



Notes on Objects

Teresa Braula Reis, Braco Dimitrijevic, Harm van den Dorpel, Marte Eknæs,
Anton Ginzburg, Carlos Noronha Feio

27th February – 13th April 2019
Private view 27th February, 6-8pm

narrative projects is delighted to present *Notes on Objects*, a group exhibition featuring the work of Teresa Braula Reis, Braco Dimitrijevic, Harm van den Dorpel, Marte Eknæs, and Carlos Noronha Feio, as well as a new site-specific work by Anton Ginzburg.

The artists, whose works and references span time, geography, and media, are brought together by their overarching dedication to the expansion of the definitions of sculpture, and an embrace of text, painting, data, found objects, and materials both organic and inorganic, in a questioning of sculpture's physical and structural limitations, toward an exploration of its experiential possibilities. Decades on from Robert Morris' 1966 *Notes on Sculpture*, while artists have continued to affirm and reaffirm the importance of Morris' conceptual approach to forming and making, *Notes on Objects* responds to this essay with a selection of artists and works that represent a progression of its ideas through a range of approaches. These artists work as pathfinders connecting times and places, and culminate in an exhibition that celebrates their post-conceptual ability to work with a more broad view of the passage of history, and create a Morris-esque 'experienced variable.'¹

¹ Robert Morris, "Notes on Sculpture Part 2," *Artforum*, October 1966.
Image: Harm van den Dorpel, *Bag of Words*, 2015-2019

The works on display are situated around Braco Dimitrijević's *I'm Not Maker of Objects But Creator of Vision* (1969–2017), a marble plaque formed in the 1960s, the carved words of which set the tone for the exhibition. Transformed into a grand, enduring marble that is both text and sculpture, the piece expresses the artist's position not as a producer, but as an orchestrator who sees the relationships and interconnectivity between moments and objects throughout time, collating and compounding them accordingly. Dimitrijević defines this work as post-historical, separate from Arthur Danto's definition, in that it holds historical references as well as uses its form to communicate a concept—the form here being a material and structure appropriated from traditional monuments.¹ This format presents a sense of the 'accessibility, publicness...equanimity, [and] directness'² that Robert Morris describes in experiential sculptural works, and a continuation of the historic rectangular forms and grid patterns consistently present throughout art history. Teresa Braula Reis' *Little Souls #1* (2018), which hangs close to Dimitrijević's piece, takes on this pattern with clear lines, structure, and monochromaticity almost presenting as a minimalist piece. The variety of rubble pieces, sensitively placed, transform this hanging work into a curtain of curiosities, combining sculpture and found objects to create a kind of postmodern or post-historical assemblage, sharing Morris' focus on context and intention, with Braula Reis compiling and curating much like Dimitrijević describes.

Looking over the second room is Anton Ginzburg's monolithic mural installation *Glyph Color-Space Initiative 1 (London)* (2019). A different kind of compilation, Ginzburg brings together paintings and glass panels toward an alternative sculpture form. Ginzburg's vision appears as a more literal notion of interconnectivity, where the mirrored panels allow for a play between the surrounding works and building, and a dynamic, immersive viewing experience in the narrative projects space for which it was imagined. This strong physical presence gives the work what Morris might call a 'quasi-architectural focus,' with a 'romantic attitude of domination and burdening impressiveness.'³ The references in the work move to Mikhail Matyushin and the visual experience of colour perception, but the unknowable fragments of time remain, now in the form of an abstracted alphabet of runes, where dead languages and glyphs nod to Morris' looming 'humanitarian sentimentality.'⁴ Focusing further on the architectural experience, and the viewer's ability to experience a work whilst moving around it and the space it occupies, is Marte Eknæs' *I'm in the wrong place* (2017), which hangs over the beams of the gallery space. Almost appearing as a found object, the custom-made boat fenders seem to reference postmodern installation and readymades, with a sense of humour or folly in their inflated state. Their cleanliness, and kitschy, sharply defined primary colours removed from their usual context present a kind of reverse *Three Ball Total Equilibrium Tank* (1985), taking an icon of wealth and leisure 'out of water,' and creating a simulacrum of genuine affluence—its referential connections are, as Morris explored, to manufactured objects, giving it an affinity to Pop art, but the way in which it is adjusted to the space, with two parts flexibly relating to each other in response to the environment, keeps it an experiential, ever-evolving piece. Eknæs' 2008 manifesto, which states that 'all structures are also arrangements' brings this work back to the concept of the artist as arranger, director, or conductor, becoming both the 'visionary' and 'artificer' that Clement Greenberg imagines.

