

Exhibition documentation

'0.0801440536499023 °WL – 51.52841035161011 °NB

4.89509994506836 °OL – 52.356377979185666 °NB'

Mike Cooter, Young-Hae Chang – HEAVY INDUSTRIES, Sven Johne, Matthieu Laurette,
Dan Rees, Martijn in 't Veld

10 July – 15 August 2009

Exhibition Text

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52.356377979185666 °NB, is a group exhibition that explores practices that make use of the mobility
of thought, matter and ideas over undefined geographic areas.

To overcome this geographical gap an action is actively solicited of a third party or audience to
recompose the work for it to function in its intended state. Due to the active, evolving state of the
object, the authenticity of the artist as maker becomes the implied focus of enquiry of the show.
Although some of the artists invited draw upon the fundamentals of mail art, the exhibition aims to
look at this methodology's employment in a broader context, both in terms of transmission and the
physicality of the object.

For the duration of the exhibition the gallery's website will serve as a platform for contribution by
Young-Hae Chang HEAVY-INDUSTRIES and thus won't feature any gallery news. Email bulletins
will continue as usual.

An essay by Freek Lomme, curator at VanAbbe Museum, Eindhoven, The Netherlands and director at
cultural publishers Onomatopee will accompany the exhibition.

Why bother?

Concerning the reach of the meaningful and the bullshit.

Let's kick off with some highly tentative, yet sincere idealistic questions: can we share in-depth experiences and knowledge? Might it be possible to utilise both opportunities for engagement as a method for knowledge production? Might it be possible to create matter able to mediate such a negotiation?

Our post-westernized culture cannot bother relentlessly, residing within a self-satisfied day-to-day saturation. In order to keep up we need to engage beyond this protectionist scope. Art is said to offer this engagement but is just too often a static and meaningless thing, when posited in a white cube, when affirmed as a cultural capitalist totem of western emancipation i.e. of 'autonomous liberty'. This type of artistic production results in products that bring forth utter alienation since we're being confronted with proclaimed motive we just don't get, that we cannot reconcile. Actual avant-garde cultural producers need to abolish this kind of post-bourgeois pseudo artistic production sine it maintains a bogus decadent Western authority in a post-westernized world. It's a 20th century practice that died in the 20th century. This production isn't art but history, often just a bit less primal than Cro-Magnon cave drawings.

When clarity on behalf of the matter concerned can be implied, the addressed audience is able to take a stance towards it and may share in the production of something meaningful. Therefore the artist is in need of a strategy to share in order to deliver. He needs to design methods to put forth his motives. The sphere of art lies within this construction of meaning. Art is, fundamentally, arranging proper negotiation. The only thing at stake is the matter concerned. This matter should bring forth new perspectives: to be not just instrumental but, moreover, radically engage with our personal sphere.

This production towards the person very much owes a debt to its presentation. Curators, PR employees and funds govern the public positing of the artwork. Meanwhile artists want to engage through the design of their own motives. Therefore these traditionally separated artistic roles blur more than ever. As stated, art in itself proposes to radically bring forth meaningful matter via methods. This total sum may be produced by one, the artist, or more. The physical place and the author are irrelevant. They mainly have to fit to the method implied. The major vulnerability of the artistic objective might just lie within the receiver: does he even want to engage at all?

I once wrote a letter to Jan Janssen in place X, asking him to send an enclosed addressed letter to a Jan Janssen in place Y. This second Jan Janssen would open the letter and would find a similar letter. After 5 Jan Janssen's last letter would be sent to my address. If I would open the last letter after receiving it, it would say 'mankind trusts one another'. This last letter never arrived...

We need to start right here, in our own backyards. We need to harass our neighbours with rightful reasons, invade culture with proper methods.

See you in hell,

Where opposition is valued.

Freek Lomme 2009

Freek Lomme is a freelance curator and writer, Director of presentation space/publisher Onomatopee, guest-curator at the Van Abbemuseum and editor of art journal De Kantlijn.

Exhibition Images

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Installation view ZINGER*presents*, London
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Individual Works

