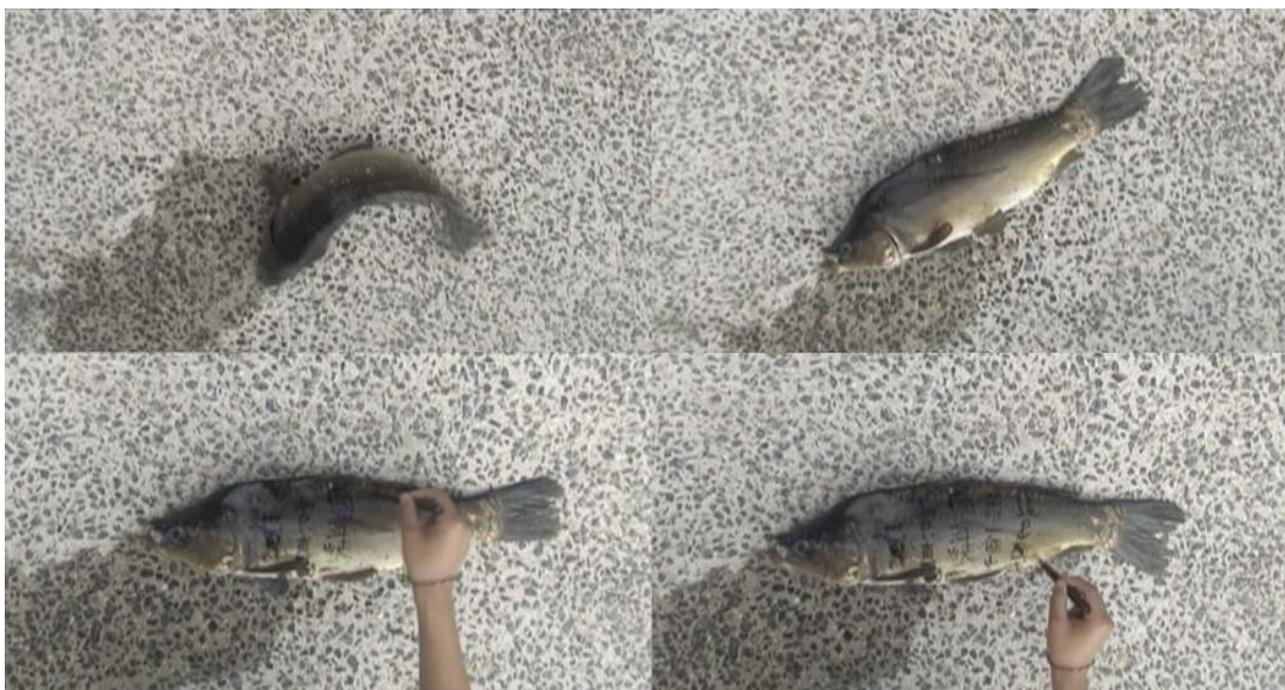


# *An attempt at expanding a place in Paris*

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**Charwei Tsai, Daniel Medina, Cadu Costa, Nicolás París and Ignacio Uriarte**

**November 19, 2010 – January 4th, 2011**



Charwei Tsai, *Fish Project*, 2008

It is 1974 in Paris, Georges Perec takes a real or maybe mental (we're not sure) stroll around Place Saint-Sulpice. He is "attempting to exhaust" the place by describing its surface, approaching its uneventful aspect; focusing on what is always there but seems invisible, because of the obviousness of its presence. By rescuing the vital importance of this banal obviousness (which exists in order to preserve the logic of the universe) Perec organizes everything that he sees in visual categories, thus tracing a written method of experience.

This exhibition allows for the interpretation of Perec's particular concrete poetry as an exercise of drawing. On a larger scale, it concentrates on the methods of experience constructed by the practice of drawing. It marvels at the unique quality of expansion that this media permits, as many surfaces, which contain it, reference logics of apprehending the world. Assuming drawing as an immediate tool for dissecting their

surroundings, these five artists use subtle gestures of the imagination to inhabit a larger political space.

In the ***Fish Project*** video, Taiwanese artist **Charwei Tsai** performs an alienating action on a living fish that is kept captive for her to inscribe the One China policy on its side. The captivity is as ephemeral as the calligraphy fading away with the water, and alludes to the compromises implied on the search of nationalism in an emerging world power.

**Daniel Medina** uses the gallery space as a quantifiable experience, installing ***Space Invaders***, flexible constructivist modules made with transparent school rulers. These pose a humorous take on the utility of measuring instruments, by reading the world in an anthropometric scale but leading towards poetically useless results.

In **Cadu Costa's** *Winner's Anthem*, 6000 winning lottery tickets pass through the revolving cylinder of a music box. The chosen lucky numbers are punched in the exact positions of musical notes, thus creating a song. It is the literal song of luck, where drawing is dictated by faith and materialized in music.

**Nicolás París's** piece instigates circularity and multiple points of view, by the installation of drawing in certain strategic spots of the space. It then transforms into a phenomenon. Drawing is used to reference exterior

spaces and to generate unpredictable interactions that give continuity to it as a live process.

**Ignacio Uriarte's** drawings and projections strive to activate the interstices of creativity that might appear in routinary bureaucratic environments. Like a Pessoa of fine arts, he invites the mysterious to pervade and unsettle the laws of predictable daily life. Office tools are altered in their intended function and become instruments of contemplation.

Curator: Natalia Valencia