



*It's closing time for gardens of the west*

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Wayne Warren | Jayne Dyer

*It's closing time for gardens of the west*

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*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

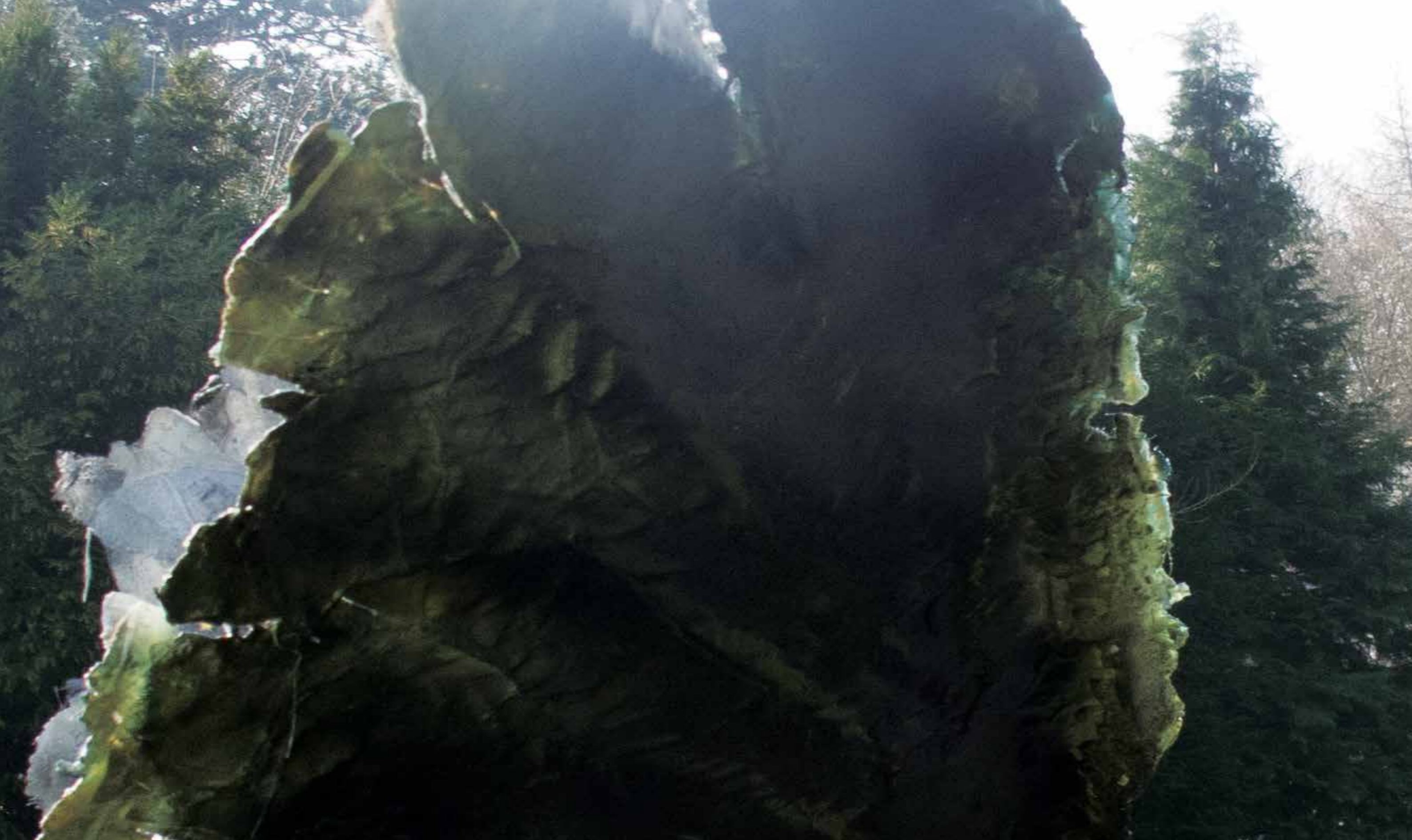








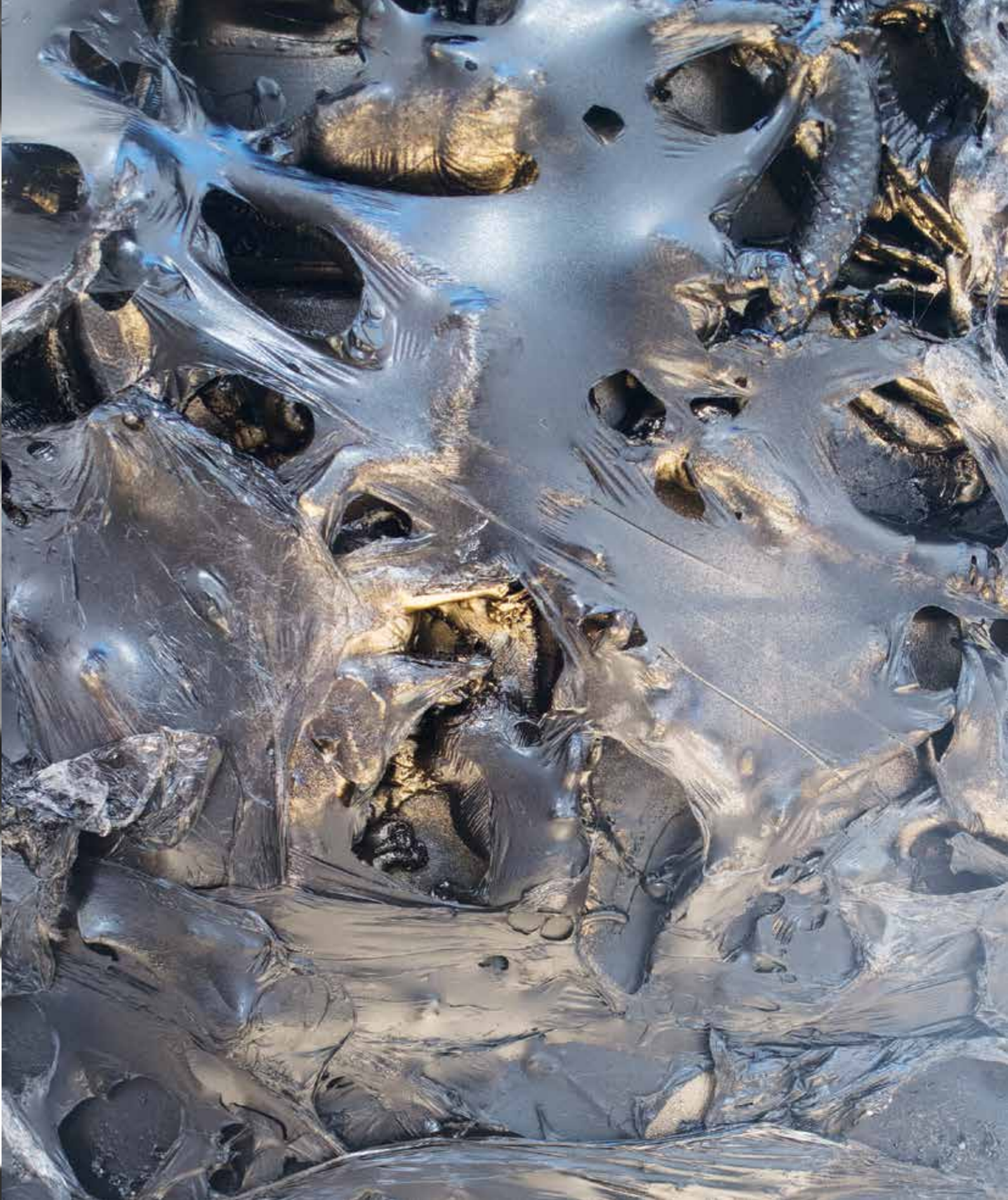




