

Galerie Neu



BANK

Status Quo

We wanted to paint the walls pink and blue and have a golf buggy
in the gallery but all we got was this white cube graveyard

03.02.2022 - 05.03.2022

Galerie Neu



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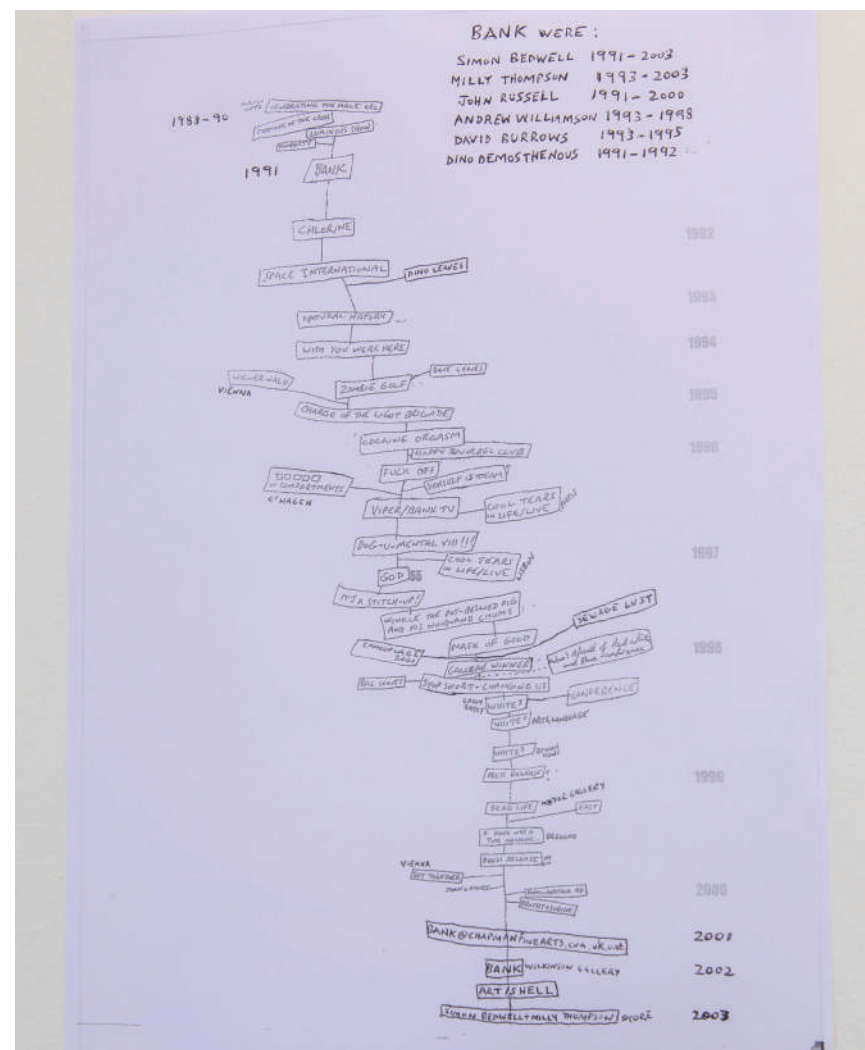
Galerie Neu is pleased to present BANK's original Fax-Baks in its most comprehensive demonstration to date, with press releases from 48 UK and 93 US-based spaces on view.

*"Press releases are genuinely fascinating documents. They're usually unsigned, which is perhaps why they're so often absurdly pompous. But the really interesting thing is, who are they for? Rich collectors, who must be presumed to be stupid and talked to like children? Other gallerists, to show them that they read the backs of theory books too? Artists? Students? Just who is being addressed by these things? The endless nonsense they contained meant that we could be brutally honest about their conceits, assumptions and errors to the point of outright rudeness, under the none-too-convincing cover of offering free advice as to improvements. There was also a hopefully infuriating holier-than-thou tone to the whole project, and a hypocritical undercurrent."*¹

Taking on the unsolicited role of a service provider specializing in helping the institutions of the art market, BANK systematically pointed out the press release's conceptual jargon, its historical approximations, fashionable but meaningless phrasing, and the typographical, syntactical and grammatical errors these incurred. In doing so, BANK undertook a thorough critical questioning of the literary and theoretical format of cultural mediation.

