

# Anri Sala

Opening, saturday, february 19, 11:00 am - 2:00 pm

from february 22 to march 19, 2011

tuesday - thursday, 11:00 am - 6:00 pm

friday - saturday, 11:00 am - 4:00 pm

kurimanzutto is pleased to announce its first exhibition of Anri Sala's work, opening on February 19, and concluding on March 19, 2011.

The exhibition is imagined as an intersection of echoes and transpositions where the works reconstruct themselves in other moments and spaces.

On the day of the opening, upon entering the gallery, the visitors will insert their personal invitations into a barrel organ player. In the form of a punch card, each invitation will trigger the playing of four distinct seconds of a well-known punk song. Randomly inserted into the organ, the invitations collectively produce a deconstructed offspring of the punk song.

Like a strange echo, where disruption and continuance play both the same tune, from inside the gallery's main space, a familiar melody is heard. In the film *Le Clash*, from the interior of a bricked up building, a once influential rock and punk venue, comes the famous riff of a song. Slowly revolving the handle of a barrel organ, two musicians stroll past the abandoned concert hall. The sounds of the organ and their singing synchronize with the resonating riff, prompting a simultaneous stereo effect. A man wanders around the place with a shoebox under his arm. Listening absentmindedly, he slowly turns a small handle that sets off - note by note- a different version of the same song. When the distinct melodies conjoin, a sense of shifting reality occurs, highlighting two differing recollections of the punk song.

Mounted on a window<sup>1</sup> opposite the film projection, a music box - previously camouflaged inside a shoebox seen in *Le Clash* - enables the visitor to "play" the gallery space like an instrument. "Playing" the window, adds an additional layer to the soundtrack of the film.

An identical window<sup>1</sup> at the Central Library of UNAM - in the consulting room on the first floor, next to the main entrance - allows the visitors to play the tune of the punk song to a different surrounding.

1. The window is a custom-made duplicate of an original window at the central library of the Universidad Nacional Autónoma de México (UNAM).

In the distant background of the backyard of the gallery (on the windowsill of an adjoining building), shimmers an illuminated fan previously used in the performance of *5 Flutterbyes*<sup>2</sup>. Based on the aria *Vogliatemi bene, un bene piccolino*, from Giacomo Puccini's *Madama Butterfly*, *5 Flutterbyes* is a duet between five sopranos and two baritones. When one soprano sings, the other sopranos withheld their voices to only mime the act of singing. The instant the soprano suspends her voice another soprano takes over. Singing in turns from different whereabouts, the five sopranos reveal a wandering presence of Madama Butterfly.

The muted space between the fore- and the background of a doodle is the starting point of *Inversion - Creating Space Where There Appears to Be None*, a series of drawings that Sala made in collaboration with Edi Rama, the mayor of Tirana and the leader of the Albanian opposition. One-on-one conversations between the art critic Michael Fried, the artist Philippe Parreno, the philosopher Marcus Steinweg, the politician Erion Veliaj and Rama attempt to map the distance between the doodle and the underlying political issues in its background. From differing perspectives, each of the tête-à-tête reveals the tension between the mind's foreground and the focus of the gaze in Rama's absent-minded drawings.<sup>3</sup>

The works in this exhibition transfer to diverse places and contexts: they emit calls out to their new surroundings and allow for the echoes of those calls to return from the various recipients, in order to locate, identify and unveil a muted physical or political space.

Anri Sala (Albania, 1974) studied at the NATIONAL ARTS ACADEMY in Tirana; the ÉCOLE NATIONALE SUPÉRIEURE DES ARTS DÉCORATIFS in Paris; and at LE FRESNOY, STUDIO NATIONAL DES ARTS CONTEMPORAINS in Tourcoing, France.

Sala has shown his work at various international venues, including the MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL (2011); the MUSEUM OF CONTEMPORARY ART, North Miami (2008–2009); the CONTEMPORARY ARTS CENTER, Cincinnati (2008–2009); the TATE GALLERY, London (2004); ARC, MUSÉE D'ART MODERNE DE LA VILLE DE PARIS (2004); KUNSTHALLE WIEN (2003); DALLAS MUSEUM OF ART (2002) and THE IKON GALLERY, Birmingham (2002). His work has also been exhibited at several biennales, including Berlin (2001, 2006), Moscow (2007), Sao Paulo (2002, 2010), Sydney (2006) and Venice (1999, 2001, 2003). Pieces of his form part of the collections of the ART INSTITUTE OF CHICAGO; the PINAKOTHEK DER MODERNE, Munich, the MUSEUM OF MODERN ART, MoMA, New York; the CENTRE POMPIDOU, Paris and the MUSEO DE ARTE CONTEMPORÁNEO DE LEÓN Y CASTILLA, MUSAC, León. He is the recipient of numerous awards, including THE YOUNG ARTIST PRIZE at the 49th Venice Biennale (2001), PRIX GILLES DUSEIN, Paris (2000), BEST DOCUMENTARY FILM AWARD at Filmfest, Tirana (2000) and at the SANTIAGO DE COMPOSTELA INTERNATIONAL DOCUMENTARY FILM FESTIVAL (1999). He lives and works in Berlin.

2. *5 Flutterbyes* was originally performed in the *Il tempo del Postino* group show at the Manchester International Festival in 2007.

During the performance the opera house was plunged into darkness, only lit by the flickering light of the fans.

3. These conversations will be included in a catalogue with spanish translations and an introduction by Anri Sala.