

curated by 2014

A1

Excerpts from the exhibitions

How They Met. Part 1 – Mother and Her House, Part 2 – Sex (2008)

Installation view, Galerie Emanuel Layr, 2014

A2 Self-doubt

Josephine Pryde

Georgie, Emma and Anna Execute Attitudes of Motherhood

Self-doubt (2007/2008)

Silber gelatin print

48.5 x 35 cm

A3 Tendresse

Josephine Pryde

Georgie, Emma and Anna Execute Attitudes of Motherhood

Tendresse (2007/2008)

Silber gelatin print

48.5 x 35 cm

A4 Ambivalence

Josephine Pryde

Georgie, Emma and Anna Execute Attitudes of Motherhood

Ambivalence (2007/2008)

Silber gelatin print

48.5 x 35 cm

A4 Action

Excerpts from the exhibitions

How They Met. Part 1 – Mother and Her House, Part 2 – Sex (2008)

Installation view, Galerie Emanuel Layr, 2014

A5 Frustration

Josephine Pryde

Georgie, Emma and Anna Execute Attitudes of Motherhood

Frustration (2007/2008)

Silber gelatin print

48.5 x 35 cm

A6

Excerpts from the exhibitions

How They Met. Part 1 – Mother and Her House, Part 2 – Sex (2008)

Installation view, Galerie Emanuel Layr, 2014

A7

Sarah Staton

Small Stack Pine (2006)

Pine

16 x 24 x 28 cm

Sarah Staton

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Small Stack Oak (2006)
Limed oak
20 x 28 x 31 cm

Vitrine:
Invitation card, both sides
Poem and pamphlet by Ellen Cantor

A8

Ellen Cantor
My Future Wife (2008)

B1

Excerpts from the exhibitions
The Issues of Our Time 1 & 3 (2013, 2014)
In The Middle of Affairs (2010)

Mélanie Matranga
Overreacted (2014)
2 curtains: silkscreen and silicone on fabric
320 x 172 cm, 285 x 250 cm
Installation view, Galerie Emanuel Layr, 2014

B2

Morag Keil
Reality Bites (2013)
Digital Video
24:00 min

Morag Keil
Issues (2013)
Oil on canvas
60 x 92 cm

Mélanie Matranga
White Noise (2013)
Bedsheet soaked in polyester resin, sofa
Dimensions variable

Morag Keil
Driftwood (2013)
Found object

Bonny Poon
Still Riding the Rave
Tag: part of the installation
Holiday (2011)
Dimensions variable

B3

Morag Keil's driftwood, Bonny Poon's tag, Mélanie Matranga's curtains, visitors, film stills from Morag

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Keil's *Reality Bites* (2013) and *Potpourri* (2013)
Installation views, Galerie Emanuel Layr, 2014

B4

Excerpts from the exhibitions
The Issues of Our Time 1 & 3 (2013, 2014)
In The Middle of Affairs (2010)
Installation view, Galerie Emanuel Layr, 2014

Morag Keil
Potpourri (2013)
Digital Video
07:15 min

B6

Excerpts from the exhibition
The Issues of Our Time 1 & 3 (2013, 2014)
Installation view, Galerie Emanuel Layr, 2014

B7

Mélanie Matranga
Emotional not Sentimental (2014)
Carpet, cables
Dimensions variable

C8 Bonny Poon

Excerpts from the exhibition
In the Middle of Affairs (2010)

Bonny Poon
Re-Enactment of The Cool-Down,
Body Movement Workshop (2010–ongoing)
Help for breathing and bending (performance on October 3, 2014)
Installation: poster, soundtrack, 3 white small hand towels from a hotel nearby,
4 Vöslauer Water OHNE 1,5l bottles
Installation views, Galerie Emanuel Layr, 2014

D1

Excerpts from the exhibition
Fille/Garçon (1995)
Vitrine: Invitation card – pink side, blue side; pink envelope, exhibition pamphlet
Installation view, Galerie Emanuel Layr, 2014

D2

Dominique Gonzalez-Foerster
Fille/Garçon (1995/2014)
Installation view, Galerie Emanuel Layr, 2014

D3

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Dominique Gonzalez-Foerster

Fille/Garçon (1995/2014)

4 pink and 6 blue story boards, 30 x 80 cm

4 pink and 4 blue buckets, 4 stools; pink and blue tiles 20 x 20 cm / 280 x 200 cm

Installation view, Galerie Emanuel Layr, 2014

D4

Dominique Gonzalez-Foerster

Fille/Garçon (1995/2014)

