

TEMPORARY GALLERY

TEMPORARY GALLERY
18 MAY - 04 AUG. 2013

IN THE HOUSE OF MR & MRS X
HOLLY ANTRUM + HERVÉ GARCIA + MAI HOFSTAD GUNNES + BEA MCMAHON
+ SILKE SCHATZ + JÜRGEN STOLLHANS + ZIN TAYLOR + MR & MRS X

Curated by Regina Barunke

"In the House of Mr and Mrs X" - the title promises ambiguous, even mysterious situations and encounters: For the exhibition the Temporary Gallery, a former factory hall built in the late 1950s within an inner-city housing area, will be converted into a dwelling with consecutive and merging rooms, temporarily handed over to its tenants and subtenants. Some of the new inhabitants furnish their rooms for the three months' exhibition period. Others again might attend for a few hours only and disappear after. They attribute art works that require fixed positions or as they themselves are not necessarily permanent. They present these pieces together with objects from everyday life, something personal, collected, found, eventually also borrowed, instantly responding in the exhibition to the exhibition. Seven contemporary artists have been invited as guests, Holly Antrum (*1983, UK), Hervé Garcia (*1971, F), Mai Hofstad Gunnes (*1977, NO), Bea McMahon (*1972, IR), Silke Schatz (*1967, D), Jürgen Stollhans (*1962, D) and Zin Taylor (*1978, CA). What connects their works is the intrinsic examination with space and its changes and transitions between one semantic level and another. The door key to the room of Mr & Mrs X rotates independently among local art producers and researchers and can be used for own presentations. "In the House of Mr & Mrs X" is an exhibition regarded as process, as game with unknowns, where the temporary moment of exhibiting becomes more important than the permanent. Here, room is no longer supposed to be a room, no more than time can be captured in fixed terms or a piece of art is conceived as art only. Moreover, the exhibition tries to adapt to the alternating conditions, depending on the requirements of the network of relationships of artist, work and space.

Holly Antrum (*1983 in London, UK, lives) in London works with film and printmaking, synthesizing and exchanging multiple starting points that lead to narrative. In her films she often utilizes the effect of language-barriers on herself, setting out for alternative modes of understanding the effect of the voice upon the image. "Movement in a minor Familiar (Schubert tape)", 2010, is an early use of 16mm by the artist and where she began a practice with follows filming activity with that includes careful editing. Here she is considering the breath, consonants and pace of the anonymous speaker to look at his voice ahead of its meaning. Half way through the exhibition, "To the microphone, please (with Mrs Soprano)", 2013, (a collaboration with artist Rose O'Gallivan) will be presented in the room. Again sound is important but words are cut away leaving subtitles which tease out a question of what is the 'performative' nature inherent within presenting an artwork, and how senses of the word such as 'appearance' and 'performative' might be considered through colours and actions. Partly a product of film, but also of digital possibilities upon the image and another artist's work and appearance, the subtleties of appropriation open up. (Selected exhibitions:

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2013 Vane, Newcastle, 2012 "Down Stairs", Hereford, Festival Robert Walser, Newcastle, Studio Voltaire, 2010 A-Foundation, Liverpool und ICA, London)

Basis for **Hervé Garcia's** (*1971 in Marseille, F, lives in Cologne) work are found photographs or press images, visual testimonials and documents of historical social development or peculiar juxtapositions. Cut out and reproduced they become the ground of his collages, reliefs or sculptures and installations. They have in common the interaction between visual media and the viewer's perspective in the context of the surrounding room "that expresses neither power nor submission to power" (Gilles Clément, Manifest of the Third Landscape, 2004). Presented in the exhibition are works from the series "Twice" (2008), "I was there" (2006) as well as the collage "Dos au mur" from 2012. Garcia's works are poetic and show forms, reflecting on other forms. In parallel to his work he is publishing artist publications since 2002, a selection is shown inside a specially designed vitrine. (Selected exhibitions: 2013 "Les figurants", Toshiba House, Besançon, 2012 "Aby Warburg, What's to be done with images?", Museum für Gegenwartskunst Siegen, 2006-2007 Villa Arson, 2006 "Menschenfresser", Croy Nielsen, Berlin)

Mai Hofstad Gunnes (*1977 in Lørenskog, NO, lives in Oslo) works in the media 16mm film, installation and collage. Initial point of her work is her interest in concrete systems of categorization and their associative translation into a less hierarchic visual and formal language. In a selection of films from 2006 – 2009 – of which three will be presented in a monthly change – she is involved with the visualization of inner worlds and the corporeal embodiment and personification of architecture and science. Her animated short film "Moscow" (2006) portrays the "Seven Sisters"-towers, manipulating these symbols of political power. Commissioned by Stalin the apartment and administrative buildings were erected from 1947 – 1957 in Moscow in the style of socialist classicism. "Once Globular" and "An everywhere of silver" (both 2009) show dancers whose costumes and movements were inspired by literary-architectural sources of the orient and space travel of the Mars Society, a non-profit organization committed to exploration and colonization of the planet Mars. In parallel the artist presents the "Faciality" (2011), a collage examining different codes, signs or faces in images. (Selected exhibitions: 2012 "Bike and Bolex", WIELS Contemporary Art Centre, Brussels, "If you want it you can get it for the rest of your life", ISCP, New York, 2011 "Oh how time flies", Bergen Kunsthall, 2004 "All Moveable Wonders", IASPIS Gallery, Stockholm, "Blick 04", Moderna Museet, Stockholm)

