



Curators' Series #2. Sculpture Of The Space Age

Exhibition dates: 02.10.2009– 19.12.2009

Opening Reception: 01.10.2009 from 6.30pm

The David Roberts Art Foundation is delighted to announce Raimundas Malasauskas as the second guest curator in the Curators' Series, which aims to support international curators with unique and experimental vision by commissioning projects for the David Roberts Art Foundation.

Developed over the last year, Raimundas Malasauskas's group exhibition *Sculpture of the Space Age* refers to an exhibition mentioned in J. G. Ballard's short story *The Object of the Attack* (1984). Not detailed in the text, the exhibition was supposedly held at the Serpentine Gallery in the early 80's and exists only as a title in the story.

Malasauskas, who first heard about this exhibition from Graham Gussin in 1997, describes his process as 'Re-approaching the exhibition that took place in the network of brains: an intermittent experiment of space-time travelling.' Invited artists Gintaras Didziapetris, Ryan Gander, Mario Garcia Torres and Rosalind Nashashibi will work collectively with the curator and the David Roberts Art Foundation to create a space for this exhibition to emerge. The project examines aspects of memory and visualisation, porosities in between literature and visual arts as well as the ever-shifting positions that artworks occupy in a space of a time-capsule.

Malasauskas writes "*Sculpture of the Space Age* is less than 30 years old, but very few can remember precisely what it was about. Perhaps its content is actually outside of the exhibition. This insight is very specific of the novel's main character Matthew Young's tendency of space-time denying. Mr Young, who got fined for being disorderly at the opening of *Sculpture of the Space Age* at the Serpentine Gallery in the early 80s, is the only person known to have attended the opening that night. When in the 90s two British artists, Graham Gussin and Jeremy Millar, came across this fictional exhibition mentioned in Ballard's short story, they got carried away by the idea of translating the exhibition from the space of the story to the space of the gallery. This curatorial premise led them to a conversation with the author J.G. Ballard who suggested a few artists who could have been in the show, although none have been mentioned in the original narrative. Despite the exciting curatorial process *Sculpture of the Space Age* did not open at the Serpentine Gallery in London in the 90s as Graham Gussin and Jeremy Millar intended. Their time-travelling experiment of making an exhibition turned into an archive, which is now stored in a cardboard box.

Sculpture of the Space Age became an anachronism that keeps living on its own ambivalence as something that could have happened, then almost happened again. It openly contains its own possibility and impossibility, as this new diversion suggests: Mario Garcia Torres with Ryan Gander and Gintaras Didziapetris with Rosalind Nashashibi bring *Sculpture of the Space Age* to where it could have been and where it has never been yet: the year 2009. The show looks as if it was installed in the early 80s, but will open its door only tomorrow."

Sculpture of the Space Age is curated by Raimundas Malasauskas for the David Roberts Art Foundation, assisted by Sandra Pusterhofer, Assistant Curator.

Alongside *Sculpture of the Space Age*, the curatorial team of the David Roberts Art Foundation will introduce *The Object of the Attack*; a programme of events, performances and artistic interventions expanding on the themes of Malasauskas' exhibition. For this project, artists and curators will suggest possible interpretative paths through strategies of association and translation, their work entering fictional narratives built from an exhibition. *The Object of the Attack* is curated by Vincent Honoré, Artistic Director, David Roberts Art Foundation, in collaboration with assistant curators Sandra Pusterhofer and Gaia Tedone.

The exhibition is supported by the National Lottery through Arts Council England. The Foundation would also like to thank the Embassy of Mexico and the Lithuanian Embassy for their support and assistance. The David Roberts Art Foundation is proudly supported by the Edinburgh House Estates group of companies.



Notes to editors

Founded by collector David Roberts and directed by Vincent Honoré, the David Roberts Art Foundation is a charitable organisation dedicated to supporting contemporary art through a programme of exhibitions, commissions, acquisitions and collaborations with independent curators. After Cylena Simonds (April 2009) and Raimundas Malasauskas (October 2009) the next curator invited to participate in the Curators' Series is Mihnea Mircea (May 2010). Through its activities, the Foundation encourages exchange and aims to act as a platform for artistic dialogue. It aims to question the structures of production and reception of art works by inviting artists to explore different formats for exhibitions and to consider them not as fixed structures, but as temporary proposals open to evolution, experimentation and modification. Together with group and solo exhibitions, the Foundation hosts an active programme of performances and discussions.

Guest Curator for *Curators' Series #2. Sculpture of the Space Age*:

Raimundas Malasauskas

Lithuanian born Raimundas Malasauskas was until recently curator-at-large of Artists Space, New York. He was curator at the Contemporary Art Centre (CAC) in Vilnius, Lithuania from 1995-2001. Together with Gridthiya Gaweewong, Massimiliano Gioni, Jessica Morgan, Hans Ulrich Obrist and Russell Storer, he was part of the curatorial team for the 2008 Sydney Biennial. *The Sculpture of Space Age* is his first exhibition in London.


The Artists

Gintaras Didžiapetris (born 1985 Lithuania, based in Lithuania)

Gintaras Didžiapetris is an artist living and working in Vilnius.

Ryan Gander (born 1976 UK, based in UK)

Ryan Gander creates works in various written, spoken and visual languages. His practice adopts both familiar styles, such as cartoons and maps, as well as more avant-garde



aesthetics. By appropriating existing art and design work to generate new pieces, Gander creates fictional histories, traced from real historical moments and turning points in visual culture. He thematically investigates notions of copyright, intellectual property and the issues surrounding ideas of documentation and collaboration, originality and meaning, by playful investigation into facets of the making, presentation, history and documentation of art and design.

Mario Garcia Torres (born 1975 Mexico, based in US)

Through re-examinations of conceptual art works, Mario Garcia Torres (Mexico, 1975) combines elements of fact and fiction, history and myth, past and present. More than just historical references, his work raises contemporary questions that address politics, memory and the accessibility of information through performances, videos and installations.

Rosalind Nashashibi (born 1973 UK, based in UK)

Nashashibi is most known for her 16mm films in which she focuses on observation of group interaction and social rituals. She is concerned with portraying the psychological atmosphere of locations and detecting subconscious projections. She also produces screenprints and collages, which merge abstract forms and figurative elements.

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Opening times: Tuesday – Friday 10am – 6pm, Saturday 11am – 4pm

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