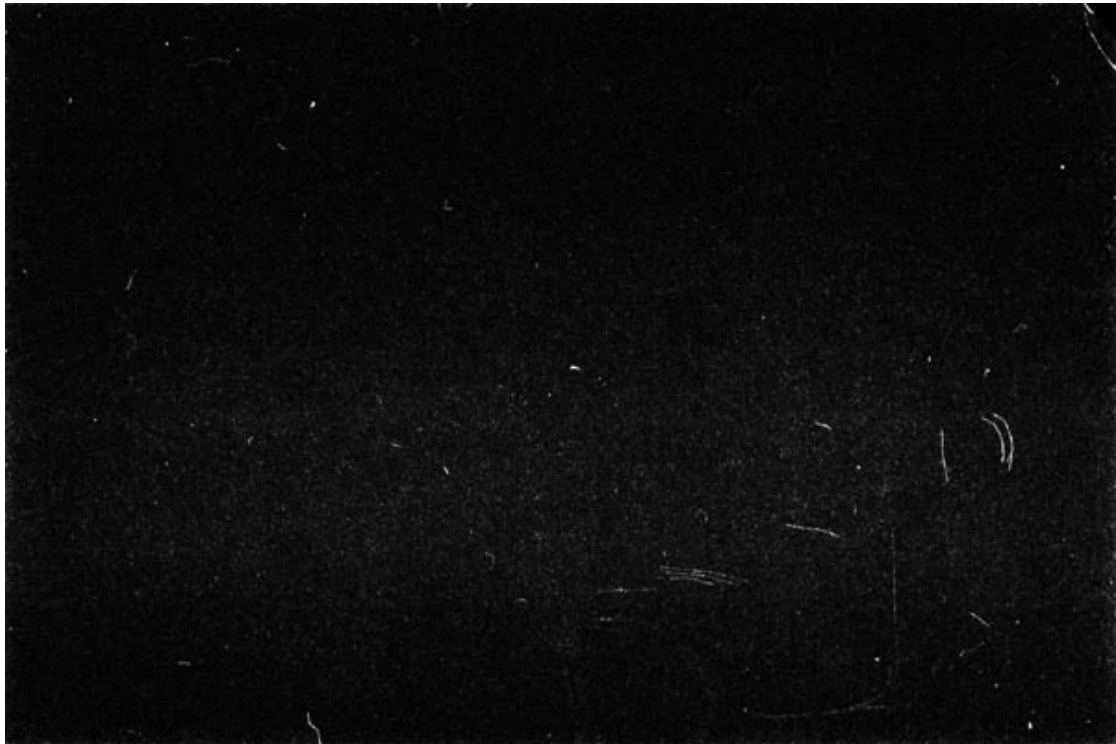




«A Solo Exhibition»
by Mario Garcia Torres
21 September - 18 November 2007

Press Opening :
Wednesday 19th September, from 6pm to 8pm

Public Opening :
Thursday 20th September, from 6:30pm to 9pm



Mario Garcia Torres, «July 2007»

OPENING HOURS :
From Thursday to Sunday, from 2pm to 7pm
or by appointment.

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PRESS KIT /SUMMARY

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When I met Oscar Neuestern for the first time, I understood that things that go undiscussed are in some ways equivalent to those that are talked about. It was sometime during 1968. I started visiting Neuestern because I was interested at the time in the study of intentionality. A year later, I wrote the only text that exists today on Oscar Neuestern's work. The article published in ARTNews inspired Mario Garcia Torres. I was glad to be invited to write the press release for his show.

From Oscar Neuestern to «The Transparencies on the Non-Act»

The series of slides, «The Transparencies on the Non-Act», perfectly reveal Oscar Neuestern's obsession for the void. Others at the time would carefully move toward the dematerialisation of the work of art, whereas Neuestern was a step ahead; he had built his entire artistic career on absence. He would have been surprised to discover that his work became an inspiration for other artists and that void and removal could also leave traces.

Robert Rauschenberg and Wilhelm de Kooning : «An Undiscovered Month in 1953»

I don't think that Oscar Neuestern knew about «An Undiscovered Month in 1953», the recording in which Rauschenberg erases de Kooning drawing. I didn't either know it at that time. «Erased de Kooning Drawing» (1953) is just a white page scattered by a few traces of pencils and ink. At the time, Rauschenberg was trying to make drawings without images and in 1953 he finally found the way to simultaneously unmake and create. It took him one month.

