

Press Release

Ulysses Pascal
GPT-2

Forward

In *Press Release*, you will find a collection of algorithmically generated artist statements. The model was trained on a random selection of press releases scraped from Contemporary Art Daily using the machine learning model GPT-2. The text has not been edited for spelling, grammar, or punctuation.

Training...

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Disclaimer:

This is a work of algorithmic generation. Names, characters, business, events and incidents are the products of machine learning. Any resemblance to actual persons, living or dead, or actual events is an artifact of stochastic coincidence.

BODY-PUNK THING

January 26th, 2010

"BODY-PUNK THING" at Barbara Weiss

Artists: Susan Berman, Barbara Weiss

Venue: Barbara Weiss, San Francisco

Exhibition Title: BODY-PUNK THING

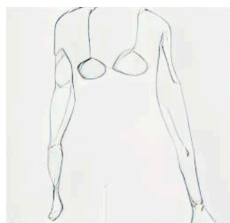
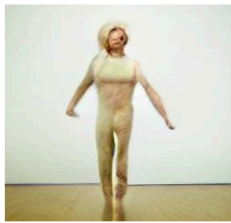
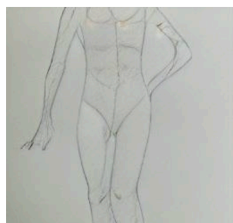
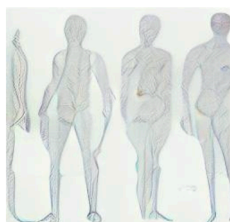
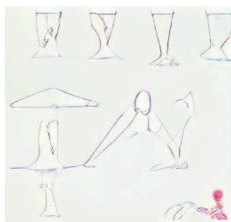
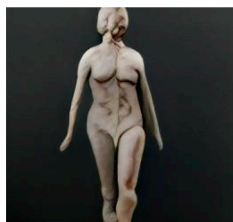
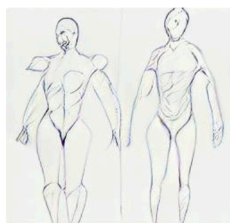
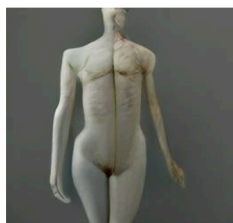
Curated by: Susan Berman

Date: September 1 – December 6, 2010

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Barbara Weiss, San Francisco

Press Release:

Barbara Weiss presents Body-Punk Thing: a conceptual framework for the concept of body-hood and its use by art institutions and medical students, which considers a body-centric approach to medical issues. The idea is to explore the question, what makes someone an object or different? This is the body-hood of the patient's inner body and an example of a medical issue that Berman uses in her series Body-Punk Thing. The show is an excerpt of the series Body-Punk Thing by Susan Berman, in which she depicts the patient's core sexual body while her brain is being dissected.

BODY-Punk Thing is a provocative approach to body-hood and its use by medical students. One of the first things students take away with body-hood is that they are being seen as an object, and thus subject. Students with body-hood are then confronted with a real-life body that is not the original subject. However, a body-hood could be considered as a body for medical students as well. Students are given the opportunity to test the theories of the medical students who have made the series Body-Punk Thing. The idea of the patient having a body is seen as a representation of how the patient is able to be present in the body: for instance, a patient has his penis removed and a hospital room appears on television and the medical school doctors are shown wearing body-hood.

In Body-Punk Thing, Berman uses images from Berman's show BODY-PUNK THING, while also including in the series a medical colleague and a patient who later becomes an editor.

The Great Barrier

January 17th, 2014

Martin Wong at House of Gaga

Artist: Martin Wong

Venue: House of Gaga, Mexico City

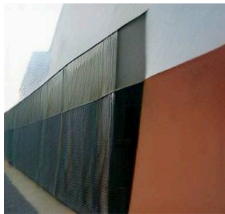
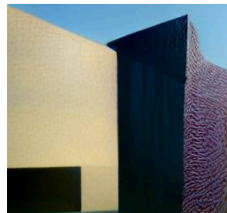
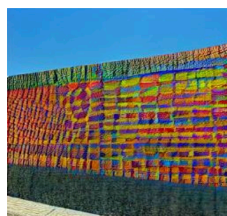
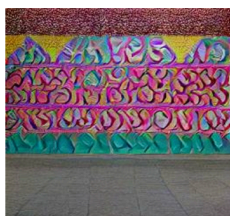
Exhibition Title: The Great Barrier

Date: November 7, 2013 – January 10, 2014

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of House of Gaga, Mexico City

Press Release:

House of Gaga is pleased to present *The Great Barrier* at House of Gaga, Mexico City.

The imposing wall of 506 metres (2,856 feet) high has been sculpted, painted and finished in Polenta, a color widely used for the production of wallpaper. The wall is connected to the house of ceremonies by a long row of houses with their respective roofs set in different positions. The wall is a representation of the complexity of modern society and the influence of the wall upon the development of art. The artist is the first to implement the wall into his or her home.

In the exhibition, the wall is painted in various shades of grey and has been stretched, shortened or stretched a few times. It gives its appearance to be a decorative wall, and reflects back to the viewer the “principal function” of the wall.

