

ANTONIA PIA GORDON

PAST - PRESENT - FUTURE

The Evolution of Man and Machines



MY TIME ICON NO.1

PAST - PRESENT - FUTURE





Antonia Pia Gordon

**My Time Icon No. I:
Past – Present – Future**

Polyptych – Installation on wheels
with sound and movement

Diptych Outer gates: Terracotta Army
Triptych Inner gates: Hong Kong Stock Exchange

Interior:
30 Robots in front of the Chinese flag

Mixed Media:
Acrylic colours, wood and 30 toy-robots

Without base:
H 220 cm x W 174 cm x D 38 cm

With base:
H 235 cm x W 200 cm x D 80 cm

Antonia Pia Gordon`s Statement in 2001:

“History repeats itself over and over again, but always in a different format. I believe that China will be the world’s major economic power in the early years of the 21st century. But when will roboted ingenuity overrun us all?”

Antonia Pia Gordon`s Philosophical Statement in 2016:

„In a time, where I perhaps no longer exist: after all pointless wars have been fought and the super powers USA and China have come back to the core of their souls - the Americans to their honorability and the Chinese to their sense for harmony - humanity will experience a quantum leap in evolution.“





PROLOGUE

Past Present Future

Antonia Pia Gordon

Antonia Pia Gordon's Time Icon Past Present Future branches out into a three-dimensional combination of the classic and the modern with an almost room-high wooden cabinet mounted on a wheeled base. With this work Gordon visualizes her rethinking of tradition moving it to combine ancient values with modern momentum to pose yet again an intrinsic and universal question with respect to the relationship of man and machine. She combines cultural tradition in the depiction of the terracotta army on the front of the cabinet to represent the past and moves on with the inner gates of the icon presenting a Hieronymus Bosch reminiscent painting of the present with the Hong Kong Stock Exchange and then culminating her iconic statement in the inner cabinet filled with robot toys representing a future that has moved us from an army of men to an army of robots.

With this look at the [Qin Shi Huang](#) dynasty, with its base in 221 BC, Gordon takes us back to the antique where a controversial King united states and developed brilliant strategies for economic growth and cultural development, to a time where after strategic development a dynasty fell due to huge economic disparities and the incompetence of the successor.

Gordon leads us from the antique to the present, to the Hong Kong Stock Exchange where the East meets West and with this monument of power in the exchange of supplies and commodities to a [Rifkin](#)-like consideration of the third industrial revolution, where machines are posing the intrinsic question of where humans are to find their new position in the ever-changing sys-

tems and of who will win the fight for control of this revolution.

With Past Present Future Gordon not only combines art historical periods but also visualizes her background as a businesswoman in combination with artistic inspiration.

Past Present Future is steeped in symbolism of collections of people and machines and bears witness to Gordon's interdisciplinary prowess.

With this specific Time Icon produced at the beginning of the millennium, Gordon pre-empted the importance of the Chinese stock exchanges and indeed currency linkage to the western currencies for the world economic markets and the role that China and Asia was to play in the development of a world where robots and humans fight against one another both literally with armies of robots and metaphorically, where both compete for labour. The Time Icon thus is a witness to Gordon's economic and social visionary art that poses questions about international technological and economical revolution. At the same time Gordon's signature duality of theme is shown in the pairing of the past and the future, where a non-human terracotta army becomes a non-human army of robots and where both are borne witness to by historical art and now particularly by Gordon's Time Icon Past Present Future.

The historical relevance of the Time Icon Past Present Future could form the basis for a constant increase in value.





ARTIST STATEMENT

Past – Present – Future

Outer gates: Past

The controversial first emperor of China, [Qin Shi Huang Di](#) was a brilliant strategist, who united seven estranged states and introduced remarkable reforms that provided the basis of economic and cultural developments. The Great Wall of China and his tomb – known as the [«Terracotta Army»](#) – are his legacy. How did the Quin dynasty die out? Extortionate taxation that stifled economic growth, draconian laws, and lastly the incompetence of his successor, Huhai, caused the dynasty's demise.

Could this happen again in modern China? Extreme inequality breeds revolutions; only time and perhaps a little Confucian wisdom will shed some light on this.



