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4.9.–1.10.2011

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Nadim Vardag

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opening:
4.9.2011 4–8 pm

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11.9.2011

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7 pm
Dan Bodan

—
25.9.2011

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4–8 pm
Vansittart

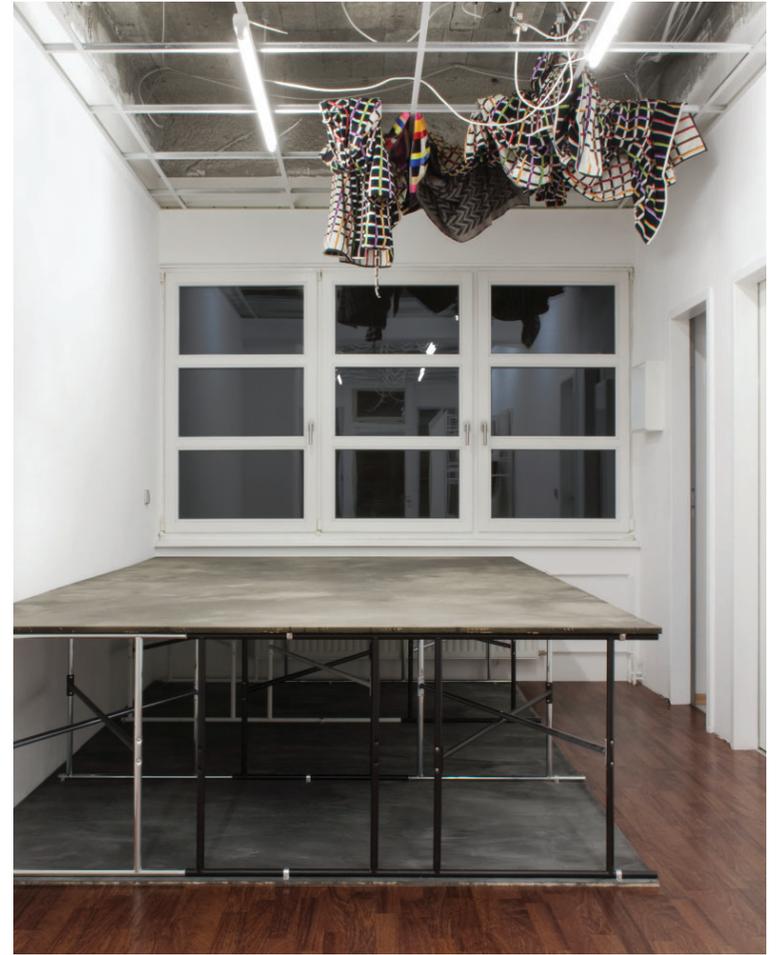
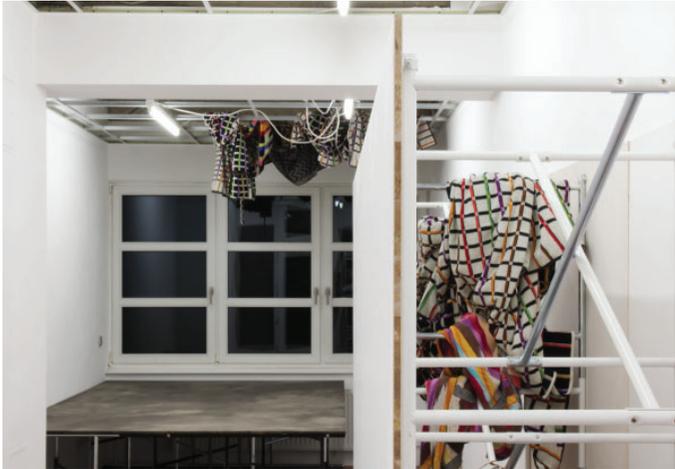
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STUDIO

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Adalbertstraße 96, 10999 Berlin

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Fri–Sat 4–8 pm and by appointment
www.s-t-u-d-i-o.net





