

Original Fake at Maisterravalbuena

July 10, 2017

Artists: Vanessa Billy, Simon Dybbroe Møller, Joe Fletcher Orr, Tim Foxon, Ryan Gander, Daniel Gustav Cramer, Ane Mette Hol, Jonathan Monk, Ahmet Ögüt, Sung Tieu

Exhibition title: Original Fake

Curated by: Adam Carr

Venue: Maisterravalbuena, Madrid, Spain

Date: May 27 – July 29, 2017

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FAKE traces the act of counterfeiting through the work of 10 artists.

Looking at how counterfeiting imitates both the past and present, replication is taken into account here with its connection to society, rather than to its place in the visual arts. The exhibition does not present artworks directly referencing other artworks, nor does it show acts of artistic forgeries, and it is not a copy of other exhibitions that have exclusively included such works. Instead, copying is presented from the perspective of its role-play in the world at large, to its relationship to communities, politics and economics.

Mining issues of replication and simulacrum, production and value, history and origin, ORIGINAL FAKE considers how simulation can construct and deconstruct our world, and how it can inform and misinform both our knowledge and understanding.

Original Fake, 2017, exhibition view, Maisterravalbuena, Madrid

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Ahmet Ögüt, *Perfect Lovers*, 2008, Two euro and one YTL coins, wooden plinth, plexiglass, velvet, carpet, 30 x 30 x 15 cm

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Ahmet Ögüt, *Perfect Lovers*, (detail), 2008, Two euro and one YTL coins

Jonathan Monk, *Mistaken Identity in Blue*, 2017, Neon lettering, 10 x 150 x 7 cm

Sung Tieu, *Kem Trang, Skin Whitening Series*, 2017, digital print on paper, 78,6 x 98,2 cm

Ryan Gander, *Under-explored*, 2014, Screen print, paint, portfolio case, 93 x 55 x 3,5 cm

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Tim Foxon, *Mince*, 2017, Plaster cast polo mints, glass bowl, wooden plinth, 12 x 15 x 15 cm (bowl and polo mints)

Tim Foxon, *Mince*, 2017, Plaster cast polo mints, glass bowl, wooden plinth, 12 x 15 x 15 cm (bowl and polo mints)

Daniel Gustav Cramer, *Under-explored (Sloth)*, 2012, C-print, 56 x 42 cm

Vanessa Billy, *Bodies of Industry*, 2015, Stack of stickers, Dimensions variable

Ane Mette Hol, *Drawing Attention (Barrier Tape)*, 2016, Dry pastel, glue Japanese paper, 7,8 x 300 cm

Joe Fletcher Orr, *Pentimento I*, 2017, Acrylic on 32 mm Birch Plywood panel, 100 x 70 x 3 cm

Symon Dybbroe Møller, *Negative Plates (lambshank)*, 2014, 3 china planes, polyester resin, polyurethane lacque, silicone, 31,5 x 6,5 cm

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