

THE ORIGINALS S1 E1

curated by Annie Warhol & Tatjana Pieters

Catherine Biocca / Marijke De Roover / Marie Jacotey / Iija Karilampi / Morgan Mandalay
Aiden Morse / Jaakko Pallasvuo / Pascal Petrus / Heather Phillipson / Dieter Ravys
Robbert&Frank Frank&Robbert / Amalia Ulman / Tamara Van San / Jelena Vanoverbeek

In The Originals S1 E1 we want to bring together people using contemporary communication in their artistic language. A main focus in the exhibition is originality/authorship. How does one create an authentic piece by using references to more classical art, to T.V., advertising and so on. By choosing rather young artists who grew up with the internet and social media we want to give the viewer an insight in the emotionally driven society where politics are theater and tears are the highest form of art. Brands are used to create our image and context and meaning are stolen from the masters who already put it down in words so true and comforting.

The medium is the message.

Yet, we feel hopeful, not disillusioned. We still find the time to paint flowers and unicorns. We want to believe in mastering a métier, in making real connections, with real people, in real life. Selfies become paintings and promotion can be the artwork itself.

Iconology is back and the beauty of art comes from the beauty of info.

- Annie Warhol

CATHERINE BIOCCA

The characters in Catherine Biocca's works call to mind cartoon or animated figures that are embedded in events and simple settings that seem trivial at first. Snapshots of human behavior and found scenes form the basis for work in which an element of brutality or comedy always inheres. New potentials are identified and the bounds of the material and technique is tested out.

'100 better ways to die 3a & 3b' (2014) are part of a series concerning a hundred ways of dying that Biocca commissioned to a real estate manager (random choice of someone outside the art business and practice). Those drawings are then reproduced 1 to 1 on the varnished aluminum panels scratching them onto it. It is connected to a drawing on the wall in the vatican museum made by a German soldier in 1527 while waiting for the battle.

The talking sculpture '**Gewerkschaftspolizei 2**' (2015) is a physical transposition of a previous animation, Meeting 1, in the terms that it repurposes the dialogue between two figures and the exact same audio trace used in the animation. The intent is also here an upgrade of a work transferring it from one media to another. The exchangeability of a work being transposed from one dimension (video) to another (talking sculpture) is what the artist recently focused on.

Catherine Biocca (1984, IT) is currently an artist in residence at the Rijksacademie Amsterdam (NL). She has exhibited at amongst others Basis, Frankfurt (DE), Museum Kunstpalast, Düsseldorf (DE), Creative Room Gallery, Rome (IT), Villa Elisabeth, Berlin (DE) & Studio S for Contemporary Art, Rome (IT). In April this year opens her solo exhibition at Silberkuppe, Berlin (DE).

MARIJKE DE ROOVER

The whole life in societies, where modern conditions of production prevail, presents itself as an immense accumulation of spectacles. Spectacle and reality at the same time produce a multitude of informations, notions, experiences and emotions. The inability of absorption of all this excess causes a fatigue for the human spirit. Sauna visits are essential to me and the peace and time for reflection this experience brings me served as inspiration for my latest series of works.

In '**Home decor at eye sight to feel energized**' (2015) I want to bring together irl an url merchandising techniques. Multinationals vs the local market. Real estate, home decor and commercial interior design as contexts for consumption and the circulation of images from high to low culture.

~~Style is more important than context or meaning.~~

~~Style is knowing who you are, what you want to say, and NOT GIVING A FUCK.~~

While blogs are replete with images of plants, which are adopted for their graphic qualities, they have also invaded exhibition spaces, for artists appreciate their formal values. In 'Home Decor' they both reference to a domesticated nature and are used to question the decorative function of artworks. (Marijke De Roover)

Marijke De Roover (1990, BE) lives & works in Ghent (BE). She graduated from KASK School of Arts, Ghent (BE) where she was nominated for the Start Point Prize, Prague (CZ). Her work was included in various group exhibitions at amongst others European Media Art Festival, Osnabrück (DE), Broelmuseum, Kortrijk (BE) & Beursschouwburg, Brussels (BE). Solo exhibitions include: 'Did You Wake up Feeling Authentic Today? A Twitter Musical', Arcade, London (UK) & '#FuckTheNewsstand2014', Trampoline, Antwerp (BE) and most recently I criend in front of literally everybody in the entire world at SEAS Knokke. She will also participate in 'Hamster – Hipster – Handy' at Museum Angewandte Kunst, Frankfurt (DE).

