It's closing time for gardens of the west
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Wayne Warren | Jayne Dyer

In conjunction with
56th Venice Biennale 2015
7 May - 22 November
Personal Structures - Crossing Borders
Palazzo Mora
Strada Nuova #3659, Venice, Italy

European Cultural Centre | Global Art Affairs Foundation, Holland | PITT Projects, England
It’s closing time for gardens of the west

Never yield to remorse, but at once tell yourself: remorse would simply mean adding to the first act of stupidity a second.¹

The Strange Life of Ivan Osokin² follows the protagonist’s attempts to correct his mistakes when given a chance to relive his past. He discovers that human choices tend to be mechanical, and to change the outcome of one’s actions is extremely difficult. Are we doomed to repeat the same mistakes over and over? In the final chapter the shocking realization of the nature of existence, and its consequences, alludes to Nietzsche’s theory of eternal recurrence, and is the platform for it’s closing time for gardens of the west.

It’s closing time for gardens of the west presents a blueprint to a possible future world... We are taken out of the everyday and enter into a disruptive phenomenological space, that offers a reflection on the long term effects of human behavior in relation to a global environment with dwindling natural resources.

Our installation is ironic and evasive, reflecting on the underlying dualities and ambivalences that influence decisions and actions. It has both associative utopian and dystopian references, and presents conflicting notions of continuity and rupture, stability, collapse, suspension, preservation, transience, time and materiality.

We have a working relationship that shares a curiosity in archetypes that have an aspirational historical context and precedent; we are particularly interested in the currency of the tower, the wing and the knot.

To Matthew Wells tall towers are built with an idealism and a symbolic value - an aspect of the sublime.³ Historically the tower, minaret and spire have stretched buildings skyward. The contemporary version, a seemingly weightless skyscraper, can simultaneously invoke contrary senses of timelessness, awe and progress. But skyscrapers are greedy. Supported on massive foundations; they are resource heavy monoliths that use vast amounts of steel, concrete and glass, with a high end utilities’ upkeep that suck resources dry.

The wing is an irresistible motif, it propels us into the future, whatever that future might be. Rapture? Apocalypse? the wing plunges us headlong somewhere, and time, progress, history are forces that we cannot halt or perhaps even adequately represent.

Think of an intractable problem. Imagine ways to disentangle this impossible knot. To ‘cut the Gordian knot’ means discovering a bold solution to a complicated problem. But what if the knot remains steadfastly intact....?

This century has a particular resonance, akin to a discordant music score. Notions of pure form that embody the fundamental characteristics of a thing, or a collectively-inherited unconscious idea or pattern of thought, just don’t hold water as structures are built to fall apart, borders are increasingly ambiguous, and nature is pushed to the point of dissolution, and, at its extreme, destruction.

So we ask: is human endeavour engineered to fail? Consider a skewed tower, odd, almost mutant wing forms, an inexplicable sliver of pure white light, an unwieldy knot, strange tubes that spew unidentified but darkly uncomfortable things - and reflect on our implicated relationship with an increasingly frail environment.

Jayne Dyer, Wayne Warren 2015

¹ Friedrich Nietzsche, The Wanderer and his Shadow, 1880, p323
² P. D. Ouspensky, The Strange Life of Ivan Osokin, 1915
³ Matthew Wells, Skyscrapers: structure and design, 2005
Wayne Warren

SELECTED EXHIBITIONS

PUBLICATIONS

CATALOGUES/BROCHURES

AWARDS/RESIDENCIES
2011 Australian Print Workshop, Melbourne 1980 Fulbright Scholarship British Council Exchange to USA.

COLLECTIONS
Judith Neilson, Founder/Director, White Rabbit Collection, Sydney; Lloyds Bank, London; Luton Museum and Art Gallery, England; The Long Gallery, Birmingham University, England; Norwich Hospital, MKA, New Jersey; Cambridge University and private collections Australia, Britain, Korea, Japan, Hong Kong, China, Conrad Indianapolis.

