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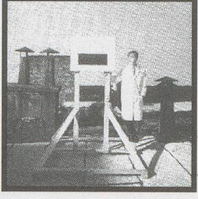


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*gavin hook*



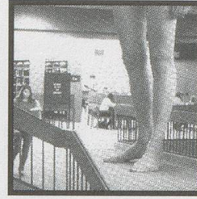
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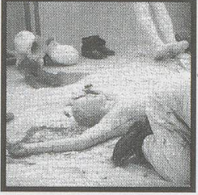
*marcus heavy*



*jeff wall*



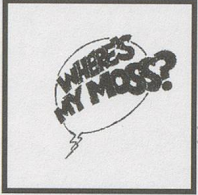
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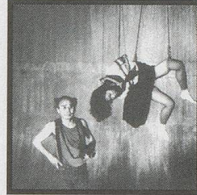
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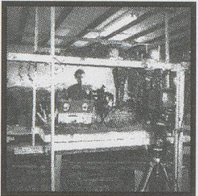
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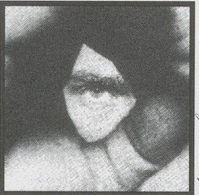
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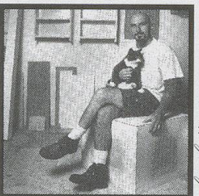