MARIE JACOTEY

Marie Jacotey's explorations into young adult relationships share a formal and conceptual affinity with comic book art and offer a critique in how we view, perceive and store images in the post-internet age.

Her **drawings** of the contradictory complications of life invite fictive extrapolations on a culture informed by soundbites, existential angst, and the inane dictum of the internet. Often leavened with a palpable erotic undercurrent, Jacotey's subjects hover between an innate sense of possibility vs. unexpected despair and offer a profound interplay between individual psychosis and social entropy.

Marie Jacotey (1988, FR) lives & works in London (UK). She graduated in 2013 at the Royal College of Arts in London after completing an image course at the National Superior School of

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Decorative Arts in Paris (ENSAD). She was featured as part of the Bloomberg New Contemporaries at the ICA, London, in 2014 and her first solo exhibition followed shortly thereafter at Hannah Barry Gallery, London (UK). Recently Jacotey was commissioned a new body of work for the 2015 Salon de Montrouge in Paris (FR). She is represented by Hannah Barry Gallery, London (UK)

ILJA KARILAMPI

Ilja Karilampi's use of corporate/cultural referents gives rise to sober questions about who really owns the symbols that invade our environment and who co-opts whom in the end.

In **'Big Bird #4'** (2014) and **'Big Bird #8'** (2014) Karilampi has taken brand icons and corporate logos, like the Berlin tabloid B.Z. and Jaguar, and musical references, like European rap and house music, and teased out the parallels between bygone SoHo and Berlin - how young artists and musicians co-opt(ed) the culture around them.

Ilja Karilampi (1983, SE) was born in Göteborg (SE) and lives & works between Berlin & Sweden. His works has been exhibited in various group exhibition including 'Kiria Koula', with José León Cerrillo & Paul Chan, San Fransisco (USA), '911,000 BC', cur. Agatha Wara, Grand Century, New York (USA). Earlier this year he had a solo exhibition at Belenius/Nordenhake (SE). He is represented by Wilkinson Gallery, London (UK).

MORGAN MANDALAY

Reconsidering painting as a performed event, Morgan Mandalay probes and prods accepted hierarchies, norms, distinctions and other mechanisms we use to attain some sense of order and explore the nature of the stage in the performance of A/artist-ing.

In the series **'Tub Paintings'** (2014) each image is laid atop an instagram photo of the artists legs while lying in the bubble bath. The paintings are meant to explore the grey line between labor and leisure with a hope for finding a space outside of that binary.

In the same idea Mandalay 'performed' his **'Still Life (with flowers)'** (2014) a painting with a front and back which is revealed by walking around the piece itself as though it was meant to be a sculpture.

The **'Friendship Quilts'** (2014) started from a hope to reexamine the hopefulness Mandalay once had for social media. They are collaborations to a degree, visual representations of interactions over Facebook Messenger. The quilt pattern acts as a game board that gets filled in through a kind of crowd sourcing.

Morgan Mandalay (1985, US) is born in Long Beach and currently lives & works in Chicago (US). He has taken part in various group shows, amongst others at Sullivan Galleries, Chicago (US), Galeria Yusto/Giner, Marbella (ES), 3rd Space, San Diego (US). Recent solo exhibitions include 'Flower Shoppe', Edition Chicago, Yautepec (Mexico City), Chicago (US) and 'The Futility of Trying', Helmuth Projects, San Diego (US). He is also the founder & director of Sunday Project, Chicago. Mandalay is represented by Yautepec, Mexico (MX).

AIDEN MORSE

Themes common to the practice of Aiden Morse are domesticity, glamour and monogamy. His work explores the photographic image and its often uncanny relation to the self.

His **pigmented prints** are photographs of seemingly disparate objects, each tied to specific personal experiences.

The photoshop-polished aesthetic of these workss distances them from the photographic vernacular. Instead of representations of the real, Morse's photographs are a tribute to the slippery and seductive power of images.

Aiden Morse (1994, AU) currently lives & works in Melbourne, where he is studying a Bachelor of Fine Art at RMIT. His work has been shown both locally and internationally. Recent highlights include 'Different Domain', The Royal Standard (UK), 'Ambients', Peninsula Art Space, NY (US), 'Sacred Machine', Mutuo Centro de Arte, Barcelona (ES) and 'LIKE', Udstillingsstedet Q (DK). In Australia Morse has featured in 'It Is Not It That We See at Sawtooth' ARI, Tasmania and 'En Suite', a two person project with Anna Crews at Fort Delta.

