Chert is pleased to be participating in Artissima this year, with a group presentation of 3 artists: David Horvitz, Carla Scott Fullerton and Vanessa Safavi.

The series of photographs by David Horvitz, titled ”Private Access”, are part of the artist's Wikipedia projects, in which he spread his own photographs on Wikipedia pages corresponding to different topics and places. In ”Private Access”, the artist crosses the limits of public beaches to reach private properties, making photos of himself looking at the horizon, and uploading these images on the Wikipedia page of the locations. After working for several years on these projects, and uploading online more than 80 photographs, the project by Horvitz was noticed by Wikipedia and he was banned from using the online free encyclopedia. All his photos were consequently removed.

The second works by Horvitz are a series of hand-blown glass vases that were presented for the first time in his solo exhibition at New Museum NY in 2014. Traveling to several beaches of New York and the surrounding areas, Horvitz collected small pieces of smooth, frosted sea glass washed ashore. A number of new vases were made from the found pieces, despite there being difficulties in the process of restoring these small fragments of glass. This was due to the differences in densities of each piece and the speed of congealing when hand-blown. Horvitz created objects that brought the glass back to its original form and function, nevertheless, bear the mark of the process and could, in principle, break at any moment because of their inherent tension. Horvitz is interested in the act of dispersion and the possibility of changing common perceptions and systems by moulding the images or materials shaped by or used to signify time.

Carla Scott Fullerton presents a screen sculpture, a work from a series she first produced after her residency at the Frans Masereel Centrum in Kasterlee, Belgium, where she had access to old screen-print frames. The works produced on that occasion are in fact the remains of several screen prints: the frame itself with its silk fabric, after having been used for many prints and then thrown away, is the only remaining part, which is then exhibited. These pieces will be displayed on the floor supported by construction bricks.

Along with this, on display is a series of rebar sculptures, which is a material also known as reinforcing steel used to strengthen and hold concrete structures and references her interest in architectural materials.

Vanessa Safavi presents one single project, “One’s happiness is another’s misery”, originally from 2010 and represented again in 2015. This small sculpture consist of 2 smiling bouncy balls attached together, with the resulting effect that while one is laughing, the other one appears sad, and vice-versa.

Finally, the gallery’s booth is divided in two by a wall. On the other side, a ”Second Chance” is given to artist Kasia Fudakowski, to re-present her ”unsuccessful” project presented at Art Basel Statement earlier this year. Attached Fudakowski’s press text.


Recent group exhibitions include: 'Abstraction from Architecture', Edinburgh Print Studio, 2015; 'Every Day', GoMA, Gallery of Modern Art, Glasgow, 2013; 'Industrial Aesthetics: Environmental Influences on Recent Art from Scotland', Times Square Gallery of Hunter College, City University of New York, 2011.

David Horvitz

Private Access (Bay Shore, New York)

wikipedia project. Print out of Wikipedia page
(http://en.wikipedia.org/wiki/West_Bay_Shore,_New_York) on A4 paper, digital color photograph
photo (unframed): 24.67 x 37 cm (9 3/4" x 14 5/8")
Edition 1/5 + 1 AP

Exhibition history:
Artissima 2015, 2015
West Bay Shore, New York
From Wikipedia, the free encyclopedia

West Bay Shore is a hamlet and census-designated place (CDP) in Suffolk County, New York, United States. The population of the CDP was 4,648 at the time of the 2010 census.[31]

West Bay Shore is located in the Town of Islip.

Contents
- 1 History
- 2 Geography
- 3 Demographics of the CDP
- 4 References

History

Sagikos Manor is one of the oldest structures in the town of Islip. The original structure, which was later expanded, was built in 1697 by New York City's first native-born mayor, Stephanus Van Cortlandt. The manor functioned for a time, during the American Revolution, as local headquarters for British forces under General Sir Henry Clinton.[4] George Washington used it as a stopover during a 1790 tour of Long Island.[5] It was added to the National Register of Historic Places in 1976.[6]

Geography

According to the United States Census Bureau, the CDP has a total area of 2.3 square miles (5.9 km²), of which 2.2 square miles (5.7 km²) is land and 0.08 square miles (0.2 km²), or 4.12%, is water.[3]

Demographics of the CDP

As of the census[11] of 2000, there were 4,775 people, 1,721 households, and 1,366 families residing in the CDP. The population density was 1,996.9 per square mile (771.4/km²). There were 1,789 housing units at an average density of 748.2/sq mi (289.0/km²). The racial makeup of the CDP was 94.62% White, 0.94% African American, 0.17% Native American, 2.20% Asian, 0.92% from other races, and 1.15% from two or more races. Hispanic or Latino of any race were 4.08% of the population.