Mario Garcia Torres : «July 2007» and «August 2007» in Paris

«July 2007» is a projection of a white square marked by infinitesimal traces, which is the result of a blank film kept in the artist's pocket for a month. Somehow these works almost produced themselves, with time and inaction, and some sort of twisted take on no-intention. The experience was repeated next month. The new scratches that appeared became the next month work.

From 'The man who never forgets dates in film' to «Monochronic Film on a Polychronic Story»

'The man who never forgets dates in film' is the only person I know who can remember all dates in films he has seen. Mario Garcia Torres used him as a starting point for his work «Monochronic Film on a Polychronic Story», which are dates scrolling on a black image, as if On Kawara had joined all his Date Paintings. This cinematographic chronology proposes a real or fictitious story, depending on your side, which started on December 5th 1791, when Amadeus Mozart died and will end on December 14th 2016, the end of the world according to a psychic featured in the film «Ghostbusters 2».

I imagine Oscar Neuestern would have liked the transparency that prevails in the exhibition; he would have probably talked about visual silence. In 1968, he taught me that things that go undiscussed are in some ways equivalent to those that are talked about.

Riki Hundry

List of works produced at the occasion of the exhibition :

«Transparencies On The Non-Act»
2007
52 slides, black and white

«July 2007»
2007
Black and white negative on slide mount

«August 2007»
2007
Black and white negative on slide mount

«Monochronic Film On A Polychronic Story»
2007
16mm Film, black and white
4 minutes in loop

«An Undisclosed Month In 1953»
2007
Sound

«Date Due»
Book published at the occasion of «A solo exhibition».
With texts by Raimundas Malasauskas, Steve Rushton and Mario Garcia Torres.
64 pages, black and white, 2007. Edited by Kadist Art Foundation and published by Revolver.

Mario Garcia Torres is in residency at Kadist Art Foundation until the 30th of September 2007.

Recipient of the « Cartier Award 2007», Mario Garcia Torres will present, for Frieze Art Fair 2007 in London, a new project (11-14 October 2007).
He is represented by Jan Mot, Brussels.

Kadist Art Foundation

Kadist Art Foundation is a private foundation initiated in 2001. It is dedicated to promoting contemporary art through the constitution of an art collection and the organization of exhibitions and residencies in its space in Paris. Kadist's intention is to be actively involved in the promotion and international dimension of contemporary art.

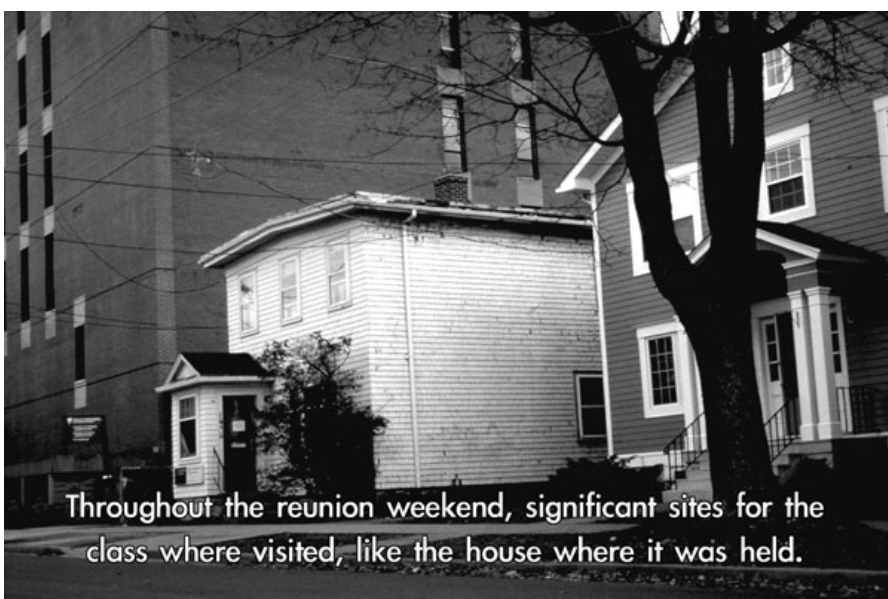
The collection brings together international artists and contemporary works of all mediums. It is the seminal point of involvement with artists that can thereafter expand to a residency and exhibition project.