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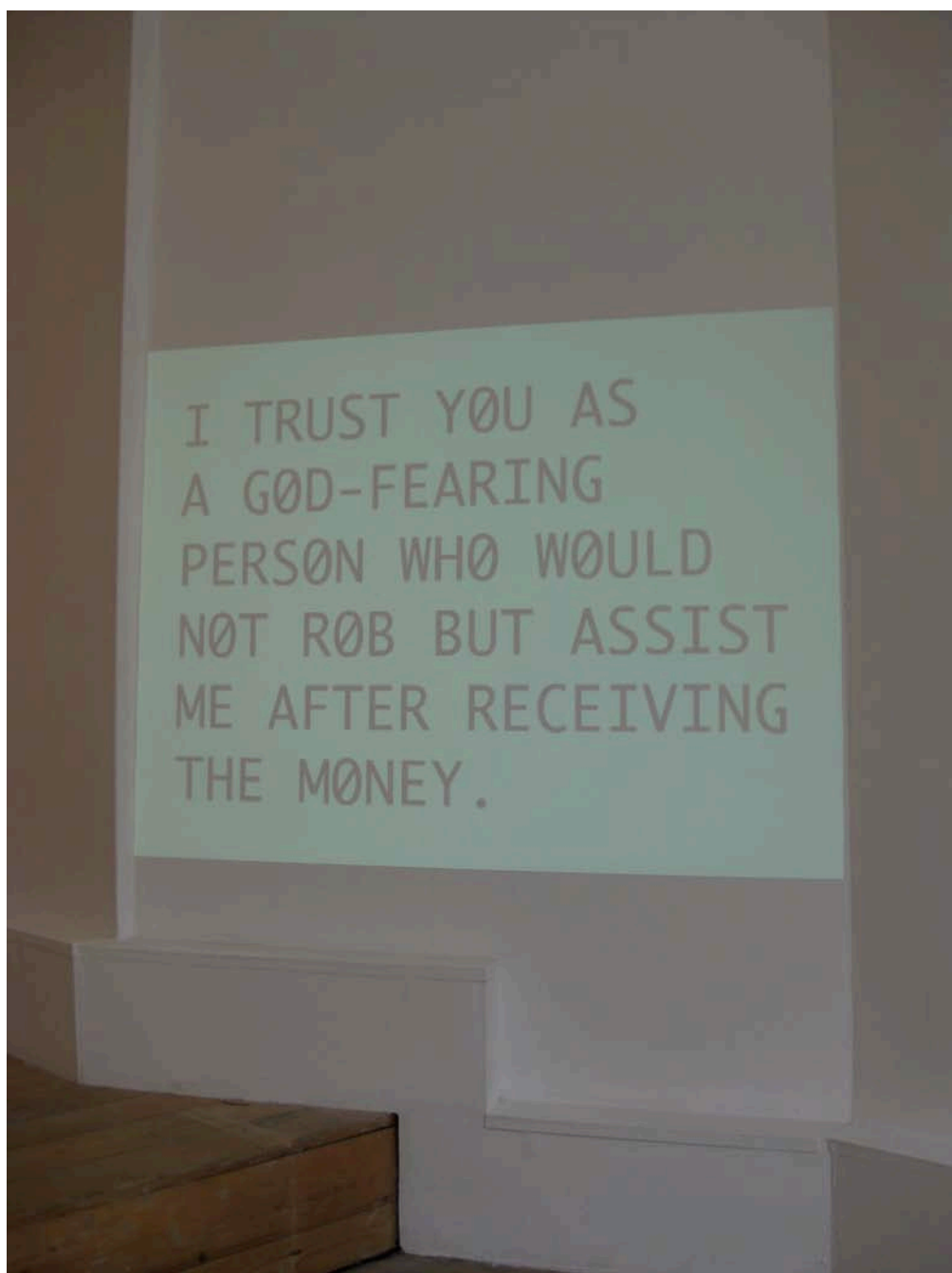
Mike Cooter
'Quantum Postcard'

2008

Double sided postcard and email correspondence framed to the artist's specifications

27 x 33 cm each

Unique



Young-Hae Chang - HEAVY INDUSTRIES

Subject: Hello version Z

2009

QuickTime Movie with original text and soundtrack

Dimensions variable

5:07 mins

Edition of 5 + 1 AP



Sven Johne

'Message in a Bottle – Seven observations of Helplessness no. 1'

2008

Black and white silkscreen and Silver gelatin print

55 x 26.5 cm

Unique in a series of 7



Matthieu Laurette

'Selected Works Currently On Display Elsewhere, 1993-2006'

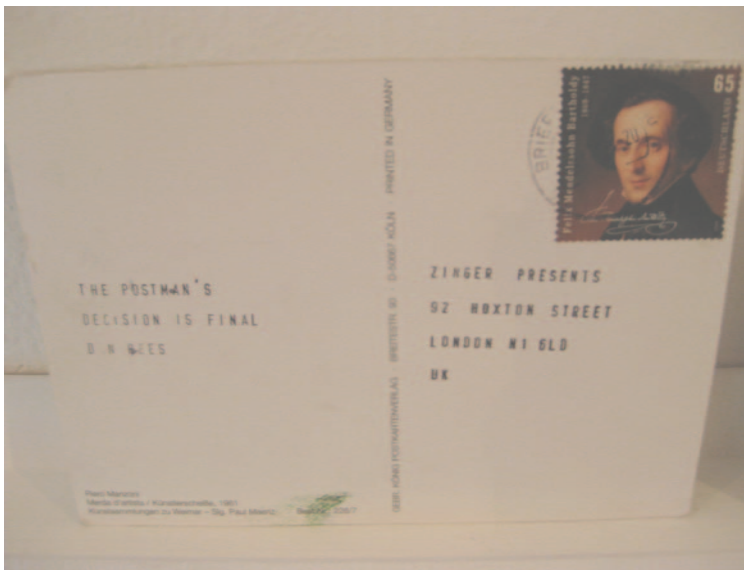
2009

Wall mounted shelf (Hardboard, particleboard and honeycomb structure. Polyurethane black gloss lacquer), clear Perspex A4 angled sign holders (number varies with works on display at current time of exhibition. Graphic design layout is updated according to exhibition place identity).

