



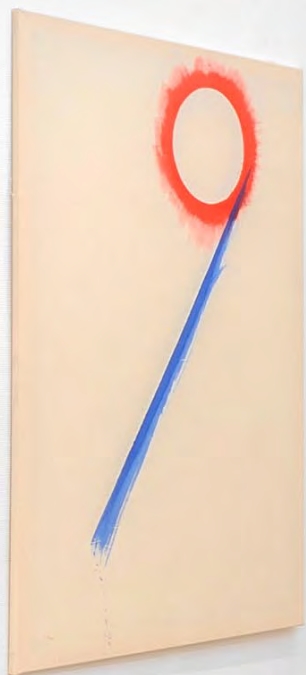
As much About Forgetting

Kunsthall Viborg, DK

September 7 – November 25, 2018



As much About Forgetting, Kunsthall Viborg, DK
Installation view





Untitled Structure for a Golden Chain, 2013 – 17

Plaster, wood, mirror, paint, golden chain

170 x 38 x 38 cm



Untitled Structure for a Golden Chain, 2013-17
Detail



in the back: **Untitled**, 2013
Silver gelatin on baryta paper
40 x 30 cm



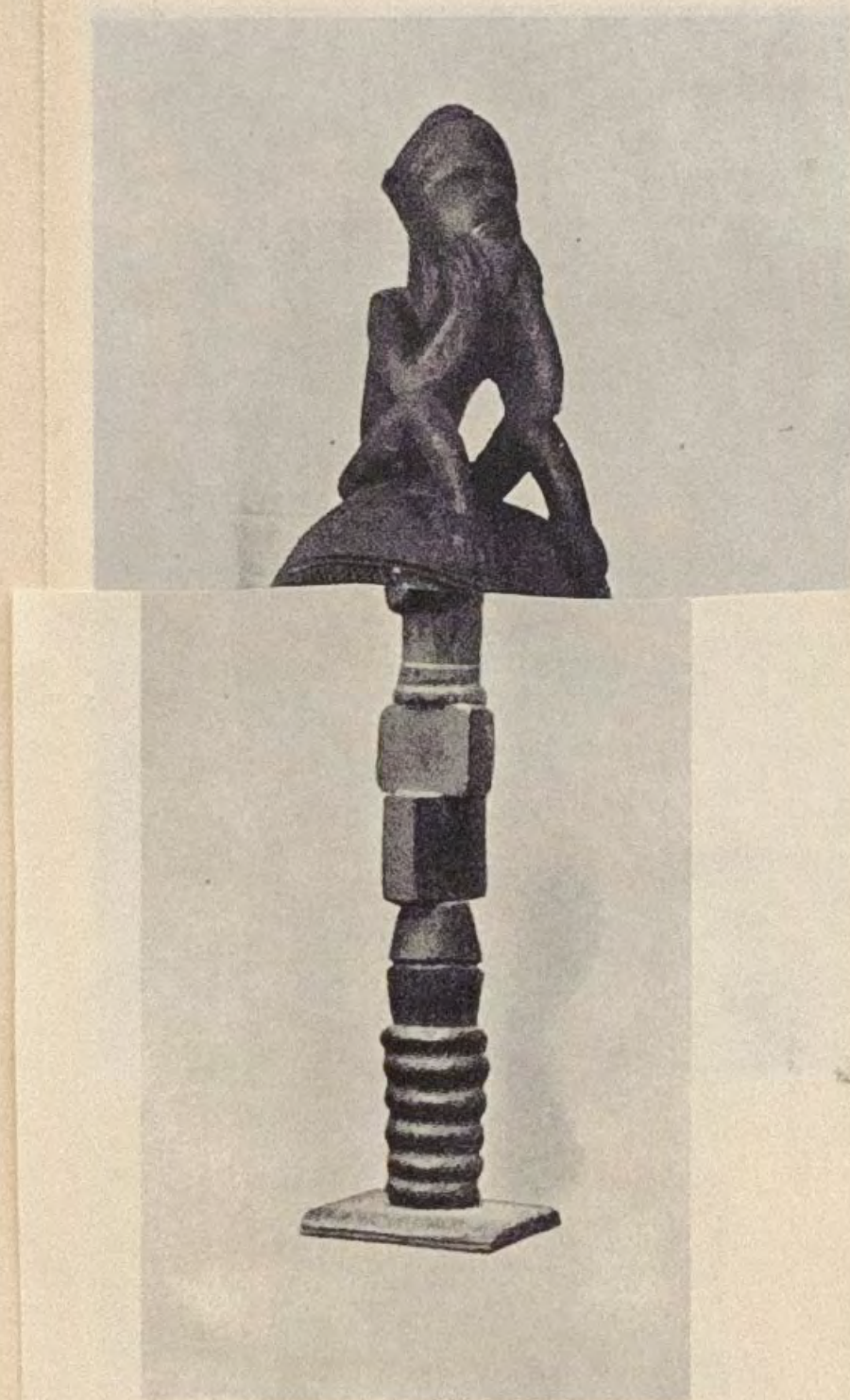
Untitled, 2013
Silver gelatin on baryta paper
40 x 30 cm

