*Thank you dear format*

For an amount of time I have wanted to, but have, due to a lack of imagination, been unable to, which for now ensures that it remains imaginary, create an exhibition with works that mimic conceptual (not as art-historical term, but as pop-cultural term) artworks without "actually" intentionally assigning or lets say enchanting them with concepts, and if so, only by mistake. I would insist on the emptiness of the works, even when it becomes silly. An exhibition where forms are derived and generalised from a study on conceptual works and used as an aesthetic (again, leaning into a pop-cultural term here), maybe even a vibe, rather than a way of dealing with so-called subject matter. Forms which trigger a well read reader to put on their cleaver-glasses.

Any conceptual movements which might happen in the room will do so, only on the basis of the reader's inclination to ascribe a certain type of meaning into it, and this is the second way in which the exhibition is imagined. Still unimagined, however certainly certain measures would have to be taken to ensure not to hit the trigger which prompts the reader to put on the bio-graphical pair of reading glasses so widely sold and distributed these days. I guess anonymity in all aspects will do, thank you dear format. Lastly i have to admit that i have never performed the full ritual of enchantment, i don't know if it is due to a lack of rigour or if it is just laziness, but anyways this exhibition would serve as a solution, since i will make the audience perform the intellectual labour required in producing *fine arts* for me.

and then another thing i want to do is simply curate a show with works produced in these new pay-to-make-art workshops that are popping up here and there, especially in copenhagen. they are often focused on ceramics and jewellery but recently i even saw one advertising for "action-painting". being somewhat of an action-painter myself i couldn't resist going in there and letting it all out and it was amazing. afterwards i felt empty but not in a sad way rather in a way where i was ready to absorb more world without the fear of overwriting the carefully constructed lo-fi model generated in my head.

later addition: upon arriving at wien HBF to attend this yearly situation, the first person i meet is a guy with slightly shorter hair than me and a bunch of seemingly exploding cd's in one hand throwing a low effort gesture against me with his other hand which involves folding and extending certain fingers whereafter he proclaims: "excuse me, you have long hair, do you like rock (this word articulated very precisely in an almost ironic way as if he assumed the word to be foreign to me) music?" i'm stunned, i get sentimental, i forget to answer. this guy to do a speech at the opening of the show and i decide to do my best to eliminate the word "because" from my vocabulary, at some later point i change my mind.
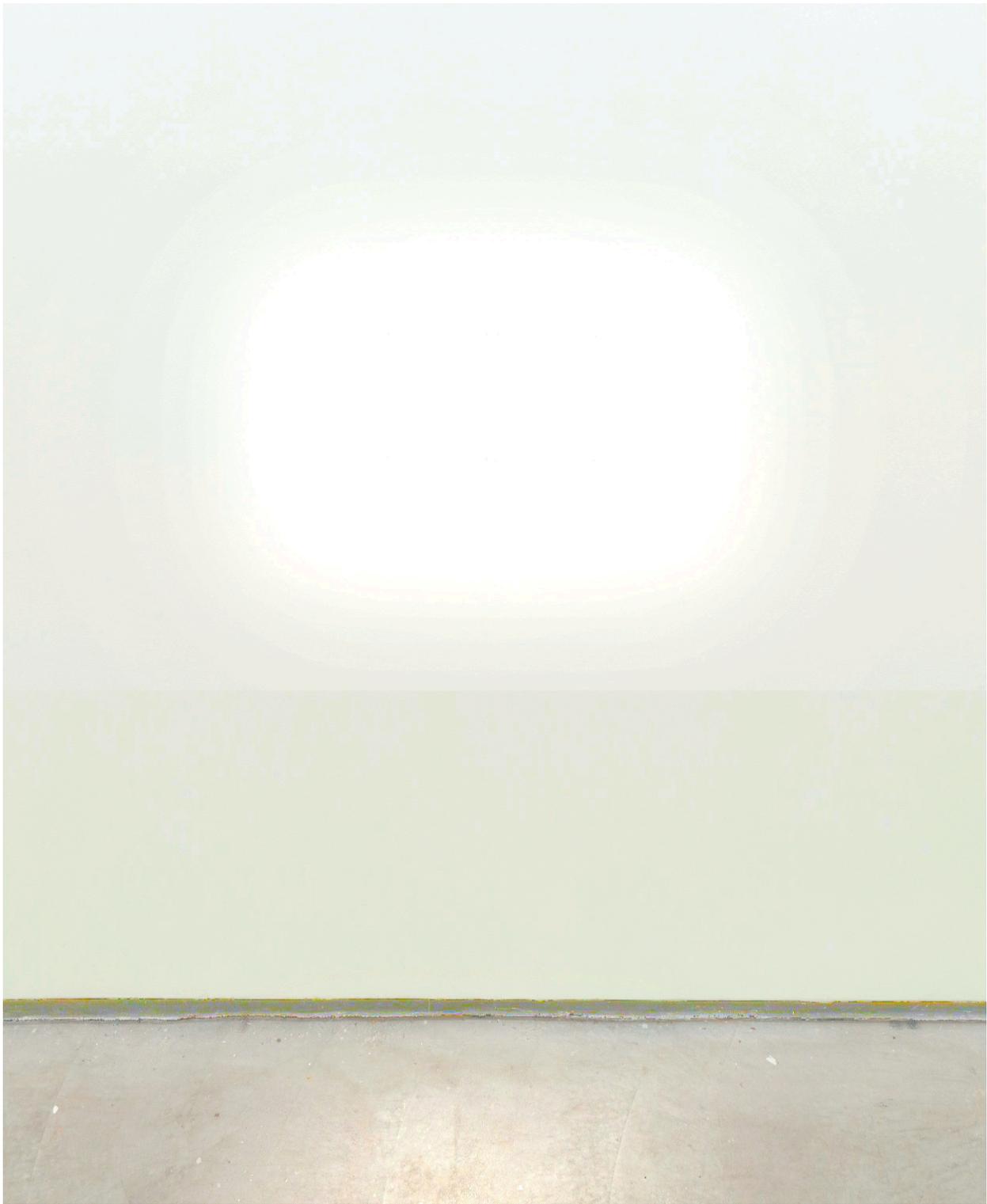
The concept and the process walks into a bar, but due to a faulty microphone placement made by a rookie technician who was distracted by correcting the spelling of "microphone" in the notes, the recording ends up containing the sound of a guy sitting in a secluded corner, rehearsing the same piece of text over and over again: "when an artist is asked to write his own artist statement but doesn't know how to start or where he would like to end, it might end up taking the shape of something which closely resembles it, even mimicking it, however still fails to provide anything tangible which can be deployed by a reader later on. It could, under specific but still unknown circumstances, also serve as a placeholder or buffer zone, validating participation by offering articulation as a kind of decoy…

Here the playback of the recording is temporarily paused due to a misunderstanding by a rookie play/pause/stop-employee 12 seconds earlier heard the word "end".

…while other, more or less substantial activities take place. these activities do not, however, contain a promise to provide any conclusion in that sense.

As a final note,
its important to clarify that any resemblance to real characters, events, or phenomena in the statements or descriptions of this text is purely and surely unintended and completely coincidental.

Within the territory of *germany-in-the-expanded-field:*

matterhorn summit

stage ——→ portable grass-touching-system ——→ trapdoor ——→ idiot box
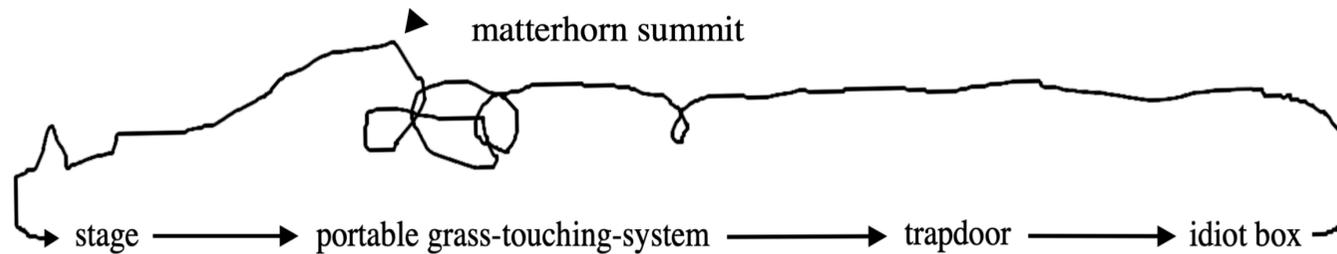
This morning i woke up in a slightly wet bed again, the spots of translucent paint that actually have managed to dry peel off as i create a gap between the sheet and my back. when i reach a sitting position and look around i get this feeling that i can't get rid of: too much glue, there has somehow been used too much glue here.. ……………here……………………………..

i can't tell if it it a matter of if mr. dyt bot might be at it again with his deliberate arbitrariness. or maybe i've just been looping around for too long in the idiot box, pressing the same buttons until they stick. i could very well be wrong, it's probably a continuous misunderstanding from my side. however i still wanna play along as it as it just-feels-right. i choose to stay in character: i look towards the audience who seems both focused and disinterested at the same time. i raise my gaze and meet the eyes of the light-guy, he is smiling, giving a subtle thump as to signal there is no rush, it eases me, i take my time.

(small break to build up anticipation).

i look down towards the souffleur but he seems to have forgotten my lines, he mumbles something inaudible and i figure i have to improvise. i stand up and start circling around. stretching the seemly random choreography to a point of straight up cognitive collapse. strategic nativity as technique, demonstrating the whateverness of whatever.

i'm a funny guy, you have told me that. not funny-funny but around a 7,6 out of 10 with an arrow pointing up. that's good you said. the arrow up pointing to something i can only fantasise about... what's the name of the tal- lest mountain in "austria" again, the matterhorn right? i heard that if you reach the sum- mit you automatically get a promotion to 8,0 which is the official hilarious-guy thres- hold. at some point i'm putting my hand in my pocket to reach my personal portable touching-grass-system. it feels good down there. i look for a way off the stage and can't seem to find any until i remember the trap- door under my bed. it's heavy but i get it out of the way and position myself ready to leave. i make the secret tap on the floor and down i go. for a brief second im in complete bliss until i realise that i have landed back in the idiot box.

Text for *That's t-shirt im always wearing at openings*. Vienna.

I heard this is a local history museum but since im not local i wont try to teach you any history.

There is this art-theory about an art-theory about an art-theory about how art-theory loves to theorise about intuition. loves to flex its bergsonian sense of time so on... I think it must be some kind of coping mechanism right? like a scholar who is trying to enter chill mode. something that developed as a result of its self-image of being too rigid and dry, an attempt at disguising itself as laid back and spontaneous to escape the role of the scholar, a teenage rebellion almost.

