

Press release

January 2012

Oscar Tuazon, Manual Labor

January 13 to February 18, 2012

Opening, Thursday, January 12, 6 to 8 pm

6.30 pm, Oscar Tuazon talks to Giovanni Carmine

7.15 pm, reading by American poet Cedar Sigó

The opening event will include a presentation of Oscar Tuazon's artist's book «WORKING DRAWING» (an edition by Centre d'édition contemporaine, Geneva, 2012)

«I don't have ideas, I just go to work.» (Oscar Tuazon)

Galerie Eva Presenhuber is pleased to present new work by Paris-based American artist Oscar Tuazon in a show entitled Manual Labor.

In recent years, Oscar Tuazon's works, notably constructions in wood and concrete, have been shown in many exhibitions worldwide, including the 2011 Venice Biennial. His approach, working with and against the entropic qualities of natural materials, achieves fascinating results. In formal terms, Tuazon's work displays loose links with the development of minimal and land art by artists such as Sol LeWitt or Michael Heizer. Tuazon's hybrid sculptures, which are formed by and bear the traces of physical labor, are situated between architecture and performance.

Inspired by the tradition of do-it-yourself or survivalist architecture, adopted less in terms of form and more as a kind of strategy, Tuazon's early works in particular have often been discussed within a social frame of reference. In 2009, he made a work with the programmatic title «A Thing», considered as a turning point in his artistic praxis: small in comparison to his room-filling sculptures, the man-sized wooden construction with two lamps attached questions its supposed functionality while using the language of architecture in an entirely abstract way. As a seemingly useful object, it suggests a purpose, but it is of no real use as a lamp on account of its overly bright light. «At the same time», the artist explains, «the lamp somehow prevents the viewer from perceiving the work as an artwork, so that finally it is just a thing». In line with this logic, Tuazon's works have a tendency to abstraction, understood as abstraction in relation to a function. Thus the equipment and furniture integrated into his recent sculptures, for example, suggest use values contrary to the objects' status as sculptures. Rather than an either/or dichotomy, however, these objects seem to embody a «neither/both» ambiguity.

In this spirit, «I put food on the table» (included in the exhibition), is a partial staircase leading nowhere. The staircase as an integral, connecting part of a building becomes a displaced sculpture, or perhaps a full-scale architectural model, thus acquiring a flexibility and playfulness that characterizes Tuazon's work in general. A stovetop becomes a plinth for an abstract sculpture. A column oscillates between «column» and «thing». These acts of modification reflect the artist's interest in the rejection, redirection, or alteration of the purpose of various functional objects and spaces.

Oscar Tuazon's first solo show at Galerie Eva Presenhuber follows the logic of a house, with works ranging in size and function from chair to kitchen, window to wall, door to floor. Conceived and built as pieces of a larger structure, the works, disassembled and displaced from the artist's studio, are displayed in the gallery as fragments of a restless process of building and rebuilding, tearing down and repairing. Overall, the works reflect on the working process alluded to in the show's title, the hard physical work of making art.

Since 2007, Oscar Tuazon (born 1975, Tacoma, Washington) has been living and working in Paris where he co-founded the collective-run artists' gallery castillo/corrales. He studied at the Cooper Union School of Art and attended the Whitney Independent Study Program in New York. In 2011, he designed one of the four para-pavilions at the 54th Venice Biennial. Parallel to the exhibition at Galerie Eva Presenhuber, works by the artist are featured in «The Language of Less (Then and Now)» at the Museum of Contemporary Art, Chicago. Selected solo shows: The Power Station, Dallas (2011); ICA, London (2010); Kunsthalle Bern (2010); Künstlerhaus Stuttgart (2010); Seattle Art Museum (2008); Palais de Tokyo, Paris (2007). Selected group shows: Galerie Eva Presenhuber, Zurich (2011); Wiels Center for Contemporary Art, Brussels (2010); Musée d'Arco de Vigo (Marco), Vigo (2009).

