

«ALL I EAT IN A DAY»

WITH
CORY ARCANGEL
BERNADETTE CORPORATION
X SUPREME
GABRIELE GARAVAGLIA
BARBARA KRUGER
JAYSON MUSSON
LAURA OWENS
SANKO GAMECORP ©
LAUREL SCHWULST
EMILY SUNDBLAD
UND MEHR

CURATED BY
GIOVANNI CARMINE
& CORY ARCANGEL

What is art's place in this world? What do we expect from it and how do we consume it? These questions are at the centre of the exhibition «ALL I EAT IN A DAY», curated by Giovanni Carmine, director of Kunst Halle Sankt Gallen, with artist Cory Arcangel. The show explores the ever-slippery relationship between art, commodification, and entertainment, as well as our media habits and how they influence the contemporary notion of art.

The show opens with a humorous critique of traditional art historiography. Set in a tv-studio crammed with caricatured masterpieces by Salvador Dalí, Henri Matisse, Anish Kapoor, and Michelangelo, *His History of Art* (2022) [floorplan 1-3] shows artist Jayson Musson lecturing Ollie, a plush bunny, on what art can still teach us today. In this (PG-13) kids' science-sitcom, figures like Pablo Picasso, Gertrude Stein or the Venus of Willendorf coach Ollie

on his hero's journey from art buff to artist visionary. The three-part video work exposes the hidden logics of the art world, from power representations and histories of exploitation to the myth of the «genius» and the strategies of the art market. «Looking back at art history will help you come up with a brand that will dominate!», Jay promises Ollie.

While art history can be read as a box of tricks to gain power, influence and wealth, the relationship between artists and the market is far from being an equal one. One example is the work *Don't Be a Jerk* (2017) [6] by Barbara Kruger. Barbara Kruger has been exploring the power of text and image in consumer industry and advertising since the 1970s. Her iconic style - all caps letters in Futura Bold or Helvetica Ultra Condensed on monochrome banners - was even appropriated by the skate and streetwear brand Supreme for their logo in 1994. Their logo and marketing strategies relying on artificial scarcity and 'drops' turned Supreme into a globally hyped brand with sales in the billions. «Who owns what?» Barbara Kruger subsequently asked on banners in a New York skate park, while releasing printed skateboards with the inscription *Don't Be a Jerk* - in a Supreme style limited edition drop.

The artist collective Bernadette Corporation [4], who appeared as a fashion label in the 90s, turn the representation of commercial interests into a basketball. Three logos adorn the seductively shiny surface: Supreme, whose marketing strategy includes numerous artist collaborations, the American sporting goods manufacturer Spalding, and Bernadette Corporation, whose artistic practice often play with the tension between art, business, and authorship. What happens to art when it merges

with advertising, commodity and economy? What can a work of art be, then, and who is the artist? Interested in the same mechanisms, artist and co-curator of the show Cory Arcangel worked with Phoebe Philo to jointly create the *Stripes* [4] seen in the show. To Arcangel, the definition of an art work encompasses «how a work is talked about, who is talking about it, where it is sold, and which communities are interested in it».

Far away from traditional advertising spaces and mainstream brands, an «extremely online culture» is texting about digital art and collectibles. Sanko GameCorp © [5] is an online gaming publisher, creating multimedia experiences across social networks with NFTs traded in cryptocurrencies. On websites, forums, gaming apps, and messengers, tens of thousands of anonymous users hatch, sell, trade, and care for *Sanko Pet Buns* using DMT (Dream Machine Token). NFTs have revolutionised the art world in the age of internet-based reproduction by making digital assets uniquely identifiable through ownership. But what happens when these digital assets hatch as physical objects in the context of a Kunsthalle?

In contrast to the cute, dumpling-inspired Sanko Pet Buns, *Resilience HD* (2024) [7] features a zombie chasing an outdated dream of freedom while in a state of full decomposition. Gabriele Garavaglia uses the advertising format of a cardboard cutout for a collaboration with Harley Davidson. Zombies represent «motorized intention without reflection»: devoid of critical thinking, they cannot perceive or interpret their surroundings. They serve as an allegory for passive submission or exploitative labour conditions. On the Harley, Garavaglia crafts the anti-hero of a world marked by doomscrolling and the loss of meaning brought about by consumer society.

Laurel Schwulst offers a possible antidote. Her multi-part project, which began with *Flight Simulator* (2019) and continues with *Flight Simulator Entertainment* (2021~) [8], provides a simulated flight experience through a fake airline media library. Unlike our typical smartphone usage, where we surrender (like zombies?) to endless content streams and the overwhelming choice of streaming services, Schwulst has curated a radically simplified media library. What if you only had access to three carefully selected music albums, three texts, and three videos while in flight mode? Could this lead us to reconsider which forms of entertainment are truly desirable? And might the artistic value of cultural productions reappear if our consumption were not fragmented by personalised algorithms?

