- "Laconic- a talk in between two chairs" at Gallari Mejan November 14, 7 pm.
- (All the characters will be played by visitors to Gallery Mejan).
- SFX Sounds of the Gallery space, heavy winter clothes moved around, people chatting, giggle and situate them selves in position to listen.
- scene interior: Three bigger MDF boards plus five smaller, four MDF table legs, two plexiglas screens(one bigger and one smaller), two projectors, two white shelves, and various kinds of cables. My mom is documenting with video.
- narrator: It is almost turning seven o'clock, the lights of the projectors is still running, buzzing and shining, one blue and the other one with a pink logotype traveling around. I thought it would be lighter at this time of day, it is almost to much of a dramatic scen. I am thinking of turning the projectors from the normal

projected blue to the DVD images just before I will start. Will I need water? Do I still want to do the "spill" to un-dramatize and redirect some attention?

- SFX The lights go on to maximum, bright and unpleasant, (roberts task).

- SFX Spilling water(natural reaction follows) (could be altered).

- SCENE 1(in the gallery room in front of two posters on the wall).

- carlpalm: Meetings like this is usually held on the second Tuesday after the opening of a show at "Galleri Mejan" and is normally attended by one or two professors along with a couple of students, colleagues or friends.

- Since it's not Tuesday today -but Friday- I feel like using this loop-hole for the talk "in between two chairs".

- The version thought of for a long time, the idea of the

pre-written, the scripted and the meticulously planned scenery of the "normal", the "established" or the "conventional" versions of the discussion, talk or critique accompanying the exhibition as part of the educational model, is collapsed and it is no longer functioning in its pure form.

The planned version would consist of thoroughly organized information, would create basic understanding and further ideas concerning the work, situation and methods used, dealing with the problems that springs from talks or discussions alike. I was interested in expanding the models of presentation, create a semi-controlled version; positive in terms making a selection and ordering of information, educational structure in terms of presence, preparation and in combination with the natural entertainment in a classic rehearsal comic, with direct positive influence on your mind and memory.

I thought of it as a fruitful way to include both minor and more expanded ideas, concepts or thoughts into a happening or situation set up, in sensible and

subversive forms created as new possibilities for fine-tuned expressions to linger in line with my own practice and ideas. See the performative parts as bodily needs and options for the participating to invest and rethink our ways of acting in relation to our personal, professional and artistic positions, the situation and -of course- the exhibition itself, which at this point does not yet exist.

- The talk would accompany a small, subtle sculpture, or almost invisible intervention, only to be noticed by description, and render the audience be unsure of what they are listening to, the talk or the script, the discussion about the sculptural work or actually about the talk itself.

- Never speak directly about the talk as part of the work but through an indirect discussion get to use connections that we never before thought was there, through misunderstandings, misreading or misleadings read news from the situation itself. I see it as part of a cross pollination with in talks such as the discussion about art. And in rhetorical versions realized only in a read form or preformed version,

with a passive audience and create glitches and openings within the structured talks. And though one of those glitches see the work in its pure form.

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Hinrich Sachs: Do you understand your work as a social sculpture(in a Beuysian sense)?

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carlpalm: I guess you could see similarities in my work within the usage of “smaller ideas of change”, improvement and the broader creativity that I am engaged with in everyday, using the smallest opportunity to personalize or form somethings accordingly to your ideas at that particular moments and get effected by the sucomstanies around to leave something behind for other to experience no matter if it is about writing, re-enactments or renovation turned into subtle changes of ones environment.

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taner: Can you elaborate what you mean with “renovation turned into subtle changes of once environment”?

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narrator: carl grabs a hammer and smashes a hole in the wall.

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carlpalm: (small talk with my self: introducing the smaller idea: I

wonder about the first hit, were to place such a thing on an empty wall, the second one is determined by composition), this might take some time but we have already prepared one.

narratior: carl is taking the poster down from the wall, and expose another hole in the wall. carl starts to renovate the hole with plaster.(talks to him self: the nice hitng about this is the plaster that falls into the wall.)

carlpalm: Okey, considering that this might take some time so we have already prepared one.

narrator: carl take the second poster down which is covering nothing but an empty wall.

narrator: attempts to change the society would finally change nothing, what we only have are times for enjoyment while renovating, cooking or walking, but not to far.

carlpalm: I would also say that I do not see the similarities in the aggressive tone, the imperial ideas of freedom I thought Beuys was talking about with in the context

of the "social sculpture" to change the masses needed to create revolutionary effects.

