

HYPERREALISM SCULPTURE
ceci n'est pas un corps

19.05.2020 — 02.08.2020
La Boverie. Liège

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Hyperrealist sculptures imitate the shape, contours, and textures of the human body or of its parts, producing a convincing illusion of the corporeal. The precision with which details of the body are reproduced creates the feeling that one is in the presence of real replicas of a figurative reality.

Beginning in the 1970s, numerous sculptors came to cultivate this form of realism inspired in the precise representation of the human body. Sculptural hyperrealism originated in the 1960s in part as a reaction, like pop art and photorealism, against the prevailing aesthetic of abstract art. In the United States, where this movement first developed, artists like Duane Hanson, John DeAndrea and George Segal returned to the practice of sculpting the human figure with a high degree of realism, a formula that had been viewed for some time as antiquated and long since surpassed. Each following different paths to their respective approaches to contemporary figurative realism, and by means of traditional techniques such as modelling, casting, and polychromy (the application of coloured paint to the surface of the sculpture), they produced works that seemed like flesh and blood. Subsequent generations of artists continued the work of these pioneers, developing uniquely individual interpretations of the language of hyperrealist sculpture.

This exhibition presents, in six sections, the myriad possibilities open to hyperrealists, each part organized around a central concept pertaining to form and providing a basis from which to consider the works of individual artists. The selection of works offers a condensed but unprecedentedly ambitious overview of hyperrealism's trajectory and reveals the extent to which the representation of the human form has been subject to constant change. The diverse origins of the featured artists (hailing from the United States, Italy, Spain, Belgium, Great Britain, Australia, and elsewhere) highlight the international character of the hyperrealist movement, which continues to develop and evolve all around the world.

1.1 DANIEL FIRMAN (Bron, France, 1966)

Caroline, 2014

Resin, clothes

162 x 43 x 47 cm

Unique

Petersen Collection

Daniel Firman's interest in the energy and physics of the body as well as in its movement and its relationship with space is manifestly evident in his sculptures. *Caroline* captures a young woman in a moment of anguish or desperation. Her arms and head are hidden beneath her sweater, and her posture, with her upper arms against the wall, increases the sense of oppression and limitation. This life-size figure was executed with the help of moulds and is completely dressed. Yet, despite the systematic concealment of her limbs and head, the sculpture transmits the feeling that it is a replica of a real human being.

1.2 JOHN DEANDREA (Denver, Colorado, USA, 1941)

Girl with the red drape, 1984

Fibre glass, silicone, hair

98 x 185 x 75 cm

Adrian David Collection, Knokke Belgium

In this early work by John DeAndrea, the artist created a deceptively real representation of an elongated nude. The body of a naked woman is partially draped in a red fabric that follows her curves. Realistic representation of fabrics and drapery has always been a challenge for visual artists and demonstrates their technical mastery of their materials. DeAndrea is proving her talent with this elaborately detailed drapery. The female nude, whether draped in fabric, or lying languidly on fabric, constitutes a leitmotif in the history of art that goes all the way back to the *Sleeping Venus* of Giorgione. The painters of the Renaissance were inspired by Greek antiquity; for her part DeAndrea interprets this classic motif in a contemporary form.

1.3 DUANE HANSON (Alexandria, Minnesota, USA, 1925-Boca Raton, Florida, USA, 1996)

Cowboy with Hay, 1984/1989

Bronze, oil paints, various media, accessories

Jude Hess Fine Arts

In the 1960s Duane Hanson, one of the pioneers of hyperrealism, created his first sculptures using polyester resin and bronze representing life-sized characters. He made fiberglass molds from real life models. In order to create scenes from everyday life, he used real clothes, wigs and other accessories. Created in the 1980s *Cowboy with Hay* plays with satire on the myth of the American cowboy. While heroic and powerful when seen from afar, the loneliness and melancholy of the cowboy are revealed as we approach the sculpture.

