

UNFOLDING: SPACE

An exhibition organized by Node Center for Curatorial Studies – Berlin, in collaboration with Grimmuseum and Künstlerhaus Bethanien

27.05 » 11.06 2011

Julien Grossmann (FR) and Isabel Simões (PT)
CURATED BY Marlies Oud (NL) and Sandra Kramaer (DE)

VERNISSAGE_ 27.05.2011 19h

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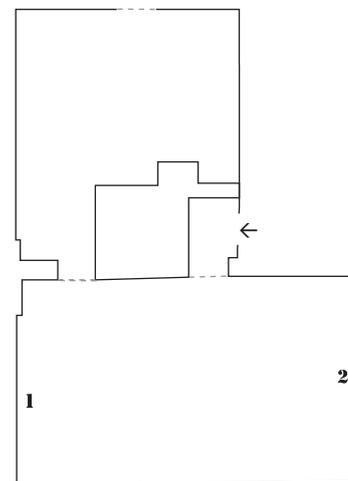
Unfolding: Space explores the transformation from a flat surface to spatiality, the shift from mediated images to a tactile spatial level. While surrendering to a transient movement, the notion of a space unfolds. Isabel Simões „Kite“ and Julien Grossmann’s „La Chute des Monarchies“ investigate both the duality and transition between the intangibility of representation and the spatiality of embodied construction. Simultaneously, a true metamorphosis is questioned, hinting to collapse, destruction, and eventually the impossibility of unfolding.

What used to be a perfect and intact image of a kite, flying high up in the air, outstretched in the sky, free and dancing, turned into a collapsed creature: wings crumbled, corners bursted, and its fundament – the delta - crushed beyond recognition. Simões kite shows the possibilities of collapse in space and of the material. The collapse and the absurdity of pretending objects that originally where meant for only doing one thing: to fly and to glide carefree into the air – and now are only reciprocated by some left over rudiments.

With the collapse, Simões creates a new object: the kite now becomes a fragile spot

in space, unfolding itself to new purposes. The new structure implies a flexible space that collapses and expands into a multi-sided appearance, depending on the observers perspective. A new environment unfolds, while the isolated kite transforms the wall into an empty, abstract space. Going through this higher dimensional environment and increasing in volume, Simões unfolds the two planified delta shapes in an unexpected pattern that resolves in an accidental symmetry – a symmetry unfolding at a precise moment: the light and the resolving shadows of the convolution merge into a unified, yet powerful pattern, influenced by several – and sometimes opposing dynamic forces. Simões kite rises against, not with the wind...

The obstructed suggestion of upward movement of Simões’ “Kite” is juxtaposed with Julien Grossmann’s “La Chute des Monarchies”. The repetition of falling crowns, in a digital projection obeying the laws of gravity, reveals a continuous downwards movement. Again and again, they inevitably fall towards their own destruction. This explosion doesn’t reach to the crowns’ own materialization, as the pile of stones at the bottom remains unchanged



GALLERY

1
ISABEL SIMÕES
Kite

1,25cm x 0,95 cm (length x width;
variable dimension)
Acrylic on paper

2
JULIEN GROSSMANN
La Chute des Monarchies

Variable dimensions
White marble and quartz rubble, stones,
video projector, DVD player,
quadraphonic sound system.

with every crash. In this, the aesthetical transformation of the descending crowns into collapsing particles that approach the beholder while dissolving into the dust, reaffirms the contrast between the intangibility of the two-dimensional projection and the physicality of the collection of stones. Referencing the historical relation of a people to monarchy (in particular the French collective remembrance of the ending of the line of kings) “La Chute des Monarchies” represents a simplified version of history, constructed to make the story comprehensible, while consequently leaving parts out. The mediated image of the crown, the black and white pixels originating from late 19th century embroidery patterns, confront the tactile textures of the stones it clashes into. The suggestive transformative movement from a flat surface to a spatial structure is obstructed, only evoking a spatial unfolding. www.nodecenter.org

Wed.-Sun. 14-19 h.

