

Galería **Odalys**

ELEMENTAL**1|4**

Krisztián Ádám Kiss Aba Regő Zoltan Kunekel Lobet & Pons Irina Novarese Balázs Sipos Ulf Westphal

ELEMENTAL1|4

Exhibition

September 19th
to November 3rd
2013

Orfila 5, 28010,
Madrid, Spain



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Elemental 1|4

Elemental is the first of four exhibitions devoted to a number of international artists with links to Berlin, one of the world's leading centres of contemporary creative work. The term "Elemental" alludes to the four essential elements that support, either technically or thematically, the artwork exhibited by those artists.

On this occasion we are presenting the works of Ádám Krisztián (Hungary, 1976), Zoltan Kunckel (Venezuela; Caracas, 1975), Llobet & Pons (Spain; Barcelona, 1978 and Madrid, 1979) Irina Novarese (Italy; Turin, 1972), Kiss Abba Regó (Hungary; Dunaújváros, 1977), Balazs Sipos (Hungary) y Uli Westphal (Germany; Bochum, 1980). This exhibition will be followed by three other itinerant editions, in principle in Caracas, Madrid and Berlin, also focusing on the work of emerging artists associated with Berlin.

The collection features a variety of procedures and strategies, using different supports and materials. All the works are of great aesthetic quality and conceptual interest, reflecting the parameters of the latest developments in art and inviting us to take an open, imaginative approach to our reading of geometric forms.

Elemental is, for nearly all of these artists, their first contact with the Spanish public and, for the Odalys Foundation, it is a first step in promoting and disseminating the work of emerging artists, a task which is fundamental to the aims of its exhibition programme. The Foundation's activities also include the creation of a scheme of grants and placements for the training of artists abroad.

Elemental has received the very valuable support of Berlin's Institut für Kunst im Kontext, with which all the artists in the exhibition have links. The text in the catalogue was written by Víctor Zarza, art critic of ABC Cultural and Director of the Department of Painting and Restoration at the Complutense University of Madrid.

“Je n’aime pas les sédentaires du
coeur. Ceux-là qui n’échangent rien ne
deviennent rien”

Antoine de Saint Exupéry

Time spent in a particular city can provide an excellent or an anodyne experience as the basis for drawing up criteria to programme a series of collective exhibitions. Or perhaps not. For some years now, approximately since the 1980s, Berlin has been a favourite destination for artists from all over the world, so that it has slowly but inexorably come to rival New York. The city’s unique geo-political position before the fall of the wall, located, as we all know, in the GDR¹, led many Germans to leave for the Federal Republic but also attracted a considerable number of foreigners, whose presence would lead to the development of a multicultural community which would constitute a fertile sub-stratum for artistic creation. Because of its exceptional position, even though it was not the capital of Germany from 1945 to 1990, Berlin received generous subsidies from the Federal Republic, with a view to maintaining its status as a great city, attained in the early years of the twentieth century, in socio-economic and political terms and as a leading national and international cultural centre. We should not forget that in the 1980s Berlin was one of the points where the first signs of *Neo-expressionism* were seen, a movement which would distinguish the plastic arts in Germany and thanks to which it would once again, in this new post-war period, play a leading role on the world art scene². In this connection we should not underestimate the importance for this resurgence in German art of exhibitions such as *Die Neuen Wilden* (Aachen, 1980), *A New Spirit in Painting* (London, 1981) and *Zeitgeist* (Berlin, 1982), as well as Documenta 7 (curated by Rudi Fuchs, also in 1982).

It should be pointed out that the promotion of art in Berlin has always been exemplary and imaginative, both in the programming of events and the maintenance of infrastructures for the production, distribution and dissemination of art, which has ensured extraordinary vitality in this area³. Academic institutions have played a

1. For Wim Wenders, director of *Der Himmel über Berlin* (Wings of Desire, 1987) “no other city is so symbolic and at the same time a place of survival”; in **Wim Wenders**. XXII Muestra Cinematográfica del Atlántico, Cadiz, 1991; pp.51-2.

2. “The first attempts to recover or introduce references to their own situation appeared in a generation of Berlin-based artists: Georg Baselitz, Karl Horst Hödicke and Bernd Koberling, who, turning away from abstraction and the foreign influence of pop art, American minimalism and post-minimalism, incorporated figurative elements in their work, developing art that was more expressionist in inspiration and thus closer to what is seen as the German tradition, but without renouncing modern approaches” Guasch, Anna María: **El arte último del siglo XX. Del posminimalismo a lo multicultural**; Alianza, Madrid, 2002; pp.243-4.

3. “The low price of accommodation and studios and a reasonable cost of living, combined with a historically, culturally and dialectically changing city, offer ideal conditions for an advantageous scenario” Gisbourne, Mark: **Berlin Art now**; Thames and Hudson, Londres, 2006; p 8.

major role in this dynamism and, in connection with the presence of foreign artists, so has the *Berliner Künstler Programm*, run by the Deutscher Akademischer Austausch Dienst (German Academic Exchange Service), thanks to which a substantial number of artists from different countries have had the opportunity to live in Berlin⁴: Carl André, Marina Abramovic, Eduardo Arroyo, Christian Boltanski, Marcel Broodthaers, Daniel Buren, James Lee Byars, Rafael Canogar, Tacita Dean, Rineke Dijkstra, Nan Goldin, Richard Hamilton, Duane Hanson, Mona Hatoum, Arturo Herrera, Damien Hirst, Pierre Huyghe, Alfredo Jaar, Ilya Kabakov, Allan Kaprow, Edward Kienholz, Yannis Kounellis, Shigeo Kubota, André Masson, Mario Merz, Boris Mihailov, Antoni Miralda, Matt Mullican, Roman Opalka, Michelangelo Pistoletto, Pipilotti Rist, Antonio Saura, Allan Sekula, Daniel Spoerri, Francesc Torres, Eulalia Valldosera, Erwin Wurm; musicians of the calibre of John Cage, Alberto Ginastera, Cristóbal Halffter, Igor Stravinsky and Krzysztof Penderecki; writers like Carlos Fuentes, Witold Gombrowicz, Peter Handke, Imre Kertész, Susan Sontag and Mario Vargas Llosa; and even film makers: Otar Iosseliani and Jim Jarmusch. Because of what artists find in Berlin (an extraordinary atmosphere of creative energy, a community of concerns and discoveries interwoven with countless sensibilities from all parts of the world, an incomparable range of cultural facilities, a city where past and future intersect dramatically and decisively)⁵, how it affects their work (influence, inspiration and comparison), and the impact they themselves may have on the Berlin scene, a process of fertile exchange occurs, which is almost impossible to find anywhere else. Unsurprisingly, in many cases the German capital becomes the permanent place of residence for foreign artists.

There is no doubt, then, that Berlin is a good place to go to in search of emerging talent, to discover artists who are as yet not well known and who can enrich the Spanish exhibition scene with an interesting display of what is being produced in one of the leading sites of contemporary artistic creation, in one of the best places to sense something of the *zeitgeist* that defines the present.

Four of the artists in this first edition of ELEMENTAL (from Spain, Italy, Venezuela and Germany itself) have been students at the prestigious Institut für Kunst im Kontext of the Universität der Künste in Berlin, once again highlighting the role of higher education institutions in the Federal Republic in promoting art and the international recognition earned by this work, thanks to the high academic standards maintained. The remaining three artists, those from Hungary, have links with the Moholy-Nagy Művészeti Egyetem (Moholy-Nagy University of Art and Design), in Budapest, which is currently involved in joint projects with the Institut für Kunst im Kontext.

As these opening lines have focused on a geographical location, we will turn first to the work of Irina Novarese, who is concerned precisely with territorial issues. Starting with the assumption that the criteria involved in the production of maps are not objective, she seeks in her work to reveal the interestedly conventional nature of cartography, the science that gives us a graphic, and supposedly analogical, interpretation of our planet⁶; indeed, some of her work has the suggestive title *How to lie with maps?* Her strategy involves using certain codes drawn from this type of representation (border divisions) to establish a design in the form of a mesh, from which she extracts a structural model on which to base her two- or three-dimensional creations. These can lead us to the idea of a map (in the three-dimensional pieces) or to that of a topographical image on a very small

4. "Many of these artists have produced art with very direct impressions (of Berlin), helping us to understand the city and what it means to live there" Mc Shine, Kynaston, et al.: *Berlinart 1961-1987*; The MOMA/Prestel, New York/Munich, 1988; p.19.

5. "In a city which often loses itself between memories of the past and plans for the future, the anticipation and reflection of artists resident in Berlin seems to offer, in a very productive way, a suitable path for dealing with the present" Gisbourne, M.; *ibid.*

6. "There is no objective map, everything depends on the point from which spaces and the world are defined, because, in spite of everything, the way in which the map is produced and read is conditioned by the history behind the hand that draws it and the vision that reads it and interprets it" De Diego, Estrella: *Contra el mapa. Disturbios en la geografía colonial de Occidente*; Siruela, Madrid, 2008; p.15.

scale (in the two-dimensional works); the correspondence we can perceive between their proportions, which we may see as macro and micro versions, according to the size they suggest, give the whole a plastic coherence, a formal continuity which is very effective for the purposes of her critical discourse.

In her desire to question the universal validity of cartography, Novarese has produced some maps in aluminium whose form is not fixed but varies according to how they are assembled or positioned. Their instability alludes directly to their highly debatable objectivity, as their morphology is as changing as their circumstances may be: *an adaptable map is also a manipulable map* -the artist seems to be saying-, so the relationship of identity one would expect between it and the territory it represents is clearly questionable. Similarly, the lack of precise information in her otherwise very elaborate drawings with a topographical slant (which we see on the other hand as offering a great deal of information, in view of the accumulation of graphic data they contain) brings us face to face with the lack of specific detail to which we might be led by an exhaustive system of records along the lines proposed by Larry Sultan and Mike Mandel in their fascinating project *Evidence* (1977).

