

WHAT WE HAD EXPECTED, AND FOR HOW LONG

score for a negotiable assemblage (with Panos and Titus, Haus N)

Did the curators carry away property from the artists house, and displaced it in the exhibition space?

Yes, I believe they did. During the months of October and November 2021 they visited various times my apartment in Athens, Greece during my absence and removed things I may own, need, use or not. We had previously agreed via zoom calls, on this being the main premise for my contribution to the exhibition at Haus N, and I had made sure they had access to a pair of keys and a set of necessary instructions.

Until this moment, I think the work is probably resembling to various assemblages issued from a domestic environment, it might involve objects, food, a kind of love; Domestic -but not tender I insisted- an interior, definitely a kind of desire or other states of attachment each addressing the complexity of human relationships and their visual representation. Everything I desired were often the obstacles to my flourishing.

The negotiations between me, Panos and Titus began by including an artwork from 2016, titled Exhausted Lovers. All other items summoned, electrical appliances, clothes, kitchenware or bedding, are functional and available if they are necessary to others, for the duration of the exhibition. All removed material will be returned and repositioned where it was displaced from.

As we continued talking about what and how to make the piece, the primary focus became less and less on the materiality of objects and values of things displaced. Even though I objected on the use of jewels, or any bling, I guess the point wasn't what is shown, neither what is taken. It became a fantasy, and we focused on the bodies, feelings, and affective intensities motivating the encounter between self and others.

We were discussing what it would mean to enter, admire, intrude, care, perform a reversal of power dynamics to what could be considered a violent act. For the first iteration of this negotiable assemblage, at Haus N, the conversation has been between me, Panos and Titus and it evokes feelings of trust, and familiarity, it is associated with caring, sharing, self-disclosure, privacy, and informality. If I ever do it again, it will rely on a different number of participants, settings and circumstances and it will be entirely different.

What ever is taken was easily transported, they leave the house in pockets, in cars.

As you see now few of these objects punctuating the rooms of the gallery you will have to imagine, the related rooms of my apartment must feel emptier and that somewhere in the south of France, they are fucking. It is exactly how I felt. Because the piece doesn't aim to describe me. It's just a conveyance of a shared feeling, of that cruel optimism.

November 2021,
Iris Touliatou