

ENTERPRISE

ENTERPRISE is an association based in Zurich, Switzerland, by the artists Lark Ring and Taiga Nakazaki. It specializes in offering transformative experiences and introspection within the temporary spaces it occupies. The name "Enterprise" pays homage to the global industry, enterprises, and commerce, while also playfully satirizing aforementioned concepts.

This publication is issued for the exhibition, MANIFESTS EXCHANGE

Design by SHUNTO OTSUKI
Printed in Tokyo

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<https://enterprise-international.com>



MANIFESTS EXCHANGE

ENTERPRISE

Report

MANIFESTS EXCHANGE Instruction

MANIFESTS EXCHANGE enacts a warehouse floor's transitional ambiance, with art appearing in a state of flux, rather than a static display.

The space has to be cleared and all unnecessary items removed to reveal the bare structure of the space.

Mark out areas using red industrial marking tape to outline designated areas on the floor.

Hang yellow industrial tarpaulins from the ceiling to divide the space and create distinct areas.

Position palettes within the designated areas as foundations for artworks or other materials.

The enactment process itself should be considered part of the art piece, the space will be checked regularly and it will undergo exchange on a scheduled basis by the ENTERPRISE Staff.

Materials:

1. Yellow industrial tarpaulins
2. Red industrial marking tape
3. Palettes
4. Artworks from participating position

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ENTERPRISE 2023



MANIFESTS EXCHANGE
ENTERPRISE

Report

Introduction

Welcome to the Report, a guide designed to accompany the exhibition MANIFESTS EXCHANGE. Within these pages and the attached Instruction, you will find detailed insights into the exhibition's conception, execution, and the unique experiences it offers.

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Company overview:

Founded in 2023 and headquartered in Zurich, Switzerland, ENTERPRISE offers comprehensive logistics solutions characterized by reliability, efficiency, and customer satisfaction. While specializing in optimizing global supply chains, ENTERPRISE stands out for its unique approach to logistics, blending precision with a flair for innovative thinking.

Mission:

Our mission is to deliver seamless transportation and ensuring the timely and secure transit of goods. We aim to transcend traditional logistics, integrating creative problem-solving and innovative solutions to exceed customer expectations.

Services:

- * Freight Forwarding: Expert handling of air, sea, and land freight, with customized solutions for complex shipping needs.
- * Warehouse Management: Advanced warehousing facilities that combine practical storage solutions with an inventive approach to inventory management and distribution.
- * Supply Chain Solutions: End-to-end supply chain management, optimizing operations from production to delivery.
- * Customs Brokerage: Ensuring global trade compliance with a detail-oriented and proactive approach.

Key Markets:

Servicing diverse sectors such as manufacturing, retail, and technology, ENTERPRISE is known for its adaptive strategies and creative solutions, echoing the diverse and dynamic nature of these industries.

Sustainability Commitment:

Dedicated to sustainable practices, we focus on reducing environmental impact through eco-friendly initiatives and optimizing logistics processes for greater efficiency.

Future Outlook:

As ENTERPRISE looks to expand its global presence, it remains dedicated to innovation in logistics and beyond, embracing the evolving needs of the market with a unique blend of practicality and creative vision.

- * Location: Zurich, Switzerland
- * Founders: Lark Ring, Taiga Nakazaki
- * Website: www.enterpriseinternational.com
- * Mail: mail@enterpriseinternational.com

