

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° 4

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.

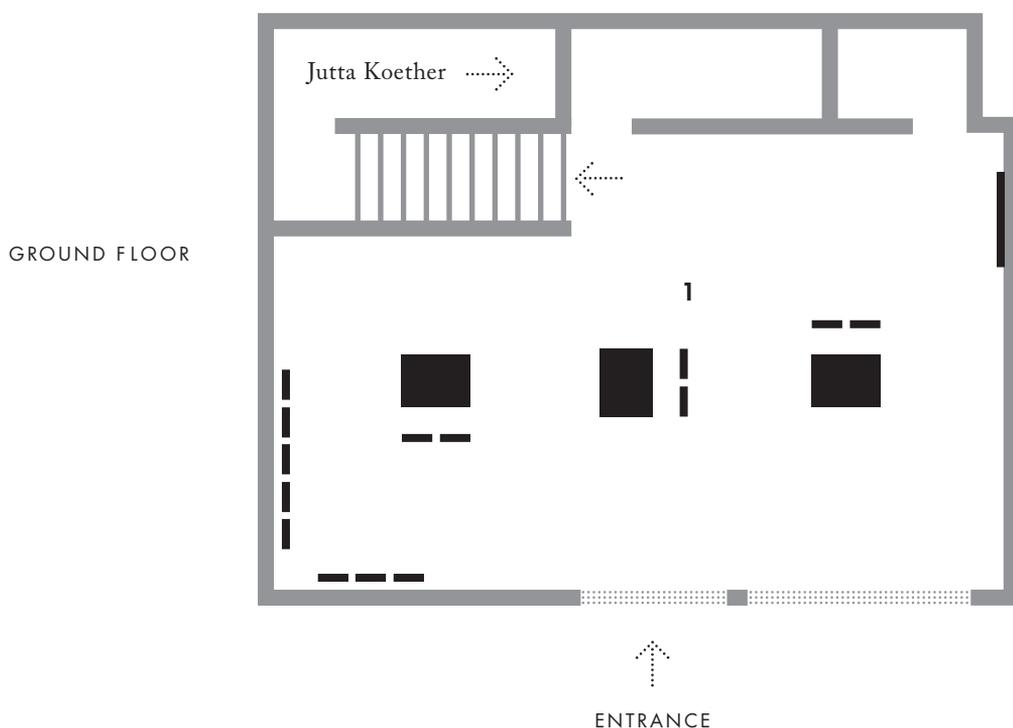
Byrne’s fourth exhibition module presents *1984 and beyond* (2005–2007), one part of which is a series of black-and-white photographs evoking the Americana of the 1960s catalogued by artists such as Lee Friedlander and Robert Adams. Yet the photographs on display were all taken after 2005. They suggest a moment in time and in the history of photography (“a dream that came to us through celluloid,” as writer Bettina Funcke described it) that is – and arguably already was – subject to a certain nostalgic adoration. Grounded as much in composition, format, and attitude towards popular culture as in the particular era or geography, the photographic frieze adds to ideas of re-enactment and (photo-) historic documentation.

In another part of *1984 and beyond*, a three channel film presents a staging of twelve science fiction writers discussing their visions of the future. Byrne re-oriens a series of articles originally printed in *Playboy* magazine in 1963 by placing them in two classics of Dutch modernist architecture: the Rietveld Pavilion in Otterlo and Hugh Maaskant’s Provinciehuis in Den Bosch. The architecture, costumes, furniture, and sculptures support their roles as expert witnesses as the film reconstructs the outmoded, yet lingering ideas the then future held: aging, overpopulation, space travel, sexual habits, and alien life in 1984. Byrne hints at alternative models of understanding the relationship between images and time by adding a quotation-in-a-quotation on the wall, re-stating American philosopher Jonathan Edwards’s observation that “the world exists anew every moment; that the existence of things every moment ceases and is every moment renewed.”

Taking the classical chilling sci-fi novel written by George Orwell in 1948 (thus presumably the title *1984*) as a literal vantage point for traveling backwards through Byrne’s artistic material, the exhibition module “Around that time” blurs the borders of projections, presence, and nostalgia. Meanwhile, the script of the exhibition – a journal of exact occurring moments in the playback, related Berlin real-time events, and anecdotal readings of the material – continuously grows, pointing to the malleable and always time-specific nature of the works-as-experienced.

Gerard Byrne In 2007, Byrne represented Ireland at the 52nd Biennale di Venezia. Other recent presentations of the artist’s work include dOCUMENTA (13) and a survey at Whitechapel Gallery, London, which will travel to Bonniers Konsthall, Stockholm, in the fall of 2013. Byrne lives in Dublin and is a professor at The Royal Danish Academy of Fine Arts, Copenhagen.

- 1 *1984 and beyond*, 2005–2007.
Three channel HD video,
monitors, stands, headphones.
Eight framed selenium-toned
silver gelatin prints, each
24 x 30 cm. Vinyl wall text.



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