

The Last Terminal
Reflections on the Coming Apocalypse

Volume III

2 March 2024 – end 2025

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Volume III, Part 2:

Errors

MATHEW KNEEBONE & TOM ALDRICH

Piano Unplugged: Variation I

Performance:

Saturday, 11.05.2024, 21:00

Piano Unplugged: Variation I is a piano piece conceived by artist Mathew Kneebone and composed and performed by musician & composer Tom Aldrich.

The composition draws from Kneebone's archive of musical improvisations performed and posted online by people experiencing a black-out. These brief melodies vary in modality and complexity, from children's recitals to elaborate jazz riffs. Taken collectively, they convey a spontaneous form of cultural production born as a direct response to disruption caused by infrastructural failure. The score for the performance arranges these improvised samples according to interpretive compositional systems from Karlheinz Stockhausen's *Klavierstücke* series, Henry Cowell's *New Musical Resources*, and Tom Aldrich's intuitive play.

Piano Unplugged: Variation I is the first rendition in a series of acoustic musical works based on improvised music created during power failure.

LISA IVORY (2024 – 2025)

Paintings

We have presented two paintings by the British artist Lisa Ivory titled *Tourist In Your Town* (2023) and *Love And Communication* (2023) in the first part of Volume III.

In *Part 2: Errors* we will reveal two new paintings as part of a two-year-long exhibition of her works at Rib consisting of eight parts totalling about sixteen paintings by the end of 2025. In the process a number of art historians with distinct specialisations in 18th and 19th century painting and unfamiliar with Ivory's work will share their readings of her paintings.

Ivory's paintings point to an evolving story with a seemingly clear narrative arc yet the stories do not easily yield to identifications and sympathies. They undermine our certainties about where we are in relation to what we are looking at. We are aware that showing only a small portion of her works in each exhibition might form a challenge to a contemporary visitor, however, we want to see if time-stretching her exhibition across such a relatively long period might better reveal her painterly progression and at the same time allow space for them to resonate with works by other artists.

They lead one into a painterly universe; a shadow world, a natural habitat for nudes, skeletons, and domesticated monsters.

GERLACH EN KOOP (2024–ongoing)

En om vier uur?

Slapen.

In *Part 1: Beating Death With His Own Arm* Rib began with re-staging a solo exhibition by the artist collective gerlach en koop titled *Was machen Sie um zwei? Ich schlafe.* (GAK, Gesellschaft für Aktuelle Kunst Bremen, Germany, 2020). In this exhibition at the edge of sleep the collective displayed works by other artists. Over the course of the coming year, this solo exhibition will be re-staged at Rib. One work, two, maybe three at a time. Not all works on view in Bremen will be on view in Rotterdam however and the very act of re-staging the ones that are, will influence their presence.

Sleeping can neither be learnt nor mastered. Sleep is a fickle force that cannot be forced. Sleep is granted. All one can do is imitate a sleeping body as best one can. To re-stage the night before and the night before and the night before hoping that at some point posture and breathing will match and the copy will again be convincing enough to merge with the original ... and that is when you fall.

Anticipating that the three-centimetre void in Rotterdam—reminiscent of the three-centimetre void in Bremen—would dissolve into thin air soon, we asked Daniel Gustav Cramer to send the object that isn't a work of art when seen in broad daylight. Details are disappearing from Alex Farrar's suit, a new addition to the exhibition. The silent abyss of Laurent Montaron's Melancholia will be rebuilt to once again be the exhibition's 'onrust'. Emilio Prini's confirmation to participate remains in suspension. These works together shape Om vier uur? Slapen.

—gerlach en koop

ALEX FARRAR

In 2007—without any prior experience or technical advice—Alex Farrar made a suit from scratch to wear whenever representing himself as an artist. When it needed replacing he made a new one. After five 'suits' Farrar was able to make a suit that was indistinguishable from a professionally crafted one, and that concluded the project. This last suit is not on display, nor will it ever be. It is not an artwork. The artist keeps it the way one usually stores their best suit, in a garment bag, hanging in a wardrobe, but he will not wear it.