1.4 DUANE HANSON

Two Workers, 1993 — *This work is currently presented at the Fondation*

“Haus der Geschichte der Bundesrepublik Deutschland”, Bonn, Germany

Bronze, polychromed in oil, mixed media, with accessories

Figure 1 standing: 190 x 167 x 66 cm

Figure 2 sitting: 130 x 68 x 75 cm

Ladder arranged: 200 x 125 x 59 cm

Stiftung Haus der Geschichte der Bundesrepublik

Deutschland, Bonn, Deutschland

The *Two Workers* here were a commission from the *Stiftung Haus der Geschichte der Bundesrepublik Deutschland* (Foundation of the House of History of the Federal Republic of Germany) in Bonn. Hanson chose two workers from the museum of the city as his models. Walter Schmitz, the caretaker, and Juan Carevic, a Croatian worker, travelled to the United States in 1993. In Hanson's studio moulds were made of their bodies. Additionally they gave their original clothing and even hair from their heads and bodies to the artist. Immortalized in bronze, these two characters represent a typical scene in the world of the working class.

1.5 TOM KUEBLER (Cleveland, Ohio, USA, 1960)

Ethyl, 2001

Silicone, mixed media

170 x 50 x 70 cm

Collection of Odile & Eric Finck-Beccafico

Creating a character and telling a story is more important to Tom Kuebler than artistic realism. The son of a ceramics teacher and a photo engraver, Kuebler chose everyday life as his main subject early on in his career. He frequently portrays the working class, being a reflection thereof. His sculptures often convey his sense of humour, and he uses accessories like cigarettes and grooming gloves to add detail and complete the story accompanying every piece.

1.6 PAUL MCCARTHY (Salt Lake City, Utah, USA, 1945)

That Girl (T.G. Awake)

Silicone, paint, hair, wood, glass, melamine

T.G. #2 : 78,1 x 74,9 x 141 cm

T.G. #3 : 75 x 77,5 x 146,5 cm

T.G. #4 : 77,5 x 72,4 x 138,4 cm

Each table: 76,2 x 101,6 x 228,6 cm

Edition 1/1 + 1 artist's proof

D.Daskalopoulos Collection

This group of three nude figures, executed with moulds made from the model Elyse Poppers, is the result of an extraordinarily laborious process. The life-size replicas of the young woman are seated in slightly different poses on sheets of glass resting on wooden sawhorses. Their convincing realism and the blatant presentation of their nudity places the viewer in the position of a voyeur. McCarthy is interested in the fear of virtual realities, and his works express a concern with a possible future inability to distinguish the artificial from the real.

1.7 JOHN DEANDREA (Denver, Colorado, USA, 1941)

Lisa, 2016

Polychromed bronze, soft hair

31 x 170 x 91 cm

Unique, Version 2/2

Courtesy of Galerie Georges-Philippe & Nathalie Vallois,
Paris, France

As if she had just fallen asleep, Lisa appears before the viewer in a relaxed posture, with her eyes closed and her arms lying above her head in a natural fashion. The heightened realism leads one to imagine that she is even breathing. DeAndrea makes use of a simple aesthetics that recalls the ideals of classical Antiquity in showing the natural beauty of the nude female body. The meticulous polychrome finish on this sculpture cast in bronze perfectly imitates this character's light, almost translucent skin.

1.8 JOHN DEANDREA (Denver, Colorado, USA, 1941)

Ariel I, 2011

Oil on cast bronze, soft hair

183 x 91 x 46 cm

Unique

Courtesy of Galerie Georges-Philippe & Nathalie Vallois,
Paris, France

John DeAndrea has been working on interpretations of the classical nude since the 1970s. To make his sculptures seem like flesh and blood, he uses plaster moulds taken from live models; he then works with synthetic materials like fibreglass or casts them in bronze. He finishes them with acrylic or oil paints, natural hair, and other materials. As is the case with *Ariel I*, DeAndrea shows the female body without enhancing it. His sculptures do not represent conventional ideals of beauty but rather champion a natural relationship with the naked body.

