

COALESCE: THE REMIX  
PROJECT CURATED BY PAUL O'NEILL  
MAY 13TH - JUNE 6TH, 2005

FOR FOUR WEEKS, A COMPLEX INSTALLATION WILL CONVERT @EDUX SPACE INTO A 'RETRO-HAPPENING NIGHTCLUB' WITH VIDEO PROJECTIONS AND DJ SETS ON THE OPENING NIGHT OF THE EXHIBITION. 'COALESCE' IS PART OF AN ON-GOING EXHIBITIONARY PROJECT, A MUTATING ENVIRONMENT OF OVERLAPPING EXHIBITIONS OF PAINTING, VIDEO, AND TEXT WORK IN MIGRATION, AND HELD AT KEY LOCATIONS. WORKS AND CURATED PROJECTS COALESCE AND CO-HABIT WITH ONE OTHER, OVERLAPPING AND INTERWEAVING IN THE GALLERY SPACE TO CREATE ONE COALESCENT WHOLE, YET ALWAYS AS A RE-APPEARANCE, OUT OF VIEW OF THE EMBEDDED HISTORY OF ITS SERIAL MUTATIONS.

WEEK 1: (MAY 13TH - JUNE 6TH) LAUNCH NIGHT MAY 13TH. 6.30PM - LATE

THE PRODUCTION OF THE "COALESCE" ENVIRONMENT WITHIN WHICH A PROGRAMME OF RELATED ARTIST VIDEOS AND PERFORMANCES WILL BE PRESENTED, WITH ARTISTS: KATHRIN BÖHM, ORIANA FOX, JAIME GILI, CLARE GOODWIN, LOTHAR GÖTZ, ANTHONY GROSS, TOD HANSON, CYRIL LEPETIT, STEFAN NIKOLAEV, HAROLD OFFEH, MARK ORANGE, EDUARDO PADILHA, MARKO RAAT. SCREENING FOLLOWED BY COALESCE DISCO.

TAKING THE CONCEPTUAL-FORM OF A PICTORIAL PLANE, THE EXHIBITION WILL BE DIVIDED INTO SPATIO-TEMPORAL ZONES: BACKGROUND, MIDDLEGROUND AND FOREGROUND SECTIONS, EACH OFFERING A GROUNDING, OR PLATFORM FOR ONE ANOTHER. FORMING THE BACKGROUND WILL BE TOD HANSON'S AND LOTHAR GÖTZ EXHIBITION-SPECIFIC WALL PAINTINGS. PRODUCED ON SITE, IT WILL BE THEN OVERLAID WITH POSTERS BY KATHRIN BÖHM AND JAIME GILI FROM THEIR RESPECTIVE ONGOING PRINT PROJECTS. THESE WORKS WILL BE OVERLAPPING EACH OTHER AND MIGRATING ACROSS THE WHOLE SPACE AT @EDUX.

THE MIDDLEGROUND WILL COMPRISE OF EDUARDO PADILHA'S FLOOR-WORKS PROVIDE MATTRESSES AND SLEEPING BAGS FOR A RESTFUL MOMENT. IN PADILHA'S CASE, THESE ARE DISCOMFORTING PLACES OF REST. THESE HAVE BEEN MADE FROM UNWANTED, DISCARDED BEDS THAT HAVE BEEN WASHED, DISMANTLED AND MADE ANEW. CLARE GOODWIN WILL PROVIDE SCULPTURES WHICH CAN BE USED AS TABLES, PLINTHS ETC. BY VISITORS.

IN THE FOREGROUND, A SELECTION OF VIDEO WORKS INCLUDING ORIANA FOX, ANTHONY GROSS, HAROLD OFFEH, MARK ORANGE, MARKO RAAT AND STEFAN NIKOLAEV WILL BE PROJECTED AS PART OF A FILM SCREENING ABOUT NOTIONS OF COALESCENCE, CO-HABITATION AND THE REMIXING OF CULTURAL FORMS, TO BE FOLLOWED BY A 'COALESCE DISCO' ON THE LAUNCH NIGHT. THE SCREENINGS WILL CONTINUE OVER THE WEEKEND. FOR THE SUBSEQUENT THREE WEEKS THE SPACE WILL THEN BE SUPER-IMPOSED UPON BY OTHER SHOWS RESPONDING TO THE INITIAL EXHIBITION AND INSTALLATION. O'NEILL HAS ASKED 3 ARTISTS/CURATORS: 1/ SARAH PIERCE, 2/ DAVE BEECH AND MARK HUTCHINSON, AND 3/ TEMPORARYCONTEMPORARY TO RESPOND TO THE ENVIRONMENT AND USE IT ACCORDING TO THEIR CURATORIAL IDEA. THESE SHOWS WILL OPERATE AS THE NEW 'FOREGROUNDS' TO THE SHOW AND BE PLACED UPON, INSTALLED ON TOP OF THE INITIAL WORK AND OPERATE WITHIN THE INITIAL "COALESCE" EXHIBITION.

WEEK 2: CURATED BY SARAH PIERCE. IN CONVERSATION WITH: JASON COBURN, GOSHKA MACUGA, PETER LEWIS, GRANT WATSON, ELIZABETH PRICE, CRAIG SMITH, MARIA FUSCO AND OTHERS. OPENS MAY 20TH.