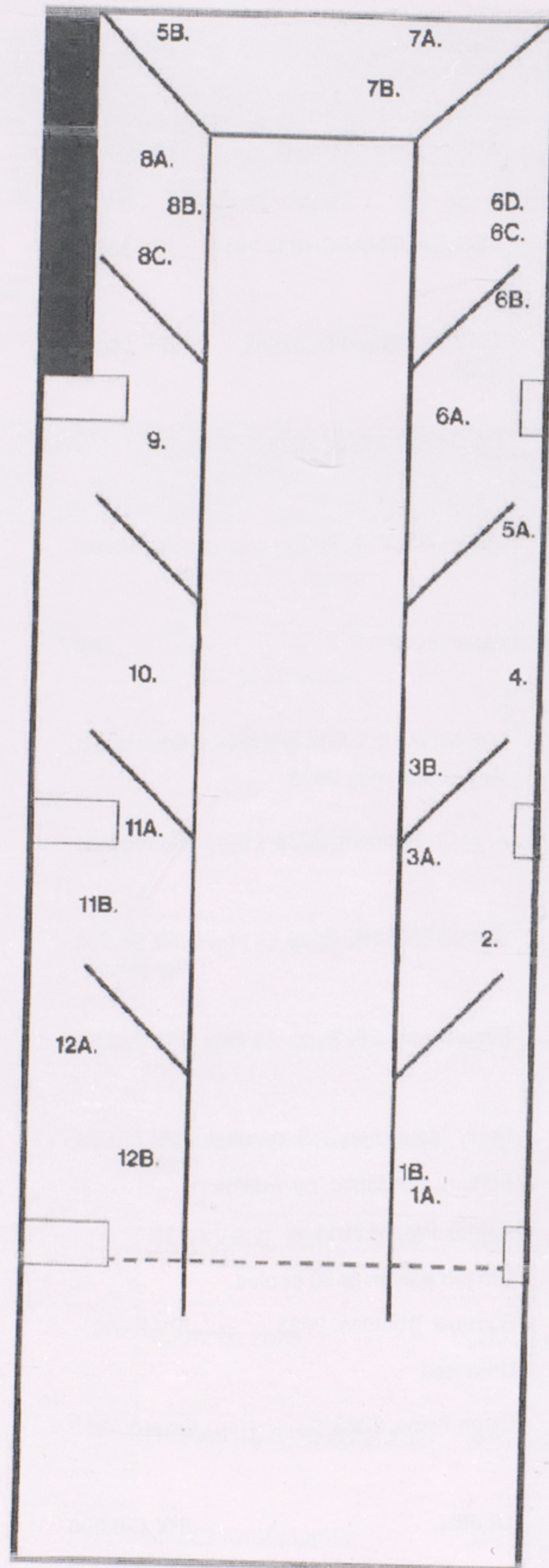


ENTERPRISE

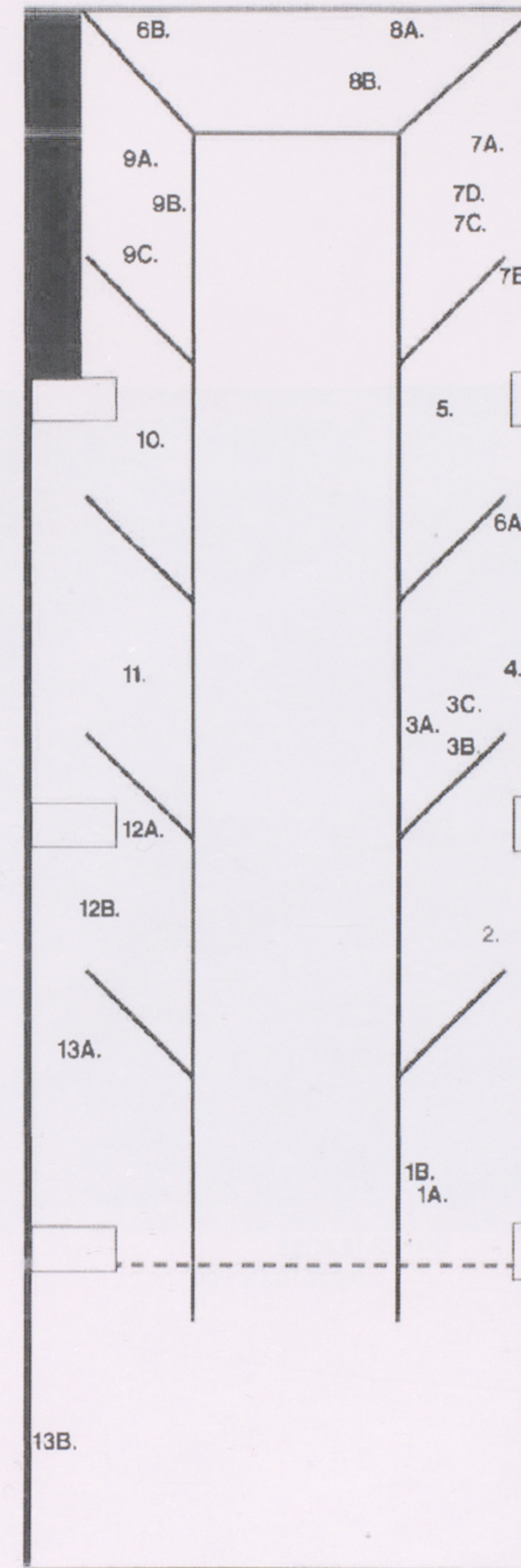
MANIFESTS EXCHANGE
At Space JK
(JK Contemporary B1F)
09.12.23 -20.01.24

