Christian Philipp Müller

January 6 – February 3, 2008
Orchard Gallery, New York

COOKIE-CUTTER

COOKIE-CUTTER

JEFF PREISS

ADAM LEHNER

LUC DERYCKE

JAMES BLACKSHAW

MULLICAN MATT

Paper Kunsthalle MER.

AudioMER.

JOEREF VAN WISSEM

CHRISTIAN PHILIPP MÜLLER

PETRA WUNDERLICH

COOKIE-CUTTER

Christian Philipp Müller

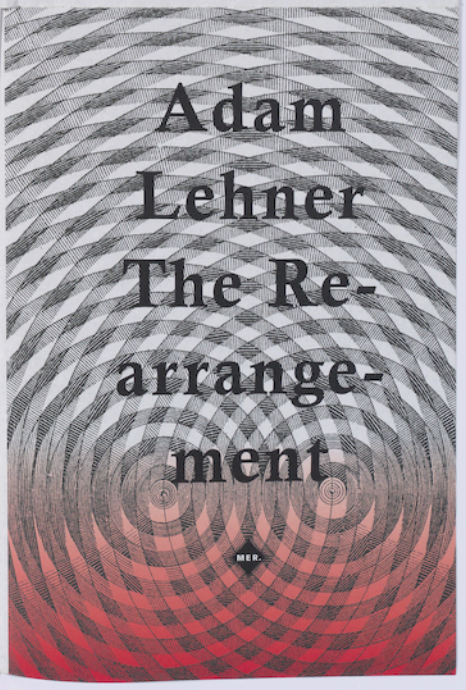
January 6 – February 3, 2008
Orchard Gallery, New York



Detail of drawing by Wouter Vanhaelemeesch for the edition accompanying the vinyl release of the Brethren of the Free Spirit's 'All Things are from Him, through Him and in Him', audioMER, 2008.



Cover of Matt Mullican, 'That Person's Workbook', Ridinghouse, London; MER. Paper Kunsthalle, Gent, 2007.



Cover of Adam Lehner, 'The Rearrangement', MER. Paper Kunsthalle, Gent, 2008.

Cookie-Cutter
January 6 – February 3, 2008
Opening: Sunday, January 6, 6–8 p.m.

An exhibition by Christian Philipp Müller, on January 6, 2008. The exhibition takes place in two parts; beginning on January 23, it will feature artist book collaborations and other books published by designer Luc Derycke with MER. Paper Kunsthalle.

The first part of *Cookie-Cutter* presents three works by Müller: *Infill* (2008), *Floating Arch* (2008) and *Interpellations* (1994). *Interpellations* is an archive of altered travel guides, listings and maps that describes New York's downtown art neighborhood SoHo circa 1994 and explores the fashioning of descriptions of a single gallery which may or may not have been included in the original materials. Müller first presented this work at American Fine Arts, Co. in that same year, and now exhibits four of its six book vitrines fourteen years later at Orchard.
Infill and *Floating Arch* are new sculptural works, each of which responds to the perception, physicality and place of Orchard while extending the analogy to American Fine Arts, Co. presented by *Interpellations*.

These works are accompanied by a new film by Jeff Preiss that takes as its foundation the Lower East Side walking tour Müller performed during November and December of 2006 (from Müller's, Zoe Leonard's and Petra Wunderlich's *Around the Corner*). Preiss's film is presented with one of Wunderlich's black and white photographs of local synagogues seen at Orchard in *Around the Corner*.

To articulate the ideas animating Müller's exhibition and its relationships to the history of American Fine Arts Co., Orchard will host a round table entitled "On the Legacy of Colin De Land," moderated by art historian James Meyer on January 10 at 7 p.m.
The second part of the exhibition begins on January 23 when a temporary bookstore presents books from MER. Paper Kunsthalle.

The bookstore is featuring a program of nightly events, starting on January 23 with a conversation between Matt Mullican and Luc Derycke about their book collaborations (7 p.m.).

