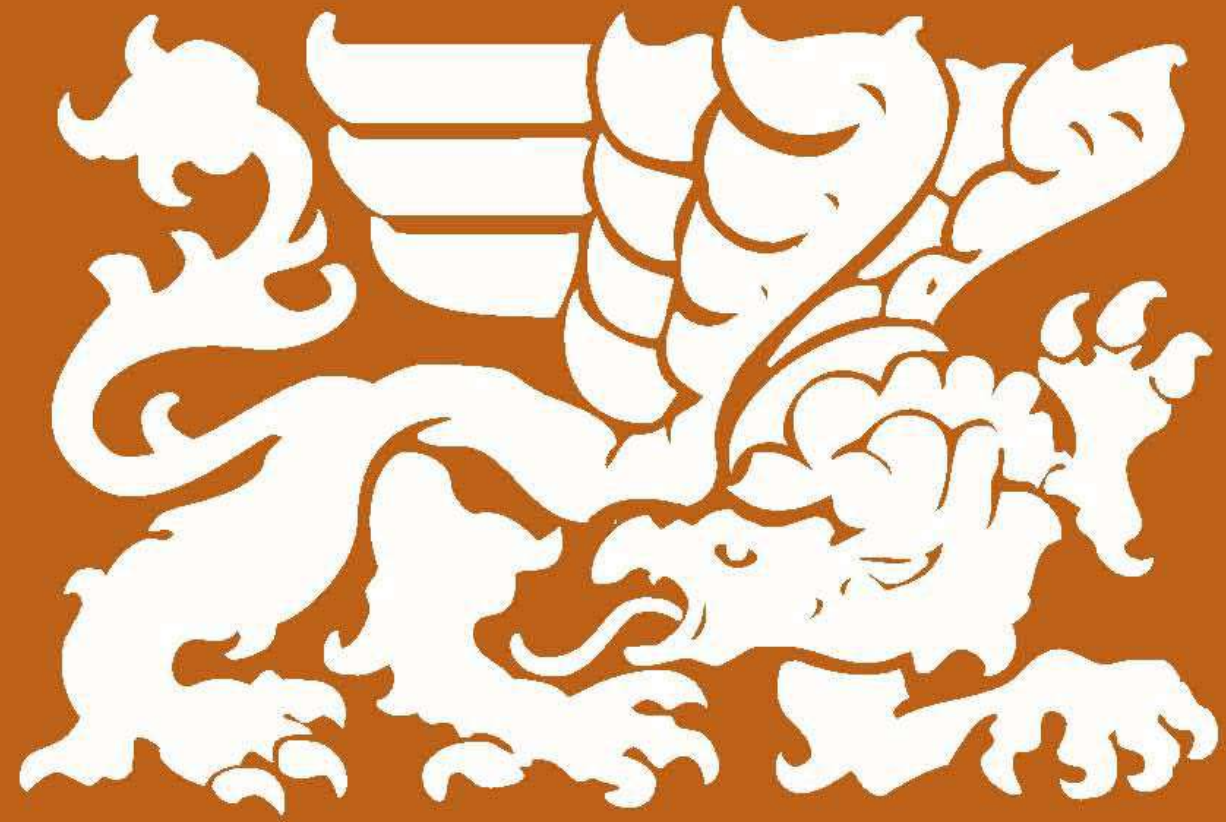


rapport

#3/2009



Nesten i hundre! Norske Grafikere 90 år
Munch-museet 13.11.09 – 03.01.10

Velkommen til jubileumsåpning ved Munch-museet:
Fredag 13. november klokken 19.00.
Mottakelse i kaféen.

Utstillingen viser arbeider av Tore Hansen,
Arnold Johansen og Sonja Krohn.

Munch-museet viser i tillegg utvalgte arbeider av kunstnere
som deltok ved den første utstillingen Norske Grafikere
holdt hos Blomqvist i 1922.



