

# ARTSTALK

## *International*

Number 5

Spring 2025



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A very mixed bag for the Spring 2025 edition of ArtsTalk *International*. We cover exhibitions at the Photographers' Gallery in London, Essen in Germany, Vienna in Austria and a sculpture trail in Scarborough on the east coast of England. We also revisit Russian dissident artist Nadya Tolokonnikova who has a show in Los Angeles.

We have a review of the Royal Shakespeare Company's production of Christopher Marlowe's *Edward II* at The Swan in Stratford-Upon-Avon.

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Publisher & Editor

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## *Cover*

Günther Uecker, *TV*, 1963, Fernseher,  
Nägel, Tisch, Farbe,  
120 x 110cm © Günther Uecker from  
from Skulpturenmuseum Marl exhibited in  
21 x 21 at Villa Hügel in Essen



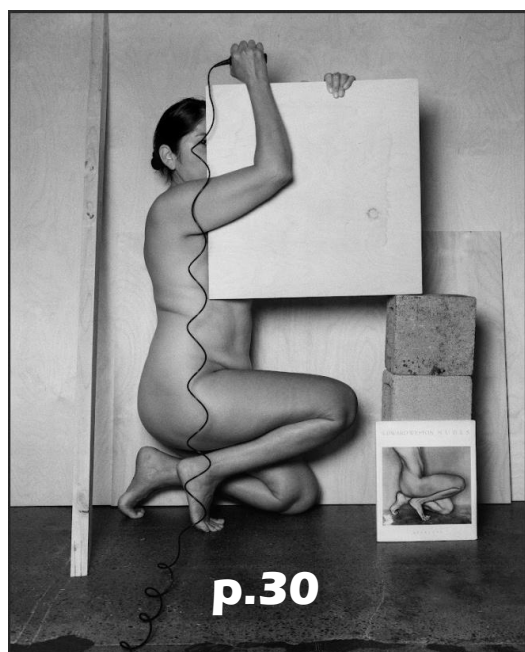


Emma Smith  
sculpture trail in  
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A photograph of a paved path leading through a wooded area. On the left, there is a stone archway, possibly a remnant of an old railway bridge. The path is surrounded by trees and dense foliage, with sunlight filtering through the leaves. The overall scene is a natural, somewhat overgrown landscape.

# **OLD FRIENDS**


Invisible Dust and Yorkshire Wildlife Trust present a sculpture trail by EMMA SMITH along an old railway track in Scarborough, North Yorkshire in England.

Photos by Jules Lister









Installed along the Cinder Track, an historic decommissioned railway line and popular walking and cycling route in Scarborough, North Yorkshire, the multisensory works – each crafted to benefit from the bio-adaptive textures of fossilised stone – invite passers-by to stop and rest in the rich natural environment of the track, functioning as dwell spaces for human and non-human beings alike. The commission forms part of *Wild Eye* coastal art and nature trail, connecting with further public artworks in Scarborough and Whitby.


'Old Friends' is a term used to describe the microbes that protect human health by regulating our immune systems. Close contact with the natural world increases the microbiome (good bacteria) in our bodies. Research also shows that greater physical contact with the natural environment increases our likelihood of protecting it for the future.

A living artwork comprising a sensory planted area with strongly scented flora, creating an olfactory experience that shifts perceptions and sense of place as you enter the track from the town, while providing support species for local bees and beetles and a gathering area from which to forage, with furniture made for and from nature. Taking visual inspiration from the stacking of hay bales further along the track, Smith's









Old Friends creates possibilities for greater proximity with nature, which has been shown to support human willingness to fight for nature. Through the work I am interested in making space to connect with and reflect on the symbiotic relationships of life. Emma Smith







sculptural seating and tables, made of turf and stone, invite audiences to forage nearby fruits and then sit, eat and enjoy an area of grassland that will now be re-wilded as part of the artwork to also provide foraging ground for hoverflies and butterflies.

A bio-adaptive stone sitting circle set within trees for children to play and make with found materials. This work is directly inspired by the geology of the area, and designed to connect to the microbiome of the ground with a resting space for people, gastropods and arthropods inspired by the communal huddling of snails and woodlice within the walls of the railway line tunnels. This work includes seed balls that will gradually disperse, containing a custom made Cinder Track seed mix that will also be gifted to local residents.

Nesting spaces for humans have been created that celebrate the importance of all stages of a tree's life including the benefits of dead wood to nature. Audiences are encouraged to add windfall wood to their seat, then sit, breathe in and reflect on the interconnected health of trees and all life forms. There are listening and whispering holes in the walls of a viaduct, inviting passers-by to listen to the diverse soundscape of Scalby Beck and then whisper their secrets to the bees, in line with an ancient tradition.

Created in collaboration with local communities, conservationists and scientists, each of the six site-specific commissions is crafted from fossilised stone - linking this inland area with the nearby marine environments that the track connects with. The works also include elements of turf, soil, wood and seed and are designed to support the health of both the people using the track and the surrounding ecology.

As part of the launch of *Old Friends* the artist has also created a public poster trail, working with local school children to create a series of botanical drawings that illustrate a Cinder Track Seed Mix. The seed mix will also be gifted to local communities from the Grow Scarborough seed bank at Scarborough Library.

*Old Friends* is the fifth commission in the Wild Eye art and nature trail, an ambitious collaboration between Yorkshire Wildlife Trust and art-science-climate organisation Invisible Dust. The project engages with leading artists to create new works that celebrate the incredible nature found on the Yorkshire Coast, while raising awareness of the need to protect it against pollution and climate change.

