

Ona: Internal Project(ions)

Curator: Rebecca Duran

Abstract

The “Ona: Internal project(ions)” project presents the timeline story of an individual artist and its encountered struggles in today’s technological progress. The text follows the story of an artist named Ona and her projects that are introduced by her curator. The main focus of the project is the examinations of a young artist and how it corresponds with the art culture today. The project is investigating the question of modernity of 21st century, followed by the research of participatory art, relational art, concept of authorship, pseudonymity and anonymity. As a result of the research, Ona displays the materials and notes she gathered during the project where she acted as an anonymous artist.

INTRODUCTION

"For this reason, the art of this period, modern art, doesn't take into account any national tradition and it no longer opposes as a universal art or beauty, but an art of a historical society that strives to break the traditional borders and rules of nationality and wants to be an international"¹

It was Giulio Argan's quote written in 1982 that sparked the young artist to evolve her project. Her desperation of the status quo in the art world led her to believe that the art society came to an end. For something that was written in 1982, one could only expect an even more radical approach towards art in the 21st century. Her main focus was on the position of a young artist in the context of a new era of media manipulation. Where everyone can be anyone and anyone can do anything. Going further, she wanted to research the term authorship, anonymity, and correspondence with technological progress. Since she was bothered with the recycled content in the art museums, it led her to grasp for her own space where she would be able to express herself. Even though at the time she didn't have an experienced perspective, some of her arguments were valid but at the same time already discussed. Still, such an approach won't stop her from developing her new paradigm.

In a struggle for her voice, she met me, a curator in search of a young artist. Looking back, I never expected it would lead me to write this introduction. Long story short, I am here to represent her, an artist named Ona². Before proceeding forward, Ona thoroughly explained why she chose to create this project in her diary: *"The traditional medium and term art has almost lost its true origin. Methods and mediums of artworks have come to its new interpretation. We almost came to the notion that there is no "right or wrong" in the term of producing artworks. A written word can be as much relevant, what matter is the content. So to avoid misleading paths I decided to start from the new beginning. To achieve that, I created new sets of rules in producing and realizing my future projects. Before I start, I can explain the concept in a more familiar language. Every computer has an operating system. The computer becomes slow and unresponsive because of all kinds of different malware like advertisements, tracking, cookies and even viruses that cannot be easily detected or deleted. To clean up the system you need to do a reset. A term "hard reset" is used when you delete everything including your private files, but a simple reset gets rid of all the garbage that accumulated during the years of careful or not so cautious living on the internet. This unseen trash lives in all unattended spaces of a computer, and during the time it becomes visible and overriding current*

¹ Argan, Giulio Carlo, Studies of modern art, Nolit, Beograd, 1982., p. 113

² Ona's name was made out of a game with the words. Ona – as the most common name in Lithuania + Ona – which in Croatian language means she or her.

settings. To fix the problem, you need to start from a new starting point. Data is still old, but to run more efficiently you change the system to keep up with the current standards and trends. With the new operating system, you are capable of creating a new set of rules while recycling old data. In that manner, to run more efficiently, I invented my own „new operating system“. A system that is translated as a pseudonym name/alias. I created a utopian fictional character that goes by the name Ona. “³

In my understanding, her main reasons at the time were to avoid what it’s called a cult of personality and “hero worship” where different aspects of the person can interfere in the interest of their work. It was only later when Ona discovered the real purpose of her work. This was a purpose she didn’t attend to at the moment, but from my point of view, was there all along. Instead of her becoming an anonymous character she ended up being her main focus. It was the journey she needed to take to become her own “anonymous panopticon”, something we are going to discuss later.

Ona experimented with various mediums and fields of art. So it’s hard to put her into one particular niche. The basis of her work was on research of relational and participation art as well as the boundaries of the “open work” discussed by Umberto Eco. Following the words of Umberto Eco she soon came upon her quote: *„Such an open artwork that is not even artwork“*⁴

There are many fields upon which she would refer. It was almost too hard for me to follow. Nevertheless, it was the literature of curator Nicolas Bourriaud that stood by her throughout the project. She felt his term Altermodern was as close as she could find that’s related to her idea. His question of modernity of 21st century led her to embrace her new paradigm.

Ona would say: *„Art of tomorrow“*⁵. What is tomorrow? Only she knows.

³ Ona, “Diary of tomorrow”, 2018, p. 3

⁴ Ona, *op. cit.*, p. 3

⁵ Ona, „Diary of tomorrow“, Vilnius, 2018. page 4

The idea

Dear reader,

As I am an artist, I guess it's not my job to present myself. That's why curators are doing that job for us. Anyway, my curator asked me to write a prolog. She said, „write whatever you want, but I think you should put some personal touch to it“. As I owe her for presenting me, I decided to extend my thoughts in these paragraphs.

The process of the idea was long and rather tortuous. It all started with my personal grudge over the art world today. If you asked me what produced it, I wouldn't be able to specify the exact thing. It was just overall disappointment in everything that art represented. It was mostly overloaded content, mediums, a history where everything started to become a recycled object. Nothing was original anymore, everything pointed out on something else, and everything that felt like an original idea soon became something that was made years back. My system was overbooked. So I wanted to propose a new beginning, as well for myself and my fellow artists. To do that I had to install a new system upon which I would operate. It was only later when the idea evolved into something rather peculiar.

I started with naive and ambitious enthusiasm in creating a new persona through which I would channel my thoughts and creations on what artist can say today. Looking back, the original idea was good. Creating relational objects and artworks by the new anonymous artist. Trying to solve or at least point out to the problem of fractioned identities we possess. It was only later when I discovered that Nicolas Bourriaud had a similar idea about the modernity of the present. One could tell it was the other way around, but this project is about the truth, so there is no point for me starting to say otherwise. After all, I would only fool myself, since your opinion is already constructed and there is nothing I can do about it. Nevertheless, the focus is to point out that there is a problem. What is the modernity of today? Even though Bourriaud took a different turn, I wanted to explore the new chapter which is: who is executing that modernity? At that point, everything changed. I realized that going one year into the development of the project led me to the final conclusion why I even chose to do it in the first place.

So to paraphrase the idea of the project, yes, it started with creating a persona through which I would channel my thoughts. But in the end, my focus became not only to channel it but rather finding that new author of today. Coming to that, it is important to clarify that today's identities, personas, authorships, became something completely different than what it was before. I would dare to say that shaping identity is less in our power than it was in the past. We encounter multiple possibilities to

operate or act which are bound with manipulation of social networks and opportunities that the internet provides us. Even though it is possible without, but mainly not in our power to do so, each activity that requires a network, creates a certain fraction. The fraction that is operating without our knowledge, but with our consent. So to figure out who we are today and where we are headed, it was necessary to put the whole idea of the project into this new context.

For me to include this new method, method of analyzing fractions, I created a few new personas or fractions and observed them while they develop. As I am here merely to explain what the original idea was, my curator will go into more details about the results of my methods. Long story short, I started with the need to become someone I thought I needed to be to overcome anxiety, doubt, and collapse in personality. But by implementing this new method, it led me to become my own “anonymous panopticon” and therefore temporarily solve the issue.

Is it art though? I am not so sure anymore. Does it have to be? Maybe, still uncertain, guess the recipient will decide it. In any case, the idea is here for implementation, not by all of you, but for the ones who are going to be recognized by it. I guess it can be a holistic experience in which “one” might find the answers by implementing the method in their sphere of doubts.

As a result, I concluded that not only the authenticity of the author is dead, but possibly, art overall, along with society. Following the thoughts, hereby I announce that I am retiring from the art world as it was.

Sincerely yours,

Ona

Curator's word

I spent a lot of time searching for a new young artist who is operating in the context of today. When I say today, I refer to the artworks that are dealing with the present issues. In my conversation with Ona, I noticed her utopian approach to certain things. Her discussion about the problematics of the educational system and art history overall did seem reasonable, but what she lacked was her inability of rightful self-expression and overdosed sense of reality. It was in my understanding that she possessed the rebellious nature that came from being the youngest child in her family. I soon learned that the circumstances of her upbringing led her to the lack of self-expression and the missing voice.

As a curator of Ona's works, I came upon comments that her project is crazy and maybe even schizophrenic. Therefore I must say it's quite on the contrary. In her diary, she refers to the comments stating that the western civilization is already half schizophrenic: *"When you think about it we are already schizophrenic, 80 % of the young generations are all on social media. All of them growing up with multiple accounts. So these accounts are creating our offline fraction. Each fraction is well maintained but not synced. Each of those fraction/profile download data into our offline system that can grow into something we are not even aware yet. All of those fractions are then bonded into one system. The system we call common sense. We have Twitter to expand your vocal capabilities; then there is a YouTube for behavioral purposes. Facebook is the same as having a Halloween party 24/7, 365 days in a year. Only much opposite than Halloween in terms of showing only the bright side of your life. Instagram is good for realizing that you are not special and not doing anything special. So when you combine all these fractions into one person, where it only gives specific content to a specific social network, then yes, I would say it sounds pretty crazy to me."*⁶ Even though some of her standpoints are argumentative, I will try to systemize her work in a timeline that will lead to her unfortunate retirement.

So what is this method that she is referring to in her prolog? The method, as she calls it "anonymous panopticon", refers to the capability to observe oneself from above while having the control to analyze and possibly escape. Going back to the original meaning, English philosopher Jeremy Bentham used the term panopticon in the late 18th century. From the philosophical point, the term panopticon referred to an experiment of power in which behavior of the observant could be modified. The original panopticon referred to the circular building with an observation tower in the

⁶ Ona, "Diary of Tomorrow", 2019, p. 65

center surrounded by the wall. Even though it was mostly later associated with the prisons, Bentham suggested that the panoptic design can be used in other institutions such as schools, hospitals, workhouses, and lunatic asylums. The panoptic style of architecture was in a physical manner as much as it was in philosophical. Taking prisoners as an example, it would be a designed manifestation of surveillance behavior where the watchmen would observe the inmates from his tower. Therefore inmates wouldn't be able to tell if there are being watched or not. Even though it is not possible for a single watchman to observe all the inmates cells at once, the inmates would behave as though they were being watched all the time. At that point, the inmates would regulate their own behavior. Later the term was used as a comparison to social media effect.

