

# Transplant

...growing ideas

## **Cycle of Mutation**

**27.09.2007 - 15.08.2009**

# The Cycle of Mutation



“The Cycle of Mutation” was a cycle of evolution that represented the cycle of life. The cycle contained 4 themes under which Transplant mutated - “Emergence”, “Growth”, “Maturation” and “Disappearance”. Each theme lasted for six months and influenced everything which happened in Transplant during that time such as exhibitions, the design shop, concerts and other events. The main objective of Transplant is to develop a platform for an international creative scene. Through this platform Transplant has brought people together across national borders, experimented and developed with them new ideas and boosted the dialog between creatives and manufacturers - a platform to think, discuss and produce. The ideas generated, works and products of the Transplant community have been discussed and exhibited in Transplant itself and beyond.

Emergence - 27.09.2007 to 28.02 2008

Growth - 29.02.2008 to 31.08.2008

Maturation - 12.09.2008 to 28.02.2009

Disappearance - 06.03.2009 to 15.08.2009

# The Four Themes

## **Emergence - september 27.09.2007 to 28.02 2008**

Emergence - was the first mutation, it's how everything begun. Emergence led us to notice the passage of the inside to outdoors, of underground to overground, of underwater to cool air. Seeds sprouted and broke through while unseen forms and new ideas came into sight. Something new was born and alive. The young changed the fate of the old. Emergence worked on the new, the young and the unexpected.

## **Growth - 29.02.2008 to 31.08.2008**

Growth - the second mutation, was the period of evolving. What had just appeared stretched and rose to take a new shape. It was the stage of a dramatic change. The creation invaded the space as time went by. The walls were the canvas for paintings and collages which were added by different artists and designers during the theme. Vegetation was growing and mutating in niches and changed as well the face of Transplant from the spring until the late summer.

## **Maturation - 12.09.2008 to February 2009**

Maturation - the third maturation was the phase of refinement. It was the substance ripening and defining. The materiality and presence was at it's peak as a new esthetic impregnated the present form. Maturation was the phase of dwelling in a moment without past and future. A phase in which the dialog between creator and viewer was intimate and personal.

## **Disappearance - 06.03.2009 to 15.08.2009**

Disappearance - the fourth maturation, was the stage which closed again the cycle. The aim was reached and the track ended. Alone traces and memories remained present. Disappearance was the transition of the visible in the invisible, of completed presence to the absence. The artists and designers passed their memories and inspired to reflect. The viewer became surrounded by invisibility an actor on its own who was able to study from the vanished to express something new.

# Disappearance

We die from the moment of our birth and are being born until we die. (Martin Heidegger)

As we enter the third millennium the death instinct is the order of the day. This, our hypothesis, is in no way pessimistic or sinister: our desire for death has a teleological goal (to be reborn). "Life is a constant struggle against extinction, a violent yet fleeting deliverance from ever-lurking night, this death is no external enemy, it is his own inner longing for the stillness and profound peace of all-knowing non-existence, for all-seeing sleep in the ocean of coming to be and passing away." (Carl Gustav Jung)

The death instinct does not lead necessarily or directly to self-destruction or murder. It may take unforeseen detours and pass through reversible states, if we agree that in sleep, play, dreams, or orgasm, we temporarily take leave of life. The complex modalities of the death instinct include the power of negation, of subverting reality, the faculty of temporarily removing oneself or disconnecting from it. In this sense, artistic creation the in essence favors shadow over light and the imaginary over the real. Derives from the death instinct, - just as language and a fortiori intelligence do. "Art begins where life leaves off." (Richard Wagner)

Over the course of a few months (March-August 2009), we will try to assure the triumph of the death instinct which drives us to retreat, to retrench the spectacular, and to play on Maurice Blanchot's paradox: If death is the real, and the real is the impossible, we are approaching the thought of the impossibility of death. In terms of the site, the surrounding, and the hosts will strive to curb the syndrome of Bartleby who "would prefer not to," and organized an encounter with the real based on ephemeral, yet fundamental, gestures.

## **Béatrice Josse**

Director of Frac Lorraine, Metz, France

This program is funded by:



NORSK KULTURRÅD  
Arts Council Norway



RALSTON & BAU  
human environment design



SOGN OG FJORDANE  
FYLKESKOMMUNE



AMBAassade DE FRANCE  
EN NORVEGE



CENTRE  
CULTUREL  
FRANÇAIS  
DSLO

This program is supported by:

49 NORD 6 EST  
FRAC  
LORRAINE

artist / country: **Patrick Neu/ France**

Guest Artist

between 1st and 8th of March 2009



Patrick Neu was born in 1963, Patrick Neu lives and works in eastern France near the famous Saint Louis glassworks where he elaborates his works in crystal.