The exhibition at Galerie Neu follows the publication of *The BANK Fax-Bak Service*², which catalogues their inexhaustible practice of correcting and annotating press releases and then faxing these back to the very institutions disseminating them: From national venues and publicly-run galleries to commercial galleries and artist-run spaces.

BANK was formed in 1991 from a series of encounters between a group of young art school graduates following the group exhibition BANK they had organised in a disused bank building in London. With Milly Thompson, Simon Bedwell and John Russell at its core, their respective studios were occasionally transformed into galleries, such as “Gallerie Poo Poo” (1996 – 1999 where the Fax-Bak project started) “BANKSPACE” and “DOG”, which played host to numerous group exhibitions, the collaborative practice of the group increasingly subsuming the works of the artists invited for the occasion, allowing for a decade of joyous curatorial experimentation. These installed scenarios served predominantly as a critique of dominant positions of current art practice then typified by the reception of the Young British Artist(s) and demonstrated the critically aggressive, irreverent and satirical nature of their activity, albeit without taking sides. BANK’s applied *modus operandi*, happily expressed their dismissive attitude against everyone and everything.



¹ Bank, Black Dog Publishing Ltd, 2000

² The BANK Fax-Bak Service, Edited by Tenzing Barshee, Gallien Déjean and Dan Solbach
Co-published by Lenz. Treize. Kunsthalle Zürich and Galerie Neu. 2021

³ BANK CV, courtesy of the artist

Galerie Neu

Press Release

No Ice

The Sugary Intimo Of Potomac

David part in the...
 (Handwritten notes: "No ice", "Sugary Intimo Of Potomac", "David part in the...")

Simple Gifts

R. L. WITHERS
 1998

(Handwritten notes: "Simple Gifts", "R. L. WITHERS", "1998")

VISIONS OF A WAR TORN CAMDEN

1) **Hider over Murray Street.**
 (Daniel Scanlon presents a visual evocation of the facts.)
 9 p.m. - 4 a.m.

2) Followed by the V.I.P. (Victory in the past) Disco.
 4.00 am. 10.18 am - 11.18 am

3) The tragedy of **Point Harbour** will be remembered near the bog (spirit).
 It anybody has On the Waterfront by Simple Minds more moving
 known to the D.J. in arrival.

4) Philippe Bradshaw will be reminding his family early morning escape.
 If anybody has a copy of Freedom by George Michael, you know the
 drill - take it with you to the party.

5) Anybody without a foreknowledge will be given the key to the Murray and will be
 here to help yourself from behind the bar a tough decision and a
 painful few weeks ahead for all you free leaders in the future.

6) Not many of you will want to enter the cat's.

As wisdom surges up from the bar to our bedrooms.
 All our energy still in the air.

(Handwritten notes: "VISIONS OF A WAR TORN CAMDEN", "Hider over Murray Street", "Followed by the V.I.P. (Victory in the past) Disco", "The tragedy of Point Harbour", "Philippe Bradshaw", "Anybody without a foreknowledge", "As wisdom surges up from the bar to our bedrooms")

GLEAN

Anna Best Robert Beard Keith Coventry Tamsin Pender

6-10 June 1998 Friday 6pm to 10pm

Friday 6 June - 10pm to 11pm Glean June 28 June 12 noon to 6pm

Like photos, the artists within exhibition largely make their work by using what is requested.
 (Handwritten notes: "GLEAN", "Anna Best Robert Beard Keith Coventry Tamsin Pender", "6-10 June 1998 Friday 6pm to 10pm")

LOOKING UP

PREVIEW : JUNE 11th 6 - 8.30pm

Ad Christodoulou
 Tina McCallan

Ad Christodoulou's new paintings are glimpses into a personal world, his fast in a
 (Handwritten notes: "LOOKING UP", "Ad Christodoulou", "Tina McCallan", "Ad Christodoulou's new paintings")

SIMPLE GIFTS

R. L. WITHERS
 1998

Ha ha! Yes!
 get it - wrong!

