

Reenactments, 2007
 Marina Abramovic and Ulay, Imponderabilia
 Gilbert & George, The Singing Sculpture
 Valie Export, Tapp und Tast Kino

Let them believe, 2010
 15min video projection

No Fun, 2010
 Online performance
 (documentation)

My Generation, 2010
 Video collage

Freedom, 2011
 Online performance
 (documentation)

Stolen Pieces, (1995, publicly revealed in 2010)
 Artworks, fragments stolen by the artists from
 museums around the world

Colorless, odorless and
 tasteless, 2011
 Customized arcade game

The Others, 2011
 10,000 photos stolen from
 personal computers

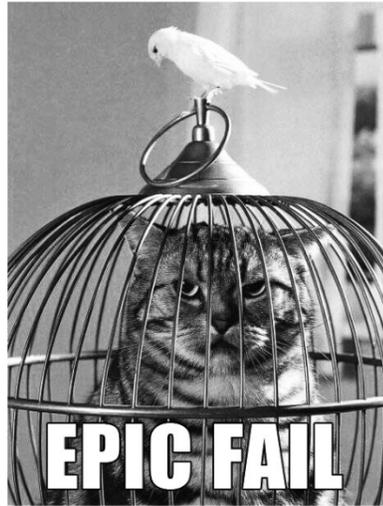
Rot, 2011
 Fake Dieter Roth
 sculpture

Catt, 2010
 Fake Maurizio Cattelan Sculpture

Eva and Franco Mattes aka
 0100101110101101.ORG

Anonymous, untitled,
 dimensions variable

13 April - 18 May 2012



In *Anonymous, untitled, dimensions variable* artist-provocateurs Eva and Franco Mattes aka 0100101110101101.ORG disrupt the safe environment and conventions of the art gallery. In a compelling cacophony of facts and fictions, performances are held in videogames, images are appropriated from random personal computers, a webcam suicide is simulated, fake sculptures are attributed to revered artists and potentially toxic artifacts sit next to stolen fragments of precious artworks and a hacked arcade game. Eva and Franco Mattes' first exhibition in London explores the unfolding narratives and unforeseen consequences of their interventions and subversive hoaxes in physical and virtual space.

Originality and authorship are the anchors that keep the art world within safe waters, which protect its hierarchical structure from the uncertainty of a network without unique creators and professionals guarding each other's status. *Catt* (2010) - an Internet meme turned into a sculptural piece, which was originally exhibited as the work of artist Maurizio Cattelan and accepted as such by an unsuspecting audience - aims to agitate this established order, offering the possibility of chaos within the system. In 2011 they infiltrated a second fake in a group exhibition titled *Another Kind of Vapor* at White Flag Projects, Saint Louis: an old jar filled with dead flies and presented as the remains from Dieter Roth's renowned work *Staple Cheese (A Race, 1970)*. The aura of the original artwork is also interrogated in *Stolen Pieces* (1995, publicly revealed in 2010), a museum vitrine displaying fragments of masterpieces stolen by the Mattes from museums all around the world. This precious collection of relics includes a label peeled

from Jeff Koons' equilibrium tank, a length of shoelace from a Claes Oldenburg soft sculpture, a little blob of lead from an installation by Joseph Beuys and a tiny chip of porcelain from Marcel Duchamp's *Fountain*. A desire to liberate the artwork from the power of the museum is also present in *Reenactments* (2007-2010) - a live restaging of historic performances from the 1960s and 1970s inside video-games, including Marina Abramovic's *Imponderabilia* and Gilbert & George's *The Singing Sculpture* - which reinvigorates these significant works, freeing them from dependency on the art institution.

Moving beyond the art world, the situations staged by the artists infiltrate our domestic environments, pushing for empathy and feelings of personal connection in a society desensitized by an overload of disturbing material and distanced from direct social interaction. In *No Fun* (2010), Franco's apparent suicide in a webcam-based chat room prompts a chain of disconcerting reactions from the users; from hysterical laughter to absolute skepticism, including a viewer who dedicated a moving song to him. Some even recorded the situation on their mobile phones, further circulating the grotesque images, allowing them to escape from the confines of the performance. In *Freedom* (2010), an online performance in a war videogame, Eva Mattes seeks friendship rather than confrontation with the other players, only to find that, despite her repeated pleas not to be shot, she always meets a violent death. Spontaneous performances emerge from *My Generation* (2010), a collection of online clips of frustrated video-game players having violent outbursts. The subjects, possessed by rage, are unaware of being filmed by their close relatives and exposed in the public sphere. The illusion of privacy and the mutability of identity are further explored in their most recent work, *The Others* (2011), a slide show of 10,000 photographs and home-made cover songs stolen from random personal computers; the material that never made it to Facebook profiles, left on the cutting room floor. One by one, the rhythmic passing of the images, unveils both banal and shocking mementos of everyday life and hints at the multiplicity of possible personalities that construct our identity.

Questions of trust and safety arise from *Colorless, odorless and tasteless* (2011), an arcade game customized to fit an engine that spews carbon monoxide as the audience plays. The documentary film *Let Them Believe*, reveals the story behind *Plan C* (2010)*, a sculptural fairground ride constructed from metal smuggled into the UK after an undercover trip to Chernobyl's 'Exclusion Zone'.

The mysterious attraction is modeled on a carnival ride they found in the Zone's amusement park, a gift to the people of Chernobyl from the Russian government.

Pioneers of Net Art, Eva and Franco Mattes' practice inhabits the web and skillfully subverts mass media to ultimately expand into and affect the physical space. Their interventions and subversive hoaxes can be traced to the tradition of the Situationist International's use of 'détournements' or diversions of existing cultural productions, in order to subvert the originals and destabilize the structured modes of understanding reality; a technique that reaches far beyond mere scandal and develops into a powerful critique of contemporary commodity and spectacle society. Reminiscent of Dadaist happenings, the Mattes' staged situations usually involve unaware audiences in their narratives, recording their real-time reactions and allowing for a level of improvisation. Once the artists have released a provocation into the world, it mutates and evolves dragging in different crowds and infecting the prevailing standards in order to spark a moment of doubt in our ideological systems and the media that conveys them.

Every day throughout the exhibition, Eva and Franco Mattes will change the title of the show to emphasise the evolving, participatory nature of their works. The titles will be made public in the gallery space and on <http://exhibitiontitlechange.tumblr.com>, both platforms are open to the audiences comments and feedback.

* Plan C (2010) is a collaboration between Eva and Franco Mattes and Ryan C. Doyle, Todd Chandler, Tod Seelie, Jeff Stark and Steve Valdez.

Anonymous, untitled, dimensions variable is accompanied by a **new publication** with a specially commissioned essay by Melissa Gronlund.

La Ronde: a circular conversation on identity

Sat 12 May 2-6pm

Participants: John Akomfrah, Bidisha, Heath Bunting, Melissa Gronlund, Eva and Franco Mattes, Morgan Quaintance and Alex Warwick

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