



MEHDI CHOUAKRI

**ARCO
MADRID
2014**



**SAÂDANE AFIF
PHILIPPE DECRAUZAT
HANS-PETER FELDMANN
SYLVIE FLEURY
MATHIEU MERCIER**



**GEROLD MILLER
PETER ROEHR
LUCA TREVISANI**

SPECIAL FEATURE GITTE SCHÄFER



GEROLD MILLER

set. 137, 2013

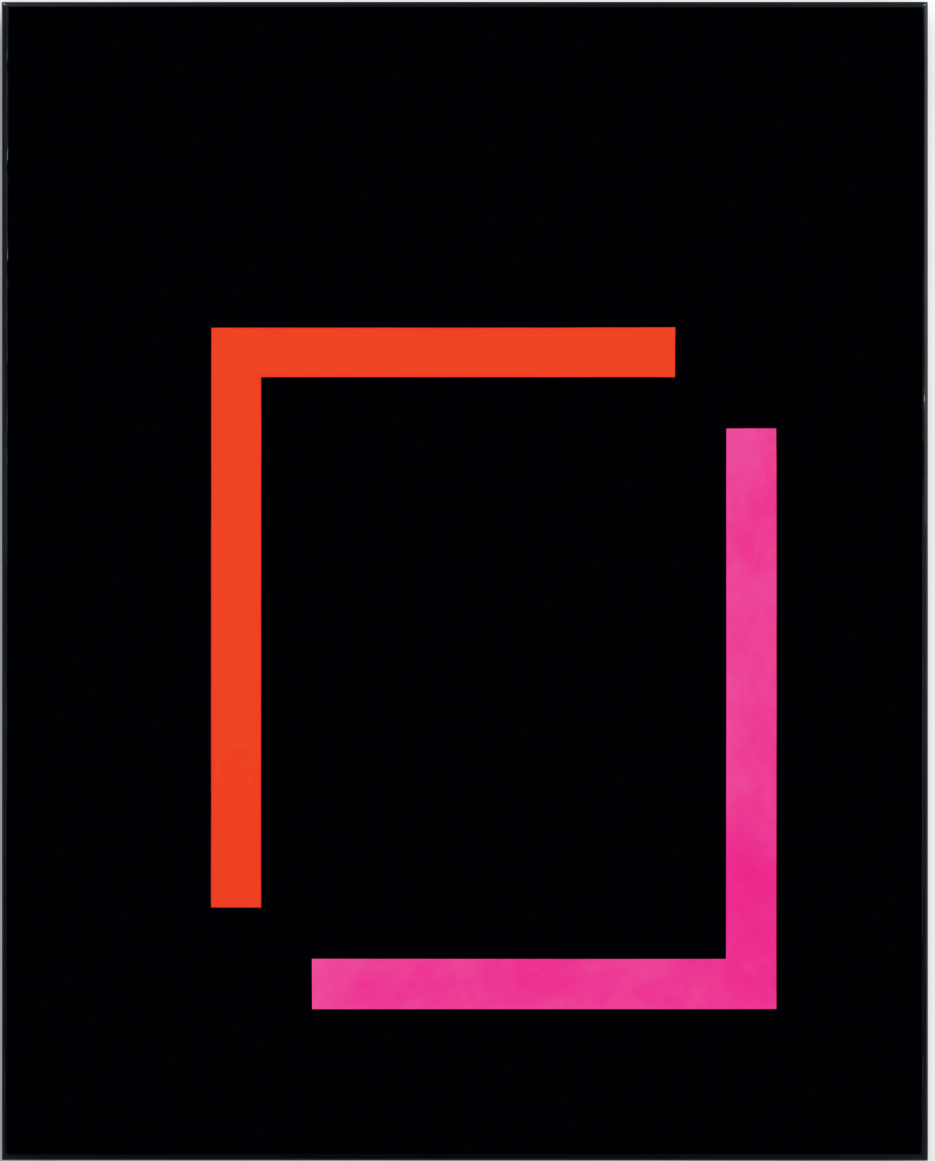
Stainless steel, lacquered

140 x 112 x 7 cm; 55.1 x 44.0 x 2.7 in

Signed verso below in the middle: G. Miller 2013



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.





24 Marcel Duchamp, *Nude Descending a Staircase, No. 2*, oil on canvas, 147 x 89 cm, 1912; Philadelphia M. Louise and Walter Annenberg Collection; 25 Marcel Duchamp, *Fountain*, ready-made, height 60 cm, 1917; Museum of Art, Louise and Walter Annenberg Collection. Photograph by Alfred Stieglitz.

