

This is the seventh exhibition of Jorge Pardo at Galerie Gisela Capitain. It shows five large paintings and three large lamps. The paintings consist of modular panels covering most of the gallery walls and engrossing its architecture. When entering the room the visitor can immediately see all five of them.

The lamps are part of each room building a strong opposite to the geometrical paintings as the optical elements of the panels contrast the organic forms of the lamps. The shades associate humidity showing worms, snails and jellyfishes while the sanded surfaces of the mdf panels reveal their dry character. They are generated by a CNC machine cutting and routing mdf boards based on instructions from a computer file. This serial production is followed by the handpainting of every piece. Each of the five panel systems has a calendar element in it. The tags reference the months, days and day of the week. To show the current date they have to be removed from the radial calendar and being placed on three corresponding dowels. Pardo's paintings not only become spatial, they also change parts of their surface every single day.

At first sight Jorge Pardo's current exhibition at Galerie Gisela Capitain is a very traditional one concentrating on painting and sculpture. At the same time it proofs again the capacity of the artist to create works which range between functionality, design and art questioning these definitions in such a way that the viewer is challenged to consider what art is and how it can be presented.

Pardos lamps create domestic and private aspects and at the same time they work as sculptures. In addition to the paintings they form an overall composition. "The pieces in the show are addressing all the surfaces of the gallery. The panels address the walls. The lamps address the ceiling and the floor. It's sculpture." (Jorge Pardo)

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