West Bay Shore, New York
--- Census-designated place ---

A view of Walker Park Beach in West Bay Shore

U.S. Census map

Location within the state of New York
Coordinates: 40°42′46″N 73°16′31″W

<table>
<thead>
<tr>
<th>Country</th>
<th>United States</th>
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</thead>
<tbody>
<tr>
<td>State</td>
<td>New York</td>
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<tr>
<td>County</td>
<td>Suffolk</td>
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<table>
<thead>
<tr>
<th>Area</th>
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<tbody>
<tr>
<td>Total</td>
<td>2.3 sq mi (5.9 km²)</td>
</tr>
<tr>
<td>Land</td>
<td>2.2 sq mi (5.7 km²)</td>
</tr>
<tr>
<td>Water</td>
<td>0.08 sq mi (0.2 km²)</td>
</tr>
</tbody>
</table>

Elevation 13 ft (4 m)

Population (2010)
- Total 4,648
- Density 2,000/sq mi (790/km²)

Time zone Eastern (EST) (UTC-5)
There were 1,721 households out of which 30.6% had children under the age of 18 living with them, 67.3% were married couples living together, 9.6% had a female householder with no husband present, and 20.6% were non-families. 16.5% of all households were made up of individuals and 7.9% had someone living alone who was 65 years of age or older. The average household size was 2.76 and the average family size was 3.11.

In the CDP the population was spread out with 23.3% under the age of 18, 5.5% from 18 to 24, 27.0% from 25 to 44, 26.6% from 45 to 64, and 17.3% who were 65 years of age or older. The median age was 42 years. For every 100 females there were 94.8 males. For every 100 females age 18 and over, there were 91.2 males.

The median income for a household in the CDP was $73,194, and the median income for a family was $75,055. Males had a median income of $61,635 versus $41,667 for females. The per capita income for the CDP was $31,998. About 3.1% of families and 4.6% of the population were below the poverty line, including 2.5% of those under age 18 and 6.4% of those age 65 or over.

References

Categories: Islip (town), New York | Census-designated places in New York | Populated places in Suffolk County, New York

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David Horvitz

*Private Access (Beach Restrictions)*

wikipedia project. Print out of Wikipedia page (http://en.wikipedia.org/wiki/Beach#Restrictions_on_access) on A4 paper, digital color photograph

photo (unframed): 24.67 x 37 cm (9 3/4” x 14 5/8”)

Edition 1/5 + 1 AP

**Exhibition history:**

*Artissima 2015*, 2015
David Horvitz

*Private Access (Branford Coast, Connecticut)*

wikipedia project. Print out of Wikipedia page

Edition 1/5 + 1 AP

**Exhibition history:**

*Artissima 2015, 2015*
David Horvitz

*Private Access (Dennis, Massachusetts)*

wikipedia project. Print out of Wikipedia page
(http://en.wikipedia.org/wiki/Dennis,_Massachusetts#Beaches) on A4 paper, digital color
photograph

photo (unframed): 24.67 x 37 cm (9 3/4" x 14 5/8")

Edition 1/5 + 1 AP

**Exhibition history:**

*Artissima 2015, 2015*
David Horvitz
*Private Access (New Haven Harbor)*
wikipedia project. Print out of Wikipedia page
(http://en.wikipedia.org/wiki/New_Haven_Harbor) on A4 paper, digital color photograph
photo (unframed): 24.67 x 37 cm (9 3/4" x 14 5/8")
Edition 1/5 + 1 AP

**Exhibition history:**
*Artissima 2015, 2015*
David Horvitz
Private Access (Private Property)
on A4 paper, digital color photograph
photo (unframed): 24.67 x 37 cm (9 3/4" x 14 5/8")
Edition 1/5 + 1 AP

