

# **Michaël Borremans**

# **Fernando Bryce**

# **Dan Perjovschi**

Drawings

1. April - 5. June 2006

**Württembergischer Kunstverein Stuttgart**

**Press Conference: Friday, 31. March 2006, 11:00 pm**

## Introduction

Württembergischer Kunstverein Stuttgart is presenting drawings by the artists **Dan Perjovschi** (Bucharest), **Fernando Bryce** (Berlin) and **Michaël Borremans** (Ghent) from April 1 to June 5, 2006. The focus is not on a specific theme but rather on three very different approaches to drawing, which will be presented in an open relation to each other. The three artists have in common the fact that they create complex narrative spaces with their drawings.

*Dan Perjovschi's* figures and scenarios, reduced to just a few lines, follow the spontaneous, subversive gestures of caricature and graffiti. He ironically exaggerates current political and social events - as well as the affectations of the art industry. His characters, who inhabit a kind of parallel world, are constantly on our heels, commenting on the disorders and absurdities of a society formulating itself on a global scale.

The works of *Fernando Bryce* - installations consisting of between a few and hundreds of drawings - are created in a lengthy process of "copying" and "mimetic analysis", as Bryce refers to his artistic approach. He copies from historical pictures and texts from the print media: newspapers, magazines, advertisements, cinema posters, etc. In "Revolución", a work comprising more than 200 drawings, in this way Bryce re-interprets, for example, the history of the revolutions of the 1950s and 1960s.

*Michaël Borremans'* small-format pencil, ballpoint, ink and watercolour drawings refer to the artistic, scientific and pop culture pictorial traditions of the 19th and early 20th century. He too draws on themes from historical print media. His suggestive, highly aesthetic pictorial worlds are pervaded with surreal and ironical expressions that bring suppressed fantasies and phantasms, pleasure and fear, power and loss of power into play.

In a way, all three artists refer to the potency - and to the hollow spaces - of the reproducible image and information media that they project forward in different ways with their drawings: in the sense of an analysis of social and political conditions that reads between the lines of media superficialities.

## The artists

### Michaël Borremans

*\*1963, lives in Ghent*

Michaël Borremans has attracted international attention in recent years above all in regards to his extraordinary painterly position. SMAK in Ghent, Kunstmuseum Basel, and the Cleveland Museum of Art presented a broad sample of the artist's drawings for the first time in 2004 / 2005. The scenarios, or rather scenographies, that Borremans drafts in his small-format drawings focus on traditions of art history as well as the pictorial languages of the sciences, stage and cinema. His paradoxical pictorial spaces are pervaded with contrary perspectives and scales, formation and deformation. They reflect the instability of the bourgeois self, enframed in these pictorial spaces: along with its codified attitudes, parapraxes and abysses. The uncanny and the fantastic feature in Borremans' drawings alongside irony, social criticism, and political commenting. The contextual shifts he produces even continue in the titles that he chooses. For example, one drawing based on the graphical language of medical instructions for bandaging wounds, is entitled: "Various Ways of Avoiding Visual Contact with the Outside World Using Yellow Isolating Tape."

## **Fernando Bryce**

*\*1965, lives in Berlin and Lima*

Like Perjovschi, Fernando Bryce also focuses his drawings on political events and contexts. This involves media-historical analyses that are directly inscribed into his drawings. Every one of his complexes of works is preceded by extensive research in archives. This is also the case in the context of “Revolución” (2004), that consists of 214 drawings. “Revolución” literally draws a picture of the media history of the revolutions of the 20th century – first and foremost the Cuban Revolution. Here, Bryce operates on the borderlines between reproduction and interpretation, between graphics and installation. “Revolución” is based on photos and photocopies of title pages of various newspapers – particularly the Cuban newspaper “Revolución” – that he painstakingly “copied” in ink. By means of these transfers between the newspaper, photo/photocopy and drawing media, he creates a new texture and narrative. One key factor for the conceptual basis of Bryce’s “mimetic analyses” is the tableau-style hanging of his drawings, with which he both prescribes and opens up multiple interpretations.

## **Dan Perjovschi**

*\*1961, lives in Bucharest*

With caustic irony, Dan Perjovschi comments on the absurdities and cynicisms of the “brave new world” in his daily drawings consisting of just a few lines. He exaggerates current topics from world news as well as general social phenomena or things that affect the artist personally. The denizens of Perjovschi’s micro- and macro-worlds confront the pressure of the global whole now helplessly-forlorn, now with tragico-mic conceitedness, now with undisguised lust for power or petty opportunism. Perjovschi expansively populates the walls of exhibition institutions with his figures and scenarios. He produces newspapers and artist’s books or inserts for magazines and publications. At Württembergischer Kunstverein he is showcasing inserts that he produced in 2005 for a total of six issues of the TAZ daily newspaper, along with drawings that he did in the context of “media\_city\_seoul”: the biennial in Seoul, that was themed around the “digital Homo ludens” in 2004. He will also be spending ten days in Stuttgart in order to use the walls of the Kunstverein as a surface for his drawn comments on news from the world of day-to-day politics.

