

# Aesthetica

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Digital pioneer Björk introduces new  
dimensions for audience interaction



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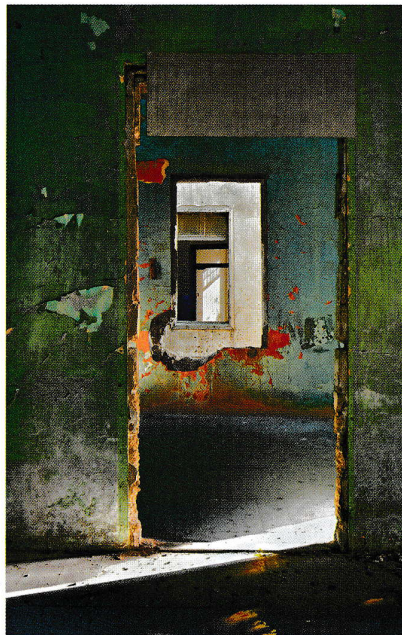
**Elizabeth Price Curates**  
THE WHITWORTH,  
MANCHESTER  
10 JUNE - 30 OCTOBER

The full title of this Hayward Touring exhibition is *IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY*. It refers to a work by Jenny Holzer and cleverly reflects both the structure and preoccupations of the show as a whole: Turner Prize-winning artist Elizabeth Price has defined four sections in the Whitworth's central galleries, choosing over 70 diverse pieces including photography, sculpture, installation and video that focus on sleeping, working, mourning and dancing. These verb-based categories are in dialogue throughout; in Henry Onslow Ford's *Snowdrift* (1901) a woman lies ambiguously asleep, her body carved from the same marble as the snow as though she has dreamed her way into death – translating sculpture into memorial.

Price describes the curation as relying “upon the slippery, fugitive logic of dreams”; in the same way that fluid connections and tangential ideas are contained within sleep, the viewer's associations with the works on show shift and evolve, refusing to adopt a straightforward narrative. Where the hidden body that shapes the sleeping bag in Gavin Turk's *Nomad* (2002) initially appears to be sheltering, in a further room, the black of the bag echoes the mourning cloth – giving the solid bronze of the work more sinister implications.

This seemingly horizontal line of associations runs throughout the exhibition. In the final section, *Dancing*, it becomes animated in a series of works including the Lumière Brothers' *The Serpentine Dance* (1899). This movement of a thematic thread into the piece ultimately mirrors the overall liveliness of the ideas which are at play here.

Polly Checkland Harding



**Robert Polidori:**  
*Ecophilia / Chronostasis*  
PAUL KASMIN GALLERY, NEW YORK  
8 SEPTEMBER - 15 OCTOBER

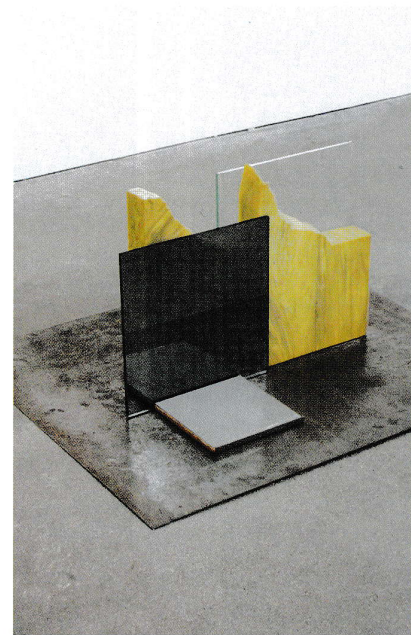
The dirt hills of India are under construction, and like the corrugated metal sheets layered to create local slum walls, Robert Polidori's images are collaged into veritable murals. Though his method is not explicitly detailed, the resulting works are reminiscent of Andreas Gursky's in their visual density and reduction of people to texture.

Featured work *Amrut Nagar* is a 180-degree view of that dirt hillside composed of four prints. The eye relies on visual anchors like trees to understand where one frame merges with the next. In the leftmost print, whilst the hillside collage is nearly seamless, the sky (arguably the simplest element to edit) is left visibly jagged. The sky indexes the creation of the image again in the largest panorama, *60 Feet Road*; as the camera progresses along the landscape, the sky darkens.

As is clear from the white backgrounds and jagged edges of these images of India, Polidori is interested in surfaces and their representations. In this sense, the artist's comparison of these photographs to cartography is quite accurate – both are constructed by an outsider for his own purposes and must be reduced to communicate.

*Hotel Petra* more explicitly flattens history in a series capturing the eponymous structure in Beirut, damaged during the civil war. One image in particular holds the viewer's gaze: the peeling paint of the hotel wall reads as the peeling surface of the print. For the artist, these layers of paint represent “subsequent labours of various painters” – and though his own layer is only a *trompe l'oeil* painting, Polidori certainly reframes the sociopolitical stakes around image making.

Mira Dayal



**Daniel Frota: Irrealis mood**  
FONDAZIONE SANDRETTO  
RE REBAUDENGO, TURIN  
30 JUNE - 16 OCTOBER

Brazilian artist Daniel Frota's (b. 1988) new show fills The Fondazione Sandretto Re Rebaudengo Foundation with sculptures and videos which interrogate the gap between history and stories.

In his first solo exhibition in Italy, the artist layers politically-charged materials on top of one another, for example tempered glass on brutalist concrete bases. Presented within a place of free thought and aesthetic consideration, the meanings associated with the artworks are turned upside down and important questions considered; for example, what happens when our mental constructions fade? Through these compositions, Frota focuses less on what's “real” and more on the idea of alteration and fabrication – breaking the stability of the world as we perceive it.

Following the compilation of two years of research, the show demonstrates Frota's interest in “ucronia”: a crisis of modern thought deriving from the genre of science fiction in which it is possible to reinterpret an event that has happened. His multi-media works act upon this, reconstituting events as conceptually fluid sculptures or film installations. In the same way, the chosen title, *Irrealis mood*, references a linguistic term: a group of verbs that allow the speaker to form sentences about things that might have happened.

In the wake of his interest in ucronia and this specific syntactic structure, the artist focuses on events from the 20<sup>th</sup> century history of science, architecture, literature and art, and dismisses them as fact. Using this hypothetical language as a thread, Frota interweaves cultures and offers them within a new context: as re-written narratives.

Ginevra Bria