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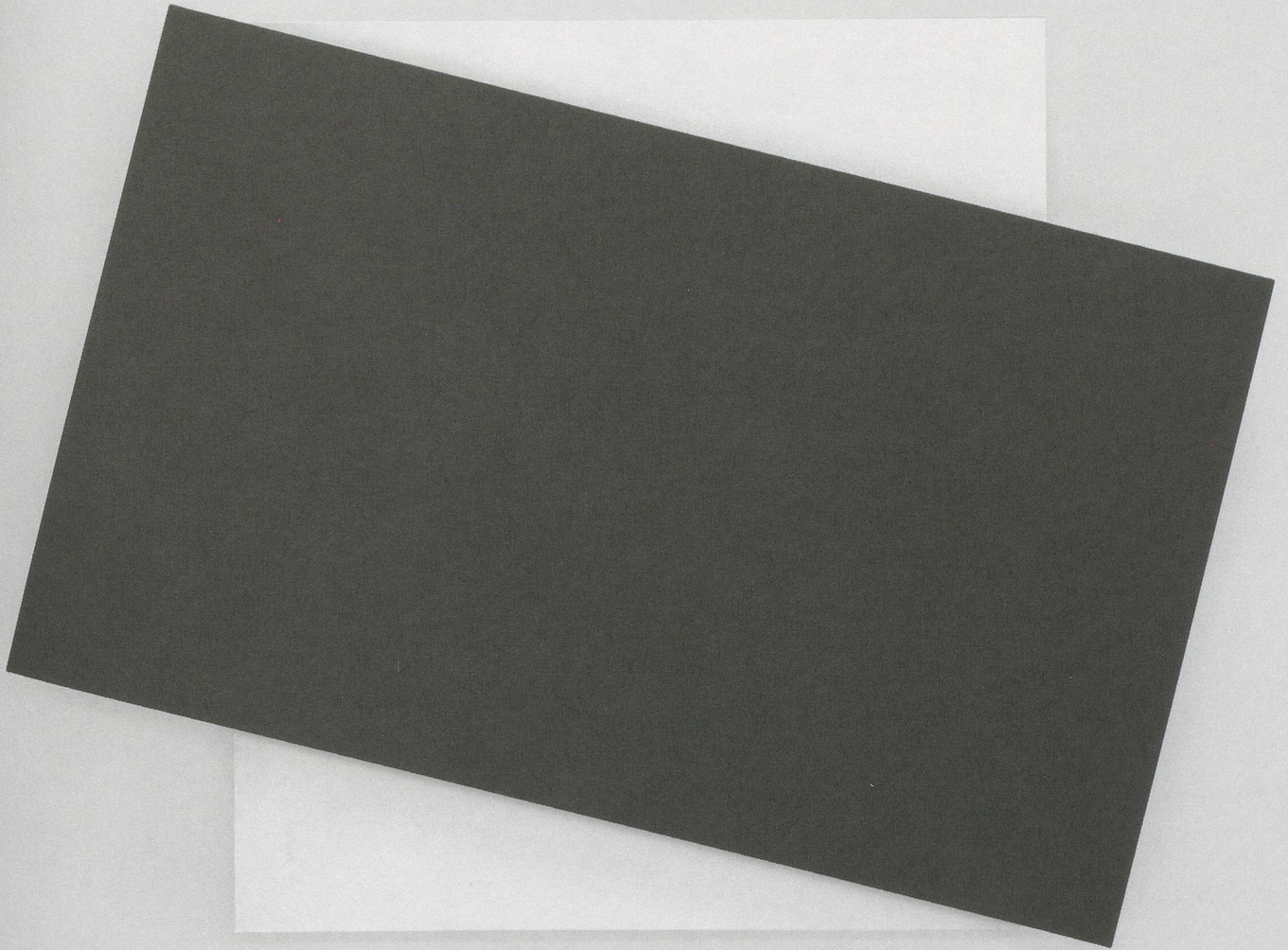
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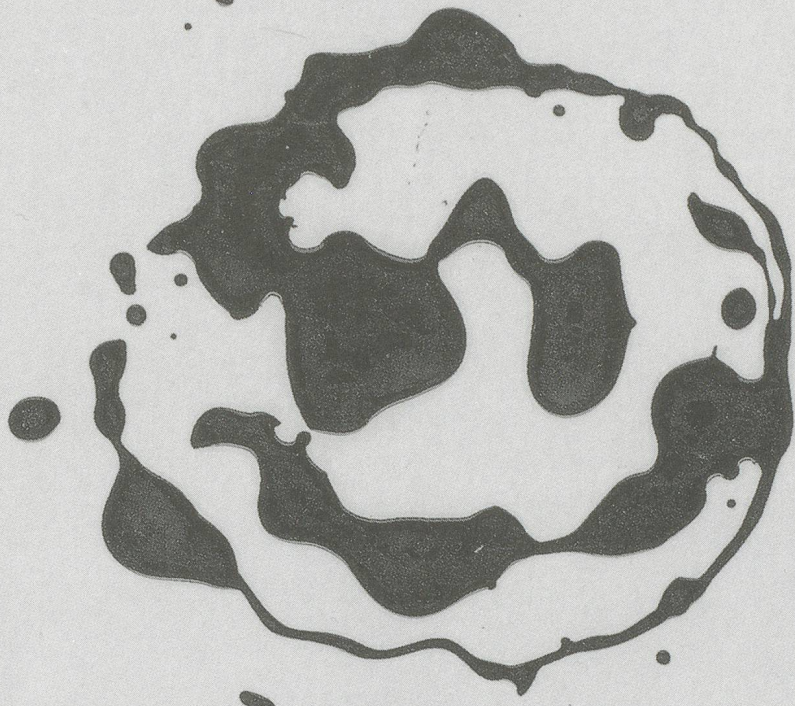
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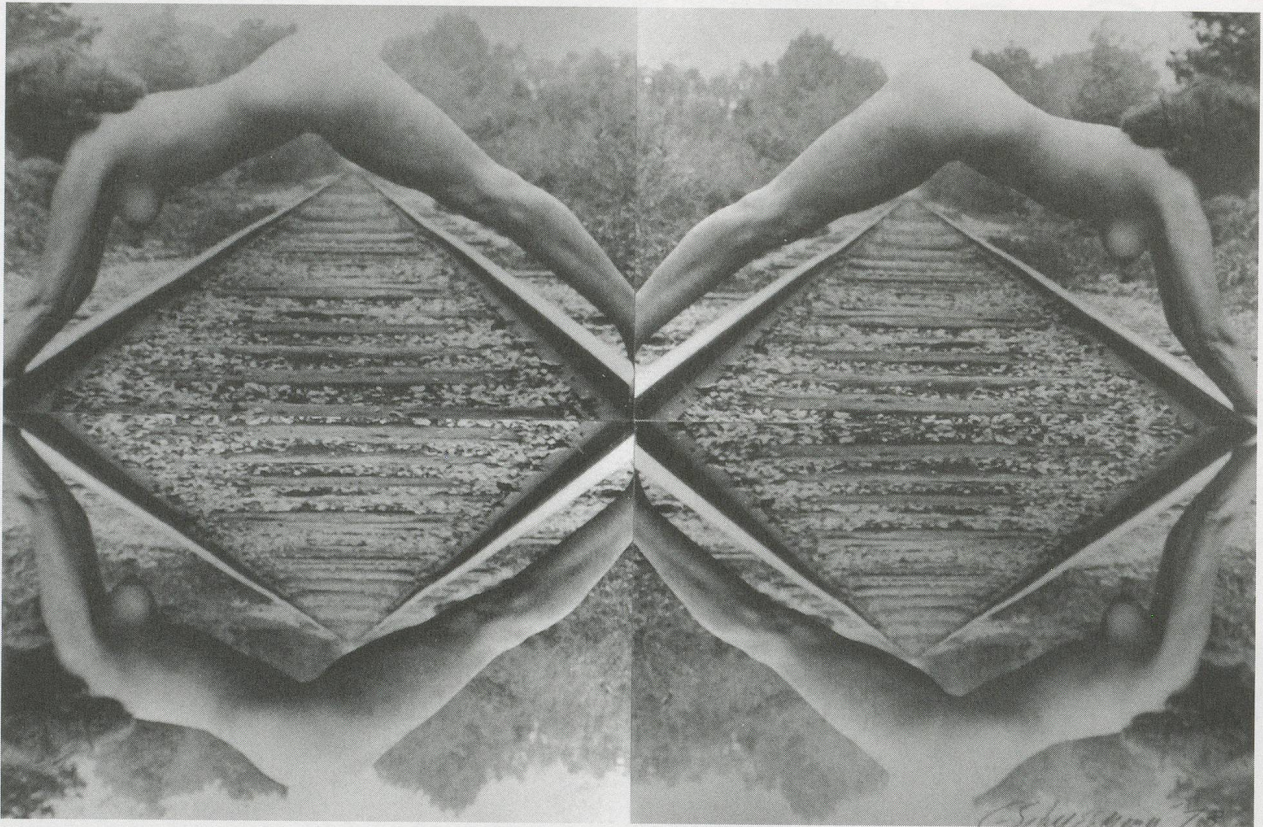
