

Apparatus 22

selection of works

ART IS WORK p. 2

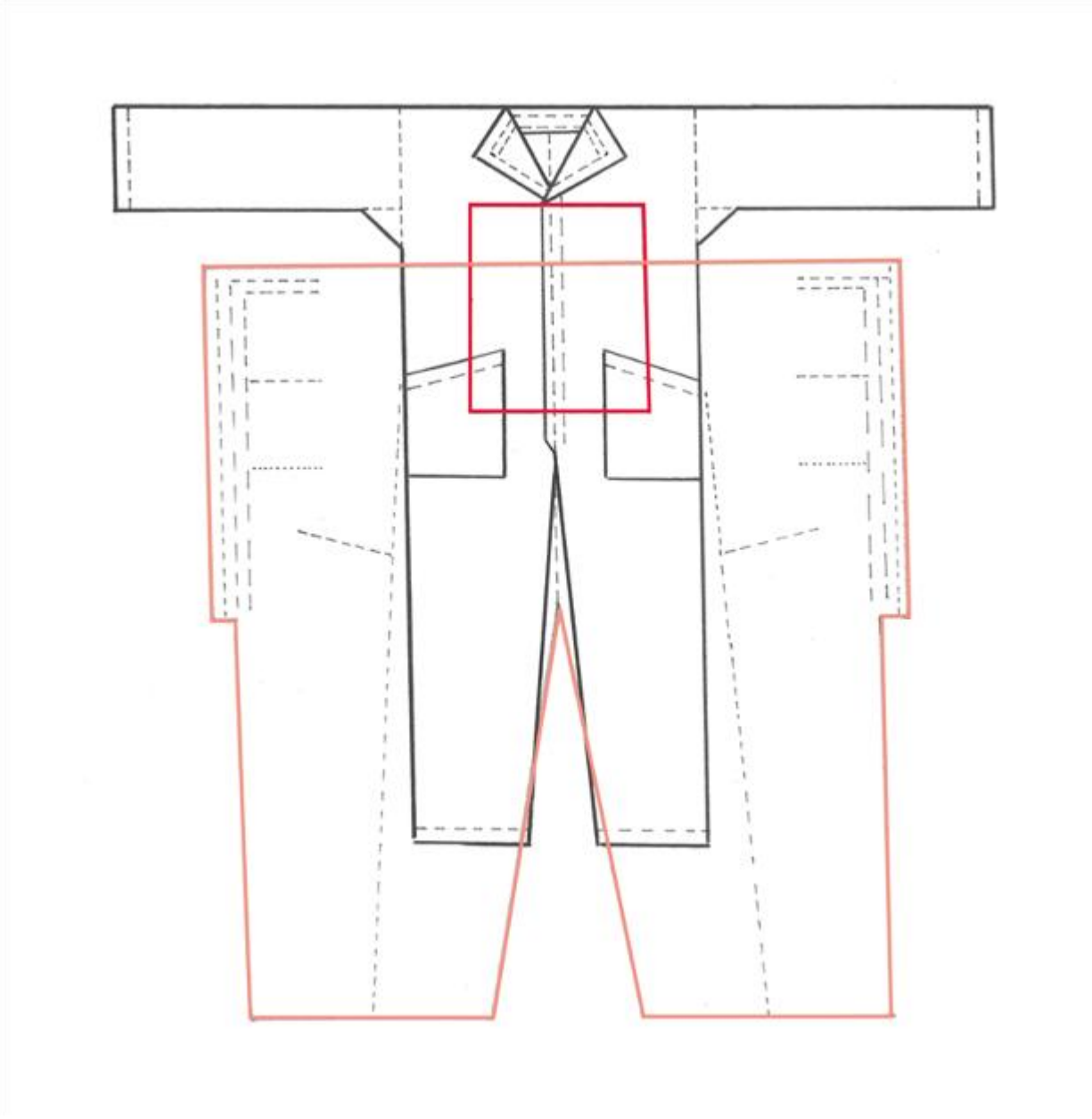
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ART IS WORK



