

With the exhibition *Endnote, pink*, Kunstverein München is introducing a new body of work by London based artist Ian Kiaer (*1971 in London), on show from June 9 through August 29, 2010. Kiaer is known for his spatial installations of found objects and materials that are carefully placed on and around the gallery floors. With *Endnote, pink*, the artist enjoys his first solo-exhibition in a German institution after having actively participated within the international art world over the last years, with signature exhibitions (GAM Turin, 2009) and numerous contributions to international group shows. For this particular occasion Ian Kiaer has developed 6 new installations that are directly inspired by the exhibition spaces of Kunstverein München.

Endnote, pink features used frames and stretchers covered with materials such as found fabrics, silver foil or a sheet of yellow latex. Some of them are painted with abstract lines; others are left without any artistic interference. The frames hang in close proximity to objects that suggest a human dimension or use, such as a chair, a mat, a table or a pink bin. These objects lead to more spatial assemblages on the gallery floors, combining old electrical wires, used sheets of rubber, and a block of polystyrene. These objects outside the gallery walls could easily be overlooked as ‘trash’, but through careful placement in the spaces of the Kunstverein München they become gestures that resemble the colour strokes of a painter. When displayed on the walls, the assemblages become a phantom of the type of works that have been hanging here since the Kunstverein’s beginning in the early 19th century.

These are a few examples in which Ian Kiaer re-visits, for his Munich exhibition, the historic juxtaposition between readymade practises and the syntax of painting, in particular still-life painting. However, the artist does this without privileging one above the other. Kiaer treats the two iconic practises on an equal basis, and moulds them to a practise well known to a younger generation of conceptual artists: a practise of fragmentation and cultural re-presentation. The ‘endnote’ in the title of the exhibition can therefore be employed in a literal sense: as a qualifying addition to a history that has been written and re-written many times before. However, the exhibition itself offers an additional view. With *Endnote, pink*, Ian Kiaer has constructed a fascinating landscape of pictorial dimensions, avoiding a dominating narrative or hierarchy, while showing us objects of utility and value that are ‘consumed’ by their aesthetic installation. The ‘endnote’ in this respect is in line with a wider re-distribution of ‘historical end points’ in today’s cultural production. ‘In contemporary art much has already been given,’ says the artist, ‘what is left are qualifying additions’.

Endnote, pink features the end stage of two consecutive projects at Kunstverein München that explore the role of painting within a young generation of conceptual artists. Where the previous

exhibition at Kunstverein München, by German painter Silke Otto-Knapp, remained loyal to the hanging wall, the work of Ian Kiaer makes a physical step into the gallery spaces and identifies his exhibition as a pictorial landscape.

With the exhibition *Endnote, pink*, Kunstverein München is introducing a new body of work by London based artist Ian Kiaer (*1971 in London), on show from June 9 through August 29, 2010. Kiaer is known for his spatial installations of found objects and materials that are carefully placed on and around the gallery floors. With *Endnote, pink*, the artist enjoys his first solo-exhibition in a German institution after having actively participated within the international art world over the last years, with signature exhibitions (GAM Turin, 2009) and numerous contributions to international group shows. For this particular occasion Ian Kiaer has developed 6 new installations that are directly inspired by the exhibition spaces of Kunstverein München. *Endnote, pink* features used frames and stretchers covered with materials such as found fabrics, silver foil or a sheet of yellow latex. Some of them are painted with abstract lines; others are left without any artistic interference. The frames hang in close proximity to objects that suggest a human dimension or use, such as a chair, a mat, a table or a pink bin. These objects lead to more spatial assemblages on the gallery floors, combining old electrical wires, used sheets of rubber, and a block of polystyrene. These objects outside the gallery walls could easily be overlooked as 'trash', but through careful placement in the spaces of the Kunstverein München they become gestures that resemble the colour strokes of a painter. When displayed on the walls, the assemblages become a phantom of the type of works that have been hanging here since the Kunstverein's beginning in the early 19th century. These are a few examples in which Ian Kiaer re-visits, for his Munich exhibition, the historic juxtaposition between readymade practises and the syntax of painting, in particular still-life painting. However, the artist does this without privileging one above the other. Kiaer treats the two iconic practises on an equal basis, and moulds them to a practise well known to a younger generation of conceptual artists: a practise of fragmentation and cultural re-presentation. The 'endnote' in the title of the exhibition can therefore be employed in a literal sense: as a qualifying addition to a history that has been written and re-written many times before. However, the exhibition itself offers an additional view. With *Endnote, pink*, Ian Kiaer has constructed a fascinating landscape of pictorial dimensions, avoiding a dominating narrative or hierarchy, while showing us objects of utility and value that are 'consumed' by their aesthetic installation. The 'endnote' in this respect is in line with a wider re-distribution of 'historical end points' in today's cultural production. 'In contemporary art much has already been given,' says the artist, 'what is left are qualifying additions'. *Endnote, pink* features the end stage of two consecutive projects at Kunstverein München that explore the role of painting within a young generation of conceptual artists. Where the previous exhibition at Kunstverein München, by German painter Silke Otto-

Knapp, remained loyal to the hanging wall, the work of Ian Kiaer makes a physical step into the gallery spaces and identifies his exhibition as a pictorial landscape.

(This document was automatically generated by Contemporary Art Library.)