Connecting with existing sculptural and augmented reality works by artists Ryan Gander, Paul Morrison, Juneau Projects and Shezad Dawood with Daisy Hildyard in Scarborough and Whitby, the Wild Eye trail will be completed in April 2025 by a Roman-style floor mosaic artwork conceived by Turner Prize-winning artist Jeremy Deller due to be created as part of a new sea watching station. Together the works create a powerful and thought-provoking contemporary art and nature trail that celebrates the region's incredible nature, wildlife and marine life □



**The Royal Shakespeare Company's**  
**EDWARD II**  
**at Stratford-Upon-Avon**

**Ros CARNE reviewed the production for  
StageTalk Magazine at The Swan theatre**

**Photos by Helen MURRAY**



Jacob James Beswick as Lightborn, Michael Cusick as Ensemble, Kwaku Mills as Baldock,  
Eloka Ivo as Gaveston and Stavros Demetraki as Spence









Daniel Evans as Edward II



We are ushered in to walk around a huge coffin draped in the Royal Standard and graced with the orb, sceptre, mace and crown. In this way, we, the audience, become participants in the Lying in State of the dead King Edward I. There are obvious recent parallels. Thus, from the outset of this shocking and troubling play, we are invited to consider the contemporary relevance of its complex thematic tangle of private desire and public duty, power, ambition and cold inhumanity.

Christopher Marlowe conflated 25 years of English history into five acts to cover the unhappy reign of Edward II. The Royal Shakespeare Company has condensed those five acts into a fast paced one hour forty minutes, running without an interval, focussing heavily on Edward's homosexual relationship with Piers Gaveston. The original may have been equally clear about the nature of the king's obsession, but, in this version, director Daniel Raggett has given the two men much more stage time.

Daniel Evans gives an impressive performance as Edward, petulant, tyrannical and uncertain, unable to sustain command from one minute to the next as the fatal weakness of his passion draws him from the demands of kingship. Elokalo has a confident swagger as his lover Gaveston. He first appears wrapped in a white towel in a bath house, all glistening torso, sexual electricity and camp mannerisms. There's an element of stereotype here but, like his racial difference, it only serves to accentuate his position as an outsider in the uptight English court.





Eloka Ivo as Gaveston





*However fine the production  
and performances, it's a hard  
play to watch . . .*



. . . we are in *Edward's* reality,  
culminating on the stinking floor  
of his dungeon, smeared with  
his own excrement . . .



Daniel Evans as Edward II and Jacob  
James Beswick as Lightborn



As the King's nemesis, Mortimer, explains, it is Gaveston's low birth as much as his 'wanton humour' that irks him. But this doesn't stop him and his fellow nobles from indulging in a spate of testosterone fuelled queer bashing when Gaveston falls into their power. The onstage violence gives this new version of the play a much more intense and personal feel than arises from Marlowe's script where most of the horror takes place offstage. Here, not only is Gaveston's death cruelly portrayed but his blood-stained body lies onstage throughout the scene as a reminder of what the nobles are capable of.

The King's ending is even more shocking, at once clinical and brutal, with a brilliantly disturbing Jacob James Beswick as the professional assassin, Lightborn.

It's a difficult play to perform and produce. However sympathetic one may feel to his position as a gay man, Edward is more tragic victim than tragic hero, following his heart's desires even when his country is falling apart, thereby opening the gates to ruthless ambition. Enzo Cilenti is perfect as the sinister Mortimer, his cold calculation a fine contrast to the emotionally febrile King. It is easy to see why the abandoned Queen Isabella (Ruta Gedmintas) might have fallen for him.

These machinations are acted out on a bare stage against a stark black backdrop with a low drone of ambient sound accentuating the mood of menace. Occasionally the backdrop rises to reveal hints of the outside world, as when the nobles watch TV news reporting the invasion by the King of France or when they plan the King's death around a dinner table laden with candles and goblets of wine. But mostly we are in Edward's reality, culminating on the stinking floor of his dungeon smeared with his own excrement, as he looks towards death.

However fine the production and performances, it's a hard play to watch □

Ros Carne's review of the RSC's *Edward II* first appeared in, and is reproduced courtesy of, the UK's StageTalkMagazine.com on 6th March 2025

The RSC's *Edward II* continues at The Swan Theatre in Stratford-Upon-Avon in the UK until 5th April 2025





# 21

## DIE DER RUHR

An exhibition at Villa Hügel, Essen high





# 21

## E SAMMLUNGEN KUNST MUSEEN

lighting the collections of 21 art museums in the Ruhr area



The 21 RuhrKunstMuseen form a unique urban museum landscape in Europe and present more than 150 art exhibitions each year on a total of 45,000 square meters in 16 cities in the Ruhr area. The network was founded in 2010 as part of RUHR.2010 - European Capital of Culture. On the occasion of the 15th anniversary of this collective, the RuhrKunstMuseen will organize an exhibition in the Villa Hügel in Essen in the spring of 2025 with masterpieces from the various collections. The works enter into a dialogue that is as surprising as it is inspiring.

The collections of the RuhrKunstMuseen range from modernist masterpieces to leading contemporary works of art. Important national and international art movements of the 20th and 21st centuries, such as Expressionism, New Objectivity and post-war art with informal painting ('art informel'), geometric abstraction ('concrete art'), Zero and Fluxus and the feminist avant-garde are extensively covered. The economic revival of many cities at the beginning of the 20th century and the optimism of the post-war period determine the cultural self-image of the region to this day. These aspects form the basis for a dynamically growing, rich museum landscape with a unique character over a period of more than 100 years. Industrial culture and art history go hand in hand here.

The exhibition *21 x 21. Die RuhrKunstMuseen auf dem Hügel* opens a new chapter: for the first time, all the museums in the network are bringing together a selection of highlights in a joint exhibition at Villa Hügel in Essen. The concept consists of a dialogue of works from the various collections in ten playfully associative theme rooms. Almost all artistic genres are represented, from painting, photography, graphics and sculpture to multimedia installations. The spectrum ranges from works from classical modernism to contemporary art developments. Internationally renowned artists come into contact with the region and artist groups that are closely linked to the Ruhr area.