However, he also uses bread, lead, egg shells, or bees wax, and draws in China ink on butterfly wings or paints in gouache on carbonized paper, or with a pen nib he engraves the surfaces of crystal glasses blackened by smoke.

His works offer exercises in “sculptural acrobatics”, combining “ambition and lightness, apparent insignificance and gravity, sometimes modesty and absolute technical mastery.”

Challenges to the imagination and to understanding, these works are not reducible to their virtuosity or their seduction. They present above all a meditation on time, a reflection on the ephemeral, on the ineluctable and unpredictable instability of things and of the instant.

Among the fifteen crystal glasses, many represent famous scenes from the history of art. The artist is, however, presenting a glass created especially for Transplant.



artist / country: **Maia Urstad/ Norway**



Maia Urstad's composition of electronically treated sounds borrowed from Radio waves, Morse code, FM- and satellite radio/TV transmissions will complete the disappearing. The composition reflects technological changes in telecommunication, such as the transition from analogue to digital technology - the analogue system is overloaded and might be shut down in a few years' time, many signals will disappear as these transitions take place, Signals that are to me connected to memory; like the Morse code, the specific radio buzz between stations searching on the radio, the medium wave sounds.

artist / country: **Monica Bonvicini/ Italy**



Monica Bonvicini was born in 1965 in Venice, she resides and works in Berlin and Los Angeles.

What is the destiny of all works of art? To be preserved from the ravages of time as well as from those of the public. Monica Bonvicini, on the contrary, destines her work for destruction. Since the mid-1990s, as an heir to the “anarchitect” Gordon Matta-Clark as well as to the politician Martha Rosler, Monica Bonvicini has persevered to expose the underlying ideologies of architecture, revealing how much even the smallest space is culturally overdetermined and absolutely sexed. She exposes it as a place of repression, of (masculine, intellectual) authority, and an embodiment of all the mechanisms of power.

Her video *Hammering out* (subtitled “an old argument”) is among those furious reactions with which she opposes such preconceptions. In the video, we can see an arm, presumably female, attacking a wall with a sledge-hammer. For the artist, the wall embodies the transposition of phallocratic power into architecture. But it is also the place of all metonymies: metaphor for the separation between the genders, between classes; a theoretical dead end; and the place of the unspoken. Little by little, under the onslaught of the hammer, bricks from the lower layers start to appear: an allusion to the eternal return which is binding for all creation, but also to all these hidden discourses which serve as a conceptual basis for apparently neutral spaces. “For me, there is no such thing as neutral architecture. Nothing is neutral starting from the moment you open a door and enter somewhere.”

artist / country: **Michel Blazy/ France**



Michel Blazy was born in Monaco in 1966, Michel Blazy studied art in Nice, and now resides in Paris. The artist's work questions the productivity of art through sensory installations using the living matter and the organic. Blazy often brings into play perishable materials taken from daily life: a paper towel folded into rose petals, plastic bags, cotton balls, toilet paper, foam, fruits and vegetables, etc. They serve as the basis for ephemeral installations which last only as long as the exhibition. The works are made to survive through photographs and video.

An artist and a chemist's apprentice, Michel Blazy explores the developmental capacities of micro-organisms and the unsuspected esthetics of organic matter: sprouting, rotting, molding, and mutation, are the various modes of transformation of his works in the state of perpetual becoming. For instance, he whitewashes a wall with potato puree and beet puree, and awaits the result: an abstract all-over painting. His works possess a poetry evocative in a certain way of Land Art, where the artist plays the role of an assembler, but where ultimately, it is nature that does the work.

The decomposing wall is produced using a mixture based on agar, a gelatinous thickener obtained from red algae.



artist / country: **Roman Singer/ Switzerland**



The action artist Roman Singer is fascinated by experimentation with the derisory. He stages micro-events meant to represent disjointed temporalities and empty spaces. Trivial poetical vocabulary has been a catalyst for Singer's work for the past thirty years. The excessive use of explosives, as well as his great interest in electric helicopters and river canoes, transform Singer's quasi-playful practice into an essential questioning of the foundations of art: time and movement.

