

## ***Conclusion to the Big Ideas***

A solo exhibition of new works by Alon Levin

9.3.11 - 10.8.11

Opening Reception 9.3.11 (6-8 pm)

AMBACH & RICE is pleased to present *Conclusion to the Big Ideas*, Berlin and Den Hague based artist Alon Levin's first solo exhibition in Los Angeles. The exhibition will coincide with the U.S. release of Levin's second monograph, *Modernity in Very General Terms*, a compendium that spans ten years of projects and writings by the artist. The publication will serve as an informal guide to the exhibition while providing an overview of the first stage of the artist's career.

Levin employs common hardware store materials in a muted palette (styrofoam, plaster, plywood and cardboard) to explore themes that span socialist architecture, mathematics, Russian Constructivism, and political, social and economic theories. Together the sculptures comprise a setting where the present is positioned parallel to the past, or as Levin further suggests, where "something has happened or will happen, like a stage." Works defy both abstraction and representation, opting instead to usher in iconoclasm, a futile and sincere attempt to cleanse "Modernism" and its utopian aspirations, a deconstruction of previous venerations, both personal and universal.

*Conclusion to the Big Ideas* marks a shift in Levin's conceptual practice and a re-imagining of his exhibition strategy. Previous exhibits generally consisted of installations that addressed and explored finite themes through the dismantling and reordering of established systems. *Conclusion to the Big Ideas* opts instead to address the yearning for broader justification and supremacy within social and political theories and the physical manifestations that aim to declare these validations. Levin destabilizes these philosophies while implementing predetermined parameters and processes that resolve the outcome of works; resulting in what he describes as "objects attempting to understand themselves."

What further distinguishes *Conclusion to the Big Ideas* from past exhibits is the artist's willingness to embrace a greater autonomy between individual works. Here the viewer encounters seemingly disparate concepts, activated through the guise of emancipation, achievement, failure and progress. Objects reminiscent of speech podiums, towers, coliseum seating and archives amass to form a lexicon of inert triumph. Through obsessive reordering and categorization Levin manifests a horizon of unfulfilled validation, failures that Levin perceives as windows of opportunity, platforms for new possibilities.

Through what could be defined as Socratic method or oppositional dialectics, Levin seeks to upend our notions of linear history and absolutism. He would likely embrace Plato's assertion that "I know that I know nothing." Relentless inquiries excavate previously held assumptions to impart new perspectives that are to be adopted as quickly as they are to be discarded. Through a hierarchy of objects, a virtual taxonomy of achievement, Levin evokes the absurdity and futility of achievement in material form.

**Alon Levin** was born in Israel in 1975. He attended the Gerrit Rietveld Academie, Amsterdam, NL and the Rijksakademie, Amsterdam, NL. Recent exhibitions include *Material World* (group), Groningen Museum, Groningen, NL, *Remodeling Systems* (group), CCS Bard, Annandale-on-Hudson, US, *End to the Grand Gesture* (solo), KLEMM'S Berlin, DE, *Utopian Structures – New Existentialism Part 3* (group), KURATOR\*, Rapperswil, CH, and *History of Art the* (group), David Roberts Foundation, London, UK. Upcoming exhibitions include a solo exhibition at Extra City Kunsthal Antwerpen, Antwerp, BE, *Made In Germany* (group), the Sprengel Museum, the Kunstverein Hannover, and the Kestnagesellschaft, Hannover, DE, *Acts of Refusal*(group), ART IST KUKU NU UT, Tartu Art House, Tartu, Estonia and a group exhibition (TBA) at S.M.A.K., Ghent, BE. The artist currently splits his time between Den Hague, NL and Berlin, DE.

The exhibition is kindly supported by Fonds BKVB

ALON LEVIN

*Conclusion to the Big Ideas*



*Conclusion to the Big Ideas*, 2011 (Installation view)

Left

*Prospects of Validation VI*, 2011  
Wood, styrofoam, acrylic lacquer  
200 x 27 x 35 cm



*Conclusion to the Big Ideas, 2011 (Installation view)*

Front left

*Prospects of Validation IV, 2011*

Plaster, styrofoam, books, papier-mâché, oil paint, cardboard, wood  
165.5 x 139 x 93 cm

Center

*Untitled, 'The Everything of an Almost Future I - V', 2011*

29 collages and drawings, wood, plexiglas  
211 x 24.5 x 67 cm

Right

*Prospects of Validation I, II, III, 2011*

Plaster, alkyd, wood, mdf  
164 x 123 x 34 cm



Right

*Prospects of Validation VIII*, 2011

Cast plaster, wood

Dimensions variable, height: 198 cm

Leaning

*Untitled, 'The Object as Never Seen Before (who said the world was round)'*, 2011

22 laser prints and drawing, clamps, wood, plexiglas

Dimensions variable, height: 220 cm

Far right

*Prospects of Validation V*, 2011

Cement, styrofoam, mdf panel, cardboard, wood

141.5 x 102 x 70 cm



Center  
*Prospects of Validation VII*, 2011  
Wood, styrofoam, acrylic lacquer  
159 x 100 x 70 cm



Left wall

*Peter. 'An Introduction to Europolis (a backwards portrait of the artist as a 12-point system)'*, 2011  
8 silkscreen prints, unique artist frames  
30 x 40 cm

Front

*Permanently Contemporary II*, 2011  
Wood, alkyd, gesso, bolts  
Dimensions variable Height 100 cm

Back

*Permanently Contemporary I*, 2011  
Plaster, styrofoam, wood, tape  
143 x 99 x 25 cm