV to enlist the help of fortune tellers in creating a work of art. A different direction is taken by Ai Weiwei who collaborated conceptually with Herzog & de Meuron Architects on the emergence of the new Olympic Stadium in Beijing, while Cosima von Bonin explores inner-artistic zones as if they were utterly uncharted territory.

Wie sehr der konzeptuelle Zugriff die Kunst in neue Territorien gelenkt hat, lässt sich an den Werken von Cosima von Bonin, Christian Jankowski und Ai Weiwei ablesen. Hier wird eine ausgreifende Praxis gepflegt, die das Feld der Kunst in unerwarteter Weise ausweitet. Christian Jankowski hat sich beispielsweise in populäre Fernsehsendungen eingeschleust, um mit Hilfe von Wahrsagern ein Kunstwerk entstehen zu lassen. Ai Weiwei hingegen ist mit seinen konzeptuellen Impulsen – in Zusammenarbeit mit Herzog & de Meuron – am neuen Olympiastadion in Beijing beteiligt. Cosima von Bonin wiederum erforscht innerkünstlerische Zonen, als wären sie komplettes Neuland.