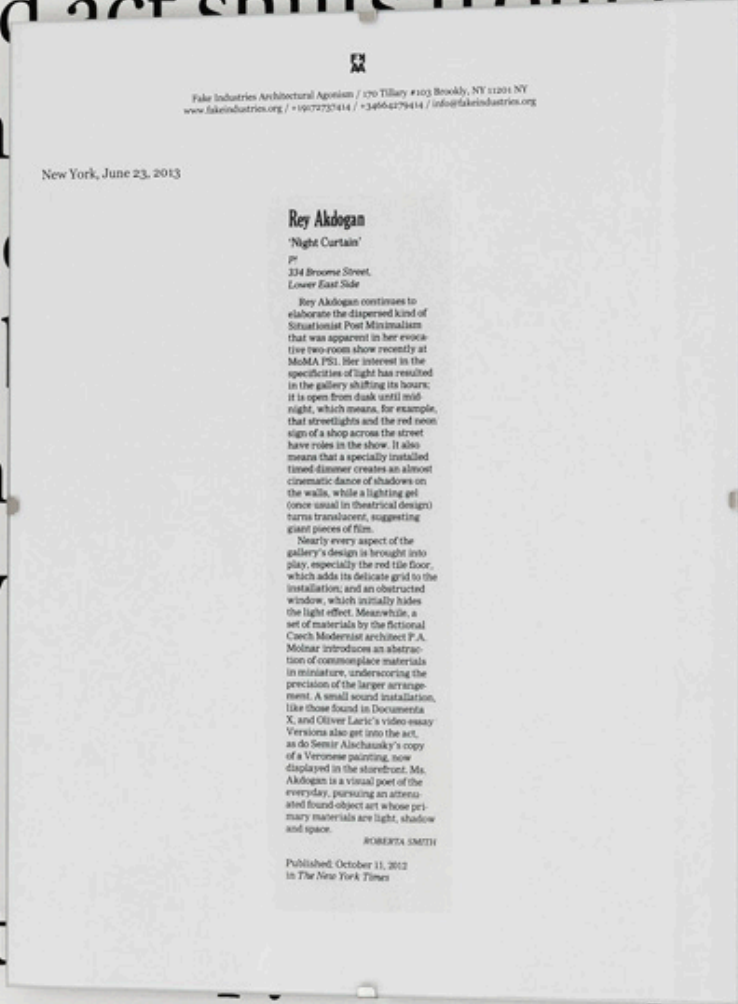


URTZI GRAU, CRISTINA GOBERNA
(FAKE INDUSTRIES
ARCHITECTURAL AGONISM)

Night Curtain by Rey Akdogan Edited

2013 | *Permutation 03.4*, P! Gallery, New York



As any other creative discipline, architecture is subjected to a regime of originality. Yet, operations that have in common the recourse to already produced forms — well-known critical tools in a wide range of artistic productions — still remain unabsorbed and even taboo. While imitation and reproduction are the obvious roots of the last twenty, if not the last six hundred-years' excess of architectural shapes, the field has resisted the open embrace of copies and in so doing, it has hindered its potential. To intentionally copy entails a reformulation of architectural imagination: it allows for a radical renunciation of form-making—since form is defined a priori—to focus on architectural knowledge yet to be discovered.

Night Curtain by Rey Akdogan Edited copied the architectural elements of the piece 'Night Curtain' which included a schedule of opening hours that defined the general light conditions in the gallery, a description of the original work that appeared in the New York Times and a lighting feature that rhythmically changed the amount of artificial light in the gallery. Inscribed in the history of appropriation art, *Night Curtain by Rey Akdogan Edited* appropriated the environmental conditions that defined the previous work rather than the work itself.

*Detail, Night Curtain
by Rey Akdogan Edited*

URTZI GRAU
CRISTINA GOBERNA
(FAKE INDUSTRIES
ARCHITECTURAL
AGONISM)
Night Curtain by Rey
Akdogan Edited



External installation view

URTZI GRAU
CRISTINA GOBERNA
(FAKE INDUSTRIES
ARCHITECTURAL
AGONISM)
Night Curtain by Rey
Akdogan Edited



External installation view

p!

