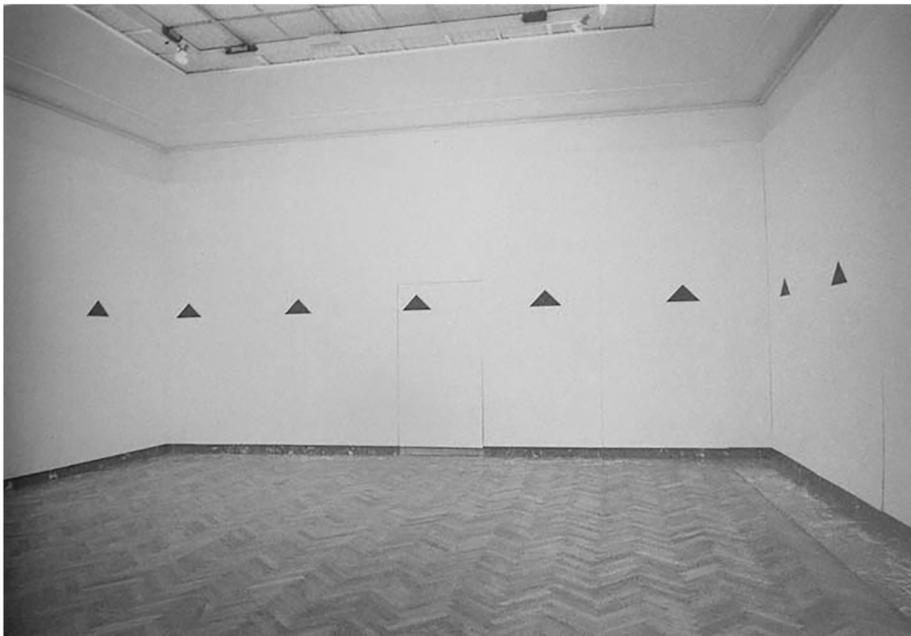


Ian Law Am Nuden Da Davide Stucchi



*in the temporal manner of (Blinky Palermo's Blaue Dreiecke, 1970, Palais des Beaux-Arts, Brussels)*

Upcoming Exhibitions  
abc Berlin  
September 2013

Ian Law & Davide Stucchi

*in the temporal manner of Blinky Palermo's Blaue Dreiecke, 1970, Palais des Beaux-Arts, Brussels*

The work, which was installed as part of a group exhibition including works by Gerhard Richter and Günther Uecker, survives today only as a pair of photographs. Appearing at equal distance we assume the blue triangles are encircling the viewer and at the same time marking the space. A horizontal line is suggested with other lines repeatedly aspiring towards upward movement. The viewer who was present might have walked up close to inspect the moments where the triangles, painted directly onto the walls, look to traverse architectural features. He or she might also have taken the opportunity to push or pull that part of the wall that looks like a door or a temporary cover. Moving back into the middle of the gallery she might have looked down seeing the floor following the same logic as the paintings on the walls. Looking up he might have noticed the skylight and artificial lights sharing architectural domain. Looking at the photographs documenting this painterly moment in Brussels, one starts to see that this is as much about structure as anything more specific; as much about looking at the world as looking at a work. Had you been present during the exhibition in 1970, you might recall what shoes you were wearing that day, what trousers, which shirt, that Pan American Airlines recently flew the first 747 commercial service between New York and Europe, the Vietnam War being in its 20th, 15th, 11th year, a Nuclear Non-Proliferation Treaty ratified by 56 nations going into effect. That the photographs are small jpegs of little information doesn't bother you: *that poverty attains*.

*in the temporal manner of Blinky Palermo's Blaue Dreiecke, 1970, Palais des Beaux-Arts, Brussels, brings Ian Law and Davide Stucchi together with Am Nuden Da in the pursuit of an expanded conversation on the temporal condition and constitution of the Palermo work, in its historical and current manifestations.*