*21 x 21* is shown in the historic Villa Hügel in Essen's Bredeney district. The monumental villa and the adjacent 40-hectare park are owned by the non-profit Alfried Krupp von Bohlen und Halbach Foundation. The foundation not only preserves and maintains the site, but also develops it as a lively meeting place for visitors.









Villa Hügel was built between 1870 and 1873 as a residence for the Krupp industrialist family and subsequently inhabited by four generations. In 1953, the villa opened its doors to the public with the first art exhibition. This was the beginning of an exhibition tradition that continues to this day. Exhibitions such as *Sensuality and Sensuality. Flemish Still Life 1550-1680* in 2002, *Katharina Fritsch* in 2016 and *Josef Albers' Interaction* in 2018 attracted a wide audience and were a great success, on which the exhibition *21x21*,





which is substantially financed by the Krupp Foundation, builds.

With its 399 rooms and an area of over 11,000 square metres, Villa Hügel is not only an important industrial monument, but also a place that reflects German history in a unique way. It offers the participating museums and exhibits an impressive historical framework to bring the industrial culture and art historical connections of the region to life.





**Museum Folkwang, Essen** - August Macke, *Modes: Frau mit Sonnenschirm vor Hutladen*, 1914, Oil on canvas, 60,5 x 50,5 cm.



Each of the twenty-one museums presents itself and the focus of its collection by means of a so-called impulse work, to which the partner museums respond with works from their own collections. Striking works have been selected that reflect the strengths and orientation of the individual museums.

For example, the Lehmbruck Museum - Centre for International Sculpture in Duisburg presents the sculpture *Große Sinnende* (1913) by Wilhelm Lehmbruck, in which the "image of the woman" is central. The work was first exhibited in the spring of 1914 at the Paris *Salon des Artistes Indépendants* and is considered a key work of expressive sculpture. It shows the larger-than-life nude of a self-confident young woman of her time. It is placed next to a painting by Lehmbruck's contemporary Paula Modersohn-Becker from the Märkisches Museum in Witten. With a large double portrait of a woman by Gerhard Richter from the 1960s (Ludwigalerie Schloss Oberhausen), the thematic journey continues through the 20th and 21st centuries to more recent, more feminist works such as a work with cooking hobs by Rosemarie Trockel from the 1990s (Museum Küppersmühle, Duisburg) or the painting *The Potential of Being* (2017) by the American painter and performance artist Eliza Douglas (Museum Folkwang, Essen).

Another focus of the exhibition is on works dealing with the industrial heritage and history of coal mining in the Ruhr area. Classical media and multimedia experience spaces are extensively combined here. These include the photo series by the German-American Michael Wolf (1954-2019) on the living conditions of a mining settlement using the example of Bottrop-Ebel, as well as the 6-channel sound installation *mono / industriell* by Denise Ritter. Shortly before the closure of the Prosper-Haniel mine, the Dortmund artist captured the typical industrial sounds that characterised the miners' working day for decades. In the exhibition, her sound installation enters into a dialogue with abstract works, such as those by the internationally influential Bottrop-born artist Josef Albers.

In another themed room, alpine landscapes by Ernst Ludwig Kirchner, Alexej von Jawlensky and Gabriele Münter are in dialogue with impressions from the Ruhr area. For example, a black-and-white photo from the Ludwigalerie Schloss Oberhausen by the well-known Ruhr photographer Rudolf Holtappel from 1962, which shows a snow-covered landscape near Gelsenkirchen. Smoking chimneys can be seen in the background. The large-format photo *Coal Seam, Prosper-Haniel Mine 4* by the Canadian-American Becher student Miles Coolidge from the Josef Albers Museum Bottrop Quadrat is a fitting addition to this.

Social change is more prominent in the theme room *Upheavals*. The impulse work here is *Untitled (Steel Table)* by Joseph Beuys' student Anatol (1931-2019). It is a remnant of a legendary action that took place in December 1968 in the Düsseldorf artists' café Cream Cheese. Three would-be speakers had their wrists tied to a steel table. Anatol used remote-controlled light signals to make them alternately speak or remain silent. This work from the Museum Ostwall



in Dortmund is combined with Martin Kippenberger's painting *We don't have problems with disco door-waiters, if they don't let us in, we don't let them out* from 1986 from the Museum Folkwang in Essen. With works by Emil Schumacher, Werner Gilles and Erich Mueller Kraus, the exhibition also looks back at the period immediately after the end of the Second World War.

In the theme room *Dynamics*, aspects of mobility and the dense road and motorway network in the Ruhr area are recalled by means of a whole series of works. For example, Hans-Christian Schink's photograph of a large motorway bridge from the Museum Küppersmühle in Duisburg is placed next to Michael Sailstorfer's installation *Zeit ist keine Autobahn – Basel* (2011) from the Kunsthalle Recklinghausen. A car tire rotating on a wall surface leaves behind an ever-growing mountain of rubber shavings. A photograph of tracks in the snow by Anton Stankowski from the 1930s from the collection of the Ruhr University Bochum and a lithograph by Katharina Grosse with intriguing applications of colour from the Kunstmuseum Mülheim complete the dialogue-based compilation. Ideas of transience and permanence, mobility and standstill enter into an exciting conversation here.