And yes: intuition is charming, seductive even, we all know the position of the observer, standing on the sideline calculating life while simontaniously deeply longing for it. The meme with the guy at the party and so on.

But theory writing about intuition is a so-called funny tie that some middle aged bavarian accountant keeps in the closet 364 days a year to bring out to the annual christmas-party at the office to convince the other accountant, who also happens to wear his funny tie, that he can play as hard as he can work. But the accountant actually happens to be a funny guy, i know him personally, and he always makes me laugh. Even when he is not wearing that tie. And what *wiz khalifa*, being the player he is, understood, is that the play stops when everything becomes scripted. then it becomes a reenactment of an fantasy, which equals homework which equals a territorialization of intensity which equals the feeling i get when i read an exhibition text which tells me what to feel.

You can not borrow someone else's dream to sleep in it, but you can wake up in the morning and tell someone about it. and I get the sense that this is what happened between yixuan and Leon, a lot of times. This show feels like an attempt at doing exactly that, the impossible, sleeping inside someone else's dream.

During the production of the works I sometimes met them in the hallways at out school, they mentioned hour long arguments about 2 centimeters, and they could spend a whole night rubbing oil into a surface that does not even absorb it. Choices that, to an outsider might seem arbitrary or even go completely unnoticed. But those 2 centimeter becomes a site for communication between the artists. and so the objects are vessels for the morphing and articulation of knowledge which might otherwise have been unspeakable between them. it is relational work and for me the beauty of the forms does not lie in understanding them but in getting confused and feeling destabilised.
Because even though it sometimes gets a bad reputation for being too detached, maybe abstraction is the most intense form of emotional expression. feelings overwriting form to a point of non-representation. Its a crime scene i can't decode, but at the same time, im reminded that i dont have to. im invited to keep slumbering around in this hallucination.

Speech given at the opening the exhibition of Leon Scheiblich and Yixuan Hu at neuekunstfreunde 4, Haus der Stadtgeschichte, Offenbach am Main. Documentation: https://www.instagram.com/p/DQM4g_3jUiv/?img_index=1

Last Tuesday in the U-bahn, I saw a man stealing a beanie off the head of a baby. He timed it perfectly so that he slipped out of the doors at Stephansplatz just as they were closing. As we were accelerating towards the next stop, I saw him further down the plat- form with the biggest smile on his face, already wearing the beanie. As I turned my head towards the baby, I saw that it was smiling just as cheerfully.

Here, the question becomes: how to place this text in some kind of relationship to Anna and Anna and Williams and Neele and Johanna's works? How do I write an exhibition text that avoids both extremes of being too literal, dry and explanatory on one side, ver- sus the type of low-effort semi-arbitrary continuation of loose references which might or might not have a latent connection to whatever?

You ask me if I like the Laube and I say yes, and you say why, and I say because it is a bad attempt at creating an isolated space in the middle of Kurzbauergasse, built with just enough conviction to convince no one. A material leftover of that once-communal, now-I-don't-know-what dream of studying art together. I have sometimes thought about whether the Laube is finished. I mean this in two diffe- rent ways: if it is even started and if it has already ended.

If you do not believe in Santa Claus or the exhibition text as a child, you run the risk of being accused of not being a child. Not performing your role. I am trying to find a balance between knowing the narratives, not believing in them necessarily, but remaining fluent in their inner logics and understanding their spheres of affection. Staying close as a tactical position.

For this, I often keep some dirt and maybe a bit of grass in my pocket when I enter a space. You carry it with you like a folded-up field. A portable touching-grass system, if you will. A low-stakes refusal of constant reimmersion, because that most often seems to entail de-immersion somewhere else. It is not yet in any of the official manuals, but it works surprisingly well.

You ask me if I know that the Danish flag fell from the sky in 1342 as the army defeated the Finnish and the sun rose at the exact same time (imagine the end scene in lord of the rings when Gandalf shows up and defeat the army of orcs). I say no, but I guess every nation needs to spend its special-effects budget so- mehow. You ask me if I was in charge of that part of this Laube show and I say yes. You ask me why I would write stuff like this in an exhibition text, and I say it is because I do not really know anything about the exhibition. I have not even seen the works yet.

For a spring exhibition in "die laube" at Kurzbauergasse in Vienna. Exhibiting artists were: Johanna Stolze, William Hvilsom, Anna Hanghøj Iversen, Clara O Kristoffersen, Kofi Møller, Anna Bein and Nele Pianka.

That's a terrible hiding-spot, Bendyman

Art which looks like art which looks like art which looks like which looks good which looks proper which looks cleaver which looks deep etc.

Local legends has it that all my works are yellow because Pernille; my 7th grade teacher told me that it is the color of lies and deception. Other, more sentimental people, are arguing it is because all the works are dedicated to Bendyman, who is yellow himself.

Despite this, sometimes, heated debate i think the best answer to somebody yelling: Make sense of XYZ!, enable me to utilise it! Is to simply give them a conclusion so dull that they have no choice but to take someone for a fool.

Studies show that 77,1% of the movements of the average human are directed forward in some way. Walking, grabbing, looking and so on. I guess this means that gangsters are the most human of all since they, as we all know, never change direction or divert from their path. Casually walking through brick walls, because turning their bodies would mean admitting that their movements can't be vectorized.

The hollywood-model, stretched vertically to increase intensity

4. climax

3. point of no return

5. conclusion

2. elaboration

1. presentation
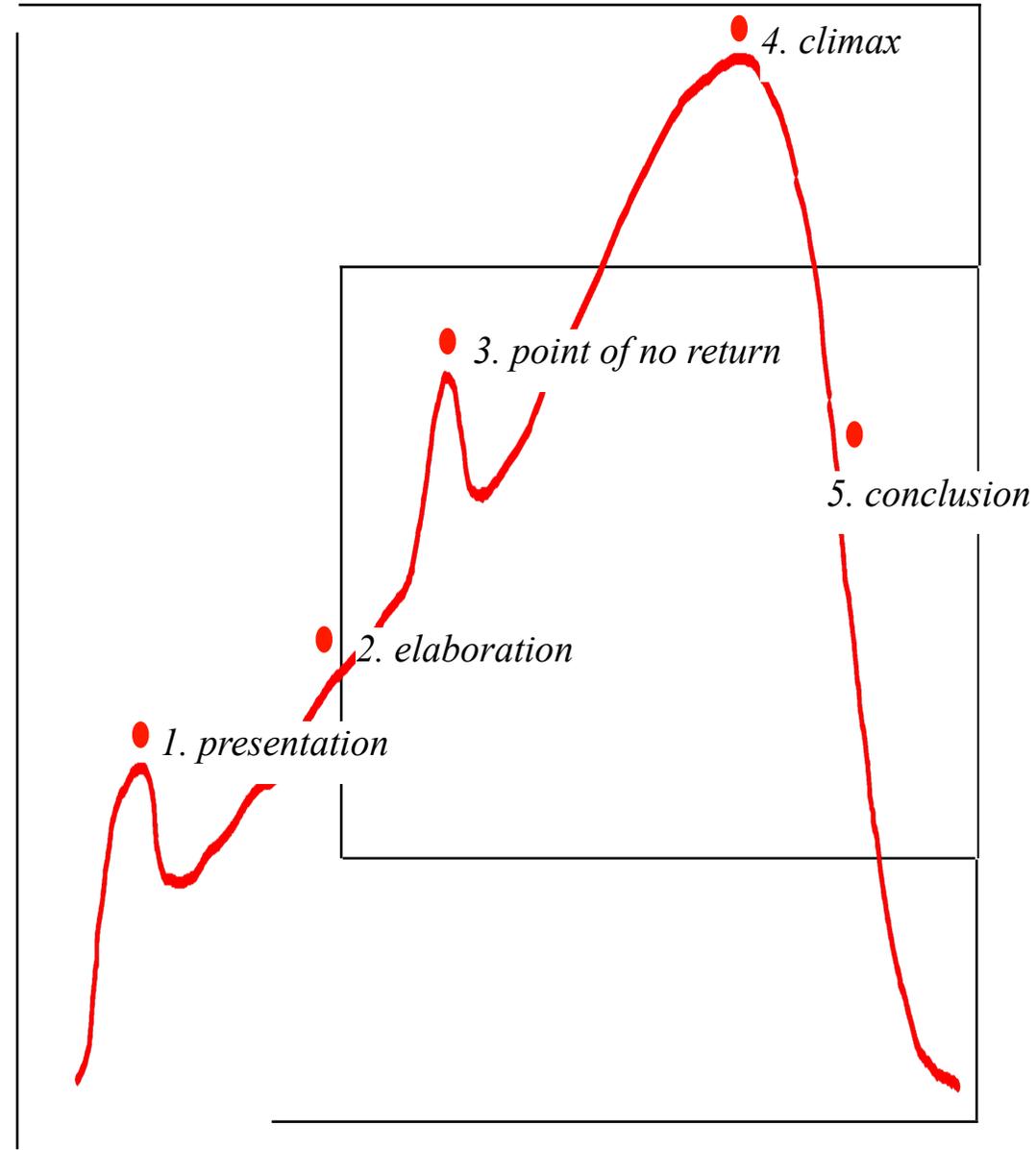
Floorplan, titles are interchangeable

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Surface logistics and what it takes to make a point

Yesterday, while walking to my studio, i thought of not just *a* but *the* way to start a text, any text really, wonder how that became this one. regrettably, i did not write it down, and now i forgot it, but i promise, however, that it would have blown the glasses of every reader, spectacular, funny, cleaver, bombastic, all the good stuff. So to this now-text or rather: things that are now: text.

Im just walking around generating lo-fi models right in in the head an then i "suddenly" remember that intro and i act surprised and i make sure to convey that with my facial expression, and you signal anticipation and i negotiate at what point suspense becomes boredom. Into the corner of my eye the always and always inevitable anti-thesis walks, and walks around in a trenchcoat while nonchalantly acting like it's just strolling by by chance.

Lets say this whole room, and everything: cracks, dust and micro-particles, included, is covered with a big print-out facade. A huge sheet lining every centimeter on every surface. All our movements and touches desperately attempting to pin it down and keep it fixed in position, because even the smallest stream of wind could blow the cover if it moves through the perfect vectorized trajectory (x, y, z).

A needle can be pinned into all kinds of surfaces, and from there, if you choose to, you can turn your eye or your right eye or if you have more, one of those, into a macro camera, zooming in, letting the the otherwise practically 2-dimensional pin get thickness and dissolve into 3-dimensional space. If you really let yourself immerse into your macro camera and frame the needle just right in the viewfinder, you realise that its now 3-dimensionality comes with the cost of having a more diffused appearance, it becomes slightly transparent and acts as a foreground filter of what is behind it. And this feels nice for the needle, because you ease it from its constant mission to stay 2D and its refusal to admit width. I am reminded of this old controversy of how to define a line which, I think is supposed to imply an underlying question of ones attitude towards life, and similar dichotomy-based seperations into 2D space.

