

## Happy Like Yesterday\_\_

NEST

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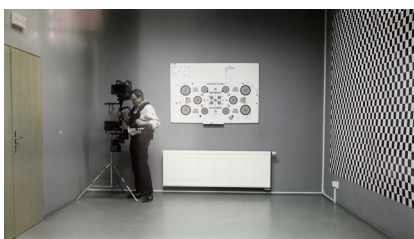
Nostalgia is the feeling of having lost something valuable or important. The image conjured by the mind is easily projected as something more ideal than it actually was. In *Happy Like Yesterday* five artists give different expressions to a desire for something that is no longer, to something cherished from the past or to bygone technology.

15 years ago Apple announced the launch of the iPod. The announcement buried the walkman in the mass grave of technological devices and saw the end of an authentic and romantic experience of music. No longer were the album, the LP, the cassette or the CD objects to own. In stead music became information without physical form, sealed away inside a portable hard drive with headphones attached. It became *1000 songs in your pocket* that could be played randomly. Nowadays the iPod too is an object found at the flea market. Another 'thing' that has become redundant; today the music streams freely on the internet.

Technological developments transpire at such a pace that nostalgia itself is hollowed out. At this point, due to the insatiable craving for new breakthroughs in technology, there are endless matters which could leave us nostalgic. Now we can nostalgically long for that authentic feeling of nostalgia...



Longing for something from the past is paired with the memory of an image, an experience and of how something felt. **Ingmar König** also uses 'how something smelled' and introduces the smell of metal and sweat within his installation. This scent enriches the experience of the other elements within his installation - three fitness benches transformed into art objects and three videos featuring the discontinued steel industry. Our society has become an information economy and the heavy labor reminiscent of factories and mines has shifted to low wage countries. Strong, sweaty men were once a consequence of heavy labor in the factory. Today it is the bureaucrat who flocks to the gym in the hope of realising something of an impressive physique.



The steadicam operator in **Roman Štětina's** film is one of the Czech Republic's most famous cameramen. Being a cameraman demands a great deal of experience and understanding. A steadicam operator has, however, become redundant. The computer operated robot arm and the drone have chased him off the film set. The woman who cuts the wrongly pronounced Czech tongue twisters out of a recording is also an example of a professional whose vocation has become obsolete. On one of the audio reels occasional mistakes are made in the pronunciation of the tongue twister. On the reel which she has corrected she creates a perfect version of the human being. The steadicam operator and the audio editor are

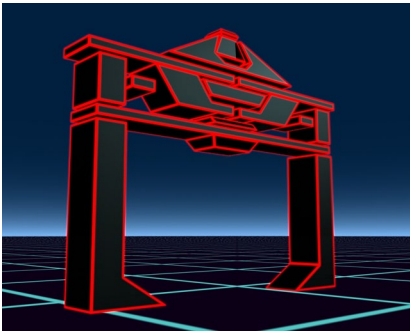
# NEST text



supplemented by the film *Threshold* which shows a filmset depicting a medieval town. The filmset nowadays consists mainly of a green screen that is filled in by computer. The set just outside Prague shows what the Czechs were good for many years and it seems fitting that it was recently laid to waste by a devastating fire.



In the centre of this cinematographic triangle we find one image that makes two attempts to realise an old ideal. The statue of the classical Doryphoros is made of hard plastic. At some point in time the bronze original from 440 B.C. was melted down. The Romans proceeded to make copies in marble. The American army developed Silly Putty with the intention of finding a substitute for rubber. When they failed it was eventually presented as a children's toy. Slowly the Silly Putty descends over Doryphoros and subsequently provides it with a bit of bronze allure.



Despite having only 15 minutes of computer animation, the 1982 film *Tron* is considered the first feature film containing computer generated images. The movie about a scientist who is consumed by a computer game was initially not successful at the box office but slowly gained a large cult following and is currently considered an important technological milestone in the history of cinematography. **Harold de Bree** reverses the formula of *Tron* and takes a digital life-form from the virtual world and introduces it as a spatial object. It appears to have become a monument to a memory from his youth.