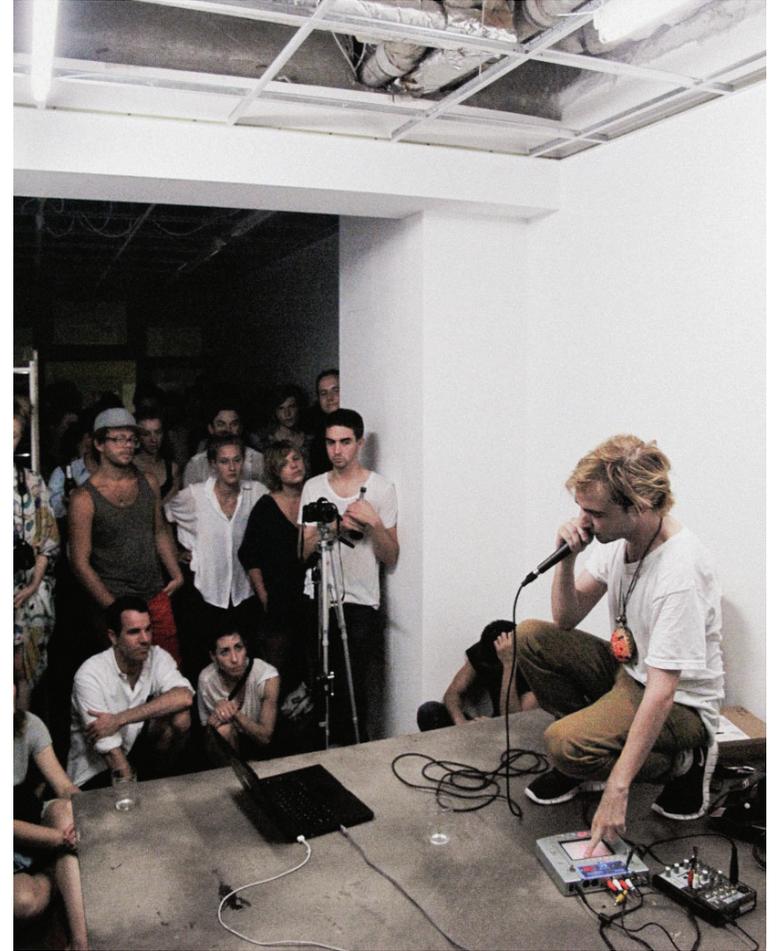






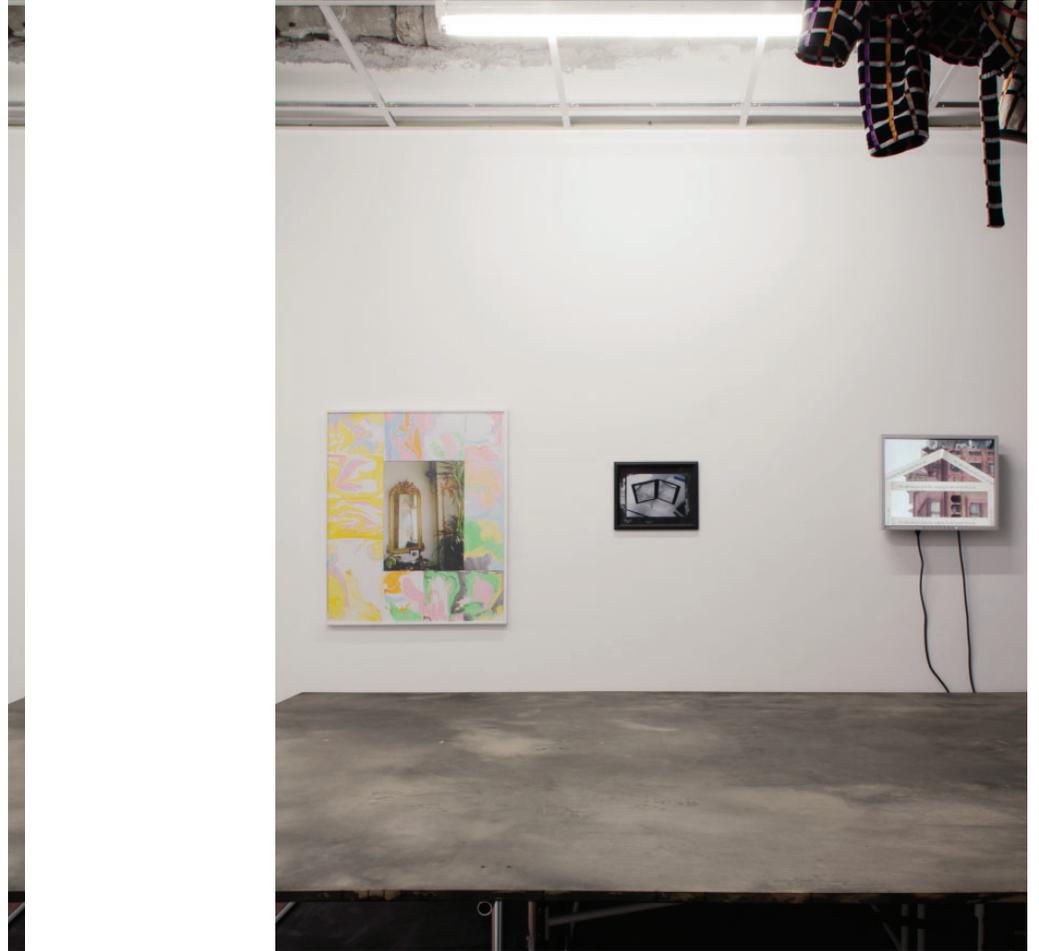
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11.9.2011

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Dan Bodan
Nudity & Atrocity
concert and record launch



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25.9.–1.10.2011

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Vansittart
opening: 25.9.2011



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press release

Nadim Vardag's exhibition at STUDIO formulates a trio consisting of, firstly, two architectonic modules of equal size, both constructed from a number of Egon Eiermann table bases and wooden surfaces; secondly, a number of towels, bathrobes and bathmats from the classic Italian fashion label Missoni; and thirdly, a wallpaper with innumerable logos found on the internet, each of them made up of the letters N and V.

It's not difficult to find the artist's signature here, the N for Nadim and the V for Vardag, but nor is it difficult to read it as a certain incredulity towards the authenticity of the artist's signature, which evaporates into corporate identity. NV is nearly LV; at once a monogram concentrated en masse into a pattern and, at the same time, a pilfered wall of sponsors.

Each of the modules has a surface area of two by three meters, and both consist of six table bases in various colours and wooden boards in different finishes. Whilst the somewhat darker and, with its sullied marbled surfaces, clearly more painterly module lies at the back of the space, the other, white module with a front consisting of a so-called painter's board – a wooden board covered with white paper – stands at the front of the space with its long edge to the wall. By raising a plinth to the status of a sculpture or a stage, and the wall to that of a painting, these two elements not only play with the role of display – or with the customary play with the role of display – they actually become display when they serve as the location for a Dan Bodan concert or a further exhibition by the Vansittart artists' group.

The Missoni fabrics – the majority of them covered with a regular grid pattern – are hung as though they were casually and almost carelessly thrown over the gridded ceiling struts of the space and the inside of one of the two modules: a gesture which, thanks to the formal similarity of grid to grid, can be read as both a critical reference to the event location and as a purely stylistic aesthetic decision.

The use of luxury materials and design classics literally increases the value of what are essentially quite plain fixtures – whilst these in turn accrue surplus symbolic 'weight' through their use in the artistic context. 'Design', 'fashion' and 'art' open up and reinforce one another. Things that are expensive and valuable become yet more expensive and more valuable.

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and Adam Wieland Metallwerkstatt.

bmuK adamwieland GEORG KARGL
FINE ARTS

