

PERIPHERAL ARTERIES

February 2015

ANDIE JAIRAM
KRSTO BOROZAN
TIFF GRAHAM
KRISTOPHER DOLPHIN
TARRVI LAAMAAN
PRZEMYSŁAW SANECKI
STACIE BIRKY GREENE
ELODIE ABERGEL
PRZEMYSŁAW SANECKI
TONYA AMYRIN RICE
BORJA RODRIGUEZ

Elodie Abergel, United Nation without "s",

2012 from the Capharnaüm series

Peripheral ARTeries

A R T R E V I E W

February 2015

Elodie Abergel

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The focal point of Abergel's art is the territory she works within, the borders of which house her energy, whether they are visible or not. To convey this focus to her audience, she uses materials found in her surroundings, transforming them through different mediums as a function of her expression.



Przemyslaw Sanecki

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Is art computable? Or is a random, unpredictable, and non-compressible phenomenon? Will art survive in the post-human era of thinking machines? Will it be possible to comprehend the meaning of art by artificial creatures? What the origin of the work of art is going to be for them?



Stacie Birkir Greene

30

"Nature has always been the central focus of my work. I find myself drawn to its many parallels of form and texture, and its paradoxical strength and fragility. The former is a lens through which I draw together elements that appear in disparate environments - such as coral and cacti - as a means of making unexpected connections."



Krsto Borozan

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"I use photography as a means of self expression. Through it, I try to express my interpretation and understanding of the world around me. On that way, my camera helps me to open an unexplored world. Conceptual photography is something that interest me the most, and greatest inspiration I find in nature and people"

Lance Turner

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Tarri Laamann justifies the use of the woodcut technique as follows: "You never know what the result will be, because wood plays tricks like crazy. OK, if I worked with a smooth oak board, the result would be more predictable."



Kristopher Dolphin

30



I believe one of the single, most crucial elements to filmmaking is story. It's the heart of the film's body. A peak into the soul that drove us to bring it to life. A vital source of the audience's fascination. The evidence of the film's effect on others.

Przemyslaw Sanecki

Is art computable? Or is it a random, unpredictable, and non-compressible phenomenon? Will art survive in the post-human era of thinking machines? Will it be possible to comprehend the meaning of art by artificial creatures? What the origin of the work of art is going to be for them?

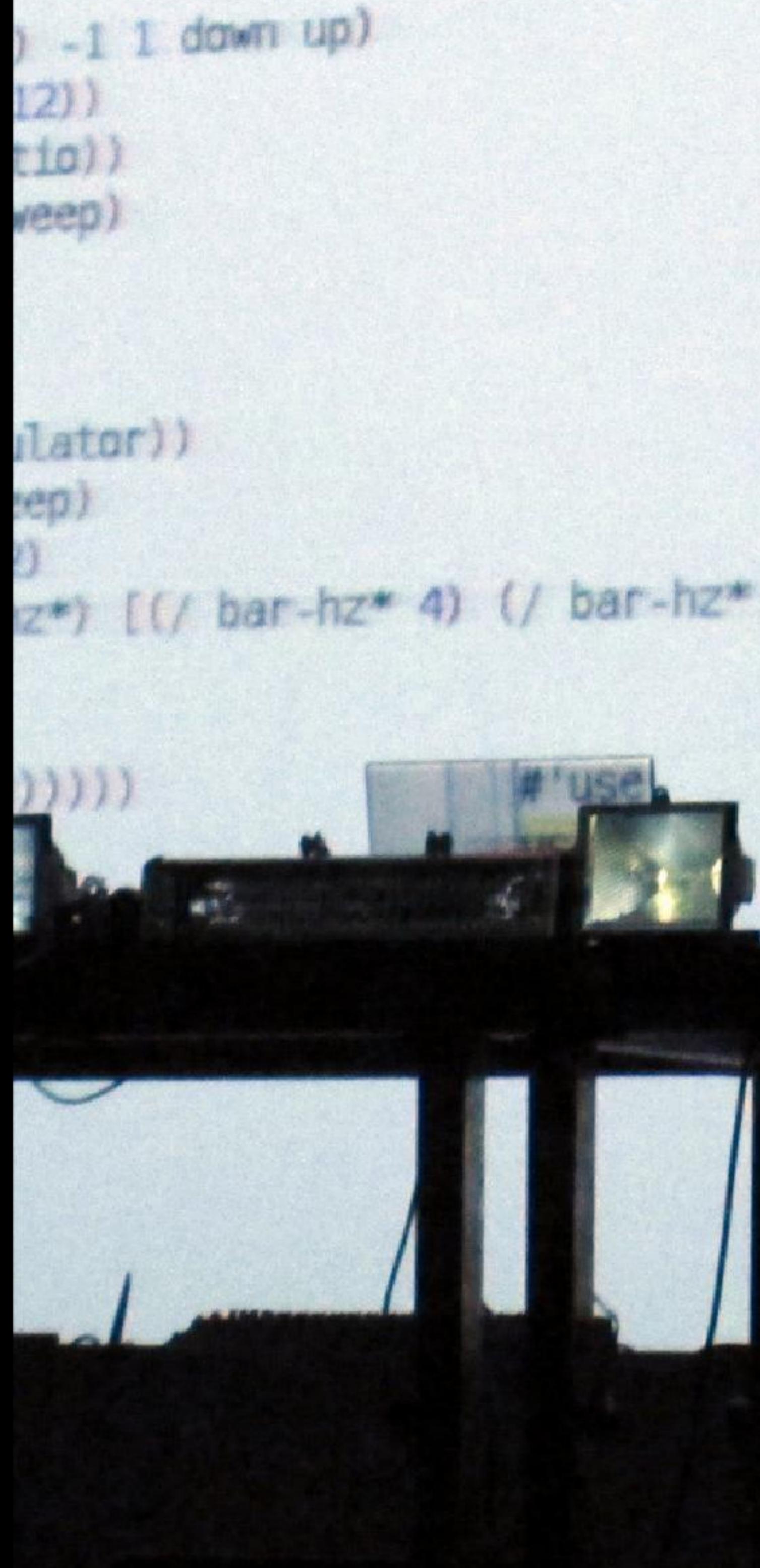
***"The Source of the Work of Art", 2014
Computer programs, 2-channel projection
+ stereo sound. link:***

<http://youtu.be/7xcXPjtoxX0?list=UUkJrouyfJ32ptCKsaiS6g>

Description: The axis of the work is a hermeneutics machine of Martin Heidegger's "Der Ursprung des Kunstwerkes". The essay is deconstructed by an expert system with the aid of a deep learning and auto-encoders technology. The screen no.1 presents a gravity drift in a semantic space -- words are scattered according to features found by the machine. The screen no.2 displays a dynamic text generated in real-time by an artificial neural net. The logic of the text is rooted in the screen no.1. The accompanying sound comes from the synchronization of consecutively emerging words of the text with a sonification of their representations in n-dimensional vector space.

