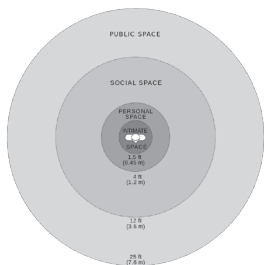


The Hidden Dimension, Edward T. Hall,
New York, Anchor Books a Doubleday Anchor, 1966

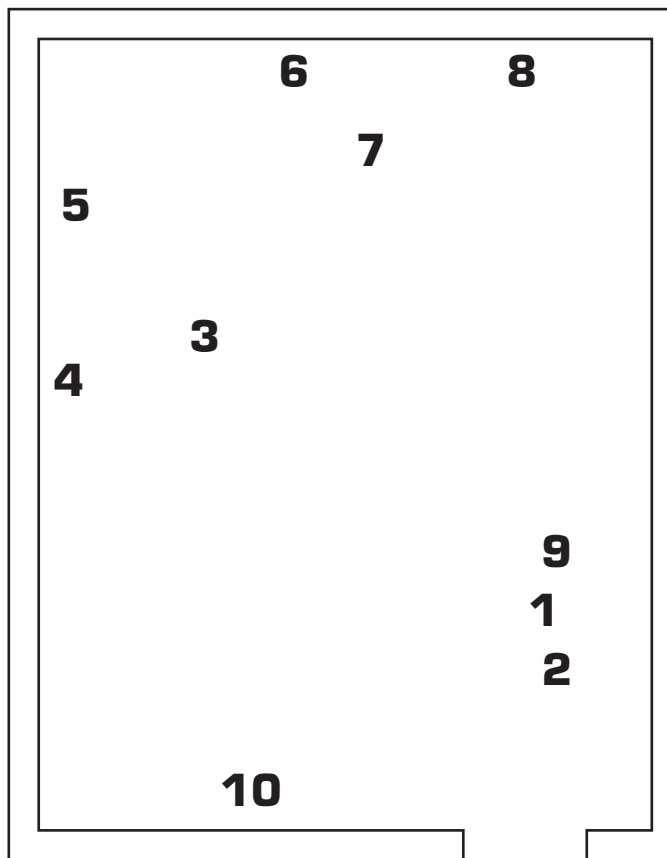
The Hidden Dimension is originally the title of an essay by anthropologist Edward T. Hall describing a study method called *proxemic* on relationship between individuals and their surrounding.



Proxemic Theory, Edward T. Hall, 1966

With “Hidden Dimension”, Mathieu Tremblin, Emma Cozzani and Manuel Salvat are creating bridges between their own art practices where they use the same mediums – drawing, text, image, installation, live experience – but with different manners and issues. While Mathieu Tremblin’s work is more oriented on site specific intervention in the city, Emma Cozzani’s work focuses on creating displays for experiencing fictional space and Manuel Salvat’s work modelises narrative landscapes by mixing samples of found objects and fragments of architecture.

The topic of the exhibition appears to be crossed by two types of relationship evoking various levels of proxemic: the first one is about sensitive, conceptual and philosophical conversation, the second one is about how their works are interacting with experience, projection or representation of architectural, social or mediatic spaces.

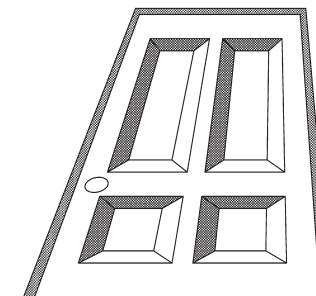
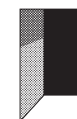


1. Manuel Salvat. *Spiegel Paravent*. 2015.
2. Manuel Salvat. *Crumpled/Dropped*. 2015.
3. Emma Cozzani. *Collision*. 2015.
4. Mathieu Tremblin. *Untitled (French Lovers)*. 2015.
5. Manuel Salvat. *Ubique*. 2011.
6. Mathieu Tremblin. *Cloth Drop*. 2015.
7. Mathieu Tremblin. *Drop Furniture*. 2015.
8. Emma Cozzani. *Albedo*. 2015.
9. Emma Cozzani. *Designo*. 2015.
10. Emma Cozzani. *It won't mean a thing if it ain't got that swing*. 2015.
11. Mathieu Tremblin. *Prescription*. 2015.

11

Hidden Dimension

Mathieu Tremblin
Emma Cozzani
Manuel Salvat



Opening the 10.09.15 at 19:00
From 10.09.15 to 20.09.15

C. Rockefeller Center for the Contemporary Arts
Rudolf Leonhard Str. 54 HH (Eingang über Tor Nr. 58)
01097 Dresden – DE
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Mathieu Tremblin

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- 4.** Mathieu Tremblin. *Untitled (French Lovers)*. 2015.
LCD watch Casio W-59-1VQES, needles watch Casio MW-59-7BVEF,
set to the same time. L = 4 cm x h = 23 x d = 1 cm (each).