Fountain Archive 0166 a/b, 2011

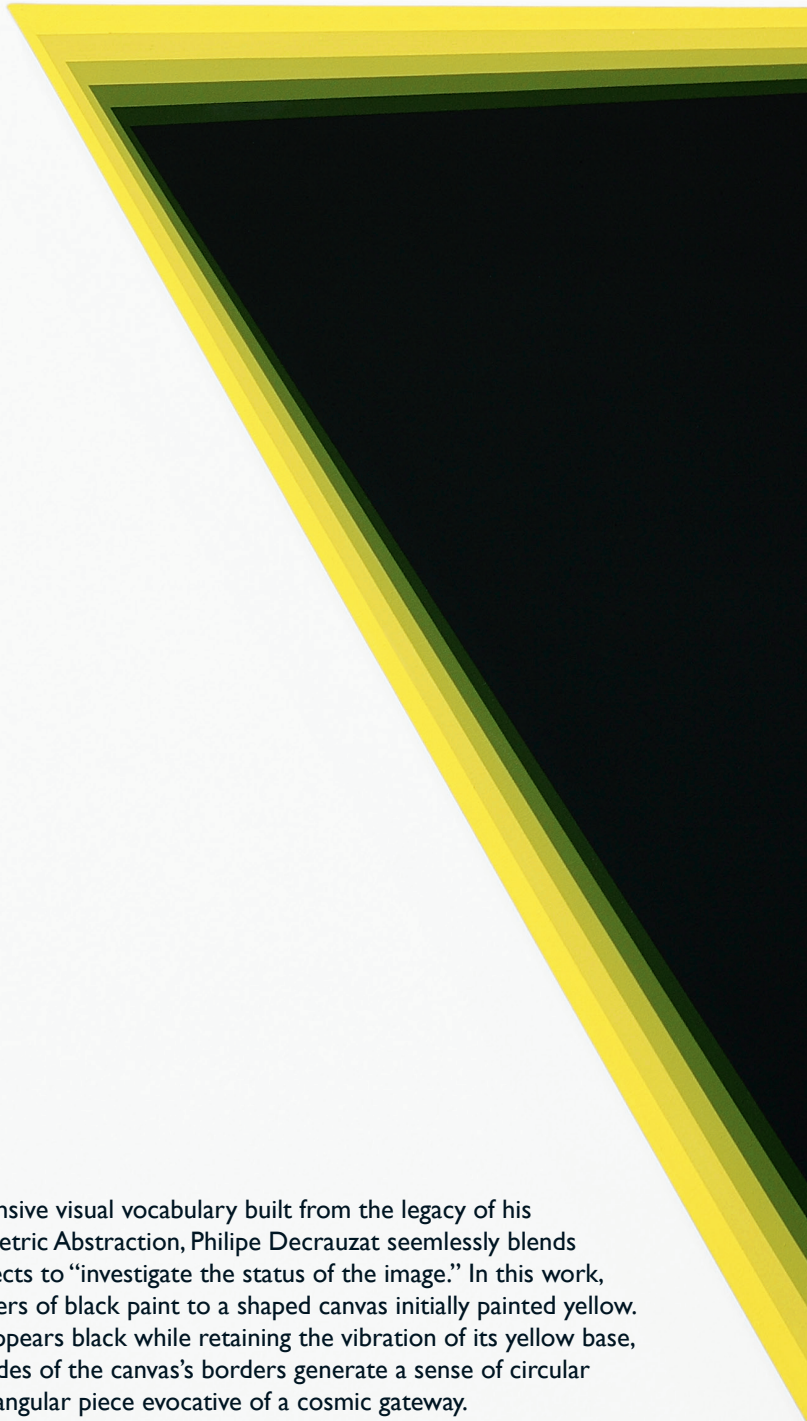
Diptych (torn out pages from a catalogue: Marcel Duchamp and the
Forestay Waterfall, JRP Ringier 2010, page 39 and 99)
each 24 x 31 x 3.5 cm; 9.2 x 12.2 x 1.4 in (framed)