An exercise for insomniacs: imagine a room and then slowly strip it of everything inside. The objects, every little thing, the furniture, then continue with the windows, the doors, the skirting boards. Then remove all colour and the corners with their shadows until a completely white space remains. No details. No dimensions. A cloud-like nothing. Now your thoughts will have difficulty finding anything—a damp spot, a half-finished drill hole, a collapsed cobweb—to attach to and thus keep you from sleeping.

The first 'suits' were not only ill-fitting, they also showed all sorts of striking details, odd seams, unusual stitching ... details that stood out. Ten years were used by the artist to gradually eliminate them. The 'suits' attracted less and less consternation in the public. If his suit is desire materialised, as Laura van Grinsven writes in her text about the work¹, after the sixth one the desire became weightless. We imagine the artist standing in front of his wardrobe, staring at the garment bag.

LAURENT MONTARON

Endlessly undulating magnetic tape inside a machine from which the lid has been removed. It's a Roland RE-201 or Space Echo, a machine that musicians use to add an artificial echo to their instruments. It was the first of its kind in the 1970s but is still popular today, despite digital alternatives. Two different kinds had been invented at the time; one artificially reproduced the acoustics of space to create reverberation, or 'reverb'. The other artificially reproduced the acoustics of a canyon, an abyss, returning the sound as an echo. The Roland belongs to this last type, carrying in its interior an artificial canyon.

The properties of this canyon can be adjusted with all kinds of controls, which brought to mind the shallow abyss described by Polish poet Zbigniew Herbert—the one that follows him everywhere he goes, clingy like a dog, not deep enough to swallow a head, a body, legs or even feet. The one that has yet to mature, to grow up, to become serious.²

The echo effect was achieved by laying down a recorded sound on magnetic tape, which was then looped and read in succession by a series of juxtaposed tape heads. As the tape came back to the start of its loop, the sound was silenced by a final tape head that erased the recording.

The Roland RE-201 has no output as it is not connected to a loudspeaker—not that it would make any difference, because there is no input. We don't hear anything. All we can do is look at it, mesmerised, hypnotised, sleeping.

EMILIO PRINI

'Confirm participation in the exhibition.' A telegram sent to Kunstmuseum Luzern in 1970 as the artist's contribution to the exhibition *Visualisierte Denkprozesse* [Visualised Thought Processes], probably his first use of a statement that Emilio Prini used again and again, always in slightly different formulations and iterations. Like the one typed on A4 paper—a standard—using an Olivetti 22 typewriter, one used as the cover for a book with Germano Celant (a book that was never made). All versions backed—and evidently so—by Prini's presence in the world.

CONFERMA PARTECIPAZIONE ESPOSIZIONE That has changed since 2016. His death has put the work in a state of suspension, it has become a kind of testimony. *Omaggio a Emilio Prini* [Homage to Emilio Prini].

Wait a minute. The window's rattling. 'Se è possibile, non creo.' If possible, I create nothing. Previous works have been repeated in Prini's exhibitions, but never in the same way. These alterations were motivated by the new situation with which he found himself confronted. He introduced a certain limited number of ideas and works to the world that he constantly revisited, re-developed, re-framed or elaborated upon, keeping them in flux almost as if they were living material. At times he just revised a date, changed a title, or isolated a detail of an

image. He might photograph a work as a replacement for the real object, or make a copy (and throw away the original).³ Describing Prini's work in terms of material, technique and dimensions always requires a lot of question marks. Their main dimension is time.

NOTES

- 1 Laura van Grinsven, 'Release me from this thing', in: Alex Farrar, *the 'suits' archived, with an inventory for ten years of performativity* (Amsterdam: 7.45 Books, 2016).
- 2 See the poem 'The Abyss of Mr. Cogito' in: Zbigniew Herbert, *The Collected Poems: 1956–1998*, trans. and ed. Alissa Vallies (New York: HarperCollins, 2008).
- 3 In Rotterdam gerlach en koop display just the glass that in Bremen protected the actual stamp print on cardboard from the Archivio Emilio Prini in Turin, Italy.

**Volume III, Part 1:
Beating Death With His Own Arm***

GERLACH EN KOOP
En om drie uur?
Dan slaap ik. (2024)

Sleep can neither be learnt nor mastered. A force that cannot be forced. Sleep is something that is granted. All insomniacs can do is imitate a sleeper, adopting the posture of a body that sleeps. In fact a re-staging of the night before and the night before and the night before, hoping that at some point their imitation will match, that the faithfully copied sleeper will coincide with the original from last night... and that is when you fall.

