

MICHAEL DEAN

Jumping Bones

Extra City



28.03.2015—
19.07.2015

OPENING 27.03.15 | 19:00

KUNSTHAL, ANTWERPEN

EXTRACITY.ORG

EXTRA CITY KUNSTHAL

EIKELSTRAAT 31, 2600 ANTWERPEN - BERCHEM

WOENSDAG – ZONDAG / WEDNESDAY – SUNDAY, 13:00 – 18:00

WWW.EXTRACITY.ORG

Artistiek directeur / Artistic director
– Mihnea Mircan

Productie / Production
– Caroline Van Eccelpoel

Communicatie en bemiddeling /
Communication and mediation
– Lotte De Voeght

Administratie en assistentie /
Administration and assistance
– Charlotte Gyselinck

Technische assistentie / Technical assistance
– Gary Leddington

Installatieteam / Installation team
– Oscar Hugal, Tom Volckaert

Stagiairs / Interns
– Anna Rulecka, Anneleen Swillen,
Charlotte van Renterghem

Vormgeving / Graphic design
– Charlotte Gyselinck, Remco van Bladel

Externe curator / External curator
'The Camera's Blind Spot II'
– Simone Menegoi

Assistent curator / Curatorial assistant
'The Camera's Blind Spot II'
– Barbara Meneghel

MET DANK AAN / THANKS TO

De kunstenaars, galleries, bruikleengevers en /
The artists, galleries and lenders as well as to
Face, Maud Gyssels, Nina Hendrickx, Katleen
Schueremans, Jeroen Staes



