

seasonal strawberries picker?

Temporary jobs

Air / Artist-in-residence
retreat or intellectual holidays?

research

Alternative economy



product ion \$\$\$\$\$
Commissions

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Institutional critique
institutionalized art system
Game plan / planning
Strategy Tactic Techniques
I got a plan! /
Yes, let's plan! I have a plan!
plan, to plan, can you plan? Should you plan?

Game Plan / planning
Strategy Tactic Techniques
I got a plan! /
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plan, to plan, can you plan? Should you plan?

League Player
anyone regardless of hierarchy?
Playing regional, national or international?

Ball
work of art!

Desert
?

Collaborative Practices.
solo player team player?

field
battlefield?

GAME

context

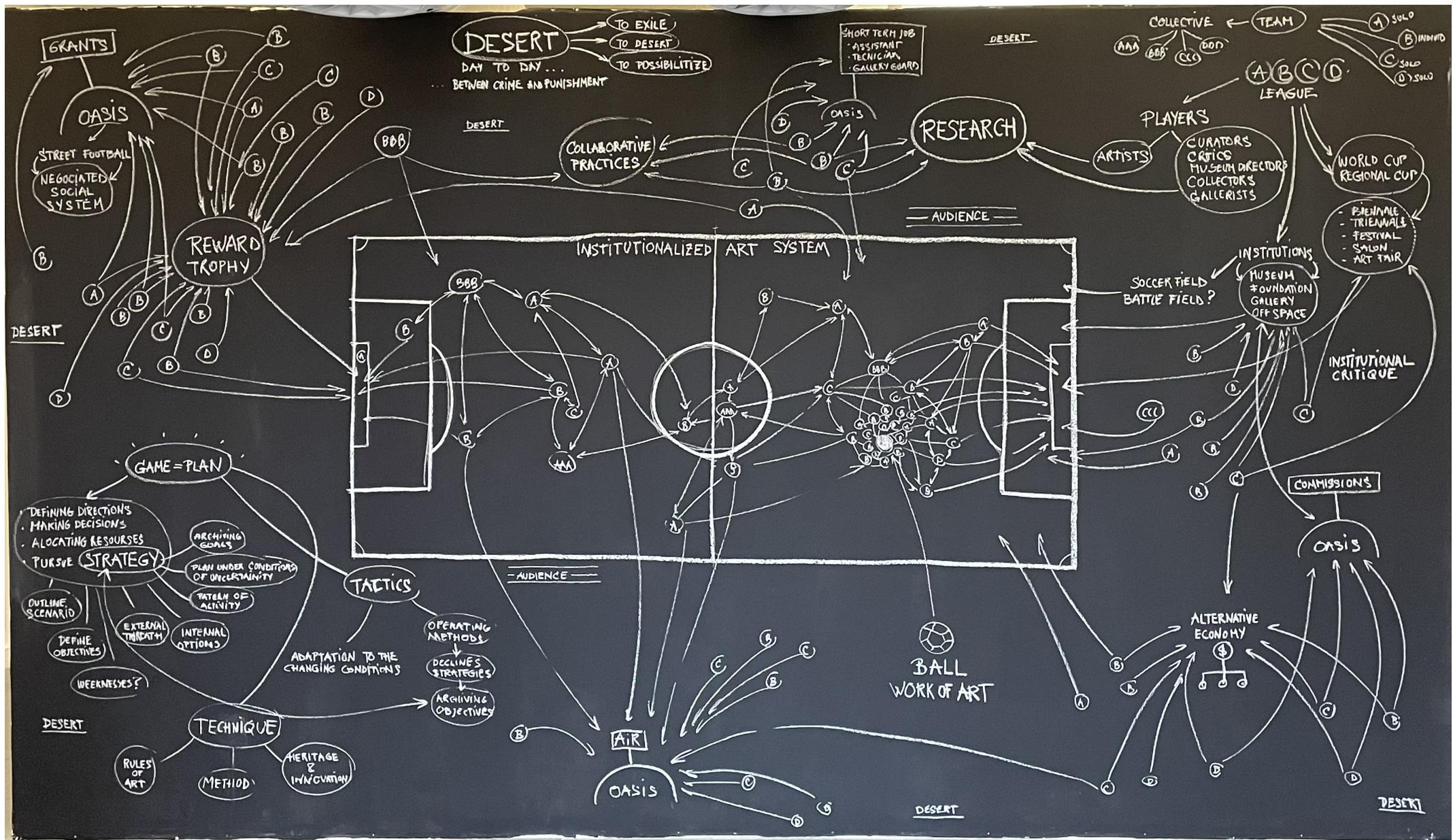
*If you were a player,
how would you place yourself within the game?*

This piece completes **IN THE MIDDLE OF TWO WORLDS**,
a work developed in the framework of **FIRST PLACE IN THE TABLE?**,
where we propose a reflection on the art system, making an analogy
between the exhibition and a football match.

Through a system of relations that we set out in the graphic displayed
in the exhibition, we explored some coordinates that organize
our practice and allow us to situate and move between them.

Here we share a glossary, that in our own words, defines our
perception of the artistic field and our experience in it.

In a collective exercise we added the views of our exhibition
colleagues: artists, curators and Trafo workers, who intervened
the graphic with some movement or play that identifies them
within the field of play that we suggested or shared some reflexions
by email.



TACTIC

glossary

Institutionalized art system game?

Throughout the 20th century, art has been engulfed by a global free market system in which museums, galleries, patrons ^{or} public institutions manage it as mere merchandise, either for the sake of prestige, simple enrichment or political glorification. WE ARE AWARE OF THIS ETHICAL ISSUE. The paradox that the artist himself shows his works in the museum space while he openly criticizes it, and the fact that these creations are accepted, may entail the risk that this movement has been taken as something marginal, almost anecdotal and therefore attractive to the art industry, eager to find new plastic and irreverent approaches. WE HAVE ALWAYS HAD IN US THE SPIRIT/ THE INTENTION TO CHANGE THE SYSTEM FOR THIS BETTER. WE HAVE ALWAYS UNDERSTOOD THE RISK OF BEING AN INSIDER OR OUTSIDER OF THIS PECULIAR SYSTEM. WE ARE AWARE THAT WE WORK ON A VERY THIN LINE, WHERE WE AVOID SUBMISSION BUT WE DO NOT RENOUNCE TO BECHANGING. THAT IS WHY WE HAVE ACCEPTED TO BE PART OF THIS SYSTEM AS A SOCIAL FACT.