JAAKKO PALLASVUO

Jaakko Pallasvuo uses the web as an integral part of his practice, as a source of material, a subject, and a platform for actualizing his work. He is particularly interested in the Tumblr culture and the meme phenomenon, as well as the relationship between identity and virtual self-representation. Other themes in his works include ethnographic and anthropological cinema, '80s and '90s culture, and what he calls "generational experiences".

Pallasvuo's **'Energy Objects'** (2015) are objects that don't have relative value. They can't be sold or traded for other objects. It is possible to give them if one expects nothing in return. The objects contain life-affirming energy. Why would you use qualitative methods of assessment? Does it matter if the objects 'look cool' or not? Images of the objects circulate as artworks. The objects themselves don't circulate. They stand still and refer to higher planes. Documentation, in this case, is a form of sermonizing. Your child could've made these, but didn't.

Jaakko Pallasvuo (1987, FI) lives & works between Helsinki & Berlin. In recent years his work has been exhibited at amongst others Kunsthalle St. Gallen (CH), Kiasma Museum of Contemporary Art, Helsinki (FI), The Goss-Michael Foundation, Dallas (US), Kunstraum Kreuzberg/Bethanien, Berlin (DE), UCCA, Beijing (CH), Eyebeam and Future Gallery, Brooklyn, New York (US). Recent solo exhibitions were 'Kuningas ja Minä, Sorbus-galleria, Helsinki (FI), 'LARGELY ABANDONED CONVENTIONAL TITLES (BLUEBERRY-ACAI EDM + OMEGA-3)', The Goss-Michael Foundation, Dallas (US) and 'Nu Painting', Edel Assanti, London (UK).

PASCAL PETRUS

The work of Pascal Petrus tells us about the borders of privacy, identity and domination. His art is one of revelation, using daily communicational discomforts as an inspiration for his works. He combines different sorts of media including prints, sculpture, installations & photography to introduce the viewer to voyeurism, privacy matters and collective loneliness.

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'Voyeursm Inc' (2014) is part of a series of company logos designed by Petrus. The series is based on the venom of the use of cheap typography with the aim to reach a wide audience. Because of the anachronistic aspect of the medium he choose to execute them in neon. It gives it the experience of a 50s bakery while handling about a very actual matter. The work is about the ease with which we give away all our privacy for free in exchange for services that only benefit from it.

'Kerstin' (2012) is inspired by the ultimate desire to posses someone and the double life that comes with it. The piece is created as a kind of secret cabinet.

Pascal Petrus (1979, NL) lives & works in Antwerp (BE). He studied civil engineering at Avans University, Tilburg (NL), at University of Technology, Eindhoven (NL) and art at the Royal Academy of Fine Arts, Antwerp (BE). His work was on show at amongst others De box, Antwerp (BE), Poppositions, Brussels (BE), FLACC, Genk (BE), Kunsthal Kade, Amersfoort (NL), Hole Of The Fox, Antwerp (BE) and PARK, Berlin (DE).

HEATHER PHILLIPSON

Heather Phillipson works with sculpture, moving image, text and sound, creating video installations and 'talking pictures' (video with live voice) that weave the viewer through a collage of fragmentary and evolving ideas and narratives in multi-sensory environments. As Adrian Searle has observed, "she makes the world feel nearly new, filled with meaning. Or several meanings, too many meanings, which on a good day is what the world is like." Also a trained musician and poet, Phillipson uses the rhythm of language and sound to accompany filmed and found footage and reflect upon the personal and the everyday with self-deprecating humour.

Heather Phillipson (1978, UK) studied at the University of Wales Institute Cardiff (UK) and went on to do a PHD at both Central St Martins College of Arts and Design (2004) and Middlesex University (2008). In 2015, Phillipson will present solo projects at Schirn Frankfurt, the Istanbul Biennial, Sheffield Doc Fest, Opening Times (otdac.org) and will be Writer in Residence at the Whitechapel Gallery, London. Recent solo exhibitions include: Bunker259, New York; Dundee Contemporary Arts; Grundy Art Gallery, Blackpool; Zabłudowicz Collection, London; BALTIC Centre for Contemporary Art, Gateshead; and a video commission for Random Acts, Channel 4 television. Recent solo events include: Assembly, Tate Britain; the flavour of cooling enormities, Serpentine Gallery; Nuovo Monde, Palais de Tokyo, Paris, and BOG-STANDARD REFRESHER, a live music event at the ICA, London. Phillipson is also an award-winning poet and was named a Next Generation Poet in 2014.

