

COLOPHON

CHOREOGRAPHY 2018

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Galerie

GALERIE

*in
Conversation
with*

GALERIE

Galerie

Galerie is an immaterial art gallery dealing exclusively with immaterial artworks. Galerie uses the adjective immaterial for artworks that cannot be reduced to a physical object or to the documentation of an action. Since 2014 Galerie has been simultaneously a commercial entity, a think tank and a performance. Along with selling artworks it has materialized in a variety of forms that have appeared and interfered in a variety of contexts: visual arts, academic, performing arts, institutional and underground. Galerie is run by Adriano Wilfert Jensen and Simon Asencio.

Galerie editing the conversation was informed by the generous thoughts of Chloe Chignell, Stefan Govaart and Michelangelo Miccolis.

Galerie

I remember Karina Sarkissova saying that choreography is the bed sheet that you throw at the ghost to reveal its form and moves.

Galerie

Yes?

(deep breath)

Galerie:

Is curation also a bed sheet?

Galerie

I would say that both are ways of organizing, or it's the ways that things move. They are in, or have relations to, processes and actions rather than being things on their own. They need an initial content or matter to find their necessity and to find their own existence, they don't exist otherwise. Maybe they are the bed sheets that reveal the ghosts that are themselves the bed sheets?

G

Meanwhile it is interesting to see how a curatorial approach has been showing up in the dance field, while choreography is very popular in the visual arts context. Ironically there is some curator-bashing in the visual arts field problematizing their practice of authorship, and there is scepticism lately in parts of the dance field regarding a too strong emphasis on choreography.

G

Feels like the grass is always greener on the other side?

G

Or as Jeanine Durning once said: "There is always a lemon in the green field".

G

We had this conversation about how, more and more, the exhibition of dance, performance, and choreography in museums brought an interest for the 'choreographic' aspect of exhibitions and artworks: generating

Karina Sarkissova is a friend and choreographer based in Stockholm. She is curating the festival My Wild Flag in collaboration with Pontus Pettersson. At the moment, she is studying at Dutch Art Institute and is about to launch the podcast *Navegante*, a practice of theory through conversation. Karina prefers to be a wizard lurking in the background of other people's work.

a curatorial approach has been showing up in the dance field: With procedures like sampling dances from YouTube, dance as ready-made and repertory as a collection of sorts, one can observe a shift at the level of authorship: from originating dances to appropriating or hosting existing dances. The curatorial approach becoming thus useful to dance artists.

Jeanine Durning is a choreographer, performer, and teacher from New York, creating solo and group works since 1998. Her research is grounded in choreography as ontological inquiry – exploring questions of who we are, the nature of perception and relation, and the slippery terrain of invented narratives of self and other.

movement of visitors and triggering relationalities with the audience.

G

The choreographic in that sense allows for a strange revival of relational aesthetics...

G

Yes, added to the theatricality of minimal art still haunting the museum: the awareness that aesthetic production is not limited to the artwork, but implicates the body/psyche of the visitor in space. As in: seeing an artwork, is seeing yourself seeing.

G

I think that this echoes, from the side of museum economy, the need to cater to experience economy as factories for zombies of immaterial labour.

G

Exactly, in a way it's the same movement in two fields: one in the field of aesthetics and one in the field of economy. Both of them seeking to understand or mobilize the co-production or implication of the perceiver/visitor. And the choreographic is very useful in both cases.

G

Sculpting attention and choreographing experience..

(awkward silence)

G

I am thinking about the first public 'action' of Galerie, The Booth, in Poppositions art fair and our problem with representation. How could we perform the role of a gallery, meaning how could we represent works, when we can not bring them, either because they are attached to the body of the artist or to the specific conditions in which they are activated? It became a matter of finding other ways, using the means of the works, in order to produce something in the world, that could give an experience of this particular work existing.

