

Into the Wild

Gina Folly

Linda Jasmin Mayer

Alek O.

Stefano Pedrini

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Christiane Rekade



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Objekt, indem sie es als minimale Skulptur in den Ausstellungsraum bringt. Auch *Unfinished business (Ling Zhi) I–VI* (2016/2018), eine Gruppe von Pilzskulpturen, zeugt von dem Bedürfnis, ein Stück (heilender) Natur zurück in unser Leben zu rufen. Ling Zhi, auch als „Pilz der Unsterblichkeit“ bezeichnet, wird in der Traditionellen Chinesischen Medizin ähnlich wie Ginseng als Tonikum benutzt. Die Kulturen für die Ling-Zhi-Pilze können, vorbereitet in Plastiksäcken, im Internet bestellt und nach Hause geliefert werden, wo sie für die „natürlichen“ Verjüngungsbehandlungen gezüchtet werden können.

Die Natur, die in den Arbeiten von Gina Folly als Ort des Wohlbefindens, der Rückbesinnung auf den eigenen Körper herbeigesehnt wird, wird in **Linda Jasmin Mayers** Videoarbeit zu einem Ort der Selbsterfahrung. Die Künstlerin begleitet in

esponendolo in mostra come se si trattasse di una scultura minimalista. Anche *Unfinished business I–VI* (2016/2018), un gruppo di “sculture-funghi”, testimonia la necessità di riportare nelle nostre vite un pezzo di natura (guaritrice). Il Ling Zhi, noto anche come “Fungo dell’immortalità” è utilizzato infatti nella medicina tradizionale cinese come un tonico, analogo al ginseng. Le colture per questi funghi, preparate in sacchetti di plastica, possono essere ordinate direttamente su internet facendosele spedire a casa, dove si possono coltivare per i propri trattamenti ringiovanenti “naturali”.

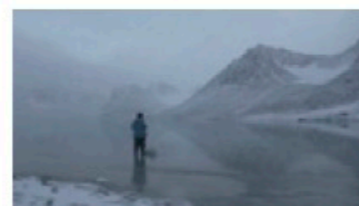
La natura come luogo di benessere, di ritorno al proprio corpo, anelata nei lavori Di Gina Folly, diventa nel video di **Linda Jasmin Mayer** un luogo di autocoscienza. In *Parallel Worlds* (2016) l’artista accompagna un gruppo di 27 artisti,

in plastic sacks, can be ordered on the internet and, delivered to the home, be cultivated for use in ‘natural’ rejuvenation treatments.

Nature as a place of well-being, a return to one’s own body, as longed for in Gina Folly’s works, becomes in **Linda Jasmin Mayer’s** video work *Parallel Worlds* (2016) a place of self-awareness. The artist accompanies a group of 27 artists, writers and scientists on an expedition to the Arctic Ocean. Vividly yet always from the position of an observer the artist examines the counterparts ‘nature’ and ‘inner experience’ of the protagonists. Confronted with the extreme landscape of the Arctic, not only the self-awareness of the individual persons shifts but also the meaning of space and time: “In the Arctic, when faced with millennia old



Linda Jasmin Mayer
Parallel Worlds, 2016
Videostill
Courtesy the artist



Linda Jasmin Mayer
Parallel Worlds, 2016
Videostill
Courtesy the artist

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Stefano Pedrini
Views from my Real Estate
ongoing series
Notebooks, drawings, photos
Courtesy the artist

Parallel Worlds (2016) eine Gruppe von 27 Künstler*innen, Schriftsteller*innen und Wissenschaftler*innen auf einer Expedition ins Arktische Meer. Eindringlich, aber stets aus einer Beobachterposition, überprüft sie das Gegensatzpaar „Natur“ und „innere Erfahrungswelt der Protagonist*innen“. Konfrontiert mit der extremen Landschaft der Arktis, verschiebt sich nicht nur die Selbstwahrnehmung der einzelnen Personen, sondern auch die Bedeutung von Raum und Zeit: „In der Arktis, angesichts der jahrtausendealten Gletscher, haben wir bemerkt, dass in unserer Wahrnehmung plötzlich weder die Vergangenheit noch die Zukunft eine große Bedeutung hatte. Was zählte, war hingegen der Augenblick.“⁷

