

Piazza Luigi di Savoia, 24
20124 Milano

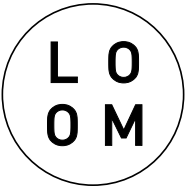


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ask@loomgallery.com

THEN

Peter Downsbrough

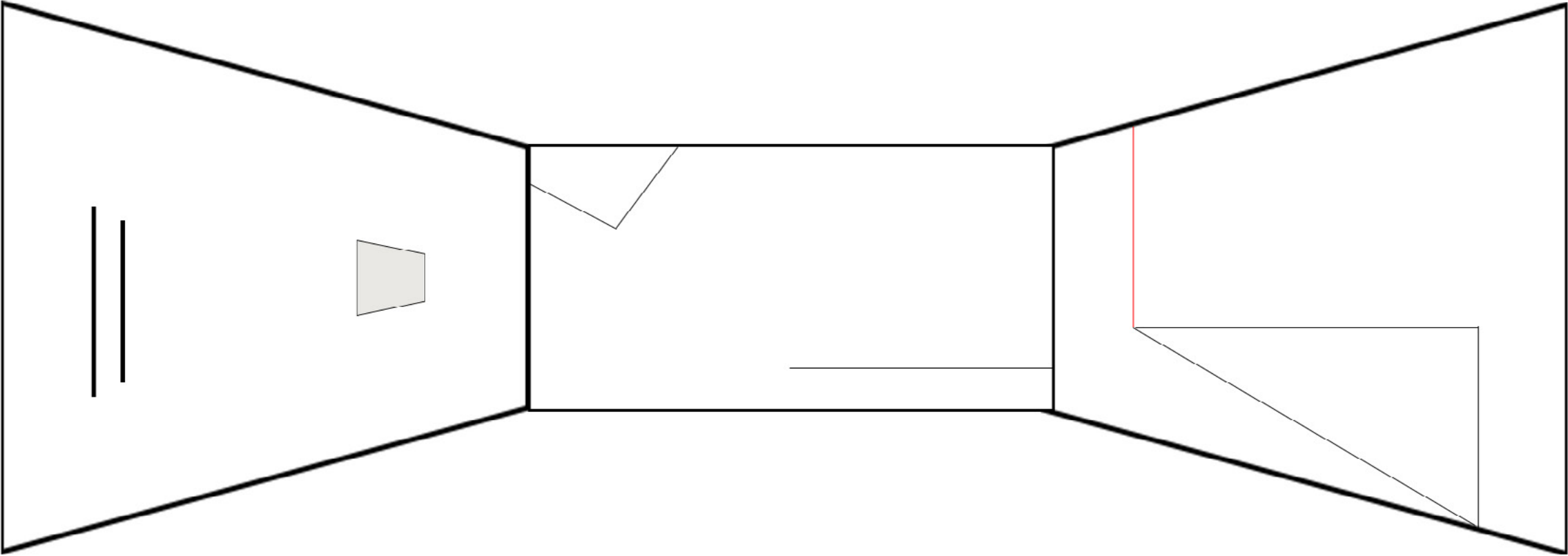
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Tuesday - Saturday, 2 - 7pm
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Peter Downsbrough

Born 1940 in New Brunswick, USA.
Lives in Bruxelles, Belgium.



The basic language and vocabulary that are inherent in Peter Downsbrough’s works, can be overlaid on all kinds of different contexts, adapted and integrated into the changing environment. So the work grows, goes from A to B, from when it was made until it dies, when it falls apart or is taken down.

If it goes three times the distance, that is fine too; It’s like the city with its constant growing pains.

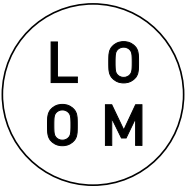
When you’re younger you think that things are just the way they are. And then you find out that it’s not like that. It’s growing, it’s organic, it just keeps changing in various ways. So you rethink, reframe, interact, and put poetry in motion.

P.D.