DIETER RAVYTS

The works of Dieter Ravyts focus on the medium of painting and its loss of function. He researches the effect of opposing extreme applications of paint, so the medium that still carries the connotation of a high art form becomes painfully banal.

Dieter Ravyts (1988, BE) lives & works in Ghent (BE). In 2013 he exhibited solo for the first time with 'An introduction: A three letter word for disappointing you parents' at BLAUPUNT, Brussels (BE). His work was part of various group exhibition at amongst

others CC De Schakel, Waregem (BE) and TTTT, Ghent (BE) and Croxaphox, Ghent (BE).

ROBBERT&FRANK / FRANK&ROBBERT

If we take artists as the barometer for the changes happening in contemporary society, then the work of the duo F&R R&F offers up a richly varied, full-colour readout. Like a well-oiled machine, completely in tune with the zeitgeist and marching to the rhythm of an increasingly globalised world, they are quickly amassing a diverse oeuvre. Visual art, video work, theatre shows, performances, ... the multidisciplinary world of F&R R&F forms an unimpeded supernation unto itself. (Beatrijs Eemans)

In **'Hieroglyphics'** (2014) Robbert&Frank Frank&Robbert use momentary, web-based resources to mix digital symbols and historical signs into a mishmash. The impossibility to fit a google search with millions of results in fractions of a second onto a piece of A4 paper underlies this creation — a failure to make the unbridled stream of digital information readable and physical again. By printing, scanning and reprinting the materialised data with different types of printing equipment, the artists weave a layered fabric of little misfigured signs and transformed colors. Thus creating an afterimage of the data that passed through the machine, a contemporary archeology of a specific moment in time and virtual reality. The resulting dense, absurdist, visual language is impossible to decode, although certain aspects of the message remain intact. In the end the visual quality of the signs never fade and are still clearly readable, like a hieroglyph.

'Whey' (2014): whey is a side product of cheese. Whey itself is very protein rich and is the international basis for all kinds of food supplements. Whey is a very popular ingredient for power shakes. It is so popular, almost all bodybuilder-items share (less or more) the same name: WHEY. Robbert&Frank Frank&Robbert have made their own Whey pot. They present the pot almost in a 'fake' way; playing with the standard presentation seen at food fairs. F&R R&F have branded their pot, placing their brand among the wide range of power food producers. But. They have mixed their product / artwork, with quotes found in popular media and contemporary politics and formalistic jokes. Such as placing themselves as non-bodybuilders on their pots. By doing so the artist duo is almost making fun of the whole 'muscular' male macho scene. R&F F&R are trojan horses, manipulating and hijacking recognizable mass-produced items. Their Whey pots are searching for intelligent connections with thematics such as 'improving yourself, creating a second life version / improved (own) image, self fulfilling prophecy, military loops between food – oil – guns, and many many more...

Robbert&Frank first met at the age of 15 during their secondary-level education at the Koninklijk Atheneum in Kortrijk. A shared passion for American culture, everyday life in space, spiritual symbolism, all manner of rituals and political rhetoric formed a solid basis for their close bond of friendship. This comradely collaboration grew into a shared professional practice upon their graduation from KASK Ghent as Masters in Multimedia Design. They are currently based in Ghent, Belgium.

Robbert&Frank Frank&Robbert (1989, BE) have taken part in various group exhibitions at amongst others Mu.ZEE, Ostend (BE),

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Croxhapox, Ghent (BE), DOX, Prague (CZ) and Brakke Grond, Amsterdam (NL). They exhibited solo at Galerie Ganache, Ghent (BE), Broelmuseum, Kortrijk (BE), SEAS Scharpoord, Knokke (BE) and Croxhapox, Ghent (BE). Upcoming their work will be part of the group exhibitions 'Akakor', Baró Galeria, São Paulo (BR) and 'Fire & Forget', Kunst-Werke, Berlin (DE). This year, their theater show 'TO BREAK - The Window of Opportunity, produced by CAMPO, will be on show at Tweetakt Festival, Utrecht (NL), Auawirleben, Bern (CH), Westwind Festival, Düsseldorf (DE) and CC Evergem - Stroming, Evergem (BE).

AMALIA ULMAN

Amalia Ulman is an Argentinean-born, predominantly Spanish-raised artist, based between the cities of Los Angeles, London, New York and Gijón. As a self-described transatlantic expat, a spirit of national nomadism and outsider cultural inquisitiveness inform her practice. Her works are primarily voiced in the first person, often blurring the distinction between the artist and object of study. In a multidisciplinary manner, she charts a soft-toned exploration of the relationship between consumerism and identity, class imitation and social deception, altruism and Orientalism - with a particular focus on the idea of 'cute' and 'pretty'. She uses the aesthetic languages of the middle, its 'sublime ordinariness', as a mechanism to explore the intersection of class and aesthetics at its most salient point: taste.