January 24: Reading and launch of latest MER. book, Adam Lehner, *The Rearrangement*, at 7 p.m.

On January 25, AudioMER. and Brethren of the Free Spirit hosts the official release of their new album *All Things are from Him, through Him and in Him*, with two performances by Jozef van Wissem and James Blackshaw (at 8 p.m. and 10 p.m.).

January 31: Performances by Jozef van Wissem and James Blackshaw (at 8 p.m. and 10 p.m.).

On February 1, a festive Massive Re-launch & finale, with Adam Lehner signing his book *The Rearrangement* from 7 p.m. till 8 p.m. followed by a party with Belgian beers.

Orchard
47 Orchard St.
NYC, NY 10002
(212) 219-1061
contact@orchard47.org
www.orchard47.org

Orchard is located between Hester and Grand St.
F train to East Broadway or B, D to Grand.
Gallery Hours: Thurs–Sun 1 to 8 p.m.

Brethren of the Free Spirit
All Things are from Him, through Him and in Him

Brethren of the Free Spirit is composed out of Jozef van Wissem (The Netherlands), who plays the lute, and James Blackshaw (United Kingdom), who plays 12-string guitar. Their first release under the Brethren moniker is called 'All Things are from Him, through Him and in Him', and is loosely based on the heretic writings of 13th Century French mystic Marguerite Porete. The album consists of four contemplative and circular pieces, that were the result of sessions held at Locksley Hall in 2007.

'All Things are from Him, through Him and in Him' is the first release on the MER. Paper Kunsthalle vzw project, audioMER. The record is available on CD in an edition of 1000 copies, and on vinyl, in an edition of 300 copies. Both versions contain artwork by Belgian illustrator Wouter Vanhaelemeesch.

Jozef van Wissem
probably plays and composes for the most unlikely instruments in the world of contemporary improvised music: the Renaissance and Baroque lute. He has accomplished the strange feat of bridging the idiom of seventeenth century lute literature and twenty-first century free improv of the silent type. Although Van Wissem uses subtle electronic sound manipulation, he has largely stayed faithful to the particular timbre, resonance and playing technique of the lute. Van Wissem first came to be noticed a few years ago because of his radical conceptual approach to Renaissance lute music: he deconstructed existing compositions, for instance by playing them backwards.
He also composed his own pieces for lute, using palindromes and mirrored structures. His music therefore does not have a traditional linear progression, nor leads to a climax, it rather stays on the same level of intensity. His music is quiet and not so much demands concentrated listening, as it will bring the listener in a state of concentrated listening – an aspect that makes Van Wissem a natural ally of the current post-reductionist improvising musicians. Van Wissem also runs the Incunabulum label, and performs regularly around the world in duo with guitar-wizard of Captain Beefheart-fame, Gary Lucas. He also works with M.B. / Maurizio Bianchi., Tetuzi Akiyama and Elliot Sharp.
Jozef van Wissem attracted attention with his first work for solo lute entitled "Retrograde, A Classical Deconstruction" which consisted of the backwards rendition of original solo lute compositions from around 1600. For two years he appropriated hundreds of original lute compositions to create this work which was inspired by his studies of Renaissance lute with Pat O'Brian in New York City. He discovered that from the Middle Ages on, a common technique in lute composition was the backwards performance of the melody.In general van Wissem's work takes the classical ideas and techniques of lute composition such as retrograde melodies and the application of mirror images, another technique idiomatic to lute tablature of around 1600, and brings them in to the 21 Century. He writes the tablature from bottom right corner to top left and to these inversions he adds new themes, accents and rhythms. In addition he has applied the cut up technique of writer William Burroughs and cut shifted, mixed and pasted the parts together so that a new entity arises. Instead of going back into history to seek out original conventions he moved backward in search of something new. The second application of the mirror images is heard on his CD's "Simulacrum" and "Objects in Mirror are Closer than they Appear". This work is based on musical palindromes, structures which sound the same when played forwards or backwards. His work with palindromes and mirror images are also related to concepts derived from the teaching of Gilles Deleuze and Lacan. His CD, "Simulacrum" consists of works using a combination of long lute notes, which are electronically enhanced in the studio and palindrome compositions, including bransles, which were written for dance. The lute electronics are achieved by inserting a microphone in to the inside body of the lute to capture certain overtones and frequencies allowing him to perform while moving around a large space. His fifth CD "Objects in Mirror are closer than they appear" consists of manipulated airfield recordings, lute palindromes and electronics. His CD "A Rose by any Other name" consists of classical lute pieces from the Golden Age by anonymous composers. Van Wissem has toured extensively, as soloist or together with the likes of Tetuzi Akiyama and Gary Lucas. (from http://www.jozefvanwissem.com/)