In the case of Powered by Emotion by Mårten Spångberg, we were representing a dance with a dance, following the central protocol of the work by learning the dance of Mårten dancing Steve Paxton. Or in the case of Political Therapy by Valentina Desideri, we were taking the audience into a backroom, and giving them a teaser version of the work. Following the procedure of Political Therapy (including conversation about a political problem and hands on Fake Therapy) we would stop the session in the

In 1995 Nicolas Bourriaud coined the term Relational Aesthetics for "A set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space". The term was later critiqued by a.o. Claire Bishop who asked "If relational art produces human relations, then the next logical question to ask is what types of relations are being produced, for whom, and why?"

Nicolas Bourriaud, *Relational Aesthetics*, Les presses du réel, Paris (1998), translated from French by Simon Pleasance and Fronza Woods with Mathieu Copeland, Les presses du réel (2002)

Claire Bishop, "Antagonism and Relational Aesthetics", in *October*, 110 (fall 2004), pp. 51–79, MIT Press

In 1967, Michael Fried wrote a critique of the emerging Minimal Art movement, presenting its artists as dissidents to modernist aesthetics: "The literary espousal of objecthood amounts to nothing other than a plea for a new genre of theatre; and theatre is now the negation of art". Minimal art introduced, according to Fried, the notion of an object *in a situation* that includes the beholder: "One is more aware than before that he himself is establishing relationship as he apprehends the object from various positions and under varying conditions of light and spatial context".

Michael Fried, "Art and Objecthood", in *Artforum*, 5, June 1967, p. 12–23; also in Gregory Battcock, ed., *Minimal Art: A Critical Anthology*, E.P. Dutton, New York, 1968, p. 116–147.

In his article, Lars Bang Larsen, uses the figure of the zombie to dramatize the context of capitalization of creativity exerted onto artistic practice and spectatorship, resulting in the emergence of museums branded as factories of experience and artists as event designers: "Today in the era of immaterial labor, whose forms turns affect, creativity, and language into economical offerings, alienation from our productive capacities results in estrangement from these faculties, from visual and artistic production – and from our own subjectivity".

Lars Bang Larsen, "Zombies of Immaterial Labor: the Modern Monster and the Death of Death", in *e-flux journal* 15, April 2010

The Booth is an empty art fair booth on which two gallerists represent a selection of artworks using the means of those works and offers them for sale through economic formats tailored to the works. The approach to representation is exemplified in the conversation. The approach to selling the works is not present in the conversation. Briefly stated Galerie represents artworks rather than artists and the approach to the economy of these works relies on tailoring, in collaboration with the artist, singular protocols of transaction for each work we offer for sale, to the point that one could see the transactional aspect as an integral part of the work: we try to sell a joke as a joke and a conflict as a conflict, rather than, what is usually the case when these kinds of works enter the visual arts economy, selling them as a certificate, a documentation or a trace. Here we would like to mention gallerist Jan Mot and his important contribution to practicing economy of immaterial arts as a dealer, namely in representing artists such as Ian Wilson or Tino Seghal. Other interesting precedents in experimentation of acquisition and transaction could be found with dealer and Conceptual Art movement advocate Seth Siegelau, collectors Josée and Marc Gensollen, Belgian collector Herman Daled or the immaterial collection of art center FRAC Lorraine (Metz, France) among others.

Powered by Emotion, (2003–2033) is a full night solo created and performed by Mårten Spångberg originating from a desire to dance and sing without having access to skill and technical capacity in relationship to the

moment the audience, (or it's not even an audience in this situation, it's a visitor) starts to relax, so that they get a feeling of what it is, but they don't have the thing.

That question of representation became quite central in our activity as a gallery in how it could enable a visit without supplementing the artworks, and how the visit was performing the problems of sculpting attention and choreographing experience.

G

In that regard I want to bring the idea of the visit: visiting something, but also being visited by something (like you know being visited by some spirit). The question arises of how do you host something or someone? And in the situation of Galerie, how to extend the script of a gallery, when you deal with embodied practices? Already there is a fabric within which we stand as Galerie on our empty booth. We are not stand-in of the artists, we act as representatives and as representations. And the curation is about how the work is being 'hanged', how it is being positioned in the *body* of the gallery, in order to be presented to the *visitor*. The other aspect is about choreographing in real time a set of representations, in order to allow someone to *visit* the booth. It is a form of improvisation in which we, through the visit, define how many works will manifest and in which way. The situation is the stage for the work to manifest...

