

ARTFORUM

Marijn van Kreijl

ZINGERPRESENTS

92 Hoxton Street

August 28–October 17

Marijn van Kreijl's solo debut in London is crowded with phrases, lyrics, and images, which are multiplied in each work to demonstrate a persistence of repetition. The exhibition's title, "The Passenger," is borrowed from Iggy Pop's eminently catchy 1977 song, here represented by a silent karaoke video clip wherein only its chorus (LA LA LA) is displayed in a hypnotic twelve-second loop. For *Untitled (Messages)*, 2009, the artist provides a photocopier so that viewers can create their own unlimited edition of a sheet of colored paper that features linguistically related remarks—one taken from Fluxus artist Tomas Schmit, the other from hip-hop artist MF Doom. Here, one's participation as both maker and consumer affects the materiality of the work; its quality naturally degrades the more successful and popular it is. The copy-of-a-copy motif is also evinced in *Hey Hey, My My (Into the Black)—Take 16*, 2008–, which consists of video of a live Neil Young performance that van Kreijl re-records off a monitor each time the work is exhibited. Despite the project's only being a year old, the process thus far has already obliterated the recognition of both sound and image.

A small floor sculpture concretely and humorously sums up the artist's display of the impossibility of flawless duplication. An orange is placed before a hand mirror, but rather than allowing the reflection to stand on its own, the artist completes it with a fake orange, with all its handmade imperfections, on the other side. In van Kreijl's work, copies never attempt to live up to the original, existing assuredly on their own.

—Lumi Tan



Marijn van Kreijl, *Hey Hey, My My (Into the Black)—Take 16, 2008–*, still from a color video, 6 minutes 30 seconds.