VALIE EXPORT – related articles...

such as in this current exhibition at Galerie Thaddaeus Ropac?

government redaction letters that were coming out in newspapers and thought why don't

Thaddaeus Ropac London

images that I make, I have to be in, I have to be there. I can't have that distance. They're

with. All of a sudden, I realised how much that picture had an impact on me. All the

photograph of the girl crying over the dead body

everyone would be blown through doors. And these moments of explosion were really

called Who Could Fall Dead the Best. I pretended I had a gun, and you and one other

JL: That late-70s, New York avant-garde aesthetic.

always had skinny ties on.

Men in the Cities have this sense of unseen force, of an uncontrollable power

gloves

NFL games a group of the St Louis Rams [officially now known as the Los Angeles Rams]

those pictures in newspapers and thought, "Oh, that must be in the Ukraine or

invisible.

seeing the aura. Also, living in a time as we are now in which religion is so important,

eyes are lower set. Walter Benjamin talked about the loss of the aura. X-rays are like

her hands were originally – a very diminutive pose – and what they turned into, a "what

I think Manet is extraordinary. I knew that this gallery was once the Abermarle Club, the

abstract expressionist show [of four student protesters]. And you know that really famous

JL: And also like Serra's paintings, your drawings are largely in

joke. He leans over to me and whispers in my ear: "You're still making big art, right?"

JL: I love the tales of installing Richard Serra sculptures, where they have to

door; they had to close the street and bring them up here through the windows. The

structures. So, as you can see in the Iceberg piece [Untitled (Philosophy in the Bedroom),

RL:

Robert Longo. Untitled (Election Day 2016), 2017. Charcoal on mounted paper, 152.4 x 109.9 cm.

in the middle. Maybe I even translate photos. My images can't actually be photos, but I

you have traditional representation and modernist abstraction, my art exists somewhere

grain to invoke photography while not interfering with the work. I think that,

the paintings in the Chauvet Cave in southern France. They are 32,000 years old and

118.1 x 147.3 cm. Courtesy Galerie Thaddaeus Ropac London

108.1 x 147.3 cm. Courtesy Galerie Thaddaeus Ropac London

JL: And in your more recent work, there has been a turn to charcoal.

and sculpture, and several of the latter feature in this exhibition – it seems

and Trump is dead serious. He's a fascist bully – an egocentric, narcissistic, fascist bully.

I came of age as an artist during the age of Ronald Reagan, and Reagan was the original

misconceptions. In the 1970s, I took a trip to Egypt.

mission to Egypt during the Crusades and thus participated in the relationship between

forces shape individual consciousness. It often conveys the uneasy dance between

Robert Longo. Untitled (Election Day 2016), 2017 – is excavation.

pictures of trees in a park. Then I went to see a brain surgeon who showed me pictures of

Alex Da Corte: As Long as the Sun

During the course of the exhibition, the artist will work with a group of 12 performers to create a site-specific installation about journeys and migration, and offer a series of immersive performances. An international line-up of speakers will also be on hand to debate the broader issues of politics, race, and identity.

The exhibition takes place in a space spanning three floors of the museum. The first floor will host the main gallery, while the second and third floors will feature a new installation by Alex Da Corte and a smaller exhibition of works by other artists. The museum's_10th_ anniversary will be celebrated at a special event on the evening of the opening.

Alex Da Corte is best known for his immersive works that blur the lines between performance and installation, and are characterized by a playful and subversive sense of humor. His recent projects have explored themes of identity and cultural hybridity through the lens of popular media and contemporary politics.

The exhibition is curated by_12_Bayley, and is part of a wider programme of events and exhibitions celebrating the_10th_ anniversary of the museum.

The_10th_ anniversary is an opportunity to reflect on the museum's past achievements and to look forward to its future challenges. It is a time to celebrate the creativity and innovation of the museum's_12_ years, and to explore new directions and possibilities for the future.

The exhibition is open to the public from_12_ to_15_ November 2017, and will be accompanied by a series of talks, workshops, and performances. The museum will also host a number of special events, including a gala dinner and a concert, to mark the_10th_ anniversary.

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