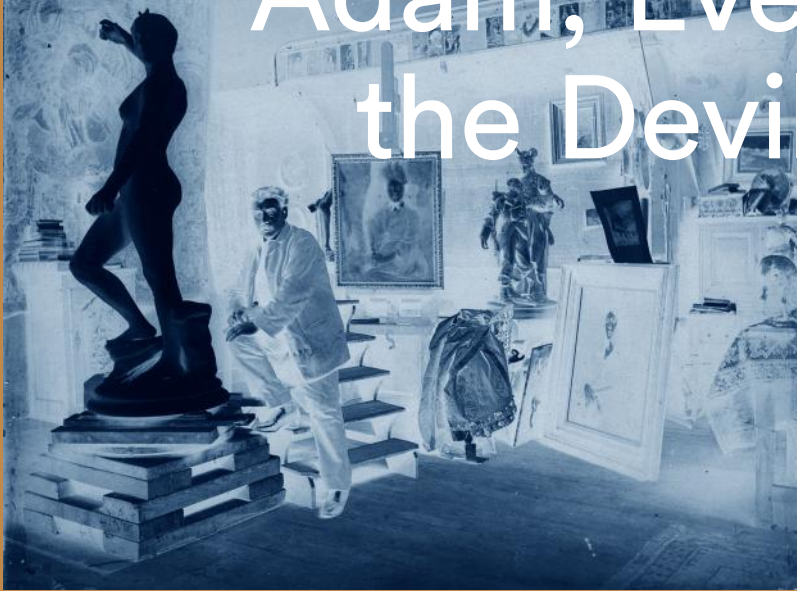
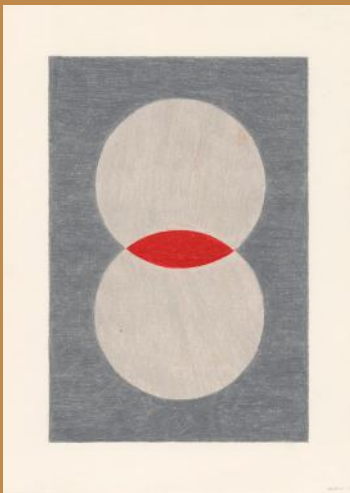


# Adam, Eve & the Devil



With special  
TEFAF programme



5.3—7.6.2015

Adam, Eve & the Devil offers a resplendent commentary on the timeless quality of art. Two late medieval Books of Hours form the basis, showing the virtuous hand of the often unknown masters. Notwithstanding their strict schemata, these artists knew how to open the door to a new era, with a flourish of style, a coded letter, a small change to a pattern or the sensitive use of materials. Works by contemporary artists enter into a dialogue with these Books of Hours. Medieval aureoles echo in the performance of William Hunt. Droplets of sweat slowly falling to the floor in Oscar Santillan's *A Hymn* recall Mary's suffering. Artists search for a forgotten soul, a safe refuge, a new relation to the body and the senses. And thus they prove the surprising spiritual correspondences between early modern art and the art of today.

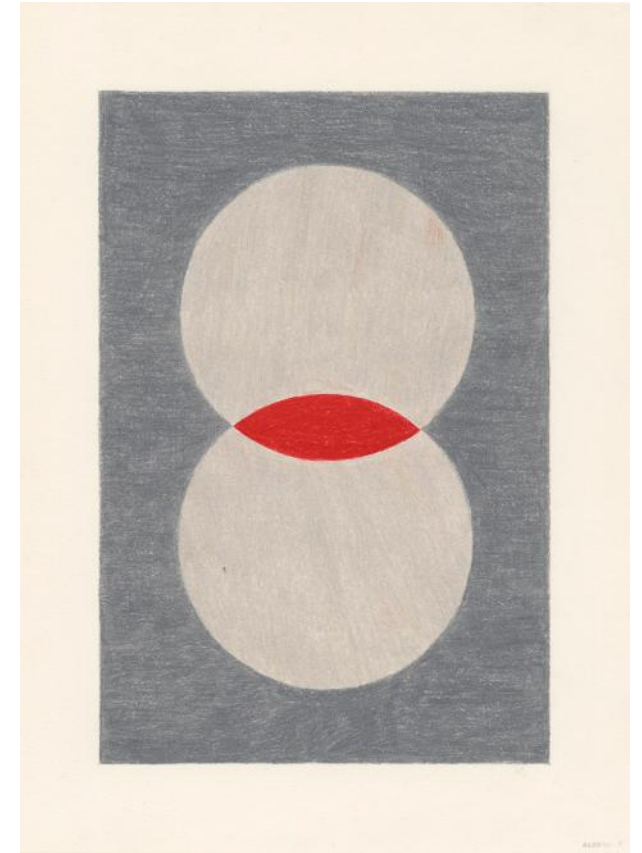
The exhibition is curated by Ardi Poels.

FEBRUARY 2015

Dearest A.,

I hope that this finds you well. Since we last met, I've been reflecting much upon 'Adam, Eve & the Devil' and have identified several patterns in the work of the artists involved. I thought you would be interested in hearing some of my thoughts on this, which I convey to you now in writing.

For a decade now, I've been attempting to trace how technological and socio-political shifts have impacted on—and changed the topography of—contemporary art. As we enter deeper into the second decade of the 21st century, it is quite apparent that not one particular style, technical approach or aesthetic approach defines or represents the spirit of the time. Contemporary artists are concerned with developing new strategies with which to communicate their vision and give a semblance of the meaning and élan vital to the world. →



Rodrigo Hernández, *Intersection* / *Conversation* (2013).

Charbel-Joseph H. Boutros, *Until Now Untitled* (2014). Courtesy Grey Noise Gallery, Dubai and Jacqueline Martins Gallery, Sao Paulo.