It could be said that, as a pattern for plastic construction, the mesh has now come to replace the grid, which was an identifying feature of modern art in the avant-garde period, according to Rosalind Krauss (*Retículas*, 1978). While the grid was a structure via which it became possible to abandon dependence on visual reality (opening up the path to abstraction), the mesh appears as a tool to which any reality can be subjected so as to reproduce it faithfully, as we can see in 3D digital scanners. Functionally it is very closely linked to the idea of a network, another of the models with which human beings have been able to synthesise multiple complex ideas schematically and with a wide range of possible associations. For many artists they have become a support for the visualisation of complex patterns of feeling or ideas, from the psychogeography of the situationists to Mark Lombardi's diagrams analysing political themes.

Another vision of reality is presented by Zoltan Kunckel, who seeks the key to forms from a phenomenological perspective. In spite of the first impression his images may give us, the artist's interest goes beyond photography, which only serves him as a medium to investigate the processes by which reality becomes visible according to its illumination and may as well become *unreal* when lighting conditions change. This search has also featured in some of his sculptures, where our perception of the formal development depends not only on their geometric structure in itself but also on the visual effects derived from reflection, because of the material used (steel). This is in line with the experiments conducted by Laszlo Moholy-Nagy (especially with the *Licht-Raum-Modulator*) and, later, the work of those who inherited some of his concerns in this field, the kinetic artists, among whom his compatriot Jesús Rafael Soto is a leading figure.

If we look at *Arsenal*, we can see clearly that his intentions go beyond what would merely be the documentation of a specific place, its architecture or atmosphere, and what he seeks to do is record the essential state of what we perceive visually. This is an inductive approach, we could say, in which the appearance of any element acquires an absolute (aesthetic or structural) validity. Unlike James Casebere, for example, whose images bear some similarity to his work, albeit superficially, Kunckel approaches reality with no other mediating elements than his camera and his own sensitivity⁷ to capture the right moment (not in a temporal sense - the *instant décisif* - but to record the phenomenon), as we can also see in the *VIZ* triptych. This method produces an estrangement which, apart from questioning our visual habits and the principle of certainty we still associate with photography today, inserts those realities (making them *unreal*, as we have said) in a setting of evocation

7. As we know, James Casebere and Thomas Demand, for example, use models to *construct* their concepts. Part of their projects thus corresponds to a stage which we may describe as *pre-photography*.

and mystery, as happens with the enigmatic panoramas by Aitor Ortiz, who is, however, mainly interested in the metaphysics of space in itself⁸.

Light is also the central concern of Hungarian artist Kiss Abba Regő, although he gives great importance to its chromatic qualities when it passes through coloured glass. Like Kunckel, he is concerned with the phenomenal and his sculptures combine the morphological factor (clean, basic forms) with chromatic qualities, the two becoming inseparable in the configuration of his pieces. However, while Kunckel is mainly interested in how light is reflected (how it strikes objects and defines them), for Regő its importance lies in the way in which it *colours* his sculptures because of their transparency, becoming a virtual component of them. This means that colour is not an adjective in his work, but is a substantial constituent. Some of his pieces recall the characteristic tints used by Paul Klee (inspired by the tones he had discovered during his journeys to Tunisia and Egypt) to modulate colours in numerous different shades, in order to achieve harmonic values with expressive properties.

Returning to the relationship between his work and that of Kunckel, the exhibition includes a surprising interpretation of *Cisterna*. It is a three-dimensional articulated structure using glass squares, which we can immediately identify with the format of a digital screen, as it consists of small cubes which resemble pixels. This unexpected encounter brings together the coldness of the (implicit) technological medium and the warmth of glass to produce a very attractive effect. The systematic construction, in the form of a grid, leads to a distinctive approach to sculpture, which we could define as “additive”. Instead of detracting from its aesthetic value, it enhances it, giving it a certain process-based character (the procedure remains visible and is an integral part of the result), which is very pertinent to contemporary artistic practices.

Balázs Sipos, for his part, uses the transparency of glass with a clearly symbolic intention: details which normally remain hidden are made visible (this has nothing to do with the stylistic approach we have just commented on). In this way he makes the interiors of his creations an integral part of their structure, incorporating (visually) what would otherwise be a simple matter of presumption or a logical consequence. The fact that his pieces are also “practicable” (they can be manipulated and relocated) undoubtedly helps to emphasise the fatality underlying them: their very mobility makes them comparable to a cyclic story, to the inevitability of mythological condemnations. In connection with the psychological slant one might detect in his work, we should not forget that in ancient Greek myths Sigmund Freud discovered schemes to identify some of the darkest areas of the subconscious. Without going too deeply into such considerations, we may add that the appearance of his figures, the material used and the format in which they are presented suggest a tentative fetishisation, turning them into bibelots which hover between desire and condemnation.

It is perhaps for this reason that the material combinations and chaotic situations presented recall the iconography of bestiaries, those treatises that for generations were a receptacle for humanity’s most arcane fears, the result of ignorance and the terror men experienced in the face of a natural world they did not dominate, one which remained opaque and unfathomable to their minds. As Goya said in the title of one of his *Caprichos*: “*The Sleep of Reason Produces Monsters*”. Sometimes, as we are well aware, only paradoxes, what appears to be meaningless or fantastic, so much a part of story telling and poetry, are able to express and give form to all that we find ineffable.

8. “... the place as a metaphysical concept. Not a specific place, or a recognisable building, but the place as a space occupied solely by the structure that has been created”. Olivares, Rosa: *100 fotógrafos españoles*; Exit, Madrid, 2005; p.294.

The stylised appearance of the statuettes by Sipos falls between the introspection of an artist like Balthus and the delicate simplification of an oriental print; between the minute aberrations of Bosch (*grillorum inventor*)⁹ and the eloquent, magical and/or *costumbrista* schematicism of pre-Columbian art, so ironically used today by Nadín Ospina, as an element of criticism directed at the standards of cultural colonialism; and between the sparse metamorphic graphics of Fernando Renes and the perverse tiny figures of Marcel Dzama.

I think it would not be incorrect to refer to Ádám Krisztián's work as design, provided that we do not limit this category to applied art - not even if we are tempted to ascribe it to a supposedly *elevated* concept of design. I think it is relevant to view it in this way, since from this perspective it may be possible to consider its aesthetic value more appropriately. We do not run the risk of falsifying the merit of his pieces, transferring them to a medium which is, *stricto sensu*, foreign to them and obscuring what is essential, i.e. falsifying their meaning.

Looking at this artist's jewellery, we immediately have the impression that we are viewing a type of design that does not comply with the orthodox dictates of ergonomics; we may well suspect that it would be difficult to put it on and wear it comfortably. This raises questions about the reason for something which should only have been conceived to be used, a purpose which seems to be contradicted to some extent. This collection of jewellery thus calls for a more profound examination than jewellery which is purely ornamental or utilitarian. It is precisely in this margin of *incoherence* that much of its interest lies, as work which can be appreciated artistically. Going beyond what would be a strictly formal evaluation (though from this point of view we can say they are extraordinary) it is interesting to focus on the extent to which the pieces are examples of *metadesign*, a design that is not a hundred percent compliant with its prerequisites, partially transferring its form (elements which relate to the human body, which can be placed on it and suggest a new reading of it) to the realm of pure creation. Having no desire to make unnecessary comparisons, we would nevertheless note that jewellery and fashion conceived by plastic artists are usually, indeed almost always (perhaps because of a simple matter of "fortunate incompetence"), objects which are closer to the world of art than that of design.

Another type of *transfer* can be seen in the work of Llobet & Pons, the collective formed by Jasmina Llobet and Luis Fernández Pons. In their case we find a minimalism formulated using elements of everyday life (a drinking straw, broomsticks, tables, etc.), subverting their functions (in the best tradition announced by Lautreamont and first manifested in practice in Marcel Duchamp's ready-mades) and reinstalling the usual meaning of such objects in another dimension, which we have to interpret on an aesthetic plane. The nature of their work recalls the unprecedented subversion of minimalism by those artists who were part of the tendency known at the time as "anti-form" or "eccentric abstraction" (including Eva Hesse, Bruce Nauman and Louise Bourgeois); in a certain sense they went beyond it because the condition of the materials used (their connotations) and their specific properties (fragility, texture, instability etc.) played an important role, as they provided the substance needed to activate this type of "re-formulation", the encounter between *different formal effects*¹⁰, which has much in common with what we find in the work of these two artists.

However, unlike those artists, Llobet & Pons seek to establish a critical discourse based on humour with their extraordinary material and geometric disparities. Here the paradox is not intended to illuminate dark corners of our existence, but to play with the environment and our reason, parodying both the constructions of

9. Gombrich, Ernst H.: *El legado de Apelles*; Alianza, Madrid, 1982; p.164.

10. "Eccentric abstraction argued for the reconciliation of different formal effects, without making them arbitrary and without turning to literary or metaphorical associations to express them". Guasch, A.M.: *op.cit.*; p.30.

logic and the utility of everyday objects. An icosahedron constructed with broomsticks has an undeniable ironic flavour, questioning, or at least relativising, the aura we associate with works of art and to which many artists subscribe today. This is an operation which, far from *reducing* the interest of these works, generates a kind of dialectic that extends the limits of our concept of what we are prepared to accept as art. Indeed, this is nothing new. Since the earliest days of modern art it has been subjected to a process of constant redefinition, allowing us to situate what these two artists do precisely in that problematic area where the conflict that is inherent to contemporary art occurs.

