



April 10, 2024. Edition IX

TRANSITIONS & RESOLUTIONS

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Bound by Brilliance: Observing the friendship across the decades in Elena Ferrante's 'Neapolitan Novels'

The beauty of friendship and the hardships inevitably embedded within it, are one of the central themes of Elena Ferrante's 'Neapolitan Novels'. The four books follow the complex female friendship of the two characters, Elena and Lina, thereby giving a unique look into the minds of two brilliant women trying to find their place in the world. Ferrante does an incredible job of showcasing the transformation of friendship over decades and does not sugarcoat the many difficulties it has experienced over this lengthy period. Elena and Lina, two best friends born and raised in conservative households, strive to demonstrate their worth through academic accomplishments and life choices, whilst simultaneously trying to understand their feelings toward each other. The evolution of their intricate friendship is shaped by personal transformations, societal demands, and the unique aspects of their personalities. Amid the chaos of their personal lives, over the years, they manage to rediscover their complex connection and reunite.

Childhood

Throughout the story, it becomes clear that Elena, the narrator, has a love-hate relationship with her best friend, Lina. Even though we hardly see Lina's internal thoughts and ideas, it is apparent that the two girls like to compete, proving to each other that they are better. Regardless of the fact that they deeply care about one another, their relationship is not always straightforward and is filled with periods of mutual silence. While both try to find their personas in a small neighbourhood of Napoli, Lina, and Elena are pitted against each other quite often. That happens for many reasons, but the core issue derives from the expectations and external feedback both women are receiving. It is as if society, which encompasses the neighbours, their teachers, family members, or friends, constantly compares the two. The common thought pertains that Elena is a better student than Lina or that the latter is naturally talented while Elena has to work

for her success. The story highlights the realities of female friendships and the popular view of women. The societal mindset remains deeply ingrained, perpetuating the belief that women must always compete – be it for higher grades, men, or employment opportunities. Harmful rhetoric spread by the community causes their relationships to transition quite frequently, alienating the two as they fail to address their struggles, thereby internalising their rage and, at times, detesting each other. As the decades pass by, the two reconnect and rekindle, but the invisible competition is always present in their relationship.

Youth

As we mature and become more comfortable with ourselves, we try to move away from comparisons and be more attentive towards our individual aspirations. We attempt to disregard societal expectations that often dictate prescribed paths for women while trying not to feel as if we are missing out on anything. That applies to those who assume domestic and maternal roles and those who decide to live a child-free life. Regardless of the path women choose, societal judgments persist, asserting that they are not fulfilling their maximum potential. The same happens in the case of Lina and Elena. Lina marries into wealth at the age of 16 and leads a prosperous life, yet she gazes at Elena's academic pursuits with a tinge of sadness, yearning for the opportunity to study and gain knowledge. In contrast, Elena constantly thinks of dropping out of school and marrying her boyfriend, therefore leading the same domestic life as Lina. This narrative evokes Sylvia Plath's famous fig tree metaphor, which describes the hardships of womanhood. (Plath, 2008) Plath compares figs to the many paths she could take, and, unable to make up her mind, slowly starves herself. The two friends face a similar crisis which affects their feelings towards each other, or rather Elena's feelings towards Lina. Even though Elena becomes a published author, she still longs for Lina's intelligence. Elena's resolutions and choices are intertwined with her desire to elicit admiration or, at times, jealousy from Lina.

Dependency

Elena and Lina have a strong and, at times, unhealthy dependency on each other. Curiously enough, this exact attach-

ment is what consistently motivates them to reinvent themselves and make resolutions that they otherwise might not have made. Even though the friendship might sometimes seem toxic, it is notable that it has a positive impact on the development of the characters and the achievements these two share. When people form strong connections, the resulting relationship plays a crucial role in the transformation of their persona and, consequently, in their decisions. Seemingly, the distance they put between one another is inconsequential, as their decisions still bring them together, and they start their relationship all over again. Elena Ferrante wanted to showcase the importance of platonic relationships that can play a significant role in one's life. People tend to focus so much on romantic love while sometimes forgetting how platonic relationships can be equally complex, transformative, and life-changing. The 'Neapolitan Novels' do not dwell on romantic love but rather portray it as transient, due to the departure of one lover and the arrival of the other. The novel highlights friendship as the force propelling and developing the characters throughout their journey.

