

# The Breakfast Club

Highlights from the Project

29 March - 19 April 2020



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***The Breakfast Club***

A curator/art critic is invited to select works of our gallery artists  
Every Sunday #TheBreakfastClubArtShow on Instagram  
29.03.-26.04.2020

We would usually meet at openings in galleries, browse through museums, visit artist-and curatorial talks, but this is currently not possible anymore. COVID has forced a lockdown and a re-evaluation of traditional forms of fruition of artworks, as well as exchanges with others. Seeing each other at shows, talks or fairs is now not possible anymore, and continuing a dialogue has become harder. So every Sunday The Breakfast Club - a temporary format hosted on carlier | gebauer's Instagram account - invites a curator /art-critic to action and have her or him shuffle through our program and create a new show or format to engage with the art of the gallery. In this way, we hope to create new associations between artists of different generations and across mediums.

The format of curation is completely free, the only rules of the game are: a selection of max. 9 images of our artists (the first image is always the cover designed by us). The Instagram stories as well as the text and hashtags are all up to the curator / art critic in charge. The curator / art critic can also choose one work of art and talk about it at length or initiate a dialogue with artists about a subject matter of their choice. The curators / critics are free to design this. The project runs until "further notice," and will be our way of being in touch with the art world while practicing the safe distance, or - more simply - our Sunday newspaper we look forward reading after a long week.

Yours truly,  
carlier | gebauer

with

Sunday, 29 March, 2020: Ianko López

Sunday, 5 April, 2020: Domenico de Chirico

Sunday, 12 April, 2020: Louis-Philippe Van Eeckhoutte

Sunday, 19 April, 2020: Francesca Gavin

Sunday, 26 April, 2020: Laurie Rojas

Sunday, 29 March, 2020: Ianko López

Carlier Gebauer. Breakfast Club: Ianko López

I'm aware that representation is not an inherent objective of art. It's not even its exclusive domain. I also know that there are many ways of transmitting ideas - because that is art, a means of transmission - that do not necessarily involve representing anything. And yet we are human, and humans tend to represent, in and outside of art. That is why representation is not only an option, but also a problem for art. And that problem always intrigues and moves me. I would say that all the pieces that I have chosen deal with this problem which explains and unites them. They also deal with today's world, whether that world is outside of ourselves or within.

The works that I have selected are:

- "A Burgher of Calais / The Feet of Eustache de Saint Pierre" (2015), by Asta Gröting: for its ironic literalism, with one eye set on Rodin and another on postmodernism.
- "Self-Portrait (Self as Doria Shafk)" (2020), by Iman Issa: for between representation and abstraction she chooses everything, and takes it to the limit.
- "Glass: You, Nr.5" (2018) by Thomas Schütte: which has a lot in common with the previous two, which shows that the connections between artists are sometimes mysterious even for themselves.
- "What you see is the unseen / Chandeliers for Five Cities BR 04-04" (2016), by Kyungah Ham: amazing as a pictorial reality, but even more so as a testimony of a material reality from North Korea.
- "Grandma's Dream Tentacules Chandelier 1" (2020), by Laure Prouvost: or how another chandelier is not really a lamp, but a small microcosm of this world of ours.

I hope you enjoy it. Happy Sunday breakfast.

Sé que la representación no es objetivo consustancial del arte. Ni siquiera es su patrimonio exclusivo. Sé también que hay muchas formas de transmitir las ideas -porque eso sí es el arte, un medio de transmisión- que no pasan necesariamente por representar nada. Y sin embargo somos humanos, y los humanos tienden a representar, en el arte y fuera de él. Por eso la representación no es solo una alternativa, sino también un problema para el arte. Y ese problema siempre me intriga y me conmueve. Yo diría que todas las piezas que he elegido discurren sobre ese problema, y eso las explica y las une. También tratan sobre el mundo actual, ya esté ese mundo fuera de nosotros mismos o dentro.

