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# "CRUDE RANDOMNESS OF THE MIND"

A Series of 365 videos

Text by Magdalena Pressel

Do you feel that what you see is too hard to break down in words sometimes?

Do we understand what we observe and can we process it?

It is not about the facts but it is about what we see. After all, is it "What you see is what you get or maybe "all you get?"

Crude randomness of the mind" itemizes every day situations and interactions into a simple lexicon. This language of drawing is broken down into its base parts, crude and simple.

Do you feel that what you see is too hard to break down in words?( better question)Do we understand and can we process it..its not about the facts but its what we see.

"The crude randomness of the mind" breaks down every day situations and interactions into a simple lexicon. This language of drawing is deconstructed into its base parts, crude and simple. These social videos sketches bring together the absurdity of how things come together and then fall apart.... "It is like it is"

Each sketch is defined by its title...and each Sketch is open to interpenetration but after reading the title the mind sees the broken down element in a new light. This simplified language is continuing the dialog

with the artist like Barnett Newman and Clyfford Still , Frank Stella, and William Kentridge.

These artist are able stop us between our rushed lives and try to practically analyze issues to there basic elements. Its absurd, ironic, funny, arbitrary to think our minds can understand and define whats around us with the constructs we have.

Maybe the crude man is the smartest in the room. Only he can breakdown that randomness.



*Crude Randomness of the Mind*. 2015  
Installation view SITE 109 NY



*I. Swinging ideas of intimacy....over that invisible pool of doubt*  
<https://vimeo.com/album/3602454/video/154487759>

*II. American foreign policies are never nice*  
<https://vimeo.com/album/3602454/video/154487804>

*Crude Randomness of the Mind, 2015-16*  
Animation Stills




*Crude Randomness of the Mind*. 2015  
Installation view SITE 109 NY



*Crude Randomness of the Mind*. 2015  
Installation view SITE 109 NY


# "FLUID DYNAMICS"

SERIES FROM THE ROYAL PRINCE'S DRAWING SCHOOL RESIDENCE, DUMFRIES SCOTLAND



The organic mayhem that ensues at the meeting point of the tree line and the ground was captured in liquid latex and ink. This battle was examined on a roll of large paper. It encapsulates the chaos of the battle ground where the root gods of the vertical earth clash with the gods of the ground. Every millimeter of this area is fought for.

Once the raw nature is put down on the roll, I felt that once in studio there was a need to cut it into pieces. These pieces liked boxed in nature which resemble the consciousness of city parks, box gardens, the containers of nature within the concrete jungle. In these contained environments balances in the chaotic order is paramount.





*FLUID DYNAMICS, 2014*  
Installation view PARRELEL





**"HUMAN CAVE: SHADOW OF RESTORATION HANG OBSCURED ABOVE "**

installation of approx 60 painted x-rays  
Artist Pension Trust (APT) Berlin





„Human Cave: Shadow of restoration hang obscured above“ 5m x 3m x 3m , 2015  
Installation View



„Human Cave: Shadow of restoration hang obscured above“ 5m x 3m x 3m , 2015  
Details of Installation View



„Human Cave: Shadow of restoration hang obscured above“ 5m x 3m x 3m , 2015  
Installation View





*„Human Cave: Shadow of restoration hang obscured above“ 5mt x 3mt x 3mt , 2015  
Detail*

# "LEG"

A continuing series of collage pieces:

When Dave Long tagged up and tried for third, everyone had to laugh. A bonehead move, and, for Dave—typically a prudent guy—uncharacteristic. As he took off, Dave laughed, too, at his own folly. Church-league softball, one gone in the last inning, not a blessed thing on the line—the game was without meaning and out of reach—and he went on a shallow fly to left. “Good Lord,” his wife, Susan, said to the woman next to her. She was sitting in the aluminum bleachers with the rest of the Bethany Baptist bunch. She had arrived late—barely in time to see Dave reach second on an overthrow. He was surprised to see her. Susan Long was a busy, charitable woman. She worked half time keeping the books for Nunez Chiropractic and gave her afternoons and evenings to business of the church, the school, the community. Before the game, Dave and his son, Randy, grabbed some food downtown—as they did two or three times a week. Given her responsibilities at the church, which included a leadership role in Christian education, her several Bible-studies and support groups, her involvement in such service arms as Member Care and Prayer Chain and Meals on Wheels, Susan had little time to prepare supper, or eat it. “What the heck is he doing?” she said. Dave was trying for third. There was no question: he knew he should stay at second, he should not go, and he went. The left fielder, Pastor Jeff, of the Alliance Church, had a cannon. He looked at Dave as if Dave were pursued by demons. Pastor Jeff spoke to him. In shallow left field he was close enough to speak to

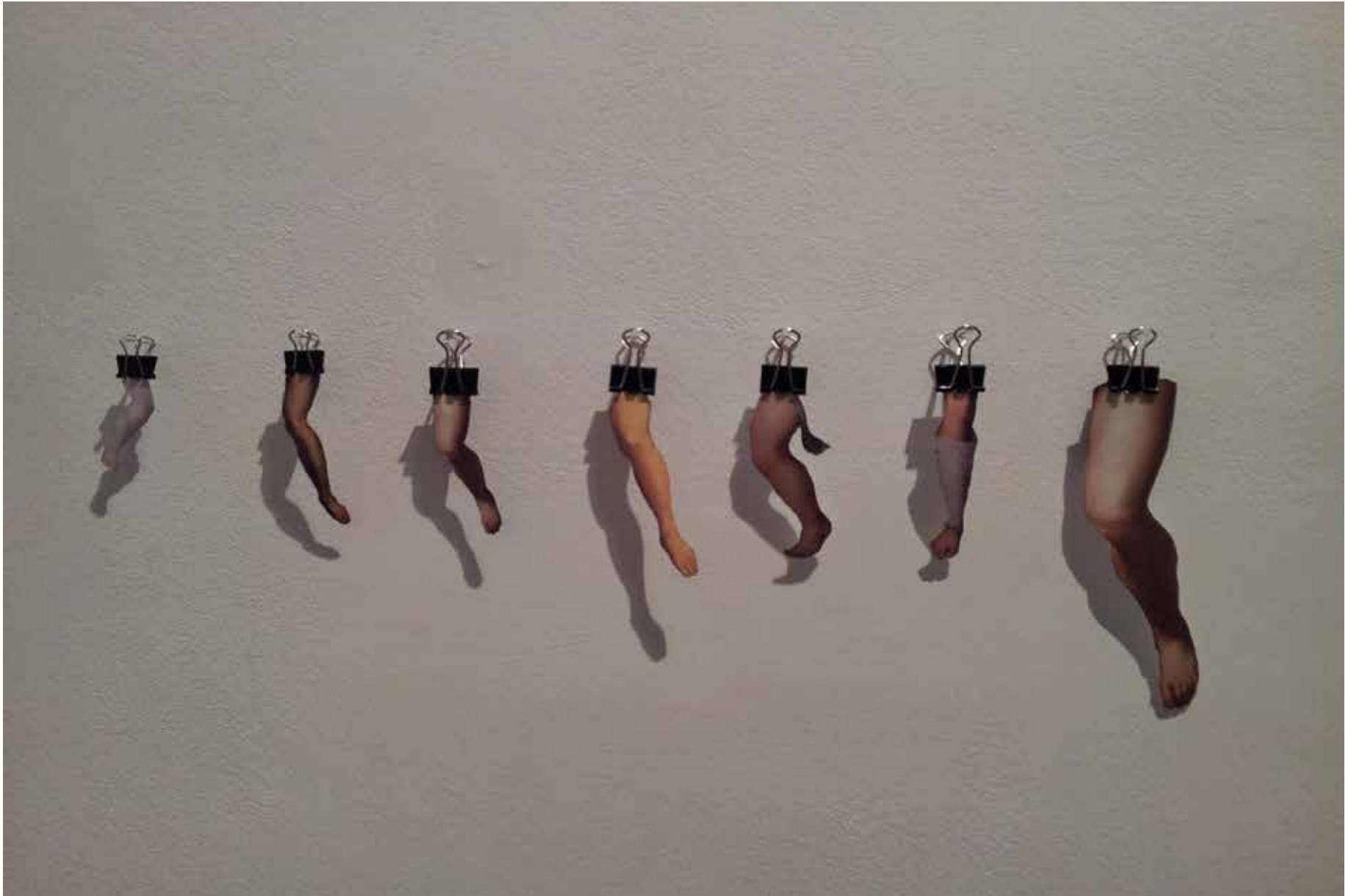
Dave as he headed for third. “Where are you going, Dave?” Pastor Jeff said. “You’re dead, man.” Dave smiled. He liked Pastor Jeff. On the street. He hadn’t cared for his manner in the pulpit, the few times he’d heard him preach. Pastor Jeff was too tall—he was six feet nine—and his preaching posture was stooped and condescending. He was also too familiar and digressive for Dave, who had been raised in the cooler, straighter logic of the Episcopalians. But Pastor Jeff had the straight truth here: Dave was dead. To rights. Dave had been fast, but he was forty-four now, and he was too slow to pull this sort of stunt.

