

*1 Why do we need the left overs and not only the video. Are they both equally important and why?

WORLD OF ART

why is what →
 Q: is the purpose of this transitional-vacuum space, is it
 1) separation of divigion
 or
 2) real world-art world comment.

Eleni-Myrsini Gogou and Gijs van Lith

ŠKUC feedback 4.4 (fiction)

Directions: - exhibition as a whole
 - artists' works
 - curatorial works.

generally → the point of departure is political and engaged, not critical but reactional

Because →

Ape → watching the visitors.

aesthetic outcome in relation to the above mentioned, which is subjective though

Works →

Entrance sound → transition of the light to the darkness → to the light.

- Wall installation → 3 head → *1
- horizontal → spatial of Modernism → diagonal
- vertical → social left overs
- Video and burnt paintings' remain → *1
- the two sides of a painting → symbolic
- Recycled metallic stuff + soundscape → sound repetition
- Photo and instal → 3 asses →
- CRITICAL + repetition - everyday life - living room
- Doors →

Ylacio chamber for civil + the of repeated
keep the natural way or style or pieces

- fisch lamp → the reflection & a repetition, layering or layers of
- text on demonstration "plaketa for Stilinovic reflection-re
- metal handles → proposition / ^{brushmarks} Questioning the Auslorenz in 1992
- go for light artwork as "for society"
- WC/toilet piece → repetition and differ.

R for letter R.

- repetition
- revolution
- recycling

Q → Why Here

⊕ food for thought but why is it shown like this?

R for letter R	KEY @my
could be the title.	d)

CURATORS	→ b) why this space? gallery's history?
→ Croatian complaint on globalization.	repetition? where why?

Low doors

3 passages

- 1) entrance
- 2) sound space
- 3) doors.

Against Interpretation

~~Labels~~ Pt

tunnel
dominated
no flow
painting with flame
not public space

3 heads, symbol repetition form

∧∧∧

lighters - people
potential?
for change, movement

Book?

mountain ... into industrial
individuals
repetition of form, city life
nostalgia - not contemporary
as mechanisms

flow like tunnels, haunted house
decadent kitsch - mock to show
disco squat kitsch

for letter R? protest?

Stilinaidy - "fresh actualization"?

pink? mocking old piece

too explanatory?

protest, illegal weapons, multiple
sold as art

Repetitions: - repeat Georges + Georges

Higlow, OHO, IRWIN
how is it "contemporary"?

If the idea is to focus on contemp., are
you looking at the world enough, or
are you so focused on Slovenia?

Creator / collab. relationship
unclear

Refreshing, youthful,
but unclear to text and
justification

way too burdened + loaded in
it's text - kill the playfulness
and niceness

Text expresses confusion

Too many heavy duty ideas

Impossible to find one meaning
as a whole in the show

But it's nice if it's just doing
your thing and EXPERIMENTING

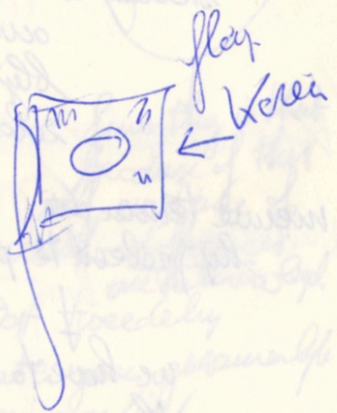
* Cetera + redactie te list Nelleke.
#begin mei!

#

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Rihareva 40

TRNOVO - Gulyana



Erik Hagoort and Soohie Kim

artists' works exhibition analysis

coincidence in the god's way of
sleeping and/or

1.
ERIK H. P. Soohie

Simon Houdouk

→ research / to show the artist's process

→ come

≠ not aggressive / a cute way of approaching /
↓ smooth.

but there is a focus /
engagement of
celebrity / in a warm way
but difficult to find the focus

→ some "representations" walk → make it
↓ come

some take
more freedom

some too much showy
that you can connect
with art /
many of representation

"The playbooks are meant for the people of the
app. art to use it on your own 24h

swatky is confused again
because of representation
↑ representation of people / paper / + why the audience of
caption.

