

ISABELLE CORNARO

Paysage avec Poussin et témoins oculaires (III)

2010

Installation, Mixed media (oriental carpets, wood plinths, various objects)

4,5 x 4m

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Landscape with Poussin and eyewitnesses (III) 2010 is a transposition, in space, of, a classical landscape painting by Nicolas Poussin (1594- 1665). Poussin's working method was abstract and schematic: he determined his compositions by arranging wax models of different landscapes on a small stage in a vitrine. Rather than working from nature, he composed mental landscapes.

Isabelle Cornaro's work is his image rendered in space. Cornaro presented the first version of a transposition of Poussin in her solo exhibitions last year at the *Kunstverein Düsseldorf* and at the *Centre d'Art et de Culture, la Ferme du Buisso*, the second version was presented at Frieze Art Fair 2009 and is now on view at the *Museum of Modern Art Warsaw*.

Landscape with Poussin and eyewitnesses (III) 2010 is about systems of representation. Its thinking stems from conceptual art and from the analysis, decomposition, and deconstruction of historical forms of art and signs. Plinths are used widely in the history of art, most recently playing an essential role in minimalism; they speak also to the value of objects and of the value added to a work of art. Here are objects of 'high' culture that have now passed into popular culture (to the bourgeoisie and then to the petite bourgeoisie who both try to imitate higher social classes): a system of progressive devaluation, as it were.

The objects are drawn from different categories, some representing nature (oriental carpets, flower vases, etc.), objects that carry their own function in their form or motif (measuring instruments), moulds (reproduction), letter stamps (language of objects). The mixture of exotic and common household objects appears as strange and familiar as the constructed and composed classical landscape. As in Poussin's compositions, Cornaro organises elements following a classical system of perspective with clear directional lines and an ideal viewing point. Rolled oriental carpets, in

different colors, stand for perspectively graded zones of foreground, midground and background. The dimensions of the objects on Cornaro's plinths follow this system such that larger items such as vases, measurement equipments occupy the foreground, while in the middle, one finds smaller items and in the very back lie items that can only be identified from close range.

LUCA FREI

What Time Is It?

2009

Collage and gouache on paper, MDF, plaster, insulating material, paint

Dimensions variable (ca. 2,6m x 3m x 6m)

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The installation *What Time is It?* is characteristic of Luca Frei's practice, which often combines large, physical sculptural works with smaller, more intimate and reflective graphic imagery. The poetic and the political dimensions intertwine in the formal language of Frei's works, unlocking a range of narratives and dialogues between the viewer, the work, and the space.

What Time is It? stems from the relation between a collage, which functions as the title for the work, and a sculpture. The collage, realized on the cover of a handmade notebook, shows an image of a handset disconnected from the telephone and a photocopy with the iconic portrait of French philosopher Jean-Paul Sartre with Magritte's phrase 'Ceci n'est pas une pipe'.

The images allude to a gap in communication, a discrepancy in the idea of linear thought, but also to a pause, a moment of absence, a temporary silence. The sculptural work is composed by eight circular wall segments, which are made out of MDF covered in plaster, their insides filled with insulation. The circle, as a representation of time and continuity, but also as a form that contains and supports a linear system, is deconstructed. Towering, the walls lean against each other in a delicate, vulnerable and yet stable balance, creating spaces that can be isolated and protected, while at the same time opening room for new perspectives and experience of both time and space.

FALKE PISANO

O Eu e o Tu / The I and the You (version III)

2009

bamboo poles/fabric modules 5 audio tracks essay in A5 publication

variable dimensions, edition of 2 (+1AP)

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O Eu e o Tu / The I and the You consists of a series of partly modifiable modules made of bamboo poles and colored fabrics. Connected to the modules are loudspeakers with spoken texts, dealing with issues surrounding the production of subjectivity and the potential of speech in relation to the shifting forms of agency within a work of art. *O Eu e o Tu / The I and the You* functions like a diagram in which these questions are articulated and elaborated upon through the form of the modules, the abstract drawings sewn in the fabric, the voice/text from the speakers, as well as the possible manipulations by the spectator of the modules and an essay, commissioned as part of Pisano's work.

Titled *Tropica?lia-Pill* and written by Max Hinderer about He?lio Oiticica's *Tropica?lia*, the essay is presented in the form of an A5 publication (designed by Will Holder) that can be taken from the installation. One can enter the modules and listen to the audio tracks. The spoken texts make up a fragmented monologue, going from one to the other module, at some points addressing the spectator, who can take the clues from the voice to manipulate the partly flexible modules, or not. *O Eu e o Tu / The I and the You* is a work that was conceived to develop over a longer period of time. The installation is not fixed, new modules can be added, audio tracks can be replaced, the position and approach to the essay and the reference to Oiticica's "Tropica?lia" can be reconsidered.

O Eu e o Tu / The I and the You was first presented at the Yokohama Triennale in 2008 and a second version at Art 40 Basel's Unlimited section in 2009.

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