Przemyslaw Sanecki

Sanecki



Peripheral ARTeries

carrier

(def λ (amida))
7/1

untitled

live-coding, 2012, Pawilon Nowa Gazownia, Poznań

An interview with

Przemyslaw Sanecki

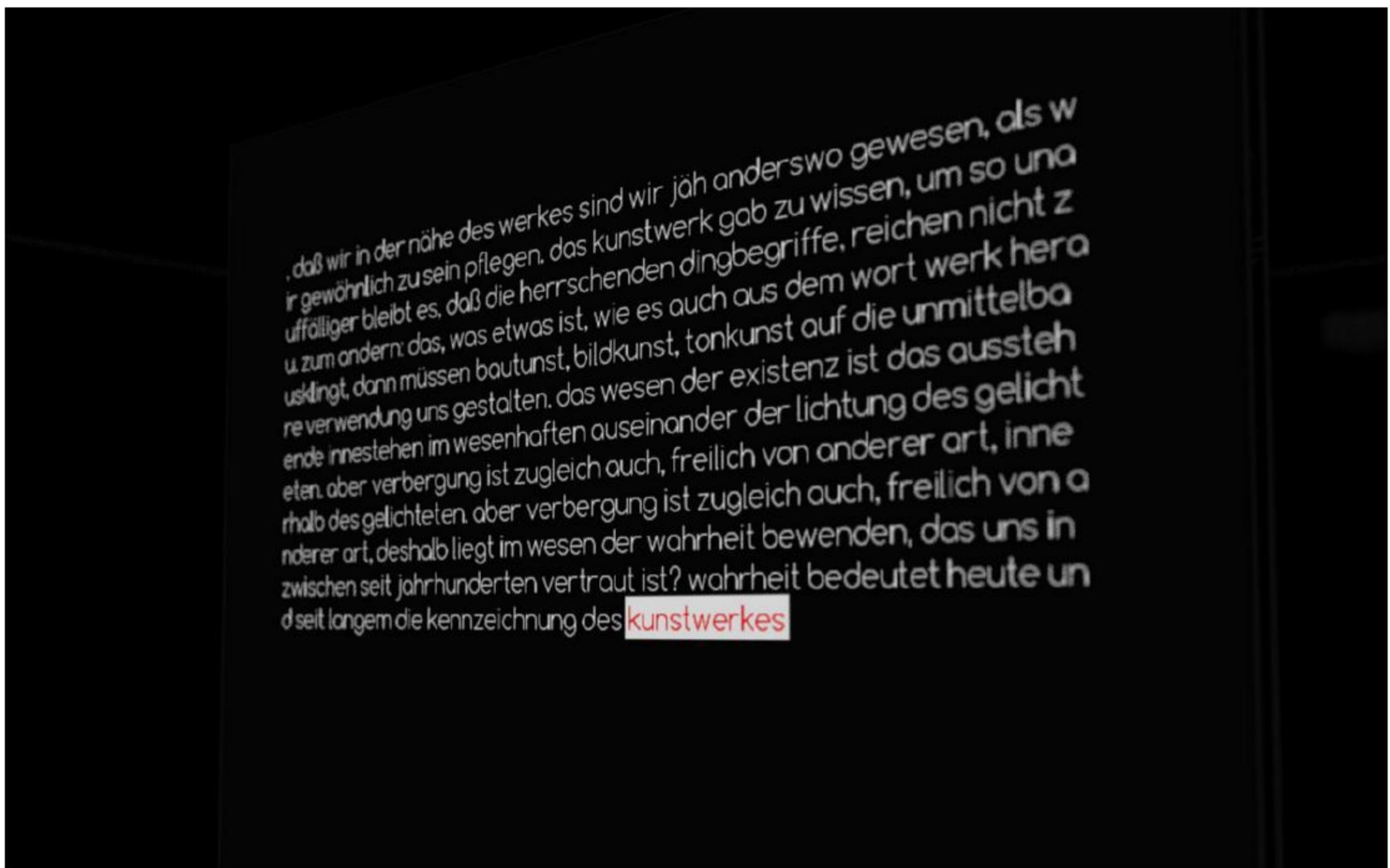
The very first feeling I got when I had the chance to get to know Przemyslaw Sanecki's works, is that Art and Technology are not separated at all, and that it's always possible to go beyond any artificial boundary that limits the intrinsic continuity between Art and Technology. Sanecki shows how this symbiosis is not only possible, but at a certain point unavoidable and it's with a real pleasure that I would like to introduce our readers to his stimulating works. Hello Przemyslaw, and a warm welcome to Peripheral ARTeries: to start this interview, would you like to tell us something about your background? You have a solid multidisciplinary training, and you hold a MA in Fine Arts that you received from the Academy of Fine Arts in Wroclaw and a Ph.D. in Fine Arts at University of Arts in Poznan: how much have these experiences impacted on the way you currently produce your artworks and on your evolution as an artist?

Przemyslaw Sanecki: Hi. To be honest I don't know what is an advantage of holding a university degree in a day-to-day art practise. Of course, art is not a science and shouldn't fall under the same didactic regime but art is taught and I spent some time in a knowledge industry. Ph.D. is, in some way, a by-product of my short carrier at an university. I have to admit that I enjoyed teaching. And there is an interesting story related to that time. I was entrusted with a subject I had to invent. Consequently, I had started to conduct a small didactic experiment at University of Art in Poznan, the biggest art college in Poland. I wrote a first manual in Polish for a creative coding with Processing IDE but I realised very quickly that I'm a very bad teacher. I don't



Przemyslaw Sanecki

mean by that a lack of tutor skills. I felt rather irresistible pressure that I should sabotage the way in which art is taught. Owing to trust of my employer and novelty of a subject I'd been relishing practically no restraints in doing this. By the way, students of fine arts are not particularly interested in learning programming languages. They are too emotional and there is too many temptation and danger in their fresh adulthood. So, they let me spoil themselves with mush-up of what I was dabbling in that time: Artificial Intelligence, Algorithmic Information Theory, Symbolic Logic, and Crypto-Anarchy. I think most students thought that I went crazy, but this is perceived rather as a virtue in artistic circles but if you want to survive in academia, it is inevitable to do Ph.D..



"*The Source of the Work of Art*", computation based installation, 2014, visualization, screen 2