2.1 THOM PUCKEY (Bexley Heath, Kent, United Kingdom, 1948)

Figure on Bed with Camera and Weapons, 2013

Marble

206 x 104 x 77 cm

Annie Gentils Gallery, Antwerp

With her head at the foot of the bed and arms extended upwards, a naked girl takes a selfie with a Russian Leica camera. Vulnerability is a central theme in Puckey's work. Here it's explored in an intimate scene of introspection, broken by the action of the metaphorically captured photo, taken in the presence of an RPG7 rocket launcher. The rocket launcher lies silently, almost impassively, at the model's side. Modeled in clay and cast in plaster, the sculpture took a year to create and was carved by the artist and his team from a single block of marble.

2.2 ROBERT GRAHAM (City of Mexico, 1938–Santa Monica, California, USA, 2008)

Heather, 1979

Cast bronze

173 x 23 x 10 cm

Louis K. Meisel & Susan P. Meisel

In the 1970s, Robert Graham began to cast highly realistic figurative bronze sculptures. His work includes many small female figures, which, placed on tall, narrow pedestals, take on an almost human quality and ineffable grandeur. Graham's works exemplify in ever new ways the relationship between the viewer and the sculpture, between voyeurism and the unattainable.

2.3 FABIEN MÉRELLE (Fontenay-Sous-Bois, France, 1981)

Tronçonné, 2019

Bronze

52 x 265 x 102 cm

Courtesy of the artist and Keteleer Gallery

Tronçonné marks Mérelle's artistic progression from his signature medium of detailed drawings in black ink and watercolor into three-dimensionality. The recumbent hyper-realistic figure with Mérelle's facial features merges smoothly into a tree trunk that makes up half of his body. The artist's morphing into a tree contrasts with the lifelessness of the trunk, sawn into slices, reflected in Mérelle's tortured facial expression. Man-plant metamorphoses as dream-like narratives of Mérelle's own subconscious are a frequently repeated motif within his artistic practice.

2.4 GEORGE SEGAL (New York, USA, 1924 - New Brunswick, New Jersey, USA, 2000)

Gottlieb's Wishing Well, 1963

Plaster sculpture and pinball machine

150 x 77 x 67 cm

Foundation Linda and Guy Pieters

At the end of the 1950s, George Segal was one of the first artists to revisit the human figure. Using plaster-coated strips of gauze, he made exact reproductions of the body shape of his models. His monochrome sculptures stand sometimes alone, sometimes in groups, and Segal places them with everyday objects that enhance their realism and integrate them into their environment. In doing so, Segal contributed significantly to the concept of creating an environment, a major innovation in modern post-war sculpture.

**2.5 GEORGE SEGAL (New York, USA, 1924 -
New Brunswick, New Jersey, USA, 2000)**

Blue Girl on Park Bench, 1980

Paster, paint and aluminium

130 x 184 x 117 cm

Foundation Linda and Guy Pieters

George Segal deliberately opted for monochrome color in his sculptures. By doing so, he retains the anonymity of his characters and they assume social archetypes. By avoiding the individualization of his sculptures, monochrome allows him to explore the human condition, both individually and collectively. Segal depersonalizes and isolates his monochrome characters, as acutely demonstrated by this blue girl sitting alone on the edge of a bench in a park. He transforms this everyday scene into a melancholy social commentary on the nature of loneliness in a society marked by anonymity.

2.6 XAVIER VEILHAN (Lyon, France, 1963)

Neutra à Cheval / Neutra on Horseback, 2012

Polyester resin, plywood, stainless steel, polyurethane paint
(RAL rouge 3020)

157 x 120 x 70 cm

Courtesy of Galerie Perrotin, Paris, France

Since Antiquity, equestrian statues have been a form of sculptural representation conceived for public spaces. The French artist Xavier Veilhan here offers a modern reinterpretation, in brilliant red, of that genre. The contrast between the geometric pedestal and the irregular surface of the rider and horse produces an effect to which the eye must grow accustomed. By means of this strategy, Veilhan draws attention to the central theme of his works: the conditioning of our visual habits in the digital era.

