

## Press release

**Bojan Sarcevic | Replace the irreplaceable**  
**Pablo Pijnappel | Felicitas**

**21st March – 22nd April 2006, Tuesday to Saturday, 11 a.m. – 6 p.m.**

**Vernissage: Saturday, 18th March, 6 p.m.**

In arches 51 and 52 **Bojan Sarcevic** (\* 1974) is presenting new sculptural works, entitled **Replace the irreplaceable**, which play with objectness' contradictory possibilities. Whilst **Replace the irreplaceable** (2006), which is also the title of the large sculpture in arch 52, stands heavily in the room, the structures in arch 51 are at the outer limits of extreme fragility, awakening an impression of a light, almost floating presence. Running through all the works on display is a reflection on the language of modernism, which Sarcevic reconfigures, but does not, however, reproduce or employ as a mere citation. His sculptures are much more self-referential structures; as formal repetitions these allow European utopia to re-emerge, revealing these anew in the re-staging. The repetitive (appropriation) process generates alienation, turning the sculptures into repositories of time. The course of modernism, from Russian Constructivism impregnated with social criticism to post-war economic miracles, settles like sediment in the sculptures, but that is not the whole story: Sarcevic's constructions, which only vaguely formulate references to locus and time, remain curiously placeless, yet in this state they are potentially completely open. Indeed, they appear more as containers in which places and periods of time are superposed and where the past once again adopts material form, whilst glimpses of the future tentatively take shape. Despite the architectonic references, **Replace the irreplaceable** (2006) is not a building but a sculptural locus, alternating between exterior and interior, seeming to offer a dwelling place yet at the same time appearing itself to be organic. **Replace the irreplaceable** thus comprises an anthropometric dimension. It is precisely this that differentiates Sarcevic's repetitions from other contemporary strategies for processing formalism. The way in which Bojan Sarcevic traverses formal possibilities is characterised precisely by the absence of clear and recognisable references to earlier developments in the art scene that would ironically denote imprecise aesthetic processes of production. **Replace the irreplaceable explores** the imaginary potential of transposition, the symbolic effect of having objects and experiences pop up differently/ elsewhere/ in another time. Two aspects of the works make a particularly powerful contribution to the sculptures' sensual quality, namely their formal precision and the high-quality materials used (copper, pearwood).

We are showing **Pablo Pijnappel's** (\* 1979) three-part slide projection **Felicitas** (2005) as the first exhibition in our new project space c|g+ (arch 49). The Brazilian artist has developed a documentary approach that extends far beyond scientific displays; he draws on his own family history in his videos, films and slide installations. This apparently highly personal starting point generates a space that renders the mechanisms of memory and its iterative processes visible in Pijnappel's complex, anti-hierarchical narratives about immigration, discovering one's identity and cultural crossover. These mental superpositions are reflected in the materials employed: the combination of found footage, his own family archive, images taken from the media and the inserted subtitles constitute tales about subjectivity, in which the imaginary plays an essential role. **Felicitas** centres on the daughter of a German industrialist who emigrated to Brazil after the First World War; the struggle to create a new identity in one's "foreign" homeland is reflected almost paradigmatically in her biography. Cinematographic references incorporate a further level of significance into Pijnappel's works. Chris Marker's 1962 cine-novel "La Jetée" is the forerunner for such combinations of image and text and the ensuing intermediate interpretative space.

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