

TEMPORARY GALLERY

Impossible Show

30. November 2013 - 16. Februar 2014

Eröffnung: Fr 29.11., 19 Uhr

Künstler: Álvaro de los Ángeles, Magali Arriola, Lars Bang Larsen, BAR Project, Ilka Becker, María Berríos, Stacy Boldrick, Daniela Castro, Mathieu Copeland (Team 404), Patrizia Dander, Guillaume Désanges, Alex Farquharson, Katharina Fichtner (The Office), Form Content (Am Nuden Da), Dora García, Katya García-Antón, Isabel García Pérez de Arce, Fanny Gonella, Eva González-Sancho, Lilian Haberer, Lisette Lagnado (Arto Lindsay, Rodrigo Cerviño), Pedro de Llano, Mihnea Mircan, Tania Pardo, pas, Joseph del Pesco, Alberto Sánchez Balmisa, Manuel Segade, Leonas Seliukas, Francesco Stocchi, Huib van der Werf, Jonas Žakaitis...

Kuratoren: RMS, La Asociación, Madrid
in Kooperation mit Temporary Gallery

Öffnungszeiten: Do-Fr 14-18, Sa-So 13-17 Uhr

Eintritt frei, Veranstaltung: 2,50 Euro

Die Temporary Gallery hat RMS, La Asociación als Gastkuratoren dieser Ausstellung eingeladen. RMS ist ein freier, nicht kommerzieller Kunstraum und eine Agentur für kulturelle Produktion in Madrid, der 1999 von Rocio Gracia, Sergio Rubira und Marta de la Torriente gegründet wurde. RMS schlug vor, zusammen mit der Temporary Gallery die "Impossible Show" weiterzuentwickeln, die erstmals 2011 realisiert wurde. Zahlreiche internationale Kuratoren wurden hierfür eingeladen, Konzepte von Ausstellungsprojekten beizutragen, die aus verschiedensten Gründen "unmöglich" sind – sei es, weil ihr Diskurs verboten und zensiert ist, die Kunstwerke verschwunden, zerstört oder gestohlen sind, weil sie nicht bewegt werden können, sie nie existiert haben, oder weil der Ort selbst eine Ausstellung nicht erlaubt... Eine "Ausstellung über unmögliche Ausstellungen", nun ein fortlaufendes Archiv, begann mit Dora Garcías "100 impossible artworks" und nimmt seither unterschiedlichste Formate an, ob Pressemitteilungen, Vorträge oder Hörführungen. Ziel soll sein, über das Ausstellen und dessen bestimmende Faktoren zu reflektieren, über das Erzählen durch Kunstwerke, das literarische Genre der Ekphrasis, das Entstehen von Fiktion, Gerücht und Lüge und die Übung in Erinnerung und Imagination.

Rahmenprogramm:

Fr 29.11.13, 19 Uhr

María Berríos: Conceptual Humour and Ecology. Cataclysm, Potentialism and the Future of Ex-Agriculture

Die Ausstellung fasst eine Reihe organischer Potentialismen zusammen, die - unter besonderen Umständen - möglicherweise zu einem Kosmos werden. Sie sind in vier unterschiedliche Kapitel oder Schwanengesänge unterteilt: eine Geschichte von Vögeln und Holz, von einem Beben, einem Ausbruch und von einem Strandausflug.

María Berríos (Chile; lebt zwischen Santiago und London) ist Soziologin, freie Autorin und Kuratorin. Sie war Herausgeberin der DOCUMENTA 12 Magazine (2007) für Lateinamerika. In Zusammenarbeit mit Lisette Lagnado kuratierte sie die Ausstellung Drifts and Derivations über experimentelle Architektur in Chile und Brasilien (Museo Nacional Centro de Arte Reina Sofía, 2010). Sie ist Gründungsmitglied des Kollektivs vaticanochico (mit den Künstlern Ignacio Gumucio und Francisca Sánchez) und unternimmt mit ihnen Forschungsreisen, publiziert Bücher und realisiert Kunstaussstellungen. Berríos hat über die zeitgenössische Kunst und Kultur Lateinamerikas umfangreich publiziert und promoviert derzeit im Fach Soziologie über Gerüchte, konzeptuellen Humor und das Verschwinden als Form am Goldsmiths College, University of London.