Institutional critique

Institutional critique is a term that in itself seems to indicate a direct connection between a method and an object: the method is the critique and the object is the institution.

To inscribe oneself in this dialectic that defends artistic autonomy, leads to criticizing the institution above all for being a structure of ideological and social reproduction.

IT DOES not intend to produce or disseminate works of art that ARE supposedly radical, but to have a direct impact on the structure and functioning of the institution.

WE SEE IN INSTITUTIONAL CRITIQUE AN ACT WHERE WE QUESTION AND REFLECT ON THE
CIFERAS OF RIGHT, BEING/NOT BEING, ENTRY, VISIBILITY, REPRESENTATION, EXCLUSION,
IN THE INSTITUTION(S).

field

battlefield?

According to its different meanings a field could be an area of land used for growing / a place where you are working or studying in real situations, rather than from an office, laboratory, etc / an area of activity or interest / an area of land containing a particular natural substance.

According to Bourdieu a field is a competitive system of social relations that functions according to its own logic and specific rules.

IN OUR PRACTICE WE CONSTANTLY GENERATE NEW AND DIFFERENT FIELDS OF ACTION, SOMETIMES FAR AWAY AND DISSOCIATED FROM THE PREDOMINANT NORM AS CANNON, AND OTHER TIMES CLOSER WHICH IS NECESSARY TO INTERVENE IN THE FIELD AS A FORM OF EXPRESSION. FOR US THE IMPORTANT THING IS TO BE CONSTANT AND SURRENDER TO THE IDEA OF IRIGATING THE DESIRED FIELD BEYOND CONNECTING OR NOT HARVESTING SOME FRUIT.

Alternative economy

THERE ARE Diverse Economy Theoretical propositionS claiming that economies are intrinsically heterogeneous spaces composed of multiple class processes, mechanisms of exchange, forms of labor and remuneration, finance, and ownership.

Alternative economies are processes **of** production, exchange, labor/compensation, finance, and consumption that are intentionally different from mainstream **(capitalist)** economic activity.

IT IS an alternative representation of the economy as a heterogeneous and proliferative social space. Community Enterprise A market- or non market oriented economic organization concerned WITH improving community well-being.
OUR AUTONOMY IN THE HANDLING AND MANAGEMENT OF RESOURCES / CREATING OUR OWN SYSTEM OF ALTERNATIVE ECONOMY IS THE CORNERSTONE OF OUR PRACTICE. OVER THE YEARS IT HAS BECOME A GREAT SKIN, WHICH GIVES US THE FREEDOM TO TAKE NEW DIRECTIONS.

research

Artistic research, also seen as 'practice-based research' **is a detailed study of a subject, place, theme, language or anything that fascinates me in the field of my practice.**

One of the characteristics of artistic research is that it must accept subjectivity as opposed to the classical scientific methods.

Artistic research aims to enhance knowledge and understanding **together with the presentation of the arts.**

Often in artistic research, "perhaps more so than other disciplines, intuition is utilized as a method to identify a wide range of new and unexpected productive modalities".

OUR WAY OF RESEARCHING IS BASED ON A METHODOLOGY OF COLLECTING DATA DRIVEN BY OUR Curiosity FOR THE UNKNOWN AS WELL AS EXPERIENCING DIMENSIONS THAT HAVE TO DO WITH PRACTICING SOCiABILITY, EMPATHY, FRATERNITY, AND FREEDOM WITH OTHERS.

WE HAVE BEEN DENIED TO EMPERCE NOVADAY.

Possibility of being constant in movement. WE UNDESTRAND THAT IT IS HARD, BUT IT IS ONE WAY OF BEING IN THE WORLD.

WE USE THE TERM OF THE DESERT TO DESCRIBE OUR BATTLEFIELDS, LIVING IN THEM THIS TOURS THROUGH UNKNOWN AREAS, SPARSELY INHABITED AND DIFFICULT TO DETECT, THENCE BECOME OUR BATTLEFIELDS, LIVING IN THEM THIS POSSIBILTY OF BEING DEDICATED TO OBTAIN THE NECESSARY SKILLS TO SURVIVE AND TAKE US TO OBTAIN THE NECESSARY SKILLS TO SURVIVE AND TAKE.

synonyms: wasteland, waste, wilderness, wilds, dust bowl, barren land, cultural desert, uninteresting place, uninteresting period, unproductive period, unproductive place

Desert is an uninhabited or depopulated area, often covered with sand or rocks, where there is very little rain and not many plants. A dry place that is characterized by having a distinct lack of complexity, vibrancy, vitality, or interest in intellectual and artistic activity.

To desert is to leave the battle-field without permission and with no intention of returning or to leave someone without help or in a difficult situation and not come back.

Desert

?

Collaborative Practices set-player team player?

Collaborative (arts) practice involves artists and communities working closely together, often over extended periods of time, to make art. It harnesses the experiences and skills of each person expression to what's important in their life.

Collaborative arts practice plays with and contests notions of authorship and the idea of the artist-genius working in isolation. Work that is made collaboratively with different groups often exists outside of the gallery or takes place outside the traditional theater space.

THESE PRACTICES ARE COMPLEX IN THEIR DEFINITION, BOTH IN THE SOCIAL IDEA OF WAITING TO APPROACH A REAL COMMUNITY WITH THE TERM ART TO ADDRESS ETHICAL, AESTHETIC AND POLITICAL ISSUES, AND IN THE IDEA OF GENERATING A FICTITIOUS COMMUNITY WHERE THE SOCIAL AND NOT THE ARTISTIC TERM IS USED TO ADDRESS ETHICAL, AESTHETIC AND POLITICAL ISSUES.

