

*Put the work in the space and walk away?*

Kel Glaister

I was...approached with the 3-square idea in its infancy.<sup>1</sup> Since that meeting, there have been other meetings.<sup>2</sup> It's evolved.<sup>3</sup> I see, it's deviated laterally.<sup>4</sup> Reasonably autonomous groups are forming.<sup>5</sup> Too many chiefs, not enough Indians?<sup>6</sup> It's a kind of collaborative violence,<sup>7</sup> like gold mining - it can be of any scale (from a sifting pan to bomb blasts) but ultimately has the same objective.<sup>8</sup> Aren't we all getting on the same train?<sup>9</sup>

1. What is the purpose of an exhibition?<sup>10</sup>

An exhibition is a duration during which an artist displays a point of "resolution" in the continuum of their work.<sup>11</sup> It is a culmination point where the private activities of the studio are distilled and translated for the public purposes of the exhibition. (Is it an exhibition if no one but the artist views it?)<sup>12</sup> The purpose of this is to legitimate that language as something that can participate in the way a group of people understand themselves.<sup>13</sup> (I have learned to like ideas more than people.<sup>14</sup>)

For a certain defined period of time, a certain constellation of objects occupy a space but will very likely never again be together in the same space or shown in the same way. The juxtapositions of one exhibition are rarely repeated.<sup>15</sup> It is always spatial and temporal.<sup>16</sup> An exhibition is a momentary encounter with a specific context, be it social, political, historical.<sup>17</sup> The purpose is to provoke a new conversation or offer a new impulse to existing conversations.<sup>18</sup> It does this...through the creation of an ordered disorder.<sup>19</sup> It turns out that an eerie type of chaos can lurk just behind a faade of order - and yet, deep inside the chaos lurks an even eerier type of order.<sup>20</sup>

What is it that we want to get out of this project ourselves? Either directly or indirectly?<sup>21</sup> I am aware that my voice tends to get drowned out in collaborative work - to work toward creating a stronger voice that can withstand collaboration is probably better for me at this point.<sup>22</sup> The danger is to try to isolate it and position the work outside, at a safe distance if you will. On the contrary, the work should be smack in the middle of it.<sup>23</sup> Art, as creation, is easy in the same sense as being god is easy.<sup>24</sup> It's enriching the project immeasurably to have this 'gods eye' view (seeing all & nothing simultaneously).<sup>25</sup>

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<sup>1</sup> Jo Scicluna, email to Kel Glaister, subject line: Re: Origin Myth, 29 June 2010 7:40 am.

<sup>2</sup> Jo Scicluna, meeting at Conical, Thurs 3 June, 2010, 5,47pm

<sup>3</sup> Jo Scicluna, meeting at Conical, Thurs 3 June, 2010, 5,46pm

<sup>4</sup> My physiotherapist, upon examining my jaw, Richmond Physiotherapy Clinic, 15 June 2010, approximately 9.15am.

<sup>5</sup> Unknown, from notes taken by Kel Glaister, during a meeting at Conical, Thurs 29 April 2010.

<sup>6</sup> Unknown, from notes taken by Kel Glaister, during a meeting at Conical, Thurs 29 April 2010.

<sup>7</sup> Unknown, from an overheard conversation about sexual partners.

<sup>8</sup> Alex Martinis Roe, email to Kel Glaister, subject: Re: A request for your thoughts, Sat 10 July 2010 5:12 am.

<sup>9</sup> Unknown, overheard in London Underground, one irate traveler to another.

<sup>10</sup> Kel Glaister, email to group, Fri, Jun 25, 2010 at 4:02 PM, subject line: Questions

<sup>11</sup> Alex Martinis Roe, email to Kel Glaister, subject line: Questions, June 26, 2010 at 7.44 am.

<sup>12</sup> Adrien Allen, email to Kel Glaister, Subject Line: Re: Writing format, Thu, Jul 1, 2010 at 6:33 AM

<sup>13</sup> Alex Martinis Roe, email to Kel Glaister, subject line: Questions, June 26, 2010 at 7.44 am.

<sup>14</sup> Christodoulous Panayiotou, *Another Spring Awakening*, interview by Hans Ulrich Obrist, Kaleidoscope magazine, issue 7, summer 2010, p 145.

<sup>15</sup> Elena Filipovic, *The subtle body*, an interview with Dahn Vo and Carol Bove regarding the curation of a multi-part Felix Gonzalez-Torres retrospective, Kaleidoscope magazine, issue 7, summer 2010, p 157.

<sup>16</sup> Adrien Allen, email to Kel Glaister, Subject Line: Re: Writing format, Thu, Jul 1, 2010 at 6:33 AM

<sup>17</sup> Adrien Allen, email to Kel Glaister, Subject Line: Re: Writing format, Thu, Jul 1, 2010 at 6:33 AM

<sup>18</sup> Fayen Devie, email to Kel Glaister, Subject line: Re: Questions, Sat, Jun 26, 2010 at 12:03 PM

<sup>19</sup> Merewether, C. (ed), *Ai Weiwei, Works: Beijing 1993-2003*, 2003, pp 8.

<sup>20</sup> Douglas Hostadter, quoted by Fayen d'Evie in email to Kel Glaister, subject: Re: Request for your thoughts, Tue Jul 6, 12.09pm

<sup>21</sup> Jo Scicluna, meeting at Conical, Thurs 3 June 2010, 5. 49pm

<sup>22</sup> Justine Rouse, email to Alex Martinis Roe and Alicia Frankovich, Sat, 1 May, 2010 11:37:47 AM, Subject: Re: 3 square

<sup>23</sup> Kel Glaister, failed application for a Samstag scholarship, July 2008.

