

THE EXHIBITION

I THE STUDIO VISIT

CURATOR - LAMONIKA  
ARTIST - LARRY DIRTWORM

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1 LABOUR 1/VoYEuR

ARTIST STUDIO: 3 white walls, a table: objects in the space mounted: on plinths and frames. A computer.

Larry dirtworm is working on his piece at the end of his studio:  
observing his practice: he is working on a new piece: loud music.

the curator enters inaudible for the artist: watches the artist work we  
take over his/her POV/over the shoulder: only when the song ends  
curator sais something/ awkward moment

LAMONIKA

sorry I wasnt sure, I think you didnt hear me knocking

DIRTWORM

did you find it at all?

LAMONIKA

oh yes, the entrance gate was closed, but this technician  
in a stainless green overall opened the door for me. He was  
a very nice guy. is the factory an old bus service building  
or something?

DIRTWORM

its a rubber factory, but they are closing it down, the  
person you met though is stalin. He is an artist who has a  
studio here.

LAMONIKA

What kind of work does he make

DIRTWORM

video.

LAMONIKA

I see

DIRTWORM

he films himself eating on newspapers from different countries and eras, in reproductions of outfits of the characters in the images of the newspapers.

LAMONIKA

I see.

## 2 OBJECTS/RESEARCH

the curator walks around: now the artist watches curator:  
curator asks about single objects: what is this / what is that:  
some are personal objects and not art, some are part of the artists  
research. Most of the pieces are white or wooden colored. She stands  
in front of a black, death-motivated altar. A digital videoframe with  
fotos of dirtworms mother.

LAMONIKA

*flips through a fotoalbum*  
do you make photo albums

DIRTWORM

no these are just some photos of my mother.

LAMONIKA

Did your mother die.

DIRTWORM

No, she comes by every now and then and puts new photos  
inside, she takes care of her shrine herself.

*curator looks at the candles around it, and the little  
foodobjects.*

they start talking about his/her research: all at hand of single  
objects: as if he/she is telling a story about these object,  
manifestations of the research:

fill a room with objects: give the artist-actor time to get used with the objects: to look at them and make connections: then the curator is the one who is picking them: the actor can make its own time line: these objects define your last 5 years of research: and interest: but the curator is actually deciding which of the stories he wants to know about them, then the artist is drawing the time line in a narration from the pieces

[ANTONIONI: the framing of objects, close up shots of the object: curator in close ups looking at the pieces: anti-shots of artist: change slightly in angle.]

### 3 PRACTICE

artist explains a formula of work that he developed.

#### DIRTWORM

this piece follows a formula of my work that i developed: it is made of 6 views to come to a piece: they are connected to my travelling. When I travel I walk through the city until I find a ceratin scene that takes place, that I witness.

#### LAMONIKA

What kind of scene?

#### DIRTWORM

I dont know: its some sort of arrangement of people or something, a combination of the charackters, the street corner where it happens, the gestures: its something that ive seen before probably, that reminds me of something because I get very excited when I witness it. I watched a suicide in a trainstation in chicago once or a group of drunk men trying to free a raven from a tree in monterrey or a couple making love on a roof that are watched by a teenager behind a watersilo in pnoh penh.

#### LAMONIKA

What do you mean with 6 views?

#### DIRTWORM

I write a script from every thing I remember: when I am back in los angeles: I try to cast people to restage the scene. In bogota I saw a young man, with very sharp facial features, long wavy hair, he wore black a black business suit, he was maybe 25, maybe younger, beautiful man, he was buying an icecream from a man on the street, and asked him for the way while he started to lick the icecream, a police officer, that he obviously knew somehow, stopped by. The man bought the police officer an ice cream, a turquoise one, he

himself had mamey. Then the police officer and the young man went to a church on the other side of the street. I watched the ice truck for a maybe two hours. They didnt left the church, I went inside. Didnt find them, when I asked the ice cream seller, what the young man in the business suit had asked him, he played the ignorant, showed me the time on a jewel cluttered watch.

I castet actors to play the parts. I started an affair with the three actors to play the young business man. I build an ice cream cart myself and sold ice cream in downtown l.a. to young businessman and got arrested by the police 2 times. This is a miniature reproduction of the ice cream truck in the cell I was sitting in the first night: these are ikonografic portraits of the actors playing the businessman painted in the style of russian iconoclasm, this is an architectonic description of the streetcorner in bogota.

LAMONIKA

Its a good series, this specific one, I have seen the portraits of your children war series and the sport jerseys you remade for them, I liked these too. But this is particularly sensitive: its gotta be in the show. Did you filmed the restaging?

DIRTWORM

No I dont film it usually, I cast the actors only to have personal relationships with them.

