

APEX

an art project by R.P. Browne year 2015

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You're invited

Project's information brochure

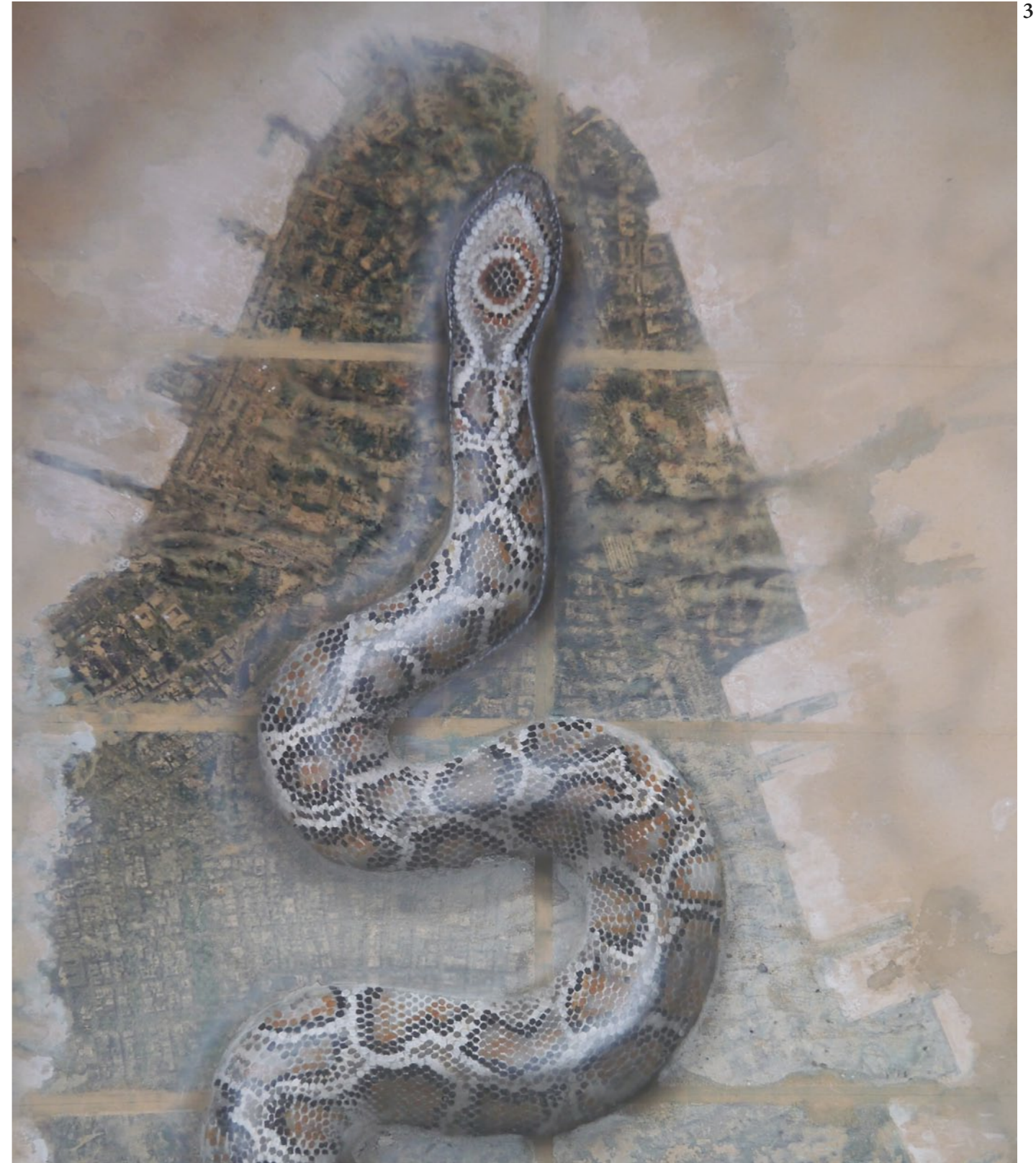




Noun: The top or highest part of something, especially one forming a point.