Sa 30.11.13, 15 Uhr

Guillaume Désanges: A history of performance in 20 minutes

"Let's attempt a history of the body in art as a history of silence as opposed to discourse about art. Let's simply show how the history - of art - has, at a certain moment - and for some people - engendered gestures and not objects. And certainly not discourse... Looked at this way, in a purely formal fashion, the history of performance, or of body art, is not then a history of the representation of the body but exclusively a history of gesture. Barely sketched, already expired." (Guillaume Désanges). "A history of performance in 20 minutes" is a conference which aims at dividing the history of performance in 10 gestures: 1 - Appearing, 2 - Receiving, 3 - Holding back, 4 - Escaping, 5 - Aiming, 6 -

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Falling, 7 - Crying, 8 - Biting, 9 - Emptying oneself, 10 - Disappearing, discussing very subjectively those 10 gestures.

(Guillaume Désanges is a free-lance curator and art critic, founder and director of Work Method, a Paris based agency for artistic projects. He organizes international exhibitions projects and lectures)

Sa 14.12.13, 16 Uhr

Patrizia Dander: "Nenn sie, wie du willst". Ivan Kožarić's unrealisierte Vorschläge für den öffentlichen Raum

Ivan Kožarić (*1921 in Petrinja/Kroatien, lebt in Zagreb) gilt als einer der wichtigsten Protagonisten der Nachkriegs-Avantgarde im ehemaligen Jugoslawien. Er hat im Laufe der vergangenen 60 Jahre ein überraschend vielfältiges Werk produziert, das zwischen den Ausläufern der Moderne und konzeptuellen künstlerischen Praktiken zu verorten ist. Eine der interessantesten Schaffensperioden sind die frühen 1970er Jahre, in denen Kožarić einen neuen Ort für seine Kunst erforscht: In dieser Zeit entwickelt er eine Reihe ebenso provokanter wie humorvoller Vorschläge für Interventionen im Stadtraum. Die Entwürfe, die größtenteils an der Unmöglichkeit ihrer Realisierungen scheiterten, geben Einblick in eine unkompromittierte Auseinandersetzung mit den Traditionslinien von Skulptur im öffentlichen Raum und präsentieren ein Werk, das sich jeder Form von Vereinnahmung widersetzt. (Patrizia Dander hat in Eichstätt, Mailand und Bonn Psychologie studiert. Nach einem Volontariat am Kunstverein für die Rheinlande und Westfalen Düsseldorf wechselte sie 2007 als Assistentzkuratorin an das Haus der Kunst München, wo sie seit 2010 als Kuratorin tätig ist. Diesen Sommer kuratierte sie eine Überblicksausstellung des kroatischen Künstlers Ivan Kožarić)

Sa 18.01.14, 16 Uhr

Dora García: The Artist Without Works, a guided tour around nothing

"The artist without works (A guided tour around nothing)" is exactly what the title says it is: a guided tour around the work of an artist who does not produce any works. A monologue formatted as a guided tour in five stops, circling emptiness, the address presents artistic unproductiveness as the ultimate form of resistance.

Dora García studied Fine Arts at University of Salamanca and at Rijksakademie, Amsterdam. She uses the exhibition space as platform to investigate the relationship between the visitor, the artwork, and place. Through minimal changes, not encroaching on the space, the room is converted into a sensory experience, with each visitor leaving it again with his or her perceptions altered, or at the very least perhaps with a degree of skepticism. The artist engages herself with the question of what is real and what is fiction, and thus visitors become protagonists in a fiction: sometimes knowingly, sometimes not. Since 1999 she has created several works on the web (doragarcia.net). In 2011 she represented Spain at the 54th Venice Biennale. (Performed by: Samir Kandil)

Sa 25.01.14, 15 Uhr

Huib Haye van der Werf: The Committee of Impossibility

Having many years of experience as a curator for projects outside the institutional realm and within a shared 'public' space, Huib Haye van der Werf will give a lecture on the impossibilities he encounters that are quite unique in attempting to realize works of contemporary art in such a context. His lecture will focus on the bureaucratic and rhetorical attitudes he has encountered in the past, and will present a conglomeration of these as the ultimate impossible show in public space by means of the "Committee of Impossibility". Huib Haye van der Werf is partner and curator for TAAK - an international platform based in Amsterdam that develops innovative art projects and educational programmes relating to social issues such as ecology, urbanisation, social design and human rights - and Head of the Artistic Program at Jan van Eyck Academie, Maastricht.