Peter Downsbrough

Three Walls - One Booth
Provisional project visualization
Feature Sector - Art Basel 2023

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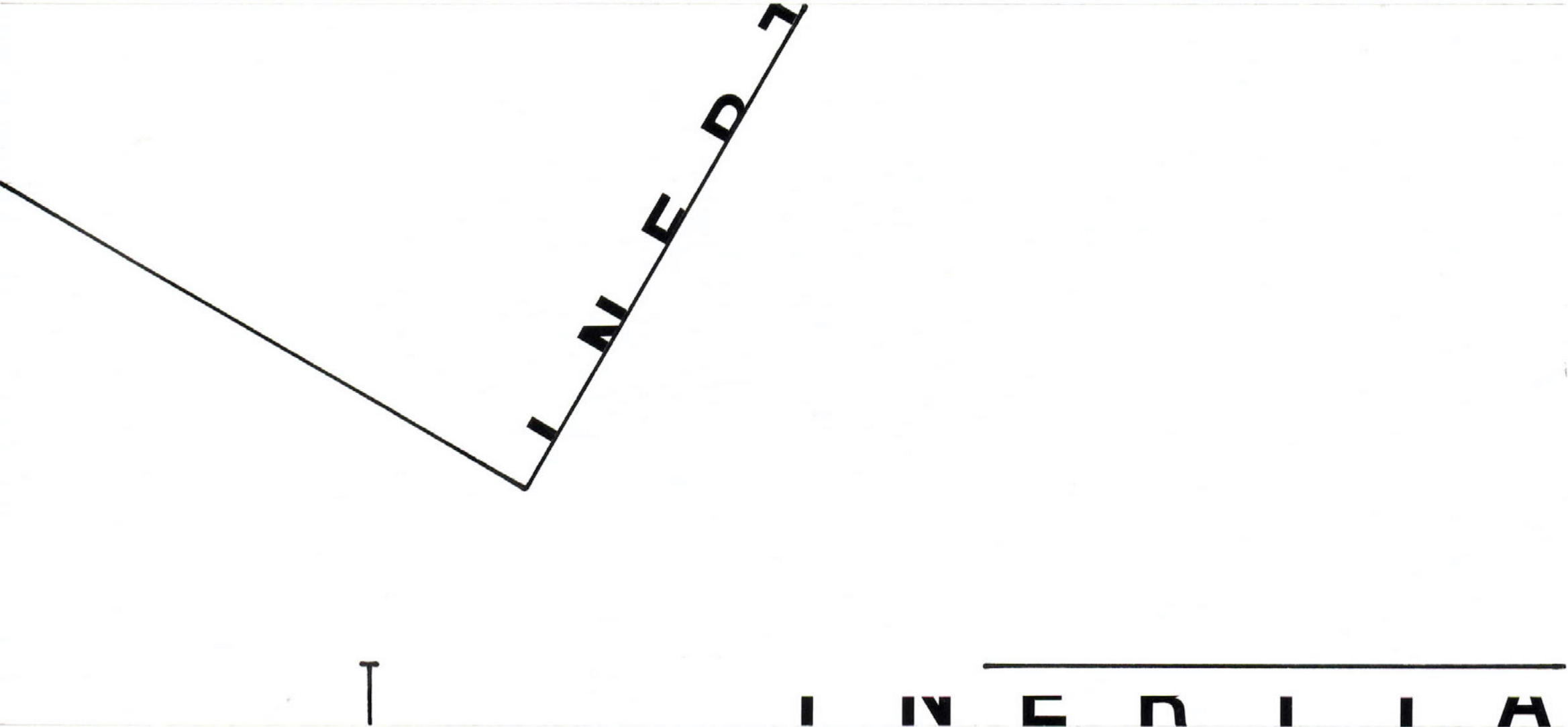


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Tape

He uses tape to delimit a portion of space. It isn't about the object or the material, it is an act of reframing a space with minimal vocabulary.

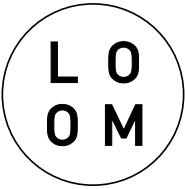
"More than changing the space, it is interacting with the space," he says. "The space is a given. Somebody organised and designed it, and then I have the opportunity to put something into that space and enter into a dialogue with it, and ultimately with the people that use the space. People seeing or not seeing. People have the choice. It's about interacting with the space with the least intrusion.