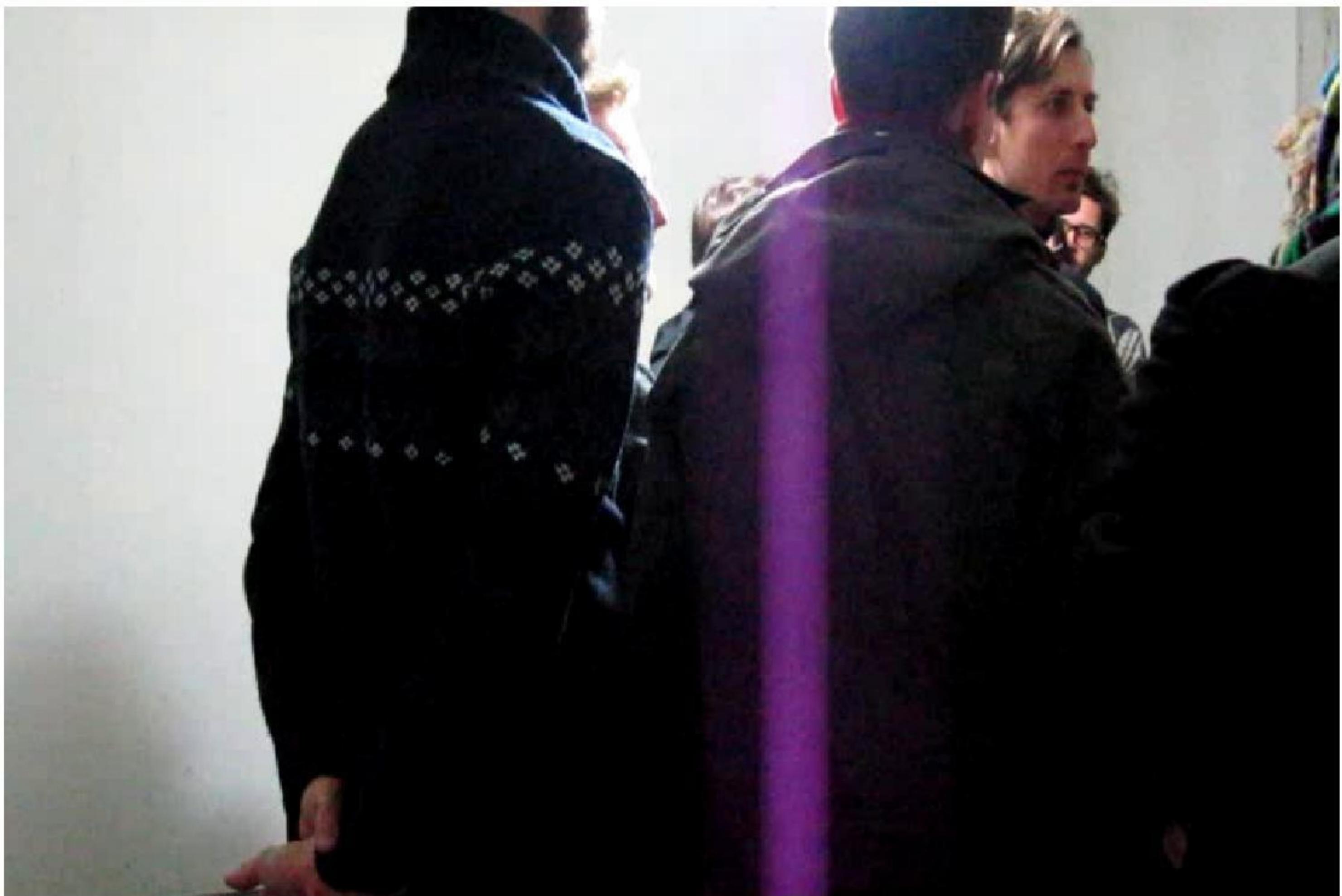
So I did. Paradoxically, I resigned shortly afterwards.

Before starting to elaborate about your production, would you like to tell to our readers something about your process and set up for making your artworks? In particular, what technical aspects do you mainly focus on your work? And how much preparation and time do you put in before and during the process of creating a piece?

P.S.: When working with computability and you attempt to create art-machines with state-of-the-art algorithms, it is important to end up at some point with something which you could actually see in a motion. I don't mean exactly proper functionality but some materialistic

minimum – a computation has to be conducted. You can think of it in more abstract way, as a kind of artistic principle.

Writing code is an enjoyable but arduous job, especially if you are attached to a specific style and you have to implement most of algorithms on your own. However, the most time consuming and challenging is research. I dug through so many fields during work on "*The Source of The Work of Art*" that enumerating them could be difficult now. Probably due to fact that I'm particularly careless about names and borders of disciplines. Now, I've been working on new project for around half a year and I'm still not able to say when I'm going to start implementation work.



untitled, performance, 2012, Poznan, Poland

But I think your question is also about what in general artistic labour means to me. This greatly determines what kind of artist I am. To start with, I made my début in 1999 with performance during which I was sleeping in a gallery. I didn't even called this a performance but rather an appearance. I didn't know at that time that an appearance, as a form of artistic act, had a precedence in Polish conceptual art. An appearance as a disobedience - refusal of doing a performance.

I'm mentioning this because during my twenties I was almost exclusively occupied with a performance at a junction of a body-art and relational aesthetics. This is a label which art

people in Poland have stuck on me even though now I hardly do performances. But this is partially true. I am still a performer but what I was doing more than a decade I should rather call a white strike than something else. I resisted to delegate me to a vague symbolic function of an art priest. During my performances I was pulling spectators from their site to mine. Literally, I very often violated a person immunity, by dragging, pushing, touching. Either I didn't allow making a documentation - partially because of its potential use as an evidence in a court but mainly because those performances weren't to watch from a safe perspective of an art lover.

(pan2 (* -1 mouse) 2)

]
(out 0 [dry wet]))

#<synth: cat>

user=>

(def homet (cat))

#<user/homet

user=>

(ctl ii :len 1 :midi 28 :pos 16 :ratio 3)

29

user=>

(defn will [animal pat n]

(let [len (count @pat)]

shit (->> (mod n len))

(nth @pat))

(ctl animal :gate shit)

dream (/ bar* 2)

(Thread/sleep dream)

- (ctl animal :gate 0)

- (Thread/sleep dream)]

(recur animal pat (inc n))))

#<user/will

user=>

ctl i :len 1 :midi 28 :pos 16

3

n 1 :midi 28 :pos 1



(ctl i :len 3 :midi 35 :pos 06 :ratio 3)



I was never prepared for next performance. I knew that every consecutive performance would be unpredictable and exhausting experience also for me. So, I rather expected others to be prepared at least likewise. A responsibility was on both sides and every preparations in separation were futile or even detrimental to my practice. This is a myth that the work of art is an effect of convict's work. It is never like this. The work of art is always an accident. I should rather call it a random event. This randomness makes tremendous difference between sweat houses and artist studios. For most people it is hard to believe that not hard work in conjunction with mystical talent but a fortune is a rule of art. I think that this is a main reason why a general public has problem in grasping what is art about nowadays.

We are not forced to use such an emotional rhetoric. I was serious when I told you that I'm still a performer, although now I'm coding technologically advanced art objects. But it shouldn't sound as contradiction any more in context of Emil Post's "*Finite Combinatory Processes - Formulation 1*" from 1936. In this paper Post describes the kind of a game in which a person roams through passages of a building of undefined size. By doing so the character is able to solve all solvable, even inconceivably complex mathematical problems. This sounds like one of the Borges's fantasies but in fact this is a description of the way in which all computations are conducted nowadays. Post invented a formal system which today we call the universal Turing-Post machine. All computers are based upon his *fairy tale*, not only in a metaphorical way. So, now I am rather a performer in this "Postian" sense.

I can say that I chose to work with state-of-the-art algorithms also because algorithms are a labour in the most abstract way, alchemically distilled. And writing software is a labour twofold. If it is done subversively it is like a double negation – doing by not doing.

Now let's focus on your artistic production: I would start from The Source of the Work of Art,



A photograph of a man with glasses and a dark suit, sitting at a desk and looking down at a laptop screen. The background is dark and out of focus.