Artist	Item	Price
ENTERPRISE	TRANSCIENCE, 2023 Limited to 50 copies	JPY 2,500.-
Leandra Agazzi	Essence of Infinity, 2023 Limited to 25 copies	JPY 9,500.-
DOOMs from 1998	Satyam, 2023	On request
福島周平	Blue void #1, 2023	JPY 300,000.-
福島周平	Blue void #2, 2023	JPY 30,000.-
福島周平	Blue void #3, 2023	JPY 250,000.-
Steve Fors	Manufactured Obsolescence, 2023	Not for sale
伊藤 颯	STARCHILD, 2022	JPY 60,000.- (each piece)
伊藤 颯	死んだ石, 2023	JPY 33,000.-
Marianne Mueller	FANTASTIC STRESS 2, 2023	JPY 1,235,000.-
Marianne Mueller	MADEMOISELLE COCO, 2023	JPY 576,000.-

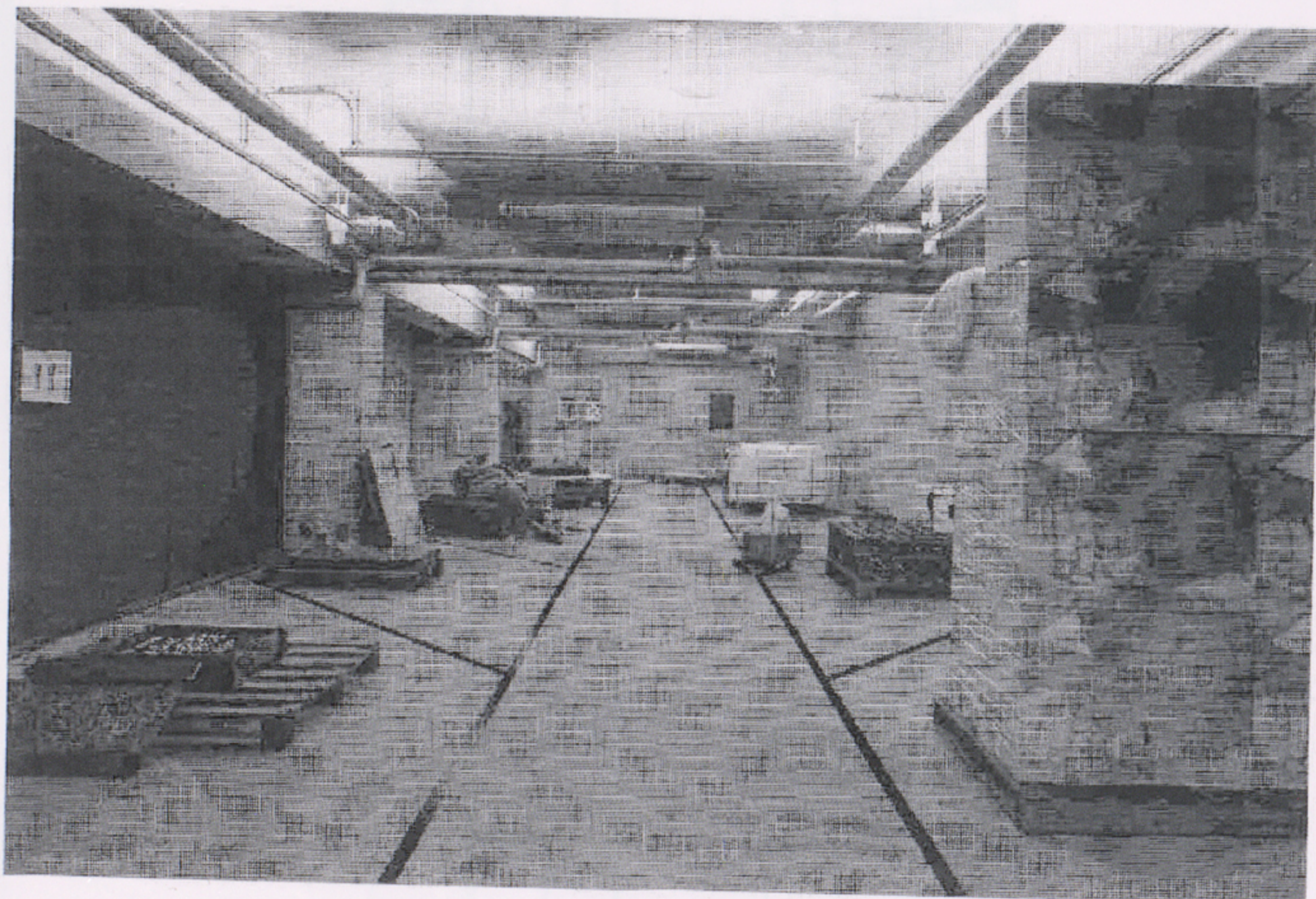
Artist	Item	Price
Marianne Mueller	THE CROWN MELON, 2023	On request
Marianne Mueller	LEG /LAUFMASCHE I), 2017	JPY 330,000.-
中崎大河	CITY by Clifford D. Simak, 2023	JPY 196,000.-
中崎大河	Cause and Effect, 2023	JPY 150,000.-
Paulina Olowska	Japan 2000/1A, 2000	On request
Paulina Olowska	Japan 2000/1B, 2000	On request
おおつきしゅうと自主出版	non-sensu(とても便利な線/ Very useful line), 2023	On request
Otto Szabo Robotto	New Component, 2023	On request
Lark Ring	CRISIS ENGINE, 2023	JPY 96,000.- Per sensor
Lark Ring	Simulacrum, 2023	JPY 250,000.-
Rico Scagliola & Michael Meier	Neue Menschen - Supersize Edition, published by Edition Patrick Frey in 2011 Limited edition of 50 copies	JPY 77,000.-
Rico Scagliola & Michael Meier	Summer Trophies, 2023 Unlimited	JPY 2,400.-
Rico Scagliola & Michael Meier	Olsen Twins, 2023	On request
Karl Schmitt	Untitled, Unknown	JPY 120,000.-