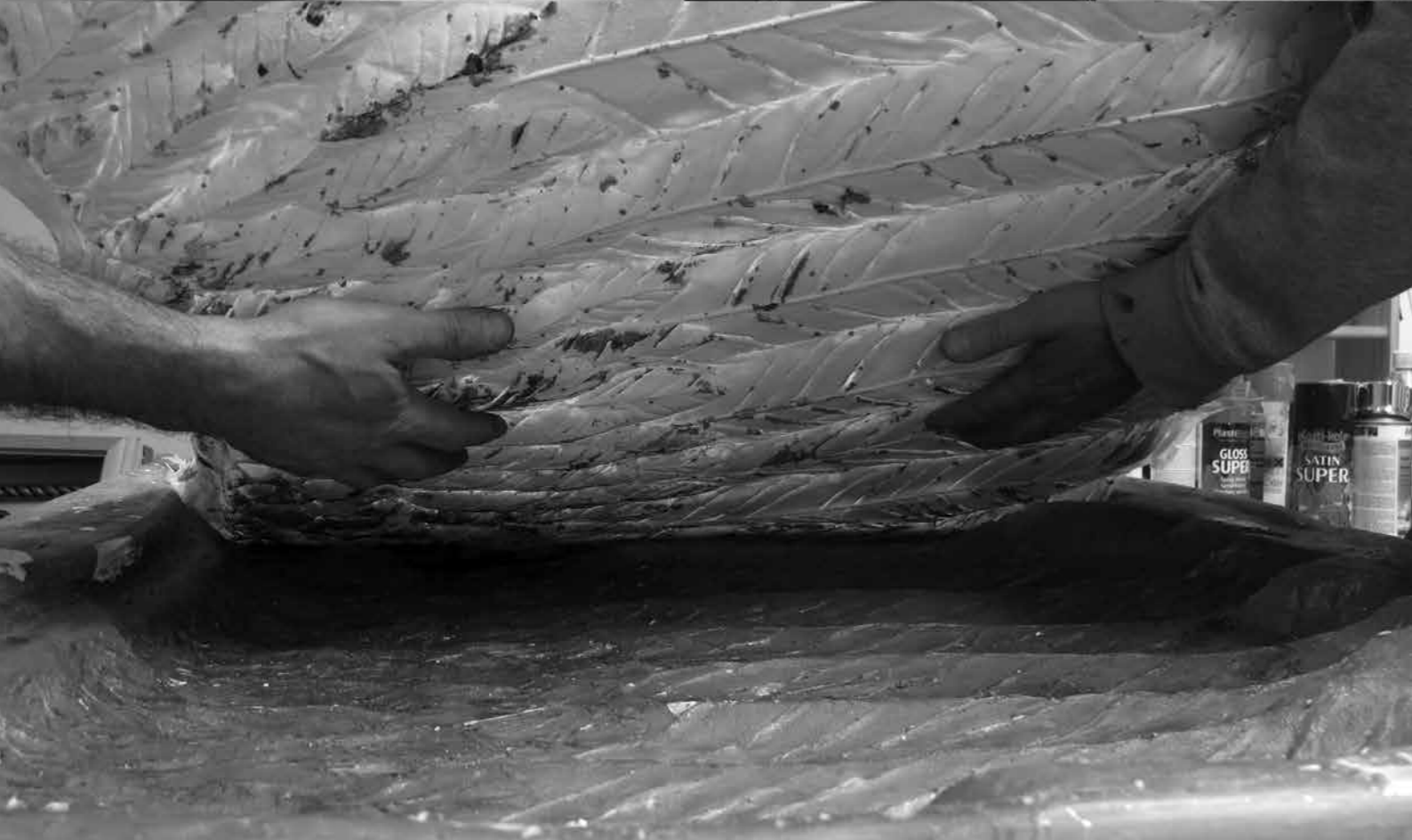












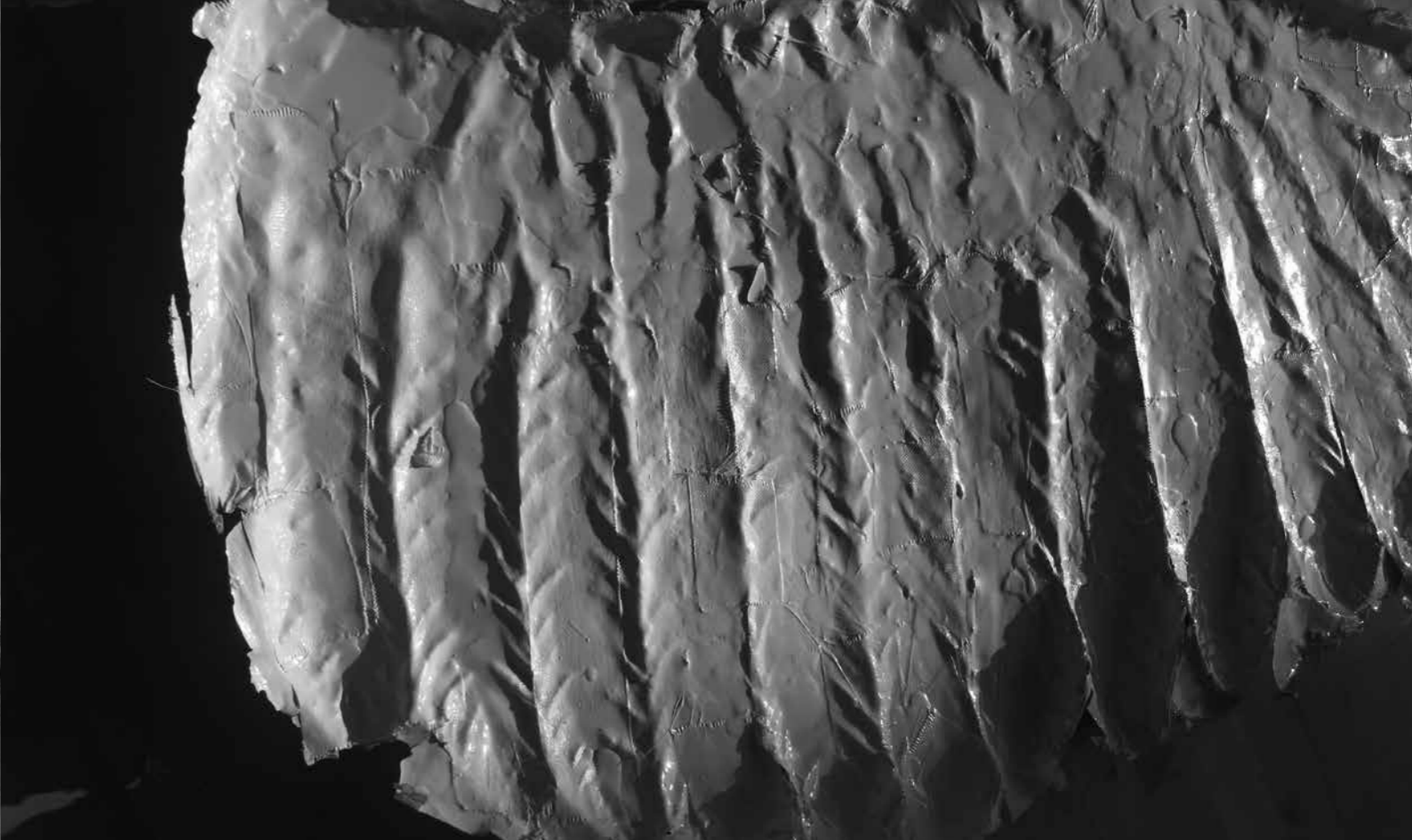


















## *It's closing time for gardens of the west*

Never yield to remorse, but at once tell yourself: remorse would simply mean adding to the first act of stupidity a second.<sup>i</sup>

The Strange Life of Ivan Osokin<sup>ii</sup> 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*.

