

OPENING: 16.11.2018. 19H
 EXHIBITION: 17.11.2018 - 12.01.2019
 GALLERY HOURS: TUESDAY TO FRIDAY, FROM 11 TO 19 H.
 SATURDAY FROM 11 TO 15 H.

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Much has been written about Matt Mullican, but the essay that North American artist Allan McCollum, wrote in 1979 (*), is still an excellent reference to understand the inexhaustible mind and rich production of Matt Mullican. These are some of McCollum's words:

"Matt Mullican's work is the product of a detailed, near-obsessive introspection, devised as an elaborate attempt to duplicate externally the vast complex of inner representations which add up to his understanding of the world he lives in. Through the use of all conceivable media — drawings, readings, performances, posters, signs, sculptures, banners, etc., he has undertaken to re-create a multidimensional picture of those normally unconscious, interior processes which are present in all of us".

A comprehensive project towards the goal of representing his world. This has been Mullican's task since the early 70's. And to do that he works to reconstruct it in every aspect, piece by piece, detail to detail. He constructs, assimilates, disintegrates, modifies, reiterates, accumulates, to deliver a complex, moving, astounding, but always fascinating oeuvre.

Representing the Work is Mullican's fifth exhibition at ProjecteSD. For this occasion the whole gallery space has been designed as an intricate labyrinth where Mullican's vision on "The Work" is displayed and conceived as a multilayered structure. The viewer will have to walk along the paths in the gallery space to encounter, read, experience, contemplate and be confronted with a vast array of elements, materials, formats and motifs. The visitor will have the chance to browse documentation and archival material taken from the artist's notebooks of the early 70's, when he was still a student at Cal Arts. Or to experience a virtual walk through his most recent and monumental exhibition at Pirelli HangarBicocca in Milan. And to watch a video of one of his celebrated most recent "lecture-performances". And of course to discover new works, such as a wonderful new series of drawings *269 Words from Birth to Death List*, never shown before; a series of new rubbings on canvas dealing with the "studio", "the performance", "the lecture", "the notebook". All essential parts and tools in Mullican's artistic research. Two almost identical magnificent large canvases of his earlier 1981 cosmology chart made into a rubbing now for the first time. An impressive set of drawings/collages on bed-sheets where the most iconic contents of Mullican's work are revisited now from a different perspective. A large photographic series based on his personal photographic documentation of his 1993 solo show at the Kunstmuseum Lucerne in Switzerland. Or the set of five double white boards where the artist reproduces in ten drawings key parts of his work, his world. Images, words, statements, lists, sketches, charts, patterns, signs, alphabets, all of them pinned to plywood boards or directly to the wall where references to his real life, his work, his fictional world appear once again and again. Mullican's universe, "The World - The Work", expanded, unlimited, seen from very close in all its process, presentation and representation.

What is the difference between "The Work" and "Representing the Work"? Maybe none. Just the perspective and the position of the artist himself in front of it.

Representing the Work is about everything in Mullican's work: the process, the making of it, the learning from it and obviously the experience of it, from inside it and from a certain distance. It's about information, a huge compendium of information. It is like trying to read Mullican's mind and the multifaceted expression of it. Massive and overwhelming but solid, compelling and undoubtedly captivating.

Representing the Work is representing Mullican's world or maybe even some part of ours as well? This is for everyone to decide.

(*)Text extracted from *Matt Mullican's World* by Allan McCollum, 1979, originally published in *Reallife Magazine* New York, Winter 1980.

WITH THE SUPPORT OF:

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