Exhibition history:
Artissima 2015, 2015
David Horvitz
*Private Access (East Shore, New Haven)*
wikipedia project. Print out of Wikipedia page
(http://en.wikipedia.org/wiki/East_Shore_(New_Haven)) on A4 paper, digital color photograph
photo (unframed): 24.67 x 37 cm (9 3/4" x 14 5/8")
Edition 1/5 + 1 AP

**Exhibition history:**
*Artissima 2015, 2015*
David Horvitz

*Private Access (Fairfield Beach, Connecticut)*


Edition 1/5 + 1 AP

**Exhibition history:**

*Artissima 2015, 2015*
David Horvitz
*Private Access (Truro, Massachusetts)*
Edition 1/5 + 1 AP

**Exhibition history:**
*Artissima 2015, 2015*
David Horvitz

*Untitled (The North Shore and Waikiki, Around the Palos Verdes Peninsula and Fort Bragg, Dead Horse Bay and beneath the Brooklyn Bridge, the South of France from Mathieu, Greece from Rhea, and below MAC Niterói during Daniel's exhibition), 2014*

Different pieces of sea glass found on beaches around New York, melted together and reformed.

Unique

**Exhibition history:**

Artissima 2015, 2015

through the morning) kiss this pillow, Tongewölbe T25, Ingolstadt, 2015

Infinite Tuning:Matthew Buckingham, David Horvitz, Yve Laris Cohen, Jill Magid, Boru O'Brien O'Connell, Lucy Raven, Murray Guy, 2014
David Horvitz
*Untitled (The North Shore and Waikiki, Around the Palos Verdes Peninsula and Fort Bragg, Dead Horse Bay and beneath the Brooklyn Bridge, the South of France from Mathieu, Greece from Rhea, and below MAC Niterói during Daniel’s exhibition), 2014*
Different pieces of sea glass found on beaches around New York, melted together and reformed.
Unique

**Exhibition history:**
*Artissima 2015, 2015 through the morning) kiss this pillow, Tongewölbe T25, Ingolstadt, 2015*
*Infinite Tuning:Matthew Buckingham, David Horvitz, Yve Laris Cohen, Jill Magid, Boru O’Brien O’Connell, Lucy Raven, Murray Guy, 2014*
David Horvitz
Untitled (The North Shore and Waikiki, Around the Palos Verdes Peninsula and Fort Bragg, Dead Horse Bay and beneath the Brooklyn Bridge, the South of France from Mathieu, Greece from Rhea, and below MAC Niterói during Daniel's exhibition), 2014
Glass Vase
Unique

Exhibition history:
Artissima 2015, 2015
through the morning) kiss this pillow, Tongewölbe T25, Ingolstadt, 2015
Infinite Tuning:Matthew Buckingham, David Horvitz, Yve Laris Cohen, Jill Magid, Boru O'Brien O'Connell, Lucy Raven, Murray Guy, 2014
Carla Scott Fullerton
*Inked Screen (lanes)*, 2015
silk screens, screen printing ink
79 x 122 cm (31 1/8” x 48”)
Unique

**Exhibition history:**
Artissima 2015, 2015
*Carla Scott Fullerton "Concrete Ribs"* at Govenhill Baths, Govenhill Baths, Glasgow, 2015

Courtesy the artist and Chert, Berlin
Carla Scott Fullerton
*Outside in (1)*, 2012
concrete, steel rebar
Total: 21 x 41 x 82 cm (8 1/4" x 16 1/8" x 32 1/4")
Concrete size: 23 x 17 x 23 cm (9" x 6 3/4" x 9")
Unique
13.5 kg

**Exhibition history:**
*Artissima 2015*, 2015
*You’re my wife now*, Infemoesque, Berlin, 2013
*Hard edge, Soft line*, David Dale Gallery & Studios, Glasgow, 2012

Courtesy of David Dale Gallery & Studios, photographer: Max Slaven
Carla Scott Fullerton
_Outer in (2), 2012_
concrete, steel rebar
Total: 19 x 30 x 70 cm (7 1/2" x 11 3/4" x 27 1/2")
Concrete size: 13 x 16 x 15 cm (5 1/8" x 6 1/4" x 5 7/8")
Unique
8.5 kg