Star's Venice Soundscapes (2)

notes
Erik H.
& So the

↓ 1st → sound, yes
→ but → nice
→ light
→ movement

→ playful / may you use it / to be it
very small

Soothe
a lot of potential
+ → it has some aura

nice
quite funny
→ there is a meaning
waste + produces

↓ nice that → the
mud is rumble / no hi diary
it is gear.

1 lot of potential / because it shows ^{the} sound / melody
to get really close → to hear → to see
can you play?
→ yes, but → you could do
more with the computer

Tejka Soal thei

(3)

→ hard to approach /
hard to get inspiration
→ photo's → history of family / difficult to
| assess → whether missed
something → ind
sawd / feeling awful.

↓ desire for intimacy / that was
all to
fact of on wheels / many /
outside is appealing
but → what's the further?

Soal thei

→ in Europe
→ stray / cannot groups
↓ stacking / hilly things /
too much suggestion of meaning

→ flag → =
in the execution good
a lot of meaning suggested too much
→ it is made and not under
ind

Igerha → flag → yes → think my story
* as a statement = great > usin/can
Soclie
attached directly to
the communicator fails
hit → what does he/she
sugg → to break with
into resign?

4%

gal → belisbeyeh
→ in Korea you hide it (you
I you attach not the face
but the stomach

if touched
a feely +
*

small boys a girl
→ really do you
never scared
* difficult to say → it is dangerous → why would
art have more freedom

sand toilet

political demeritration / bullets

or
hodgepods

just drunken fights in a bar

#

Tadej

5.

Notes
Erik H.
& Soclie

Soclie → also three mantans?

so much
grabbed by the 3 man

nice → funny
material little bit loose → yes, it fits with
the subject / not too glossy
for Soclie a little
bit too much / but

enjoy as an artist
but a lot of others outside?

it is fun and not aggressive sexually
→ even if you see all, I'm not shy

So 'what's an artist's life'?

is all my own
Soclie's carpets,

To be honest

I'm jealous of this artist

I'm so scared
to show my idea my love,
my life

* makes
me curious of this artist

Nitka

(6.)

vide presencible good

notes

→ Soohie > saw similar
→ structures of the city
saw aspects of the play with light
as well

Does she want to tell a story or not?
to make you as best site specific

*

* a first tryout, a first step

Matej → video work

why show all the stages?
why nobody the pot.
or nobody the role

why does he show the
ashes?
why to make your
points

dark space with the artwork /
why dark?

* the lamp + video → should more focus on
intalled

(7.)

→ curators + artists

how did that go

Erik H.
& Soohie

→ are in a whole some adverb
ambiguence?

*

Shew > what is the message as a whole?

focus is very much on each artist
separately

approach of each
individual artist

usually collaboration
is about a main subject
together for each.

but here
→ approach each one individually

> appreciation of fact that you can really
focus / concentrate on individual works
the artist & work are not subjected to one
specific theme or statement

* a walking movement
+ you're involved

* there is nothing directly happening between the artworks of different artists

(8.)

1. * connections might be → pleasure
there is agency for it
there is critique

notes Erik

2. * as a whole there is / seem to be no big artist's presence

→ in case of the artists that is good
→ in case of the curators → then personal attachment is absent.

3. * the text is too formal / it avoids

→ no examples
→ the sensibility of the exhibition
→ this modest playfulness is absent
→ where is the personal approach?

→ the formality has a right → hitching
Sotheby → were they too kind?

> the dialogue is absent except for the 1st space. → the energy drawn away should be to touch upon a point

(9.)

> the end of the show
~~leaves you empty~~ → the energy goes away
leaves you empty
you go back because you want to
I go back to better part instead

Sotheby: I want to see the small real part of the curators

> questions:
were you more busy / interested in the relation / process between yourself & the artists
why is that not more visible.

1 - berka (10.) Radio show

2 - Jansa

3 - Maja / design

- Mika art history

- Denis Nina + Maja
Artclub

(Eva / art club
Natya
Thi)

Tour Nina

→ walk together
→ no well-known artists ^{name} points to studio 25
→ choice for starty artists / ² narrow down
the number
↓
12 artists.

→ walk → some exits
most new.

→ they got washed-out concepts →

> 2e helba wel gestreeft naar verbanden / interen
has met ander werk > synagthe bij

as curator you have to take a risk
↓
symetry

naag → > hoe verga je daari?

gal → mix of protests for all over the globe
→ knuckle duster.

stimulate → heeft hier goede gereponced
+ knuckle duster

Notes Erik H. & Scottie

(11.)

