

LOVE (FORMERLY O.T.)

KARIN DE JONG IN CONVERSATION WITH JONAS OHLSSON

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 Jonas Ohlsson *Love (formerly O.T.)*, June 5 2009 till June 26 2009 in 1646.

This artist
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27 Maart: Karin de Jong [KJ] to Jonas Ohlsson [JO]

Dear Jonas,

During my last visit to 1646 I learned about their 'let's meet the artist / correspondence project' by reading the conversation between Gerrit Jan de Rook and Michele Matyn. What a great idea and how nicely this was picked up by Gerrit Jan. I think the text fitted really well by the exhibition; mysterious, minimalist and rich at the same time, elusive.

It is a pleasure to do the next issue and to be able to talk to you about your work, your motivation, practise, strategies or what else comes up or you would like to talk about.

I will ask you some questions, but feel free to answer only the ones that appeal to you; leave the ones that don't seem relevant. Please use the questions to tell your story as suits you.

Here we go!

- Where in the process of installing your show are you; are you at the moment busy at 1646? (if not: where are you working at the moment, and what are you working on?).

- What do people see if they have a peep into the space from outside? (For example: what kind of materials are you working with, is it a big mess or do we see someone with white gloves hanging some pictures on the wall, are you perhaps sitting behind a laptop drinking coffee...?) What do you look like? Do you have co-workers, are you listening to music while you're working etc.

-Did you discover the roof-terrace already? the chocolate-biscuits in the kitchen? the beach so close by (it was a hot day yesterday, you might have taken a day off)

- What is your impression of The Hague? Have you worked here before or do you have another history with the city (if yes: who did you work with before, what were your other experiences)?

-How did you get in contact with 1646 and its organisers? What made you say 'yes' to their request for your exhibition (or did you propose a show yourself?)

There are many more things I would like to talk to you about, but I'll first wait for your reply and see if this 'works' for you.

Looking forward to hearing from you ;-), regards,
Karin

JO - KJ

Hello Karin!

Yes we are working hard to finish the installation, but we got a lot of stuff done yesterday, so I am a bit more relaxed now, so let's go...

Re: 'Where in the process of installing your show are you? [...]'

We have been finishing some of the installing and now I am thinking about how it would 'work' as a piece for the audience.

So I am trying to add things in my mind (or take away). At the moment I am thinking about if it is too much like just art.

I think about very specific things, like Floris saying that it looked very nice and that he had never seen my drawings in frames.

Then I start to think ... does it look TOO nice, should there be more aggression, should there be MORE.

Is it emotional enough, can people get into it.

Normally I use a lot of text, now there is less; I rely more on the images. Which I like but it also makes me nervous; with text you can be very direct, you can make SURE that everyone gets it.

NOW however, there is a lot of stuff where the joy and the power, energy and 'message' sits in the how and why I made it that way.

Maybe they are more 'closed' than other stuff I have done. There are 4 drawings, (the ones in frames) that I am very happy about.

I have worked on them for about a month (which is a long time for me).

Then I start to think ... maybe only people that like (or even make) drawings like them?

Are they too jazzy (like sax players masturbating SOLO in front of other saxophone playing masturbators).

RE: 'what do people see if they have a peep into the space from outside? [...]'

It IS a big mess, but a very controlled mess. It is an installation I have already shown in Frankfurt, I like to rework-remix old work.

There are always so many new parameters: new space, new light, new town, new people, new other artists, etc. etc., that it makes it interesting. My installations are usually better the second time, because I have some distance to it, I can install it in a cooler way, ... detached is a better word. You can focus more on the whole than on specific details.

They become somewhat less chaotic and more focused, in a: 'I can see the trees in the forest' kind of way.

I realize what and who is the main character in the installation, and I realize what is less important.

Basically I realize which parts in the installation is a Benicio del Toro (meaning good, great and important) and who is a John Malkovich (meaning irritating and full of himself) in an installation and who is a Tom Hanks (not so good).

RE: 'what is your impression of The Hague and more specific, the area around de Boekhorststraat? [...]'

I used to come a lot to The Hague to see bands play at Het Paard; they had great programming so I would come regularly.

I have done shows and talks here before, in Nouvelle Image and a talk in Stroom: a lecture about how much I hated the fact that I couldn't draw penises and vaginas in public

art (which was basically a debate on the limits of freedom in public art but also about the different kinds of freedom you have WITH public art (money basically AND a bigger audience). I am very happy to be back in the absolute freedom of the white cube. I like the term 'consenting adults'. I think the white cube is perfect for consenting adults.

You come to get abused, I abuse ... which is also the problem I have with 1970's street theatre, or the more aggressive styles of public art.

I am too shy or too polite to mess with people that want to be left alone. I think the 'let's rape the public with political art, to wake them up' is counter productive.

So ... what am I talking about? I am just happy to be back in the white cube, after having done a lot of Public art, it is back to Public Art (and now I know why).

It is a very nice neighborhood, raw and nice.

They asked me, they had seen my work, it has been very nice to work with 1646, since they are very informed.

They wrote a very nice press release.

PS ... there has been a slight change of the plan: FUCK (which is a thing me and my girlfriend run in the Bijlmer, has sort of hijacked the show, so it is no longer a solo, it is a double date of two loving couples exhibiting together. Me and Daniela Bershan plus Robert Dupic and his girlfriend Merdije Sheji.

Since 3 years, all my solo shows somehow turn into group shows, I think the rooms are too big, or I want contrast, or I think that I get a LOT of attention whereas others get little, or it is interesting to clash together, or people are just plain GOOD etc. etc. So this has become part of a strategy.

FUCK also has to do with a more communal way of the acting in the world but not one that would make things LESS good and hard or weird.

FUCK started as a way of experimenting and to play with...

curatorial practices

the occult

sound of music

biology

sex...ism

sport

((((((('_____'))))))))

It has a physical location (Florijn 40 in Bijlmer), for the rest it is just bad attitude...

We are open when we have something to say.

So we saw this as a chance to play with an otherwise rather static format ... the solo show.

The show in the show 'O.T.' is called: 'LOVE'...

Ok more later...

but this can be a start...

BIG greetings Jonas

KJ - JO

Hi Jonas,

What a surprise to read that you are sharing your solo show with three other people! But it seems that things are working out for you at the space. Good to get a little insight in how you make decisions during the process of installing. These kind of things are hardly ever shared with an audience and I think it is an important part of the artwork; not only the 'conception' (a word that is truly resonating the energies you seem to work with ;) of the individual works matter here, but also how they are going to be 'read'. I understand that for you this is a very relevant part of the creative process; you even speak about the individual parts as film actors. Right now I see you a little bit as a film director, who created a set, put some actors in, no script (not much texts as you put it) and some 'special guests' that were able to introduce their own actors, bring props to the set - and then you film what happens.

For this approach, there is a chance that the result cannot bear the daylight and therefore you take refuge in the white cube. It is funny in a way that this particular white cube is located in a neighborhood with enterprises that prefer red light to daylight.

No more time to continue, unfortunately, or this won't be ready at the opening. I hope to see you and the other FUCK members tonight; I'm very much looking forward to see the show.

Success with the last bits,

Karin
