

Is This What I Want?

*Provocations from
an Art Student*

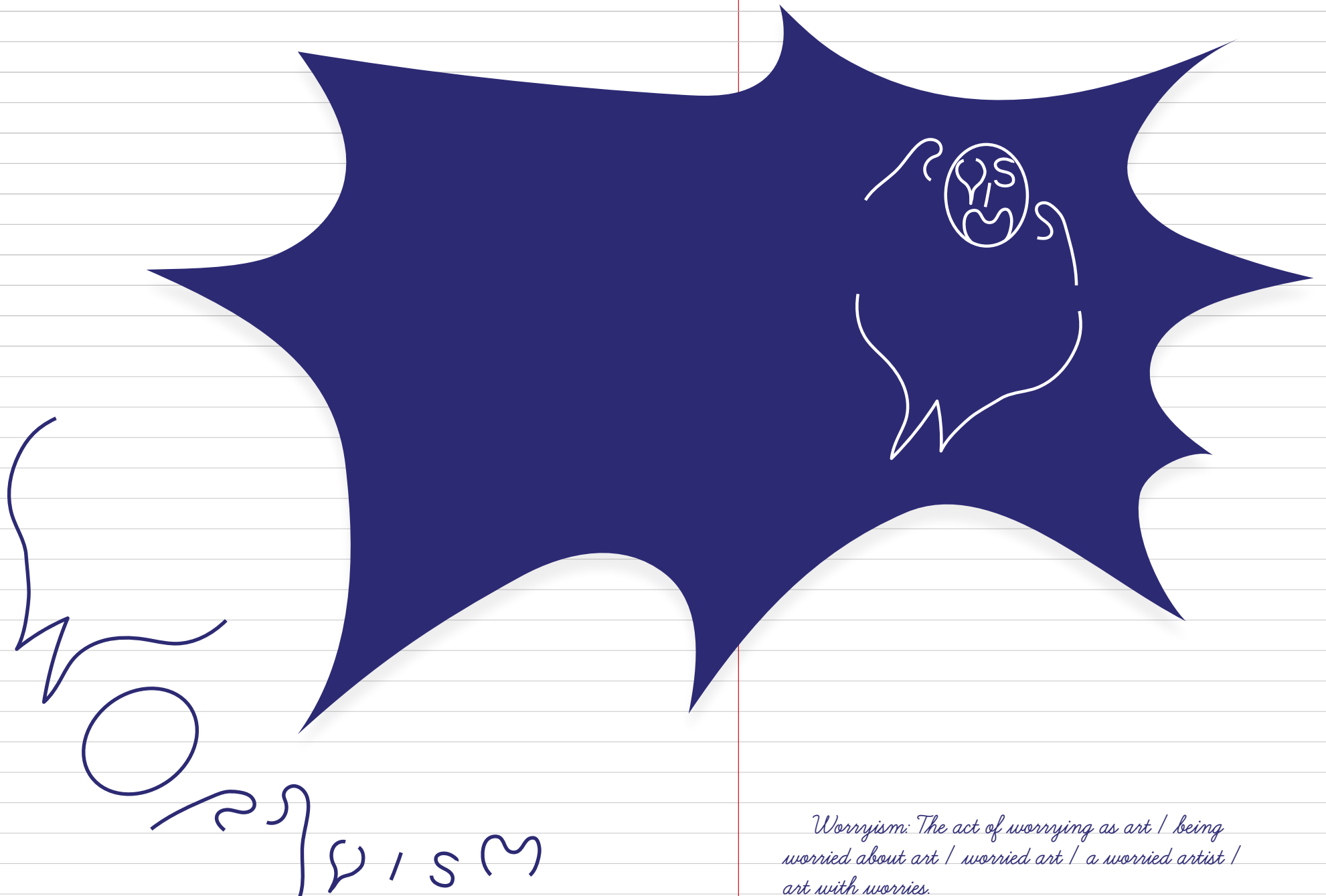
JONATHAN HIELKEMA

i AM JONATHAN, i AM WORRIED.
i've SPENT FIVE HAPPY-GO-LUCKY
YEARS IN ART SCHOOL, BUT NOW i
HAVE TO GRADUATE...

I am Jonathan's conversation
partner. I am worried that he
might actually have something
to say...

*I am the Status Quo. I am
not worried. I've spent five
years with Jonathan and now
he has his own opinion.*

What is Worryism?



Worryism: The act of worrying as art / being worried about art / worried art / a worried artist / art with worries.

In this Course we will Learn:

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Introduction

WHAT DO I, AS AN ARTIST, PROVIDE? WOULD I BE RIGHT, IN ANY CASE, TO SAY THAT I SERVE NO ONE? AM I REALLY SERVING MY OWN INTERESTS?

ACCORDING TO THE LOGIC OF ARTISTIC AUTONOMY, I WORK ONLY FOR MYSELF: FOR MY OWN SATISFACTION, FOR THE SATISFACTION OF MY OWN CRITERIA OF JUDGMENT, SUBJECT ONLY TO THE INTERNAL LOGIC OF MY PRACTICE, THE DEMANDS OF MY CONSCIENCES OR MY DRIVES. IT HAS BEEN MY EXPERIENCE THAT THE FREEDOM GAINED IN THIS FORM OF AUTONOMY IS OFTEN NO MORE THAN THE BASIS FOR SELF-EXPLOITATION. PERHAPS IT IS BECAUSE THE PRIVILEGE OF RECOGNIZING MYSELF AND BEING RECOGNIZED IN THE PRODUCTS OF MY LABOR MUST BE PURCHASED (LIKE THE "FREEDOM" TO LABOR AS SUCH, ACCORDING TO MARX), AT THE PRICE OF SURPLUS LABOR, GENERATING SURPLUS VALUE, OR PROFIT, TO BE APPROPRIATED BY ANOTHER.

~~SPHINX OF STARK~~

IN OUR CASE, IT IS PRIMARILY SYMBOLIC PROFIT THAT WE GENERATE. AND IT IS CONDITIONED PRECISELY ON THE FREEDOM FROM ECONOMIC NECESSITY WE EXPRESS IN OUR SELF-EXPLOITATION. BECAUSE WE ARE WORKING FOR

OUR OWN SATISFACTION, OUR LABOR IS SUPPOSED TO BE ITS OWN COMPENSATION.

