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ALLEN RUPPERSBERG: THE UMBRELLA CORNER (6/6) –AL SAID HE WAS COMING

Curated by Moritz Küng

Opening: Thursday, 2 May, 19:30 to 21:30 h

Exhibition dates: 02.05 > 27. 07.2013. Tuesday to Friday, 11:00 to 19:00 h. Saturday by appointment

It is an honor to announce the very first exhibition in a Spanish gallery by a pioneer of Conceptual Art, North American artist Allen Ruppertsberg. Together with John Baldessari, Douglas Huebler or Lawrence Weiner Ruppertsberg belongs to the first generation of American Conceptual artists that changed the way art was thought about. Since the start of his artistic career in Los Angeles in the late 1960s, Ruppertsberg has developed the use of language, narrative and appropriation as a means of expression and a complex dialogue on the dialectics of high and low culture, public and private spaces and the relationship between artworks, multiples and everyday objects. His exhibition at ProjecteSD forms the epilogue of *The Umbrella Corner* series, a six-exhibition project conceived and curated by Moritz Küng.

The series took its title from a strangely shaped corner with a stand for umbrellas, measuring only 60 x 60 cm, at the gallery's entrance corridor, *The Umbrella Corner*. Each chapter of the six exhibitions has been subtitled after quotes from Ruppertsberg's 1972 iconic work *Where's AI?*. Starting last September 2012, five international artists have responded with new site-specific works to this particular space and key artwork. The sequence of exhibitions has created a kind of speculative narrative, an ambiguous story about presence, avoidance and disappearance and hideaway. The five previous artists part of *The Umbrella Corner* have been: Willem Oorebeek, Pierre Leguillon, Sophie Nys, Dora Garcia and Matt Mullican.

The final chapter in this exhibition series, *Al said he was coming (6/6)*, culminates with a solo show of Allen Ruppertsberg in the main gallery space, which presents as its most central work, the piece *Where's AI? Part II - The Sequel* (1997). As its title indicates, it is a continuation of *Where's AI?* of 1972. The two works were conceived around a special event: the 10th and 35th wedding anniversary respectively of a close friend of the artist. While *Where's AI?* constructs a short story with 150 instamatic photos and 121 index cards containing four-line dialogues in an attempt to locate a character named AI, *Where's AI? Part II - The Sequel* composed of snapshots and cards but also of additional elements as annotations, books, film-scripts and a magazine, presents a fictional film scenario about an artist who invented his own disappearance and the unexpected consequences for his friends who conspired to help him. Ruppertsberg described the pitch of this sequel himself as "a horror drama that could be seen as a meeting between *The Big Chill* (a comedy-drama from 1983) and *Scream* (a slasher film from 1996)". An additional annotation by the artist reads "In fact the character AI, an artist, has been planning his complete disappearance for over 30 years seemingly in collaboration with some of the same people who are now asking where he is."

Together with the presentation of this rarely known piece (shown so far at the Kunsthalle am Neumarkt in Cologne in 1998 and at Studio Guenzani gallery in Milan in 1999), two more works complete the exhibition. A new revisited version of the original *Where's AI?*, displayed now, not as a wall installation, but as a sequence of projected images where the narrative element of the piece is further emphasized. And the work *The Rise of L.A.* (2012) which features three photo/object/sculpture/records on a shelf. On each of them everyday icons of Los Angeles cultural and commercial life during the early seventies are shown. These multifaceted objects are accompanied by a DVD-video which shows a turntable playing the recording engraved on them, thus forming an audio soundtrack to echo the visual road trip taken across the photographs.

The Umbrella Corner full project will be compiled in a book, published by ProjecteSD and launched and presented next July 2nd by Moritz Küng and Silvia Dauder.

Allen Ruppertsberg (Cleveland / Ohio, USA, 1944, lives in New York and Santa Monica, CA) has participated in several of the landmark conceptual exhibitions, such as Seth Siegelau's "March 1-31, 1969" (1969) and Harald Szeemann's "When attitudes become form" (1969) and Documenta V (1972). Recent solo exhibitions include: *No Time Left to Start Again / The B and D of R 'n' R*, Art Institute of Chicago (2012); *You and me or the art of give and take*, Santa Monica Museum of Art, Santa Monica, CA (2009); Camden Arts Centre, London (2008); Recent group exhibitions include: *Locus Solus, Impressions of Raymond Roussel*, MNCARS, Madrid and Serralves Museum, Porto (2012); *Greetings from L.A.: Artists and Publics 1950-1980*, Getty Center, Los Angeles (2011); *The Last Newspaper*, New Museum, New York (2010); *In & Out of Amsterdam: 1960 – 1976*, Museum of Modern Art, New York (2009). Ruppertsberg only solo institutional solo show in Spain was held at the Centro Andaluz de Arte Contemporáneo in 2006, *One of many, origins and variants*, curated by José Lebrero.

Moritz Küng (Lucerne, CH, 1961, lives in Barcelona) is an independent curator and artist' book publisher working on the interface between art and architecture. He teaches at the State College of Design in Karlsruhe *Exhibition design and curatorial practice*. Among his recent most projects figures the international symposium *The Age of Less: Nostalgia? on the relation between old values and new behaviours* at La Loge, Centre for Contempo-rary Culture in Brussels (2013) and the exhibitions *Peter Downsbrough-The Book(s) 1968-2013* at Fabra i Coats Centre d'Art Contemporani, Barcelona (2013), *The Fifth Column, Secession*, Vienna (2011).

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