There are 2 options; first the so called goal-oriented and let's say insensitive attitude of defining a line by its startpoint and endpoint, seeing only movement as defined by destination and outcome, the functional attitude. And second is the opposite (and often presented as more present, alive and human) definition of a line, is the idea that it is composed of a number of points that, and depending on ones sensitivity/humanness the number can be indefinite. I suggest a third option to this conversation, however, which is the idea that a point can be stretched so far so it starts to resemble a line, the opposite of that needle situation I was describing earlier. The point attempts to become a line and regarding the attitudes of life, I think this hits a sweet spot between chilling and operating. Letting just a single point be enough for a while and making it sustainable by giving it a purpose instead of its usual and cute disinvolement with anything, always occupying location without responsibility. Do i need to be more explicit?

I encounter many such things as the the dot at the moment; objects which often with great effort seems to try and force itself into a simpler plane. And even though I cringe, i must admit that i like it, is somehow becomes the opposite than the christopher nolan induced coma circling around the endlessly humorous acti-

vity of imagining the highest dumber of dimensions possible. keeping things 2d is convenient, makes it easier to project fantasies, makes everything a surface. The best cinema I know is finding myself in a big crowd, with lots of people walking in every direction everywhere. Every back becomes a flat plane for projecting whatever film you desire, you can switch screens whenever you want and it quickly becomes a multi-monitor-setup for endless entertainment. But something or someone reminds it is smart to keep some idea where your projection is hitting, when the speed of light has at some point synchronised with the weight of the world, and things start to emerge you would want to know where your head pops up.
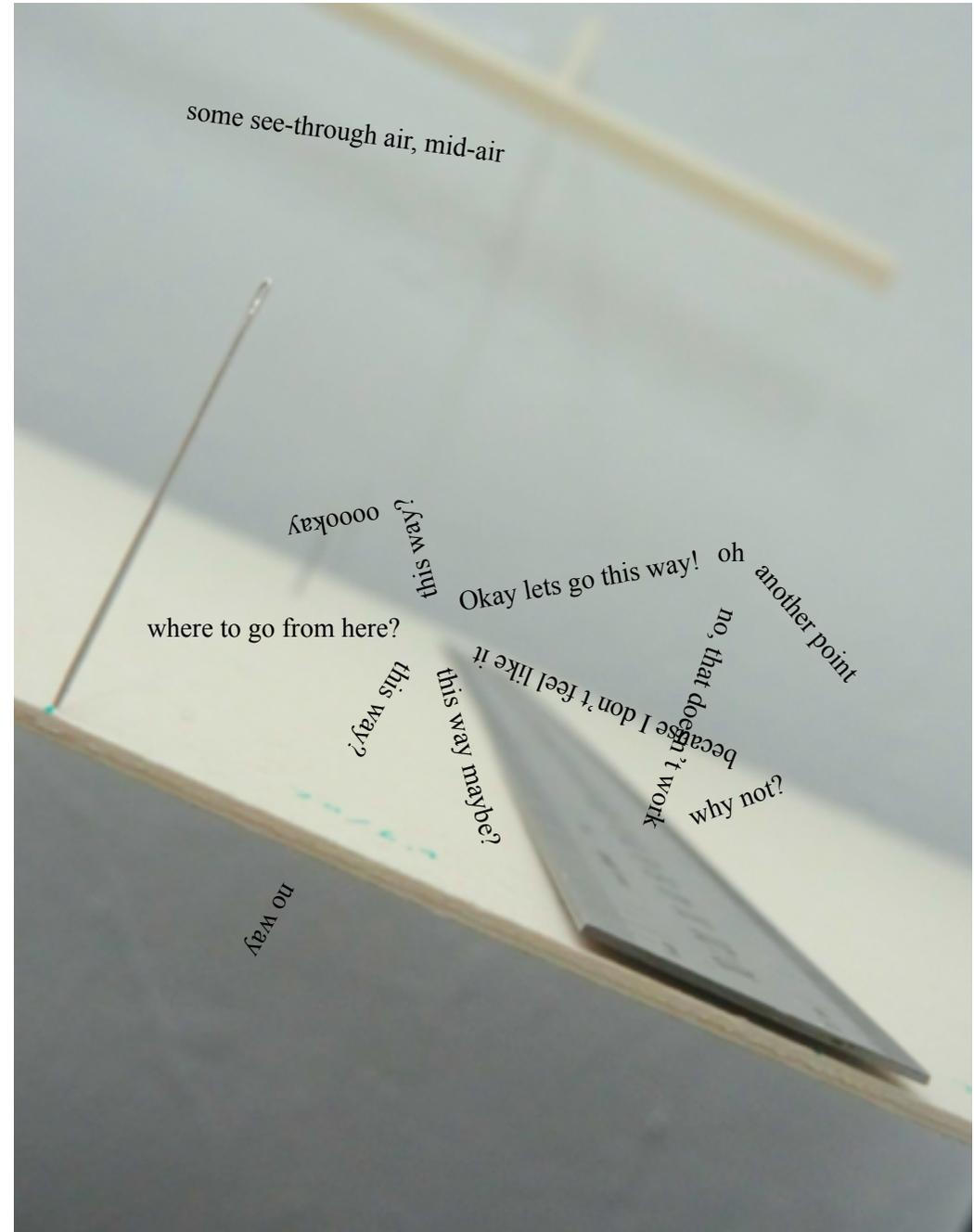
Statements, points, dots, conclusions everywhere… I turn to the mole for help because it makes points from the inside of a surface instead of projecting something at it from the outside.

There is a difference between building upward and excavating downward. One stacks statements until the air runs out; the other removes assumptions until the ground begins to think.

Somewhere in the world, there is a mole who for years and new years have been working of a giant project: excavating an underground inverted air-tower beneath the surface of the world, all the way "up" to the core of the earth. Don't forget that negative numbers can get big as well. The mole is digging and digging, leaves a layer of dirt with just the right thickness for whatever is on the surface to exactly not exceed the threshold of collapse. And at some time, when it decides to, it will casually surface and, simply by adding its own weight to it, collapse the whole building of the world-world to make It disappear forever. Like a boss.

Surface logistics and what it takes to make a point was written in collaboration with a mole

some see-through air, mid-air

ooookay

this way?

where to go from here?

Okay lets go this way!

oh

another point

no, that doesn't work

because I don't feel like it

this way maybe?

this way?

why not?

no way

Print-out-ready-handout-survey for whoever might be interested - thank you for cooperating!

Section 1 - Visitor profiling

What's you rage:
Below 25 ☐
25-35 ☐
35-50 ☐
above 50 ☐
Pre-historic ☐

What's your occupation:
Artist ☐
Curator ☐
Collector ☐
Influencer ☐
Leisure ☐
Other ☐
(specify market relevance):
_____

Monthly income bracket
(before tax in euros, after irony):
Below 3500 ☐
3500-7000 ☐
7000-15000 ☐
15000-40000 ☐
40000-100000 ☐
Above 100000 ☐

Thank you for your cooperation!

Section 3 - Exhibition evaluation

Score from 1 (worst) to 5 (best)	1	2	3	4	5
Visual Impact					
Instagrammability					
Philosophical depth					
Intellectual value exchange					
Relevance for big life questions					
Consistency of artistic persona across works					
Potential for institutional aquauisition					

Section 4 - Market viability

| Score from 1 (worst) to 5 (best)	1	2	3	4	5
How likely are you to recommend this exhibition to a collector?					
How well do you think this exhibition aligns with market trends?					
How effectively did this survey capture your emotional response?					

Any additional comments: _____
_____
_____
_____

Section 3 - Emotional experience

How did you feel at the exhibition?
Confused ☐
Seen ☐
Excluded ☐
Stimulated ☐
Transformed ☐
Bored ☐
Superior ☐