Synonyms: top - summit - peak - pinnacle - vertex - head - tip.

Verb: Reach a high point or climax.



APEX

Apex predators (also known as alpha, super, or top-level predators) are predators with no predators of their own, residing at the top of their food chain. Zoologists define predation as the killing and consumption of another organism. **Apex** predator species occupy the highest trophic level and have a crucial role in maintaining the health of their ecosystems.

The Project



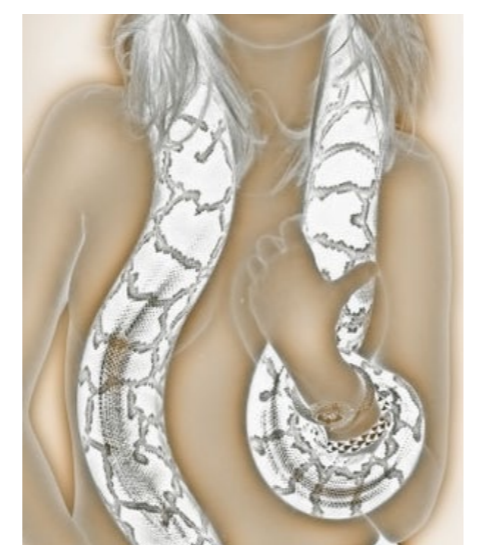
The swamp
acrylic on MDF 2440 x 600 mm

APEX is an art project by the artist and architect R.P. Browne in a two phase exhibition, respectively in the cities of London and New York.

Conceptually focusing on the ever present drivers of power, dominance and position, the series reflects on the still primordial core held underneath the evolved urban crust.

The Exhibition consist of:

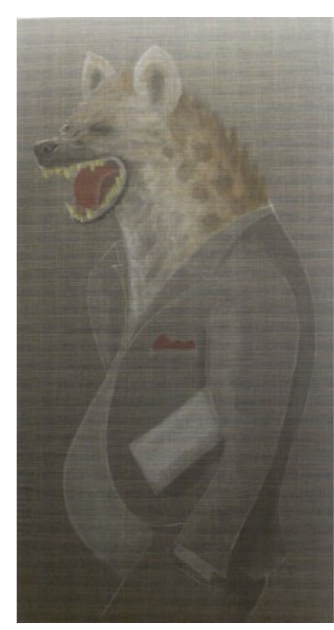
- Around 15 paintings, most of large format in the following sizes
- 4 to 6 pieces of 2440 mm long x 600 mm high, acrylic on MDF
- 5 to 7 pieces of 600 mm long x 1220 mm high, acrylic on selected suit fabrics
- 2 square pieces of 1200 mm x 1200 mm, acrylic on MDF
- 2 smaller square pieces of 600 mm x 600 mm, acrylic on MDF
- 3 to 5 “skin icons” sculptures (on square pedestals of about 450 mm x 1000 mm high)
- Projection of APEX looped video/s
- Installation “City swamp” (inclusive of sprayed artificial mist and lighting / laser and sound effects)
- Texts by the artist



