

EARTHING

UZEMLJENJE

ASIER MENDIZABAL

ASIER MENDIZABAL je umetnik koji živi i radi u Bilbao. U svom radu, Asier Mendizabal ispituje protivrečnosti između, s jedne strane, formalnog jezika i apstrakcije, s njihovim implikacijama transcendentije i, s druge strane, nastojanja da se tom jeziku prida konkretno značenje. Njegovi su radovi izlagani na samostalnim izložbama u izložbenim prostorima Hordaland Kunstsenter (2013) u Bergenu, Norveška i Raven Row (2011) u Londonu; zatim u Muzeju kraljice Sofije (2011) u Madridu i Muzeju savremene umetnosti u Barseloni (2008), Španija. Učestvovao je na sledećim grupnim izložbama: *A Singular Form* u Zgradi bečke secesije; *In the First Circle* (2011–2012) pri Fundació Tàpies u Barseloni, Španija; *As artes, cidadãos* (2010–2011) muzeja Serralves u Porto, Portugal i *Després de la notícia* (2003) pri Centru za savremenu kulturu u Barseloni, kao i na na 31. Bijenalu u Sao Paulu (2014), Brazil; na 54. Venecijanskom bijenalu (2011); *Manifesta 5* (2004) u Tajvan, kao i na četvrtom Bukureštanskom bijenalu (2010).

1_1
Naslovna strana prvog izdanja *Leviathana* Thomasa Hobbesa, 1651.

1_2
„Rim: komemorativni skup u čast druge godišnjice stupanja Italije u rat“, *The Graphic*, 9. jun 1917.

2
„Gradska straža jurša na gonilu ispred hotela g. Guizota“, *The Illustrated London News*, 26. februar 1848.

3
„Toskanski poslanici odlaze na otvaranje Narodne skupštine, Firenca“, *L'illustration, journal universel*, avgust 1859.

4_1
Gustav Klutis, *Pobeda socijalizma u SSSR-u je izvesna*, plakat, 1932. Ruska državna biblioteka, Moskva. ©Heritage-Images.com

4_2
Xanti Schawinsky, 1934, godina *XII fašističke ere*, plakat, 1934. Kolekcija Merrill C. Berman. © Jim Frank

4_3
Umberto Boccioni, *Gemla oko konjaničkog spomenika*, 1908, pero i olovka na papiru.

5_1
Asier Mendizabal, *Gurentza-Unamuno (Columna)*, 2014. © Asier Mendizabal

5_2
Asier Mendizabal, *Gurentza-Unamuno (Capitel)*, 2014. © Asier Mendizabal

6_1
Natan Altman, nacrt za *Aleksandrov stub u čast prve godišnjice Crvene Armije*, Petrograd, 1919.

6_2
Aleksandar Rodčenko, *Ženska piramida*, 1936. © VEGAP

1_1
The frontispiece of the editio princeps of Thomas Hobbes's *Leviathan* or *The Matter, Forme and Power of a Common Wealth Ecclesiasticall and Civil*, 1651.

1_2
"Rome: The Meeting to Commemorate the Second Anniversary of Italy's Entry into the War", *The Graphic*, 9 June 1917.

2
"The Municipal Guards Charging the Crowd before M. Guizot's Hotel", *The Illustrated London News*, 26 February 1848.

3
"Les députés Toscans se rendant a l'ouverture de l'Assemblée Nationale, à Florence", *L'illustration, journal universel*, August 1859.

4_1
Gustav Klutsis, *The Victory of Socialism in the USSR is Guaranteed*, poster, 1932. Russian State Library, Moscow. ©Heritage-Images.com

4_2
Xanti Schawinsky, 1934, *Year XII of the Fascist Era*, poster, 1934. Collection Merrill C. Berman. © Jim Frank

4_3
Umberto Boccioni, *Crowd Surrounding an Equestrian Monument*, 1908, ink and pencil on paper.

5_1
Asier Mendizabal, *Gurentza-Unamuno (Columna)*, 2014. © Asier Mendizabal

5_2
Asier Mendizabal, *Gurentza-Unamuno (Capitel)*, 2014. © Asier Mendizabal

6_1
Natan Altman, Design for *Alexander Column Celebrating the Red Army's First Anniversary*, Petrograd, 1919.

6_2
Aleksandr Rodchenko, *Women's Pyramid*, 1936. © VEGAP

ASIER MENDIZABAL is an artist who lives and works in Bilbao. In his work, Asier Mendizabal explores the contradiction between, on the one hand, formal language and abstraction, with their implications of transcendence and, on the other, the pretensions of attributing concrete meaning to this language, by positioning it in relation to specific historical situations. His work has been shown at solo exhibitions at the Hordaland Kunstsenter (2013) in Bergen, Norway; Raven Row (2011) in London; the Museo Nacional Centro de Arte Reina Sofía (2011) in Madrid, and MACBA (2008) in Barcelona, both in Spain. He has participated in the following group exhibitions: *A Singular Circle* at the Secession Building in Vienna; *In the First Circle* (2011–2012) at Fundació Tàpies in Barcelona, Spain; *As artes, cidadãos* (2010–2011) at the Museu Serralves in Porto, Portugal; and *Després de la notícia* (2003) at CCCB in Barcelona, as well as in the following festivals and biennials: the 31st Biennal de São Paulo (2014), Brazil; the 54th Venice Biennale (2011); *Manifesta 5* (2004) in Donostia-San Sebastián, Spain; the 3rd Taipei Biennial (2002) in Taiwan; and the 4th Bucharest Biennial (2010).

