

Film still of *Le Rapport Darty* by Jean Luc Godard & Anne-Marie Miéville, 1989

Act I

*One Thing Plus Another Thing or One Thing Minus Another Thing.
That's How Stories Begin.*

(Quoted from: *Le Rapport Darty* by Jean-Luc Godard
& Anne-Marie Miéville, 1989)

02.09.–28.10.2018

Helena Almeida
Katinka Bock
Pavel Büchler
Heman Chong
Julien Crépieux
Angela Detanico & Rafael Lain
Jason Dodge
Omer Fast
Laëtitia Badaut Haussmann
Christopher Knowles
Dominique Petitgand
Amalia Pica
Jimmy Robert
Yann Sérandour
Ian Whittlesea

Chris Bestebreurtje and Petra Kuipers are proud to present the exhibition *One Thing Plus Another Thing or One Thing Minus Another Thing. That's How Stories Begin*. It represents the first act of a Satellite Programme compiled from the artworks selected from various private collections they have brought together under the Tlön Projects moniker. The Satellite Programme's launch will take place in The Hague and consists of two acts.

The exhibition *One Thing Plus Another Thing or One Thing Minus Another Thing. That's How Stories Begin* curated by Chris Bestebreurtje, Petra Kuipers and Sam Steverlynck brings together works by 15 artists who express themselves in a wide variety of media. The second act, *Archipelago – A problem (On Exactitude in Science)* was compiled by Niekolaas Johannes Lekkerkerk and will be on show from 4 November to 23 December 2018.

In the story *Tlön, Uqbar, Orbis Tertius* (1940), Argentinian author Jorge Louis Borges describes Tlön, a fictional planet where things fade away, and even disappear, as soon as they are forgotten and no longer observed. The same could be said about works of art gathering dust in dark depots. No longer admired by an audience whether it be in a living room or a museum, they die of neglect. Which is why Chris Bestebreurtje and Petra Kuipers came up with the plan to combine works from multiple private collections into a single, imaginary one which they would subsequently archive and open to curators. Tlön is therefore the best name for this project.

The title *One Thing Plus Another Thing or One Thing Minus Another Thing. That's How Stories Begin* was derived from the film *Le Rapport Darty* by Jean-Luc Godard and Anne-Marie Miéville, as it proves the perfect description of this exhibition, and Tlön's methods in general: new meanings are elicited by combining or conversely leaving out disparate elements or works of art.

Collage and montage principles can be applied. Both utilise existing depictions (**Yann Sérandour**, **Jimmy Robert** and **Laëtitia Badaut Haussmann**) or moving images/sound clips recombined into a new entity.

The notion of appropriation is crucial to this. Narratives that invite viewers to fill in the blanks are told using scraps, snippets or fragments. As is the case with the storyboard for a non-existent film by **Omar Fast** or the missing letters on **Pavel Büchler's** typewriter.

This exhibition is therefore about language, about the lingual, what was or wasn't said. About the relationship between words and images, photography and film, literature and art, artist and audience.

Language plays a major role in the *Catachresis* series in which **Amalia Pica** uses everyday objects to depict proverbs or expressions that refer to body parts. For instance, a constellation consisting of a glass

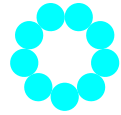
bottle, needles, thread and a potato translates the expressions 'eye of the needle, neck of the bottle, eye of the potato'. **Heman Chong** works with literature as his sculptural assemblages are created by placing glasses of water on various stacks of books, like still lives illustrating current or future worlds. **Ian Whittlesea** draws inspiration from the lives and works of various authors and artists. For *The Sun is but a morning star*, his point of departure was a print of the title page of *Walden*, the place Henri David Thoreau retreated to in order to write his eponymous book.

Language, however, does not always capture meaning quite as well. As in the typewriter drawings of **Christopher Knowles**, an artist with a form of autism. He manages to evoke a(n) (emotional) world using a scant few words (e.g. bad/very bad, mad/very mad) which he applies the principles of variation and repetition to. A cumbersome form of communication and expressing emotion. Halting, faltering, stuttering. Shards, fragments of language. No sentences, just words.

Dominique Petitgand also deconstructs language. No words, just sounds. In his audio recordings he also works with non-lingual communication such as coughing, sniggering, breathing and humming. In *Aloof* a girl sings all manner of odd sounds that are analysed and commented on by a man. Is the girl incapable of expressing herself? Does the man think he understands her? Is this communication or miscommunication? Questions visitors have to decide for themselves. The work's meaning lies in the audience's interpretations, just as an artwork only gains meaning if it can be viewed, no longer locked away in a depot somewhere.

The exhibition will be opened by **Heman Chong's** work *Words, They, Wrote*. For this performance Chong appropriates all manner of words written or spoken by other artists turning them into his own, autonomous work.

TLÖN PROJECTS, Satellite Programme



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Curated by:

Chris Bestebeurtje, Petra Kuipers and Sam Steverlynck

Venue:

Toussaintkade 49, The Hague (NL)

Opening Times:

Thursday to Sunday 11:00–18:00

Public Programme:

02.09.2018

Opening, 15:00–18:00

02.09.2018

Performance *Words, They, Wrote* by Heman Chong, 15:30

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