

Murray Guy

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ALEJANDRO CESARCO

Loyalties and Betrayals

28 February – 4 April 2015

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Loyalties and Betrayals flirts with the possibilities of memory as both the object and instrument of our desires. The exhibition puts in relation ideas of personal narrative, surface and silence, style and aging, influence and inheritance, and includes the following works:

Allegory, or, The Perils of the Present Tense, 2015, 16mm film transferred to digital, color, silent, 9:30 minutes. Cesarco's most recent video is composed of a fragmented text, appearing as inter-titles, interspersed with snapshot-like images of memories. Throughout the work conjectures about the past are balanced against promises of the future. By talking about the past the artist is also talking about his wants or desires. In this sense, talking about the past becomes a way of talking about the future; of fashioning a future.

Mirrored Portrait, 2015, 16mm film transferred to digital, color, silent, 3:50 minutes. After sixteen years of not seeing each other Cesarco invited his first photo-graphy teacher, Panta Astiazarán, to take his portrait while Cesarco, in turn, would film a portrait of him. *Mirrored Portrait* is the documentation of this action. The work aligns itself with Cesarco's previous explorations of autobiography and representations of "father figures": particularly, *Zeide Isaac* (2009) and *Present Memory* (2010).

Words With Ruscha, 2014, two framed ink-jet prints, 50 x 40 inches (127 x 100 cm) each. Two photographs with differing perspective of the same museum-like introductory wall text for a fictitious Ed Ruscha retro-spective based chiefly around ideas of banality and boredom.

Untitled (Remembered), 2014, framed ink-jet print, 24 x 31.5 inches (61 x 80 cm). Perhaps the domestic equivalent of *Words With Ruscha*, *Untitled (Remembered)* presents a text on methodologies and typologies of remembering among piles of books and a wide range of ephemera that range from a vintage postcard of a statue of Mercury in repose to a still of Monica Vitti in *L' avventura*.

A Portrait of the Artist Approaching Forty (I-III), 2013, Three framed ink-jet prints, 5 x 7 inches (13 x 18 cm) each. I. Walking the Studio or "Of course life is a process of breaking down, but the blows that do the dramatic side of the work—the sudden blows that come, or seem to come, from the outside—the ones you remember and blame things on and, in moments of weakness, tell your friends about, don't show their effect all at once." II. Pacing the Studio or "There is another sort of blow that comes from within - that you don't feel until it's too late to do anything about it, until you realize with finality that in some regard you will never be as good a man again." III. Mapping the Studio or "The first sort of breakage seems to happen quick – the second kind happens almost without your knowing it but is realized suddenly indeed."

Wall treatments in collaboration with Martin Beck.

Alejandro Cesarco (b. 1975 Montevideo, Uruguay) lives and works in New York. Recent solo exhibitions include: Secondary Revision, Frac Île-de-France/Le Plateau, Paris (2013), A Portrait, A Story, And An Ending, Kunsthalle Zürich, Switzerland (2013), Alejandro Cesarco, MuMOK, Vienna (2012). Group exhibitions include: Under The Same Sun, The Solomon R. Guggenheim Museum, New York (2014), Tell It To My Heart: Collected by Julie Ault, Museum für Gegenwartskunst, Basel (2013), The Imminence of Poetics, 30th Bienal de São Paulo (2012). In 2011 he was the recipient of the Balaise Art Prize at Art 42 Basel with his installation The Street Were Dark With Something More Than Night Or The Closer I Get To The End The More I Rewrite The Beginning. Cesarco is director of the non-profit arts organization, Art Resources Transfer.

His solo exhibition, Prescribe the Symptom, opens at Midway, Minneapolis on March 6 and runs through April 18, 2015.

For more information or images, please contact the gallery at +1-212-463-7372 or info@murrayguy.com

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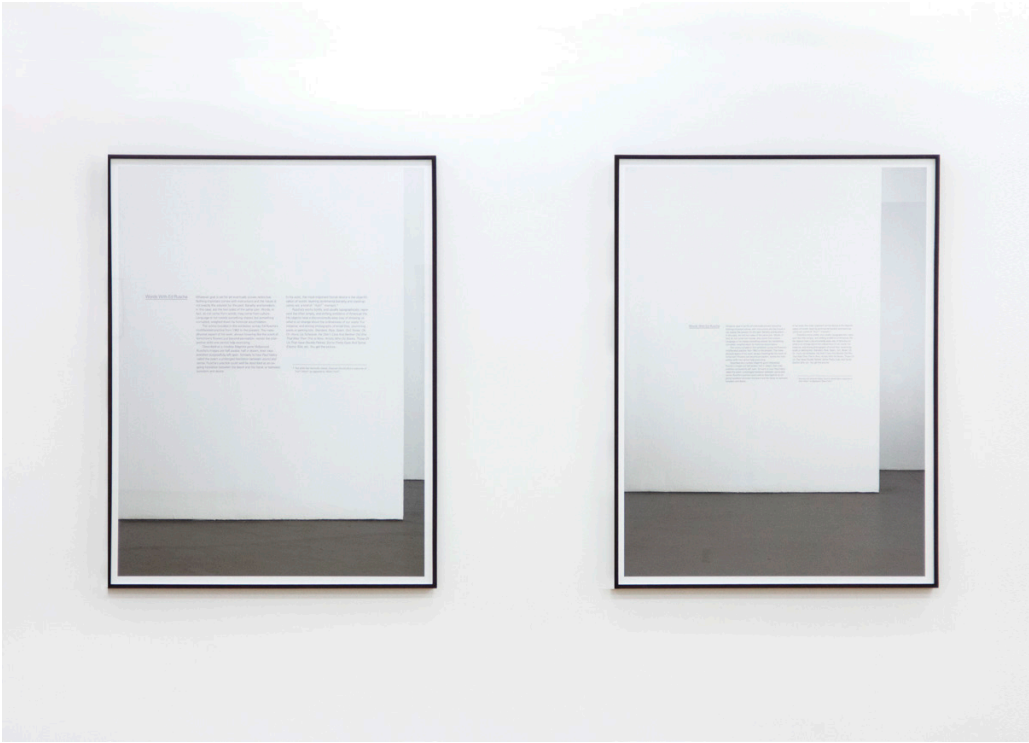


