

TOUR BOOKLET



DAVID
LAMELAS

—
ON THE
MOON

—
JUNE 11 —
SEPT 21, 2014

A flashback on David Lamelas with a solo exhibition devoted to this pioneer of conceptual art and experimental cinema. Sculpting time and space, his language summons absence, waiting, and atmosphere... in order to better understand the moment!

Placing the viewer at the center of his work, David Lamelas leaves a trail of clues for you to follow in your own way... within a necessarily distended temporality!



Portrait of David Lamelas. Photo Tomas Nervi

DAVID LAMELAS (Buenos Aires, Argentina, 1946) lives and works in Los Angeles, Buenos Aires, and Paris.

Since participating in the Venice Biennale in 1968, David Lamelas was featured in many exhibitions by international institutions in Europe, America, and Oceania.

His first large retrospectives were held in Europe at Witte de With in Rotterdam, NL (1997) and at Kunstverein in Munich, DE (1997), and more recently at Kunsternes Hus, Oslo, NO (2013); at the Centro José Guerrero, Grenada, ES (2009); at MALBA, Buenos Aires, AR (2006); at the Secession, Vienna, AT (2006). His work was also the subject of solo exhibitions at the Museum für Gegenwartskunst, Basel, CH (2008) and part of a collective exhibition at MoMa, New York, US (2014), LACMA, Los Angeles, CA, US (2014), and at the Museo Nacional Centro de Arte Reina Sofia, Madrid, ES (2005), among others.

David Lamelas is represented by the following galleries: Jan Mot (Bruxelles, Mexico), Sprüth Magers (Berlin, Londres), Maccarone (New York), Kayne Griffin Corcoran (Los Angeles).

CLEAR YOUR MIND !

Instruction for « do it », 2012

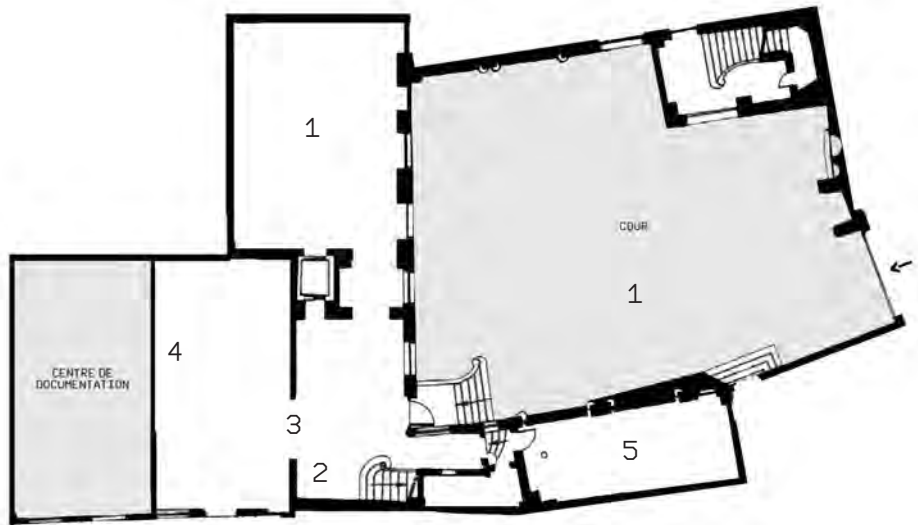
Postcard available at the reception desk

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Originally printed in the 2013 edition of *do it: the compendium*, edited by Hans Ulrich Obrist, published by ICI and DAP

This piece by David Lamelas belongs to a number of “do it” gleaned from international artists over the course of 20 years by Hans Ulrich Obrist. The artist’s invitation is extended to everyone and transforms the viewer into an actor in charge of activating the work!