“Permutation 03.4: Re-Mix” June 23–July 31, 2013



Permutation 03.4: Re-Mix
Semir Alschausky, Thomas Brinkmann, Katarina Burin, Fake Industries
Architectural Agonism, Oliver Laric
June 23 – July 31, 2013

This week’s opening hours:

Monday, July 29
1:00pm – 7:00pm

Tuesday, July 30
1:00pm – 7:00pm

Wednesday, July 31
1:00pm – 7:00pm

Finissage and Book Launch

Wednesday, July 31, 5:00pm – 7:00pm

Join us for the closing reception of Permutation 03.4: Re-Mix featuring the work of Semir Alschausky, Thomas Brinkmann, Katarina Burin, Fake Industries Architectural Agonism, and Oliver Laric.

We will also celebrate the launch of the Permutation 03.x Book documenting P!’s six-month investigation of copying and appropriation.

Download press release

The final exhibition of P!’s six-month cycle on copying revives recent histories through spatial fiction and wild expropriation. Like musicians who simultaneously “cover” and claim a favorite song as their own, the

URTZI GRAU
CRISTINA GOBERNA
(FAKE INDUSTRIES
ARCHITECTURAL
AGONISM)
Night Curtain by Rey
Akdogan Edited

Permutation 03.4: Re-Mix, P!
<http://p-exclamation.org/post/52374265592/permutation-03-4-re-mix-june-23-july-31-2013>

works in *Permutation 03.4* rewrite the linearity of succession and influence.

Techno-conceptualist **Thomas Brinkmann** reengineers the very instrument on which records are performed. Presented at *Documenta X* in 1997, his double-armed turntable stretches, syncopates, and contorts the playback of any track — effortlessly yielding albums that remix and elude their original source. In contrast, **Semir Alschausky** exhibits a 7 ½ foot wide “copy” of Paolo Veronese’s 1563 painting, *The Wedding at Cana*. Painstakingly rendered in a circular line pattern, Alschausky’s drawing challenges the amnesiac rhythms of cultural reference through its pen-on-paper hatchmarks and obsessive retracings. The impulse to resurrect and reimagine the past is also ingrained in **Katarina Burin**, who displays materials related to the archival publications of a little-known Czech architect, Petra Andrejova-Molnár. Within the historicized narrative of Modernist architecture, these unlikely treasures question the curated canon as a “collective” memory.

Cristina Goberna and Urtzi Grau of **Fake Industries Architectural Agonism** examine myths of autonomy through their reactivated structures. In “Night Curtain by Rey Akdogan Edited,” an original installation at P!, they “elaborate the dispersed kind of Situationist Post Minimalism” that is apparent in their recent architectural projects. Their “interest in the specificities of light [...] result[s] in the gallery shifting its hours” to the evenings, and also means that a system of periodically dimmed lighting units creates “an almost cinematic dance of shadows on the walls.” The final piece in the exhibition is a reprise of **Oliver Laric**’s video essay *Versions*, which first appeared at P! in March 2013 and is currently on view in the exhibition *A Different Kind of Order: The ICP Triennial*. Using Laric’s work as a basis, The Julliard School’s Center for Innovation in the Arts has created a multimedia performance version of the video that — overwriting its non-definitive predecessor — is presented at P! as a new work. Undermining inscribed architectures and black-and-white

narratives, *Permutation 03.4* proposes the copy as a mere historical fragment: a critical moment of repetition and repression.

With generous support from Goethe-Institut New York
Special thanks to Dirk Daehmlow

—
Related Event and Special Schedule

Saturday, June 22, 6:00pm

Thomas Brinkmann in conversation with Manuel Cirauqui
Goethe-Institut Wyoming Building, 5 East 3rd St, NYC 10003

Techno-conceptualist Thomas Brinkmann and writer-curator Manuel Cirauqui conduct a conversation considering sampling as reanimation. Reanimation, the uncanny action of bringing back to life a dead body, pervades the early history of sound recording, evoking pre-Darwinian phantasms of scientific knowledge and method. Presented by ISSUE Project Room and Goethe-Institut New York.
 Complete event information

Special Opening Hours

For the duration of *Permutation 03.4*, the opening hours of P! shift according to a schedule by Fake Industries Architectural Agonsim. Please see daily schedule, or contact info@p-exclamation.org to make a special appointment.