In the work of the German artist Uli Westphal there is no doubt also a certain sense of paradox, although of a very different kind, as it is organisational (in a broad sense) rather than merely conceptual. Initially his interest appears to focus on photographically recording the appearance of a series of vegetables with strange mutations. The close-up pictures are presented in a style which is almost scientific, recalling the magnificent collection of plants assembled by Karl Blossfeldt for educational purposes. As a result of the minute resolution, they present a somewhat "rarified" image, because of the abundant visual detail they include. Although in Westphal's case the subject is always presented integrally, he shares Blossfeldt's desire to capture the singularity and beauty of what he photographs and his fondness for system, as a principle of order and a method of work¹¹. His images fit easily into the objective trend which predominates in German photography today.

But his project goes further than generating a catalogue of the vegetables in question. First, we should note that he usually mounts the photos in a serial structure, which inevitably affects our perception of the whole and of each individual item. The result is a compound image which, because of its extent, invites us to follow a perceptive route. Only occasionally does one focus on one particular example, as the overwhelming sensation is that of the whole. Here, then, we see the paradox we referred to before: all the information provided by the photographs is subjected to the overall impression (and absorbed by it to a certain extent), which is ultimately that generated by a large rectangle hanging on the wall. This process changes the testimonial (informative) content of each image, transforming it into chromatic quality, visual material, an abstract component. Once again this suggests a relationship, albeit a superficial one, with the minimalist approach and, perhaps, more notably with the work of Tony Cragg¹².

Shelflife, on the other hand, presents another facet of his production which cannot be dissociated from the scrupulous way in which he photographs nature, his focus on phenomena. While light constitutes an essential element for the visual definition of his *mutatoes*, on this occasion he is interested in the different types of lighting used in shops to display food and make it look tastier and more attractive; we are moving, then, from *light which displays* to *light which motivates*. Like the work described previously it uses a fixed, geometric scheme to present a classification organised by light temperature (the tendency to taxonomy appears again), forming a montage which recalls some pieces by Dan Flavin; the difference between them, however, is that, while the American sought to interact with the environment, modifying the perception of space, like James Turrell, Westphal tries to establish a dialectically ambiguous relationship between the desire to classify, systematisation as a working principle, and structuring in closed orders as a key to presentation.

11. "Blossfeldt's strict vision was quickly recognised as a typical example of observation of nature focusing on basic forms and structures, and in this sense it was pioneering work for many photographers. It was no longer a question of romanticism but systematic study; no longer desire but analysis" Hans Michael Koetzle; in Rubio, Oliva M^o/ Koetzle, H.M.: **Momentos estelares. La fotografía en el siglo XX**; Círculo de Bellas Artes, Madrid, 2007; p.88.

12. "Reality can hardly keep up with its marketing image. The need to know both objectively and subjectively more about the subtle fragile relationships between us, objects, images and essential natural processes and conditions is becoming critical." Tony Cragg (1989), in Fineberg, Jonathan: "**Art since 1940. Strategies of Being**" Lawrence King, London, 2000; p.445.

This exhibition consists of two parts: the exhibition in the gallery itself and the works of Irina Novarese and Llobet & Pons which will be on show at the gallery's stand in SUMMA, an event aimed at collectors interested in the latest artistic developments. Overall, it offers an attractive combination of works which are relatively heterogeneous and which, from the conceptual and strategic viewpoints, fit perfectly into contemporary practice. The names of most of these artists are not well known in this country and this is by no means accidental, as the discovery and promotion of emerging artists occupies an important place in this gallery's activities and is fundamental to the aims of the Odalys Foundation, which include the creation of a programme of grants and placements for the training of artists abroad. This edition of ELEMENTAL will be followed by four others (they are currently planned for Caracas, Madrid and Berlin), devoted to a selection of artists who fit into this category and are linked in some way to Berlin, that dynamic focus of contemporary creative work.

Víctor Zarza

Art critic

Director of the Department of Painting and Restoration
Complutense University of Madrid

Diamond Sea

A grant received in 2011 from the NKA (Directorate of the Hungarian National Cultural Fund) to foster creative work gave him the opportunity to undertake a new project which was different from his previous work but linked to it in various ways. The techniques and aesthetic approaches applied previously with titanium and steel using an electric discharge or electro-erosion gave rise to the idea of reducing material to the minimum and turning his back on all that had gone before.

The characteristics of stainless steel sheets, their strength, lightness and the possibility of using photo-chemical milling led to the idea of creating ethereal, lace-like objects. The different items exhibit different patterns of diamond cutting: round, oval, marquise, pear, Asscher, emerald, radiant and heart. This is an excellent choice, as diamonds are the ultimate representation of luxury, fortune, rank, incalculable value and jewellery.

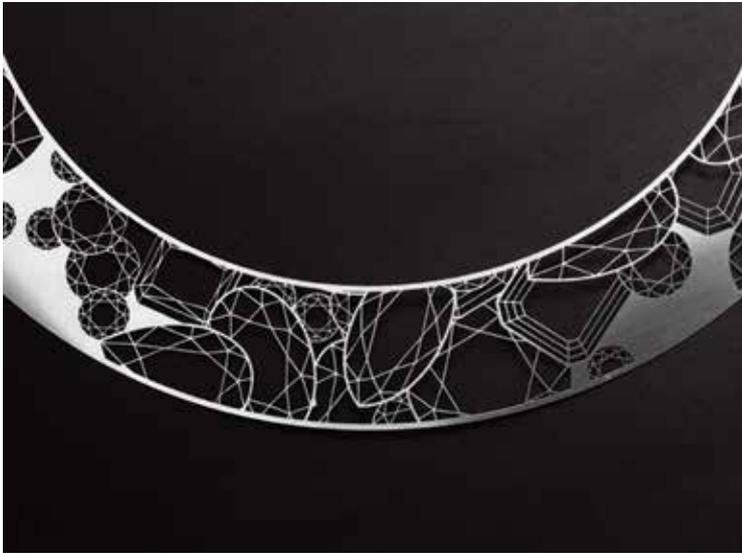
The most interesting aspect of the composition is the way in which it combines accessible, almost everyday, materials and techniques with a multitude of interlinked patterns which suggest a rich brightness. The juxtaposition of these giant diamonds leads to a unique and spectacular new creation.

Krisztián Ádám / 1976

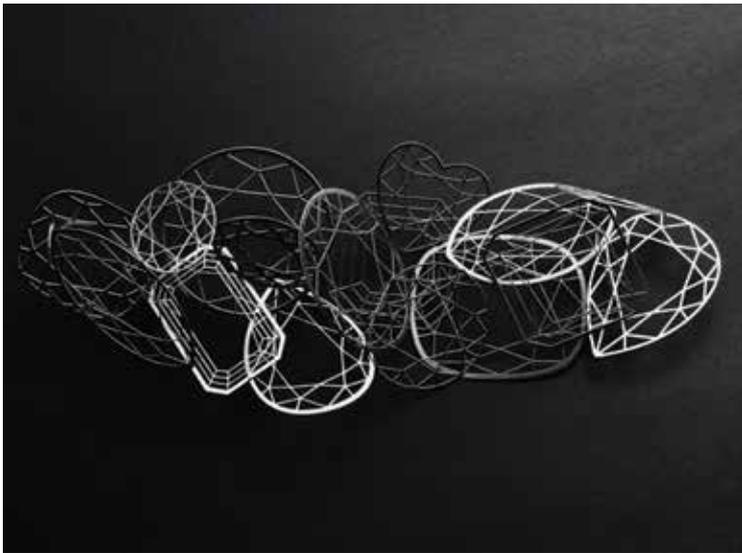
Nagykanizsa, Hungary

He completed his studies in 2003 at the Moholy-Nagy University of Art, Budapest. Since then he has taught at the University while continuing his work as an artist. In 2011 he won the Ferenczy Noémi award for applied art in Hungary.

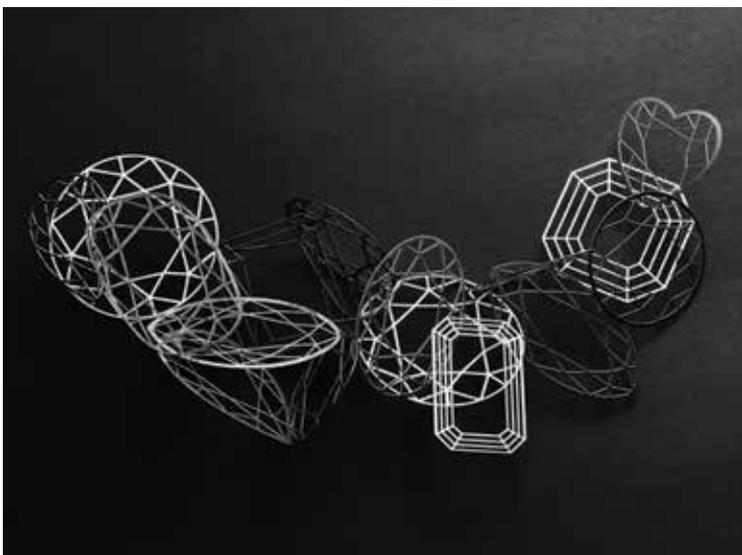
Primarily he designs and makes jewellery but his work also includes objects such as trophies, commemorative plaques and medals. Research and exploration underlie much of his work, in which purity of form, intense precision and innovation are characteristic elements. He tries to combine technologies unknown to traditional jewellery making with modern materials such as stainless steel and the use of photo-chemical milling.



