

Introductions

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Introductions

(January 2018,
notes a.pass researchers made on my presentation)

Exhibition practice → not to abandon
using that structure to express but
not by exhibiting. → practicing exhibition
Which are the agents that conform
that structure?
How would you become ^{part of} one of this
agents? → Mediator
How are you related with them?

Circles of systems - macro, mi
WHOM ARE YOU PAYED
FROM?

THE ~~traveler~~ PLACE - The book
ART History
~~ART~~ institution
SELF -
D. I. KUNITZ

ANXIETY AS
DRIVE NEGATION
AS REPETITION
ATTACHMENT/COLLECTION/DISTRIBUTION

Eggshells & Marble?
Similar visual pattern,
Fragility
Fragility relates to anxiety
and need for protection (amulets)
Also womanhood ("girls need it more")

training in the
relation with
one another

highlighting
↓
CV

Choreographing Exhibitions / Book

ONTO SOMETHING?

What is Montenegro for you?

blue

IS THERE ANXIETY TO EXHIBIT?

I.E. ~~too~~ collecting as delaying the moment of exposition, so what is "exposed" is the anxiety...

Itself - Documentarily

structure that is defined by content through very close contact

conditioning - condition driven practice of an artist

Chameleon

nomad / amulet

"peripheral activity of the exhibition practice of an artist" - as a central artistic practice

collecting / encountering
assumption: what artists should be? as a

You!

Looking, Encountering, Staging

- non-studio based practice
- invading or appropriating other practices

NEGATION

- Montenegro

- sm

(p

- A

wh

- ex

- es

A question of authorship?

- Reliques

dory?

Collection as legitimization

relational practice (informing, shaping)

Some activities to be recognized as Otherwise Exhibiting

Series of presentations under umbrella of a pass environment.

Between these six different presentations there is transmission of ideas and attitudes, that took a form in time intuitively responding and relating to a specific context as a reflection to further develop the proposal for other ways of making work and creating conditions. Presenting became a tool for formulation of intuitive movements to be recognized from the perspective in time as exhibiting otherwise. Presenting the proposal for exhibiting otherwise became otherwise exhibiting. Artistic practice in transformation / forming a speech, a position, a proposal.

Departing from the exhibiting as a direct form of communication, publicness, collectiveness.

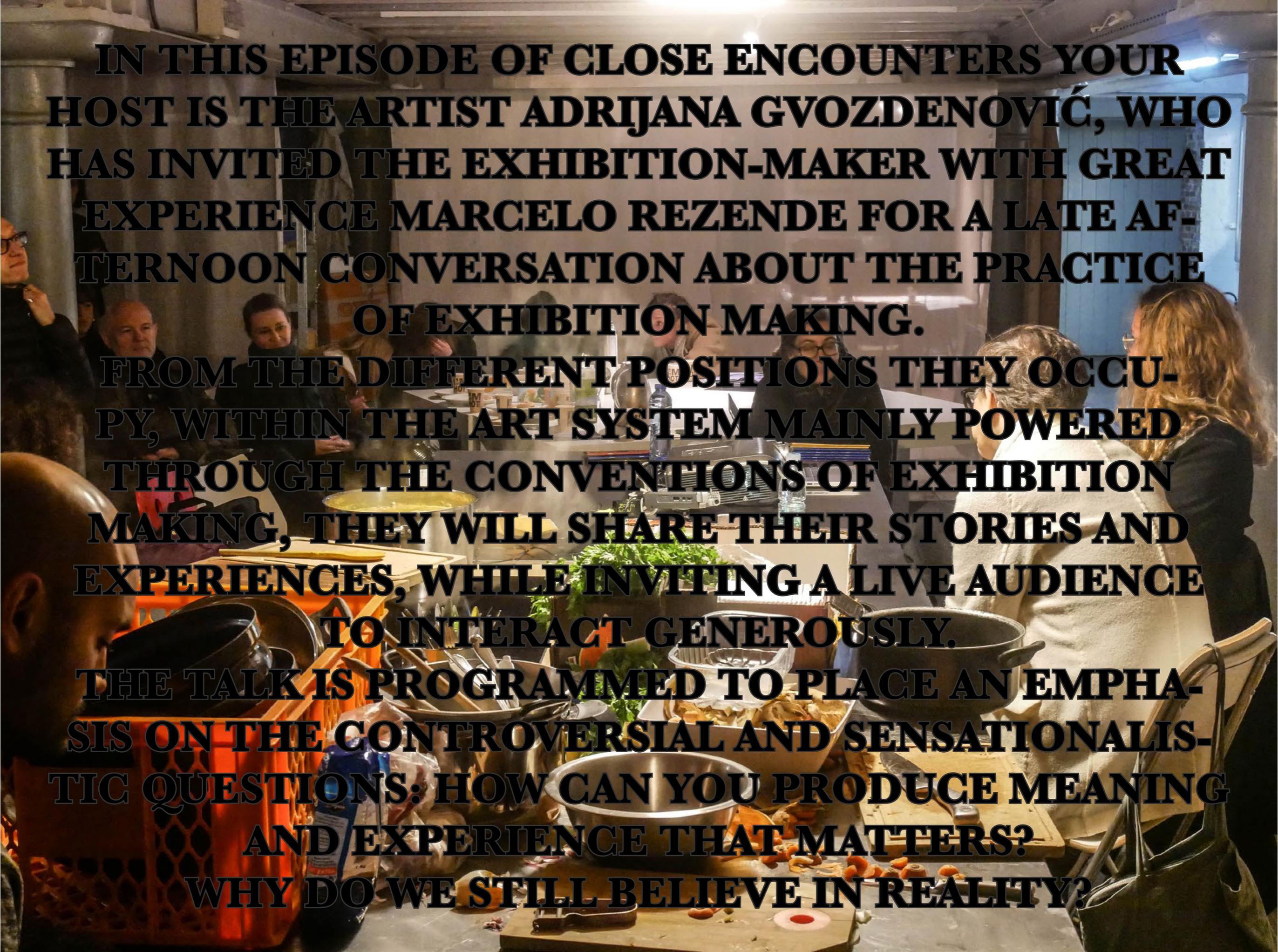
Interested in conditions for exhibiting that allow different parts of artistic practice to make public - sharable.

Focus on temporal aspect in exhibiting for articulation of a position or self-contextualization.

Changing the focus from the production of the exhibition (object) to activity of exhibiting (relation) for disintegrated artistic practice that shows parts of its structure from multiple perspectives in the presence of others. Making parts of the structure transparent for opaque artistic practice. For an understanding of the artistic practice as a structure in construction, in process / exposition of multiple entrances activated differently in time.

Exhibiting to project and diffract understandings about artistic production, exposing the conditions for decision making through a presentation - speech and at times conversation.

Otherwise Exhibiting 1
Conversation-on-exhibition
(Kitchen Talk)



**IN THIS EPISODE OF CLOSE ENCOUNTERS YOUR
HOST IS THE ARTIST ADRIJANA GVOZDENOVIĆ, WHO
HAS INVITED THE EXHIBITION-MAKER WITH GREAT
EXPERIENCE MARCELO REZENDE FOR A LATE AF-
TERNOON CONVERSATION ABOUT THE PRACTICE
OF EXHIBITION MAKING.**

**FROM THE DIFFERENT POSITIONS THEY OCCU-
PY, WITHIN THE ART SYSTEM MAINLY POWERED
THROUGH THE CONVENTIONS OF EXHIBITION
MAKING, THEY WILL SHARE THEIR STORIES AND
EXPERIENCES, WHILE INVITING A LIVE AUDIENCE
TO INTERACT GENEROUSLY.**

**THE TALK IS PROGRAMMED TO PLACE AN EMPHA-
SIS ON THE CONTROVERSIAL AND SENSATIONALIS-
TIC QUESTIONS: HOW CAN YOU PRODUCE MEANING
AND EXPERIENCE THAT MATTERS?
WHY DO WE STILL BELIEVE IN REALITY?**

Researching through a public conversation

Close Encounters “Conversation on exhibition” with Marcelo Rezende

---> <https://apass.be/a-conversation-on-exhibition/>

Cooking: Steven, Lilia and Vijai
Photo: Steven Jouwersma

The following text-documentation is transcription of sound recording (by Pierre Rubio)
- whole 3 hours of conversation are listened and divided into 13 stories, which were then transcribed using audio transcription software and edited accordingly taking into consideration what is generated by mistakes.

I imagine we were whispering like in the Telephone Game, and we got out with different versions of what has been said

Track 01

Pierre's and Adrijana's introduction

This is an event organised by Airbus advanced **performance and sonography studies** the statuses and ambivalent in Apa episodes of post mask the program to spend the year with us but at the same time we are not the school there be in balance of the term. works on the edge between try to find out what does research mean and **when research and earth are coupled together what does it do so the program** is last from that one year and it is curator but by different curators but but **the past has another parallel entity which is called the research centre** it welcome some researchers for longer engagement we welcome people on the route to PhD and they called them 3 page paper. the research center produces different things as publications or conferences or kind of practices that organised and publicness making contradiction of making research public this afternoon we start the new serious of dialogue we want to explore it's cold to close encounters the Principal. the only rule is that research is inviting somebody operatives to prolong open program problematize research.

so I came **two opposite Septembers last year** with the research proposal being interested in exhibition practice or how to do exhibitions or how to think about conventions of the exhibition I'm visual artists mostly exhibiting by now so how to within my own practice create strategies that **inside of the exhibition would gain certain Serenity.** how to contextualise yourself and how to think you about institutions through the work To what has been shown on the exhibition. And then be are invited me to close encounters to talk to actually think publicly and since I had some budget I thought it's good to invite somebody from somewhere else and who is dealing with similar questions as me and I remember my cell phone is now in Germany we met in 2015 in by yeah when I went to see I'm using your mum point what I find there was special I had an after And still stayed something important later on. A museum man in buyer and what I found it was for me quite special at that moment the way home museum is working and of course I had an afternoon talk with myrcella anything they'd something important later on in my research what's the. Marcella is now in Preston and I would . **I thought this is nice opportunity to do publicly I talk to die** would anyways have with myself. I thought it would be interesting for people to get to know about his experience. Me as an artist I'm trying from the artistic position to think about artists exhibitions bottom up and Marcella was a director of Museum and a curator so it's another position that I think it's dealing with the same problematic showing and performing a good auditions. we are in the kitchen now for several several reasons the kitchen seemed appropriate because the space was before a kitchen show the kitchen stay there and became faction now for artists in the studio so **I thought it would be nice to talk about exhibitions in the kitchen that used to be in your exhibition.** people would cook in here in and it should be inviting for people to come in our conversation.