Peter Downsbrough

INERT/INERTIA
Wall piece (center Wall), 1988/2023
Tesa 4651 black 19 mm tape, adhesive letters on a wall.
Letters 20 cm high, cut horizontally
Dimensions variable (wall size)
Provisional project visualization
Feature Sector - Art Basel 2023

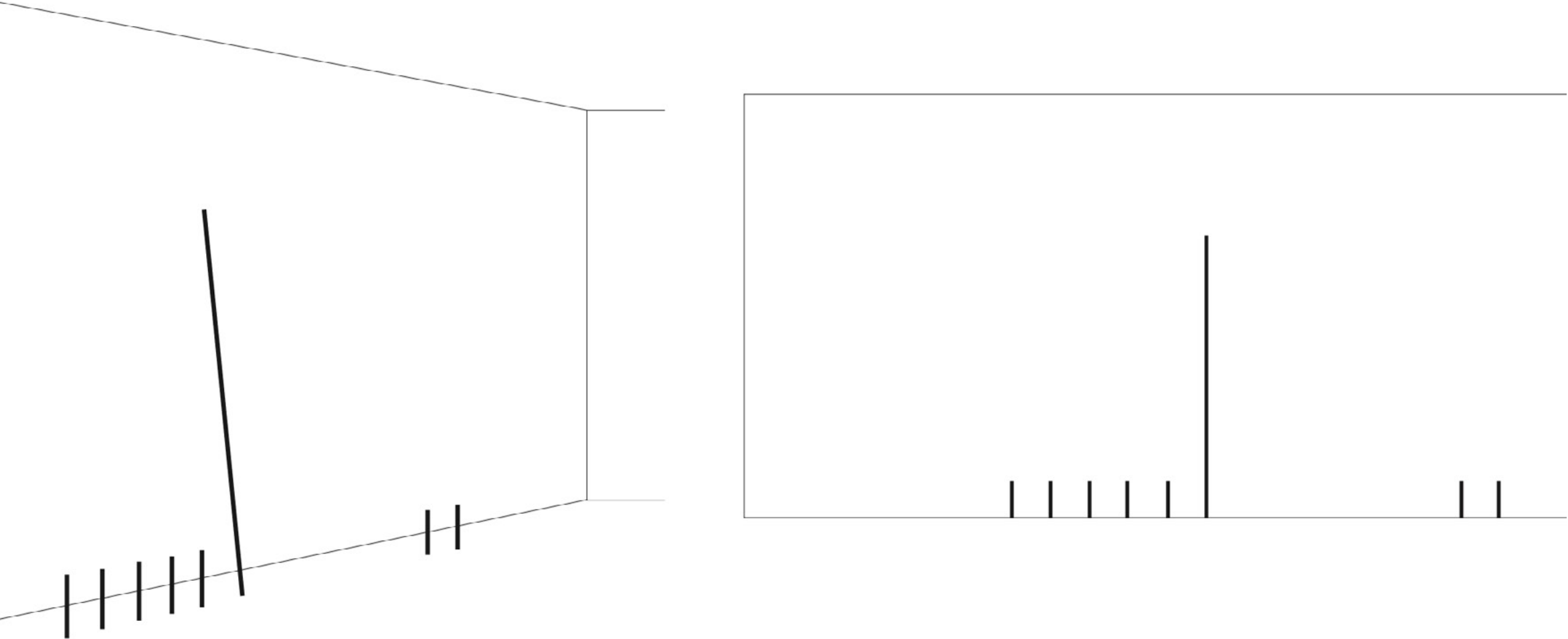
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Pipes

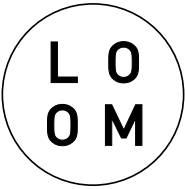
The Pipes, which are dating back to the 1970s, are the idea of a sculpture redacted down to the question of vertical lines, a simple gesture, that doesn't define, but de-marks and delineates the space. Part of the force of those pieces was only noticeable when you took them down. Suddenly it wasn't there anymore. It sat so well in the space, that taking it out, created a slight turbulence.



