

## Manfred Pernice / Further Information

Manfred Pernice was born in 1963 in Hildesheim, Germany. He studied at the Institut für Kunst in Braunschweig from 1984 to 1987, at the Hochschule der Künste, Berlin from 1988 to 1993 and Meisterschüler, HdK, Berlin 1994. Over the last 20 years Manfred Pernice has been making sculptures and installations using everyday building materials that often incorporate drawings, photographs and found objects to explore public and private space, architecture and the resonance of places. He is perhaps most well known for the creation of sculptural vessels, whose scale, material and aesthetic incorporate materials and artefacts that are immediately recognizable in the everyday world. Pernice's lexicon of forms evoke associations with tower-blocks, walled enclosures, platforms, containers and ship sections, bridges, exhibition and temporary displays.

In 1998 Pernice created the work *Haupt- bzw. Zentraldose (Main and/or Central Can)*, which was first proposed in the publication *Unbuilt Roads: 107 Unrealised Projects* by Hans Ulrich Obrist. The proposal merges two distinct references: Vladimir Tatlin's *Monument to the Third International* and the big hall by Albert Speer (Hitler's most favoured architect) to become a cylindrical high-rise building next to Brandenburg Tor (Brandenburg Gate), Berlin. Pernice continues to utilise this can form and it appears in a variety of materials and scales in his work: as a container for intellectual enquiry, as a pedestal, as an object the size of a chair, as bombastic utopian architecture and as a model of modest dimensions. Interspersed between or within these forms are artefacts from the everyday - china or items from a train buffet car, packaging or a table from the 70s. All these artefacts form an abstract assemblage and create a space of contradictions and works held in tension. Perhaps most closely connected to the exhibition in terms of strategy is an earlier work titled *Fiat*, an unfinished, continuously changing installation which has assumed numerous compositions and been comprised of different objects since its original exhibition in the Künstlerhaus, Stuttgart in 1997.

*déjàVu* at DCA consists of five installations: *déjàVu*, *Sonderausstellung: Living Platform*, *Lampset 1-4*, *Tutti* and *Apart*. These works have travelled from their starting point at Modern Art Oxford and will next travel to SMAK in Ghent, Belgium. Throughout this journeying, the work is transformed and modified. This is particularly evident in the installation *Sonderausstellung (special exhibition)* in Gallery 1, described by Pernice as an "exhibition within an exhibition", which is adapted and reconfigured for each venue in which it is shown. In Gallery 2, Pernice has located the large-scale sculpture *Tutti*, originally created for the Salzburger Kunstverein, Austria. Re-built at Modern Art Oxford and further transformed for DCA, *Tutti* is an architectural cylindrical structure

consisting of four quadrants each displaying various artefacts. In the centre of the structure a spiral staircase leads to a viewing platform. The displays that *Tutti* contains are again altered in each venue as directed by the artist. There are similarities to the content in Oxford, for example a painted wall remains red, but in another shade; a quadrant is wallpapered but a different paper is chosen; Linoleum is selected as a floor covering at DCA whilst carpet was laid in Oxford; there is still a quadrant titled *Cubism of the everyday*, but individual elements are altered.

These works provide a conceptual and physical housing in which to locate Pernice's formal, investigative work and recent installations are more overtly domestic in their resonance, exploring a world of interiority and human scale activity. The work at DCA references *Cubism of the everyday*, the contemporary obsession with house-improvement and the urban planning of the Scottish new town Cumbernauld. Pernice has visited Scotland on several occasions for exhibition research and a residency at Randolph Cliff in Edinburgh. Elements from these journeys are incorporated into the work via text, autobiographical references and collated material. The title *déjàVu* refers not only to the touring of the exhibition and the idea that people may have seen the work in another place, but also connects the viewer to the work in which objects and references are familiar and have been seen elsewhere. For Pernice, the curator and the gallery crew, the title is a reminder of the ongoing job of re-presenting and re-constructing of artwork.

Pernice's first solo exhibition was at Galerie Neu in Berlin in 1995 and since that time he has continued to exhibit internationally in solo exhibitions organised by Musée d'art moderne de la Ville de Paris (1998); Portikus in Frankfurt and Hamburger Bahnhof in Berlin (2000); Sprengel Museum Hanover and Neues Museum in Nuremberg; Salzburger Kunstverein; CEAAC Strasbourg and Secession Vienna, 2010. Pernice has also been included in many international group exhibitions such as the Lyon Biennale, 1997; Berlin Biennale of 1998; Skulptur Projekte Münster, 2007; 49 & 50 Biennale di Venezia, Venice 2003; documenta II, Kassel 2001; the inaugural exhibition of the New Museum of Contemporary Art, NY: *Unmonumental: The Object in the 21st Century*, 2007; 55th Carnegie International, 2008, 28 Biala de Sao Paulo, 2010.

For further information on associated talks, events and cinema screenings selected by Manfred Pernice please talk to our Gallery Assistants, pick up a leaflet and cinema guide or visit our website at [www.dca.org.uk](http://www.dca.org.uk).

In collaboration with Modern Art Oxford and SMAK, Ghent.