LAMONIKA

I understand. so comitted yet personal. it looks much more spectacular then the story that comes with it, i like how you downplay it afterwards, how do you include the narration to the installing:

DIRTWORM

I dont.

LAMONIKA

could we write it for the cataloge text?

DIRTWORM

i cant put this piece into the show.

LAMONIKA

why not

DIRTWORM

yeah, my cat susanne, she had blood cancer, and the last weeks of her life, when she was in pain the most, she used to come to lay on the ice cream truck and her hair was

falling out and she vomited various times into the ice containers, it was her way to tell me that she was more important than the work that I was working on at the time. Then she died on it.

LAMONIKA

i am sorry about that.

DIRTWORM

you have to understand that its contaminated now: her cancer demons all hide in the ice cream containers and its a nasty operation to get them out there. I cant give it to you.

LAMONIKA

not even the drawings.

DIRTWORM

No, everything is connected.

LAMONIKA

i know. I know, i am sorry. [break] Actually I dont even want that piece: I am looking for something entirely different: [your mounting, your frames, your showcases, your plinths is the best on your pieces.](#)

DIRTWORM

[Thank you.](#)

LAMONIKA

[You do your own mounting right? You dont pay assistants to do that.](#)

DIRTWORM

[No I do it myself](#)

LAMONIKA

I want to have something different from you, I want to have something that you use everyday, something you are absolutely uncritical about, something you've bought and you love it as you have bought it, something that helps you in everyday life, an object, a tool and how you deal with this object I want to know , and thats what goes into the exhibition: but I need it 2 weeks at home before I can exhibit it. since the show will be in a replica of my apartment. Its for the concept of the show, i need to live with it for a while, you see.

DIRTWORM

Mhm

LAMONIKA

I need you to install it: I need you to come to my house and install it there and then we install it again in the gallery. Can you think of an object?

DIRTWORM

Give me a day to think about it.

*The curators stares at the artist that is thinking. Then looks away again at the objects, searching to bridge the pause.*

LAMONIKA

the way you've done this drawing i like that, whos DRAWING is it. Did YOU ALREADY Sell it?

DIRTWORM

IT HAS NEVER BEEN ANYONES/ i HAVE made it FOR MY FRIEND FRED isnt that NOT ENOUGH

LAMONIKA

sure, enough [break]  
Do I know him

DIRTWORM

yes you met him LAST WEEK ON THE DINNER PARTY , remember, the kinky one

LAMONIKA

OH YES he is a cute guy

DIRTWORM

isnt he

LAMONIKA

AND his INSTALLATIONS! uuuhh.  
the way the cables were scattered on the floor, that has quite upset me. HOW THE MONITORS WERE CONNECTED was really special  
i am going to make video show soon, a huge one, with alot of different VIDEOS: but only original codecs, artists who create their own codecs for their videos: do you know if he is into that?

DIRTWORM

No I dont know

LAMONIKA

could i have his email adress: i d love to include him in the show.

DIRTWORM

you should. his email is: fred@internet.biz.

LAMONIKA

*She writes it down*  
would you do that, give me a new piece.

DIRTWORM

sure

LAMONIKA

and come to my place and install it.

DIRTWORM

yeah

LAMONIKA

how long will that take?

DIRTWORM

about 2 weeks or so. i can give you this drawing as a deposit.

LAMONIKA

No its fine. Would you be willing to make a contract for the comission.

DIRTWORM

Sure, why.

LAMONIKA

Just so that I have a guarantee.

There is contract. Close up of the pen signing.

## II THE GALLERISTS DINNER

GALLERIST - Joachim SALZ : leander schwazer  
SPOUSE - stella salz  
CURATOR - LAMONIKA ostrachek : brigitte grice

COLLECTOR ONE - Hammond  
LOVER - Jim  
COLLECTOR TWO - Lenard

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/// /// //

1 GALLERY SPACE

KITCHEN of the apartment: food in bowls a small table.

the curator is cooking with the gallerist: they drink beer, Art installed in the kitchen...

SALZ

it was difficult to find a space like that for a prize i can afford, all the renovations costs included, getting a warehouse is one thing, you got to pay the the heating bills at night in the winter so that the temperature doesnt affect the sculptures

SPOUSE

one more reason to concentrate on new media

SALZ

oh yeah so much easier to facilitate. you have the renovation costs: put new walls in, a new floor, new lighting system, buy equipment, a contract with a shipping agency.

SPOUSE

We were already in 5 figure numbers

SALZ

The first week we open a group of thugs from the local mafia shows up and intimidated one of my receptionists that we have to pay . We thought we just ignore it, talked to other store owners around, fancy ones too, vintage shops, graffitti shop they all payed.

SPOUSE

We couldnt believe it.

