

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.





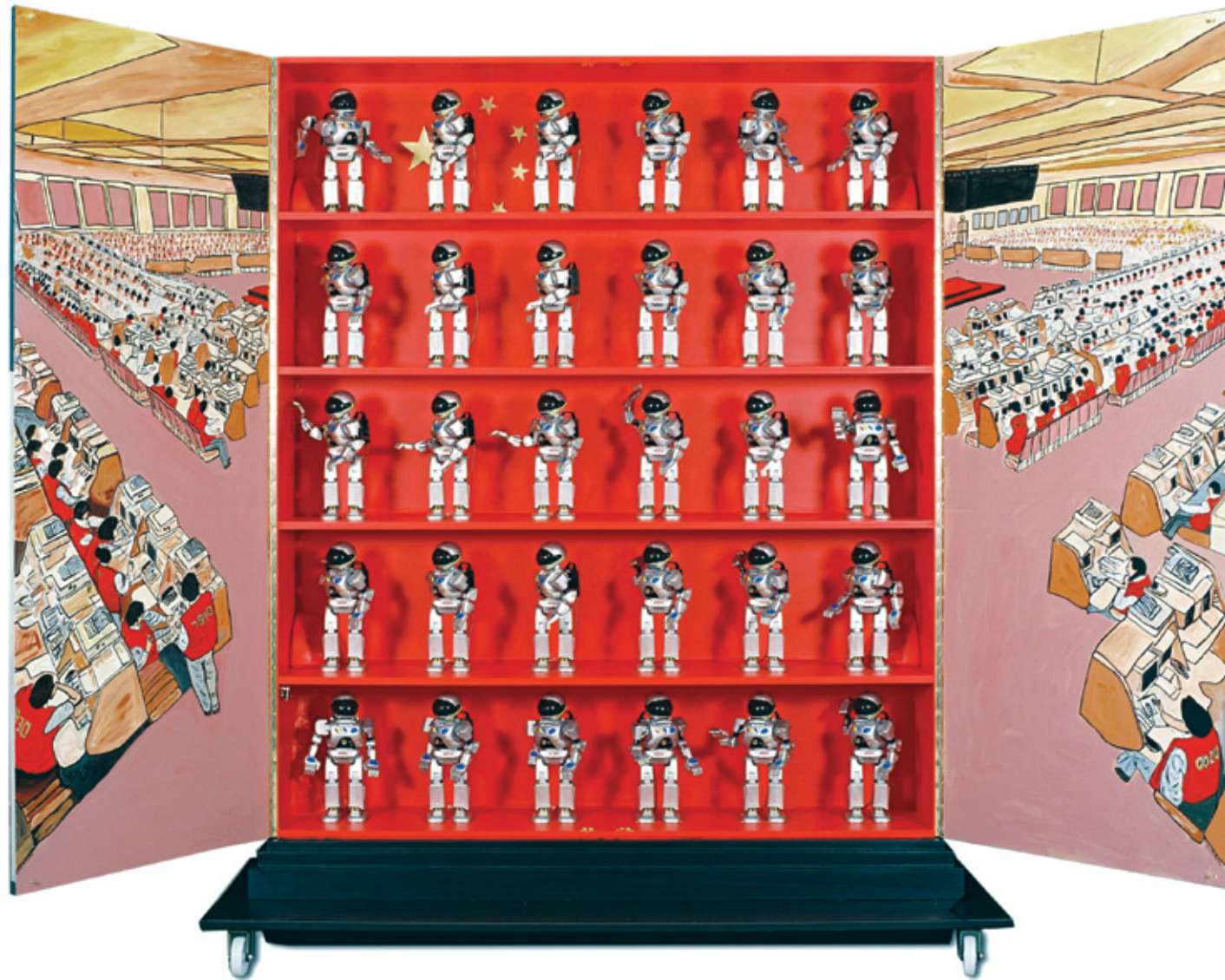
ARTIST STATEMENT

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

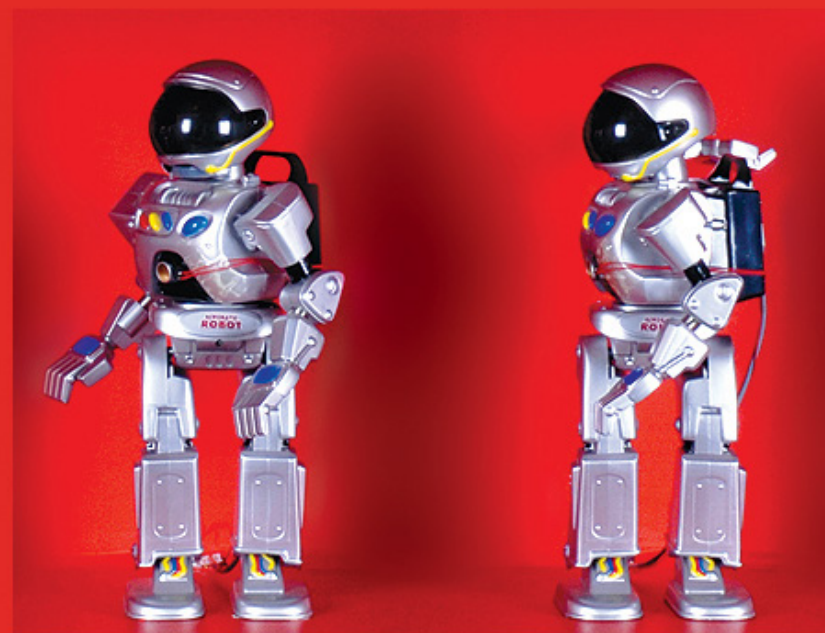
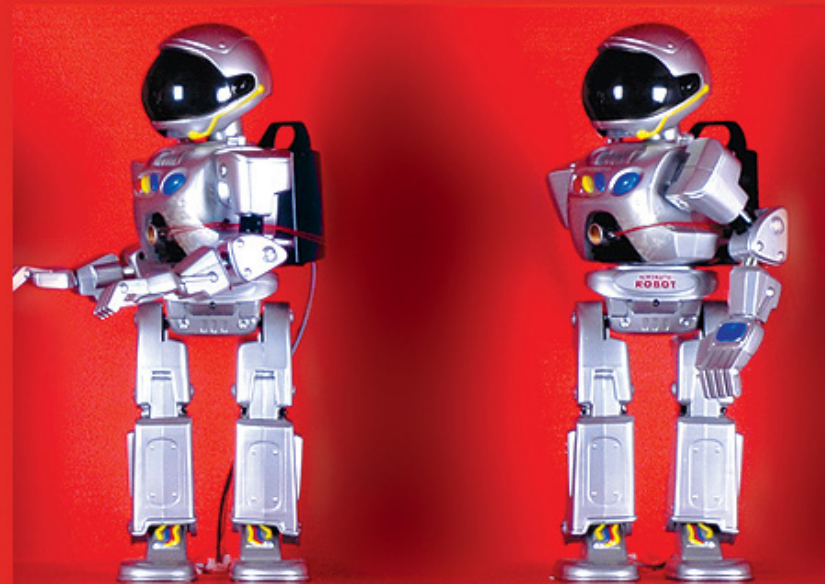
The Hong Kong stock exchange, a symbol of economic power and the transfer of commodities and