

Exhibition title:

exc avate

Artist:

exc

@impersonalfigure

Duration:

24.02. - 30.03.2024

Curators:

Alfons Knogl & Lukas Schmenger

@alfonsknogl

@lukasschmenger

Venue:

FLⒶT\$

Neuhöfferstrasse 12

50679 Cologne

https://linktr.ee/_____flats

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Photography:

Jan Hoelt

@janhoeft_

Supported by:

Kunststiftung NRW

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&

Kulturamt Stadt Köln

#kulturamtstadtkoeln

Exhibition Text:

In the 90s, I spent a lot of time seeing underground bands from the Melbourne metal scene. It wasn't an angst thing. I enjoyed the visceral sound. I was particularly captivated by the atmosphere created by the modest-sized venues, the small number of devout followers, and the realisation that what was being witnessed was incredibly raw, very immediate and temporary. The memory of these performances has a transient feel.

After I moved away from Melbourne, I made the transition to techno. My favourite producers went under the name of Basic Channel, then later Rhythm and Sound. I was drawn to their work because of the sonic texture of their compositions. Part of their obvious debt to dub and reggae was their use of tape echo and delay. I was fascinated by the spaciousness of their sound and the way that they used eroded samples almost as soundscapes to situate newly manufactured percussion, bass lines, and harmonic chord progressions.

It seemed as though they were engaging with sound as a medium, achieving a level of synergy with their hardware to work through processes to deliver their concept. This tendency to resample, reuse, and push a kind of degradation was also illustrated in the centre label stickers of the BC records. In chronological order with each release, the previous label graphic seems to have been scanned and reproduced without attempting to camouflage any resultant entropic effects. Here too, it seemed as though they were engaging with deterioration as a generative process in itself.

When I was an art student, I encountered a dumpster containing books and administrative material. In it, I came across a copy of *Art of the Avant-Garde in Russia: Selections from the George Costakis Collection*. The book was in poor condition and some of its pages had been ripped out. I've always assumed that this is why it had been de-accessioned. I instantly became the new owner of the text. I was very much engaged by the imagery in it - I had never seen anything like it before. I was compelled by the constructive work shown in it.

But because I had never seen the actual works, I had no objective knowledge of them in the primary form. I subconsciously attributed to the works an aura similar to that of ancient, other-worldly artefacts. My perception of them was led only by the reproductions. In many cases the black and white images were reprints of damaged photos of works, meaning they were twice removed from their original that was often lost or destroyed. I felt as though I could almost sense the potency of the original objects by looking through the grainy reproductions. To me, the pieces represented had become inseparable from the history and noise they were bathed in. It was obvious to me that these Constructivist works were chronologically and geographically distant as well as de-contextualised in the political sense, but in reproduction they had outlived their makers and transcended their own time.

Most things refer to, or are a reproduction of something else, even if only a bare concept. To me, reproduction is like a passage that bridges the divide between something in its transitory states. In thinking about it, I find myself drawn to the idea of time - the way it passes, the way the present recedes into the past. I've found that by making work that refers to present situations that have become past ones in reproduction, the work becomes historical in a way, being 'about' something no longer knowable in its original state. The further my work travels along this trajectory from what is to what was, the more abstract it appears to me.

I see my work as being 'temporal arcs'. That's the only way I can describe it. As images of independent moments stacked on top of each other, each work becomes a kind of manifold

or arc that brings separate events together in a specific way. The role of the work is to visually refer to these different moments instantly - they are composite representations of time, a flattened visual trace of events. What my works are of is not real in the way that reality applies to you or I. They are documentary images of a reality specific to them.

They are beyond time.

Text from the book: „Justin Andrews: Beyond Time“, published by exc

Press release:

FLⒶT\$ is pleased to present *exc avate*.

exc is authorless, collaborative and examine sociological apparatus and processes.

The work *excavation* tells of two genderless characters who go through monotonous actions in an emptied everyday world. While their everyday lives seem to be the same, small iterations in the processes indicate that they are in a process of change. The processes from everyday life are repeated in a formalized black box in order to offer the viewer another tool for analysing the process.

excavation was produced as a film in 20/21. At the same time, analogue photographs were taken, which resulted in an artist's book with a theoretical supplement with contributions by Dr. Ulrich Kobbé, Prof. Eckardt Lindner and Prof. Miriam Schaub. For the project *excavation* around 30 artists, musicians, camera operators and set- and costume designers were involved.

assumptions

I

it is yet to be defined, what exactly exc is.
this whole apparatus is based on the assumption that exc is an impersonal figure.

II

nobody is exc.

one can invest time, money, knowledge or skills in exc, but it is not possible to be a member or a part of exc. one can not be a member of a figure. once one decides to be (a part of) exc, one automatically becomes not a part of it.

III

exc has no intrinsic meaning.
exc is only the trigger for something to follow, just like the letters exc are the beginning of various words, e.g. "excavation" . It is an employable tool, and through this it has to be developed into something and can not refer to itself. because of this cavity, exc can also work as a container.

IV

exc does not belong to anybody.
it is not familiar to the concept of possession and the possession of it can not be transacted to someone else. the question is if there are procurists to speak in the name of exc. there are not, actually... one has to let a figure speak for itself. a temporarily workaround could be to speak about exc rather than for exc.

V

figural dignity is inviolable.

Contributors:

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