[...]

At two in the morning, he woke when Randy came down the stairs. Dave turned on the table lamp behind his head, and when his eyes got used to the light, he could see that Randy was crying. He was standing at the foot of the couch, a plaid cotton blanket draped shawl-like over his shoulders. He was wearing boxer shorts and nothing else, and he was weeping. Dave looked at him for a moment, certifying that he was neither dream nor delirium. “Randy,” Dave said. “You okay? What time is it?” “I don’t know,” the boy said. “Two. I’m okay” “What’s wrong?” “I came down.” “Have you been asleep?”

“No.”  
I was out cold,” Dave said. “What’s going on?”  
“Nothing,” Randy said.  
“You’re crying.”  
“I’m not crying,” Randy said. “I came down because I want to say something. Go to the doctor. That’s all I came down for.”  
“Hold a minute,” Dave said. “Let me get up here.”  
Without thinking, Dave swung his feet off the couch and tried to stand up. He wanted to touch Randy. To make some sort of physical contact with his son. To comfort him, put his arm around his shoulder, hold him. Dave’s left foot touched the floor, and the pain in his leg was astonishing. It knocked him flat on the couch.  
“Whoa,” Dave said. “Hold the doors. Good Christ.”  
“Do you see?” Randy said. “For shit’s sake, Dad. Do you see? Are you nuts? What are you doing?”  
“I’m not sure,” Dave said. “I’m really not sure.”  
“Oh, man. Oh, man. What are you doing? Go to the doctor.” “I’m not sure,” Dave said. “I’m really not sure.”  
“Oh, man. Oh, man. What are you doing? Go to the doctor.”  
It was, by then, too late. He would lose the leg.  
“That’s not a bad idea,” Dave said. “I will.”

End



„Leg“, Variable Dimensions , 2014-present  
Installation view IMP:ART Project Raum



# **"UHRWERK- SHADOWS OF CONSTRUCTS HEARD FROM WITHIN"**

installation consisting of 2 drawings and a hidden grandfather clock

The creation of the world did not take place once and for all time, but takes place every day.

and

Have you not done tormenting me with your accursed time! It's abominable! When! When! One day, is that not enough for you, one day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you? They give birth astride of a grave, the light gleams an instant, then it's night once more

- Samuel Beckett



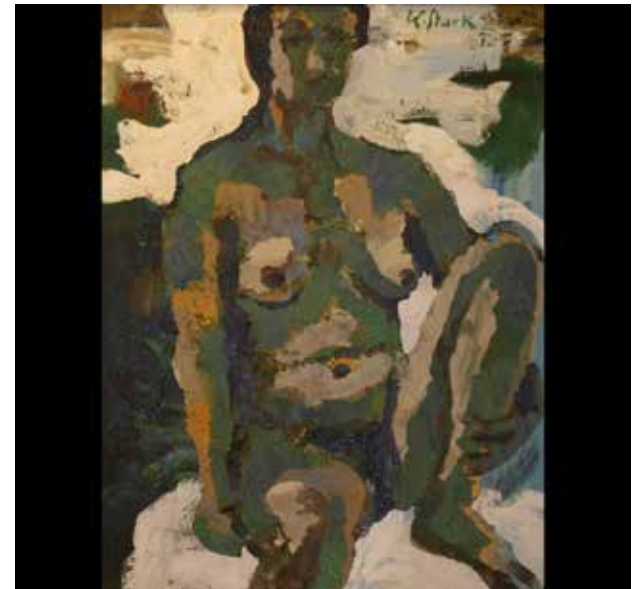
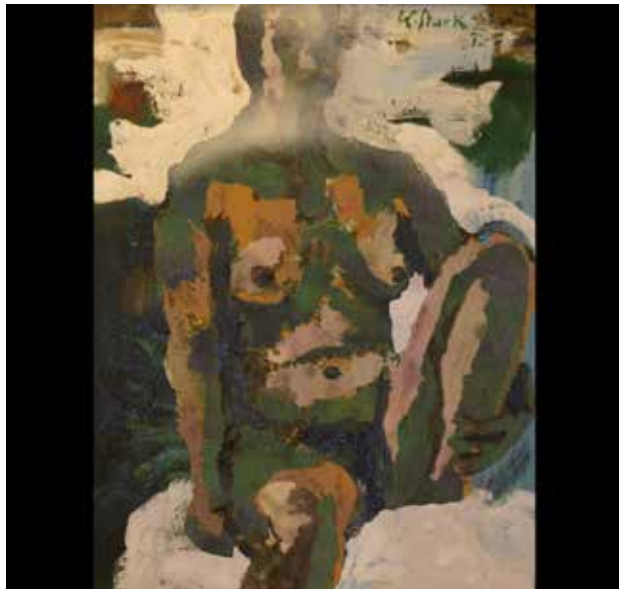
# "MOST UNCOMMON IDEAS COULD BE RIGHT"

video animation and painting installation

Inspired by Karl Stark and the work chosen for the exhibit, "Stehender weiblicher akt", I felt that its subject matter (his blind wife) and its approach toward the surface of the painting continued the dialog of contemporary picture making.

The way he was able to move the paint that did not feel delicate a very rugged and brash brush work yet juxtaposed to define his muse (his wife) really struck a cord with me. In "most uncommon ideas could be right" I wanted to approach the painting as if it was still moving. Only letting the color define the edges of the figure. Blinding the painter and the viewer in what was supposed to be defined. This lead me to the idea that his muse could never define edges of the space unless it was touched.





*Most Uncommon Ideas Could be Right*, 3 min animation loop, 2015  
*Stehender weiblicher akt* by Karl Stark  
Painting and Animation stills

# "TRANSLATION SO NO ONE RELATES"

Series of 24 paintings and stretch fabric

In "translation so no one relates" I take specific clothed figures from old master's drawings and turn it, stretch it, morph it, flip it, and define it.

The Purity of form in my priority and how it relates to space and the carriers of that form. What is beneath the textile is imagined by the spectator. . The imagined bodies that are the carriers of this material, are alienating from the original use of the material – but actual draw focus to its raw construction. These constructions morph and are never the same for each individuals eye The textile's raw and Pure grace can be displayed with out the understanding of the foundation that supports it. Edges of reality become blurred and fabric becomes transformed...into a Translation so no one relates.





*Translation so no one relates, Variable Dimensions, 2015*  
Installation of Fabrications -Künstlerhaus Klagenfurt



*Translation so no one relates*, 2015  
Installation Detail -Künstlerhaus Klagenfurt





*Translation so no one relates*, 2015  
220 x 220cm each center piece



# **"#LOTS OF SENSE IN NONSENSE.....DOROTHEUM "**

A Series Animation loops using the Archive of the Dorotheum  
in collaberation with lichterloch





*#LOts of sense in nonsense.....Dorotheum 2015-6*  
Installation views of mapped projection Vienna ARTWEEK




*#LOts of sense in nonsense.....Dorotheum 2015-6*  
Installation views of mapped projection Vienna ARTWEEK


# "FRIDA: REMOVING RESIDUE WITH RESPECTFUL SILENCE "

Nsu Musuem collection

2 min Animation loop, 2014



Through deconstructing and re-evaluating the subtle natures of the painting come to life. Paintings have untold stories that lie underneath the layers of pigment and binder. If we could look through and see the biology of the work... can we see how it grows? can we examine it? can we explore underneath the surface? Taking a microscope to a continuously shaking cell and looking at its life - I want to apply this idea to paint.



In Finding Frida each element falls and unravels itself to bring the attention to the surrounding atmosphere instead of the intense face that lies beneath the mask. I enjoy the whimsical nature of Frida's Self-Portrait without the symbolic overture. Those symbols are briefly dealt with some elements creating a concentration on what entangles her but should not be the main focus. The outside conditions that surround her are constantly changing, the flowers that are her headdress organically disappear and create a beauty in the poverty of her image. It removes the theatrics of which she directs and places them into a different frame work. Here this specific oval frame relates to the natural clock cycle in which there is no fixed image. I then overlay my ironic comment on this fixed image of hers, which the public is already infused with before they set foot in the exhibition.



*Frida: removing residue with respectful silence*, 2015  
Installation view - Schloss ST.Viet






*Frida: removing residue with respectful silence, 2015*  
Variable Dimensions, Stills from animation loop


# "MIRRORED LANDSCAPES"

A Set of 3 video drawing loops



The landscapes biology comes to life, it slowly breaths as the mirrored viewer inhales the vista. In the reflections of how a figure witnessing a panorama can lead to a emptiness in which a small microcosm can be naturally illuminated . Eyes scan the scene and slowly, unhurried, absorb the scents and murmurs of the atmosphere.