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*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.

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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.<sup>iii</sup> 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

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<sup>i</sup> Friedrich Nietzsche, *The Wanderer and his Shadow*, 1880, p323

<sup>ii</sup> P. D. Ouspensky, *The Strange Life of Ivan Osokin*, 1915

<sup>iii</sup> Matthew Wells, *Skyscrapers: structure and design*, 2005



# Wayne Warren

British artist, lives and works in London, England.

**SELECTED EXHIBITIONS**      **2015** *Personal Structures-Crossing Borders*, Palazzo Mora, 56th Venice Biennale. Global Affairs Foundation   **2014-15** *Wings from Warhol to Warren*, Long-Sharp Gallery, Conrad Indianapolis, Indianapolis   **2014** *Peach Blossom Spring* | *Cacotopia*, Kui Yuan Gallery, Guangzhou, PRC; NCCA, Darwin, Australia; *Harbour Site*, Folkestone Fringe Festival, Folkestone Triennial 2014, UK; Long-Sharp Gallery, SCOPE Miami, Miami USA; Long-Sharp Gallery, New York Art, Antique & Jewelry Show 2014, NYC; Long-Sharp Gallery, Scope New York 2014, New York City; Long-Sharp Gallery, Palm Beach Art, Antique & Jewelry Show 2014, Palm Beach USA; *The Trophy Room* Pitt Projects, England, Dallas Art Fair 2014; *Aspirations*, TAG Fine Arts, London, India Art Fair 2014.   **2013** *House of Gold*, Chenies Manor House, England; *International artists*, Tianjin Creative Industries Expo 2013; Moniker Art Fair 2013, London; La Rondine Gallery, Bagni di Lucca, Italy; *Seeing red ...*, Meijiang Art Center, Tianjin, China; *Trophy Room* TAG Fine Arts, India Art Fair, New Delhi; GOLD Studio Rouge, Hong Kong   **2012** *GOLD* Studio Rouge, Shanghai; *Illuminer* 10+ Design Space, Hong Kong   **2011** Gallery 6, Tokyo; Bleibtreu Gallery, Berlin; *Original Print Fair* Royal Academy, London   **2010** *Very Fun Park* Fubon Art Foundation, Taipei; *postEDEN* Today Art Museum, Beijing; *Kitsch & Kinky* Frontline Gallery, Shanghai   **2009** *Tempting God* Depot Gallery, Sydney; *LuminousDark* King on William Gallery, Sydney; Top Asia Gallery Art Fair Seoul, Korea   **2008** Group Show, Kobe, Japan; Oxford Open ModArt Oxford, England; *CAP Launch* Two Lines Space, Beijing; *LuminousDark* Bleibtreu Gallery, Berlin, Germany   **2007** *Buddha and Christ* Sweet Tea House, London; *Situation 31*, Bleibtreu Gallerie, Berlin; Newcastle Gateshead Art Fair, TAG Fine Arts   **2006** *Faint Traces* Gallery 6, Tokyo; *Unspoken Words* Amber Fine Art, Edinburgh, Scotland; *Lhasa Express* Rossi and Rossi, London; Group Show, Bleibtreu Gallerie, Berlin   **2005** Norfolk and Norwich University Hospital, England; *Here Now* Sims Reed Gallery, London and Artshed, Hertfordshire, England; EWACC Light Gallery, London; Artshed, Hertfordshire; Elizabeth Rice Gallery, Florida, USA   **2004** Elizabeth Rice Gallery, Florida, USA; Bright Leaves Gallery 6, Tokyo; Leaf Show Surface Gallery, Nottingham, England and Chambers Gallery, London   **2003** EWACC Exhibition Art Council, Kobe, Japan; *TAG Group Exhibition* Nexus Gallery, Edinburgh Festival, Scotland   **2002** Galerie Espace Paris; Elisabeth Rice Gallery, Florida, USA   **2001** Basquiet Gallery, London   **1984** *The First Ten Years* Luton Museum and Art Gallery, England; *Drawing International* - Hall Gallery, Wolverhampton; Three man group show – Arts Council, Folkestone Arts Centre   **1983** The long Gallery Birmingham University, England   **1982** 80 Washington Square East Galleries, New York; The Mark A. Gallery, Teaneck, New Jersey, USA   **1981** Westfield College, London University; The Fullerton Gallery, Montclair, New Jersey, USA; The Montclair Kimberly Academy, Montclair, New Jersey   **1979** The Park Street Gallery, Bristol; The School of Architecture, Liverpool University   **1978** Central Gallery, Henley-on-Thames   **1977** Central Gallery, Watford   **1976** Open University, Buckinghamshire; Fifty artists, Milton Keynes

