

PAIN

AN INTERNATIONAL GROUP EXHIBITION ABOUT PAIN

TING

Duration of the exhibition: August 1st – 15th 2015

Opening: Saturday 1st August from 18Hrs.

Address: The exhibition will be held at Open Walls Gallery Berlin,
Schröderstr. 11/1 10115 Berlin - S1, S2, S25, M10 (Nordbahnhof),
Bus 142, U8, M1, M8, Tram 12 (Rosenthaler Platz).

Opening hours: Tuesdays to Saturdays,
from 11:00 to 18:00 & by appointments



PAIN/TING GROUP SHOW STATEMENT BY TERRI LEW



I am Terri Lew the Director and Founder of 19 Karen Contemporary Artspace.

When I launched my gallery in Australia in 2008 with a handful of Australian emerging artists, I was excited to introduce International emerging artists to the Australian art scene. I worked many late nights to find the artists I wanted to work with. 7 years later I am proud to say that some of these artists (together with our Australian artists) have been successful in getting the recognition they deserve and are now showing in galleries all over the world. In 2014 I was approached by Juan Arata, (my Berlin based artist) to bring together a select group of artists to Berlin for a group show. The arts capital of Europe! We saw this as an opportunity to give our Australian artists the exposure to the international art scene and what a better place to launch our first group show than Berlin!

Juan had a vision of exploring the concept of Pain. The pain the artists experience when they paint! The concept for the Group show was born and so did the title! Pain/Ting is the fitting title chosen for the show. It needs no explanation but it is briefly covered in the following pages.

We hope that the Berlin art community will embrace our artists and support our endeavour to bring something different to their shores.

Sincerely Yours

Terri Lew
Gallery Director





What happens if you replace the word “Pain” for the word “Art” in the Wikipedia definition of pain?”

“Art is an unpleasant feeling often caused by intense or damaging stimuli, such as stubbing a toe, burning a finger, putting alcohol on a cut, and bumping the “funny bone”. The International Association for the Study of Arts’s widely used definition states: “Art is an unpleasant sensory and emotional experience associated with actual or potential tissue damage, or described in terms of such damage.

“Art motivates the individual to withdraw from damaging situations, to protect a damaged body part while it heals, and to avoid similar experiences in the future. Most art resolves promptly once the artistic stimulus is removed and the body has healed, but sometimes art persists despite removal of the stimulus and apparent healing of the body; and sometimes art arises in the absence of any detectable stimulus, damage or disease.

“Art is the most common reason for physician consultation in most advanced countries such as the United States. It is a major symptom in many medical conditions, and can significantly interfere with a person’s quality of life and general functioning. Psychological factors such as social support, hypnotic suggestion, excitement, or distraction can significantly modulate art’s intensity or unpleasantness.”

**“Why is that all men
who are outstanding
in philosophy,
poetry or the arts
are melancholic?”**

Aristotle

Concept Definition

One could say that pain is the result of an imperfect world and that artists search for this perfection through their art and critic. But, would art exist in such a perfect world?

If the answer is yes, then we are forced to accept that art is rather a human code, which is understandable by every single human being, and that it is nothing more than one of the languages we choose to express our feelings and experiences. In this context every single human being is an artist in will. Art makes us humans.

If the answer is no, then we have to accept that the code must be unlocked by each of us in order to understand its meaning, and the experience should be almost totally emotional.

One could say that the best key to understanding art is the artist himself. Knowing the artist, his macro mental-state, is essential to understand the artist' deepness. Conflict defines, therefore, our everyday action forces the artist to express himself/herself in a semi-self-created language that we, as humans, call art. Art is inevitable because suffering is also inevitable.

It is what you do with that suffering that really matters. Pain, as art, is always subjective. According to the Stanford Encyclopaedia of Philosophy "each

individual learns the application of the word through experiences related to injury in early life experiences. Like other experiences as conscious episodes, pains are thought to be private, subjective, self-intimating, and the source of incorrigible knowledge. Interestingly, however, when we talk about pains as experiences, we also, in the same breath, talk about feeling them as if these experiences were also the object of some sort of inner perception, which suggests introspection. One is naturally tempted to say that if a pain is not being felt by its owner then it does not exist. Necessarily, if I sincerely believe that I am in pain, then I am in pain. Conversely, if I feel pain, then I know that I am in pain. Again this conditional seems necessarily true. This is the self-intimating aspect of pain experiences."

