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frm vs fnctn nd bck gn

ai weiwei, pawel althamer,
olafur eliasson, isa genzken,
sharon lockhart, renata lucas,
jorge pardo, simon starling,
rirkrit tiravanija, pae white

july 27 - august 31, 2013

We are pleased to inform you of the upcoming group exhibition, *frm vs fnctn nd bck gn*, which includes a selection of works by the gallery's artists and will be on view in our space from July 27 through August 31.

The point of departure for *frm vs fnctn nd bck gn* is the creative confrontation with everyday objects. While some of the exhibited works use found objects as props, others find their very synthesis in the everyday. The juxtaposition of the works in this context opens up the possibility for both a dialogue between individual artistic approaches as well as a new assessment of the relationship between form and function.

In the gallery's courtyard, Pawel Althamer presents three simple wooden benches, first created in 1993 for the exhibition *Sonsbeek 93* in Arnheim. At the time, Althamer installed 65 benches in a local city park, structural elements of the site and newly executed lookout points that influenced one's experience of the landscape. In the central room of the gallery is Ai Weiwei's large-scale installation *Grapes* (2011). The work consists of 23 antique Chinese stools from the Qing Dynasty (1644-1911), which Ai merges into a seemingly futuristic sculpture. Assembled using the traditional technique of interlocking wood, the work is a relic of historical handcraft and throws into question of the value of cultural goods in contemporary Chinese society. A similarly evocative structure is found in Jorge Pardo's work from 2007. As imposing as it is delicate, Pardo's object is composed of a complex layering of wooden elements and expands on the form of antique Chinese beds. Allowing for numerous associations, the work's concrete character unfolds only as a result of the visitor's movement within the space. Olafur Eliasson's *Timetable* (2007) also emerges from a variation on comparable elements: a slab of marbleized elm is supported by a molecular support consisting of a web of spherical metal bodies. Flowing from Pae White's *remedy tree: piñata* (2000) is a never-dwindling source of sweets that spills out over the floor of the exhibition space from a hollowed stump of wood. The organic texture of the wood contrasts with the colorfully artificial aesthetic of the candy's packaging, which could elicit in the viewer an impulsive reaction to touch. Sharon Lockhart's photo series *Ten Crafts from the Aripuaña River, Brazil* (2010) documents everyday objects produced by the inhabitants of the secluded stretches of the Rio Aripuaña, where the rubber production that had flourished since the 19th century has gradually come to a halt. Over an extensive period of time, Lockhart worked with a local anthropologist to research, record and interpret the now even further isolated community's autonomously creative process. In their empirically objective presentation, the metal vases in the depicted collection seem to be artifacts from a long lost time. In her first collaboration with neugerriemschneider, Renata Lucas presents a new work that further expands the exchange between artistic positions in *frm vs fnctn nd bck gn* with yet another enriching perspective.

Olafur Eliasson's new mirror piece emerges from a meaningful encounter with the work of Brazilian architect Lina Bo Bardi. Inserted within the middle of a concrete cube, a mirrored surface reveals itself upon closer inspection to be an analysis of its own structure and makeup while also paving the path for various spatial experiences to take place. Fading gradually across the horizontal axis, the reflection leaves the technical foundations of its mirroring effect open and ambiguous. As the point of transition between the two exhibition areas, Eliasson's sculpture allows the viewer's reception of the works in the main space to resonate while also drawing a connection to the works on view by Isa Genzken, Simon Starling and Rirkrit Tiravanija.

Isa Genzken's multipart silkscreen *Untitled* (1978) analyzes the geometric phenomenon of the ellipse, which the artist has engaged intensively over years. Genzken created the sequential prints using a computer program she developed together with scholars from the University of Cologne, focusing on the application of the principal form of the ellipse. With the *Ellipsoide* series and a later group of works entitled *Hyperboloide*, Genzken created sculptural objects in the 70s and 80s that redefined space by means of their intervening presence. With its layered construction and stylized materiality, Rirkrit Tiravanija's recent work *untitled 2013 (endless rolling rock)* recalls the form and expression of Minimal Art. The work resurrects an ongoing controversy that began in the context of Tiravanija's solo exhibition at the Randy Alexander Gallery in New York in 1991. Notably never visiting the exhibition, Tiravanija had the beer bottles that were emptied by visitors at the opening collected and set aside. At the end of the exhibition, Tiravanija arranged the Rolling Rock bottles in four palettes, stacked on top of one another. The resulting work, *untitled 1991 (blind)*, has now been translated into its newest version, with a metallic coating that references Constantin Brâncuși's *Endless Column* (1918/1938), its chromed elements piled high into a monumental pillar. On view are also three handmade platinum prints by Simon Starling, which show a found stool that marks the endpoint of an expansive and evocative journey. The mysterious object was discovered by the artist in the Romanian city of Cluj and made by an unknown person from a sawed broom, an old pair of jeans, and three coins. Starling documented the constructivist construction as a curious and fascinating civil relic, the historical origin of which remains concealed.

For further information as well as press images, please contact Jan Salewski: tel +49 30 288 772 77, mail@neugerriemschneider.com.