

UBS Young Art

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April 2006, UBS Young Art Workshop in Uto Kulm, Zurich
Monika Sosnowska, David Renggli, Dan Fischer,
Masahito Koshinaka, Eduardo Navarro

UBS Young Art

We are pleased to present within the pages of this book five exceptionally talented young artists and the unique and exciting works created by them as part of the UBS Young Art program. Providing young artists with the opportunity to develop and strengthen their talent, the program hopes to enable the making of works that invite us to think beyond the familiar and the obvious. Art expresses who we are – as a society, as an institution and as an individual. It can remind us of our past, or hint at our future. Our commitment to contemporary art is firmly established, through sponsorships of the Art Basel and Art Basel Miami Beach fairs and our own contemporary art collection.

The UBS Art Collection is widely regarded as one of the most important corporate collections of contemporary art and represents over three decades of UBS's arts patronage. However, to remain truly contemporary and relevant it is essential to look to the young aspiring artists of today whose work could form part of our Collection tomorrow.

We are proud to have these five remarkable young artists as the pioneers of the UBS Young Art program and wish them all well on their artistic journeys ahead.

Tom Hill, Chief Communication Officer

UBS Young Art The Program

UBS Young Art seeks to provide young talented artists from all over the world with the financial means and opportunity to develop their talent wherever they are working. There are many awards across the globe today for young artists, but with UBS Young Art, UBS seeks to distinguish itself by going beyond financial reward alone. The aim is to enable the artist to gain from an active mentorship with both The UBS Art Collection's Curator and Advisory Board Members. In this way UBS seeks to establish lasting and rewarding relationships for all those involved. We recognize that in today's world, whether financial or artistic, a wide-reaching network as well as talent is essential, and true partnerships are invaluable.

Mirroring The UBS Art Collection's esteemed Advisory Board, the Program's first five recipients come from the main regions of the globe in which UBS currently conducts its business; Europe, Asia, North and South America and of course its native Switzerland. This underscores our view that art today is a truly global conversation and that individual voices need to be heard and integrated into a meaningful dialogue.

The UBS Art Collection's Advisory Board

The Board fully understands and supports the need to nurture and support contemporary artists of today in order to secure them places in important collections of tomorrow. Comprised of four of the most influential and respected individuals in today's world of art they are:

Europe and Switzerland:

Prof. Dr. Jean-Christophe Ammann, Frankfurt, Germany.

Asia:

Mrs Yoshiko Mori, Chairperson, Mori Art Museum, Tokyo, Japan.

North America:

Mr Donald B. Marron, Light-year Capital, New York, USA.

South America:

Ms Marysol Nieves, Sotheby's, New York, USA

The Advisory Board Members are dedicated to nurturing the young artists and providing them with as much active support, encouragement and advice as they can.

The Curator

The Curator of The UBS Art Collection, now Joanne Bernstein and previously Matthias Winzen, is also responsible for the Program and for providing the artists with their extensive curatorial support and expertise.

The Selection Process

Each of The UBS Art Collection's Advisory Board Members recommended 3-5 distinguished Art Experts from their region who in turn nominated up to five eligible young artists for the program.

Via their Art Expert, each nominee submitted for due consideration their CV, Artist's Statement and work samples together with a Letter of Recommendation from their respective Art Expert.

The UBS Art Collection's former Curator, Matthias Winzen, carefully reviewed the materials submitted by the nominees for each region with the respective Advisory Board Member and together they selected the recipient for that region.

The Nominees

The artistic level of all the nominees proposed was extremely high.

The Curator and Advisory Board Members were impressed by the range and energy of the nominated artists. The high standards achieved by all made the final decisions extremely difficult.

The Five Artists

After long and careful deliberation the following five nominees were selected for the UBS Young Art Program:

Representing Europe:

Monika Sosnowska — nominated by Dorota Monkiewicz, Warsaw, Poland

Representing Asia:

Masahito Koshinaka — nominated by Kentaro Ichihara, Tokyo, Japan

Representing North America:

Dan Fischer — nominated by Derek Eller, New York, USA

Representing South America:

Eduardo Navarro — nominated by Gabriel Perez-Barreiro, Texas, USA

Representing Switzerland:

David Renggli — nominated by Cornelia Providoli, Zürich, Switzerland

The Workshop

In 2006 the five recipients came together for the first time in Zurich for a 2-day Workshop to meet and present their work to each other, the Curator and representatives of UBS. At the same time they learnt more about the Program and established important and, we hope, lasting bonds between each other.

The Documentation Process

Once back in their home environments, each of the young artists was visited by Mischa Haller, a young, talented, award-winning Swiss photographer who is based in London and who was especially selected to document the Program. During his visits he focused on details and moments that encapsulated their daily lives as well as the creative process in the artists' studios. Each chapter of the book shows a selection of Mischa's photos which provide an informal yet intimate portrait of each artist.

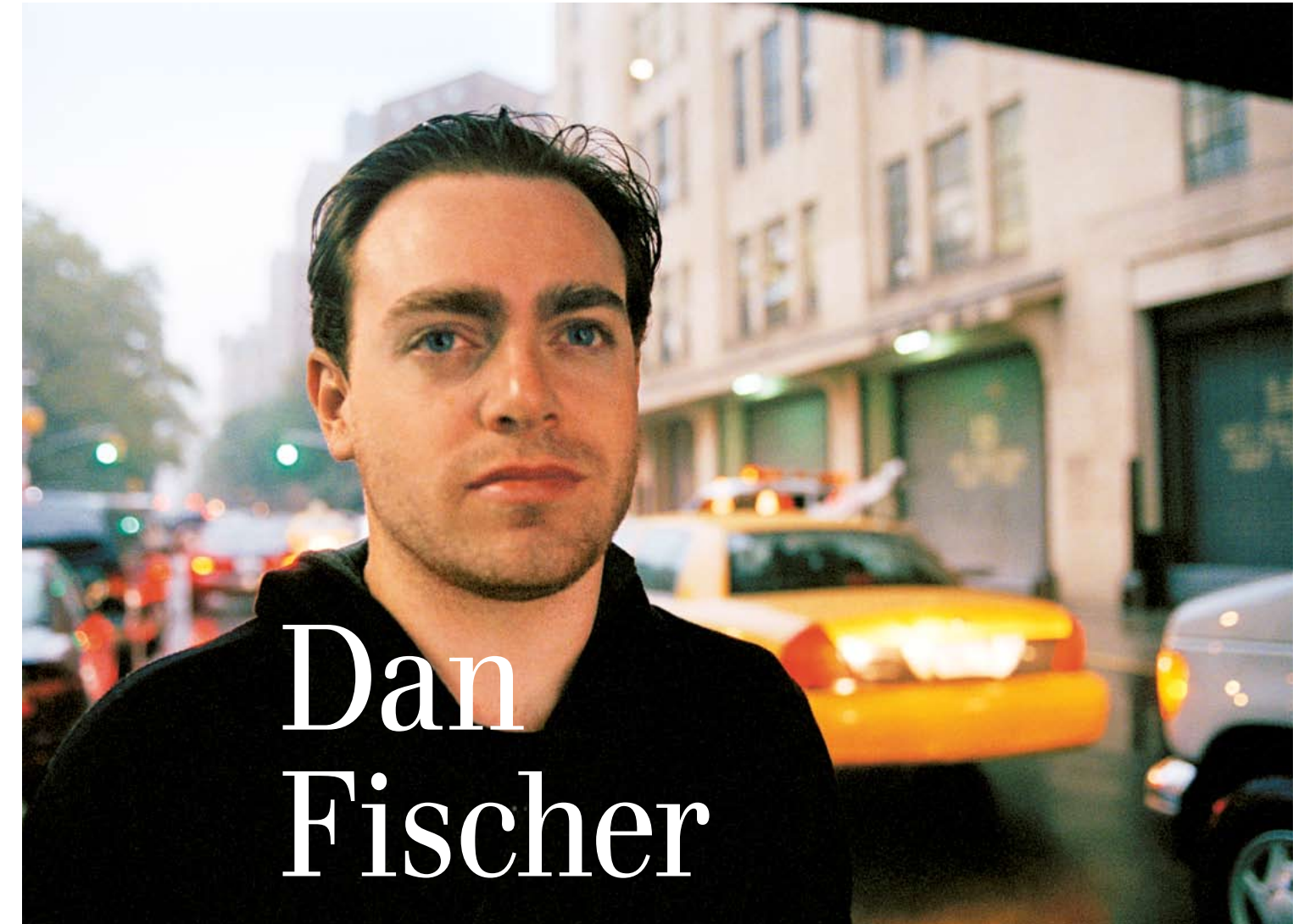
The Works

During the Program the five artists created the exciting works of art depicted in this book while also engaging in exhibitions and residency programs around the world.

The Continued Commitment

All of those involved in the program were thrilled to have had the opportunity to see so much fascinating material submitted by the many nominees, and everyone looks forward with anticipation to the next round of young artists. In the meantime, each of the five artists chosen for the program are clearly flourishing, and it has been our pleasure to accompany them on part of their journey. We thank Dan Fischer, Masahito Koshinaka, Eduardo Navarro, David Renggli and Monika Sosnowska for their participation and for their patience while we were evolving what we hope will be an exemplary program for the next five young artists and many others in the years to come.

Helen-Naomi Haubensack-Bitterli Associate Director, The UBS Art Collection and Project Manager, UBS Young Art



New York City, October 2006

Working within a grid, each drawing is obsessively and passionately reproduced using a mechanical pencil. This allows me to get completely lost in the details of my favourite imagery and to create an original copy of my own making.



Williamsburg, Brooklyn,
New York, July 2006



Visiting the Zaha Hadid
exhibition, Guggenheim
Museum, July 2006



Basement Jaxx concert, Webster
Hall, New York City, October
2006



Studio, Bay Shore, Long Island,
October 2006

Studio, Bay Shore, Long Island,
October 2006



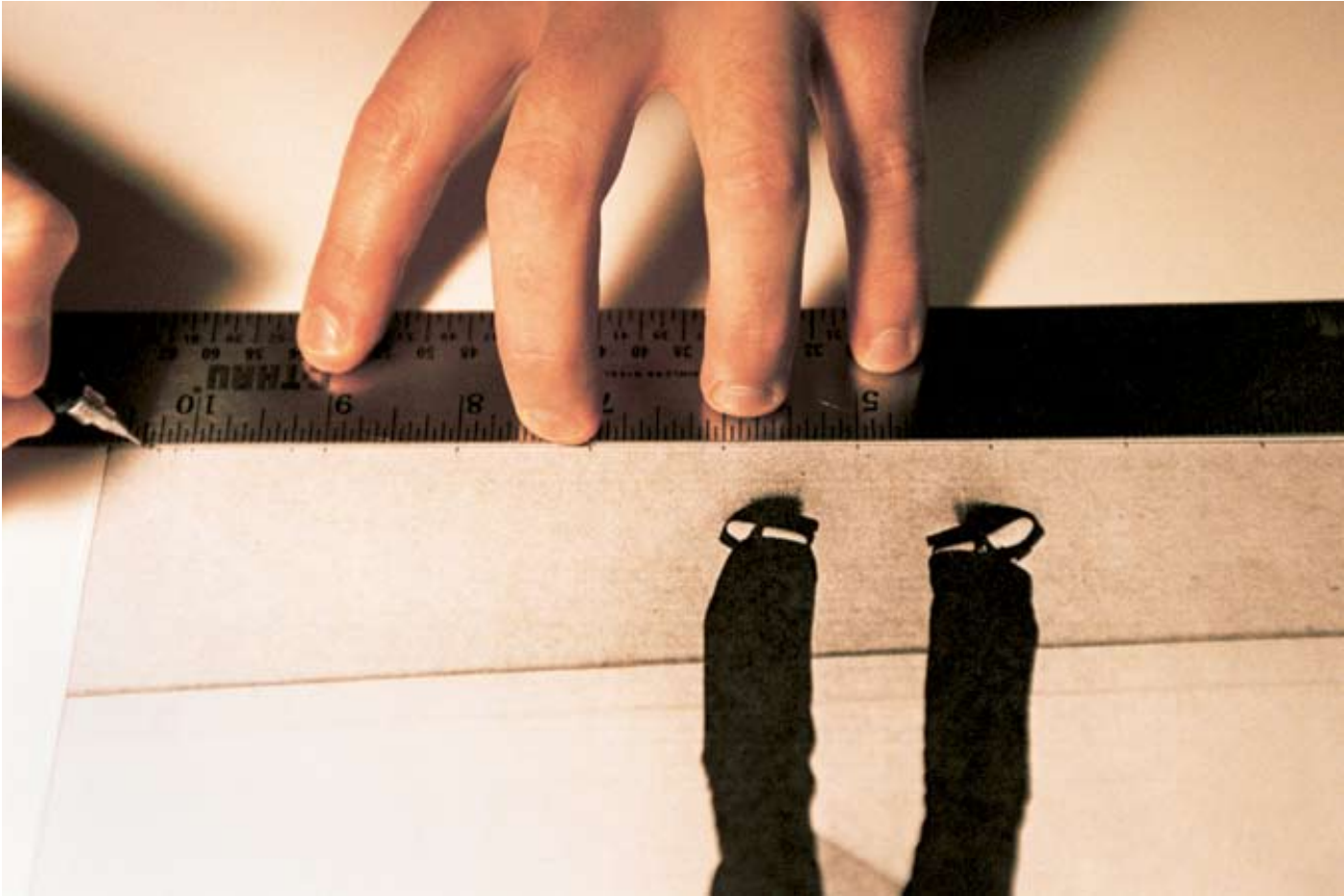
'Things to do' drawer , Studio,
Bay Shore



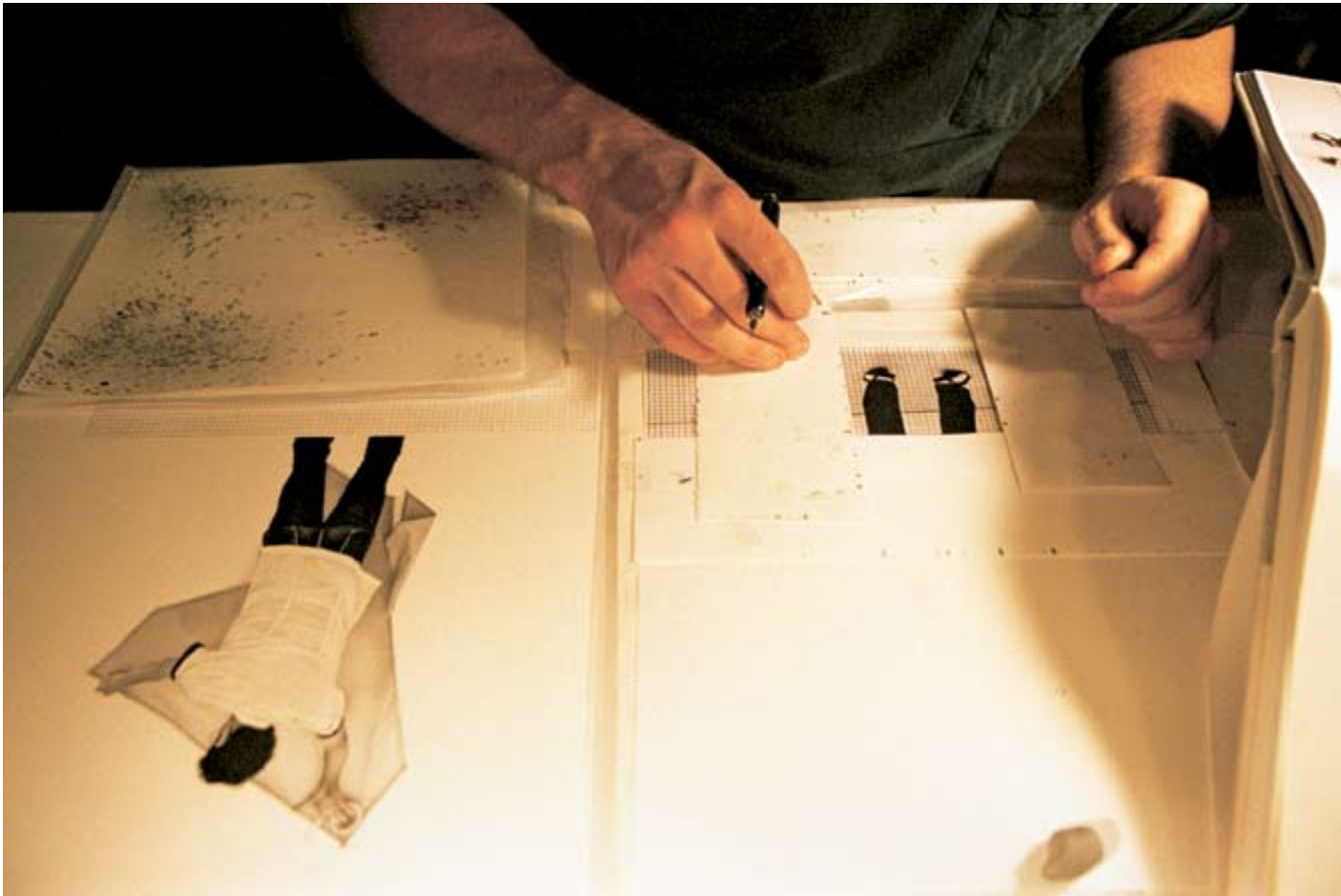
Researching (Andy Goldsworthy),
October 2006

Finding the desired tonality
and size, January 2007





Gridding the photocopy,
January 2007



Drawing and gridded
photocopy side by side



Under cover until the next day



To completion





With Derek Eller at
Derek Eller Gallery, New York,
January 2007



Bay Shore, Long Island



With UBS Art Collection
Advisory Board member,
Marysol Nieves, at Derek Eller
Gallery, January 2007



Studio in Williamsburg, Brooklyn.