When UK-native James Blackshaw
plays his 12-string guitar, something spiritual takes place. Performing and recording since 2003, his name is frequently mentioned alongside the likes of Jack Rose, Steffen Basho-Junghans, Sir Richard Bishop and Glenn Jones as one of the most foremost modern pioneers of solo acoustic guitar music. Now at the age of 25, Blackshaw, an untrained musician born and still residing in the suburban environs of Greater London, draws as much inspiration from early religious music, South-Asian folk music and composers such as Arvo Part, Simeon Ten Holt, Steve Reich and Charlemagne Palestine as he does from John Fahey, Robbie Basho and the early Takoma Records roster, constantly breaking boundaries in what could be conceived as a somewhat limited medium. In his part improvised and part written songs, Blackshaw makes expert use of Eastern and Western scales, chord changes reminiscent of European classical music and incredibly intricate fingerpicking patterns to make a sound that is both challengingly minimalistic, yet warm and approachable to anybody who might hear it, with a rare sensitivity that conveys both immense beauty, hope and sadness.
Blackshaw has been featured in a range of magazines across the world including The Seattle Weekly, The Washington Post, Italy's Blow Up magazine and most recently in a one page article in the October 2006 issue of The Wire. His last album, "O True Believers" (Important Records/Bo'Weavil Recordings) also received enthusiastic reviews in Pitchfork, Fakejazz, Uncut, The Wire, Signal To Noise, The Observer (one of the UK's most highly-regarded national newspapers) and many other printed and online magazines.
After succesfully touring Japan, Europe, Scandanavia, US and UK in 2005 and 2006, playing with artists such as Sir Richard Bishop, Espers, Brightblack Morning Light, Feathers, Greg Davis, Jack Rose, Glenn Jones, Sharron Kraus, Simon Finn, Marissa Nadler, Alexander Tucker, Josephine Foster, Seiichi Yamamoto of The Boredoms (with whom he improvised with) and Christina Carter. James Blackshaw has been busy recording a new album, entitled "The Cloud of Unknowing", which will be released by New York's Tompkins Square label in early 2007, alongside CD reissues of his earlier, out-of-print, limited edition albums. (from http://www.james-blackshaw.com/)

MER. was founded to examine the possibilities and position of the book medium as a place to exhibit art. The art book, since its beginnings, has traditionally been developed as a catalogue or an aide-mémoire, and seldom has been considered as a space to exhibit living art. However, artists from Dada to the appearance of the artist's book have always thought of books as exhibiting spaces. MER. will be involved with providing this kind of activity through an institutional platform. MER. calls itself a Paper Kunsthalle, and plans to initiate, develop and support art exhibiting within the book medium.

MER. Paper Kunsthalle evolved from MERZ, an imprint that gathered the books privately published by Luc Derycke (in association with various institutions) since 2000, itself evolving from LD and Les éditions La Chambre, imprints under which Luc Derycke has been publishing books since 1992.

