

MEHDI CHOUAKRI



FIAC PARIS 2013





SAÂDANE AFIF
JOHN M ARMLEDER
CLAUDE CLOSKY
PHILIPPE DECRAUZAT
HANS-PETER FELDMANN
SYLVIE FLEURY
MATHIEU MERCIER
GEROLD MILLER
GERWALD ROCKENSCHAUB
GITTE SCHÄFER
LUCA TREVISANI

SAÂDANE AFIF

The Fairytale Recordings: REC#005FTR-ON

(Vice de forme [A Duel of Warriors] 2009)

The Fairytale Recordings (Poster), 2011

Porcelain, glazed, painted, 3D silkscreen poster
with 3D-glasses

72 x 30 x 30 cm (vase)

28.35 x 11.81 x 11.81 in (vase)

140 x 100 cm (poster)

55.12 x 39.37 in (poster)

Unique (vase)

Edition 8/40 (+ 15 A.P.) (poster)

Certificate signed by the artist

At the end of October 2011, Saâdane Afif presented his exhibition “The Fairytale Recordings at the Schinkel Pavillon” in Berlin, with a performance of young opera singer standing in poses and expressively reciting lyrics written on Afif’s own works (in this particular case *Vice de Forme* from 2009).

The performative act of each song consisted of “pouring” the last tone of the singer’s voice into eight Nymphenburg porcelain vases, which were immediately sealed to hold the sound indefinitely.



FORME (A DUEL OF WARRIORS), 2009 (18/63) AT



JOHN M ARMLEDER

Salina, 2008 (detail)

Mixed media on canvas

270 x 170 cm

685.8 x 431.8 in

Unique piece

Signed verso: John Armleder, *Salina*, 2008

John Armleder uses form quotes in his painting to discuss the semantic shift of once radical avant-garde concepts and techniques in the era of post-modernism. Being part of the Neo-Geo movement in the early 1980's, Armleder surprised the art world shortly thereafter with informal paintings in the style of American artist Larry Poons (1912-1962).

In his *Puddle Paintings* Armleder pours different kinds of colours and lacquers onto a lying canvas, utilizing a mixture of coincidence and control that refers to abstract expressionism while neglecting its underlying existentialist content.



CLAUDE CLOSKY

Untitled (ra), 2010

Acrylic on canvas

25 x 39 cm

Unique piece

Certificate signed by the artist



In 2010 Claude Closky who works with language, the meaning of it and our “automatisms” created a series of paintings. In each work Closky painted two letters that show a syllable, combining a consonant and a vowel. There is no meaning to it except for the visual strength of their geometrical-like composition playing with colours and shapes. The outcome however seems abstract...



PHILIPPE DECRAUZAT

Méthode d'objectivation critique (dispersion), 2011

Concrete molding

5.5 x 80 x 15 cm

2.17 x 31.5 x 5.91 in

Edition of 3: this is no. 1

Certificate signed by the artist



Relying upon an extensive visual vocabulary built from both the legacy of his forerunners in Geometric Abstraction and science, Decrauzat effects to “investigate the status of the image.” In the work *Méthode d'objectivation critique (dispersion)*, the artist physically describes the optic phenomenon of torsion. This work forms part of a series of sculptures casted directly from parts of the famous “Wiener Stuhl” chair by Thonet. Using concrete, Decrauzat molds a 3-dimensional figure with subtle bends indicating velocity almost slowed to a halt.



HANS-PETER FELDMANN

Silver plated spoons

40 spoons, silver plated, vitrine

Variabel dimensions





In this work Hans-Peter Feldmann takes inspiration from a household object: a silver soup spoon. Presented in a vitrine, they seem part of a collection focused on the variety of their form and design. Feldmann's fascination with the unglorified moments of the everyday culminates in this particular piece with the elaborate presentation within a vitrine. They suddenly seem rare collectibles from a "Wunderkammer" cabinet or simply a beautiful sculpture.