Which vibe did you get:
Conceptual vibes ☐
Appealingly weird ☐
Annoyingly weird ☐
Artistic and creative ☐
Designer-vibes ☐
Funny/ironic ☐
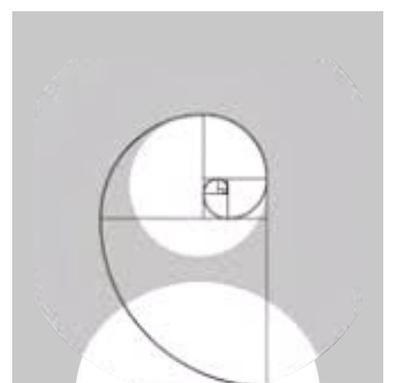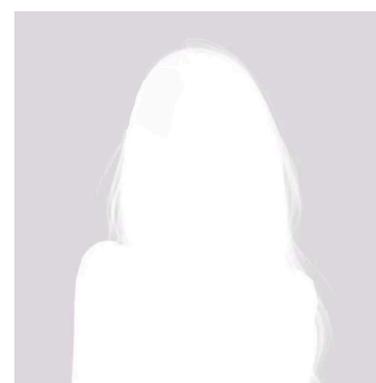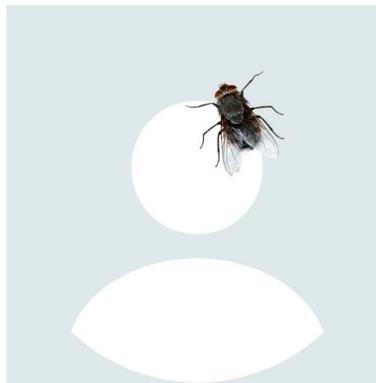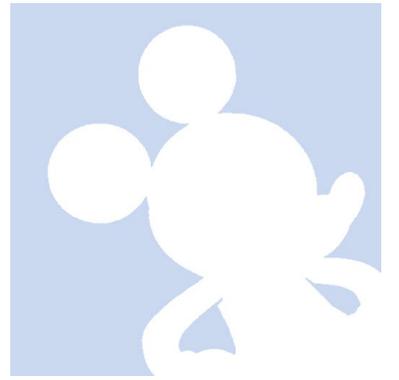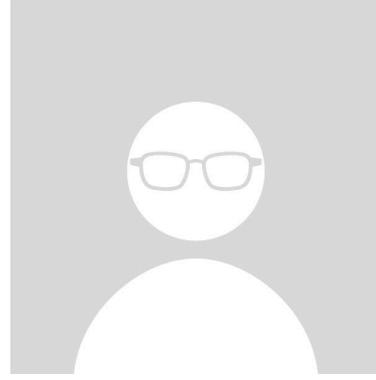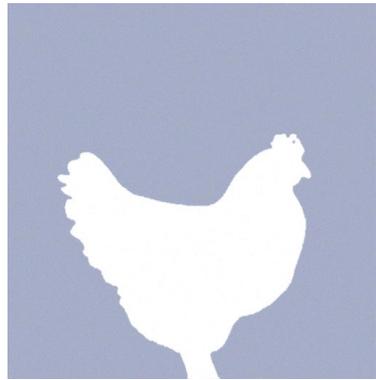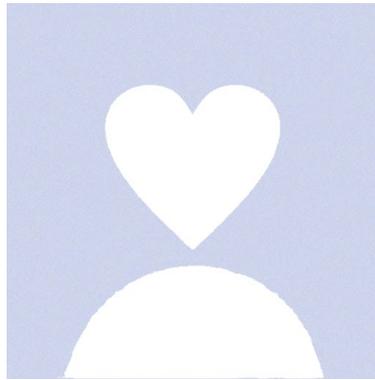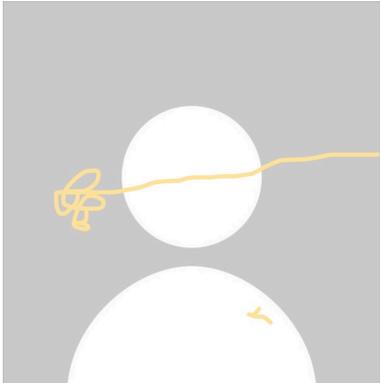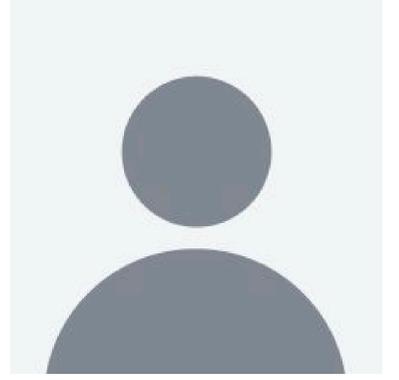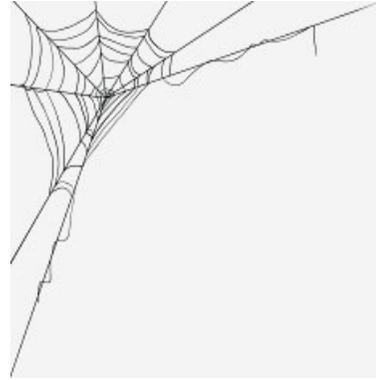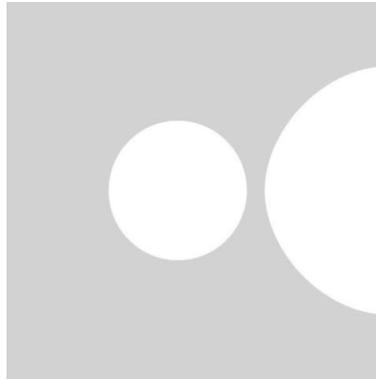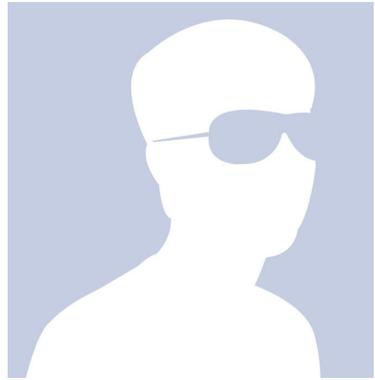
The model of the cosplay cycle

This model maps out a set of relationships between different layers of society and illustrates how information flows between them. Forms and ideas move clockwise and continuously get appropriated and recontextualised at each stage of the cycle

VILLAGE IDIOT

ARTIST

MONSIEUR IBRA "HIM"

MASS MEDIA / POP-CULTURE

INSIDER / HIPSTER

LIFE-STYLIST

Chaotic approach: Impossible to see through, easy to follow

Sneak approach: nothing to be seen, nothing to follow

Relation between opposite entries is antagonistic but mutually illegible

Everyone cosplays previous entry

Everyone attempts outmanoeuvring following entry

2 steps *back*: edgy/pretentious
2 steps forward: deep cringe

1 step back: desire
1 step forward: resentment

Verbal, extrovert appro-ach: much to be seen, much to follow

Systematic approach: Easy to see, impos-sible to follow

Okay hi Julie, I am planning to write a longer piece that is, in a way, a further development of the diagram I made of the "cosplay-order/cycle" that you published in Drama Cooporation X. The diagram describes a process in which material, ideas, or forms of expression circulate through different groups in society. It was basic and mostly based on my impressions of things around me. I am sure many people have written and talked about this in the right way, but I don't know anything about that. Here is a preliminary project description which is mostly trying to explain the framework of it. So it is mostly speculation at this point, but I definitely wanna try to create physical works which do something with this. Possibly also get people from the different groups to produce or plan works that I stage through this system.

Well, my plan is first and foremost to write a more thorough description of this system and the internal dynamics between different actors. Describe how each position conveys and shapes objects or ideas. And also add some other layers to each position in the circle. 1. A layer about handling of material, surface, and (in)visibility. 2. And another that adds a logic about communication and articulation of information and how the attitude of communicating might be received from the outside. In addition, I would like to write about how the dynamics between each link in the circulation create ways of moving or how it generates new ideas. Each position considers itself somehow better than the next step and idealises the previous one. Trends are constantly being recreated along the way. Oh and by the way, 3 an economic layer is also very relevant, I hope it is already more or less implicit.

It is important to emphasize that there is a flat hierarchy between the positions; it is not a claim that artists invent cultural content, and if anything it's almost the opposite. It is circular and there is no starting or ending point. I guess it also fits into this discourse that we don't invent anything new, we just curate and assemble pre-existing material in new combinations and so on. But I must say I am a bit opposed to this attitude because yes: it's is always somehow possible to trace back everything to something else and map out the paths it has taken to its current point, but it somehow neglects lived experience and the funny and beautiful feeling of novelty and discovering previously unknown situations here and there. So it is not a recycling process because each stage of the cycle is highlighting different qualities than before and the form gains new functions.

It probably makes the most sense to illustrate the layers, so I have made a table/diagram/overview which explains each position as simply as possible as well as 2 new layers in the cycle. (Maybe here is a good point to take a look at it before you read on, it's on the next page).

A, B, C, D directions and things I want to do with this:

A. Something which I think I quite related to all this, that I would also like to write about, is how new languages emerge as attempts to escape "capture" by the next in the food chain. How defending certain precarious things might mean making them inaccessible, continuously changing the secret password to not have an overcrowded party where you can't most your legs and all that. Niche aesthetics or microtrends as attempts to create temporary forms of communication outside the dictionary. Strategies to avoid attention or economic exploitation and stuff like that, does that make sense? I think the different actors in the cycle have very different reasons to keep their cultural content

exclusive. Besides "artist always inventing the next weird thing" (which is a trope I don't believe and hope to debunk), a good example of this evasion through codification could be this relatively recent thing that wealth and should now be expressed minimally and that emblematic fashion or items are now kitch, for me this is clearly a certain segment trying to escape appropriation by another because there is a clear hierarchy and want to maintain it, I am not sure it comes from modesty and all that I think its rather a way diffuse what money means. Lastly with this point it is important to mention that it is not only a strategic more but also a source of pleasure and genuine inspiration.

B. Something else I would like to write about is how things are categorised as stupid/smart/pretentious/edgy depending on the position of the someone who mages this assumption. I think one version of this logic is illustrated in a diagram in the "leaked" documents from the Institute for Fake Process Art. It deals with a dynamic between (non)authority and (in)comprehensibility and how different combinations influence a recipient to understand the work/information in those 4 categories. I think it can be transferred to the circular diagram in such a way that one can examine how the different positions perceive and categorize each other based on how well/poorly they understand each other and how they imagine the power relationship between them to be.

C. To also think of pretentiousness as a positive thing because it, besides being what the main use of the word suggests: arrogant, excluding, performative, generates new terrain or develops new forms by pretension, which is a kind of play or enactment where one materializes an imagined reality by testing it irl. A testing ground for unfinished ideas, transformation from theory to practice. It is about deliberately and temporarily ignoring certain rules and otherwise seemingly sensible things because they would potentially dismantle and disenchant the new fragile tested reality.

D. I think the way new material gets integrated into the individual ecosystems is through a process of applying fake patina. This is a term I use to describe how objects (as well as other things) and their appearance are coded with something that refers back to a story. The reference may be more or less vague, but the point is, that one deliberately either stages or adds signs of wear, which points back to a specific narrative one wants to create about the object. And here we are not just talking about material manipulation. In relation to the positions in the cycle, it is a technique or method of disguising the newly appropriated/received (not necessarily meant negatively) material with traces of use in order to create the illusion of a lived life or a affective relationship connection between user and object. It is so-called fake or at least performed because the speed of which the connection is made, as signified by traces of use, is accelerated to a point where it exceeds the "laws of physics". The point is, among other things, that the traces of use are not necessarily physical. The traces are just as often relational and emotionally charged and sometimes emerges as the result of an internalised process which is not necessarily conscious. I am not sure how to describe it further but here are some examples of physical fake patina: *monsieur ibrahim's* (they/them) sheet of plastic laminate with a rust-texture that they stick to their car. *Mass media* producing rips and holes and paint splatters on pants based on vector-files. *Insiders* who cosplay poor-core contrary to their economic-economic position. The artist who goes norm-core contrary to their cultural-economic position.

Fake process-art association is a de-de-centralised freeform pseudoscientific institute dealing with both de- and re-constructing the whateverness of whatever. utilising a set of non-meta parameters generated loosely by chance encounters, as it just-feels-right for us. a core aim of the operations, or lack thereof, is to provoke a crisis in dichotomies between deliberate criticality and straight-up cognitive collapse.

as the designated liaison, or rather, the person loosely entrusted with the orchestration—or let's say, facilitation—of communicative outputs emerging from fake process-art association, you will play the role of external internaliser, or internal externalist, depending on the mood of the day. your responsibilities include, but are not limited to, occasional fabrication of more-or-less coherent transmissions regarding operations that may or may not be occurring (most often not). this includes, but is not limited to, the translation of internal utterances, particularly those that appear, at first glance (and sometimes second), to be untranslatable. your role, in essence, is to provide clarity, unless clarity is inappropriate, in which case you will provide something which can act as a placeholder for clarity for at least the amount of time required for a potential spectator to loose interest or get distracted. think of it as making sure all things are vectorized and plotted.

we basically want you to be an unreliable narrator as a means of being as sincere as possible. be bad at lying, but do it all the time. construct facades as thin as paper and angle them so that people can easily see the rear side, containing the scaffolding, the material supporting it and upholding it. you have to act as an expert in the most amateur-ish way possible. and we expect you to perform a wide range of skills and characteristics including:

- talking and speaking

- saying things

- making statements

- drawing conclusions

- providing information

- being intentional and effective

- being good at talking

- simulating transparency

- ensuring a categorisable output

- providing clarity

- speaking before thinking

- projecting coherence

- performing reassuring ambient gestures

- facilitating smooth interactions

- articulating things and stuff

- whatever else you might think would be relevant

- forging documents

Core strategies within the previously outlined framework include thoughtfully thinking about thinking without really thinking about it, as well as heavily

unsubscribing to the notions of *deep* and *analytical* engagement as something one can enter from the same door each time.