SALZ

We're not gonna pay, of course thats part of the deal to be the first in a neighborhood to open a gallery. We represent [first class artists](#), we're not gonna pay the mafia to do that.

SPOUSE

And we are insured: what can happen they smash our windows? the insurance company pays for it. Its almost not our problem.

LAMONIKA

Its not necessarily good for business is it? I mean if art work gets destroyed.

SALZ

Oh i dont know, at least somebody pays for it, the artists dont mind, the insurance company pays the full amount the pieces were set out for. And when they get destroyed they are at least off the market, pushes the prices of their other work.

LAMONIKA

mhm

SALZ

So we dont do anything, two weeks later they come back and poke the same receptionist the eye out with a rusty screw they took from one of the sculptures. can you imagine that? she had to go to the hospital and is partially blind now, they told her that we'd better pay or else they come back and use the art pieces for other violent acts...

LAMONIKA

thats an intersting requirment for a curation: no art works that could potentially be used as weapons.

SPOUSE

Video.

SALZ

and now the bitch is sewing us, can you handle that?

LAMONIKA

Are you paying the mafia now?

SALZ

Of course we are paying. nobody told us about this extra fee on top of the rent, its almost as if paying for a place in culver city.

SPOUSE

Its bigger though.

SALZ

Its bigger and we get gallery guards with a paramilitary background [quasi](#) for free.

LIVING ROOM>>>

Bell rings the collectors arrive. Both in their 50s, Jackets are handed over. Small talk, greetings...

one of the collections brings a young man, his lover. Camera concentrates on this young man: his POV/over the shoulder: cuts to his face in close up\_ we follow him walking around the house looking at art works: tableaus rather than dolly: He is touching some, moving them around, turning the light on under an image or in front of a sculpture, sits down at a piano and plays it: we watch him play it: the dinner in the background, everybody sat down. They started eating

SAMS PIECE  
JESSES TABLE

3 THE COLLECTIONS

they sit around the table. The light behind the windows is slightly orange. Will gradually shift to violet and night time during the conversation.

LAMONIKA

How do you know each other?

HAMMOND

We were in the same board of ENDEAVOUR PLUS, an educational television channel, my father owned a TV network back in the 80s, so he got me a job in the media industry.

LENARD

I dont know if you could call that a job in your case, you were really just sitting on large tables and playing golf.

HAMMOND

Oh common lenard we navigated the ship together, decisions take thinking time. you left it before it was sinking.

LENARD

It was probably sinking because i left it.

HAMMOND

No thats not true, you made it sinking so you could leave it.

LENARD

Your right.

LAMONIKA

How did you come to work at the tv-channel.

LENARD

I wanted to open my own tv-channel. I worked as a journalist, but that was a stupid idea, they are all slackers. I am much too ambitious.

LAMONIKA

Has your collection been informed by your television work at all? [break] I mean yours is kind of?

HAMMOND

A little bit, not really.

LENARD

I was an antique dealer at first, mostly south east asia, my wife was an anthropologist in the area: thats how I got interested in necessity objects: weapons, pottery, agricultural tools. Most of the collection is in museums now, I gave all of it away when I started collecting theatre props for cambodian and balinese dance. I was always interested in props, even when I started collecting art: I dont like painting or video, I am interested in reappropriation of useful objects, or the [augmentation\(tun als ob, to pretend, to artificially produce\)](#) of functionality.

LAMONIKA

Did you ever collect design objects.

LENARD

No, he would. I am not interested in things that were made to be used. Like a balinesian chair: they are made to be looked at, they pretend to be functional, but they are never touched, no actor ever sits on it.

HAMMOND

i collect in fractals: things that are in close proximity to each other, i dont collect names or eras or nationalities: but objects that are similar to each other, and that I like therefore. my collection is almost entirely made of artefacts of performances. The historical trace of an object is interesting for me. what it was used for. And your right I dont care if its a piece of furniture, a book, a cigar. It doesnt have to be a produced as an art piece. I like it better if its not made to be art piece.

LAMONIKA

Would you buy a work that is produced as an artefact: that was exactly made for documentation.

HAMMOND

Like what?

LENARD

You do kind of, the moscow conceptualist albums that you collect, they are in a way.

SALZ

Yeah and beuys stick: the one he kept the cayote of his back with.

HAMMOND

But that is because I like artists sticks. I own gericaults stick, toulouse-lautrecs stick.

#### 4 THE CURATORS APPORACH

light is orange violett...(sunddown light, light falls from outside on the food and the actors as the curator tells of her concept)

LAMONIKA

do you have them installed in your house? Could I see them?

LENARD

what are you exactly intersted in? salz told me you are going to present the show in an appartment?

LAMONIKA

In a replication of my appartment. Yes. That we build in the gallery.

LENARD

Why an appartment? Are you interested in Apt Art?