2.7 BRIAN BOOTH CRAIG
(Pittsburgh, Pennsylvania, USA, 1968)

Executioner, 2013

Bronze

168 x 99 x 48 cm

Louis K. Meisel & Susan P. Meisel

The work of this sculptor is highly regarded in North America and includes above all sculptures in bronze that are life-size or smaller and evoke an exaggerated, archaic ideal of beauty. Craig employs a monochrome, earthy tone in order to focus the viewer's attention on the figure's forceful, resolute posture. In his works, the artist establishes relationships with ostensibly ancient forms of representation and with mythology, while questioning the struggle between life and death.

3.1 CAROLE A. FEUERMAN (Hartford, Connecticut, USA, 1945)

General's Twin, 2009-11

Oil on resin

61 x 38 x 20 cm

Unique variant of 6, 2AP, 2/6

Galerie Hübner & Hübner, Frankfurt, Germany

The young swimmer appears to have emerged out of the water at this very instant. The last drops still sparkle on her skin, and she projects calm serenity. Carole A. Feuerman belongs to the pioneering group of hyperrealist artists, and she has worked in this genre since the 1970s. Her poetic compositions evoke memories of the easy days of summer and convey a sense of harmony with oneself and a natural relationship with one's own body.

3.2 CAROLE A. FEUERMAN (Hartford, Connecticut, USA, 1945)

Catalina, 1981

Oil on Resin

81 x 38 x 18 cm

Variant 2 of 3

Private Collection

Catalina belongs to Feuermans most influential series of fragmented bodies of swimmers from the 1980s. Incorporating her signature technique of creating life-like water droplets on the sculpture's surface, she creates the impression of a wet human body surfacing. In comparison to her contemporaries, DeAndrea or Hanson, Feuerman strives for bringing up the very essence of her subject; addressing a sense of inner balance and strength.

3.3 ALLEN JONES (Southampton, United Kingdom, 1937)

Secretary, 1972

Various media

77 x 199 x 47 cm

Private collection

The representation of the female body and its sexual tension are at the heart of the work of British pop artist Allen Jones. With considerable irony, this piece focuses on the clichés and the objectification to which the female body is subjected. In *Secretary*, the bodies are awarded no face or identity of their own; they are an anonymous and suggestive row of female legs in thigh-high boots. The pastel colors, the title and the hands that seem ready to serve, evoke clichés related to particular female attributes.

3.4 PETER LAND (Århus, Denmark, 1966)

Back to Square One, 2015

Silicon, human hair, fabric, cardboard, leather

Size variable

Courtesy of Galleri Nicolai Wallner and Peter Land

This work of variable dimensions can be expanded with as many boxes as one wishes, filling an entire gallery room. In fact, it is a clever self-portrait of the artist asleep, depicted in an oneiric sequence. The figure appears to have lost control over his own body, which expands endlessly within the cardboard boxes. In his works, Land describes quotidian situations and moments of lost control for which there is no apparent solution.

3.5 MAURIZIO CATTELAN (Padua, Italy, 1960)

Ave Maria, 2007

Polyurethane, paint, clothing, metal

70 x ø 12 cm (x 3)

Edition of 3 + 2APs

Private Collection

"Ave Maria" are the words with which the archangel Gabriel greets the Virgin Mary before announcing the impending birth of Jesus Christ. In Maurizio Cattelan's work, the Angelic Salutation is intentionally transformed into a blasphemous Nazi salute with these arms that emerge from the wall as if anchored there. The three arms' hyperrealist effect gives them the appearance of hunting trophies. In a provocative and ironic way, Cattelan often refers to current political events. The surreal compositions of his works not seldom elicit a smile from the observer and at the same time raise social - critical questions.

3.6 JAMIE SALMON (London, United Kingdom, 1971)

Lily, 2013

Silicone, pigment, fibreglass, acrylic painting, hair

70 x 45 x 41 cm

Collection of the artist and Anthony Brunelli Fine Arts

From a certain angle, the bust of Lily would appear to be a fully intact portrait, but when we shift our point of view, its fragmentariness becomes evident. Jamie Salmon's sculptures, executed in surprisingly meticulous detail, play with the idea of the unfinished and in this way break with the aesthetics of realism. Anchored in the digital age, his fragments of the human body point to the difficulty of distinguishing the real from the unreal.