Peter Downsborough

Three Walls - One Booth (left wall), 1980/2023
aluminium pipes, matte black acrylic
Provisional project visualization
Feature Sector - Art Basel 2023

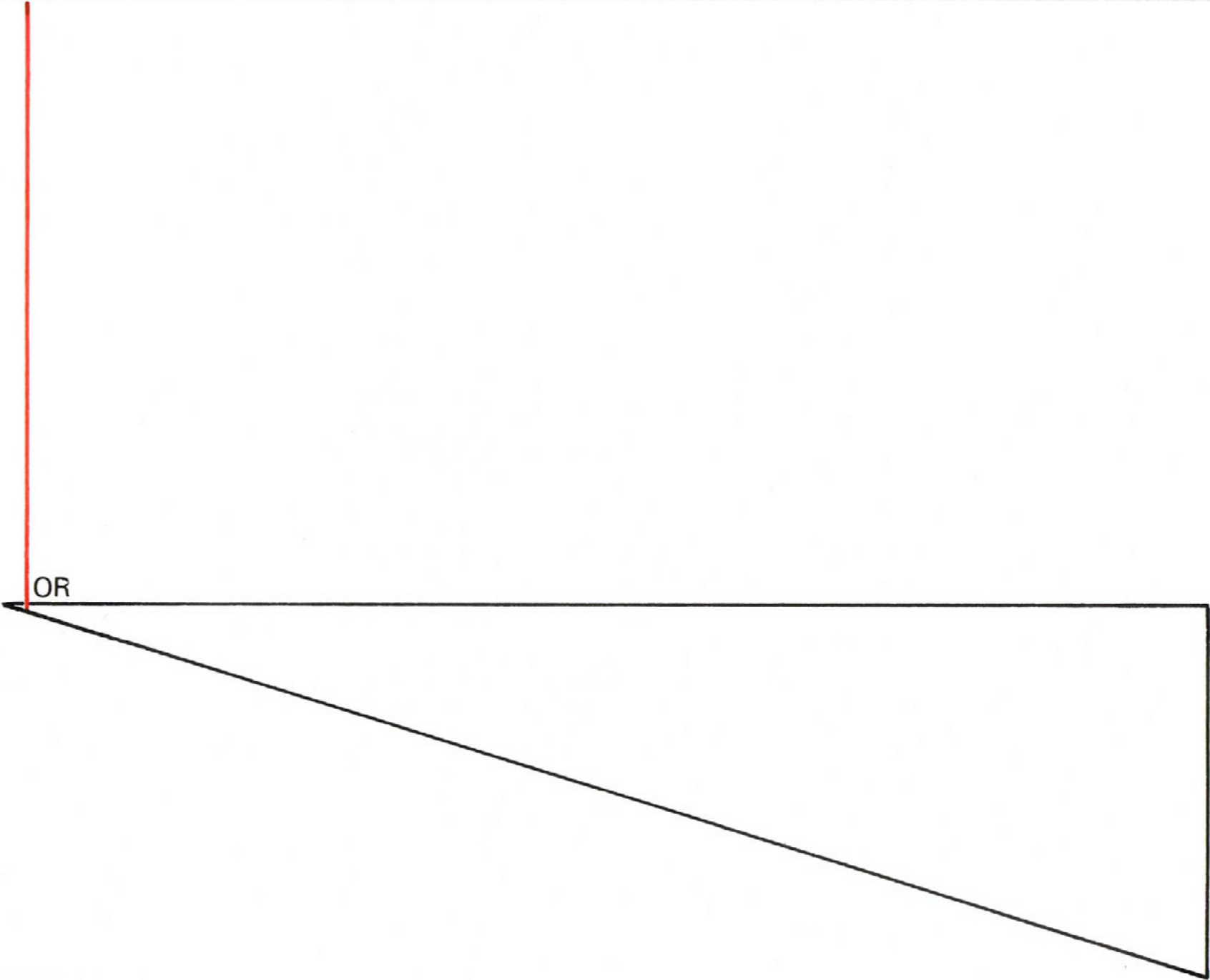
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Words

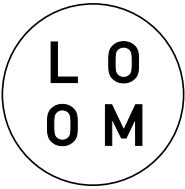
The normal context of a word is a sentence. That is what defines words and makes clear what subtle meaning or implication is intended. By taking them out of their context, and only using one or two of them, you leave their meaning open-ended. So people have to put it into their own context; recontextualise it.



