

line magazine

Launched in Spring 2010 in Edinburgh, Line Magazine is a freely distributed, quarterly publication that provides a platform for emerging artists, writers, critics and academics in the visual arts field. Each edition focuses on a theme, which is selected by a guest co-editor and discussed throughout the publication.

The overarching aim of the magazine is to expose and promote the work of young talent and to forge connections between the most interesting new and non profit art spaces across the UK.

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Issue 9 2012 FREE



Jerémie Egry: *Untitled*, 2012.
Courtesy of Aurélien Arbet and Jérémie Egry.



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Re:
**“Jonathan Ross:
 You’ve travelled
 through time I believe?
 Professor Brian Cox:
 We all do.”**

- Friday Night with Jonathan Ross, BBC, 26/03/10

On the 12th of September 2012 an exhibition will open at the recently established blip, blip space at Leeds College of Art. The *ex* exhibition features a selection of work from young artists, all of whom graduated from the college's Foundation course back in 2009. The show marks the completion of their BA degrees in Fine Art from art schools up and down the UK. This year the catalogue text will be published in three parts, across three different publications simultaneously, serialized over space rather than time. Part three can be seen in the *ex* exhibition catalogue, edited by Sean Kaye and Jenny West, part two in *Undercurrent*, edited by Chris MacInnes and part one in *Re: Line*, edited by Rachael Cloughton. Welcome to part one.

When particle physicist and broadcaster Professor Brian Cox appeared on Friday Night with Jonathan Ross in March 2010 he discussed, amongst other things, Einstein's theory of time and space, a concept that still prevails in the 21st Century.

**“Space and time are
 like a blob, there’s no
 sense in which the
 future unfolds. It’s there
 and we’re travelling
 into it.”**

He describes time as a brilliant mass suspended in space, complete, self contained and pre-determined, all of time and space existing at once – ‘space-time’. We experience events consecutively as we pass them, our concept of temporality is surmised from our trajectory through space. Many analogies have been made in order to simplify this theory for common consumption. ‘Space-time’ has been re-imagined as a cloud, as a desert plain, as a stack of orders on a restaurant counter, the trajectory of our experiences has become a flight path, a long road and a sharp spike, a *lane*. In this section of my text, time will be a cloud. The particles of dust, water, and air that constitute it will stand-in for events, images and processes. We are the planes.

We’re cruising through a cloud at 30,000 feet, the air that immediately surrounds us is pulled in through the front of the jet engines and compressed by fan blades, raising its pressure. The compressed air is then sprayed with fuel and set alight in the combustion chambers. The resulting gases burn and expand before being exhausted from the rear, exerting equal force in all directions as they escape. This creates forward thrust and provides momentum, compelling the plane to move forwards. As the air leaves the chambers it passes through a turbine, which in turn rotates the compressor, forcing a fresh supply of air in through the inlet as the processed air is pushed out of the rear. Latent particles from the edges of the cloud rush inwards towards the centre, filling the vacuum. The process begins again, repeating over and over. The act of moving forward is facilitated through our interaction with the periphery, not just the immediate, and so all aspects of the cloud are needed to keep the plane in flight.

That which is latent necessarily becomes immanent and useful. In many ways this method of progression could be read as a template for practicing art. Our interaction with unprocessed elements from outside of the immediate, with the thoughts that linger at the far side of the cloud, facilitate new ways of working and provide us with momentum for the future. In the art world, the successful prediction of future trends has always been a valuable resource and for graduates of fine art, the brewing of speculations by potential collectors during the degree show period, is undeniable. In wider economic circles its mechanisms have proven to be somewhat lamentable, frequently only offering short-term solutions based on conservative models. In times of financial instability the knee jerk reaction of the art industry, for the most part, is not to invest in the long-term future of ‘the arts’ by broadening its speculative gaze to those working on the periphery, through engagement with a wider ecology, but is instead to narrow its stake field, pointing its engines towards its wake. It chooses to re-assimilate previously successful modes of practice, presenting them as retrospective, as archive, as education. This inevitably causes the plane to hover and then slowly reverse in midflight.