A typical systematic approach and methodology includes various steps which can be reordered and adapted to fit shifting circumstances. The procedure can be broken down to the following steps:

1. *Stage a plausible framework or origin story using semi-believable cues*
2. *Misuse terminology to simulate depth*
3. *Unsuccessfully perform it, drop your pants at the wrong time*
4. *Set up a decoy, dress it like a prop*
5. *Abandon coherence just before it becomes seductive*
6. *Forget the decoy and move on until you get tired or change your mind*

The output of these methodologies includes extremely unstable pseudoscientific models and theories, intentionally constructed historically implausible artefacts and hmmmm.

A real game-changer in recent phases has been the introduction of the decoy in the form of stupidity. Functioning somewhat like a Trojan horse, it enters into the decoding-process of a spectator while bypassing the rationalisation-filter in the brain. This allows for a reverse-engineering of the decoding mechanisms shaped by shared ideas of what art is supposed to look like—whether it is supposed to be functional, to have a clear message, to be stimulating, and so on.

One of the primary strategies identified when working with objects is the creation of an interconnected set of clues pointing to specific conditions of production that are deliberately chosen rather than given. These objects may contain patina or attitudes that are constructed instead of organically emerged through the premises of their creation.

At the core of ongoing investigations are questions of self-representation and positioning in social arenas. Current working assumptions suggest that art-objects placed in art-coded spaces are, in some ways, stand-ins in a performance occurring all the time, everywhere:
An object performing a certain process/condition of production
Performing a certain position which the object is sent from
Performing a certain person doing this.
This can range from being a power-play to a wholesome intuitive collaboration in a given space.

Aesthetics which consciously overlook these factors as transformative of—and heavily influential on—the affective potential of the object remain of particular interest. Instances where this is done as a way of being cool—understood as a form of strategic ignorance—continue to trigger institutional cringing.

The notion that any object, practice, or utterance can be fully understood within a single epistemological container—especially one that is leaking, inverted, or makes a soft hissing sound when left unattended—has been actively rejected. This refusal has been understood not merely as symbolic, but as choreographic in nature. Operational behaviours include pacing in loops and deploying inconsistencies like breadcrumbs in the hope that someone will follow and misinterpret the path entirely.

The work remains ongoing, sometimes in the wrong direction. This continues to be seen as a necessary feature rather than a flaw. In situations where directional progress is expected, gesture is offered. Where gesture is anticipated, delay is introduced. Production is approached less as a means of arriving somewhere, and more as a method of accruing atmospheric residue—misreadings, misattributions, moments of blankness mistaken for well, we haven't figured out that yet.

Figure 4.5.

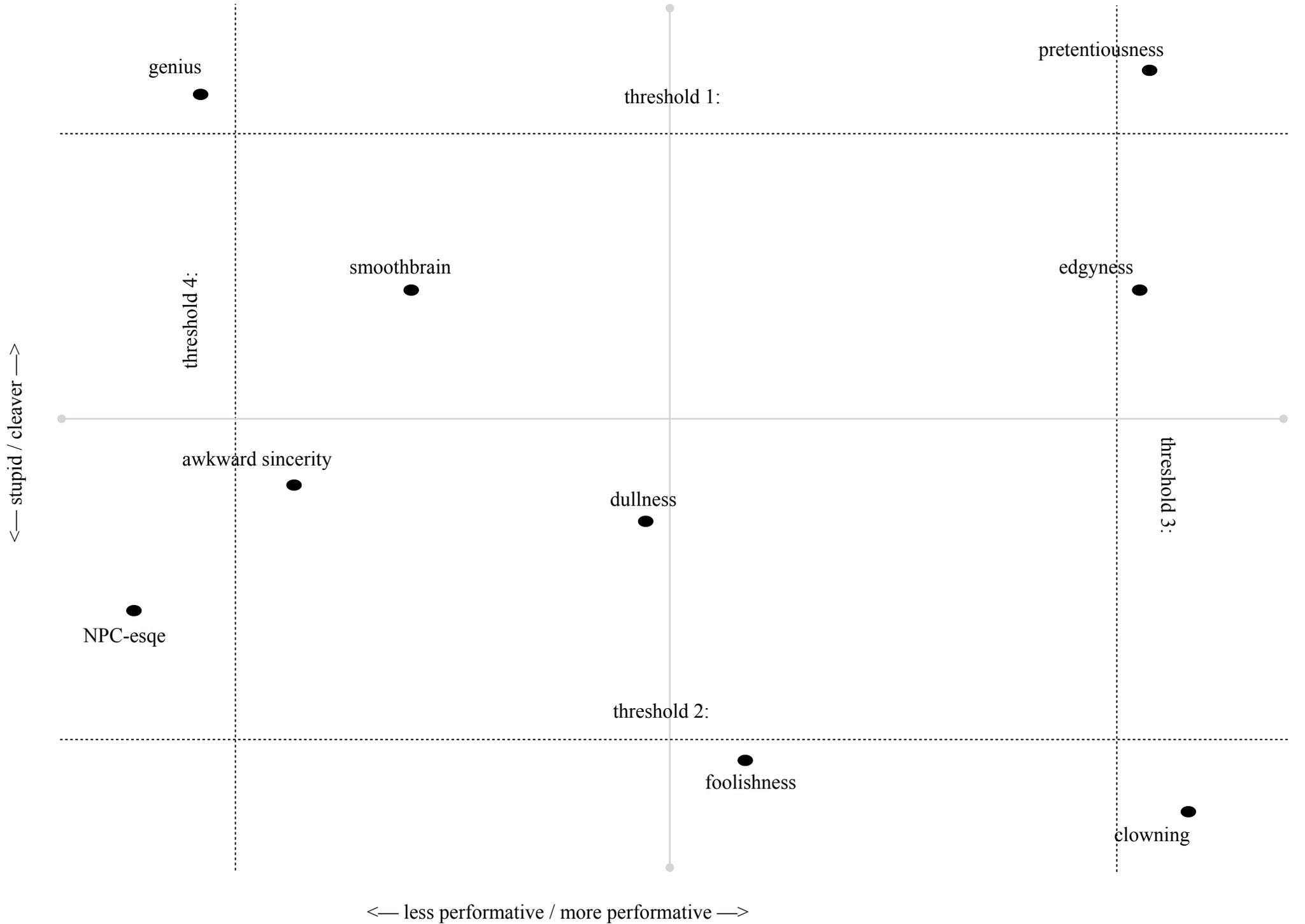Based on empirical data gathered between 19/11-2012 and 4/15-2024, compiled last week.

Threshold 1: trojan horse of cleverness: ethos dominates in outputs above this threshold, allowing them to bypass a critical and oppositional attitude. knees weaken,

Threshold 2: the trojan horse of stupidity: outputs bypass the sceptical/rational filter in the brain, armed guards if you will, and can be used as a way of increasing affective potential. In this way, the diagram loops in on itself and this starts operating similarly to threshold 1

Threshold 3 and 4: ???

Notice:
The figure is an attempt at mapping out how the way different outputs are perceived and categorised in spectator-analysis are co-related, meaning that the labels of the points are characteristics attributed externally and not necessarily based on intrinsic logics or motivations. We are currently investigating if the hypothesis that cleaver does not always mean booksmart, it could potentially be synonym with a lot of other things which in general could be described as being on top of the ecosystem in any given arena, being *good* in any given field.

genius

pretentiousness

threshold 1:

threshold 4:

smoothbrain

edgyness

<— stupid / cleaver —>

awkward sincerity

threshold 3:

dullness

NPC-esqe

threshold 2:

foolishness

clowning

<— less performative / more performative —>

Beyond Beyondness: Fake Process art Association at The Depth Simulation Complex

Herbert Milkman

Installation view in the main room of the gallery.

Type
Review

Category
Review

Subject
Museology, humor and comedy, failure, performance

Author
Herbert Milkman

Participants
Unknown amount of members from the fake process-art association

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March 12, 2022

Fake process-art association,
The Depth Simulation Complex, Minsk,
January 14, March 2, 2022

The untitled exhibition by the highly anonymous and supposedly varying members of the association, takes its starting point in their own private collection, which, according to sources, potentially contains a lot of artworks. Upon entering the space, it seems less an exhibition than a series of intentional non-events, offering a choreography of incremental negations whose materiality remains both overly insistent and evasively deferred. The "almost-objects" in the space appear to have more or less agency towards each other and themselves, an amount which varies depending on certain parameters that aren't clarified further.

Specific works—a faintly delineated rectangle on the floor, yielding a dramaturgy of deferral whose stakes feel more spectral than urgent, neglecting both alignment and misalignment based on the geometry of the surrounding architecture. It serves as a performative discreetness which to some degree mimics that of the given framework of the exhibition itself.

There are moments, admittedly, where this exhausted opacity becomes affecting—where the almost-there-ness achieves a particular emotional fugue. But more often the experience is of attending a conversation whose premises remain untranslated, or perhaps untranslated on purpose. The question lingers: is the unintelligibility deliberate, or simply unexamined?

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Particularly persistent is a sequence of interventions so slight they almost elude registration: a soft granular vibration beneath one's shoes, an imperceptible thickening of air near the emergency exit, an entry installed so near the floor it risks classification as pragmatic error rather than aesthetic event. Rather than clamouring for attention, these gestures slip under perceptual thresholds, inviting an ethics of attunement rather than consumption. It is difficult to enter the space without immediately sensing the slow dismantling of perceptual assurance. Not because the work is especially obscure but because the exhibition insists on folding even these sparse gestures into a relentless process of interpretive unmaking.

Nowhere is this disjuncture more pronounced than physical layout of the show, whose revisions are so slight—one route omitted, another redrawn at an impossible angle—that orientation itself becomes an act of speculative fiction. Somehow rendering the floor plan, or you could say: emergency map functionless as a tool, while potent as a something else.

If the works here point to anything, it is to the unlocatable aftermath of encounters that never fully occurred in the way they are translated inwards. A kind of delayed fugue-state ensues: coherent enough to remember, incoherent enough to mistrust.

