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Deeper Than That: Steve DeGroot, Anny & Sibel Öztürk, Manfred Peckl, Stehn Raupach, Tobias Rehberger, Roland Reiss, Gerhard Richter, Ed Ruscha, Marcus Sendlinger, Britton Tolliver, Lena Wolek, Augusta Wood, Eric Yahnker and Ekrem Yalçındağ

Metanoia: Yaşam Şaşmazer

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DOPPELGÄNGER: A COMPARISON OF MIXED MEDIA ARTWORKS FROM GERMANY AND USA

A note from the German Curators

According to the Brothers Grimm, a doppelgänger is someone who can be in two places at the same time. Regarding art, the title Doppelgänger is apt because in the arts similar issues, impulses or trends often evolve at the same time in very different parts of the world. Due to today's easy and fast ways of messaging, people are more influenced by world-wide political events and problems than they were 100 years ago. This has a great impact on the art production. Art's function as a seismograph for sociological developments should not be underestimated.

The notion of the "doppelgänger" exists in several languages: English, French, Portuguese, Spanish, Thai, Chinese and Russian. Edgar Allan Poe's "William Wilson" (1839) and Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde (1886) are two famous examples from literature. Usually a doppelgänger is characterized as a look-alike or by his similarity in habit or voice. But what seems similar, or even identical, initially can turn out to be something very different in the end. In this regard, the doppelgänger have the capacity to be highly diverse or antipodal, just like Dr. Jekyll and Mr. Hyde.

The exhibition attempts to connect with the doppelgänger phenomenon. It refers to a juxtaposition of art works from Germany and the USA. The works relate to each other through their similarities with respect to their specific thematic content and/or the artists' formal investigations (concerning technique, choice of material and so on). Within an ongoing exchange of ideas, the curators have gathered together 30 artistic positions over two years. Almost all works in the exhibition come from mixed media practices, meaning that they cross methodological and disciplinary boundaries. The focus of the show is on works and practices that transcend classic ideas of painting, photography and sculpture by their use of atypical means of expression. The international networking and the fast and general availability of information and materials of all sort have inspired and enabled artists to find new means of expression. The expansion of digitalization also seems to cause a growth of simultaneity in the arts. The exhibition is meant to raise questions concerning this phenomenon and these issues, including questions concerning the meaning and possibility of originality and authenticity in art today.

AS DOPPELGÄNGERS GO

by Peter Frank

Although founded on the premise that similar, even identical concepts and practices can manifest in the artistic practice of disparate artists – and by extension, between disparate groups of artists – “doppelgänger” infers a related but quite different premise: that certain places and certain discourses, at least at certain times, can broadly mirror one another, developing in parallel or coming to many of the same conclusions at the same time. On the one hand, this premise extends that of the “idée en l’air,” which identifies a zeitgeist in the uncanny similarities between coincident artworks whose authors could not have known about one another’s practices. On the other, however, the premise proposes that specific concurrent art scenes, notably those defined by geography and national culture, can align uncannily – that the similarities, superficial and profound, between the work of an artist here and an artist there is a function less of those artists’ specific genius than of unarticulated connections between their milieux.

Of course, given the breadth of access we now have to art and information around the globe, it is harder than ever to mystify such connections, or even leave them unarticulated. But having access is one thing; exploiting access is another. Just because artists and observers can jump on the Internet to see what’s coming out of Dortmund, Dhaka, or DTLA doesn’t mean they do. And even those who may indeed be cruising the Web looking for cultural gimmicks get them second- or third-hand, reproduced and reduced, as far removed from the facture of the originals as they were back before World War II when American artists were copycatting Picasso out of Art News. No, the close relationships that can be identified between – well, between the German artists in Doppelgänger and their southern California counterparts is only partly a function of their mutual electronic access. It is also a function of the alignments that access brings about more generally, alignments based on the tastes and experiences specific generations share, and have always shared, around the globe. In many ways, the painting or installation of a young adult working in Long Beach is more akin to that of a young adult working in Düsseldorf than it is with that of a middle-aged artist working next door.

Also factoring into the Doppelgänger relationship(s) claimed here is the one, already broadly acknowledged, that pertains between the art scenes of Germany and the American West Coast – more specifically, between Los Angeles and Berlin. Both cities have been markedly transformed over the last few decades so that their potential as cultural nexuses has come close to full fruition. As such, they have established themselves as the prime loci in the Western world for artistic creation – as opposed to New York and London, which are now recognized as the West's prime loci for cultural commerce. Everyone seems to be an Artist in Berlin and LA (just as everyone seems to be a dealer, or at least hustling, in London and NY). Los Angeles and Berlin, it turns out, are “official” sister cities. But they are also each other's artistic doppelgängers, embodying the same sensibility from nearly half a globe away.

Not all the German artists in this show are based in Berlin. But, then, not all the southern California artists are based in Venice, or Silver Lake, or whichever neighborhood was last year's bohemia. Even as new frontiers open, geography is less and less kind to artists. Still, artists are artists not because they make art, but because they have to make art, and they do so despite the vicissitudes of real estate. Berlin, and to a great extent Germany overall, is still a bountiful place for artists to work. Los Angeles, and to a great extent southern California overall, is no less. Place as well as time, Ortgeist as well as zeitgeist, determine artistic intellection and production; and in southern California, contemporary German artists have a doppelgänger going.

Berlin-Rome
March 2016

DOPPEL-WHO?:

ON CONCEPTUALIZING AND ORGANIZING THE DOPPELGÄNGER EXHIBITION

by Ichiro Irie

Artist/curator Sandra Mann and art historian/curator Julia-Constance Dissel first approached me with the idea for Doppelgänger” in May 2014 during my first and only visit to Dreieich, Germany, a town just 10km south of Frankfurt. As the title suggests, they proposed to me the possibility of organizing a binational exhibition where a group of artists from Germany would be paired with an equal number of artists from the United States that bore an uncanny resemblance to their German counterparts. Because the impetus for the Doppelgänger exhibition, like the word itself, has its origins in Germany, Mann and Dissel began with the notion that the two of them would first mandate the 15 German artists, and that it would be our job on the American side to find their best matches.

Although I was intrigued by the proposal and the prospect of being able to work again with Mann with whom I have a longstanding professional relationship, my first concern was that some artists might not be so enthusiastic about showing their work next a piece that looks just their own. Furthermore, as is the case of one of the featured artists, Ekrem Yalçındağ, there are countless artists who make paintings of concentric circles, such as Don Suggs, Gary Lang, Ugo Rondinone, etc... Referring to these artists as doppelgängers seemed a bit facile and superficial. As the selection of the American artists would be left entirely at our discretion, I knew we would have to approach the selection process beyond mere physical resemblance.

Upon returning to Los Angeles, I approached another trusted colleague, Max Presneill, artist and Chief Curator at Torrance Art Museum, regarding this show. TAM and Presneill were my first choices of venue and curator to work with because of our friendly yet dynamic working relationship and also because I had introduced Presneill to Mann years ago during one of her visits to Los Angeles. I knew Max would challenge my opinions, and I knew I would feel comfortable challenging his. Although I surmised that he would be very interested in the proposal, I did not expect him to jump on it either. I knew he would share similar concerns as myself but also others that are specific to his unique perspective, not to mention his role as museum curator. Unsurprisingly, he did voice some of these concerns. Fortuitously, however, he accepted the proposal with the understanding that certain conditions would be met.

From our first meeting, we both agreed that we would not favor a selection of works solely based on outward appearance. Instead, we would base our decisions on the correlation of the underlying concepts, philosophies and processes of each artist and, when appropriate, their bodies of work as well. Although the

artists in the show span several generations, we deliberately avoided pairing artists who might be aware of each other's works, especially at the beginnings of their careers.

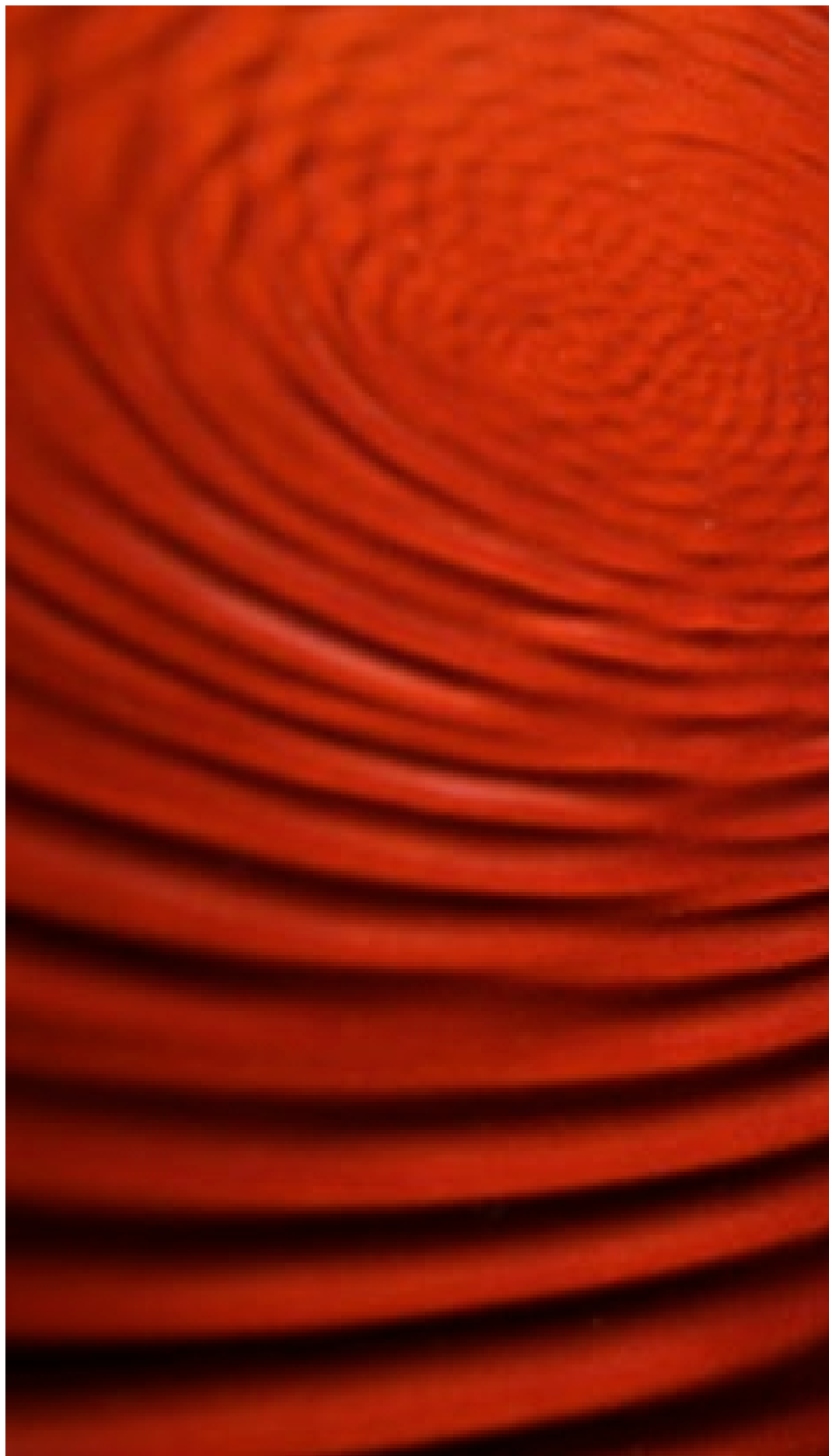
Included in the selection, however, are the artists Gerhard Richter and Ed Ruscha whose names are recognizable to us all. Richter and Ruscha happen to be paired together not so much due to any overwhelming similarities in their current or past works. They were matched because of they both emerged during the same era during the advent of Pop art, they have made a dizzying variety of work that traverses genre, and they have maintained their relevance throughout the years. In fact, Richter (along with Sigmar Polke and Konrad Fischer) introduced the idea of "Capitalist Realism" in 1963—the same year Ruscha had his first solo show at the legendary Ferus Gallery. In 1963, they were most likely not aware of each other, but their trajectories have been, in our opinions, decidedly doppelgänger-like.