Dan Fischer

Dan Fischer evolved his distinct project as a student at Alfred University (in western New York state). The experimental drawing course he took required that he learn to make raster-type drawings that evoke the scanning patterns of parallel lines (the word raster is derived from the Latin for a rake, which leaves such a pattern behind it) as an exercise in repetition and movement control of the wrists, elbows and shoulders. Initially he took a Polaroid photo of himself and held two sheets of paper parallel to each other but apart in order to isolate a line of the photograph and replicate it on a blank sheet of paper.¹ Then he used photocopied portraits of artists that were pinned to the walls of his living room as objects of his admiration.

From parallel lines he moved to the grid, a transferring device used since the Renaissance. He would photocopy photographs from books or journals, adjusting the density and scale until he arrived at his preferred tonality and size. He then applied grids to both the photocopy and to a blank sheet of paper in order to replicate on the latter the information in each square of the former, progressing in a methodical, line-by-line fashion across the page. Using a mechanical pencil and a kneaded eraser², he built up layers of graphite to achieve velvety surfaces and the range of tones. This procedure is the one he still uses today.

Each drawing can take two weeks to complete, working from 10 to 12 hours a day. Because the content of each square of the grid is an abstraction from the whole while it is being drawn, Fischer can become lost within it, almost as a meditative exercise that allows him to become closer to his subject. The finished drawing is a labor of love that quietly demands to be scrutinized by the viewer, who in the process feels a more intimate connection with the subject than would be afforded by a photograph.

Significantly Fischer often chooses artists who have used methodical systems in their own work –as in the case of Piet Mondrian–or who use disguise–as in the case of Maurizio Cattelan or Leigh Bowery illustrated here. These last two are not copies of portraits but of performances enacted by the artists. This layering (the artist’s identity is masked behind a disguise) echoes the distancing from the subject produced by the photographic reproduction.

Yet Fischer also reverses the contention of German art theorist Walter Benjamin that the photographic reproduction of an artwork lacks the ‘aura’ of the original.³ By laboriously copying the reproduction, Fischer counters both the split-second movement of the camera shutter (which produced the ‘original’ mechanical image) as well as the momentary exposure of light in the Xerox machine (which produced the subsequent copies); “Line by line, I try to make these past moments of art history come back to life, (...) I try to reproduce the excitement

of a special moment or location in art history and to celebrate the role of artists as myth, or as icon.”⁴ Along the way he seems also to pay homage to the beauty of the black and white tones of the photocopy and the genius of the Xerox machine.

Fischer’s practice is very solitary. The UBS Young Art program provided a connection to other artists. It gave him the chance to travel to Europe for the first time, an experience he said he will never forget because of the impact of being immersed in history which he saw imbued in the physical fabric of Zurich (in contrast to his native New York), and because of the camaraderie he felt with the other participants of the program which he found deeply inspirational. The financial security afforded by the program also allowed him time to consider how he might develop his practice in the future. We watch this space with eager anticipation.

JB

¹ Described by Robert Hobbs in ‘Dan Fischer: Xerox Realism’, Dan Fischer Strangelove, New York, 2006, p. 3-4.
² Soft kneaded erasers can be shaped for precision erasure. They absorb graphite rather than rub it away and are therefore non-abrasive.
³ See The Work of Art in the Age of Mechanical Reproduction, 1936, included in Walter Benjamin, Illuminations, Essays and Reflections, edited by Hannah Arendt, 1968
⁴ Robert Hobbs, op. cit., p. 5.

Dan Fischer

Born 1977 in New York, USA
Lives and works in New York

Education

School of Art and Design at Alfred University, New York.
Bachelor of Fine Arts 1999

Solo Exhibitions

2006 Derek Eller Gallery, New York, NY
2004 ACME, Los Angeles, CA
2003 Derek Eller Gallery, New York, NY
2002 Derek Eller Gallery, New York, NY

Group Exhibitions

2007 *Block Party II*,
Daniel Weinberg Gallery,
Los Angeles, CA

2006 *Block Party: An Exhibition*
of Drawings, Daniel Weinberg Gallery,
Los Angeles, CA
Inaugural Group Exhibition, Derek Eller Gallery,
New York, NY

2004 *Pencil Me In*, Geoffrey Young Gallery
Great Barrington, MA
The Rose Garden without Thorns, Galerie Lisa
Ruyter, Vienna, Austria
Gio Ponti: Furnished Settings and Figuration,
ACME., Los Angeles, CA

2003 *Living With Duchamp*, The Tang
Teaching Museum, Saratoga Springs, NY

2002 *Ballpoint Inklings*, Geoffrey Young
Gallery Great Barrington, Massachusetts

2001 *Luck of the Drawn*, Geoffrey Young
Gallery Great Barrington, Massachusetts

2000 *Useful Indiscretions*, Geoffrey Young
Gallery Great Barrington, Massachusetts.

1999 *Return to Splendor*, Geoffrey Young
Gallery Great Barrington, Massachusetts

Bibliography

2006 Heartney, Eleanor. Dan Fischer
at Derek Eller, *Art in America*, September,
pp. 166-167
Johnson, Ken. Dan Fischer: ‘Strangelove’,
The New York Times, March 31, p. E25

2004 Dailey, Meghan. Dan Fischer,
Artforum, February, pg. 152

Selected Collections

Museum of Modern Art, New York, NY
Los Angeles County Museum of Art,
Los Angeles, CA
The Tate, London, England
The Whitney Museum of American Art,
New York, NY

Circles and more

For the past several years I have been making photorealistic drawings based on appropriated images of well-known artists found in art historical texts and magazines. The project started out as a very private activity; I was teaching myself the more conventional aspects of drawing, while simultaneously learning about contemporary art. These drawings are tributes to the artists and art works that have had a profound impact on my life and have inspired me to enter the field of fine art. By reproducing these images I feel I have reached a level of intimacy with the subjects that I have somehow always desired. Working within a grid, each drawing is obsessively and passionately reproduced using a mechanical pencil. This allows me to get completely lost in the details of my favourite imagery and to create an original copy of my own making.

Dan Fischer

I was first introduced to Dan’s work about four years ago by one of the artists that I show at the gallery. He told me that he had purchased one of Dan’s drawings at a small gallery in Great Barrington, Massachusetts. It was a drawing based on a photographic self-portrait by the artist David Wojnarowicz. He said it was so good that, had he been given the choice between the original photograph or Dan’s drawing, he would still definitely have chosen the drawing. A few months later, a 24 year-old Dan Fischer came into my gallery with a portfolio and revealed two exquisite drawings of Charles Ray and a beautiful rendering of a Bruce Nauman neon piece. I knew immediately why the artist purchased the drawing in Great Barrington.

Derel Eller, Nominator, December, 2005



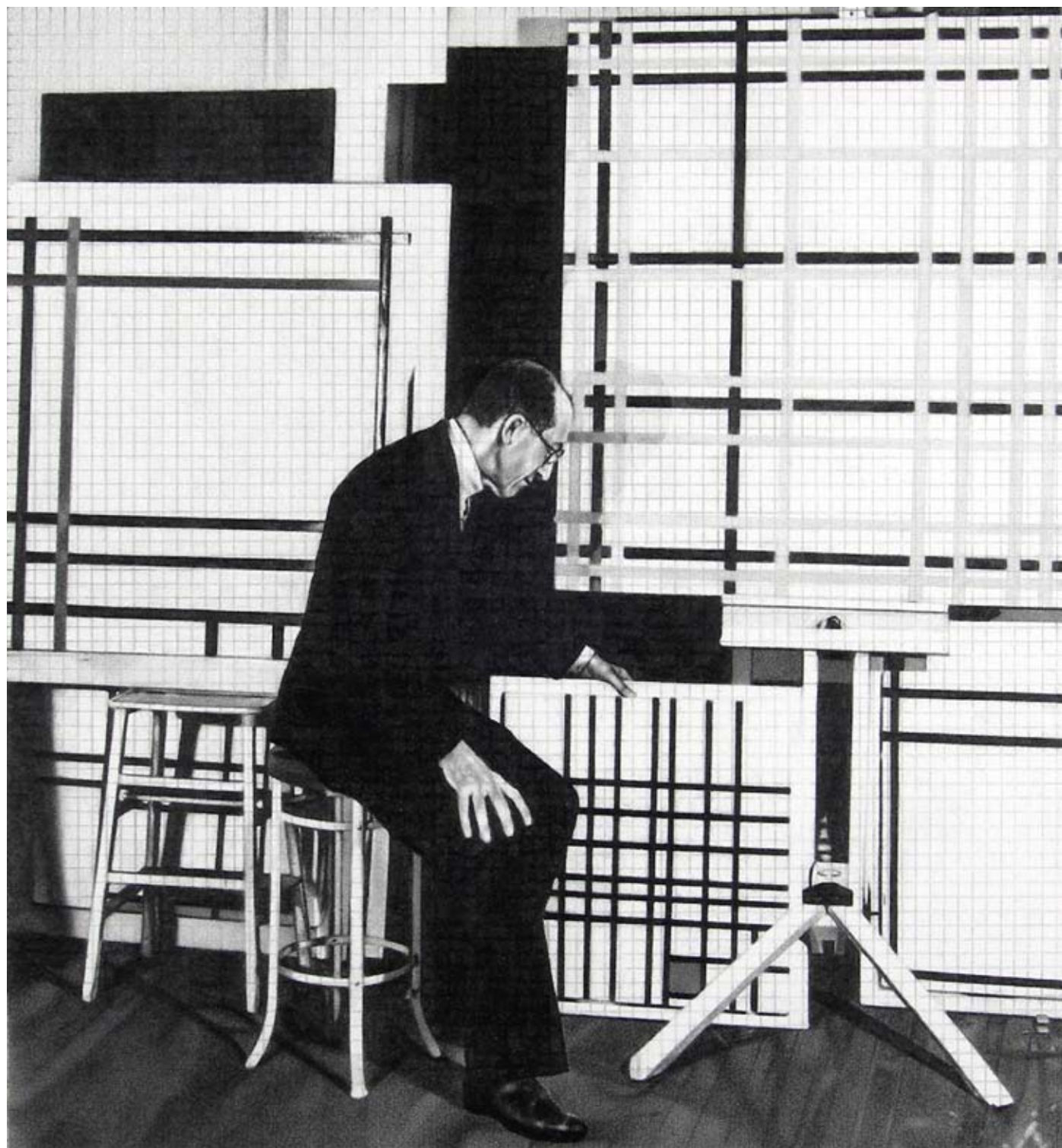
Richard Tuttle II, 2007
 graphite on paper
 30.4 x 26.4 cm



Maurizio Cattelan, 2006
graphite on paper
21.6 x 32.4 cm



Leigh Bowery, 2006
graphite on paper
32.5 x 25.4 cm



Piet Mondrian, 2007
graphite on paper
13.5 x 15.5 cm



Piet Mondrian, 2004-07
graphite on paper
25.5 x 23.5 cm

I like the precision and capacity of geometry.
Using very simple means, you can demarcate territories,
build a space, divide a plane, and at the same time
those forms can have numerous meanings.



Monika Sosnowska

Train journey from Warsaw to
Zamosc, May 2006

UBS Young Art / Monika Sosnowska



Steelworks, Warsaw, May 2006



Discussing her participation in Ideal cities, invisible cities, Zamosc



Warsaw, May 2006
(during the Pope's visit)



From Foksal Gallery Foundation, the view to the Place of Culture and Science (constructed 1952-55 as a gift of the Soviet Union)



Stadion Dziesięciolecia, the stadium built to commemorate the first decade of Communist rule in 1955, and now an outdoor market, January 2007



