

Mark Hamilton

Metal Box

Galerie b2, Leipzig / 15.09.07 - 13.10.07

installation view



installation view



installation view



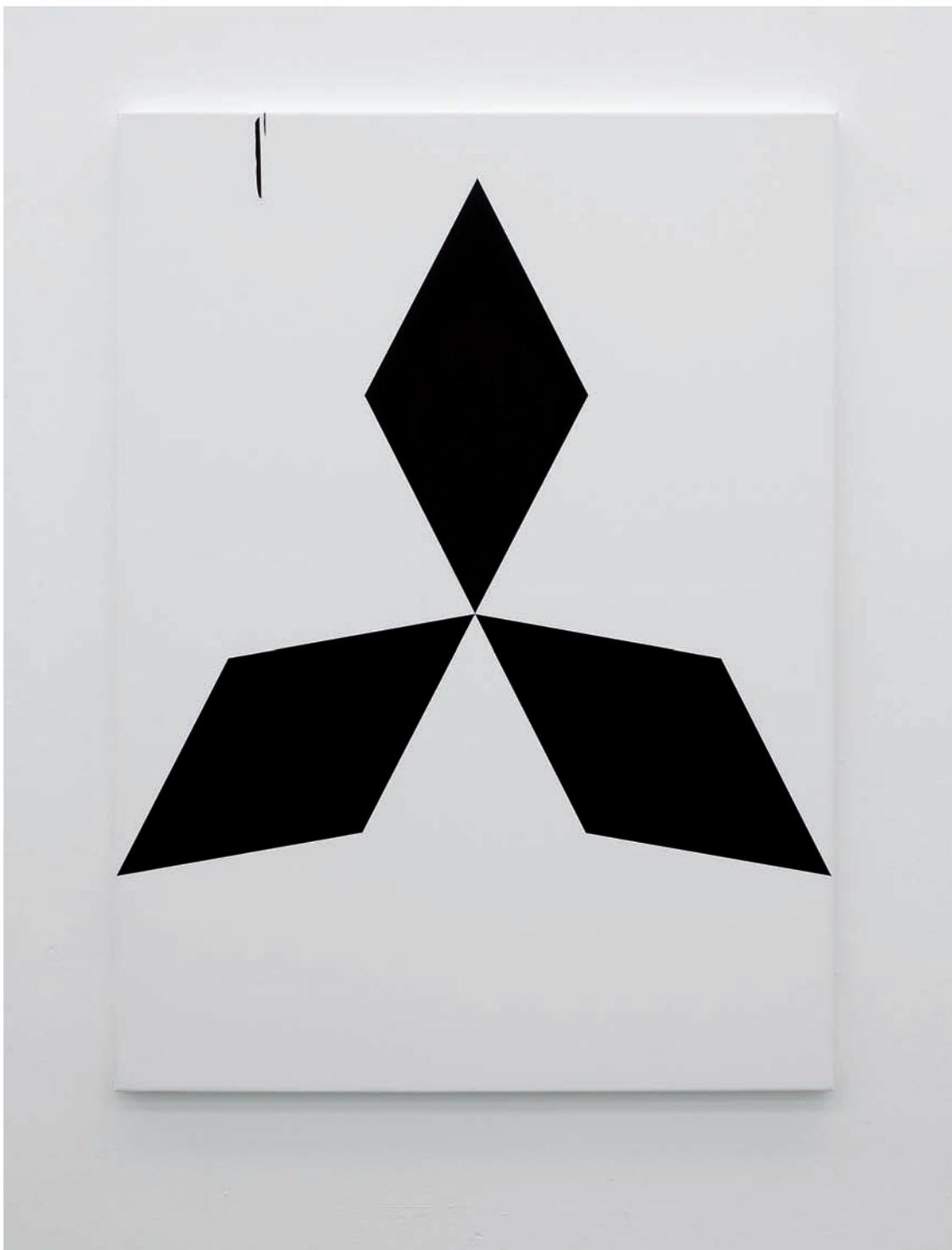
installation view



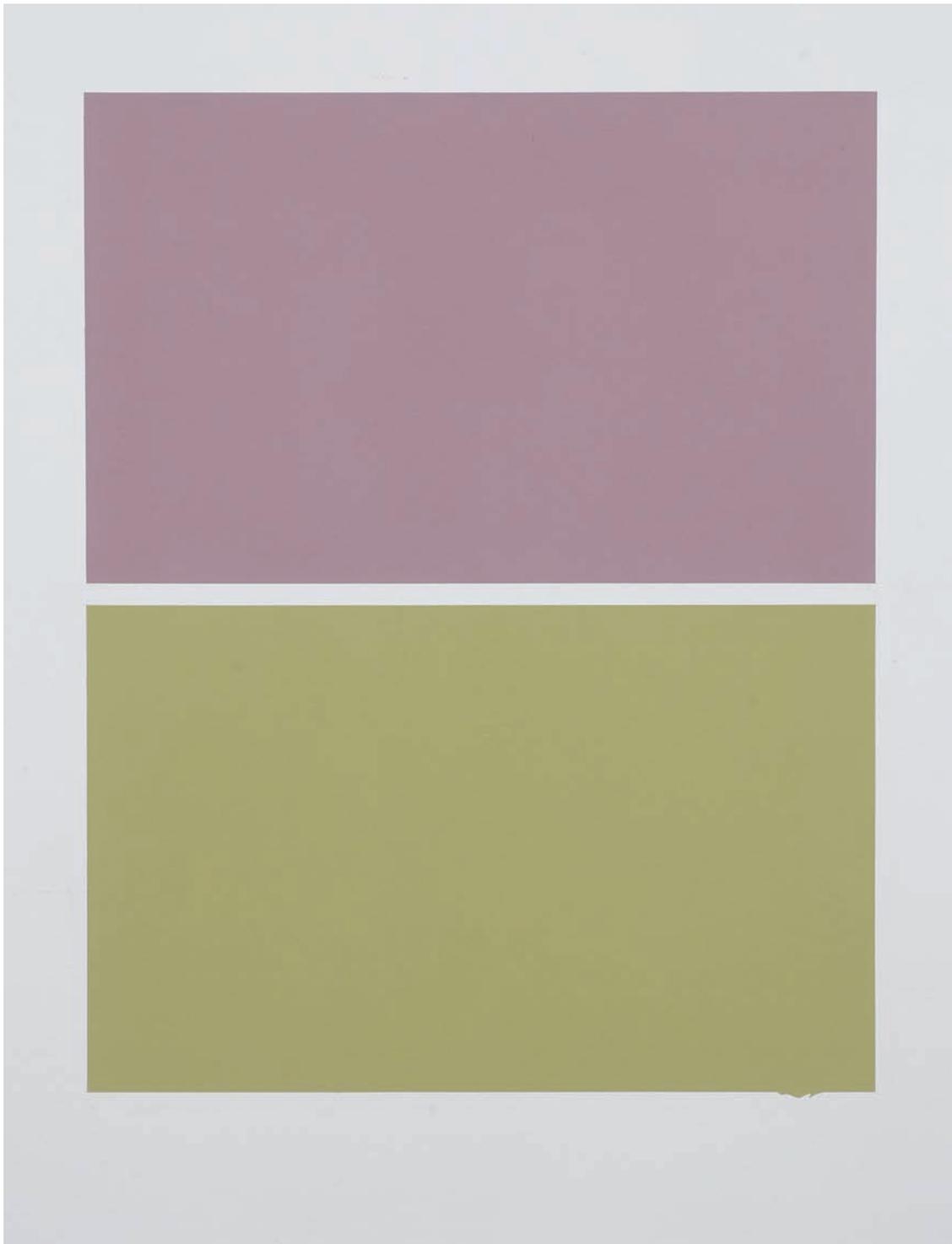
Untitled (playback recorder) 2007, acrylic on mdf, 75 x 75 cm



