

HITTING IT OFF

curated by Rivet and P!

January 12–February 16, 2014

Opening: Sunday, January 12, 6–8pm

Take the classic joke of the ping-pong ball. Its resistance to measurement creates humor. The ball has known properties: colored white, 2.7g, 40mm diameter. And so does the player: colored white, 59kg, 163cm. Although these qualities can help predict certain reactions or spatial behaviors, truth be told, the measurable data matter little. When the paddle meets plastic, both ping-pong and player resonate: they are part of the same set, they meet and select information of mutual significance. The game starts and the joke sparks laughter. Is the ball or the person being hit?

Another way to say it is: Hitting happens. This time between June Crespo, Philippe Van Snick, and *Looking for words that aren't loaded*, a publication that stems from a reading group at Independent Curators International (ICI) two years ago. Here, directions are physical geometries, voices repeat and coalesce, gravity pulls and pushes, and display and displayed ricochet off of each other.



Philippe Van Snick
Ping Pong, 1972
 Courtesy Philippe Van Snick
 and Galerie Tatjana Pieters

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June Crespo (b. 1982) lives and works in Bilbao, Spain. Crespo focuses on the reproduction of images and their exploitation in graphic arts and sculptural installation. She studied Fine Arts at the University of the Basque Country UPV-EHU (Bilbao, Spain), where she is currently pursuing a PhD. In the spring of 2014, she will be a resident at Iaspis, Stockholm. Recent solo exhibitions include *Amatista* (Sala Rekalde, Bilbao, 2013); *Reverso* (Have a Window, Turin, 2013); *El Rayo verde* (Centro Cultural Montehermoso, Vitoria-Gasteiz, 2011). Group exhibitions include *Quarter System* (Museo Unav, Pamplona, 2013) *Pop Politics: Activismos a 33 revoluciones* (CA2M, Madrid, 2012); *Esta puerta pide clavo* (Tatjana Pieters Gallery, Ghent, 2012); *Plano peso Punto y Medida* (Universidad Torcuato di Tella, Buenos Aires, 2011); *Antes que todo* (CA2M, Madrid, 2010).

Philippe Van Snick (b. 1946) lives and works in Brussels, Belgium. Van Snick's practice encompasses photography, film, video, drawing and sculpture, and the medium of painting. His work challenges the perception of time and space through the tension between the intuitive and the mathematical. Recent solo exhibitions include *Através do tempo* (Galeria Nuno Centeno, Porto, Portugal 2013), *Allies/The Archive Revisited* (Galerie Tatjana Pieters, Ghent, Belgium, 2012); *Philippe Van Snick* (Museum M, Leuven, Belgium, 2010). Prior to that he has shown at spaces such as Établissement d'en face projects (Brussels), S.M.A.K. (Ghent), Palais de Beaux Arts (Brussels), De Appel (Amsterdam), and Wide White Space Gallery (Antwerp). His work has been included in several group shows at MuHKA (Antwerp), Witte de With (Rotterdam), Van Abbemuseum (Eindhoven), Middelheim Museum (Antwerp), Casteljaloux (Lot et Garonne, France) and La Virreina (Barcelona).

Rivet is Sarah Demeuse and Manuela Moscoso, together with occasional collaborators. Their projects span events, writing, workshops, exhibitions, conference calls, and combinations thereof—conceptual connection and coherence being key. Some projects are public, others less so. Interested in upsetting subject/object or human/non-human divides, Rivet has focused on notions such as deployment, circulation, exercise, and resonance, with an eye for curatorial self-reflexivity and working methods. Operating primarily from New York and Rio de Janeiro, they have riveted in Spain (*Mockup*, Artium, Vitoria), Belgium (*Esta Puerta Pide Clavo*, Tatjana Pieters Gallery, Ghent), Lebanon (*We are QQ*, 98weeks, Beirut), and New York (*Resonance*, Goethe Institut; *Resonance & Repetition*, The Elizabeth Foundation for the Arts). They have read or talked in Mexico, Buenos Aires, Brazil and in New York at Independent Curators International (ICI) and the Vera List Center for Arts and Politics. They are currently editing *For All We Know*, a book designed by Archive Books, and are preparing *The Wilson Exercises* (Rogaland Kunstsenter, Stavanger, Norway, and RedCat, Los Angeles). Rivet's permanent residence is at <http://rivet-rivet.net>.



June Crespo
Piedras, 2013
Intervention in the Architecture
School at Unav, Pamplona
Courtesy the artist



Rivet
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