

10TH ANNIVERSARY

MONDEJAR GALLERY

You are cordially invited

on Tuesday, 22 October at 18:00 - 22:00

at Villa Meier-Severini Museum

Zollikerstrasse 86, CH-8702 Zollikon/ZH

OPEN TO PUBLIC FROM 23 - 27 OCT 10:00 - 20:00



Our anniversary exhibition will include independent works from

JÜRIG CASSERINI, MIDEO CRUZ, DANIEL CHERBUIN, MARK DIVO
JÖRG DOMEISEN, PAMELA GOTANGCO, GRUCZINSKI, GRUNZ-GEMPERLE
HIROSHI ISHIGURO & MDMS, MARCK, CHRISTIAN NEUENSCHWANDER
RICO & MICHAEL, JERSON SAMSON, VANESSA RÄSS-DANTE, DIANA GNEHM
MARTINE-NICOLE ROJINA & MARTIN ROSENTHAL & UGO DOSSI
PATRICK LO GUIDICE & MICHAEL STEINER

How to get there by public transportation

From Zurich HB or Stadelhofen take S6 or S16 train every 15 mins get off at Bahnhof Zollikon. Then walk uphill for 10 mins or take Bus 910 every 15 mins get off at Dufourplatz.

Contact information

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MONDEJAR GALLERY

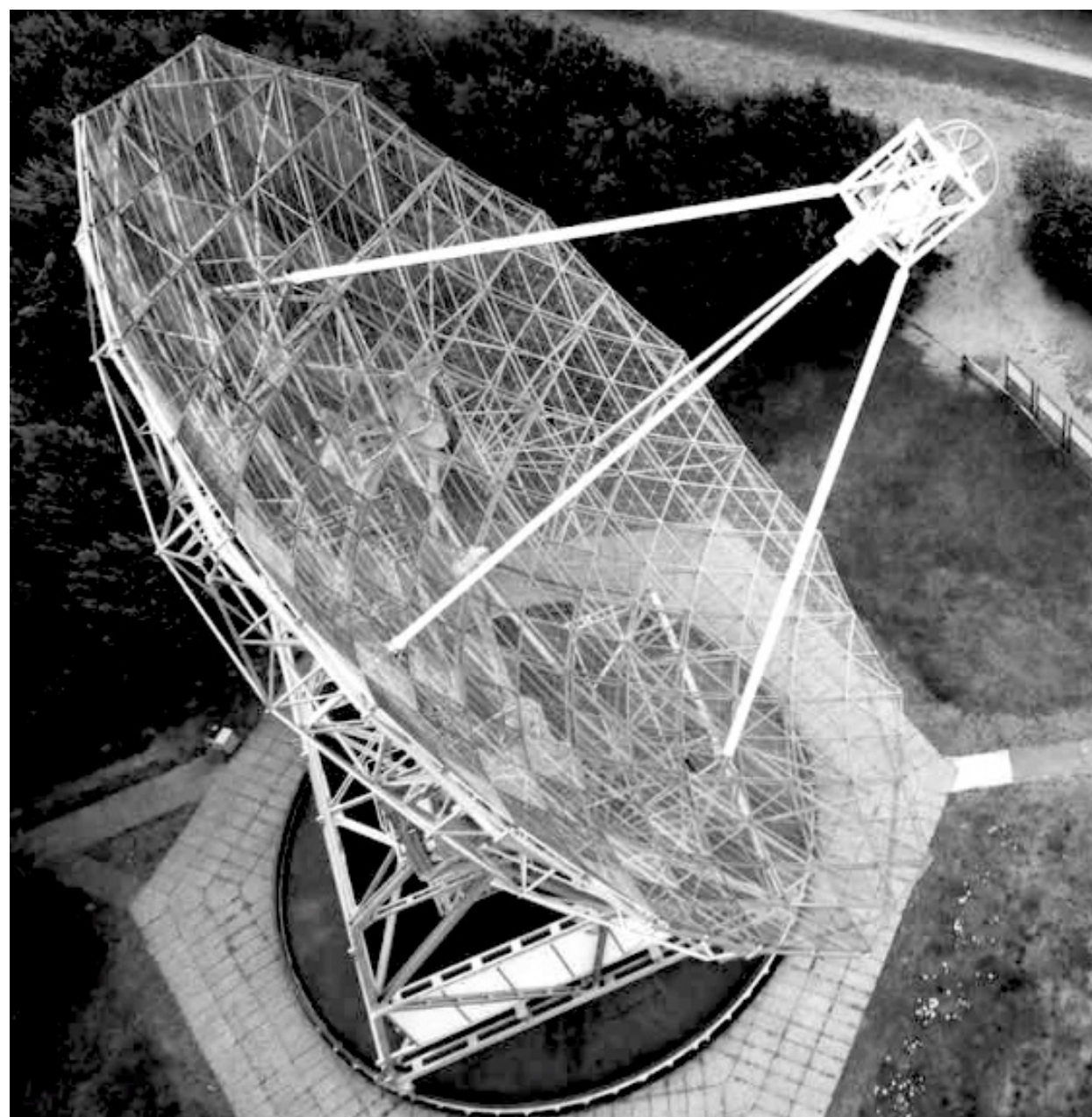
Some impressions of our anniversary exhibition for 22-27 October 2019



