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**SUPER
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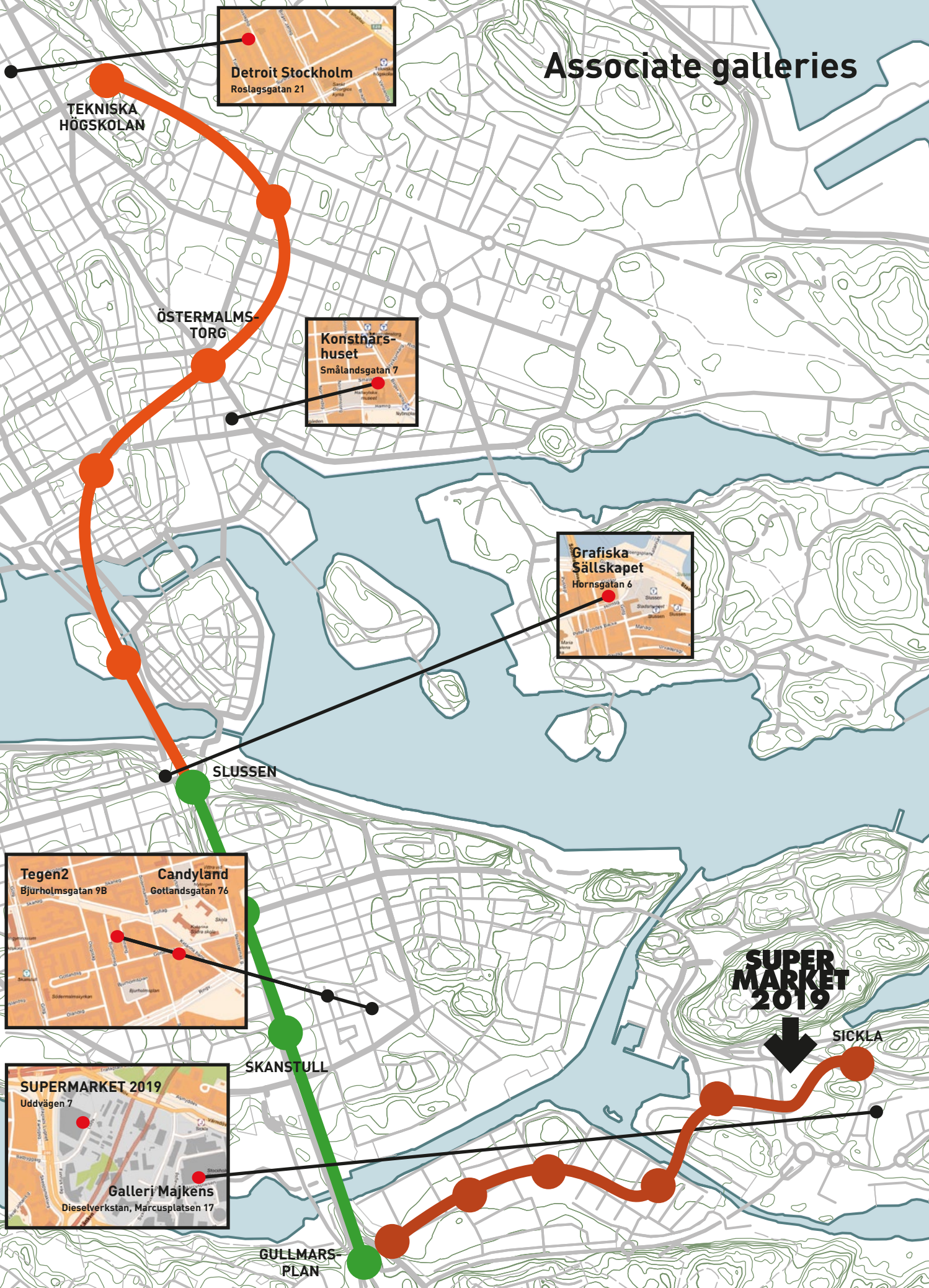
artist-run art magazine



Temporary moratorium:

are allowed?

Associate galleries



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COVER IMAGE
Cecilia Paredes, 'Both Worlds', 2009

**SUPER
MARKET**
artist-run art magazine #9

Supermarket 2019 team

PROJECT MANAGER ALICE MÁSELNÍKOVÁ

1. Laser stare employed with my fondness of debate. 2. Fyodor Mikhailovich Dostoevsky but I only call him that when I am angry with him. On a daily basis it is the slightly rigid Fyodor Mikhailovich and just Fedya when he is being a particularly good unicorn. 3. The obsessive book collecting competition. 4. A pair of highly durable and small items of high emotional value. 5. Warm wax. 6. The creepy beast living there that keeps stealing my socks, receipts, hairbands and wings in a graphite shade of feather. 7. I would be one of these old trees at the remote part of the riverbank who talk to themselves in deep low whisper. Old dusty books would grow on my withered branches and I would smell like parchment burnt at the edges. 8. Wet pavement after a storm that had brought in the smell of autumnal fire. 9. Loch Ness monster – mysterious, uncatchable and with an imminent whisky supply. Scare me and I scare you. 10. The way you want, not the way they want.

TALKS & PERFORMANCE COORDINATOR FRANZISKA SPERLING

1. Inviting people to my place and feed them good food. 2. Elfriede. 3. If there would be a competition of killing indoor plants in the shortest amount of time though you really want them to survive and live a long plant life, I would definitely be best and come first at killing them fastest. 4. To jump from tree to tree – being brave, fast, light and unimpressed by height – that would be great. 5. Mochi rice cakes – those ones which are super soft and lean, with a layer of some kind of flour. 6. A lilac 90s-vibes jumper with a unicorn, which I got when I worked on an opening. Not even the unicorn can save the jumper from its ugliness. 7. I, living a tree life, would bear light blue berries and my blossoms would be small, delicate and blue with a white pattern. The berries would taste amazing and the smell of the blossoms are a delight for other creatures living on and around me. 8. Freshly brewed coffee. 9. I would be a monster in various shades of green, so I could easily hide in the woods or between potted plants. I would scare anyone without any reason; except for my own pleasure and delight, and only so much that people's legs turn to jelly now and then. I would have many monster-friends and in my freetime grow vegetables. 10. Together.

PROFESSIONAL NETWORKING PARTICIPANTS COORDINATOR LUCIE GOTTLIEB

1. Winning at card games I play for the first time without knowing the rules and having no idea of what I am doing. 2. Rex. 3. Beer pong. 4. To be able to taste with my feet, like a butterfly. 5. Warm thin sand on a beach. 6. A plastic bag full of old lonely socks. 7. A weeping-willow with cherry blossoms but avocado fruits. 8. The neck of a loved one. 9. I would be a troll and I would scare the yelling kids who are sitting in the same carriage as me during long train journeys. 10. Do the kind thing.

MEETINGS COORDINATOR KATARINA EVASDOTTER BIRATH

1. Surprising Germans by understanding what they say. 2. If? His name is Alfons. 3. Trivial Pursuit. 4. Being able to fly upside down so I wouldn't feel nauseated when riding roller coasters. 5. My daughter's hair. 6. I wouldn't know. Everything in there is pitch black and there is no lighting. 7. Bananas of the world – unite! 8. Garages and gas stations. 9. A shiny Grimer, of course, and I would lead an uprising and scare the professor. 10. Trust your gut!

INFORMATION AND VOLUNTEERS COORDINATOR PAULINA GRANAT

1. I always keep a hairpin nearby – they're good for pretty much everything! 2. Something proper and a little bit exotic, also a full name with a title – like Dr. Steven Joergensen. 3. Being the first one to arrive for a meeting. 4. Nostrils like a seal! To keep the water out. I still can't do that without pinching my nose between my fingers. 5. Putting your hand into a sack of rice or lentils. 6. A long, brown-green suede skirt with buttons all the way down the front. 7. My blossoms would be a bright orange color and produce intoxicating nectar! 8. Chlorine and fresh ground coffee. 9. I'd be a poltergeist, probably not scaring anyone but I would enjoy moving things around in an annoying way. 10. Up up and away!

INFORMATION ASSISTANT SOPHIE LINDBERG

1. Kindness. 2. Barbro. 3. Anything we're the price is money or fame, preferably both. 4. I wanna be fast as an eagle and strong as a bear! 5. Really expensive art? 6. All my mismatching socks. 7. I would bear mangos and strawberries and my blossoms would be lilacs that never stopped smelling! I would be the perfect summer tree! 8. Coffee, churches and tar. 9. I would be a monster-eating-monster and I would scare all of the monsters that hide in the dark and that I'm unfortunately still afraid of.... 10. When my grandma taught my baby brother to walk down stairs she kept repeating "one step at a time" over and over again and that's probably always the best way forward.

PRESS OFFICER FELICIA GRÄND

1. Love in abundance! 2. I like the element of surprise. Something unexpected for such a fierce animal. Perhaps Skure or Greta. 3. Quickest at waste separation! Or maybe char-rades ... 4. Having gills – being able to breathe under water. 5. My dog's soft little ears. 6. A tight, short, patent leather dress in dark orange with a slightly padded turtle neck. Perfect should I aspire to become an extra for a party-scene in the next Star Wars film. 7. The fruit would be sweet – but savoury. Sporting colourful blossoms, not unlike a Jackson Pollock ... 8. Neroli. 9. The kind that is stripped to the bone, rotting, pure death. Maybe a mummy. I would scare a childhood friend, whom I watched all of those zombie-type films with (at a far too young age) to see if he would get scared even if it's me. 10. The best way forward, when in doubt, is to privilege the future more than the past.



PROJECT DIRECTOR ANDREAS RIBBUNG

1. Flexibility. 2. Vanya. 3. Best artist – no I hate to compete. 4. Fish fingers. 5. Multi-component adhesives. 6. A tent-sized silk shirt with typographic pattern. 7. Hazelnuts. 8. Browned butter. 9. The giant octopus Kraken, and I would scare those who pollute the seas. 10. By bike.



PROJECT DIRECTOR PONTUS RAUD

1. My wife. 2. Groucho laffer G. Marx. 3. Italian pasta with cashew nuts. 4. The low grunt from a tiger. 5. Seawater and sand. 6. All my skeletons. 7. My fruit is small bunches of laughter in the branches of melancholy. When I bloom, red threads of energy flow from large yellow buds of wisdom. 8. Spring. 9. I would be Big Foot and I would scare all the little feet...because they have small feet! 10. One big foot on Mars.



AD SALES NADJA EKMAN

1. Skills in darts. 2. Doris. 3. Playing Darts. 4. A dancing Paradise Bird. 5. Something soft. 6. A white wall-to-wall carpet. 7. Mango and the blossom is fluffy, pink and yellow and attracts bumblebees. 8. Spring's first smell of burning leaves. 9. An environment monster who scares the doubters. 10. One step after another.



PROOFREADER STUART MAYES

1. Dual nationality – a very recently acquired weapon in the fight against nationalism. 2. Butch. 3. First to the bam gym class. 4. The spider-monkey's acrobatic skills. 5. A new day. 6. A previous occupant hacked off a corner of the cupboard door inside the closet – that's pretty ugly and is something that seems to be stuck low down on my 'to do list. 7. Glitter-berries after sparkling cobalt cherry blossom. 8. Freedom. 9. A cookie monster scaring homophobes. 10. "Chin up and chest out – it's showtime!"



WEBMASTER JOHN W. FAIL

1. I'm a lover and a taxpayer, not a warrior. 2. Cryptozoologie. 3. A frantic and obscure card game with the possibly problematic name "Egyptian Ratfuck", known colloquially as 'ERF' to its advocates. 4. Moulting. 5. Pakora batter. 6. Unpaid utility bills. 7. Soft, sweet and pink on the inside. 8. Traces of red wine left in the glass, the following morning, that have a slightly vinegary hint. 9. Probably Monster Chetwynd, then I'd scare some granting agencies into awarding me a long-term artist grant. 10. Hard, compassionate socialism.



GRAPHIC DESIGNER KATHARINA PETER

1. My slowness and patience which might be related to my vegetarianism. 2. La pagaille [pagaj] (French for chaos). 3. Swimming and enjoying it in October in cold lake water of lake Geneva. 4. Hibernation!! 5. My full and round belly after having a big dinner. 6. Hmm... in my eyes everything there is beautiful! 7. Khaki tree – the trees look wonderful with only their orange fruit in winter since they have already dropped their leaves long before the fruit is ripe. 8. Freshly ground coffee beans. 9. I would look like a wolf in a sheepskin and probably act like Robin Hood (if I were actually brave enough). 10. Breathe deep, close your eyes, and go!



SOCIAL MEDIA ASSISTANT KENNETH PILS

1. The Epee. 2. A difficult and important question, probably Spectra. 3. Backgammon. 4. Elephant memory. 5. Recently planned wood. 6. Worn out socks. 7. BlackBerry, small orange lilies. 8. Bergamotte. 9. The Balrog from the Lord of the Ring. to scare the hell out of corrupt leaders. 10. Best way forward would be to start with defining where you want to go.



PHOTOGRAPHY AND EDUCATION COORDINATOR ANNA EKROS

1. My writing skills. 2. Herbert. 3. Listening. 4. The way a cat can follow a shaft of light over a selection of living room furniture during an entire day. 5. Frozen glass with exhalation. 6. A bright orange waist long raincoat. 7. Peaches and blood oranges / Magnolia flowers, pink while still closed, white when open. 8. Pine tar. 9. I would be like time to an abandoned wooden building, and scare people who forgot why they were curious. 10. Through, with a flexible mind.



PRESS ASSISTANT KASIA SYTY

1. Facial memory. 2. Kicia Rozek. 3. None. 4. Flippers. 5. Concrete. 6. Sweater with "swag" on it. 7. Cooking bananas. 8. Deep frying. 9. Cookie monster and scare health freaks. 10. Queer.

1. What is your secret weapon?
2. If you had a pet unicorn, what would its name be?
3. Competition you would always win?
4. A special feature / skill / characteristic you would borrow from the animal world?
5. Favourite thing to touch?
6. The ugliest thing you have in your closet?
7. You are living a tree life – what fruit do you bear / what do your blossoms look like?
8. The best smell in the world?
9. What kind of monster would you be and who would you scare?
10. What is the best way forward?

"A VENICE
BIENNALE
MUST-SEE"
—Huffington
Post

"BONKERS VIDEO
INSTALLATION"
—Demagazine

"OMISTLIGHT"
—Hufvudstadsbladet

"A RAUCOUS
IMMERSIVE
PROJECT"
—Frieze

"HUMOROUS YET
CRITICAL EXAMINATION
OF FINNISH IDENTITY"
—Wall Street International

THE AALTO NATIVES

Nathaniel Mellors
& Erkka Nissinen



21.03.19 - 11.08.19

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Editorial

Sitting quite often on a train from the east part of the Czech Republic to Prague, it happens nearly every time that a conversation sparks between the passengers in the small compartment, which can be shared by up to six people. The topics vary from banal to more elaborate and anywhere from politics, art exhibitions, spa visits, rising prices of food and rents to the unsatisfying level of sanitation in the train's toilets or the unappetising coffee sold by the sullen train attendant. I always enjoy these random exchanges, whether I am just a passive listener or initiate the conversation. Each time it makes me realise how differently people see the world, and form and express their opinions, and how rarely do these worlds meet. Public transport, coincidentally, seems to be one of the few incubators of a spontaneous cross-disciplinary conversation – or at least on the slow and internet-free Czech trains.

Do not expect a *deus ex machina* suddenly appearing in this story, as there is none. I would like to put across a simple message of how important it is to be able to discuss things with people whom we do not know or seemingly do not share any common views with. After living for more than a decade in different countries, I strongly realise how the conventions of what can and cannot be said differ. Although my experience tends to be limited to the art and culture sector, I have no illusion that things are much dissimilar elsewhere. Pragmatically it all makes good sense at a time when information has become a commodity as any other. From the market's point of view, it is simple: there are certain topics that either sell well, or do not sell well. This is based on how much they are being discussed, who discusses them and, importantly, who benefits from the specific angles of a currently popular discussion. It is also very much dependent on how these topics are processed and interpreted by the media. A subject, even if controversial, becomes good (understand: sellable) when a majority shares the same opinion about it; that is how a 'good taboo' appears. (Note: it is not always so clear cut. Nowadays, politicians, media and corporations actually actively manufacture consent, not waiting for it to appear on its own, bottom-up.) And every now and then pop up new hot subjects – the good taboos – that

the media and market devour, savour and discuss with vigour. And the public follows. Artists, if they want to survive in the art market, also need to follow the implicitly prescribed topics and shared opinions which are being continuously updated. With this constantly in mind, the liberated art world is by far much less liberated than it likes to think, and even more prone to herd mentality than for example straightforwardly individualistic and for-profit finance business. This is how it has always been; each machine has its own wheels that turn as they are oiled.

What I can empathise with less is when such partly self-imposed censorship appears in private lives and is treated as a norm; in order to stay impartial, be well-liked and mellow – or simply because it costs more effort to reflect on a subject in depth and from alternative angles or it demands a bit more guts to say what one really believes. I think it would be a great pity to give up out of conformism on the freedom that has once been fought for so boldly. Open discussion with plurality of opinions is the only way to get somewhere as people and grow out of our calcified shells. It is also the only way to true democracy, which we so readily but blindly proclaim today.

The theme of Supermarket 2019 'Temporary moratorium: all allowed?' came out of this reflection on the sometimes voluntary, sometimes indirectly forced conformism. The theme deals with underlying taboos, opinions that are not voiced because they are not widely popular or shared by the majority, because artists are ostracised for these opinions and therefore do not dare to express them – or when they do, they are punished for this with a lack of opportunities. You can read about the theme on the next page in more detail.

