



Avantgarde

Kunst

May 2022

Johannes Basisio

Stanley J Buglass

Hoo Dung Clerget

Li Hei Di

Mino

Aaron Roth



Avant-Garde is a luxury trim
level of Mercedes.

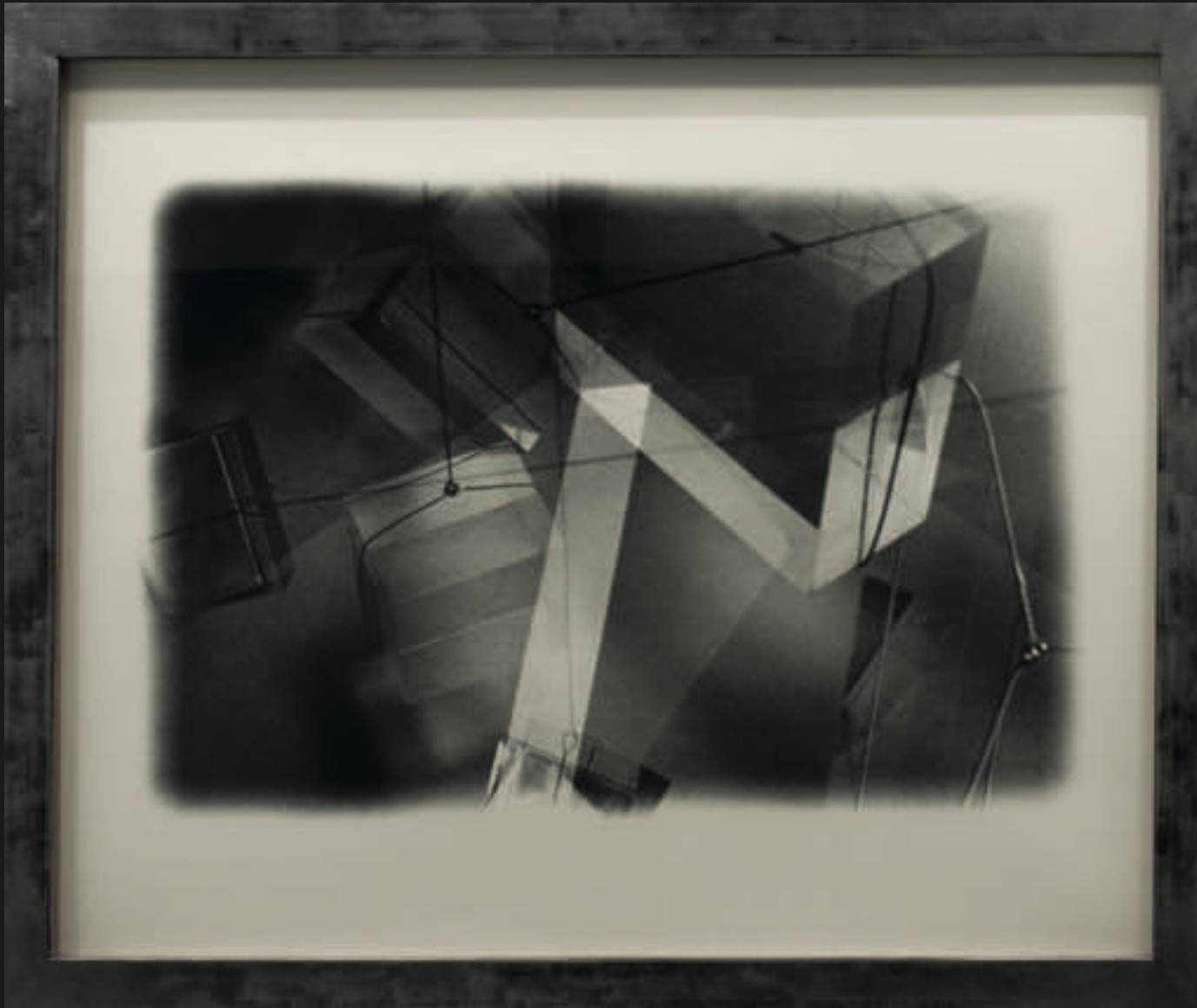
Aaron Roth
Avant-Garde Tiger
170 x 100 cm
mix media
Executed in 2021

The long triangular grooves on the car had
been formed within the death of an unknown
creature, its vanished identity abstracted in
terms of the geometry of this vehicle. How
much more mysterious would be our own
deaths, and those of the famous and powerful?
- J.G. Ballard, *Crash*



Johannes Bosisio
Shapeshifter
60 x 49 cm
oil and glitter on linen
Executed in 2022

Have you ever seen the Moon looking
down to you? Do you ever feel so blue?
Feeling a fool?! We live together, my love,
together alone.