GROUND LEVEL



1 → *Señalamiento de tres objetos, 1968*

[*Signaling of Three Objects*]

3 B&W photographs, 52 x 43cm and 53 x 43 cm. On loan from Jan Mot Gallery
40 aluminum plates painted white, 62.5 x 25 x 0.4 cm each, variable dimensions.
On loan from Sprüth Magers Gallery

Inscribing three spaces within metal circles, the installation was originally created in Hyde Park, London, where white metal plates were set around a tree, a deck chair, and a lantern. The work questions the place of the object in sculpture as well as underscores its relation to the surrounding space. By entering the specified area, you become an actor. Why not take a seat in the chair and let yourself be transported into another spatiotemporal dimension?

2 → *Even days / Odd days, 1969/2013-2014*

Sheets of paper. Collection of the artist.

This work was first presented in 1969 on the occasion of an exhibition curated by Charles Harrison at Christ Church College, Oxford (GB). Two lists separating the even days of the exhibition from the odd days were displayed side by side, like a calendar showing discontinuous time. The dates of the David Lamelas exhibition at Kunstnerens Hus in Oslo in 2013 are added here to those of the FRAC Lorraine exhibition, the

latter being an extension of the former. The partition of the dates into two distinct sequences thus divides the visitors into two groups, simultaneously interdependent and independent, "assigned" depending on the day they visit the exhibition. The idea is to create an experience of a specific, distended temporality...!

3 → *Paris n'existe pas, 2014*

Paris street name signs, 65 x 40 cm. Collection of the artist

4 → *Buenos Aires n'existe pas & Buenos Aires no existe, 2010*

Buenos Aires street name signs, 22.5 x 85 cm

Lettre à Marcel Duchamp, 2011

Framed A4-size letter, 32.5 x 23 cm

Private collection

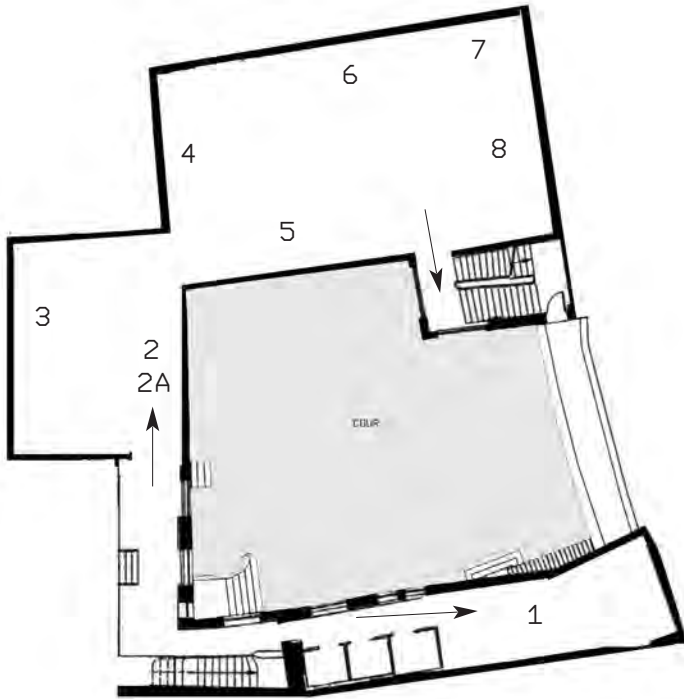
Since 2010, David Lamelas has been accumulating various responses to the artist Marcel Duchamp (1887-1968), generally considered to be a precursor of conceptual art. While visiting the Argentinian capital in 1918, Duchamp was struck by the predominance of European culture, and wrote in a letter to his brother: "Buenos Aires n'existe pas." David Lamelas, for whom time is but a simple fiction, communicates with the French artist using the same rhetoric: "Mon Cher Marcel Duchamp, Buenos Aires existe. David Lamelas, 2011." These street signs announce that the respective cities do not exist, thus functioning as fictional place names anchored in reality. It is up to you to write the rest of the story...

5 → *A Study of the Relationships between Inner and Outer space, 1969*

Film transferred onto DVD, 24 min. Collection of the artist

In this work, his first film, David Lamelas examines the architectural and social environment and the climate of the exhibition space by surveying the life of London and its infrastructure following concentric circles: beginning with the inside of the Camden Arts Centre, expanding to the urban framework, and finally encompassing outer space. The film begins with an analysis of the basic elements of the gallery architecture, and then goes on to describe the traffic flow in the city, means of transportation, and lastly, London's microclimate. A series of street interviews concludes the film, inviting passersby to react to the day's front-page news (May 19-23, 1969): the Apollo 10 probe and man's anticipated landing on the moon.

