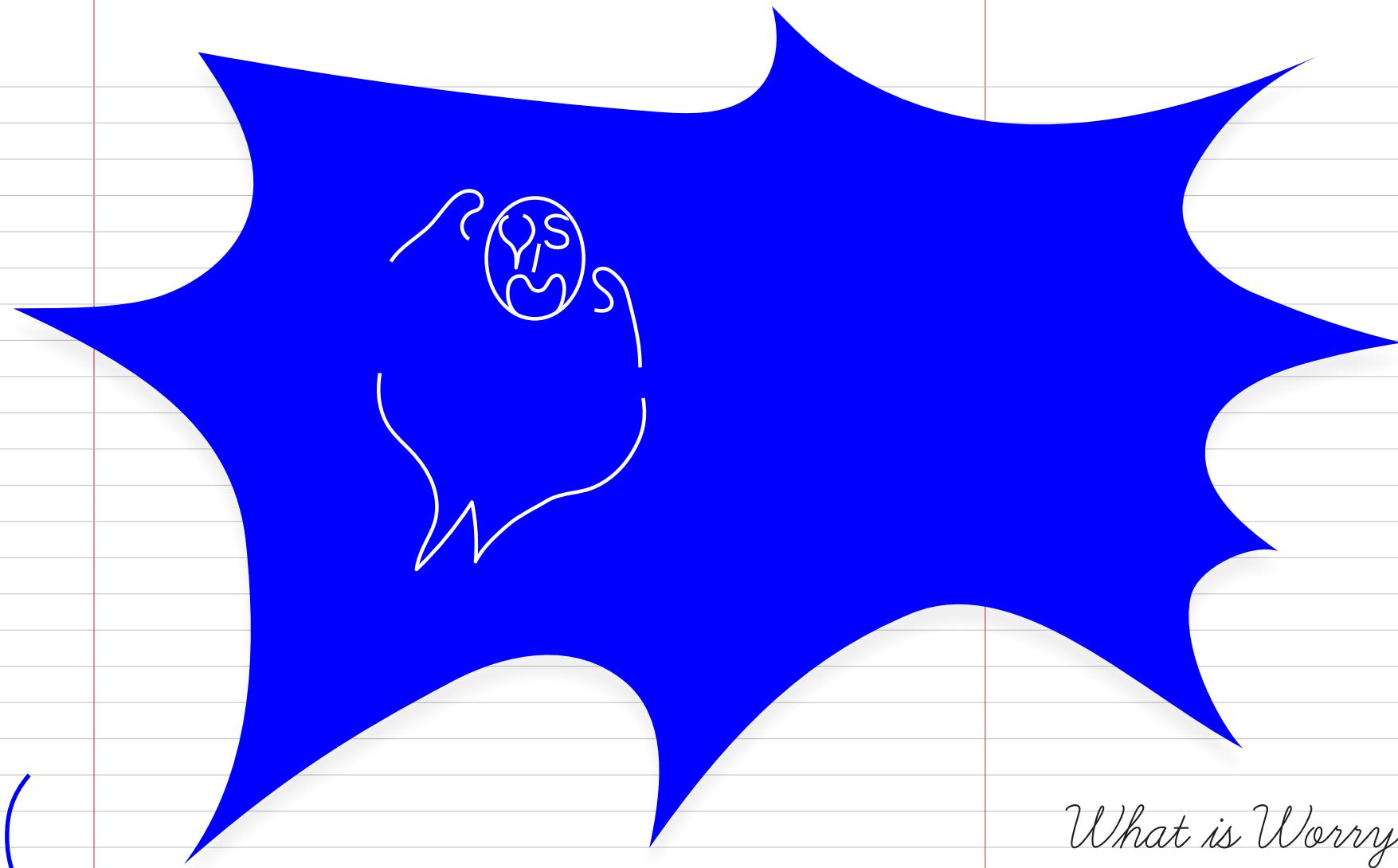


i AM JONATHAN, i AM WORRIED.
i'VE SPENT FIVE HAPPY-GO-LUCKY
YEARS IN ART SCHOOL, BUT NOW i
HAVE TO GRADUATE...

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.



Worryism

What is 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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2. How do you position Yourself
as an Artist?

with Jeff Koons

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with Jimmy Nelson,

Jan Hoek &

Renzo Martens

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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.

~~SPHINK OF BLACK~~

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 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.

