

Did you know that...

... they call you “general public” in the language of the museum? However in certain museums you could also be called “markets” or “target groups.”

...“stupid as a table” is an expression used in certain languages to define the void of knowledge and thinking altogether? Most often it refers to a human being, never to an actual table. However some professors of philosophy also tend to use an example of a table as a figure of knowledge or things in itself.

... the paradox of the table exemplifies the phenomena of language games: our thinking differs not only due to the different languages we speak, but also due to the specific language games we play.

... art is just another language according to certain theories? It allows a certain group of people to find each other and communicate the value of their communication.

... language games are an intrinsic part of the design of everyday reality? If you decide that you are the designer of your subjectivity try to design a table of its contents first. I started my table of contents with coffee stains today.

... a table of magazines was a project of Nomads & Residents collective that toured in a number of cities worldwide? The table contained a bunch of magazines of different stripes that were available for audiences curious about certain type of knowledge that circulates in and through the artworld these days. Quite often this type of knowledge is not related to art at all.

... art often works as a table of contents for non-art-related subjects and disciplines? It connects multiple dots of various types of knowledge creating temporary spatial constellations of collective thinking.

... knowledge production is a preoccupation of many contemporary artists? Therefore the content of their work is often redefinition of what they do and what their role should be.

... the contents of the magazines on Nomads & Residents table might have changed the way they thought about certain things? Or at least created certain communities whose members not necessary knew each other, but virtually sensed a common goal.

... Nomads and Residents is a name of a collective that was created by Liesbeth Bik and Jos van der Pol (Bik Van der Pol), two Dutch artists navigating and re-distributing a diverse array of subjects ranging from Moon and war machines and Andy Warhol and the audience of the museum?

... Black-boxing is a term used to describe explorations of inner workings of a certain machine or an apparatus?

... Bik Van der Pol are black-boxing the apparatus of the museum?

... it is not enough to make certain types of knowledge accessible and available in order to activate it? Knowledge needs dissemination in order to function. Yet it is hard to believe those who say that the best use of knowledge is not its actual implementation into action, but a circulation only.

... John Baldessari sang “Sentences on Conceptual Art” by Sol LeWitt in 1968 in order to make them more accessible for an audience via a format of the song?

... that certain types of knowledge can activate (or translate) each other in the same way different ingredients activate itself in cocktails? The symbolic transition of an artist from a barman to a mixologist

marks this shift in professional sophistication.

... Little Liars was the name of radio receivers in Soviet Union that would receive only a certain government-approved frequency (the same formula was used in North Korea.) You could listen to “Voice of America” in USSR, but mere exposure to an opposite side of propaganda had tragic effects as well: a number of guerrilla fighters stayed for many years with radio receivers in forests of USSR-occupied countries like Lithuania waiting for “Americans to come.”

... describing something you don’t know in a language you already know is the most common form of domestication of the unknown?

... targeting the audience you already know is a mere marketing?

... “How to Disappear Completely and Never be Found” was a book by Doug Richmond that Bik Van der Pol left on a table in the park for anyone to pick up? After a couple of days all the books disappeared. We don’t know it’s impact, but we can assume that it reached certain unknown audiences.

... Marcel Duchamp many years ago claimed that the only way for true artist to function was to go underground?

... the only way for you to escape the notion of ‘general audience’ is to go underground too? Or you could become an artist instead and then go to underground. Or try to read books by Loompanics publishing house in order to create your own underground. They range from a tool-kit for changing your identity to printing money at home.

... artists often tend to discuss the impact of their work?

... that impact is not instantaneous? Don’t expect to experience the impact of the table of contents immediately, it might take one million years, so, as Bruce Nauman says, “pay attention mother fucker.”

... infinite conversation is the way culture functions? (therefore your participation in this culture thus can

change it, at least make the conversation shorter or change the subject.)

... if you would add something to this list or even the exhibition it could make it better or it could make it worse, but it would definitely make it different?

... perhaps the most revolutionary gesture is to believe in the possibility of revolution to happen? or to believe in the possibility to make a difference in the way you think, live or want to live?

Raimundas Malasauskas

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For more information please ask our cicerone.

PLUG IN #28 Bik Van der Pol takes place in room B2.03 and room B0.08.

room B2.03

Bik Van der Pol

'Little Liars (collection from Kiev, models 1-9)', 2006-2007

9 bronze caste radio's

Bik van der Pol

'Loompanics', 2001-2007

140 books from the collection of Loompanics Unlimited

Bruce Nauman

'Pay Attention', 1973

litho on paper

cat. 1060, acquired in 1985

weapon licence for the work:

Joseph Beuys,

'Voglie vedere i miei montagne', 1971

installation

cat. 603, acquired in 1973

room B0.08

Bik van der Pol

'Kiev', 18-3-2006

slide version

On Kawara

'13 Jan. 1973', 1973

acryl on canvas

cat. 701, acquired in 1975

On Kawara

'July 4 1973', 1973

acryl on canvas

cat. 702, acquired in 1975

On Kawara

'Lat. 31°25'N, Long. 8°41'E', 1965

acryl on canvas

cat. 878, acquired in 1980

donation J. Kosuth in memory of Fernand

Spillemaeckers

Bik van der Pol have put up a time scenario for a number of changes during the period of PLUG IN #28 in room B0.08.