

Arkheion

Diseño Coleccionable #12

Objects as Events

By Agustín Schang

There is always something curious about approaching a collection of objects displayed in a gallery. The distances, positions, and proximities of their arrangement create a unique relationship that suggests they have always been there, together. It seems as if they were conceived for that specific space, coming to life each time a new visitor enters the exhibition. Sometimes, a small provocation in the form of a note can be enough to speculate about each object, to ponder their nature, and to ensure we do not overlook the possibility of imagining singular details of their everyday lives: where they were, where they come from, where they are going. Or to reconfigure new constellations before our eyes, revealing potential sounds, smells, and textures.

A student of John Cage, the Fluxus artist and composer George Brecht (New York, 1926 – Cologne, 2008) invented “Event Scores” as a way to approach looking at things. A small piece of paper placed on the wall or in a container of instructions for performances, contained a phrase describing an object, an action, or a series of both. These scores structured the space and time of an event to the rhythm of chance, inviting the spectator to become an active interpreter through simple and literal orientations, thus proposing a poetic and vibrant way of seeing. Everyday objects became the material for works: chairs, bottles, coat racks, sheets, dice, notepads, and spaces acquired, through these notations, unexpected aesthetic dimensions, rethinking institutionally accepted systems of presence, exhibition, and representation of objects. In one of his early exhibitions, three chairs—a white one, a yellow one, and a black one—distributed between the entrance, the main room, and the bathroom of a gallery, were accompanied by a small text called “Three Chair Events” (1961), where each was named alongside a small action. This left it to the discretion and heart of the reader to choose how to act in front of them, following the instruction without the need for special permission.

A proptotype for a bird house (Rodrigo Bravo and Clemente Mackay), a flower-shaped lamp (Edgardo Gimenez), a very tall one that ends in a triangle (Illum), a carpet that looks like a tapestry (Edgardo Gimenez), a polished aluminum totem (Deon Rubi), a round table (Ricardo Blanco), along

with a monolithic object in cast aluminum (Ries) and city records printed on photographic paper (Cristóbal Palma), among others, transform into a unique collective exhibition —*Arkheion Diseño Coleccionable #12*— within the mythical space CAyC (Centro de Arte y Comunicación, 1970) where the boundaries between research, rigor, and experimentation have never been entirely clear.

If, upon encountering these objects for the first time, someone handed us a small score along with a simple instruction that would turn us into interpreters, guiding us on how to interact with each participant, we could contemplate them as many times as we wished, without the need for training or conformity. We would be free, open, and in a vast space, constructing new meaning simply by entering the place. Thus, this collection of objects transforms into a grand event where the music of action animates all things. Something that is neither an exhibition nor a performance, but an intermediate space that allows us to see each part and the whole in a sensitive and singular way.



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