IT OFTEN FEELS AS IF ALL OUR PROFESSIONAL RELATIONS ARE ORGANISED AS IF THE ENTIRE ART APPARATUS ~~INCLUDING~~ CULTURAL INSTITUTIONS AND GALLERIES ~~WAS~~ ESTABLISHED TO PROVIDE US SO GENEROUSLY WITH THE OPPORTUNITY OF FULFILLING OUR EXHIBITIONISTIC DESIRES IN A PUBLIC PRESENTATION.

WHILE, UNDER THE NORMAL CONDITIONS OF COMPETITION, THE JUDGMENT BY ARTISTS OF THEIR PEERS HAS A HIGH DEGREE OF CREDIBILITY, IF THOSE SAME EVALUATIONS APPEAR TO BE BASED, RATHER, ON AN IDENTIFICATION OF INTERESTS (AS HAS BEEN THE CASE, FOR EXAMPLE, WITH COOPERATIVE GALLERIES), THEN THEY LOSE THIS CREDIBILITY.

THIS IS THE CONTRADICTORY PRINCIPLE OF OUR PROFESSIONAL LIVES: DEPENDENCE IS THE CONDITION OF OUR AUTONOMY. WE MAY WORK FOR OURSELVES, FOR OUR OWN SATISFACTION, RESPONDING ONLY TO INTERNAL DEMANDS, FOLLOWING ONLY AN INTERNAL LOGIC, BUT IN DOING TO SO WE FORFEIT THE RIGHT TO REGULATE THE SOCIAL AND ECONOMIC CONDITIONS OF OUR ACTIVITY.

AND IN FORFEITING THE RIGHT TO REGULATE OUR ACTIVITY ACCORDING TO OUR PROFESSIONAL INTERESTS, WE ALSO FORFEIT THE ABILITY TO DETERMINE THE MEANING AND EFFECTS OF OUR ACTIVITY ACCORDING TO OUR INTERESTS AS SOCIAL SUBJECTS ALSO SUBJECT TO THE EFFECTS OF THE SYMBOLIC SYSTEM WE PRODUCE AND REPRODUCE. AS LONG AS THE SYSTEM OF BELIEF ON WHICH THE STATUS OF OUR ACTIVITY DEPENDS IS DEFINED ACCORDING TO A PRINCIPLE OF AUTONOMY WHICH BARS US FROM PURSUING THE PRODUCTION OF SPECIFIC SOCIAL USE VALUE, WE ARE CONSIGNED TO PRODUCING ONLY PRESTIGE VALUE.

"WHERE DO WE COME
FROM? WHAT ARE WE? WHERE
ARE WE GOING?"

IF WE ARE ALWAYS ALREADY SERVING, ARTISTIC FREEDOM CAN ONLY CONSIST IN DETERMINING FOR OURSELVES - TO THE EXTENT THAT WE CAN - WHO AND HOW WE SERVE. THIS IS, I THINK, THE ONLY COURSE TO A LESS CONTRADICTIONARY PRINCIPLE OF AUTONOMY.

WHAT DO
I WANT FROM ART?

IT'S NOT A QUESTION OF BEING AGAINST THE INSTITUTE: I AM THE INSTITUTE. IT'S A QUESTION OF WHAT KIND OF INSTITUTE I AM, WHAT KIND OF VALUES I INSTITUTIONALIZE, WHAT FORMS OF PRACTICE I REWARD, AND WHAT KIND OF REWARDS I ASPIRE TO.

*This text was modelled after Andrea Fraser's
"How to Provide an Artistic Service: An Introduction"*

*The following conversations in this book have
been sourced from interviews and other texts by the
interviewed.*

1. Who is your Audience?

Marina Abramovic: Haven't you seen 'The Artist is Present'?

JONATHAN HIRLKEMA: I DID!



The artist is present

OF COURSE! BUT MY TEACHERS EMPHASISE A BIGGER AUDIENCE OUTSIDE OF THE ACADEMY.

10 WHILST I HAVE THE IMPRESSION

THAT MY WORK MAINLY DEALS WITH THE ACADEMY. LIKE WITH THE VISITORS THAT WERE PRESENT AT YOUR PERFORMANCE - BE THERE OR BE SQUARE.

Is it likely that there are also other academies or institutions that want to preview your work?

I THOUGHT ABOUT IT, BUT I'M NOT SO SURE WHETHER THEY LIKE MY PROVOCATIONS.

Who? The people that read this? You see... the audience is

like a dog. We immediately feel that you are afraid, that you are insecure, that you're not in the right state of mind.



If the audience is like a dog, then what is the artist?

WHAT DO YOU MEAN?

You need the public, you need yourself, and you need

chemistry. The audience is something that completes the work.

You should only be interested in the ideas that become obsessive and make you feel uneasy. Exploit the ideas that you are afraid of. Admittedly your provocations show your insecurities, your uneasy feelings about the art world. In order to really change the way people think you have to give your entire being to your work until there's nothing left. That

being said, pursue your mission
to grasp the world, don't
possess it.

THAT POINT OF VIEW BEGS THE
QUESTION: WHAT TO DO WITH
THE AUDIENCE?

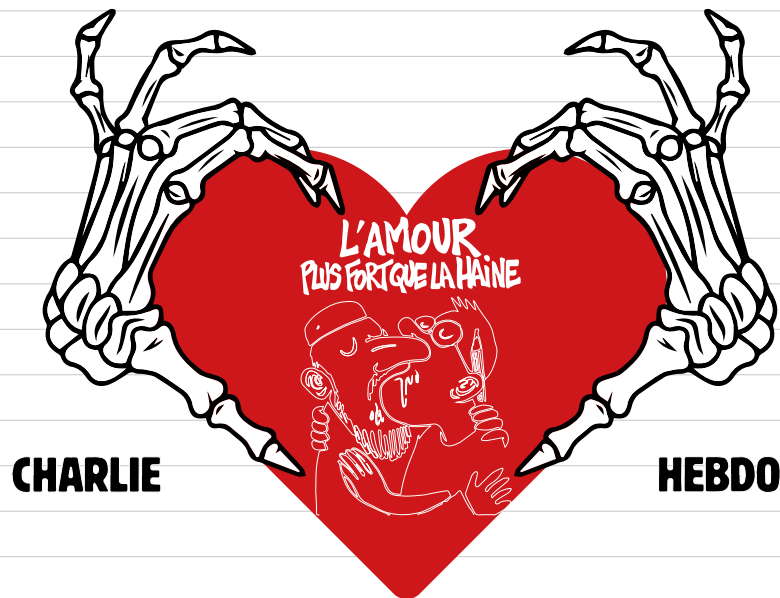
You have to set up and stage
things in order to push yourself.
The energy the audience
gives to you, this is when you
push the limits. Otherwise in
normal life, you always try to
avoid it. People don't like to
push themselves. They like



Don't push me... push your limits

to do things that are easy,
comfortable, the things they like.

