AKINCI

23 March - 27 April, 2019

Lubricated Language

Ali Kazma
Mire Lee
Petra Morenzi
Miguel Angel Rios
Anne Wenzel

About

Lubricated Language is a group exhibition about mechanisms of movement and inertion in space. It makes physical and animated forms visible that obey gravity and friction by slowly pushing or carefully and steadily strengthening muscles or molecules. Some need a hand or need to be lubricated. The raw and refined materials are almost physical; a direct expression of the artists' actions.

In this show, we are proud to present **Mire Lee**'s (1988, Korea) kinetic sculpture *Ophelia* (2018-2019) which immediately gives access to the dynamics of the exhibition. This object, made out of plaster, plastics, grease, silicone, hose tissues, motor and other mixed materials, reminds us of a person or animal, shifting forms, trying relentlessly to move and turn. It is a meeting of tenderness and grease, raw physicality and anxiety. Mire Lee adds to this moving object her hanging *Liars* (2019), that are somehow longing to be touched, while at the same time just being there, taking their space.

Mire Lee finished an undergraduate program majoring in sculpture in 2013 at Seoul National University. In her first solo exhibition *War Isn't Won by Soldiers, It's Won by Sentiment* Insa Art Space, Seoul, 2014), Lee presented sculptures in raw material and kinetic installations. Employing diverse media other than sculpture, her practice studies the shape of energy such as impulse, vitality, desire and sentimentality. She is currently participating in a residency program at the Rijksakademie in Amsterdam (2018/2019).

In the same space we find **Ali Kazma**'s (1971, Turkey) film *Dance Company* (2009). This film is a careful registration of dancer and choreographer Zeynep Tanbay at work at the Zeynep Tanbay Dans Projesi in Turkey. The spectator watches her professional routines and her concentrated gaze while she is instructing the dancers. As they are rehearsing, one can witness the interdependence of bodies moving through space. Through the captured movements of the dance, the film shows the human spirit striving for meaning and control. In his 'resistance' series, Ali Kazma places the body at the centre of the work, literally and metaphorically. In this way , the artist aims "to render visible the endless possibility, the endless potential harboured within the body as a bearer and creator of meaning…". [1]

Anne Wenzel, *Nightfall (Detail),* 2017
(Tainted devotion/ silver blue), Glass, metal tables, Vaseline (photo: John Stoel)

1 Ali Kazma, video interview about his solo exhibition, Timemaker, Istanbul, ARTER, 2015

Petra Morenzi (1954, Germany) challenges us to believe what we are seeing. In *Lubricated Language,* AKINCI presents a selection of elaborate charcoal drawings next to new marble sculptures. Her sculptural and drawing work is based entirely around the 'standard' human figures that are far from being 'normal'. It seems as if the figures have been given the task of managing and contemplating the physical forms they find themselves in. As seemingly impossible or unlikely as they may appear, they undeniably make a visual sense which is difficult to rationalize. These figures that occupy the space are softly cryptic, strangely logical, and convincing in their simplicity.

In this exhibition we see **Anne Wenzel**'s (1972, Germany) practice from a different angle. Known for her powerful sculptures made of ceramics, Wenzel presents in *Lubricated Language* three octopuses made of glass on metal plinths. In their beautiful glazing and tactile presence, one immediately recognizes Anne Wenzel's work. The stretched-out tentacles of these animals which lazily rest in a pool of grease, seem to tell the viewer what this exhibition is about: physicality and beauty along with a certain brutality - bodies that almost perversely strive to move or rest in a motionless state of existence.

The protagonist in *The Ghost of Modernity* by **Miguel Angel Rios** (1943, Argentina), is a transparent glass cube. *The Ghost of Modernity* consists of three films shot in different locations in Mexico, Peru and Brazil, each featured landscape standing for specific situations that were activated in a mysterious way, thanks to the presence of this glass cube. *Ghost of Modernity - Tres Marias* (2012) has been filmed in the village Tres Marias in the mountains of Mexico. The transparent cube floats through and over the settlement witnessing its poverty and heaps of garbage. By introducing the cube, Rios underlines fundamental paradigms of modernity referring to key moments in 20th - century art history, such as the ready-made, abstract geometric art and objects of minimalism. At the same time the intangible moving cube functions as a silent observer.

Biographies:

Born in 1971, Istanbul, Ali Kazma completed his undergraduate studies in the United States in 1993. After briefly studying photography in London, he returned to the US to study film in 1995. He received his MA from The New School University in New York City where he worked as a teaching assistant. Ali Kazma was granted the 2001 UNESCO Award for the Promotion of the Arts and received the 2010 Nam June Paik Award for his 'Obstructions' series, which he has been working on since 2005. Kazma's video works question and explore the different rhythms and states of human existence and its relationship to contemporary conditions. He has recently exhibited his works a.o. at MUNTREF, Buenas Aires (2018); Pera Museum, Istanbul (2018); Art Mill, Szentendre (2018); Moscow Biennale of Contemporary Art (2018); Jeu de Paume, Paris (2017/2018); ARTER - Space for Art, Istanbul (2015); Venice Biennale, Pavilion of Turkey (2013); Istanbul Biennial (2001, 2007, 2011).

Petra Morenzi (1954, DE, lives in The Netherlands) studied at the Gerrit Rietveld Academie and at the Rijksakademie voor Beeldende Kunsten in Amsterdam. She has exhibited several times at AKINCI, Amsterdam, as well as in national and international institutional exhibitions. Morenzi's work has been acquired by various collections, including Akzo Nobel; Collection Museum Voorlinden; Teylers Museum, Haarlem; Collection Deutsche Bank, Frankfurt; ABN Amro Collection and Stedelijk Museum Amsterdam.

