

TANYA LEIGHTON

PRESS RELEASE

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LUCAS OSPINA – YOU ARE INSATIABLE

7x2

3 May 2009, 11am to 6pm

Strausberger Platz 19

D-10243 Berlin

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TANYA LEIGHTON GALLERY is pleased to present You Are Insatiable, the first solo exhibition by Lucas Ospina (b.1971, Bogotá) in Germany.

*Before the law sits a gatekeeper. To this gatekeeper comes a man from the country who asks to gain entry into the law. But the gatekeeper says that he cannot grant him entry at the moment. The man thinks about it and then asks if he will be allowed to come in sometime later on. "It is possible," says the gatekeeper, "but not now." The gate to the law stands open, as always, and the gatekeeper walks to the side, so the man bends over in order to see through the gate into the inside. When the gatekeeper notices that, he laughs and says: "If it tempts you so much, try going inside in spite of my prohibition. But take note. I am powerful. And I am only the most lowly gatekeeper. But from room to room stand gatekeepers, each more powerful than the other. I cannot endure even one glimpse of the third." The man from the country has not expected such difficulties: the law should always be accessible for everyone, he thinks, but as he now looks more closely at the gatekeeper in his fur coat, at his large pointed nose and his long, thin, black Tartar's beard, he decides that it would be better to wait until he gets permission to go inside. The gatekeeper gives him a stool and allows him to sit down at the side in front of the gate. There he sits for days and years. He makes many attempts to be let in, and he wears the gatekeeper out with his requests. The gatekeeper often interrogates him briefly, questioning him about his homeland and many other things, but they are indifferent questions, the kind great men put, and at the end he always tells him once more that he cannot let him inside yet. The man, who has equipped himself with many things for his journey, spends everything, no matter how valuable, to win over the gatekeeper. The latter takes it all but, as he does so, says, "I am taking this only so that you do not think you have failed to do anything." During the many years the man observes the gatekeeper almost continuously. He forgets the other gatekeepers, and this first one seems to him the only obstacle for entry into the law. He curses the unlucky circumstance, in the first years thoughtlessly and out*

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loud; later, as he grows old, he only mumbles to himself. He becomes childish and, since in the long years studying the gatekeeper he has also come to know the fleas in his fur collar, he even asks the fleas to help him persuade the gatekeeper. Finally his eyesight grows weak, and he does not know whether things are really darker around him or whether his eyes are merely deceiving him. But he recognizes now in the darkness an illumination which breaks inextinguishably out of the gateway to the law. Now he no longer has much time to live. Before his death he gathers in his head all his experiences of the entire time up into one question which he has not yet put to the gatekeeper. He waves to him, since he can no longer lift up his stiffening body. The gatekeeper has to bend way down to him, for the great difference has changed things considerably to the disadvantage of the man. "What do you still want to know now?" asks the gatekeeper. "You are insatiable." "Everyone strives after the law," says the man, "so how is that in these many years no one except me has requested entry?" The gatekeeper sees that the man is already dying and, in order to reach his diminishing sense of hearing, he shouts at him, "Here no one else can gain entry, since this entrance was assigned only to you. I'm going now to close it."

- Before the law, Franz Kafka (1915)

Lucas Ospina (b. Bogotá, 1971) lives and works in Bogotá, Colombia. Ospina is an artist, curator, lecturer and writer. Recent solo exhibitions include Los Criminales, Galería Jenny Vilà, Cali, Colombia (2008); El hombre sin atributos, Casa del Encuentro, Museo de Antioquia, Medellín, Colombia (2007). Forthcoming later this year: Notes from the Underground, Galería Valenzuela y Klenner, Bogotá; Luleå Art Biennale LABOQ, Luleå, Sweden. Selected group exhibitions include In the Poem About Love You Don't Write the Word Love, Artists Space, New York (touring exhibition) (2006-7); The Intricate Journey, Neue Gesellschaft für Bildende Kunst (NGBK), Berlin (2007); In Other Words (curated by Mariangela Mendez), Hessel Museum & Center for Curatorial Studies Galleries, Bard College, Annandale-on-Hudson, New York (2006).

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7x2 is a special exhibition project during this year's Gallery Weekend in Berlin. On 3 May from 11 am to 6 pm seven young galleries invite an international or national partner to exhibit together on seven floors of the former House of Children on Strausberger Platz. Constructed between 1952 and 1953, the building was planned by architect Hermann Henselmann for the former showcase street of socialism, Stalinallee (now Karl-Marx-Allee) in East Berlin. Due to its representative design and its detailed interiors, this communist tower is today considered a unique example of Socialist Realism.

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The following Berlin galleries and their partners will show here for a one-day event on 3 May 2009:

Croy Nielsen - Tulips & Roses, Vilnius  
Galerie Ben Kaufmann - Tres Cruces, Montevideo  
Galerie Sandra Bürgel - BolteLang Zürich  
Lüttgenmeijer - Vessies de Lonny, Los Angeles  
PSM - Katharina Bittel, Hamburg  
Sommer & Kohl - Francesca Minini, Milan  
Tanya Leighton - White Columns, New York

Tanya Leighton Gallery invites WHITE COLUMNS, who will present a newly commissioned work by the New York-based artist Trisha Donnelly. White Columns is New York's oldest alternative space, it was founded by the artists Jeffrey Lew and Gordon Matta-Clark. In 2009 White Columns' will celebrate its 40th Anniversary.

With special thanks to Henriette Huldisch, Eva Lütte, Hannah Munger, Penny Rafferty, and Alvaro Urbano.

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