G

I would even say that the encounter is the stage, and it is at the same time the expression.

Do you remember when we were trying to figure out at first how to initiate encounters? Without the intermediary of an object to point at, we had to use other principles, other choreographies to initiate an encounter with the visitor: strategies to attract attention and build complicity (flirt mostly). And when the encounter happens, we have to figure out who is this person, what is her/his agenda, where is this conversation going; in order to know where we can start representing *Internal Conflict* by Krööt Juurak, because that might be an interesting work for this person, or maybe for that visitor, *Operating Theatre* by Audrey Cottin would be instead relevant. Which is weirdly like a reading, like reading the curation, the curatorial map, out of the encounter.

G

Yeah, the visit unfolds as the encounter unfolds. And we can't fully anticipate what is going to happen, also, because we are two. The structure or the dramaturgy of our relation allows a reshuffling of the encounter at any

production of, on the one hand territory and on the other, perhaps more tangible, notions of identity and belonging. About half of the piece consist of Márten dancing a famous recorded improvisation by legendary dance improviser Steve Paxton, with high precision. Later in the piece he sings songs by the Cuban musicians of Buena Vista Social Club. Márten does not have skills in dancing or dance improvisation nor Spanish. What we see and hear both is and isn't Steve Paxton dancing and Buena Vista Social Club voicing sentimental love. *Powered by Emotion* is utter artificiality in its most natural form.

Political Therapy (happening now) is a practice originally invented by Valentina Desideri, which she has spread to various public and private contexts over the past years, alongside with *Fake Therapy*. Both *Political* and *Fake Therapy* play with the therapeutic set-up and can be practiced and modified by anyone, anywhere. The roles of the therapist and patient are arbitrary and interchangeable, no cure is intended or guaranteed. On the contrary the therapies celebrate the capacity of problems to unfold thoughts and images through touch and conversation.

an object to point at: In all art fairs we visited so far we have observed a triangular choreography: A (the visitor) looks at B (the artwork) and at some point C (the gallerist) positions themselves on the side of A, talking persuasively about B. In our case B and C is occupying the same body, which forced us to develop other ways of initiating encounters.

Internal Conflict, (2014-) by Krööt Juurak is an ongoing improvisational intra-institutional performance, manifesting as signs of internal conflict within a team. The aim is to give a random bystander, the public or media the impression of inner tensions and slight unprofessionalism within the team. This "performance" can be witnessed as seemingly accidental more or less obvious incidents, for example a quarrel, misunderstandings during a public announcement, general mood in the office etc.

O.T. Operating Theatre, (2013-) by Audrey Cottin is a series of tailored WiFi surgeries. In Antiquity, an operating theatre was a non-sterilized amphitheater where students and curious spectators could observe doctors work on surgical procedures. Nowadays, communication technologies allow doctors and scientists anywhere in the world to conduct operations from afar -including to astronauts in space missions. This is called e-health or telemedicine, and this was the starting point for Audrey Cottin's "O.perating T.heatre O.T." a series of performances organized by episodes, each involving live video stream transmissions between specific locations.

moment. Like when one gallerist interrupts and takes over the encounter from the other or when the two gallerists perform a seemingly promiscuous relation or when they switch from professional to personal content.

G

I remember this conversation we had in the smoking room at PAF about contact improvisation as a form of curation...

G

Indeed... Reminds me how beautiful John Hoobyar described contact improvisation in another conversation. He talked about it as a skill of making pathways, pathways that he can open for different lines of movement to enter and be supported. And the better he gets at this skill the more pathways he has to choose from. We could think the encounter that happens in the art fair similarly: different clues or moods or chemistry or things might enter the encounter, and from there we can open a pathway, thereby curating which work the visitor will experience in their *visit* of Galerie.

G

So thinking curation as opening pathways, a contact improvisation “à la Hoobyar”.

G

Yes, which relates to a central aspect of how Galerie has been thinking circulation of artistic practices: word of mouth, emotions, knowledges, ways of doing or attitudes become forms for the works to extend and disseminate, carried from body to body, from encounter to encounter.

