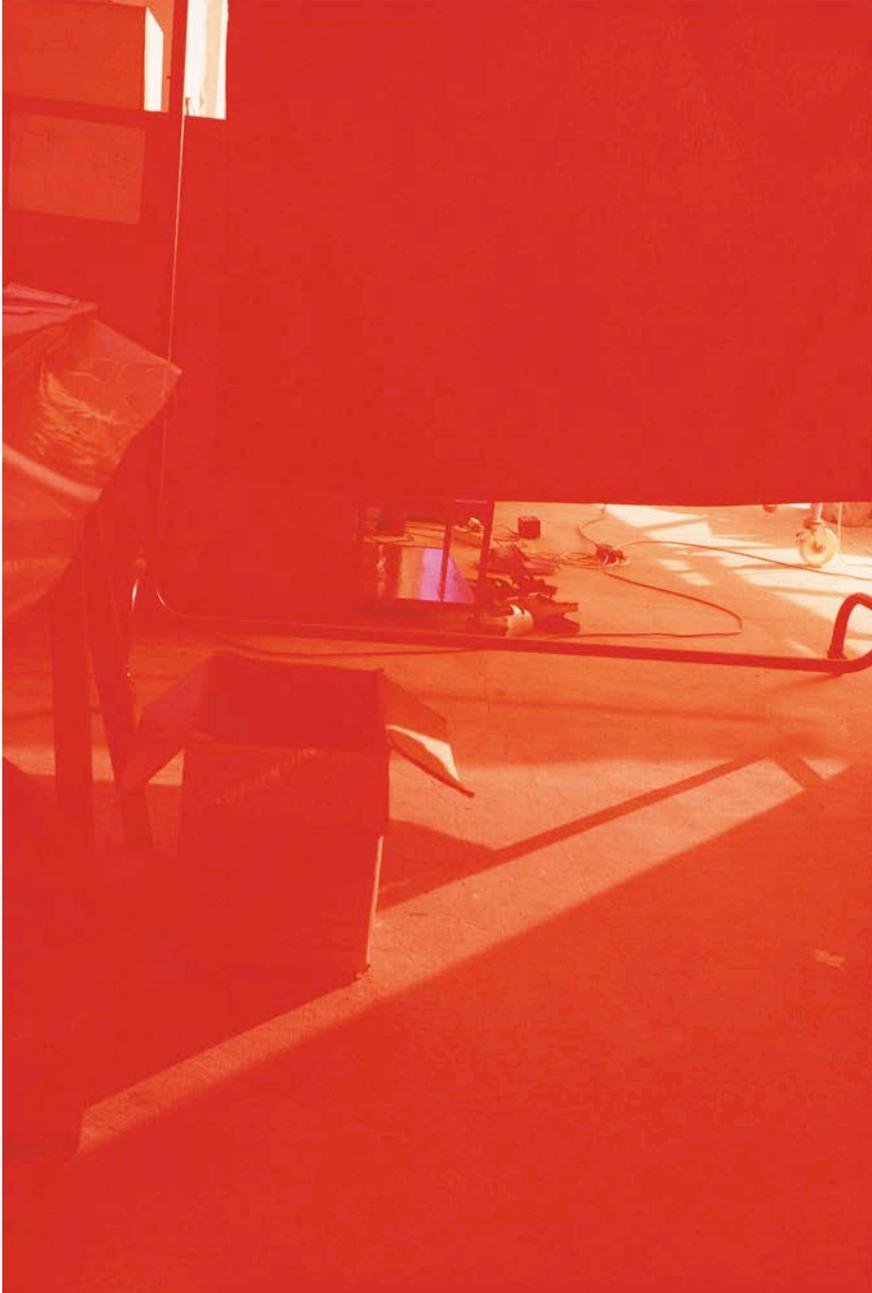


Platino: Interlacements and Centrifugal Forces

February 23 – May 5., 2013

Press conference: Friday, February 22, 2013, 11 a.m.



Extern 130.2, 1988/2011, Courtesy: Platino



Württembergischer Kunstverein Stuttgart
Schlossplatz 2 70173 Stuttgart
T +49 711/22 33 70 F +49 711/29 36 17
www.wkv-stuttgart.de info@wkv-stuttgart.de

Introduction

While dedicated to exploring recent positions in contemporary art, the Württembergischer Kunstverein also regularly undertakes a rereading of artistic works and practices whose approaches are rooted in the nineteen-seventies and eighties. Highly topical questions and fields of analysis are likewise addressed here, including works by Mark Tansey (2005), Antoni Muntadas (2006), Anna Oppermann (2007), and Teresa Burga (2011).