As the title of this issue calls into question, *re:* can have many motivations and implications. It can exist as the critical re-constituting of existing structures within an evolving environment, allowing us to examine the gap between the then and now. From this we can gain a better understanding of how far we’ve travelled and imagine what we can still achieve. Conversely, it can exist as the re-heating of yesterday’s leftovers for short-term sustenance. For an art industry in crisis, the latter seems to be true – art as economy, rather than as ecology.

In the case of *ex* however, there can be no question of the exhibition’s perceptiveness to the wider biosphere; the show presents us with a geographically and temporally vertiginous landscape of forms and ideas. The ambitiousness of the work’s completion could only come from a generation of artists for whom open sourcing via the Internet has become an obvious methodology. Scrolling through YouTube playlists has become key to gaining a historical understanding of popular culture and a natural process in the development of a critical practice. Like the jet engines, the artists utilize all aspects of time and space, revisiting and recommitting them, looking at traces of the twentieth century through the lens of the twenty-first, remembered space meets cyberspace.

Reflexively, these artists do not look to art history for validation of their habits but instead have the bravery to look to other worlds; seeing their ideas reflected in foreign praxis, in the lives of many, in the architecture of others, sometimes revisiting their old neighborhoods. They boldly traverse a multitude of landscapes, soundscapes and timescapes. They pull together the time streams of strangers, paste themselves into advertising spaces, delving deeply into a collective memory bank. We travel ‘on the road’ across California towards the voices of distant nomads, visit bongo halls, sink into projections of an animated doll’s house, confront alternate versions of domestic objects and rethink commercial processes. Through the gauze of space-time we are asked to analyse what it means to live in the present, figure out its recipe, and carefully extract the ideas that will propel us into the future.

As an event *ex* provides its contributors with the chance to engage with their own time streams; presenting them, geographically at least, with a loop in their trajectories. As an exhibition it represents the first time they’ve been collected together as artists since leaving the Foundation course and it begs the question, how have they changed? – Not only as individuals but also as a collective, do the pieces still fit? For many of the artists *ex* will change the way they understand their time ‘on Foundation’, allowing them to fully realize the journey they’ve made as students at art school. Like the jet engine that compresses and combusts, the resulting energy will re-emerge as thrust that propels them into the future, this time as professionals. In this situation *re:* becomes the act of revisiting and consequently the act of moving forwards. To re-experience something is always to change ones relationship with it, inasmuch as replying to an email is to continue a conversation. Repetition is impossible, as questions of difference will always emerge with the passing of time and the traversing of space.

Perhaps the title of this issue should not be read as *Re:* but rather as *Re...* – and then appropriately as *ex?*

■ By Tom Walker

Saim Demircan / Kai Althoff: curating friction

■ By Kamila Kocialkowska



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The most sure-fire way of starting an argument in the art world is to ask someone to define the role of a curator.

Exactly. We all know what a curator is, yet still it eludes precise definition. The more you probe into the profession, the less clear it becomes. What, exactly, is the difference between a curator and a critic? Or a dealer? An events-manager? A collaborator? An author? A fundraiser? A talent-spotter? A bureaucrat? A diplomat? Is he or she all of the above or none of the above? Or some of the above, sometimes, depending on his or her mood?

And perhaps the most pertinent question of all – why does Microsoft Word spell check still not recognise the verb ‘curate’?

The impression of the term is all the more ironic given that curators are increasingly becoming the ubiquitous key-players in the art world, often more famous than the artists they represent. In fact, in recent years, these questions have become so pressing that they’ve culminated in a whole new genre of MA education known as ‘Curatorial Studies’.

Curating, as we understand it today, is in actual fact a surprisingly young profession. It is only in the last few decades that we can truly say the word has attained its contemporary definition, and it continually shifts from one meaning to the next. To explore some of the roles of the contemporary curator, LINE magazine met up with Focal Point Gallery’s Saim Demircan.