Fichte Strasse 2, 10967 Berlin

www.grimmuseum.com

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UNFOLDING: PROCESSES

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Stian Ådlandsvik (NO) **CURATED BY** Victor Wang (CA)
Mai Yamashita + Nayoto Kobayashi (JP), Futurefarmers (US),
The First Collection by Atladóttir & d'Ors (NL)
CURATED BY Lian Ladia (PH) + Jerlyn Jareunpoon (US)

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1+1≠2

Text by Victor Wang

Convergence 2011 is an agglomeration of ontological inquiry by artists Stian Ådlandsvik. Although we find several components of the work to be meaningful to the next, there is one predominant element I wish to focus on, this is the theme of "identity" or **identitas** in Latin, which translate to "sameness". Further, I will speak of the logical consequences of intervening in, or the altering of that, which defines the intended purpose of an "object", and ultimately its identity.

Before we begin to discuss the persistence of identity after change, I would like to first introduce the Greek Legend of **The Ship of Theseus**. Like Ådlandsvik's **Convergence**, **The Ship of Theseus** was a vessel of philosophical exploration for Greek Philosophers. The ship was used to carry the youth of Athens back from Crete, and was well preserved by the Athenians for generations, for they would replace the each old plank as they decayed with new ones. Because of the frequency of change, the ship became a standing example among Greek philosophers for the debate on identity; one side holding that the ship remained

the same after each change, and the other contending that it was not the same. Later, Plutarch would pose the important question whether the ship would remain the same if it were entirely replaced, piece-by-piece. Although, Ådlandsvik may not be replacing individual pieces of the photocopier, his process does explore the differences that arise when pieces of a whole is disassembled and remade through copies of the original, ultimately creating a separate identity of this object, in this case reintroducing it as a sculpture. With such a transformation certain questions do arise, for example, is identity whatever makes an entity definable and recognizable? Also, how much change is necessary before an object loses its original identity?

There is one more important element in Ådlandsvik's **Convergence**, this is the meticulous recording of the photocopiers transcendence into a sculpture by the various scans of each piece that was removed from the machine. With this addition Ådlandsvik has introduced another function into the equation, time, and in this case the affects on an object's identity if we introduce time. According to the view of Perdurantism, material objects persist by having **temporal parts** or stages, which exist at different times and are to be distinguished by the times

at which they exist – if we then apply this view, we see a persistence of identity is maintained through the documented disassembling of the machine. By recording the photocopier parts, Ådlandsvik has conserved fragments of identity by archiving each part temporarily, giving a sense of existence at different times through temporal parts, and displaying them spatially in the context of the gallery space.

Through **Convergence** we see that an object has its parts essentially, and the consequences of an object losing or gaining a part, the primary object would cease to exist (that is, the result would not be the same object anymore). Through this we see that Ådlandsvik's thesis is about the relationship among wholes and its parts, and the conditions for their persistence through time. Further, whether or not this object can be defined as the same once its pieces have been altered to reflect that of a new "thing", even if some remnants of the pieces lost still remain.

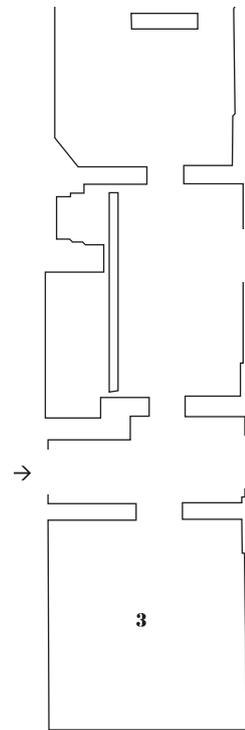
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MUSEUM

3
STIAN ÅDLANDSVIK

Convergence
(2010)