making contradiction of making the research public

to talk to actually think publicly and since I had some budget I thought it's good to invite somebody from somewhere else and who is dealing with similar questions as me
we met in 2015 in by yeah when I visited MAM in Salvador, Bahia and what I find there was special and the experience I had there stayed to be something important later on
the way the museum was working

Me as an artist I'm trying from the artistic position to think about artists exhibitions bottom up and Marcelo was a director of a museum and he is a curator so that's another position that I think is dealing with the same problematic of showing and performing. we are in the kitchen now the kitchen seemed appropriate because this space was before a kitchen exhibition space

Track 02

Yesterday we started this conversation in another kitchen

Yesterday we started this in the conversation last night when I came from Germany and we found ourselves in the kitchen a bit like same situation now and we started to have this kind of curiosity about some issues and then we started thinking about this moment in this museum particular museum in buyer and also about what exactly is an exhibition and then I remember that we started to talk about why you think that **exhibition is just something that happens inside of yourself** why you are so closed stuck with this idea? and why you don't think that exhibition can just happened the same way Theatre can **stress happened then this can happen?** Imagine this ok Rihanna come to this museum in buyer and when she arrives they should be sized to see the exhibition once again we think about what is exhibition. the working force of the museum was inside exhibition room I'm over the pieces with exhibition just Having **daily routine working sitting there and working.** and then the main idea behind this was how could they be tried to touch or nothing lemonade but how could do we just add some positions of power inside of Museum like. and how can we just have an experience and break some distance between the audience the art pieces and also they were looking for us beside Museum we could talk 4 hours why. butter but I found last night before I was thinking it comes from Rayners provider proposal but I found out it was your admin to 2 reading of the novartis museum and was it coming from the necessity necessity Anna conditions that were already there? you said there was a moment of renovation and you decided I'm gonna use. I think the main ideas concerning the contexts that you are in and **how could you observe the contacts that you are in?** I could not say it was possible to work in this direction in Berlin for a stag. or if I decided to create this page where there was no more distinction between the exhibition venue and the audience and then the public in the art pieces I can do this in Berlin and I can do this in Dresden but it's gonna be a bad starter. in Bayeux I understood how they are making connections with art in the idea of human experience what I learnt from Lina bo bardi what I took from her I was much more how is she start giving first lessons you need to understand these people here you need to understand how they feel and how they think and you should start to imagine that you should take European model of something and just bring to those place **without any critical point of you.** and the residue was there I could have the same what does it mean and exhibition in Montenegro or as I do mean how to people hate themselves **have seen to see something in space and how different it is from here.**

Track 3

MAM Bahia 2015

I have a question my image is not totally clear what you did in that **museum in bye Bye yeah.** The museum building is from 16th century Morocco rococo and in the museum museum has some particular situation this see is touching the museum all the time the museum has a private beach you could try to catch a fish from your window but of course I'm giving to you I'm giving to you tourism trade version. If you look to the history of the building you would understand that that the slave trade the slaves came from Africa to that place that became Museum of Modern Art so that is historical situation. The context is that this woman Lina property came to this museum Italian selling artists 1959. She took a decision that it should not the be Brazilian version of an European Museum of Modern Art it should be Brazilian Museum of Modern Art and then you started questioning what it could be and then how and then she started developing totally entire program regarding the space there is a classic image from the 50s people went to buy suits on the street and then they decide to go to Museum. There is a photo of the bags in front of the museum they will take off the shoes and come in the museum. so she was trying to find the answer for it. in 1964 Brazilian had a political touch and the project of **the museum jazz died.** when I came on my position I wonder how can I get back the Museum and its original track and not to imitate, and have this kind of fantasy period and then be started to look at the archive and looted to look at the documentation that she made. This place of ours is not a museum it's a movement it's a school she created the idea of a museum as a school that the museum show learn from a community. This place of ours is not a museum at the moment as a school then she created ideal for museums and School. It's not educational version of a museum that finds himself in Educational Position of Power it is how Museum can learn from the people. with tried to change the dynamic of working in a museum dynamic **the director should sit inside exhibition like other people** and then every decision taking in the museum about exhibitions at the occasional

I decided to create this space where there was no more distinction between the exhibition venue and the audience and then the public and the art pieces.

what I learnt from Lina Bo Bardi
you need to understand these people here you need to understand how they feel and how they think and you should start to imagine

the sea is touching the museum

The context is that this woman Lina came to this museum She took a decision that it should not the be Brazilian version of an European Museum of Modern Art but it should be Brazilian Museum of Modern Art

This place of ours is not a museum it's a movement it's a school. she created the idea of a museum as a school a museum should learn from community.

It's not educational version of a museum that finds himself in Educational Position of Power it is how Museum can learn from the people

programme etc which should decide together period we had a meeting with everyone of one of more than 100 employers **and people had a questions why are the balls always wide** and everyone was able to be part of this we decided we should work together inside exhibition venue. you have pieces you have exhibitions and you have a group of people working there periods you don't have to mediation people come in and start talking to you. one lady told me that the decoration of my room is great could she thought it exhibition is a decoration of the space. one little girl asked her father what time they're doing in the father said it's a performance. This was the programme that we worked for 3 years 3 years and a half. And then we made the biennial and this is another story. once again to return to the main questions what make an exhibition exhibition or which kind of situation for you is an ideal to recognise a situation as an exhibition?

Track 04 Exhibition vs School

Last night you told me can I say it I don't know what are you going to say that you are going to start doing a tax efficient and then I thought that's the same problem that we share. I would not like to stop doing exhibitions and I don't know why. how this other things looks like? other than exhibition question mark **What can you do with autistic experience what can you do with autistic research** what are you come down to do I was thinking about what is now trendy the experience of Black Mountain college in the 50s and what was behind the idea of school. Art School research and Artists. It's a bit experience that you have here now period so the story is there is this the educator of the 1980s and he brought very short to book about art and education that **you don't have to be scared** when then he was trying to tell people that the education experience should be essentially 2 to work with artistic sensibility. so the question is for him if if we work with artistic Sensibility in the end we're gonna have a better Society. And then among the students of him they have a group of American guys and there was a Brazilian guy there but I'm not going to talk about his story **Goodwood and the Black Mountain** College was they try to do this new one to be a medical doctor for example and then you go to the university because you want to be a medical doctor or engineer or doesn't matter it **doesn't matter what you want to study 70% of the disciplines will be out.** Meaning Theatre dance was a doesn't matter but they were sure that you're gonna be much efficient is in the air much more interesting doctor if you through this experience. and then the Germans in Exile from their house and said they became directors and teachers of this new university **if you go to the archive of our God** we have a lot of material how students exchange the letters to each other of this experience what is this a vocational process here and Tottenham and I told her story. the first day of art class in the school they said that yourself Albert the famous German artist became director of the school and the students they came to him and they were totally prepared to have the art lessons and then Albert said the first day that you gonna do is to make the pavilion where you going to have glasses so everyone get inside the track and start to cut the wart and start to make a house. I'm telling you this because of this idea that that you were talking before but exactly what does it would mean it's artistic research or what it means to be an artist what's the role of art in this process point they taken in this Direction you can be an artist without necessity of doing things and at the same time be approaching other issue what does it mean artistic education somehow and for who sophisticut occasion **is not about being an active vacation is how you can deal with your son's ability.** And that's the reason why I want to start making exhibition I'm more interested in the idea of the Education and the Sensibility of the other much more in the idea then that I need to expose the objects even if sometimes it's fun Isn't it possible to come Is it possible to combine both question mark to make an exhibition stand to work with Sensibility of the group question mark I think it is possible. but I don't give up of the idea that we need to school period but you were talking about the museum as a school as a movement. Why is this stop being you **making exhibition exhibition is what is the exhibition** I think you're right I think you're right but let's put this way if I have to choose between making exhibition and opening at school I will open the school **it's morning to thank for their artistic point of view** and not educational by artistic point of view period but it would help the system if those wouldn't be derived period of the school is in the exhibit is the exhibition.

we decided we should work together inside exhibition venue. you have pieces you have exhibitions and you have a group of people working there

she thought it exhibition is a decoration of the space.

to return to the main questions what make an exhibition exhibition or which kind of situation for you is an ideal to recognise a situation as an exhibition?

Last night you told me that you are going to stop doing the exhibitions and then I thought that's the same problem that we share

Art, school, research and artists. It's a bit experience that you have here now

if we work with artistic Sensibility are we in the end gonna have a better society?

And that's the reason why I want to stop making exhibitions, I'm more interested in the ideas about the education and the sensibility of the other. Much more than that I need to expose the objects even if sometimes it's fun.

Is it possible to combine both? To make exhibitions working with sensibility of the group?

Track 5

Andre Cadere sending postcards or how different practices can change what an exhibition is?

Do you know the sizes from Romania and a cadet cadet he made his career in 60s and he developed this idea **he created sticks as a sculpture** and there are special mathematics rules and you staying the collar size and he took the decision that every day should have mathematical failure. but he decide to of course nobody was interested in his steaks sticks. And then he found a way of making the exhibitions he created this Joe Adriana you Adriana you sent postcards to everyone in this room room saying Federer 13 I invite you to be my exhibition is in the platypus here in the city and then you **everyone here goes to the particles** are and when they arrive there is a good hairdresser exhibition and this is the opening of the galleries exhibition in parables periods and he's just there carrying she sticks and he says welcome this is my opening.

And then he starts to how you saying English **this animal like a fly in the back of parasite parasite**. and then he decide to work with this site strategy and then he could make exhibition anytime that he wanted any time he decides. sort of parasites to symbiosis. this is my question this migration exhibition and now you can go to the art market and you can buy the post cards that he made in the 60s and try to organise this there is one that happened here in Brussels amazing for the title is and record array in front of muscle products mirror and you have another recurring his steak and you have massage rota mirror point I understood it's about gaining the visibility period I'm more interested how different practices in art can change the exhibition not to have the same exhibition where you would be accepted period there are different artistic practices but somehow conventional exacerbations conventions of exhibitions make the work the same. Like you as a curator want to change how the museum is and I would like that the different practices are changing but the exhibition needs which means changing what museum is. when you think about this differences do you have an image? I have more of fair imagination more of an idea to put activity where the image is where the object is

how I understood this story, it's about gaining the visibility. I'm more interested in how different practices in art can change the exhibition, not to have the same exhibition where you would be accepted Like you as a curator you want to change the museum and I want that the different practices are changing what exhibition is, which means changing what museum is. When you think about this differences do you have an image? I have more of an idea to put activity where the image is

Track 6

We are in the exhibition!

