

Parra & Romero gallery is pleased to present the group show Scene Grammar.

Scene Grammar is a project that investigates the relations between the boundaries of Conceptual and Minimal Art, incorporating and interrogating new ideas on a new modernity around the stage, bringing new grammar representations. Starting from this investigation line, the show offers different narrations around the scene or a created environment. Most of the invited artists question, through a wide variety of works, elements that are in the limits between artistic and vital experience, and a constant search of connection between the artworks and the society.

The numerous performances by Ei Arakawa or Grand Openings (Japan, 1977) count with the presence of installations realized with construction materials, choreographies, videos, and usually counts with the public's participation for completing the work. The artist includes spontaneously the dance in his performances, as unpredictable and provocative as the subject from which they are constructed, art and artist.

Ei Arakawa lives and works in New York. With numerous performances throughout his career, he won the International Prize for Performance (Trento, Italy; 2007). He had numerous solo and group shows: among others in the Gallery NEU, Berlin (2010), in the Taka Ishii Gallery, Kyoto (2009), and in the Kunsthalle, Zürich (2009).

After studying stage design and visual arts, Ulla von Brandenburg (Hamburg, 1974) embarked on an artistic career that combines the two fields. Her prolific work includes drawings, videos, installations and performances that create complex and theatrical narratives. With the film Singspiel (2009), she explores the theatrical mechanisms and the formal aspects of the staging. Shot in one take on the French Villa Savoye by Le Corbusier, the work follows the movements of the ten residents, constructing a narrative that explores the threshold between reality and fiction.

Considered as one of today's most innovative German artists, Ulla exhibited recently in London Gallery Chisenhale; In IMMA Irish Museum of Modern Art, Dublin; in Wattis, Institute of Contemporary Art, San Francisco and this film recently took part of the program of the Venice Biennale curated by Daniel Birnbaum.

As an empresario of futuristic scenarios, and seemingly without effort, Lothar Hempel choreographies mark figures and objects made with different materials and geometric shapes.

The pictures of the dancers and the classical sculpture share their space with attributes like feathers,

truck tires, office desks, a parrot or including a stick. Su behaviour, in general, firmly anchored to cultural codes implies a series of movements, positions, facial expressions, the treatment of the colour with shade modulations and acquires an strategic social value, in a moral context analyzed from the decade of the 90's now on.

The work by Lothar has recently been exhibited in Douglas Hyde Gallery, Dublin; in Le Magasin, Grenoble ; in 7th Gwangju Biennale, Korea; in Lustwarande Skulpturenpark; in Tilburg, The Netherlands or in Barbican Art Gallery, London among others.

Florian Hecker (Germany, 1975) is both artist and electronic music composer. In parallel with a wide discography production, he makes performances and installations (like currently in the Chisenhale Gallery in London), focused on the sound analysis, leading the listener through many explorations of different states of auditory perception. He has participated to various individual and group shows, like the Biennale of Venezia 2009; Art Basel 2008 or Manifesta 7, among others, and he has been collaborator on works by such artists as Cerith Wyn Evans or Carsten Holler, among others.

Time Lee (Seoul, Korea, 1975), is a young Vancouver based artist who works with special emphasize on the reproduction and on the recreation of historical fundamental events or from popular culture's ones.

The artist knows how to treat of Conceptual Art in a subtle and ironic way, using for instance photographic humour to discover cracks in the collective hallucination that we call reality.

He won in 2008 the Sobey Art Award and his work has been recently exhibited in Hayward Gallery, 2010; in CCA Wattis Institute for Contemporary Arts, 2010; in Johnen Galerie, Berlin or in Lisson Gallery, London.

The phantasmagorical, moving and surprising pictures by David Noonan (Australia, 1969), reflect theatrical scenes. Beginning each of his screen prints by making a collage, David Noonan brings together an eclectic array of found imagery – sourced from film stills, books, magazines, and archive photos – to create dramatic scenes that suggest surreal narratives.

He has exhibited individually in the Australian Center for Contemporary Art, Melbourne (2009); in the Palais de Tokyo, Paris (2007);, in the gallery Hotel in London; in Foxy Production, New York (2007); in David Kordansky Gallery in Los Angeles (2006). He has participated in many group

shows, among which: the next Biennale of Sydney, Australia (upcoming, 2010), and the Tate Triennial, Tate Britain, London (2009).

Hanna Swarchz's movies (Germany, 1975) don't follow the traditional codes, but break the coherency between music and choreography and any other attempt to create a narrative. She has recently participated in "Please, 2008"; in the group show "Dance in my experience" in the Kunstverein (Dusseldorf), where the contemporary works look back from today's perspective to the revolutionary ideas of 1968. What became of the utopian ideas from that era, when the art itself was also supposed to receive a new role, extended to encapsulate society and its inherent potential for change? The artist's video contributes to expose the contradictions between the desire, in those days, to develop alternative ways of living, and a contemporary society, which seems to be in a position to absorb all forms of transgression.

Kelly Nipper (USA, 1971) combines the physicality of a sculptor, the all-seeing eye of a photographer, and the mind of an obsessively curious researcher in creating her videos, installations and performances. Through them, she investigates the relationship between the moving human form and the shape of the space that surrounds deliberated, ritualized gestures.

Kelly Nipper has recently exhibited individually in Anna Helwing Gallery, Los Angeles (2008); in the Contemporary Arts Museum Houston; in the Galleria Francesca kaufmann, Milan, and in group shows like in the ICA - Institute of Contemporary Art, Philadelphia and in the Swiss Institute from New York.

Mercé Cunningham plays an important role in this exhibition and in practically all the participating artist's careers, therefore Parra & Romero has the honor to count for *Scene Grammar* with the collaboration of Mercé Cunningham Dance Foundation, showing one of his choreographies, *Points in Space*, 1986, with the music by John Cage, directed by Elliot Caplan and staged by Dove Bradshaw and William Anastasi.

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