resources: East meets West in a power struggle between money, man and machines. Today China's linkage to US-Dollars and the movements of its stock exchanges are effecting a visible influence on institutional 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.



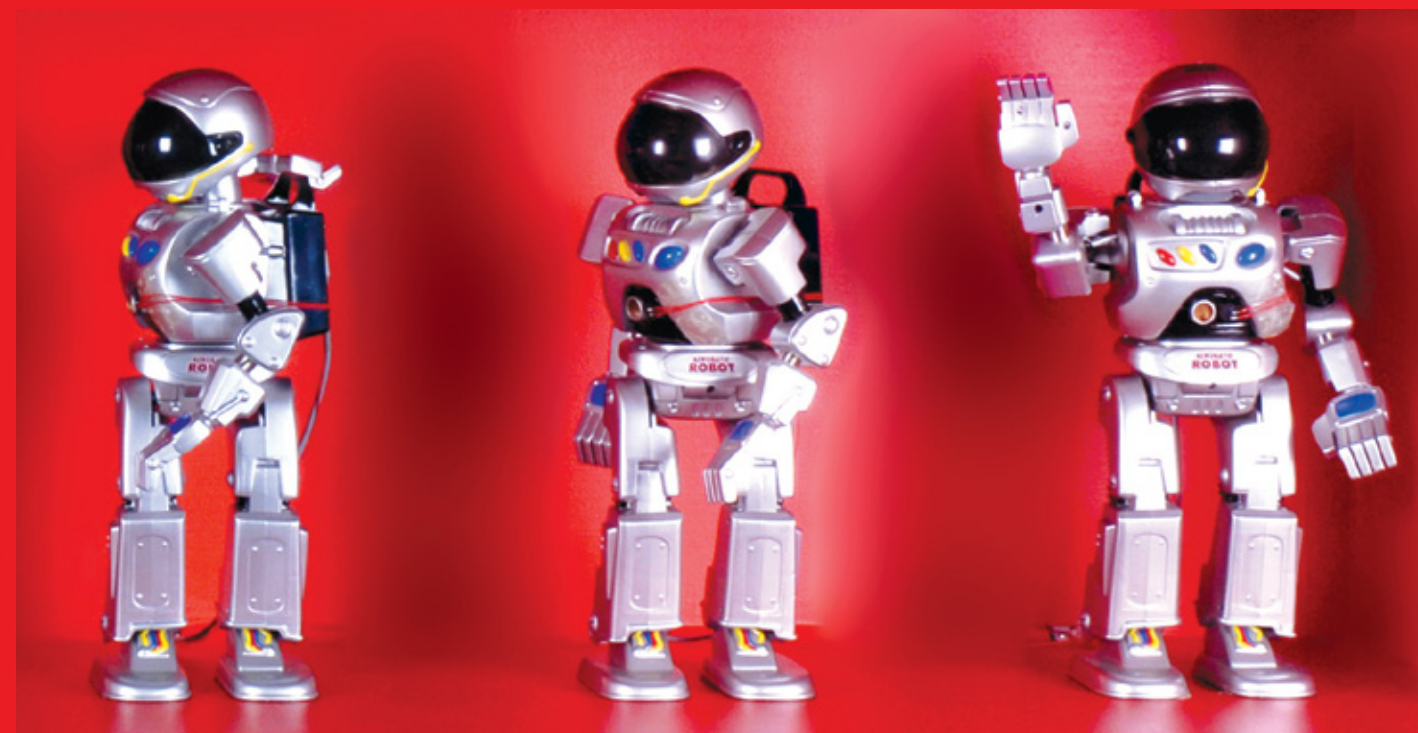
© ANTONIA PIA GORDON.COM | FINE ART - CONTEMPORARY