## PUBLICATIONS

**2014** Reg Newitt, *post flight*, Wayne Warren catalogue; Gina Fairley, *The Vernacular of Display*, Wayne Warren catalogue; Cover image, South Florida Luxury Magazine; Images from Art Basel Miami, New York Post   **2013** Reg Newitt, *Notes from India Art Fair 2013* Art Monthly Australia, July; Coco Marett, *The Midas Touch*, Kee Magazine, Issue 61, January 2013, Hong Kong; Seema Bhalla, *India Art Fair 2013*, Creative Mind, Vol IX Qtr-1 2013; Katherine Brooks, *India Art Fair: 10 artists to watch out for at the New Delhi event*, Huffpost Arts & Culture, The Huffington Post.   **2012** Reg Newitt, *Eclectic: Wayne Warren*, Wayne Warren catalogue; Damian Smith, Wayne Warren: *Something From Nothing*, Wayne Warren catalogue; Jayne Dyer, *On gold, alchemy, trade, waste, value ...*, Wayne Warren catalogue.   **2011** *Newsletter Taipei*, Vogue Taiwan, September 2011

## CATALOGUES/BROCHURES

**2014** *Wayne Warren* (catalogue)   **2013** *Wayne Warren* (catalogue)   **2013** *Seeing red ...*   **2012** *Wayne Warren* (catalogue)   **2012** *GOLD*   **2012** *Illuminer*   **2010** *Kitsch & Kinky*   **2010** *postEDEN*   **2009** *after alchemy*   **2009** *Tempting God*   **2009** *wayne warren*   **2008** *LuminousDark*   **2008** *CAP launch catalogue*.

## 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

Long-Sharp Gallery, Indianapolis, USA [www.info@longsharpgallery.com](http://www.info@longsharpgallery.com); TAG Fine Arts/TAG Contemporary, London, [www.tagfinearts.com](http://www.tagfinearts.com); China Art Projects, Beijing, Hong Kong, [www.chinaartprojects.com](http://www.chinaartprojects.com).

**[www.waynewarren.co.uk](http://www.waynewarren.co.uk)**



# Jayne Dyer

Australian artist, lives and works between Australia, Portugal and China.

