

#1.1 Palimpsest

Joachim Bandau, Pavel Büchler,

Oscar Hugal, Ciprian Muresan

23.09 – 23.10 2016

EN

For the opening exhibition, the newly founded Ghent-based art space Convent presents a project consisting of three consecutive parts, where several artworks will be confronted with the installation *Bucharest City Model (fragment)* by the Romanian artist Ciprian Muresan (°1977, Dej). *Bucharest City Model* is an architectural cardboard model of a part of the Romanian capital, on a scale of 1:330. Especially for this occasion, the model was reprinted in Cluj, where the artist lives, after being shown in the Hochschule für Bildende Künste in Braunschweig, Galeria Plan B in Berlin and during the important international art fair Art Basel Hong Kong in 2014.

By placing the *Bucharest City Model (fragment)* at the entrance of the exhibition space, the visitor is forced to walk on the scale model – and to destroy it – in order to see the other works in the exhibition. The choice for Bucharest does not only relate to the demolishing of numerous buildings in the city during the communist regime, but also refers to current issues regarding random urban development and the destruction of historic, architectural and cultural heritage. The critique Ciprian Muresan expresses through this work is universal and moreover puts forward a burning issue, which could set eyes upon current events like the recent demolition of historical sites in the Syrian cities of Aleppo and Palmyra.

During three exhibitions, in which *Bucharest City Model (fragment)* will be on permanent display, several aspects of the model will be exposed via works of national and international artists. In the first part, titled *Palimpsest*, the installation will be confronted with works by Joachim Bandau (°1936, Cologne), Pavel Büchler (°1952, Prague) and Oscar

Hugal (°1986, Wilrijk). The term ‘palimpsest’ refers to a re-used piece of manuscript, which serves as a written document. The top layer of the parchment was scraped off, in order to be used again. Likewise in architecture the term is used to indicate a structure that was built with a specific purpose, but was redesignated later on. The building that houses Convent can also be considered an example of a palimpsest: originally designed as a local school in 1959, the building is now used as an office building and a space for contemporary art.

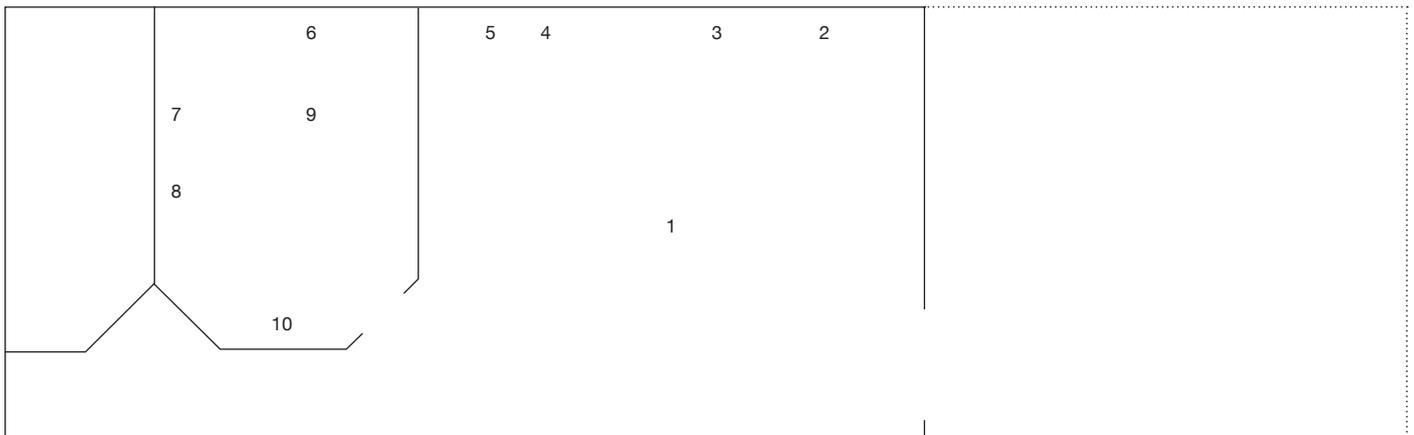
Together with Gerhard Richter (°1932, Dresden), Blinky Palermo (1943, Leipzig – 1977, Maldives) and Imi Knoebel (°1940, Dessau), Joachim Bandau belongs to an important group of German artists who graduated from the Kunstakademie Düsseldorf in the 1960s. Strongly influenced by Paul Virilio’s publication *Bunker Archaeology* (1975), Bandau started to focus exclusively on the theme of the bunker in the 1970s, first through drawings – his so-called *Bunkerzeichnungen* – and afterwards three-dimensionally in the form of metal sculptures. The exhibition *Palimpsest* also shows some of his abstract *Schwarzquarelle*, a series of watercolours on which he has been working since 1983. By repeatedly applying transparent layers of paint on top of each other, Joachim Bandau creates intense black geometrical planes.