## Dates Exhibition

<b>Press Conference</b>	Friday, 31. March 2006, 11:00 am
<b>Opening</b>	Friday, 31. März 2006, 7:00 pm
<b>Exhibition tour with the artists</b>	Saturday, 1. April 2006, 1:00 pm
<b>Sundays, 3 pm</b>	Free exhibition tour
<b>An exhibition by</b>	Württembergischer Kunstverein Stuttgart
<b>Curators</b>	Hans D. Christ, Iris Dressler
<b>Hours</b>	Di, Do - So: 11 am - 6 pm, Mi: 11 am - 8 pm
<b>Info / Images</b>	<a href="http://www.wkv-stuttgart.de/en/press">http://www.wkv-stuttgart.de/en/press</a> info@wkv-stuttgart.de Tel: +49 (0)711 - 22 33 70
<b>Entrance Fee</b>	5 Euro / 3 Euro
<b>Lenders</b>	<i>Michaël Borremans</i> Zeno X Gallery, Antwerp Private Collections, Belgium Private Collection, Brussel Hauser & Wirth Collection, Switzerland Kunstmuseum Basel, Kupferstichkabinett Collection Tim Van Laere Gallery, Antwerp Coll. J. MORRENS-Bonheiden, Belgium  <i>Fernando Bryce</i> Galerie Barbara Thumm, Berlin  <i>Dan Perjovschi</i> The artist Gallery Gregor Podnar, Ljubljana
<b>Supported by</b>	Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg Kulturamt der Stadt Stuttgart Helmut Nanz Stiftung zur Förderung von Kunst und Umweltpflege, Stuttgart Hoppe Ritter Kunstsponsorng
<b>Catalogue</b>	germ./engl., with contributions by Hans D. Christ, Iris Dressler, Katrin Mundt; will be pulished in April 2006 with documentations of the ehxibition

## Biographies

**Michaël Borremans**, \* 1963 lives in Ghent

Exhibitions (Choice)

2006

4. Berlin Biennial, Ars 06 Kiasma Kiasma - Museum of Contemporary Art, Helsinki,

2005

SLOW ART, Museum Kunst Palast, Düsseldorf; Royal Hibernian Academy, Dublin; Prague Biennial; Hallucination and Reality, Cleveland Museum of Art; Parasol unit, London; SMAK Ghent

2004

apexart, New York; Museum für Gegenwartskunst, Basel; Kunsthalle Bremerhaven; Manifesta 5, San Sebastian

2003

TRICKLAND, David Zwirner, New York

2002

Pertaining to Painting, Contemporary Arts Museum, Houston; Galerie Zeno X, Antwerp; Austin Museum of Art, Austin; Sammlung Hauser und Wirth, St. Gallen

**Fernando Bryce**, \* 1965 lives in Berlin and Lima

Exhibitions (Choice)

2006

Kunstbank Berlin, Kunstmuseum St. Gallen, Whitney Biennale 2006 Whitney Museum, New York

2005

Torino Triennial, Turin; Monuments for the USA, White Columns, New York; Galerie Barbara Thumm, Berlin; Tropical Abstraction, Stedelijk Museum Bureau, Amsterdam; Urbane Realitäten: Fokus Istanbul, Martin Gropius Bau, Berlin; MONUMENTS FOR THE USA, Wattis, San Francisco; Tapiès Foundation, Barcelona; The Spanish Revolution / The Spanish war, Malmö Konstmuseum

2004

Eindhoven Istanbul, Van Abbemuseum, Eindhoven; Schrift - Bilder - Denken, Haus am Waldsee, Berlin; Carnegie International 2004-5, Carnegie Museum of Art, Pittsburgh; São Paulo Biennial; Global World / Private Universe, Kunstmuseum St. Gallen; 3. Berlin Biennial für zeitgenössische Kunst

2003

Venice Biennial; Istanbul Biennial; apexart, New York; Galeria Marlborough, Madrid; Raum für Aktuelle Kunst, Kunstmuseum Luzern;

2002

Busan Biennial; Manifesta 4, Frankfurt

**Dan Perjovschi**, \* 1961 lives in Bucharest

Exhibitions (Choice)

2006

Tate Modern, London; Van Abbe Museum, Eindhoven; Kunstraum Innsbruck; NORMALIZATION  
Rooseum, Malmö; ev+a Limerick Biennial, Limerick City Gallery of Art; MAC Santiago de Chile

2005

Going Public 05 /2 aMAZE, Mailand; Project Migration, Kölnischer Kunstverein; 9. Istanbul Biennial;  
Naked Drawings, Museum Ludwig, Cologne; On Difference #1, Württembergischer Kunstverein,  
Stuttgart; IBCA 2005, Prag; I still believe in miracles, Musée d'Art Moderne de la Ville de Paris; Works  
on the Edge, Ludwig Museum, Budapest; Just do it!, Lentos Kunstmuseum, Linz; Das Neue Europa,  
Generali Foundation, Wien; Flipside, Artists Space, New York; Who if not we...?, BAK, Utrecht

2004

Digital Homo Ludens, media\_city\_seoul Biennial, Seoul; 5. Cetinje Biennial; COMMUNAUTÉ, Institut  
d'art contemporain Frac Rhône Alpes, Villeurbanne; Abstrakter Expressionismus, Johann König, Berlin;  
Arteast 2000+, Moderna Galerija Ljubljana

2003

Ricarda Roggan + Dan Perjovschi, Kunstverein Arnsberg; Kunsthalle Göppingen; In den Schluchten des  
Balkan, Kunsthalle Fridericianum, Kassel; Undesire, apexart, New York; unstable narratives, hardware  
medien kunst verein, Dortmund; invitatie-invitation-einladung, Kunsthaus Essen

2001

new ideas - old tricks, hardware medien kunst verein, Dortmund

1999

Venice Biennial; After the Wall, Moderna Museet, Stockholm; FAISEURS D'HISTOIRES, Casino  
Luxembourg, Luxemburg

1998

Manifesta 2, Luxemburg; Shedhalle, Zürich; Moderna Galerija, Lubljana

1995

Franklin Furnace, New York; Museum of Modern Art, Bucharest; Museum of Contemporary Art,  
Chicago; Institute of Contemporary Art, Philadelphia