In 2013, the Kunstverein is augmenting this series with a comprehensive solo exhibition by the Stuttgart artist Platino (b. 1948), which will be shown from February 23 to May 5. The exhibition *Platino: Interlacements and Centrifugal Forces* shines light on the resistive potential displayed by Platino's oeuvre, in view of both his critical stance toward the art world and capitalism and his performative, ephemeral, and process-oriented artistic practice.

The exhibition highlights the spaces of aesthetic and political agency that have been extrapolated by the artist. Posited between art and life, image and space, between private and public realms, these spaces actuate a permanent process of redetermination and relocalization of art and non-art, artwork and beholder, certainty and uncertainty.

The focus of the exhibition is trained on the so-called *Externs*, which are photographic "externalizations" excerpted from Platino's long-term projects—called to life in 1979 through a perpetual aesthetic, architectural, and pictorial transformation and reinterpretation of spaces: the *Red Space 1* (1979–1986), the *(Red) Space 2* (1985–2003), and the *Space 3* (since 2003). All three spaces have long lent themselves to use as art studio, home, and exhibition space.

Rather than serving as documentation of the entropic spatial projects, the *Externs* facilitate the transfer of these projects into another medium and to a different location. Hence, the *Externs* reflect the vanishing lines leading out of the *Spaces* and, in equal measure, the conduits, or interlacement, threaded between the *Spaces* and the external exhibition locales.

Platino, who works amid the realms of painting, sculpture, installation, photography, and intervention of an architectural or an urban nature, principally develops his exhibitions in a site-specific manner. He always intervenes in the existing situation and reconfigures it through pictorial and architectural measures that, conjointly with the other exhibition objects, engender both resonance and dissonance. As such, the idea of the *Gesamtkunstwerk* is invoked and thwarted at once, along the lines of a deconstruction of totalitarian spatial concepts.

Platino has developed a display for the Kunstverein that attempts to create—in terms of structure and color—varied horizontal and vertical gradations of space. It is conceived as an integral component of the installation as a whole, where the game of transformation, reinterpretation, and transfer advances: from the *Spaces* to the *Externs* to the exhibition venue.

Besides the *Externs*, the exhibition likewise includes a series of apparent substitutes, such as, for example, elements from Platino's open, unfinished archive of colors. Here we encounter a collection of countless color samples—nearly infinite variations of color hues—that the artist has crafted, sorted, and detailed with very precise information about each composite over the past several decades.

Platino's Artistic Practice

The question is not who will patronize the arts, but what forms are possible in which artists will have control of their own means of expression, in such ways that they will have relation to a community rather than to a market or a patron.

Raymond Williams

Red Space 1

In 1979 Platino started designing his first *Space*, the *Red Space 1*, in his abode at Olgastraße in Stuttgart. Over the following seven years, he turned this place into a private/public space for living, working, and exhibiting, while continually transforming it in the process. The project involved successively coloring all elements of this space in tones of red—walls, floors, ceilings, doors, windows, et cetera—as well as the everyday items found there, which were reduced to the essentials. A publicly accessible room took form, where perception and orientation are aggravated to a significant degree. During these seven years, the situation as a whole was shifted through interventions again and again. For example, objects created by Platino were added—situated between form and formlessness, utilitarian and impractical, art and non-art.

Space 2 and Space 3

In 1985, Platino took up work on *Red Space 2* at a different location in Stuttgart. The project was financed by the *Initiative Red Space 2*, a kind of crowd-funding effort *avant la lettre* that made possible the opening of the new rooms, the transfer of the old *Space* into the new one, and the basic funding of the first more extensive production of the so-called *Externs*, the photographic interpretations of the *Spaces*. The new rooms were occupied until 2003, though as of 1991 only under the designation of *Space 2*, since it was then that Platino expanded his spatial repertoire to include colors other than red. Then, in 2003, he started working solely in and on *Space 3*.

Space 2 and *Space 3* have essentially followed the open processes—equally systematic and intuitive—of exposing and newly configuring spatial structures. Building features like doors and walls, veneers covering pipes, cable trunking, and other supply components were removed in the process. The elements discovered underneath were newly covered in that, for example, open piping was swathed in multiple layers of textiles, glues, priming coats, and paint. This approach served the ends of both aesthetic reinterpretation and structure-related thermal insulation.