Those two were easy, as both Max Presneill and I immediately concurred. The problem was with the other 14 artists. In general, Max preferred makings selections based on solely conceptual and philosophical similarities and hoped to avoid obvious formal resemblances altogether. He envisioned an exhibition where the viewer would be challenged to analyze exactly why a pair of artists might be considered doppelgängers of one another. I, on the other hand, preferred works to have at least some overt and clearly visible likeness, and visitors could further investigate and examine the conceptual and the philosophical if they so choose to delve deeper.

What ensued was a series of investigations, dialogues and vigorous back and forth regarding whom might be the ideal, or at least the closest to ideal, American doppelgänger for each German artist. As one might expect, the more obvious pairings probably tend more towards my choices, and the less obvious ones lean more towards Presneill's. Like any collaboration, the final selection was based on debate and a degree of compromise, but as a whole I am confident that the final group of Americans are much more informed and compelling in relationship to the Germans than either of us could have selected on our own.

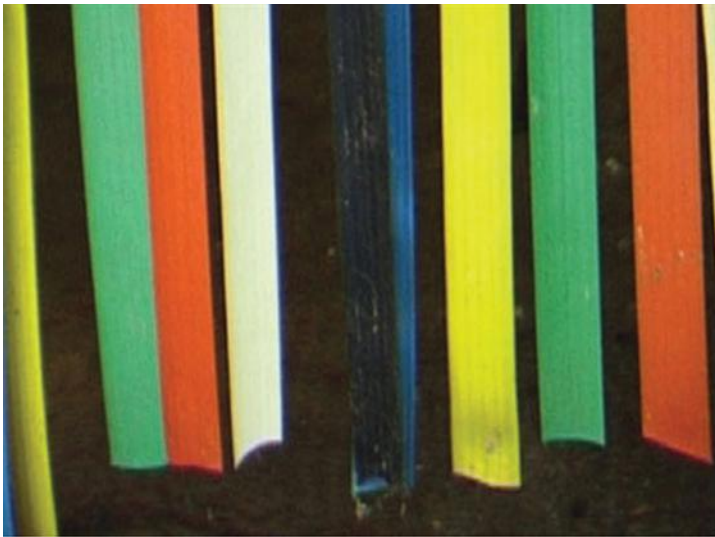
I would like to give my warmest thanks to my collaborators Max Presneill, Sandra Mann, and Julia-Constance Dissel and to all the German and American artists participating in this exhibition. I would like to give another special thanks to the City of Torrance and the Torrance Art Museum without whose kind support this exhibition would not have been possible.

Los Angeles
January, 2016





(detail) Steve Hough, "Capsular", 2016



*clockwise: production shot, video still,
installation view,*



CHRISTINE DE LA GARENNE

BAT, 2000

00:30 and 00:15 minutes loops, video
installation, 2 projectors, 2 DVD-Player
dimensions variable

Central to the video works by Christine De La Garenne (Germany) and photographic works by Augusta Wood (USA) is the perception of time and the ways in which we experience and attempt to understand it. For the doppelgänger exhibition, De La Garenne projects multi-colored curtains on transparent glass doors, and Wood shows a photographic work comprising multiple images from a room in her childhood home from different periods that overlap each other. Both works allow the viewer to experience different moments in time simultaneously. Additionally, the two works subtly reference modernist abstraction: Color-field painting in the case of Garenne and Alexander Calder in the case of Wood—with a Calder print in the background and a toy and a ball in the foreground that seem to echo the palette of the poster.

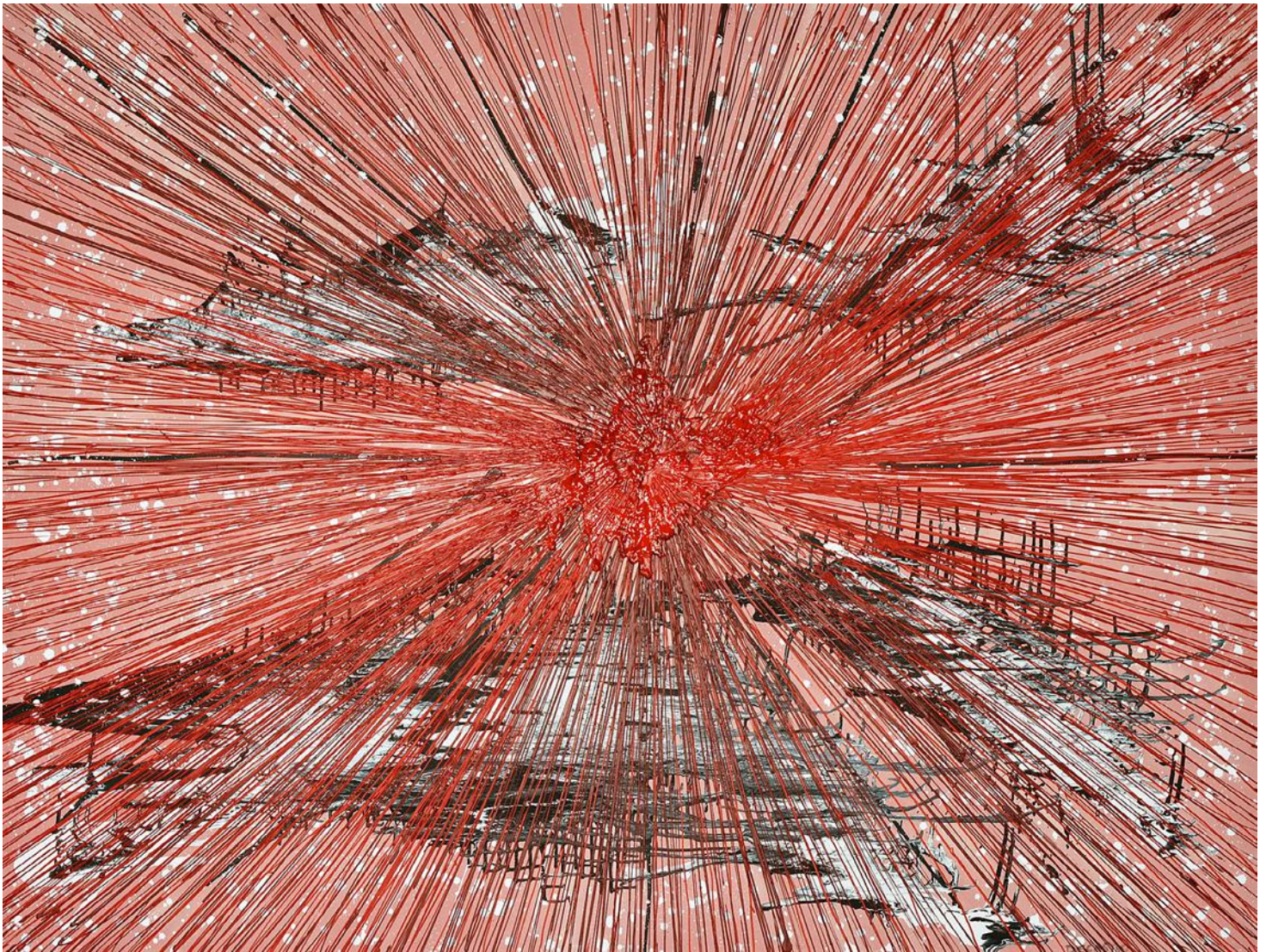
AUGUSTA WOOD

Sun Porch, Jonas with Striped Ball, Smoking Lady, Calder (1978, 2012, 2013, 2013), 2013
chromogenic print
40 x 44 inches

"Sun Porch, Jonas with Striped Ball, Smoking Lady, Calder" (1978, 2012, 2013, 2013) describes a particular room in my family's New England house as I remember it over time. The sun porch and its use have evolved and changed over 40 years. I have combined four slide projections to reconstruct the space, which I then photographed to produce this single image. Here it is at once a sun porch, a playroom, a storage room, and my father's architecture study. Specific details punctuate the density and confusion of the space, a collage

and collision of both what is past and what we may recognize as contemporary. In the foreground, my brother Jonas at one and half years, now an accomplished painter, holds a striped ball as he looks at the camera. My grandmother's painting of the smoking lady—she, too, addresses the camera — hangs in background on the left, while a lithograph by Alexander Calder hangs on the right. A 1970s Realistic radio sits perched above a yellow ruler level, opposite a modern Lasko box fan. Various chairs—Bertoia, Eames, a child's wooden rocker—pile up in a photographically stacked jumble. A rocking hobby-horse faces away from the camera toward a Hood milk crate, an upside down Pampers box. Details emerge and recede in the chaos and fluidity of this photograph, an accumulation of time and memories layered into a subjective construction.





ERIC DECASTRO

Ich führe Dich zur Stadt der Qualerkornen
(*I guide you to the city of Qualerkornen*), 2014

acrylic on canvas

75 x 98.5 inches

courtesy of Gallery Younique, Paris

The history of painting, specifically the history of Action Painting, serves as an important reference in the paintings by Eric Decastro (Germany/France) and photographic works by Kelly Barrie (USA/England). The performative realization of their works have as much significance as the end product, although in either case the results can both be comfortably described as landscapes and vortices. While Decastro uses a highly individual approach to drip technique painting—one he describes as “wash[ing] out”—Barrie uses his feet as drawing/painting tools with luminescent pigment constructing his photographic imagery.