Sa 01.02.14, 15 Uhr

Eva González-Sancho: The Fear of Closure

Wenn es zu Kunstausstellungen kommt, ist wirklich alles unmöglich? Sind die vermeintlichen Limitierungen von Raum und Kosten eines Ausstellungsvorhabens nicht vielmehr Entschuldigungen dafür, der Realisierung bzw. Realisierbarkeit einer Idee bewusst ein Riegel vorzuschieben? Ist einmal die Möglichkeit formuliert, existiert das Projekt dann per se? Und ist das Kunstwerk nicht selbst diese Idee oder das Potential einer Möglichkeit? Eine Lesung von Ausstellungskonzepten, die am Unbrauchbaren grenzen. Eva González-Sancho ist Kuratorin. Von 2003-11 war sie Direktorin und Kuratorin am FRAC Bourgogne (Fonds Régional d'Art Contemporain, Dijon) und Ko-Kuratorin des Lofoten International Art Festivals (LIAF) 2013.

Sa 15.02.14, 17 Uhr

Francesco Stocchi, Martijn Hendriks: Some hunters resting by a ruin and a fountain, 1864–2014

Bei einem verheerenden Großbrand im Jahr 1864 wurde eine bedeutende Anzahl von Werken aus der Sammlung des Museum Boijmans van Beuningen in Rotterdam vernichtet. Nur fünfzehn Jahre nach seiner Gründung waren damit

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neunzig Prozent des Museumsbestands in Schutt und Asche. Die museale Sammlung war durch Werkbeschreibungen katalogisiert, die über die jeweiligen Bildthemen Auskunft gaben. Kaum eine fotografische Abbildung der Gemälde hat den Brand überlebt, nur deren wörtlichen Umschreibungen. Das Projekt "Some hunters resting by a ruin and a fountain, 1864–2014" versucht mithilfe des visuellen Vokabulars von 2014, eine Auswahl dieser Werke zu rekonstruieren. Es geht dabei weniger um eine Wiederbelebung der Bilder, als um eine Reformulierung nach 150 Jahren, bei der den verlorenen Darstellungen frei assoziierte Abbildungen aus dem Internet gegenübergestellt werden. (Francesco Stocchi ist Kurator für Moderne und Zeitgenössische Kunst am Museum Boijmans Van Beuningen in Rotterdam. Martijn Hendriks ist Künstler und lebt in Amsterdam)

Förderung und Unterstützung:

Akademie der Künste der Welt, Köln, AC/E Acción Cultural Española, Stadt Köln Kulturamt, RheinEnergie Stiftung Kultur, Hotel Chelsea Köln, Deltax Wirtschafts- und Steuerberatungsgesellschaft mbH

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Impossible Show

November 30, 2013 - Februar 16, 2014

Opening: Fr 11/29/13, 7 pm

Artists: Álvaro de los Ángeles, Magali Arriola, Lars Bang Larsen, BAR Project, Ilka Becker, María Berríos, Stacy Boldrick, Daniela Castro, Mathieu Copeland (Team 404), Patrizia Dander, Guillaume Désanges, Alex Farquharson, Katharina Fichtner (The Office), Form Content (Am Nuden Da), Dora García, Katya García-Antón, Isabel García Pérez de Arce, Fanny Gonella, Eva González-Sancho, Lilian Haberer, Lisette Lagnado (Arto Lindsay, Rodrigo Cerviño), Pedro de Llano, Mihnea Mircan, Tania Pardo, pas, Joseph del Pesco, Alberto Sánchez Balmisa, Manuel Segade, Leonas Seliukas, Francesco Stocchi, Huib van der Werf, Jonas Žakaitis...

*Curator: RMS, La Asociacion, Madrid
in cooperation with Temporary Gallery*

Opening hours: Thu-Fri 2-6, Sat-Sun 1-5 pm

Admission: Exhibition free, Event: 2,50 Euro

Temporary Gallery has invited RMS, an independent and non-profit space and cultural production agency formed 1999 by Rocio Gracia, Sergio Rubira and Marta de la Torre in Madrid, to curate a show in their space. RMS suggested to continue and cooperate with Temporary Gallery on the "Impossible Show" that has started in 2011. For this, they have asked a group of international curators to propose a project for an impossible show, be it because the discourse is forbidden and is censored; the artworks have disappeared, been destroyed or stolen, because they cannot be moved, they have never existed, or the space didn't allow for their exhibition... A "show of impossible shows", as an archive in progress that starts with Dora García's work, "100 impossible artworks", and takes different formats – from press releases to lectures and audio guides – the aim of which is to reflect on the very act of exhibiting and its determining factors; the way of narrating through artworks; the literary genre of ekphrasis; the development of fiction, rumour and lies, and the exercise of memory and imagination.