LAMONIKA

no, it still a gallery space, I could have organized the show in my appartment with the same artists but I am interested in the quality of a set structure and I am interested in the history of installation art and their association with the replications of living rooms. I am also not interested in art pieces like you are not.

HAMMOND

You really seem to be the only one salz

SALZ

yeah.

LAMONIKA

but I am interested in artists and how they live and their living conditions.

LENARD

Oh god is this going to be a show about poverty?

SPOUSE

What do you mean with living conditions?

LAMONIKA

I am interested in how the artists I include have different valuations of their lifestyle. Since the artist has become the archetype of the freelance labourer: he is the perfect independent, multi-skilled, project manager and small business owner. The google employee, the startup manager, ... they are all working like artists.

HAMMOND

They are all working like gallerists if you ask me.

LAMONIKA

But outside of the labour, in their actual lifes there is something original, the artist is still somehow connected with his own process, his own interests and individual development.

SPOUSE

at least thats why people love them. They have the job to talk about them selves and make sense.

LAMONIKA

Artists lifes are disfunctional to lifestyle trends or fashions: thats what I want to explore. i first got interested in the lives of artists when looking at group fotos of soviet conceptualists a friend of mine brought back from moscow: how they sit around cluttered tables in there rough coats, in their tiny appartments, full of objects. today all appartments look galleries, they are empty white spaces. thats because they are supposed to look like artist studios from new york in the 80s, and thats because the studios were then starting to look like a gallery. Since everybody was only producing for galleries, their space had to look like a gallery. what happens if the gallery is becoming a living room again.

SPOUSE

But thats what installation art was doing wasn't it.

LAMONIKA

I am interested in lifestyle though: as a practice that can

be treated experimentally. Like a total art form: interior design, diet, sexuality, clothing, body-relationships, social lingo, are all parameters that can form a practice: at this very point the actor and the artist become one person: a persona: the life milieu in which the persona lives is the actual piece. I want to show artists whos practice or work is connected to their lifestyle.

gallerists mobile phone rings.

SALZ

hey whats up. I am on a dinner with hammond and lenard.  
Was ist passiert?  
Hast du ihm nicht diese residency in tibet organisiert?  
Warum ist er nicht gegangen?  
Er denkt es ist eine rehab?  
Ja ist es eine rehab?  
Ja erklauer es ihm doch, wo ist er denn jetzt?  
Warte, Hat er dir die neuen drucke schon gegeben, puh. Gut die muessen naemlich in zwei wochen haengen, das ist ja alles schon geregelt und so.  
Ja ja ich weiss, aber der muss jetzt seinen shit together bekommen.  
Was? nein nicht im dreck, er kriegt sich sonst nicht mehr auf die reihe. Hoer zu ich muss aufhoeren, ich ruf dich morgen zurueck, ja.  
Gut, tschau.

## 6 CURATOR AND ARTISTS

the light behind the windows of the appartment is orange-violett now: intense orange light as the sun sets over the food...

LAMONIKA

HOW PEOPLE MEET that interrests me: AND when i go TO SOMEONEs STUDIO, it doesnt interssiert ME how they exhibit THE THINGS THERE, and augment the gallery walls or the flurescent lighting: I usually dont even do studio visits anymore. I was in this one artists studio and looked at her sculptures, and they were so empty, and I didnt understant what she was doing but she invited me to her house, and I watched her play xbox, feed her parrot, I watcher her use the same hunting knife for all of her meals and we ate dried fish she brought from japan and grapefruit. She had varnished her bedroom wall in this ultra glossy potato color, and we spend 5 hours talking about this color and about the smell in her house and that interested me, suddenly the sculptures in her studio made sense, and I started to understand her practice by approaching her life, you know. That is what I am looking for in the exhibition.

LENARD

I dont think that you are actually interested in artists. Or in art for that matter.

HAMMOND

I think she is not interested in contemporary art.

LAMONIKA

No I am only interested in contemporary art, but everybody is talking about it as if we were still in the 19<sup>th</sup> century and in europe.

HAMMOND

I find that fascinating. Why did you invite her at all to show in your space salz.

LENARD

Because it all sounds terribly like an art piece itself.

LAMONIKA

But its not.

LENARD

[patronizing] oh, I know. Hes inviting you to exhibit objects that we in particular, but other collectors as well are interested in. and he usually doesnt get us to buy much of the works that he is showing.

5 CONVINCING: THE OTHER APPARTMENT

the gallerist stood up from his chair, he turns on the light in the house...: the pieces are all illustrated with light sources... a city scape in the background outside of the window: There is break in the conversation we watch him. Look at the faces looking at each other.