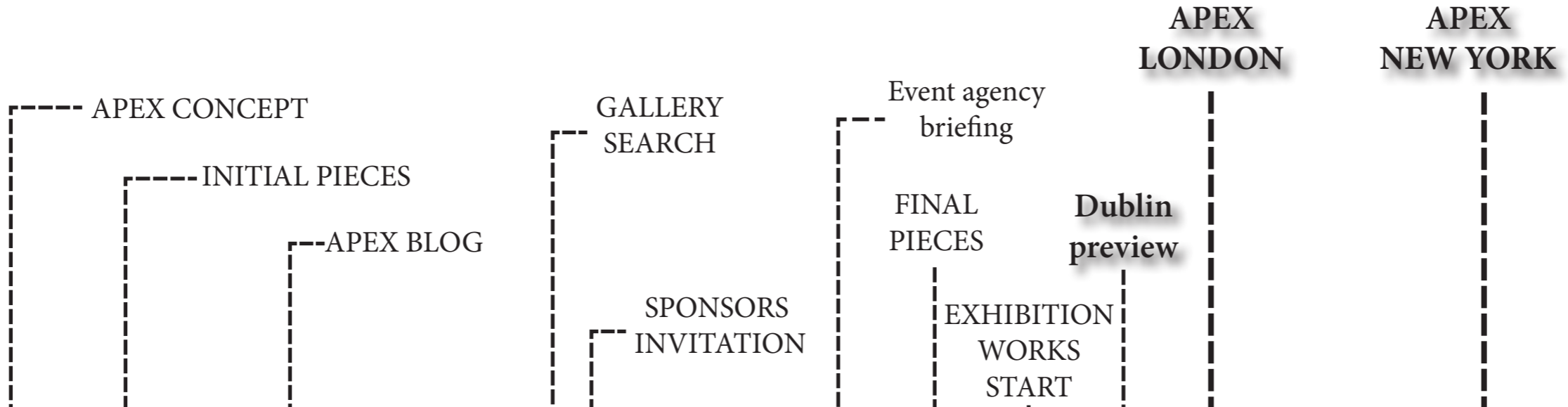
Live performances engaging the attendance are proposed for the opening event.



Part of the series consists of characterized animals painted on selected suit fabrics, highlighting the relevance of fashion as the medium between our primal instincts and contemporary aspirations.



6 Preliminary Timeline



The swamp II
portraying the river Thames on Manhattan
acrylic on MDF 2440 x 600 mm



MAIN BODY OF WORK

APEX EXHIBITION

A sensory food chain

Visitors to APEX will have a unique artistic experience. The series of paintings, sculptures, installations and video shown at the exhibition (along with the live performances during the opening) **will fully immerse the spectator** in the concepts of APEX, allowing for a reflection on our species and the surviving predatory instincts in the contemporary world. Given the diversity and quality of the pieces shown, the extensive coverage in the media, the attendance profile (inclusive of on-line / social network broadcasting), the sponsor/s can expect their contributions largely compensated in terms of brand promotion, in association with APEX.

Venues

APEX will open at the top of an iconic building in the cities of London and New York. After the opening event, the pieces will be moved to a private art gallery. The following branded locations are proposed for the opening:

London

- The Shard (the View)
- The Leadenhall
- 30 St Mary Axe

New York

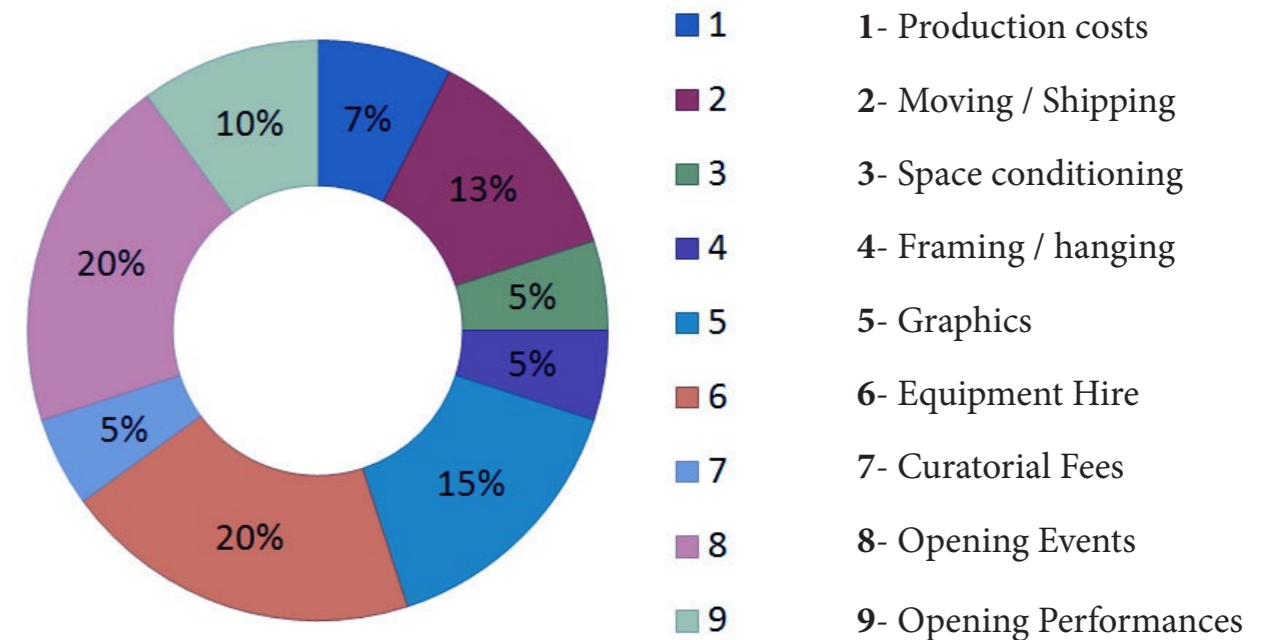
- WTC 1, 2 or 3
- One57
- The NY times



The boss

Watercolour sketch for the Suits series

Financial requirements



Sponsorship is sought for the funding of the tasks and activities involved in the setup of the exhibitions.

Organization

The exhibition will be co-organized by the artist, the galleries, and the exhibition curator.

The openings will be organized by the agent and event agency in collaboration with R.P. Browne and coordinated with the rest of the artists involved (videos, performance)

- Agent / Event agency
- Video
- Sound
- Catering
- Performing artists

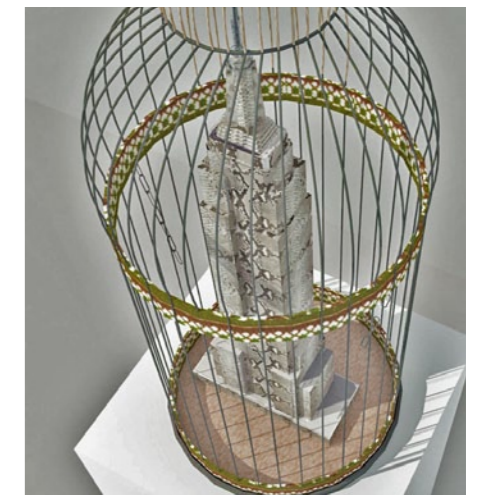
During these events the presence and contributions of the sponsors will be actively highlighted.

Attendance

APEX will be visited by a specific segment of public, interested in contemporary art. Expected among these there'll be private collectors, gallery owners, art lovers, art critics, journalists of specialized media, and general public. The topics address by APEX, however, may draw the attention of additional attendees, related to the business and / or political environment, as well as to the entertainment industry and media. As the project involves two different cities, a slight

variation in the public's composition is also anticipated.

On line attendance / blog: One important objective of the project is for all public to become engaged, so the exhibition will be accessible and followed up on-line. **This will secure a wider penetration of APEX**, in the form of discussion forums on related articles.



Skin Empire

Snake skin on PVC model

Interactive performances at the openings will be broadcasted and followed up on line.



Artist's statement by R. P. Browne

Telescope safaris in a city of millions

An improbable gift turned into the All Seeing Eye

Among the most precious of things I used to do as a kid were the telescope safaris.

On occasion of a birthday -probably my 12th- I was given a long, intriguing parcel. Prey to anxiety I got rid of the wrapping, and was blown away as soon as my eyes fell upon the contents...a telescope!

At the time I was mad about astronomy; however, to my bitter disappointment, the brightness of my multi-million inhabitant city made the brand new present totally inappropriate for the scrutiny of the night skies.

Very soon though, in a spectacular shift of scientific interests, I found a new use for my special item. Together with my mother and siblings I lived in an apartment in Buenos Aires, conveniently located at the intersection between the Zoo and the Botanical Gardens. Our flat was on a lower floor of a fourteen storey block, and despite being strictly forbidden to someone of my age, I started clambering up to the roof terrace at every given opportunity. Armed with my telescope I was on top of the world: an All Seeing Eye towards the wide urban universe. Further down in puberty I would take aim at random women sunbathing on the terraces of their posh properties; however during the more innocent times the Zoo was the only game in the world for me.

