

# Check-in Europe

## Reflecting Identities in Contemporary Art

**Erhardtstr. 27, Bayerstr. 115**

**Curators:**

**Marius Babias, Beral Madra, Marketta Seppälä, Veronica Wiman, Erno Vroonen**

**Artists:**

**Ærtebjerg, Kathrine (DK)**

Born 1969; 1995-2002 Royal Danish Academy of Fine Art, Copenhagen.

Recent exhibitions: 2006 Rokeby Gallery, London; Grønningen, Charlottenborg, Copenhagen; Gallery Tom Christoffersen, Copenhagen; 2005 Galerie Rodolphe Janssen, Brussels;

2004 SHE, Galerie Mikael Andersen, Copenhagen; Ringstedgalleriet, Ringsted (DK); Ape-Mother in the Ocean, Vestsjællands Artmuseum, Soroe (DK); 2003 The world upside down, City Hall and North Sea Centre, Hirtshals (DK); Temporary Spaces, Charlottenborg, Copenhagen.

\* She was free, She was surprised, She was hiding, She wanted to be herself, She was picking berries (paintings)

Kathrine Ærtebjerg bases her phantasmagorical paintings on her own photographs, although these are radically transformed in the process. The comic-book figures which populate her mythical world are situated not only in the limbo between girlhood and womanhood, with all that this entails, but also in the borderland between human and animal. The paintings deal in a humorous and melancholy way with themes such as sexuality and the progress of life from birth to death.

**Aladag, Nevin (DE)**

Born 1971 in Van (TR); lives and works in Berlin. 1993 - 99 Akademie der Bildenden Künste, Munich; 1998 foundation of Café Helga; 1999 foundation of Galerie Goldankauf, Munich; 2005 working grant from Kunstfond Bonn.

Recent exhibitions: 2006 Gemeinschaft des Augenblicks, Hebbel am Ufer, Berlin; Museo Tamayo, Mexico; Akureyi Art Museum, Akureyi (IS); beyond belonging, Hebbel am Ufer, Berlin; 2005 Memory Lane, Goethe Institute, Istanbul; ADAM, Smart Project Space, Amsterdam; Fokus Istanbul, Martin-Gropius-Bau, Berlin; Coolhunters, Zentrum für Kunst und Medientechnologie Karlsruhe; Passion des Sammelns, Stiftung Federkiel, Leipzig; 2004 Nevin Aladag, Musterraum, Munich; Rendez-Vous, Centre d'Art Contemporain, Lyons; Künstlerhaus Bethanien, Berlin; 2003 Freeze-spin, Künstlerhaus Bethanien, Berlin; Blut & Honig, Sammlung Essl, Vienna.

\* Springer (cardboard figures distributed around the exhibition space)

\* Peace / Victory (aircraft wallpaper)

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Nevin Aladag is an artist of Turkish/Kurdish origin who lives in Berlin. She studied with Olaf Metzel at the Munich Academy of Fine Arts and regularly participates in major international exhibitions. Having grown up in Germany, she places the focus of her work on the construction of identity, origin and subjective action, and carries out regular investigations of the practices of youth and other subcultures - for example, in Springer -, where she discovers new combinations and mutated forms of cultural action which challenge the notion of a homogeneous identity.

### **Bejenaru, Matei (RO)**

Born 1963 in Suceava, lives and works in Iasi (RO); Since 1997: professor of photography and video at the University of Art of Iasi.

Recent exhibitions: 2005 Strawberry Fields Forever, Galeria Noua, Bucharest; INTER, R O O M artspace, Bristol (GB); Situated self, Museum of Contemporary Art, Belgrade; NowHereEurope, Polo Museale Veneziano alla Misericordia, Venice; 2004 I Am Here You Are There..., Galerie für Zeitgenössische Kunst, Leipzig; 2003 Tirana Biennial 2; 2000 Periferal Routes, ATC Space Chicago.

\* untitled (table tennis)

„I see myself as living on the periphery of a peripheral city (Iasi) in a peripheral country (Romania) in a peripheral region (south-eastern Europe). That's why I began, in 1997, to organise the Periferic Contemporary Arts Biennial, with the idea of bringing together artistic positions concerned with the Periphery and its relationship to the Center. Periferic focuses on the Turkish bath in Iasi, where I want to set up, together with my collaborators, a centre for contemporary culture.

As an artist, I took part in some of the major recent Romanian contemporary art shows: Ad-Hoc at the Ludwig Museum in Budapest in 1997 and Transferatu at the IFA Gallery in Berlin in 2000. I was Artslink resident at the ATC Space in Chicago in 2000. My works are based on my personal mythologies and on reflections about history, mentalities and politics.“ (Matei Bejenaru)

### **Bijl, Marc (NL)**

Born 1970 in Leerdam, NL, lives and works in Rotterdam; 1992 - 97 Royal Academy of Art & Design, s-Hertogenbosch, NL; 1996 Rennie Macintosh School of Art, Glasgow. Recent exhibitions: 2006 Indy Structures, The Breeder, Athens; Afterhours, Cosmic Galerie, Paris; I Love My Scene: Scene 2, Mary Boone Gallery, New York; Black & White, Hellenic American Union, Athens; Dark, Museum Boijmans Van Beuningen, Rotterdam; 2005 Afterhours, Gem Museum, The Hague; Get the balance right, Upstream gallery, Amsterdam; 2004 In times like these, Grafisch Atelier Utrecht, Utrecht, NL; A Passion Play, Museum Valkhof, Nijmegen, NL; Chesed / Dien, The Breeder, Athens; Marc Bijl, Giorgio De Chirico Art Center, Volos, GR;

\* Freetrade, Istanbul 2004 ((video-) performance)

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### **Billingham, Richard (GB)**

Born 1970 in Birmingham; lives and works in Stourbridge (GB).

Recent exhibitions: 2005 Black Country, La Fábrica Galería, Madrid, Galleria Marabini, Anthony Reynolds Gallery, London; 2004 ArtSway Galleries, New Forest, Hampshire; artist in residence, VIVID, Birmingham; 2003 Wonders of the Black Country, Jubilee Arts, West Midlands; New Pictures, Anthony Reynolds Gallery, London; 2000 Ikon Gallery, Birmingham; Douglas Hyde Gallery, Dublin; Brno House of Arts, Brno (CZ); Hasselbad Centre, Gothenburg (SE); Copenhagen Contemporary Art Centre, Copenhagen; 2001 Turner Prize shortlist, Tate Gallery, London; 1999 British School at Rome.

\* Series Black Country (photographs)

Richard Billingham's landscape photographs from his home town in the West Midlands are like a continuation of his family portraits from the 1990s which have earned him an international reputation. This time, however, the focus is not on people but on empty streets and lanes (in the daytime and at night), which are just as much part of the artist's life as the disorder of his parents' home.

The remarkable series of photographs explores the changing, post-industrial landscape of Cradley Heath, the area where Billingham was born and grew up. On another level, the pictures also mark his enduring connection to his home town. The daytime images from 1997 use the snapshot aesthetic found in his earlier work. Showing dilapidated areas, houses, streets, back yards and car parks, they challenge the viewer to find out more about these desolate places, and pose uncomfortable questions about our modern, urban way of living. Six years later, Billingham made a new series of images re-visiting the same area. Using a larger, medium format camera, and focusing on the area at night, the photographs reflect how the artist's relationship with the area has changed over time. The places are the same, but they now have a supernatural atmosphere, with a mystical, poetic beauty.

### **Boyadjiev, Luchezar (BG)**

Born 1957 in Sofia; lives and works in Sofia. Scholarships: 2004 artist in residence, Couvent des Recollets, Mairie de Paris/AFAA, Paris; 1993 Getty Grant Program, CA, USA. Distinctions: 1998 Grand Prix Onufri 98, Permanent Instability, National Art Gallery, Tirana.

Recent exhibitions: 2006 The 45-Minute Retrospection, National Museum of Contemporary Art, Bucharest; AIDELaide, Experimental Art Foundation, Adelaide; Periferic 7: Focusing Iasi/Social Processes, Iasi (RO); 2005 Urban Realities: Focus Istanbul, Martin Gropius Bau, Berlin; Istanbul Biennial; 2004 Privatizations, Kunstwerke Berlin; The Balkans, Arte Fiera, Bologna; Blut & Honig, Sammlung Essl, Klosterneuburg, Vienna; In den Schluchten des Balkans, Kunsthalle Friderizianeum, Kassel.

