

L O T

An Exhibition Project
by Claudia Piepenbrock

Detroit // Toronto

LOT. LACK OF TRANSMISSION

Considering the possibilities of limitless exchange, mutual transmission and dissemination, this venture arose from an opportunity for collectivity.

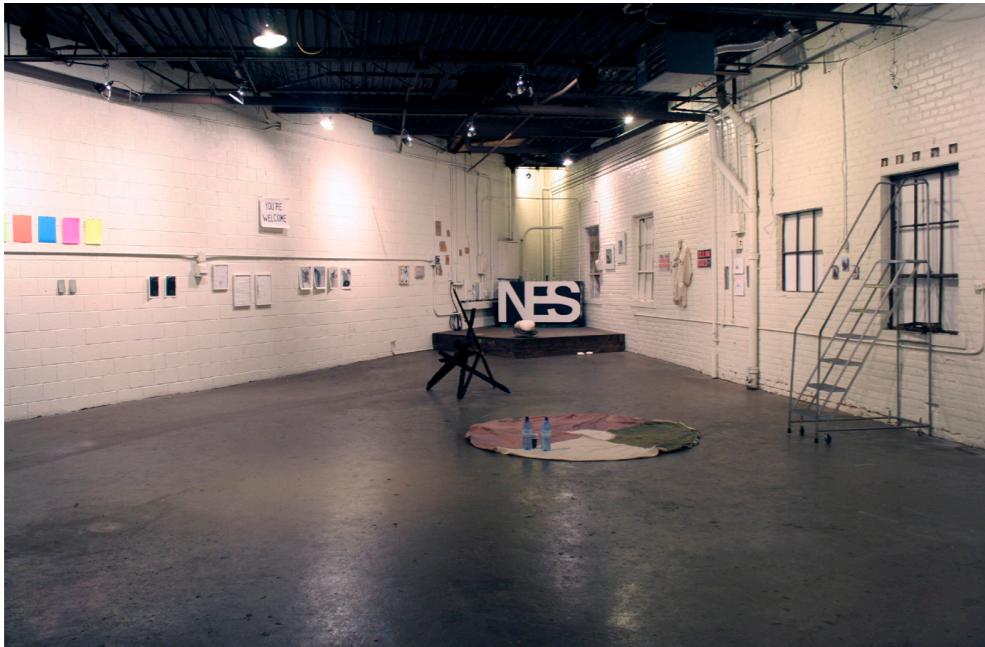
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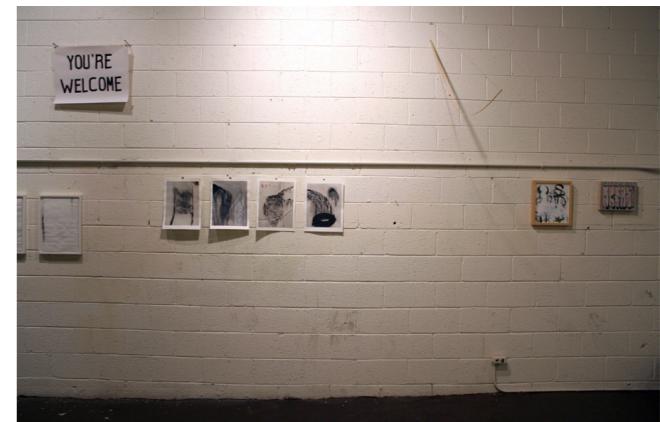
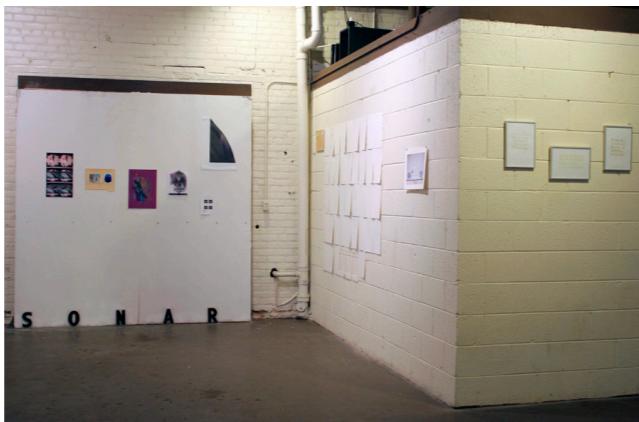
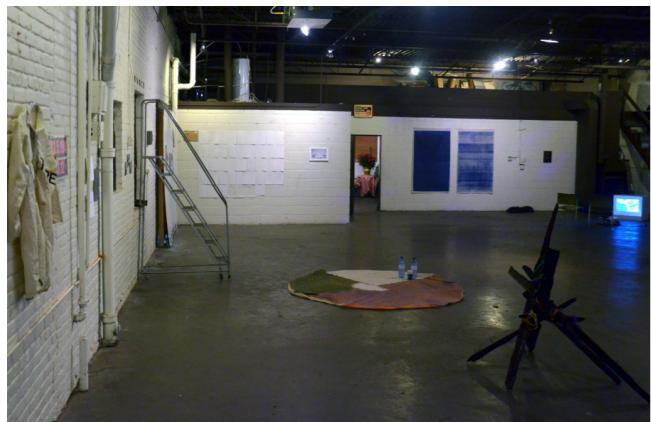
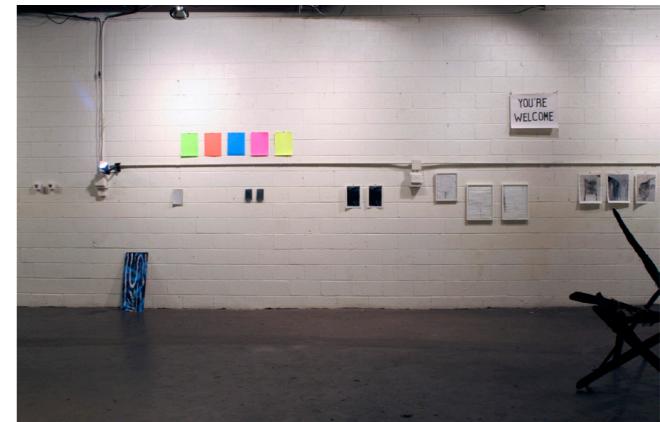
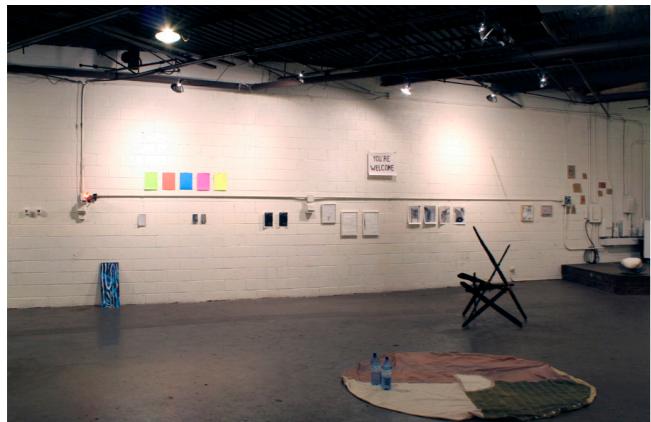
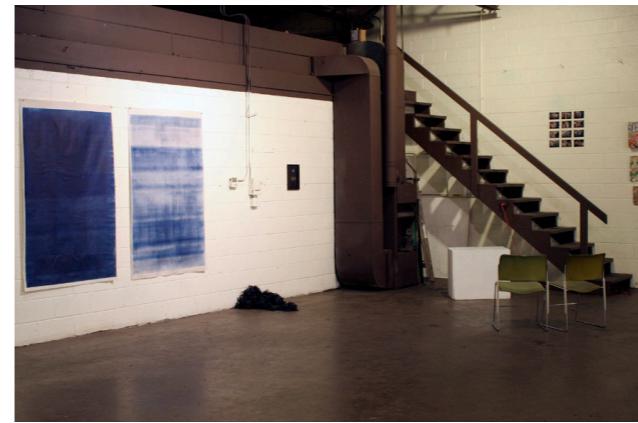
AS AN ARTIST COLLECTIVE, **NES** ACTIVELY SUPPORTS EMERGING ARTISTS, NEW GENRES, AND ADVENTUROUS NEW WORK IN AN EFFORT TO HIGHLIGHT IDEAS, TRENDS, CONVERSATIONS AND INNOVATION IN CONTEMPORARY ART CULTURE.

SEASONS INCLUDE GALLERY EXHIBITS, CULTURAL EXCHANGES, FILM SCREENINGS, MUSIC AND PERFORMANCE EVENTS, ARTISTS IN RESIDENCE, LECTURES AND COMMUNITY COLLABORATION.

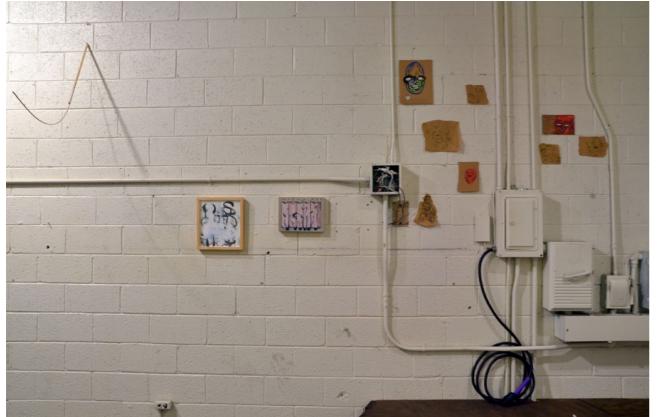
North End Studios
4264 nd River Ave, Detroit, MI 48208



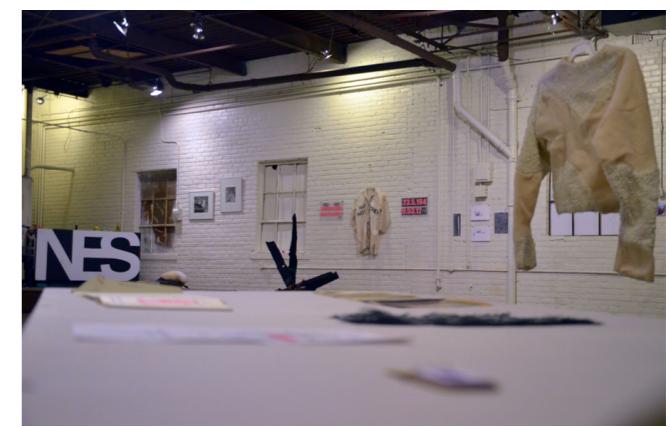
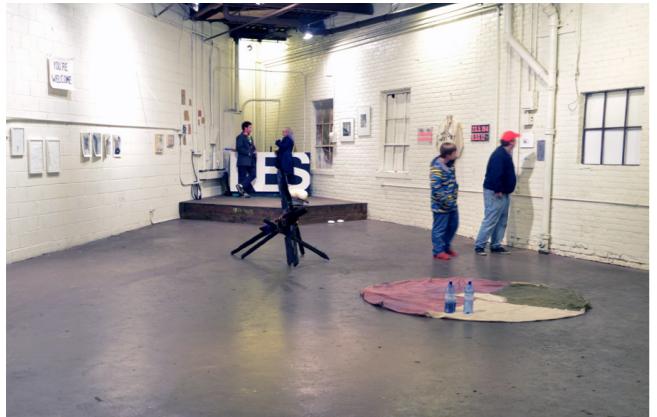
North End Studios
4264 nd River Ave, Detroit, MI 48208



North End Studios
4264 nd River Ave, Detroit, MI 48208



North End Studios
4264 nd River Ave, Detroit, MI 48208



North End Studios
4264 nd River Ave, Detroit, MI 48208
United Staates

participating artists:

Amanda Boulos: Curtain for Hiding, 2015
Amina Brotz: untitled
Andre Sassenroth: Stillout, 2015 // edges, 2015
Chelsea Brant: Pocked Reminder, 2015
Christiane Gruber: untitled, 2015 // untitled, 2015
Claudia Piepenbrock: Print (9+10/20), 2015 // Hassock, 2015
Daniel Hoffmann: 04 „131002“, 2013, 02 „140409“, 2014, 03 „140408“, 2014, 01 „150904“, 2015
Daniel Neubacher: Simplex, Half-duplex, Full-duplex, 2015
Elise Martin: Poodle Sweater, 2012
Elise Müller: Stabilität, 2015
Felix Dreesen: found footage, borrowed- raw Video, 2014
Felix Luczak: untitled, 2015
Gustavo Méndez López: s.36, 2015
Gema Rupérez Alonso: In Albis, Video and photography, 2015
Isabell Wibbeke: costumes of Nathan, Photography Daniel Schreiber, 2015
Janis Elias Müller & Felix Lübkemann: Diffculty Role, Video, 2015
Jieun Lee: untitled_Zincplate for Echting, 2013
Julia Appelt: ein Herz für Menschen // The Real Land Before Time
Julian Hölscher: WITNESS, sound: Thomas Werner // Apparatus, Fusion Festival 2014
Julian Öffler: An art performance, Video, 2012
Katharina Kreutzkamp: At the beginning
Karin Heydekamp & Nora Olearius: The necessary result of wrong and maybe – wrong, 2015
Kevin McCoy: untitled
Krisztian Totfalusi: untitled
Maria Karpushina: no-reply, 2015
Matthias Ruthenberg: bremen – detroit, graphite powder on paper, 2015
Mira Falke: „Falco tinnunculus penna 2.0“ // „Numida meleagris penna 2.0“ // „Cymbalophora pudica 2.0“, 2015
Mari Lena Rapprich: Circels, 2015 // For you, 2015
Marko Pavlovski: untitled
Mirsad Herenda: untitled
Nico Heimann: untitled
Norman Neumann: untitled
Patrick Cruz: Yolanda, 2015
Sara Förster: untitled, 2015
Sarah Gosdschan: Feder Kollektion 2
Sebastian Dannenberg: Minolta der Eltern
Shannon Garden-Smith: Untitled, 2015
Simon M. Benedict: YOU'RE WELCOME, 2011/2014/2015
Soenke Thaden: Stier, 2013 // Säger, 2015
Susanne Hoffmann: timeless, 2013
Thomas Krüger: bad finger book, 2015
Tilman Rößler: untitled, 2015
Tim Reinecke: Jung Brutal Gutaussehend, 2012 // heul doch, 2014
Vincent Haynes: untitled
Volker „Goldene Reiter“ Heisener: Glücksmaschinen und co, 2014/2015
Zoe Dittrich Wamser: untitled, 2015

**CHINA TOWN IS A PROJECT SPACE
INTEGRATED WITHIN A CUSTOM BUILT HOUSE
LOCATED IN THE BLOORDALE
NEIGHBORHOOD, TORONTO.**

THE HOUSE IS DESIGNED TO CULTIVATE THE
IMAGE OF RETREAT AS A MODEL FORM OF LIFE.

