

LET GOOOOO...



Artists Giorgos Kontis^(Greece) | Justin Time^(Iceland– NL) |
Mitchell Thar^(U.S.A.)  Iva Supic Jankovic^(Croatia) |
Pim Kersten^(NL) | Jack Segbars^(NL) | HARD-CORE^(ENG)

Curator Just Quist^(NL)

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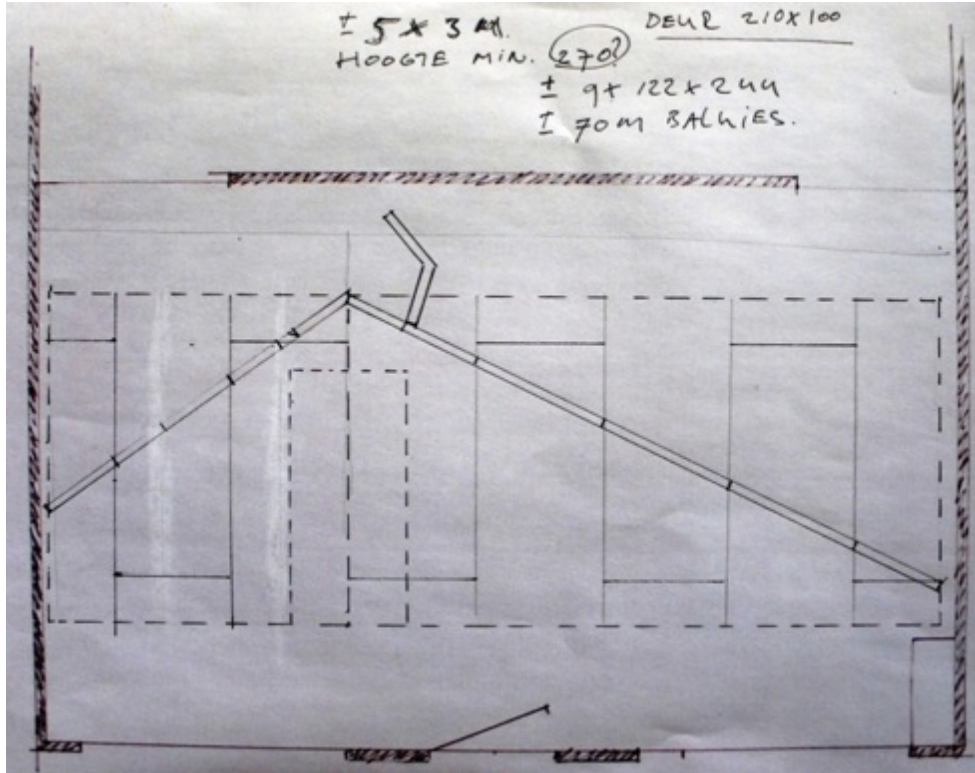
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Design of the space by Just Quist





Curatorial program of LET GOOOOO . . .

TeamCAESUUR wrote earlier, 'About the program contentwise we can only set out some outlines, draw contours as outflanking movements. The reason is simple: we wish to investigate new presentation and participation forms with the emphasis on contemporary art, under conditions that the study will impose or reveal'.

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RuimteCAESUUR is the imaginary center of these projects and presentations which occur with-out preconceived schemes. The presentation is in motion and surpasses eventual literal and/or figurative borders. A presentation can be a lecture, performance, happening, workshop, intervention or meeting in any way whatsoever.

Just Quist will be the first curator of this series of exhibitions and events which will take place from March 22 2014 around *ruimteCAESUUR* in Middelburg.

The matrix through which we want to let go: **everything must be unsettled.**

- Instead of making an exhibition we are going to take exhibiting itself as the subject.

- Instead of including a number of already classified 'art' objects, we will investigate the circumstances and perspectives from which all sorts of objects might be seen as 'art'.

- Instead of giving suchlike objects a place and later in the future, we will try to let the objects themselves point out their place.

- Instead of focusing on a specific exhibition space, we are going to earmark an indefinite space as an exhibition space.

- Instead of departing from a particular vision about or a certain idea over exhibiting we will follow the path along which a vision about or an idea over the exhibit comes into being.

- Instead of departing from the existing hierarchy of frozen relations between all people involved, ideas, objects and places we will melt that hierarchy into interaction between all those involved, bringing history and mythology to light.

Curatorial program of LET G00000 . . .

- Instead of offering the public an exhibition we will involve the public with the installation and presentation of an exhibition.

- Instead of making such an exhibition our-selves we will ask a guest to do so, according to these principles.

- Instead of planning a certain length of time for such an exhibition we will take the time needed that such an exhibition appears to require.

- Instead of asking for attention for a project which in advance could be assumed that it will be successful we ask all to descend into chaos from which every order comes forth.

- Instead of therewith introducing a new order, a new paradigm, to create a new fundament, we will focus attention on the creative power that repeatedly dares to unsettle everything.

Elucidation

When arranging an exhibition it seems like everyone knows for himself how things should be hung, and the art is to convince the others or reach a collective agreement - which various objects gain significance but

the real choices are made by the space itself. The organizers believe their comments, remarks and instructions have a hand in the process of hanging the works, but they are in fact steered by the requirements of the objects and the space, the questions posed to the organizers.

The installation can be seen as a choreography of movements in which works carried by the organizers move through space until space, objects and organizers reach an agreement.

So, an exhibition becomes a work in progress in which the action of the installation itself is of essential importance, because the act of arranging the emptiness of the exhibition space gives meaning, a meaning whereby the works, individually and together with each other, also gain meaning.

So, objects in the making become artworks, not only at the hands of the artist, but also in the exhibition space under the eyes of the public.

So, the exhibition itself, the podium on as artworks through confrontation with one another and with the audience.

Curatorial program of LET GOOOOO . . .

So, the public is left with its own imagination and the necessity to look with its own eyes.