Handrail,
Foksal Gallery Foundation



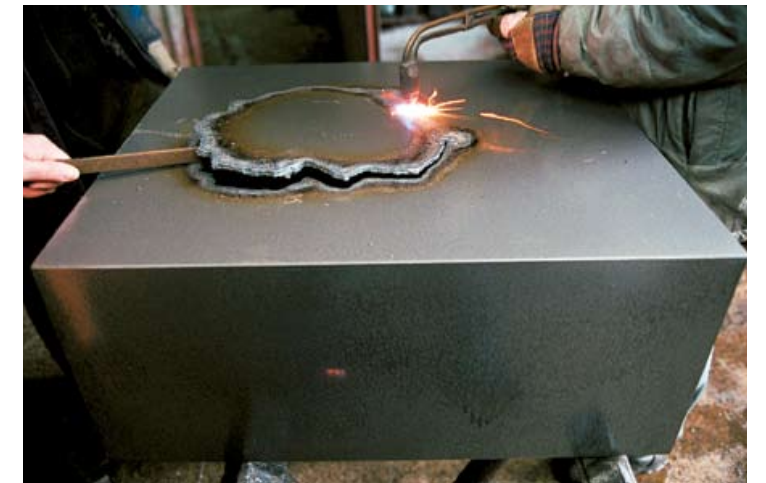
With boyfriend at home,
Warsaw



New studio and living space,
Praga, Warsaw, January 2007

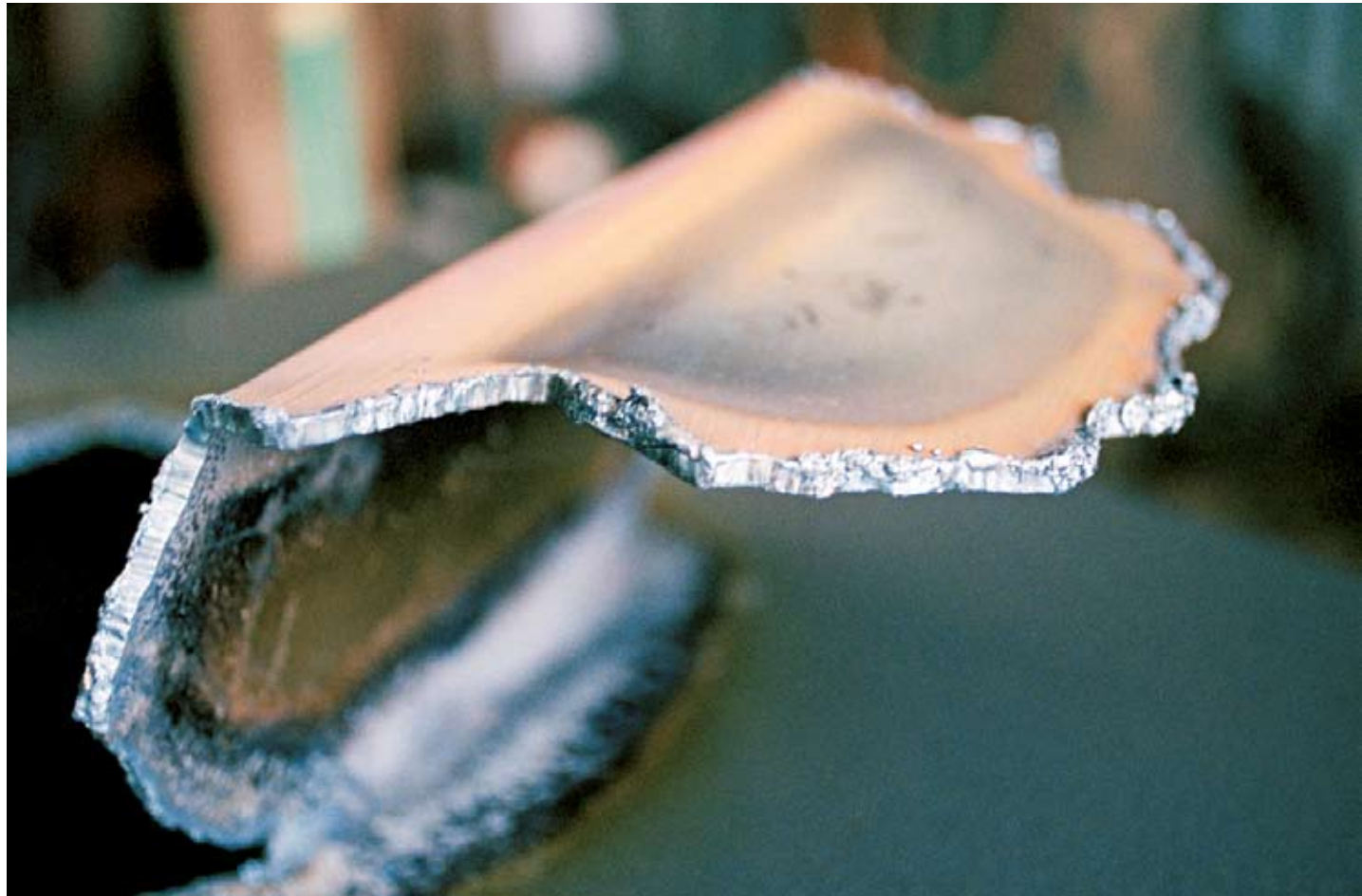


Working drawings for
Untitled, 2007



Steelworks, Warsaw,
fabricating *Untitled*, 2007





interview

Polish artist Monika Sosnowska creates large-scale installations that alter our perception of space, heightening awareness of ourselves in relation to her installations and to the physical environment beyond. Clearly interested in architecture, her practice is distinct from it; she does not design permanent structures that have any function beyond that of providing a temporary experience for the gallery visitor.

As an artist acutely engaged in her own context, she is specifically interested in the post-war socialist architecture of Eastern Europe which was often hastily erected to meet the demands of modernization, using cheap materials and flawed designs. It is the failures of these architectural utopias that she is interested in highlighting, using a strategy of chaos and uncertainty, as she has described it, unlike architecture which “organises, introduces order, reflects political and social systems.” ¹

Her geometric forms reference the angularity of modernist buildings, but Sosnowska’s sharp angles and exaggerated perspectives create dislocated and disorientating space and diminishing lines of view, echoing the endless corridors of municipal buildings or housing blocks. There is theatricality in her work, both in the drama of the physical space and that they require the spectator to activate their potential. Yet her spaces are not oppressive. The labyrinth of white corridors she created for Loop at the Kunstmuseum Liechtenstein earlier this year, in which visitors were placed in a constant state of choice, were so brightly lit that they had a sublime quality which enhanced the sensation of ‘sustained potentiality’ as Jan Verwoert beautifully described it. ²

Fascinated by ruin and dysfunction, at the Museum of Modern Art in New York last year (page XX) she created an illusion of damage; from a distance it appeared that part of the ceiling had collapsed, but on closer inspection the fragments on the floor were revealed to be perfectly formed geometric shapes. The ‘damage’ had become beautiful. The room was large and the sculpture relatively small, ‘so that I could create an atmosphere of emptiness in the space, where the sculpture seems a bit shy.’ ³

In contrast, for 1:1 at the Polish Pavilion at the Venice Biennale this year (page XX), Sosnowska designed a monumental steel structure like the carcass of a full-scale building. It occupied the Pavilion as a parasite wrestling with its host environment. In a similar vein, Untitled, created for the Sprengel Museum in Hannover (page XX), is a battered steel building, seemingly dropped from the sky and now wedged in a gap, emphasizing the Museum’s architecture of divided components.

Through her participation in UBS Young Art, Sosnowska was prompted to make free-standing sculptures that could, for the first time, be placed in any environment since there was no specific site for the program. Her interest in remnants and ruins is continued in these Untitled

works (page XX and XX). The first, a black box and only her second sculpture made of steel after the Sprengel piece, recalls an old-fashioned safe that has been crudely robbed. She oversaw the fabrication (at the Warsaw workshop where I:1 was subsequently made) and enjoyed the imprecise and almost primitive method of cutting. She has also likened the work to a tin of sardines, evoking the desire to get at something inside.

The second piece, illustrated here by a preparatory drawing, is inspired by the apparatuses in children’s playgrounds or the lockers in sports grounds that begin as pristine amenities but become tarnished or vandalized over time. But rather than graffiti, a geometric pattern is incised on its surface. Like with the MoMA piece, she ‘wanted to create an illusion of something that from a distance looks like a recognizable thing, but on looking closer, becomes something else.’’

Of the UBS Young Art program, Sosnowska has said this kind of support is crucial for young artists who are at the outset of their careers and who can benefit enormously from a period of financial security. She looks forward to its continuation.

JB

¹ In an interview with Sebastian Cichocki, Curator of the Polish Pavillion, 52nd Biennale di Venezia, 2007
² ‘Space Time Light Loop’ in Monika Sosnowska, Kunstmuseum Liechtenstein / Verlag der Buchhandlung Walther König, Cologne, 2007, p. 74
³ Monika Sosnowska interviewed by Ann Temkin for Projects 83: Monika Sosnowska, 2006

Monika Sosnowska

Born 1972 in Ryki, Poland
Lives and works in Warsaw

Education

2004 Stipendium at Künstlerhaus Bethanien, Berlin
2002 S-air, Sapporo, Japan
1999-2000 Rijksakademie van Beeldende Kunsten, Akademie Sztuki, Amsterdam
1993-1998 Akademia Sztuk Pi knych, Pozna , Poland (MA)

Solo Exhibitions

2007 Loop, Kunstmuseum Liechtenstein, Vaduz
1:1, Polish Pavilion – Venice Biennale

2006 Galeria Arsenal, Bialystok, Poland
Musac Museum, Leon, Spain
Lounging Balloons, Berlin
Display, Gisela Capitain Gallery, Cologne
MoMA, New York (coming)
2005 The Tired Room, The Sigmund Freud Museum, Vienna
OPA, Guadalajara, Mexico

2004 The Modern Institute, Glasgow
Kunstlerhouse Bethanien, Berlin
Serpentine Gallery, London

2003 Laura Pecci Gallery, Milan

2002 Foksal Gallery Foundation, Warsaw

2001 Little Alice, Laboratorium Gallery, Center for Contemporary Art, Warsaw

2000 Non-existent Room in a part, Rijksakademie, Amsterdam
The Additional Illumination, Rijksakademie, Amsterdam

1999 The Shift, Rijksakademie, Amsterdam

Group Exhibitions

2006 ARS 06, Kiasma Museum, Helsinki

2005 We Disagree, Andrew Kreps and Wrong Gallery, New York

2004 Den Haag Sculptuur, The Netherlands Distances? Galerie Le Plateau, Paris

2003 Poetic Justice, 8th International Istanbul Biennial, Turkey
Clandestine, 50th Venice Biennale, Italy
Bewitched, Bothered and Bewildered, Migros Museum für Gegenwartskunst, Zurich

2002 European Biennial of Contemporary Art, Frankfurt
Project 1. Pause: Conception, 4th Gwangju Biennale, Korea
The Sony Center, Art Forum Berlin

2001 Oikos, Leon Wyczółkowski Museum, Bydgoszcz, Poland
1st Tirana Biennial, Albania

2000 The Double Room, Hans Brinker Hotel, Amsterdam
Centre de Solai, Bamako, Mali

Turning in Circles

My works are constructed similarly to mathematical problems or rebuses.

I use certain concepts, arranging them in various combinations. Mathematics

is an abstract discipline. My works are also to a large extent abstract. True,

I use the aesthetics of the place, but only in a limited way. I have to consider

a set of elements such as walls, floors, doors, knobs, and so on, and I arrange

them into the right combinations. Of course, in each work the compositions

are put together in a different way. Sometimes it is very formal, at other

times I play with the context and reverse the meaning. I like the precision

and capacity of geometry. Using very simple means, you can demarcate

territories, build a space, divide a plane, and at the same time those forms

can have numerous meanings.

Monika Sosnowska

Es gibt Composition 1 bis 3, em Stück eines oft als Ästheten verstandenen

Choreographen Wesentliches über die Konflikte unserer Zeit ausgedrückt

werden? Wie überhaupt kann Tanztheater politisch werden?

Kann sich Tanz wirklich in einem wesentlichen Sinn,

nicht nur über Anspielungen oder als Zitat, in den komplexen politischen

Fragestellungen unserer Zeit behaupten?

Seit Jahren hat politische Kunst — nicht nur im Theater — etwas Un-

zulängliches, die Lage ist derart kompliziert geworden,

dass politische Kunst entweder unterkomplex erscheint,

sich zu positionieren, oder sie erscheint kraftlos und matt, weil sie gar nicht

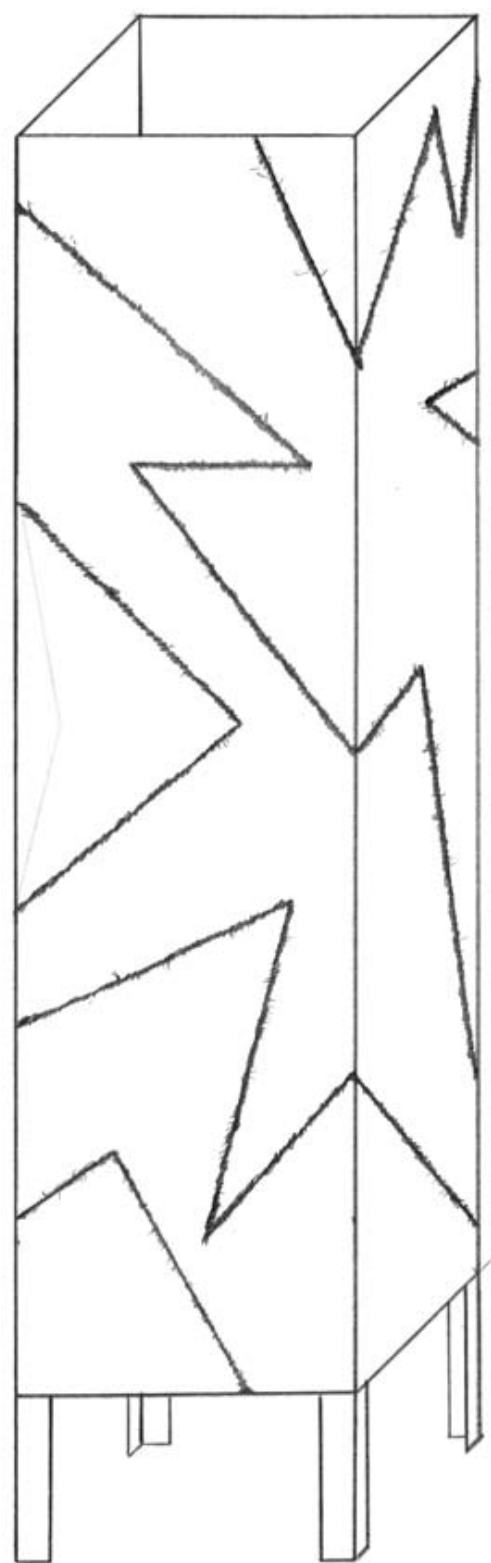
bis in die moralischen Dimensionen,

ohne die das Politische wohl nicht zu denken und Im besseren Fall ist sie

David Wirth, Young Art Board Member Switzerland



Blown Up
95 x 140 cm — 37 3/8 x 55 1/8 inch
2005



Blown Up
95 x 140 cm — 37 3/8 x 55 1/8 inch
2005



Blown Up
95 x 140 cm — 37 3/8 x 55 1/8 inch
2005

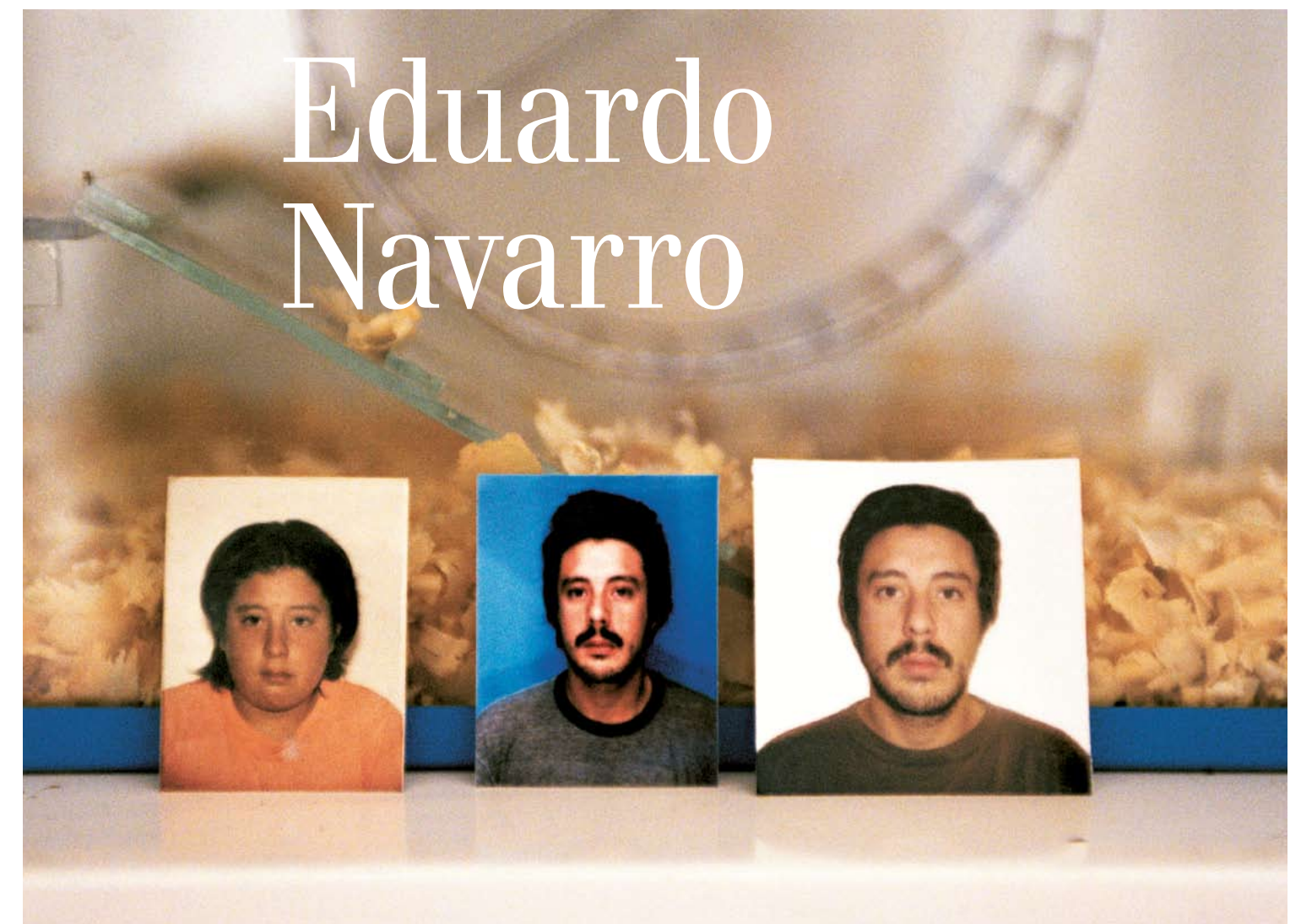


Blown Up
95 x 140 cm — 37 3/8 x 55 1/8 inch
2005



Blown Up
95 x 141 cm — 37.8 x 55.9 in
2005

Drawing is (...) like creating a crime scene then searching for an explanation like a detective, or taking a snapshot from a movie and not knowing what happened before or after



At Eduardo Navarro's home,
Buenos Aires, October 2006



Summer residency at Skowhegan School of Painting and Sculpture, Maine, USA, July 2006



Ready for the costume ball (in nappies and Tupperware bowls), Skowhegan



Constructing Shelter Shelter, Navarro's veranda by the lake for Skowhegan residents' 'down time'.



