

An object is an object is an object...

But is an object in the sense of a physical body, notwithstanding its abstract and epistemological connotations, really an object in the sense in which it is generally objectively perceived i.e. having a specific form and function? Suppose a **RPLCMNT** of the term 'object' was done with the term 'hanger'. Yes, a hanger! This noun defined by the *Oxford Advanced Learners Dictionary* as a curved piece of wood, plastic or wire, with a hook at the top, that you use to hang clothes up on. This piece of design so much a perfect example of Louis Sullivan's postulation about *form follows function* threatens to be once again the protagonist. With its very particular form, this object which is trimmed and destined to fulfil a definite functionality i.e. carry clothes, forces us to reconsider our perception about form and functionality, reality and imaginary, truth and lies, as well as an almost evangelistic notion of belief and disbelief as described by Carson Chan. In fact, the aforementioned hanger instigates us to reflect on the subjectivity of objects and their content.

True lies - The finding, combining, transforming and presenting of sometimes trivial objects and materials as art works built some of the milestones of art history in the last century; be it *Objet Trouvé*, *Ready Mades* or *Appropriation Art*. All these have in common the fact that these art works are stuck between two sides of the same coin; on the one hand the lie of being an authentic and original art work, as they are based on found objects, which in their form have already attained the utmost functionality and on the other hand, the truth of being in a particular context and concept, thereby gaining a new authenticity, originality and innovativeness. Thus is the case with the famous hangers found by Lan Hungh (1976, Taipei) and Darri Lorenzen (1978, Reykjavik) on the way to SAVVY Contemporary for the first real meeting on their exhibition project, which will later be entitled **RPLCMNT**. This twist of fate thus became a trigger for both artists to playfully research on the truth, the hyper-real and their opposites. Their apprehension of reality can thus be likened to Paul Watzlawick's theory on the perception of reality:

"It is rather important for us... to be content with the much simpler perception of reality, namely as a product of two elementary principles: chance and necessity."¹

This ideology also shared by the Nobel Laureate Jacques Monod in his epic on the philosophy of Biology² goes as far as postulating that the interaction between chance and necessity is the point of origin of life. If this is the case, then Hungh's and Lorenzen's 'necessity' to do art/ an exhibition and their 'chance' of finding a carton of hangers is the initial point of a new reality.

Their playful research process, which they coined experience of experimentation, in the new-found studio at the SAVVY Contemporary space entailed creating very geometric hanger-sculptures or chance-sculptures by throwing around the hangers like in a game of dart. The research and

¹ Paul Watzlawick; *How real is real? : Confusion, disinformation, communication*; Page 91. New York: Random House, ©1976.

² Jacques Monod; *Chance and Necessity: An Essay on the Natural Philosophy of Modern Biology*; translated from the French by Austryn Wainhouse; _Vintage 1971

development process i.e. the *formation* became the art, just as much as the *form* which will be realized as drawings, photography, videos, sculptures and performances... with replacement at the focus.

RPLCMNT – the concept of replacement involves the putting or usage of something in the place of another, which in the case of this exhibition might imply the replacement of truth with lies, belief with disbelief, reality with unreality and vice versa. But the idea of replacement which has been reduced to the abstract terminology and consonant-entity **RPLCMNT** is actually literally dissected by Hungh and Lorenzen into its syllabic bits and pieces. With the patience in repetition, time and the quest for understanding by repeating, they attend to the prefix *Re-*. By doing a parallel exhibition in the SAVVY Contemporary art space and on the internet, www.rplcmnt.tumblr.com, the artists seem to question the concept of space and physicality, as well as the gallery as a geographical *Place* where art is exposed. They seem to attend to the suffix *-ment* by their drill towards the action and the process as result.

Triologue – by inviting the curator Pauline Doutreluingne (xxxx, Belgium) to build up a triologue with the artists Lan Hungh and Darri Lorenzen, SAVVY Contemporary pursues its aim of establishing a platform for art irrespective of the “western” or “non-western” background of the artists, but with more emphasis on the qualitative depth and scope of their artistic production. With the challenge of working together despite the nuances in the artistic languages (related maybe to culture, education, personal affections, media, etc.) both artists achieve a rapprochement of visions and cultures which is hardly achieved in other fields of life. With this approach and the brilliant cooperation in this exhibition they already do a **RPLCMNT** of the current way art from the “west” or “non-west” is discoursed, with a more objective, and less geography-oriented perception of art.

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