

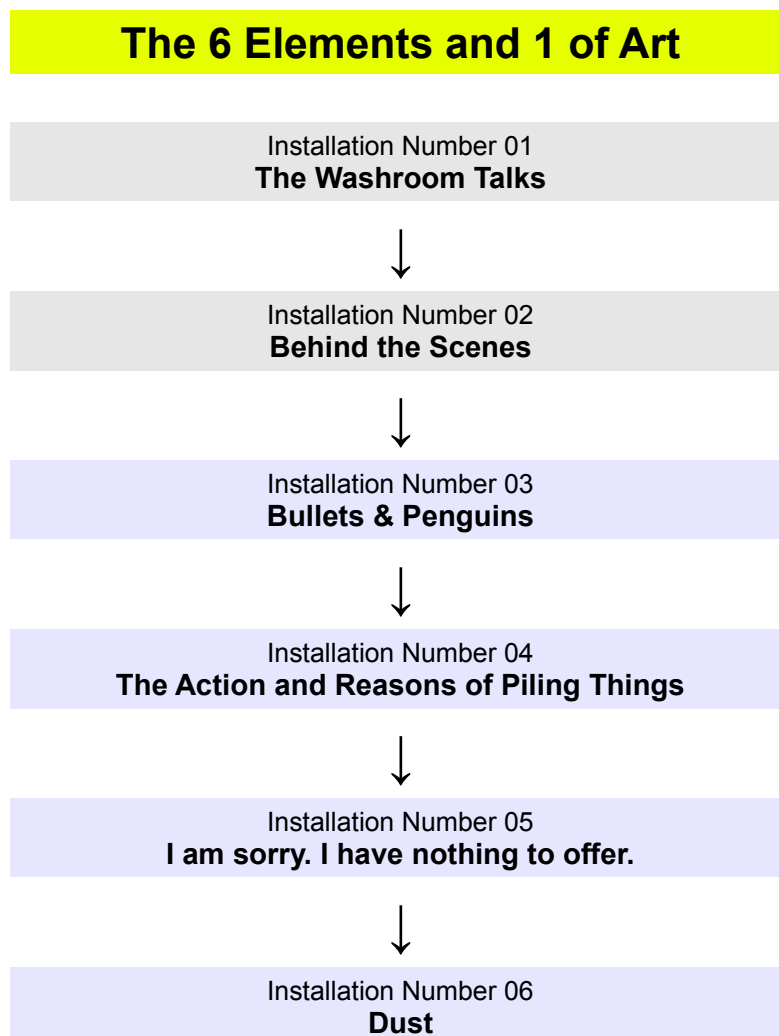
The 6 Elements and 1 of Art

The 6 Elements and 1 of Art is a proposal package that contains a series of six art proposals that divide art into six different categories, exploring what it is to be an artist, to be involved in the art business and examines my personal position within the arts. *The 6 Elements and 1 of Art* is not a mere package of proposals but is in itself a piece or conceptual artwork.

Background

I find myself lost within the arts and the world of art. The consistent pursuit for something new, something that has not been explored before seems an impossible mission. I especially blame the 60s and 70s during which artists have made a quantum leap digesting the past and laying the foundation for the future of the arts. At the same time however they have not left anything to discover as it seems to me personally. The famous YBA scene for example that gave birth to so many prominent artists is nothing but a charade that re-created what had already been created decades ago. The only new art forms I discover nowadays are closely connected to the technological development losing therefore its avant-garde character.

This installation package investigates my outlook and understanding of the world of art in a very personal form. I am not re-inventing anything nor do I want to come up with absolute wisdom and give directions but I am opening up a discourse. Ideally the proposed installations are to be presented within one venue at the same time or in a narrative order over a given period of time. It is however possible to only choose specific installations in order to fit them into a curatorial idea.



Behind the Scenes

The creation of Lebensraum (German for habitat, literally living space) through artistic creation in a physically bounded area (i.e. in an empty space) is the basic idea proposed here, a room-specific & process-oriented installation.

Space + Creator = habitat
(person + activity = creator)

Background and execution

The starting point for this process- & space-oriented work is a given and limited space in which the artist (the creator) deals with it in an analytical, systematical and physical way. Natural conflicts arise from this interaction, which should eventually lead to a consensus. The transformation takes place from within as the artist creates a relationship between his work, himself and the space. Creating and working represent the actual process of art. This activity transforms the space into a habitat which is subjected to a continuous cycle of disassembly and assembly => development. The word 'process' stands for the development of an idea. The decision whether the idea relates to art or not is of decisive & crucial importance in the process of art.