Some of the articles in this edition consider these outlined questions from different critical perspectives, others bring reports and news from the art world. Angel Callander contemplates the ethical limitations of art and being an artist, and the thin line between exploitation and empowerment in neoliberal society. In tune with the discontent with the current

situation for young artists, artist Sebastian Rudolf Jensen shouts out feelings many artists can empathise with. Connecting stories from several decades ago with today, Marija Griniuk provides information on archive making and history reinscination in contemporary Lithuania, as well as on the first artist-run initiatives in the country in the 1980s. A guest interview was conducted by *textur*, a new contemporary art magazine, which discussed taboos in different art communities with COVEN, an experimental transdisciplinary collective based in Berlin. With the (now only potentially) approaching Brexit deadline, we inevitably ponder the situation this introduces to the artist-run sector. Artist Stuart Mayes travelled to London to collect opinions, and gives an insightful look into the London art scene. Furthermore, not only art but also love blossoms beyond the walls of Supermarket, as you can read in the love story of Juliana and Arvid.

In the second half of the magazine, Edvard Derkert's short but poignant article rings the bells for environmental issues that are being generously overlooked as a subject in contemporary art. An extensive report on Supermarket project team's research trip to Canada is followed by interview with the Ottawa-based Galerie SAW Gallery's curator Jason St-Laurent. Maria Gracia de Pedro contemplates the conventions that need to be followed by emerging artists in order to survive on the competitive art scene. Czech curator and founder of Klamovka Altán Gallery Lenka Sýkorová gives a peek into her research on the phenomenon of artist-curators in the Czech Republic in the 1990s and 2000s. Last but not least, for tips on what to see in Stockholm during Supermarket, read the Stockholm guide by Herman de Klerk, member of Kalashnikov Gallery from Cape Town and a well-known connoisseur of city life.

I hope you enjoy the articles, that they stimulate you and make you curious. When you go on your next train, perhaps think about it as a good opportunity to have a chat with a random person.

Alice Másešníková
Editor-in-chief

Temporary moratorium: all allowed?

Alice Máselníková

Art in its many forms of expression has since its origins been fascinated by the unspoken. Depicting the unknown, addressing controversial subjects, breaking taboos and probing into firmly set principles, both the artist and the audience have found at the same time thrill and malaise in momentarily peeping into feared or prohibited topics. From nudity, eroticism, death and perversity to things seemingly less scandalous to portray – the issues of gender, nationality, race or freedom of speech. The limits of what is acceptable to exclaim differ from society to society, as do conventions, cultural habits and laws. They have also transformed considerably with time: subjects that used to be taboo are today passed without raising an eyebrow. What once shocked the viewer, be it sex, violence, decadence or obscenities, has become so commonplace in contemporary art that it is no longer shocking, just tiresome. At the same time, by common consensus, other less obvious topics have become undesirable to discuss, thus creating new taboos.

Although sometimes persecution follows the attention-seeking extravaganzas of artists, most often they are either generously forgiven for their eccentric but harmless caprices or, even more frequently, their artworks simply remain unnoticed outside of the self-contained artistic bubble. In this sense, contemporary art has had a privilege of nearly absolute, carefree freedom, as it is not taken that seriously outside of its own circles. There has always existed a certain moratorium in contemporary art, a state of lawlessness that shields it from the norms of the real world. Instead, it creates its own laws and follows trends of the art market. The downside of this freedom, however, is the lack of wider impact and self-reflection. Inside of this microcosm, everyone believes that in

art, all is allowed, for it is Art and that is what makes it Real Art. Outside of it, no one cares much to see more scandalous art. What may be considered a groundbreaking milestone in the artworld often at best draws a breeze of bemused public attention to the decadent and aimless existence of a contemporary artist. The common spectator wants art for the qualities ascribed to art for centuries – beauty, permanence and masterful technique – and most of all to find something relatable within.

Is contemporary art then not as relevant and revolutionary as we like to think? Could it be that it is just a comfortable way of resistance, the acquisition of yet another type of convention, for we know that we are encircled by similarly-thinking minds and a large gap shields us from the thoughts and judgments of the outside world?

The thing is that taboos have become more nuanced, whilst the temporary moratoria of art have turned permanent, stuck in their own conformism instead of challenging the constantly transforming taboo subjects. It is easy to be scandalous if no one is looking. It is even easier to believe that we, artists, are breaking boundaries with our art and challenging

the viewers' limited horizons. But what boundaries? What viewers? Are these really the taboos that still need breaking, or were they broken a long time ago? It is too simple to talk about things everyone else talks about, agree with the majority and jointly laugh at different opinions that are too different, horrible and absurd for us to wish to engage with in a debate. It is another thing to dare to question our set values, fears and principles and debate subjects that we would rather avoid. Only then will we manage to ask: what are the taboos of today?

What is a moratorium?

Loosely interpreted, moratorium is a state or a situation when some laws or agreements are temporarily invalid. You could think of it as a bubble separated for an agreed amount of time from certain laws on the outside, but still complying with the remaining laws.

Roberto Ekholm, 'Mosquito Man #1 (congress)', giclée, original size 50 x 50 cm, 2009



Nonlinear ethics and transgression

Angel Callander

8

Katharina Hausladen writes in *Texte zur Kunst* #109 – *Art Without Rules*: “Whereas art as the outside of society itself knows no outside, the social roles within which artists also must act are located within a game that appears to be untouched by the lawfulness of the society that the game seeks to overcome.”¹ In occupying this borderland, artists, as precarious workers, negotiate the ambivalent forces between exploitation and empowerment. Neoliberal power hierarchies in institutions reproduce the very alienation that art struggles to expose. The world of art is highly competitive, and operates occasionally with many illegalities – such as tax evasion and money laundering. How do we conceive of the ‘rules’ of aesthetic and ethical transgression in this milieu?

Art, and its supporting cultural environment, is

attractive for its promises of relative moral and aesthetic freedom. This freedom to traverse outside of society as a means of exposing the dark sides of human relations, however, is often confused for total freedom from responsibility. In a way the rules of art as business beget the many abuses of power and flagrant disregard for legal protections that characterise the depths of precarious working relationships.

Hal Foster refers to the art world as being caught between “transgressive disorder and ethical vigilance,” which has been thematised in Ruben Östlund’s film ‘The Square’.² As a shirtless man enacts a primitive, apish performance amongst art world elites, the guests understand the rules of this game and smile politely in amusement. The grunting, chimpanzee-like performance is harmless until it turns aggressive, and the performer assaults a young woman.

¹ Katharina Hausladen, “My, Your, Our #MeToo Moment: Human Megaphones and Their Bodies,” in *Texte zur Kunst* #109.

² Hal Foster, “Transgression & Vigilance,” in *Texte zur Kunst* #109

This transgression of the social contract goes beyond suspending the laws of cultural decorum for the sake of art, and demands an immediate response from the other guests in attendance. In that moment, the threat of real violence upends the artistic gesture, and its sovereignty, in a state of emergency.

Art often comes with the expectation of acting with impunity. The archetype of the artist as rule-breaker plays an important role in giving credence to ethically questionable behaviour. Coco Fusco states that “We are supposed to teach students to separate the ethical implications of aesthetic gestures from the formal qualities of what is produced, yet there are many situations in which that separation is subject to intense scrutiny.”³ Santiago Sierra’s performances with people in a precarious social and economic class – labourers, migrants, sex workers – in which they are paid to be tattooed or perform otherwise disturbing tasks, is a prime example of this polemic between transgression and ethical responsibility that has been the subject of debate for decades.

This time last year, *Dazed* published an article titled, “What do we do with art made by bad people?” This referred specifically to prominent men being accused to varying degrees of sexual misconduct, harassment, and assault. The recent television docu-series “Surviving R. Kelly” sparked a series of responses on Twitter, notably from Black entertainers (some of whom admitted to sweeping these allegations under the carpet many years ago) expressing that they can no longer deny the validity of these stories in 2019; that Aaliyah was not an outlier.⁴ The overarching theme of the series, what is said aloud by several interviewees, is that what happens in darkness will be brought to light. Many have pointed out that the content of his artistic

work, by and large, is inextricable from the content of the allegations, so the light has been on for a while. Is it akin to censorship to want to collectively divest certain people of the financial resources, and therefore the power, that allows them to sublimate bad behaviour into their art? Even if we accept that



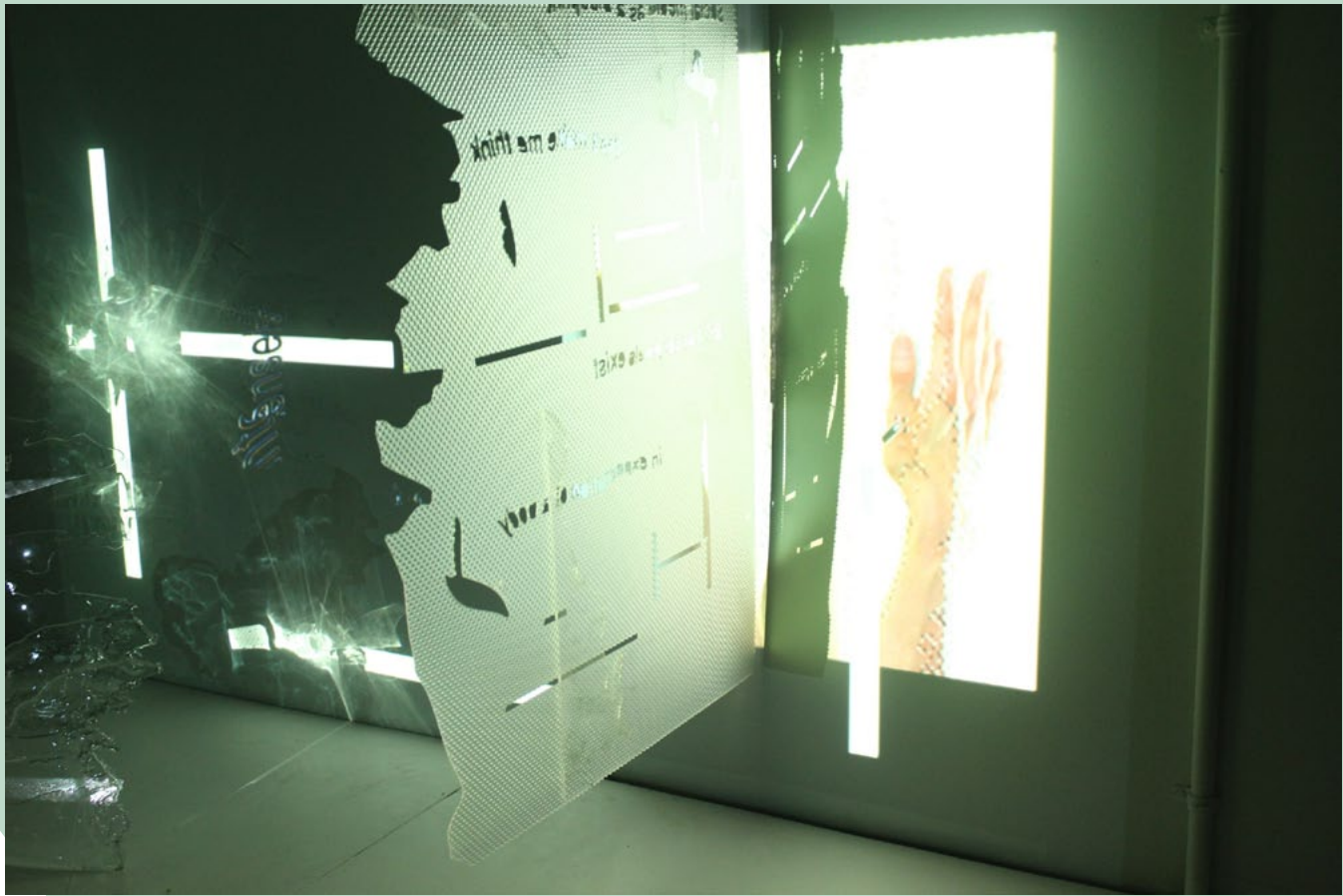
Xuan Ye, 'IN BETWEEN () WE OSCILLATE', 2018

it is not the artist's job to be a role model for morality, where are we meant to negotiate the boundaries between rebellious (the artistic) and reprehensible (the social)? As Sara Ahmed explains, designating critique and challenge as 'censorship' often refutes any obligation to engage with the content of that critique. The charge of censorship (or, while I'm at it, hypersensitivity) is precisely that which prevents a more difficult conversation from being had.

For young artists, particularly young women, Fusco describes a shadow protocol in which art schools employ explicit and implicit sets of rules. That is, as places with prominent ties to the art market, students are frequently taught that success as a professional artist is contingent upon how they play the game, specifically with their male superiors, for access to money, jobs, and the important people who can open doors for their careers. Younger female art students in particular learn that slashing their identity politics, and trafficking in the erotic, is an effective way of currying favour with the male gatekeepers they encounter. Having seen these public dramas playing out in other fields before us – namely in journalism, tech, and the film industry – we can perhaps begin to see that what is ultimately at issue is the way in which resources (such as grants

³ Coco Fusco, “Learning the Rules of the Game,” in *Texte zur Kunst* #109.

⁴ The late R&B star Aaliyah married R. Kelly in 1994 at age 15, having changed her age on the marriage licence to read that she was 18, with Kelly being 28 at the time. Many have defended their relationship over the years by claiming she was mature for her age and wise beyond her years. It no longer holds up that Aaliyah was merely a deviation in R. Kelly's romantic history with the realization that he has had many sexual relationships with teenage girls since the 1990's.



Sophia Oppel, 'How to patent a trace', 2018, photo: Jessy Kitchen

and employment) are held out of reach by a select few, who are sometimes willing to confer these gifts on the those with fewer financial or social resources by transgressing the rules of normative society.

Universities are increasingly managed as though they were businesses: neoliberalism transforms them into markets, and students into consumers. When students critique things like course content and power dynamics, often their concerns are pushed aside with charges of being over-sensitive. In the case of sexual harassment within universities, challenges to the relations that produce it can be branded as the product of neoliberalism, as a way of restricting academic freedom with more bureaucracy. That is, with rules surrounding equality and consent. Often, mainstream discourses surrounding consent paint a very black and white picture of yes and no; consent or no consent. This contractual, bureaucratic approach misses the grey areas of power as it passes between real people. Ahmed writes that "if the person who is asking for your consent holds power over you (in effect a power to decide a future, whether a door is open or not) what does it mean to give or withhold consent? I am not saying here that all consent is coercion, but that consent in the context of asymmetrical relations of power is not a stable ground for establishing

whether or not an abuse of power has occurred."⁵ Rather than discussing the entitlements that allow sexual misconduct to continue, this sort of immaterial landscape obscures what constitutes hegemony and neutrality in the institution; the non-material, nonlinear arrangements that surround labour, power, control, and dissent.

This is not to say that all artists achieve their goals by enduring sexual misconduct from their professors and bosses. The point is learning to accept or tolerate that an encounter with these expectations may be lurking around the corner of the next opportunity. This shadow protocol, defined specifically by its departure from the norms and laws of society, is integrated into many business practices. It can also take the form of something as simple as an unpaid internship in the hopes of securing full-time employment. As the art world has always been adept at maintaining hierarchies through a great distance between those with money and power (gallerists, dealers, directors), and those attempting to make a living through art (artists, independent curators, freelancers), forms of precarious labour have been very useful to this end. A precarious economy at large also implies that people will make concessions for any kind of employment they can find: they will

⁵ Sara Ahmed, "Against Students," <https://feministkilljoys.com/2015/06/25/against-students/>.

more readily endure inequalities, and the art world is prepared to take advantage of the anxiety that accompanies saying no and missing out.

This unspoken expectation of 'yes' – of always being available and ready to work – is a condition that increasingly normalises poor compensation and the erosion of labour protections. One person saying no in the interest of protecting themselves, of negotiating for better compensation, is met with a shrug, and the next person who is hungry for work will take the opportunity wholesale. Institutions rely heavily on the rhetoric that human well-being hinges on the individual freedoms of entrepreneurship. Collapsing the work-life binary alters social relations and patterns of thought towards constant self-branding. Innovation and commercialisation become one in the same, and work goes far beyond purely paid labour.

At the same time neoliberalism encourages capitalising on one's adversity and alienation. What is marketed as empowering and entrepreneurial, can actually be very exploitative. The current trend of 'wokeness' in the art world means that performing a disenfranchised identity can be manipulated by institutions seeking to prove that they are committed to progressive ideology. But identity politics as hyper-individuation through axes of adversity manifests as a race to the bottom. Turning trauma, particularly individual trauma, into a spectacle for public consumption creates a fixed narrative for thinking about the underlying forces that produce those traumas, and individuals compete to be the most oppressed. Gallerists and salaried curators have learned to virtue signal to artists that they believe in radical attitudes and structural reform, when in reality, the art world is a very conservative milieu in its inextricable relationship to finance. These are people who would be most affected by radical social change. The dissonance between rebel artist ideals and art as a tool of political change is mediated by art as a prestige economy.

Some artists use their work to negotiate their positions as young, emerging artists whose access to resources and capital is subject to precarious working conditions, changes in public funding models, and navigating their dizzying relationships to institutional power. The diagnostic condition of burnout that largely affects those in their 20s and 30s is embedded systemically through the imperative to always be available, working, and saying yes. That is, playing by the rules, which still may not produce a living wage. Identity politics alone are inadequate

to address the material conditions of artists competing for limited resources, and contending with more stringent control over how these resources are allocated. They develop a new understanding of art world relations, which differs from an older generation of artists – that of Martha Rosler and Barbara Kruger, for example – who staked their claim in the transgressive gesture as ideologically pure. However, this generation was rebelling against models of politics and media that are now insufficient for resisting the digital platforms that shape and mediate political, individual, and institutional relations.

New methodologies are required to chip away at the fortresses of old canons. Searching for innovative operational models to critically engage with the ways institutions are complicit in the growing neoliberalism of the culture industry is no small task. For young artists it can feel impossible, though they continue to work. This work creates a dynamic environment to contemplate the artist's position within entangled structures of politics, technology, education, business and economics. In a largely alienating landscape, they play off of each other to explore the aesthetic dimensions of language,



persona, relation, and digital media in the act of determining the rules to which one chooses to adhere (and which to reject) as a contemporary artist. Rather than resorting to nihilism in negotiating a critique, these artists find a degree of pleasure and humour in their aesthetic gestures of resilience and the nonlinear strategies of transgression, in learning how and when to say "No." ■

Ivana Dizdar, video still from 'IDP (Ivana Dizdar Projects)', ongoing

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JAG VILL LEVA MIN KONST!! Inte nätverka, söka stipendier, överleva på småsmulor.

