



ROUND ONE

adversorecto

ROUND ONE

[karl versus Ady]

An adversorecto project

by **Peter Freund** and **Werner Thöni**

adversorecto editions

Barcelona, 2021

Please address inquiries to adversorecto@gmail.com

www.peterfreund.art / www.wernerthoeni.com

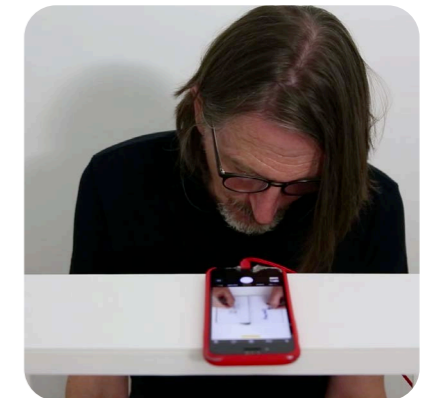
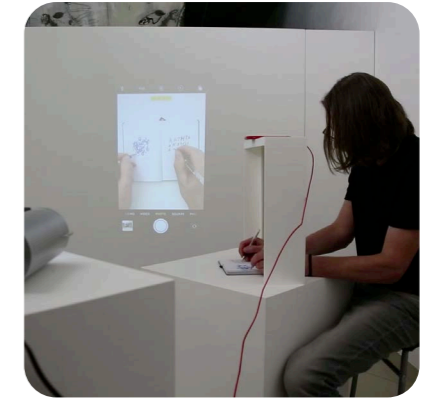
Project

On an excursion outside the city, a group of young radicals from Paris in the 1950s descended on the Lascaux caves. There on the cavernous walls they found not simply a miraculous array of prehistoric paintings but the inspiring enigma of inaccessible depictions created not in order to be seen. One of these visitors remarked: «The idea was that painting started as a critique» (Henri Lefebvre).

Adversorecto aims its sights on a conceptual backside of the visible surface. The target should be distinguished from something invisible that hides behind or beneath the surface. Instead, it should be conceived as something presented on the same visual plane but structurally obscured by it, a blindspot, the verso of a recto. Our projects seek this galvanizing element that remains hidden in plain sight: not invisible but *unvisible*.

We here propose an exhibition of ten works, including paintings, installations, videos (one for projection, three for monitor), an artist book, and a work of live performance art. The ten pieces were developed by tampering conceptually and formally with ideas of duality, reversal, the binary, parallax, inversion, and other reductions of a «two» to the flip sides of a «one». *Adversorecto: Round One* will open an ongoing bout (de souffle?) between two sides, «Karl» and «Ady». The following pages present the basic details.

[karl]



The Right Hand Doesn't Know What the Left Hand Does

Live performance piece. An ambidextrous performer confronts the wager of the bilateral body in relation to the productive impossibility of the split brain. Simultaneously he draws and writes (image and text) on the two sides of a folio based on a set of five prompts: «Anthropocene», «Your Money or Your Life!», «Reconciliation Under Duress», «Compromise Formation» (according to Sigmund Freud) and «Retraction».

Performance in ten blows. Desk, chair, mounted camera with wall projection from live camera video feed.

3:00.



[karl]



The Code of Karl Marx's Beard

Artist book. 560 loose-leaf pages of printed hexadecimal code, force-justified on the page in the phi ratio (1.1618:1), and accompanied by two explanatory pamphlets. The hexadecimal code corresponds to magnified digital artifacts (a glitch) resulting from the act of directly entering a critical statement from the Situationist International into the codebed underlying John Mayall's iconic photographic portrait of Karl Marx. (The same material is also presented in a video loop of scrolling code on a wall-mounted monitor.)

Book and two pamphlets.

29.7 x 21 cm, book and pamphlets each.

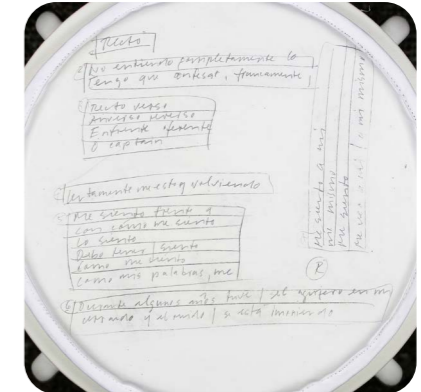
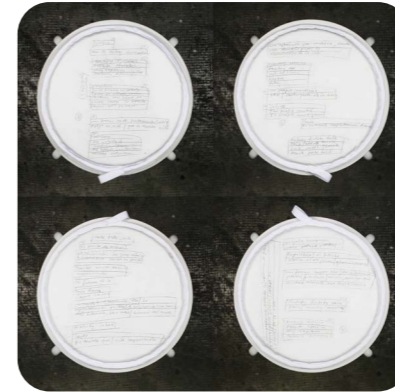
75 x 150 cm, table (minimum).