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1 Diamond Circle. 2011

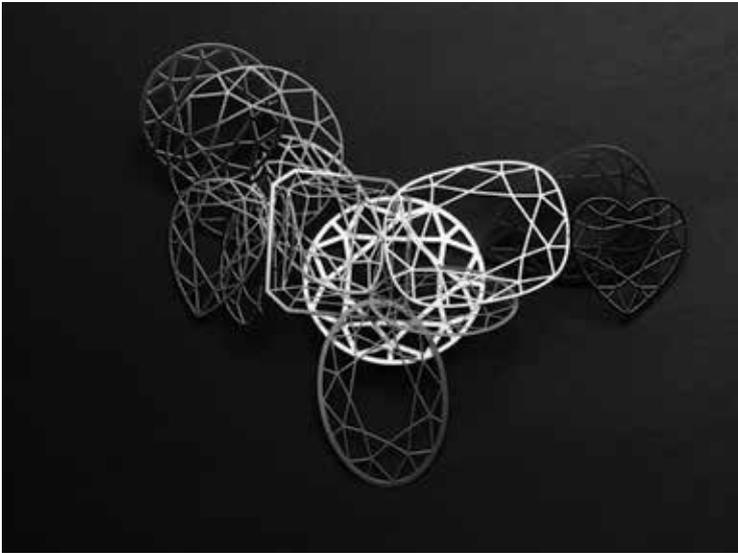
Necklace
Stainless steel
0.3 x 29.5 x 29.5 cm

2 Diamond Cloud I. 2012

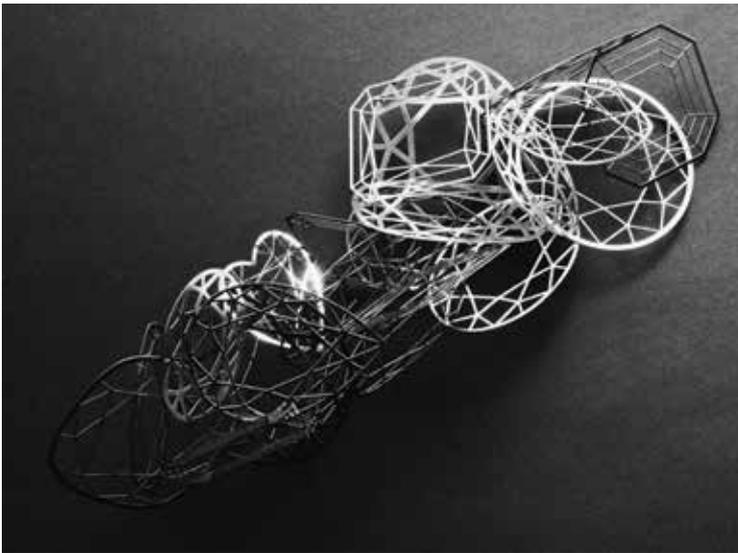
Necklace
Stainless steel
3.5 x 7.5 x 18.5 cm

3 Diamond Cloud II. 2012

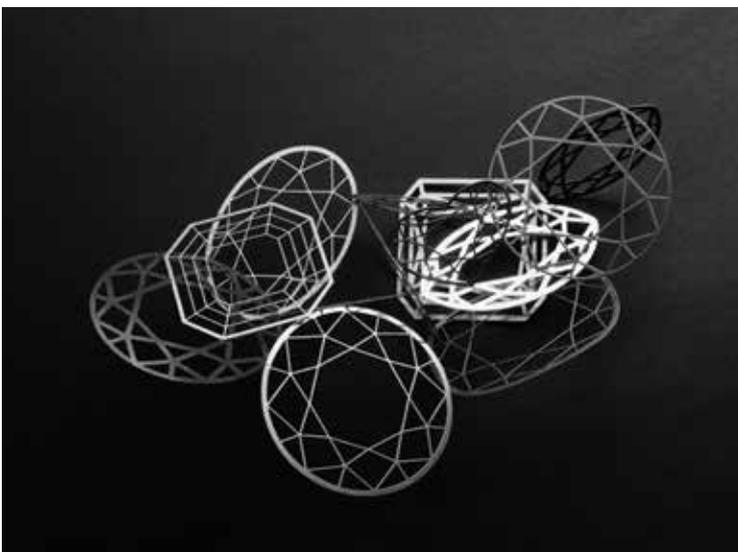
Necklace
Stainless steel
4.5 x 10 x 18 cm



4



5



6

4 Diamond Cloud III. 2013

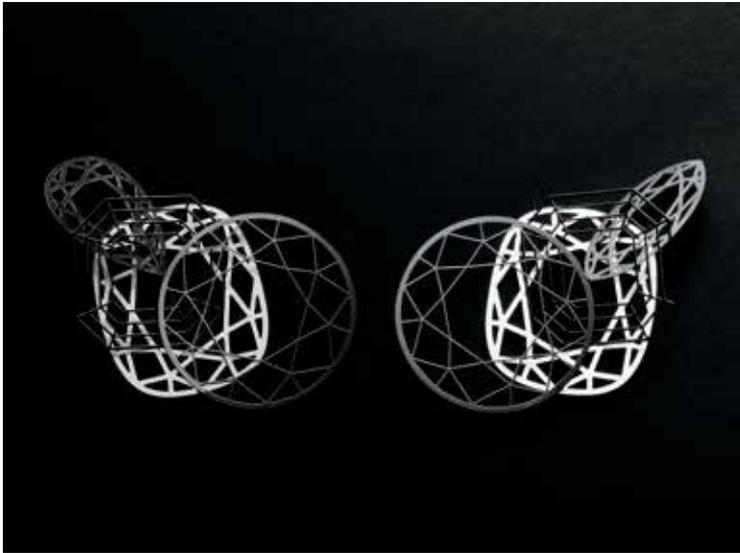
Necklace
Stainless steel
14 x 11.5 x 2 cm

5 Diamond Foam I. 2013

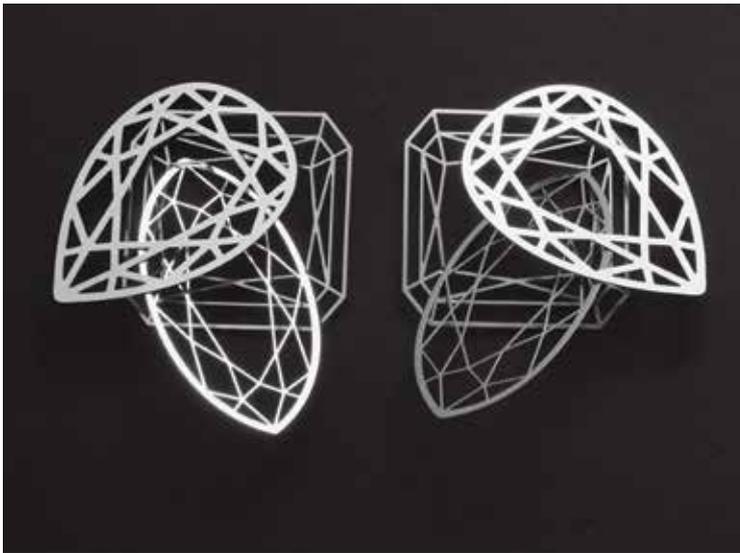
Brooch
Stainless steel
7 x 7 x 20 cm

6 Diamond Foam II. 2013

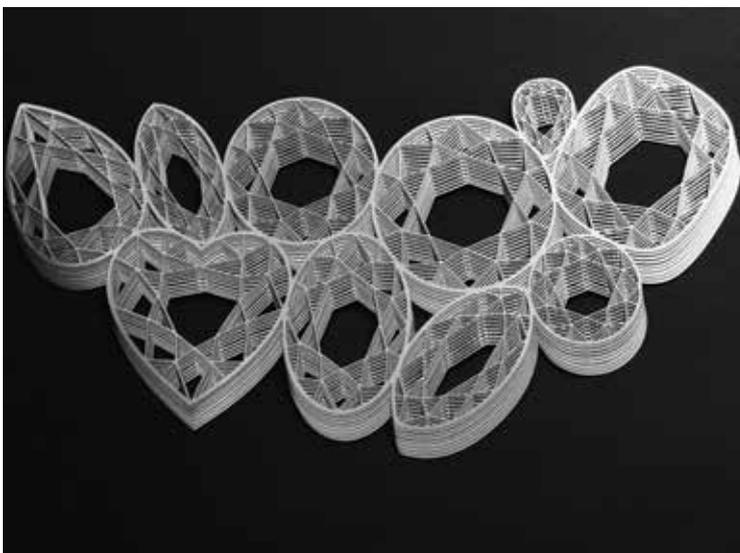
Brooch
Stainless steel
11 x 14.5 x 6 cm



7



8



9

7 FourStone. 2013

Earring
Stainless steel
9 x 5 x 2 cm

8 ThreeStone. 2013

Earring
Stainless steel
6 x 5 x 2 cm

9 Command D. 2013

Necklace
Stainless steel
0.27 x 10 x 19 cm

Kiss Aba Regő

He has developed and perfected a glass technology, moving on from plastic techniques to create three-dimensional pictures. Using a plastic structure he creates visual illusions that go beyond our perception of shapes. Kiss Aba creates pictures and sculptures using the transparent and opaque properties of glass.

The properties of transparency and opacity are found in a single type of coloured glass. The thickness of the material determines, with great precision, how much light passes through the glass and this creates the range of tones in the work. Based on the perception of images with pixels, it separates tones by means of a square grid to form the structure of the picture.