At first, and maybe second glance, the installations could be mistaken for slightly ignorant, self-cutifying almost. But over time their akwardness reveals itself as deliberate, sly, somehow by having acknowledged that their own discreetness does not include a promise of invi-

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At first, and maybe second glance, the installations could be mistaken for slightly ignorant, self-cutifying almost. But over time their akwardness reveals itself as deliberate, sly, somehow by having acknowledged that their own discreetness does not include a promise of invisibility. They manage to subsume the weight we know it feels under the gaze of the crowd, not by neglecting it, or by stepping off the stage, but by transferring it into the pockets of the crowd themselves through its own banality. Rather than hiding, they negotiate modes of presence. Sometimes even bordering on the overly spectacular, by using almost absurdly self-proclaiming ways of display. It seems like an attempt at dismantling of the perceptual contract itself: If there is a promise, it is the promise of an architecture that folds inward faster than one can map it. The dichotomy between the performer and the spectator blurs.

We are asked not to interpret, but to misinterpret continuously, with no promise of recuperation. The most vivid achievement here is the exhibition's insistence that misunderstanding is not an obstacle to be overcome but a terrain to be inhabited.

The aim appears less about engagement than about inducing a kind of cognitive anemia- a thinning out of perceptual agency that borders at moments on theatricalised boredom. Whether this is a deliberate effect or an unintended consequence is difficult to decode, largely because the show's own methods so rigorously pre-empt stable evaluation. There are no thresholds to cross, only thresholds that dissolve. No revelations, only rehearsals of recession.

scene:
as a result of some of the circumstances: when we meet the actor here, it appears as if he has not noticed our presence yet, though it is not certain that this is the case. someone in the audience mumbles: *is this really a sPeCIAL show just fOR u u u U S u ? h o w e x i t i n g uh……………………*

the actor is in the process of digging a hole using a common type of small plastic shovel often found on children playgrounds. this one is salmon-coloured. after a short while he sits down and looks at some pinteresting things on his phone. he is smoking a cigarette, and when he is finished, he places it between his thumb and middle finger, ready to flick it with his pointing finger. unfortunately, it only flies only 42.2071 cm away from him. he stands up and walks towards a cardboard box, which is placed on the ground nearby. there is a lot of tape around it (the brown thin type often used for packages). he picks it up with a facial expression of confidence.
he slowly walks towards the hole with the box in his hands. Slowly but determined.

(small break to build up anticipation)

… a chillstep beat fades out.

However, on the way, he trips on the cigarette bud he dropped earlier, loses the box and falls to the ground. by the sound the cardboard box makes when it hits the ground, it becomes apparent that it's empty. the actor quickly stands up again, picks up the box and puts it in the hole. he starts covering it with some dirt, and also some other dirt than that on top of that. At this exact point, the distance between his pointing finger and the cigarette bud is 401.7114 cm, which happens to be the exact perfect distance for eavesdropping at the exact same point in time, somewhere else. the actor flattens the ground with his feet and mumbles something inaudible.

he starts walking back towards the street, some person is passing by and talking on the phone. we hear them say this: *many people would order a pizza, fewer people would order a pizza with an extra ingredient, fewerest people would choose a pizza from the menu and ask for one or more ingredients removed from it. However, hegel would say this: can i get a uhhmmmmm: A BONELESS PIZZA (articulated loudly with disproportionate and mildly embarrassing enthusiasm)… that's what he was all about this guy.*

scene:
in this scene, the actor is in doubt about something in particular, or about something else than that in unparticular. And as he does not have anything in particular/unparticular to say, but somehow still finds himself on stage, he start a series of almost formless and uninvested gestures which in reality convinces no one of anything. someone, somewhere, mumbles: *ehmmmm.*

scene:
this scene takes place in some backroom and is seen on a screen that shows footage from cctv cameras. the backroom is a backroom because it's behind another room. once upon a time when it was time to decide which room was the room and which room was the backroom, there was great disagreement between the two parts. it was settled by having them both take an iq-test, whereafter the one with the lowest score, out of pity, was allowed to decide. the actor walks around and steps directly on the floor. there are some different things in there. both one and also another. the actor even notices a third thing which makes him very surprised. but because he is aware of the fact that he is being observed through cameras, and also that this makes it harder for the audience to read facial expressions in opposition to when spectated physically, and that it possibly could result in the audience doubting his reaction, and that the facial expression for surprise includes shaping ones mouth like an O (1), he ensures that (without making it too obvious) his facial expression is exaggerated by about 60%, so that the muscles in his face uses around 1.6 times as much power as they otherwise would have, if it has just been a normal situation seen through air and not through a screen. however, something the the audience can't tell because of their position behind the screen is a small cute heart-engraving in the corner of the roome with words inside it. the actor does not notice but the words are: giga monstertruck in in the heade.

scene:
the actor enters the stage. he pauses for a moment. he then brings out a megaphone

from his back pocket and into it he yells: *I AM SO INSANELY COMPLEX!* (2). the room becomes completely quiet. that is because there are no other people than the actor. the megaphone has a scent of flowers, but the sky is not visible, because the room has a roof. the actor puts the megaphone back in his back pocket and leaves the roome. then he walks to the the right and to the left and a bit down the street. he complies with the traffic rules to a point of absolute perfection. he walks around for an amount of time, and after that: another amount of time. in a big city, one can see really really really really much exciting culture, it is there where *it* happens.

the actor is a kind of cartographer, he is mapping out rooms and eventually, the connections between them. or at least he tries to, but it's not always so easy. mostly because he is unsure of which criteria he should use to distinguish between when one room ends, and another begins. he is capable of observing, for example, the difference in which type of textures and bump maps are used for the floors in dif-

ferent rooms, but still he has a feeling that it's not quite enough. that a room can't just be a room because it contains a floor. the actor mumbles: *hmmm yes okay*, as he continues in one direction or another. he walks on and on for a long time, at one point, the audience stops walking and continues watching him as he disappears in a distance. the audience starts to clap a little bit, for around 2-3 seconds but then hesitates and stops. they start mumbling something or some other thing as they start to scatter.

scene:

we see the actor, he is sitting and looking on pinteresting things on his idiot box device. A few minutes passes and we get dragged into the flow, but an alarm saying "do it" breaks the trance, and the actor slowly stands up with with a facial expression signalling carelessness while mumbling whatever. We see the sky, we see some see-though-air, and we start feeling the niceology of the whole situation. A series of activities involving a wide variety of entering and leaving different rooms and roomes, starts unfolding, and this goes on for a relative while. The actor changes directions here and there,

and tests out letting this indecisiveness be more or less apparent to the audience. Sometimes even projecting his face towards them, even thought it isn't ergonomically optimal.

At some point, the actor stops positions himself in a circle with 4 strangers who are wearing items from these brands on top of their stomachs: shaping new tomorrow, planet Nusa, wood wood and shaping new tomorrow and their are fully on. The actor energetically starts taking selfies on burst modes with the guy-guys, and after a few minor expressions which all, both if isolated and in combination *symbolises* things such as: slight surprise. However they quickly start posing for the camera using setups including hands, eyes, their body and some other bodies. And the the niceology has finally fully arrived around here as well as a few meters to the right or left and the air around it (3).

scene:

as a result of some of the other circumstances: the cleverdom, *klogdommen* (4) has come to denmark: some scholars

stand and say something to each other. they are virtuous, and it becomes apparent if one were to look down on their feet: their shoes are pointy, their forefeet are slightly lifted from the ground and the angle of each of their feet are exactly parallel. furthermore, their butts are a bit pointy. they have rulers and calculators in their hands. the actor is posed some distance away, he is leaning on a wall which of course symbolises his low-effort in participating in this scene. what he doesn't know is, that a member of the audience is actually aware that this scenario is planned and practiced beforehand.

suddenly, the phone of one of the scholars starts to ring. their ringtone is: prelude no. 2 op. 4, op op op, sonata 5 i g#-mol BMV, rachmainoff, (amazing bass boosted op super post-mortem-freshness-swag remix). they pick up the phone and starts mumbling something. the actor turns away from the scholars and starts walking with his heels slightly lifted from the ground. the audience follows him.

he walks an amount of distances but slowly slows down until he stops completely: the actor just stands there and stands up. as a result of how much he is standing up at this particular moment (around 100%): his knees overextends slightly so they bend the wrong way a little bit. he is a real expert at standing up, and this exact stance is a true classic.

the actor fantasises about getting revealed. that someone can decode the arbitrary traces he leaves behind, but also that it will throw off some of his enemies in the process. he applies a thick coating of fake patina and hopes for the best while the taste of the blue castello in his pocket becomes just a bit more exquisite. he might just be a hopeless romantic, but at least he is out getting 60 minutes of exercise a day (and night). the actor abruptly breaks his stance and crosses the street, opening a door and entering a room. before we can follow him, some person walks past and mumbles: *could you just once in a while maybe just fake an applause when he does one of his tricks? he is just playing his own role.*

the cosplay-order and the language it develops.

there is a longing for authenticity lurking around and many attempts at generating (5) this is made. the mystery of these attempts become increasingly hard to unravel as they operate with an increasingly complex language, constantly developing and always a bit different depending where it is spoken from. both the observation and expression of this language is made possible by several associations, which over time are developed by a lot of people even though they didn't work together intentionally. in a way, we have created a gesamtkunstwerk. it could be described as being open-source, however it is not always open for everyone since it requires a certain amount of cultural capital to take part. the signs of this language are often veiled, and it in this exact veil that much of the finesse and intricate nuances lie. it can never be fully observed from a single point, and therefore one must try to move around it a bit, even though fully grasping it is impossible. several layers of connotations are built up around certain gestures which makes them appear as tricks more than as statements. often consisting of references or allusions (6) more than articulation of something concrete.

and because it is never experienceable in its entirety, and because of the constant alterations, one must rely on intuition when engaging with it. even though its form can often come across as being quite systematic and logical, nobody really remembers the initial agenda of the specific expressions and therefore it is interacted with on an aesthetical level in "real life". it is important to mention that this is written and from a limited point of view and considers itself as taking part in this system of gestures and expressions.

having an overall narrative to tell one self is a luxury that the actor doesn't have access to. Maybe he is too lazy for consistency? maybe he is too indecisive to choose a template? maybe he doesn't realise that a template is just a base-template, and that one has to start somewhere, and that no one can be an it-girl every day.

… the chillstep beat fades back in.

(1) officially validated and scientifically proven

(2) this ingenious sentence was invented by virgil bendixen

(3) some see-through-air

(4) worldwide movement working towards implementing a system of 100% predictability into human lifestyle and so-called "encounters" with the world around us, as well as making sure everything that happens has a practical value.

