

ARTISTS AND WORKS IN THE “TILL IT’S GONE” EXHIBITION

- **Roger Ackling** not only chose nature as his principal medium, but also became iconic for leaving no carbon footprint. From the late 1960s until his death, his only medium was sunlight, which he harnessed with a magnifying lens to burn lines onto pieces of found wood. A selection of eleven works on wood from various periods is exhibited on two walls in the exhibition.
- **Bas Jan Ader**’s video “Broken Fall (Organic)” (1971) employs the force of gravity as a medium. Via a shot of the artist hanging from the branch of a tree until his strength fails and he falls into a muddy river, the work reveals how incompetent humans are against the powers of nature. The force of gravity pulling the artist into the unknown recalls how the ocean took Ader when, in real life, he attempted to cross the Atlantic Ocean by boat.
- **Alper Aydin** was commissioned to make the “Stone Library” with stones he collected from different sites in Turkey. A young follower of Land art and environmental art, Aydin makes works in nature focusing on natural processes such as existence, transformation, and destruction. His photographs taken at the Black Sea document his interventions using the rocks. In this highly conceptual series, Aydin jots down the actual weight of the stones on their surfaces, and even turns one of them into a “sharp” self-portrait.
- **Bingyi** works on catastrophes in relation to the concept of apocalypse, as reflected in the title of her monumental scroll painting in the exhibition. It is a sophisticated artistic distillation of her experiences in sites affected by the disastrous Sichuan earthquake and flood of 2008 in China. Landscapes and other scenes in Bingyi’s work juxtapose the violent destruction of catastrophe and the vitality and reclaiming force of nature.
- **Jasmin Blasco**’s “First Human Born in Space” (2015) was produced with Pico Studio in Los Angeles. Eight episodes narrate the hypothetical life of the first human born and raised in space, and the training, desires, and hopes that precede his coming to Earth for the first time.
- The fanciful drawings of **Charles A. A. Dellschau**, who in the early twentieth century envisioned a (literally) bright future of space colonization, narrate a story nurtured by explorations of his time. This self-taught artist’s colorful compositions are remarkable for their imagination and inventiveness—not only for his time, but still today.
- **Elmas Deniz**’s artistic intervention on found drone footages of a breathtaking natural landscape in the South Caucasus aims to question how images and experiences of “magnificent” and “untouched” nature are increasingly in demand. The premiere of “Human-less” (2015) and the accompanying drone-bird hybrid sculpture in the exhibition propose an alternative interpretation of the politics of visibility and the representation of nature in our contemporary consumption-oriented society, with its ever more sophisticated technologies.
- **Mark Dion**’s approximately one hundred nineteenth- and early twentieth-century prints of polar bears allude to the extinction of animal species and

global warming, with particular emphasis on the severe melting of the polar ice caps. Dion's "White Out" (1992) presents the bears as if they are already of the past—curiosities for a natural history museum.

- **Hamish Fulton**, who addresses nature and the flow of time in terms of process and experience, says his art acknowledges "the element of time, the time of my life—in relation to the sun, moon, and stars." Documenting and experiencing nature through his hikes, the artist concentrates on collecting, preserving, categorizing, archiving, and remembering objects and materials related to nature in order to propose new interpretations of existing conditions.
- The earliest works in the exhibition are by **Francesco Garnier Valletti**, a lesser-known nineteenth-century artisan from Turin, Italy, who documented all the fruits growing in the region of Piedmont for a local nursery. Most of the fruits that Garnier Valletti made drawings or models of are not grown any longer, and exist only as seeds in seed banks.
- Hallucinatory photographs of trees by **Rodney Graham** suggest a comprehensive overhaul of documentation and representation. Oak trees and branches are suspended both in the space and in the viewer's mind to remind us how the visual representation of nature is constantly produced and reproduced. The shift in perception caused by the inversion of the images results in the disorientation of our perception in relation to the location of the horizon and the ground, and even what the branches and roots of a tree look like.
- **Lars Jan's** "Holoscenes" (2014) is a three-channel video installation presenting various performers in an aquarium, engaged in everyday activities, viewed from above. The aquarium unexpectedly floods, drains, and floods again, facilitating a chain of events that are choreographed in the enclosed space of the tanks. Initiated in 2011, this ongoing live performance series addresses issues of climate change and natural disasters, and how they impact our daily lives.
- **Mario Merz**, a major figure in the Arte Povera movement, is represented via a monumental spiral table with granny apples that explores the notion of nature as a powerful, generous, ever-expanding force that proliferates in rational succession, as in the case of Fibonacci sequence. In the twelfth century, the Leonardo Fibonacci studied patterns of growth in nature and solved a rabbit population growth problem with what has become known in the Western world as the Fibonacci sequence, in which each number is the sum of the two preceding ones.
- The key visual of the exhibition, **Maro Michalakakos's** untitled image of a flamingo that has knotted its neck around its leg—a metaphor for the destruction that we inflict upon ourselves—is executed in a style that echoes nineteenth-century scientific depictions of birds.
- The singer, songwriter, and composer of the song "Big Yellow Taxi", **Joni Mitchell**, is featured in the exhibition with her lyrics, artworks in the vinyl covers and a closing scene of the ballet "The Fiddle and the Drum" (2007), produced in collaboration with choreographer Jean Grand-Maître and the Alberta Ballet Company. Set on an empty stage decorated only by circular