Provoke Your Fingers



To The Bone

If you do this, you never change.

You need to push and provoke in different ways to create the change. If you don't poke your boundaries while you have the urge to do something – like the impulsive and dangerous urges I had as a child – you might miss out on a developmental experience.

In other words: provoke your fingers to the bone.

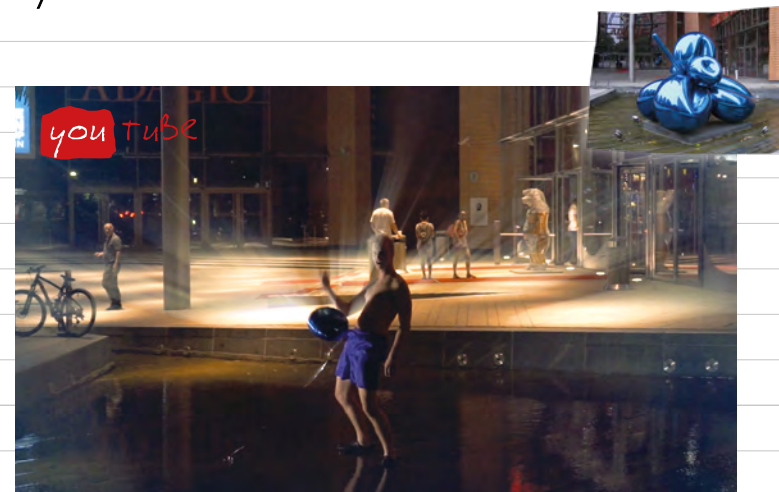
2. How do you position Yourself as an Artist?

JONATHAN HIELKEMA: UHH,
ARTIST. MORE LIKE A PROVOCATIVE
ENTREPRENEUR?

Jeff Koons: Yes, I noticed
that. I saw your video on
Youtube, you were fucking my
sculpture... What made you
do that?!

IT'S NOT YOUR SCULPTURE, IT'S
A SHINY BLUE BALLOON. AS I SAID
BEFORE: I LIKE TO PROVOKE.

This video seems to refer to
my work...



JEFF, AS VIRTUALLY ANY CLOWN
CAN ATTEST, NO ONE OWNS THE
IDEA OF MAKING A BALLOON,
RIGHT?

I get upset when people
disrespect my creations!

ARE YOU THREATENING WITH
LEGAL ACTION? LIKE YOU DID
TO THAT BOOKSHOP IN SAN
FRANCISCO SELLING BOOKENDS
WITH A BALLOON DOG MOTIF?



Have you ever heard that I'm
angry? That I'm motivated by
anger?

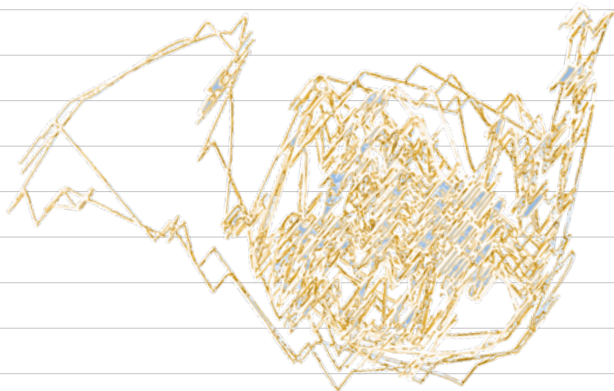
yes.

You know what really makes
me angry?

no?

I would say when people
don't live up to their potential.
Art is about what happens
inside of you, Jonathan. The
mind and body are capable
of so much more. If you start
to inform it, you will start to
do more. You are expanding
the parameters of what can
be done. Make what you

want to make, embrace the freedom you have and don't think about positioning. You should aim to become the best artist, the best parent, the best husband and the best person that can give back to his community.



i REMEMBER WHEN YOUR 5-YEAR-
OLD SON ERIC WAS BLOWING

A YELLOW PLASTIC TOY HORN
IN YOUR FACE, AND YOU SAID
"STOP, NO BLOWING THE HORN!".
ERIC SAID "IT'S MINE" WHEN YOU
REPLIED "IT'S NOT YOURS, IT'S
DAD'S." THEN YOU DEFTLY TOOK
IT FROM ERIC, AND HANDED IT
OFF TO ONE OF YOUR CHILDREN'S
CARETAKERS. THIS, TO ME, IS NOT
THE BEST PARENT, OR THE BEST
PERSON, OR THE BEST ARTIST.
BUT THANKS FOR YOUR ADVICE
NEVERTHELESS, YOU'RE RIGHT, I
SHOULD AIM FOR THAT.

3. What is the goal of your Project?

Jimmy Nelson: I care about a dignified future for indigenous cultures in the world. Through photography I want to empower young indigenous individuals and incite pride for their cultural heritage.



JIMMY'S INUIT
HUNTERS

JONATHAN HIRLKEMA: BUT DON'T THESE IMAGES LOOK LIKE A THROWBACK TO A PAST ERA? ARE THEY NOT ALSO A CONTEMPORARY INVENTION?



Modern day Inuit hunter

I'm trying to put these people in the same context as somebody like Kate Moss.



This is a famous drawing of Kate Moss

Our society, for whatever reason, has decided that she is important and deserves to be photographed in a high-concept way. I've tried to do the same here.