SALZ

your right lenard. I work for my costumers. most of them cant afford art that is 20 or 30 years old and still [known/famous/circulating](#), you know, god knows what happened to all the art that was made 30 years ago, that nobody knows about anymore. They want to buy contemporary art, seasonal art. I sell potential, I sell the possibility that it will gain in value in the next 20 years, if the artist is still known. most of these young actors they dont know anything about art, they put in their apartment and it sits there like a piece of furniture and they dont really need it. And they dont care about the conservation of it, they dont care about public reviews of the pieces: And I dont have a

relationship with them.

HAMMOND

a gallerist is only as famous as the customers that buy at his house.

LENARD

I still dont understand why it has to be your apartment lamonika?

LAMONIKA

Because I want to make myself vulnerable as the author of the curation: I want to show my private space as the idea hole: how it comes to the constellation of the objects in space: I am asking the artists to come to my house and install it there two weeks before the show, and then we install it in the replica.

LENARD

But you live so small, almost like an artist - how is this different from an installation art piece. I think people will not understand the signifier apartment when they look at your apartment. Especially not if this is a show for buyers. They dont know the difference. The idea is to present them an apartment that they know: and show them how to install these utility objects from another world: as if they were not artpieces.

LAMONIKA

This is not a show for buyers.

LENARD

sounds like an interior design fair.

HAMMOND

You suggest to build a replica of your apartment, lenard?

LENARD

No salzes. I dont want to commit to buy anything, besides I dont want to boast with my apartment infront of other collectors. the real vulnerable person here is the gallerist, isnt it. Your just another artist darling.

LAMONIKA

But I am not.

HAMMOND

That is a great idea, salz what do you think.

SALZ

Yeah Its an idea.

LAMONIKA

But I want to show that there is authorship in the curation, that it is my personal view and my personal anthropological gaze at the artists lives. Have you ever been to an artists appartment, you havent because you are not allowed, they dont like you, but I can go there, I am the neutral.

LENARD

the curator is just an organizer really: this is all very clever, nothing of it is art, even the artist is not the artist. I understand you want to expose the functionality of the art market: artists have art at home, collectors have art at home but the gallerist: he is the facilitator, he is the dealer... I was a dealer once. I know how it is your invisible when your a dealer: thats your job you have to ordain to all customes: bringing the private life of his artists into his gallery and selling it off of his couch...

HAMMOND

...a copy of his couch.

LENARD

... thats criminal and I like it.

LAMONIKA

But You cant buy anything, because non of the artists sells there objects, they are all [private property](#). Thats part of [the curatorial declaration](#).

HAMMOND

is that true salz? So What are you thinking on selling in this show? I mean could I buy your appartment replica? Could I buy a replica of that painting you have over there?

LAMONIKA

You cant buy it, if it isnt worth anything.

LENARD

Why is he representing you if he cant sell anything.

HAMMOND

He can sell the video documentation, he can sell the concept.

LAMONIKA

no you cant sell it. And you cant buy it.

HAMMOND

i can buy everything.

SALZ

comon lamonika, we already sold the concept. the show is going to travel.

LAMONIKA

What? When?

SALZ

In june, right after. And we already have more offers from st.petersburg and dubai. Thats great news lamonika, we can make a new edition.

LAMONIKA

with local artists?

[break]

SALZ

no. just ship it there. Do it again.

LAMONIKA

Why didnt you tell me.

SALZ

lamonika you have to understand, he bought it a long time ago, in fact he pays for it.

HAMMOND

If he doesnt sell us artwork then he has to sell us the concept. Well hes gotta sell us something.

[the gallerist pulls up his hand and is handcuffed to the collector]

LAMONIKA

no but I dont want that.

But see it this way darling its his gallery: if you want to make a statement about private space: dont you think its intersting to build the domestic space into the business space of the manager of a business: and that is what you do with the art pieces aswell: you present their life as work.

[...]

III THE CURATORS OFFICE

CURATOR - LAMONIKA ostrachek  
ASSISTANT - : taralyn consultant

1 looking for artist  
2 fiscal planning

unaxpaper.  
celophane

3 editing the statement or catalogue text  
/// /// /// /// /// /// /// /// /// /// /// /// /// /// /// /// ///  
/// /// ///

the office of the curator: bookshelves next to the fireplace: the floor  
of the living room, without showing the walls.

OZU und MIZOGUCHI  
EMIGHOLZ

1 PICKING ARTISTS  
among crates, bubble wrap, celophane. Lamonika is unwrapping things:  
different shots of her among packing supplies: it takes her time.

Frontal shot in front of a binder wall: the assistant in the background.  
They have computers: bookshelf with catalogues. Lamonika unwraps the  
last layer of celophane. She wears white gloves. Its a garden hose.

LAMONIKA

exquisite.

ASSISTANT

What is it?

LAMONIKA

I think its a garden hose. Do you have the binder for  
Henriette Tristan?

