

Murray Guy

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UPSCALE DOWNSTAIRS

Performance by Christian Philipp Müller
Friday, January 14, 6.30 p.m. at 1OAK
453 West 17 Street, New York



Murray Guy is very pleased to invite you to a performance by Christian Philipp Müller this Friday at 6:30pm at 1OAK nightclub, which is located in a lavish space directly below the gallery at 453 West 17 Street. This performance is presented as part of Müller's project 31 in Chelsea, which is on view at Murray Guy through 19 February.

As seating in the club is limited, please try to arrive promptly at 6:30pm.

31 in Chelsea

"During the past few years Chelsea became a one-stop shopping destination for high-style contemporary architecture as well as high-end art, and the results can be depressing. For every significant building that went up, the neighborhood seemed to produce a half-dozen or so inferior knockoffs. The feeling on the streets now is the same as it is in most of the galleries: the sheer amount of work, and the mediocrity of most of it, can make the effort of sorting out the good from the bad too painful to contemplate."¹

Christian Philipp Müller's "31 in Chelsea" takes up the rapidly changing neighborhood where Murray Guy has been located since its establishment in 1998. This new work builds on two previous projects: *Interpellations*, presented in 1994 at American Fine Arts Co. in Soho, in which Müller inserted mock entries for the art gallery into New York travel guides, and *Around the Corner*, conceived in 2006 at Orchard on New York's Lower East Side, during which he offered a series of guided walking tours of the gallery's environs. In both of these works, Müller staged a cluster of relations between specific art galleries and broader neighborhoods and inhabitants, coordinating "disconnected times and spaces to bring the contradictions of the present into a sharper focus."²

Müller's new project examines the structure of an urban neighborhood at a time when the very concept of a neighborhood—whose components are defined by their geographic proximity—is itself being rapidly reshaped by new forms of communication, exchange, and circulation. Beginning with the question "What is Chelsea?", Müller has arranged 31 visits and conversations with a broad cross

¹ Nicolai Ouroussoff, "At the Corner of Grit and Glamour," *The New York Times*, March 12, 2010

² Miwon Kwon, "Unfixing Values" (2007)

section of Chelsea residents, organizations, and businesses. Not programmed by any overall sociological or demographic strategy, his visits comprise a sort of *derivé*, where one encounter leads to another. These range from the Hudson Guild Senior Center to the Gay Men's Health Crisis, a nightclub promoter, an executive at Google, a painter, and a restaurant owner, to name but a few.

Müller's attempt to represent an expansive neighborhood like Chelsea over 31 days in a commercial art gallery involves a degree of absurdity, within which we might locate a space for reflecting on the gallery's relations to its surroundings and to its audiences, relationships which involve different registers of visibility and invisibility, connection and "autonomy."

Christian Philipp Müller (b. 1957 Biel, Switzerland) has exhibited extensively in the United States and abroad. Major projects include *Fixed Values* at the Palais de Beaux-Arts, Brussels (1991), *A Sense of Friendliness, Mellowness, Permanence* at American Fine Arts Co., New York (1992), *Green Border*, Austrian Pavillion, 45th Venice Biennale (1993), *Interpellations*, American Fine Arts Co, New York (1994), *A Balancing Act*, Documenta X, Kassel (1997), *Hudson Valley Tastemakers*, Bard College, Annandale-on-Hudson (2003-present), and *Apollo Soyuz*, Manifesta 7 (2008). From 2006-2008, Müller was a partner in the collaborative gallery Orchard, where he organized the exhibitions *Around the Corner* (2006) and *Cookie Cutter* (2008). In 2007, he was the subject of a major retrospective at the Kunstmuseum Basel, which coincided with the publication of a monograph on his work by Hatje Cantz.