

Sorbo Veneziano

by

Dogtime ID/IM

Based on Mondo Veneziano  
By Antoine Prum

EXT. OUTSIDE THE FILMSET - DAY

Preparation sequence: we see three participants dressing themselves, ironing the suits, inspecting the gas masks and the helmets, testing the equipment. One of the participants is reading a book on toxic disease control. The participants work in silence.

After a while a fourth participant joins them, greeting the others quietly.

EXT. FILMSET - DAY

The four actors come walking into view, from a distance, closing in on the camera. They are looking around, enlightened. Somewhere a clock strikes twelve.

CONVIVIAL ARTIST

Venice was a great historic  
adventure.

PAINTER

She could also have been an  
individual passion.

CURATOR

Venice was not a museum, but a  
constant recreation.

THEORIST

Venice - that was its secret -  
was an amplifier. If you were  
happy, you could have been ten  
times more so; unhappy, a hundred  
times unhappier.

A dog barks in the distance.

EXT. TERRACE - DAY

The four participants are gathered on a terrace, relaxing, drinking coffee, which is served by a waiter. They read their text partly from the film script, as if rehearsing.

THEORIST

We should have asked ourselves a  
few questions, first of all: Why  
were we doing this and why were  
we doing so in this form and  
constellation? We knew that we  
ourselves had also been deeply  
poisoned by the contemporary  
exhibition system.

(MORE)

## THEORIST (CONT'D)

To escape from its power in taking advantage of our position, we did decide to set the rules of the game so that the course of action would transcend even the realm of imagination.

## CONVIVIAL ARTIST

Once the situation had lost its control, our encounter changed its nature as well.

## CURATOR

Ritual never served merely as mystification, but also as a means to bind the otherwise private experience of the individual to the experience of community.

## CONVIVIAL ARTIST

Part of the emotional letdown which came with viewing any comprehensive exhibition of contemporary art occurred through a serial reiteration of the lack which resulted from the loss of art's ritualistic basis in religion.

## PAINTER

But this did not entail the disappearance of ritualized behavior; rather, such behavior was reorganized around absence. The complaints became chronic, everyone expected them.

## EXT. FILMSET - DAY

Dialogs in this scene are taken from Mondo Veneziano analyses from Eva, Arjan and Sieto.

## CURATOR

I think one important point in this discussion is, for example, the idea of a lack of (religion based) ritual sense in contemporary art.

## THEORIST

Een duidelijk geval van "You can run, but you can't hide"...  
Waarom heeft de curator ineens een flitsend pakje aan?

CURATOR

A plagiarism, then, or a postmodern pastiche? I think it is a little of all this.

THEORIST

Ze geeft geen teken van leven ondanks dat haar ogen open zijn, misschien is ze al dood.

CURATOR

The artist manages this subject both in a theoretical and practical way. Ritual as an artistic practice and also as a context and condition for communication between the sender and the receptor.

THEORIST

Het is een manier van denken die me aan en tegen spreekt. Hoe meer ik er over nadenk des meer het me tegenstaat, ondanks dat ik het begrijp.

CURATOR

Related to all this is the discussion about the goal of art, and the question if the process of making art can be already consider as art itself.

THEORIST

Is de painter bewust van zijn positie in de hedendaagse kunst maar wil hij het niet zien en gaat daarom kuntsmatig boven de rest staan?

CURATOR

The curator affirms that ritual "binds the otherwise private experience of the individual to the experience of the community". So this lack of ritual in making and presenting a piece of art will make communication between art and (a certain) public more difficult or even impossible, and also it could provoke a letdown in public (other than artists).

EXT. FILMSET - DAY

Deze tekst komt van de heilige quote-generator, losgelaten op de verzameling van al onze teksten.

THEORIST

Radicaal conserveren binnen het systeem maar alleen binnen de hedendaagse kunst wereld.

PAINTER

Een allergaartje.

THEORIST

Hij voert de handelingen niet zelf uit maar dit houdt niet in dat ritualistisch gedrag verdwenen is maar dat dat gedrag is gereorganiseerd in afwezigheid. Nooit geven we hier dan twee mogelijkheden. Neerzetten is niet een creatieve samenwerking maar een keiharde industrie.

PAINTER

Hij voert de handelingen niet zelf uit maar dit houdt niet in dat ritualistisch gedrag verdwenen is maar dat dat gedrag is gereorganiseerd in afwezigheid.

THEORIST

Er moet een lange weg hebben afgelegd om zich niet aan de kaak te moeten stellen.

PAINTER

Populair is blijkbaar goed niet populair is blijkbaar goed niet populair is minder goed.

