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What's the first thing you're going to do when you get your new arms put on ?

Pedro Barateiro, Leidy Churchman, Nathaniel Mellors, Mick Peter, Florian & Michael Quistrebert
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Following the exhibition "*A general history of labyrinths*", which voluntarily proposed a look at painting today, "What's the first thing you're going to do when you get new arms put on?" "freezes our attention on the fundamentals of sculpture, if they exist, and open our reflection about the relationship between sculpture and its perception.

Long ago, painting and sculpture were associated, and the Middle Age, they belonged to the same class as painters and tailors of images. Before the invention of modern perspective representations, the relief of a large format image could not be given other by treatment in bas-relief of the picture plane. Today artists no longer think in terms of the distinction between mediums, but often lead a discussion on the use of art, on its reception on the question of the representation of the object, on how this representation changes according to how we see, in the way which you look.

"*What will you do when you get new arms put on?*" The title of exhibition, makes refers to a drawing by Mick Peter wherein this injunction is addressed to an object we pretend is unknown, perhaps a stone, at least a mineral fragment. After having read the sentence, one may begin to doubt that the object is actually a trunk, in which it is "missing" arms, and which derives from, by the magic addition, a human representation. This addition is not possibly existent in the field of painting, sculpture or of film. Mick Peter plays on the ambivalence throughout his work which invests on the reception of the sculpture; yet a century after the invention of abstraction, we tend to often face abstract work with "anthropomorphic" tendencies, and we often associate with possible human forms. Maybe because our senses are linked to our bodies, and we can not rob ourselves. The question of image and object in sculpture, long discussed gets here a new enigma : what about the body, the only material and stable reference in this perception?

As part of a general reflection on the impact of representations of culture and cultural lines, the paintings of Pedro Barateiro presented in the exhibition associate typically sculptural elements (like a plinth) to elements typically "human" (like a smile). In his video work titled XX, Leidy Churchman displays a set of artifacts - such as a brush or socks - and uses them to compose a plane choreography which blurs the limits of the artistic genres (sculpture, painting, performance) and questions the relationship between the body and the painting. As Manuela Ammer wrote in 2011 (1), Churchman's praxis "positions bodies in a wide range of subject-object constellations and makes them just as much part of the form-finding process as the painting itself". Nathaniel Mellors' *Venus Projections*, features in its burlesque and epic action, a mysterious and anthropomorphic sculptural fragment, which, in the eye of the protagonist, becomes of an infinite value. Mick Peter undergoes his reflection on use and reception of the sculpture by human kind, and confuses our relationship to this medium. Our physical relationship and representation to the notion of volume and surface is also disturbed in the latest gesso on wood pieces by Florian & Michael Quistrebert. Their research into abstract painting and the possible formal experiments of abstraction displaces here into sculpture.

(1) Manuela Ammer, "Leidy Churchman, Ab-Ex clichés, living canvases and graveyards", in Frieze D/E, 2011