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Artist: Pedro Wirz Venue: PHILIPPZOLLINGER, Zurich Exhibition Title: A Tooth of a Giant Date: November 24, 2020 - January 16, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of PHILIPPZOLLINGER, Zurich Press Release: PHILIPPZOLLINGER is proud to announce Tooth of a Giant, the second solo exhibition by Swiss-Brazilian artist Pedro Wirz. The exhibition introduces a setting with recent sculpture and wall-objects, drawing reference from cultural history, science, craft as well as folklore. The exhibition title is drawn from a description given to an isolated mastodon molar transported from New York to London in the early 19th century. The label given exemplifies a moment of scientific study when something unfamiliar was dubbed with a familiar concept, albeit a fantastical one. The study of the history of life would in fact only emerge decades later, at the end of the 18th Century, after a lengthy dispute debating if life possessed a history at all. At the time of the mastodon molar in London, it was confounding to consider nature as something that altered course or trajectory, but the emerging field of Paleontology warranted the veracity of this new knowledge. In 1914, Austrian paleontologist Othenio Abel suggested that the ancient Greek myth of the Cyclops might be tied to ancestral farmers unearthing dwarf skulls of another extinct proboscidean species, the large nasal opening being mistaken for a single eye socket. There is something tenable and formidable about how turning soil, a story, and a bone can be woven together by generations to retell the story of the world as it was (and to signify a work as it is). The two episodes are examples of how we cannot think of our social, cultural or even linguistic confines lying outside of natural history, and this argument clearly reiterates with present-day interpretations of that history referred to in the exhibition. As an example, Wirz has developed a concept to take on the folklore of the sixth mass extinction, the one that is imagined with the head of a lion and the body and legs of a frog. Amphibians are today the fastest disappearing class of creatures and representative of what scientists have begun to designate as the sixth mass extinction in the Earth's long history. The focal point for Pedro Wirz is the significance of extinction as a process in the modulation of planetary life. This is a wide spanning subject matter, topical, and in tandem with the crises we face today. And yet, the group of works in the exhibition touches upon more complex perspectives, such as: can humanity assign equal value to a world it's existing in and a world it's not existing in? We amplify our participation in our geological age, we uphold our dominance over multiple biomes and note the astounding control we have achieved over the physics and chemistry of the natural world, but in a sense, it is limiting to bolster an anthropogenic lens over these activities. The theoretical aspect of the exhibition expresses that the practice of living is alike to all species, it is tied to forms and outcomes. The efficient cause of every biological activity is change. In 2021, Pedro Wirz (b. 1981) is scheduled for a solo exhibition at the wachsen, Galerie Nagel Draxler (Berlin, 2019); A Curbing Wall of ich, 2019); FÄ; bula, Frisson, Melancolia, Instituto Tomie Ohtake (Paris, 2013) and Kunsthalle Basel (2011). Link: Pedro Wirz at 26, 2020 - January 3, 2021 Curated By: Justine Kohlea Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of PHILIPPZOLLINGER, Zurich Press Release: The Power Plant presents Vancouver-based artist Howie Tsui's first institutional solo exhibition in Toronto. Grov culture. His artworks, however, have long displayed strong windows and reflective surfaces, density, dynamism, kineticism, and a particular interest in a popular form of martial arts literature of works that examine the complexities of the diasporic experience. Retainers of Anarchy (2017), a five-channel algorithmic animation (2010) - a Chinese government-sanctioned version of the World Expo. River of Wisdom - a spectacular performance piece (2016) - a Chinese government-sanctioned version of the World Expo. A meandering river in the countryside to the Kowloon Walled City's 2.6-hectare borders. Characterized by an impenetrable reputation before it was demolished in 1994. Rarely patronized by law enforcement, it operated largely outside of the official British or Chinese judicial systems, making it a fertile breeding ground for illegal business activities, from doctors and dentists to gangs, sex workers, and opium dens. In spite of this, many tenants remember their time living within its borders fondly, perhaps because its liminal position within Chinese society represented a kind of freedom from both the British and Chinese regimes. Tsui places the crux of the action in Retainers of Anarchy inside the Kowloon Walled City, which is further embedded into the background of Italian Jesuit painter Giuseppe Castiglione's court