



GALERIE BRIGITTE SCHENK

DENNIS DEL FAVERO / ABDULNASSER GHAREM / HALIM AL KARIM / SHAHRAM KARIMI / MARIA ZERRES

PRESS-RELEASE

Galerie Brigitte Schenk
ART COLOGNE 2018
Hall 11.2
Booth C025

ART COLOGNE 2018 takes place from Thursday, 19 April to Sunday, 22 April 2018.
Vernissage: 18 April, 4 - 8 pm

Opening hours:
19. April - 21. April 2018, 11 am - 7 pm
22. April 2018, 11 am - 6 pm

Since 1999, Brigitte Schenk has been one of the pioneers in the area, dealing with the cultural exchange between countries in the MENA region (Middle East, North Africa) and Europe. These include international exhibitions in the United Arab Emirates (see below) as well as artist appearances by Arab artists in their own gallery in Cologne as well as, in part, first-time participation by these countries and their artistic representatives at the Venice Biennale: Halim Al Karim for Iraq 2011, Tarek Al-Ghoussein for Kuwait 2013 and Abdullah Al Saadi for the United Arab Emirates in 2011 and 2017. The Town Twinning initiated by the Gallery in 2014 between the Emirate of Sharjah and Cologne adds weight to the quest for cultural exchange not only on an artistic but also on a political level. However, an essential part of a cultural bridge are both sides:

For example, at the the gallery's presentation at Art Cologne this year, the artists with whom the gallery has organized extensive solo exhibitions and presentations in the Middle East are on show: australian video artist Dennis del Favero will be residing at the Khalifa University in Abu Dhabi at the art fair Abu Dhabi Art, the Austrian exceptional artist Arnulf Rainer was shown with a comprehensive retrospective in the Sharjah Art Foundation 2016, the German - neoexpressionist painter Maria Zeres (in a joint exhibition with Angela Bulloch) in the Sharjah Art Museum 2016; an extensive exhibition with Heimo Zobernig (in collaboration with Galerie Nagel Draxler) and the Saudi Arabian artist Abdunasser Gharem is scheduled for September 2018 in the Sharjah Art Museum, UAE.