Eigene Naturerfahrungen liegen auch den Malereien von **Stefano Pedrini** zugrunde. Seine Bilder und Zeichnungen

scrittori e ricercatori in una spedizione sull’Artico. L’artista osserva in modo serrato, ma sempre da una prospettiva esterna, la contrapposizione tra “natura” e “mondo interiore” dei protagonisti. Di fronte ai paesaggi estremi dell’Artico non solo cambia la percezione di sé degli individui, ma anche il significato del tempo e dello spazio. “Nell’Artico, di fronte a ghiacciai vecchi migliaia di anni, ci è capitato di percepire come né passato né futuro avessero più così tanta importanza. Contava invece il momento.”⁷

Anche i dipinti di **Stefano Pedrini** si basano sulla sua esperienza della natura. I suoi quadri sono costituiti da un denso accumulo di segni, rappresentazioni ridotte al minimo, quasi grafiche, di elementi che simboleggiano la natura: palme (*Palmeti*, 2014), fiori (*Taraxacum*, 2011), pipistrelli (*Bats*, 2013),

glaciers, we realised that suddenly in our perception neither past nor future were of great importance. What mattered, however, was the moment.”⁷

The paintings of **Stefano Pedrini** are also based upon his own experiences of nature. His paintings and drawings are dense accumulations of signs – reduced, almost graphic depictions of elements that symbolise nature: palms (*Palmeti*, 2014), flowers (*Taraxacum*, 2011), bats (*Bats*, 2013) from which he creates dense ornamental structures. In this Pedrini, himself a surfer, is certainly also influenced by so-called Surf Art, which takes up the themes of ocean, waves and nature in a mostly graphic, often psychedelic, surrealistic style.⁸ Pedrini’s images however are characterised by their reduction in form and colour. The artist lives in a bus in Est Australia since about two years. There



Linda Jasmin Mayer, *Parallel Worlds*, 2016

Gina Folly

*1983 in Zurich (CH).
Lives in Basel (CH)

Unfinished business, (Ling Zhi) V-XI, 2018
Chinese antiaging mushroom spawn for immortality
Variable dimensions

Magic Box IV, 2015
Polycarbonate, screws
50 x 25 x 25 cm

Magic Box V, 2015
Polycarbonate, screws
51 x 50 x 25 cm

Magic Box VII, 2017
Polycarbonate, screws
38 x 50 x 14 cm

Banane, 2017
Pêche Blance, 2017
Pastèque, 2017
Raisin Italia, 2017
Metal sign, magnets, stickers
40 x 50 cm each

Mini Concombre, 2017
Nectarine Blanche, 2017
Avocat, 2017
Metal sign, magnets, stickers
60 x 60 cm each

All works: courtesy the artist and Hermes-Ermes

Linda Jasmin Mayer

*1986 in Meran (I).
Lives in Meran (I)

Parallel Worlds, 2016
Video installation: Linda Jasmin Mayer
Concept and interviews: Judith Goudsmit & Linda Jasmin Mayer
Photography: Linda Jasmin Mayer
Music: Gabriel Bott
(Produced with the support of:
Alfred Kordelin Foundation, Helsinki, Finland
Amt für deutsche Kultur, Autonome Provinz Bozen Südtirol)
Courtesy the artist

Alek O.

*1981 in Buenos Aires (AR).
Lives in Milan (I)

L'impero delle luci, 2017/2018
Pressed leaves on paper
Variable dimensions

Black Mirror, 2018
Found objects under back painted glass
100 x 125 cm

Black Mirror, 2018
Found objects under back painted glass
100 x 125 cm

All works: courtesy the artist and Frutta Gallery, Rome

Stefano Pedrini

*1980 in Sondrio (I).
Lives in Byron Bay (AUS)

Palmeti, 2015
Acrylic on paper
102 x 122 cm
(series of 5)

Palmeti, 2014
Acrylic on canvas
190 x 160 cm

Views from my Real Estate
Ongoing series
notebooks, sketches, photos

All works: courtesy the artist

Luca Trevisani

*1979 in Verona (I).
Lives in Palermo (I) and Milan (I)

Il secco e l'umido, 2016
UV print on stockings, horn, plexiglass
157 x 60 x 35 cm

Il secco e l'umido, 2016
UV print on stockings, horn, plexiglass
161 x 21 x 61 cm

Il secco e l'umido, 2016
UV print on stockings, bamboo, plexiglass
167 x 62 x 16 cm

Il secco e l'umido, 2016
UV print on stockings, bamboo, plexiglass
201 x 25 x 20 cm

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