Bound by their brilliant mind and character, the two girls evolve into women throughout the decades, and their friendship matures as well. Despite turbulence, they are still there for each other, motivating one another to strive for self-improvement, avoid complacency, and never settle. Just like in reality, the transitions of the friendships contribute to the character development and therefore, the decision made by the two. In a society that often attempts to foster competition among women, these two manage to establish a shared understanding, even though occasionally it proves challenging to entirely disregard external opinions. Ferrante, alongside other topics, showcases how connections we form throughout our childhood and youth profoundly influence our decisions, personality, and the path we take in life. In the midst of life's chaos, there are those who have gone through all of our layers, acknowledging and understanding us for who we truly are. There are those who have witnessed our darkest moments, and chosen to remain are the ones destined to stand by us for years to come.

By Alexandra Zagrebelnaia

Editor: Miriam Zeglache

Why do we need to change the existing art fairs' model? Perceived barriers as the indicators for a long-awaited transition

Various researchers have pinpointed common barriers to attending cultural institutions and events, including physical constraints, personal access issues, cost concerns, time constraints, product relevance, personal interest, socialization, understanding, and access to information (Bennett, 1994; Tian et al., 1996; Prentice et al., 1997; Milner et al., 2004, Rentschler, 2006). Interestingly, some of the general attendance barriers in the cultural industry can be relevant for the art fairs as well. Despite the consistent increase in the number of art fairs and their popularity among attendees prior to the pandemic, the necessity for reevaluating the existing art fair model has been a topic of discussion among numerous authors.

A multitude of authors (Barrogan, 2008, 2020; Adam, 2012; Saltz, 2018, Stocco, 2019; Ricci, 2020; Ruiz, 2021) have underscored the deficiencies of the current model and advocated for its reassessment. The Covid-19 pandemic has further highlighted the imperative to reimagine art fairs. Among the criticisms of the current model, the recurring issues, such as art fatigue, lack of contextualization and curation, inadequate exhibition design, high costs, and general elitism, can be identified.

The director of EXPO Chicago, Tony Karman, emphasized the evolving expectations placed on art fairs, stressing that simply attracting an audience is no longer sufficient. He highlighted the necessity for art fairs to evolve beyond being mere venues for showcasing artworks (Karman in interview to Gerlis, 2021). The industry is undergoing a transformation, potentially leading to the closure of some fairs while others target specific clienteles such as first-time buyers, locals, or affluent individuals.

The process of selecting artworks for art fairs differs significantly from that of museum exhibitions or institutional events. Unlike curators who prioritize thematic coherence or historical significance, art dealers primarily aim to maximize sales and commercial success (Barrogan, 2008; Baia Curioni, 2012). This distinction can result in notable differences in how artworks are presented and experienced at art fairs. Thompson (2011) criticizes the lack of curatorial involvement in art fair booths, noting the absence of a cohesive narrative or thoughtful vision. Galleries often prioritize quantity over curation, leading to an overwhelming viewing experience lacking in contextualization or thematic connections. Stocco (2019) observes minimal artwork descriptions at art fairs, leaving visitors reliant on gallery assistants for understanding. This can result in confusion and dissatisfaction among the broader audience.

The sheer volume of artworks can contribute to visual fatigue (Buck, 2014), exacerbated by crowded layouts and inadequate lighting (Thompson, 2011). Additionally, Poli (2011) criticizes art fairs for poor exhibition design, which affects visitors' experiences, although Thornton (2007) argues for the discreet presentation of artworks without distracting exhibition design, emphasizing the importance of neutral space.

