

LIANGWEST

For Immediate Release:

The Blue Obelisk

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97 – 99 Clerkenwell Road, London EC1 R5BX

Produced by LIANGWEST

Artists: Frances Drayson, Faith Edwards, Joseph Frazer, Clemens Jahn, Steffen Levring, Daniel Lipp, Richard Lockett, Nicola McCartney, Catalina Niculescu, Pernille Leggat Ramfelt

LIANGWEST, with the generous support of the Camden Council is pleased to present *The Blue Obelisk*, a selection of new work by ten artists.

Fifty-two years ago, on 28 April 1958, Yves Klein presented *Epoque Pneumatique* (also known as *The Void*), an empty gallery exhibiting nothing but meticulously painted white walls. It was an attempt to bestow an experience of "Immateriality" via a display of the intangible. "*What Yves Klein has set up is destined to fade away in the face of the dialogue that the viewer establishes with the Beyond, which we each must define for ourselves, and for which the artist merely provides the principle, the motor.*"¹

Conceived in parallel with *The Void*, Yves Klein intended to illuminate the obelisk on Place de la Concorde with his IKB (International Klein Blue). It was only realized posthumously. Today, LIANGWEST's *The Blue Obelisk* will be looking at issues central to Klein's short career; "the material", "the concept" of the artist, and the emotion which the combination of the two evokes. It is that moment when all three concerns function simultaneously, that an object is transformed into a work of art. Though none of the works in *The Blue Obelisk* were made with an agenda specific to Klein's practice, that "something" which transforms a print, a video installation, a painting, or any tangible material into a work of art, is evident in all of the works presented here.

The merit of contemporary art often lies in criticism, and the interpretation aligns itself with the intellectualization and contextualization of that which has come before. We look to place these new artists and new works within the realm of Klein's philosophy; that art should not only be understood but also felt, inviting the viewers to experience the work in a manner that allows room for both intellectual thinking as well as sensation beyond the physical.

"Avec le vide les pleins pouvoirs" (With the void, full empowerment).²

1. Camille Morineau, curator of the exhibition *Yves Klein: Body, Colour, Immaterial*, 5 Oct 2006 – 5 Feb 2007, in *Le Bleu, l'or et le rose : comment appropriation rime avec sublimation* [Blue, gold and pink: how appropriation rhymes with sublimation], exhibition catalogue

2. Entry by Albert Camus in the visitors' album of *Epoque Pneumatique*, Galerie Iris Clert, 1958