

# Random X

PRESS

**Opening: February 5th 2016**  
**Xippas Punta del Este (Ruta 10 km 164 Manantiales)**

Xippas Galleries is pleased to announce *Random X*, an aleatorius collective show of artists from our gallery.

Exhibited artists are: Darren Almond, Céleste Boursier-Mougenot, André Butzer, Peter Halley, Herbert Hamak, Vera Lutter, Marco Maggi, Vik Muniz, Pablo Reinoso, James Siena, Takis, Janaina Tschäpe.

## **Darren Almond** (1971, UK)

Fascinated by the notion of time and its representation, Almond's diverse body of work incorporates film, drawing, installation, sculpture and photography. His subjects are as diverse as clocks, train plates, bus shelters. They reveal feelings about the passage of time, themes of personal and historical memory, movement and space. For his Fullmoon series, Almond travels around the world to find new angles and the photographs he brings back contain deep references to the painting, without ever referring to it directly. He takes his photographs at night: the only source of light is the full moon. The landscape becomes visible by using extended exposure of time and turns a dark night into a light day, often appearing ghostly.

## **Céleste Boursier-Mougenot** (1961, France)

The art installations of Boursier-Mougenot are investigations into sound-space and presence, often using altered perceptual states of affective suspension and lateral comprehension. While trained formally as a composer-musician he worked ten years in composition within the contemporary dance world. He has become subsequently a major international artist who has developed a uniquely individual view of the relationship and possibilities that pertain between sound and objects. In using domestic materials, sound equipment, and musical instruments as objects (things in the world), as well as video loops, he has created sound installations that he calls hiscorps sonore (sonic body) works, which lead the viewer towards a unique set of individual sensory installation experiences.

## **André Butzer** (1973, Germany)

Desde mediados de los noventa, André Butzer desarrolla su obra alrededor de la pintura y su historia: de la historia política a la historia del arte, de Munch, Pollock, Baselitz, al Nacional Socialismo, y de Siemens a Walt Disney. Las primeras obras de Butzer fueron influenciadas por los pintores neoexpresionistas alemanes, a las que él mismo llama "expresionismo de ciencia ficción". Sus trabajos componen una realidad exagerada y artificial, por momentos grotesca, inspirada en las películas animadas. A lo largo de los años, estos personajes tienden a fundirse poco a poco con el fondo, trasladando nuestra atención al mundo que los rodea, marcando el pasaje de lo figurativo a lo abstracto y privilegiando así la autonomía de los medios pictóricos. La estructura parece anárquica y los patrones se mezclan sobre la superficie en un caos de colores brillantes. El empaste y el empleo de la pintura aplicada sobre la tela directamente desde el tubo devienen la firma de Butzer. En el camino hacia la abstracción, Butzer realiza en 2010 la primera pintura "N-Bild" con infinitas sutilezas de blancos y negros, compuestos de rectángulos horizontales y verticales. En una aprehensión del mundo despojada de concepciones naturalistas, la denominación "N" es una especie de número de oro para un mundo real y desmaterializado que se substrahe a las leyes que rigen nuestro sistema de pensamiento.

**Peter Halley** (1953, USA)

Peter Halley, one of the most emblematic artists of his generation, is recognized in the history of contemporary painting as the legitimate heir of American abstraction. He first became known in the New York art scene in the mid-1980s, before reaching international fame more than 25 years ago as a major figure of geometric abstraction. The use of industrial materials, synthetic mortar, Day-Glo, Roll-a-Text, and fluorescent acrylic paint, as well as recurrent patterns of circuits and cells, create Peter Halley's signature of instantaneous visual impact. For the artist, geometry is a metaphor for contemporary society. His iconography unfolds in a series of abstract forms that reference everything from architecture to societal organizations. Peter Halley's critical approach is not only expressed in his paintings, but also in his articles and essays on post-structuralism, post-modernism, and the 1980s digital revolution.

**Herbert Hamak** (1952, Germany)

Herbert Hamak's method for creating these forms results from his expertise in mixing pigments with resin and wax. This liquid substance is molded on a conventionally constructed canvas, which provides structure for it. Even though his method mandates the perfect mastering of the medium, the artist allows serendipity every opportunity to intervene: chance causes bubbles and distortions during the drying process and the exterior conditions alter the pigment colors. Thus, nothing is ever entirely controlled in Hamak's work; repeating the same actions would produce different results. Starting with the 300 or so pigments present in nature, Hamak plays with both the physical properties that allow color to appear to the eye and also with the diverse aesthetic mediums that enable color to attract our eyes. Since color results from a complex chemical process, Hamak's works focus on color as both a physical material and as a property that reflects light. Because the color is imprisoned in a translucent material, it can interact with the surrounding light. Surfaces of paintings normally reflect light, but Hamak's paintings allow light to penetrate them. Light passes through the paintings, endowing them with a vaporous aspect that belies the true weight and mass of the object.