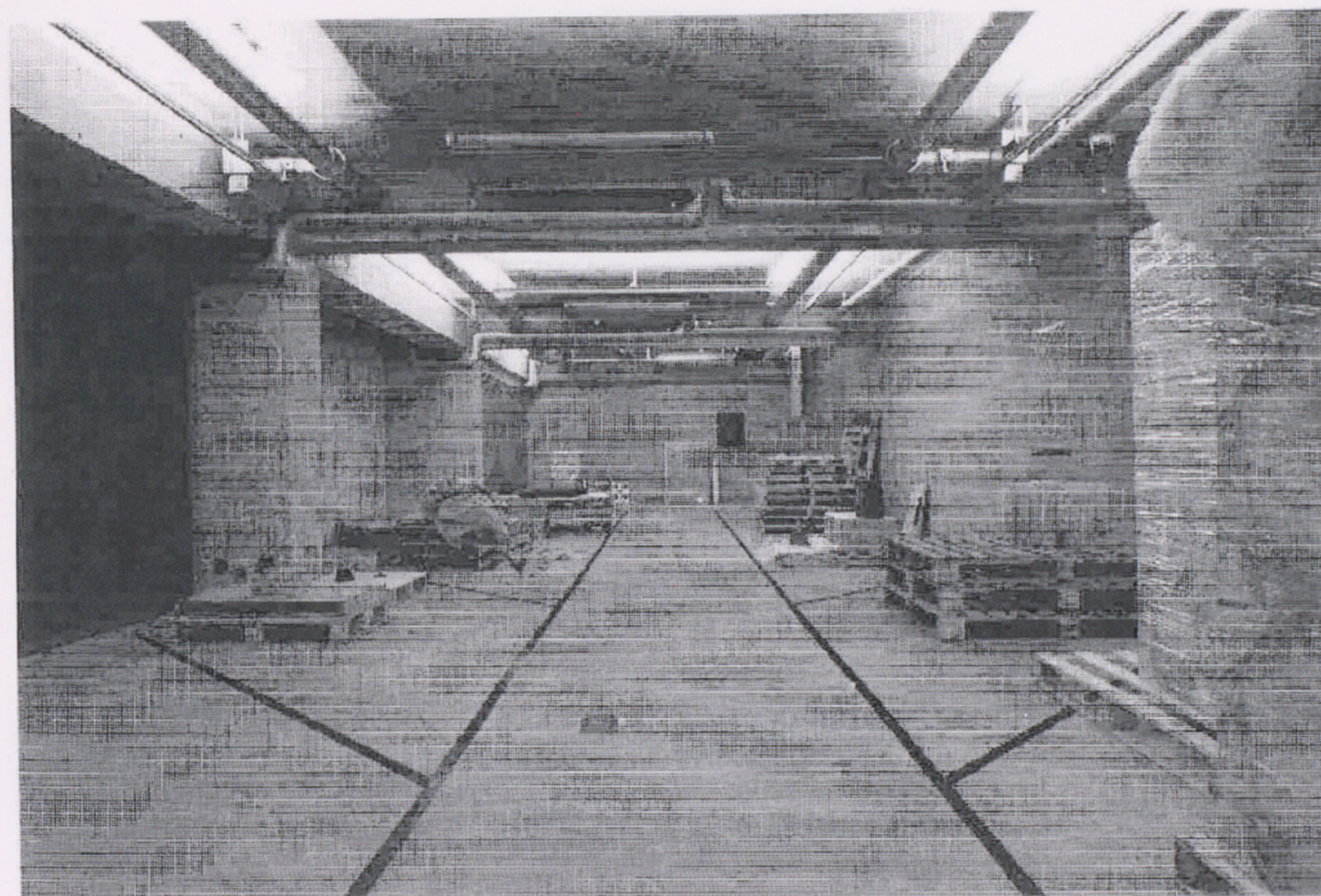
09-23.12.2023



09-20.01.2024



09-23.12.2023



09-20.01.2024

Art piece information

1. **1000000**
A. **STARCHILD**
Inkjet print on cardboard, drawings
Size variable
2022
B. **老人の足**
ULLESEN, EV. color epoxy
90x90 cm
2023

2. **Stove Fork**
Abstraction/Chris Maccaron
Audio installation (6.5 min)
2023

3. **Karl Schmidt**
A. **Urbane**
Leather acid dye burn board
30x20x21 cm
1200 g/m²
B. **Urban**
Leather acid dye burn board
20x10x4 cm
1100 g/m²
C. **Stracher**
Leather acid dye burn board
30x11x2 cm
2011

4. **Leandro Aguilar**
Ensemble/Artistry
Digital montage
100x70 cm
2023

5. **Otto Stadel Rebelle**
New Concept
3D printed PET, polyglass, epoxy resin
Size variable
2023

6. **Tajana Nakagaki**
A. **CITY OF SMOKE**
Cyan ink on black paper, inkjet
64x53x0.5 cm
2023
B. **Caution Effect**
Glossy print on wall-mounted sensor, lumber
Size variable
2023

7. **Marlene Mueller**
Composition 1.2.3.5
A. **JAMNASTIC STRESS**
Acrylic on oil on leather
211x155 cm
2023
B. **LEGGAL ALPHASGARE**
C. print on metal plate paper, draw

8. **Pauline Kowalski**
A. **Abstrak**
Glossy print
75x64 cm
2020
B. **Japan**
Acrylic on paper
75x64 cm
2020

9. **Shibui E. Yoshida**
A. **Black & White**
Black ink on epoxy resin, clear glass
2023
B. **Black & White**
Black ink on epoxy resin, clear glass
2023
C. **Black & White**
Black ink on epoxy resin, clear glass
2023