JAG VILL HA FRIHET!!! Bort från ekorrehjulet! Konstvärlden är ingen alternativ livsstil. Samma system med kalender och struktur.

Jag vill gå på pilgrimsvandring i tre månader. Jag vill åka runt i en skåpbil och hämta ruttna lökar och plantera i Vasaparken. Jag vill tappa tatuerade apelsiner vid busshållplatsen. Jag vill springa in i skyltar. Jag vill sätta på mig en grismask av plast och tejp. Jag vill inte bygga på min hemsida! Skapa varumärke! Marknadsföra! Känna rätt folk! Klättra i hierarkin! Det e bara image!

JAG VILL LEVA MIN KONST!

"KONST ÄR LIV OCH LIV ÄR KONST OCH LIVET BOR I HJÄRTAT".

I'M GIVING UP THIS SHIT!!! I QUIT!! The artworld is just business.

It's not for real!

I WANT TO LIVE MY ART!! Not network, apply for grants, survive on small crumbs.

I WANT FREEDOM!!! Away from the squirrel wheel! The artworld is no alternative lifestyle. Just the same system, with calendars and structures.

I want to go on a pilgrimage for three months. I want to ride around in a van and pick up rotten bulbs and plant them in Vasaparken. I want to lose tattooed oranges at the bus stop. I want to run into signposts. I want to put on a pig mask made of plastic and tape. I don't want to build my website! Create a brand! Do marketing! Know the right people! Climb up the hierarchy! It's just about image!

I WANT TO LIVE MY ART!

"ART IS LIFE AND LIFE IS ART AND LIFE LIVES IN THE HEART".

Sebastian Rudolph Jensen

Artist-run group 'Angis', 2010,
photo: Rymantas Penkauskas



The dilemmas of being in proximity: Ethics, truth and research in an artist-run community

Marija Griniuk



How does an artist navigate personal, 'off-the-record' or potentially confidential information, obtained while being in the role of an active participant, an archive keeper or a narrator of an artistic community to which they belong? The narrator being the researcher who publishes research material, leads public events and discussions. How can such a narrator negotiate dilemmas in an artist-run community? How to make a change in the working conditions and professional environment in a community whose archives are not yet institutionalised and where the artists involved in the activities are also creating the archives?

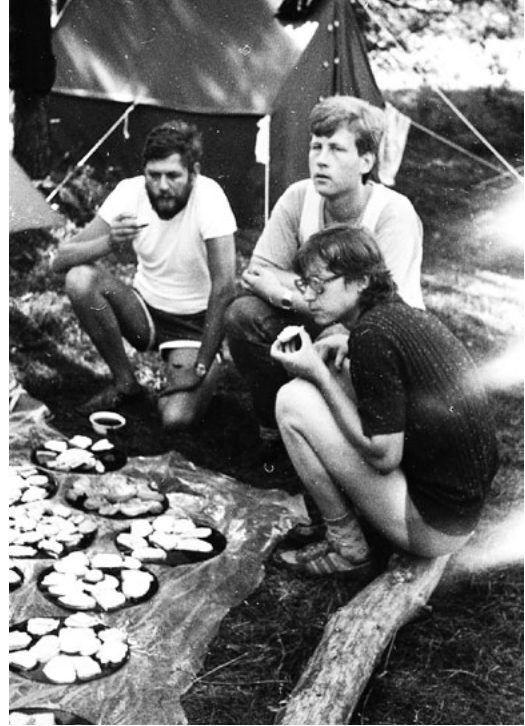
Honesty needs to be directed towards oneself and towards the real – towards oneself since it means letting oneself be affected, and towards the real because it means entering the scene.¹ When one is an actor within a community one can also, willingly or not, influence the relations within this community. This can make irreversible changes. Researching a community into which one steps thus creates a proximity of irreversibilities, by way of the already existing history and relations, which are entered and altered by engaging with the community or its archive, and by being involved in the present and the real milieu. This is experienced first-hand by being a part of the narrative while it is being created. In this way honesty is in being inside the real – the connections made by one's physical presence and by belonging to the milieu. Yet, the real is being revealed only through the condition of trust between all the involved parties.

"Honesty with the real does not countenance re-editing today the game of distances (...). Does it mean that there is no longer any space for criticism? Quite the contrary. It means that one must be more demanding and more honest. That it is no longer a matter of being committed to the world's causes but to be involved in the world."²

Austė Nakienė, 'Answer to R. Mažulis question: Where to put used vinyl discs?', happening, 1988, photo: Arvydas Baltrūnas

Gintaras Sodeika, 'Bureaucratic Hitchhiking', happening, 1988, photo: Arvydas Baltrūnas

- 1 Garcés, Marina, 'Honesty with the real', 2012
- 2 Garcés, 2012



The real, in the context of this article, is seen as the current mechanisms of community relations. The outcome of this statement would be *proper proximity*, which is the threshold between personal and professional relations, between the ethical decisions of what can be used or not used in the research of the community.³ This united multilayered role can be seen, for example, within the artists community of the AN festivals (AN88 in 1988 and AN89 in 1989) in Ažuojerai, Anykščiai county district, Lithuania, organised by Gintaras Sodeika, who has been the main archivist and narrator of this artist-run initiative during the last three decades. The festival was inspired by the Fluxus movement, and developed and organised by Gintaras Sodeika together with the participating artists and composers: Tomas Juzeliūnas, Šarūnas Nakas, Arūnas Dikčius, Ričardas Kabelis, Rytis Mažulis, Arvydas Baltrūnas, Austė Nakienė amongst others. The AN festivals were the first artist-run festivals that included happenings and actions in Lithuania. They launched the artistic careers of many artists and composers now active in the Lithuanian art scene. During the last thirty years they made periodic events based on the AN festival archive. AN88 and AN89 focused on participatory art, happenings and actions, located in the countryside of Lithuania, leaning on the Lithuanian political identity and ethnography within the cross-disciplinary art and music practices as core values. Many of the participants have become active artists and musicians working within art and education – among them Austė Nakienė who is now a leading contemporary Lithuanian scholar within music and ethnography. AN festivals, despite their obvious significance to artist-run culture in Lithuania, are still poorly known and not promoted as

3 Garcés, 2012



part of Lithuanian art history. Most of the archive material is non-public.

The promotion of this event thirty years later by an artist-run initiative of younger artists is periodically realised as workshops and events at Vilnius Academy of Arts. The initiative reviews the AN festivals' archive material, by agreement with, or with participation of some of the AN festivals contributors, and uses this material for discussions or even as an inspiration for new works, e.g. painting. So, basically, while the art critics, art historians and art institutions in Lithuania lack interest in the first artist-run initiatives in Lithuania which were poorly promoted at the time of their realisation, artists are spotlighting these events by creating new artist-run events inspired by AN festivals. In this way they expand the community and actively involve the younger generation of artists in interpretations of the narrative, thus introducing new generations of artists-participants, narrators and archivists of the local Lithuanian independent art history who have a contemporary understanding of open-ended art practices and artist-run culture. In this way the narrative gets reshaped and adjusted to our contemporary real. The real can be seen as fragmented and segmented as a reflection of the normatives of contemporary time. As an event appears, the real expands contemporary norms and dilemmas, and must be continuously negotiated within ethical premises of the artists involved in the AN festivals of the late 1980s. When younger artists enter the non-institutionalised AN archive, they simultaneously enter relations with the AN festivals community. By doing so they also work with artworks by their peers from an early stage of their careers, and meet their own contemporary expectations of the outcome of their research.

Confronting subjectivities while writing; encountering the normativities of others while interviewing; working with subjectively selected and stored data in personal archives; researchers' un-lived but read experiences and artists' narratives with a thirty year gap between the narration and the event – this is the situation of a researcher writing about the origin of artist-run initiatives in Lithuania. It is difficult to detach the professional work of an artist from the personal story; it is difficult to work with the early artworks of some today established scholars and artists, who as young professionals were involved in the artist-run culture in Lithuania. Some of these artists do not include these early works in their portfolio nor mention their participation in these events at all. It is then difficult to



detach the normatives of time from analysis of these initiatives.

Vahan, 'Vahan's Speech', happening, 1988, photo: Eglė Maračińskaite

The mainstream (hi)stories of the first artist-run initiatives in Lithuania often concern the more promoted and carefully curated events in Lithuania, such as happenings and actions by the 'Žalias lapas' group or 'Post Ars', which are the groups probably most visible in the writing of Lithuanian art historians.⁴ The first event of the group 'Žalias lapas' was organised in 1990 in Nida, Lithuania, by one of the now most prominent Lithuanian curators, Raminta Jurėnaitė.⁵ Archivists who keep evidence of that past have included these archive materials in the state museums' archives and curators present them in the exhibitions which unfold the late 1980s and early 1990s in Lithuanian art. Uncovering parallel histories or alternative archives in Lithuania means having personal contact with the artists about whom one writes, accessing their personal archives, their own documentation and explanations of what happened back in the late 1980s in the Perestrojka times, or in the early 1990s in the first years of Lithuanian independence. While these archives are not yet institutionalised, the act of working with these materials as an archive keeper and a narrator – working on research or art critique – becomes the act of entering into the role of being a part of the community of the artists who were active in 1980s and 1990s and are active artists today.

Lithuania is a small country where the experimental artists' community is narrow and inter-generational. Similarly to Latvia and Estonia, the Lithuanian artistic community consists of two generational groups. At one generational end stand the active older artists, who were present in the structure of artists' unions of the Soviet era. At

⁴ Active 1988–1992. Members: Aidas Bareikis, Džiugas Katinas, Linas Liandzbergis, Julius Ludavičius, Artūras Makštutis, Gintaras Sodeika, Gediminas Urbonas, Alvydas Vadapalas, Danilė Vyšniauskaitė and others.

Post Ars, active from 1989. Members: Aleksas Andriuškevičius, Robertas Antinis, Česlovas Lukenskas ir Gintaras Zinkevičius and others.

⁵ Collection of the interviews and articles on the first artist-run initiatives in Lithuania at The Lithuanian Interdisciplinary Artists' Association (LeTMeKoo) online archive: <http://letmefix.lt>

the time, the artists' union functioned as the only organisation for professional artists, regulating the work conditions, managing decorative and applied art projects, that were often based in municipal or public institutions, and providing studio spaces for artistic production. At the other end stands the youngest generation of Lithuanian artists, detached from the historical conditions of their first predecessors – as well as from the transgenerational new art experimental milieu of the 1990s – where the so called “friction generation of artists”, artists whose activity emerged in early 1990s when Lithuania regained independence, influenced the experimental Lithuanian art scene and artist-run groups such as Angis.⁶

Angis artists have experimented with the format of painting, working with total-installations, unusual surfaces for painting, such as large pieces of metal

noted: large parts of the first artist-run initiatives in Lithuania were only male artist, as was the case in the artist-run group Angis. Uncovering hidden histories and filling in the gaps of the less-promoted historic artist-run initiatives in Lithuania involves subjective access to the research material, built on personal contacts.

Let me give you an example of negotiating dilemmas in a closed community. I am currently doing research on one of the segments of the Vilnius Academy of Arts, the Painting Department in the Vilnius Faculty. As I work with such a small group of art students, it has become evident that whatever anonymous interview they would give in relation to my research, the academic community would know with whom I worked. So in my research situation the dynamics rapidly shift – from a situation where I just have a conversation with the students to a situation where I ask permission to record their statements. Seldomly someone agrees to be recorded. It seems as though I am navigating in a closed community of mistrust – what will this recording be used for? How then to make negotiations with and do research about a small group when everyone knows you are working with it? How to make a change and expand the community? Honesty with the real includes awareness of the possible invalidity of the research material, due to ethical and personal choices to stay safe within a small community. In other words, ethical considerations may either compromise the truth of the research or the other way around.

Relations to the past are impossible to see as objective. Working with the not yet institutionalised archives and filling in the gaps are subjective and interpretive choices of the narrator. How then to be honest with the (past) reality within the present time? And how to navigate between the collaborations and relations – how to put on all three hats: of the participant, of the archive keeper and of the narrator of the artistic community to which one belongs? Being not just committed but being involved means being in a neverending phase where your participation, archive and narrative are always being critiqued and discussed from the angle of the most present Now. ■

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Eimutis Markūnas, '12 full moons', digital print, 300 x 500 cm, 2008, photo: Eimutis Markūnas

tin in Eimutis Markūnas' works of the early 1990s, in this way extending the formalistic attitude to painting as medium. Later, Angis artists extend their experiments with mediums even more, working with installation, video and participatory projects. This group is a clear example of painting stepping out of the medium's formalistic frames which were present in Lithuania in late 1980s and early 1990s. Exhibiting as a group they were also curating their own projects. Some of these artists worked in teaching positions at Vilnius Academy of Arts during the 1990s, which back then was a huge blast in promoting the artist-run culture, freedom and experimentation with formalism to the young art academy students. One thing which is very clear and must be

⁶ Active from 1989. Members: Jonas Gasiūnas, Henrikas Čerapas, Ričardas Nemeikšis, Kęstutis Lupeikis, Eimutis Markūnas, Alfonsas Vilpišauskas, Vytautas Dubauskas, Raimondas Gailiūnas, Antanas Obcarkas, Jonas Arčiškuskas, Arūnas Vaitkūnas, Mikalojus Šalkauskas ir Rimvydas Jankauskas-Kampas.

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Interview with COVEN

textur

The sex-positive transdisciplinary collective COVEN Berlin is a blend of artists, authors, and dancers. Functioning as both a platform and network, the members address relevant topics, such as feminism, love, gender and sexuality, within the context of art. Alongside the online magazine they organise exhibitions and events, set up as comfortable spaces for interaction and exchange. Recent shows include the exhibition LUCKY at nGbK in Berlin and Bedtime at

Municipal Gallery Arsenal in Poznań, Poland curated by Zofia Nierodzińska and made in collaboration with Polish collective Dziewczyństwo. What does it take to work together as a collective focused on such topics? What role do taboos play in this context? Platform textur asked the collective to share their experiences in the arts, from the challenges of discussing body politics to their approaches for raising these topics for discussion.



Inga Zimprich (Feministische Gesundheitsrecherchegruppe), 'Prüfung der Versicherungspflicht dem KSVG' (An Inquiry into KSK), installation view at COVEN, 2018, photo: Anastasia Muna

Anna Uddenberg, 'Focus #2' and 'Focus #1', 2018, photo: Judy Landkammer

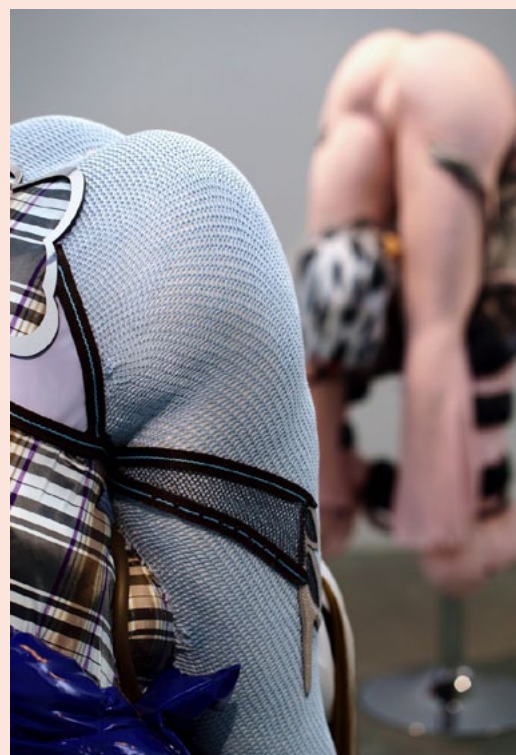
In what ways does COVEN collective function as a so-called open sphere? (i.e. who gets involved, what is your reach, and in which ways do you operate inside and outside of the art sphere?)

The seven-ish members of COVEN's core group each have ties to different communities around Berlin (art, dance, porn, etc.), and for a long time COVEN's reach was dictated by these networks. Our shows had no funding and for the most part the artists were people we knew or who knew us. We were able to enlarge our sphere when LUCKY was elected for nGbK in 2018, and given that the show dealt with notions of privilege, we considered how we could strike a balance between thanking our community for years of free labor by

sharing this paid opportunity, and bringing in well-known artists whose work we admire. We sent a call to our network asking them to respond to LUCKY's concept, which was a way to give priority to 'our' artists, while leaving room for us to invite more established ones too. As a rule of thumb though, and this is most visible with the online magazine where we are usually enthusiastic to publish people's work, we are always open to submissions and proposals.

How do you position yourself as a sex-positive transdisciplinary genderbender collective? For example, what kind of communications, word usage and phrasing do you consider important in working as a curator or artist on the topics of feminism, love, gender, sexuality and art?

We don't have hard rules about word usage or phrasing, aside from being respectful to each other and to the folks we work with. The politics of our times evolve quickly, and given our interest and commitment to queer intersectional feminism, we try to remain open to new information and ideas. This means we make an effort to stay not only informed but curious and open. This means that we do our best to check in with each other and process things affectively and emotionally. This means that



when we get an offensive email we respond calmly and with all the facts at hand. This means that when we make a mistake we apologise, both as a group and as individuals.

In what ways do you use provocation in your projects, and what challenges and limitations are associated with that?

If by provocation you mean shock value, then this is hardly a relevant criteria for considering art these days. Body politics like gender, race, ableism, and sexuality are so intensely commodified in the art world right now, so as curators we try not to think about which pieces will make the biggest 'splash' in that respect. Instead I think we look for works that have humor, that are frank, and at the moment we are into pieces that encourage the viewer to sit, stay, hang out, and feel good. Spending time, chillaxing if you will, is a provocation to the capitalist art world that we enjoy making.