**I DIDN'T GET PAID FOR MY
WORK IN THIS EXHIBITION.
(STILL, I ACCEPTED TO BE
PART OF IT.)
DO YOU REALLY THINK
ARTISTS FEED ON GLORY?**

**I'VE GOT AN ARTIST FEE IN
THIS EXHIBITION.
YOU UNDERSTOOD.
ART IS WORK.**



„Art is Work“ is the first in a new series of projects Apparatus 22 is developing with the aim to analyze and comment on how art, politics and economy have been making use of fashion and clothing in building Utopian programs.

The starting point is the Tuta, an ambitious universal garment designed by Italian artist and designer Thayah known for his involvement with the Italian Futurist movement. In 1920, as part of a remarkably astute advertising campaign, Thayah published the Tuta pattern in “La Nazione” newspaper, urging it to become a truly democratic apparel accessible to all.

The naïveté in dreaming of a garment for a new world, without caste prejudices and bearing an antibourgeois message of independence, as well as its aesthetic resemblance to a worker's uniform - one of the reasons why the rather humble-looking Tuta failed to get the interest of the high fashion customers of the time - fascinated us. We therefore imagined a reinterpreted Tuta as the perfect canvas for adding another Utopian layer: a two-version text questioning the valuation and remuneration of artistic labour.

Numerous statistics state most artists earn small incomes, not enough to make a living out of their work. Including our own experience with various art and fashion projects where retribution was non-monetary most of the times, we felt there was a need to (re)discuss the importance of financial reward for artistic work (at least in the case of participation in exhibitions or other institutional formats).

Our text intervention and the accompanying set of “instructions” attempt to give new use and mission to the Tuta. It is a conversation piece and an empowering uniform for artists wishing to discuss their position within current patterns of valuation of artistic labour in the market economy, while it still retains the integrity of the original Tuta with its special emphasis on the DIY ethos, on economy of fabric, manufacturing time and effort.

* Art is Work was part of the exhibition SITUATED KNOWLEDGE: I FOLLOW RIVERS OF THOUGHTS: Apparatus 22, Olivia Mihălțianu, Anca Mihuleț at The Small Gallery of The Romanian Institute for Culture and Humanistic Research, Venice, Italy; September - November, 2011;

Art is Work (schema) - large size drawing of pattern and instructions will be presented in "Reflecting Fashion; Art and Fashion since the Modernism", MUMOK, Vienna, Austria (June 19 - September 23)

the Tuta pattern and information on the second phase of the work will be available on the www.apparatus22.ro from mid June 2012.