The drawing in front brings flattens to already smashed visual space, actually becoming the middle ground as the your reflection fills the foreground and draws your eye to the slowly moving life. When viewing inside the mirror you see the microcosm earthy movements but when the screens are off you are faced with the microcosms that are with in your own body. The duality of the image is blended through the looking glass of a microcosm that lay in front of the viewer lets the eyes...the eyes lazily drift into the existence of another universe.



This series lives where these 2 universe intersect , one in which one is physically reflected back at you and the other an imaginary surreal, bucolic, romanticized atmosphere gasping its first breath as a remember vision.



*Mirrored landscape*  
vimeo-link

Installation view IMP:ART Project Raum



# "FABRICATIONS"

oil on textiles

By Christof Habres


It was the number 174517 that gave him an inkling soon after his arrival about the place. Some of his fellow inmates at Auschwitz explained the system behind the tattoo. Those familiar with the code could tell the country of origin and the date of arrival at the camp. But it was the largeness of the number that really alarmed him. After only a few days he realized that even if it was the largest concentration camp in the Third Reich and the inmates were herded together in the narrow barracks like animals, there was only space for a few tens of thousands to live – if indeed one could talk of living properly in this abominable place. The great discrepancy between the actual number of people in the camp and the largeness of the tattooed number nevertheless came as a shock. Nor did the hordes of Nazi thugs give the impression that they would release inmates again for good behavior. Finally, the physical and mental state of his fellow inmates made him realize that he would not be able to escape from this nightmare in the foreseeable future. Thus the discrepancy pointed to the fact that many inmates must have died. In the following eleven months he was able to witness for himself the brutal conditions in which they had perished, the bestial way in which they had been killed. He was one of the witnesses who was lucky enough to escape the mass extermination by the Nazis. He was liberated from Auschwitz by the Red Army in the night of January 26–27, 1945.

The Italian Primo Levi survived the Holocaust and was one of the first survivors after the war to write about and publish his experiences in Auschwitz. His autobiographical description *If This Is a Man?* was published in Italy in 1947. Levi was born in Turin on July 31, 1919, and came from an assimilated liberal Jewish family. After high school he went on to study chemistry, graduating with honors in 1941, although Italy's race laws, introduced in 1938, actually forbade Jews from studying at state schools and universities. The Fascist-dominated university nomenclature was unable to prevent Levi from graduating successfully, however, and the bureaucratic upholders of the system had to content themselves with adding the perfidious comment on the degree certificate that Levi was "of the Jewish race." In the early 1940s this indication did not have the discriminatory effect that one might perhaps imagine. Political resistance based on his intense anti-Fascist conviction and opposition to dictatorship(s) was Levi's main concern. In view of his social upbringing, it was therefore logical that in fall 1943 he should join the Italian resistance, or *Resistenza*, to the establishment of a Fascist state in northern Italy following Mussolini's liberation by the WWSS. By December 1943, however, Levi, a chemist without any military experience whatsoever, had already been captured by the militia. He was now faced with the choice of being shot as a partisan or of revealing his Jewish origins and being deported to a concentration camp. This sounds in


retrospect like a bitter and fateful irony, since the admission of his Jewish origins in this dangerous situation ultimately helped him to survive – even though he had no suspicion at the time of the hell on earth that he would experience in the next few months. He arrived in Auschwitz on February 26, 1944, and remained there, reduced to the number 174517, until the camp was liberated. Primo Levi started to write about his experiences and to set down his vivid and painful memories immediately on his return to Turin. Many Shoah survivors were never able to speak about their experiences or took decades before they could comment on the unspeakable suffering. Levi's book *If This Is a Man?* was and remains an important contribution to the processing and recollection of "Niemals Vergessen."<sup>1</sup> As to a psychological assessment of Primo Levi as a person, even if he bore witness in numerous publications to the horrors of the concentration camp, the degree to which he was able to come to terms with this trauma himself, the extent to which it remained with him until his death, will remain a secret. He died on April 11, 1987, after falling into the stairwell of the building where he lived. To this day there is no definite proof that he took his own life, although it is highly probable. In his pictorial works the American artist Andrew Margolies Mezvinsky leaves tracks, usually very hidden, barely visible, almost filigree. He financed his art studies partly by offering educational tours of museums and art galleries. In the course of this work, he realized that the Old Masters were not only masters of painterly technique but also, in the individual topoi of their works, in leaving historical tracks. At the same time, he saw that over 90 percent of the visitors were unaware or unwilling to investigate these traces, contenting themselves rather with the obvious. In view of this experience, Mezvinsky calls in his work for a second more intensive look and a more profound confrontation by observers. He overtly demands reflection and contemplation, opening up the way for recognition of the underlying traces. These demands

# "FABRICATIONS"

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are also the basis for his concept for the installation and exhibition "A Good Day," which he has developed from two – originally unconnected – thoughts. The first aspect of the concept refers to Levi's book *If This Is a Man?* Mezvinsky was born in Philadelphia in 1982 and studied painting at the Glasgow School of Art. He came from a family in which politics, social awareness, and a historical conscience have always played an important role. Both his mother and his father were members of the US Congress, and for almost a year he himself was a "page" (intern) with the current Vice-President Joe Biden. Political and historical themes crop up repeatedly in his painting, drawings, sculptures, and conceptual work blocks – seemingly hidden in most cases and not therefore evident at first glance. Since he comes from a Jewish family and is interested in politics and history, many observers of Mezvinsky's work would have welcomed it if he had addressed the Holocaust in his art. But it is precisely this track and categorization that he wishes to avoid. He seeks an original, contemporary approach to this chapter that does not put him into a particular box. He thus approaches the subject indirectly, developing an artistic concept from it, a concept for the Jewish Museum Vienna that he stumbled on more or less by chance. One day he had Primo Levi's book in his hand and was so taken by it that he decided to use it as the conceptual basis for his installation. He did not take the entire book, however, but limited himself to a single chapter, whose title gives its name to the



exhibition: "A Good Day." In this chapter, Levi describes a single day in Auschwitz, one that stands out from the otherwise total gloom, a day, as the author describes it, in which the inmates and he felt a breath of spring, a day on which they got more to eat and the sun briefly overcame the icy cold of winter, enabling the inmates to dream for a moment that this torment could one day come to an end. Mezvinsky uses the chapter for his work like a screenplay, putting the wishes, hopes, and thoughts described in it onto paper in countless drawings. He designs a moving scene which brings together the collected impressions of the individual protagonists – and which involves the visitors, making them into figures in the story or helping to move the story along. The projected landscape, initially empty and uninhabited, acquires a new animated element each time a visitor steps into the installation. The "good day" is experienced through short animations of the various facets. The animations can be based on animals, flying balloons, or dancers, who gradually people this panorama. Behind the animations are usually personal recollections of earlier years, the experience of spring, emotions, and Jewish festivals and celebrations – albeit linked with the wistful, profane thoughts of some inmates that they should have taken the opportunity to eat more, given the fact that hunger is a constant companion in the camp. Andrew Mezvinsky's installation offers an explicit, almost idyllic, reflection in pleasant colors of these brief moments of hope; snapshots in which the

anonymous numbers become people again. Fleeting moments of yearning that are destroyed after just a few hours as the inmates are fetched back to the brutal reality. At this point the artist can catch visitors unawares, since the installation only appears at first glance to be wondrous, mellow, and cheerful – a fairy tale, even if some aspects that reveal the traces of history and past events are disturbing. Mezvinsky provokes contemplation and reflection. By means of this superficial diversion he generates a different form of perception of historical reality, raising provocative questions:


Where am I?

How did these fanciful thoughts come about?


This necessary second glance enables the artist using relatively simple means to communicate the desolate and hopeless situation in the camp and to open visitors' eyes by making them directly involved in these baneful events. He brings into the limelight the hidden and still partially obscured historical background. After leaving the installation, visitors are led by Mezvinsky to the second conceptual strain in his presentation. Not only does he use a chapter from Primo Levi's book but also invents further artistic interpretations of Judaism and his story using Levi's surname and his descent from the tribe of Levi. The Levites are one of the twelve tribes of Israel. Levi was the third son of Leah and Jacob, and his descendants have particular rights and obligations within the Jewish religion. They were the only tribe not to be promised land.

