

COSIMA VON BONIN (GERMANY)
DEPRIONEN, A VOYAGE TO THE SEA, 2006
SEASONS IN THE ABYSS, 2006

Cotton, linen / Mixed media. Cosima von Bonin was born in 1962 in Mombasa, Kenya, and now lives and works in Cologne, Germany. She is one of the most influential and prolific artists in Germany today. Her art does not lend itself to any specific genre, but comprises sculpture, photography, textile "painting" installation, film, video and performance, often combined in larger installations that include works by artist colleagues with whom she experiences a kinship. von Bonin also runs a record label together with Justus Köhnke.

Her art is a form of free flow, reacting to impressions from popular and folk culture, fashion, hip hop and techno and even personal experiences. von Bonin creates worlds that have their own social rules. Her works deal with ideas on playing and indoctrination, structure and improvisation, gender and identity – physically represented in a way that often appears absurd and comical.

In 2001, Cosima von Bonin created the new work "ITEM" for the exhibition "Free Port" at Magasin 3. It was last shown at the "To be Continued..." exhibition at Magasin 3 in 2007.

The two works featured in "BETWIXT" were both part of the major "Documenta XII" exhibition in Kassel in 2007. The same year Cosima von Bonin also had a solo exhibition, "Roger and Out", at the Museum of Contemporary Art, Los Angeles. Her previous exhibitions include the American Fine Arts, New York (1993), Museum Fridericianum, Kassel (1994) and Louisiana Museum of Modern Art, Denmark (1997).

Richard Julin
Chief curator Magasin 3 Stockholm Konsthall

GABRIEL OROZCO (MEXICO)
"SAMURAI TREE ANIMATION", 2007

Projection of digital animation, 22 minutes, loop. The Mexican artist Gabriel Orozco was born in Jalapa, Veracruz, in 1962. He divides his time between Paris, New York and Mexico City. Orozco is almost constantly travelling around the world and the impressions he gathers on his journeys are used in his art. He employs several media, including video, drawing, installations, sculpture and photography.

In many of his works, he scrutinizes everyday objects and situations in the urban environment. He twists our preconceptions of reality with subtle shifts in what we as spectators think may be familiar. Several works are interactive, for instance "Ping Pond Table" (1998), which is a version of table tennis for four players, with rackets and ping pong balls. The table consists of four fields with a water-filled lily pond in the middle. New versions of games feature in many of Orozco's works. "Horses Running Endlessly" (1995) is another example, where the chessboard squares have four different colors, sixteen times sixteen squares, and all the pieces are knights.

His fascination for games, coupled with a passion for geometry and mapping, is expressed in the work "Samurai Tree Animation", which is shown in "BETWIXT". The geometric shapes seen in the animation were developed by Orozco from simple sketches of circular shapes. He then formulated specific rules for the size and color of the circles, based on how the knight in chess moves in an L-shape. The knight's move is, in itself, a representation of three-dimensional space on a two-dimensional chessboard. The "Samurai" of the title refers to "the Samurai move" as the knight's move is sometimes called. In the animation, we see all the color permutations that are possible in the system Orozco has created.

Apart from the animation Orozco has also created a series of paintings of the same circle motif. The paintings are based on the same rules as the animation and are painted on cedar wood with gold leaf and tempera. He made the paintings using the same technique as mediaeval icon painters.

Gabriel Orozco's previous exhibitions include the Carnegie International, Pittsburgh (1999); "Documenta XI", Kassel (2002) and the Venice Biennale (1993, 2003 and 2005). He has had solo exhibitions at venues including Portikus, Frankfurt am Main (1999); Museo Internacional Rufino Tamayo, Mexico City (2001); Museum of Contemporary Art, Los Angeles (2001); the Hirshhorn Museum, Washington DC (2004); Serpentine Gallery, London (2004); Palacio Cristal, Museo Nacional Centre de Arte Reina Sofia, Madrid (2005); Museo del Palacio de Bellas Artes, Mexico City (2006) and Museum Ludwig, Cologne (2006).