photographs by Mitchell, the ballet is divided into sections, each corresponding to one of her songs—some on the subject of war (a major cause of ecological disasters) and others on the subject of human relations. It concludes with the choreography for “Big Yellow Taxi”, a lyric from which is the exhibition’s title.

- **Yoko Ono’s** installation “Ex It” (1997–2007), made of coffins and living olive trees, offers a lyrical setting that inspires not only thoughts of death but also optimism about what awaits us as human beings. Accompanied by vivid sounds of birds and the artist’s own voice, this piece from the museum’s collection demonstrates, in Ono’s words, “life as continuation”: although death exists, life always grows from it. **Ono’s work will be on display until March 20, 2016.**
- **Camila Rocha’s** commissioned work transforms the foyer of the museum into a new environment open to the mutual experience of visitors. Inspired by the rich visuality and philosophy of nature of her home country of Brazil, she has created a unique Garden of Eden of sorts, featuring living, artificial, and produced plants, stools and plant stands, sounds, reflective surfaces, and even a swing. “Sefatoryum” presents a hospitable platform for self-expression, collective thinking, and conversations on nature and sustainability.
- **Canan Tolon** has been making “cultivated landscapes” since the 1980s using a broad array of organic materials, including grass and rust. The exhibition presents two of her early works that have been “breathing” and evolving for decades. In her profound works, Tolon brings forth contradictory yet complementary aspects of nature, time, and life, such as persistence and extinction, irreversibility and transformation, decomposition and growth.
- For “TILL IT’S GONE”, **Pae White** has adapted her neon installation “<L3U~.>C~K¥◇CHΔRMS‡” (2014) as a site-specific work in a tunnel-like space that serves as a channel to the exhibition hall. A sort of light therapy to offset seasonal affective disorder, the light of the different neons simulates the effects of daylight, while the playful forms create a “light room” that audiences can enjoy.
- The curators have also invited a video program conceived by **ikonoTV** on the occasion of 2015 Paris Climate Conference (COP21). “**Art Speaks Out**” is composed of five curated sections of fifty-seven international artists’ video works, which express different degrees of urgency for environmental solutions and correspondingly varied emotions such as anxiety, contemplation, curiosity, fear, and hope. Works by the following artists are included in the selection curated by Vanina Saracino: Gianluca Abbate, Ahmet Albayrak, Kerem Ozan Bayraktar, Daniel Beerstecher, Sandra Boeschstein, Eelco Brand, Carlos Casas, Beth Derbyshire & Ulrike Haage, AK Dolven, Olafur Eliasson, Kota Ezawa, Simon Faithfull, Fisher&Rice, Isadora Willson Gazmuri, Catherine Gfeller, Anna Lena Grau, Joe Hamilton, Isabelle Hayeur, Markus Hoffmann, Olaf Holzapfel, Oto Hudec, Yoshiyuki Katayama, Wobbe F. Koning, Antti Laitinen, William Lamson, Clare Langan, Janet Laurence, Arjen de Leeuw, Tamara Lorenz, Gwen MacGregor, Anna Macleod, Jeffrey Peakall, Romy Pocztaruk, Thomas Porett, Arya Sukapura Putra, Anxiong Qiu, Jordan

L. Rodgers, Orit Raff, Enrique Ramirez, Johanna Reich, Gonzaga Gómez-Cortázar Romero and David Cass, Nicolás Rupcich, Su Rynard, Linda Sanchez, Simone & Max, Wang Sishun, Xue Song, Michele Spanghero, Joon Sung, Con.Tatto, Myriam Thyès, Übermorgen, Katy Unger, Lisa Weber, Begüm Yamanlar, Müge Yıldız, Shingo Yoshida, Ayako Yoshimura.