Another issue that has been extensively debated (Adam, 2014, 2017; Flynn, 2016; Carrion, 2019) in the art market context (including the art fairs), is the one of transparency. While efforts have been made to address pricing and sales-process issues, many art fairs remain guarded about their price-related practices. Some even argue that undisclosed pricing allows dealers to negotiate based on clients' willingness to pay (Velthuis, cited in Migan, 2020).

The global head of David Zwirner gallery online sales, Elena Soboleva (cited in Migan, 2020) acknowledges the high educational value of transparent pricing for new collectors. Therefore, balancing discretion with the demands of an expanding client base and the digital era is crucial. Initiatives by galleries like David Zwirner and Gagolian to disclose prices in virtual booths reflect a changing approach and respond to market demands.

At the same time, at prestigious art fairs like Art Basel, while trusted collectors receive price information beforehand, others “not so important collectors” or “not yet collectors” sometimes may not obtain it at all. Despite some regulations like New York City’s “Truth in Pricing” law, pricing practices generally remain ambiguous (Migan, 2020).

Following the finance-related aspects of art fairs authors and art dealers (Barragan, 2008; Poli, 2011; Saltz, 2018; Adam, 2007-2021) highlight the high costs of participation in the art fairs as another issue that needs to be resolved. Small galleries, in particular, face significant expenses related to booth rentals, shipping, installation, staffing, and marketing, which can strain their financial viability (Smith, 2020). While these financial challenges aren’t directly linked to the audience experience, they can impact participation and overall gallery tension, potentially affecting audience engagement. Although, despite these challenges, galleries keep participating in certain fairs to maintain market status, estimating revenue remains uncertain for many, with some events serving as loss leaders (Velthuis, cited in Halperin, 2017). Transportation costs further compound financial burdens, prompting galleries to explore smaller, less expensive events (Zarghamee, cited in Halperin, 2017), which offer lower booth prices and alternative market segments.

One proposed solution involves top galleries subsidizing participation costs for smaller ones, promoting a mixed ecology in the art market, (Velthuis, cited in Halperin, 2017). Similarly, calls for an art fair “tax” on top-tier galleries reflect efforts to address financial burdens and foster a more equitable landscape (Halperin, 2019).

Regarding audience access, high ticket prices pose challenges for art enthusiasts and the general public, potentially limiting diversity and inclusivity. Art fairs like Art Basel charge substantial admission fees, deterring those with limited financial resources and impacting overall attendee diversity and inclusivity. With admission fees ranging from 60 to 150 CHF for Art Basel and £40 to £50 for Frieze, these high costs can deter individuals with limited financial means from participating. This situation is underscored by the irony that collectors and VIP guests often attend the art fairs for free. Moreover, their whole trip to the international art fairs is often covered by these art fairs or the galleries.

Besides that, over the past decade, there's been a noticeable trend of dissatisfaction and fatigue regarding the proliferation of art events, noted by various scholars and representatives of the artworld (Barrogan, 2008, 2020; Neumeister, cited in Thompson, 2011; Saltz, 2018). This weariness stems from the need to attend numerous art fairs, engage in extensive travel, and participate in ancillary events during art fair weeks, leading to what Georgina Adam termed *fairtigue* (Ratnam, 2014). This concept has gained widespread recognition, with discussions focusing on the overload of art events and criticism of there being "too many fairs" (Adam, 2020; Saltz, 2018). Some have even likened art fairs and their associated events to "endurance tests" (Gerlis, 2021).

It is important to mention that not all newly established art fairs have thrived in this competitive landscape, facing challenges in attracting both visitors and exhibitors. The proliferation of art fairs has been attributed to the prosperity of the late 1990s art market, but doubts linger about its sustainability in current circumstances (Single, 2020). Major setbacks, such as the cancellation of Art Stage Singapore and the closure of smaller fairs like the Chelsea Art Fair in London in 2019, underscore the complexities and uncertainties within the art world.

