

Dear Ida,

I hope this note finds you well. The reason for my writing is the rumour that Kris and Tom have been in touch with you to follow up their first collaboration CONDITIONS and OPPORTUNITIES at DMW Art Space. I am the first to admit that I caused some unnecessary friction when curating their previous show at your art space and I understand that they haven't been in touch about the new project. Nonetheless, I have a profound understanding of the way Tom and Kris like to quiz the protocols of exhibiting and the mechanisms of the contemporary art economy in general.

Anyway, let me stop beating around the bush and ask you to please approach the artists and promote the idea of me curating their new project as well. I can imagine their initial hesitation but we all know that having a curator on board is THE way forward to penetrate the art world. I will add all the necessary theoretical gloss and frame their work for the art-lover-buyer. And whilst I provide the required 'legitimation' for the work, the artists can fully focus on producing and reassure we can release ample of new genius works to the market. My reputation will add to the growing brand of DMW and push the art's value for any potential buyer. It will result in a win-win for the artists, the gallery, my cloud, the buyer-investors... the entire system. I hope you spot the opportunity!

I'll frame it well and the rest will follow!

Good luck to us,

Tram Scawped, curator

Dear Ida,

Thank you for your positive reaction! And for bringing Kris, Tom and me back around the table for the upcoming show. Whilst their first show looked at the conditions and opportunities of the 'art space' by means of a series of minimal in situ interventions, GOOD CONDITIONS will explore the application and potential of autonomous artworks as components in a dense art-fair-look-alike constellation. You may undoubtedly question why on earth we would be opting for a dense display? Especially at a time when galleries create as much 'sacred' white space as possible around their exhibited works?

On the one hand, we intend to play around with the 'other' economic reality faced by art galleries when presenting at art fairs. Space will be limited, expensive and the investment needs to be recovered through an aesthetic overload of work on sale. On the other hand, it also reflects the artist-lover-buyer-collectors who often find themselves with similar spatial limitations. Whilst 'consuming' their investments at home, they assemble their collections far denser than the preferred system of presentation by the art world. We want to test the dynamics coming along with such a dense cacophony of works and how it can affect their value. Will the introduction of so many different ideas frustrate those who prefer an exhibition to develop a clear treatise? Will uncomfortable juxtapositions disadvantage individual work? Maybe we end reversing the dynamics and the cacophony might blossom in resisting the going system.

Let the density speak!

And all the best,

Tram Scawped, curator

Dear Ida,

Thank you for bringing forward all the right questions!
Our art-fair-look-alike setup hints at the subjection of the artist to the art market and the tendency to 'mass-produce' art works that are (ideally, and certainly in the case of successful artists) to be quoted on the stock market. The art-fair-look-alike condition also collides two not so distant concepts: the museum and the shop... and the way artworks are largely neutralized by turning them into commodities. Artists have been absorbed in everyday consumer reality, and their labour stands for the production of art works that are turned into commodities. In GOOD CONDITONS we want to push this 'neutralization' a step further by presenting the art works as autonomous components. By masking the authorship of the works, we will be literally (or ironically) giving in to 'seriality' and mass-production. By taking, to a certain extent, the 'uniqueness' out of the work, we will be questioning the product and the relationship of (art) investment of money vs return.

Let's neutralize!

And good luck to us,

Tram Scawped, curator

Dear Ida,

Thank you for getting on board with our thoughts. It is true that the Art Market (and capital in general) has found an ultimate recipe in merging consumerism with the promotion of individual expression. Presenting Kris and Tom's works as a series of components is indeed a humorous undermining of the individual emancipation. It goes against the full recognition and expression of individual identities which are extremely deftly employed by the art economy. The setup I am currently finalizing with the artists will be a tongue in cheek appropriation of certain tools used by the art market. Or, so to speak, a mish-mash of use and abuse of market mechanisms. Of course there is a risk that we will actually undermine the value of the works presented. However, do not fear! We will skilfully compensate for any losses by introducing enticing sales-mechanism and incentives. We will have a cunning play with the subservience of art to finance in the neoliberal economy. Then again, what is the work and its value? The autonomous works on show or the constellation of works? The constellation or the changes and dynamics applied to it?

Let's confuse and everything else will follow!

Wishing us good luck,

Tram Scawped, curator

Dear audience,

A year and a half ago, the exhibition Conditions and Opportunities, under the expert supervision of curator Tram Scawped, initialized the ideal exhibition space for DMW. For "Good Conditions" we have been able to realize works that are largely geared to the presence of the most advanced infrastructure in this art space. Other work, which had been initiated in our studios for a long time, was given the necessary space and legitimacy for definitive realization in the exhibition by the curator of Tram Scawped.

Wishing you good luck,

Tom and Kris

Leaving you with two more thoughts:

No fixed set of relationships will bind our components. It will be in the hand of our impulses and our decisions in situ. It is an open composition, a presentation, a staging, an event...which in its own way questions the protocols of exhibiting.

From Mark Rakatansky: Even more that the English word 'compose', the German word that Benjamin uses - komponiert -expresses the tectonic attribute of components, komponenten, and thus the act of placing them together in a series, which requires a building up, a weaving together. 'Bits and pieces' in the words of Lawrence Weiner's aphorism, 'put together to present a semblance of the whole' . Which is what every cultural artefact (whether a piece of music, and essay, a building, a novel, a film) is - indeed, it's what all narrative, all identity, all ideology, all and every culture is (and any anthropologist could tell us).