Mino

Musica

cotton rag based Hahnemuhle
paper coated with silver gelatin

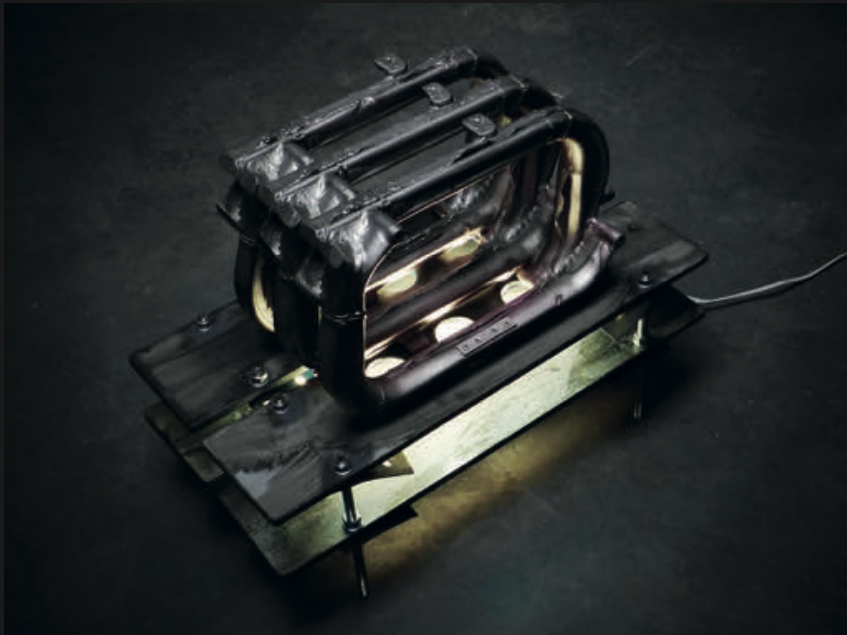
20 x 24 in.

50.8 x 61 cm (framed)

½ + 1AP

Executed in 2018

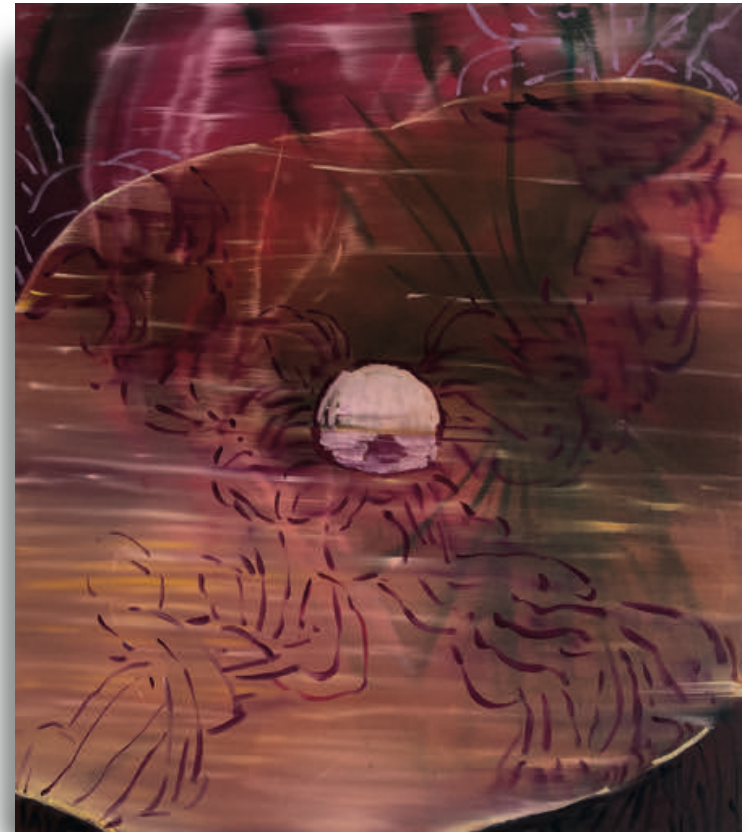
A hum in the wind atop a shallow bolted platform.
With an aged body stricken with gritty grease.
I listen to its coiled hum,
As engine coolant puddles around.