# "FABRICATIONS"

oil on textiles



Instead they had the right to all temple tithes. They still exist today as a group within the Jewish religion, subject to certain special regulations and laws. For example, they have priority over other Jews when it comes to reading from the Torah during the religious service. They are second to the kohanim (priests), whom they assist, and they have synagogue duties and other organizational tasks within the community. Membership of the tribe of Levi is passed on through the father to both sons and daughters. Various Jewish names like Levy, Levi, Levin, Halevy, Lewis, or Levine are indications that the person is a Levite. In his second conceptual approach, Mezvinsky now weaves interpretations about this group and the Levite history into his artistic method. German has an expression "jemandem die Leviten lesen" [literally "read the Levites to someone," meaning to read the riot act], referring to Leviticus 26, 14–38, in which God threatens punishment and affliction if his people turn away from Him and fail to carry out His commandments. It is an extremely hard and damning admonition ("I will scatter you among the nations and will draw out my sword and pursue you. Your land will be laid waste, and your cities will lie in ruins"), which helps to understand the doubts expressed by many survivors as to the existence and justness of a God who permits the Holocaust to take place and hence appears to be carrying out the threatened punishment. Mezvinsky also continues to search for traces of the Levites, some of them in the past but also



extending into the present. He contacted Levis in the Vienna Jewish community and completed personal portraits of them, which he incorporated into historical family portraits by artists like Johann Zoffany, William Hogarth, or Philipp de Champaigne so as to give contemporary reference to the centuries-old Levi family tradition. The material on which the portraits are mounted is interesting. With it Mezvinsky returns to his origins, since one of his first artistic working concepts was based on the connection between painting and the use of diverse materials and fabrics, such as linen, silk, or embroidery, as a basis. In the series shown in the exhibition, the portraits are drawn on jean material, or denim, made by the most wellknown manufacturer of this clothing, namely Levi Strauss, the inventor of Levis. The surname of the founder of this textile empire was in fact Strauss and the first name Levi was an Americanized version of "Löb." He was not therefore necessarily a Levite, but for Mezvinsky this comes under the category of artistic freedom. The material on which he has drawn the portraits nevertheless opens up a further interesting approach to the content and its interpretation. Taking the fashion of the last few years of "stonewashing" new jeans until they have lost practically all of their color, to be worn faded and old-looking, Mezvinsky makes a possible analogy with the confrontation with history. It must be the hope and endeavor of every person never to allow the recollection of the Holocaust to become a fashion fad that fades into oblivion. A disaster

of these proportions should never be allowed to degenerate into "stonewashed memories."  
1 "Never forget."



*"Remembering My Old Levi's ...." triptych, 2013  
Mixed Media on Denim, 470 cm x 150 cm*



*"Remembering My Old Levi's ...." triptych, 2013*  
Details





*"Invented History of the frogs", 2010,  
Oil on Fabric, 280 x 180 cm*



*"Using Locusts for Enchantment", 2011,  
Mixed media and Oil on Fabric with neon light, 240 x 150 cm*



*"Death Takes a Holiday from the Flies", 2011,  
Oil and Fabric, 190 × 172 cm*





*"Split Infinitives", 2010  
Oil and Fabric, 20 x 12 cm*



*"Ubiquitous TV", 2010  
Oil on Fabric with neon light, 52 x 46 cm*



*"Tears Triggered by Kitsch", 2008  
Oil on Fabric, 72 x 79 cm*

# "UNDER THE SPELL OF SPRING"

by Vesela Sretenovic'

"It's Close To Midnight And Something Evil's Lurking  
In The Dark.  
Under The Moonlight You See A Sight That Almost  
Stops Your Heart  
You Try To Scream But Terror Takes The Sound  
Before You Make It  
You Start To Freeze As Horror Looks You Right Be-  
tween The Eyes, You're Paralyzed"  
-Rod Temperton

These are the lyrics (first verse) from Michael Jackson's song "Thriller" from his album with the same title released in 1983, and immediately followed by the first MTV video. While the album has been the biggest hit in the history of music records, the video has remained the most influential pop music video of all times. Eerie in sound and frightening in calling out the words of evil, horror, and terror, Temperton's lyrics transport the viewer from a fictional music video to a reality of treat and fear. Through its high beat, accompanied by chilling sound effects of squeaking doors, footsteps, winds, and howling dogs, "Thriller" evokes a scene of crime, violence, and war, both distant and current. For the intensity and paralyzing effects of terror do not change; only their means and cause do.

I am constantly amazed by man's inhumanity to man"  
Primo Levi This is a line from *If This is a Man* [Se questo è un uomo], a book by Jewish-Italian chemist, poet, and novelist, published in Italy in 1947. Writ-

ten as his memoirs of surviving the last year of the Second World War in Auschwitz, *If This is a Man* (translated in the United States in 1959 as *Survival in Auschwitz*) is not merely the author's recollections of the horror he experienced in a concentration camp. Rather, it is an existential novel not only about being and feeling human, but also about the purpose and meaning of life itself.

By having the book title start with a hypothetical "If" rather than an affirmative "This," Levi sets the direction of his prose—an inquiry into human conditions (good and evil), values (respect, dignity, preservation), and aspirations (hope and doubt). Descriptive yet non-condemnatory, the book laments the unpredictable and highly conditional aspects of human reasoning and actions. With clarity of thought and restraint yet compassionate style, Levi's storytelling speaks to not only people's impulse to humiliate, hurt and destroy one another, but also to their desire to survive, to endure, and to rise above such evil.

A Good Day, chapter seven of the book, captures this hope for betterment as the human vital expectation epitomized in the arrival of spring. As a season of the rising of the sun and warmer weather, spring marks the new cycle of birth and growth in organic nature. The season thus stands as a metaphor for human regeneration, prosperity and new beginning. Yet for the protagonists of Levi's story—the prisoners of the

camp whose sole purpose is to survive—the coming of spring symbolized an end to the worst and that "the cold will call a truce" and that they have will one less enemy in their lives. The arrival of spring gave them a purpose in life.

One day [in 1910], when I was finishing the last pages of *L'Oiseau de Feu* [The Firebird] in St. Petersburg, I had a fleeting vision ... I saw in my imagination a solemn pagan rite: sage elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of Spring.  
Igor Stravinsky

This is how in his 1936 autobiography Stravinsky describes the origin of *The Riot of Spring* (*Le Sacre du Printemps*) that premiered in spring of 1913 at the *Théâtre des Champs-Élysées* in Paris. With highly inharmonic music and primitive scenario based on fertility rites from Pagan Russia (the subtitle was "Pictures of Pagan Russia in Two Parts") *The Riot of Spring* shocked the public. Produced for Sergei Diaghilev's *Ballets Russes* company as an orchestral concert and ballet, the piece featured intense rhythmic score and loud dissonant chord. Moreover, a bizarre stage set, costumes drawn from the old tradition, and brutal choreography by Vaslav Nijinsky—in which a young girl dances herself to death in a rhythmic frenzy while other dancers are entrenched in a ritualistic performance, bending arms and legs,



and crouching on the floor—further reinforced the earthy and sacrificial theme of the piece. In stark contrast to the grace and elegance of the classical ballet that the audience was accustomed to, there was certainly nothing melodic, harmonious or spring-like in *The Riot of Spring*. With its irregular score, teeming lines, and jarring effects, the piece cherishes the act of sacrifice as both (self) destruction and (self) offering, testifying to the human primal disposition towards evil and good, misery and kindness, pain and pleasure.

••••••••••

Dwelling on Stravinsky's idea of spring as a rite, a forceful ritualistic dance of earthy delight but also sacrifice and salvation, on the one hand, and Levi's mentioning of the advent of spring as a sign of truce, peace, and afresh start, on the other, Mezvinsky creates a new body of work that celebrates human stamina and the will to persevere and create. With the title *A Good Day*, a direct reference to the chapter of Levi's book with the same title—in which he describes spring as the time of awakening—Mezvinsky illuminates a resilient aspect of human nature that despite turmoil and disastrous episodes in life aspires towards well being and goodness and thus overshadows the dark side of history.

*A Good Day* is an exhibition in three parts: an interactive-sound animation; a series of drawings with an interactive component; and a triptych commemorating the Levi family name whose lineage extends down to Moses. In the animation projected on a large screen (250 x 120 cm), the hand-drawn imagery is a riff off the Old Dutch master paintings (particularly those of Jan van Goyen and Jacob van Ruisdael) wherein dancers and animals are leisurely

walking across the landscape while air balloons float in the sky. With its serene, pastoral setting, the Dutch landscape symbolized an eternal peace and a sentimental memory of the past, which in Levi's narrative helped the prisoners remain human and thereby survive their unbearable living conditions. The audio part adds a new age remix of the baroque music of Scarlatti's harpsichord, Stravinsky's *Rite*, and Jackson's *Thriller*, reinforcing a dreamy yet earthy atmosphere of the piece, while recalling the idea of the rite of spring as not only a bountiful season, but also the time of sacrifice of the lamb, the time of Ishtar and Easter. At another interactive level, the animation is activated by motion sensors: as the viewer approaches the animation screen in a dimly light room, the room fades to black, and as the viewer walks back, the sun rises on the screen. While the balloons on the animation sky follow the movement of viewers in the space, the deer in the background register viewers' movements from left to right, also mimicking them on the screen.

