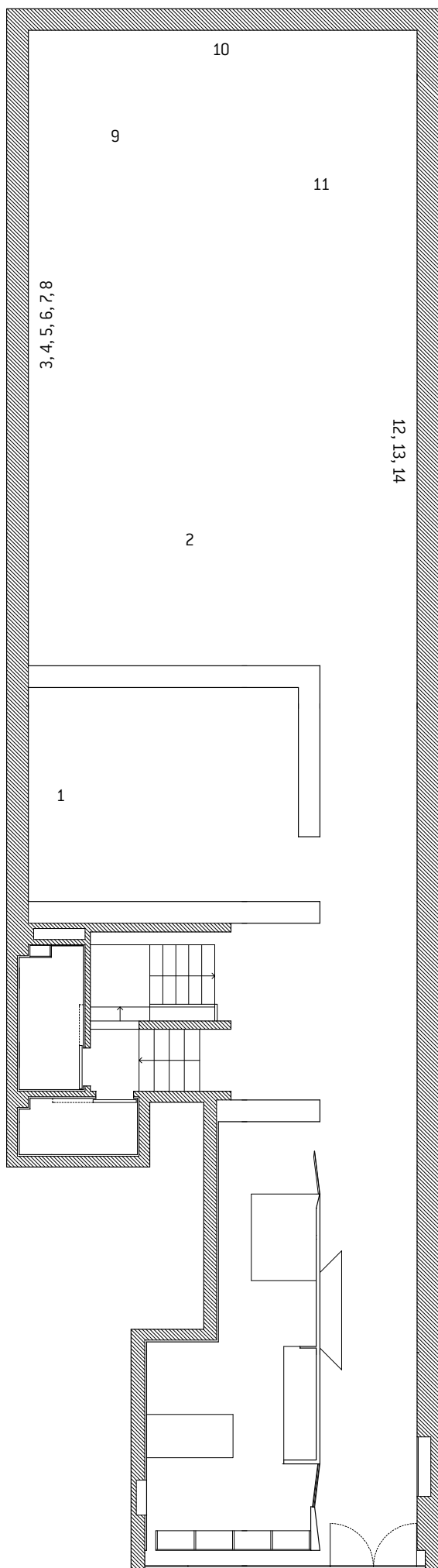


QUANTOS QUERES

Markus Amm
John Beech
Michal Budny
Sean Edwards
Germaine Kruij
João Seguro

QUANTOS QUERES

19 MAR - 01 MAI / MAR 19 - MAY 01



GERMAINE KRUIP

1 - Counter Composition, 2006

Espelho, madeira, aço inoxidável, mecânica, ponto de luz natural
Mirror, wood, stainless steel, mechanics, daylight spot
80 x 80 x 80 cm
Ed.: 3/5 + 1AP

JÃO SEGURO

2 - Cisne Negro, 2009

Mogno / Mahogany
122 cubos incompletos / 122 incomplete cubes
20 x 20 x 20 cm (cada/each)
Peça única / Unique piece

JOHN BEECH

3 - Hybrid Dumpster Drawing #26, 2010

Fotografia a preto e branco em papel RC, fita adesiva de linho
Black and white RC photographs, linen tape
43,5 x 49 cm
Peça única / Unique piece

4 - Hybrid Dumpster Drawing #39, 2010

Fotografia a preto e branco em papel RC, fita adesiva de linho
Black and white RC photographs, linen tape
32,5 x 34,5 cm
Peça única / Unique piece

5 - Hybrid Dumpster Drawing #27, 2010

Fotografia a preto e branco em papel RC, fita adesiva de linho
Black and white RC photographs, linen tape
30,5 x 40,5 cm
Peça única / Unique piece

6 - Hybrid Dumpster Drawing #28, 2010

Fotografia a preto e branco em papel RC, fita adesiva de linho
Black and white RC photographs, linen tape
43 x 44 cm
Peça única / Unique piece