\* On Vacation (series of photographs)

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„Luchezar Boyadjiev’s work could be seen as a literalisation of the notion that contemporary art is both an urban and a cosmopolitan phenomenon ... Boyadjiev’s visual approach is best characterised as a ‚double-take‘ collage. It does not matter what exactly constitutes the first or the second take on a view - the straight documentary photograph, the montage, the text or the sequence of the works. The relevant aspect is the constant double take between the position of the local and of the tourist. For are we not, as the artist seems to be suggesting, always both inhabitants and visitors to our own cities?“  
Vasif Kortun, Vitamin Ph, Phaidon Press: London, 2006

„Animals never take vacations ... Unlike their ‚masters‘, who are actually our heroes. But heroes also need to take a vacation from time to time or else public space will explode with symbolic investment of all kinds. And that’s dangerous.  
Tourists take vacations all the time. That’s why they are tourists. They go here and there to see this and that. They pay good money and want their expectations to be fulfilled. Sometimes they get a package deal, which includes all sorts of sights to be seen, experiences to be had, and photographs to be made. With or without people ... But tourists are not part of public space! At least not where they go to vacation ...  
Give public space back to the public!

I am working on this cycle in the following way - in every city I visit I try to find an equestrian monument, if there is one ... Then I take a lot of photos and afterwards work for a long time to erase the horseman and thus symbolically liberate public space from concrete ‚heroic‘ interferences.

Such monuments are remarkably phallogocentric. After working on this project for nearly three years I can say that the most phallogocentric city in the world is Paris, with more than 20 such monuments all over the city. Second comes Vienna, with six ... But Paris is also the city with the only public equestrian monument to a woman, an actual historical figure - Joan of Arc. Such female equestrian monuments are extremely rare, which must tell us something ...“ (Luchezar Boyadjiev)

#### **Chalayan, Hussein (CY)**

Born 1970 in Nicosia; lives and works in London. Award-winning fashion designer. Recent exhibitions: 2005 Hussein Chalayan, Kunstmuseum, Wolfsburg; The Absent Presence, Venice Biennale, Turkish pavilion; Retrospective, Museum Groningen; Urban Reality: Focus Istanbul, Martin-Gropius-Bau, Berlin; 2004 Place to Passage, Rome; Centre d’Art Contemporain, Geneva; 2003 Echoforms, Galerist, Istanbul.

\* Abandoned Airplane (series of photographs)

Hussein Chalayan has earned an international reputation as an artist, as well as being a highly acclaimed fashion designer. Many of his art works are concerned with the fate of his native Cyprus, an island riven by conflict.

In Abandoned Airplane, for example, Chalayan confronts the viewer with the history of a disused airfield in Cyprus. What makes this forgotten place so special is an aeroplane

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abandoned 30 years ago but still looking as though it were ready for immediate takeoff. Airports are especially dynamic places, and these images recall the vibrancy of Cyprus in its heyday. To Chalayan, the forlorn site has a significance that goes beyond the aesthetic: he uses the discovery to make an uncompromisingly radical statement. Instead of showing the whole aeroplane, the picture is divided into sections: thus fragmented, it conjures up the traumatic history and situation of Cyprus. Urban wastelands have a particular power to evoke memories and pose questions about the transience of life and the brutal transformation of cities by political and economic machinations, or by sheer neglect.

#### **Couta, Melita (CY)**

Born 1974 in Nicosia (CY). 1996-98 MFA in sculpture, The Slade School of Fine Art, University College London.

Recent exhibitions: 2005 Urban Legend, Diatopos Centre of Modern Art, Nicosia; Somatopia: Mapping Sites, Siting Bodies, The Hellenic Centre, London; 100 Artists for a Museum, Casoria International Contemporary Art Museum, Casoria (IT); 20th LAC Salon de Printemps 2005, Lëtzebuerger Artisten Center, Luxembourg; 2004 Young Cypriot Women Artists, Kerawa Taidemuseo, Helsinki; Openasia. 7th Exhibition of Sculptures and Installations, Venice; 2003 Mythology - A bet on imagination, a bet on art, 9th Cairo Biennale, Cairo; 2002 Osmosis, Diatopos Centre of Modern Art, Nicosia; The Beauty and the Beast. 7 Young Artists, Centre of Contemporary Art, Brussels.

\* Urban Legend I and II (photographs)

The series of works under the general title Urban Legend revolves around the city, in the sense of urban space, a structured, organised landscape, a social habitat that shifts between reality and absurdity. Melia Couta's reference city is Lefkosia, where she grew up and still lives. Through the works, the city changes; familiar images are modified and made strange. Especially in the collages, connections with Surrealism and Dada emerge. In the collages exhibited here, the artist maps out an imaginary city which brings her own works together with other elements - images of reality. The viewer finds a rough draft of a world created with absolute freedom, where everything is possible.

#### **Crista, Maria (RO)**

Born 1976 in Timisoara (RO); lives and works in Timisoara. Scholarships: 2005 IASPIS, SE; 2003 A9 forum transeuropa, Museumsquartier, Vienna; since 2001 member of H.arta.

Recent exhibitions: 2006 Periferic 7: Focusing Iasi/Social Processes, Iasi (RO); 2005 International Biennial of Contemporary Art, Prague; 2004 Brend; H.arta; cARTier project; Iasi; 2003 Last East European Show, Museum of Contemporary Art, Belgrade; 2002 Positionen Rumänien, quartier21, Museumsquartier Vienna; Biennial of Young Artists, Vrsac (YU); 2001 Atitude, Hellios Gallery, Timisoara; Self Portrait in Romanian Contemporary Art, Art Museum Timisoara.

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\* There always something is happening (performance and dress)

Maria Crista shows a dress printed with pictures from cities.

„This work is a kind of souvenir object. It is about my access to powerful cultures, to the places where it is possible to do more, to institutions, galleries, exhibitions which I like or which I have just seen. I collected booklets from these places and I printed this collection on a dress that I sometimes wear.“ (Maria Crista)

### **Daems, Anne (BE)**

Born 1966 in Lier (BE).

Recent exhibitions: 2005 Galerie Nadja Vilenne, Liège; Cultuurcentrum Strombeek, Grimbergen (BE); 2004 Papiers & dérivés, Galerie Nadja Vilenne, Liège; In extremis, printemps de septembre, Toulouse; Le proche et le lointain, Domaine de Kerguéhnnec, Bignan (FR); 2003 Gallery Side 2, Tokyo; 2001 Taka Ishii Gallery, Tokyo; Gallery Side 2, Tokyo; Points of Suspensions, Tokyo; Rites of Spring, Marres Centrum voor Contemporaine Cultuur, Maastricht; Galerie Micheline Sz wajcer, Antwerp; 2003 Wiels!, Center for Contemporary Art, Brussels; Urban Drama, De Singel, Antwerp; Once upon a time, Antwerp.

\* from the series Printemps de Septembre and Supermarket Series (photographs)

„Anne Daems takes photos which cite unnameable moments from urban or suburban life. Capturing a group of people or a single figure in such simple acts as walking, standing, or waiting at a traffic light, they foreground activities basic to the tissues of life, beyond any specific geographical or social references. At the same time, every picture is charged with quiet tension, a premonition of an impending change. The premonition lends to ordinary things, at an imperceptible level, an aura of mystery. ...

Daem's photos are secular illuminations. As situations found in specific cities, they may retain some cultural references. But such references remain virtual. Showing a person in the mode or aspect of transition, Daems encourages the viewer to perceive the world through the interconnections of things and people and their mutual effects.“ (Midori Matsui in Anne Daems, Drawings)

### **Dahlgren, Jacob (SE)**

Born 1970 in Stockholm, 1994 - 99 Art University (MA), Stockholm; 2004 Artist in residence, Theertha, Colombo, LK

Recent exhibitions: 2006 Early one morning, Galerie Artfinder, Hamburg; General&specific works, Artfair at Konstakademin, Stockholm; Armory Show, Galleri Charlotte Lund, New York; Modernautställningen, Moderna Museet, Stockholm; 2005 Malmö Kunsthalle Malmö; A wither shade of pale, Kunstverein Harburger Bahnhof, Hamburg; Berlin Art forum, Galerie Artfinder, Hamburg; 2004 Lamps and trees, Galleri Stefan Andersson, Umeå, SE; Eskilstuna Konstmuseum, Eskilstuna, SE; I, the world, things, life, Galleri Charlotte Lund, Stockholm; 2003 The possibility of eternal conceptual

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misunderstandings, Gallerie Anhava, Helsinki; Item 1: general constructive will, Galleri Mårtenson/Persson, Pårarp, SE.

\* Dart (Installation)

### **Dietvorst, Els (BE)**

Born 1964 in Kapellen (BE). Studied at Sint Lukas College in Antwerp and Brussels; lives and works in Brussels.

Recent exhibitions/film presentations: 2005 The Return of the Swallows, five years in the making, PSK, Brussels; 2004 premiere of Koningskinderen, Muhka - Museum van Hedendaage Kunst Antwerp; 2003 Dreadlockcity - de begane grond, Utrecht; 2002 artist-in-residence project, Bruges; Attachment+, Kunsthalle Lophem.