Las obras que he seleccionado son:

- "A Burgher of Calais / The Feet of Eustache de Saint Pierre" (2015), de Asta Gröting: por su literalidad irónica, con un ojo puesto en Rodin y otro en el posmodernismo.
- "Self-Portrait (Self as Doria Shafk)" (2020), de Iman Issa: que entre la representación y la abstracción lo elige todo, y lo lleva hasta el final.
- "Glass: You, Nr.5" (2018) de Thomas Schütte: que tiene mucho en común con las dos anteriores, lo que demuestra que las conexiones entre los artistas son a veces secretas incluso para ellos mismos.
- "What you see is the unseen / Chandeliers for Five Cities BR 04-04" (2016), de Kyungham Ham: que como realidad pictórica es espectacular, pero más aún lo es como testimonio de una realidad material de Corea del Norte.
- "Grandma's Dream Tentacules Chandelier 1" (2020), de Laure Prouvost, o cómo otro chandelier no es realmente una lámpara, sino un pequeño microcosmos de este mundo nuestro.

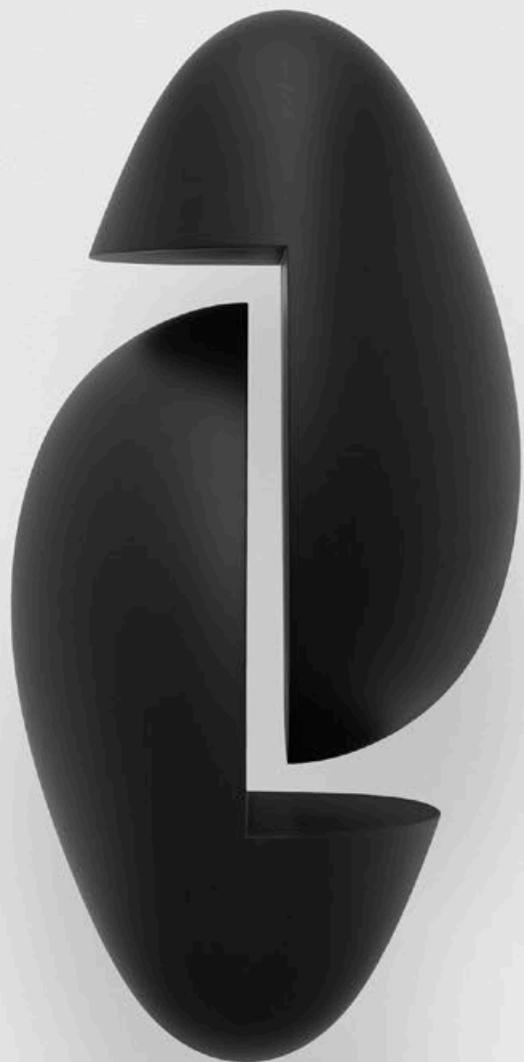
Espero que lo disfrutéis. Feliz desayuno dominical.



Asta Gröting, A Burgher of Calais / The Feet of Eustache de Saint Pierre, 2015, bronze, aluminium, sneaker, 17 x 45 x 50 cm (each)

