

AR CO

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ILKE GERS

Leg Up, Hand Down

Ilke Gers' project Leg Up, Hand Down develops investigations into communication networks and practices in public space, and how they function as signs and symbols for movement, behavior and circulation. The work originates from research into abandoned billboard structures in Athens and Bucharest. These can be seen as monuments of economic downturns and predatory capitalism suffered in countries where sudden shifts in political systems took place. Drawings in two - dimensional space expand this investigation of structural systems for communication and behavior in public space - as if presenting a new imaginative space for the flat surfaces for displaying messages - the purpose of billboard constructions. The drawings include language forms, playing with the overlap of letters, signs and architectural elements of the buildings that house billboards. Expanded compositions interact with the structure and folds of recycled cardboard boxes, which overlap, connect, and break apart as a patchwork of individual pieces suggesting a continuous surface.

JOEY RAMONE

HARM WEISTRA

Curbed Chaos

Harm Weistra's photographic series Curbed Chaos shows an unusual representation of everyday snapshots. By twisting their properties, the work conjures up a new reality. Although at first glance the images may seem somewhat familiar, on a closer look they are difficult to identify, depicting a reality that sidetracks our perception and mystifies the true nature of the initial image. Curbed Chaos turns failure into an opportunity. A software glitch inspired the artist to develop a procedure that's freeing him from the limitations of traditional photo editing and manipulation, leading to a personal approach that rips off the identity of the original snapshot. Resulting in an image that balances between reality and abstraction, inviting the viewers to charge it with a new meaning.

Carceri dei Danni Collaterali

By merging multiple images of bombed and destroyed buildings in the Middle East, particularly Syria, the artist creates Carceri dei Danni Collaterali (Prisons of Collateral Damage). The title is inspired by and refers to Giovanni Battista Piranesi's 16 famous prison etchings Carceri d'Invenzione (1745/1761). The Piranesi etchings followed a tradition called capriccio, fantasy aggregations of structures that did not exist in real life. With his Carceri dei Danni Collaterali, Weistra creates contemporary "aggregations of structures" with footage he found on the Internet. The results are compilations and assemblages of bombed buildings, symbolizing the prisons in which Syrian citizens were forced to live in, being unable to leave their cities under attack.

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