In 2020 gerlach en koop displayed works by other artists in an exhibition at the edge of sleep at the GAK, Gesellschaft für Aktuelle Kunst in Bremen, Germany. Over the course of this coming year a faltered re-staging of this unusual solo exhibition will unfold in the space of Rib. One work at a time. A full re-staging will follow, later on, in a somewhat larger space. Not all works exhibited in Bremen will be re-staged however, and the ones that are will be changed by the very act of re-staging. For this first one—*En om drie uur? Dan slaap ik.*—gerlach en koop decided to retrace their steps and invite an artist to discuss a work that had been present in their thinking about sleep from the beginning, a work that was absent in Bremen.

Untitled 2020/2022/2024 by TOMO SAVIĆ-GEKAN is one of three spatial interventions, functional walls initially built for an exhibition at MSU in Zagreb in 2020. This particular wall was reconstructed in Galženica Gallery, Velika Gorica in 2022, and will now be reconstructed once again in Rotterdam. The wall is straight and white and taller than wide. You can imagine this wall for art or thoughts about art. You stop in front of it, standing still. Other walls exist, sure enough, walls you walk along or past, thinking about the art you've just seen or are about to.

LISA IVORY (2024 – 2025)

For when the animal being supporting him dies, the human being himself ceases to be. In order for mankind to reveal itself ultimately to itself, it would have to die, but it would have to do it while living— watching itself ceasing to be. In other words, death itself would have to become (self-)consciousness at the very moment that it annihilates the conscious being.

—Georges Bataille, *Hegel, la mort et le sacrifice*, 1955

In a recent phone call, Ivory made it clear that the female figure in her paintings does not represent her. She rather identifies with the monster. The female figure in her paintings mostly interacts with a skeleton, a classical symbol of death, and a dark fluffy monster figure. In a painting titled *Upper Hand*, she is slapping death on his meatless buttocks with his own detached radius while the monster is watching from afar, and elsewhere death is returning her the same favour in a painting titled *Cross Bone Style*. Here we see death sitting cross-legged (boned) on a rock, slapping her on her buttocks, while the now tiny slightly shapeshifted monster is watching them passively from close by.

Roles and scales interchange as well as the framing of events. The same scene is sometimes painted twice. Revealing only in a later version an overview of the entire role distribution of all the reoccurring figures, including possible absentees. When paying close attention and reading for an extended period, the paintings seem to enter your soul and then your dreams.

The presentation of a larger collection of Ivory's paintings will be broken down into eight distinct chapters and shown as a developing story over the course of two years.

* Title of a painting by Lisa Ivory

Participants

Amsterdam-based composer/keyboardist TOM ALDRICH has worked in jazz, rock, and modern classical music contexts. His musical sensibility is influenced by the Downtown NYC music scene of the 90s and early 2000s, where he established himself as an accordionist in the experimental jazz group the Four Bags. After moving to the Netherlands in 2006, he earned a master's degree in composition from the Royal Conservatory in the Hague, composing pieces for Dutch new music groups such as Rosa Ensemble, Ensemble Klang, and the ASKO Ensemble, as well as the Bang on a Can Allstars (US). Aldrich's recorded work runs a gamut from tightly composed, jazz-tinged instrumental rock (*Princes*, 2016) to introspective acoustic work (*Solo Piano* and *Solo Piano 2*, 2017/2021) and atmospheric electronic pieces (*Elisions*, 2021). In 2019 he formed the group Zolder Ellipsis as a vehicle for his music. The group's debut album *Entropy Override* was released by Lizard Records in 2022, being described as 'a wild mix of jazz-rock, quirky sounds, free improvisation and structured progressive rock' (Progressive Rock Central). Their second album *Book of Tropes* will be released in 2024.

