



GALLERY WINDOWS

THE PREMISE

Strangely, my strongest impression from a recent visit to Konrad Fischer Galerie in Düsseldorf, an early German outpost of conceptual art, was of the view. Fascinated by the voyeuristic exposure to the residential building across the courtyard and the shifting rhythms of windows framed by windows, I snapped each of the ten of them. Ever since, whenever I see gallery windows competing for attention with art, I take snapshots, even if their purpose remains moot. Robert Barry says, "The artist *making* his work of art is entirely different from the artist *presenting* his work of art". This paper facilitates my exploration of that difference by forcing me to present my window collection while I am still unsure what it is about or for. Whatever comes in the following pages will reflect my attempts to frame something ongoing and aimless as a meaningful outcome.

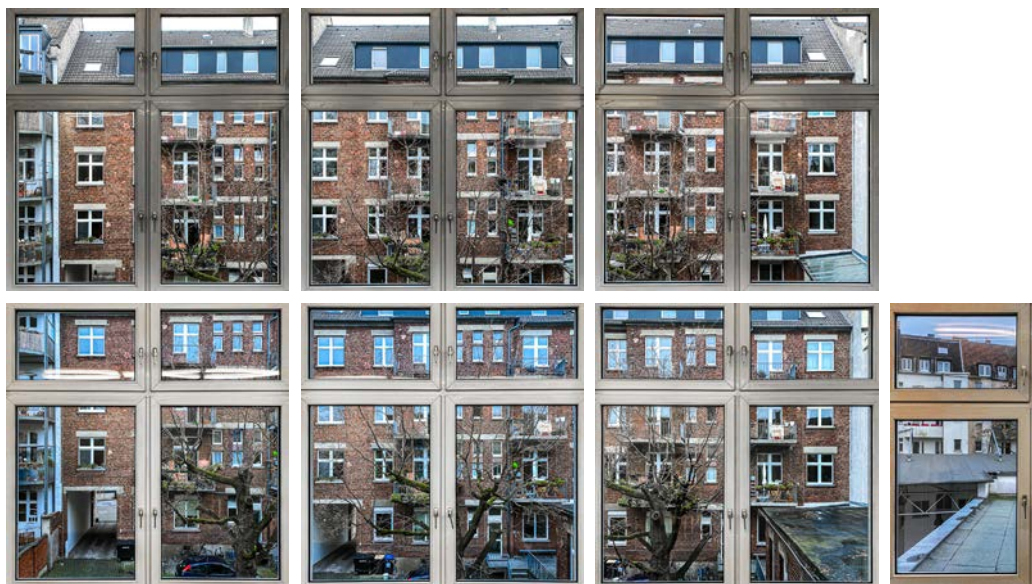
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02 REALISM



French philosopher Bruno Latour¹ has famously proclaimed that “w

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e have never been modern" – the separation of nature and society

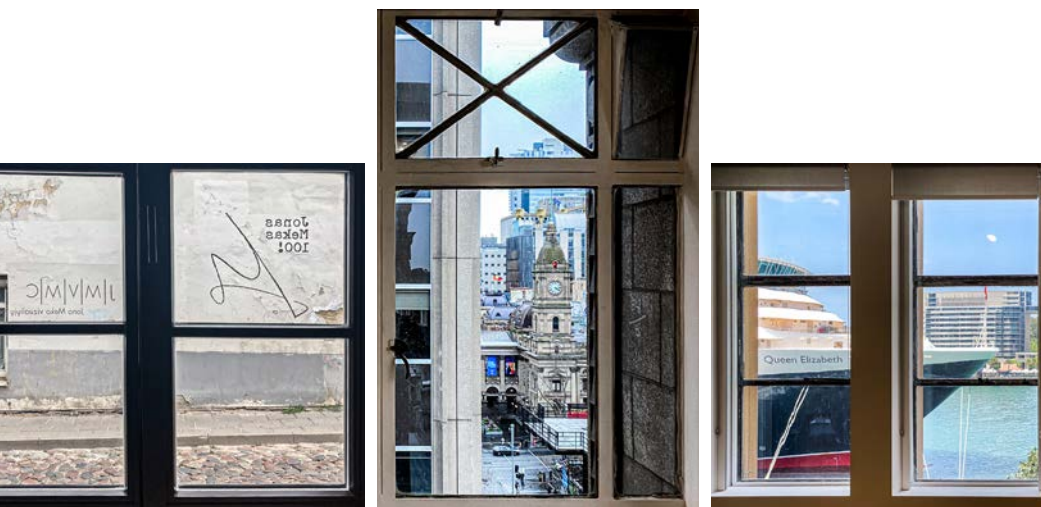
abcdefghijkl Konrad Fischer Galerie (Düsseldorf, Germany)