Anne Wenzel (1972, Schüttorf, Germany) studied at the Academy for Visual Arts and Design in Enschede (NL). Her work is shown at leading art institutions in the world. Previous solo exhibitions were held in, a.o., Museum Jorn, Silkeborg, Denmark (2018); Princessehof Leeuwarden (2017); Rijksmuseum Twenthe (2015); ARTER Istanbul (2016); TENT Rotterdam (curated by Daria de Beauvais, 2014); Villa Roth, Germany (2010); Museum Boijmans van Beuningen, Rotterdam (2010). Her works are included in many public and private collections, including Museum Boijmans van Beuningen, Rotterdam; Princessehof, Leeuwarden; Stedelijk Museum Schiedam; Vehbi Koç Foundation, Istanbul; Stedelijk Museum Den Bosch; S.M.A.K Ghent and Frac Auvergne.

Born in Catamarca, Argentina, Miguel Angel Rios (1943) lives in Mexico City. Rios has had solo and group exhibitions at a.o. museums and institutions as Roda Sten, Goteborg, Sweden (2019); Contemporary Art Centre, Cincinnati, USA (2019); Art Mill, Szentendre, HU (curated by Barbara Polla and Paul Ardenne) (2018); 21C Museum Hotels, Nashville, TN, USA (2017); Voice, The Parkview Museum, Singapore Apocalypse (2017); Art Chapel Amsterdam, NL (2017); Los Angeles County Museum, LA, USA (2017); Castle Oud-Rekem, Belgium (2016); ASU Art Museum, Temple, USA (2015), Museum of Fine Arts Houston, USA (2013); Sala de Arte Público Siqueiros, Mexico City (2013); Des Moines Art Center, Iowa, USA (2012); Fries Museum, Leeuwarden (2008) and Hirshhorn Museum and Sculpture Garden, Washington (2005). His videos have been screened during La Biennale de Lyon, FR (2015); Liverpool Biennial, GB (2011); and the Biennale of Sydney, AU (2010). He participated in group exhibitions at a.o. Centro del Carmen, Valencia, ES (2014); New Museum of Contemporary Art, New York, USA (2014); Musée d'Art Contemporain de Nîmes, FR (2013).

Lubricated Language, exhibition view at AKINCI, 2019
(photo: Wytske van Keulen)

Lubricated Language, exhibition view at AKINCI, 2019
(photo: Wytske van Keulen)

Mire Lee, *Hysteria, Elegance, Catharsis: The Liars*, 2019,
silicone, chains, foam, threads, raisin, different materials, approx. 250x3x3 cm, total size variable
(photo: Wytske van Keulen)

Mire Lee, *Ophelia,* 2019,
Plaster, plastics, greese, silicone, a.m.., motor,
size variable
(photo: Wytske van Keulen)

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Lubricated Language, exhibition view at AKINCI, 2019
(photo: Wytske van Keulen)

Ali Kazma, *The Dance Company*, 2009,
video film, 10:17 min.
(photo: Wytske van Keulen)

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video film, 10:17 min.
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(photo: Wytske van Keulen)

Anne Wenzel, Nightfall, 2019
Glass, metal tables, vaseline
Size variable (tables 90 x 60 x 30cm)
(photo: Wytske van Keulen)

Anne Wenzel, Nightfall (Tainted devotion/ Silverblue), 2019
Glass, metal tables, vaseline
Size variable (tables 90 x 60 x 30cm)
(photo: Wytske van Keulen)

Lubricated Language, exhibition view at AKINCI, 2019
(photo: Wytske van Keulen)

Miguel Angel Rios, *The Ghost of Modernity - Tres Marias,*
2012, black and white film, 3:51 min
(photo: Wytske van Keulen)

Miguel Angel Rios, *The Ghost of Modernity - Tres Marias,*
2012, black and white film, 3:51 min
(photo: Wytske van Keulen)

Lubricated Language, exhibition view at AKINCI, 2019
(photo: Wytske van Keulen)

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(photo: Wytske van Keulen)

Transparent Head, 2017, Alabaster, 15x14x14cm, unicate
(photo: Wytske van Keulen)

Head with Balls, 2017, Carrara Marble, 22x15x13cm, unicate
(photo: Wytske van Keulen)

Untitled, 2018, Aurora Marble, 15x11x6 cm
(photo:Wytske van Keulen)

Marble Head with balls, 2018, approx. 45x17cm
(photo: Wytske van Keulen)

Hoekman II, 2008, Bronze, 70x44x45 cm, hors c.
(photo: Wytske van Keulen)

Lubricated Language, exhibition view at AKINCI, 2019
(photo: Wytske van Keulen)

Head with holes I (ed. 2/3+ 1ap) & III (ed. 3/3+ 1ap), 2008, bronze, 15x18x22 cm
(photo: Wytske van Keulen)

Head with holes I (ed. 2/3+ 1ap) & III (ed. 3/3+ 1ap), 2008, bronze, 15x18x22 cm
(photo: Wytske van Keulen)

Head with Curls, 2012, red charcoal on paper, 100 x 140 cm
(photo:Wytske van Keulen)

Intertwined, 2013, red charcoal on paper, 290 x 150cm
(photo:Wytske van Keulen)