Regarding the previous paragraph, Ona clearly established her own panopticon in which she became an "inmate" of her own prison as well as the "Watchmen". In that case, she had the power to modify and observe her behavior according to her own rules. Thus calling it "anonymous panopticon". It was only later, in our discussions where she realized the conclusion of her project: *"It was like an epiphany, it all came together, and I knew what I was doing. In the beginning, I was an inmate of my own prison. I had the feeling I was being watched but didn't know by who. Only later, before my retirement, I realized it was me all along. That's the reason I had to put my other personas (fractions) in the inmate cells next to mine. And then by combining our notes of the investigation, we realized who was behind. Only then I retired. Only then I was in power to shut everything down."*⁷

When she is speaking about "other personas" or fractions, she is referring to her four fictional sisters. Each sister represented one of her fraction, therefore inmate cell. As Ona was in charge, she was there to bring the content and then they would act upon it: *"Yona is the youngest sister and therefore could not take seriously, her focus is mainly creating news feed about other sisters. Trying to show the real side of life. Wona is in charge of videos, claiming it was the only way you can attract someone's attention. Especially if it's short, amusing and not requiring too much work from the recipient. The third sister is Iona, she is working mainly with language, purification of ideas and exhibiting them in the original form, therefore idea notebooks. The last one is Eona, the sister that had a prominent future. She always wanted to be a conceptual artist. Dreaming of her own exhibitions and speeches, only finding out that nobody cared."*⁸ I wonder if the quote by Dan Graham can be applied here: "all artists are alike. They dream of doing something that's more social, more collaborative, and more real than art. "

⁷ Ona, "Diary of tomorrow", 2019, p. 78

⁸ *Ibid.*, p. 54

Coming to an end with systematizations of Ona's beings and projects, I concluded that even though one could argue if it's art or not, the method is here. She went from gentrification projects to the art institutional critique as well as literary art, all of which presented in different mediums. In the upcoming paragraphs, I will try to disperse the matter in more detail. What you will see are primarily the notes and materials that Ona and her sister gathered while being in the "imprisonment". It is merely proof of her voyage presented through the eyes of an anonymous artist. Therefore, for better understanding of the whole concept, I will refer to each fraction as a "sister" and for the imprisonment, I will refer to as a "museum".

As her curator, it is still hard to summon up the overall theme of her artworks. Maybe it's not up to me to decide how to label it. In the end, I am only a mere objective curator which opinion turned out to be primarily subjective. As it always is.

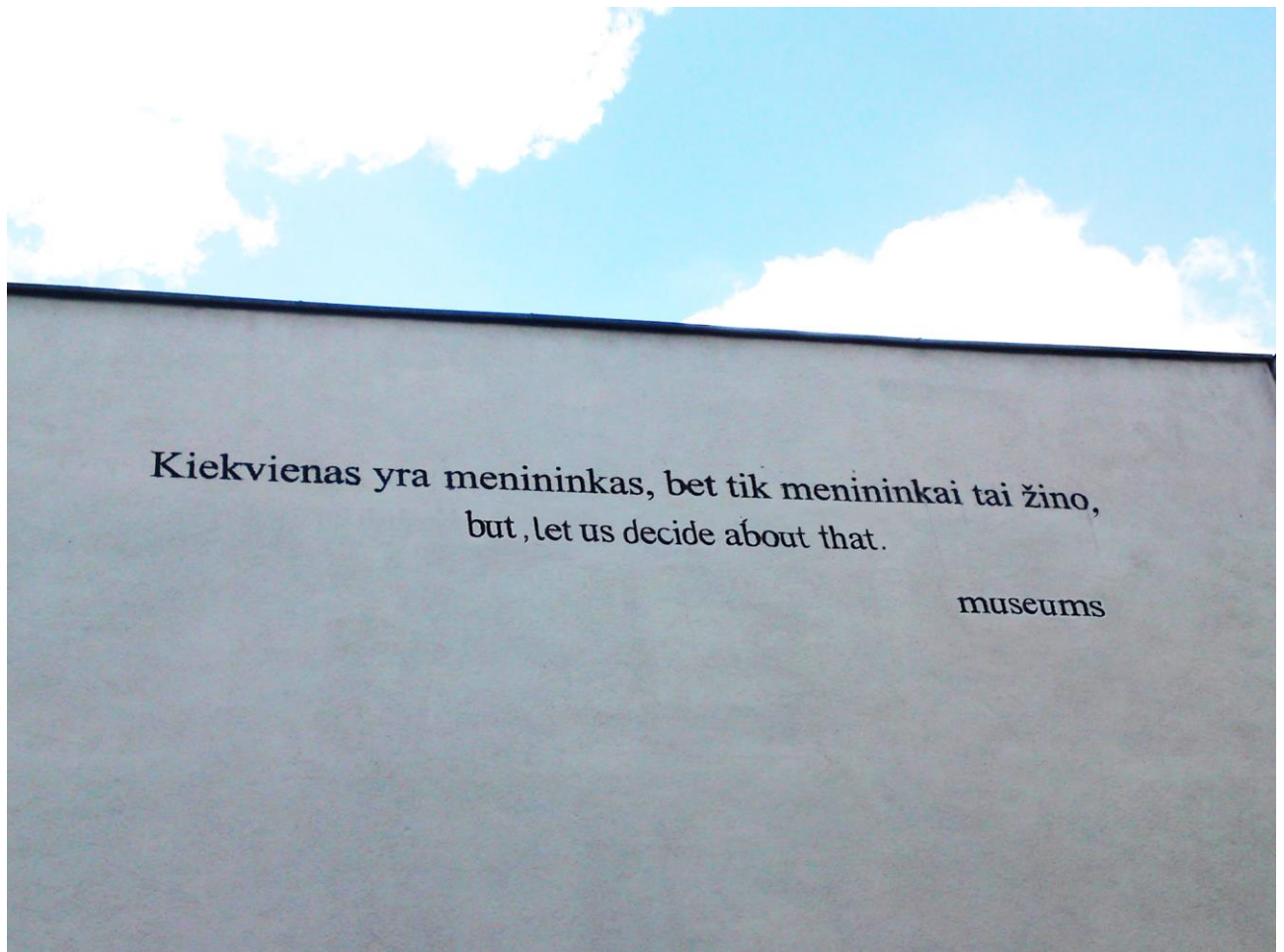


Figure 2: Ona's work "museums", courtesy of Ona's private collection, 2018

3.3 Ona's works and projects

I suppose every artist need to say something important, something that will matter, something that will change or point out to something greater than them. It was the same with Ona.

First time I met her she was searching for that “something”. Soon after she came to me with an idea. She found an old abandoned building. It was an old collapsing property that now represented a forgotten past. Ona intended to create a gentrification project in which she would propose a plan to reuse old abandoned buildings and renovate them into small art galleries, studios, and museums. In her elaborated statement she noted it could be a way of solving the immigration problem of young artists: *“The plan is to create a cultural art project based on the concept of gentrification or reusing abandoned building and turning them into functional museums or galleries. The idea of the project is to establish the platform/pattern for future artists who are willing to collaborate in order to create their own space in which they can operate. Imagine multiple renovated properties across the city that can be both beneficial for the local people as well as a touristic attraction. In that way, the certain districts would be brought back to life as well nicer and safer place to live.”*⁹

To present it correctly, she created a prototype based on the building mentioned above. When I asked her for the reasons of the whole search she stated it was the time for an individual to take the matter into their own hands: *“Well, isn't it obvious, I am a character searching for my voice. For this voice to appear I needed a permanent base. I went around looking for it. After a long search, I found it. I decided to take it as a prototype on which I will later base gentrification project. It was an old forgotten shop placed near my flat. I walked by it every single day. It was almost a metaphor for a young artist today. It was a small, forgotten property that's falling apart, but still on his two legs showing his proudness. I saw it as a comparison between artist and museum. Maybe even like David and Goliath. Anyway, the property I chose it as my new habitat became my personal museum. Museum I named Ona Museum.”*¹⁰

⁹ Ona, “Diary of tomorrow”, 2018, p. 2

¹⁰ *Ibid*, p. 3



Figure 3: Old abandoned property, courtesy of Ona's private collection, 2018.



Figure 4: Ona Museum, courtesy of Ona's private collection, 2018.

