



Lin Yilin Chronicle, 2009

rites without myths

curated by Ilari Valbonesi

Said Atabekov, Egill Sæbjörnsson, Lorenzo Scotto di Luzio, Yelena Vorobyeva & Viktor Vorobyev, Lin Yilin, Artur Żmijewski

Opening on September 16th 2010, at 18.30

The exhibition will run until October 30th, 2010

Opening times:

Tuesday - Saturday 15.00 - 19.00

Laura Bulian Gallery is pleased to present the **rites without myths** group show with works by Said Atabekov, Egill Sæbjörnsson, Lorenzo Scotto di Luzio, Yelena Vorobyeva and Viktor Vorobyev, Lin Yilin, Artur Żmijewski. The exhibition is curated by Ilari Valbonesi.

The exhibition *Rites without Myths* explores the ritual character of contemporary art, where works have no specific beginning, but are rooted in a recurrent experience: art is the *rhythmic event* thus consigned to the self-organized practice. Already the title reneges on the grand, legitimising “narration” of the myth, whether personal or collective. Further we have a new generation of artists who stage functioning intentionality through a strategic use of repetition, already an intermodal form of order. Naturally, these are works of strikingly unique style, this however can be ascribed neither to a universal order of space and time nor to an egocentric approach aimed at making art an “individual mythology”. It is rather the artist who operates in function of the work, assuming the role of officiant in the rite: the ambiguous foundation that nevertheless gives a rhythm on what is ordered. Transfiguring codified symbolologies and traumatic events, art is thus “rite without myth”, a symbolic repetition, ironic art, anarchy, the work's continuous engenderment on the temporal plain and within the deformation of existing orders.

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Said Atabekov (Bes Terek, Uzbekistan, 1965) presents the installation *Gengis Kan's Shroud* (2010). The patient reconstruction of blossoming poppies is an example of mimetic art prior to language, a “passive synthesis” between victim and executioner, the hidden symbol of every empire. Indeed, the red flower is the pattern of a large panel, the perceptive field analogous to seasonal flowering, which represents, in an undetermined present, the overflowing blood of the fallen in battle at the hands of Genghis Khan: the leader would scatter seeds of the plant to honour the fallen and mark the passage through the Twilight Zone.

With the *The Silent Maker* (2010) installation by **Egill Sæbjörnsson**, (Reykjavik, Iceland, 1973), the apparent simplicity of glass objects reflects upon itself the composure of silent, daily space. The show unfolds through a rotary movement intersecting the projective quality of light, and the expansive quality of sound, creating an extraordinary environment of synaesthetic venue between rupture and renewal, and the beginning of a new way of seeing and listening.

Lorenzo Scotto di Luzio (Pozzuoli, Italy, 1972) uses given materials and everyday objects to give life to *Untitled* (2010), a real “dream-like” fountain of thought towards perception. The running of water is sound and vision of *distracted attention*, concentration and dispersion. It is always-already being dislocated and reconstituted in an infinite process, similar to a life of conscience indifferently flowing in the dialogue of latent and manifest containment, diachronic patency.

In *Winter Subliminal Object* (2004-2010) by **Yelena Vorobyeva** (Nebit-Dag, Turkmenistan, 1959) and **Viktor Vorobyev** (Pavlodar, Kazakhstan, 1959) condensation procedures are activated through the rite of tea frozen in images. The ice teapot burns on a flame: it is an *imaginative synthesis*, which condenses the verbal processes of burning and melting, of container and contents, the sparkle of truth back to the things themselves.

The brick is the least common denominator in a multi-dimensional dialogue in the works of **Lin Yilin** (Guangzhou, China, 1964): the symbolism of the wall, architectonic transformation, construction of society, urbanisation of the masses, production techniques, democracy. These ideas are played out on the artist's body in the performance, *A kind of Machine called Liberation* (2003) where he lies on the ground covered in a tangle of bricks, and where a cyclist, hindered by the same construction, is engaged in the struggle of deconstruction between opposing forces. In the images of *Chronicle* (2009), the artist is walled in a square in Brussels, awaiting the paradoxical freedom from the past, negotiated with the interpretation by Others.

80064 (2004) is the title to the film by **Artur Żmijewski** (Warsaw, 1966) which recalls the number tattooed on the arm of ninety-two year old Józef Tarnawa, a former Auschwitz prisoner. It is an ethical reflection on conformism taken to the epidermis' zero degree by a "semiotic attack". The artist persuades Tarnawa to retype the number 80064, re-enacting the fate of subordination marked by the indelible trace of the *intersubjectivity in process*.

(Ilari Valbonesi, Rome, July 2010)

Said Atabekov was born in Bes Terek, Uzbekistan, in 1965. He lives in Shymkent, Kazakhstan.

Selected recent exhibitions :

2009 : *Lonely at the Top # 1*, Muhka Museum, Antwerp, Belgium

Photoquai, 2e Biennale des Images du Monde, Musée du Quai Branly , Paris, France

2008: *Old / New Routes – Videos from Central Asia* , BizArt Shanghai, China

2007: Biennale de Montreal, Montreal, Canada

10th Biennale of film, video and experimental media "Too much Freedom? ", Los Angeles, USA

2005: 51st Venice Biennale, Central Asian Pavilion, Venice, Italy

9th Istanbul Biennale, Istanbul, Turkey

Vom roten Stern zur blauen Kuppel, IFA Gallery, Berlin-Stuttgart, Germany

The Sacred Places of Central Asia, Soros Center for Contemporary Art, Almaty, Kazakhstan

Kazakh videoart , Bokenheimer Depot, Frankfurt am Main, Germany

Egill Sæbjörnsson was born in Reykjavik in 1973 . He lives and works in Berlin .