JIMMY, THESE PEOPLE
FACE CONSTANT THREATS OF
DISPLACEMENT, MURDER, RACISM,
OR FORCED "DEVELOPMENT", YET
THE AVERAGE VIEWER WOULD HAVE
NO INKLING OF THE SUFFERING
BEHIND EVERY DRAMATIC PRINT.
EXPOSURE TO THE WESTERN
WORLD IS A RARE CHANCE FOR

THEM TO HOLD OPPRESSIVE GOVERNMENTS ACCOUNTABLE. BUT INSTEAD, YOU HAVE SELECTED PICTURESQUE ELEMENTS FROM EACH PLACE, ADDED A PINCH OF UNTRUTHS, REMOVED POLITICAL AND SOCIAL CONTEXT AND PAINTED THEIR DELIBERATE AND PREVENTABLE DESTRUCTION AS EFFECTIVELY A FAIT ACCOMPLI. TO ME, JIMMY, YOU FOLLOW ANCIENT ANTHROPOLOGICAL IDEALS OF OBJECTIFYING/EXOTICISING THE 'OTHER'. THE WHOLE THING IS OFFENSIVE.

AND YOU KNOW, THE MAASAI ALSO CHANGE. LOOK AT JAN HOKK'S PICTURES: NOT ALL OF THEM WEAR RED DRESSES AND



One of Jan's (l) and one of Jimmy's (r) Maasai

CARRY SPEARS? I ALSO WONDER WHO THESE IMAGES BY JAN ARE REALLY FOR? DID THEY BENEFIT THE PERSON ON THE OTHER SIDE

OF THE LENS? IS CONTROVERSIAL
WORK THAT PROMPTS DISCUSSION
GOOD ENOUGH? WHO ARE "WELL-
INTENTIONED PHOTOGRAPHS"
SERVING? WHO GETS TO TELL
WHOSE STORY? AND WHAT STORY
IS JAN ACTUALLY TELLING?

I don't know what Jan tries to
tell, but his technical skills don't
equal mine. You can interpret
what you like, it's just how I
see the world. I'm offering a
perspective.

Jan Hoek: Guys – first of all:
I work with people.
Photography happens to be
the easiest way to capture the
adventures that I experience
with them. Besides, what do
you think about your role in
Senegal, Jonathan?

Jimmy Nelson: Yes, Jonathan?
Is Micro-Colonialism really that
much better of a title than my
Before They Pass Away?

AT LEAST I IMMEDIATELY
EXPOSE MYSELF AS THE 'MICRO-



The author, the micro-colonialist

COLONIALIST' WE ALL ARE.

ALTHOUGH YOU'RE RIGHT. I DOUBT

MY ACTIVITIES AS A LANDOWNER

AND PHOTOGRAPHER IN SENEGAL.

LUCKILY, IT'S STILL ON MY SHELVES

AND NOT IN THE STORE. JAN,

WORKING WITH PEOPLE IS WHAT

YOU DO, AND I THINK THAT'S

32 GOOD, I JUST WONDER IF THERE

ARE MORE EFFICIENT MEDIUMS TO
EMPOWER THE AFRICANS.

Jan Hoek: I think Western
photographers and artists
should get into a dialogue on
how they should react to our
history, inequality and how to
deal with that. The first step
could be to offer more room



The author's house in Senegal

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for a non-Western perspective in photography.

Africans themselves should be the ones to determine the imaging of Africa and should be able to photograph white people too.



Cappuccino's in the jungle?

Renzo Martens: Perhaps in the future, African artists will sip cappuccinos in the jungle while discussing, say, critical strategies in contemporary art practice, just as they do in Shoreditch and Brooklyn.

JAN, JIMMY, RENZO! WHY
DON'T YOU JOIN MY MICRO-
COLONY IN SENEGAL WHERE WE
GET PHOTOGRAPHED BY AFRICAN
PHOTOGRAPHERS; WE BECOME
THE SUBJECT, THEY BECOME THE
ARTISTS!

How do I survive?

SURVIVE
SAVE
SERVE

I'M TRYING TO SERVE, BUT I ALSO STRUGGLE TO SURVIVE. AS AN ARTIST, YOU NEED TO SERVE FIRST. I MEAN, HOW DO YOU MAKE MONEY? MANY PEOPLE WHO AREN'T ARTISTS WONDER ABOUT THIS, BUT MANY STARTING AND SEASONED ARTISTS WONDER THE SAME THING! HOW DO YOU SERVE WITHOUT AN INCOME? WITHOUT A DOUBT, BEING AN ARTIST IS ABOUT MAKING ART, NOT ABOUT MAKING MONEY. BUT SIDE JOBS WILL KEEP ME FROM SERVING THE THING I WANT TO SERVE THE MOST!



SERVE
SURVIVE
SAVE

EVEN IF WE'RE ABLE TO PAY OUR BILLS, KEEP UP WITH STUDENT LOANS, AND STAY OUT OF CREDIT CARD DEBT—IT'S NOT ENOUGH IF WE AREN'T ALSO BUILDING OUR SAVINGS. WHY? BECAUSE TO SUSTAIN AN ART PRACTICE OVER THE LONG TERM YOU NEED TO PROVIDE EVERY PART OF A SUPPORT SYSTEM FOR YOUR WORK AND YOURSELF, AND INEVITABLY THERE WILL BE MOMENTS WHEN YOU NEED FUNDS ABOVE AND BEYOND YOUR BASIC MONTHLY BUDGET. HOW WILL YOU FINANCE THAT SHORT FILM YOU WANT TO MAKE, TRAVEL TO YOUR FIRST INTERNATIONAL SHOW, LET ALONE PAY FOR THE REALLY EXPENSIVE MILESTONES IN LIFE LIKE BUYING A HOME, HAVING CHILDREN, OR RETIRING? SAVING EVEN SMALL AMOUNTS NOW MEANS YOU GET TO DECIDE WHAT YOU WANT TO EMBARK ON LATER.

TAKE THAT INTO ACCOUNT, AND BUY THIS BOOK!

(:



4. In what Field would you like to Operate?

JONATHAN HIELKEMA: HONESTLY, I'M A BIT AFRAID OF THE ART WORLD. I'M NOT SURE IF I WANT TO COPE WITH ALL THESE INSTITUTIONS AND GALLERIES, CALLS FOR GRANTS AND FUNDS, OR ONLINE ART FORA. I PREFER TO GO PUBLIC: THE REAL FIELD.