Since she couldn't enter the property, she made a virtual interior presented as a website. The website was designed as a computer's desktop: "We started collecting materials, so I wanted to create a storage space for all our files. It was an obvious reason to create them according to our everyday usage, folders, and files. I wanted for each visitor on our website to become part of our own journey. Therefore, he would become a participant and would have the power to investigate, and as a result, create their own conclusion of the process."¹¹

<https://onamuseum.wixsite.com/onamuseum>

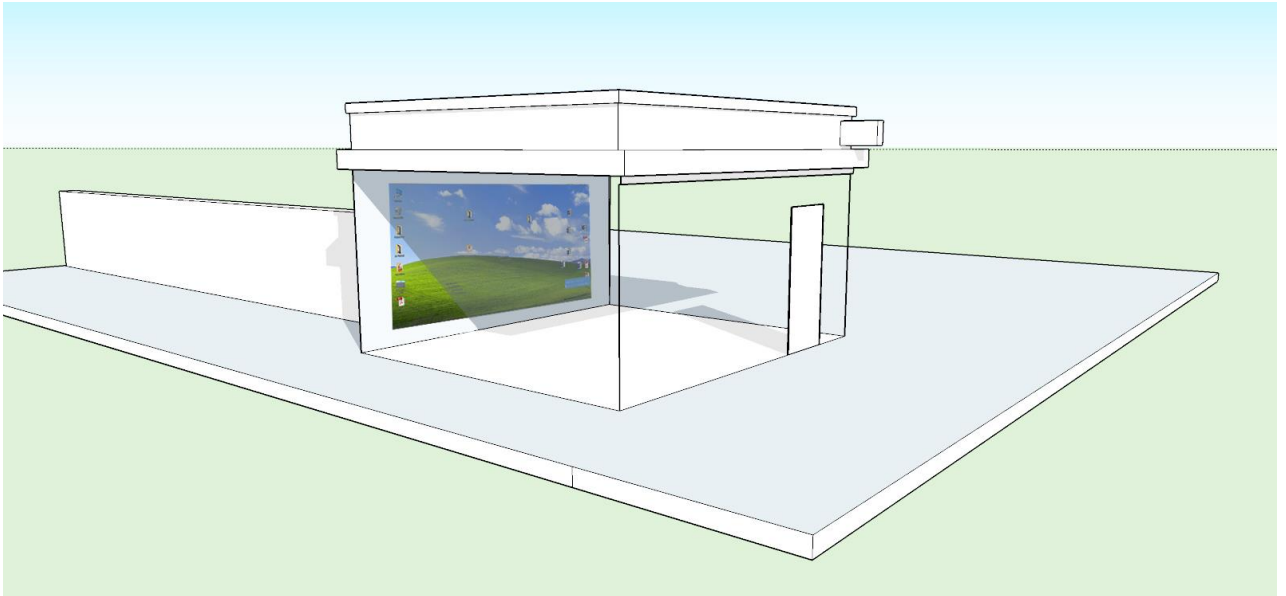


Figure 5: "Desktop" projection in the Museum, courtesy of Ona's private collection, 2018.

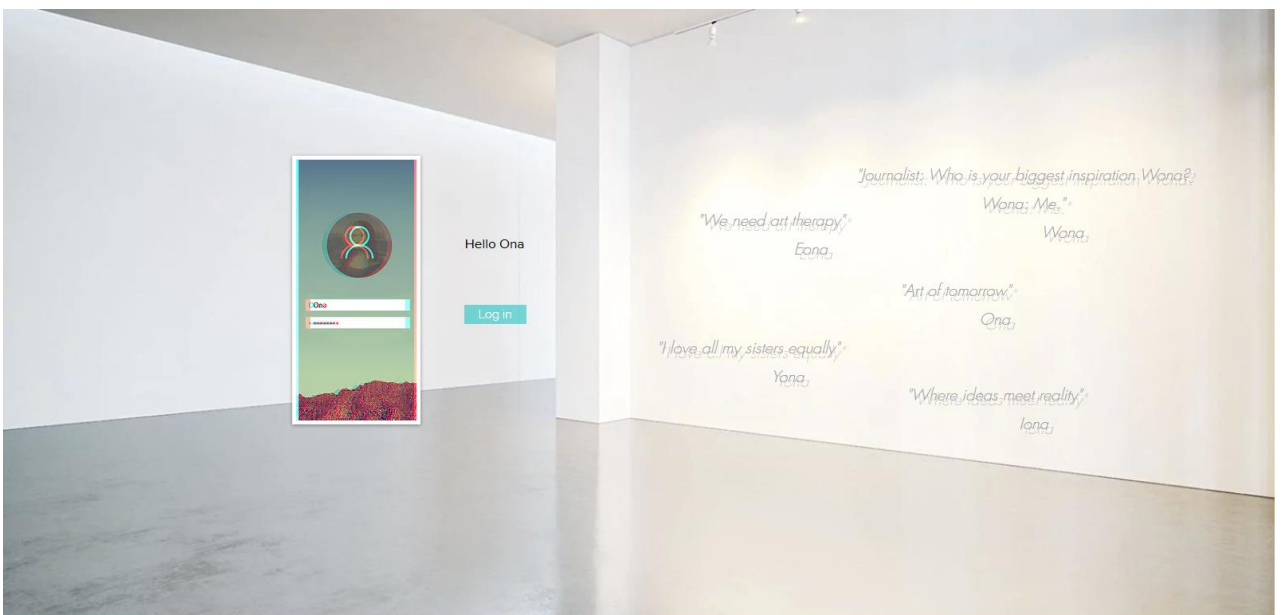


Figure 6: Website's Login page, courtesy of Ona's private collection, 2018.

¹¹ Ona, "Diary of tomorrow", 2018, p. 15

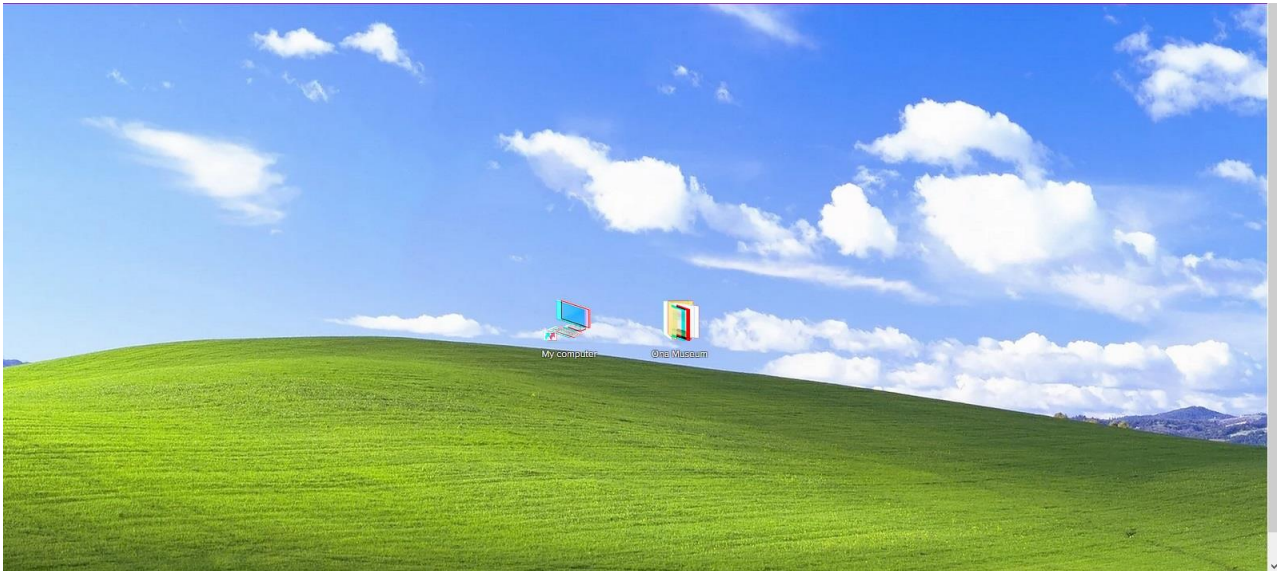


Figure 7: Entrance desktop of Ona Museum’s website, courtesy of Ona’s private collection, 2018.

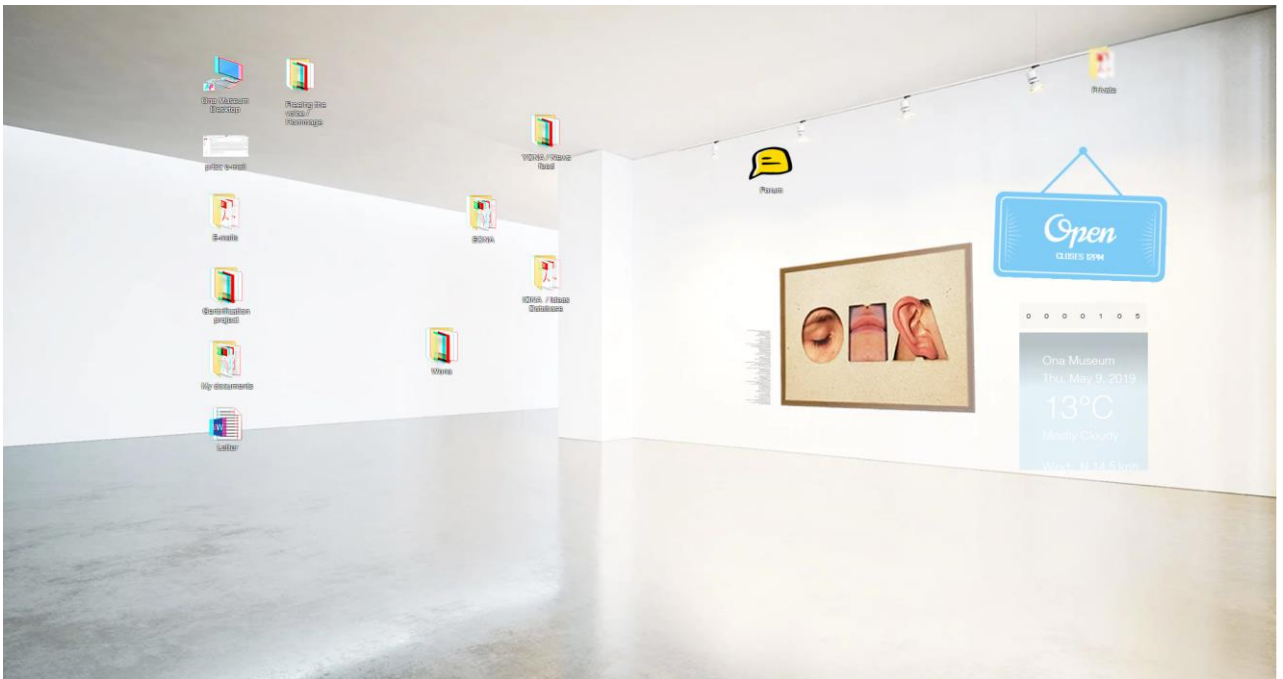


Figure 8: Virtual desktop of Ona Museum’s website, courtesy of Ona’s private collection, 2018.

While entering the website I felt a dose of nostalgia that Ona wanted to achieve. There is a certain feeling of trespassing someone’s property. It is in my understanding that she wanted to erase the line between privacy which is so poorly maintained these days. Instead of protection of her work, she wanted to expose it on a bigger scale and as a result not own it anymore. It can be described as a “hiding it in plain sight”. As a curator, I suggested adding other components that the usual museum would have. At that point, Eona took the idea and created a “Classification data” project.

