

By mapping the artist's brain, desires, and influences, the carte blanche gives a fresh slant on the creative process and aesthetic correlations. In the wake of Ugo Rondinone in 2008 and Jeremy Deller in 2009, Adam McEwen (British artist living in New York) hatches an extraordinary scheme and creates a dialogue between medieval sculpture and conceptual art, vaults and attempts to levitate, forgotten artists and those already blessed by history. When faced with this history, what stance can an artist take today? Everything has been done already? Great, now we can finally get to work! The exhibition FRESH HELL dives into history, recent or distant, but doesn't bore through the strata. Instead, it skims horizontally and nonlinearly, generating multiple paradoxes and stirring up a breath of fresh air that is constantly sucked away by ghostly shadows.

*(This document was automatically generated by Contemporary Art Library.)*