1 Latour, Bruno. 1993. We Have Never Been Modern.
Cambridge, Mass: Harvard University Press.

04 HISTORY



that modernity is predicated on has never been real. However, th



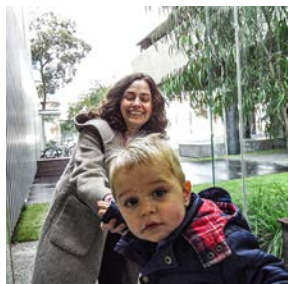
the imaginary divide has not been inconsequential, as it obscured

- a Blindsight (Melbourne, Australia)
- b Arsenale di Venezia (Venice, Italy)
- c Jono Meko vizualiuju menų centras (Vilnius, Lithuania)
- d Caves (Melbourne, VIC, Australia)
- e Museum of Contemporary Art Australia (Sydney, NSW, Australia)

06 PORTRAIT



the interdependence. For premodern societies, which assumed



the total interconnectedness of the world, any change risked

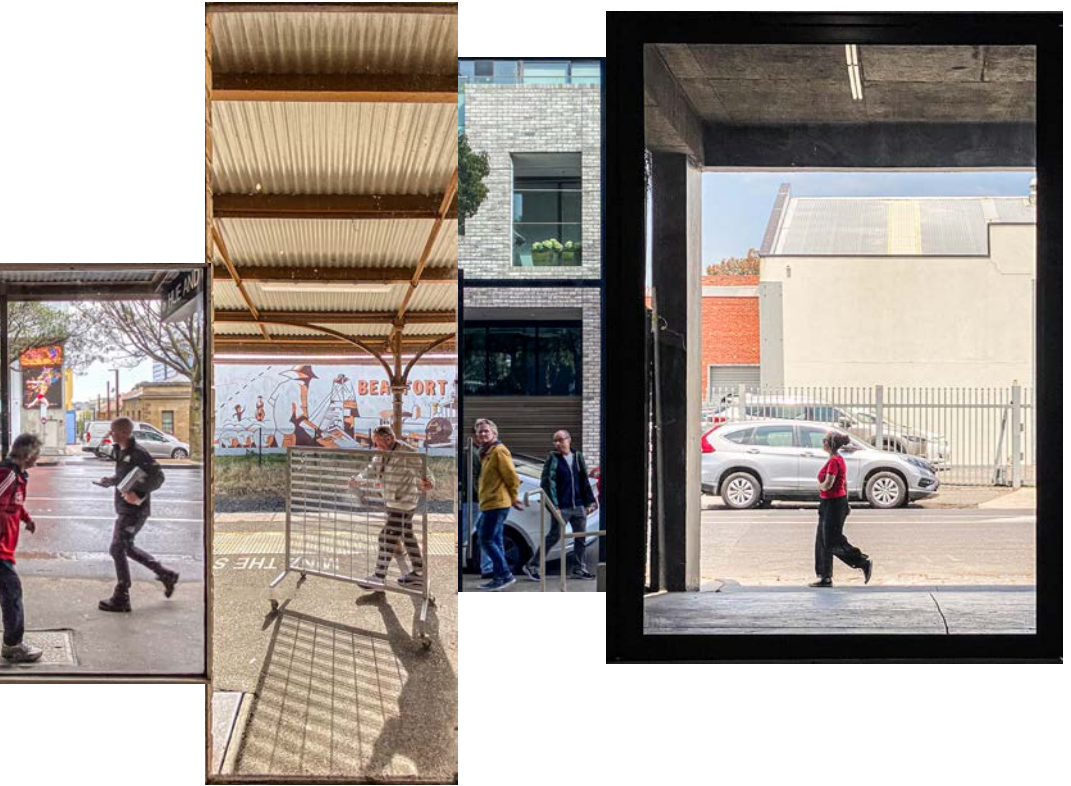
- abdeg**hijkl** Assembly Point (Melbourne, VIC, Australia)
c Jono Meko vizualiųjų menų centras (Vilnius, Lithuania)
f Panevėžio dailės galerija (Panevėžys, Lithuania)