Morpheus Buyback







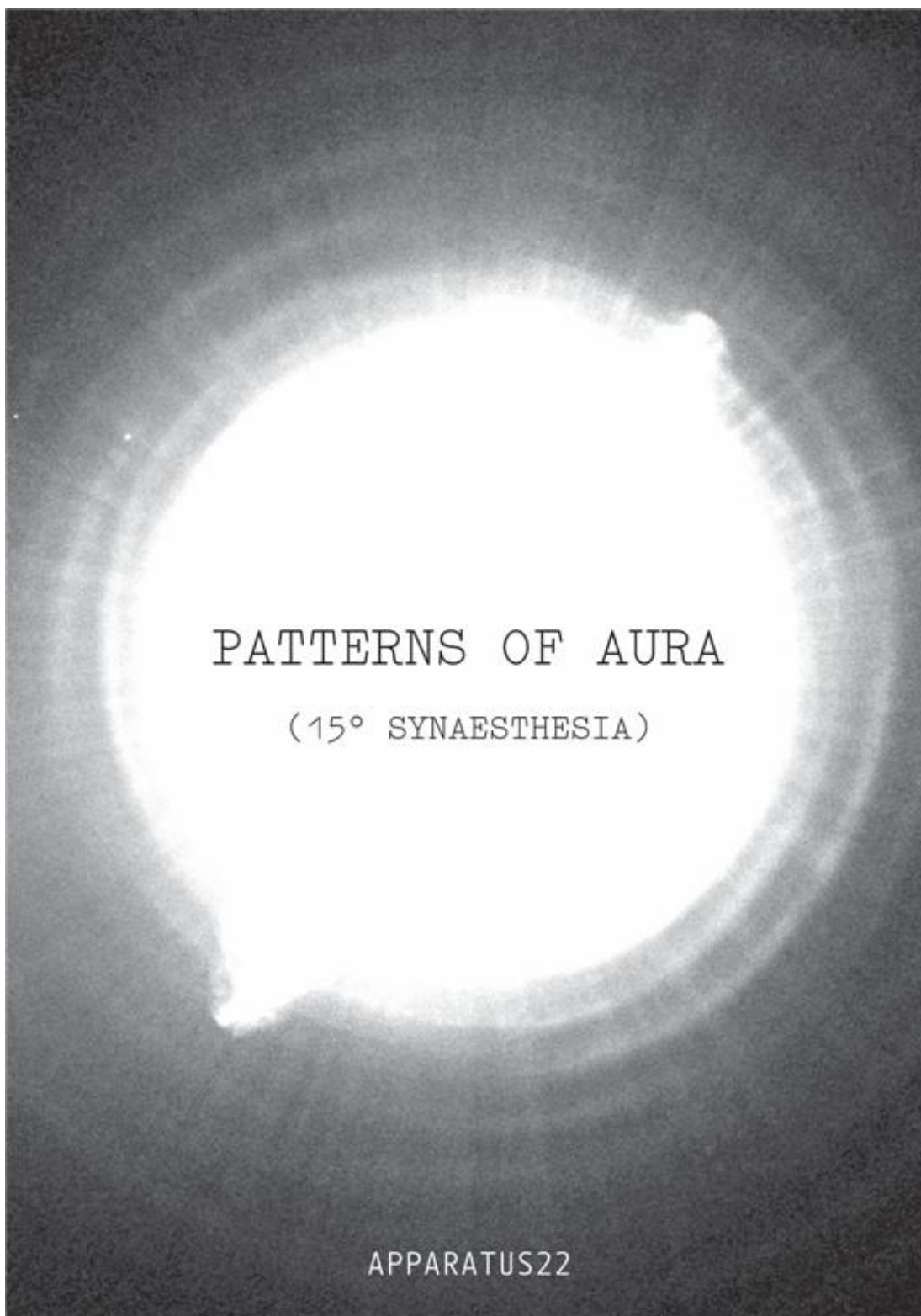
"Morpheus Buyback" is an immersive walk-in installation and a 2-7 days and nights performance that shapes a disruptive and otherworldly shopping ceremonial: nightmares of the visitors and citizens of Graz are bought by Apparatus 22 collective in exchange of totems and amulets issued of positive voodoo.

