

MARCEL DZAMA:

The End Game

===== MARCH 9 - AUGUST 12, 2012 =====



MARCEL DZAMA

The End Game



Marcel Dzama: The End Game features the artist's film, *A Game of Chess*, alongside related drawings, sculptures, and dioramas.

Dzama's work draws from a diverse range of references and artistic influence, including Dada and Marcel Duchamp. His film features characters based on the classic game of chess. Dressed in geometrically designed costumes of papier-mâché, plaster, and fiberglass and wearing elaborate masks (including a quadruple-faced mask for the King), the figures dance across a checkered board to challenge their opponents in fatal interchanges.

Chess occupied a central role for the early twentieth-century avant-garde, who drew explicit analogies between the game (with its intricate balance between improvisation and predetermination) and artistic practice. Dzama is influenced by German Bauhaus artist Oskar Schlemmer, whose *Triadic Ballet* from 1922 included puppet-like, costumed, and masked figures dancing across a checkered surface. French film-maker René Clair and painter Francis Picabia were amongst other artists who integrated ballet and chess in their works from the

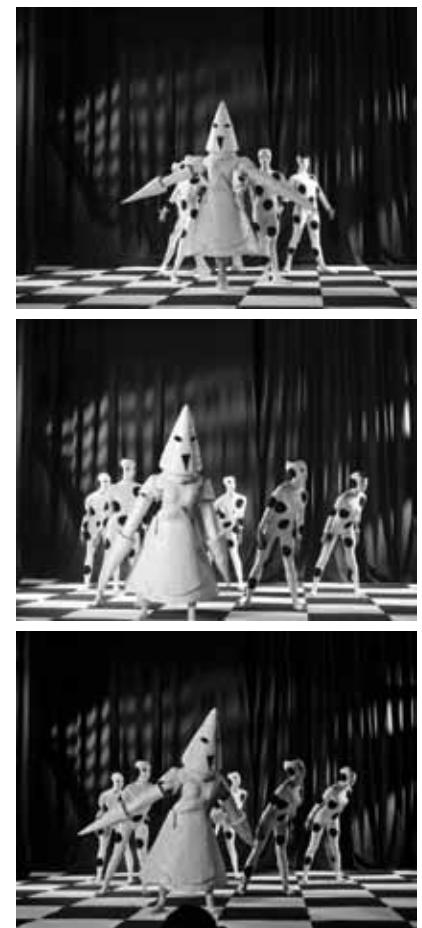
1920s, employing the special set of rules and moves of the game as metaphors for larger questions regarding free will, destiny, and technological determinism.

Both the filming and the creation of the costumes for *A Game of Chess* were carried out in Guadalajara, Mexico, and the influence of local crafts and religious traditions can be felt throughout this body of work. Notions of scapegoatism and resurrection blend with the timeless idea of rivalry represented by the game, and distinctions between reality and fiction ultimately become blurred as both costumed and "real-life" characters in the film are killed. In this way, the storyline recalls the Surrealist predilection for dream logic over conventional narrative form—epitomized by Luis Buñuel's films from the late 1920s and early 1930s. However, Dzama still retains a strong sense of a plot, with subtle insinuations to contemporary life discernible throughout.

The exhibition also presents two rotating sculptures based on central characters in the film as well as new paintings created especially for this exhibition. *Marcel Dzama: The End Game* marks the first solo exhibition of Dzama's work in the Midwest.

IMPRESSIONS OF BRAUNSCHWEIG, 2011

Ink, gouache, and graphite on paper
20 pages, each: 11 x 8 ½"



A GAME OF CHESS, 2011
Video projection, 14:02 minutes
Black and white, sound
Video dimensions vary
Diorama: wood, cardboard,
paper collage, acrylic, and ink
 $8 \times 6 \times 3 \frac{7}{8}$ "
Edition of 4



Top:

A GAME OF CHESS, 2010
Graphite and watercolor on paper
12 parts, each: 11 x 8 1/2"

Center:

THE STRATEGY OF A PURE SYMBOLIC ORDER, 2011
Collage, pencil, ink, and watercolor on paper, 12 parts, each: 10 3/4 x 8 1/4"

Bottom:

THE QUEEN'S PROFILE OR AUX MILLE TOURS REVISITÉ, 2010
Graphite, watercolor, and ink on paper, 4 parts, each: 9 5/8 x 7 1/8"

Marcel Dzama

Artist Bio



Portrait of Marcel Dzama by Jason Schmidt

Born in 1974 in Winnipeg, Canada, Marcel Dzama's work is inhabited by an expansive cast of recurring human, animal, and hybrid characters. Typically manipulating a distinctive palette of muted browns, grays, greens, and reds, the artist has developed an immediately recognizable visual language that penetratingly explores human action and motivation, often by means of the violent, erotic, grotesque, and absurd. His practice unleashes a universe of childhood fantasies and otherworldly fairytales, drawing equally from folk vernacular as from artistic influences that include Dada and Marcel Duchamp. Widely known for his works on paper, Dzama has in recent years expanded his practice to include sculpture, painting, film, large-scale polyptychs, and dioramas. In the latter, he constructs intricate, complex, three-dimensional scenes using his signature drawings, collage elements, cardboard, and occasionally ceramics. He creates a cast of human figures, animals, and imaginary hybrids to life, and has developed an international reputation and following for his art that depicts fanciful, anachronistic worlds.

Dzama's work has been the subject of several solo exhibitions, most recently in 2011 at Gemeentemuseum, The Hague, The Netherlands, and Kunsthalle Braunschweig, Germany. In 2010, a major survey was organized by the Musée d'art contemporain de Montréal, Canada. Other important solo exhibitions include the Pinakothek der Moderne, Munich (2008); Ikon Gallery, Birmingham, England; Centre for Contemporary Arts, Glasgow (both 2006); and Le Magasin – Centre National d'Art Contemporain de Grenoble, France (2005). His work has been featured in numerous group exhibitions internationally, including the CCA Wattis Institute for Contemporary Arts, San Francisco (2011 and 2009); Art Gallery of Nova Scotia, Halifax, Canada (2009 and 2004); The Museum of Modern Art, New York (2009, 2008, 2006, and 2005); P.S.1. Contemporary Art Center, Long Island City, New York (2006); Whitney Museum of American Art, New York (2006); among others.

Dzama's work is in the collections of major museums and public institutions, including the Andy Warhol Foundation for the Visual Arts, New York; Corcoran Gallery of Art, Washington, D.C.; Dallas Museum of Art; Musée d'art contemporain de Montréal, Canada; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Tate Gallery, London; and the Vancouver Art Gallery.

Since 1998, his work has been represented by David Zwirner, New York. The artist lives and works in New York.

MARCEL DZAMA: *The End Game*
March 9 – August 12, 2012

Special thanks to Marcel Dzama and David Zwirner, New York. Related programming and a downloadable pdf of this brochure can be found at www.worldchesshof.org.

All written materials have been adapted by text provided by David Zwirner, New York.

WORLD CHESS HALL OF FAME

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Cover Image:
THE ROOK (LA TORRE), 2011
Polyester resin, fiberglass,
plaster, steel, and motor
83 ¾ x 39"

Back Cover Image:
THE QUEEN (LA REINA), 2011
Polyester resin, fiberglass,
plaster, steel, and motor
104 ½ x 38"

*Images are courtesy the artist
and David Zwirner, New York.*

