

# The Last Mass Mail

Kritiklabbet at Supermarket 2018

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Genderpunkt: bejakande bender.

—|— Boys R' Girls • Oree Holban  
Nulobaz Cooperativa Gallery

Ingenstans är gender-bending lika kontroversiellt som på leksaksbutikens hyllor. Plastbitarna som saluförs utgör brännpunkten för diskussionen om i vilken mån vi ska tillåta oss själva att laborera med barns relation till kön och sexualitet. Är det okej att använda sitt barn som verktyg för normkritik?

Konstverket Boys R' Girls, av det israeliska konstkooperativet Nulobaz Cooperativa Gallery, belyser den osynliga påverkan som redan finns. Och prövar frågan: är det verkligen mindre radikalt, förvirrande och begränsande att uppfostra sitt barn innanför normgränserna?

Det ickebinära samhället beskrivs av sina motståndare som en könlös och trist dystopi där likabehandlingsviljan utplånar alla motsatsförhållanden. Tills allt är ingenting. Den gråheten reflekteras inte alls i den här leksaksbutiken. Istället är Barbie- och Kendockornas nedslipade bullskrev utbytta mot mer verklighetstroga organ. Och

bakom en målad skogräns, som ännu inte har torkat, samsas play-doh-liknande skulpturer med tvåhövda tygvarelser och en speldosa där ballerinan är utbytt mot en bodybuilder. En yin- och yangsymbol badar i skenet från neonskylten.

Här handlar det inte om rättvisa genom subtraktion. Dikotomin är bara upplöst i en harmoniserande mångfald. Det handlar inte om att välja ett av två alternativ. Som det står skrivet på butikens yttervägg:

You can have it all!!!

*Bosse Leppänen*



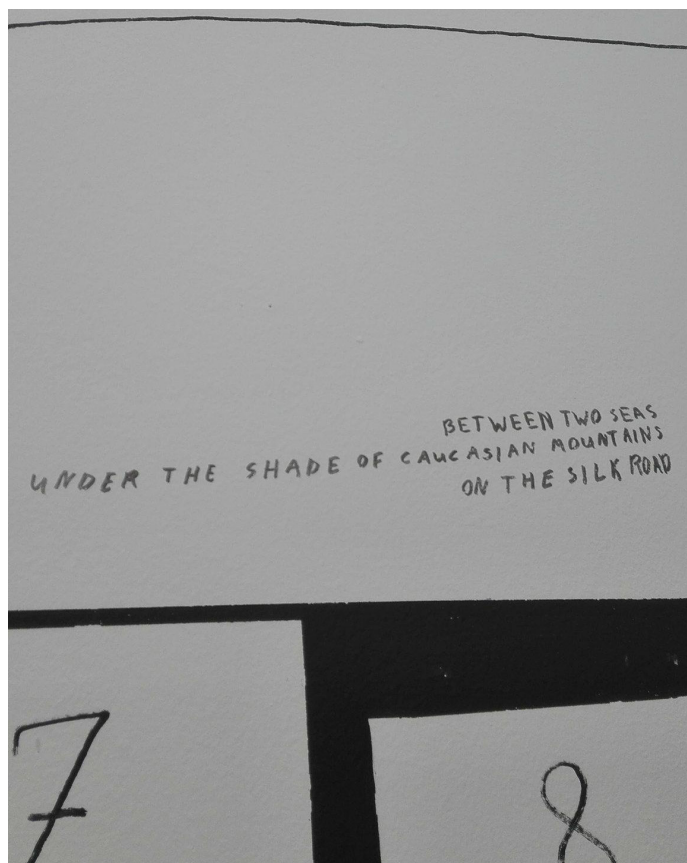
In the making.

Magdalena reflekterar över begravda hundar och tar ett större grepp om årets Supermarket i byggfasen.

Medan mässans bås och montrar långsamt byggs upp under onsdagen står det allt klarare att det är det uppenbara som står på spel denna gång. Temat "Legacy" med dess grundkoppling till lagen går i dagen i många verk som vet så jävla väl inte bara vad de själva vill och tycker och står för, utan också vad publiken vill och tycker och står för. Jasså? Just det! Tvetydigheterna är redovisat tvetydiga. Frågorna ideologiskt retoriska. Alla gallerister och konstnärer vet att allt syns mot bakgrund av legum, i "legacy", i den drillade uppmärksamhet som dagligen förfinar sin förmåga att läsa moralisk och politisk karaktär på sociala medier. Varje snubbling är en snubblad snubbling.