7 - Hybrid Dumpster Drawing #30, 2010

Fotografia a preto e branco em papel RC, fita adesiva de linho
Black and white RC photographs, linen tape
31,5 x 31 cm
Peça única / Unique piece

8 - Hybrid Dumpster Drawing #35, 2010

Fotografia a preto e branco em papel RC, fita adesiva de linho
Black and white RC photographs, linen tape
44 x 62 cm
Peça única / Unique piece

SEAN EDWARDS

9 - Sem título / Untitled, 2005

13 sacos de políteno, lentes de vidro
13 carrier bags, glass lenses
Dimensões variáveis / Variable dimensions
Peça única / Unique piece

10 - Dream of Him, 2010

Impressão giclée emoldurada / Framed giclée print
106 x 106 cm
Ed.: 1/3 + 2 AP

MICHAL BUDNY

11 - Midnight Voice, 2010

Cartão, tinta / Cardboard, paint
136 x 63 x 63 cm
Peça única / Unique piece

MARKUS AMM

12 - Sem título #15 / Untitled #15, 2005

Fotograma / Photogram
58 x 48 cm
Peça única / Unique piece

13 - Sem título #14 / Untitled #14, 2005

Fotograma / Photogram
58 x 48 cm
Peça única / Unique piece

14 - Sem título #13 / Untitled #13, 2005

Fotograma / Photogram
58 x 48 cm
Peça única / Unique piece

MARZ - GALERIA

QUANTOS QUERES

MARKUS AMM, JOHN BEECH, MICHAL BUDNY,
SEAN EDWARDS, GERMAINE KRUIP, JOÃO SEGURO

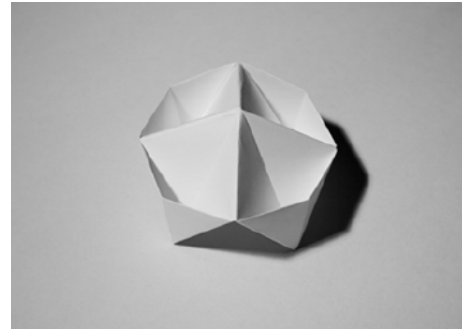
For immediate release

20 March - 1 May 2010

Opening reception Friday, 19 March, 10 pm

Gallery hours: Tuesday - Saturday 12 to 8 pm

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It was one of those random, accidental encounters that seem to materialize out of thin air – a twig that breaks off in the wind and suddenly lands at your feet.

Paul Auster, 'The Music of Chance'

MARZ – Galeria is pleased to present 'Quantos Quereres', a group exhibition with the participation of Markus Amm (DE), John Beech (UK/USA), Michal Budny (PL), Sean Edwards (UK), Germaine Kruij (NL) and João Seguro (PT).

The inspiration for 'Quantos Quereres' comes out of a fascination with the open-ended interpretation offered by certain objects in the world, in this particular case, the fortune teller or cootie catcher, also known as the 'quantos quereres' or 'mata piolhos' in Portugal. This origami device, reminiscent of playground mischief, is produced by cutting, folding and unfolding a piece of paper to create a final object which is slid under the fingers and "worked" back and forth, revealing the insides which in turn, hide messages of fortune, compliment or insult. Representative of one of our first encounters with geometric form, multiple planes and for some, our first understanding of chance, choice and possibility.

By taking the object of the quantos quereres as its point of departure, this exhibition, in one way or another, touches upon notions encapsulated by the quantos quereres: the ludic and the deployment of chance. Within the context of this proposal, chance is understood as a contriving to create a situation favorable to particular returns within a given system and not only as a pure random coincidence. Play, on the other hand, or the ludic, is perceived and adopted as a spontaneous, generative and longstanding aesthetic act, which stands at a remove from reality and practical necessity, and is understood as a means of escape from the traditional, more "serious" methods of expression associated with art. "Play" in this sense is an activity and attitude that opens up unprecedented courses of action and modes of representation from within the bounds of given historic systems.