G

It makes me think about the responsibility of curators, in terms of exhibition making: the choice and display of works shapes what the visitors sees or not, and by extension which work will be carried by the visitor out of the exhibition. Thinking about art canon, this is quite a responsibility, in what it includes and excludes, and the forms of life it cultivates or invisibilizes.

G

In that sense, it can be a safe place for curators to focus on using a set of works in order to transmit a predefined meaning.

G

Why is that safe?

PAF (=Performing Arts Forum) is a place for the professional and not-yet professional practitioners and activists in the field of performing arts, visual art, literature, music, new media and internet, theory and cultural production, and scientists who seek to research and determine their own conditions of work. PAF is for people who can motorize their own artistic production and knowledge production not only responding to the opportunities given by the institutional market.

Initiated and run by artists, theoreticians and practitioners themselves, PAF is a user-created, user-innovative informal institution. Neither a production-house and venue, nor a research-center, it is a platform for everyone who wants to expand possibilities and interests in his/her own working practice.

John Hoobyar is a dance artist based in New York. Apart from being a great performer and an inspirational partner in conversation, he experiments with radio storytelling and arts journalism. He has performed in works by artists including Sarah Michelson, Heather Kravas, Will Rawls, a.o. and is also an occasional practitioner of contact improvisation. He hails from Eugene, Oregon.

Forms of life is a notion that has a few different uses. For Galerie, Franck Leibovici’s research on artists’ “forms of life” and “ecosystems” produced by an artistic practice has been inspirational : “when looking at an artwork, I often ask myself what form of life is behind it. In other words, I wonder what form of life the author has implemented to make the production of such an artwork possible. I also ask myself the opposite question: what form of life flows out of the work i am looking at?”

www.desformesdevie.org/en/page/forms-life-franck-leibovici (last consult. Aug 2018)

In this conversation we are here both referring to chosen forms of life and imposed forms of life, while we acknowledge that imposed forms of life determines to a great extend who in the first place might consider or have access to artistic practice and display.

G

Exactly because when you focus on transmitting a pre-defined meaning, you are constantly trying to enclose the forms so they will mean the same to different people: a supposed universal reading. It's probably often done out of care, but a care that can become a form of control. I think care is also about letting things happen beyond your control, letting works operate differently through different encounters.

G

Reminds me about this text "Artworks Curate Too" that "Perhaps artworks are the only full-time curators I know."

Raimundas Malašauskas, "Artworks Curate Too", in *Paper Exhibition Selected Writings by Raimundas Malašauskas*, Sternberg Press, Sandberg Institute, Kunstverein Publishing & The Baltic Notebooks of Anthony Blunt (2012), p.81

G

I guess that relates to our practice of listening to the artworks: listening to what the work needs; or, if I may, a form of speculative essentialism: attending to an essence while assuming that we will never know for sure. Not to rewind too much, but the premises of Galerie was to focus on works that don't necessarily take the situation in which they are presented for granted, but rather produce their own conditions and reshape their context. This is related to our insistence on the term immateriality rather than dematerialization: giving up the 'objectivity' of the artwork and therefore its autonomy, for an attention to the entanglements it weaves with people, spaces, infrastructures and histories; thus questioning its limits, agency and circumscription. The practice of listening, in the case of these works, becomes a matter of attending to their entanglements.

G

Yes, and to listen to what kind of framing a work might need in order to generate those entanglements. In a conversation with Alice Chauchat we talked about artworks that have left or have an open relationship with dominant spaces for display (theatres, museums, galleries): works that happen in living rooms, in swimming pools, in workshops, etc.. Her work *The Telepathic Dance* came up in the conversation. The mobility of this work requires a listening to take place whenever it is activated, to figure out its embodiment, but also its framing. What kind of mediation does it need? How to talk about it? Where and when to activate it? These questions become crucial for the work to work. Now the interesting thing with *The Telepathic Dance* and many other works that Galerie has re/presented is that the framing is an inherent part of what the artwork is.

an open relationship: We think here both of works that are completely polyamorous and doesn't build hierarchies between their relations with for instance an activist context and a museum, and works that practice a primary partnership with one context and occasionally builds relations with other contexts.