Pain is a brain-designed system, which protects us from the surrounding world. One cannot feel it, but perceive it. It is an illusion that motivates us in an emotional experience, and therefore we can hardly describe it. As in arts, it is generated by external stimuli, what artists call inspiration.

Do paint strokes show feelings? Do characters in a painting express emotions? Do we feel the painter's suffering when we see a masterpiece? Art is always moving, experiencing. It is all about the process, not the purpose.

Participating Artists

Blo (France- based in Berlin)

Jason Bryant (USA)

James Bullough (USA – based in Berlin)

Richard Denny (Australia)

Esther Erlich (Australia)

Danny Figueroa - aka WESR (Peru - based in Berlin)

Filthy the Bear (Australia)

Melissa Hartley (Australia)

Kate McCarthy (Australia)

Yosi Messiah (Australia)

Jennifer Mondfrans (USA)

Jaybo Monk (Berlin)

James Reka (Australia based in Berlin)

Johnny Romeo (Australia)

Ben Sheers (Australia)

Skount (Spain – based in Netherlands)

Go Suga (Australia)

Clare Toms (Australia)

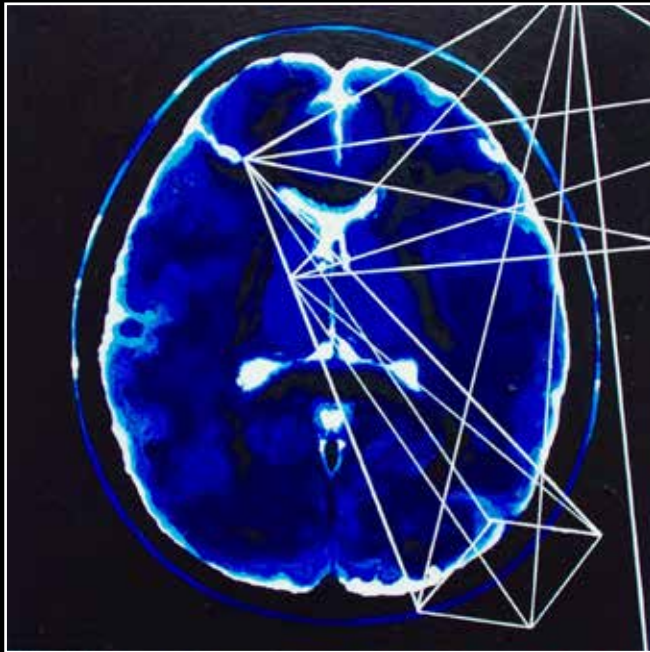
Twoone - Hiroyasu Tsuru (Japan based in Berlin)

Dan Withey (Australia)

Guim Tio Zarraluki (Spain)

Juan Arata (Argentina - based in Berlin)

Ben Sheers



'MRI'
Oil on Linen
40cm x 40cm
€525
\$750 AUD

The show title of Pain/ting led me to thinking about the brain and how despite the brain being the sender of pain signals throughout the body, it does not have any pain receptors itself. This idea and what I felt to be an inherent dark beauty attached to scans of the brain became the motivating factor in the creation of the work. The work was created through a technique of both pouring and more traditional painting methods that was arrived at after a long process of experimentation that was punctuated with numerous successes and painful failures.

Blo



'Mirror N'
Acrylic and
spraypaint on
canvas.
40cm x 40cm
€940
\$1350 AUD

To explore the relation between the pain as an emotional and subjective experience, and the perception of the surroundings, I will use a human portrait and its mirror, considered as the emblem of the history of painting until the XVIIe century. The stimuli from outside will affect the subconscious and will initiate the process of making.

