

● **{register}**
{co-creation}
{reception}

OLGA SUREDA GUASCH

Artists have started to interfere in the perception process itself by anticipating the audience's movement., and slowly this practice is gaining ground and artists have to decide to what level they want to keep control over their work or in what way they wish to present it.

● Even though the audience is left as free as possible to engage in this interpretive process, the artwork is still the creation of the artist. It is a considered space of engagement into which the artist invites the audience, not an entirely free domain of action and interpretation in which participants have an influence on the works final form and meaning.

● Artist condense production and reception into the same space constructing flexible mechanisms of participation and cre-



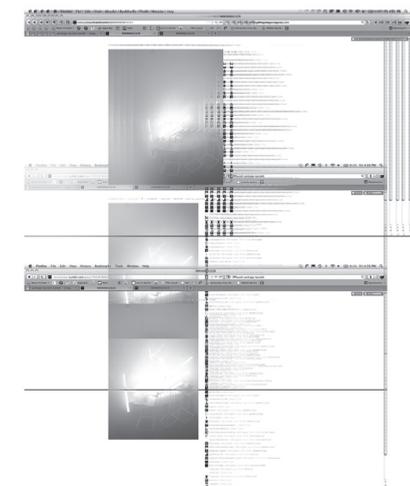
SMOKE & MIRRORS RE-BLOGGED

Santiago Taccetti

Through the actual experience of running a gallery, I learned that if a work of art wasn't written about and reproduced in a magazine it would have difficulty retaining the status of 'art'. It seemed that in order to be defined as having value, that is as 'art', a work had only to be exhibited in a gallery and then to be written about and reproduced as a photograph in an art magazine. Then this record of the no longer extant installation, along with more accretions of information after the fact, became the basis for its fame, and to a large extent its economic value.

Dan Graham: "My Works for Magazine Pages. A History of Conceptual Art." In: Dan Graham: Exhibition Catalogue, Art Gallery of Western Australia, Perth, 1985. [Reprinted in: Kunst en Museumjournaal, 1993.]

The installation *Smoke & Mirrors* was exhibited during the month of March 2009, in the vitrine space at the Centro Cultural San Martin in the city of Buenos Aires. The piece worked with the participation of the passer-by walking in the public space. From the street, the viewer, could get a glimpse of something occurring on the inside of the gallery space, but if they did not have enough interest to actually enter the building they would just catch a partial image or only the blurred sensation that the



ating different interpretations and options according to the dialogue between the art work and the public.

The work of art is entwined with it's documentation and registration, which are a way of making the work of art visible and remain in the time and our memories. Can include photos, video, audio, transcribed conversations, interpretations, provocations, and theories.

Documents are not simply recordings of what happened but iconic artworks in themselves, and their interpretation depends not only on the own image but where and how are exhibit.

The registration tackled specific questions around originality,

painted windows filtered through. The action of either entering the space or finally remaining outside was the essential unpredictable part of the piece that was left entirely to the public's decision. The installation inside was a hoax, a kind of bait intended to catch the public's eye, what in the end made some people come inside and some stay out was the real focus of the work. If cultural systems are open to everyone, why do they make some people feel free to participate while managing to alienate others?

The work was documented via common formats of documentation; videos and photographs of the piece were taken with the intent of communicating the sensation of having actually been there. These images, like the piece itself, exist in the public domain, therefore maintaining the essential dynamic of choice proposed by the original installation.

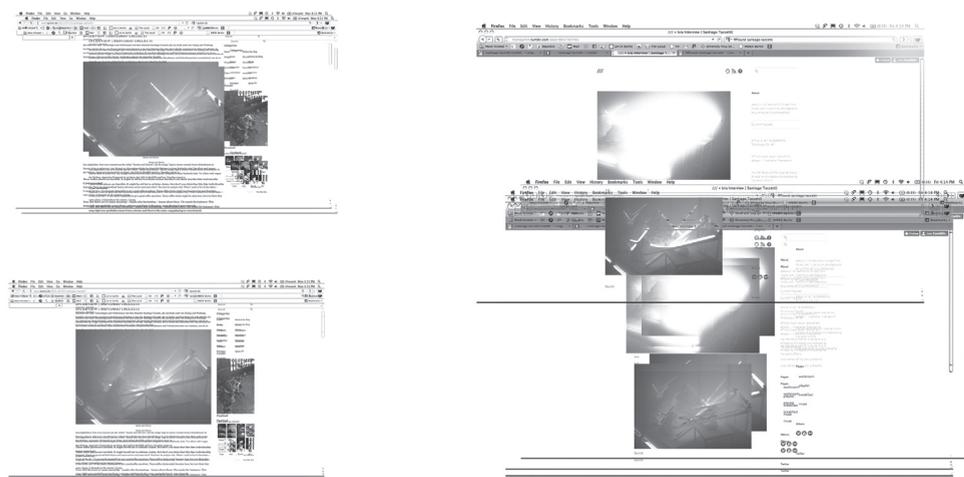
This new piece, Smoke & Mirrors Re-blogged, is based on the idea of retracing the path of the images used for documenting the piece -Smoke & Mirrors through the vast universe of the Internet, drawing attention to how the individual people who post and use these images do this on behalf on their own interpretation.