\* Drawings

\* Video

In 1998 Els Dietvorst founded the organisation „The Return of the Swallows“, which runs a centre for socially deprived groups - including illegal immigrants - in the run-down Marolles district of Brussels. The project arranges casting sessions for theatre productions and karaoke shows, and makes films and videos with the community. For most of the organisation's members, Els Dietvorst embodies the hope of a better future. Her activities help them to escape from the trap of illegality and achieve social integration in new ways.

The video portrait of Luigi recounts the fate of the immigrant.

Els Dietvorst also excels in the more traditional skills of drawing and painting. In three collages with sketches she reveals her yearning for country life and ponders on the meaning of human existence.

### **EI-Hassan, Roza (HU)**

Born 1966 in Budapest; lives and works in Budapest.

Recent exhibitions: 2006 R. thinking/dreaming about overpopulation, M\_csarnok Palace of Art, Budapest; Das Neue II.

, Österreichische Galerie Belvedere, Vienna; Paula's Home, Lentos Kunstmuseum, Linz; 2005 Belonging, 7th International Biennial, Sharjah (AE); 2004 R. thinking/dreaming about overpopulation Fészek Klub, Budapest, Sigmund Freud Museum, Vienna; 2003 Roza EI-Hassan. Drawings, Drawing Center, New York; R. thinking/dreaming about overpopulation, Eidgenössische Technische Hochschule, Zurich, Galerie Barbara Claassen-Schmal, Bremen; 1993 Aperto 93, Venice Biennial.

\* I am / thinking/dreaming about overpopulation (drawings, installation)

„Recently I had an idea for a work: it's a performance, me sitting on the floor of a museum totally covered with black clothes, like a chador and holding very tight an

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orange balloon on my lap. Above my head on the wall there'd be a handwritten note ‚R. dreaming about overpopulation‘. ...

‚R is overpopulation‘ is more radical, ‚dreaming‘ about over-population is more sentimental, although it was my intention to put a subjective word like ‚dreaming‘ into a sentence about overpopulation. ...

We could make a t-shirt with the sentence ‚I am overpopulation‘, so the concept would be more ‚democratic‘; not only I, but a selected artist in disguise would claim during the performance to be the personification of overpopulation, yet everybody could wear the slogan.“ (R. El-Hassan)

„The t-shirt will have two possible meanings in relation to someone wearing it:

1. it shows solidarity with (any of) the groups which are accused of causing overpopulation;
2. worn by one of those groups, it becomes a representation of resistance, meaning ‚I'm not going to hide away‘.

The paradox is that every group accuses another of causing overpopulation. This is the topos of racism.“ (Branimir Stojanovic)

„In my interpretation the simple aim of these works is to approach the existing tensions in a poetic way, instead of adapting the bleak form we often give to the images, which represent political and ecological problems.“ (R. El-Hassan)

#### **Fjellman, Frida (SE)**

Born 1971 in Mariestad (SE). 1993 MFA, Glass and Ceramics, Konstfack, Stockholm; 2003/04 Pilchuck School of Glass, Washington; 2005 Visiting fellow, Creative Glass Center of America, New Jersey.

Recent exhibitions: 2006 Röhsska Museum of Arts and Crafts, Gothenburg; 2005 Swedish Glass Museum, Vaxjö; Cool Liquid, America Museum of Glass, Millville, New Jersey; 2002/04 IngerMolin Gallery, Stockholm; 2003 Kunstmuseum, Wismar; 2001 Agata Gallery, Stockholm.

\* Enlightened glass objects, installations

„My work is about creating moods, landscapes and little worlds, in combination with strange furniture and forms that we normally connect with our homes, with decoration and status symbols. I also integrate animals and glass and ceramic objects that are inspired by nature in Sweden.

My recent work reflects my own weakness for objects so carefully crafted that they balance on the verge of the over-elaborate, of kitsch. To me, that's a sympathetic kind of luxury. But I also want to show that a lot of things can be beautiful which we don't normally see as beautiful.“ (Frida Fjellman)



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### **Geyskens, Vincent (BE)**

Born 1971 in Lier, BE, lives and works in Brussels; 1994-97 Hoger Instituut voor Schone Kunsten, Antwerp; 1995 Rijksacademie van Beeldende Kunsten, Amsterdam; Recent exhibitions: 2005 The Purity Rule, De Garage, Cultuurcentrum Mechelen, Mechelen, BE; Objectif Camouflage, Fundacion Celarg, Caracas, VE; 2004 EIGEN VOLK EERST. The Lion Sleeps Tonight, Galerie Annette De Keyser, Antwerp; 2003 Intrusion & Séparation, Thomas Erben Gallery, New York; Once upon a time..., Museum van Hedendaagse Kunst, Antwerp; 2002 Blaque Sweepstake, Galerie Annette De Keyser, Antwerp.

\* Paintings

### **Granö, Veli (FI)**

Born 1960; lives and works in Helsinki.

Recent exhibitions: 2006 Masters, Hippolyte Photographic Gallery, Helsinki; Habitat, Museum of Contemporary Art, Szczecin (PL); Breaking the Ice, Kunst Museum Bonn; 2005 Kirsti guèrisseuse, Institut Finlandais, Paris; Meet You in Finland Angel, Sherman Galleries, Sydney; RIEN -is it all?, BildMuseet, Umeå (SE); Personligt - Fotografier från The Helsinki School, Kulturhuset, Stockholm; In Another World, Kiasma Museum of Contemporary Art, Helsinki; Under Your Skin, White Box, New York; 2004 RIEN - is it all?, Art Museum, Pori (FI); Baltic - The Centre for Contemporary Art, Gateshead (GB); 30 by TAIK, Finnish Museum of Photography, Helsinki; 2003 Transit to the Invisible, Kunsthalle Lophem, Bruges; Tangible Cosmologies, Taidepanimo, Lahti (FI).

\* Purification (video)

Script of the video:

Voitto Koskenvaara, an old Finnish inventor, has found out how to purify his home of everything hazardous. He can make foodstuffs and newspapers additive-free. His strange device really can clean everything, and protect him from all unhealthy influences, such as radiation.

His message could be: It's possible to find a solution for all the risks. It's still possible to find a peaceful place and, best of all, you can still feel that you control your world.

### **Gröting, Asta (DE)**

Born 1961 in Herford (DE); lives and works in Berlin.

Recent exhibitions: 2006 The Inner Voice, MARTa, Herford; 2005 broken glass, Glasplast, Heerlen (NL); 2004 Parking, Herbert F. Johnson Museum of Art, Cornell University, Ithaca; Panorama, ZKM Karlsruhe; Biennale of Sydney; 2003 The Inner Voice / it seems too loud to come from so far, Freud Museum, London; 2002 Anthropomorph, Galerie Bärbel Grässlin, Frankfurt/Main; Asta Gröting, Galerie Martin Janda, Raum Aktueller Kunst, Vienna; Time is free, Apexart Curatorial Program, New York; 8th Baltic Triennial of International Art, Vilnius.

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\* Parking (video)

Asta Gröting first became known as a sculptor, working in the late 1980s with a variety of contrasting materials. In the early 1990s she began to investigate processes of control and circulation in the human body, for example, the workings of the digestive tract. Her sculptures of internal organs document her psychological interest in contexts of production outside the artist's studio. As well as making durable sculptures, she has experimented with more volatile media, including performance, video and drawing, mainly in connection with social and psychological themes. Since 1992 the artist has been working on a project known as The Inner Voice, in which ventriloquists from all over the world perform dialogues, written by her, in their mother tongue.

The video work Parking shows life in a competitive society, represented by cars fighting for a parking space.

### **Gyemant, Anca (RO)**

Born 1977 in Oradea (RO); lives and works in Timisoara. Scholarships: 2005 IASPIS, SE; 2003 A9 forum transeuropa, Museumsquartier, Vienna; since 2001 member of H.arta.

Recent exhibitions: 2006 Periferic 7: Focussing Iasi/Social Processes, Iasi (RO); 2005 International Biennial of Contemporary Art, Prague; 2004 Brend; H.arta; cARTier project; Iasi; 2003 Last East European Show, Museum of Contemporary Art, Belgrade; 2002 Positionen Rumänien, quartier21, Museumsquartier Vienna.

\* Exotic Europe (Places I've Never Been To) (set of postcards)

This set of postcards from European cities and holiday destinations shows (unattainable) places of yearning.