The residencies are open to international artists and curators, invited to spend four to six months in Paris leading to an exhibition project at the Foundation. A flat, a workshop place and an allowance are provided to the resident by the Foundation.

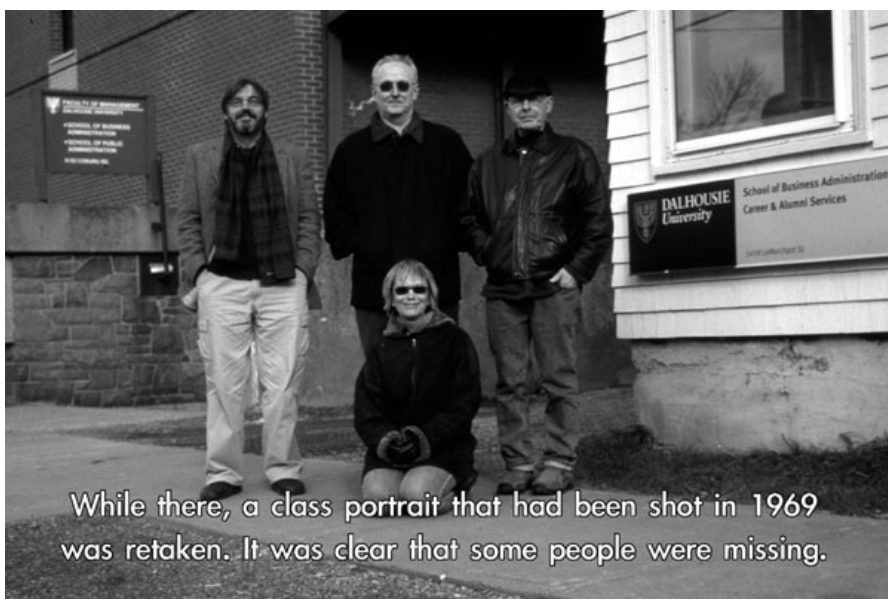
By means of these various programs, Kadist manifests its support to a group of artists who define together its artistic identity.



If so, it exists among them.



Throughout the reunion weekend, significant sites for the class were visited, like the house where it was held.



While there, a class portrait that had been shot in 1969 was retaken. It was clear that some people were missing.

Mario Garcia Torres
« What Happens in Halifax Stays in Halifax
(In 36 Slides) », 2004 - 2006

50 slides, black and white
9 minutes
Courtesy Jan Mot, Brussels



Mario Garcia Torres
« A Brief History Of Jimmie Johnson's
Legacy », 2006

Color video on DVD, sound, 6 minutes.
Video stills
Courtesy Jan Mot, Brussels



Mario Garcia Torres
« One Minute to Act a Title: Kim Jong Il
Favorite Movies », 2005

16mm Film, black and white. Mute.
Film stills
Kadist Art Foundation Collection, Paris.

Biography

Mario Garcia Torres

Born in 1975 in Mexico
Lives and works in Los Angeles (CA).

Solo shows

- 2008 Sora Gallery, Tokyo
MATRIX program, Berkeley Art Museum, Berkeley
- 2007 «A Brief History of Jimmie Johnson's Legacy», Stedelijk Museum, Amsterdam
- 2006 «Paradoxically It Doesn't Seem That Far From Here», Meyer-Riegger, Karlsruhe
«What Happens in Halifax Stays In Halifax (In 36 Slides)», Meyer-Riegger, Karlsruhe
«Te Invito a Mi Mundo» Jan Mot, Brussels
«The Galleries Show», Extra City, Antwerp
- 2005 «Some Hold, Some Push and Some Don't Even Know How to Take a Picture», Jan Mot, Brussels
- 2004 «Shoot of Grace with Alighiero Boetti Hairstyle and Other Works», Jan Mot, Brussels
- 2003 «Contradictory Illicit Registry», (Project Room) Muestra Art Fair, Mexico City
«I also asked myself...», Galería de Arte Mexicano, Mexico City