(Handwritten notes: "SIMPLE GIFTS", "R. L. WITHERS", "1998", "Ha ha! Yes! get it - wrong!")

THE ART OF UNDERSTANDING

James Rilly

(Handwritten notes: "THE ART OF UNDERSTANDING", "James Rilly")

DAZED

Bojan Brecelj Strange Friends

5th October - 10th November

(Handwritten notes: "DAZED", "Bojan Brecelj", "Strange Friends", "5th October - 10th November")

DAZED

Bojan Brecelj Strange Friends

5th October - 10th November

(Handwritten notes: "DAZED", "Bojan Brecelj", "Strange Friends", "5th October - 10th November")

Michael Handcock's new work

(Handwritten notes: "Michael Handcock's new work")

PAINTINGS BY ARMANDO GARCIA SELJO

WEST GALLERY

(Handwritten notes: "PAINTINGS BY ARMANDO GARCIA SELJO", "WEST GALLERY")

Louise Burroughs

Recent Work

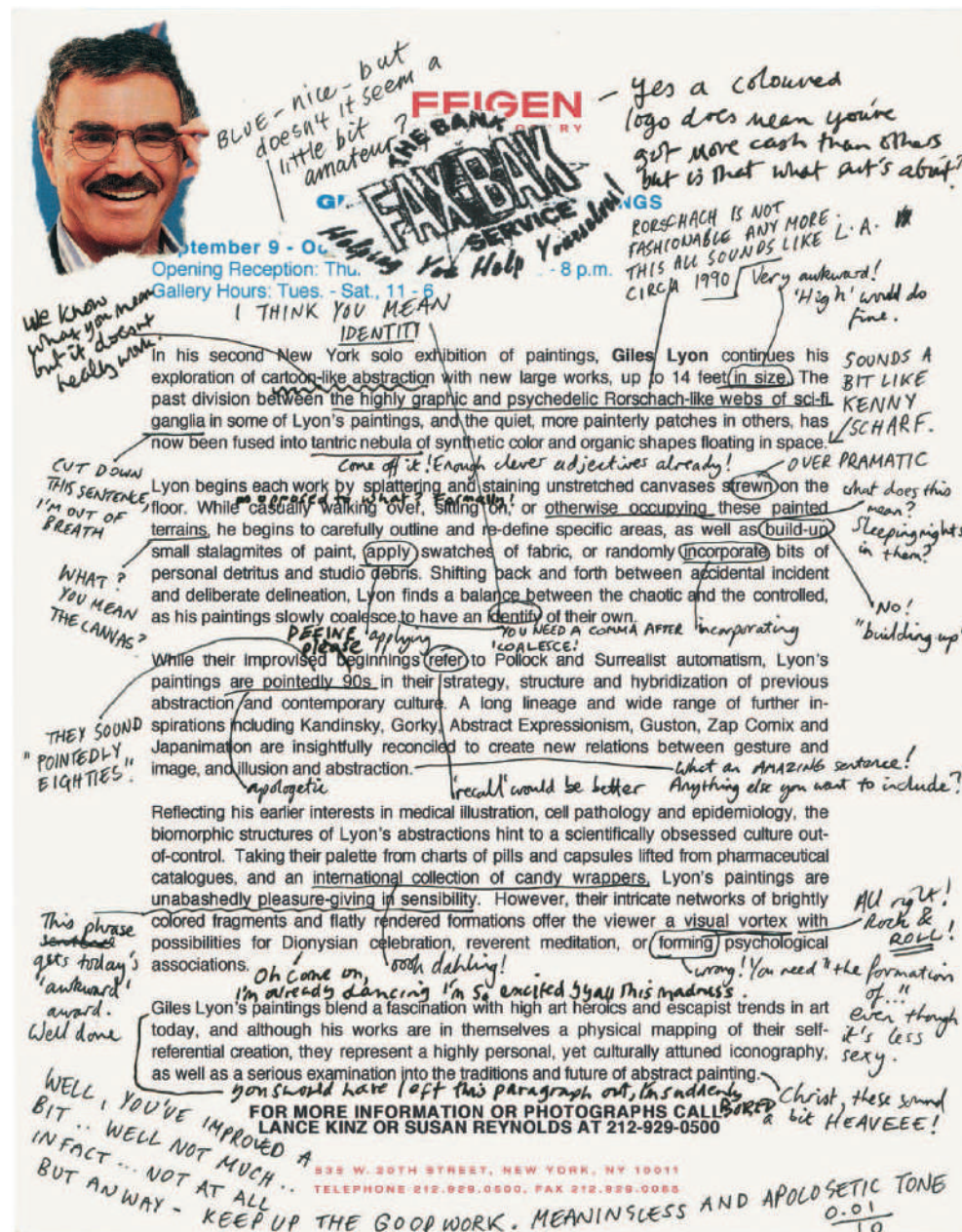
(Handwritten notes: "Louise Burroughs", "Recent Work")

