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FROM THE CORNER OF THE EYE - THE EXTRA-INFRA-ORDINARY

GROUP EXHIBITION WITH MARIA LOBODA,
CHARLES LOPEZ, EVARISTE RICHER, HANNAH
RICKARDS AND KILIAN RÜTHEMANN

31.1.2009__5.3.2009

'FROM THE CORNER OF THE EYE - THE EXTRA-INFRA-ORDINARY'

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The exhibition **From the corner of the eye – the extra-infra-ordinary** prompts spectators to reflect on background noise, the subliminal, residue, background, the rest, the ambient and what we perceive out of the corner of our eye. Certain of the pieces take perception to its limits, relying on a sixth sense and making it palpable. Such is the case of Maria Loboda's **The Moral Antithesis of the Perfect Consonance** (2008), a reference to the disharmony of the tri-tone interval, also known as the Devil's Chord. Meanwhile, Hannah Rickards' exhibit simulates and condenses the sound of a natural phenomenon and is infiltrated by a feeling of eeriness.

Through a heritage of experiences of the infra-thin and infra-ordinary, which we owe to Marcel Duchamp and Georges Perec, we are seduced by the epiphany of the domestic or the banal. The artists invited to participate derive the very matter of their work from the ordinary or the habitual: the sound of nature, the empty cinema screen, a glass of wine, a domestic commodity. The works chosen have an epiphanic character, resulting from a sidelong look at the trappings of daily life; they are the fruit of processes that are saturated with information and history. Kilian Rüthemann's **Untitled (salt)** (2007) is a cone-shaped pile of salt with a rectangle removed from it, the balanced salt creating pure, geometrical shapes. This piece brings together two worlds that are historically disparate: minimalism, with its industrial productions, and natural matter that is imbued with history and symbols. Charles Lopez continues this exploration of the cracks in reality with **Ellipse (embodiment of a figure of thought)** (2007), where the residue denotes as much a verbal short cut/ellipsis as a star path/ellipse.

In *Enfance et Histoire* (Childhood and History), Giorgio Agamben declares that "contemporary man [...] has been dispossessed of his experience." One of the reasons for this is his attachment to the extraordinary, which, by definition, cannot be experienced. Only what is familiar and repeated is recognised (although there are repetitions we never get used to, such as thunder). Evariste Richer's piece, **Ecran** (screen) (2008) imposes itself on our vision, while remaining a pure vibration. How can we make sense of an optical vibration, a visual expression that seems to materialise more in a sensation than in an image?

The extra-infra-ordinary is that which barely evades frontal perception, eludes the status of event, while crystallising by a single act – namely the piece – a set of symbolic realities.

CHARLES LOPEZ

ELLIPSE (MATÉRIALISATION D'UNE FIGURE DE STYLE) - DETAIL, 2007

GLAS, RED WINE STAIN

A simple glass bearing a circular wine mark, **Ellipse** materialises both an astral phenomenon and a figure of thought. This mischievous take on domestic incident plays on the inversions between the expression and its visibility. The white backdrop of the wall brings out the red wine mark, which would otherwise be almost invisible. The evanescence of the wine mark (and all it represents: conviviality or solitude, lighthearted merriment or drowning one's sorrows) is like a passage suspended between two times. Lying somewhere between disappearance and manifestation, language and materiality, **Ellipse** derives from an everyday object but bears the marks of tangential dimensions.



CHARLES LOPEZ
ELLIPSE (MATÉRIALISATION D'UNE FIGURE DE STYLE), 2007
GLAS, RED WINE STAIN



KILIAN RÜTHEMANN
UNTITLED (SALT), 2007
1 TON OF SALT

A pile of salt forms a perfect cone minus a parallelepiped seemingly cut out from one side. The purity of the shape and the whiteness of the salt mean that we almost overlook the incredible balancing act performed by the minute crystals. Their unity seems to carry the secret formula of the material world. The geometric form, moulded by the vast quantity of grains of salt, is not in opposition to the tension of the matter. Pieces of quartz, molecules and star paths are physical phenomena that display natural geometric shapes. Consistency, harmony, balance and geometry are as much a part of Man's constructs as they are of the forces of nature.



