

MARIUS LUT: SOLO

FRANK AMMERLAAN IN CONVERSATION WITH MARIUS LUT

Anybody invited to realize a project in 1646 is asked to engage in conversation with a previously unknown correspondent.

This conversation takes place via e-mail and stretches through the whole period during which the artists develop their initial idea into final results. 1646 invites the correspondent at the other end of this contact to figure his/her way through this actual process.

In trying to picture what result the artists' work is going to, such exchange can become a reflection on the amount of otherwise untraceable choices of the moment which make up to the artists' practice.

This issue is part of the exhibition by Marius Lut *Marius Lut: Solo*, April 23 2010 till May 8 2010 in 1646.

This artist
Marius Lut

This correspondent
Frank Ammerlaan

Concept and design
Nico Feragnoli

1646.

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APR 16: Frank Ammerlaan [FA] - Marius Lut [ML]
Hi Marius,

I heard you are stuck at the moment in Portugal because of the volcano outburst in Iceland interrupting the flight back home. I hope it will not interfere too much your schedule for the exhibition in 1646. Can you explain me how this exhibition was programmed, did you approach 1646 with a plan or did they ask you? And what is the reason to approach them or to accept the invitation. I think you are living in Den Haag and visiting 1646 regularly, why is it interesting for you to make an exhibition there? I am also curious how much time you had to prepare to this exhibition.

Frank

APR 17: ML - FA
Hey Frank,

Thanks for your mail..... yeah.. I am stuck here in Portugal.... It's still hard to say if it will interfere with the exhibition. I mean it's not really clear if I will make it back on time. 1646 approached me, Johan visited Billytown and came by my studio to say hello, he saw some new works I think that's how it all started. They invited me just shortly before I went to Portugal, so it felt like a challenge. The space of 1646 is really nice but I wasn't sure about the timing, so I had to make an adjusted plan. I think the position of 1646 in The Hague is one of a high value they have a very interesting contemporary program and together with some other places they rejuvenate the Hague art scene and that's a good thing.

marius

APR 20: FA - ML
Hi Marius,

On the news I heard planes are starting to fly again so you will probably make it. Did 1646 already had some sort of idea about your exhibition? Did they make some suggestions what they wanted you to show or how the show could look like? I can imagine that for example a site-specific addition fits the context of 1646 more than the average static approach seen in galleries. With static I mean that the exhibition is very much invariable, not interacting with the surrounding, the work is made in the studio and placed in the gallery without any additions or changes. It can be interesting when a curator has already a structure in mind about the exhibition of the invited artist, how the show should be designed and installed. Getting carte blanche is of course always. How did it work in this situation.

Frank

APR 22: ML - FA
Hey Frank,

Ha yes the planes are flying, I left on Sunday morning for a 28 h trip by car. When 1646 approached me they were particularly interested in my new 3 dimensional works in combination with the 2 dimensional work. (Although I never perceived my 2 dimensional work as being flat) Anyway, this show feels like a carte blanche. Of course it's interesting if there is an interaction between the artist and the curator, but how that works out is also very much depending on the person and its insight. In this case it's going in a very natural way. When I install my works they are subordinate to the overall presentation, that's why it takes time and involves also very much the space the work is presented in. The positioning of the works in relation to each other and in relation to the space, has a rather architectural input.

marius

APR 22: FA - ML
Hi Marius,

If I am right 1646 has two rooms with corridors connecting them. I am interested how you approach the spaces, how you connect the two spaces or treat them as individuals? What can be a way for you to make a relation between the two rooms, will it for example work on a formal way or more content wise.

Frank

APR 23: ML - FA
Hi Frank,

1646 has two spaces, one space on the street side with a big shop window and the main space in the back.

When I started it was clear that I did not have enough time, normally when I prepare a show I will spend some time in the space to get to know to know it better, then after some time

you can react on it. I will treat the spaces as two individual spaces, just as they are, the relation will be made with the works.

For this show I have been inspired by a »commercial culture«

I present some of my works on shelves. In the same time I will try to break down the logo-like minimal appearance with interventions in and with the works. Installing the show I will just »play« with the work and the space to find the resonance. I hope it will work out and that the energy of »playing« will stay.

It feels like we could still talk much more, I hope to see you there today?

thanks

marius