Apparent here is a steady, likewise archaeological and anatomical process of extricating, accentuating, safeguarding, and sealing what is encountered, as well as scrapping and reworking. *Space 2* and *Space 3* are circular, more so than *Red Space 1*, having been designed as loops of an interminable process of reformulation.

Platino's *Spaces* may be understood as paintings that have been radically divested of their boundaries, ones that literally burst open the temporal and physical frame of the image. And just as literally, the beholders find themselves *in* the image here, moving through this image, which is a space of agency in both private and public life: a fabric in which artwork, studio, gallery, and living space overlap—but also art and non-art, order and contingency.

In their performativity and transience, the *Spaces* defy the conventions typical of museums and thus also exploitation through the art market—especially during the booming nineteen-eighties. But they also defy the standardized housing concepts that arose on a grand scale during the boom of new-building erection, likewise in the eighties. The *Spaces* are directed against the ideal of clinical purity as characterized by the White Cube, but also by modernist living units.

Externs

Platino's *Spaces* are tied to the place of their creation, for they *are* places of perpetual coming-into-being. As of 1982 the artist started developing a method for translating the *Spaces* into the format of photography: the so-called *Externs*. These works are photographs that show strongly fragmented perspectives, bird's- or worm's-eye views, or lateral prospects of the *Spaces*. The monochromatic *Externs*, which in terms of core theme originate from *Red Space 1*, usually do not reveal spatial elements until the second glance, as if one's eyes must first grow accustomed to the excessive redness. On the whole, the *Externs* are distinguished by a strong planarity, one that, however, simultaneously seems in danger of tipping into three-dimensional and sculptural extensivity—and vice versa. The fragmented spatial views function not as *pars pro toto*, for this would reference an imaginary whole; instead, they irrevocably lead away from the *Spaces*.

In the framework of exhibitions, the *Externs* are arranged according to certain criteria, which may include the existing spatial situation or dialogic and also conflicting considerations: at times the photographs hang in varying rhythms on the wall, while at other times they are only leaning against the wall, or they may be resting on the floor, placed along transitions between the rooms, or even hidden behind banisters. What is more, this arrangement of photographic works is supplemented by monochrome paintings or murals, which foster a connective air or, alternately, incorporate fractures in the entire setting. By contrast, the *Externs* were placed in dialogue with (while also embodying a disturbing factor for) the permanent collection of the Staatsgalerie Stuttgart, where a solo exhibition of Platino's work was presented in 2000.

Since the *Externs*—all of which are Cibachrome prints behind acrylic glass—demonstrate highly reflective surfaces, the beholders and their spatial surroundings are, without fail, mirrored by each picture. As in the *Spaces*, they literally enter the picture—or, more specifically, into an interstitial space where pictorial space and mirrored space become superimposed. It is almost as if one were walking through the mirror like Alice in Wonderland.

The *Externs*, which externalize fragments and moments from the *Spaces*, are woven into ever new and only ever temporary fabrics with each exhibition. Between the “original” and “externalized” on-site location, as well as from the external to the external place a constant process of de- and re-contextualization—or de- and re-territorialization—is put into motion.

Dates and Credits

Platino:
Interlacements and Centrifugal Forces
February 23–May 5, 2013

An exhibition by
Württembergischer Kunstverein Stuttgart

Curators
Hans D. Christ and Iris Dressler

Press conference
Friday, February 22, 2013, 11 a.m.

Press info + Press pictures
<http://www.wkv-stuttgart.de/en/press>

Press contact
Iris Dressler
Tel: +49 (0)711 – 22 33 711
dressler@wkv-stuttgart.de

Opening
Friday, February 22, 2013, 7 p.m.

Artist's tours
Saturday, February 23, 2013, 2 p.m.
Wednesday, March 13, 2013, 7 p.m.
Wednesday, April 17, 2013, 7 p.m.
Wednesday, April 24, 2013, 7 p.m.
Sunday, May 5, 2013, 4 p.m.