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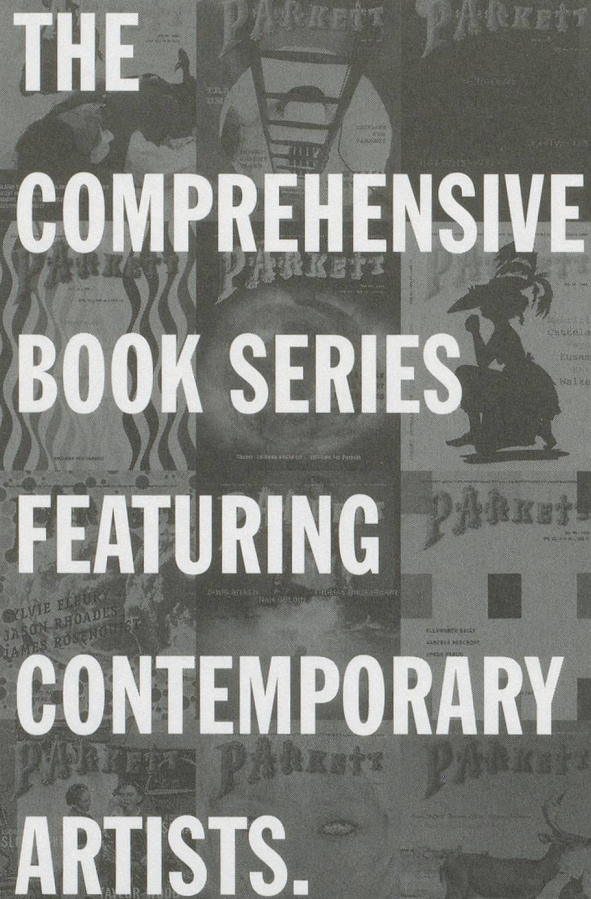
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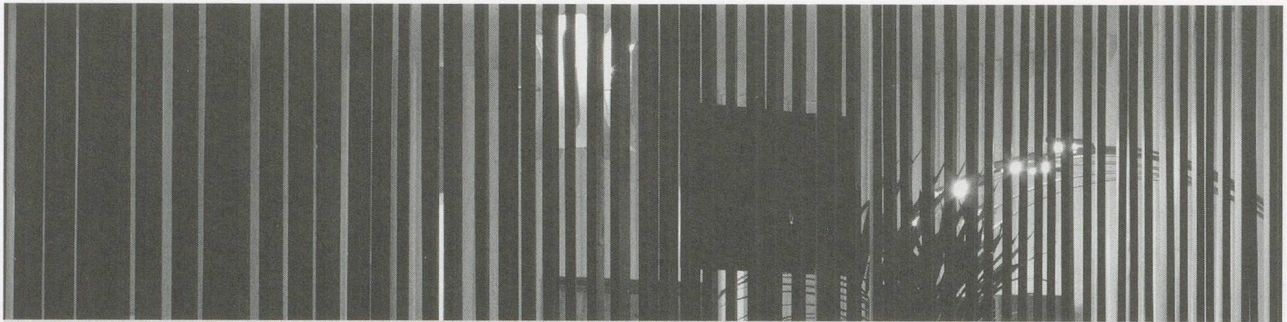
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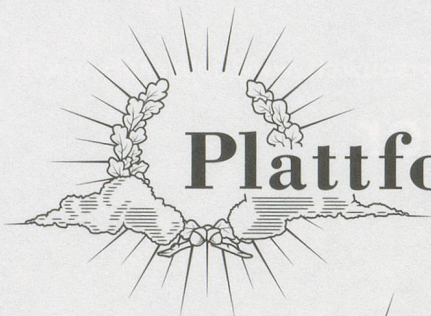
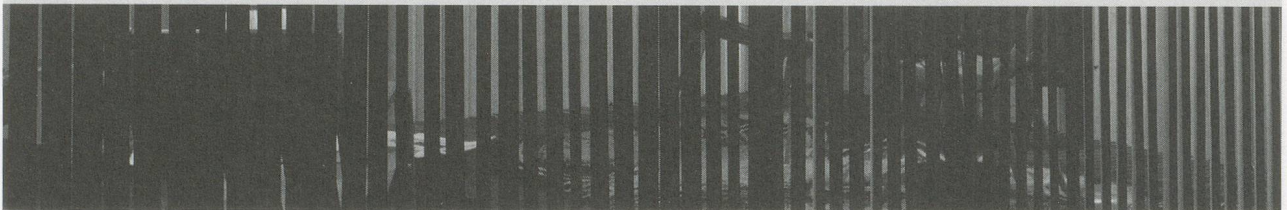