This intersection of concerns regarding *fairtigue* and the varying success of art fairs underscores the need to critically assess the sustainability and effectiveness of these events. As the art market evolves, it's essential to ensure the continued relevance of art events amidst changing audience expectations and market conditions.

Ongoing discussions and critiques surrounding the art fair model indicate a growing acknowledgment of the need for transition and adaptation within the industry. Art fairs must confront the challenges posed by shifting market dynamics, evolving audience expectations, and the repercussions of the pandemic. Only by reassessing their strategies and embracing new approaches, art fairs can remain relevant and continue to play a significant role in the art world.

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Lost in Transit: Embracing the Gift of Change

By Emma Gabor

Editor: Dorottya Agoston

Being lost in transit is a gift. For the past few months, I have been floating around, unsure of my purpose, slowly, unknowingly becoming the woman I have always dreamt of being. From one place to the next, from one state of life to the following, we each are transitioning invariably. Whether learning a new fact or moving to a new place, graduating from university or changing jobs, we are ever-changing. We are wanderers really, always lost yet never completely, constantly finding new spots, new people, hidden secrets about this earthly life.

I've always been an overworked, stressed person. Jumping from project to project, trying to do it all, lack of sleep and anxiety have been long, toxic friends of mine. It seems to me that within our society, not being productive gives people reactions akin to living with the plague. We are constantly encouraged to be around busy, productive, 'successful' people, and discouraged to befriend individuals who are 'lazy', 'slow living', 'unproductive'. In fact, amongst the many mental illnesses of our time, the concept of productivity - the measure of the efficiency of a person - has become one of them. It eats at your peace, slowly but surely chewing away at your cozy evening in with your partner, making you feel not only FOMO, but a deeper sense of worthlessness that seems to linger at the back of your mind; it seems deeply rooted in your gut, not only for a mere moment, but constantly, working you into an overthinking, anxious, unhappy mess. It's a burden you carry with yourself, like that nonexistent extra weight you think you need to lose so much. And frankly, it's infuriating.

There is a saying in Hungarian I was reminded of recently: "Ember tervez, Isten végez", translating to "Man plans, and God executes". Nothing ever happens exactly as you intend it to. And that is how I've been feeling for the past six months. After having graduated with an MA, having completed some

big milestones in our projects, life suddenly gave me a massive stop-sign, quite literally punching me in the face and forcing me to a halt (more on that later). I had no choice but to slow down, to rest, to look deep within. I was compelled to look around, to glance within and to grow. Therefore, the past few months have been 'unproductive' to say the least. Looking for jobs, working on our projects somehow took a secondary place, while I began intensive therapy again, had life changing conversations with mentors, taking time to look at myself and the world around me from a newer, more mature perspective. What do I really want? Who do I want to become? Where do I want to grow and for what purpose? What do I want to leave behind?

At first, novelty is scary, as it comes with change and much, much pain. But then, this newfound perspective makes you look at time differently. When you're enraptured in a new way of seeing, you realise that the minutes are running by in a race. So the FOMO kicks in, though this time, it's not the negative kind. All of a sudden, you want to experience everything, go everywhere, achieve it all. And thereby, you understand the limits of your time on earth. The delicacy of life appears in front of you in fragile moments of chaos and peace, unfailingly reminding you of your own mortality, your delightful frailty, the present.

As a matter of fact, I had a near-death experience three months ago, making me understand the implications of human life. It made me want to chase different things entirely; while before, I was almost solely career-oriented and highly ambitious, relatively to the point of obsessiveness, I have, over the past few months, slowed down to a shocking degree. However cheesy it may sound, I find myself looking up at the sky just for the sake of it. I'm letting myself sleep in a little more, simply because my love for a more thought through, present life has taken precedence. I even berate myself for answering work-related messages after 7pm (which should in fact be the general norm). In truth, it all feels like I'm coming home to myself. And yet, the anxiety, the guilt, the fear is there. Of course I still have goals, I am still driven. I find myself asking: what if I don't achieve what I want by x age? What if I don't get that job? What if I am never able to work through all the traumas I want to in therapy? What if? Part of me carries a deep anxiety about these things, but the new part of me, emerging slowly but surely, simply just smiles. There are no 'what ifs', she says.