living rooms: *Performances for Pets* (2014), Krōöt Juurak and Alex Bailey performances in the domicile of the pet

swimming pools: *La Piscine* (2015), a collective project that gathers different artistic practices and work from various practitioners, initiated by Myriam Lefkowitz, Valentina Desideri, Jean-Philippe Derail, Ben Evans, Alkis Hadjiandreou, Julie Laporte et Géraldine Longueville Geffriaud and more.

workshops: *Poetic Procedures* (2016), is a choreographic format and frame for artist Pontus Pettersson to share his interests practice within poetry. Started as evening activity on Tuesday nights in Stockholm in the autumn of 2016, Pontus hosted open classes for anyone to join.

G
This reminds me of Frida Sandström's paper on Derrida's concept of the Parergon: the moment when the frame and the work are simultaneously influencing each other to the point they cannot be dissociated. Retrospectively, it was a similar situation with Group Show: a format for presenting multiple immaterial works in proximity with each other. The curatorial work for Group Show was a process of listening to the different dispositives of each work, and figuring out how these different dispositives could be next to each other. Through this process each work found its shape for Group Show, while simultaneously shaping what Group Show was.

G
Could we say then that in Group Show, the difference between the works (how they relate to time, to space, to participation, to the audience, all these things) is what constitutes the artworks, is what constitute their thingness?

And at the same time that very difference is what makes the possibility of experiencing Group Show as an exhibition? Because of that difference, you actually feel like walking through different rooms and encountering different works, even though it's a continuous time and more or less the same space. The works are the rooms themselves.

G
Somehow, yes. The way that we think curation in Group Show is through forms of change, like how we manage to constantly refresh the room, while still being in the same room.

G
Maybe this is very esoteric, but rather than forms of change I would say difference in presence. Because the artworks are all there but they express themselves differently. So a bit like a haunted house where the room is the ghost in the room. And there are several of them.

(small silence)

G
The clairvoyant as a curator...

G
Definitely! If you think of the readings Valentina did together with Samir and Nadira of Jason Dodge's exhibition. Their readings of the exhibition were also a way of writing the exhibition. I am thinking that, when we

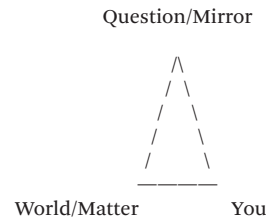
The Telepathic Dance (2014–ongoing) by Alice Chauchat consists of verbal instructions and a telepathically co-authored dance. The Telepathic Dance has been activated in workshops, in Alice's piece Togethering, a Group Solo (2015), in an iteration of Walk + Talk (2017, answering Philipp Gehmacher's invitation), in Galerie's Group Show (2017), as a published score in Alice's publication Companions, Telepaths & Other Doubles (2015) a. o.

Frida Sandström's practice takes place in the intersection of art criticism and the pedagogical, with writing and performance as its core. She is one of the editors of Paletten Art Journal and a frequent writer in Swedish cultural journals and magazines. She curates the art program at Norbergfestival and at the Romanian Cultural Institute in Stockholm and studies a Masters's program in aesthetics at Södertörn University. The presentation on the Parergon was part of her current research on the role of choreography in contemporary art and was presented as part of The Publication.

Jacques Derrida, "The Parergon", in October, 9 (Summer, 1979), translated from French by Craig Owens, The MIT Press, pp. 3–41

Group Show is a performed exhibition. It features curated contributions by performance and visual artists to be performed by the two bodies of Galerie. While being a display of autonomous proposals, the performance can also be seen as a sample show, where two gallerists present works by other artists, creating different situations in the space and with the audience.

the readings: On the occasion of Jason Dodge's exhibition, Valentina invited the healers Nadira and Samir Hachichi to make an energetic reading of the exhibition space. Valentina contributed with various notes on reading as potential score for the visit. Extract from Valentina's notes:



"Reading begins with a question. Any question. The question you choose will reorient your perception (after all, perception is instantaneous foresight). You might notice the way a C crawls and LOUD swells and shadows disappear into an inflating light these are the signs that are the sensations you use to make sense."