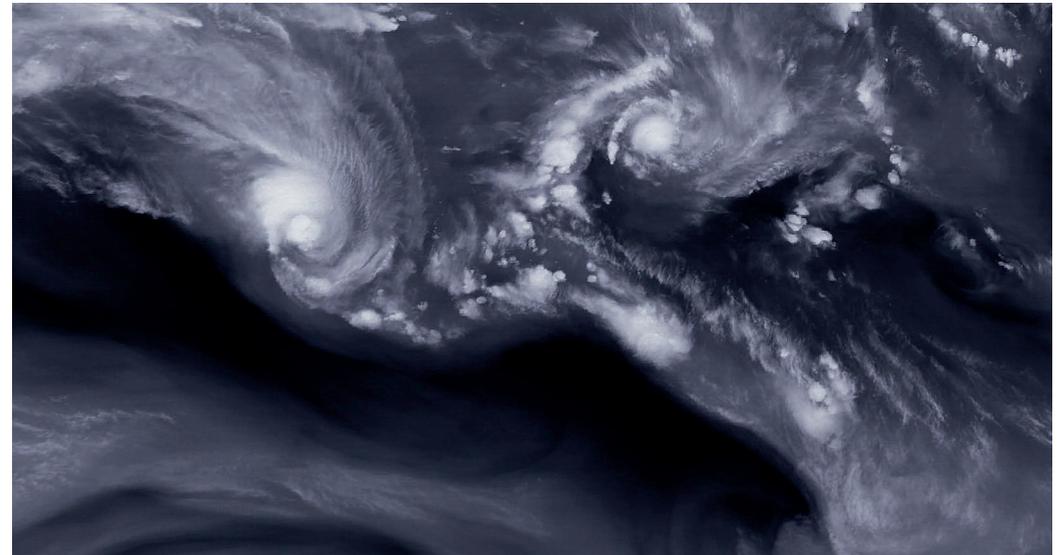
DENNIS DEL FAVERO

Dennis Del Favero, born in Sydney of Italian parents, began his video installations in the mid-1980s. During his time as a guest artist at the ZKM Center for Art and Media in Karlsruhe from 1998-2002, working with Jeffrey Shaw and Peter Weibel, he developed interactive Video Installations and CD / DVD-ROMs, such as „Cross-Currents“ and “Pentimento“ that examined the dynamic relationship between violence and memory, followed by “disLOCATIONS” and “unIMAGINABLE” that explored new experimental forms of algorithmic narrative.

His work has been widely exhibited in leading museums and biennials such as the Sydney Film Festival (2016), ZKM (2017, 2015, 2009, 2008, 2002), Architecture Biennale Rotterdam (2009), Biennial of Seville (2008), Sprengel Museum Hannover (2005) and in major group exhibitions at amongst others International Symposium of Electronic Media Art (2016, 2013), Shanghai Zendai Museum of Modern Art (2008) and Kunstmuseum Bonn (2005).

„Leibniz“ is a 7- minute video, based on algorithmic processing of satellite still imagery captured at 30,000 kilometres above the Earth over 7 days, accelerated so that one minute equals one day in real time accompanied by a sound track of atmospheric storms.

Dennis Del Favero is Chair Professor of Digital Innovation, Director of the iCinema Centre for Interactive Cinema Research and Extended Perception Interaction Centre at the University of New South Wales, Sydney, Visiting Professorial Fellow at the ZKM in Karlsruhe, Academy of Fine Arts in Vienna and the IUAV University of Venice.



*Dennis Del Favero, Leibniz, 2017,
2D videoinstallation, 4K, single channel, 7 min Dauer , stereo, b/w, edition of 3*

ABDULNASSER GHAREM

The Saudi Arabian artist Abdunasser Gharem (*1973) is known for his highly political and highly sensitive works of art, which achieve the balancing act of creating an open platform in a restrictive society; intelligently and subversively they extend the limits of the possible. In a recently published interview in the New York Times, he says: "That is your role as an artist, to bring out the option that the politician can't say and that the religious man can't say," — "You bring out the solutions that people can't say."

In 2014 Abdunasser Gharem founded „Gharem Studio“ in Riyadh – an art co-operative school of ex-soldiers and aimless young people who lack any cultural events such as theatres, concerts or exhibitions in Saudi Arabia and who are inspired by Gharem's extensive expertise to create works of art. The results of this co-operative were first exhibited at Asia House in London in 2016, curated by Venetia Porter of the British Museum. Gharem's works show very impressively, and in a very subtle way, that art in a repressive system, more than any political measure, is the more effective medium for infiltration.

At Art Cologne a print from his performance in Abha from 2007 can be seen, for which Gharem wrapped himself in a plastic bubble with a head mangrove (Conocarpus erectus) on a main street in Abha to stay there all day. He demonstrated that he was only using the oxygen produced by the tree to survive, but also drew attention to the destruction of Saudi Arabia's flora and fauna by importing this plant.

Abdunasser Gharem's solo exhibition at the Los Angeles County Museum of Art (LACMA) in 2017, was much-noticed; with „Gharem Studio“ he has toured through American institutions such as the Station Museum, Houston, the Minnesota Street Project, San Francisco (2016) and Asia House in London (2016). His works are represented in collections such as the Victoria and Albert Museum, London, the British Museum, London, the Saatchi Gallery, London, the Farjam Collection, Dubai, the Jameel Foundation, London, the Barjeel Art Foundation, Sharjah and the Sharjah Art Foundation Collection, Sharjah.