ALEJANDRO CESARCO
Untitled (Remembered), 2014
archival inkjet print
24 x 31 1/2 inches/61 x 80 cm
Edition of 5

Not everything he might report would be remembered the same way because remembering is not a single, straightforwardly simple thing: recalling how to swim, speak French, or tie a knot, or suddenly realizing you have left the water running, or that it is your wedding anniversary, knowing that twice seven is fourteen, or recollecting rather generally that the house of your birth had but three rooms, and then bringing fully and vividly back to mind the way your mother moistened the hankie she tidied your face with when you were a child, a bubble of spit on the tip of her tongue like a white berry — these are not all acts or objects of the same sort, and the reliability or even the relative importance, the actual reality, of such different “memories” cannot be determined by a single method.

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ALEJANDRO CESARCO

Words with Ruscha, 2014

2 archival inkjet prints

50 x 38 in. / 127 x 96,5 cm

Edition of 5

Whatever goal is set for art eventually proves restrictive. Nothing important comes with instructions and the future is not exactly the solution for the past. Banality and boredom, in this case, are the two sides of the same coin. Words, in fact, do not come from words; they come from culture. Language is not merely something shared, but something corrupted, weighed down by historical accumulation.

The works included in this exhibition survey Ed Ruscha's multifaceted practice from 1962 to the present. The metaphysical aspect of his work, always hovering like the scent of tomorrow's flowers just beyond perception, resists the interpretive skills one cannot help exercising.

*Described as a cowboy Magritte gone Hollywood, Ruscha's images are half awake, half in dream, their interpretation purposefully left open. Similarly to how Paul Valéry called the poem a *prolonged hesitation between sound and sense*, Ruscha's practice could well be described as an ongoing hesitation between the latent and the literal, or between boredom and desire.*

*In his work, the most important formal device is the objectification of words: layering sentimental banality and stand-up-comic wit, a kind of "Huh?" moment.**

Ruscha's works boldly, and usually typographically, represent the often empty, and shifting emblems of American life. His objects have a disconcertedly easy way of showing us what is so strange about the ordinariness of our world. For instance, and among photographs of small fires, swimming pools or parking lots: Standard, Ripe, Spam, Oof, Noise, Ok. Or: Hurry Up Schedule, He Didn't Care and Neither did She, That Was then This is Now, Artists Who Do Books, Those Of Us That Have Double Parked, Some Pretty Eyes And Some Electric Bills, etc. You get the picture.

** The artist has famously stated, Good art should elicit a response of 'Huh? Wow!' as opposed to 'Wow! Huh?'*

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Words With Ed Ruscha

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Words with Ruscha, 2014

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50 x 38 in. / 127 x 96,5 cm

Edition of 5

left panel

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right panel

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ALEJANDRO CESARCO

Allegory, or, The Perils of the Present Tense, 2015

16mm film transferred to digital, color, silent

9:30 minutes

Edition of 5

Installation

Cesarco's most recent video is composed of a fragmented text, appearing as inter-titles, interspersed with snapshot-like images of memories. Throughout the work conjectures about the past are balanced against promises of the future. By talking about the past the artist is also talking about his wants or desires. In this sense, talking about the past becomes a way of talking about the future; of fashioning a future.

Vimeo preview: <https://vimeo.com/120639349>

Password: cesarcopreview

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Mirrored Portrait, 2015,

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3:50 minutes.

Edition of 5

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Vimeo preview: <https://vimeo.com/120625042>

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Edition of 5

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Portrait of the Artist Approaching Forty (I, II, III), 2013

3 color photographs

Image size: 18 x 13 cm each 17.50×12.50 cm

(detail)

Edition of 5

I. Walking the Studio or "Of course life is a process of breaking down, but the blows that do the dramatic side of the work—the sudden blows that come, or seem to come, from the outside—the ones you remember and blame things on and, in moments of weakness, tell your friends about, don't show their effect all at once."

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Image size: 18 x 13 cm each 17.50×12.50 cm

(detail)

Edition of 5

III. Mapping the Studio or "The first sort of breakage seems to happen quick - the second kind happens almost without your knowing it but is realized suddenly indeed." (From the first paragraph of F. Scott Fitzgerald's story "The Crack-Up")