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WILLEM OOREBEEK: THE UMBRELLA CORNER (1/6)

Curated by Moritz Küng

Opening: 25 September, 19:30 to 21:30 h. Exhibition dates: 25.09 > 3.11.2012. Tuesday to Saturday, 11:00 to 19:00h

We are pleased to present *The Umbrella Corner*, a new exhibition project conceived and curated by Moritz Küng. *The Umbrella Corner* series will run parallel to our year exhibition program and will extend until June 2013.

'When I was invited to curate an exhibition at ProjecteSD, instead of one single show in the gallery space, I proposed to present a series of small interventions in a particular spot of the entrance hall: a strangely shaped and often overlooked corner, an indentation of a wall that has been so far occupied by a glass stand for umbrellas. The choice for this rather hidden and unpretentious spatial condition - measuring in surface only 60 x 60 cm - served me to pursue a discourse on the *genius loci* - what the Norwegian architectural theorist Christian Norberg-Schulz defined in the seventies as an 'existential foothold' to orientate or identify oneself in a given environment - as well as to react on the changes within a economical context. *The Umbrella Corner* appropriates and exploits a minimum of space and establishes a sequence of micro-exhibitions towards a narrative climax.'

The narrative that Moritz Küng is pointing out has its backbone in an important signature artwork of the conceptual art movement: the installation *Where's Al?* by North American artist Allen Ruppersberg produced in 1972 and today part of the Museum of Modern Art collection in New York. *Where's Al?* is composed of 160 instamatic photo prints and 110 typed index cards, stating small dialogues, always asking where 'Al' actually is, in an attempt to locate him: on the beach, in a restaurant, in the street, at home. *Where's Al?* is in itself a kind of short story and is based on clues.... without any actual clue; so to speak, a knock-knock joke, a game of hide-and-seek, as once stated by the art critic Steven Stern. Allen Ruppersberg's work represents an ambiguous mystery story about avoiding, disappearing, hiding, including, excluding and remembering. In certain aspects the work could be understood as reminiscent to Georges Perec's famous novel *La Disparition*, written in 1969, in which the letter 'e' (the character!) disappeared.

Anchoring his curatorial concept on both - a key work of conceptual art and an extremely tight space, Moritz Küng invited six international artists to react on those specific givens: Willem Oorebeek (NL), Pierre Leguillon (F), Sophie Nys (B), Dora García (E), Joe Scanlan (USA) and Matt Mullican (USA).

Willem Oorebeek is the first artist invited in *The Umbrella Corner* series. Oorebeek's artistic trajectory is marked by the investigation of the material process of printing and by a critical approach to the meanings and multiple uses of the printed image and text in contemporary society. Using predominantly found and archived printed matter as source material and, most notably, through his remarkable exploration of the material process of lithographic printing, his works are formed from reprints, overprints, and overlaying combinations of thematic order and visual analogues and deal with issues such as reproduction, repetition, authorship and originality. Responding to *Where's Al*, Willem Oorebeek adapted for *The Umbrella Corner* one of his wallpaper works, originally conceived in the nineties. Based on a pattern taken from a rubber floor tile, *Before or After* (2012), shows two different offset-printed versions of a black & white dot grid. Their different appearance opposite in the corner evoke two 'shadows' and - in the absence of the person in question - different ways of perception and remembrance.

Willem Oorebeek (Pernis, NL, 1953, lives in Brussels). Recent solo exhibitions include: *American Proof AP*, Robert Miller Gallery, New York (2011), *Monolith - one or many*, Culturgest, Lisbon (2008, cat.) or *Bigger, higher, leader*, S.M.A.K, Ghent (2006, cat.); recent group exhibitions: *In the First Circle. A Project by Imogen Stidworthy*, Fundació Tàpies (2011-2012), *Un-Exhibit*, Generali Foundation, Vienna (2011, cat.) and *The Way it Wasn't (Celebrating ten years of Castillo / Corrales, Paris)* at Midway Contemporary, Minneapolis (2010-2011). Oorebeek represented the Netherlands at the 47th Venice Biennale (1997). He is currently a visiting professor at the University for Applied Art in Vienna as well as responsible for the artists in residence program of Wiels, Centre for Contemporary Art, Brussels. He recently co-founded the non-commercial art-space *Institute de Carton* in Brussels.