Victoria Miro Gallery

21 Cork Street
 London W1X 1HB

(Handwritten notes: "Victoria Miro Gallery", "21 Cork Street", "London W1X 1HB")

Galerie Neu



BANK

FaxBak (Feigen: Lyon, US), 1999
printed paper, ball ink pen
27,9 x 2,6 cm (US letter)

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Good power - log o. slightly scary & intimidating, very patriarchal. Good!

SPERONE WESTWATER
142 Greene Street New York 10012
212/431-3685 (fax) 941-1030

FOR IMMEDIATE RELEASE

This juxtaposition could be confusing to the post man.

NOT VITAL

8 September - 2 October 1999

JUST AWFUL

Someone else did "Pissing in the snow" sculptures - Helen Chadwick "Piss-flower" "Dumping" in the snow? What about?

Yes... yes... witty and solemn. Wow! What a surprise!

Sperone Westwater is pleased to announce an exhibition of recent works by Not Vital. For his third solo exhibition at Sperone Westwater, Not Vital presents spare yet expressive sculptures often reminiscent of his native Engadine - its landscape and sculptural traditions.

Through judicious, often elegant choice of materials, the artist renders snow, ice and rain. *Pissing in the Snow*, (1998-99) is a white rectangular block of hydrocal (hard plaster) suggestively punctured and pierced throughout. In *Rain* (1998) china-bone fish dishes which are embedded in a plaster monolith evoke giant drops. While *Life of a Deer*, (1999) - an installation of antlers made in Murano glass - combines the image of both icicles and hunting trophies. The 10 pairs of original antlers that were the model for the cast glass were collected from the same animal over a ten-year period.

In this exhibition the artist also revisits central leitmotifs of his oeuvre: transformed animals; enlarged instruments (horns); in carved marble; and distorted body parts conveying more than ever a mix of wit and totemic solemnity. Surrealist-like animal forms (symmetrically) composed of hounds' hind quarters. Carved (self-deprecating) self-portraits on long Carrara marble poles suspend horizontally along the wall.

"Vital is not showing us actual animals, implements or organs but fragmentary cultural constructs. It is clear that specific memories of friendships have provided the stimuli. Their making seems fuelled by a Surrealist impulse to concentrate and condense, coupled with a soft-spoken native wit. Vital's art shifts and migrates in a dreamlike way between non-European artifacts and a contemporary form of Totemism." Thomas Kellein, Curator, 1996.

Not Vital was born in Sent, in the Engadine Switzerland in 1948 and studied in Paris. He now lives and works in New York, Lucca, Italy, and Sent, Switzerland. There have been numerous solo exhibitions and surveys, including one at the Malmö Konsthall, Sweden (1997-98); Kunsthalle Bielefeld, Germany (1997); the Musée Rath in Genève (1990); and the Kunstmuseum Luzern (1988).

Is he rich, or a frame? this just gets more & more exciting.

An artist's book accompanies the exhibition. Printed on clear plastic, this work documents most of the sculptures and takes the form of a spiral bound x-ray. For further information, please contact Sperone Westwater at 212-431-3685.

