



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.

by Justas Pipinis

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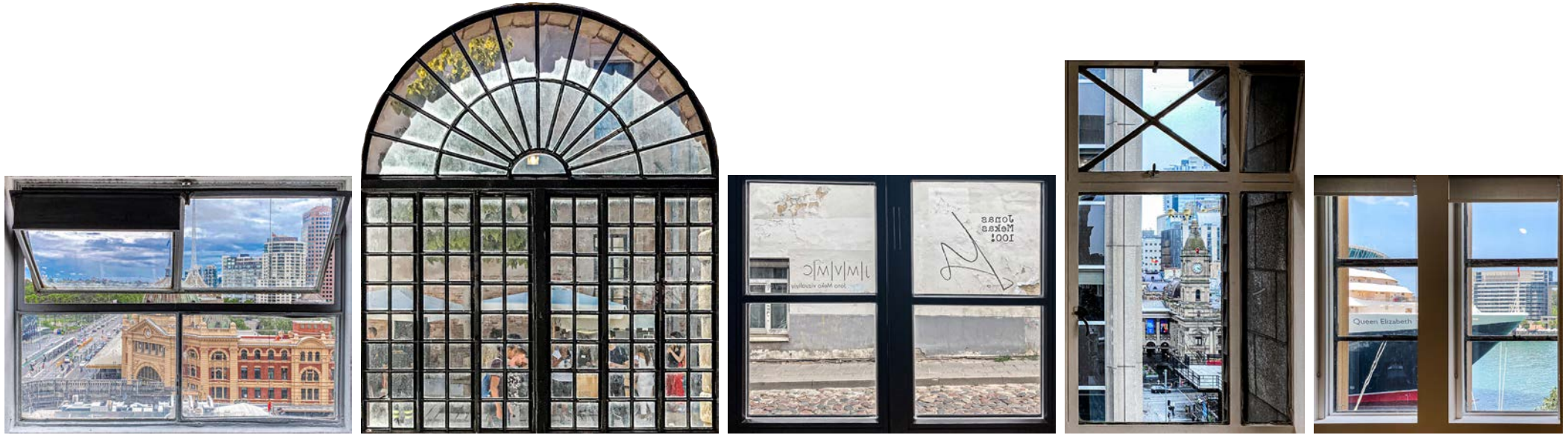


French philosopher Bruno Latour¹ has famously proclaimed that “we have never been modern” – the separation of nature and society

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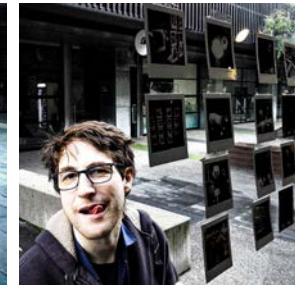
abcdefghij Konrad Fischer Galerie (Düsseldorf, Germany)

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



that modernity is predicated on has never been real. However, the imaginary divide has not been inconsequential, as it obscured

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



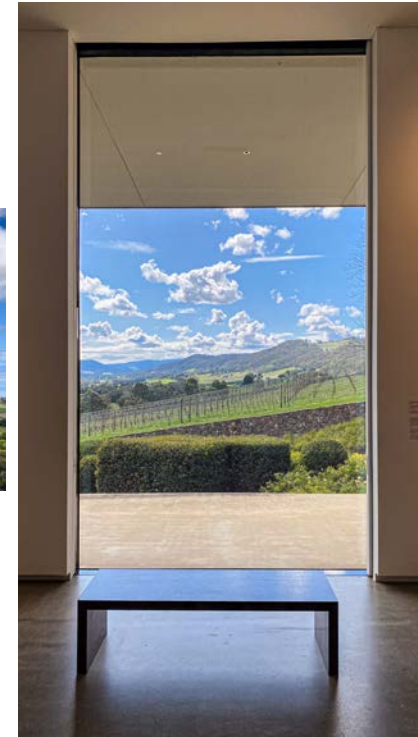
the interdependence. For premodern societies, which assumed the total interconnectedness of the world, any change risked

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



changing everything and, therefore, required massive precautions, slowing the pace of human-driven development. But once nature

- 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)



and society are considered separately, the progress in each can accelerate, disregarding the other – for better or worse.

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)



At the Institute, we are fascinated by the similar conceptual separation 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)



parts of reality as an inconsequential fiction, enabling experimentation 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)



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)



Dreaming of better futures, many avant-garde movements have called for a complete merger of art and life. The sentiment appeals

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)



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



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



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



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

Robert Filliou's striking observation,

- 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)





“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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