Demircan is no stranger to experimental curatorial ideas. In November 2011, he was involved in a Focal Point Gallery retrospective show of the German artist Kai Althoff, *Kaiki*. However, this exhibition was to differ dramatically from Althoff’s previous international shows: the artist requested that Demircan select and hang the show “as if he didn’t exist”.

It was a unique premise; all creative control was ceded from the artist to the curator. In some ways Althoff was, effectively, erased from his own work. Is this increasingly emblematic of trends of curators primarily becoming ‘authors’? Or does this serve to underscore the inability of art to ever be autonomous?

Demircan first saw Althoff’s work at the Dispatch gallery, New York, while he was researching his dissertation. Impressed with his uniquely visceral strand of performance art, he invited the artist to exhibit at the Focal Point Gallery. This resulted in a premiere of the play *There He Will Be Buried*, a collaborative work between Althoff and artist Yael Oelbaum. An entirely original work, newly written by Oelbaum, this play straddles the barriers of performance art and theatre. Typical of Althoff’s work in general, the play has an unsettling physically on-stage, forcing the viewer into claustrophobic proximity with the actors. The play unfolds amongst a chaotic set, cluttered with drapery and impromptu rambackle furnishings. Amidst the colourful disarray, the actors lip-synch to a pre-recorded soundtrack which plays overhead in unclear, static sound. Scattered on set are monitors which show recordings of the play, from oblique angles. The entire effect is one of enclosed, enforced physicality and broken narratives, an onslaught on the senses, one which is fairly representative of Althoff’s oeuvre in general.

The successful production of the play led to further collaboration between Althoff and Demircan, culminating in *Kaiki*. When asked if Demircan felt this established level of trust had influenced Althoff’s latest decision to involve him in an exhibition structured around the artist’s own hypothetical nonexistence, he responded: “Absolutely, I don’t think he would have felt comfortable approaching a show like that with just anyone. He said it would probably be the first and last time he would adopt such an approach, and was very clear that he wanted all documentation of the exhibition, very clearly, to state ‘selected by Saim Demircan’”.

Demircan recalls: “Whilst this was a nerve-racking proposition, it was also an overwhelmingly generous offer. It deliberately made visible what is usually concealed when planning a solo presentation of an artist’s work and turned any normal procedure inside out; the artist was asking the organiser of the exhibition to select work based solely on their own subjective configuration.”

To set about selecting the show, Demircan immersed himself in as much of Althoff’s work as possible. He met his dealer, Alexander Schroeder, in Berlin to see his collection. He went to visit the artist’s father in Cologne, where a large proportion of his very early work was stored, even staying in Althoff’s former apartment whilst he was there. Absorbing himself in the artist’s work in this way gave him unique insights into unusual and little-seen pieces. Certain unfamiliar pieces struck him immediately as being essential to the retrospective – including several pieces of juvenile and teenage works. A particular early sculpture called *Stigmata aus Gussmannecht* made a powerful first impression on Demircan, and was one of his immediate certainties for exhibition.

Bruce Nauman famously noted that there comes a time when an artist has to accept that, once the work is made, it is no longer in their hands: “After a time, you train yourself that once the work is out of the studio, it’s up to somebody else how it gets shown and where it gets shown. You can’t spend all your time being responsible for how the work goes out in the world, so you do have to let go”. True to this premise, and the original concept of the show, Althoff’s retrospective *Kaiki* was eventually mounted precisely with Demircan’s unorthodox selection.

In this way, the curator embodied a significant role as an author, re-writing a retrospective through his own eyes. This is particularly interesting for an artist like Althoff, whose work always to an extent deals with broken narratives, always re-asserting the impossibility of telling a single, authoritative cohesive story. *Kaiki* re-enforced this by fragmenting the already-fragmented oeuvre of the artist, and underscoring the fact that we internally re-write a work of art every time we see it.

“Was it a success?” “Absolutely, on the whole, people were really interested. I think once the works were hung as I had planned, the narrative and idea I was aiming for being really clear. Kai understood it in a way he hadn’t when he just saw the works list”. Would Althoff ever consider such an approach to an exhibition again? “No,” laughs Demircan, “I don’t think he would ever do it again”.

