

Excerpts from  
*How They Met. Part 1:  
Mother and Her House,  
SupaStore,  
The Issues of Our Time (1 & 3),  
Fille / Garçon,  
In the Middle of Affairs*  
curated by \_Egija Inzule

**Dominique Gonzalez-Foerster** (\* 1965, l. in Paris und and Rio de Janeiro),  
**Morag Keil** (\* 1985, l. in London),  
**Mélanie Matranga** (\* 1985, l. in Paris),  
**Bonny Poon** (\* 1987, l. in Frankfurt am Main),  
**Josephine Pryde** (\* 1967, l. in London und and Berlin),  
**Sarah Staton** (\* 1961, l. in London und and Sheffield)

Welche spezifischen und spontanen Räume, Situationen und Beziehungen können generiert werden in einem Kontext, in dem viele so tun, als ob die Zeit bis ins Unendliche vorgeplant und vorbesetzt wäre? Wenn die Zukunft als unausweichliche Fortsetzung gegenwärtiger Trends dargestellt und gehandelt wird? Diese Ausstellung entstammt einer präzisen Beobachtung der aktuellen Gesellschaftsoberflächen. Sie versucht zu behaupten, dass Arbeit und Leben per se nicht immateriell sein können.

Die Idee, vom eigenen Bett aus mithilfe eines Laptops rein konzeptuell zu arbeiten und die Möglichkeiten der Vernetzung im digitalen Raum zu nutzen – sie ist vielleicht eine Art Symbol für die Ausrichtung eines bestimmten Lebensstils, wie er in den nördlichen Breitengraden und in global orientierten Gesellschaftsschichten gepflegt wird. Sie ist Teil einer Politik, die Impulse gibt, noch stärker als bislang die digitalen Technologien in das Alltagsleben zu integrieren, um permanente Bewertung und kontinuierliche Kontrolle im Alltag als Selbstverständlichkeiten zu etablieren. Viele von „uns“ beteiligen sich an diesem Prozess als bloße ZeitzeugInnen, meistens aber sind wir TeilnehmerInnen und BefürworterInnen, also aktiv.

Hier wird eine Selektion von Auszügen vergangener Ausstellungen gezeigt, in denen die Künstlerinnen versuchten, Nuancen von Situationen auszuarbeiten, welche das Verhalten von ProduzentInnen und KonsumentInnen durch das Spezifische einer Situation anstatt vorgegebener, wiederholbarer Handlungsweisen bestimmt hatten. Dabei wurde die Möglichkeit ungeplanter Lücken betont, oder auch das Nicht- und Andersfunktionieren dieses Lebensstils. Muster zwischenmenschlicher Beziehungen und Räume, wo diese sich entfalteten, ob real komplex, plump und peinlich oder digital, wurden in den Ausstellungen und Arbeiten zu konkreten, fassbaren und konfliktreichen Orten.

**Egija Inzule** lebt in Rom, wo sie als Kuratorin am Istituto Svizzero di Roma tätig ist.

## Excerpts from *How They Met. Part 1: Mother and Her House, SupaStore, The Issues of Our Time (1 & 3), Fille/Garçon, In the Middle of Affairs*

Which specific and spontaneous spaces, situations, and relations can be generated in a context where many act as if time was endlessly planned and determined in advance and where the future is represented and negotiated as an inescapable continuation of current trends? This exhibition originates from a careful observation of the surfaces of present-day society. It sets out to assert that work and life cannot be immaterial per se.

The idea of working purely conceptually from bed with the assistance of a laptop, making use of the opportunities present by the networking of digital space—perhaps this is rather emblematic of the trajectory of a certain lifestyle, one that is pursued in more northern latitudes and in globally aligned societal classes. It is a part of politics that provides impetus for integrating, faster than ever, digital technologies into everyday life, in order to implicitly anchor permanent evaluation and continual controlling in the quotidian. Many of “us” participate in this process as mere contemporary witnesses, but most often we are promoters, which implies activeness.

Excerpts from several past exhibitions will be shown here, in which the artists elaborated nuances of situations determined by the behavior of producers and consumers based on the specificity of a situation instead of predetermined patterns of repetition. Here, unplanned gaps were emphasized, but also the non-functioning or the differently functioning facets of this lifestyle. Interpersonal relationship patterns and spaces where they played out—whether real and complex, awkward and embarrassing, or digital—within the exhibitions and the artworks became concrete, tangible, and conflict-laden sites.

**Egija Inzule** lives in Rome, where she works as curator at Istituto Svizzero di Roma.



➤ **Bonny Poon, Re-enactment of the Cool-Down (Body Movement Workshop), 2010**  
Poster aus der Ausstellung poster from the exhibition *In the Middle of Affairs*, Künstlerhaus Stuttgart

← **Dominique Gonzalez-Foerster, Fille / Garçon, 1995, Einladungskarte invitation card** Gallery Koyanagi, Tokyo, Archivmaterial archive material Gallery Koyanagi

➤ **Dominique Gonzalez-Foerster, Fille / Garçon, 1995, Installationsansichten installation views** Gallery Koyanagi, Tokyo, Archivmaterial archive material Gallery Koyanagi



← **Mélanie Matranga, White Noise, Smoking Area, 2014, BesucherInnen, visitors,** resin polyester, fabric, dimensions variable, **Installationsansicht installation view** *The Issues of Our Time (3): Less Time More Issues* im at Artists Space Books & Talks, New York



↑  
**Sarah Staton, SupaStore boutique, 1994**  
 Installationsansicht des Schaufensters der installation view of the window of SupaStore boutique, Laure Genillard Gallery, London