I would say that my versions is very much active in the private, close to me and my surroundings, gentle and never try to go beyond my own person. My mind or work is not programed or set to change anyone, or more correctly my work is not set to change anyone but myself. I am the first viewer of my work, and then if someone follows that´s fine, I do not believe in proposed or outspoken change with in works of art. I would more see my work as part of the joyful, that comes more from the perspective of pleasing myself, have the fun I can rather than from ideas concern changes of masses.

Some connections are obviously clear and I would say that most Beuys ideas could be traced in my work, but I would not say that I agree with a continuance of all of those similarities, I would for example rather see a "discussion as the main goal for art" to be in my future cases of an internal kind, not closed but arranged discussions with in the work itself instead of the extended and an open one for

others to engage in and possibly change. So basically work more studio based for a rather physical, closed production to create a closer relationship between me and the outcome.

I think that the idea of my work as the talk it self is hard for me to accept since my work much more connected to the attempt in this case than the actual outcome from the same. In a version rather than a solid piece of work, an experience of an experiment and experience for me more than that of a finished work never improvable or dead. I invite you all to the opening tomorrow at 4 pm until 8 pm.

SCENE 2.(carl sitting on the stairs in front of the attic door.)

hinrich sachs: In spite of all your attempt of blurring art and life, would you consider "a difference" about that what matters in life?

Since a total comparison is hard to find and those I find is never of the complete kind, I cannot state facts only small pieces of the bigger picture.

hinrich sachs: Okay, but could you imagine to identify the range of gestures in art of little relevance, and quit art for some other engagements?

carlpalm: It might not direct answer you question but, ideas of local needs have followed me for quite some time now and I see the galleries and art spaces as a possible arenas for a wide spread of actions.

It still is a place for various needs, and I guess my artistic interest could turn into more activist kind of behavior relating institutional critique to hidden agendas and artistic freedom. In some way a force full way of dealing with institutionalization with in the tradition of internal critique. Or to escape criticality in some way, I that would be a point? But I guess I like looking into what the instant need for a place could be, and as an artist with possibilities of choice of making another type of direct change.

But sure I could leave art, in order to collect other information and knowledges, but I would never stop making things that I enjoy, which means I could

never leave art (in the sense of artistic production) for longer than.... I sure would like to try, seen it as a trial of needs.

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carlpalm. Mom did you prepare a question for me?

karinpalm: No.

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carlpalm: Why not?

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karinpalm: Why don´t you just start painting again?

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narrator: carl picks up his phone and calls simon starling.

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carlpalm: simon, my mom had a question, (to karin), would you be so kind to repeat the question?

karinpalm: Why don´t you just start painting again?

simonstarling: Do you know Oscar Wilde's Picture of Dorian Grey? It`s a film about a portrait that ages instead of the man in depicts. The painting in this case evolves in relation to the activities of its subject - it becomes social in a sense. If all painting could do this perhaps carl would still make his work on canvases. Its this

idea of a temporal artwork that seems so important to him - temporal and indeed social. Paintings of course develop discourse, conversation, they send ripples into the future but they remain frozen - they crack and deteriorate perhaps but they part of the past. Despite his somewhat shy, laid-back character, carl is a social animal. Painting is a largely solitary activity - even perhaps for a portrait painter. He is concerned in his work with exploring discourse 'live' - propagating it in a very direct way. He has 'grown-up' as an artist at a period of exploded possibility, he has watched as waves of artists and institutions have embraced 'relational aesthetics', 'platform art' and the like - he finds these forms of practice exciting and full of potential but also problematic. He is now in a process of finding his own way through that territory - he is part of a new generation. He is also of course a son of social democracy and has watched that system mutate and distort. Sometimes a beautiful painting just isn't enough.

narrator: carl thanks simon for the call and puts the phone down.

SCENE 3 (in the staircase behind the door.)

narrator: carl hawks and continue.

carlpalm: Failed and reused, still bearing former potentials, casted in a new form and relaunched "wide open", honest and sincere. The loop of the self introducing various kind of readings and rhetoric´s needed for this talk to take further steps and posing the wish for a "normal" talk that usually starts of with a formal welcome and a further presentation made by a person standing in front of his or her work.

narrator: So is that what you going to do now?

carlpalm: Yes I believe it is the right time for such a move, Welcome to "Laconic-a talk in between two chairs".

A talk that situated it self as part of the work i the end; "I do not want to talk about this work" is still, even today present in print, I wonder of its relevance now but once thought of as second headline used in a contradicting manner, explaining why this installation / sculpture could formulate and pose the

question of silence, expressing a wish for autonomy and in a proud but still manner melt together with the images we seen so many times when a shows is not activated, during re-installments or just before new once to come.