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JONATHAN MONK (GREAT BRITAIN)

“LIGHT”, 2006–2007

“SO LET US NOW BEGIN AT THE BEGINNING”, 1999–2006

Installation with laser projection, fog machine, plywood, cowboy hat, bowler hat, silver gelatin print, plastic bag of Granny Smith apples / White neon sign mounted on clear plexiglass. The British artist Jonathan Monk is best known for his playful and irreverent appropriation of artworks and concepts of the 20th century. Born in Leicester in 1969 and educated at the Glasgow School of Arts he currently lives and works in Berlin. While Monk is extremely prolific in a wide range of media his work lacks a clear visual unity. Conceptually however, there is a strong thread running through his work: language games, critical appropriation of fellow artists' work, humor, distancing from the notion of authorship and often a personal or autobiographical element are all characteristic features of the artist who has been quoted as saying: “I never want to produce anything that couldn't be produced by someone else.”

Monk has been called anything from artistic vampire to court jester, but also celebrated as a leveler of sorts making 'difficult' art concepts of the 20th century more accessible by unpacking them in humoristic, at times flippant ways. Conceptual art and minimalism are particular favorites, with Sol LeWitt as one of his most important sources. This mixing of high and low and harnessing of artistic legacy to serve the personal emphasizes questions rather than answers. The series of photographs “Waiting for Famous People” (1995) has Monk standing expectantly in an airport arrivals hall with a sign bearing the names Pablo Picasso, Andy Warhol, Marcel Duchamp, Mom or John Travolta. In a series of carefully painted text pieces from 2004 with titles such as “This painting should ideally be hung above a Carl André” or “This painting should ideally be hung to the right of an Ed Ruscha”, the artist cleverly inserts himself both stylistically and literally into the artistic canon.

“Light” (2006-2007) is an installation that pays homage to René Magritte. Not only is the central image where the laser is pointing to a photo of the Belgian artist at a rodeo in Texas but the installation is studded with tongue-in-cheek allusions to the surrealist's imagery: the green apples, the bowler hat, the dream-like aura emanating from the smoke machine as well as the absurd contrasts present in the work. It would seem like Monk is involved in a conceptual game as well as a play-on-words. The 'light' of the laser lights Magritte's cigarette – a confusion of the literal and the symbolic, the real and the illusionary.

Despite its wealth of references, Monk's work remains personal, such as in “So Let Us Now Begin at the Beginning” (1999-2006) – his city of birth, Leicester, written in neon in reverse and placed upside down. Stylistically it can be seen as yet another quotation of artists such as Bruce Nauman or Dan Flavin while conceptually it plays with the notion of the artist's autobiography as well as a back-to-front visual chronology.

Jonathan Monk has exhibited widely at international institutions since the beginning of the 90ies. His solo exhibitions include venues such as Arnolfini, Bristol (2003); ICA, London (2005); Palais de Tokyo, Paris; Musée d'Art Moderne de la Ville de Paris; Tramway, Glasgow (all 2008). He has participated in group exhibitions at BuroFriedrich Berlin (2001-2002); Swiss Institute Contemporary Art, New York (2004); Kadist Art Foundation, Paris (2006) and Tate Modern, London (2007).

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KENDELL GEERS (SOUTH AFRICA)
"FUCKING WONDERLAND (OVAL)", 2007
"KANNIBALE (MARCEL DUCHAMP) 11", 2007
"KANNIBALE (MADONNA) 11", 2007
"KANNIBALE (FRANCIS PICABIA) 10", 2007

Mixed media / Ink on paper / Ink on paper / Ink on paper. The work of Kendell Geers exists on the border where the dangerous and the sublime meet and deals in "the moment when words are not enough". Often described as a 'cultural terrorist' the artist employs strategies of destabilization, danger and desire, violence, fear, sexuality and black humor to upset the establishment and provoke a very physical response in the viewer. By mixing aspects and images from colloquial life with high art Geers comments on the banalization of violence and sex in the media. He scans, edits and appropriates indiscriminately from art history, film, literature and mass media, mixing the images and texts freely in order to enable new readings.

Kendell Geers was born in Johannesburg, South Africa in 1968 and currently lives and works in Brussels, Belgium. In the course of his life he has changed both his first name and his date of birth and his work has in many ways dealt with issues of identity and exile. The artist likes to stress that his work though undeniably linked to his experience of growing up under Apartheid and the violent changes subsequent to the new dispensation, is as much about underlying issues of humanity and personal limits as the politics of a specific place. Geers implicates the spectator in the making of meaning using constructed moments of shock and alienation and asking us to question and experience his work from a very personal perspective.

