

Villa Reykjavik

Cold waters

Miriam Cahn, Guillaume Leblon, Prinz Gholam

Galerie Jocelyn Wolff
Tryggvagata 18, 101 Reykjavík

Exhibition : Friday, July the 9th – July 30, 2010
Opening hours : 10-16 July daily 12-18; 17-31 July Tuesday-Saturday 13.00-17.00

For Villa Reykjavik art festival, we decided to organize a presentation of works with three positions from the gallery program, dealing with performativity, the body and its absence.

With *Vestiaire* (2010, metal, clay, plaster, moss), French sculptor Guillaume Leblon asserts his relationship towards sculpture while articulating a found object (a worker's coat locker...) and some moss on a pedestal made out of plaster, an emblematic material for casting and modeling. This work was produced for a show in Le Grand Café, an art center located in Saint-Nazaire, a major shipyard in Western France. Contrasting with the moss, the rusty metallic coat locker was closed with wet clay, with the remaining clay kept inside, hidden. This gesture, borrowed from cooking, as with closing a cooking pot with wet wheat flour, evokes an archaïque ritual (like closing a sarcophagus).

Another piece by Guillaume Leblon, the large pastel on paper *Cold water III* (2009, dry pastel on paper, 200 x 140 cm) was initially introduced in a solo exhibition in a series of five, at Mudam, Luxembourg. Having a different color tone (in a gradation from dark blue gray to a light gray blue), each of the five pastels evokes the surface of the sea and was executed by applying several layers of pastel on the entire crumpled sheet of paper.

Between these two works, *F-M, F-W (what we see)* (2008 digital chromogenic print; 30.5 x 40.5 cm and 40.5 x 30.5 cm), a photographic dyptic by artist duo Prinz Gholam captures details of the objects or the place on which the performers concentrated their attention during the poses, usually while keeping their equilibrium. The work's methodological aspect of documenting concentration during the performances comes as a conceptual development in Prinz Gholam's photographic practice.

The Miriam Cahn drawing series *jetzt da sie begann zu sehen, nach der nacht* (1983, pencil on paper, 7 sheets) are here introduced to mirror the Prinz Gholam photographs. Instead of having the performer's (i.e the artists') perspective as in the Prinz Gholam photographs, these drawings show two faces looking at the viewer. In 1983, feminist Swiss artist Miriam Cahn was mostly known for her large drawing installations, while her more intimate notebooks or smaller drawing installations from the same time reveal an existential auratic representation of the body.