

# applied arts of gonzo

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\*  
artist, curator, critic and collector ground a sect  
\*  
artist or non-artist secretly puts  
her/his own work into the exhibition  
\*  
artists appropriate some specific objects  
within the art institution recognizing them as their own work  
\*  
through the act of mediation by a number of artists  
the authorship of a particular work of art is deliberately blurred  
\*  
artist distributes alternative versions of  
her/his own (or someone else's) biography  
\*  
artist invites guests to the opening of his/her exhibition  
in a randomly selected art institution.  
the institution knows nothing about the exhibition.  
at the announced time the exhibition  
is not there and the artist is absent.  
\*  
a photographer prepares a documentation  
of works of some artists,  
presenting them in an environment  
the artists would not wish them to be presented  
\*  
a director of a museum organizes  
a large expensive exhibition that only he can see  
\*  
as a result of a secret agreement  
all art institutions in the same city (or country)  
at the same time present exhibitions of the same artist  
\*  
the same exhibition is transferred  
from one art institution to another within the same city  
\*  
an art institution disseminates false information  
concerning a single art project it organizes  
(many conflicting descriptions of this project)  
\*  
an art institution organizes an exhibition  
of random objects of different origins  
that it accumulated over the years  
(not necessarily art objects)  
\*  
a non-existent artist, event or art institution  
is being promoted in the media.  
the primary source of all the information  
is difficult to identify  
\*  
in the media art works produced by several artists  
are treated as created by one artist  
and the objects made by one single artist  
are attributed to several different artists  
\*  
an (anti-)curator (falsely) claims to be  
a curator of a particular exhibition  
pursuing its own media campaign  
around this exhibition  
\*  
an (anti-)curator distributes  
alternative curatorial text or audioguide/videoguide  
changing the meaning of (someone else's) exhibitions  
\*  
a curatorial talk about the exhibition  
is being taken over by self-claimed anticurator  
\*  
the same curatorial text is being used in many exhibitions  
\*  
curatorial texts belonging to two different exhibitions  
(eg. taking place at the same time) are being exchanged  
\*  
something that is not an exhibition  
is received by the public as an exhibition.  
a non-curatorial text is being read as a curatorial text  
\*  
all items in the gallery space  
are treated by the public as works of art

\*  
a visitor sees the exhibition from a predefined point of view -  
- for example, an art project is going to be seen  
as surreal, socially engaged or abstract  
\*  
a visitor perceives a collective exhibition  
as an individual one,  
and an individual one  
as collective  
\*  
someone treats several independent exhibitions  
as a one single exhibition  
and several unrelated exhibitions  
as one single project  
\*  
art critic watches an exhibition  
under the influence of strong drugs  
and then describes her/his experience  
in a review an art critic reviews only:  
1.  
the exhibitions he/she did not see or  
2.  
exhibitions that did not exist or  
3.  
non-exhibitions or  
4.  
the reviews of exhibitions written by other art critics  
\*  
an art critic reviews the exhibition  
according to a predefined key -  
- for example, along the formula  
"positive - negative - positive - negative"  
\*  
an art critic writes only non- reviews:  
1.  
creates texts consisting only of quotations  
2.  
gives his column to someone else (eg, non- critic)  
3.  
uses only visual material  
4.  
writes a texts but not related to the established theme  
\*  
an art critic is preparing her/his review  
in form of a cabaret, musical radio piece or videoperformance  
\*  
an art critic prepares a review of multiple use  
\*  
an art critic writes a positive review as negative  
(negative assesment, positive conclusion)  
or a negative review as positive  
(positive assesment, negative conclusion)  
\*  
an art critic publishes at the same time  
a positive and a negative review of the same exhibition  
\*  
an art critic describes exhibitions only in the way  
that she/he would like them to be -  
- as a result her/his reviews are always positive  
\*  
an art dealer sells all objects in the gallery, regardless of their origin  
\*  
an art dealer provides customers  
with a visit to the studios of artists -  
- in fact these are situations played by actors  
in a suitably arranged artificial spaces  
\*  
an art collector collects only the fetishes of the artists  
\*  
an art historian shows a marginal phenomenon as a canon  
and a canon of art as something marginal  
\*  
an art historian describes  
an alternative version of events,  
mixing facts and fiction  
\*  
an art historian gives lectures in the form  
of musical radio piece or cabaret or videoperformance

\*we loyally warn that some of the ideas described above have been implemented

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