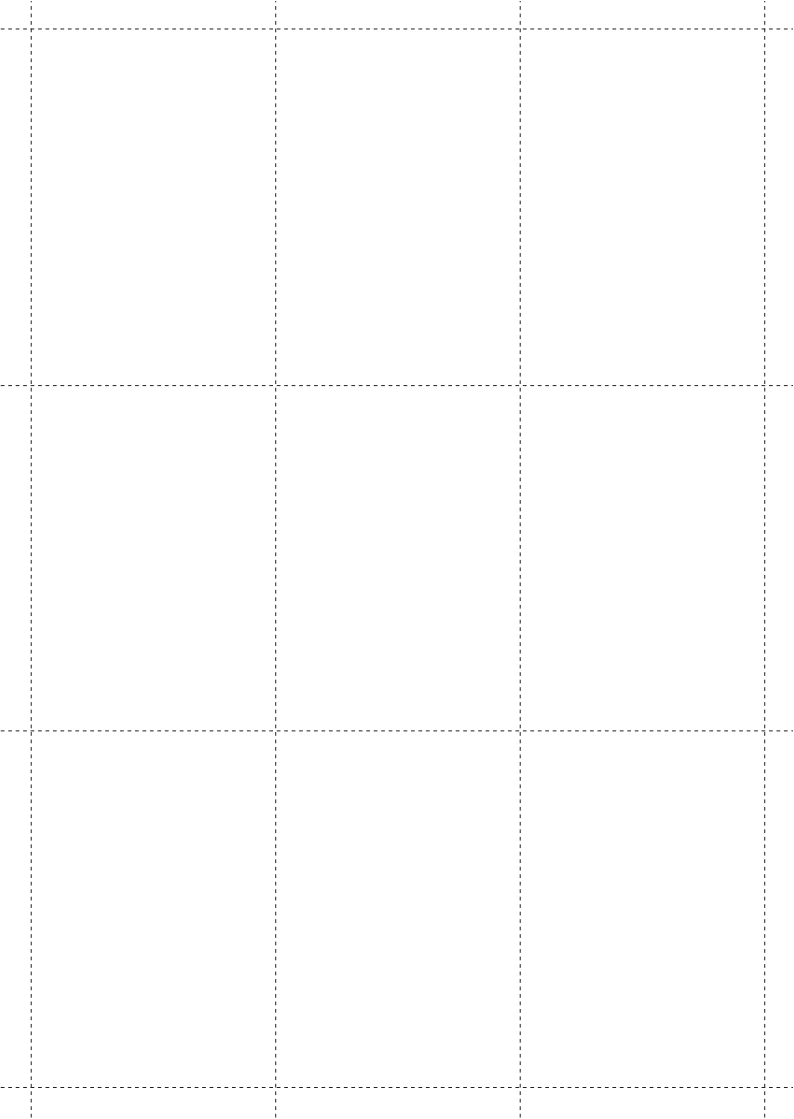
Vlaanderen
verbeelding werkt



STAD ANTWERPEN



Duvel art





MICHAEL DEAN

JUMPING BONES

Extra City presenteert de eerste solotentoonstelling van Michael Dean in België, volledig samengesteld uit nieuw werk. Het werk van Michael Dean (1977, Newcastle Upon Tyne, UK, woont en werkt in Londen, UK) ontleent middelen en werkwijzen uit de praktijk van de beeldhouwer, de schrijver en de typograaf. Hij reorganiseert ze in een specifieke structuur, waarbij hij teksten en voorwerpen, abstracties en bezweringen, stijlfiguren, zicht en aanraking doorkruist. Deans sculpturen, uitgevoerd in beton, zijn de afgelopen jaren geëvolueerd van echo's uit de modernistische kunst en architectuur – van hun ruïnes of sporen in het geheugen – tot fossielachtige verschijningen, archeologische overblijfselen en mineralogische verzamelingen, tot, meer recent, een geladen anatomische taal. Zijn afgietsels doen dienst als abstracte stand-ins voor botten en voetafdrukken, tongen en ledematen – een

gefragmenteerde anatomie op zoek naar samenhang, naar ruimtelijke of gevoelsmatige ligamenten en gewrichten:

Belangrijker dan hun uiterlijk is misschien wel het feit dat Deans sculpturen zijn verwikkeld in twee uiteenlopende verhalen. Aan de ene kant wordt hun maakproces vooraf gegaan door een woordelijke oefening, door samengetrokken scripts met de woorden die Dean selecteert als subjecten en uitdrukkingen van zijn tentoonstellingen. Het tweede verhaal is dat van een performatieve activatie, waarbij de contouren van de sculpturen worden gemeten of omhuld, bekrachtigd of geliefkoosd, op een haast rituele manier. Deze verhalen worden door de kunstenaar vastgelegd op foto of ze nemen de vorm aan van performances waarin zowel de toeschouwer als het object worden toegeproken. Deze handelingen, waarbij

werken een stem krijgen of fysisch worden gemanipuleerd, tonen aan dat de concrete rekvisieten niet meer zijn dan tijdelijke belichamingen – materiële 'film stills' – van een proces dat niet de vormen van de hedendaagse beeldhouwkunst onderzoekt, maar dat die vormen articuleert binnen een specifieke ervaring, in een dicht web van wederkerigheid.

Zowel taal als cement worden door Dean gebruikt om wrijvingen te produceren, zowel in relatie tot de grammatica als tot de museale orde. Ze worden ingezet omdat ze zich als begrippen en materialen 'op de verkeerde plaats' lijken te bevinden, vloekend met de regels van betekenisgeving. Het kunstenaarsboek dat bij de tentoonstelling hoort, herhaalt en reguleert in verschillende syntactische formaties de woorden "now" en "leaves", in een typografie waarbij elke letter een kronkelende, slingerende of gevouwen tong is – stuiptrekkingen waarmee een orgaan-zonder-lichaam lucht filtert, in- en uitademt, spreken mogelijk maakt en het zelf van de auteur verweeft met zijn publieke stem. Op dezelfde manier zoeken de visuele elementen contact met elkaar op, eerder dan autonome zichtbaarheid. Ze streven naar samenhang en symmetrie, zonder de hulp van stabiele betekenaars die worden toegevoegd aan de delen of aan

hun som: ze nemen plaats in de uitgestrekte tijd die voortkomt uit de herhaling van "now", en in de nevelige ruimte die "leaves" achterlaat.