„I was a child in the 1980s in Romania. All other countries, except my own, were distant, desirable, inaccessible. Places to long for, with no hope of ever going there, as remote as the moon. Now, some of the places from my childhood postcard collection are no longer inaccessible to me. The others I'll get to know someday. Maybe...“ (Anca Gyemant)

### **Harvey, Claire (GB)**

Born 1976 in UK; lives and works in Amsterdam. 1995 - 99 BA Hons. Fine Art, University of Reading (GB); 2000-01 MA Chelsea College of Art, London Institute; 2002-04 Rijksakademie van Beeldende Kunsten, Amsterdam.

Recent exhibitions: 2006 STORE, London; The Endless Summer, West London Projects, London; 2005 Leeuwaarden Museet, Amsterdam; Fons Welters, Amsterdam; The Molecular History of Everything, Australian Centre for Contemporary Art, Melbourne; 2004 STORE, London.

\* Painting

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Claire Harvey's work takes the form of delicate oil paintings on canvas and on post-it notes, photographs of projected figures and objects, and installations that use light and shadow. They are quiet, unobtrusive works that meditate on fleeting moments which through both design and circumstance suddenly come to mean something, before disappearing into the hubbub and froth of daily life. Resistant to straightforward interpretation, Harvey's works evoke the private stories and discoveries that take place elsewhere, out of public sight. (Storegallery)

#### **Ivanov, Pravidoliub (BG)**

Born 1964 in Plovdiv (BG); lives and works in Sofia. 1993 Graduated from National Academy of Fine Arts, Sofia; since 1996 Assistant Professor at National Academy for Fine Arts, Sofia.

Recent exhibitions: 2006 Von Mäusen und Menschen, 4th Berlin Biennial; 2005 Public Dreams, Usti nad Labem (CZ); Sous les ponts, le long de la rivière-2, Luxembourg ; 2004 Flipside, Artists Space Gallery, New York; On Reason and Emotion, 14th Sydney Biennial; Interrupted Game, Galerie für Zeitgenössische Kunst, Leipzig; 2003 Existing Objects, ATA Center, Institute for Contemporary Art, Sofia; Blut & Honig. Zukunft ist am Balkan, Essl Collection, Vienna; 2002 Pessimism. No More, Musée des Beaux-Arts, La Chaux-de-Fonds (CH).

\* Confusion (installation)

\* Existing Object XV (installation)

„Confusion: My idea was to create an image of two overlapping realities.

The reality of the public space from one side and the ‚remains‘ of a private living room from the other... Both confusing each other. Each disturbing the other.

Existing Object XV: This is part of a series with funny images at the border between everyday reality and my imagination.

I imagined a ball of knots between the plug and the bulb, a Gordian knot... an object that looks like a problem and a brain at the same time. Actually I was curious to see whether there was a delay in the bulb lighting up after switching it on.“ (Pravdo Ivanov)

#### **Kalleinen, Tellervo (FI)**

Born 1975 in Lohje (FI); lives and works in Helsinki. 1997-2003 MFA, Time and Space Department, Academy of Fine Arts, Helsinki; 2000/01 Hochschule für Bildende Künste, Hamburg; Hochschule für Bildende Künste, Braunschweig.

Recent exhibitions: 2006 Micronations Travelling Agency, Sparwasser, Berlin; ARS06, Helsinki; Snafu, Kunsthalle, Hamburg; 2005 Artspace, Sydney; 2004 In the Middle of a Movie, Studio K, KIASMA, Museum of Contemporary Art, Helsinki; In the Middle of a Movie, Kunsthalle Lophem, BE; Inter I, Embassy of Finland, London; Finland Station, White Box Gallery, New York; 2002 White Spot, Kuvataideakatemia galleria, Helsinki.

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\* In the Middle of a Movie (video)

„Plan a movie scene that takes place in your own home and write a part in it for a Finnish woman! - was written in the advert stuck onto streetlights and shop notice boards. There was a high risk that people would simply ignore my unusual request, but after a time, I and my film crew started getting invitations to realise people's fantasies. I launched the project in 2001, when I was living in Hamburg. My absurd journey of discovery kept me in its grip for the next three years; it also took me into people's homes in Helsinki, Tallinn, St Petersburg, Los Angeles, Hamburg, Sydisfjördur. I went to every house I was invited to visit. Not one scene has been edited out of the end result.

Now, after filming 61 scenes in people's homes, the project is finished. In each country I worked with a local film crew.“ (Tellervo Kalleinen)

This is the starting point for Tellervo Kalleinen's installation on six screens. The locations are six living rooms in six cities. The differences between the relatively abstract ideas supplied by the authors and the filmed results, which are often obscure and open-ended, illustrate how difficult it is to visualise (or let others visualise) personal thoughts.

### **Knorr, Daniel (DE/RO)**

Born 1968 in Bucharest; lives in Berlin. 1995-96 Vermont College of Norwich University, USA; 1989-95 Akademie der Bildenden Künste, Munich; 1995 Bayerischer Staatspreis; 2001 Senatsstipendium für Bildende Kunst der Stadt Berlin.

Recent exhibitions: 2006 Chocolates, Museo Carillo Gil, Mexico City; 2005 European Influenza, Romanian pavilion, 51st Biennial, Venice; 2004 Agents, Rote Zelle, Munich; 2002 Visible/Invisible Series, The Project, New York, USA; 1999 Dream City, Kunstverein, Munich.

\* Rotterdam 2000 (photograph)

\* Beggar Robot (object)

Daniel Knorr represented Romania at the 2005 Venice Biennale, achieving an international breakthrough with European Influenza, a work articulated mainly through the relationship between an empty pavilion and Romania's position vis-à-vis the EU - reflecting, in invisible, discursive terms, the element of precariousness of the process of European unification. The second part of the work consisted of a reader in English, containing critical texts on Europe and the politics of identity.

The exhibition at the EPO features Daniel Knorr's interactive „beggar robot“, in the shape of a mechanical dog which begins to move and bark when the viewer approaches.

Pressing the dog's nose opens the lid of the cylinder. The robot responds with a compliment („Hey, you look great“) and asks for some spare change („Do you have a euro?“). A coin in the slot elicits the stereotypical „Thank you and have a nice day“. The work refers to the emergence of industrialised begging and questions the relationship between basic human needs, such as the right to food, and the increasing robotisation of the world.

The photographic work Rotterdam alludes ironically to energy issues: a helicopter rotor is mounted on the torso of a historic windmill.

# Check-in Europe

## Reflecting Identities in Contemporary Art

### **Koester, Joachim (DK)**

Born 1962 in Copenhagen; lives and works in New York. 1987-93 Royal Danish Academy of Fine Arts, Copenhagen.

Recent exhibitions: 2006 Morning of the Magicians and other works, Galleri Nicolai Wallner, Copenhagen; Mission: Reality, Museet for samtidskunst, Roskilde, DK; Again for Tomorrow, Royal College of Art, London; 2005 Galerie Jan Mot, Brussels; Gallery Greene Naftali, New York; Danish pavilion, Venice Biennale; Some Trees, Neuer Aachener Kunstverein, Aachen; Staatliche Kunstsammlungen Dresden; 2004 De Verbeelding, Museum Zeewolde, Zeewolde (NL); The New Land(s) and the Tale of Captain Mission, Stichting Kunst en Openbare Ruimte, Amsterdam; 3rd Ars Baltica Triennial of Photographic Art, Contemporary Art Centre, Vilnius (LT); 2002 Kunsthalle Nürnberg; Out of Place, Contemporary Art and the Architectural Uncanny, Museum of Contemporary Art, Chicago.

\* The Kant Walks (photographs)

Koester investigates historical narratives in photography and film installations. Drawing on a wide range of sources, the works are unified by a shared speculative approach to the geographical, intellectual and mystical.

In the autumn of 2003, Koester visited Immanuel Kant's home town of Königsberg, now known as Kaliningrad, to trace the route of the philosopher's daily walk and use this as a script for a series of photographs. His research was complicated by the city's tumultuous past. After heavy bombing during World War II, Königsberg became part of the Soviet Union in 1945 and was subjected until 1991 to a policy of erasure, designed to suppress its German past. However, as Koester says, "Paradoxically, I found that the concealment of the city's history, made it appear even more distinct, precisely because the past as such was not compartmentalised, but turned up as a succession of blind spots." By overlaying maps of the old and new cities and using information provided by Kant scholars, Koester was able to retrace Kant's steps and photograph the area. (Greene Naftali Gallery)

### **KUTU (TR)**

Borga Kantürk

Born 1978 in Izmir (TR). Since 2002: research assistant, Dokuz Eylül University, Fine Art Faculty. 2005 artist residency supported by Platform Garanti Contemporary Art centre and HIAP in Helsinki; participated in several national and international exhibitions. Co-founder of KUTU Portable Art Gallery (2001) and K2 Art Centre (2002).