Selected recent exhibitions :

2010 : 41st Basel Art Fair , Solo presentation with Ragnar Kjartansson, i8 Gallery, Basel

Egill Sæbjörnsson – Animating Ideas, Kunstverein Göttingen , Göttingen, Germany

2009 : *The Spirit of a Place & Narration* , The Reykjavik Art Museum, Iceland

2008 : *Original Handbags* , Projektraum 4, Mannheim, Germany

2007 : Berwick Film Festival, Scotland

2006 : *The Peninsula*. Singapore History Museum, Singapore

2005 : *Situations*, Museum of Modern Art, Sydney

2004 : *Berlin – North* , *Contemporary Artists from the Nordic Countries in Berlin*, Hamburger Bahnhof –

Museum fuer die Gegenwart , Berlin , Germany

Instructions, Kunsthalle Wien, Austria

Lorenzo Scotto di Luzio was born in Pozzuoli (Na) , Italy, in 1972 . He lives and works in Berlin .

Selected recent exhibitions :

2010 : *Persona in meno* , Fondazione Sandretto Re Rebaudengo, Guarenate, Italy

Se il mio cervello fosse un canestro , Galleria Fonti, Napoli, Italy

2007 : *Ironie der Objekte*, Museo d' Arte Moderna e Contemporanea, Bolzano, Italy

La legge è relativa per tutti, Fondazione Sandretto Re Rebaudengo, Turin, Italy

Tableaux Vivant, curated by Mario Codognato, Museo Madre, Naples, Italy

2006 : *Italy Made in Art Now* , curated by A. Bonito Oliva, Museum of Contemporary Art, Shanghai, China

2005 : *La dolce crisi* , curated by Francesco Bonami, Villa Manin, Codroipo (UD), Italy

Napoli Presente, curated by Lorand Hegyi, PAN, Naples, Italy

Frisbee, curated by Jen Denike, Miami, USA

2003 : *Radar project* , curated by A. Vettese, Venice International University IUAV, Venice / Weimar

Le opere e i giorni , curated by A. Bonito Oliva, Certosa di Padula (SA) , Italy

Cover Theory, curated by M. Senaldi, Officina della Luce, ex Centrale Emilia, Piacenza , Italy

Yelena Vorobyeva (1959) e **Viktor Vorobyev** (1959) live and work in Alma-Ata (Kazakhstan) .

Selected recent exhibitions :

2010 : *Post- Monument*, Biennale Internazionale di Carrara curated by Fabio Cavallucci

2009: *Making Interstices*, Central Asia pavilion, 53. International art exhibition, Venice Biennial, Italy
Translation, Queens Museum of Art, New York, USA
2008: + 007, NCCA, Moscow, Russia
Tracing Roads Trough Central Asia, YBCA, San Francisco, USA
Unrealized Projects, Stuttgarter Kunstverein, Stuttgart, Germany
Nos réalités, Le Quartier, Centre d'art contemporain de Quimper, France
2007: *The Paradox of Polarity: contemporary art from Central Asia*, Bose Pacia Gallery, New York, USA
Return of the Memory. New Art from Russia, KUMU Art Museum, Tallinn, Estonia
Progressive Nostalgia. Contemporary Art from the Former USSR, curated by Viktor Misiano, Centro per l'Arte Contemporanea Luigi Pecci, Prato Italy
2006: *Zones Of Contact*, 15 biennale contemporary art of Sydney, Australia
2005: *Art From Central Asia : a Contemporary Archive*, Central Asia, pavilion, 51. International art exhibition Venice Biennial, Italy.

Lin Yilin was born in Guangzhou (China) , in 1964. He lives and works in Beijing, China.

Selected recent exhibitions :

2009 : 10th Biennale de Lyon, Lyon Museum of Contemporary Art , Lyon, France
The State of Things , Palais des Beaux-Arts / Bozar, Brussels, Belgium
2008 : *The Borders of Utopia*, Beijing Today Art Museum, Beijing, China
Guangzhou Station, Guangdong Museum of Art, Guangzhou, China
2007 : Documenta 12, Kassel, Germany
Who do you think you are ? BaseB, Milan, Italy
2005 : Mahjong – Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Switzerland
2003 : 50th Venice Biennale, Venice, Italy
2002 : *Pause*, Gwangju Biennale , Gwangju , Korea

Artur Żmijewski was born in Warsaw in 1966, where he lives and works .

Selected recent exhibitions :

2010 : *Post- Monument*, Biennale di Carrara curated by Fabio Cavallucci
29th Sao Paulo Biennale, Sao Paulo, Brazil
La Monnaie Vivante, Berlin Biennale, Berlin, Germany
2009 : *Project 91* : Artur Żmijewski, Moma, New York, curated by Conie Butler
The Reach of Realism , MOCA, Miami, USA
What keeps Mankind Alive, Istanbul Biennale, Istanbul , Turkey
History of violence, Haifa Museum of Art, Tel Aviv, Israel
Los de arriba y los de abajo , Sala de Arte Publico Siqueiros, Mexico City, Mexico
Acting out, ICA, Boston, USA
2008 : *After Nature*, New Museum, New York
Shifting Identities, Kunsthaus Zurich, Zurich, Switzerland
Artur Żmijewski, Institute of Modern Art, Brisbane, Australia
2007 : *Artur Żmijewski*, Neuer Berliner Kunstverein, Berlin, Germany
Silence, Fondazione Sandretto Re Rebaudengo, Turin, Italy
2nd Biennale of Contemporary Art , Moscow , Russia
2006 : *Prospectif Cinéma* , Centre Georges Pompidou, Paris , France
2005 : The Polish Pavillion, 51. Biennale di Venezia, Venice, Italy