

Sanda Črneč

**Experiment on How Much My Hands Can Take /
Experiment on How Much Damage a Brick Can Make**

The relationship between an art object and its creator is intricate and multifaceted, but when we bring the object into conflict with its maker, we open the door to new discursive models of interpretation and criticism. Conflict challenges the artist's intention and invites us to look beyond the work of art, and consider not only the final outcome, but also the creative process that has led to it. The process, from producing to implementing an idea, is the key to understanding the significance of a work of art; the Artist's initial concept is subjected to multiple metamorphoses before it is ultimately presented in front of an audience. It is a process that involves a number of decisions, revisions and modifications that shape the final solution. Exhibition spaces play a major role in this, as they provide a platform for artists to present their work and connect with the audience. The traditional exhibition model has come into question in recent years, and many authors, artists and curators see this as an encouragement to explore alternative ways of presenting art. The aim is to form the narrative and the context of exhibition in a more comprehensive way, and at the same time enable interaction with the audience outside the usual exhibition practice and traditional exhibition setup.

Experiment on is a process-based work that fundamentally re-examines the encounter of matter and concept. The author began working on this piece in 2019, during her study visit to the China Academy of Arts in Hangzhou. Everyday life in the system of contemporary totalitarianism, which involves many contradictions such as the need for democratization and the need for respecting the principles of the communist ideology, forms an amalgamation

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of experiences and the need for self-reflection. By incorporating her own experience of living within an atypical geopolitical and sociological reality of the Chinese communist regime, the artist raises possibilities of questioning a broader discourse of this mutually exclusive and paradoxical system. The insistence on traditional values is associated with a concept of pressure that suffocates us when we are constantly faced with impositions. To recreate such psychological pressure, Črnelč puts a concrete physical pressure on designated places throughout the gallery. By choosing bricks, which is one of the oldest building materials beside wood and stone, but also the first that was created by man, the artist uses literal meaning to represent the traditionality defining the identity of the community. She does not explore the possibilities of the space, but her own possibilities to faithfully present the complexity of the relationships of institutions intended for development and presentation of art with art itself. In this process, the brick represents one of such institutions, and the artist represents art.

Taking a critical approach to this topic, Črnelč examines the complex dynamic of "power games" within artistic institutions. Directly, but not by chance, the idea of bringing space into conflict with its author articulates the complexity of making art. Moreover, it challenges our assumptions about what constitutes good art and emphasizes the importance of questioning the traditional notions of being an artist.

By following the same deductive method, we can observe the traditional idea of an art studio as a private and secluded space, which Sanda is actually doing by using the gallery as her workspace. She exposes the creative process to the public, documenting every step of the creation and finally transforming it to an end product. This approach not only allows the author to share her work with a wider audience, but also to break down the barrier between artist and audience, and create an inclusive and more accessible

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world. In this world she reveals inner, ethereal processes of 'making' instead of presenting a concretely 'made' art product. The exhibition breaks off the classic, binary relationship between the final work of art and the audience by offering the artist's intimate view of the art-making process, where she, the studio, the workspace, the creative process, the work of art and the audience's experience coexist in one place.

To put it simply, along the Marxist lines, the fetishism of an object is an observation of the object in its final state and its 'service value', instead of social relations between the worker and the time spent in the labor. Artists cannot escape this experience of the final product alienation, in this case, the alienation of a work of art. This is perhaps more implicitly stated in the conventional concepts of curators, where social relations are based solely on their final decisions in selecting works of art, rather than on social relations between the artist and the process of creating art. The question is: does the value of a commodity/work of art lie in human (artistic) work invested in it, or the work of art is valuable on its own? Sanda does not give an answer to this critical dilemma; actually, she does not deal with the product (works of art) but examines the complexity of the relationship between artists, art, artworks and space. In this manner, she avoids the fetishization of the artwork as the final product, and the exhibition experience becomes an interactive and immersive event for the visitor.

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