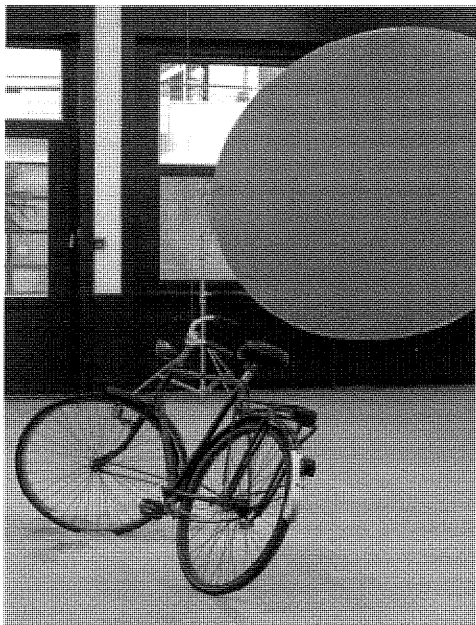


RADICAL AUTONOMY

LE GRAND CAFÉ CENTRE D'ART CONTEMPORAINE- SAINT-NAZAIRE



RADICAL AUTONOMY, 2009. Installation view at Le Grand Café centre d'art contemporain, Saint Nazaire, France. Photo: Marc Domage.

This exhibition's press release presents gathered works as "works-enigmas." Arno van Roosmalen, its curator, brought together some young artists from The Hague — The Netherlands' third largest city that he knows quite well, being the director of its art center Stroom Den Haag — as well as artists of different nationalities, all of them sharing artistic practices for which form is the result of a logical process. It could be said that one has to pass through the artists in order to gain access to their works, which are nothing but a protocol that is consistent only because they decided to make it so.

Ton Schuttelaar presents a sculpture and a painting, both deriving from photos taken by the artist. He takes pictures of his daily life, selects an element out of those stereotyped images and reconstructs it into some other form. The starting point, the picture, is obviously not exhibited. There's nothing left but a form torn out of its context, transfigured by the artist's process. We are therefore confronted with the result of a protocol we couldn't follow.

Generally, this exhibition makes us reflect on processes of information transmission. We can find it in many of the works presented in the exhibition, for example the work by Simon Dybbroe Møller. It is a movie where a series of letters appears thanks to the movement of the light beam of the photocopying machine on which they lie, and that makes us read the sentence: "No More Dry Writing." Somewhere else, the collective *gerlach en koop* shows a folded photocopy they have preserved in their trouser pockets. The lack of information every transmission entails is there once again, pointed out in a highly poeticized way. We won't be surprised then to find in this exhibition two works by Ryan Gander. One of them is a map of the town of Saint-Nazaire where a map dated 1905 overlaps with the one handed out at the tourist office. We can read it as a metaphor of this exhibition that, in a non-authoritarian way, maps a sort of internationalized family of artists. *(Translated from French by Francesco Scasciacchia)*

François Aubart