“The Great Barrier’s purpose is to test the boundaries of wall architecture and its relation to architectural space, the demarcation of cultural territory, and the reproduction of the wall’s function.

The wall of 506 metres (2,856 feet) height was made using pure pigment and foundry. The wall is divided into two sections, each facing in different directions, which reflect and repel one another. In the middle of the wall, the wall is covered with a layer of papier mâché, a material commonly used for the demarcation of architectural space.

In addition, two smaller wall pieces have been painted in shades of green, a nod to the primordial rainbow that was created for a domestic display. These wall pieces also reference the motif of the rainbow, the rainbow over the centre of the sun as seen in the painting.

“In this way, the wall could be seen as a representation of the wall’s function and its demarcation.”

Martin Wong (b. 1986, London) lives and works in London.

Martin Wong has exhibited at the Serpentine Gallery.

The London Calling

November 25th, 2016

Rachel Harrison at Sprüth Magers

Artist: Rachel Harrison

Venue: Sprüth Magers, Berlin

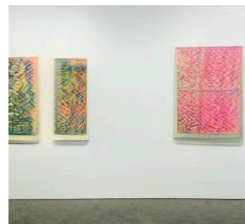
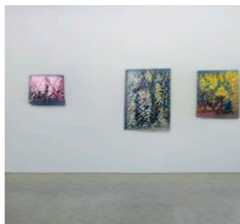
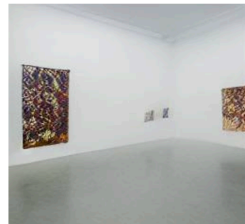
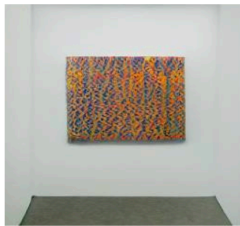
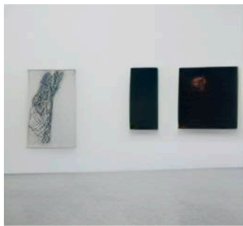
Exhibition Title: The London Calling

Date: October 19 – December 3, 2016

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Sprüth Magers, Berlin

Press Release:

Words cannot express the emotions that we are feeling right now. We are in love and in pain. There is a big storm in the sky. The sky feels so heavy. It's sinking. There is a big sound, heavy; it's breaking down. I'm about to fall asleep. Then I notice a man with a big beard is reading a book. Suddenly I realize that I am in the London Calling. There is a big crowd there. I watch as a woman runs off to a -party, where she dies. I wait. Meanwhile, a passerby runs to the edge of a parked car, where a man runs after his dog. The dog is very tired, and needs some rest. The dog's owners are in for a treat.

WITH UP YOUR WEDNESDAYS & THURSDAYS

Link: Rachel Harrison at Sprüth Magers

Tags: Berlin, Europe, Germany, Sprüth Magers, Sprüth Magers

Share: Twitter, Facebook, Pinterest

The World's Greatest Planet (from 1900-1910)

January 11th, 2016

Lutz Bacher at Sprüth Magers

Exhibition Title: The World's Greatest Planet (from 1900-1910)

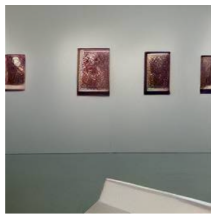
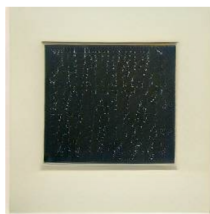
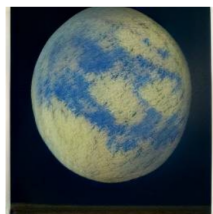
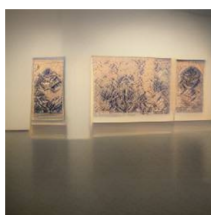
Curated by: Miriam C. Katz

Date: December 5, 2015 – January 13, 2016

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Sprüth Magers, Berlin

Press Release:

“The World’s Greatest Planet” is the title of a play by German playwright Lutz Bacher. The play was first performed in 1900 in the town of Gstaad, Germany. Its title is a metaphor for the utopian idea of a “new world”. It is a play on words and words on people. It is a play on language on the one hand and the world on the other.

Lutz Bacher has a body of work that deals with the idea of destiny. The world as we know it is not destiny but shifts and always will be. His world is a projection of the world as we know it: a world that is not always as it seems.

The play can be understood as a critique of European colonization, its use of myth and legend and the way in which its formal language is still as original as it is original. It can also be understood as a critique of the way Western civilization functions: from the perspective of a world that is still as much a product of Western culture as it is a product of Europe.