Przemysław Sanecki

Peripheral ARTeries

noise concert

2012, Wrocław, Poland

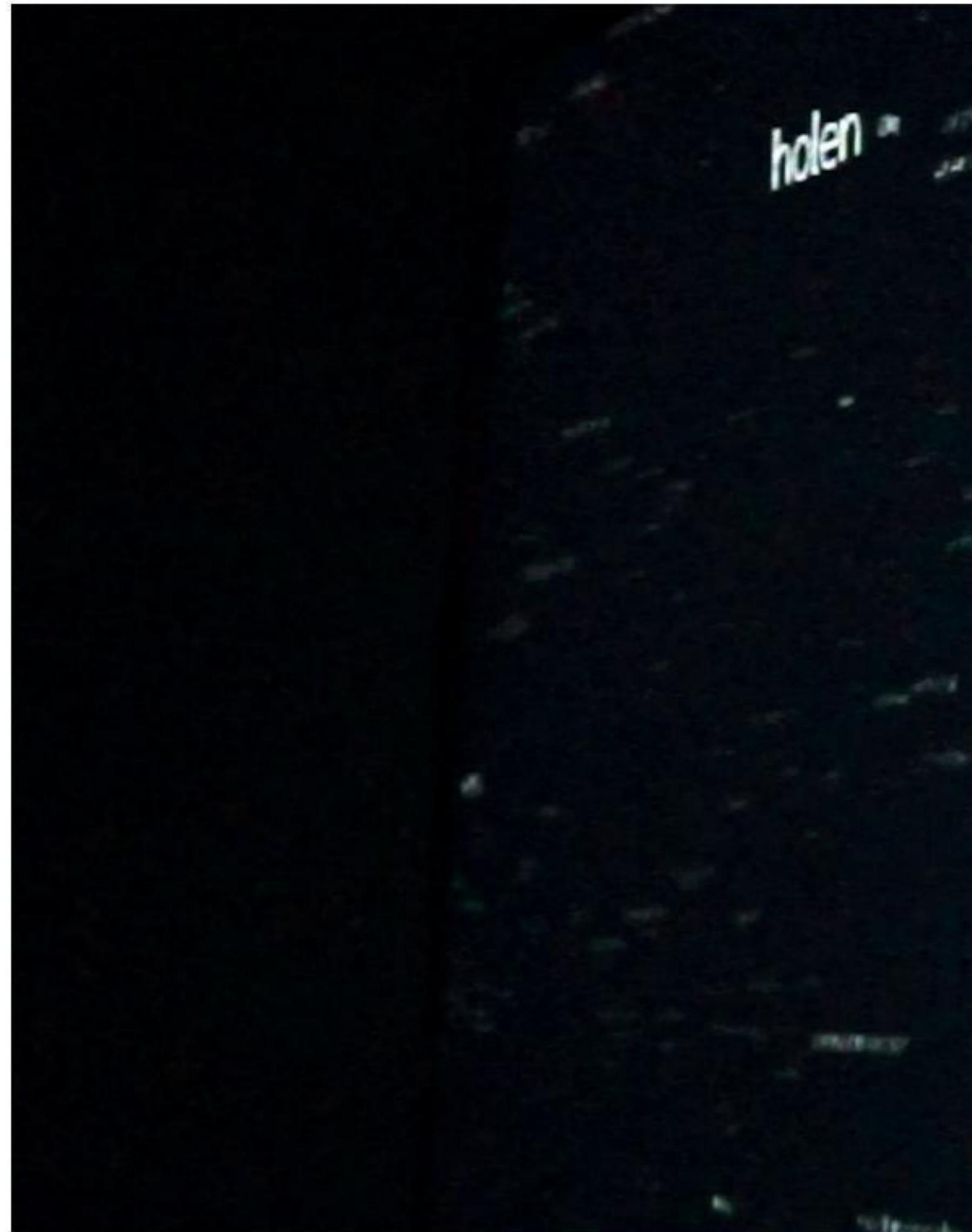
an extremely interesting work of yours that I would suggest to our readers to get to know directly at

<http://youtu.be/7xcXPjtoxX0?list=UUfkJrouyjfJ32ptCKsaiS6q> in order to get a wider idea of it. In the meanwhile, would you tell us something about the genesis of this interesting project? What was your initial inspiration?

P.S.: From the technical point of view this work is easy to describe. The Source of the Work of Art is a language model based on Martin Heidegger's essays, particularly *The Origin of the Work of Art (Der Ursprung des Kunswerkes)*. I must confess that I am not a big fan of his work and this is a kind of shame for European philosophy that he is a flagship figure of the anti-platonic tradition. But still he is worth reading. I placed Heidegger's writing in a centre of my interest for at least two reasons. Firstly, because of the role the work of art plays in his epistemology. Secondly, its connections with technology.

But I should mention that I started working on this project after a lecture of Alain Badiou's "*Handbook of Inaesthetics*". Badiou establishes in this book three schemas for ordering a relationship of the work of art with truth. Heidegger appeared in the text as a representative of the romantic scheme, which seems for artists much more satisfying than other two – didactic and classical one. At least for an artist who thinks that art has its own unique truth. I used to think myself in this way. It always seemed to me that art had something to do with truth. Obviously, at a purely materialistic level, an artistic artefact must be genuine product of art. But it seems intuitively plausible that it is also a genuine source of epistemological insight, which, by the way, makes a white cube such a valuable place.

Badiou addressed this problem and demonstrated how art is hijacked by truth owned by mystics, politicians, psychoanalysts, and other experts. He proposed the fourth way



"*The Source of the Work of Art*", computation based instal-

which brings truth back to artists. But this made me suspicious and I started wondering why artists need an another philosopher to do so. I was fathoming out this epistemological context for some time when I had found Alfred Tarski's book from 1933, titled "*The concept of truth in formalized languages*". What I read convinced me that truth belongs entirely to the language. Art's problem with true comes from the belief that art is a language and a work of art is a special kind of sentence. But art in not a language as food is not air, even though they both enter your body through your mouth. Of course, I use a language to make art but only



lation, 2014, project room preview, screen 1

because it is such a useful tool. I also use a chair and coffee but nobody will tell me that making art is using a language while sitting and drinking coffee. This is a silly example but shows how we evaluate a language and how easily forget about everything else. Every and each work of art is unique and it is impossible to substitute one for another as you can do with sentences with the same meaning. It is so because the work of art doesn't fall under subject-object dichotomy. It is not a representation. It is not a medium carrying message that we can pass further by translating it into another language. The only true I can agree with is that art is making art and

everything that helps you in doing so is equally important. But what is making art?

What Heidegger wrote about art might be helpful, if you strip off his professional obsession of truth. I don't even need to use his word any more. Making art is simply pushing human world outside the border of predictability and control.