With the "player's positions" established, this exhibition attempts to gather geometric images or forms and abstractions that present points of intersection with, or that operate within the gaps, opportunities and latencies of the works and theories produced by the neo-plastic, minimal and concrete art which somehow anteceded or informed the works here proposed. At a first glance, the array on view seems dead-pan; at times angular, pure and quiet, much in tune with these ideologies, but closer inspection reveals the experiential, the degraded and the everyday, delicately weaved and folded, by way of wit and humor, into the apparently sleek, sober and matter of fact skin of each work. Up close, these apparently insular, minimalistic surfaces and forms present small vibrations - imprecisions, reflections, tears, creases, seams, tiny veins or a certain grain - "impurities" that translate subtleties and elusive material qualities that contradict or speak the unspoken of those who purported to rid and isolate their work of overt connotation, metaphor and narrative.

'Quantos Quereres' aims to present moments of puzzlement and excitement by way of a species of objects for which the terms sculpture or photography in a strict sense are somewhat inappropriate; works which are in one way or another indeterminate, imprecise, in transit or shifting, and can be associated with notions of transformability and mobility, much like the game from which this proposal departs, which places several alternate choices at the player's (and viewer's) disposal. The exhibition is not about reviving, refuting or perverting, but working with contradiction, playing up allusion and inviting connotation.

Dice have no memory.

Dr. House

Harking back to this childhood device which represents, for some of us, our first taste of gambling, chance and prediction, one is reminded that the quantos quereres encapsulates a dialectic that marks our lives: the choice of either controlling the game or accepting the excitement of uncertainty and risk and simply playing it lucky. Either we choose to study the game or we believe something, *grace* or our opponent will give us a break.

As we grow, we realize that this first embodiment of chance finds its transmutation in the rational systems of forecasting and speculation, practiced, for instance, by stockbrockers. Trying to predict the future while maintaining control characterizes many cultures, past and present, whether it be by way of a soothsayer's bones, a fortune teller's tea leaves or a financier's charts. In modernity, we are taught to manage chance and keep risk at bay, but ever so often, our system fails, and the unthinkable emerges, things fall apart, and many end up suffering through no fault of their own. Society, capitalist society to be more precise, chooses to calculate, contain and manage risk, thereby creating an idea of stability, but we *know* risk can never be truly eliminated.

There is no such thing as chance. A door may happen to fall shut, but this is not by chance. It is a conscious experience of the door, the door, the door.

'Lieschen', Kurt Schwitters

In the case of **Markus Amm** (b. Emsdetten, Stuttgart, 1969), the three photograms on view exemplify Amm's visitation of one of photography's most basic techniques. Pioneered as an artform by Man Ray and Moholy Nagy, this process involves laying an object onto a photosensitive surface and recording it as an inverted shadow-outline, or in Amm's words, a "negative apparition". In the case of the three individual images on view, Amm has simply taken a torn piece of paper, placed it on top of the photosensitive surface and recorded how the light delicately penetrates the translucent, torn edges. The exposure reveals different gradations of grey, and in turn, an idea of three-dimensionality or things in space seems to emerge, not only by way of the existence and visibility of the layered sheets, but also in the way the actual picture we look at has been torn, severing this once-flat, two-dimensional plane.

British-born, California-trained **John Beech**'s selection of Hybrid Dumpster Drawings provides images where the abstract quality and purist shape of a quotidian element of utility, the industrial trash dumpster, is exposed. Although ubiquitous in any city, one hardly ever notices these massive, hulking, seemingly uninteresting rectangular parallelepipeds which punctuate the typography of everyday life. Using a manual cut and paste technique, Beech's collages of black and white pictures couple together pairs (or triplets) of dumpsters found in Brooklyn and Berlin. These spliced images suspend the image between opposing forces of simulation and dissimulation, unity and fragmentation, coaxing expressively empty sculptures out of real-life objects. Beech (b. Winchester, 1964) is interested in what he calls the "object quality of things" and finds beauty and diversity in everyday, functional objects, found either out on the street or in his studio, which he welcomes as his working material.