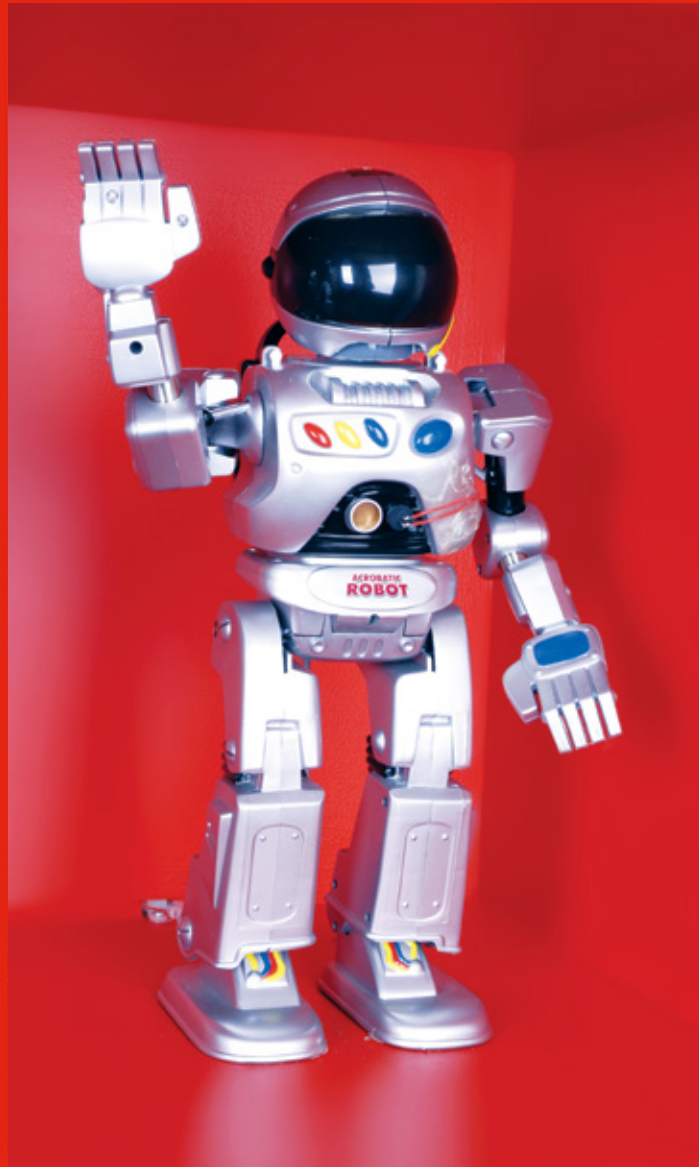
© ANTONIA PIA GORDON.COM | FINE ART - CONTEMPORARY

