

PRAXES

PRAXES presents cycles of exhibitions and activities revolving around two distinct artistic practices. This Cycle runs August–December 2014.

CYCLE 3

HAND OUT N°1

Matt Mullican

Articulated in a range of formats from photographs, pencil drawings, performances, texts, and pictographic charts, Matt Mullican has continuously tracked the constructions of subjective realities by recurrently transgressing into and probing our relationship with abstract or imaginary realms. Drawing on his long-term investigation of the frameworks of perception, this initial exhibition at PRAXES, “Third Person”, focuses on the third-person point of view and its narrative variations and potentials as explored in Mullican’s work from the early 1970s to today. “Second Person”, running from mid-October, centers on a string of live lectures and performances, turning to the artist’s current interest in the implications of the “you”—the strengthened identification with a fictive character through a second-person point of view.

Pushing his own subjectivity against the subterrain of the imaginary is a decisive strain in Mullican’s practice. While under hypnosis, he has repeatedly forced himself to act, draw, and register in an altered mental state, testing a third-person capacity. By accumulating drawings, gestures, and verbal rants from these often publicly performed sessions, Mullican has assembled an entity of signature emotions, ideas, and preferences that he refers to as “That Person”. Simultaneously an abstraction of an individual and a subjective presence, this productive fusion is ever evolving, as evidenced in three transcriptions and a sound recording from 1996 to 2013.

Drawn from the early 1970s and onwards, another set of works circulates around Glen, the stick figure. Subjecting him to different actions and various levels of abstraction, Mullican tests Glen’s potential of affecting and being. Two photographic series, which precede the drawn exercises—and include material never exhibited before—investigate the individual becoming a symbolic person, a figure. On the wall, *Untitled (Birth to Death List)* (an integral part of the first performance the artist did involving hypnosis) condenses the life of a fictional woman. Beyond sentimental identification with the protagonist, the list evokes a poignant feeling of recognition. Coming full circle, hypnosis resembles a deep sleep. In an abstraction that is as simple as it is subtle, Mullican’s *Sleeping Child* is the stick figure, alive and fully absorbed in slumbering, a third-person narrative of a wooden plank and a person resting as one.

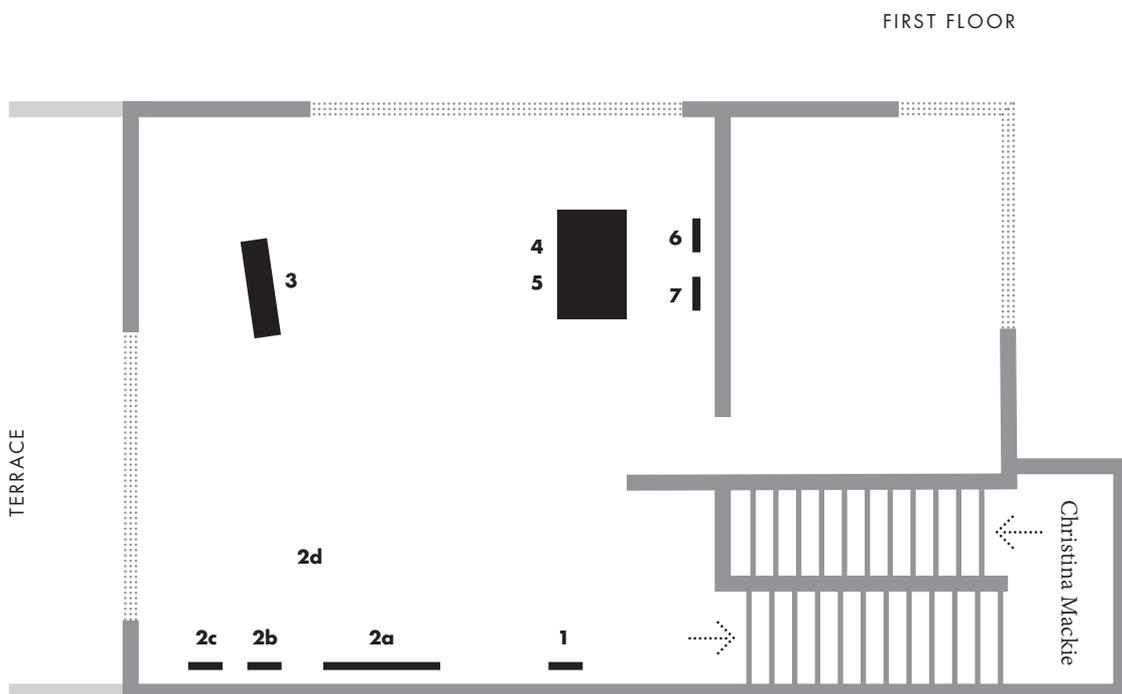
CYCLE 3: MATT MULLICAN

30 August–12 October: Third Person

16 October–13 December: Second Person

- 1** *Untitled (Birth to Death List)*, 1973 / 2014
Inkjet print.
- 2** Performance documentation, “That Person”
 - a** Roomade, Brussels 1996
Transcript, inkjet print.
 - b** Kunsthalle Zurich, Zurich 2003
Transcript, inkjet print.
 - c** Whitney Biennial, New York City 2008
Transcript, inkjet print.
 - d** Fondazione Antonio Ratti, Como 2013
Stereo sound; 15 min.
- 3** *Sleeping Child*, 1973 / 2014*
Wood, pillow.
- 4** *Untitled (Paul)*, 1976 / 2014
Fourteen black-and-white photographs.
- 5** *Performing an Action*, 1976 / 2014
Five black-and-white photographs.
- 6** *Untitled (Stick Figure)*, 2014
Ink on paper.
- 7** *Untitled (Stick Figure)*, 2014
Ink on paper.

* Courtesy of Lenbachhaus, Munich.



Matt Mullican recently had solo exhibitions at Museo Tamayo, Mexico City (2013), Haus der Kunst, Munich (2011), Jan van Eyck Academie, Maastricht (2010–2011), and Institut d’art contemporain, Villeurbanne (2010). His work was also included in “The Encyclopedic Palace” exhibition at La Biennale di Venezia (2013). Trained in Los Angeles, Mullican is based in Berlin and New York and holds a professorship at the University of Fine Arts (HFBK) in Hamburg.