

## Edition artCo artists overview at St. Regis Venice

### Gregor Hildebrandt

#### ***Paar Säule, 2022***

compression-molded records, metal bar, marble plinth  
247 x 31 x 31 cm  
unique

Gregor Hildebrandt's new commissioned sculpture "Paar Säule" is part of his ongoing series of Brancusian columns begun in 2009. Composed of compression-molded records that the artist first discovered at a Berlin flea market, each column repeats a modular shape, which suggests an infinite expanse.

Gregor Hildebrandt is a German artist based in Berlin. His signature media are cassette tape and vinyl records, which he collages and assembles into apparently minimalist yet latently romantic paintings, sculptures, and installations. Resting in silence behind the glossy surface of his analog aesthetics, which verges on black and white monochrome, music and cinema haunt his practice. Whether pictorial or sculptural, all of his works contain prerecorded materials, which he references in the titles.



**Esther Stocker**

***Untitled, wall sculptures***  
**2020, 2021, 2022**  
different dimensions  
print on aluminium-paper



Esther Stocker, born 1974 in Italy, is living and working in Vienna. Her work consists mainly of paintings and installations in an abstract and geometrical perspective; the two genres being closely related to each other. The artist's installations are three dimensional projections of her paintings, exclusively made with a limited palette of black, grey and white.

In her paintings, sculptures and installations she describes the ambiguity and uncertainty of a system. In using the precision of a system to investigate the system itself.

Her geometric structures are based upon eternally self-repeating modules that create a seemingly ordered visual rhythm, to which she adds aberrations in order to generate an adjacent but new rhythm. This Introduction of deviation in the optical balance creates surprise.

## Julian Opie

### *Venice Runners, 2022*

Outdoor installation

1. *Mark 1*. 2019 Auto paint on aluminium with steel and plywood base 256 x 118 x 5 cm
  2. *Sonia 1*. 2019 Auto paint on aluminium with steel and plywood base 249 x 109 x 5 cm
  3. *Elena 1*. 2019 Auto paint on aluminium with steel and plywood base 277 x 121 x 5 cm
  4. *Kiri 1*. 2019 Auto paint on aluminium with steel and plywood base 251.5 x 123 cm x 5 cm
- Each base (70 x 70 x 70cm base)



Julian Opie (born in London in 1958) rose in the art scene in the 1980s and today he is one of the leading contemporary artists in the world. Opie is famous for his minimally detailed artwork and for integrating technology in art. Opie became well known in the British art scene in the 1980s through his highly inventive *series of painted metal sculptures*. These sculptures humorously combined loosely painted imagery with steel shapes. By the end of the decade his sculptures became larger, more austere and minimal, and were often based on a relationship between art and architecture.

He is most famous for creating ultra-modern portraits with thick black lines and very little detail. Opie's distinctive graphic style is marked by reducing the features that distinguish individuals from each other to the bare minimum. His artworks are celebrated most for *making his subjects unique and recognizable with the bare minimum of lines*. His style gained popularity after he designed the cover of English Britpop band **Blur's best of album** which was released in 2000. The four-part portrait is not only one of the most famous album covers but also an iconic artwork. The portraits of the four band members of Blur were bought by the Art Fund in 2001 and are in the *National Portrait Gallery* in London.

Julian Opie has always used the latest technology and well known for integrating technology into his art; he has used LED lights and voice recordings behind his artwork to add another dimension to it.

Julian Opie is one of the leading contemporary artists in the world. His work is exhibited extensively in galleries and museums around the world.

**Julian Opie**

***Luc and Ludivine get married. (pair 15), 2007***

Sixteen pairs of laser-cut silhouette portraits using Somerset Velvet black 280 gsm paper, dry mounted onto 270 gsm Clairefontaine May on white paper, framed in black painted elliptical frames designed by the artist and glazed with vacuum formed poly carbonate, fitted with a top fixing screw ring.

Paper 45.0 x 40.0 x 7.0 (each) cm / Image 45.0 x 40.0 x 7.0 (each) cm; Edition 3/10



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## Rosa Brueckel / Gregor Schmoll

### *Mein Feld ist die Welt / My field is the world* 2000

photo print on aluminium  
101 x 131 cm

The Early Work offers a comprehensive synopsis of the pictorial work of the Austrian artist couple Rosa Brueckl / Gregor Schmoll (both born in 1970). On the one hand, the title of the book suggests that Rosa Brueckl and Gregor Schmoll intend this publication to conclude a phase of their work while, on the other, it refers to a fundamental conceptual idea that inheres in all of their works: their work can be described as a permanent, conscious process of inscribing into the history of images. In their work, Brueckl / Schmoll react directly to historical models whose denotation is always clearly visible despite the fact that they undergo a process of transformation in their adaptation of new media. With the aid of their methodically deconstructivist approach and their wide system of reference, Brueckl / Schmoll deliberately enter into the art discourse, thus making it clear that they wish their works to be seen as part of this discourse.

**"My field is the world"** (advertising slogan of Hamburg-Amerika Linie from the first decade of the 20th century) was the title of a solo exhibition at Gallery mezzanine in 2020, which is the first part of a multi-part project. The entire project analyses "the image of the artist" in relation to her or his work within the various cultural/political spheres of influence, as well as in the field of tension of the self-staged "image documents".

