

Cover image:
Rirkrit Tiravanija, untitled 2008-2011
(the map of the land of feeling II),
2008-2011 (detail)

 mgle



The 30th Biennial of Graphic Arts Ljubljana: Interruption



Established nearly 60 years ago, the Biennial is the oldest and most influential survey of graphic art internationally. This 30th edition, *Interruption*, presents 42 contemporary artists incorporating both traditional and new graphic media, and includes essays that relay the Biennial's history, present the artists' works, and discuss the Grand Prize and Honourable Mention recipients from the previous edition: Regina José Galindo and Miklós Erdély.

INTERRUPTION

Allora & Calzadilla • Burak Arıkan • Dennis Ashbaugh and William Ford Gibson • Tammar Azzam • Xu Bing • Luis Carnitzer • caraballo-farman • Alex Cervený • Mario Čaušić • Vuk Ćosić • Milos Djordjevic • Tomás Espina • Giorgi Gago Gagoshidze and Gianluigi Scarpa • Mihael Gilba • Ana Golici • María Elena González • Meta Grgurević and Urša Vidic • Dragan Ilic • Sanela Jahić • Charles Juhász-Alvarado • Thomas Klpper • André Komatsu • Gorazd Krnc • Volodymyr Kuznetsov • Nicola López • Ivan Marušić Klif • Yucef Merhi • Ottjörg AC • Renata Papišta • Adam Pendleton • Agnieszka Polska • Zoran Poposki • Marjetica Potrč • Gerhard Richter • Venelin Shurelov • Teo Spiller • Dario Šolman • Nika Špan • Waltraut Tänzler • Rirkrit Tiravanija • Vargas-Suarez Universal • Tomas Vu-Daniel

UK £16.95 / US \$24.95

ISBN 978-1-908966-30-8



9 781908 966308

9 1995 >



art design fashion
history photography
theory and things

www.blackdogonline.com

black dog
publishing



london uk



The 30th Biennial of Graphic Arts Ljubljana

black dog
publishing

Tomas Vu-Daniel

Born 1963, Saigon, South Vietnam; raised
in El Paso, TX, USA after 1973
Lives and works in New York

Vu-Daniel's work presents his interpretation of the world as a meeting place of memory and imagination. He is interested in cycles of destruction, in decay and rebirth, repeating and distorting images that engage nature's capacity for a symbiotic relationship between violence and compassion. His prints, paintings, and installations often incorporate biological or viral motifs, evoking the strata of atmosphere, landscape, memory, and time. They isolate, distort, and displace surfaces and space. Pockets of activity appear randomly and develop, spread, interact, and evolve. While alluding to the ambiguous nature of reality and the beauty of inevitable ruin, Vu-Daniel also addresses postmodern and poststructuralist ideas behind the destabilisation of fixed meaning. In his worldview, when cataclysmic events mesh with the natural order of things, beauty counterbalances horror.

In this series, the artist makes reference to his childhood in Vietnam, the culture of surfing, and the influence of Western popular music. He carefully crafts wooden surfboards, sends them to friends to use, and then retrieves them. He engraves each with the lyrics of songs from particularly resonant albums, along with dense passages of line: complex network structures and spatial relationships drawn from nature, art, body systems, celestial constellations and space exploration, city sprawl, and human decay.

214



Songs from The Beatles' "The White Album" (1968), 2013

Shaped and laser-engraved paulownia wood, coated with linseed oil
188 to 228.6 cm (high) x 48.3 to 55.9 cm (wide)
Courtesy the artist



Songs from The Beatles' "The White Album" (1968), 2013

Studio installation view
 Courtesy the artist



Songs from The Beatles' "The White Album" (1968), 2013 (detail)

Courtesy the artist