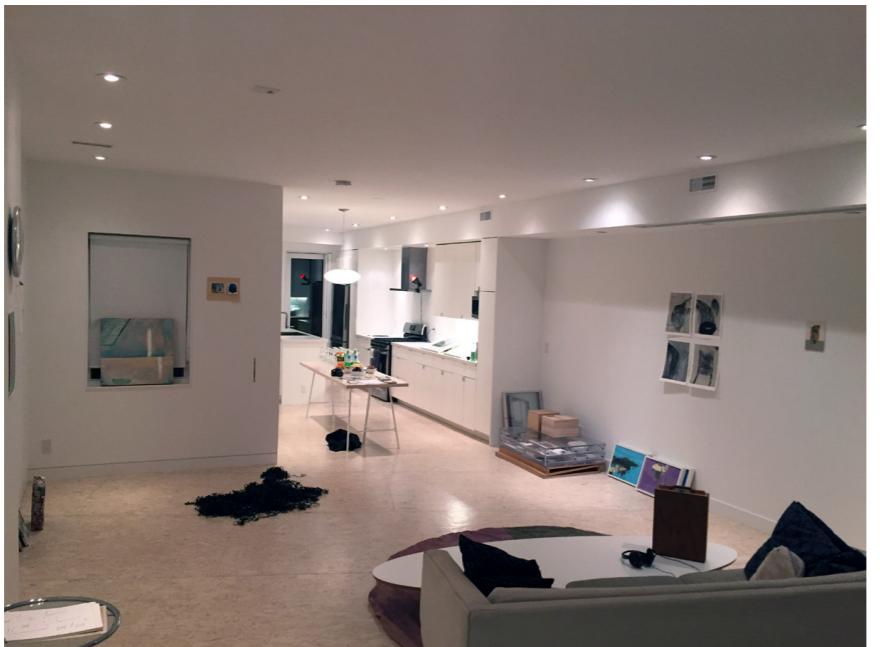
ONE MIGHT SAY THAT LIVING WITH THE
HOUSE IS TO PERFORM AN INTERVENTION,
OR TO INSTALL A SENSE OF "REMOTENESS" IN
THE WORLD AT LARGE.

THE NAME CHINA TOWN HUMOROUSLY
ALLUDES TO OBSOLESCENCE
(I.E. CHINATOWN IN TORONTO).

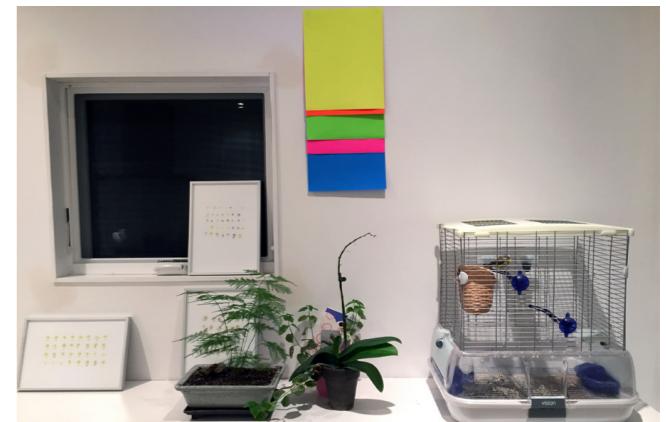
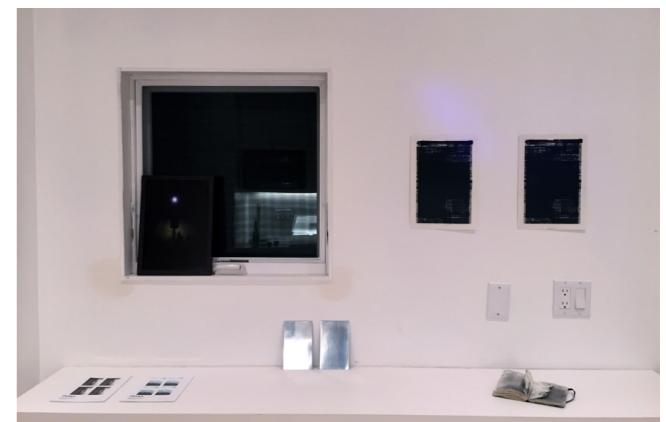
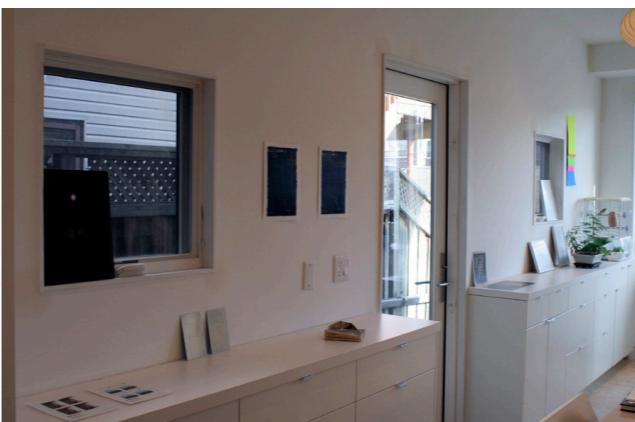
IT PROMOTES A DELIBERATE WITHDRAWAL
FROM THE ZEITGEIST.

AS SUCH, CHINA TOWN IDENTIFIES, AND
PROVIDES HOSPITALITY FOR THE OUT OF SYNC.

China Town
857 Lansdowne Ave, Toronto, ON M6H 3Z2

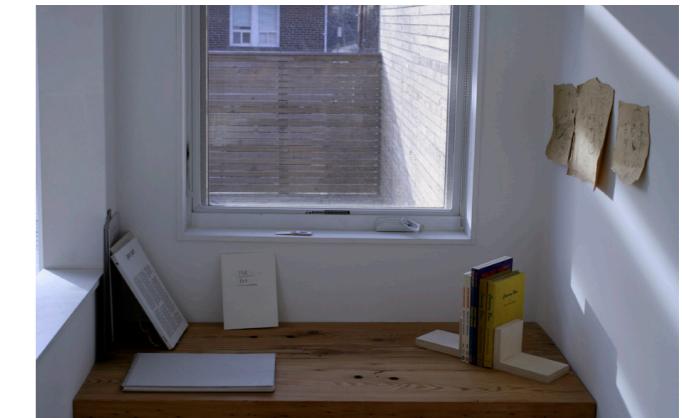
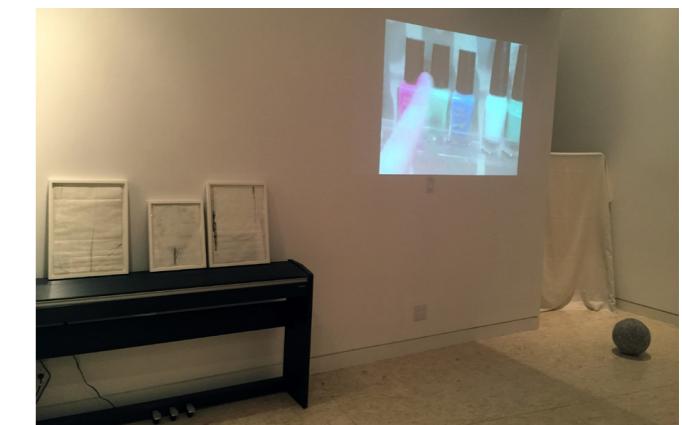
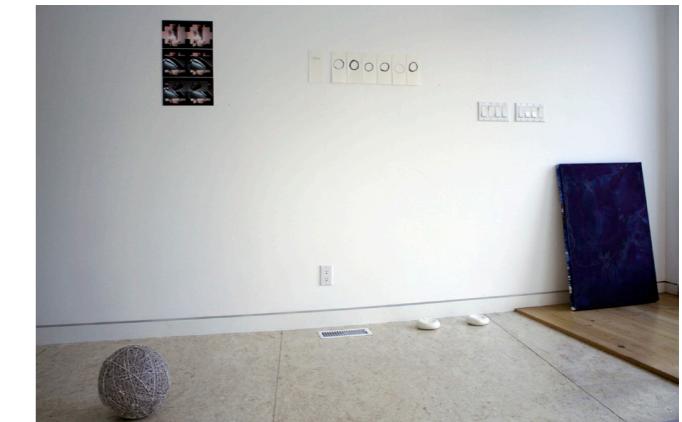
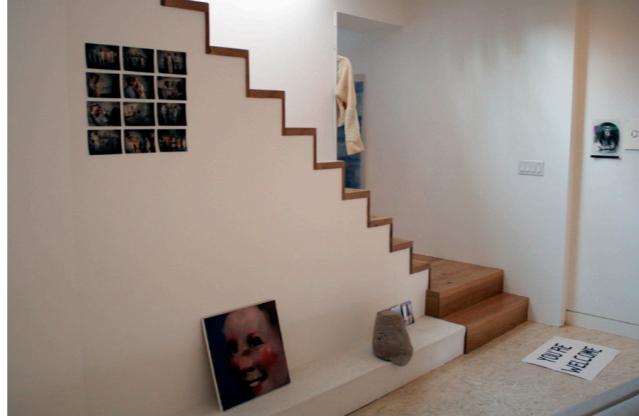
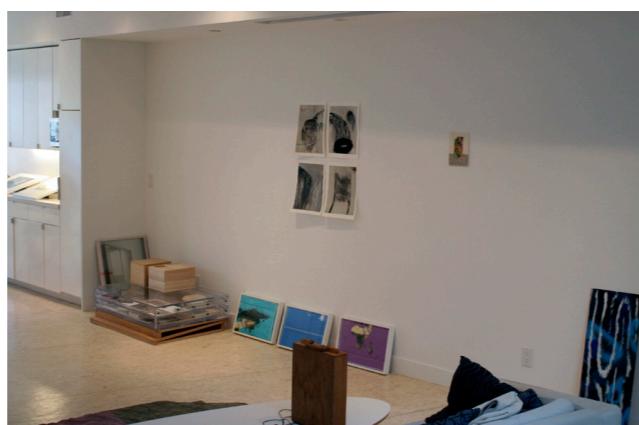
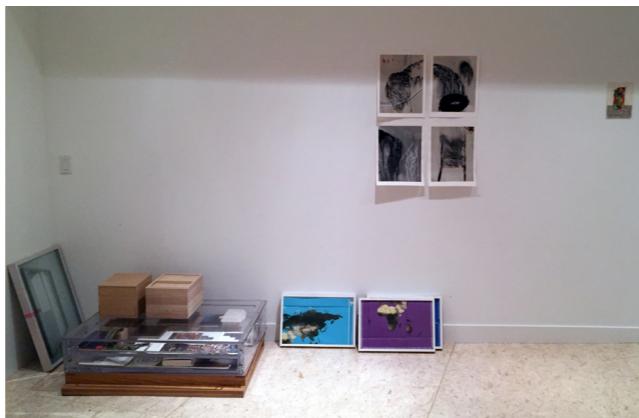
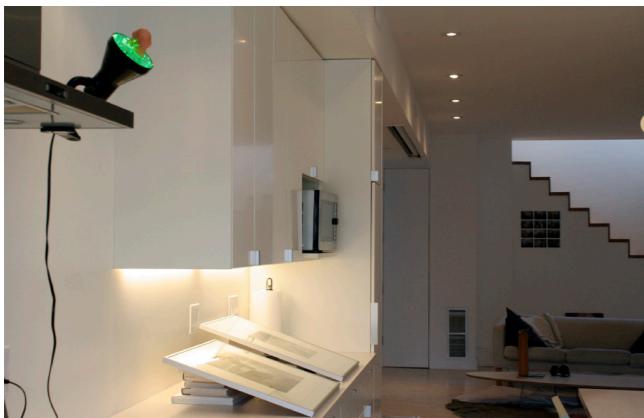


China Town
857 Lansdowne Ave, Toronto, ON M6H 3Z2



China Town

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China Town

857 Lansdowne Ave, Toronto, ON M6H 3Z2

China Town
857 Lansdowne Ave
Toronto, ON M6H 3Z2
Canada

participating artists:

Amanda Boulos: rawshe jump, 2015
Amina Brotz: untitled
Ambera Wellmann: untitled, 2015
Andre Sassenroth: Stillout, 2015
Ashley Culver & Laura Anderson: Holding Pattern, 2015
Cantufan Klose: Intention, 2015
Chelsea Brant: Noon staircase at weserwehr, 2015
Christiane Gruber: untitled, 2015 // untitled, 2015
Claudia Piepenbrock: Print (9/20), 2015 // Hassock, 2015
Daniel Hoffmann: 04 „131002“, 2013 // 02 „140409“, 2014 // 03 „140408“, 2014 // 01 „150904“, 2015
Daniel Neubacher: Simplex, Half-duplex, Full-duplex, 2015
Emma Carney: Elvis II, 2015
Elise Martin: Poodle Sweater, 2012
Elise Müller: Stabilität, 2015
Felix Dreesen: found footage, borrowed- raw Video, 2014
Felix Luczak: untitled, 2015
Gustavo Méndez López: s.36, 2015
Gema Rupérez Alonso: In Albis, Video and photography, 2015
Isabell Wibbeke: Costume- Nathan the wise, Photography- Daniel Schreiber, 2015
Janis Elias Müller & Felix Lübkemann: Difficult Role, 2015
Jieun Lee: untitled, 2013
Julia Appelt: untitled, 2013 // ein Herz für Menschen // The Real Land Before Time
Julian Hölscher: WITNESS, sound: Thomas Werner // Apparatus, Fusion Festival 2014
Julian Öffler: An art performance, 2012
Kate Andrews: untitled, 2015
Katharina Kreutzkamp: At the beginning
Karin Heydekamp & Nora Olearius: The necessary result of wrong and maybe – wrong, 2015
Kevin McCoy: hidden, 2014
Krisztian Totfalusi: untitled
Larissa Tiggelers: untitled, 2015
Maria Karpushina: no-reply, 2015
Matthias Ruthenberg: Bremen - Detroit - Toronto; graphite powder on paper, 2015
Mira Falke: „Falco tinnunculus penna 2.0“ // „Numida meleagris penna 2.0“ // „Cymbalophora pudica 2.0“, 2015
Mari Lena Rapprich: Circels, 2015 // For you, 2015
Mirsad Herenda: untitled
Nestor Kruger: Planisphere, 2012
Nico Heimann: untitled
Norman Neumann: untitled
Patrick Cruz: Yolanda, 2015
Paul MacIntyre: Reconstructed Line Painting, 2014
Sara Förster: untitled, 2015
Sarah Gosdschan: Feder Kollektion 2
Sebastian Dannenberg: Minolta der Eltern
Shannon Garden-Smith: If I Don't See You Through the Week, I'll See You Through the Window, 2015
Simon M. Benedict: YOU'RE WELCOME, 2011/2014/2015
Soenke Thaden: Stier, 2013 // Säger, 2015
Susanne Hoffmann: timeless, 2013
Thomas Krüger: bad finger book, 2014
Tilman Rößler: Serendipity, 2015
Tim Reinecke: Jung Brutal Gutaussehend, 2012 // heul doch, 2014
Vincent Haynes: untitled
Volker Heisener „Goldene Reiter“: Glücksmanschinen and co, 2014- 2015
Yam Lau: Virtual Chambers: an exercise in custom fitting (a bookshelf for Henri Bergson's An Introduction of Metaphysics), 2011
Yoshihiro Suda: untitled, 2011
Zoe Dittrich Wamser: untitled, 2015

name
Amanda Boulos

work
rawshe jump, 2015



name
Amina Brotz

work
untitled



name
Ambera Wellmann

work
untitled, 2015



name
André Sassenroth

work
edges, 2015
Stillout, 2015



name

Ashley Culver & Laura Anderson

work

Holding Pattern, 2015



name

Cantufan Klose

work

Intention, 2015



name
Chelsea Brant

work
Noon staircase at weserwehr, 2015
Pocket Reminder, 2015



name
Christiane Gruber

work
untitled, 2015
untitled, 2015



name
Claudia Piepenbrock

work
Print (9+14/20), 2015
Hassock, 2015



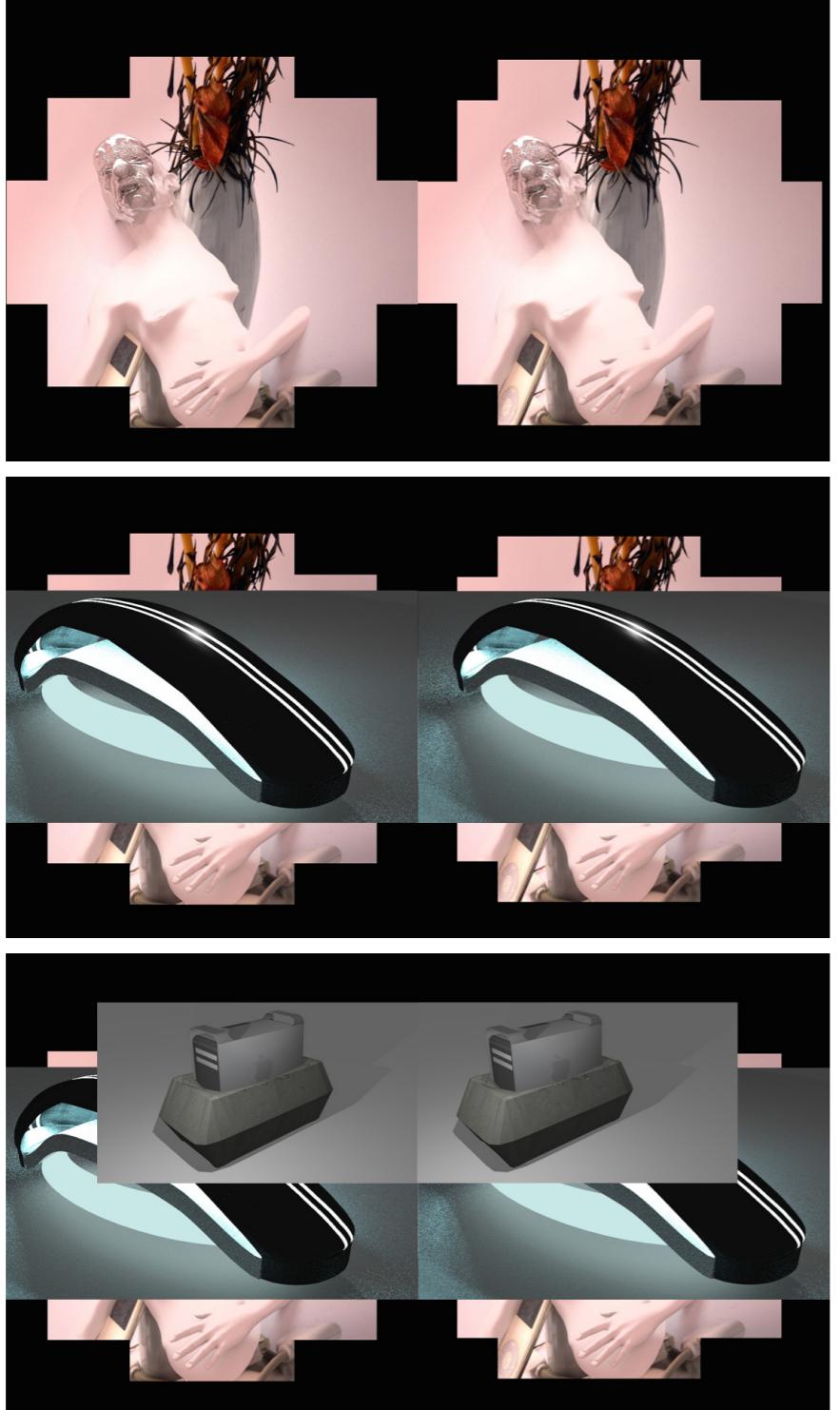
name
Daniel Hoffmann

work
04 „131002“, 2013
03 „140408“, 2014
02 „140409“, 2014
01 „150904“, 2015



name
Daniel Neubacher

work
Simplex, 2015
Half-duplex, 2015
Full-duplex, 2015



name
Emma Carney

work
Elvis II, 2015



name
Elise Martin



work
Poodle Sweater, 2012



name
Elise Müller



work
Stabilität, 2015



name
Felix Dreesen

work
found footage, borrowed- raw Video, 2014



name
Felix Luczak

work
untitled, 2015



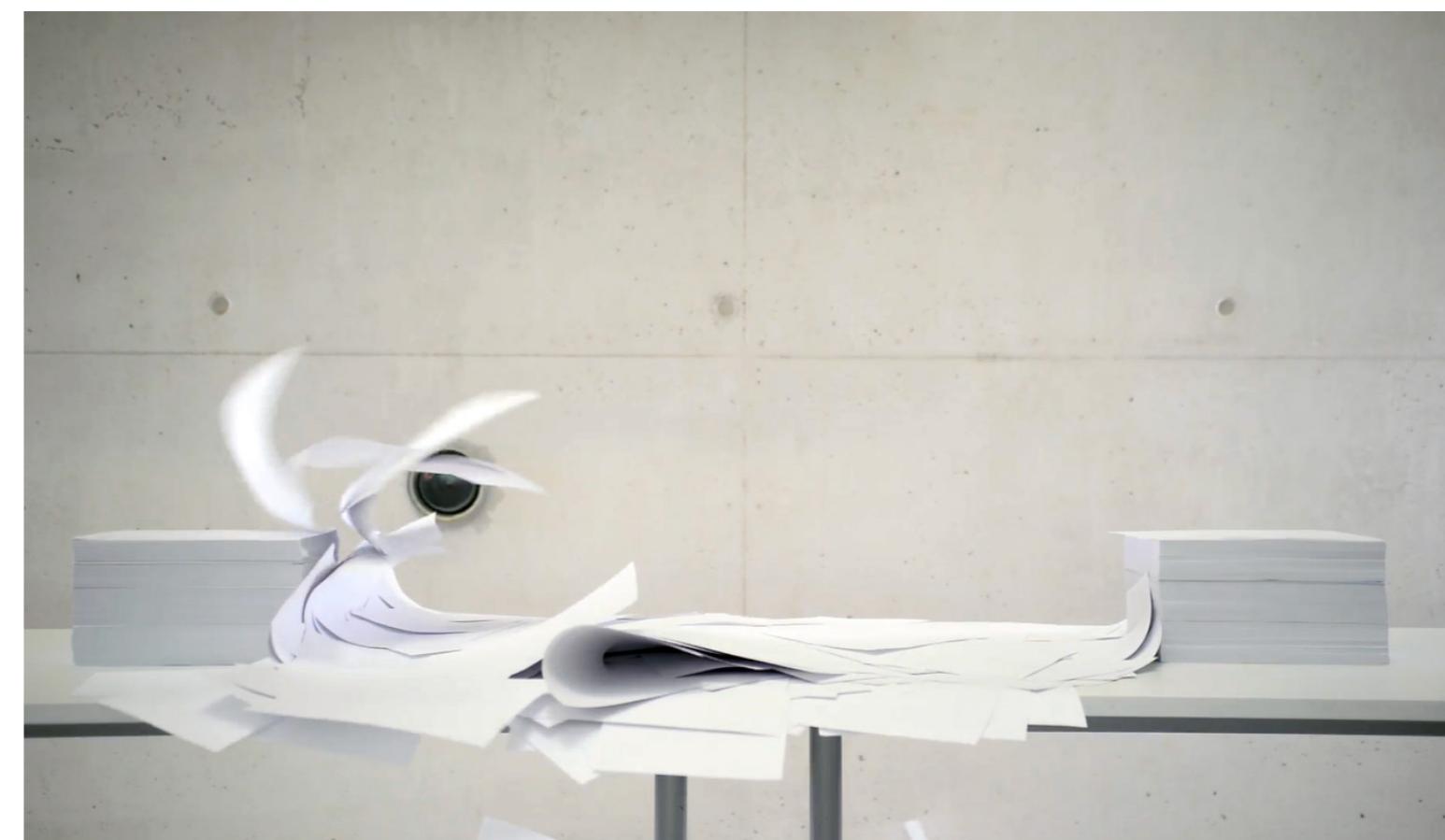
name
Gustavo Méndez López

work
s.36, 2015



name
Gema Rupérez Alonso

work
In Albi 2015
Video and photograph



name
Isabell Wibbeke

work
Costume- Nathan the wise,
Photography- Daniel Schreiber



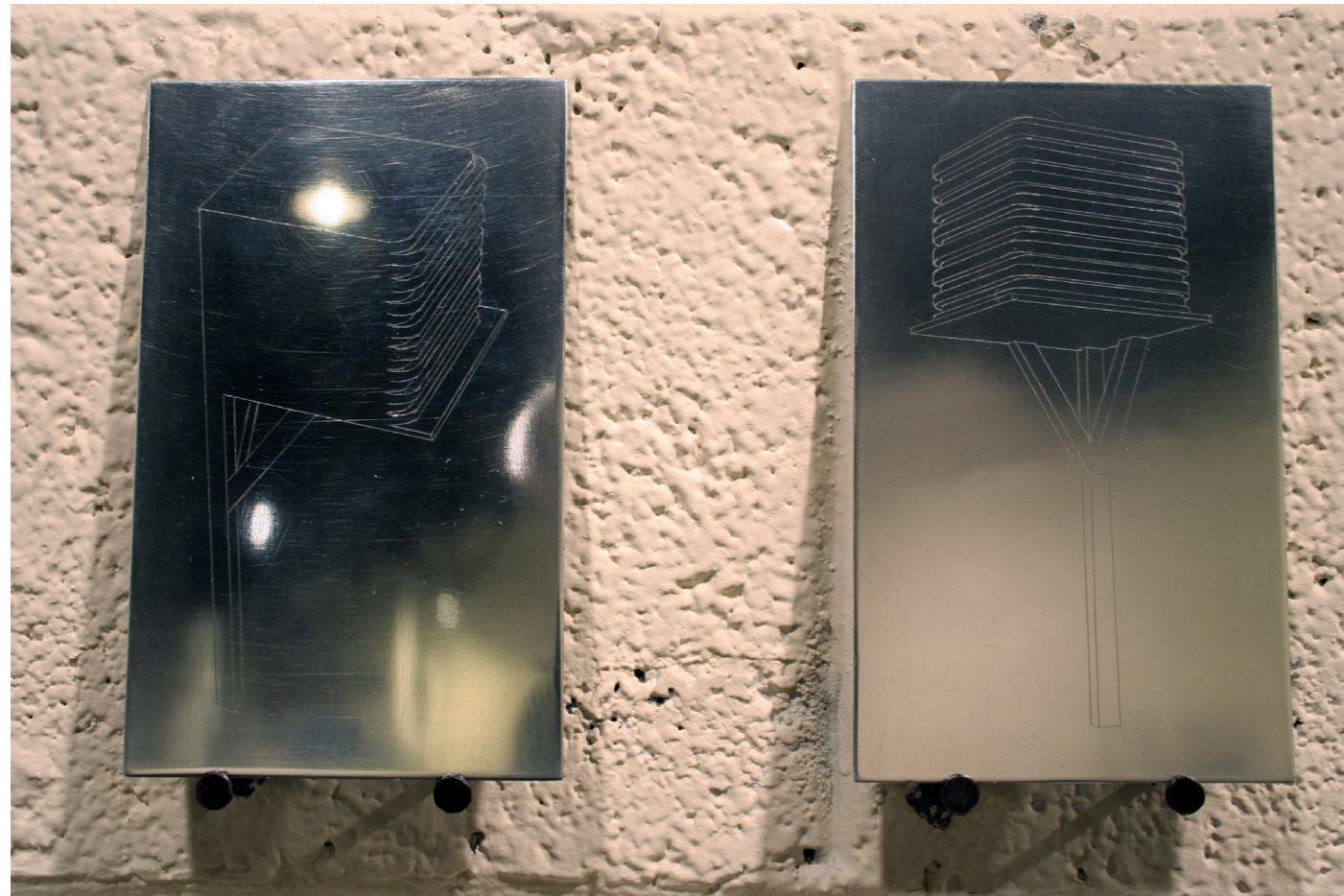
name
Janis Elias Müller & Felix Lübkemann