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Perfection is no small thing, but it is made up of small things.

LEONARDO DA VINCI

The marble not yet carved can hold the form of every thought the greatest artist has. And no conception ever, comes to pass unless the hand obeys the intellect.

MICHELANGELO

An artist worthy of the name should express all the truth of nature, not only the exterior truth, but also, and above all, the inner truth.

AUGUSTE RODIN

It's the viewer that makes the work.

MARCEL DUCHAMP

It doesn't have to be pretty. It has to be meaningful.

DUANE HANSON

”

4.1 SAM JINKS (Bendigo, Australia, 1973)

Woman and Child, 2010

Mixed media

145 x 40 x 40 cm

Edition of 3

Collection of the artist

The most noteworthy characteristic of the works of the Australian artist Sam Jinks is the extreme technical perfection in the representation of the human body, through the use of silicone, fibreglass, and natural hair, among other materials. *Woman and Child* depicts, with astonishingly rich detail, the aging of the human body. In this sculpture, the artist might present the same person: as an infant and as an old woman. Her warm embrace closes the circle of life at the same time that it serves as a gesture of humility in the face of one's own existence.

4.2 SAM JINKS (Bendigo, Australia, 1973)

Untitled (Kneeling Woman), 2015

Silicone, pigment, resin, human hair

30 x 72 x 28 cm

Collection of the artist

Through her white, almost transparent skin, we see the veins and arteries, and it would even seem that blood is truly coursing through them. The reduced size of this figure of a young woman heightens the sense of fragility that the sculpture conveys, poetically evoking the idea of life's fleetingness. In his works, Sam Jinks presents moments of great intimacy and vulnerability, and in this way his sculptures are tied to the tradition of the classical nude by the ancient masters.

4.3 RON MUECK (Melbourne, Australia, 1958)

A Girl, 2006

Mixed Media

110,5 x 501 x 134,5 cm

Edition 1/1 + 1 AP

National Galleries of Scotland, Edinburgh.

Purchased with the assistance of the Art Fund 2007

The Australian artist Ron Mueck creates hyperrealistic sculptures that portray humans at key stages in life, from birth through middle age, to death. *A Girl* - measuring more than 5 meters, monumental and monstrous at the same time - is a representation of a newborn baby. Smearing with blood, one eye and fists closed, still traumatized by the act of birth, the girl destroys our positive emotions about the miracle of coming to this "wonderful world".

The way in which Mueck plays with the size of his sculptures constitutes a fundamental aspect of all his works and points to the emotional state of human existence. Mueck's idea about relative size and perceptual distance provoke reactions of astonishment and fear.

4.4 RON MUECK (Melbourne, Australia, 1958)

Untitled (Man in a Sheet), 1997

Silicone, fibreglass, latex, polyurethane and fabric

34 x 48,5 x 50 cm

Single original 1/1 + 1 artist proof

Collection Olbricht

Untitled (Man in a sheet) depicts a very short elderly man, his body wrapped in a white sheet, which reveals only a glimpse of his face. In this work, which paints a portrait of psychological loneliness, the veiled body seems separated from the outside world but just a thin fabric. This touching, frail figure sits cross-legged on a pedestal and appears to be losing his thoughts in the void. The contrast with *A Girl*, a monumental and uncompromising sculpture of an infant, is striking. Due to its size, the infant demands to be observed from a distance, while we approach this frail old man moved by the instinct to protect him.

4.5 MARC SIJAN (Serbia, 1946)

Cornered, 2011

Polyester resin, oil paint

74 x 38 x 71 cm

Collection of the artist

In the 1970s, the American artist Marc Sijan worked occasionally with Duane Hanson and, together with him, he perfected the technique of hyperrealist representation. Dressed in rags and barefoot, a woman marked by age and poverty crouches in a corner with her head resting in her hands and a worried expression on her face. The title, *Cornered*, reflects the desperateness of her situation, which manifests also in her facial expression and posture. Despite the ruthless authenticity of his depictions, Sijan attaches great importance to a dignified representation of his characters.