1ST FLOOR



1 → *Interview with Marguerite Duras, 1970*

16 mm film, 07 min; photographs and text.

Artist's proof

David Lamelas intended to record cultural reality in post-May '68 France. Marguerite Duras, whom he considered to be a beacon of the French literary avant-garde, is filmed in the intimate surroundings of her country house, in conversation with Argentinian writer Raúl Escari (heard off-screen). Their discussion revolves around Duras's novel *Détruire dit-elle* [Destroy, She Says], which was published the previous year. The interview, shot in a classic documentary style, is combined with ten inter-titles and ten stills. The photographs were taken during the filming, so that we can hear the click of the shutter on the soundtrack, marking the moment when Duras utters the phrase handwritten on sheets of paper. With this piece, David Lamelas invented a singular new form of interview, the transcription of which is completed by photos of the writer taken while she speaks. The result is a minute dissection of images in order to attain its smallest component: the word.

2 → *Time as Activity - Düsseldorf, 1969*

3 silver prints pasted on aluminum and 1 sheet of printed paper, 23.5 x 29 cm each. On loan from Jan Mot Gallery

2A → *Time as Activity - Düsseldorf, 1969*

16mm film, 13 min. MoMa Collection, New York

Time as Activity was shot in Düsseldorf, in 1969, in Düsseldorf, using 16mm film. An in-situ work, the film shows three static points of view, each lasting four minutes, and thus documents three central points in the city: a cultural center (Städtische Kunsthalle, where the film would be shown), a bottleneck (corner of the Königsallee and Th. Korner streets), and a shopping center. The artist thus tries to capture on film segments of time that are then used as material. This film, which shows the Kunsthalle building, presents the relationships between fragments of time and urban structures. David Lamelas records time.

3 → *Gente di Milano, 1970 [People of Milan]*

11 photographs, 44.5 x 44.5 cm each; Super 8 film transferred onto 16mm, 03 min. Enea Righi Collection

Between 11:58 a.m. and 12:01 p.m., David Lamelas filmed a short piece using a static shot. He documented what took place during those three minutes and everyone who passed in front of his camera. At the same time, adopting the systematic gesture of a video-surveillance camera, he took eleven photographs whenever someone passed within the camera's field of view. The artist's concept is simple and shows the existence of two possible, simultaneous forms: photography and film. The temporal continuity of the film is juxtaposed with the fragmented gaze of the photographic lens, drawing us into this dual temporality.

4 → *Ici, dans cette pièce, deux personnes ne se rencontreront jamais, 2012/2014*

[*Here, in this room, two people will never meet*]

Wall text, vinyl, variable dimensions. Collection of the artist

Above the phrase "Here, in this room, two people will never meet," there are two desynchronized clocks. They mark the time triggering an event. David Lamelas draws inspiration from his own life: when he had agreed to a meeting in Buenos Aires, it did not take place because, having only just returned from Europe, he had forgotten to reset his watch! In this installation, the analysis of another fictional event leads to a reflection on the time in which it unfolds, and perhaps on the place where it takes place. The artist thus leaves behind clues for you to solve the mystery ... or not!

5 → ***Connexion d'un demi-cercle à un point, 1987***

[*Connection between a semicircle and a point*]

Charcoal and string. MALBA Collection, Buenos Aires

This ephemeral installation, combining body and space, passes from 2D to 3D. The semicircle, corresponding to his body size, has been drawn by the artist directly onto the wall. Truly in situ, the length of the lines reflects the dimensions of the space. This is a reprisal of a work created by David Lamelas in 1987 in his Los Angeles studio. Until today, the only remaining trace of it was a drawing.