Which, if any, taboos do you find exist within the art context in terms of the body and sex?

It is hard to answer that without considering art trends that feast on taboos, like the abject art movement for example. We don't think that sexuality or the body is a taboo in art. Very often, in the art world, it seems that the wilder the kink or the more other the body the better, so there aren't taboos like that. The problem is the gaze projected onto them or the labels or categories in which they are stuck. In general, artists working with female sexuality and gender tend to be dismissed as not intellectual enough, not conceptual enough, and too self-engaged. It is not that they are taboo, it is just that they are too political and critical to fit the canon.

How might certain taboos be eradicated through your work? Which means do you find effective in initiating change – for example storytelling, demonstrating, or conversation?

On the one hand it feels like taboo is not a useful term, because Berlin is quite open-minded and the art market loves queer feminist art at the moment. But in certain contexts – like in Poland where there is a struggle between populism, the free market economy, and a rising generation of internet-savvy queers who 'call bullshit' because taboos need to be unveiled. Our show *Bedtime*, held in the Municipal Gallery Arsenal in Poznan, curated by Zofia Nierodzińska, and made in collaboration with Polish collective *Dziewczyństwo*, was literally a



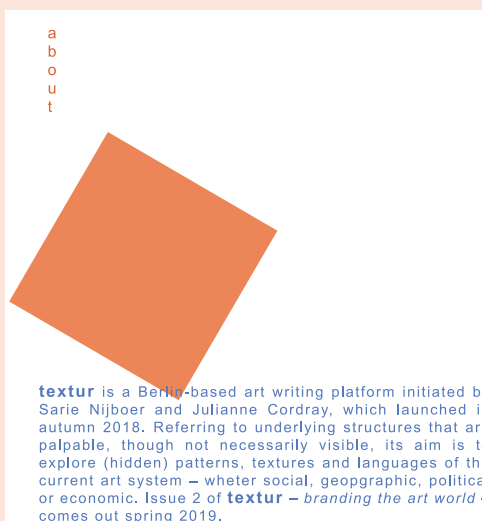
Dziewczyństwo & COVEN, 'Bedtime', installation view, 2018, photo: Judy Landkammer

Dziewczyństwo & COVEN, 'Bedtime', installation view, 2018, photo: Judy Landkammer

sleepover party that had a dramaturgical structure and interactive performative events during which all who were present could re-enact teenage codes and behaviors. We aired some dirty laundry and reclaimed old shames, but it did not go smoothly with the extreme right press – read our report on the coverage we got. But I think as a Berlin-based collective it's important to be clear that the market we are in commodifies taboos rather than instigates the radical change we'd like to see more of both here and around the world. ■

Read COVEN's report on coverage of *Bedtime*: <http://www.covenberlin.com/dont-sleep-on-homophobia/>

Submissions to COVEN: <http://www.covenberlin.com/submissions/>



textur is a Berlin-based art writing platform initiated by Saree Nijboer and Julianne Cordray, which launched in autumn 2018. Referring to underlying structures that are palpable, though not necessarily visible, its aim is to explore (hidden) patterns, textures and languages of the current art system – whether social, geographic, political or economic. Issue 2 of **textur** – *branding the art world* – comes out spring 2019.

www.texturmag.com

British Artists brace yourselves!

Stuart Mayes



As Theresa May's deal was being rejected by parliament in December 2018, Stuart Mayes, a British artist now living and working in Sweden, spoke with London based artists and curators about their thoughts and preparations for a United Kingdom outside of the European Union.

Long time American resident in Britain Michael Petry, who holds dual US/UK nationality, runs MOCA London (Museum of Contemporary Art) in addition to his own well established practice. A thread running through these activities is the bringing together of artists across various platforms and contexts. A significant aspect of his curatorial practice are the ambitious multiple artist themed exhibitions that accompany the books he authors for the UK art and design publisher Thames & Hudson. He and his exhibition co-organiser Roberto Ekholm (a UK based Swede) are well placed to express the extent of potential challenges faced by independent initiatives and projects that are used to the free movement of goods, services, capital and people within Europe. They cite a minor administrative error made by a Norwegian customs worker – omitting to describe works as being imported for a 'temporary' exhibition – as an example of how complex and time-consuming it can be to transport artworks across borders between European and non-European countries. The error in question was not spotted until a show they had curated was due to arrive in Sweden by which time the Norwegian authorities claimed that it was too late to correct the mistake. Days of persistent telephone negotiation, calling in of legal favours, and skilled diplomacy failed to resolve the increasingly fraught situation and the exhibition was not able to continue its tour. The shipment had to be sent back by road to the Norwegian museum and then shipped to London before it was then shipped to Sweden. All of this was due to a single error made by a 'professional' shipper who eventually had to pick up the fees.

Michael and Roberto are very concerned that their current way of working – touring large group shows – will simply not be viable once Britain leaves the EU. With the prospect of Britain possibly having tariffs and customs arrangements tailored for individual countries, all of the work might have to return to the UK between exhibitions in different countries rather than just progressing through Europe. The Art Council England's recently published guidelines and advice is necessarily vague, and its links to the UK government's various websites provide 'nebulous' paragraphs of ifs and buts. Until there is concrete detail of what will replace the existing



arrangements Michael and Roberto are not able to put in place new ways of working – their frustration is palpable. Currently there are no museums willing to discuss the possibility of the already planned exhibition that accompanies Michael's book 'The Word is Art'.

Michael raises the issue of work visas for curating, public events and teaching in EU countries. Few smaller institutions and artist-led initiatives have the resources to take on arranging the visas required to enable non-EU artists and/or curators to make the frequent visits necessary for arranging larger scale exhibitions and their associated programmes. In the current withdrawal document freelance contracts are not covered by the reciprocal agreements concerning 'workers' from the EU and UK being able to continue with their employment; in fact, it seems as though working freelance is an area that has been entirely neglected. Even if a work visa is possible Michael points out that he then has the added complication that his fee will be treated as 'overseas earnings' by the UK tax authorities and thus create a whole new raft of bureaucracy. Michael is pained to admit he suspects that many European institutions will stop inviting British based artists, curators and teachers. He sees his guest lecturing and collaborative projects in Europe coming to an end – acknowledgment of this momentarily, and not unsurprisingly, quietens the usually effusive Michael.

Michael and Roberto share anger and disappointment at younger artists who see the EU as a neo-liberal capitalist project and look forward to being outside of it. However they spare their contempt for established authorities in the art world who encourage this way of thinking and get excited at

Remi Rough took over the MOCA London space with a dynamic wall installation titled VOLUME in December 2018, photo: MOCA London

Pontus Raud, 'Brexit soup', oil pastel on paper, 2019

the prospect of a brave new art-world liberated of Europe's shackles. Roberto cites the low take up of the Erasmus scheme by British art students as fuelling ignorance of the benefits and opportunities offered by Europe. He and Michael go on to suggest that a lack of joined up thinking and little sense of community amongst many artists breeds an 'every artist for themselves' attitude. Years of systemic undermining of British artists' collectives and the pressure to establish oneself as an individually market-savvy competitive brand have created generations of artists that are ill-prepared for such seismic shifts in socio-political structures. Artists are not alone in feeling that they need to look out for themselves first, and this all too easily slips into something that then gets played out at national levels. In contrast, being a part of Peckham's (the area of south London where MOCA is based) truly vibrant and secure artistic community has enabled Michael and MOCA to work further afield. Leaving Europe risks severing connections and erecting borders that will end years of fruitful collaborations between artists, artist-run initiatives and public institutions that Michael has spearheaded not just for himself but for many other artists.

Speaking about his Ekco curatorial projects and his own practice Roberto (a native Swede applying for right to remain in the UK) is confident that he will be able to continue working with artists and organisations in both Britain and Europe – however probably not in the same projects. Exhibitions in Europe will feature artists from across the twenty-seven EU countries but not from the UK. Similarly shows in Britain will be exclusively British. This split should enable Roberto to keep making exciting projects with the network of artists that he has built up over the years. It is clear that this way of thinking is necessary rather than desirable. Roberto is wonderfully pragmatic and is determined to find a way of making it work both for himself and other artists.

Creating an easily demountable prototype art pavilion and reconfiguring your live-work space to accommodate other artists' studios and a residency programme is certainly a creative response to Britain's plans to leave the European Union. It is at once both strategic and practical, not to mention political. Picking-up on the lack of public debate encouraged Ken Taylor and Julia Manheim to radically rethink their physical environment and creative practices with the aim of making structures and spaces for discussion – both literally and metaphorically. Anticipating substantial obstacles to working as a socially and environmentally responsible architect post-EU membership Ken and his partner artist Julia re-focussed, renewed and extended their visions for both their individual and collaborative projects. They have been active members of the artists' initiatives community for over fifteen years with their m² gallery. It presents a mix of recent art-school graduates and well-established artists across a range of media. The success of the gallery was recently celebrated with an exhibition inviting back selected artists. Due to the vast scale of this show (thirty artists) it was mounted at another artist-led venue – APT Gallery, Deptford, London.

Generating conversation has long been a core aspect of Ken and Julia's way of working: from artists' Pecha Kucha evenings to bustling openings with endless tea, cake and chat, and spontaneous informal lunches and dinners mixing old friends and new acquaintances. Now it takes even more significance, as well as concrete form, in their vision for the future. The conversations that fascinate and stimulate them are not just between artists and within the art-scene but also those engaging with a broad and new public. Hence the concept of a temporary structure that can pop-up and spark discussion between people. Their pavilion project imagines these structures as hubs for very necessary public debate and interaction which take art as a starting point for getting people thinking and talking from different perspectives. It also recognises the need for decentralising discussion – Ken speaks of pavilions popping up in towns and cities across the UK. The art and artists presented in the pavilions act as catalysts and points of contact for networks of people and talk about things that need to be talked through. With an obvious passion Ken describes the pavilions in terms of 'emergency response units' able to quickly and effectively deliver acute social



and cultural aid wherever and whenever they are needed. An initial version of the pavilion was tested as an off-site gallery in 2011, presenting four artists each in a meter square window on each of its sides. The construction materials and techniques have now been refined, making the whole project a significantly more viable proposal for a greater range of locations. The ambition to have several pavilions will create a network of programmes and activities operating locally but also connecting people across communities and regions.

Ken and Julia's residency ideas operate, at least in part, at the other end of the spectrum focussing activities in the immediate environment. Their redevelopment and extension of a former dairy was always conceived to serve as a multi-use space. The live-work areas of Quay House, which until recently included substantial room for Ken's architectural office, have been totally re-imagined and remodelled. Ken and Julia are well aware of the opportunities that having such a property offers and they want to open these up for other artists and creative enterprises – even more so in the light of other opportunities being harder to come by or being closed down. London property values have escalated which means that many artists' studios and smaller creative organisations struggle to find suitable affordable premises. Again a subtext of building a community of artists emerges – and a need for physical spaces. The innovative architecture of Quay House includes large open spaces alongside smaller rooms on the ground floor, first-floor 'beach-huts' (reached by a steel gantry), as well as two self-contained apartments, and of course their m² gallery. Relocating their domestic spaces from the rear of the ground and first floors to one of the apartments has enabled Ken and Julia to give more space to guest artists and long-term studios. Having already run two pilot schemes in collaboration with the V&A Museum, London, when a visiting V&A artist lived and worked at Quay House, Ken and Julia are keen to keep acting as a conduit between major institutions and grassroots activities. This, they say, could be achieved through hosting artist residencies. Seeing their physical space in terms of potential for networking structures and systems, they are finding ways of turning over more and more of their building to artists and organisations so that their practices can be sustained, developed and expanded as appropriate. And in turn Ken and Julia's own work and projects are taking new directions.

Tine Bech moved from Denmark to the UK to study and over the years she has established a practice



Tine Bech's 'We Believe' interactive light work seen here on the Embassy of Denmark in London (2017), photo: Jakob Lerche

that spans art and technology. She develops and maintains professional connections in both Britain and Denmark. Tine's work includes large-scale playful interactivity in a range of environments. She recently produced a participatory artwork that gave the public the opportunity to simultaneously flood the facades of two iconic Arne Jacobsen buildings in Aarhus and London with coloured light. Writing about the We Believe piece, Tine said that "the project perfectly encapsulated the spirit of European collaboration and cultural exchange", a sentiment echoed by Rebecca Matthews, CEO European Capital of Culture, Aarhus 2017, who co-commissioned the work with Association Hidden Places.¹ Tine finds it simply unthinkable that the British government would allow the relations between Britain and its European cousins to become so poor that projects such as hers would not be feasible in the future. For Tine, Britain's identity in Europe is its art, music and fashion. On the whole the arts and particularly the visual arts, appear to have been very much on the sidelines of discussions regarding the consequences of the UK no longer being an EU member. She too expresses disbelief at the potential impact for British and British-based artists whilst at the same time deciding to "wait and see" about applying for British citizenship.

Speaking about her experience of teaching at various art schools in and around London, Tine is concerned about how little students know of, and engage with fundamental questions of democracy and political structures. She is quick to say that she is not suggesting that students are not politically aware – it is more of an observation about the sophistication of the discussion and argument in the debate concerning the UK's exit from the EU. What Tine identifies as missing in British education,

¹ Bech Tine, 2017, 'Artworks', accessed 01.02.2019, www.tinebech.com/portfolio-item/we-believe/



and contemporary society in general, is deep and analytical thinking – the dialogue and conversations are “just not there”. Neither is the necessary level of criticality: all too often statements are accepted as fact without being challenged or tested. We get our news from unchecked sources and no longer track where information comes from, and thereby being able to analyse whom might benefit from disseminating false news. “Having knowledge is not the same as being able to apply understanding,” she says. Change is inevitable but we often miss the long-term thinking at those times. Politicians seem to just react. We do not have debates where we talk about lasting solutions across parties and belief systems, or what value systems we want to strive for in our future societies. Comparing sixteen-year-olds in her native Denmark to those in Britain she explains that Danish teenagers study a greater range of subjects for longer as opposed to Britain where students specialise sooner. Tine is suspicious of calling things either exclusively right or wrong. Such reductions of complex discussions to binary and opposing positions are insufficient and will, she predicts, almost inevitably lead to unsatisfactory results. She offers a succinct comment that for her sums up a major difference of intention between Britain and Denmark: the UK strives for tolerance, whereas Denmark strives for equality. These fundamental starting positions exert influences that are felt and realised through the different countries’ infrastructures and go a long way in determining their relations with their neighbours.

Tine is clear that she does not want to leave the UK; she enjoys her life in London and is committed to staying there. At the same time she questions how she is European, what it means to be European and how very real practical issues will be resolved. Human connections across borders have been easy, available, viable, and sustainable says Tine. She wonders what will happen to these connections when hard borders are constructed and policed. She is speaking not only professionally but personally too – her family live in Denmark and at the moment she can travel back and forth relatively inexpensively and smoothly. What happens if this changes? Looking to the future Tine raises the concern of becoming a “lost person” falling between two unconnected administrative systems for things such as a pension or healthcare in later life. As Tine bluntly puts it – things fucked up because of internal politics rather than a country’s ability to do things but she believes that Britain is strong and will recover. She talks enthusiastically about people’s potential for adapting, learning and invention and in the

same breath she expresses astonishment at how little is known about so much, as well as at the lack of understanding of the interconnectedness and co-dependence of practices and opportunities that have built up over the decades of Modern Europe.

Echoing sentiments of Michael, Roberto, Ken and Julia, Tine identifies the loss of connection and a sense of isolation at local and political levels as contributing to the desire to draw up finite borders and reclaim sovereignty at national levels. Extending her desire for more deep thinking, Tine also wants more “deep talking”.

By the time of Supermarket 2019 and the publication of this piece Britain may, or may not, have left the European Union. It might have cut ties at 11pm on March 29th. It might be in a transitional phase, or it might be in an extension of the negotiation period. Irrespective of these possibilities, artists on both sides of the new borders will continue to be artists. The context though will have changed, and to a greater or lesser extent we will all be adjusting to the situation. It will of course be most strongly felt by those British artists and curators who have established practices that operate across the fullest range of opportunities offered by the four freedoms – the free movement of goods, services, capital and persons – of European Union membership. Others will feel small inconveniences of adapting to new ways of working.

Artists are eternally creative and resourceful, and often well placed to exploit even the seemingly most adverse conditions. After two and a half years of anticipation and uncertainty it will, I am sure, be a relief to finally have clarity. ■



Pontus Raud, 'A prayer for a unicorn', oil pastel on paper, 2019

Pontus Raud, 'Theresa May', oil pastel on paper, 2019

Tine Bech, born in Denmark, lives and works in the UK: tinebec.com

Roberto Ekholm, born in Sweden, lives and works in the UK: robertoekholm.com | ekco.london

Michael Petry, born in the US, lives and works in the UK: michaelpetry.com | mocalondon.co.uk

Ken Taylor, born, lives and works in the UK: quay2c.com

Stuart Mayes*, born in the UK, lives and works in Sweden: stuartmayes.com | glitterball.se

* More than two years after making his application Stuart was granted Swedish citizenship in January 2019.