Carlos Noronha Feio's (*wildness is contextual!*) (2018), punctuated as if to accentuate its factuality, is a statement that becomes truth, text, object, and sculpture, all at once, holding a Morris-aligned 'sumptuous physicality' that is both an actuality, and an 'actual object.'⁵ This both contrasts and corresponds with Harm van den Dorpel's piece. Van den Dorpel, whose work interprets visual inputs and lived experiences through computer programming, code, and logged information, transforming them into tangible entities, here presents a humble, simplistically recognisable readymade—a paper bag—but intercepts its presence with contemporary technology. Incorporating part of the surroundings in a distinctly post-historical, or post-conceptual way that Morris might not have yet imagined, van den Dorpel moves us away from a focus on surface, and pulls from Morris' traditional value of negative space, in a less structured, modular way, and a new kind of 'industrial sensuality.'⁶ This presents the post-historical, post-internet, post-post-conceptual work being made today that continues to progress the 'experiences' that Morris imagined, whilst creating the 'visions' that Dimitrijević describes.

¹ Snježana Pintarić ed., "*Braco Dimitrijević - A Retrospective*," (Zagreb, Croatia: Museum of Contemporary Art Zagreb, 2017): 51.

² Robert Morris, "Notes on Sculpture Part 3," *Artforum*, Summer 1967: 8.

³ Morris, "Notes on Sculpture Part 3," 4.

⁴ *Ibid.*

⁵ Morris, "Notes on Sculpture Part 3," 2.

⁶ Morris, "Notes on Sculpture Part 3," 3.

About the Artists

Teresa Braula Reis (b. 1990 in Lisbon, Portugal), lives and works in Lisbon. Her most recent exhibitions and art fair projects include: ARCOMadrid (2018); *Portugal Portugueses*, Afro Brasil Museum, São Paulo (2018); *White Helmet*, Baert Gallery, Los Angeles (2017); *Poetics of space*, 3+1 Arte Contemporânea, Lisbon (2016); *Questions of Relief*, Galery Vertical so Silo Auto, Porto, Portugal (2016); *Opening Night*, Chabah Yelmani Gallery, Brussels (2015); *Notas sobre a construção do tempo*, Circle of plastic arts of Coimbra, Portugal, (2015). Winner of New Artists Award of Fundação EDP, Lisbon (2015).

Braco Dimitrijevic (b. 1948 in Sarajevo, ex Yugoslavia), lives and works in Paris. His most recent solo exhibitions are: *From Stone to Video*, Museum of Fine Art, Split, Croatia (2018); *A Retrospective*, Museum of Contemporary Art, Zagreb, Croatia (2017); solo exhibitions at the Galerie Daniel Marzona, Berlin (2016-2017), Espace Eric Fabre – Garage Cosmo in Brussels (2016), Galleria Civica d'Arte Moderna e Contemporanea in Turin (2016). Group exhibitions: *A Luta Continua*, Hauser and Worth, New York (2018); *Talk Show*, MoCo – Montpeiller Contemporain (2018); *FLASHES OF THE FUTURE - The Art of the '68ers or The Power of the Powerless*, Ludwig Forum Aachen (2018); *Cold Front from the Balkans*, PERA MUSEUM, Istanbul (2017); *Art in Europe 1945 - 1968*, ZKM Karlsruhe, the Pushkin State Museum and the State Museum Exhibition Centre Rosizo, Moscow (2017); *Räume, Werke, Vergegenwärtigungen des Antimuseums 1967 – 1978*, Museum Abteiberg und altes Städtisches Museum, Monchengladbach (2017); *Symptoms of Society*, Zhejiang Art Museum, Hangzhou, China (2017); *Conceptual Art in Britain 1966-1978*, Tate Britain, London (2016); *La Boite de Pandore: une autre photographie*, Musee d'Art Moderne de la Ville de Paris (2016); *Carambolages*, Grand Palais, Paris (2015); *Transmissions: 1960-1980*, Museum of Modern Art, New York (2015).

