

**Trinker at nine, Comments at five, Gran Paradiso at eight.  
(system reboot at two)**

(Art Cologne - New Talents, Cologne 2008)



*Stefaan Dheedene* participates in the New Talents section of Art Cologne 2008 with a site-specific installation entitled *Trinker at eight, Comments at eleven, Gran Paradiso at five. (system reboot at two)*. The installation combines his work *Sun-Lite* (2007) with works by *Georg Baselitz, Ilya & Emilia Kabakov* and *Josef-Felix Müller* from the gallery's stock into one conceptual ensemble. *Sun-Lite* is a pivoting Mag-lite © pocket torch mounted on a tripod. The torch's gyrating movement is powered by an electric motor which is controlled by computer software, and which makes the lamp follow the orbit of the sun, with the lightbeam pointing at her exact orbital position. Through her movements, the lamp is thus associated with the sun, rather than with the immediate spatial environment or, in this context, with the opening hours of the fair. *Sun-Lite* works continuously, day and night. The booth in which it is standing, is blacked out: it is covered with a roof and the frontal opening is closed with a partition, leaving a narrow entrance on one side. Inside the booth works are mounted by the reputed artists mentioned before, selected from Deweer Art Gallery's stock, with their corresponding titles on standard nameplates. The works are *Trinker* (1981) by *Georg Baselitz*, *Comments* (1991) by *Ilya & Emilia Kabakov* and *Gran Paradiso* (2001) by *Josef Felix Müller*. These works are highlighted only when the shifting lightbeam of the lamp illuminates them, and for the rest of the day they remain in the darkness. For example, *Trinker* is illuminated in the early morning before the fair opens, *Comments* is illuminated in the afternoon and *Gran Paradiso* just before closing time. An additional element of this project is the distribution of printed posters on which the titles of the works and the exact hour they are illuminated by *Sun-Lite* are written. This suggests a ranking or a series of appointments or moments, with the position of the works on the walls inside the booth suggesting yet another ranking. The words 'system reboot at one', below between brackets, refer to the exact moment the computer-controlled *Sun-Lite* motor restarts, correcting any possible bias it may have sustained. Besides a poetical structure that brings into play a complex system of metaphors, this installation and event is also a critique. Essentially, *Sun-Lite* does not take into account any of the artworks it is illuminating. The works are only illuminated momentarily, as the consequence of a course, a daily rhythm and a construction. This situation reflects the market value of the artworks as the consequence of a construction, a system or a moment in time. In that sense, a critique of the art market or gallery circuit as such is not the intention here. *Dheedene* is merely defining the limits of a problem and shaping its borders: old versus new art, artist versus gallery, market and value. And he does so by operating within the system, through selection, promotion and distribution. The context of an artfair is thus used for speculation, manipulation and fiction.

Trinker at nine,  
Comments at five,  
Gran Paradiso at eight.

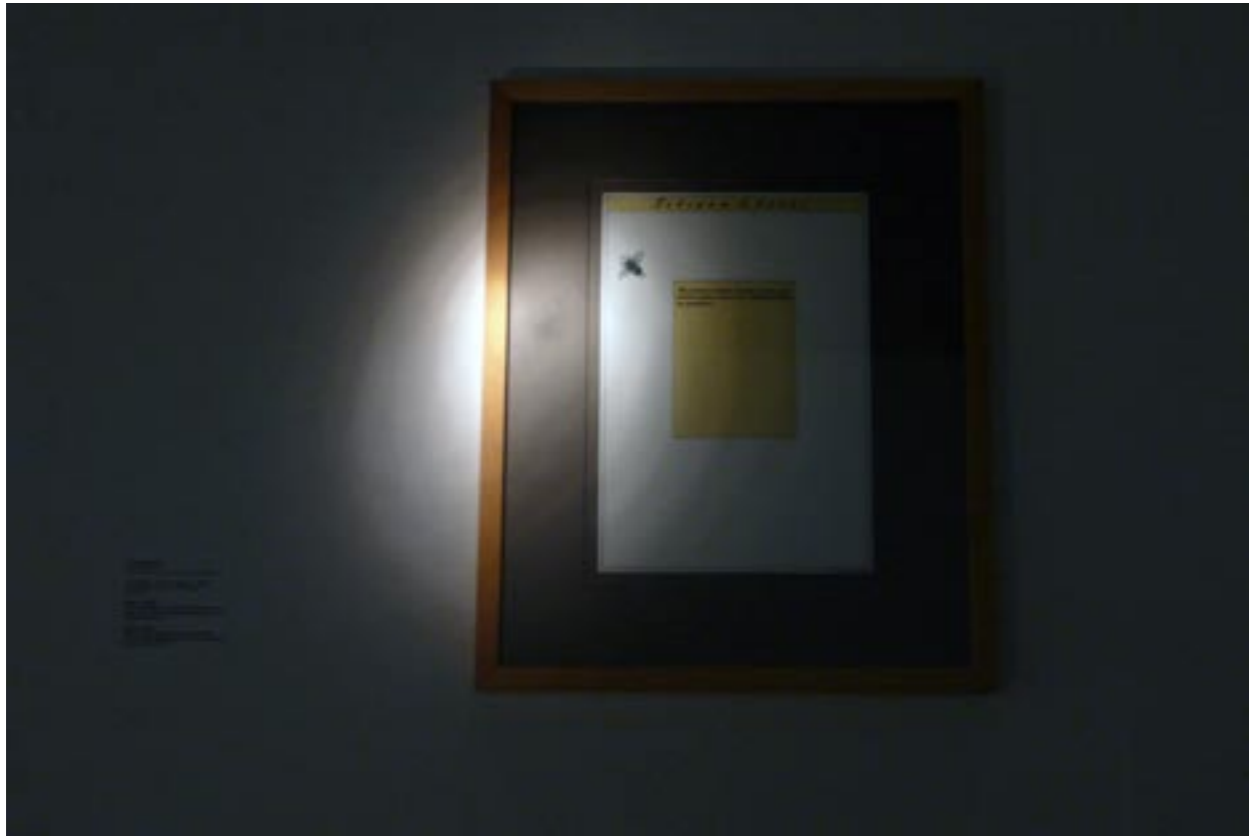
(system reboot at two)



