

# Permutation 03.2: Re-Place

## March 8–April 14, 2013

Opening Reception:  
Friday, March 8, 6–9pm

The second exhibition of P!'s six-month cycle on copying focuses on replicas, remakes, and recurrences. **Margaret Lee's** uncanny storefront display juxtaposes graphic backdrop painting with simulated fruit, while **Oliver Laric** premieres a new Mandarin version of his distributed video essay, *Versions* (2009–onward). London-based collective **Åbåke** captures plaster molds for a Chinese Pieta in “hacked intaglio,” and **Amie Siegel's** *Berlin Remake* (2005) approaches East German filmic precedents as contemporary scores for reprise and re-performance. The presentation of these disparate works at P! establishes frameworks for considering authenticity and origination across a variety of cultural contexts.

**Margaret Lee** (b. 1980, New York) has exhibited works and organized exhibitions at MoMA/PS1, White Columns, X-Initiative, Performa, Jack Hanley Gallery, and The Green Gallery, Milwaukee. She founded the artist run space 179 Canal in 2009 and is currently a partner in the gallery 47 Canal. Lee was recently selected by Beatrix Ruf and Peter Eleey as the recipient of the 2012 Artadia NADA prize.

**Oliver Laric** (b. 1981, Innsbruck, Austria) lives and works in Berlin. Recent solo and group exhibitions include: *Detours of the Imaginary*, Palais de Tokyo, Paris (2012); *The Imaginary Museum*, Kunstverein München (2012); *In Other Words*, NGBK, Berlin (2012); *Lilliput*, High Line, New York (2012); and *Frieze New York* (2012). Laric is a co-founder of the **vvork** platform ([www.vvork.com](http://www.vvork.com)).

**Åbåke** (founded 2000, London) is a transdisciplinary collective of four graphic designers. In addition to working with musicians, artists, fashion labels, and institutions, they have initiated and been involved in multiple collaborative formats including *Sexymachinery* (an architectural production), *Kitsuné* (a record label), *Dent de Leone* (a publishing house) and *Drawing Room Confessions* (an art journal).

**Amie Siegel** (b. 1974, Chicago, IL) re-orientates the fictions within documentary practices. Her work has been exhibited at institutions including MoMA/PS1, Walker Art Center, Hayward Gallery, Whitney Museum of American Art, and **kw** Institute for Contemporary Art. She has been a fellow of the DAAD Berliner-Künstlerprogramm, the Guggenheim Foundation, and a recipient of the ICA Boston's Foster Prize.



Rich Brilliant Willing  
Logo #3 for P!, 2013

# Permutation 03.x

## February–July 2013

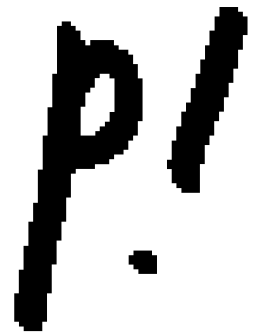
334 布隆街

From February through July 2013, the exhibition space P! will conduct an extended inquiry into the nature and means of copying. Remakes vs knockoffs, transcription vs plagiarism, mimesis vs mimicry — the status of the copied act shifts from positive to negative and back again, depending on context and culture. Multiples of a religious or political icon extend their reach and efficacy, whereas a duplicated file, painting, handbag, or cityscape violates legal and ethical strictures. Questions of capital and power lie at the core: who owns the original vs who is producing the copy.

Offering counterpoints from disparate cultural positions, P! explores the copy through a cycle of events and exhibitions. The space's location in Chinatown — only blocks from the daily trade of counterfeit luxury goods — informs and shapes these ongoing programs. For February 2013, P! reopens as a reading room: a series of book clubs and reading groups discuss topics ranging from Ancient Athens to Chongqing to Canal Street. Beginning in March 2013, P! presents a changing sequence of monthly exhibitions touching on historical and contemporary aspects of copying. Key in this constellation is the cross-pollination of works from different contexts of cultural production that resonate with and reference each other in unexpected ways. Activated by works and strategies that rupture the neutral space of display, the exhibitions perform the concerns of multiplicity and replication at hand.

Participants in the six-month cycle include **Ábäke, Judith Barry, Thomas Brinkmann, Katarina Burin, Marc Handelman, Ruba Katrib, Oliver Laric, Margaret Lee, Arthur Ou, Sara Greenberger Rafferty, Rich Brilliant Willing, Peter Rostovsky, Sarah Schulman, Amie Siegel, Ben Smith, Société Réaliste, Superscript, Herb Tam, Niels Van Tomme, Nader Vossoughian, Xin Wang, and others.**

Parallel to the exhibition cycle is a related project by Project Projects at the Museum of Art and Design entitled “Permanent Loan.” “Permanent Loan” consists of a museum of reproductions from museums, a physical meta-institution curated from preexisting collections throughout the world. The project culminates with a set of round-table discussions and public programs at MAD in May 2013, organized by Project Projects, on questions of digital museum collections, technology, and copyright. “Permanent Loan” is on view at the Museum of Art and Design as part of the exhibition, “After the Museum: The Home Front 2013” from March 12 through May 26, 2013.



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