

Press Release

***ir re par sur***  
Florian Roithmayr

Opening 19th January, 6-8pm  
20th January – 18th March 2017  
Bloomberg SPACE, 50 Finsbury Square, London EC2A 1HD  
Open Monday – Saturday / 11am – 6pm / Admission Free  
[www.bloombergspace.com](http://www.bloombergspace.com)



For this new commission, Florian Roithmayr has transformed the architecture of Bloomberg SPACE to present an aggregate of his research into material interactions at an unprecedented scale. Roithmayr's gestural sculptures curl and bend over themselves as if they might envelop the viewer's body. Poised between raw material and expressive form, these works articulate the tensions between their interior and exterior surfaces. This material precariousness produces inflections as indeterminate as the wordless prefixes that make up the exhibition title - *ir re par sur*.

*A sheet of paper is laid out flat. It is a sheet of a particular size. Most likely, it was much larger before. Sometimes the size is smaller, or longer and narrower.*

*100kg of clay is used to cover the surface of the paper. Sometimes the 100kg of clay is made up of packs of 12.5kg each. Sometimes it is four packs of 25kg. It depends on the supplier of the clay. It is important only for a short period and not beyond.*

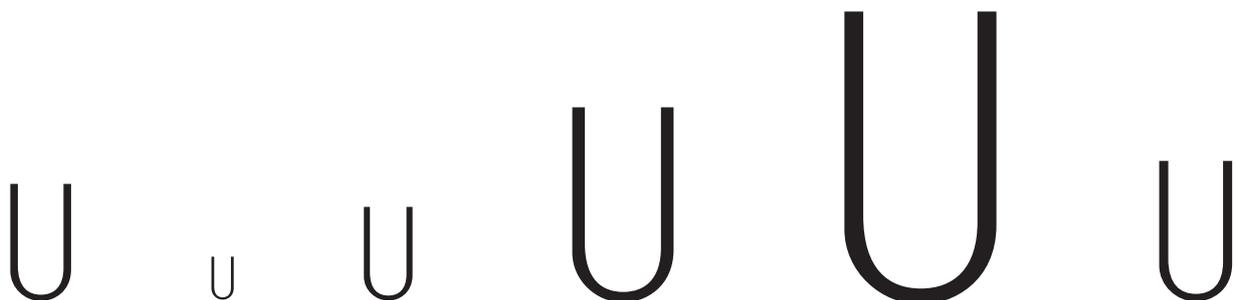
*The clay is spread from the centre of the paper outwards: lengthwise along the middle first, forming a kind of spine, and then sideways, similar to the arrangement of bones. The spreading is done quickly. All of the clay should be used. The consideration hovers somewhere between the amount of clay already spread out and the amount of clay still to be used, and the changing proportion between those two amounts.*

*Over several days, the paper covered in clay rests. If left exposed, in an environment that is considerably dry and warm, the liquid (water) starts to be separate from the solid (clay particles) through a process of mass transfer also called evaporation. The gradual separation of liquid from solid has visual, material, spatial, and sometimes even topological consequences.*

*A shape is cut out of brown cardboard. The shape is a long piece of triple-layered cardboard with two corrugated layers in between. Cutting through these layers poses some difficulty, and makes for cuts that are not so even or neat. Evenness is of no concern. Nor neatness. The mind is set on the shape and its future.*

*The cut-out shape is placed on a table. It looks like the letter U, but very elongated. The brown cardboard shape is covered with brown packaging tape and any excess is trimmed off. Additional strips of long, brown, corrugated cardboard are cut. These strips are also covered with brown packaging tape and any excess is trimmed off. These strips are curved like a wall around the edges of the cut out shape and fastened with brown packaging tape. This work is done quickly and methodically, in an attempt to complete the wall on both the outside and the inside of the shape as quickly, but also as sturdily, as possible. The brown packaging tape sometimes sticks to itself. Sometimes it doesn't stick down so well, sometimes the wrong ends stick together, and sometimes it doesn't hold the walls to the shape so well. This is of no concern. This doesn't appear as error or imperfection. This activity is repeated in varying sizes.*

Florian Roithmayr, 2016



## **About the Artist**

Florian Roithmayr has recently been appointed for the public art commission of the new Chelsea Embankment Foreshore in collaboration with architects Hawkins & Brown, and is currently developing exhibitions with HS Projects in London and a sculpture project co-commissioned by the Museum of Classical Archaeology, Kettle's Yard, and Wysing Arts Centre in Cambridgeshire.

Solo exhibitions include: with, and, or, without, Camden Arts Centre (2015), SERVICE, MOT International Brussels (2015); Matter of Engagement, Site Gallery, Sheffield (2014); Treignac Projet, Treignac, France. Group exhibitions include: Foreign Objects, CCA Derry-Londonderry, Inland Far, Herbert Read Gallery (2016) Things That Tumble Twice, Tenderpixel, London (2015); The Influence of Furniture on Love, Wysing Art Center, Cambridgeshire (2014); Carl Freedman Gallery, Vilma Gold, The Approach, and V22 in London; S1 Artspace, Sheffield; Grazer Kunstverein, Graz; Galeria d'Arte Moderna, Turin; Galerija Miroslav Kraljević, Zagreb; New Contemporaries and Liverpool Biennial.

Florian Roithmayr wishes to thank Wysing Arts Centre and University of Reading, Department of Art.

## **Press information**

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## **Listings information**

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20th January – 18th March 2017

Open Mon - Sat 11am - 6pm / Bloomberg SPACE, 50 Finsbury Square, London EC2A 1HD

Tel: +44 207330 7950 / [gallery@bloomberg.net](mailto:gallery@bloomberg.net)

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## **Physical Information**

Physical Information is a programme of five exhibitions co-curated by Henry Coleman and Rupert Norfolk, exploring how physical objects can generate alternative experiences in an increasingly abstract world. Three solo commissions and two curated shows investigate the potential of sculpture to activate public imagination and orientate social space, engaging the individual viewer physically and psychologically.

## **About Bloomberg's commissioning programme**

The Bloomberg SPACE commissioning programme reflects Bloomberg's philanthropic passion to support exciting talent and to commission new works. Since 2002, Bloomberg SPACE has worked with more than 470 artists and has commissioned over 130 new works.

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## **About Bloomberg**

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