Group shows

- 2007 «Uncertain States of America», Moscow Biennial, Moscow (upcoming)
«Disco Coppertone», Locus Athens, Athens
«Think with the Senses – Feel with the Mind», 52 Biennale di Venezia, Venice
«Escultura Social», Museum of Contemporary Art, Chicago
«Learn to Read», Tate Modern, London
«The Last Piece by John Fare», gb agency, Paris
«Whenever It Starts It Is The Right Time», Frankfurter Kunstverein, Frankfurt
«Night at the Museum or What Betty Boop Saw», Centro de Arte Reina Sofia, Madrid
«Otra de Vaqueros», Laboratorio Arte Alameda, Mexico City
«Saturday Live Actions & Interruptions», Tate Modern, London
«Distorted Fabric», De Appel, Amsterdam
«No Negative», Objective Exhibitions, Antwerp
«Some Time Waiting», Kadist Art Foundation, Paris
«Commitment», Sbk Strombeek, Belgium
«Elephant Cemetery», Artists Space, New York
«May the Twelfth», Store, London
- 2006 «Aspen 11», Neue Alte Brücke, Frankfurt am Main
«Neo-Con. Contemporary Returns to Conceptual Art», Apex Art, New York and British School, Roma
«Bunker o No Bunker», Ramis Barquet, Monterrey
«Le Spectre des Armatures», Glassbox, Paris
«Bring The War Home», QED Gallery, Los Angeles and Elizabeth Dee, New York
«Una Vision du Monde», La Collection Vidéo de Jean-Conrad et Isabelle Lemaitre, La Maison Rouge, Paris
«Some, Time, Waiting», Various sites.

- 2005
- «Angelo, Mai!», Deconsagrated church of San Gimignano, Roma
 - «Black Market Worlds», 9th Baltic Triennale. CAC, Vilnius and ICA, London
 - «Dis & Appearance» Fri-Art, Fribourg
 - «Missunderstandings», Galeria de Arte Mexicano, Mexico City
 - «Shipping and Receiving: CalArts Graduate Show», Armory Arts Center, Los Angeles
 - «Life is Habit», Stenersen Museum, Oslo
 - «Fragile», Analix Forever, Geneva
 - «I still believe in Miracles / Drawing Space», Couvent du Cordeliers / ARC Musée d'art Moderne de la Ville de Paris, Paris
 - «No Convenient Subway Stops», Art in General, New York
 - «Data Space», Centro Cultural Conde Duque, Madrid, Spain
 - «Today is Just a Copy of Yesterday», Jan Mot Gallery, Belgium
 - «Surely We Will Be Confused» Viafarini / Careof, Milano
- 2004
- «What did you expect?» Jan Mot Gallery, Brussels, Belgium
 - «Off the Record / Sound» ARC Musée d'art Moderne de la Ville de Paris / Couvent des Cordeliers, Paris, France
 - «How to learn to love the bomb and stop worrying», Central de Arte, Guadalajara, Mexico City

Bibliography (selection)

- Mario Garcia Torres, by Catrin Lorch, Frieze, Issue 109, September 2007
- « A la recherche des idées perdues », by Nicolas Tremblay, Numero, September 2007
- « Fragments of History », interview by Magali Arriola, Spike Magazine, n°12, Summer 2007
- « Who Killed Robert's Secret? », Interview by Sandra Terdjman and Elodie Royer, O2 magazine, Spring 2007
- « De Conceptual a Tropicoso », Cuauhtemoc Medina, Periodico Reforma, 5th June, 2006
- Mario Garcia Torres, Anne Dressen, Flash Art, May-June 2006
- « Some Stories I Overheard and Have Now Twisted », Luca Cerizza, NeueReview, 2006
- « Tout est plus grand », Berenice Bailly, Le Monde, November, 2005
- « El Rancho es Grande », Patrick Charpenel in Crónicas del Paraíso. Ephemera, 2005
- « De Género a Géneros », Alberto Sánchez, Exit Express, Madrid, Spring 2005
- « Eyes Wide Open », Anna Daneri in Jimmie Durham. Charta Italy 2004
- « What did you expect », Elena Filipovic, Frieze Magazine 86, 2004
- « The Answer is Never the Same », Raimundas Malasauskas, Newspaper Jan Mot. 2004
- « Géneros de Espejismo », Cuauhtemoc Medina, Periodico Reforma, March 2003