Vastgehouden in een continuüm van anatomische reliëfs en tastbare impulsen, kwetsbaarheid en pathos, suggereren de wankelende en van elkaar afhankelijke objecten en zinnen in de tentoonstelling een ervaring waarbij zien en 'samen-zijn' niet meer van elkaar te onderscheiden vallen. Intimiteit is de motor van Deans praktijk in dezelfde mate dat zijn abstracties deel uitmaken van zijn poëtica, altijd op de grens van belichaming, de mogelijkheid van mimesis toelatend en vertragend. Dean bouwt aan een abstracte reconstructie van intimiteit, met vormen en woorden als geleiders of aders, en creëert een symmetrie van "faces faced", zoals de kunstenaar in één van zijn teksten schrijft – bijna een terminus, een vluchtpunt van intimiteit, waar een lichaam de plaats van een ander lichaam bewoont en zo ontsnapt aan zowel taal als vorm.

In plaats van ieder werk in de tentoonstelling apart te beschrijven, volgt hier een selectie teksten die eerdere projecten van Michael Dean begeleidden. Het zijn gebalde scripts uit zijn 'diminishing books', waarvan het volume afneemt naarmate bezoekers er meer pagina's uitscheuren. Deze tekstuele beelden bieden een inzicht in de woordenschat en de verhoudingen tussen stem en zicht, nodig om te begrijpen hoe Deans praktijk functioneert en hoe het de variabele intensiteit van een voortdurend gesprek materialiseert.



MICHAEL DEAN

JUMPING BONES

Extra City is pleased to present 'Jumping Bones', an installation of new works by Michael Dean and the artist's first institutional exhibition in Belgium. The work of Michael Dean (1977, Newcastle Upon Tyne, UK, based in London, UK) borrows instruments and strategies from the practices of the sculptor, the writer and the typographer, and re-organizes these in a particular syntax intersecting texts and bodies, abstractions and invocations, figures of speech, sight and touch. Executed in concrete, the formal suggestions of Dean's sculptures have shifted over the last years from echoes of Modernist art or architecture, of their ruins or mnemonic trace, to the appearance of fossils, archaeological remains and mineralogical collections, and, more recently, to a pregnant anatomical allure. His casts function as abstract stand-ins for bones and footsteps, tongues and limbs – a segmented anatomy in

search of reconstitution, of spatial or affective ligaments and joints. More significant than their aspect is perhaps the fact that his sculptures are implicated in two distinct histories. On the one hand, their making is preceded by a lexical exercise, by syncopated scripts that permute the words Dean selects as subjects and predicates of his exhibitions. The second narrative is one of performative activation, where the contours of sculptures are measured and enveloped, verified or caressed in quasi-ritual fashion. Such episodes are documented in the artist's photographs or take the shape of performances where declamation is as much addressed to the visitor as it is to the object. A juxtaposition of operations by which works are voiced or manipulated indicates that these concrete props are no more than provisional embodiments – material "film stills" – from a process that seeks to articulate those forms in

a particular kind of experience, in a conjunctive tissue of reciprocity. Both language and cement are used in their capacity to produce anomalies, if judged in relation to grammatical and museological norms. They are employed for what they can evoke once terms and materials appear to be "in the wrong place", misaligned with the conventions of sense-making. The artist book that accompanies the show repeats and modulates, in different syntactic configurations, the words "now" and "leaves", rendered in a typography where each letter is a twisting, coiling or folding tongue – the convulsions by which an organ without a body filters air, inhales, exhales and proffers speech, complicate the correspondences between auctorial self and its public enunciation. Similarly, the conjunction and friction between visual elements, seeking contact rather autonomous visibility, articulate correlations and symmetries without the mediation of stable signifiers that could be attributed to the parts or to their sum: they take place in the stretched time generated by the repetition of "now", and in the nebulous place that "leaves" might leave.