08 GENRE



changing everything and, therefore, required massive precautions.

- a Galerie Nordenhake (Stockholm, Sweden)
- b Jono Meko vizualiuju menų centras (Vilnius, Lithuania)
- c MO Museum (Vilnius, Lithuania)
- d Hue & Cry Gallery (Geelong, VIC, Australia)
- e Art Trax (Beaufort, VIC, Australia)
- f MARS (Windsor, VIC, Australia)
- g Daine Singer (Brunswick, VIC, Australia)



s, slowing the pace of human-driven development. But once nature

10 LANDSCAPE



and society are considered separately, the progress in each can

- a Footscray Community Arts (Footscray, VIC, Australia)
- bcdefghijl TarraWarra Museum of Art (Healesville, VIC, Australia)
- k The d'Arenberg Cube (McLaren Vale, SA, Australia)
- mn Heide Museum of Modern Art (Bulleen, VIC, Australia)



accelerate, disregarding the other – for better or worse.

12 STILL LIFE



At the Institute, we are fascinated by the similar conceptual se



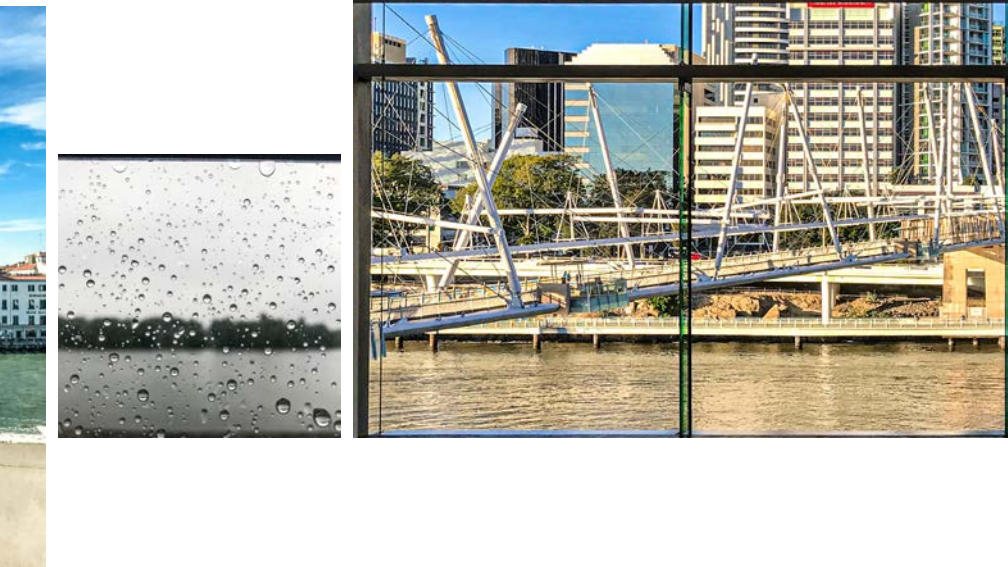
eparation of the materially inseparable art and life. Art claims

- a Hayden's Gallery (East Brunswick, VIC, Australia)
- b Heide Museum of Modern Art (Bulleen, VIC, Australia)
- c Footscray Community Arts (Footscray, VIC, Australia)
- d Prano Domšaičio galerija (Klaipėda, Lithuania)
- e PIERMARQ* (Sydney, NSW, Australia)
- f Kunstmuseum Liechtenstein (Vaduz, Liechtenstein)
- g Das Esszimmer (Bonn, Germany)