Colleges, Navarro transformed his Skowhegan studio into a temporary counselling room. He invited a therapist to swap her office for the studio and offer counselling to the artists in exchange for art.



At home in Buenos Aires,
October 06



Drawing in Burger King



UBS Young Art / Eduardo Navarro
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At home



At home



Dime store near home





Preparing his exhibition at



Outside MALBA (Fundación Costantini /
Museo de Arte Latinoamericano de Buenos Aires)



With a girlfriend in Buenos Aires



At Sothebys with Marysol Nieves, October 2006



A Sausages Life

As a child, Eduardo Navarro drew constantly, copying comic-book characters into the margins of his schoolbooks. After briefly studying advertising, Navarro switched to architecture. He completed three of the seven-year course, during which he was also drawing – something he knew he wasn’t supposed to be doing and which therefore came to represent a form of escape. He challenged himself to ‘drawing marathons’, starting at 8pm and completing his 89th drawing at 5am. He kept them in ring binders to show to friends. A sister of one of them recommended that he show the drawings to a painter, Sergio Bazán, who was so impressed that he offered Navarro a place to study in his studio once a week. In 2002 Navarro gave up architecture in order to dedicate himself to art. After studying with Bazán, he was awarded a place on the Kuitca Scholarship Program for Young Artists where his work was seen by Gabriel Pérez-Barreiro, Curator of Latin American Art at the Jack S. Blanton Museum of Art in Austin, Texas. Pérez-Barreiro invited Navarro to exhibit and simultaneously nominated him for the UBS Young Art Program.

As Navarro and Pérez-Barreiro have said, Navarro’s work isn’t confined to drawing alone. His architectural training has facilitated his practice of creating spaces as a platform for interaction. Last summer, at the Skowhegan School of Painting and Sculpture in Maine, USA, Navarro constructed Shelter Shelter, a veranda on the edge of the lake where his fellow artist residents could relax. In the meantime, for Colleges, he converted his Skowhegan studio into a temporary counselling office where artists could book an appointment with a local therapist in exchange for artworks, which she later exhibited in her office in town.

Whist in Maine, Navarro gained entry to a local men’s prison to take photographs of the buildings. He asked if he could set up an exchange program with the inmates whereby they would give Navarro drawings in return for new shoes or other items of need. The request was denied, but the idea developed when Navarro returned to Buenos Aires where he created Annex. He was given use of an empty office space in the basement of a newspaper for three months where he invited three women who had recently been released from prison to meet daily and draw with him. In time he asked them to make drawings and videos of the act that resulted in their being put in prison. Eventually eight women were coming, taking full though temporary possession of the space that Navarro had created. He now hopes to engage a local radio station to provide free airtime for these women to run a radio programme twice a week, transmitting messages and dedications to the inmates of the local prison from their loved ones outside.

In projects such as these, Navarro demonstrates enormous generosity and empathy. He gives of himself in his drawings too, sharing thoughts and ideas through the medium of pencil and paper.

Drawing must be a child-like activity for me in order that I maintain my spontaneity, although I don’t consciously try to make a child-like drawing. If I become too self-conscious I see it in the drawing. It looks as though I made it for approval, for a gold star. Those are the drawings I don’t like. Sometimes the drawings are sloppy. That’s because I am not interested in beauty while I create them. I search for a balance between the way the idea is drawn and the idea it self.”

The UBS Young Art scholarship enabled Navarro not only to travel and buy himself a much-needed computer, printer and digital camera, but to create these three works described above which were made in the absence of fees or other funding. Navarro has also said that the program allowed him to see that artists from different parts of the world who have never met before can still communicate, and more importantly that art is a universal language.

JB

Eduardo Daniel Navarro

Born 1979 in Buenos Aires, Argentina
Lives and works in Buenos Aires

Studies

2005 Workshop-Fabian Marcachio Malba, Buenos Aires, Argentina
2004 Workshop-Thomas Demand Malba, Buenos Aires, Argentina
2003-2005 Program for the visual arts C.C.R.R. –UBA/Guillermo Kuitca, Buenos Aires, Argentina
2002-2003 Workshop Sergio Bazan

Residencies

2007 Aspex contemporary Art, Portsmouth, UK

2006 Skowhegan School of Painting 2006, USA

Solo Exhibitions

2004 Dibujos, Belleza y Felicidad Buenos Aires, Argentina

Solo Exhibitions

2007 Childrens Jail Balin House Projects London, UK
From Confrontation to Intimacy–American Society NY, NY
Expansion, Dallas Contemporary Arts, Texas USA

2006 The Pod Show, Art Palace, Austin, Texas
Nfo Expo version06: parallel cities, Chicago, USA
Adquisiciones Donaciones y Comodatos, MALBA Museum of Latin American Art Buenos Aires, Argentina

2005 Festival Arte Macadamia, MACRO Contemporary Art Museum, Rosario, Argentina
Civilización y Barbarie Argentinos Contemporáneos, Traveling Show: Panama Museum
Canal Interoceanico, Santiago de Chile, Museum of Contemporary Art, Santiago de Chile
Museum Sofia Imber, Venezuela

2004 Civilización y Barbarie Argentinos Contemporáneos, Traveling show: Cultural Space Renato Russo
Brasília, Brasil, Museum of Modern Art Carlos Merina, Guatemala

2003 Open Studio-Harrods Buenos Aires, Argentina
Das Advesidade Vivemos, Centro de Estudios Brasileiros Bueno Aires, Argentina

2002 Muestra Numero 2, Proyecto A Buenos Aires, Argentina

Bibliography

Art News November 2006
„Young Artists to Watch“ Meredith Mendels-sohn, Volume 105, pages 166 and 167

Public and Private Collections

Resent Acquisitions, Malba Museum of Contemporary Art, Buenos Aires

My work

My work is about making spaces and situations for specific groups of people, groups that are generally looked down upon by the majority or often not taken seriously. What I do is offer a platform, which is 50% of the work.

The remaining 50% I throw open to the interaction of the group. The result is a reflection on their condition without passing judgment. Drawing is similarly about listening to myself and to others; it is about being alert all the time. Each drawing is like a poem or an equation that creates a small system where the different elements communicate with each other – although it is the spectator who creates the links. It is like creating a crime scene then searching for an explanation like a detective, or taking a snapshot from a movie and not knowing what happened before or after. Changing channels on TV can have a similar effect for me. Drawing a lonely activity, but I show the drawings to get closer to people and to feel proud of myself. I think it is an act of love to share them.

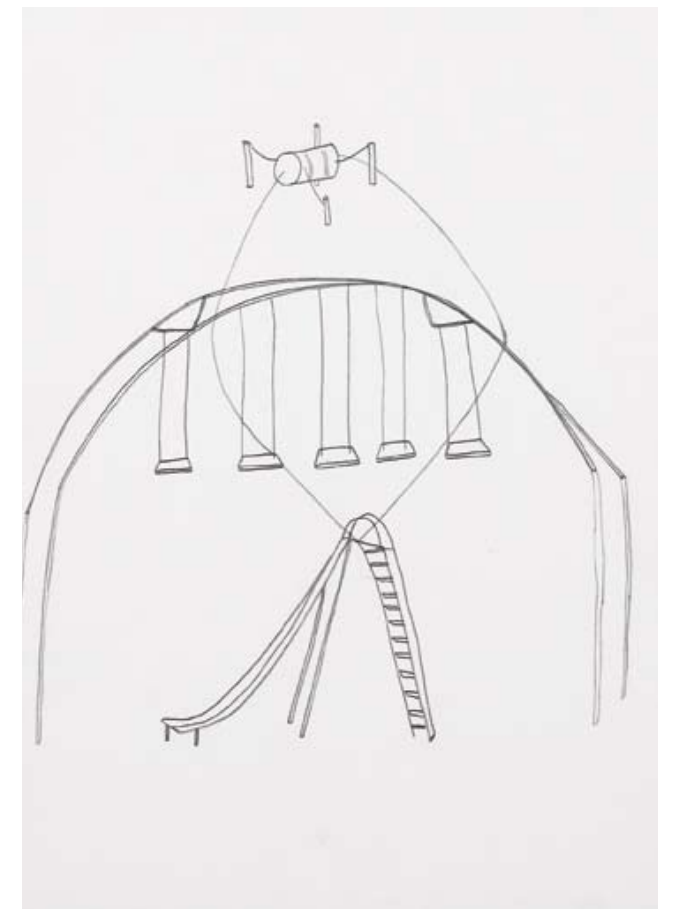
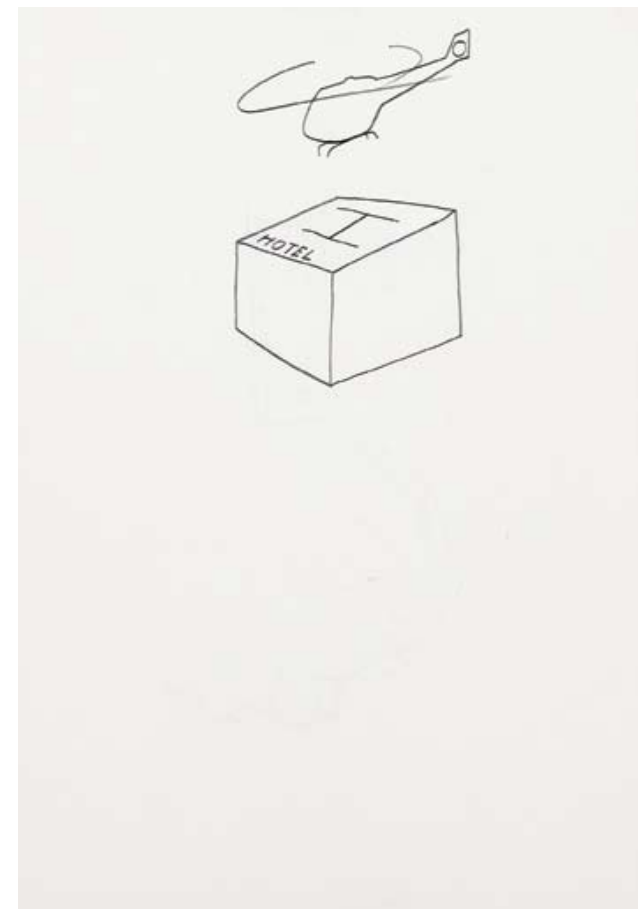
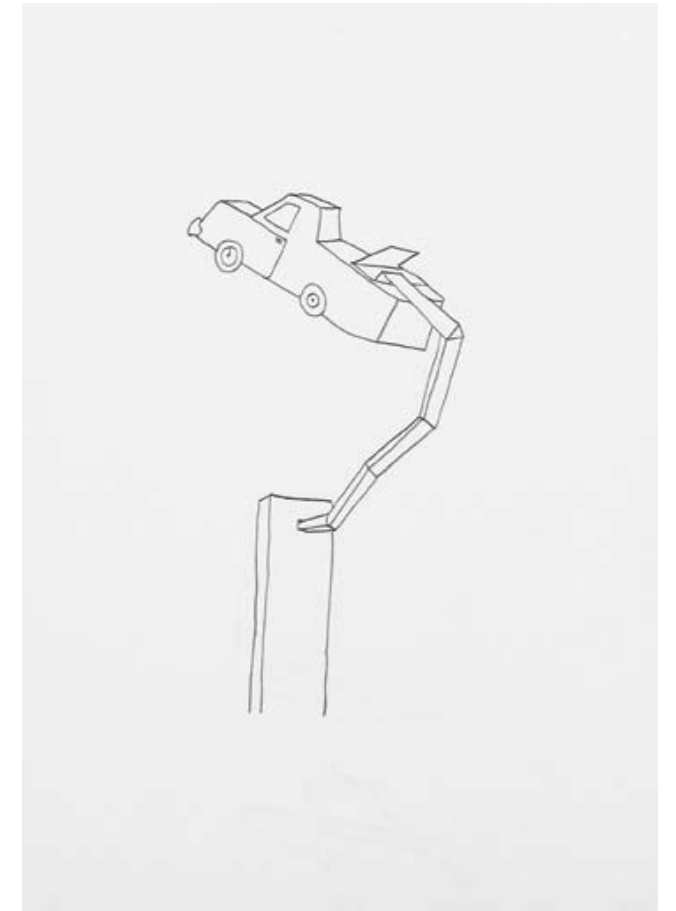
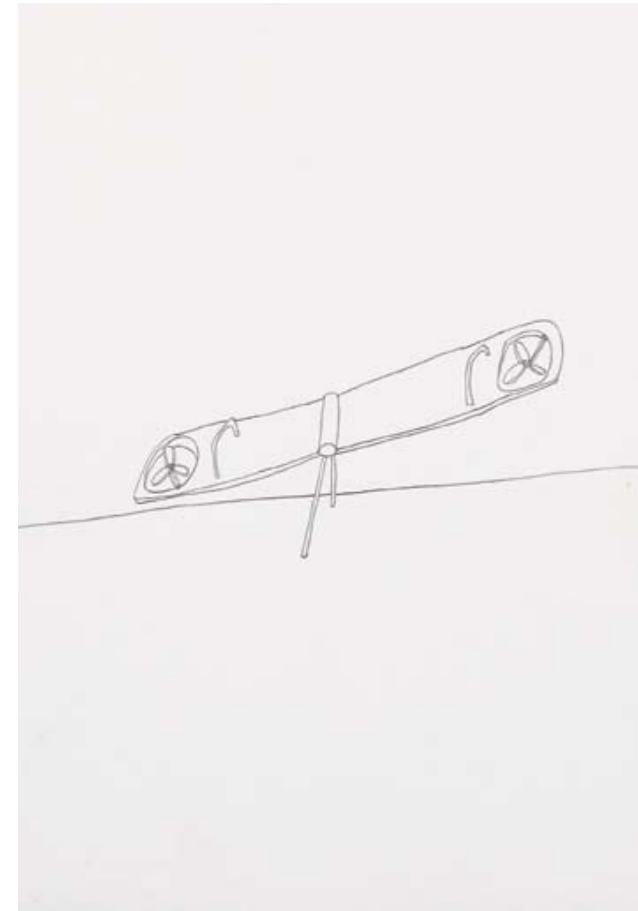
Eduardo Navarro

Eduardo Navarro’s work may seem fanciful and quirky, or even childlike at first glance. However, his work centres on the need to recover innocence and sincerity in contemporary art. Navarro’s projects take a wide range of formats, from small drawings to ambitious public events. In all, he exposes his inner self in a tender and vulnerable way. His drawings, rendered in heartbreaking infantile style, cover a range of absurd situations and compositions. In approaching Navarro’s work, I find it useful to ask why rather than what. The answers to the why would suggest a profound desire to find meaning in and through art. I am impressed that at his age he has the confidence and courage to create work that responds to such a clear vision. In a contemporary art field charged with cynicism, I hope that Eduardo’s vision will prevail.

