

HAPPENLAND



RadiatorArts
Radical Mediator for the Arts

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October 30 – December 11, 2015

Opening Reception: **Friday October 30th, 6-9 PM**

Exhibiting artists: Marlon de Azambuja, Augmented Mountain (Mitch Miller and Phoenix Toews), Almudena Baeza, Heleno Bernardi, Elena Blasco, Eva Davidova, Jorge Diezma, Meredith Drum, Cliff Evans, Juan Ugalde, and Marina Zurkow

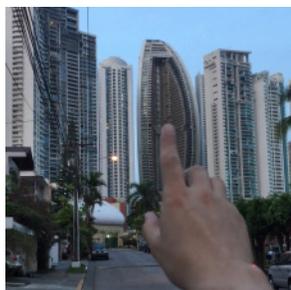
...I would say man does not consist only of chemical processes, but also of metaphysical occurrences...

- Joseph Beuys

HAPPENLAND, curated by **Almudena Baeza** and **Eva Davidova**, presents installation, sculpture, video art, painting, photography and augmented reality by 10 internationally acclaimed artists from Spain, Brazil and USA. The exhibition brings rarely seen together, visually resolute works regarding public space, behavior, and environmental activism, with the underlying premise: The artist has honored the brainwave.

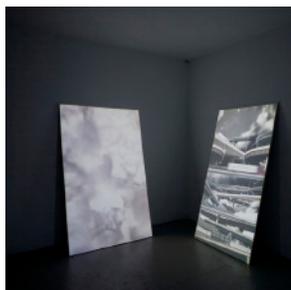
What does it mean, “to honor”? The artist has made a process of association; so direct that it wants to be immediate. What needs to happen in order to lure the concept residing in a mental space into a physical world - the world of the works, which the artist can make - excludes any symbolic processes that could contaminate this “passage”. The artist wants to get out of the fundamentally variable and equivocal realm of language (or the world of signs and symbols), and take us into a kind of imagination space, obliterating translation in the meantime. As an .exe file, the brainwave installs itself in both minds—emitter and receptor—and acts.

The artists in Happenland see the models, the events, the purposes or the issues they are about to address as a group of relationships univocally associated to the creative action. That’s why we say that the works in Happenland are “ways of being” of a relationship. They exist in a relationship of identity of shape. The meanings may be equally unknown to all, but they “exist” in their material representation. From Marina Zurkow’s political surrealism to Marlon de Azambuja’s relentless definition and revelation of territories, the works subvert the obvious—they happen as something that, by being so direct, resists interpretation.



At the entrance of the gallery, **Marlon de Azambuja's** video offers a surprising change in scale and a sensual bond to a building in Panama. Once we see Cariñoso, with its explicit smallness, and the tenderness of its action, we can't hold anymore a

preconception of what a building can do.



Cliff Evans' video- “Sketches” for a virtual monument to J. G. Ballard, work by escalation— feverishly piling up layers of exhaust fumes and claustrophobic highways. Shot in familiar interstate and inter-city corridors

in the state of Texas—where the artist grew up, this overlapping of memories with the influence of Ballard’s writings is the beginning point of an implausible construct to stitch their worlds together.



“Flotation after Marcel Broodthaers” is **Juan Ugalde's** reinterpretation of Marcel Broodthaers “La Pluie” (projet pour un texte) from 1969. In this case, rather than a project for a text, it is a project for drawing, having breakfast and reading

the news simultaneously. It originates in the idea, in contemporary society, of the flotation of many disparate elements into an alleged drift of thought. The rain falling over the watercolors could be the fortunate portrayal of a Broodthaers-que idea: painting for entertainment.



Elena Blasco tests our resilience with a dark green color. Can a trapezoidal object of this color be a coquettish girl? Or, will this image persist, permanently imprinted on us—a girl, who is a ponytailed dark green object?



In **Marina Zurkow's** installation several tyvek animal body bags lay on the floor, slightly open from their bellies, stuffed with extraneous plastic matter. "Body Bags for Animals" are part of Zurkow's major work

"Necrocracy", a meditation on geology, time, nature and petrochemical production.



The actions of **Heleno Bernardi**, captured on stark black and white photographs could be the literal manifestation of the philosophical syllogism "therefore", but perhaps they are more about Socrates' image than Socrates' mortality.

Heleno's pieces reveal the kind of uninhibited transposition, and loving tenderness towards the dichotomy beauty-thought, as Marlon's works do toward architecture. "Apologia de Socrates" dismantles the problem with an exquisite minimalism, washing away Socrates' head and producing soap bubbles.



"Around fifteen years ago—**Jorge Diezma** says—I decided to try to paint like Zurbaran. I never got even close, but I keep trying". Diezma's heavy, loaded with varnish paintings are a kind of machines that produce a

notion of time. Then, could this small painting, with

the cracked surface, be a 17th century baroque still life? We think they can.



With "Pyrite", an augmented reality app, **Augmented Mountain** very directly makes us rearrange the image of the "given". Without reluctance, we play, and by playing, we gradually destabilize reality. A lucky

brainwave has jumped into material existence.



In another brainwave materialization, **Almudena Baeza** takes Fitzgerald's opening paragraph of *The Crack-Up**, and spends a year in her Paris studio, painting slowly (but changing her decisions rapidly and

repeatedly) a triptych on tablecloths, 160x160 cm each, which had been saved from a fire in Peru.



Choreographed with ready-made 3D fetish objects, **Meredith Drum's** "If You've Got the Money, Honey" echoes across the solitude of a desert parking lot. The objects coalesce into team resistance,

and perform the tactic of seduction beyond excess, past political-ecological disaster and into elsewhere.



In **Eva Davidova's** "Casa Curruchet" there is an overlapping of multiple times—that of the animation, the in-between continuous units of the human and the synthetic shapes, and the time of the movement itself. The

distortions in these times subtly, but completely change what is happening in the image, eventually dissolving any narrative. The feeling of un-reality rises to a physical, communicated unreality.