

# MSU BROAD

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## **MSU Broad Presents *David Lamelas: Fiction of a Production*, the first solo exhibition in the Midwest for pioneer of conceptual art David Lamelas**



East Lansing, MI – The Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad) is pleased to present *David Lamelas: Fiction of a Production* (June 2, 2018 – January 6, 2019), the first solo exhibition in the Midwest for David Lamelas, a widely recognized pioneer of conceptual art and a key member of the Argentinean avant-garde during the 1960s.

*Fiction of a Production*, Lamelas's first solo exhibition in the American Midwest, focuses on sculptures and site-specific works that analyze and deconstruct architectural space, blurring the line between sculpture and architecture, and repositioning sculpture as a relationship between place, space, and time. Featuring early sculptures presented in Buenos Aires during the 1960s and reconstructions of works that respond and adapt to the architecture of our Zaha Hadid–designed museum, the exhibition also explores the ways in which the sequential structure of film has influenced the artist's practice and how time, consequently, becomes sculptural material. The show takes its title from an essay by Lamelas's artist friend Raúl Escari, who writes that, unlike artworks that try to disguise how they are made, maintaining an illusion that exceeds their materials, Lamelas's work reveals the activity of their making, the fiction of their production.

*David Lamelas: Fiction of a Production* is curated by Carla Acevedo-Yates, Associate Curator.

The artist will be present for the opening reception on June 1 at 6pm and will lead a performance of *Time* (1970) at 8pm. *Time* is a collaborative event that changes and adapts to its context. Here, time as a medium is explored sequentially as both a physical and a mental space, as people form in one line designated by the artist and take turns saying the time and place with each passing minute. About *Time*, Lamelas has stated that it is “about social issues. We may come from different cultures, be of different color or religion, but we all share the one single time of the present.”

### **Notable works included in the exhibition**

Early light sculptures realized by Lamelas in Buenos Aires in the late 1960s, including *Limit of a Projection I* (1967) and *Limit of a Projection II* (1967).

Architectural interventions that adapt to the geometric, angled architecture of our Zaha Hadid-designed museum, including *Corner Piece* (1965) and the monumental (*Untitled*) *Falling Wall* (1993), the latter which, rising over thirty feet high, will be the largest reconstruction of this work to date.

Sketches of sculptures and unrealized projects from the 1960s borrowed from the artist's archive at the Getty Research Institute that evidence the artist's approach to drawing as a conceptual exercise.

### **About David Lamelas**

David Lamelas (b. 1946, Buenos Aires, Argentina) is a widely recognized pioneer of conceptual art. After studying at the National Academy of Fine Arts in Buenos Aires, he became a leading figure of the avant-garde art movement that emerged from the Instituto Torcuato di Tella, an experimental space directed by Jorge Romero Brest. He quickly gained international recognition after representing Argentina in the 1967 Bienal de São Paulo, where he was awarded the sculpture award. In 1968, he represented Argentina in the Venice Biennale with *Office of Information About the Vietnam War On Three Levels: Visual Image, Text, and Audio*. From there, Lamelas relocated to London to study at Saint Martin's School of Art. Through the late 1960's and 70s, he participated in landmark conceptual art exhibitions including *Live in Your Head: When Attitudes Become Form*, curated by Harald Szeemann at the Kunsthalle Bern, *Information* curated by Kynaston McShine at MoMA, and *documenta 5*, curated by Harald Szeemann, among many others.

In the mid 1970s Lamelas moved to Los Angeles to focus on filmmaking, where he established a collaborative practice with Hildegard Duane. Living and working between Los Angeles, Buenos Aires, Paris, and Nice, his work has been strongly influenced by his nomadic lifestyle and rarely remains static. Lamelas continues to exhibit internationally, recently participating in *documenta 14* in Athens and Kassel. He lives and works between Buenos Aires, Nice, and Los Angeles.

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### **Catalogue**

A bilingual catalogue in English and Spanish will be published on the occasion of the exhibition. Featuring essays by Jean-François Chevrier, David Lamelas and Raúl Escari, Kristina Newhouse, and Carla Acevedo-Yates, exhibition curator, the book offers an insightful look at the artist's early sculptural practice in Argentina and its development into architectural interventions and film. Included alongside the aforementioned essays are images of the exhibition, including works that are specific to the Zaha Hadid-designed MSU Broad Art Museum, and reproductions of sketches from the 1960s of unrealized artworks.

### **About the MSU Broad and MSU**

**The MSU Broad** is a university museum that serves as a gateway between Michigan State University and the world. It strives to advance collaborations which connect art to other interdisciplinary enterprises. The MSU Broad is a new institution, bursting with new ideas. It operates as a lab for innovative thinking, contributing to a larger conversation about what defines museums of the future. The MSU Broad welcomes new ideas and new visitors, aiming to provide an engaging environment that provides access, understanding, and conversation.

**Michigan State University** has been working to advance the common good in uncommon ways for more than 150 years. One of the top research universities in the world, MSU focuses its vast resources on creating solutions to some of the world's most pressing challenges, while providing life-changing opportunities to a diverse and inclusive academic community through more than 200 programs of study in 17 degree-granting colleges.

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