selected by Ianko López for The Breakfast Club, Sunday, 29 March 2020

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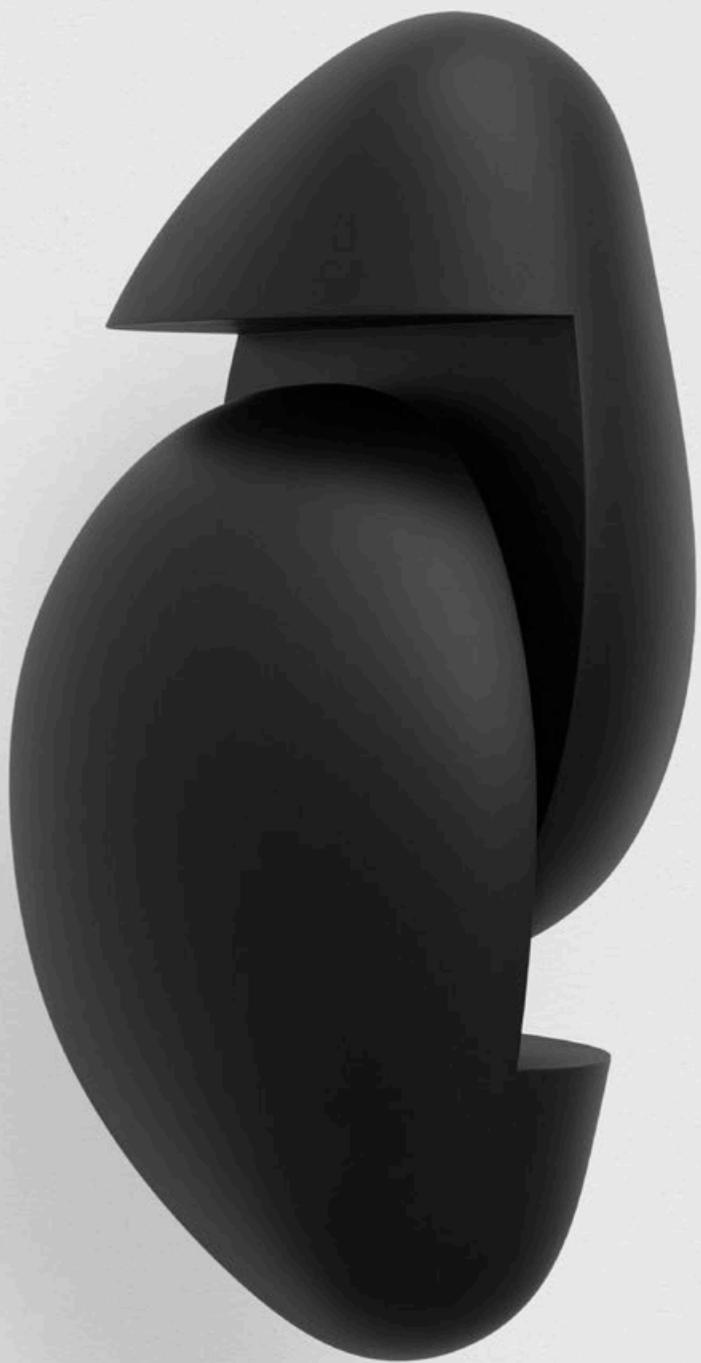


Self-Portrait  
Self as Doria Shafik and her husband's portrait in  
her face, lips, nose, neck, and forehead, that  
being a woman was obligatory, but I played from  
being a man.

Iman Issa, Self-Portrait (Self as Doria Shafik), 2020, from the series Proxies, with a Life of Their Own  
3-d prints, acrylic, epoxy, paint, metal poles, 60 x 30 x 28 cm, edition of 3 + 2 AP

selected by Ianko López for The Breakfast Club, Sunday, 29 March 2020

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Self-Portrait  
Self as Doria Shafik who repeatedly asserted  
her texts, speeches, lectures, and interviews  
that being a woman was absolutely not different  
from being a man.

Self-Portrait  
Self as Doria Shafik who repeatedly asserted, in  
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from the series Proxies, with a Life of Their Own  
3-d prints, acrylic, epoxy, paint, metal poles, 60 x 30 x 28 cm

selected by Ianko López for The Breakfast Club, Sunday, 29 March 2020

Sunday, 5 April, 2020: Domenico de Chirico

“Deafening Silence”

Artists: Asta Gröting, Cecilia Edefalk, Emily Wardill, Iman Issa, Laure Prouvost, Michel François, Tarik Kiswanson, Thomas Schütte, Tomasz Kowalski  
Curated by Domenico de Chirico

Our current situation is one that is heavy and metaphorically oxymoronic. It influences everything and has rendered a moment of silence seem almost peculiar. The choice of the works has been strongly dictated by the current status quo and the state of our souls. The selected art works all circle around the theme of silence.