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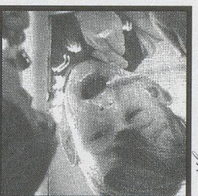
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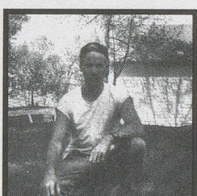
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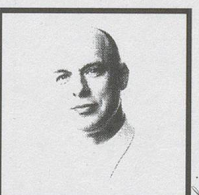
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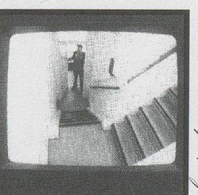
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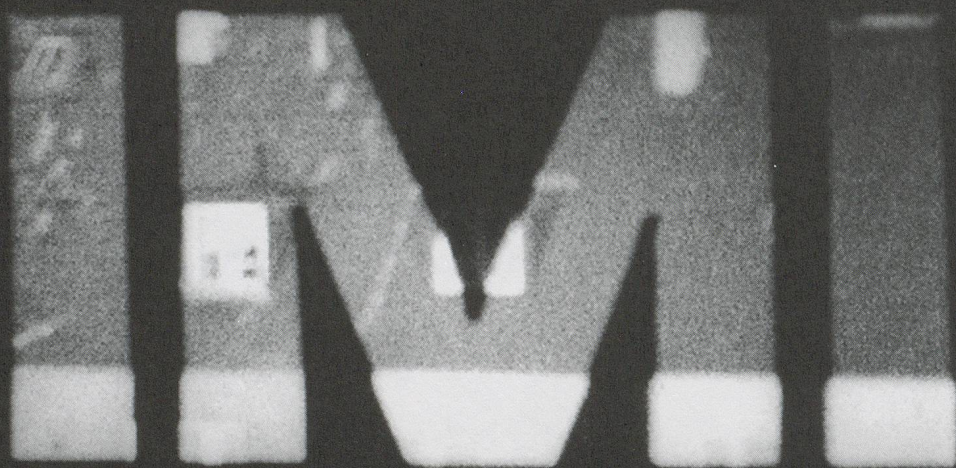
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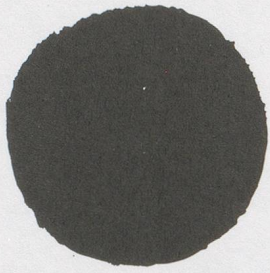
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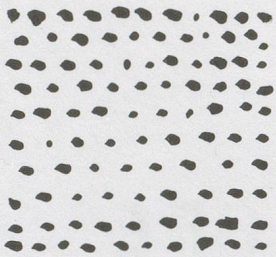
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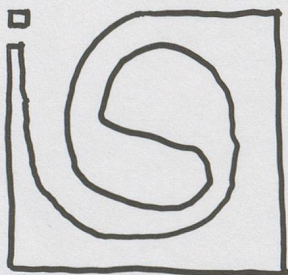