Stanley J Buglass
Interlinked
50 x 64 x 31cm
Jesmonite, steel, plywood,
LED lighting element, enamel
spray paint, rubber
Executed in 2021

She dropped an egg. It was red.

It was winter.



Li Hei Di
Begonia Bath (海棠汤)
66 x 58 cm
oil on canvas
Executed in 2021

Last time a bottle of
prosecco exploded in my bag

The bag was green

My MacBook Pro

irretrievably lost.



Li Hei Di
Green bag
25.4 x 25.4 cm
oil on panel
Executed in 2021

To fuck under
the butcher knife

The cut

&

The fill.

Li Hei Di
Time's Bitter Flood Will Rise
66 x 118 cm, 13 red clay balls
oil on canvas, clay
Executed in 2022





In my works I explore the relationships between mankind and machines and the transgressions of dualism - the separation of figure and ground, body and mind, material and immaterial, organic and inorganic, animals and machines. I fuse binary forms in order to create hybrids.

Johannes Bosisio
Shapeshifter
170 x 143 cm
oil on canvas
Executed in 2022



The mooncake is one of the objects that appear at a certain period and disappear the rest of the year. I like it in its white version, because it seems more evanescent, already a ghost of itself. Outside the Mid-Autumn Festival period, it is no longer useful, its reality has slipped away. It then becomes an object (of art) making possible a perpetual present in the manner of On Kawara.

Unlike some artists from the Vietnamese diaspora, my work is more informed by my education in France and the UK. However, there is a transformation of the objects of my French-Vietnamese cultural heritage into disappearing objects. Their elusiveness, this state between momentary appearance and constant flight would release both the heaviness of the past and the anxieties of the future.

Hoa Dung Clerget
Lost Time (Mooncakes)
140 x 140 x 3 cm
soap, gouache
Executed in 2022



Context

Test the West was an ad campaign for West Cigarettes in the late eighties and early nineties that invited people to try west cigarettes. West Cigarettes has taken a different direction after losing its first place as the dominant brand in west Germany. Today its largest markets now being Russia and Poland. The idea of testing the West takes a second meaning in the context as the offer is to 'literally' test the West in the form of a cigarette.

The transition of tobaccos move to the East as regulations intensified in the West. Firms like Phillip Morris now make the vast majority of their sales outside of the United States and now claim they do not sell cigarettes, but rather is a "nicotine delivery company" as in 2003 when advertisements of Cigarette products were banned from motorsports. This change of orientation, compare to most of the world at the time where the advertisement is still allowed, with the stigma still yet to reach.

This movement of capital follows the export of violence which proceeded in the twentieth century.

The Work

The pseudo-church alter would sit well in the vitrine of the gallery. The piece would be acting as window dressing, a *chlagoteka*, and a church. Similar to a church altar with the image of the saint or Jesus in the centre surrounded by two smaller ones. The main image is surrounded on two sides that allow the work to be closed. The three panels are upholstered in faux leather similar to a casino or the door of the director. The panels left and right will be completely upholstered while the central one will have a painting incensed into the central panel. This would be an oil painting of detail of a motorbike sponsored by West. The implications of speed and danger with the branding of cigarettes bring into play thoughts of acceleration and in contrast to the leather implying casinos and chlagoteki, placed on a red carpet to tie the work to these implications of *mutra baroque* and casinos.

Chlagoteka: A type of nightclub that plays and chлга, the pop folk music genre. Chлга: Bulgarian чалга; often referred to as Pop-Folk, short for "popular folk" or ethno-pop, short for "ethnic pop")

Mutra baroque: mutra is a contraction, mafioso and Mutra baroque the style of decoration that they prefer. The style is characterised by kitsch gaudy imitations of baroque style.