These periods of rest, periods of reflection that life forces us into are not a mere halt. We tend to believe that we're doing something wrong, that the reason why we don't get a certain job or that we lose certain people from our lives, that we don't have any significant achievements to post on LinkedIn, that it all means we're failing. It doesn't. It simply means we are being prepared for something new, something better, possibly something we cannot even imagine. When we are given respite, a breather, when we semi-consciously disappear from social media, when we hibernate, we are being given the luxury of reflection, the privilege of growth. We have the time and space to rediscover passions long forgotten, to discover our bodies again, to ponder and dream about where we want to be in the next few years. Let me be clear: this is a privilege, but it is also, as I found over the years, very necessary. Space is offered to those in need, and every once in a while over the decades of our lives, we all become one of those in need. Sometimes, life pushes you to a point of breakage, where every word, every impression, every happening can change your direction in a radical manner. In these moments in time, distance is needed. You are given reprieve to dream, to create, to ponder, to decide and eventually, to act.

And then one day, slowly but surely life begins to let you out of your repose, of your inner world, of your apartment. It begins to show signs of your growth, it sends possible job offers your way to test you and what you really want. Suddenly, you're making progress in therapy, you're walking a new path you didn't even notice you stepped on, unfamiliar, uncomfortable at first, yet increasingly fulfilling. All at once, you are tested in unexpected ways, your strength being bent swiftly, strenuously, only to make you assume it even more. Life tests your boundaries with yourself, and with others, only so you know who to let go of and what to keep for the future. It makes you revisit and relive some of your deepest fears and hurt, only so you bury them for good. It makes you fall in love, with yourself and others, only to show you your own, and life's ephemeral, enduring beauty.

“Who in the world am I? Ah, that's the great puzzle.” - Lewis Carroll, Alice in Wonderland.

Art Objects on the Move

By Sabrina Harverson

Editor: Lizzie Rose

What can we learn from Claude Monet's Argenteuil basin with a Single Sailboat? A work extensively conserved in 2014 for 18 months by Ireland's National Gallery. What do we see when we look at it? I am talking about the medium, the oil paint which creates the whole nautical scene. A single sailboat on the Seine at Argenteuil on a bright day and crimson-coloured trees bordering the banks. The canvas on which the paint sits. What are we doing when we conserve an object?

Art objects, especially Impressionist oil paintings, portray scenes of a particular time, conveying or evoking particular emotions and triggering an array of interpretations and responses. But that is not our focus. These art objects are on the move, ever transitioning. An interesting juxtaposition when we consider the fixed scene which Monet rendered and the medium which is the enabler of the tale in Argenteuil basin.

Art conservation (generally speaking) attempts to fix an object. Repair the cracks, noticeable and microscopic, the flaking paint, the dull pigmentation from years of dirt and the canvas, its backing, its construction and even the frame (if it has one). There is an expectation that art objects should not change or shift, paint should not flake, objects in a scene should not become unrecognisable from years of pollution (Clavir, 1998, p.1) When an artwork is damaged or worse vandalised, we want it as exactly as before. But have you ever considered that this way of thinking, this discourse, is going against the rules of the universe?

Of course, we want to keep artworks in the best condition possible for future generations among other things, but this notion is interesting when we consider everything will come undone. What is not apparent when we enter a museum is the relentless work of conservators that goes into trying to hide these transitory states of the artwork, this change and constant shift (Domínguez Rubio, 2020, p. 15). For example, could we ever tell from looking at Argenteuil basin that it was vandalised and then subsequently painstakingly conserved over 18 months?

We often talk about an object's degradation or change as a 'vulnerability' (Denis & Pontille, 2015, p. 139). But should this be the case if it's expected? For one we can never return to the "original" state of an art object, and it creates a tension between art objects and the discourse out there that demands sameness (Domínguez Rubio, p. 88). But why, you may ask? What theories out there that govern the universe may help us come to terms with these transitory states of art objects?