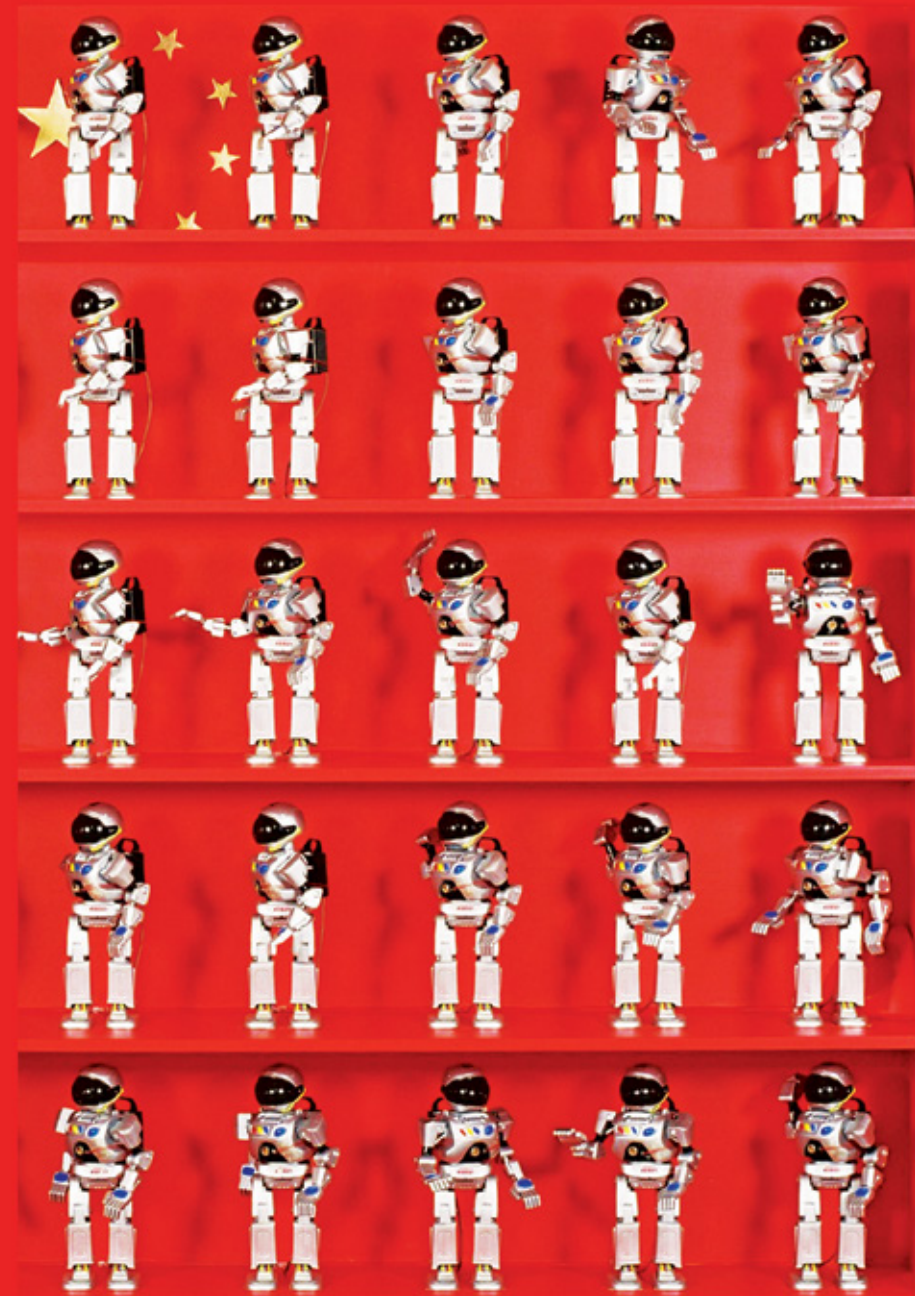


© ANTONIA PIA GORDON.COM | FINE ART - CONTEMPORARY



© ANTONIA PIA GORDON.COM | FINE ART - CONTEMPORARY

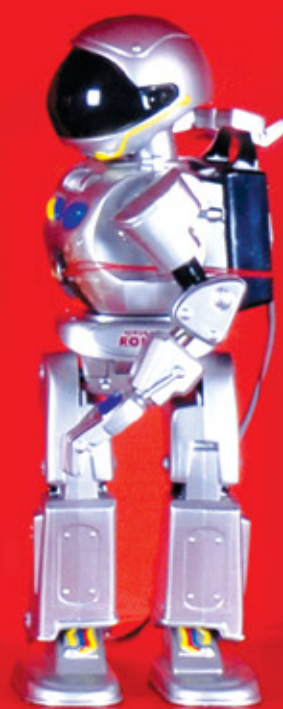
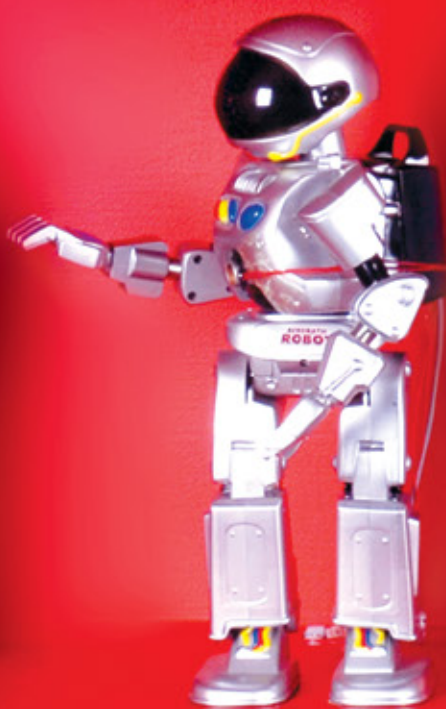
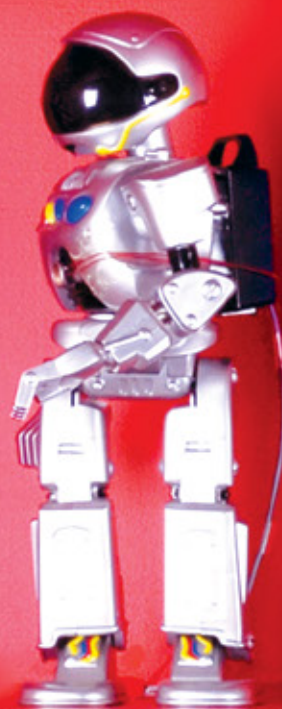