The development of consumer behaviour from the beginning of the 20th century to the present day is the subject of the theme room *Kooplust*. Two paintings by August Macke, *Helle Frauen vor Hutladen* (1913) from the Osthausmuseum in Hagen and *Modes: Frau mit Sonnenschirm vor Hutladen* (1914) from the Museum Folkwang in Essen, show passers-by looking at the displays of department stores and are early witnesses of the flourishing consumer culture. The two works are combined with contemporary photographs by Gudrun Kemsal, among others, from the Ludwiggalerie Schloss Oberhausen, whose series *Apple Store I* and *Apple Store II* (2013) show people reflected in the glass facades of contemporary city centres. Photos by Dietmar Riemann and Tata Ronkholz capture shopping in the 1980s and follow the gaze of the flaneur through the shop windows. The space is complemented by three *Horten honeycombs* from the Gustav Lübcke Museum in Hamm, ceramic tiles designed by Egon Eiermann, which adorned the facades of all branches of the Horten department store chain until the end of the 1970s and determined the image of German city centres for decades □

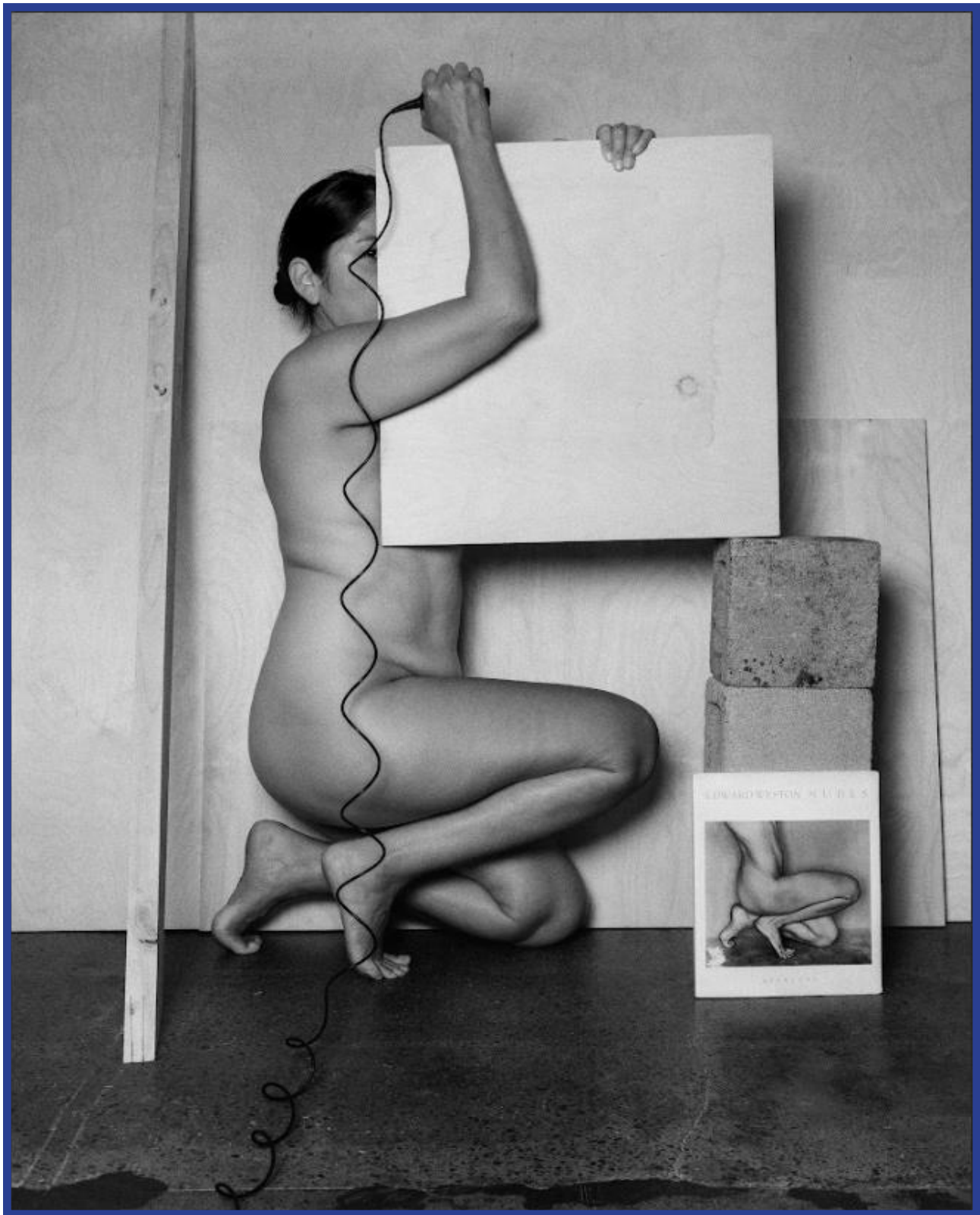
21 x 21 - Die RuhrKunstMuseen auf dem Hügel runs from 11th April until 27th July 2025





**Kunstmuseum Bochum**  
Frank Stella, *Moultonville IV*, 1966, Acrylic on canvas,  
310 x 215 cm . VG Bild-Kunst, Bonn 2025





*Self-Portrait as Weston/as Bertha Wardell, 1927/2020 © Tarrah Krajnak*



# **DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION PRIZE 2025**

**at the Photographers' Gallery in London**

**T**he 2025 exhibition will feature work by the shortlisted artists: Cristina De Middel, Rahim Fortune, Lindokuhle Sobekwa and Tarrah Krajnak.

The Prize identifies and rewards photographers for their projects - either exhibitions or books - that have made a significant contribution to photography over the past year. Over its 28-year history, the Prize has become renowned as one of the most important international awards for photographers, spotlighting outstanding and thought-provoking work.

The 2025 shortlisted projects feature documentary photography, constructed images, self-portraiture, performance and family archives. Themes of migration, community and belonging, intergenerational traditions and rituals, family memories and histories are brought together in a powerful shortlist which highlights some of the influential work shown or published in Europe in the past year.

Cristina De Middel explores the Central American migration route across Mexico and presents it as a heroic and daring journey. Rahim Fortune depicts Black American traditions and culture through a semi-autobiographical lens. Tarrah Krajnak reclaims and restages photographic art history by weaving her body into her performances. Lindokuhle Sobekwa explores memories of his sister and the implications of people going missing in South Africa through his deeply personal work.

The winner of the £30,000 Prize will be announced at an award ceremony at The Photographers' Gallery on 15th May 2025, with the other finalists each receiving £5,000.