Jason Dodge, CAConrad, Valentina Desideri, Ready To Get Bleeding, Institut d'art contemporain Villeurbanne, Lyon (2016), catalogue of the exhibition Behind this machine anyone with a mind who cares can enter by Jason Dodge

work, we always have this honest lie, that we act as mediums, letting the work pass through us or trying to listen to where or how the work is ... this refers back to the visit and being visited ... which is a very silly thing, but...

G

It is connected to our interest for Hyperstition, both with works we deal with but also with Galerie itself.

rrrh(o)m rrrh(o)m rrrh(o)m, rrrh(o)m rrrh(o)m rrrh(o)m
(sound of eating coconut)

G

I want to bring back the question of responsibility together with the idea of implication. Whether you choreograph or curate, I think you are inviting the material or work, in order to be invited yourself into that material or work. Following this, there is no objective stance possible the moment you step in. You are always implicated, always in relation.

G

My grandmother used to say: “where there is a bouquet, there is a hand that picked the flowers”

G

Yes, this further unfolds the impossibility of the autonomy of art. Your hands are dirty once you engage. The implication is layered and dynamic (emotional, physical, financial, political, aesthetic, social): So on the top of the responsibility implied by the material or the work, you also have all these relational responsibilities in how you work with it. The work or the material hopefully have agency beyond what you control, but there is implicit responsibilities once you engage.

G

Could this idea of relational responsibility relate to a practice of friendship?

G

I think so.. Maybe there is a different implication when you befriend a problem? It was beautiful when Jennifer Lacey made a reading of *Group Show* and said that the dramaturgy is our friendship. I think she was right, insofar as it also includes our friendship with the works and the artists who made them.

G

The fabric of friendship has been quite prominent in the activities of Galerie. Hopefully not as a form of nepotism

Hyperstition is a neologism that combines the words ‘hyper’ and ‘superstition’ to describe the action of successful ideas in the arena of culture. Our use of the term could be defined as fictitious ideas, that while maintaining their status as fictitious, become operative and interfere within cultural and social realms (They become real after all).

Delphi Carstens, “Hyperstition”, on Xenopraxis.net (last consult. Aug 2018)

reading: On the occasion of *Group Show* at Ménagerie de Verre and in order to transmit the work to Galerie, Jennifer Lacey performed *A consultation with an ephemeral, absent collection to address equally ephemeral but very present problems of a personal or professional nature. Together we can perform the possibility of resolution*, (2015) a one-to-one session where she offers a reading and an interpretation of non-manifestative issues or questions through a collection of works. In these circumstances, the question from Galerie was “What is the dramaturgy of *Group Show*?” and was interpreted from the list of works presented from that specific *Group Show*.

(relying on an inner circle) but rather as an approach of implicating ourselves with different practices, people and attitudes (creating new links). With *The Publication*, this relational fabric was quite visible as it brought together people sharing friendship with similar questions and practices.

G

Yes, the elaboration of The Table of Content of the Publication was a crucial frame for that. It activated relational fabrics by being a grid for other contents to emerge off the grid, during dinners, coffee breaks, walks, etc... It became an alibi for initiating new conversations and relations between the artists and conspirators of Galerie, and the local scene in Copenhagen.

G

While at the same time The Table of Contents was a frame to put forward and in proximity contents that are usually marginal in the programming of institutions. With this frame they were 'published', whatever this meant for each content.

G

Which is kind of similar to a double function of calling Galerie Galerie. On one hand it allows us to support various kinds of work in the ways that only a commercial gallery can do. And on the other the imagination of Galerie as a commercial gallery (fixed and circumscribed entity) allows for many practices to take place in the name of Galerie, and for Galerie to mean different things for different people.

G

Yes, the importance of naming as a cover and as a spell...

G

Smokescreen?