4.6 MARC SIJAN (Serbia, 1946)

Embrace, 2014

Polyester resin, oil paint

79 x 94 x 79 cm

Collection of the artist

While the pioneers of hyperrealistic art considered the body primarily as a product of mass society as a political-social body, from the 1990s the body as a mental and emotional resonance space comes into focus. Marc Sijan allows the viewer through the work *Embrace* to participate in the intimate and vulnerable moment of a couple's intimate embrace. In concentrated form Sijan expresses here the emotions and the strong connection of human affection.

4.7 ZHARKO BASHESKI
(Prilep, Republic of North Macedonia, 1957)

Ordinary Man, 2009-10

Polyester resin, fibreglass, silicone, hair

220 x 180 x 85 cm

Collection of the artist

The North Macedonian artist Zharko Basheski represents human beings in extraordinary emotional situations, playing with the dimensions of his sculptures in order to further emphasize that emotional component. With its monumental size and superhuman strength, this “ordinary man” breaks the shackles of triviality. Basheski succeeds in tying the character’s inner life directly with his outward appearance, making visible his emotional state of mind.

5.1 TONY MATELLI (Chicago, Illinois, USA, 1971)

Josh, 2010

Silicone, steel, hair, urethane, clothing

77 x 183 x 56 cm

Edition of 3

Collection of the artist

The works of this American artist are experiments that play with reality. It appears here that gravity has ceased to exist, that time is at a standstill, and that the materials are not what they seem. *Josh* presents a young man, executed with extraordinary realism, who with an absent gaze levitates as if in a trance. The hyperrealist effect of the sculpture reinforces the illusionistic quality of this surrealist composition.

5.2 EVAN PENNY (Elim, South Africa, 1953)

Panagiota: Conversation #1, Variation 2, 2008

Silicone, pigment, hair, aluminium

69 x 275 x 15 cm

Collection of the artist

A major theme in Evan Penny's works is the ways in which perception has changed in the age of digital media. This sculpture represents a particular typology of portraiture, one based on photographs in motion. The multiple views of his friend Panagiota emerged during a conversation with the artist, and they meld both space and time within a single sequence.

5.3 EVAN PENNY (Elim, South Africa, 1953)

Self Stretch, 2012

Silicone, pigment, hair, aluminium

122 x 81 x 69 cm

Collection of the artist

In his works, Evan Penny employs numerous distortion effects characteristic of photography, television, and the digital manipulation of images. Many of this artist's pieces are deformed variations of self-portraits whose three-dimensionality is altered in such a way that, regardless of the viewer's perspective, one always sees a distorted image. The borders of known representation are shifted.

5.4 BERLINDE DE BRUYCKERE (Ghent, Belgium, 1964)

Elie, 2009

Wax, epoxy, cushion

38 x 154 x 115 cm

Fundació Sorigué, Lleida, Spain

The Belgian artist Berlinde De Bruyckere produces deformed sculptures in wood and wax that evoke the human body or body parts; she completes them with pieces of cloth and layers of paint that accentuate their humanity and vulnerability. Her works move along the border between life and death and they implacably confront both the deformed, external, seemingly decaying shell as well as with today's often excluded own mortality.

5.5 BERLINDE DE BRUYCKERE (Ghent, Belgium, 1964)

Robin V, 2007-08

Wax, epoxy resin, iron, glass and wood

154 x 190,5 x 78,5 cm

Collection Olbricht

Robin V offers up for observation a contorted and mourned body, deprived of life and on display in a glass case. By removing the individuality and presenting it as a relic of a body, Berlinde de Bruyckere confronts the viewer with the transience of human existence. The showcase format refers to methods of anatomical preservation, but also heightens suffering as a form, inevitably placing the viewer in the position of voyeur.

5.6 MEL RAMOS (Sacramento, California, USA, 1935 - Oakland, California, USA, 2018)

Chiquita Banana, 2007

Polychrome synthetic resin

170 x 110 x 110 cm

Edition 1/6

Galerie Ernst Hilger, Vienna, Austria

The works of Mel Ramos, a native of California, parody the trivial imagery of the advertising industry by combining a commercial product with the eroticism of pin-up girls. The human figure is deformed and transformed into the vehicle for an advertisement: body and object fuse into a single unity. *Chiquita Banana* offers a wryly ironic commentary on the concepts of “content” and “packaging”—and thus also on the expectations of consumer and viewer.