DANIEL GUSTAV CRAMER (b. 1975, Neuss, Germany) lives and works in Berlin. His works are created as an ongoing research, like a travel diary that attempts to describe the human condition, they draw their imagery from collective experiences and shared memories. Cramer archives collections, documents elusive apparitions, and captures seemingly ordinary moments of daily life. His fragmentary use of images and language incorporates references to conceptual and literary artistic strategies. Each photograph, archive, text and sculpture holds a faint story. Consequently, the exhibitions can be perceived as intertwined spatial narratives. In this working process, he delves into philosophical questions about the experience of time, the emergence of language and images, and the limits of perception. Solo exhibitions include Musée d'Art et d'Archéologie d'Aurillac (FR), Kunsthalle Mulhouse (FR), Kunsthalle Lissabon (PT), Kunsthaus Glarus (CH), Documentahalle, Kassel (DE), Kunstverein Nürnberg (DE), Salts, Biersfelden (CH), Tongewölbe t25, Ingolstadt (DE), Hara Museum of Contemporary Art, Tokyo (JP). CAC Contemporary Art Centre, Vilnius (LT). His work has been shown in

group exhibitions including Manifesta 14, Pristina (XK), dOCUMENTA(13), Kassel (DE); Artists Space, New York (USA); Cura, Rome (IT); Museu Coleção Berardo, Lisbon (PT); NMNM Monaco (MO); Palais de Tokyo, Paris (FR); Piano Nobile, Geneva (CH); Witte de With, Rotterdam (NL); IAC FRAC, Villeurbanne (FR); Misk Art Center, Riyadh (KSA); Frankfurter Kunstverein, Frankfurt (DE); Mudam, Luxemburg (LU); and Renaissance Society, Chicago (USA).

ALEX FARRAR (b. 1986) is an artist based in Amsterdam, originally from West Yorkshire in the North of England. He studied at Leeds College of Art, Leeds Metropolitan University, Gerrit Rietveld Academie, Amsterdam, before completing a research fellowship at the Rijksakademie van Beeldende Kunsten, Amsterdam in 2016. His work explores the artistic use of the exhibition as a shared space between imagination and reality. Through considered groupings of individual works, Farrar encourages lyrical narratives to emerge, creating spaces to consider the intimate, feelingful ways in which we embody interrelated social, political, environmental and economic realities. He explores making processes, ranging from metal casting to embroidery, through complex relationship with form and content, often drawing directly from the 'nervous body' and involuntary expressions such as sweating, trembling and nail biting. Recent projects have been produced using participatory sense-making as a collaborative, open ended strategy for approaching the exhibition as an experimental civic space. As an extension of his exhibition-based practice he has self-published artists' books under the imprint 7.45 Books, as well as working with Jap Sam Books on *Notes on Happiness* and Antonis Pittas' *jaune, geel, gelb, yellow. Monochrome*.

Collective artist GERLACH EN KOOP works in twofold to invite a third. They live and work in The Hague, NL and Brussels, BE. Solo exhibitions include GAK Bremen, DE; Bonnefantenmuseum, Maastricht, NL; de Appel, Amsterdam, NL; Temporary Gallery, Cologne, DE; Alte Fabrik, Rapperswil-Jona, CH; 1646, The Hague, NL; Kröller-Müller Museum, Otterlo, NL; Library Van Abbemuseum, Eindhoven, NL; Stroom, The Hague, NL. Their work has been part of group exhibitions at the Project Arts Centre, Dublin, IE; La Criée, Rennes, FR; FIAC, Jardin des Tuileries, Paris, FR; de Appel, Amsterdam, NL; Mu.ZEE,

Oostende, BE; de Vleeshal, Middelburg, NL; Netwerk, Aalst, BE; Le Grand Café, Saint-Nazaire, FR; Stroom, The Hague, NL; A Tale of A Tub, Rotterdam, NL; Lesage, Brussels, BE; S.M.A.K, Ghent, BE; the Baltic Triennial at CAC Vilnius, LT and Bunkier Sztuki, Kraków, PL; and Hammer Museum, Los Angeles, USA.

LISA IVORY lives and works in London. Solo exhibitions include *Beasts Beguiled*, Museum of Witchcraft and Magic (Cornwall), Savage Gardens, Pamela Salisbury Gallery, New York, Vice, Malice, Lust and Cunning, Lubomirov-Angus-Hughes Gallery, London. Her work has been part of group exhibitions in London and overseas that include Ricco Maresca Gallery (New York), The London Art Fair (London), Charlie Smith (London), Saatchi Gallery (London), Fragment Gallery (Moscow) and Fabian Lang Gallery (Zurich).

