

Y3K

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OPEN 12-6PM THURS-SAT

organisms should adapt to ALL possibilities of evolution

writing for the occasion of the opening of Y3K Gallery Melbourne and the exhibition Too Much of Everything

It is like cheap production but conceptually valuable, or engaging with an accessible relationship to its audience in a sincere way. I was at parallax architecture convention in Melbourne.. Saw Slavoj Zizak speak, lucid and powerful. I love the way he sees the world as a ‘cosmic catastrophe’ where everything is violent, particularly love, and for us to have gotten to this point catastrophe is the only explanation. There is no harmony in nature, everything is imbalance etc... there is nothing to return to. The concept of no longer having a natural state which we can return to with regard to ecology means we have entered an evolutionary stage of existence, like the two Ester Partegas stickers that read *information SIMULATION and telelifing is changing reality* and *organisms should adapt to ALL possibilities of evolution*. Alejandro Zaera Polo from FOA was talking and he did this housing project in Carabanchel, Madrid. The idea of cheap but conceptually sincere work.. He had this diagram of high-end luxury goods like Chanel and Dior on one end, and things like Topshop and ZARA on the other, and then one for luxury airlines and cheap airlines. Its just that you pay a premium to buy into a luxury ideology or something, but projects like the Slow And Steady Wins The Race and the FOA Madrid housing project subvert this buy allowing another ideology to be present. It seemed like there was a lot of leverage in the idea that I would prefer the \$200USD SASWTR Gucci bag to the original \$9,400 GUCCI one for both aesthetic and ideological reasons, it's subversion. This underpinning to trump idea is what I was thinking about with the Kuramata lights I was making. I am interested in flow, connection and magnetism. Interrupting everyday flows of process and production and reclaiming the seemingly pre-determined. I want to save things, re-make things and interject embarrassingly personal elements into process which don't allow for fresh life, which doesn't recognize simple everyday processes like eating, breathing, shitting or making mistakes. We need more reverse engineering into our own domain.

I felt strongly when Hu Fang wrote, ‘Creation is a journey back to one’s true innermost emotions. It is only with this foundation that we can have the possibility to talk about a work’s social functions and effect on others. From here, we can now truly understand why Deleuze once said, “Books are not for repeated reading, but should be used to do other things.” If we use this line in a work, perhaps articulating it in this manner will not violate the spirit behind the philosopher’s idea: “Works are not meant for repeated viewing, but should be used to do other things.”

James Deutsher



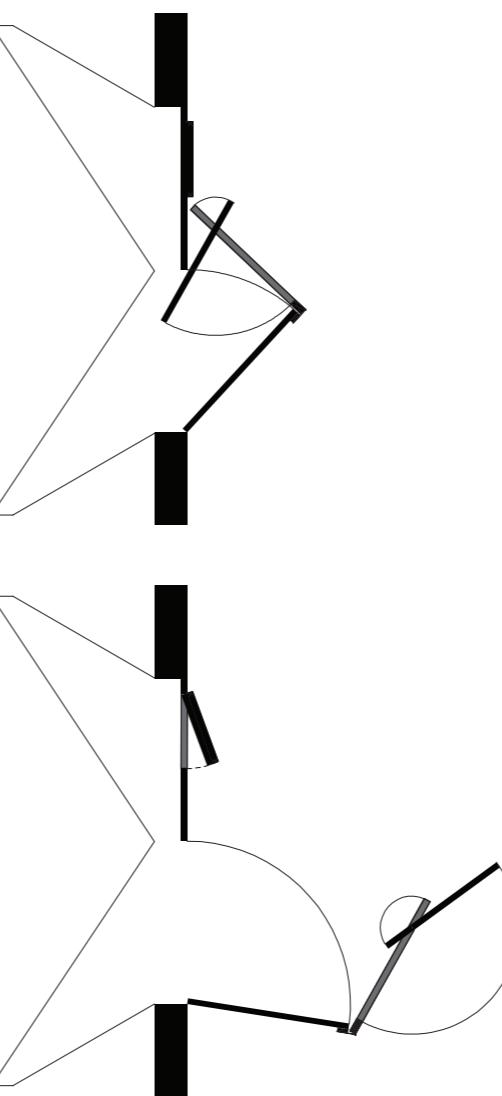
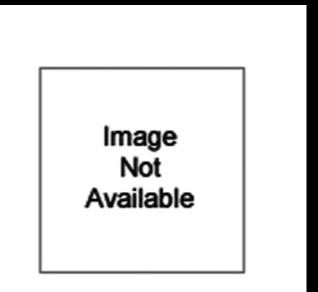
TOO MUCH OF EVERYTHING