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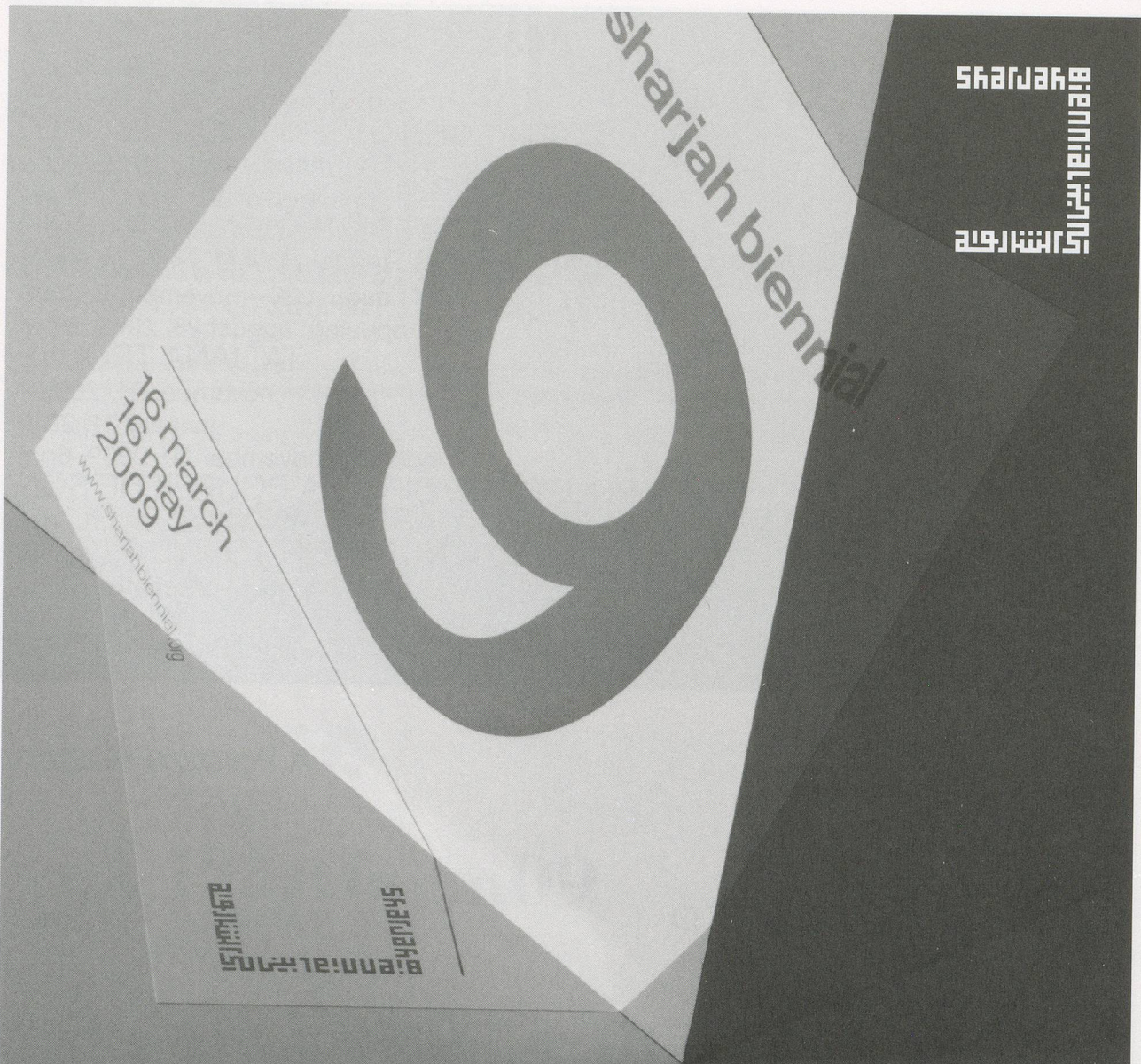
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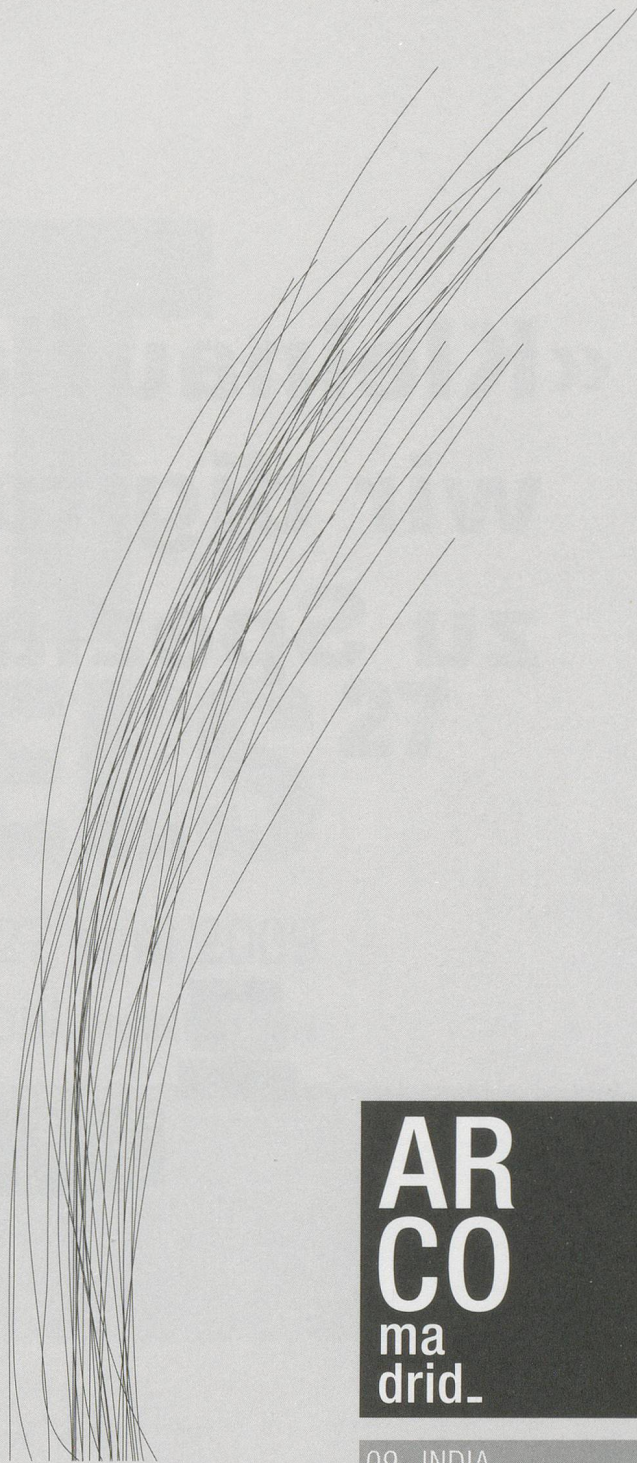
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Last review October 31, 2008.