6 → ***Pared Doblada, 1994/2013*** [*Doubled Wall*]

Doubled paper, 4,30 x 4,60 m. Collection of the artist

Pared Doblada was created in 1994 when Lamelas lived in Manhattan (US). From his New York studio, he, in effect, created an imprint of one of the walls of the exhibition space in Buenos Aires, which could then be folded and transported in a suitcase, and displayed on the very wall. Reprised in Los Angeles, at the Kayne Griffin Corcoran Gallery in 2013, the version presented at FRAC is the imprint of the West wall of the Gallery. The work blends in with the existing architecture and, like *Corner Piece*, invites you to take account of the surrounding physical space.

7 → ***Corner Piece, 1966*** [*Pièce d'angle*]

Wood, plaster boards, variable dimensions. Collection of the artist

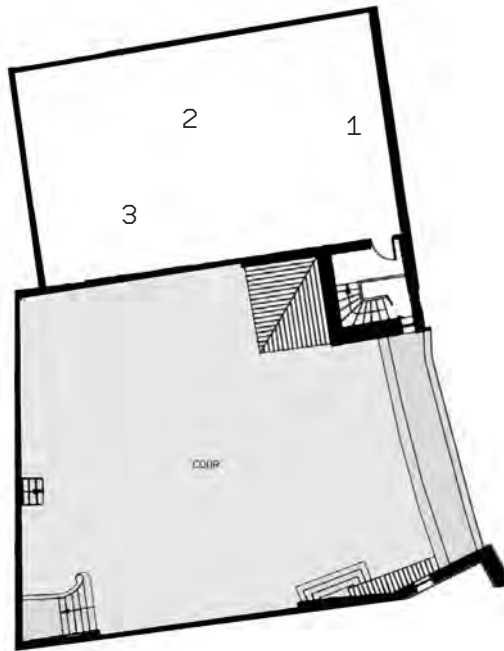
Corner Piece is a three-dimensional work that blends in with the environment for which it was designed. This is also one of the most emblematic sculptures of David Lamelas, who plays with architecture by inverting the upper corner of a room, and thus physically modifies the exhibition hall and our perception. The negative becomes the positive; the empty space becomes the workspace! We are made to question the neutrality of the work in the space of the exhibition...

8 → ***El Grito, 1962*** [*The Scream*]

Photograph. Collection of the artist

El Grito alludes to the eponymous film by Michelangelo Antonioni and to the painting by Munch housed in Oslo. This is an early work by David Lamelas, created when he was still a student at the School of Fine Arts in Buenos Aires. This was the first time that he used photography. And yet, the triple sequence of the same scream already hints at his attraction for the cinema, which will guide him throughout his work. Like a filmmaker, he directs a photograph and fashions something between an object and an idea. This is Lamelas's first step towards conceptual art.





1 → *Projection, 1967*

Two 16mm projectors

49 Nord 6 Est - FRAC Lorraine Collection

Between a sculpture and a cinematic apparatus, the work consists of two 16mm projectors set up back to back. One projector emits a beam of harsh light that blurs the viewer's retinal perception before dissolving in the natural light. The other projector repeatedly projects a film without images onto a wall, illuminating a blank rectangular surface to be populated by our imagination. The artist invites to give free rein our creativity and honor our inventive side.

2 → *Limits of a Projection I, 1967*

Spotlight, variable dimensions.

Collections Walker Art Center, Minneapolis & Inhotim, Brésil

3 → *Limits of a Projection II, 1967*

Spotlight, 4 transparent Plexiglas plates, 100 x 100 x 1 cm.

Enea Righi Collection

In *Limits of a Projection I & II*, you are plunged into darkness and invited to observe and/or cross the circle, or the square, of light shining on the ground, thereby assisting in the process of the dematerialization of the work of art: thanks to the use of artificial light as a form of material, the art object is made immaterial by that luminous form which creates non-physical volume. The stage-set element (the spotlight) creates a visual dynamic that turns you into an actor experimenting with space, and you yourself become at once diaphanous, architectural, and mental. Will your behavior and your movements be driven by the volumes of light? At the very center of the projections, withdrawn from the space of the exhibition and from the references of the surrounding architecture, you are standing at the threshold of reality and fiction.