Here it would ever be at as I guess who could officially recognise this as an exhibition or I don't know sir period share exclamation mark period point. Maybe we have to escape from this officially be recognising period is that why you have **exhibition visibility of making some kind of friend**. Does this has to do with his ability your problem with exhibitions the moment when you make something visible there is a political gesture of making it visible this kid who is collecting in his room it's the most intimate action of having this collection in his room for himself it's not intended to be seen for others period the kid think something is a bichon so something very different I think it is interesting problem of exhibitions being visible so what do you actually destroyed by making something visible what do you make invisible. **you are talking out of exhibition as a disability machine** and how not to become a victim of this visibility machine? it is interesting what you said. there is this group in between making work using Theatre inside the fan museum to connect. doesn't mean you want to play a theatre in a museum you want to use tours of Theatre and they asked me to follow a process and to be a critical friend. and then we had a talk about the collection of the kid and one from the group said to me after our talk I went to my son and I look at the room of my son and I noticed he was also collecting and organising and then I came to myself than hate museums and then ask for my son what's the difference between what they're doing in a museum and what you do here in your room and **the answer of the kid was because here there is no other there is no deals**. audience at exhibition to to have the experience. But there is you have to make this move to me to go to work something that it'll be nation is does the time to make the step to pay attention to something so it's sorry it is **a question of the structure that holds the offenders** I'm interested in that. exhibition was **what Adriana said before Rihanna the production of the data protection of this edition is a visibility machine** United for someone to make an effort to go to Somewhere they need to read what they perceive is meant to be sensed as a static danger rather than everyday situation otherwise you are always in this line of conversations that everything is either art or are does not exist everything is is liver same time or there's very strict specific machines legitimising specific practices recognised in a specific way. can I legitimise myself can I say I'm an artist do I need you? that that are sexist outside of social situation? El Greco wooden be found in the German sailors if

the moment when you make something visible there is a political gesture of making it visible kid who is collecting in his room the most intimate action of having this collection in his room for himself, which is not intended to be seen for others

I think it is interesting problem of exhibitions being visible; so what do you actually destroyed by making something visible? what do you make invisible? and how not to become a victim of this visibility machine?

or there's very strict specific machines legitimising specific practices recognised in a specific way. Can I legitimise myself can I say I'm an artist? Do I need you? Does art exist outside of social situation?

somebody wouldn't but didn't write about the Great Orme. **exhibition becomes a social lace** where are the get into **Leisure Centre station process** with someone recognising legitimising the object as a thing something that is having its own life and produces various different sensibilities maybe this is coming Birds back accept that you said object. except I mean things not objects thing can be an object about that can be situation can be anything so it is a social space for a conversation. so we are in the exhibition yes!

Track 7

I have a wonderful mother who doesn't go to exhibitions

She has a bad back and she stays home And she watches television. I sometimes get now she's staying in bedroom in the morning listening to the radio when I think about the situation that's really horrible to be fine and to imagine to stay there on the television everybody's been murder so many killings news and false images I don't know any other person with more Prejudice being racist she has been just there with this Media. there is 70% Never like Darren Kennedy I came from festival in Prague in September and **17 of the Not a lot it's a lot** I guess now we come back but these two different ways of looking at a fast repetition and replace and there's a part connected with nostalgia I guess in the reputation period for me was very important to find something in the history of art I grew up with one history and then it starts will 20th century there was all of these guys you have to look at it you will see if it is happening and then there so many **there is a moment you find out about this crazy people in the women** the others the other stories for me was very important it gives you some kind of a vision of the future that maybe not your topic about some kind of different you want to put yourself again in it. I think they are very lucky that we are in the art field it's a luxury.

Track 8

Talking about Razstava

Talking about the S7 Montenegro I knew about the context I need to know better the context and your the history of your situation and you the people who are working in this institutions **I knew who is the actor for his friends** and then what was given to me was invitation for an exhibition where you don't have a nice tasty very don't have a production money you have a promotion but **it's your solar exhibition** in the centre of contemporary art and what else I have I have a catalogue I have 8 pages of the catalogue and I can have a text from a historian who works in the institution period so **I decided to not to refuse something which I would like to refuse because I was not there for the last 560 years** I was this I decided to communicate somehow with it people there was no budget so I need to find my money so I asked my mum with a business woman if she wants to participate and be my producer and she knows better how to deal with the people than me she knows all the rest of the society better I guess. I asked if she wants to organise an opening where they will be cakes served to people because opening of exhibition is the most important moment people are happy to be there but that's another reason that I asked her to make a xxx is because **in the 90s when the world was starting** she let her position as assistant to the university and started making cakes and I thought this is radical something I will not do. due refuse and I will make cakes period and then I thought ok she wanted to make cake because it's very spectacular thing and I decided that under cakes they will be Prince because last time when I exhibited in the Montenegro I was doing since I decided to go back to the moment where I left and there was the same prints printed on the cakes and people could eat them I was serving in a curator and my friends and my mum. and then that was the opening event and of course the woman who is making the cakes she was a general sponsor of the exhibition and that is in the dock or documented in a catalogue in on the poster period and then they didn't have photographer so the main is institution doesn't document exhibitions or they ask artists to do the documentation and send them so I was thinking if you also document the exhibition however he feels like and the later all the documentation will become the exhibition I will print photos an exhibit and it will turn into his exhibition. are more interested in me who went abroad to make the program for this situation than to give space to the young people. so the artist I invited may documentation and be exhibited his work in the installation. It was also catalogue which I recognised as a space that can stay as a document I documented order prints where there now with the moment most of them I was giving IV to my friends for a wedding are there boats from 100 to €300 Four Weddings period and that was for me a documentation of an existing market or some kind of other Marrakesh country and there is no art gallery system but there is some kind of exchange and people are really devoted to what

exhibition becomes a social space where we get into communication process with someone recognising the object as a thing, something that is having its own life and produces various different sensibilities

I mean things not objects, thing can be an object that can be a situation, can be anything. So, it is a social space for a conversation? We are in the exhibition! Yes!

Talking about my solo show in Montenegro

there was no budget so I needed to find some money so I asked my mum who is a business woman if she wants to participate and be my producer and also she knows better than me how to deal with the people

I asked her if she wants to organise an opening where there will be cakes served to people. Because an opening of exhibition is the most important moment when people are happy to be there. But that's another reason that I asked her to make cakes

woman who is making the cakes, her company was a general sponsor of the exhibition and that is documented in a catalogue

all the documentation will become the exhibition

there is no art gallery system but there is some kind of exchange and people are really devoted

they're doing and I thought that's a space where I can put the focus on and another element it was for me over and what was then there was a text I did them talk **I didn't contact allies myself like I usually do** I asked that young historian who went in Abu Dhabi to live to write about the situation and **attacked text was printed** inserted into catalogue.

Track 9

Curator is a friend

So if I understand we invited **artists without authenticator** without exhibition. No I think **it's a setup Rihanna wants** that's my impression I could be totally wrong as usual but my impression is that a Prayer she's not refusing but she's not pairing there is a meaning to work inside certain rules and maybe one of questions for her is how she can is it possible or is it possible to work following different rules regarding how should be her position regarding **the whole system the bed** converter days to do showing and they Sophie Shaw I know an official moments that you will show the be recognised as such things period who has the power to recognise that the cake is an artistic gesture or not? I think she is much more and I think that is right she is fighting and trying to find a way how she could keep from this Ruth. and not only by the nursing but also producing the situation. I also have it's not about a bad curator it should be a curator and should be a museum and we should do together things and then I think maybe it can come with me with an Isis taking more responsibility inside my own practice contextual I'm a position or my activity I'm just curious how this can change the communication between everybody involved in the exhibition. taking your own responsibility meditation institution is failing me in so I have to make my own exhibitions I have to make my own resume it's your responsibility because your change of work responsibilities bigger than yourself and you hacking the system it's an inch. I agree I feel the same age I want to make my text my only work to control the context or to be critical **but how is this necessary beverage** and assume that their security and what are their jobs are we starting to do others people jobs because they're not doing them well enough? the position of the artist is Is that the artist come to this conclusion singles you can do the work in you go period that creates different agency **the others are having drug**. Will start to develop this problems with these words with a museum with a school and we start to be in a baby start to be afraid of them and why? because you have this ready image or what museum is at what museum is in a way that your imagination has been intoxicated and you cannot really think about a school that can be 230 different but also artists in the same way. that's why I was making joke about her bed. Shouldn't how could you study Be Love this new dynamic should be delivered from where? and then how you could manage to how can you exist in this big big machine you know where that you can not you can make a detox in your imagination? but it's not completely marginally imaginary. **like a survival strategy detox produces answer machine** that's why I said she's not only denouncing but producing strange situation critical we are deceptive but still there is a gig that is uncomfortable there is something. She didn't make posters about the bad curator. No, curator is a friend.

Track 10

The experience of being contemporary is drama!

Leicester cobalt **let's be angered**. now you're facing the rise of new kind of fascism so it's happening everywhere it's happening in Europe is happening in South America it's happening I did everywhere. that this is one of the reasons we decided to open **the archive of the prison reputation**. But think about this what do we experience now? I met a woman 94 years old and I took a look in her car and she has amazing collection of hotels all seem to find the area of a barrier from 1920s and **I started to fall off with us tonight as truth** she's 16 years old there is a boyfriend and then she was in Munich taking care of the German soldiers you can very cold follow the history of the century by her experience and a nice talking to her she's very fit and she said to me I cannot understand why this is happening again? for her with Nutella shopping I cannot understand it here in German you have a far right party winning the election. I don't understand why people lie Furious about refugees and we have experienced about English inches refugees. for her was like what's happening after. we are really going to a reputation of course it's not going to be the same but we are going to the same kind of process or something else is happening that we are not able to grasp yet or the third possibility the one that makes me really scared or maybe the history doesn't have that many possibilities that

So if I understand well, we invited the artist without ouvre and curator who wants to stop doing exhibitions.

who has the power to recognise that the cake is an artistic gesture or not?

and not only pointing out but producing the situation.

me, with an artist taking more responsibility inside her own practice with

intoxicated and you cannot really think in a way that your imagination has been

that's why I said she's not only denouncing but producing strange situation, critical... we are deceptive, but still, there is something weird

now we're facing the rise of new kind of fascism it's happening everywhere

this is one of the reasons we decided to open the archive thinking of reprise and repetition.

are we really going through a repetition? Of course, it's not going to be the same, but we are going to the same kind of process. Or something else is happening that we are not able to grasp yet? Or the third possibility, the one that makes me really scared, is that maybe the history doesn't have that many possibilities

we always dream of that maybe is just like that. maybe we are Condemned to live a repetition. he went there in the River has this in the nation about things that I'm going to return and he was in so I just sit there in the contact Aviva and there is a sign here need head and **illumination of the Turner return** I sit there and wait that something happened and I spent 30 minutes and when I said it nothing happened ship. if we feel we are trapped in the past our imaginations that understands takes a director end of History maybe just another thing is happening in front of us in front of our eyes but we are not able to grasp because we tried to fit artificial intelligence can see what is happening in AD a lot of things change it. they could have said to you if you had a science fiction experience that's fantastic and you talk to someone from 30s they're going to say the same thing to you never before Radio never before out to be built. the experience of being contemporary is this kind of drama because of course for someone in the 30s it was the future coming the same way that's what us **now we have feelings that we are living in Marlborough** technological but I have to say to your day was a kid born in the late 60s that instead of Maris I have Facebook I was raised with the idea that I will travel into space right now I have Facebook. depressing