Oscar Tuazon

1975 born in Seattle/WA, USA
1995-1999 Cooper Union for the Advancement of Science and Art, New York/NY, USA
2001-2003 Whitney Museum of American Art Independent Study Program, Studio Program,
New York/NY, USA

lives and works in Paris and Tacoma

Solo Exhibitions

2012

Manual Labor, Galerie Eva Presenhuber, Zurich, Switzerland

2011

Die, The Power Station (Aldon Pinnell), Dallas/TX, USA
Standard (Oslo), Oslo, Norway
America is my Woman, Maccarone, New York, USA

2010

Sex Booze Weed Speed, Rat Hole Gallery, Tokyo, Japan
Sex, Jonathan Viner, London, Great Britain
My Mistake, ICA, London, Great Britain
Oscar Tuazon, Kunsthalle, Bern, Switzerland
My Flesh to Your Bare Bones (with Vito Acconci), Maccarone, New York, USA
Parc St Leger - Centre d'Art Contemporaine, Pougues-les-Eaux, France

2009

Against Nature, Künstlerhaus, Stuttgart, Germany
Centre international d'art et du paysage, Ile de Vassiviere, France
F.T.W.Dependance, Brussels, Belgium
That's Not Made For That, David Roberts Foundation, London, Great Britain
Ass To Mouth, BaliceHerting, Paris, France
Untitled (Leave Me Be)Standard (Oslo), Oslo, Norway
Another Nameless Venture Gone Wrong, Haugar Vestfold Kunstmuseum, Tønsberg, Norway

2008

A Vow of Poverty, Michele Maccarone, New York/NY, USA
Kodiak (with Eli Hansen), Seattle Art Museum, Seattle/WA, USA
Dirty Work, Jonatha Viner/Fortesqua Avenue, London, Great Britain
This World's Just Not Real To Me (with Eli Hansen), Howard House, Seattle/WA, USA

2007

Where I Lived And What I Lived For, Module, Palais the Tokyo, Paris, France
I'd Rather Be Gone, STANDARD (OSLO), Oslo, Norway
Oscar Tuazon / Mike Freeman, Castillo / Corrales Gallery, Paris, France

Voluntary Non vulnerable (with Eli Hansen), Bodgers and Kludgers, Vancouver/BC, Canada

Group Exhibitions

2011

Sculpture Now, Galerie Eva Presenhuber, Zurich, Switzerland
The Language of Less, Museum of Contemporary Art, Chicago/IL, USA
The Art of Narration Changes with Time, Sprüth Magers, Berlin, Germany
ILLUMInations (curated by Bice Curiger), 54th International Art Exhibition – La Biennale di Venezia, Venice, Italy
The Shape of Things to Come: New Sculpture Part 1, Saatchi Gallery, London, Great Britain
Tableaux, Le Magasin, Grenoble, France
THE WAY IT WASN'T, Culturgest, Porto, Portugal
After Images, Musée Juif de Belgique, Bruxelles, Belgium
Isabelle Cornaro, Nikolas Gambaroff, Oscar Tuazon, Eli Hansen, A Palazzo Gallery, Brescia, Italy
Fragments Americana (curated by Heidi Slimane), Almine Rech Gallery, Brussels, Belgium
Dystopia, CAPC Bordeaux, Bordeaux, France
Art In The City, Art Brussels, Brussels, Belgium
Under Construction, SAKS, Geneva, Switzerland
Light In Darkness, Western Bridge, Seattle, Washington, USA
Poste Restante (curated by Eric Fredericksen), Artspeak, Vancouver, Canada
You and Now, Balice Hertling, Paris, France

2010

Displaced Fractures – Über die Bruchlinien in Architekturen und ihren Körpern, Migros Museum für Gegenwartskunst, Zurich, Switzerland
Displaced Fractures, Migros Museum für Gegenwartskunst, Zurich, Switzerland
The Way It Wasn't (Celebrating Ten Years of castillo/corrales, Paris), Midway Contemporary Art, Minneapolis, Minnesota, USA
Dynasty, Palais de Tokyo & Musée d'Art Moderne de la Ville de Paris, Paris; France
Art Public (with Balice Hertling / Standard Oslo), Art41 Basel, Basel, Switzerland
Rehabilitation, WIELS Center for Contemporary Art, Brussels, Belgium
Perpetual Battles, Baibakov Art Foundation Moscow
When Do You See Yourself in Ten Years?, Standard (Oslo), Oslo, Norway
The Concrete Show, Galleria Franco Noero, Turin, Italy
A Basic Human Impulse, GC.AC, Galleria Comunale d'Arte Contemporanea di Monfalcone, Monfalcone, Italy
Mutinity Seemed a Probability, Fondazione Giuliani, Rome, Italy
Box With The Sound Of Its Own Making, Western Bridge, Seattle, Washington, USA
The Nice Thing About Castillo/Corrales..., castillo/corrales, Paris, France
Les Sculptures Meurent Aussi, La Kunsthalle Mulhouse, Mulhouse, France
Infinite Fold, Galerie Thaddaeus Ropac, Paris, France

