

Ambiguous Exhibitionism

Viafarini DOCVA

Deadline for submissions: 10/03/2017

Raffle: 16/03/2017

Participants: Academy Awards



Ambiguous Exhibitionism is an exhibition that will be held by the participants of the Viafarini DOCVA Academy Awards program on the term of 2016-2017. This exhibition will invite the participants who had little or none direct experience working with one another during latter mentioned program to question collective thinking, act of collaboration, authorship and institutional recognition. A number of twenty emergent art workers will therefore forfeit their opportunity to legitimize their work under an art institution with 25 years of history in field. Participants aim to realize this project for the first time in the history of the Academy Awards Program in order to deny essentiality of established conventions required from novice art workers. All participants of the exhibition will exchange their one idea with another that was accumulated by the submissions made by other participants. Entering direct contact with another person under full anonymity through an idea will create an ambiguous possibility where no one cares to ask questions such as:

- Who is the artist?
- Who is the author?
- The relationship between the creator and the maker.

Given the short period of time to realise vague ideas into works open to public viewing, this exhibition will not aim to meet canonical expectations. Given the nature of the show, as it will be based on ideas therefore an inevitable factor such as chaos, hitches and errors that normally are received as failures upon judging an exhibition will be present. Ambiguous authors will embrace the possibility of failure not only for young artists but for everyone involved with production of ideas.

Instructions:

1. In order to participate to the exhibition, each participant must submit one set of instructions for either a work that was never realized or a new work to be realized.
2. Submissions will be delivered to the confidence of a delegated person who does agree to not share any information regarding the identity of the authors.
3. The confident delegee can not be chosen from the participants of the exhibition.
4. Latter mentioned delegee will register each submission in any fashion that it sees fit and has to agree on keeping full confidentiality of authorship for an undetermined period.
5. Instructions will be numbered by the delegee and will be distributed anonymously with a closed raffle procedure that will occur on an agreed date and time.
6. Participants who are not able to be present during the event of distribution can ask another fellow participant to pick their instruction under the condition of full confidentiality.
7. Each submission is advised to be prepared as a set of instructions that can be followed without further need of clarification. The receiving end can interpret any instruction as one sees fit without any language restrictions.
8. During the raffle event, each participant will receive one single set of instructions. Instructions that foresee spending more than 25 €, inflicting self or others harm, consuming mind altering substances or involving sexual encounters must have an alternative instruction for the given step as a substitution in case of refusal of that step.
9. Instructions that contain acts that are subject to penalty according to the Italian law are prohibited. Further information can be requested from the institution by the delegee.
10. Instructions can not contain a step that obliges to leave the perimeters of the urban area of Milano.
11. The delegee will be in direct contact with the institution. Representing **the Ambigious Authors Collective.**
12. All instructions that were submitted will be open to consultation during the exhibition.
13. Participants are free to continue the work without consent from the author of origin upon completion of the final step of instructions.
14. Captions for the works in display can not have under any condition individual author names.
15. In order to maintain total ambiguity regarding authorship of the works on display. In any case of crediting the participants, their names must be listed in alphabetic order without further information.

I'm going to give you a set of instructions to follow.

These instructions are intentionally cryptic.

Because of the nature of the task you can't ask any questions.

You must reason your way through the problem.

Using line only, draw one simple geometric shape, such as a square, triangle or circle.

Without overlapping or intersecting, draw a different shape.

Now, draw another.

Choose your favorite.

Make the other 2 like your favorite.

Enlarge one of the shapes.

Reduce one of them.

Make one shape touch one edge of the page.

Make the other two touch two different sides.

Without moving the shapes from the sides, make each touch the other two.

Introduce a new shape that's different.

Keeping the original 3 shapes in the same places, make them like the new shape.

Make one shape larger than all the others.

Make one 50% smaller than the largest shape.

Make one of the 2 remaining shapes touch 2 sides of the page.

Discuss.

A long relationship with others

Premessa:

Un'opera d'arte nasce da una necessità e al momento non ho una necessità che mi spinge a crearne una totalmente nuova. Per questo scriverò delle istruzioni per realizzare un lavoro che avevo pensato tempo fa ma che ho poi archiviato.

Come realizzare "A long relationship with others"

Si tratta di una lunga installazione di oggetti accostati l'uno accanto all'altro e appesi al muro. Io farò in modo che la persona incaricata di realizzare quest'opera, trovi il primo oggetto.

1. L'oggetto di partenza sarà una cassetta 8mm la cui custodia avrà sul lato la scritta "Our worst moments". La persona incaricata di realizzare l'opera troverà quest'oggetto sopra il frigorifero del magazzino, all'interno dello spazio di Viafarini.
2. Da questo momento ogni scelta di accostamento avverrà per scelta della seconda persona. Gli oggetti devono essere accostati l'uno all'altro tramite un criterio personale basato sull'influenza sensoriale o sull'istinto e mai per affinità pratiche.

Esempio:

Parto da una confezione di *noodles* al pollo di colore rosa e verde. L'oggetto che scelgo di accostare non può essere del cibo. Può essere però un oggetto con gli stessi colori della confezione oppure un pupazzo di una gallina.

I criteri di accostamento possono quindi variare dalla comunanza di colori, di parole chiave, di assonanza di nomi, di origine del prodotto, ecc.