ASSISTANT

We dont have a portrait of this artist.

LAMONIKA

print one off the internet for now.

assistant google searches henriette tristan? Different faces come up.

ASSISTANT

Is that her?

LAMONIKA

No I dont think so.

Lamonika goes back to the packing supplies, we stay with the assistant.

ASSISTANT

I could take a photo from facebook

LAMONIKA

fine.

45 degrees from the top: lamonika sorrouned by binders, with fotos of artists: she places the piece she unpacked to one of the binders. Close up shot the assistant adds the photo. Lamonika goes to one of the binders, a foto of a foto of a fondue?

LAMONIKA

I am not sure about ives fondue piece, we already have the plastic fruits by ulysses and radiating lead soup ladels by trenton. What do you think?

ASSISTANT

The days of food re-presentation in an art context are over, face it lamonika.

LAMONIKA

The infinite fondue is a requestional piece and more of institutional critique then food art.

ASSISTANT

Either way, both are problematic in the contemporary discours, I am not even sure if thats the discourse you are interested in. What was it again? The fondue piece I mean?

LAMONIKA

its a text that requests to sell the piece for the amount it costs to buy enough chocolate for a fondue that feeds the world.

ASSISTANT

At least it doesnt take away much space.

LAMONIKA

Thats a good point.

ASSISTANT

What about the yoga matts?

LAMONIKA

They have to be in the show. richard hopper is submitting his gluestick and BGHG two pieces of their fetish furniture series, they all look good together.

ASSISTANT

The aviary?

LAMONIKA

We already have so many animal related pieces: we could almost make an extra show based on that. Larry dirtworm is putting his computer in the show, I need you to buy a harddrive and mirror his entire system, in case people will delete or alter some of his data. I also need you to take fotos of the pieces that we already have and print them out for the folders.

ASSISTANT

Do you still want to go through the cataloge text or should we do that after?

LAMONIKA

No lets go through it now.

## 2 DICTATION OF CATALOG TEXT

maybe with Ipads? She is walking around: camera is following her: in the background (out of focus) the filmcrew, the exhibition, the power house... dark space with the light turned off.

GODARD: la chinoise, die dritte generation, ...

what is a living space: how are contemporary living spaces connected to our understanding of art today: how can we t

I am not sure if this sort of stratification of your argument does the shows intend really justice, its nice that it fans out all the , but its not very didactic or analytic...

LAMONIKA

the gallery salz & fritten organised the exhibition: up-part utilities/ from flex to skype: habitat, the living space, bathroom, spa & rehab. Under the curation of lamonika ostrachek. It is the first conceptual exhibition of interest in artists apartments and living spaces and tries to draw a historical line of artist lives outside the studio, practice, labour, research, information and material.

This book has been published

how do artists live?

LAMONIKA

As much as a decline in poetry in the 50s, the 2nd san francisco renaissance perhaps being last convulsion of american poetry, marked by an ascend of concrete poetry and its transport into the art field, as concept art, idea art or an interest in writing from an art perspective. As w.u. Liebermann has put it, "the history of literature has never seen so many poets who decided to become artists, without an [equilibrium compensation](#). At the same time a decline of film set-construction: with the auteur cinema going out of the studio and into the streets, a decline in interior design and an interest of empty stages in theatre goes hand in hand with the rise of installation art in the 70s, and with it a representation of the interior, rooms and an interest for the artists working space in art.

ASSISTANT

70s as opposed to 60s?

LAMONIKA

Mhm.

ASSISTANT

I am just saying there is an inherently tautological fracture between discourse of the 60s and 70s, that you are talking about here.

LAMONIKA

wait it goes on:  
since the european avantgardes the blurring of art and life are an important topos of the western understanding of contemporary art: not only did

[...]

unfinished

IV THE MOUNTING

CURATOR  
ASSISTANT

3 TECHS  
5 ARTISTS ( a tech is confused with an artist by the assistant?)  
YOGA ARTIST  
BEEHIVE ARTIST  
DIRT ARTIST  
SEGWAY ARTIST  
RELATIONAL ARTIST  
BIRDSEED ARTIST

////////////////////////////////////  
////////////////////////////////////

1 DIE PAUSE  
artists and technicians are in the space: building things up: when the  
curator arrives with assistant

TECHNICIAN  
an apartment, an apartment, what Is an apartment.

Artists watch a third artist put pieces on a plinth...

DIRT  
are these all new works

BEEHIVE  
almost yeah

DIRT  
they look very well produced

BEEHIVE  
they are all cleaned up

DIRT  
with cleaning alcohol?

BEEHIVE  
yeah i Found them in a pile of things, that belonged to  
dwaune  
clearence co., the jewish kid with the rubberboots : that  
counterfits oiticica?