Xerox copier, paper, photo copies.
100 x 64 x 61 cm

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Unfolding: Processes/Space/Time is a series of exhibitions organized by the curators at Node Center for Curatorial Studies at the end of their 3 month residency, in a working dynamic that creates a dialogue and encourages collaboration between artists and curators. The seven curators were asked to show the work of an artist with different formal restrictions while working in close collaboration with the artist. This began with the challenge to show the work of the artist using only the curator's desk, in total absence of the artwork itself. At the second stage, the curators were asked to show the artist's work on a piece of DIN A3 paper. Each time a piece of paper is folded, its thickness increases. If we fold a piece of paper 10 times, the thickness will be approximately the width of a hand; if one imagines a piece of paper that can be folded infinitely, then fold it 28 times and the thickness is about 8000 metres, the height of Mount Everest; fold it 10 more times and it exceeds 12000 kilometres, the diameter of Earth. The action of folding is an exponential multiplier of possibilities; conversely, the action of unfolding is the discovery of the fold, from crease

to crease... perhaps it is then the role of the curator to unfold with the artist the complexity of the artwork.

Unfolding: Processes/Space/Time at the Grimm Museum is the third and final stage of the curators' exercise, where the curators will present the actual artwork in a physical space.

Node Center for Curatorial Studies offers a platform to investigate subjects related to curatorial studies and contemporary art practices. The Center's core activity stems from the Curatorial Studies Program that offers its participants the opportunity to develop projects in Berlin. Node is a dynamic space where professional interactions take place in the form of seminars, artist presentations, and other activities that explore the complexity of curatorial work. It is a meeting point for curators, artists, and people responsible for the artistic scene in Berlin.

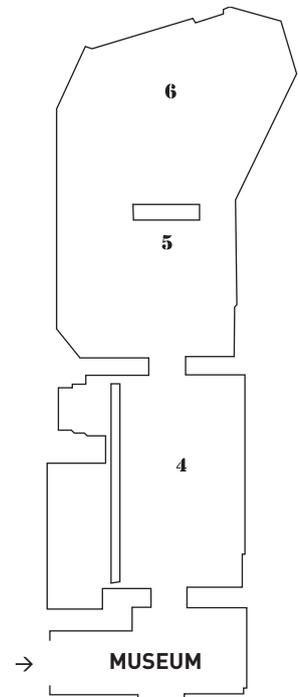
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FUTUREFARMERS
Shoemakers Dialogues
(2011)

(Clockwise)

Project Documentation, Shoemakers Dialogues in NYC, 2011. Sculptural response to Berlin, Soot Collector, 2011.

Collected Soot and Particulate Matter from locations in Berlin (Kreuzberg, Friedrichshain, Prenzlauer Berg, Lichtenberg, Mitte, Charlottenburg, Schöneberg, Neukölln), 2011.

in collaboration with Jerlyn Jareunpoon
From May 4 -14, 2011, San Francisco art collective, Futurefarmers created a nine-day "urban thinkery" centered around a shoemaker's atelier consisting of a cobbler's bench and shoe racks and installed in the Guggenheim Museum's Rotunda in New York. The atelier is an open interpretation of Simon the Shoemaker's Fifth-century Athens studio in which Socrates supposedly had extensive philosophical discussions with Simon and local youth. These dialogues included conversations with poets, activists, anthropologists and scientists interacting with the citizens of New York.

5
MAI YAMASHITA + NAOTO KOBAYASHI
When I Wish Upon A Star
(2004)

Single channel video projection
Duration: 2:00 min.

Mai Yamashita and Naoto Kobayashi, extends the recording time of a videotaped shooting star whose duration is originally less than a second, into about two minutes - in order to make it long enough for all of Yamashita's wishes to be conveyed.

6
THE FIRST COLLECTION
BY ATLADÓTTIR & D'ORS
Gentrification - The Political Collection
(2011)

Project run:

May 27-June 11, Wed-Sun 14-19h

The First Collection will be creating work-in-progress at Grimmuseum Berlin surrounding the issues of gentrification. Their research at Grimmuseum will focus on the creation of a set/installation around this urban phenomenon. The public is invited to participate or witness the work-in-progress during the duration of the exhibition.