

***Exchanging Insights* - A Temporary Art Project  
At the Residence of the U.S. Ambassador to Germany  
December 10, 2009 - Spring 2010**

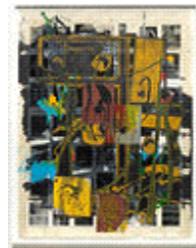
Matthew Antezzo - Arturo Herrera - Kate Hers - Jacques Liu - Sharon Lockhart -  
Rita McBride - Matt Mullican - Paul Sietsema - Andrea Zittel



In his paintings and drawings, **Matthew Antezzo** (b. 1962 in Connecticut, USA; living in Berlin) refers to pre-existing images taken from magazines, photo documentations, or the internet. References are less obvious in his new set of drawings, *Untitled* (2009), which is based on his research of models of prospective computational intelligence and quantum physics.

**Matthew Antezzo, *Untitled* (2009), courtesy Martin Klosterfelde**

**Arturo Herrera** (b. 1959 in Caracas, Venezuela; living in New York City and Berlin) combines fragments of popular culture with abstract shapes and partially obscured images in his collages. Using images found in cartoons, coloring books, and fairy tales and combining fragments of Disney-like characters, his work borders on figuration and abstraction and subverts the innocence of a cartoon reference with a darker psychology. *High* (2008) oscillates between scientific research in astronomy and its discussion and use in the media. The series *Radio-Television* (2009) addresses the use and alternation of information in media-related contexts.



**Arturo Herrera, "High" (2008),  
courtesy Max Hetzler**



(2009), courtesy of the artist

**Kate Hers** (b. 1976 in Seoul, South-Korea; living in Los Angeles and Berlin) works in various media including animation, collage, drawing, installation, and video. Her work often relates to the concept of “otherness” and Edward Said’s notion of the Post-colonial. Based on a research trip to Tibet in 2008, Hers’s digital drawing *Vanishing of Tibetan Landscape* (2009), similar to an imaginary architectural grid, addresses conditions of urbanity in Asia, particularly in Lhasa, Tibet.

**Kate Hers, Vanishing of Tibetan Landscape**

**Jacque Liu’s** (b. in Taipei, Taiwan; living in the U.S. and in Berlin) drawings and architectural installations evolve around a minimalistic tradition, often negotiating architectural space and its shifting between the material and the ephemeral. Jacque Liu’s etchings *Untitled* (2003) are portraits of two seemingly invisible identities, which aim at revising what we consider “real.”