work
Difficult Role, 2015



name
Jieun Lee

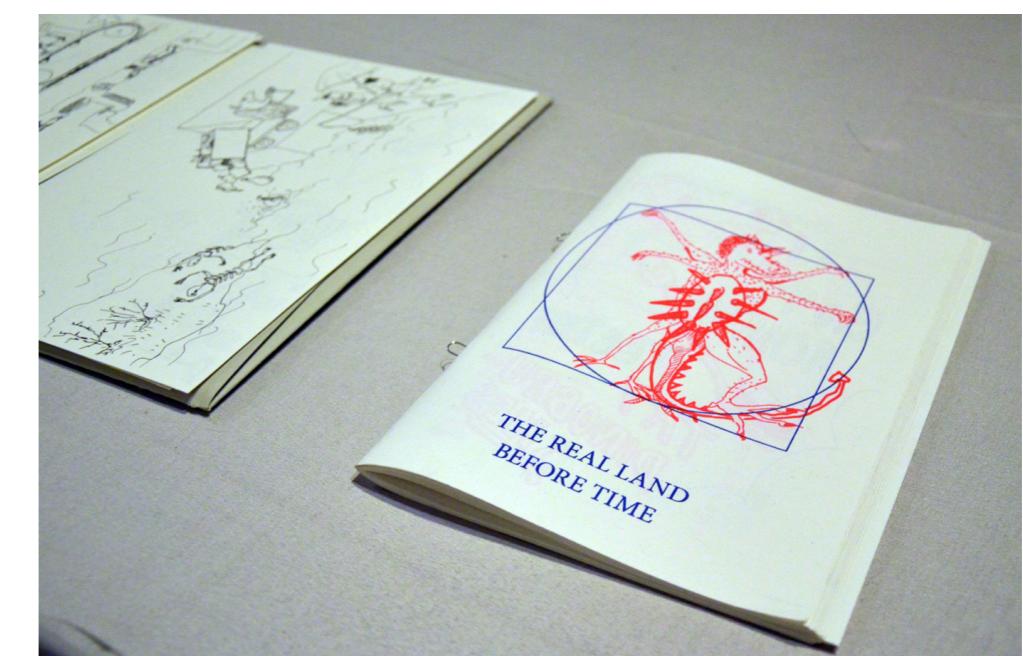
work
untitled, 2013



name
Julia Appelt

(created by Hfk-RisoAGang)

work
untitled, 2015
ein Herz für Menschen
The Real Land Before Time

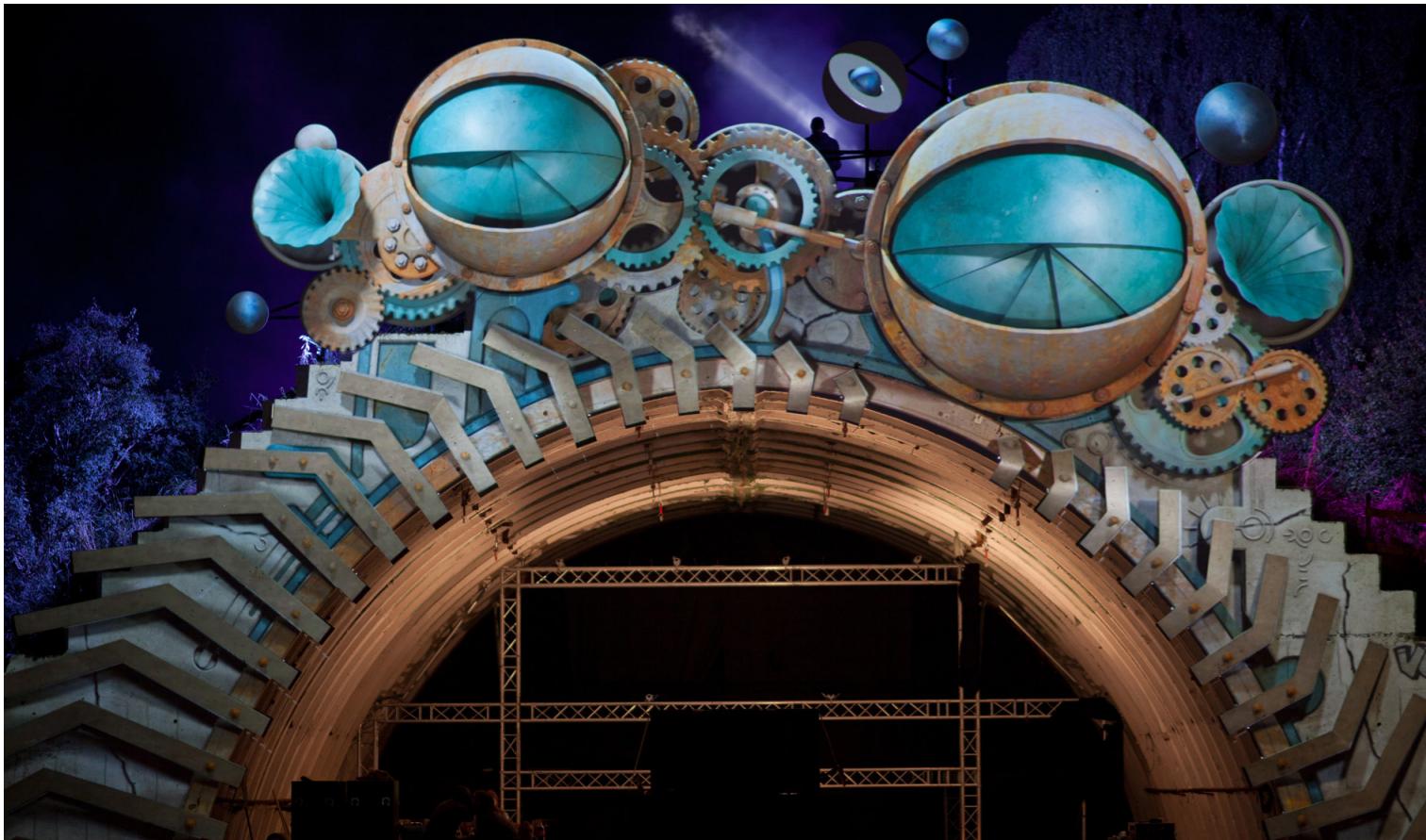


name
Julian Hölscher

work
WITNESS visuals: Julian Hölscher, Thomas Werner
Apparatus | Fusion Festival 2014

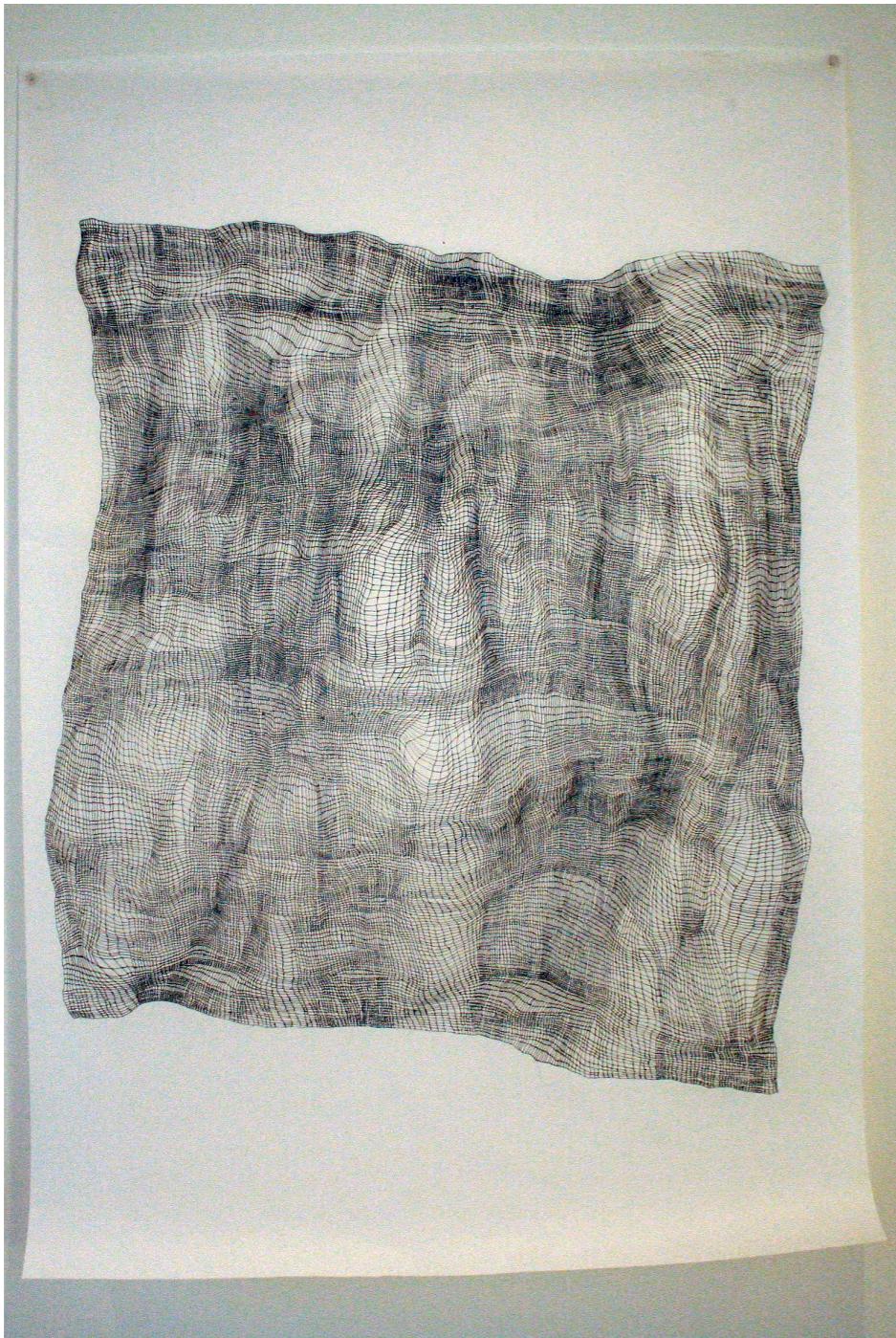
name
Julian Öffler

work
An art performance, 2012



name
Kate Andrews

work
untitled, 2015



name
Katharina Kreutzkamp

work
At the beginning

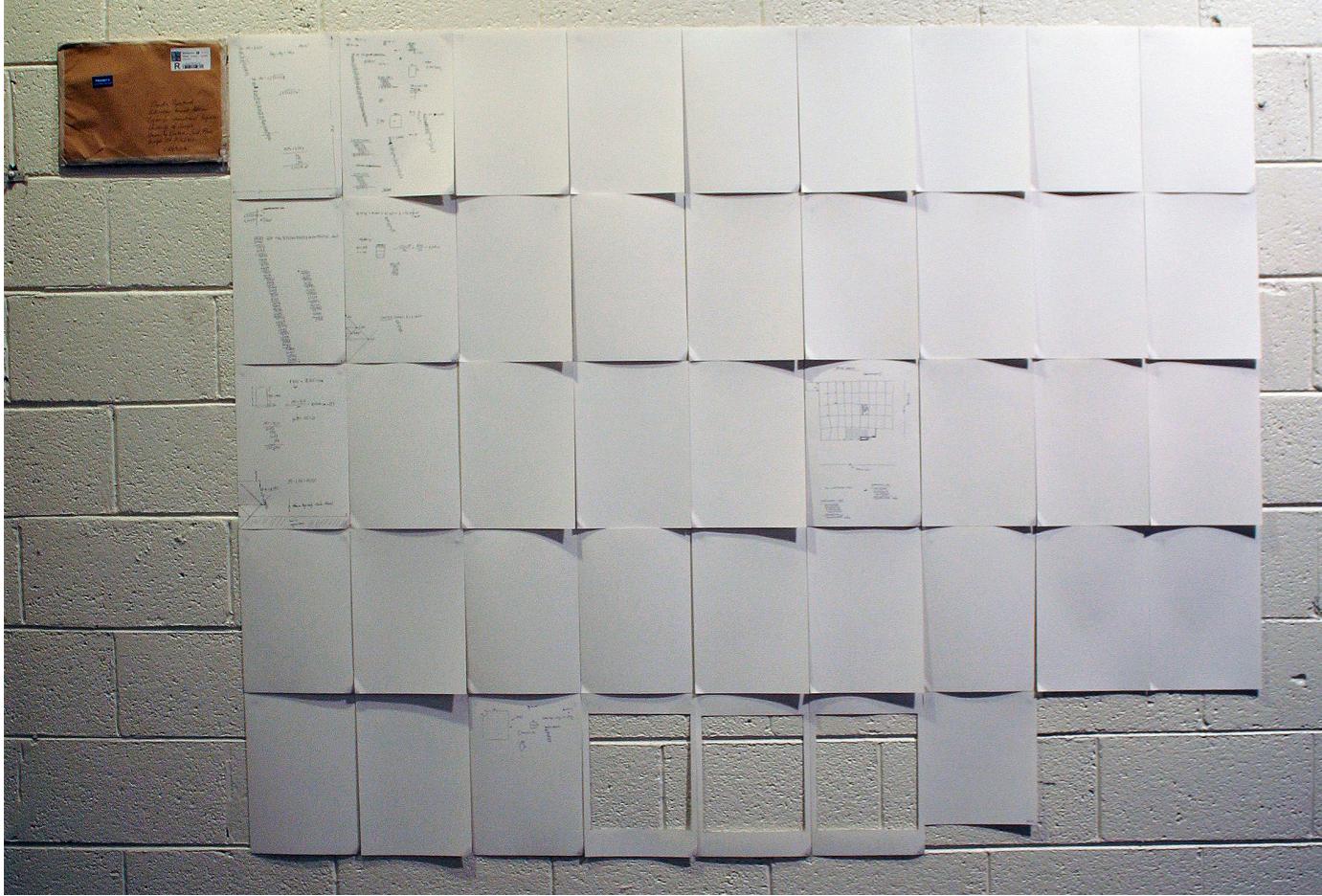
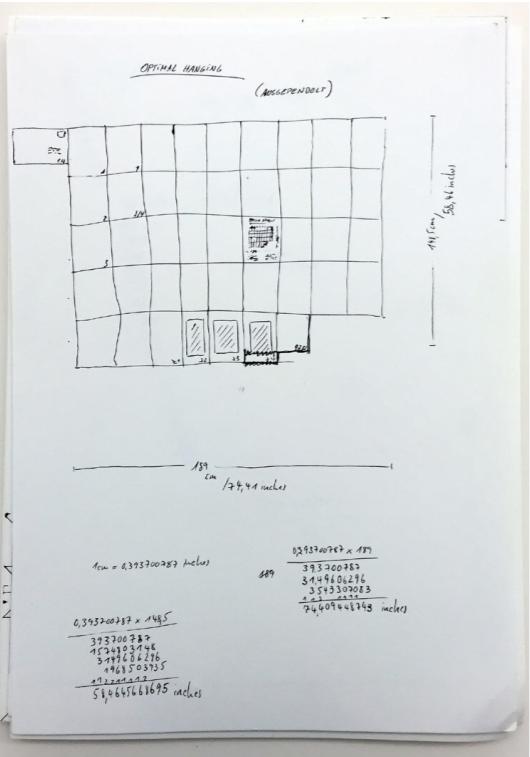