**Tarrah Krajnak** (b.1979, Peru) is shortlisted for the exhibition *Shadowings. A Catalogue of Attitudes for Estranged Daughters* at Huis Marseille, Amsterdam. (28th October 2023 - 3rd March 2024).

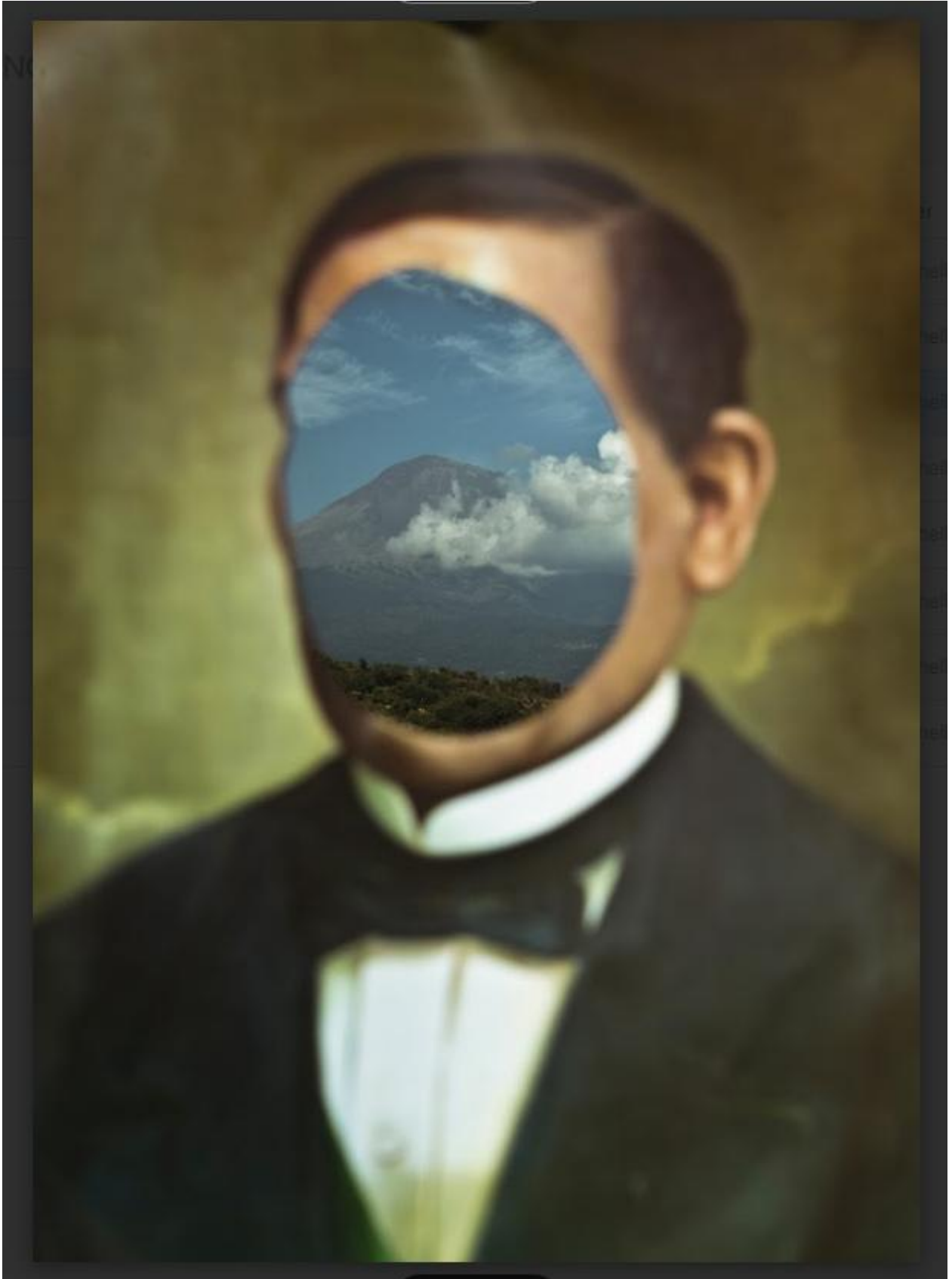
The Peruvian-American artist bends time and blurs the lines between staged self-portraiture and performance, self and other, fact and fiction. The nominated exhibition brings together Krajnak's work spanning twenty years. Krajnak consistently uses the camera as a research tool and takes a conceptual approach to the rematerialisation of photography.

Krajnak's own body often appears in her work. She is interested in how her body fits into the larger history of women's poses in photography. With the shutter release in her hand, she takes control of the frame to emphasise the agency of the posing women, challenging ideas of beauty and affirming her indigenous body. Her production sites move between the studio, fieldwork and darkroom as she turns her lens to other photography, including work by the 'masters' of photography. She antagonises the received art historical canon by restaging and reclaiming these key works with her own body.

**Cristina De Middel** (b. 1975, Spain) is shortlisted for the exhibition *Journey to the Center* at Les Rencontres de la Photographie, Arles, France (1st July - 25th August 2024).

De Middel's multi-layered narratives blend documentary photography, archival materials and constructed images to reflect the complexity of human migration today. The resulting work counters how migration is often portrayed simplistically in the media and official reports.