IF WE ARE ALWAYS ALREADY SERVING, ARTISTIC
"WHERE DO WE COME
FROM? WHAT ARE WE? WHERE
ARE WE GOING?"

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 CONTRADICTORY 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: You, the visitor. Why do you ask me this? Haven't you seen 'The Artist is Present'?



The artist is present

JONATHAN HIRLKEMA: I DID! OF COURSE! BUT MY TEACHERS EMPHASISED ON A BIGGER AUDIENCE OUTSIDE OF THE

ACADEMY. WHILST I HAVE THE IMPRESSION THAT MY WORK MAINLY DEALS WITH THE ACADEMY. LIKE WITH THE VISITORS THAT WHERE PRESENT AT YOUR PERFORMANCE - BE THERE OR BE SQUARE.

True, but it is 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 can feel immediately 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?

Namely that you need the public, you need yourself, and you need chemistry; the audience is someone who completes the work.

i see, But WHAT IS IT THAT YOU ARE TRYING TO CONVEY?

You should be only 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. To really change the way people think, you have to give your entire being to it until there's nothing left. That being said, pursue your mission to grasp the world, don't possess it.

THANKS MARINA. BUT IT BEGS THE QUESTIONS: 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



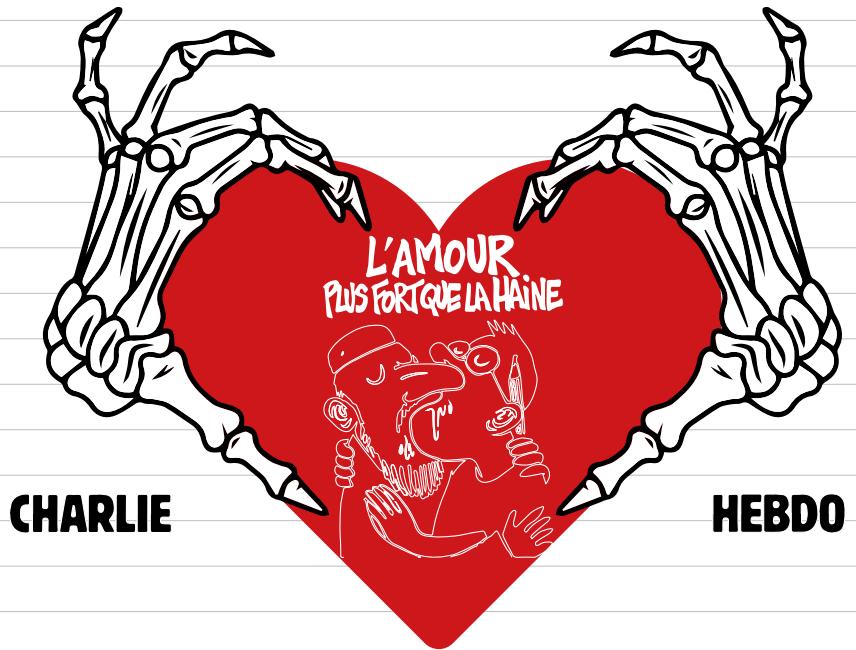
Don't push me... push your limits

push the limits. Otherwise in normal life, you always try to avoid it. People don't like to push themselves. They like to do things that are easy, comfortable, the things they like. 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.

Provoke Your Fingers



To The Bone

How do you position
yourself as an artist?

2.

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

Jeff Koons: Yes, I noticed
that. I had seen this video
on Youtube, you fucked my
sculpture... What made you
do so?!

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



Well, 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?

Right... I just 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?

No, I will not, have you ever
heard that I'm angry? That I'm
motivated by anger?

yes.

But do you know what makes
me angry?

no?

I would say when people
don't live to their potential. Art
is about what happens inside
you, Jonathan. The mind and
body are capable of so much
more, and 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-

22 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.

23

What is the goal of Your Project?

3.

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.



24

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.

25



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' THAT SHOULD BE LEFT IN THE DARK

AGES. THE WHOLE THING IS HIGHLY OFFENSIVE. AND YOU KNOW, THE MASAI ALSO CHANGE. LOOK AT JAN HOEK'S PICTURES.



One of Jan Hoek's Masai

you see, THEY HAVE 'DEVELOPED', OR SIMPLY CHANGED; NOT SOLELY RED

CLOTHS AND SPEARS! AT THE
SAME TIME, I STILL 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. And you can

interpret what you like, it's just how I see the world. I'm offering a perspective.