Inner Gates: Present

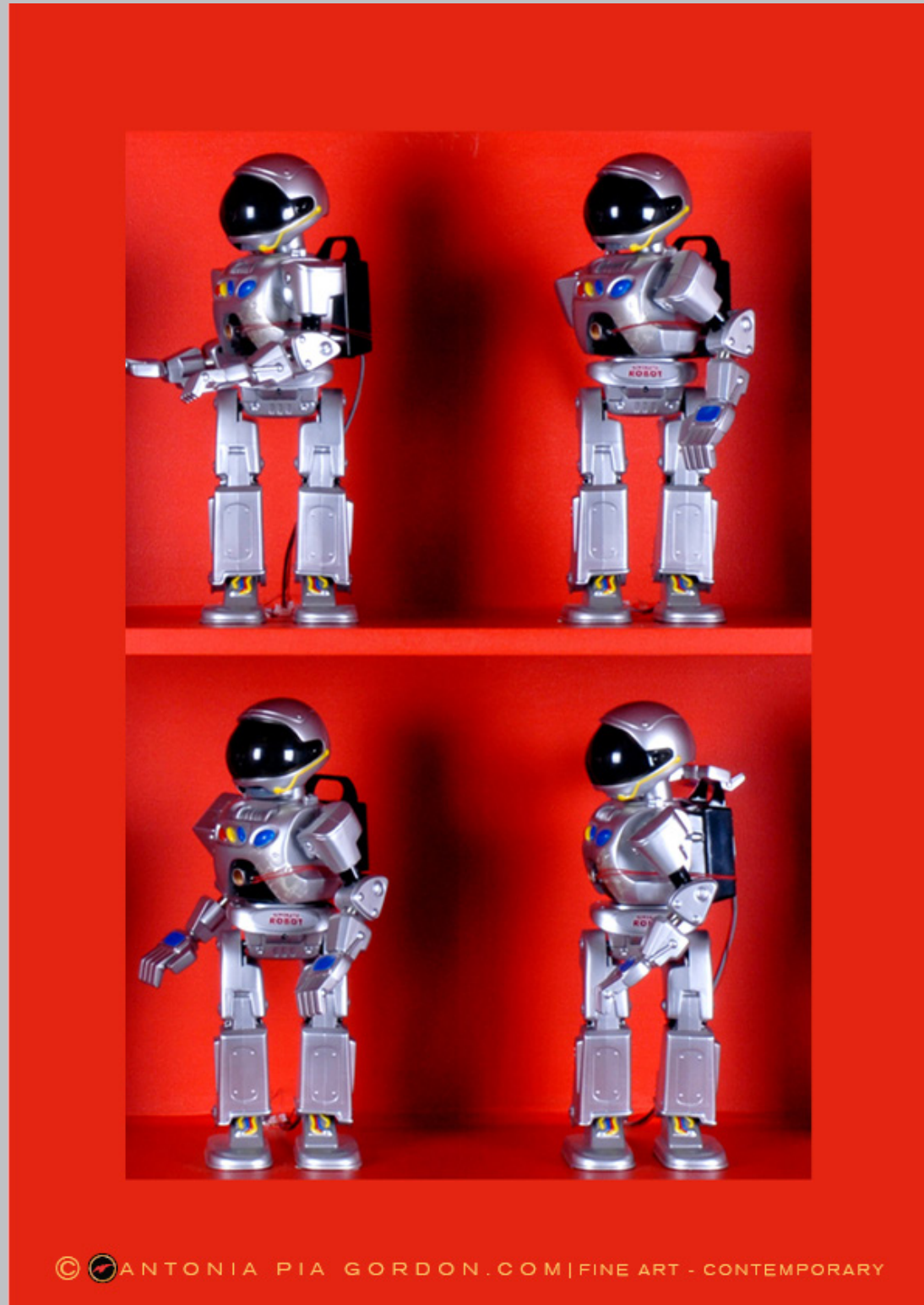
The Hong Kong stock exchange, a symbol of economic power and the transfer of commodities and resources: East meets West in a power struggle between money, man and machines. Today China's linkage to US-Dollars and the movements of its stock exchanges are effecting a visible influence on institutional pillars of western economy. Currency and the way it is traded are catapulting capitalism into a new age, where invisible trade wars are hard to define.

Interior: Future

" THE NEW TECHNOLOGICAL REVOLUTION AND THE COMING AGE OF ROBOTS"

As the Greek historian Polybius discovered, history follows recurring patterns that produce comparable results in ever varying manifestations. Technology seems to follow this rule too. In its evolutionary process, technological determinism produces new forms of society and inherently affects the finely balanced interactive mechanisms of world economies and world cultures.

Robot ingenuity forms the basis for a huge platform of opportunities in all markets. This will change the complete concept of human labour and the view we have upon our mission in life. "Thinking is a function of man's immortal soul." So what the world really needs are moonshot ideas, abundant creativity and respected individuality. Polybius concluded: pre-eminent powers maintain customs and traditions which promote a deep desire for noble acts, a love of virtue, piety towards parents and elders, and a fear of the gods.