14 MARITIME



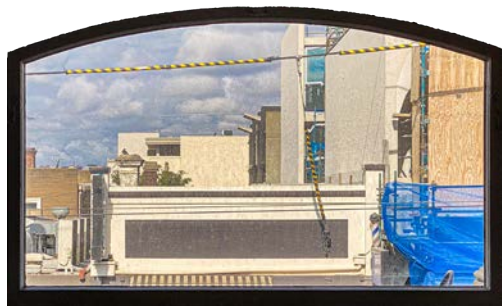
parts of reality as an inconsequential fiction, enabling experim



entation with innovative ideas that may be considered too risky

- ae Bildmuseet (Umeå, Sweden)
- bc Museum of Contemporary Art Australia (Sydney, NSW, Australia)
- d Punta della Dogana (Venice, Italy)
- f QAGOMA (Brisbane, QLD, Australia)

16 POLYPTYCH



in “real life”. And yet, since the separation is only imaginary



, the consequences of art leak into life and vice versa.

- ae Panevėžio dailės galerija (Panevėžys, Lithuania)
- bcd project8 gallery (Melbourne, VIC, Australia)
- fghi Blockprojects Gallery (Richmond, VIC, Australia)

18 SFUMATO



Dreaming of better futures, many avant-garde movements have cal

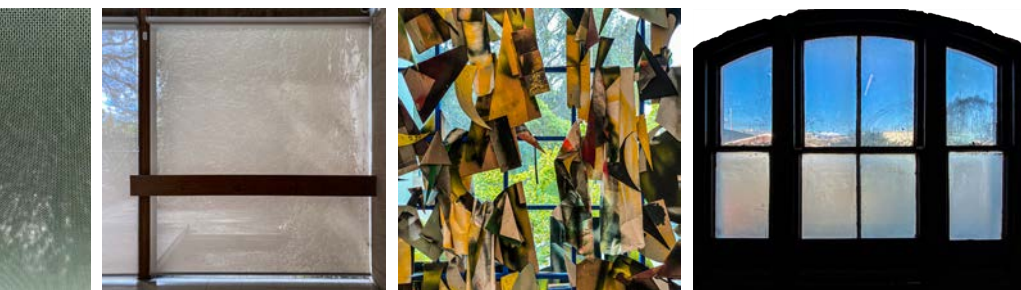
abcd Niagara Galleries (Richmond, VIC, Australia)

e Footscray Community Arts (Footscray, VIC, Australia)

fg Bildmuseet (Umeå, Sweden)

hi Heide Museum of Modern Art (Bulleen, VIC, Australia)

j Trocadero Projects (Footscray, VIC, Australia)



led for a complete merger of art and life. The sentiment appeals



to us, but we worry that rather than turning life into a wonder



erful playground, it might leave us with no playground at all.

- a Prano Domšaičio galerija (Klaipėda, Lithuania)
- b Blockprojects Gallery (Richmond, VIC, Australia)
- c Panevėžio dailės galerija (Panevėžys, Lithuania)
- d Platform Arts (Geelong, VIC, Australia)
- ef Perth Institute of Contemporary Arts (Perth, WA, Australia)

22 CUBIST





a Caves (Melbourne, VIC, Australia)
 bcde Blindsides (Melbourne, VIC, Australia)
 f Rubicon ARI (Melbourne, VIC, Lithuania)



Thus, ARI explores how closely art and life can be brought together



ther without collapsing into each other.

abcdefg Prano Domšaičio galerija (Klaipėda, Lithuania)