And because everyone is enclosed in their own 'meaning-circle' where everyone's ideas are loaded with all sorts of associations, analogies, memories, expectations and prejudices, this requires each and every person to seek the evidences behind their own conceptions and perhaps that is liberating and receptive for one's own imagination.

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On behalf of *teamCAESUUR*
© Harmen Eijzenga



Giorgos Kontis - 2014

Authenticity in the Act of Painting

“ The postmodern critics of this cult of individual genius in turn claimed that it is a gross ideological distortion to portray the making of art as a heroic act of original creation.”

Jan Verwoert, “ Living with Ghosts ”

Abstract

The question of the authenticity of a work of art, of painting specifically, is usually concentrated on whether the particular work is the original or just a copy - if it is genuine or a forgery - or even if a Titian's work for instance is made by his disciples, his assistants or by the master himself. In this manner the work becomes inextricably connected to its creator and the verifying of its creation by the artist himself becomes the fundamental, maybe yet the simplest, criterion of its authenticity.

With Modernism painting followed a self-aware and self-critical course. In the dissolution and redefinition of the painting form, terms and notions as spirituality,

authenticity, truth, sincerity and purity became more and more present in texts of artists and theoreticians. What slowly took place was the turn of the painters gaze from the outer world to the self.

What seemed to have become more important and took the leading part was the emotional, spiritual world of the painter and the artist's own expression. Parallel to this turn, and through its criticizing, painting - as a medium, as an act- was redefined.

What firstly seemed to be the end of painting when it reached a point of exhaustion is actually the passing from Modernism to post-Modernism. It is a time that the discourse on painting is broadened and starts including different approaches, different ways to cope with the matters of painting, different problematics on what painting is and what art is in general. The modernist spirit, the quest of pure painting and currents such as Abstract Expressionism are followed by currents and styles like Pop art, minimalism and conceptual art. Painting opens up into several fields: *intangible,*

conceptual, broken into several mediums.

It appropriates sculptural forms, new media and moves beyond the boarder of the canvas frame. It becomes, in a way, expanded. The role of the painter changes. The artist's relationship to the work and the authorship becomes questioned. The expectations, the concerns, and also the whole atmosphere alters and starts becoming something different as, for instance, the texts that are written, the new views that start prevailing, and the new notions with which artists are concerned.

In Modernism, the matter of authenticity in painting became somehow clearer, in the sense that the objective was the artist, the painter's inner world transformed into a work of art, the spiritual to material. This transformation presupposes the artist as the key figure behind the work. In post- Modernism, however, apparent shifts occurred. The work no longer took the form of the past. It sometimes becomes even intangible, and the role, the existence of the artist is also quite changed and even

questioned. By having the notions of the artist and the work in such expanded and the questioned forms, the relationship between them is at least seemingly altered. How could matter of authenticity be approached in such expanded forms and notions?

LET GOOOOO... [of exhibition] | Giorgos (Gr)

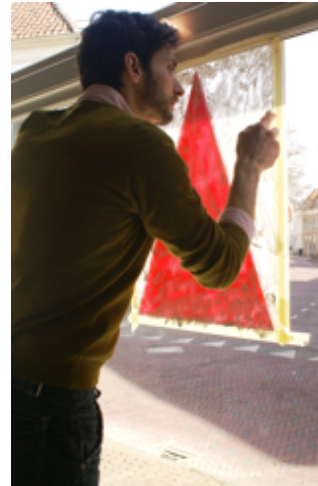
“I was delighted to receive the invitation by Just Quist to participate in the ‘Let Gooooo’ project. What came along with this invitation were firstly enthusiasm, based on the challenge of how to deal with the exhibit of my work, and secondly anxiety, because of the numerous ways that this could possibly take place and the need to invent and pro-*pose* a more personal way. How do we deal with the ‘painted image’ and how and what the exhibition of it could be? Could it be a workshop or a form of exhibiting of the whole process that leads to the painted image, rather than plainly the display of the latter?

My work is focused on painting and I see painting as a process whose outcome is what I like to call the painted image. The use and function of the painted image have become central in my contemplation on painting. How can it be displayed and how does it radiate itself? And more specifically in abstract painting: does it bear a religious hue, does it function as an icon?

Regarding the concerns of my art practice and by the occasion of Just’s invitation I de-

ecided to focus on the dialogue that can be created between my work and the beautiful space of *ruimte*CAESUUR. Though, my ambition is this dialogue to take a more substantial character and through it the viewer to have the chance of an insight into my work and the questionings that surround it.”

March 2014 - Giorgos Kontis



Giorgos Kontis^(Gr) | 22/03 - 27/04/2014

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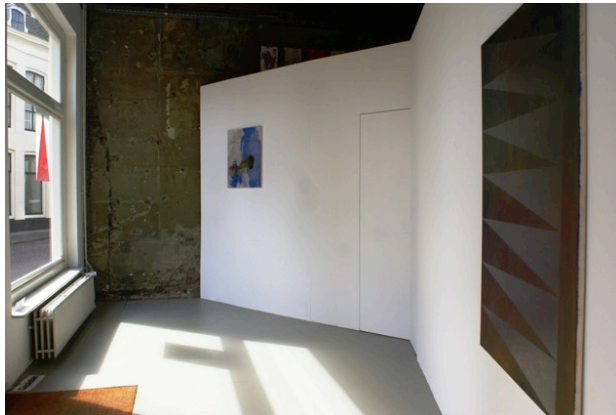
Giorgos Kontis(Gr)