3.4 Eona

Eona's projects differentiate from Ona's works. Since Ona was observing things in the broader context, Eona focused on more conceptual approach towards her works. Even though all the sisters have a conceptual point of view on a particular idea, Eona was very specific about the aesthetical part of the presentation.

Her first project was to create a collection of the Museum's data. While researching other museums structures, she saw that most of them have one thing in the common, classification system for museums objects. Permanent exhibition of historical objects as a base of the museum. As their museum was brand new, she took the "historical" objects that were on their desk that day: *"The project is consisted out of 107 objects that were exhibited at the desk on the 10th of April, 2018. I removed the objects from the desk to the other side of the room and gave them each a number. By removing the objects from their original space I wanted to purify them from emotional, functional and aesthetic aspects. Thus objects became a foundation of the Museum. Our curator chose 18 pieces that are now part of the new and official space of the Ona Museum."*¹²

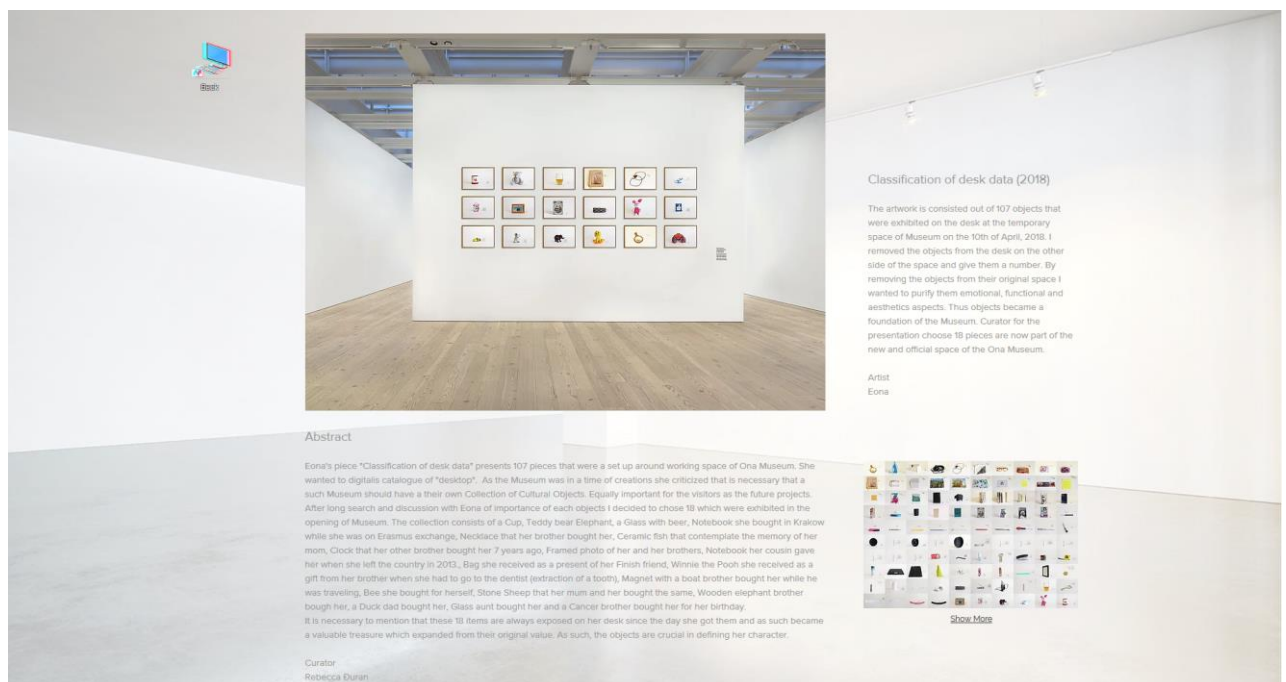


Figure 9: Selected 18 pieces during the exhibition, courtesy of Ona's private collection, 2018.

¹² Ona, "Diary of tomorrow", 2018, p. 33



Figure 10: Selected works, courtesy of Ona's private collection, 2018

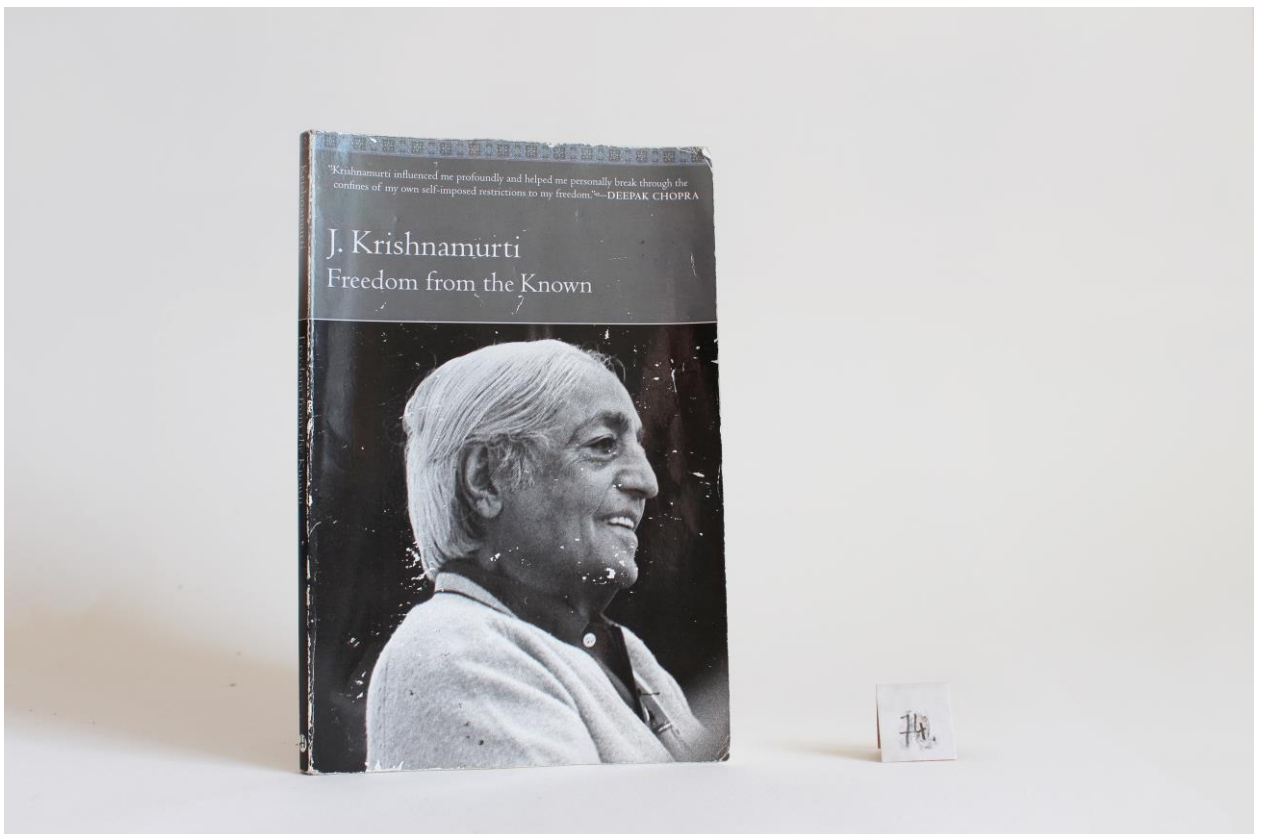


Figure 11: Example of item number 74, courtesy of Ona's private collection, 2018.



Figure 12: Example of item number 6, courtesy of Ona's private collection, 2018.



Figure 13: Example of item number 24, courtesy of Ona's private collection, 2018.

The next project was made in a collaboration with Ona. Bothered by the branding trend of an artist, Eona proposed that she would make coupon codes. Since she had a desire to become famous conceptual artist, she was thinking how her artworks would be valued once she would become famous: *“I wanted to create coupon codes that people can take while visiting my exhibitions. As I would become more and more famous I suppose each coupon code would have a bigger value. It was a way of assurance to my fans who would take a coupon now, that they can sell it once I am famous. Either if they are in need of money or simply to pay their electricity bills. I marked it with our brand Ona on the front page and on the back, each coupon is signed and dated.”*¹³



Figure 12: Coupon codes, courtesy of Ona’s private collection, 2018.



Figure 14: Coupon codes box with edited “Rimi” flyer on it, courtesy of Ona’s private collection, 2018.

¹³ Ona, “Diary of tomorrow”, 2018, p. 52

3.5 Yona

At the time I first started to interact with the sisters, Yona didn't speak much. As the youngest sister, I saw her as a backing vocal. She was always in the background, but from my point of view, equally important. I will present her only work which is a documentation of the whole process created in the form of a sketchbook. The content inside was rejected or rather thrown away pieces from other sisters, along with Yona's notes. While she didn't know how to name it, I proposed the name "Recycle Bin".

Opening the notebook I came upon the first few lines that said: "See me, feel me, touch me, heal me". I asked Yona what it means, but she referred to it as simply a lyric from her favorite band. Soon after while seeing other pages, I noticed it was her subconscious way of asking for help during her depression phase. Even though Yona never commented on my inputs, there was a glimpse of glossy reaction in her eyes.



Figure 12: Cover of a "Recycle bin" sketchbook, courtesy of Ona's private collection, 2018.

The notebook mostly contains Yona thoughts about the art world, injustice, comparing art history as “Chewing gum” and so on. It almost seems like a hiding place for the artist either because they are too afraid or not quite there yet to defend it. Either way, it’s in my understanding that the “Recycle Bin” represents a shield from the possible judgmental art society. If one would be attacked for having such an irresponsible view on things, it could always be argued as the reason why it was thrown away and put in the trash cabinet. In any case, I found it as important to mention as it gives us an even deeper approach to Ona’s work.