In my work I wanted to connect these thoughts with the problem of computability. The Source of the Work of Art is a kind of a sci-fi work but it touches problems that we have already tackled today. The central idea is as follows. If the reality

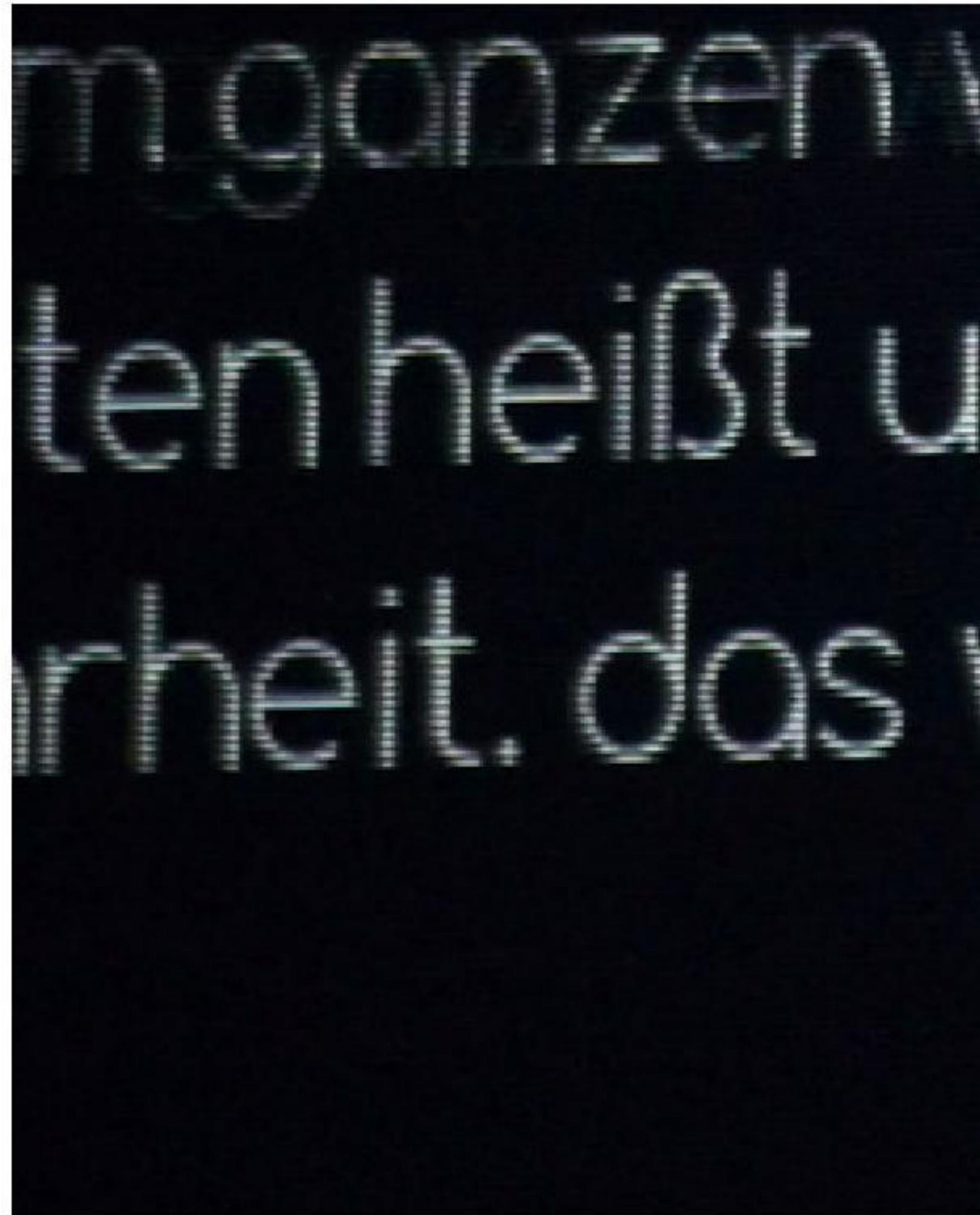
is computable, it would be indistinguishable from its own simulation. Computability is a term from theoretical computer science but it is widely used in the meta-theoretical reflection about foundations of science. So, if the reality is computable it is feasible to encode its laws (the scientific laws of nature) in programs and run simulation, which will be qualitatively and practically the same as the original. The work of art is a part of reality, then there should be the law, the only formula of art as its source. But I do not believe in this.

It is a matter of time when intelligent machines will start doing their own hermeneutics of human heritage, including art. And because of their mechanistic origin I'm wondering how they will behave. I hope that their intelligence will be completely different from ours and they will surpass our notion of reality.

To construct a model I used algorithms which recently caught attention of the biggest players in IT. Deep learning is a black box technology that allows companies like Facebook or Google to maintain and expand their domination.

Actually, they bought the biggest names in the field. This is not a general artificial intelligence, agents have no autonomy and have many flaws but imitate many tasks which we perceive as intelligence demanding. I wanted my model to be at least in harmony with Zeitgeist.

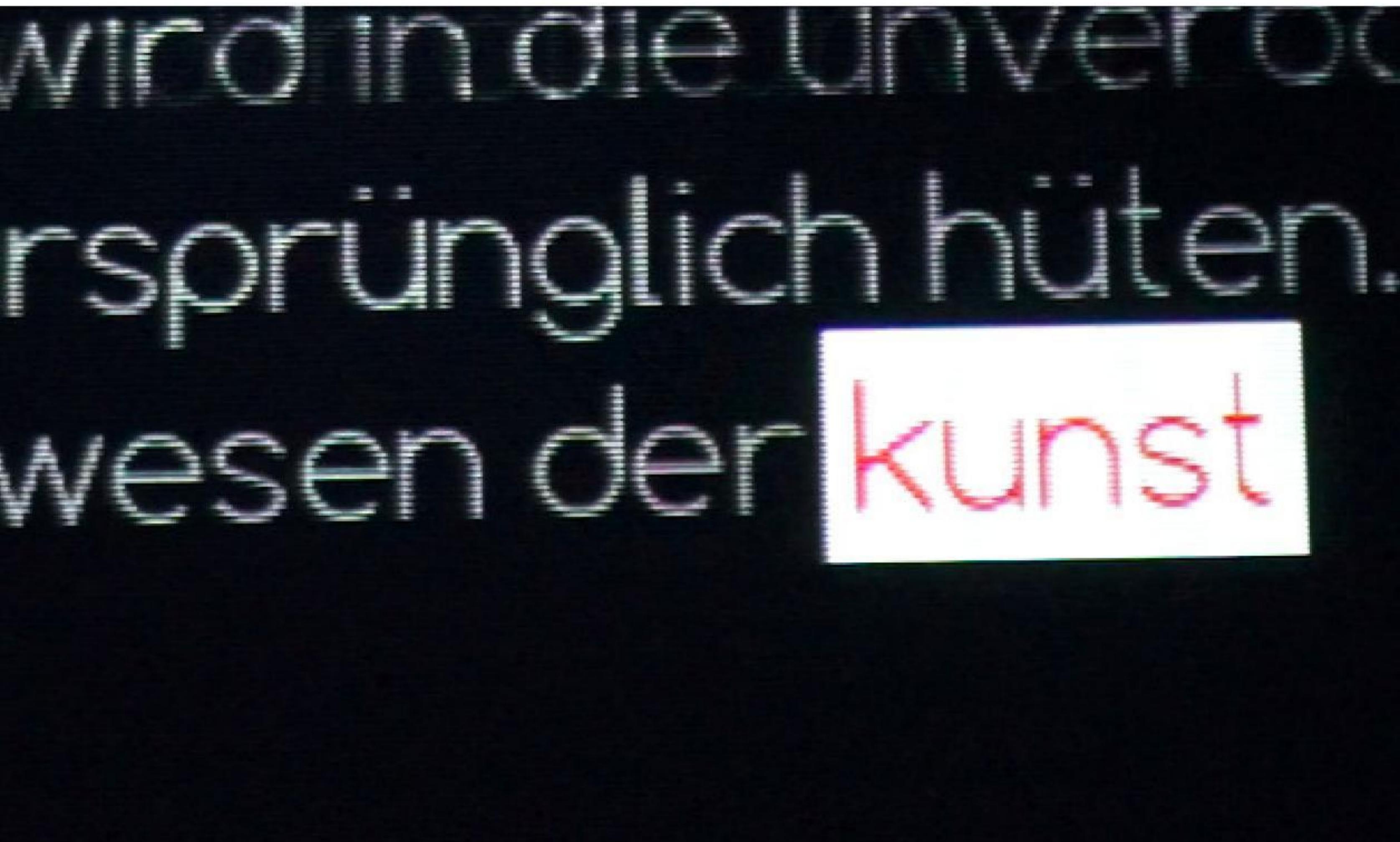
What has particularly impressed me of your investigation about the emerging of language is the way you have been capable of bringing a new level of significance to a concept, re-contextualizing the ideas behind it: and I would go as far as to state that in a certain sense your works force the viewers' perception in order to challenge the common way to perceive not only the outside world, but our inner dimension... By the way, I'm sort of convinced that some informations & ideas are hidden, or even "encrypted" in the environment we live in, so we need -in a way- to decipher them. Maybe that one of the roles of an artist could be to reveal unexpected