Installation view, Galerie Emanuel Layr, 2014

D5

Dominique Gonzalez-Foerster

Fille/Garçon (1995/2014)

Installation view, Galerie Emanuel Layr, 2014

D6

Dominique Gonzalez-Foerster

Fille/Garçon (1995/2014)

Close up of a blue story board, 30 x 80 cm

Magazine cut-outs on blue tinted acrylic glass

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Dominique Gonzalez-Foerster

Fille/Garçon (1995/2014)

Close up of a pink story board, 30 x 80 cm

Magazine cut-outs on pink tinted acrylic glass

D8

Dominique Gonzalez-Foerster

Fille/Garçon (1995/2014)

Installation view, Galerie Emanuel Layr, 2014

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Sarah Staton's SupaStore/Sleep 2014

Includes excerpts from:

SupaStore Boutique 1994, SupaStore NYC 1997, SupaStore Manc 1998

From left to right:

Merlin Carpenter, Cartier Chanel (1989), acrylic on canvas, 45 x 60 cm

TV: Zapp Magazine, Issue 3 (November 1994), feature of Julia Sher's exhibition "Don't Worry" (1994)

Sofa: Sarah Staton, Boy Blanket (2014)

Hadrian Piggott, Girl Boy Soaps (1994), posters

Cerith Wynn Evans, Death Factory (1997), T-shirt, framed print of Throbbing Gristle

Matthew Higgs, Nothing (1994), indian ink on wall

Installation view, Galerie Emanuel Layr, 2014

E2

Sarah Staton's SupaStore/Sleep 2014

Installation view, Galerie Emanuel Layr, 2014

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E3

Sarah Staton's SupaStore/Sleep 2014
Some of the works in the metal shelves:
Sean Kimber, Anarchy Cardigan (1994)
Sean Kimber, Football (1994)
Gavin Turk, Chewing Gum Jewelry (1999)
Sarah Staton, Blindfolds (2014)
Sarah Staton, SupaStore Manc, Ink Drawings (1998)
Fiona Banner, Aviators (1994)
Stephen Willats, Multiple Clothing (1965)
Simon Bill, Mr Blobby (1994)
Sarah Staton, Skull&XBones Hat (1991)

E4

Sarah Staton's SupaStore/Sleep 2014
Hadrian Piggott, Girl Boy Soaps (1994), posters
Zapp Magazine, Issue 3 (November 1994), feature of SupaStore Boutique 1994
Reading List (Books/Texts/Music)

E5

Sarah Staton's SupaStore/Sleep 2014
Installation view, Galerie Emanuel Layr, 2014

E6

Sarah Staton's SupaStore/Sleep 2014
Cerith Wynn Evans, Death Factory (1997), T-shirt, framed print of Throbbing Gristle

*Dominique Gonzalez-Foerster (*1965, l. in Paris/Rio de Janiero) Morag Keil (*1985, l. in London), Mélanie Matranga (*1985, l. in Paris), Bonny Poon (*1987, l. in Frankfurt am Main), Josephine Pryde (*1967, l. in London & Berlin), Sarah Staton (*1961, l. in London & Sheffield)*

Which specific and spontaneous spaces, situations, and relations can be generated in a context where many people act as if time were endlessly planned and determined in advance? Where the future is represented and negotiated as an inescapable continuation of current trends? This exhibition originates from the careful observation of the surfaces of present-day society. In the process, it sets out to assert that work and life cannot be immaterial.

The idea of working purely conceptually from bed with the assistance of a laptop, making use of the opportunities present by the networking of digital space—perhaps this is rather emblematic of the belief in a certain lifestyle, one that is pursued in more northern latitudes and in globally aligned classes within society. It is a part of a politics that provides impetus for integrating, faster than ever, digital technologies into everyday life, in order to implicitly anchor permanent evaluation and continual control in the quotidian. Many of “us” participate in this process as mere contemporary witnesses, but often we are also promoters, which implies activeness.

In the exhibition, excerpts of several other exhibitions will be shown, lending emphasis to the specificity of a situation and mirroring the behavior of producers and consumers today and over the past two decades. These producers and consumers have consciously or subconsciously believed in

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the idea of a certain lifestyle of heightened self-control and self-service society, or have simply been a part of it. Here unplanned gaps are emphasized, but also the non-functioning or differently functioning facets of this lifestyle. Interpersonal relationship patterns and spaces where they play out—whether real and complex, awkward and embarrassing, or digital—become concrete, tangible, and conflict-laden sites within the works, thus fostering very unique, unrepeatable, and, most of all, unsimulatable situations.

Egija Inzule lives in Rome, where she works as curator at Istituto Svizzero di Roma.