Conversations on Medea, 2018
Tempera on cotton
145 x 105 cm



Staging Stage Fright, 2010-2017
Archival pigment print on baryta paper
90 x 74 cm





Einstein Intervention, 2018
Collage, 29,7 x 21 cm, Detail



Triangeln (Heliotrop), 2018
Tempera on cotton
190 x 145 cm



Installation view Kunsthall Viborg, DK



left: **Untitled**, 2008
Silver gelatin on baryta paper
37 x 30 cm

Untitled (Kazaar for Blinky), 2018
Nespresso on cotton
145 x 105 cm



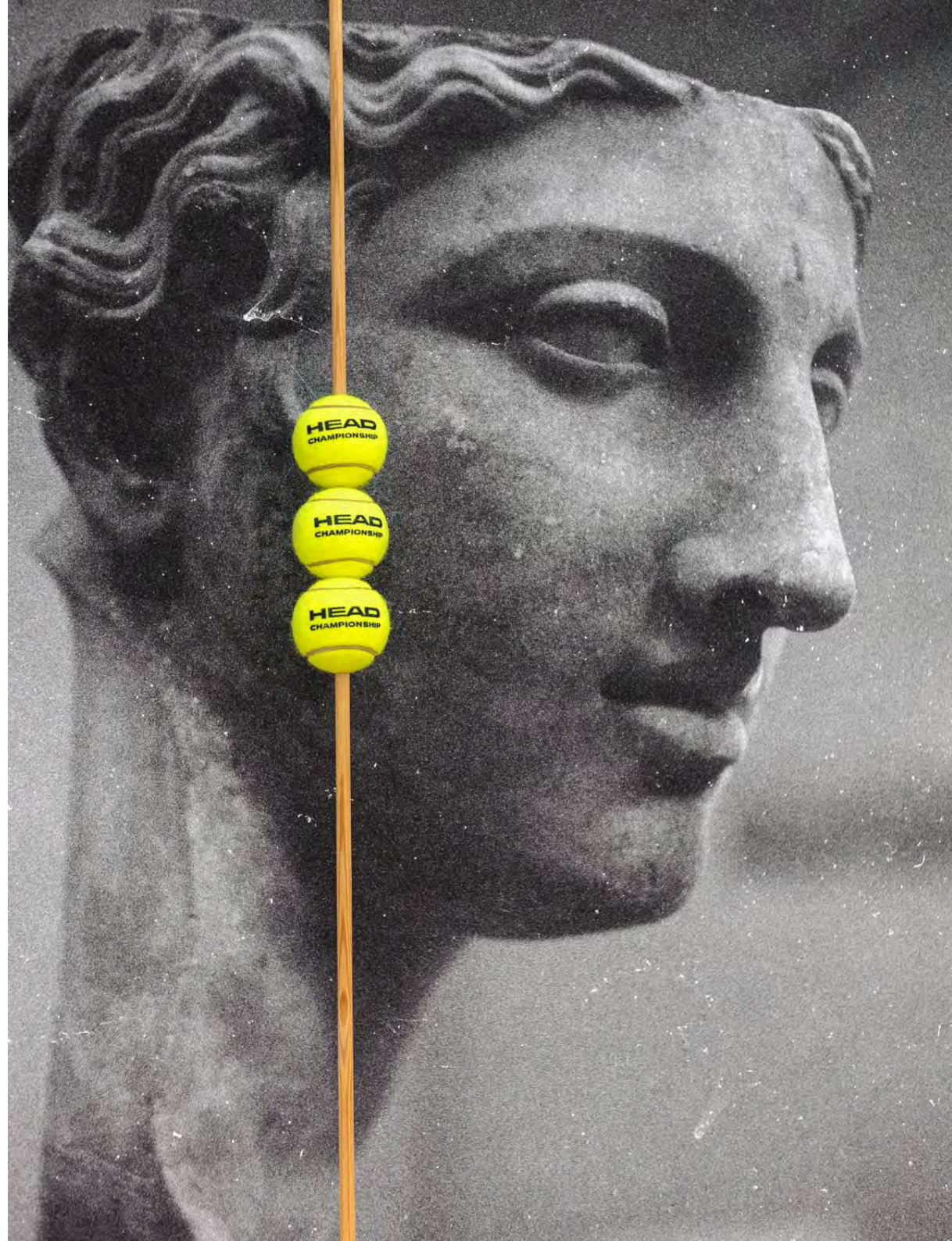
Towards a new Kunstreligion, 2009–17
Inkjet on archival baryta paper
110 x 72 cm