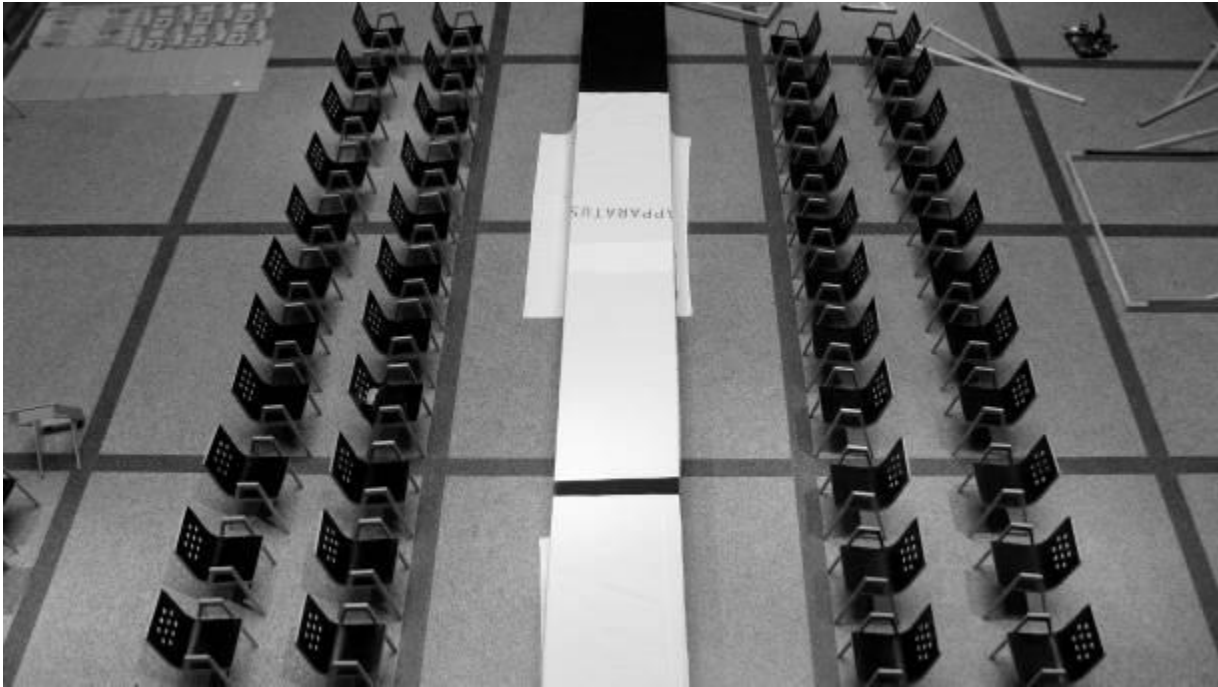
Turning upside down the shopping experience, going further the rationale of the prevalent market economy and imagining new objects of innovative transaction in the gift economy, Apparatus 22's project "Morpheus Buyback" is investigating the collective subconsciousness of the citizens of Graz collecting nightmares and calling for positive help from other worlds.

*touring installation presented in premiere at Steirischer Herbst festival, Graz, Austria; September 2011.

In 2012 Morpheus Buyback will be presented at Drodesea Festival, Dro, Italy (July 26, 27, 28).

Patterns of Aura (15° Synaesthesia)







"Patterns of Aura (15°Synaesthesia)" - performance of an invisible collection by Apparatus 22 attempts to pinpoint the slippery, alienating yet seductive nature of fashion while taking inspiration in the very elusive phenomenon of aura.

Our aim is to use language and voice in order to ignite imagination of the audience as each participant will have its own understanding of the narrated text and will *visualize* a personal version of the collection. By removing the hierarchy of production between thought, sketch and material product, such a language based proposal is the most economically efficient tool in creating an *ideal* collection (just by narrated text and setting).

An invisible collection narrated in the formal setting of a fashion show (catwalk, lights, soundtrack etc.), "Patterns of Aura" incorporates a critical layer as well as for each of the 15 invisible looks, the narrator is hinting at unwritten rules or expectations that strongly regulate the fashion system: on gender topics, margins vs. center, ethics of labour, globalization, celebrity culture, illusions, obsession with youth, history as fetish etc. (based on first hand experiences the members of the collective had while working in fashion context via progressive Rozalb de Mura label).

* Performance (20') presented at MAK NITE, MAK - Austrian Museum for Applied Arts / Contemporary Art, Vienna, Austria; September 2011; it can be presented as performance or installation with sound in loop

Question 1 (from "1000 questions on fashion" series)



"1000 questions on fashion" is a long-term conversation piece we plan to develop with the aim to address 1000 questions that will shift the focus of conversation on fashion from style, trends and IT items towards issues that could ignite a debate on the lasting impact of this industry on many levels: creativity, authorship and copyright, engagement in public space, economy, labor, politics, ecology etc.

Question 1: How can fashion constructs such as *Unidentified Modelling Objects* be so visually similar to, yet so non-representational and lacking any legacy of transgender identity?