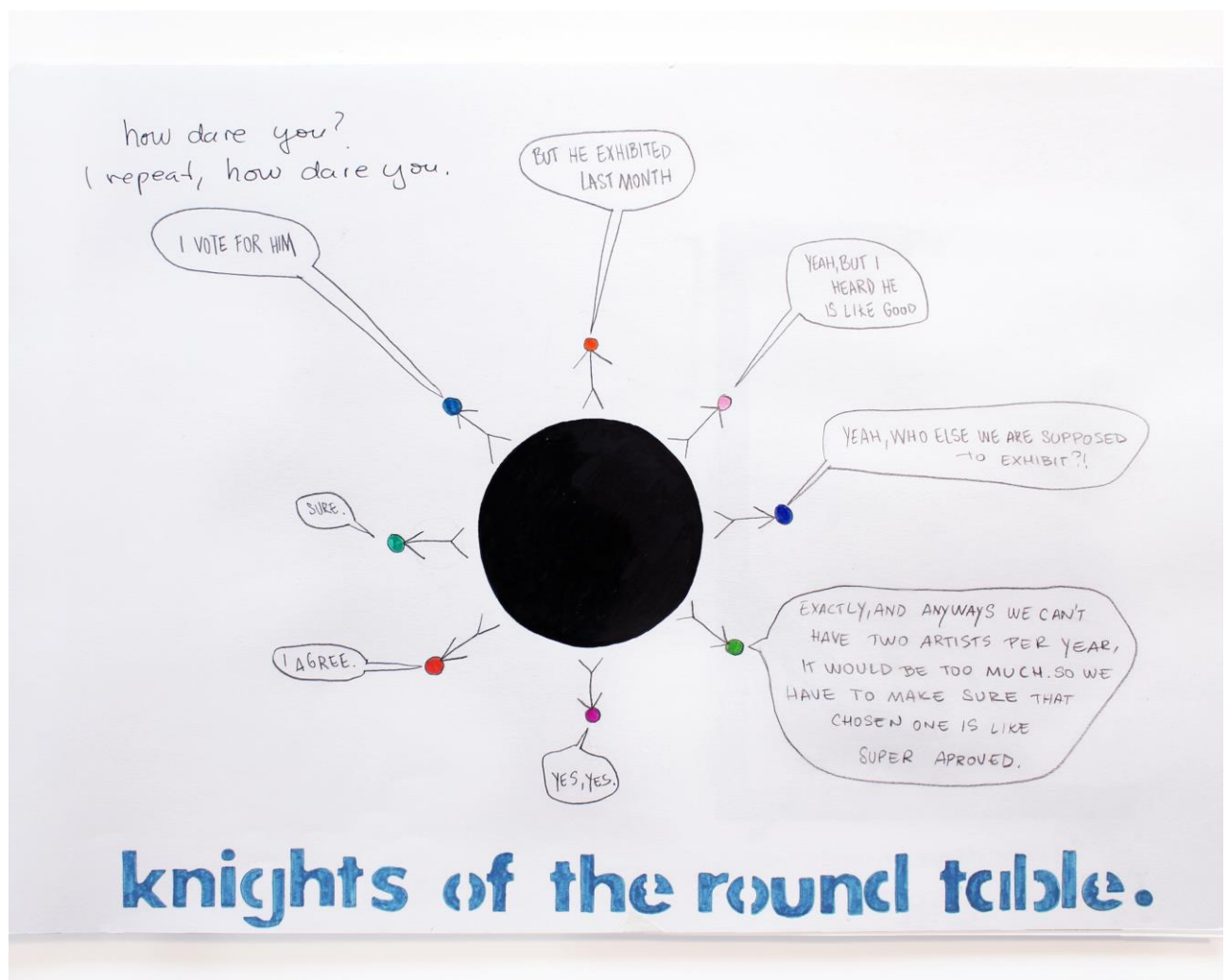


Figure 13: Example page in “Recycle bin”, courtesy of Ona’s private collection, 2018.

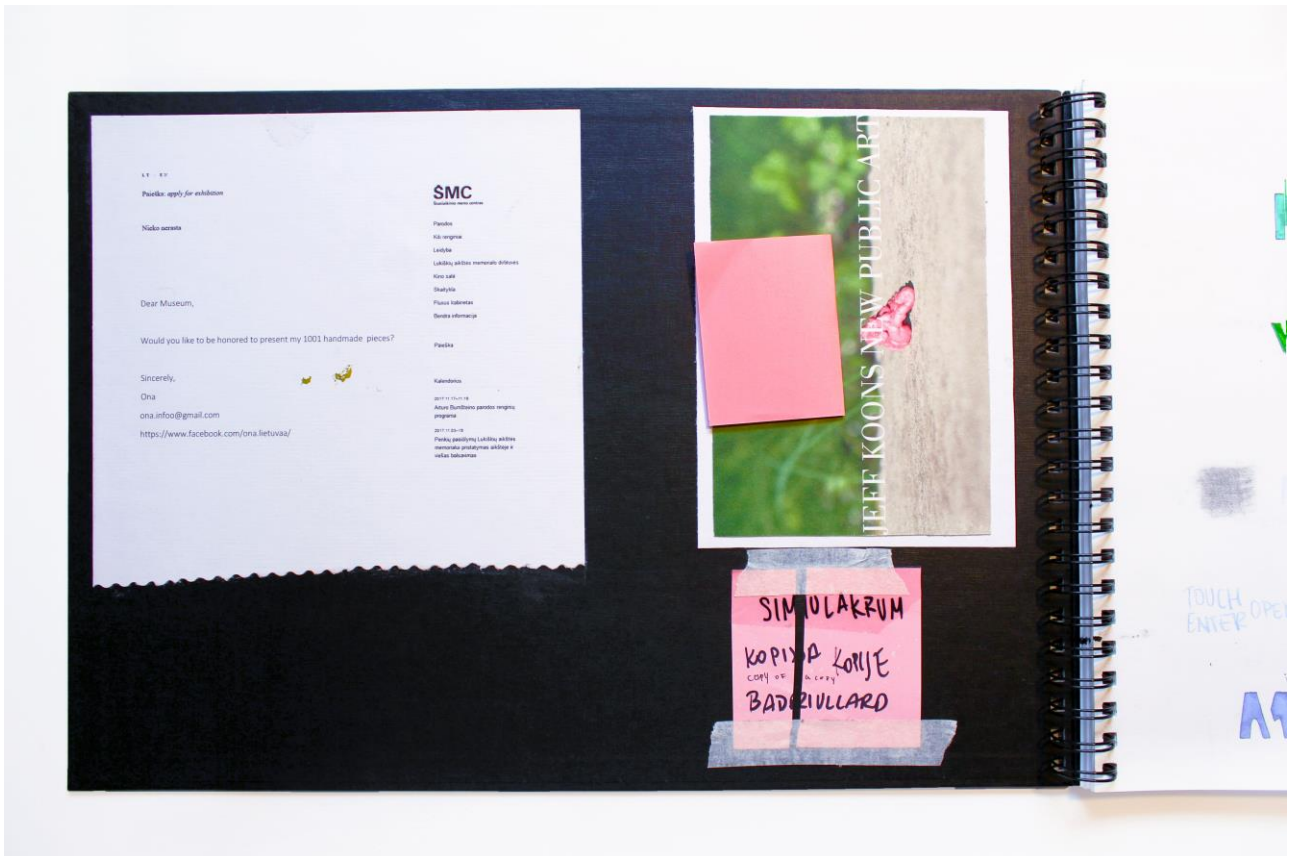


Figure 14: Example page in “Recycle bin”, courtesy of Ona’s private collection, 2018.

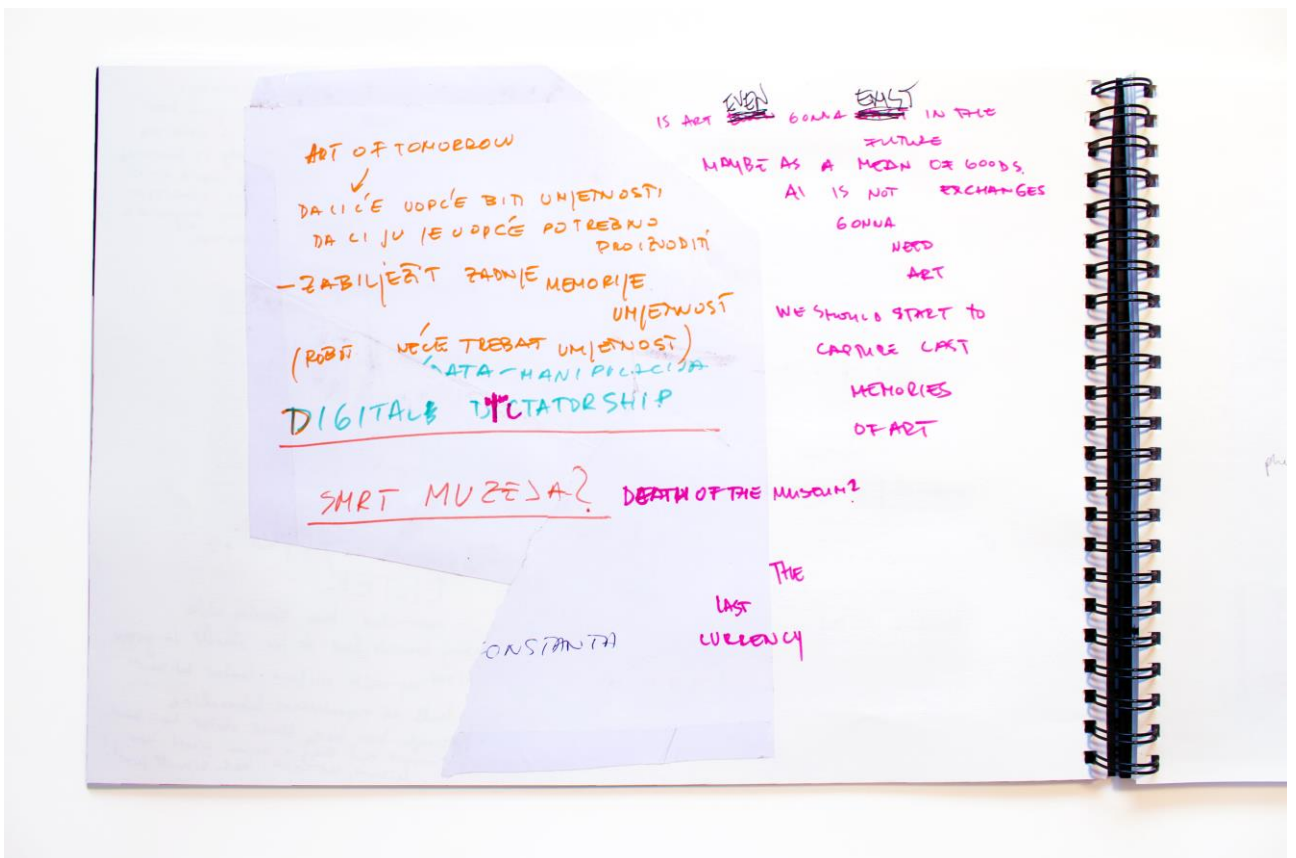


Figure 15: Example page in “Recycle bin”, courtesy of Ona’s private collection, 2018.