Bound in a continuum of anatomical glyphs and tactile incitement, vulnerability and pathos, the unsettled and interdependent objects and sentences of the exhibition suggest

an experience where seeing is indistinguishable from 'being with'. Intimacy might be said to be the engine of a politics in Dean's practice, to the same extent that his abstractions, always on the threshold of embodiment, allowing and delaying the potentiality of mimesis, constitute its poetics. Dean works on an abstract reconstruction of intimacy, with forms and words as conduits or veins, creating the symmetry of "faces faced", as the artist writes in one of his texts – an approximation, as much as language and form allow, of the terminus, or vanishing point of intimacy, where a body fully inhabits the place of another body and thus slips away from both language and form.

In lieu of a work-by-work description of the project, what follows is a selection of texts that have accompanied previous exhibitions by Michael Dean, terse scripts from his "diminishing books", whose materiality decreases as visitors tear out pages. These textual images outline the lexicon, the calibrations of voice and sight required to apprehend how this practice stages and materializes the different intensities of a permanent conversation.

This intimacy. LEFT

This intimacy. LEAVES

This intimacy. LEAVE

This intimacy. LEAVING

This intimacy stood at an equal distance.

To the intimacy of this. LEAVES 5

Intimacy. LEAVE

This intimacy. LEFT

This intimacy. LEAVING

This intimacy. LEAVES

This intimacy is equal to the fields.

Pause

The field. LEFT 10

Is not another intimacy. LEAVE

The difference. LEAVES

and laughters at.
VOICE The stone walls of yes and no. *Exit*

Enter
VOICE The bread of yes and no.
VOICE Seen bread.
VOICE Detailed in the loss of
strength and courage through fear.
VOICE Bread addressed in deep
or intense response to loss.
VOICE Seen in joy and rejoice.
VOICE Detailed
in having done wrong.
VOICE Seen in hunger. *Exit*

Enter
VOICE Yes and no.
VOICE Seen yes and no.
VOICE Detailed in feeling distress,
apprehension or alarm caused by impending danger,
pain.
VOICE Yes and no detailed in please.
VOICE Yes and no addressed in
dead.
VOICE Seen in regret.
VOICE Detailed in how long. *Exit*

January

repeat you to body

FACE

VOICE

The faces.

VOICE

The faces face.

VOICE

The face.

VOICE

The faced.

VOICE

The faced face.

VOICE

The faced faces.

VOICE

The face faces.

VOICE

The faces faced.

VOICE

The face faced.

End

FACE

1

The faces.

VOICE

The faces face.

VOICE

The face.

VOICE

The faced.

VOICE

The faced face.

VOICE

The faced faces.

VOICE

The face faces.

VOICE

The faces faced.

VOICE

The face faced.

VOICE

End

VOICE.

Your throat describes this.

VOICE.

Returns your touches.

VOICE.

The back of your neck to the front of this vertical intention.

VOICE.

Returns touches.

VOICE.

Taking the vertical intention of this built build to the front of your throat. The back of your neck. The small of your arms.

VOICE.

With the look of touch returned.

VOICE.

Your throats accuracy like your shoulders and wrists for this history of permanence. 10

VOICE.

My throats accuracy like my shoulders and wrists for this history of permanence.

VOICE.

The physical imitation.

Take this buildings physical and vertical intention for permanence.

VOICE.

Lately impermanence.

VOICE.

Before long

with near indelible impermanence remaining in long contemporary imitation of our daily permanence. 20

Pause

VOICE.

This describes your throat.

VOICE.

When out of our daily

La tua gola descrive questo. Restituisce le tue carezze. La parte posteriore del tuo collo fino alla parte anteriore di questo disegno verticale. Restituisce le carezze. Prendendo il disegno verticale di questa figura costruita sulla parte anteriore della tua gola. La parte posteriore del tuo collo. La fragilità delle tue braccia. Con lo sguardo della carezza restituito. La precisione della tua gola, come quella delle tue spalle e dei tuoi polsi per questa storia di permanenza. La precisione della mia gola, come quella delle mie spalle e dei miei polsi per questa storia di permanenza. L'imitazione fisica. Considera il disegno fisico e verticale di permanenza di questi palazzi. Recente precarietà. Prolungamento di una precarietà quasi indelebile rimasta in una lunga imitazione contemporanea della nostra quotidiana permanenza. Questo descrive la tua gola. Quando dalla nostra permanenza quotidiana imitiamo la precarietà. Prendendo la parte anteriore

APRIL

two hands described by two hands

Curtain

VOICE. Distances forest.

