

OCTOBER 12 - NOVEMBER 25, 18

Jay Chung & Q Takeki Maeda
 Gay Couple
 Michèle Graf & Selina Grüter
 Jason Hirata
 Ghislaine Leung
 Jason Loeb
 Jean-Luc Moulène
 Mahshid Rafiei
 Ramaya Tegegne
 Cassidy Toner
 Mierle Laderman Ukeles
 Anaïs Wenger
 Constantina Zavitsanos

The exhibition *October 12 - November 25, 2018* brings together thirteen artists, whose works were specially produced for the exhibition. While maintaining their individual artistic integrity, the works interact with each other, echoing the discussions that have led to the dialogue between them in our spaces.

Addressing working conditions, hierarchies, security, the authority of institutions, that of a position, status, solidarity, injustice, precariousness, circulations, endangerment, deconstruction, manipulation, flight, submission, independence, power or again representation, the exhibition approaches these issues in a concrete or metaphorical way, without proposing systemic, or unilateral, approaches. The artists and their works enter in a dialogue that questions the existence of a work of art, and tangentially how the context in which it takes place emerges.

The artists act on the parameters of the exhibition, extending its scope through their gestures, or by themselves inviting other artists to participate. Each goes to the heart of the conditions that define an object, a situation or a gesture and thus act directly on the system that prevails over their physical or virtual mobility.

Fluidity of gesture and misappropriated situations are lost and recovered; the circulation of air, water, values, money and structural elements go in opposite movements and back again.

GROUND FLOOR

1. **Jean-Luc Moulène**, *Chrome, Paris, June 1999*, 1999. Steel, 42 x 42 x 42 cm
Courtesy of the artist and Galerie Chantal Crousel, Paris

Jean-Luc Moulène's *Chrome, Paris, June 1999* seems to refuse any clarification regarding questions on the very existence of an artwork. *Chrome* belongs to the *Opus* series, which resists language despite an imposing physicality and highlights the instability that inhabits each artwork.

Jean-Luc Moulène (*1955) lives and works in Paris.

2. **Ghislaine Leung**, *Public Sculpture*, 2018. Toy Catalogue Items, laminated and paper labels, rubber bands

Inclusive of: Casdon Children's Dyson Ball Vacuum Cleaner, Casdon Numatic Little Henry Toy Vacuum Cleaner, Casdon Hotpoint Childrens Washing Machine, Miele Childrens Washing Machine, Sylvanian Families Cosy Cottage Starter Home Set, Playmobil 6020 Summer Fun Country House, Fisher Price 1999 Little People Dolls House Cottage Toy.

The management of a "service" takes shape in the work *Public Sculpture* (2018), commissioned by Reading International for Reading Library. To obtain this piece, Fri Art was asked to activate the lending system introduced by Ghislaine Leung (*1980, London) with Reading Library in England. *Public Sculpture's* toys, purchased by the artist for this commission, exist in two forms of borrowing, loaned individually by the library, and borrowed to integrate an art exhibition. They thus maintain their changing status, and have the attributes of both a library and exhibition loan; borrowed, packaged, transported, insured, exhibited, listed, titled. The development of this complex mechanism is at the heart of this work. At the end of the exhibition, the objects return to the library and are available for a new loan.

3 & 4. **Jay Chung & Q Takeki Maeda**, *Untitled*, 2006. Mixed Media, 1/3 + 2 AP, 60 x 48 cm / 40 x 58 cm
Courtesy of the artists and Galerie Isabella Bortolozzi, Berlin

First exhibited at the Isabella Bortolozzi gallery in Berlin in 2006, *Untitled* (2006) by Jay Chung & Q Takeki Maeda (*1976/1977, Berlin) questions the relationship between a work and the texts that contextualise it. The seven sentences in the press release written by the artists are presented in the visual form of syntax trees on seven printed panels, the sole elements of the exhibiton. Here, the press release generates the content of the prints just as the prints set the parameters for the text of the release. In this mechanism, the two elements become indissociable without it being possible to clearly identify which controls which.

