

INTER.PLAY

Exhibition December 5, 2002 – February 28, 2003

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|---------------------------|---------------------------|------------------------|
| | 9 John
Espinosa | 18 Fernando
Palomar |
| 1 Allora &
Calzadilla | 10 Dara
Friedman | 19 Gavin
Perry |
| 2 Francis
Alÿs | 11 Luis
Gispert | 20 Paul
Pfeiffer |
| 3 Carlos
Amorales | 12 Anthony
Goicolea | 21 Pedro
Reyes |
| 4 Nina Lola
Bachhuber | 13 Jason
Hedges | 22 Daniela
Rossell |
| 5 Javier
Cambre | 14 Quisqueya
Henríquez | 23 Simon
Starling |
| 6 William
Cordova | 15 Hassan
Khan | 24 Sofía
Táboas |
| 7 Abraham
Cruzvillegas | 16 C.I.G.
Lang | 25 Olav
Westphalen |
| 8 Jose
Dávila | 17 Fernando
Ortega | |

INTER-PLAY

Neither reason nor nature is made up of closed, rigid units. Every unit is located within a broader unit and next to other apparently unrelated units, and these inevitably function by means of specific interplays. Units communicate within fragile borders and interplay between them oftentimes implies contradictory exchange among the elements that constitute these units. Such a system allows an element, no matter its origin, to interrelate with others located inside or outside of its universe. The same thing occurs in art. Elements in different disciplinary nuclei constantly weave with information from others. This process of assimilation yields new amalgamations, unexpected combinations and hybridities. It generates something entirely new: a new product that results from the clash with "the other". Furthermore, besides creating syntheses that negotiate differences, this process may result in conglomerations of differences coexisting in tension. This is the tone in INTERPLAY, an exhibition presenting work by artists from the Caribbean, Mexico, the United States, Europe and the Middle East, that somehow explore "interplay" (reciprocal action and reaction) in the personal, cultural, social, psychological, spacio-temporal, and/or the multi-media realm.

In INTERPLAY, the concept of the exotic refers to difference; not necessarily what distinguishes the "Other", but how the "Other" can be useful. Otherness, then, does not necessarily refer to the Other's identity, but to the potential exchange it establishes with oneself. Thus, this exhibition springs from a shifting platform. It develops from a crisis that makes the system dynamic by contaminating it and by asking it to be regulated by external elements. The works by the artists, more than offer answers about multiculturalism, underscore the contradictions within the languages of globalization. In this respect, some artists explore cultural issues in a straightforward manner, such as **Daniela Rossell** with her unapologetic portraits of upper class persons amidst lavish, baroque settings; and **Luis Gispert's** hip-hop cheerleaders in full regalia, attitude and all. **Abraham Cruzvillegas's** tongue-in-cheek sculptures appropriate direct cultural references and symbols used by the artist to play on stereotypes with sense of humor and wit. **Gavin Perry's** paintings, although reflective of low-rider car culture, allude to identity in a more subtle fashion through his sleek surfaces and line designs. In their work, all four artists attempt to deconstruct complex group identities and decode constantly evolving taste cultures.

The relativity of spacio-temporality and its many variables and permutations are present in **Simon Starling's** photograph sequences of an evolving Fiat automobile, as is the main thrust in **Allora & Calzadilla's** ambiguous, politically charged seascapes. Both works are representative of the performative nature of these artists' bodies of work, and how time and place are intrinsic to the open-ended possibilities their projects offer as they unfold. **Olav Westphalen** and **Hassan Khan**, on the other hand, express spacio-temporality in controlled narratives by means of the superposition of images and time that describe their respective worlds. By referencing two different existential moments and two distinct experiences, Khan emphasizes the multidimensionality of identity present in memory and the passing of time. Westphalen's drawings cleverly juxtapose improbable equivalencies, that although possible to some degree, are certainly absurd.

INTERPLAY explores various dynamics of human interrelation. Sexuality is the springboard for a few artists in this exhibition, albeit through aggression as in **William Cordova's** bootlegged rock and rock concert videos, or the more elusive porno abstraction paintings by **Fernando Palomar**. Even **Jason Hedges's** performative chocolate-tasting work is a sensual experience replete, among other interpretations, with sexual overtones and references to aphrodisiacs. Other relationships are examined, either by placing the viewer in a position of voyeur as in the case with **Nina Lola Bachhuber** and her depiction of family life; or by directly eliciting active communication as in **Pedro Reyes's** participatory sculpture in which viewers can actually climb into and sit. Bachhuber and Reyes explore human relationships through entirely different degrees of viewer participation, but both artists' works identify the poignant dualities of collaboration: sharing and tension.

Very simply, the word "interplay" recalls games. Such artists as **Paul Pfeiffer** and **Carlos Amorales** both resort to sports and entertainment in their work as a subtle, but convincing means to expose far more probing social issues. **Anthony Goicolea's** pre-pubescent boys engage in what appear to be youthful games, which can also be interpreted as rather ambiguous behavior. **John Espinosa** and **C.I.G. Lang's** animal sculptures are static, humanized entities, superposed with multiple layers of, double-entendre in the latter, and mysticism in the former. **Francis Alijs** and **Fernando Ortega's** works playfully depict the paradoxes of action. Both works on video exhibit arbitrary actions performed in the midst of

productivity, ultimately representing the absurdity of human effort. In a similar spirit, **Dara Friedman** underlines the randomness of the comings and goings of stray dogs amidst the sounds and textures of the streets of Miami. Ultimately, the setting in this video becomes as important a character as the diverse canines.

A consciousness of space pervades in some of the works in the exhibition to varying degrees. In three entirely different media, **Javier Cambre**, **Jose Dávila**, and **Sofía Táboas** create aesthetic experiences that examine how a person's behavior may be modified by space or the awareness of space, specifically architecture. Inversely, all three artists share what **Quisqueya Henríquez** chooses to explore in her works: to create consciousness of how a person in turn, can modify space. Henríquez claims space in this series of photographs by literally resorting to the most basic, instinctive method in nature to achieve this, she urinates space; then she documents this action in her photographs.

Artists from around the globe appropriate elements from seemingly disparate; sometimes random, but for the most part, familiar sources in a complex interplay that yields rich works of art. Because of their multiple references, these works do not necessarily reflect specific loci or attitudes, but rather negotiations that absorb and assimilate "in-between places", the burrows that exist outside secure or institutionalized domains, and invented by the artists. For these reasons, this exhibition is not a result of imposition by the curators; moreover, it has been an attempt to guide a process. The process has been driven to a certain extent, by unpredictability, by incommensurability and by the indefinable. The curators' role in this exhibition has been in coalescing production so that this project may develop with energy; so that *something* that would have evolved randomly is catalyzed by but a few curatorial guidelines.

Silvia Karman Cubiñá
Patrick Charpenel
Curators



Jose Dávila
Unproductive Machine (space occupancy)
2002

Auto-Marca
2001

Courtesy of Galería Enrique Guerrero, Mexico