Peter Downsbrough

OR
Wall piece, 1986
Tesa 4651 19mm tape (black, red) and adhesive letters
Letters 4,5 cm high
Dimensions variable (wall size)

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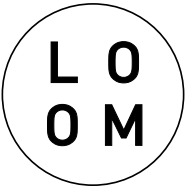
Drawing

I had done Two Lines on paper . . . which allowed the concept to continue and fill out a bit, become a little fuller with meanings and able to move into more spheres. Working on sketches I decided to work only with two elements. I kept two elements because it was not a unit, nor a composition. I continued this work until 1977-78. During five or six years, I was doing nothing else.

Peter Downsborough

Two Lines, 1973-1974
Rubber stamp on printed graph on paper
cm. 21,6 x 35,5

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Meticulously indexed, Peter Downsbrough’s artistic body of work is so extensive as to seem almost diffuse. In terms of form, the work of Downsbrough is highly rigorous and exhibits a powerful geometric sense, restricting itself primarily to the use of line, plane, negative space (cutting away), and delimitation.

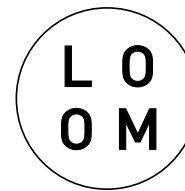
In addition to his spatial manipulations, the artist also has a keen interest in place, as is evidenced in his cartographical works and city photographs, maps, sculptures, sound works, scale models, videos, typographic design... And yet, his is one of those extremely cohesive oeuvres – a mosaic of techniques and strategies perfected over decades as a means of exploring a relatively small set of ideas, which recur in each of those formats.

“In reality, it’s all about space.” Urban space, and the subtle interventions of its architectural elements, which Downsbrough carries out by applying imaginary frames, boundaries, and cuts that force us to rethink the everyday in terms of inside-outside, visible-invisible, symmetrical-asymmetrical, and before-after.

Peter Downsbrough

Four Walls & One Room (AND/), 2021
Tesa 4651 black 19 mm tape, acrylics, adhesive letter on wall.
Specifically conceived for LOOM gallery

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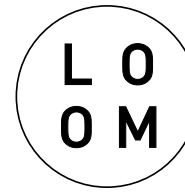
Peter Downsbrough's installations define a space: a possible location where the work could be placed or imagined. In fact, Downsbrough's work is rooted in these very indicators of position: the reference to the space is the artwork, or rather the artwork is the space, in a reversal of perception. Like other conceptual artists of his time who did not make actual works, preferring simply to describe them, Downsbrough indicates the position they could occupy; he offers suggestions and forces us to choose: This or that? Here or there? As, And, Then.. as we read in some of his texts, which always employ the same clean, linear font. It is up to us to understand, if we choose: for that matter, in order to grasp the world around us, we must know where we ourselves are situated.

Peter Downsbrough's works are embodied in three-dimensional space, on a two-dimensional surface or in the form of books, films, sound recordings... They unfold in relation to architecture, linguistics and philosophy. This is an open body of work, unbounded by the medium, site and techniques involved, one that invites us to appropriate it.

Peter Downsbrough

Four Walls & One Room (Pipes), 2021
Aluminium bar, acrylic, adhesive letter on a wall
Specifically conceived for LOOM gallery

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The project specifically conceived for the Art Basel application, offers a reflection on the importance of the position taken: that of sculpture within its context, that of the viewer vis-à-vis the work, that of the artist within the world that surrounds.

Within these complex but simply structures the position of each element plays a decisive role, and this goes for language as well as architecture. The lines and the words used to mark or underline the architecture, the passage thus offer an opening onto the environment, an opening towards interpretation.