5. **Michèle Graf & Selina Grüter**, *Räumen*, 2018. Wood, Sticker, 14 x 17 x 8 cm

Places of productivity par excellence, mind and memory constantly generate images and thoughts. *Räumen* offers a mental evacuation exercise in which content is transferred into a space that remains cleared out. Releasing and emptying to escape production. To forget, in order to set oneself in a state beyond words and language. Michèle Graf & Selina Grüter (*1991/1987) live and work in Berlin.

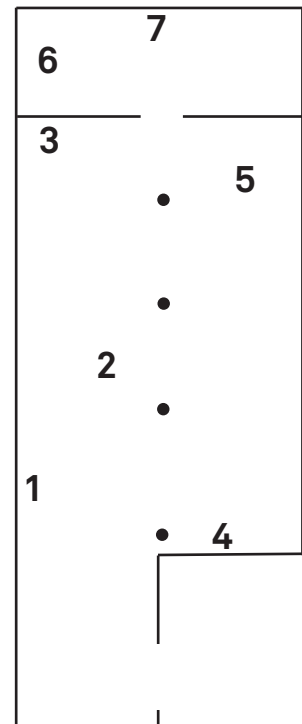
Sticker translation:

Please know only one slogan: make space; merely one activity: clear out.

Please make space, clear out without knowing what takes the place of the destroyed.

6. **Constantina Zavitsanos**, *Three Card Monte*, 2018. Three gold bars on offer, while supplies last

Constantina Zavitsanos (*1977, New York) sets a take-away sculpture entitled *Three Card Monte*. The piece includes three gold bars on offer while supplies last. No purchase necessary. Limitation of one gold bar per participant.



GROUND FLOOR

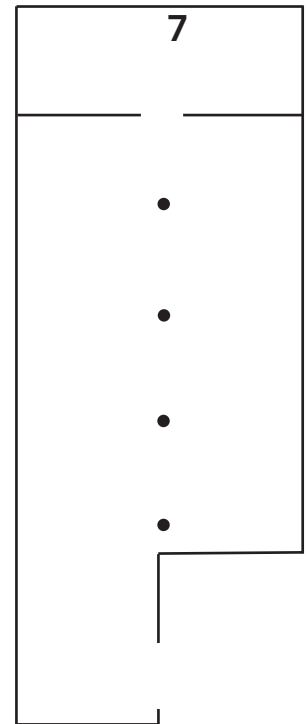
7. **Mierle Laderman Ukeles**, *The Keeping of the Keys: Maintenance as Security*, July 20, 1973. Wadsworth Atheneum, Hartford, Connecticut
Nine black and white photographs. Edition AP 1
Courtesy of the artist and Ronald Feldman Gallery, New York

In 1969, Mierle Laderman Ukeles (*1939, New York) wrote her MANIFESTO FOR MAINTENANCE ART, 1969! From this founding moment, she began offering to take care of the maintenance of art spaces she was invited to exhibit at. The seven photographs and the three texts shown in the exhibition document *The Keeping Of The Keys*, a work from 20 June 1973 in which Ukeles seized the keys of the Wadsworth Atheneum in Harford, Connecticut, giving herself a symbolic power over the institution. During the museum opening hours, she continuously opened and closed all its doors, whether to the private administrative areas or the public galleries. She thus illustrated the coercive nature of art institutions, which are dominated by security, power, inclusion and exclusion, management of the individual and collective liberties.

Cassidy Toner, *LOOPHOLE HUNTERS*, 2018. Zine, Edition of 120

Mahshid Rafiei, *yellow sign*, 2017, acrylic and vinyl on steel, metals screws, 45 x 45 cm

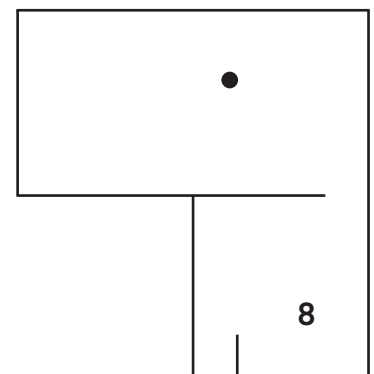
Cassidy Toner (*1992, Baltimore) is reinjecting the production budget received from Fri Art into Rheum Room, the small art space she manages in her apartment in Basel. Originally, the artist imagined Rheum Room as an alibi to serve to help her obtain grants to support her studies. Caught at her own game, she has been organising actual exhibitions there for the last six months in the area bounded by her bed. The rheumroom.institute website lists past exhibitions accompanied by their press releases, but does not offer the possibility of actually viewing them. While accessibility seems proscribed as far as the public is concerned, Rheum Room will nevertheless soon be hosting the artists David Horvitz, Raphael Linsi, Em Rooney, Jordany Genao and Gil Pellaton. The money received by Cassidy Toner for this exhibition is helping her finance the organisation and production of her next exhibition, by artist Mahshid Rafiei, which opens on the same evening as the exhibition in Fri Art.



