

P E R S P E C T I V I S M

Exhibition at Slakthusateljéerna
19th - 23th September 2012

Opening Wednesday 19th September at 6 pm
With performances by Patrick Goddard and Niklas Tafra

Participating artists:

Adrianna Palazzolo

Mark Leckey

Niklas Tafra

Patrick Goddard

Sanna Marander

The exhibition *Perspectivism* is part of a long-term research on recent studies in indigenous cosmology, anthropological methods, and current practices in art. The term *perspectivism* was coined by Brazilian anthropologist Eduardo Viveiros de Castro from an examination of certain indigenous practices – such as cannibalism, war of revenge, accumulation of names, shamanism – from which he attempts to render visible or transliterate a general philosophy of Amazonian indigenous people.

One of the principal aspects of this philosophy consists in how it conceptualizes the self, putting forward a model that would express a radical sense of incompleteness, a necessity of others, or an ‘unthinkability’ of a world without others. Yet, another key aspect of this philosophy consists in proposing a cosmological “coup” – that is, a radical change in the vision of the world and the place of humans in it. For perspectivism, objects and subjects are both part of the same classificatory order, and, therefore, their relationship would be exempt from any hierarchical attribute. By leveling objects and subjects, this theory diminishes the significance of human beings, and confers on objects the possibility to act in the world.

If from one side it presents an affinity with anti-humanistic thinking, from another it introduces a complex system of rationality, in which no essentialist definition of beings and things is possible. It proposes a mathematical scheme in which every meaning is suspended and re-arranged according to the position one occupies. A person or an object is unstably defined by the position it occupies, by its body and a set of affection it manifests.

Mark Leckey’s video *Made in Eaven* aesthetically performs the premise of non-hierarchical relationships between subjects and objects; inducing the viewer to take on the position of the object they are seeing. The video takes us on a tour of the artist’s flat through the reflective surface of Jeff Koon’s *Rabbit* (1986). The camera circles the *Rabbit* giving a panoramic of the flat, however the artist’s image holding the camera is absent from the reflection. When one looks at the surface of the *Rabbit*, one is actually looking into the space assuming the point of view of the *Rabbit* itself. By removing the reflection of the artist, Leckey places the viewer in the body of the *Rabbit*. Rather than regarding the art object from the exterior, the viewer becomes its centre, and assumes its position.

In *A Speaker Through Speakers* Niklas Tafra endows self-consciousness to objects, the loudspeakers, seeming self-aware, describe to the audience all the electronic processes passing through them to render the sound audible. The voice that is allocated to them is the voice of themselves, channeling their own subjectivity. The agency of object is further explored through Adrianna Palazzolo's *End of the Night* which features demolition vehicles destroying a bridge. The machines seem to act autonomously, with all human presence obscured. A soundtrack accompanies the images, underling some unsuspected anthropomorphic gestures of the machines.

Singling out certain objects from fictional writing, Sanna Marander explores the objects' ontological status and its symbolic meaning within material culture and collective memory. For the exhibition, Marander transports blue roller blinds from the book *Den Blå Rullgardinen*, by Swedish writer Agnes von Krusenstjerna, to the exhibition space; allowing the object to exist awkwardly between its historical and present ontology.

Leaving objects behind and focusing on the subject Patrick Goddard devises an elaborate cinematic environment presenting a series of videos which frequently draw on anecdotal narratives, steeped in the literary tradition. The apparent minimal aesthetics of his videos conceals from sight different layers or 'mash-ups', digitally combined and synchronized, which the artist uses to spin a thread on the problematic notion of self in the present time. With an interest in the narrators 'voice' and its potential for falsification, his videos are often imbued with a sense of pathos. His videos hint at political disillusionment, nihilism and the absurdity of the everyday. Comedy overruns these themes with a self knowing ridicule - leaving the audience to draw their own conclusions as to the sincerity of the narrators' voice.

Curated by Cinthya Lana

Slakthusateljéerna

www.slakthusateljerna.se

Hallvägen 21

121 62 Johanneshov

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The exhibition is open Thursday 20th to Sunday 23rd September between 12 to 6 pm. Free entry.

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