THEORIST

Een interessant concept in dit totale beeld zal alles een beeld van de spaghetti etende mensen en de intellectuele teksten van de painter gebruikt de theorist door de PAINTER ontvlucht het decor. Het citaat is afkomstig van de gezaghebbenden die hun beeld moeten bijstellen van de kunstwereld.

PAINTER

Hij heeft zeker een goed concept kunnen zijn. De teksten zijn een beetje peper erover. We hadden het idee dat je ervan kan genieten.

THEORIST

Zet jezelf in de kroeg.

PAINTER

Misschien was het een show just for the individual or collective questions of every time.

THEORIST

Wanneer prum met een iets was gekomen waarmee hij de mensen voorhoudt komt wel over maar heeft niet zo zeer impact. Hij stijgt letterlijk boven de rest van de theoretische realiteit naar de entertainmentindustrie kunnen zijn. Het ritueel helpt om een aantal relaties te behouden.

PAINTER

Lepellen maar.

EXT. FILMSET - NIGHT

Action sequence. A single participant enters with a piece of equipment, and destroys something which reminds him of mondo veneziano. After the destruction, he sits on the ground, exhausted, while other participants join him. They take notes in a note book, and gather evidence in little plastic bags.

EXT. BRIDGE - DAY

Two participants walk onto a bridge, and have a discussion about the intentions art was supposed to have. One of them (the painter) has a camera, and takes pictures of the surrounding film set while talking.

CONVIVIAL ARTIST

To avoid any misunderstanding: I myself liked to work with people who did not consider themselves artists and whose primary activity was in other areas. The main features of such projects were in that the human aspect dominated the professional one.

(MORE)

## CONVIVIAL ARTIST (CONT'D)

It is because friendship was not a creative cooperation, but the "ethical form of Eros".

## PAINTER

The process itself was enough for you?

## CONVIVIAL ARTIST

The discourse was crystallized in the process of its formation. Such a project was valuable as a lived-through duration.

## PAINTER

These projects were nothing but the acts of voluntary group therapy!

## CONVIVIAL ARTIST

The viewer's inner, distanced attitude dissolved because this immersion into life-atmospheres enveloped the senses as a totality, with painting, sculpture, architecture, sounds and smells.

## CONVIVIAL ARTIST (CONT'D)

In the total image, everything was image.

## PAINTER

Whenever I saw a photo with some DJ-guy in a gallery who had played at an opening, I wanted to kill the curator who had allowed this or had had the stupid idea to invite him.

## CONVIVIAL ARTIST

Like Baroque Masters of Ceremony, these artists knew how to direct their audience within their Gesamtkunstwerk productions.

## PAINTER

It was in the museum or the so-called alternative hotspots that transsubstantiation took place under the very noses of the high priests of avant-gardism, rudely awoken from their dreams.

## CONVIVIAL ARTIST

The artists loved life-experiments, and he circumscribed existentialist, energy-charged and atmospheric spaces that provided fresh nourishment to the amazement that had been lost between performance and perception.

## PAINTER

Where did the kitchen stop and where did the art begin?

## EXT. FILMSET - NIGHT

Action sequence. Same as before, but with variations, depending on what we will find. Different participant to perform the destructing, and different piece of equipment.

## EXT. TERRACE - DAY

The actors are gathered at the terrace again.

## PAINTER

May be this is the point to tell us what you've done?

## THEORIST

The shift from theoretical reality towards applied reality.

## THEORIST (CONT'D)

I was not a classical Karl Kausky pupil. I was not saying that the process was everything and the result or goal was nothing. But my personal position on this was that I was somebody who was intimately very touched by the lack of goals. This was my frustration and I believed that I have shared this frustration with many other intellectuals. Actually, I romantically believed that in the course of the process we would reach some goal.

## PAINTER

That sounds somewhat uncertain.

## THEORIST

Thus ritual, in this case, helped to maintain a given set of power relations.

(MORE)

## THEORIST (CONT'D)

Yet to remain silent was no solution; this simply abandoned the possibility of formulating a critical perspective for the sake of some ill-conceived notion of autonomy.

## CURATOR

Trough their close ties with contemporary sociopolitical developments and trough their collaborative working model, universal statements were relativized in favor of discursive process.

## PAINTER

The medium was waiting for this to happen. Those days were an exciting time to be interested in art. No one was thinking that art and technology was already part of the past. Painting had been declared dead many times, but it kept coming back!

## CONVIVIAL ARTIST

You should have put yourself in the role of the unprepared viewer.

## PAINTER

The picture we were painting there, then, was not black - it was empty.

## EXT. FILMSET - NIGHT

Action sequence. The fully equipped participants enter the stage and destruct everything that reminds them of the original movie.

## EXT. FILMSET - DAY

Cleaning. Use high-pressure cleaner, if possible.