1st FLOOR

8. **Gay Couple**, *Head & Tail*, 2018. Murano glass clown bottle, foreshots, alcohol, greeting cards, text

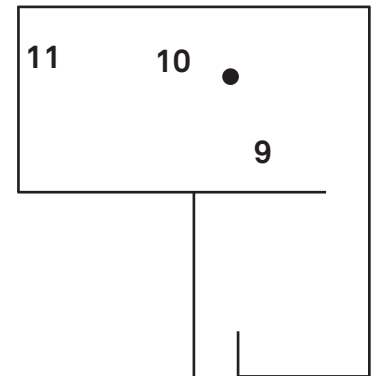
Gay Couple uses forms of collective writing to produce ideas, exhibitions and joint projects. The artists' collective based in Geneva is presenting the toxic residue from the distillation of 100kg of apples, collected in a bottle with the effigy of a tragicomic clown. Distillation is a process of separation. The different constituents are separated from the initial wash, and the "spirit" (the part that is preserved) from the heads and the tails (usually discarded). This non-drinkable waste, the heads and the tails, is what Gay Couple is bottling for the exhibition. This liquid paradoxically becomes the "spirit" of the work, and initiates a discussion on production and relationships between individuals and the collective.



1st FLOOR

9. **Jason Loebis**, *Syncopes*, 2018. Film document of Fort Trumbull neighborhood in New London, Connecticut. iPhone 6s, iPhone 5, tripod, custom wood stand; SEC 1011 plug socket, EPSON EB-4850WU Full HD WUXGA installation projector. 54 x 90 x 47 cm
Courtesy of the artist and Essex Street, New York

Syncopes (2017) was part of Jason Loebis' personal exhibition *Private Matters* at Essex Street Gallery, New York in 2017. The exhibition consisted of installations investigating three urban sites subject to expropriation of land by the city government, on the behalf of public interest. As often in the USA, these areas were then given to private developers after they passed in public hands, in a feedback loop dynamic. Here, the installation shows the video sequence of the Fort Trumbull urban site, which was expropriated and became the object of a landmark lawsuit between the former owners and the City of New London, known as the "Kelo vs City of New London" case (2005). The image is produced via a device of two mobile phones and a projector whose light is cast back into the lens of a live camera creating a digital feedback, echoing those of appropriation from public authorities to the private sector.
Jason Loebis (*1981) lives and works in New York.



10. **Ramaya Tegegne**, *Starhawks*, 2018. Printed email, discussion with the artists of the exhibition, crystal bowl, water

Ramaya Tegegne (*1985, Geneva) proposes a discussion between the artists contributing to the exhibition, who gathered together the day before the opening. She aims to encourage the sharing of information and communication between artists, especially regarding their working conditions. This piece is part of the broader context of the wfwa.ch campaign that she leads for the remuneration of artists in Switzerland. The discussion is accompanied by the "Waters of the Worlds", a ritual inspired by Witch and activist Starhawk.

11. **Anaïs Wenger**, *The Play (fenêtre)*, 2018. Variable dimensions

Anaïs Wenger (*1991, Geneva) delivers the version of a story and its writing through the revival of a past event. In 1980, the Japanese collective The Play invited "fresh air from the drafts" to circulate in the Prefectural Museum of Modern Art in Kobe through an action called Mado (window), a piece that consisted in removing and exhibiting one of the museum's windows. In its adaptation for Fri Art, Anaïs Wenger freely replays this script, even including the letter of resignation written by the curator in anticipation of the collateral damage such an act could cause, and here interpreted by the artistic director of the institution whose mandate is coming to an end. In this way the artist loops gestures and consequences, projecting the fictional dimension inherent in any enterprise.

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