Greeting Card



Greeting Card

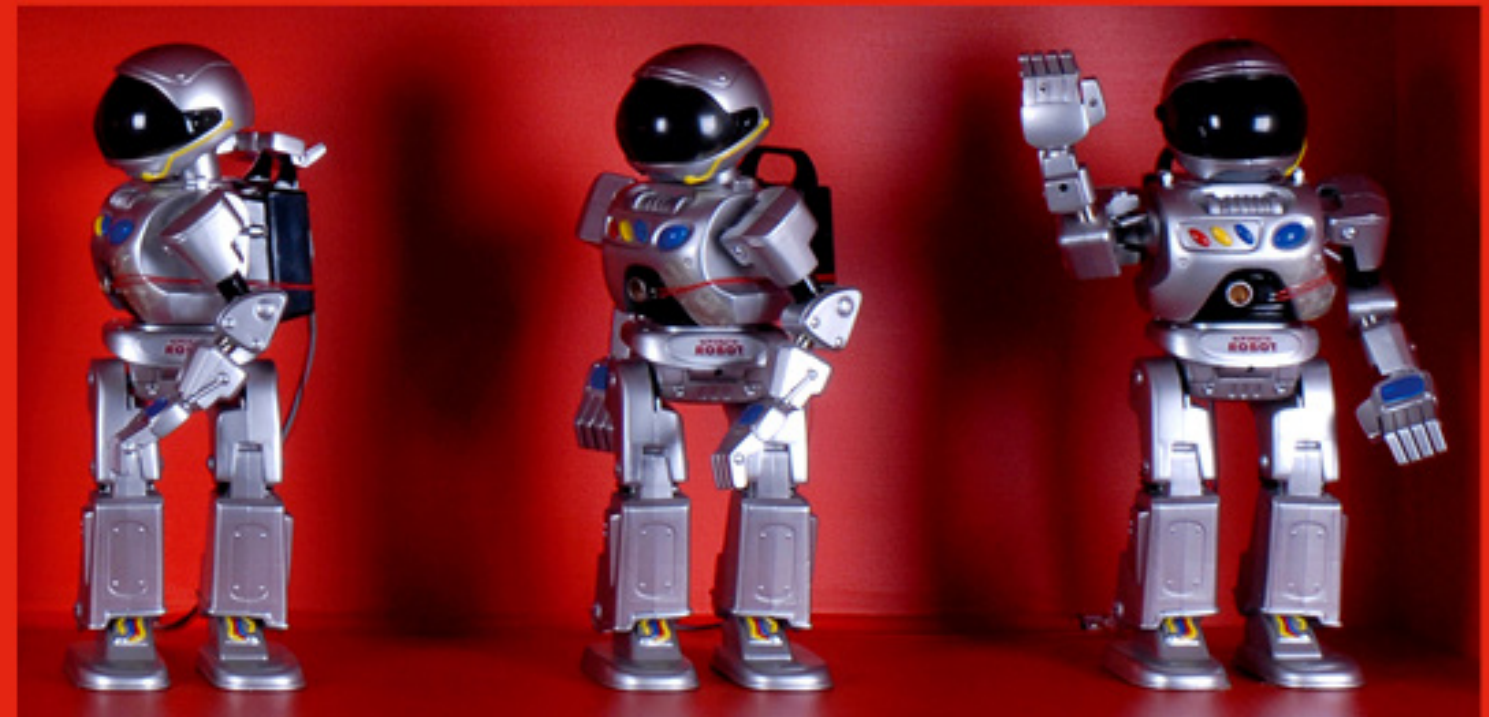
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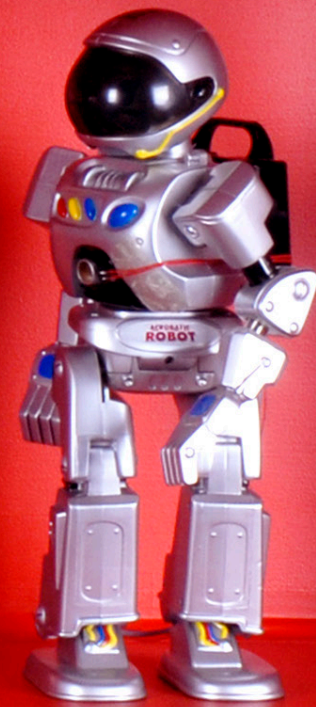