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The Transdisciplinary Studio & Jérémie Egrý & Aurélien Arbet

■ By Kathryn Lloyd

There has always existed the tension between the artist's studio and the gallery or museum space. In 1972, Lawrence Alloway wrote an essay entitled *Network: The art world described as a system*, detailing a linear system in which 'the density that a work accrues as it is circulated means that it acquires meanings not expected by the artist and quite unlike those of the work's initial showing in the studio.' Daniel Buren, writing three years later, wrote of the studio as crucial to a work's intention, rendering it 'totally foreign to the place where it is welcomed (museum, gallery, collection).' For Buren, any move away from the studio created an ever-increasing chasm, a paradox of place, for one reaches the ultimate contradiction: 'either the work is in its own place, the studio, and doesn't take place (for the public), or it finds itself in a place which isn't its place, the museum, where it takes place (for the public).'

Buren and Alloway's analysis of the studio are both outdated models, an observation dogmatically made by Alex Coles in his recent book *The Transdisciplinary Studio*. Coles, dedicated to re-assessing the studio as an 'operational vehicle for production' rather than a 'trope or thematic,' begins his thesis by distinguishing the term transdisciplinary from interdisciplinary. In 1971, Roland Barthes detailed the notion of interdisciplinary practice as the point where 'the solidarity of the old disciplines breaks down ... in the interests of a new object and a new language neither of which has a place in the field of sciences that were to be brought peacefully together,' resulting in the uncase in classification. This has been increasingly evident in the design world, 'in which attempts to account for the interface between art and design have led to a new interdisciplinary hybrid,' a way of working which attempts to apply traditional art characteristics onto design. This is not a new phenomenon, finding its roots in the early 20th century with Constructivism, followed by De Stijl and Bauhaus.

However, Coles argues that this has now been replaced by a transdisciplinary model which eradicates any stable barriers, resulting in a space 'that is at once between, across, and beyond all disciplines.' The difference then being that while Interdisciplinarity acknowledges the combination or blurring of two or more disciplines, within Transdisciplinarity those barriers are no longer acknowledged, even in their negation.

Coles classifies this new studio model as part of a 'post-post-studio age', where artists and designers are no longer defined by their discipline, but the fluidity with which their practices move between them. Jérémie Egrý & Aurélien Arbet, a collaborative pair who have been working together since 1999, ostensibly fit into this category perfectly. Their practice spans photography, fashion, design, curation, art direction and publishing, all with a strong internet presence. According to the duo themselves, it is this fluidity which is their defining characteristic: 'We consider each of our projects complementary. It's a great pleasure for us to move between different mediums and not be a "bored specialist".' In the past thirteen years, Egrý and Arbet have founded *INXERTY*, a male clothing brand which blends tailoring and experimentation, established alongside others JSBJ - Je Suis une Bande de Jeunes - a collective which supports and publishes contemporary photography, while also exhibiting their photographic works, both collaboratively and separately.

The notion of the transdisciplinary studio is inherent within Arbet and Egrý's practice. On a



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practical level, the duo are split between New York and Paris and so their projects unfold through skype conversations and emails, and can involve a large number of people across various fields. Furthermore, the broad spectrum in which their work is mostly facilitated by the accessibility of an online network. For a clothing line to so seamlessly blend into artistic experimentation, or a publishing house to retain an inherent availability, the openness of the internet seems vital. With both their use of the internet and the transdisciplinary approach, Arbet and Egrý seem to have collapsed the hierarchy that is complex in the studio to gallery narrative. The work space and gallery space have united, they are one and the same.

Earlier this year, Arbet and Egrý contributed to an exhibition entitled *GOOD AS NEW*, with David Brandon Greeting, Nicholas Gottland, Bruno Zia and David Zilber at Ed Varie gallery in New York. The show was brought together by Greeting who found an online interview in which Zilber expressed an interest in participating in a 'dream show' with the above-mentioned artists. From that point, Greeting initiated a group email that linked the participants together and ultimately realised the show. Furthermore, their projects, such as JSBJ, create a platform which facilitates the work of others as much as their own, something which they consider the internet 'the perfect medium' for. 'It was also a good way to curate and propose our own vision about contemporary photography,' to create a space with new directions and experimentation.