SAÂDANE AFIF

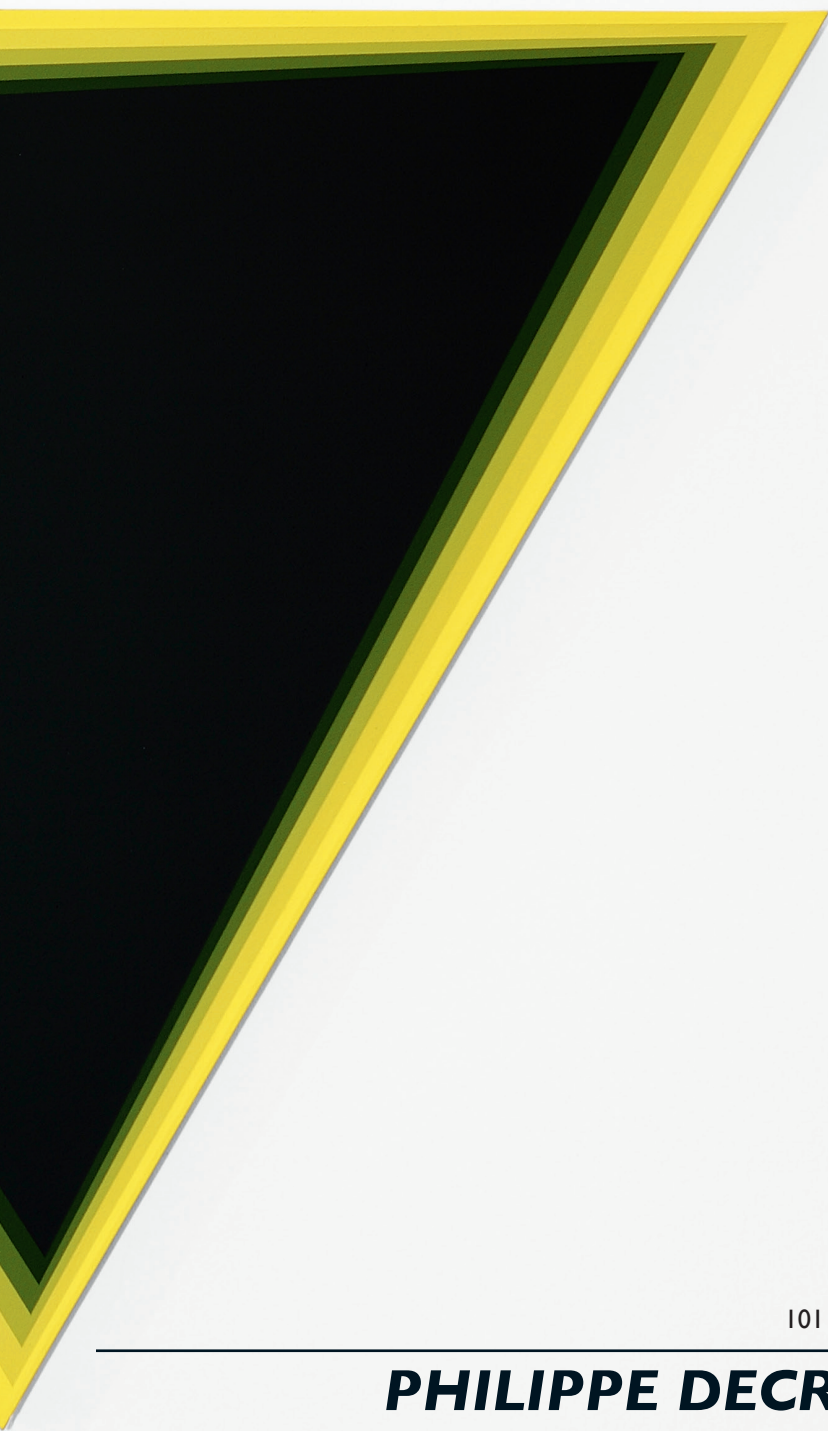


1 Marcel Duchamp, *Eau & gaz à tous les étages* (Water and Gas on All Floors, for details see fig. 30, p. 97) 2 Denise Brown Hare, Marcel Duchamp in engineer's hat with Terry in front of La Cauda waterfall, Figures, Spain, gelatin silver print, 24.5 x 30.5 cm, 1976; Philadelphia Museum of Art, Andrew and Marci Deane; Papers, Gift of Jacqueline Paul and Peter Matase in memory of their mother, Alexandra Duchamp 3 Marcel Duchamp, *Fountain*, readymade, height 66 cm, 1917; Philadelphia Museum of Art, Louise and Walter Arensberg Collection. Photograph by Alfred Stiglitz 4 Bernard Picart (1679-1732). *The Two Fountains*, engraving, unframed

Fountain Archive is an ongoing project by Saâdane Afif started in 2009. The archive is a collection of all publications in which the work *Fountain* by Marcel Duchamp has been featured until now. Afif has been acquiring catalogues, books, guides and magazines to compile an archive and an account of *Fountain* being considered the first readymade in the history of art. The pages are then torn out and framed. A later part of the project consists of the publications themselves that will be stored and presented in a shelf system, designed by the artist as a single installation.