* Alberto Tramiani

How would you know what kind of artists you would choose?

Were there any surprises?
In the process

notes Erik H.

↳ the diversity on purpose?
Was there consensus between all of you?

How did your individual background/
affect your way of theory/
operating?

* Una & Erik

response as it all comes to us
confused / references Slavoi /
especially questions on placement
↳ in the end part / dead end.

text was overburdening the expo with all / every thing!

So did Kuno & Erik H.

* What would be the point → for each curator
satisfied or missed.

+ where is the passion, the personal?
* where is the presence of the curators?

* Guys & Elm
→ a lot of signs → of growth /

Gyp → statement
of choice for young potential.

Elemi → political position / society is interesting
↓
more reactionary
than critical.

Notes Erik H.

R → revolution } why is that not the
repeating } title of the
repetition } exhibition?

are you
against "Against interpretation"
Can a text to the work be
an enrichment instead of an explanation?

G & G: thanks for the show
the text was maybe too ambitious
but the show is interesting
it is built in a
narrative way → for one
part to the other

also questions concerning the
process: a group of people getting together
for each moment, but how?

How do you as curators use the works?
sometimes dialogue → public ↔ private space

The Black Box → the black cube / black square

> George → also → finding of the narrative
idea of a narrative
As a Boy Scout I felt myself → and
then you create the story.
But is it like that?

(14)

Is it about the history?
the M and burning?
But when the sound piece came, this idea
collapsed,
because mandatory of
sound.

then
a space → young artists
being best
outside world
private world

Advises →

* the text → give it the same energy and
flowery way as your own
way of seeing / operating, not
the general language of theory.

Eleni → why the choice of the Steve Gallery?
→ was there a choice?

Miha → maybe you search for the theme, but we
didn't want that, one theme, we liked the
way that it was "only" some different groups
of people.

Simona → remark / compliment that the
show has transformed the space of Steve
gallery,
normally the shows are quite fixed.

George → that is also what is clear for other
people, like us, who were never here
before, and it really works.

(15)

Notes Erik H.

*

George / billboard - abstract painting

— standy some where
outside.

something that doesn't belong
somewhere

Dennis → schilde krocker

Erik B → geluochnames / optax + Fly fishing

Una → "night of lost artworks."

+ work intrinsically

Sooker → artist working in painting & sculpture
to make an artist for Friday

Mike → suzy poem with Una.

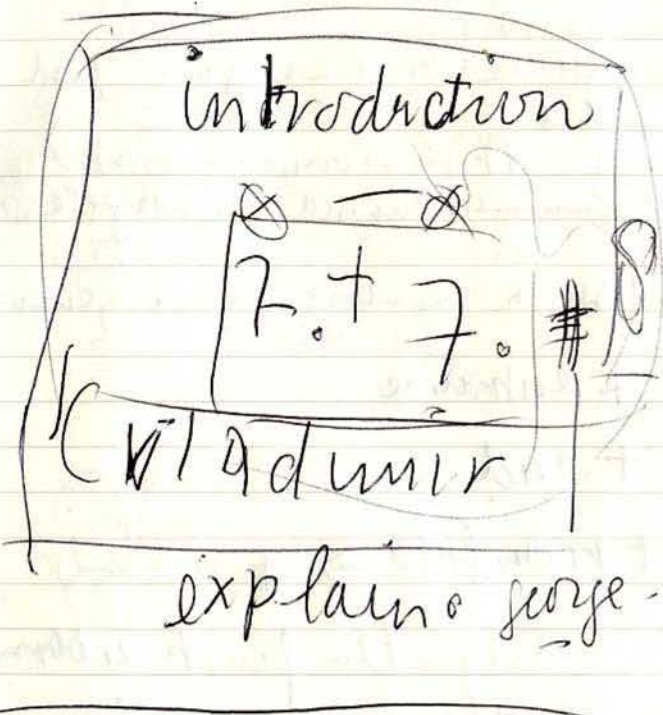
Franca → supermarket etc travel

Eleni → surveillance

Jay → painting

God's

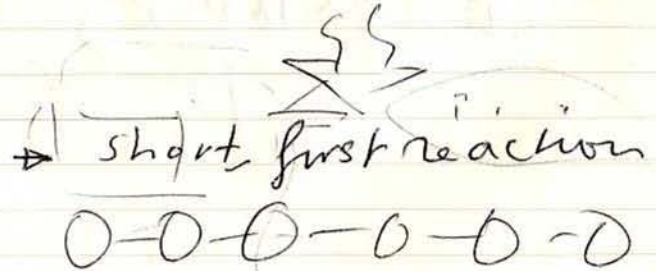
Coincidence is a god's way to staying anonymous