END

The Publication took place in Copenhagen, over one week and addressed the current state of the immaterial arts. Thought as a container and meeting point for various forms of content, *The Publication* 'published' contents in formats such as a lecture, an artist presentation, a conversation, a practice or a performance. A table of contents was updated throughout with some content scheduled in advance and some being defined over the week together with visitors and guests.

usually marginal: The kinds of content that were published in *The Publication* is usually relegated to the educational and/or side programme of museums, if they are even present.

as a cover and a spell: In his text *Esthetic Entities*, Florin Flueraș observes the emergence of aesthetic operativity in the zones of dance and visual arts of Bucharest: "The esthetic entities are not objects to be exhibited, nor performances to be seen or texts to be read. They are not research or experiments nor immaterial art, but they can be all of these and more. They don't have a sharp and clear presence. (...) They include artistic processes and products but their esthetic capacities are somehow always beyond their appearances. (...) They work as worlds, in the sense of complete behavioral spaces". The notion of worlding art worlds was unfolded further in "The Artworld and The Artworld", a text by Romanian artist Alina Popa after an invitation from Galerie to contribute to Post Dance. The conversation continued during *The Publication* between Florin, Alina and the participants in Copenhagen.

Florin Flueraș, *Esthetic Entities*, in postspectacle.blogspot.com (last consult. Aug 2018)

Alina Popa "The Artworld and The Artworld", in *Post Dance*, edited by Danjel Andersson, Mette Edvardsen and Mårten Spångberg, MDT Stockholm (2017)

Smokescreen: In the text "The Militarization of Peace" Reza Negarestani investigates the use of Taqiyya, or strategy of dis-simulation, in contemporary terror warfare as a way to relocate the notion of battle field. In the logic of hypercamouflage, Taqiyya becomes the politics of dissimulation of the self and the other: not simply by blending in but by becoming an agent "as one with the civilians". Such strategy triggers autoimmune responses of nations and governments, unable to dissociate their citizen from the agent. The operativity of Hypercamouflage has been influential in prefiguring functioning principles of Galerie.

Reza Negarestani, "The Militarization of Peace: Absence of Terror or Terror of Absence?", in *Collapse, Vol. 1: Numerical Materialism, Urbanomic*, Falmouth, (2006), p.62

Founded in 2014 by Simon Asencio and Adriano Wilfert Jensen, Galerie is an immaterial art gallery dealing exclusively with immaterial artworks. Galerie uses the term immaterial for artworks that cannot be reduced to a physical object or to the documentation of an action. For example a conflict, a custom-made socio practical mantra (joke) or a therapy format. Galerie represents work by Krööt Juurak, Alex Bailey, Mårten Spångberg, Valentina Desideri, Audrey Cottin, Pontus Pettersson, Jan Ritsema and Hana Lee Erdman and has presented works by Adriana Lara, Angela Goh, D D Dorvillier, Dora Garcia, Hana Lee Erdman, Jan Ritsema, Jennifer Lacey, Eva Rowson, Jonathan Burrows, Krööt Juurak, Alex Bailey, Maria Hassabi, Mårten Spångberg, Nina Kurtela, Pavel Sterec, Audrey Cottin, Valentina Desideri, Will Rawls, Diego Tonus, Alina Popa, Anne Juren, Cecilie Ullerup Schmidt, Cæcilie Østerby Sørensen, Clara Amaral, Florin Flueraş, Frida Sandström, Klara Utke Acs, Ruth-Johanne Andersen, Claudia Pagès and more; with flower compositions by Johan Munter, Alexander Kartoziya, Ana Vega, Tage Andersen, Olympia Allium, Thierry Boutémy and Sandrine Vaillant .

Since 2014 Galerie has been a polymorphic entity, simultaneously a business, a think tank and a performance. Along with selling artworks it has materialized in a variety of forms such as *Group Show*; a performed group exhibition, *The Consultations*; a series of consultations on intangible problems, *The Business Meeting*; a business meeting, *The Intensive Curses*; an embodied contemporary art history class, *The Intensive Curse* – a workshop on artist and artwork representation, *Dreamworks*; an art fair, in which experience and acquisition happen through subliminal transactions, and *The Publication*; a container and meeting point for various forms of content on the state of immaterial practices. These forms have appeared and interfered in a variety of contexts: visual arts, academic, performing arts, institutional and underground...

If you have any questions or inquiries do not hesitate to contact us on contact@galerie.international

Touch
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