

(We know the start, we know the end)

The artists of this exhibition extract components from reality to reformulate the codes and language. They copy it, project, digitalise or compress it by means of the multiple communication channels that infiltrate our lives, only to finally unfold and reveal what remains.

Love, friendship, violence, the conjugal terrain, and sex are ingredients of auto preservation within the work of Keren Cytter. This state of survival manifests itself by the combining of registers that are typically incompatible : the intimate and the public as with the sculptures of Kate Mackeson; made for tv movies, amateur videos, the feature film and black and white movies as seen in Terrorist of Love and Konstruktion by Keren Cytter.

The sublimation of domestic reality - sometimes of a precarious nature- is confronted with environments that flirt with the digital realm and utilise ways of seeing that break away from typical narrative principals. 3D animation Undark by Gregory Kalliche is a video clip composed of a series of short sequences which calls into question the combustion process. Metaphorically he evoques the spreading of toxicity, radioactivity and atomic weapons by summoning green light radiation and a mushroom shoe. For these artists, it is the fusing of heterogeneous material that disrupts the field of representation.

The exhibition space becomes a place of interaction par excellence, such as in the work of Christoph Meier who examines the narrative power of the social sphere, the presentation context and existence and coexistence of artworks. On connaît le début, on connaît la fin is interested in the possibilities of mutability, of the gliding between, and the interaction and imitation of genres. Nesting, and inverting, to create media territories anew. In this disjointed narrative context, On connaît le début, on connaît la fin without ever really being able to put a finger on what binds them.

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