\* KUTUv5

\* KUTU-Mini, A3

The KUTU project, initiated in 2002 and organised by Borga Kantürk, provides construction plans for various types of mobile exhibition space. Devised by Kantürk as a

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## Reflecting Identities in Contemporary Art

conceptual „action area“, the space can be used in various ways, depending on location and other factors, for artistic production and presentation.

The spaces chosen for Check-In Europe are 3 KUTUv5. The structures mark out a space within a space, serving as a model that can be copied in other settings.

### **Longo, Brunella (I)**

Born 1965 in Cassino; lives and works in Rome.

\* Centouno Ritratti (portrait photographs)

„Leafing through the portraits, what strikes one is the stylistic uniformity with which Longo develops the images of the various protagonists, almost as if trying to show, through a single dimension of form, how they all belong to a single body. It is again the idea of the collective portrait that prevails over, and in this case passes through, the individual. ...

For each of the protagonists she seeks a situation, an environment, an hour of the day or night, a posture, which renders his or her psychological dimension but nonetheless is able to give indications about his physical nature. The person's disposition and the character of the portrait are defined by the ensemble of elements that concur in constructing the image as a whole. In posing her subjects, Longo in fact tries to weave a coherent fabric between environment and individual, so as to make it easily visible in the economy of the image. The portrait is thus transformed into a sort of sentimental landscape determined by the protagonist who, according to the choices made, either dominates the scene or is completely absorbed by it. In a few cases, the weight of the subject's own work is fully brought into the image, while in others, it is voluntarily abandoned. These are choices that Longo supported and determined in each case, adapting or reacting to them, producing in her shots an effect contrary to what was anticipated...“ (Raffaële Gavarro in Brunella Longo, Centouno Ritratti)

### **Malagrida, Anna (ES)**

Born 1970 in Barcelona; lives and works in Barcelona and Paris. 2005 Prix de Projet, Rencontre de la Photographie d'Arles.

Recent exhibitions: 2006 Dormir, rêver et ...autres nuits, Musée d'art contemporain, Bordeaux; 2005 Galeria Senda, ARCO Madrid; 2004 Galerie 779, ParisPhoto Paris; Barrio Chino, Galeria Senda, Barcelona, Galerie 779, Paris; 2003 Interiores Galerie Artline, Waterloo (BE); 2002 Galerie 779, Paris; 2001 FIAC One Woman Show, Galeria Senda, Paris.

\* Untitled, from the series Interiores (photographs)

„In my photographs I show the city and construct its intimacy, the life in interiors at the end of the day, scenes of intimacy in a room or in the loneliness of the urban periphery. The people in my pictures are lonely, waiting in their own homes or in the city environ-

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ment. Photographing intimacy means surrendering to the paradox of the image, adopting a particular voyeuristic gaze of our society. Between fiction and documentary, my pictures try to approach the real in order to examine the imaginary. Photography, to me, is a space for transforming the gaze and constructing the self.“ (Anna Malagrida)

#### **Marcel, Didier (FR)**

Born 1961 in Besançon; lives and works in Dijon. 1989 Institut National des Hautes Études en Arts Plastiques, Paris.

Recent exhibitions: 2006 Musée d'Art Moderne et Contemporain, Strasbourg; La Force de l'Art, Grand Palais, Paris; 2005 Couchers de Soleil (1999-2005), Musée d'Art Moderne et Contemporain, Geneva; 101, 102, 103, 104, Le Blac, Brussels; Le Spot, Le Havre; Chapelle du Carmel, Chalon-sur-Saône (FR); Galerie Aliceday, Brussels; 2004 Hôtel Bouchu d'Esterno, Frac Bourgogne, Dijon; 2003 Musée d'Art Contemporain, Marseilles; Galerie Athanor, Marseilles; Galerie Michel Rein, Paris; La salle de bains, Lyons.

\* Architectural miniatures

The sculptures of Didier Marcel take their cue from the formal vocabulary of architecture and design: the model or the mock-up, prefiguring the urban space; the showcase or display stand, strategically elaborating an interior design or a stage set.

By using everyday objects but altering their dimensions, the artist disrupts the order of things and their localisation in social space.

The intrusion of architects' models into the exhibition space, as miniature spaces in their own right, is not only an interrogation of architecture as such: it also poses the question of framing, of how an object or a space frames another, and with what consequences. The work of Didier Marcel disturbs the points of reference which provide us with a sense of security. For example, the colours of the ground shift as the viewer changes position. Sometimes, the rotating devices offer several views of the same object without his needing to move.

Didier Marcel extends the practice of sculpture to facilitate reflection on the ambivalence of a space, alternating between function and presentation.

#### **Marty, Enrique (ES)**

Born 1969 in Salamanca.

Recent exhibitions: 2006 Galerie K4, Munich; 2005 Emergencies Musac - Museo de Arte Contemporaneo León, León; 2004 The Perfect Kiss, Bryce Wolkowitz Gallery, New York; Casa de América, Madrid; 2003 Incidente en La Madriguera, Galería Espacio Mínimo, Madrid; PS1 Contemporary Art Center, Long Island City, NY; 2002 Art Basel Miami Beach, Galería Espacio Mínimo, Miami.

\* Figure

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Enfant terrible Enrique Marty is one of Spain's most celebrated artists. He combines techniques from painting, sculpture, photography and film to create highly individual and compelling scenarios. His images and figures, with a raw power that can be almost unbearable, challenge the ideals and values of family, relationships and friendship. Marty's sculptures are images of himself and his parents and other members of his family. Their solid materiality gives them an air of reality, contrasting with their small dimensions and degree of physical deformation, and blurring the distinction between the normal and the aberrant. Marty's preferred themes - death, religion, love and sex - are invariably concerned with secret desires and the intimate regions of human existence beneath the surface of everyday routine. Some of his works deliberately cross the line of taste, with depictions of misery, perversion and obsession. However, though the initial impression may be displeasing or even repellent, viewers gradually warm to the work on realising that what they see there is part of their own world.

#### **Michael, Panayotis (CY)**

Born 1966 in Nicosia (CY). 1986-93 Graphic Arts and Poster Design, Moscow Academic Art Institute V.I. Surikov, Moscow; 1998-2000 Painting, Queens College, New York. Recent exhibitions: 2006 ...Before and After, Rena Bransten Gallery, San Francisco; I promise, you will love me forever, Diatopos Center of Arts, Nicosia; Meghiddo, NOT Gallery, Naples; Generosity, EV+A Biennial, Limerick; 2005 Gravy Planet, Venice Biennial; 2003 Under Construction, Diatopos Center of Arts, Nicosia; 2001 The Biggest Games in Town, Künstlerwerkstatt Lothringer Strasse, Munich.

\* Look at what I do for you (drawings)

„The period of transition from one situation to another, from one stage to the next - whether at an individual or a social and political level - is the fundamental issue that most interests me. I am concerned with reactions or feelings generated by a change of space, place or way of life and the effort to adjust to a new environment, be it natural, spiritual, emotional, social, political or whatever. People struggle to understand, to adopt and assimilate the new facts of their situation. Plans are made, proposals and counter-proposals are put forward, directions and limits are set, which sometimes conflict and sometimes converge or overlap, or work in parallel, creating a tissue of uncertainty but also of euphoria.“ (Panayotis Michael)

#### **Möller, Regina (DE)**

Born 1962 in Munich; lives and works in Berlin and Stockholm. Recent exhibitions: 2004 4th berlin biennial for contemporary art, Kunst-Werke and Martin-Gropius-Bau, Berlin; 4 & 4, Galerie Müller de Chiara, Berlin; embodiment - dress plot, Secession, Vienna; 2000 Rénovation, F.R.A.C. Languedoc-Roussillon, Montpellier; Kunstverein, Graz; 1997 Meinen Arbeitsplatz gibt es noch nicht, Kunstverein, Munich.



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\* embodiment: Reversible Coat, Regina Maria Möller, Still Life  
(three clothing installations)

The self, gender and cultural identity are social constructs which Regina Möller analyses in a range of media, from artists' magazines and photography to clothing and fashion. Since 1994 she has been publishing the magazine *regina* - as a succession of separate issues, each located in the context of an art institution or project. *regina* adapts the format of mainstream women's magazines, combining the typical content - fashion, work, relationships and lifestyle - with unexpected topics and ideas. She has also established the label *embodiment*, which takes questions of identity and gender as the starting point for a range of fashion items.

### **Ögüt, Ahmet (TR)**

Born 1981 in Diyarbakir (TR); lives and works in Istanbul; Hacettepe University, Fine Art faculty, Painting Department; researcher at Yildiz Teknik University.