In *The Function of the Studio*, Buren classed the studio, at its most simplistic level, as 'a fixed place where objects are created that must be transportable.' Coles' re-assessment of the studio as an 'operational vehicle' hints at the employment

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of the internet as a tool for both creating and sharing work, but does not categorically connect the two. Instead, he remains rooted in Buren's notion of the 'fixed' studio workplace as the hub of activity. However, there is an unmistakable parallel between the transdisciplinary studio model and the platform of the internet. They both offer unity, dissolving the barriers which previously separated disciplines, discourse and knowledge. The internet is the ultimate transdisciplinary workplace.

However, while they are aware of the success the internet has afforded them, Arbet and Egrý do not consider themselves 'internet artists'. 'It is now a large part of our work, and our way of showing and spreading it ... [However] we both have our traditional studio spaces where we meet to complete projects.' Thus, they class themselves as 'halfway between the hammer and photocopier.' The aims of JSBJ remain the same, but they have recently moved away from online portfolios and now produce books and exhibitions. They state that 'often the internet is very light and quick and does not dig deep enough. We wanted to step back a little and propose some more assertive projects.' It appears that the desire for 'real stuff' is still strong in their practice. 'It feels good to not just work in the fuzzy, abstract internet realm.'

Arbet and Egrý have subsumed the internet into their practice. However, their awareness of its 'non-place' nature has succeeded in retaining a necessary physicality within their work. Regarding Coles' assessment, these two appear to sit somewhere between the interdisciplinary and transdisciplinary. They view themselves as 'part of a generation that is in between,' having grown up with books, studios and meeting people, but also witnessing the inception of the internet and utilising it both practically and

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conceptually. Their photographs appear on blogs, websites and gallery walls. The space between the studio and gallery has certainly lessened in one sense; it does not need to travel far, and the viewer can experience a work in at least three different 'realms.' However, if the viewing space can no longer be dictated by the gallery, but is public online, then it can be viewed anywhere and anytime. Though this is a virtual experience and not a 'real' encounter with the work, doesn't it make Buren's ever-increasing chasm between studio and public appearance, even greater, and without limitation? Is the work still 'totally foreign' if it is being viewed in a 'non-place' rather than 'taking place' somewhere fixed?

Thus, Buren's paradox of place has been replaced by a paradox of 'non-place': is the chasm greater because its point of inception and culmination are one and the same, or is this chasm eliminated by the vastness of the internet platform? The work is constantly taking place for the public, for every public and every place.

Arbet and Egrý's method of working has retained a desire for physical projects, despite their intelligent online presence. In their own words, 'it's just the way human beings are. We still need to talk, meet and discuss things. The internet allows us to meet more people and find opportunities, but it can be too much stuff happening all over the place sometimes.' The success of their work is that it manages to flourish both in 'place' and 'non-place', entirely in control of the unpredictable chasm between a work's beginning and end-place.

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'[The studio] is most often a private place; it could be an ivory tower. It is a fixed place where objects are created that must be transportable.' - Daniel Buren

'Three laptops, a printer, and a very large table with lots of readymade meals - that's all you need.' - Ryan Gander



03



a mighty oak, a sow, a sausage, a piece of cement, a field
of clover, a white flower, a mulberry tree and a silk extract.



Fiorucci still makes me hardcore

The primal and the ultramodern in the work of Mark Leckey

As we talk about advancements in smart technology and see our devices continually congratulated on becoming ever more intelligent, Mark Leckey's burning question is: what does a Samsung fridge dream about? The role of digital technology in our daily life is becoming more seamlessly integrated into contemporary living. Digital tools offer many channels to facilitate the inherently human desire to communicate and form relationships to our surroundings. Coupled with the idea of instant and ubiquitous communication through technology is an overwhelming dominance of advertising as a capitalist form of economy. Rather than placing the public at odds with these, in a science-fiction style dystopia, Leckey's work endorses the familiar tropes of seductive marketing and new technologies to regain some form of power.