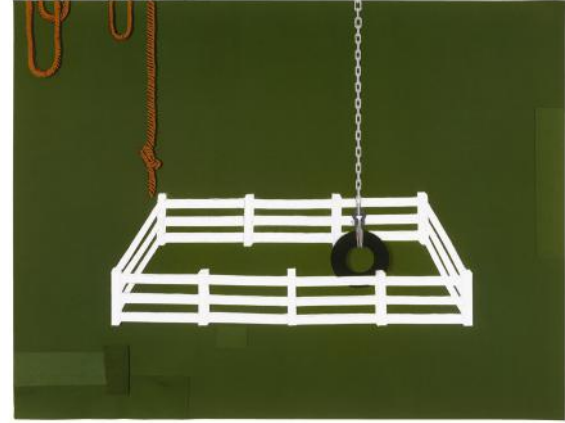
One of these strategies—which is evident in the work of several artists in this exhibition—involves the use of found objects. Although this tendency certainly has numerous precedents in the history of art, it has accrued additional meanings in the present epoch. One might view the decision not to add to the world of objects as a response to the fact that we are living in an age of excessive production and commodity overload. The way these artists use ready-mades differs distinctly from a Duchampian approach, no longer possessing the inherent critique that this tactic once did. It seems important to note that these artists subject their selected objects to some form of denaturing process, modifying them (in some cases even destroying them) from generic consumer goods into non-functional but unique objects of aesthetic value. →



Thomas Grünfeld, *13. Station* (2014).



Charbel-Joseph H. Boutros, *Vanitas Vanitatum Omnia Vanitas* (2013)  
Courtesy Grey Noise Gallery, Dubai and Jacqueline Martins Gallery, Sao Paulo.



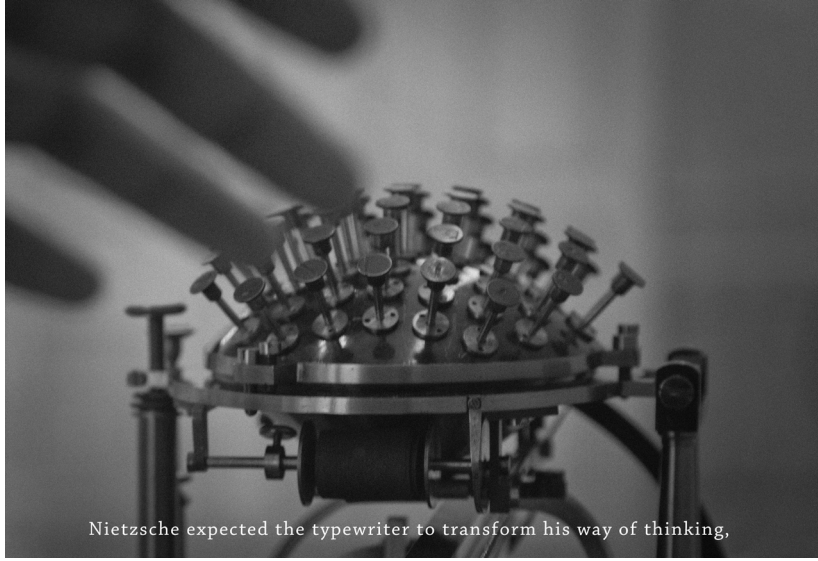
Thomas Grünfeld, *hortus conclusus* (2006).

Thomas Ruff, *Neg0artists06* (2014).  
Courtesy Konrad Fischer Gallery, Düsseldorf.





Jos de Gruyter and Harald Thys. *Die aap van Bloemfontein* (2014).  
Courtesy Gallery Micheline Schwajcer, Brussels.

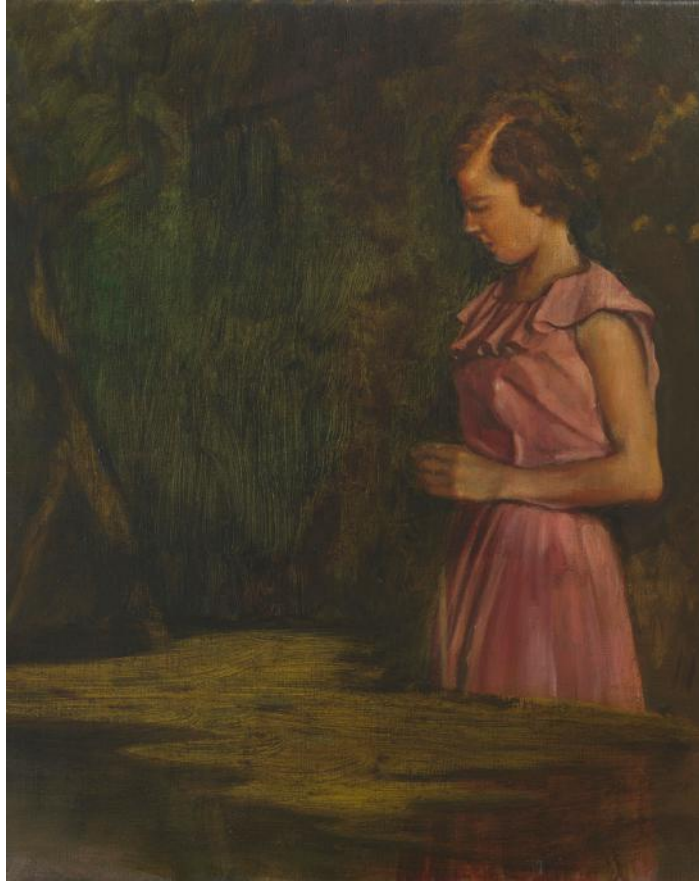


Nietzsche expected the typewriter to transform his way of thinking,

Oscar Santillan, *Afterword* (2014 - 2015). Courtesy STUK, Leuven.



Wolfgang Laib, *3 Pollen Jars on a shelf (Löwenzahn, Kiefer, Moos)* (1982). Courtesy Konrad Fischer Gallery, Düsseldorf.



Christopher Orr, *Untitled* (2012). Courtesy Ibid Gallery.

This modification of prosaic objects in a way that allows them to transcend their original purpose and assume new metaphorical lives is often achieved with an economy of means. Indeed, in some instances, the objects have been omitted altogether and the artwork consists of a statement of the documentation of an ephemeral action or encounter. One might view these tendencies—and the austerity of many of the works that result—as owing something to the lineage of late 60s conceptualism or process art. Yet, while the influence of that generation certainly looms large upon several of these artists, I find here a personal poetic quality, a humanity which is most affecting and which differentiates these artists from historical precedents whose work often had a rather sterile and clinical character. →



Carlo Mollino, *Untitled (Bride)* (1968 - 1973). Courtesy Museo Casa Mollino, Turin.