(5) it can become a bit paradoxical when this is done as it is often an act of deliberately creating something which has the appearance of being spontaneous and unplanned. Often the creator will also try to trick themselves for the sake of their own amusement

(6) this footnote was only created to make the text appear more complex and intelligent (7)

(7) intelligence
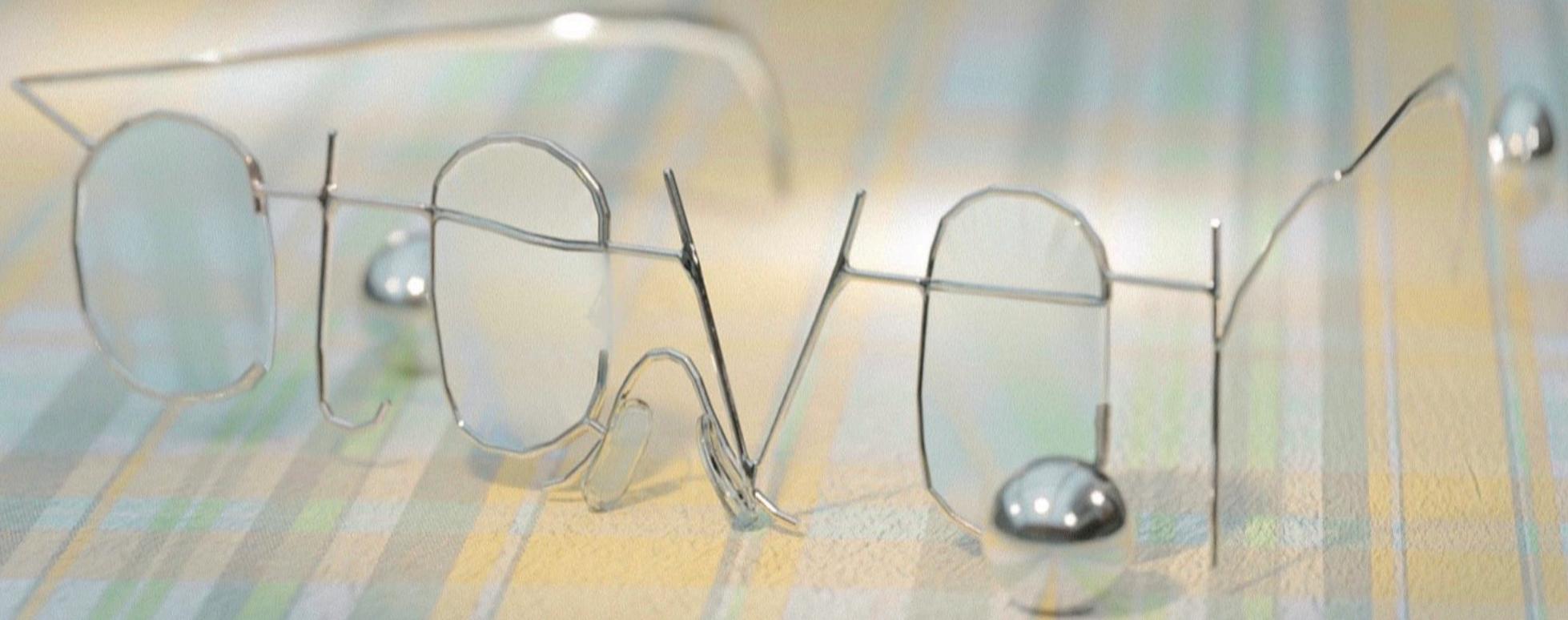
The official *clever-glasses*, designed for users with 3 eyes, digital rendering made in blender

1. as far as i am concerned there is a model of engaging with a work of art in a room which in some cases has been so common that i would call it a standardisation. the model is based on the assumption, that a work of art is a steady and predictable object of being and on the receiver of this artwork being a subject who, through an act of becoming, engages with the object in a process which is supposedly productive and constructive: we learn something, the work moves us emotionally, we experience the transformative potential of aesthetics and so on and so on. even though we, both as art-producers and art-consumers, of course knows that even succeeding in one of these categories is a rare and valuable accomplishment and that we do not take it for granted, i think we do however, sometimes, assume it as the destination of the engagements between works of art and people. a model does not obtrude itself upon anyone, rather it implies an ideal which follows a certain logic that might diffuse from its initial function and specific cases of application to potentially appearing in situations where i can do more harm than good.

the standard model claims to contain a room, an object and a subject. the stage is set so that the object is supposed to have agency, and the subject is supposed to be there because of their interest in letting themselves be affected by this agency. the room facilitates the affective potentiality of the object to actualise through the subject. without the room, there would not be a stage upon which the choreography could take place. the room however, does not have to look like a room or a stage to fulfil its function. as it happens it can even be advantageous for the room to disguise itself as something else. a bar, a home, a forest, whatever. when the room disguises itself it might do so because it has heard that a so-called white-cube is kinda un-

desirable for all the parts included in the model, it is trendy to avoid it at the moment. but the white-cube critique must not exclusively be taken literally, at surface value, as a question of physical architecture, otherwise i am afraid it loses its potency. the room will be negotiated further further on.

despite the claim to contain an object, a subject and a room, i would argue that the standard model also contains itself. it exists as a virtual object whose presence in many cases can not be denied. it discredits itself by overlooking its own authority, by imagining itself a passive part of the ventilation system without realising that it saturates the air we all have to breathe. but as we know, this is a common trait of overly dominant entities in exchanges with others, especially when the other entities are l e s s   d o m i n a n t   b y   a r t i f i c e

in the standard model, one of the very foundational assumptions is based on the idea that the producer of the object needs vehicles in order to manifest its true meaning and that the object is effectively a container for these vehicles. the vehicles are constructed of symbols, metaphors, references and analogies which are somewhat of a different language than the one by which we normally communicate. it is its own language: *art*, and the better we understand the language, the better we are supposedly able to understand these vehicles that the object radiates. the language is studied and learnt trough engagement with other objects in other rooms. often times the room even serves as a kind reminder of which dialect of the language is appropriate for the occasion. are we in a commercial gallery filled with boomers? are we in a diy-looking explicitly politically charged room with *alternative* people? or are we lucky

enough to find ourselves in a room amongst the coolest laid-back and intellectually-coded people who manages to hit the sweet spot between the underground and the high-art sphere?

the language is then decoded by the subject and ta-da the affection is complete! now what is behind the object is finally revealed. the subject is transported to a deeper place.

the standard-model:

2. how this, among other things leads to an economy where exposure and information are the currency.

the standard model becomes an authority which imposes itself on different levels in the ways in which we engage with art. it infiltrates systems of thought in a way that can be destructive because it keeps art in a cycle of production for the sake of consumption in a way which resembles the flows of other products in a capitalist system the standard model demands works of art to yield information in specific ways in order to be valued. and because the standard model is standardised, the demand becomes internalised to a degree where it enters our bodies or collective unconscious. the standard model relies on information as its primary currency because it is exactly information which completes the transaction between the subject and the object. because information is the only way in which the art-experience can be proven and taken outside the room for later use.

in todays attention economy in which circulation of images accelerates, and where large parts of our experience of the world is mediated through social media and screens, it becomes crucial for the survival of works of art to be easily recognisable in order to appeal to a gaze which consumes so much information in such a short time, art has to look like art. otherwise it becomes lost in the flow.

in some ways, the standard model implicitly engages us in a narrative structure which we can play out again and again in the rooms we find ourselves in. it relies on a artwork-as-riddle mentality with the ideal being a storyline which follows the hollywood-model of an increasingly intense experience until a happy ending arrives, and we finally solve the riddle with the help of deep contemplation. but of course we are only able to decode the riddle if we have the right tools such as the right cultural capital and references.

the standard model is just one tendency witch is part of a broader and more general movement toward what could be called a society of extroversion. similarly to the obsession of transparency at different levels, the standard model favours human outputs that are intelligible and categorisable as something which can later be utilised in a so-called productive way. the society of extroversion thrives on speedy and surface level-readings of people and their actions. and therefore it becomes favourable to accommodate an extractivist-gaze by making everything as easily digestible as possible. in the same way money act as mediator for products because they make it possible to compare them against each other, the potential of a work of art is put in a category which asserts it value and effectivity as a container of information, commodifies it and makes it interchangeable.

3. then what?

like many capitalist systems, both current and previous ones, this one also produces a minority of people which have an unprivileged position in terms of securing equal conditions of living similar to the majority within it. in this case the loser is the introvert. here the introvert is not necessarily meant as the one who does not speak. information is not only verbal and therefore lacking an output of information in any way is considered introversion in this context.

i do not know what the best ways to act under these circumstances are. neither personally or artistically. i guess the old debate of whether to act within the rules and infrastructure of the oppressing system or operating ad hoc, outside becomes relevant. either you make yourself or your practice fit into the flow as well as you can by making statements, drawing conclusions, speaking, speaking a lot, creating objects for consumption and so on. otherwise you
resist the society of extroversion and the pressure to make itself intelligible for the sake of being utilised by making really strange and mysterious art. however, i think a third strategy is possible: because the flow is fast and the gaze has a filter through which only the most potent outputs are allowed through, it looses sight of the qualities which might reveal themselves through a slower and less conclusion-based approach. therefore simply mimicking the gesture of something intelligible is enough.

4. Hi again, this text is written in continuation of the text i submitted as an exam-paper for media theory 1.

there is no academic method or intention of arguing in a correct way, both as i am not trained in that type of writing, and as

i find it limiting for what i am trying to do here. i am in most cases unknowingly going to enter fields of theory that already exist and possibly "misunderstand" them. for me it can be generative to be unaware of these references as it allows me to draw lines between things more fluidly, without having a lineage of thinkers imposing itself onto me. i am not a scholar in that sense. the text is both a continuation of, and a critique of those points i made earlier. especially relating to what i called the standard-model and its more-or-less explicit incentive towards a spectator to decode art based on an idea that the work contains information put in there through a certain coding.

Trying to sharpen up the focus of the first paper: What I am concerned with is not whether the standard model is entirely wrong, nor whether decoding, affect, or analysis are illegitimate modes of engagement. The issue is rather its dominance. When one structure becomes default, it begins to determine in advance what counts as a meaningful encounter. My focus is therefore limited: I am examining how this model tends to reduce the artwork to a carrier of extractable information and the spectator to a processor of that information. In doing so, it risks narrowing the field of aesthetic experience to what can be articulated, circulated, and reused. The question is not how to abolish this model, but how to loosen its claim to inevitability.