Reward / Trophy

A REWARD is a public recognition given to a person for the excellence of a work, activity or quality.
IT Could also be something given in exchange for good behavior or good work, etc. or a thing given in recognition of service, effort, or achievement.

a TROPHY is a prize, such as a gold or silver cup, that is given to the winner of a competition or race, and often returned after a year to be given to the winner of the competition in the following year.

synonyms: accolade, award, bonus, dividend, compensation, honor, bounty, benefit, premium, profit, punishment, remuneration, compensate, repay, take care of, carrot, comeuppance, cue, gain, crown IDENTIFYING, VERIFYING, OR PROVING MEET FOR THE REWARD OF A TROPHY IDENTITIES A WINNER, WHILE AT THE SAME TIME IDENTIFYING MANY LOSERS.
EMOTIONALLY IT CAN HELP TO MOVE ONE FORWARD, OR IT CAN DESTABILIZE, Frustrate, and one chooses NOT TO CONTINUE. BE PREPARED TO STAY MOTIVATED, EVEN IF THERE ARE NO TROPHIES.

Oasis

Oasis it's a fertile spot / place in a desert where there is water and therefore plants and trees and sometimes a village or town.

It is a calm, pleasant place in the middle of somewhere busy and unpleasant.

An example of an oasis is an underground spring in a desert. An example of an oasis is a calm and peaceful room in an artist-in-residence program.

synonyms: refuge, haven, sanctuary, spring, relief, retreat, garden spot, garden, watering place, desert resting place and spa

OASIS APPEARS ALWAYS UNEXPECTEDLY, SO WE DON'T COUNT ON IT FOR OUR DAILY LIFE, BUT WHEN IT APPEARS WE MAKE A STOP IN IT, SINCE IT IS FUNDAMENTAL TO BE ABLE TO CONTINUE YOUR JOURNEY THROUGH THE DESERT.

FOR US THE ARTIST RESIDENTS HAVE BEEN ENABLING STRUCTURES FOR ARTISTIC-RESEARCH DEVELOPMENT WHILE PROVIDING US WITH THE POSSIBILITY TO COVER OUR BASIC NECESSITIES OF LIFE.

THE ONLY ACHILLES' HEEL WE HAVE FOUND HAS BEEN THE EXPERIENCE ON SEVERAL OCCASIONS OF A LACK OF AFFECTIONATE TREATMENT. LOGIC SHOWS THAT THE BIGGER THE INSTITUTIONS, THE MORE DEHUMANIZING AFFECTION BECOMES.

IT IS MORE CONCERNED WITH ACADEMICS AND PROFESSIONALIZATION THAN WITH THE INDIVIDUAL'S OWN HOSPITALITY.

Air / Artist-in-residence

retreat or intellectual holidays?

An artist-in-residence is when an INSTITUTION recruits a person (or group of people) with a specific skill or attribute to produce work, provide advice, and/or promote the INSTITUTION for a defined period of time, from just a few days to a year or more.

Artist-in-residence programs provide the opportunity for artists to have a designated time and space to create new work. For the organization hosting the residency, it's an opportunity to bring in outside artists to engage with their community.

The nature and extent of accommodation and facilities also vary, and may require rent to be paid by the artist, or (more usually) be rent free. Artists may be paid a salary or wage as an employee, or be paid an overall project/residency fee as a freelance/sole trader.

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Grants

reward / trophy?

GRANT is an amount of money provided especially by the government, local authority, or public fund to a person or organization for a special purpose (finance educational study, overseas aid, building repairs, etc).

It is to give or allow someone something, usually in an official way.

for artists, this means that grants can help you attend a residency, rent a theater, furnish supplies for a sculpture, hire audio engineers, and more.

Grants can be awarded to individuals or to groups or organizations.

To receive grant funding, you need to apply and then be selected by the judging committee.

THE PROVISION OF A SUBSIDY OFTEN IMPLIES THAT IN ORDER TO OBTAIN IT, ONE HAS TO ADAPT TO THE STIPULATED FEE. THIS LEADS TO A DANGEROUS RESULT: COMPETING FOR THEM LEADS DIRECTLY OR INDIRECTLY TO APPLICANTS

RESPONDING WITH PRACTICES AUGMENTED TO THE CANON.

Commissions

production\$\$\$\$\$

TO COMMISSION **IS** to formally choose someone to do a special piece of work, or to formally ask for a special piece of work from someone.

Commissioning art is THE PROCESS of hiring an artist to create an artwork, based on request.

There are many reasons why people commission artworks. Sometimes, the piece they really like is too large or too expensive.

TO OBTAIN IT OR TO ACCEPT IT IS IN ITSELF A COMMITMENT TO SOCIAL AND CIVIL RESPONSIBILITY, TO CARE FOR ONESELF AND FOR OTHERS, IN RESPONSE TO THE TRUST THAT PEOPLE OR INSTITUTIONS PLACE IN US. AT THE SAME TIME, WE SHOULD ASK FOR WHOM THIS BENEFIT IS REALLY FOR: FOR THE BENEFICIARY OR FOR THE BENEFATOR? WHAT IS THE FINAL BENEFIT FOR THE BENEFATOR? CAN THIS CONTRIBUTION TO THE BENEFATOR EMPOWER HIM OR HER EVEN MORE? AT THE SAME TIME, WHAT CLARITY IS THERE IN KNOWING HOW THE FINANCIAL AMOUNT THAT IS DONATED TO THE BENEFICIARY WAS PRODUCED?

Temporary jobs

seasonal strawberries picker?

A short-term position is a temporary job that can last from one day to about one month.

You are assigned specific duties, and then you are finished after the allotted time is up.

While not everyone who studies art leaves with the explicit idea of becoming an artist themselves, many do wish to continue their practice and, as such, turn to roles like tutoring, installing and fabrication, graphic design, gallery work, working in art shops or even face painting to earn money.

example of temporary jobs:

Dog Walker Or Sitter
Host/Server/Bartender (am industry many struggling artists turn to is hospitality for a steady paycheck)

Nanny Or Babysitter

Tutoring
Handyperson = museum or gallery technician, art assistant

Food Delivery

Personal Assistant

IT IS PRECARIOUS, THE MULTINICITY OF low-paid JOBS IN THE CAPITALIST SYSTEM. MOST OF THEM ARE PAID IN THE BLACK ECONOMY. THIS KIND OF WORK PREVENTS ONE FROM BEING INSERTED INTO THE SYSTEM, THE POSSIBILITY OF BEING INSURED, OF BEING ELIGIBLE FOR A MORTGAGE, OR A RENTAL CONTRACT. BUT AT THE SAME TIME, IT SERVES ALL OF US AS A QUICK REACHABLE GOAL TO SURVIVE (TO CONTINUE, TO PAY, AND AGAIN TO CONTINUE).