Año 2005
Mauro Giaconi
ESTACIONAMIENTO
18 de agosto al 10 de septiembre

Mariela Yeregui
HIPERTEXTO
15 de setiembre al 10 de octubre

Uschi Gröppel
VALOR DE USO
13 de octubre al 5 de noviembre

Lorraine Green
N SE O
10 10 al 30 de noviembre

Martin Bonadeo
CHOCLO INTERACTIVO
2 al 20 Diciembre

Año 2006
Elisa Strada
CLASES DE APOYO
16 de marzo al 18 de abril

Adrián Villar Rojas
ESTAS SON LAS POSIBILIDADES
DE QUE TE PASA ALGO
20 de abril al 5 de junio

Tomás Espina y Matías Giulini
DOWN TOWN'S MARTINIQUE
7 de junio al 17 de julio

Cristian Segura
MIRADOR URBANO
17 de agosto al 15 de septiembre

Cecilia Mandrile
LA POSTA
19 septiembre al 14 de octubre

Andres Paredes
PULMONCITO
Noviembre - Diciembre

Año 2007
Ricardo Pimenta
BRINDIS
Junio - Agosto

Ad or Art? Contemporary Art in the Street

Lucretia Urbano

In 2005, during the renovations of the exhibition spaces at the prestigious Ricardo Rojas Cultural Centre at the University of Buenos Aires, the centre asked for new proposals to continue its curatorial programming. The new exhibition-room was under construction and “wouldn’t open” yet. I proposed Galería del Poste del Rojas (Rojas Lamp-Post Gallery), which consisted of a working lamp-post in central Buenos Aires reconceived as a gallery space.

The lamp-post, in front of the building, took the place of the Contemporary Art Gallery of the Cultural Centre. Through this treatment, like a game, The Galería del Poste was conceived as a meeting point between institutional and public space. The Post had a curated program of exhibitions, its own branding through a logo and lamp-post green colour, invitations, press, openings, a catalogue and a budget for the works produced for this special context.

I wanted the project to engage

with the street and compete with real advertisements. It proposed exploring a concept and method which distinguishes itself from the rest of the mediated information and urban space but also affects, is affected by, and blends with existing advertising and space.

I regarded the gallery as an artist centered project, which required my participation in many aspects. Among other tasks, I would have to persuade the engineers of the municipal lighting company, in order to get the required permissions. Nevertheless, to my surprise, everyone was enthused and happy to join in the project. We even got the crane for the more complicated works. In this way, many people who had never been in contact with contemporary art got involved, such as engineers, bureaucrats, secretaries, neighbours and city wanderers, and even tourists who anxiously awaited the openings. The work had to be

presented to the public space, to the passers-by walking along Corrientes street, it had to resist the climate, and even risk vandalism. We could, during certain times of day, lose all control of the situation.

The Gallery that never closes

The lamp-post stands on the ever-busy Corrientes avenue. The avenue is famous because it ‘never sleeps’, so it seemed natural that the Galería del Poste would ‘never close’. The gallery existed amongst the 24/7 bustle, its voice but one amongst the attention demanding signs of city life. Traditionally, printmaking multiplied images that facilitated dissemination and could command greater attention, much like grand billboard advertisements, or even like the more modest flyers that anyone can tape to a wall, or, perhaps, lamp-post. However, the cityscape doesn’t just demand attention through images nor prints. Many different forms and modes

of address are continuously employed – through the experience and structures of spaces, through public and private services, through strange accidents that happen, through graffiti, because of our collective ideas of cities and our private experiences of them. Because of this very diverse, active and well known Argentine artists were invited to present proposals for this new gallery – some with links to printmaking, and its traditions and history, others not – but all developing the lamp-post into an experimental laboratory that would deal with the complex experience of the city and its images. (As an artist myself, I couldn’t resist to make my own intervention, and changed the yellow light bulb for a blue one, a full moon one, and in this way distinguished my post from the others).

For the opening exhibition in September 2005, Mauro Giaconi with his subtle work, Estacionamiento (Parking), challenged the idea of the Post. His impossibly contorted bicycle baffled cyclists, creating a parking problem at the door of the Cultural Centre. Some were brave enough to climb on it, while others are still wondering whether it is possible to straighten it up.