The seminal piece of British video art, Leckey's *Fiorucci Made Me Hardcore* (1999), successfully took thirty years of underground musical heritage and concentrated something of the heart of that into a fifteen minute artwork. Fiorucci is an audio-visual collage of found and manipulated footage from the vaults of the hallowed archives of sub-cultural movements and club goer's recordings, beginning with Northern Soul, via Football Canals and ending at the early 1990s Rave scene. The work brings together footage of spaces embraced by groups of people connected together through both the music they are listening to and the clothes they are wearing. Recalling Jennie Livingston's critically acclaimed 1990 documentary *Paris Is Burning*, Leckey likewise describes communities for which the status symbols of clothing mixed with studiously mimicked behavioural gestures are used not necessarily to express who you are but where you want to be. Leckey described this process, saying, "to take something from culture that's greater than you and turn it to your own ends... seems to me the only gesture you can make in the face of total brand capitalism". This gesture seems most commonly used as a form of cultural positioning through branding, something which not only connects you to a group but equally distinguishes you from an 'other'. This idea is epitomised somewhat in the muffled voice shouting over a cheering crowd in *Fiorucci*, "this is for the Champagne crew, we do not need anybody, we are independent".

Parts of *Fiorucci* seem to draw upon the fractured tribes of stylised groups we meet in Walter Hill's *The Warriors* (1979), as brand names are listed in Leckey's work as

though they signify individual pacts, 'Fred Perry, Fila, Puma, Adidas, Ellesse, Lonsdale, Lacoste, Kappa, Head', labels are announced like they are entering the ring for a fight. The associations we would usually make with these names are readdressed to have an influence and significance which bleeds through social and cultural contextualisation. There seems to be a power, materialised in *Fiorucci* through brands and music, which holds sway over people who are – not unwillingly – resigned to it. The images we are introduced to are euphoric in nature, contributing to a sense of people being overwhelmed by something beyond themselves. The fragile interplay between an overladen form of primal behaviour and the cultural materials directing this is played out before us.

The relationship between musical culture and branding, and human behaviour in *Fiorucci* is reversed in Leckey's later work *GreenScreenRefrigeratorAction* (2010). In this work a Samsung Fridge stands in front of a green screen, as its thoughts manifest visually and audibly through television monitors, saying 'standing here, beside myself, out of my mind. Here it is the object that Leckey, absurdly and yet almost strangely prophetically, gives human characteristics. The Samsung refrigerator has a monolithic presence recalling something futuristic, yet also the monumentality of an archaic form. It becomes clearer that Leckey is not necessarily interested in the power that brands have over consumer or vice versa, but more so the continuing communication between humans and the 'stuff' that surrounds them. Leckey will continue this idea in an upcoming curatorial project, *The Universal Addressability of Dumb Things*. This show will treat cultural artefacts and objects in a way which draws a lineage between the ancient and the contemporary, presenting an anatomy of humanity's indefinite peculiarities, and communication as an inherent desire and necessity. By researching our continually changing relationship with objects as altered by advancements in technology through the ages, Leckey seems to propose that as much as this is propelling us into the future, it is also connecting us back with an archaism of the past, an era in which cultural myths and traditions endow life and powers to inanimate objects and where 'even rocks and trees have names'.