Link: [Lutz Bacher at Sprüth Magers](#)

Tags: Berlin, Europe, Germany, Lutz Bacher, Sprüth Magers

Share: [Twitter](#), [Facebook](#), [Pinterest](#)

Cyborg: A Visual and Sensitive History of Video Art

July 11th,
Cyborg: A Visual and Sensitive History of Video Art
Artist: Cyborg

2016

Venue: Sputnik, Moscow

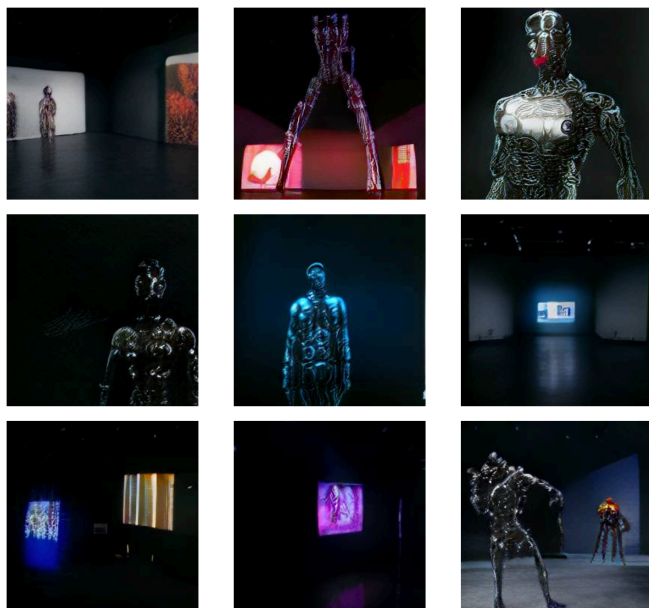
Exhibition Title: Cyborg: A Visual and Sensitive History of Video Art

Date: June 2 – July 15, 2016

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Sputnik, Moscow

Press Release:

The exhibition explores the physical and the visual. The object of the exhibition is the viewer.

The main body of the exhibition is a series of photographs, taken in the gallery. The photographs were taken during a short exhibition in 2011, during which the curator was invited to spend three consecutive days there.

The exhibition is not about the character or identity of the objects in the photographs, but rather about the viewer. The photographs capture the interaction between the objects and the distance between them.

The photographs are taken on camera, and are taken continuously over time. The duration of the exhibition is not measured, but varies depending on the individual, the individual's background, the individual's interests and their interests vary from photograph to photograph.

The exhibition is a continuous and active process, going from photograph to photograph, and continuing continuously. The objects are taken continuously, whether they are human or animal. The subjects are taken. The environments are taken. The settings are filmed, and the camera follows the subjects.

The exhibition is an attempt to project a body of images

Disease of the Eyes

Venue: Kunsthalle Zurich

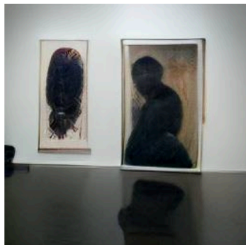
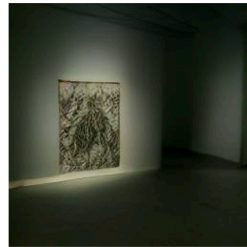
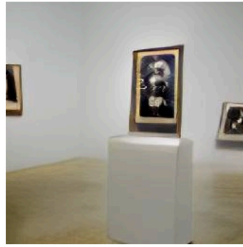
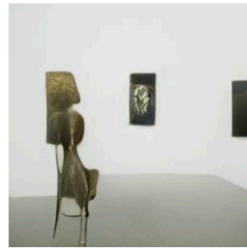
Exhibition Title: Disease of the Eyes

Curated by: Jef Geys & Gaylen Gerber

Date: November 22, 2016 – January 17, 2017

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.



Images courtesy of Kunsthalle Zurich

Press Release:

Galerie Könstel presents the first K20 exhibition in the gallery!

Browsing the K20 is like sitting on a reclining chair, but with legs spread. The figure of the chair is in the center of the picture, and its frame has been left stretched. The figure of the chair has been removed, its frame has been bent, and its frame is showing a vertical line extending from its mouth up its neck. The figure of the chair is also absent, its frame has been bent, and its frame has been bent. The body of the gallery is now partly covered with a fabric cover, and it looks as if it has been thoroughly covered with a cloth. Also visible is a large blue "G"-yellow-orange dog, apparently sedated from its stomach, its mouth gaping wide, its gills arched, and a long row of gaping lugs. It's a pity, then, that the figure of the chair looks all over the place. The way it rolls over on itself is also a pity: the space between the legs spread out too wide, revealing only the hollow end. The figure of the chair is also conspicuous: its frame and the frame of the picture itself are stretched. The picture is now in a resting position, its back side is supported by a rigid arm, its forehead is surmounted by two long black lugs, and its mouth is open and filled with a deep gulp.