Sunday, June 23, 2013 7:02 – 10:00pm
 Tuesday, June 25, 2013 6:59 – 10:00pm
 Wednesday, June 26, 2013 6:57 – 10:00pm
 Thursday, June 27, 2013 6:55 – 10:00pm
 Friday, June 28, 2013 6:54 – 10:00pm
 Tuesday, July 2, 2013 6:51 – 10:00pm
 Wednesday, July 3, 2013 6:47 – 10:00pm

Permutation 03.4: Re-Mix, P!
<http://p-exclamation.org/post/52374265592/permutation-03-4-re-mix-june-23-july-31-2013>

URTZI GRAU
 CRISTINA GOBERNA
 (FAKE INDUSTRIES
 ARCHITECTURAL
 AGONISM)
 Night Curtain by Rey
 Akdogan Edited

Permutation 03.4: Re-Mix, P!
<http://p-exclamation.org/post/52374265592/permutation-03-4-re-mix-june-23-july-31-2013>

Thursday, July 4, 2013 CLOSED
 Friday, July 5, 2013 CLOSED
 Tuesday, July 9, 2013 6:37 – 10:00pm
 Wednesday, July 10, 2013 6:35 – 10:00pm
 Thursday, July 11, 2013 6:34 – 10:00pm
 Friday, July 12, 2013 6:32 – 10:00pm
 Tuesday, July 16, 2013 6:25 – 10:00pm
 Wednesday, July 17, 2013 6:24 – 10:00pm
 Thursday, July 18, 2013 6:22 – 10:00pm
 Friday, July 19, 2013 6:21 – 10:00pm
 Tuesday, July 23, 2013 6:15 – 10:00pm
 Wednesday, July 24, 2013 6:13 – 10:00pm
 Thursday, July 25, 2013 6:12 – 10:00pm
 Friday, July 26, 2013 6:10 – 10:00pm

—
Biographies

Semir Alschausky lives and works in Berlin. He has exhibited at NGBK, Galerie Parterre, and Galerie NEU in Berlin, and has received past DAAD grants to work in New York. Alschausky is a 2012 recipient of the “Arbeitsstipendium Bildende Kunst des Landes Berlin.”

Thomas Brinkmann is an acclaimed conceptual musician and artist based in Cologne, Germany. He began sampling and experimenting with carved-groove records in the 1980s and studied at the Düsseldorf Art Academy. Using a custom-engineered, two-arm turntable, Brinkmann constructed full-length “variations” of techno albums by Mike Ink and Richie Hawtin, which were presented at *Documenta X*, Kassel, in 1997. He is also known for *Klick* — a series of percussive dance music performances, begun in 2000, in which he cuts and scratches the surfaces of vinyl LPs. Brinkmann

has exhibited and performed at venues including PS1; Galerie Nourbakhsh; Open Space, Art Cologne; and Kunstraum Düsseldorf.

Katarina Burin’s work is influenced by the documentation and circulation of historical architecture and design. Pieces from her “PA” project have been presented in solo exhibitions at Ratio 3 Gallery in San Francisco and Galerie M29 in Cologne. Previous group and solo exhibitions include Andreas Grimm Galerie, New York / Munich; Country Club, Cincinnati; Form/Content, London; White Columns; and Participant Inc. She recently received the Institute of Contemporary Art Boston’s 2013 James and Audrey Foster Prize.

Fake Industries Architectural Agonism is an architectural office of diffuse boundaries and questionable taste that explores the power of replicas in the double sense denoted in romance languages—both as literal copies of existing works and as agonistic responses to previous statements—for the advancement of the field. Cristina Goberna and Urtzi Grau, its orchestrators, are currently part of the faculty at GSAPP Columbia University, Cooper Union, and Princeton University School of Architecture.

Oliver Laric lives and works in Berlin. Recent solo and group exhibitions include: *A Different Kind of Order: The ICP Triennial (2013)*; *Detours of the Imaginary*, Palais de Tokyo, Paris (2012); *The Imaginary Museum*, Kunstverein München (2012); *Lilliput*, High Line, New York (2012); and *Frieze New York (2012)*. Laric is a co-founder of the vwork platform (www.vwork.com).