

# ( n d ks )

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in-dex (ɪnˈdɛks)

*n. pl. in-dex-es or in-di-ces* (ɪnˈdɪsɪz)

1. Something that serves to guide, point out, or otherwise facilitate reference.
2. Something that reveals or indicates; a sign.
3. A character used in printing to call attention to a particular paragraph or section.
4. An indicator or pointer, as on a scientific instrument.
5. Communication Arts / Printing, Lithography & Bookbinding, an alphabetical list of persons, places, subjects, etc.

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## THE EXIT OF TIME Joep van Liefland at „Parisa Kind“ in Frankfurt

Sophie von Matzahn reports from Frankfurt



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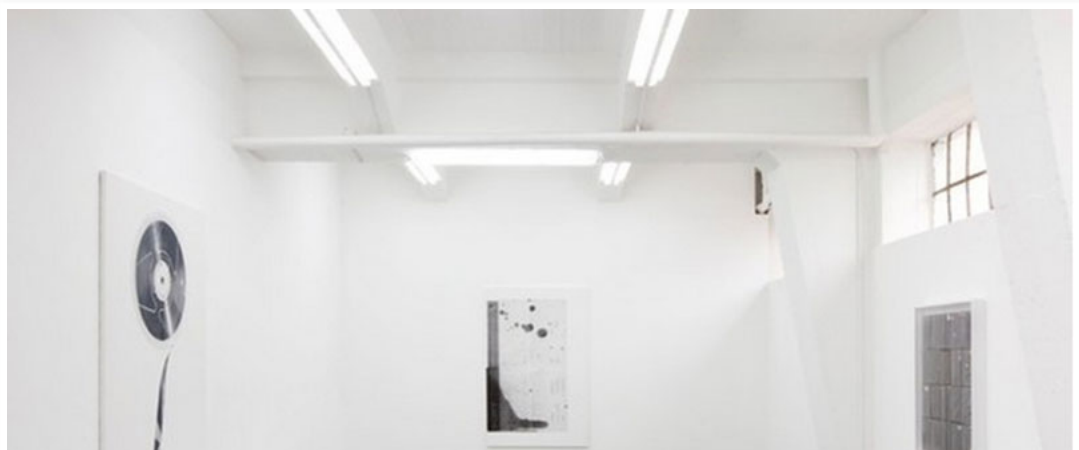
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Courtesy Galerie Parisa Kind and Joep van Liefland  
Photos: Jessica Schäfer

In former times – we speak about the nineties – video tapes (VHS) were no more than the memory capacity for movies. But in the work of JOEP VAN LIEFLAND these shabby VHS tapes transform into time capsules. The „vanitas“- aspect of his exhibition at GALERIE PARISA KIND is very strong. Not only because the exhibition points at it with its title: „Expired“. More importantly, video tapes are the worn out shoes of technology. When we cared about video tapes we were fifteen and hang around at the video store. These times are definitely gone. But whenever things fade they leave traces behind: memories, emotions, represented opinions. Everything that has been an issue at this life phase. These traces can be found in Liefland’s work. Liefland objectifies his exhibited tapes by transforming them into sculptures. A sculpture that he places within a frame. A frame that turns into a vitreous cabinet like in Liefland’s series „Le Discourse des Medias“ (3800 – 5800 Euros). He also applies the technique of silkscreening, like Warhol or Lichtenstein used to do. But in comparison to Warhol or Lichtenstein, who produced silkscreens to multiply their work, Liefland consciously pronounces: each silkscreen is unique. He even destroys his plates after using them once. The picture „Untitled (cosmos IV)“ on a 2 x 1,4 meters canvas shows a grey film spool on a white background. At its end the strip curls down to the ground (6800 Euros). Actually Liefland answers his own question: so what is it about time? Because Liefland shows a way to overcome time’s brutal nature: it’s the art itself. The artist was born in Utrecht 1966, he lives and works in Berlin.

By Sophie von Maltzahn



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