Recent exhibitions: 2006 Normalization, Rooseum Center for Contemporary Art, Malmö; SHIFTSCALE; Sculpture at the Extended Field, KUMU Tallinn Museum of Modern Art; FACT, Liverpool; Arnolfini, Bristol; Centre for Contemporary Arts, Glasgow; Oberhausen Short Film Festival, Oberhausen; 2005 Mala Galerija, Ljubljana; Museum of Modern Art of Slovenia, Ljubljana; 9th International Istanbul Biennial; This May Be What Parallel Play Looks Like, Sculpture Center, New York; 2004 Biennial of Young Artists, Vrsac, Belgrade; 2003 I am too sad to kill you!, Proje4L Istanbul Contemporary Art Museum, Istanbul; 2001 State Fine Art Gallery, Diyarbakir.

\* The Book of Lost World

Ahmet Ögüt's work deals with issues relating to contemporary Turkish culture. Often combining irony with a clearly political subtext, he scrutinises conventions and taboos of Islamic culture and Turkey today. *Book of Lost World* consists of a three-dimensional book presented in a museum display case. The format and imagery mimic the style of a children's book, using a simplified visual language to communicate the message. Contrasting with the innocence of the format, the content refers to stories of a different character. Pop-up pictures open up into three-dimensional scenes illustrating how the constant presence of a repressive army and secret police influences daily life for the Kurdish people living in Turkey. Images of people being arrested, questioned and humiliated show how this constant threat to the individual's sense of security is part of everyday reality for many Kurds. By recasting conflicts between the Kurds and the Turkish government in the form of stories for children, Ögüt points to the way in which the status quo is maintained and reproduced unless active steps are taken to change it.

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#### **Palomino, Jesús (ES)**

Born 1969 in Seville.

Recent exhibitions: 2004 Stop T.V. - Hollyworld, Galería Rafael Ortiz, Seville; 2003 Abajo, sin noticias del otro lado, sin voz, Caja San Fernando, Seville; Arte>Panamá 2003. La multiplicidad, Panama City; Intervenciones urbanas, Centro de Arte Caja de Burgos, Burgos (ES); 2002 Mercado ligero esperando, ARTIUM Centro-Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz (ES); Big Sur. Arte Nuevo Español, Hamburger Bahnhof - Museum für Gegenwart, Berlin; Rendez-vous in Xiamen, European Art Center, Xiamen (CN); Künstlerhaus Palais Thurn und Taxis, Bregenz (AT); 2001 Galería Helga de Alvear, Madrid; Leftovers, Rijksakademie van Beeldende Kunsten, Amsterdam.

\* Collages on paper

„My work can basically be summed up in three areas: drawings, sculptures and installations (most recently, the construction of houses). All of these expressions refer to the ‚domestic‘ world; to the surroundings and the landscape of the ‚home‘. ...

In parallel with the sculptures, I made collages with coloured paper, in an attempt to capture two-dimensionally the atmosphere created by the sculptures. At first the drawings were small; later they evolved into larger formats. Images appeared in them which suggested landscapes, plants, furtive characters and small geometric arrangements.“  
(Jesús Palomino in Casas, vallas publicitarias y túneles, 2000)

#### **Papadimitriou, Maria (GR)**

Born 1957 in Athens; lives and works in Athens and Volos (GR). Teaches in the Department of Architecture at the University of Thessaly (GR); 2003 Deste Prize for Contemporary Greek Art, DESTE Foundation, Athens.

Recent exhibitions: 2006 LESS: Alternative Living Strategies, PAC, Milan; The People's Choice, Isola Art Center, Milan; 2005 Two or Three Things I Know about Him, Riflemaker Gallery, London; NowHere Europe, collateral event, Venice Biennial; 2004 Poetica della mobilità, Fondazione Adriano Olivetti, Rome; We'll Meet Again, Espacio Uno, Museo Nacional Centro de Arte Reina Sofía, Madrid; Greek pavilion, 9th Architecture Biennial, Venice; 2003 What do We Really Remember? INITINERE, Ex Convento Domenicani, Sternatia (IT); 2002 TAMA (representing Greece), São Paulo Biennial.

\* TAMA (Temporary Autonomous Museum for All), 1998/2006 (photographs)

\* Luv Car for Public Events (video)

Maria Papadimitriou, an internationally active artist from Athens, set up the collective project TAMA (Temporary Autonomous Museum for All) in Avliza. „Tama“, in Greek, means „sacrifice“. The project involves architects, sociologists, local citizens and artists. Maria Papadimitriou acts as a mediator and coordinator. In essence, the project is concerned with setting up social facilities for itinerant populations, such as the Roma and the Aromanians, or „Vlachs“, in Greece.

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The individuality, coupled with precision, in the selection of materials for the houses of the families concerned, and the decorative sense displayed in the interiors, are all the more intriguing in the context of contemporary art. They recall the work of modern artists but without the decontextualisation which typifies the latter. For Maria Papadimitriou, sheer fascination was the main driving force at the start of the project. The intellectual starting point - reflecting a political understanding of her role as an artist in the project - is the idea of the artist as communicator. The choice of the title TAMA and the art-world publications from the project catapulted this small community straight into the discussion around the concept of the museum, redefined here as a social institution ... (Caroline Raspé in *Der Architekt*, 10/2001)

#### **Perjovschi, Lia (RO)**

Born 1961 in Sibiu (RO); lives and works in Bucharest. 1987 - 93 Art Academy Bucharest; founder and director of the Contemporary Art Archive and Center for Art Analysis, Bucharest (since 1985).

Recent exhibitions: 2006 CAA timeline, project room Kunstraum Innsbruck; Again for Tomorrow, Royal College of Art, London; Interrupted Histories, Museum of Modern Art, Ljubljana; Periferic 7: Focussing Iasi / Social processes, Iasi (RO); 2005 CAA- Detective in my context; Württembergischer Kunstverein, Stuttgart; The New Europe. Culture of Mixing and Politics of Representation, Generali Foundation, Vienna; 2004 Detective (in art history from modernism till today), The Station, Zilina (SK); Cordially invited, Basis voor Actuele Kunst, Utrecht; 2003 Endless Collection, Kunsthalle Göppingen; Prophetic Corners, International Biennial Iasi (RO); The Last East European Show, Belgrade Museum of Contemporary Art; 2002 Position: Rumänien, Forum A9 Transeuropa, quartier21, Museumsquartier Vienna.

#### \* Diagrams (drawings)

In 1990, immediately after the revolution in Romania, Lia Perjovschi and her partner Dan Perjovschi co-founded the Contemporary Art Archive (CAA) in Bucharest. Housed in the couple's studio, the archive is privately financed and entirely independent of the state. It contains a large, freely accessible stock of material on the theory and practice of contemporary international art, and is a unique resource for knowledge transfer in present-day Romania. The archive has its own publication series and organises regular lectures and platform discussions. Collecting, communicating and disseminating historical knowledge is central to Lia Perjovschi's artistic practice. At the time of founding the CAA she also began to assemble a collection of globes, which grew into a work titled *Endless Collection*, consisting of around 1 500 items - everyday artefacts, photographs, newspaper clippings, clothes, packaging materials, etc., from the realms of politics, business, science, commerce and culture. The mapping of the world, and the production of atlases and globes (the first globe dates back to the 15th century) is governed by a specific interest in the formalisation and canonisation of the empirical. Maps and globes, preceded by territorial conquest, occupation and the re-drawing of boundaries, show the

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world from the viewpoint of its rulers. In the context of EU integration and globalisation, Endless Collection portrays the shifting of territorial boundaries as a form of symbolic piracy. The globe signifies the totalitarian striving to subjugate and control the world. Since 1999, Lia Perjovschi has been making schematic drawings, as summary records of conversations, abstracts of books or lecture notes, which offer a means of reducing complexity. Her work comprises a set of widely varying formats for storing knowledge, experience and memory in a country such as Romania, suffering from post-Communist amnesia and the repression of unpleasant realities.

#### **Riello, Antonio (IT)**

Born 1958 in Rio de Janeiro.

Recent exhibitions: 2005 Antonio Riello - Flaktuerme down, Kunsthalle, Vienna; 2004 legal / illegal NGBK Berlin; Lady Weapons Andrea Arte Contemporanea, Vicenza; 2003 Attack, Kunsthalle, Vienna; 2002 Galerie Paula Böttcher, Berlin; 2001 Lady Weapons Galerie Voss, Düsseldorf; Blondies and Brownies, Aktionsforum Praterinsel, Munich.

\* Ceramic Guns (ceramic, drawing)

The Italian artist Antonio Riello delights in playing with antagonisms, staging deliberate conflicts between material and subject, form and content. For several years now, Riello has been provoking the art world with the subversive mockery of his „ladies‘ weapons“: instruments of war mutate into luxury objects; hand grenades, pistols and rifles become designer objects. The cold, masculine lines of the weapons are mitigated with feminine curves; fake fur and denim impart a tangible softness; gun barrels are embellished with diamonds and pearls. With their bright colours and bold patterns, the weapons are transformed into harmless fashion accessories.