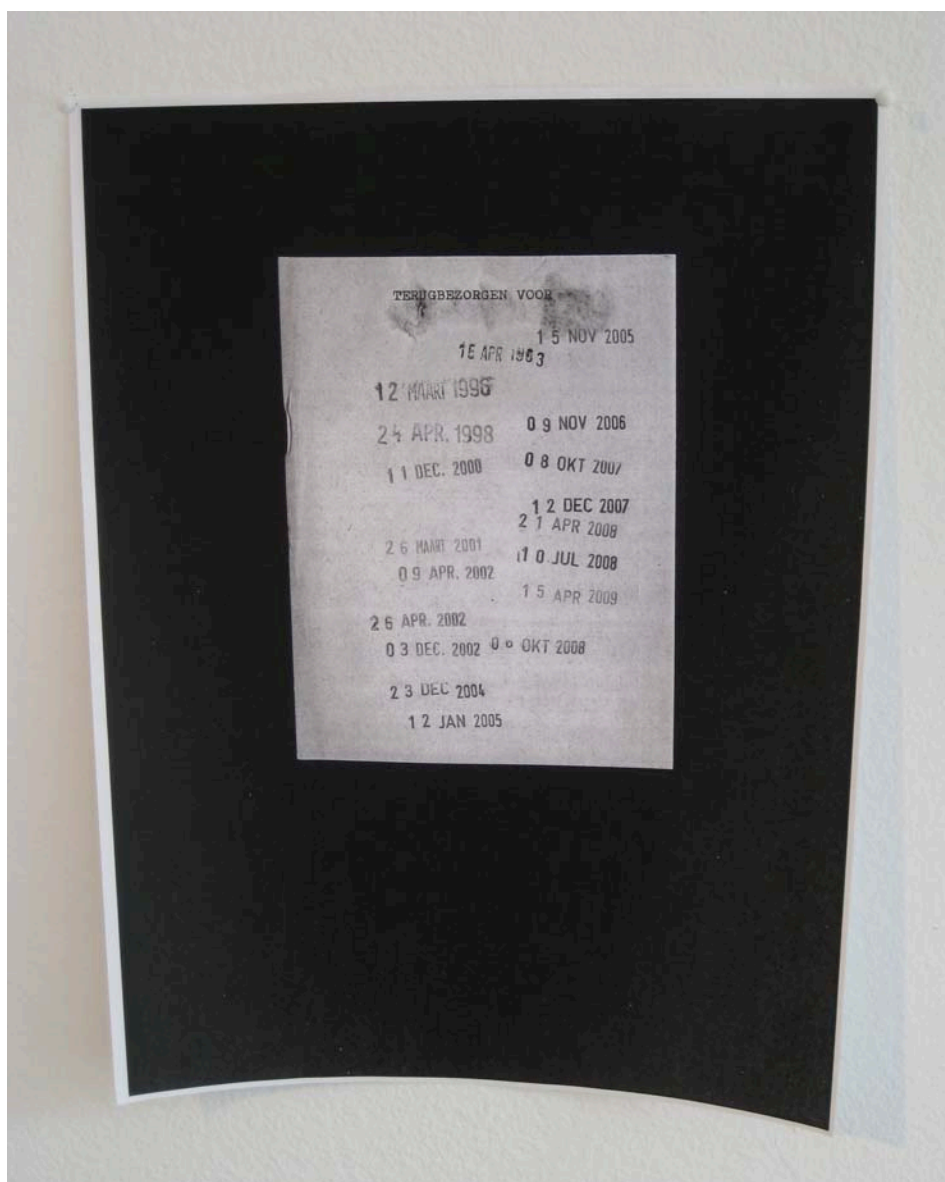
Variable dimensions

Wall shelf (W180 x H6 x D30cm)

Ed. of 1 AP 1



Dan Rees
'The Postman's Decision is Final'
2009
Postcards, glue, shelf
Dimensions variable
Unique in series



Martijn in 't Veld
'Reading On Kawara'
2009

Black and white photocopy of the library-card taken from the book *On Kawara – Continuity/discontinuity* taken from the Willem de Kooning Academy, Rotterdam, white pushpins
29.7 x 21cm
Ed. of 4 AP 1