

**Ignacio Uriarte**  
**Arbeitsrhythmus**

**Opening:** Friday, February 3, 2012 at 7.00 pm, the artist will be present

**Exhibition:** February 4 through March 17, 2012

We are proud to inaugurate on February 3, 2012 at 7.00 pm with *Arbeitsrhythmus* our first exhibition with Ignacio Uriarte (\*Krefeld, Germany, lives in Berlin). With his sound installation *ASDFGHJKLÖ* Uriarte is working on new territory. The exhibition is completed by groups of drawings and photographs as well as by the work *Fold Spin Couple*, an installation made from paper.

The Work Rhythm, to which the exhibition's title alludes, is often dominating our lives. It comes vividly to life in the sound installation *ASDFGHJKLÖ*. In it the German punk musician Blixa Bargeld recites rhythmically and repeatedly the letters A S D F G H J K L Ö with varying tonalities. The order of the letters was established for the first typewriters for mechanical reasons as the central line of letters – the intention of this order was to avoid that the letters used most often got jammed. Later on this order was transferred to the keyboards of the Personal Computer even though its mechanical reason is not valid anymore in the digital world. The audio loop takes approximately 33 minutes and consists of – if you want – 28 chapters with 9 phrases/repetitions in each chapter. In it, Uriarte, respectively Uriarte and Bargeld forge a bridge: they begin with a rather casual declamation of the letters, they head on to more intensive, awkward and particular ways of reciting and they return to the rather casual reading of this central line of a typewriter. Even within the single repetitions one hears specific rhythms, changes from soft-spoken phrases to phrases spoken in a loud voice or vice versa. These changes create an almost exciting narration built with the letters, a narration that can be understood as a mirror of our daily work rhythm. To the sound a large screen print showing the letters of the spoken line, is added. This is part of the installation.

Uriarte got known to a wider public by using utensils from the banal world of our daily office life. By repeating casual gestures and by decontextualizing the used materials he generates works that refer formal- and content-wise to the Minimal and Conceptual Art of the '60s and '70s.

In our exhibition he proves, for example, the differing quality of pens with the *Schwarz-schwarze Zeichnungen* (Black-black drawings): areas and stripes filled with shining graphite are positioned side by side to areas that are filled with would-be black ball-pen. What should be black turns out to be reddish or a dark violet; Uriarte accepts voluntarily that the color will undergo changes in the course of the years and that thereby the time factor will expose these works to a prolonged rhythm. The four drawings in different sizes have different structures. However, there is no logic to the structures, no plausible relations between them, similar to the sometimes illogical work life that is continued for the reason of tradition and dominance of bureaucracy.

Another group of seven drawings is called *Überlagerung* (Overlays). Here, two Din A4-planes on a larger sheet are filled with loosely drawn lines from two black pigment-pens with document quality. However, each plane is filled with a pen of a differing company. Again, time will tell how colorfast these industrial products are in the end. Today the black planes create dynamic forms on the seven drawings, forms that remind us of the mathematical set theory or of architectural ground plans.

We also show *Diagonal Weiss* (Diagonal White), a diptych with two vertical sheets of paper that are each diagonally divided. On the left part of the diptych the left side is filled with lines drawn with a "Rapido-graph", a technical pen, and pencil. The lines are positioned at right angle to the diagonal dividing the sheet. On the right side of the diptych the right half has been worked on. That leads to the impression that these are two halves of one sheet or a reflection. Both is not true.

For more information and/or images please contact the gallery.

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