name

Katrin Heydekamp & Nora Olearius

work

The necessary result of wrong and maybe – wrong,
2015



name

Kevin McCoy

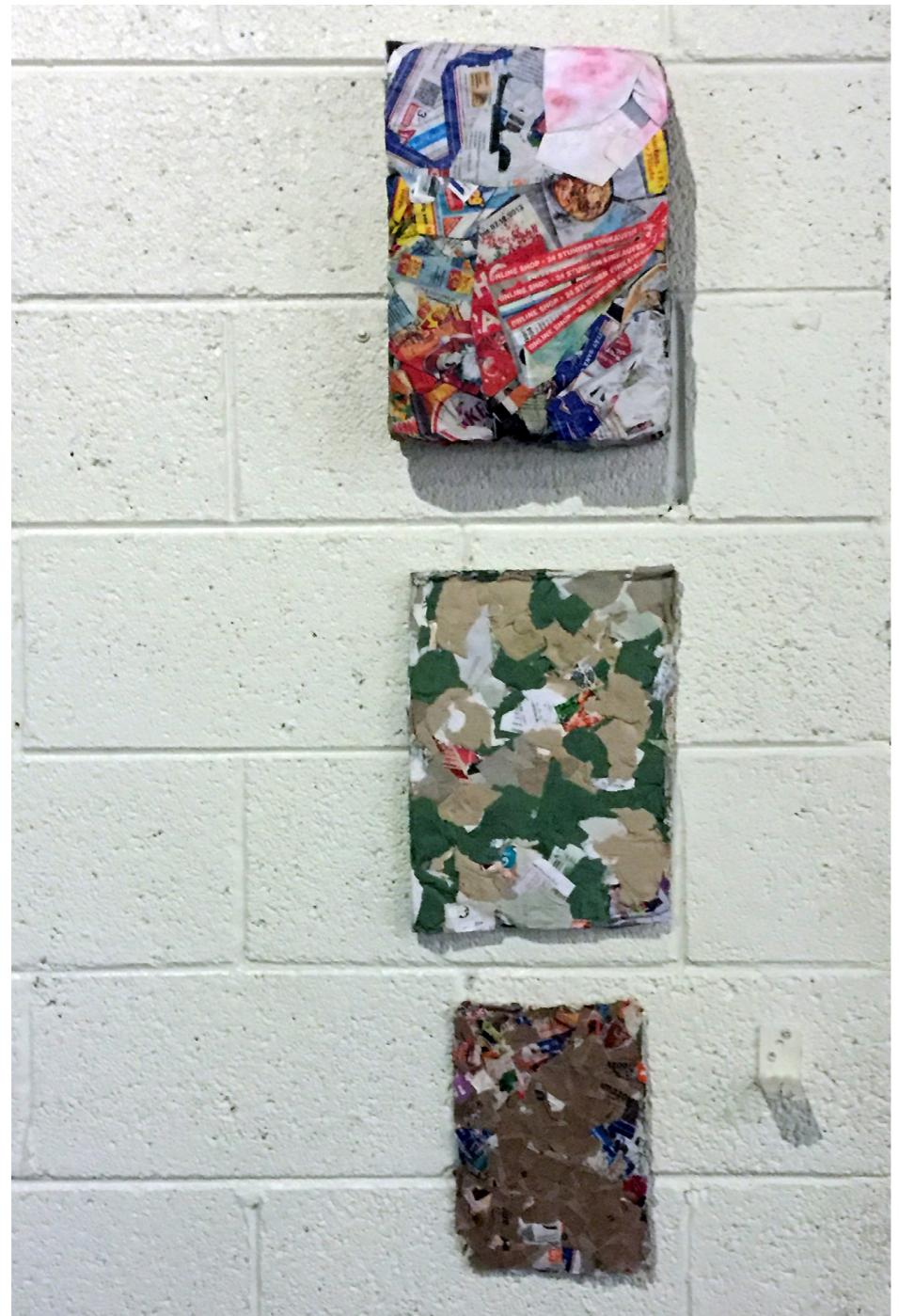
work

hidden, 2014



name
Krisztian Totfalusi

work
untitled



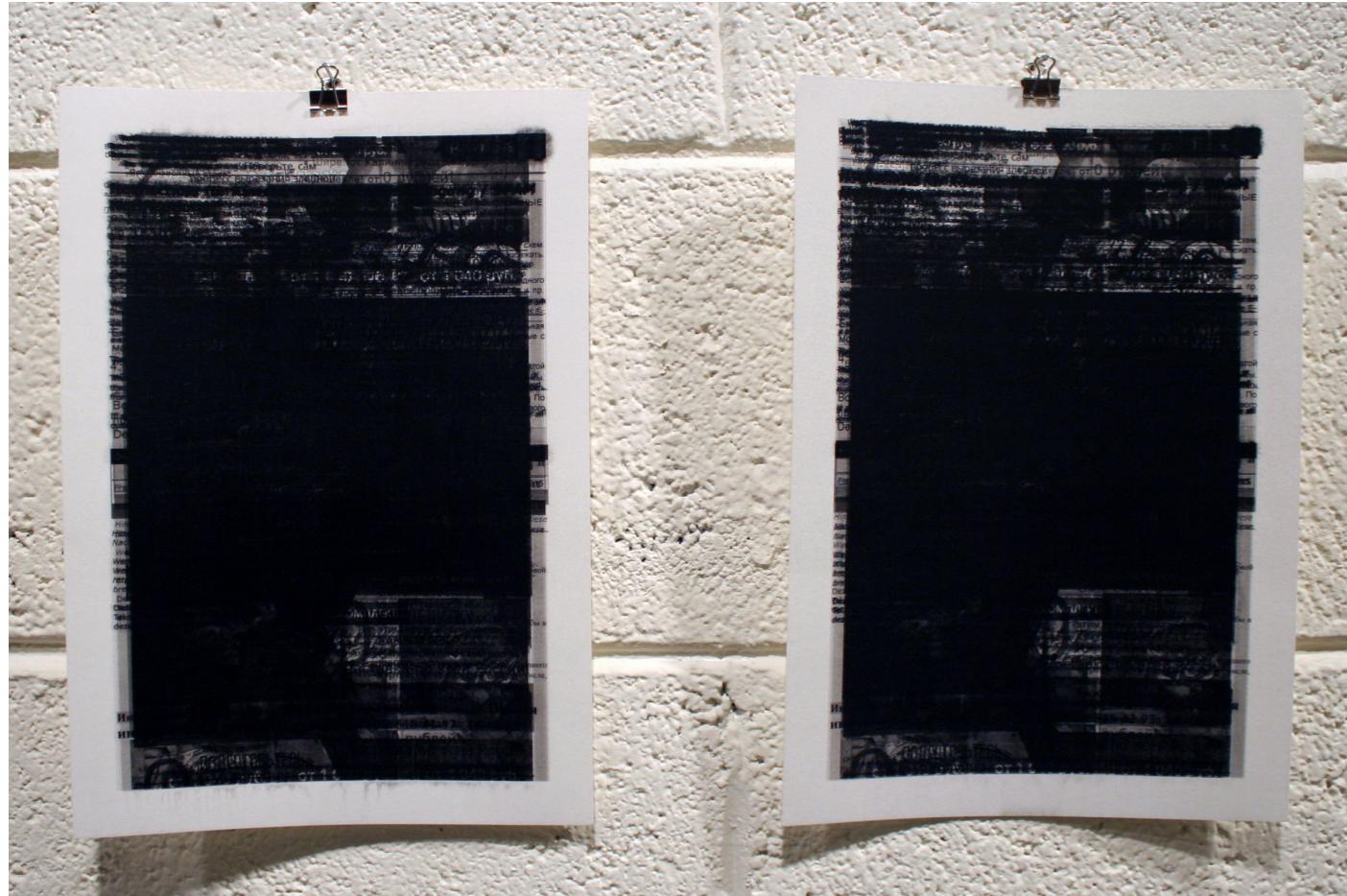
name
Larissa Tiggelers

work
untitled, 2015



name
Maria Karpushina

work
no-reply, 2015



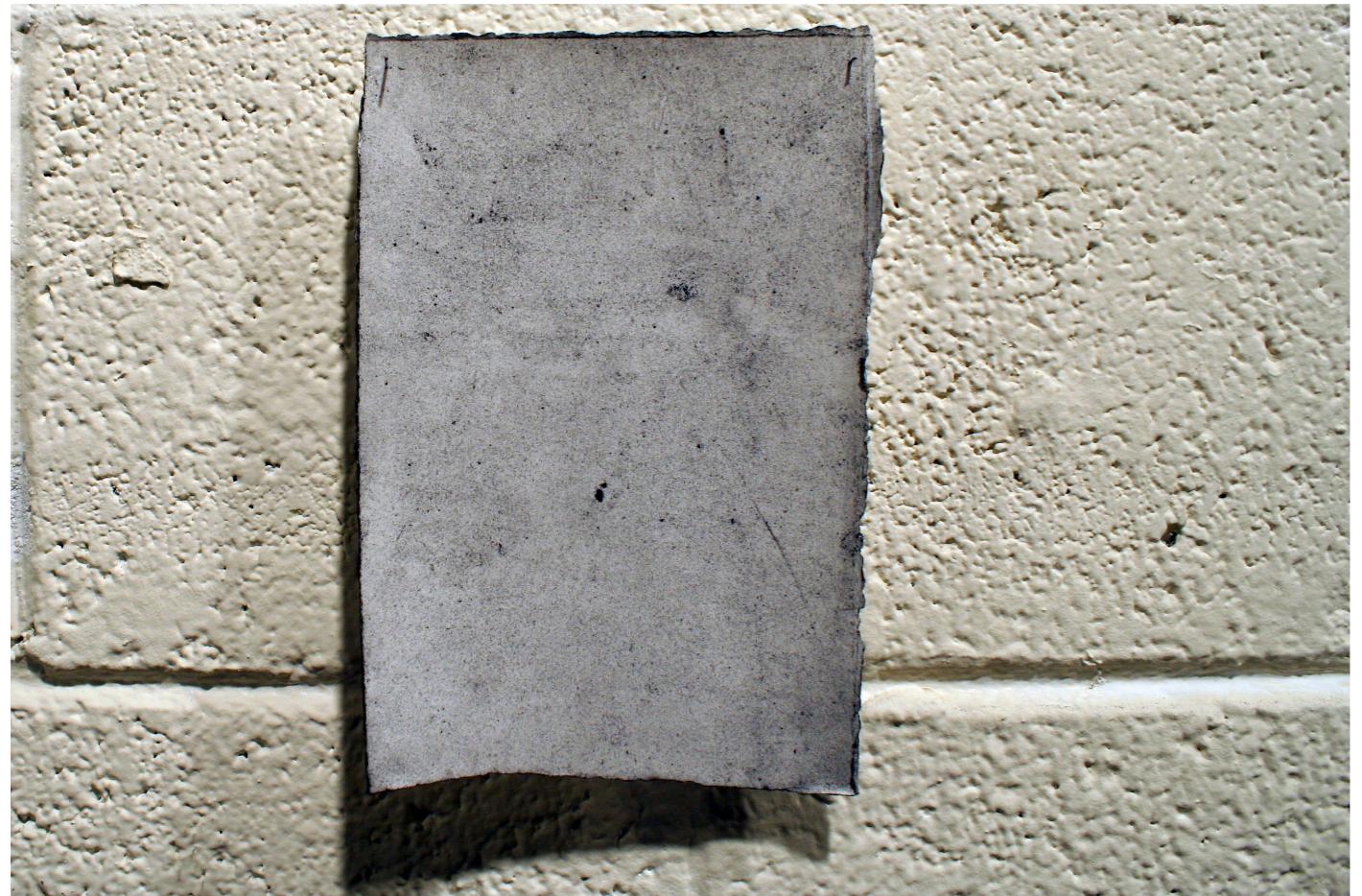
name
Marko Pavlovski

work
Porcelain Sediment, 2012



name
Matthias Ruthenberg

work
Bremen - Detroit - Toronto;
graphite powder on paper, 2015



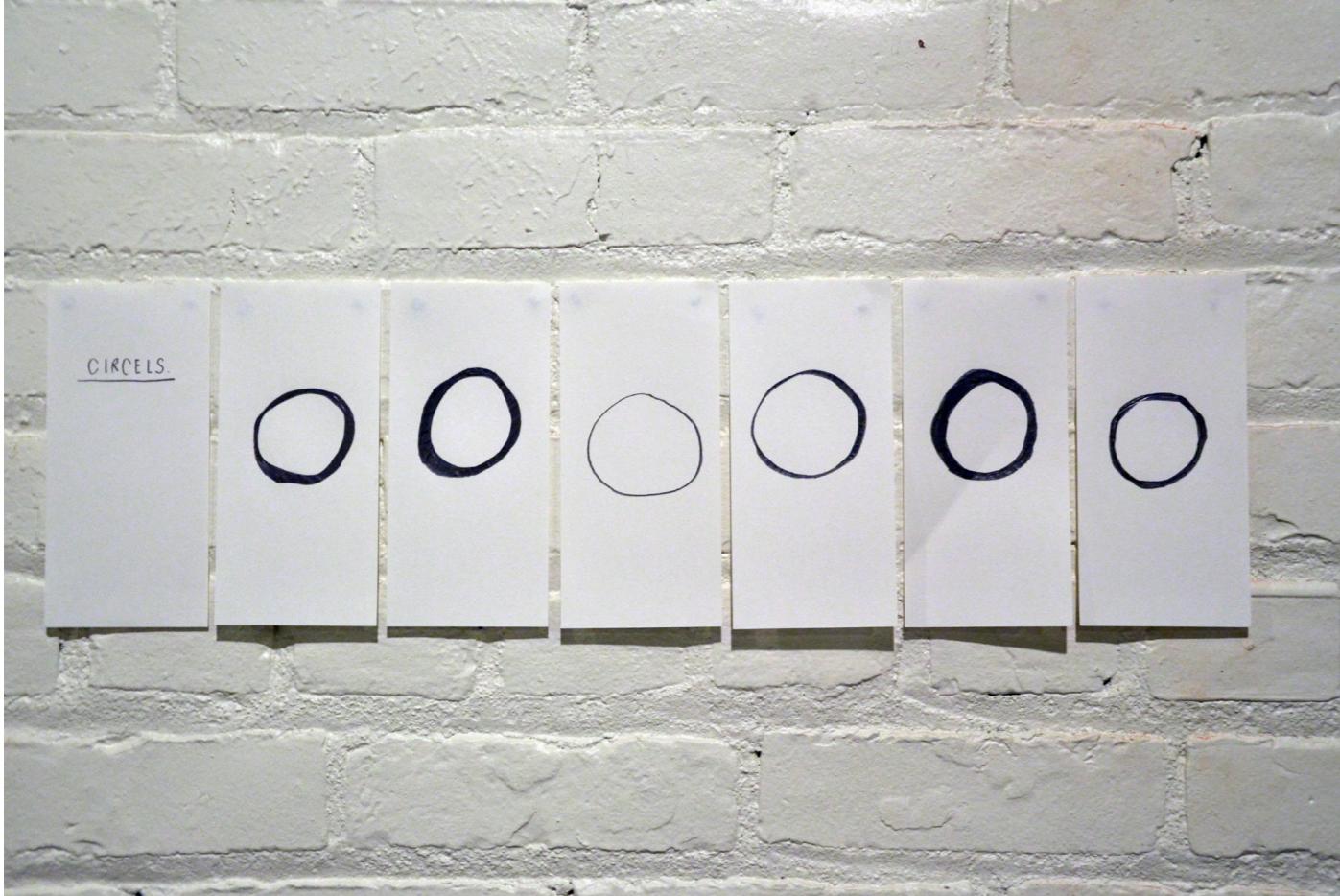
name
Mira Falke

work
"Falco tinnunculus penna 2.0", 2015
"Numida meleagris penna 2.0", 2015
"Cymbalophora pudica 2.0", 2015



