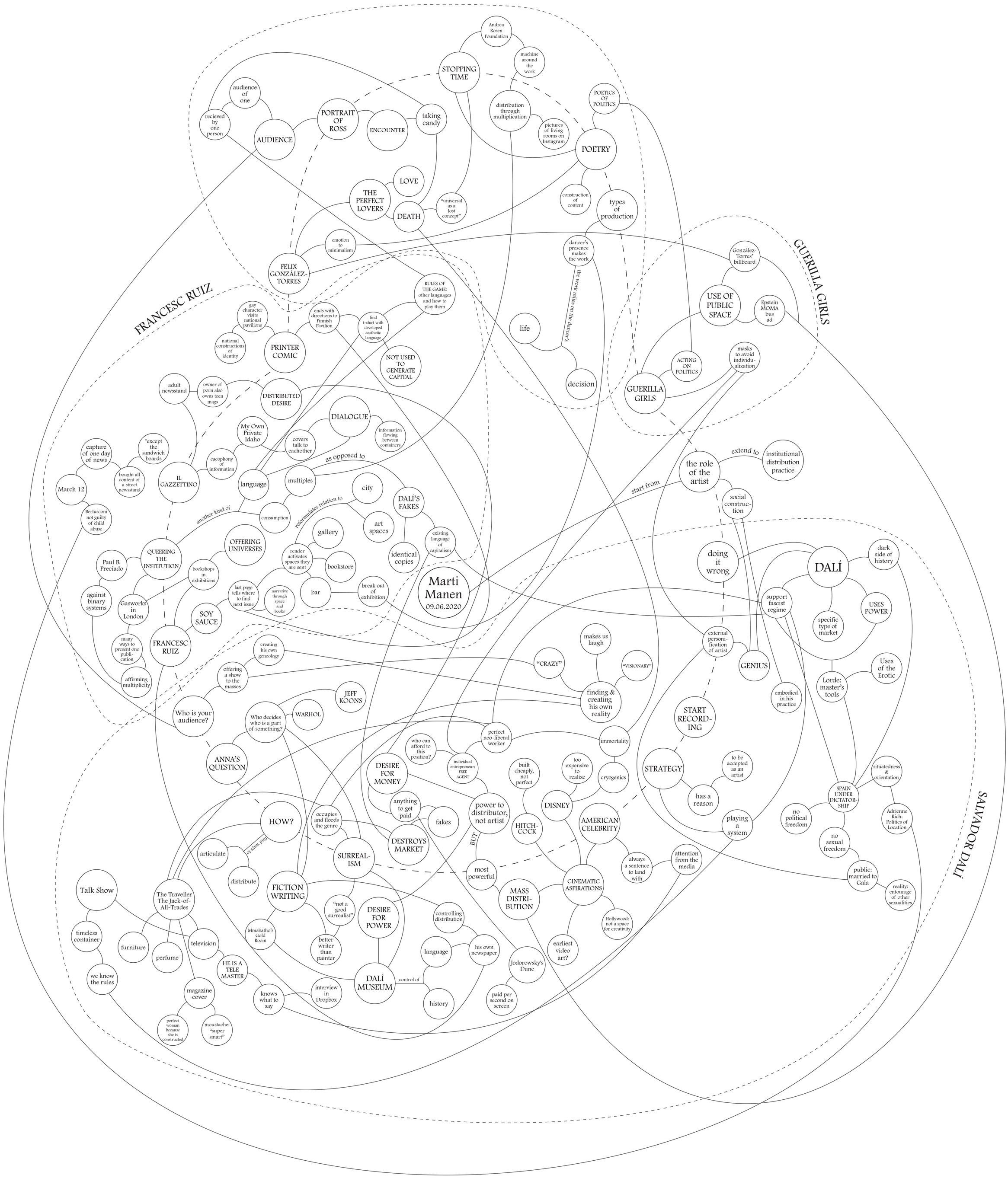
Marti Manen
09.06.2020
FRANCESC RUIZ
GUERILLA GIRLS
SALVADOR DALÍ
STOPPING TIME
Andrea Rosen Foundation
machine around the work
distribution through multiplication
pictures of living rooms on Instagram
POETICS OF POLITICS
POETRY
construction of content
types of production
dancer's presence makes the work
the work relies on the dancer's
decision
life
audience of one
recieved by one person
AUDIENCE
PORTRAIT OF ROSS
ENCOUNTER
taking candy
LOVE
THE PERFECT LOVERS
DEATH
"universal as a lost concept"
emotion to minimalism
FELIX GONZÁLEZ-TORRES
RULES OF THE GAME: other languages and how to play them
gay character visits national pavilions
national constructions of identity
PRINTER COMIC
ends with directions to Finnish Pavilion
find t-shirt with developed aesthetic language
NOT USED TO GENERATE CAPITAL
adult newsstand
owner of porn also owns teen mags
DISTRIBUTED DESIRE
DIALOGUE
covers talk to eachother
information flowing between containers
My Own Private Idaho
cacophony of information
capture of one day of news
*except the sandwich boards
bought all content of a street newsstand
March 12
Berlusconi not guilty of child abuse
IL GAZZETTINO
language
multiples
as opposed to
consumption
another kind of
reformulates relation to
city
art spaces
DALÍ'S FAKES
identical copies
existing language of capitalism
gallery
reader activates spaces they are sent
bookstore
bar
break out of exhibition
Paul B. Preciado
QUEERING THE INSTITUTION
OFFERING UNIVERSES
bookshops in exhibitions
against binary systems
Gasworks in London
last page tells where to find next issue
narrative through space and books
SOY SAUCE
FRANCESC RUIZ
many ways to present one publi-cation
affirming multiplicity
creating his own geneology
offering a show to the masses
Who is your audience?
JEFF KOONS
Who decides who is a part of something?