Keeping It Real Art Critics (KIRAC): What do you mean by the Real Field?

40 I DON'T WANT TO APPEAR

AS IF I AM DOING POPULAR MANIFESTATIONS MEANT FOR THE MASSES WHEN, TO A LARGE EXTENT, I'M DOING TYPICAL ART CLEARLY ONLY MEANT FOR ART LOVERS. TAKE FOR INSTANCE



Broomberg and Chanarin's Holy Bible

41 BROOMBERG AND CHANARIN, WHO MAKE POLITICALLY-FUELLED AND OFTEN PROVOCATIVE WORK. THEIR

WORK IS RELEVANT, AND THEY
EXPOSE IMPORTANT TOPICS.
YET, NO MATTER HOW CRITICAL
THEIR WORK IS, IN THE END IT
MAINLY IMPROVES CONDITIONS
IN BERLIN'S MITTE, LONDON'S
PECKHAM AND NEW YORK'S



Just 3 euro's till Mitte...

LOWER EAST SIDE. THAT'S WHERE
PEOPLE SEE THEIR ART, TALK
ABOUT IT, WRITE PIECES ABOUT
IT - WHETHER THEY SUPPORT IT
OR NOT.

So, are you saying art is not
encompassing?

EXACTLY.

What should art be like?

WELL, I KEPT THINKING: THIS
ISN'T WHAT I WANT; FOR WHOM
AM I DOING THIS? WHAT IS THE
ROLE OF ART WHEN ITS AUDIENCE

IS A SMALL PRIVILEGED MINORITY
OF THE GENERAL POPULATION?
WHAT IS THE ROLE OF ART
PRODUCED BY AN INDIVIDUAL - OR
A SMALL GROUP - WHEN MILLIONS
OF IMAGES ARE NOW INSTANTLY
AVAILABLE AT THE PUSH OF A
BUTTON? WHAT IS ART'S ANSWER
TO THE GROWING CONSCIOUSNESS
OF SOCIAL CLASS, INEQUALITY,
CRASS COMMERCIALISM, RACISM,
SEXISM AND SO ON? HOW DO
ART'S "SPIRITUAL" ROLES - FOR
LACK OF A BETTER TERM -
RELATE TO ITS SOCIAL ROLES AND

ITS PRESENT ECONOMIC LOCATION?
WHERE DO I SHOW MY VIDEOS
OR BOOKS? WHY HAVEN'T ARTISTS
BEEN USING TELEVISION AS A
MEDIUM EFFECTIVELY SINCE CHRIS
BURDEN'S TV HI JACK IN 1972?



OR WHY DO WE MAKE ELICIT
BOOKS IN LIMITED COPIES
DISTRIBUTED BY PUBLISHERS THAT
THE PUBLIC IS OBLIVIOUS TO?

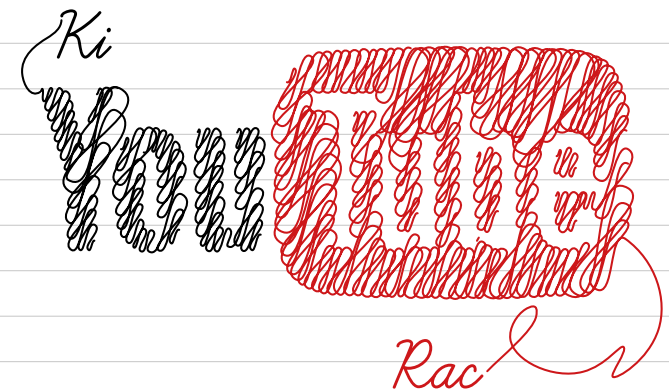
A lot of questions...

My HEAD IS FULL OF IT. THE TWO OF YOU, KIRAC, ADOPTED A SIMPLE AND CLEVER WAY TO ANSWER THESE QUESTIONS AND DISTRIBUTE YOUR MESSAGE TO A RELATIVELY BROAD AND BIG AUDIENCE: YOUTUBE!

Yes, we did. So why don't you use it?

IT SEEMS THAT THE CURRENT GENERATION OF ARTISTS LOOK AT TELEVISION AND THE INTERNET AS A FORM OF MEDIA THAT

POTENTIALLY ALLOWS YOU TO BECOME FAMOUS - NOT AS VISUAL ARTISTS BUT AS 'PERSONALITIES'. THIS IS SOMETHING THAT OCCURS TO ME AS WELL. AND MAYBE I



SHOULD USE IT, MAYBE I SHOULD BECOME THIS PERSONALITY, BUT MAYBE I SHOULD ALSO NOT. I BELIEVE THAT ART CAN INCREASE OUR AWARENESS OF THE WORLD

AROUND US. I THINK THE MOST INTERESTING ART IS ART THAT ASKS QUESTIONS, ART THAT'S ON THE VERY EDGE OF WHAT MIGHT BE CONSIDERED ART. FOR ME, THAT IS THE DEFINITION OF ART. IT IS NOT ABOUT HAVING A PAINTING HANGING ON THE WALL IN YOUR HOUSE.

Oh, you are so engaged, Jonathan! But do you know what questioning entails? Do you ask the right questions? You are just a person. You are just Jonathan, with your own

desires and needs. Go think about it. You think you are in a discussion with us where everything is at stake but actually it's still a metaphorical exchange of poetry. All the words you are using are beautiful, but in the end it's just pretentious sentimentality and progressive activism. Oh, and don't forget to subscribe to our channel.

I WILL THINK ABOUT IT.

Am I my Network?



MoMA

THE ART WORLD IS A DIFFICULT AND HARD-HEARTED WORLD. TENS OF THOUSANDS OF ART SCHOOL GRADUATES AND SELF-EDUCATED ARTISTS ENTER THE SCENE EVERY YEAR, AND IN THEIR OWN WAY, EACH WANTS TO MAKE A LIVING FROM THEIR WORK, WHILE PURSUING A MEANINGFUL CAREER.

BUT HOW? IS IT AS THOUGH WE ARE ALL STANDING ON QUICKSAND IN THE PRESENT MOMENT, TRYING TO FIGURE OUT WHAT MIGHT BE OF VALUE? SO, WE GO TO THESE BEACONS - ART FAIRS, EXHIBITIONS, MAGAZINES - WHERE PEOPLE ARE SHOWING US WHAT WE SHOULD THINK IS MEANINGFUL?