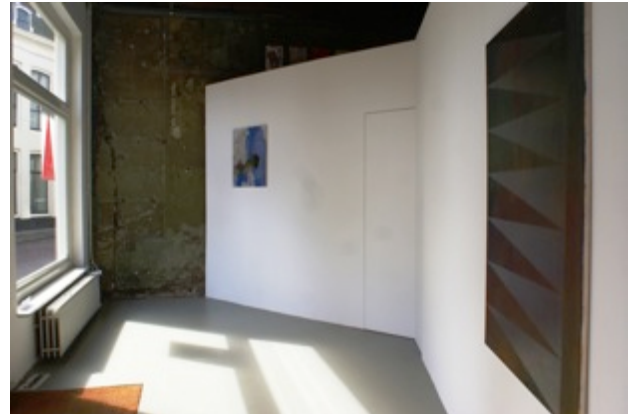
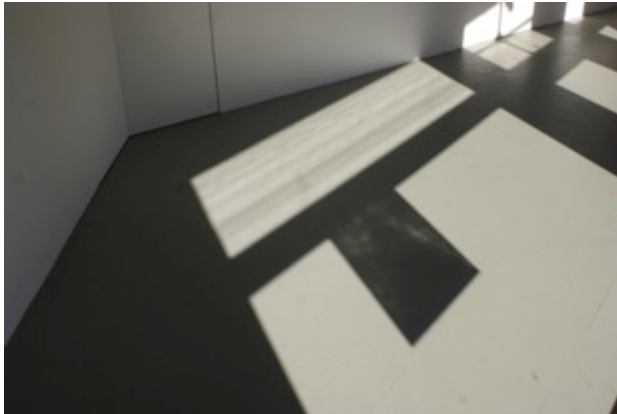
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Giorgos Kontis(Gr)

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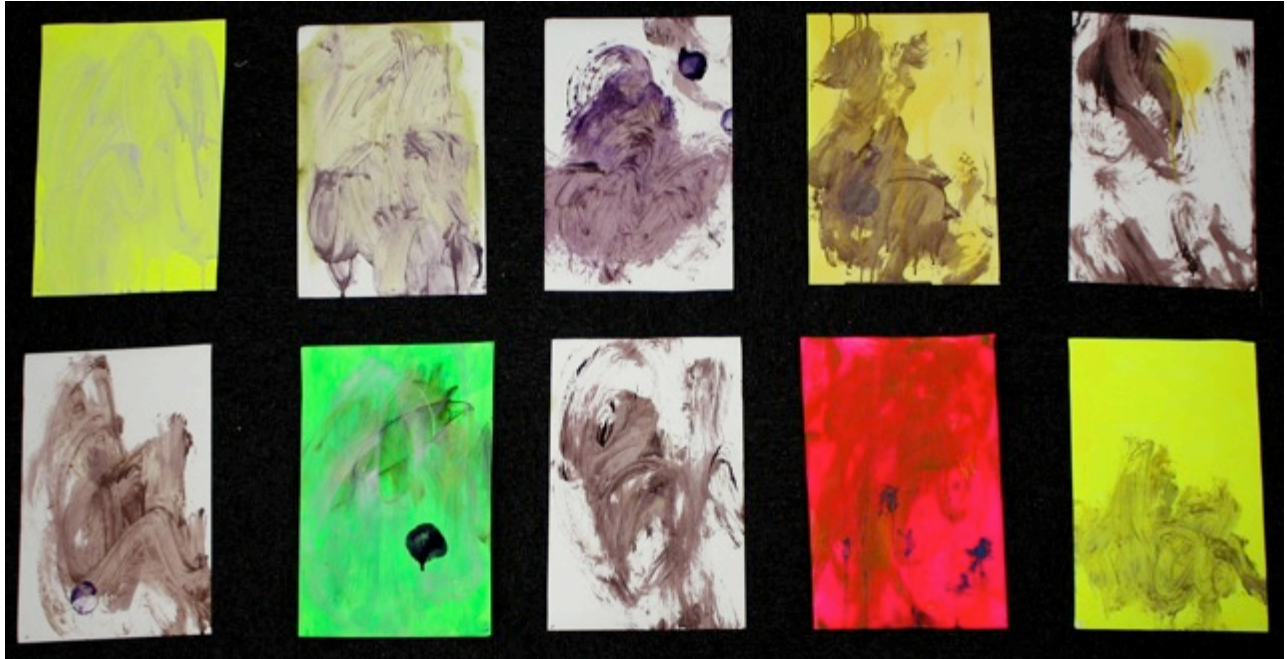




Giorgos Kontis(Gr)

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Giorgos Kontis(Gr)

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this is not an exhibition

but still there are some object in this
space you might call paintings
and the artist also is present, Giorgos
Kontis
and there is some public
and I even noticed yet a critic

yes - but yet this is not an exhibition

for in an exhibition a work of art is
displayed isolated from the context in
which it's made
and it only can be seen as such
it is purloined from the web in which it
came into being
and it is displayed in the web in which
art theory and art critic and the curator
captured it
it also is purloined from time and space
in which it came into being
and it is displayed in time and space of
an exhibition in an exhibition space

in this case all that is not the matter

for these works are created for this space
and this space is made to provoke such
works

to that end in this space is made this wall
as a white corner: a white that seems to
consist of sheer light

and these works moved themselves
through this space in the hands and
under the eyes of the organizers long
enough to get them into dialogue

or maybe one should say they achieved
this result in dialogue with each other,
with the space, with the wall and with
the organizers

the way Giorgos wanted it

and now they will continue this dialogue
with all those present and not-present:
the public, the critics and the theorists
and the colleagues of the artist

but in that case one better could call this
a theatre

and in that case everyone present is an
actor

and now this wall presents itself as a
piece of scenery, this door shows itself
the backstage

entrance and there on the left high on the wall is nailed a frieze that by Giorgos has shown itself to be “the dish washing series”

although he hadn’t planned this time to make a frieze this series was smart enough to force him into that

and at the other side has withdrawn itself in the highest a work that marked itself by Giorgos as the divine and like the jewish god withdrew himself as the absent

a god who will show himself if only we make his presence possible likewise these objects will show themselves as paintings if only we make them possible

and then they will make us visible our intuitions with which they lead our eye to what we call “imagination”

the possibility to assign meaning to what is not knowable for nothing and no one has any meaning of one’s own

you only get your meaning in your relationships to others each of us exists as a junction of meanings which each of us appropriated as one’s own identity whether we are humans, beasts, spaces, walls, windows, paintings, fictions, ideas or theories

this is not an exhibition this isn’t a theatre either this is the real world welcome into the world of Giorgos Kontis



Justin Time will use LET GOOOO's "manual" as a starting point. To give themselves indefinite freedom, Justin Time has installed two beds and a cooking island. There will be a sound system, to make things clear.

