

general store
for
contemporary art

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Loop

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Everything that once was becomes once over again
- Anonymous

Antoine Aguilar, Another Artist, Irene Perez Hernandez, Marta Jurkowska, Max Neupert

In *The Origins of the Work of Art*, Martin Heidegger posed an investigation into what is the source and nature of a work of art produced by an artist. He argued that 'art is the fixing in place of a self-establishing truth in the figure...art is: the creative preserving of truth in the work. Art then is the becoming and happening of truth. Does truth, then, arise out of nothing? It does indeed if by nothing is meant the mere not of that which is, and if we here think of that which is an object present in the ordinary way, which therefore, comes to light and is challenged by the existence of the work as only presumptively a true being. truth is never gathered from objects that are present and ordinary.'

Loop sprouts from the Heideggerian terminology of art and suggests that the becoming and happening of historical 'truth' lies within the process of repetition. In the action of repeating something that has already been said or written, generated from the origins of something else, is in fact, the inspiration that arrives at a point, and then departs again and becomes the 'other' or 'otherness' of a work of art. The something formed out of the creative process of repetition becomes the 'otherness' of a work of art that intervenes and transfers the source and material into discourse. Where truth is in the beauty of repetition and the repetition of beauty becomes a truth.

Just as the beauty of each moment in time occurs to us as a unique and unmissable algorithm: our individual moments in real life are never repeatable, even if our own human nature turns in attempts to produce a replicate. *Break Up* (2009) created by Max Neupert exasperates this idea with its unique and individual moments seemingly repetitive, becoming a sounding heartbeat or a reminder of a train carriage arriving and departing - scheduled and repetitive in action but unrepeatable in moment.

Appearing from afar *Untitled* (2010) presents the viewer with a luminescent elegant blue landscape, however in close proximity, the viewer sees a repetition of hundreds and millions of colours, a multi coloured snowstorm. Antoine Aguilar's repetitive labour with weeks spent on the millions of hand drawn dots and swirls in ink on inkjet paper creates the illusion of a widescreen digital TV in a maze of reception. It is this moment the artist has captured, in between stations in the moment of searching for what is next to come.

A history of Modern Art (*On loan*) (2010) reflects the idea of repetition and authenticity, the documentation of history in print. The work itself is the end result of an anonymous person responding to the call for help to construct a physical representation of Modern Art on loan. The work is a documentation of an action performed by this anonymous person who, following a list of instructions presented by the artist, contributes to the creative realisation of the work of art. From a list of names provided by Another Artist, the anonymous assistant chooses assorted books from a list of artists who are essential 'household names', and borrows them from a local library. The end result poses a personal touch to the history of Modern art, which becomes realised through the aesthetics of the chosen books.

In her *Geometrica Domestica* series, Irene Perez Hernandez converts the everyday object into simple geometric shapes with *Folding Picture* (2008) entailing a consumerist commonplace object being turned into an object of aesthetic contemplation. The perception of truth allows the viewer to appreciate the difference between real objects and their illusion. *Tree* (2008) quietly grows on the screen from a natural source to a mechanical being, branching into a dancing being from either category. The branching out suggest the growth that occurs within the mechanics of the man made whether it be physical or metaphysical, *Tree* simply suggests that everything grows from a source.

Marta Jurkowska portrays an indifference towards the media and human conditions, and the inner city public and private spaces in *Outside Series no. 2* (2009) its configurations, seductive attributes and convictions of materialistic illusionism. *Outside* series of video works composed of multi-screen video installation is an apparent representation of an inner city immersion - an abandonment of privacy for public deliberation. However, through an extensive dialogue of documentary and fiction we are emerged in a parallel display of artificial worlds seen through windows and monitor screens. Jurkowska portrays an unusual relationship towards public and private space, a relationship, which will endeavour to last and perpetuate as long as this lifestyle we seemingly thrive for remains.

Loop as the first presentation in general store for contemporary art finds 'art as the setting-into-work of truth (as) poetry. Not only the creation of the poetic work, but equally poetic, though in its own way, is the preserving of the work; for the work is in actual effect as a work only when we remove ourselves from our commonplace routine and move into what is disclosed by the work, so as to bring our own nature itself to take a stand in the truth of what is.'² Loop becomes the first of many stepping stones that will create its own truth in a new circle which you have now stepped into, so.... welcome.

Footnote 1,2: Martin Heidegger, 'The Origins of Work of Art', from *Peotry, Language, Thought*, trans, Albert Hofstadter, *Art and its significance: An Anthology of Aesthetic Theory*, State University of New York Press, New York, 1994, 278