2009

Evento, CAPC, Bordeaux, France
Prix Ricard, Espace Paul Ricard, Paris, France
Display With Sound, IPS, Birmingham, Great Britain
LMCC Sculpture Park, New York/NY, USA
Free As Air And Water, Cooper Union Houghton Gallery, New York/NY, USA
Wood, Maccarone, New York/NY, USA
Gennariello, Balice Hertling, Paris, France
I was a Stranger, Isabella Bortolozzi, Berlin, Germany
Mirrors, Marco, Vigo, Spain (curated by Gyonata Bonvicini)

Of Vagrant Dwellers in the Houseless Woods (curated by Eric Fredericksen), Or Gallery, Vancouver, Canada
Utopie et Quotidiennete, Centre d'Art Contemporain Geneva, Geneva, Switzerland
Sauvagerie Domestique, Galerie Eduard-Manet, Genevilliers, France

2008

September Show, Tanya Leighton, Berlin, Germany
Degrees of Remove: Landscape and Affect, Sculpture Center, Long Island/NY, USA
Paul Klee Zentrum, Bern, Switzerland
You Complete Me, Western Bridge, Seattle/WA, USA
Transformational Grammar, Francesca Kaufmann, Milan, Italy
Sack of Bones (Los Angeles), Peres Projects, Los Angeles/CA, USA
Group show, Dependance, Brussels, Belgium
Contemporary Northwest Art Awards, Reed College, Portland/OR, USA
Kunsthalle, St. Gallen, Switzerland

2007

Exposition N°1, Galerie Balice Hertling, Paris, France
Documenta 12 Magazine Projects, under the auspices of Metronome, Kassel, Germany
Compound Values Affirming Denial, STANDARD (OSLO), Oslo, Russia
Hello Goodbye Thank You, Castillo / Corrales Gallery, Paris, France

2006

The Elementary Particles (The Paperback Edition), STANDARD (OSLO), Oslo, Russia
Minotaur Blood, Fortescue Avenue/Johnathan Viner, London, Great Britain
Just Move On, project for CLUI Wendover, Wendover/UT, USA
Down By Law, The Wrong Gallery, Whitney Biennial, Whitney Museum of American Art, New York/NY, USA
An Open Operation, Edinburgh College of Art, Edinburgh, Scotland
for Death, Halle 14, Leipzig, Germany
The Culture of Fear, ACC Galerie, Weimar, Germany
Metronome no. 10, Portland Institute for Contemporary Art, Portland/OR, USA
Living Underground, Siuslaw National Forest/OR, USA

2005

Secret Room, Kanazawa, Japan
Baroque Geode, Sundown Salon, Los Angeles/CA, USA
Bridges, University of Colorado, Denver/CO, USA

2004

Slouching Towards Bethlehem, The Project, New York/NY, USA
Xtreme Houses, Lothringer13, Munich, Germany and Halle 14, Leipzig, Germany
Human, Fucking Human, Lofoten International Art Festival, Bergen, Norway
Adaptations, Kunstehalle Fridericianum, Kassel, Germany
Our Mirror, Lower Manhattan Cultural Council, New York/NY, USA
Urban Renewal: City Without a Ghetto, Temporary Services, Chicago/IL, USA
Urban Renewal: City Without a Ghetto, Princeton School of Architecture, Princeton/NJ, USA
The Subsidized Landscape, The Center for Architecture, New York/NY, USA
Sprawl, Hudson Clearing, New York/NY, USA
Adaptations, with Richard Fischbeck, Apex Art, New York/NY, USA