3. Gli oggetti accostati devono essere già in possesso della persona oppure trovati per caso. Si può decidere di comprare un oggetto solamente se il prezzo d'acquisto è inferiore ai 5 euro (per un massimo di cinque oggetti). Gli oggetti non potranno superare altezza e larghezza massima di un metro.
4. Il totale degli oggetti sarà di 24 e dovranno essere installati tutti all'altezza di un metro e cinquanta (punto mediale dell'oggetto). Il primo oggetto sarà a sinistra mentre l'ultimo a destra. Per installare gli oggetti si potranno usare solamente dei supporti non visibili o comunque poco invadenti visivamente.

Questa lunga catena di oggetti va incontro ad un fallimento quasi premeditato in quanto non esiste alcun legame concreto tra di essi. Tutti vivono assieme nello stesso istante, ma rimangono distanti nella loro unicità.

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Instructions for the Performance Piece:

TO KNOW US BETTER

2017

1. Remain in silence during the whole duration of the piece.
2. The performer walks slowly and steadily towards the “visitor” and stands in front of him/her.
3. He/She proposes to the visitor to hold hands (without talking). Don't mimic, make faces or fast movements. If agreed, hold firmly the visitor's hand making sure there is a good contact. If not, change slowly direction towards another visitor.
4. Stand across the visitor holding hands in a comfortable position. The hands should be hanging normally, as in a handshake or more relaxed. Don't put pressure.
5. Look the visitor straight into the eyes. Try not to blink. Count slowly to 15.
6. Walk towards a certain direction together with the visitor, always holding hands. Try not to leave any free space between the two hands.
7. Make at least 30 really really slow steps with your partner. Change slowly hands if needed. (Try not to cross hands from step 3) Move normally as strolling with a friend but in slow motion.
8. Ideally, find a target (object, mark on the wall etc) you aim to arrive to and look at it while walking. Don't get distracted. Check the visitor if needed.
9. The performer guides the visitor towards the target. If you feel that the visitor wants to guide you, feel free to decide if doing so. You may change direction.
10. Keep walking. Don't stop moving. Breath normally.
11. The session finishes whenever it feels like doing. Leave hands firmly and continue moving slowly towards a new visitor. Before leaving hands repeat step 5. Eye-contact.
12. If the performer needs to rest, he/she can stand still or sit on the floor. Close eyes.
13. Repeat as many times. In silence.

1. Document visually all the works that have been displayed in an artistic context in Viafarini Academy Awards program this year.

Disambiguation: Check the viafarini academy awards program on social networks, spot all the authors names promoted on respective event's pages. You can not exclude names on your own judgement.

2. Describe those works using at least one adjective in each sentence.

3. Produce a dossier called Academy Awards.

4. Produced dossier must include all the documentation of artistic works displayed; with captions including year, material and authors full name, contact information as well as each author's curriculum.

5. Make this dossier available to public consultation during Ambiguous Exhibitionism.

Bonus instruction: If you fashion, perform the act of description verbally during the inauguration to public hearing.

Instructions for a group portrait

1. Please accept the bag handed to you. Inside you will find an instant camera and a set of 20 instant photographs.
2. Please take a portrait of each one of the participants of the Academy Awards 2017. Portraits should be taken at 0,6 meters from the person photographed as the minimum distance and 1,50 meters as the maximum distance.
3. Be sure to follow the instructions of the negative film (see the package) before charging the camera.
4. Before shooting the picture, press the button located to the left of the camera with your left hand in order to release the lens. You will hear a "charging" sound.
5. Be sure to set the camera ring in one of the given light options. The house stands for inside situations, the cloud for cloudy days, the sun for clear days, the second sun for sunny days and "hi key" stands for night situations where the flash is more powerful. Please notice that even if you are inside you may need the Hi key option. Don't worry if the red light stays in the house option, the other options still work.
6. The shooting button is located on the front-right side of the camera. You'll press it with your right hand.
7. Portraits must be individual. No group or couple portraits are allowed.
8. Participants must be themselves while photographed.
9. Participants are free to decline being photographed.
10. Please notice that the photographs you will take are property of the person who wrote these instructions. You must return the camera and the portraits in the bag to the confident delegee once you finish the project. If the camera is damaged or lost in any way, you are responsible to repay its owner for the damages.

Opera da realizzare a quattro mani.

Indicazioni per la realizzazione:

1. Mano sinistra (sono mancino), lavorare senza occhiali, ispirarsi a un libro, a un luogo e condividere il progetto in via di sviluppo con una persona che possa essere molto affine al lavoro e quello che viene viene.
2. L'installazione del ragno: un diamante tridimensionale di corda con un ragno bianco di porcellanache lo tesse.
3. Damascati...tessuti, piante a foglia larga E. Colla spray della 3M...con il ph neutro, tappo arancione.

"What About"

indossare una maschera da maiale;

scrivere su un piccolo Notebook nero tutti i giorni quello che vede intorno a sé, le sensazioni che prova sapendo di indossare una maschera, guardandosi allo specchio; descrivere le azioni che si compiono con la maschera indossata o cercare di capire e interpretare gli sguardi delle persone per strada. In sostanza, dedicare del tempo durante le giornate prima della mostra a fare questo esperimento;

cercare dunque di vivere le azioni quotidiane indossando però la maschera e annotare su un Notebook pensieri, stati d'animo o interpretazioni di sguardi;
Cercare di intensificare l'atto di indossare la maschera ogni giorno di più;

L'installazione dell'opera è altrettanto semplice, dovrà essere disposta così:
Una sedia di legno, il piccolo Notebook nero sulla seduta e la maschera accanto al diario.