"The Source of the Work of Art", computation based install

sides of Nature, especially of our inner Nature... what's your point about this?

P.S.: In broader sense by knowledge I understand something formulated in a language just enough transparently that it can be used to point someone in the same direction. Consequently, you can share a similar point of view or argue reasonably about differences. I agree with you that we live in encrypted word but not necessarily because the reality is encrypted by itself. Our explanations make it so. They make a world "ghostly". Words are like ghosts - at least they don't live their lives for



ation, 2014, detail, screen 2

someone who doesn't speak the same language. Of course, someone can say that we are able to translate from, for example, English to Chinese without lost in a general meaning. It works indeed and that's cool. But, it means at most that we are not totally insane. And this is in fact a definition of sanity - to belief in the same ideas up to this point that they become objective. But it doesn't make a ghost world more real. I do art because I am not satisfied with this degree of reality we normally accept to save our sanity. A role of an artist is not prophetic but rather a heretic one. This is a beauty of art that people

gather in a gallery but it is hard to find two people who agree on the same work of art. Art differentiates people, it keeps them at their points of view. If someone judges this as anti-social behaviour, he is probably right but for me so called 'social' is nothing more than an imposition of the same ideas on others.

Of course, I have my own ideas but I don't want to stuff my work with them. I want people to watch and make them curious. Whatever happens, happens for something unknown and this is in some sense perfect re-contextualization.

A couple of questions are recurring in your investigation: "will it be possible to comprehend the meaning of art by artificial creatures? What the origin of the work of art is going to be for them?" Although I'm aware that this might sound a rather naif, these lines have reminded me one of my teens reads, the well-known Do Androids Dream of Electric Sheep? by Philip K. Dick... If you ask me, I think that the capability of comprehending a work of Art is an epiphenomenon of the cultural stage of whom run against a painting, as well as an installation or an act : in this sense I would state that if machines will reach a stage of evolution, they will be able to recognize - maybe in an unexpected and perhaps peculiar way- that there is Art beneath a Work... I don't know if an Android would dream of an electric Caravaggio, but I'm quite sure that a new way of comprehension will be reached by an high level of evolution...

P.S.: I read this book in my teens as well. By the way, I read a lot of sci-fi books commuting to school. Demand for thinking machines comes from a very daunting insight that we have approached limits of our biological development.

Much more justified by the culture is the creation of the artificial slave than the enhancement of our cognitive capabilities through chemical or mechanical means.

That's the main reason why we want to equip them with brains similar to ours. We hope that we will be able to control them in the same way as we control each other. But this is naïve to think that intelligence is exclusive to human and every species has to pass through human stage to reach the supremacy.

This assumption makes us believe that we are going to share some subset of our concepts with super-intelligence. In my opinion, this inner world that consists of mental representations has nothing to do with intelligence. For example, I do not doubt that plants are intelligent but at



untitled, sunrise ultrasonic landscape, 2008, Oborniki Sl,

the same time I'm not able to imagine what kind of so called inner life they should possess.

I want to stress that the work of art is not a representation. It doesn't follow rules of inference either. You can imagine a piece of art in your mind, but this is always unpredictable event and somehow strange to your mind. That's why people need to make art accessible through our senses. We need more and more works of art, not axioms of art.



Poland

As art slips from a mental mediation, if we want to create someone who overcomes us, we have to realize right now that this creature will not be just faster and better us but someone who we will not be able to understand at all. I can only speculate whether our art will be junk of impractical matter or just on the contrary - a human signature dish that makes us worth keeping alive.

Maybe because I have a scientific background,

*I'm always delighted to come across an interesting example of how Art and Technology can establish an effective symbiosis, as in the aforesaid *The Source of Art Work*, so I would like to use this occasions to ask what's your point about this fruitful contamination... By the way, I'm sort of convinced that new media art will definitely fill any remaining dichotomy between these apparently different disciplines: and I will dare to say that Art and Technology are going to assimilate one to each other... what's your point about this?*

P.S.: It is more common to bind art with science. But the goal of the latter is to compress the reality to few concise formulas. Art goes in an opposite direction - its sole aim is to diversify the reality. Artist feels this contradiction not long after he/she starts to flirt with science. Science is collective and coordinated effort. On the contrary, art derives from the in-coordination of an individual. A mistake is not a failure but a tailored-to-fit condition which makes artistic effort fruitful. The most frequently, a collaboration between an artist and scientists ends up in a situation in where an artist is forced to provide an illustration to some scientific claims. Using Badiou's words, art is easily consumed by a didactic schema in the art and science framework. I'm not trying to convince you that it is not possible to bind art and science. I'm rather trying to say that this is as difficult as being right and wrong at the same time.

Quite the contrary, art and technology just tidily fit together. First of all, an artist is τεχνητές - a technologist. But he transcends technology in the same way as a worker transcends labour in Ernst Jünger's "Der Arbeiter". Technology becomes his form of life.

This approach could be very useful in terms of the emancipation of art. Post-Duchampian artist didn't want to be stupid like a painter. He tended to blur a border between an artist and intellectual. In my opinion, this is a debacle. An artist is not an intellectual and there is nothing to be ashamed



