

OBSOLETE MEDIA RENAISSANCE

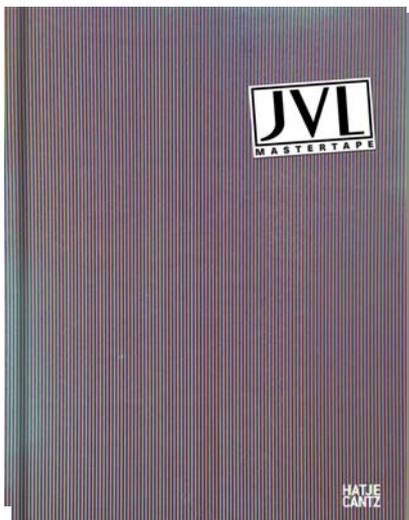
JOEP VAN LIEFLAND TIME TRAVELS THROUGH THE ANALOGUE UNIVERSE

What is a video recorder? According to marketing logic, it's an obsolete device that has long been replaced by digital media. Joep van Liefland, however, suggests another perspective: his three-dimensional installations are composed of machines and objects made with old technology. They make it possible to experience how these apparatuses determined our perceptions and habits not too long ago. *JVL Mastertape* is now a comprehensive monograph on van Liefland.

Berlin, August 15, 2017 – The history of media is the focus of Joep van Liefland's (*1966 in Utrecht) artwork. The Dutch artist roams the universe of home video systems and examines the theme of dying analogue video technology. Old VHS cassettes are Liefland's building blocks: the magnetic bands bound in plastic, once used to store and play back an entire era of popular media culture, form the heart of his works and are the major components in a continually growing collection. Van Liefland's "hardware archive" is a collection representing long nights in the home movie theater, the rise and fall of video stores, and promises made by the entertainment industry. His collection contains more than fifty thousand videocassettes.

For *Video Palace*, a continuing series of installations that van Liefland began in 2002, the artist assembled and reassembled elements of his collection. The project developed from its beginnings as a rather trashy, yet fully functional film distribution franchise to become an expanded space for contemplating "obsolete media." Yet, the artist isn't interested in taking a nostalgic look at the past and romanticizing antiquated hardware. Rather, it's about visualizing the technological changes that influence our society and the individual. Like an archaeologist, van Liefland examines the remains of discarded media for meaning and translates them into independent groups of works, out of which he produces serigraphs, bronze sculptures, vitrines, and collages.

JVL Mastertape is now van Liefland's most extensive publication. The artist's book presents his work for the installation *Video Palace #42*, shown in 2016 as part of his first institutional solo exhibition at the Overbeck Gesellschaft in Lübeck. So, for example, van Liefland refers to a series of silkscreens on the RGB color spectrum as the standard for creating colors on electronic monitors, or he presents towers made of piles of videocassettes as three-dimensional bronze figures. The fragile-looking, yet massive sculptures form a tense contrast: while the videocassettes have long been extinct, the bronze cast creates works that endure through time. Van Liefland commemorates the historical technology and thus constructs a bridge between past and future.



**JOEP VAN LIEFLAND
MASTERTAPE**

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Especially in the digital age, Hatje Cantz regards itself an element linking museums, artists, galleries, collectors, and art lovers. Conveying knowledge - in terms of both content and visuals - as well as an enthusiasm for art is always at the heart of our engagement.

In keeping with our ambition to make it possible to experience art beyond the medium of the book, Hatje Cantz has launched the EDITION GERD HATJE as we continue to expand our portfolio of strictly limited, signed editions featuring works on paper, photographic works of art, and art objects.

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