QUALIFICATIONS
1972 Bachelor of Education (Honours), Exeter University, UK (Art and Educational Psychology); 1990 Fellow of the College of Preceptors, London, UK

REPRESENTED

www.waynewarren.co.uk
SELECTED EXHIBITIONS

2015 Personal Structures: Crossing Borders, Palazzo Mora, 56th Venice Biennale; Global Art Affairs Foundation
2014 The Language of Lists, Bury Art Museum, Manchester, England; Outside Reading, JCCAC Lo Gallery, Hong Kong; Peach Blossom Spring: Cacotopia, Kai Yuan Gallery, Guangzhou, China, NCCA, Darwin, Australia; Dallas Art Fair, Plt Projects, England; India Art Fair, Gallery Espace, New Delhi, TAG Fine Arts, London 2013 Unbound, Macquarie University, Sydney, Australia; Seeing Red, MeiJiang Art Center, Tianjin, China; The Trophy Room, India Art Fair, New Delhi, TAG Fine Arts, London, England; House of Gold, Cheriies Manor House, Buckinghamshire, England; Ger to Ger, Mongolia National Art Gallery, Ulaanbaatar, Mongolia; Just suppose… Anna Pappas Gallery, Melbourne, Australia 2012 The protest that never ends, Arturismo\’s, Tiblio, Georgia; EVER EVER Amelia Johnson Contemporary, Hong Kong; The Butterfly Effect: Istanbul, ARTBosphorus Art Fair, Turkey; City of Dreams, ARTK12 International Art Fair, Asia One - China Art Projects; Blood Sport, The Art Vault, Mildura, Australia; Daydreaming with….. Swiss Artistes Gallery, Hong Kong 2011 MEMORYspace|READINGroom, URS27, Taipei City Urban Redevelopment Office, Taiwan; The Butterfly Effect: ARTK11 Art Fair, Sounds of Peace, ROC Centennial Event, Kirenan Island, Taiwan; E-Co.design, Sunhoo Creativity and Innovation Festival, Hangzhou; found/LOST, Oisage Gallery, Beijing, China; I Wish, Art Yard, Lhasa, Tibet 2010 Talking in Tongues, Anna Pappas Gallery, Melbourne, Australia; Litosia, postEERDAY, Today Art Museum, Beijing, China; The Butterfly Effect: Taiwan, Fubon Art Foundation, Taipei; Photoshow: Keasum Gallery, Seoul, Korea; 2009 I Wish, Australian Film Festival, Beijing, China; The Recycled Library, Art Space Mackay, Australia; The Book Project: Taiwan, KuanDu Museum of Fine Arts, Taipei; The Book Project: Korea, SFA, Seoul Art Centre 2008 Black Friday, AsiaArt-Taipei Artist Village, Taiwan; Songhuang Dreamtime, Song Zhuang Museum, China; Luminous Dark, Bilbao Gallery, Berlin, Germany; 2007 Spare Room, Elizabeth Bay House Museum, Sydney, Australia; WORDS|PICTURES, Lingnan University, Hong Kong 2006 Art Interchange, Museum of Contemporary Art, Seoul; Shutter Uber Gallery, Melbourne, Australia; Princess-Journey, Red Gate Gallery, Australian Embassay, Beijing, Eastrink Gallery, Shanghi, China; Transcient Text, Red Gate Gallery, Beijing 2005 Shadowswords Red Gate Gallery, Beijing; Gyeispaces Yoji Kondo Gallery, Osaka, 2002 Site-Ares John Batten Gallery, Hong Kong; Site Gallery SP, Sydney, Australia 2000 Mapping the Sky: John Batten Gallery, Hong Kong 1999 Site: Post Paris Spa Galleries, Melbourne, Australia; Kunst Rai Art Fair, Amsterdam, Holland 1998 Critical Influence, Ivan Dougherty Gallery, UNSW, Australia, 1996 Site China, Central Academy of Fine Arts, Beijing, China 1994 China Art Expo Guangzhou, China; # Australian Artists Red Gate at Song He Tang, Beijing; Site, Museum of Natural History, Launcosten, Australia

RESIDENCIES

2012 ARTBosphorus, Istanbul, Turkey 2011 Taipe Culture Foundation, Taiwan; e-co.design Sunhoo, Hangzhou, China 2010 Zhengchi University, Taipe, Taiwan; Fubon Art Foundation, Taipei, Taiwan 2009 Taipei National University of the Arts, Taiwan 2008 Asaline-Taipei Artist Village, Taiwan 2007 Lingnan University, Hong Kong 2005/1995 Site International des Arts, Paris, France, AGNIVNAS 1995 Asaline-Bijinging University of Art and Design, China 1991 Veraccdio Studio, Italy, Monash University, Australia

