

## On road

### *Ricardo Peredo Wende and his artistic explorations*

In his artistic desire for invention and in the crossover of forms of expression, Ricardo Peredo Wende is inspired by his great master Nam June Paik. Following Paik, he is on a constant journey between novel and old forms of artistic expression. Early in his career, Wende devoted himself to the animation of plasticine figures with which he created lively comic strips in space and time. Through Paik, he came in Düsseldorf to video, music, and performance, and through Dieter Jung in Cologne to holography. He then transformed his personal invention of the holofeedback into a new technique of holographic projection. Time and time again, his artistic expression is shuffled; this work meanders between different forms and genres.

At the Düsseldorf Art Academy Peredo Wende always carried a camera, documenting, commenting, and ironising as well as illuminating or even X-raying the academy's operations. Light is, was, and remains his preferred means of expression. Through Joseph Beuys Ricardo Peredo Wende met Nam June Paik in 1984 at the Düsseldorf exhibition *Von Hier Aus – Zwei Monate neue deutsche Kunst in Düsseldorf (From here – Two months of new German art in Düsseldorf)*. From then on, Paik became Wende's spiritus rector, and also his teacher at the Düsseldorf Art Academy from 1984 to 1988/89. Peredo Wende was further inspired by Joseph Beuys and his expanded concept of art at the Free International University (FIU), who he also photographed, interviewed, and worked for. Following Beuys' death, Wende, in collaboration with Michael Bielicky, created a memorial to Beuys on behalf of Paik: the video *Fat Corner*, showing the burning of the artist's *signum*, his famous felt hat, on the edge of a well in Düsseldorf Ehrenhof. I was able to be present at that event to observe how the felt matter that used to protect the head - *caput* (a Latin word meaning literally "head" and by metonymy "top") – was going up in smoke and fire, rising up into all four directions of the sky. The matter transformed into spirit; a spiritual remelting effect had taken place in a similar manner to how those terms always become interrelated in Wende's work, who is very familiar with the shamanic body of thought from his home country of Bolivia. Paik calmly watched his students' staging of the memorial from afar.

Later, Paik initiated a student exhibition at the Kunstmuseum Düsseldorf Ehrenhof in 1996, with additional new video works by Ricardo Peredo Wende, curated by Susanne Rennert and myself. These videos were shown on the same multi-monitor installation *Fish Flies on Sky*, which Paik had installed there for his own work in 1985/86 - at that time his largest museum work and an incunabulum. Ricardo Peredo Wende is deeply rooted in the artistic thinking and acting of Paik. This is again demonstrated in his solo exhibition *Nam June Paik is Video Buddha* at Hanmi Gallery in Seoul. In the digital hologram of the same title, one of the three projections exhibited here, we see a crouching Buddha figure with Paik's facial features against a backdrop of fish swimming in holofeedback. The digital effects are like a whirlwind of colour. Wende references his master's famous *Video Buddha*: in a closed circuit process, the Buddha figure ceaselessly contemplates itself. Some of Wende's holofeedbacks are film recordings of video projections; art about art. The recordings sometimes consist of up to five image projections layered on top of each other that are set in cosmic motion through interjections of laser beams and star-shaped LED lights. The additional two works shown in Seoul are *Shiny Stone*, depicting a shadow hologram of a rainbow-coloured diamond (*crystalline*) that appears to hang from the ceiling, and *Water Sketch*, in which video footage of the artist becomes intersected by floating sharks and tidal waves. Once more, the elements mix in the movement of the work's colours.

Ricardo Peredo Wende's experimental artist portraits should also be mentioned here: The video artist did not only portray Paik and Beuys by means of strangely warped and altered audio recordings for which he often created a plasticine figure scenario; but also referenced Warhol, Picasso, van Gogh, and Piene time and time again through painting, animation, and film. In the background of these works: noises and Wende's own compositions. Incidentally, the artist does utilise musical instruments not only for videos and performances. He employs an electric guitar as a giant brush with which he draws in trembling lines and

dab patterns. In 2017, Constanze Kleiner and I witnessed this technique when we invited Wende to stage this captivating happening, this time for children and penetrated by pedagogical impetus, at the Berlin gallery Schlachthaus. fresh&fine art.


Ricardo Peredo Wende, in the footsteps of Paik, is a veritable all-round artist.

Stephan von Wiese, Berlin, 23 December 2018

Inquiry and direction: **070 8680 3107**, [seoul@hanmigallery.co.uk](mailto:seoul@hanmigallery.co.uk)

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 hanmigallery.seoul

**HANMI GALLERY** LONDON SEUL  
London | 30 Maple Street | W1T 6HA | +44 (0)207 879 8661 | [info@hanmigallery.co.uk](mailto:info@hanmigallery.co.uk) | [www.hanmigallery.co.uk](http://www.hanmigallery.co.uk)  
Seoul | 608-12 Sinsadong Gangnamgu | +82 (0)70 8680 3107 / 3108 | +82 (0)10 3669 8897 | [seoul@hanmigallery.co.uk](mailto:seoul@hanmigallery.co.uk)