Head, 2016–18

Archival inkjet on canvas, tennis balls, wood
142 x 112 cm



Head, 2016–18
Detail



Untitled (Erbauung), 2017
Tempera on cotton, terracotta, shelf
60 x 50 x 10 cm

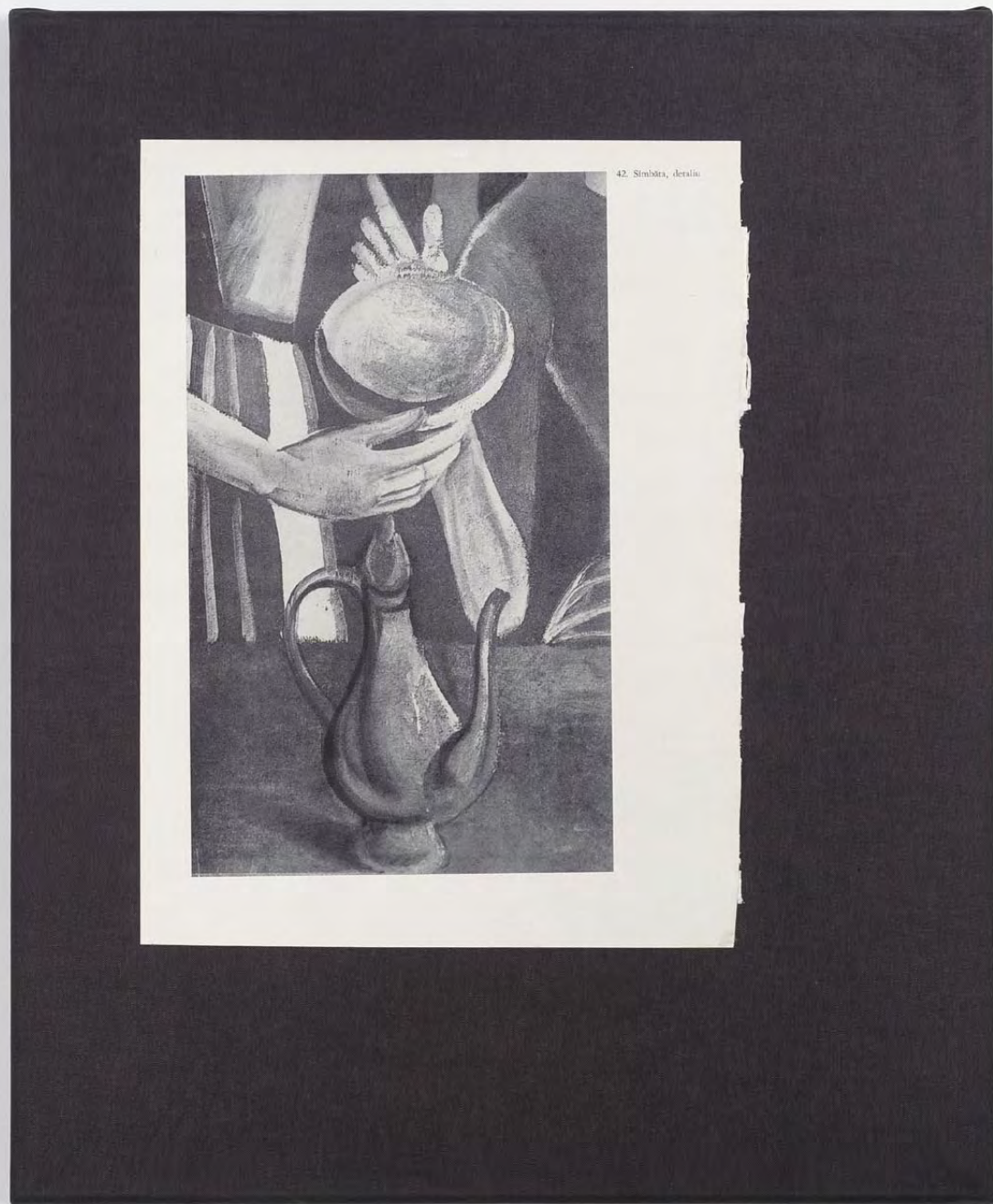


Untitled (Erbauung), 2017 (Detail)



