



In his works Venezuelan artist **Daniel Medina (*1978)** literally interweaves maps of different continents. With his striking compositions he provokes questions of interpretation of the geo-politic world and the meaning for those areas in which countries or nations clash or overlap. The maps - as medium of associations of economic and social circumstances - underline not only the technical progress which allows us to identify our location at any time but also point out the ever existing mentality of separation and exclusion, which serves as a basis for the claim that we are what or who we are because of our geo-politic situation.

Stefan Kübler (*1968, D) uses an inexhaustible pool of postcards, wrapping paper or wallpaper to create images, that are always based on the same motive but that gain a completely new form and depth through combination. These collages are often painted over. Through playing with focus and perception of reality, they establish more stability and open up to a different level of meaning.

For many years **Jón Laxdal (*1950, IS)** has worked with material, that he collects from newspapers and other printed media. As a writer text plays an important role in his collages, which he puts together in a process of careful consideration, keeping in mind the original and its meaning.

In contemporary art the medium is often the message, as it is the case for British artist **Chris Jones (*1975)**. His medium is printed paper - newspapers, magazines, calendars etc. Using his collection of paper layer by layer he creates his magnificent models and seals them with lacquer. One of the works in the show is titled *Relic*. The work could be about a general relic, a remainder of anything, but also – which would not be unusual for Jones - the title could be an allusion to the horror movie *Relic*. The movie talks about a 'Relic', which was asleep for thousands of years, and which after disposal changes the DNS of a man and turns him into a monster.

Roland Fuhrmann (*1968, D) combines price tags from advertisements that he has collected for a period of time. He was especially interested in verifying the impression that he gained after the World Cup in Germany in 2006: He noticed, that more and more prices were printed in black, red and gold – the colours of the German flag - a combination of colours which seemed to have regained some positive connotations.

British artist **Tom Gallant (*1975)** uses traditional, Japanese paper cut techniques to create beautiful ornamental patterns and paper sculptures. His art is inspired by the work of British craftsman William Morris. Morris manufactured his wallpaper and rugs in Victorian Britain, a time of great social and political changes. He was a follower of ethic socialism and aimed to create his work for those, who could appreciate it, however he reached mainly those, who could afford it. His work found its way into upper class Victorian households and decorated hoards of strict family values and a restricting, prude moral. Behind the facade of virtue however, there was blooming fantasies and audacious dreams of an excessive lifestyle. Traces of these fantasies can be found in Gallants work, which he cuts skilfully out of the flesh printed in porn magazines.

Javier Piñons (*1970, USA) collages, crafted with great perfectionism, are stories about our tendency – as human beings as well as as nations – to interpret our quarrels as heroic conflicts. So seamlessly done that at first glance they seem to be found photographs, his collages are often presented on toned hand-made paper. This gives them a warm and beguiling atmosphere that resembles the settings of a John Ford Western. Many of his

collages integrate Christian iconography or classical myths. In the work *St Sebastian* a stoic young cowboy is standing beyond a tendriled arch, seemingly unaffected by the arrows in his body.

Carmen Perrin (*1953, BO) uses in her so called *Forages* (perforations/cuttings) editions of the French magazine *Paris Match* from the 60ies and 70ies. The magazines, that seem to be flipped open at random, are cut with circles that get narrower and that follow a specific geometric pattern. At first glance one seems to look through bottoms of bottles. But the wholes are not identical. The perforated circles end with different patterns - text passages, images - but never on the same page of the magazine. Perrin creates almost mystical, stunning assemblages of words, images and space, which widen the focus/look of the viewer in a fascinating manner.

The sculptural installations of **Peter Madden (*1966, NZ)** start their lives as flat images, which he transforms into three-dimensional, some times spiral objects. Madden cuts illustrations carefully out of books, magazines, and encyclopedias, only to join them again in fantastic paper constructions. The remaining pages of the `stripped` books are kept for the potential use in future works. Madden himself says that he cuts into `bodies of knowledge`, which for him means a poetic liberation of the captured images and words.

In his collages **Jörg Scheibe (*1966, D)** combines photographs and newspaper cuttings that he has collected over the years into enigmatic compositions. With stunning clarity, often using only two motifs, he creates a tension of form and context that lastingly captures the viewer's eye.

Austrian artist **Fabian Seiz (*1975)** uses in one of his works unsolved crosswords from newspapers. Carefully arranged to a composition, they create a rhythm of black and white fields that – although evolved randomly – results in a peculiar harmony.