

GOOD SHIT, BAD HABITS & LOOSE WOMEN N.2

SUSANNE BRUYNZEEL IN CONVERSATION WITH NARE ELOYAN + VENIAMIN KAZACHENKO

Anybody invited to realize a project in 1646 is asked to engage in conversation with a previously unknown correspondent.

This conversation takes place via e-mail and stretches through the whole period during which the artists develop their initial idea into final results. 1646 invites the correspondent at the other end of this contact to figure his/her way through this actual process.

In trying to picture what result the artists' work is going to, such exchange can become a reflection on the amount of otherwise untraceable choices of the moment which make up to the artists' practice.

This issue is part of the exhibition by Nare Eloyan + Veniamin Kazachenko *Good Shit, Bad Habits & Loose Women N.2*, September 18 2009 till September 19 2009 in 1646.

This artist
Nare Eloyan + Veniamin Kazachenko

This correspondent
Susanne Bruynzeel

Concept and design
Nico Feragnoli

1646.

Boekhorststraat 125, 2512 cn, The Hague
The Netherlands

<http://1646.nl> - info@1646.nl

14 SEPTEMBER: Susanne Bruynzeel [SB] to Nare Eloyan and Veniamin Kazachenko [NE/VK]

Nare and Veniamin, today you started working at 1646. I understand you will make a new work together. Will this be the first time that happens? Did 1646 bring you together in this?

Nare, you make drawings and Veniamin installations, when I spoke to you earlier I did not get the impression you would start with a very strict course of action. But perhaps you have a starting point, a shared idea or maybe a title. Where does the work begin?

NE/VK - SB

We work together often, not necessarily to create something, but we discuss each other's work. It's like Pinky and the Brain¹; we cooperate in ideas. This is the first time we will physically work together on this scale though. We were invited by 1646 and saw the chance to work together. It was the good time and place.

The work always starts with an accident, since we both start with drawing. With drawing we try to re-enact the idea, but fail to do so literally.

This way it stays in between the accident and the conscious choice. Even though our working principles are as you put them, in fact the process of the work is often vice-versa. The drawing is the most direct medium, there the idea gets its initial form. Just like humans failing to be good and successful, the idea is not the drawing itself, but it comes from the things that evolve around it. Like the narrative that is used in the cartoons or cinema, they represent an easy language of images, a language that is commonly understood, direct and efficient.

15 SEPT: SB - NE/VK

If I understand it right, it works sort of like this: you get ideas when you are talking about each others work and through drawing you try to re-enact these ideas. With drawing the narrative plot thickens and takes over? And as failing is part of the drawing, part of life, should it be part of the work in the end? Is it perhaps even the point of making work?

Can you describe your intentions at the moment?

And who's Pinky and who's the Brain here? Will you try to take over the world?

NE/VK - SB

It's not necessarily about getting an idea when we talk, but it's more

like the work always continues, it has no end, whether you are in front of it or working away from it. You could see it as circling like a vulture around a pray, we will have different perspectives but the same hunger.

At first the drawing does dictate the narrative to some extent, but then you get a 'grip' on it and start to make choices. You could say the details guide the viewer. You are a shepherd, you guide the herd right into the wolf's cave.

In other words there has to be a structure - not to be confused with a plan. It's tricky to not let the plot take over, there's a certain risk you take with guiding the elements. It shouldn't be an illustrative or narrative form, but more a form of recognition.

Failing should always be a part of the work and making work is reason to be.

Our intentions are to come here in the morning, go home, sleep and return the next morning, work...

There is no Pinky without the Brain and vice-versa, they never succeed in taking over the world: it's them trying or striving which is important and much more exciting.

16 SEPT: SB - NE/VK

For reasons to do with limited time - unfortunately - I will be blunt now and go straight to some questions about the exhibition:

What is it you are working on at the moment in 1646?

What is the narrative structure or set up you are constructing?

Can you describe the wolf's cave you will drive us viewers in?

NE/VK - SB

We are trying to finish two big drawings in the backspace, we made some adjustments yesterday and the whole space is taking shape now.

The set up could be described as a claustrophobic environment: the wall drawings are very much present and disproportionate. We have also considered the size of 1646, we basically adopted our styles and fused them on a very different scale. It's a more sculptural approach.

The wolf's cave is a metaphor, suggesting the unfamiliar grounds, for both maker and viewer. There is a world of it's own inside the cave. Like things you don't associate with at first, but then the exploring is a vital part for the explorer.

17 SEPT: SB - NE/VK

I was hoping you could sort of enter the cave with me in this conversation.

Can you describe me where you are venturing to as makers,

what are the unfamiliar grounds you are encountering?

NE/VK - SB

We basically blew our drawings out of proportion, so now there are huge mural drawings in the space. They are very different from the small drawings, because there is more physicality and movement. You surrender more to the body therefore the mind is somewhere in between. The drawing is interacting with the space, it's monumental in that sense.

The unfamiliar grounds come from yourself. It's important to always encounter them, as they are always there. As maker you have to surprise yourself whether with a certain style or approach you have. You can do this in a playful way. All unfamiliar grounds, for the viewer and the maker, have a connection with the expectations we have.

1

Pinky and the Brain are cartoon characters who have starred in the American animated television series Animaniacs.

Pinky and Brain are genetically enhanced laboratory mice who reside in a cage in the Acme Labs research facility. In each episode, Brain devises a new plan for the two mice (led by Brain) to take over the world, which ultimately ends in failure.

In common with many other Animaniacs shorts, many episodes are in some way a parody of something else, usually a film or novel.

The cartoon's tagline is:

Pinky: "Gee Brain, what do you want to do tonight?"

The Brain: "The same thing we do every night, Pinky - try to take over the world!"