With the aim of discussing fashion's mimicry of transgender identity we collated our question on an appropriated picture originally made by Juergen Teller with male model Andrej Pejic who in the last couple of years become famous for modeling womenswear.

* 190 x 127cm print made of A3 size sheets; presented in "Desire is WAR" exhibition on queer topics at The Contemporary Art Gallery, Brukenthal Museum, Sibiu, Romania July 2011.

The "1000 questions on fashion" series can take numerous forms: from this poster to celebratory and subversive confetti performances for public space in Museums Quartier in Vienna, from a set of alluringly poetic postcards on our experiences in South Korea that are yet potent enough to open a stream of critical thinking to a workshop etc.

Apparatus 22 - short BIO

Apparatus 22 is a multidisciplinary art & design collective initiated by current members Erika Olea (b. 1982, Bucharest), Maria Farcas (b. 1977, Targu Mures), Dragos Olea (b. 1979, Bucharest) and late artist Ioana Nemes (1979, Bucharest - 2011, NY) during the winter of 2011. The configuration of the new collective based in Bucharest, Romania started during a IASPIS residency in Stockholm, fall 2010.

Apparatus 22 works in the art context with ideas and actions that will ignite the critical potential of clothing and fashion and in design /fashion contexts with projects that aim to find new ways to avoid fashion system's biggest failures.

In their quest for projects with greater consequences on fashion topics they are mixing fiction with reality, storytelling and critical approach, blurring the lines between genders and using knowledge and experiences from art, design, sociology, literature and economics.

2011

- one of the 8 artists contributing to the KILOBASE BUCHAREST A - H, experimental alphabet book on Bucharest (publisher: Mousse, Milan) edited for the «Image projected until it vanishes» exhibition at Museion Bolzano, Italy (May 29 - August 28)
- "Desire is WAR", The Contemporary Art Gallery, Brukenthal Museum, Sibiu, Romania (July 7 - 31)
- "Situated Knowledge: I follow Rivers of Thoughts" at Romanian Institute for Culture and Humanistic Research Venice (September 15 - November 14); joint project Apparatus 22, Olivia Mihaltianu and Anca Mihulet
- „Patterns of Aura” performance commissioned for MAK NITE, MAK - Austrian Museum of Applied Arts / Contemporary Art, Vienna, Austria (September 20) - „Morpheus Buyback”
- installation and performance, Steirischer Herbst festival, Graz, Austria (September 24 - 25)
- research residency at Gyeonggi Creation Center, Gyeonggi, South Korea (November - December 2011)

2012

- insert in GCC Diary 2011 book; publisher Gyeonggi MOMA, Gyeonggi, South Korea (February)
- „apparently I have an obsession”, one day group exhibition with the occasion of Nights of the Museums Stuttgart, Projectraum Romerstrasse, Stuttgart, Germany (March 17)
- "invisible transfer of signals (for ioana nemes)", group exhibition at ArtPoint Gallery, Kulturkontakt, Vienna, Austria (April 19 - June 06)

Upcoming (confirmed)

- group exhibition „Reflecting Fashion; Art and Fashion since the Modernism“, MUMOK, Vienna, Austria (June 19 - September 23)
- „Positive tension (in the air)“ - performance series specially conceived for the public space in Museums Quartier, Vienna, Austria (June 15, August 4, 8, 22, September 5)
- „Morpheus Buyback“ performance at Drodeseera Festival, Dro, Italy (July 26, 27, 28)
- exhibition at Mackintosh Museum, GSA, Glasgow, UK (October-November)
- group exhibition at Akademie Schloss Solitude, Stuttgart, Germany
- group exhibition at HALLE 14 (institution tbc.), Leipzig, Germany
- research & project at the Laboratory of Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland

Residency:

- fellowship Akademie Schloss Solitude, Stuttgart, Germany (2012-2013)
- residency Museums Quartier, Vienna, Austria