Strategy

STRATEGY is a high level plan under conditions of uncertainty, is an overview that is used to achieve the goal that is set. It is a carefully developed plan or method for achieving a GOAL or the skill in developing and undertaking such a plan or method.

Strategy can be intended or can emerge as a pattern of activity adapts to its environment or competes. It is the scenario (~~the actual~~) that determines the strategy to be followed. Strategy is the guidepost in choosing what to do, making decisions, in an environment that has limited resources.

IT IS THE NEEDS...DESIRED...ENVIRONMENT...IN THE IDEA TO ACHIEVE THE DESIRED GOAL. WAY (GAME PLAN) IS CONSIDERED...PERSISTENCE... IT IS SHORT LINE, IT IS TO UNDERSTAND THAT THE GOAL IS NOT THE FINISH LINE, IT IS WHY WE BELIEVE THAT THE GOAL IS NOT NECESSARY TO KNOW HOW TO OVERCOME OBSTACLES... THE END IS WITH IT IS IMPORTANT. WHETHER WE KNOW THAT ONE JOURNEY IS A LONG ONE, WE DO NOT THINK THAT THE PLAN IS SHORT LINE, IT IS TO UNDERSTAND THAT THE GOAL IS NOT NECESSARY TO OBTAIN THE DESIRED GOAL.

Game Plan / planning

plan, to plan, can you plan? Should you plan?
Yes, let's plan! I have a plan!

IT IS A Process of defining direction, and making decisions on allocating resources to pursue a strategy, a set of decisions about how to do something in the future.

Planning means setting up a process aimed at

1. outline the scenario within which you are operating
2. defining specific, Measurable, achievable, realistic and time-related objectives
3. determining the strengths and weaknesses
4. evaluating possible social externalities linked to the activity.

HERE IS A SPANISH PROVERB THAT SAYS "DOES MORE THE ONE WHO WANTS THAN THE ONE WHO CAN" IT IS THE FORCE OF WILL THAN CAN CARRY OUT ANY ACT (PLANNING), ALTHOUGH THE EXECUTION (PLAN) MAY SEEM IMPOSSIBLE (THE INTENTIONS YOU WANT TO CARRY OUT).

Techniques

Tactic
I got a plan!

TACTIC rather represents an adaptation to the changing conditions of the surrounding environment represented by an operating method that defines the strategy in specific actions aimed TOWARDS achieving the set objectives.

A tactic is a conceptual action implemented as one or more specific tasks. The term is common in business and military usage, as well as in chess, sports, and protests, but could be used also in A&R. To go for the desired idea requires both attitude (to put body into it) and to go through the drift in an effective way by being positive, active, useful, competent in each of the situations of the process.

Energy is fundamental. Although Newton's first law says that energy in neither created nor destroyed, it is only transformed, we have to transform the energy we have into the most positive, the most advanced, we have to be emotionally prepared for any experience we have. It is necessary to remember that there are no good or bad experiences, they are only experiences that have us grow as people.

TECHNIQUE IS a way of performing a skillful activity, a way of carrying out a particular task, especially the execution or performance of an artistic work or a scientific procedure, or the skill needed to do it. Technique is represented by the set of rules on which the practice of an art, not only manual but also strictly intellectual, is applied and followed. The technique involves the adoption of a method (tactics) and a strategy in the precise identification of the objectives and the most appropriate means to achieve them. Technique is configured as a heritage of increasingly specialized knowledge and it is subject to continuous innovation.

This prerogative of the technique requires specific training in a structured system, so that the set of technical procedures themselves in a given sector often becomes the subject of systematic investigation. It is itself an art (skill) of remaining (keeping constant... having the attitude to make) the action (the way to what you want) to carry out what you want. You have to keep moving forward, not to give in to difficulty, it generates the one becomes familiar with one's own situations that repeat themselves, and that leads to having the right experience to face the next time with more practice and thus know how to solve.

League

playing regional, national or international?

A LEAGUE IS a group of people, a group of teams or countries playing / acting, who take part in competitions between each other, or who join together because they have the same interest.

A league is also a group in which all the players, people, or things are on approximately the same level.

If someone is in league with someone else, they have agreed secretly to do something together, esp. something illegal or wrong.

What are the different types of league?

Grades are issued per match (play), a higher grade is worth more (higher ranking). The possible grades are (from highest to lowest): A, A-, B+, B, B-, C+, C, C-, D+, D-, D.

While you are graded versus all players in your region, the grading system is not influenced by your matchmaking rating.
Being able to participate in diverse scenarios (leagues), thus given us the opportunity to understand that they are all equally valuable, so exciting, decisive is what can be created (sooo kh away from your home) AND yet, you can see something whole inspirational made by your neighborhood, being outside of belonging to one league (one sense) it want this made it possible for us to move organically between us of them. we remain outside of them / and at the same time stay in them.

Player anyone regardless of hierarchy?

PLAYER CAN BE DEFINED AS someone who takes part in a game or sport or a company, organization, person that has influence within a particular activity, industry, or type of work. A player can be also A person or group regarded as a chief or legitimate participant in some competitive activity.

The team has many (talented) players.

BUT ON THE CONTRARY COULD BE ALSO A device for playing tapes, records, discs, etc., esp. one that does not also record.