*"Un mundo Raro"* from the series *Journey to the Center*, 2021.  
© Cristina De Middel / Magnum Photos









*"The Deutsche Börse Photography Foundation Prize 2025 shortlist highlights the strength of contemporary photography, with most of the work made in the last decade. Addressing topics of migration, identity, and rethinking historical narratives, these projects all speak to the themes which define our time."*

Shoair Mavlian, Director of The Photographers' Gallery on the 2025 shortlist

Windmill House, Hutto, Texas, 2022  
© Rahim Fortune



**Rahim Fortune** (b. 1994, USA) is shortlisted for the book *Hardtack*, published by Loose Joints in 2024.

In *Hardtack*, Fortune weaves documentary and personal history in a sincere expression of love for the American South - the region which has nourished him personally and creatively. He celebrates Black American traditions and culture, and shoots much of his work in Texas where he grew up. Fortune interrogates the historical relationship of his community to photography; deeply rooted in the landscape. The subjects of his striking portraits of coming-of-age traditions - young bull-riders, praise dancers and pageant queens - all inherit and gracefully embrace these community rituals. Fortune pays tribute to the rigour, discipline and creative flair of these cultural performances, alongside the intergenerational conversation between young people and elders handing down these traditions.

The book takes its title from hardtack - an unleavened bread made with flour, water and salt that was typical of the southern states of America during the Civil War era. With an extremely long shelf life, hardtack is long associated with survivalism and land migration. Fortune draws on this as a metaphor for the enduring nature of Black culture and traditions.







*Untitled Cowboy (Acres Homes), Houston, Texas, 2022. © Rahim Fortune*







I carry Her photo with me  
Ziyanda whose face is  
missing in the family  
group portrait she never  
take Pictures.

South Africa.  
Johannesburg.  
Thokoza 2017.  
Family group  
photo on a  
Christmas day  
© Lindokuhle  
Sobekwa





*Makhulu ehlakula egadini, 2018 © Lindokuhle Sobekwa*



**Lindokuhle Sobekwa** (b, 1995, South Africa) is shortlisted for her book *I Carry Her Photo With Me*, published by MACK in 2024.

The deeply personal project began when Sobekwa found a family portrait with his older sister Ziyanda's face cut out. He found the photograph in his mother's bible and it remains the only photograph he has of his sister. One day when the siblings were seven and thirteen, she chased him and he was hit by a car and badly injured.

Traumatised by the accident, Ziyanda disappeared hours later. She only returned a decade later, by which time she was very ill. In the intervening years, Sobekwa had become a photographer. When she came back, Sobekwa tried to take Ziyanda's portrait, but stopped when she reacted angrily. Ziyanda died soon after.

*I Carry Her Photo With Me* documents Sobekwa's photographic search for the life his sister had lived and the people she had met. Combining photographs, handwritten notes and family snapshots in this scrapbook-like publication, Sobekwa explores the memory of his sister, his family history and the wider implications of disappearances in South Africa. The work is part of his wider practice on fragmentation, poverty and the long-reaching ramifications of apartheid and colonialism across all levels of South African society □


The *Deutsche Börse Photography Foundation Prize 2025* exhibition runs at the Photographers' Gallery in London until 15th June 2025





THIS BUTTON  
NEUTRALIZES  
VLADIMIR PUTIN  
=^\_^=





# PUNKS NOT DEAD

**Nadya Tolokonnikova of Pussy Riot  
shows at the Honor Fraser Gallery  
in Los Angeles**

**T**his is the second or third time we have featured Nadya Tolokonnikova in the pages of *ArtsTalk International*. We make no apologies for doing so again.

Since her early days in the art-activist performance group Voina (2007–2011), through founding Pussy Riot in 2012, and finding new paths to create art under the watchful eye of the Russian government after her release from jail in 2014, Tolokonnikova has been working to create languages of defiance and protest. Following the traditions of the Russian avant-garde, she seeks modes of artistic production that do not merely describe the world but aim to change it. Her work, even in its darkest moments, carries an underlying utopia-building impulse — holding space for the promise of a better future, a never-ending Möbius strip of being, at times, naive and childlike, and at other times, harsh and excruciating.







In her series *Icons* Tolokonnikova morphs religious iconography with modern-day slogans and intimate poetry, combining the sacred and the profane - exactly what she was put in jail for by Putin and the Russian Orthodox Church in 2012.

Boris Groys, philosopher art critic, writes, "Tolokonnikova uses traditional Russian Orthodox imagery as a way to break with the established conventions of contemporary art. She has a precursor in Malevich, who used the tradition of icon painting in the same way (...) The artistic avant-garde—at least the early one—was this kind of gesture seeking to reawaken chaos. In our time, few artists situate themselves in this tradition. But Tolokonnikova does precisely this. She searches for the miraculous, in the middle of the rationally, strategically operating art world."

The *Something To Believe In* series, reflecting on the role of Big Pharma in modern biopolitics and ideology, features the most popular drugs in the U.S. — Ozempic, Viagra, Adderall, and Botox.

Works from the *Dark Matter* series feature a number of Pussy Riot's actions - the images are engraved on birch wood and covered with black ink.

