

Questions for the Cast

Cecilia Bjartmar Hylta and Sarah Rosengarten
2 june - 16 july

AS IF TO DEMONSTRATE THAT THE STAGE WAS GOOD FOR NOTHING IF NOT FOR THE
CAVITY BELOW.

1

0:00:00

If I usually use similarities as analogies in order to understand, grasp, know something and now I don't turn the analogicity of the images into a metaphor or argument, or if I don't put the similarity into an analogy, turn it into an analogy, maybe I could say that the whole demand of understanding is wrong, in the wrong place. And it's of course more about 'Erfahrung' (experience). No, actually, I think 'Erkenntnis' is the right word. I think Erkenntnis is the word. It's not about knowing it's about Erkenntnis. And I, I then remember that Glissant says in the chaos-world where you have erratic systems developing unforeseeably, you still find that the initial conditions remain, the system still remains sensitive to the initial conditions. So it's erratic, but it's... maybe not, nonsensical'.

2

0:02:04

And these two points,

1

0:02:09

Erkenntnis as something that is also subjectifying and in subjectivation you are also passive and the sensitivity to the initial conditions together made me look for passivity that I find in both of the works in the best sense because Sarah was also asking me like passive I had to swallow. I'm afraid to say something with the microphone.

2

0:02:46

Say something? No. Say? No, I was...

1

0:02:50

I had the same, but I think it's great.

3

0:02:56

Yeah.

2

0:02:59

So the passivity I found first when I was talking to Cecilia about her work and she...

1

0:03:05

I think she described it like that or maybe Sarah was describing it about Cecilia's work that it takes a while to be able to look into the holes and see something because of course you have to wait for your eyes to unstrain and in a similar way. No, I mean a similar effect is happening in Sarah's photos or rather in the way that she took the photos that you also have to kind of get used to specific light conditions in order to see something there's the other way around that in order to photograph the lamps as the objects you had to put the camera in a way that was really dark and so much so that she didn't use it in the prescribed way which meant that she couldn't really calculate how the results were going to come out. So she was operating, an exercise still, she called it collecting material at one point but of which you didn't know how it was going to turn out. So, in both, that were the first instances of passivity that I saw in both works. But then I found other ones. I found other ones and for example about Cecilia's work she described the inside of the bollards and the outside in a way that the outside, for the illusion of permanence to be true on the outside with the bollards just existing and being city and being capital and so on. There needs to be this thing that holds that up. I'm a bit distracted right now. There needs to be this. So instead of participating in the reproduction of this illusion of permanence, she chooses to look at this thing that, the inside that like silently stays on. And it's passive in relation to this reproductive work. But also, I mean, it switches, as you can also say that the passive inside is actually also the reproduction of the performance of reproduction outside. Because the performance also, like the paint on the outside also needs this thing to carry, so it's kind of like that is the silent reproduction of the reproductive performance. Okay, now I just said the same thing again. Maybe it doesn't make sense. And... And with Sarah's work as the second point of passivity, I thought about the experience of not being able to see anything when we were in the treasury. I mean, we went to the treasury again later, like over a year after she took those photos, I think. And I think we actually both had this, we didn't talk about it at the time, but we actually both had this experience of not being able to see anything, because you go there and I don't know, I was like not, I was like, expected to be bored, but then, I thought, I was gonna look at the like art historical period or something like this to like observe, but even that somehow was impossible. And instead I was just, I was struck by it, but also not taken by it or something. Was just like dumb. And I think one intention of Sarah was also to go with this weird attention economy of focusing something that is really at the border of being nothing at all in order to have the corners vanish which also means that the focus on the object is somehow not fixed like it loses it's not fixed in the environment. And how do I think that's passive? Yeah, because it's like a reaction to go with this structure of attention. You're being taken. She also mentioned the, that, losing, loosening it out of the architecture, like shaking it loose out of the architecture, but making it somehow contemplative. I also thought,

2

0:09:24

yeah, we also don't have the architecture in Cecilia's work anymore

1

0:09:28

because the structure, all the structural aspects, which I now call architecture, is like inside of this box. And I'm just able to walk on top. And I think that is a really nice and thrilling, that is a nice thrill because it's like we usually think when we walk outside of the box, we're free, on top of the world, kind of like, then we don't care, or then we're just like monstrous

2
0:10:13
oeconomicus or something.

1
0:10:15
Which just doesn't feel true. And I think Cecilia's work actually really shows that. I don't know. I want to bring them together so they show the same, but they're really very different

2
0:10:34
actually.

1
0:10:35
Yeah, right. I don't know, just to make my argument more strong or something? And their civiness. Yeah, because this is like, this is like such a nice statement. I think Sarah stays longer with the risk maybe. But also in all of this I really haven't been thinking much about the effect of the images as objects because they're going to be... (Two girls on Cangaroo boots jump by.) They paid to do that or? Are you sure?

2
0:11:19
I think this is dope people.

1
0:11:21
This is so hilarious.

3
0:11:24
It must be hard exercise.

2
0:11:30
Okay, wait. What did I want to say?

1
0:11:35
But I didn't consider her work enough because I find that really hard to imagine. I didn't consider her works as images, as objects hung and they're going to be hung with those angles and in different sizes. And all of these things, I don't know, I don't know about all of that reality, it's harder to imagine somehow to ... the reality of an image is harder to imagine than the reality of a sculpture or something. So... So... I don't know, no final words on that.

Text by Clara Hausmann

★
Cecilia Bjartmar Hylta

Sarah Rosengarten