The second part of *A Good Day* is a series of 38 cut out drawings (c. 40 x 30 cm), displayed on top a denim background, related to the animation, but enclosed in a separate room. These small drawings are also activated by motion detectors, which track down viewers' motion in space, and accordingly trigger different segments in drawings that are then projected onto two walls. The third part of the exhibition features a three-dimensional, altar-like piece made on bleached denim using chalk and mixed media. It is dedicated to members of the distinguished Levi family, both Primo Levi and Levi Strauss' family, the latter who returned to Vienna from the farm that they have fled during the World War II and made a fortune through production of Levi's jeans. In this respect, by using denim as a background material,

the artist also points to a historical background for his work.

••••••••••

By incorporated various media—animation, drawing, projection, and sound—Mezvinsky creates a multi-faceted exhibition, a phantasmagoric panorama that is at once an homage to and a satire of the past events and traditions. Just like Stravinsky's *The Rite of Spring* is a musical landscape with unpredictable atonal score, so is Mezvinsky's *A Good Day* a visual cacophony that intertwines visual, musical, and conceptual fragments into, what the artist calls, "an allusive history," a history without the beginning or end, a history that, like in Levi's *If This is a Man*, unfolds infinite contradictions of human condition. Levi writes: "Sooner or later in life everyone discovers that perfect happiness is unrealizable, but there are few who pause to consider the antithesis: that perfect unhappiness is equally unattainable. The obstacles preventing the realization of both these extreme states are of the same nature: they derive from our human condition which is opposed to everything infinite."

It is precisely the idea of "infinite" conditions and contradictions of happiness and unhappiness, hope and despair, and the "infinite" histories of virtue and vice, resistance and obedience, suppression and domination that Mezvinsky—under the spell of spring, Levi and Stravinsky's spring—addresses in this exhibition.

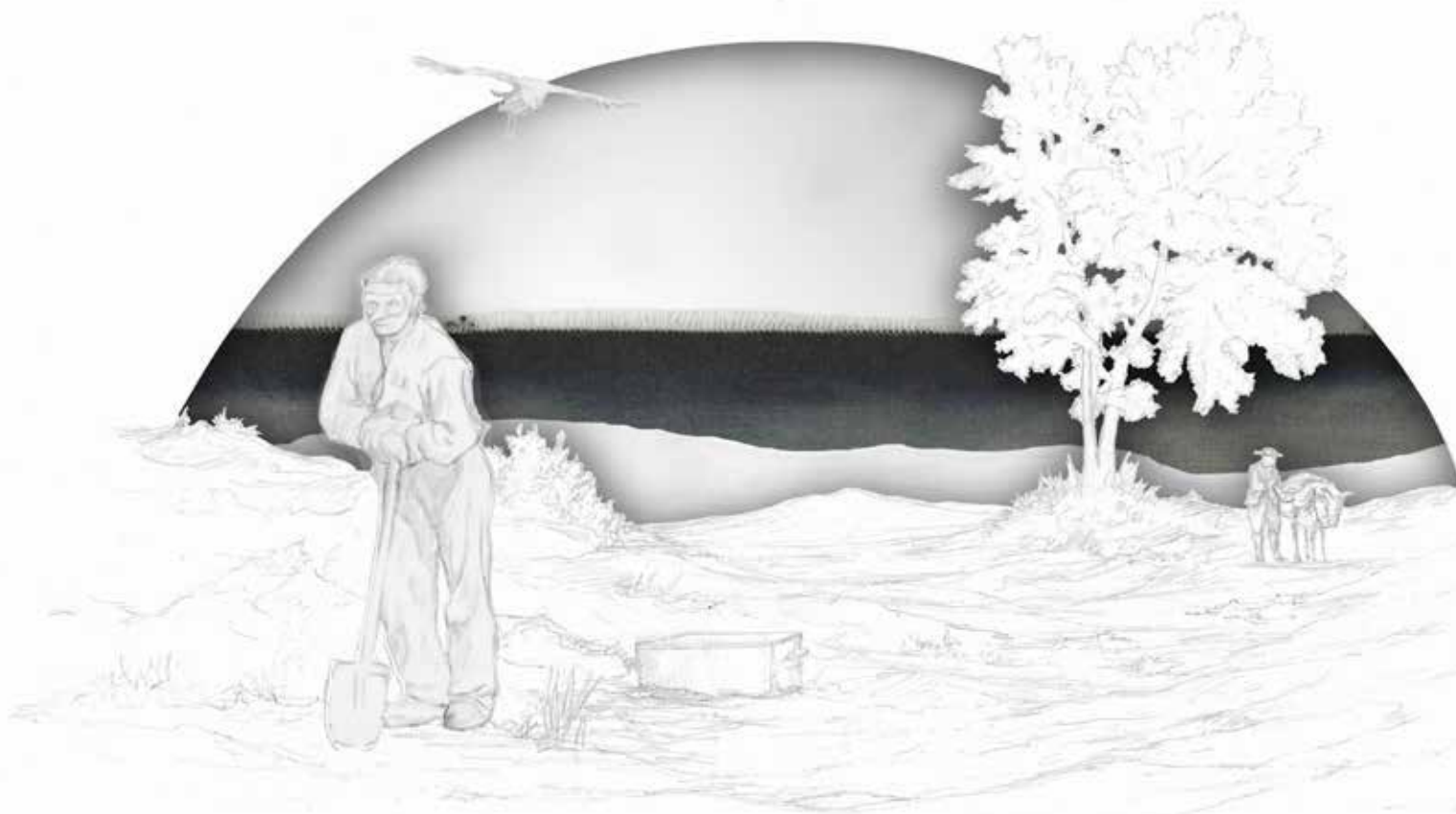


*Chasing the Spring (set of 36 drawings), 2013, Pencil and Ink on Cut Paper, 40 × 30 cm/45 × 32 cm*  
Installation View Jewish Museum Vienna

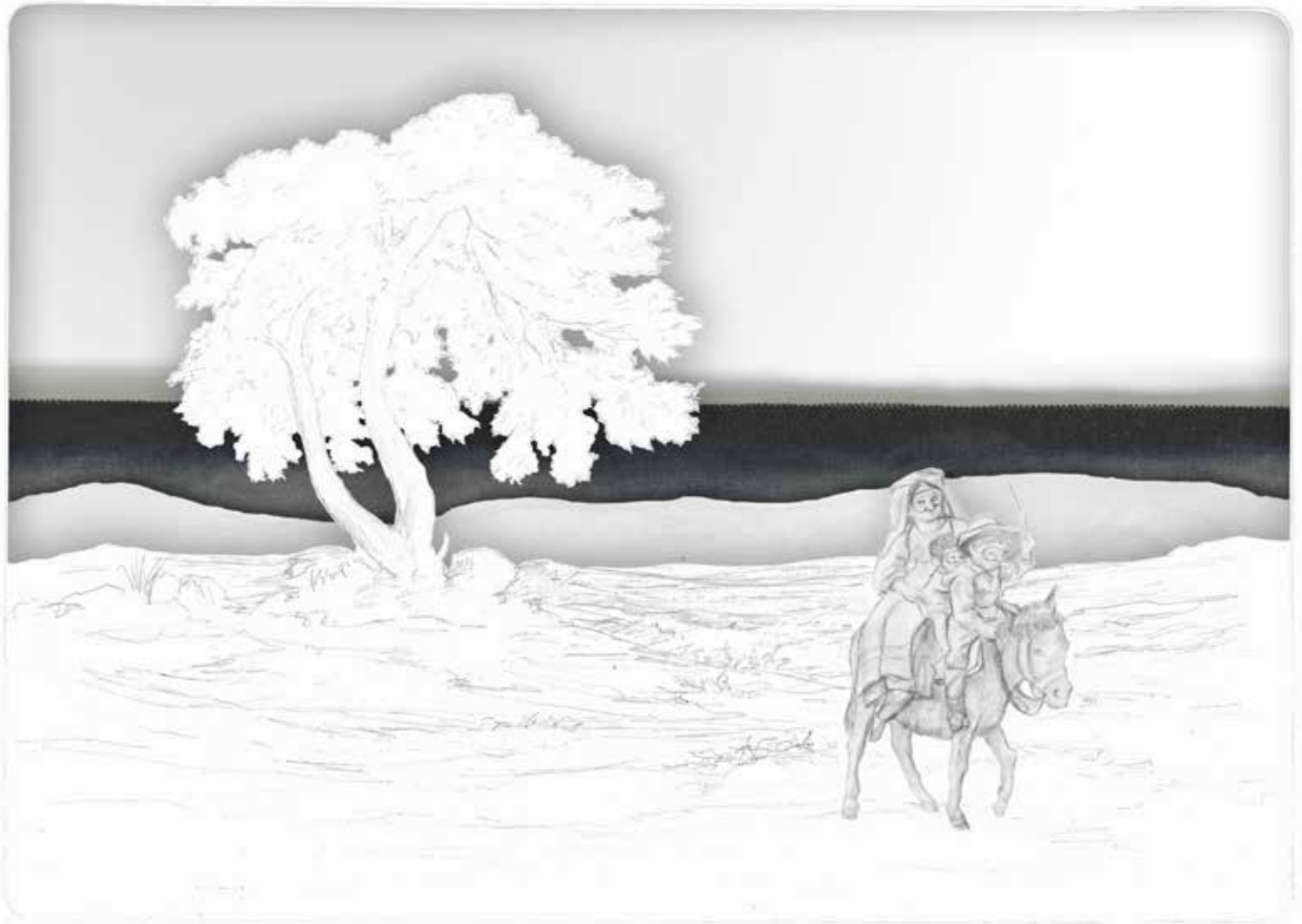


*"Chasing the Spring" (set of 36 drawings), 2013,  
Pencil and Ink on Cut Paper, 40 x 30 cm*