There will also be other artistic materials such as clay, paint and a video camera. Justin Time is allowed to be on Facebook. The opening will be on Justin Time's birthday and we invite you to celebrate with us.

*Our home
is the journey
through history.*



- Justin Time

Everything must be unsettled.

We are going to earmark
an indefinite space.

Our home is the journey
through history.

We will investigate circumstances
and perspectives.

We will melt hierarchies.

The real choices are made
by the space itself.

We will descent into chaos.

3/5/2014



We are going
to earmark
an indefinite
space.

- Justin Time



Justin Time (Iceland 🇮🇸 NL)

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Justin Time verrast passanten

Het tweede experiment in de reeks Let Go... in Galerie Caesuur in Middelburg doet vóór de opening al van zich spreken. Kunstenaressen verblijven in de etalage als Justin Time.

door Edith Kamakers



Justin Time in de etalage van Caesuur in Middelburg. Foto: Ruben Oost

Twee empersoonsbedden staan tegen een held-witte achterwand. Ze zijn gelinkt met blauwe lakens en slopen. In de natuur staan ook nog een rivoerspijs dekmisch gsmid en een loekkast, en vóóder nog kled, penselen, schildertuig, audio-videoapparatuur. Twee vrouwen bewegen in de ra-blaauw vroom. Het is de nieuwe etalage van galerie Caesuur in Middelburg. Dag en nacht is deze uitoebolding vanaf de straat te zien. „Die alles is Justin Time“, verklaren de kunstenaressen. Als Justin Time ver-

wachten ze volledige vrijheid van gres en krijgen en ze kunnen voldoen aan de opdracht Let Go... De twee vrouwen zijn afgeleid van de Rivierland Academie in Amsterdam en ze zijn door curatie hnt Quinn uitnodigd voor de expositie bij Caesuur. „Het was naar aarleiding van een installatie, maar hij wies niet meer welke“, zegt Justin Time (beiden zijn bijna 26 jaar). Ze geven hun echte namen niet prijs, omdat ze zich als Justin Time willen presenteren. „We zijn nu niet onzerf, maar Justin Time.“ Een van de twee zet een roze hel-

op. Die geeft de omgeving een blauwe tint en dan wordt het gemakkelijker om Justin Time te zijn. Ze zijn zondag in de etalage van Caesuur ingetrokken en blijven er nog tot de opening van de expositie op zaterdag 1 mei. Dat roept ze de 'voorbijgangers of de kunstwerken of de chaos' van hun zvendags verblijf in de 'rijkhoo' bij Caesuur. „Wie het wordt, weten we niet, maar het wordt wel iets. Het gebeurt nu op dit moment ook bijoorhoed“, zeggen ze en ze beginnen te filmen. „Zonder Justin Time zouden we ons heel onzeker hebben gevoeld. Dan zouden we zelfs niet geveren hebben of we aan de opdracht ons ons te laten gaan, zouden kunnen voldoen.“

De hele dag door hebben ze bekijs. Ook nu weet. Een groep voorbijgangers blijft staan bij de etalage. Ze kijken naar mannen en zeggen tegen elkaar. „Daar ligt iemand in bed en daar nog iemand. Zijn het studenten?“ De passanten glimachen, knikken en gaan weer op in de Middelburgse buitewereld.

Er komt een paardsterren voorbij en Justin Time pakt snel de camera. De paardsterren staan erop. „Die komt wel een paar keer per dag voorbij. We wieden hier rozig van.

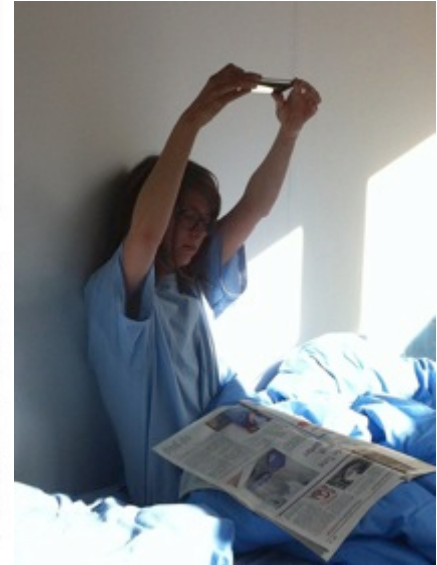
Hier is een mooie plek en we weten dat we hier iets zullen volbrengen en iets optiesen.“ Ze hebben zeven opdrachten geschreven voordat ze de galerie innakken. Een ervan is dat de 'echte kransen worden gemaakt in de ruimte zelf'. „Dat is voor ons een rang-gewende gedachte. Zeker omdat we moeten die óere omgeving een goede uitwerking op ons heeft.“

Angaige raamtoeren hebben ze niet gehad. Al was het een nacht onrustig, omdat er een brand in de buurt was en de brandweer kwam blansen. In die ochtend werd er ook een paar keer op de deur geklopt. „We haken de staag wel in.“ Justin Time gaat ontschuld in de reeks Let Go... van Caesuur. De opper van de uitgenodigde kunstenaar is om 'alles op losse schoeven te zetten' en in plaats van een aantal reeds als kunst bepaalde objecten in de verzoeningstelling op te nemen, wordt ontzucht onder welke omstandigheden en vanuit welke perspectieven objecten als kunst gezien zouden kunnen worden.

Justin Time, bij Galerie Caesuur in de Lange Noordstraat 67 in Middelburg. Van 3 mei tot 7 juni. De opening is zaterdag 1 mei om 16.00 uur.



