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ASPEN II (PART 3)

MARISA ARGENTATO & PASQUALE PENNACCHIO, MARTIN FLEMMING, LASSE SCHMIDT HANSEN,
KATHARINA SCHÜCKE, TRIS VONNA-MICHELL & ERIK BLINDERMANN

CURATED BY KONSTANTINOS DAGRITZIKOS, ISOBEL HARBISON, ROSA LLEO, CATERINA RIVA,
CALLY SPOONER, CAROLINE SOYEZ-PETITHOMME

10 MÄRZ-7 APRIL 2007

ERÖFFNUNG: SAMSTAG, 10 MÄRZ, AB 19UHR

ÖFFNUNGSZEITEN: MITTWOCH-SAMSTAG 12-18UHR

from brian o'doherty
to **aspen group** aspenproject@gmail.com
date 07-Mar-2007 16:33
subject re consult

Dear Group,

First response on first question: You're turning the gallery into an office from which the exhibition is "administered". Or a kind of flop-house in which the works "live" their informal existence, making the white walls permeable if they want to roam. So the gallery is redefined. You are compromising the gallery as locus even as you support it by using it as a center. We live between these contradictions. Part of what you're doing - as far as I can tell - is underlining them (the contradictions). The works - again as far as I can tell - are temporary, which gives the establishment (based on money) fits. The formal structure - galleries, museums, dealers, etc, should be given fits from time to time. Who is the enlightened dealer for your show? Does his gesture in giving you the space make him a proto-artist? Are things for sale? (Impurity seeps in through every crack in our ideals). As for relationship to Aspen, you've turned the gallery into a box from which things are taken out, wander, put back and eventually disappear.

Here's something I just wrote to end a little book called "Studio and Cube".

"...so we can now also speak of an anti-white cube mentality, which has its own erratic history within the grand narrative of modernism. As video, film, photography, performance and installations become certified modes, attracting generations of the young, handmade painting becomes but one suburb of the the artistic enterprise, as quaint to many as the art of letter-writing, devoured by e-pmail and texting. Within the subcultures of contemporary art, each of these media claims precedence, an echo of the hierarchy of genres in Neoclassical art. With the intrusion of installations, video and the rest, the white cube has become increasingly irrelevant; the gallery becomes a site (underlined) - "the place", the dictionary says, "where something is, was, or is to be." The liaison of these art media with popular culture has brought into the gallery unruly energies which no long have an investment in the preservation of the classical white space. Whereas the gallery once transformed whatever was in it into art (and still occcasionally does), with these media the process is reversed; now such media transform the gallery, insistently, on their terms."

I have to run, rat-like, to the next station in my maze. On Friday, I'll be somewhere where I can print out your e-mail and make a better response.

from **aspen group** aspenproject@gmail.com
to brian o'doherty
date 01-Mar-2007 22:34
subject re consult

Dear Brian

As we wrote before we are developing an exhibition based on Aspen 5+6 with 5 artists who each consider the dissemination of their artworks in a variety of ways, via performative myth-making, multi-media installation, found object sculpture and video works. For the duration of the exhibition titles and authors of the works will be listed on a table of contents which will be displayed in the gallery in Frankfurt and from where the works are free to stay, roam, exist or decompose in a multiplicity of locations. (Please find attached some more images and information about the artists involved.)

In an essay entitled Labyrinth in a Box, Mary Ruth O'Doherty Walsh asserts "Aspen 5+6 is the first self-contained, portable conceptual exhibition in a box that dispenses with the gallery."

Forty years after the original Aspen 5+6, do you feel that the gallery allows for anymore freedom that it did before the dissemination of this work, and the works, writings and recordings (un)contained within it?

As artists become increasingly familiar with the dissemination of the work as element of the work itself (through multiples, publications, recordings and performances) where or what is the role of the gallery within creative production?

Furthermore, and with reference to O'Doherty Walsh's text, do we still need to dispense of the gallery, in order to dispense the art?

We would be very grateful to interested to hear your response to these questions, as the position of the gallery in relation to the original publication was in some ways our greatest concern when creating this exhibition.

In the meantime very best wishes

The Aspen Group

Konstantinos Dagritzikos, Isobel Harbison, Rosa Lleo, Caterina Riva,
Caroline Soyeze-Petithomme, Cally Spooner.