



MARIE LUND

(To be read to the beat of Young Thug's part in "Sacrifices"
on Drake's "More Life" album)

*I would like to talk about gesture in the process of making
Gesture in the process of shaping
To talk about gesture as intention
My intention against the integrity of the material
Material like reality
Reality like quality
Quality like character
Like the ability to withstand
The ability to receive*

*I would like to talk about repetition as intention
Repetition as insisting
Repetition as persisting
Integrity as resisting
Integrity as refusing*

*I would like to talk about my intention against the integrity of the material
The hammering as the intention
The hardness of the metal as the integrity
My intention against the hardness of the metal
The hammering against the copper
Continuous hammering
Hammering to shape the metal
To stretch the metal
To compress the metal
Until I become too tired
Until the material breaks
Until it cracks
Until it can't give anymore*

*I would like to talk about intention against integrity
Carving as the intention
The hardness of the wood as the integrity
The carving of a found object
The found object as the material
Carving like erosion
Erosion as sculpting
Sculpting as subtraction
Removing the weathered surface
Removing the recognisable features
Carving as an act of restoration
Carving until arriving at untouched layers of the material
Carving until the found object is brought back to being a block of wood*

*I have been thinking about the mould as the intention
About the weight of the poured concrete as the integrity
The liquidity of the concrete as the quality
The liquid held in place by the mould
The intention of the mould holding the liquid back
The weight of the concrete pressing against the mould
The concrete setting against the mould
The imprint of the mould showing on the surface of the concrete
The imprint of the boundary
The concrete held in place by a pair of trousers
The trousers as the mould
The surface showing the imprint of the fabric and the seams*

Concrete like legs
Standing like legs
Standing upright with gravity
Standing like you do

I have been using my pockets as a mould
The mould holding the liquid in place
The inside of the pockets showing on the surface of the cast
The fabric and the seams showing on the surface of the cast
The object turned around its own surface
The pockets were holding the hands
Now the hands are holding the pockets
The hands were fitting inside the pocket
Now the pockets are fitting inside the hand

I have been thinking about the passing of time as the intention
About the stability of the material as the integrity
About time as weathering
Weathering as fading
Weathering as erasure
Curtains as canvasses
Curtains like long exposure photographs
The window as a large lens
The drapes and folds like brightness and darkness
The canvas as an image of its own shape
The canvas carrying the outline of the landscape
Carrying the outline of the architecture
The frame of the window
The canvas as an image of its movements
The movements of the curtain being pulled back and forth
The canvas as a recording of time passed
The time passed as the fading of colours

I have been thinking about the surface as the place where empathy arises
The surface as the place where the object is exposed to its surroundings
The surface as the place where the object exposes itself
Where the object receives its surroundings
The surface as the place where the material is exposed to climate
Climate as an intention against the stability of the material
Climate as temperature
Climate as humidity
Climate as continuous rainfall
As continuous evaporation
Climate as weathering
Weathering as the passing of time
Weathering as empathy
Weathering as patina
Patina as the change of colour
Patina as accumulation of time

I have been thinking about duration
About duration as movement
The movements of bodies
Bodies like objects
Objects experienced over time
The time it takes to move around the objects
The operational time
Where bodies move objects
Where objects are held
Depending on how heavy they are
How long you can hold it for
Where objects get touched
Where they have a surface
Where they have texture and temperature
Where they feel hot to the touch
Feel cold to the touch

I have been hammering
Repeatedly hammering against the copper
Against the hardness of the metal
Continuous hammering to shape it
To shape it like seashells
The scale of the shells like body parts
The shape of the shells like utility
Like putting your hands together in the shape of a cup
To bring water to your mouth
I have been hammering until the material broke
Until it cracked
Until it leaked

I left the sculptures outside
I left them for a long time
Left them to let go of them
While I was gone the plants grew over the objects
Overgrowing as climate
Climate as weathering
Weathering as making
Making as letting go
I came back to find them again
Found them in between the plants
Returning as regaining
Returning as reuniting
Returning as repetition
Repetition as resisting
Repetition as making

(To be read to the metallic beat of a luxury car factory,
Birmingham, UK, June 2019)

