

## THEY GO ROUND AND ROUND

23rd April - 23rd May 2010

**AIDS-3D (US) Caitlin Berrigan (US) Daisy Ginsberg (UK) Elín Hansdóttir (IS) Markus Miessen (DE) Nicolas Dusollier (FR) Paolo Chiasera (IT) Patricia Reed (CA) Ralf Pflugfelder (DE) Sabina Grasso (IT) Sascha Pohflepp (DE) Susanne Gerber (DE) Thomas Eller (DE) Valerie Kolakis (CA)**

**They go round and round is the second of two exhibitions curated by Carson Chan at 0047 dealing with the structures, tangible or otherwise, that pervade reality. Where *And the Seasons* explored the flux between physical and virtual space, myth and reality, and between abstract and concrete forms through the work of American artists, *Aids-3d*, *They go round and round* will open the topic by adding the work of thirteen other artists and architects to the fray.**

In keeping with the exhibition's theme, several of the pieces shown will purposely problematize the boundaries between the artworks, the gallery and the public sphere, and blurred separations between the fields of art and architecture. Besides paintings by Sascha Pohflepp and Daisy Ginsberg, and sculptural works by *Aids-3d*, Markus Miessen and Ralf Pflugfelder, Paolo Chiasera and Nicolas Dusollier, Thomas Eller and Patricia Reed, several of pieces in the exhibition will seemingly have no presence at all.

Elin Hansdottir's *Peripheral* (2006), which was shown previously as a special installation at the Frieze Art Fair, expresses this blurring by possessing an unmistakable presence while being completely immaterial. Attached to the sets of wall-wash lights on the gallery's ceiling are colored gels that when combined create a white light, not unlike the light one would see illuminating any other gallery. We notice the piece only when we see the shadows cast by the other objects in the room; instead of darkness, the refracted shadows are a rainbow of reds, blues and greens. It could be said that with this piece, Hansdottir (b. 1980, Reykjavik, Iceland) pollutes the autonomy of the other works in the room.

That artworks partially lose their autonomous status is the condition of every group exhibition. Caitlin Berrigan's contribution, a sound piece heard throughout the exhibition space, combines empirical data with its attendant emotions. We hear a woman soberly counting numbers, a banal act until we realize she is counting the war dead in Iraq.

The dispersal of artistic ideas into the public realm, and likewise the entry of the everyday world into the gallery space is a central concern to the exhibition. Susanne Gerber has been consistently exploring the means and modes of dispersing information. For the duration exhibition, she asks the staff at 0047 to use the A4 paper she has provided for all their office correspondences. On the backside of each sheet is printed a fragment of the E. Coli virus' DNA sequence – data that Gerber obtained by hacking into the University of Wisconsin's servers the day they completed the code. Existing completely outside the gallery, Sabina Grasso's performance consists of actors playing the parts of Leon and Åsa throughout the duration of the exhibition in downtown Oslo. Taking the protagonists in Erik Poppe's 2004 film *Hawaii*, Oslo, Grasso asked two actors to assume the roles of Leon and Åsa – Leon perpetually looking around Oslo for Åsa, and Åsa sitting at the Hawaii bar.

Carson Chan is an architecture writer and curator. He is also the co-director of PROGRAM, a Berlin based, non-commercial initiative for art and architecture collaborations. He is a regular contributor to cultural publications including O32c (Berlin), where he is also an editor. He is an active advisor to several cultural institutions including DLD '08 (Munich) and European Denmark '10. In 2008, he organized an evening of panel discussions at the Neue Nationalgalerie (Berlin) with leading artists, architects and curators to commemorate the 40th anniversary of the Mies van der Rohe building.

For more information on the exhibition or press images, please contact  
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