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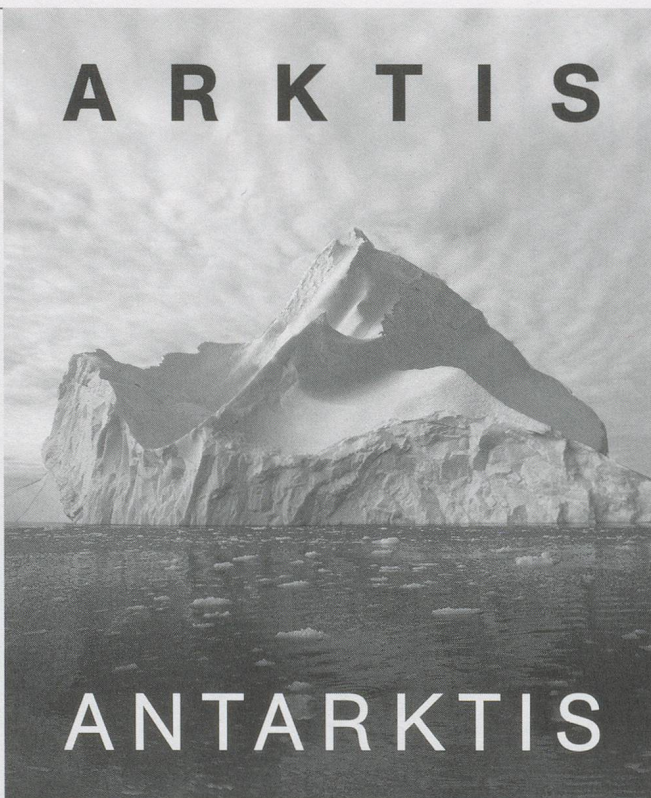
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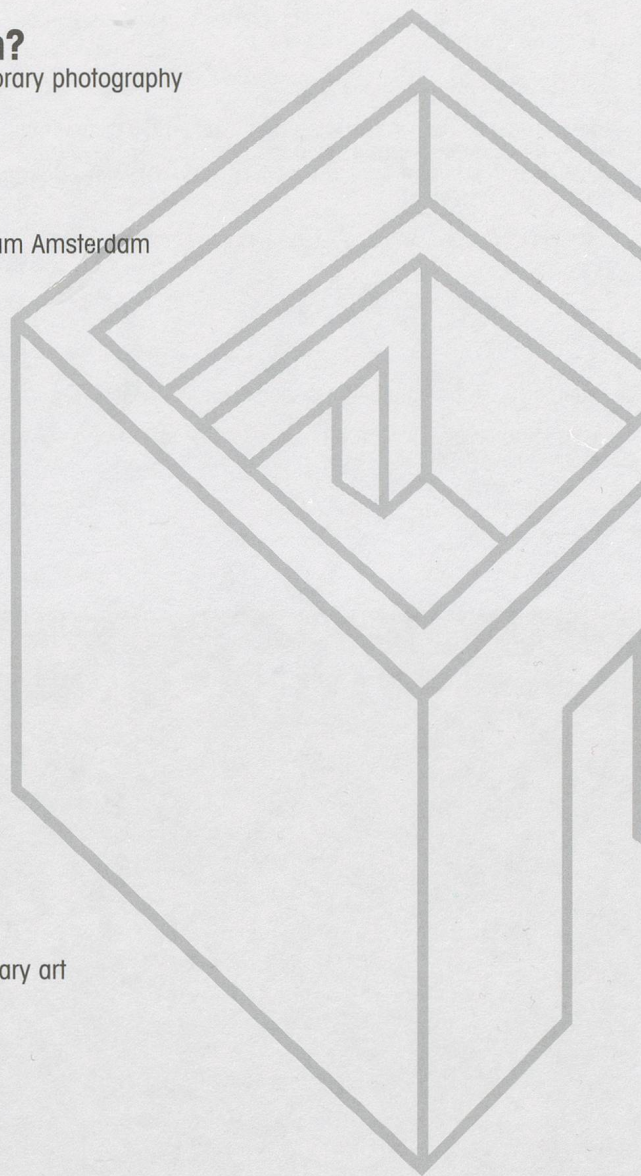
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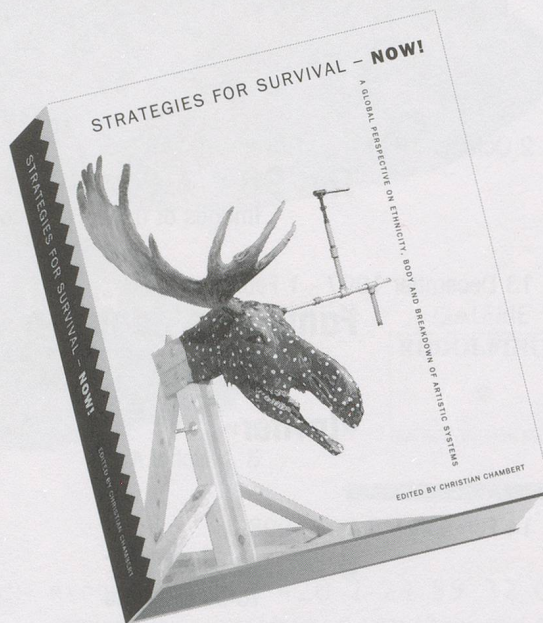
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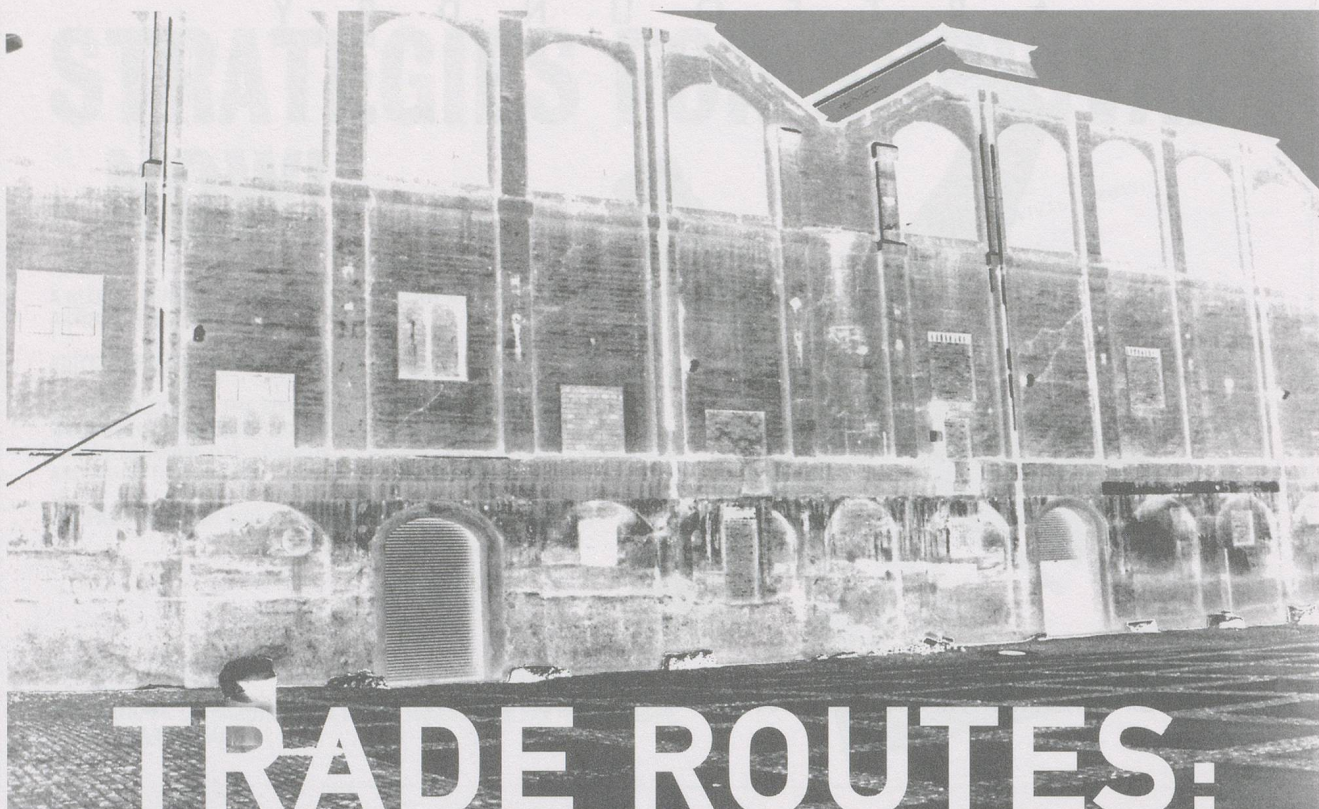
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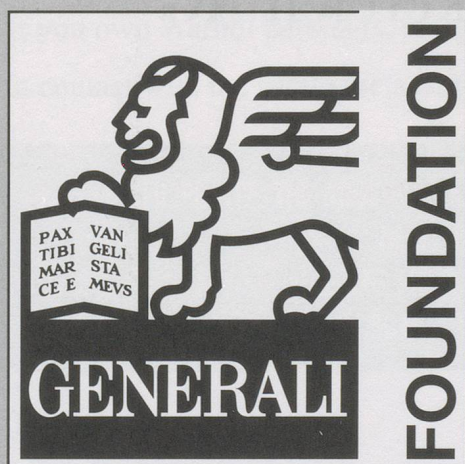
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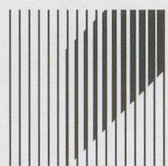
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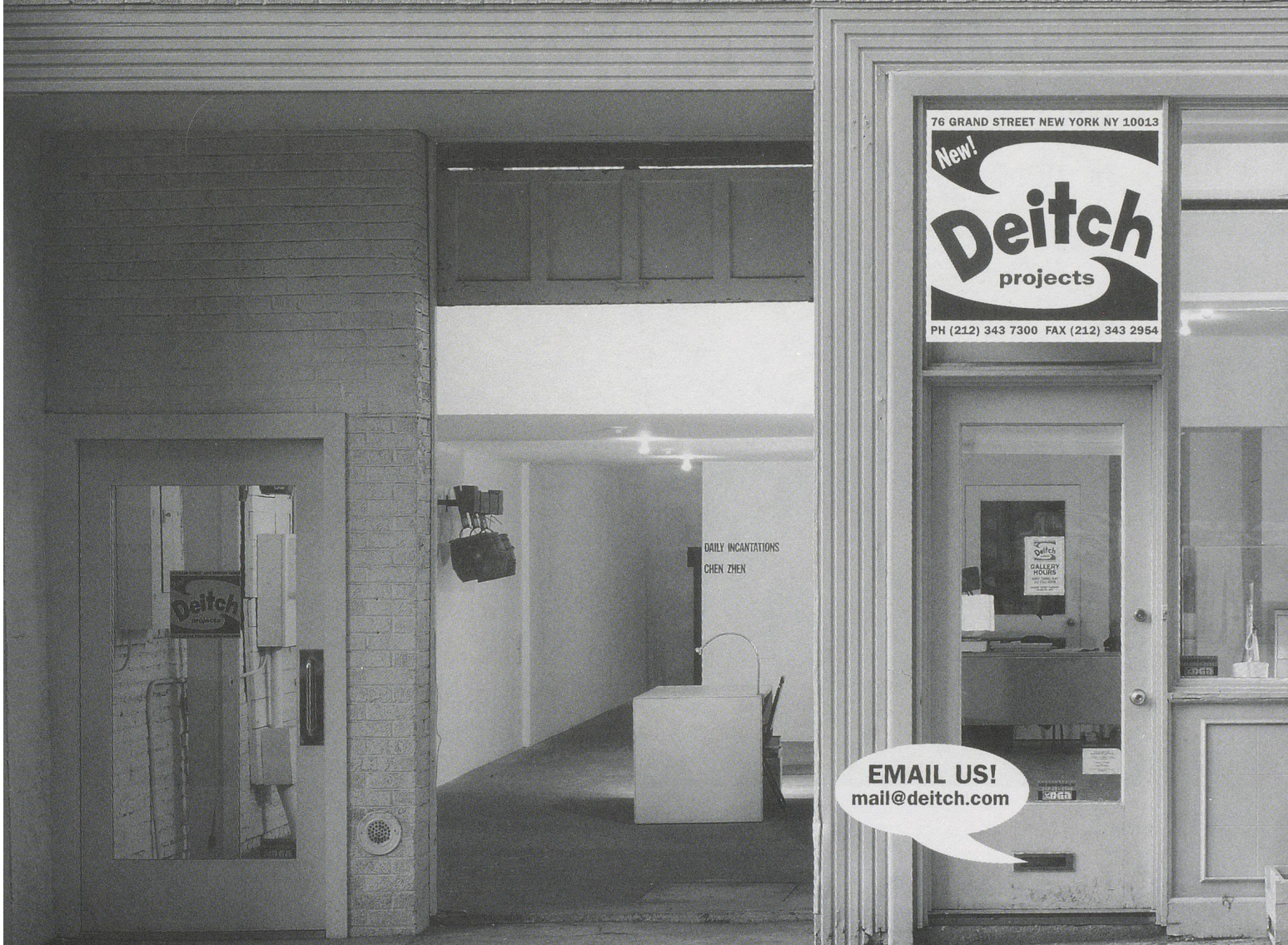
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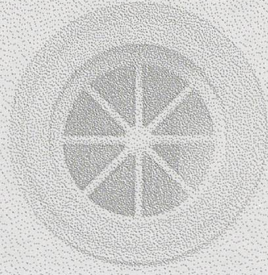