2003

Wight Biennial, with Richard Fischbeck, UCLA, Los Angeles/CA, USA
24/7, CAC, Vilnius, Lithuania, Slovenia
Float, Socrates Sculpture Park, New York/NY, USA
Deathtime, 27 Canal, New York/NY, USA
Whitney Independent Study Program, Galapagos, Brooklyn, New York/NY, USA
Whitney Independent Study Program, with Bea Schlingelhoff, New York/NY, USA
Totally Motivated, with Gardar Eide Einarsson, Kunstverein Munich, Germany
Between the Lines, with Gardar Eide Einarsson, Apex Art, New York/NY, USA
City Without a Ghetto, Artists Space, New York/NY, USA
Inscribing the Temporal, Kunsthalle Exnergasse, Vienna, Austria

2002

STRIKE, Wolverhampton Art Gallery, Wolverhampton, Great Britain
Coming Soon, Whitney Independent Study Program, New York/NY, USA
Museum of the White Man, New York and Suquamish/WA, USA

2001

Programmable City, Storefront for Art and Architecture, New York/NY, USA
Landlords Instant Cash!, P.S.1 Center for Contemporary Art, New York/NY, USA
Building Codes, Lower East Side Tenement Museum, New York/NY, USA

Projects

2005

Downlow, Metronome, Paris, France

2004

An Introduction to the Randome, Bridges Mathematical Conference Proceedings, Hungary

2003

What is a Tool?, with Gardar Eide Einarsson, Cabin Magazine 03, Kent Institute of Art, Great Britain
Planning Alternative Space, RepublicArt.net
Guerrilla War in the USA, 1965-70, with Gardar Eide Einarsson, New York/NY, USA

2002

City Without a Ghetto, Artists Space, New York/NY, USA
Refuse to be Burnt Out, UKS Forum for Samtidkust #2/3/4: Architecture, Oslo, Russia
DomeHome, New York/NY, USA
Empire Within, Everything Magazine, London, Great Britain

1999

KYGL Guide to Urban Objects, Center for Urban Pedagogy, New York/NY, USA

Oscar Tuazon

Selected Bibliography

2012

Oscar Tuazon: 'Working Drawing', Centre d'édition contemporaine, Genève.

2011

Parkett Art, Issue 89, October, pp.

2010

Julian Rose: 'Structural Tension', in Artforum International, October, pp. 218-225

Philippe Pirotte: 'Oscar Tuazon's Abstract Violence', in The ICA's Magazine, Issue 6, pp. 6-10

Jodi Willie, Adam Parfrey: 'devil may care' (Interview), in Paris LA, Issue 5, pp.72-78

Oscar Tuazon, Thomas Boutoux, Pierre-François Letué, Dorotheé Perret: 'Oscar Tuazon – I can't see', Do.Pe. Press/Paraguay Press, Paris.

Mike Freeman: 'Oscar Tuazon', in Dynasty, Musée d'Art Moderne de la Ville de Paris / Arc, Palais de Tokyo, Paris.

'Oscar Tuazon & Eli Hansen', in Palais no. 12, Palais de Tokyo, CNAP, Paris, p. 60

Mousse Magazine #24, Summer Issue, Milan, p. 195

Paul Bernard: 'Oscar Tuazon - Ass to Mouth, Balice Hertling', Paris, in Frog, no. 9, pp. 66-69

2009

Vitamin 3D, Phaidon Press.

'The Artist's Art', in Artforum International, December

Interview with Francesca di Nardo, in Mousse Magazine, December/January

2004

Roberta Smith: Slouching Towards Bethlehem, in The New York Times, Aug 13

Howard Halle: Slouching Towards Bethlehem, in Time Out, New York

Holland Cotter: Adaptations, in The New York Times, Jan 30

2003

Sculpture Forever, in Flash Art International, August

Rebecca Tuhus-Dubrow: Exhibit Visits Urban Renewal's 'Scenes of Crime', Metropolis, October

Kirsten Everberg: After the Utopian Reflex, The 2003 Wight Biennial Catalogue,

Department of Art, UCLA Holland Cotter: Body and the Archive, in The New York Times, Feb. 14

2002

Carly Berwick, Damon Rich: Civic Boosters, Metropolis, February