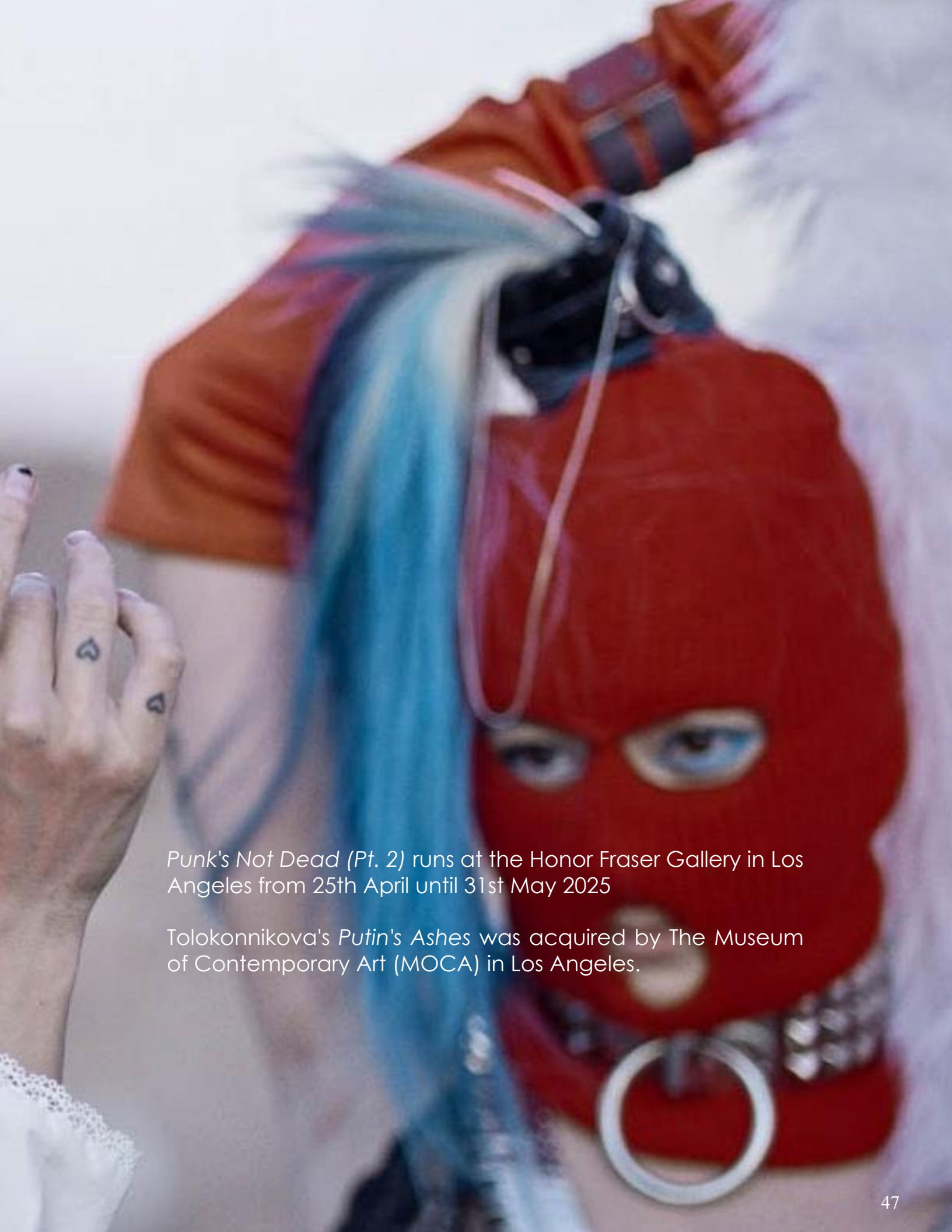
The exhibition features *Riot Shields* relics from *Punks Not Dead (Pt. 1)*, a show that took place at Honor Fraser in January 2024 - the artist used riot shields as musical instruments, carving them with brass knuckles while having a contact microphone attached to them □

Conceptual performance artist and activist Nadya Tolokonnikova is the creator of Pussy Riot, a global feminist art movement. She was sentenced in 2012 to 2 years' imprisonment following an anti-Putin performance *Punk Prayer*, which was named by *The Guardian* among the best art pieces of the 21st century.





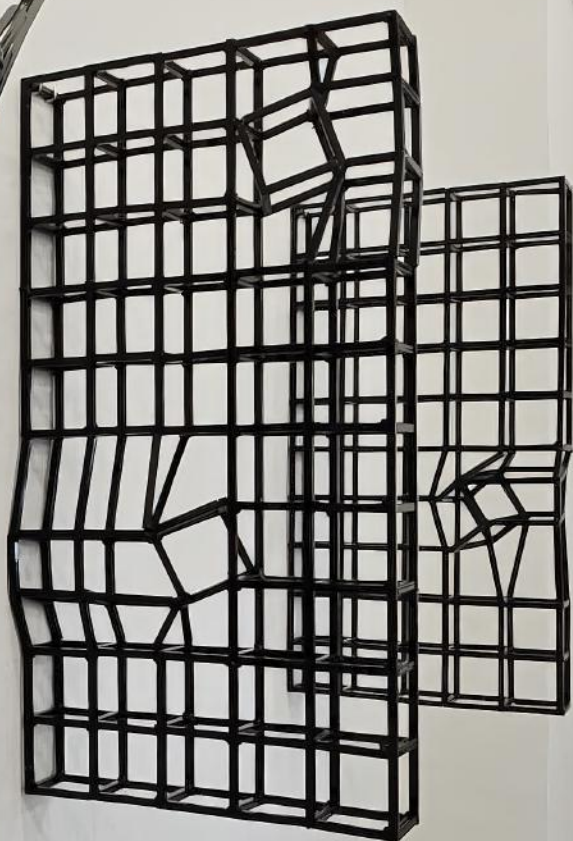




*Punk's Not Dead (Pt. 2)* runs at the Honor Fraser Gallery in Los Angeles from 25th April until 31st May 2025

Tolokonnikova's *Putin's Ashes* was acquired by The Museum of Contemporary Art (MOCA) in Los Angeles.







# **LINEAR LINEAR**

## **Art van Triest at Galerie Gezwanzig in Vienna**

**T**hrough his art, van Triest aims to offer a visual counterpoint to the simplification and standardization of our environment and way of thinking, striving for a more realistic positioning of the human being in which we can relate to reality in a more comprehensive way. In his works, he addresses the human tendency to control the world through systems and orders in order to cope with fears and uncertainties. This “order” is reflected in recurring motifs such as grids, structures and grid lines, which for him symbolize Western rational thinking.

A central theme in his works is the concept of “prepping” – preparing for the end of the world. In his series Preppers Paradise, he shows objects collected by so-called “preppers” for emergencies and illustrates the militaristic character of such preparations. By using raw, industrial materials such as rusting metal

combined with digital aesthetics, he provokes the viewer to engage with themes such as fear, control and survival strategies. The artist questions whether this linear view of reality actually does justice to reality or whether it simplifies the complex and organic nature of the world.