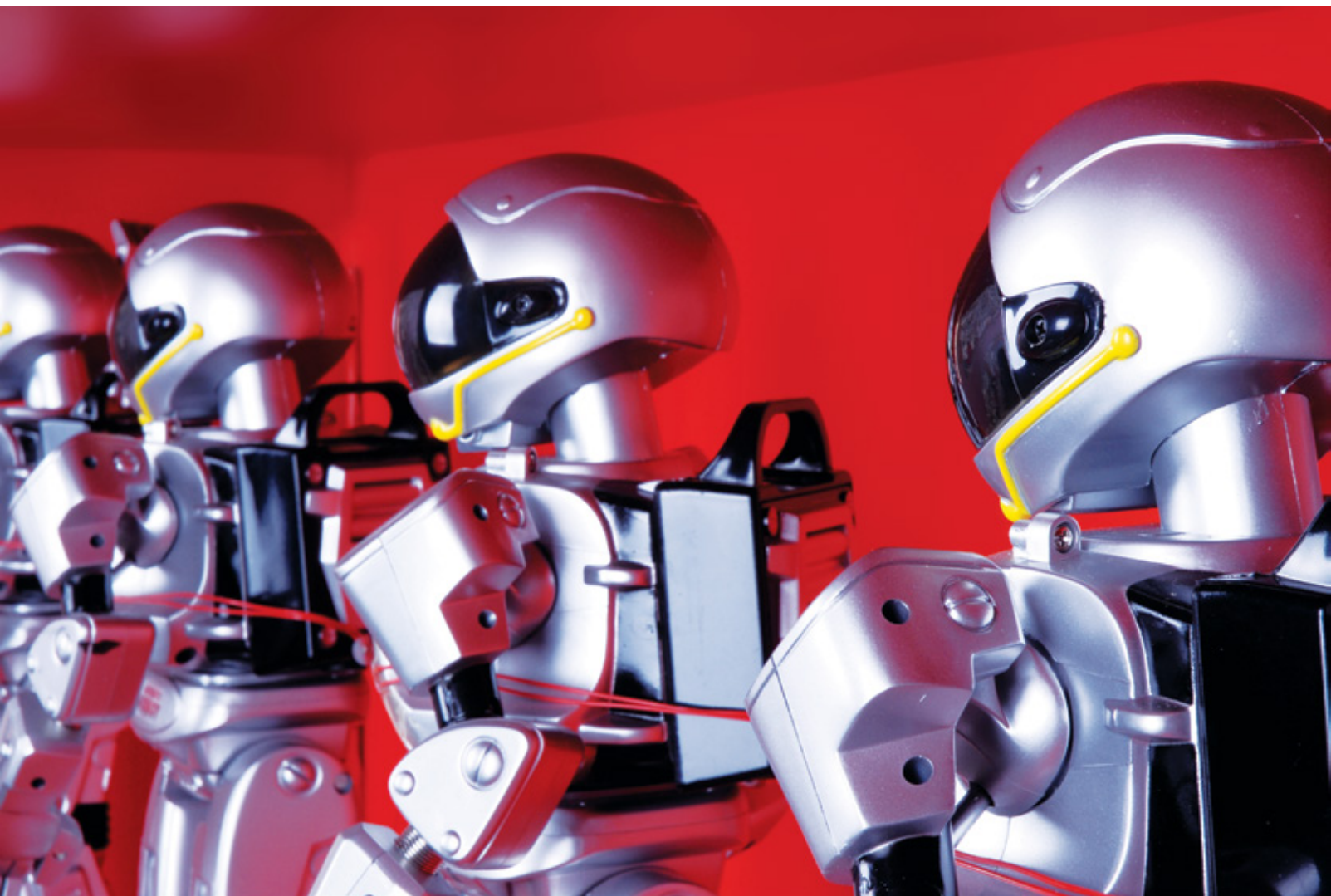


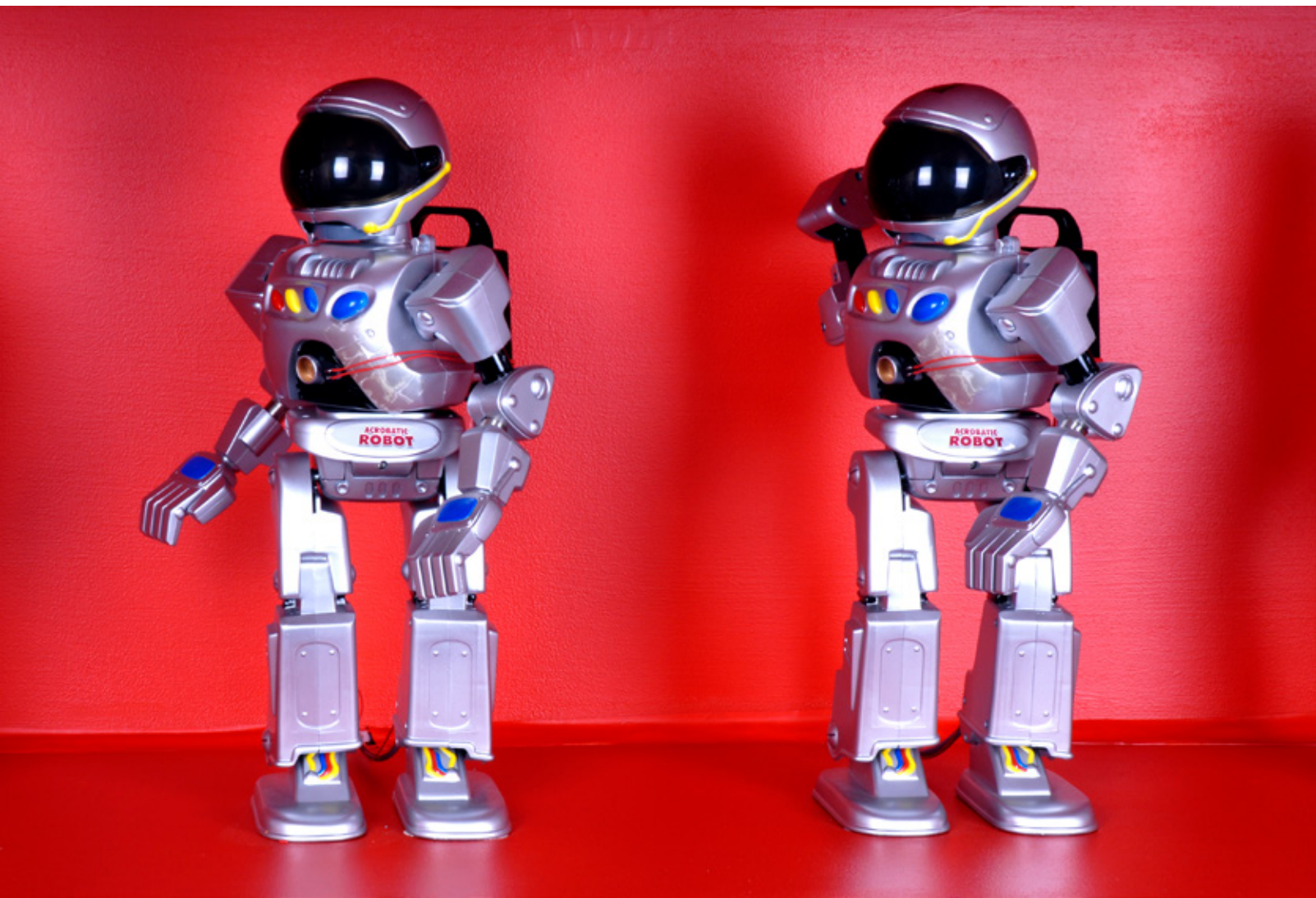
© ANTONIA PIA GORDON.COM | FINE ART - CONTEMPORARY



© ANTONIA PIA GORDON.COM | FINE ART - CONTEMPORARY









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.



ANTONIA PIA GORDON

Born in Hamburg, Germany
Lives and works in Dubai, UAE

2023 Online Gallery Open for Business
2022 Completion of Digital Business Model
2021 Execution of digital transformation & new business model
2020 CORONA VIRUS LOCKDOWN - Idea for digital transformation & new business model
2019 ANTONIA is currently on a research trip through Asia developing new artworks

SELECTED BIENNALES

2017 Florence Biennale, Florence, Italy
2017 Biennale Venezia Colateral, Venice, Italy
2017 MEAM (Museu Europeu D'Art Modern) Barcelona, Spain
2017 Biennale of Peschiera Del Garda, Mont Pellegrino, Italy
2017 Biennale MEART(La Biennale Internazionale d'arte del Mediterraneo), Palermo, Italy
2016 Biennale Riviera Del Brenta, Mira, Italy

SELECTED SOLO EXHIBITIONS

2011 Hotel De Paris, Monte Carlo, Monaco
2011 Hotel Majestic, Cannes, France

SELECTED GROUP EXHIBITIONS & FAIRS

2018 Gallery THE ROOM, Venice Contemporary, Venice, Italy
2018 Rhys Art Fair & Salon, Basel, Switzerland
2017 Palazzo Ca' Zanardi, Venice, Italy
2017 Palazzo Flangini, Venice, Italy
2017 Gallery THE ROOM, Venice Contemporary, Venice, Italy