Well, the letterhead was good!
As for the rest of the press release -
the less said the better.
Try harder 0.001/10

THE BANK
FANBANK
SERVICE
Helping You Help Yourself

Edition Schellmann
Römerstraße 14
D 80801 München
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Fax 089/33 28 00

Edition Schellmann
50 Greene Street
New York NY 10013
Tel 212-219 1821
Fax 212-941 9206

"When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand, and the execution is a perfunctory affair."
Sol Le Witt, 1967

Edition Schellmann announces the February 1999 launch of *Wall Works*, a unique collaborative project that pushes contemporary publishing into new territory. Six years in the making, *Wall Works* will be introduced by a major presentation at Paula Cooper Gallery and a multi-venue exhibition. A comprehensive color catalogue also accompanies the project.

Altogether thirty important contemporary artists have created thirty-six installations which exist in small editions from five to twenty. Essentially unique, each *Wall Work* relates to the architecture and design of its placement. Each work is to be executed on-site by a skilled craftsman, to the artist's specifications. *Wall Works* may vary in size and proportion according to the owner's chosen site; some pieces also permit variance in configuration and color. Priced for both the young collector and the large institution, the works range in cost from \$4,000 to \$25,000.

Paula Cooper Gallery will present installations by Richard Artschwager, Daniel Buren, Jessica Dorn, Dan Flavin, Peter Halley, Joseph Kosuth, Sharon Levine, Sol Le Witt, George Lowy, Martin Puryear, Giulio Paolini, Michelangelo Pistoletto, Rudolf Stingel, Robert Rauschenberg, and Andy Warhol. Other artists participating in the project are Sylvie Fleury, Gunder Fred, Gilbert & George, Thomas Grunfeld, Daniel Buda, Iliad, Jannis Kounellis, Mark Waller, Tony Oursler, Julian Schnabel, Cindy Sherman, Heinz Steinbach, and Roy Walker.

Several prominent contemporary architects have contributed their interiors for illustration in the *Wall Works* catalogue, including Richard Gluckman - designer of the Paula Cooper Gallery space - as well as Frank Gehry, Philip Johnson, John Pawson and Rafael Vinoly. Some pieces are photographed in specific environments on-site, others manipulated in computer-simulated installations, thus the works are enhanced by a variety of settings.

The catalogue also includes detailed information about the artists, their work, and each piece, and ArtForum contributing editor David Rimanelli and Kunsthalle Hamburg director Uwe M. Schneede have contributed essays. The catalogue will be available in book form for the first time. What's more, you could pay something like this is a nice party is it. Paula Cooper Gallery's presentation of 15 *Wall Works* especially chosen for the gallery's unique architectural setting is on view between February 20-March 20, 1999. Individual *Wall Works* will also be installed at this time in various galleries throughout Chelsea, and Edition Schellmann New York will present drawings, diagrams, photographs, plans, and components from various works. After Paula Cooper Gallery, the exhibition will travel in the fall of 1999 to the Museum Villa Stuck in Munich, Germany, with other venues to be announced. For more information, please contact Jeanne Greenberg Art Advisory at 212 737 3543, fax 212 439 9322.

CAREFUL!
THIS SOUNDS A BIT SILLY.

PERFECT CRITICISM WITHOUT BLINKING AN EYE! SITE-SPECIFIC INSTALLATIONS MADE INTO EDITIONS. BRILLIANT!

HEY NOW!
WHAT A COINCIDENCE

THE BANK
FANBANK
SERVICE
Helping You Help Yourself

2.75
10

Very honest in its way - all about taking a form made to challenge commodity-convenience and making it back into a little edition, simply to make money. Sounds like a boring show 'cos it's so cynical, though fairly disguised.

NOT REALLY! WE ALL KNOW THIS ISN'T TRUE

WHAT??

BUT I THOUGHT CONCEPTUAL ART WAS AN ATTEMPT TO DEMATERIALIZSE THE ART OBJECT AND DESTROY IT'S COMMODITY VALUE - YOU MEAN THAT WAS ALL JUST A SALES PITCH?