Dario D'Aronco, *Screen (reversed with blue correction)* (2014).



Another tendency which is prominent in this exhibition is that of artists alluding to the human body, or in some cases, the absence of the human body—albeit in very different ways. I believe that this strategy can be viewed as a response, in some cases inadvertent, to a phenomenon that defines the period in which we live: the unprecedented loss of materiality, the evaporation of the ‘concreteness’ of reality. Several works in the exhibition reflect the lived experience that is being exchanged en masse for virtual substitutes. It is perhaps inevitable that I would pick up on this tendency, for it is a matter with which I’ve been preoccupied of late. I find myself struck with increasing frequency by a sense of anxiety when considering the way in which technologies of instantaneous interactivity are changing the way that I and those around me work, think and live. I acknowledge the advantages the digital revolution has afforded us all and am by no means a technophobe. Nevertheless, it’s my conviction that our increasing dependence on certain modes of communicating and negotiating the world is ultimately distancing us from one another, causing us to become detached from the physicality of our own bodies and, ultimately, from reality. We are now witnessing the emergence of a new form of consciousness that necessitates a dissolution of the division between the actual and virtual. Numerous thinkers predicted that this would inevitably occur in a world that was ruled by techno-rational logic. →

Astrid Mingels, *Flash Crash* (2014).



Istvan Csákány, *Sudden Gust of Motivation* (2012).  
Courtesy Andrea Dénes and Árpád Balázs.



Anri Sala, *Untitled (Croatia / Notocanthus Nasus)* (2014). Courtesy Hauser & Wirth, Zürich.

Book of Hours of Jean Troussier, Lord of Gabetière, seneschal of Lamballe in Brittany, with 20 large miniatures by Conrad of Toul (Master of the Munich Golden Legend) and Jean Haincelin (Dunois Master), ca.1420.

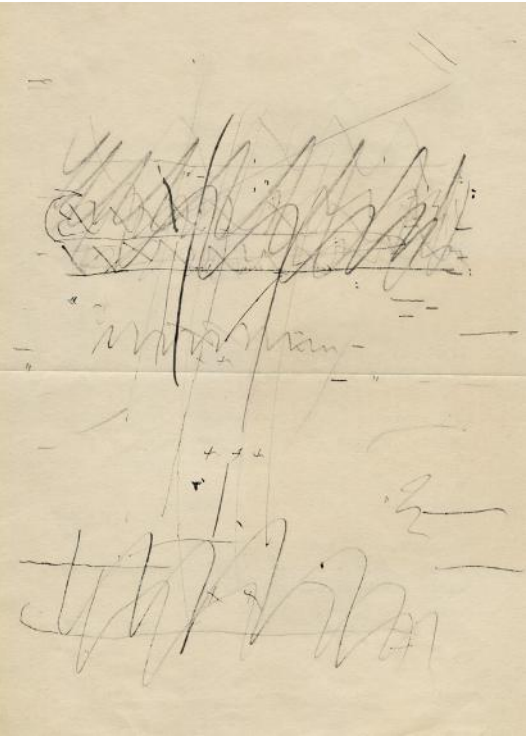




One such thinker was Paul Virilio, who wrote at the end of the last century about the growing reliance on what he termed 'machines of sightless vision' which would result in an intense blindness spreading insidiously through society. Although this is certainly a rather pessimistic view of the 'virtual multimedia democracy', it has proven to be an accurate prediction of the abandonment of the bodily senses that is currently changing the ways we inhabit and mediate the world. I believe the visual arts might be capable of going some way toward countering some of the aforementioned processes that define our age, for the process of encountering a work of art and engaging with it as an idea or as a material requires one to decelerate and exercise areas of the intellect that contemporary life can cause to become fallow. →



Oscar Santillan, *A Hymn* (2013). Courtesy STUK, Leuven.



Oscar Santillan, *Afterword* (2014 - 2015). Courtesy STUK, Leuven.



Delamarre Getijdenboek van Troyes, met 15 grote miniaturen door de meester van het St. George altaarstuk uit het Kartuizerklooster Champmol, ca. 1450. Courtesy Heribert Tenschert, Bibernmühle, Ramsen, Zwitserland.



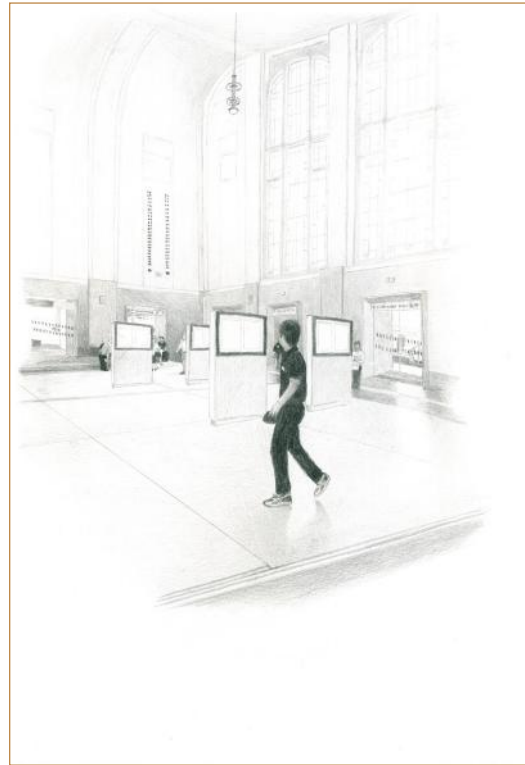
Sofia Hultén, *History in Imaginary Time* (2012). Courtesy Daniel Marzona Gallery, Berlin.



Anri Sala, *Untitled (Mexico / Surinamische Aale)* (2014). Courtesy Hauser & Wirth, Zürich.

One of the major symptoms of the increased dependency on technology that has characterised the past century is an intensification of scientific objectivism. This objectivism can be observed in the way that scientific and so-called logical methodologies are prioritised over faith and imaginative intuition and constantly used to defend and rationalise the systems and mechanisms that surround us and dictate how we live our lives. It is inevitable under these conditions that disenchantment prevails, for it is imaginative intuition that allows for the liberation of the subjective thought that emanates from the heart of our mental existence. To restrict this intuition is to lose contact with all that is vital in our lives. →

Rodrigo Hernández, *Maintenant (Salzburg Hauptbahnhof)* (2012).