DON'T GET ME WRONG, ART IS IMPORTANT, IT WASHES AWAY THE DUST OF EVERY DAY LIFE. THE ART WORLD IS THE GROUND OF POSSIBILITY FOR ANYTHING TO APPEAR AS ART FOR US TODAY. BUT IS ART AS CONTAINED WITHIN THIS CURRENT EXHIBITING SYSTEM ENOUGH TO PURSUE A 'MEANINGFUL' CAREER?



TATE



foam

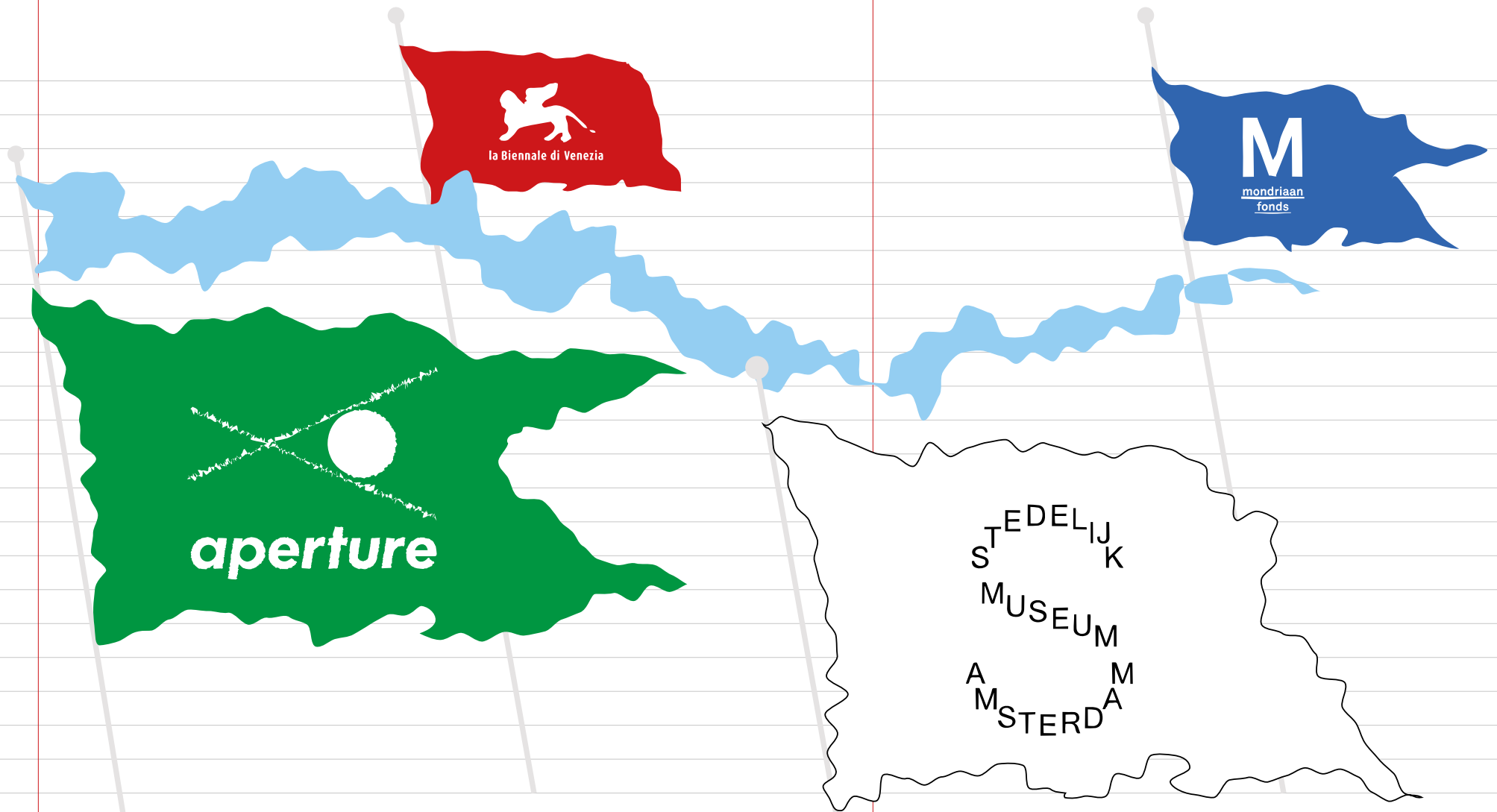
THE ART WORK IS GENERALLY PRESENTED IN AN INSTITUTIONAL CONTEXT: AN ART WORLD "CONTAINER" (GALLERIES, MUSEUMS, ALTERNATIVE ART SPACES, BIENNIALS, LARGE AND SMALL CURATED EXHIBITIONS, CATALOGUES). OF COURSE, IT'S AN AGGREGATION OF WORLDS, A NETWORK EMERGING FROM MANY SMALLER MICRO-WORLDS, SUBCOMMUNITIES, ALL WITH GREATER OR LESSER KNOWLEDGE OF THE ENTIRE NETWORK. AS A MATTER OF FACT, YOU HAVE:

art advertising and art
marketing specialists
art auction houses and
professionals in the
auction companies
art books
art collectors
art consultants
art critics, art writers
art dealers and galleries
art fairs
art historians and
academic art theorists
art insurance companies
art investment advisors

art market data
companies and
publishers
art materials specialists
art materials suppliers
and materials fabricators
art patrons, donors,
public art funders
art periodical publishers,
magazine editors and
professional production
staff
art publishers
artists

NOT TO MENTION:

curators, museum directors, other museum professionals, directors of non-profit and alternative art spaces, art fair organizers, corporations, supporters, funders, managers and organizations for international art exhibitions, biennials, triennials, quinquennials (...), museum and collections security systems, climate control, archiving, private arts support foundations, both direct grants to artists and funding of art organizations (museums, non-profit spaces, university galleries, etc.) (connected to general economy through invested endowments and private contributions), professional associations for artists, educators, and dealers, public and private art collection managers, art schools, colleges, and professional art teachers, all staff levels in art funding organizations: public (local, state, and federal government) and private (foundations, corporate art funding)



AND THEN YOU HAVE THOSE WHO PLAY WITH THE SYSTEM, THOSE WHO STRUGGLE AGAINST IT, AND THE ONES WHO WALKED AWAY IN DISSATISFACTION. ARTISTS THAT ADOPTED AN ANTAGONISTIC POSITION TOWARD ITS MECHANISMS. WHAT I WANT TO SAY IS THIS, FUCK THE ART WORLD, BUT LET'S EMBRACE IT.

