

Flash Art

MANFRED PERNICE REGEN PROJECTS - LOS ANGELES

Manfred Pernice's solo show at Regen Projects is informed by a simple but assertive choice. A gesture makes the whole exhibition: the big rectangular white space of the gallery is imaginatively divided in two defined parts; one half is occupied by the accumulation of sculptures and installations, the other one remains empty.

The work is the whole space — the empty and the full parts — but the concrete presence of it is materialized and part animated by a group of sculptures. These are made of the artist's usual poor and simple materials: plywood, concrete, bricks, metal structures, and found objects such as a cup, a carpet, a chair, a lamp, a candlestick. This time there are also some ceramics: four little sculptures with geometrical shapes recalling architectural elements or leftovers from a fallen wall, with titles like *Bridge*, *Foundation* or *Apart*. The plinths holding them are made of scrappy wooden panels with painted patterns of bricks or tiles.

The centerpiece of the exhibition, and the most evocative work in the show, is composed of four sculptural elements that look like parts of architectural corners. They are positioned at the four imaginary corners of a squared plan, thus circumscribing the

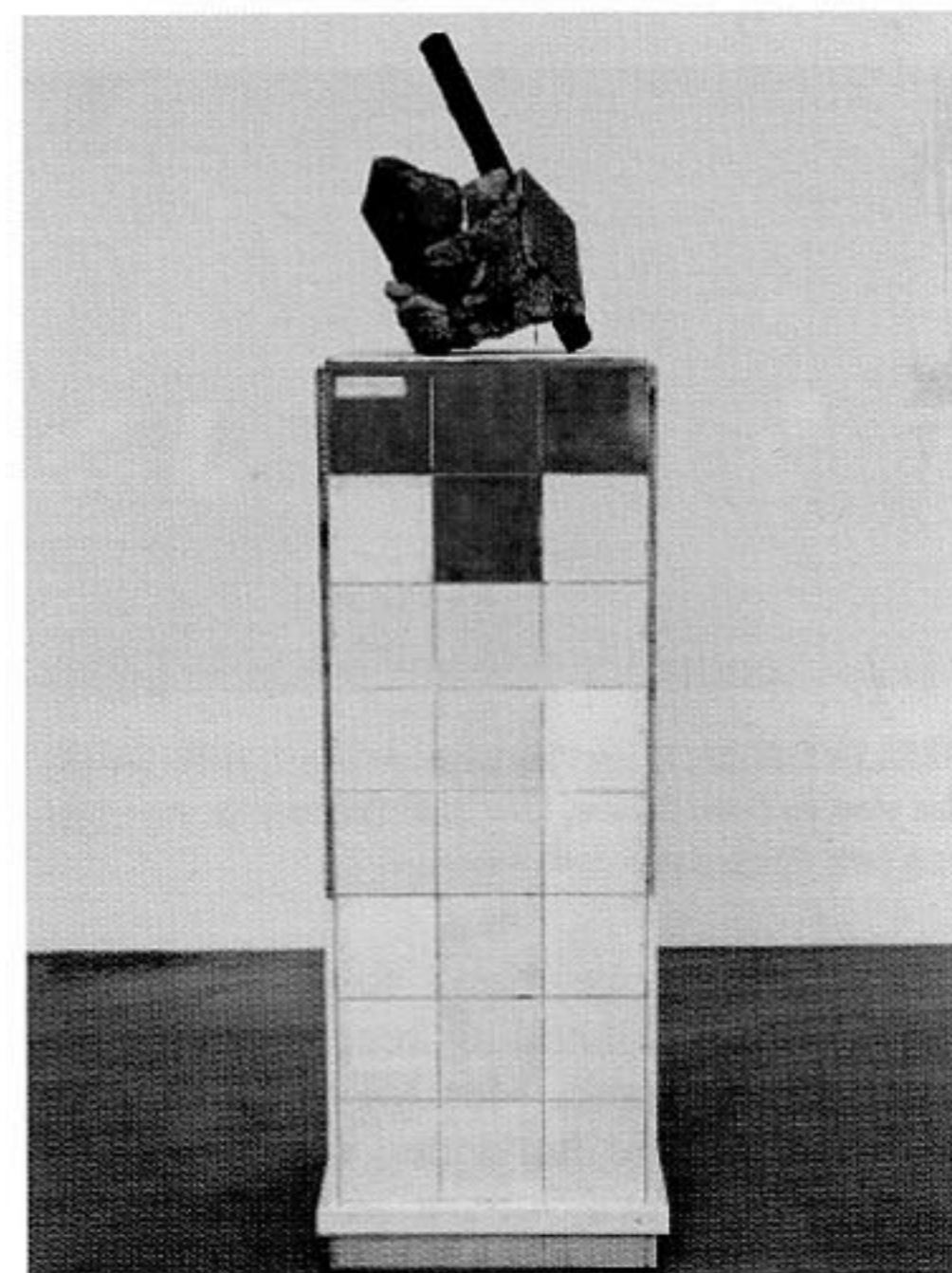
space of a hypothetical room.

The four sculptures have the shape of architectural fragments: the intersection of two walls forms a corner space containing rough assemblages of white-primed plywood parallelepipeds piled one on top of the other. Some photocopies and pieces of papers are glued to them and a carpet lies under one of them, as the vestiges of the previous domestic life in what once upon a time was a house.

The wall is a trope in his work; it marks the limit between the inside and the outside, and here it suggests a link to the history of Germany and Berlin. But this show also raises questions about the implications and interpretations of presence and absence, recalling the concept of yin and yang, the day's transition to night, the night into day. In a continuous loop, the attention and the intensity of the visitor's gaze alternates between the stuffed and the void.

These two complementary opposites, the empty and the full, are parts of a bigger picture, each originating and drawing force from the other. Until the point where the void becomes full and the full empty.

Sonia Campagnola



MANFRED PERNICE, *Foundation, Fundament '09*, 2009. Wood, paint, ceramic, concrete, brick, steel, and paper (overall dimensions: 178 x 51 x 51 cm). Courtesy Regen Projects, Los Angeles.