Fringe events:

Fri 11/29/13, 7 pm

María Berríos: Conceptual Humour and Ecology. Cataclysm, Potentialism and the Future of Ex-Agriculture

The show brings together a series of organic potentialisms that could - under certain circumstances - grow into a cosmos. They are divided into four different chapters or swans songs: a story of birds and timber, a tremor, an eruption and a trip to the beach. (María Berríos is a sociologist, independent writer and curator. She was editor for Latin America of DOCUMENTA 12 magazines, 2007. In collaboration with Lisette Lagnado, she co-curated the exhibition "Drifts and Derivations" on experimental architecture in Chile and Brazil, Museo Nacional Centro de Arte Reina Sofía, 2010. She is a founding member, along with the artists Ignacio Gumucio and Francisca Sánchez, of the collective vaticanochico; they go on research expeditions, publish books and sometimes do art exhibitions. She has published extensively on contemporary Latin American art and culture, and is currently working on her PhD in Sociology in Goldsmiths College, University of London, on rumours, conceptual humor and disappearance as a form)

Sat 11/30/13, 3 pm

Guillaume Désanges: A history of performance in 20 minutes

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Sat 12/14/13, 4 pm

Patrizia Dander: "Nenn sie, wie du willst". Ivan Kožarić's unrealisierte Vorschläge für den öffentlichen Raum

Ivan Kožarić (*1921 in Petrinja/Croatia, lives in Zagreb) is one of the major protagonists of postwar avant-garde art in the former country Yugoslavia. He produced a surprisingly diverse body of work over the course of the past 60 years that positions itself between the offshoots of modernism and conceptual artistic practices. One of his most interesting creative periods was during the early 1970s when Kožarić was exploring a new site for his art. He developed a series of equally provocative and humorous suggestions for interventions in the urban space. The plans, which for the most part failed because they were impossible to realize, provide insights into uncompromising dealings with the traditional lines of sculpture in public places and present an oeuvre that defies any form of monopolization. (Patrizia Dander studied psychology in Eichstätt, Milan, and Bonn. After a traineeship at the Kunstverein für die Rheinlande und Westfalen, Düsseldorf, she joined the Haus der Kunst Munich as an assistant curator in 2007, and has been working there as a curator since 2010. This summer, she curated a solo exhibition with the Croatian artist Ivan Kožarić)

Sat 01/18/14, 7 pm

Dora García: The Artist Without Works, a guided tour around nothing

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Sat 01/25/14, 3 pm

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Sat 02/01/14, 3 pm

Eva González-Sancho: The Fear of Closure

When it comes to art exhibitions, is anything really impossible? Are the exhibition enterprise's supposed limits of space and budget nothing more than excuses for willfully putting a stop to the materialization of an idea, the viability of an idea? Once a potentiality has been formulated, doesn't the project now exist per se? And isn't the art work itself the same idea, or possibility given potential? A reading of exhibition concepts bordering on the impracticable. Eva González-Sancho is a curator. She was director and curator at FRAC Bourgogne (Fonds Régional d'Art Contemporain, Dijon, France) from 2003 to 2011 and member of the curatorial team of Lofoten International Art Festival (LLAF) 2013

Sat 02/15/14, 5 pm

Francesco Stocchi, Martijn Hendriks: Some hunters resting by a ruin and a fountain, 1864–2014

Talk and presentation / During a disastrous fire in the year 1864, a great number of works of the collection of the Museum Boijmans van Beuningen's in Rotterdam were destroyed. Thus, only fifteen years after its establishment, ninety percent of the entire museum collection had turned into rubble and ash. The museum collection was catalogued using literary descriptions of the work, which gave information according to the receptive image categories. Hardly any photographic representation of the paintings survived the fire, leaving only the literary descriptions of the work behind. The project "Some hunters resting by a ruin and a fountain, 1864–2014" attempts, with assistance of the

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visual vocabulary of 2014, to reconstruct a selection of these works. It is less about a revival of the images, as it is about a reformulation 150 years, of the lost representations of the work in combination with freely associated images from the internet. (Francesco Stocchi is Curator for Modern and Contemporary Art at The Museum Boijmans Van Beuningen, Rotterdam. Martijn Hendriks is artist and lives in Amsterdam)

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Akademie der Künste der Welt, Köln, AC/E Acción Cultural Española, Stadt Köln Kulturamt, RheinEnergie Stiftung Kultur, Hotel Chelsea Köln, Deltax Wirtschafts- und Steuerberatungsgesellschaft mbH