Supermarket love corner

Juliana Irene Smith & Arvid van der Rijt

26-4-2016 13:13

Sorry I did not say goodbye properly! really nice to meet you! you are always welcome in Cape Town. All the best xx Juliana

26-4-2016 15:36

Hi Juliana! Let's meet in the future; would be great to meet in Cape town. And let me know when you're in the northern hemisphere. See you! Arvid

15-1-2017 22:53

you are my facebook crush (sorry little tyspy but true.) hehe

Haha! Well, that's nice to hear! Tyspy? Or did you mean tipsy perhaps? Let's hang out in real life when you're near. I have no plans to go to South-Africa yet..

well you are always welcome here. i can write you a letter for grants ! ha.

my only hope to europe is maybe documenta

which i would love to do

Let's see! Would love to come to South Africa... Will actually look into residencies there. Yeah, Documenta will be this summer and Skulptura in Münster. I don't know yet where I will be this summer, but I'll spend a month in Indonesia at least. It will be a year with many travels, but that's something I really like!

what will you do in Indonesia?

and I have a residency! ha

I just turned 40 and having maybe my midlife crisis? Broke up with my girlfriend this year. So it's time to dive into my roots, which are in a former Dutch colony! I'm, what is called in the Netherlands, an Indo. I'll also be filming a bit there and visiting a friend who runs a film lab on Java. And I am aware of you running a residency!

hey i am going to sleep - monday early wake up. dream us up a fun adventure. winks - i could do it... and i am also turning 40 soon so hear you

life is short

play hard and love it

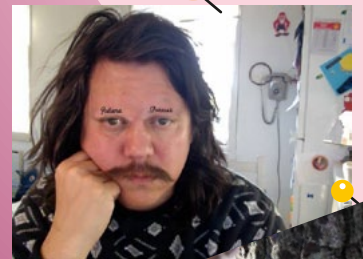
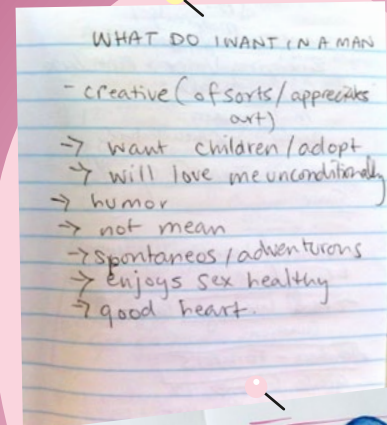
xoxo for now. xoxo

18-1-2017 17:22

Hey Juliana! "Tyspy" has been haunting in my head these couple of days... Did you mean tipsy, or is tyspy some Capetown slang? Haha! Also wanted to let you know, that I was not only being polite or making conversation. Hanging out with you in Germany, would be a very valid reason to come down from Finland to the mainland! If the opportunity would be there for the both of us of course. Pretty sure we will meet again, take it easy!

About to run out of battery but I like your message a lot

More later



18-1-2017 21:01

ok - so lets make an ideal 'plan' - but how long will you be in Indonesia?
- oh man actually that would be amazing to meet you there. Sorry you are going through a big break up. Topsy meant that I had been drinking and feeling good. You are sexy and tipsy or not - I have since meeting you been attracted to you

but of course sometimes I too am shy

I think you are hot basically

and I like your work

so - it would be super wow to see you / play with you xoxox

Hey! Wow, you call yourself shy? Well, you're not shy of words! Nobody ever said such things to me... haha! The last 6 months have been a rollercoaster emotionally, falling backwards, moving forwards with hyper speed... so I'm still not very balanced, but more and more liking this situation where everything could happen. We didn't talk very much in Stockholm, nor did we party together (only spoke to you on the street after the party), but it was nice to talk to you there and it would be exciting to see you; who knows what would happen... haha!

But I took the best photo of you !!

At the final party I looked for you

Absolutely! I was not finished yet, will write a lot more still!

look babe - i too am in a funny place - but when I see your posts you make me smile a lot - and when I met you - you made me smile a lot - of course I do not know you well but so far - I just thought I would say I really like what I do know

I can be good for your ego if you need only or also someone you hopefully meet again

2017 will be very busy, I will travel a lot. Indonesia isn't booked yet, but I was aiming at july or august, and I'll be there for about a month. ... really like the way, how you chat! You sound very rock 'n roll, makes me feel like little boy, haha! You didn't find me at the party? I was on the dancefloor! (dancing with another girl...). If you would have made a move then, nothing would have happened, anyway... other than that you would have fucked up my head. But blablabla, let's meet and have fun!

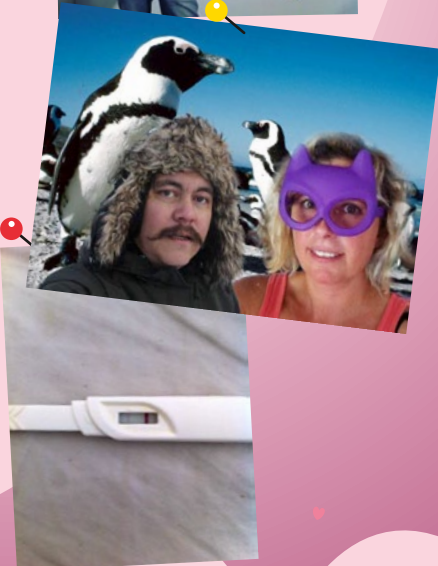
but yes why not - lets meet - we would have a good time for sure!

(sexy or friends)

One day in February Arvid called me or I called him... I was downtown Cape Town shopping for the ALMA MARTHA farm residency. He said you know, "Capricorns and Virgos make the best match." "Oh really," I said. "Yeah," he said, "and not only that but Dragons and Snakes are the best match in the Chinese Zodiac." "Is this your marriage proposal," I asked. "Yes," he replied... or something like that.

He arrived in Johannesburg a few days before Easter early April, a bit shorter than I remembered... sweaty from the long journey... I didn't care... we kissed. We had our first kiss... I was nervous... he was nervous. We made love that night for the first time unprotected, uninhibited, melting into each other. He spent 10 days with me in South Africa... we saw the penguins in Simons Town, met a bunch of my friends and that was it... I was hooked. I had never been to Finland... but I packed my bags, shipped my stuff and by the end of May was living with this man, my love in Vaasa, Finland.

Juliana



Juliana and Arvid met in April 2016
at the Supermarket Art Fair

★

Arvid came to Cape Town April 2017

★

Juliana and Arvid got married the
5th of August 2017

★

Frances Bird was born the 27th of
March 2018

★

They plan to live happily ever after.

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9/3–22/4 2019

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www.orebrokonsthall.se

Fri entré





Edvard Derkert, untitled, digital montage, 2014

Art as usual

31

Edvard

Derkert

The most shocking aspects of the contemporary art scene are not violence, kinky sex, religious provocations etc, but the more or less total absence of global warming as an issue. The topic is truly unsexy (turn down the heating, put on a pullover), mainstream (yes, you have heard about it) and most of all politically correct: most parties from left to right, cities, administrations and so on are all environmentally friendly (or pretend to be). The subject carries very little shock value but is nevertheless extremely provocative. Emotional fatigue, however, makes us go into sleep mode in order to forget all about it. There are questions we don't want to deal with: Who is to blame? What is my personal role in this ongoing tragedy? What must we do? Amnesia is far from an ideal response – but we just don't want to know. We shop till we drop and fly till we die, and as an alibi for not truly engaging we dutifully and diligently sort our trash.

It is business as usual, art as usual. "Art is not a mirror to reflect reality," Bertolt Brecht wrote, "but a hammer with which to shape it." For some it seems to be merely art for art's sake; art as a commodity to enhance our pleasure. There is a world out there, outside the contemporary art bubble. It is time to bring it in – or to bring art out into the open.

So what kind of art could change our reality? Curator Kathleen Soriano of the Royal Academy's Earth Show (London, 2009) said no to images of penguins and icebergs. "We wanted people to have an aesthetic response." The question is how artists choose to visualise environmental changes. English comedian Marcus Brigstocke warns us of being seduced by the subject matter. We should, he said, "be careful about being in love with the tragedy of the melting ice – it needs to translate into something that makes sense of it."

The aforementioned curator was afraid of being didactical and too "preachy". No one in the contemporary art world wants to be accused of propaganda. But maybe that is what is needed as an antidote to the commercial messages we encounter in our daily lives, which tell us over and over again that happiness is a new cell phone, a larger TV screen, or whatever they care to sell. James Marriot, organiser of Platform London, an interdisciplinary art and campaigning collective which is advocating a marriage of art and activism, claims that "the arts stumble along the fault line between representation and transformation, but, until fifty years ago, all art was about transformation and persuasion. Look at Goya: he wanted to persuade you of the horrors of war." James Marriot is critical of artists, curators and institutions. "They lug lumps of wood around the world for exhibitions. Printing a catalogue on recycled paper is pathetic tokenism." The international art scene leaves a big carbon footprint. Is a climate-friendly international art fair possible at all?

And, is the present day artist up to the task? To save us – and our civilisation? Another curator, this time in New York, Sarah Lawrence, thinks so. Apart from terrifying statistics, protest placards and scientific arguments there must be other approaches. "What I've seen is that artists are able to touch people in ways that not everyone can, artists can zero in on a topic that asks people to consider their surroundings anew." Let's hope that she is right – we need all the wit, creativity and compassion we can muster.

We live in a time of a moratorium – authorisation to a debtor to postpone payment – as we shuffle our environmental debts to the next generation. The contemporary artist can no longer stay in their glossy bubble. Hurry up, it is time to pay! ■

ACROSS THE OCEAN: THE DIARY OF ART ADVENTURES IN THE LAND OF SQUIRRELS

Alice Máselníková

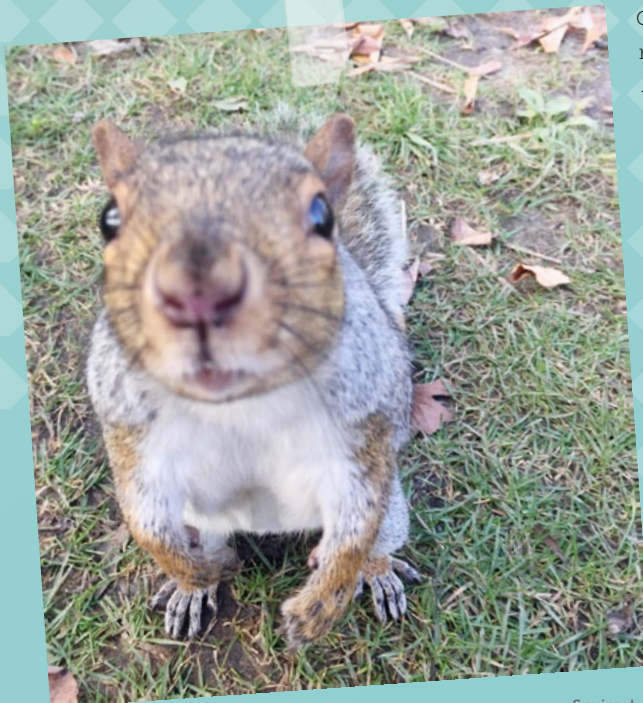
In October 2018, Supermarket Art Fair's project team – project directors Andreas Ribbung and Pontus Raud and project manager Alice Máselníková – set off across the Atlantic to reach the mythical land of handsome horse riders in shiny uniforms with hats wider than the ocean, thick maple syrup smoothly dripping straight into outstretched tins, sharp-toothed beavers biting away at their time, fluffy squirrels and yet fluffier moose with melancholic eyes. All this surrounding an artist-run art scene with one of the most developed funding and organisation structures in the world. Read of our adventures over the ocean, impressions that we gathered and new plans that we have weaved.

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Our small but solid group travelled to Canada with a set goal to establish contacts within the local artist-run sector and conceive collaborations and projects for Supermarket with a new geographical focus. We also wanted to pitch our recently envisioned idea of organising a Canadian version of Supermarket to local representatives of different Canadian institutions and initiatives. The 'Canadian Supermarket' would focus not only on showing a plethora of international artist-run spaces, but most of all to allow the local Canadian, American and Latin-American galleries to join the art fair in higher numbers, otherwise usually limited by the difficulties of travel and transport to Stockholm. For all the three of us the trip was the first venture to Canada and thus full of expectations. The journey was long but smooth and took place mostly overnight, with only one transfer in Frankfurt and a continuous plentiful supply of bad Canadian

whisky from Air Canada on the second part of the flight between Frankfurt and Ottawa. I will always remember the ecstatic moment of stepping off the plane onto the Canadian soil that morning, drying my eyes when sighting the first squirrel making its appearance, Pontus singing the Canadian national anthem, Andreas, relieved at the safe landing, manically flapping the Swedish, Canadian and Supermarket flags that we had prepared in advance to welcome the media during our splendid arrival.

No media were waiting for us, but the charming curator of Galerie SAW Gallery Jason St-Laurent and coordinator Alex Noreau picked us up instead and drove us off towards new adventures.



We spent ten days in three disparate cities on the east side of the country: Ottawa, Montréal and Toronto. Starting with Ottawa, we had our base in Gatineau (in Hull, to be exact, which is the name of

the oldest part of Gatineau), situated on the north bank of Ottawa river and just a stone's throw away from Ottawa city. Gatineau is home to the venue of AXENÉO7, a well-established artist-run space who, together with Galerie SAW Gallery, hosted and looked after our Supermarket team throughout our stay. Founded in 1983, AXENÉO7 has a long history as an artist-run centre dedicated to advocating, promoting and exhibiting the visual arts, while developing critical discourse in its surroundings. Through a critically engaged programme, they endeavour to expand the parameters and presentation of artistic practice and improve artists' conditions for production.

In its physical form, AXENÉO7 resides within a spacious building, La Filature, which is shared with the production centre DAÏMÓN. AXENÉO7 consists of three exhibition rooms and a lobby with an information desk for events and gatherings, artists' studios and workshop and residency space. At the time of our stay, Canadian artist Francine Lalonde showed her solo exhibition 'Fictions d'atelier', a combination of subtle sculpture and video works.

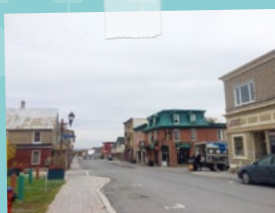
Ottawa

DAY 1

The first days in Ottawa were marked by our fight with jetlag and strange sleeping patterns. The evening after our arrival we barely gathered enough strengths to sit around the gallery's backyard, where the most feasible action was to drink very good kombucha and beer and talk about our plans for the next days that already seemed frantically busy with activity – meetings, events, presentations, vernissages and places to see. Our hosts did not manage to dampen our enthusiasm for exploring the surroundings by warning us gently that: "Ottawa is really quite dead in comparison to Stockholm." Well, well, let us see and decide for ourselves.

DAY 2

During our first venture into the city Pontus noted that there "aren't really that many people in the streets here!" which was quite true. For some parts of the days we spent there, the city felt somewhat dead, expanding in its flatness which made the lack of activity on the horizon even more visible. It possessed a



certain ambiance of a small-town from old Western movies, with laidback activity and slow motioned tumbleweed rolling down the streets. Slow, but charming.

The first planned meeting was at the Swedish Embassy in Ottawa. Decorated with some well-known and up-and-coming Swedish artists, the embassy space was warm and welcoming as were its occupants. We presented our aims in connecting Ottawa's and neighbouring cities' artist-run scene to an international event organised by Supermarket, secured documentation and photos and left for the city centre to savour what else than the famous Beaver tail. If you sadly lack this knowledge, Beaver tail is a Canadian culinary specialty, consisting of fried dough and a topping, usually sweet. The size and shape were disappointing in comparison to the displayed poster image, nor did we manage to make any relatable connection to the advertised beaver. But well, we could not break the golden rule. (The golden rule: It is always necessary to try the local dishes if you travel somewhere.) We also saw the winner of the Giant Pumpkin Competition, which was already nearly too much excitement for one day.

In the evening we were hosted at a large professional gathering at AXENÉO7 to introduce us to the artist-run centres and independent galleries from the region. We met dozens of interesting people including Jonathan Shaughnessy, curator at National Gallery of Canada and the crew from Triple Seven, an artist-run space also located in Gatineau. Our business cards and publications got their moments of fame. Later, the electronic music band FET.NAT hosted by the neighbouring music studio DAÏMÓN played some of their repertoire which was pleasantly intertwined with art and political discussions.

DAY 3

The next day we took the opportunity to visit the National Gallery of Canada with its entrance defended by one of the large spider sculptures by Louise Bourgeois. The gallery is modern and spacious – a generic modern and contemporary art gallery of its time – with a mixed display of everything, trying to address art across centuries and somehow succeeding in addressing none in depth. Inuit art, reminiscences of the colonisation era, European medieval art, naked women and men draped in tulle, and finally Canadian art, which we were most curious about since none of us have had much previous knowledge of Canadian artists. One of our shared favourites was painter Alex



Beaver tail tasting, 2018,
photo: Alice Máseľníková



Winners of the Giant
Pumpkin competition, 2018,
photo: Alice Máseľníková



National Gallery of Canada,
Ottawa, 2018, photo: Andreas
Ribbung

Colville (1920–2013). Although previously unknown to us, Colville co-represented Canada in the 1966 Venice Biennale, and has been widely exhibited internationally. His paintings made with 'glazed oil emulation' have quite an unorthodox charm for their time, giving the impression of digital prints or screenshots from a video game, capturing the subjects in a static moment and captivating the eye of the spectator. Later in Toronto I managed to grab a bargain in a second-hand book store and purchased a publication with his collected works; the beautiful book made my heart beat faster and shined even brighter light on our trip. In all truthfulness, I was searching for the full edition of *Anne of Green Gables*, the marvellous character of my childhood recently poorly adapted into a tv-series which made the lovely story of Anne's life into a drama of abuse and despair. I was shocked that my colleagues never heard of *Anne of Green Gables*! Until they suddenly simultaneously realised and said: "Aha, Anne på Grönkulla! I thought it was Swedish". Apparently,



On the train to Montréal, 2018,
photo: Jason St-Laurent

they never even read the Swedish translation of this must-read classic – notwithstanding the fact that the 1909 translation to Swedish by Karin Jensen was the first translation of the novel from English. Just at the time of our stay in the city, the new Ottawa Art Gallery opened but we missed the public opening and only passed the angular modernist building. It is always interesting to guess and see what a new arts centre brings to a local community – will it be successful in addressing the different audiences, fulfilling its educational programme, giving a diverse picture of the different art currents? So many of them end up in a stuffy suffocating existence, not quite sure if their target audience is the

families that they try to engage in learning about indigenous art history, or the art community which they try to attract by showing up and coming artists, or possibly the sponsors that they are aiming at by focusing on the art market's current hypes.