5.7 ALLEN JONES (Southampton, United Kingdom, 1937)

Refrigerator, 2002

Various media

188 x 84 x 37 cm

Private collection

At the end of the 1970s, British pop artist Allen Jones created a series of life-size female sculptures transformed into furniture. Just as for *Chair, Table and Hatstand*, *Refrigerator* is both a hyper-realistic work and a functional object. The sculpture, which can be used as an actual refrigerator, reflects the spirit of the sexual revolution and examines the question of gender.

5.8 PATRICIA PICCININI (Freetown, Sierra Leone, 1965)

Newborn, 2010

Silicone, fortron, steel, human hair, possum pelt

19 x 24 x 17 cm

Edition of 6 + 2 AP

Collection of Paris Neilson

Patricia Piccinini questions our notions of beauty and reveals emotional weaknesses of the human character when it comes to life forms that transcend the boundaries between the acceptable and the unacceptable, the lovable and the grotesque. New life always suggests possibility and hope for the artist. *Newborn*, a baby with a deformed or re-formed face and body, simultaneously triggers an effect of attraction and discomfort. Piccinini's work raises ethical and moral questions about the value and definition of life.

6.1 ANNA UDDENBERG (Stockholm, Sweden, 1982)

Journey of Self Discovery, 2016

Fibre glass, water resine, windbreaker, synthetic hair, paint, crocs, fabric, selfie-stick, latex string, footstool, pattern-print
88 x 80 x 70 cm

Single original

Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Anna Uddenberg offers us an extraordinary provocation with this representation of a woman acrobatically contorted into a shameless pose, holding a mobile phone perched on a selfie-stick.

By the exaggerated nature of the double exposure, both physical and through media, the artist refers us to the art of self-staging so common on social media. Uddenberg places the spectator in the position of voyeur in this intimate examination of the self. The question of whether the presentation of female sexuality in this form is free will or if it is a gross cliché remains open to debate. On one hand, Uddenberg's work deals with the emancipation of the body and on the other hand its descent into an object of consumption.

6.2 ERWIN WURM (Bruck an der Muhr, Oostenrijk, 1954)

Idiot II, 2003

Stoel van Roland Rainer, instructies, houten pedestal, autoverf
83 x 55 x 53 cm
Studio Erwin Wurm

Erwin Wurm broadens the classical concept of sculpture by adding a performance element, in which he invites the viewer to interact with an object, as is the case with *Idiot II*. With humor, the artist deals with the issues of authorship, the role of the spectator in the museum space and the relationship between the subject and the object. *Idiot II* is a part of Wurm's *One Minute Sculptures*, which form part of the Viennese Actionism and body art of the 1960s. The reimagining of everyday objects and the use of the human body as prime means of artistic expression are characteristic of this affiliation.

6.3 MATHILDE TER HEIJNE (Strasbourg, France, 1969)

Ne me quitte pas, 1999

Sound sculpture, dummy with speakers, radio, CD-Player
178 x 60 x 35 cm

MATHILDE, MATHILDE, 1999

Single screen video,
DV 5 min, 4:3
Collection of the artist

Mathilde ter Heijne is known for her feminist art, which she composes using a wide range of media. Many of her recent projects draw on gender studies, archaeology, and sociology, additionally focusing on participatory art. With *Ne me quitte pas* and *Mathilde*, Mathilde artist injected herself into a distinctive artwork and depicts the disturbing and destructive patterns of gender-related roles within modern societies. She particularly addresses the conditions that are abusive to women and their societal role. By violently re-enacting these scenes with and through her work, Mathilde ter Heijne frees herself from these renderings.