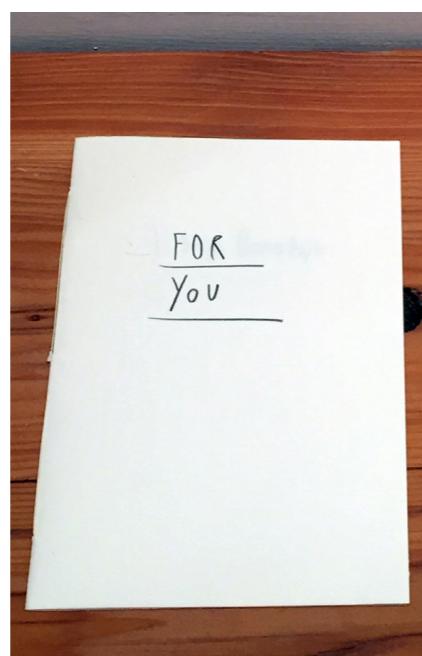
name
Mari Lena Rapprich

work
Circels, 2015
For you, 2015



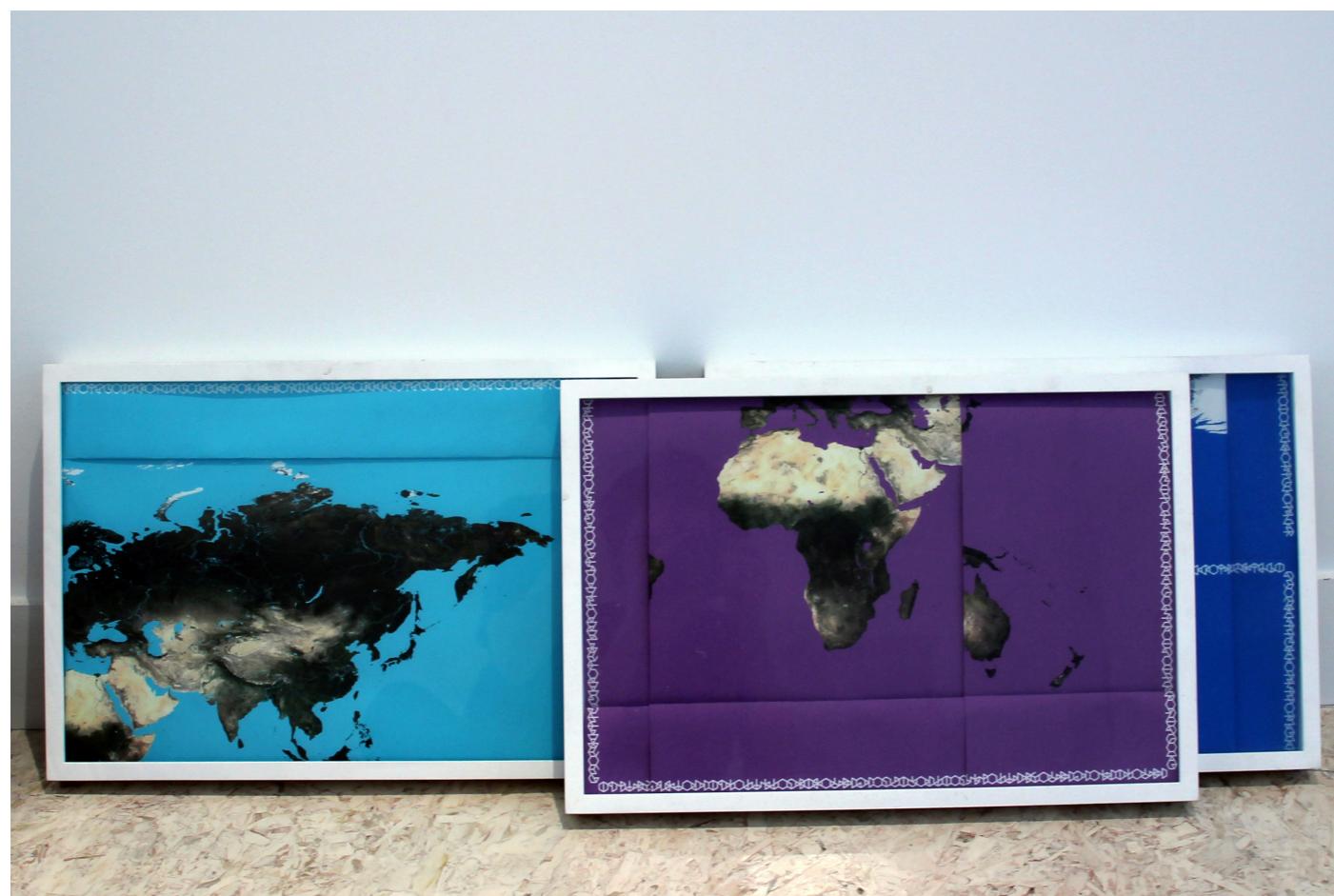
name
Mirsad Herenda

work
untitled



name
Nestor Kruger

work
Planisphere, 2012



name
Nico Heimann

work
untitled



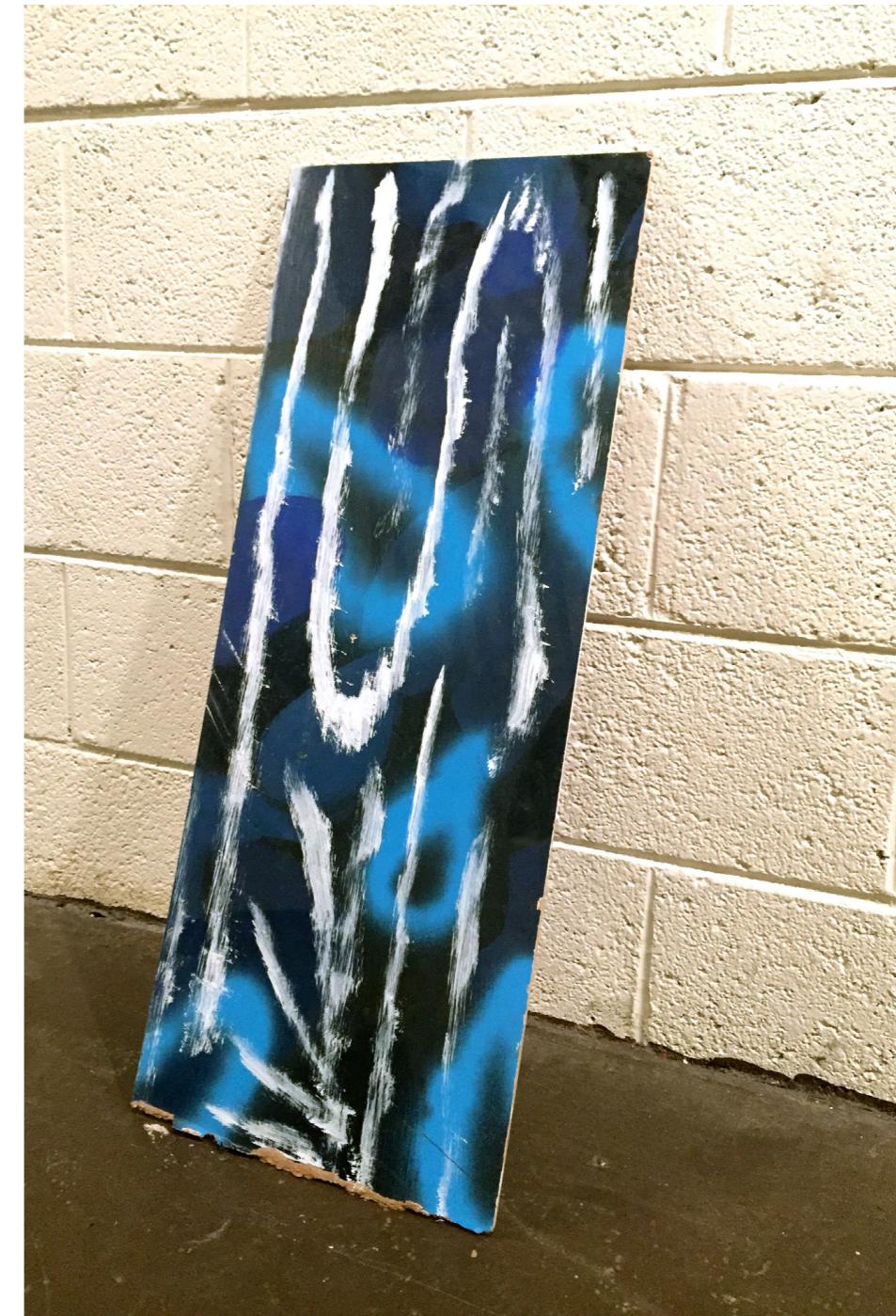
name
Norman Neumann

work
untitled



name
Patrick Cruz

work
Yolanda, 2015



name
Paul MacIntyre

work
Reconstructed Line Painting, 2014



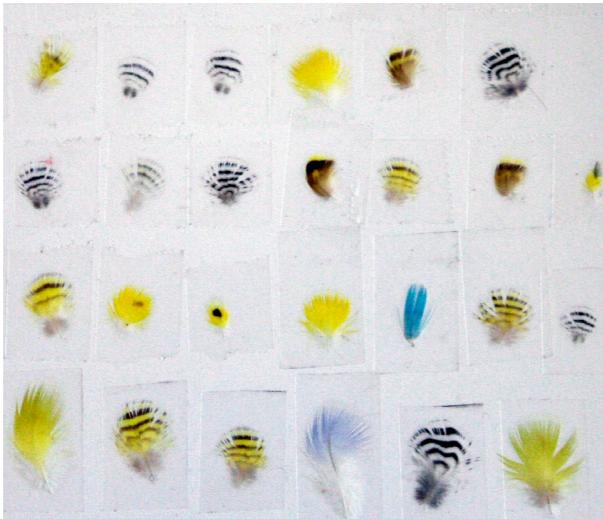
name
Sara Förster

work
untitled, 2015



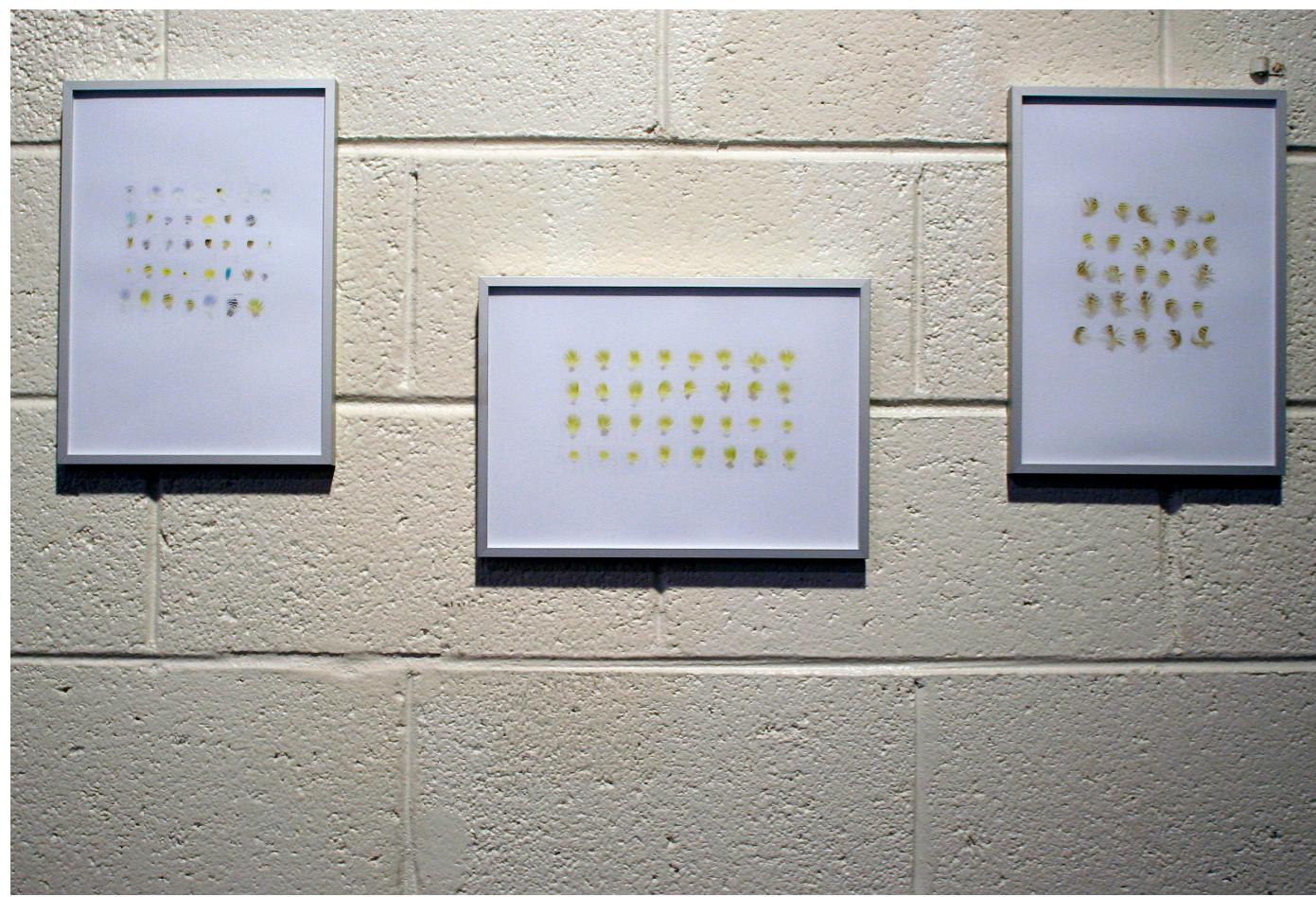
name
Sarah Gosdschan

work
Feder Kollektion 2



name
Sebastian Dannenberg

work
Minolta der Eltern
Nikon D40X



name
Shannon Garden-Smith



work
Untitled, 2015
If I Don't See You Through the Week,
I'll See You Through the Window, 2015



name
Simon M. Benedict

work
YOU'RE WELCOME, 2011/2014/2015



name
Soenke Thaden

work
Stier, 2013 // Säuger, 2015



name
Susanne Hoffmann

work
timeless, 2013



name
Thomas Krüger

work
bad finger book, 2014



name
Tilman Rößler

work
Serendipity, 2015

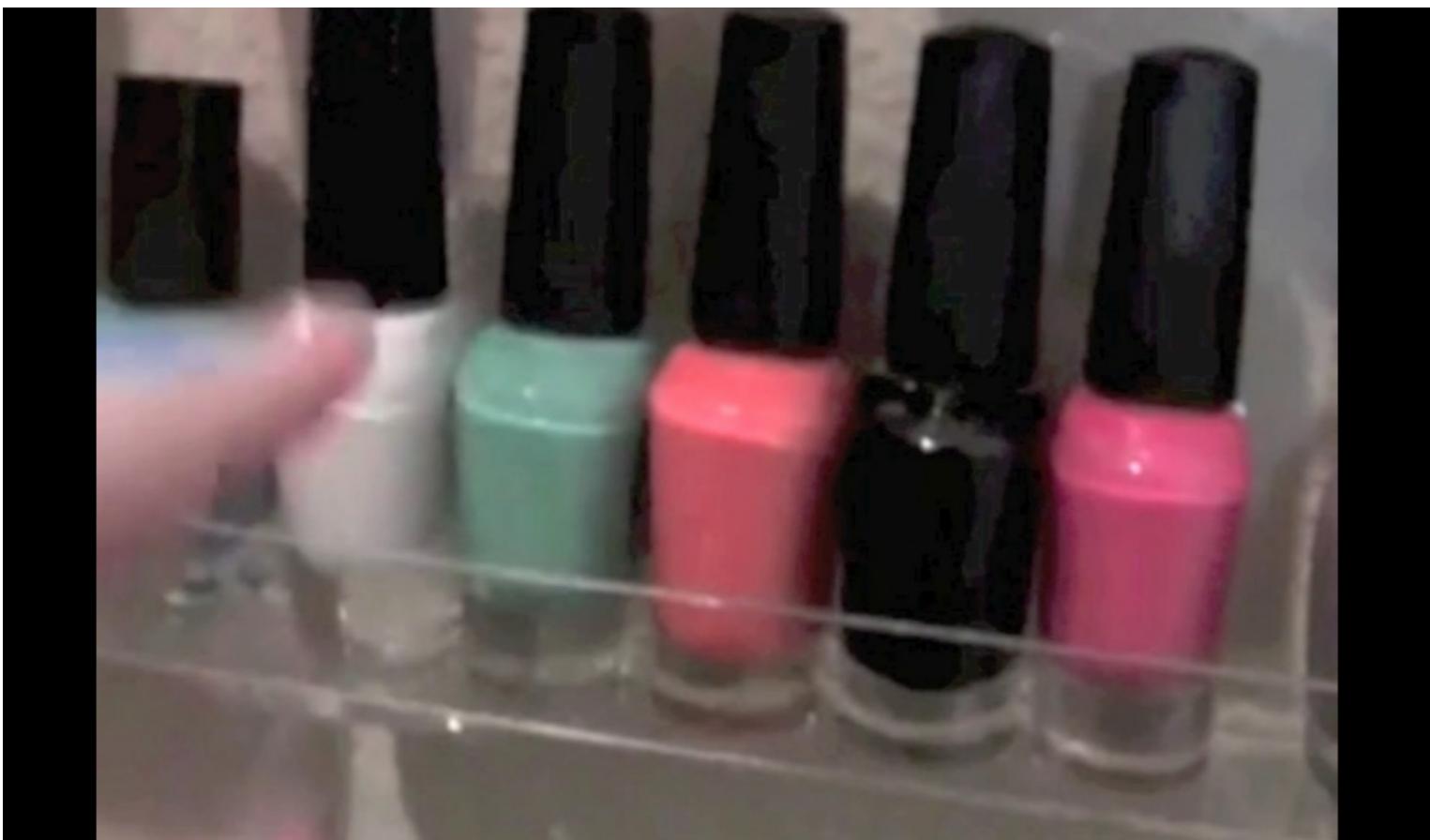


name
Tim Reinecke

work
Jung Brutal Gutaussehend, 2012
heul doch, 2014

name
Vincent Haynes

work
untitled



name

Volker Heisener „Goldene Reiter“

work

Glücksmanschinen and co, 2014- 2015

name

Yam Lau

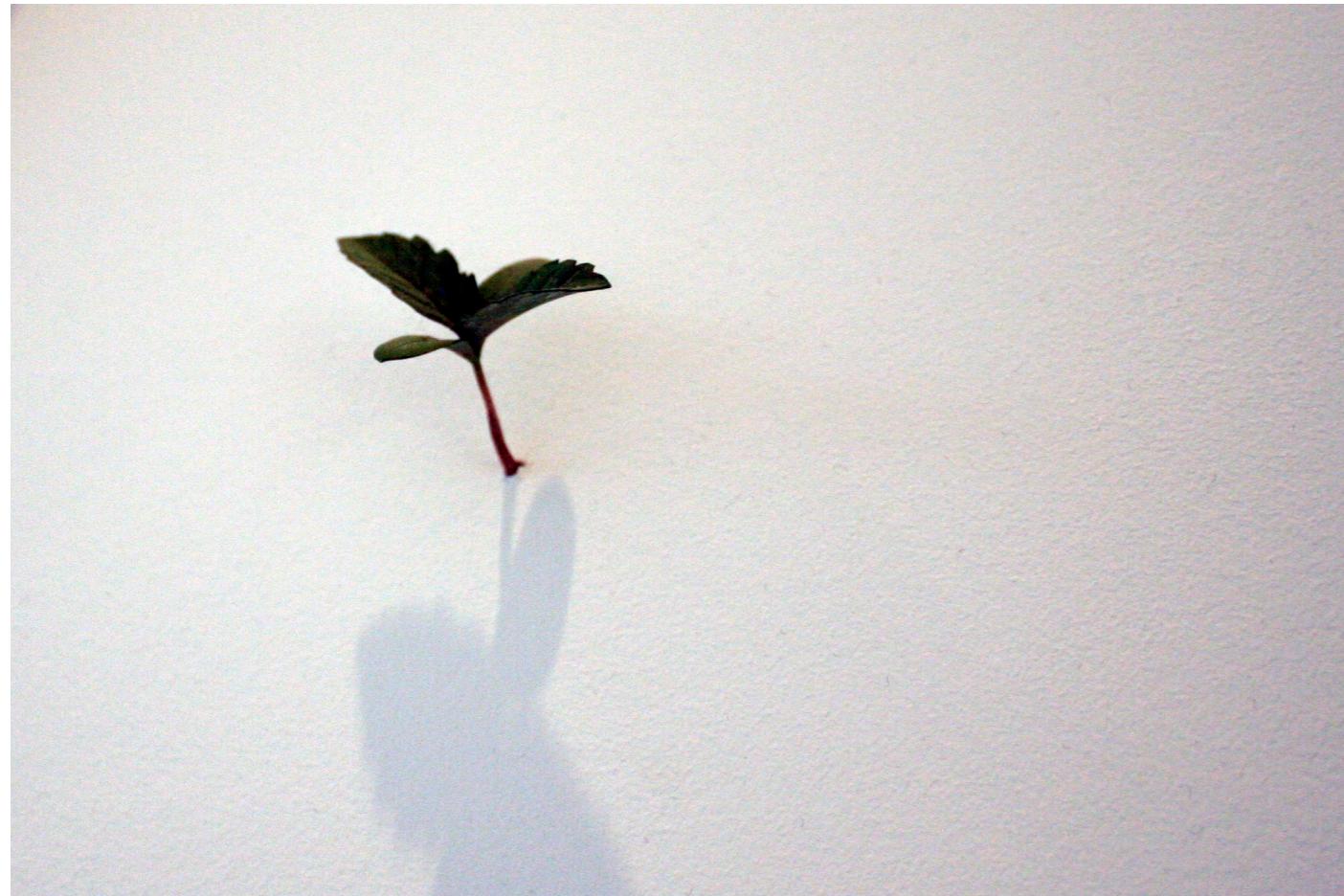
work

Virtual Chambers: an exercise in custom fitting
(a bookshelf for Henri Bergson's *An Introduction of Metaphysics*), 2011



name
Yoshihiro Suda

work
untitled, 2011



name
Zoe Dittrich Wamser

work
untitled, 2015



name

andy&cloud

work

pass-port, 2014 on going

Die Installation pass-port hat sich in zeitlicher und räumlicher Ausdehnung allmählich entwickelt. Sie umfasst drei kreisrunde Textilobjekte, ein Objekt aus Stahl und ein Künstlerbuch, die in variabler Konstellation zueinander in Beziehung stehen.

Das erste textile Bodenobjekt ist zunächst ein Verweilort, ein Angebot zum Tee-trinken und Plaudern, sowohl im White Cube als auch im öffentlichen Raum, welches einem Ort durch seine Präsenz zeitweilig eine andere kann.

