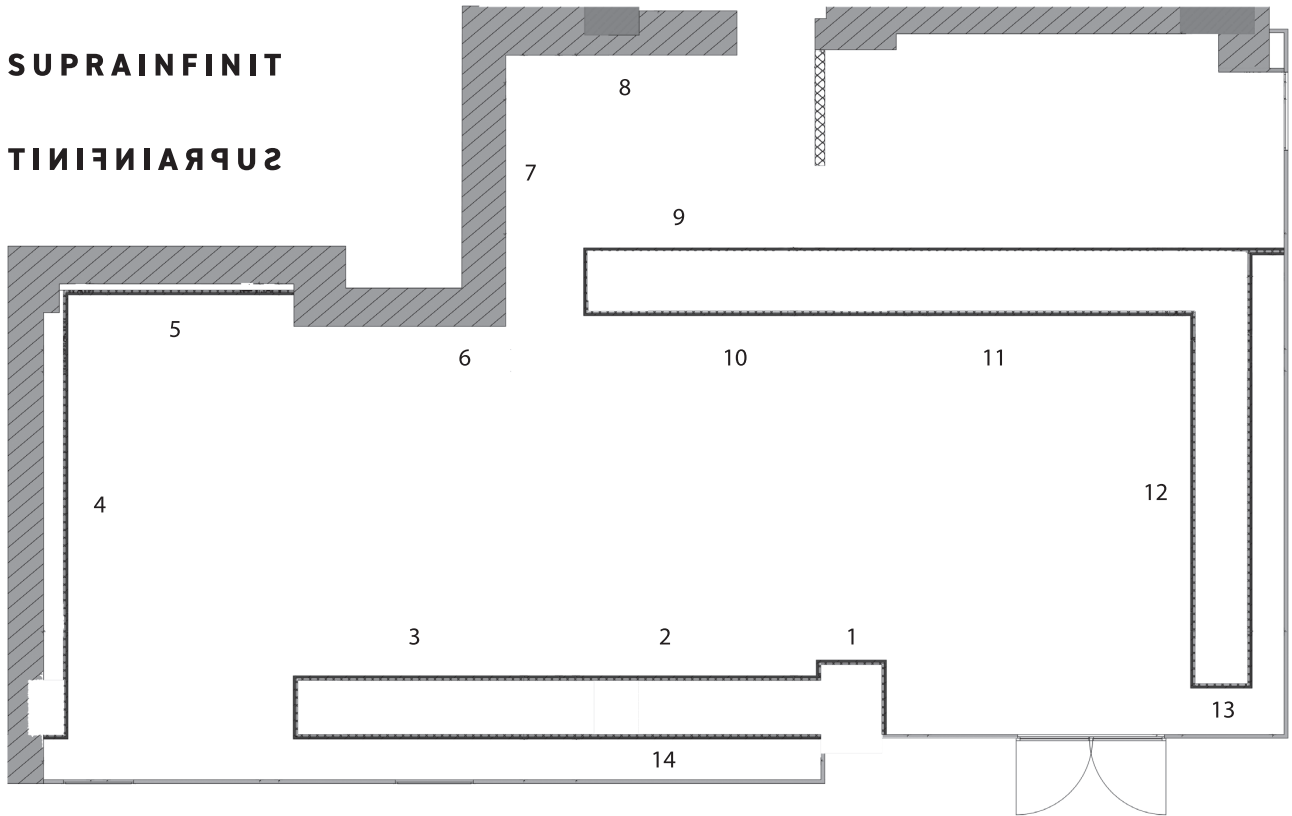


SUPRAINFINIT

TINIIFNIARQUS



1. Peles Empire
Cleo 1, 2019
glazed ceramics
variable dimensions

2. Peles Empire
Cleopatre 1, 2019
painting and print on pigmented jesmonite
49 x 70cm

3. Peles Empire
Cleo 2, 2019,
glazed ceramics
variable dimensions

4. Peles Empire
Cleopatre 2, 2019
painting and print on pigmented jesmonite
49 x 70cm

5. Peles Empire
Cleo 3, 2019
glazed ceramics
variable dimensions

6. Peles Empire
Cleo 4, 2019
glazed ceramics
variable dimensions

7. Peles Empire
artele focului (Kelch), 2019
print on pigmented jesmonite
29.7 x 42cm

8. Peles Empire
artele focului (ship 2), 2019
print on pigmented jesmonite
29.7 x 42cm

9. Peles Empire
artele focului (seahorse 2), 2019
print on pigmented jesmonite
29.7 x 42cm

10. Peles Empire
Cleopatre 3, 2019
painting and print on pigmented jesmonite
49 x 70cm

11. Peles Empire
Cleopatre 4, 2019
painting and print on pigmented jesmonite
49 x 70cm

12. Peles Empire
Cleopatre 5, 2019
painting and print on pigmented jesmonite
49 x 70cm

13. Peles Empire
Cleo 5, 2019
glazed ceramics
variable dimensions

14. Peles Empire
Cleopatre 6, 2019
painting and print on pigmented jesmonite
49 x 70cm

ERTAPOLC

PELES EMPIRE

The install of this exhibition poses the question what it would have meant if Peles Empire had been commissioned to reinterpret one of the existing rooms of the Peles Castle? What it would have meant for the legacy of the castle the purposeful co-existence of a play on the relationship between the copy and the original within its own structure? These questions deal with a long historical line of heritage, image representation and perspectives. Peles Empire has been tackling those notions as fragmented histories in a constellation of copies since 2005.

Drawing an arc in time, their first solo exhibition at Suprainfinit gallery highlights a new series of works based on a picture of a gobelin in the Peles castle that shows a bastardized representation of Cleopatra. Perceived by the artist duo as a gap of translation between Cleopatra as a solemn Egyptian figure and its European romanticised representation in Peles, the artists excavate the (non)space in between the copies and the subsequent layers triggered. In its quintessence, the castle is a collection of copies in architecture, a dream of historical edifices and interiors made real.

And still, if the artist duo was given a Carte blanche by the castle, which historical frame(s) would they rerevert? A multilayered one from the future, possibly.