Abdunasser Gharem, Flora & Fauna, 2013
Coriander pigment print with silk-screen glazes on photorag paper
148 x 209 cm, Edition 8 + 1 AP

HALIM AL KARIM

In his work, „photography is used for its non-physical qualities: a medium which quite literally creates an image from light, capturing the transient and interwoven nature of time and memory.“ The “Coma in Paradise” and “Lost Memory” series make this very clear. „Iraqi artist Halim Al Karim (*1963) underwent a harrowing experience during the first Gulf War. Opposing Saddam’s regime and its compulsory military service he took to hiding in the desert, living for almost three years in a hole in the ground covered by a pile of rocks. He survived only through the assistance of a Bedouin woman who brought him food and water and taught him about gypsy customs and mysticism. Al Karim has since emigrated to America, however, these events have had a profound effect on his life and form the basis for his art practice.“ (Saatchi Gallery)

Halim Al Karim has exhibited among others at the ZKM Center for Art and Media, Karlsruhe, Paul Klee Museum, Berne, and The Boulder Museum of Contemporary Art, Boulder, Colorado. His works are located at The Saatchi Gallery, London, Victoria and Albert Museum, London, the Salaam Foundation Abu Dhabi, The Royal Association of Fine Arts, Jordan, the Arab Museum of Contemporary Art, Doha, Qatar, L’Institut du Monde Arabe (IMA), Paris, and Mori Art Museum in Tokyo. Halim Al Karim was nominated for the 2010 Jury Prize of the Sovereign Art Prize and received the Jury Prize of the Cairo Biennial. He has, among other six Iraqi artists, represented the Iraqi Pavilion at the 54th Venice Biennale (2011).



*Halim Al Karim, Coma in Paradise 2, 2013,
Lambda Print, 170 X 120 cm , Edition 3+2AP,*

SHAHRAM KARIMI

The Iranian artist Shahram Karimi (*1957) fled from Tehran 1987 and lives and works since then in New York and Bonn, Germany. He is a painter, filmmaker and poet. Karimi's works are characterized by a synthesis of Iranian traditional miniature painting and contemporary genre painting, defined by an intense density. The themes of escape, exile, pain but desire and dedication at the same time are subjects both in his paintings and his poetry.

"In an era when Globalism has become an integral aspect of our experiences, the Iranian born artist, Shahram Karimi, truly represents transcultural currents and realities in the context of contemporary art. His aspirations are at once rooted in his personal cultural history, such as the traditional Persian miniature paintings, and his subsequent life outside and exposure to the history of abstract, minimal and conceptual art of the west. Karimi has arrived at a unique form that combines both aspects of seemingly diverse cultures in an artistic language which transcends boundaries of such localities." Shirin Neshat.

At Art Cologne he is showing the installation "Lost Paradise 1". The rose-covered garden is illusory: a closer look reveals a cage. Its interior hides a fountain, numerous suitcases and miniatures which are covered by his moving poems. Paradise has become a cage, from which it is difficult to escape in Iran.



*Shahram Karimi, Lost in Paradise, 2018
Mixed Media, Rosenhag, Springbrunnen, Rasen, Acryl auf Leinwand,
selbst-geschriebene Gedichte auf Papier
Durchmesser 200 x 270 cm*

Shahram Karimi's exhibition list has included, amongst others, Mana Contemporary, New Jersey, New York (2016), Museum Siegburg (2009), Chelsea Art Museum, New York (2009), Tehran Museum of Contemporary Art, and the Istanbul Biennial (2003). His works are represented in important international collections such as the Farjam Collection, Dubai and the Thomas Walther Collection, Zürich. As a production designer he has been responsible for many films by Shirin Neshat, such as *Women Without Men*, which received the Golden Lion at the Venice Film Festival (2009).