Men att blotta ÄR att dölja, också när allt är blottlagt, naket, uppmärksamhetsflashat. Wo Es war, soll Es bleiben. Ja – da liegt der Hund begraben. Och den är inte ens begraven. Den springer om kring som ett levande spöke genom årets upplaga av Supermarket. Ser du den? Javisst – men don't tuch! Den är ett djur och vill dig bara död. Och därmed kan man väl säga att den är det enda konstverket, åtminstone det enda jag har sett in the making of årets Supermarket.

*Magdalena*



The small escapes.

Big Shop Freakshow  
InChina

Supermarket 2018 is, if nothing else, definitely and defiantly spatial. What kind of space is it? And how do you escape it?

In the exhibition space of artist collective InChina (Tbilisi, Georgia), a small text, reading as a poem, transports and arrests the viewer. It seems removed from the chaotic goings-on of the fair, promising a space of quiet reflection.

On the opposite wall, a video work by Andres Senra (Guided tour to cruising area, 2017), exhibited by Storm and Drunk, shows a guide speaking about a park – a queer space, a space of diverging practices and people. Is this park a non-place, he asks? Is it a heterotopia?

What kind of place is the supermarket? This strange space of multiple legacies, an array of memories and stories battling for attention, creates an overwhelming experience of labyrinthine confusion.

Its claims are heterotopic, but just as claustrophobic. The best moments of this marketplace are the small moments of somewhere else, providing escape routes out of the giant non-place of Supermarket.

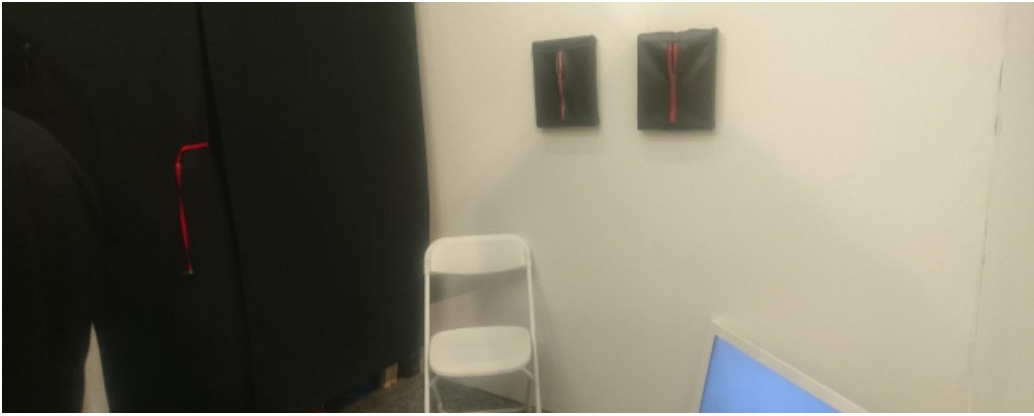
*Sara Wengström*

David Hume

## Of the Standard of Taste Part 1

THE GREAT variety of Taste, as well as of opinion, which prevails in the world, is too obvious not to have fallen under every one's observation. Men of the most confined knowledge are able to remark a difference of taste in the narrow circle of their acquaintance, even where the persons have been educated under the same government, and have early imbibed the same prejudices. But those, who can enlarge their view to contemplate distant nations and remote ages, are still more surprised at the great inconsistency and contrariety. We are apt to call barbarous whatever departs widely from our own taste and apprehension; but soon find the epithet of reproach retorted on us. And the highest arrogance and selfconceit is at last startled, on observing an equal assurance on all sides, and scruples, amidst such a contest of sentiment, to pronounce positively in its own favour.

As this variety of taste is obvious to the most careless inquirer; so will it be found, on examination, to be still greater in reality than in appearance. The sentiments of men often differ with regard to beauty and deformity of all kinds, even while their general discourse is the same. There are certain terms in every language, which import blame, and others praise; and all men, who use the same tongue, must agree in their application of them. Every voice is united in applauding elegance, propriety, simplicity, spirit in writing; and in blaming fustian, affectation, coldness, and a false brilliancy: But when critics come to particulars, this seeming unanimity vanishes; and it is found, that they had affixed a very different meaning to their expressions. In all matters of opinion and science, the case is opposite: The difference among men is there oftener found to lie in generals than in particulars; and to be less in reality than in



Med förlåtelse på Studio 44.