Clare Toms



'Flow'
Oil on linen
40cm x 40 cm
€1050
\$1500 AUD

Time never stands still; the ever running river that carries us along, that collects and that leaves behind as we wash past dark depths, fast moving rapids and sleepy open shallows. At times deep below the current, at other times floating right above the surface, pain is on the same journey with us, swinging between shades of dormancy to unmistakable intensity. "Flow" explores the feeling of pain, the draining of all energy, colour and soul, yet time moves on and we move with it. It expresses the notion of carrying on and being swept along in the perpetual current of this river, all the while pain lies just below surface. A survival mechanism, and a mechanism of hope to move beyond its grip.

Dan Withey



'Cuts and Scrapes'
Acrylic & Spray
paint on canvas
40cm x 40cm
€625
\$900 AUD

As we go through life we accumulate physical and mental wounds and in healing scars, lumps and holes occur. These blemishes transform us, they take us from the innocence and naivety of youth to something else. The faceless torso is because this is everyone's experience, life is a struggle and everyone is changed from travelling its path

Danny Figueroa - aka WESR



'Recipiente sin
garantía'
(translation:
Unsecured
container)

Acrylic on canvas

40.5cm x 40.5cm

€880

\$1300 AUD

The name of my piece is inspired by the saying "No hay mal que dure cien años ni cuerpo que lo resista" - "there is no pain that holds for 100 years nor any body that resists it", "there is nothing bad that lasts 100 years nor any body that resists it". This piece represents different kinds of pain, damage and shame that a person can go through (the recipient) which are caused by the decision of being an artist. This decision requires sacrifices and selfish acts that can cause pain to our loved ones. This same reason causes a bearable sorrow that breaks the artist down at a times.

Esther Erlich



'Touch Up'
Acrylic on canvas
40cm x 40cm
€2750
\$4000 AUD

Of all painting forms, I find the challenge of self-portraiture to be by far the most tormenting and therefore painful. The main reason I find it confronting is because unlike other subjects, I am intimately familiar with this one. While in the course of creating other portraits, I may struggle to evoke the 'truth' of my subject, in self portraiture the difficulty is quite the opposite. When working on a self portrait, the battle I face is with my subconscious, the part of me that doesn't want to be exposed, that would prefer to hide behind layers of paint rather than emanate through it Unfortunately – slash fortunately –for me, invariably I will become so lost in the process that my brush instinctively reveals too much.

Filthy The Bear



'Day At The Pool'
Acrylic on canvas
40cm x 40cm
€980
\$1400 AUD

Day At The Pool is an old style board game with a start and a finish. Anything can happen once a work leaves the safety of the bubble. Out of control ideas, seemingly from nowhere, leap into the brain pool, all vying for a place, all trying to stay afloat, confusing and frustrating. What will survive? Why do they mock?

Go Suga



'CREATIVE NO
KURUSHIMI 2'
Posca on board
40cm x 40cm
€450
\$650 AUD

"KURUSHIMI" means pain (or struggle) in Japanese. This piece shows the struggle and pain of an creative mind when you cannot just get into that creative zone. Solar system on the top left represents the universe. This creative mind is trying to get to the universe to become one with it in order to get into creative zone, where every thing just flows and come out as they should naturally. This mind is stuck on this invincible wall. The eye on the top left of the painting represents the 'vision'. Eye being only slightly opened shows this mind is still searching for what ever it is looking for and have no clear vision of it. This painting is dark though once this mind gets together with the universe the whole painting then will be bright and colourful.