Meet Erica an almost human-like robot, the creation of **Professor Hiroshi Ishiguro** from Japan. Footages of the robots and interviews will be exhibited, which give an insight into his quest to answer human intentions and desires.

Artist **MDMS** creates artworks inspired on this subject matter.

Jürg Casserini is an artist and retired Consular and Diplomatic Representative for the Swiss Government. In over 40 years, he has been working in 16 countries at the Swiss Embassies, Foreign Interest Sections, and Consulates General. His extensive experience in abroad made him philosophize and create meaningful art. Clarity and absence of adornments is his theme. He collects found-objects from the Philippine sea and turns it into abstract art. His art challenges any illusions of an idyllic tropical paradise that underscores within the complex political economy of a third world country's food supply. These can also be seen as a hopeful metaphor, homages acting as a form of portraiture.



TransMission 50, sound sculpture

In July 2019, on the 50th anniversary of the historic moon landing, **Martine-Nicole Rojina**, in collaboration with the Dwingeloo Radio Telescope, sent the original radio messages from those Moon engineers who sat at the Mission Control Center and Apollo 11 in a special *Moon Bounce* from the Earth - to make these invisible heroes symbolically travel to the Moon and back again.

Sensing Selene, video

Sensing Selene was created as part of *Stardust*, an interdisciplinary collaboration between astrophysics and art. Featuring **Martine-Nicole Rojina** soundscape, **Ugo Dossi** emerging signs and **Martin Rosenthal** videopainting.

Mark Divo

The picture „banned on Facebook“ completed in 2019 is very interesting for its many hidden meanings.

The painting represents the allegory of hypocrisy. The evident eroticism of the painting, in fact, reminds of the obligations women are thought to have to fulfill in an oversaturated late capitalist society. The erotic allegory is evident in the representation of Venus, the goddess of love, as a sensual and delectable woman staring at the viewer who could not ignore her beauty. The light and warm colour of her body are in contrast to the gesture of her hand sticking up the finger, bringing out her eroticism.