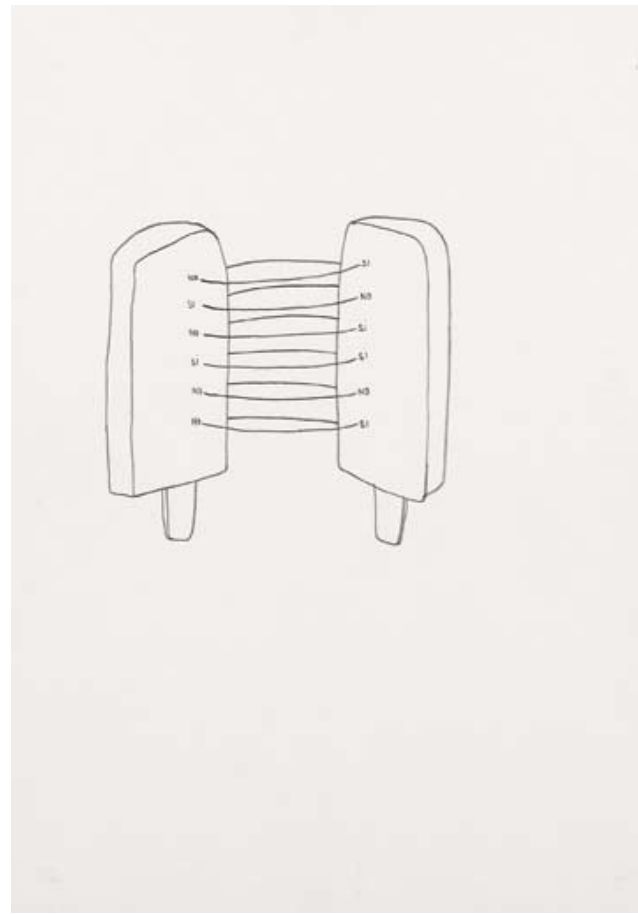
Gabriel Perez-Barreiro, Nominator, November 2005



Untitled, 2006
(Chantal Schleiffer to provide dimensions)

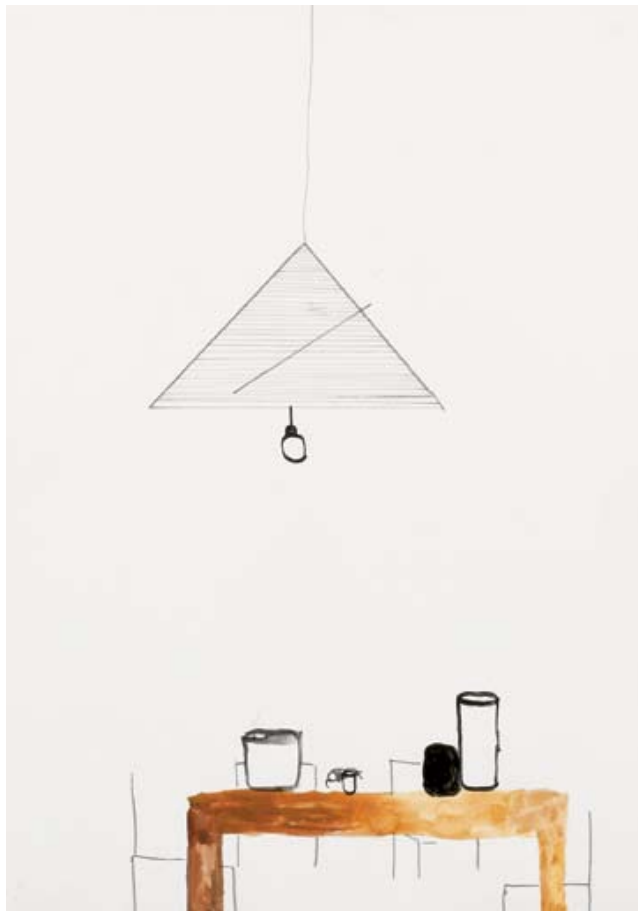
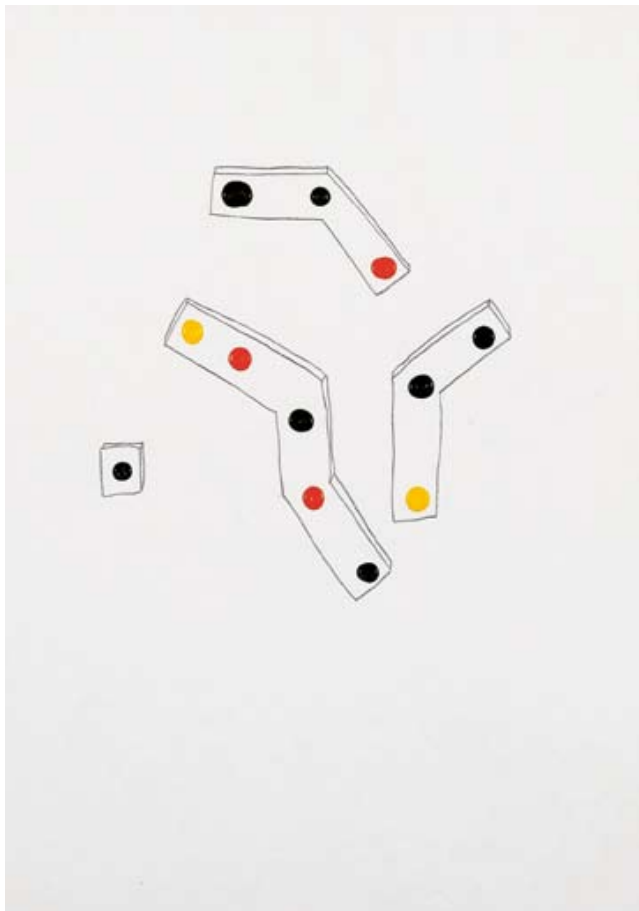
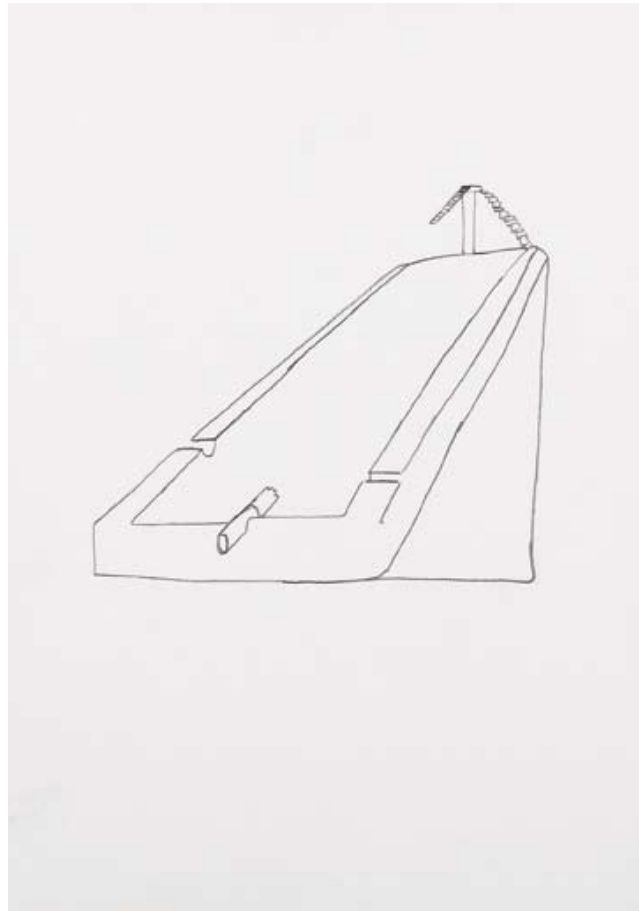
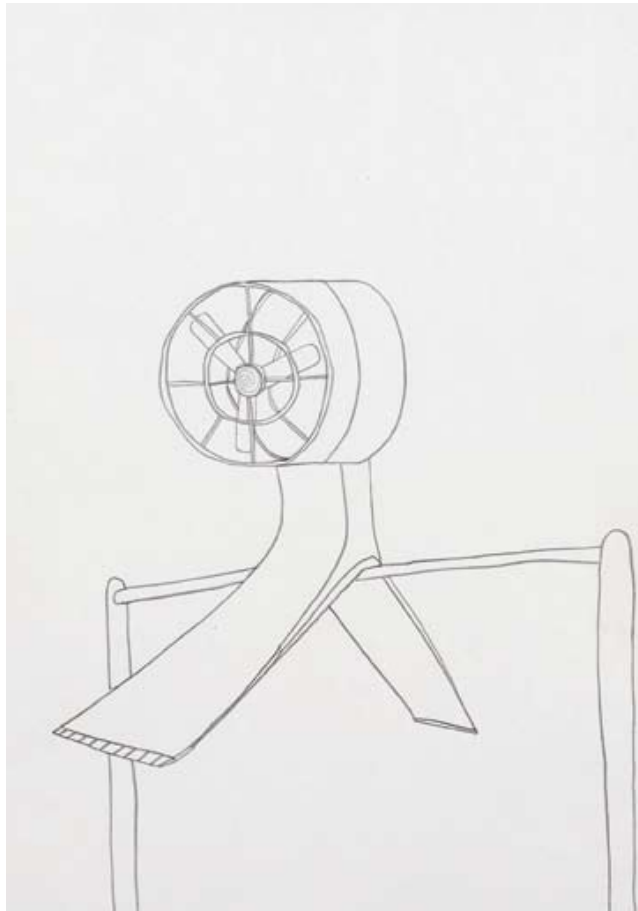
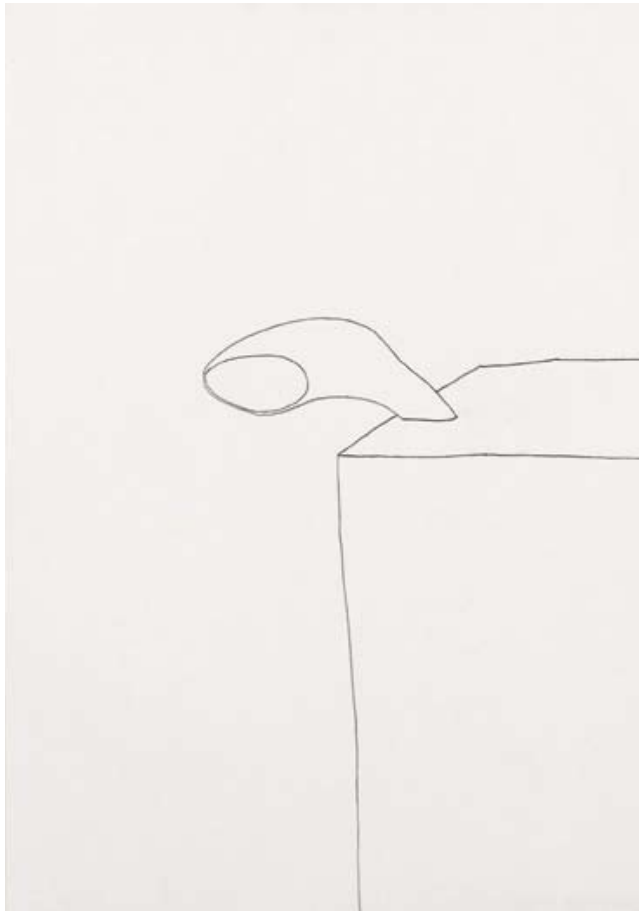


Untitled, 2006
(Chantal Schleiffer to provide dimensions)



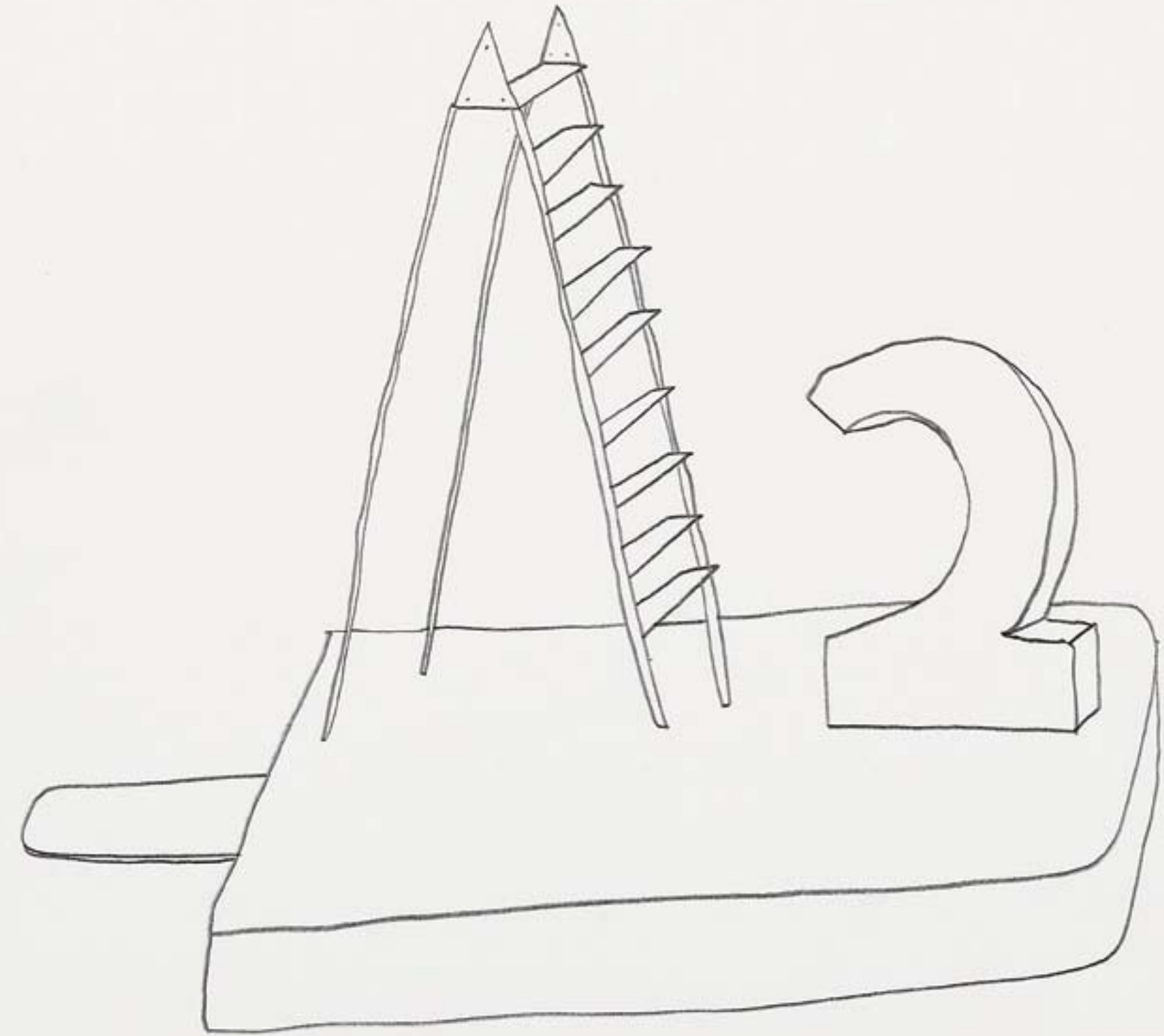
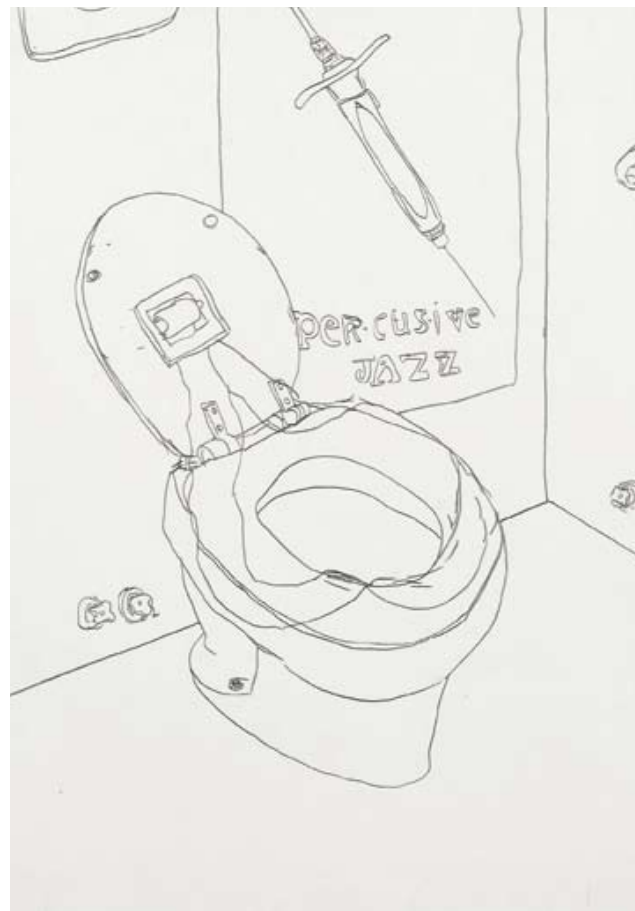
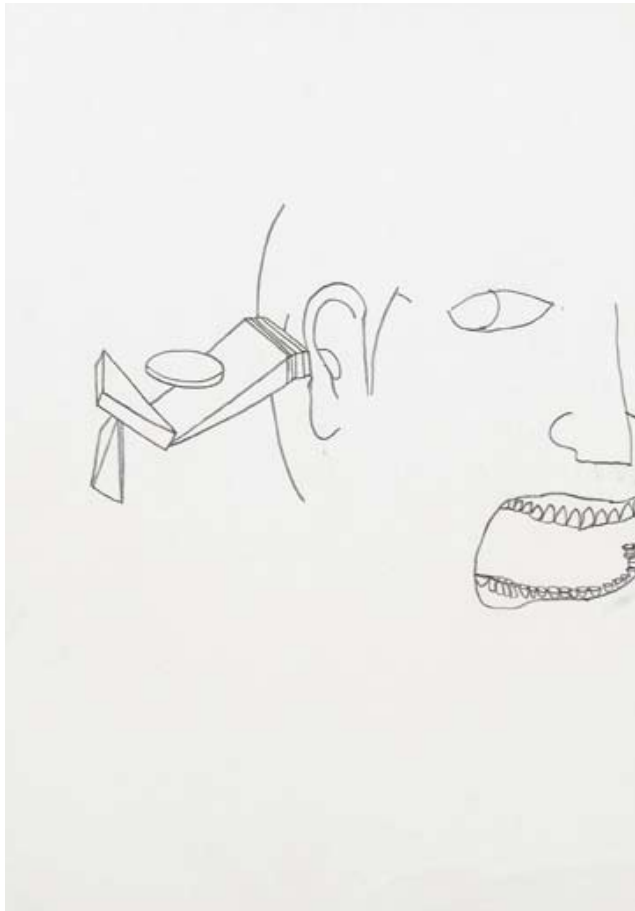
Untitled, 2006
 (Chantal Schleiffer to provide dimensions)