11-12 short:
Presentation Vladimir Vladimir

- ▷ break
- ▷ Short Guided Tour W09. students
- ▷ Feedback session
- ▷ SS
- 13-15

pl-
discussion is an on going process during the week
all topics
topics relation
artist → curator.



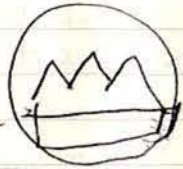
to walk to the project space

08/09

Guided

Maintained

independence



=

5 complex



3 topics

all organic roles and unorganic roles in between



to moderate

feedback session



max 10 min (break/cut the report when there are repetitions)



short first reaction



walk to the project space



collect the notes



for wOA curators



start project

08/04

①

⊗ Lenka wog -

⊗ Janna wog -

⊗ Miana wog

⊗ Maya wog

⊗ Dennis wog

⊗ Nina
Maya ?

ERIK P

ERIKH

TRAMAINI

ALBERT

TLENI

GYS

LINA

GEORGI

GEORGIOS

M
F
A

Sara

Lavenka

Miran

68/04

Nina Lenka,

decided group exhibition 2
research young & present
artist. (not established)

↓
a research

Academics
25 names

↓
12 artists. & collaborated.

Micha works refer to street gallery
not fame. from
16th century
history of the
building.

Sara
Lenka / collaborator part
end.

recycling / one of
the
artists

① what worked what didn't

12	7	1
artists	curators	exhibitors
- Erik Soohie		1
- Dramame - Albert		2
- Eleni - Sijis		3
Una - Erik		4
- George - Giorgios		5

STIL INOVIC

friendlyness
with exhibitors

1

text is too formal

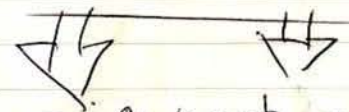
unheard 2013

Tramaine X.

~~hina friend~~
curators are friends

- * Q: how did you exactly choose
- Q: which decisions w 10 questions

Una Erik



- report as 1st time viewers

confusion

questions?

gentle

the curators provided the works to be present.

Erik Soohie

I/en i/s 95

- 4 journal work central
- searching for a team
- notebook
- young artists / curator

↓ interaction visible, liked!

2/3 days
young country / young artists
young curators
= statement
= make history.

Eleni { art politics
society visible
in the exhibition.

↙ ↘
~~reactional~~ and positive

R
repetitive
revolution
ecology
consider

- Artist's works
- Curator's Job-work
- The exhibition

* Responsibility of the Curator;

How can I present your work in the best possible way?

- You are my selection

* "Thanks, and nice that the texts were small-practicalities"

* Dark Chamber

If function as an intervention in the architecture of the space and transform the whole space in the form of a corridor. ~~And it~~ ~~got~~ ~~the~~ ~~feeling~~ ~~of~~ ~~a~~ ~~sequence~~ It created the feeling of a sequence between the spaces and the artworks.

George Korsmit and Giorgos Kontis

* First room. The responsibility of the curator
How can I present your work in the best possible way?

The artist is a curator's selection and as such presupposes the knowledge and faith in his/her ~~work~~ work. The question that stands out is ~~it~~ up to which ~~point~~ point can the dialog between them take place.

The works in the first room express the feeling that should be more clear and decisive and the responsibility of it is both on the artist and the curator.

- The ashes of the burnt paintings and the photos that represent them as beloved dead friends of relatives are very interesting and thus negate the feeling that the videos were unnecessary.

- The same applies for the wall installation. It seemed interesting and partially striking but at the same time had a lack of decisions and clarity.

* The third room seemed to have a nice relationship between the works. The photo on the wall had an ironical private feeling and the installation was about the public space and the use of it. In a sense it reminded us the work of Nobuyoshi Araki.

The interesting is that the way the wall installation was mapping the space was continued to the small room beside it. In the way the mechanisms when making a sort of a production line and the cables of them were mapping the floor.