Exhibition history:
_Artissima 2015, 2015_
_You're my wife now, Infenoesque, Berlin, 2013_
_Hard edge, Soft line, David Dale Gallery & Studios, Glasgow, 2012_

Literature:
Installation view, "You're My Wife Now", Infernoesque project space, Berlin, 2013
Installation view, "You're My Wife Now", Infernoesque project space, Berlin, 2013
Vanessa Safavi
One’s happiness is another’s misery, 2010
Two gummi Balls
Unique

Exhibition history:
Artissima 2015, 2015
Courtesy of Jennifer Chert, Berlin. © Vanessa Safavi
Sexistinnen (Second Chance), 2015
Kasia Fudakowski

Artissima Dark Blue Corridor, stand n. 09 & Artissima Per4m
Performance on Opening Day, November 5th, at 6pm, at Per4m Stage

Chert, Skalitzerstr. 68, 10997 Berlin
post@chert-berlin.com - www.chert-berlin.com +49(0)30 75442118

After Kasia Fudakowski’s presentation for Art Basel Statements failed to win the prestigious Baloise prize, Chert is giving the artist a second chance to re-present her work within the Artissima fair booth.

For Art Basel Statements this year, Chert was proud to present the artist Kasia Fudakowski with Sexistinnen. Born in 1985, in London, Fudakowski currently lives and works in Berlin.

Using Fudakowski’s characteristic sideways humour, this presentation is the fourth in her series of ‘Fraustellungen’, which includes Enthusiastinnen (Bethanien 2012), Pessimistinnen (ABC, 2013) and Stoikerinnen (Harburger Bahnhof Kunstverein, 2014) where the artist has used both performance and a form of concrete comedy to investigate these positions.

The presentation focuses on sexism; both between women, and within the greater context of the art world, through the medium of sculpture, slapstick and the theatre of the real. Inspired by Andy Kaufman and Lee Lozano’s both playfully and painfully brutal engagement with reality, Fudakowski walks the fine line between comedy and tragedy.

Internalised sexism usually falls into four main categories: assertions of incompetence; competitiveness between women; the construction of women as objects; and the invalidation or belittling of women. The accusation is also often made that women display an unwillingness to be competitive in a wider sense, accepting failure before ever competing, willingly dropping out before risking the indignity of competition. These positions are translated into materiality in the sculptures on display and also performed during a chaotic, and by it's nature, self-sabotaging presentation to the Baloise Art prize jury.

During this short presentation, (an undercover performance recorded with hidden cameras and microphones), the sabotaging effect of performance anxiety, fatalistic thinking, as well as the often fraught relationship between artist and gallerist are played out with real consequences. The resulting film or ‘preformance’ not only questions the nature of judgement but also asks the question: who is more important at an art fair, the artist, or the gallerist?

Her sculptures illustrate the unseen boundaries of competitive ambition, the on going see-saw of success and failure and the inherent violence of self-sabotage, all the while using humour to make the negligible noticeable. A mistakenly printed steel plate, Untitled, or The complete acknowledged history of female accomplishment in the western world, displaying only callous minimalism, hangs on the wall opposite a slowly turning ‘feminised’ (in the weakest sense of the word), wicker structure called Carol (Booby Trap) Claudette. This piece of endurance weaving, representing the greater fatalities resulting from female named hurricanes than those of male, becomes an unlikely mascot for sexism. The central barrier entitled Sextistinnen, made from interlocking cartoon breast-like outlines which hang on undecided, ‘nervy’ hinges, and kinky wicker carpet beaters which always snap back into place, cuts through the space, reducing it to two untenable sides. Finally the heavily anthropomorphised mop which glares sardonically on the whole scene provides a final internal stomach punch: lower your ambitions.

Each of Fudakowski's sculptures has a latent movement in it, highlighting the ongoing tragic-comedy of taking part in a rigged system. But by agreeing to loose, she can only win; Coming second is better comedy than coming first. *

The accompanying publication Fraustellungen is a staged ‘non-collaboration’ between both artist and gallerist, demonstrating two opposing approaches to the work, the tug of war of collaboration, and reinforces the blatant destructive nature of self-sabotage.