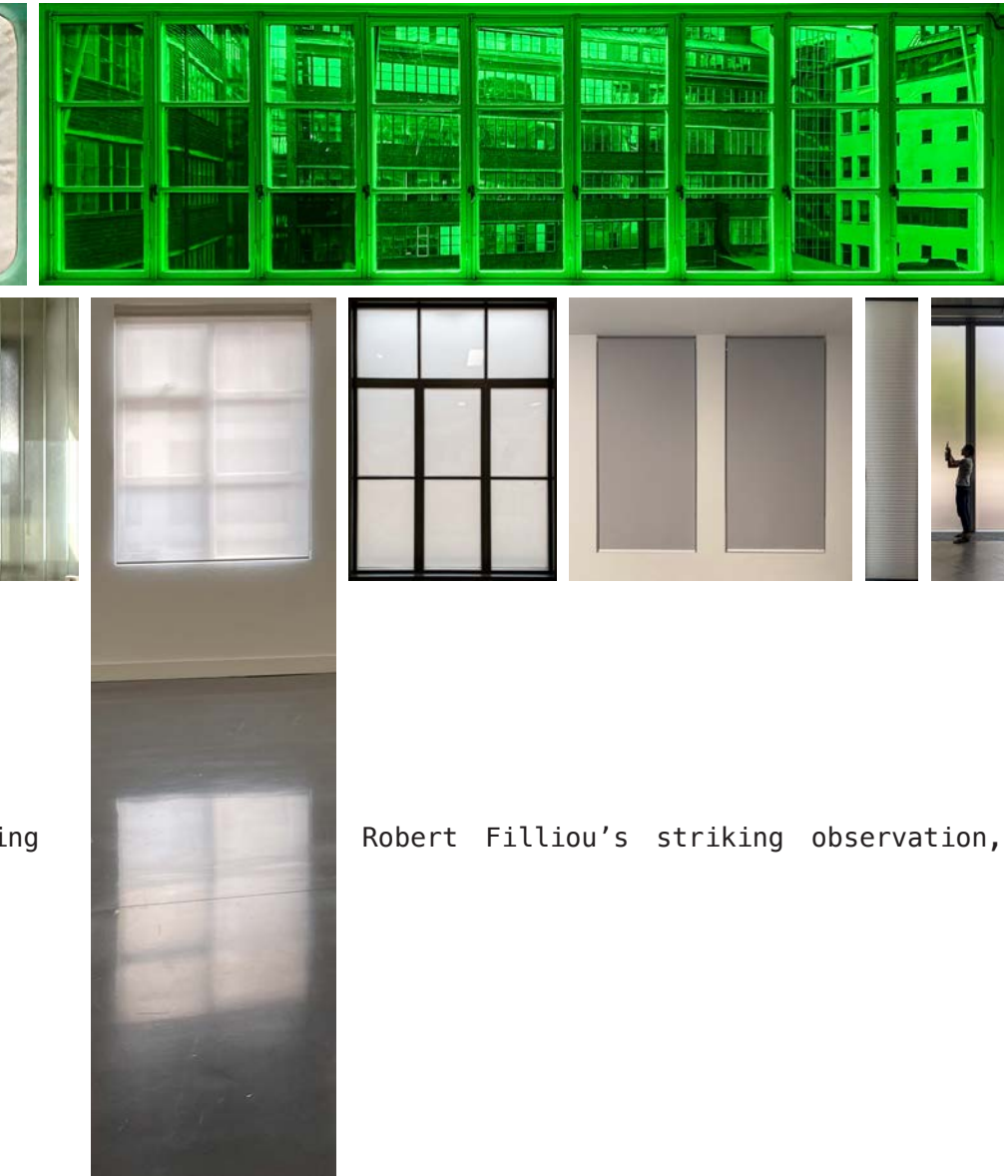
abc Five Walls (Footscray, VIC, Australia)
d Daine Singer (Brunswick, VIC, Australia)
ef Kazio Varnelio Namai-Muziejus (Vilnius, Lithuania)