KELLY BARRIE

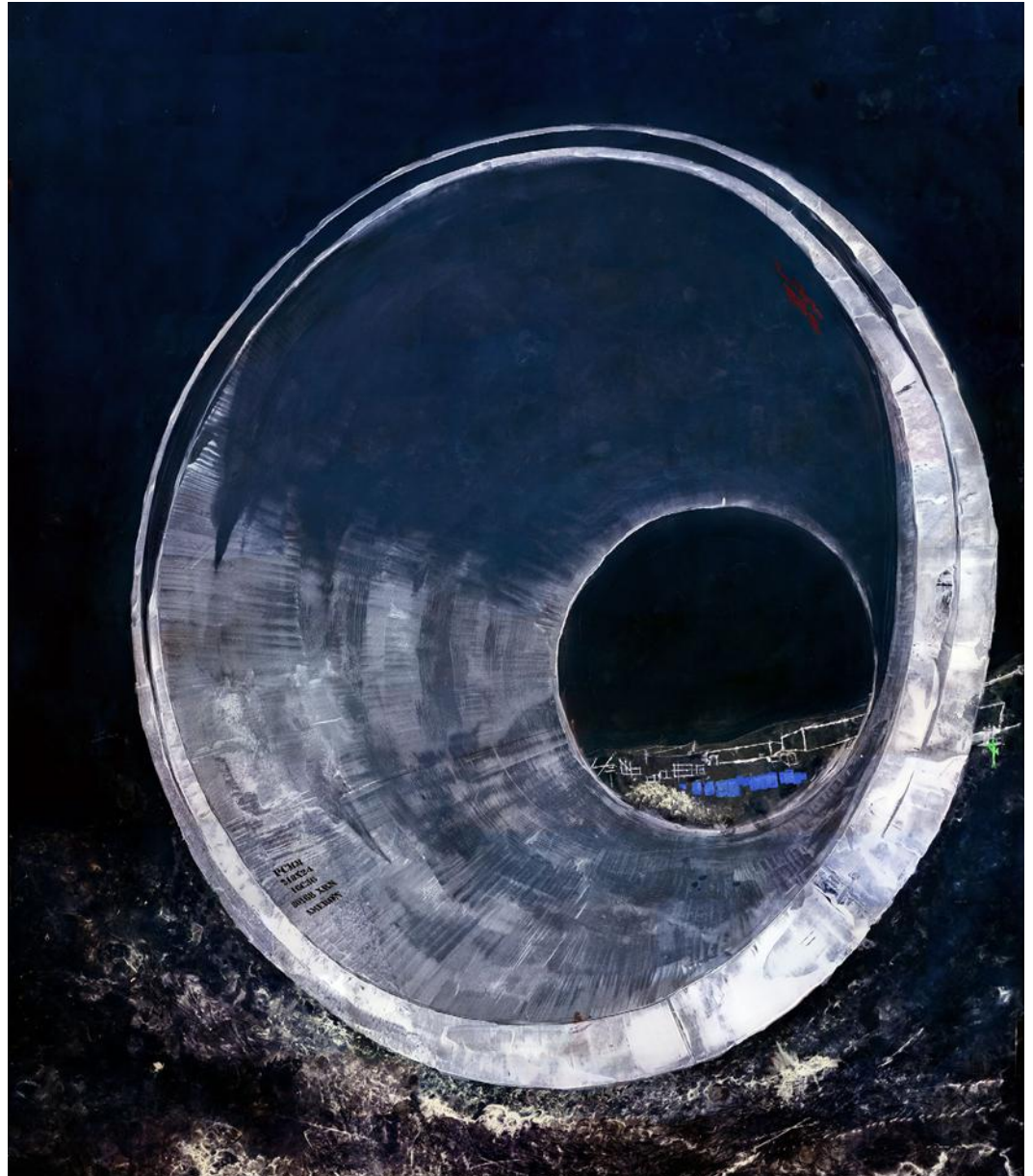
High and Dry Study, circa 1977 / 2012

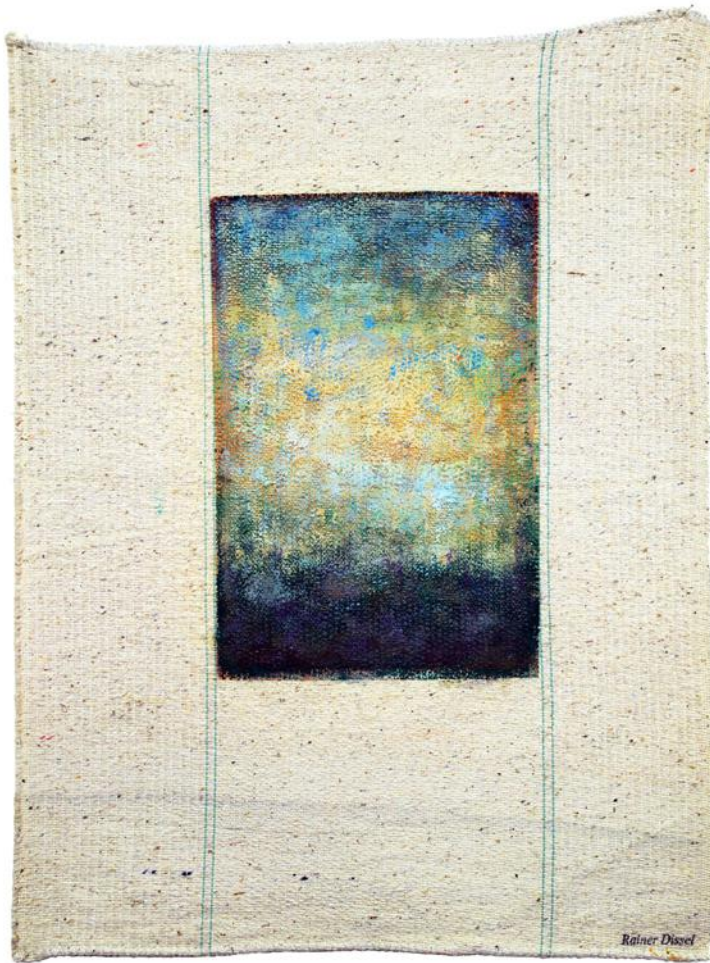
archival lightjet print

86 x 74 inches

Kelly Barrie's recent work is inspired by ephemeral, free-play sites such as the junkyard playgrounds of the sixties and seventies, including his latest investigation into the genesis of vertical skate culture and the locations that it occupied. Although temporary, such improvised sites often become catalysts for larger social movements that inform our ideas about civil rights and what constitutes public space.

High and Dry is a large-scale photograph that continues Barrie's experiments with processes that combine aspects of drawing and performance. Working from archival photographs, Barrie recreates one of the massive concrete pipes used for the Central Arizona Project (CAP)—the largest water works project of its kind ever undertaken. The sections of concrete pipeline were so enormous (22 feet in diameter), they had to be cast out in the open desert where they could cure and be buried on site. While these pipes were above ground, they became temporary meccas for skateboarders who would travel from all over the region, skirting security fences and possible arrest, to experience the sheer verticality these concrete giants had to offer.





RAINER DISSEL

Blindenarbeit I und II (Blind Works I and II), 2010
oil-egg-tempera on rag / official sign for work of
blind people on back
12 x 23.5 inches

In the works from Rainer Dissel (Germany) and Lena Wolek (USA/Russia), the raw canvas material imbues and additional significance to the images painted on them. Dissel uses a special fabric made by the blind to create works that investigate color and the subtle shifts therein. Wolek uses ordinary drop cloths used by housepainters to paint her luxury handbags. Both works utilize the contradictions between material and image and presence and absence to draw awareness and sensitivity to things we often take for granted.

LENA WOLEK

Chanel. Chris, who painted my house, 2008

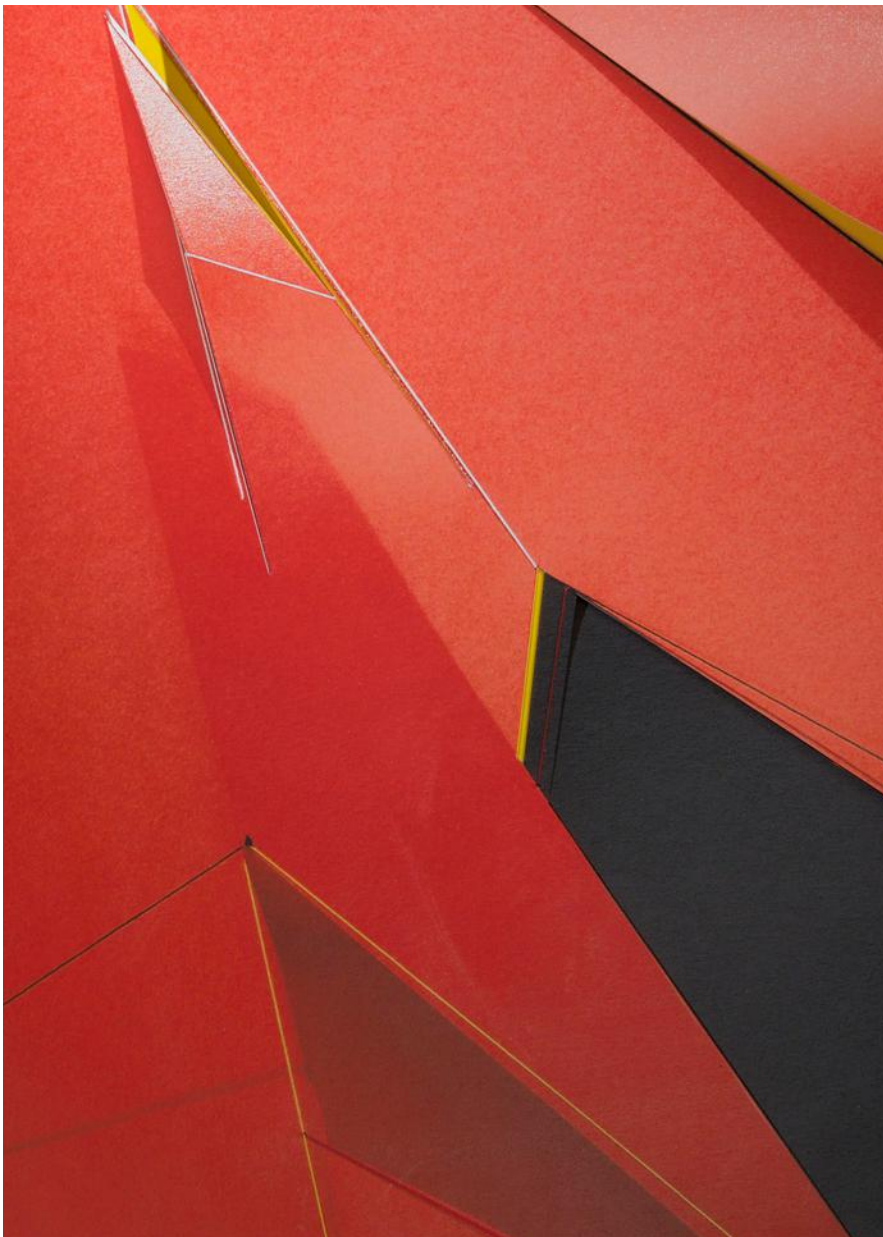
acrylic on discarded drop cloth

40 x 60 inches

My art is inspired by the range of ideological, social, economic, and political fundamentals of rapid contemporary global development. Having grown up in a small town in Siberia where some folk customs are still the norm, and then adapting to cosmopolitan Los Angeles, I may have a point on fascination with observing and analyzing the recent and rapid changes in both societies. This allows me the unique ability to integrate observations of value and loss in both social contexts, in order to compare and contrast the mentality and cultural attitudes of the two.

These conceptual formulations are visually translated and expressed through drawings, ceramics, sculptures, videos, and installations. In addition to contemporary formal aesthetics, the work incorporates old craft techniques such as sewing, weaving, and pottery that have been utilized out of necessity for centuries by common folk for everyday needs and beyond. Drawing upon Siberian traditions of folk humor, Soviet-style animation, and sarcastic slogans as influences and instigators of this multivalent critical perspective, my work seeks to navigate a path between high and low cultural and socio-economical perspectives in the global culture in which we all now dwell.