—|— Let go of your sins • Mariana Ekner, Kjell Hansson, Geraldine Hudson, Oskar Johnström, Helena Norell  
Studio 44

Studio 44 bjuder på ett rituellt koncept av en andlig plattform, ett slags konstnärligt närmande av en kyrka. Genom visuell observation och formation söker de ta upp konservativa attityder, misslyckanden inom demokratisk tillit och kyrkliga metoder.

Det gör de bland annat genom att bjuda in betraktaren i ett biktbås där var och en blir lyssnad på under tystnadsplikt. Konstnärerna har jobbat från olika vinklar riktat mot ett gemensamt rituellt tema, också starkt kopplat till Supermarkets tema "Legacy".

Att bikta sig i Studio 44:s biktbås var ett exempel på en konstnärlig aktion som visserligen fastnade i en problematisk tradition men som samtidigt genomträngde det visuella in i ett idémässigt innehåll som avlägsnar sig en aning från den smått uttjatade traditionsbundna visualiteten som tyvärr

återkommer på Supermarket 2018. Det interaktiva biktbåset bjöd in till "det där andra" det där verklighetstroget simpla som oväntat tillför en mening på en plats som denna. Kanske omedvetet?

Efter ett pendlande mellan omedelbara undvikanden och djupdykande pratstunder kvarstår det att Supermarket Art Fair vare sig de vill eller inte, surfar på en trendvåg som tyvärr fastnar i visualitet, "konst som ser ut som konst", vilket bidrar till att missvisa och stänga in konstnärliga uttryck.

*Emelie Markgren*

Välkommen till fejkträdgården.

—|— Contrapposto (How Long Do You HIIT?) • Sabrina Chou  
Pracownia Portretu

Pracownia Portretu ställer ut virtuella skulpturer i ett konstgjort landskap. Tobias Lunga låter sig inspireras av galleriets fräscha och falska atmosfär.

Det polska galleriet Pracownia Portretu ställer ut The Great Fake Gardens: en vältrimmad gräsmatta av plast mot en fond av ett digitalt rutnät som tecknar ett slags teaterperspektiv kring verken.

Själva verken är digitala skulpturer av tolv olika konstnärer. De kan beskådas genom att ladda ner appen Augment och scanna en digital kod som finns utställd i trädgården, och sedan ritas en tredimensionell modell av skulpturen upp i telefonens bildskärm. (Konstnärerna är trevliga och förklarar hur allt funkar.)

Tekniken funkar inte helt friktionsfritt. Upplevelsen av konstverken blir en smula begränsad på skärmen, men Pracownia Portretu skapar ett slagkraftigt intryck av ett virtuellt rum kring verken.

*Tobias Lunga*



appearance. An explanation of the terms commonly ends the controversy; and the disputants are surprised to find, that they had been quarrelling, while at bottom they agreed in their judgment.

Those who found morality on sentiment, more than on reason, are inclined to comprehend ethics under the former observation, and to maintain, that in all questions, which regard conduct and manners, the difference among men is really greater than at first sight it appears. It is indeed obvious, that writers of all nations and all ages concur in applauding justice, humanity, magnanimity, prudence, veracity; and in blaming the opposite qualities. Even poets and other authors, whose compositions are chiefly calculated to please the imagination, are yet found, from Homer down to Fenelon, to inculcate the same moral precepts, and to bestow their applause and blame on the same virtues and vices. This great unanimity is usually ascribed to the influence of plain reason; which, in all these cases, maintains similar sentiments in all men, and prevents those controversies, to which the abstract sciences are so much exposed. So far as the unanimity is real, this account may be admitted as satisfactory: But we must also allow, that some part of the seeming harmony in morals may be accounted for from the very nature of language. The word virtue, with its equivalent in every tongue, implies praise; as that of vice does blame: And no man, without the most obvious and grossest impropriety, could affix reproach to a term, which in general acceptance is understood in a good sense; or bestow applause, where the idiom requires disapprobation. Homer's general precepts, where he delivers any such, will never be controverted; but it is obvious, that, when he draws particular pictures of manners, and represents heroism in Achilles and prudence in Ulysses, he intermixes a much greater degree of ferocity in the former, and of cunning and fraud in the latter, than Fenelon would admit of. The sage Ulysses in the Greek poet seems to delight in lies and fictions, and often employs them without any necessity or even advantage: But his more scrupulous son, in the French epic writer, exposes himself to the most imminent perils, rather than depart from the most exact line of truth and veracity.