Language as bearer of structure and hence ultimate symbol of limitation is often his battleground. In flashing neon lights 'slaughter' becomes 'laughter' and 'error' becomes 'terror'. Titles are often chosen as allusions to other references such as in "Fucking Wonderland" where a patterned mirror leads us into the works of Lewis Carroll: "Alice's Adventures In Wonderland" and "Through The Looking-Glass And What Alice Found There" where changes in scale, opposites, nonsense and reversal themes are contained in the mirror image. This very same reversal is also found in how Geers has dealt with the word 'FUCK', subverting the obscenity into a pleasing pattern by literally turning it back-to-front and upside down and reflecting our own image back at us.

Similarly the prints and drawings in the "Kannibale" series are both an allusion to and example of the theory of cultural cannibalism announced in 1928 by the Brazilian poet Oswald de Andrade as a symbol of global cultural contamination and the incorporation of images and values of 'the other'. Not only does it visually quote artworks by other famous artists but it also references moments in art history such as the Dadaist manifesto and the review Cannibale initiated by Francis Picabia. Here we again find the pattern created by the mantra, the repetition of the word 'FUCK' until it has been depleted of all shock value and meaning, another case of Geers strategy of encasing repulsion in seduction.

Kendell Geers has exhibited widely. His solo exhibitions include venues such as South African National Gallery (1999); Palais de Tokyo, Paris (2002); MACRO Museo d'Arte Contemporanea, Rome (2004); BALTIC, Newcastle (2007); SMAK Stedelijk Museum voor Actuele Kunst, Ghent (2007) and Musée d'Art Contemporain Lyon (2008). He has participated in several group exhibition among others "ARS 01" – Kiasma, Helsinki (2001); Documenta 11, Kassel (2002); The Short Century, P.S.1 Contemporary Art Center, New York (2002); 8th Istanbul Biennial (2003); The Gothenburg International Biennial for Contemporary Art (2003); Moscow Biennale of Contemporary Art and the Venice Biennale (2007).

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MONA HATOUM (BRITISH/PALESTINIAN)
"NATURE MORTE AUX GRENADES", 2006-2007

Installation with crystal, soft steel, rubber. In her works, Mona Hatoum combines her aesthetic interest with subjects of a political and social nature. She is currently one of the most highly-acclaimed artists of her generation. Born of Palestinian parents in Beirut in 1952, she settled in London in 1975, when the civil war in Lebanon prevented her from returning home after a visit to the UK. She studied at the Byam Shaw School of Art and the Slade School of Art, before earning recognition in the 1980s, with a number of performance and video works. Her art focuses on conflict-laden themes, such as violence, oppression and voyeurism, often in relation to the human body.

In the early 1990s, Hatoum moved towards creating expansive installations and objects that inspire contradictory feelings in the spectator, including fascination and fear, desire and revulsion. Her art is positioned on the boundary between reality and illusion, where everyday items are distorted and transformed into disturbing, sometimes physically hazardous, objects. Rubber crutches, a needle carpet and electrified utensils are a few examples of Hatoum's unique manifestations. She describes the ambiguity of her works:

You first experience an artwork physically. I like the work to operate on both sensual and intellectual levels. Meanings, connotations and associations come after the initial physical experience as your imagination, intellect, psyche are fired off by what you've seen.

Mona Hatoum has exhibited widely around the world. In 2004, she had her largest exhibition to date at Magasin 3 Stockholm Konsthall, showing some 60 works, including the work "Undercurrent", which she created especially for the exhibition. In 1995, she was nominated for the Turner Prize on the strength of her exhibitions at Centre Georges Pompidou in Paris (1994) and at the White Cube in London (1995). The same year, she was represented in the Italian Pavilion at the Venice Biennale. She obtained the IASPIS studio grant in Stockholm in 2001 and 2002. She was the first visual artist to be awarded the University of Copenhagen Sonning Prize (2004) and she was also awarded the Swiss art award Roswitha-Haftmann-Preis in Zurich. This fall Hatoum is the recipient of the Rolf Schock Prize announced by the Royal Swedish Academy of Fine Arts.

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PAUL CHAN (USA)
"5TH LIGHT", 2007

Digital video projection, 14 minutes, loop. Like fleeting shadows on the ground, we see objects defying gravity; everything is falling, against a backdrop that changes color. What looks like simple shadows are digital animations projected on the floor – a recurring element in the artist Paul Chan's series "The 7 ~~Lights~~".