Untitled, 2006
 (Chantal Schleiffer to provide dimensions)



Untitled, 2006
(Chantal Schleiffer to provide dimensions)

Untitled, 2006
(Chantal Schleiffer to provide dimensions)



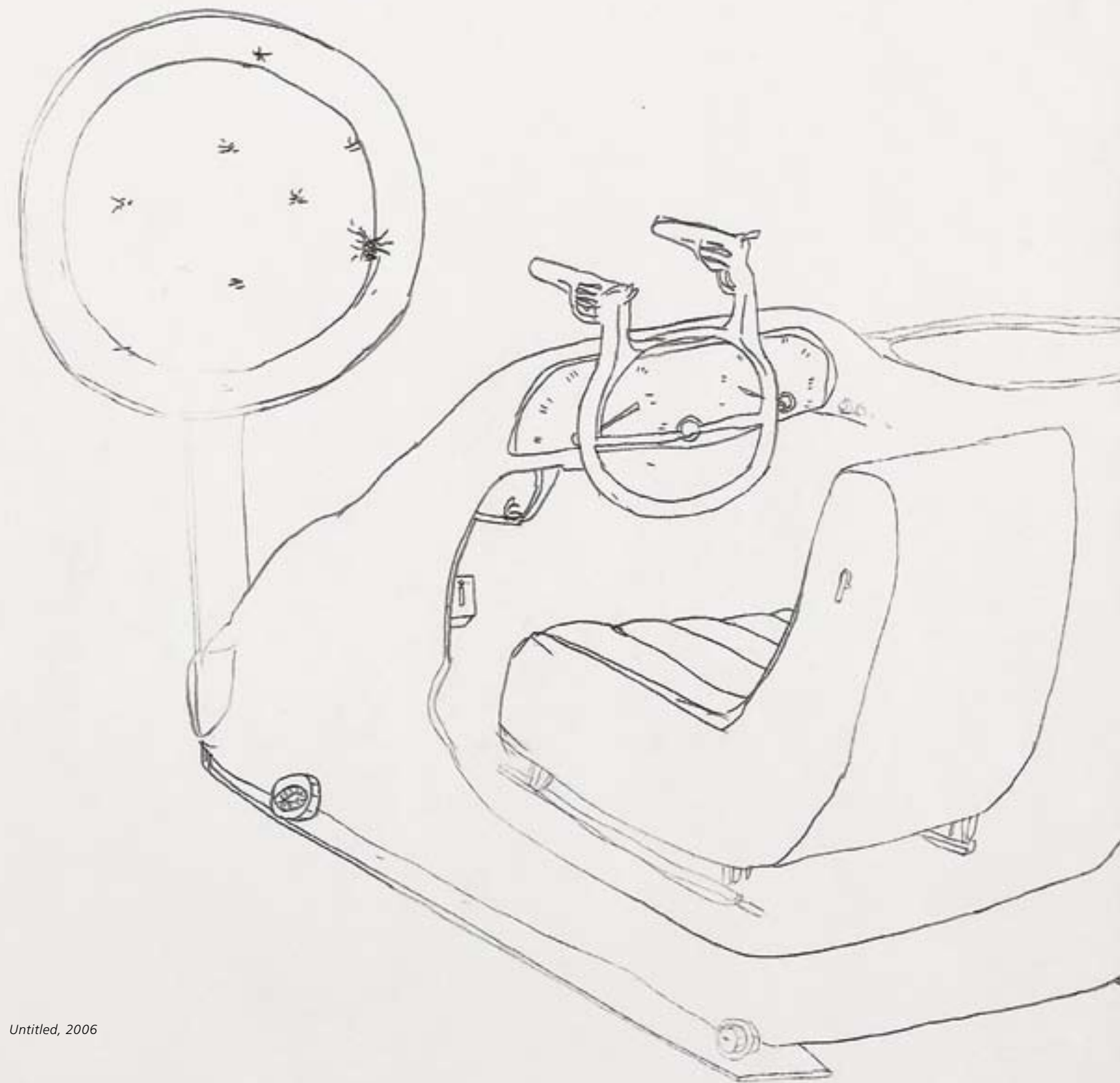
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(Chantal Schleiffer to provide dimensions)

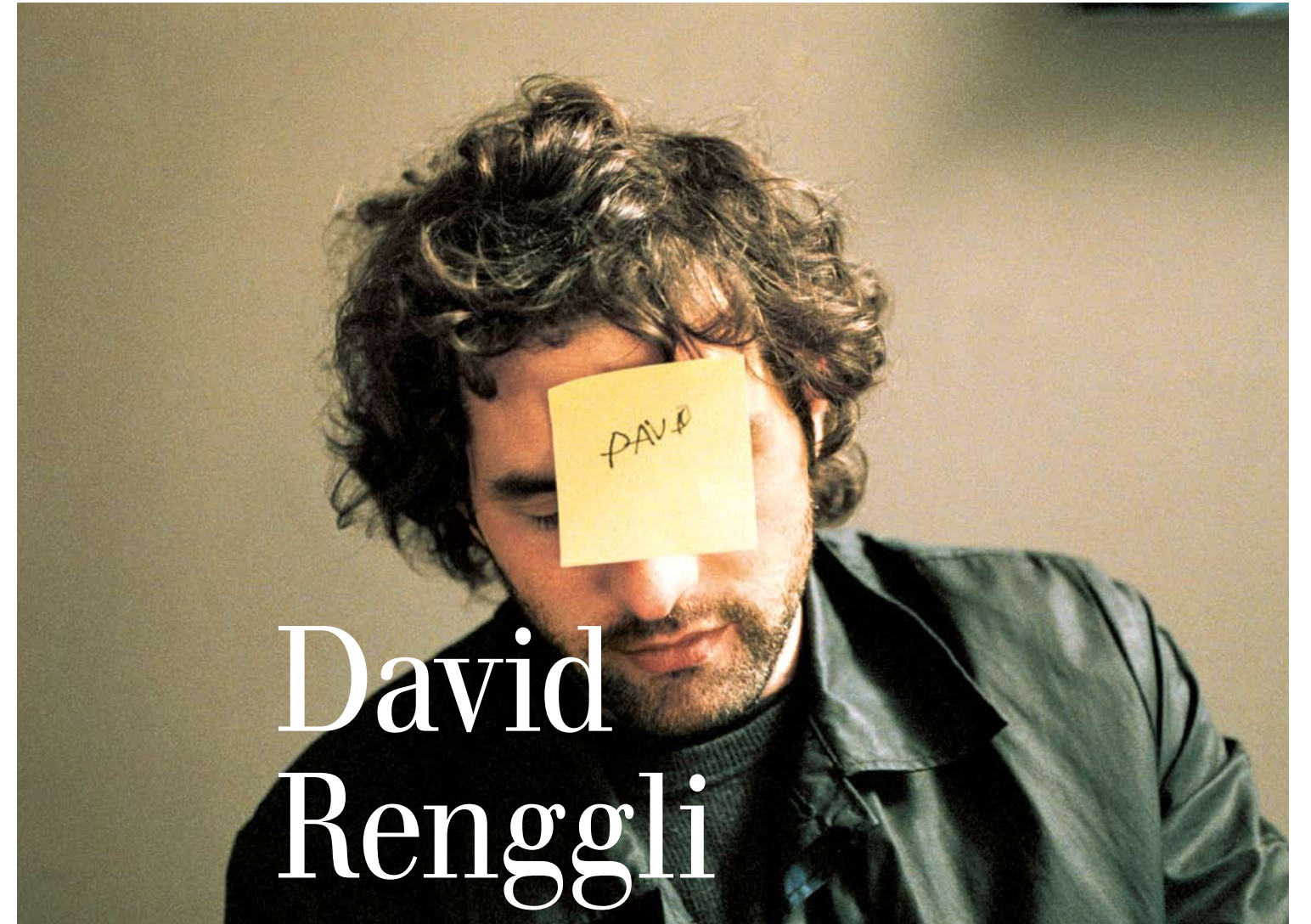


Untitled
115x90 cm — XX×XXinch, 2006

UBS Young Art / Eduardo Navarro
70



Untitled, 2006



My work is about the process of seeing (...) to question apparent truths.
One believes what one sees but it might not be what it seems to be.

At Ausstellungsraum25, Zurich,
June 2006

UBS Young Art / David Renggli



Studio at Schlieren, Zurich
June 2006



Studio at Binz 39



Jumbo DIY store, Zurich,
May 2007



Studio at Binz 39 Zurich,
June 2006



At Galerie Chez Valentin, Paris

In the studio, Schlieren

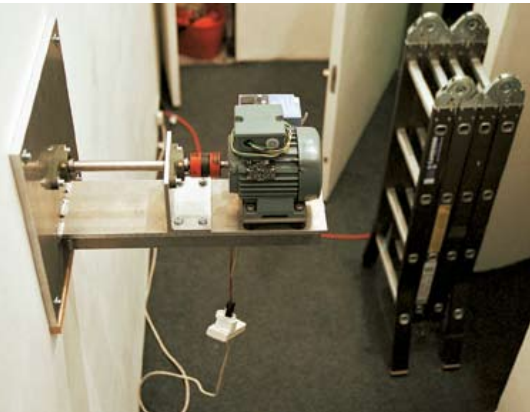
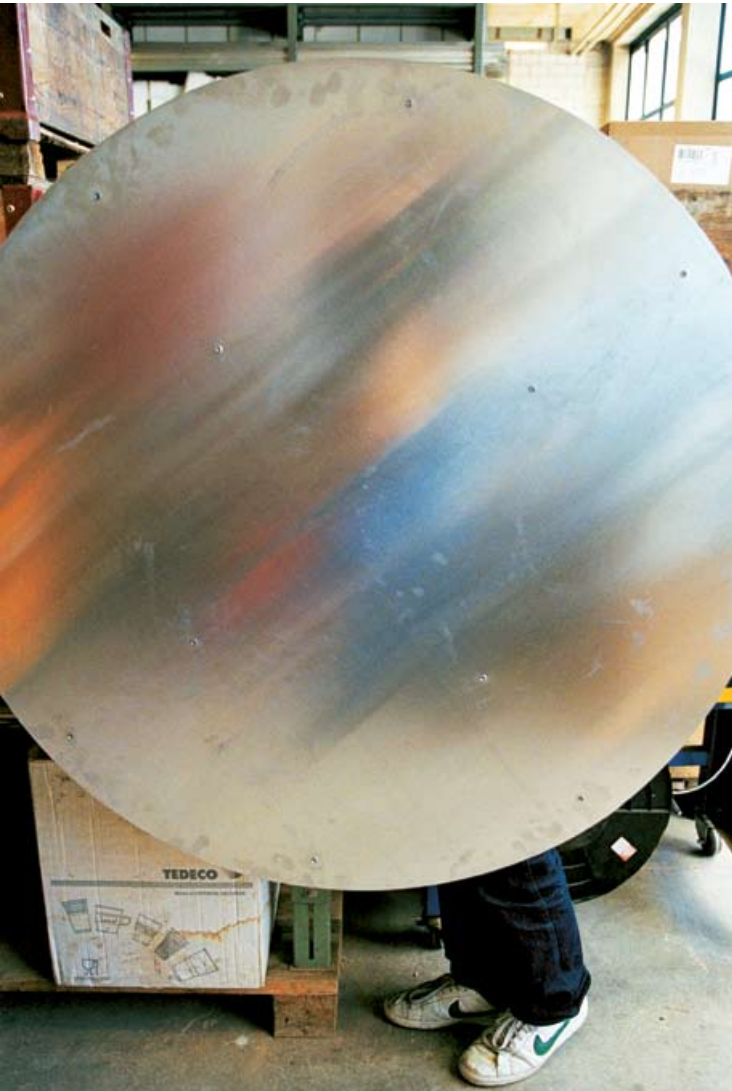


In the studio, Binz 39





At home



The back of *Sometimes I wish the world was in slow motion* at Alexandre Pollazzon Ltd, London, May 2007

Metalworks at Hinwil, near Zurich

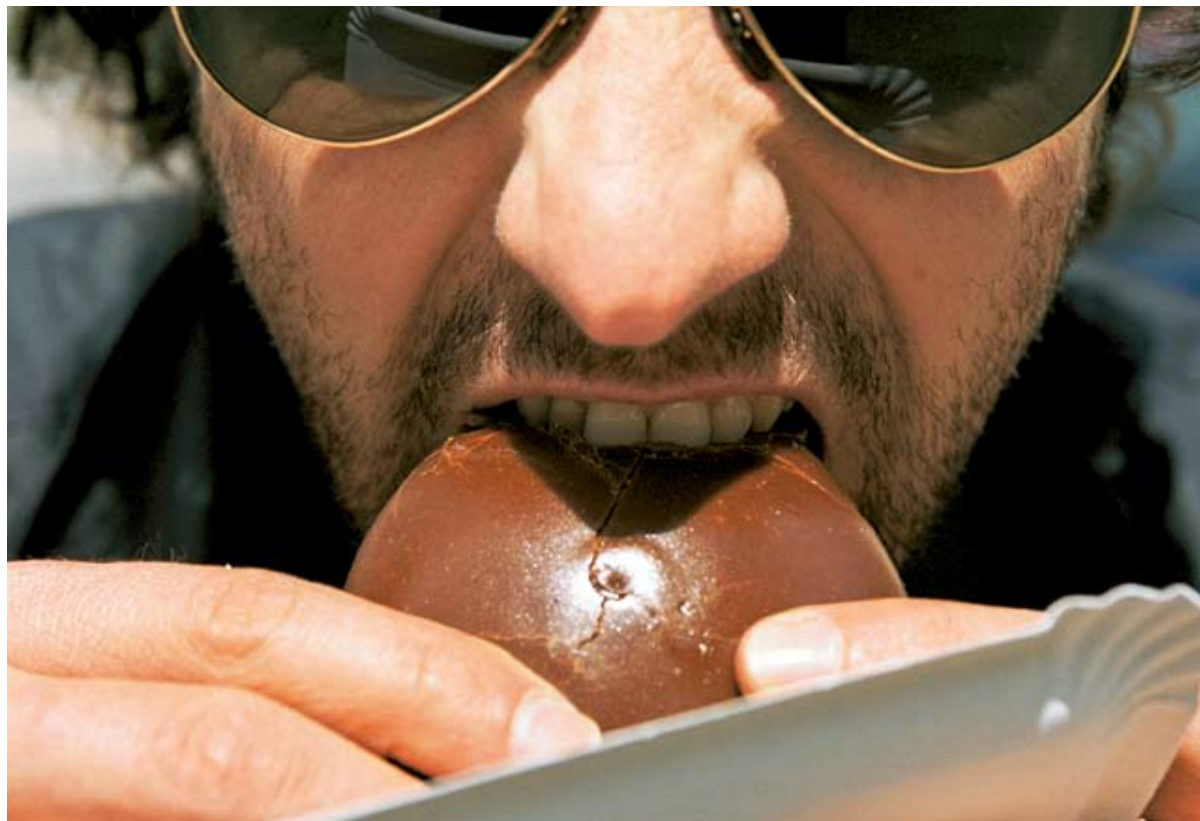




installing Sometimes I wish the world was in slow motion
at Alexandre Pollazzon Ltd, London, May 2007



Installation of Arm Holds Hand,
Renggli's exhibition at
Alexandre Pollazzon Ltd.