Jan Hoek: Guys, at first I work with people, by coincidence photography is the easiest way to capture the adventures that I experience with them. Besides, what do you think about yourself in Senegal, Jonathan?

Jimmy Nelson: Yes, Jonathan? Micro-Colonialism is not much of a better title than



The author, the micro-colonialist

mine; *Before They Pass Away.*

AT LEAST I IMMEDIATELY
PORTRAIT MYSELF AS A 'MICRO-
COLONIALIST'. ALBEIT, YOU'RE
RIGHT, I DOUBT MY ACTIVITIES
AS A LANDOWNER AND
PHOTOGRAPHER IN SENEGAL.

LUCKILY IT'S STILL ON MY SHELF,
AND NOT IN THE STORE.

Jan Hoek: That's true, I think Western photographers and artist should get into dialogue on how they should behave to our history, inequality and how to deal with that. The first step in my opinion should be more room for the non-Western view in photography. Africans themselves should be the ones to determine the imaging of Africa and should be able to photograph white people too.

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.



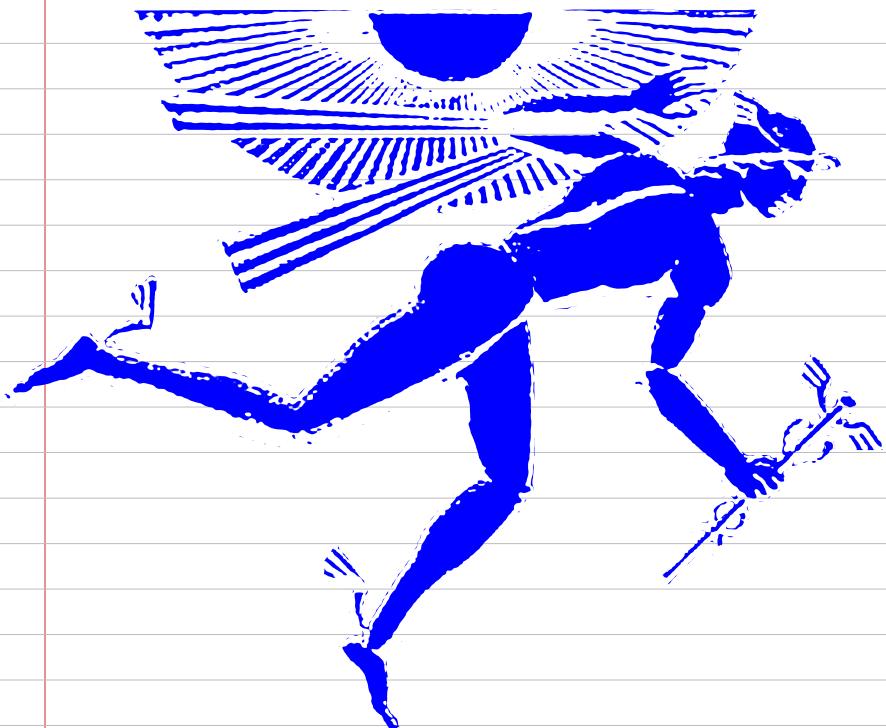
Cappuccino's in the jungle?

you CAN NOT GENTRIFY THE JUNGLE, RENZO! INDUSTRIALISED SOCIETY IS TRYING TO DESTROY AFRICA IN THE NAME OF 'PROGRESS', BUT THEY WILL KEEP DEFENDING THEIR LANDS AND CONTRIBUTE TO THE PROTECTION OF THE PLANET!

SURVIVE

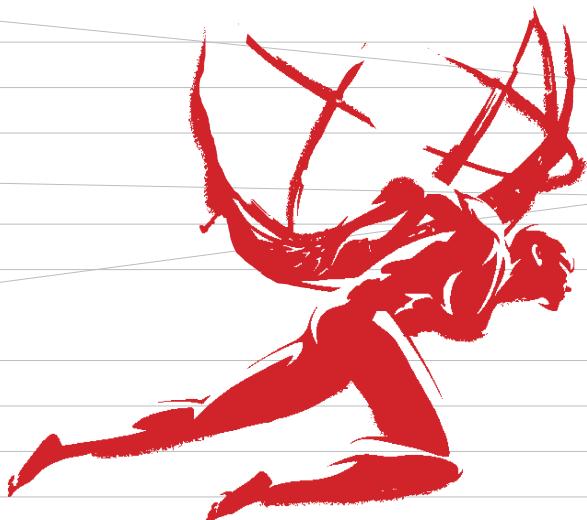
SAVE

SERVE



I'M TRYING TO SURVIVE, 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!