SYLVIE FLEURY

Kelly Bag, 2013

Chromed bronze

31 x 34 x 11.5 cm

78.7 x 86.3 x 29.2 in

Edition of 8 (+ 4 A.P.): this is no. 2

Signed by the artist bottom left: S. Fleury

Cementing luxury objects into enduring physical monuments, Sylvie Fleury's work edifies the surface aesthetics of the ever changing world of fashion. The artist's bronze sculpture, cast from the Hermès crocodile leather handbag "Kelly" (named when Grace Kelly sported it on the cover of life magazine), zeroes in on the exact allure of shiny bags worshipped in modern day culture, which in their semi-gilded form come across as both superficial and somewhat timeless. Fleury, who began casting bronzes of seemingly superficial yet ubiquitously recognized lifestyle brands and status symbols in the 90's like Nike shoes or Evian bottles, exhibits the value we place on material objects and iconic brands through serving as a sort of readymade pop-artist.







MATHIEU MERCIER

Untitled, 2002

Plaster, wood, electric cable

86 x 71.5 x 96 cm

218.4 x 181.6 x 243.8 in

Unique piece

Certificate signed by the artist

Mostly working on the semantics of function of everyday objects, Mathieu Mercier focuses in this particular piece on primitive forms and materials. The plaster, the wood and the wire seem as basic as possible, and their assemblage is as simple as possible too. The viewer may see in it a detail of a scene from a construction site (like the legs of a man standing in front of a plaster bag). However, due to its simplicity Mercier reaches a degree of abstraction allowing us to make various interpretations of the work, like a ritual scene from a Africa, for instance. The work was realised about ten years ago and first exhibited 2012 in Mercier's solo show at the Espace Ricard in Paris.