Harm van den Dorpel (b. 1981 in Zaandam, The Netherlands), lives and works in Berlin. His most recent exhibitions include: *Proof of Work*, Schinkel Pavillon Berlin, (2018); *E-State Realisms*, ArtCenter/South Florida (2018); *Open Codes*, ZKM Karlsruhe, Germany (2017) *Immortalism*, Kunstverein Freiburg (2017); *ICA Associates: PAN Presents (...)* (performance lecture), ICA, London (2016); *Death Imitates Language*, Neumeister Bar- Am, Berlin (2016); *Wer nicht denken will, fliegt raus*, Museum Kurhaus, Kleve, Germany (2016); *Hecker Leckey Sound Voice Chimera*, MoMa PS1, NYC (2015); *24/7: the human condition*, Vienna Biennale, MAK, Vienna (2015).

Marte Eknæs (b. 1978 in Norway), lives and works in Berlin and Espaa, Norway. Her most recent work and exhibitions include: *Institute of Flexibility* (2019), *People Mover Evening* (2018) in collaboration with Michael Amstad, Grüner Salon/Volksbühne, Berlin; *The Kitchen*, NYC and Kölnischer Kunstverein, Cologne; *Water* at rake Visningsrum, Trondheim, Norway (2017); *People Mover* at Premiere, UKS, in Oslo (2017); *Materie*, a permanent installation at Vollebekk skola, (2017); *Open 24 Hours*, Munchmuseum on the Move, Oslo (2016-2018); *Flamingo*, in collaboration with Michael Amstad, Rotterdam (2016); *Now Open Free Parking*, in collaboration with Nicolau Verguerio, at What Pipeline, Detroit (2015); *Calculus of Negligence*, in collaboration with Sean Raspet, Room East, New York (2015). Eknæs wrote the book *Formal Economy*, published by Mousse Publications (2015).

Anton Ginzburg (b. 1974, St. Petersburg, Russia), lives and works in New York. He earned a BFA from The New School for Social Research and MFA degree from Bard College, Milton Avery Graduate School of Arts, Annandale-on-Hudson, New York. His work has been shown at the 54th Venice Biennale, the Blaffer Art Museum at the University of Houston, Southern Alberta Art Gallery in Canada, Palais de Tokyo in Paris, the San Francisco Museum of Modern Art, White Columns in New York, Lille 3000 in Euralille, France, and the first and second Moscow Biennales. Amongst his recent exhibitions are: *Construction Proxy*, Barbara Davis Gallery, Houston, Texas (2018); *Staring and Cursing*, Fridman Gallery, New York (2017); *Russian Revolution. A Contested Legacy.*, International Print Center, New York (2017); *Blue Flame: Constructions and Initiatives*, Southern Alberta Art Gallery, Lethbridge, Canada (2017); *Hybrid Gaze*, Fridman Gallery, New York (2015).

Carlos Noronha Feio (b. 1981, Lisbon, Portugal), lives and works in Lisbon. He holds a PhD from the Royal College of Art in London. His recent shows include: *a drop in the universe has universes of its own*, Galerija 427, Riga (2018); *Variations Portugaises*, Abbaye Saint André – Centre d'art contemporain de Meymac (2018); *as you do on earth...*, Galerie Iragui, Moscow (2016); *bathed by the bright light of the sunset* at 3 + 1 Arte Contemporânea and *Oikonomia: a Matter of Trust* at the National Museum of Contemporary Art — Museu do Chiado, Lisbon (2015); *Mostyn Open 19*, Mostyn in Llandudno (2015); *Matter of Trust* at Nottingham Contemporary (2014); *Accumulation, Displacement, Deletion, Rearrangement, and Insistence* at narrative projects in London (2013); *A Monster's Heart* at Ve.sch, Vienna (2014).