William Hunt, *Sub Optimal Expression Output Interface* (2013). Photo: Şirin Şimşek.



## BOOKS OF HOURS

Lord of Gabetière, seneschal of Lamballe in Brittany, with 20 large miniatures by Conrad of Toul (Master of the Munich Golden Legend) and Jean Haincelin (Dunois Master), ca.1420; *Delamarre Book of Hours of Troyes*, ca. 1450, with 15 large miniatures by the Master of St George altarpiece from the charterhouse of Champmol, ca. 1450. Courtesy Heribert Tenschert, Bibermühle, Ramsen, Switzerland.

A Book of Hours, in medieval times a handwritten manuscript, consists of simplified monastic offices and devotional texts appropriated for the use of laymen. These popular devotional books were made for especially female members of the high nobility in the later Middle Ages. They contain a number of images to guide the reader through the different parts like bookmarks. The production of these manuscripts was very costly due to the use of expensive materials (gold, lapis lazuli) and the labour-intensive process executed by specially trained painters. In Paris, Conrad of Toul painted 19 of the manuscript's richly coloured miniatures in the Book of Hours for the Breton nobleman Jean Troussier who is depicted kneeling in front of the Holy Virgin. The Delamarre Book of Hours was intended for Troyes, a regional centre in the Champagne. The artist drew inspiration for his lavishly decorated manuscript from early Netherlandish panel painting fashionable in Dijon at the time.

## CHARBEL-JOSEPH H.BOUTROS

*Vanitas Vanitatum Omnia Vanitas* (2013); *Until Now Untitled* (2014); *Inside Sculpture* (2011); *Père, pardonne-leur, car ils ne savent pas ce qu'ils font* (2013). Courtesy Grey Noise Gallery, Dubai.

Charbel-joseph H. Boutros (1981) was born in Lebanon. He participated at the Van Eyck Academy in 2013 and is now affiliated with the Palais de Tokyo in Paris as an artist in residence. His work is conceptual with hints of romance and melancholy. *Until Now Untitled* shows a pair of the artist's black leather shoes – a thermometer in the right shoe being a reference to the wearer. It's a small gesture that encourages consideration. Is the shoe still warm? Where is the artist now? It is the reference to absence that raises such questions. The same is true for *Inside Sculpture* for which Boutros simply swallowed an aspirin. It took the pill four hours to dilute his blood; during which time his body made a temporary, internal sculpture. Or the invisible traces of his daily life etched into a large block of marble that Boutros lugged around for days. Absent and far from the exhibition, the artist sends intimate testimonies of his existence and his reality.

## STANLEY BROUWN

*Portrait of a Week* (2005). Courtesy Konrad Fischer Gallery, Düsseldorf.

The work of the Dutch artist stanley brouwn has, since the late 60s, focused on bridging and measuring distances. He collected footsteps on blank sheets of paper on the street, asked pedestrians to draw him directions, or made specific walks in which the artist's steps were the unit of measure. Visualising the concepts of distance and direction, brouwn precisely notes relationships between these concepts and time and space. In *Portrait of a week*, 8 different cards form a portrait of a specific time frame. Again, the idea behind the work is more important than its simple execution. brouwn's approach has included him in the canon of Conceptual Art.

## DAVID CLAERBOUT

*Breathing Bird* (2012). Courtesy Micheline Szwajcer Gallery, Brussels.

Time is an important theme in the work of the Belgian video artist David Claerbout. Adding almost imperceptible movement to static photographic images, his video works merge film and photography while revoking the chronological boundaries of time. On two small screens, *Breathing Bird* shows an encounter between two birds. Mirrored as they stare at each other and physically separated by a pane of glass, it is unclear which bird is inside and which is outside. The only apparent movement comes from the condensation formed on the glass as a result of the birds' breath. Capturing a brief snapshot, Claerbout stretches it into a filmic image with a sculptural appearance.

## ISTVÁN CSÁKÁNY

*Sudden Gust of Motivation* (2012); *Concrete Wreath* (2013). Courtesy Andrea Dénes and Árpád Balázs and Gallery Krinzinger, Vienna.

István Csákány's installations focus on society and specifically labour. Informed by his personal experience of the labourer's and construction worker's life, his sculptures compare the pre-industrial and contemporary figure of the worker. *Concrete Wreath* depicts hands unusually bonding together with fingers poking through clenched digits and thumbs to form a wreath cast in concrete. How and when did utopian and modernist ideals change, and how does the artist relate to the contemporary worker? In the sculpture *Sudden Gust of Motivation*, Csákány is rendered as a labourer precariously poised on a collapsing chair. He persists in remaining seated, as if to negate the radical change that has taken place.



DARIO D'ARONCO

*Surface for Five Female Voices* (2014), Screen (reversed with blue correction) (2014).

Using minimal resources, the Italian video and sound artist D'Aronco creates installations as landscapes of sound and image. *Surface for Five Female Voices* features a single, continuous note sung by five female voices that stretch the sound endlessly into space. Suddenly the sound fills the entire space and envelopes the visitor. A similar ontological transformation occurs in the blue screen in Screen (*reversed with blue correction*) as it moves from darkness to light and back again. The abstracted image is taken from a filmed fragment of twilight in Maastricht. D'Aronco mirrored the fragment to reflect the process of growth and decay in nature.

DOMINIQUE GONZALEZ-FOERSTER

*Old Dream (Small Edition)* (2012). Courtesy Esther Schipper Gallery, Berlin.

In 2008, Dominique Gonzalez-Foerster created the installation *TH.2058* for the huge Turbine Hall in London's Tate Modern. Transforming the hall into a kind of bunker, scattered throughout were coloured, metal bunk beds. Together with other elements, the beds set the scene for a science fiction story set in the year 2058, in which residents of London are bivouacked to the turbine hall during a natural disaster. Gonzalez-Foerster set her 2009 film *Noreturn* in the installation. It depicts children in school uniforms actually inhabiting the shelter. *Old Dream* is a text taken from the film's subtitles.

THOMAS GRÜNFELD

*13. Station* (2014); *hortus conclusus* (2005).