FOR US THE WAY WE LIVE (PAWN) IS OUR OWN ART. THE ART WE MAKE IS ITSELF LIFE ITSELF. AS PART OF THIS GAME, ONE HAS TO PAWN (PARTICIPATE) WITH THE INTENTION TO WIN (TRY TO ACCOMPLISH WHAT IS WANTED)... FROM ANOTHER METAPHOR, IN THE SAME OF CHESS... WE ARE ALL "PAWNS", BUT HOW CAN YOU BECOME A "LADY"? FOR US THE ANSWER IS TO TAKE CONTROL OF YOUR OWN LIFE, SO THAT ONE CAN LIVE AS A "LADY", WHERE AS A PLAYER YOU HAVE TO TRY TO CONTINUE MAKING ART.

CONTINUOUS

PRACTICES

COLLABORATIVE

BALL

WORK OF ART!

The BALL (*work of art*) IS an object made by an artist of great skill, a painting, sculpture, poem, piece of music, or other product of the creative arts, especially one with strong imaginative or aesthetic appeal.

The definition of *a work of art* is something that is considered to have aesthetic value, something that is beautiful, intriguing, interesting, creative or extremely well done.

A work of art in the visual arts is USUALLY a physical two- or three-dimensional object that is professionally determined or otherwise considered to fulfill a primarily independent aesthetic function.

Physical objects that document immaterial or conceptual art works, but do not conform to artistic conventions can be redefined and reclassified as art objects.

The ART WORK (ball) in football is passed from one player to another.

THE TENDENCY IS TO CLASSIFY (THE BALL) IN AN AESTHETIC, TECHNICAL, CONCEPTUAL WAY WHICH IS PRODUCED (THE BALL) AND UNDERSTOOD AS A WORK OF ART. OUR ART HAS BEEN CHANGING, IT HAS BEEN CONFIGURED WITHOUT DETERMINING IT, WITHOUT HAVING CALCULATED IT, WITHOUT THINKING ABOUT TRENDS, AESTHETICS, TECHNIQUES, OR CONCEPTUALISM THAT ALIGN, THAT HELP TO BE CATEGORIZED, TO BE SEEN BY OTHERS AS BEING PART OF THE AVANT-GARDE... OUR DEIFT IS WALKING IN THE IDEA THAT IT MATTERS LESS AND LESS WHETHER WHAT WE DO IS CONSIDERED ART OR NOT. WE FOLLOW OUR OWN PATH, WE LIVE IN THE DESERTS.



martinka.bobrikova@gmail.com

hello from Oslo

Lukasz Jastrubczak <jastrubczak@gmail.com>
To: bobrikova & de carmen <bobrikovacarmen.org>

Hey

Ok, I am sending loose thoughts:

In CentrumCentrum's archive there are dozens of drawings made by coaches of various basketball teams from Poland and Argentina. Drawings are made rapidly during a break in the game, when the coach tries to intensely influence what will happen in couple of seconds on the court. He tries to anticipates the relation between the ball, the players and the time, and present his vision in a form of a drawing to the players. There are many artists, artist run spaces, collectives, etc. for whom it is also important to foresee how the ontology of Art could change in future. They maybe even try to shape it, e.g. with principles of social ecology?

Influence the abandonment of the Art's logics of financialization? We might change the overall rules and the struggle with time, the ball and the players is hectic. We might change the overall rules and the goal, to make the game more pleasurable.

Best wishes!

8 attachments



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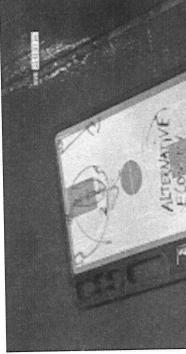
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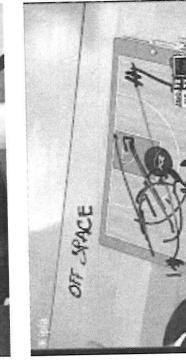
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FROM THE COLLECTION OF CENTRUMCENTRUM.

text

Stanisław Ruksza stanislawruksza@trafoart.org, "osca" osca@bobrikovadecarmen.org 19 May 2022 at 23:14
 To: martinka bobrikova <martinka@bobrikovadecarmen.org> <osca@bobrikovadecarmen.org>
 Cc: Martinka Bobrikova m.bobrikova@gmail.com

Hi,

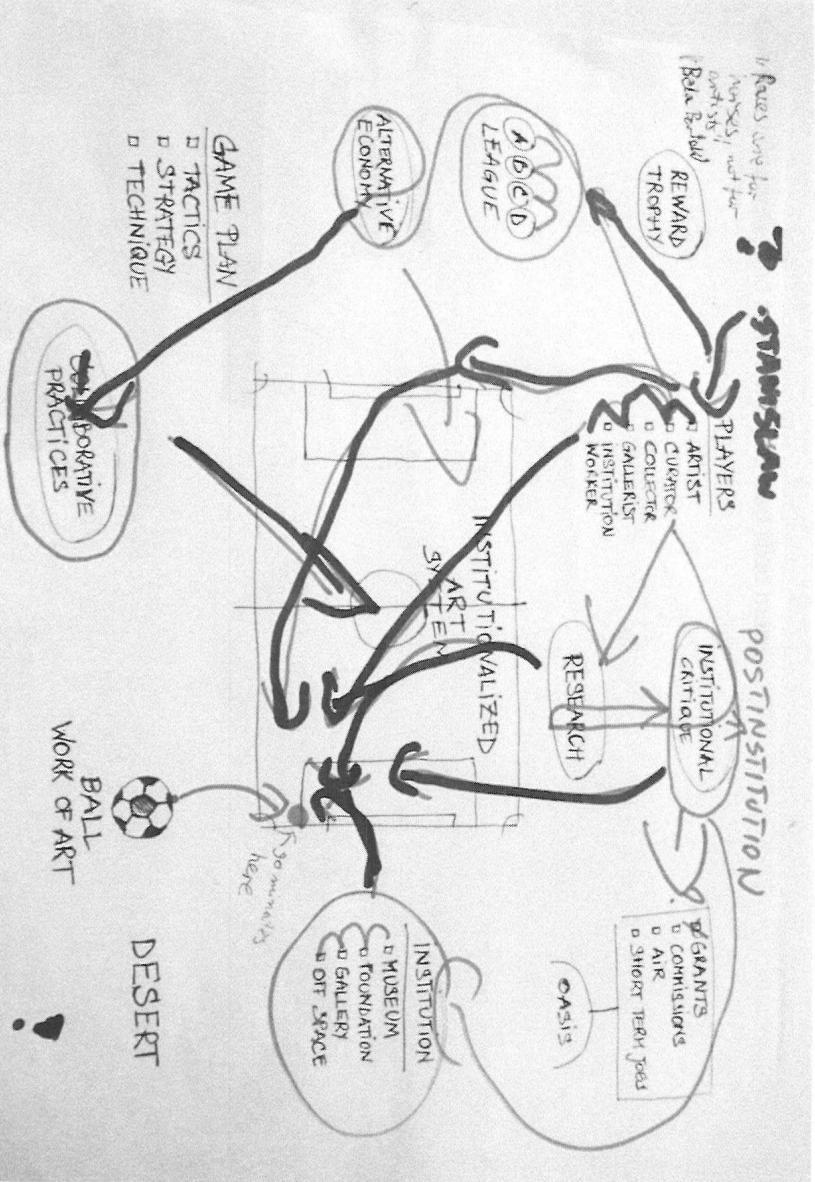
My text below:

When I was young boy in '80' I wanted to be a football player as Diego Armando Maradona and I was able to devote to it totally until my broken collarbone, bruise knees and bleeding elbows. I remember the satisfaction after a game in the backyard – was dirty, sweaty, exhausted but happy. I later completely lost my interest in football or any other sports disciplines. Music, art and real life (whatever that means) started to be more important than sport. However I recently realized that from time to time I like to watch and even play football with friends.

In the art world don't like metaphors from sports area. Nevertheless, they could sometimes prove useful, especially for neoliberal ideology. I prefer football with its grass-roots and amateur symptoms of enthusiasm and commitment without routine. Probably these are the same symptoms that I generally like in life (art is only a tool and part of it). I come from Silesia – a working-class region where local ethos rejects cynical calculation. Of course, it can also seem stereotypically.

In our TRAFFO manifesto I have written: "Let us dare to use the non-binding language of art. If we take art seriously, we should accept and apply the knowledge it produces in our lives". I cannot pretend that as a director I am out of institutionalized artworld. But at the same time I have my second life (or maybe first life) as a curator, researcher, sometimes far from institutions. So try to participate in every position and game, provided that it is based on a genuine reason or can bring new knowledge and mental journey. As it happens in life and art (and finally sport as well), only a small number manage it but all bring some conclusions. And finally: in the real meaning of art (not the art world) there are no losers.

Stanisław Ruksza



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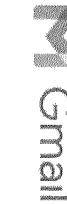
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Wiadomość napisana przez bobrikova & de carmen  w dniu 13.05.2022, o godz.

Hi!
A few years ago I permanently escaped from the art world to the music scene. Every opportunity to not think, not to analyze the art world seems to me great. :-)

Greeting from Gdańsk

Wystane z iPhone'a



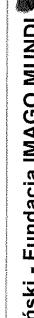
Hello from Oslo

13 May 2022 at 17:09

Adam Witkowski 
To: bobrikova & de carmen 



Hello from Oslo / invitation to participate

Lukasz Trzcinski - Fundacja IMAGO MUNDI 
To: bobrikova & de carmen 

17 May 2022 at 23:59

Dear Martinka, Dear Oscar

please forgive my late and poor reply:

I do not understand football

I don't know what football is about

I didn't know that art is a game...

I do not consider myself as player, I'm just doing my stuff
just doing my stuff
just doing my stuff
just doing my stuff

If art is a football game - I'm swimmer
I'm enduro biker
I'm a runner
I'm wingsuit flyer
I'm a winner

lukas

M Gmail

martinka bobrikova [m Martinka bobrikova@gmail.com](mailto:martinkabobrikova@gmail.com)

Hello from Oslo

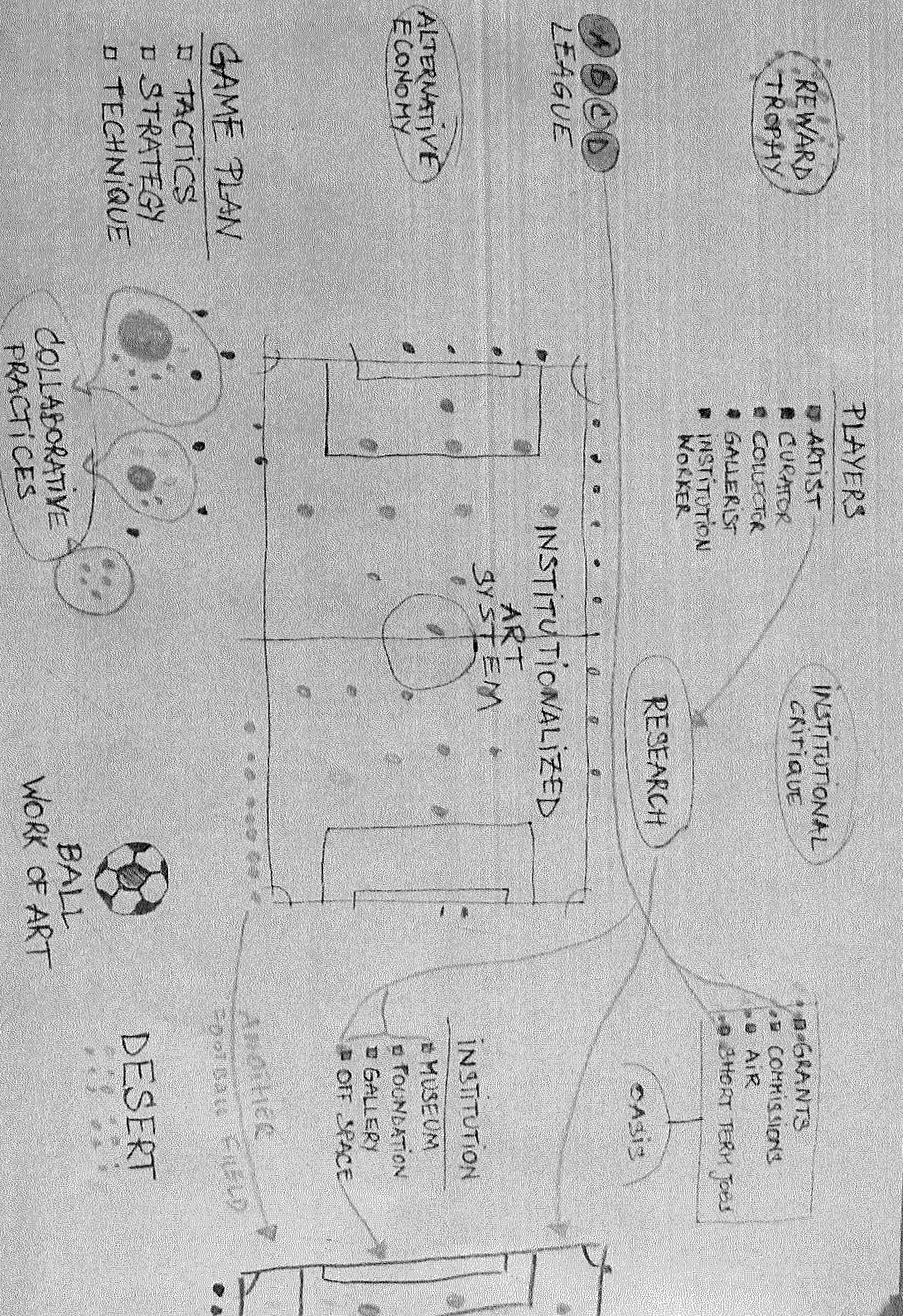
Natalia Laskowska natalialaskowska@gmail.com