SAVE
SERVE
SURVIVE



And you, Jonathan, do you manage to survive?

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!

(:

In what Field would
you like to Operate?

JONATHAN HIRLKEMA: 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:
What do you mean by 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.



41 FUELLED, OFTEN PROVOCATIVE

TAKE BROOMBERG AND
CHANARIN, WHO MAKE POLITICALLY-

WORK, THEIR WORK IS RELEVANT
AND THEY EXPOSE IMPORTANT
TOPICS. YET, HOWEVER CRITICAL
THEIR WORK IS OF CERTAIN
CONDITIONS IN OUR WORLD, IN
THE END IT MAINLY IMPROVES
CONDITIONS IN BERLIN'S MITTE,



Just 3 euro's till Mitte...

LONDON PECKHAM AND NEW
YORK'S LOWER EAST SIDE.

THAT'S WHERE PEOPLE SEE IT,
TALK ABOUT IT, WRITE PIECES
ABOUT IT - WHETHER FOR OR
AGAINST DOESN'T REALLY MATTER.

So you are saying that art is
not encompassing?

EXACTLY.

Then what should art be like?

WELL, I THOUGHT: THIS ISN'T
WHAT I WANT: FOR WHOM AM I

DOING THIS? WHAT IS THE ROLE
OF ART WHEN ITS AUDIENCE IS A
SMALL 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 HIJACK IN 1972? OR
WHY DO WE MAKE ELITIST BOOKS
IN LIMITED COPIES DISTRIBUTED
BY PUBLISHERS THAT NO
ORDINARY MEN KNOWS ABOUT?

A lot of questions...

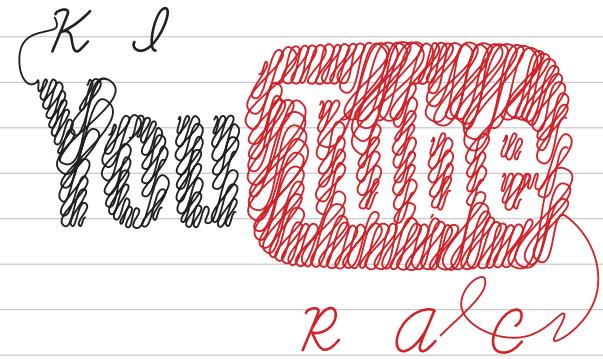
indeed, my head is full

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 media that potentially
allow 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 THAT WHICH ASKS QUESTIONS, WHICH IS ON THE VERY EDGE OF WHAT MIGHT EVEN 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. And you know, you think you are having 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.

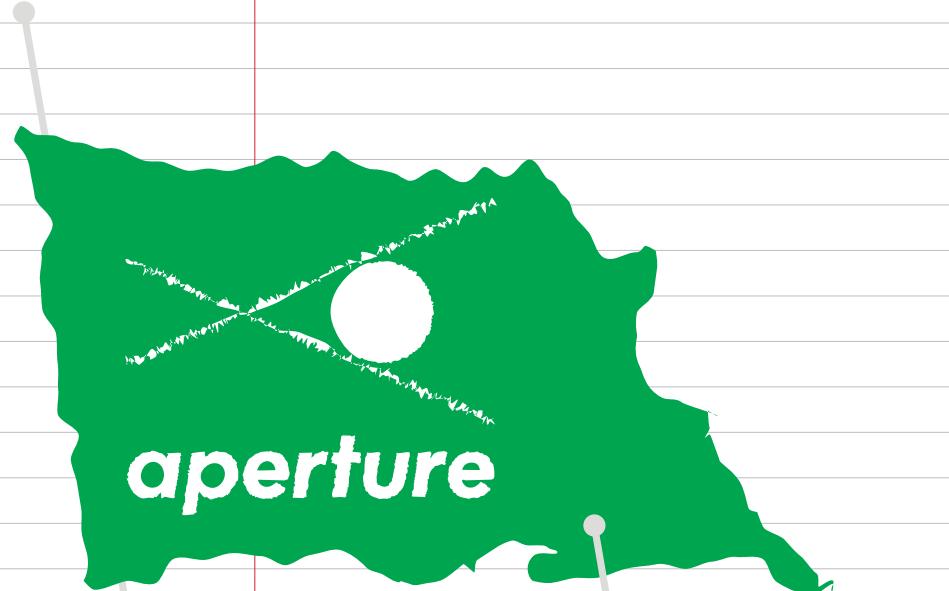
i WILL THINK ABOUT IT.



