

# EVER/UNTIL

Alejandro Cesarco and Vittorio Santoro

curated by Christa-Maria Lerm Hays and Oonagh Young

17.05.12 - 16.06.12

*One thing does not exist: Oblivion....*

*Everything is: the shadows in the glass  
Which, in between the day's two twilights, you  
Have scattered by the thousands, or shall strew  
Henceforward in the mirrors that you pass.  
And everything is part of that diverse  
Crystalline memory, the universe;*

*Everness* by Jorge Luis Borges / Translated from Spanish by Richard Wilbur

**Alejandro Cesarco** was born in 1975 in Montevideo, Uruguay. He has exhibited in galleries and museums in the United States, Latin America and Europe, and is the winner of the 2011 Baloise Art Prize. He represented Uruguay at the Venice Biennale 2011. His most recent solo exhibitions include ArtPace, San Antonio, Texas (2010); 'Present Memory', Tate Modern; Level 2 Gallery Series, London; 'Two Films', Murray Guy, New York (2009); 'Three Works', Tanya Leighton, Berlin (2009); 'Now & Then', Charles H Scott Gallery, Vancouver (2009); 'Once Within A Room', New Langton Arts, San Francisco (2008); 'Retrospective' (with John Baldessari), Murray Guy, New York (2007); 'Some Recent Examples', Murray Guy, New York (2006); and 'Margeurite Duras' India Song', Art in General, New York (2006). He has curated exhibitions in the U.S., Uruguay, Argentina and most recently a project for the 6th Mercosur Biennial (2007), Porto Alegre, Brazil. He is director of Art Resources Transfer where he initiated and edits *Between Artists*, an ongoing series of conversation based books. He lives and works in New York. He is represented by Tanya Leighton Gallery, Berlin.

**Vittorio Santoro** was born 1962 in Zürich (CH). He lives and works between Paris (FR) and Zürich (CH). Upcoming or recent solo or group exhibitions include: Galerie Jérôme Poggi, Paris (2012), 'Filmic Works' Centre Pompidou, Paris (2012), 'Collages' Galerie Ropac, Paris (2012), 'Owls Turn Their Entire Head to Change Views' Fondation Ricard, Paris (2012), Rosascape, Paris (2011), 'Les vingt quatre heures' Galerie Campagne Première, Berlin (2011), Yvon Lambert, New York (2011), 'Visionaries & Voyeurs' Irish Museum of Modern Art, Dublin (2011), 'Man Leaving Harbour on a Ship (in a Room)' BF15, Lyon (2010), FRAC Aquitaine, Bordeaux (2010), Contemporary Art Center, Vilnius (2009), Kunsthau Zurich (2008), 'Learn To Read' Tate Modern, London (2006). His works are part of many permanent collections: Kunstmuseum Bern (CH), FNAC (Fonds National d'Art Contemporain, Paris), CAPC (Bordeaux, FR), Burger Collection (Hong Kong), FRAC Aquitaine (FR), Graphische Sammlung der Schweizerischen Nationalbibliothek (NB), Bern (CH), Kunstsammlung der Eidgenossenschaft, Bundesamt für Kultur, Bern (CH), Kunstsammlung der Stadt Zürich (CH), Kunstsammlung Kanton Zürich (CH). He is represented by Galerie Jérôme Poggi, Paris.

**Oonagh Young Gallery** is pleased to present the video piece 'Everness' by Alejandro Cesarco (Uruguay) and 3 works on paper 'Until Nothing Happens' by Vittorio Santoro (Switzerland) in this exhibition EVER/UNTIL. Narrative ambiguities are particular to both artists, each citing literary sources, amongst other artistic arenas, as inspiration for much of their work. Whether directly referenced or obliquely observed, the appropriation of titles, sentences or whole scenes are sometimes re-contextualised and therefore reevaluated. The works presented in EVER/UNTIL relate directly to time and memory. As Borges notes, oblivion does not exist because the universe is a memory, a consciousness. We are part of that universe, expressions of that memory, forever leaving traces or shadows of ourselves.

Cesarco's work 'Everness' is a film installation made up of 5 chapters: a remake of the last scene of James Joyce's *The Dead*; a monologue on the meaning of tragedy; a breakfast scene; and two songs (one from the Spanish civil war and another from Brazil's Tropicalista movement). This work addresses the revision of public and private history while alluding to ideas associated with moments of youth: a first love, the loss of innocence, and a somewhat naive, romantic yet sincere, political conviction.

The time-based text work by Santoro, 'Until Nothing Happens' (III - V) contains this title written repeatedly in the same place on the same piece of paper, once a day, every day for six months. The text becomes almost illegible with the process evidently inscribed on the paper; so much so that the graphite has worn through in parts. Is this work a daily exercise, a cognitive rumination, or merely an accumulation of graphite on paper? With the process itself almost obliterating the text it calls into question the impetus for writing, the need to remember and communicate. The incessant repetition draws attention to the arbitrariness of the relationship between a word and its meaning.

An elegiac correspondence between the works is manifest in a number of ways, not least in the monochromatic treatment of both works but also in the layers of references (like found objects) to personal and artistic influences, the construction of narrative, and the experience of time that compels us to re-see, re-experience, and re-think.

This exhibition follows on from a successful launch of Joyce in the City: Dubliners at Oonagh Young Gallery with a live performance by Amanda Coogan called 'Molly Blooms' on April 1st. Joyce in the City: Dubliners proposes to show some of the contemporary art works inspired by Joyce and to include the city of Dublin as an active player under the umbrella of the UNESCO City of Literature as part of the "Dublin: One City, One Book" festival. Other artists exhibiting in the city include Conor McGarrigle (O'Connell Bridge), Mark Orange (O'Neill's Bar) and Francis Bacon, Joseph Beuys and Diter Rot (at the Hugh Lane Gallery).