I very much appreciate those times with works on the side, piled up and leaned towards the wall seeing hidden truths reviled on the back side of things, the lost magical, new realities open up for new magic to come, smaller and smaller, closer and closer look upon the for obvious reasons hidden but understood as keys to greater worlds and meaning. The real becomes unreal again and in some ways graspable, at least readable or only approachable enough to lure the visitor to stay a bit longer for a deeper search and understanding.

In the end MDF-bords is still MDF-boards, the projector is still a projector and cables are cables, misplaced, stored or misused but also freed from slavery of their utility. Never to be "better" or "worse" just "correct". All formal decisions with in this sculpture, physical components sizes, amount and

its colors in this sculpture is pre-determined by someone else and will be on display in this room over two exhibition periods, mine and my descendant.

In some ways generous but not heroic, more sinister and playfully investigating a works nature and calculated afterlife with in further art contexts. A form of reversed post production with its automatically reuse of materials and work with defined practical advantages, such as storage, transport and the much bigger shared budget. I tried to deal with such matters even the last work I did but, and ever since my light-mixer, were I used a crazy amount of paper and thin foil for six paper tubes, each sixty meters long, with thin foil covered insides to transport light from one studio to another. In the end everything was much to cost full to bring back to Sweden, which just means allot of waste. I still enjoy this massive machine, loud and unpractical and thru these paper tubes and reflecting mirrors produce minimal beauty in only minor shifting of light and color somewhere else.

hinrichsachs: What type of possibilities do you see for your further development of your work, in order to distinguish from a boring remake of institutional critical practices of the early nineties?

carlpalm: Since I am now leaving one institution and fore sure, entering another. To then start with a critical approach with in new spaces would be in some ways even for me way to naive. I am actually getting quite tired of it, hear myself talk and write, and this might be the last you would ever see from me. I would enjoy working with in a critical line but more in subtle arrangements, concerning materials, forms or architecture, leaving the audience with more of an object to contemplate, but I am fore sure looking for not so complicated versions, but to answer your question more generally, I would say that one thing to do is probably to quit art, and do something els.

carlpalm: I think we are running out of time and I am very happy that you dad prepared your question for SCEN 4 which is taking place just behind this door.

SCENE 4 (in the attic with my father in front of a turntable playing his favorite LPs).

pyepalm: Simon seems to be somewhat of an expert on materials with in systems of art, but what do you think ~~simon thought~~ about tonight´s situation at Galleri Mejan?

simonstarling: (read by carl). I've always tried to maintain that the work that I make as an artist is not simply a string of contained objects and images but rather what Hinrich Sachs once described, rather beautifully, a "constellation" of different elements. The work is on the one hand anecdotal, it involves performance, process, documentation, sculptural elements, books and catalogues, and indeed talks. The same work can be experienced in many different ways - all perhaps equally important (just don't tell that to the people who buy the sculptures) The core of each work is, to some degree, intangible, illusive - non-material. Carl has understood this kind of approach and is taking it on in a different direction - dramatising it if you like. A talk, performance or discussion (each of which has a certain autonomy)

can reflect on a rather minimal, spacial installation or sculpture and vice versa. Both are mutually dependent. Both question the role of the other, throw into question its very existence. Its a very fragile tight-rope walk. Everything is seemingly up for grabs - the foundations tremble, shift, reform. Its a hugely ambitious undertaking for any artist, especially when realised with such modest means. A foolish and impossible task perhaps but to my mind very contemporary. Art should never be an illustration of critical theory or, worse still, be sloppy sociology. It should have its own voice - however complex. What is most persuasive in Carl's practice is his desire to connect with people in a very direct way, to personalise when ever possible. It about making ripples not waves.

carlpalm: But there is a mistrust of things you say over and over again, One forgets half of it and clarifies to much, you start to repeat your self and you think; that was not what I really meant to say, you give explanations that for some or other reason stuck to, and there for these explanations are therefore a bit

worn out. But once they´re in print, it functions as they were permanently valid. The good discussions are those where you end up discovering something for myself, something illuminating, but one already knows that it will lose this illuminating quality and will always remain dull.

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narrator: carl gets a phone call.

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carlpalm: hey mr fischli, how are you, ahh okey, you heard, hmm, yes I am sorry, bad choice I know, I have question for you though; Why are you so beautiful on a miserable day like this? ok I am sorry that was not my idea, but don´t scream please mr...

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narrator: carl excuses him (Ill be back in a second) self and tell his father to put a new record on and the audience to have a drink. Ill be back soon he says and leaves the room.

- At that point I had renovation in my mind, cleaning up, changing bulbs, and more or less taking care of