So, what role does media play in our perception of art? In which media, market-economic, cultural, and institutional contexts are artworks embedded today? The central room raises these questions through various works and objects. Alongside a drying rack packed with «art-inspired» branded clothing [12], a cheap reproduction of Leonardo da Vinci's *Mona Lisa* catches our eye - enhanced with a lightbox by fashion designer Virgil Ablo as a contemporary Duchamp and mass-marketed by Ikea [9]. Opposite, Laura Owens explores the relationship between the digital and the physical by transposing standardized emojis into unique, handmade pieces [11].

Meanwhile, Emily Sundblad puts us on a video call with the Kunsthhaus Zürich, where one of her works is stored in the collection depot [10]. Here, the question «Who owns what?» extends to the question of access - at a time when art institutions are obliged to constantly adopt new media strategies to remain connected with their audiences.

«ALL I EAT IN A DAY» finally culminates in an oversized video installation that parodies the commercial art mediation format of immersive exhibitions [13]. Using deep-frying and over 530 IKEA mirrors, Cory Arcangel transforms a classic Picasso catalogue into a hybrid selfie backdrop that emulates the growing spectacle of art-as-experience.

«ALL I EAT IN A DAY» emerges from an ongoing dialogue between Giovanni Carmine and Cory Arcangel. Consumer culture, entertainment, marketing and social media increasingly appropriate art, artworks and artists. How does this impact the state of the artworld? Which media formats and exhibition strategies are most appropriate? And how do small Kunsthalls deal with such developments? The title, «ALL I EAT IN A DAY», refers to the trend of posting videos about one's daily (food) consumption (the hashtag #wieiad - What I eat in a day - has over 528.9K entries on TikTok).

The patron saint of the exhibition is Beatus Carlo Acutis, the «internet saint» proclaimed by the Catholic Church. This young man, who died at the age of 15, programmed websites about Eucharistic miracles in the early 2000s and is set to be canonised in 2024. He represents the millennia-old institution's attempt to keep pace with digital cultural practices and evolving media landscapes. Like art, the church is shaped by a history of media revolutions and powerful marketing strategies. Both fields have «tapped into the age old wisdom of visually aligning oneself with potent symbols of power in order strengthen their own self-perpetuated myth» (Jay in *His History of Art, Episode 1*). «ALL I EAT IN A DAY» strives for nothing less - dedicating a shrine (another design by Virgil Abloh for Ikea) in the foyer to Carlo Acutis merchandise, the latest sneaker collaboration between The North Face and the Yves Klein Archives, and an unofficial Ikea cap designed by artist Ariel Schlesinger.

EVENT & EDUCATIONAL PROGRAMME

PRESS PREVIEW

Online: 6 September 2024, 10 a.m.
On site: 6 September 2024, 11 a.m.
Zoom link via kiolbassa@k9000.ch

PRESS

You can find high-resolution images in the press kit on our website under Info/Press. For further questions contact Giovanni Carmine carmine@k9000.ch or Barbara Kiolbassa kiolbassa@k9000.ch

OPENING

Friday, 6 September 2024, 6 p.m.

MUSEUM NIGHT WITH PERFORMANCE

Saturday, 7 September 2024, 6 p.m.
With a performance by Cory Arcangel

GUIDED TOUR ON TUESDAY

Tuesday, 10 September 2024, 6 p.m.

ART LUNCH

Thursday, 19 September 2024, 12 p.m.
Guided tour and lunch
Admission: CHF 25/members CHF 22
Register via rsvp@k9000.ch

«ALL YOU CANNOT EAT» X «ALL I EAT IN A DAY» GUIDED TOUR IN COLLABORATION WITH TEXTILMUSEUM

Thursday, 3 October 2024, 6 p.m.
Walk and guided tour from Textilmuseum to Kunst Halle Sankt Gallen
Meeting point: Textilmuseum, Vadianstrasse 2, 9000 St.Gallen
Admission: CHF 20
Register via the website of Textilmuseum

ART SNACK

Thursday, 24 October 2024, 12.30 p.m.
Short guided tour and a snack
Admission: CHF 10/members CHF 7
No registration required

DIY WHATSAPP & TELEGRAM STICKER WORKSHOP

Saturday, 16 November 2024, 3 p.m.
Workshop with guided tour
Admission: CHF 5
Register via rsvp@k9000.ch

GUIDED TOUR ON SUNDAY

Sunday, 1 December 2024, 3 p.m.

KUNST HALLE SANKT GALLEN

Davidstrasse 40
CH-9000 St.Gallen
Tel. +41 (0)71 222 10 14
info@k9000.ch, www.k9000.ch

Tue-Fri 12-6 p.m.
Sat/Sun 11 a.m.-5 p.m.

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