Wesentlich für pass-port sind sein gleichermaßen modularer wie skulpturaler Charakter. Die Installation fungiert als Bühne für soziale Aktivität, zugleich ist das Textilobjekt benutzbare Skulptur. Es besteht aus zwei Schichten, die einen Hohlraum bilden. Die textile Hülle bietet Schutz und lässt sich auf vielfältige Weise von innen ausfüllen. Der innere Körper entwickelt die äußere Form. Ein am Rand eingearbeiteter Reisverschluss verweist auf eine mögliche Erweiterung durch Anschlussstücke.

außerhalb. Bei einer Betrachtung im größeren Maßstab ist die formale und inhaltliche Korrespondenz mit dem Bild einer Insel nahelegend.

Die Reise nach Lampedusa zeigt die Insel als spezifischen, widersprüchlichen Ort, einen Ort extremer Gegensätze. Sie ist einerseits klassischer Urlaubsort im Mittelmeer, andererseits eine Insel mit rettender Ufer für Flüchtlinge, Überlebensgrenze. Der Aufenthalt an diesem Ort führt an die Grenze der eigenen Belastbarkeit. Die Kreise des Bodenobjekts kann die re



Interview
North End Studios
4th and 5th of December 2015
Detroit

Interview
North End Studios
4th and 5th of December 2015
Detroit

Asia: Trying to keep warm... and I had a lot of hot toddies, but my body is not hot.

André: Alright here we go.

Claudia: So, here we are at the first exhibition of LOT. which is set up as a travelling exhibition. Here I am with Asia Hamilton who is the director of the North End Studios for a talk.

Asia: Hey.

Claudia: As a start, maybe you can tell us something about the North End Studios.

Asia: Pretty much we are a collective of artists from around Detroit, the metropolitan Detroit area, we range in mediums from painting and photography. We also have musicians and a lot of visiting artist here as well. Our goal is to have a space, like a Gallery that houses international artists, local and international, but we wanted to create a space where artists from around the world can show their works right here in Detroit.

