

VOLUME OF EFFORT 2

Noa Glazer (with Riki Elkayam), Bill Jenkins, Akumulatory 2 Gallery archives, AT Gallery archives, *Tour of the Artists' House* produced by RESERVE AMES with Erika Ostrander and Christian Tedeschi

Organized by Jakub Czystychoń and Gallery: SKALA, Poznań Poland

November 7 – 30, 2019

This exhibition presents the works of artists as a unique interpretation of practices in which the tools of speculation and conjecture play a vital role. Another key factor connecting their approaches is the conceptualization of effort as an element of the creative process, and the related forms of representation: documentation, work of art, activity. These artists value the use of methods that unveil the technique and circumstances of the creative process, the initiation of artistic events as well as their consequences. This allows for seeing artistic work as a continuous process, which sometimes evades clearly specified outlines of beginning and end.

“Volume of Effort” can be applied as a meaning-making tool to observe the medium of a creative process, which adopts a different form in individual artistic practices. In the context of artistic work, the material and/or ephemeral evades simple equivalents increasingly deftly – the more so if it is not driven exclusively by multiplying the capital. Searching for the *truth* in the process of studying phenomena and objects is much closer to the conceptualized process of artistic production than speculation in its economic meaning, that is, anticipating profits and gains resulting from market-value fluctuations. Speculations featured in the exhibition “Volume of Effort 2” will refer to the NET practices (a manifesto declared by Jarosław Kozłowski and Andrzej Kostołowski in 1971) and its continuation as Galeria Akumulatory 2. Their uncompromising activity was aimed at re-defining the idea of artistic exchange. They did so not only in the face of the geopolitical issues and criticism of their subordinate cultural institutions at the time; it was also designed – in my view – to shift the centralized and hierarchically organized order of the functioning of art.

The assumption that a creative process is unpredictable, open to speculation and experiment renders it as a primary field for the most interesting discoveries.

Jakub Czystychoń