➤  
**Sarah Staton, SupaStore de Luxe, 1995**  
 Einladungskarte invitation card, 21 × 14,8 cm

The Issues of Our Time (3): Less Time, More Issues, 2014, von castillo/corrales kuratierte Gruppenausstellung im group exhibition curated by castillo/corrales at Artists Space Books & Talks, Bildschirmfoto der Ausstellungsankündigung auf der Website des Artists Space screenshot of the announcement of the exhibition on the Artists Space web site



Supastore de Luxe @ UP & GO works by:  
 Franz ACKERMANN . Lolly BATTY . Huma BHABHA  
 Simon BILL . GRAW BÖCKLER . Christine BORLAND  
 Angela BULLOCH . Ellen CANTOR . Jake & Dinos CHAPMAN  
 Cedric CHRISTIE . Michael COHEN . Ray COOKE  
 Meg CRANSTON . Pauline DALY . Jeremy DELLER  
 Devon DIKEOU . Tracey EMIN . FIL:a . Jason FOX . Anya GALLACCIO . Liam GILLICK . Nan GOLDIN . Wayne GONZALES . Joseph GRIGELY . Stephen HEPWORTH  
 Damien HIRST . George HOPTON . Rachel HOWARD  
 Gary HUME . Michael JOO . Simon JOSEBURY . Alan KANE . Ali KAYLEY . Abigail LANE . Cary LEIBOWITZ  
 Adam McEWEN . Christina MACKIE . Jonathan MONK  
 Paul NOBLE . Chris OFILI . Kirstie OGG . Ricardo DE OLIVEIRA . Janette PARRIS . Mark PAWSON  
 Simon PERITON . Graham RAMSAY . Barry RATOFF  
 Tessa ROBINS . Michelle SEGRE . Kenny SCHACHTER  
 Mike SALLE . David SHRIGLEY . Ross SINCLAIR . Jane SIMPSON . Nancy SPERO . Georgina STARR . Sarah STATON . Jemima STEHLI . Rirkrit TIRAVANIJA . Gavin TURK . Keith TYSON . Nicola TYSON . Toby WEBSTER  
 Stephen WILLATS . Anand ZENZ . Andrea ZITTEL



Artists Space Books & Talks  
 55 Walker Street

Programs Calendar

No Lectures  
 Sunday, April 13, 7pm

This won't be the occasion to listen to people lecturing "about," or delivering definitive answers to any "issues;" rather, what's at stake is how to define, cope and bear with them.

On this first evening there will be a reading by Lili Reynaud Dewar, followed by another happening, in the form of Finn Meade's unweaving of what lies under "The Skin of the Bear". This will be punctuated by screenings of films and videos, selected by Morag Keil and Kari Rittenbach.

Later that evening, we will screen *Dans la lumière* ("Into the light," 67 mins., video, French with subtitled) the first part of French filmmaker Leos Carax's three-part mini-series *Pierre ou les ambiguïtés* (1999). This adaptation of Herman Melville's novel *Pierre; or, the ambiguities* was first made into the feature film *Pola X* by Carax, before he receded for television this longer, rarely seen version.

The Biographical Illusion  
 Wednesday, April 16, 7pm

Lili Reynaud Dewar tests out a new idea for a long-term research project, involving writing undervaluing biographies, as she chooses a member of castillo/corrales as a guinea pig. It is followed by, or may actually run parallel with, a discussion about the biographical condition of not just artists, but spaces too. The team of castillo/corrales, the artists present, and their New York guest that evening, artist Jason Simon, welcome you into a conversation that hopes to push another set of relationships forward.

Tonight we will also screen *À l'ombre des lamelles* ("In the shadow of the lights," 55 mins.), the second part of Leos Carax's *Pierre; ou, les ambiguïtés*, in which we see

This third edition of the project *The Issues of Our Time* follows two previous iterations at castillo/corrales, a co-operatively run non-profit art space in Paris. In the context of Artists Space Books & Talks, the project will involve contributions from artists, writers and curators including Valentin Bourre, Thomas Boutoux, Antonia Carrara, Andreas Führer, Joachim Hamou, Egija Inzule, Morag Keil, Hans-Christian Lotz, Mélanie Matranga, Fionn Meade, Lili Reynaud Dewar, Kari Rittenbach, Jason Simon, and Benjamin Thorel.

With the subtitle "Less Time, More Issues," the event-based exhibition is structurally thought of as an open-ended setting: a site for circulating problems and methods, keeping the trace of social constraints and intimate behaviors.

When making things public, what makes sense is what takes time; what takes value are displacements, misunderstandings, and trafficking. Commonplaces, stories, well-worn references and emotions, are the tokens that allow us to handle the awkward and embarrassing necessity of how-to-perform-one's-own-life. Some may rely on adolescence once again, and the naivety factor that is supposed to come along with it; others would turn to the truth-telling essayistic rhetoric, considering the distance they have with themselves. There's no reason to take for granted the usual, inevitable, forms-of-life and self-assured acts-of-thought. "In youth we are, but in age we seem." Is that to say we never become?

It's not so much that moods and affects have to be kept secret and hidden. Do we have to say it once more – they're structured through *déjà-vu*, and we already found most of the words for them in half-forgotten songs and brusque quotes. What matters, tonight, is what is behind the scene, not as something mysterious, or as one of the last tricks in the sleeve; but as the dailyness of things, the eventfulness of it all: the course of our lives, observed from too close a distance, in the middle of affairs. In the shadow of a moment things are irrevocably done – as if there was no time to say, "yes" with any conviction.

Something ever comes of all persistent inquiry; we are not so continually curious for nothing. We may already be over-fond of a certain imaginary image of our lives and

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