

A curator meets an artist. The curator happenes to be a WOMAN and the artist turns out to be a MAN. The curator WOMAN is married and the artist MAN has a family with two kids. Instantly they discover that they like one another maybe beyond the formal professional relationship. The fact of their mutual interest is obviously inapropriate and exploring it on a personal level is absolutely forbidden. They decide to turn that relation (perhaps one that they only imagine) into a piece of exhibit. The project begins on a day when this idea is being related to the curator and the artist's spouses and other people. It leaves the comfortable space of the two involved: The space of the banal hipocricy. From that moment, all reactions in regards to the project become the substance of the experiment. But where does it end? The artist and the curator set the limit: they will enter the gallery space for three days. Three days that will put the once intimite curator-artist's relation to test: what is it, was it worthwhile, will it obstruct their future work, will it influence their lives beyond the point of no return – or will it be just another trick? Was the truth important for its own sake or was it the corupting force of the public eye that made them do it? And finally, how the so called "private life" and middle class standards connected to it, influence (limit or enrich) the freedom of the artistic expression? Is the artist still a posed question to society or is he/she just another member of the establishmet making his/her money in a different profession? The gallery space will be a laboratory of the space between MAN and WOMAN: the artist and the curator. One may associate the project with Mircea Cantor's film Departure 2004 and Joseph Beuys action I Like America and America Likes Me 1974. Who will become the wolf, deer or coyote is as yet unknown.

Characters/Roles:
Artist: Rafal Betlejewski(Betlej)
Curator: Barbara Piwowarska
Dates: Dec. 29-31 2006
1 - 6pm

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