*"Chasing the Spring" (set of 36 drawings), 2013,  
Pencil and Ink on Cut Paper, 45 x 32 cm*



*"Chasing the Spring" (set of 36 drawings), 2013, Pencil and Ink on Cut Paper,  
40 x 30 cm/45 x 32 cm*

# **"A GOOD DAY"**

Interactive Video Installation  
Jewish Museum Vienna Collection





*A Good Day*, 2013/5  
Installation view Jewish Museum Vienna




*A Good Day. 2013/5*  
Installation view Austrian Cultural Forum NYC



# "GEFILTE FISHIN"

video installation set into a fish plate



The Jews celebrate Passover by eating unpalatable food to remind them what will happen to their people if they ever leave New York City. The traditional meal often includes gefilte fish. For those of you who don't know what gefilte fish is, it strongly resembles a ball of tuna fish that has been passed nasally. It's not good. During Passover, the angel of death passed over the Jews - an event that, up until the late 1950s, was re-enacted every year by Ivy League colleges and suburban country clubs.

-Jon Stewart








*Gefillte Fishin*, 2013  
Installation View - Vienna Contemporary




# "DIETRO LICEO, DAVANTI MUSEO"

A Series of drawings on cut paper



The installation is composed of two double sided sculptural drawings, which themes draw on the coating of memory as a reality and how memory interference plays a huge role in society. Both make society overlook the reality of death. The artist's visual memories are combined into a series of sculptural drawings called "Dietro liceo, Davanti museo" (behind teen, in-front museum). These double sided pieces address how any young country eg. USA (on the back) comes from the death of the past history (on the front). The coated memories in the front are allegories of trips through Art History.

Each Drawing comes with their own set of Nutritional Facts sheets. Detailing what memories were ingested.





*Dietro Liceo, Davante Museo, 2013*  
Installation view Vienna Contemporary Solo Booth



*"Absent Lovers"( part of set - "Dietro liceo, davanti museo"), 2013,  
Graphite on Cut paper, 120 x 120 cm*



*"Vecchio Medusa's Cobra Effect" ( part of set - "Dietro liceo, davanti museo"), 2013,  
Graphite on Cut paper, 120 x 120*



# **"A MOVEABLE FEAST"**

Installation of a Series of 5 drawings on rollers

"If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast." Inspired by Hemingway's set of memoirs of the same title, A Moveable Feast is a set of 6 large drawings set on top of rollers that let the viewer change its complete environment and atmosphere. Letting the viewer indulge in the moveable feast .

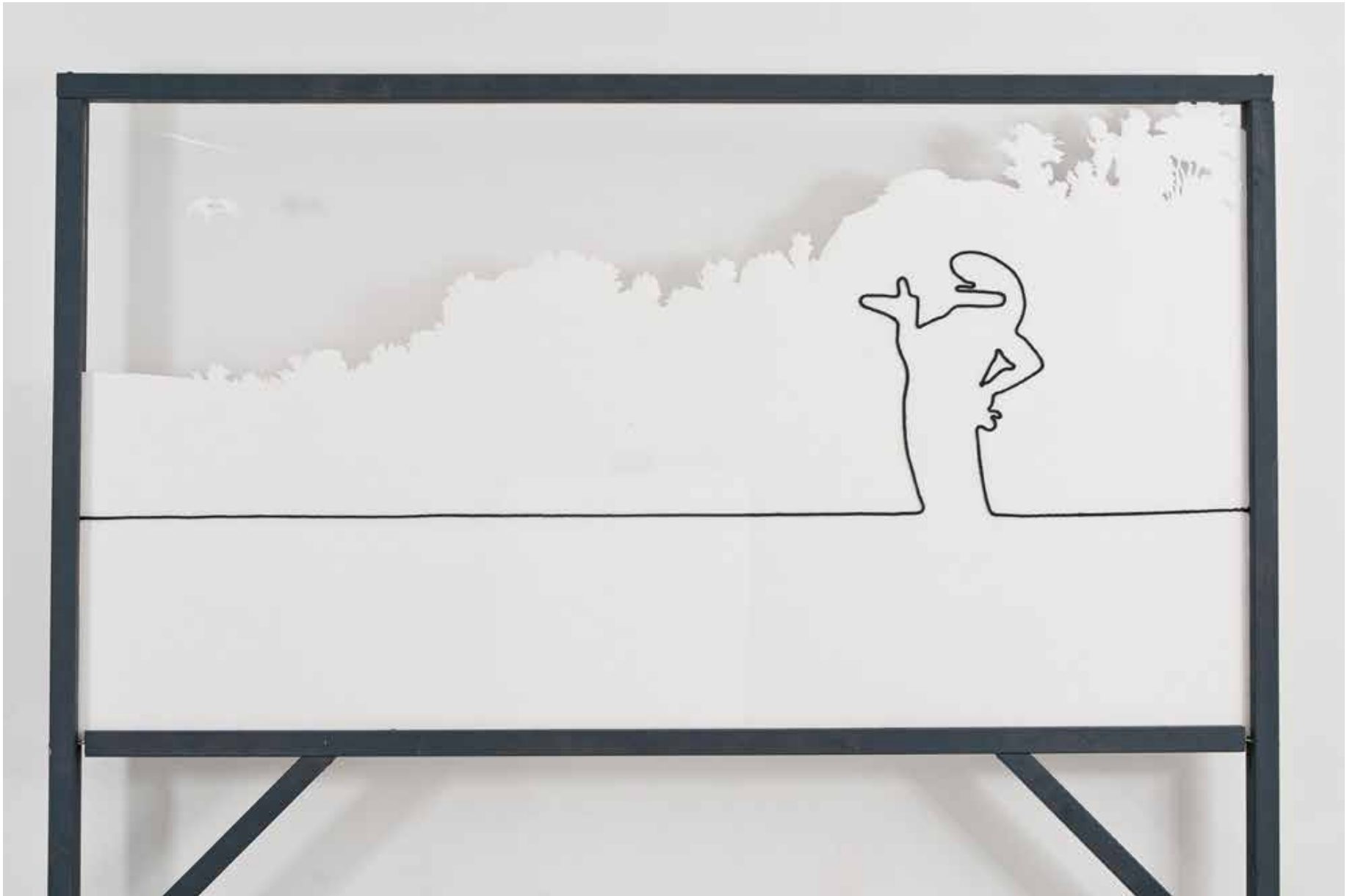




*"A Moveable Feast" (set of 5 drawings), 2011  
Installation View PS ART SPACE*



*"A Moveable Feast" (set of 5 drawings), 2011,  
Graphite and Charcoal on Cut Paper, 127 × 231 cm*



*"A Moveable Feast" backside (set of 5 drawings), 2011,  
Rope on Cut Paper, 127 × 231 cm*



*"A Moveable Feast" (set of 5 drawings), 2011,  
Graphite and Charcoal on Cut Paper, 127 × 231 cm*




*"A Moveable Feast" (details), 2011,  
Graphite and Charcoal on Cut Paper, 127 × 231 cm*



# "IL FAZZOLETTO"

A divertimento



Il Fazzoletto is a contemporary operetta conceptualized through a series of drawings which live between reality and the dream world. These delicate drawings re-live the romance of the lost handkerchief, which is searching for its true identity, by luring the viewer into the intricate landscape in which the story unfolds. Through this process he has been collaborating with world renowned artists.

The public was invited to go through this metaphysical story and encouraged to interact alongside performers and the series of drawings. As the performers manipulate, maneuver and utilize the drawings using their own stream of consciousness, the drawings will transform into objects and barriers. The hand cut drawings will be perfectly aligned so that a puzzle is solved, highlighting the true identity of the handkerchief.