—

* David Robbin's in Concrete Comedy: An Alternative History of Twentieth-Century Comedy referring to Martin Kippenberger’s asserted aim to become the best second-best painter in Germany.
2. *Broken TV (or DVD player)*, 2015. Digital animation, 10’50”. Loop.
Kasia Fudakowski
Carol (booby trap) Claudette, 2015
stained and woven Rattan, turning plate, motor
260 x 70 x 80 cm (102 3/8" x 27 1/2" x 31 1/2")
Unique

Exhibition history:
Artissima 2015, 2015

Literature:
Chiara Pilati, Art Basel 2015: le opere d'arte da ricordare (e perché) - listing Kasia Fudakowski's project at Art Basel 2015 as a must-see of the fair on Marie Claire online, Ed. by Marie Claire
Kasia Fudakowski, Fraustellungen: Exercises in Self Sabotage, Chert and Motto Books
Kasia Fudakowski
Sexistinnen, 2015
Steel, brass, rattan, salt-dough, fabric, champagne, plastic, peanuts
gate: 568 x 142 x 80 cm (223 5/8" x 55 7/8" x 31 1/2")
Height with flag: 245 cm (96 1/2")
Height to champagne glass: 164 cm (64 5/8")
Unique

Exhibition history:
Artissima 2015, 2015
Proximities and Desires, ABC Art Fair, Berlin, 2015

Literature:
Chiara Pilati, Art Basel 2015: le opere d’arte da ricordare (e perché) - listing Kasia Fudakowski’s project at Art Basel 2015 as a must-see of the fair on Marie Claire online, Ed. by Marie Claire
Kasia Fudakowski, Fraustellungen: Exercises in Self Sabotage, Chert and Motto Books
Kasia Fudakowski

*Untitled, or the complete acknowledged history of female accomplishments in the western world*, 2015
Digitally printed sheet steel
70 x 50 x 10 cm (27 1/2" x 19 5/8" x 3 7/8")
Edition 1/5 + II AP

**Exhibition history:**
*Artissima 2015*, 2015

**Literature:**
Chiara Pilati, *Art Basel 2015: le opere d'arte da ricordare (e perché) - listing Kasia Fudakowski's project at Art Basel 2015 as a must-see of the fair on Marie Claire online*, Ed. by Marie Claire
Kasia Fudakowski, *Fraustellungen: Exercises in Self Sabotage*, Chert and Motto Books
Kasia Fudakowski
lower your ambitions (blue), 2015
Hand made mop with dyed cotton, with bucket, colours vary
mop: 147 x 29 x 8 cm (57 7/8" x 11 3/8" x 3 1/8")
bucket: 25 x 38 x 29 cm (9 7/8" x 14 1/2" x 11 3/8")
Edition 1/3

Exhibition history:
Artissima 2015, 2015

Literature:
Chiara Pilati, Art Basel 2015: le opere d'arte da ricordare (e perché) - listing Kasia Fudakowski's project at Art Basel 2015 as a must-see of the fair on Marie Claire online, Ed. by Marie Claire
Kasia Fudakowski, Fraustellungen: Exercises in Self Sabotage, Chert and Motto Books
Kasia Fudakowski

Broken TV (or DVD player), 2015
Digital animation
10

50” Loop
Edition 1/5 + II AP

Exhibition history:
Artissima 2015, 2015

Literature:
Chiara Pilati, Art Basel 2015: le opere d'arte da ricordare (e perché) - listing Kasia Fudakowski's project at Art Basel 2015 as a must-see of the fair on Marie Claire online, Ed. by Marie Claire
Kasia Fudakowski
Sexistinnen, exercises in self-sabotage, 2015
Digital video, performance for presentation to the Baloise Art prize jury
Unique

Exhibition history:
Artissima 2015, 2015
Proximities and Desires, ABC Art Fair, Berlin, 2015

Literature:
Chiara Pilati, Art Basel 2015: le opere d'arte da ricordare (e perché) - listing Kasia Fudakowski's project at Art Basel 2015 as a must-see of the fair on Marie Claire online, Ed. by Marie Claire