Aaron Roth
Test the West
200 x 300 cm
oil on canvas and leather upholstery
Executed in 2022

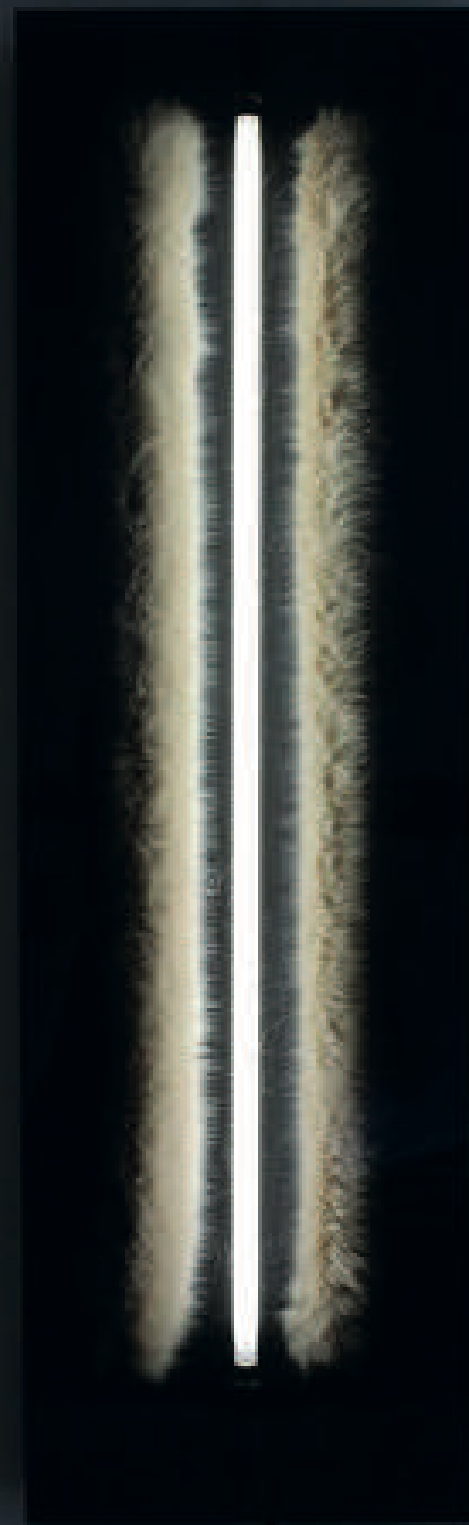
Imagine tomorrow morning you wake up in a virtual reality. Imagine all your senses limited to a confined RGB landscape. Imagine you are never going to fall asleep again, trapped into a continuous digital stream, unable to dream reality. Now close your eyes, just for 10 seconds, then open them again and look around.