Combining diverse materials, Thomas Grünfeld often works with felt, stuffed animals and fake eyes, but the seemingly random combinations of superficial objects oppose the deeper meaning of his oeuvre. Grünfeld uses popular items and materials to refer to significant and classical (art) historical themes. For example, the sculpture *13. Station* references one of the 14 Stations of the Cross visited by Christ, which Grünfeld has represented using 14 variations of round mirrors and leather cushions. Number 13 shows a mirror reminiscent of a halo atop of a circle. The mirror in the Christian faith represents Mary, mother of Christ. In the felt work *hortus conclusus*, Grünfeld offers a playful visual commentary on the idea of the Holy Virgin. Referring to the Immaculate Conception, an enclosed garden's defences are depicted as yet to be penetrated by a dangling knotted rope.

JOS DE GRUYTER AND HARALD THYS

*Die aap van Bloemfontein* (2014). Courtesy Gallery Micheline Szwajcer, Brussels.

Working as an artist duo since the late 1980s, Brussels based Jos de Gruyter and Harald Thys's photographs, drawings, objects and videos are dark comical depictions of the human condition. The work is utterly expressionless and simultaneously humorous and superficial. Typifying banality, the video *Die aap van Bloemfontein* (the Monkey of Bloemfontein) features a computer voice speaking Afrikaans and telling the story of Jaap: a chicken that's also a monkey, who has a computer that's actually a lawn mower. The image features a group of static figures, enhancing the indifference with which the story is told.

RODRIGO HERNÁNDEZ

*Diagram 2* (Reflection) (2013); *Maintenant* (2013); *Maintenant* (Salzburg Hauptbahnhof) (2012); *Intersection/ Conversation* (2013); *Things are still moving* (2015).

Hernández makes drawings, objects and sculptures, which are subsequently used in large installations, and then taken apart again. The artist is interested in in-between moments in which a sudden insight changes our perspective of things: a human transforms into a shape, a shape turns into a person again. *Diagram 2* (*Reflection*) shows a man seeing his reflection in a sliding glass door opening up into another space. Using such relatively simple subjects, the artist explores several recurrent themes and topics, including surrealism. Thus, the clay sculpture *Maintenant* is based on a sketch by the surrealist René Magritte. Seen as puzzles outlining personal narratives, Hernández' installations are also an attempt to create a space for concentration: a moment where everything is perceived in a different light.

SOFIA HULTÉN

*History in Imaginary Time* (2012). Courtesy Daniel Marzona Gallery, Berlin.

Sofia Hultén uses everyday materials for her work. Objects such as toolboxes, a guitar, cabinets, fences and sneakers inspire her sculptures, videos and photography. Reconstructing these materials, her explorations examine the object's function, its potential and personal history. Made by hanging sweaters on and poking tennis balls through freestanding L-shaped fence frames, *History in Imaginary Time* suggests an event in a fictional era.

WILLIAM HUNT

*Sub Optimal Expression Output Interface* (2013).

Suspending himself from a harness that dangles from a gallery ceiling, the performance artist William Hunt becomes part of a life-sized mobile. Around him hang pots of paint and parts of a drum kit. The suspended, singing performer dribbles paint and a circle of sand onto the floor and sets off small explosions on the mobile's cymbals. Hunt performs *Sub Optimal Expression Output Interface* in intentionally challenging conditions that limit him to acrobatically making music on a guitar and piano. Sometimes unbearable to watch, his attempts examine the various emotions evoked by his performance by intentionally creating a tension between him and the public.

ALICJA KWADE

*Ein Tag in 7 Minuten und 23 Sekunden* (2006); *7x Dionysus Offers* (2013); *412 leere Liter bis zum Anfang* (2008); *Reise Ohne Ankunft* (Rennrad) (2012); *Kaminuhr* (2014); *Nissan* (Parallelweltv (I + II) (2009). Courtesy Johann König, Berlin, Private collection, and Sammlung Philara, Düsseldorf.

Eager to dissect the structure of reality, the Polish artist Alicja Kwade makes powerful, symbolic images exploring the possibilities of everyday materials: clocks, small porcelain figurines, pulverized champagne bottles. Kwade's curiosity proposes all sorts of questions such as why is gold so valuable? In *7x Dionysus Offers*, seven female porcelain figurines are arranged in a circle as if bending over to inspect pieces of the precious metal. Frequently making use of repetition and reflection in her work, Kwade plays with the viewer's physical and mental perception. *Nissan* (*Parrallelwelt 1 + 2*) shows two Nissan cars as a mirrored image, with the same big scratch in the paintwork. Kwade also plays with and twists time, as in her video work *Ein Tag in 7 Minuten und 23 Sekunden*. Based on 24 short film scenes of clocks and watches, the film documents the course of one day in seven minutes 23 seconds.

WOLFGANG LAIB

*3 Pollen Jars on a shelf* (Löwenzahn, Kiefer, Moos) (1982). Courtesy Konrad Fischer Gallery, Düsseldorf.

German conceptual artist Wolfgang Laib works with natural materials such as rice, beeswax, milk and pollen. For *3 Pollen Jars on Shelf Laib* collected pollen from dandelion, pine and moss. The vulnerability of Laib's work has a timeless and ephemeral quality. It refers to the beauty and preciousness of things that simply exist while simultaneously being primary and simple necessities. Spending a lot of time in nature collecting pollen, Laib leads a reclusive life in a southern Germany following the flowering of various plants and trees.

ASTRID MINGELS

*Flash Crash* (2014).

Astrid Mingels examines the value of material and immaterial things. *Flash Crash* consists of a polished nautilus shell emitting the sounds of an excited American reporter. Often depicted in lush still lifes from the Golden Age, the shell symbolises prosperity and wealth, but here the message is one of decline. The female voice reports on the ensuing panic after the US stock market momentarily crashed to historically low levels in 2010.

CARLO MOLLINO

*Untitled (Bride)* (1968-73). Courtesy Museo Casa Mollino Turin.

Carlo Mollino was an Italian architect and designer with a passion for skiing, car racing and women. In his secluded house in the mountains above Turin, he began a series of intimate Polaroid portraits of female models. Mollino carefully directed the women and provided them with outfits. Often edited with wit and subtlety, the existence of these Polaroids remained secret until Mollino's death in 1973. The work was discovered and published posthumously in 1985.