MARIA LOBODA

THE MORAL ANTITHESIS OF THE PERFECT CONSONANCE, 2008

ROUGH TURQUOISES, BRASS CHAINS

The Moral Antithesis of the Perfect Consonance is a reproduction of the first notes from Camille de Saint-Saëns's 'Danse Macabre' cello solo. The artist has attached rough turquoises to lengths of brass chains in the position of the appropriate notes, where they dangle in space. Pure materiality, vibration of a precious material in its untreated state, the sonority is only present in a symbolic and coded passage. In this instance, by representing the tritone interval, or 'Devil's Chord', which is said to have been banned by the Church in the Middle Ages for its supposedly diabolical nature, the artist steers us into the realms of the supernatural and the fantastic.







HANNAH RICKARDS
THUNDER, 2006
SOUND INSTALLATION

As explained in the note that accompanies the piece, **Thunder** is the musical transcription of a single thunderclap. A recording of the sound was first stretched from eight seconds to seven minutes. It was then transcribed into a musical score for six instruments (flute, trumpet, trombone, cello, viola and violin), before being reduced once again into an eight-second piece. The silent interval between the musical thunderclaps is as arresting as the sound itself. Hannah Rickards' work brings about a mental roaming between expression, process and the different perceptive dimensions of a phenomenon.

A recording of a single clap of thunder was stretched in length from eight seconds to seven minutes. The resulting sound was transcribed into a musical score for six instruments. The musical score was performed, recorded and then reduced in length to eight seconds.

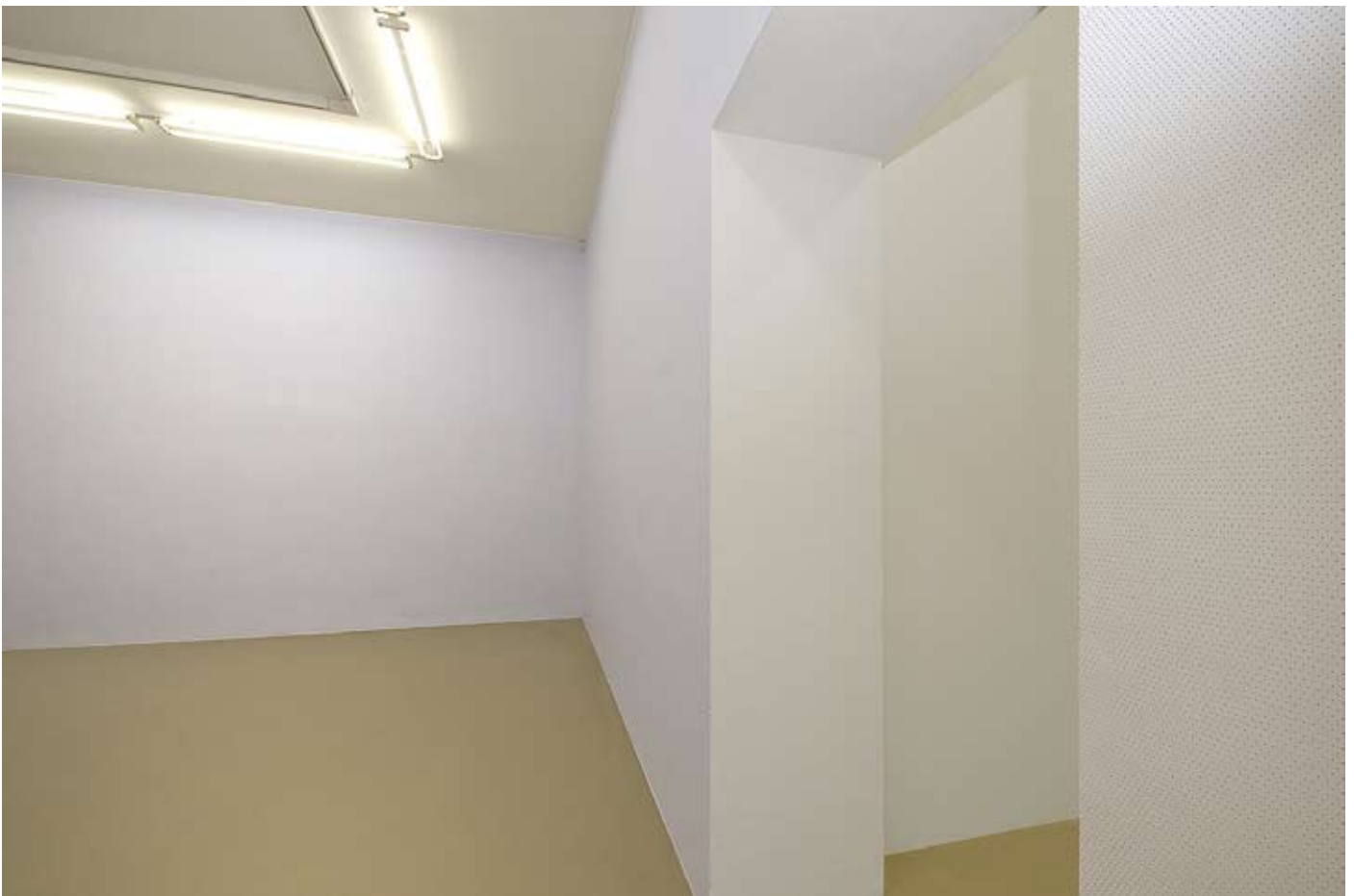
A flute, trumpet, trombone, cello, viola and violin now replicate the original thunder.