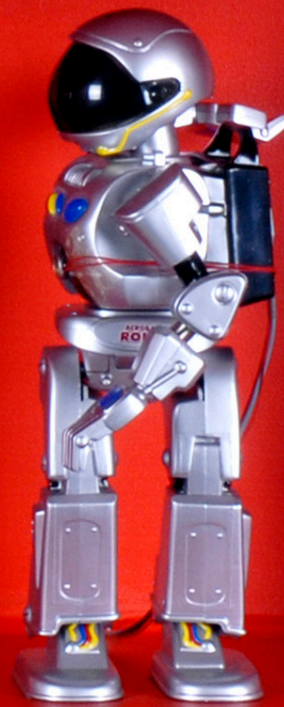
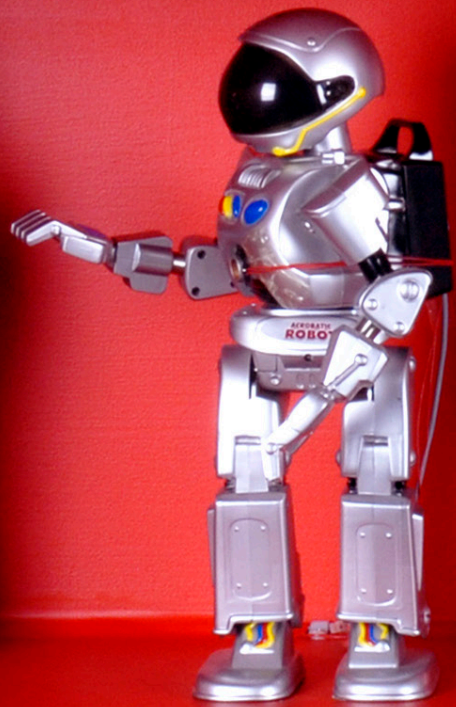
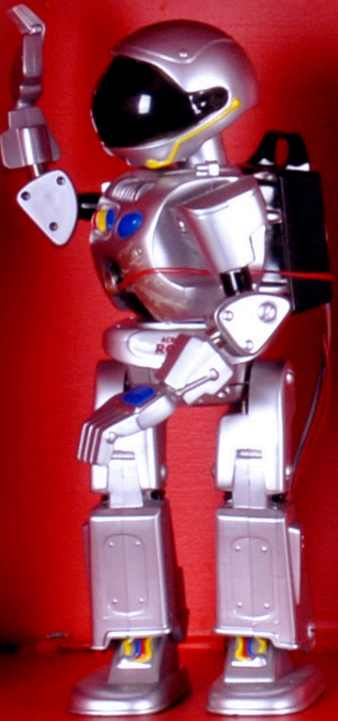