Justin Time, de camera legt alles vast.



Justin Time (Iceland [↗](#) NL)

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Justin Time (Iceland [↔](#) NL)

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Mitchell Thar^(U.S.A.) & Iva Supic Jankovic^(Croatia)



FAIR

Mitchell Thar^(U.S.A.)  Iva Supic Jankovic^(Croatia)

*Every non contradictory, non-paradoxical understanding of the nature of divinity
is hopelessly far from the divine secret of life.**

Fashion, formal abstraction, performance, and exhibition: *Fair by The Fashion of Christ* targets the contradictions seen in 'contemporary' modes of creative production, insisting on a personal initiative for vocabulary as opposed to a fashionable one. Fairly resolved but fully committed, this project puts on display two individualized vocabularies that collaborate, contradict, fuse and reject all with equal amount of push and pull.

Fair by The Fashion of Christ is a collaborative project between Mitchel Thar and Iva Supic Jankovic. The collaboration started in November 2013 during Thar's exhibition *Fair* in The Zolder Museum (museum in Amsterdam ran by Iva Su-pic Jankovic from 2012-2014).

* *Berdyayev Nikolai Aleksandrovich,
Philosophy of the Free Spirit*

The opening of *Fair by The Fashion of Christ* will be marked with a poem, written for the *Let Gooooo* Project; drumming will follow the song.

Click [HERE](#) for the video of this performance.

Mitchell Thar(U.S.A.) 🌀 Iva Supic Jankovic(Croatia)

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Fair by The Fashion Of Christ
Starting point artist talk

Exhibition, performance, and a stage for discussion: *Fair by the Fashion of Christ* was the second installment of a collaboration between Iva Supic Jankovic and Mitchell Thar. The first project, the show *Fair* by Thar, took place at The Zolder Museum (a museum ran by Jankovic from 2012-2014). In this project, both artists began to collaborate with their respective vocabularies through working together on the production of an exhibition.

The Fashion of Christ, a clothing brand by Jankovic and subsequent project to The Zolder Museum, acted as the foundation for this exhibition. Both Jankovic and Thar are invested in the visualization of 'label' and what this translates to in different contexts, be

productions and concepts. In this show, two 'labels' were presented as a point of conversation about the function of vocabulary as personally based while also engaging with pre-existing frameworks (fashion and formal abstraction, namely). Perhaps most representative of this process was the 'goody-bag' that was installed in the show, a custom silk-screened bag containing work(s) in editions that were also present in the exhibition. The show as a whole was bagged and labeled, but on the terms of the artists and their material. Adjacent to the bags was a performance where an original poem was recited to the background of drumming. In the poem, the specific occasion of 'Let Gooooo' and the position of the artists were addressed while performing the various brands present in the installation. Like the title of the show implies,

Mitchell Thar^(U.S.A.) & Iva Supic Jankovic^(Croatia)

this exhibition was only fairly resolved and intentionally so; *Fair by the Fashion of Christ* was a proposal to utilize label as an open structure, a strategy of intentional self-identification.

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Mitchell Thar



Mitchell Thar(U.S.A.) & Iva Supic Jankovic(Croatia)



Mitchell Thar(U.S.A.) & Iva Supic Jankovic(Croatia)

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Invitation | *Construction of Illusion* | a solo exhibition by Pim Kersten

Heteronomical tension is the precept of this exhibition.

The atmosphere is suffused and allusive.

Pim Kersten reduces his palette to minimal, soft coloring and subdued grays. From there, the only variations we encounter are black and white.

While all artworks are characterized by light-ness and insubstantiality, the aluminium pieces, as they are installed in the space, inter-act with light that is reflected in such way that it's rapidly flowing in and out. The paintings are enormously sensitive to their environments; their surfaces are changeable, fickle - appearances which challenge the viewer's perception and, ultimately, their conceptualization of the work.

The artistic study of Pim Kersten draws out the immediacy of perception, but it also de-fines absorption of delicate atmospheres in space. Filtering all visual information absorbed in the act of sensing, he locates his practice within the traditions of philosophical inquiry, beginning at the surface.

Intensely interested in a possible contemporary abstract type of painting, he examines formal properties of painting and their hybrid quality. As the artist states: "being passionate about the anti-black box phenomenon in a socially networked environment (Latour), I often combine unfamiliar surfaces, found paints and other found materials, often industrial, that evoke speculation as to how they might have operated in the past, what

possible relationships they have had and what type of function they continue to carry. This way I investigate authenticity and a social status both within and outside the artistic object. ”

The resulting works are executed with great tactility and defined by the muddiness of their materials, which simultaneously gives a unique and evocative contemporary identity.

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Domenico de Chirico^(It)