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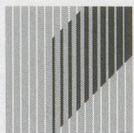
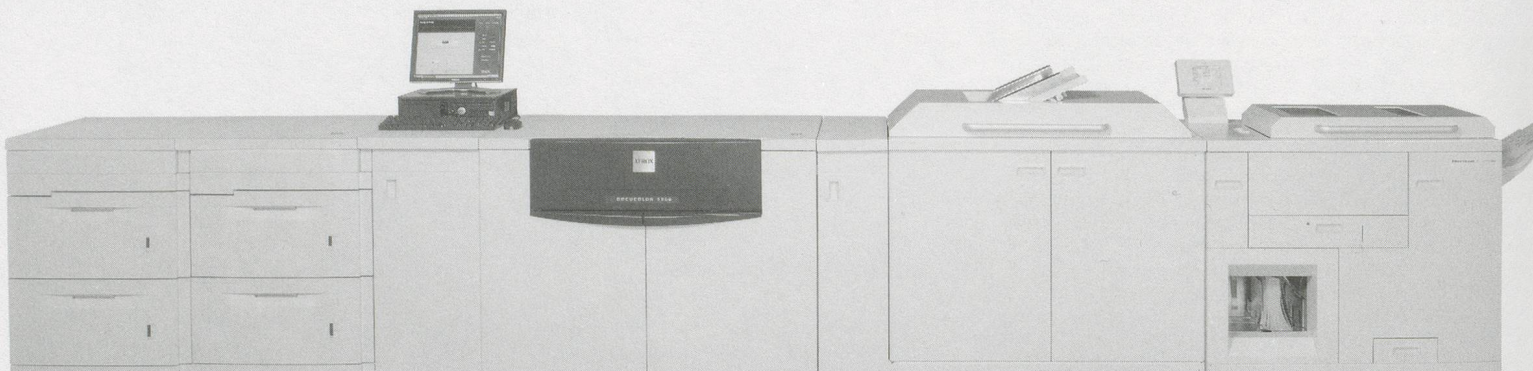
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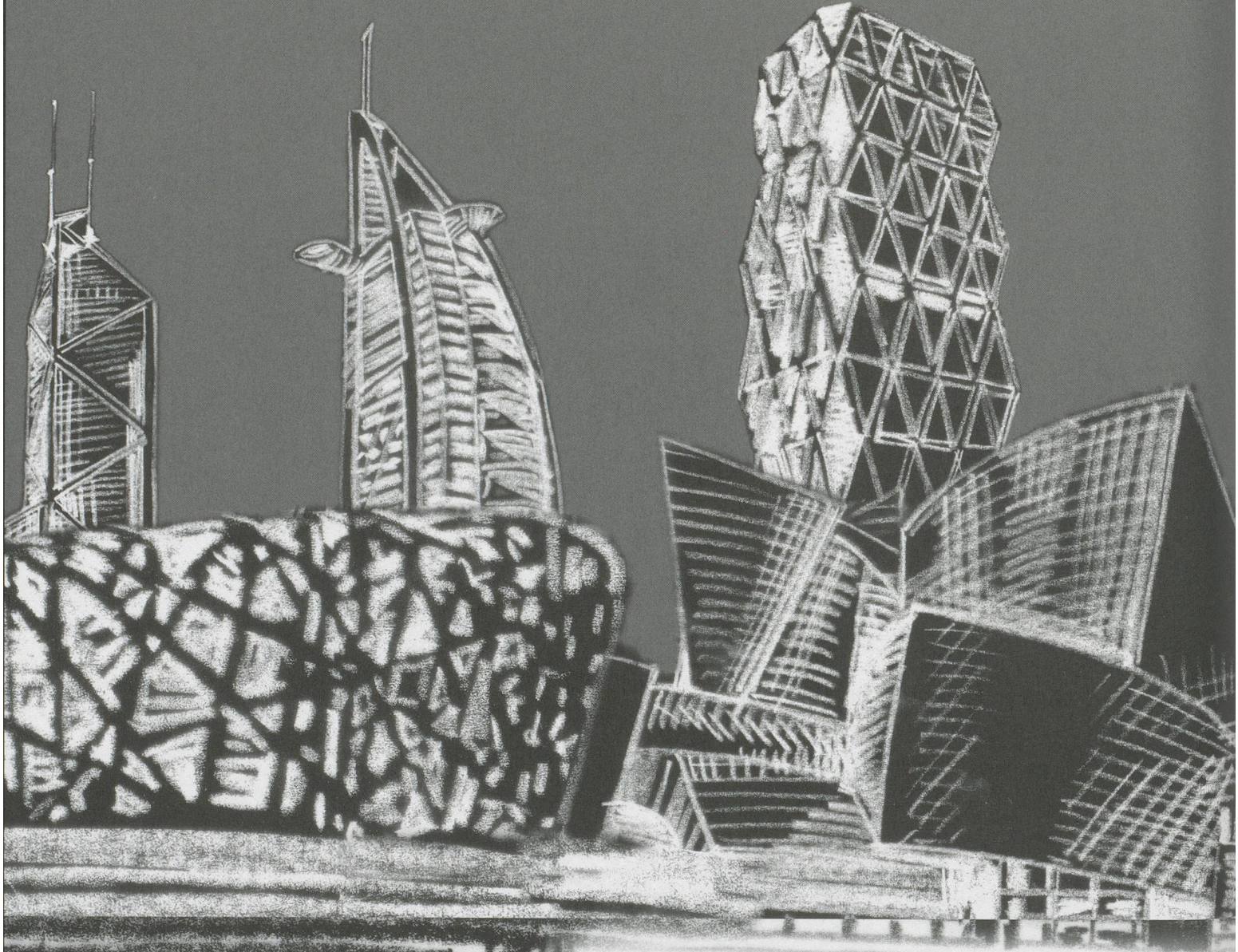