#### **Sadr Haghghian, Natascha (DE)**

Born 1967 in Giessen. 1988-95 studied painting and multimedia, Hochschule der Künste, Berlin.

Recent exhibitions: 2005 Wild Walls, Artist Space, New York (with Judith Hopf and Florian Zeyfang); Das Neue Europa, Generali Foundation, Vienna; Universal Experience, Museum of Contemporary Art, Chicago; 2004 Utopia Station, Haus der Kunst, Munich; 2003 Utopia Station, 50th Biennale, Venice.

\* Made in [ ] (installation, drawings)

The focus of Natascha Sadr Haghghian's work is on exploring the underlying mechanisms of interaction and the public sphere. Using a variety of media, including sound, video and installations, abstract processes and actions are examined from different perspectives and rendered in concrete - visual and/or acoustic - terms. Made in [ ], exhibited here, is a model analysis of global commodity production and circulation. A large black bin-bag lies in a corner, with a rustling noise issuing from a loudspeaker. Marker-pen

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drawings of the same bin-bag, seen from different angles, and inscribed „Made in...“ in various languages, are propped against the wall. The bin-bag represents a universal object which has no identity and offers no clues to its origin. At the same time, however, it functions as a prosaic still-life image of globalisation.

#### **Serapionov, Kalin (BG)**

Born 1967 in Vratza (BG); lives and works in Sofia; 1989-95 National Academy for Arts, Sofia, MA in painting.

Recent exhibitions: 2005 41:42 min, Ata Center, Institute of Contemporary Art, Sofia; 2005 Play Sofia, Kunsthalle Vienna, project space Karlsplatz, Vienna; Documenta 2005, Regensburg; Xfilm, Festival for Experimental Film, Video and New Media, Sofia; 2004 Emotional Cityscapes, Siemens ArtLab, Vienna; Unrendered, Ata Center, Institute of Contemporary Art, Sofia; Love It or Leave It, 5th Cetinje Biennial, Cetinje (YU); Dubrovnik; Tirana; Central. New Art from New Europe Salzburg; Graz, Bucharest; Arte Fiera 2004. The Balkans - A Crossroad to the Future, Bologna; 2003 Blood & Honey. Future's in the Balkans, Essl Collection of Contemporary Art, Vienna; 2001 Unrendered, Collegium Helveticum, Zurich.

#### \* Soup (video)

„The video is composed of images of my colleagues, recorded individually while eating hot soup. Each sequence lasts for several minutes, with slight variations according to the eating habits of each participant. All frames consist of a human figure seated at a kitchen table with a tablecloth, a plate of hot soup, cutlery, condiments and napkins. All shots are frontal and made with a static camera.

The image is composed of segments mounted close together in the screen frame (as pictures within a picture). Each segment shows a single action - the eating of the hot soup by an individual participant. Thus the viewer's attention is concentrated on the whole screen/image yet follows the movement within each segment.

The project is meant to familiarise the viewer with a specific professional community, or some of its members, and with their reactions to the challenge of formulating a new type of behaviour in a rapidly changing social environment. The hot soup serves as a metaphor for contemporary reality, with the need for adaptive action. Everyone eats soup at lunch. Some blow on it to cool it off, some wait, and others like it piping hot - a matter of preference. The individual participants are faced with a concrete task. They have to eat the soup. And they do so, but in different ways. Thus they define their own selves and their attitudes towards the offered possibility. Motivated by a desire for expression, they are prepared to reject or replace their own ways, or often to impose them on others.

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#### **Silomäki, Jari (FI)**

Born 1975 in Parkano (FI); lives in Helsinki.

Recent exhibitions: 2006 Metaphysics of Youth, Pescara (IT); 2005 Helsinki School, Kulturhuset, Stockholm; Emotion Pictures, Muhka, Antwerp; 2004 Finnish Tango, White Box, New York; The Art Museum of Wäinö Aaltonen, Studio Turku (FI); Esa Jaske Gallery, Sydney; 2002 Espace Huit Novembre, Paris.

\* Weather Report (photographs)

„I take a landscape photograph every day. I connect these photographs to important personal or world political events. At present, these ‚weather diaries‘ comprise hundreds of photographs and are a continuous process; all the exhibitions on this theme have been different. The starting point of this work was that world events, personal events and weather will repeat themselves and merge into one large continuum. On the other hand, linking landscape and news concretises how we are in contact with world events through the media. Everything is brought up close, which also means that events that are truly nearby are no longer close.“ (Jari Silomäki)

#### **Snoek, Otto (NL)**

Born 1966 in Rotterdam. 1992 studies photography, Art Academy St. Joost, Breda (NL). Recent exhibitions: 2006 Ballermann, Kunsthalle Kiel; 2005 Made in Holland, Fotofestival Naarden (NL); Urban Spirit, Galerie Ernst Hilger, Vienna; Populism, Contemporary Art Centre, Vilnius; National Museum, Oslo; Stedelijk Museum, Amsterdam; Frankfurter Kunstverein, Frankfurt/Main; 2003 Nader tot U, Erasmus Galerij, Rotterdam; Foto Biënnale, Rotterdam; 2000 Rotterdam Fest, Historical Museum, Rotterdam; 1999 Rambling about Bucharest, ARCUB, Bucharest.

\* FUN! (photographs)

Most of the images exhibited here by the photographer Otto Snoek were made for the book FUN! Leisure and Landscape by the journalist Tracy Metz, describing the role of mass cultural activities in Dutch society, where every conceivable form of popular entertainment, from music festivals to sport events, is on offer. The commercialisation of leisure is having a major impact on the development of urban centres, the outskirts of cities and entire regions. The consequences of this range from the occupation of public space to a complete sell-out of nature and cultural heritage. By offering something for everyone, the organisers try to reach as many people as possible. City and regional councils also try to stir up public interest by initiating big events. In his photographs Snoek makes visible the ambivalent relationship between the promise and the letdown of mass culture.

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### **Strukelj, Miha (SL)**

Born 1973 in Ljubljana. 1999-01 MA Fine Art, University of Ljubljana; 2000 Indiana University of Pennsylvania, USA.

Recent exhibitions: 2005 ViennArt Fair, DNA Galerie, Berlin; 2004 The Balkans - A Crossroad to the Future, Artefiera Bologna; 2003 Fin\_gar Gallery, Ljubljana; CITY Gallery, Nova Gorica, Slovenia; Blood & Honey, Futures in the Balkans, Sammlung Essl, Vienna.

\* The City VII (Painting)

Strukelj's paintings play with different levels of perception and reality, referring to a universe of images which is being transformed by digital and virtual technologies. He uses painting techniques to „scan“ rooms, photographs, media images and virtual spaces from computer games, so that the resultant images all function at the same level: for example, leaving no visible difference between a computer game image and a photograph from the Gulf war. However, the paintings do not reflect a world of mere simulations; they allude instead to a complex visual tissue of reality and fiction, truth and appearance.

### **Stürüp, Jasper Sebastian (DK)**

Born 1969 in Frederiksberg (DK). 1991-93 Jutland Academy of Fine Arts; 1993-99 Royal Danish Academy of Fine Arts.

Recent exhibitions: 2006 Bokagtig, Fotogalleriet (NO); Den Frie Udstilling, Den Fri Udstillingsbygning (DK); The Safe Place, Roarsvej 6 (DK); 2nd.International Biennale for the Artists' Book, Bibliotheca Alexandrina, Alexandria (EG); 2005 Milk, Department of Cultural Affairs, New York; Den Fri, Den Fri Udstillingsbygning, Copenhagen; 2004 Okay okay boys, Schäfer Grafisk Værksted, Copenhagen; I'm only sleeping, Galleri Susanne Ottesen, Copenhagen; 2003 Everything's Alright, Department of Cultural Affairs, New York; 2002 Double Paramount, Galleri Susanne Ottesen, Copenhagen.

\* Drawings

Jasper Sebastian Stürüp is a young Danish artist who's work is obtusely irresistible, consisting of delicate little narratives - or half-narratives or memories or dreams - that combine drawing, spray paint and paper cut-outs.

### **Tache, Rodica (RO)**

Born 1977 in Pitesti, Romania. Scholarships: 2005 IASPIS, Sweden; 2003 A9 forum transeuropa Museums Quartier, Vienna.