Mariela Yeregui usually works in digital art, with sensors, videos and interfaces, but for the Post surprised us with knitting. In Hipertexto, she knitted a ‘hypertext’ reusing packages of french-fries, biscuits and milk bags. The process of knitting with plastic packaging was a popular practice in the 70s in Argentina. By making a new dress for the Post, she touched more than one dear memory. In Valor de uso (Use Value), Uschi Gröppel covered the Post with fake 10 euro notes. They had glue on one side, like Post-its, and were arranged in an ascendant spiral. Written upon many of the notes was a chain letter evoking San Cayetano. San Cayetano (Saint Cajetan) is the Argentine patron saint of the unemployed, and it is common to ask for his intercession to find work, or to be thankful for work found. During the project she gave out euros to continue with the chain, and people wrote and added their own wishes. The Post was thus converted in urban altar, much to the artist’s amazement.

Lorraine Green lived and grew up in Bariloche, studied in Buenos Aires, then moved back to her distant southern town. That’s why her points of reference

were always others: the cardinal directions. When she placed them on the Post, it revealed that people don’t know where north was. Bus Nº 60 also made its own intervention and bent the sign just on the tip of the N. A different public was invited to the next opening in charge of Martín Bonadeo: he invited pigeons. In his work named El choclo interactivo, (The interactive cob), the pigeons pecked patterns into the yellow corn, which reached over two and a half meters high up the poll of the lamp-post. In March, when school classes begin, Elisa Strada created Clases de apoyo (Remedial Classes). She covered over 5 meters of the Post with a varied and absurd array of offers for teaching and services. The Post looked like a magnet where signs and announcements of all the city were posted.

In April, on the highest part of the Post and among the foliage of nearby trees, Adrián Villar Rojas’ superhero could be found, half hiding in the middle of the avenue. Estas son las probabilidades de que te pase algo (nerd), [These are the probabilities that something happens to you (nerd)], is a life-sized sculpture yellow guardian that surveyed the

Corrientes. The superhero had countless finishing details and real equipment that he carried in his backpack and was ever ready to jump into action at any moment, to protect the citizens of Buenos Aires.

In June, in Downtown Martinique Tomás Espina and Matías Giuliani threaded more than 50 toy brightly coloured and animal-shaped life-jackets over the Post creating a perplexing impossible scene for passers-by. Along with the music of the Beach Boys and tropical martinis, they brought the sun and the beach –and a little of our childhood too– to the autumnal Corrientes.

Cristian Segura built an “urban viewpoint” around the post like a winding staircase, changing our perception of the Gallery and city. Climbing up the stairs, the horizon was modified and invited us to form part of the double sided game of watch and being watched. On the other hand, Cecilia Mandrile, a nomadic artist, who has not lived in Argentina since the year '95, passed through Buenos Aires and placed a mailbox with pictures of her travels. For La Posta (el desierto adentro) [Way Station (the desert inside)] she left paper, envelopes and pencils inside a mailbox inviting everyone to open a dialogue with the city which, in her own words, is as foreign as it belong to her. By the end of the show she found in her mailbox anonymous letters, which she took for her next trip.

Finally, coming from the North Eastern province of Misiones, Andrés Paredes brought us a little piece of the green, thick jungle, where the sun peeps through the laced wood. This Pulmoncito (Little lung), which pretended to bring some fresh air to the middle of the city was surrounded by the smoke of the thousands of cigarettes, consequence of the new law which forbids smoking indoors. In 2007, the Foundation for Brazilian Studies Centre (FBSC), with the support of the Brazilian embassy, added up to the project with the Poste-Puente

proposal, therefore inviting Ricardo Pimienta, Director of the Poste Gallery of Brazil, to make an intervention at the Rojas Post, and inviting me as the director of the argentinian post gallery branch to make my own intervention at the post at the door of the FBSC. An international post-exchange experience indeed which was completed with a debate in which we (the artists) and the directors of the brazilian and argentinian institutions involved in the project, took part.