Moritz Küng (Lucerne, CH, 1961, lives in Barcelona) is an independent curator and artist's book publisher working on the interface between art and architecture. Among his recent projects figure the international symposium on art education *Old School - New Class* at the University College of Art and Design Sint-Lucas, Ghent (2012), solo shows with artists like Peter Downsbrough (2011), Bas Princen (2011), Cerith Wyn Evans (2009), Heimo Zobernig (2008) and architects like David Kohn (2012), Christian Kerez (2008) or SANAA (2007). Recent group exhibitions were *The Fifth Column*, Secession, Vienna (2011), *2 1/2 dimensional: Film featuring Architecture*, deSingel, Antwerp (2010) or *1907... after the party*, Belgium Pavilion at the 11th Architecture Biennial, Venice (2008).

For additional documentation and/or images, please contact:

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PIERRE LEGUILLON: THE UMBRELLA CORNER (2/6)

Curated by Moritz Küng

Opening: 16 November, 19:30 to 21:30 h. **Performance by Pierre Leguillon** at 20:00 h

Exhibition dates: 16.11 > 15.12.2012. Tuesday to Saturday, 11:00 to 19:00 h

We are pleased to present *The Umbrella Corner (2/6)*, the second presentation of the exhibition project conceived and curated by Moritz Küng. *The Umbrella Corner* series will run parallel to our year exhibition program and will extend until June 2013.

The title of this exhibition series refers to a strangely shaped and often overlooked corner at the entrance of the gallery, an indentation of a wall measuring only 60 x 60 cm in surface and that has been so far occupied by a glass stand for umbrellas. Moritz Küng establishes in that very spot a site and content specific project by inviting six artists to react on the limitations of the spatial condition as well as to a particular key work of the conceptual art movement: the installation *Where's AI?* by North American artist Allen Ruppersberg produced in 1972 and today part of the Museum of Modern Art collection in New York. By doing so, the sequence of exhibitions will develop itself a narrative, an ambiguous mystery story about avoiding, disappearing, hiding, including, excluding and remembering.

The Umbrella Corner 1/6 (Where's AI?) kicked off end of September with the in-situ wall paper work *Before and After* by Dutch artist Willem Oorebeek.

Paris based French artist **Pierre Leguillon** - known for his creations of slideshows, lectures, objects and assemblages, in which he is using a methodology based on accumulation, selection, and sequencing - will present for *The Umbrella Corner 2/6 (AI's missing a good time)* his new work *Ads*. The work consists of a series of vintage advertisements where several known artists appear associated with a commercial product: Marcel Broodthaers for *Van Laack* shirts, Salvador Dalí for *Old Angus* whisky, Andy Warhol for *Vidal Sassoon* shampoo ... On the opening reception Leguillon will install the printed ads in a performative action at the *Umbrella Corner* by hanging and reading up loud the promotional text of each campaign. He will be using a portable amplifier device of the kind often used by tourist guides to comment on attractions. *Ads* indirectly questions the subjective value of a product, respectively of an artist, as well as the non-presence of others and in particular the one of *AI*. As a refined iconophile, Pierre Leguillon not only identifies himself elegantly with the Appropriation Art movement, but acts as well as a *flaneur* - or within the given context as a guide! - through his own *Journal Intime*, his cosmological archive of historical images.

The next in the series, *The Umbrella Corner 3/6 (Too bad AI's not here)* is scheduled for 18th December with a new work by Belgian artist Sophie Nys.

Pierre Leguillon (Nogent-sur-Marne, F, 1969, lives in Paris)

Recent solo exhibitions include: *La grande évasion*, Musée de la Danse, Rennes (2012), *Danse libre*, Mamco, Genève (2010), *Pierre Leguillon features: Diane Arbus, a Printed Retrospective, 1960–1971*, Centre régional de la Photographie; Douchy-les-Mines, Moderna Museet, Malmö and De Hallen, Haarlem (2009-10), *Diaporama/Vestiaire*, Le Pavillon, ADAC, Paris; *Life*, Saint-Nazaire; Musée du Louvre, Paris; Artists Space, New York; (2006-2009); recent group exhibitions: *Living Archive*, San Francisco Art Institute, San Francisco (2009), *Le Nouveau festival*, Centre Pompidou, Paris (2009), *Now Jump*, Nam June Paik Art Center, Seoul (2008). His slide-show lecture performances were presented among others at La Maison Rouge, Paris; Secession, Vienna; Temple Gallery, Philadelphia and most recently at *Stroom den Haag* in The Hague (November 2102). The artist has published the 'one page' journal *Sommaire* from 1991 to 1996, and his work as a curator and critic has been featured in magazines such as *Journal des Arts*, *Art Press*, and *Purple*.