CHRISTIANE FESER

Konstrukt 81, 2012

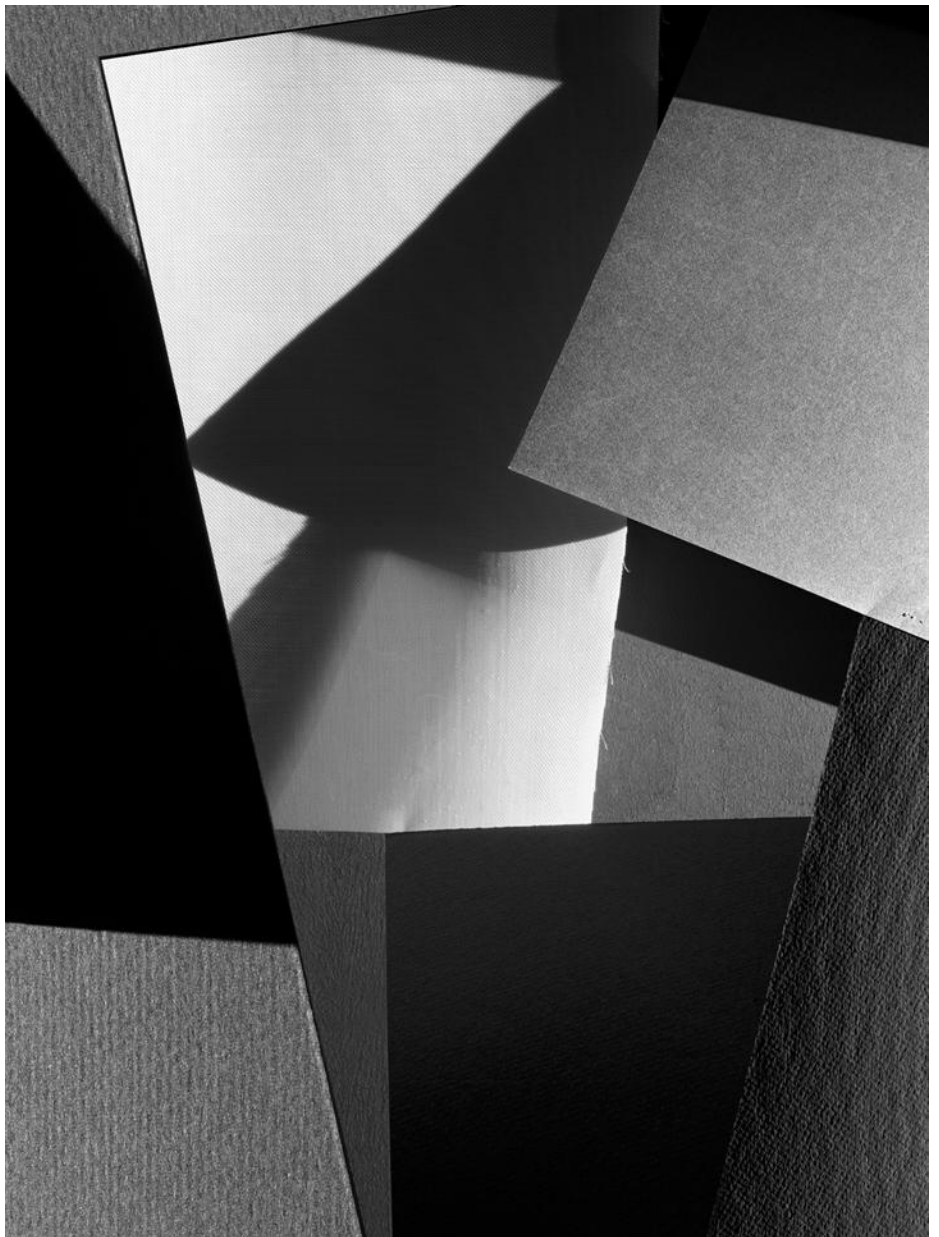
archival pigment print, framed

39 x 28.5 inches,

Edition 5+ 2 AP

courtesy of Von Lintel Gallery, Los Angeles

Christiane Feser (Germany) and Fabiola Menchelli (USA/ Mexico) make photographic works of paper constructions that are designed to challenge perceptions of normal perceptions of object, light and space.



FABIOLA MENCHELLI

Construct No. 29, 2013
archival pigment print
22.5 x 30 inches,
Edition 3/4 + 2 AP
courtesy of George Lawson Gallery,
San Francisco and Yautepac Gallery,
Mexico City

The *Construction* series is a body of work I created between 2012 and 2013. I started making installations in the studio with simple materials and projecting light on to them, seeking to transform the physical structure of the space and connecting its geometry with light and shadow. The installations were constructed only for the camera's point of view and dismantled after I took the picture. I am interested in using the language of abstraction to question ideas about photography, architecture, drawing and construction in order to challenge our perception of space.'

FLORIAN HEINKE

Real Power is People, 2011

acrylic on nettle

39.5 x 31.5 inches

courtesy of Joachim Unseld Frankfurt am Main

Sardonic humor is an almost constant trait of works by both Florian Heine (Germany) and Eric Yahnker (USA). Often working in black and white, both artists make astute and often biting observations of popular culture, sexuality, celebrity, religion and politics. For Doppelgänger, each artist appropriates the Christ image in order to criticize aspects of the current cultural and political climate.





ERIC YAHNKER

Selected Reading (Core of Conviction), 2012

charcoal and graphite on paper

100 x 72 inches

This work was originally included in my exhibition, *Virgin Birth n' Turf*, at The Hole, New York in Sept. 2012, and is part of an ongoing series of works I call *Selected Reading*, in which I give what I deem appropriate reading material to a variety of real, fictional, historic and pop culture personalities. Michele Bachmann's autobiographical book, *Core of Conviction*, was released in the run-up to the 2012 U.S. presidential election, in which the ultra-conservative congresswoman from Minnesota was considered a viable early contender before a multitude of missteps, gaffes and strange conflicts ended her run and ultimately her political career. Throughout her tenure, Bachmann found most of her mojo with the evangelical wing of the Republican party, often discussing

her deep conversations with God, which included her even wackier husband's conversion-therapy clinic to change homosexuals straight, all while becoming a leader of the burgeoning Tea Party movement. Although her candidacy was immensely polarizing at the time, no one could imagine how tame it would be in contrast to the 2016 GOP Presidential field. Nevertheless, in early 2012, I thought it apropos to have a thorny-crowned Jesus Christ himself to thumb through the pages of Bachmann's book and ponder her brand of good Christian family values—with Christ's exasperated or bewildered expression perhaps foretelling what's to come.



FRANZISKA KNEIDL

S.N., 2016

acrylic and lacquer on plastic

75 x 27 x 26 inches

**courtesy of Kai Middendorff Galerie,
Frankfurt am Main**

Franziska Kneidl (Germany) and Shiva Aliabadi (USA/Iran) extend the language of painting to create 3 dimensional sculpture-paintings. Both use plastics as base support that are in a state of collapse, emphasizing ideas related to spaces that exist between permanence and ephemerality, the material and immaterial, and stasis and transition.

SHIVA ALIABADI

Safety of Objects (chromed purple), 2016

styrene, paint

92 x 38 x 10 inches

My work includes imprints of objects and people that come together in a seemingly coherent whole and final record or testament of identity, locus, and meaning. Yet due to the precarious nature of the material (e.g. thin styrene, latex, charcoal) or the combination of unstable signs imprinted in the material, the work defies an easily identifiable and

locatable telos. The work, in other words, resists being located with one definitive reading. It exists as an ever-slipping proposition, to reference Derridean terminology regarding the continuously changing nature of the sign. Therefore, much of my work countervails solidifiable meaning and orientation, thus refusing any determining regulation. I create such work in order to point to the existential reality of our lives and world where nothing, not even the records of, or monuments for, things last. Our unsteady existence is both fascinating and horrifying.





SANDRA KRANICH

Flashforward 1 & 2, 2012

aluminum, burned pyrotechnics,
smoke residue, and electrical cables

58.5 x 47 x 2.5 inches

courtesy of Philipp Pflug Contemporary,
Frankfurt am Main

Contrasts between chance and careful planning play important roles in the work of both Sandra Kranich (Germany) and John Knuth (USA). Trained as a pyrotechnician, Kranich uses fireworks to leave marks on her surfaces, while Knuth bores holes in emergency blankets using signal flares to create his 'Sandbag and Powerplants' series.



detail



installation view

JOHN KNUTH

Rampart, 2015

thermo blankets, sand and mirrored plexiglass
 dimensions variable; installation: 25.5 x 130 x
 86.5 inches(floor); 162.5 x 123 (wall)

"Rampart" resembles architecture or breakwaters constructed from sandbags made of highly reflective Mylar. In a beautifully simple way, Rampart sculptures utilize the language of both hope and disaster. The sandbag stands in for the human labor trying to keep the sea at bay while also invoking the idea of a bunker or home being built. In their half-finished stance, they are caught between constructing the future and collapsing under the weight of the past. Gravity and mass are at the heart of the physicality of Rampart. The Mylar surfaces of the bags reflect the space they are in and also that of the viewer, making for an uneasy sense of complicity in their existence. It is also a material that references art history. Warhol had his floating silver pillows; we now have heavy sinking sandbags. Cal Andre's stacks of bricks and wood intentionally had no architectural function or reference to the world outside the gallery. As Andre put it, his stacks function "as a place". My sandbag sculptures function "as a place protector". Although these sandbags speak the language of minimalism, they are intended to have direct conversation with what is happening outside of the gallery. These sculptures intentionally have function and intention to speak to a world that is changing faster than we can keep up with.



SANDRA MANN

Tribute to Charles Eames I, 2016

archival pigment print on polyurethane board

dimensions variable

installation: 97.5 x 163 x 122.5 inches

Sandra Mann (Germany) and Ave Pildas (USA) are best known for their photography, comprised of musicians, city dwellers, animals and objects and buildings, documenting urban life in their respective communities. Their observations and juxtapositions of people and things inhabiting their worlds echo one another on several instances through the multitudes of images they have produced. For *Doppelgänger*, both artists exhibit single works that consist of multiple images from a location with a specific geographic and personal significance. Mann takes staged photos of friends and acquaintances in a forest she visits almost every day near her studio in Frankfurt and with these images has created a free standing cultural sculpture, "In Tribute to Charles Eames". In *Doppelgänger* Pildas exhibits a work from his *Paper Movie* series, with the pier in Santa Monica, CA where he currently resides as the locale for the work on display. The forest for Frankfurt residents and the beach for Los Angeles residents serve as important refuges of nature to an otherwise metropolitan environment.