Supported by
Kulturamt der Stadt Stuttgart
Ministerium für Wissenschaft, Forschung und Kunst des Landes Baden-Württemberg
Peter Horváth Stiftung, Stuttgart

Sponsors
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Bernd Kreis / Weinhandlung Kreis und / and
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Lenders
The artist
Dollinger Family
Municipality of Gosheim
Günter Hermann, Stuttgart
Lung Family, Stuttgart
Collection Rolf Mayer
U. Mergenthaler
Staatsgalerie Stuttgart / Graphische Sammlung
Collection Karen van den Berg, Überlingen
Collection Roswitha and Wilfried Wellern
and divers private collections

Hours Exhibitions
Tue, Thu - Sun: 11:00 am - 6:00 pm
Wed: 11:00 am - 8:00 pm

Entrance fees
regular: 5 Euro / reduced: 3 Euro
Members: free

Works in the exhibition (Choice)

All: Cibachrome prints behind acrylic glass; variable dimension



Extern 39.1, 1989/1993, Courtesy: Collection Karen van den Berg, Überlingen



Extern 65.1, 1990/1993, Courtesy: Günter Hermann, Stuttgart



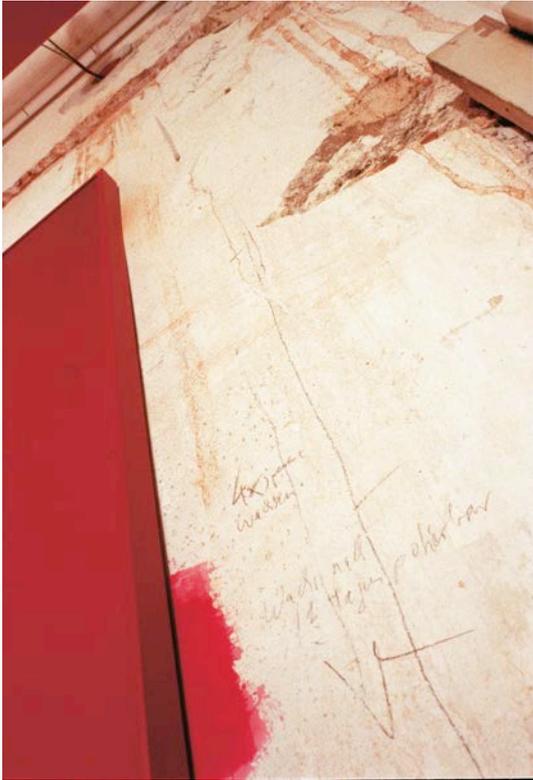
Extern 70.4, 1988/2011, Courtesy: Platino



Extern 72.1, 1995/1997, Courtesy: Platino



Extern 81.1, 1988/1999, Courtesy: Platino



Extern 83, 1989/99, Courtesy: Platino



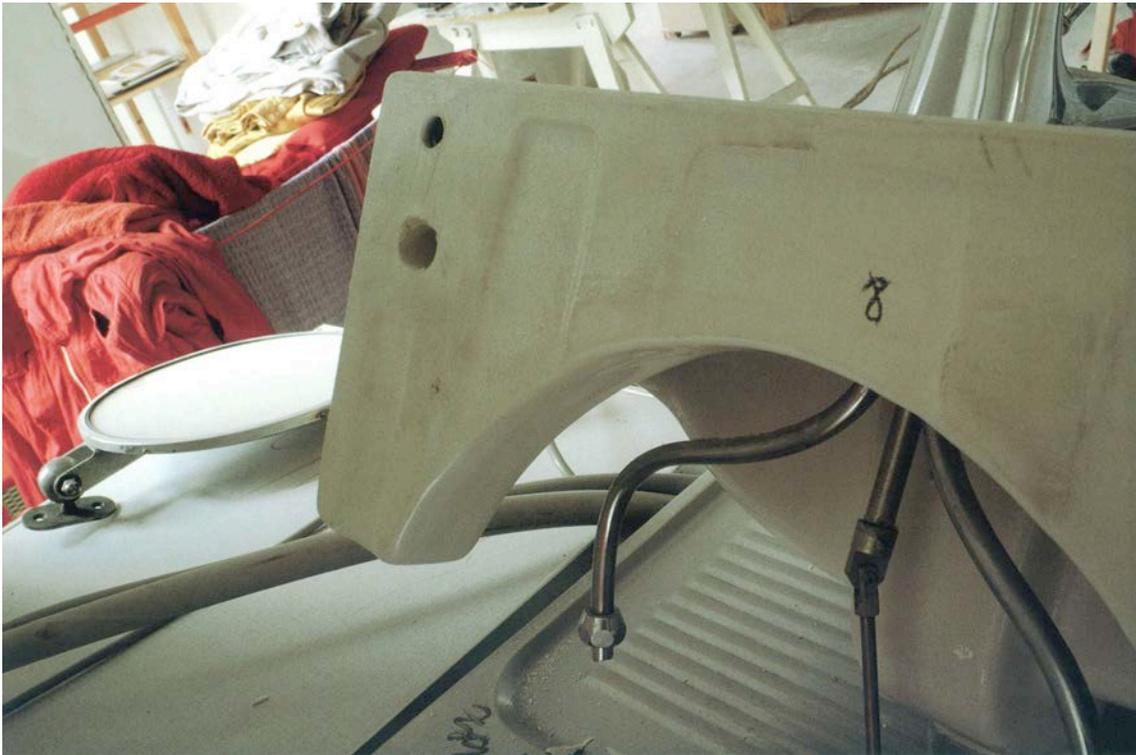
Extern 90.1, 1994/1999, Courtesy: Platino