'What Have You Got Against Money' (2015) is part of a unique series of digitally woven tapestries which Amalia started in 2014. Each design is taken from a AIDS epidemic poster of the '90s, where Amalia has substituted the word 'AIDS' with the word 'MONEY'.

Recent solo shows and projects of Amalia Ulman (1989, ARG) include 'Stock Images of War', James Fuentes, NY (US), Babyfootprints Crowsfeet, Ellis King, Dublin (IR), The Destruction Of Experience, Evelyn Yard, London (UK) and Excellences & Perfections, a performance in social media that has been archived by Rhizome and will become a video for MOCAtv. Ulman designed the application Ethira with the support of Arcadia_Missa and The Moving Museum. She has written numerous essays and participated in talks at Art Basel Miami Beach; The Swiss Institute, New York; and ICA, London. In June she will be presented at Art Basel Statements. She is represented by Arcadia Missa, London & James Fuentes, NY.

TAMARA VAN SAN

Tamara Van San mainly makes sculptures out of polyurethane, nylon, plaster, iron, ceramics or pigmented resins. With an incessant search for new forms, techniques and materials she tries to make the experience of the sublime or poetic as seen in nature, possible.

The form of 'I will not be sad in this world' (2014) refers to a doduk, an ancient double-reed woodwindflute made of apricot wood. The instrument is indigenous to Armenia. The title 'I will not be sad in this world' stands for a way of living to by pass death. This attitude of embracing life can consists of many forms, such as making sculptures. The work can be seen as the male antithesis of 'I am a place' (2014) which addresses to the position of an artist. On the one hand the artist is not involved in the appreciation of the artwork but on the other hand inseparably linked by his creation.

Tamara Van San (BE, 1982) lives and works in Appelterre (BE). She has taken part in various group exhibition at amongst others Dresselhuyspaviljoen, Hilversum (NL), Kunsthal, Rotterdam (NL) Galerie EL, Welle (BE), Netwerk, Aalst (BE), Mu.ZEE, Ostend (BE) and Lokaal01, Breda (NL). Solo exhibition include: 'We've Plumbed This Whole Neighbourhood' (duo), Lido, St Leonards On Sea (UK), 'Beautiful Boys', CC België, Hasselt (BE), 'The Wandering Tuba Method', S.M.A.K., Ghent (BE), EKWC, 's Hertogenbosch (NL), 'The Motley Crew', Middelheimmuseum, Antwerp (BE). In spring 2015 her work will be exhibited at Standpoint, London (UK) in a duo show with Jaquai Hallum.

JELENA VANOVERBEEK

The artistic practice of Jelena Vanoverbeek focuses on the importance of cinema in this modern condition and occupies the symbolic dimension of the images, types, text and formats that echo from the fiction screen onto reality, identifying universal concepts such as love, happiness, death, truth, etc.

'YOUR FATHER' (2015): the presentation with the light box provides the text with the character of an announcement of an event that is not clearly placed in time; an empty repetition which is endless. It proclaims the message of the poem, but it reveals nothing more than what was already inscribed through the text. The materiality specific to the light box embodies the stylistic figure of the poem: reading pauses, censored words, stage instructions and rhythm are externalized through a consistent procedure of using empty, black, positive or negative strips that are each an individual glass plate. The epilogue of the poem avoids this; light shines straight through the words who now lose their physicality completely, being reduced to a mere boundary for the shining light.

'DEKOR - BRIEFLY NUDE SCENE' (2015): a nude woman enters the stage. Her private ritual is, simultaneously as it manifests itself onto the screen, interrupted by a graphical performance; it rearranges all parameters and suspends the mechanism of the image. The role play of looking and being looked at requires a mise en scene which creates a context of disclosure, however doesn't necessarily include a disclosure as such.

Jelena Vanoverbeek (1990, BE) currently lives and works in Ghent (BE). Earlier this year she had two solo exhibitions: 'NIGHT SHOT', RossiContemporary, Brussels (BE) and 'PLAKAT', RIOT Ghent (BE). Her work has been exhibited in various group exhibitions at amongst others Marres Centre of Contemporary Culture, Maastricht (NL) and International Film Festival Rotterdam (NL). In 2013 she received an award of the foundation 2013 Horlait Dapsens (BE).