AWARDS

2013 Individual Artist Award from the Australian Federal Government in recognition of Australian arts' achievements in Asia 2010/09/07/06 Australian Department of Foreign Affairs and Trade funding 2008 Australia Council/ABN established artist New Work Grant 2005 Commonwealth of Australia Public Service Medal for contributions to art & education; World Year in Physics Art Prize, Macquarie University, Australia 1993 Monash University research grant

COLLECTIONS

Museum, corporate and private includes: 2014 Gallery Espace, Delhi, India; Crown Manila, Philippines 2013 Le Manihan, Zhengzhou, China; private residence, Kuala Lumpur, Malaysia 2012 Four Seasons, Beijing, China (20 storey atrium wall); Crown Burwood, Perth, Australia (10 storey atrium wall); 2011 Swire City Plaza Bridge Link, Hong Kong; Prudential Hotel, Hong Kong 2010 Mandarin Oriental, Macau; Crown Metropol, Melbourne, Australia; Swire East, Hong Kong 2009 K11 Art Mall, New World Development, Hong Kong 2006/7 Sydney Writers Festival, Australia, Sydney Theatre stage

COLLECTIONS

Public, corporate and private includes: the Australian Embassy, Beijing; Artbank; University of Melbourne; Monash University; Macquarie Bank; Monoroad Art Gallery, Melbourne; Fehily Collection, Melbourne; Deakin University, Melbourne; NSW Historic Housas Trust; Lingnan University, Hong Kong; Taipei Artist Village, Taiwan; K11 New World Development, Hong Kong; Alison Pickett, Hong Kong, Australian National Gallery, Canberra

PUBLICATIONS

1994-2014 Extensive coverage in Australian and Asian art journals, periodicals, newspapers, radio, 32 exhibition catalogue essays, 63 exhibition catalogues.

QUALIFICATIONS

RMIT University, Australia: Master of Art, 1994; Bachelor of Fine Art Honours 1989

APPOINTMENTS

Head of Academic Programs, International Foundation Course, Central Academy of Fine Arts, Beijing, China, 2009-10; Head of Public Programs, National Art School, Sydney, 1997-99; Lecturer, Monash University, 1988-94; Lecturer, RMIT, 1987-93; Art Education Officer, National Gallery of Victoria & Museum of Victoria, 1984-86

REPRESENTED

Gallery Espace, New Delhi, India www.galleryespaces.com; China Art Projects, Beijing, China www.chinaartprojects.com; Anna Pappas Gallery, Melbourne, Australia www.annapappasgallery.com

www.jaynedyer.com

Jayne Dyer
Australian artist, lives and works between Australia, Portugal and China.
European Cultural Centre

The European Cultural Centre, in conjunction with the Global Art Affairs Foundation, presents Personal Structures - Crossing Borders at Palazzo Mora and Palazzo Bembo during the 56th Venice in Biennale, 2015. Promotional activities are coordinated by the European Cultural Centre.

www.europeanculturalcentre.eu

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Global Art Affairs Foundation

The Global Art Affairs Foundation is a Dutch non-profit organization that aims to heighten awareness about philosophical themes in contemporary art and architecture, in particular: Time – Space – Existence; and make these subjects more accessible to a wider international audience. In order to achieve this goal, the foundation organizes art projects, symposia, and publishes extensively. Art and architecture exhibitions are organized during the Venice Biennale at Palazzo Mora, Palazzo Bembo, Palazzo Michiel and Palazzo Rossini.

Karlyn De Jongh, GAAF, President | Sarah Gold, GAAF, Vice-President

www.globalartaffairs.org | www.personalstructures.org

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PITT projects

It’s closing time for gardens of the west exhibition in Venice is organized by PITT projects. PITT is an artist-led, not-for-profit studio and gallery space based in Worcester, UK. It offers a fluid programme of international and local residency, workshop, exhibition and event opportunities for early, mid career and established artists. PITT is supported by Arts Council England and Worcestershire County Council. It plays a strategic role in the development of contemporary visual art by supporting the professional careers of artists and curators through research, production, presentation and interpretation. It engages with new audiences by working with regional, national and international partners.

Nathaniel Pitt, Director | www.pittstudio.com

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