The evening was marked by our presentation of *Supermarket* – Stockholm Independent Art Fair at SAW Video Media Arts Centre, an independent video production initiative which was initially launched by Galerie SAW Gallery. We also had the opportunity to show *Supermarket's* new promo video for the first time, shot and edited by Swedish artist Andreas Nur (and the crowds loved it). The presentation space was located above Galerie SAW Gallery's new venue in Ottawa city centre, at the time still under construction and to be opened in spring 2019. We got a tour around the already good-looking construction site, with the impressive size of nearly 1500m², aside from the gallery and exhibition space containing Club SAW, the Nordic Lab initiative, live performance venue and residency space – and probably much more that I have already forgotten. SAW is an impressive example of how well-developed the artist-run structure in Canada is: having been established in 1973, with permanent staff and venue, and a quite secure yearly budget (if still dependant on state funding). SAW Gallery attracts over 30,000 visitors each year to its different programmes, faring very well in comparison to larger public and private art institutions.

What I find as quite a striking disparity to European artist-runs is the approach to fundraising and private sponsorship. Where on the continent non-profit galleries mostly shy away from private donations and crowdfunding for art projects is seen as something nearly dirty and belonging to commercial realms, it seems to be a common practice in Canada unburdened by any such preconceptions. It is probably due to the lesser division between the for- and not-for-profit art centres in the country, and therefore also lack of prejudice between the two, or simply based on the strongly privatised society in all its economic sectors.

Montréal

DAY 4

The faithful SAW Galleri-ans Jason, Alex and the gallery's director Tam-Ca Vo-Van accompanied our team to help us navigate around Montréal. We took the train from Ottawa Train Station, a black

monstrous but somewhat charming industrial building built in 1966, which was named by the Royal Architectural Institute of Canada as one of the top 500 buildings produced in Canada during 20th century. Our main goal in Montréal was to deliver a presentation of Supermarket and our future vision in Canada at an annual meeting of RCAAQ's Forum des membres (Member's Forum). RCAAQ is a national advocacy organisation that supports, connects and promotes Québec's artist-run centres. In 2008 RCAAQ exhibited at Supermarket and the association's chairman Bastien Gilbert took part in a large international panel discussion on artist-run spaces. One of the participant groups at the forum was ARCA, the Artist-Run Centres and Collectives Conference, an organisation that represents over one hundred eighty artist-run centres and initiatives across Canada. Nine artist-run centres' associations form its membership, including RCAAQ. The level of connection of artist-run networks in Canada is highly elaborate, and as we saw it is very well organised.

It was great to see such a busy conference solely comprising artist-run initiatives. The programme for the day was clearly packed, and everyone seemed quite tired presumably after an already long morning and afternoon of discussions. Once again we talked about the ideas behind Supermarket, what new programme items we are introducing to the art fair and what we are planning to do in the future. Our presentation concluded the day and with other participants of the conference we took an after-work refuge in a dodgy hard-rock bar to continue our discussion, upon Jason's recommendation that "this is the place where people break their bones and things happen." Nothing happened during our session, aside from several intriguing if partially incomprehensible talks (we thought it would be a good place for talking but the music made it impossible). In the quieter moments we particularly enjoyed our sharing of experience with ARCA's director Anne Bertrand, hoping to engage the network in our planned endeavours.

The centre of artist-run galleries Regroupement Pied Carré ('Pi² de Gaspé') made a lasting impression on us during our visit. Pi² is a collective of artists, craftsmen and cultural workers, in total more than four hundred different creative individuals who share the same building but act as individual entities. In 2010 the project was recognised as the largest of its kind in Canada. The space has a unique long-lasting contract with the property owner for

a thirty year lease of the building. In the collective you can find Centre Clark (Centre d'art et de diffusion CLARK) with gallery space and studios, Occurrence space for contemporary and experimental art, Diagonale, Atelier Circulaire, Dazibao – animation and photo exhibition centre and Optica ('a centre at the service of contemporary art').



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The centre is unlike anything in Sweden. Pi² with its concentration of highly elaborate artist-run galleries and exquisite exhibitions had more of a character of an empty shopping mall, with beautiful things and artworks, but no one to appreciate them. I admit that perhaps we just came in the wrong day. But nevertheless, it makes one ask who the audiences of such artist-run centres are – or rather, what is the aim of these spaces. Is it to show niche underground artists to a similarly niche artist audience (such as is the case in many European artist-run spaces)? Is to prove their existence as equal to commercial galleries and small art institutions? To step up the curators' professional career? There is nothing wrong with any of those cases, and it would take longer than our short visit to get proper insight, but it was a special experience that made us contemplate the different artist-run structures.

We also had a warm bagel at St. Viateur, apparently a must-eat-at-bagel-place. In case you are oblivious of the bagel's complex characteristics, it is a warm ring-shaped bread roll,

Presentation of Supermarket at an annual meeting of RCAAQ's Forum des membres (Member's Forum), 2018, photo: Alice Máselníková

Carey Young, 'Declared Void II', view of the exhibition 'The Radical Imaginary: The Social Contract', VOX, Montréal, 2018



St. Viateur Bagel, Montréal, 2018, photo: Alice Máselníková

that is prepared in an obscure manner, first boiled and only then baked and sprinkled with sesame seeds. The hole in the middle is handy – disobedient little bagels can be tied together with a string and carried at ease in large quantities wherever you go.

The non-profit sector in the country seems to be incredibly well-off – even in comparison with already quite well-structured Sweden but the difference is particularly visible if thinking of for example Central European artist-runs' struggle for survival with low to no sources of public funding. It seems quite incredible that artist-run spaces can afford to employ full time staff, rent a venue in the centre (or hip periphery) of the city with sky-high rents, and so on. With such upsides surely there must be downsides. Or are there? We had several discussions between ourselves and with our hosts on how fragile the balance between solid structure and solid content can be, and to what extent this might be the case in Canadian artist-run sector.

Something that was noticeable from the very beginning of our touring around the three cities' artist-run spaces was the extremely high structural and financial level of their existence. In essence the framework set for them receiving state funding and financial subsidies is so complex, that the bureaucratic nature is virtually the same as the one of much larger art institutions. The non-profit sector is of such professional quality in both presentation and the venues they operate in – sometimes bordering white cube sterility – that

they clearly function as a valid competition to the private, commercial galleries. What does such high standard bring to the spontaneity and originality, or the certain grunginess, usually associated with artist-run spaces is another question. The anti-establishment aspect of the galleries is simply not present anymore, being lost in solid financial support, competition and bureaucracy. I am far from saying this is a bad development, but certainly it is a development that I have not observed in artist-run sector of any other country.

DAY 5

We wanted to see more artist-run centres in the city and visit some of the galleries that had participated in Supermarket in the past. For this reason we went downtown around the Mile-End neighbourhoods, where the more underground experience had been

promised to us by various secret channels. Artist Ryan Clayton joined us on the tour as an extra source of local knowledge. He previously took part in Supermarket with the former VSVSVS artists' collective in Toronto and currently works as part of artist-run collective Quite Ourselves in Montréal. We took a trip down the memory lane and visited Article, a previous exhibitor at Supermarket 2010. It seemed that the new crew had only vague recollection of some Swedish independent art fair, but it still felt reassuring to find a distant proof of our past existence so far away from Stockholm.

DAY 6

A decision was made to be tourists for the day and savour a bit the atmosphere of Being On A Big Trip. We went up Mount Royal, a small mountain and a park in the middle of the city, from which the city of Montréal took its name. Online investigation proved that even marmots (basically gigantic down-to-earth squirrels) are supposed to be natural inhabitants of the park, but we searched the burrows to no avail. Despite this shortcoming, it was pretty and there were blooming bushes, squirrels, and view over half the globe. The heavily built-up landscape stretching in front of us made us ponder the simple existential questions that such a view inevitably wakes in one's mind, and after this we descended upon solid ground again to dedicate ourselves to things more earthly (local bear savouring).

This area of skyscrapers and office housing that we first saw from above and then were later circulating, around the central station, is part of a modern commercial district. On the note of skyscrapers: I wonder to what extent it makes a difference in one's experiencing of a city, based on its horizontal or vertical disposition. More neck pain?

DAY 7

Back in Ottawa we explored local stores of all sorts in search of the perfect souvenirs, we visited many bookstores, where I was still hunting for Anne of Green Gables, and grocery shops to make sure we have not missed on any local delicacies. Not all days were full of adventures and moments of splendour and for the most part of the day we were preparing for our meeting on the following day with the Arts Council Canada – an important opportunity to present our project in its full extent and to demonstrate the impact that Supermarket has on the international art scene, not only as an art fair, but also as network and platform for sharing of experiences



Tangled Art+Disability Gallery
in 401 Richmond, Toronto,
2018, photo: Andreas Ribbung

and opportunities.

Ready for the presentation, in the evening we decided to offload some of unexpressed creativity and photobomb AXENÉO7's exhibition rooms. Success was guaranteed when we casually scared a couple of passers-by to death.

DAY 8

We suited up for our presentation to the Arts Council Canada – an impressive group of some eight or ten officials from the council expected us around a long table. We used our materials, charms and our conviction for the project, and they seemed to be positive to our proposal and we saw some smiling faces! We hope to maintain a dialogue from across the ocean regarding further development of the project.

We attended one last opening of a downtown commercial gallery in the evening. We had one funny encounter with a passionate young painter who was quite fond of the Leipzig school, such as Neo Rauch, but – whether under influence of free vernissage wine or from other unknown reasons – who persistently called the school 'The Lipstick School'. A much more promising school that would be we think, anyway!

Toronto

DAY 9 AND 10

We bade our goodbyes to Ottawa and its friendly inhabitants, where we made one last new friend as the taxi simply did not arrive and the new employee of AXENÉO7 Anna Khimasia drove us in the last minute to the train station. We headed down south to Toronto, imagining the Niagara Falls across Lake Ontario – the drops of water on our skin, the fresh smell of oxygen, the excitement of the sublime so close but so unreachable. Next time a waterfall-visit needs to be drafted as one of the key points on the work agenda. Since what is a man without a waterfall? A dirty empty shell.

We spend two nights in Toronto before our long flight back to Stockholm, staying in a spacious airbnb just next to the Chinese district (which meant an overwhelming amount of dining at Chinese restaurants in the three days). We arrived in the city on the day when marijuana was legalised, which might have been a contributing factor to the relaxed atmosphere that the city seemed to emit.



Presentation of Supermarket at the Canada Council for the Arts, 2018

Trinity Square Video in 401 Richmond Street West, Suohpanterror posters, 2018, photo: Andreas Ribbung

Toronto seemed Big and much different to the continental feel of Montréal with its smooth hybrid nature of the franco- and anglophone. Here was a serious city with seriously tall buildings and a lot of concrete. In the end, we did not go up the famous CN Tower which was opened in 1976 and was built by Canadian National Railway (CN Railway), but the thrill of the possibility that we could have remained, as did some warm photo memories. Afterall, it held the record of the tallest tower in the world until 2009, so its high temptations for visitors are clear.

The main item of the programme in Toronto was to visit another large complex of artist-run spaces, the 401 Richmond Street West, with its name based on its address in the city centre. Similarly to Regroupement Pied Carré in Montréal, 401 Richmond is an even larger venue, a gigantic historic warehouse, former tin lithograph factory, in downtown Toronto that serves as a hub for over one hundred and forty art and cultural initiatives, producers and enterprises. Among others it consists of artist-run galleries, studios, art festival offices and workshop spaces – in all possible shapes and forms. Here we met the lovely Milada Kovacova, office manager at About Trinity Square Video and Heather Keung, Executive Director of IMAGES Festival. From these two wonderful ladies we got not only an extensive guided tour



401 Richmond, Toronto with Milada Kovacova, Andreas Ribbung, Pontus Raud, Heather Keung, Alice Máselníková, 2018



around the centre, but also lots of information on the art and cultural structures in Canada and how the organisations operate.

We were just in time to see the current exhibition at Trinity Square Video focusing on indigenous art 'Toolkit For Revolution' curated by Sámi activist Jenni Laiti, which presented a series of posters by the Sámi collective Suohpanterror and works by Jay Soule. The performance 'The Moratorium Office' by Jenni Laiti was part of the exhibition and offered a toolbox to establish one's own moratorium. This resonated with my writing the theme text for Supermarket 2019 with the subject Temporary moratorium: all allowed? which deals with the notions of hidden taboos in contemporary art and in general – what are the topics that are carefully avoided, not the straightforward well past being shocking taboos like kinky sex or nudity, but the subtler limitations we are obliged to follow, as artists, for example, in order to be able to be part of an art scene, sell artworks, be seen to have the right opinions and not be ostracised? It is interesting to see the wide-ness of concepts and understanding that the term

moratorium invites. We continued the day in an efficient manner and visited a potential venue for Canadian Supermarket, Toronto Media Arts Centre, a newly reconstructed building which hosts its own theatre / cinema hall. Afterwards two thirds of our group headed to savour some of the city's nightlife with Charlie Murray from the Underground Space Station, another of our previous exhibitors whereas one third (me) opted out of the adventure in favour of testing the Canadian version of Netflix.

DAY 11

We took a cab to Toronto airport and had a chat about the camera system in the taxi with our taxi driver. He told us how he was robbed and held at a gunpoint several times and that since then he very much appreciates having the cameras. Crazy. And then that was it, our last moment with Canada, a little wave goodbye, a sob from the window, hugs to the squirrels, many maple syrup cans heavier, we set off.

Canadians at Supermarket

During the years, Supermarket has exhibited numerous Canadian artist-run initiatives from different parts of the country.

In 2008 Supermarket invited [RCAAQ](#) (Regroupement des centres d'artistes autogérés du Québec). The RCAAQ is a national advocacy organisation whose mandate is to support, bring together, represent, and promote Québec's artist-run centres. During their participation, the association's chairman Bastien Gilbert took part in a large international panel discussion organised by Supermarket.

After one-year break, in 2010, Supermarket hosted [gallery Article](#) from Montréal, an open-access artist-run centre dedicated to the presentation of a broad range of contemporary art practices with specific focus on emerging artists.

2012 saw two Canadian exhibitors, the [Modern Fuel Artist-Run Centre](#) from Kingston and [Ed Video Media Arts Centre](#) from Guelph.

The Modern Fuel Artist-Run Centre is a non-profit organisation and contemporary art gallery in Kingston Ontario that facilitates the presentation, interpretation, and production of contemporary visual, time-based and interdisciplinary arts.

Ed Video was created in 1976 to promote the creation, exhibition and appreciation of independent media arts. The gallery hosts over forty events each year with a focus on video-based art, but also presents other forms of contemporary art, music, dance, student shows, and other creative community events. Ed Video Media Arts Centre visited Supermarket three times, in 2012, 2013 and 2014.

In 2013, aside from Ed Video, Supermarket invited [Or Gallery](#) from the west coast of the country from Vancouver. The Or Gallery is an artist-run centre committed to exhibiting work by local, national and international artists whose art practice is of a critical, conceptual and/or interdisciplinary nature. Since its inception in 1983 the gallery has acted as a space for research, proposition making, concep-

tual experimentation and documentation. It has had a satellite space in Berlin since 2010.

In 2015 two newly invited artist-run spaces travelled across the ocean. [AXENÉ07](#), Gatineau, and [Bang Art Now Centre](#), Saguenay, Québec.

AXENÉ07 has three exhibition spaces, a residency and a workshop that all serve as a gathering place for sharing and experimentation.

Bang Art Now Centre advocates the necessity for art and artists' significance to society by supporting Quebecois, Canadian and international artists in their practice in visual and digital arts. Its spaces dedicated to production and promotion present various exhibitions, residencies and cultural media-tion activities.

Supermarket 2016 hosted one exhibitor space from Toronto, the recently terminated [VSVSVS](#). Pronounced 'versus versus versus', VSVSVS was a seven-person collective and artist-run centre based in a warehouse in the portlands of Toronto, Ontario. Formed in 2010, their activities encompassed collective art making, a residency program, a formal exhibition space, and individual studio practices.

Another exhibitor from Toronto visited Stockholm in 2017, [The Underground Space Station](#). The Station is a subterranean space designed to accommodate artists and artist events. At Supermarket 2017 they presented an alternative exhibition booth made of salvaged container presenting an interactive modular unit. In 2018, [Galerie SAW Gallery](#) from Ottawa represented the Canadian artist-run art sector. Galerie SAW Gallery is one of the largest artist-run centres in the world, founded in 1973 and currently undergoing a 1400 square meter expansion to be re-opened in spring 2019. With its strong focus on outreach and community development, the centre boasts an annual audience of close to 35,000.

Supermarket 2019 welcomes four Canadian galleries: veteran exhibitor Ed Video Media Arts Centre who participated three times from 2012 to 2014, Galerie SAW Gallery returning after last year and first-timers [Triple Seven](#) from Gatineau and [Vidéographe](#) from Montréal.





Interview with Galerie SAW Gallery:

Jason St-Laurent in conversation with Alice Máselníková

Interview with Jason St-Laurent, curator of one of the oldest artist-run spaces in Canada, Galerie SAW Gallery (Ottawa), who gives extensive information on the artist-run scene in Canada, the differences between Canadian and European / American contemporary art and its structures.



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Jason St-Laurent with his work '196 Nations in Order of Size' at the Ottawa Art Gallery, 2018, photo: Alex Noreau

What is the artist-run scene like in Ottawa? During Supermarket's stay here in Canada with we also visited Montréal and Toronto. Would you say that the situation differs between these three cities? Does the 'European-ness' of the French speaking parts of Canada play any role in this?

Unlike most European capital cities Ottawa is what is commonly referred to as a secondary city (think

Brasilia or Pretoria). There are five cities in Canada larger than Ottawa, so you can imagine that most of the commercial art activity is happening elsewhere. That being said, this is what makes the artist-run scene in Ottawa unique in the sense that it is not part of the 'art system' as we know it in Vancouver, Montréal and Toronto. In my view there is more freedom and risk-taking here in this environment, and of course, less competitiveness.