**Vera Lutter** (Germany)

Vera Lutter investigates the camera obscura and its process of recording light on photographic paper. She draws inspiration from architecture and her works explore urban landscapes, industrial sites, mythical landscapes, and the views from her artist studio. These are a selection of the many places where she reframes images to reveal different layers of spatial perception. Her large-scale photographs often require several hours or days of light exposure. She chooses to work with room-sized cameras allowing the size of the resulting image to reflect the architecture in which it was made. The prolonged exposure allows her to record images that give evidence to time passed. The resulting ephemera and movement dissolve time into the image, sometimes enabling ghostly forms to surface. These photographs don't simply translate the real; they also reveal an intermediate world, a space of corresponding apparitions. The images radiate a fluid and otherworldly feeling that allows the gaze to drift and linger on certain details captured with startling precision.

**Marco Maggi** (1957, Montevideo)

Through his use of simple materials manufactured for everyone's use (such as sheets of paper, aluminum, apples, or even envelopes), the artist unfurls a topographic map of details linked to everyday life, privileging the micro over the macro, and urges us to come closer to his meticulous objects. Marco Maggi's work is an act of resistance. It doesn't try to be grandiloquent or shocking. Through the observation of Plexiglas cubes, which at first glance seem transparent, or seemingly white sheets, we see interlaced designs of the barren with the abundant, subtle and almost impalpable reliefs that stand out from flat surfaces, the lack of contradiction between the surface and the support, and the interdependence between the recto and the verso. These precious objects reveal to us an infinite and delicate web budding with intimate relationships and the feeling of the sublime. Acting as visual haikus – their meaning remains enigmatic – the drawings merge with the space and form a constellation of scattered forms. Delicately and tenderly, the red, yellow, or blue sheets release discreet signals that meter our pace, functioning as colored stains, shadows, or reflections. Through his use of printmaking, drawing, carving, superposition, and light, Marco Maggi always intervenes in a subtle manner in order to plunge us into the complex rhizome connecting separate universes.

**Vik Muniz** (1961, São Paulo)

Vik Muniz borrows images from the history of art, media and reality, to manipulate them. Starting with materials taken from everyday life, such as chocolate, diamond, pigment, clay or dust, Vik Muniz reconstructs an image before taking the photographs, and getting rid of the originals. At first glance, the result of his manipulations do not resemble a photograph, but the works of a magician or a virtuoso. While his photographs remind us of a collective cultural heritage, they simultaneously challenge the viewer's perception.

Everything is redrawn and reinterpreted. Reinforcing our sense of familiarity toward different things, Vik Muniz deceives us and encourages our ability to look at reality and analyze it ; "the vision is primarily a form of intelligence, and recognition or identification a kind of comfort."

**Pablo Reinoso** (1955, Buenos Aires)

Sculptor and designer born in Argentina in 1955, Pablo Reinoso is known for his Bancs Spaghetti. He reinvents the every day object with humour and frivolity. His work hides both an ethical aspect – the respect of nature and of its materials- as well as a critical one against meaningless processes of a certain type of contemporary design. His installations and sculptures reveal a deep knowledge of the environment linked to our perception of the world, the landscape and space. As part of a process of deployment and development, his work finds its way within monumentality and at the same time, it keeps a human scale.

**James Siena** (1957, USA)

James Siena is a pivotal artist in the New York art scene, particularly known for his creative process based on self-imposed parameters that he terms visual algorithms. By establishing a base unit that he infinitely and obsessively repeats, Siena takes possession of the surface plane in order to focus on complex geometric and abstract forms. James Siena's work explores numerous mediums, including lithography, engraves, drawing, and paintings of enamel on aluminum, a technique that characterizes his work since the 1990s. The rigorous mathematical process adopted by James Siena and the industrial technique of enamel on aluminum obscures neither the artist's presence of hand nor the fragility of his lightest touch, which he applies and endlessly repeats. The motion Siena creates, at once rational and poetic, confront us with an optical riddle that mixes chance and order, where the leitmotiv distinguishes itself in a group that at first glance appeared uniform. The little spaces, similar to fetishes, totems, or icons, concentrate a unique and hypnotic energy that invites the onlooker to choose his own path between the lines and to give himself over to the metaphysical experience.

**Takis** (1925, Athens)

Born in Athens and based in Paris since the 1950s, Takis set about exploring magnetic field energy in his work. Working in proximity with his contemporaries of the New Realism movement, he integrated light and music in combination with the use of magnets into his sculptural practice. A tireless experimenter and "intuitive savant", Takis has continuously sought to capture cosmic energy by combining art and science. As a contemporary plastician, his work is grounded in a sculptural tradition that spans archaic Greek sculpture and Giacometti on the one hand and the rejects of technology on the other. Fascinated by the "scientific magic" at the core of inventions (he even registered a number of industrial patents), Takis is also a science philosopher, regularly drawing inspiration from the great ancestors of pre-Socratic philosophy, Hippocratic medicine, and Ancient Egypt.

**Janaina Tschäpe** (1973, Munich)

Janaina Tschäpe's work functions at a variety of scales, expanding and contracting the viewer's point of reference from micro, sub-atomic particles to the cosmic and metaphysical scale of the classic Romantic landscape. These are thick, enveloping formal gardens of entire ecosystems – where life blossoms and flourishes, only to decay and die (or perhaps breathe new life). There is an acute, iridescent use of light – articulated by an unconventional palette suggesting South American flora and fauna – compounded by the mat surfaces of dry media on paper. Intrinsically related to her pictorial work, her videos and photographs transport us to her universe evolving through viscera, seaweed and stars. Time eerily stands still, even as we contemplate forms which seem to grow and catch us in its thickets.