Video (monitor).

00:35.



[karl]



Recto Verso Lentamente

Installation. Peter Freund's «Recto Verso» – a text that brandishes the «-ish» in «English» and «Spanish» – is rebuilt in eight parts according to a four-word algorithm, then written on two pairs of IKEA-imitation chair cushions, each cushion on a white IKEA Marius stool. A proposal for osmo-caloric art assimilation.

Acrylic paint, gel and graphite on canvas.
30 x 30 x 2 cm each pad. Installation in variable dimensions.



[karl]

Cuerpo a la Plancha (Body on the Grill)

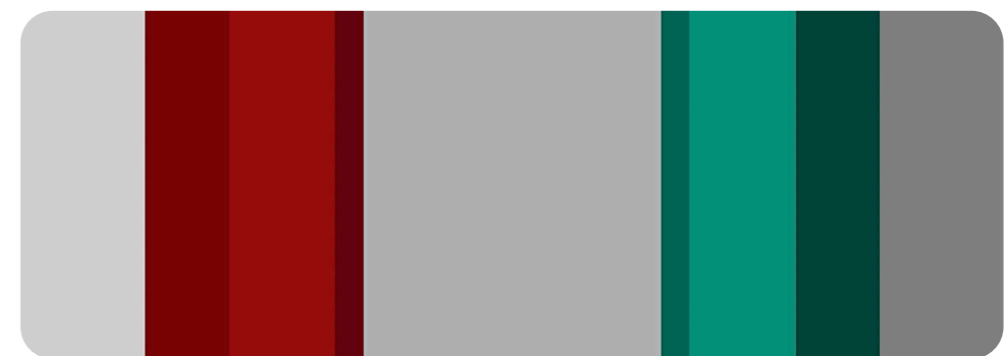
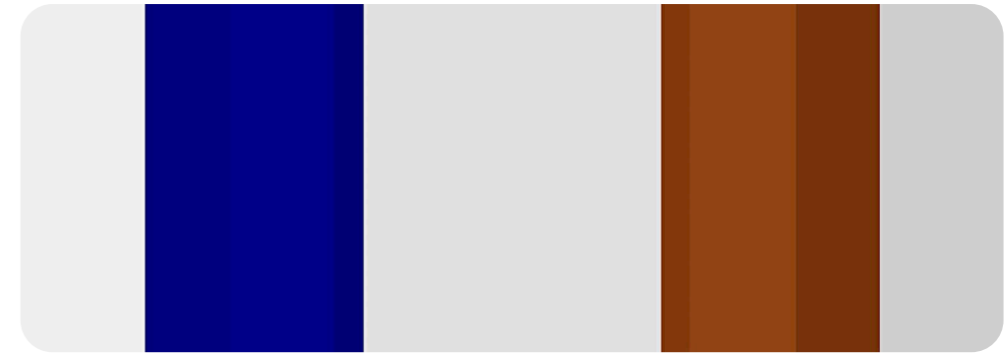
Video. The moving image of a male torso is flipped between front (recto) and back (verso) in nonlinear time that presents a semblant of enjoyment. Sound: like fried passion.

Video (monitor).

1:35.



[karl]



The Color of Karl Marx's Beard

Video. Wall projection of overlapping color swatches formatted horizontally based on the phi ratio (1.1618:1). The colors comprise magnified digital artifacts (a glitch) resulting from the act of directly entering a critical statement from the Situationist International into the codebed underlying John Mayall's iconic photographic portrait of Karl Marx.

Video (wall projection).
6:10.

[Ady]



Un Buen Final

Sculpture. Booklet – twice doubly-nailed to a wall – with each folio presenting a drawing and a writing. Object produced by an ambidextrous artist based on the following prompts: «Anthropocene», «Your Money or Your Life!», «Reconciliation Under Duress», «Compromise Formation» (according to Sigmund Freud) and «Retraction». A good ending. Even a happy ending?

Blue and black pen on LEUCHTURM1917 booklet.
15 x 19 x 10 cm.

[Ady]



Spot's Forest or Ady's Paradise

Installation. Twelve painted canvas cylinders with a zipper, randomly positioned in a vertical way on a white base. The ensemble of retracted (feminized) canvases displays the truth of painting as exhibition: the phallic (phi) function.