Curated by ffiXXed

BLESS (Germany / France)
Christopher L.G. Hill (Australia)
Emmeleine de Mooij, Kinga Kielczynska and Melanie Bonaj (Netherlands)
____ fabrics interseason (Austria)
ffiXXed (Hong Kong / Germany)
Heinz Peter Knes (Germany)
James Deutsher (Australia)
Matt Hinkley (Australia)
Olivia Barrett (Australia)
Pat Foster and Jen Berean (Australia)
Rob McKenzie (New York)
SIBLING (Australia)
Slow and Steady Wins the Race (USA)

OPENING SAT JULY 18 6PM-8PM
Exhibition runs July 18 > August 8

Image (L): Slow and Steady Wins the Race
Image (A): SIBLING, Y3K DOOR PROJECT



Y3K:

Art & the Luxury Goods Market

The luxury goods market is the mainstay of the art market. The trading and presentation of art relies entirely on the same principles as that of the luxury goods market, and like the luxury goods market the art market relies on two things – retail spaces and the Veblen effect.

It is commonly accepted that the luxury goods market supplies the following products: perfume and cosmetics, homes and apartments, yachts, cars, home appliances, gourmet foods, fashion and leather goods, watches and jewellery, wine and spirits, services including travel and beauty services. This is of course a reductive view that excludes two of the oldest and most luxurious things in the market – art and education.

A pioneer of art and the luxury goods market must surely be Seth Siegelaub who in the late 1960s began marketing artists such as Carl Andre, Robert Barry and Lawrence Weiner. With his gallery located at 16 W56th St in New York, Siegelaub was dealing in conceptual art and oriental rugs. Here he hired a young Dan Graham to help market the work by articulating how the strategy of the conceptual artist “involves placing a verb as well as a noun”. This strategy, to have these statements, these articulations, repeated by the market until it validated these products, worked in much the same way Prince Housain or King Solomon’s flying carpets validated the oriental rug as a luxury good.

It is still possible for people to be uncomfortable with the fact that art is part of a worldwide luxury goods market, and by this I am not referring to a simplistic understanding of art as a market, art as a commodity, yes, good, whatever. As part of the luxury goods market art confounds the history of collecting. Many people who collect art do not collect handbags, holidays, or home appliances. Many people who collect handbags, holidays and home appliances do not consume art. This proposition may be in paradox to conventional consuming wisdom but the theory of Veblen goods proposes that a thing is desirable because of its price point. The \$1,000 bottle of wine is more desirable than the \$20 bottle of wine (don’t confuse this with myth). I find this proposition difficult to argue against; sure, the \$20 bottle may be a better wine at the time of drinking, but price dictates that the \$1,000 bottle be more desired. This seemingly simple equation was born from early research into Game theory, the study of players and strategies, and its legacy lies in Veblen’s 1899 conspicuous consumption

Given the seemingly simplistic nature of these theories, when we think of retail space today it is obvious that Siegelaub’s genius lies in his audacity, blatantly exposing conspicuous consumption by simultaneously dealing conceptual art and oriental rugs. Siegelaub and the Veblen effect are at the core of how and why we (society) continue to present visual art. The fact that trading and presenting art is no different to other areas of the luxury goods market is only an affirmation of this history.

Jarrod Rawlins