

The Breakfast Pavilion

The Breakfast Pavilion is a curatorial project that aims to merge the worlds of art and design in a special happening, overthrowing the usual boundaries of each discipline. For this unique occasion, during the opening days of the Venice Art Biennale (May 10, 11, 12), a contemporary art space (A plus A) will be transformed into a friendly and informal café which will become a creative environment where art can be discussed, produced, performed and most importantly, eaten.

Particularly in Italy, breakfast is one the most important moments of the day. It is a social time when friends, colleagues and families meet to prepare themselves for their everyday lives. During each of these three days, the three invited artists Anna Sophie Berger, Olaf Nicolai, Nicole Wermers) will prepare and perform a unique breakfast for their hosts, from 9 to 12 am (during which time admission to the gallery will be by invitation only). Furthermore the setting of the gallery will be transformed into a café by a selection of international designers with diverse practices. They will contribute to the event through objects conceived for this occasion that will be used during the performances (and up for sale).

The temporary pavilion is conceived as a gathering space to create a community where individuals can share personal, creative and intellectual ideas in a socially inclusive atmosphere. From 12 am to 7 pm the gallery will be open to public that will have the opportunity to visit the space, drink a coffee or eat a slice of cake or have a meeting. As a witness of the happening, a publication of the event will also be realized.

The Breakfast Pavilion is a project curated by Marco Campardo, Lorenzo Mason (M-L-XL) and Luca Lo Pinto with the special contribution of Maria Jeglinska. You can contact M-L-XL for further details writing an email to studio@m-l-xl.org.

Contributors

Anna Sophie Berger
Claudia Berger
Valentina Cameranesi
Pierre Charpin
Nathalie Du Pasquier
Daniel Eatock
Max Frommeld
Martino Gamper
Katrin Greiling
Jochen Holz
Loris Jaccard
Maria Jeglinska
Kueng Caputo
Simon Klenell
Livia Lauber
Francesco Librizzi
Michael Marriott
Samuel Nyholm
M-L-XL
Olaf Nicolai
Norma
Fredrik Paulsen
Rio Grande
George Sowden
Silo Studio
Kristoffer Sundin
Harry Thaler
Nicole Wermers
Zaven
Oskar Zieta

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A plus A, 9 am — 7 pm,
May 10, 11, 12 2017
San Marco 3073, Venice

DAILY PROGRAM

In brief

- May 10
Anna Sophie Berger

Two years ago I decided to appropriate a simple Austrian wholegrain bread recipe my mother bakes, and to include the freshly baked box-shaped loaves as sculptures in my installations. The contrast between the brick-like minimalism of a stackable unit and the decayable nature of their natural ingredients fascinated me.

Consequently, I have exhibited bread I bake myself as well as bread I've commissioned from my mother. These processes inform the sculptural output — one iteration, made during a stay in New York City using equipment I wasn't familiar with, resulted in the piece titled „skill gradient” which included five rather burnt versions of the bread stacked on top of each other. Thus, the bread serves as a metaphor for a translation process — uprooting a recipe from its specific local environment and economy and inserting it into another. In some cases it was possible to consume the bread after it had been on display, while other times this was not the case.

For the Breakfast Pavilion I am exploring two aspects of this piece that concern its performative quality. Firstly, I invited my mother to bake the bread together with me on site, staging a cross-generational exchange of rituals and knowledge. Secondly, the juxtaposition between a foreign product and Italian food culture seems to adequately mirror the reality of the Venice Biennale as an internationalized transcultural event that is to this day organized around the concept of the national as principle for selection. The bread here becomes the literal basis for the breakfast.

- May 11
Nicole Wermers

Soft boiled egg topped with sanded down croissant. This pan European dish invented by the artist expands on Wermers' recent artist book called *Croissants & Architecture* and her interest in different physical states of objects and materials in relation to our lifestyle obsessed culture.

The book combines photographs of croissants shot in different European cities with randomly inserted sheets of sandpaper playing on the role of lifestyle pastries within gentrification but also the changing

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dynamics between sculptural materials, two — and three-dimensions, production and consumption, visceral discomfort and sensual pleasure.

Croissants are interesting threedimensional shapes, created by rolling and repeatedly folding paper-thin leaves of dough. Once baked, their volume is made up principally of air, so that a well-done croissant crumbles into next to nothing when subjected to pressure. Outside of France, croissants are lifestyle pastries — indicators of the first wave of gentrification and globalized tastes.

Nowadays, croissants are almost passé, an outmoded form of the good life, superseded by organic superfoods and avocado on toast. Sandpaper produces negative space by removing material. The fronts display varied textured colors and abrasive grades, the reverse sides are printed on with numbers and symbols, relating to brands and degrees of roughness.

The sandpaper will eventually destroy the images and both the book and the breakfasts could be seen as a humorous comment on the materials of sculpture and on our life-style obsessed culture.

- May 12
Olaf Nicolai

In 2013 Olaf Nicolai presented a work titled Apparition of a two dimensional object as a three dimensional shadow in chocolate in an exhibition devoted to Marcel Duchamp and the contemporary readymade. The piece consisted of seven chocolate objects with the shape of Marcel Duchamp's rotating silhouette shown in a vitrine.

For the Breakfast Pavillion Olaf Nicolai will present the Duchamp's chocolate heads in a different condition. They are produced from drinking chocolate, will be melted in milk and served as drink.

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BIOGRAPHIES

Marco Campardo and Lorenzo Mason

Based between Venice and London, since 2005 Marco and Lorenzo have been running several practices, from a graphic design and art-direction studio (Tankboys) to a publishing house (Automatic Books), curating exhibitions (such as the Manifesto project), teaching in different universities and holding lectures and workshops. Today they're currently running M-L-XL, an office for production and research across different disciplines dealing with design, furniture, typography and publishing.

Luca Lo Pinto

Luca Lo Pinto (1981) lives and works between Wien and Rome. He currently works as curator at the Kunsthalle Wien. He is co-founder of the magazine and publishing house NERO. At Kunsthalle Wien he organized solo exhibitions of Pierre Bismuth, Charlemagne Palestine, Nathalie du Pasquier, Babette Mangolte, Camille Henrot and the group exhibitions More than just words, Individual Stories e Function Follows Vision, Vision Follows Reality. Among the other projects he curated: XVI Quadriennale d'Arte (Palazzo delle Esposizioni); Le Regole del gioco (Fondazione Achille Castiglioni); Trapped in the Closet (Carnegie Library/FRAC Champagne Ardenne); Antigrazioso (Palais de Toyko); Luigi Ontani-AnderSennoSogno (Museo H.C. Andersen); D'après Giorgio (Fondazione Giorgio e Isa de Chirico). He has contributed to many catalogues and international magazines.

A plus A Gallery

A plus A Gallery has been the official venue for the Slovenian pavilion at the Venice Biennale from 1998 till 2014. Since 2015, still under the direction of Aurora Fonda and Sandro Pignotti, A plus A functions as a private enterprise. Among its principal activities is the The School for Curatorial Studies Venice, which has welcomed students in Venice to participate in a course in Curatorial Practice and Contemporary Art since 2004.

Partners



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