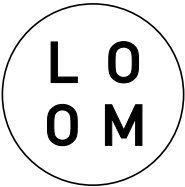
Conjunctions articulate relationships that leave everybody free to decide their terms. We are invited to shift our gaze in a different way to read the place, the context and the work in a different way.

Peter Downsbrough

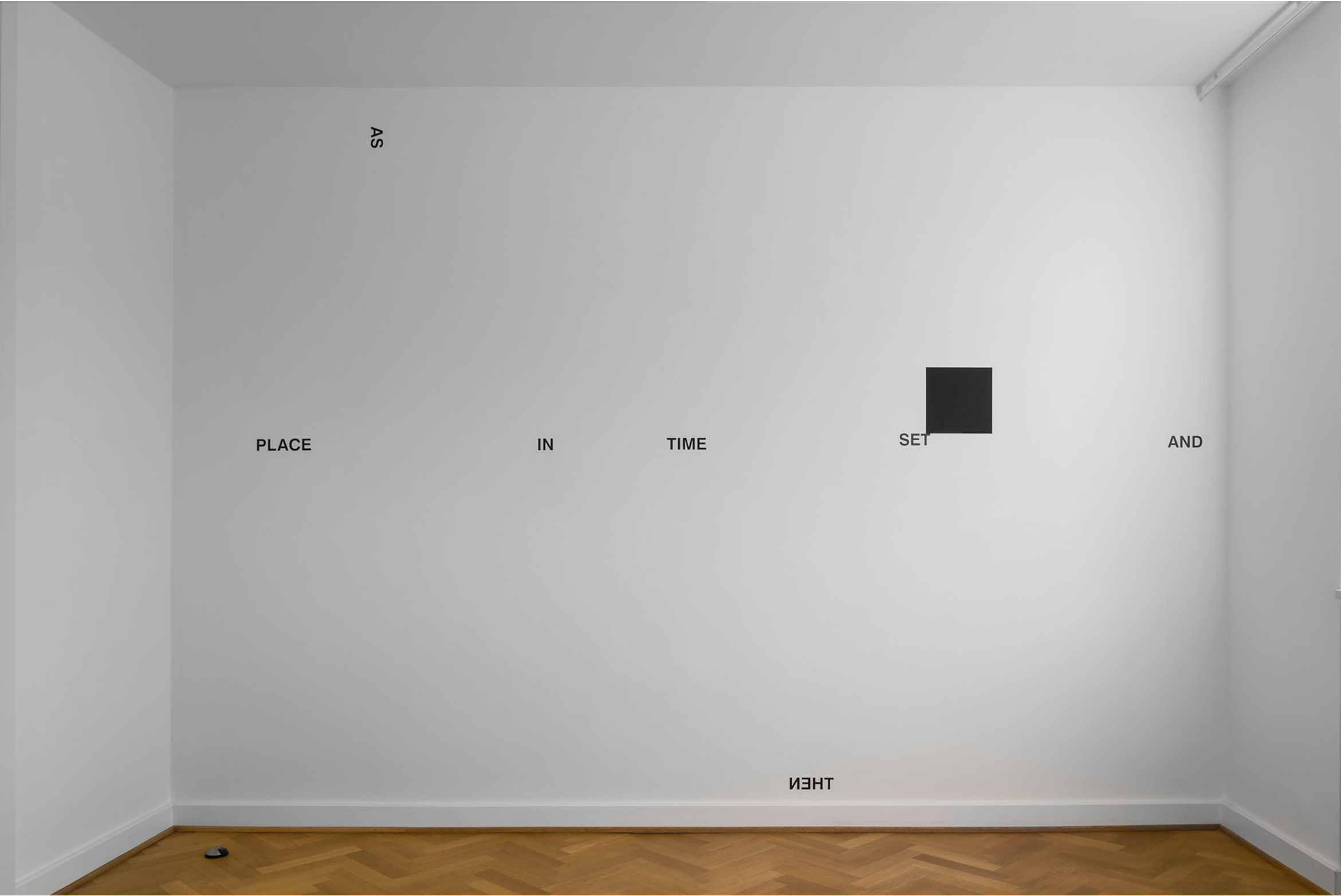
Two Poles (Segrate, Milano), 1974
Published in: Two Pipes, Two Lines
Studio International, London (GB)

Volume 188, Number 971, November 1974, pp.177-180

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Peter Downsbrough began his career in New York in the early 1960s, and in the years since, his Notes on Location have gone down in art history.