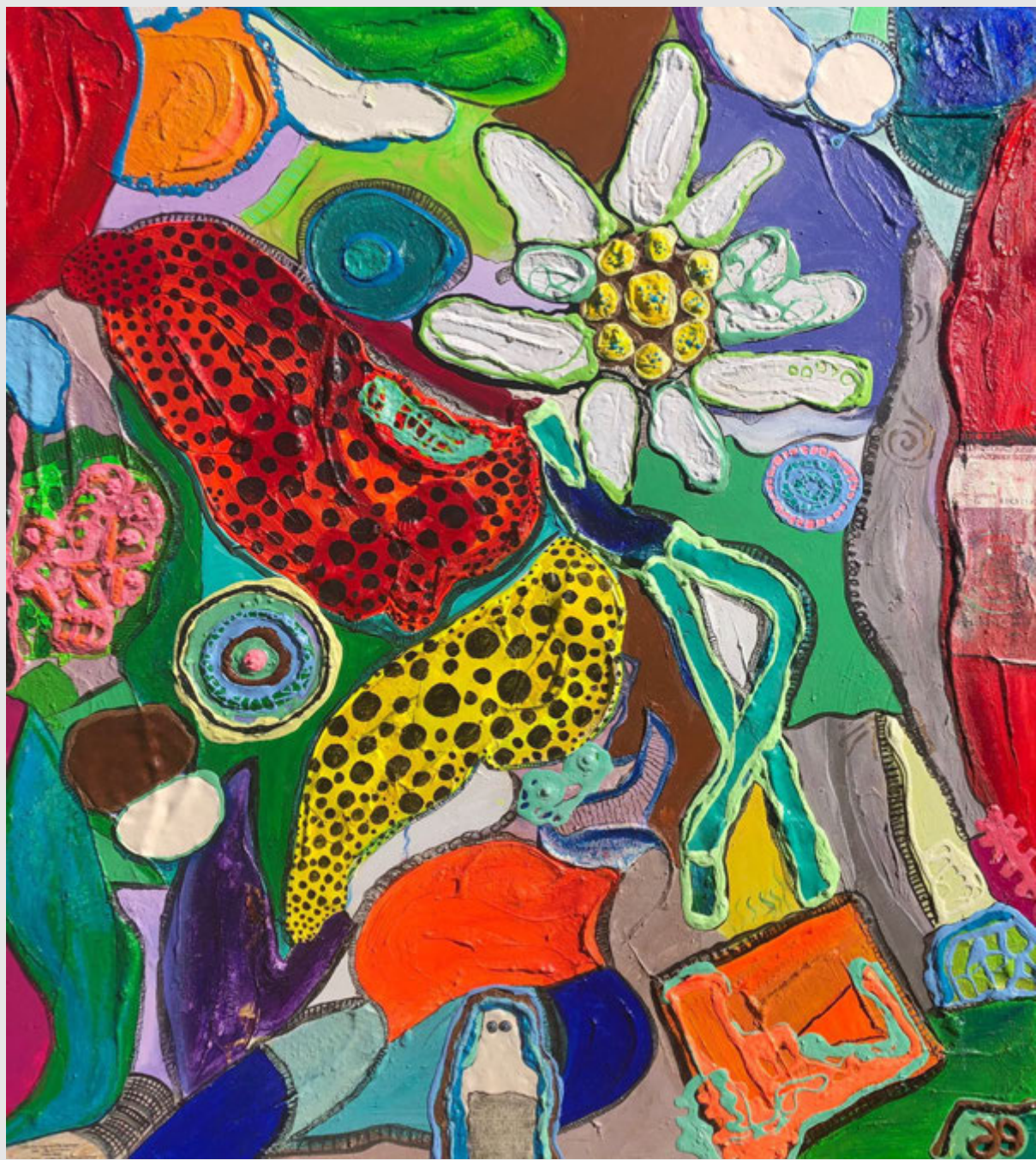
The headset and the video camera at the hand of the woman are the symbols of commercial exploitation. While in the background, two crossdressed housemaids are sweeping the kitchen floor, this symbolizes the hypocrisy of an oversexed but at the same time prudent society. The intense sensuality of this painting is, therefore, consistent with its political meaning as an attack on conventional norms. The set up of the picture is a tribute to Titian, who in 1538 had painted a very similar subject, the Venus of Urbino. Thanks to the wise use of colour and its contrasts, as well as the subtle meanings and allusions. Divo achieves the goal of representing the perfect late-capitalist women who, unlike Venus, becomes the symbol of exploitation, pornography and prostitution.



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The women in **MARCK's** video installations are locked in narrow spaces. They function as symbols for a limited space of action provided by society in which women find themselves. At the same time they also function as patterns for inter-gender relationships and communication. His women are limited in their movement, but use it to explore the narrow rooms provided for them-hoping for a dissolution of the boundaries and physical limitations caused by their actions. MARCK does not want his art to function as a mouthpiece for typical and seemingly obvious women's topics, but chooses the woman to be a symbol for his observations of society. His works are not meant to provide answers and targeted interpretations on certain topics, but raise questions and inspire considerations.



Reality formulates **Diana Gnehm's** art. She observes the world with intensity from a safe distance. She compares herself to the water where everything she does has each own course.

Like water, her painting too has freedom. There is no boundary and its limitless. When she was painting "The Angel and the Edelweiss", she felt like there was a spiritual, loving force. It guided her, so embracing its loving thoughts was a beautiful option. The acrylic and oil paints she intermixed in this painting and the bold colours she used - define how she is as an artist.

Grunz-Gemperle works are notions of ironic and humorous adventure stories of wild energy of a good man's intuitive instincts, protectiveness, altruistic, social responsible on the zeitgeist and yet has feminine within.

The aesthetics of their works are inspired from the movie King Kong from 1933 to-date. Ironically, in the mid-30s, Adolf Hitler as an animal lover, let the movie screened in 30 cinemas in Germany and have the brutal scenes edited to soft version. For over 84 years, the movie has been remade, retold for the big screens worldwide. What does it tell us? What are we looking for?



Mideo Cruz looks at the representation of power and how the public assigns reverence to those who have it. He chooses portraiture painting, a genre closely associated with the privileged as seen in paintings made from Renaissance Europe to newly industrialized America. Cruz erases off evidence of the identities of the portrayed. Faceless, this figure is pushed back into the background. What we are left with is distilled, surreal version of their oneself, bringing to the fore the qualities that make us adore them. "I always look at how people attribute to sacredness to a thing," Cruz says. "I try to deconstruct those things and put parallel meanings to them." Cruz has long been interested in the dynamics of belief systems. His works pose the questions: Why do we sanctify something and how do we arrive at doing so? In this cycle of paintings, he asks us to look at the "neo-deities" and see why we revere them because what we hold in high regards says so much of our selves.