Chris was our tour guide, he lent me his pen when my pencil broke. Tucked into his shirt pocket over his chest, it had chrome metallic parts and rubbery black sides. One of the first things he told us was that when a car body and chassis come together, it's called a "marriage"

Curved and Chromed Aluminium; Cast, Pigmented, Translucent Polyurethane Resin

Chevron Pleated Ink Jet Print on and in Heavy Crepe De Chine

A video: "We create the cars that make more of people's worlds"
"Keeping them safe so they can broaden their horizons and enjoy the ride"

Then, we walked to Body Shop 3 where

Machined, Hand Carved and Polished Marble; Pantene Classic Care Shampoo; Pantene Volume and Body Shampoo; Pantene Smooth and Sleek Shampoo; Cast Plaster

"Blank sheets of aluminium are used to create the body panels, making it the most aluminium intensive product in its class"

On this production line, breaks are taken in a nearby room called an "Amenity Stop", "Amenity Stops are never more than 90 seconds from a place of work"

Silk Cut Cigarette Ash; Polyethylene Microspheres and Gouache in and on Paper

"If production stops, you're done... the fine is £25,000 for a minute of down time"

Next, D7a Body Shop

Keep Body Clear Possible Crushing

Kolzer DGK63" Horizontal System Vacuum Metallizing Carousel; Vacuum Metallised Spider Crab (Maja Brachydactyla) and Brown Crab (Cancer Pagurus) Shells on Stainless Steel Jigs

Sika Power 498/3 Potential Skin Sensitizer

"They're taking an image of their work every 0.5 seconds to make sure it's correct"
"A flashing red light"

"This area has requested a maintenance call. They are waiting for an engineer"

"These 12 robots have been likened to a wake of vultures feeding on a chassis"

Vacuum Metallised Giant Tun (Tonna Galea) shells; Pelletized and Recycled HDPE; Steel nuts and bolts

"Riveting adds strength and rigidity"

"more strength"

"more torsional rigidity"

Dictyota Dichotoma with paper

"very strong body shell"

"flat aluminium to body shell in 24 hours"

Echioceras Ammonite Fossil; Polypipe 160MMX25M Black Ridgicoid Electric INC RC160X25BE; Stainless Steel Cable Ties; Sand Cast Aluminium

Digital Print on Spandex; Aluminium

Body Shells

Vacuum Metallized and laquered mussel shells on custom jigs

"The track moves so the associates can stand still whilst they're doing their work. They don't have to move to keep up with the production line"

"holes and apertures are sealed up"

"The body passes through an air blowing system, is dusted by ostrich feathers, then gets a primer coat that provides chip and UV protection. Internal door and tailgate shunts are sprayed by hand. External surfaces are all sprayed with efficient, electrostatic paint atomisers"

("We use female ostrich feathers only – the male ostriches fight so their feathers aren't as soft")

Accordion Pleated Hi-Tech Lamé; Accordion Pleated Polyester Satin; Accordion Pleated Women Ladies Animal Leopard Snake PU PVC Wet Look Shiny Legging Fashion Pant New; Accordion Pleated Sexy Ladies High Waist Wet Look Skinny Leather Leggings Pants Trousers Black; Mirror Polished Stainless Steel; Pelletized and Recycled HDPE

"This is the very first time this car will have sat on its own wheels and suspension"
"This car was a flat piece of aluminium 3 days ago. There's a series of checks they've got to do inside the vehicle. They've got to get the fluids moving, sound the horn"

—System Healthy—

"I'm sure there's still human error in there somewhere"

"All the machinery has high servicing schedules and that is done on a Sunday in-situ"

Mirror polished stainless steel; Accordion pleated hi-tech lamé; Echioceras Ammonite Fossil Positive and Negative

"Here's a dashboard, left hand drive, heater matrix, AC pipes, bag full of electrics underneath. The guys here will lift this up with a manual handling machine so they don't get repetitive strain injury"

<--- Process Flow

Cast and Chromed Aluminium; Copper wire; Plastic-Dipped hook; Bramble

"That's it. Job done. Here's the next one. Every process, whether a human or a robot is doing it, is designed to be exactly 90 seconds. So a new car rolls off the production line every 90 seconds"

Lost Wax Cast and PVC-Dipped Aluminium; Titanium; Electropolished Stainless Steel; Stainless Steel Wire; Sheet Stainless Steel; PVC Coated Stainless Steel Cables; Fixings Vacuum Metallized and Laquered Brambles on custom jigs