Les éditions La Chambre being founded late 1988, early 1989 Luc Derycke started as a publisher for Imschoot, uitgevers where he would, together with Kaatje Cusse and later Cornelia Lauf, initiate, devellop and publish art- and artists' books till 1992.
He also was the graphic designer of many of these publications.
After 1992 he was, as Les éditions La Chambre, a book packager and designer, and published a number of books with Catherine de Zegher and Ilya Kabakov.
From 1996, trying to escape the financial burdens of book publishing, he concentrated on graphic design, only occasionally publishing a title under the LD imprint, with a.o., Wim Delvoye and Gabriel Orozco.
In 2000 he took up publishing again under the MERZ imprint, till in 2005 he tought his publishing activities would best be served by a non-for-profit organisation that he could share with others in the field.

MER. Paper Kunsthalle now operates as a catalyst for book projects that do not claim to be artists' books to the full extent, but still are, as art exhibitions, carriers of art, or art.

Luc Derycke
has since 1990 designed hundreds of art books, art catalogues and artists books, and now operates with a small staff as Studio Luc Derycke. He also works as an editor and publisher.
From 1989 till 1992 he was publisher with Imschoot, uitgevers, Gent, Belgium; and from 1999 till 2007 was the designer of the Drawing Center Publications, New York. Among his designs are *Show & Tell, The Films and Videos of Lawrence Weiner*, Imschoot, uitgevers, Gent, 1992, Barthomeu Mari, editor; *Inside the Visible, An elliptical traverse of 20th century art, In, of and from the feminine*, ICA, Boston; MIT Press, Cambridge; Les editions La Chambre, Gent, 1995, Catherine De Zegher, editor; *The Event Horizon*, Museum of Modern Art, Dublin, 1997, Michael Tarantino, editor; *Afterall, A journal of Art, Context and Enquiry*, first 4 issues, Saint Martins College of Arts & Design, London, 1998, Charles Esche, Mark Lewis, editors; Gabriel Orozco, *Photogravity*, Philadelphia Museum of Art, Philadelphia, 1999, Ann Tempkin, editor; *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond*, The Drawing Center, New York; MIT Press, Cambridge, 2001, Catherine de Zegher & Mark Wigley, editors; Steve McQueen, *Caribs Leap/Western Deep*, Artangel, Documenta, Museu Serralves, Fundacion Tapiès, 2002; *Ocean Flowers*, The Drawing Center, Princeton 2004, Catherine de Zegher, editor; Jan De Cock, *Denkmal 9076979162*, Atelier Jan De Cock, 2004; Craigie Horsfield, *Relation*, Fundacao Gulbenkian, Jeu de Paume, MCA Sydney, MER. Paper Kunsthalle, 2006; Matt Mullican, *That Person's Workbook*, Ridinghouse, MER. Paper Kunsthalle, 2007. Among the books he (co-)edited are *Belgian Fashion Design*, Ludion, Gent, 1999, Luc Derycke & San Van De Veire, editors; Michel François, *La plante en nous*, Kunsthalle Bern, Haus der Kunst, München; Steidl Verlag, Göttingen, 2000; *Fashion 2001 Landed*, Antwerpen Open, Flanders Fashion Institute, Antwerp, MERZ, 2001, Walter Van Beirendonck & Luc Derycke, editors.