LINK: <https://www.youtube.com/watch?v=cAmWkWiZ50>

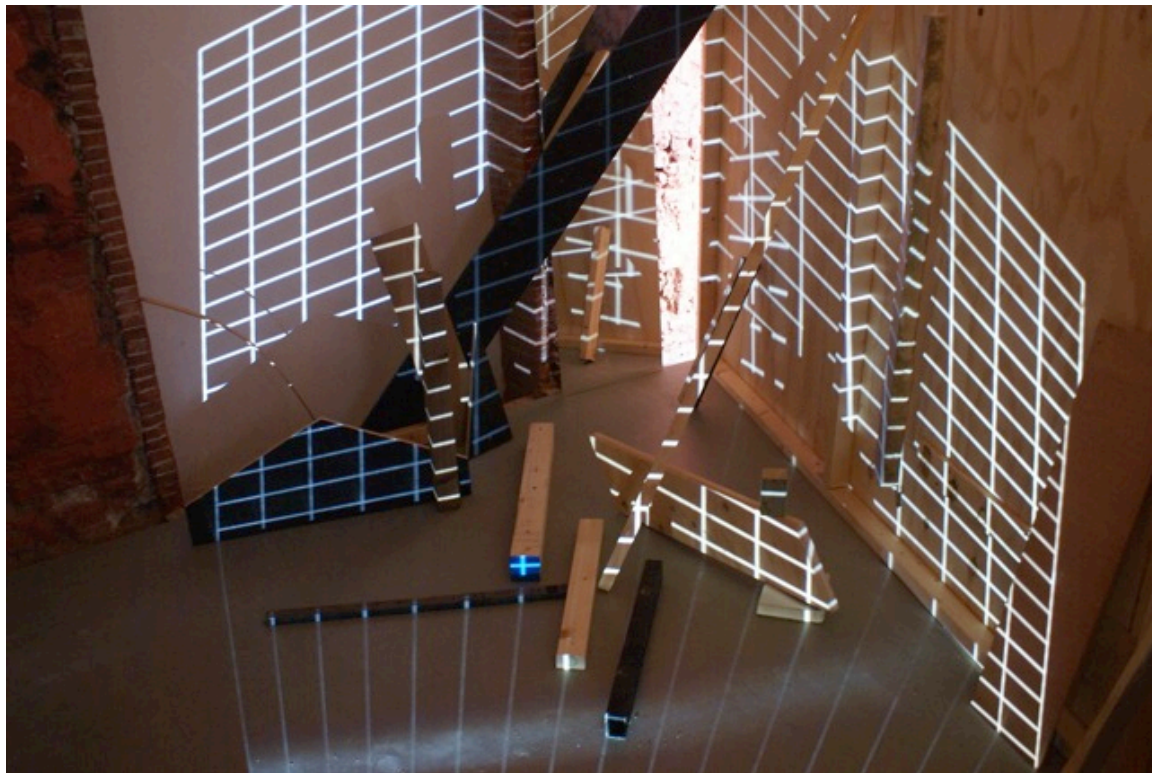


Pim Kersten^(NL) | Work 1



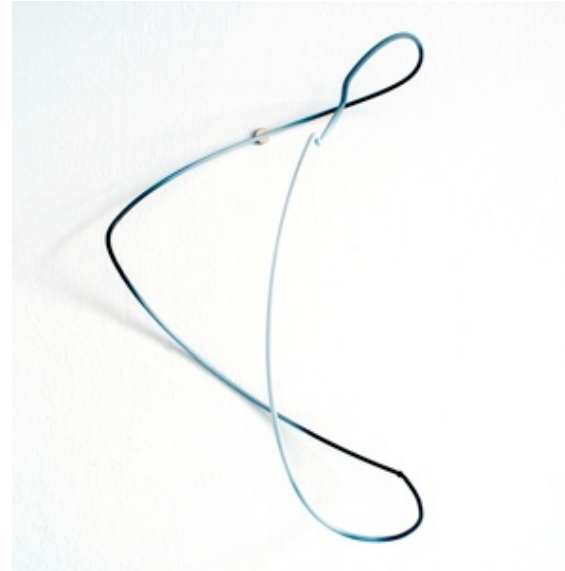
During the opening, Kersten asked the public to complete his sculpture. Photo: starting sculpture, back space by Pim Kersten











Pim Kersten^(NL) | Work 2 | Exhibition

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Jack Segbars^(NL) | 11/10/'14 - 15/11/'14

Invitation | *DUET* | a solo exhibition by Jack Segbars

Jack Segbars | Duet

LET GO #5 | 11/10/'14 - 15/11/'14

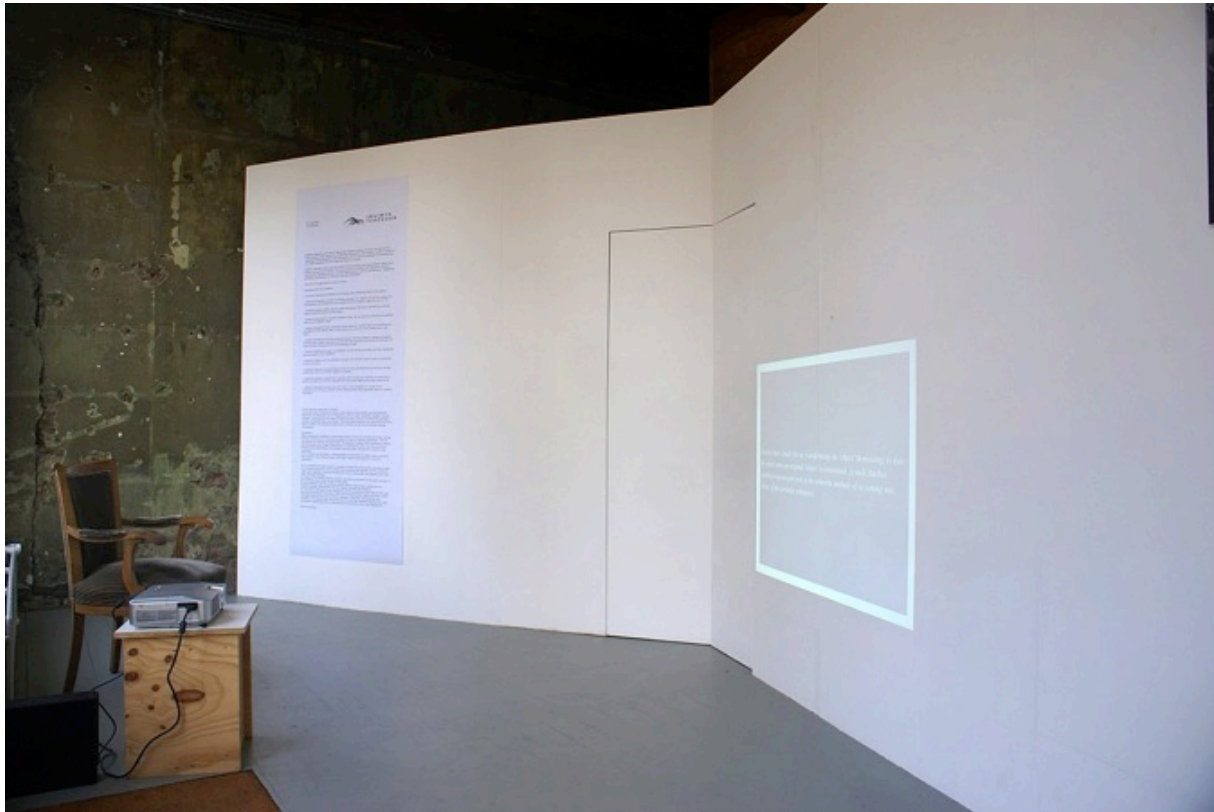
An exhibition by Jack Segbars in which he takes as starting point the program of *ruimteCAESUUR* itself. How do artistic programs, dis-cursive text and inherent theoretical ideas relate to art-production as such? What is the interaction between artist, curator, theory and platform?