Although common opinion continues to prejudicially interpret it as a condition of passivity, it can be argued that silence is usually one of the undisputed protagonists of the vital moments in the life of every human being. Furthermore, it is a fundamental element for the purpose of artistic creation. To say it with Giacomo Leopardi's words: “It is the language of all the strong passions, of love, of anger, of wonder, of fear”. How is this deafening silence experienced and interpreted in this precise moment in time?

La nostra, una situazione attuale greve e metaforicamente ossimorica che tutto influenza e in cui un solo attimo di quiete sembra essere quasi una stranezza. La scelta delle opere è stata fortemente dettata dai vigenti status quo e animi adfectio i quali tuttavia rimangono imprescindibilmente legati ad un adagio estetico e una pertinenza di significato comuni.

Nonostante l'opinione comune continui ad interpretarlo erroneamente come una condizione di passività, il fil rouge delle opere in questione sembra aggrovigliarsi intorno al tema del silenzio che è solitamente uno dei protagonisti indiscussi dei momenti vitali e importanti della vita di ogni essere umano e, per di più, per dirla con Giacomo Leopardi: “è il linguaggio di tutte le forti passioni, dell'amore, dell'ira, della meraviglia, del timore”. Inoltre, è un elemento fondamentale ai fini della creazione artistica. Ma come viene vissuto o interpretato in questo preciso istante questo silenzio così tanto assordante? Ai posteri l'ardua sentenza.



Emily Wardill, I gave my love a cherry that had no stone, 2016  
digital video, 9 min

<https://vimeo.com/191148875> password: cherry16

selected by Domenico de Chirico for The Breakfast Club, Sunday, 5 April, 2020



Laure Prouvost, Security Gate, 2019  
wood, metal, concrete surface, acrylic, tapestry,  
motion sensor with sound, 250 x 135 x 45 cm  
Exhibition view at carlier | gebauer, 2019

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selected by Domenico de Chirico for The Breakfast Club, Sunday, 5 April, 2020

Sunday, 12 April, 2020: Louis-Philippe Van Eeckhoutte

The Breakfast Club:  
Time Regained

Artists: Cecilia Edefalk, Edi Rama, and Thomas Schütte Selected by Louis-Philippe Van Eeckhoutte

During this period of confinement, we often find ourselves focused on what is not much farther than a few meters in front of us, realizing that the simple act of looking is at once intricate and unpredictable. Brief instants can stretch toward infinity. The selection brings together three artists who lend a quiet dignity to moments of everyday life, recognizing that significance can be found in the small things in life, or like Marcel Proust wrote about Chardin: "... it is the expression of what was most intimate in his life and of things in their most profound aspect, and so it addresses our life, comes to touch upon it, slowly inclining us towards things and bringing us closer to the heart of them." Thomas Schütte's intimate portraits capture the character and the shifting moods of his subjects. He catches a passing moment with delicate lines and as a precise draughtsman depicts his sitters in reflection.

The intuitive practice of Cecilia Edefalk draws from encounters in her everyday life. She meditates on things like an androgynous face or a twig of a weeping birch tree and transforms nature in art with an authentic intimacy.

Edi Rama, artist and Prime Minister of Albania covers official documents with colored stream-of-consciousness abstractions. Allowing his hand to wander while deliberating affairs of state gives him a sense of meditative clarity.



Cecilia Edefalk in conversation with Louis-Philippe Van Eeckhoutte  
<https://vimeo.com/410954730>

The Breakfast Club, Sunday, 12 April, 2020

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Cecilia Edefalk, Bird, 2010  
Bronze, 47 x 25,4 x 23 cm



Cecilia Edefalk, Mask, 2008  
Bronze, 31 x 21 x 17,8 cm

selected by Louis-Philippe Van Eeckhoutte for The Breakfast Club, Sunday, 12 April, 2020

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Sunday, 19 April, 2020: Francesca Gavin

The Breakfast Club.