Track 11 Back to Razstava

When united somebody to exhibit photographs instead of how you organise somebody hacking you exhibitions space Hartley replacing you so be coming or circulator this is a political gesture because people knew that when they came to see photographs of somebody the object. complex. it's a chain of solidarity strange object replacing another political statement ironic also said meet up you're saying please open the door to somebody else so this is an interesting object to complex object. I also thought it was interesting but then nobody cares I mean nobody really came and commented not that the object is a text to be the catalogue with another name and then that's my data do something maybe did I don't know but that is the issue and that are my dad. what if the car becomes famous then I ruin his life. in that im exposing year ago was it **I want to be rude** but I'm not sure what if refused to do would it be the same effect as commenting and doing and making program be from for the institution. it changes the archive. that's why I said the capital of the is only the work. it relates to part of conversation with relate that it was about time because your talk about immediate effect there's no one engaged with **the whole arrangement of the situation that were in winter time intertwined.** something that builds up but I don't believe anymore she's too but we are talking about it feels like these gestures in my build invisible but you repeat it in I learn about the Tudors so there there's something to me when I choose from home. that's why I think this is the exhibition and contextualizing again in the enough again for X4 work to exist so there when the work was not existing there was a situation around something that is not exist think but this conversation now translation makes it exist. that was a lot of people coming not following the RTS because my mum was an organiser they thought it was happy moment the next day my mum told me that that was critical and you shouldn't have a tanning that's why you're collecting come. I guess the people felt something was wrong. you got an institutional backlash from your mother that's interesting. you create something this lady has not is it too soon you are not asking for a response is it ocean of response the response will manifest itself differently I guess people probably spoke about the cake and maybe not understanding. **therefore there was a lot of married to. When you make a different kind of exhibition there is a difference in a spouse.** because you didn't have this you asked yourself was it an exhibition is that? I was exposing centre general that in taking part in any situation or programme or not if you want to if you don't agree with her... is it possible to voice your critique institutions by making exhibitions? is it possible to keep that did not get system or two hijacked? the most effective thing would be something changed in the structure of the institution I/ like expose the time the and where if you can do it with an exhibition or if you can announce it with exhibition or make people come together maybe in that moment some artist could have come together and asked for this? with it then before to be paid. **I was there I think as an event it's really work and something Rihanna was able to do people** brought flowers but she was able to do it the people who don't go to this event felt comfortable the result would she wants my not be a complete but there was another thing the catalogue in serif as some documented for the public it worked it was not hard to be there it was a lot of components. **calm meditation being cool.**

of drama the experience of being contemporary is this kind

now I have Facebook. Depressing. I have to say to you that when I was a kid I was raised with the idea that I will travel into space and

exhibitions space how you organised somebody hacking your

I also thought it was interesting but then nobody cared

I'm not sure if I refused to do would it be the same effect as commenting and doing and making program for the institution. The change is in the archive with a catalogue. Yes, that's why said that the catalogue is the work.

the next day my mum told me that that I was critical and you shouldn't have done that that's why you're colleagues didn't come. You got an institutional backlash from your mother that's interesting.

Track 12
Curating Artisting

The Museum and the theatre or outdated long time ago there are at least 20 years late should be taken off I just tried this with them from Iceland visual artist has been paid now great news they're going to go on a payroll **when actors get celery something is lost** nice also they were slippers slippers on do I have more dialogue away tonight it's just that bit in McDonald's Swiss stack McDonald's. **if you stop eating McDonald's would it stop McDonald's** would it stop McDonald's question mark Water is running I have friends in theatre television when actors are paid something by Zozo. you are stuck in a bierocracy filling in the documents instead of heavy action more dialogue. I used to really criticise television I did it for a while but I tried another method 15 m service creating my own and I decided for better for me to go inside the Beast. I started to understand language wider portraying music in this matter Should we protest or go inside the Beast. and also who created what is right right is wrong Why does a kid Kate Museum it doesn't have any connection to the museum curators used to be He has a connection with his room but not with the museum. that's the problem. curators used to help artist and today curators had the biggest name on the poster in Iceland poor. Not only in Iceland they took over. Maybe you have to become a curator? No I will do what creators them being an artist.

an artist.

Maybe you have to become a curator? No, I will do what curators do being

Track 13
Making movies that nobody wants to see or stop making movies?

I'm interested in three things you just said **first don't stop to work** and came to my mind something that from the interview gay version Garda in the not that old interview and god that was talking this what does it mean to make movies that nobody wants to see what's be kind of this and then he started to develop the idea about question for you as an artist is that you should be able to create the machine and this machine has its mission to make possible for you that you never stopped to work. It doesn't matter if nobody is interested. Watching good movies how machine makes him make another movie and another movie Another Movie. how can you not be naive enough to think that you're gonna be protected from all the system around the bath at the same time how can you create this machine that can you make you survive in this process. For me will be interested not to make movie. but then you gonna stop to work. There are different strategies if you really want to continue making more movies there is there are ways make movies and I'm all like there is this machine and I will change my practice not to make so many movies. at least for some time you took a decision of being an artist and go on to create things and then this is very interesting question if you decide not to create anything anymore would you stop to be an artist. No that's a very interesting question but you have an answer. and really interest that I'm not changing. if using is not and you don't have to create so many things. Interesting.

question for you as an artist is that you should be able to create the machine and this machine has its mission to make possible for you that you never stop to work. It doesn't matter if nobody is interested.

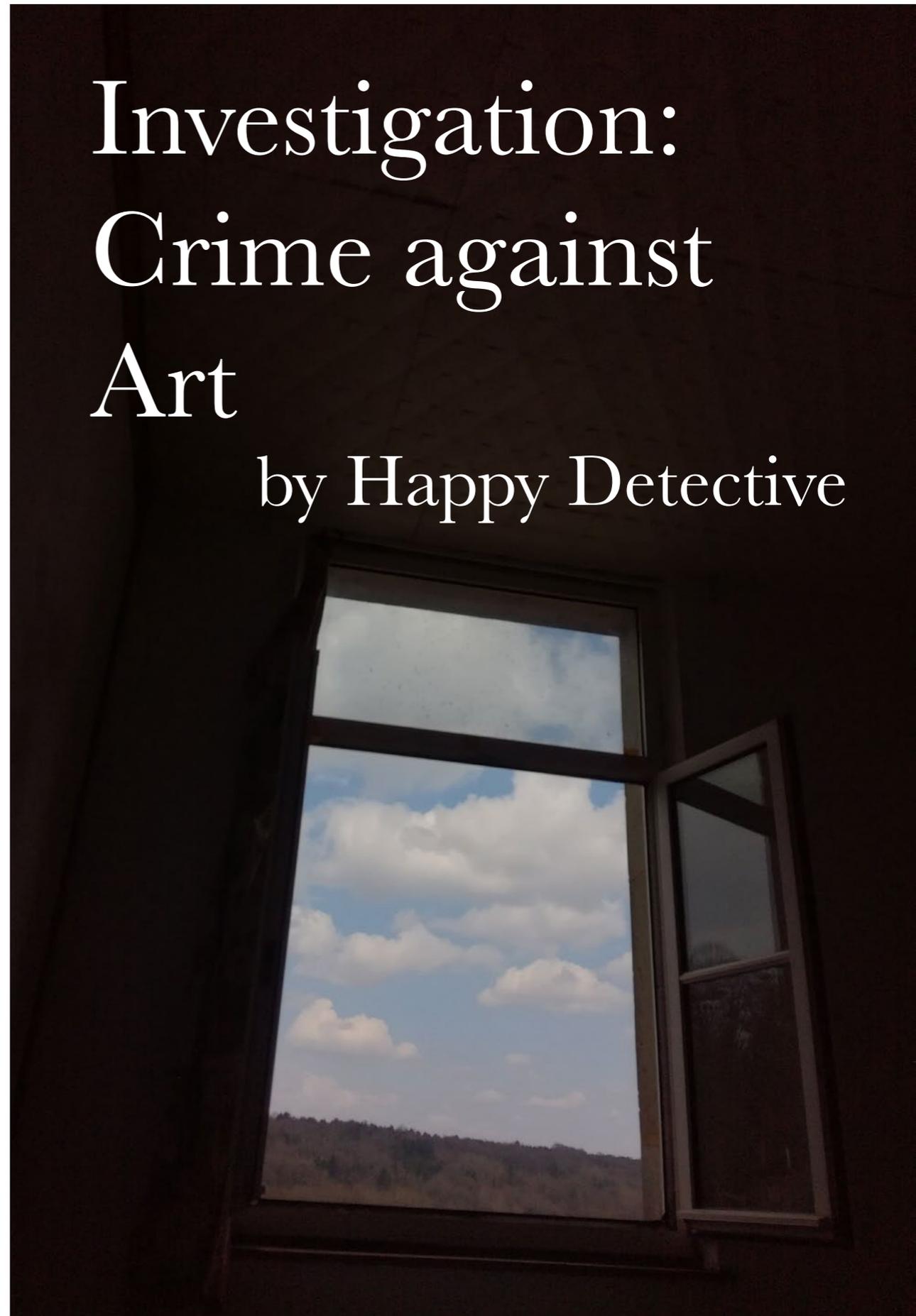
how can you create this machine that can you make you survive in this process.

Otherwise Exhibiting 2

To deny that which is, and explore that which is not
(Bedroom Storytelling)

Investigation: Crime against Art

by Happy Detective



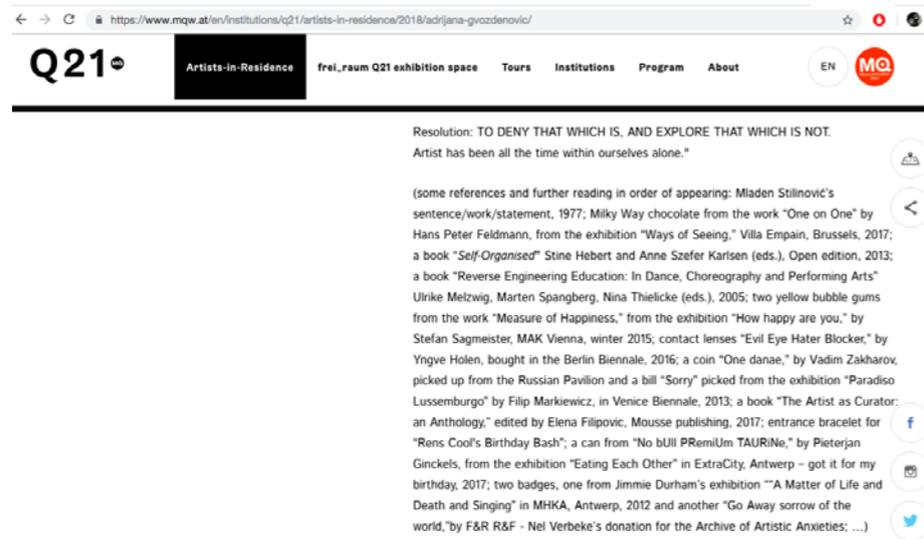
Researching through sharing your paranoia

Staging the death of the artist in the room as an introduction for sharing the process of application procedure for PhD in practice in Belgium.