Bea McMahon's (*1972 IE, lives in Amsterdam und Dublin) installation "Volume" (2012) is an elaborate choreography consisting of kinetic sculptures and projectors. Fragments of images are screened onto rotating mirrors. Stills and moving images interchange with colour fields corresponding to a film projected in large-scale in the background. The subtitles of the film's five chapters successively compose the line "A loop and a tern plot with chlorophyll to transfer across matter again" – describing McMahon's attempt to compile visions, their connection to distinct objects, their grammar and conditions. The film was shot in a Polder landscape near Amsterdam, a wetland where the boundaries of air, water and land dissolve – a transformative, transitional space. This is where the actual plot takes place – the path of a young woman between initiation and transiency combined with McMahon's interest in physical phenomena, Pythagorean theory and Greek mythology. (Selected exhibitions: 2012

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“Root”, Temple Bar Gallery, Dublin, “All Humans do”, The Model, Sligo, 2011 “Warp and Woof”, Centre for Contemporary Art, Glasgow, 2010 “The Yvonne Rainer Project”, British Film Institute, London)

Silke Schatz' (*1967 in Celle, lives in Cologne) work often deals with places, individuals and specific moments in the past – sometimes with an actual biographical background. The isometric drawing “Roma, Via Calderini 63” originates from her time at Villa Massimo in Rome (2004). It gives insight to her therapist's room. The drawing is partially concealed by a delicate curtain that was made especially for this exhibition. It consists of buttons lined up on strings varying in size, shape and materiality and arranged by color. “Overview“ (2013) is revealing about the former owner's profession and her collecting passion. At the same time the buttons conjure mysterious notions of mortality and the loss of personal history. The child's chair was built by Schatz for her daughter Hannah using discarded wood panels from Villa Massimo after a design by Gerrit Rietveld. (Selected exhibitions: 2012 “Extra Langenhagen”, Kunstverein Langenhagen, 2010 “nur Papier und doch die ganze Welt”, Staatsgalerie Stuttgart, 2008 “Recollecting. Raub und Restitution”, Museum für Angewandte Kunst, Wien, 2007 “Modelle für Morgen”, European Kunsthalle, Cologne, “On Interchange”, Museum Kurhaus Kleve, 2004 Villa Massimo, Rom)

„Hühnchen und Hähnchen fahren mit dem Unimog nach Rigips“ is a collection of drawings with its own logic and wit from 2003. It is presented for the first time. The pencil and crayon sketches by **Jürgen Stollhans** (*1962 in Rheda, lives in Cologne) form a sequential order like a comic strip. But they also work as autonomous drafts, showing subtle references to diverse historical events. Topics playing a role in other works of his are re-experienced by the animal protagonists on their expedition – significantly Stollhans' involvement with the history of the Unimog (universal-motor-device), a four wheel drive car that was developed in 1945 and is still in use for communal and military purposes. The artist connects his work associative and multi-layered, questioning it in an ironic and speculative way. Next to the drawings is a beach ball balancing like a globe on the wooden wheels of an upside-down toy car. (Selected exhibitions: 2012 “Schaufenster #04”, Museum Ostwall im Dortmunder U, 2011 “Transfer France-NRW: Am Anfang war ich am Ende”, Museum Abteiberg, Mönchengladbach, Mühlheim an der Ruhr, 2008 “European Kunsthalle c/o Ebertplatz#3”, Cologne, 2007 documenta 12, Kassel, 2005 “Die Regierung - Paradiesische Handlungsräume”, Wiener Secession, Vienna; 2004 “Ex Argentina”, Museum Ludwig Cologne)

In his objects, installations and pictorial work **Zin Taylor** (*1978 in Calgary, CA, lives in Brussels) explores the construction of form in relation to signification and language. He is interested in the objects of our daily surrounding being not only objects but rather embodied thought: „In a house, an unfamiliar house, ‘props’ sit on shelves - a collection of thoughts focused into forms. Alone in a person's house with a million ‘things’ within reach. Picking one thing up, its presence unravels like a tongue. Hitting the ground, knocking something over, connecting like an echo, reminding you of the space not yet seen. This thing is a unit, an object of influence radiating change from the moment it is held, to the moment it is put down.“ (Zin Taylor, 2012). In this exhibition ZinTaylor presents four vitrines displaying more than a hundred hand-made objects. Objects made out of wood, clay plaster or plastic, some of them painted. They are arranged in groups each assigned to a certain thought. The objects are