Artists in order of appearance: Caroline Mesquita, Paul Graham, Iman Issa, Paul Pfeiffer, Mark Wallinger, Cecilia Edefalk, Paul Pfeiffer.  
Curated by Francesca Gavin.

It is possible that hands not eyes are the window to the human soul. Our well used mitts reveal our personalities, social constructs and desires. The hand is a metaphor for creation itself. The hand has always been central to art history, from the 13,000-year-old Cueva de las Manos in Argentina, to lexicon of gestures in Christian iconography, to Bruno Munari's dictionary of Italian hand gestures.

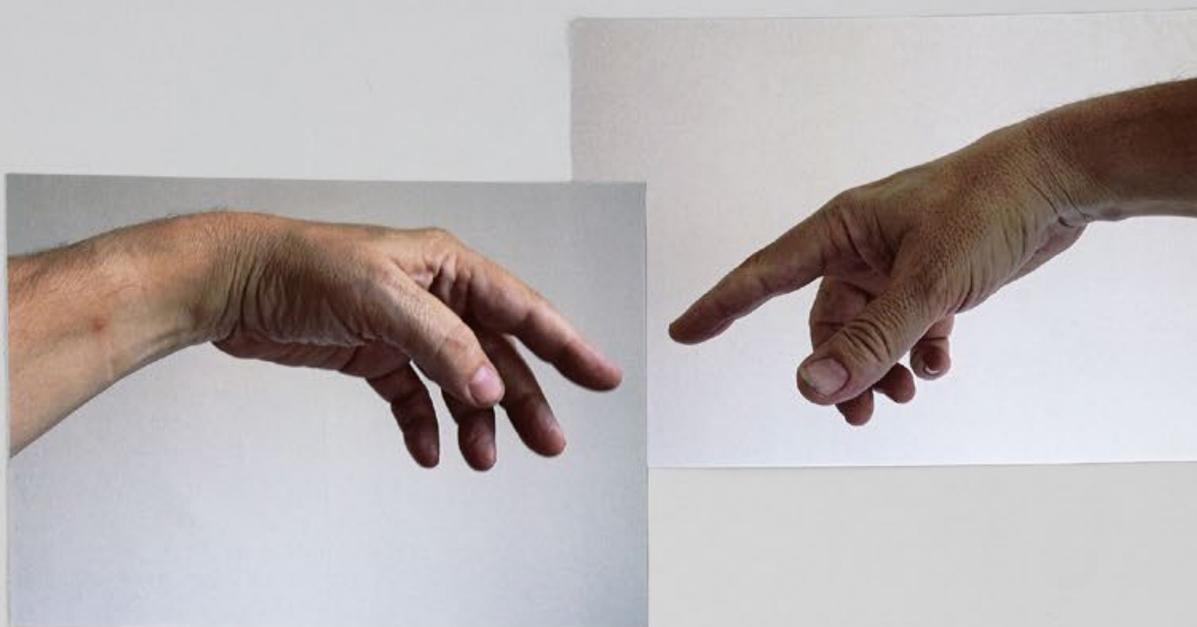
At this very strange moment, I have never been more conscious of my hands and the desire to touch. It is as if one of our five senses has been muted, and without it we are a little lost. This online exhibition is an ode to four fingers, a palm and a thumb.



Paul Pfeiffer, Justin Bieber's right arm, 2018  
3D print duplicated in Wood, paint, 14 x 62 x 13.5 cm  
part of the installation Incarnator, 2018  
video projection (27.15 min) and 21 sculptures

selected by Francesca Gavin for The Breakfast Club, Sunday, 19 April, 2020

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Mark Wallinger, Ego, 2016  
Digital print, 21 x 29,7 cm (each), edition of 100

selected by Francesca Gavin for The Breakfast Club, Sunday, 19 April, 2020