I am concerned with the representation of this process and not the creation of a clear and touchable work of art. The aim is rather a kind of subtle reminder of an activity - consisting of tracks, and Uebrigbleibsel (German for left-overs), individual particles (sound, photos, measurements of space, notes etc.) that give an analytical insight into the process ==> Behind the Scenes.

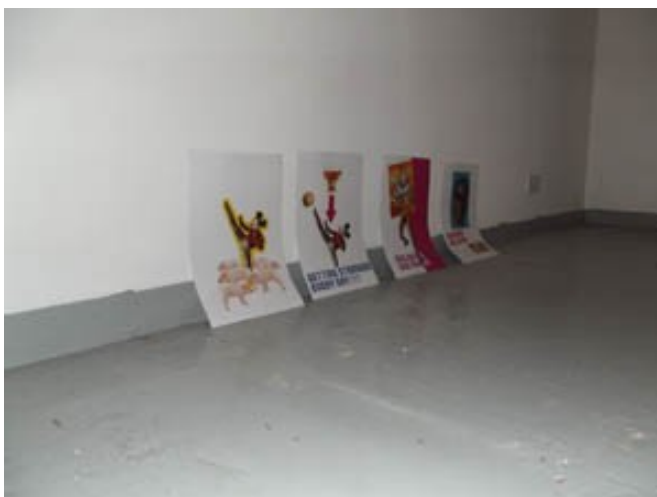
The completed installation consists of all the elements/things that allow the actual process to happen. These elements/things such as for example masking tape left-overs are used to aid the artist to develop and manifest certain thoughts and ideas.

In essence the following elements in the eventual installation are included:

- Photos
- Film
- Sound (conversations with others about the specific work and soliloquies and sounds produces from working such tearing masking tape or hammering)
- Left-overs (parts of material that strongly supports the work => such as tape, which is used to divide the room into sections)
- Light and shadow

This list is of course only a starting point . It can be shorten or prolonged depending on the course of action that is taking place within the space and time spent in it. It is important for me to create a balanced and harmonious installation with a minimalist character. It should be noted here that this concept is not complete as it is part of the actual process that happens within the space and therefore will continue to develop.

Example: London, Business Design Arena Unit E2. Pictures taken during process of working within a habitat.



The Washroom Talks

Filmed conversation about the nature of art

Background

The Washroom Talks is a series of five conversations within public toilets that I organized a few years ago. I would like to present the material (film and transcripts) in the form of a video installation. In each installment I had about five – eight participants from various backgrounds within the arts. Each talk ended with a conclusion that would be the starting point for the following instalment.

The five Washroom Talks were held in various locations. For more details Including footage re each talk go to: <http://www.zeitraum.co.uk/zeitraum/storage.htm>

1. Washroom Talk ONE at Mary Lloyd Bar (gents), London
2. Washroom Talk TWO at Hackney Empire Theatre (ladies in the stalls), London
3. Washroom Talk THREE at gallery:space, Finsbury Park, London
4. Washroom Talk FOUR at Tate Liverpool, Liverpool
5. Washroom Talk FIVE at Tate Liverpool, Liverpool

Installation

Each talk is to be shown using a portable DVD player attached in a line next to each other in the correct order. The transcript for each DVD can placed in front of each DVD player.

If curatorial concept and space allow the room should only contain the five DVD players as I would like to create a sort of zen-like study environment where people can focus on the talks.



Bullets & Penguins

Bullets & Penguins is an installation that consists of an original sheet of a practice target from an old shooting range, bullet holes in the wall, a writing on the wall and a small projection.

Note that the concept for this work (see Background) is purposely written from a negative and criticizing rather than from a rational perspective. It represents my personal feeling regarding the world of art and business. It is not an absolute opinion but invites to an open discourse.

Background

Bullets & Penguins explores the capital controlled human society in which the accumulation of money is its highest goal. Behind all our endeavours, whether it be in the creative, charitable or social sector, is the desire and/or force to secure and accumulate capital. This struggle for money produces several victims – such as social, financial, economical & political victims but also causes mental illnesses, drop-outs & suicides.

As I am involved in the arts as not only an artist but also as a promoter & producer of live entertainment I would like to focus on portraying the 'ugly' side of the art world ==> The Art Business.

If we dissect the art market/art world, we have five interconnected segments:

- the artists
- the art dealers (Galleries, museums, agencies etc.)
- the critics
- the collectors and buyers
- the audience

These segments are closely linked and influence each other. If we represent these segments as a structured pyramid, then we will find the artists at the bottom.