AVE PILDAS

Pier Bars, 2011
photograph
44 x 52 inches

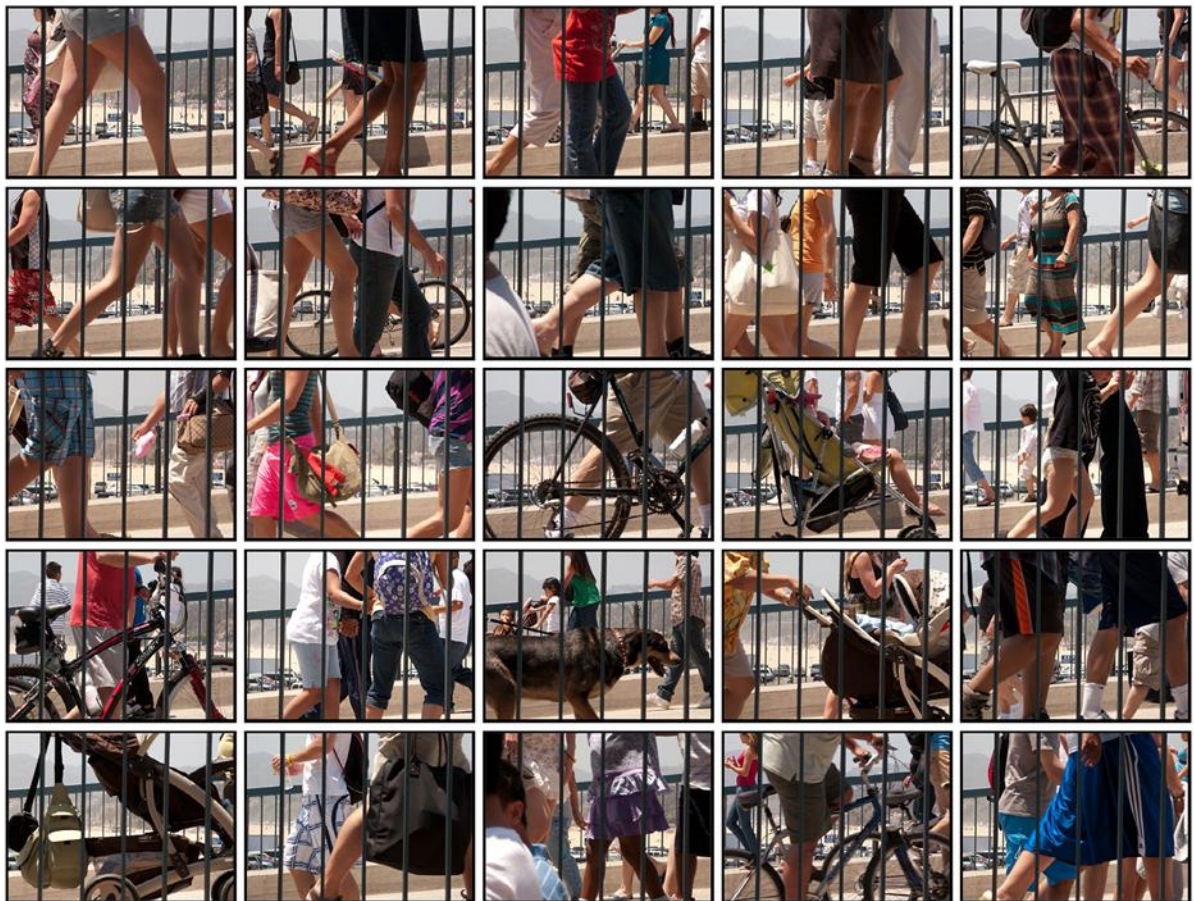
With the proliferation of digital camera technology in this century, the documentation of everyday life that generally features subjects in candid situations within public places, better known as "street photography", has flourished. I began photographing on the streets of Cincinnati and Chicago in the early 1960's. In 1965, I traveled to Basel, Switzerland to study for three years at the Kunstgewerbeschule under the tutelage of renowned designer Armin Hoffman and innovative typographer Emil Ruder. The elements of composition they taught me became the standards that I applied to my photographic compositions. Overall, I learned that the answer to the problem lies in the search. This principle reinforced my interest in street photography. It inspired many photographic series that I completed upon my return to the United States, such as art deco architectural ornamentation, movie theater box offices, characters on Hollywood Boulevard, California Christmas images and others.

My photographs combine the "snapshot aesthetic" of twentieth century photographers such as Diane Arbus,

Mary Ellen Mark, Robert Frank, Lee Friedlander and Gary Winograd, among others, with a designer's eye refined by the rigorous compositional dictates of modernism. My subjects include architecture, streets and roads, and transportation devices, including escalators, in settings dramatized by the intervention of people and animals. I prowl the locations, camera in hand, to discover the unusual, the menacing, the humorous and the bizarre within the everyday. I sometimes spend hours observing in one location, waiting for what Cartier-Bresson described as the "decisive moment", and juggling control and chance. By fixing my observations as photographs, I extend the momentary to suggest that these "disruptions" are a constant of conventional life.

In 2008, I began to assemble numerous images into one. By assembling and sequencing a group of images, I reinforce the narrative and reveal the visual pattern that multiples can convey. I call this series *Paper Movies*.

Paper Movies record my observations and insights of pedestrian traffic in urban settings. I select a particular spot and shoot dozens of shots of passers-by. Back in the studio, I sort and shuffle the shots to make an arrangement of images that highlights the visual poetry of the situation. In the case of "Pier Bars", the contrast between the geometric rigidity of the bars and the organic curves of people moving through space was my focus.





ANNY & SIBEL ÖZTÜRK

Hans Arp, 2014

UV print on mirrored foil, wood, light,
cardboard, enamel , oil paint, metal
24 x 24 inches

The sibling duo Anny & Sibel Öztürk (Germany/Turkey) and artist Kio Griffith (USA/Japan), perhaps influenced by their binational upbringings and status, have made the concept of universality a central theme in their work. In their own words, the Öztürks investigate what they describe as "immersive social communal experience." Similarly Griffith investigates "pan-nationality," "pan-sensory experience" and "collective memory viewed from an intercultural perspective." With the works on display for *Doppelgänger*, the Öztürks and Griffith combine a variety of media in attempt to communicate some of these issues.

KIO GRIFFITH

Red Wheelbarrow, 2016

-haikuassemblage-

aluminum, foil, photographic prints, Bakelite,

cloth tape, acrylic, plant support, strainer

52 x 28 x 34 inches

"Red Wheelbarrow" is a haikussemblage, poetry material-lizing into sculpture by reading the nuanced image from the vernacular as instructions, constructing, layering and extruding interpretations allowing a 360 degree view of the poetic moment.

The work emerges as a response and a relationship to the poem "The Red Wheelbarrow" by William Carlos Williams.