Kiss Aba creates spatial illusions. With the devices of perspective he makes his works expand in space, although they are not plastic in nature and he is not attempting to create a sculpture. His goal is to transform the image into a mathematical system, a kind of code, a modular optical structure.

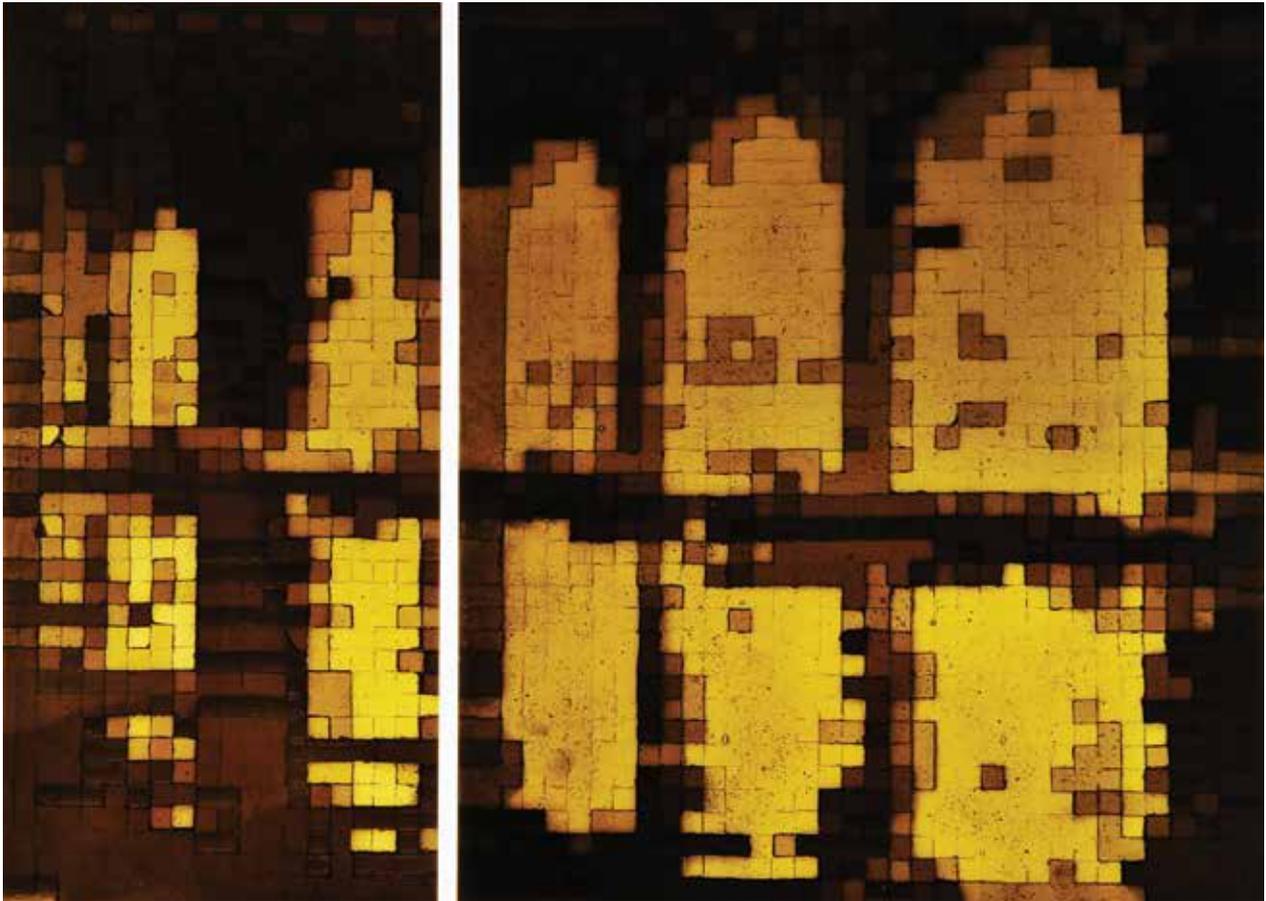
Kiss Aba Regő / 1977

Dunaujváros, Hungary

Regő Kiss Aba completed his degree at the Moholy Nagy University of Art and Design in Hungary in 2004, specialising in work with glass.

In 2001-2002 he studied glass technology at the Orrefors Costa Boda factory in Sweden, working for the artist Bertil Vallien, among others.

In 2007 he worked in England and was artistic director of Bristol Blue Glass in 2008-2009. Since then he has been working in Budapest and since 2013 has taught at the Moholy Nagy University of Art and Design.



10

10 Reflection. 2011

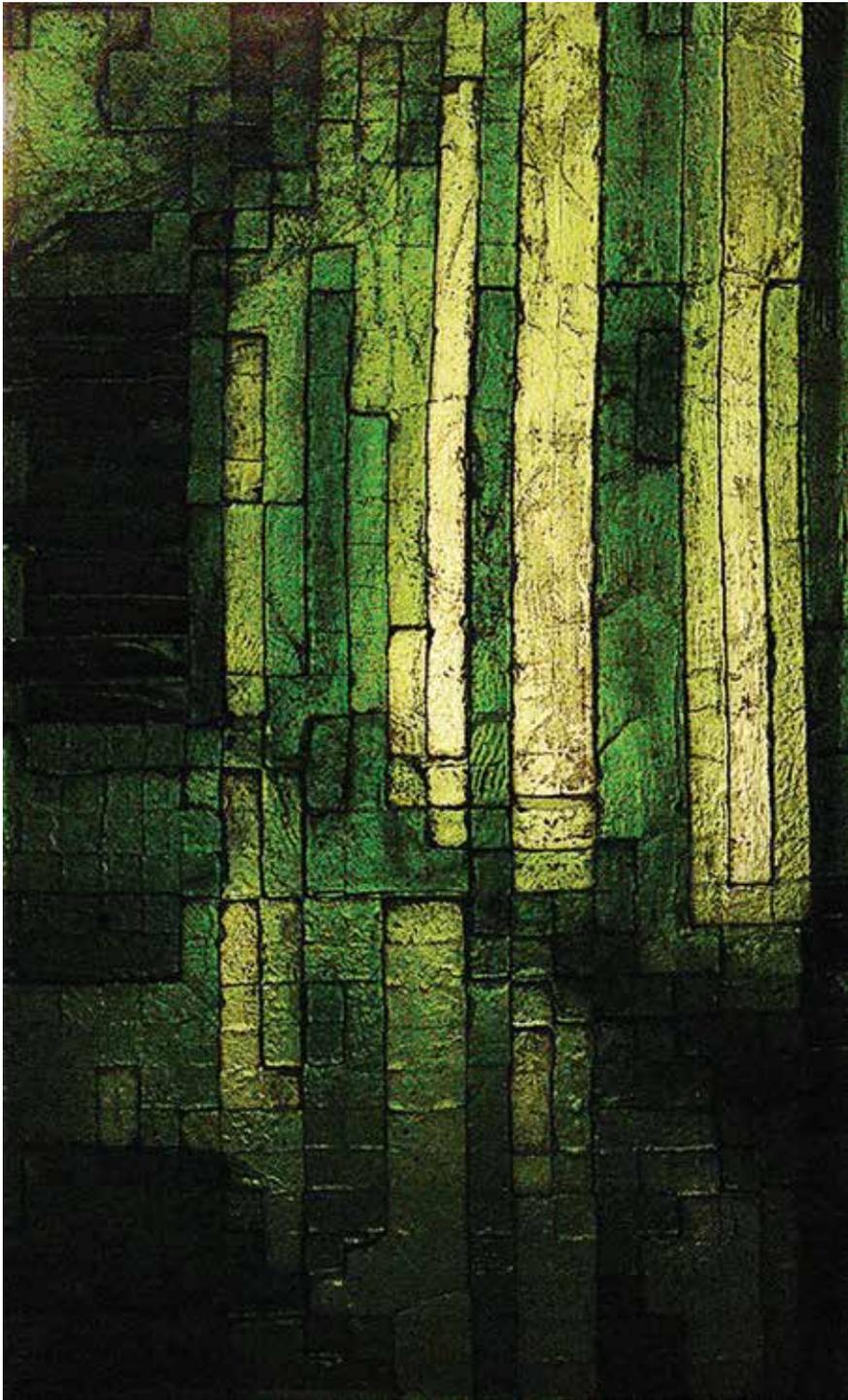
Cast glass

54 x 60 cm

11 Space Corridor. 2008

Cast and polished glass

20 x 33 x 5 cm





12

12 Idol. 2001
Cast glass
26 x 12 cm

General concept Viz – Water series

The concepts underlying the work have their roots in the need to experiment again with the terms of light, time and movement with regard to water; elementary terms in photography, which offer countless variables. The works deal specifically with water as a transmitter of light because of its transparency and fluidity (movement).

Text written by José Napoleón Oropeza and Zoltan Kunckel on Viz Triptych

Viz, the photographic triptych by Zoltan Kunckel, won the Francisco Narváez award. As we examine it, it invites us to contemplate the image of a wall which turns into a ray of light, revealing its interior. The superimposed images and focal points suggest an interpretation of the movement of lines that merge, diverge and join again to leave us once more facing the initial image of the wall. Art, as Kunckel reminds us with elementary, pristine poetry, is born of artifice: of the union and melting together of two contrasting realities, at the beginning or the end, blended in a metaphor or a composition. In this case following the transformation of an object bathed in light. The sequential montage of a wall transfixed by a ray of light is the pretext for the object or the being to eternally undertake fresh journeys via a space which is decomposing. It fragments and slithers along a semantic path, uniting the object, or an aspect of it, with the concept or its opposite: a detail in another being that completes it.