CHRISTOPHER ORR

*Untitled* (2005), *Untitled* (2012). Courtesy Ibid Gallery, London.

At first glance, Christopher Orr's sombre oil paintings seem anachronistic. Showing visions of misty landscapes and figures from the past, they are painted in an earthy palette of brown, red and ochre tones. The main characters often look away from the viewer, as in *Untitled* (2005). Despite the floating, luminous triangle, the scene looks more like a work of 19th-century Romanticism than contemporary painting. The Scottish painter's more recent works focus on symbolic representations and show characters absorbed in obscure acts. Like the girl in the pink dress in *Untitled* (2012), Orr's characters, scenes and objects are culled from his collection of scientific and historical journals.

THOMAS RUFF

*negðnus* (2014), *negðartists* (2014). Courtesy Konrad Fischer Gallery, Düsseldorf.

The German photographer Thomas Ruff explores the nature and significance of the photographic medium and became known in the late eighties for monumental, expressionless portraits of friends and relatives looking directly into the camera lens. Employing a variety of analogue and digital techniques, he uses computer-generated photography and photographs from newspapers and the Internet. In his latest series, *negðnus* and *negðartists*, Ruff experiments with negatives. *Negðnus* is based on a series of nudes he made in early 2000. These dramatic, high-contrast portraits of naked women achieve a sculptural quality with their marble-white skin. Exploring historical techniques with an innovative approach, Ruff based *negðartists* series on 19th century photographs of artists in their studios.



STÉPHANIE SAADÉ

*Thin Ice* (2015); *Accelerated Time* (2015); *Faux-Jumeaux* (2014); *Re-Enactment LB/Chandelier with Plum Blossom Energy Saving Lamp* (2012/2014). Courtesy AKINCI Gallery, Amsterdam.

The work *Thin Ice* is like a childhood dream in which suddenly you find a diamond on the ground. But in this case the stone is embedded in the floor and proposes a strange permutation - the most expensive natural material is sunk into a floor and can be walked over. Looking for tensions in materials, the artist Stephanie Saadé seeks to give them new meaning. For example, the gilded welds on the links of a chain in *Solid Gold*, the flaccid, living rose that accompanies a radiant artificial rose in *Faux-Jumeaux*, or the precious porcelain fragments in *Accelerated Time*. Making history and collective memory visible, *Re-Enactment LB /Chandelier* contrasts contemporary culture's cheap and fast qualities with the richness and traditions of yesteryear.

ANRI SALA

*Untitled* (Mexico / Surinamische Aale) (2014); *Croatia / Notocanthus Nasus* (2014); *Ginnonoto, Carapo / Chile, Italy* (2014). Courtesy Hauser & Wirth, Zürich.

The Albanian-French artist Anri Sala's works are rooted in a political and social context. Using a sober visual language, the work is rich and ambiguous. In a series of recent drawings, Sala edits and manipulates maps. By hand he distorts the landmasses of places including Chile, Italy and Croatia, so that they fit within the boundaries of found etchings of biological species, alongside which they are exhibited. In the original 18th-century prints, the species were deformed to fit the paper. Combining both images in a frame, we see nature and geography as influenced and dominated by culture. Sala is referring to geopolitics: a striving to achieve political goals based on geographically founded arguments. Sala is known his videos and has exhibited them worldwide. He represented France in 2013 at the Venice Biennale, and in 2014 he won the prestigious Vincent Award.

OSCAR SANTILLAN

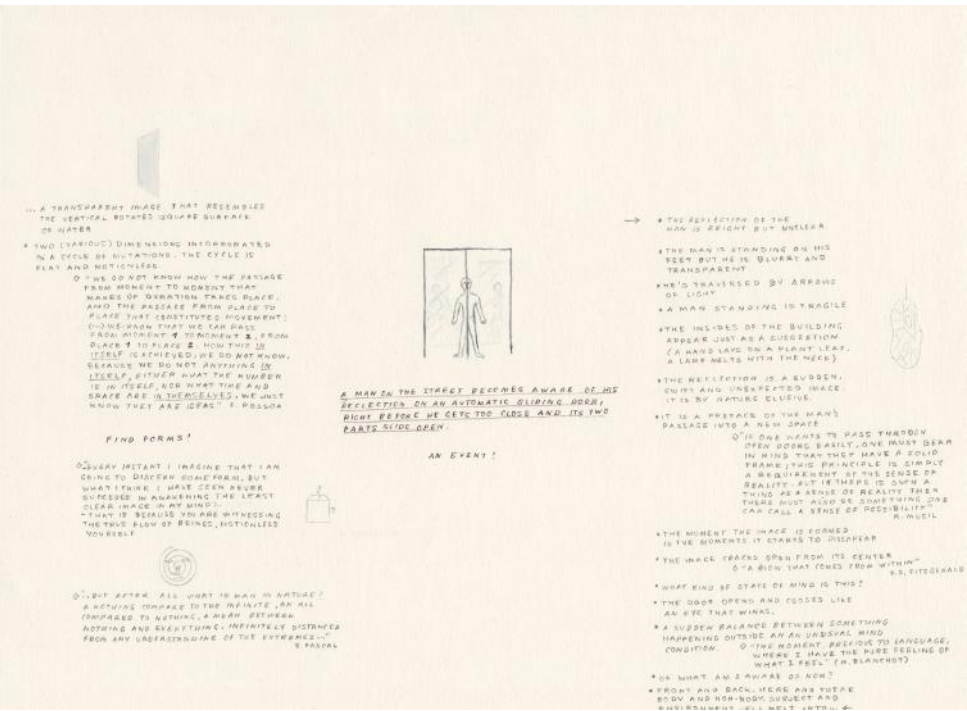
*A Hymn* (2013); *Afterword* (2014-2015); *Wealth of Nations* (1947-2014). Courtesy STUK, Leuven en Courtesy Zsa-Zsa Eyck, Amsterdam.

*A Hymn* shows a girl, accompanied by a drummer, dancing herself into a trance until she can no longer perform. She stands still, and on every falling drop of sweat a drum beat sounds. Suddenly, the dance takes on a ritual charge as it becomes evident she is in a church. In a simple yet striking way, Oscar Santillan is combining the worlds of the Catholic Church, pop culture and sport. Through his video installations, Santillan is seeking connections and encounters between traditions, cultures and movements far removed from contemporary life.

