

ACCROCHAGE

Stefan Brüggemann
Philippe Decrauzat
Martina Klein
Adam Pendleton

Parra & Romero is pleased to present *Accrochage*, a group show featuring pieces by Stefan Brüggemann, Philippe Decrauzat, Martina Klein and Adam Pendleton. At the exhibition these four artists are putting together his positions with a universal repertoire of signs and codes taken from the contemporary visual culture and the avant-garde movements.

Stefan Brüggemann works on the language with a particular approach to the text, combining a formal process of the concept with a radical and critical attitude. As the perfect reflexion of a world, Stefan Brüggemann's work relates to the facts that surround us, following the constructions of the Negativism. His work, sometimes, refers to the disappointments of our society, letting people facing themselves.

The two works featured manifest the interest for irony, which is a constant in Brüggemann's oeuvre. Both represent the play between original and trace, uniqueness and reproductibility, which is evident throughout Brüggemann's work in a variety of media.

Philippe Decrauzat's work follows the tradition of the Swiss school of abstraction who is continuing the avant-garde strategies of the 1960s and 1970s. Decrauzat expands upon that history through the wider influences he mines: deconstructing the utopianism of Russian Constructivism, the formal distortions of OpArt and the geometrics of Minimalism. Of particular interest to him are the formal issues that arise in the transference of imagery from one medium to another, including the mistakes and flaws that often result from the printed reproduction of art works.

The composition of the three paintings presented in three horizontal registers in turn is similar to the cinematic frame, or to a painting by Blinky Palermo. With them, Decrauzat explores the expansion of painting beyond the limits of the canvas and the transitory and unstable limits of perception. He studies the relationship of the painting to its presentation space. The veiled effect evokes a shadow, a movement that would run on the surface of the canvas and which, beyond the intervals between them, would link all the paintings together like a reel of film.

According to Martina Klein the composition is not formalized in the painting itself if not in the space. Both monochromes make choreography of colour planes defining the space and giving character. The multi-layered works do not remain in a single level but rather move into the gallery space with a more or less wide projection. These works made with several layers of paint, do not remain in a single plane but move in space with a more or less wide projection, producing a volume that faces and connects with the volumes of the environment / in the surroundings. The observer focuses on the space, with its movement, colours and distances. The displacement causes the perception of their relationships.

Klein's aim is not to create complicated installations, designed in the most careful way, if not to enable experimentation in space, where one moves without hierarchical arrangements. The composition is structured topographically and does not respond to the idea of the metric world.

Adam Pendleton is well known for his multi-disciplinary practice that includes painting, publishing and performance projects that investigate the potential of the language to shape subjects. All with the intention of making a re-contextualization of history through appropriated imagery to establish alternative interpretations of

the present and, as the artist explained, “a future dynamic where new historical narratives and meanings can exist”.

The work presented at the show belongs to a body of works titled *Black Dada*. He took the name and the aesthetic proclivities ideas, from the poem *Black Dada Nihilismus*, written by the Beat poet Amiri Barak in 1964. Like Barak uses in his poem, *Black Dada* has no set definition for Adam Pendleton, which is part of the point. Dada is also relates with the avant- garde movement and with the ideological Hugo Ball’s 1916 *Dada Manifesto*.

Stefan Brüggemann (Mexico, 1975) lives and works between London and México D.F. In 2016 he will have solo exhibitions in CGAC, Spain, and Hauser & Wirth in New York. He recently exhibited at Contemporary Art Gallery, Vancouver, Canada, 2014; Museo Jumex, México, 2013; The Netherlands Architecture Institute, Rotterdam, The Netherlands, 2013; Jeu de Paume, Paris, 2013; Bass Museum, Miami Beach, 2012; Museo d’Arte Contemporanea, Roma, Italy, 2012; Museo Tamayo, México D.F., 2012; Mies van der Rohe Pavillion, Barcelona (2011); M HKA, Amberes, Belgium (2011); Fundação Serralves, Porto, Portugal (2010); Villa du Parc, Anemasse, France (2010); Kunsthalle Lissabon, Lisboa (2010); Kunsthalle Bern, Switzerland (2008).

Philippe Decrauzat (Lausanne, 1974) lives and works between Lausanne and Paris. Philippe Decrauzat is co-founder of the independent space CIRCUIT and professor at Ecole Cantonale d’Art de Lausanne (ECAL). In the past few years, he had solo exhibitions at Le Magasin, Grenoble, 2014; FRAC Le Plateau – Ile-de-France, Paris, 2012; Haus Konstruktiv, Zurich, 2009; Secession, Vienna, 2008; Centre d’Art Contemporaine, Geneve, 2005. He also participated at several group shows as Dynamo. Un siècle de lumière et the mouvement dans l’art. 1913---2013; Galleries Abstract Generation: Now in Print, MoMA, New York; An Exhibition as a Mental Mandala (curated by Mathew Copeland), MUAC, Mexico.

Martina Klein (Germany, 1962) exhibited her work at important institutions Lehbruck Museum, Duisburg (2012); Arp Museum Bahnhof Rolandseck, Remagen, Germany (2012); Le Confort Moderne, Poitiers, France (2012); Kunstraum Alexander Buerkle, Freiburg, Germany (2012); Eye, Kunsthal Kade, Amersfoort, The Netherlands (2011); Kunstverein Bremerhaven, Germany (2010); Musée des Beaux-Arts, Tours, France (2007) ; Museum Kassel Neue Galerie, Kassel, Germany (2006) ; House of Art, Ceske Budejovice, Czech Republic (2005); Kunstverein Aichach, Aichach, Germany (2004) ; Rijksmuseum Twenthe, The Netherlands ; Museum voor oude en moderne kunst, Enschede, The Netherlands(2004) ; Kunstvereniging Diepenheim, The Netherlands (2004); Das Kabinet, Kunstverein Bremerhaven, Germany (2001) ; FRAC, Fonds régional d’art contemporain, Picardie, Amiens, France (2001); Projektraum Kunsthalle Bern, Switzerland (1999) ; Le Quartier, Centre D’art Contemporain, Quimper, France (1997) ; Kunstverein Düsseldorf / Kunstverein Stuttgart, Germany (1995).

Adam Pendleton (1984, Richmond) lives and works in New York. He has recently inaugurated an exhibition in Contemporary Arts Centre New Orleans, 2016. In the past few years, he had been shown at Artpace An Antonio, 2012; Walker Art Center, Minneapolis, 2014; The New Museum, New York, 2013; MoMA New York, 2012; or Whitney Museum of American Art, New York, 2013. In 2015 he was part of the 56th International Art Exhibition, La Biennale di Venezia, Venice, Italy, in the Belgian Pavilion. In 2012, he was at the La Triennale at the Palais de Tokyo in Paris.