

Pilar Parra & Romero is pleased to present the 2 part of GEOPLAY. This time with the participation of Martin Boyce, Daniel Buren, Neil Campbell, Patrick Hill, Eva Rothschild, Thomas Scheibitz and Claudia Wieser.

As the first part of this show was, its follow-up is also placed between the boundaries of modernity and modernism. The shows aim remains that of part I, though it will add more artistic viewpoints towards geometric imagery and abstraction and its different perceptions. The shows richness therefore consists in stimulating the viewer through the diversity of concepts, all the artists in this show “play” with different approaches to modernism through elements of modern architecture, literature or aspects of the physicality of the human body.

Martin Boyce transforms elements of modernist design into distorted landscapes and interiors that play on the ambiguous space between reality and fiction. The arrangement of objects produce an effect evocative of both fifties elegance and cool futurism, allowing the viewer to project infinite narratives. Boyce has been selected to represent Scotland at the 53rd International Art Exhibition - La Biennale di Venezia from June to November this year.

Daniel Buren who is sometimes considered an abstract minimalist, is particularly compromised with the scene of production. His work is a specific installation for a place. One of his intentions is to create an art that defies a traditional definition of art as an object of aesthetic contemplation, hence decorative is for him something interesting, not negative. Buren is one of the most renowned conceptual and minimal artists in this century, recently he showed at Musée national Picasso, Paris, Fondazione Zegna, Trivero, Modern Art Oxford and at The Guggenheim Museum, New York. In 2007 he received the Praemium Imperiale Award for paintings, given by the Japan Art Association for global achievement in the arts.

Painting directly on to the wall, Neil Campbell transforms the space with his geometric shapes. He toys with the experience of the space and addresses questions of viewer perception. His varying circles oscillate between evoking a sensation of drawing energy away from the viewer and projecting a kinetic force outward. Campbell’s contribution to GEOPLAY (Part II), the wall painting “Horizon” was also shown at the 37th Basel Art Fair in 2006. He recently had a solo show at Galleria Franco Noero in Turin.

Patrick Hill creates highly referential, narrative constructions in the tradition of modern sculpture. He opposes hard, architectural elements with soft, supple materials, combining minimalist forms with a more feminine tradition. Interested in the phenomenology of his work, Hill invites the viewer

into difficult dialogues. Hill has been showing recently at David Kordansky Gallery, Los Angeles, The Approach E2, London, Sprüth Magers, Munich Projekte and at the 2008 'Whitney Biennial' in New York.

Eva Rothschild's sculptures derive from the abstraction of different visual codes and imagery. Her iconography is informed by contemporary culture and also by religion. She is particularly interested in the way objects have a power over us, which is reflected in her fascination with sacred or lucky symbols, ranging from spheres and pyramids to new age charms. From the 29th of June until the 29th of November of 2009 Rothschild will be showing at London's Tate Britain and it will not be the first appearance she makes there.

Thomas Scheibitz is equally interested in painting and sculpture. He draws inspiration from a variety of different fields, which is richly reflected in his colourful paintings and sculptures. Constructing a delicate narrative of compositions derived from maps, statistical charts, advertising logos and selected generic subjects, he investigates man's ability to read, understand and recognize information and images. Scheibitz recently exhibited at Sprüth Magers, Berlin, Tanya Bonakdar, New York, MUDAM Luxembourg, Camden Arts Centre, London, MoMA, New York and Tate Modern, London, as well as he represented Germany at the 2005 Venice Biennale.

The Berlin based artist Claudia Wieser is inspired by the abstract precision and rhythmical balanced arrangement from the Bauhaus era. She is interested in architecture and in nature as a designed living space of humanity. With the reference to the past vocabulary of forms and utopian discourse the artist finds her very own artistic style. Wieser was involved in the opening of Munich's Pinakothek der Moderne in 2002 and is currently showing at Sies + Höke Galerie, Düsseldorf.

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