GREGOR SCHNEIDER

*Hannelore Reuen (Alte Hausschlampe), Rheydt* (2001). Courtesy Konrad Fischer Gallery, Düsseldorf.

Since 1995, the German artist Gregor Schneider has been obsessively building and growing his house, *Haus ur*, in his hometown of Rheydt in Germany. His unusual and enigmatic oeuvre refers to the unfathomability of the human subconscious and is a disorienting spatial puzzle of secret rooms and corridors. Fragments of his house are reconstructed for exhibitions. The fictional Hannelore Reuen lives in the house with Schneider. Motionless in a corner, the *Alte Hausschlampe* (old house whore) lies face down on the ground: a worn-out and faded dream. She was also part of his 2001 installation *Totes Haus ur* for the German Pavilion at the Venice Biennale, for which Schneider won the Golden Lion.



Rodrigo Hernández, *Diagram 2 (Reflection)* (2013)

It is my belief that the moments of grace that one occasionally experiences when viewing art can act as an antidote to this stultifying shift, for a variety of impulses and currents endure within art that oppose the supremacy of a restrictively rational and lacklustre world view. It is not a cliché to say that the artist really does ‘[help] the world by revealing mystic truths’ (to quote Nauman’s iconic artwork) and by opening up the doors of possibility. Indeed, one can discern in the work of several of the artists featured in the Marres exhibition a multidisciplinary practice that entails speculation into realms beyond the limits of the familiar material world—and, indeed, beyond the limits of what might be considered the real/rational world! →



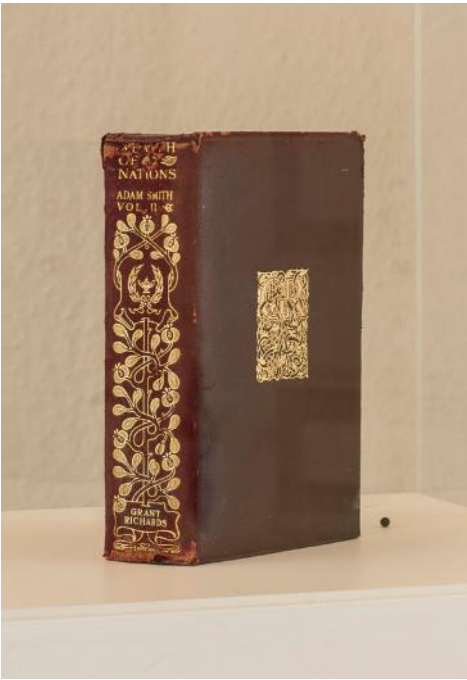
Rodrigo Hernández, *Things are still moving* (2015).



Alicja Kwade, *Nissan (Parallelwelt (I+II))* (2009).  
Courtesy private collection.

In several of the artworks in this exhibition I see an investigation of the potential powers latent in the human mind and a concern that explores alternative ways of accessing hidden knowledge. Furthermore, the exhibition features various examples of works in which alchemy, energy exchange and perhaps even magic play a crucial role. This evokes the many theories concerning the existence of a fourth dimension that were being propounded precisely a century ago. One of the people to suggest there might be a dimension inaccessible to our perception was the Russian mystic-mathematician P. D. Ouspensky, a major contributor to 20th century ideas who anticipated many key questions in philosophy, psychology and religion. Artists also became enraptured with the notion of a fourth dimension in the early 20th century. This exhibition makes me wonder if perhaps this is now once again a concern for cultural producers. →

Oscar Santillan, *Wealth of Nations* (1947-2014). Courtesy Zsa-Zsa Eyck, Amsterdam.



Alicja Kwade, *Nissan (Parallelwelt (I+II))* (2009). Courtesy private collection.

Thomas Ruff, *Neg0artists01* (2014). Courtesy Konrad Fischer Gallery, Düsseldorf.







Book of Hours of Jean Troussier, Lord of Gabetière, seneschal of Lamballe in Brittany, with 20 large miniatures by Conrad of Toul (Master of the Munich Golden Legend) and Jean Haincelin (Dunois Master), ca.1420.

Alicia Kwade, Nissan (Parallelwelt (I+II) (2009).  
Courtesy private collection.

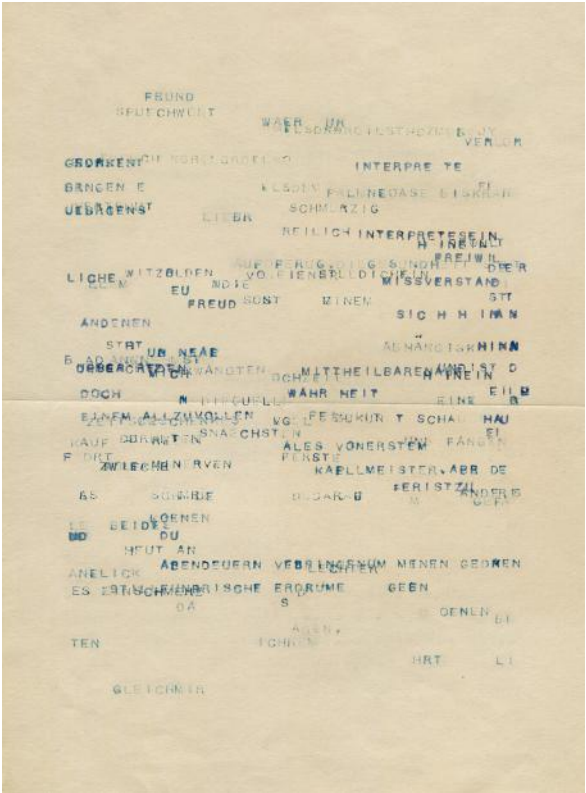


Ultimately, 'Adam, Eve & the Devil' communicates the conviction that rather than setting cultural production, scientific experimentation and philosophical inquiry in opposition to one another, it would be infinitely more advantageous to view them as complementary modes of understanding. This exhibition is a site of encounter in which the visitor is both physically and mentally stimulated. In addition to being a site of possibility, where one might be roused from a state of passivity, the exhibition might also be viewed as a sanctuary and a space for reflection. Indeed, there is an air of religiosity about the exhibition which is, of course, underscored by the subject and the title, but even more so by the presence of the two medieval miniatures by unknown artists. These ancient objects conjure up time as part of the exhibition's atmosphere. →



Rodrigo Hernández, *Maintenant* (2013)

Oscar Santillan, *Afterword* (2014 - 2015). Courtesy STUK, Leuven.