For this exhibition, the artists have worked site-specifically with Suprainfinit's terrazzo floor merging it with the gobelin depicting Cleopatre. They distort the images and histories they work with by stimulating a shift in perception, space and materials. The works often become a painting, print and sculpture in one, subtly exemplified in the making technique of the Cleopatre wall pieces. The poured jesmonite panels not only have the red-ish pigment inside the material, but they also have been painted on top by using the same paint, as well as having been printed on using the original photograph of the castle's gobelin. The cross-contamination of materials and meanings opens up fresh perspectives on looking and becoming, thus shifting into a non-hierarchical approach to history, styles and techniques. The concept of abstracting an original through its reproduction has been essential throughout their artistic practice. Perhaps the space of Suprainfinit is precisely becoming that intentionally distorted room inside the Peles castle.

Peles Empire is a collaboration between artists Katharina Stöver (*1982 in Gießen, Germany) and Barbara Wolff (*1980 in Făgăraș, Romania) and was founded during their studies at Städelschule in Frankfurt with Wolfgang Tillmans and Michael Krebber. The starting point for their work is Peles Castle, a summer residence built for King Carol I at the end of the 19th Century in Romania's Carpathian Mountains. In its quintessence, the castle is a collection of copies in architecture. Strategies of optical flattening out and illusion, the transformation from 3D to 2D and back to 3D, and not least the question as to if and when a work can ever be understood to be completed — these are some of the motifs Peles Empire addresses. More precisely, their hybrid objects and installations of photographic prints and gypsum-based Jesmonite become a collectively produced in-between space. For their latest series quodlibet Peles Empire works along the historic traditions of trompe l'oeil which applies in many ways to their core interests regarding the re-creation of a physical space as a flat copy that dazzles the human eye.

In 2017, Peles Empire was featured in Skulptur Projekte, Münster, a citywide sculpture exhibition held every ten years in the city of Münster. They were also featured in the exhibition Produktion. Made in Germany drei at Sprengel Museum, Kestner Gesellschaft and Kunstverein Hannover, a comprehensive group exhibition taking place every five years in these three institutions in the city of Hanover.

Selected exhibitions: NOW, Scottish National Gallery of Modern Art, Modern One, Scotland (2019) (solo); The Sky Opens Twice, Künstlerhaus Graz (2019) (solo); Timisoara biennale (2019)