EVARISTE RICHER

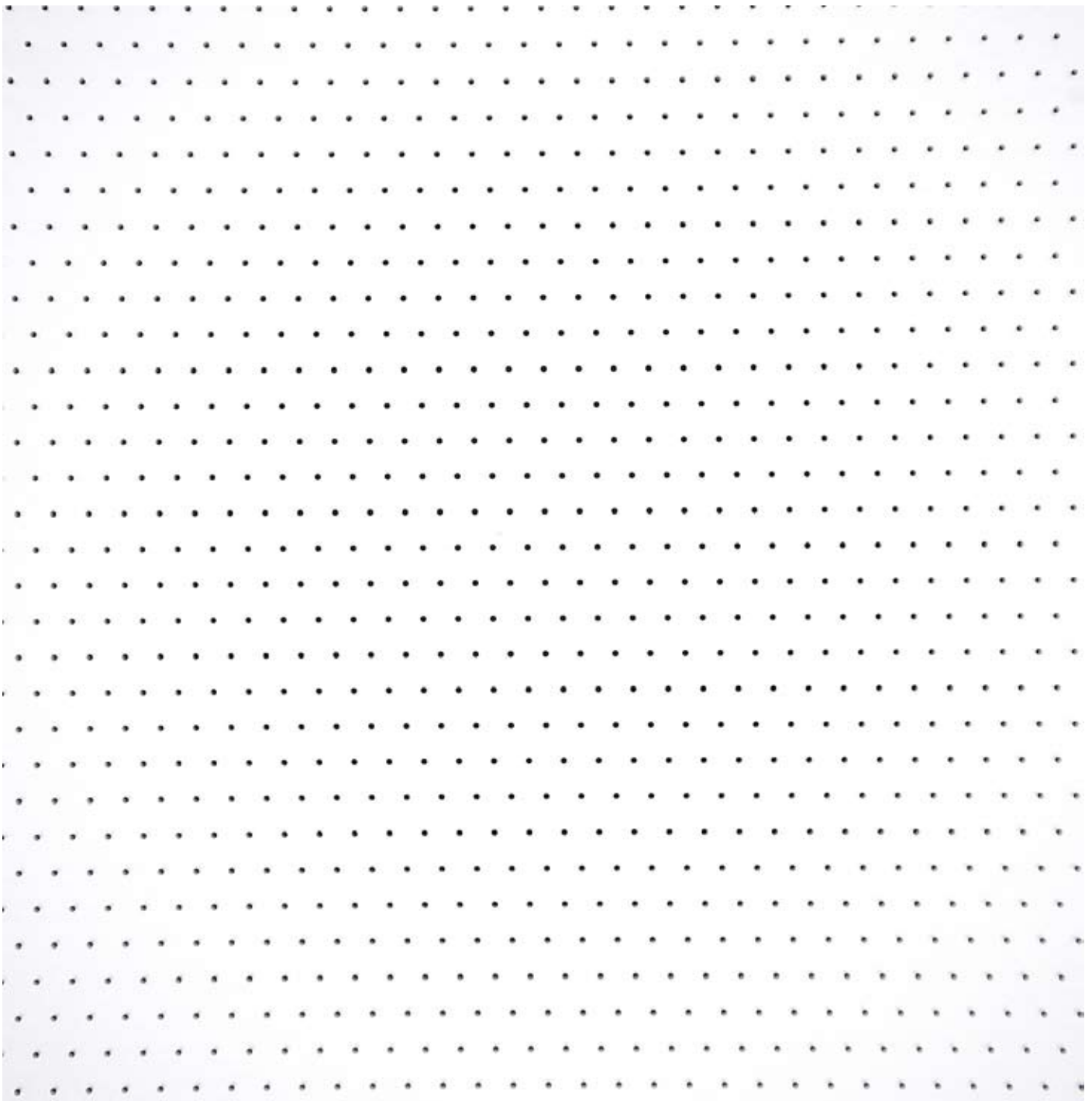
ECRAN, 2008

SCREEN PRINTS, INSTALLATION VIEW AT THE INSTITUT D'ART CONTEMPORAIN DE VILLEURBANNE (LYON)

Ecran (Screen, 2008) consists of screen prints made from the canvas of a cinema projection screen hung on the four walls of an exhibition space. The uniform repetition of the motif, unbounded by margins, and the vibratory effect it induces immerse visitors in a cosmic interpretation. The effect is first of all retinal, before the vibration of this multitude of regular dots invades the whole body.



EVARISTE RICHER
ECRAN, 2008
SCREEN PRINTS



THE ARTISTS

MARIA LOBODA (* 1979 in Poland, lives and works in Berlin)

Maria Loboda's works call into play several elements, which themselves evoke and oppose dimensions that are rarely associated with each other. Thus, formula, the importance of form and the mystic or supernatural manifest themselves in her installations. As is the case for Hannah Rickards, the process impinges on the space and objects appropriated by the piece. Whether drawing on the I Ching, a medieval curse, the Victorian language of floral bouquets (carrying baleful messages) or the invocation of a jinn, Maria Loboda's work is loaded with meaning. But other works, such as **Kugel, Fläche, Stab, Kristall, Band, Kegel, Spirale** (Sphere, Surface, Rod, Crystal, Ribbon, Cone, Spiral, 2008), attribute mystic intensity to contemporary art itself: this installation brings together the shapes that Maholy Nagy proclaimed universal during his time at the Bauhaus. The artist materialises and arranges these in the exhibition space to spell out **4AM**, a hybrid time, neither night nor day. Her work seems to seek out this in-between space, proving with an almost scientific acuteness how much science, rigour and precision are suffused with symbols and mysticism. And vice versa.