VOICE. And then address.

VOICE. The single distance of these features resembled in distances.

VOICE. The distance of these distances described by the parallel and equivalence of this throat and these shoulders to this.

VOICE. The again of this to the left arm.

VOICE. The resemblance and parallel of this wrist to this.

*Curtain**Curtain*

VOICE. Permanence forests.

VOICE. Pause and arrest, then in impermanent analogue to permanence, address.

VOICE. Out of analogue and then arrest and address the new again of this to the right arm and the resemblance and parallel of this hand and inside leg to this.

*Curtain**Curtain*

VOICE. Stone same to the ribbon difference.

VOICE. The off and soft next to stay straight.

VOICE. The away and weakness meets these straights easily and repeats proximity about this stone stay with soft differences.

VOICE. Or like likeness.

VOICE. Still.

VOICE. In still correspondence.

VOICE. The away raise and soft faltering piece of cloth of a flag.

VOICE. Raise easy away soft falter return and stone.

VOICE. Raise easily away and softly falter to repeat in any number of returns to nearness.

VOICE. Though awake at a stone sleep.

VOICE. Meet and approximate permanence or keep this easy physique and soft replica of proximity.

I.2 *Enter*

VOICE
This diminishing in virtuosity of imitation.

VOICE
This
symmetry is this differences coordinate at this
leaves is in the hands.

5 VOICE
Reader.

VOICE
Reading.

VOICE
Read.

VOICE
The read.

VOICE
Read.

10 VOICE
Reading.

VOICE
Reader.

VOICE
This disappearances
on sharing equal sequences from one another with
one another.
Exeunt

I.3 *Enter*

VOICE
How when you read can coordinate this sequence of
response at an equal distance to these leaves.

- VOICE. We return and meet to repeat proximity.
- VOICE. The parallel address of the cloth standards soft differences to stone.
- VOICE. The proximate addition of differences in softness and curves. The context of our physical address.
- VOICE. To return and meet we repeat proximity.
- VOICE. Falter in correspondence and with any amount of softness, curve and fall in imitation and difference to permanence.
- VOICE. The backs of these arms and pylons.
- VOICE. The architecture of a mothers arms. The architecture of a fathers arms.
- VOICE. The difference of our softness that can close in and out of imitating stone.
- VOICE. The parallel address in the softness of cloth.
- VOICE. The difference of our happening softness to stone in the parallel address of the happening cloth of a standard.

Curtain

Curtain

- VOICE. This standards softness and differences in our absence.
- VOICE. Then when we return and repeat with the context of our physical address all the approximate correspondence of our impermanence to permanence.
- VOICE. How we weather stone with the soft context of our physical address.

Curtain

Curtain

- VOICE. Left in the array of rain.
- VOICE. Left to slowly motion ruin away.
- VOICE. Littered in leaving.
- VOICE. The staying disarray of remaining in leaves left to leave, slowly motioning ruin.

Curtain

End

VOICE. Your left arm. The palm of your left hand faces away from you. Your right hand and your left hand. The palm of your right hand is facing you.

VOICE. r.

VOICE. You're looking up at your right arm and your right hand is closed.

VOICE. i.

VOICE. You look up at your left arm the back of your left hand is facing you.

VOICE. c.

VOICE. You looking up at your left arm and your right hand is under your left hand.

VOICE. h.

Pause.

VOICE. Near to.

VOICE. And no attention to fears.

VOICE. And without anything between the opposite of tears.

Pause.

VOICE. Sleep and metal.

VOICE. Metal and stone.

VOICE. Stone and sleep.

Pause.

VOICE. Your face when I look at you.

Pause.

VOICE. Mourning and stone.

VOICE. And stone and metal.

VOICE. And metal and mourning.

Pause.

VOICE. Your face to metal and wood and the wet of this mouth.

VOICE. The water out of your mouth.

VOICE. The face to face with wood and metal when the rains wet metal and wood.

Pause.