MARIA ZERRES

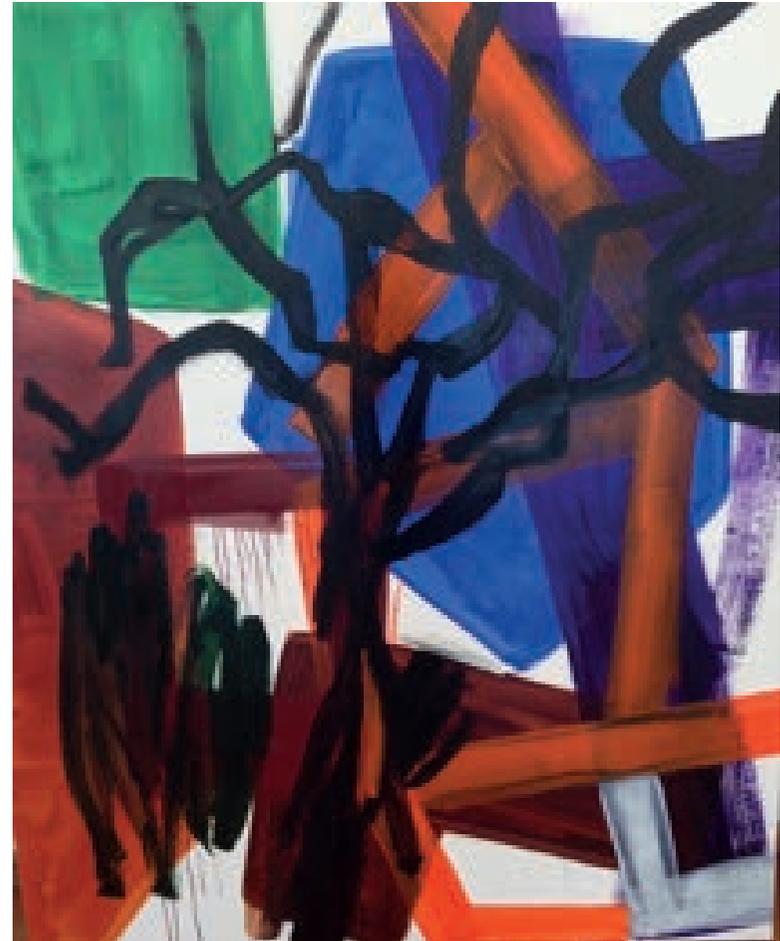
Maria Zerres, (*1961) lives and works in New York and Traunreut

„In the works of Maria Zerres, the quality of the human suffuses and shapes her figuration with the same naturalness as when color, perceived as a complex quality of an image, is explored in abstract terms,“ Dr. Martina Hansmann, an art historian so prematurely lost, wrote in the exhibition catalogue of the Kunsthistorisches Institut in Bonn in 1992.

And twenty-five years on, Amira Gad, curator of the Serpentine Galleries in London, writes in *Considering Dynamics and the Forms of Chaos*, her exhibition catalogue for the show she curated for Maria Zerres and Angela Bulloch at the Sharjah Art Museum in 2016: „Starting from the idea of the legendary ‘art thinker’ Franz Dahlem, that Maria Zerres’ painting is both abstract and figurative and not one or the other, the consistent dissolution of this difference is her program.“

The works of Maria Zerres are in renowned collections, among them the collection of his Royal Highness Duke Franz of Bavaria, Munich, the Landesmuseum Darmstadt, the Martin Fervers Collection, Cologne, Heiner Friedrich, New York, Collection Fiege, Greven, Larry Gagorian, New York, Walther König, Cologne, Carmen and Imi Knoebel Collection, Düsseldorf, Yvonne Kraemer-Pandolfi Collection, Rösrath, the Rahel Lehman Collection, New York, and Philippa de Menil, New York.

Maria Zerres has exhibited at the Sharjah Art Museum, Sharjah UAE (2016), during the Venice Biennale (2011), the Hessisches Landesmuseum, Darmstadt (2004), the Landesmuseum Oldenburg (1998), and Museum Ludwig, Cologne (1990). Her works can be seen permanently at the Museum für Gegenwartskunst DASMAXIMUM, Traunreut and at the Ayn Foundation, Marfa, Texas.



*Maria Zerres, Ohne Titel, 2018,
Öl auf Leinwand, 200 x 160 cm*



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