

About P! 关于 P!

P! is a new multidisciplinary exhibition space located in New York's Chinatown. Founded by Prem Krishnamurthy, P! extends the curatorial, editorial, and publishing work of Project Projects and proposes an experimental space of display in which the radical possibilities of disparate disciplines, historical periods, and modes of production rub elbows. A free-wheeling combination of project space, commercial gallery, and Mom-and-Pop-Kunsthalle, P! engages with presentation strategies and models to emphasize rupture over tranquility, interference over mere coexistence, transparency over obfuscation, and passion over cool remove.

The inaugural exhibition, *Process 01: Joy*, opens in September 2012 with work by Chauncey Hare, Christine Hill, and Karel Martens. The space's architectural concept, designed in collaboration with Leong Leong Architecture, will premiere in this first show and evolve with each successive installation at P!

P! 是一个位于纽约曼哈顿中国城的新的多元展览空间。P! 由 Prem Krishnamurthy 创立，同时作为 Project Projects 横跨策展，编辑与独立出版等相关工作的延伸。P! 试图对“展览空间”的可能性重新提案：“展览空间”可以容许相异艺术形式，特定历史年代与多样生产模式的活力互动。P! 是创作场域，是商业画廊；作为一个高质量艺术展览空间，P! 同时对周遭保持开放的态度。P! 将综合利用展览策略与模式，强调骚噪而非静谧，清澈而非浑浊，激荡互扰而非平和共生，热情激进而非安份平淡。

P! 的首展 *Process 01: Joy* 将于二零一二年九月揭幕，展览收录了 Chauncey Hare, Christine Hill 与 Karel Martens 的作品。此首展也将同时揭现 Leong Leong Architecture 为 P! 量身订做，并将随未来展览发展进化的空间设计。



Karel Martens
Logo #1 for P!, 2012

Process 01: Joy

Chauncey Hare, Christine Hill, Karel Martens

16 September — 3 November 2012

“We have also been experiencing some uneasy times lately, but aware of the irrelevance of all these things, we attempt to lose ourselves in our work and in the joy of life.”

—Letter by H.N. Werkman¹, 19 November 1924

“Museums are no place for artists who are questioning social roles.”

—Chauncey Hare, Introduction to *This Was Corporate America*,
Institute of Contemporary Art, Boston, 1984

The inaugural exhibition at P!, *Process 01: Joy*, opens in September 2012. Featuring works by Chauncey Hare, Christine Hill, and Karel Martens, the exhibition focuses on topics that periodically appear, disappear, and reappear in and out of contemporary discourse: labor, alienation, and the love of work. Rather than attempting to tackle these themes head on, the exhibition presents three wildly differing positions to suggest a loose and unstable thesis. The materials span a range of documentary, anthropological, and performative approaches to questions of labor and, at the same time, enact self-reflexive, parallel spaces of production and “off-time.”

Self-described as a “working person who has made photographs for a short period of his life,” **Chauncey Hare** is one of the most incisive yet elusive figures in American social photography. Beginning work as an engineer at Chevron in the San Francisco Bay Area in the 1950s, Hare turned to photography as a means of escape from his experience of the oppression and competitiveness of corporate life. Presented at P! are multiple copies of Hare’s published books, as well as archival and reproduced materials and photographs. Every day at 6pm, as if at the punching of a time clock, the pages of the books on view will be turned to reveal new configurations of images and texts that reflect on the shifting pressures of life and work.



Chauncey Hare
Photograph from *This Was Corporate America*, 1984

You could call **Christine Hill** a “total entrepreneur.” Since the early 1990s, Hill’s ongoing artistic investigation into diverse professional models has led her to adopt varied roles in a practice that collapses research and retail with collecting, exhibition-making, and production. “Volksboutique” (a play on the East German term for “people-owned companies”) is Hill’s all-encompassing

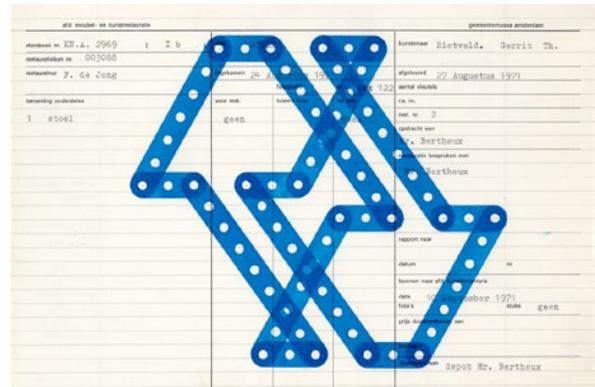
moniker for her many activities. For the duration of *Process 01: Joy*, Hill will transform P! into a “remote office”: a hub from which to collect research on local small businesses that will mirror the activities of “The Volksboutique Small Business” in Berlin. Eclectic programming, including lectures by business owners, urban researchers, gentrification experts; and a closing event on 3 November 2012 with Hill herself in attendance, will initiate an ongoing dialogue between P! and its immediate local context.



Christine Hill
Volksboutique Small Business Berlin, 2010
Photo: Felix Oberhage

334 Broome Street

When Karel Martens began studying in Holland in the late 1950s, “graphic design” did not yet even exist as its own course of study. Today he is widely recognized as one of the most important practitioners of that very discipline, with an esteemed client list of publishers, architects, and institutions. Yet concurrently to his illustrious portfolio of commissioned work, Martens has laboriously developed an oeuvre of seminal monoprints, which have been widely published yet rarely exhibited. Neither commissioned design objects nor autonomous artworks, Martens’ letterpress experiments exist as unique fragments of an ongoing visual process. At P!, a large selection of Martens’ monoprints, including rare works from the 1950s and 60s, will be presented in an associative manner to mirror the open-ended and speculative method of their production. Martens has also created the logo for P!, the first in a series of marks that will change with every exhibition.



Karel Martens
Untitled, circa 1991
Letterpress monoprint on archival catalog card
11 ¼ × 7 ⅞ inches

1. In the two decades preceding his tragic death at the hands of the Gestapo, Dutch designer and printmaker H.N. Werkman (1882–1945), created an astonishing body of radical typographic publications and prints. With the collapse of his printing company in 1923, due in large part to German inflation and economic mismanagement, Werkman turned his focus to the things he loved most: experimental publishing and printing “druksels”—abstract monoprints created using the apparatus of the printing press as a painter might use paint.