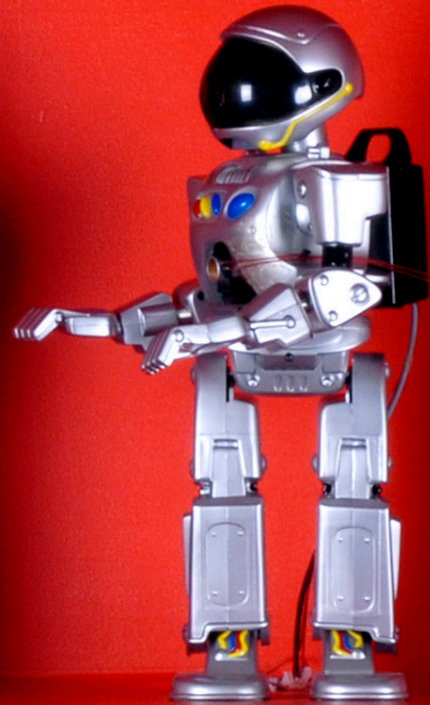
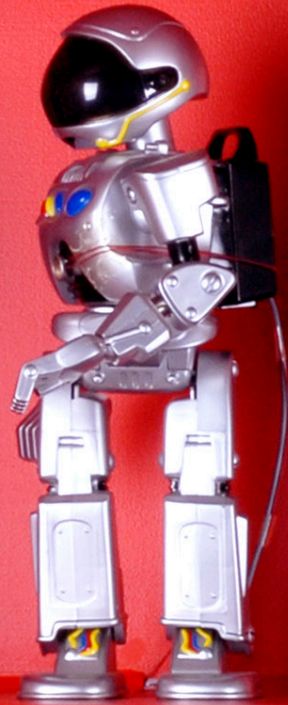
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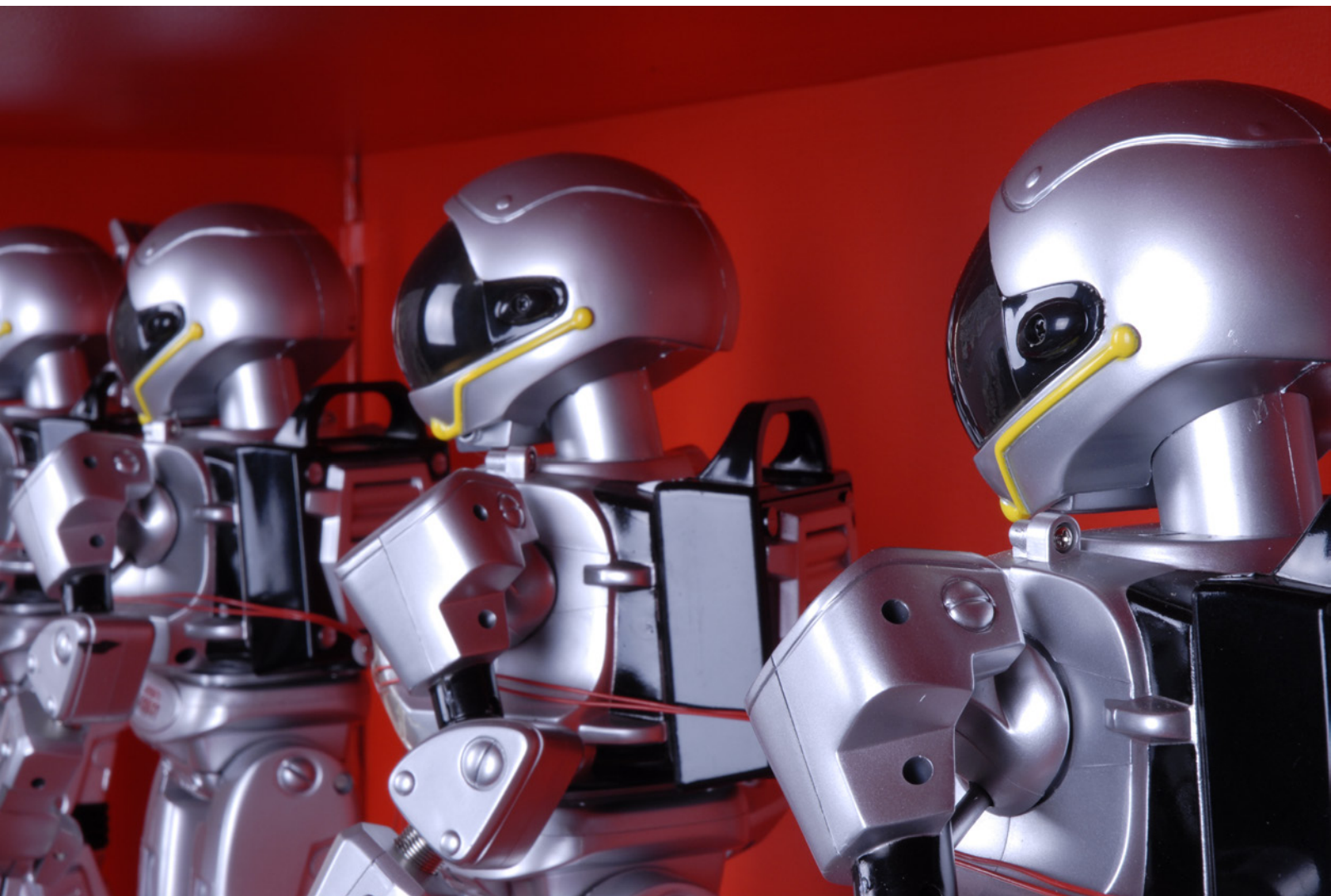