Relying upon an extensive visual vocabulary built from the legacy of his forerunners in Geometric Abstraction, Philippe Decrauzat seamlessly blends a cache of optical effects to “investigate the status of the image.” In this work, Decrauzat applies layers of black paint to a shaped canvas initially painted yellow. The resulting piece appears black while retaining the vibration of its yellow base, while the angular shades of the canvas’s borders generate a sense of circular motion to make a triangular piece evocative of a cosmic gateway.



Untitled, 2013
Acrylic on canvas
101 x 87 cm; 40 x 35 in

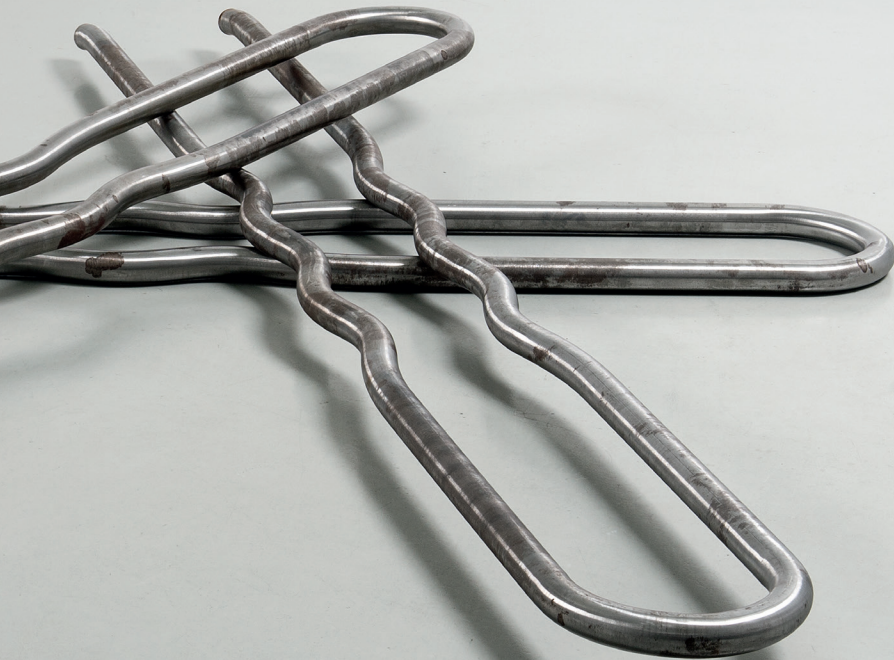
PHILIPPE DECRAUZAT



Sylvie Fleury's work focuses amongst others on superficiality in our contemporary culture and its importance in Western society. Using femininity, custom cars or esoteric attributes, she pushes the male-dominated creative world to another degree of reflection: "Whether it's the shopping bags, the Mondrian in fake fur, or the Fontana in denim, all involving key works, emblematic works by 'male' artists, my work involves the insertion of a feminine element." Fleury's large-scale sculpture from an everyday accessory like bobby pins is made out of polished steel tubes where the oxidation process is slowly but steadily starting to appear. References to works by famous male artists, in this case Richard Serra, are an integral part of Sylvie Fleury's oeuvre.

SYLVIE FLEURY

Bobby pins, 2008
Steel tube, polished
Dimensions variable
each 230 x 30 cm., 90.5 x 11.8 in



MATHIEU MERCIER

Drum and Bass 182, 2002-2013

Shelf system, red folders, yellow plastic boxes,
blue cash box

100 x 96 x 30 cm; 39.3 x 37.8 x 11.8 in





Hardware stores have inspired Mathieu Mercier since the beginning of his career. Using functional objects and keeping them functional is central to his works. The *Drum and Bass* series is a shelving system that supports a three dimensional chromatic composition inspired by a Piet Mondrian colour chart. The artist brings together two worlds (do-it-yourself and the modernist puristic avant-garde) with a title that refers at once to the techno genre “Drum and Bass” from the 90’s.



Small text label, likely identifying the artist or exhibition.

