

DARREN BADER

– *3b* –

MADRAGOA

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Darren Bader

3b

January 20th – March 11th 2023

3 perguntas: uma conversa semi-fictional com Darren Bader

Se tivesses de explicar o que fazes a alguém que não sabe nada acerca do teu trabalho, o que dirias?

Não ter um conhecimento prévio acerca de alguém ou de alguma coisa é precisamente o tema do meu trabalho. Isso possibilita uma experiência não adulterada daquilo que nos rodeia. Mas, principalmente, diria que o meu trabalho é dar um novo contexto a objectos já existentes.

Porquê o título 3b para esta exposição?

O número 3 é um número que podemos “sunitizar”, o que significa identificar o número de coisas num conjunto, simplesmente olhando rapidamente para elas e não contando uma a uma. Mas o número 3 é também um número importante no percurso da história da arte. Tradicionalmente o tríptico é uma obra de arte composta por três peças ou painéis, e é muitas vezes utilizado para transmitir uma narrativa, criar uma sequência, ou mostrar diferentes elementos do mesmo assunto. Talvez o propósito desta exposição seja mostrar o lado b, ou outras possibilidades de trípticos no contexto da arte contemporânea.

Ouvi dizer que uma das peças é uma pen USB com uma obra lá dentro, que vai ser usada por um membro da galeria como um brinco. Como justificas a escolha das obras para esta exposição?

O que é incluído e excluído numa exposição é sempre um trabalho que faz parte de uma conversa aberta com a galeria. O facto de esta galeria ser pequena também foi um factor determinante para a escolha das peças. A maior parte já existia, mas eram peças que ainda não

estavam acabadas, que foram concluídas no próprio processo de montagem. O brinco contém obras de arte dentro da pequena pen, a minha intenção é desafiar os colecionadores que frequentam galerias de arte a pensar sobre o que é arte, e de que forma esta lhes está acessível ou não.

Sara Magno

It's 8AM the day before this show opens. Sitting down to revise and/or write, it just dawned on me that “trivia” is likely to have roots in the Latin 3. Looking it up, yes, that's right (of the quality copy-paste options I'm now able to implement, I'm choosing this.)

Growing up, I was quite good at trivia. In my early 20s I learned I couldn't compete on TV as stage fright vitiated the trivia cells in my brain.

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The art moment doesn't entirely preclude repetition, but there's an undeniable autonomy to it, an utter lapse of identity. To quote someone: “Discovery bears manifest primacy.” Context doesn't preclude/proscribe [re] context. Is art honest? Of course (not). (PS. Art history is healthy for trivia cells.)

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Last time I was in Lisbon, I woke up at 2 in the morning to watch game 7 of the NBA Finals. Sometime after 4 (though before 5), Lebron famously chased down and blocked Iguodala. I was exhausted but I couldn't believe what I'd just seen. It was a different sensation than being spoken-to by art that speaks to you. It was distinct from the light euphoria that can occur when overtired. I wonder if neuroscience is now able to (visually) discern these 3 sensations.

Dr. [S]ara Bender

Tre oracoli divini A, B, e C sono chiamati, in un qualche ordine, Verace (Vero), Mendace (Falso) e Imprevedibile (Caso). Verace dice sempre il vero, Mendace dice sempre il falso, mentre Imprevedibile decide se essere sincero o meno in modo completamente casuale. L'obiettivo del gioco è determinare le identità di A, B, e C ponendo loro tre domande a cui è possibile rispondere con un "sì" o con un "no". Ogni domanda deve essere posta a uno solo degli oracoli, che, pur comprendendo l'italiano, risponderà sempre nella propria lingua con le parole "da" o "ja". Non si sa quale di questi termini corrisponda a "sì" e quale a "no".

