

SFEIR-SEMLER GALLERY

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CHOOSING

Curated by
Robert Barry

November 28th 2008 until January 17th 2009

Choice. Choosing. To choose. What is more basic?
Choosing which artists to include in the exhibition,
then asking the artists to choose two works themselves to put in the exhibit, for whatever reasons. I chose mature artists, no one under 50, who have been around a while. Friends, whose work I've known for years. Each one with a strong individual style, whose work requires close examination. Artists whose work should be given more opportunity to be seen more often. I chose not to include young emerging artists, paintings, or any of my work. The artists were asked to give a reason why they chose those two works. If they chose to. I guess I chose these artists because I just wanted to see more of their work in a proper exhibition space.

Robert Barry, November 2008

Artist statements:

William Anastasi (born in 1933, lives in New York)

Reason for pairing: wall/floor: floor/wall.

Dove Bradshaw (born in 1949, lives in New York)

Paired reasons for pairing: on wall / in wall; common use of geometry.

Peter Downsbrough (born in 1940, lives in Brussels)

HIER

AS

Two wall pieces

The one a variation, HIER, on a theme with a pipe and letters

The other - the spaces between - from to and the balance

Tadaaki Kuwayama (born in 1932, lives in New York)

I selected two groups of work to show my interest in materials and also to demonstrate my idea that my work is not an individual piece but repetition of units to create a space of infinity.

Maurizio Nannucci (born in 1939, lives in Florence, Italy)

Both works are forming a kind of open parenthesis embracing my art practice to explore the visual/physical vocabulary of linguistic signs and the multiple meanings of language and to evoke simultaneously all senses: to see, to hear, to feel - seeing, hearing, feeling - and speaking in terms of asking questions, this means involvement of the viewer. Whether he/she agrees to participate in the process of transforming visual perceptions in consciousness is unforeseen, as well as the completion of the art piece.

Richard Nonas (born in 1936, lives in New York)

Both (older and newer) are 'fist' sculptures - concentrated objects waiting for what always comes next. They are my tools for that job.

Christopher Williams (born in 1956, lives in Los Angeles)

From 1979 to the present I have produced a number of works attempting to rethink the genre of portraiture. What all these works have in common is a social or cultural representation of the subject represented, not an expression of the sitter's subjectivity. My first selection, *Brasil*, is a work from 1989, which functioned as a footnote to a much larger work of the same year, *Angola to Vietnam**. It is a collage, an unmodified cover of the August 1988 issue of *Elle* magazine feature seven models in sailor caps, each bearing the name of a different country: China, Germany, Italy, Japan, Spain, United Kingdom, and the USA. It is also a group portrait, at the time I saw it as a kind of musical comedy working with different notions of beauty, international relations, a high-seas fantasy of an all-female international navy.

My next selection *Mustafa Kinte (Gambia); Camera: Makina 67 506347; Plaubel Feinmechanik und Optik GmbH; Borsigallee 37; 60388 Frankfurt am Main, Germany; Shirt: van Laack Shirt Kent 64; 41061 Mönchengladbach, Germany; Dirk Sharper Studio, Berlin, July 20th, 2007 (2008)*, is from my most recent body of work. It, too, is a period piece—an image that is a type of collage without scissors. It is constructed using three basic elements: the sitter, Mustafa Kinte; the camera, Plaubel Makina 67, a rare and very sought-after medium format camera; and a shirt, manufactured by the well-known company, van Laack, which employed Marcel Broodthaers as a model for an advertisement in *Der Spiegel* in 1971 (“Natürlich bekommen Sie für für den Preis eines van Laack Hemdes zwei andere”). This photograph is a play of late 60s/early 70s post-colonial images of empowerment produced by the Left (think Jean Rouch or Jean-Luc Godard/Jean-Pierre Gorin in Mozambique), which represent a marginalized subject after being given the means of self-representation (the camera), in order to produce an authentic local culture (another type of fantasy).