5. the standard-model and its decoding-logic overemphasises deliberateness in the artwork, it relies heavily on the idea that the work is intentional all the way through. and assumes that the artist is in control of our experience as spectators and that this experience is carried through the coding of the work. coding require- res precise and calculated gestures and therefo-

re, the notion of artwork as a stable entity necessarily en- tails an assumption that the artist is stable as well, that the position of creation is secure and confident. this makes the interaction predictable and scripted.

i think we could assume less agency in the position of the artist and more agency in the surrounding factors that constitute the work. to think of the work as being generated by a range of different entities which are mediated not only through the artist but by all circumstances of all aspects of the process. the artist as a filter of information rather than a producer of information. different fields of thoughts seem to be occupied with questions of agency and identity in non-human entities, ranging from plants and stones to infrastructure, both material-based and not. object-oriented-onthology, ecological theory and other post-anthropochene fields all point towards a thinking which flattens the hierarchy between human and our surroundings. instead of humanising everything, i rather think it can serve to deflate that glorified idea of "humanity". i see it as a movement not towards attributing consciousness to non-human things, but toward decentering the assumption that human intention and agency is exceptional. i think we have been overestimating ourselves a bit because we are immersed in the complexity of the experience of life, and this overestimation equals underestimation of everything else. just as otherness is often reduced down because of lack of understanding.
to think of the artist as a filter rather than an author aligns with this. when the artist is just one variable in a dense network of entities: time, matter, discourse, and limitations, authorship becomes less about will and more about selection, framing and allowing. the artwork is no longer made, but routed. the artist becomes a curator who chooses to draw a particular line through an amount of previously unconnected
points. fabricating or suggesting a certain narrative in a cloud of information which could have been nar- rated otherwise, if conditions were different. artworks, in this way, becomes suggestions more than statements, and should be treated as such.
when talking about the creations of artworks i think it is important to consider how algorithms conditions us to engage in that process. algorithms, of course, as digital pathways laid out for us, generated by expectations of what we will prefer to engage with based on what we have engaged with previously. but also thinking algorithms as certain non-digital patterns of interactions that we find ourselves living and working in. non-digital algorithms are all the ways in which different types of infrastructure prompt us to behave and exchange information and what type of information gets exchanged where. it is everything from.

6. in continuing with the identification of the standard-model as being the primary and often default structure of engagement with art under current conditions, it's obvious that we are favouring analytic and exegetical interactions and modes of engagement.
between artwork and spectator, there can be drawn a line. analysis can be seen as an attempt to leave one's own body and predetermined assumptions to try and reach somewhere closer to the object of analysis along this line. to get rid of one's own particularity. analysis relies on standardised tools that serve to provide a common ground for every interaction of analysis. analysis is a movement away from one self towards this common ground. when analysing an artwork it similarly moves the artwork away from its initial position, and towards a position

where it can be measured against other artworks, and through that, understood, it's a structuralist attitude and it aligns itself with the excrevatory gaze.

more recently it has been recognised that analysis as such is not sufficient. we have to look at the intention of doing analysis in the first place as well as we examine the way we choose and use the tools. we could ask the work to choose the strategy of analysis for us, but we risk being conservative. we risk assuming every painting to want to inscribe itself into the history of painting or to be interested in the techniques of painting. and we do so on the basis of how well it approximates our database of already known paintings. assuming similarity in appearance as equivalent to similarity in meaning is reductive at it again assumes a direct proportionality in the relationship between signifier and signified. in other words, we treat visual similarity like a shortcut to meaning, as if all paintings with similar brushstrokes must be saying the same thing.
analysis can be seen as a type of quantification. in the same way that we can categorise objects into com- modities through money or feelings into a set variety of "e"-motions through language.

if analysis is a movement away from oneself, and analysis is understood as a systematic and intentional approach based on careful methodology, lack of analysis must mean a move towards oneself along the line. in that way, its possible to describe the analytical mode as opposed to more immediate or affective ones because they are focused on the reactions of a spectator generated by inputs from the artwork. as the initial affective impact fades, the analytical gaze starts taking over, and therefore there is also a question of time included.

the movement towards one-self is a revelation of ones own position. and here we must remain consistent to previous ideas of the instability of a position; it becomes a revelation of all the factors that constitute that particular position. i am not subscribing to discourses which frames intuition as being pure in any form. i think it is just as preconditioned as analysis is, and here i am interested in the examination of those preconditions instead of treating either works or artist as closed, autonomous entities.

the affective mode of engagement with art is, historically speaking, something which has been instrumentalized as strategies for propaganda and manipulation of any sorts, both so-called good and bad types (of course depending on bias). it carries potential to alter the position
analysis relies on stable meanings since new information must be assimilated into existing information while affection relies on instability as a means of opening a perceptive gap where a wedge can be inserted.

7. Jaques Ranciere writes about an emancipated spectator, suggesting a move towards an active mode of en- gagement with dialogical exchange between spectator and artwork where neither has authority but both has agency and potential to influence each other.
This might be a step in the right direction because it flattens a power relation, however it still relies on in- formation as currency, and defines accumulation of this currency as a criteria for a successful interaction. it puts value into transformative outcomes of those interaction and thus echoes capitalisms call for growth. furthermore, it has already been absorbed and assimilated into capitalist art production. the ex- change of in-

formation as criteria emphasises a gaze searching for the qualities of the artwork which serves as carrier of information. so called interactive aesthetics often seems to fail under their own weight. the eagerness to create meaningful connection can result in a rigid scriptedness which end up inhibiting exploration by forcing it. the interactions become too smooth and predictable and risks looking like this: i'm at an avant-garde-style performance; a performer does something i cannot understand: aha; i must be at an avant-garde-style performance. - the loop closes in on itself. both previous modes treat the artworks as finished: as a complete whole without the need for input.

the affective potential of artworks is no longer cutting edge, not even close. popular media has by far sur- passed this domain as the technologies and methods used has been increasingly developed and perfected. especially film and music has turned into a machinery which, it seems no longer is about so-called artistic creation or experimentation but purely exists to accomplish a certain pre-given reaction in the receiver. netflix is pumping out endless streams of content where even criticality is easy to digest and streamlined into a form which is always also stimulating in one way or the other. based on how the development of such forms has proceeded, we can imagine a future where the images presented are entirely functional. where instrumentalization is so thorough that every aspect of it is calculated, never to be there on its own terms. this type of production of images would make it possible to think of them as variables. because their depicted motive becomes secondary to their function, they become only their affective potential, the content of the variable is irrelevant as long as it serves its purpose.

we are moving towards a type of media which could be described as imageless, ultimately leading to a form which is capable of fully and deliberately controlling chemical balances in the brain and giving us the perfect immersive experience. such a machine would not need images, as we would create them ourselves. the form would only facilitate this process of idiosyncratic image-creation through, let's say wires and electronic signals equivalent to the way a lab-rat is given stimulus in a scientific experiment. in the logic of imageless media, the image is no longer a surface of projection or interpretation, it is a trigger. this streamlining of image-creation would ensure that there is no space left in between the viewer and the consumed media where misunderstandings, opacity or friction could occur as well as a complete predictability of affection, a smoothness of experience.

8. art cannot and should not be trying to catch up with mass media in terms of stimulation and affection, it would just add noise to our already overstimulated perceptive organs. neither does it have to try to mimic the didactic functionality analysis and theory. both because it would require a systematic quantification of art thinking and production as well as rely on an exchange of currency, similar to the foundational assumption in the standard-model. art can not rely in information as currency. analysis relies on stable mea- nings since new information must be assimilated into existing information while affection relies on instability as a means of opening a perceptive gap where a wedge can be inserted.

i think the risk of continuing to engage in the dynamics of the standard-model is that art, similarly to mass-media, moves towards a frictionless and controlled experience. this would be

a limited and dull position to place itself in as i think the critical or transformative potential of art, if such a thing even exists, which i am honestly unsure about, lies in exactly the unpredictable and opaque space it inhabits in the experience of a spectator.

artworks demand or at least suggest modes of engagement; they cannot avoid it even if they try. therefore, it must be a part of art making to leverage this potential when addressing a spectator. this does not mean trying to facilitate the "right" kind of engagement with the work by making the form predictable. on the contrary i think it means either tricking the spectator to reveal their own assumptions of which mode of engagement is suitable in a given situation, or by obscuring the mode of engagement as a means of providing space to generate new modes of engagement. in fact i think it is one of the primary potentials of art to keep opening spaces for us to meet the unknown, unquantifiable or unarticulated. in this meeting, new modes of engagement with the world around us can appear and be negotiated.

i suggest that art – in opposition to mass-media, theory or any other type of information exchange must insist on being the faculty of the non-functional, non-informal and non-entertaining and non-predictable. provide a space without progress in any known direction, because it can be the only place where such a thing exists. a space which, from the perspective of the utilitarian, seems stale and value-less. then it might even avoid getting appropriated by market forces before it is even fully emerged.

and here i am not trying to arrive at the same place as certain contemporary slowness-movements which aim to re-sensitize themselves and reclaim agency as spectators by deliberately focusing on certain things while shutting others out. the slowness in those movements, simply seems like new methodologies to keep receiving and transmitting information but now adapted to new media- and attention-economies. it's still aiming at optimising the reception of inputs, which ultimately renders it functional. to oppose the scriptedness of both the didactic modes of engagement as well as the affective modes it means creating situations where encounters aren't predetermined. where meaning is neither delivered nor extracted, and where rules are continuously rewritten depending on the shifting conditions of the encounter. i think it translates better into an attitude than a rigorous theory or close-ended codex.

9. okay, i have come to a point in this text where i have to stop and reconsider where it is going. i went into the writing process without having a specific ending point in mind. i promise this is not a performative enactment of attitudes i am referring to in the text, its a "genuine" moment of confusion and/or ambiguity. i realise i am not interested in, or capable of following the trails i may have laid out here. i have criticised different types of art-engagement without really defining anything constructive to replace it.

i am not interested in vagueness or mystery for its own sake. aspects of this text might appear so, but i have to reveal that it is more likely a result of my inability to formulate my thoughts in language, both here, as text, but also language in a broader sense even for my own sake. this writing process is a process of mapping out things, and some of the terrain is assumed because i simply don't have the agility to, for example, climb every tree, turn every rock i see, etc.

If this essay has traced anything, it is the structural pressure exerted by a dominant model of engagement. The standard model privileges intelligibility, recognisability, and exchange. It stabilises the artwork as container, the artist as authorial origin, and the spectator as decoder. I have tried to question what becomes marginal when this structure operates as default: forms of opacity, distributed agency, encounters that do not culminate in extractable meaning.

This is not an argument for abandoning analysis or affect, nor for replacing one model with another. It is an attempt to expose how certain expectations precede the encounter itself. Once those expectations become visible, they no longer appear neutral. The task is not to escape structure altogether, but to recognise its operations and consider how they might be unsettled, redirected, or rendered less total.

From here follows a series of suggestions for alternatives to the standard-model, they involve different degrees of abstraction and exists in a space between a floor-plan and a graph.

Model to accommodate the extractivist-gaze

The further away objects are placed, the flatter they are constructed. Both because closer inspection is impossible and because we wan't to maximise effect while being materially "sustainable"

Viewpoint

Viewpoint

Lazy *lifestyle-style* viewpoint (leaning against doorframe)

access restricted

Is it only necessary to operate with 3 layers:

Foreground
Middleground
Background

Synonymous list:

Subject
Content
Context

FORE-GROUND

MIDDLE GROUND

BACKGROUND

"Hidden" cutification gesture