HANS-PETER FELDMANN

Sonntagsbilder

21 posters, offset prints

Adaptable dimensions



Hans-Peter Feldmann's work taps into and captures the ephemeral beauty often found in our everyday and personal worlds. Changing the context, showing images as is, applying or removing colors, and simple collecting is central to Hans-Peter Feldmann's artistic process. *Sonntagsbilder* (Sunday images), an installation consisting of 21 posters, shows stereotypical motives from the 1970s, of couples in love, swans dancing around each other, kittens, sunsets and idyllic landscapes that could be found in magazines, booklets or on postcards and posters. While arranging them on a wall, Hans-Peter Feldmann confronts us with a series of clichés of happiness, romanticism and beauty.

LUCA TREVISANI



placet experiri flogisto (Giorgio), 2012
UV ray print on aluminium and resin
258 x 146 x 6.5 cm; 101.7 x 57.6 x 2.5 in

placet experiri flogisto (banana), 2012
UV ray print on aluminium and resin
258 x 146 x 6.5 cm; 101.7 x 57.6 x 2.5 in



Interested in the transformation of materials through natural and chemical processes, Trevisani scans objects of mostly organic origin. Translated from three dimensional objects to flat images on the coarse aluminium surface, the images take on abstract proportions. The light breaks across the rough aluminium surface of the resulting print in many ways, allowing the viewer to experience new works as they shift perspective throughout the room. *placet experiri flogisto* reads the title of the work, which is to be understood as an invitation to initiate experiments as a means of gaining experience.

PETER ROEHR

Untitled, 1964

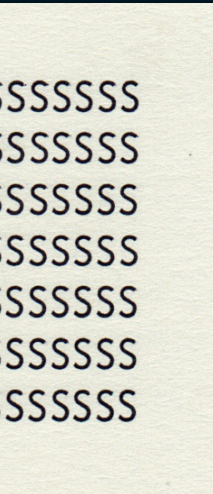
Typewriter on paper
3.7 x 4.1 cm; 1.5 x 1.6 in

Untitled, 1964

Typewriter on paper
3.7 x 3.7 cm; 1.5 x 1.5 in

Untitled, 1964

Typewriter on paper
3.2 x 3.5 cm; 1.3 x 1.4 in



Using mostly industrially produced materials, Peter Roehr serially arranges multiples of single objects to create what he called “montages.” These montages span a number of mediums, from objects and photographs to letters, texts, tones and sounds, film material, and more. “I believe that everything conceals within itself comprehensible qualities which we nevertheless seldom perceive,” stated Roehr. “When we perceive a thing several times in a row, whether in time or space—with no irregular space between them which would create ‘non-forms’ not necessarily caused by the shape of the material used—we notice these characteristics.”

SPECIAL FEATURE

GITTE SCHÄFER

Gitte Schäfer's wall objects from her recent gallery exhibition mark a further stage of development in her oeuvre. While staying loyal to her characteristic theme of "collage", she is at the same time expanding it, presenting larger formats with partly stage-like compositions, in which different found items enter into a not seldomly surreal dialogue. Often provided with small consoles, these altar-like tableaux bridge the gap from antiquity to iconographic images of European modernism. By placing those still recognizable objects within such tableaux, Schäfer dissolves their original character, allowing them to develop a new, auratic quality.

Next double page
Barque mystique (grande), 2013



Angstschürze, 2013







el tuco, 2013



Portrait eines Trinkers, 2013



Front cover:

Luca Trevisani

placet experiri flogisto (detail), 2012

Title page:

Hans-Peter Feldmann

Sonntagsbilder

Special Feature **Gitte Schäfer:**

Angstschürze, 2013

Metal, wood, plastic, bristles

179 x 89 x 22 cm; 70.4 x 30 x 8.6 in

Barque mystique (grande), 2013

Fabric, baked clay, wood, shell

100 x 140 x 19 cm; 39.3 x 55.1 x 7.4 in

el tuco, 2013

Wood, stone, fabric, porcelain

189 x 75.5 x 15,9 cm, 74.4 x 29.7 x 6.2 in

Portrait eines Trinkers, 2013

Fabric, glass, mirror, bast, formica, brass

100 x 75.5 x 16 cm; 39.3 x 29.7 x 6.2 in

Salvinio, 2013

Fabric, metal, plastic, wood

100 x 75.5 x 23 cm; 39.3 x 29.7 x 9 in

Back cover:

Sââdane Afif

Fountain Archive 0165, 2011

Torn out page from a book: History of Art, Maroniebooks, 2010, page 42, framed

24 x 29 x 3.5 cm; 9.2 x 11.4 x 1.4 in

If not otherwise mentioned all works are unique and come with a certificate signed by the artist or the estate

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

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