DIRT  
he s included in the show aswell?

BEEHIVE  
Not that I know of.

BIRDSEED

I see him as more of an update though: his K:hole series is a mix of oiticica and hr geiger

DIRT

counter intuitive:

BEEHIVE

can you imagine him in his 60 dollar a month office cubicle in el monte, with fast food porn line ladies and some online poker gamblers: doing his ketamin yoga: following his dark nationalistic zion demons into the basement playing a clash song on repeat: and when he comes back he just punches his fingers in some 3 dollar spice doeschen, tumeric and red pepper and draws nasty faces all over jizzed peridocles of car-magazines.

DIRT

thats so sad.

BEEHIVE

i know, people love it.

Lamonika arrives with assistant. Cut to a blank face of one of the assistants.

Shaking hands.

Artist comes in

LAMONIKA

oh hurray fennel, you made it that is great.

SEGWAY

I will be going on my segway lecture trail to canada tomorrow, here is the text that I want to put in the show.

LAMONIKA

Great.

SEGWAY

I was going to suggest that somebody is making a shadowframing of my body on the segway for the show.

LAMONIKA

Oh thats no problem one of the art handlers can do that.

SEGWAY

I also have this little hand radio here: My lectures will be

broadcasted on the 88.2 frequency. Everyday from 8 to 8. can we put this radio just in front of the shadow zeichnung.

LAMONIKA

What about over here, I think that would be a good spot.

2 DIE INSTALLATION / DIE MUTINY

Camera goes back to the artists. Somebody is installing dirt on a tarp> workers bring in more dirt.

YOGA

Gabriell can I borrow your beehive?

Dirt falls on a shoe.

DIRT

Lord, beware with the dirt.

In the background larry dirtworm is putting his laptop on a plinth, next to a group of "art handlers", that stand together with an artist.

BIRDSEED

You know that they opened this varnish-surplus store on savoy street. You can buy all kinds of varnishes extremely cheap.

TECHNICIAN 1

Uuh really. I love varnishes.

TECHNICIAN 2

Do they have the polarization varnishes aswell?

TECHNICIAN 3

I just vanrnished my car and my fence in the same polarization tone.

TECHNICIAN 1

Sick man. Thats whats up.

BIRDSEED

Dude, you got it.

LAMONIKA (OFF)

could we get some help over here please.

The relational aesthetics artist arrived, with a bicycle helmet and a plastic bag with blankets. The art handlers walk over there. He puts the bag down and takes a blanket out as he speaks. His white t-shirt is dirty.

LAMONIKA

Gee, Are these the knitted blankets that you made?

RELATIONAL

no. I just spend the last couple of weeks living on skid row. I decided to trade my knitted blankets with these blankets of homeless people. I consider them now as my paintings and would like to put them on stretchers. I call it the homeless friends series.

LAMONIKA

Are you hungry at all?

RELATIONAL

Very much

CUT TO: a few meters away: lamonika and the relational artist and the assistant eat thai nudles out of large paper boxes in the background the art handlers staple the blankets on stretchers. The sound of staple guns.

LAMONIKA

Did you document your work at all.

RELATIONAL

I made some videos with my iphone of exchanges. Do you want to see it.

LAMONIKA

Maybe later.

CUT TO:

two artists carry dirt in juliens mirrored barrow ?

Somebody walks in with a yoga ball:

YOGA

where am I supposed to install my physiopeadic pyramid with all the dirt on the floor.

DIRT

Can we not smear our pieces together?

RELATIONAL

What if we all buried our pieces under the dirt, and the audience has to walk through this layer of mud and objects barefoot.

LAMONIKA

I am afraid we cant do that.

the artists stand together they look angry and drink bear. Gabriell brings his beehive.

CUT TO:

one of the art handlers moves the framed blanket on the wall slightly to the right an is turning around to looking at lamonika. Short shot of her empty stare, slightly in love.

CUT TO:

somebody is dropping the bag of birdseeds into the small hill of bird seeds.

CUT TO:

stacked yoga matts.

3

THE ROMANCE

lamonika and the art handler, that moved the painting, laying together among plastic plants, a fake lawn and lamps. The art handlers overall is opened, his breast hair exposed. He wears nothing underneath.

TECHNICIAN 3

we should go to the mall together one day.

LAMONIKA

i would like that.

TECHNICIAN 3

have you ever been to san diego? they have a beautiful mall there,we could go grab a milkshake and go to the movies or something? Do you like movies?

LAMONIKA

I do.

TECHNICIAN 3

I love movies.

CURATOR  
CRITIC  
GALLERIST

ARTISTS  
BUYER  
//CROWD

////////////////////////////////////  
////////////////////////////////////

1 THE CRITIC

the curator is walking through the gallery on her own: she is looking at the pieces: touching them, she is cleaning stains of the wall with a sponge. The critic is walking through the gallery aswell.