Amenity Area 7

Eat and Drink in Amenity Areas Only

Line 5b Starved

Glazing Stn 0045 Stop Assist

Safety Area 5

Then, the Marriage Line:

"That silver bodysell will wait for its chassis base to come underneath it. It will make adjustments all the way up and then it will go inside. Then the bodysell will come forward into this area directly in front of us, which is the auto secure area. It does a final torque setting. Then it will disengage and move forward"

Cast and Mirror Polished Aluminium (2 parts)

Cast Aluminium Bronze; Cast Concrete; Cast Corten Steel; Pelletized HDPE

"Because this area is so automated, things can go so wrong"

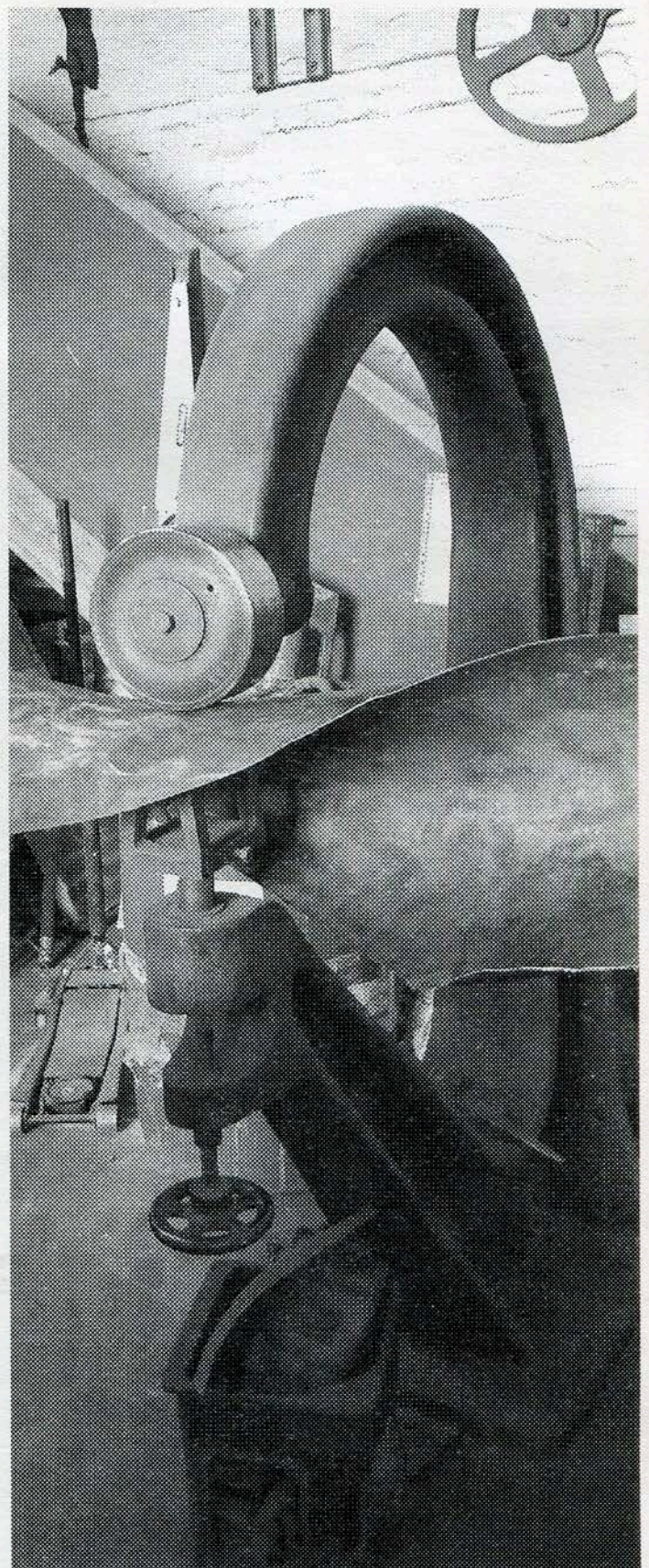
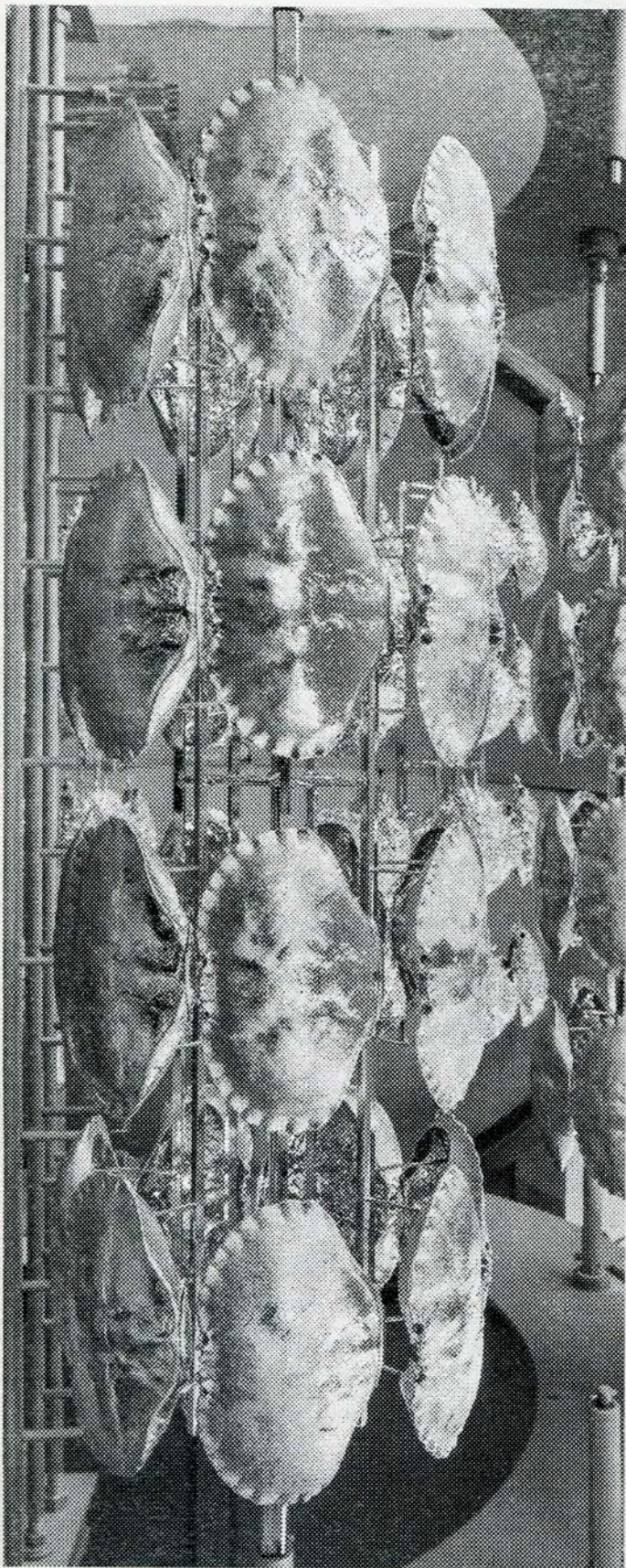
Bay 2

Major Rectification

Boron steel rivets

Lazer-cut and Mirror Polished Stainless Steel; Accordion Pleated Mock-croc Heat-embossed Polyester; Accordion Pleated Snake-skin Heat-embossed Stretched Polyester; Cast and Mirror Polished Aluminium

—System Healthy—



CONVERSATIONS is a series of small pamphlet publications which began in 2018 and follow from the previous publications edited by Melissa Gordon and Marina Vishmidt: LABOUR (2011) and PERSONA (2013). They arise out of the series of events titled WE (Not I) which took place at South London Gallery and Artists Space in 2015 and Female Genius Night Club at WIELS in 2017.

Each CONVERSATION aims to capture the active discussion between artists and writers at an important time in their relationship. The issues appear as each conversation happens and can be assembled together in loose order.

Marie Lund and Alice Channer are both artists working with, against, alongside and as part of materials and processes in loose parallel and horizontal proximity to each other.

CONVERSATION 3: BEAT

Text 1: Marie Lund

Text 2: Alice Channer

Editor: Melissa Gordon

Copyright 2020