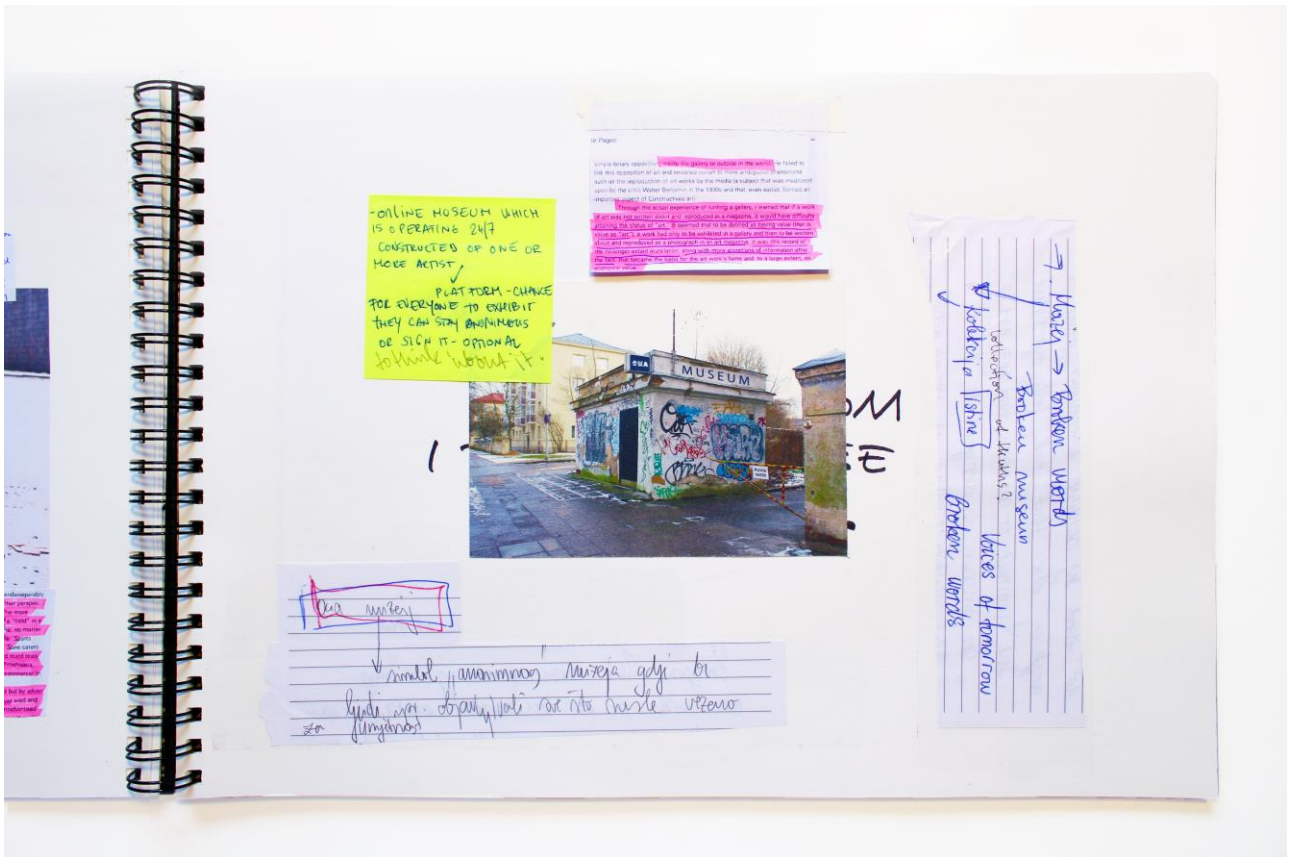


Figure 16: Example page in “Recycle bin”, courtesy of Ona’s private collection, 2018.

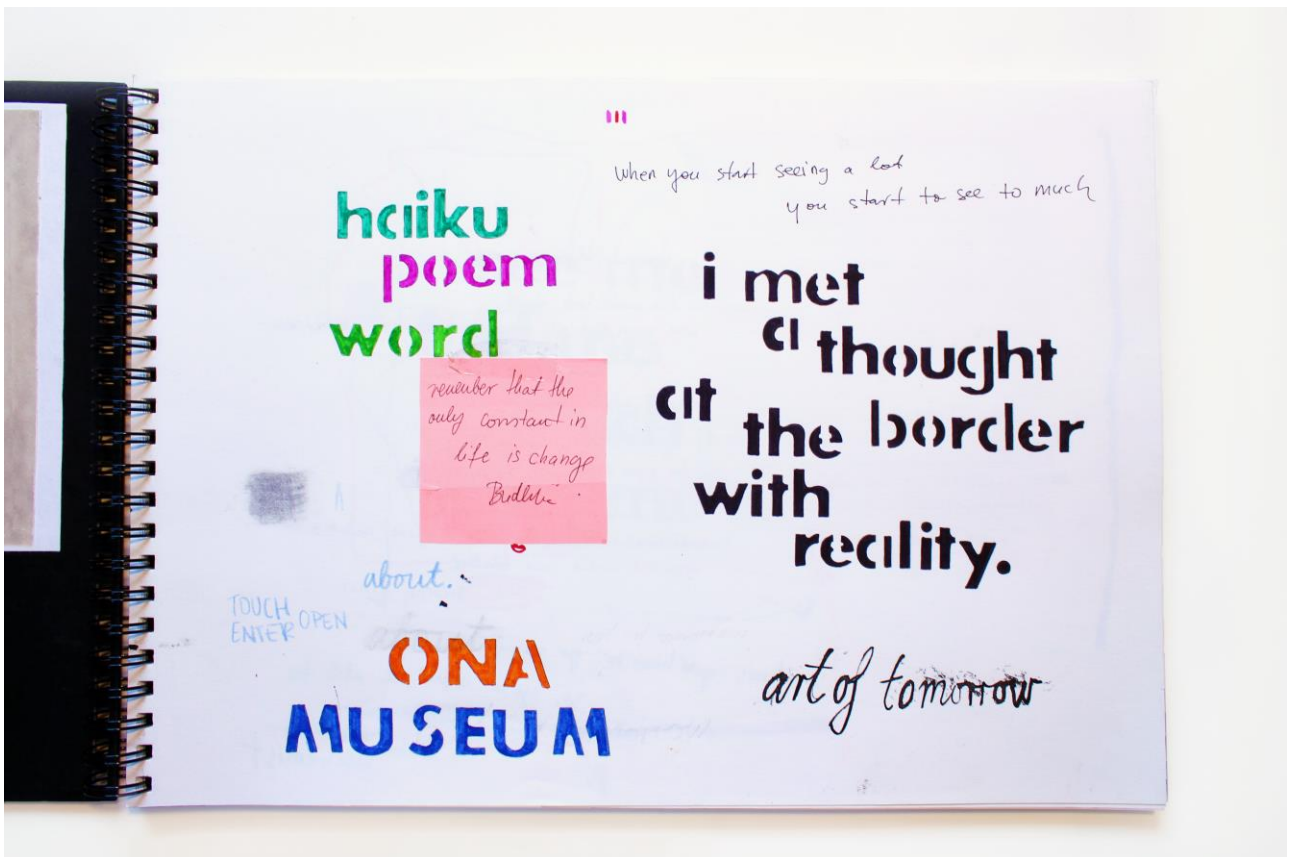


Figure 17: First page in “Recycle bin”, courtesy of Ona’s private collection, 2018.

3.6 Iona

Apart from Yona's emotional approach, Iona wasn't bothered by the struggle of an artist. During my time spent with Iona, I had a clear image of what she wanted to achieve. Her main focus was dealing with the ideas as a pure form that doesn't necessarily require anything other than a written word. She was mostly concerned about the problematics of delivering the idea and not destroying it in the process. So she decided to present it as it is. She collected all the notebooks which are usually written in the notebooks, scanned them and presented them in the form of a certain kind of book named "ideas Database".

It was in my understanding that she wanted to purify the ideas from their physical appearance: *"Every idea is already in some imaginative form. There is no need to realize them. They exist in a cave as a projection of an idea. I made a book that contains collections of all the ideas I had during my time in "prison". Since all the ideas I got were mainly established while I was sitting. I devoted my book to a chair.*"¹⁴



Figure 18: Title page III, devoted to a chair, courtesy of Ona's private collection, 2018.