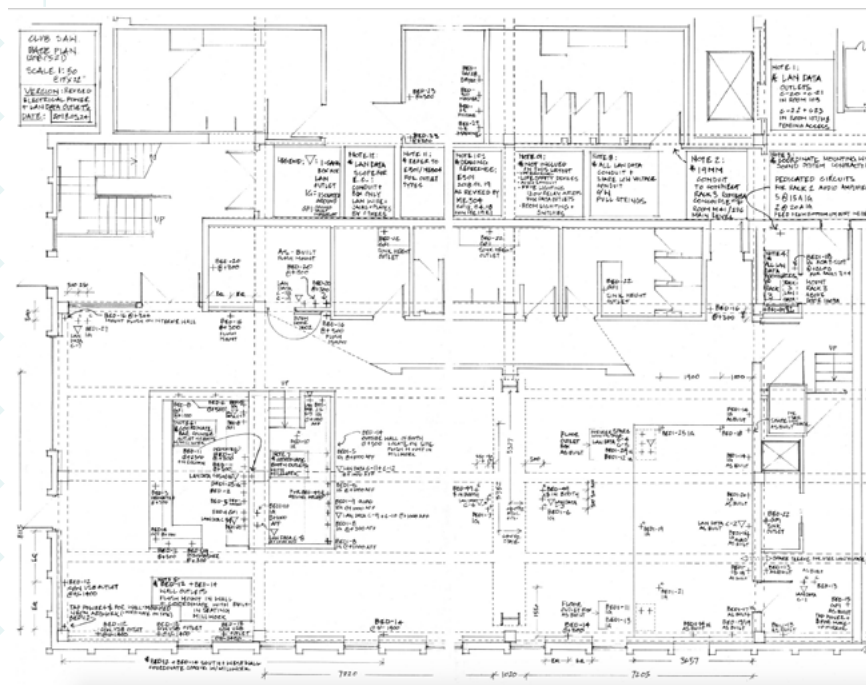
It would take a book-length response to get into the cultural differences between Toronto and Montréal, but there are few broad observations that I can make. Toronto and Montréal are both vibrant multicultural cities but they address issues of diversity in the art world very differently. Because of identity politics in Québec (particularly the anxiety around 'cultural loss' which we see playing out across Europe) issues of diversity and multiculturalism are more fraught than in Toronto where communities have been wrestling with these questions head-on for a much longer period. This doesn't make Toronto the multicultural Shangri-La that it could be, but questions around representation and diversity are constantly at the forefront of many debates which is a step in the right direction. Also Montréalers will often say that Toronto is where the money is and that it's more Americanised. Perhaps they have a point, but I think this is just part of the eternal competition between Canada's two biggest cities.

In larger cities gentrification is on everyone's lips, particularly in Toronto, Montréal and Vancouver. Rising rents are a major problem, but there is something interesting taking place because of this situation. Artist-run centres and commercial art galleries are being forced to move from the very neighbourhoods that they helped gentrify decades ago, which is understandably a very stressful situation, but it has been positive in the sense that the ground is shaking, forcing many institutions to re-think their mandates and raison d'être. One centre in Montréal called DARE-DARE abandoned the idea of a [fixed permanent] physical space and bought a trailer that they move around the city, sometimes in very risky and under-served neighbourhoods. It's this kind of re-thinking that I believe is good for the evolution of artist-run culture.

Can you tell us about the funding system for artist-run initiatives in Canada? Can one live from solely working with an artist-run gallery here?

Most artist-run centres in Canada receive core funding from the Canada Council for the Arts making it possible to pay for staff (often artists themselves who rely on these jobs as a means of living). We are very fortunate in Canada when it comes to arts funding at the federal level, but provincially the situation varies differently from region to region with Atlantic Canada (New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland) trailing behind with comparatively low support from their provincial governments – be they liberal or conservative. These provinces have been histori-

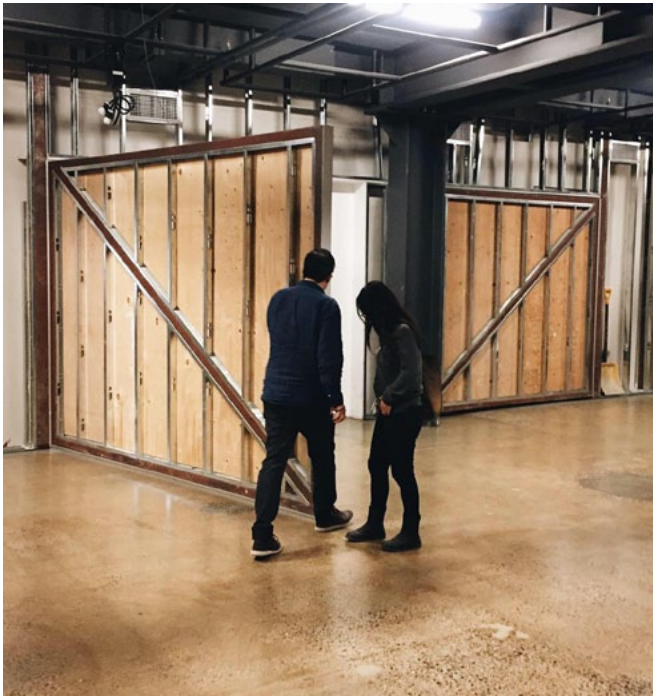
cally quite poor, economically speaking, in comparison with the rest of the country ... if you compare the salaries of workers in artist-run centres they pale in comparison to museums and other cultural institutions. But you just cannot beat the freedom and risk-taking that is possible only in artist-run centres. I could not imagine working anywhere else.



I was really impressed by the level of professionalism, or institutionalisation, that is seen in artist-run galleries here. It looks like everyone knows exactly what they are doing: how to run a space, curate exhibitions and manage financially. Is this accurate?

Base plan drawing of the new Club SAW venue, 2018

In larger centres I would say that you're mostly right about the institutionalisation of artist-run centres. Funding requirements by state funders have changed the dynamics of artist-run culture in Canada for better, and for worse. In the past decade especially there has been a push for artist-run centres to professionalise in order to receive operational funding. As a result there has been a turning away from selection committees in favour of curatorial approaches. For many centres the new curatorial model has meant improved didactic materials, better exhibition designs and so forth, but the flip side is that artist-run centres have become a bit of a finishing school for aspiring curators. This shift is problematic for me because career-oriented curators are often using artist-run centres as stepping stones to bigger institutions. Artist-run



Tam-Ca Vo-Van (Director) and Jason St-Laurent (Curator) on the SAW construction site, 2019, photo: Alex Noreau

versus curator-run is a tension that we see playing out in real time across the country. In some cases artist-run centres have become mini-museums in contrast with their original intention as sites for institutional critique and experimentation.

In smaller cities or provinces many artist-run centres have experienced more difficulty achieving high levels of professionalism. There are many reasons for this discrepancy but I believe there are two main ones: a lack of funding opportunities at the municipal and provincial levels, and a reluctance to abandon the member-driven gallery model. Artists hold-on to their centres tightly and tend to continue selecting exhibitions by committee. Due to the lack of exhibition opportunities for artists in small towns and cities (artist-run centres are often the only public art institutions) there is often a mandate to support local artists which in turn limits their scope of influence in the Canadian art world.

What is the most notable difference between Canadian and US art scene? And the European one, if one can consider it as an entity?

I cannot answer this question without resorting to gross generalisations, but let me try. Strong granting support at the federal level in Canada for individual artists and artist-run centres is an important distinction. On the flip side American artists have more business acumen and they operate in a much more established and money-soaked commercial art system. Private art foundations in the United States are numerous while they are rare in Canada.

I often travel to the United States and when I speak about our funding system I always expect some level of envy, but Americans have a much sharper distrust of government than we do in Canada. In their imagination state funding means state-sanctioned, so many believe that artists in Canada make art that is politically correct or that panders to governmental priorities. Many also believe that the lack of competitiveness in the open market produces weaker art. I don't believe this to be true, but it doesn't change the overall perception in the United States that state funding is to be mistrusted.

I think western Europe might be closer to Canada in terms of arts funding. What I like about this type of granting system is that artists and cultural workers have access to funds regardless of social status or class and with seemingly fewer barriers. In a more commercial art system trust fund babies have an immense advantage. Affordable education is another commonality that helps to equalise the playing field. In that sense I think the arts are more democratic in Canada and western Europe than in the United States.

Are there any subjects or formats of expression that SAW particularly focuses on? Are there any that you avoid? This year's theme of Supermarket deals with the topic of taboos and the 'what if...we could say anything' topic. Are there any unwanted subjects that you are aware of here in Canada that artists do not usually address?

The Canada Council for the Arts (CCA) is an arms-length agency of government, which means there is some level of protection against political interference. And all the juries at the CCA are comprised of peers, meaning artists and cultural workers make final decisions. This type of adjudication system is unbeatable in my view. Some years ago SAW proposed the exhibition *Scatalogue: 30 Years of Crap in Contemporary Art*. At the Canada Council for the Arts there was no issue whatsoever with this project despite the outcry it caused – the debate reached Canada's Parliament! I would imagine that the corporate sector would not touch such a project with a ten foot pole...

Do people here listen to what contemporary art has to say – do they pay attention to it? I suspect

that in general no one really cares about contemporary art outside of the little circle of contemporary artists. Does it really matter then what subjects artists deal with?

This is a question that many, if not all, art institutions are wrestling with these days. Outreach and educational initiatives are taking on a more important dimension in Canadian art institutions, in part because of the Canada Council for the Arts' push on organisations to reach new audiences. The latest statistics point to an increase in attendance at art galleries across Canada, but it would be too speculative to make a direct link with these recent efforts. I think there's a general acknowledgement that in order to diversify audiences you need to diversify the artists you exhibit. Some institutions do this better than others, especially the ones that are diversifying their staff, which is the last piece of the puzzle.

Is there anything particularly cool about Canadian art that is a must-know for anyone interested in contemporary art?

I think outsiders would be surprised to learn that Nunavut, the northernmost territory in Canada, has one of the highest levels of artists per capita on earth. What is maybe more surprising to some is that the Inuit art community has thrived without any formal art school. Peer-to-peer and intergenerational learning has sustained this community of artists for generations. University art programmes can be great but we should always remember that there are other models out there that are just as effective.

Is there a common language of Canadian contemporary art by which you would say it is easy to distinguish it from other art scenes? Canada is a vast country: does art look different on the east coast compared with the west coast or in the north?

You're right that Canada is a vast and diverse country. I would be hard-pressed to find a defining feature or a common language. What is happening in the Indigenous art world is a notable story. There is a tendency to shun distinctions between tradition, craft and art. For many practitioners they feel that their work is part of a continuum. Some people make the mistake of seeing contemporary works by Indigenous artists as a remixing of traditions, but this is a western way of seeing. Because of Canada's problematic treatment of Indigenous peoples (many communities have no access to drinking water and

that's just the tip of the iceberg), the Indigenous art world is highly politicised. There's an urgency and a dynamism that is disrupting the established order in the Canadian art world and you can feel major changes coming.

Are there many artist-run centres in Canada? How are they unified and do they communicate and collaborate often?

Across Canada there are approximately one hundred artist-run centres and some are more than 50 years old! The Artist-Run Centres and Collectives Conference is the national association to which most of us belong. Every few years it holds a national conference which is the only opportunity for us all to come together. However there seems to be few instances of collaborations between centres in Canada. It is much more common for centres to seek their collaborators internationally. Maybe that's just a reflection of Canada's internationalist style. Or maybe it's due to the fact that St. John's, Newfoundland is a lot closer to London, England than Vancouver. In any case I would like to see more collaboration and exchange between centres in Canada.

Last but not least – why are there so many squirrels here in Ottawa? I read that they were initially introduced as a decorative animal in local parks but then things got wild ...?

As far as I know the squirrels you see in Ottawa are native to the region, but the cute little rabbits that bounce around in city parks were likely abandoned by their owners and they are so adorable. My favourite animal I like to see in the city is the majestic moose – they sometimes venture downtown, halting traffic and inducing all kinds of panic. ■

Tour of the SAW construction site, 2019, photo: Alex Noreau



Does the market allow contemporary art to address experimentation?

Maria Gracia de Pedro



Enric Fort Ballester, 'Freiheit', Ultrachrome print on paper, 120 x 80 cm, 2015

The duality of artists and the contemporary art market is a matter that worries the art world, mainly regarding the conditions for emerging artists. Even if the approach of society to contemporary art has changed in the last decade, there still prevails a controversial opinion about provocative artwork that can hurt the unprepared audience. Nevertheless, if an artwork that is exhibited today is able to make the audience think, we are probably moving in the right direction where we, as artists, wanted to arrive so many centuries ago – always in need of response from the public. When people who visit an exhibition come back home thinking about what they have seen, if it stimulates them and makes them contemplate their feelings towards the artworks they saw – then we may already call it a successful artwork. If we go back to the roots of artistic production, we might find out straight away that what the artists are producing is what their feelings are, with the aim of making the society understand and discover what they feel and think through their artworks.

What artists are creating nowadays, why they are producing and from where they take their inspiration are the core questions to ask ourselves in order to understand their motivations and sources. A couple of inquiries are more than enough to make a us contemplate the present state of the art market and its mechanisms.

It is very difficult for an artist defined by a style and who is identified with it to then take the risk of experimenting if it means losing the security of previous success. As an audience to those experimentations, we try

to understand why: whether artists produce artworks based on their approach to the society or because of their feelings, and why occasionally they try to maintain and develop the same type of works. Sometimes artists follow the same pattern because their works are saleable, people like them, or they gather positive attention from specialised press – so they do not want to take the risk of testing out new things and potentially failing. If we look at other sectors and industries, suddenly 'innovation' is the key word, whereas for artists it is increasingly difficult to be innovative when producing artworks as they have so many boundaries to navigate around. Together with other problems shared by the majority of society, such as struggling economies, employability of young people, rental crises and rise of rental prices, we should not forget that the biggest limitation that emerging artists face is their own economy. When we speak about the production of new series of artworks, the fear of public reaction is something that matters not only to the artist – but if their works are done in agreement with an art dealer, you grasp a mixture of fear and excitement in the merchant's eyes.

“In general, an artist is more or less commercial and more or less maintains his or her economy.”¹

In order to avoid repetition, the idea of creating a new body of work with different forms, themes or sources is appealing to the artist. However, creativity will be limited by the specialists – workers that are in the contempo-

rary art world, mainly those whose opinion is relevant, such as museum directors, biennial curators and writers, amongst others.

The decade of economic recession and the shift of capital and migration of people between diverse areas of the world are determining a crisis in the artworld that is paralyzing the entire art system, pushing mid-size galleries to drastically reduce their budgets, 'play it safe' or, in the worst case scenarios even close down. Even art fairs that always try to get rid of their economic problems by asking galleries for large fees are struggling. We perceive new models of collaboration between galleries that are trying to limit this unsteadiness in the contemporary art market which seems unable to soar.

Is it then possible that in such an austere environment as the emerging artists are experiencing, the creativity is compromised in order to preserve what is left of a florid art system that determined the past generation? Nowadays, numerous young artists choose to work 'traditionally' only in order to be able to belong to the successful market patterns of former generations. The idea of surviving within the art market is a constant struggle where artists have to 'juggle' to stay on the tightrope of the market, an instability that was perhaps less prominent in the past. In this case, are the non-profit project spaces the only ones left who dare to make a real breakthrough in the stagnation of the art world?

Without the necessity of thinking about big contemporary art structures such as museums, large galleries or art centres, where rarely would we be able to find experimental and fresh works, project spaces (run by cura-

tors, critics, artists or art lovers) are the core of the 'under-probation' artworks. These are the places where you cannot feel the pressure on the artist and restrictions on the subject and format of their expression so pressing, as they are not conditioned directly by the market value. These structures have had a rapid increase of numbers in the last couple of years in some of the areas of the mediterranean zone like Italy, Spain and Portugal among others, mainly thanks to the necessity for testing new models of partnership between the youngest generations and those who are not already in the elite.²

Is it then only the contemporary art that happens in off-spaces that can make us to feel something? An emotional involvement in the art both on the side of the producer and the viewer is a fundamental component in experiencing the arts nowadays, in an era gradually more and more digitalised, therefore at a further physical distance from other individuals. At the same time a moment shared with other individuals in the same place, creates a communal experience. Therefore that empathy among people that got lost, or has been distorted through the life beyond the screen, may become the focal point of the whole contemporary art experience. The rediscovery of the other, without any filters. ■

² We understand Mediterranean zone of Europe the following countries: Spain, France, Monaco, Italy, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro, Albania, Greece, Turkey, Syria, Lebanon, Israel, Egypt, Libya, Tunisia, Algeria, and Morocco; Malta and Cyprus. In the research, we include Portugal, as even though they are not bathed by the Mediterranean sea, the culture and education is directly connected to Spain and our instruction guidelines. (From ongoing writer's PhD research at Granada University, Spain)

¹ H. Abbing, 'Why are artists poor: The Exceptional Economy of the Arts', Amsterdam University Press, 2002.

Independent Curating as a Leisure Activity: Czech artist-run spaces

Lenka Sýkorová



Tomáš Knoflíček, 'Maelström', Kaluž Gallery (Splash), Ostrava, 2010, photo: gallery archive

'The Czech Action Galleries' project maps the phenomenon of artist-curators in the Czech Republic in the 1990s with an overlap to Slovakia. It researches artist-run spaces that typically combine public art, action art and site-specific works. By the beginning of the 2000s public space and its usage in art became attractive to young Czech artists, mostly thanks to its openness and accessibility to the general public. They started to regularly organise exhibitions in former display cases, show-windows and other glassed-in boxes, thus broadening local culture for people who often, and for the first time, came face to face with 'live' art and artists. The opposite of these activities were apartment galleries created in the intimate space of artists' apartments. The other type of Czech artist-run spaces researched includes galleries at different locations, often mobile, that are site-specific and run by artists-curators with shared DIY enthusiasm for the development of the Czech contemporary art. The common feature of these projects is art using the idea of a gallery platform as an artwork.