Gazing over the park from this summit, the animals looked quite different: harmless, and silent, but fascinating nonetheless. They felt more real than at the Zoo itself, because focusing the lenses on them blurred the bars of their cages, isolating the mundane mob of visitors. Unlike the staged Africa Tarzan series on our black and white TV set, or the stuffed specimens in my private school's museum, the animals my telescope showed me were livelier, colourful.

According to their status and celebrity, the lions enjoyed some privileged open space, separated from the public by a deep perimeter ditch. There it was: a huge, furry cat basking under the mid-day sun, totally oblivious to the hundreds of eyes watching every swish of its tail... the Zoo star couldn't care less about the cookies thrown at him by a hoard of attention seeking urban kids. And there I was, the ruling emperor at the APEX of this visual food chain, secretly hoping that one unfortunate Christian would fall down, so that I could see the sudden frenzy of a roman circus erupting at both sides of the fence.



RP Browne visiting the Kruger Park, South Africa, January 2006.



“The making of this series was like a voyage of discovery into the primordial realm which coexists with our modern, slick urban world.”

Many years later, in the real Africa, my perception of the natural hierarchy was temporarily challenged. When touring a game reserve in a car or diving among sharks in an aluminium bar cage in the ocean, the notion of who was the top predator became a dangerous blur; this time the confined specimen was me! What if the car had broken down in the wilderness or the diving cage's door hadn't been properly shut? Subconsciously I might've viewed myself as one of those annoying visitors of my childhood's daydreams of the Zoo, but who suddenly realizes he's on the wrong side of the fence; what a stylish way to be mentioned in the paper's banal news that millions will read next day commuting to work.

For better or for worse, technology has brought us to the top, perhaps too fast or too soon. Have we done nothing more than enhanced the predatory system, taking it to a higher level?

The making of this series was like a voyage of discovery into the primordial realm which coexists with our modern, slick urban world. At some point along this trip I took 143 screen prints from Google Earth, and patiently stitched them together to form a swampy looking urban background for one of the largest pieces. I could feel the distant but wonderful eco of being back on that high and powerful cloud; once again up there like the All Seeing Eye.

R. P. Browne

R.P. Browne

“what a stylish way to be mentioned in the paper’s banal news that millions will read next day commuting to work.”



Photo Anita Sogástegui 2013

Rodrigo Pérez Browne was born in Buenos Aires, Argentina, in October the 30th 1970. Arts figure largely in his family: both his grandfather and mother were painters.

Following his life's summary:

Educated in Colegio de La Salle de Buenos Aires (1977-1983, 1984-1988).

Enters Universidad de Buenos Aires, and Faculty of Architecture, Design and Urbanism (1989 and 1990-1994)

First acrylic paintings aged 21. *Subsequent series and exhibitions:*

De-mented images (1993)

Sons of Sun and Sand (1995), inclusive of a sculpture for public competition

Terra Terror (1996)

Happy Meal Box, exhibited in CIPEA (1997-1998)

Works as architect in prominent practices of Argentina (1995-2003)

Tutor in Architectural Design (1995-2003)

Wins several design competitions for large corporate stands in relevant exhibitions in Argentina (2001-2003)

Completion of series *The Regime*, and exhibition in the Shoa (Holocaust) Museum of Buenos Aires (December 2003). The exhibition is sponsored, among other institutions, by Banco de Galicia.

Works as Senior Project Architect and Master planner in Henry J. Lyons and Partners Architects (2004-2011)

Shows series “Shells” in exhibition 5m2, *The Back Loft*, La Catedral Studios in Dublin (July 2008)

Founds RPBA (March 2012)

Becomes an Irish Citizen (April 2012)

Completion of “*The Worm*”, an urban thriller and his first novel (October 2012)

Starts APEX, in his new studio in Ranelagh, Dublin (2013-)

For sponsorship grants, collaboration proposals and / or additional information on APEX, please contact the artist:

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