**Making Room for
Redundancy.**

: maybe it would be good to go back to a couple of things that were said here. Because I think there are two issues at stake, one is the solution of representation of copying and why does this come up more and more right now which is kind of a strange phenomena where you have the same idea manifest again and again and again by people who sort of know of each others' work - or people who arrive at a similar conclusion. But it is sort of an unusual phenomena and I feel that it's becoming very prevalent which probably indicates some kind of a very complex cultural, social condition out there.

: this current state of redundancy probably indicates that there is kind of a cataclysmic cultural restructuring that is happening, where something is changing very radically, much more radically than you sort of feel on a daily level because the industry continues, the international circuit just gets bigger, the market keeps growing, there is more and more art, but somehow so much of it is like a repetition again and again and again. Sometimes you go see a large biennial and its completely uncanny you feel like you've already seen all those works, they've already been done but only in a slightly different way which for me is a very strange sensation because when we have a Hollywood remake of a movie, I think in the 60s they started remaking 30s movies, then in the 80s they were making 60s movies, then in the 90s it was 70s movies but now they are making movies that were just made like 2 or 3 years ago so this pendulum swing is almost stopping, it's almost as though we are coming to some kind of end of history where today we remake today so there is no possibility of tomorrow.

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: museums and biennials and galleries and you know all of this sort of sanctioned space within societies. On the level of this room I would say yes but once you enter I don't know.

: spaces like that, always rather than addressing them specifically, they kind of avoid the question and say ok we'll do a little bit of this as we always have been doing... biennials.

: Biennials as an example of other cultural institutions avoid the questions.

: very much so. Of course. Because it is a very dangerous question. The problem is that the question is as dangerous for artists as it is for institutions. You know and normally there is a discussion on the level of institutions because it really predicates a different kind of practice maybe that goes away from traditional notions of authorship. It's a really complex subject that I can't describe fully right now you know but in terms of, if you want to rebuild your agency, or somehow recuperate your agency as an artist the kind of shifts in the practice that it requires are completely radical.

: I was thinking about art as a ecosystem so maybe this is the answer because that disappeared public that is supposed to be something that's negative maybe it didn't disappear at all but it became an integral part of the ecosystem, so because I have heard so many times from so many people that I started doing my own work, it's like transformation from …

: but of course you're dealing with a situation where you have art without public because once you involve this kind of engagement you're dealing with a professional community. If it's only artists and curators and collectors and dealers who come to an exhibition you're dealing specifically with a group of people that have a very specific use

for art but you're not really in any way engaging or even considering this possibility of a classical formula… the reason art works in a kind of a specific community or any community is that they encounter each other and that something gets generated from that.

: it seems like more and more projects are doing that, even ones that are sanctioned by official biennials and things like this. What seems to be interesting is that in that model of the insiders that help to maintain the structures there are some curators and other organizers who are sympathetic to other issues, to artists working in alternate ways, so even within these settings that may potentially risk the benefit that these projects might have if they weren't in these institutionalized situations, however they still appear. And so I think the question is: why do that? Or one question could be: why did the artist take those incentives to do that? And I think some of the reasons are professional but some of the reasons are that they see that some of these festivals, they're not only for insiders, like something like Documenta, there are definitely plenty of insiders, but there are also an enormous amount of people that come just purely for tourism.

: but this is an important moment because tourists are not tourists, right, the whole notion of being a tourist ... [people talk at same time] … of course Tate London can have one million visitors to see Olafur Eliason but if you analyze who these people are, what they're doing there …

: right, they're not free citizens - a public … absolutely. I was actually thinking of other works before I doubled back, works that for instance, Hirshhorn's monument to Bataille … whatever arguments can be made against that was an attempt at least to continue to ... [people talk at same time] ... I know it was removed but it was an attempt to address what you were saying, whether it was successful, that's another issue. That's only one example but there are many other examples of people doing things like that or people who are attempting to. I'm not saying that that breaks your statement but only that it doesn't necessarily disqualify any work that attempts to parasite off institutions as being invalid or ineffective.

: well I don't think - you were saying or reading from somewhere earlier - because once you kind of drop out of this circuit you become completely irrelevant in the sense that you cannot participate in the conversation.

: so it's a kind of risky situation. The main thing that I think, if I might just quickly say, that the problem that myself and I'm sure other people have with work that purports to be socially engaged and attempts to engage - just to continue using your terms as fully free agents, citizens in the process is that much more in institutionalized art and often recognized artists are adopting the very same methodologies in their work and basically creating a new cliché. My problem with that is that there is a kind of defanging process going on. The acidic or the potentially emancipatory benefits that certain works might have become completely whitewashed by works with more visibility that I wouldn't necessarily say just imitate those but adopt those strategies yet don't have those same benefits. I think it really hurts the work it really hurts the strategy. I thinking that's why more critical perspectives on those works are important …

: by the way, we're ordering a pizza right now for anyone who is going to stay.