*so much depends
upon*

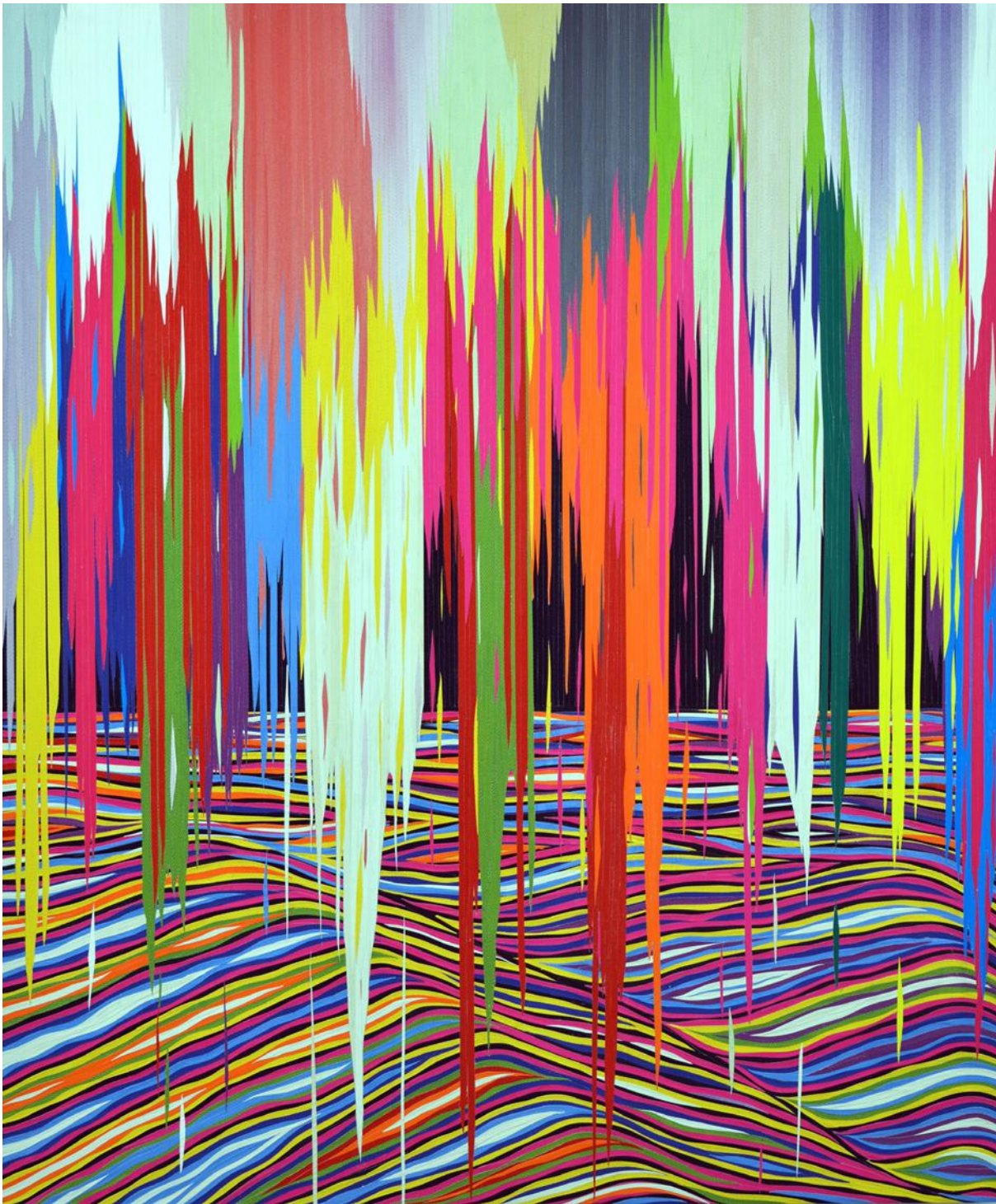
*a red wheel
barrow*

*glazed with rain
water*

*beside the white
chickens.*

from *Spring and All*, 1923





MANFRED PECKL

Colours Conquer the Earth, 2016

paper, wood, UV varnish

47.5 x 39.5 inches

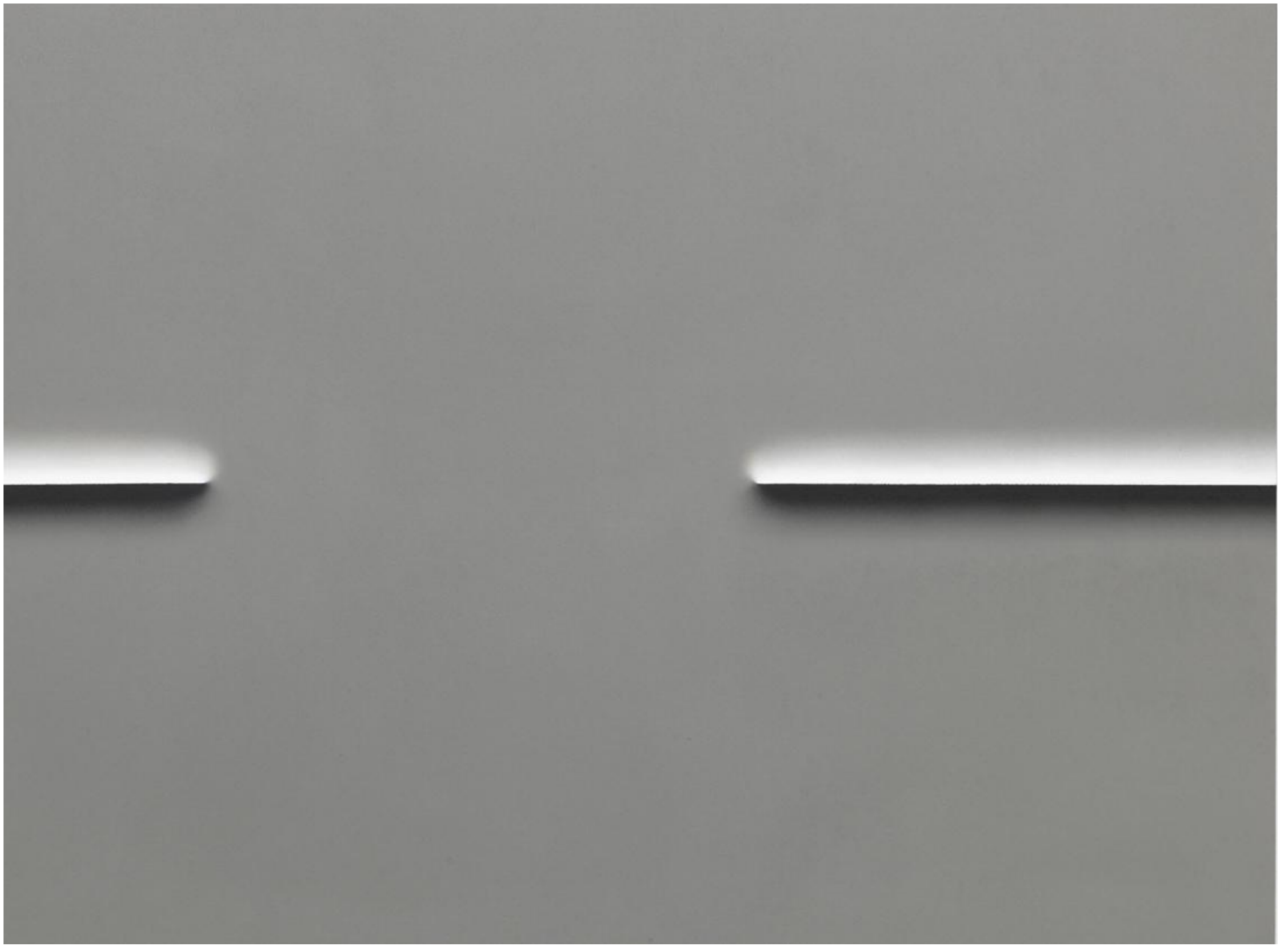
Manfred Peckl's (Germany/Austria) "*Colours Conquer the Earth*" and Ichiro Irie's (USA/Japan) *Refractured* series both implement decoupage techniques in the construction of their paintings using non-paint materials. Peckl cuts his materials from posters and magazines with scissors or a blade, whereas Irie breaks repurposed sunglass lenses with a hammer and pieces them together like a jigsaw puzzle. Contrasting the colorful and shiny surfaces of their work, there lies a subtext of apocalyptic anxiety in relation to consumerism and the Sisyphean task of gluing the world back together.

ICHIRO IRIE

Refracture (Burst), (Vortex) & (Cascade), 2014
sunglass lenses & silicone on panel
12 x 12 inches each

Ichiro Irie works across a wide range of genres and media. With his recent *Refracture* series, Irie extends the boundaries of his larger body of work, *Accumulations*, in which he uses large quantities of small, mass-produced objects to create objects and images that reflect upon art history, popular culture and modernity. The *Refracture* series consists of broken sunglass lenses which are carefully reconfigured like a jigsaw puzzle to become black, reflective and optically engaging wall pieces. They recall Malevich's black square paintings only if they were made of hundreds of bits of shattered curved glass. The broken lenses stand in for the idea of a fractured civilization as viewers can gaze at their own reflections within the multiple, curved surfaces.





STEHN RAUPACH

J+2(o), 2015

oil on canvas

39.5 x 53 inches

Works by Stehn Raupach (Germany) and Steve Hough (USA) reside at the intersection of monochromatic, minimalist abstraction and photorealism. Using trompe l'oeil techniques, the reductive forms in their paintings seem to emerge from a liquid surface.

STEVE HOUGH

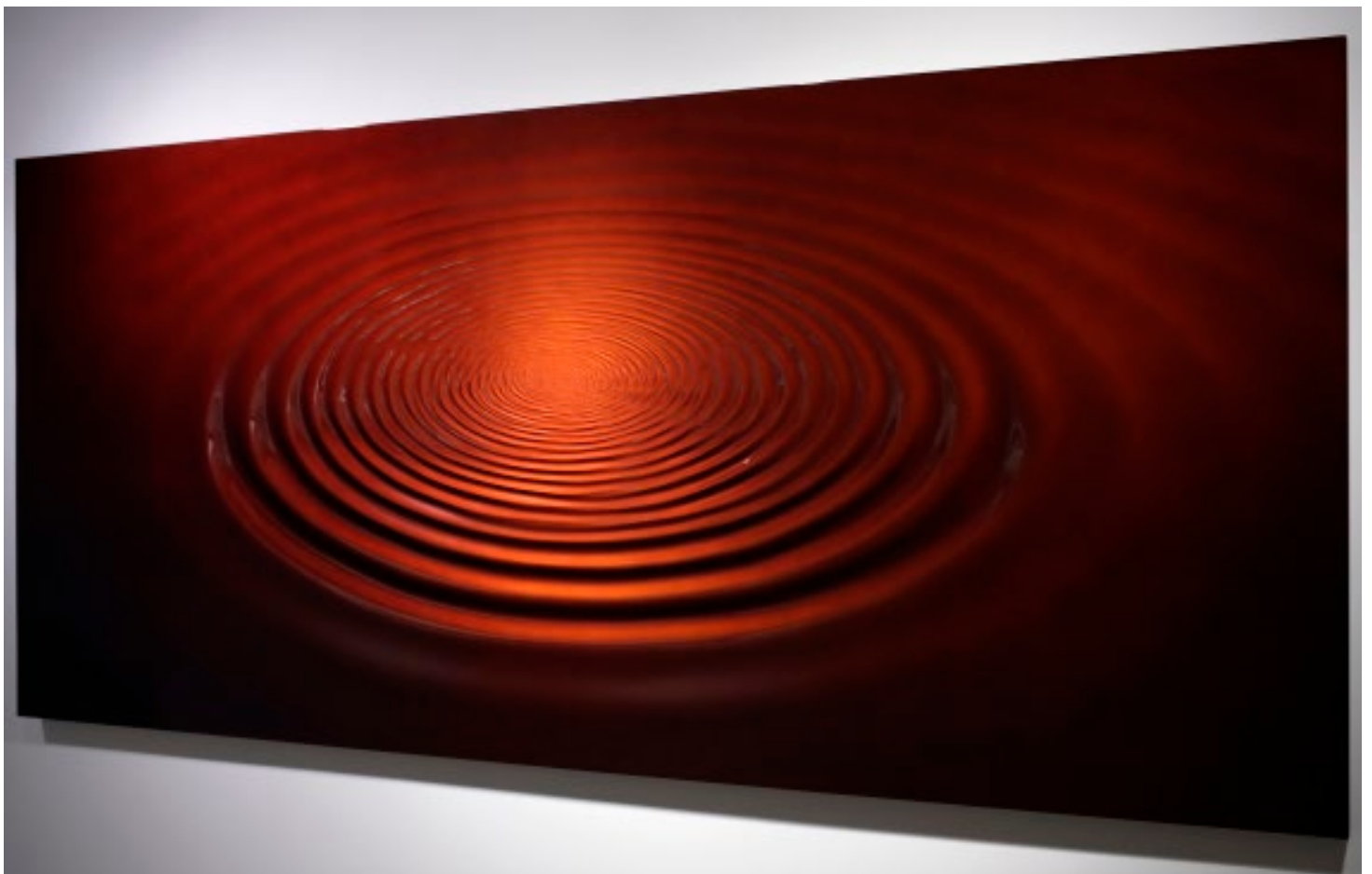
Capsular, 2016

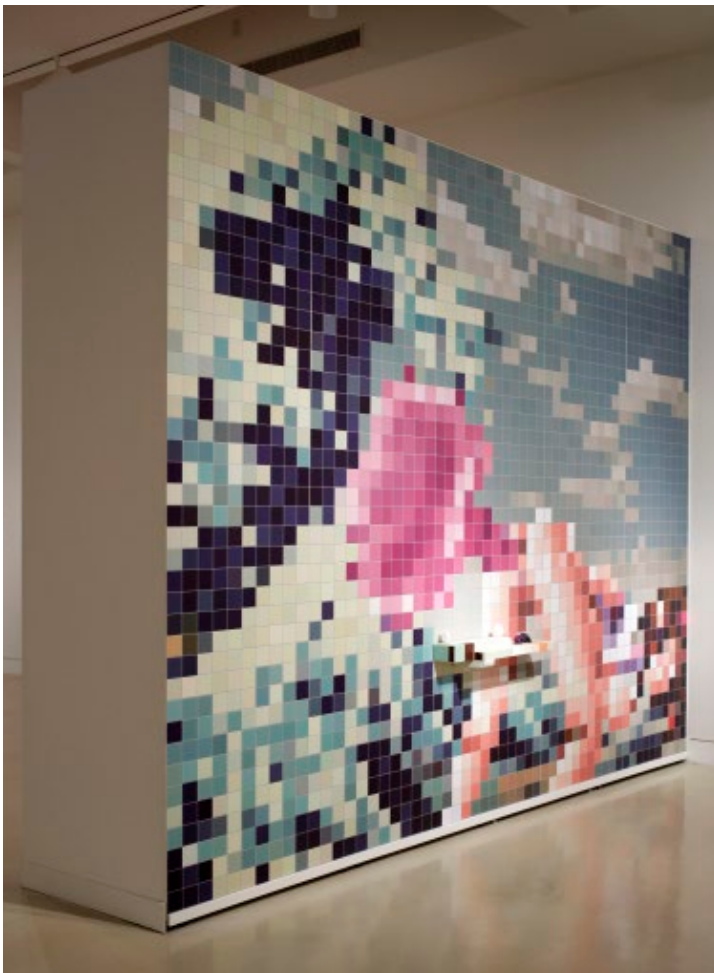
urethane on carved/sanded polymer relief

39 x 81 inches

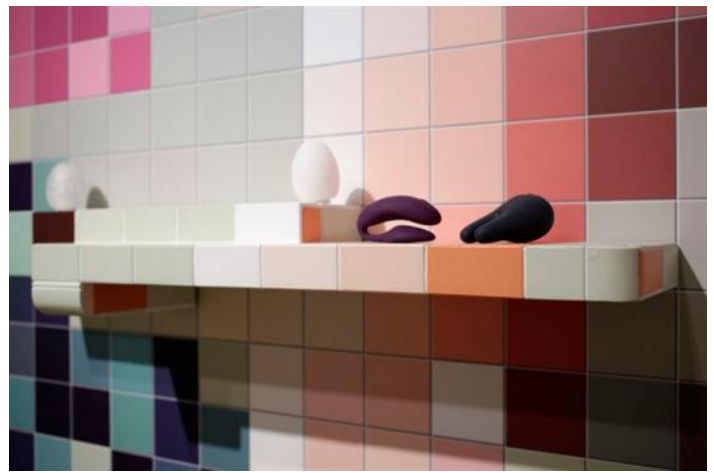
courtesy of Zg Gallery, Chicago

I am leaning on the language and traditions of California Reductivism (Finish Fetish/Light and Space) to explore a reinvigoration of monochrome painting and its aspirations toward the sublime. Using this antecedent of as a point of departure, I am evolving the monochrome's indeterminacy of presence/absence absolutes into postmodern definitions of indistinguishable, blurred absolutes, such as authenticity/simulation, image/referent, unique/ubiquitous and reality/fantasy. From Malevich to the present, the monochrome has presented the unrepresentable as a singularity—either the *concentration* of all form and meaning into concreteness or its inverse: the *distillation* of all form and meaning into the Void. I am exploring what a contemporary monochrome should look like and the contemporary definition and meaning of the term “sublime” in a Singularity-debunked post-Higgs boson context.





installation view



detail

TOBIAS REHBERGER

*Okami Nami Ura, Katsushika Hokusai, 1832 and
Manga Girl III, 2015*

MDF, acrylic paint, USB stick/digital
print on pp-foil, 4 sex toys

120 x 159.5 inches (wall)

7 x 29.5 x 6.5 inches (shelf)

Tobias Rehberger (Germany) and Martin Durazo (USA) draw heavy inspiration from design-related fields in their sculptural installations. "Okami Nami Ura, Katsushika Hokusai, 1832 and Manga Girl III", 2015 by Rehberger and *Axioms and Ecstasies* by Durazo at first glance may appear to be colorful abstractions, but closer examination reveals images that depict, in the case of Rehberger, the "The Great Wave off Kanagawa" by Hokusai and a sexy manga girl, and, in the case of Durazo, nude images of the artist's friends documented in and around his studio Jacuzzi. These works explore both artists' preoccupation with the illicit and pornographic—recurrent themes in their greater bodies of work.

