

In the newspaper clipping referencing the exhibition's title ("Life through air bubbles") terms like "natural classifying systems" or "reactions between components" point to a condensation and (self-)organisation of matter. These could be possible hidden links towards a method (or non-method) of the artist. At the same time, objects apparently taken from a construction kit negate any systemic approach within the artist's working process and manifest a skeptical undertone within the artist's oeuvre. At the same moment, displays appear as yet undecided anti-displays. And even the orderly "Progress"-pyramids emerge as optional systems which could be arranged in this way or that. What's actually on display is the act of displaying – as an equivalent possibility.

On the one hand the works of Manfred Pernice seem somewhat distinguished from "classic" positions in contemporary sculpture. Instead of typical "art" materials the artist prefers working with particle board, cardboard, tiles, concrete, synthetic enamel, sometimes combined with flotsam or collages, sketches, photography and sculptures created by artist friends. On the other hand his seemingly unfinished, bricolage-like modules bring to mind somewhat standard questions in sculpture like form, method and spatial impact – "yesterday's yesterday questions", as the artist puts it.

There are, indeed, references to architecture and furniture but there is no evidence of a functional context. Within Pernice's microcosm of uncertainty you can't even determine his works as "sculpture" or "installation". He prefers designating them as "Gebilde" (entities). These formations function as autonomous works or arrangements as well as information carriers providing hints of possible narratives in the works themselves.

"Progress I, Rino 15" and "Progress II, Rino 16" are joint works with Martin Städeli.

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