painting One Hundred Horses (1723-25), a nod to China's and Europe's entangled past and present. The single-channel animation, Parallax Chambers (2018-ongoing) features many of the same characters as Retainers of Anarchy, but emanates a much more claustrophobic feeling. Instead of surveying the entire Kowloon Walled City and its surrounding (fictional) landscape, Parallax Chambers focuses on individual rooms within the complex. By definition, parallax refers to shifting points of view, or how an object can be perceived differently depending on the angle in which it is seen - a kind of optical illusion. In Parallax Chambers, wuxia and Hong Kong's struggle for political and cultural autonomy exist side-by-side, in parallel, while also colliding in intimate and visceral ways. Tsui has said about the work: "where once [in Retainers of Anarchy] there was room for some dark humour, the situation in Hong Kong has become much more dire. This mounting anxiety around the suppression of voice and thought is reflected in the work. Both Parallax Chambers and Retainers of Anarchy oscillate between the past and the present, reality and fantasy, and the literary and visual fields, establishing spaces, characters, and scenes that repeat in different configurations. This may be described as modular, with standardized components, or modules, that combined create a more complex whole and can lead to mass-production. In Chinese culture, modularity in painting, sculpture, architecture, porcelain, and other applied arts is rooted in Chinese script, a system with more than 100,000 characters configured from just 200 individual brush strokes. Therefore, it has been suggested that modularity has been perfected in China. Tsui's works draw from this tradition at the same time that they disrupt it. Embedded within the software for Retainers of Anarchy and Parallax Chambers are modular units common in game design that assist in generating looped animations. Both films also employ standardized individuals, objects, and settings, all of which are designed to be placed in any number of different configurations. However, these works' different components combine to create a sort of chaos, as this repeating cast of characters and spaces are reconfigured at random to form narratives without a clear beginning or end. In Tsui's hands, modularity becomes a subversive tool that, like the Kowloon Walled City, defies order and sameness. Tsui's version of Hong Kong is, at times, nightmarish, full of violence and permeated with a sense of hopelessness as the characters struggle to survive the horrors that befall them. But in the spaces' liminal spaces, like the Kowloon Walled City, the members of the diaspora shift between cultures and exist the tools to fight against injustice, untruths, and fear. Link: Howie Tsui at The Power Plant Artist: Kim Jones Venue: Bridget Donahue, New York Exhibition Title: RATS LIVE ON NO EVIL STAR Date: November 12, 2020 - January 9, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of Bridget Donahue, New York Press Release: In his first exhibition at Bridget Donahue, RATS LIVE ON NO EVIL STAR, Kim Jones fills the gallery with selections from five decades of sculpture, performance documentation, drawing, and painting. Jones' experience as a soldier in the Vietnam War has influenced his artistic production, as well as his experience using leg braces after an illness, restricting his ability to walk at the age of seven. Included in the exhibition is a series of photographs picturing the iconic 1976 Wilshire Boulevard Walk, when Jones walked eighteen miles from end to end of Wilshire Boulevard in a costume constructed from sticks, foam rubber and mud. Under the performance persona known as Mudman, Jones strapped the labyrinthine wooden apparatus onto his back and obscured his face with sheep pantyhose. The wearable Mudman structure and headpiece first manifested within the installation Foam Rubber House in 1973, a room covered in foam, cotton, nylon, and other materials, before evolving into detachable Icarus-like wings. Influenced by interfamilial star charts from the Marshall Islands, the wooden structure makes men of oceanic currents and teaches movement guiding people traveling by canoe, as much as it also reminds of a porcupine's quill. Coated, muddied sticks have emerged and informed other sculptures throughout his oeuvre, such as a tricycle incorporating a set of toy figurine soldiers from Jones' childhood. Since the 1970s, the emblematic star structure has become an imprint on Jones' work, and illustrations of the webbed sculpture continue to appear in his drawings of semi-human, bestial, mythological figures. Jones often applies acrylic and pen alterations on top of photographs decades after their capture, labeling characters and diagrammatic maps onto ever-changing images. Sometimes referred to as a "new drawings" - inkly aerial maps that look like battle ground plans for strategic movement. Jones' drawings gain a voracity fr

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