

## O Que Vem Depois / What Comes Next

Welcome. You can sit if you like. It has been prepared for that.

What is assembled here could be thought of as a gallery archive, a business lounge, or a sacrificial site. None of these terms quite fit, but they are difficult to avoid and affect what can happen here, even when they are not in use.

When a man reclines by a pool, is it leisure, or is he waiting for what comes next? The distinction is hard to draw because what is offered is not without pleasure. To be consumed: is there anything more delicious? A body is offered up - to the gaze, to use, or to something less easily named. What a body is for, or what kind of body it is, remains an open question - though not all bodies are asked the same things.

Works are placed in proximity so that one passes into the next. What appears in one does not remain there, but continues in another, taking on another form. An object resembles a body, then a support, then a prop, then something closer to a remainder. Nothing remains on its own; what appears is taken up elsewhere.

The stone bench, once called *Creature*, presents a mineralized rendition of its earlier condition, as if the animal had passed from a body that can be offered to the site where an offering takes place - a place not entirely separate from exchange, from waiting, from transactions that do not always appear as such, or from the market that sustains them. What takes place involves death and doesn't stop there.

Certain things already appear exchanged. Others are still waiting. And some linger longer than expected. Things are offered, held back, and altered as they circulate.

How else can we think about the market? Here, value follows desire and intensifies through transformation. Exchange is one part of it, along with what is given and lost - often by someone else. Once released, a work does not return in the same way. It continues under terms it does not set, and cannot fully refuse.

**Tamar Guimarães e Kasper Akhøj**