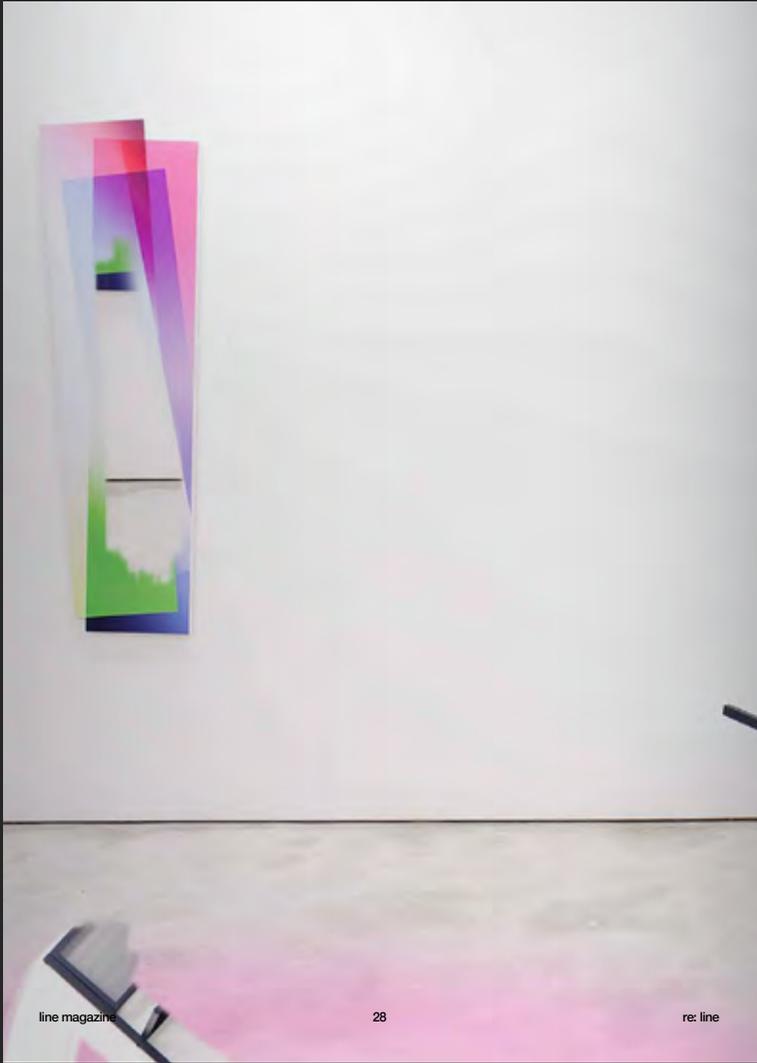
In Leckey's solo exhibition at the Serpentine gallery *See, He Assemble* (2011) the artworks are introduced in an atrium like space with a trailer and set of advertising posters.

Creating merchandise and employing advertising methods for his work, Leckey distils the art objects into the medium and language of branding. Recently, using this process of merchandising again, Leckey produced 500 editions of *Fiorucci Made Me Hardcore* as a vinyl recording, from the audio element taken directly from his 1999 video work. Re-issued thirteen years later as a purely sound based work Fiorucci the record becomes a further distillation or version of the original art work, which itself was already a variation on the footage originally employed in it. This process of rebranding and creating these alterations does more than just mimic contemporary marketing models; what Leckey is addressing is a process of change, describing how things can travel between objects, people, ideas, and forms. Through asking what the dynamics of these relationships are, and what they have always been like, Leckey's work creates a full circle between the primal and the ultramodern. An invisible process of manifestation which connects all forms together, showing our commonalities, be that in an inanimate or animate form. Although the mediums Leckey uses are far from artisanal, often employing a dedicated technology, it seems, that more than anything, Leckey is looking at things which are distinctly human. In the words of a dreaming Samsung refrigerator, 'see, we are simple'.

■ By Hannah Knights

The Universal Addressability of Dumb Things curated by Mark Leckey in collaboration with the Southbank Centre will be on show in the following venues in 2013:

The Bluecoat, Liverpool: February 15 – April 14 2013
Nottingham Contemporary, Nottingham: April 27 – June 30 2013
De La Warr Pavilion, Bexhill on Sea: July 13 – October 20 2013



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The ninth issue Re: line includes an opening essay by Tom Walker for Leeds College of Art's annual ex show; Neil Cooper's essay 'On the Record: Manufacturing Another Edition of You' looking at the history and future of LP artwork; an interview with artist Saim Demircan on 'Kaiki' and the challenge of curating an exhibition of the living artist Kai Althoff's work 'as if he did not exist'; a discussion of the Transdisciplinary Studio with input from the mixed-art practitioners Jérémie Eggy & Aurélien Arbet. There is writing on the legacy of the Bauhaus in contemporary art and design; the primal and the ultramodern in the work of Mark Leckey; tracing the material in Oliver Laric's Versions; the non-linear film narratives in the work of Florian Thalhofer; the search for the index in the work of Artie Vierkant; Chinese censorship of the internet and miscommunication in the work of Junko Otake.