MARTIN DURAZO

untitled, 2016

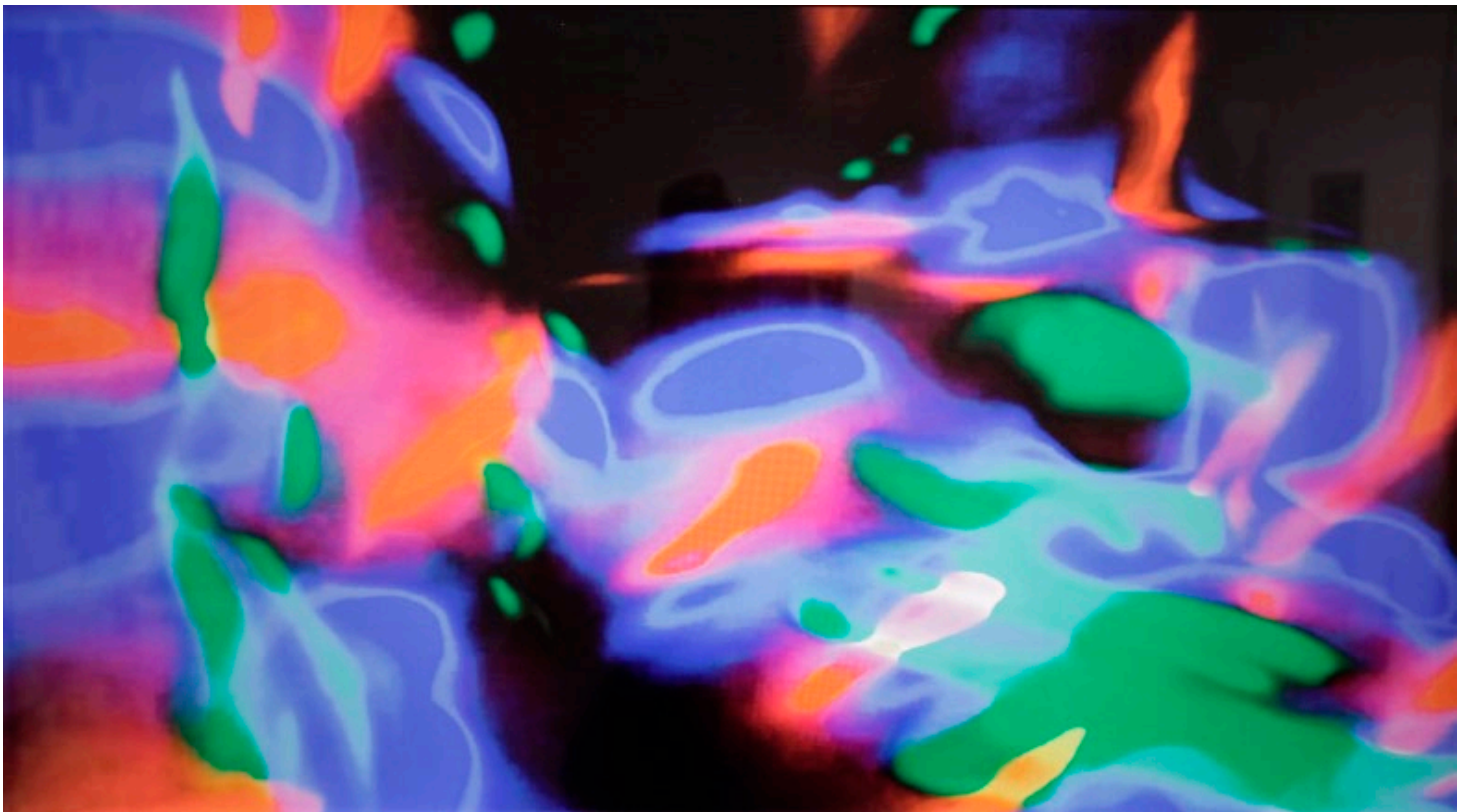
from the series *Axioms and Ecstacies*

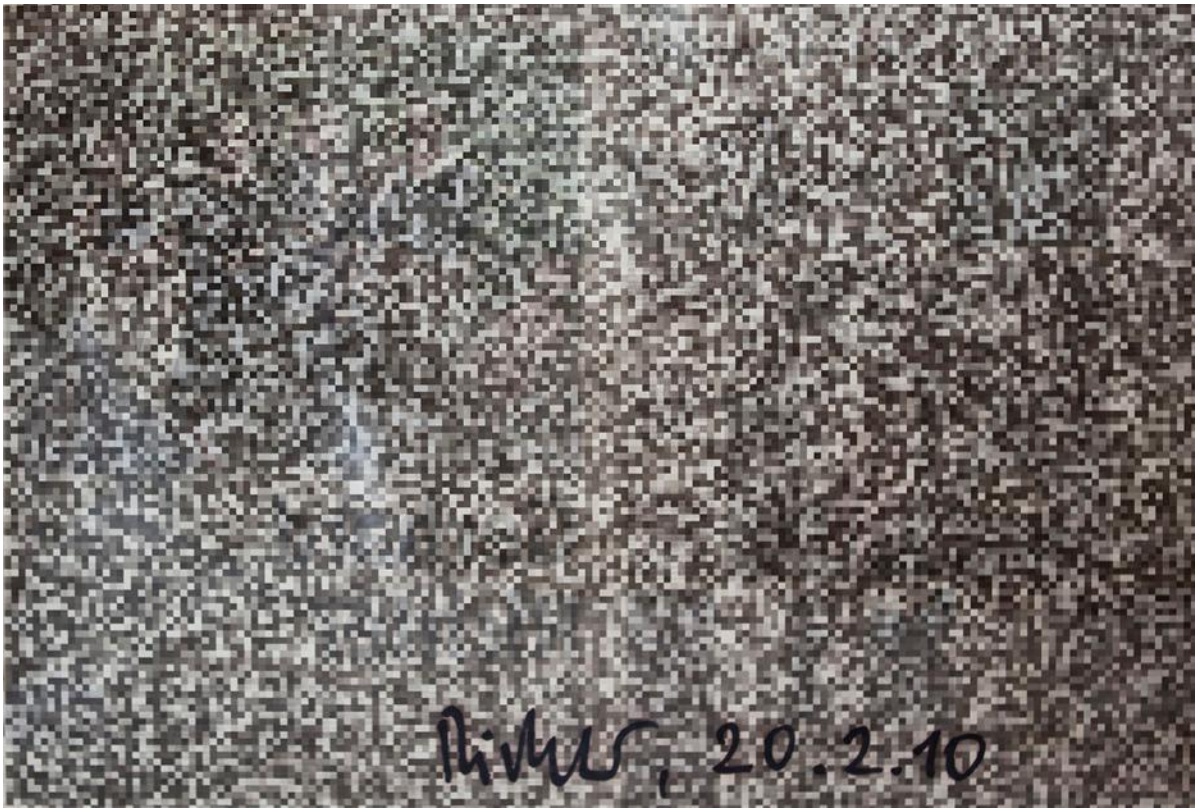
archival inkjet print

16 x 29 inches

These works are landscapes derived from fleeting moments of beauty and stolen moments. They were captured from the video of the same name in which friends were asked to pose for this project. The models were bathed in club lighting to emerge as a different being and experience a transcendent state of mind.

My work explores the correlation between aestheticized formalist principles and spirituality found in illicit forms of existence. In my practice, I seek to evoke intimate sensations found in the mystical, lyrical, and impulsive. The desire to focus inward results in a momentum that is arduous, pleasurable, and rooted in our collective memory.





GERHARD RICHTER

20.280, 2010

web-fed offset printing, Diasac on dibond

18 x 25 inches

courtesy of private collection, Frankfurt am Main

Emerging in the Pop Art era, Gerhard Richter (Germany) and Ed Ruscha (USA) began their careers in the early 1960's and are arguably the most important and influential living artists in the world. Ruscha had his first solo exhibition in 1963 at the legendary Ferus Gallery in Los Angeles, the same gallery Andy Warhol had his first solo exhibit as a Pop Artist only a year earlier. That same year Richter, along with his classmates at Dusseldorf Academy, Sigmar Polke and Konrad Fischer (aka Lueg), began the Capitalist Realism movement, Germany's answer to Pop Art. The following year, Richter had his first solo exhibition at Galerie Schmela in Düsseldorf. Since then, both artists have made incredibly expansive bodies of work that traverse genre and ideology and whose trajectories and relevance have sustained themselves across generations. It is for these reasons and not for any particular or body of work that these two artists have been paired together.