First meal of the day, Zurich

interview

Leading to perfectly aligned vertical bars of a radiator are two perfectly aligned horizontal pipes. With a second glance we catch the joyful curl of one pipe looping around the other. An unnecessary indulgence, a flourish, a hop and a skip inserted into strict regularity.

A decorous picture made of pressed wild grasses with two cigarette butts peeping through the stems, disturbing the harmony. A wreath made of yellow post-it notes, lest the deceased should be forgotten. In the large sculpture Flawed Idea, a pizza oven's white exterior is blackened by smoke due to the absence of a chimney. Precarious assemblages of found objects are captured for posterity in photographs. A motorbike helmet placed over the upright of a tripod and leather gloves clamped to metal rods hold hand mirrors allowing the invisible yet uncannily present rider to check his rear view. In Venetian Blind an upturned white plastic garden chair leans on top of a stool covered in a yellow towel; two high-heeled shoes placed over the chair's lower feet immediately transform this mundane object into a woman on all fours. A soft evening light falls on the chair through the slats of a Venetian blind. David Renggli selects and carefully positions objects to create contemporary still lifes which brilliantly suggest what the eye can't see or subvert what we think we see, as the critic Giovanni Carmine has said, Renggli is like a Dutch Old Master on acid. His assemblages seem haphazard but are precisely composed and constructed. He may undermine Swiss precision but he can't escape being formed by it.

During last year he devised the series of rotational pictures-cum-sculptures Sometimes I wish the world was in slow motion. The first and last included here show bikini and flesh, and are illustrated rotating at different speeds. The middle one, showing another ubiquitous icon, Mickey Mouse, is shown stationary and in motion. The first was previously shown in his exhibition in London, Arm Holds Hand—a title that triggers an involuntary double take— alongside other works that were reminiscent of an adolescent boy's bedroom. Revealing just enough, the rotation pieces tantalize, promising us an image that remains out of reach so that we stay poised and on edge, caught in the moment.

As Cornelia Providoli has observed; "He doesn't believe in permanence but in process, in the constant flow of becoming and passing by, in the ever-existing circle of life and death. Accepting the fragility and fleetingness of life, he is an admirer of the present, of the current moment that he fragments and recreates, proposing different perspectives. Looking twice, looking three times, you may never see the same again. David Renggli worships the momentary and has the gift to invent strong simple visual forms for complex and multilayered meanings."

Renggli is constantly producing ideas whether in note form, sketches or prototype objects. He scours junk shops and spends hours in DIY stores. The UBS scholarship allowed him to spend a little more and to buy more freely, so that a fuller supply of materials have been to hand for his incessant experimentation.

JB

David Renggli

Born 1974 in Zürich, Switzerland
Lives and works in Switzerland

Education

Rudolf Steiner Schule, Zürich
Kunstgewerbe Schule, Zürich
Gerrit Rietveldt Academie, Amsterdam

Solo Exhibitions

2007 *You, Can you Recommend Your Psychiatrist ?*, Via Farini, Milano
Lieber eine umgebaute Haus als eine umgebaute Mann, Binz 39, Zürich (mit Steffen Koohn)
Arm Holds Hand, Alexandre Pollazzon Ltd, London
You're Only Once, Twice my Age, ausstellungsraum25, Zürich

2006 *The Night it Suddenly Became Bright Again*, Flaca, London
Sometimes Sunday is on Tuesday, Chez Valentin, Paris
Leihgabe ans Nichts, Kunsthalle Winterthur

2005 *Homage an die Interpretation der Zeit*, La Rada, Locarno

2004 *The Irony of Schicksal*, ausstellungsraum25, Zürich

2003 *Technologie & Eifersucht*, Volkartstiftung Coalmine Fotogalerie, Winterthur
Kerzenziehen, Blauer Saal, Zürich

2002 *An der grossen Frage wird nach-wievor gearbeitet...*, Installation / Performance mit Kerim Seiler, Schauspielhaus, Zürich

97-07 Waldorf, Studio & Performance Band

Group Exhibitions

2008 Kunsthaus Zürich

2007 *Our Magic Hour*, Arario, Seoul
Timer01, Triennale di Milano

2006 *Housewarming*, Swiss Institute, New York. *Aller-Retour 2 / Carte blanche* ~ Fischli/Weiss, Centre Culturel Suisse de Paris.
The Expanded Eye, Kunsthaus, Zürich

2005 *Friedhof-Design*, Museum Bellerive, Zürich

2004 *Mind over Manner*, Galerie Grimm / Rosenfeld, München.
Made in video. Single Cannel Projections from Switzerland, Art Athina 2004, Athens

2003 *It's in our hands*, Migros Museum für Gegenwartskunst, Zürich
Les jeux sont faits, Adrian Rosenfeld Penthouse 64, Chateau Marmont, Los Angeles

Publications

2006 *Du kannst mir auch Du sagen*, Edizione Periferia herausgegeben von Pro Helvetia, Schweizer Kulturstiftung

My work

My work is about the process of seeing. We define ourselves by what we see. Everything – the landscape, architecture, people – affects our day-to-day life, informs our mindset. My work is about expanding this process on a simple, primitive and mechanical level; to question what we see on the surface, to question apparent truths.

One believes what one sees but it might not be what it seems to be.

David Renggli

A second look subtle recognition often a smile – a poet caught between romantic longing and anarchy.

He seems to look back and around him with a melancholic romantic gaze without getting trapped in boring sentimentality. Instead he appropriates myths, images, objects and conventions making the simultaneity of the dissimilar possible, twisting meanings around with a sharp humor.

In his photographs, sculptures and installations he deconstructs traditionally defined and accepted structures, classifications, systems and rules.

Renggli subverts them by manipulating the spectator's perception towards the Other. He unmaskes the known and takes it ad absurdum.

Renggli creates a space of silence around his works – a pause, a vacuum, an extension in time and space. He breaks the flow, interrupts the rhythm, the pulse – and proposes an elegy of disharmony and irritating anachronisms. He is the mysterious alchemist cook keenly experimenting in the kitchen of utopian creativity. His voice touched me.

Cornelia Providoli, NominatorYoung Art Board Member Switzerland



Pornography
95 x 140 cm — 37 3/8 x 55 1/8 inch
2005



Pornography
95 x 140 cm — 37 3/8 x 55 1/8 inch
2005





Pornography
95 x 140 cm — 37 3/8 x 55 1/8 inch
2005

What attracts me, or what moves me can be found in
my daily life (...) when I encounter such a moment,
I am most conscious of being alive. (...) I use photography (...)
to capture those moments in order to recognize them (...).

Kyoto, August, 2006





Osaka August 2006



At home in Kyoto,
August 2006



UBS Young Art / Masahito Koshinaka
90





Selecting prints



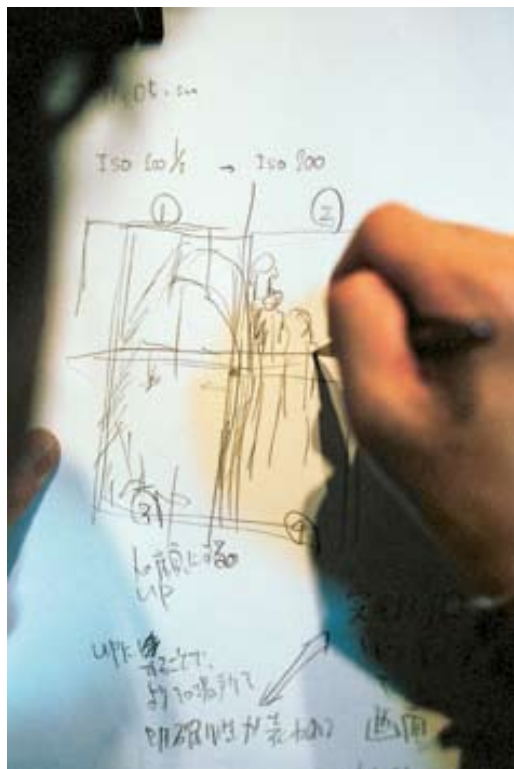
Checking the slide film.



Train station in Kyoto



Re-photographing selected photograph on 35 mm slide film.



Checking scanned slides before sending to the lab to make prints



At home in Kyoto



With Kentaro Ichihara.



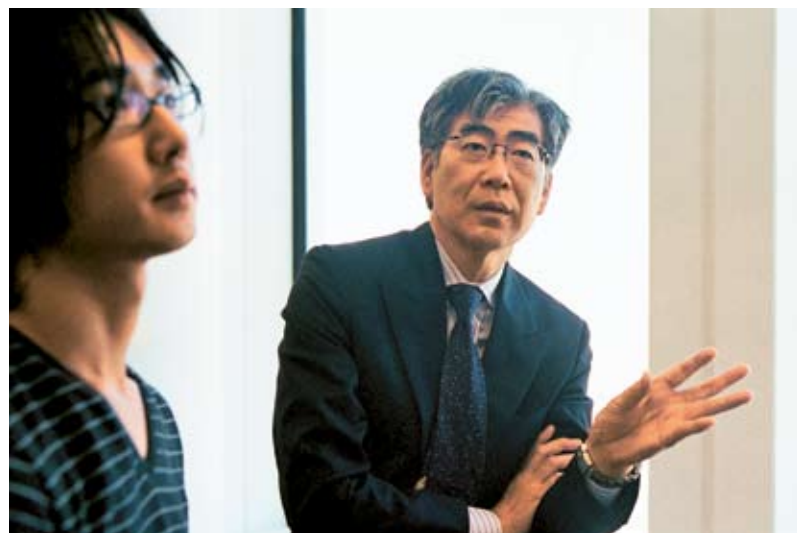
Tea house in Kyoto



Unloading works to present to Kentaro Ichihara in tea house in Kyoto, rented by Masahito for the occasion



Roppongi Hills Mori Tower,
Tokyo



Fumio Nanjo, Director of Mori Art Center discussing Masahito's
work on display in Mrs Mori's office in the Mori Tower

Mrs Mori showing Masahito
the view from the Mori Tower



Masahito and Mrs Mori,
UBS Art Collection Advisory Board member.



Returning to Osaka

interview

Japan is the fourth most densely populated country in the world. Masahito Koshinaka's works powerfully yet quietly convey the bewildering experience of the hustle and bustle of vast metropolitan centres in which the individual can so easily become lost, both literally and metaphorically, particularly perhaps as a consequence of the rigors and pressure of the work-a-day life which are so high in Japan.

Koshinaka photographs crowds with a medium format Rolleiflex camera. He then carefully examines the prints to select the details that seem to capture his intentions. These he re-photographs at extremely close range on 35mm slide film (a process he may repeat if he is unsatisfied with the result). He then scans the slides and may slightly adjust the colour balance before sending the digital files to a bureau for printing on a large scale. It is a meticulous process requiring a developed visual perception.

He beautifully explains his project, which he titles Echoes:

“When I first set out to capture the image that would become Echoes, I gave myself ample time to carefully observe the people within my field of vision. As I mentally composed the frame, I became acutely aware of the great many individuals within my eyeshot, all of whom were engaged in different activities; many were standing still, others were in dynamic movement, and all were going about their own business, unaware of my presence.

Initially, I concentrated primarily on the individuals in the frame. However, my focus soon expanded to include the larger group in which these individuals were enmeshed. My awareness of the image continued to develop as I began to conceive of each individual as a single point from which an infinite array of links branch off in every direction to create a web of interconnectivity that breaks down the limitations of any one fixed standpoint in favour of a more fluid and ambiguous perspective.

This topic has become one of the dominant themes that I explore in my works of photography. Through the properties of a static image, the shifting boundaries between the individual, the group, and the observer can be captured and the status of any single component of the image can be challenged by the unfixed and endlessly expanding sense of linked perspective that is revealed through Echoes.”

Of the UBS Young Art program, Koshinaka has noted that at the workshop in Zurich he particularly enjoyed observing the way the other artists search, as does he, for their own solutions and that despite the different nationalities, everyone shared the same goal. In terms of the program's end results, he feels he may be thinking more globally, but wisely comments,

“I think I will become aware of the effect of attending the program after the program has completely finished. That may be in a year, or it may be in ten year's time.

What I had in mind from the onset of the program was to express what I wanted to express just as I had always been doing. It was the first time that someone other than myself observed the process of creating my work, and the comments I received from my mentor, Mrs. Yoshiko Mori, were especially valuable.”

JB

¹ (Statistics Bureau, Ministry of Internal Affairs and Communications (MIC), Japan, 2005)

Koshinaka Masahito

Born 1979 in Osaka, Japan
Lives and works in Japan

Education

2001 Graduated from Visual Arts College, Osaka

Solo Exhibitions

2006 *A view from the view*,
VOICE GALLERY, Kyoto

2004 *Those who go with me*,
VOICE GALLERY, Kyoto

Group Exhibitions

2007 *Masahito Koshinaka + Ykihiro Yamagami*h, Cafe le baobab, Kyoto

2007 *Into the photograph, out of the photograph*, The Third Gallery Aya, Osaka

2005 *ZONE-POETIC MOMENT*, Tokyo Wonder Site, Tokyo

2004 *Toyota Triennale 2004*, Toyota Municipal Museum of Art, Aichi

2001 *Field of field*, Gallery Ren, Kyoto

2000 *Selected works* from Mio Photo Award 2000, Tennoji Mio, Osaka

Awards

2000 Mio Photo Award 2000 for Outstanding Performance

Turning in Circles

What attracts me, or what moves me can be found in my daily life; it may be my surrounding environment, people I know, people I don’t necessarily know. And when I encounter such a moment, I am most conscious of being alive, and I can feel the reality of it all. I use photography, which I think is the most appropriate medium, to capture those moments in order to recognize them, one by one.

Photography enables us to capture objects apparently unfailingly. A feature of photography is that it provides a record and is accompanied by the notion of fact; it has informational value. The notion of ‘what is documented in photos is real’ leads to the idea that one can experience, see or know everything in a photo and its informational value tends to be prioritized.

However, photographs also record things not necessarily intended as a subject. Those things often can’t be described in words, thus they tend to lack in informational value. However they are what attract me most and that’s what I want to capture as my expression.

