

WHO FUCKED UP MY PAINTING

INTERVENTION PERLA-MODE, LANGSTRASSE ZUERICH

16.7. – 4.8.2012

ARTISTS: TOM FELLNER, ALEX HERZOG, JULIA SHEPPARD

Who Fucked Up My Painting? (punctum)

Is cooperation a form of appropriation?

What is consensual art appropriation?

How pliable is the artist's ego?

What happens during a forced artistic collaborative effort?

Is there a punctum (Roland Barthes) in painting, how does it manifest itself, and does it differ from that in photography?

These are questions Tom Fellner, Alex Herzog and Julia Sheppard will put to the test in their temporary art laboratory. With Roland Barthes' text *La Chambre Claire* as theoretical starting point/ inspiration/ self imposed common thread, these three painters of diverging genres will engage in a twofold process; on the one hand exchanging and debating Barthes' book and the topic of punctum, differing cultural nomadic backgrounds (all three are cultural mixtures, both as persons and in their art work), their current fields of interest, individual expression, homage, etc. and on the other hand will enact a debate through a practical art process engaging in a documented public painterly *Cadavre Exquis*.

The paintings will be based on the illustrations from *La Chambre Claire*. They will use both photographs and titles, such as *Mentally Retarded Inmates, New Jersey, The Set Table, Mother or Wife of Artist*, etc. The final works will be titled accordingly.

The three artists will spend up to one month working together in an open temporary „atelier“. They will directly (politely or aggressively) contribute to, mark, interrupt each other's efforts, pass around the work in progress, intervene, enhance, physically, i.e: painterly comment on paper with pigment, paint and ink, thus building up a layered pictorial debate until a sort of aesthetic consensus arises.

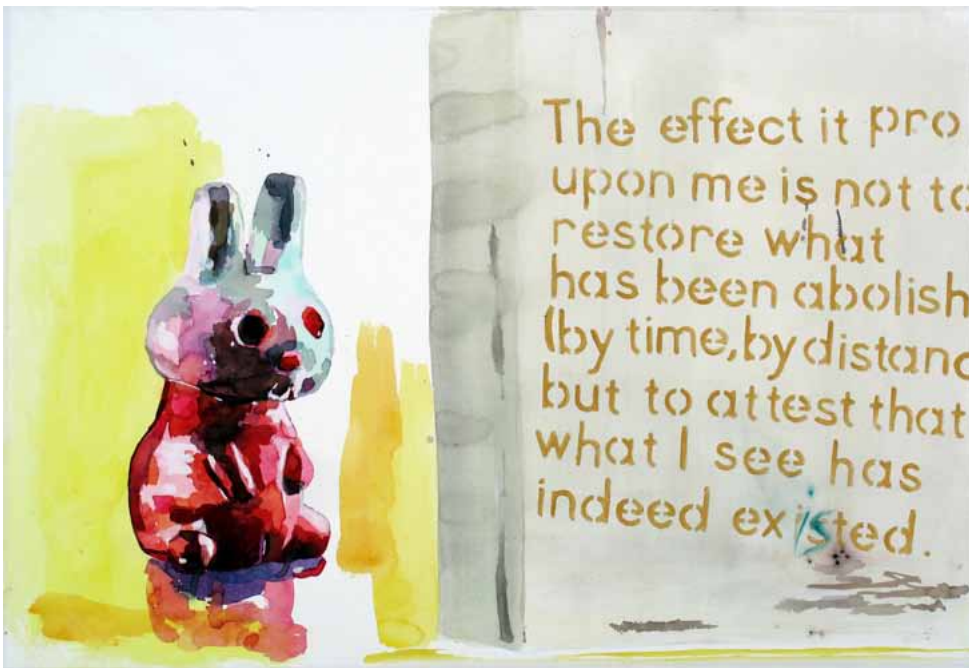
The project will take place at the *Message Salon*, Zurich during July/August 2012. The whole process will be open to the public and documented. There will be an art opening and auction with the resulting works.

punctum, latin: injury through a pointed sharp object; puncture, small cut, small hole... and casting the dice

according to Roland Barthesthe **punctum** of a photograph is a random or incidental feature that **punctures the viewer's awareness** (also wounds, engages)



Die Fette Motte, 2012, 140 x 130 cm, watercolor, gouache, ink on paper



Hasenfalle, 2012, 75 x 140 cm, watercolor, gouache, ink on paper



Kunst und Ego, 2012, 50 x 65 cm, watercolor, gouache, ink on paper



Mère ou femme de l'artiste, 2012, 145 x 112 cm, watercolor, gouache, ink on paper



Déjeuner surprise, 2012, 92 x 142 cm, watercolor, gouache, ink on paper

LIST OF WORKS: WHO FUCKED UP MY PAINTING

The Bomb, 2012, 65 x 50 cm, watercolor, gouache, ink on paper

Hasenfalle, 2012, 75 x 140 cm, watercolor, gouache, ink on paper

Die Fette Motte, 2012, 140 x 130 cm, watercolor, gouache, ink on paper

Sturm und Drang, 2012, 112 x 145 cm, watercolor, gouache, ink on paper

Kunst und Ego, 2012, 50 x 65 cm, watercolor, gouache, ink on paper

Safety Pin, 2012, 100 x 150 cm, watercolor, gouache, ink on paper

Mère ou femme de l'artiste, 2012, 145 x 112 cm, watercolor, gouache, ink on paper

The Man, 2012, 65 x 50 cm, watercolor, gouache, ink on paper

A Question of Levity, 130 x 150 cm, watercolor, gouache, ink on paper

Der romantische Fünfliber, 2012, 75 x 102 cm, watercolor, gouache, ink on paper

Jeux d'enfants, 2012, 110 x 150 cm watercolor, gouache, ink on paper

Tattooed Baby With Red Sock, 2012, 95 x 150 cm, watercolor, gouache, ink on paper

Petit chien, 2012, 50 x 65 cm, watercolor, gouache, ink on paper

Föhn, 2012, 100 x 75 cm, watercolor, gouache, ink on paper

Ausgeleerter Rasierapparat, 2012, 110 x 75 cm, watercolor, gouache, ink on paper

Déjeuner surprise, 2012, 92 x 142 cm, watercolor, gouache, ink on paper