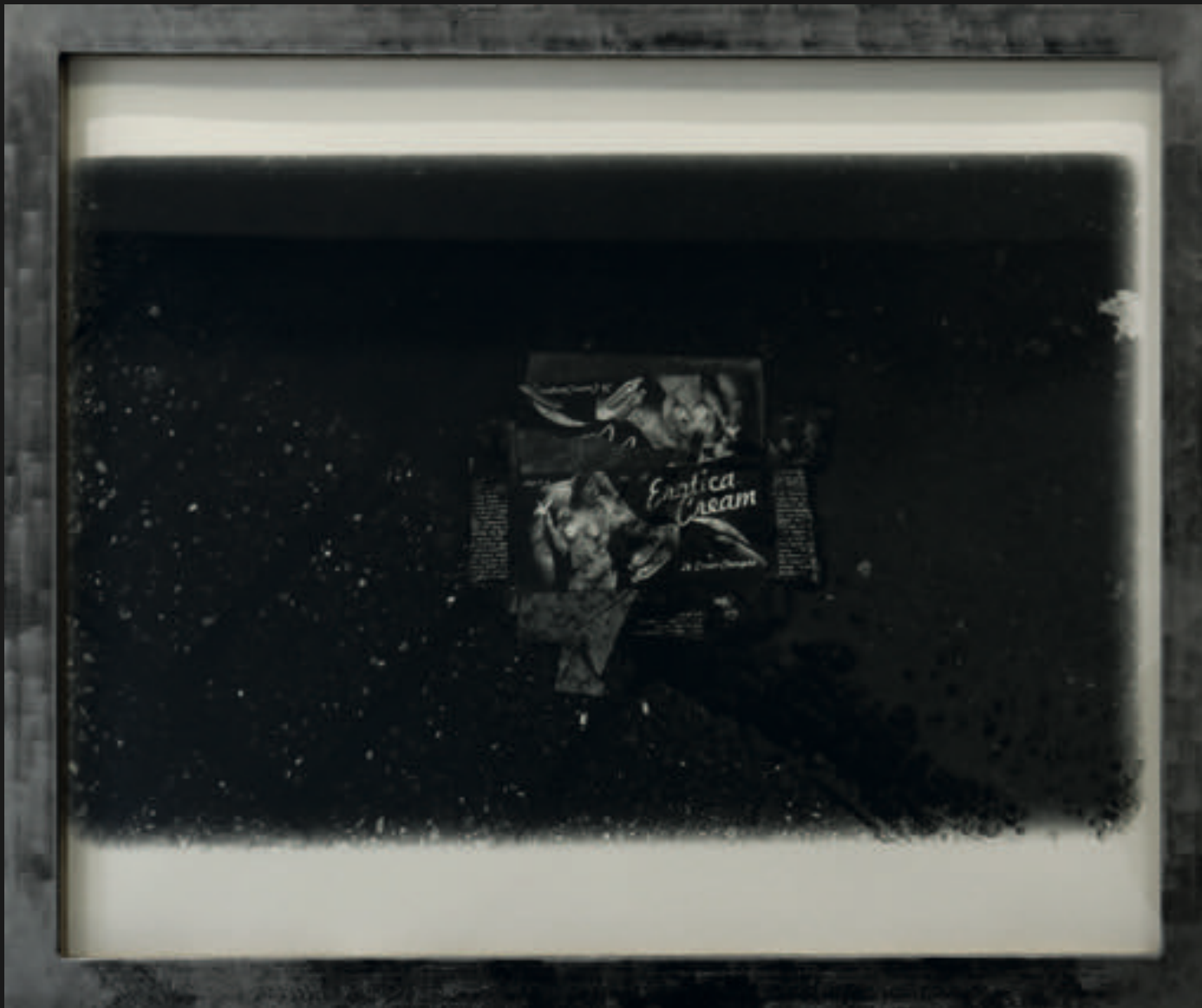


Mino
Rolls Plaza / Abstract #n
resin coated photo paper
Each 5 x 7 in. (12.7 x 17.78 cm);
18.9 x 13.8 in. (48 x 35 cm) (framed)
 $\frac{1}{3} + 1AP$
Executed 2017 - 2019

Monument for D. Flavin (Prototype) is a critical transformation of Dan Flavin's Monument for V. Tatlin (1964), itself a critical appropriation of the Russian artist's monument to the Third International (1919). The drama of Constructivism is what was to be mass-produced was remained at the stage of prototype. It is in the form of an unfinished project - a model intended for social use - that this constructivist object first affirms its presence.

Hoa Dung Clerget
Monument for D. Flavin
100 x 30 x 5 cm
perspex, faux fur, neon light
Executed in 2019





Giving up tomorrow, giving up your
second chance. Everyday in sorrow,
everyday just getting drunk. Giving up
on life and death - who knows the
difference? Giving up on everything -
you'll never buy a ring! Everyday just
fighting pain - xanax to break away.
Everyday like in a loop - you howling
at the moon.

HOWLOOWOOO

Mino
If you know
cotton rag based Hahnemuhle
paper coated with silver gelatin
20 x 24 in.
50.8 x 61 cm
(framed)
½ + 1AP
Executed in 2012

I've walked past these things every day of my life.
My eyes were not looking for them but now I notice them.
They are sleek machines. Operating constantly.



Stanley J Buglass
It cannot always be night
72 x 40 x 75 cm
acrylic, steel, enamel car paint,
mdf and led lighting element
Executed in 2022



Aaron Roth
London sacks
dimension variable
multimedia installation
Executed in 2021



You were right, I was wrong. You: sweet
and pure; I: bitter and corrupted. Your
angelic hair, my devil eyes. I never listened
to your prayers, however they were forme.