The chemist Ilya Prigogine and Isabelle Stengers, a philosopher of science, were proponents and researchers in chaos theory. Chaos theory generally states that most phenomena or objects are open systems that interact with our environment. Interestingly, these open systems interacting with the environment are chaotic in the sense that we do not know which direction they will take. It is in this sense they are unpredictable (Prigogine & Stengers, 1984, p. 87). Prigogine and Stengers introduced the idea of entropy in their book *Order out of Chaos* which was published in 1984 (Prigogine & Stengers).

You may wonder, what is entropy and why is it relevant here? Entropy is the measure of order or disorder within a system and linked specifically to the 2nd law of thermodynamics (Brett Kelly-Chalmers, 2019, p. 160). The 2nd law of thermodynamics states that there is an inevitable loss of energy in the universe (Prigogine & Stengers, p.89). By Prigogine and Stengers linking these ideas to entropy, it contextualised reversible and irreversible processes. On earth, reversible processes are a rare occurrence except in a vacuum. An example of entropy in relation to irreversible processes is melting ice, it will never refreeze on its own. This means objects that undergo irreversible processes can never go back to how they were arranged before. Since most processes on Earth are irreversible, it is exactly why Prigogine and Stengers argued that disorder is the rule of the universe. This is why we cannot dictate how objects should or will behave. They are always on the move.

What do we do with this information? How do scientific conundrums help us? Stengers and Prigogine argued being opposed to change is a bad thing. This is because innovation and discoveries are not a static thing. Therefore, we should not be driving towards an absolute original with an art object but rather bear in mind and embrace certain changes. Moreover, Prigogine and Stengers argued that "order" arises out of disorder, new emergent structures arise from disorder (Prigogine and

Stengers, p. 2). Thus we could say that collective changes should be embraced to a certain extent rather than trying to force a work like Argenteuil basin back to a state it was in before. Simply because we cannot. It is the only way in which there would be a resolution and the only way we can and must work with art objects and any objects for that matter. Therefore, our resolution with art objects on the move, is that their transitory states have potential, a potential to learn new things from which innovation may arise. If we consider this with all objects more generally in the world, transitions don't seem to be such a bad thing after all.



Monet, Claude, Argenteuil Basin with a Single Sailboat, oil on canvas, 1874, National Gallery of Ireland, Dublin.

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By Linda Luciani

Editor: Limi Kalapurackal

The Lakes

English adaptation

I wash myself with the dirty water of my thoughts,
tomorrow I'll take another shower because they'll still be the boss.

I leave the house in the light of the day,
the lakes in my head,
someone biking back their way.

In the water there is a blue swan tracing no imperfection.
Freedom looks in the mirror.
She sees loneliness. Her reflection.

People's scent no longer smells of dreams,
I come home to blue skies.
I close my eyes and hold the monsters still.

People's scent smells of a breathless dream who's left no trace,
I close my eyes but I forgot your face.

Literal translation

I wash myself with the dirty water of my thoughts,
I'll take another shower tomorrow because they'll still be up standing.

I leave the house while it still seems like day,
with lakes in my head,
someone on a bike returning.

In the water there is a blue swan flowing joylessly.
Freedom looks in the water mirror.
She sees loneliness. Her reflection.

The scent of people no longer smells of dreams,
I come home to blue skies.
I close my eyes and hold the monsters still.

The scent of people smells of an unresolved dream,
I close my eyes but I forgot your face.

I laghi

Original Italian

By Linda Luciani

Mi lavo con l'acqua sporca dei mie pensieri,
domani farò un'altra doccia perché saranno ancora in piedi.

Esco di casa che sembra ancora giorno,
con i laghi nella testa,
qualcuno in bici di ritorno.

Nell'acqua c'è un cigno blu che scorre mesto.
La libertà si specchia.
Vede la solitudine. Il suo riflesso.