DON'T BEND; DON'T WATER IT DOWN; DON'T TRY TO MAKE IT LOGICAL; DON'T EDIT YOUR OWN SOUL ACCORDING TO THE FASHION. RATHER, FOLLOW YOUR MOST INTENSE OBSESSIONS MERCILESSLY.

5. Why this Medium?

Edward Snowden: My god, Jonathan, what made you decide to publish a book in times of digital communication?

JONATHAN HIELKEMA: THE BOOK IS THE BEST MEDIUM TO COMMUNICATE WITH THE WORLD RIGHT? MANY PEOPLE GET TO READ IT! PLUS, I CAN EARN A LITTLE MONEY OUT OF IT, OR COVER MY COSTS.

Many people get to read it?

Information wants to be free!

Not solely on a printed matter of 100 copies.

How to reach the public?



When I give
an interview

WHEN I MAKE A
BOOK

I'LL RELEASE A WEBSITE
ALONGSIDE IT. BUT STILL, WHAT'S
WRONG WITH BOOKS?

Look, my friend, I believe that all generally useful information should be free. By 'free' I am not referring to price, but rather to the freedom to copy the information and to adapt it to one's own uses... When information is generally useful, redistributing it makes humanity wealthier no matter who is distributing and no matter who is receiving. So, a website could be a solution to share your thoughts, indeed.

LIKE WHAT YOU DID WITH THE NSA FILES?

Exactly, but I did not use a website for it. I used to work for the government, now I work for the public. I believe in the principle declared at Nuremberg in 1945:

Individuals have international duties which transcend the national obligations of obedience. Therefore individual citizens have the duty to violate domestic laws to prevent crimes against peace and humanity from occurring.

The moral decision to tell the public about spying that affects all of us has been costly,

but it was the right thing to do
and I have no regrets.

*I ALSO BELIEVE IN YOUR
DECISION AND THE NUREMBERG
PRINCIPLE, BUT EDWARD, I'M
JUST AN ART STUDENT.*

Lol ;p. I know, but in your
case, Jonathan, it seems
important to forget about the
art world. Work for the public,
forget about the niche! The
pigeonhole that is the art
world, that's what's bothering
you, isn't it? Books, prints,

installations, that's all gorgeous,
but if you set out and you feel
the urge to communicate to
a bigger audience: use the
internet! Go public, become a
public figure! If you have any
further questions, I will answer
what I can.

*OK, ANY SUGGESTIONS FOR THE
URL?*

Yes, www.whydesignwhy.art
You address us with questions.
Why not let the address be a
question?

6. What is the Relevance of Art?

Marcel Duchamp:

Relevance... Artists often do things without knowing why they do them, I never ask myself why... If you ask me about relevance, I would like to be relevant, but deep down I'm enormously lazy. I like living,

breathing, better than working.

I don't think that the work I've done can have any social importance whatsoever in the future.

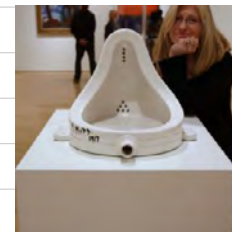
JONATHAN HIELKEMA: WELL, I DO. I BELIEVE THAT YOUR URINAL INSPIRES ARTISTS TO RECONSIDER THE TRADITIONAL ARTWORK.

MB



*Sanne Pieters:
Is that why you stole your friend's work and claim it as your own? Jonathan, have you seen the article on this in See All This? He stole it! Duchamp stole the idea, the concept, the praise. It's not his!*

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*Jonathan, he stole it!
The evidence says so. It's not his urinal, it's Elsa von Freytag-Loringhoven's urinal. She made it.*

63

Does it?

yes, it seems that you have
reduced the creative act to a
stunningly rudimentary level:
to the single, intellectual,
largely random decision to
name this or that object or
activity "art".

But I don't believe in art.

I believe in the artist.



*How can we read all this
knowing what we know now?
How should we interpret 'I
believe in the artist' now?
Was Duchamp a fraud?*

WHAT DO YOU MEAN?

My urinal is art insofar as it is
not art. The artist decides.

you mean that your work
of art isn't really a work of
art, but an everyday object
that is not just an everyday
object? AND THAT you, the
artist, decided that it would
become art?

Exactly.

OKAY, BUT YOUR WORK (ART)
SEEMS TO HAVE MAJOR SOCIAL
RELEVANCE IN THE ART WORLD.

THE URINAL MADE A BIG SPLASH

AND CHANGED EVERYTHING THAT
HAD TO DO WITH CONTEMPORARY
ART. DO YOU THINK IT IS
RELEVANT TO PEOPLE OUTSIDE
THE ART WORLD?

Jonathan, remember this;
as an artist you move from
the margins of society, to the
centre of society.

CAN YOU ELABORATE?

The 'art world' is, simply put,
a milieu in which 'things' can
gain a new power: to express
something beyond their

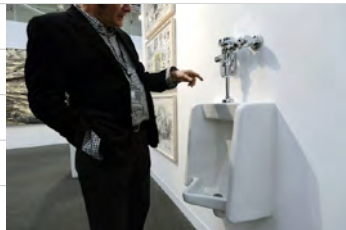
ordinary utility. They are part
of a new category, 'art', and
gain a message that can be
distinguished from their use or
exchange value, and from the
new category itself. The point is
not that objects outside the art
world cannot have a message



*I can't read
this anymore*

– the signs on a public toilet
are straightforwardly 'about'
something. The point is that,

once they are within the art world, objects can gain a new significance over and above their common use. They do not simply name an object or show its function: they make a statement of some sort.