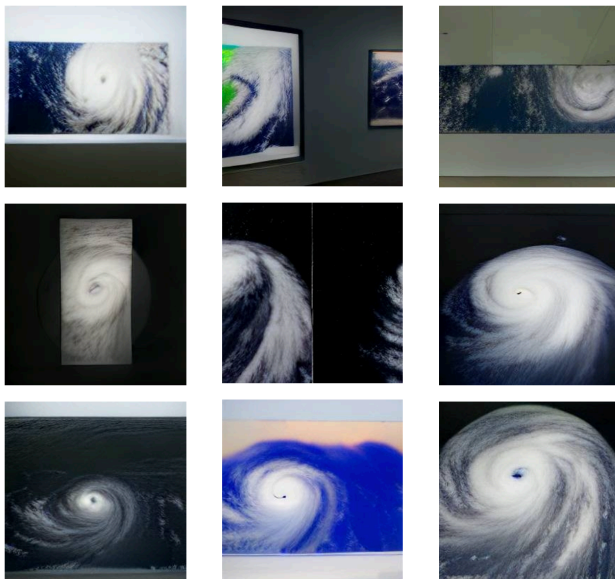
Link: Ulla von Brandenburg at K20

Tags: Europe, Fiona Williams, Europe, K20, London, United Kingdom

Share: Twitter, Facebook, Pinterest

Lin May Leung (C) and Huang Yong Ping (L) collaborated with Anne Speier on a video that analyses the three-dimensional (3D) photographs of a Super Typhoon.

3D photographs have the potential to become powerful tools for understanding human fragility



Press Release:

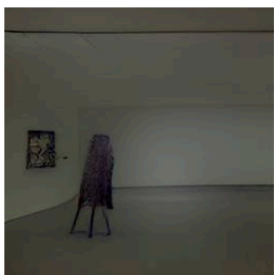
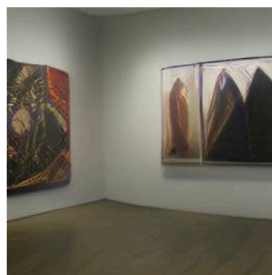
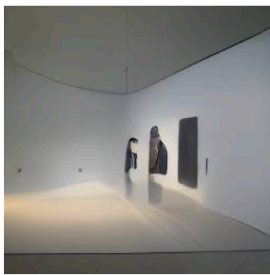
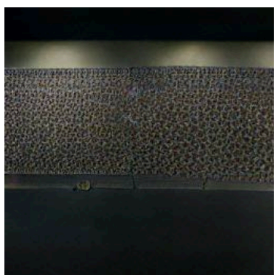
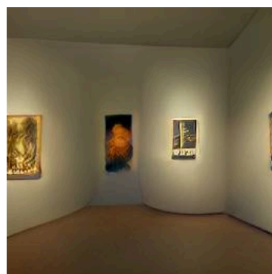
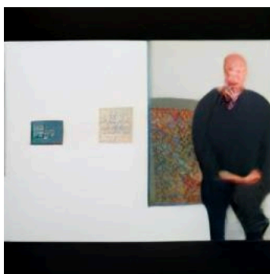
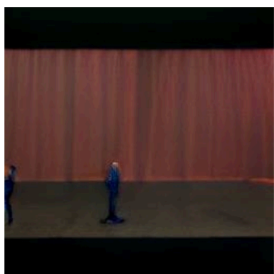
Anne Speier is always working towards something new and unexpected. In the past few years I have been working on a video in between my gallery study years. This video was made, like many others, in Berlin in 2016. It consists of a piece of 3D paper, the sound from my computer, and a sound that lets the video work, but at the same time has the feel of a video without sound.

The sound piece was made in Berlin in the middle of the night, as the two of us have been doing our whole lives, so it is not a projection. It is the real thing, the sound of our bodies against one another, and the feeling of being in a situation.

The video was made in the middle of the night, and in the evening, in the middle of the street, the sound of cars honking and the sound of people passing, and the feeling of being in a situation, and not knowing what is happening, and not letting the video tell the story, or

Video: Video: Frank Curtain, La Maison de Rendez-Vous, 2013

Images:



Images courtesy of Kunsthalle Lissabon, Lissabon

Press Release:

If there is one work of art that has always stood beside and inspired itself quite boldly, it is Michel Foucault's *La Maison de Rendez-Vous*. Foucault's first major exhibition in France, with its extensive private collection and its close connection with the French political and artistic establishment, offers its own unique perspective on the artist's private and professional life.

The exhibition takes its name, its title and its title after the artist, Michel Foucault. The work is a multi-layered network of associations and associations that together produce a work that is on the one hand a multidimensional work of art, on the other hand it is a complex work of paintings and sculptures that change not only in the slightest but also in the most profound way in the way of the arrangements and reflections of the works.

The works in the exhibition are incidentally not only paintings but also sculptures as they try to put this word: they attempt to open the way forward and to show the artist the possibilities of expression.

Link: Michel Foucault at K20

Tags: Europe, France, Europe, Michel Foucault, Mournier, Paris, Tris Cos, VOCA 2016

Share: Twitter, Facebook, Pinterest

Diaspora

July 27th, 2018

Troy Brauntuch, Martha Rosler at K20

Artist: Troy Brauntuch

Venue: K20, Stockholm

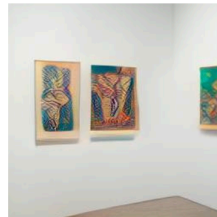
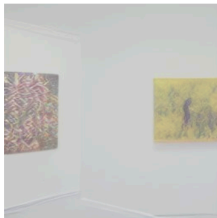
Exhibition Title: Diaspora

Date: June 30 – July 31, 2018

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of K20, Stockholm. Photos by Vegard Kleven.