Czech artist Pavel Büchler can already look back on a long artistic career as well and is internationally recognised as an influential teacher. Through a combination of humour, wordplay and found objects, he draws attention to the evident but peculiar character of the daily life. As such, the title of his sculpture *Cannon* (2014), consisting of

a red billiard ball and a postcard of a bombarded house, not only refers to a cannon shot, but also to a term in billiards. Since 1997, Büchler has been creating his *Modern Paintings*; a series of paintings he finds at flea markets or cheap auctions, of which he manipulates the painted surface by means of a specific procedure.

Sculpture N°3 (2012) by the young Antwerp-based artist Oscar Hugal comprises three Cor-Ten steel archival boxes stacked upon each other.

The storage capacity of the boxes corresponds exactly to the total amount of legal files involving the sculptures of the famous minimal artist Richard Serra (°1939, San Francisco). In the past Serra's sculptures in public space were quite controversial. His monumental sculpture *Tilted Arc* (1981), for instance, was destroyed by order of a New York judge, because of the many negative reactions of people who were confronted with the work on a daily basis.



1. Ciprian Muresan, 'Bucharest City Model (fragment)', 2015
1:330, cardboard, variable dimensions
Courtesy of the artist and Galeria Plan B, Cluj/Berlin

2. Joachim Bandau, 'Black watercolor', 2010
Watercolor on paper, 87 x 117 cm

3. Joachim Bandau, 'o.T.', 2003
Watercolor on paper, 87 x 117 cm
Courtesy of the artist and Super Dakota, Brussels

4. Pavel Büchler, 'Cannon', 2014
Billiard ball, postcard, 10 x 14 x 5 cm
Courtesy of the artist and Tommy Simoens, Antwerp

5. Pavel Büchler, 'Modern Paintings No. 2 (Still life with fruit and wine, "H McRobbie", Barras Market, Glasgow, January 1997)', s.d.
Reclaimed paint on canvas, 21.5 x 31 cm
Courtesy of the artist and Tommy Simoens, Antwerp

6. Joachim Bandau, 'o.T.', 1980
Watercolor on paper, 48 x 36 cm
Courtesy of the artist and Super Dakota, Brussels

7. Joachim Bandau, 'o.T. 31.1. 1977', 1977
Photo and drawing
Pencil, color pencil, tea, 73 x 51 cm
Courtesy of the artist and Super Dakota, Brussels

8. Joachim Bandau, 'o.T. 2.7.1977', 1977
Overpainted photo and drawing
Pencil, covering white, tea, 73 x 51 cm
Courtesy of the artist and Super Dakota, Brussels

9. Oscar Hugal, 'Sculpture N° 3', 2012
COR-TEN steel, 157.2 L
Courtesy of the artist

10. Oscar Hugal, 'As Is', 2016
Coins on map, 24 x 24 cm
Courtesy of the artist

Many thanks to the artists, Galeria Plan B (Cluj/Berlin), Galerie Thomas Fischer (Berlin), Super Dakota (Brussels), Tommy Simoens (Antwerp), Cluj Makers (Cluj) & Pauline Scharmann.

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