* The feeling of ^{rooms and spaces} following one another continues with the work that creates a small corridor between the windy doors.

* The corridor led us to the toilet piece, the space on the right were the architectural interventions of the dark chamber takes a more sculptural form and to the chamber were the chandelier is hanging.

The primer thoughts and questionings on the theatricality of this space and the easy atmosphere that it created were followed by our regards and credits to the artist and the curators that installed it. We thought that it may function in this way because the work manages to incorporate the space and actually be a site specific work. We had thought of questioning on the video being projected next to it, but this was in the afternoon were the light was relatively strong and it was difficult to watch it on the window.

> Seduced - beholder, viewer - Michael Fried creating the ideal ground for it (seducing) theme 4

Text-heavy, ^{too ambitious} endeavor to be contemporary - Painting floating atmosphere of a dialogue and decisions between artists and curators.

* 3월 24일 2주 *

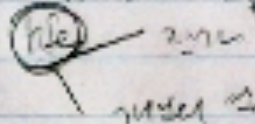


#1 → M. 2월 2주 2주 2주
 2월 2주 2주 2주, 2월 2주?

2월 2주 2주 / 2월 2주 2주 2주
 2월 2주 2주 2주?

2월 2주 2주 / 2월 2주 2주

2월 2주 2주



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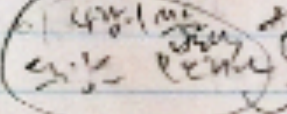
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2월 2주 2주 2주 2주

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2월 2주 2주 2주 2주 → 2월 2주 2주

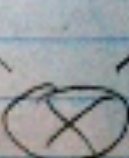
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#1 2월 2주 2주 → 2월 2주 2주 : 2월 2주 2주 2주
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2월 2주 2주 / 2월 2주 2주



2월 2주 2주 / 2월 2주 2주 Connection 2월 2주

2월 2주 2주 2월 2주 2주 2월 2주 2주

SPAS Vrećo, "Kobna" 2013

to some
beyond
tears

cheap computer parts, soundscape

THE SCENES ARE DISCONTINUOUS, BUT THE PIECES ARE ~~NOT~~ ^{glued} TOGETHER

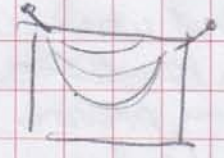
Chandelier → where's the connection of NO (can't write it self) ^{disposable} ^{but, where, feelings} ^{materiality} ^{all in Slovenian} ^{non-translatable}

Brass Knuckles → goes w/ bathroom intervention

T fighting = violent, purposefully explosive
→ this pain resolves & well-made but ~~empty~~

TJASA Pogrebnice in Andrej Skofca ^{needed} ^{13 too} ^{cheap}
"I would speak English..."

goes w/ bathroom piece in
a way → can't understand
improve English



(VS)

quality can be better.

I wish I could speak as good as
as well as

"An Artist who cannot speak English is No Artist"

- so, are they questioning STILNOVIC?
- or, how can art be?
- or, are they questioning? what?

TEJKA PEZDIRCT "Space of Memory" (about) 2012

DOORS → the artist has obtained at least 1x

↳ An experience; & ~~is not~~ reflection, not antagonistic. & well-made

Krenkoly → The Bearers

- ¹¹⁰ Murphy Barth "Virtual + Horizontal
Delays" 2013 → Overlapping spaces, BUT don't see
well-made, see a ~~low~~ mood, but, eye too claustrophobic, can't
focus on missing
→ black entrance
- M. dey Stropica "Painting" 2013
Brand painting → next step? burial?

• Simon Hudolin Sitci (SBD)

Mountain Face, resemblance of
mountain → variations of a theme
Small parts that work; 0 = Questioning how approached research of
a mountain ~~for~~ ~~more~~ more than an image, ~~less~~ ~~primary~~
comes from previous 1960s works

• Tadej Vauhman "Bregj naslove" Untitled 2012

3 April 2013

• Questions (can be answered later).

→ how did the curators enjoy the process of making, ~~what~~ were there any surprises?

→ Which decisions did lead to the exhibition - set up / layout, as it is now?

→ is the diversity on purpose?

→ was there a consensus (or not) about

→ the artists

→ about the works of the artists?

→ about where which artist...