Il profumo della gente non sa più di sogni,
torno a casa a cielo blu.
Chiudo gli occhi e stringo fermi i mostri.

Il profumo della gente sa di un sogno irrisolto,
chiudo gli occhi ma ho dimenticato il tuo volto.

By Luciana Pontes

Editor: Limi Kalapurackal

it's all right

it's all right

I had a voice held in my chest

wandering the minds of others in search of answers

on the wall I preached such a huge lovelessness

I told them, get dressed, run away from home

go to the sun to see the sea rise

go to the horizon and never come back

unless you come back with your chest full in sorrow

come back

and if only they'd come back with caution in their hands

we are disappearing

but it's all right

one day we'll sing songs to the restless

ah, for they deserve the final triumph! the daring

and our youth

we shall ask heaven in common prayer

give us the peace we ask so deeply before we sleep

our blessed table, a handful of grains, a few pairs of fruits

give us

fill our hands with forgiveness

give us the love we threw up last January

while our home was burning in flames

while we wrote desperate poems

our prayers that sounded as the funeral march

give us

what we ask and what we hide

in the depths of our shame

what we can not look at for long without drowning

what we pretend to forget in each setting sun

give us

what we still dare not to dream out of fear

fear of the infinite that permeates us, of each peaceful night and

of the monotony that ruins us and ruins us more and more

Lyra

Creative Writing & Poetry

give us
the calm that only anguish gives us
the burning skin, the living hair hovering in the wind
the paused plenitude of summer evenings
the warm summer evenings
that in every human's memory lays like a blessing
that is smoked in the memory like a haystack before the day ends
the warm summer evenings
when we burn like the houses, like the hills, like the stars
when we burned like carnival dawns
the warm summer evenings
when we walked to the edge of the abyss for fun
because we asked freedom to give us more space
such disdain of youth
give us
the prayers we didn't say for not knowing beautiful words
the prayers we forgot to say on dark days
when it rained and the bridge fell over our heads
and the streets filled with water like our pupils
give us
some chance still in this life, my god
even if it's a little of what we don't know we want
enliven this piece of life that's left in our chests
give us
another triumphant ode to the journey

Thesis Statement

Sara Whitemore

Editor: Limi Kalapurackal

i haven't seen the world
for what it is
collapsing into grains of concrete

Shards

plastic, glitter, lead
i have been dancing on the precipice
of this

Apocalypse

now for years. we're writing something
born of decay, years of cigarettes
in dirty ashtrays, spitting down our rosy
cheeks, splashing liquor in the

Eye

til time dilates down my face too

Stillness

eat uncooked ramen while watching
fboy island in bed
text a dude i think is cute but it's probably
boredom
that drags me along
this fascist monstrosity
our ecosystems

lashing upon our eyelids in
manic depression. i know things, i say

Lyra

Creative Writing & Poetry

yet each year this spiral of degrading
decadence captures in moments
slung adhoc against barriers
we can't capitulate. really, i don't know

Anything at all

i can't sleep, i can't eat, i watch from
worlds away, torn apart under the rubble
blasting fireworks over a bayou

i don't know anything at all

building soundtracks for the end times
with some sort of terrifying glee
i write you a letter stained with someone else's
sweat and spit. the worlds
we build
collapse

Endlessly

I

find myself crying over any drop of blood
praying to gods i doubt exist
burying the sun in the toilet each moment
we continue to set the clocks forward

furious, the white petaled daisies
sprout from red dirt, spectroscopic filter
glared lens over perception
we are interested in ideology

we write films in smashed glass

bottles, pills, the desert's long drifting
i watched
him watch
as i danced
i will always
watch myself
being watched
i post on instagram

Lyra
Creative Writing &
Poetry

this video of drones flying over
while our silent screams fold
into held hands and statements swelling
from beyond
what little imaginations
we are left with
nothing exists
i say in the darkness of day

everything exists

Carelessly,

carelessly