Recent exhibitions: 2006 Periferic 7: Focusing Iasi / „Social Processes“; 2005 International Biennial of Contemporary Art, Prague; 2004 Brend - H.arta & KF Arad, cARTier project Iasi, RO; 2003 Last East European Show, Museum of Contemporary Art, Belgrade; 2002 Positionen Rumänien, Quartier 21 Museums Quartier Vienna; 2001

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Attitude, Hellios Gallery, Timisoara; The Self-Portrait in Romanian Contemporary Art, Art Museum, Timisoara, RO.

\* Balcony (series of photographs)

„This is an ongoing project that consists in collecting images of emancipation within the limits of living in an apartment building. These buildings were constructed during the communist era and they were supposed to be a symbol of progress and reason. The discourse was about an egalitarian and rational way of life but the reality was about uniformity and control.

After the fall of communism, people started to transform their small and impersonal balconies, or to build them on the ground floor, as an improvement of their living space. Half-private and half-public, the balcony became a space for individuals to express their idea of comfort and beauty, and their right to be different.

These ‚interventions‘, improvised and often naive, are the individual’s contribution to the reshaping of the city.“ (Rodicha Tache)

#### **Tenger, Hale (TR)**

Born 1960 in Izmir; lives in Istanbul. 1986 MFA, Istanbul State Academy of Fine Arts; 1988 MFA, South Glamorgan Institute of Higher Education, Cardiff.

Recent exhibitions: 2005 Der Knochen der Zunge - Türkische Gegenwartskunst, Medienturm, Graz; 2004 ZKM Karlsruhe; 2003 In den Schluchten des Balkan, Kunsthalle Fridericianum, Kassel; 2002 Neue Galerie, Graz; 2001 Kunstverein, Mannheim; Small Talk, Museum of Contemporary Art, Skopje; 2000 Heartache I, Istanbul; 1999 Heartache, Galeri Sera, Ankara.

\* Lead Soldiers (sculpture)

\* Nasa Antenna, Shooting at Navy Ships, Topkapi Dug-up Earth (photographs)

Hale Tenger belongs to an increasingly acclaimed group of young Turkish artists who have broken free of the past. Their boldly critical work addresses the political and social realities of Turkey, focusing on issues such as the violence in every area of life, migration, new forms of urban living and the variety of approaches to national identity and history.

#### **Titchner, Mark (GB)**

Born 1973 in Luton. 1992-95 Central St Martin’s College of Art & Design, London; 1991-92 Hertfordshire College of Art & Design, Hereford, GB

Recent exhibitions: 2005 Mark Titchner, Peres Projects, Los Angeles; Mark Titchner, Vacio 9, Madrid; British Art Show, Arnolfini, Bristol; Group Show, Dublin City Gallery The Hugh Lane, Dublin; 2004 20th Century Man, Vilma Gold, London; Mark Titchner, Carlos Amorales & The Sun City Girls, De Appel, Amsterdam; Expander, Royal Academy of Arts, London; 2003 Be Angry But Don’t Stop Breathing, Art Now, Tate Gallery, London;



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Do Not Attempt To Reform Man. We Are What We Are, Galerie Jorg Hasenbach, Antwerp; Electric Earth, State Russian Museum, St Petersburg; 1998 Mark Titchner, One in the Other, London.

- \* Injury to One is Injury To All (digital print on Dibond)
- \* We are all alone (digital print on Dibond)

The young popular artist Mark Titchner is fascinated with the ways in which once avant-garde philosophies have become assimilated into mainstream culture. His works refer to a variety of sources and are made in a range of media, including sculpture, wall paintings, light boxes and vinyl banners. He combines, for example, the ideas of a number of cult theorists whose work occupies the margins of popular thought: Wilhelm Reich, psychiatrist and pioneer of „orgone“ energy; Arthur Janov, pioneer of Primal Therapy; Hans Jenny, natural scientist and inventor of Cymatics, and Emanuel Swedenborg, eighteenth-century philosopher and theologian. Another series of printed banners incorporate philosophical proclamations which are suggestive of spiritual redemption. Stripped of context, these perplexing statements are set against digitally rendered backdrops which attempt to convey a state of rapture and excess.

#### **Tuominen, Anu (FI)**

Born 1961 in Lemi (FI); lives and works in Helsinki; 1984-92 University of Art and Design, Helsinki; Department of Interior Architecture and Furniture Design; 1990-95 Academy of Fine Arts, Helsinki; 2003 Ars Fennica, Henna and Pertti Niemistö Art Foundation, Helsinki.

Recent exhibitions: Sokerina pohjalla, Rauma Art Museum, Rauma (FI); 2005 Sur le chemin de l'école, Finnish Institute, Paris; Galleri Mårtenson&Persson, Båstad (SE); Kajaani Art Museum, Kajaani (FI); Une Certaine Finlande, Atelier 340 Muzeum, Brussels; 2004 Atelier 340 Muzeum, Brussels; Gallery Het Vijfde Huis, Antwerp; 2003 Ars Fennica, The Fine Art Museum, Tornio (FI); Amos Anderson Art Museum, Helsinki; Salo Art Museum, Salo (FI); Ars Fennica 1991-2003, Marble Palace, St Petersburg; 2002 Fluxus und die Folgen, Wiesbaden.

- \* Real Colour Circles (pot holders)
- \* Unofficially Official 1-10 (various works)

„Anu Tuominen is definitely the most genuine Lévi-Straussian bricoleur I have ever come across in contemporary art. Her myriad flea-market finds are accumulated, combined, transformed, lined up, concatenated and classified into all areas of our everyday visual world. In addition to the image, she also addresses language, visual idiom and metaphor. Tuominen's works present an endless array of parallels, analogies, continuums and hierarchies. She transposes the image into words and the word into images, the public into things private, and the private into the public.

When Anu Tuominen begins work on a piece, she is genuinely naïve, looking at the

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world in childlike amazement. She innocently asks all imaginable questions, and their corollaries, boldly posing even stupid ones. However, looking at the finished works, the viewer does not see an exponent of naivety, but an innovative and mature grammatologist. Anu Tuominen is also a humorist, but she does not tell jokes. A joke told is deflated, as often happens to initially incomprehensible art once it is understood. Tuominen's works are not deflated. Inexorably, time and again, she demonstrates how things small are beautiful and large - but above all joyous and fun. Her works present us with a world, our own world, the past world of our grandparents, and the future world of our children, viewed slightly beneath the surface. Tuominen is an archaeologist of knowledge, and a gardener of the image, scraping into view the small roots that often make two plants one. And although post-modernism has taught us that everything has already been done, something completely new is sometimes still created. Anu Tuominen has done that. She has developed a poetics of the everyday." (Otso Kantokorpi)

#### **Uglycute (SE)**

Fredrik Stenberg (architect), Andreas Nobel (designer), Markus Degerman and Jonas Nobel (artists). Group founded in 1999.

Recent exhibitions: 2005 Ulan Bator, Mongolia; Tokyo, Staff Gallery Roger Björkholmen, Teater Bhopa interior design, Gothenburg; 2004 Utopia Station, Haus der Kunst, Munich; 2003 People's Park, Istanbul; Utopia Station, Venice Biennale.

\* EPO Benches (installation with furniture)

Uglycute works with elements of art, design and architecture. For the exhibition at the EPO, the group has devised a furniture ensemble.

#### **Vajd, Aleksandra & Hynek Alt (SL)**

Aleksandra Vajd: Born 1971 in Maribor (SL). Masters degree at FAMU: Academy of Performing Arts, Film and TV, Prague.

Recent exhibitions: 2005 Center for Curatorial Studies, Bard College, NY, USA; 2004 Museumsquartier Vienna; 2003 FotoFest Headquarters Houston, Texas; Adria Art Annale, Split; 2001 Month of Photography, Bratislava; PHOTOgallery Sarajevo; 2000 Manifesta 3, Moderna Galerija, Ljubljana.

Hynek Alt: Born 1976 in Kutna Hora (CZ). 2001 Master's degree at FAMU: Academy of Performing Arts, Film and TV, Prague. Guest student at Middlesex University, Fine Art Campus, London.

Recent exhibitions: 2005 Center for Curatorial Studies, Bard College, NY, USA; 2004 Museumsquartier Vienna; 2003 Adria Art Annale, Split; 2002 Month of Photography, Bratislava; 1999 Stadthalle Ulm.

\* Man Woman Unfinished (photographs)

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„The project Man Woman Unfinished started spontaneously from curiosity and playfulness, and gradually grew into an intimate confession, rendered through a series of portraits. This reciprocal examination came out of a basic need to learn about the person one has decided to live with, to bear responsibility and share everything. The images capture and recreate intense moments of mutual observation. The project is a permanently expanding work in progress, designed to remain unfinished. Transformation and growth are fundamental to the work, expressing open possibilities of combination and aiming at continual recreations of memory. The resultant context of images repeatedly redefines the border between present and past.“