6.4 **SANTISSIMI: (Cagliari, Italy, 1978/1977)**

IN VIVO (M1), 2013

Various media

197 x 76 x 47 cm

One of 3 original copies

Gagliardi Art Collection

Sardinian artistic duo Sara Renzetti and Antonello Serra, also known as Santissimi, address mortality and body mutations through their work. The Latin title of the work *IN VIVO (M1)*, literally translated as “within the living”, is a phrase mostly used in medial-scientific experiments and indicates observation of or performing work on a living organism. The life-size silicone sculpture is standing rigid with eyes closed, trapped in a Plexiglas box. However, the inertia of the body is in contrast with the Plexiglas walls seemingly pearled with moisture from his breathing. Are we witnessing an attempt to preserve the body for a future life *in vivo* or are we witnessing an awakening and what seems to be a return to life?

6.5 GLASER/KUNZ (Olten/Zürich, Switzerland, 1968/1972)

Jonathan, 2009

Cinematic sculpture, various media

130 x 80 x 150 cm

Gagliardi Art Collection

The artistic duo of Glaser and Kunz use contemporary technical means to question our perception of reality by confronting the viewer with an illusion constructed of living characters. *Jonathan* is a sculpture that comes alive through deceptively real video projection. The man in a wheelchair carrying a lump of plaster turns out to be a connoisseur of the art world, discussing works and their market price. This sculpture was created at the time of a financial crisis and the implosion of the art market. Alternating in theme between mobility and lethargy, the work is a mocking reflection of such. In addition, with this cinematic sculpture, Glaser and Kunz rejuvenate sculpture as a genre by adding a virtual layer to the static nature of the sculptural work and push the boundaries between reality and illusion.

KAZU HIRO (Kyoto, Japan, 1969)

Andy Warhol, 2013

Platinum cured silicone, human hair, resin, chrome plate

213 x 91 x 91 cm

Collection of the artist

Creating large-scale portraits of renowned artists like Andy Warhol or Frida Kahlo the Japanese born artist evokes extreme intimacy of his iconic figures. By sculpting the silicone layers from the inside out, Hiro accomplishes to bring the inner emotions of his subject to the surface. The pedestal stabilizing Warhol's immense portrait head mirrors the sculptures' ambiguity. The stability and strength of the material is alienated by its form, dissolving it into fluidity.

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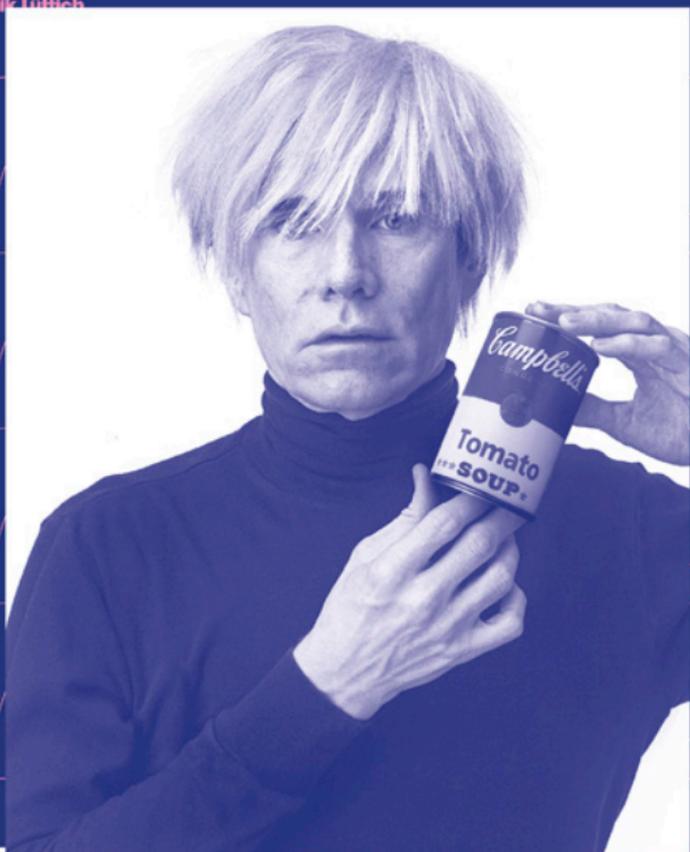
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