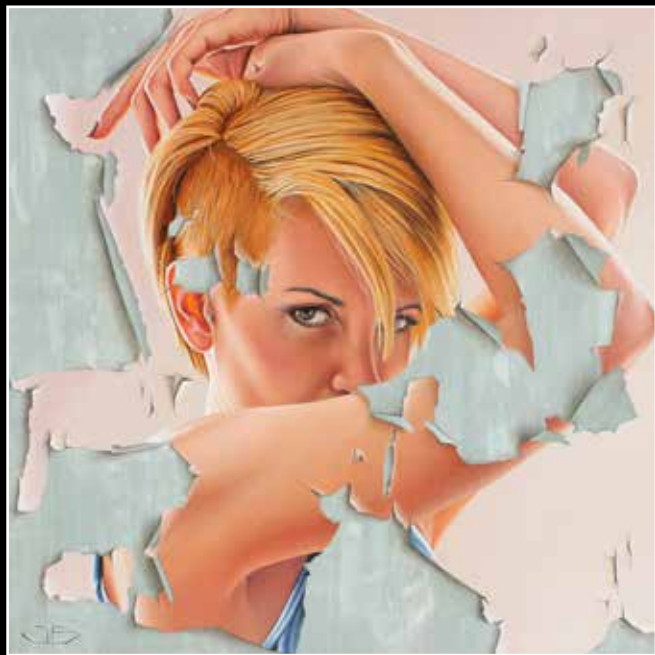
Guim Tio



'Part'
Oil on canvas
40cm x 40cm
€1250
\$1800 AUD

"I remember my grandfather sitting on his chair when I was coming back from the beach. I can remember how he used to enjoy taking the bones off fish for me. I try to remember his face and it seems to get more complicated over the years. And then I think "someone, someday, I will say his name for the last time. And he will disappear".

James Bullough



'From Behind the
Wreckage'
40cm x 40cm
Oil on Panel
€1250
\$1800 AUD



Jason Bryant



'All eyes on you Greta'

Oil on canvas

40cm x 40cm

€750

\$1075 AUD

This piece because merges two bodies of work I have been developing. It is still in line with the concept of my ongoing "merging icons" series were I merge classic iconic film stills with skateboard graphics from the 80's and 90's. This series mixes with my new "technicolour" series were I take the black and white film still and generate my own colour much in the same way the early black and white films had colour added to them. "All eyes on you Greta" explores her pain in dealing with celebrity, social anxiety and depression. The eyes act as a graphic element to literally frame her portrait in a filmic sense but to also to illustrate the idea of feeling surrounded by wandering eyes and how anxiety and depression can compound these delusions and pain.

Jaybo Monk



'She of The
Bitten Hand'
Oil, spray paint
and enamel on
canvas.

40cm x 40cm

€1250

\$1800 AUD

If the absence of fear is the true freedom then pain is victory's path to succeed on this journey.

Jennifer Mondfrans



'Kathe Kollwitz'
Oil on canvas
40cm x 40cm
€1350
\$1950 AUD

I chose artist Kathe Kollwitz as a subject as her work conveys the pain of grief. The child represents her haunting portraits of dead children, signifying how her grief permeates her work and the glow/grief flows through her hand but hardly contains the pain. I wanted to show how this grief became the light of her art, a pain she poured into charcoal and stone, solidifying the invisible loss.