I was just a little boy, you such a wise
woman. When you died I blamed myself
and now anytime I talk to the sky I speak
with you.

Mino

Nonna

cotton rag based Hahnemuhle
paper coated with silver gelatin

20 x 24 in.

50.8 x 61 cm (framed)

½ + 1AP

Executed in 2020

This type LED sign is synonymous with off licences in Bulgaria. This is part of an idiom, to wish well, but there is an implication of there being a noose around your neck which has not yet tightened.

Aaron Roth
да ти е широко у врата...
(For it to be wide around your neck)
170 x 100 x 5 cm
led sign, chains and bolts
Executed in 2021



Printing photographs is like making music,
once they are produced you lose control;
ideas can be dominated, pictures are free to fail.



Mino
Hotel fly away /Ungreened (Kyo Kyo)
resin coated photo paper
Each 4 x 6 in. (10.16 x 15.24 cm);
18.9 x 13.8 in. (48 x 35 cm) (framed)
 $\frac{1}{3} + 1AP$
Executed in 2017

I thought life would have killed me.

Mino

From my window / Lotus G (Kyo Kyo)

resin coated photo paper

Each 4 x 6 in. (10.16 x 15.24 cm);

18.9 x 13.8 in. (48 x 35 cm) (framed)

⅓ + 1AP

Executed in 2017





I wish memories were like photographs, I wish
 I could manipulate and get them out when and
 how I want to; instead they are unpredictable,
 uncontrollable, good or, alas, bad. But I am afraid
 this is selfish though, that comes from the needs
 of control, like a binary metamorphosis of the brain.
 Memories are the only way to stay free, to keep us,
 humans, connected to our ancestry. For this I
 change my wish, hoping photographs will trigger
 unexpected memories.

Mino
Love Hotel / Z Garden (Kyo Kyo)
 resin coated photo paper
 Each 4 x 6 in. (10.16 x 15.24 cm);
 18.9 x 13.8 in. (48 x 35 cm) (framed)
 Edition ⅓ + 1AP
 Executed in 2017



Growing up it was common for skinheads
and football hooligans (skinar) to carry
a shrunken and now these same people
have ultra-nationalist political ambitions
threatening the EU. Laser cut metal circle
bolts and five-point shurikens and
blue azure blue carpet.