2017 Società delle Belle Arti-Circolo degli Artisti, Casa di Dante, Florence, Italy
2017 Clio Art Fair, New York, USA
2017 Misericordia Chapel, Venice, Italy
2016 Palazzo Flangini, Venice, Italy
2016 Palazzo Ca' Zanardi, Venice, Italy
2016 Galleria degli Uffizi, Florence, Italy
2016 BAU International Academy of Rome, Rome, Italy
2016 The Hotel Show, Dubai, UAE
2016 Gallery Laura Haber, Buenos Aires, Argentina
2016 Hilton Molino Stucki, Venice, Italy
2016 Clerici Palace, Milan, Italy
2016 Kent University, Kent, UK
2016 World Art Dubai, Dubai, UAE
2016 Basilica of Saint Paul, Rome, Italy
2016 Index International Design, Dubai, UAE
2016 Alliance Francaise, Dubai, UAE
2016 Palazzo Fantuzzi, Bologna, Italy
2016 Palazzo Borghese, Florence, Italy
2015 Gallery BAC – Bogotà Arte Contemporáneo, Bogotá, Colombia
2015 LACDA Los Angeles Center for Digital Art, Los Angeles, USA
2015 Politeama Theatre Palermo, Palermo, Italy
2015 Art Elysees – Art & Design, Paris, France
2015 Villa Castelnuovo, Palermo, Italy
2015 Tarrant County College, Fort Worth, USA
2015 Palazzo Duchi di Santo Stefano, Taormina, Italy
2015 Tokio International Art Fair, Tokio, Japan
2015 Nina Torres Fine Art, Miami, USA
2015 Palazzo Ca' Zanardi, Venice, Italy
2012 Gallery Art Rays, Shanghai, China
2012 Top Marques, Shanghai, China
2012 Arternativelight, Monte Carlo, Monaco