WARHOL
ANNA'S QUESTION
González-Torres' billboard
USE OF PUBLIC SPACE
Epstein MOMA bus ad
ACTING ON POLITICS
masks to avoid individu-alization
GUERILLA GIRLS
extend to
institutional distribution practice
the role of the artist
start from
social construc-tion
doing it wrong
DALÍ
dark side of history
support fascist regime
USES POWER
specific type of market
external personi-fication of artist
GENIUS
embodied in his practice
Uses of the Erotic
Lorde: master's tools
makes us laugh
"CRAZY"
"VISIONARY"
finding & creating his own reality
START RECORD-ING
perfect neo-liberal worker
immortality
who can afford to this position?
individual entrepreneur: FREE AGENT
DESIRE FOR MONEY
built cheaply, not perfect
too expensive to realize
cryogenics
STRATEGY
to be accepted as an artist
has a reason
playing a system
situatedness & orientation
SPAIN UNDER DICTATOR-SHIP
no political freedom
Adrienne Rich: Politics of Location
no sexual freedom
public: married to Gala
reality: entourage of other sexualities
anything to get paid
fakes
power to distributor, not artist
DISNEY
HITCH-COCK
AMERICAN CELEBRITY
always a sentence to land with
attention from the media
HOW?
occupies and floods the genre
articulate
distribute
SURREAL-ISM
DESTROYS MARKET
BUT
most powerful
MASS DISTRI-BUTION
CINEMATIC ASPIRATIONS
Hollywood: not a space for creativity
earliest video art?
Talk Show
The Traveller The Jack-of-All-Trades
FICTION WRITING
"not a good surrealist"
DESIRE FOR POWER
controlling distribution
his own newspaper
Jodorowsky's Dune
paid per second on screen
timeless container
furniture
perfume
television
HE IS A TELE MASTER
we know the rules
magazine cover
perfect woman because she is constructed
moustache: "super smart"
knows what to say
interview in Dropbox
Mmabatho's Gold Room
better writer than painter
DALÍ MUSEUM
control of
language
history