Trinker at nine, Comments at five, Gran Paradiso at eight. (system reboot at two)  
2000 posters for distribution



Stefaan Dheedene: Sun - Lite



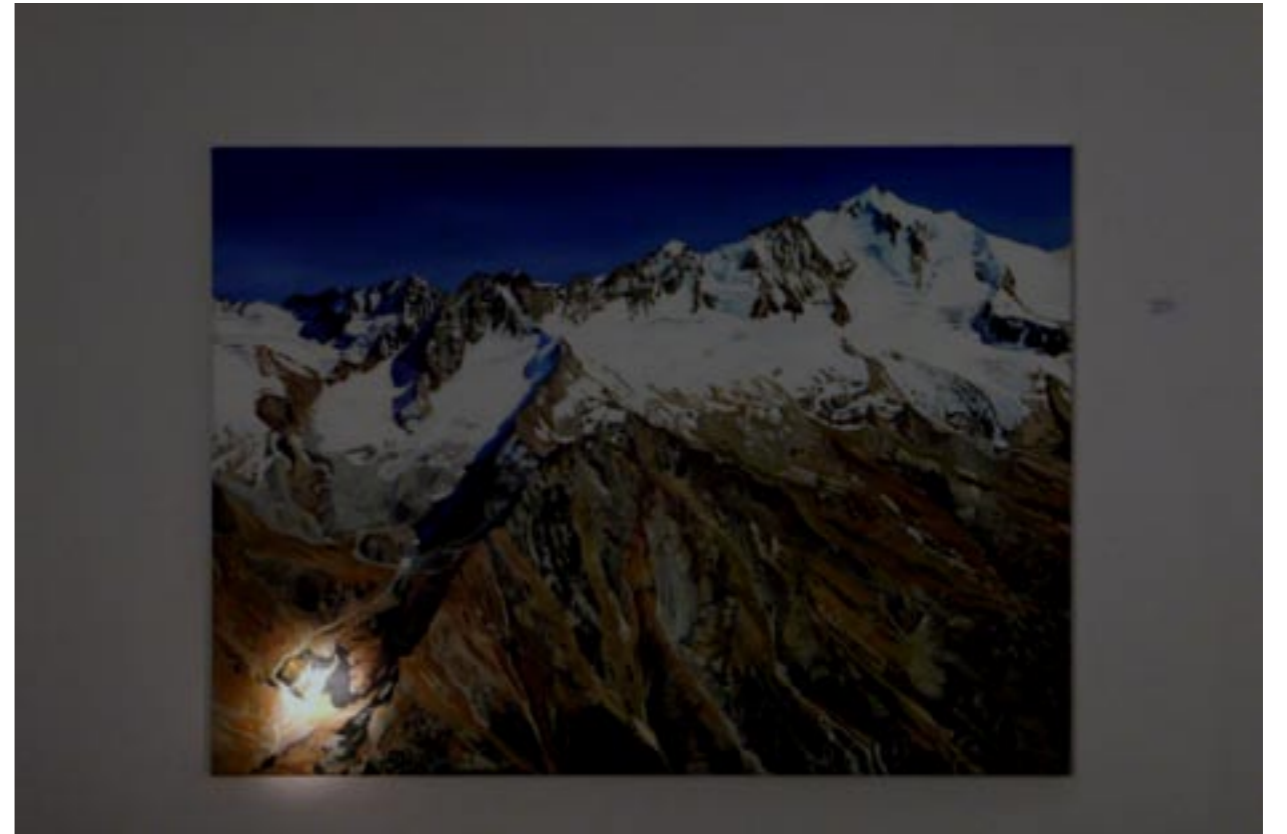
Ilya Kabakov: Comments



Ilya Kabakov: Comments  
Jozef Felix Müller: Gran Paradiso  
Stefaan Dheedene: Sun - Lite



Ilya Kabakov: Comments  
Jozef Felix Müller: Gran Paradiso  
Stefaan Dheedene: Sun - Lite



Jozef Felix Müller: Gran Paradiso



Ilya Kabakov: Comments  
Jozef Felix Müller: Gran Paradiso  
Stefaan Dheedene: Sun - Lite



Georg Baselitz: Trinker  
Stefaan Dheedene: Sun - Lite