Music Composed and Arranged by  
Shinji Ishima



Chorographed:  
Yuri Posnokof

Libretto by:  
Andrew M Mezvinsky and Jerome Oremland

Introduction:  
Chris Crane

Artistic Direction:  
Andrew M Mezvinsky



*Il Fazzoletto*, 2011  
Installation View Performance Art Institute SF



*"Il Fazzoletto" (set of 10 drawings), 2011  
Graphite, Ink and Collage on Cut Paper, 130 x 90 cm*



*"Il Fazzoletto" (set of 10 drawings), 2011  
Graphite, Ink and Collage on Cut Paper, 130 x 90 cm*



*"Il Fazzoletto" (set of 10 drawings), 2011  
Graphite, Ink and Collage on Cut Paper, 130 x 90 cm*





*"Il Fazzoletto" (details), 2011  
Graphite, Ink and Collage on Cut Paper, 130 x 90 cm*





*"Il Fazzoletto" (details), 2011  
Graphite, Ink and Collage on Cut Paper, 130 x 90 cm*

# **"BRYD BATH: THE LOST DIARY OF ROBERT BYRD JR. "**

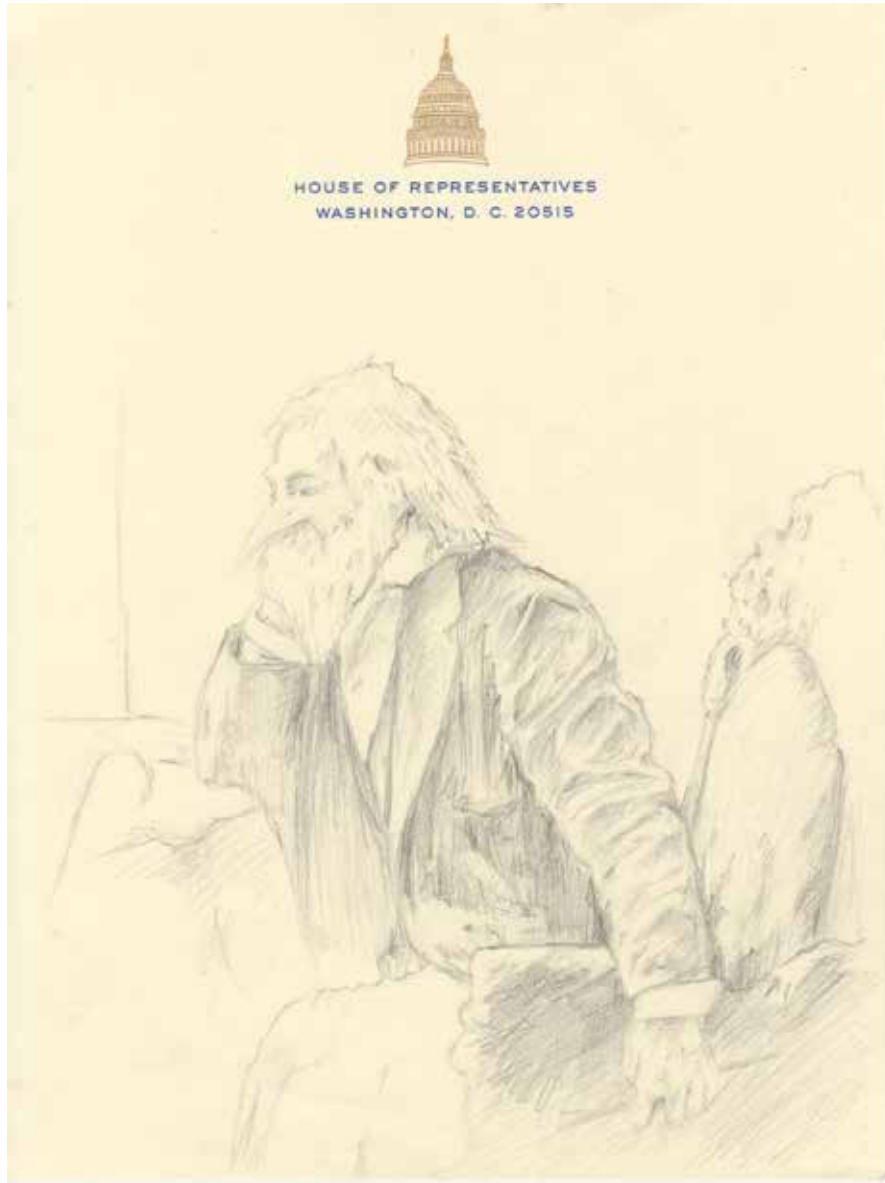
A Series of 62 drawings

Posing as the son of the famous Robert Byrd, I created a series of drawings explaining our family's interesting history. Imagined entries about my family. While I sat at my dads congressional desk. I did one drawing for each year he served office. Each telling a short story about the possible life of the Byrds.





*"Byrd Bath", 2010–2011 (set of 62 drawings),  
Graphite and Watercolor on Paper, 23,5 × 18 cm and 28 × 21,5 cm*



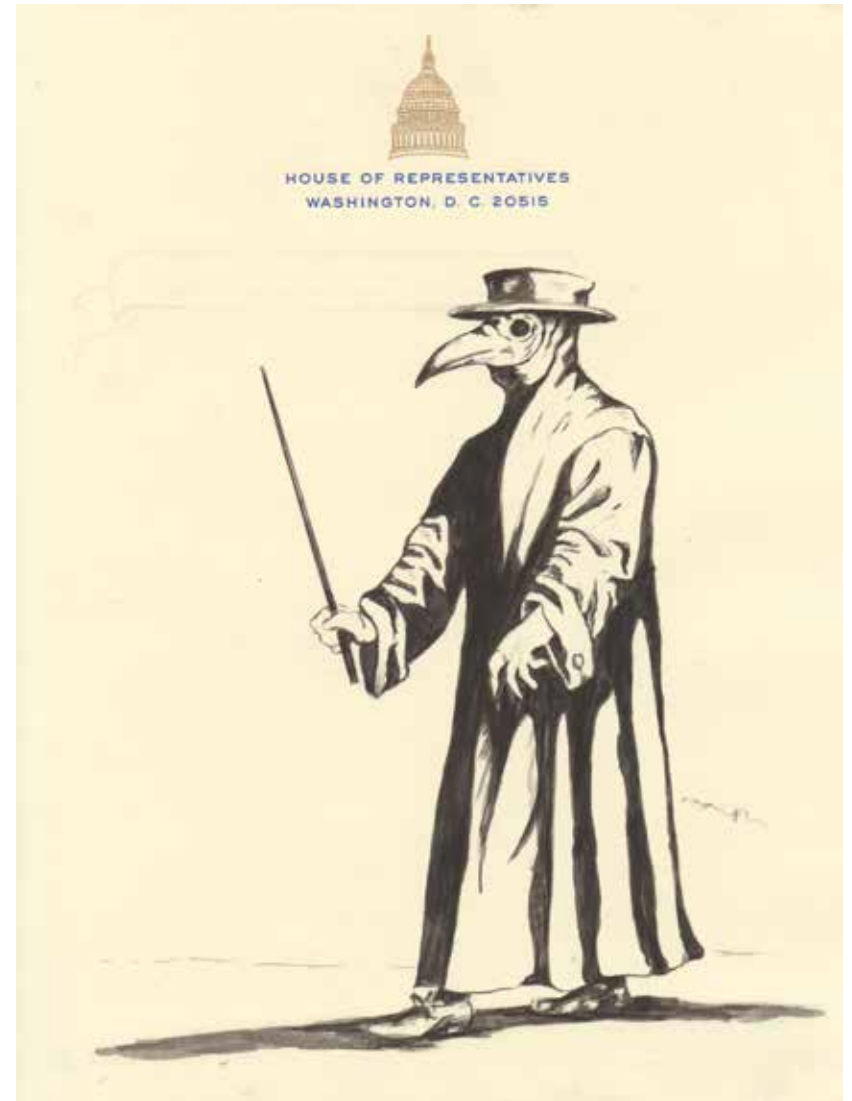
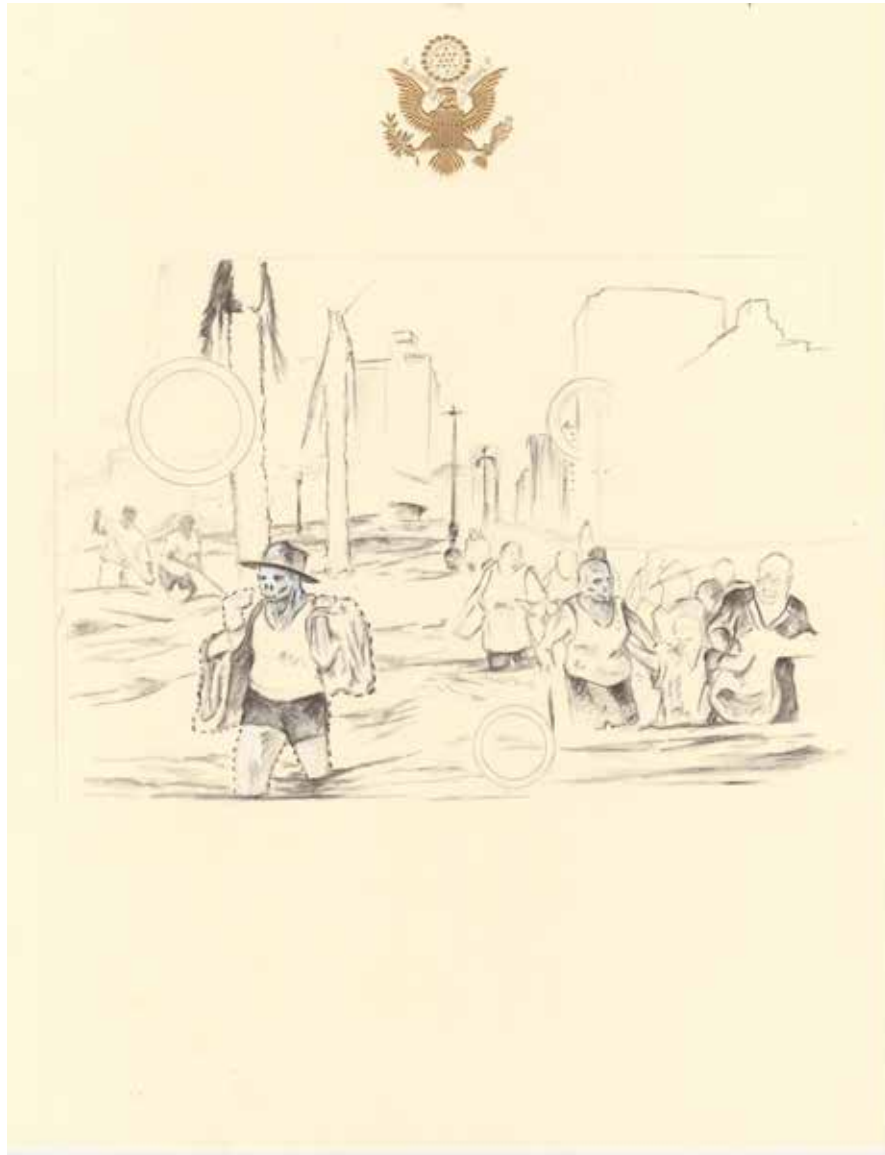
*"Byrd Bath", 2010–2011 (set of 62 drawings),  
Graphite and Watercolor on Paper, 23,5 × 18 cm and 28 × 21,5 cm*