KuZo (Zoltan Kunckel) / 1975

Caracas, Venezuela

The artist divides his time between Berlin in Germany, Budapest in Hungary, and Caracas in Venezuela.

His qualifications include an MA in Art in Context from the Institute for Art in Context, University of Berlin, Germany, and an MA in Art and Design from the Moholy-Nagy University of Art, Budapest.

He first exhibited his work in 1997. He has held the following individual exhibitions: “KuZo” Galería Oda-ly’s, Caracas (2012). “A-Tiras”, Galería Parenthesis, Centro de Arte Los Galpones, Caracas (2012). “The Way to the Top” KuZo-KULTure ZONE, Festival SZIGET, Budapest (2011). “A_TIRAS”, Club Náutico, Maracaibo, Venezuela (2001).

His work has also appeared in a number of recent collective exhibitions including: “Hydromemories”, Regional Museum of Natural Science, Turin (2012); Trashumantes, urbanos e íntimos, Sala 8 Museum of Contemporary Art, Caracas (2011); Trashumantes, urbanos e íntimos, 1st Contemporary Art Biennial, University of the Andes, Estado Mérida, Venezuela; “XXI Feria Iberoamericana de Arte”, Caracas (2012); EU Trio Tree, Festival SZIGET, Budapest; “Esta Casa está Sonada”, X Velada Santa Lucía, Maracaibo, Estado Zulia (2010); Aus dem Kontext, Berlin University of Art; Metanationale, Arttransponder, Berlin; Hidromemorias, ICC, Berlin; Hidromemorias, Museum of Contemporary Art, Caracas (2009).

He received an honourable mention from Vitrum, at the 32nd Salón Nacional de las Artes del Fuego, Valencia, Estado Carabobo, Venezuela (2005) and won the Francisco Narváez award at the 59th Salón Arturo Michelena, Valencia, Estado Carabobo, Venezuela (2001).



13

13 Víz III (Water III). Arsenal Venecia Series. 2013

Fine art print on aluminum dibond

100 x 138 cm

Ed. 1/6

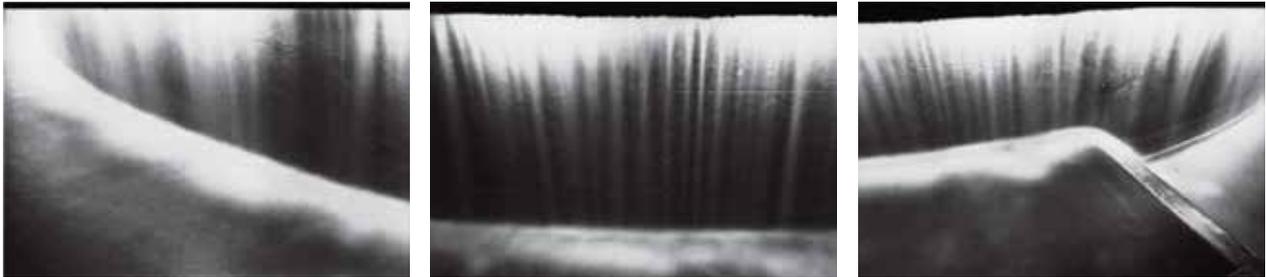
14 Víz II (Water II). Istanbul Series. 2013

Fine art print on aluminum dibond

100.6 x 256 cm

Ed. 1/6





15

15 Víz I (Water I). Barcelona Series. 2013

Fine art print on aluminum dibond (triptych)

100.6 x 145 cm

Ed. 1/6

Drawings

Llobet & Pons' drawings have a geometric and rational aesthetic, between an architecture sketch and an industrial design; and they are linked to their sculptural work. The starting point for these drawings are everyday objects, which are then abstracted. It is possible to recognise one or more objects in the same drawing, creating an estrangement, typical in Llobet & Pons' work.

Icosahedron

The five Platonic bodies (tetrahedron, cube, octahedron, dodecahedron and icosahedron) are the only polyhedral can be constructed from equal regular polygons. Another feature is that all edges have exactly the same length.

In order to build the Icosahedron, Llobet & Pons used 30 Broomsticks from different manufacturers that served as edges. Therefore, the degree of uniformity of an icosahedron is an evidence of the degree of standardization of that object in the market.

Jasmina Llobet / 1978

Barcelona, Spain

Luis Fernández Pons / 1979

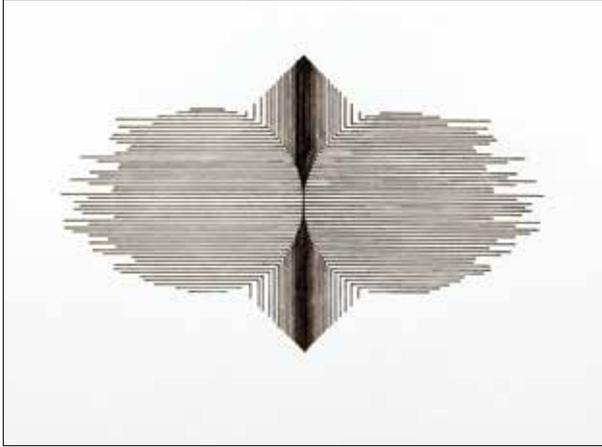
Madrid, Spain

Jasmina Llobet and Luis Fernández Pons are a visual artist collective based in Barcelona and Berlin since 2001, working together across the fields of installation, object sculpture and art in public space since 2002. They both studied Fine Art at the Berlin University of the Arts (UdK).

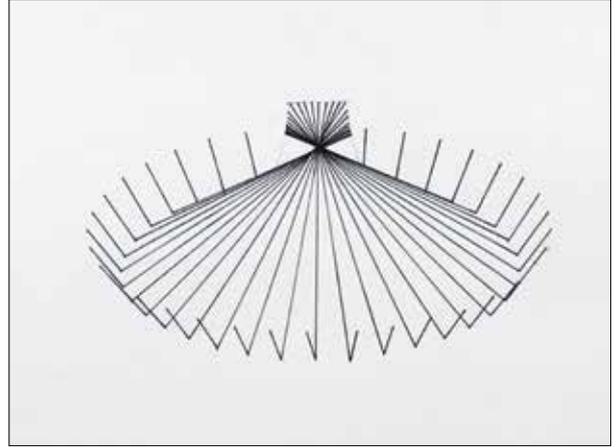
They have participated in international residency programmes at Laznia Centre for Contemporary Art, Gdansk, Poland (2013); Akiyoshidai International Art Village (AIAV), Yamaguchi, Japan (2011); Seoul Art Space Geumcheon, South Korea (2010); and Platform Garanti, Istanbul, Turkey (2009). They are currently long-term residents in Hangar, Barcelona.

They have had solo exhibitions at CAS, Osaka, Japan (2013); Lokaal 01, Antwerp, Belgium (2012); Galería Adhoc, Vigo, Spain (2012); and The Process Room at the Irish Museum of Modern Art, Dublin, Ireland (2010).

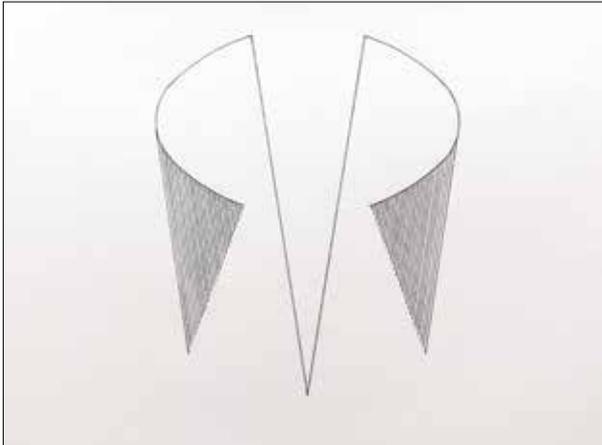
Recent group exhibitions include Setouchi Triennale, Seto islands, Japan (2013), ARCOmadrid, Madrid (2012); fairgrounds, little berlin, Philadelphia, USA (2012); Destino / Zielort: Berlin, Studio 1, Bethanien, Berlin, Germany (2011); Fare-Well, Brain Factory, Seoul, South Korea (2010); Manifesta 7, Project Tabula Rasa (in collaboration with OASberlin), Bolzano, Italy (2008); and madrid28045, Intermediæ/Matadero, Madrid (2007).