The artist sees this tendency to embed reality in a system on various levels. It is anchored in our thinking: we divide the world around us into categories and use rational constructs to define differences and establish connections. This also shapes our world in a concrete sense: from spreadsheets to urban planning, agriculture and architecture. His work is a visual investigation in which Art van Triest questions how this framework relates to the physical reality of the world around us.

In his works, Dutch artist Art van Triest deals with the concepts of order, control and their





limits. His sculptures, installations and visual works question the human tendency to divide the world into systems, grids and categories in order to minimize uncertainties. In doing so, van Triest combines industrial materials such as metal, steel and grid structures with conceptual questions about perception and social standardization.

A central theme in van Triest's work is the idea that although orders provide orientation, they also create restrictions. He plays with architectural and mathematical structures to reveal their stability and fragility in equal measure. Grids and lines – symbols of Western rationality – appear rigid yet fragile in his





works, as they are often riddled with fractures, rust or deliberate distortions.

By breaking up familiar forms and patterns, van Triest creates a tension between perfection and destruction, between clarity and uncertainty. His works thus question the feasibility and plannability that is anchored in many Western ways of thinking.

Van Triest prefers to use industrial materials that are reminiscent of buildings, machines or urban structures. Metal, often in its raw or weathered form, plays a key role in his works and symbolizes permanence, but also transience. Through the deliberate manipulation of surfaces, grids and cut edges, he

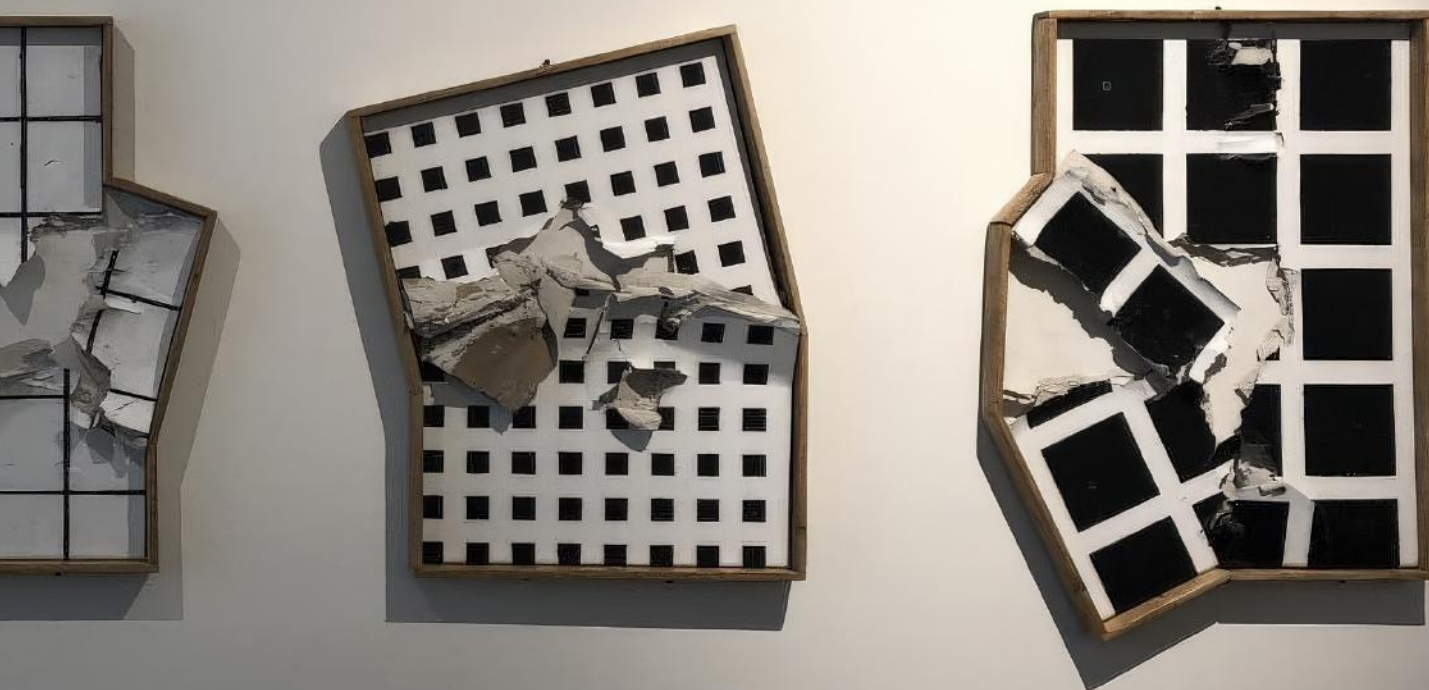




changes the source material and brings it into a state between construction and deconstruction.

The use of digital and analog media in his works reinforces this contrast – smooth, precise lines meet rough, damaged surfaces. This field of tension makes van Triest's art not only visually impressive, but also profound in terms of content, as it raises fundamental questions about control, change and perception.

Another important aspect of his work is the interaction with the viewer. Many of his works challenge the audience to actively engage with the structures and objects on display. What is orderly, what is chaotic? What is stable, what is fragile? These questions run as a common thread through his art and invite the viewer to reflect on their own patterns of perception. Van Triest's works have been presented in numerous exhibitions, including the *Kunst10daagse* in



Bergen, at Galerie de Meerse in Hoofddorp and at Galerie gezwanzig with his solo exhibition *Linear Nonlinear*. His lectures and artistic statements also illustrate his approach of using art to initiate a critical dialog about the illusion of control and the reality of unpredictability.

Art van Triest's work questions the linearity of our ideals of feasibility and the rigid categorization of our environment. His art moves between strict geometry and deliberate deconstruction, between industrial materiality and poetic reflection. With his works, he challenges the public to question familiar orders and reflect on the limitations of our systems of perception □

The exhibition continues until 16th May 2025 at Galerie Gezwanzig in Vienna



# ARTS TALK

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