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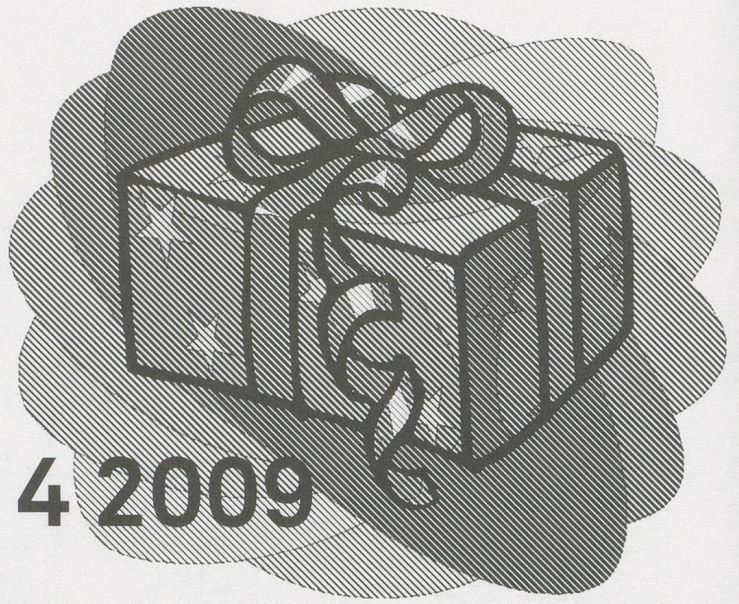
Erwin Wurm, *Dust Piece*, 1991. © 2008 Artists Rights Society (ARS), New York / VBK, Vienna