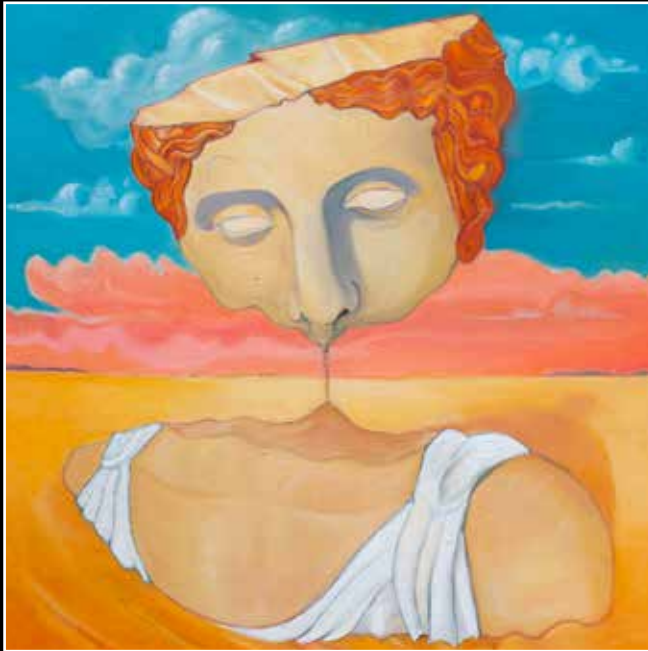
Johnny Romeo



'So Young So Angry'
Acrylic and oil
on canvas
40cm x 40cm
€1350
\$1950 AUD

With my latest work, 'SO YOUNG / SO ANGRY', I really wanted to recapture the fiery urgency and intensity of my youth, of the painful but liberating need to express and create that continues to burn today. I've always been inspired by the notion of catharsis in my art-making practice, of being able to purge my pains and frustrations with the world around me through my craft. There's definitely an exhilarating danger and thrill to confronting not just the world's ills, but one's own inner darkness, and using painting as a positive means of transcendence. Dripping with primal urgency, 'SO YOUNG / SO ANGRY' is an intensely raw and physical work that explores the intersection between pain and creative release, laced with my signature Pop flavor.

Juan Arata



'The Eternity Of
Time In a Close
System'

Oil on canvas
40cm x 40cm

€850

\$1230 AUD

Time runs away. That is a fact. Is that a fact? The fact is; without time there is no point even to try. To achieve. To accomplish. But if time is limited, then accomplish what?

Kate McCarthy



'Grit and Grace'
Mixed media
on canvas
40cm x 40cm
€585
\$850 AUD

The character (artist) is dressed up and tied painfully to the colour and flamboyance of itself. Like a caterpillar, the character has a false face on the rear- a reference to the duality of the artists' role as creator and the need to put on a face to promote their work. The title 'Grit and Grace' refers to the hard work and talent combination that an artist needs to complete their artistic task. Creating is painful and there is a relief an artist feels when a work is completed to a high standard- it's only then that the tie is loosened for a while until the physical need to create the next work arrives.

Melissa Hartley



'It's About Time'
Acrylic on wood
40cm x 40cm
SOLD

At the moment as an artist time is so precious to me. I feel there is so much more I need to do, so many experiments to carry out, all those ideas I need to explore fully. Time is always playing such a crucial limiting role. Still life contrasts with our lives today which are dynamic, moving and constantly shifting. There is definitely a strange irony in my work. I'm forced to notice - and hopefully I make the viewer stop and look at the beauty and complexity of an object. There should always be time for this in our lives, to take in the beauty that surrounds us. I'm trying to suspend time, but it is still a reminder of our mortality, transience, and that things will fade and pass. It starts to become painfully obvious that time is precious.

Richard Denny



'The Falling Crown'
Acrylic, vintage soviet
maps, canvas,
book binding
thread on linen
40cm x 40cm
€1450
\$2050 AUD

Is putting together, a broken head more difficult than the breaking of it?
Is the crown falling more tiresome than putting it on?
Is breathing more taxing than not to?
Is it more comfortable not to think?
Is it safer not to act?
Is pain a choice?
Is what, what?

Skount



'INNER PORTRAIT'
Acrylic and collage
on wood, Glass and
plexiglass collage,
LED RGB system 12V,
lighting help by
TVB Design.
40cm X 40cm
€1250
\$1800 AUD

This painting is part of my study of projection as a defense mechanism. The subject attributes to others their virtues or defects, including their shortcomings. This phenomenon operates in situations of emotional conflict, internal or external threat of origin, attributing to other people or objects feelings, thoughts and desires that they never quite accepted in themselves because they generate distress or anxiety. As a result, the person can lose his real soul by trying to draw a new identity while looking at others distorting or redrawing their true identity in order to blend with mainstream society. This painting is an inner portrait of our real hidden feelings, thoughts or desires; represented by our inner color and universe formed by everything that surround us, everything is part of us and we are part of everything, it influences us and makes us who we are.

Twoone



'EMARGE / FUKA'
Spray Paint on 3mm
Acrylic sheet, wood
and flurorescent
light. 40cm x 40cm

€900

\$1320 AUD

Is a butterfly in pain when they emerge from the cocoon? There is a particular feeling when you are trying to break thru your shell, but I don't know if I call that pain, but I know when you do break through, you shine more.

Yosi Messiah



'Weeping Blue'
Mixed media
and varnish on
canvas
40cm x 40cm
€860
\$1250 AUD

Trying to capture the chaos, beauty and inner destruction that an artist endures – an attempt to portray the internal emotional turmoil he goes through by making markings upon a canvas.

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19KAREN

contemporary **artspace**