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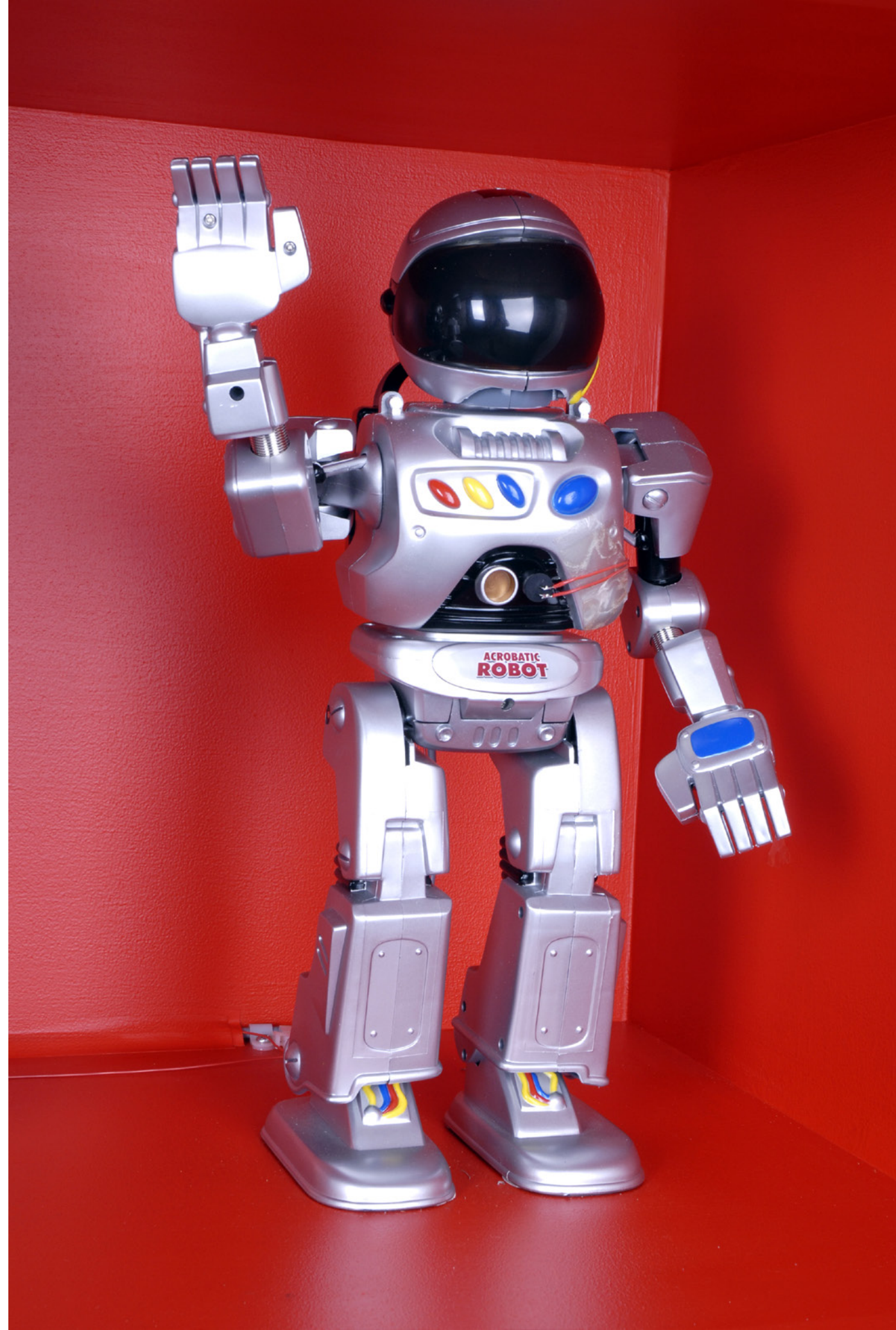
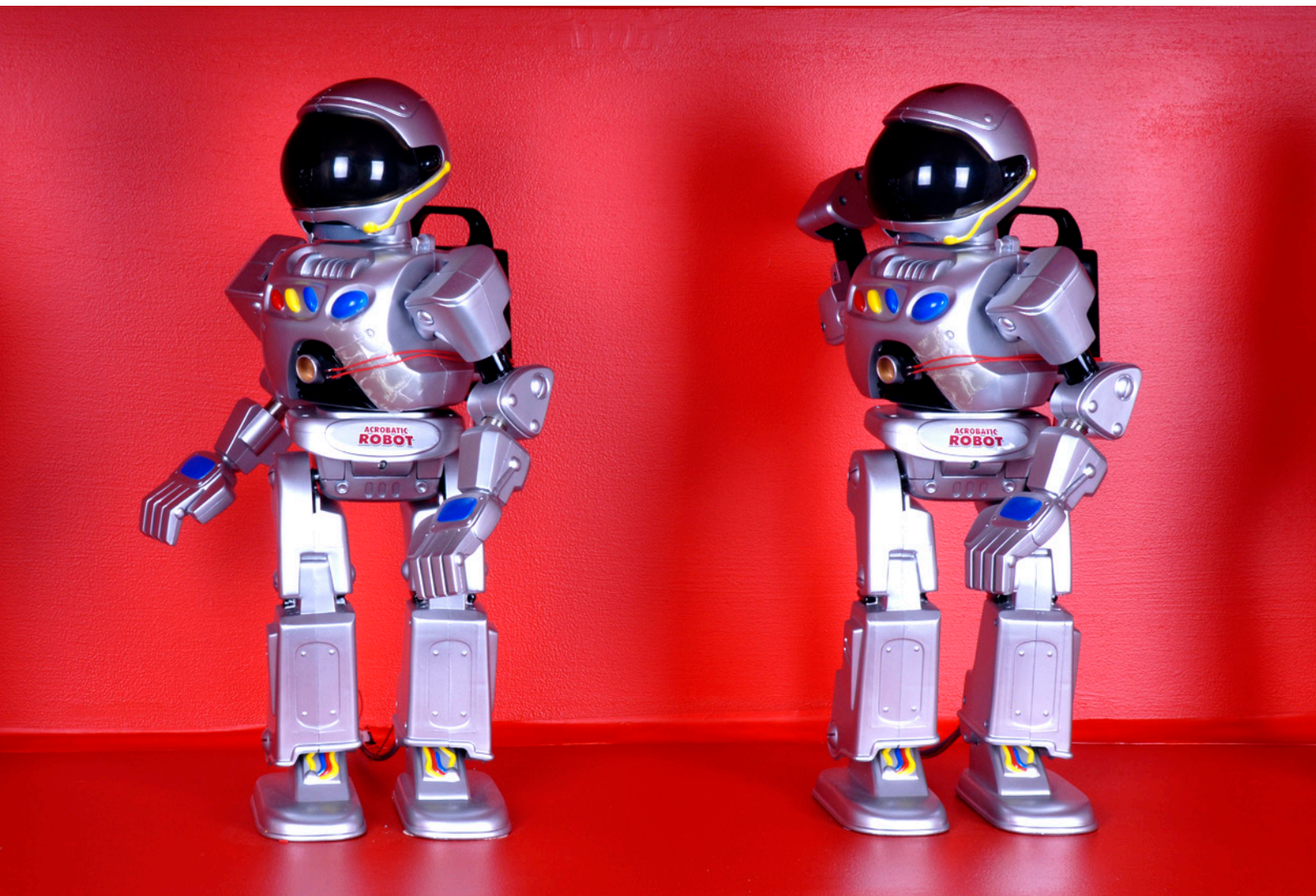