: we have to move quickly forward because ...

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: it seems to me that it would be good to just quickly draw out things that have been addressed that could fit together, or rather things that have been brought up that let's say omit a lot of my rambling discussion and pick out the one point that may be interesting for the project. In theory there may not necessarily be any overlap, but I'm definitely seeing some already. And I also want to think a lot more about the place of the role of architecture in this too because it's one thing to look at buildings that are similar and another thing to look at how space is used, because I think a lot of the artists of varying practices deal with that.

: if there was one way to sort of let's say summarize maybe or extract something useful from what I was saying maybe my own sort of idea would be to imply that this proliferation of redundancy indicates a much more complex condition … you are very positive about it and there may be some kind of surplus if we sort of band together in groups and make it more efficient, but that's also quite interesting, but I would be much more pessimistic.

: personally I think it's important to critique current variations of collectivity and what you brought up was I think a really valuable perspective, basically a summarizing historic narrative as a context. We have specifically avoided getting a lot into talking much about market socio-economic issues, probably because many groups that are working today, or many people that are working today are attempting to find some approach to problems of capitalism. There are many different approaches and opinions, attitudes, but I think, about collaboration, it's not that it's necessarily good, it's just that it's becoming ever present. It's becoming almost unavoidable …

: for me a lot of times it's frustrating, we use things like when we say engagement we don't really say what makes a notion of engagement so interesting or valuable for us, it's that it resonates with political engagement. When we say that collective activities are cooperative practices whatever but really we are talking about some kind of longing for a collective subject, away from individual subject, but at the same time, we know where that goes ...

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: I like the idea of… thoughtful reuse. You mentioned the moment when repetition or redundancy is abject or embarrassing because you've replicated something that already happened but thoughtful reuse seems to have a place.

: maybe effective reuse, because I think one of the things we've been discussing within it is how can specifically doing things, and even if doing is just talking or thinking, whatever it is being done, it is done with other people who have similar investments, that that can be, are interested in how that could potentially be effective for our own stated objectives.

: and those being…?

: yes, exactly … precisely … Well I think on one hand there's a drive to help bring a critical awareness of the situations, some current situations that we're facing, that's one thing that I see. One of the situations, this massive amount of similar work happening, similar models being…

: the interesting thing about that is that you could have a copy or a duplicate or a pirate version, not all of them have authenticity, but when it returns in thoughtful reuse it is either diminished…

: for me I see this theme of redundancy as a way to understand difference … because I see a lot of projects that overlap in some initial original idea, maybe in some structure basic things happen, something comes up different but it still has the similarity on the level of form … people's approach to them or interpretations differ and then it becomes something totally different … so you can have two identical pictures, similar projects, that are completely different practices, but they look similar …

: similarity kind of, if it takes as a positive thing the first attraction, ok - you do a similar thing. ok and the next step is that if you go into a discussion or a collaboration that is about kind of collective in the sense that you erase … so then you are in the process of comparing similarities, kind of differences emerge, and if you can take these differences forward and create a kind of third thing. This is one thing that I am interested in to, in the end, make these two similar projects merge into something bigger, addressing a new context, giving it more meaning in the context of … then kind of situate it. So for me, in terms of redundancy or similarity, it is kind of a springboard - if you take it as a positive thing, for fleshing out and carrying forward.

: well, it also depends on what the work that's being proposed, imagined or enacted intends to accomplish - what's the function of that work? I realize that when looking at art for the most part there's an implied symbolic contemplative function, regardless of what we do, even if that work is intended to be purely functional, that very act is still symbolic within the art field. But I think, as we are all aware, more and more artists are attempting to fulfill other functions with their work - I think that's another thing that would be interesting to look at. Use value, maybe how it connects to other fields, or other social bodies, or how it influences certain people directly, or what it does to institutions - there are a lot of other functions depending on the context or the project, Maybe it's not worth going so much into debates about use and art …

: well the thing is if you just narrow it down to useless that would be very unproductive …

: could whatever function a work is intended to have beyond the contemplative value be taken further by applying redundancy? Now whether or not the function is valuable, that's another issue, or whether it's good, that's another … Well I meant in the way that we had defined redundancy initially as a positive, generative activity, where then it has value to the goal and not just saying that something is incidental therefore useless. You know I think it could go beyond just a defense of the fact that there's so many people working together like it's ok that people are doing similar things. What interests me more than the fact that its actually ok is that it can be interesting.

: there's also the problem with there being so much production going on, how closely do we look at anything … redundant projects, looking at them means seeing the differences because they look the same but as you look closely the differences are discovered and I think that appearance of redundancy is an issue of not looking very closely.

: There's different levels of reading and experience …

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