Acqua, acqueruggiola, acquetta, acquina, fuochino, fuochetto fuocherigno e naturalmente FUOCO è un gioco molto divertente che si può fare in casa, ma non solo. Come si gioca: si nasconde un oggetto in qualche posto della casa senza farsi vedere dagli altri partecipanti, che devono tenere gli occhi chiusi. Appena dato il via, tutti corrono a cercare l'oggetto nascosto. Si dirà "acqua!" se i giocatori sono proprio

fuori strada e troppo lontani dall'oggetto, "fuochino!" se invece sono un po' più vicini e "fuoco!" se sono prossimi a trovarlo. Ci sono tre carte, delle quali la prima (A) è rossa su entrambi i lati, la seconda (B) su un lato è rossa e sull'altro è bianca e la terza (C) è bianca su entrambi i lati. Ponendo su un tavolo una delle tre carte, scelta a caso, ottengo che il lato visibile è di colore rosso. Qual è la probabilità che anche il lato non visibile sia di colore rosso?

Sara de Chiara



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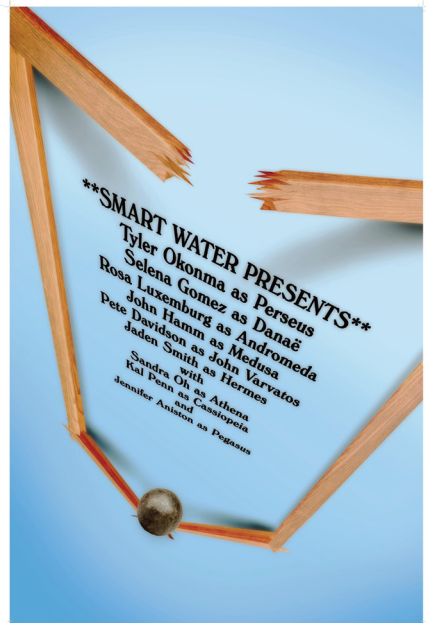
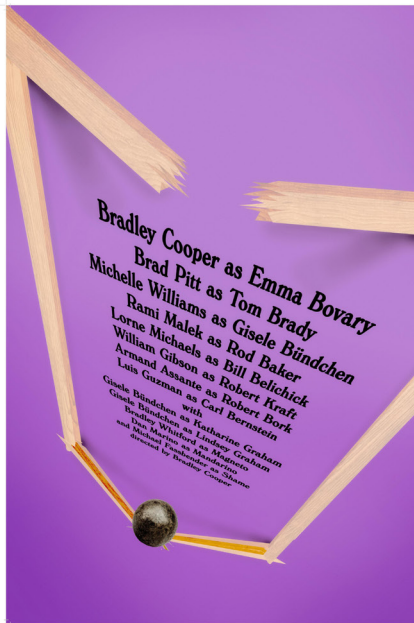
Darren Bader
Triptych 4
dimensions variable



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Darren Bader
Castings 1/3
 dimensions variable
 Edition 2 + 1AP



Darren Bader
framed suite (pillow1)
dimensions variable
unique



Darren Bader
framed suite (pillow2)
dimensions variable
unique



Darren Bader
framed suite (pillow3)
dimensions variable
unique



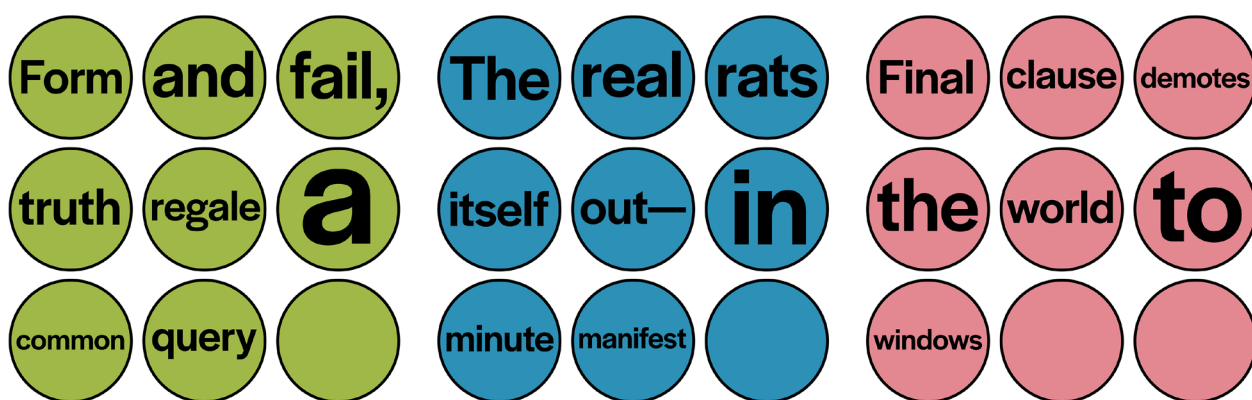
Darren Bader
video file (XPLEX)
dimensions variable
Edition 3 + 1 AP