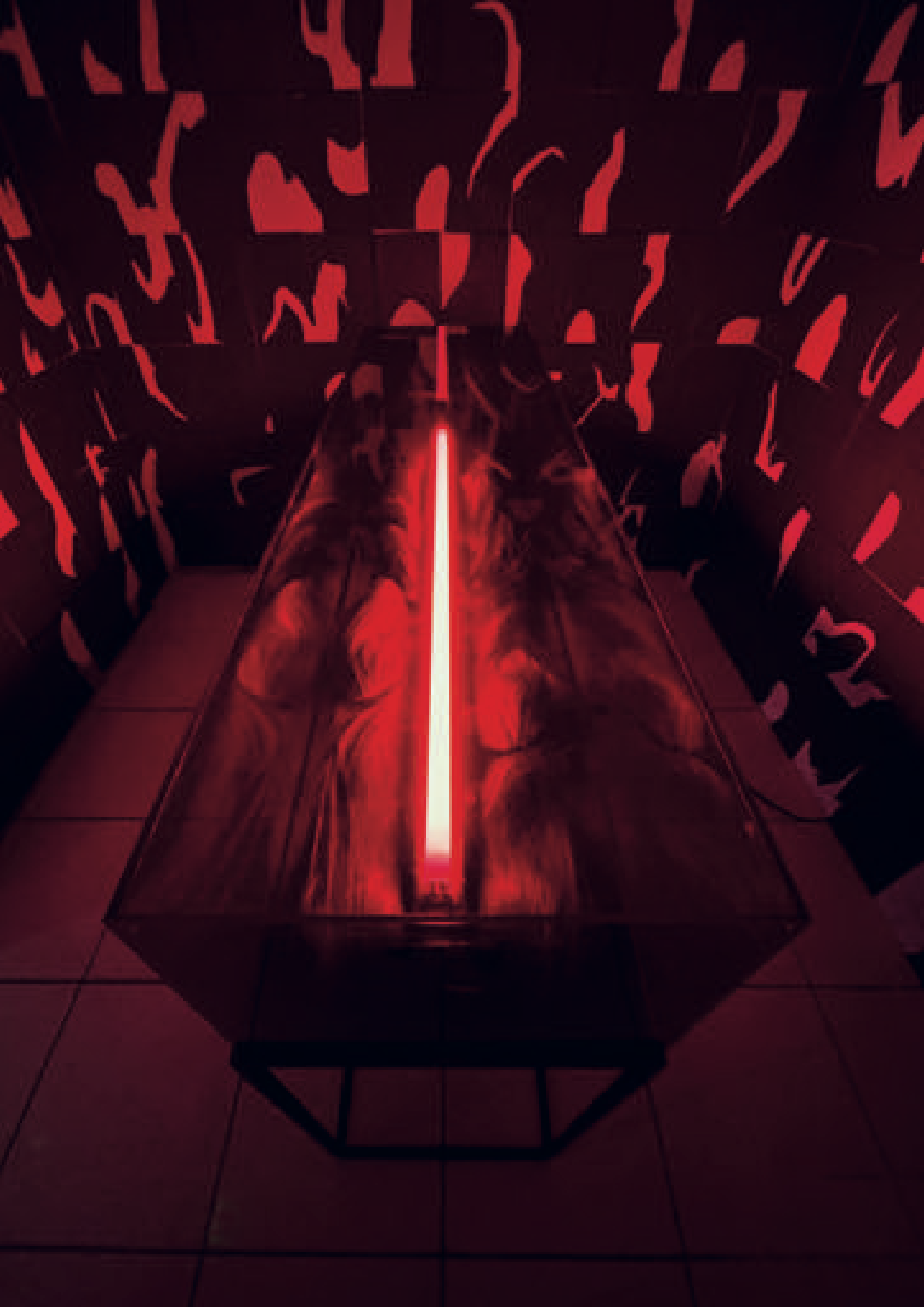
Aaron Roth
Skinarskiq suyuz (skinhead union)
60 x 60 cm
Mix media
Executed in 2021

The long triangular grooves on the car had been formed within the death of an unknown creature, its vanished identity abstracted in terms of the geometry of this vehicle. How much more mysterious would be our own deaths, and those of the famous and powerful?

- J.G. Ballard, Crash



Johannes Bosisio
Untitled
125 x 50 x 25 cm
Mixed media
Executed in 2022



I prefer to start from the end to arrive at the beginning ...
like a story that is told and that we want to dig into to find the origin.

I remember the smell of the carbon paper linked to that of the ethyl alcohol used by the alcool duplicator, ancestor of the photocopier. This odour was spreading throughout the classroom and intoxicated the school children to the point of vertigo. The ink on these printed pages faded over time making words and memories so volatile.

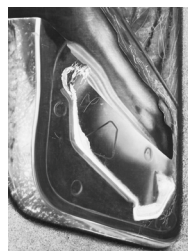
After sticking the carbon on the wall, the work appears when I start erasing it. The paper is torn off in a random fashion, but there are still pieces stuck on the wall highlighting negative shapes. The painting turns out to be the capture of a transitory state where the forms, between appearance and disappearance, coexist with each other without freezing, caught in a persistent ambiguity. The work undoubtedly summons time. It gives the impression of appearing, of being here only momentarily.

Hoa Dung Clerget
The Trace
dimension variable
site-specific installation,
carbon paper
Executed in 2022

Hoa Dung Clerget
Monument for D. Flavin
105 x 40 x 140 cm
perspex, synthetic
hair, neon light
Executed in 2022



Aaron Roth
Avant-Garde Tiger
170 x 100 cm
mix media
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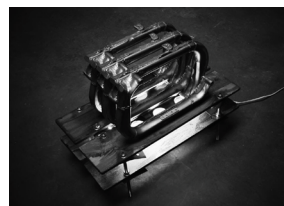
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Begonia Bath (海棠汤)
66 x 58 cm
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Li Hei Di
Green bag
25.4 x 25.4 cm
oil on panel
Executed in 2021