Just like Michel Blazy, who foregrounds the acceleration of the decay of walls, Singer's gestures remind us that the present is in motion, and plant a doubt in our blind belief in the possibility of anticipating the course of events.

artist / country: **Mario Garcia Torres/ Mexico**

Mario Garcia Torres was born in the mid-1970s, the Mexican artist Mario Garcia Torres revisits the history of conceptual art. In some cases only sketches and documents remain of this movement, which affirmed the primacy of the idea over its realization. Mario Garcia Torres enjoys uncovering the origins of certain pieces in order to renew the question “what is art?” and to construct a certain history where one may re-encounter John Baldessari, Sol LeWitt alongside Robert Barry.

Laying bare the material of the work, Mario Garcia Torres presents a purified work of art, wrought by the void and by absence. The young artist draws on rough sketches and disappearances which punctuate conceptual art, and revives ideas and projects initiated in the 1970s.

Thus by proposing to add his name to the list of artists presented in this exhibition, he indicates his presence by his absence. The idea of “an intervention is sufficient, and the name alone is enough to stand for presence.” This note makes possible the interrogation of whether there is or there isn’t, such a thing as effective and immaterial presence of the work.

Every disappearance is an active process which generates traces. Mario Garcia Torres sheds light on this palimpsest which comes to visibility in the transparency of being and of history.

artist / country: **Klaus Speidel/ Germany**

Guest Artist

between 16th and 26th of April 2009



I was born in the late seventies. I believe that my generation has more than any generation before been subject to a number of technological revolutions which concerned our everyday existence. Universal human desires, like sexual and social recognition, have continued to play an important role for us, but another type of desire has occurred, which might have been more superficial, but which still has occupied our minds, and which was much more exteriorized: the desire to possess a gadget, a technical device whose possession, we believed, would change our lives for the better, give us richer experiences, make us more successful, or simply make certain tasks easier. Each object would blend into our lives as we already lived them, but also transform them.

A personal reflection on the impact of technology might reveal some of the constants that can explain the tremendous success of objects like the video-recorder, the Game Boy.

What objects are they associated with? What practices are they associated with? What do they reveal about their time? What desires do they satisfy? What use are they put to?

What are the frustrations they provoke? How does their success end and what replaces them?

**Klaus Speidel**

artist / country: **Jean Christophe Norman/ France**

Guest Artist  
between 14th and 31st of June 2009



Jean-Christophe Norman was born in 1964 in Besançon where he lives and works, Jean-Christophe Norman has developed an artistic practice akin to performance and directly stemming from his years as professional climber.

Time writings, started in 1993, are inscribed in a conceptual approach: a method, a principle hinging on a protocol or on a delimited space. Jean-Christophe Norman systematically registers the passage of time—day, month, year, hour, minute, second—on different media filled to the point of saturation. Time accumulates and becomes tangible matter, but also sensitive matter: its passage is tirelessly inscribed and yet destined to be progressively effaced, to disappear ineluctably.

The element of physical engagement is present in walking, and particularly in long cross-city walks and, soon, in hikes across the regions of Dale and Sunnfjord in Norway. The line becomes a trajectory. The method remains the same, but the crossing follows predetermined paths: there is no wandering or simple strolling.

Time is space and cartography becomes tangible. Such are the premises of the hike Jean-Christophe Norman is going to undertake across the fjord next June. Following a line, the one drawn by his scar, the hike becomes an initiation and a redemption.



Future participants who will take part in “Disappearance” are:

**David Renaud/ France/ July 2009**

David Renaud questions geographical codifications. Through maps, relief models, or painting, for the period of his stay, he is going to experience the ambivalence of points of view on the fjord landscape. Using innovative materials available at his disposal, Renaud's work will attempt to bring together disappearance and technological innovation.

**Marc Bretillot/ France/ August 2009**

Finally, because a Norwegian (Geir SKEIE, with Mathuset Solvold Restaurant in SANDEFJORD) won the haute-cuisine contest, le Bocuse d'Or 2008, we will be honored to welcome culinary artist Marc Brétillot, the French expert in culinary experimentation. The confrontation of Art/Cuisine/Design will be an occasion to prolong the vanished works of art through a tasting interpretation.

**Fanny Holmin/ Norway/ August 2009**

Fanny Holmin will develop an performance based on the book without an “E” of George Perec.