10. **844 LTD. OTSUKI**
Wood
875x417x90 cm
2023

11. **DOO Ma from 1998**
A. **Ma**
Acrylic on paper
Size variable
2023

12. **Lark Ring**
A. **Stove Fork**
3D printed (size DMSL)
4x3x3 cm
2023
B. **CROSS ENGINE**
4x3x3 cm
2023

13. **Chris Maccaron**
A. **Charm**
Digital photography, G print
20x15 cm
2023
B. **Charm**
Digital photography, G print
20x15 cm
2023

14. **Chris Maccaron**
A. **Charm**
Digital photography, G print
20x15 cm
2023
B. **Charm**
Digital photography, G print
20x15 cm
2023

15. **Chris Maccaron**
A. **Charm**
Digital photography, G print
20x15 cm
2023
B. **Charm**
Digital photography, G print
20x15 cm
2023

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2023
B. **Charm**
Digital photography, G print
20x15 cm
2023

14. **Chris Maccaron**
A. **Charm**
Digital photography, G print
20x15 cm
2023
B. **Charm**
Digital photography, G print
20x15 cm
2023

15. **Chris Maccaron**
A. **Charm**
Digital photography, G print
20x15 cm
2023
B. **Charm**
Digital photography, G print
20x15 cm
2023

Performances

15.12.2023

Manufactured Obsolescence
Steve Fors (Hallow Ground)

16.12.2023

Manufactured Obsolescence
by Steve Fors (Hallow Ground)

18.12.2023

non-sensu Open Publishing
by SHUTO OTSUKI

13.01.2024

Blue Void
by Shunel Fukushima

20.01.2024

non-sensu Open Publishing
by SHUTO OTSUKI

ENTERPRISE: MANIFESTS EXCHANGE

工業用防水シート、木材、赤いフロアマーキングテープ。「MANIFESTS EXCHANGE」は、(視覚的に)前回の展示「MANIFESTS」の基本コンセプトに立脚する。このスペースには、スイスおよび日本で活動するアーティストやコレクティブによる芸術的な14の在り方が、特別に区分けされた場所で提示されている。ENTERPRISEがMANIFESTSとともに香川のオフ・スペース、シンジケートに一時的に身を置いた後、今度は東京の中心部にあるJK Contemporary ギャラリーの敷地内に作品が留まることになった。

アート作品は販売され、展示会場から運び出されるのを待っている、というのがこの展示会場のあらましである。社会的な関係項から切り離され、単独の存在として機能するよう意図された作品群を遅く観賞できるホワイトキューブとは異なり、このENTERPRISEが行う介入は、作品、ギャラリスト、アーティストが世界中を飛び回るグローバルなアートマーケットの現実を彷彿とさせる。ギャラリー空間が停泊地となる時、現代アートの特徴であるその流動的次元が浮き彫りになる。ここにおいて、嗜好品としてのアート作品はとりわけその流通上の課題において姿を明らかにする。

この演出された倉庫空間は、「展示」という状態が常にひとときの停泊に過ぎず、その停泊の後に解体され、次の搬入が行われ、このサイクルが、少なくともひとときの間、つまり作品をこのサイクルから外す買い手が見つかるまで繰り返されることを想起させる。こうした「展示」が持つ不安定さは普段、注意深く人目から隔てられ、取蔵庫の裏側を覗き見るようなことは、通常のアート作品の展示とは対照的である。伝統的な展示環境は、結局のところ、人工的に作り出された空白であり、作品発表に至った作業の痕跡がすべて取り除かれ、作品の循環、作品が歩んできた道、そしてやがて再び歩むことになる道が覆い隠されていることで成り立つものであることが明らかにされる。ここで提示された展示形態は、アート作品が他のあらゆる商品と同様に、世界的な貿易と輸送のネットワークの一部であることを明確にしている。整然としたホワイトキューブの中で、展示ビジネスの物理的な現実が視覚的レベルで排除されるなら、それはまた、芸術作品を現実的な世界との関係項から切り離されたものとして儀式化したり、内容的な次元だけにおいて参照点を見出すような、アートの理解を永続させることになる。