Visual contributions come from Rhubaba co-founder and artist Tom Nolan, who has produced and curated a spread for our Curator Space; the designer and artist Manuel Raeder, who has curated previous issues of Line in a vitrine on the page and commissions from emerging artists Sophie Lee and Ben Hoare & Elliott Goat.

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Page 02: *Image Object Thursday 26 April 2012 3:06PM*, UV pigment print on sintra, image alterations, 2012, installation photograph by Mark Woods, alteration by Artie Vierkant. Courtesy of the artist.

Page 07: Screenshots from - Oliver Laric's *Versions*, 2012. Single channel video, 5m 03. Courtesy Seventeen, London. Pages 08-09: Manuel Raeder, *Vitrine Project*, 2012. Courtesy of the artist.

Pages 10-11: Image 01 - *Get Away* by Aurélien Arbet, 2011. Image 02: *Get In Line*, 2012. Image 03: *Untitled*, 2011.

Image 04: *Blue Wall* by Jérémie Eggy, 2011. All courtesy Aurélien Arbet and Jérémie Eggy - Etudes Studio. Pages 12-13: Image 01 - Jérémie Eggy, *Untitled*, 2012. Image 02: *Birds and Sunset #1* by Aurélien Arbet, 2011. Image 03: *Etudes*, 2012. All courtesy Aurélien Arbet and Jérémie Eggy - Etudes Studio.

Pages 14-15: Curator Space - Tom Nolan, 2012. Page 16: Image 01: *GreenScreenRefridgeratorAction* by Mark Leckey, 2011. HD Video, 20'.

Image 02: *Forces! Made Me Hardcore* by Mark Leckey, 1999. DVD, 14'30". All courtesy the artist and Cabinet, London.

Pages 18-19: *Ancient Honeyed Sweetmeats (A proposal for an animation)* by Sophie Lee, 2012. Page 23: Johnnie Wilkes "Enough Lead to Make it Heavy". Photo Credit: Jamie Nisoll.

Page 24: Image 01: Photograph by Nate Roberts. Image 02: Apple Store, Fifth Avenue, NY. Courtesy of Apple. Page 25: 25 Railroads: 23rd February 2012 by Ben Hoare & Elliott Goat, 2012.

Page 26: *Korakoko.n* by Florian Thalhofer, 2011-2012. Courtesy of the artist.

Page 27: (left) Image Object Thursday 26 April 2012 3:06PM, UV pigment print on sintra, image alterations, 2012, (right) IKEA Office Chair Back Suspended from Metal Wire (Possible Object), IKEA Vigot, IKEA Dignitet, screws, 2012; installation photograph by Mark Woods, alteration by Artie Vierkant. Courtesy of the artist.

Page 28-29: (left) Image Object Sunday 12 February 2012 4:09PM, UV pigment print on sintra, image alterations, 2012, (right) Various IKEA Spare Parts Assembled without Instruction (Possible Object), Various IKEA spare parts, assembled by Rebecca Ackroyd, 2012. Courtesy of the artist.

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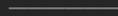
Sophie Lee will be taking part in NV_projects group exhibition Peckham Artist Moving Image in September. (sophielee.info) (edpbi.tumblr.com).

Artie Vierkant first New York solo exhibition at Higher Pictures will open in September 2012.

Leeds College of Art's annual ex show opens at Vernon Street, Leeds in September 2012.

This summer Aurélien Arbet and Jérémie Eggy will be bringing together all of their team's creative services in a single studio entitled Etudes. Etudes is a collective based in Paris and New York, and is the evolution of the clothing brand Hixsept and the publishing house JSBJ. Etudes designs and produces men's contemporary fashion, artist books and proposes its creative services. (www.etudes-studio.com).

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