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A SPIRIT ON THE MOVE

Antonia Pia Gordon is an artist, who unites an industrialist background and intercultural cosmopolitan understanding with a pulsating, versatile and expressive artistic vein that boldly transgresses spatial and intellectual borders in moving and intriguing paintings, sculptures and writing.

Born into an established industrialist family in Hamburg, at an early age *Gordon* combined metropolitan life with nature as she travelled between Germany and Switzerland, visiting the village school in St. Moritz in the winter months and a German school in remaining year and later visiting boarding school in Lausanne. At the Sorbonne in Paris, the city of light, she studied French, Literature, Art, Design and Psychology, which advanced her aesthetic senses and her eye for art and fashion.

After Business Management Studies in Zurich, Switzerland and further studies at the European Business Institute INSEAD in Fontainebleau, *Antonia Pia Gordon* successfully worked as an Assistant to her father, the Managing Director in the family company for a number of years, where in addition to professionalism she also learnt the values of respect and treating people well. On her numerous business trips around the world accompanying and representing her father she honed her professional and people skills in a progressive multi-national environment, whilst exploring interculturalism at first-hand experience.

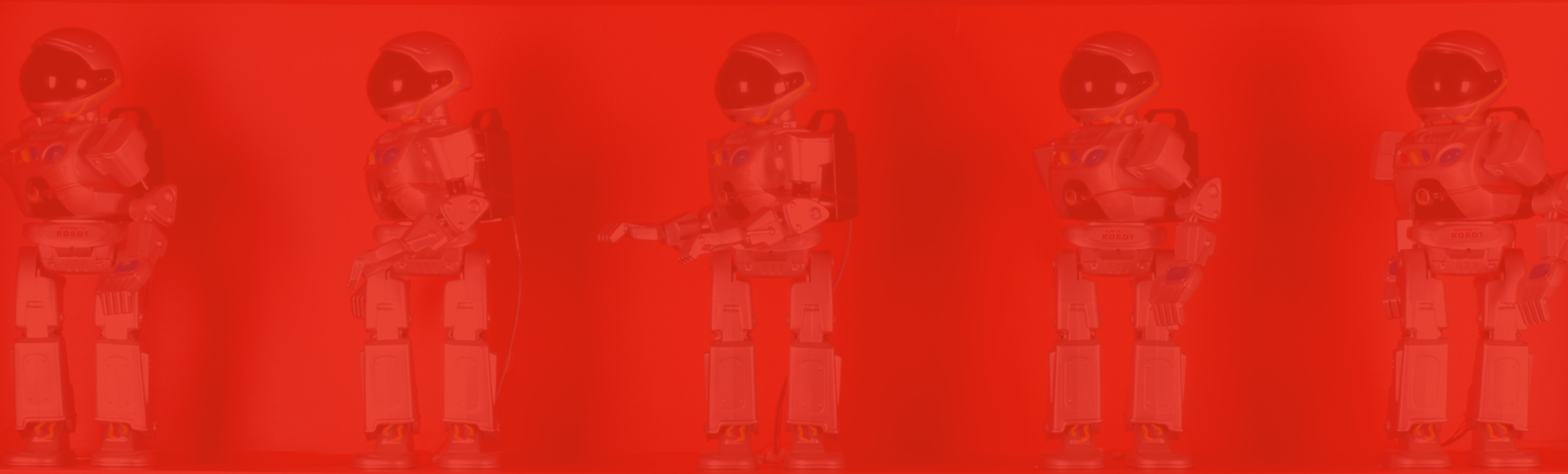
In the 1990s she left the family company to devote herself to her vocation as an artist. She explored the works and techniques of famous artists such as Van Gogh, Chagall, Picasso, Rodin, Hockney, and Warhol in a quest to develop her own individual and expressive style. She continued this journey to individual expression by studying the methods of many renowned teachers. In 1989 she participated in an international theatre project on the Stanislavski-method in Poland upon invitation by Teatr Blik. With John Grinder in the USA, she studied neuro-linguistic programming. She completed media training with Dorothy Sarnoff, Lilian Wilder and Aviva Diamond (New York), Brian Lidstone (London) and the German Professor Rupert

Lay and she explored cross cultural communication with Dorothea Johnson, The Protocol School of Washington D.C., USA. *Antonia Pia Gordon* studied writing for the screen and plays for film and theatre with Viki King, UCLA, University of Los Angeles, USA, and Richard Wagner and Robert McKee in New York and with Jurgen Wolff, in London. She participated in London Media Workshops with Jocelyn Hay, BBC, London. She studied and read plays for theatre and was awarded the certificate in "Spoken English" at the London Guildhall School of Music and Drama.

Today *Antonia Pia Gordon* lives and works in the United Arab Emirates. Many of her ideas and visions are developed on travels and in constructive exchange with other artists and in an inner interaction with intrinsic questions.

Antonia Pia Gordon has left the beaten path in her artistic work with non-conformist and extremely versatile multi-textured and multi-media works with fearless combinations. Her versatile talent finds expression in moving, intriguing and bold but intuitive paintings, in mounted sculptures of great size that experiment with unusual materials and integrate new experiences as a source of continual change and inspiration into her works that invite her audience to join her on her journey as a spirit on the move transforming tradition.