LAMONIKA  
what are you doing here?

CRITIC  
is it not open yet?

LAMONIKA  
no. we're opening at 8, we're still building up.

CRITIC  
i am glad i was able to see it before its quite finished -  
are you the curator

LAMONIKA  
yes i am.

CRITIC  
my name is Gabriell Oliver.

LAMONIKA  
hi gabriel, would you please leave the gallery now.

CRITIC  
do you know who i am.

LAMONIKA  
no, who are you.

CRITIC  
i write for the cube and the contemporary for ever.

LAMONIKA

are these blogs?

CRITIC

I am also videographer for vernissage tv. could i interview you on your curatorial approach.

LAMONIKA

sure can we do it later during the opening. I still have to make some calls and such.

CRITIC

give me one minuit. You put a lot of work into the show, we dont want this work to go unrecognized, right. Imagine what could happen to your career if splendid reviews appear tomorrow all over the internet, your face on the front page of contemporary for ever. I make you a star lamonika ...

LAMONIKA

ostrachek.

CRITIC

What? Oh yeah I know.

LAMONIKA

I beg your pardon?

CRITIC

no no you dont understand: I offer you the ultimate press show: I give you binaries, I give you a full videodocumentation of the night, every single line of my reviews is quotable. I can see that you have potential, seriously, but you do you really think you can conquer the art world on you own. Without a reviews, without coverage. I am not expensive...

LAMONIKA

I am sorry, but I really need you to leave right now.

2

OPENING NIGHT

the first people are in the space, small groups mingle. We walk around with a handheld camera. A photographer makes fotos with a 5d and tripod, watch him in multiple shots setting up his image. We look at his framing window: he works with a grid, everything is exactly fitting the grid.

an artist, looks exhausted, is looking for his pieces, then makes changes to it.

A buyer tries to talk to a guard.

BUYER

How can I get a hold of this artist with the computer.

GUARD

I guess you can send him an email, should be the first tab in the browser.

lamonika and two other people

congratulations darling its a beautiful show.

LAMONIKA

Thank you so much.

Yeah its an awefully large appartment you have.

LAMONIKA

No its the gallerists appartment

oh.

LAMONIKA

did I tell you that it will travell to st. petersburg.

No, thats so kool.

Are you going to invite local artists then?

At the "bar"

do you have cuba libre.

No I am sorry, mam.

staging many conversations at the same time: groups that are interested  
groups that are uninterested: talk about many other things...scritped  
and non scripted conversations... some sort of party...

The buyer talks to the gallerist

BUYER

I have been emailing with larry dirtworm, I am interested to buy his computer he said I should talk with you about it.

GALLERIST

No I represent the artists studio work, this man over there represents the artists personal life.

the critic and a friend.

CRITIC

i already wrote the review for the show, but she was not interested at all

what a bitch

CRITIC

so you want to hear it

sure

CRITIC

salz & fritten made a large impact on the summer seasons startschuss opening weekend with their first group show in the new project space on 47th ave. the large warehouse is unexpectatly filled with a set structure: 13 rooms, including an entrance hallway and a plastic plants coverd yard represent a 1:1 studio reproduction of salz salzes apartment in santa monica. the curator lamonika ostrachek, from check invited an international team of artists whos practive could be subsummed in the post-research, post-participation ideology of 2013...

the buyer talks to the gallerist.

BUYER

can I buy it

SALZ

I have to admit that we have a lot of demand for that artists work, but we are only interested in people who show commitment in the artists carrer, we are working in the best intentions for the artists future, naturally we can not sell to people whos relationship with the artists work we dont understand. We have to make sure that the work ends up in a good place, where it is taken care of and is possible to be recycled back into the public view.

BUYER

I understand.

A lady walks by another lady

uargh

a collector with group point over to one of the artists, that eats a musli bar.

I own all the domestic space of this artist.

we got all the paperwork from eva, we got it approved...still its unclear if we will be allowed to show his backyard. Since he doesnt have studio at moment, he produces all his work there.

What a schlamassel

right.

3 THE INTERVIEW

the critic interviews the curator in front of the crowd. The interview can ask questions about the digital space of the film, or the power house in general or the filmproduction...

CRITIC

what is the role of the audience in your piece?

LAMONIKA

its a small role. the lives of the artists is important here and I see the chance of exchange between the artists in the moment when they can look into the living conditions of other artists.

CRITIC

conditions? what kind of conditions.  
their

[...]

OPENING NIGHT: filming what is actually happening. Maybe nothing happens like in the vernissage.tv clips: the most unclimactic videos: representing the empty excitement of art openings... just ending with 1-2 minutes filming opening crowd.