<sup>24</sup> Robert Filliou, GOOD-FOR-NOTHING-GOOD-FOR-EVERYTHING

<sup>25</sup> Email from Adrien Allen to Kel Glaister, subject: Re: Three square one essay, Tue, Jul 13, 2010, 2:35 am

## 2. How do you make an exhibition?<sup>26</sup>

Put the work in the space and walk away?<sup>27</sup> The artist might want to work against that.<sup>28</sup> Setting up an environment that is uninhabitable.<sup>29</sup> So, like, creating obstacles?<sup>30</sup> Scamper + if all else fails, hit it with a hammer.<sup>31</sup>

They might choose to use known methods.<sup>32</sup> We're putting that on the table as a possibility.<sup>33</sup> So the work is generated here,<sup>34</sup> in the aura of the work that's already been generated in the space and might be left behind.<sup>35</sup> We were going to bring in props. But then we realised there is enough here.<sup>36</sup>

I think about my hands moving.<sup>37</sup> The minimum...required, you may choose to extend if you wish.<sup>38</sup> In pursuit of insights that may flow from puzzlement over collapsed ideas,<sup>39</sup> where intention cannot be disentangled from the result,<sup>40</sup> usually the problem solving required to resolve a work is my work.<sup>41</sup> Of course, here we bang heads against the question of intention.<sup>42</sup> Just open fire when you hit the shore.<sup>43</sup>

Or, the continuous model (non-outcome, process-based): meeting > document the dialogue and progress > review the discussion > meeting > document the dialogue and progress > review the discussion > and so on...<sup>44</sup> These models will obviously emerge between the parameters of 3 artists showing in one space to 3 artists working on one project, and all possible variables in between. Initially this sounds like lazy practice...not knowing what you intend to do fully, going on instinct and hunches- but at a certain point I feel it is your job to decipher those intuitions and be able to verbalise them,<sup>45</sup> to exchange chimeras of boundless grandeur for realities of little worth.<sup>46</sup>

But its presentation is what defines it now.<sup>47</sup> This is a fact.<sup>48</sup>

(Please feel free to add, correct, clarify:<sup>49</sup> [keltreesquare@gmail.com](mailto:keltreesquare@gmail.com))

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<sup>26</sup> Kel Glaister, email to mentor group, subject: Writing format, Mon 28 Jun, 2010, 9.39 am

<sup>27</sup> Bridie Lunney, meeting at Conical, Thurs 3 June, 2010, 6.00pm

<sup>28</sup> Nick Mangan, meeting at Conical, Thurs 3 June, 2010, 5.58 pm

<sup>29</sup> Jo Scicluna, meeting at Conical, Thurs 3 June, 2010, 6.10pm

<sup>30</sup> Nick Mangan, meeting at Conical, Thurs 3 June, 2010, 6.11pm

<sup>31</sup> Luke Sands, blog post, [conical3square.blogspot.com](http://conical3square.blogspot.com), June 29, 2010 3:57 pm

<sup>32</sup> Jo Scicluna, meeting at Conical, Thurs 3 June 2010, 5. 50pm

<sup>33</sup> Jo Scicluna, meeting at Conical, Thurs 3 June 2010, 5. 52pm

<sup>34</sup> Katie Lee, meeting at Conical, Thurs 3 June 2010, 5. 55pm

<sup>35</sup> Katie Lee, meeting at Conical, Thurs 3 June 2010, 5. 57pm

<sup>36</sup> Bridie Lunney, meeting at Conical, Thurs 3 June, 2010, 6.12

<sup>37</sup> Luke Sands, email to Kel Glaister, subject line: Re: Questions for first essay, 2 July 2010 8:06 am

<sup>38</sup> Information letter, presumably written by Adrien Allen or Sasha Innes, provided at meeting at Conical, Thurs 3 June 2010.

<sup>39</sup> Fayen d'Evie, Artist statement

<sup>40</sup> Kel Glaister, failed application for a Samstag scholarship, 2009

<sup>41</sup> Justine Rouse, email to Alex Martinis Roe and Alicia Frankovich, Sat, 1 May, 2010 11:37:47 AM, Subject: Re: 3 square

<sup>42</sup> Kel Glaister, *It's just one thing after another*, exhibition catalogue for *Everything you never wanted to know about fashion*, Brad Haycock, Platform, Melbourne, 2009

<sup>43</sup> Tom Waits, *Hoist that Rag* from the album *Real Gone*

<sup>44</sup> Document by Group 03, presumably written collaboratively

<sup>45</sup> Ralph Rugoff, interviewed by Andrew Hunt, from *Gest: Laboratory of Synthesis*, vol. 1, pg 24.

<sup>46</sup> Mary Shelley, *Frankenstein*, Collins classics, London, 2010, pp 36

<sup>47</sup> Justine Rouse, email to Alex Martinis Roe and Alicia Frankovich, Sat, 1 May, 2010 11:37:47 AM, Subject: Re: 3 square

<sup>48</sup> Elena Filipovic, *The subtle body*, an interview with Dahn Vo and Carol Bove regarding the curation of a multi-part Felix Gonzalez-Torres retrospective, *Kaleidoscope* magazine, issue 7, summer 2010, p 157.

<sup>49</sup> Sasha Innes, email to mentors, subject line: 3SQUARE meeting notes, Fri, Apr 30, 2010 at 4:07 pm.