Using simple, delicate, fugitive everyday materials such as cardboard and paper, **Michal Budny** (b. Leszno, 1976) makes small-scaled objects, sculptures and installations as well as larger-format site-specific works. 'Midnight Voice' in Budny's words comes from the world of events we know nothing about, a place where an inevitable sequence of events has been initiated and will soon appear, demonstrating its impact on fate. This black-coated, solid-looking sculpture, shaped somewhat like a wave or slide, alludes not to what we see before or around us, to things in the world, but to phenomena that have no fixed form and remain unnamed, unknown and difficult to decipher. Infused with mystery, it suggests a turn of events, a mood, a force. This unnerving, opaque sculpture also counters, like most of the artist's work, our perception of objects, which is often cursory and flattening: at a first glance, it seems solid and somewhat impenetrable, but closer inspection reveals quite the contrary, a delicate surface with something like ripples, a core or the beginning of a growth ring.

Sean Edwards (b. Cardiff, 1980) investigates the sculptural potential of the everyday. His body of work is carefully punctuated by an element he often refers to as "vessels" – carrier bags, boxes, pots – transitory containers often used to transport or preserve things both material and immaterial. Within the gallery space, and to the unsuspecting eye, these sculptures seem somewhat odd and out of place, a bit like something someone – be it an installer, an artist, a member of staff - may have accidentally left behind. The power of these objects derives from something reminiscent of "canned chance" and the idea, possibility or memory of what they once contained. Their force lies in how they perform in space. Indeterminate, in-progress, open to change and re-positioning, these propositions undermine our perception of the gallery as a space for finished artworks. In the predominantly white photograph 'Dream of Him', Edwards provides viewers with a photograph of a collection of trophies his father won when the artist was just a child. The picture depicts the original, aged photograph on Edwards' studio wall. The now small, distant but familiar trophies are infused with moments of achievement, promise and disappointment of a player's life.

Germaine Kruij's work adopts each site's condition as a staging platform for installations that artificially manipulate space, provoking changing perceptions and a heightened spatial awareness in her viewers. 'Counter Composition' "begins" as a flat, apparently inactive geometric outline, executed in contrasting reflective and non-reflective mirrors, of an original Theo Van Doesburg painting. In its "initial" position, the different sections or areas of the composition plane meet. This momentary rarefied image becomes one in passing as the mechanism behind the reflective mirrors progresses into a series of different rotations. Each position not only fragments, multiplies and amplifies our vision and perception of the periphery of the room or gallery, but also produces a subtle dance of light on the floors and walls. Fired with a sense of shifting balance, our gaze follows the trajectory of the triangles, straying beyond these around the room, which becomes an elusive display of shifting lights and presences. This kinetic sculpture encapsulates the excitement of shuffling and starting anew.

'Black Swan' by **João Seguro** (b. Lisbon, 1979) takes Sol LeWitt's 'Variations of Incomplete Open Cubes' of 1974 together with its many contentious readings — either as the look of thought, a representation of rationalism itself or the representation of Mind — as his point of departure. Seguro presents all of the 122 units, amassed on the gallery floor, rather than neatly assembled in serial progression on a vast platform. Each unit, although difficult to distinguish amongst the mass of disheveled edges, belongs either to LeWitt's 3, 4, 5, 6, 7, 8, 9 or 10 and 11 part pieces. Rather than present the units finished in white, Seguro has chosen to cast each figure in wood, where the working of this impure organic surface withdraws each piece from its pure rationalistic industrial dimension, pursuing as such, a more ritualistic, obsessive and obstinate path (which indubitably underlies serialization) or LeWitt's less valorized "absurdist nominalism" (see Rosalind Krauss). Seguro thus attempts to articulate the Relative, which his title attests to, rather than the Ideal, and as the title suggests, refers to problems of induction in thought or the danger of deriving general views from observed facts.

This exhibition was organized by Nancy Dantas and Carlos Marzia.

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MARZ - Galeria is located at Rua Reinaldo Ferreira 20-A, Lisbon. For more information, please contact galeria@marz.biz or call +351 218 464 446.