対照的に、この展覧会では、展示自体が持つ一過性と儚さ、そして特に現代アート市場を特徴づける枠組み条件を取り上げている。建設業や運輸業で親しまれている工業用防水シートのような素材は、ギャラリーを異なるゾーンに分割するように配置され、光と影の魅惑的な戯れに空間を浸すとき、いわば独立した芸術的要素として機能する。こうした実用性を重視した芸術的なある構造の応用は、保管に多大なコストがかかる品物をスムーズかつ迅速に扱うという、芸術自体が価値を持っているという支配的な概念とは対照的である。この芸術特有の価値は、経済的利益から独立した、あるいは経済的利益によって限定的にしか定義化できない瞬間として繰り返される。これはまた、アーティストの労働つまり彼らが投資する時間が作品としてではなく、その価値を貨幣化できないパフォーマンスとして上納されることを意味する。アート作品とその生産をそれ自身の論理に従わせるという考え方は、アートの現場における不安定な労働条件を正当化するべく、まわめて危険に利用されている。これに対して、この展示のコンセプトは、アートプロダクションが経済的な関係項に包含されていることを思い起こさせる。

(アーティスト: Elsa Himmer)

ENTERPRISE: MANIFESTS EXCHANGE

Industrial tarpaulins, wood, red floor marking tape. MANIFESTS EXCHANGE (visually) returns to the fundamental concepts of the opening exhibition MANIFESTS. The space accommodates 14 artistic positions by artists and collectives working in Switzerland and Japan in specially demarcated fields. After ENTERPRISE took temporary refuge in the off-space Syndicate with MANIFESTS EXCHANGE, it is now the premises of the JK Contemporary gallery in the heart of Tokyo where the works temporarily remain in a place marked out for them. The art works await sale and onward transportation away from the exhibitions, that is re-imagined in the exhibition setting. Unlike a white cube setting, which allows for undisturbed contemplation of the works, which are intended to stand on their own, distanced from social references, the intervention is reminiscent of the reality of a global art market for which works, galleries and artists travel around the world. When the gallery space becomes a depot, the transitory dimension, which is particularly characteristic of contemporary art, comes into focus. The luxury goods of art appears here above all in its logistical challenges.

The staged storage situation reminds us that the exhibition is always merely a momentary pause, a state of suspension followed by dismantling and the next installation, whereby this cycle is repeated until a buyer is found who removes the works from the cycle - at least for the moment. The instability of the exhibition situation, the supposed look behind the scenes into the storage room, which is normally carefully shielded from public view, contrasts with the usual forms of art presentation. It becomes clear that the classic exhibition situation is ultimately an artificially created vacuum that thrives on the fact that all traces of the work that led to the presentation of the artwork are removed and that the circulation of artworks, the paths they have taken and will soon take again, are hidden. The form of presentation chosen here makes it clear that artworks, like any other commodity, are part of a global trade and transportation network. If the logistical reality of the exhibition business is negated on the visual level in the tidy white cube, this also perpetuates an understanding of art that stylizes works of art as detached from pragmatic world references or locates the references only on the content level.

In contrast, the exhibition addresses its own transience and ephemerality as well as the framework conditions that characterize the contemporary art market in particular. Materials such as industrial tarpaulins, which are familiar from the construction and transportation industries, are placed in such a way that they divide the gallery into different zones and function as an independent artistic element, as it were, when they immerse the space in a fascinating play of light and shadow. This artistic adaptation of structures that are geared towards functionality, towards the smooth and rapid handling of goods whose storage would incur unnecessary costs, is set here in contrast to the dominant notions of art as a value in itself. This value peculiar to art is repeatedly defined as a moment that is independent of economic interests or can only be quantified to a limited extent by them. This also means that the work of artists, the time they invest, is staged less as work than as a performance whose value cannot be monetized. An idea of art and art production as following its own logic, which is also fatally used to legitimize precarious working conditions in the art field. In contrast, the concept of the exhibition reminds us that art production is permeated by economic references. While exhibitions traditionally serve to make us forget such worldly references and to place content and the enjoyment of art in the foreground, the exhibition returns to the work and effort that underpin the art business.

(Text : Elsa Himmer)