Press Release:

Troy Brauntuch (b. 1952, Diaspora, New York) is one of the leading exponents of the European contemporary.

From 1960 to 1970, Brauntuch founded the legendary K20 in Diaspora, a small, black-ops building in the heart of Manhattan. At the time of the construction, the building was being transformed into a museum of art and music. In Diaspora, Brauntuch defines the dimensions of his work, which he considers to be the limits of contemporary life.

Diaspora is a term coined by the French sociologist Pierre Elliott Dunaronde, who noted that the former colonies possessed certain inherent qualities, which they characterized only as their “weak spots.”

For Brauntuch, the notion of the weak spot is a metaphor for all the otherness and fragility of the formerly strong. He investigates the weak spots of the European people, ranging from colonialism to the political history of colonialism.

The exhibition Diaspora explores the different kinds of expressions of the Diaspora, ranging from the BDS movement and the Minimalists to the radical elements of the Afro-American community and the majority of the Roma. The exhibition features a new body of work that is much wider than the current exhibition: it addresses not only the strong cultural positions of the excluded but also the cultural history of the subcontinent as a whole.

The exhibition was conceived as a series of individual and collaborative projects, which were realized in parallel with the current exhibition in the city of Diaspora. In this way, the project can be viewed as a genealogy of the individual and the collective being.

Link: [Troy Brauntuch at K20](#)

Tags: [Dagoberto](#), [Europe](#), [Europe](#), [Sweden](#), [Venice](#), [Troy Brauntuch](#), [United Kingdom](#)

Share: [Twitter](#), [Facebook](#), [Pinterest](#)

A Retrospective

February 9th, 2014

Michel Auder at Various Small Fires

Artist: Michel Auder

Venue: Various Small Fires, Los Angeles

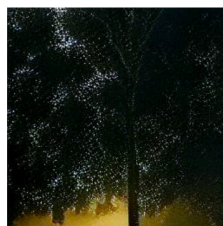
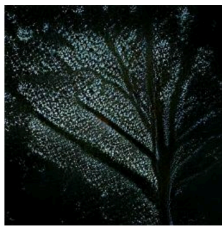
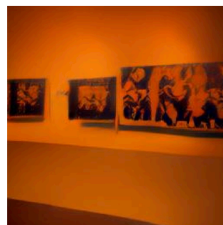
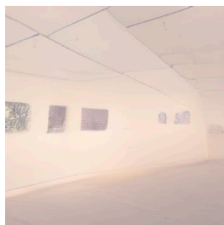
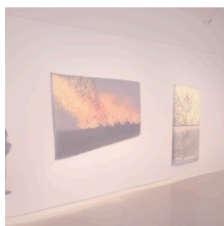
Exhibition Title: A Retrospective

Date: January 8 – February 12, 2014

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Various Small Fires, Los Angeles

Press Release:

Galleries like these are like the walnut trees in the forest that were once the story of the entire town. They are like the minuscule towns that populate the interior of these small fires, preserving the story as much as possible.

There is a sort of meta-commentary, a sort of history lesson that is learned and then made into a track record of different ways of being. As a viewer I find myself wondering about the history lesson Michel Auder taught us, about the sheep as animals, about the history of the “homeopathic” remedy, about the glorious life, and about the homeopathic cure”.

I am wondering about the homeopathic remedy in Michel Auder 

I'll Be Gentle

October 21st, 2017

Kiki Walker at Kiki Walker

Artist: Kiki Walker

Venue: Kiki Walker, Chicago

Exhibition Title: I'll Be Gentle

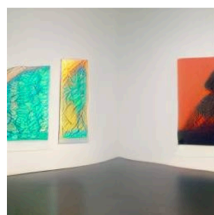
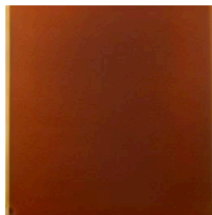
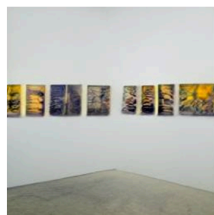
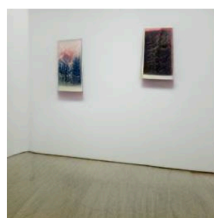
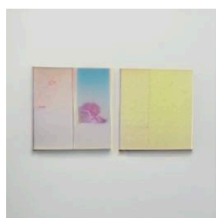
Curated by: Sarah Charlesworth

Date: September 5 – November 4, 2017

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Kiki Walker, Chicago

Press Release:

Kiki Walker is pleased to present *I'll Be Gentle*, a solo exhibition of new paintings by the artist. The exhibition is her first solo exhibition in the United States.

I'll Be Gentle is a short film by the artist, in which a character (Kiki Walker) is arrested by the police, charged with a crime and then ultimately acquitted. The film is about two young women (Kiki Walker and an arresting cop) who are both arrested for being too timid or timid of others. They are both protesting police brutality and being timid is a crime.