→ was it possible to step outside the programme?
in choosing an artist or a work?

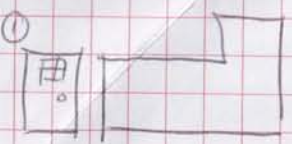
→ what is the background of the curators?

→ what is their connection

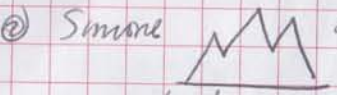
affection

knowledge

with the art world?



vertical + horizontal
 → 16th century, modern
 facts + fantasy



② Simone
 • symbol of mountain on page
 euro coin

• important in art history
 Q ⇒ why did he choose this novel to
 show the gallery + does he usually
 work on symbols?

yes? I think so

③ → OHO OXO

"human jobs" / North Face

found in the caves of Slovenian cave calcareous

★ PROTEUS ANGUINUS → HUMAN FISH

• on-going project



③ 1990s, there was an artist who burned all
 of his paintings + worked memories

• Malovich "only good paintings are burnt paintings"



• Not satisfied w/ making
 a living w/ his work → on
 fire

• he burned the best ones.

Q: does he burn every painting that he makes?

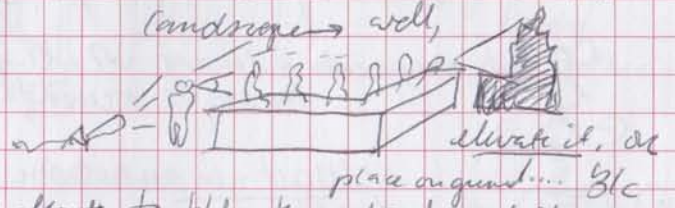
④ Soundscapes: sound + found objects - looking for the
 connections between
 rhymes!



Q: How did he present it?
 Part of a collaboration?

1st idea → exhibit in the yard? But then
 can't hear the machines.

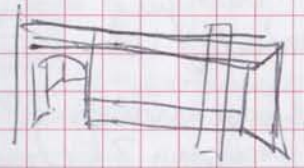
light? → connection to the abstract sound → a
 landscape → well,



he took the effort to build these stands, which
 have not much to do w/ the parts/electronics.

⑤ →

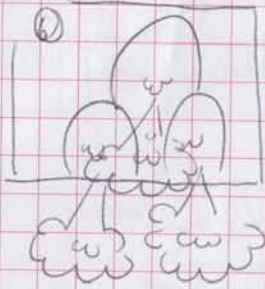
⑤ Art space in Europe
 recommend:



- NOISES
- PARTS
- GEARS
- ELBOWS

"Images of a City"
 by Kevin Lynch → describes + shows a city
 functions of spaces →

• NOISES / SOUNDS → connected w/ the "soundscape"



VALKMANN / FAUKMANN
 photographer → of how he lives
 it is STAGED + is part of a series

Q: Connection to World & Fact

It is the decision of the artist as to how it regardless of it being staged or not.

represents a dinner w/ all of the artists & curators?

o Waiting in an artistic system.

Q: How is this so

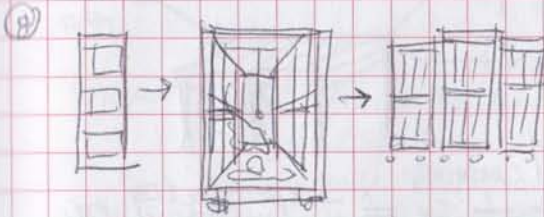
critique of consumption of Chinese products

Q: But what is the critique? → Western consumption? Chinese wealthy be Western, or the demand on the Chinese? Part area + ode to KITSCH

The materials are not elevated beyond.

I can see that the chandelier tries to elevate itself, but about the floor does not

yet, I can see this as her process.



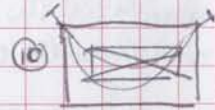
Indeed a woman artist
 absence of mother + body.
 An ode to her mother.

Toilet area "UNHEIM 2013"

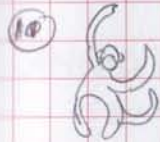


+ and brass knuckles
 "political option"

→ Eleri's REACTION to CEITUN



→ There is NO ENLIGHTENMENT / APPETITON IN THESE EXPLANATIONS & with the wall ≠ name cards



→ ~~mocking~~ mocking the audience of galleries