

# VESTFOSSEN

## KUNSTLABORATORIUM

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### Contemporary Chaos

Curated by Demetrio Paparoni  
5<sup>th</sup> May – 23<sup>rd</sup> September 2018

The 16<sup>th</sup> edition of Vestfossen KunstLaboratorium, at approximately one hour train from Oslo, will be inaugurated on 5<sup>th</sup> May, at 1:30 p.m. Curated by Demetrio Paparoni, the international exposition ‘Contemporary Chaos’ will present over 60 artists.

The show wants to emphasise the multiplying of artistic driving forces by focusing the attention on artists coming from all over the world, including areas which once were considered absolutely peripheral. The opening of new markets and the effects of the digital revolution have progressively brought about such an amount of information on art issues and events deemed important, while being often just ephemeral, to thwart every attempt of critical-theoretical grouping. The linguistic chaos deriving from the language superimposition is thus a phenomenon going beyond the overcoming of movements and trends recorded since the Eighties of the 20<sup>th</sup> century.

Contemporary Chaos includes paintings, photographs, videos, performances and great installations. Starting from the premise that finding a unitary tissue in the scene of contemporary art would be absurd both in the West and in the East, the exhibition denies the existence of global linguistic models. Differently from what happened with Modernism, present-day art doesn’t plan the future but analyses the present, focusing on the “here and now.” In the intricacy of languages that Contemporary Chaos takes into account along the four floors of the huge building which was once a cellulose production plant, the remarkable presence of painting, usually marginalised in great international exhibitions, has a great significance beside videos, photos, sculptures and installations.

As Paparoni writes in the catalogue: “Art has not operated in the realm of language for several decades. Its goal is the reflection on the present, on how and why society has assumed its present connotations. This explains the many works that present contaminations with photojournalism, the many references to the history of art and the narrative-symbolic turning point of painting. [...] Many artworks created in the new millennium tend to accommodate narratives that do not transcend reality, while at the same time amplifying the symbolic system. In cases in which, in contrast with the so-called global culture, contemporary narrative traces the work back to the author’s history and place in the world, the symbolic dimension extends its meaning universally.”

**Artists:** Ljubodrag Andric (Canada), Paola Angelini (Italy), Ghazaleh Avarzamani (Iran), Nadiyah Bamadhaj (Malaysia), Domenico Bianchi (Italy), Andrea Bianconi (Italy), Thomas Braidia (Italy), Vanni Cuoghi (Italy), Espen Dietrichson (Norway), Lars Elling (Norway), Sergio Fermariello (Italy), Barnaba Fornasetti/Valeria Manzi (Italy), Letizia Fornasieri (Italy), Giovanni Frangi (Italy), Helgi Þorgils Friðjónsson (Iceland), Daniel & Geo Fuchs (Germany), Daniele Galliano (Italy), Timothy Greenfield-Sanders (USA), Gottfried Helnwein (Austria/Ireland), Paolo Iacchetti (Italy), Liu Jianhua (China), Bree Jonson (Philippines),

Tamás Kaszás (Hungary), Ruprecht von Kaufmann (Germany), Chiara Lecca (Italy), Justin Lim (Malaysia), Sverre Malling (Norway), Masbedo (Italy), Sebastiano Mauri (Italy), Rafael Megall (Armenia), Alessandro Mendini (Italy), Maria Mulas (Italy), Kristoffer Myskja (Norway), Marco Neri (Italy), Nunzio (Italy), Georg Óskar (Iceland), Tony Oursler (USA), Ruben Pang (Singapore), Francesco Polenghi (Italy), Laurent Reypens (Belgium), Bernardí Roig (Spain), Anne Samat (Malaysia), Nicola Samori (Italy), Christoph Schirmer (Austria), Andres Serrano (USA), Vibeke Slyngstad (Norway), Doug and Mike Starn (USA), Tjook (Netherlands), Liliane Tomasko (Switzerland), Natee Utarit (Thailand), Ronald Ventura (Philippines), Nicola Verlato (Italy), Luis Vidal (Spain), Wang Guangyi (China), Wang Qingsong (China), Wang Youshen (China), Peter Welz (Germany), Rose Wylie (United Kingdom), Sun Xun (China), Yue Minjun (China).

**Demetrio Paparoni:** Art critic, curator, and essayist, Demetrio Paparoni was born in Siracusa, Italy, in 1954 and currently lives in Milan. In 1983 he founded the contemporary art magazine *Tema Celeste* and the publishing house of the same name, which he managed until the year 2000. In 1981 he received a temporary faculty appointment to teach contemporary art at the University of Applied Arts in Vienna. From 1996 to 1998 he taught History of Contemporary Art in the Department of Architecture at the University of Catania (at its satellite campus in Siracusa). He taught History of Modern Art for the same department between 2003 and 2008.

In 2010 he wrote the sections on contemporary art and religious iconography for the fourth volume of the 21st-century Treccani Encyclopedia. For the 45th Venice Biennale in 1993, Paparoni curated *Abstracta* in the Italian pavilion. That same year he curated the exhibition *Italia/America, L'astrazione ridefinita* at the National Gallery of Modern Art in San Marino. In 1996 he collaborated with the Fundación Reina Sofia de Madrid for the exhibit *Nuevas Abstracciones* at the Palacio de Velázquez in Madrid and at the Galería de Arte Moderno in Barcelona. That same year he became a promoter for the launching of Sicily's first Galleria Civica d'Arte Contemporanea in Siracusa, for which he was director until 1998. Among the many exhibits which he has curated are *Eretica* (Galleria d'Arte Moderna, Palermo 2006), *Mentalgrafie/Viaggio nell'arte contemporanea italiana* (Tel Aviv Museum of Art, 2007), *España 1957- 2007* (Palazzo Riso, Palermo, 2008), *Surreal versus Surrealism* (IVAM, Valencia, 2011) and *The New Frontier of the Painting* (Fondazione Stelline, Milano 2017).

He has also contributed to monographs for recent anthological exhibitions in Italy on the works of Andy Warhol, Keith Haring, Jean-Michel Basquiat, David LaChapelle, Edward Hopper and Roy Lichtenstein. He has curated large exhibitions in public spaces for Anish Kapoor (Milan, 2011) Tony Ourser (Milan 2011) and Wang Guangyi (La Coruña, Spagna, 2015). He has written introductions for catalogues on artists including Li Songsong, David Salle, Vik Muniz, Peter Halley, Günter Brus, Sean Scully, Jim Dine, Zhang Huan, Wang Guangyi, Ding Yi, Jenny Saville and Mike and Doug Starn. Paparoni has created multiple TV documentaries for the Rai Educational channel. He has written and edited numerous books and monographs, including those on Timothy Greenfield-Sanders (2001), Brian Eno & Mimmo Paladino (2001), Chuck Close (2002), Jonathan Lasker (2002), Bernardí Roig, (2009), Wang Guangyi (2013), Rafael Megall (2014), Morten Viskum (2016), Ljubodrag Andric (2016), Vibeke Slyngstad (2017), Natee Utarit (2018), Ronald Ventura (2018).

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