ANTI–MONUMENT UNITS

by TIST - This Is So Temporary - Collective

The master's tools will never dismantle the master's house.



We need to find common strategies to counter the commodification and centralization (around the capital) of creative production



According to the "shark business" approach that we see behind grant and prize systems, only a few artists are able to achieve the status of "monumentum", of eternal (or promised as such) remembrance, of memorial to their individual



"genius", thus accentuating an already fierce competition.

The idea of a "monument" as the ultimate expression of an artistic process, where an art object is finally designated to eternity, is the goal all the students of art schools are taught to pursue. "Monument" is intended here in a large sense: meaning not only a concrete art-item but also an idea or a concept, conserved in a museum, sold at an art fair, granted the status of art and thus emptied of its potential explosivity.

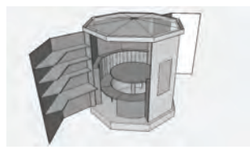






The Anti-Monument on wheels travels through cities and communities and gathers ideas on how to build an alternative to all that oppresses us in the art world, suggestions for a manifesto and contacts for a map of the parallel art reality.

The Anti-Monument seeks to undo the art myth. Apparently a classic monument, like those present in all Italian city-squares (untouchable, unmovable and impossible to relate to), the Anti-Monument doesn't provide any fabricated memory or a presumed content of value. Its apparent artistic status is an empty shell open to be used, lived by community, filled up. Its sense is in continuous transformation, its living is constantly temporary.

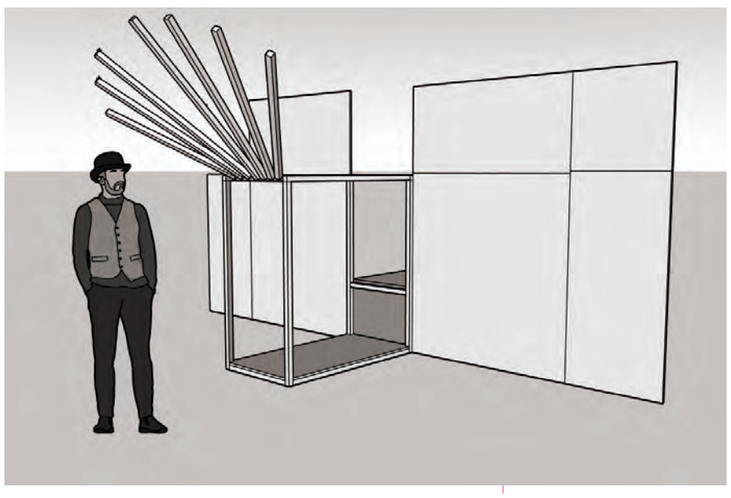


CùraTeLa!

A Device for a Collective Museum

We do not teach art. We do not do therapy with art. We build tools. Art is not there to fix what politics broke. Art is there to rearm us to do politics.





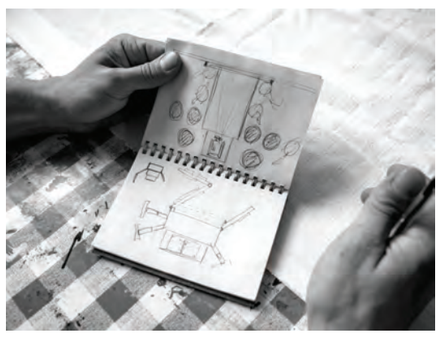
– curate it, take care of it, do it yourself.

Who holds the key to the museum? The people who made the work. They decide when to open it, where to wheel it, how to fill it. Curatorship here is something learned by doing – in the daily negotiation of who hangs what and where, of which art piece faces the street and which faces inward, of when the museum goes out and when it rests. The process is slow, collective, sometimes frustrating, always concrete. The first question is never what to expose. It is who decides.

Exhibitions are gatekept – experts decide meanings and allocate resources, and the art work returns to the shelf until the next invitation that may never come. The answer is equipment: a structure on wheels that carries the work into the street, into the park, into the square, wherever the community decides to go. It opens into a display surface and a workshop. It closes into an Anti-Monument.

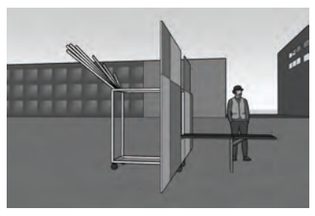
Care is not inclusion. Inclusion asks permission to enter someone else's house, to sit at someone else's table, to be tolerated in someone else's space. Care builds a common house and hands over the key for autonomy and self-determination.







— Audre Lorde, Sister Outsider, 1984



The Anti-Monument does not commemorate. It equips – with istruments and meanings. It calls for accomplices. CùraTeLa! moves, opens, is used, scratched, filled and eventually worn out by the people it was made for. Temporary but Resistent!

TIST Collective – Anti-monumental practices
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