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Among his recent projects figure the international symposium on art education *Old School - New Class* at the University College of Art and Design Sint-Lucas, Ghent (2012), solo shows with artists like Peter Downsbrough (2011), Bas Princen (2011), Cerith Wyn Evans (2009), Heimo Zobernig (2008) and architects like David Kohn (2012), Christian Kerez (2008) or SANAA (2007). Recent group exhibitions were *Jonge Spaanse Kunst*, Appartement Elisa Platteau, Brussels (2012), *The Fifth Column*, Secession, Vienna (2011), *2 1/2 dimensional: Film featuring Architecture*, deSingel, Antwerp (2010) or *1907... after the party*, Belgium Pavilion at the 11th Architecture Biennial, Venice (2008).

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SOPHIE NYS: THE UMBRELLA CORNER (3/6) – TOO BAD AL'S NOT HERE

Curated by Moritz Küng

Opening: 19 December, 19:30 to 21:30 h

Exhibition dates: 19.12 > 19.01.2013. Tuesday to Saturday, 11:00 to 19:00 h

We are pleased to present the third part of *The Umbrella Corner* series, an exhibition project conceived and curated by Moritz Küng that will run parallel to the gallery's exhibition program until June 2013.

The title of this exhibition series refers to a strangely shaped and often overlooked corner at the entrance zone of the gallery, an irregular indentation of a wall that is measuring only 60 x 60 cm in surface and that has been so far occupied by a glass stand for umbrellas. Moritz Küng establishes in that very spot a site and content specific project by inviting six artists to react on the limitations of the spatial condition as well as to a particular key work of the conceptual art movement: the installation *Where's Al?* by North American artist Allen Ruppersberg produced in 1972 and today part of the Museum of Modern Art collection in New York. By doing so, the sequences of exhibitions will develop itself a narrative, an ambiguous mystery story about avoiding, disappearing, hiding, including, excluding and remembering. The complementary subtitles of the project are excerpts of dialogues from that very work. Previously shown in the corner series were *Where's Al?* (1/6), a wall paper work by the Dutch Willem Oorebeek (*Before and After*, 2012) and *Al's missing a good time* (2/6), a performance based accrochage by the French Pierre Leguillon (*Ads*, 2012).

The practice of Zurich based Belgian artist **Sophie Nys** brings conceptual and minimalist artistic strategies to their logical and formal limits by exploiting the broad artistic license possible within the contemporary art milieu. Her approach often leads to a demystification of the art object and current art practices that form the contemporary art scene object. Far from being flippant, her installations and video work - though seemingly ironic - maintain their eloquence as poetic reflections on her subjects derived from the every day. In her new work for *The Umbrella Corner* entitled *The Timid Soul*, she is indirectly inspired by another iconic work of Ruppersberg: *Al's Grand Hotel* from 1971. Superposing on top of the existing gallery's coconut-carpet an additional, made to measure coconut-doormat that fits exactly into the corner, Nys is referring to the two - apparently still existing - coconut palm trees in the garden of the former *Al's Grand Hotel* building on 7175 Sunset Blvd in Hollywood. Next to that, she is presenting a new edition that shows the disgraceful, weak, unassertive and spineless *Caspar Milquetoast* - aka *The Timid Soul*, a comic strip character created by H.T. Webster in 1924 - that peeps from behind a frame - a reworked cover of Time Magazine; unhelpfully a reference to American popular culture, like Mr. Ruppersberg did himself so often.

The next show in the series *The Umbrella Corner* will open on January 26, 2013, with a new work by Spanish artist Dora García, which will run simultaneously with a solo exhibition of Isidoro Valcárcel Medina in the main gallery space.

Sophie Nys (Antwerp, B, 1974, lives in Zurich). Nys's recent solo exhibitions have been held at: La Loge, Brussels; Circuit, Centre d'Art Contemporain, Lausanne, CH; Gallery Emmanuel Hervé, Paris (all 2012), *Objectify Exhibitions*, Antwerp (2010), Gallery Greta Meert, Brussels (2009), Museum Dhondt-Daenens, Deurle, BE; Muhka, Antwerp (both 2007); Recent group exhibitions include: *Un-Scene II*, Wiels, Brussels; *Oda Tropical*, Gallery Sílvia Cintra, Rio de Janeiro; *The Model*, Sligo, Ireland; *Bibliotheca Amazonica*, Kunsthalle Zurich (all 2012), *Celluloid Painting*, Etablissement d'en Face Projects, Brussels & Henry van de Velde Library, Ghent (2011), *2 1/2 dimensional: film featuring architecture*, deSingel, Antwerp (2010). Sophie Nys is represented by Gallery Meert, Brussels and Galerie Emmanuel Hervé, Paris.

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