Document of “Paranoid, practical PhD guide” is noted by Femke Snelting and shared within a.pass researchers.

The story is staged later for a public museum tour guide and published as a project documentation during the residency at Q21, Museum Quartier Vienna

---> <https://www.mqw.at/en/institutions/q21/artists-in-residence/2018/adrijana-gvozdenovic/>



screen-shot of credits for objects staged in the room, February 2019.

I invited you to gather in my room, let's call it Secret room, because it's a mystery what we going to talk about. I can only promise to give you an experience impossible to reproduce again in any other moment in time. The mystery already started and you are on the location of the potential crime scene for the investigation case. The story is now situated in certain space.

Incident for rising action of the story:

Shortly after our arrival at the PAF, I discovered the text written on a mirror. It was a call for help of an artist left powerless when facing today's art system.:

I hear them talk about the death of art, the death of art is the death of the artist, someone wants to kill me, help

Description of the characters:

I, Adrijana, will be in the following story an eccentric, amateur detective. In mystery crime stories, the detective may be a private investigator, an elderly widow or a young girl, that generally has nothing material to gain from solving the crime. This fits so well with the role to artists expected from the perspective of society. Therefore when I Adrijana saw this message, she was guided only by a personal motivation and a desire to help. She is mostly trying to figure out how to continue doing art. She is occupied researching about the

examples of different artistic practices that are found in the periphery of art history, usually dismissed on its importance for their legendary and anecdotal character.

The artist was asking for help. I had to find who would have motivation and profit of the death of art, who are them who talk about it and this will take me closer to find out who is this artist and what was he or she doing that put him or her in danger?

I thought it is kinda strange. Who announces the death of the art if not the artist herself or himself? Who are these others? The institution, curators, critics, academics, collectors, dealers, the public. People with jobs?

Also, I have to say, I had moments of doubting to take part, reading this message as one of varied strategies of myth making common to the art field, that has as its sole intention the speculation of value.

Chapter I MEMORY

Looking more carefully around the room, I have found myself surrounded with evidences.

I opened a drawer and found a poster for deep space experience from the company called Mnemosyl, who intends to redesign human experience. Mnemosyl is regulating identity by setting standards. This is a poster for a collective guided session with an inhaling products, design human experience and this is based on a limited repertoire.

Nothing can be more against art then this. Art needs conflicting and undesirable memories for poetic dimension and political articulation of thought and artists need to stand up for resistance to these normative strategies! I suspect that our artist was in contact with a group of artist who organized for articulating piracy, distribution and collaboration networks for exchanges and collective experiences so that imagination can be found in reality, which multiplies life to produce memories.

Chapter II HAPPINESS

Next two evidences that there is a crime against art have a sculptural character: Milky way chocolate bar and two yellow bubble gums.

Milky way chocolate bar comes from the stack of them exhibited on a pedestal, marked with the label NO and titled 'One on One' which means that only one person is invited to enter the room and interacts with the artwork. Tricky! This led me to the conclusion that maybe the artist doesn't follow the protocols. But what is more interesting here for me is that the chocolate when is not used as a chocolate is a sculpture and the the same goes for the bubble gums that are not chewed.

"Is artist happy enough?"

This chewing gum is taken from the vending machine that measure happiness. Marked with 1 for miserable until 10 for ecstatic. I assume that the artist was visiting this show and choose these two gums in the level of happiness, depending on the mood of that day. Somebody needed ten years of investigation into happiness to design this test machine and I couldn't find which gum artist chose and weather it means that artist was happy or not.

Was the artist happy to be an artist because artist must love what he or she does? The level of happiness could help me to measure a success of the artist? And if artist is not professionally successful does it mean that she doesn't love to do art? Or he or she just didn't have luck.

In some languages, like in my language or German being happy and being lucky are expressed in one word. In English synonyms for happy as an adjective characterized by good fortune are lucky, fortunate and providential.

My artistic way of thinking, which is in this story also a detective ability led me to conclusion that the death of the art is death of the belief in luck. Luck is a quality shared by random, unintended or unpredictable events or a luck is the cause of events of chance and hazard. Luckiness is also a success attained as a result of chance.

If there is a belief in good or bad luck, there is a belief in irrational influences on it, and there is a practice based on such a belief – a superstition!

I couldn't find out how happy artist was, but I have found the Hater Blocker Contact Lenses on the sink, that have protective charms. They resemble nazars (from the Arabic word for sight or seeing) and are used against the 'evil eye'. And evil is in the eyes of The Other. (that's why I am wearing lenses now looking at you)

Now we are sure that the artist was training his mind for happiness or luck and trying to protect herself or himself from the evil.

Chapter 3 POWER

In stories, there are only three believable motives to commit a crime of killing another person: greed, survival and revenge. In art world these three translates into: creating value, branding and institutionalizing. They all fall under one – power!

There is a category of sociopath/psychopath/religious/fanatics types. You would think that the artist-genius is killed long time ago, but it seams we can't exclude the social construction of monster-person from the story.

So, ... Money! There is some evidences found, that imitate the money but not speculate about the value: Art is a visual allegory, a metaphor, a 'vision.' It is a proposition, not an expression of truth. As a money is a metaphor for value.

There is a stamp translated from Portuguese to English: How heavy is a cloud? A proposal for incursion to an unknown and mysterious territory. A confrontation with a world about which there are no references only fragments and silenced narratives.

Blue as the sky, blue horizon, blue as the see, blue screen, blue light, blue bird, blue as a stuck of sheets of a blue paper.

You can take one of those from the exhibition and become a collector.

This sand is taken from the artwork that is Speculating on the blue. Barriers are manmade manifestations of political decisions made about territories, which are often drawn with little regard for natural and ethical boundaries. As identity is.

As clouds in trousers, artists are trying to regulate boundless artistic freedom, give structure to work, set of rules, listings, manifestos. Is it a seduction, just a feeling of being in control? Or a key for success? Or just a consequence of precarious existence, lacking in predictability, job security, material or psychological welfare. Did artists first branded themselves then became precariat or the precariat was branded? And it's all for fun! (Money in the drawer)

This is an evidence of an artist's birthday party entrance bracelet. If an artist makes a birthday party, a celebration in his name as an artist, we don't have to see the artwork to believe that the artist is an artist.

Postmodern, politically conscious artist when branded can't escape the fact that whenever something is labeled as art it loses its dynamic and the political dimension that motivated it on the first place?

(bring no questions to a meeting with strangers) Everyday this artist had to struggle against the heavy hand of the art market, the end of art history, a confusion of values, the strategies and language of art-professionals.

In art there has to be seriousness and wit, aesthetic and political engagement, inventive resistance to architecture as monumentality and other symbols of the State. All this is part of artist's uncompromising commitment.

This no bull premium taurine is an evidence for the strategy of re-appropriation, cannibalization of a dominant structure by eating it, digesting it and excreting it in an entirely new form.

Resolution:

TO DENY THAT WHICH IS, AND EXPLORE THAT WHICH IS NOT

Artist has been all the time within ourselves alone.

We are born in times of indifference with the obligation of becoming successful. Which intensified an internal fissure, splitting her/him in to two:

1 The one that lives in a fantasy where he/she negates all of which history tried to teach. (Doesn't have to take anyone down, instead tricked the one next to him/her in order to take the others' illusion.)

2 The one that lives in an illusion of a represented stance of resistance, which he/she learned in books.

(Lives to sabotage his own convictions which she he was not able to diagnose. Ends up giving everything she/he believed with open hands and closed fists to the first one.)

the end of the introduction



Otherwise Exhibiting 3

10 min presentation

(as a rehearsal for a 10 min presentation)

Researching through a rehearsal for an interview

10 min of power point presentation

I got selected for the interview stage of the PhD in practice application which coincided with the opening week presentations in a.pass. I gave 10 min presentation about my proposal in a.pass which is what they asked for the interview too.

For this documentation I made screen recording of the pp presentation, in my living-room, reading over the text I prepared back then. I was not aware that over my voice there is recording from the program of radio Triton, which is a project of my colleagues - a dispositive for artistic research they developed. I kept the recording with this 'mistake', thinking of what happened as a non-consensual collaboration.

---> <https://vimeo.com/313538224>
pass: TritonfriendsandRihanna

The screenshot shows a Chrome browser window displaying the website bidstonobservatory.org/radio. The page has a pink background and includes a radio player interface on the left with a play/pause button and a volume slider. A central text box on a pink background reads: "Domes FM is an artist run online radio station, broadcasting from the basement of Bidston Observatory in the former IBM mainframe computer room. Tune in and see you in the chatroom < <". Below this is a blue box stating "1 hour behind if you're listening in the UK >>>>>>". To the right, the date "26.01" is displayed in large black font, with "12:00-18:00" in smaller text. Below the date, the text "Broadcasting Radio Triton" is shown in green, followed by "a.pass" in a smaller font. A paragraph of text describes Radio Triton as a hybrid dispositive operating in the grey zones between archiving, documenting, publishing, performing and broadcasting. Below this, a list of artists and their work durations is provided: Sina Seifee (An Animal Escape Case - 57'), Deborah Birch (Teresa in the Cave - 47'), Edward George (The Last Angel of History - 78'). At the bottom, it says "Introduced by Pierre Rubio and Sven Dehens" and "Live mixing by Christian Hansen". A large 3D graphic of the name "DEBORAH BIRCH" in pink letters is positioned in the center. The Windows taskbar at the bottom shows various application icons and a "Downloads" folder icon.

Otherwise Exhibiting 4

Infinite Conversations

(Excursion to a museum and a picnic)

Researching by making excursion to a museum and a picnic

7/22/2018

Gmail - Adrijana's CRI / 31st May



Adrijana Gvozdenovic <adrijana.gvozdenovic@gmail.com>

Adrijana's CRI / 31st May

27 messages

Adrijana Gvozdenovic <adrijana.gvozdenovic@gmail.com>

Thu, May 24, 2018 at 2:29 PM

Next Thursday, 31st May I invite you to help me CRI!