The reason why **the artists** are at the lowest level in this hierarchy is due to their submission to a strong, albeit natural desire to gain power and recognition. There are exceptions to this of course.

The art dealers are in a very powerful position. They are between the critics, wealthy buyers and the artists. In order to create revenue and pile money, they sell and buy art. They are generally not afraid of stepping over dead bodies in order to get what they want and need.

The critics are in a very powerful and semi-independent position. They have an important role in deciding who is on top and who is not.

The collectors and buyers can – if wealthy and powerful enough- influence what artists produce, dealers exhibit, the audience wants and the critics focus on.

The audience are the end-consumers. As most people don't really have a profound opinion and knowledge of art, they are powerless.

Penguins represent the artists – all uniformed existing in large groups. The Bullets represent the causes of the above mentioned victims. As all the above segments are involved in the arts I see the art world and the art business as one and the same entity.



The writing and the floor:

I am not sure yet if I want to create the writing using strings of LED lights or simply paint it on the wall. Should I paint it on the wall I might cover the floor with LED lights.

The footage:

The footage shows various artists at work and also scenes of gallery openings and gathering of artists & artist-like people. The screen is a small A3 white board leaning against a pile of books about derivatives, futures and options and how to make money.

The action and reasons for Piling things

Installation of 2D work that is displayed in a number of piles or one big pile depending on the available space.

Background

This installation shows unsold pieces of work displayed in a way that they cannot be seen by the viewer as single pieces of work but only as piles, ready to be stored somewhere or disposed of. Each pile (or one big pile) mirrors the effort that went into the production but also the fact that the work has not been sold.

Most artists find themselves surrounded by unsold work. Constant production, looking for something new, perfecting ones technique or simply following a natural urge to produce result in piles of unsold work. I want the viewer to acknowledge the work and dedication that goes into creating art. There is a certain sadness in these piles as the individual works have ceased to exist on their own. The piles reflect the reality of death, i.e. art that is not recognized and experienced has no purpose; the only purpose the individual pictures have now is being part of piles within the context of an art installation.



I am sorry. I have nothing to offer.

Writing attached to a wall. Each letter is cut-out from white A3 sized modelling carton sheets and attached to a wall using blue tag.

Background

I AM SORRY. I HAVE NOTHING TO OFFER. is the result of my personal struggle of making art. I have come to the conclusion that there is NOTHING I can offer to the world in terms of art.

Everything seems to have been done. It seems to me that art has come to a still-stand after the 60s/early 70s. Every modern & contemporary art movement (especially the YBA) is nothing more than a charade of artists that dip into the past in order to produce 'new & challenging' work. The wall writing that consists of A3 big letters cut out from modelling carton wraps up all my struggles and research in the pursuit of producing outstanding artwork.

Note that this is my PERSONAL struggle.

The writing can be displayed in one lines. However, in case of limited space, the writing can also arranged according to room specifications.



The writing in the photograph is only a model. The original writing is on modelling board. Every letter is roughly A3 size.



Dust

The last installation Dust consists of dust in the corner of an empty room.

Background

After all the struggle that the artist goes through he comes to the conclusion that he has nothing to offer, that all has been done (installation number 5: I am sorry. I have nothing to offer.). The dust in the empty room is a reminder of previous actions and working, all that is left. The room is now ready to be filled again, to re-start, to re-think one's position. It is important for an artist to get rid of old baggage in order to continue the journey of art.



About Jay Rechsteiner

"Jay Amédée Angelo **Rechsteiner** AKA Tobleroni (born 24 October 1971) is a multi-disciplinary artist from Switzerland. He emerged to the world of art in the 2003 with The Washroom Projects in London, UK. Art theory, anarchism and political themes are central to Rechsteiner's practice.

He has exhibited internationally (Japan, USA, UK, Switzerland, Italy, Portugal, France) in various galleries and museums (Tate Liverpool, Whitechapel Gallery, Fukuoka Art Museum, Venice Biennale). In 2005 Rechsteiner joined forces with Portuguese Punk musician Victor 'Torpedo' Silveira and started working under the duo name Sardine & Tobleroni. After an intensive & creative period of five years working with Sardine Rechsteiner decided to focus on his solo work again. He is currently in the progress of putting together a body of work that consists of painting, video, installation and conceptual work (Dec 2011). Key focus for Jay Rechsteiner is the development and definition of art and art theory. His work always carries a political message, very often wrapped in humour."

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