

Spieltrieb

Chris Burden
Olivier Castel
William Hunt
Amir Mogharabi
Breer Lazidj Nahr
Carsten Nicolai
Michael Part
Christoph Weber

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Ibid is pleased to present a group show bringing together seven artists from diverse backgrounds all showing together for the first time.

The title for the show, *Spieltrieb*, is taken from Friedrich Schiller's concept and his attempt to transcend Kant's philosophy on the dualism between 'Formtrieb' and 'Sinnestrieb'. *Spieltrieb* or 'play drive' was for Schiller synonymous with artistic beauty or 'living form'. The concept of the show is rooted on how Schiller's thoughts on *Spieltrieb* have influenced contemporary thinkers such as Jacques Rancière and the late Herbert Marcuse who in his "Eros and Civilization" thinks about *Spieltrieb* as "[an] aim at remaking of civilization by virtue of the liberating force of the aesthetic function: it is envisaged as containing the possibility of a new reality principle." The works by the artists in the show will have a playful, experimental aspect to them where processes, materiality and the inherent qualities of different shapes, forms and structures, will be as important as the way they have been installed in space.

Chris Burden (1946, US) is well known for his work including performance, sculpture, and installation art. His *Indo-China Bridge* (2002) reflects his interest in construction, and his fascination with man's basic urge to overcome barriers, to master the forces of nature, to speed travel, link communities, to widen horizons. Chris Burden has been interested in building models as discrete objects as well as entire fantasy environments and societies, as reflected in the drawings also included into the show.

Breer Lazidj Nahr (1985, TN) has covered parts of the gallery ceiling on each of the three floors and on the rooftop with black and white awnings made from scaffolding mesh stretched over pairs of steel arm-brackets. The awnings suggest an indoor-outdoor reversal of the rooms and building, and also bring in suggested animals (a whale, walrus, fox and oyster), present in the titles of the works and also by way of coloured spotlights pointed to where they might, but do not, appear. Breer Lazidj Nahr is one of the many names used by Olivier Castel (1982 FR) to channel different kinds of projects. The awnings sheltering each floors of Ibid initiate the beginning of a project around speaking animals.

William Hunt's (1977, UK) work, *A Gesture You Can't Help but Make*, 2010, includes six prints from a performance at Villa Reykjavik, Iceland. Hunt is seen atop a ladder off the coast of Reykjavik at Aegissida while performing with his guitar. At the end of the performance, the artist sets himself on fire and jumps into the water extinguishing the flames. As with most of his performances, there are comic and tragic elements at play, and the requirement for a great degree of

physical exertion. Also included is a video piece entitled *In Space*, 2012. In this work the artist is interviewed by BBC correspondent Caroline Schaefer who is also the artist's wife. The interview starts off as an objective discussion about the nature of Hunt's practice and as the discussion turns to the physical challenges and sometimes dangers that are central to his performances, the dialogue between the Hunt and the interviewer becomes inevitably personal.

Carsten Nicolai's (1965, DE) six *moiré drawings* conceived from the moiré pattern formed by two sets of parallel lines set inclined at an angle of five degrees to one another. Nicolai's series of drawings present a spontaneous approach to the theme of moiré by creating random overlapping patterns by hand. The moiré film animation also on show, renders moving lines and dot patterns in black and white. The visitor can experience the changing visual impressions of different patterns. This relates to the patterns formed by the construction mesh that appear in Castel / Lazidj Nahr's awnings mounted just over Nicolai's work. The two layers of fine net material giving way to a mirage-like pattern seen in the drawings but especially in the film by Nicolai.

Amir Mogharabi (1982, IR) will show one singular painting from a recent series. The philosophical underpinnings of his practice are evident in his installations and paintings. Mogharabi considers art as a medium for inquiry in itself and sees his work as an experiential tool that can operate outside the contradictory premises of ontological problems. The contrasting shapes and materials (gold leaf, crushed stone, rust) in his recent paintings reflect his sculptural works and suggest the contemplation of mathematics and geometry.

Michael Part's (1979, AT) three silver on brass works are made by soaking each panel in the same solution that is used to make standard silver gelatin prints. Due to the properties of the material and the chemical process they undergo, the results are unpredictable and create a wide range of textures and colours. The works change inconspicuously over time as the silver mutates, suggesting a quiet take on process art.

Christoph Weber (1974, AT) has created three new sculptures, each one made entirely of concrete. Unexpectedly through the use of such a utilitarian material, the artist gives the impression of fragility and softness. Two of the sculptures are made from the same amount of concrete, but are treated in different ways after the initial casting and before their completion. Like Michael Part's alchemic silver on brass panels, the process or "action with the material" remains somewhat visible in each of Weber's works. But through the different textures rendered in his sculptures, the question of volume and weight oscillates depending on the vantage point from which the pieces are being observed.

Catalogues and publications on each of the artists in the exhibition will be available and to browse in the second floor gallery. For further information including images and artists' biographies, please be in touch with chelsea@ibidprojects.com