We start at noon from Brussels and come back in the evening.
(train at 12:01 from Central station, we go on one rail pass ticket)

We will go together to the MuHKA, Museum of Contemporary Art in Antwerp.
On the 6th floor of the museum there is a program called LODGERS and at the moment researchers from the Sint Lucas School of Arts from Antwerp are presenting their publication platform YellowPress (<http://www.yellowpress.be/>) within which they launched an interview with me and three more artists as potential future contributors to this periodical.

Here is more about the LODGERS program:
<https://www.muhka.be/programme/detail/1204-lodgers-14-aria>

Also, I am sending you the interview with me in attachment.
If you find time you can read it (it's short and easy to read).
I will prepare a presentation for you about two art events that I am mentioning in the interview and share with you my findings and thoughts about the production relations within the structure that this interview is launched.
After this introductory exposition, I propose that we leave the institution and go out (if the weather allows), where we can collectively think to which extent artistic activity of each of us is reproducing the existing power structures and (self)exploitation of any kind.
Possibly, if there is interest, we can think of making a proposal for collective contribution to the next YellowPress periodical that I imagine can be also the documentation of sorts about this event.

I will prepare a pick-nick for us.
Please let me know how many people can make it.
The event is not public.

All the best,
See some of you for tonight's end presentations,

Adrijana

 Interview with Adrijana Gvozdenovic 20183101.docx
12K

ARIA (Antwerp Research Institute for the Arts) ontwikkelt en begeleidt onderzoek in, over en met de kunsten. Voor LODGERS ontvouwt het instituut activiteiten en presentaties die zowel de specificiteit als de brede waaier aan onderzoek demonstreren. Performances, lezingen, discussies en 'publieke colleges' worden tussen 31 maart en 24 juni gekaderd in een artistieke context die de veeleer 'speculatieve wetenschapsbeoefening' van kunstenaars belichten. Fictie en verbeelding zijn cruciale onderzoeks-instrumenten.

... om te begrijpen. ... laat zien dat ... kan worden ... ook met ... Kunst, fictie ... onmisbaar ... Zonder ... zonder k...

31.03
Koninklijke

24.04–29.04.2018
Sint Lucas School of Arts Antwerpen

02.05–20.05.2018
Koninklijke Academie voor Schone Kunsten Antwerpen

Sint Lucas School of Arts Antwerpen
21.05–09.06.2018

Sint Lucas School of Arts Antwerpen brengt bijdragen samen van een aantal onderzoekers, onderzoeksgroepen, de Master of Research in Art and Design; en betreft hierin studenten, alumni en externe kunstenaars. Rode draad is het experimenteren met hertalingen naar andere dragers en mediums; en het bevragen van presenteren, representeren en visualiseren van onderzoeks(gerelateerde)projecten...

... is suggestief,



10.06–24.06.2018
C.C.Q.O.

INTERACTIEVE SPROOKJES

Ludivine Lechat is kunstenaar/ontwerper gevestigd te Brussel en doctoraal onderzoeker aan Sint Lucas School of Arts Antwerpen. Geïnspireerd door natuur creëert Ludivine digitale tekeningen voor toepassingen in verschillende domeinen waar we ons dagelijks in bewegen. Momenteel focust haar praktijk zich vooral op het onderzoeksproject 'Interactieve sprookjes voor gehospitaliseerde kinderen'. Hierbij gaat ze op zoek naar een beeldtaal, en concepten die het welzijn van kinderen kunnen bevorderen.

THE INFINITE CONVERSATIONS

The Infinite Conversations is een doorlopende reeks dialogen met alumnu van de Master of Research in Art & Design aan de Sint Lucas School op Arts Antwerpen. Wesley Meuris en Pieter Vermeulen herbekijken hun praktijk en proberen de onderwerpen, vooroordelen en methodologieën die in hun huidige onderzoek spelen als kunstenaars of ontwerpers te beschrijven. Als deel van het LODGERS-programma in het M HKA geeft publicatieplatform YellowPress (Ward Heirwegh) vorm aan deze gesprekken (in beeld en tekst), die ze zullen ontvouwen in de tentoonstellingsruimte.

YellowPress is het publicatieplatform van Sint Lucas School of Arts Antwerpen. Het verleent zijn diensten aan andere onderzoekers en/of platformen. Het onderzoekt ook nieuwe publicatievormen voor artistiek onderzoek in het huidige medialandschap.

Met Isabel Fredeus, Adrijana Gvozdenović, Craig Havens en Egon Van Herreweghe.

The Ring

The Ring maakt deel uit van een doorlopend project dat Common Room de afgelopen jaren heeft gevolgd. Het bestaat uit een reeks cirkelvormen die in verschillende contexten door verschillende actoren worden geïnstalleerd. Door een soortgelijk object toe te wijzen aan meerdere auteurs, bemoeilijkt elke iteratie van de ring het idee van auteurschap en versterkt tegelijkertijd het netwerk van verbindingen tussen de verschillende deelnemers.

Common Room is een architectuurpraktijk met een publicatie-impressie en een tentoonstellingsruimte. Het is een samenwerkingsplatform gebaseerd op New York City en Brussel.

Sleeperhold (Ward Heirwegh) is een publicatieplatform dat 10 outputs zal produceren. Na #10 houdt het op te bestaan. Elk nummer is een experiment in aanpak/samenwerking/distributie/media. Er is geen terugkerend thema, er is geen terugkerend formaat, er is geen terugkerende doelgroep.

Don't remain in the space of the exhibition

Catalogue of the catalog is span of zen + info about where all those prints were all the objects are invented

If you go to become super great it becomes fiction.

me bouquets of flowers. There was also music composed by my friend Marko Radišić, which I've been using for my performances ever since. It was really what I had wanted it to be: a kind of spectacular moment.

I saw the exhibition catalogue as an actual space that is put at the disposal of artists, rather than the physical exhibition space. In the catalogue I wrote down all my prints that I could remember, asking friends, cousins or friends of friends to send me a photo of where the prints are now and briefly describe the owners and the way they got it. Some of them were given as presents, others got sold at a very low price in a more professional network. For me this was also a way of commenting on the narrow framework of the art market in Montenegro. In the whole ex-yu region the gallery system is underdeveloped, especially in Montenegro. But there is still something happening, which can partly be read in these little stories.

The catalogue also contained an insert with a text, written by friend who was closely involved in the project, art historian Milena Pejović, contextualizing the exhibition and its decision making. In the impressum of the catalogue, my mom is mentioned as a producer and the cake company as the main sponsor. For me it is an important document of my performative activity and decision making.

After the opening, I left the tables with some left-overs of the cake and a few champagne bottles in the exhibition space. I asked a young photographer, Ognjen Kračković, to document the show and to take over the same exhibition space with the documentation. He manipulated the photographs from the event, turning them into black and white, offering dark glimpses of the event. He responded to the space by creating the photographic installation, using the tables where cakes were as display elements for the photographs.

we don't know the whole story they didn't know the whole story

did you document the photographs installation?

is his work your work?

What is this talk?

Institute of contemporary collective practice. That's what you are doing at an artistic activity

Interview with Adrijana Gvozdenovic
31st January 2018 [Brussels]

also v. quick

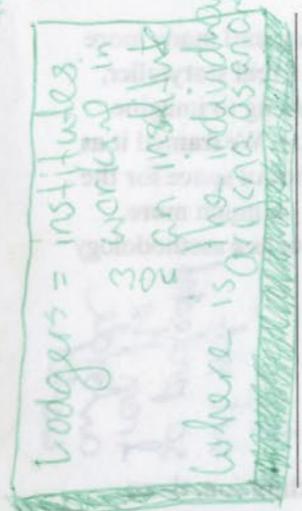
as an artist

the desk where they first met

Is this a work?

In many cases, your practice is developed within a given context, be it spatial, temporal, institutional,... How do you consider your own studio as an artist?

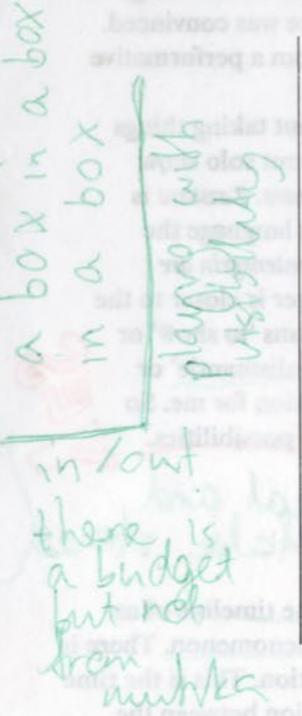
conversation with a private group.



A studio can be a physical space, but it is also about creating certain conditions to make art. Due to the living conditions, since I left Montenegro, my practice became nomadic. So there is a very thin line between the reaction out of necessity and the creation of conditions for artistic activities, which are shifting constantly. That's also where I think the work is situated.

These material conditions are decisive for any kind of artistic practice. Looking at art history, we were taught to focus on the oeuvre of artists. We try to relate to it from the present moment, and establish a connection with the past through the objects. But we can also look at art history through the artists' activities that have taken place and put less emphasis on the pieces. Our reading of the past really depends on what you pay attention to. For some artists, these conditions created the work or the work was creating the conditions.

If we consider the studio as a more liquid space, at a certain point the studio can coincide with the exhibition itself.



Possibly. In fact, it would expose and demystify the exhibition: the contemplation of the work, the work in progress, interaction with the audience, collaboration with other agents,...

For instance, within a pass [advanced performance and scenography studies, a postgraduate programme in Brussels] this year I did a project titled *Conversation on Exhibition*. Being a pre-PhD artistic researcher, I'm involved in the a.pass programme as a participant but I'm also proposing activities in relation to the a.pass research centre. I got invited by Pierre Rubio, to communicate publicly about my research within the frame of *Close Encounters* (a series of presentations and public conversations). The idea is to invite other people to have a close and long conversation within the timeframe of three hours. Interacting with someone else who I believe is dealing with similar questions and issues should actually help me to open up the research process. First I was thinking of inviting an artist, because I'm really interested in the sensibility of artists working within an institutional context. But then I remembered this writer and curator, Marcelo Rezende, whom I met through a friend in 2015, when he was the

school museum movement
the?
setting obj.
exhib. travelling

director of the Modern Art Museum of Bahia in Brazil. I discovered how a museum could function in a way that was entirely new to me, MAM Bahia at that time was following Lina Bo Bardi's idea of how a museum in Brazil can function and look like, besides the European model. Upon entering, one could see all the employees working in the open exhibition space. There were no partition walls and the windows were left open. It looked more like a house than a museum, a space for a different form of art. Rezende now lives in Dresden, where he is the director of the Archive of Avant-Garde.