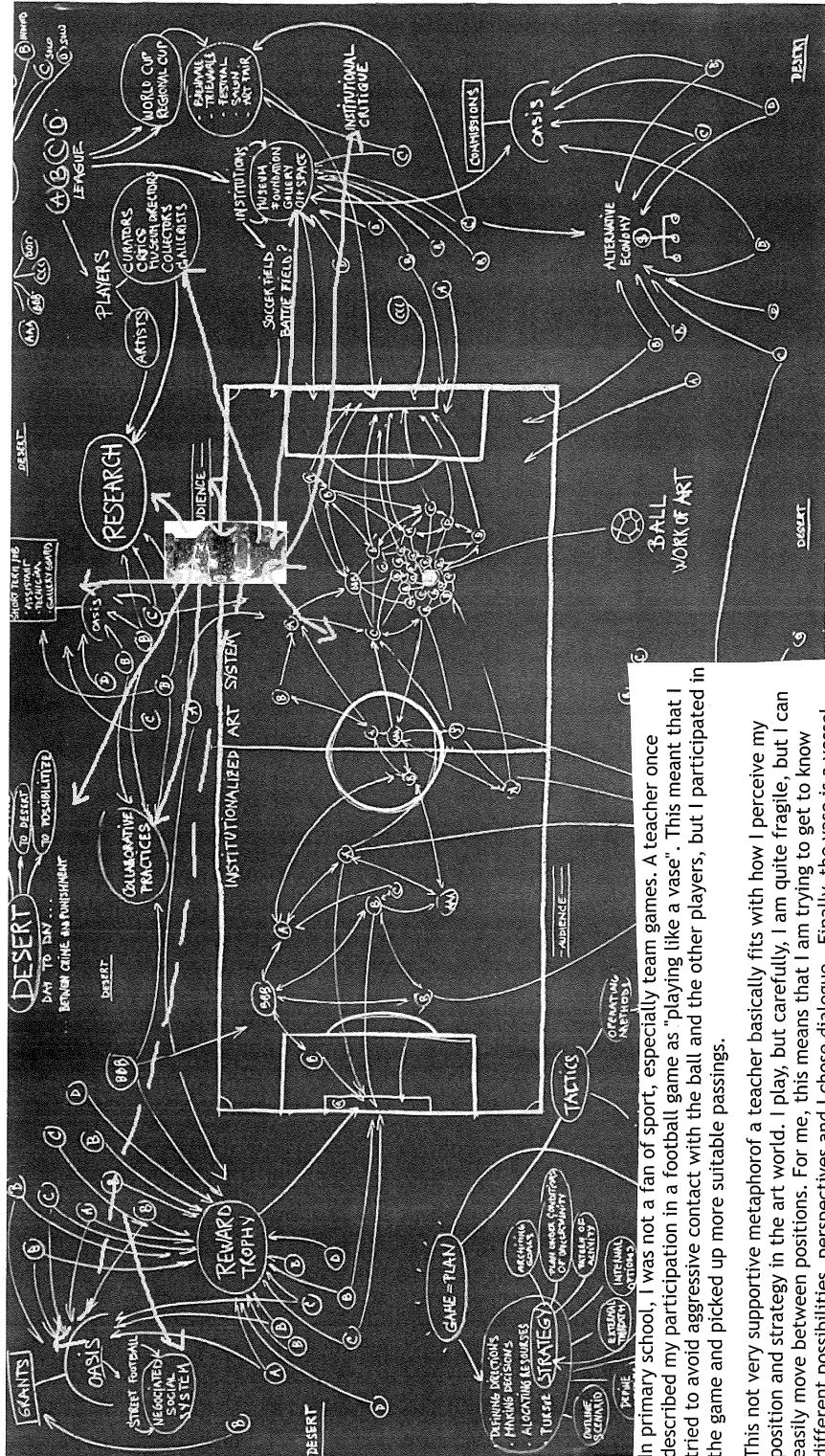
17 May 2022 at 15:22

to bobrikova & de carmen marina@bobrikovadecarmen.org "marina@bobrikovadecarmen.org" marina@bobrikovadecarmen.org

I'm not sure if its visible. But if I would be a player I would see myself as player who most of the times play in smaller field (local soccer field), and from time to time get to the big field for like 5- 10 minutes ;)

[Quoted text hidden]





In primary school, I was not a fan of sport, especially team games. A teacher once described my participation in a football game as "playing like a vase". This meant that I tried to avoid aggressive contact with the ball and the other players, but I participated in the game and picked up more suitable passings.

