

JOSÉ LEÓN CERRILLO ELAINE LUSTIG COHEN KAREL MARTENS

MATERIAL ART FAIR, BOOTH C1
AUDITORIO BLACKBERRY, MEXICO CITY
FEBRUARY 5–8, 2015

334 布隆街

334 Broome Street

For Material Art Fair 2015, P! is pleased to present a unique booth featuring JOSÉ LEÓN CERRILLO (b. 1976, Mexico), ELAINE LUSTIG COHEN (b. 1927, USA), and KAREL MARTENS (b. 1939, Netherlands). Spanning generations and geographies, these three practitioners are linked by the legacy of Modernism, as well as a common exploration of geometric form in relation to perception, process, and play. Cerrillo's work as an artist references and reinvents architectural and graphic tropes; Lustig Cohen and Martens are pioneering designers whose artwork has received widespread attention in recent years. Connecting different lineages of abstraction—in Latin America, North America, and Europe—the tripartite presentation suggests novel possibilities for multidisciplinary dialogue and inquiry.

At Material 2015, the three artists are presented in an idiosyncratic manner that underscores the indelible link between object and armature, raising questions of autonomous and contingent display. Curated by Cerrillo, the booth showcases a rare selection of Lustig Cohen's hard-edge geometric paintings from the 1960s and 1970s, alongside new letterpress monoprints on Belgian identity cards by Martens. Although both Lustig Cohen and Martens are informed by graphic design, their divergent formal approaches contrast exacting structure with improvisatory composition.

To order these disparate works, Cerrillo has developed a display piece / sculptural object that can house Lustig Cohen and Martens equally. Cerrillo's strategy follows the logic of context-specificity to an uncomfortable conclusion: the notion of an artwork-specific display, which itself is also a work of art. At the fair, each discrete unit combines a Cerrillo sculpture with a grouping of works by either Lustig Cohen or Martens to operate as a new symbiotic piece. Through this strange exchange, the booth offers a hybrid model, undermining the easy commodification of the art fair object in favor of a complex investigation of authorship, hierarchy, aura, and influence.

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JOSÉ LEÓN CERRILLO (b. 1976) lives and works in Mexico City. He has shown his work in museum exhibitions around the world including MoMA PS1 in New York, Museum of Contemporary Art of Oaxaca, Tensta Konsthall in Stockholm, Museo Tamayo in Mexico City, Fundación Jumex in Mexico City, and Betonsalon in Paris, among others. He received an MFA from Columbia University in New York in 2003. Cerrillo will be featured in the forthcoming 2015 New Museum Triennial "Surround Audience," curated by Lauren Cornell and artist Ryan Trecartin at the New Museum, New York.

ELAINE LUSTIG COHEN (b. 1927) has been widely celebrated as a graphic designer, artist, art dealer, and archivist. Her multifaceted accomplishments encompass pioneering design projects that extended the aesthetic vocabulary of European modernism into an American context, including commissions with institutions, publishers, and architects such as Lincoln Center, the Whitney Museum of American Art, the Jewish Museum, New Directions, and architects Eero Saarinen, Philip Johnson, and Richard Meier; to exhibitions as an artist at the Grey Art Gallery, Bard College, Exit Art, Cooper Hewitt National Design Museum, Galerie Denise Rene, Mary Boone Gallery, and Julie Saul Gallery; to founding the influential Upper East Side bookstore Ex Libris, which specialized in 20th century avant-garde books, periodicals, ephemera, and posters. Her work is held in numerous public and private collections, and she is the recipient of 2011 AIGA Medal for her life's work in design. A comprehensive retrospective exhibition of her work as a graphic designer opened at the Rochester Institute of Technology in May 2014.

KAREL MARTENS (b. 1939) is recognized as one of the most important living graphic designers, with an esteemed client list that includes major publishers, architects, and institutions. His accolades include the H.N. Werkman Prize (1993), the Dr A.H. Heineken Prize for Art (1996), the Gold Medal at the Leipzig Book Fair (1998), and numerous other distinctions. Martens' unwavering experimentation with printing processes, graphic form, and the construction of typographic meaning over the past half century has indelibly imprinted a younger generation of designers. Concurrent to his commissioned work, Martens has developed an independent oeuvre of distinctive monoprints. Created on a small letterpress, the prints often recycle pre-printed sheets and found materials including castaway collection cards from museums, registration cards, and raw packing material. Standing between design and art, Martens' monoprints exist as unique fragments of an ongoing visual process. Since their first presentation at P! in 2012, Martens' letterpress works have been published in *Artforum's* "Best of 2012," *The New Yorker*, *Art in America*, *The Observer*, *Design Observer*, and others; and have been acquired by institutions including the Walker Art Center, Minneapolis; Museum of Modern Art Library and Archives, New York; and the Art Institute of Chicago.