

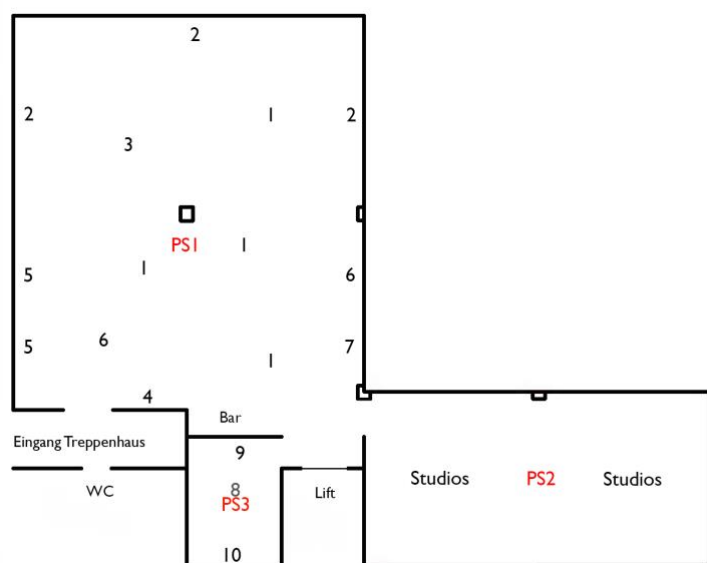
Sobranie Cocktail

September 7 – October 6, 2018

The exhibition *Sobranie Cocktail* comes from a discussion between the participants on better work issuing from the given conditions. The exhibition on how to make a better exhibition passes through an attitude of non-productivity and results in the assembly of individual responses.

The definition of better work results and processes is specified by various technological and social realms. Confronting the technological and manual DIY consciousnesses, fading borderline between work and leisure, manifesting the disappearance of the author, the exhibition sets up an issue of better working conditions in art within the broader social context. A series of non-works fosters the productivity and usability of free time, seeks the limits of procrastination, and questions the utility of deconstruction. Exposing the pre-production elements, honoring side-effects and leftovers, scrutinizing the materiality of time, are all the processes that form the spatial discourse of the exhibition.

Sobranie Cocktail is curated by Julia Cistiakova and Ekaterina Shcherbakova



PS 1 (Sobranie Cocktail)

1 Benedikte Bjerre

Lisa's chickens (Farm Life), 2016, 20 helium-foil walking balloon chickens, all nametagged with the 20 most popular baby girl names in Switzerland in 2017, 40x40x13cm.

The title of the work is taken from one of many popular farm simulation games, where a gamer is supposed to keep up the production of food with the purpose of being able to buy more tools and animals for a larger production. Ironizing on the digital stress of producing our own food that doesn't exist, Benedikte Bjerre points out the issue of our losing connection to the production of what we eat, in other words, of what keeps us alive as biological species. The names of chickens are taken from the list of most popular names given to baby girls in Switzerland in 2017.

2 Delphine Chapius Schmitz

Notes / notes / Notizen (I am nothing but fragments), 2018, ink print on A4 paper

The collection of notes that the artist is taking regularly is presented as a field of potentialities for both the author and the audience. Those texts form a universe of realized and unrealized works, preparations for teaching, daily observations, and reflections. For a price of 110 CH she will paint over a note of your choice that will become yours at the end of the exhibition.

3 Maren Dagny Juell

Tutorial#10, Every Team Member, 2017, video, 2'28"

The video ironically explores a pedagogy of online tutorials, implementing a gap of despair that appears while one is supposed to learn how to optimize their mental and physical.

Piquing a range of anxieties around the instrumentalization of many aspects of contemporary life, the remodeling of ideas of autonomy and the invasion of digital technologies into human intercourse, *Tutorial#10 Every Team Member* generates a complex critical poetics.

4 Julien Prévieux

Non-Participation Letter, 2018, ink print on A4 paper

In his *Non-Participation Letter*, the artist refers to his previous work, a series of Non-Motivation Letters in which he replies to different job offers denouncing the work market. For this exhibition, as a response to produce a new work Julien Prévieux writes a letter of non-participation to the curators.

5 Morgane Tschiember

Series *Poster*, 2014, print on paper, 60x80 cm

Morgane exposes the interior of metal workshops that she frequented to produce her sculptures: erotic posters objectifying women's bodies are juxtaposed to the atmosphere they are presented in, being a relief and at the same time, an antagonist of men's hard work.

6 Morgane Tschiember

Together When There Is Desire, 2018, sticker, 335x16 cm

Apart When There Is No Desire, 2018, sticker, 338x16 cm

7 Sergio Verastegui

Going Nowhere, 2018, mirror box IKEA, toothpaste

The artist designs a protocol for realizing a dysfunctional painting, manifesting the idea of almost non-working, as well as addresses a series of postcards from his vacation during the exhibition period.

PS 2

Colin Guillemet

Great Expectations

Content box

Trestles, table top, cardboard box, motor and car battery charger. 80x80x140cm approx. 2018

Moons IV

(from the series *Moons*) Multiple solvent transfers on tea-stained paper and reclaimed frame. 50 x 37 cm framed. 2018

The Blueprint (irreverent)

Cyanotype on paper on plywood mounted on wall, frame. 115 x 80 cm (145 x 100 cm with frame). 2018

One of the many reported anecdotes about Diogenes the Cynic was his caveat that we should 'think before we think'. That is, not step into any space of philosophical inquiry without first gathering the flayed skirts of our wits about us. That one should fully take stock of complacent tendencies, lazy habits of mind and general irregularities of the ego before one could have a structurally coherent thought about thinking.

For thinking is always a departure and never an arrival and the heat produced can burn irreparable holes in one's firmament. Holes from which horrible gases are wont to escape.

And gases travel upwards which is why in order to understand a thing one should really stand under it. The metaphorical import of the word is effective. Standing under a thing allows you to appreciate its structural integrity from the ground upwards. Where is gravity defied? Where is it succumbed to? Does it float? For wit and beauty are two tributaries of the same current, just as bad jokes and hidden meanings are spawned in the same stagnant puddle.

Think before you think, Diogenes never said this, but he should have, and it is still good practice. Examine your own expectations before you catch too much heat in the feedback loop of intention, expectation and reception that Guillemet's works question. How should we invent ourselves as the audience of the work, how should we sidestep that satirical glass that catches us wondering what to think? Between a blueprint for our expectations and the content we expect to find, a contradiction is consecrated where cynicism becomes a kind of joy....

*And just as there are no words for the surface, that is,
No words to say what really is, that it is not
Superficial but a visible core, then there is
No way out of the problem of pathos vs. experience.
You will stay on, restive, serene in
Your gesture which is neither embrace nor warning
But which holds something of both in pure
Affirmation that doesn't affirm anything.
(Self-Portrait in a Convex Mirror, John Ashbery)*

Text: Leila Peacock