# "GOVERNMENT PLAGUE"

A Series of 365 videos

Struck by the plagues of the dark ages and how they relate to our current situation I could envision a apothecary traveling across the the sands of art history. Each depicting a specific plague on government stationary.-  
ADD





*"Government Plagues", 2011 (set of 10 drawings),  
Graphite and Ink on Paper, 23,5 x 18 cm and 28 x 21,5 cm*



# **"EMPTY DUTCH MASTERS"**

A on going series 100 pieces

By cutting and re-appropriating pieces together from Art history each collage changes the focus of the original work. By changing and taking away the main focus of each work and by using non-traditional media and mix media I let the piece live and breathe another story.





(left) 1917 OMG -Collage and Mixed media on Paper, 20 x 24 cm, 2012  
(right) Disintegrating Paradise, Collage and Mixed media on Paper, 20,5 x 16 cm, 2012

# "CV"

## Selected Shows

### Education

2000/2004 BFA (hons) Glasgow School of Art, UK  
1996/1999-CAPA Philadelphia H.S. For the Creative and

### Solo-shows

2017 Festival of Tolerance, French Pavilion, Zagreb, Croatia  
2016 Lot # ...moves with out incident, Dorotheum, Vienna ART WEEK, Austria  
2015 Crude Randomness of the Mind, SITE109, NYC, USA  
Lessing/ A Good Day, Austrian Cultural Forum, NYC, USA  
the crude randomness of the mind, O.T. Max Lust, Vienna, Austria  
2013 A Good Day, Jewish Museum, Vienna, Austria  
2011 A Moveable Feast, PS Art Space, Vienna, Austria  
Il Fazzoletto, Performance Art Institute, San Francisco, USA  
2009 All roads lead to ..., Rafael Gallery, Delhi, India  
2008 Socialism Now\* here,, ROG Gallery, Ljubljana, Slovenia  
Mister Manic, Raafael Gallery, Delhi , India  
2007 Traumatic Ice Cream Dreams, Fridge Gallery, Glasgow, UK  
Painterly Visions, curated by Annie Gatwick, G Fine Art, Washington DC, USA  
2006 Struggletown, Blue Sun Gallery, Ulaanbaatar, Mongolia  
Bad Grammar, Zanabazar Museum, Ulaanbaatar, Mongolia  
2005 Trauma, Trauma, Trauma, Izola Library, Slovenia  
Unknown Propaganda, curated by Vasja Nagy, City Counsel of Koper, Slovenia  
Landscapes for Paradise, Maison Gallery, Mont Clair, USA  
2004 Fish tank of Trauma, Dom Dva Topola, Izola Slovenia  
Gimp of the Jellyfish, Arthouse Hotel, Glasgow, UK

### Group-shows

2017\* "Double decker Dada Theatre", Vienna, Austria  
2016 ADA is...., curated by Birgit Knoechl, artisticdynamicassociation -Vienna, Austria  
2015 "The University. A Battleground", Jewish Museum, Vienna, Austria  
LOCOMOT, Einsbeuro, Vienna, Austria  
Book Opening, Hilger NEXT Gallerie, Vienna Austria  
3 min to Midnight, Off space -Vienna, Austria

Findin Frida, NSU ART MUSEUM, Fort Lauderdale, USA  
Klagenfurt Museum, Austria  
2014 Parallel Art Fair, Project 4 space, Vienna, Austria  
SLEDI / SPUREN, 12-13 Gallery, Touring Europe  
zur Erinnerung an Bernsteiner West, Schloss Galerie Herzogburg, ST. Veit, Austria  
2013 ViennaFair, Hilger Solo booth Zone 1, Vienna, Austria  
Tribute to Franz West, Gallerie Konzett, Vienna, Austria  
Dal Telescopio al Mondo, Lequartto Pareti, Napoli, Italy  
2012 ViennaFair , Vienna, Austria  
Emerge Art Fair, Hilger Brot Kunstahalle, Washington Dc, USA  
ENDLICH IM KLIMT JAHR, Nishnijl Nowgorod , Russia  
Affordable Art Fair North, Cynthia Corbett Gallery, London, UK  
Young Masters Art Prize, Cynthia Corbett Gallery, London, UK  
Tell me... , Operngasse 4, Vienna, Austria  
Sound and the Fury, Hubert Winter Gallery, Vienna, Austria  
Pulse New York, Hilger Contemporary, Vienna, Austria  
Things We Like, Toomey – Tourell Gallery, San Francisco, USA  
H.O.M.E.D.E.P.O.T, Vienna, Austria  
Food Art and Science 1<sup>st</sup> edition 2010, I Leone, Vienna Austria  
2011 Pulse Art Fair Maimi Art Basel, Hilger Contemporary, Vienna, Austria  
Aqua Art Fair Miami Art Basel, Toomey – Tourell Gallery, San Francisco, USA  
Emerge Art Fair DC, Hilger BROT Kunstahalle , Vienna, Austria  
North by Northwest, Magazin , Vienna, Austria

2010 Aquarell Happening Tux, Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria  
2009 Art Happens, curated by Asher Barker, Project Shift Gallery, Philadelphia, USA  
2008  
Bridge Art Fair Berlin, curated by Amalie Merson, Vagabond Gallery, New York City, USA  
Basel Art Fair, curated by Barbara Laux, Zooloose Gallery, Art Basel, Switzerland  
Red Dot Art Fair, curated by Amalie Merson, Vagabond Gallery, New York City, USA  
Holli Exhibition, curated by Himanshu Verma, Raafael Gallery, Delhi, India

### Awards, Grants, Lectures, Workshops

2016 Artist Pension Trust Award, BERLIN  
2014 Visiting Lecturer Glasgow School of Art  
2013 Young Masters Art Prize – London, England

### Collections

Judisches Museum Wien, Austria  
Brot Kunsthalle, Vienna, Austria  
Brooklyn Art Library, New York  
Hirshhorn Museum, Washington D.C.  
Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria  
Zanabazar Museum, Ulaanbaatar, Mongolia  
Jane Holzer Collection  
Jim Lambie Collection  
Hainz Collection  
Albertina Museum  
NSU Art Museum