

GALERIE  
MICHELINE  
SZWAJCER

MANFRED PERNICE

*Kassetten, cassetten*

31 January - 9 March 2013

We are delighted to announce that Galerie Micheline Szwajcer is now representing Manfred Pernice. *Kassetten, cassettes* is the German sculptor's first solo exhibition at the gallery.

Pernice describes his project as such: "Everything lies on the floor in cassettes, the light hangs low – here, also plants (crops) are looked after – a series of tests to investigate resistance. A sorting system to identify useful material – or at least in the sense of (waste) separation, to determine the value of each element. When this research is completed, it can be hung on a wall/ In a small room, works of art are exposed to radiation (limits of endurance)."

*[in Cassetten liegt alles auf dem Boden, das Licht hängt tiefer - hier werden also Pflanzen-(Kulturen) betreut - eine Testreihe um Resistenz zu erforschen. Eine Sortieranlage um brauchbares Material zu ermitteln - oder jedenfalls im Sinne einer (Müll)-Trennung den Wert der einzelnen Elemente zu bestimmen. Wenn diese Forschung abgeschlossen ist, kann das auch an die Wand gehängt werden/ In einer kleinen Kammer werden Kunstwerke einer Strahlung ausgesetzt (Grenzen der Belastbarkeit).]*

Manfred Pernice, born in 1963 in Hildesheim, Germany, lives and works in Berlin. His oeuvre literally “contains” sculptures in a wide range of dimensions, ranging from walk-in structures to miniature models. They appear as complex structural volumes or simplified cylinder forms – known as “cans”. Either distributed in outdoor space as info-terminals or pavilions, thereby reacting to the nearby environment and commenting on equally chance urban elements such as rubbish bins or advertising columns – or attributed to a person or a condition. The individual elements of the cans are variable, as if their current composition was only temporary, and the material confirms these provisional, temporary characteristics. Everyday materials are made into triggers of thought that can open up narratives in the spaces they occupy.

In the condensation and organization of the used materials, possible hidden links arise between a method (or non-method) of the artist. The objects exhibited apparently negate any systemic approach within Pernice's working process and manifest a skeptical undertone within his oeuvre. What's actually on display is an undecided anti-display; optional systems which could be arranged in this way or that. Or, in the end, perhaps even the act of displaying itself – as an equivalent possibility.

Recent solo exhibitions of Pernice's work have been organized by SMAK, Ghent; Neuer Berliner Kunstverein, Berlin (both 2011); Secession, Vienna; Modern Art Oxford, Oxford; Salzburger Kunstverein, (all 2010); Neues Museum in Nuremberg; Schinkel Pavillon, Berlin (both 2008); and Museum Ludwig, Cologne (2007); His work has also been included in major exhibitions such as 29° Bienal de São Paulo (2010); Seville Biennale (2006); Venice Biennale (2001 and 2003); and Documenta 11 (2001).