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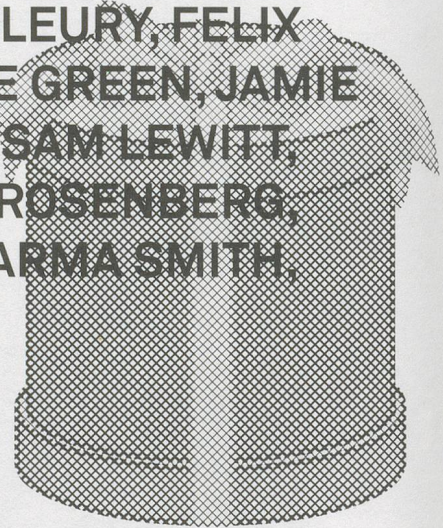
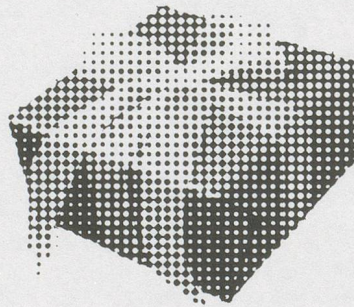
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Martin Assig, Magdalena, 2002. Tüsche auf Papier, 21 x 15 cm

21.7.02 A.

MARTIN ASSIG

INGO GIEZENDANNER

CUATRO PAREDES: JULIAN VALLE

30 enero – 17 mayo

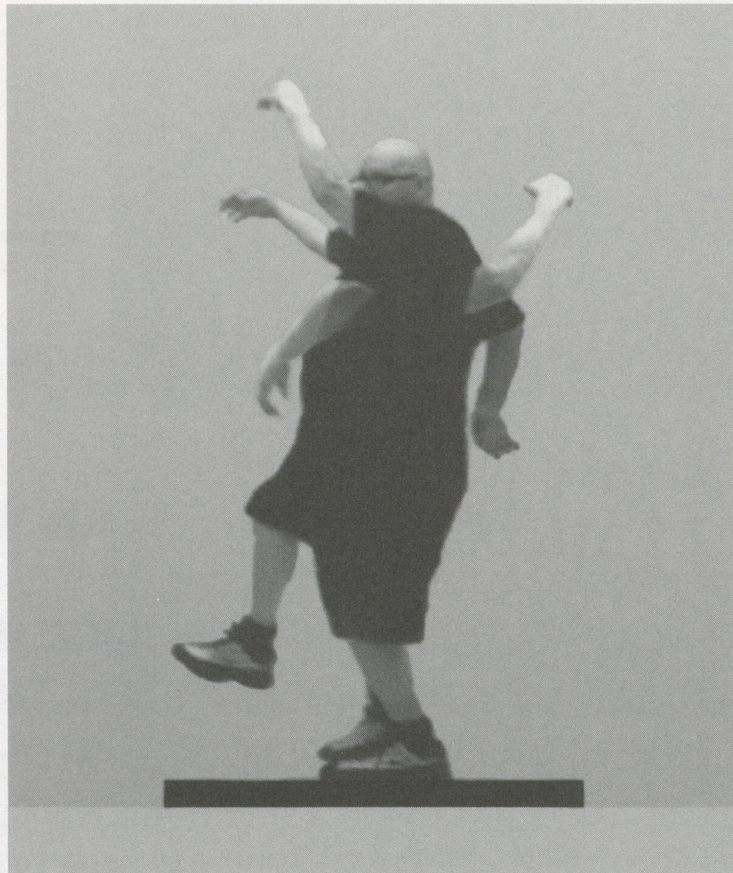


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Urs Lüthi. Art Is the Better Life