In our three-hour public conversation, and many more hours before and after, I found out that Marcelo is a real storyteller, determined to imagine a different museum. I was trying to imagine a format for our public conversation as an exhibition. We framed it as a talk show; we didn't give presentations and left a lot of space for the audience to ask questions. But it was also exposing us much more. This created a kind of fragility that I like to think about as a methodology or even a strategy.

It's a fragile format, but it still is one. The talk becomes more than just a talk, it becomes a setup or a construction of something. Do you consider this in advance?

When we were talking about what constitutes an exhibition, there was a moment when I had to convince Marcelo that our conversation was an exhibition to me. There was an institutional framing of a pass that is necessary for an exhibition to exist and within this framing, we were 'performing the talk'. I think that the audience was convinced. Maybe because they were mainly artists, coming from a performative background or maybe because I want to believe so.

I think that an exhibition can be about taking things apart. This was what I started from for my most recent solo show in Montenegro. The title of the exhibition was *Razstava*. *Razstava* is Slovenian word, it means exhibition, whereas in my language the word used for exhibition is *izložba*. [Slovenian and Montenegrin are different languages from the same Slavic group] The former is closer to the connotation of exposing, while the latter rather means 'to show' or 'to demonstrate'. Etymologically, *razstava* means 'to dismantle' or 'to pull things apart'. This was an important realisation for me. So changing the word enables you to imagine different possibilities.

The exhibition also plays with a kind of momentum or eventization. Is it also this logic that you're trying to unravel?

Regarding the momentum or 'event', let's look at the timeline of an exhibition, as a temporal rather than as a spatial phenomenon. There is a very long period before the opening of the exhibition. This is the time of the artistic creation, but also that of the negotiation between the artist and the curator, the institution, the technicians and other agents.

turning matter into energy and the other way around
photographed, things that make can look

So you're working within institutions on the one hand, but also trying to unravel their mechanisms on the other?

containing tools money; pyriet, plastic money produced by artist

Then there is the moment of the opening, which is when the audience comes into play. It's supposed to be the most spectacular moment, so to speak, which brings it close to the theatre and performing arts. The exhibition is running for some time, followed by a finissage like a closing act in a theatre play.

Taking these parameters—time, space, collaborations,...—into account, different art forms and relationships may start to appear.

Yes, and it's also fun to do. No one taught me that before. Actually I learned the most when I was working as a technician or an art handler in a museum. This is how I got to know important aspects of exhibition, like how much money the museum was spending on each show. I had studied more than seven years as an artist, and I still didn't know how the museum was structured! In the conversation we had, Marcelo told me that, in many cases, 70 % of the exhibition budget is spent on insurance.

When I got the invitation to do a solo show at the Contemporary Art Centre in Podgorica, by a curator and artist whom I had studied with in Montenegro, I decided to communicate what I was thinking and articulate my position within the institution. The curator was also my friend, so I believed in her decisions and in the way she presented and defended my project and artistic practice.

The Contemporary Art Centre of Montenegro, a public institution, didn't offer a production budget or artist fee. What they were offering was their exhibition space, a small catalogue and a text about my work written by someone from their team of art historians. I decided to use everything that was given to me and not invest my own money in the project. I invited my mom—who had always been living in Montenegro and knows how to deal with the system much better than I do—to organise the opening of the exhibition. She would always complain about how I was not a good host as an artist. So I suggested that we would bake cakes for everybody! Back in the 1990s [the time of war sanctions], my mom left her career and, together with our neighbour, started up a home business baking cakes.

For my exhibition, she collaborated with a private cake company. Together they were deciding on how the cakes should taste like. It had been five years since my first solo show in Montenegro, so I decided to decorate the cakes with images of monoprints that had been exhibited in the same place and would now return in an edible form.

The curator and my sisters were cutting cakes with me, people were happy and seemed to enjoy it. A lot of people brought

for the windows to be open there had to be certain conditions: climate. And then these conditions, through the open windows, affect the

and the other way around.

art not so protected from the outside world.

Real imitations

Samples of stone not real stone

stone is sand language makes it stone

that's what language did to it

consume eating the stone

Real and fake stones

YES

they have had from communism social Dem. party (theatre) of d. years

reporter director = getting members of the party who are because of it



letters vloeit e w te el ren op 49°59'12,95" NB - 3°15'59,4"

HEBASI

Otherwise Exhibiting 5

Curriculum Vitae as a condition of and for love

Researching by reading biography of productive life through love relationships

For the presentation I did within School of Love, curated by Adva Zakai, I used objects and publications to make links and keep concentration in storytelling.

For this documentation I reorganized my CV:

2013

No one belongs here more than you/ 54th October Salon, Belgrade, Serbia.

Curated by Red Min(e)d.

I was exhibiting artist, Vijai was contributing through project of Jelena Vesic, but we didn't meet there.

2012-14

Master of Free Arts, Luca-University College for Sciences & Arts, Brussels, where I met Ekaterina Kaplunova and Juan Pablo Plazas, who exhibited at

2013

Wild Horses & Trojan Dreams, curators Laura Herman and Pieter Vermeulen

An opening was 17th December on Vijai's birthday and that's first time we spoke.

2014

If you don't know the city you dreamed of/ a short story, co-written with Vijai Patchineelam, published in a book "What are you working on?", WAYWO, Stockholm.

We decided that summer to live in the same continent.

2014

Classifieds/ co-written with Vijai Patchineelam, Revista Plataforma, New York.

We applied for different programs. The first positive answer was that we bought got to do a program in Antwerp so we moved there.

2014-15

Master of Research in Art and Design, St-Lucas Antwerpen (MANAMA). Coordinator of the program was Pieter Vermeulen, Wesley Meuris and Hilde Pelt. I also met there Denis Maksimov.

During this program, together with all participants we decided to join our biographies and skills to make – "Francis" and artist who exhibited at Poppositions/ Brussels, Belgium.

2015

The case of Adrian Lister. Existential risks to fiction posed by political changes/performative-lecture in two parts (with Denis Maksimov), HAL Antwerp.

I got two more positive answers:

2015

Residency at Bains Connective, Brussels, Belgium, where I met fist time Lilia Mestre.

Residency at FAAP, Sao Paulo, Brazil.

After a group exhibition in Liechtenstein with artist from microstates, I got invited to participate for 1st presentation of Lichtenstein in Venice Biennale and make a new work. I was planning a trip to Brazil to meet Vijai's family, so I made a work traveling to city in Brazil called Montenegro, as an artist coming from a country called Montenegro.

2015

Notes for a roadmovie: To and from Montenegro/ a project presentation

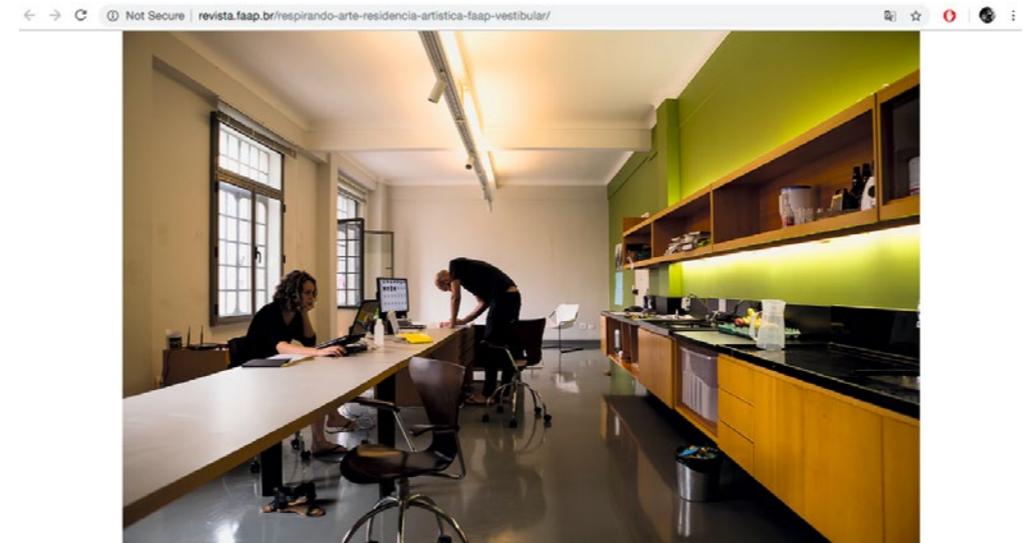
All participating artists were invited to propose roundtable discussions, I participated in two:

Connection lost. Isolation as a choice in the Montenegrin contemporary art,(this talk was prepared with Natalija Vujošević and Lenka Đorojević. Perofrmativly, we promised during this talk that we will form and work for Institute of Contemporary Art, an artistic organization in Monetenegro, active still today)

On the global and local culture of the book as an artistic medium,

– all within the framework of the Collateral Event "The Silver Lining", 56th Venice Biennale.

End of 2015 I spent in Vienna, since Vijai got there KulturKontakt residency. He applied also for FAAP and we both spent half a year sharing the studio.



A iugoslava Adrijana Gvozdenovic e o carioca Vijai Patchineelam, que dividem estúdio

screenshot taken 23rd January 2019.

I was again Yugoslavian in all their public announcements.

2016

artist talk at FAAP University (course of Visual Arts, professor Marcos Moraes) Sao Paulo, Brazil.

artist talk at EBA-UFRJ-Federal University of Rio de Janeiro, Brazil.

2016

Notes for a roadmovie: To and from Montenegro/ artist talk & screening, Casa Tomada, Sao Paulo, Brazil.

After Brazil, we came back to Brussels, since Vijai got practice based phd in Belgium. We stayed for two months in residency in a hotel with a breakfast, invited by Denis Maksimov.

2016

Chase Experience/ performative artist talk, Penthouse Art Residency, Harlan Levey projects & hotel bloom!, Brussels.

2017

I started research at a.pass (advances performance and scenography studies) in Brussels.

I had to leave Belgium for half a year, since my papers were not issued, when I did a residency in Luxemburg, that I get to know about through Marc Buchy.

2017

Who is Adrian Lister? + Deep space experience (with Zacharyus Aurora, who was with me in FAAP residency)/ one-day public presentation of an ongoing project with a third artist publication I know I rock but I am not made of stone, Annexes Bourglister, Luxembourg.

In 2017, with Institute of Contemporary Art we managed to develop, organize and fund two major projects: alternative educational project "Preoccupations" and prize for young artists "Milčik". I met Nomadma Rosa Masilela during the organization of those events, who then asked me to contribute a text based work (composed with my sister and linguist Kristina Gvozdenović) to her publication Strange Attractors for the X Berlin Biennale.

2018

A conversation-on-exhibition/ an event with Marcelo Rezende, part of a.pass Research Centre series of conversations Close Encounters, Brussels.