**Jacque Liu, Untitled (2003), courtesy of the artist**

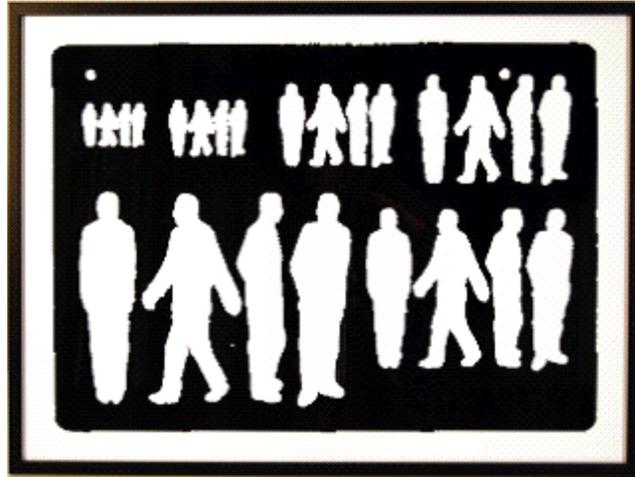


courtesy Neugerriemschneider

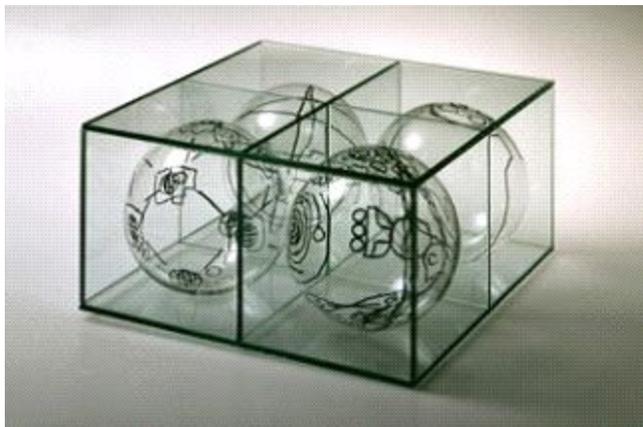
**Sharon Lockhart** (b. 1964 in Norwood, Massachusetts; living in Los Angeles) makes films and photographs that frame moments of everyday life while exploring the subtle relationships between the two media. Lockhart’s work creates a portrait of contemporary America, both individual and timely in its abundant internal references. Her work *Lunch Break* contains a film and a photographic series, portraying daily factory routine at the Bath Iron Works shipyard in Maine.

**Sharon Lockhart, Larry Conklin, Welder (2008),**

**Rita McBride** (b. 1960 in Les Moines, Iowa; living in Düsseldorf) works with large-scale installations relating to architecture, function and communication. With her sculptural work she addresses sociological and cultural structures in relation to architecture and design. *Template (Public People)* is part of a series of templates rendered in various materials in both two and three dimensions.



**Rita McBride, *Template (Public People)* (2009), courtesy the artist/Konrad Fischer**

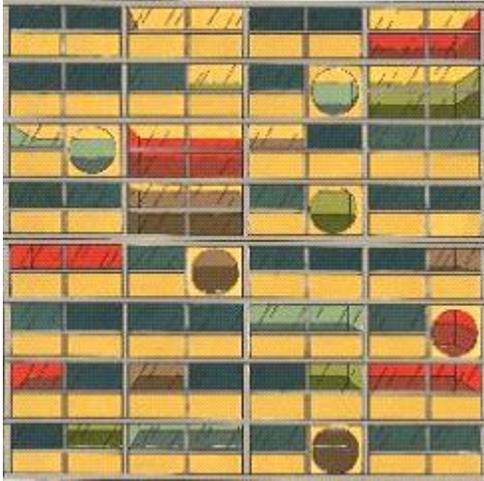


**Matt Mullican** (b. 1951 in Santa Monica, California; living in Berlin and New York City) deals with questions of perception of reality, fiction and the imaginary and the possibilities of its representation. Through his work, he explores the rich world of experiences and visual information that Mullican aims to structure and categorize encyclopaedically in a huge arsenal of images and signs -- however conscious he is about the inevitable

incompleteness of his project. Mullican has long been interested in the intersection of public sign systems with personal semiotics, and in the early 1970s began producing a series of charts illustrating a fictive cosmology.

**Matt Mullican, *Untitled* (1997), courtesy Martin Klosterfelde**

**Paul Sietsema's** (b. 1968 in Los Angeles; living in Los Angeles and Berlin) ethereal drawings, sculptures, and films explore combinations of color, space, and movement through subjects spanning a broad geographic and temporal range. Sietsema often refers to pre-colonial ethnographic objects found in various locations -- including Africa, Indo-Asia, and the South Pacific region of Oceania. The series *Collection* is based on the idea of exchanging 'cultural value': Sietsema trades pieces of his clothing in the cloakroom of a museum against wardrobe tokens, which then pass into his own collection. Paul Sietsema's work is currently on view at the Museum of Modern Art, New York.



In the 1990s, **Andrea Zittel** (b. 1965 in Escondido; living in Los Angeles and Joshua Tree, California) began producing art in response to her own surroundings and daily routines, creating functional objects and architectures that fulfilled the artist's needs for shelter, food, furniture and clothing. Her first "Living Unit" was an experimental structure intended to reduce everything necessary for living into a simple, compact system. In order to make customized "Living Units" and other usable artworks available to contemporary consumers, Zittel launched the one-woman corporation, A-Z Administrative Services.

**Andrea Zittel, Study for A-Z Cellular Compartment Units #1 (2002), courtesy Sprüth Magers Berlin London**