

## *The Time Machine (The Survivors)* 21 November - 4 January 2013

Frutta is thrilled to host a project organized and curated by CURA.

Through rapid synapse, irony and ease of access to a turbo-archive of open-source images, the production of an emerging generation of international artists converges towards the construction of a new system, in which – having absorbed quotes and outcomes of the past, the new frontiers of communication, information technology, the internet, the swirling aesthetics of hypermarkets and fast consumption – the prospection of an archeology of the future is defined, focusing on gargantuan assimilation and the physical or virtual rendering of change taking place. A product of this transformation, art no longer seems to have a form, or rather seems to have many. Teleportation, dematerialization and re-materialization are presented as the fundamental processes of the artistic act. Bodies and objects appear hence disembodied, the very matter is reduced from molecules to pixels, from substance to image. Video, painting, sculpture, and installation interchange their codes and formulas in a communal primordial soup, into which the image streams crossing the current everyday life converge into a new form, a new place and a new time.

From MARK BARROW's Re-productions, in which painting seems reduced to its basic codes, we go to TORBEN RIBE's installation abstractions, passing by ANDREA KVAS's unstructured conformations paintings or NICOLAS DESHAYES's resins, intended to return animal fossils. The moving image undergoes endless transformations, like in the work of IAN CHENG, who detects in a future primitivism the scenario ahead of us. Or, like in DAVID DOUARD's case, insists on the relationship between real and virtual dimension. It is instead reduced to pure language in the video story by DEXTER SINISTER, in a paradoxical contemporary iconoclasm. The everyday, familiar and domestic object, appears like the leftover of a distant time in the past or in the future, the trace of a moment unconnected to reality: this is the case of MARGARET LEE's installations or BILLY RENNEKAMP's assemblages, the results of metamorphoses generated by the flowing of time. Or the result of genetic contamination, like in JIMMY LIMIT's still lifes. The idea of the musealization of an endless book collection can be found in the work of HARIS EPAMINONDA AND DANIEL GUSTAV CRAMER, who reflect on the cataloguing of an image database to be preserved in the future; TIMUR SI-QIN further insists on the idea of a past that will be rebuilt through new platforms, when the origins of the world will not remain but in small traces. This scenario is finally resolved

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in a utopia of the pre- sent in the project of GUNDAM AIR, an artist who, in his folly, dematerializes his present being to talk with works projected in a future dimension. The threads of time are interwoven with no apparent order, just like the spatial coordinates are muddled, giving rise to an entropy of references and allusions which leads the eye and the mind into a time machine out of control.

A project curated by CURA.  
from an idea by Ilaria Marotta

Participating artists: Mark Barrow, Ian Cheng, Nicolas Deshayes, Dexter Sinister, David Douard, Haris Epaminonda and Daniel Gustav Cramer, Camille Henrot, Andrea Kvas, Margaret Lee, Jimmy Limit, Billy Rennekamp, Torben Ribe, Timur Si-Qin and Gundam Air.

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