**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 L0 Gallery, Hong Kong; *Peach Blossom Spring: Cacotopia*, Kui Yuan Gallery, Guangzhou, China, NCCA, Darwin, Australia; Dallas Art Fair, Pitt Projects, England; India Art Fair, Gallery Espace, New Delhi, TAG Fine Arts, London **2013** *Unbound*, Macquarie University Gallery, 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*, Chenies 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*, Artisterium/5, Tblisi, Georgia; *EVER EVER* Amelia Johnson Contemporary, Hong Kong; *The Butterfly Effect: Istanbul*, ARTBosphorus Art Fair, Turkey; *City of Dreams*, ARTHK12 International Art Fair, Asia One - China Art Projects; *Blood Sport*, The Art Vault, Mildura, Australia; *Daydreaming with.....*, Swire Artistree 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, Kinmen Island, Taiwan; *E-Co.design*, Sunhoo Creativity and Innovation Festival, Hangzhou; *found/LOST*, Osage Gallery, Beijing, China; *I Wish*, Art Yard, Lhasa, Tibet **2010** *Talking in Tongues*, Anna Pappas Gallery, Melbourne, Australia; *Utopia, postEDEN*, Today Art Museum, Beijing, China; *The Butterfly Effect: Taiwan*, Fubon Art Foundation, Taipei; *Photoshow*, Keusman 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*, SIPA, Seoul Art Centre **2008** *Black Friday*, Asialink-Taipei Artist Village, Taiwan; *Songzhuang Dreamtime*, Song Zhuang Museum, China; *Luminous Dark*, Bleitreu Gallery, Berlin, Germany **2007** *Spare Room*, Elizabeth Bay House Museum, Sydney, Australia; *WORDSforPICTURES*, Lingnan University, Hong Kong **2006** *Art Interchange*, Museum of Contemporary Art, Seoul; *Stutter* Uber Gallery, Melbourne, Australia; *Process-Journey*, Red Gate Gallery, Australian Embassy, Beijing, Eastlink Gallery, Shanghai;China; *Translucent Text*, Red Gate Gallery, Beijing **2005** *Shadowlands* Red Gate Gallery, Beijing; *Greyspace* Yoshi Kono Gallery, Osaka **2002** *Site-lines* John Batten Gallery, Hong Kong; *Site* Gallery SP, Sydney, Australia **2000** *Mapping the Sky* John Batten Gallery, Hong Kong **1999** *Site: Post Paris* Span Galleries, Melbourne; Australia; Kunst Rai Art Fair, Amsterdam, Holland **1998** *Critical Influence*, Ivan Dougherty Gallery, UNSW University, Australia **1996** *Site China*, Central Academy of Fine Arts, Beijing, China **1994** China Art Expo Guangzhou, China; *8 Australian Artists* Red Gate at Song He Tang, Beijing; *Site*, Museum of Natural History, Launceston, Australia

**RESIDENCIES**      **2012** ARTBosphorus, Istanbul, Turkey **2011** Taipei Culture Foundation, Taiwan; e-Co.design-Sunhoo, Hangzhou, China **2010** Chengchi University, Taipei, Taiwan; Fubon Art Foundation, Taipei, Taiwan **2009** Taipei National University of the Arts, Taiwan **2008** Asialink-Taipei Artist Village, Taiwan **2007** Lingnan University, Hong Kong **2005/1999** Cite International des Arts, Paris, France, AGNSW/NAS **1995** Asialink-Beijing University of Art and Design, China **1991** Verdaccio Studio, Italy, Monash University, Australia

**AWARDS**      **2013** Individual Artist Award from the Australian Federal Government in recognition of Australian arts achievements in Asia **2010/09/07/99** Australian Department of Foreign Affairs and Trade funding **2008** Australia Council/VAB 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

**COMMISSIONS**      Museum, corporate and private includes: **2014** Gallery Espace, Delhi, India; Crown Manila, Philippines **2013** Le Meridian, Zhengzhou, China; private residence, Kuala Lumpur, Malaysia **2012** Four Seasons, Beijing, China (20 storey atrium wall); Crown Burswood, 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; Maroondah Art Gallery, Melbourne; Fehily Collection, Melbourne; Deakin University, Melbourne; NSW Historic Houses 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, 53 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, 1997-09; 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.galleryespace.com](http://www.galleryespace.com); China Art Projects, Beijing, China [www.chinaartprojects.com](http://www.chinaartprojects.com); Anna Pappas Gallery, Melbourne, Australia [www.annapappasgallery.com](http://www.annapappasgallery.com)

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# Acknowledgements

## 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](http://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](http://www.globalartaffairs.org) | [www.personalstructures.org](http://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](http://www.pittstudio.com)

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