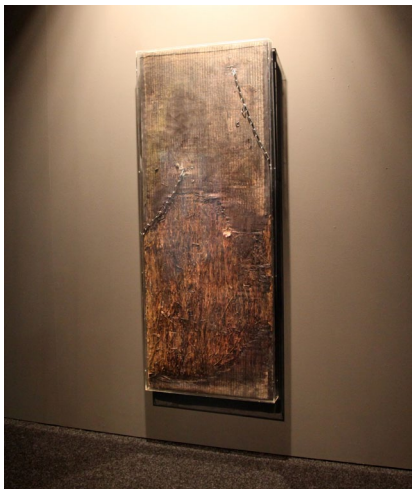
Recently in Japan, the last video recorder rolled off the assembly line. Soon there will no longer be devices from which to play **Joep van Liefland's** video tapes. The video tape was already on its demise when Van Liefland decided to open an alternative video store in a Berlin shed. For five Marks a customer could take a video tape with an underground film or a work of Van Liefveld himself. When the tape was returned the customer was reimbursed three Marks. The significance of his video store transformed when Van Liefveld turned it into an installation. But the meaning of the work was probably effected even more by the introduction of the DVD, Blue Ray and streaming services. The work belongs in the present-day but is simultaneously an image of the past. For those in their thirties and forties it has also become a memory, for the youth an image from before their time.



In the space occupied by **Yves Scherer** resides the artist's alter ego. It is the world of a nerd and takes place on the internet, on the dark web and in other grimey places. It is concealed in *Lian Li*, a ceramic cast of a bomber jacket in a computer frame. Scherer looks at yesterday, but doesn't look back too far. He doesn't need to, the world of the internet evolves so rapidly that this is unnecessary. The computer frame is not extremely old but, in a time of laptops and tablets, an image of the computer tower quickly appears dated.



In *Almost 20 min. of cigarette fun*, most of them are dark-haired Scherer translates the idea behind numerous YouTube videos into an autonomous work. In stead of a series of films of cats or accidents, Scherer shows a series of films of women smoking. On the one hand it is a manifestation of the desire of the alter ego from the work *Lian Li* for who only women on screens are accessible. On the other hand it is also reflection of how internet memes work. An internet meme is a new image or a new interpretation of an old image that spreads from person to person on the internet: a funny picture; a film; or a clever or weird statement. For those who do not know the original meme, it can be difficult to follow. Scherer sees similarities between meme and contemporary art in that both have a tendency to react to work that was made by someone else only shortly before.



At the back *Sirens (Chain)* hangs on the wall. According to Scherer this work can be read as a fixated memorable recollection of the alter ego. Constructed remnants of a memorable past experience are visible within a plexiglass box. The base is a Japanese tatami mat; carpeting from Japan which is sometimes used in Europe as a mat to sleep on. The exact contents of the memory remains shrouded.

## **\_Opening exhibition**

Saturday September 3 2016, 4 pm

## **\_Openingstijden tentoonstelling**

September 4 - October 30 2016

Thu t/m Sun 1 - 5 pm

Fri September 30, 7 - 11 pm (Hoogtij)

and on appointment

## **\_Hollandse Meesters with Jan van Munster**

Thu September 22, 8 pm

Entrance €2,-, including drink

## **\_Museumnacht**

Sat October 29 2016, 8 pm - 1 am

Special program including an interactive game

by artist/programmer Lieven van Velthoven

## **\_Nest on the spot**

Creative course for adults

From September 20

Every Tuesday from 7.30 - 9.30 pm

Signing up and information via [brechtje@nestruimte.nl](mailto:brechtje@nestruimte.nl)

## **\_Workshop Verwend Nest**

Workshop for kids from 6 to 12 years

Wednesday September 14

an Wednesday October 26

group 1: 1:30 - 3:00 pm

group 2: 3.30 - 5.00 pm

Signing up and information via [sarina@nestruimte.nl](mailto:sarina@nestruimte.nl)

More information and signing up for events  
on our website [www.nestruimte.nl](http://www.nestruimte.nl)

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