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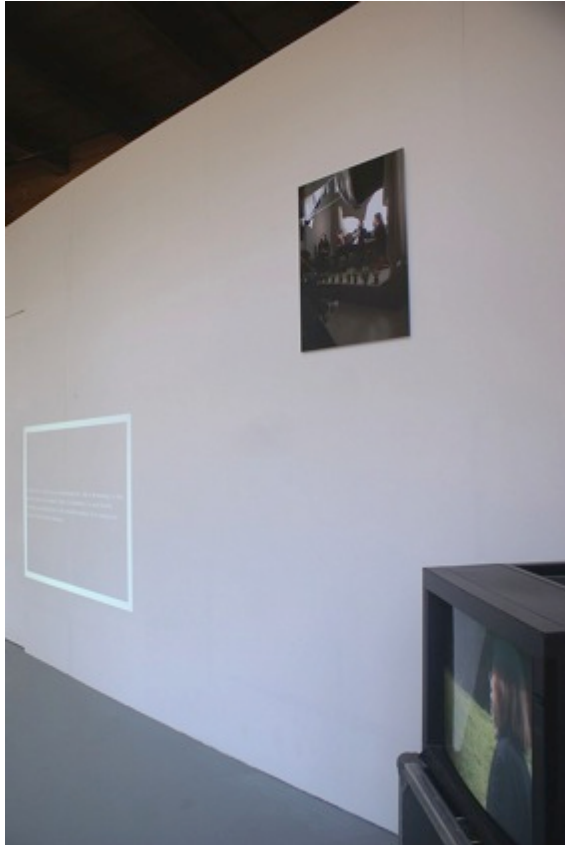
In the exhibition there are:

- a photograph of the presentation of Jan Verwoert's publication *COOKIE!*, Piet Zwart Institute, Rotterdam Feb. 7 2014
- [a video showing the text work Duet](#)
- a video showing a portrait of Harmen Eijzenga
- a text work of the *ruimtecaesuur* Let Gooooo! curatorial program









HARD-CORE(NL)



Close your eyes

by
Hard-Core

with music of:
Kevin MacLeod

22/11/14 - 28/12/14

Private view on:
Saturday 22/11/14, 16:00h

No. 0 of the two year lasting series
Let's GOOOOO!

Puinle Boesjaar
Lange Woonstraat 67
Middelburg, the Netherlands

Open on Friday and Saturday afternoon
from 14.00 - 17.00

text | invitation

Close your eyes is HARD-CORE's latest work. An imaginative exhibition constructed out of hypothetical scenarios. A transcendental pathway is being marked out to guide you on a journey through your own, and external, imaginary restraints.

Close your eyes is enriched with the royalty free music of Kevin MacLeod. Gratefully we included the following songs by Kevin: *Broken Reality, Carefree, Dream Culture, Enchanted Journey, Finding Movement, Gonna Start, Heart of Nowhere, Music for Manatees, Nu Flute, Peaceful Desolation, Perspectives Porch Swing Days, Promises to Keep, Reawakening, Virtutes Vocis, Wallpaper, White Lotus*

Click [HERE](#) for the movie | invitation

For the audio file 'Close your eyes' click [HERE](#).

To hear and download more music of Kevin MacLeod click [HERE](#).

HARD-CORE^(NL)

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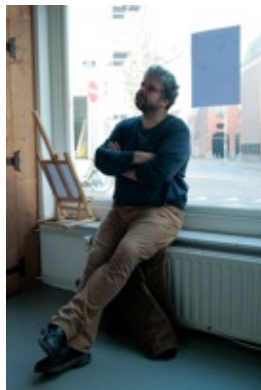
HARD-CORE^(NL) | opening & HARD-CORE session

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HARD-CORE^(NL) | HARD-CORE sessions 29-11 |

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LET GOOOOO . . . in retrospect

LET GOOOOO.....

Everything had to be unsettled at *ruimte*CAESUUR in Middelburg last year. We'd set us a matrix by which we wanted to let go everything.

Well, that wasn't a walk in the park.

-Instead of making exhibitions ourselves, we asked *Just Quist* as a guest-curator to challenge a number of artists to let go them-selves with our matrix in our space. With that he immediately freed the space from himself, because:

- Instead of focusing on a specific exhibition space, we earmarked an indefinite space as an exhibition space. That means: in the space of Caesuur, Just placed two white walls at an angle of 120 degrees, accidentally being the viewing angle of the human eye. That wall got a backside, a *backspace* that explicitly might be used.

Two of our exhibitors did just that: *Giorgios Kontis* destined it to be a *divine space*, where on one side he put up a large painting that protruded half above the wall with a light fall as in a church; and on the other side he put up a frieze of six works, also high up. And *Pim Kersten* made it into a *backspace* using a light grid that lit objects in a way that only the lighting remained and a mirror that consequently made itself invisible.

- Instead of making an exhibition we wanted to take exhibiting itself as the subject.