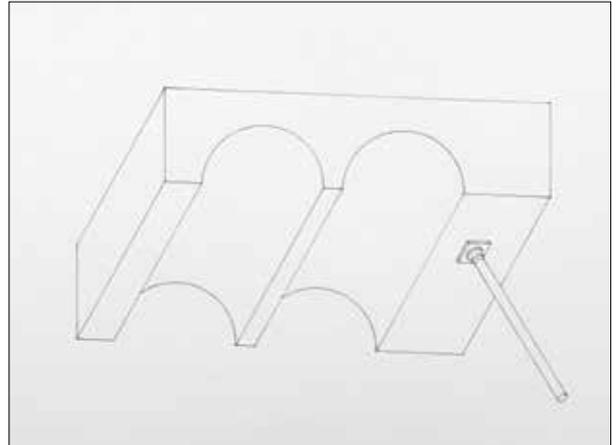
16



17



18



19

16 Kylemore. 2010

Ink on paper
21 x 29.7 cm

18 Sin título (119.3). 2013

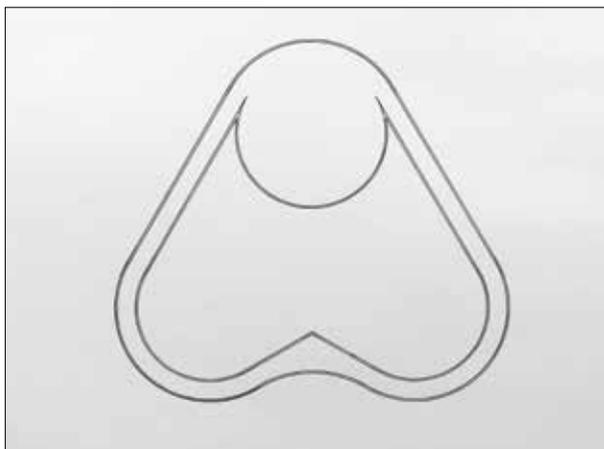
Ink on paper
30 x 42 cm

17 Fukuokakuko. 2009

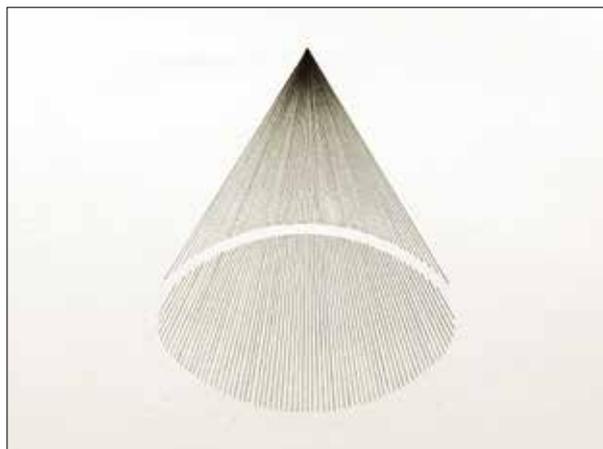
Ink on paper
23 x 33 cm

19 Sin título (85.5). 2011

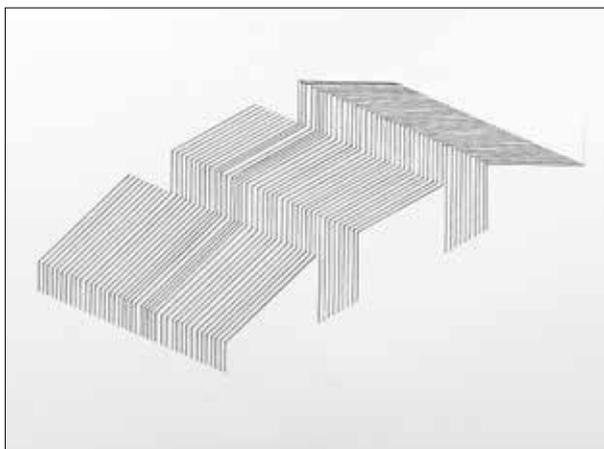
Ink on paper
24 x 32 cm



20



21



22



23

20 Sin título (119.7). 2013
 Ink on paper
 30 x 42 cm

22 Sin título (119.4). 2013
 Ink on paper
 30 x 42 cm

21 Sin título (84.2). 2011
 Ink on paper
 24 x 32 cm

23 Sin título (119.1). 2013
 Ink on paper
 30 x 42 cm



24

24 Icosaedro. 2007
Broomsticks, cable ties
200 x 250 x 250 cm
Ed. 3/5

Irina Novarese

The artistic practice of Irina Novarese encompasses site-specific installations, video, and works on paper. In these artworks the perceptive space between fiction and reality, and the broad concept of system have been predominant elements. After the production of her previous projects, which were concentrated on fictive identities and the representation of the self, over the last three years Irina started to observe these topics in the urban space and in the generation of cartographies: she's currently exploring the ways we inherently trust how maps and mapping makes existing physical spaces as intelligible. Is it possible to destabilize the perception of geographical space?

While the work in the drawing studio serves as a means for a more intimate exploration of these issues, the foundation of her larger scale work lies in the alteration of the visual form of functional objects while stripping them of their productivity or utility, forcing an examination of our perception of fictive and real.

The "objet trouvé" becomes frequently idea and material, nonetheless documentation and collection of research-elements integrates the spatial work articulating the conceptual information in the form of artist's books, which represents to Irina an important medium to involve the spectator in the path of her investigations.

The basic concept of interaction, already part of her practice, not only ties together with the theoretical research, but it is a fundamental part of the artistic interdisciplinary and participative projects she realize mostly in collaboration with other artists, architects and scientists, as visual artist like as a curator.

Irina Novarese / 1972

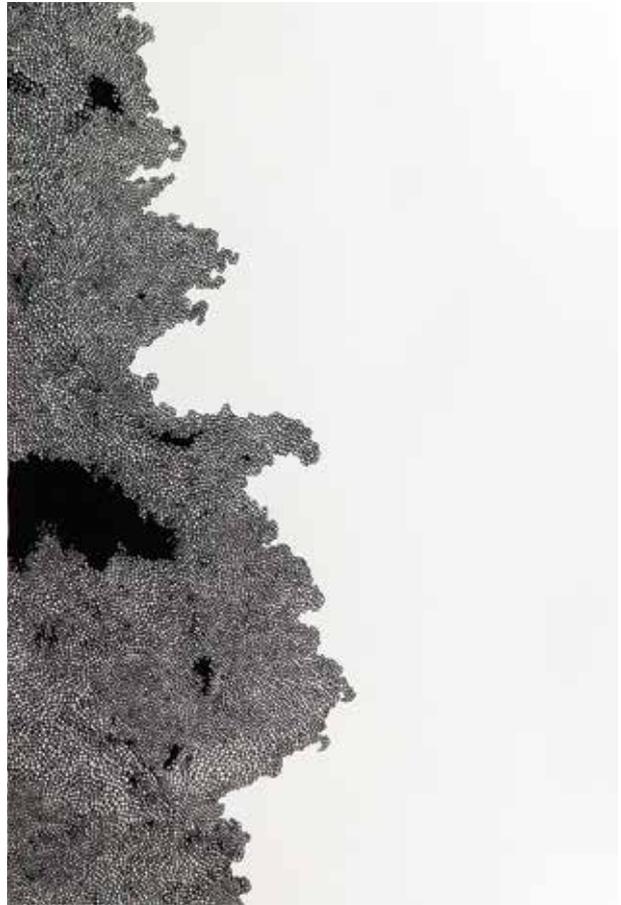
Turin, Italy

Born in Turin, Italy, Irina Novarese lives in Berlin since 2000. Her works evolves around installations, drawings, videos and interdisciplinary projects.

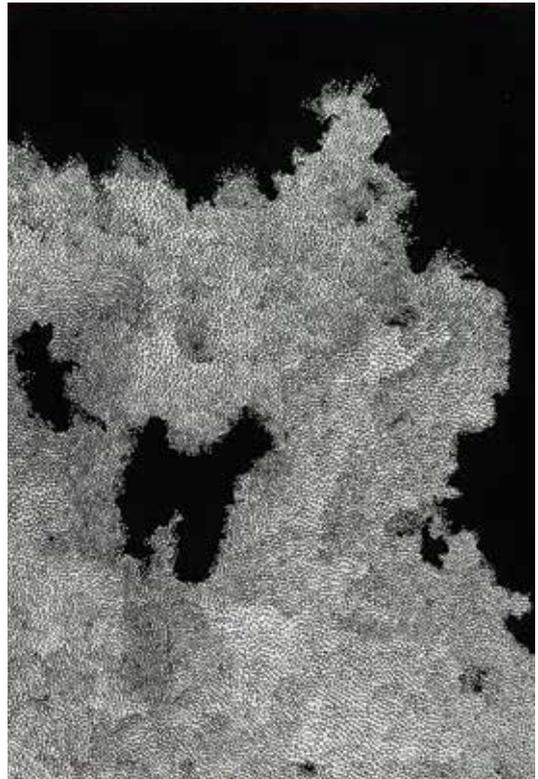
Irina Novarese received a Bachelor Art degree in Fine Arts from the Academy of Fine Arts, Turin, 1996 and a Master in Art in Context from the Institut für Kunst im Kontext of the Universität der Künste, Berlin. in 2008

She realized solo shows in Italy, in Turin and in Pescara in Galleries and Off-site projects (1994 till 2011), in Spain at the Galleria Caném (2007 and 2011) and Germany at the VBM Gallery in Berlin (2010). She has exhibited at various galleries, museums, and off-site projects in Italy, Spain, Venezuela, China, Germany, France, Poland, United States and Hungary. And was taking part to different artistic residency in Italy, Serbia, USA.

Active in many interdisciplinary and participative artistic projects, she presented some of them at the Venice Architecture Biennale (2006) and at the Haiti Ghetto Biennale (2012). Her work is in privates and public collections, and presented in international art fairs and art related publications.



