

René Daniëls, Fragments from an Unfinished Novel Martin Kippenberger, The Museum of Modern Art Syros Gordon Matta-Clark, FOOD Marcia Hafif, Inventory Richard Nonas, Riverrun (from Swerve to Bend)

Opening: Tuesday February 26, 2019 (6pm) Exhibitions visible through May 5, 2019

MAMCO Genève 10, rue des Vieux-Grenadiers 1205 Geneva



Riverrun (from Swerve to Bend)

An exhibition organized by Lionel Bovier and Sophie Costes

Richard Nonas (*1936, New York) has devoted himself to sculpture from the beginning of the 1970s, after taking courses in literature and social anthropology and also spending years studying the Indians of the USA and Canada.

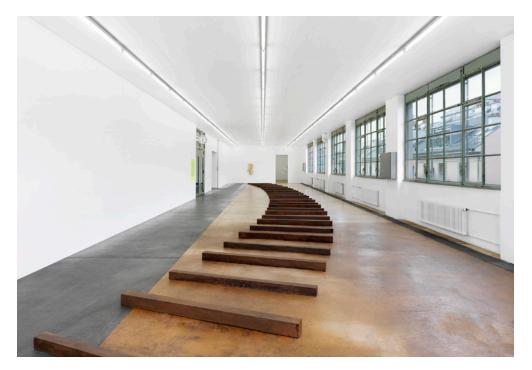
Nonas describes his way of working as follows: "I install each sculpture to reopen and close the part of the world where it is placed. I install it to transform a new real story into human existence. I install my sculpture to give shape to the changing past. To recognize the very possibility of history in a world that runs away."

Made up of 37 steel pieces of the same length but of a variable height, *Riverrun (from Swerve to Bend)* can be set up in various ways: it is possible to use all of its elements, or just some of them. In other words, this work can be adapted to the space displaying it, which is also reconfigured by it.

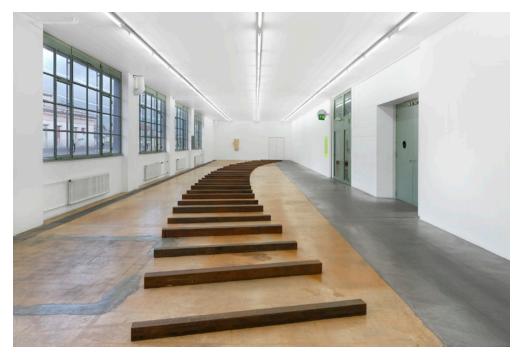
This sculpture can immediately be associated with a Minimalist aesthetic, with a simplicity of forms, modularity, and repetitiveness, making one work into a whole—all of the aspects associated with American art from the late 1960s can be found here. It also employs the horizontality of space. *Riverrun* (from Swerve to Bend) unfurls under our feet —it is in fact possible to walk across it to experience it—stretched out across the floor in a distinctly constructed way. This is an element which is clearly present among the American artists of Nonas' generation, such as Robert Morris, Carl Andre, or Richard Serra. This type of work confronts the entire history of classic statuary which presents strict forms, that were upright and around which the spectators could walk. This is nothing like it: it is the floor itself that becomes the pivotal point, rather than the plinth of the sculpture, and is its entire zone of appearance.

There is another possible story about such horizontality. Marcel Duchamp was doubtlessly one of the first 20th-century artists to produce works which were low (spatially speaking), with works tumbling down to the floor (3 Standard Stoppages, 1913/1914) or which were fixed onto the ground in such a way that we might tumble over them (Trap, 1917). In a figurative and surrealist vein, Alberto Giacometti also explored just the same horizontal spacing with his Woman With her Throat Cut (1932), a bronze skeleton placed on the ground. The American artists of Nonas' generation then extended this horizontal exploration of space. The work of Nonas himself stands as a meaningful moment in this exploration that can also be led externally, towards natural landscapes.

Riverrun (from Swerve to Bend)



Richard Nonas, *Riverrun (from Swerve to Bend),* exhibition view, MAMCO, 2018 Photo : Annik Wetter – MAMCO, Geneva



Richard Nonas, *Riverrun (from Swerve to Bend),* exhibition view, MAMCO, 2018 Photo: Annik Wetter – MAMCO, Geneva



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