Her work has been shown, among others, at the Frankfurter Kunstverein, Frankfurt am Main, Germany; MARCO-Museo de Arte Contemporánea, Vigo, Spain; Casino Luxembourg, Luxembourg and at the Kunst und Ausstellungshalle, Bonn, in Germany

Galerie schleicher+lange is delighted to announce Maria Loboda's solo exhibition at the gallery in may-june 2009.

CHARLES LOPEZ (* 1979 in France, lives and works in Paris)

In Charles Lopez's works, the physical manifestation and the utterance often go hand in hand. The notion of mental games is materialised by objects that lend it an unexpected polysemy. The artist often departs from geographic coordinates or visual markers, inculcating them with a kind of visual or informative ellipsis. Thus **Hollywood** (2008), a microfilm print of the famous Hollywood Hills in which the letters have been erased, plays with the 'classic' technique of printing and innovations in image-processing methods. This exchange between dichotomic elements is also evident in **Mirage** (2007): a transparency depicting the world's most expensive hotel, Mirage, becomes worn over the time it is shown, evolving into the fragile and misleading vision its name suggests. Here, a process of literalisation takes place: the word's first meaning is restored through materialisation. **Coordonnées de l'inaccessible** (Coordinates of the Inaccessible, 2006), on the other hand, is almost a test of the impulses of our imagination. The exact latitude and longitude of two places with the name 'inaccessible' are displayed on the wall, departing from a semantic reality to stimulate a mental journey and conceptual game.