¹⁴ Iona, "Diary of tomorrow", 2018, p. 75

With Yona, I didn't want to dwell too much on her content in the "Recycle bin" artwork. Since it was a very delicate place, the curator should respect it as it is. On the other hand, with Iona, I knew she could handle criticism. I tried to transpire my worries about her theories. Even though I support her work about the purification of ideas, I had a hard time not mentioning that she already gave them a physical appearance by placing them in the book. By scanning, printing, labelling, and photo editing, all of it pointed out to something that has the means to be presented as an object. I understand that it's only a documentation of ideas, such that can be available to everyone. But regardless, once I tried to disperse my comments, Iona simply pointed out: *"This is where ideas meet reality"*.¹⁵



Figure 19: Cover page, courtesy of Ona's private collection, 2018.

¹⁵ Iona, „Diary of tomorrow, 2018, p. 65

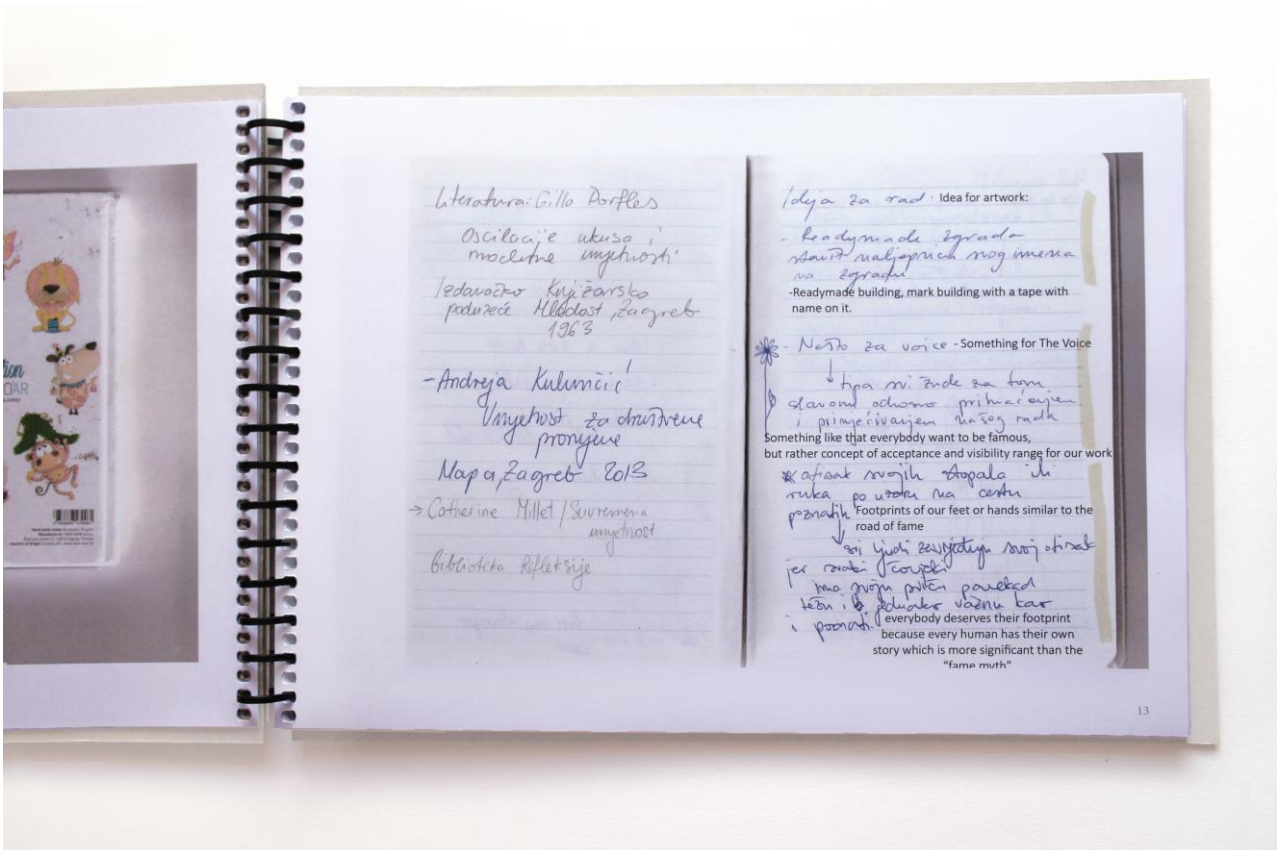


Figure 20: Example page, courtesy of Ona's private collection, 2018.

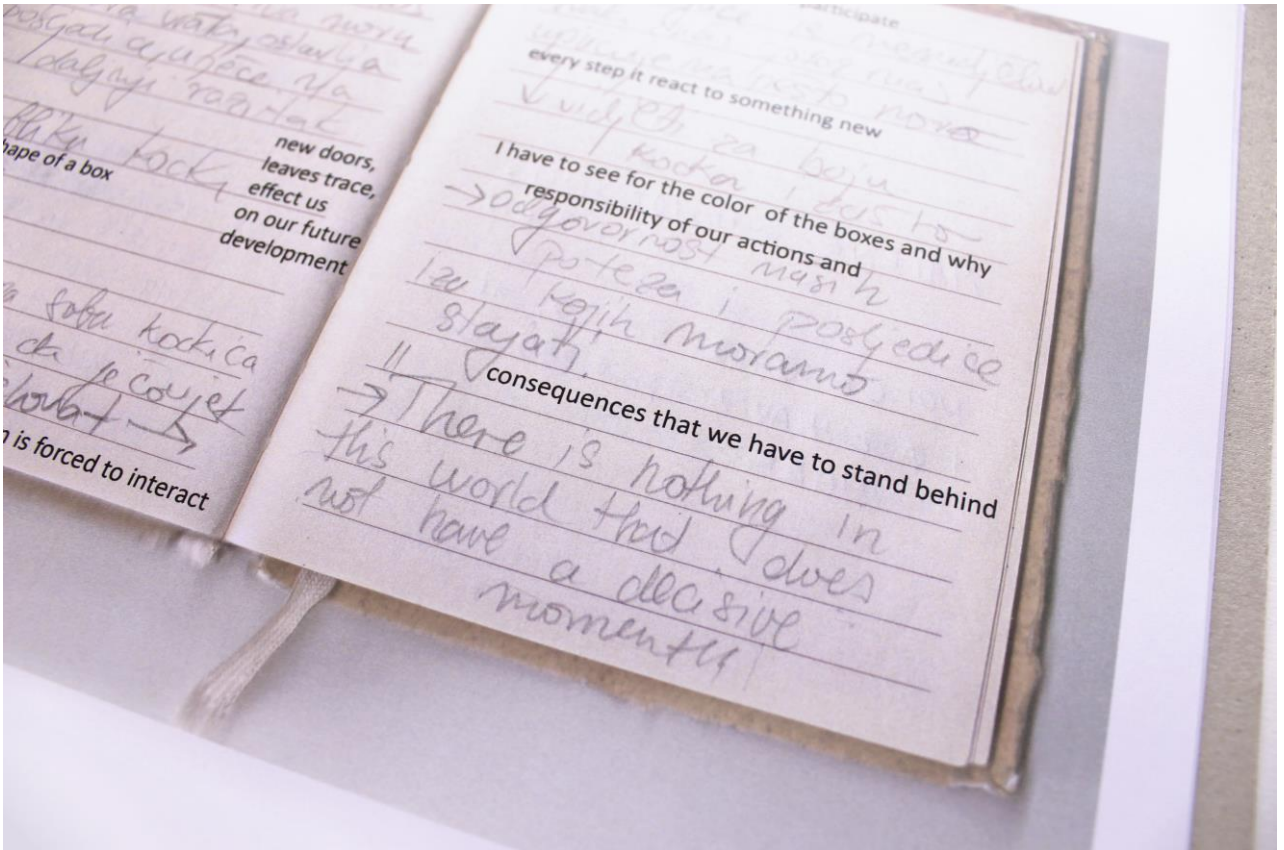


Figure 21: Example of the scanned notebook, courtesy of Ona's private collection, 2018.