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?

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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?



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

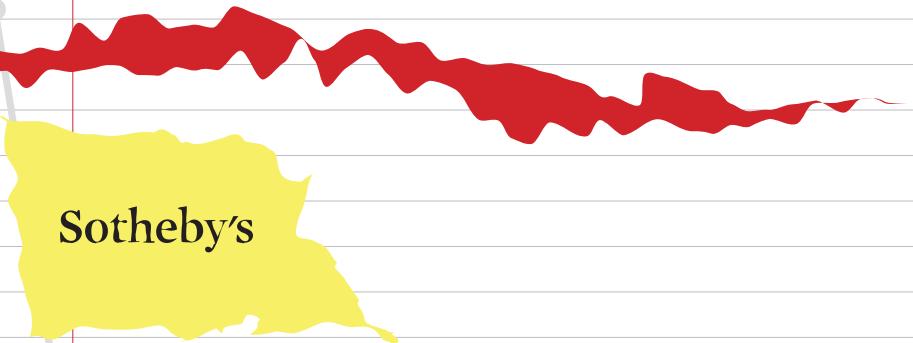
art materials specialists
art materials suppliers and materials fabricators

art patrons, donors, public art funders

art periodical publishers, magazine editors and professional production staff

art publishers

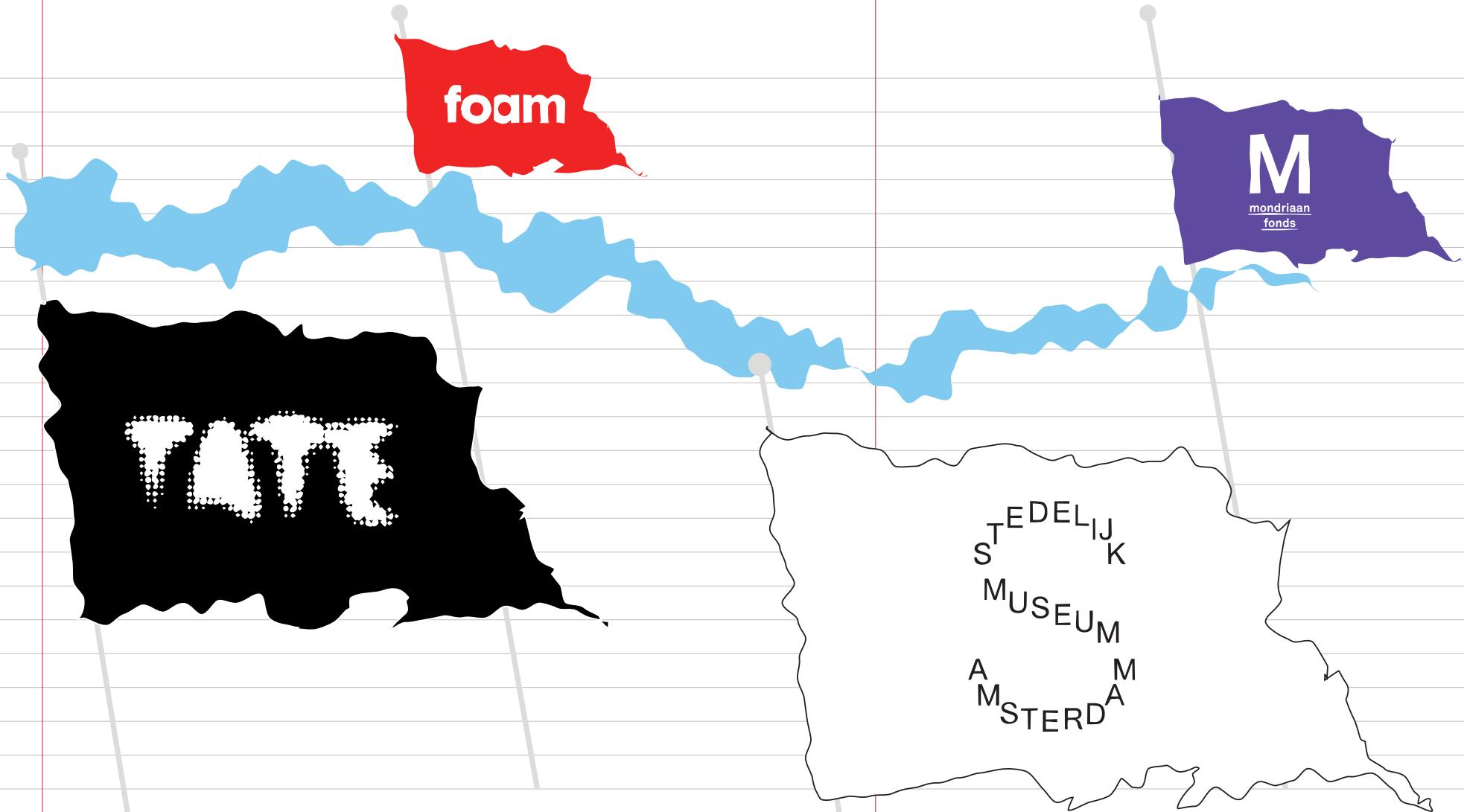
artists



Sotheby's

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, quintennials (...), 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.

54

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.

55

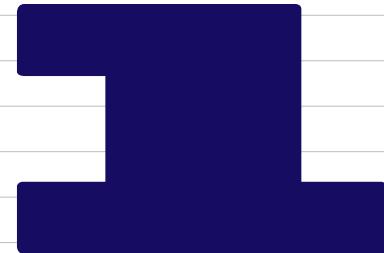
5. Why this Medium?

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

JONATHAN HIRLKEMA: THIS BOOK IS THE MEDIUM TO COMMUNICATE WITH THE WORLD RIGHT? MANY PEOPLE GET TO READ IT!

Many people get to read it?
Information wants to be free!
Not solely on a printed matter
of 100 copies..

OKAY THEN, I'LL RELEASE A WEBSITE ALONGSIDE IT. WHAT'S THERE AGAINST 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 had to be

extremely secret with the information that I needed to share. You know, I used to work for the government, but 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, 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 niche, the art world, that's what bothers you, isn't it?

Books, prints, installations, 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! And if you have any further questions, I will answer what I can.

OK, I WILL. ANY SUGGESTIONS FOR THE URL?

Yes, whydesingwhy.art

What is the Relevance of 6. Art?

Marcel Duchamp:

Relevance... Artists often do things without knowing why they do them, I never ask myself why... So 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.

