

GALERIE CRÈVECOEUR

4 RUE JOUYE-ROUVE

75020 PARIS

Texto de sala

Jorge Pedro Nuñez, Alex Reynolds, Gabriel Sierra

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INTERVIEW WITH THE ARTISTS

As artists, you permanently see the spaces where you exhibit (institutions, galleries...) evolving through time, and changing status: with shows by other artists, without shows, in restoration, with your own shows etc. How does this use of the space affect your work?

Gabriel Sierra: I think art as as a formula to avoid or to reassert reality. There is no specific idea of what a work of art must be, or the form to show it. I try to imagine another possibility, however what comes to my mind is the same history built by others, affected by my experience of living in this space and time.

Jorge Pedro Nuñez: The space of the show inevitably is a determinant factor for the interpretation of the artist's work. The space itself, but also the institution's protocols, all of this has an influence on our proposals. We need to take into account these elements, they create an echo between the proposal, the place and the reader. There is also a specific interpretative context according to each place, that goes beyond the physical limit of the exhibition space that is linked to its history and its cultural conventions.

How did you work in relationship to the specific space you were invited to, the Crèvecoeur gallery?

Gabriel Sierra: I worked directly onto the physical space of the place, and I used the nature and the language of the materials that compose it as references. The work I present in this show is actually an older idea, I finally found the conditions for it to be realised.

Jorge Pedro Nuñez: I worked with the idea of an independant structure from the presentation space, in an incomplection process, that is thus modified by the space, and vice versa... The structure I propose works as an archetype of the constructivist idea, but adding the deconstruction concept that Derrida defined (how can any concept be built from historical processes and metaphoric accumulations). I work the space as a narrative made up by all the tracks that a physical and mental experience of what is proposed can build.

Alex Reynolds: For me, the Crèvecoeur gallery does not only entail the white rooms of the space, but also the context of the neighbourhood, the street it is in, the people who inhabit it working within it every day -in this case Alix and Axel-, and the objects that are there on a temporary basis -in this case Jorge and Gabriel's work-. As a result, when thinking about creating a new sound piece for the gallery, I thought it would be great to include all of these elements in the work, to really use the entire gallery as I think of it. The narrative thus begins in the street, and is built upon ideas generated from seeing Gabriel and Jorge's work. The voices in the recording are those of the gallerists, Alix and Axel, and the background sound was recorded on location.

The show is called *Texto de sala*. You are invited to use the space as a raw material to build your work, as if you were annotating the space. In which sense is this annotation also a comment?

Jorge Pedro Nuñez: With this proposal I aimed at underlining the "fake" side of the walls, and make people see the "background" of the exhibition space, which is usually made-up by sheetrocks. So, we get a "neutral" space of the white cube. The figure of the "sculpture" I propose is literally contaminated by the space that embeds it.

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Alex Reynolds: I generally find it difficult to work strictly within a white cube, because I start paying attention to formal details that I am not really that interested in, so as a way of escaping this situation, I often end up turning to the elements of life within art spaces: people. For my sound pieces, I like to work with what is already there, and to just embed a different point of view in the listener, another way of looking/thinking about a person or a place without physically interfering with it. The change only takes place within the viewer's mind and gaze. I also like to think that an art piece is just another thing in the world, and not isolated from it. So, as a viewer, you look at your immediate surroundings from the point of view of the narrator, at a world that pays no attention to you, that continues its daily routine regardless of you.

Gabriel Sierra: My work is derived from geometry, on how we think and build the material world that surrounds us. This work underlines the tension that gravity has on materials and ideas, that make an exhibition place perceived as a neutral space. I am interested about the private life of an exhibition space, what happens between one exhibition and another, what is intentionally hidden from the public