25



26

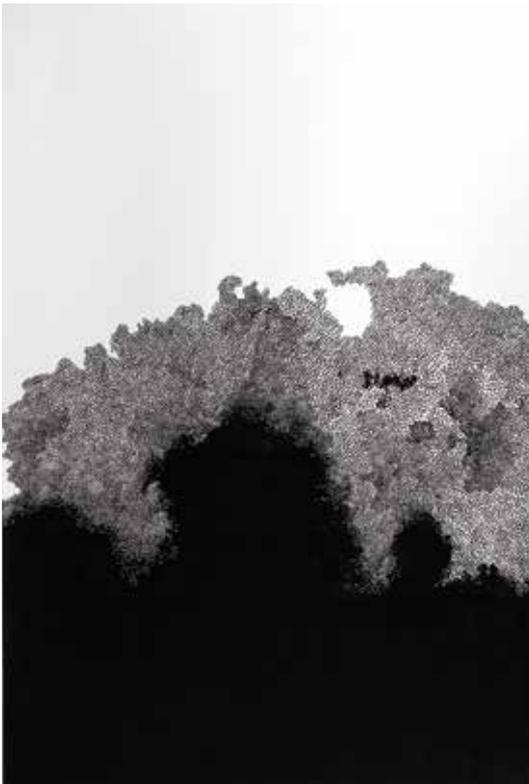
27



28



29



30

25 Somewhere #004. 2013
 AAA The Desert Series
 Ink on paper
 25 x 35 cm c/u (2 pieces)

26 Somewhere #005. 2013
 AAA The Desert Series
 Ink on paper
 25 x 35 cm

27 Somewhere #007. 2013
 AAA The Desert Series
 Ink on paper
 25 x 35 cm

28 Somewhere #006. 2012
 AAA The desert series
 Ink on paper
 35 x 50 cm

29 Somewhere #003. 2012
 AAA The desert series
 Ink on paper
 64.2 x 44.2 cm

30 Somewhere #002. 2012
 AAA The desert series
 Ink on paper
 35 x 50 cm



31

31 How to lie with maps. 2013

Matte black aluminum foil

Dimensiones variables

**Figurative expression in glass
(Relationship between external and internal forms)**

The relationship between an object and a body, the analysis of different aspects of this relationship.

“My aim is to produce a series of sculptural works in which independent artistic thoughts are expressed. Figurative elements have always held a central position in art; with their help thoughts, feelings and desires can be expressed.”

The artworks of Balasz Sipos has its roots in figurative works which represent sincere emotions simply but expressively (Roman and Gothic architecture, for example). His work focuses on the problems of our time and the internal conflicts they generate. Humour and the grotesque are instruments which can be used to express them indirectly.

Because of its transparency, glass gives us a new viewpoint, helping us to visualise the relationships between hidden forms. The way in which the surface of the glass is used enables us to view the interior of the work. The negative forms inside the object become positive. Glass, as a material, unites the true positive forms and internal plastic forms but also separates them.

In his work, Sipos reveal a plastic relationship which is presented as a unit. Internal and external forms interact, complement each other and express their own situation. The works are produced using the technique of casting and the rough cast finish gives the work its character. Some parts of the work are polished, not to alter its shape but to view the interior and the union of the forms within.

Balázs Sipos / 1979

Tapolca, Hungary

Balázs Sipos studied at the Moholy Nagy University of Art and Design in Hungary, specialising in work with glass.

After qualifying, he was employed by the Ajka Kristály Zrt. company as a designer from 2003 to 2005, working on casting techniques in industrial production.

The Prima Primiissima award was manufactured there, based on one of his designs. At the same time he was working on the development of his own studio in Budapest, which gave him the necessary technical experience to produce his statues and other items made of glass, including prizes, items for interior decoration, etc.

He won the Lajos Kozma award between 2007 and 2009, which contributed to the development of his statues and his creative language. He took part in a large number of exhibitions and symposia, winning the Noemi Ferenczy award in 2011. His works were featured on two occasions in the New Glass Review.

For five years he taught at the School of Applied Art in Budapest and since 2012 he has taught at the Moholy Nagy University of Art, as well as studying for his doctorate.



32



33



34



35

32 In private with myself. 2011

Casting

50 x 22 x 20 cm

33 Connected to me. 2013

Casting

45 x 21 x 13 cm

34 Suzie. 2008

Casting

29 x 10 x 10 cm

35 Yuck. 2009

Casting

21 x 14 x 13 cm

36 Yummie. 2009

Casting

29 x 16 x 13 cm





37

37 Hot bath. 2009
Casting
18 x 18 x 11 cm

Shelflife

A spectral arrangement of five fluorescent light bulbs that are commonly used in supermarkets to enhance the appearance of freshness of displayed food items. From top to bottom:

Meat Deluxe

Meat Superb

Produce and Dairy

Cheese and Smoked Fish

Baked Goods

Mutatoes

The Mutato-Archive is a collection of non-standard fruits, roots and vegetables, displaying a dazzling variety of forms, colors and textures, that only reveal themselves when commercial standards cease to exist. The complete absence of botanical anomalies in our supermarkets has caused us to regard the consistency of produce presented there as natural. Produce has become a highly designed, monotonous product. We have forgotten, and in many cases never experienced, the way fruits, roots, and vegetables can actually look (and taste). The Mutato-Project serves to document, preserve and promote the last remainders of agricultural plasticity.

Uli Westphal / 1980

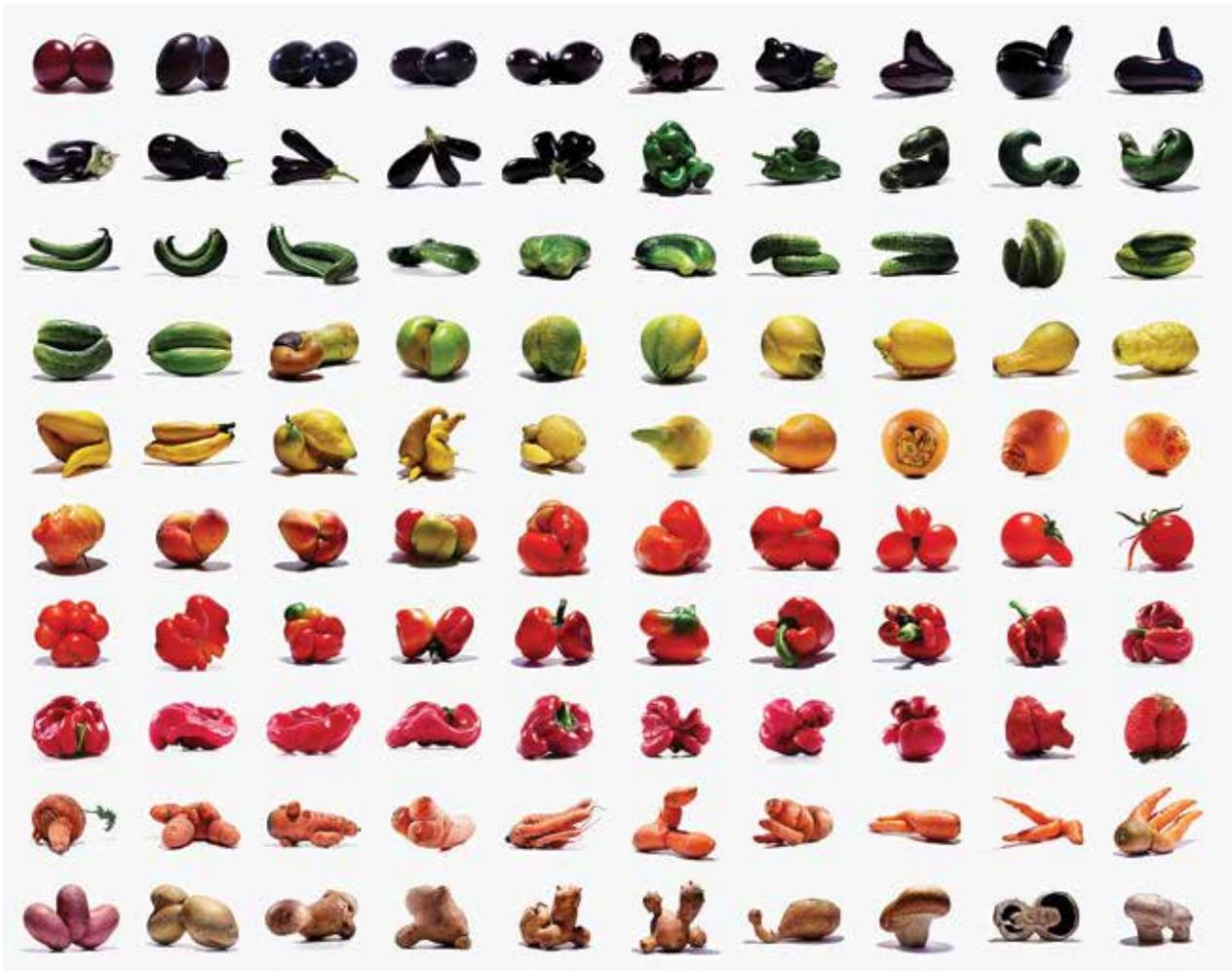
Bochum, Germany

Uli Westphal is a visual artist, based in Berlin, Germany.

He studied multimedia and environmental art at the Maryland Institute, College of Art in Baltimore and at the Academy of Visual Arts in Enschede, the Netherlands (BFA). He obtained his Masters degree (Art in Context) at the UdK - University of Arts in Berlin.

His works deal with the way humans perceive, depict and transform the natural world. Westphal is especially interested in how misconceptions and ideologies shape our view of nature. In recent years he has focused on the portrayal and transformation of nature through the food industries.

The work is multidisciplinary and research based, frequently consisting out of collections, classification systems, simulations and experimental set-ups. It is exhibited worldwide in galleries and museums and featured in a broad variety of magazines and books.



38

38 Mutatoes. 2006 - 2013
 Photographs mounted on
 aluminum dibond
 23.6 x 30 cm c/u (100 pieces)

39 Shelflife. 2011
 Ffluorescent lights, cables, wood
 122.5 x 250 cm





Galería Odalys

Elemental 1|4

Galería Odalys

Madrid, September 19th
to November 3rd, 2013

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