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.

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 IT CHANGED EVERYTHING
THAT HAS 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 – 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.



SO WE MIGHT SAY THAT
ANY IMAGE OR OBJECT CAN
POTENTIALLY BE ART, BUT NEVER

ACTUALLY: THE ART WORLD IS
ALWAYS A SPECIFIC MILIEU THAT
AUTHORISES SOME ARTISTS,
MESSAGES AND OBJECTS AND
NOT OTHERS?

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



7. Why You?

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

WHAT MOVEMENTS ARE YOU TALKING ABOUT?

I'm talking about movements such as the Anonymous movement, yet, it doesn't matter what 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.



One of those movements

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
THROUGH ART!



My attempt to control the world...

Ok, but as a first step you must realise that you are inclined to take an astonishing phenomenon (art) too much for granted. Think about it,

countless millions read books,
listen to music, watch the
theatre, go to the cinema.

Why?

TO SEEK DISTRACTION, RELAXATION AND
ENTERTAINMENT.



...Or rather distract it? Relax it?

That is to beg the question.

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?

IT'S JUST AN ESCAPE FROM AN
UNSATISFACTORY EXISTENCE INTO
A RICHER ONE, INTO EXPERIENCE
WITHOUT RISK.

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?



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 FULNESS 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 public what
kind of art you have to make.
What is upmost important for
the public to look at and talk
about?

Practice:

My Classmates

?



my TEACHER

JAN



JIMMY



MARINA



KATE



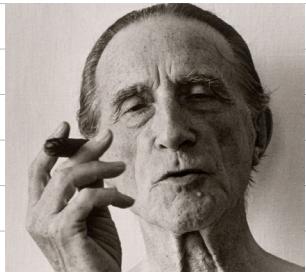
ANDREA



RENZO



JEFF



MARCEL



STEFAN



ADAM AND OLIVER



ADAM AND OLIVER

Colophon

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