Untitled (French Lovers) is a variation of Felix Gonzales-Torres' *Untitled (Perfect Lovers)* artwork from 1991 where two clocks are set to the same time in order to evoke the bound between two lovers.
Untitled (French Lovers) plays with the stereotypes associated to French lovers where love affair becomes more coded and complex as in the famous song from Serge Gainsbourg and Jane Birkin *Je t'aime... moi non plus* (I Love You Neither Do I) from 1969.

- 6.** Mathieu Tremblin. *Cloth Drop*. 2015.
Digital photograph printed on T-shirt. L = 65 cm x h = 80 cm x d = 1 cm.

Cloth Drop is a photograph extracted from a serie documenting clothes dropped in urban space, printed on white T-shirt and displayed on a wall as a classic picture.

- 7.** Mathieu Tremblin. *Drop Furniture*. 2015.
Metal, welding, paint, road sign base, various found objects.
L = 100 x h = 140 x d = 64 cm.

Drop Furniture is a metal structure looking like geometric abstraction of urban furniture which aim is to welcome dropped goods (clothes, coffee cups, newspapers...) which could be found usually in urban space.
Drop Furniture is a *proposition* inbetween giving box and random urban furniture which fonction is to create spontaneous aesthetical composition with elements mostly considered as garbage by passerbyes.

- 11.** Mathieu Tremblin. *Prescription*. 2015.
7 statements for 7 wearers, text in Eurostile font,
screen print on T-shirts. Various sizes.

Prescription is a set of statements printed on white T-shirts which are offered to several personns.
Prescription invite the wearers to do a gesture a day during a week. Each statement is displayed in the local spoken language and conceived regarding the context in which the gesture might take place and might be realised by its wearer.

Emma Cozzani

Emma Cozzani is born in 1989,
she lives and works in Montpellier, France.

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- 3.** Emma Cozzani. *Collision*. 2015.
Iron meteorite from Campo del Cielo, sand rose, resin.
L = 6 cm x h = 4 cm x d = 3,5 cm (each).

Collision is the unexpected collision between two mineral rocks. As the sandrose is created by accumulation of sand and specific climate conditions, the meteorite does exist under this form because of a collision and because it melt when crossing the atmosphere. One exist because of time, the other because of space. Each mineral form is moulded, and reproduced around the other mineral, in transparent resin, suggesting that each specific natural may also contain its opposite.

- 8.** Emma Cozzani. *Albedo*. 2015.
Charcoal, siebdruckpaste, screen print on paper.
L = 72 cm x h = 51 cm (each).

Albedo is a serie od drawings using self-made ink with crushed charcoal. Becoming results of an experiment, the drawing shows the possible disappearance of an image, and the appearance of the interpretation as the viewer tend to identify some pattern in the drawing.

- 9.** Emma Cozzani. *Designo*. 2015.
Full HD video, color, sound, 16:9, loop. 9 min 28 s.

Designo is the video documentation of a drawing gesture in a space. Shot by night, with a headlamp and a graphite lead, this gesture is an attempt to take over the space, by drawing its own map inside itself at a 1:1 scale. The narrow framing around the lead pencil cause a disorientation for the viewer, regarding the shape of the physical space. As *Designo* means in latin to draw and to appoint, here the outlines of the physical space is superimposing its representation.

- 10.** Emma Cozzani. *It won't mean a thing if it ain't got that swing*. 2015.
Full HD video, black and white, mute, 16:9. 10 min 04 s.

It won't mean a thing if it ain't got that swing is a video of a light morse code transmission. The light signal is the translation of the opening dialogue of Marguerite Duras' book *Hiroshima Mon Amour* into morse code. In this dialogue, a French actress talk with a Japanese architect about Hiroshima's bombing and Nevers under WWII occupation, two different historic times. Their dialogue is all about seeing, or not seeing and maybe perceiving the memory loss, which is inevitable.
By transforming this dialogue into an obsolete language of communication, and transforming the reading act into a viewing act, *It won't mean a thing...* is questioning our perception of memory and its loss.

Manuel Salvat

Manuel Salvat is born in 1959,
he lives and works in Arles, France.

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- 1.** Manuel Salvat. *Spiegel Paravent*. 2015.
Mirrors, woods, glue, hinge, screws. L = 40 cm x h = 120 cm x d = variable.

Spiegel Paravent is a paravent creating a disturbed perspective of the exhibition space. It is also revealing an isolated object set on the floor where this object is getting sense since you see it in the mirror.

- 2.** Manuel Salvat. *Crumpled/Dropped*. 2015.
Lead pencil on paper, crumpling. L = 21 cm x h = 5 cm x d = 17 cm.

Crumpled/Dropped is a study sketch of an existing modern architecture crumpled in order it looks as a kind of distorted building.

- 5.** Manuel Salvat. *Ubique*. 2011.
Wallpaper layers found in an abandoned bungalow in a workers garden in Marienglück, Berlin. L = 115 cm x h = 150 cm x d = 3 cm.

Ubique is a couple of wallpaper layers from the 50s found in an abandoned bungalow in a workers garden in Marienglück, Berlin.