Claudia: That sounds great, the opportunity to invite people from everywhere to come and visit or to realize their visions.

Asia: Yes at any time!

Claudia: So you are a collective; for how long have you been as part of the Group?

Asia: How long I have existed in the group?
Ah I'm trying to think, man it's been, I'm not quite sure about the exact date but Katie created it, she is the founder of North End Studios. It started with a group project, Katie created a mural called "the illuminated mural" and it's on East Grand Blvd in Detroit, and immediately it gained notoriety. It is one of the biggest murals right here in Detroit, people from all over come and see "the illuminated mural". And that just kicked off the North End Studios.

Claudia: That was your first building, the big building with the floating mural on the side, right, yes we saw it. And do you remember the year?

Asia: Man, I don't, do you want me to look it up for you? ...how many years. It's been over five years ago, my memory is not sharp.

Claudia: It's just nice to have a feeling for the time.

Asia. I would say five years. As a collective we have been around, but in this building not even a year. Previously we have actually been in three different buildings. The very first building we were there for about two years. I had a studio there for a year, so and then maybe two years in the second building, and so yeah it's been around five years, now.

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Claudia: What is the story about all the different spaces and moving around in the last years. Why did the location change so often?

Asia: Well, gentrification is happening, in Detroit, all over Detroit, and a lot of the buildings get bought up. What's going on with us is that we are moving to a space and call it our home and someone will come and purchase the building right in front of us. And turns it in something not interesting, like one was a paintball studio and another was a facility to buy tools and stuff like that. Every time that we move to a building, someone has come and bought it. But this particular building has an artist's initiative, the owner appreciates the art.

Claudia: So it means there is the possibility that you are staying here for some time? So that's your base for the near future?

Asia: Yes, so far we have purchased our one building. Which is the goal.

Both: Hahaha

Asia: YES, North End Studios is definitely a home for artists, one thing what I love about the space, you know, I couldn't be a part of a collective anywhere, I couldn't be a part of a community in... you know. Detroit is right now a really hot city for artists they come to build success for themselves. We have so many different artists studios and spaces. But what drew me to the space was the ability to push the envelope as far as what art is. I love the creativity that stems from here. It's so different... You know art is different anyway, but I like the ability that it's not defined, it's really abstract in anyway, I love the camaraderie between artists.

Claudia: Is it that what makes the group so strong and the North End Studios so special.

Asia: You know, art can be so political, you know what I'm saying, art can be really bougie or art can be bougie, do you know what bougie mean?

Claudia: Bougie. I have no idea what it means.

Asia: It can be really up-ety, like get this rich feeling to it and people can be really stuck up. I love the lax behavior behind it to really be yourself, that something what I appreciate, you know because... I'm such a weirdo.

Claudia: No, see that is what makes it so special. It's coming from: you say I believe in something and see people traveling for a long way and trying to show in diverse places. So it is almost like you are suggesting here is an open door, welcome, show your work! And that's how the group gets bigger and can grow.

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Asia: So tell me about LOT.

Claudia: LOT: is the short way of saying, Lack of transmission.

Lack of transmission is a loose theme, it is more about what the pieces are trying to communicate when they are exhibited together. The idea of communication, collectivity, exchange, it could mean for example: we both didn't know each other before. However what we have done coming from different perspectives and not from one person. And we create something new and maybe change the perspective of the space.

The lack of transmission idea started a couple of month ago with the goal to do something productive, productive in a way of my possibilities and what I can do and what are the options which I can use? We started to ask artists from our hometowns and around if they would like to join a show somewhere and if they would send their artworks to Canada.

After a while we got some together and today we ended up with 40 different artists, sometimes they are collectives too. At each place we invite the locals as well. In this exhibition we have three works from Detroiter artists and in the next one which will be in Toronto, Canada, we will have around 7 Canadian artists which get added to the group.

Asia: Very cool. I love the traveling exhibition. It is undefined, I like the mystery, it makes you think, and each piece is like: what!

You get the opportunity to come up with your one interpretation and to me the Loss, the Lack of transmission; is the break where the concept meets your thoughts. What does that mean?

Claudia: I got you. It is the crossing or overlap where you start thinking and then take a step back to realize or start asking the question: what are we doing here?

Asia: I love that. And the fact that it is mobile adds to it.
So Thank you!

Claudia. Thank you for having us here and hosting the show, we had a really good time.

Asia: Absolutely, and please come again. Like I say; North End Studios, we want to be able to house international Artists, and we want to let them know that, that is the space where you can come and show your works.

Claudia: Maybe that is the point; where we come to the offering to all these people who see this interview. North End Studios Detroit, feel welcome to come around!

Asia: Yeah. Check us out on instagram: North End Studios!
All right!

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Can: Ok I'm ready.

Claudia: Ok let's start, are you already recording?

Can: Yes.

Claudia: Ok, I would like to introduce Yam Lau and his partner Morna Gember. We are in Toronto and yesterday we had the opening of the last LOT. exhibition, hosted in this wonderful place. I would like to begin by gathering more information about this space. What is this place and where are we?

Yam: Morna do you want to start?

Morna: No, you can start.

Yam: Well this is a first. I need to go back a bit in my personal history as an artist. I had done projects in my apartment before, this is a way of showing a working artist and making an artwork out of that experience that was kind of familiar. So that was a few years back, looking back is almost 15 years, in fact that was the time when I met Morna. So when you approached with this project, it was familiar to me. At the same time because it is a new house, and we have been working on it for a few years renovating, it is an old house. And we are thinking at some point to open it as an artist project space, so when you approached, it seems to be the right moment. A sort of indication, and in art when you do something once, it will legitimize you to do it again. So this is that place.

Claudia: So it's ok for you both, easy to say, ok we have our living space where we put a lot of work into it and now we are opening the door for public events or for people like use knocking on the door and asking if we can use your space and leave again.

Yam: Yeah possible to be so spontaneous, what happened with you. But it is also possible to run it like a gallery, but not like a commercial gallery, I don't know what form the projects will take, but we are experimental, right? I just want to say, this project of building this house is actually an art project. And the idea behind building this house is perhaps sort of consistent to my philosophy or you can say my operation as an artist. Which is to have a space to retreat, that we move from the world somehow, then from that point you can rethink of other ways to connect and then function.

Claudia: Well, we all need place to retreat, some are building it, some are searching for it, and some will never miss it. But I like the way how you describe it, a way of seeing this. How do you see it Morna?

Morna: Similar, but also, I feel lucky to have this house, and it is because just two of us are in the space and we are able to share it with other people.

Yam: I think sharing give us ideas and energy, to carry on with art works at the same time.

Claudia: The question about what the important points in the idea of sharing the private space, trying to build communities and collectives are important to ask. In a way is this coming together and sharing the situation - a Transmission? Are we trying to see and to explore together and to realizing ideas? A lot is coming out of these projects, doesn't matter what kind they are.

Yam: Well, I think of why I did this many years ago. It is a sense of artist autonomy, you don't really need to answer to anyone, but we don't have to worry about economy, paying rent for example. If you are in a commercial gallery, you have many many considerations you have to address before you can do your project. I think the reason I started this project, is to kind of identify a network of friendships. Like people who I was close to.

Claudia: That is what I mean with collectivity.

Yam: Collectivity in a way, not because there is any kind of thematic relation with the work. Its people you like, people you respect and people you want to connect with, and that is probably enough to create a project of it.

Claudia: I share your thought, it gives us enough. Was it like this 10 or 15 years ago? Where were the differences between the project now and years ago?

Yam: It was not the same; the apartment was smaller, much smaller. It is a really nice apartment, you felt, I felt, I was totally removed from the world, and protected there. It was also the moment when I was looking at many decisions in my life, rather to stay in Toronto or to move somewhere else. So to do the work in the apartment is to mean that I'm staying in Toronto, and I'm finding new ways to do things. The work was different then, your project for example, because it works to many conversations with each artist. And all the works were made for the space, rather than outside, the artist make particular work for the space and for the way I live. The work was integrated to the space.

Claudia: It means the artists spend some time in your place and worked there.

(...)
...we had art pieces in the fridge.

Claudia: Yam, one question, you said that you had done this to find new ways. What are these new ways you're thinking of?

Yam: New ways, hehe you can just do it. I was a painter. It was that time, looking back 15 years ago I had nothing to say in painting, and I don't have another medium to work with, I didn't know what to do, I'm not a curator, I'm not this or that, I'm just an artist without any idea of what do to. And I was deciding whether to move to Paris or stay in Toronto. That project consolidated many uncertainties to the point that I realized that I can do everything by drawing a circle around my feet, I can do something there.

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Yam: I started to make artist book and I started to be very adaptive to turn a situation, doing smaller projects, for example smaller art work that responsive to the space. So a lot came from there and I was learning to use a computer, which is something else, but finally it was that time where I learned a new language or to make art, so it was transitioning.

Claudia: And that is what you are doing now, right?

Yam: Yes and I started writing. Yah, I was in that space and I'm looking back and got really fond of it. And I also I met you.

Morna: Yes.

Claudia: Morna, how was it for you in the old spaces, as a visitor or audience?

Morna: For me, it was a kind of a space where I have never been, it was very special. Every object, or not every object, but everything had like a purpose. Or everything had a place. I don't know how to describe it, It's just a special place.

Claudia: Maybe, special? And that is the moment where we cannot say on the point what you think and what you see?

Yam: So how did you come about this tip off projects?

Claudia: Oh, I'm thinking how it was for me..., because it is nearly the opposite side of your project. You tried to get the people in your space, with site specific works and I tried to bring them to different spaces. It started by asking friends to send works to Canada and because of the distance in between, in my case the artist is not available and not here. I was triggered by the idea to find out what's possible and what's not? How is the time where we are living in and situation of shipping everything to any time around the world? Is it a feeling or a possibility of being everywhere? I wanted to show and let people see, something that's normally not from here and needs to be known about. It works fine, Oh no, I need to say, except the problems with the customs.

Yam: Do you think you will continue with this way of working?

Claudia: No, not really, it is a project that can get bigger and bigger and can take much longer, but it's more like a pop up, it is here for now and leaves after, there is no need for it to continue in that kind of way. It's something that happened.

Yam: Because you have done one in Detroit and one here, it looks like a pattern.

Claudia: It was an idea of a travelling exhibition, but therefore it needs to be a good concept to continue for many different countries and cities. And we started without any concept and said, ok we will see, we have tried it to see if it works. So we got a huge group of people. I will say: it's possible, with a lot of energy in many different parts, but you cannot continue when there is no background, or more a basement where we are all staying in, but it is getting crazy if you want to continue, it's too much.

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Yam: Yes, I know.

Claudia: But don't get me wrong, what I mean with the concept is probably not clear enough. Maybe it's not right to say it in this way. I don't like the way of over thinking, because sometimes I just know a week before where I'm ending with it or even not that, but if I stop doing things because of this reason, many things wouldn't happen. Next time, I would need to do a limit, in this exhibition we are over 56 Artists and I can't handle it any longer by myself.

Yam: No I understand. I can relate to what you said, because I have done the artist book projects and traveled with them. In the end you get really tired and maybe that is the time to stop. But then again, you never know, you can reactivate it again.

Claudia: Yeah, that's what I think, it can be activated again.

Yam: It would be different but can happen again. When I left my apartment, I didn't think I can do it again. It was just so special, it needed to finish there. And it was just for one person and now we are in a much bigger house.

Claudia: And what I learned last night is, we can do something like it and it can be a really social project. A different kind of character.

Claudia: And that was the character of the last night. It was a coming and being together in a space which is not related to one function, the gallery function, or the living function, or party. It was something in between, for what I saw was everybody found his or her place to be, to look, source or chat with someone.

Yam: I want to ask you how it was in comparison to last night and what you did in Detroit, because it's a much more industrial space and much rougher sort of space. And how the audience behaves, because I observed last night people and they were kind of respectful. Was it different in Detroit?

Claudia: It was totally different, your space is closer to a gallery space, but we had white walls in Detroit as well, but there were no interior / no furniture and it was not fucking cold, but quite cold. So that is how you said, more of an industrial character. The North End Studios are not directly in downtown, it was around 10 minutes out of the center. The show in Detroit was for two days, on Friday we had the opening and that Saturday it was Noel Night, it is similar to Nuit Blanche in Toronto. So, the people where all on the streets and interested to see Art, apparently more in a rush to go from one place to the next, but respectful to any time. We only knew some people; it was not like in Toronto where it is more familiar. But the respect, I would say it's the same behavior on both sides, there was no difference. In Detroit the people were more in the adventure to move on. They spend their 30 minutes in the space; it was more rotating and looking through everything. The exhibition was harder to prepare, you know, yesterday we started here in your place to play with the pieces and spend time to see the relationship under the works. In Detroit we had this one long wall and the other long wall made out of concrete, there was no corner or architectural invitation, really plan situation but raw and amazing at the same time, a rough industry hall. So those two places are really interesting to see with the same pieces, a kind of like seeing yourself in an industry

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Claudia: hall and seeing yourself in a living space.
Maybe you get two different people out of it and this is what happens with art too. Chance the context, and we get different information somehow.

Yam: The context of art, I want to pick you at this, because Mona and I, we open up this space as a project space, but also I have left all my commercial galleries last year, so I can remove myself a little bit from the art world and rethink about a rhythm that is close to us and the way we live, that always like up, for myself or for us to live with rather than to make art for exhibition or kind of career. So that always being a kind of rhythm in the way of the things they are, is a kind of companion for life, rather than making art for a show or to sell.

Claudia: To create a living together with having the stuff around you.

Yam: Yes... living together.

Claudia: nice.

Yam: So know I have to congratulate you, because I know how hard it is, if I where young I could do it, but I can't.

Claudia: What- you getting older and it stops you?

Yam: Not in the way how you did it, I know what it takes. And to drive all the way to United States, crossing the border and I know all this assholes at the customs, I can imagine where you went through.

Claudia: Oh yeah, but it was the way and a possibility for all of us and we are able to use this. So, I want to say thank you to you, for another chance of disseminating an idea.

Yam: Well, thank you it was a really nice experience, for all of us. Cantufan, now it's your time, you have to come out.

Can: No no I'm behind of the camera.

Claudia: Alright.

Yam: Alright we have done, you guys want to have a glass of wine...

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