

Press Release

Highlights of the collection / Musée Légitime

Water McBeer

17 June – 29 July

Opening: Monday 17 June 2019, 7 – 9 pm

Water McBeer is pleased to present the group exhibition 'Highlights of the collection / Musée Légitime', a personally curated presentation by Water McBeer of modern masters and contemporary work from the Musée Légitime's collection. Over a period of six weeks, 'Highlights of the collection' will transform the ground floor exhibition space into a series of intricate displays combining works by over 30 artists, classic pieces, figures and objects.

At the beginning of this year Water McBeer became a donor of this special institution that presents its collection inside a hat. As he has previously said; "For a smaller museum, donors want to feel a greater sense of involvement than with a large institution and it is important that they can see the impact of their funding in a visible way". That's why in collaboration with the Musée Légitime, Water McBeer decided to program this exhibition that presents some pieces of the hat institution to a broader audience.

The sculpture centrepieces are Dongyoung Lee's *Globes for fingers*, 2017, the artist and designer first textile piece made as a pun to the Dutch word 'handschoenen' (shoes for fingers); Stéphanie Sáade's *Secret object*, 2013, a found lock that the artist brought from Lebanon, welded to itself, keeping its story enclosed; Ron Bernstein's *Pencil shaving, burnt match, plastic*, 2017, a material collection from the artist's studio that examines craftsmanship and the sensibilities of the artistic material; Indisciplinadas' collection of sealing wax that harks back to a long- forgotten era invoking the mail tradition brought directly from Cali, Colombia and the particular shape of Heritage Insitute's bronze sculpture that offers another focal point to the show, making a comment on the state of institutional critic by directly threatening the basic architectonic fundaments of this art institution (in this case the head that holds the hat).

Important pieces are displayed along a shelf; Joep Vosseveld's *A substitute for a librarian*, 2017, a paper sculpture that is at the same time accurate and abject; Amílcar Guzmán's *Every hat needs a feather*, 2017, a flamboyant flamingo feather found in Atacama's dessert during a 4 hours interspecies encounter that the artist had during a research period in the dessert; Inez Piso's *Aynen*, 2017, a work that explores the intricacies of translation; Michiel Hilbrink popular piece *Rabbit and Fingers*, 2017, a two tomes publication that examines the erotic in relation to the miniature; Deysi Cruz insightful piece *Portraits*, 2010, white and black prostitutes portraits that the artist took from photo archives from the beginning of XX century, silkscreen printed on cigarette paper, and then put back in circulation through this smoking device; Paulina Mellado's *Spelling book*, 2017, a ceramic piece of concrete poetry, exploring the formal aspect of any written language; Fernando Saenz de Elorrieta's metal figure which plays with the multiple notions of the PSI letter in the Greek alphabet and its meaning transformations; Nives Widauer's *Spacecake*, 2018, the first extraterrestrial piece of this collection that fell into the Earth before being included in this list; Francisco Rodríguez Pino's painting on the top of a UK stamp, that wasn't just described as a subtle political comment on the Brexit situation, but also as a painted sign that updates the declining cohesion of the whole United Kingdom; Marisol Hilago's important ceramic contribution to the Musée Légitime, an anonymous invaluable pot with a piggy shape made in Pomaire, a traditional clay and pottery town in Chile.

In addition 'Highlights of the collection / Musée Légitime' presents *Chris*, 2018, by Martijn in 't Veld, a piece that was humorously referred as the first guard from this young institution, a worry doll customized by the artist to be a guard with walkie talkie and uniform, that while sleeping dreams with a very intimate and homoerotic story; Ana Navas' work *América 18.10.17*, that studies the language of power by presenting the first name of all the presidents and prime ministers or Governors from all the American countries (North, Central, South) written on the surface of rice grains; Adrijana Gvozdenovic's *The Great Wall*, 2014, 66 layers of paint taken from a museum-wall where the artist was employed as a technician in 2014, that records for example in a blue layer a wall-drawing by Sol Lewitt; Megumi Andrade's *Quito, Octubre 2011*, 2017, a found piece brought by the artist from Ecuador, an ex-voto, which are religious object used as post votive and thankful offerings; Pablo Rodríguez's *Dare you*, 2017, a sculptural and textual piece that can be read as an instruction or score; Daniel Spoerri's piece, a lapis lazuli Buddha figure that the legendary artist of the "snare pictures" held and carried for 6 months in his pocket before releasing it for the museum's collection with a hesitant and obscure story about its origin; Angela Cura Méndez's collection of wooden spoons, from the series *Cucharismos*, 2018, that the artist personally carved in the island of Chiloé in the south of Chile; Ken Montgomery's sound piece and instruction *Listen*, 2019, a laminated clipping from the New York Times that also serves as a score to perform; Vicente Braithwaite's *1st of January 2018, Plaza del Congreso*, two little fireworks boxes that contain what was described as things found on the floor by the translator, editor and writer in Buenos Aires; the piece *Inle Lake* donated by Daniel La Roche and Constanza Rodríguez, a metal elephant figure encountered and bought in the middle of a foggy-boat experience that occurred to the couple in the Inle Lake in India.

An important video work by Ignacio Gatica, *No title yet*, needs to be highlighted in this constellation. Beyond its smart appropriation of a newsreel that lists the tallest buildings on Earth, recently included in the collection of this hat institution, this piece was also the manifold that connected the Musée Légitime and Water McBeer's gallery. Previously presented at *The Private Collection of Water McBeer* exhibition at Jeffrey Deitch, the second copy of this video edition allowed this whole collaboration to happen.

Last but not least, it can be found on the left corner of the shelf, the artwork *Cereija*, 2018 by Rodrigo Hernández, this work was influenced by traditional jewelry art from Japan and Pueblo pottery shapes, also described as ‘an image of an experimental craft utopia in a period where modernism still seemed to hold possibilities’; also next to it, a masterpiece by renowned mail artist Anna Banana, *Fell out of Upper-left Molar Tues. May14*, 2013, a dental amalgam glued to a rummikub piece that hints the approach of this hat institution when connecting the artistic mental space with the actual body of the artist; and the last artwork of the show an important ceramic piece by Ruth Krauskopf, the Santiago-based artist and ceramist, founder of the Huara Huara studio, that revolutionized the conventional understanding of ceramics in the 1980s and 1990s and since then shared different ceramic techniques with many generations of ceramists in Chile.

This exhibition is accompanied by a forthcoming catalogue of the Musée Légitime that will be jointly published by Mark Pezinger Verlag and Raum Editions. It still needs to be announced when.