28 CONCEPTUAL



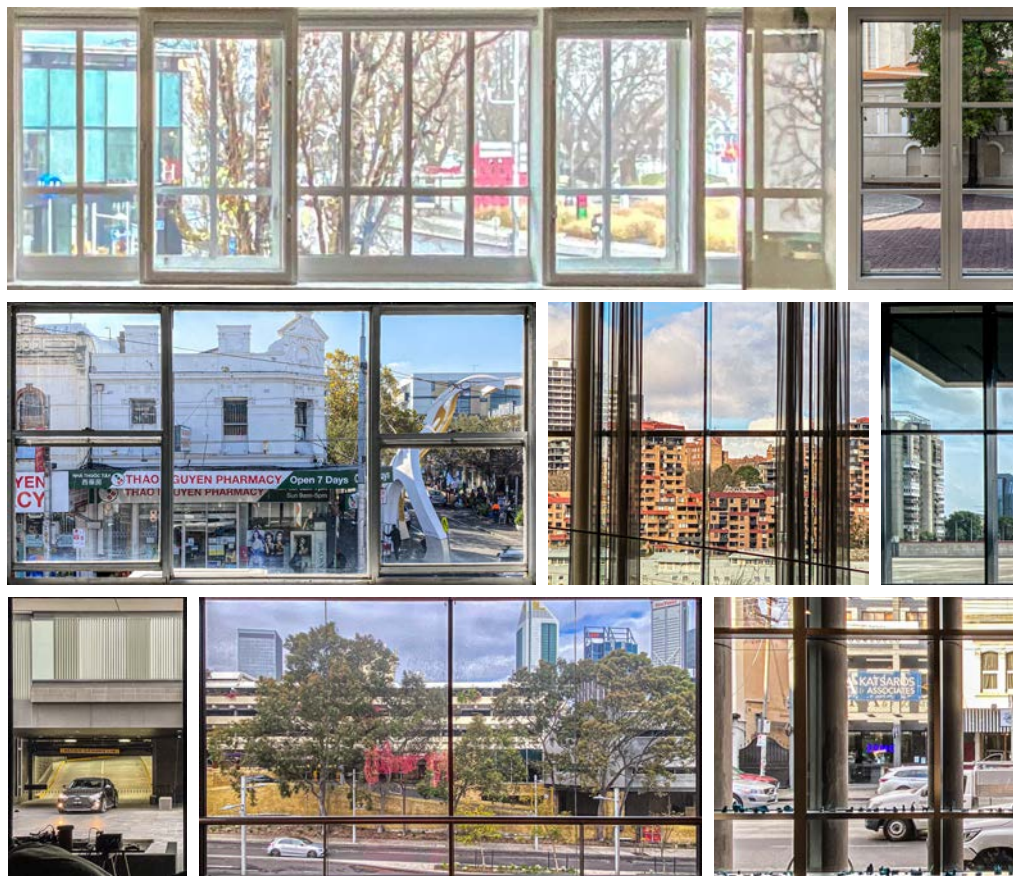
The gallery window is a helpful interface. We look out, ponder

- a Galerie Fons Welters (Amsterdam, The Netherlands)
- b Galleri Duerr (Stockholm, Sweden)
- c Geelong Gallery (Geelong, VIC, Australia)
- d Prano Domšaičio galerija (Klaipėda, Lithuania)
- e GSA (Stockholm, Sweden)
- f Tolarno Galleries (Melbourne, VIC, Australia)
- g Panevėžio dailės galerija (Panevėžys, Lithuania)
- h Museum of Contemporary Art Australia (Sydney, NSW, Australia)
- i TarraWarra Museum of Art (Healesville, VIC, Australia)
- j Bonniers konsthall (Stockholm, Sweden)