This not very supportive metaphor of a teacher basically fits with how I perceive my position and strategy in the art world. I play, but carefully, I am quite fragile, but I can easily move between positions. For me, this means that I am trying to get to know different possibilities, perspectives and I chose dialogue. Finally, the vase is a vessel whose contents change frequently and should be filled with fresh water. I actually like it too: fresh ideas and new (not necessarily just young) art. Running back and forth just to win is overrated.

Gmail



Gmail

<https://mail.google.com/mail/u/0/#inbox>

17 May 2022 at 12:17

Fwd: "Pierwsze miejsce w tabeli?" / "First Place in the Table?" - M. Bobrikowa&O. de Carmen invitation

The Cool Couple
To: [REDACTED] <the-coolcouple@gmail.com>
Cc: [REDACTED] <marinka.bobrikowa@gmail.com> [REDACTED] <oscar.de.carmen@gmail.com>
[REDACTED] <marinka.bobrikowa@gmail.com>

Dear Ania and Stach,

sorry for answering so close to the deadline and thank you for the infos!

So, if we were a player, we would be standing on the border of the field, blinded by the lights. Our strategy would be to lie and pretend we're good at playing, running everywhere but never touching the ball.

We don't know exactly if this can be represented, but we hope it's useful :)

All our best!

S&N
(blurred text hidden)

The Cool Couple

www.thecoolcouple.co.uk

03447885833

Fwd: "Piewsze miejsce w tabeli?" / "First Place in the Table?" - M. Bobrikowa&O. de Carmen invitation

Ania Ciabach ania.ciabach@gmail.com>

No: martinka bobrikova martinka.bobrikova@gmail.com>, Oscar de Carmen oscar@trafoarts.net>

17 May 2022 at 14:5

Hi,
this is from ada Kusiak and Ania Sienkiewicz - the coordinators of our show from TRAFO, but also curators etc.
best
Ania

----- Forwarded message -----

Od: Anna Sienkiewicz anna.sienkiewicz@trafoarts.net

Date: wt., 17 maj 2022 07:14:49

Subject: FW: "Piewsze miejsce w tabeli?" / "First Place in the Table?" - M. Bobrikowa&O. de Carmen invitation

To: martinka.bobrikova@gmail.com <ada.kusiak@trafoarts.net>

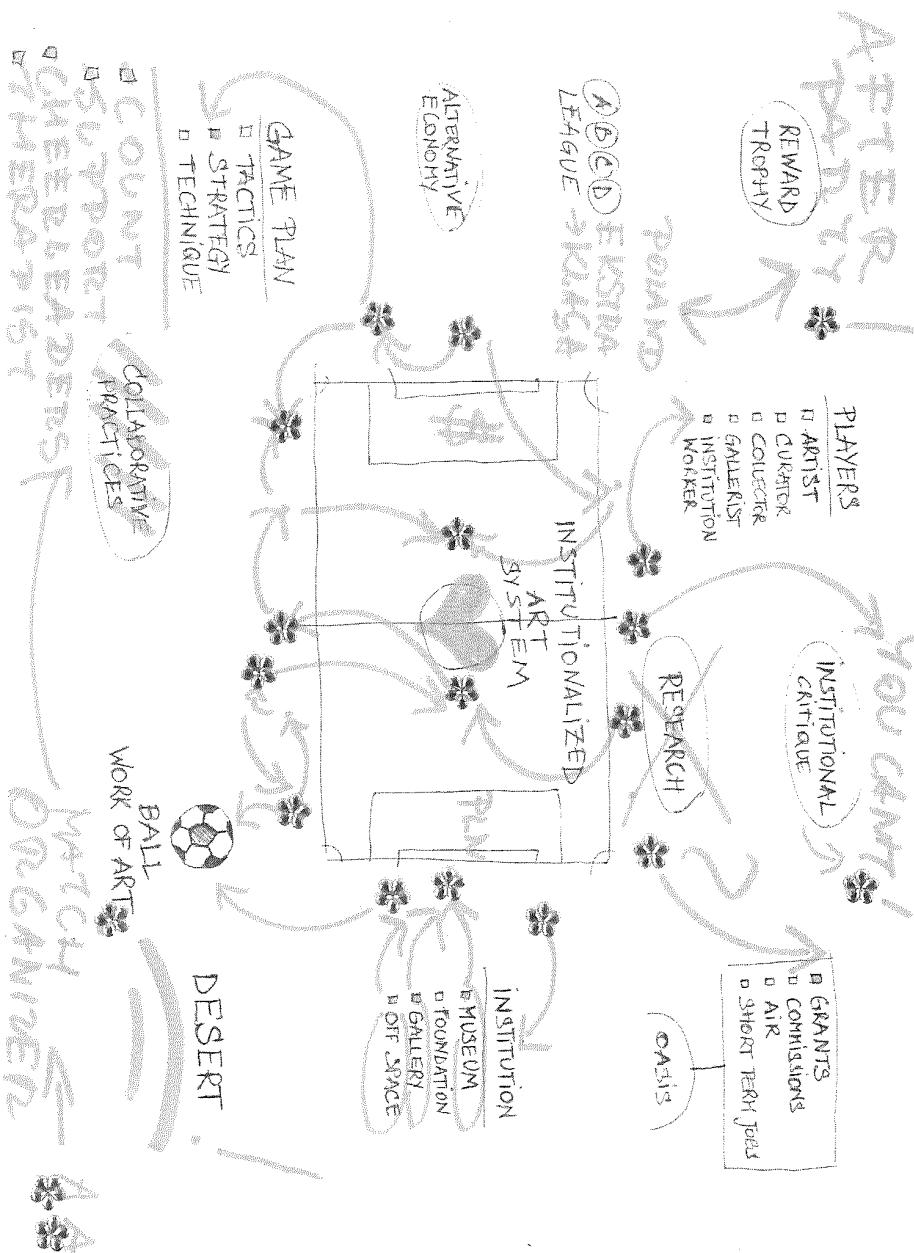
CC: ada.kusiak@trafoarts.net

Hejo, wklad ode mnie i Ady.

Pozdrawiam

AS

 Untitled_17052022_133728.pdf
514K



PLAYERS

credits

authors: Martinka Bobrikova & Oscar de Carmen

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