Flush history

SO, WE MIGHT SAY THAT ANY IMAGE OR OBJECT CAN POTENTIALLY BE ART, BUT NEVER ACTUALLY IS: THE ART WORLD IS

ALWAYS A SPECIFIC MILIEU THAT AUTHORIZES SOME ARTISTS, MESSAGES AND OBJECTS AND NOT OTHERS?



Erik Kessels telling me "I'm not making art"

Great, well said! Art is what the art world claims is art.

Art is (in)appropriation. Praise Elsa von Freytag-Loringhoven. Let's interview her!

7. Why You?

JONATHAN HIELKEMA: RIGHT, WE FINALLY ARRIVED AT THIS POINT, I ASK MYSELF THE SAME THING EVERY DAY. WHY SHOULD I, JONATHAN HIELKEMA, A WHITE MALE FROM THE NETHERLANDS: 'MAKE ART'? AND HOW DOES MY CREATIVE LABOR FITS INTO SOCIETY?

THIS IS ME AS A WHITE MALE PHOTOGRAPHER



Jonathan Touchy: Think about it, in a world as disenchanted as ours, the desire to escape the routine humiliation of the economy is often channelled into the notion of becoming a visual artist. This possibly happened to you?

NOW! SURE THING, I FELT DRAWN TO ART OUT OF THE NEED TO ESCAPE THE DISENCHANTMENT OF EVERYDAY LIFE. I THOUGHT THAT ART COULD CHANGE THE WORLD, ART WAS

NOT SOLELY AN INTELLECTUAL
GAME?

What do you think now?

ART IS "MAGIC", RIGHT? YET,
I MISS MAGIC, THE MAGIC
ONLY SEEMS TO WORK IN A
DIALECTICAL INTERPLAY WITH
THE NARRATIVES OF ACTUAL LIFE.
SEPARATED FROM THE REAL
WORLD, THAT MAGIC BECOMES
HOLLOW. UNFORTUNATELY,
THIS HOLLOWNESS RETURNS
IN THE CURRENT LANGUAGE
OF ART THAT OFTEN FAILS

TO ARTICULATE THE BREADTH
OF CONTEMPORARY HUMAN
EXPERIENCE AND SUFFERING: ART
IS AN INTELLECTUAL GAME? AND I
AM TAKING PART OF IT. :(

Jonathan, you overestimate
art's political role as a
"consciousness-raising" tool;
the fact that art could change
the world is an illusion, a
dogmatic theory that seems
credible only because of the
existence of powerful "actual
social movements" which
presumably were responsible

for the actual world changing.

WHICH MOVEMENTS ARE YOU
TALKING ABOUT?



One of those movements

I'm talking about movements
such as the anonymous
movement, yet, it doesn't
matter which specific

movements I talk about. I
understand that for you art
is not some optional form of
entertainment, a pleasant
luxury of civilised life, but an
essential or constitutive part
of human consciousness
and social being. Art in its
widest sense is rooted in the
same complex that gives us
language; the ability to make
and understand symbols. But
you have to realise that art
in a capitalistic society may
appear as a discrete area

of leisure or luxury, but this is wholly exceptional for human society. To begin with, art was humanity's attempt to control the world. Art and magic were the same thing: the newly acquired power to grasp and control objects, to prompt social activity and bring about events by means of signs, images, and words. Do you want to control the world through art?

NO, I WANT TO CHANGE IT

76 *THROUGH ART!*

Ok, but as a first step you must realise that you are



My attempt to control the world through art...

inclined to take an astonishing phenomenon (art) too much for granted. Think about it, countless millions read books, listen to music, watch the

77

theatre, go to the cinema.

Why?

TO SEEK DISTRACTION,
RELAXATION AND ENTERTAINMENT.



...Or rather distract it? Relax it?

That is to beg the question.

78 Why is it distracting, relaxing

or entertaining to sink oneself
in someone else's life and
problems, to identify oneself
with a painting or a piece of
music or with the characters in
a novel, play, or film? Why do we
respond to such 'unreality' as
though it were reality intensified?
What strange, mysterious
entertainment is this?

*i JUST WANT TO ESCAPE FROM
AN UNSATISFACTORY EXISTENCE
INTO A RICHER ONE, INTO
EXPERIENCE WITHOUT RISK.*

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Then why is your own existence not enough? Why this desire to fulfil your unfulfilled life through other figures, other forms, to gaze from the darkness of an auditorium at a lighted stage where something that is only play can so utterly absorb you?



Which revolution will I be serving?

evidently, i want to be more than just myself. i want to be a whole person. i am not satisfied with being a separate individual, out of the partiality of my individual life i strive towards a 'fulness' that i sense and demand, towards a fullness of life of which individuality with all its limitations cheats me, towards a more comprehensible, a more just world, a world that makes sense.

So you want to rebel against having to consume yourself within the confines of your own life, within the transient?

I WANT TO REFER TO SOMETHING THAT IS MORE THAN 'I', SOMETHING OUTSIDE MYSELF AND YET ESSENTIAL TO MYSELF. I LONG TO ABSORB THE SURROUNDING WORLD AND MAKE IT MY OWN; TO EXTEND MY INQUISITIVE, WORLD-HUNGRY 'I' IN SCIENCE AND TECHNOLOGY AS FAR AS THE REMOTEST

CONSTELLATIONS AND AS DEEP AS THE INNERMOST SECRETS OF THE ATOM; TO UNITE MY LIMITED 'I' IN ART WITH A COMMUNAL EXISTENCE; TO MAKE MY INDIVIDUALITY SOCIAL.

Christ. You are too romantic. Nonetheless, if you discourse about making your individuality social, ask the audience what kind of art you have to make. What is the most important for the public to look at and talk about?

Assignment:

*What is important for the public to look at and talk about?
Write or draw your answers here and submit to
www.whydesignwhy.art/importance*

My Classmates

?



my TEACHERS

JAN



JIMMY



MARINA



KATE



ANDREA



RENZO



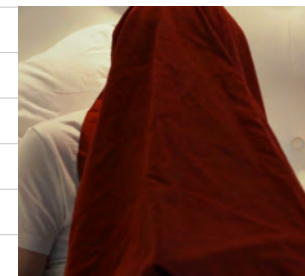
JEFF



MARCEL



STEFAN



EDWARD



ADAM AND OLIVER

Colephon

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