February 7 – May 10, 2009



Urs Lüthi, Sketch for Spazio Umano, 2007. Fotografie © the artist

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„The Flying Dutchman“, Daria Surovtseva, Polyester glass, Porcelane biscuit, 180 x 120 x 160cm, 2008

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Image: OUGHT APARTMENT (in process) - a temporary site-specific installation commissioned by the Vancouver Art Gallery



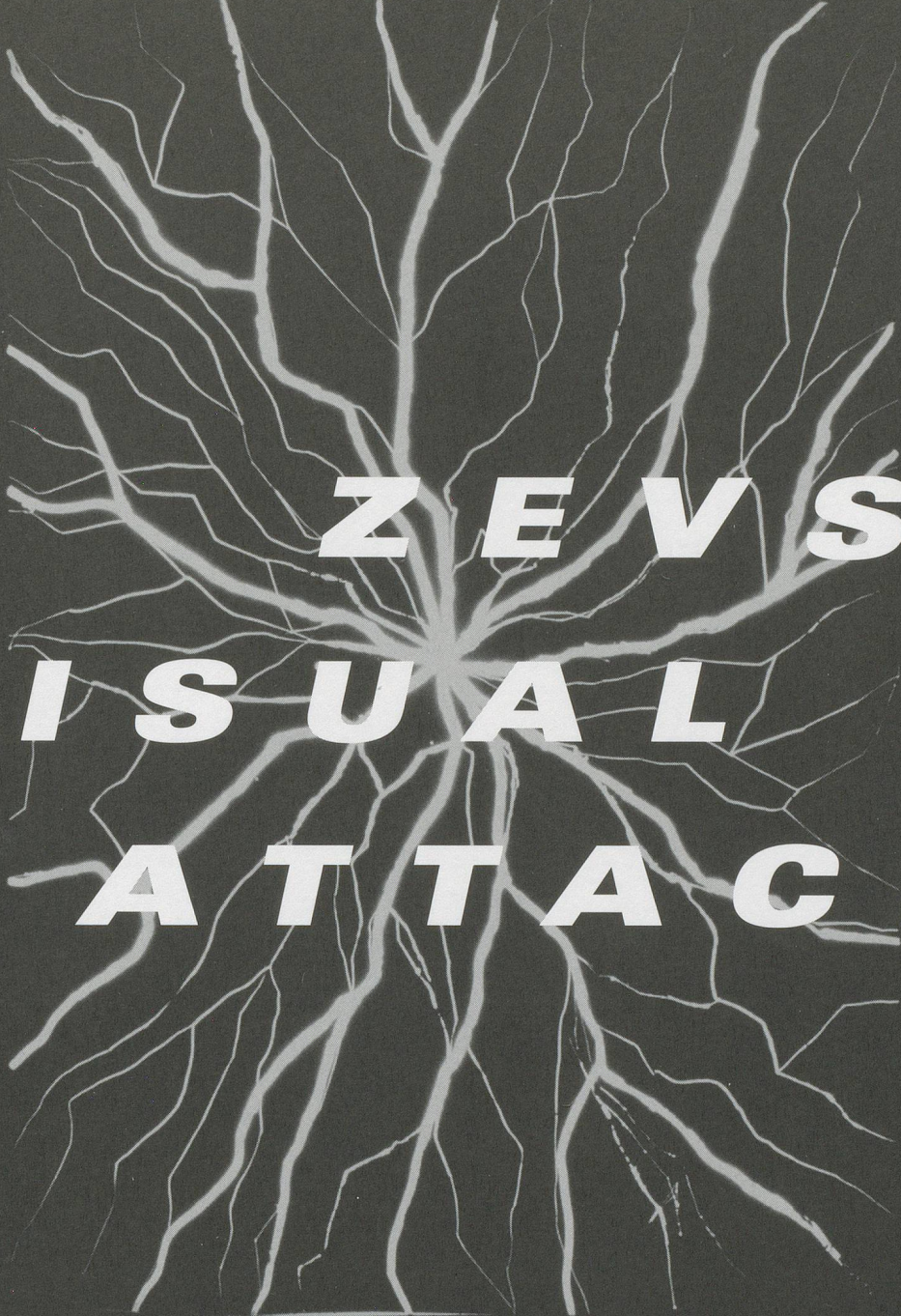
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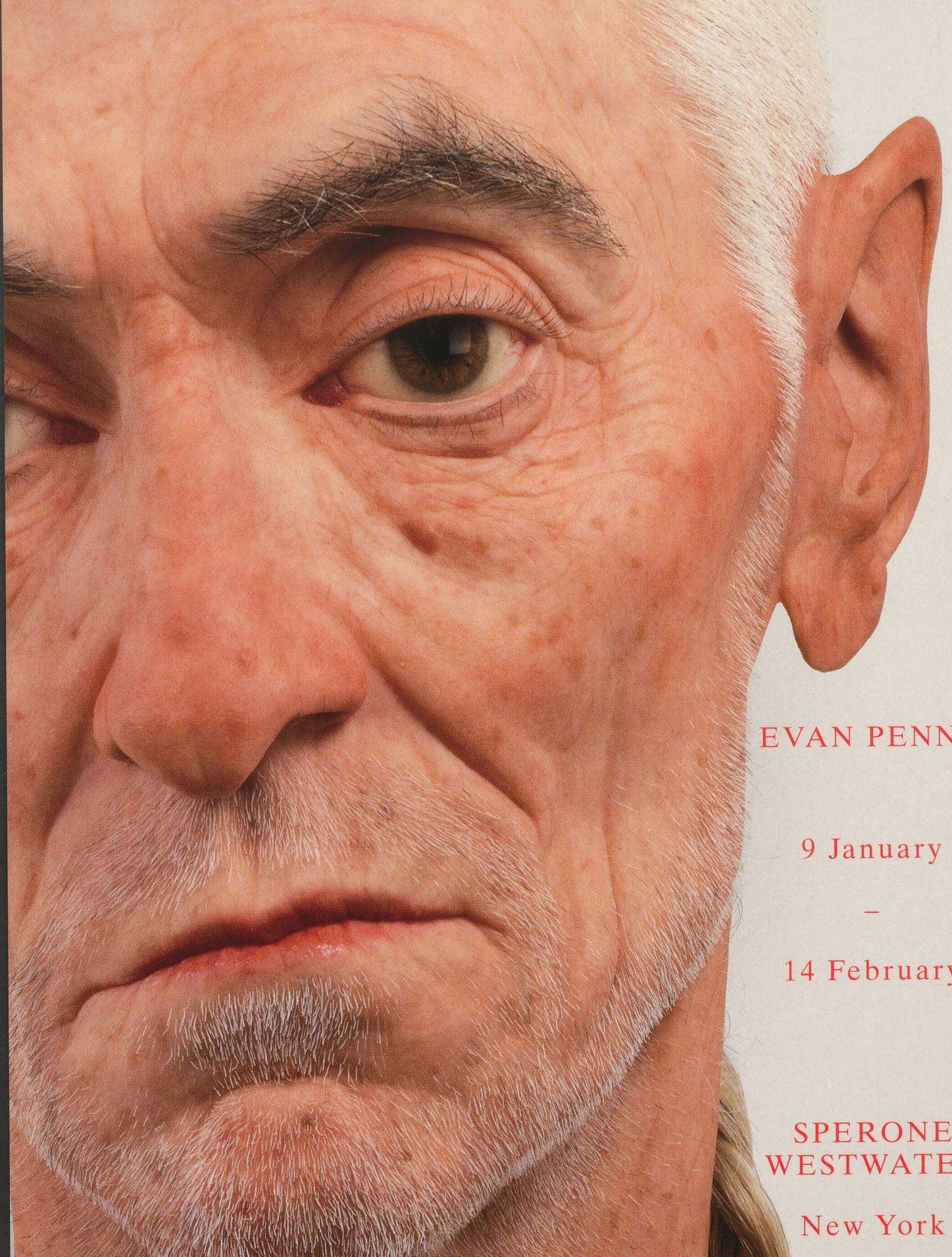
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Featured here is the collaboration of three women, in their early thirties to late forties: Tomma Abts, Zoe Leonard, and Mai-Thu Perret. Their work covers a spectrum in which art history is invoked and independence manifested. Mai-Thu Perret's reflections and fictional set pieces take a close, unflinching artistic look at the pathos of social and artistic revolution. Zoe Leonard photographs and collects daily life with all of its unspectacular signs and traces; crucial to both activities is the subjectivity of perception—the ignited gaze. Tomma Abts makes “abstract” paintings whose vibrancy relies not only on elements that render the illusion of depth; the great subtlety of her paintings, creations based on a complex and elaborate painting process, confounds facile criteria and categories of comparison.

