

# PRAXES

PRAXES presents cycles of exhibitions and activities revolving around two distinct artistic practices. This cycle runs August — December 2013

CYCLE 1

HAND OUT N° 2

## Gerard Byrne

Gerard Byrne uses photographic, video, and live art to explore the ambiguities inherent in revisiting the legacies of cultural forms such as theater, photography, and magazines. Engaging ideas of episodic patterns and the temporality of reconfiguration – found throughout Byrne’s practice – five exhibition modules are presented at PRAXES this fall and announced in a script that loosely references, directs, and annotates the shifting works on show. Organized as a reverse chronological journey, the timetable soon reveals itself as a gesture of staged surprise encounters and performed interpretations – as is often the case in Byrne’s transformation of historical sources.

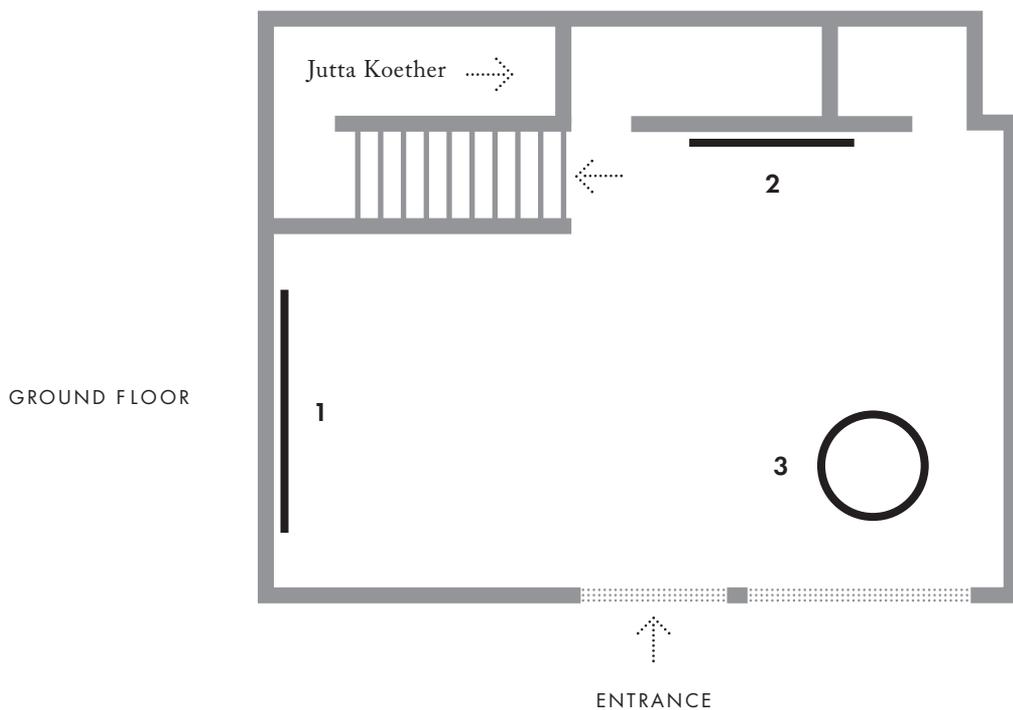
The single channel film *\*ZAN - T185 r.1: (Interview) v.1, no. 4 - v.2, no. 6, 19 (1969 -Feb. 1972); (Andy Warhol's (Interview) v.2, no. 21 - v.3, no. 9* – the title of which refers to microfilm numbers in the New York Public Library for the Performing Arts – was made with actors at the New York Theatre Workshop in May 2007. Byrne has reconstructed six interviews with peripheral celebrities from early issues of Andy Warhol’s *Interview* magazine, including a conversation with Sacheen Littlefeather, a Native American activist and actress who rejected the Oscar on behalf of Marlon Brando at the 1973 Academy Awards. The theatrical performances, shot in deep, sensual hues by cinematographer Christopher Doyle, are entertaining and charmingly timeless in their failure to fully deliver as documentary or fiction.

Next to the projection, and lit in intervals, is the black-and-white photograph *Eight weeks ago (19 September 2013)*. This work – made especially for the cycle at PRAXES – belongs to an ongoing series depicting the “contemporary” as glimpsed on magazine covers at newsstands. Titled to mark the temporal span between the day the photograph was taken and the day of exhibition, these works make the accumulating anachronism and constantly shifting image at our present palpable. Anticipating the display, a crop of this very image is available on [www.praxes.de](http://www.praxes.de) in Gerard Byrne’s Paper no. 1 – the first in PRAXES’ series of free-for-download PDFs. With its perpetually changing title, the Paper offers a “daily edition” of the newsstand throughout the autumn exhibition cycle.

A third element in the space is a reconstruction of a 1961 stage prop by Alberto Giacometti for Samuel Beckett’s play *Waiting for Godot*. Already an artist-made object adapted for stage (that was never preserved and is thus recreated in a makeshift version on the basis of partial documentation) the piece sits between sculpture and prop, between complete, present artwork and lifeless, citational backdrop awaiting its enactment on site.

**Gerard Byrne** In 2007, Byrne represented Ireland at the 52nd Biennale di Venezia. Other major presentations of the artist’s work include dOCUMENTA (13), Whitechapel Gallery, London, and currently Bonniers Konsthall, Stockholm. Byrne lives in Dublin and is a professor at The Royal Danish Academy of Fine Arts, Copenhagen.

- 1** \*ZAN – T185 r.1: (*Interview*) v.11, no.4 – v.2, no.6, 19 (1969 – Feb. 1972); (*Andy Warhol's (Interview)*) v.2, no. 21 – v.3, no.9, 2007.  
Single channel HD projection.
- 2** *Eight weeks ago* (19 September 2013), 2013.  
1250 x 1577mm. Silver gelatin handprint on fiber-based paper.  
Courtesy of Galerie Nordenhake, Berlin / Stockholm.
- 3** A reconstruction based on a tree made by Alberto Giacometti for the 1961 Paris production of *Waiting for Godot* (Odéon Théâtre de France)



## CYCLE 1: GERARD BYRNE

31 August – 15 September: Recent works  
 19 September – 29 September: Older works  
 2 October – 20 October: Early works  
 23 October – 17 November: Around that time  
 20 November – 14 December: Just before that