



THE VENICE VENDING MACHINE

“MERCATUS LIBER” @ HAMILTON HOUSE BRISTOL

Presented by
ART-E-MOTION
In association with
VENICE AGENDAS 2019
VVM edition 9

22 - 24 NOVEMBER 2019

Private View
Friday 18.00 - 21:00 pm.

Saturday & Sunday
12:00 - 14:00 & 18:00 - 20:00



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There has never been a period in which art was not commodified, in some way or another: as luxury good, as status symbol for the powerful, as a way in which culture is made, sold and reproduced. In the wake of Artificial Intelligence being itself the manufacturer of, supposedly, art, we may wonder if we're fast approaching an era in which to be an artist is no more than to indulge the rich with decadent treats. Of course, we don't want that to happen.

The Venice Vending Machine reminds us of the key duty in art to promote dialogue, to inspire an exchange of ideas. I first came across this fascinating concept when I had the pleasure of meeting Marina Moreno, who has since become a very special collaborator and friend. VVM is about discussing the notion of art as transaction, precisely by confronting it head on. It is not about retreating into an idealised concept of art that is simply about self-expression, but it engages us in a playful performative encounter with art's worth, in both material and symbolic terms.

There is both irony and poetry in this gesture. It invites the public, one by one, to share personal views, regardless of previous knowledge or experience. In this democratic exchange, we gain an insight into the value of culture, not through the instruction of the powerful, but through genuine conversation and the celebration of owning a piece of art.

Dr Jacek Ludwig Scarso

Artist and Reader in Art & Performance

Sir John Cass School of Art, Architecture and Design

London Metropolitan University

JANA CHARL

Jana Charl is a native of Los Angeles, a dual US-Swiss citizen, and currently resides on a remote ranch in Central Oregon where she creates mixed media works incorporating materials salvaged from her surroundings.

In addition, she builds site-specific installations internationally. Valuing diversity and inclusion, she addresses current topics challenging stereotypes and preconceptions.

She has exhibited at galleries worldwide; at SFMOMA; Tate Liverpool; Women's Museum of California; and at venues staged simultaneously with the Venice Biennale, Frieze London, and Art Basel Miami.

Jana is on the State of Oregon's and City of Palo Alto's Art in Public Places rosters.

Free #1

2019 original; 4 x 6 cm; ink on repurposed manilla folder (cut and hole-punched) with dental floss.

"Free #1" is a piece of art in the form of a 2-sided price tag. The art, a drawing of a simplified female form, is free... but then shouldn't food, healthcare, shelter and the market also be free? How does an artist survive?

Free #2

2019 original; 4 x 6 cm; ink on repurposed manilla folder (cut and hole-punched) with dental floss.

"Free #2" is also a piece of art in the form of a 2-sided price tag. The art, a drawing of a simplified female torso, is free... but then shouldn't food, healthcare, shelter and the market also be free? How does an artist survive?

FREE #1



FREE #2