SARAH PIERCE IS BASED IN DUBLIN, AND ORGANISES THE METROPOLITAN COMPLEX, A PRACTICE EMBEDDED IN VARIOUS FORMAL AND INFORMAL EXCHANGES BETWEEN PEOPLE. PIERCE WILL LIVE AS RESIDENT-GUEST IN PAUL O'NEILL'S APARTMENT IN LONDON, WHILE HE SIMULTANEOUSLY WORKS IN DUBLIN. THROUGHOUT THE WEEK, VARIOUS BACKGROUND MATERIALS FROM THE CURATOR'S HOME WILL APPEAR IN COALESCE, SELECTED BY PIERCE. IN ADDITION, PIERCE WILL EXPLORE THE POSSIBILITIES OF COALESCE AS A MEETING PLACE FOR A SERIES OF ONE-TO-ONE CONVERSATIONS ABOUT SURROUNDINGS, PRODUCTION AND COLLECTIVITY. THIS WILL ENTAIL NON-PUBLIC EXCHANGES WITH INVITED GUESTS, WHICH WILL BE MADE PUBLIC AT THE END OF THE WEEK IN THE FORM OF A CD ARCHIVE.

WEEK 3: CURATED BY DAVE BEECH AND MARK HUTCHINSON. (MAY 21ST - MAY 27TH) PRIVATE VIEW AND LAUNCH OF ISSUE OF 'THE FIRST CONDITION': MAY 27TH AT 6.30PM

BEECH AND HUTCHINSON WILL PRODUCE A SPECIAL ISSUE OF THE OCCASIONAL JOURNAL 'THE FIRST CONDITION'. FOR THIS EXHIBITION IT WILL BE A PHOTOCOPIED, AS BOOKLET AVAILABLE FREE AT THE GALLERY. HOW IT IS INSTALLED IN THE EXHIBITION WILL BE WORKED OUT IN RELATION TO WHAT IS ALREADY THERE AT THE TIME. THE JOURNAL WILL CONSIST ENTIRELY OF WRITTEN TEXTS, WHICH IS TO SAY NO PHOTOGRAPHS, ILLUSTRATIONS OR SO ON. THE TEXTS WILL ALSO BE POSTED ON THE WEBSITE:

[WWW.THEFIRSTCONDITION.COM](http://WWW.THEFIRSTCONDITION.COM) THEY WILL INVITE ALL THE PARTICIPANTS WHO MIGHT BE INVOLVED IN THE COALESCE PROJECT TO CONTRIBUTE TO THE JOURNAL. HOWEVER, WE EXPECT ALL CONTRIBUTIONS TO DEAL DIRECTLY WITH CONCERNS, IDEAS, PROBLEMS, ETC., ARISING FROM THE COALESCE PROJECT.

WEEK 4: CURATED BY TEMPORARYCONTEMPORARY. (MAY 28TH - JUNE 6TH) INCLUDING NICOLE & LEESA ABAHUNI. PRIVATE VIEW JUNE 3RD. 6.30 - LATE

DURING THE WEEK LEADING UP TO THE 3RD JUNE, JEN WU AND ANTHONY GROSS OF TEMPORARYCONTEMPORARY WILL CURATE 3 GROUP SHOWS, EACH TAKING THE FORM OF A PRIVATE POKER GAME. IN THIS METAPHORICAL SITUATION, WITH THE CURATORS AS DEALERS AND EXHIBITORS AS GAMBLERS, THE CARD PLAYING BECOMES A STAND-IN FOR THE TO AND FRO OF SOCIALISED CULTURE PRODUCTION. THE OUTCOME IS PARTLY THE IMAGINED POTENTIAL EXHIBITIONS BUT ALSO THE CONVERSATIONS, THE CREATION OF NETWORKS AND THE EXHAUSTIVE ADRENALIN AND POWER PLAY OF WINNING AND LOSING. THE GALLERY ITSELF BECOMES TRANSFORMED INTO LOUNGE WITH 'DRINKS TABLES' BY GOODWIN, AND 'REST AREAS' BY PADILHA. THE SESSIONS WILL BE FILMED WITH TECHNIQUES FAMILIAR FROM TELEVISED POKER, WITH A SPECIALLY CONSTRUCTED TABLE ALLOWING FOR UNDER- AND OVERHEAD FOOTAGE AND RECORDINGS. THIS MATERIAL WILL BE EDITED, PROJECTED AND COMBINED, ON THE FINAL PREVIEW NIGHT OF JUNE 3RD, WITH NICOLÉ AND LEESA ABAHUNI'S PERFORMATIVE EXPERIMENTS IN SYNERGY AND COLLABORATIVE SOUND PRODUCTION WITH SCOTT HAMILTON. USING AN ARSENAL OF SPEAKERS, CONDUCTIVE MATERIALS, CONTACT MICROPHONES, ELECTRONICS AND WIRES, THE PERFORMER'S HANDS AND BODY INTERACT WITH CIRCUITS PRODUCING LAYERED SONIC MANIFESTATIONS.

EACH LAYER WITHIN "COALESCE" WILL OFFER ALTERNATIVE LEVELS TO EXPERIENCE AND INTERACT WITH THE WORKS PRESENTED. THE GALLERY WALLS, PANELS, CEILINGS AND FLOORS WILL LITERALLY BE COVERED WITH WORKS THAT BOTH PHYSICALLY AND CONCEPTUALLY OVERLAP - PRODUCING A FLUCTUATION BETWEEN WHAT IS EXPECTED BY AN EXHIBITION AS 'COMFORTABLE' AND WHAT IS UNEXPECTED IN TERMS OF AN UNPRECEDENTED DISCOMFORT.

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**REDUX**

UNIT 303, THIRD FLOOR, LANA HOUSE  
116 COMMERCIAL STREET, LONDON E1 6NF  
+44-0-7986 084 697  
[HTTP://WWW.REMUXPROJECTS.ORG.UK](http://www.reduxprojects.org.uk)