untitled, performance, 2008, Lodz, Poland

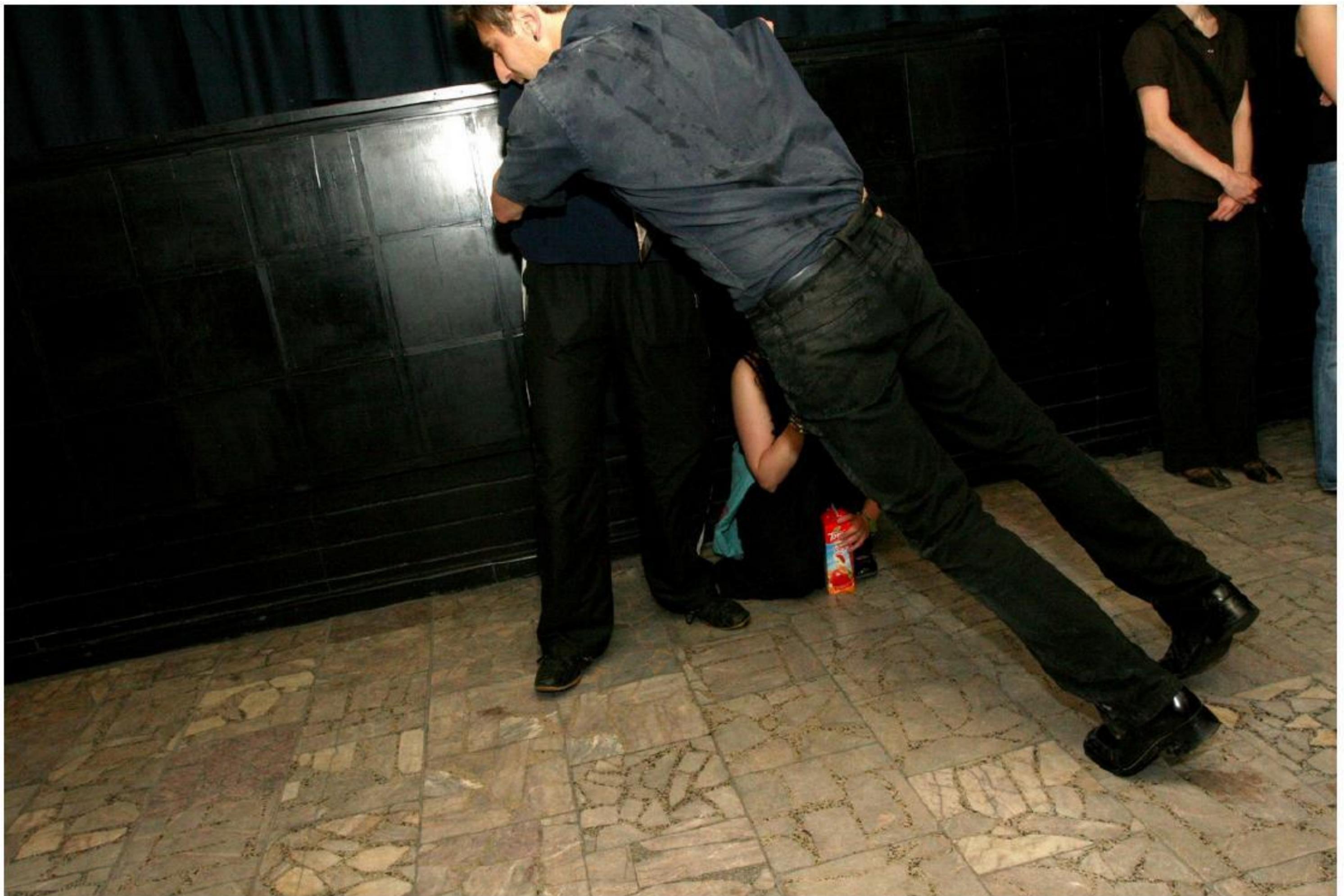
of. At some point technology will be indistinguishable from magic, for good and evil. And this is great news for someone who dreams of being beyond of the good and evil.

Another interesting work that has particularly impressed me and on which I would like to spend some words is entitled "Pawilon Nowa Gazownia live-coding": I definitely love the way, by heightening the tension between reality and perception, this work explores the concept of language and of direct experience... so I would take this occasion to ask you if in your opinion personal experience is an absolutely

indispensable part of a creative process... Do you think that a creative process could be disconnected from direct experience?

P.S.: It depends what we mean by a creative process. In the context of what I said about an unpredictability, it should be perceived as something that facilitates the lost of control. I mean a lost of control restrained by a personality. Without this restriction it becomes just a crash.

As an artist I am against art as a language. But this doesn't stop me from using linguistic tools in making art. Coding is for me a new literary



untitled, performance, 2008, Lodz, Poland

genre. How it differs from classical literary practise speaks for time we live in. I used to think of the ambiguity of a natural language as a source of poetry. Now I think that the greatest poets use language to the utmost of its literalness. A poet uses words like impulses to stimulate the brain from the inside. It seems to many that people who listen to poetry are like dreamers. But I think opposite, they have just woken up. There is nothing more seductive than an everyday life. Common belief is that art is about an illusion, but if we take an etymology of 'art' we would see that it means 'just now' in Greek. Art is an anti-illusion. Already Aristotle in

his Poetics commented that poets use a language differently for tragedy than Herodotus for his chronicles and we all know to what extend historiography is a subject of manipulation. I think sometimes that an artist is someone who is internally forced to do everything wrong. In a positive sense.

Multidisciplinarity is a crucial aspect of your art practice and I think it's important to remark that you are an active noise musician as well.

While crossing the borders of different artistic fields have you ever happened to realize that a symbiosis between different

disciplines is the only way to achieve some results, to express some concepts?

P.S.: In a noise music you work with audibility rather than something commonly related to musical regime. I am a fine artist and this is a part of my wider practice but I don't like loading a white cube with a sound. It sometimes works but I have no much respect to so called sound art. I prefer playing in clubs where people can stay sharp or get intoxicated without being too much exposed, being too much restraint by a high culture. I'm from a rave culture. That's why for me is more than a convenience to be called a noise musician. I do rather loud things that go on in time. I could argue that these are sculptures made of vibrant air but those are just words. I like working with a sound because of its formal purity but things like a rhythm, a harmony, a melody don't mean to me too much. I work with mathematical functions, my expectations and my maturity as a listener. Most musicians get very emotional when playing. I work with a code, very formally but ecstatic at the same time. I extensively use statistics in parametrizing compositions. In fact I developed an open source external for Pure Data which makes it more convenient. But I spend most of the time listening and waiting to be surprised. I like what Leibniz said about a pleasure of listening that this is essentially a pleasure of counting. For me, to count is to expect and I play with this. I want something that is not mediated by expectations. I want to stop counting and find a formal, in the sense of a structure, proof of being here and now. I seek for a pleasure and a noise is a great path to achieve this.

Your works are intrinsically connected with the chance of creating a deep interaction with your viewers, urging them to follow your process and pushing them to not play as a passive audience... By the way, although I'm aware that this might sound a bit naïf, I have to admit that I'm sort of convinced that Art -especially nowadays- could play an effective

role in sociopolitical questions: not only just by offering to people a generic platform for expression... I would go as far as to state that Art could even steer people's behaviour... what's your point about this? Does it sound a bit exaggerated?

P.S.: I don't think so. You can encounter forms of art which resemble a direct action from the world of a political activism. Although there is a high risk for artists of being ill-used by some casual rhetoric. Badiou called it a didactic scheme. I was a big fan of a relational aesthetic. Nicolas Bourriaud's writings influenced me greatly during my master studies at the beginning of 00's. Generally speaking, I was interested in the way how interpersonal relationships are transformed into their aesthetic counterparts – how evil becomes ugly and so on. This suited my own performer program, if I had one. I wanted to help people and this trend in art is called art of good deeds in Poland. I don't think that this is a correct political program for artists. This kind of art is extremely popular among state art agencies and NGOs. I think that this is a forgery.