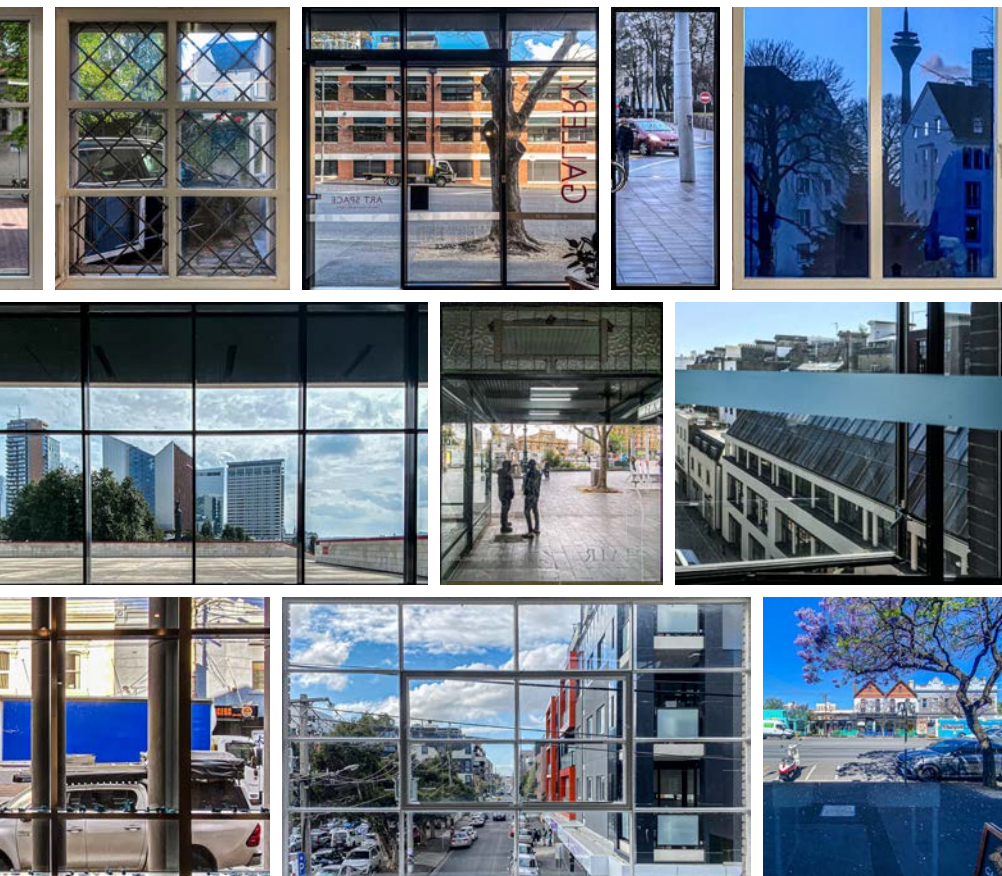


ing

Robert Filliou's striking observation,



“Art is what makes life more interesting than art”.



- a Secession (Vienna, Austria)
- bc Medūza (Vilnius, Lithuania)
- d West End Art Space (West Melbourne, VIC, Australia)
- e Pamėnkalnio Galerija (Vilnius, Lithuania)
- f K21 (Düsseldorf, Germany)
- g Five Walls (Footscray, VIC, Australia)
- h Art Gallery of New South Wales (Sydney, NSW, Australia)
- i Nacionalinė dailės galerija (Vilnius, Lithuania)
- j Hair (Melbourne, VIC, Australia)
- k Royal College of Art (London, UK)
- l Run Artist Run (Docklands, VIC, Australia)
- m Art Gallery of Western Australia (Perth, WA, Australia)
- n Counihan Gallery (Brunswick, VIC, Australia)
- o Gallery Gallery (Brunswick, VIC, Australia)
- p Floating Goose Studios (Adelaide, SA, Australia)

GALLERY WINDOWS

- How does an outcome focus affect an exploration?
- What do words do to pictures?
- How does framed reality compare to framed art?
- How do galleries mitigate perceptive freedom?

The **Aimless Research Institute** (ARI) pursues open-ended artistic explorations as a counterpoint to overly streamlined desires.

We like questions like:

- Is the best thing we can imagine also the best we can do?
- What can be found when looking for nothing in particular?
- How to explore unimaginable possibilities?
- What do the clear visions obscure?
- How to engage with the world we cannot control?

Thought-provoking questions are our most treasured unsought findings. We usually start with an undefined sense of curiosity and a playful attitude. We explore the unknown until something prompts us to stop and think – what was all that about?

And then we make sense.



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