www.lucderycke.be

LD & MERZ
Wim Delvoye, Volume 1 ISBN: 90-6917-001-9
Marin Kasimir From Here to There ISBN: 90-6917-003-9
Gabriel Orozco Photogravity ISBN: 90-6917-004-3
Jan de Vries Co-Relief ISBN: 90-6917-005-1
Valérie Mannaerts Hit me with your Color stick ISBN: 90-6917-006-x
Joëlle Teurlinckx Expositions.Projections ISBN: 90-7685-504-8
Marcel Broodthaers Un Voyage à Waterloo ISBN: 90-6917-012-4
Marcel Broodthaers Ceci est une pipe ISBN: 90-6917-011-6
Fashion 2001 Landed # 1 ISBN: 90-6917-010-8
Fashion 2001 Landed # 2 ISBN: 90-6917-007-8
Robert Devriendt Schilderen ISBN: 90-7697-902-2
The Flemish Primitives Coeurs Crus ISBN: 90-7697-906-5
Wim Delvoye Scatalogue ISBN: 90-7697-904-9
Lucas Jodogne Urban Arboretum ISBN: 90-7697-907-3
Jonathan Hernandez Se Busca Recompensa ISBN: 90-7697-911-1
Jürgen Partenheimer La Robe des Choses ISBN: 90-7697-908-1
Christoph Fink Atlas of Movements Movement #61 The Leuven Walks ISBN: 90-7697-919-7
Anne Daems Drawings ISBN: 90-7697-910-3
Jean-Paul Deridder Kino ISBN: 90-7697-914-6
Martien Van Beeck In Limbo ISBN: 90-7697-913-8
Wiels! ISBN: 90-7697-17-0
Joris Ghekiere XCVIII–IV ISBN: 90-7697-920-0
Gabriel Orozco Of Games, The Infinite and Worlds ISBN: 90-907660-86-x
La Ribot La Ribot ISBN: 2-914124-25-2
Hassan Khan 17 and in AUC–the transcriptions ISBN: 2-9522630-0-0
Gert Robijns Re-shade ISBN: 90-7697-912-x
Reinaart Vanhoe Le monde ISBN: 90-7697-915-4
DWB ISSN: 0012-2645
Bestuifbegeerte ISBN: 90-7697-915-4

MER. Paper Kunsthalle
Barrio-Beuys ISBN 90-7567-922-X
(no.0-no.7) = Z33 ISBN 90-7697-924-3
Pieter Vermeersch, Work in Progress I>III ISBN 90-7697-92-0
XIII, de cross-over katernen in DWB ISBN 90-7697-927-8
Willem Oorebeek, Met zonder Kop ISBN 90-7697-927-8
Juliao Sarmento, A Short Story ISBN 90-5325-925-1
Joris Ghekiere, XXIV–XXVI ISBN 90-7697-920-0
Willem Oorebeek, Bigger, Higher, Leader! ISBN 90-7697-931-6
Joris Ghekiere, MMV – MMVI ISBN 90-7697-934-0
Jan Fabre, Kijkdozen en Denkmodellen (1977-2005) ISBN 90-7697-929-4
Craigie Horsfield, Relation ISBN 9076979332
Filip Van Dingenen, Zoonation ISBN 90-7697-936-7
Ricardo Brey, Universe ISBN 90-7567-927-0
Gorge(l) Beklemming en verademing in kunst ISBN 9076979359
Pieter Vermeersch, Acoustic Abstractions ISBN 9076979391
Niek Kemps, Energie sombre dans une nuit blanche ISBN 90-7697-937-5
Matt Mullican, That Other Person's Workbook ISBN 978-1-905464-07-4
Els Vanden Meersch, Implants ISBN 90-76-97-938-3
Joëlle Tuerlinckx, Study Book ISBN 978 90-76979-44-1
Artempo, Where Time Becomes Art ISBN 978-90-76979-47-2
Lore Vanelslande, Dates ISBN 978-90-76979-45-8
Werner Mannaers Cahier de Brouillons ISBN 978-90-769-7950-2
Nico Dockx, Helena Sidiropoulos, Jochem Vandenecker, Koenraad Dedobbeleer, Agnès Geoffrey, Frederik Van Simaey, Mira Sanders, Willo Gonnissen, Philip Janssens; 35 jaar Frans Masereel Centrum ISBN 978-907697951-9
Adam Lehner, The Rearrangement ISBN 978-907697952-6

In preparation
Koenraad Dedobbeleer, Omnibus
Christan-Philip Müller, 1 %
Lieve Dhont, A4-Papers
Edith Dekyndt, Universal Subjectivity
Gert Robijns Re-angel

Poster photography: Christian Philipp Müller, design: Luc Derycke.
10 posters have been numbered and signed.