Masahito Koshinaka, July 2007

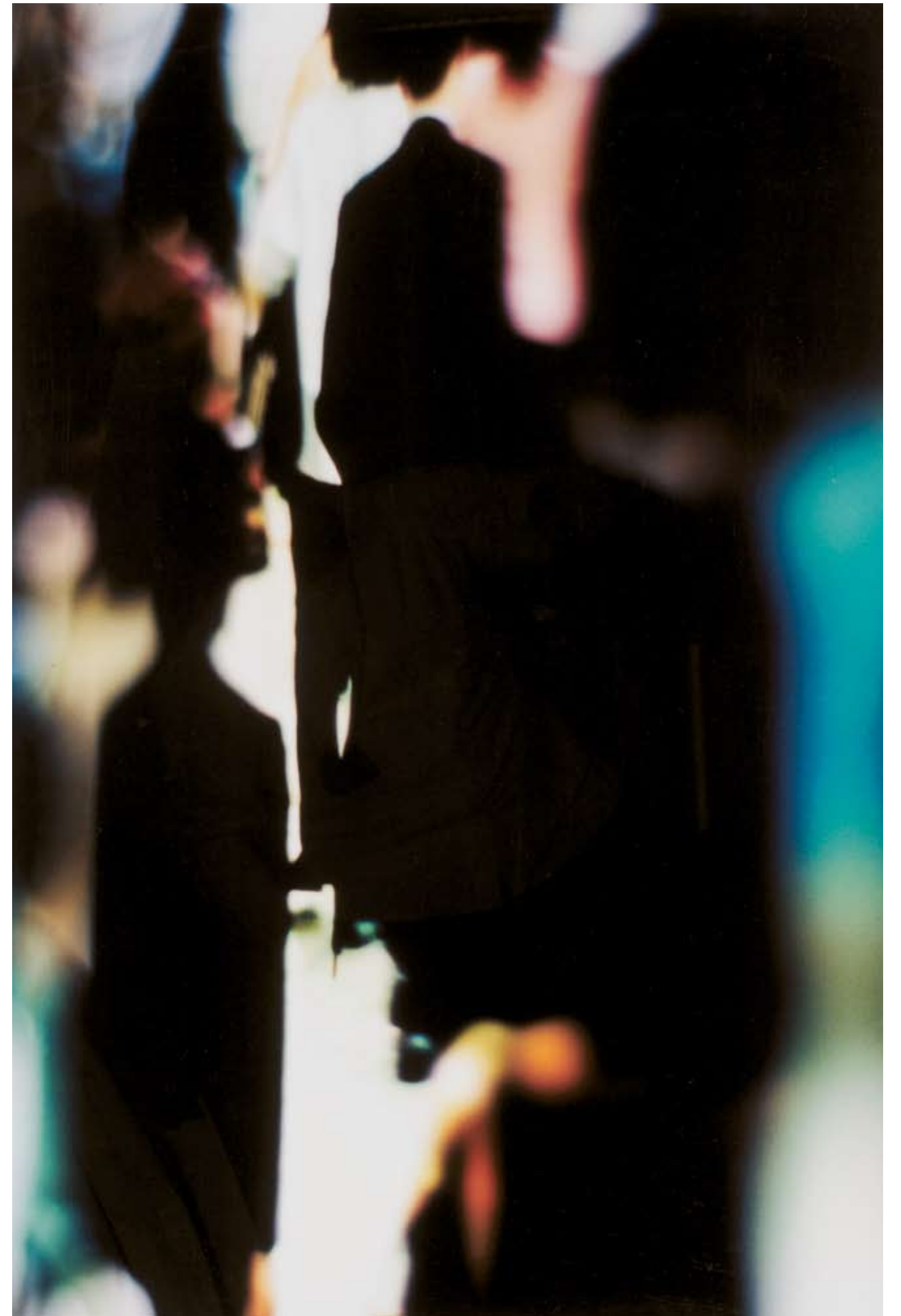
Making spotted patterns by the contrast of hue, people coming and going on a street are oddly distorted. They behave mechanically, their faces apparently devoid of emotion. Is this a bad dream?

If it is, a strange unease lies over the whole image. However, at the same time there’s mysterious warmth in the space of this dream. We feel as though we are embracing this city.

The work of Masahito Koshinaka expresses the uncertainty of human existence in contemporary life. But it also includes the abundant tenderness in the gaze with which the artist himself watches the city. In this deep sense, he grasps the nature of contemporary society and conveys his empathy to people who live within it.

I hope that Koshinaka’s sensitivity will help bring a brighter future.

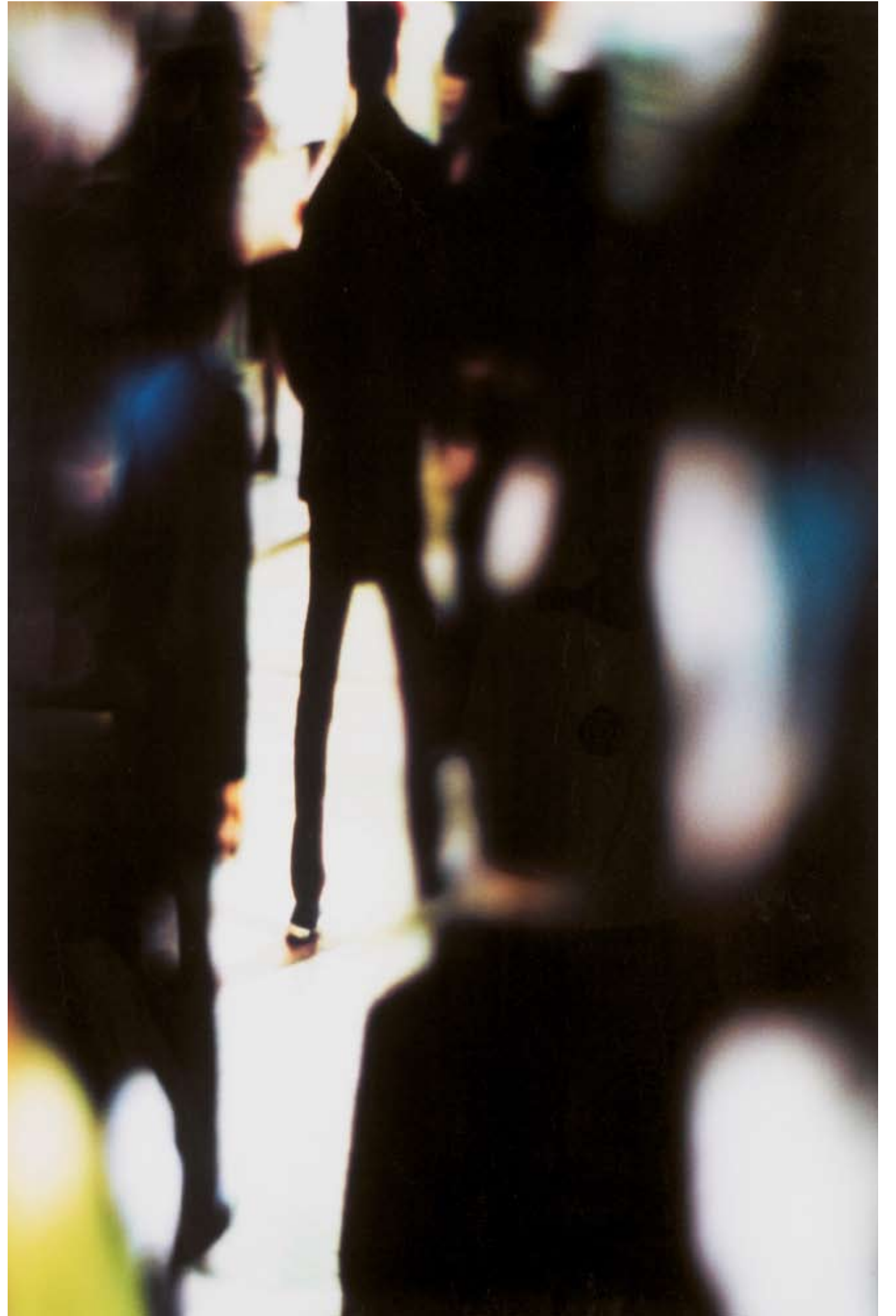
Kentaro Ichihara, Nominator, July 2007



Passengers
95 × 140 cm — 37 3/8 × 55 1/8 inch, 2005



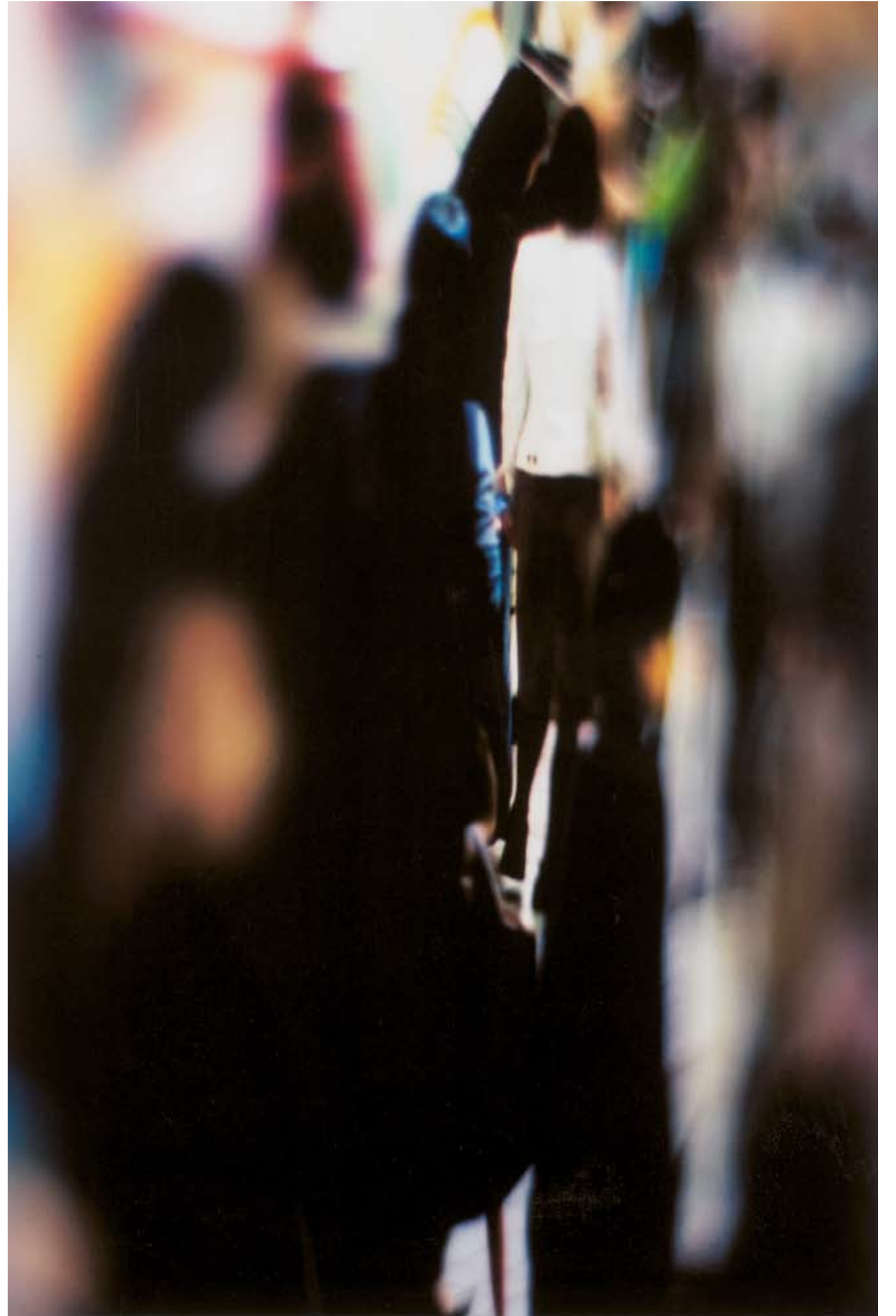
Passengers
95 x 140 cm — 37 3/8 x 55 1/8 inch, 2005



Passengers
95 x 140 cm — 37 3/8 x 55 1/8 inch, 2005



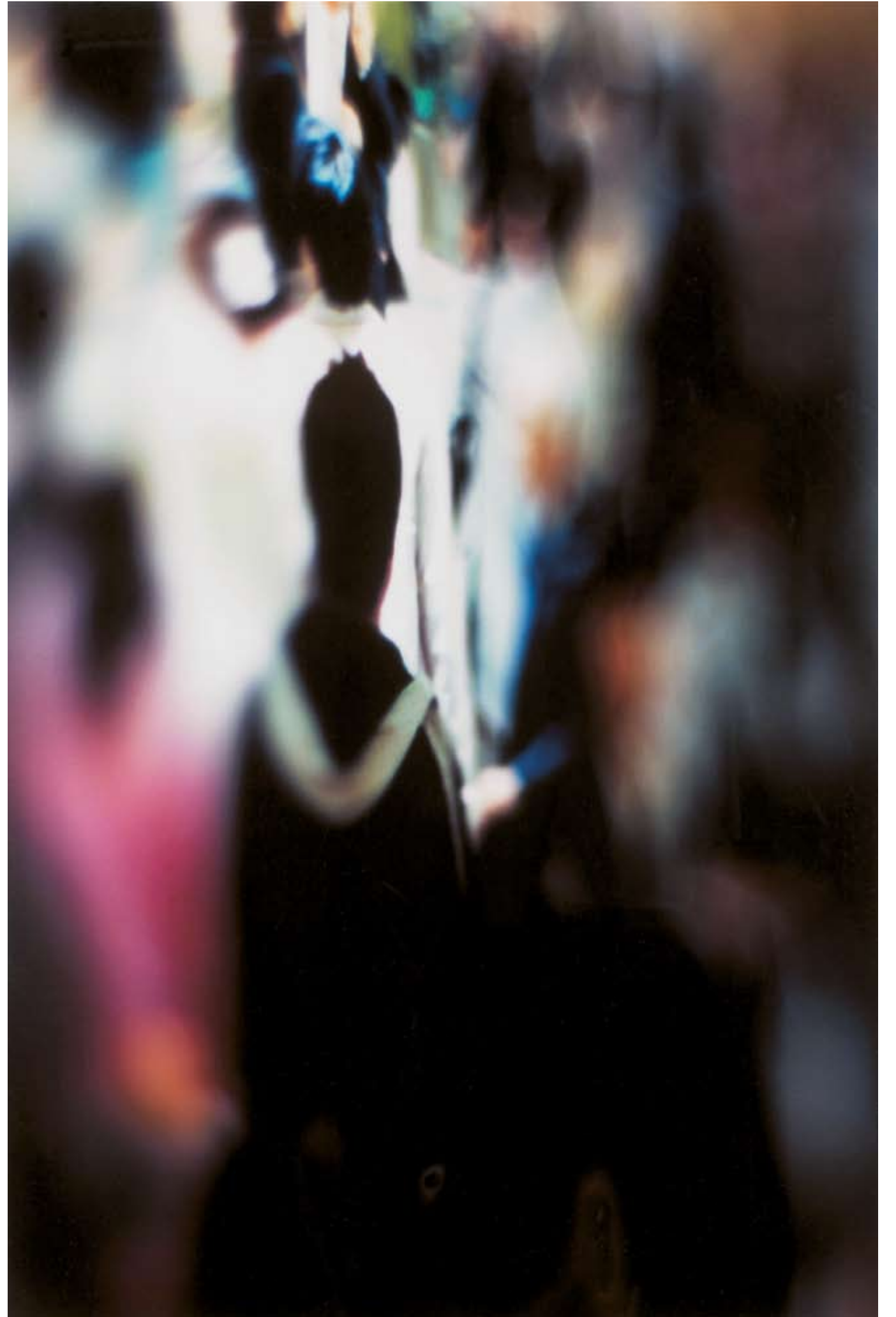
Passengers
95 x 140 cm — 37 3/8 x 55 1/8 inch, 2005



Passengers
95 x 140 cm — 37 3/8 x 55 1/8 inch, 2005



Passengers
95 x 140 cm — 37 3/8 x 55 1/8 inch, 2005



Passengers
95 x 140 cm — 37 3/8 x 55 1/8 inch, 2005



Passengers
95 x 140 cm — 37 3/8 x 55 1/8 inch, 2005

Acknowledgments

UBS wish to especially thank and pay tribute to the Advisory Board Members and Joanne Bernstein, Curator of The UBS Art Collection, for so actively supporting the program and giving so generously of their valuable time and expertise.

Our special thanks and gratitude also go to all of the Art Experts who kindly provided us with their nominations and relevant documentation and without whom we would not have been able to bring the program into being .

We would like to express our particular thanks to Mischa Haller for his tireless efforts and for bringing the program and all it stands for to life through his wonderful documentary photographs of which only a very small number are printed within these pages. Mischa's empathy with the artists and his visual sensitivity has been of enormous benefit to the program.

We also thank Beda Achermann, Patrick Roppel and Tina Schalow of Studio Achermann® in Zurich for their fruitful engagement with the program and for designing this book with their habitual creativity and flair.

Last but by no means least, we are especially grateful to and would like to say a very special thank you to the artists themselves for participating in the program with enthusiasm and energy alongside their other obligations.

We are proud to have had them on board as the pioneers of the UBS Young Art Program. We are committed to maintaining the relationships we have formed with them, and we wish them every success for the future.

Impressum

UBS

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