ED RUSCHA

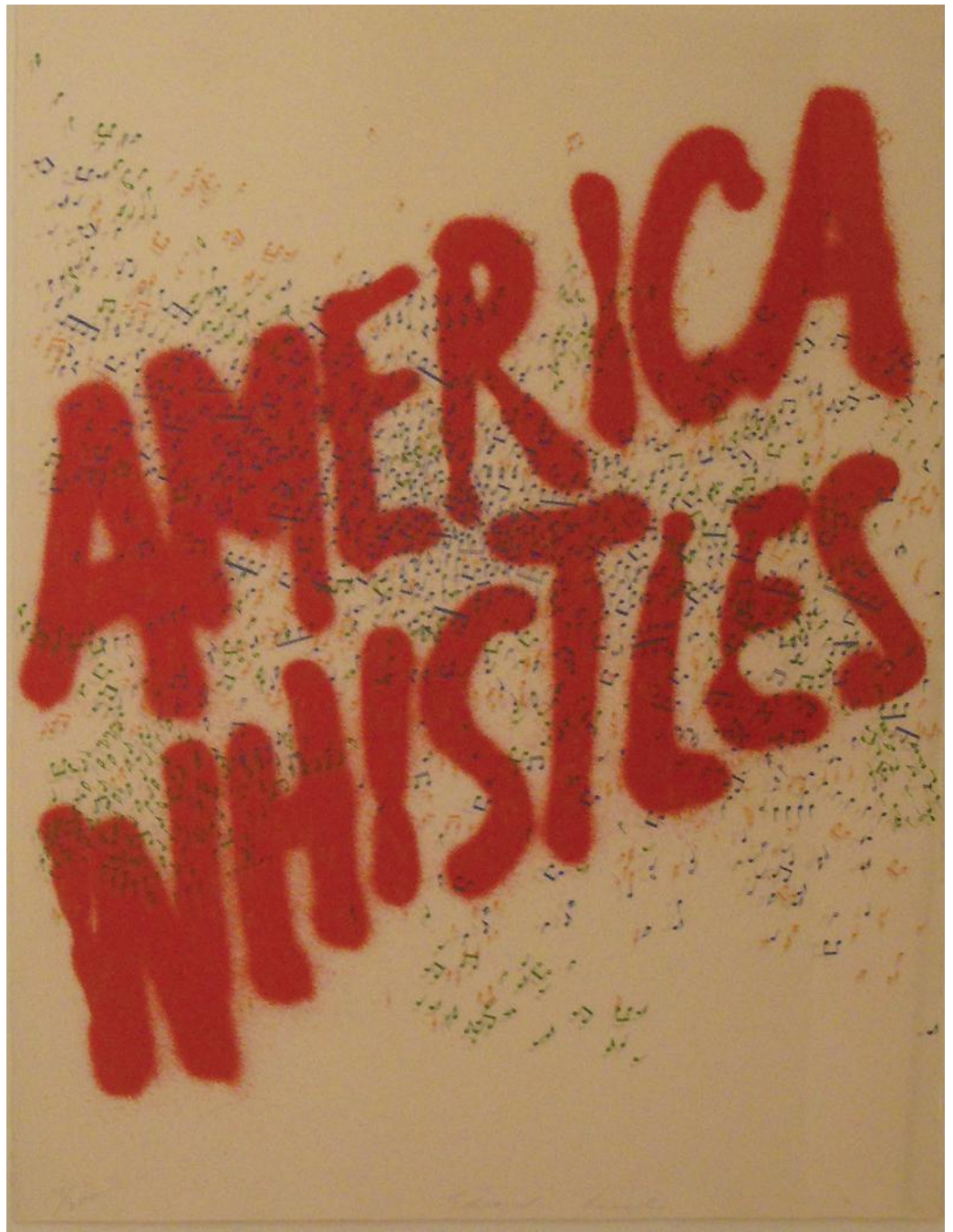
America Whistles, 1975

from *America: The Third Century*

screenprint in color on Arches paper

30 x 23 inches

courtesy of Garboushian Gallery, Los Angeles





MARCUS SENDLINGER

Radius 6000, 2013

collage painting, acrylic, paper,
Chinese ink, UV lacquer on cotton
86.5 x 78.5 inches

Marcus Sendlinger (Germany) and Roland Reiss (USA) each have impressively diverse bodies of work that range from hard edge, geometric abstraction and gestural abstraction, representation and figuration, and painting, sculpture and installation. Both primarily consider themselves painters. More recently, both artists have painted flowers, implementing strategies related to collage albeit with distinct outcomes.

ROLAND REISS

Sunflowers at Night, 2013

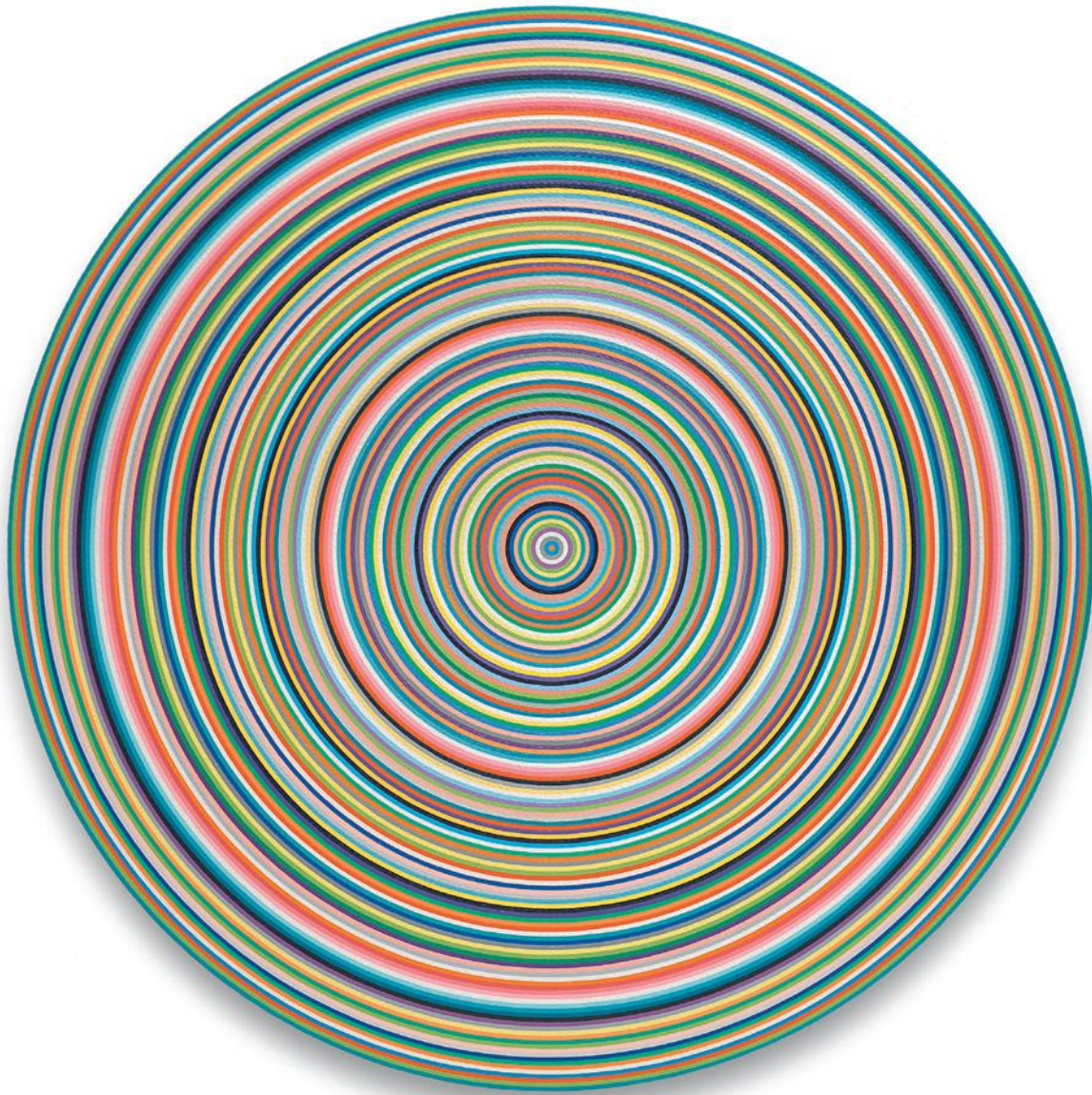
oil and acrylic on canvas

86.5 x 78.5 inches

courtesy of Diane Rosenstein Fine Art,
Los Angeles

We do not visually look at "Sunflowers at Night". In the dark however their positive character is known in a deeper frequency. Perhaps it is in the darkness we must need to see them. These thoughts are mere freight carried by a composition probing the structure and nature of consciousness. The flowers are seen against a field of visual poetic notations. Gestural mark making is like a visual song sung in the glow of luminous flowers.





Ekrem Yalçındağ (Germany/Turkey) and Britton Tolliver (USA) both make process driven paintings that emphasize craftsmanship and whose physical appearance seem to mimic the qualities of ceramic tiles or mosaic with their tactile application of paint in relief. The idea of a grid or geometric pattern always play an important unifying, structural role in both their works. Instead of using a more intuitive approach to color, the two artists always work with a pre-determined, restricted palette that references some poetic correlation to art history, color schemes in their respective environments or other set of colors that have influenced them somehow.

EKREM YALÇINDAĞ

Impressions from the Street, 2014

oil on canvas on wood

78.5 inches in diameter

courtesy of Kai Middendorffe Galerie,
Frankfurt am Main

BRITTON TOLLIVER

Thumb Buster, 2015

acrylic on panel

70 x 40 inches

My paintings are considered to be non-objective abstraction. It is painting that is largely based upon formal arrangements and intuition. In geometric abstraction, the artist is confronted and inspired by the most elementary shapes i.e. (circles, triangles, squares); basically geometry. These simple shapes have inspired many artists to incorporate these shapes into compositions for many hundred years. I, as an artist, understand that these shapes have “historical baggage” for everyone. Meaning, when a viewer sees a circle in a composition, one can be reminded of all those similar shapes in life and in the history of art. I believe a shape has to be important and unique. So, instead of circles, I chose to morph that shape into “smoke rings”, which hopefully will resonate in a more unique fashion, than simply a circle. An artists’ mark needs to be distinctive.

My practice poses tough, critically minded, and deeply felt questions about what it means to make abstract paintings. While my work can be read as a conversation with both the historical roots of the genre and its often problematic contemporary iterations, it is above all a conversation (in the studio), with the visual vocabulary and material presence of each canvas as it evolves in real time. The paintings are therefore records of a kind of paradoxical call-and-response, in which the artist’s drive to create improvised forms become inseparable from his instinct to organize and structure them.

As tape and blade join brush and pigment as tools, the repertoire of painterly moves expands and certain characteristic geometric forms begin to emerge. In most cases, a dense grid of squares and rectangles make up the paintings’s final layer. The paint is built up so that the grid acts a kind of bas-relief, with dense textural harmonies and dis-

sonances playfully interacting across its variegated surfaces. In this way, I create a single, fractal-like composition that is in fact a constellation of many smaller compositions; each square and its associated group of dividing lines, however unique, suggests the complex and irreducible code of the whole picture of which it is part.

At first, the grid appears to be the most salient feature of the work, a way of orienting the eye and organizing other marks. But before long any seeming strictness in their regularity begins to fall apart, and they reveal themselves as places where some of my boldest and freest experimentation takes place. When I excavate away areas of accumulated medium, for instance, the grid is ruptured: underlying layers emerge, and the history of the painting is thrust into its immediate present. Such moments allow the work to extend its associative reach beyond the purely formal terms of abstraction. Like an analog television whose vertical hold function has a mind of its own, the painting recasts the broad light of Southern California as an inner phenomenon, subjects to the moods and intensities of the imagination.





(right) detail of John Knuth, "Rampart", 2015.









right: (left) Shiva Aliabadi, "Safety of Objects (chromed purple)", 2016; (right) Franziska Kneidl, "S.N.", 2016.





Installation View



Installation View



Sleep, 2013

Wood, carbon fiber

14.5 x 22.75 x 50.25 inches



(detail) Release, 2015
Wood, plastic
86 x 31.5 x 15 inches



Release, 2015
Wood, plastic
86 x 31.5 x 15 inches





Swirl, 2015
Wood, fiberglass
62.5 x 45.25 x 44 inches





Sciamachia, 2013
Wood, rope, sand
39.25 x 25.25 x 15.25 inches

metanoia:

A solo exhibition

of recent works by

Yaşam

Şaşmaz

metanoia:

Metanoia, coming from the work of psychiatrist Carl Jung, refers to the process of reforming the psyche as a form of self-healing following a psychological breakdown or existential crisis. For Jung, it is a potentially productive act, a process through which transformation and change can happen.

Carl Jung's influences upon the work of Yasam Şaşmaz express themselves through Şaşmaz's unsettled protagonists, primitive intensity and creeping shadows. The works in this exhibition, from her Metanoia series, grapple, confront and struggle with their shadows and represent an exploration of the human psyche, an attempt to uncover the depths of our inner world, which emerges as concrete, tangible 'figments' inhabiting space and taking on lives of their own. The audience is asked to confront "the strangers in us"—the foreign, alienated and repressed that dwell within us and unconsciously inspire anger, shame and fear.

metanoia