Darren Bader
Untitled (3way)
mixed media



Darren Bader
3 third editions
dimensions vary



Darren Bader

Form and fail, truth regale a common query The real rats itself out—in minute manifest Final clause demotes the world to windows

dimensions variable

Ed. 1/1 + 1AP



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Triptych 4

The work is the 3 paintings seen above. Each can be used as the owner chooses.

Castings 1/3

The work is 3 castings. Castings can be regarded/presented as text-only* or as an integral part of the image file* accompanying this certificate. The 3 do not need to be seen/presented together, though each should remain textually complete* regardless of its mode(s) of presentation.

*See image file for texts.

framed suite (pillow1)

The work is a quartet of framed images, each framed image residing within one of four identical pillows (seen above). The pillows can be used however the owner chooses, though it's recommended the owner not remove framed images from pillows unless necessary.

NB. Glass has been used for glazing.

framed suite (pillow2)

The work is a quartet of framed images, each framed image residing within one of four identical pillows (seen above). The pillows can be used however the owner chooses, though it's recommended the owner not remove framed images from pillows unless necessary.

framed suite (pillow3)

The work is a quartet of framed images, each framed image residing within one of four identical pillows (seen above). The pillows can be used however the owner chooses, though it's recommended the owner not remove framed images from pillows unless

necessary.

NB. Glass has been used for glazing.

Untitled (3(way))

The work begins with 3 identical vessels. Transparent vessels are recommended. The work's owner fills the first vessel with at least 2 things* to a preferred height. The owner can then ask 2 additional people to fill the 2 additional vessels, advising the people not to repeat the things used by the owner. Once all 3 vessels are filled to each of the 3 participating parties' liking, it's recommended they be displayed in a row on a shared surface. Duration of display is up to the owner.

If the owner wishes to display anew, it's recommended the process begin again at a moment the owner finds suitable. When resuming the process, the owner shouldn't repeat objects previously chosen.** The process can be undertaken as many times as the owner likes. For each iteration of the process, it's recommended the owner choose new people to fill vessels 2 and 3.***

*Though liquids and solids are seen in the above photo, other forms of matter can be considered.

**At least not those chosen by the owner.

***Previous participants could be considered after having not participated in at least 3 subsequent iterations of the process.

3 third editions

The work is 3 third editions. The work lives on the USB stick seen in the above photo in conjunction with its analog/material existence: the 3 third editions existing in non-digital space.

1. The first third edition is sculptural propositions for the city of Rome, a video file presenting 14 proposals for sculpture in Rome, Italy. The video may be taken as a prompt to realize Roman sculptures or as a sketch aspiring to be no more than a video/sketch.

As a video file, sculptural propositions for the city of Rome, can be used as the owner chooses.

2. The second third edition is “Untitled”, a PDF to be printed at the size(s) the owner prefers. It should be printed on a matte or semi-gloss adhesive substrate and applied to a surface(s) of the owner’s choosing. It can be reprinted as needed.

3. The third third edition is “Sculpture #3”. Instructions and images for the production* of “Sculpture #3” ed. 3 are found on the USB stick.** Once “Sculpture #3” ed. 3 has been produced, images of the produced edition should be added to the USB stick’s Sculpture #3 folder.

NB. This COA is the only COA for each, and all, of the 3 third editions.***

*If you are reading this after the (first) owner of the work has produced “Sculpture #3” ed. 3, please note: Sculpture #3 ed. 3 cannot be produced again and it should have been made available to the new owner if “3 third editions” was sold.

**In the “Sculpture #3” folder.

***Most of the artist’s works do not exist without their accompanying COAs. This work is one of those.

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