

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° 5

Gerard Byrne

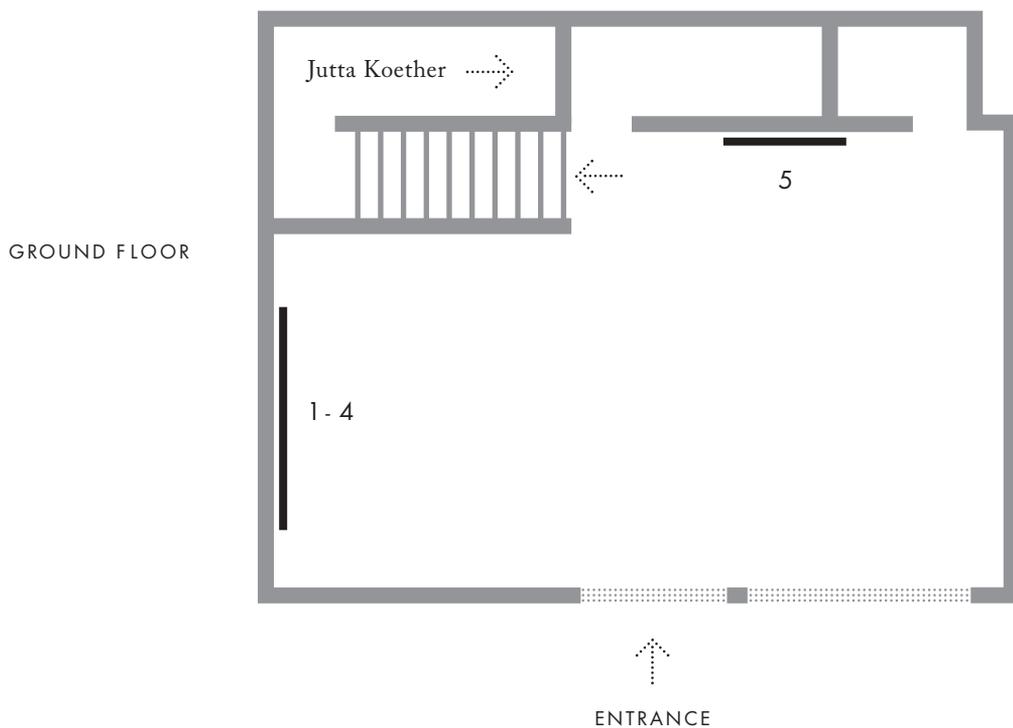
Gerard Byrne uses photographic, video, and live art to explore the ambiguities inherent in revisiting the legacies of cultural forms such as theater, photography, and magazines. Engaging ideas of episodic patterns and the temporality of reconfiguration – found throughout Byrne’s practice – five exhibition 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.

In this fifth and final exhibition module, entitled “Just before that,” spectators are faced with several elements that test the ordinary relationships between intention and improvisation, artwork and production, absorption and theatricality. Returning visitors will recognize some works in comeback or cameo performances, while other elements play the newcomer. One such instance is *Untitled acting exercise (in the third person)*, a work from 2008 that – by way of a German officer recalling detailed memories and observations to a psychiatrist as part of the Nürnberg trials – wrestles with the layers of performance, reenactment, remembrance, and repetition involved in representing a historical event. Not only does the furniture reveal itself as props, but a female voice instructs the actor to repeat or change certain passages, instantly making it clear that this is a rehearsal. Yet another Brechtian obstruction is the use of a mechanical shutter, occasionally cutting off the visual narrative. By blocking out the light from the projector viewers are left in the dark – or rather in an acoustic space full of narrative hints (the cameraman “off stage,” the actor rehearsing “on stage,” noise from the stage), creating a further layer of illusion and pseudo-documentation.

Warm-up theater exercises are interspersed with dialogue from Warhol’s *Interview* magazine in *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, which was first shown at PRAXES in Byrne’s second installment. Also haunting PRAXES is a tree as sculpture as theater prop – a speculative remake of a stage object by Alberto Giacometti for the 1961 Paris production of *Waiting for Godot*. Finally, footage of enactments quoting and annotating the exhibition cycle at PRAXES is presented between works. Byrne frames these vignettes less as a question of “performance,” rather, “something close to my original intentions nearly twenty years ago when I made *A crime dramatically re-enacted* with my twin brother. The reference then was tele-crime reenactments.” Here, as with the script found in multiple alongside the installation, the re-telling of the cycle oscillates between documentation and engagement, immersion and distance.

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 is currently on view at Bonniers Konsthall, Stockholm. Byrne lives in Dublin and is a professor at The Royal Danish Academy of Fine Arts, Copenhagen.

- 1** *Untitled acting exercise (in the third person)*, 2008. Single channel HD video projection, custom projection shutter, Dolby 5.1 sound.
- 2** *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 video projection.
- 3** *Hommes à femmes (Michel Debrane)*, 2004. Single channel video projection, Dolby 5.1 sound.
- 4** Footage of Gerard Byrne's exhibition modules at PRAXES.
- 5** 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