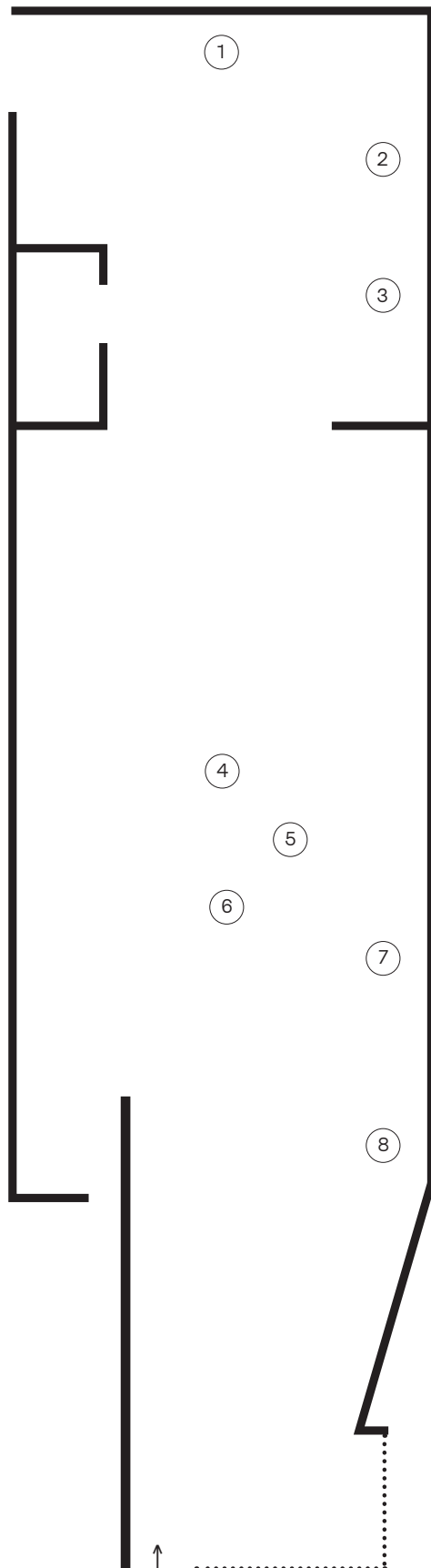
MATHEW KNEEBONE's practice is founded on research into uncertainties surrounding technology, often combining different histories, myths, and folklore. His work touches upon various media including drawing, electronics, writing, sound, and performance to reconfigure or re-contextualize certain technologies, exploring an ambivalent blend of past and present. His work has recently been exhibited at Kunstverein, Amsterdam; 019, Ghent; Extra City, Antwerp; and Cloaca Projects, San Francisco. His writing has been published in *Trigger Magazine*, *OASE Journal for Architecture*, *The Bulletins of The Serving Library*, *Another World*, *Umwelten*, among others. He has given talks and workshops at Minnesota Street Project, San Francisco; V2_ Lab for Unstable Media, Rotterdam; Central Saint Martins, London; Sandberg Instituut, Amsterdam; San Serriffe, Amsterdam; Sitterwerk, St. Gallen; EKA Gallery, Tallinn; UEL, London. Kneebone teaches at California College of The Arts, San Francisco, where he is thesis writing supervisor.

LAURENT MONTARON (b. 1972) lives and works in Paris. He is an interdisciplinary artist working across film, photography, installation, sound and performance. His works draw from the history of technology to examine systems of belief, investigating the ways in which innovations have continually given rise to new ways of observing and understanding the world. Through his critical investigations of the media and tools that shape our representations, his work lays bare the paradoxes that accompany our awareness of moder-

