

## Resort

We stand in front of a large rectangular wooden structure which can be divided into four units. This monumental box is built of wooden beams, wooden boards, drywall and metal mesh. The dimensions of the object match the the format of a 4x2,5m gallery wall which serves as the back wall of the artwork.

An orange carpet surrounds the object which defines the borders of the premises. Basically we are standing in front of a bunk-bed.

The units are the following:

groundfloor—bed, closet

First floor—gallery (white cube), storage unit

The box is cut open like an architectural section which gives us a voyeuristic dollhouse perspective into a 1:1 scale model.

The structure is stripped down to the bare minimum.

...Luxury nowadays is less about flashy materials and visible excess, but more about the body-mind connection and how you feed it. Yoga, meditation, organic food, travel, literature and quality sleep.

Follow these rules and thou shall succeed!

Clutter and stuff burdens you!

This is becoming more and more a shared value between the riché and the starving artist, that applies for residencies, travels by train, lives out of a suitcase and tries to sublet their room, whenever they are out of town.

If you want to make it as an artist you have to be flexible, adaptable and ready to go (real chatty). Just like any successful business concept in The Free World.

Of course Kim K's house is bare and pristine because there is an army of staff wiping the children's drawings off the walls.

Of course she has a fridge room in the back of her house, which allows her display-fridge to be stacked with a healthy leafy greens only.

Of course artists have to be smart about what media and scale to work in. Large and flat sells better than loud, gross or immaterial. But where to put it if you don't sell?

Every Kardashian has a Turrell

## Theoratically informed

Here the starting point is a conversation and a world in which nothing, it seems, works out the way you imagined. Among other things, it is about the relationship between theory and art, and how something can become art at all. Also about the possibility of fiction, how spaces can be created, the lengths one will go to reduce the uncertainties of everyday life. What shifts are necessary? A transcript emerges and is used to actuate a production that develops spatial, temporal, linguistic, but also social dimensions. The observation of space and structure will be an additional, visible aspect.

The question or answer of whether all this succeeds must be deferred, it must be eluded.