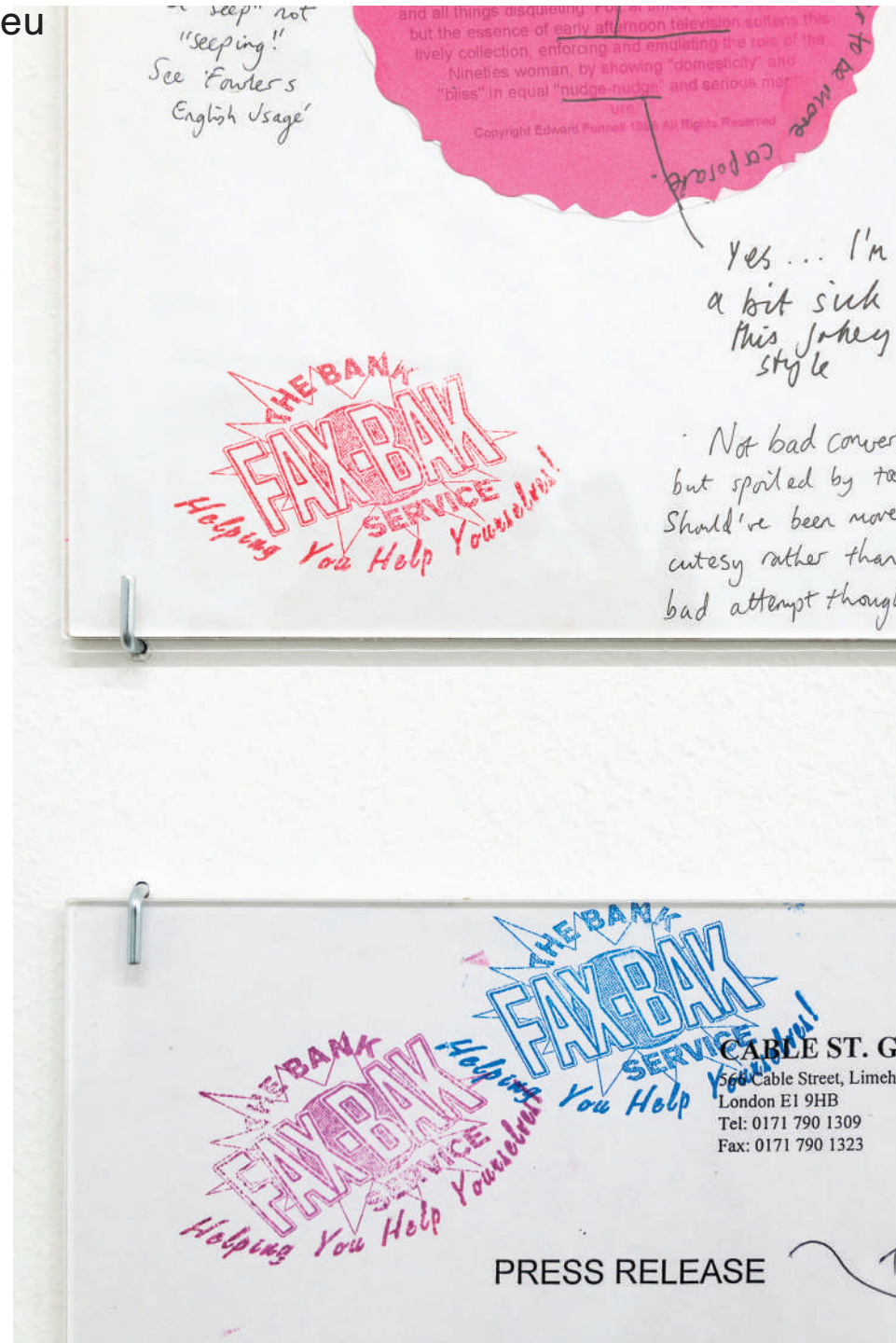
- Artschwager
- Buren
- Diamond
- Flavin
- Fleury
- Förg
- Gilbert & George
- Grunfeld
- Kosuth
- Levine
- Merz
- Mullican
- Paik
- Paolini
- Ruthenbeck
- Schnabel
- Steinbach

Wall Works. Site specific wall installations

Galerie Neu



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BANK
FaxBaks (details)
printed paper, ball ink pen

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