



IN THE RACK ROOM #20

## PIERRE GRANOUX

*FOUNTAINS (GIVEN: A GARDEN HOSE, AN EMASCULATED BOTTLE DRYER, A COUPLE OF BLUE STREET SIGNS, A FAMOUS SPARKLING WATER, AN EXPOSED TAP)*

with special guest **OSCAR VEYRUNES**

Preview THU, OCTOBER 27, 6 – 9pm

Open by appointment until OCTOBER 31, 2022

LAGE EGAL [IN THE RACK ROOM]

*CURATORIAL PROJECTS BY PIERRE GRANOUX*

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The curatorial project *INTHERACKROOM* deals with the artist's studio as a physical and digital exhibition space. A work of art is unfinished as long as it is in the studio and receives its definitive form only in the exhibition. Five selected artists will explore this process between becoming and being over the next months, from July to November (*Jane Garbert, Franz Schmidt, Nadine Fecht, Pierre Granoux and Regine Kolle*).

The project aims to break the separation between production and exhibition space and to question established forms of presentation. It simultaneously opens up a new perspective on the potential of the studio as a physical and digital exhibition space.

*Among all the frames, envelopes, and boundaries – generally unperceived, much less never questioned – that surround and 'make' the work of art [...] there is one thing that is never spoken of and even more rarely questioned, but which stands first among everything that surrounds and conditions art, namely: the artist's studio. (Daniel Buren, Function of the Studio, 1970/71)*

*With the kind support of ARTBUTLER and BBK Bundesverband – NEUSTART KULTUR*

GIVEN: 1. PIERRE 2. PERRIER by SARIE NIJBOER

Those who know PIERRE GRANOUX are aware of his fascination with the work of Marcel Duchamp. Granoux's works often contain "ready-mades" – existing objects that he exhibited as works of art for which Duchamp became so famous. Duchamp's first ready-made was a bottle rack he made (and lost) in 1914, followed not later by his famous urinal called the "Fountain" in 1917. Granoux made his own version of the bottle dryer as a special edition in 2011, which is indirectly a playful response to the impact Duchamp's work had on the value and meaning of art.

The irony and poetry found in Granoux's "ready-mades" are inherent in all Granoux's work. The works are always a reaction, whether to the art system, the environment or the current political climate. In the case of the exhibition FOUNTAINS, Granoux not only responds directly to Duchamp's work, but also uses these works to reflect on today's crises and natural catastrophes. He developed especially for this exhibition a new edition titled PERRIER (EAU & GAZ). The small street sign alike made of blue vitreous enamel on steel is inspired by an old one, "Eau et gaz à tous les étages" (water and gas on all floors) a sign one can still find on older buildings in France. It appeared end 19th century, when town gas gradually replaced petroleum lamps, candles and coal stoves in the big cities. It was put on the façade to show that the building was part of the urban, communal system. A system that connected everyone, rich to poor. The recurring motive was not just a signifier of modern convenience, but also its precondition. The objet trouvé is an object borrowed from the everyday which attains new meanings in the context of art and it could be read as undermining established traditional understandings of artworks as characterised by artistic talent and skill. Today, the concept has a long-standing tradition and has lost many of its subversive traits. Nevertheless, by relating back to the notion of the readymade and reappropriating the meaning of the service slogan of Eau & Gaz, the works raise questions about the standards and conventions within contemporary art and their possible breakup or extensions.

Granoux's practice is best described as artist-curator, as he has been founding and running director of LAGE EGAL since 2012 alongside his artistic practice. It is therefore no surprise that Granoux invited another fellow artist to present his work for this exhibition. In the case of FOUNTAINS, Granoux invited French artist OSCAR VEYRUNES to present his work "Le robinet", an exposed tap suspended upside down from the ceiling with its pipes. The work is like Duchamp's urinal, picked straight from the street, an objet trouvé in all its forms. It is however the placement of these works, and the context in which they are placed that generate new thinking, and therein question our expectations and our structures.

With the exhibition, Granoux builds on this way of thinking. Just as Marcel Duchamp reinvented the idea of art at the time, Granoux's work invites us to question our current social structures. His work challenges us to rethink and reinvent the conditions under which our common society is organised. In doing so, he uses art as a medium to open up new perspectives. By shining light on that which already exists, we suddenly become aware of their absurdity. It is precisely this idea of generating consciousness that Granoux's work does to us.