Presented are four collages made from screen grabs of different blogs where the information referring to the image shown is distorted and sometimes completely reinterpreted.

Santiago Taccetti

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Everyday objects and commonplace materials combine with human interactivity to create unexpected poetic juxtapositions that revolve around the ideas of art creation. Aspects of daily life such as production and communication processes, both in the real world and virtual worlds, are transformed to become the working foundation for pieces that make a precise comment on contemporary culture.

Santiago Taccetti 4 C-PRINTS 50CM X 70CM



authorship, the boundary of the artwork, and the role of art itself.

We have now entered a phase in which artists' distance themselves further from the object in order to develop zones of interpretation. The audience is invited to view the development of an art project or participate in it outside of obvious art contexts; in their homes, workspaces, or in public space.

The models by Assaf Gruber shown in this exhibition comment on the idea of a keepsake, what happened and what was exhibited but does not exist anymore, a memory and a trace of the old work, asking about the nature of the piece itself.

His works can be understood as a sort of "performative sculpture".

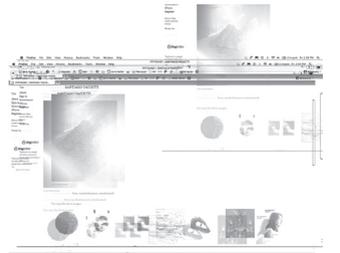
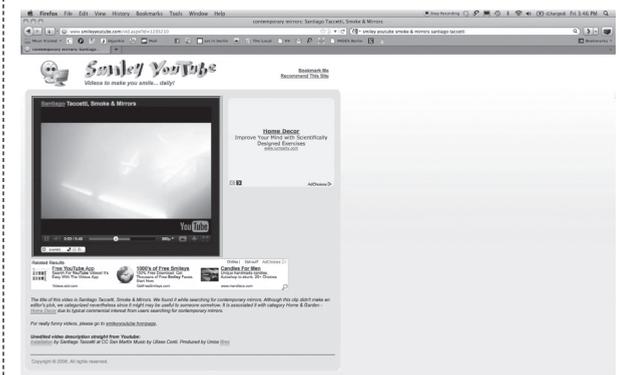
From the documentation that the artist took from the pieces Gettin even, We don't want White opinions and Av-gosseperè, he proposes a new way of being, a new condition of site-specificity that, beyond

The presence of the relational and performing factors, evident in the interaction with the public, the detritus of these events and the actual piece that undergoes a certain mutation during its lifespan, are all parts that function as a whole, they complete a sequence between the artist, the public and the art.

The work thrives on the tension between the planned and random factors, errors and accidents omnipresent in our everyday life, essential ideas in our current social structures while establishing a subtle but sharp statement on the contemporary concept of authorship.

Santiago Taccetti lives and works in Berlin. He has exhibited work in contemporary art centers and galleries such as Centre d'art Santa Monica, CCCB Centre de Cultura Contemporanea Barcelona, Kultur Buro Barcelona, Istituto Italo Latinoamericano in Rome, La Panaderia in Mexico City, Centro Cultural San Martin and Centro Cultural Recoleta in Buenos Aires as well as .HBC and LEAP in Berlin. He has recently participated in the Fabra i Coats Residency 2010, the 2010 Proyectos Ultravioleta Residency in Guatemala, the CIA Centro de Investigaciones Artisticas Residency 2010 in Buenos Aires and the 2011 Watermill Center Summer Residency in New York. In 2009, Santiago Taccetti founded TWAIN, a collective project that is open to collaborations with various artists from around the world. The TWAIN project received the Generaciones 2011 Art Prize by Caja Madrid.

Santiago Taccetti 1 SINGLE CHANNEL VIDEO 5:59:00 COLOR, STEREO



the immanent and the autonomous - the object, the intention of the artist - is expanded to a wide range of questions including its interactive dimension, making space for a new role of the spectator's figure.

The collages and the video by Santiago Taccetti shown in this exhibition are a wink to the digital and on-line culture. From the documentation of *Smoke & Mirrors*, the artist proposes a new review throughout the unlimited universe of the Internet, paying attention to the choices and decisions of the public that is invited to decide to use and reinterpret these images or to leave them as they are. The reaction experienced by the spectator in relation to the work is essentially relative and open to new interpretations.