Dominique Gonzalez-Foerster, *Old Dream (Small Edition)* (2012).  
Courtesy Esther Schipper Gallery, Berlin.



Anri Sala, *Untitled* (Ginnomoto, Carapo / Chile, Italy) (2014).  
Courtesy Hauser & Wirth, Zürich.

The miniatures attest to not only the miraculous persistence of objects, but also the persistent need for transcendence. Today, this need might be seen in the practices of artists working across all media who are infusing the discourses of science and psychology with spiritually attuned beliefs. Proclivities which were once satisfied within the realm of religion have been liberated from strictly theological confines and are now frequently found in the field of cultural production. It's my belief that art is distinct from—and cannot be a surrogate for—religion, but the many overlaps between the two prove that they both originated from the same sphere and are capable of satisfying similar needs. As Joseph Kosuth so succinctly states, 'Art deals analogously with the state of things "beyond physics" where philosophy always had to make assertions'. →

Book of Hours of Jean Troussier, Lord of Gabetière, seneschal of Lamballe in Brittany, with 20 large miniatures by Conrad of Toul (Master of the Munich Golden Legend) and Jean Haincelin (Dunois Master), ca.1420.



Stéphane Saadé, *Accelerated Time* (2015)







Oscar Santillan, *Afterword* (2014-2015),  
Courtesy STUK, Leuven.



Alicia Kwade, *412 leere Liter bis zum Anfang* (2013). Courtesy Johann König, Berlin.

Stéphanie Saadé, *Faux-Jumeaux* (2014)

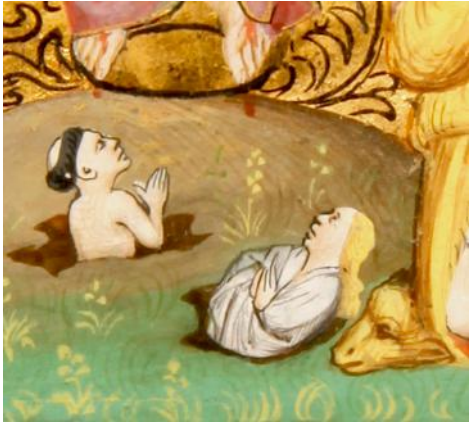


Encountering an exhibition like the one that you have conceived and assembled offers the visitor a refuge from the disorienting and uncertain present we inhabit, in which authenticity, quality and even meaning have been completely destabilised. The ability of art to provide hope and faith, to re-enchant, is wholly unique, for art can illuminate the myopic chamber that is life.

I look forward to continuing this conversation with you.

Warmest regards,

Pádraic E. Moore



Book of Hours of Jean Troussier, Lord of Gabetière, seneschal of Lamballe in Brittany, with 20 large miniatures by Conrad of Toul (Master of the Munich Golden Legend) and Jean Haincelin (Dunois Master), ca.1420.

Stéphanie Saadé, *Re-Enactment LB / Chandelier with Plum Blossom Energy Saving Lamp* (2012/2014). Courtesy Gallery AKINCI, Amsterdam.



13 — 22 March 2015

DURING TEFAF PROGRAMME AT MARRES

Public programme including films, lectures and workshops. Free entrance with a ticket to the exhibition Adam, Eve & the Devil.  
*Open every day 12-7 pm.*

EVERY DAY: 60 MINUTE DINNER

Enjoy a two course dinner (including two drinks) at Marres' unique restaurant Marres Kitchen for only €30,- p.p. A perfect way to start or to complete the public programme, also for TEFAF professionals. Reservations strongly recommended:  
[chandra.merx@marres.org](mailto:chandra.merx@marres.org)

**FRIDAY 13 MARCH 6-7 PM**

Presentation by Mihnea Mircan, director of Extra City Antwerp, on his recent exhibition Allegory of the Cave Painting. Language: English.

**SATURDAY 14 MARCH 6-7 PM**

Lecture by Francesco Stocchi, curator at Boijmans Van Beuningen on his preference for images opposed to language in art criticism. Language: English.

**SUNDAY 15 MARCH – AFTERNOON**

Workshop Pigments: manufacturing paint and painting workshop. Please make reservations before March 13: [renee.roukens@marres.org](mailto:renee.roukens@marres.org)

**MONDAY 16 MARCH 6-7 PM**

Lecture by Heribert Tenschert/Antiquariat Bibernmühle on medieval miniatures. Language: German.

**TUESDAY 17 MARCH 6-7.45 PM**

Film: Ingmar Bergman, The Magician (1958). Language: Swedish, Dutch subtitles.

**WEDNESDAY 18 MARCH 6-7 PM**

Presentation by Ige Verslype, restorer at Rijksmuseum Amsterdam, on Johannes Vermeer's magnificent blue. Language: Dutch.

**THURSDAY 19 MARCH 6-7 PM**

Lecture by Timotheus Vermeulen on Metamodernism. Language: English.

**FRIDAY 20 MARCH 6-7 PM**

Video works by Jos de Gruyter en Harald Thys, with an introduction by Ardi Poels. Language: English.

**SATURDAY 21 MARCH 6-7 PM**

Lecture by Pádraic E. Moore, art historian on spirituality in art. Language: English

**SUNDAY 22 MARCH 8:30 PM**

(suggestion: 60 Minute Dinner at 7pm). Film: Charlie Kaufman, Synecdoche, New York (2008). Language: English, subtitles Dutch. Please note that this film will be shown at the nearby Cinema Lumière, Bogaardenstraat 40b.

Marres is a House for Contemporary Culture located in the heart of the old town of Maastricht. Marres develops with artists, musicians, designers, chefs, and perfume makers, a new vocabulary for the senses. In addition to bringing a lively program of exhibitions, presentations and performances, Marres also features a beautiful garden and a wonderful restaurant.

Marres  
House for Contemporary Culture

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