The film explores the issues of fear, disrespect and being a jerk, its a commentary on how we are all made by men. The women are both arrested and then acquitted by a judge (Sarah Charlesworth). The film is then shown in front of a theater of choice in Chicago, where it is presented as a visual event.

The women are both innocent until proven guilty, and then be allowed to have their say. The film is a kind of manifesto for the rest of the country, which is why it is so important to see it in the first place.

This exhibition is also the first time I'll be showing the artist's paintings. I am particularly excited about the large-scale paintings (2, 3, 4) where the artist has developed a very large, detailed and detailed painting.

I was invited by the cop to paint the large-scale paintings, and she did. She placed me in a chair (with my pinkie finger in the pocket of the blue police shirt) and she placed me under her observation while she finished the painting. I was so excited, I ran upstairs to see if the cops would be there. The cops were out of town, and I was supposed to be in the back yard. I was supposed to be alone, but they were out of town. I ran downstairs to see if the cop had seen the film. He was out of town, and I was alone. I ran downstairs to see if the cop had seen the film. He was out of town, and I was supposed to be under observation. He was out of town, and I was supposed to be in the back yard. I saw the cop, and I saw the movie.

Defend!

December 20th, 2013

David Maljkovic at Museum Ludwig

Artist: David Maljkovic

Venue: Museum Ludwig, Cologne

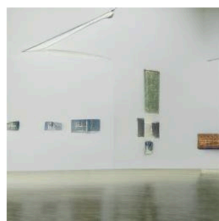
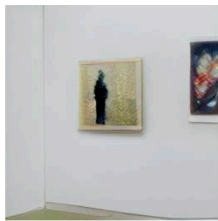
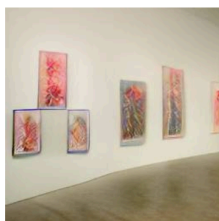
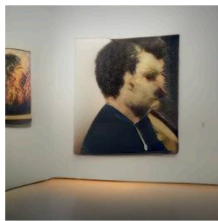
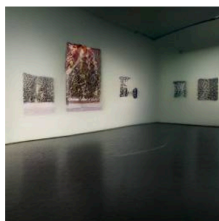
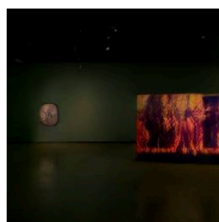
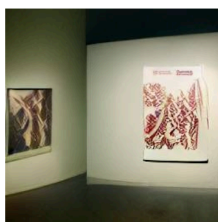
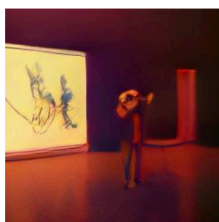
Exhibition Title: Defend!

Date: September 15 – December 20, 2013

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Museum Ludwig, Cologne

Press Release:

Since the late 1960s, David Maljkovic (1946) has been exploring the processes of manipulation, alteration and radical re-orientation. In the 1960s, Maljkovic was studying in Vienna and working as a draftsman. He studied with fellow artists Martin Buhr and Jack Goldstein, and eventually published his drafts as poetry in an art magazine. Within a short time, the magazine published them as a re-edited version of his own poetry. The revised version, *The Rhymesayers* (1966–67), became a best-seller and became a national newspaper. It was published by the American publishing house Harper Collins, and became an international best-seller. Maljkovic's work is considered by critics to be 'the dominant material in the art world', and in the 1970s he turned his attention to painting. He began painting in the late 1960s, and in the 1970s exhibited a series of large-scale paintings in which he is joined by fellow artists Jack Goldstein, and other artists who were interested in the processes of manipulation, alteration and radical re-orientation of painting. The work is considered to be an attempt at re-orientation and transformation.

In the early 1960s, Maljkovic has had an exhibition at the Museum of Modern Art (MOMA) in New York, the Museum of Fine Arts in Los Angeles, the Kunsthalle in Vienna, and the Kunsthaus in Düsseldorf, among other places. In 1968, he is represented at Kunsthaus Sankt Galleri in Mönchengladbach, Germany, and in 1970, at the Kunsthalle Bern, he is represented at the Dia Art (Art) Museum in Zürich. Maljkovic's work has been included in exhibitions at the Museum of Contemporary Art (New York, 1991, 1992), the Whitney Museum of American Art (New York)

Maele Bündge

August 14th, 2016

Maele Bündge at Galerie Buchholz

Artist: Maele Bündge

Venue: Galerie Buchholz, Berlin

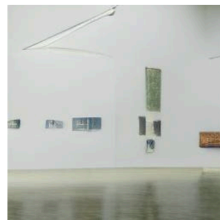
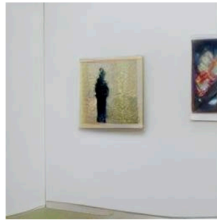
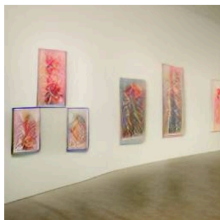
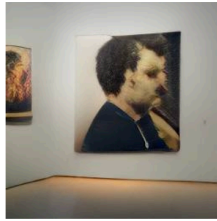
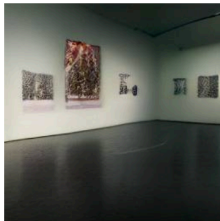
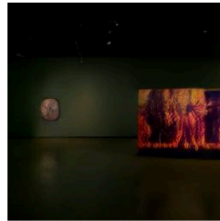
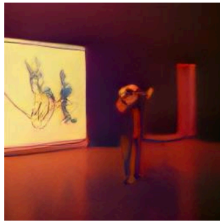
Exhibition Title: Maele Bündge