Extern 56.3, 1990/2011, Courtesy: Platino



Extern 73.1, 1997, Courtesy: Staatsgalerie Stuttgart, Graphische Sammlung



Extern 54, 1991



Extern 144.2, 2011, Courtesy: Platino



Exhibition view, *Platino. Nahdistanzen*, Staatsgalerie Stuttgart, 2000

Biography

Platino, 1948 born in Öhringen, DE

1967–1969 Studies of philosophy, Universität Tübingen

1970–1976 Studies of painting and sculpture, Staatliche Akademie der Schönen Künste, Stuttgart

1979–1986 lives and works at / on *RED SPACE 1*, Stuttgart

1980–1982 Color-spaces in private and public buildings

1982 First *EXTERNs*

1984 Visitors of the *RED SPACE 1* form the initiative *RED SPACE 2* to support the work

1985 First solo exhibition of *EXTERNs*, ARCO Madrid, Galerie Mayer & Mayer, Stuttgart

1986–2003 lives and works at / on *RED SPACE 2*, Stuttgart

since 1989 Installations of *EXTERNs* in exhibition contexts

since 1994 Color interventions and wall paintings in public and private buildings

since 2003 lives and works at / on *SPACE 3*, Stuttgart

since 2004 *EXTERNs* from *SPACE 3*

2007–2009 Color design of train station in Horgen, CH

Solo exhibitions (selection)

1990

Extern at Villa Arson, Centre National d'Art Contemporain, Nice [Catalogue]

1992

Platino, Zuger Kunstgesellschaft, Kunsthaus Zug [Catalogue]

1993

Platino, Westfälischer Kunstverein Münster [Catalogue]

2000

Platino Nahdistanzen, Staatsgalerie Stuttgart [Catalogue]

2001

Externs: Photographs by Platino, Goethe-Institut New York

Platino: Inside Up. Raum / Malerei, Sammlung Domnick, Nürtingen [Catalogue]

Platino ... aus dem Raum für den Raum, Malerwerkstätten Heinrich Schmid GmbH & Co.KG, Schloß

Monrepos, Ludwigsburg [Catalogue]

2002

Platino: Au-Delà, Kulturwissenschaftliches Institut, Essen

2007

Platino: Y, Zeppelin Museum und Kunstverein Friedrichshafen [Catalogue]

2011

Platino: In Touch, Städtische Galerie Ostfildern im Stadthaus

2012

Platino, Galerie der Stadt Tuttlingen [Catalogue]

Group exhibitions (selection)

1978

Variations of Art World Hype II: The Artist/Family, Felluss Gallery, Washington D.C.

1981

Junge Kunst aus Westdeutschland '81, Galerie Max Ulrich Hetzler, Stuttgart [Catalogue]

1989

Le magasin l'école l'exposition, Centre National d'Art Contemporain, Grenoble [Catalogue]

1990

Photo. Kunst. Arbeiten aus 150 Jahren, Graphische Sammlung, Staatsgalerie Stuttgart [Catalogue]

1992

Skulpturen, Fragmente: Internationale Fotoarbeiten der 90er Jahre, Wiener Sezession [Catalogue]

Carambolage: Biennale der Partnerregionen I, Staatliche Kunsthalle Baden-Baden [Catalogue]

1993

Kunst um Kunst, Kunsthalle Bielefeld [Catalogue]

1995

Das Abenteuer der Malerei, Württembergischer Kunstverein Stuttgart, Kunstverein für die Rheinlande und Westfalen, Düsseldorf [Catalogue]

1998

2 ou 3 choses que je sais d'elle: L'hypothèse du tableau volé, MAMCO, Genev

2008

Wollust: The presence of absence, Columbus Art Foundation, Leipzig

2009

CELLA: Strukturen der Ausgrenzung und Disziplinierung, Complesso Monumentale di San Michele a Ripa, Ex Casa di Correzione di Carlo Fontana, Rom

2012

CRACKED. WHITE. OPEN, Galerie Jochen Hempel, Berlin