Czech artist-run spaces

I will mention some galleries that exemplify this trend. **Galerie Hrob** (The Grave Gallery) was created in Olomouc in 2015. Its morbid name and form stem from the often dark Czech sense of humor and rebellion (meaning institutionalised criticism). The artist-curators Pavel Šuráň and Radim Schlaster founded this gallery using the principle of site-specific works. The exhibition hall, as they call their project, is designated for contemporary art. The grave changes its location, and it is necessary to first dig a space for the exhibition that is 2.5 m long, 1.2 m wide and no more than 1.6 m deep. It is an example of a gallery platform that is based on the principle of sharing a given space and time.

Galerie Kaluž (The Splash Gallery), active in 2010–2012, was based on similar principles but was situated at a static place on Podlahova Street in Ostrava. It was started by artists Libor Novotný and Jana Zhořová, and the gallery used the "moment of coincidence and waiting for rain". In other words, for each art event the artist-curators waited for rain to come and fill a shallow pit in the street with water – creating a puddle, which gave rise to the gallery's name and to different situations for artistic production. Later on, to ease organisation, they began to fill this alternative gallery space with water by themselves, instead of waiting for the rain. The magic was in vernissage meetings around the puddle where it was possible to see and experience common situations transformed into an art



Adéla Chorá, 'Treasure Land Escape', Hrob Gallery (Grave), Olomouc, 2017, photo: Jakub Čermák

form from a different perspective. Galerie Kaluž integrated a performance element with site-specific works and public art, giving a unique example of a gallery as an artwork. Many different emerging artists, such as Tereza Rullerová, Kateřina Olivová and Tomáš Knoflíček, as well as established artists such as Jiří Kovanda, exhibited their work there.

Apartment projects are the opposite of galleries in public space. For instance, **Chladnička** (Fridge Gallery), which was founded in Bratislava by Slovak artist Mira Gáberová and now exists in Prague, gives a common apartment an artistic role. The displayed artworks evoke an exhibition atmosphere not only for the artists but also for the residents of the building. The exhibiting artists are provided with a private space that is free of established clichés about a gallery as an institution full of discussions about the exhibited artworks. Such discussions can paralyse and limit artists in their creativity. Chladnička is an experiment with a laboratory environment where mistakes are allowed.

For some more galleries, we can look at **Galerie Ducato** (Ducato Gallery) opened by Viktor Vejvoda, a graduate from the Studio of New Media at the Academy of Fine Arts, as a mobile gallery in his white Fiat Ducato in October 2011.¹ He created an alternative mobile platform to reach those who wished to enjoy a different gallery atmosphere, and with the programme focused on new media. His idea was to go beyond the artworld community and reach incidental viewers in a public space. The gallery could also transport eight people and the necessary materials to a selected site, and it provided sufficient technical support for exhibitions – digital frames, projector, wi-fi etc.

In 2011, Richard Bakeš, Daniel Vlček and Matouš Mědílek created **Berlínskej model** (The Berlin Model)

1 More: <https://vimeo.com/35065734> (23.1.2019)



Dominik Lang & Eva
Kofátková, Chladnička
(Fridge), Prague, 2014, photo:
Ivan Svoboda

in Letná in Prague, which has a clear parallel to Berlin's Mitte district.² The gallery brings together visual arts, music and gastronomy and creates a community platform with one-day exhibitions and gastronomic experiences, together with workshops, lectures and concerts.

The projects described have been a critical response to the established system of art institutions and reopened the issue of 'anti-exhibitions' known in the west in the 1960's and 1970's when institutionalised critique was being formed.

Contemporary art in the regions and Czech Action Galleries project

At the beginning of my research in 2008 I asked myself three questions: *What is the role of a contemporary art curator? Why have many Czech galleries been run by artists since the year 1990? Who is an artist-curator?* I gradually reached the conclusion that, due to the history of the former Eastern bloc, the Czech

² More: <https://artycok.tv/25581/berlinskej-modelberlin-model> (23.1.2019)

Republic is still culturally connected to Slovakia, which results in a blend of opinions, inspirations and artists. This is why many project exhibitions and presentations started in former Czechoslovakia. It is not possible to list all of these artist-run spaces. They are typical for their fast creation, short longevity and sometimes even conspiratorial sharing of information. The significant feature of Czech and Slovak artist-run spaces is the enthusiasm of artist-curators who do not expect any profit from selling exhibited artworks or success. The Czech artists deemed the running of independent galleries from 2008 to 2012 as part of their professional growth. This is different from artists of the very beginning of the twenty-first century (2000–2007) who considered it as a temporary situation without expecting it to kick off their career. This situation is discussed more by Václav Magid in his comparative article from 2007 in the magazine *Umělec* and by Edith Jeřábková and Lenka Vítková in their article *Plan B* from 2006 in the magazine *Umělec*.³ In any case this 'do it yourself' scene gradually gave rise to artists who received different esteemed awards (e.g. the Jindřich Chalupecký Award, the Oskar Čepan Award) or became leading professors at prestigious universities (the Academy of Fine Arts, the Academy of Arts, Architecture and Design in Prague, the Faculty of Fine Arts of the Brno University of Technology and others).⁴

Czech artist-curators often work with art in public and private space. They support emerging artists but do not follow or represent them in the way that private galleries do. The artist-run galleries are self-financed and/or receive art grants (from the Ministry of Culture, the Municipal Office of the Capital City of Prague, the Foundation for Contemporary Arts Prague and others). Collaboration usually takes place in the district where they reside. **Máme otevřeno** (We Are Open) is perhaps the most prominent project in Prague. The project connects galleries, theatres, cafes, and artists' studios that are open to public. It offers an experience of the art district of Prague 7 in another way with an emphasis on community creativity and exhibitions, guided tours, music and theatre performances or simply meeting people who are doing interesting things locally.⁵

³ <http://divus.cc/praha/en/article/plan-b> (23.1.2019)
More: <http://divus.cc/praha/en/article/an-attempt-to-compare-the-phenomena-of-quot-tusovka-quot-in-the-russian-art-of-the-nineties-with-the-contemporary-czech-community> (23.1.2019)

⁴ More: SÝKOROVÁ, Lenka: 3.5 Final Evaluation. In: 'Nezávislé kurátorství ve volném čase. Nezávislý kurátor a umělec-kurátor na české nezávislé vizuální scéně 2000–2016'. FUD UJEP v Ústí nad Labem, Ústí nad Labem 2016, p. 166–170.

⁵ Prague is divided into several districts and numbered (Prague 1, Prague 2,...).

The increasing demand for contemporary art in Czech regional cities – Ústí nad Labem, Ostrava, Brno, Pilsen, Liberec and others – during the first decade of the twenty-first century was no accident. It was a logical result of the fact that many universities opened art faculties after the Velvet Revolution of 1989. Student artists thus longed for their own gallery platform that they opened in the least expected places – in alternative spaces outside traditional galleries (site-specific art) with performance elements (action art). The uniqueness of the 'here and now' of these projects is based on experiencing a particular situation at the given place and time.

A notable project outside Prague is the **festival XY** Olomouc – exhibitions with strolling /walk through vernissages, or Ústí nad Labem's project called **Bytové galerie** (the Apartment Galleries) in the Klíše district, the home of the Faculty of Art and Design of Jan Evangelista Purkyně University. The Czech Action Galleries project connected the galleries that have been researched through a web platform (www.actiongalleries.info) and exhibitions, and documented their activities in two publications: *Nezávislé kurátorství ve volném čase*, available in English as *Independent Curating as a Leisure Activity*, and *Konečně spolu*.⁶ During this research that began in 2008 artist-curators started interacting and exhibiting together and new galleries were opened.

⁶ SÝKOROVÁ, Lenka: *Nezávislé kurátorství ve volném čase*. Nezávislý kurátor a umělec-kurátor na české nezávislé vizuální scéně 2000–2016. FUD UJEP v Ústí nad Labem, Ústí nad Labem 2016. ISBN 978-80-7561-028-7 and SÝKOROVÁ, Lenka [ed.]: *Konečně spolu*. Česká nezávislá galerijní scéna 1990–2011. FUD UJEP v Ústí nad Labem, Ústí nad Labem 2011. ISBN 978-80-7414-419-6.

The researched galleries typically have spaces of up to one hundred square meters and are supported by artists in the given location, working with the concept of building a community without employees and collections. Artist-curators do not expect to make any profit from their activities, which they consider 'leisure', pass-time activities and which they perform enthusiastically with the goal to develop the local art scene. Czech artists have a need to create their own functioning contemporary art communication platforms in a certain space and time and to keep developing art from the bottom up. During the past two decades most Czech artists have tried to maintain their sovereignty, not having wanted to be devoured by art production. It is a game of independence in the art world that interests me very much from the point of view of an art historian. We can see this especially with every new generation of Czech (and Slovak) artists who open new galleries and want to be involved in the artworld and become its part. Starting around 2012 this model of Czech artist-run spaces gradually became outdated and structure of the Czech gallery scene became much more diverse, ranging from experimental and private galleries all the way to traditional gallery institutions. At the same time the new emerging generation of curators made visual art more visible and opened it up toward the west. Many independent galleries (e.g. Berlínskej model, **tranzitdisplay** etc.) became established and began to determine the further direction of contemporary art in the Czech Republic, and represent it abroad. ■

2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Display Case Gallery , (Vitrinka), Prague (BJ)	Display , Prague	Mayrau , Olomouc	AM 180 , Prague	Etc. Gallery , Prague	Entrance Gallery , Prague	Benzinka , at Sianý, Olomouc	Petrohrad Gallery , Pilsen	m.odla , Prague	Gallery F43 , Prague	Outdoor Gallery Nitra UKG , different cities	Cell (Buřka), Ústí n.L.	In Vitro Gallery , Ústí n.L.	Hi Hello , Olomouc	Reciprocity (Vzájemnost), Prague	Grave Gallery (Hrob), Olomouc	Shop Window Gallery (Výklad), Trnava
Display Cases (Vitrinky), different places (PAS)	Ein Gang , Ostrava	Attic Gallery , Prague	Home Gallery , Prague	Watch-tower (Strážná věž), Ostrava	Gallery 35m² , Prague	Sam83 Gallery , Česká Bříza	Gum studio , Carrara, Itálie	Parallel Gallery , Prague	Fridge (Chladnička), Bratislava	Ferdinanda Baumannna Gallery , Prague	Walk Bellow Reality , (Procházka pod skutečností), Ústí n.L.	Pole Gallery (Stožár), Prague	Club Gallery (Klubovna), Brno	MakeMake Gallery , Brno	Monomach , Brno	1.2.3. Gallery , Prague
NOON , Prague	Nibiru , Ostrava	CO14 , Prague (Rafani)							Fresh Air Gallery , Píseň	Splash Gallery (Kaluz), Ostrava	SPZ Gallery , Flag (Vlajka), Prague	Nucleus (Jádro), Brno	Garage Gallery (Garáž), Zlín	Fridge (Chladnička), Prague	Lift Gallery (Výtah), Ústí n.L.	
Eskort , Brno						Gallery Dole , Ostrava		Gum studio , Carrara, Itálie	Projektplus , Prague	Gallery 115/55 , Brno	Hot Gallery (Horká), Olomouc	Aspik , Prague	Shape Gallery (Tvar), Brno	KIN Cafeteria Gallery (Jídelna), Prague		
Apartment (Bytovka), Ústí n.L.								Gum studio , Carrara, Itálie	Björnsönova 2 , Bratislava	Projektplus , Prague	Blahobyť , Prague	Up Gallery , Ústí n.L.	LaVor , Olomouc	Broken Gallery , (Lomená), Olomouc		
Gallery 761 , Ostrava								Gallery in Cellar (Ve sklepě), Prague	Grössingová 49 , Bratislava	Room in , Ústí n.L.	Skylight Gallery (Světlik), Prague	K.ART.ON Gallery , Prague		Apartment Galleries (Bytové galerie), Ústí n.L.		
Jáma 10 , Ostrava								Grocery Gallery (Potraviny), Brno	Shoeless Mánes (Zutý Mánes), České Budějovice	Goodbye Gallery (Na shledanou), Volyně	Move Gallery , mobile	By the Way Gallery (Mimochodem), Prague	Outdoor Gallery Banská Bystrica	Hidden Gallery , different places		
Safra porte , Ostrava									Anne Frank Memorial , Brno	Room in , Ústí n.L.	Waller Gallery (V peněžence), mobile	Outdoor Gallery Banská Bystrica	Hole Gallery (Díra), Prague	Beauty Gallery (Krása), Brno		
C.I.G.I. , Ostrava									Walk Thru Gallery , Hradec Králové	Shoeless Mánes (Zutý Mánes), České Budějovice	Ducato Gallery , mobile	Flower Gallery (Kytka), Prague	Prototype Gallery , Prague			
										Bunker Gallery (Bunkr), Most	Berlin model , Prague	1_7 Gallery , Ostrava				
										Luxter Gallery , Česká Bříza	Off Formát Gallery , Brno					
										Hot Dogallery , Ústí nad Labem	Prokopka Gallery , Prague					
											City Surfer Office , Prague					
											White noticeboard (Bílá nástěnka), Prague					

Supermarket city guide

Herman de Klerk



Stockholm is dark and cool: irrespective of the time of year that you decide to visit and how you choose to define the adjectives 'dark' or 'cool'. I remember walking through passport control at Arlanda wondering if they'd send me straight back to South Africa purely because I am from South Africa. You see, the red tape and fiery hoops you have to somersault through to get your visa is so *Circus Charlie* that you basically never believe they'll let you in. And I am aggressively average at *Circus Charlie*.

But I made it through and the decision to take the scenic bus ride to T-Centralen was meditative and warranted. I don't remember seeing any sheep but I feel like they were grazing next to the highway in rolling green fields. Free from the confines of factory farms and miles away from the abusive treatment the animals experience in *Circus Charlie*.

Side note: the relief of getting off a twenty-two hour flight via Dubai will make you hallucinate.

During April the nights in Stockholm feel suspiciously nimble. At some point you realise the sun has started tilting into its daily slow-motion-butterfly-knife-esque flick across the city vista. This is something I witnessed crossing the bridge on the metro from Slussen to Gamla stan and so should you. The way the twilight starts glowing on the horizon just before you manage to call it in is simultaneously unsettling and sirene.

In any city spending time in a retail establishment (read: bar) is an imperative anthropological exercise. Sad truth: Viking Bar near Mariatorget had zero vikings when I visited. And I had watched the first two episodes of Vikings on Netflix so I was a bit sad.

(2/5 stars for real vikings at the Viking Bar)

Alternatively Götgatan is a good street to go people-watching and if you walk up far enough you can see Globen in the distance which means you accidentally killed a few birds without even realising it.

For the more cultured traveller there is plenty to see in what the internet tells me is the *Venice of the North*. I intentionally omitted any fine art related destinations besides the fair because you really

should have Googled those and I am too lazy to write about another Warhol, Picasso or Dali exhibition.

The Naturhistoriska riksmuseet is huge and admission might still be free to the public when this goes to print. I have seen lions IRL. But I've never seen anything quite like the cats on display at the museum. The offbeat jazzy taxidermied rulers of the jungle are so much better than the real thing. In fact it is a must-see-confidence-booster for anyone who is terrible at drawing lions. Add to that the siamese calf and Coelacanth and your trip might get proportionately weirder and somewhat figurative without viewing any permanent collections.

(4/5 stars for the confidence boost.)

(5/5 stars to you if you didn't have to Google 'Coelacanth')

Then there is Skansen where you encounter the bear who nearly killed Leo in *The Revenant* and a kitten enclosure (the latter in Lill-Skansen situated an appropriate distance away from the adjacent rodent display-come-bin-den). Skansen is a tourist trap ... but they also have wolves and do you have any idea how wild it is to see wolves when you are used to only seeing the smug lions of South Africa? I felt very conflicted about my excitement. My gallerist promised to get into the various enclosures on opening night and free the animals. He also said; "Leo with his dadbod ain't sh*t!" You read it here first.

(1/5 stars for zoos... the potential Oscar-winning Supermarket 2019 performance piece gave me hope.)

Supermarket and snus are two of the strangest things I've come across in my life. I never tried snus but I tried Supermarket and it was the best kind of strange. I like the way people up North in Sweden suck in air ('fwwoop') with a pout to

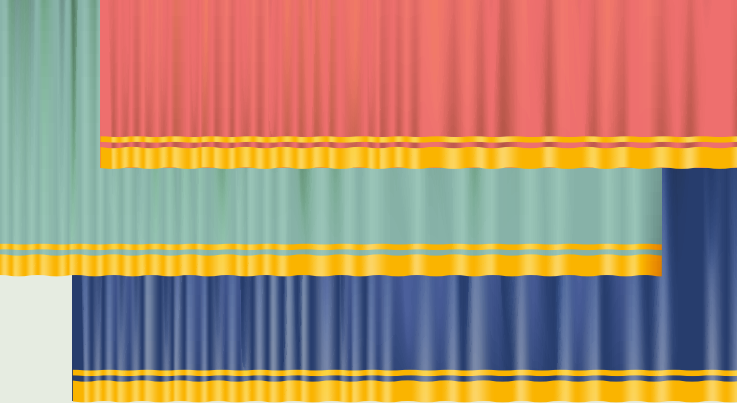
say 'yes'. And the way people in South Africa say 'shap-shap' for almost anything positive. The whole point of the fair is to interact and learn more about each other and the city you are in. On that note I also like the way Bas Jan Ader cries at us in his infamous performance. The realisation that I might miss the fair this year due to other commitments leaves me feeling the same:
Jag är för ledsen för att berätta för dig.

Shap-shap Supermarket. ■

'The lions at Naturhistoriska riksmuseet', courtesy of Herman de Klerk, 2018

'Dubai International Airport smells a lot like perfume', courtesy of Herman de Klerk, 2018





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När nån nallar din smartphone
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När du trampar på en spik
När nån trampar på din spik
När du hamnar i rätten
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