I met Marcelo in 2015, when I visited Salvador, Vijai's friend Charbel connected us.

And it continues and it is actually much more complex.

Otherwise Exhibiting 6

Confession letter

(I invited some friends over to see my collection)

Researching by writing and reading the confession letter

I invited some friends over to show them my collection

Location: cave basement in Performing Arts Forum, St Erme, France

“I will start with simple confession letter with some notes:

Negation , to and from together

After the previous block, I started thinking about summing up my experience of a.pass and the last years in relation to the project proposal AAA-Archiving Artistic Anxieties. I was still in a process of putting things together, I had to talk about it.

Something about life, I guess.

I was still in a process of putting things together, I had to talk about it.

My first block in a.pass I did as RC (Research Center) participant, but also following the opening week of Vladimir's block and excursions that participants proposed as part of the block.

I was having mostly talks with Pierre, who was preparing the Close Encounters series, where I invited Marcelo. What we talked there, is the subject of my research. I am writing stories as a documentation of this event. It was very useful in the end, that Pierre recorded the conversation, since I was against it. Because I wanted to approach the form of conversation to make a work (again the obsession of the form to respond to context – so I can't talk about the work without making a work) and I didn't use recording (video or audio) for my performances because I wanted to stress on the moment now that can't be experienced in any other moment in time without becoming something else. And that something else has to be thought about.

But recording allowed a reflection (when you are in, when you are the doer you are the only one who doesn't know what's going on)

And it allowed a transformation of documentation into something else, it allowed the documentation material to become another work, those stories that I am writing, which include the transcripts of our conversation, the description of the atmosphere, the sound of cooking, the art objects that were camouflaged in the room)

During my first block I also had a solo exhibition in Montenegro after a long time, where I tried out doing the exhibition treating all it's elements that were on my disposal to make a work.

This is still ongoing process for me. This is a story that you might listened during HWD.

During this time, I was also working with ICA on the year long project we just started, which included a lot of organization and this is another story.

Moving, had to be mobile, marking the existence, invading or appropriating other practices/works

Collection as legitimization

Question of authorship

Problem with the Art History

Self-institution

After this block, very fast the other one started with Nicolas, where after the opening week I wanted to be more present in the participants' activities, since the interest of the block about artists influencing the institutional structure on the administrative level I found very relevant for questions in my research. And since by then we realized that I can use this budget as participants do, I felt comfortable with the idea to be there. Although I have already made plans to travel to India, to assist Vijai in his research related to his phd and also I had took this month to do the application for the Sint Lukas Anwerp call for phd in practice that finally they decided to open. I went to PAF and got a shorter time for presentation about how long and complicated was to understand the system of applying for practice based phd within ARIA while it is changing and forming on the way. This attitude towards is part of AAA research, but to comment now the application process is another story.

During all this time, the collection of left-over and take-away stuff from artistic practices is growing slowly

with a lot of things in it, I'm still in a process of putting things together, I had to talk about it. I am doing part of what belongs to the archiving of anxieties (doing my work) but the part of reflection on it and documenting is to be done.

Interest in resisting the form

I am not dependent of the context, it is just there

Obsession that the form has to respond to the context and content

I don't propose another exhibition, a new platform for circulation of art, I propose staying with what is already there, and existing its structure. This creates a risk that the work won't be recognized as a work, or that work is to be found, which is or it can be the strength of the proposal.

April I spent in Vienna in the residency that I applied for in the summer before when I was still afraid will not get permit to go back to Belgium (that is also another unbelievable story).

It was great beginning of a spring and people were out. I was in the center of the city, with some money, and with an obligation to show final outcome of stuff like that. I spend a lot of time with my friend Stefano and Melissa, who have very similar view on the art making and Melissa gave me books from Elena Filipovic that I wanted to read for long time and it turned out she was assisting her on the project about Marcel Duchamp. I didn't manage to read all, but finally I was able to at least read. I did stage in my studio/room again the story of a dead artist, for MQ guided tour, so I can use the presentation on their website to publish a story (exhibiting otherwise)

From there I asked Lilla if it's possible to prolong my time in a.pass by skipping the block. This gave me a bit more time to see what I will do if the phd project is not accepted, which I think counted on since there was only one place open I mean, easy to even think you can get it, but further I am in the process, more I got to find out about the structure and sharing it with a.pass made it sense. The only thing why this is not fun is that my stay in Belgium with my partner and having means to do more and work depends on it.

So, I got selected for the interview stage of the application, think there was 5 of us, don't know. That's how we started the block with Pierre. I gave 10 min presentation in a.pass about my proposal, which is what they asked for the interview too. 10 min presentation and then 20 min conversation. I had a feeling while I was talking that there was a lot of strong confusion with suspicion about my proposal. Sometimes when talking with Pierre, I find out that not even him understood what I was doing, that I was sharing the process of interview, of phd application with a.pass participants, asking them for advice, which was also a gesture saying that I am not serious about making a proposal, but having a conversation about participation, which is sharing of the process.

But this pre-phd side is also another story. The thing is that I was slowly cooling in the expectations and promises and my boiling time came in the end of the last block in PAF.

Important to mention: as part of this block I did excursion with a.pass to MuHKA in Antwerp, where I felt I finally did well with talking about my work but still I felt the tension when asking other people to join me with thinking, which was for me a sign that I am doing still practice of a lonely artist and that there is work to be done. To be more clear about the ideas and intentions.

Soon after that I got news that I didn't get the phd and that there might be some other way to get it enrolled (through FWO grants – they didn't check conditions, I actually have to be under 31 to get it but that also goes together with other story). That was it – the end. I was also broke, and that means really broke – there is no demand here when you say I am broke, sometimes people say that thinking they spent their monthly budget while they have savings and there is something coming in beginning next month. For me being broke is nothing to come from nowhere in the near future and that of course includes savings.

Then I decided I am going to go to this stone sculpting week that my friend organizes. Making stuff lightly. I was sculpting marble thinking of the sound stone can produce, as an instrument, since that material is sucking sound, the stone master artist who was hosting said that I should have done another workshop that I am contradicting the material. Yes, I do. And it will sing.

So I recorded my stone sculptures singing; they sound creepy and like a language of aliens or a sound if possible in the cosmos, thinking this can be a part of presentation/performance listening. Now I am tripping I will make a record.

Anyways, after impossibility to talk about my work in PAF and being harsh by a particular sentence of phd report of reading commission I spent a year making plans how to make money, how to apply for professional card to stay and how nothing of this is tragic.

“When her politically weakened voice (Eastern European) goes out, the language may become more meaningful...”

Perform – pretvoriti se – nisi stvarno, nisi jos, nisi taj koji suštinski jesi

Practice as a problem

Everybody is a master of her own practice that she passes through

Dispositive of vision – showing what is not seen / displacement of the object

The big gesture is in many small gestures disperse so you can't point where the work is

Different reasons why to become an artist: to create or to live in another way

Exhibition as a studio

Not having the stone that makes the ripples.

What are you accountable for?

What would be the ideal art system?

Outsider – in which way it determines your artistic research.

Exposing biographical

I entered the block and SOL while busy on building a confidence by asking for help, asking, owning what I did by revisiting, listening recordings, organizing my thoughts trying not to expect from people to understand what I know but can't deliver. Now, I think for me, the SOL happened in a smaller group. I couldn't stand hearing my voice resonating while others look at me, sometimes this way or something seemed to exhaust. For the half my day, I tried to learn this, by asking Nassia to help me with the score for listening, for the material that I was editing/listening at the moment - the public conversation on exhibition. So you can still hear me, you can listen what is my interest in the research, but you can stop when you want, listen again or not listen and I don't have to be in front of you so my response is suspended.

Yesterday, while I was cleaning the care here at DAF I have found this papers about political terror. And I think this subject will keep on haunting me, maybe I will be able to understand what was going on and go back to it from another perspective in time.

And here we are, I feel I have to thank you all, for being dedicated to do and live your researches, that I strongly mirror with. I often commented your work, talking to myself actually.

Yesterday I had spent some time with Femke, going through my proposal and I would like to share with you some changes what we wrote.

(I also decided to show you whole collection of objects and materials, and we can think a bit together about 'what it has')



1. the anxiety related to the fact that life and art are mixed but exhibited separately
2. the anxiety resulting from understanding exhibiting as a collaborative practice that is undone by the structuring of exhibitions
3. the anxiety to be the symptom of the way exhibitions work, and not have agency
4. the anxiety related to an exhibiting practice which depends on multiple stable places that the practice moves between. This means that the practice can never really change these stable places
5. the anxiety resulting from exhibiting the ephemeral as a center
6. the anxiety relating to otherwise exhibiting illustrating a change or indulging in academic rhetoric
7. the anxiety of otherwise exhibiting becoming resilience training for otherwise exhibition

AND THE WORLD.

item	artist	place and time	description	further description
	Macaquinhos	from the talk Art & Populism – Brazilian arts under attack, Kunstenfestivaldesarts , 2017	performers of a play "Macaquinhos" gave a mirror to the audience so they can look at their own asshole. "Far from the stereotypes of a liberated and sensual dance, each performance by Macaquinhos is a desire to form a collective, decolonised body. An artistic and political approach that has been severely criticised in Brazil, it seeks to abolish all forms of hierarchy within a practice that (very) literally confronts taboos." (from the text about the play http://www.kfda.be/en/program/macacinhos)	Excavating honesty is a Hard work, possibility To express anger Between peers.
	Lilia Mestre	presentation of an artistic research, summer program "Milieus, Associations, Sieves and other matters..." in a_pass Brussels, 2018	"Since 2008 she has been mentor, workshop facilitator and associated program curator at a_pass (advanced performance and scenography studies) where she has been developing a research on scores as pedagogical tool titled ScoreScapes ." (https://apass.be/blockboard/my-case/?user=11)	The minimum that allows us to be together on our own. Rigid rules for freedom of Active being.
	Teresa Cos	From the exhibition "Measure of disorder," Argos , 2018	"The images are presented to the tune of an evocative soundtrack, which includes digitally distorted voices. Playing with the conventions of cinema, Cos mixes personal anecdotes with 'grand' socio-political movements. Thus The Measure of Disorder offers a reflection on the human perception of the concept of time, memory and on the (ir)reversibility of things happening." (http://www.argosarts.org/program.jsp?eventid=c8184467758d4e609e6d1659d2db8a9a)	Decline of the romantic artist gives rise to the artist-curator and birth of new myths in this different system of production
	An Mertens	from a guided walk to meet some trees in Forêt de Soignes , 2018		The exhibition can happen everywhere and all the time
	Deborah May Birch	Deborah gave it to me during a study day 2018.		How to get Over yourself And don't stop caring



Adrijana Gvozdenović
Brussels, 2019

portfolio ---> <http://gadi.me/info/>