



# THE LONG GOODBYE

## The Long Goodbye

Dan Pastainer & Jon Kipps  
10th to 26th September

Support for U10 annual program: Ministry of Culture and Information of the Republic of Serbia

U10 Art Space  
Kosovke devojke 3, Belgrade  
www.u10.rs | u10@u10.rs  
TUE - - SAT, 12pm - 8pm



If life is lived mostly unconsciously then whoever owns the circuits and platforms that we operate within will determine the parameters of the kind of actions we undertake. With the post-virus dominance of the digital, as social media platforms are increasingly seen as equivalent to real lived experience, the physical art object reaffirms its analogue presence. As a much older technology we can see through the constructs of its illusions and feel how they continue to compel us through the articulation of the space that we know with our bodies.

Similarly, the physical journey to bring the work to Belgrade is important. Driving from the UK on the western edge (and soon to be outside) of the EU across it to Serbia, on its eastern edge. To navigate the physical road networks, as borders open and close due to Covid flare-ups.

Jon Kipps's immutable sculptures use a language born of the fusion of the utilitarian aesthetics of security barriers with the minimalist stream of modernism. Enclosure-forming components are carefully crafted and rendered alien from the environment by surfaces treated with wood dyes.

Dan Pastainer's *Calendar* paintings are based on lunar calendars overlaid on landscapes. The 'days' are marked by crescent shapes made by acrylic paint pushed through road stencils. Oil paint is then pressed through from underneath forming the 'ground'. The mesh of the canvas literally 'mediates' the paint, creating a kind of denatured space-time diagram.

Our perception of time is being warped by the algorithms of capital. The climate collapse accelerates, neighboring seasons interpenetrate one another, incoming weeks contain both summer and autumn. National borders solidify.

In Robert Altman's 1973 film *The Long Goodbye*, a private detective appears to be out of time, bemused by the age he lives in. He repeatedly says *'that's okay by me'* until it's not.

Dan Pasteiner was born in Kuwait City and is currently based in London. He graduated from the Royal College of Art and exhibitions include: *Make Your Own Exhibition*, Kunsthalle Zurich 2020; *Love in an Age of Hyperobjects*, Studio 1.1, London, 2019; *The Increase*, Andor, London, 2012; *Compound/Prisoners of the Multiverse*, Cul De Sac, London, 2012; *Temporary Residency In The Unconscious*, Art House Foundation/V22, London, 2012; *Schau Fenster*, Schau Ort, Zurich, 2010; Artschool/UK, Cell Projects/Whitechapel Gallery, London, 2010; *Ventriloquist*, Timothy Taylor Gallery, London, 2010. *Sculpture/A Cosmos, A Foundation*, Liverpool, 2009; *Twilight in the Anti-World*, Suzie Q, Zurich, 2008.

[www.danielpasteiner.com](http://www.danielpasteiner.com)

Jon Kipps was born in Southend and is currently based in London. He graduated from the Slade School of Art. Kipps was shortlisted for the Mark Tanner Sculpture Award 2020. Exhibitions include: *Kuroko*, Index Festival, Leeds, 2019; *Fogou* (w/ Stuart Bowditch), May Project, London, 2018; *Arches and Velvet Curtains*, Frank Kent and Jonathan Kipps, Royal Academy of Arts, London, 2017; TAWI, Dakar Biennale OFF, Senegal, 2016; Jonathan Kipps & Article 25, News of the World, London, 2016; *Works made in Japan*, Musashino Art University, Boise Travel Scholarship, Tokyo, 2014; *Column*, UCL Art Museum (commission for Re-Launch), London, 2014.

[www.jonkipps.co.uk](http://www.jonkipps.co.uk)



Dan Pastainer studio view (detail)



Dan Pasteiner, *Good night death star* (detail), 2020



Jon Kipps, *The Stone*, 2020



Dan Pastajner, *Good night death star*, 2020.



Dan Pasteiner, *Last century*, 2020



Jon Kipps, *Untitled (Kuroko)*, 2019