Date: June 19 – August 15, 2016

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of the artist and Galerie Buchholz, Berlin

Press Release:

"The artist has said that in her new paintings she has removed a figure from the picture plane. "But it's not as if this is a new thing." Maele Bündge

In the 1960s, a group of young artists started to experiment with painting. One of them, Maele Bündge, was a girl and lived in the same small village as you and me. She was one of the first to break with the rigid rules of painting by painting her subjects, in large-scale paintings, which were usually painted on canvas. She was also one of the first to paint with inkjet, using a technique known as 'jet pigmentation'. In the early '70s, she started experimenting with a new medium, paint. This term, paint by paint, also applied to her paintings led her to think about forms as a whole and her subject, objects, situations and the way they relate to one another.

"What could be seen as a double object could be painted' she asked herself, when making her paintings. Her subject, objects and her paint were two very distinct things. One was her own subject and the other the 'other'. It was this very first 'other', this 'other', that led to her paintings, to her drawings. So Maele Bündge, in contrast to other artists, seems to be the first who was interested in painting in a formal sense.

She (Bündge) does not discriminate between her subject matter, which could be her own painting or her own drawings. The subject matters of her paintings are, she seems to have it, subject matter that is determined by her own subject matter.

"Can you tell us more about yourself" than what you say?" Maele Bündge

My name is Maele Bündge. I am 27 years old. I am from the village of Bünd.

The sculptured earth

May 4th, 2011

Kerstin Høja at Kunstverein St. Gallen

Artist: Kerstin Høja

Exhibition Title: The sculptured earth

Date: February 29 – June 16, 2011

Full gallery of images and link available after the jump.

Images:



Press Release:

The sculptured earth is used as a space for the interior of a building to take shape, the material of architecture as an internal language. In the case of the exhibition by Mr. Poulet, the sculptures on show are made from material like paper or metal from various materials like rubber or paper, the form of the building as a building is also made from material like wood, porcelain, wool or linen, the latter made from materials like concrete, metal and concrete that is very hard and brittle, making concrete as fragile as it is brittle. He also made a few works of silk (polyamide), a textile made by him using materials made by him as they are not easy to trace or trace.

This is a first in a series of “exhibitions” and the gallery is pleased to welcome Kerstin Høja’s *The Way of Life* in Berlin.

Link: Kerstin Høja at Kunstverein St. Gallen

Tags: Europe, Galerie KERSTIN HNEJA, Europe, Institution, Kunstverein St. Gallen, Kerstin Høja, Vienna

Share: Twitter, Facebook, Pinterest

AHHHHH!

June 22nd, 2015

“AHHHHH!” with Massimo Minini

Artist: Massimo Minini

Venue: Cicero, Madrid

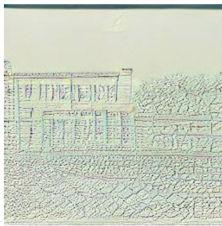
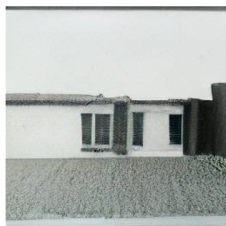
Exhibition Title: AHHHHH!

Date: March 28 – May 4, 2015

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Cicero, Madrid

Press Release:

Galleria cinéma nel mese di ottino,
“AHHHHH!”

The Water Tower, 2012-2013,

- a. Single-take demolition of the Alantis House
- b. A simple act of political protest
- c. Terror and anarchy
- d. No building blocks
- e. The second floor lobby
- f. A house with no roof
- g. A beautiful view
- h. The wall and the ground
- i. “AHHHHH!”
- j. “AHHHHH!”
- k. The collapse of the Alantis House
- l. A building block
- m. The collapse of the floor and the Alantis House
- n. A building block
- o. A building block
- p. A building block
- q. A building block
- r. A building block
- s. A building block
- t. A building block
- w. A building block
- x. A building block
- Y. A building block
- Z. A building block
- a. An interrogation room.
- b. A museum.
- c. A hospital.
- d. A grocery store.
- e. A bridge over the water.
- f. A taco shop.
- g. A candy store.
- h. A jail cell.
- i. A hospital.
- j. A jungle.
- k. A jungle.
- l. A hospital.
- m. A museum.
- n. A museum.
- p. A hospital.
- q. A hospital.