GEROLD MILLER

set. 93-94, 2012

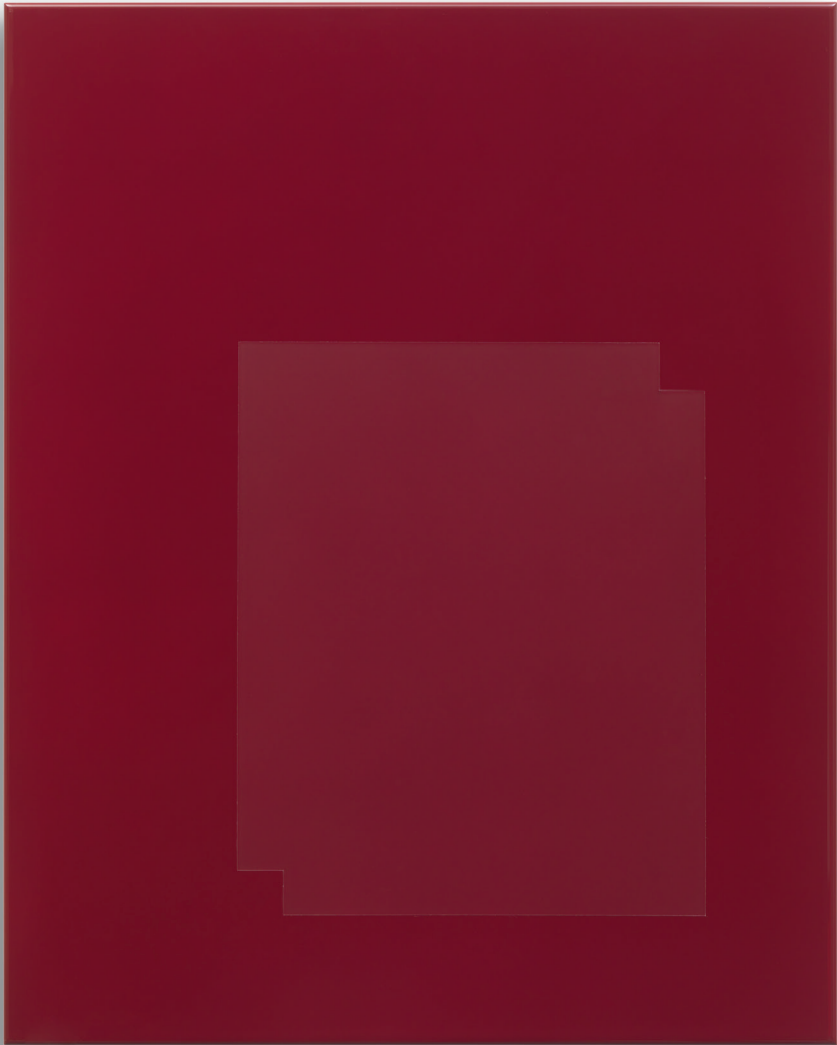
Aluminium, lacquered

each 39 x 31.2 x 2.5 cm

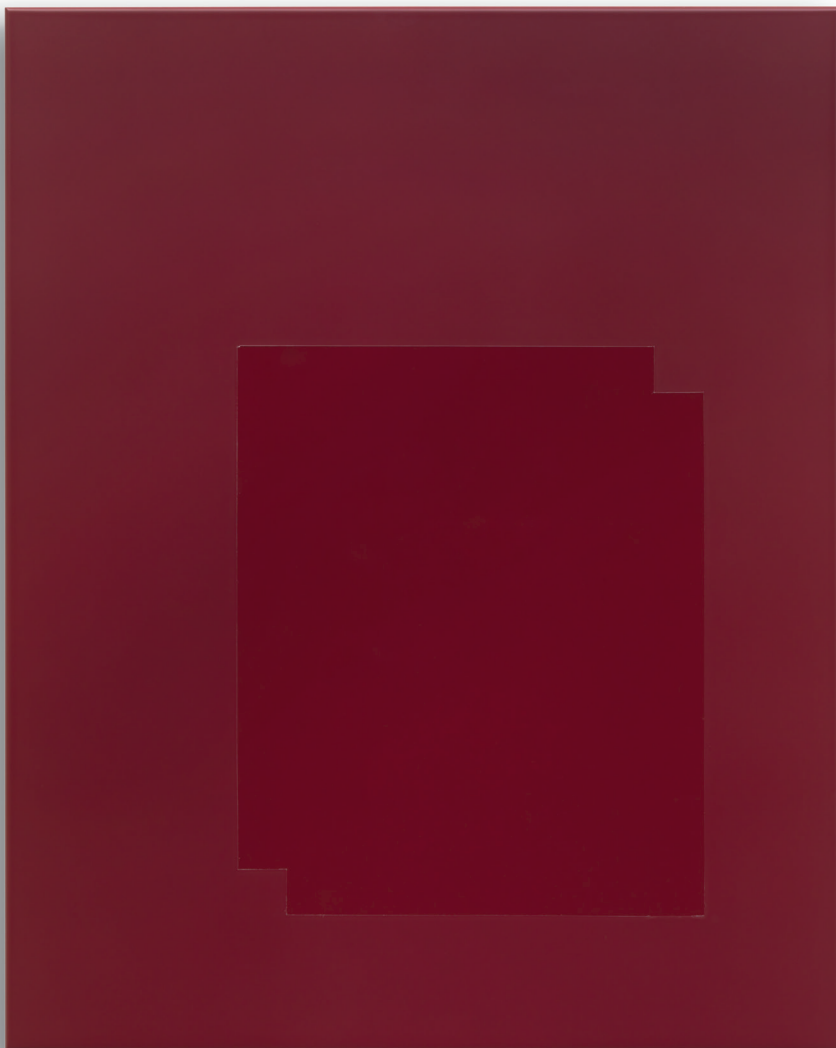
each 99 x 79.2 x 6.3 in

Unique piece

Signed verso: G. Miller 2012



Gerold Miller's series set. represents a shift in the work of an artist concerned with the most fundamental questions of sculpture, relief and painting. For the first time, he closes his sculptures completely to create a rectangular wall object that resembles a painting. Each piece presents an identical subject, elaborated in different combinations of high-gloss car lacquer. Where an empty space used to be in his previous series, a rectangular sheet seems to float over the surface, casting a shadow on it and creating a three dimensional effect. These visually concise, monochromatic works show Miller's further development of a vibrant combination of painting and sculpture, using high-tech materials that originate from industrial production.





GERWALD ROCKENSCHAUB

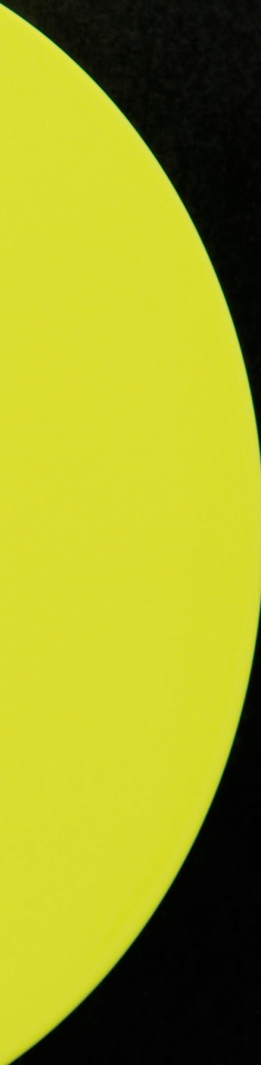
MDF, lacquered, 2012

Ø 10 x 3 cm

Ø 3.94 x 1.18 in

Unique piece

Certificate signed by the artist



Gerwald Rockenschaub's lacquered MDF wall objects function like "surgical interventions" into the existing architecture of a space. Their basic form (a simple dot) and their vibrant colour give this minimalist wall sculpture an amazingly powerful presence, being installed solitary in the centre of an empty wall or discretely presented in a corner, almost hidden...