The admirers and followers of the Alcoran insist on the excellent moral precepts interspersed through that wild and absurd performance. But it is to be supposed, that the Arabic words, which correspond to the English, equity, justice, temperance, meekness, charity were such as, from the constant use of that tongue, must always be taken in a good sense; and it would have argued the greatest ignorance, not of morals, but of language, to have mentioned them with any epithets, besides those of applause and approbation. But would we know, whether the pretended prophet had really attained a just sentiment of morals? Let us attend to his narration; and we shall soon find, that he bestows praise on such instances of treachery, inhumanity, cruelty, revenge, bigotry, as are utterly incompatible with civilized society. No steady rule of right seems there to be attended to; and every action is blamed or praised, so far only as it is beneficial or hurtful to the true believers.

The merit of delivering true general precepts in ethics is indeed very small. Whoever recommends any moral virtues, really does no more than is implied in the terms themselves. That people, who invented the word charity, and used it in a good sense, inculcated more clearly and much more efficaciously, the precept, be charitable, than any pretended legislator or prophet, who should insert such a maxim in his writings. Of all expressions, those, which, together with their other meaning, imply a degree either of blame or approbation, are the least liable to be perverted or mistaken.

It is natural for us to seek a Standard of Taste; a rule, by which the various sentiments of men may be reconciled; at least, a decision afforded, confirming one sentiment, and condemning another.

There is a species of philosophy, which cuts off all hopes of success in such an attempt, and represents the impossibility of ever attaining any standard of taste. The difference, it is said, is very wide between judgment and sentiment. All sentiment is right; because sentiment has a reference to nothing beyond itself, and is always real, wherever a man is conscious of it. But all determinations of the understanding are not right; because they have a reference to something beyond themselves, to wit, real matter of fact; and are not always conformable to that standard. Among a thousand different opinions which different men may entertain of the same subject, there is one, and but one, that is just and true; and the only difficulty is to fix and ascertain it. On the contrary, a thousand different sentiments, excited by the same object, are all right: Because no sentiment represents what is really in the object. It only marks a certain conformity or relation between the object and the organs or faculties of the mind; and if that conformity did not really exist, the sentiment could never possibly have being. Beauty is no quality in things themselves: It exists merely in the mind which contemplates them; and each mind perceives a different beauty. One person may even perceive deformity, where another is sensible of beauty; and every individual ought to acquiesce in his own sentiment, without pretending to regulate those of others. To seek the real beauty, or real deformity is as fruitless an inquiry, as to pretend to ascertain the real sweet or real bitter. According to the disposition of the organs, the same object may be both sweet and bitter; and the proverb has justly determined it to be fruitless to dispute concerning tastes. It is very natural, and even quite necessary, to extend this axiom to mental, as well as bodily taste; and thus common sense, which is so often at variance with philosophy, especially with the sceptical kind, is found, in one instance at least, to agree in pronouncing the same decision.



David Hume

... to be continued in our next issue.

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## Credits, Editors, Brief description of the project:

**Kritiklabbet** explores the future artistic, economic and technical dimensions of art criticism. We conduct experiments in the fields of esthetics, network economy and new digital expressions. Our voyage of discovery started in the spring of 2016 and will end in June 2018 after two years of exploring the postdigital public sphere.

### What is the Last Mass Mail?

Kritiklabbet is carrying out an experiment in participative criticism and live editing at Supermarket 2018! The Last Mass Mail is the result of our process. We invite you, the visitors at the fair, to write down your reflections about an artwork or an exhibitor in a text 300-700 characters long in Swedish or English, and send it to us at [redaktionen@kritiklabbet.se](mailto:redaktionen@kritiklabbet.se). What you hold in your hand is the result. As long the fair goes on, you have every chance to participate yourself! Kritiklabbet's editors will set the titles and write lead paragraphs where necessary. We will also edit the contributions lightly and correct spelling errors.