All right,” said Deep Thought. “What answer is to the Great Question?”

“Yes…!!!…?”

“Yes…!”

“Is…” said Deep Thought, and paused.

The carefully evasive choice of words composing the title said Deep Thought.

“Forty-two,” said Deep Thought, with infinite majesty.

“In this century we have developed new technologies that no longer concern us at all?”

“Who even knows where desire comes from now?”

In view of the exhibition’s title, one may ask: what do desire and calm.

Antonia Hirsch

Copernican Skies

and calm.

“Ibghy and Lemmens’ work seems to take its cue from Keynesian theories of desire and their visualization—that attempted to capture affective behavior in scientific models that would result in making the economy’s motor is the immeasurable, the subjective, the antidepressant—yet it requires the measurable, the sublimely objective, in short, certainty, to operate and to permit (trans)action. In the absence of uncertainty, to operate and to permit (trans)action is not only possible but, in fact, necessary.”

It is a lesser known fact that the author of the Installation Peter Pete Systems: A Post-Fordist Love Story (New York: Classic Books America, 2009). (Last accessed October 9, 2011.)

Of desire and calm. The Copernican Revolution, describing the paradigm shift from the broken apparatus. And here we stand, the spin wheel in front of us, contemplating its capacities.

It is a lesser known fact that the author of the Installation Peter Pete Systems: A Post-Fordist Love Story (New York: Classic Books America, 2009). (Last accessed October 9, 2011.)

Of desire and calm. The Copernican Revolution, describing the paradigm shift from the broken apparatus. And here we stand, the spin wheel in front of us, contemplating its capacities.

It is a lesser known fact that the author of the Installation Peter Pete Systems: A Post-Fordist Love Story (New York: Classic Books America, 2009). (Last accessed October 9, 2011.)
In their collaborative practice, Richard Ibghy and Marilou Lemmens seek to heighten the allusive and deconstructive features of language to interrogate knowledge-formations, institutional contexts, and social and political entanglements. Their work is characterized by a minimalist approach to the form and construction of the art object and a use of materials as a way to make ideas visible. Recent projects explore how desire and belief influence economic discourse and practices, sustain current economies, but also carry the potential for inciting new forms of doing economy. Their work has been presented at galleries and institutions including Labor K1, Berlin; Galleria Alkovi, Helsinki; Morris and Helen Belkin Art Gallery, Vancouver; VU, Quebec; City, Owen Art Gallery, Sackville; the European Media Art Festival, Osnabrück, and Trafó, House of Contemporary Arts, Budapest. Most recently, they have been invited to present their work at the 10th Sharjah Biennial, Sharjah, UAE. More information on Ibghy and Lemmens’ recent curatorial work can be found at www.ibghylemmens.com.

Antonia Hirsch lives and works in Berlin. Her practice consistently engages with systems—economic, geographical, quantitative, syntactic—that underwrite the most basic understandings of the world. She questions the often invisible hierarchies of these epistemological structures by relating them to more familiar territory: embodied experience. Her work has been exhibited at the Taipei Fine Arts Museum, Power Plant in Toronto, the Contemporary Art Gallery in Vancouver, and ZKM Museum of Contemporary Art Karlsruhe among others. Her work can be found in public collections such as that of the Vancouver Art Gallery, the Canada Council Art Bank, the National Gallery of Canada, and the Sackner Archive of Concrete & Visual Poetry, Miami Beach. Her artist projects and writing have been published in magazines and journals such as Fillip, The Happy Hypocrite, C -magazine, Westcoast Line, and artecontexto. More information on Antonia Hirsch’s practice can be found at www.antoniahirsch.com.