Untitled (Erbauung), 2017 (Detail)

Albanian Derain, 2018
Offset print and coffee on cloth
45 x 38 cm



Head

„Significance is never without a white wall upon which it inscribes its signs and redundancies. Subjectification is never without a black hole in which its consciousness, passion, and redundancies [resides / happen]“ Deleuze / Guattari, *Mille plateaux*, Paris 1980

The philosopher Gilles Deleuze and the psychoanalyst Felix Guattari introduced a binary term for the analysis of the primary condition of the gaze: White Wall – Black Hole. A very primordial image: a hole in a screen / a white wall makes for a basic image of a face. If you look into a face you see a screen (the White Wall) with black holes of subjectivity punched in. Once there is hole in the screen, a possible face appears, which shows how we construct (our) subjectivity: selecting facial units (from a wall of signifiers) and making choices (black hole of subjectivity). Faces are made – they are indexes of power that are worshipped and reproduced (on coins, in paintings, religious artifacts, etc). The face is not neutral, it is a politics of signification/meaning and subjectification/subjective passion. One could say that the model Black Hole - White Wall is an abstract machine of faciality (what D&G called visagéité)

Certainty

How do we know when to stop? When do we know when something is finished? This not only applies to the production of artworks but also for producing the political field, the social realm. Finishing is not exhaustion, it's the opposite of the contemporary exhaustion syndrome, the burnout. Finishing is all about intensity. A work is finished when it stops to argue. A work is finished when there is certainty. The political field on the other hand is all about constancy, and its negative double, openness, as it is depended on decisions.

Prophesy

During the cold war analysts on both sides of the „iron curtain“ were obsessed with game theory and the question if decisions can be determined before the act. Prediction models were extremely important to determine the possible enemy's actions and to calculate its outcomes. The idea was that huge computing power could make forecasts into the future, especially on the result of future wars. Algorithms were used as machines for these prophesies on the outcomes of possible nuclear strikes. After all possible scenarios were played through, Game theory eventually predicted the impossibility of winning a nuclear war.

We are not over this at all, most of the algorithms which shape our digital habitat are constructed around models of game theory. The What-if scenario analysis (WISA) is an important tool in business operations, on the stock exchange, in all fields of economy, from smallest to state- or world-economy. We are more obsessed with predicting the future than ever before.

Production

Everything produced has an internal matrix where the decisions which took place during its production are inscribed or recorded. No help in applying rules to the game. It will not change the object. But one needs to have a reason, most of the time, even to kiss someone. In 1981 an exhibition catalogue for a show with works by André Derain was printed in Albania. The book was well made, the accompanying texts printed in a large Antiqua on nicely rough paper. A number of color and black-and-white plates accompanied the catalogue. The colors on the reproductions are far off, which adds another layer of distance to the variety of distances already embedded in this book. With the injection of a very distinct french

modernism into cold war Albania the erosion of the idea of a well organized state socialism could have very well started. A failure of game theory maybe, to not include the tiniest details? Do we need eternal computing power to predict the future?

Transparency

Untitled (Kazaar for Blinky) is a hopelessly nostalgic work. It consists of two materials, (excluding the wooden stretcher which was possibly produced in Norway): cotton and coffee. The coffee used for the piece is called *Kazaar* and is produced by a company with the name Nespresso. Most probably the beans harvested for the little capsules the company sells in the millions comes from Africa and Brazil, following the route of the slave trade. The cotton - again most probably - comes from the U.S., then shipped to Asia for turning the raw cotton into cloth. The cloth was then shipped to Europe, where the artist acquired several meters of it in Berlin.

This is not the „content“ of the work. The work is not intelligible being solely perceived. It is there on a white wall, sentimental in its approach, traditional in technique, primary and useless. Is it asking you to use face recognition on your phone?

Michael Laurent, Viborg, September 2018