After several years of work and exploring on materials, including cardboard, wood, steel, lead and neon tubing, Peter Downsbrough (1940, New Brunswick, NJ) began his research in 1970 with Two Pipes, Two Lines, Two Poles, summarised in his first artist book Notes on Location (1972).

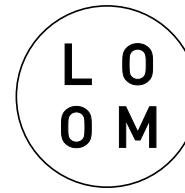
A few years later, he also started taking photographs from different angles and distances of “cuts” that already existed in the urban landscape.

The first audio work, FROM, was released as vinyl in 1982, and a series of works made with dice date back to the late 1970s. Some of the photographs were first used in books, some appeared in magazines, but it wasn’t until 1980 that they showed up in exhibitions.

Peter Downsbrough

AS, PLACE ..., 2015
Tape, acrylic, adhesive letters on a wall
Exhibition Mies van der Rohe Haus Berlin, 2015
Photograph Reiner Hausleitner
© Peter Downsbrough & Artists Rights Society (ARS)
New York

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From 1977 on, Downsbrough realised several videos as well as audiotapes. A record was made in 1978 and released in 1982. Looking to expand the vocabulary, he developed a series of works using dice.

In 1980, on the Spectacolor Board on Times Square, New York, he realised a piece, a 30 second spot shown once every hour for four days, and documented it in a short film, “7 come 11”.

Around 1980, he also started using regular postcards, initially by applying two lines, later to be followed by the use of words. The work with maquette as a means of exploring space and structure started around 1983.

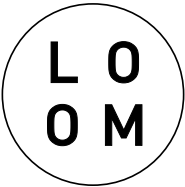
The first commissioned public work was a wall piece realised in Rennes, France, 1990. The film “Occupied” was produced in 2000, ten years after it was conceived.

A public work, AND/MAAR, OP – AND/POUR,ET, commissioned by the City of Brussels, is situated on the Emile Jacqmainlaan since June 2003. Today, all these disciplines occupy the field of his activities.

Peter Downsbrough

With ET/C, Peter Downsbrough suggests a journey traveling through different cities. He reveals how important the urban matter is and how its perception is increased by frequency of traveling.

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PETER DOWNSBROUGH
LOOM TONINI
MILANO EDITORE 03.2021

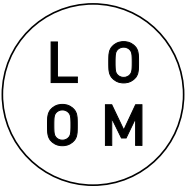
The collaborations between PD and LOOM began in 2018: since then had been produced a solo exhibition (Four Walls - One Room, 2021), which led to the publication of a limited edition of four postcards, relating to the exhibition; a publication of a hand printed limited edition pamphlet, with the original text by Franco Toselli (the first Italian art dealer th show PD’s works in Italy) and a original, signed limited edition poster, printed in collaboration with the Italian based international publishing house Tonini Editore.

Loom Gallery opened in Milan in 2015 with a special focus on young and emerging artists. Following the opening of its program and its participation in fairs such as Miart and Artissima, the gallery expanded its scope to work with mid-career and established artists solo shows, such as David Horvitz, Jonathan Monk, Ignacio Uriarte, and Francisco Ugarte. Since 2018, Loom added historic artist estates to its roster, including those of Enrico Castellani, Endre Tót, Willy de Sauter, Paul Gees, Annamaria Gelmi and Peter Downsborough, focusing its research on Minimalism and Conceptual Art.

Peter Downsborough

LOOM poster, 2022
inkjet on paper
cm. 70 x 50 Ed. of 10 - signed

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MuZee, Museum aan Zee, Oostende
CGAC, Centro Galego de Arte Contemporanea, Santiago
MUSAC, Museo de Arte Contemporaneo de Castilla y Leon
ADD: Musée d’Ixelles, Brussels
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