You could say this really worked out. In this viewing angle it has yielded some startling exhibitions, of which we never would have thought to have wanted them.

For a week *Justin Time* stayed there the two of them with bed and cooker, laptop and video and some art-objects, and she used her time filming the outsiders who in large numbers often in conversation let themselves be filmed and who remained on *Facebook* afterwards

for quite some time.

Mitch Thar and *Iva Jankovic* showed there their installation *Fair by The Fashion of Christ*; the release of a fashion brand that wanted to contradict branding and a goody bag that was actually available. Their opening performance called to let go of branding and give identity a voluntary openness. *Jack Segbars* contributed with *Duet* where he hung the text of our matrix on one side of the wall, and projected on the other wall a PowerPoint presentation with his reaction and an invitation to Harmen to react on it. It never became a duet though, Jack still did not reply at Harmen's reaction. And *Hard-Core* even abolished the space by closing our eyes for it and grant every visitor his own exhibition by conjuring up each one of them their own images by listening to a soundtrack with a recited text through speakers and an audio file.

- Instead of offering the public an exhibition we wanted to involve the public with the

installation and presentation of an exhibition. *Hard-Core* managed by freeing the public from the visible world and let them surrender themselves to their imagination. To the delight of many *Justin Time* succeeded too by *Facebooking* the viewer to be the object of his own performance, so every one of them wanders on the internet into eternity. And *Pim Kersten* seduced the viewers to relocate objects, remove or add them in his light grid, by which the *backstage* became a portal to the stage of the actual exhibition.

- Instead of including a number of already classified 'art' objects, we wanted to investigate the circumstances and perspectives from which all sorts of objects might be seen as 'art'.

This happens to be one of the most talked of and criticized aspects. To *Pim Kersten* it is the perspective of the visitor as a 'fourth wall', as an involuntary participant to the exhibit, that can make or break objects as being art.

Hard-Core puts the visitor to the dilemma if he is urged to research his criterion by which he allows himself a place among his own objects of art. To *Giorgos Kontis* it is the precise and intuitively chosen placement of an object that transforms it into art. To *Justin Time* it is the viewer himself who can see himself as an art object in his mirror image on video. To *Mitch Thar* and *Iva Jankovic* it is the willingness of the viewer to abolish his own identity that can manifest art. And if an audio file can elevate our own imagination to become art is a question that *Hard-Core* rose.

- Instead of giving suchlike objects a place they were entitled to in our opinion, we wanted to try to let the objects themselves point out their place. While arranging some of the exhibitions in this undefined corner this turned out to be the most successful aspect of *Let Gooooo*. We saw *Giorgos Kontis* intently directed by his objects being forced to precision work

on the millimeter to give them their right place, sometimes even by elevating them above the wall to expose them. We watched *Justin Time* placing themselves amongst their furniture in the space and then disappearing in their *exit*-video on the endless empty space of the *World Wide Web*. We watched *Pim Kersten* being persuaded by his works of their deserved placement that to his surprise sometimes turned out to be their hiding place. At two other exhibitions that placement revealed itself by the casualness the artists placed themselves in the space: *Justin Time* and *Mitch Thar / Iva Jankovic*. And *Hard-Core* poses the question if art needs physical objects to make an exhibition.

- Instead of departing from a particular vision about or a certain idea over exhibiting we wanted to follow the path along which a vision about or an idea over the exhibit comes into being. We now know in which exceptional ways and

according to which surprising visions an exhibition can be established. *Justin Time* and *Hard-Core* showed themselves in their exhibits by the invisible continuation in the anonymity of their absence. But we failed to answer to the request of *Hard-Core* to connect to them by communicating on the subject of their project on a designated blog with a possible result of new work. And though the 120° wall was built to give Caesuur the aura of a *white cube* nobody breached that: everyone left the wall untouched except *Hard-Core* in concept and *Giorgos* and *Pim* with their backstage.

- Instead of departing from the existing hierarchy of frozen relations between all people involved, ideas, objects and places we wanted to melt that hierarchy into interaction between all those involved, bringing history and mythology to light.

- Instead of asking for attention for a project which in advance could be assumed that it

will be successful we asked all to descend into chaos from which every order comes forth.

- Instead of therewith introducing a new order, a new paradigm, to create a new fun-dament, we wanted to focus attention on the creative power that repeatedly dares to unsettle everything

Well, according to the many conversations and discussions, the sometimes hard confrontations and serious differences of opinion during the *Let Gooooo* project these three aspects will continu to be discussed for a long time. In some cases there definitely was *chaos*, interaction too, though sometimes misinterpreted or misunderstood, and by that a growing insight in prevalent mythologies; but it never came to a meltdown of hierarchies: in the end the positions stayed frozen: the organizer stayed organizer, the curator curator, the artist artist, only now and then a visitor fell out of character.

What did happen is that *unsettling everything* surprised us till the end by belying prejudices and expectations. We are thinking of a way to continue *Let Gooooo*, although it is not clear yet where that will be.

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On behalf of *ruimteCAESUUR*
Just Quist
Harmen Eijzenga
translation Giel Louws



During the opening, Pim Kersten asked the public to complete his sculpture.

Colophon

LET GOOOOO . . .

was conceived by *teamCAESUUR* and curator Just Quist.

teamCAESUUR: Willy van Houtum, Giel Louws, Michiel Paalvast, Harmen Eijzenga, Hans Overvliet.

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Artists LET GOOOOO . . .

[Georgos Kontis](#)

[Justin Time \(Facebook\)](#)

[Mitchell Thar](#)  [Iva Supic Jankovic](#)

[Pim Kersten](#)

[Jack Segbars](#)

[HARD-CORE](#)

Curator LET GOOOOO . . .

[Just Quist](#)

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teamCAESUUR LET GOOOOO . . .

[Willy van Houtum](#), [Giel](#)

[Louws](#), [Hans Overvliet](#),

[Michiel Paalvast](#), [Harmen](#)

[Eijzenga](#)