nity. He has participated in numerous exhibitions internationally including *EPPUR SI MUOVE*, MUDAM, Luxembourg, 2015; *You imagine what you desire*, 19th Biennale of Sydney, 2014; *The Encyclopedic Palace*, 55th Venice Biennale, 2013; *Open End-Goetz Collection*, Haus der Kunst, Munich; *Lost in LA*, Los Angeles Municipal Art Gallery, Barnsdall Art Park, Los Angeles, all 2012. Recent key solo exhibitions include *To Tell a Story*, Les Rencontres d'Arles, 2024; Gallery Monitor, Lisbon, 2020; *ECCE*, Biosa ArtSpace, Ubud, Bali, 2019; *REPLICA*, CCA, Tel-Aviv; Les Moulins de Paillard/Centre d'Art Contemporain, Poncé sur le Loir; *télé-vision*, Galerie Anne-Sarah Benichou, Paris, all 2018; *Diorama*, Fondation d'Entreprise Ricard, Paris, 2016–2017; *Everything is accidental*, Mercer Union, Toronto; *Le origini del film*, Palazzo Grassi | François Pinault Foundation, Venice; *Everything we see could be something else*, Monitor, Rome, all 2014; *Prospectif Cinema: Laurent Montaron*, Centre Pompidou, Paris, 2013; *Laurent Montaron*, Pigna Project Space, Rome, 2013; *Laurent Montaron*, galerie schleicher+lange, Berlin 2012; and *Pace*, Kunsthau Baselland, Basel, 2010.

TOMO SAVIĆ-GECAN was born in 1967 in Zagreb and lives and works in Amsterdam. He has participated in major perennial exhibitions including the 59th Venice Biennale of Art (2022), Sculpture Garden Biennale Geneva (2020), the Taipei Biennial (2012), the 51st Venice Biennale of Art (2005), and Manifesta, Ljubljana (2000). In 2020 he was the subject of career-spanning retrospective at the Museum of Contemporary Art, Zagreb. Solo shows have taken place at the Museum of Modern and Contemporary Art, Rijeka (2017); Zuidplein, Amsterdam and Van Abbemuseum, Eindhoven (2016); Jeu de Paume, Paris and Bergen Kunsthall (2010); Etablissement d'en face, Brussels (2005); De Loge, Haarlem, (2000); Gallery PM, Zagreb (1998); Kapelica Gallery, Ljubljana (1994); and Gallery SC, Zagreb (1994). Selected group exhibitions have taken place at Kunsthalle Basel (2017); Witte de With Center for Contemporary Art, Rotterdam, (2011); the Museum of Contemporary Art, Zagreb (2011); Apex Art, New York (2007); De Appel, Amsterdam (2006); MoMA PS1, New York (2004); Fridericianum, Kassel (2003) and Kunsthalle Exnergasse, Vienna (2001).

Floorplan Rib



Works

Lisa Ivory

1 *Foal Phantom*, 2023,
oil on panel, 10 × 15 cm

2 *Hard Times*, 2023,
oil on panel, 18 × 20 cm

3 *Call It Something Nice*,
2023, oil on panel,
18 × 20 cm

gerlach en koop
En om vier uur? Slapen.
2024

4 *Melancholia* (replica)
by Laurent Montaron,
2020, modified Roland
RE-201 Space Echo,
dimensions variable.
Courtesy: Monitor,
Rome, and Anne-Sarah
Bénichou, Paris

5 *'Suit' no. 1* (2007–2009),
wool (plain weave),
felt, cotton, 77 × 43 cm,
102.5 × 46 cm

'Suit' no. 2 (2009–2011),
super 220 merino
wool (twill), silk, hair-
cloth, felt, canvas,
cotton, 80.5 × 47 cm,
108.5 × 45 cm

'Suit' no. 3 (2011–2014),
wool (twill), satin, cotton,
plastic buttons, horse-
hair, vilene, 80 × 48 cm,
108 × 42 cm

'Suit' no. 4 (2013)
a toile for *'Suit' no. 5*
(2014–2016), calico
cotton, plastic buttons,
77 × 42 cm, 109 × 45.5 cm

'Suit' no. 5 (2014–2016),
wool (broadcloth), satin,
cotton, plastic but-
tons, horsehair, vilene,
80 × 47 cm, 112 × 45 cm

All by Alex Farrar.

6 *LXIII* by Daniel Gustav
Cramer, 2020, iron
sphere, ø 9 cm.

This sphere is con-
sidered a work of art
when it is placed in
complete darkness.

7 *In the absence of Emilio
Prini*, 2024, museum
glass, 21.9 × 47.9 cm

8 leather pillow by
anonymous artisan,
Fujian (China),
1920–1940, from the
private collection
of gerlach en koop

Performance

Piano Unplugged: Variation I
by Mathew Kneebone
and Tom Aldrich
Saturday, 11.05.2024, 21:00



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Opening times:
Friday – Saturday, 14:00 – 18:00
and by appointment