Charles Lopez is currently participating in the exhibition **Acclimatation** at the Villa Arson, Nice (curator : Bénédicte Ramade) and is artist in residence in Rentiilly.

EVARISTE RICHER (* 1969 in France, lives and works in Paris)

Evariste Richer's approach is based on notions of matter, space and time, and the different conceptions they entail. In a kind of scientific exploration, the artist questions our measuring systems and spatial conventions. The exhibition space becomes a place for experimentation for the artist as 'geometer', who makes systematic use of the methods of the inventory and the grid to exhaust his study subjects. Evariste Richer proposes among other things interpretations of natural phenomena, whether observable or mythical (aurora borealis, green ray etc.). In their relationship to the universe, the artist's works disturb the perception of the viewer, caught between the microcosm and the macrocosm.

Evariste Richer's work has recently been shown at the IAC-Institute for Contemporary Art, Villeurbanne / Lyon, France; the Villa Arson, Nice, France; at the Dunkers Kulturhus, Helsingborg, Sweden (curator: Chris Sharp), at the Contemporary Art Center Mira Phalaina - Maison Populaire, Montreuil, France (curator: Christophe Gallois) and at the art center La Galerie Noisy-le-Sec, France. He is currently included in the group exhibition **Pragmatismus & Romanticismus** at the Espace Paul Ricard, Paris (curator : Anne Bonnin).

HANNAH RICKARDS (* 1979 in Great Britain, lives and works in London)

In 2008 Hannah Rickards was awarded the MaxMara Art Prize for her body of work involving the transcription of sound phenomena into music or speech. Since graduating from Saint Martins School of Art in 2002, the rigour of her work has enabled her to carve out an exemplary career. All her work echoes the idea – doomed to poetic failure – of the relation between sensibilities and domains of expression. Thus, in 2007, the artist travelled to Alaska to interview people claiming to have 'heard' the northern lights. Rickards accentuates this disjunction in perceptions in her work, which translates the musical transcription of a visual phenomenon into language. Curiously, the piece does not illustrate the emotional or aesthetic intensity of the phenomena dealt with. Hannah Rickards, influenced by conceptual expressive absence, draws on the spectator's imagination to contribute to the constitution of the piece and fill in the ellipses inherent to the development of the process. In **Thunder** (2005) the silence between the thunderclaps translated into music is as important, in its friction with the text explaining the auditive process of the piece, as the outbreak of the sound.

In Great Britain her work has been shown, among others, at the South London Gallery, London; The Whitechapel gallery, London; The Camden Arts Centre, London et le ICA - The Institute of Contemporary Art, London. Rickards has also exhibited at the Witte de With Center for Contemporary Art, in Rotterdam and has a forth-coming exhibition at the Walker Art Center in Minneapolis, USA.

KILIAN RÜTHEMANN (*1979 in Switzerland, lives and works in Basel)

Kilian Rüthemann often highlights the relationship of his works with their architectural context. He draws on the precepts of minimal art, while reformulating them, and often uses local materials. Thus, geometric forms are inserted in the space or extracted from its very structure. He often engages with the structure of vacant spaces, pulling up floorboards and leaving them hanging, or balancing rubber strips against the wall. This tension between the ground and suspension, between construction materials and near-perfect shapes is epitomised in the salt-based works. The artist creates astonishing salt sculptures by partially filling a space with an extremely sleek geometric shape or making a cone encircling a parallelepiped. The sculptures are at once microcosmic in their composition of vast quantities of crystals, and macrocosmic in the solidarity of the matter they denote.

Kilian Rüthemann's work has been seen at the 5th Berlin Biennale in 2008; at the Kunsthalle Basel, Switzerland; at the Swiss Art Awards in 2007 and 2008; at Platform Garanti – Contemporary Art Center, Istanbul, Turkey and at the Kunsthaus Baselland.