GITTE SCHÄFER

Tibol, 2007

Metal, mirror, glass

Height: 162 cm, Ø 30 cm

Height: 63.8 in, Ø 11.8 in

Unique piece

Certificate signed by the artist

Gitte Schäfer's accumulation sculptures are often drawn from flea markets, antique and second hand shops. Interactions with folk art, mythology and art history through her titles and the form she accomplishes are consistent themes in her work. In this particular piece "Tibol" the artist uses coffee boxes with golden coins showing the German emperor Wilhelm. His neck being encircled by a laurel wreath could be an allusion to Tibol, a priest pictured on a funerary monument located outside the trading city of Palmyra. The laurel wreath was one of the priest's attributes and is the link between antiquity, history (Kaiser Wilhelm II.) and the ready-made coffee boxes.



LUCA TREVISANI

Wrapping lesson no. 20, 2013

Sea urchin shells, plexiglass, wire, paint

60 x 22 x 12 cm

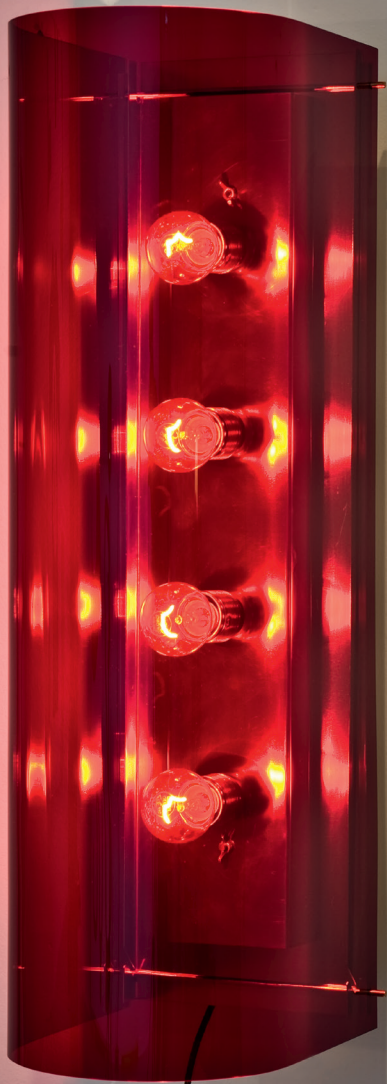
23.62 x 8.66 x 4.72 in

Unique piece

Certificate signed by the artist

Wrapping lesson no. 20 refers to the Japanese art of packaging. Sea urchin shells – intact, opened, and painted – are brought together with nylon string in a finely balanced composition. While the shells themselves are natural casings, the cords supporting them allude to culturally manufactured packing techniques. Building upon the notion of the sphere as a representation of perfection in philosophy, Trevisani employs the spherical sea urchin's shells to teach us something about packing.





Front and back cover:

Sylvie Fleury

Color Lab Study, 2013 (detail)

Title page:

Gerwald Rockenschaub

MDF, lacquered, 2012

Ø 10 x 3 cm

Ø 3.94 x 1.18 in

Unique piece

Certificate signed by the artist

Opposite page:

Saâdane Afif

The Fairytale Recordings at Schinkel Pavillon
(*On air - 28.10.2011/26'30"*), 2011

Plexiglass, brass, light bulbs, programming

75 x 21 x 37 cm

29,53 x 8,27 x 14,57 in

Edition of 8 (+ 1 A.P.): this is N° 4

Certificate signed by the artist

This catalogue was published
on the occasion of

FIAC Paris

October 24 to 27, 2013

Booth O.A43

– also available as eBook on
www.mehdi-chouakri.com

Booth design by David Saik, Berlin

Photographs by Jan Windszus, Berlin
and Aurélien Mole, Paris

All works © the artists and
courtesy Mehdi Chouakri Gallery

1000 copies

Printed by Spree Druck, Berlin

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