In 2006, Paul Chan had an exhibition at Magasin 3, where "1st ~~Light~~" and "2nd ~~Light~~" were included. The exhibition also featured the animated video "Happiness (Finally) After 35,000 Years of Civilization (After Henry Darger and Charles Fourier)", 2000-2003. Here we are showing "5th ~~Light~~", which, like the other works in the series, simulates a diurnal rhythm from morning to evening. It starts with a purple-pink glow that shifts into a deep orange-red evening sun color. Shadows of various objects appear when the colored light fades into white. The entire series, "The 7 ~~Lights~~", is linked to Christian legends, specifically the "rapture" phenomenon, an interpretation of Bible passages according to which Christians will rise up from the earth to heaven. In Chan's interpretation, it is the objects that rise skyward, while man falls back to earth. The word ~~Light~~ is crossed out in the titles, Chan explains, *to emphasize the absence of light*.

Paul Chan makes films, animations and drawings in works incorporating references to Goya and Japanese pornography, the Bible and Beckett. He was born in Hong Kong in 1973, and now lives and works in New York. He graduated from Bard College in 2002 and has since then won great recognition for his oeuvre and his political activism. The exhibition at Magasin 3 was his first solo show in Europe. His recent solo exhibitions have been presented at the Stedelijk Museum, Amsterdam and Serpentine Gallery, London (2007); the New Museum, New York (2008). Selected group exhibitions include Carnegie International, Pittsburgh (2004); 8th Biennale d'Art Contemporain de Lyon (2005); The 2006 Whitney Biennial, New York; The Istanbul Biennale (2007) and The Turin Triennale (2008).

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SOFIA HULTÉN (SWEDEN)

"RE RE RE RE RE", 2008

Four video films on four monitors, 8 - 12 minutes, loop. Five sculptures, wood and mixed media. I asked Sofia Hultén if she would be interested in creating a new work for an exhibition at Magasin 3 where we would exhibit a selection of existing works from our collection together with her new piece. When we decided to work together on the exhibition that is now "BETWIXT", we spent time talking about a lot of art and artists. Eventually the discussion moved on to how one walks around exhibition spaces, takes in different works and possibly relates them to each other. We came to focus on the moment and space in between works. A time where there is "nothing" to experience, when we might be reflecting and eventually moving on to something new.

The starting point for Sofia Hultén's new work are four old doors. These objects are in themselves in a state of being in-between. They physically represent the passage between spaces. Doors can lead to the inside or the outside, from captivity to freedom. A person can be locked in or out. Often the design of an entrance door tell us what kind of activity we can expect behind it. In the case of doors inside buildings the history of a door can be harder to decipher. The four old interior doors of Sofia Hultén all look different, are old and marked by time.

Sofia Hultén has studied the old doors closely; their handles, locks, surfaces, marks, missing and added objects. She spent time envisioning what may have happened before the doors ended up in her care. For the new work she has made a fifth door, designed by using different elements from the four old doors. This new door is the focus of four videos, in which she performs actions that probably have led the old doors to looking the way they do. Each video corresponds to a certain time in the "life" of the old doors. From the fastening of a handle and a name plate, adding hooks and bells, marks of various kinds, dirt, to the removal of what has been added.

Shown together all five doors are visually connected, with the fifth hybrid sharing originally unique traits with the other four. The new door is the result of a time paradox: the same accidents and alterations that have happened to the other four objects in another time and space have occurred in the exact same spots on this new one. "Re re re re re" stands for reconstruction, restoration, reverse, recombinant, and retrodiction

Sofia Hultén was born in 1972. She lives and works in Berlin and Birmingham. Her most recent exhibitions include "Mutual Annihilation", Künstlerhaus Bremen (2008) and "Auflösung", Skulpturenpark Berlin Zentrum, Berlin (2008). Previously she has exhibited at P.S.1, New York (2003); Moderna Museet, Stockholm (2004); Rooseum, Malmö (2005); "Space Invasion", Vienna (2006); IKON Gallery, Birmingham (2007). In 2007, she held a IASPIS studio grant in Stockholm and in 1997/98 she received a DAAD grant in Berlin.

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