

Lucas Konstantinos Zafiriou Zeeberg  
*Conference*

October 3 - November 9, 2024

When I first met Lucas they had just quit art handling at Soethby's to begin throwing lots of time and money into starting 522w37, a project space in Hudson Yards. Affectionally referred to as "the office," the project was a gallery that was located on the second floor of a three story brick building, now uncommon in that area. Lucas had stumbled upon it walking by, and, after calling the landlord's number on an inquisitive whim, got a deal on renting it. The building was scheduled to be demolished six months from when the project started.

Five shows ensued in those six months and I think Lucas got tired of New York after that. Due to the time constraint and the money, the project was incredibly pressure cooked, not always to its benefit. There were some good shows, and they can be viewed on its website, which although designed as simply as possible, seems to intentionally challenge any ability to sustain one's attention while viewing it. This is primarily because each installation image is only visible through separate hyperlinks to its own window. I could say that this website was designed poorly or pointlessly, but, in knowing the scope of how Lucas operates, I see that its design fits into a personal lexicon of removes that they have created for themselves as an artist. It is designed almost as a forensic archive for a happening rather than a gallery's website, and that reflects the way the project existed in its time.

Lucas hardly makes anything at all. When they have, they've gravitated towards the collection and refashioning of internet aphorisms, and interactive websites based around odd data arrangements of other people. Obliquely with these earlier projects and literally with 522w37, Lucas works more by creating a domain for activity, rather than directing the hand creating the activity itself. Lucas pushes this domain out into the world, and equips it with an openness to embrace and mutate with external factors and voices. This warmth distinguishes it: although personal expression is avoided, on a more fundamental level artistic avoidance topsides. The remove, rather than doubling down on interiority, steps back to invite in more room for the world to change it.

So here we arrive at the turquoise show, *Conference*, and both the remove and collaboration is straightforward. Every work is an object on loan with no intervention or treatment besides its installation. The loans come from friends, an employer, and two bars where Lucas has been to with friends after work. Bennett, who runs Turquoise, collected and installed everything. Lucas is not in New York and organized the show through phone calls. Nonetheless, New York is the best place for a conference.

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Luke Herrigel