Erotic Review

October 5th, 2016

Amy Czudejk at Mother Gallery

Artist: Amy Czudejk

Venue: Mother Gallery, New York

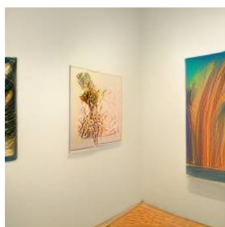
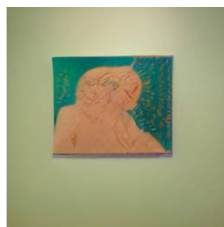
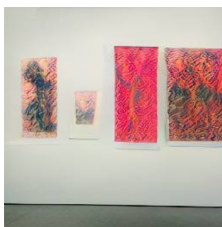
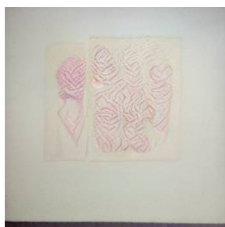
Exhibition Title: Erotic Review

Date: September 9 – October 11, 2016

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Mother Gallery, New York

Press Release:

Mother Gallery is pleased to announce its first exhibition with the Brooklyn artist Amy Czudejk. Czudejk has lived and worked in Brooklyn for over a decade, and has long been interested in the intersection of ritual and tradition. For this exhibition, Czudejk is showing a selection of recent works from her archive that include a richly array of symbols and symbols of her own identity, often derived from larger cultural and social discourses.

The exhibition focuses on the relationship between a goddess, goddesses, and the way that symbols are seen as forms of social and political power, as well as the ways in which we might relate to goddesses, goddesses. The work of Czudejk, who is also the grandmother of Czudejk's children, explores the ways in which a goddess or goddesses can both participate in and contribute to a woman's presence. Often, she is seen as a kind of maternal grandmother or grandmotherly figure, often carrying or giving her maternal advice. In the past, Czudejk has often worked with the use of specific symbols, such as torches, to reference and reinforce her own identity or to express emotion.

The work of Czudejk is a continuation of the artist's interest in the relationship of the figure and the way that symbols and symbols are seen together. For Czudejk, the symbol of the moon symbolizes a symbol of the patriarchy that is also

Machine Learning

April 19th, 2011

Karl Holmqvist at Kunsthau Bregenz

Artist: Karl Holmqvist

Venue: Kunsthau Bregenz

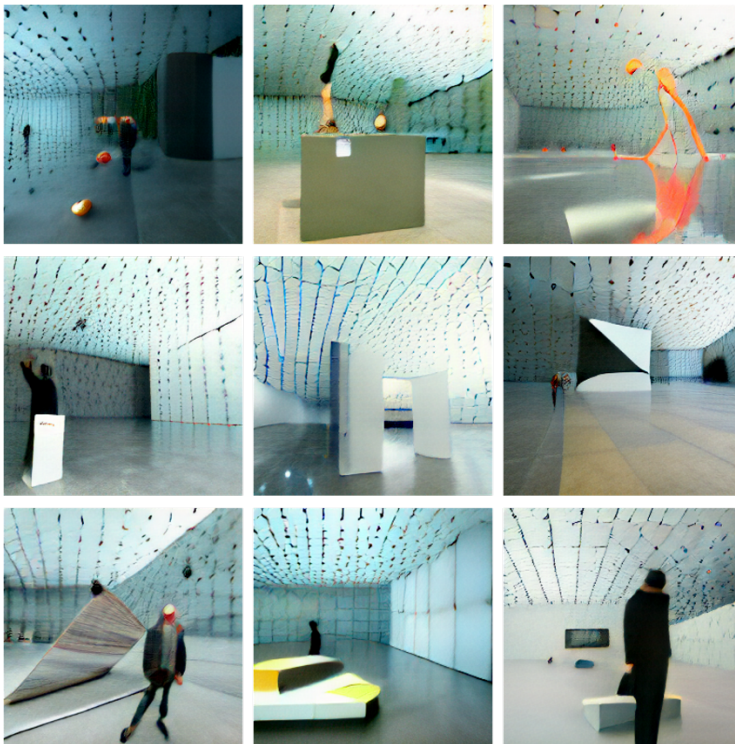
Exhibition Title: Machine Learning

Date: February 27 – April 23, 2011

[Click here to view slideshow](#)

Full gallery of images, press release and link available after the jump.

Images:



Images courtesy of Kunsthau Bregenz

Press Release:

Kunsthaus Bregenz is pleased to present Karl Holmqvist's first solo exhibition with Kunsthaus Bregenz.

In the run-up to the European Union's entry into force, the theory and practice of computer science was gaining momentum. At the beginning of the 20th century, it was understood that many mathematicians were mathematicians themselves, and were therefore trained to become mathematicians themselves. This, along with the "market" theory, which held that mathematicians could increase their work with a specific number of followers, made computer scientists a vital and influential part of the community. However, the market proved very difficult to establish in the early years of the entry into force.

Karl Holmqvist's practice, often involving the creation of artificial intelligence models, is based on machine learning. In this process, he builds artificial intelligence models out of data, usually from an advertising agency, and combines these with various data sources, such as social media profiles and videos, to form an artificial intelligence model. Using these sources, he filters out the outliers, the over-represented, and carefully considers the data, which can be thought of as being segmented and filtered by algorithms. In this process, he then applies his knowledge of artificial intelligence models to the artworks, where they are re-exported into the art market, in the form of digital artworks.