Weapons (MDMA, mitsubishi brand) 2007, paper on canvas, 140 x 100 cm



Fetish work chic (monochrome set) 2007, latex paint, dimensions variable



Fetish work chic (pallet) 2007, mdf, 110 x 80 x 11.6 cm



15.9 - 13.10.2007

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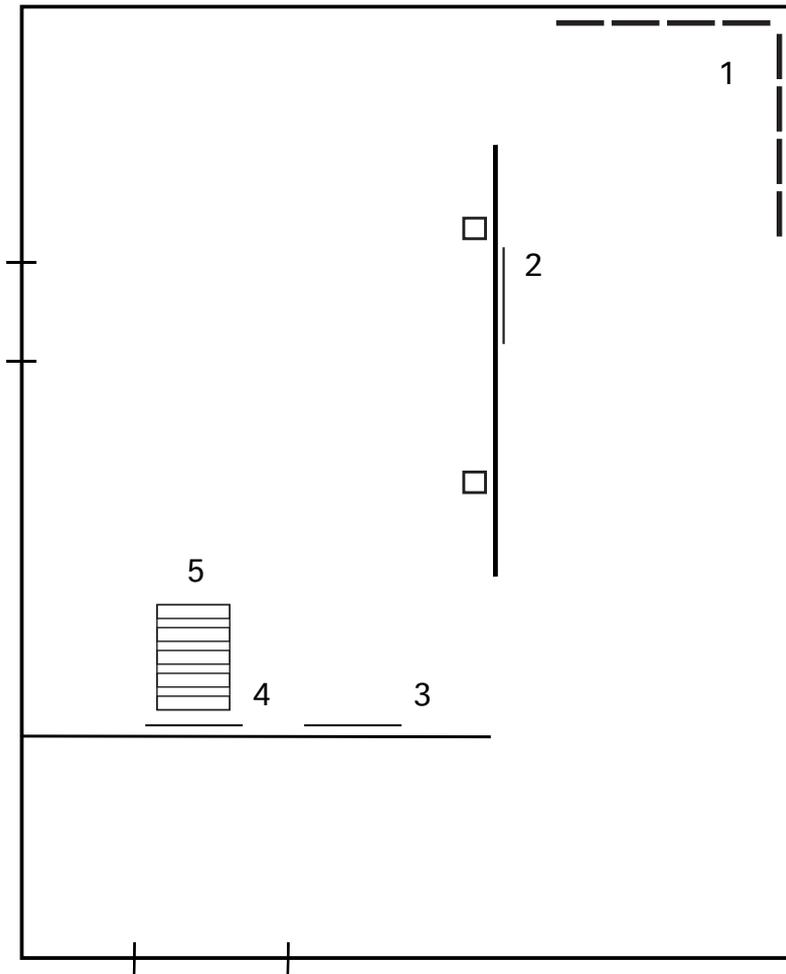
1
Untitled
2007, fluorescent strip lights
clips, cables, transformers
dimensions variable

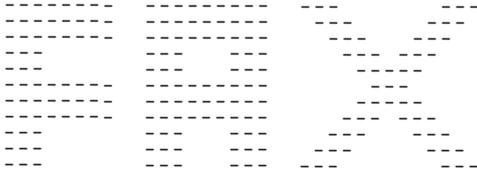
2
Untitled (playback recorder)
2007
acrylic on mdf
75 x 75 cm

3
Weapons (MDMA, mitsubishi brand)
2007, paper on canvas
140 x 100 cm

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Fetish work chic (monochrome set)
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dimensions variable

5
Fetish work chic (pallet)
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110 x 80 x 11.6 cm





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Betreff

METAL BOX

Leipzig, 16.08.07

Dear Michael,

hope all is well. spending so much time in the studio in the last weeks is producing a sort of delirium effect but we are hanging-in with everything. We're keeping steady with a routine of the same music, coffee stops and lunches and at night we always drink beer from green bottles.

As you know we're only working with selected ,standard' materials, for example the fluorescent strip lights we're using to build the new, text-object', some mdf, paper and wall paint. A type of bricolage really, that's the approach we're engaging with, and the (anti) formal language that excites us. Metal Box is directly configured as playback of the ideas we have had in the last time, filtered through the studio work, reflecting our current mood and attitudes and also on-going interests in conditions, in context(s), in analysis of the latest ideologies. We make our statement through the re-use of quotidian materials and existing syntax. A good analogue for the show would be a type of effects or filter device like in music, like an echoplex.

The text-object, which could be described as a work reverberating its own entropy, flickers in terms of its language content as both threatening and ,poetical', and opens out from a jargon term for something (an idea or product for example) which is understood or adopted only at a later time. There will also be a painting in acrylic that works as a slave or drone alongside. The other new picture which will be shown is a reproduction of the logo-sign of the Mitsubishi Corporation which was appropriated by manufacturers of MDMA and branded on their mass produced, (illegal) ecstasy pills. We're interested in these transferences or shifts of context and the subsequent web of relations to products, production and also to zones of ,alternativity' critical to the functionality of contemporary capitalist environments.

We want to group this picture in one part of the space, with an object and to deploy color through wall painting, forming a tight constellation of artistic products which orbit around notions of value and labor (systems). We kept seeing colors previously distinctive in east block plasticware showing up on the pages of American Vogue and for us a pallet, which we are assembling from mdf, is embedded with a context of production, distribution and service while being a doppelgänger to hardcore minimalist sculpture. For us, signs and systems occupy the environment, we see meanings everywhere.

more later and all best,
K.A. Kolenda