Instead, I have a great respect to Jacques Rancière. He connected aesthetics with a notion of a regime. He made a point saying that for an artist a distribution of sensible is the only option for a commitment in politics. It only looks innocent. Real politics begins when you incite a conflict between what people see and what they want to watch. I did once a performance in a municipal art gallery during which I sniffed a line of amphetamine bought at the black market for money exclusively from my royalty paid me in advance by the host

(<https://vimeo.com/5215422>). The gallery denounced me as a criminal. In consequence, the curator was interrogated by the police and I was questioned by a prosecutor. I paid for this performance with a ban in all art institutions financed from public money not only in my family city. Wasn't it political?



untitled, performance, 2008, Lublin, Poland

Now, as usual, I would pose you some questions about your relation with your audience. During your career your works have been extensively exhibited in several occasions... It goes without saying that feedbacks and especially awards are capable of supporting an artist: I was just wondering if an award -or just the expectation of positive feedback- could even influence the process of an artist... By the way, how much important is for you the feedback of your audience? I sometimes wonder if it could ever exist a genuine relationship between business and Art...

P.S.: When I was doing performances, feedback was indispensable, tangible and what really mattered – performance is all about feedback, it is made of feedback. In some sense it hasn't changed. As I see, an artist is just another social agent trying to survive in an environment and maximise his/her rewards which is feedback, nothing more than feedback. This is a point of view of reinforcement learning and it is a quite useful approximation of so called Cartesian subjectivism. What distinguishes artists from the rest of society is a special kind of economics. By economics I mean not only its materialistic aspect but also symbolic one, in which objects in circulation are ideas.

Art is not about money but about making things which are radically unique and unquotable. I must admit that a genuine relationship between business and art is not only possible but also inevitable. The work of art is a perfect asset because its intrinsic freedom from contradiction between a use value and exchange value. Nowadays, this kind of cumulative "wisdom", described by Heidegger in "*Der Ursprung des Kunstwerkes*" is affordable only for rich people. I think that it has always been like that. You can perceive it as a curse of art but instead of blaming artists for the way they make a living from their work, we should change the way in which the idea of private property is valued.

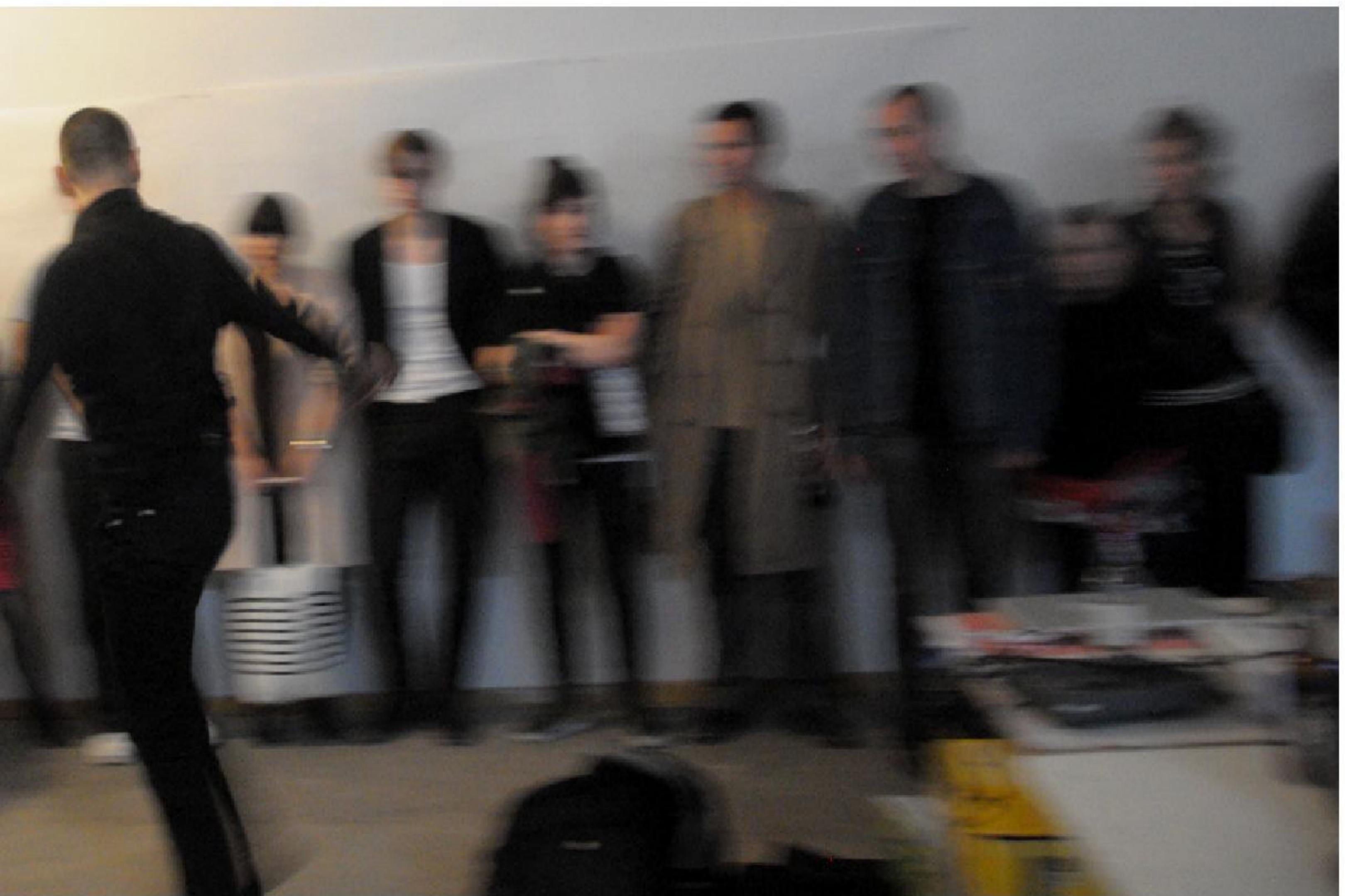
We tend to contrast business sponsorship with state patronage. But a state is not a public – it is



"geometrical sections", performance, 2011, Wroclaw, Poland

not a republic any more. I doubt it has ever been. A state is a beast, it is a Leviathan which gets sick if there is no war for too long. It is getting more and more obvious in our austerity times. If a state pays you it doesn't pay for nothing.

There is nothing evil in locating a surplus from a private sector into works of art. This lack of contradiction I mentioned above makes it the lesser evil. Drastically lesser than, let say, food speculations in unregulated financial markets, these all speculations on crude material or a mortgage bubble.



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Thanks a lot for your time and for sharing your thoughts, Przemyslaw. Finally, would you like to tell us readers something about your future projects. How do you see your work evolving?

P.S.: I've been working on a work of art which, strictly speaking, accumulates the capital by doing algorithmic trading. The working title is "*The Work of Art who wants to be made of technetium*". Technetium is the most precious metal and the first artificial element produced by human, hence its name from the Greek τεχνητός. Still, there is a lot of research and

coding, a long run project to be done. I think of this project as a pretty Faustian one. I should rather say a trans-human Faustian - I'm mixing an artificial intelligence with greediness and other odious forces. It terrifies me but a human race being stuck in this stage of its development terrifies me much more. As a species we have no choice other than go far beyond our limits.

*An interview by Dario Rutigliano, curator
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