

DIENSTGEBÄUDE Art Space Zurich
September 7, 2018 – October 6, 2018
Opening: Thursday, September 6, 2018

Colin Guillemet

Great Expectations, 2018

One of the many reported anecdotes about Diogenes the Cynic was his caveat that we should 'think before we think'. That is, not step into any space of philosophical inquiry without first gathering the flayed skirts of our wits about us. That one should fully take stock of complacent tendencies, lazy habits of mind and general irregularities of the ego before one could have a structurally coherent thought about thinking.

For thinking is always a departure and never an arrival and the heat produced can burn irreparable holes in one's firmament. Holes from which horrible gases are wont to escape.

And gases travel upwards which is why in order to understand a thing one should really stand under it. The metaphorical import of the word is effective. Standing under a thing allows you to appreciate its structural integrity from the ground upwards. Where is gravity defied? Where is it succumbed to? Does it float? For wit and beauty are two tributaries of the same current, just as bad jokes and hidden meanings are spawned in the same stagnant puddle.

Think before you think, Diogenes never said this, but he should have, and it is still good practice. Examine your own expectations before you catch too much heat in the feedback loop of intention, expectation and reception that Guillemet's works question. How should we invent ourselves as the audience of the work, how should we sidestep that satirical glass that catches us wondering what to think? Between a blueprint for our expectations and the content we expect to find, a contradiction is consecrated where cynicism becomes a kind of joy....

*And just as there are no words for the surface,
that is,*

*No words to say what really is, that it is not
Superficial but a visible core, then there is
No way out of the problem of pathos vs.
experience.*

*You will stay on, restive, serene in
Your gesture which is neither embrace nor
warning*

*But which holds something of both in pure
Affirmation that doesn't affirm anything.*

(Self-Portrait in a Convex Mirror, John Ashbery)

Leila Peacock

Installation with:

The Blueprint (irreverent)

Cyanotype on paper on plywood mounted on wall, frame. 115 x 80 cm (145 x 100 cm with frame). 2018

Content box

Trestles, table top, cardboard box, motor and car battery charger. 80x80x140cm approx. 2018

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Moons IV

(from the series Moons) Multiple solvent transfers on tea-stained paper and reclaimed frame. 50 x 37 cm framed. 2018