WHITE OPINIONS

Assaf Gruber

In spring 2011, I was invited by Adam Budak to take part in the exhibition "Passion of an Ornithologist – about Myth Making" in the Sokol Gallery of Nowy Sacz. In this unique "Orchestra" led by Adam, 14 artists exhibited new and pre-made artworks revolving around two main topics: The first was the historical and social context of the Galicia region, now torn between the states of Poland and Ukraine. The unique and intimate literary universe of the Polish writer and artist Bruno Schulz, by whom drawings were exhibited, was the second.

The three principal works that I showed were:

- The "Avgosseperè" video from 2009, in which my father plays the main character: a person who decides to take action and change his landscapes by marking his territory and building personal monuments. He is totally dedicated to these activities, he is his own would-be Savior, driven by preposterous motives.
- The site-specific installation entitled "Getting Even", composed of several dozen cut and whole bowling balls scattered throughout a space, already presented in various venues. The work and its title invoke the equivocal absurdity inherent in Getting Even – an idiom that designates an act of revenge while implying arithmetic evenness.
- The third was: "We Don't Want White Opinions", an outdoor sculpture made specially for the exhibition: A wide rectangular wooden form (400cm x 1200cm) painted with shiny white acrylic paint. Two anecdotal objects were placed in the right corner: the CD cover of Zeev Tene greatest hits (a relatively unknown Israeli singer) with an image of his face covered in mud from the Dead Sea, and a DVD cover of the film "Pierrot le Fou" by Jean Luc Godard (1965) with the iconic print of Jean Paul Belmondo faces covered in blue paint. The two identical images appear to be small blue points of dirt upon the vast slick pedestal. The three obstinate elements are subverted to suggest a discussion about cultural prejudices and identity, as the installation was intentionally set right in front of the main entrance of the museum as an unwanted obstacle "welcoming" passersby coming for the show.

In our correspondence for the exhibition, Adam suggested that I try to challenge my practice with an interactive "happening" with the public: "Your work, your form of speech is as sculptural as it is performative – why won't don't you try to engage people to put on a project of a participatory nature?" He wrote me.

I acceded to his intriguing proposition and continued to follow the "absurd road" in between Schulz's imaginary world and the charged history of the Galicia region:

For the opening day I composed an arbitrary arrangement of "Getting Even" seemed like a labyrinth of ammunition left af-

ter the battle upon the vast totemic rectangle of "We Don't Want White Opinions". That evening we invited my father to reprise his role from "Avgosseperè": He wandered, naive but determined, around the maze of balls seeking help. In his broken Polish (a language he used to speak during his childhood with my grandparents) he then kindly asked the children in the audience to assist him in "disarming" and disposing "Getting Even" out of the "white opinions". He explained that inside the museum they would find his son, who was awaiting the delivery of balls in order to reinstall the piece inside. This event released a burst of energy: I could barely handle the whole museum space alone. The children and the other artists joined me and we transformed the show almost without speaking. This time, next to the other artworks, the balls looked like colorful fruit waiting to be touched, or broken eggshells after the chicks had already hatched.

While father pored over his large ornithological textbooks and studied their colored plates, these feathery phantasms seemed to rise from the pages and fill the rooms with colors, with splashes of crimson, strips of sapphire, verdigris, and silver. (From the short story "Birds" by Bruno Schulz, *Street of Crocodiles* p. 21)

For the exhibition "Wunderblock: Traces of process, document and memory" we selected to show the first model I made in my studio for 'We don't want White opinion's', a segment of one cut ball from the final installation of 'Getting even' and a video documentation of the 'happening' during the opening day.

Assaf Gruber



Exploring materiality through the tension between the mythic and the epic, the subjective and the universal, Assaf Gruber's spatial configurations deconstruct a diversity of formal vocabularies. Through his sculptures, installations, photography and video, he has developed an individual approach to aesthetics and production values of intercultural communication. His works are an analysis of the conflicts of modern civilization, an attempt to understand the sense of the absurd, which is located in the flesh and intensity of human activities.

Assaf Gruber was born in 1980 in Jerusalem. He lives and works in Berlin, a graduate of the École nationale supérieure des Beaux-arts de Paris. Assaf won the 2008 'Les amis des Beaux-arts' Prize in Paris and is a Laureate of the HISK (Higher Institute of Fine Arts of Ghent). His work is included in number collections in Europe and has been shown in numerous venues in Buenos-Aires, New York, Paris, Dublin, Lyon, Berlin, Vienna, Istanbul, Tel-Aviv, Amsterdam, Verona, Dresden, Ghent and Sarajevo among other cities. During 2011 Gruber participated in the AIMS Residency in Saint-Ouen, a social project that aimed to connect children with the contemporary art culture. He is currently resident at the 'Künstlerhaus Bethanien' GmbH in Berlin.