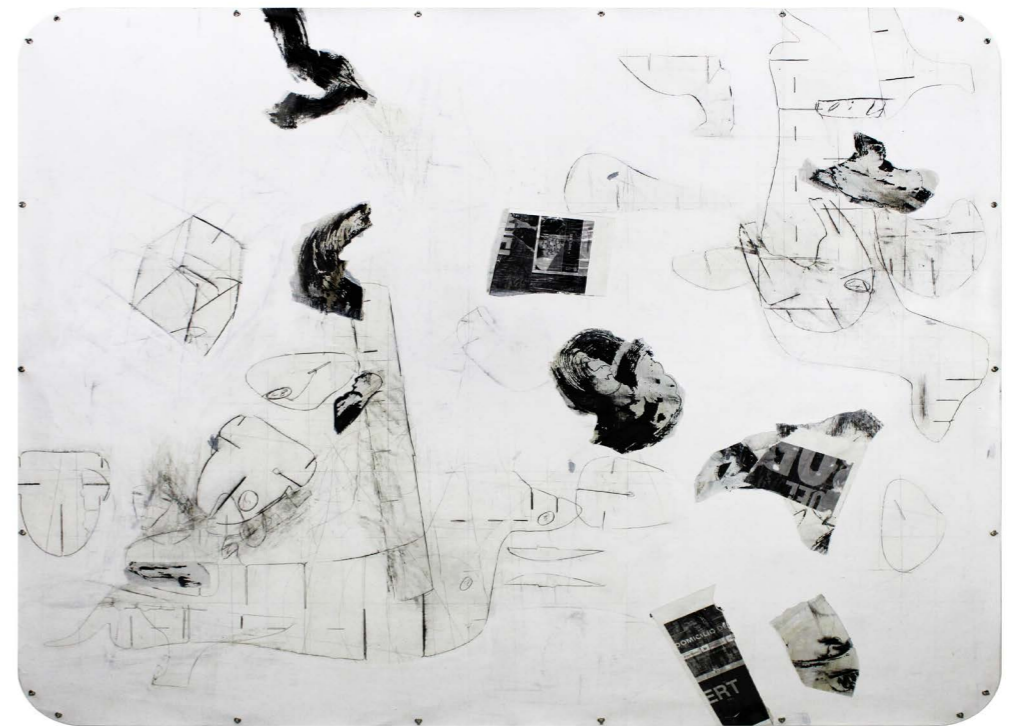
Acrylic paint and gel, graphite and photographic transfer.
61.5 x 12 cm each. Installation in variable dimensions.

[Ady]

Adyrecto

Painting. Retraction by superimposition of two paintings in a partial deconstruction of a female cardboard Dachshund (dog) named Ady. Recto: composition made by animal perspective, by natural law, reciprocal, complete, without excess, for satisfaction.

Acrylic paint and gel, graphite and photographic transfer on linen.
130 x 151 cm.



[Ady]

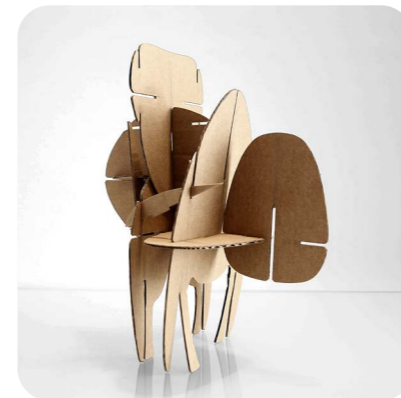
Adyverso

Painting. Re-retraction by superimposition of two paintings on a third in a total deconstruction of a female cardboard Dachshund (dog) named Ady. Verso: composition taken a step further, too far, cultivated the human way, using all parts, for surplus enjoyment.

Acrylic paint and gel, graphite and photographic transfer on linen.
130 x 151 cm.



[Ady]



Ady's Runway

Video. The model struts her ensemble in a retractive animation of cardboard assembly pieces utilized in paintings *Adyverso* and *Adyrecto* by Werner Thöni. Soundtrack: text recitation of «Recto Verso» by Peter Freund.

Video (monitor).
7:30.

Space Needs

Room Dimensions: 60 m² (minimum)

Table 1 (with chair): 54 x 70 cm (minimum). For live performance (*The Right Hand Doesn't Know What the Left Hand Does*).

Table 2: 75 x 150 cm (minimum). For book/pamphlet display (*The Code of Karl Marx's Beard*).

Equipment Needs

Video projector 1 (with camera): Wall projection with live camera feed mounted from bird's-eye view of action. For live performance (*The Right Hand Doesn't Know What the Left Hand Does*).

Video projector 2 (with computer): Wall projection from ceiling mount. For installation (*The Code of Karl Marx's Beard*).

Three video monitors (with computer or USB 3.0): preferably 69 cm (diagonal) each. For three videos (*The Code of Karl Marx's Beard*, *Ady's Runway*, and *Cuerpo a la Plancha/Body on the Grill*). Stereo headphones for monitor pieces.

adversorecto
ROUND ONE