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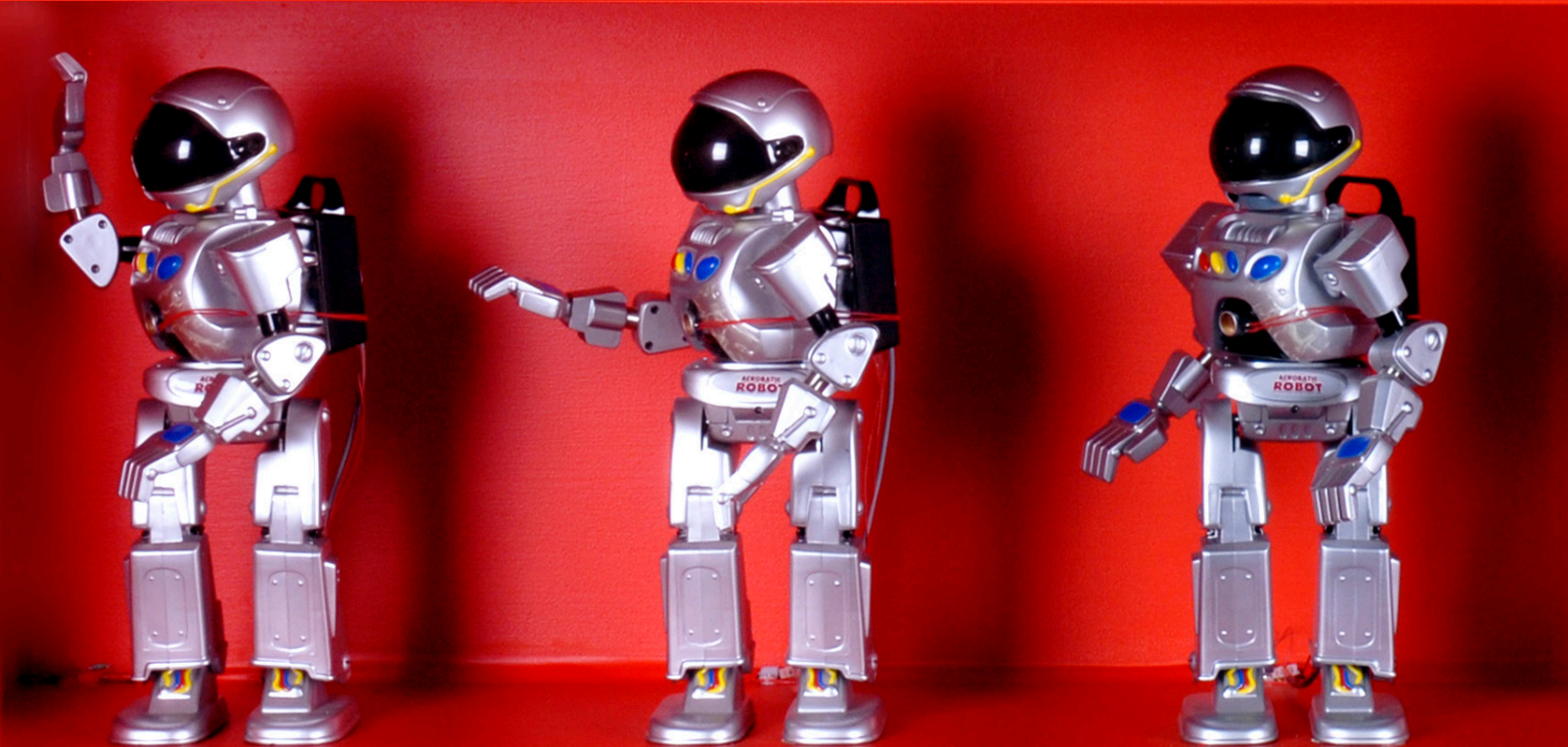
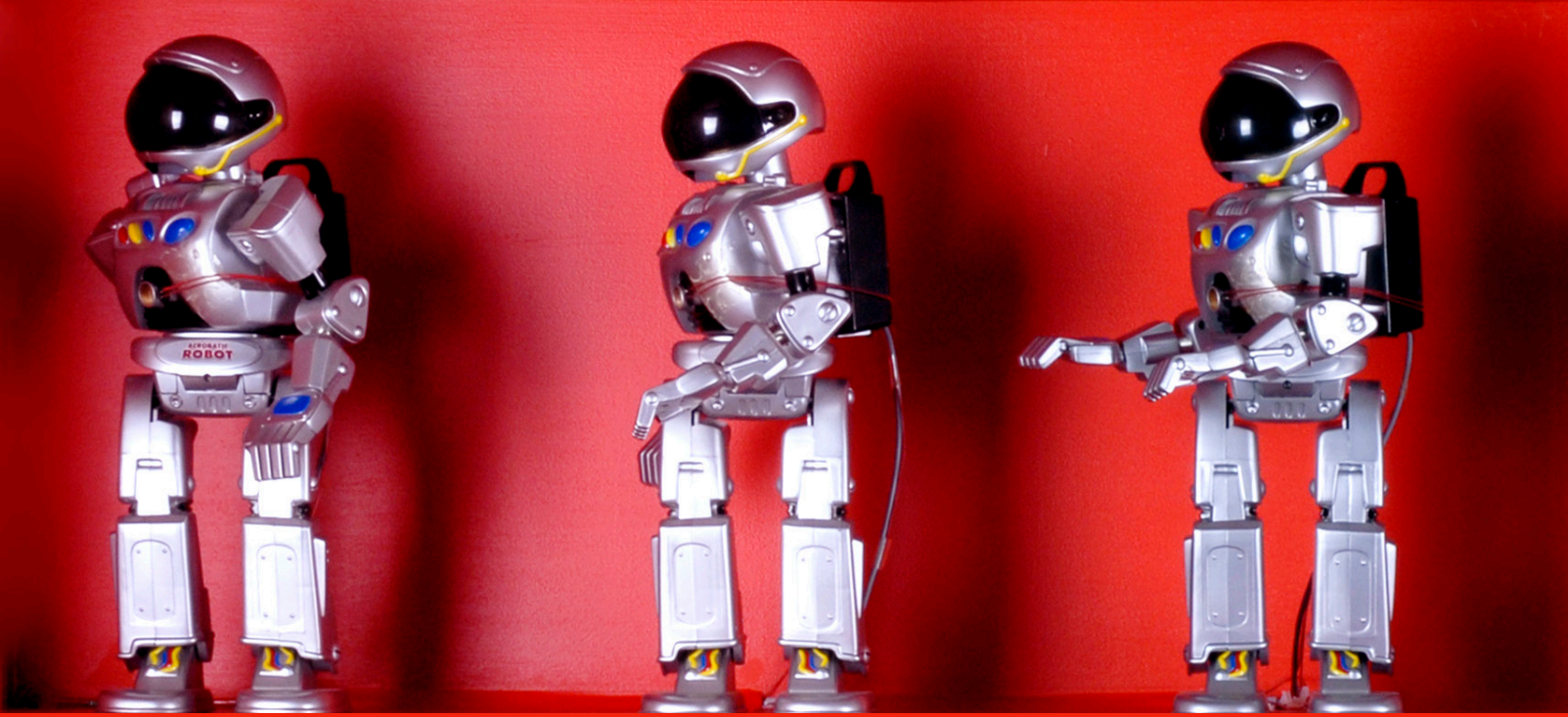
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