Impressum:

Copyright: © 2023 Antonia Pia Gordon.

Concept: ARTCODE FZ-LLC, DUBAI, UAE

Repros and Realisation: ARTCODE FZ-LLC, DUBAI, UAE

Portrait & Photos: Christian Mehr, Switzerland

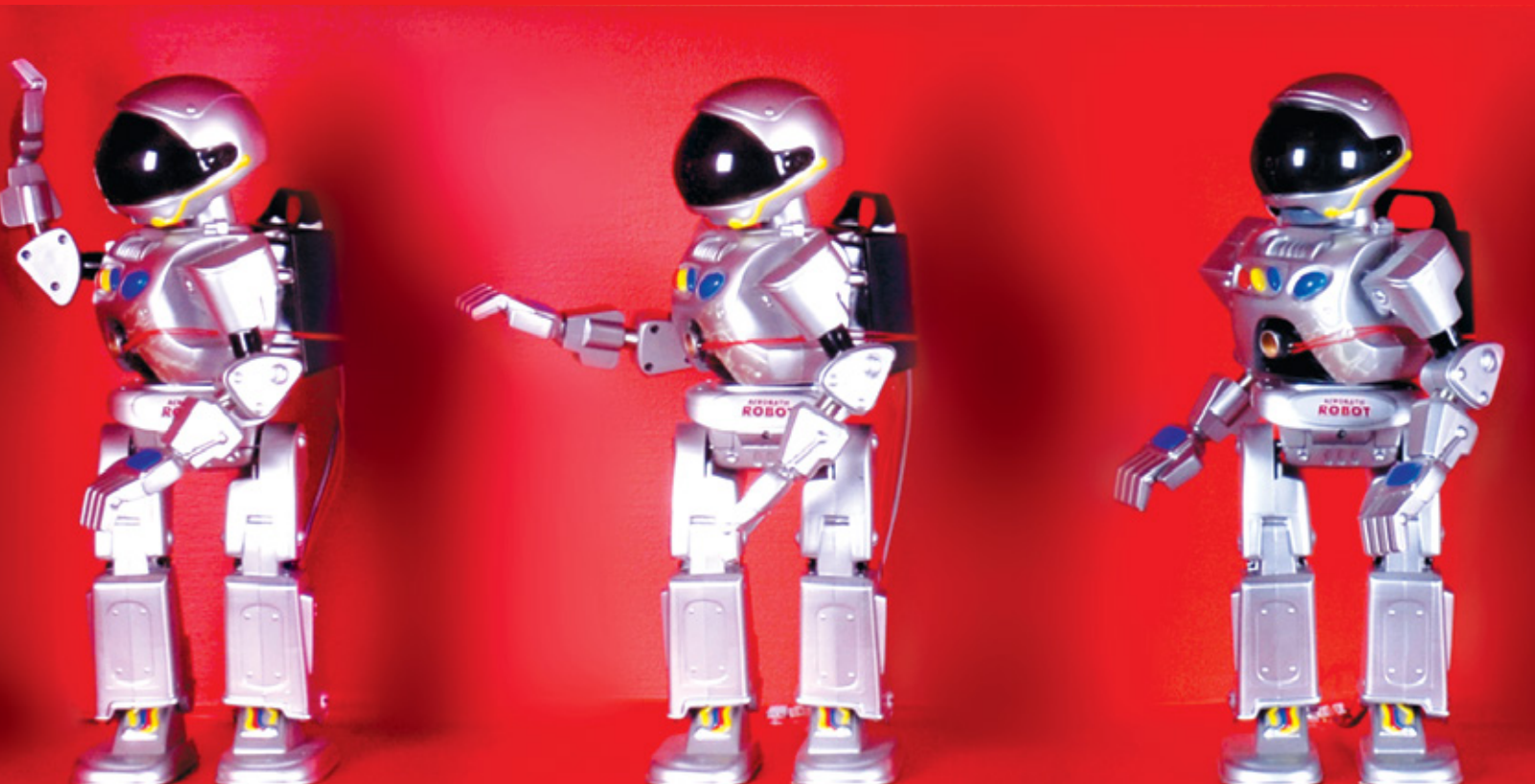
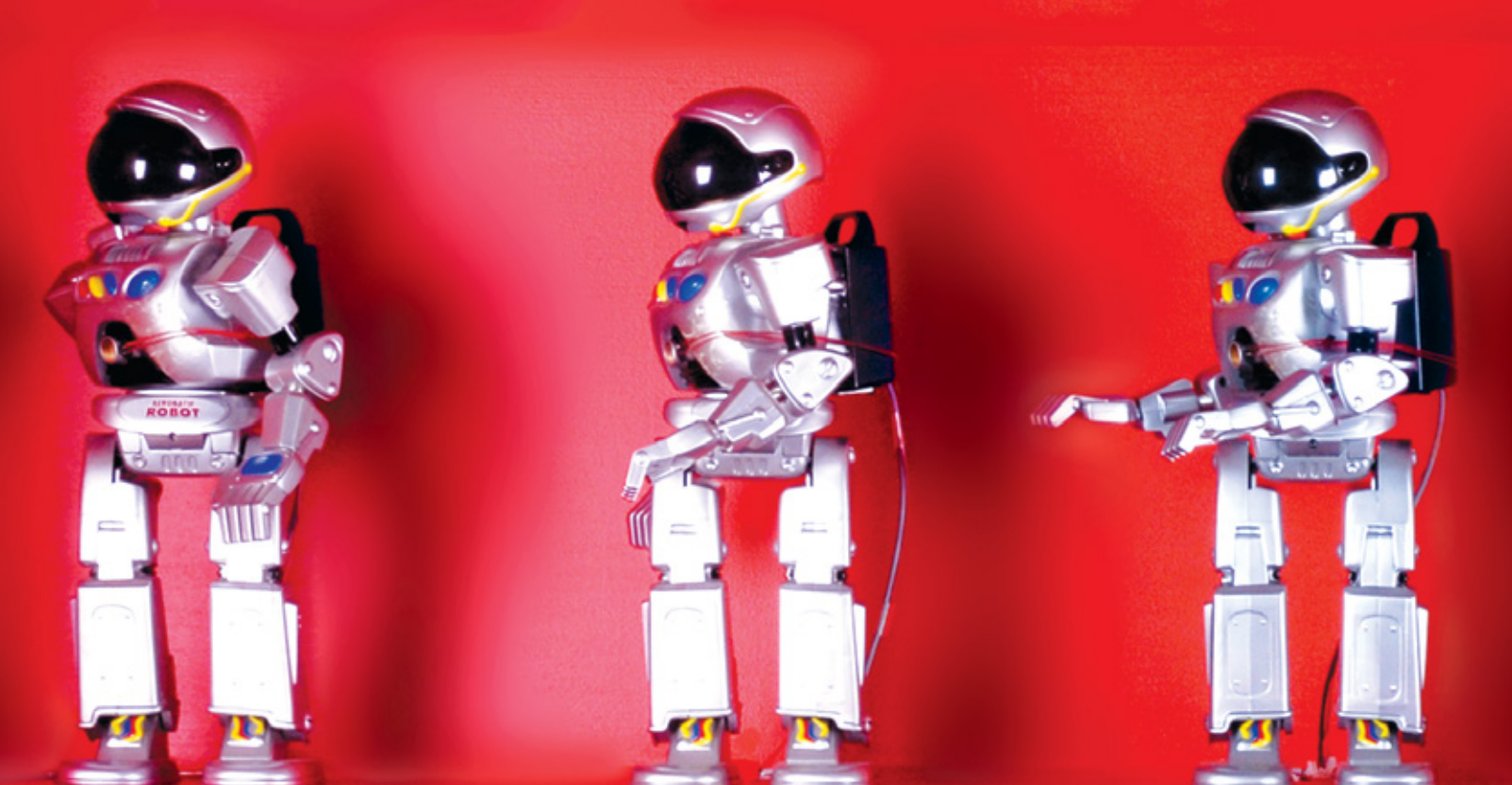
Contact: Antonia Pia Gordon, ARTCODE FZ-LLC, c/o HLP, P.O. Box 185616, Dubai, United Arab Emirates
Tel +971 50 331 5640, hello@apgart.com, www.apgart.com

ISBN: 978-9948-13-724-5



Registered at the Deutsche Nationalbibliothek and retrievable: <http://dnb.d-nb.de>

Disclaimer: All materials, including trademarks, logos, images and copyright included in this literature and in all email attachments may not be used without the express prior written consent of ANTONIA PIA GORDON®. Any unauthorized reproduction, retransmission, or republication of any paintings, photographs, drawings, designs, reports or documents included or attached should not be used, reproduced or altered in any way, is prohibited without the written and signed permission of ANTONIA PIA GORDON®. Furthermore, the use of the ANTONIA PIA GORDON® logo or other unique identifying characteristics in advertising or publicity, or otherwise to indicate the ANTONIA PIA GORDON® sponsorship or affiliation with any product or service, is prohibited without the prior express written permission of ANTONIA PIA GORDON®. All other rights reserved.



ANTONIA PIA GORDON®
FINE ART - CONTEMPORARY