The assignment that both Pimienta and me had to develop in our respective post was our view of the other's country. We decide to celebrate. Pimienta thought about both countries most popular drinks, cacaza for Brazil and wine in the case of Argentina, and he threw a party where those drinks were served in the multicolour plastic cups, which would later serve as the material in which the post would be covered in. On the other hand my idea consisted of a Birthday party post to celebrate Niemayer's (one of Brazil's most emblematic architects) one hundred anniversary. The celebration included a party in the street with brazilian music. Galeria del Poste opened as an artist's laboratory and took us playing unexpectedly, and was a place where all the difficulties turned out to be stimulating. It enabled the artists to take possession of a new space in which to exhibit and further their poetic languages. The Lamp-Post is a full moon gallery, which might change its phase, but does not disappear.

Project and Production:
Lucrecia Urbano
Ricardo Rojas Cultural Centre
National University of Buenos Aires
Argentina 2005–2006–2007

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www.lucreciaurbano.com.ar



Lucrecia Urbano
FELIZ CUMPLEAÑOS, 2007
junio - Agosto

Heavy Metal or bust På jakt efter den ultimata djuptryckpressen Jan Pettersson



Sjöströmpress tryckformat 150 x 300 cm, total längd

Som grafiker och konstnär när det gäller att få sina oeuvre tryckta eller om man skall köpa en tryckpress är alltid frågan "vilken är bäst". Det finns naturligtvis många märken att välja mellan. Som t.ex Krause, Neckar, van Ginkel, Domeij, Västervik, Charles Brand, American french tool etc. Alla dessa pressar har bra kvaliteter i förhållande till olika typer av tryckning.

Men, den absolut bästa som byggs i dagens läge är Sjöströmpressen pro-



ducerad av Ateljé Sjöström i Hässleholm, Sverige. Pressens konstruktör Ulf Sjöström har hållit på att bygga dessa sedan 1977. Jag tar Öresundståget från Malmö upp till Hässleholm tidig en varm morgon i slutet av Juni. Ulf hämtar mig på stationen och vi åker ut till Ateljén som är lokaliserad i östra delen av Hässleholm. Ulf berättar att han hela tiden finjusterar och förbättrar pressarnas standard. Basen till konstruktionen är hämtad från de tyska Krause pressarna som byggdes i slutet av 1800 talet och en bit in på 1900talet. Dessa byggdes främst för produktion innanför den då existerande grafiska tryckeri industrins behov, samt användes också av de professionella koppartryckarna.

Den fundamentala uppbyggnaden av pressen med en stor kraftig och rätt dimensionerad undervals tillsammans med också rätt uträknad storlek på

övertalsen, driven med en elektrisk lågutväxlad motor, en tryckbädd i kompositmaterial samt en lätt inställning av trycket är nyckeln i denna pjäs. Över årens lopp har Ateljé Sjöström levererat pressar till de flesta konsthögskolorna i Skandinavien, bla har Konsthögskolan i Bergen en på 120cm bredd. Konstnärer och professionella djuptrycks tryckerier är också innehavare av denna press. Ateljé Larsen har t.ex 5 st i olika format bla en på 150cm bred och 300cm lång tryckbädd. Just i dagarna har Ateljé Sjöström levererat en press i detta format ner till Konstnärskollektivet Spinerei i Leipzig, Tyskland. Detta är ett verkligt imponerande konstnärscenter med bla ateljéer för konstnärer innanför olika genrer, bookshop, konstnärbutik, café och till och med en barnhage där konstnärerna kan lämna av sina små när de är på arbete i sina ateljéer. Detta är ett intressant koncept som man kanske bör tänka på här i Norge och i övriga Skandinavien.

Vi vandrar vidare genom lokalerna och tittar på begagna utrustning som han har på lager. Där finns bla en Västervikspress på 70cm och en Neckarpress på ca 80cm. Om ni är på jakt efter begagnad utrustning så är detta stället.

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More Heavy metal. Foto Jan Pettersson.