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Photographer Jean-Luc Mylayne studies the iridescent manifestations of daylight while Thomas Struth's photographs balance and neutralize the lux fluens of our civilization. A more metaphorical approach to light is found in Sue Williams's mercilessly floodlit spectacles of the flesh, or John Armleder's increasingly brighter and more transparent works. Jeff Koons's group of works is a celebration in itself: of high-gloss surfaces and their glistening reflexes.

## Am hellichten Tag

Mit dem vorliegenden Doppelband 50/51 feiern wir unser Jubiläum in der natürlichsten aller Festbeleuchtungen, dem hellen Tageslicht. Fünf Künstlerinnen und Künstler, die in ihren Werken auf ganz unterschiedliche Weise Lichtregie führen, feiern mit uns. Dazu gehören zwei Photographen, Jean-Luc Mylayne und Thomas Struth, der eine ganz offen für die schillernden Manifestationen des Tageslichts in der Natur, der andere dagegen zumeist auf der Suche nach dem ausgewogenen, neutralisierten Lichtfluidum unserer Zivilisation. Eher metaphorisch ist das Licht in Sue Williams' gemalten Szenen eines erbarmungslos ausgeleuchteten fleischlichen Spektakels sowie in John Armleders zunehmend helleren und transparenteren Arbeiten. Jeff Koons schliesslich präsentiert mit seiner Werkgruppe «Celebration» geradezu ein Fest der polierten Oberflächen und gleissenden Glanzreflexe.

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