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cotton rag based Hahnemuhle
paper coated with silver gelatin
20 x 24 in. (50.8 x 61 cm)(framed)
Edition ½ + 1AP
Executed in 2018



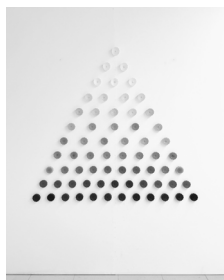
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Interlinked
50 x 64 x 31cm
jesmonite, steel, plywood,
LED lighting element, enamel
spray paint, rubber
Executed in 2021
Photo by Mila Rowyszyn



Li Hei Di
Time's Bitter Flood Will Rise
66 x 118 cm
oil on canvas
Executed in 2022



Johannes Bosisio
Shapesifter
170 x 143 cm
oil on canvas
Executed in 2022



Hoa Dung Clerget
Lost Time (Mooncakes)
140 x 140 x 3 cm
soap, gouache
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Aaron Roth
Test the West
200 x 300 cm
oil on canvas and leather upholstery
Executed in 2022
Photo by Emil Djikova



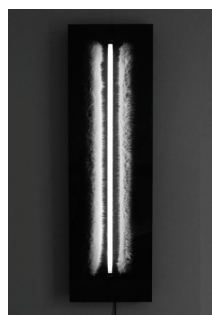
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Photo by Mihail Novakov



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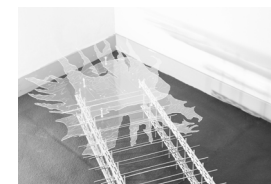
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da mi e широко y vrama...
(For it to be wide around your neck)
 170 x 100 x 5 cm
 led sign, chains and bolts
 Executed in 2021
 Photo by Mihail Novakov



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Hotel fly away / Ungreened (Kyo Kyo)
 resin coated photo paper
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 Executed in 2017



Aaron Roth
Skinarskiq suyz (skinhead union)
 60 x 60 cm
 Mix media
 Executed in 2021
 Photo by Mihail Novakov



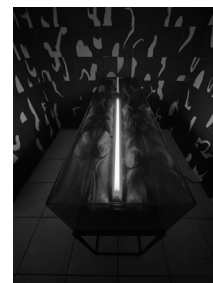
Johannes Bosisio
Untitled
 125 x 50 x 25 cm
 Mixed media
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The Trace
 dimension variable
 carbon paper
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 105 x 40 x 140 cm
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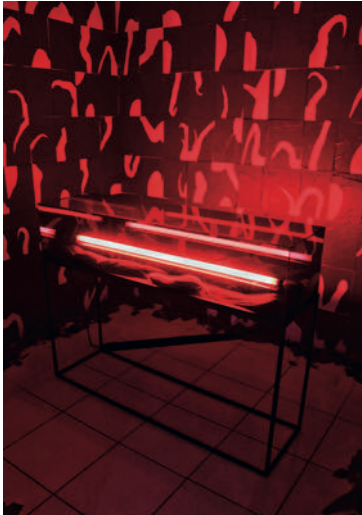












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Lobby

From Left to right:

Johannes Bosisio 'Shapeshifter';

Mino 'Musica';

Aaron Roth 'Avantgarde Tiger';

Stanley J Buglass 'Interlinked';

Li Hei Di 'Begonia Bath' and 'Green Bag'

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Game Room

From Left to right:

Li Hei Di 'Time's Bitter Flood Will Rise'

& Johannes Bosisio 'Shapeshifter'

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From Left to right:

Aaron Roth 'Test the West'

& Hoa Dung Clerget 'Lost Time (Mooncakes)'

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Basement Front

From Left to right:

Aaron Roth 'London Sacks';

Stanley J Buglass 'It cannot always be night';

Mino 'Nonna'

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Basement Back

From Left to right:

Aaron Roth 'да ти е широко у врата...'

(For it to be wide around your neck)';

Mino - Three sets of two photographs from Kyo Kyo series;

Johannes Bosisio 'Untitled'

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Hoa Dung Clerget 'The Trace' & 'Monument for D.Flavin'

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www.zerui.gallery

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All texts accompanying the artworks are contributed by the artists participating in the exhibition.

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