Mit Tomma Abts, Zoe Leonard und Mai-Thu Perret gestalten drei Frauen zwischen Anfang dreissig und Ende vierzig diese Ausgabe. Dabei öffnet sich ein Spannungsbogen, in welchem zugleich Kunstgeschichte evoziert und Unabhängigkeit manifestiert wird. Mai-Thu Perrets Aktionsfeld ist eines der Spiegelungen und fiktionalen Setzungen, in welchem das Pathos eines künstlerisch-gesellschaftlichen Aufbruchs umkreist und blossgelegt wird. Zoe Leonard ist Photographin und Sammlerin von Alltäglichem, von unspektakulären Zeichen und Spuren, wobei sich die beiden Tätigkeiten insofern verquicken, als das subjektive Moment des Wahrnehmens – der entzündbare Blick – ins Zentrum rückt. Tomma Abts «Abstraktion» ist nicht nur von illusionistischen Elementen der Tiefenwirkung versetzt, die in einem langwierigen Malprozess entstehenden Bilder verschliessen sich in grosser Subtilität den allzu wohlfeilen Kriterien und Kategorien des Vergleiches.

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VINCENT FECTEAU
JAN VERWOERT

ZOE LEONARD
JOHANNA BURTON
ELISABETH LEOVICI
LYNNE COOKE

MAI-THU PERRET
MARIA GOUGH
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JOHN MILLER

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RICHARD HAWKINS

CHARLES BERNSTEIN ON
FRANK O'HARA

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EI ARAKAWA

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