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accompanied by a fictile incense burner resembling an owl from his private collection.
(Selected exhibitions: 2012 “The Ceremony and The Spirit”(with Roe Ethridge), La Loge, Brussels, “The Story of Stripes and Dots (Chapter 1)”, MuHKA, Antwerp, 2011 “The Units”, Ursula Blickle Stiftung, Kraichtal)

Kindly supported by:

Culture Ireland, British Council, Kunsten en Erfgoed / Vlaamse overheid, Stadt Köln
Kulturamt, RheinEnergie Stiftung Kultur, Hotel Chelsea, Deltax Contemporary

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Events to the exhibition:

„**Room of Mr & Mrs X**“ is a series of events taking place in context of the exhibition "In the House of Mr & Mrs X" every two weeks. For this show, Temporary Gallery has been converted into a house including a singular room, dedicated to Mr & Mrs X as synonym for its alternating temporary lodgers. Its door key will independently rotate amongst local art producers and researchers can be used for various exhibition and event formats.

Co-curated by: Baptist Ohrtmann

24.05.-02.06.2013

Mrs X / Lilian Haberer: Haus Clandestine

Talk of **Lilian Haberer** and **Silke Schatz** followed by ear candies and beer. Lilian Haberer is art historian, freelance curator and research associate at the Art History Department at University of Cologne. Silke Schatz is artist of the exhibition and lives and works in Cologne.

06. & 09.06.2013

Mrs X / Kristina Buch: Sole Marie Sits

For her performance "Sole Marie Sits" **Kristina Buch** will install a fish pool inside the gallery space. A sole will be released into the pool and will live in the Temporary Gallery for three days until the closing event. In her work Buch reinterprets the structure of a sacrificial gesture. It reflects a future of feminist awareness at the end point of patriarchal language terror. Kristina Buch (*1983) lives and works in Dusseldorf. Her works comprise installations, performances, interventions, video works and other gestures. Buch has a degree in biology and studied protestant theology before doing her M.A. at the Royal College of Art, London, and studying with Rosemarie Trockel at the Academy of Fine Arts, Dusseldorf. Exhibitions (selected): The Emily Harvey Foundation, New York (2013), dOCUMENTA (13), Kassel (2012), Manifesta 9 Parallel Events, Genk (2012).

26.06.-07.07.2013

Mr X / Alexander Wissel: Meet and Greet

For the third event in the „Room of Mr & Mrs X“, the Dusseldorf based artist **Alexander Wissel** (*1983) will speak about his new film „single“, he is currently producing with the director and scriptwriter Jan Bonny. Parallel a selection of his sketches for film posters will be on display. For the lecture performance, Paul Trachtenberg from Hall & Rauch will play some music. The posters and a sound recording of the event can be visited at Temporary Gallery until July 7th. From 2004-10 Alexander Wissel has studied at the Kunstakademie in Dusseldorf, the last year as pupil of Rosemarie Trockel. He initiated the „Oktoberbar“ in 2010 and the Dusseldorf based „Single Club“ (2011-2012), a 24-hours mix of sculpture, installation, performance, music and party. On the basis of approaches by sociologists Erving Goffman and Richard Sennett, Wissel is dealing with alternative models of public space as participatory and social stage.

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11.-21.07.2013

Mr X / Jochen Weber: Das Am-Markt-Platzier-Werkzeug

In the current exhibition, Temporary Gallery undergoes an architectural transformation. As part of this process, on July 11 architect **Jochen Weber** (*1980) invites visitors for a site visit. On the basis of photographs and architectural models, he gives an insight in his work and discusses the gallery's present and future situation as both an unknown and naturally given one: Imagine an animal would have constructed the space, or it resembles a cave created by erosion or other natural phenomena. Weber's Hamburg based architectural office „Atelier Superplan“ questions architectural entities, their spaces and functions that he explores and vitalizes. From 11.-21.7.2013 during the regular opening times his office is temporarily located in the „Room of Mr & Mrs X“ and at your service (www.ateliersuperplan.com).

26.07-04.08.2013

Mr X / Riccardo Paratore and Oliver Tepel: A Sense of Belonging

Riccardo Paratore, "Don't talk to the driver". A taxi passes through the streets of Cologne, again and again, six minutes and five seconds, the exact length of time of Rolf Dieter Brinkmann's spoken diary entry: "Cologne. Monday, 14th of May 1973". Place of departure and arrival for this temporal and spatial loop is the Temporary Gallery in Cologne. Riccardo Paratore's apodictic instruction to the passenger "Don't talk to the driver" is the prohibition to talk and the imperative to listen. He chooses the taxi as both a time capsule, gliding through urban spaces, and as an alternative stage for the recording. Brinkmann (Vechta, Germany 1940-1975, London) was a German writer and lyricist, his Cologne residence was only a few streets away. **Oliver Tepel**, "Diskussion". Over five years ago I published a text in Spex, issue 316. It was about an emergent trend, some talked about 'all those triangles others referred to 'aestheticising formalism. The text didn't really know where to, partly annoyed with the stylish nothingness of this contemporary art, but at the same time happy about the dissolution of diverse myths of great significances. Now I want to let other works discuss with the text, works that rely less on literalness.