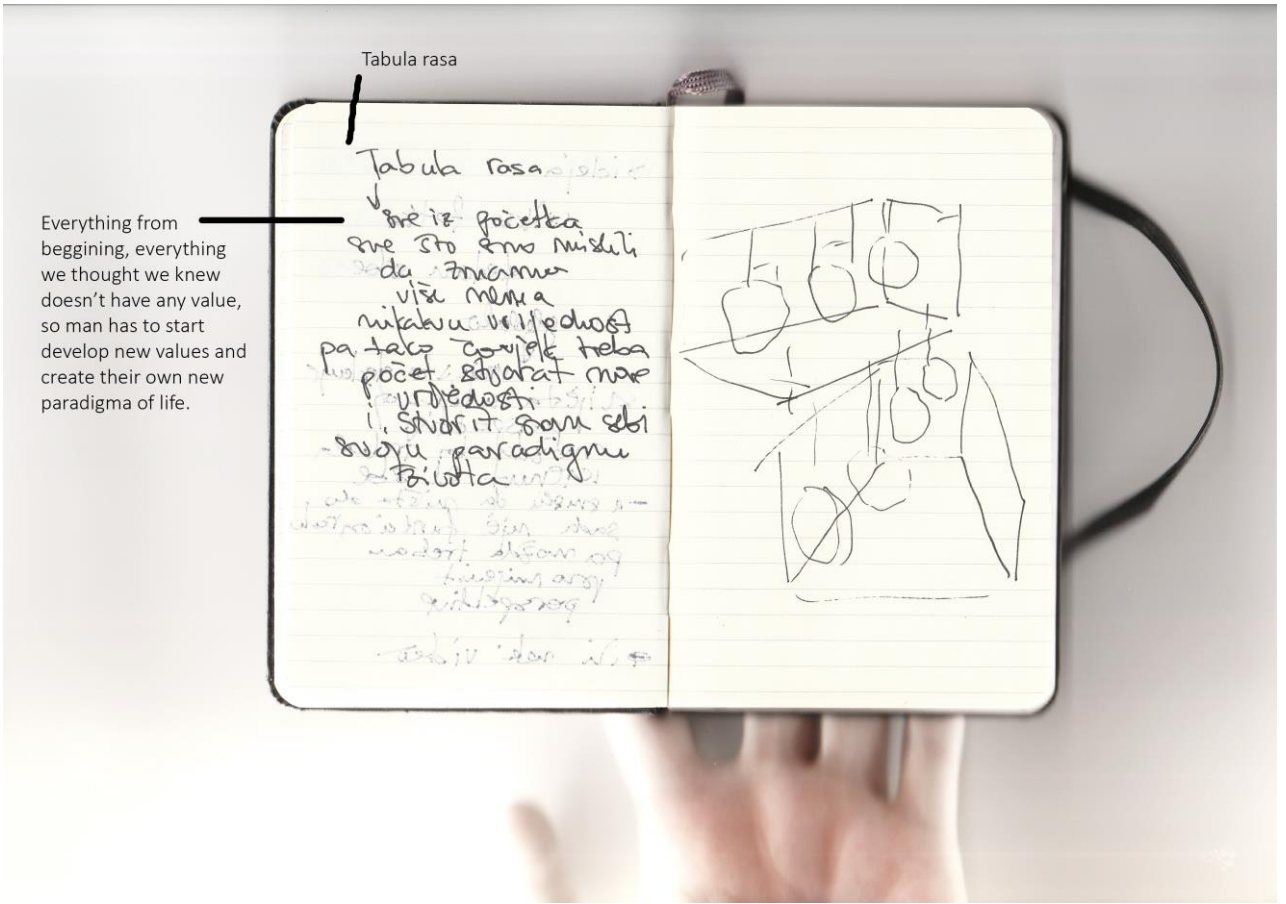


Figure 22: Scanned notebook, courtesy of Ona's private collection, 2018.

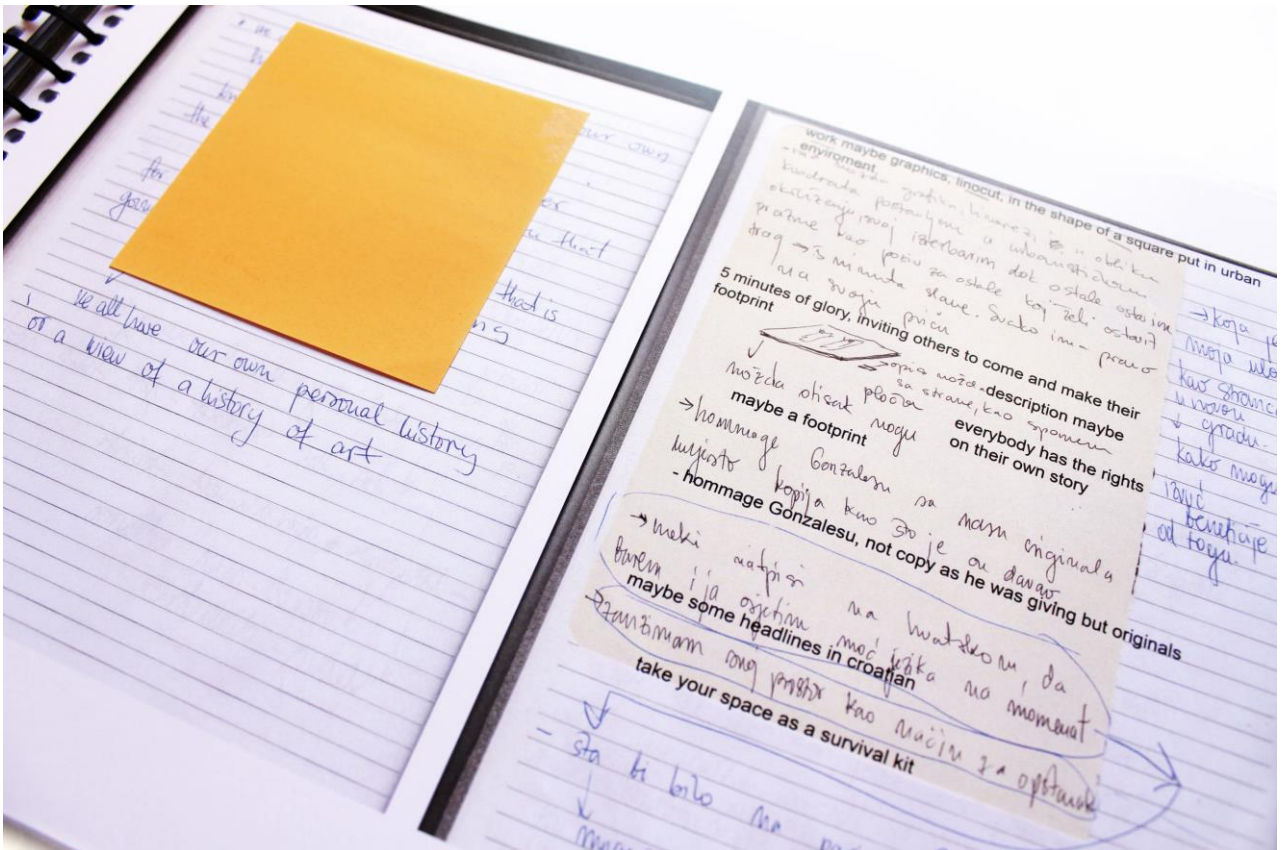


Figure 23: Example page, courtesy of Ona's private collection, 2018.

3.6 Wona

Apart from other sisters, Wona was the only one that was locked up in the video installations. While I was working with her I noticed she didn't have much to offer apart from short videos. Nevertheless, while trying to dive deeper into her work, she showed me her last video. After I have watched this video which didn't cease to surprise me, she quickly said it's only a draft, documentation of something that was inspired by the Ona's retirement. The video is a documentation of Ona's dialog with the interviewer in which they discussed Ona's opinions on art. Regardless of my respect for Ona's works, as a curator, I disagreed with the claims she presented.

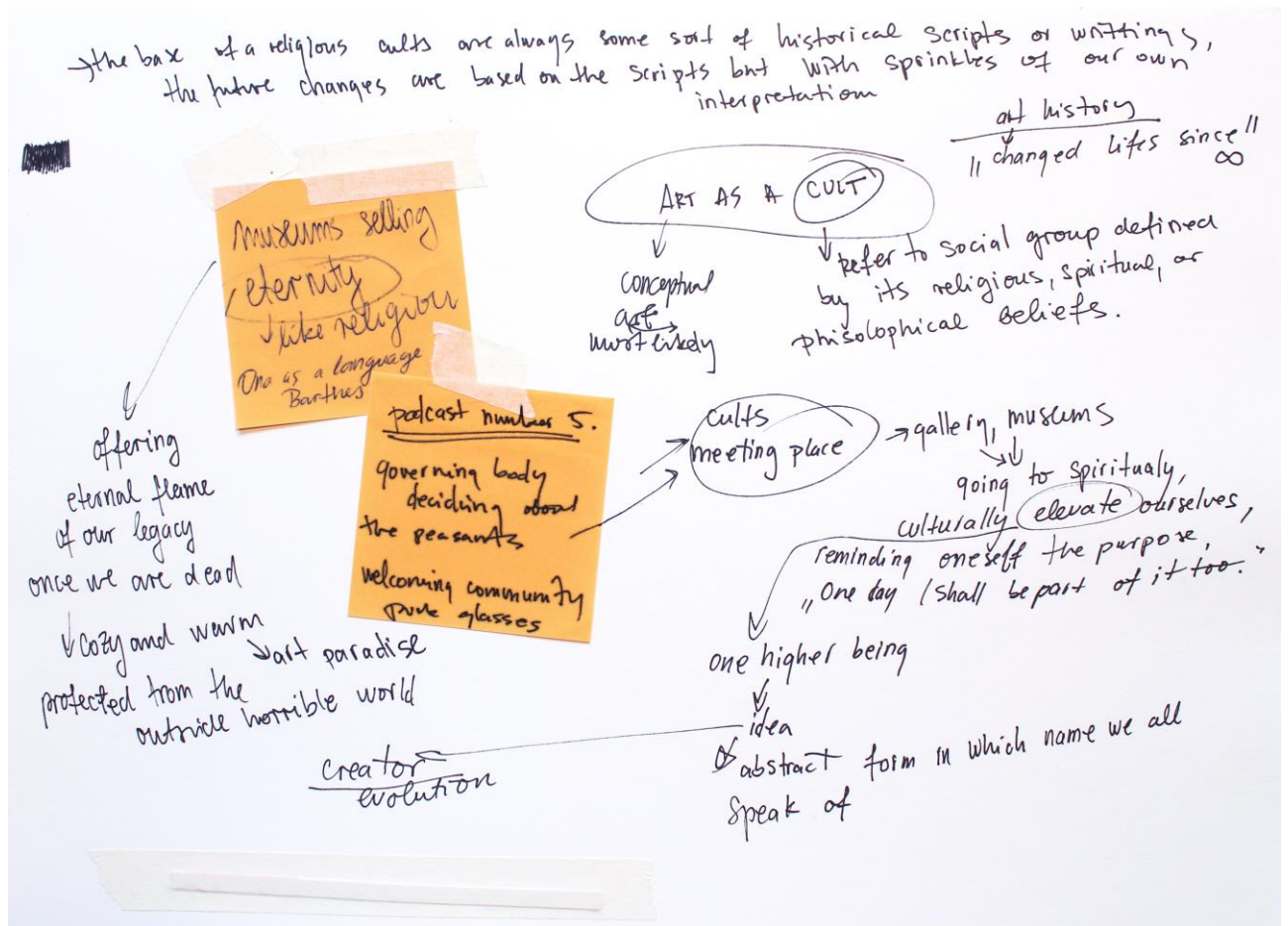


Figure 24: Example page from Yona's Recycle bin, courtesy of Ona's private collection, 2018

So what are those claims? As Wona pointed out, Ona started to spread her theory that art can be seen as a cult. In my conversation with Ona, I tried to disperse my concerns that the term has a negative connotation. She further stated: "This is something I've been thinking about recently. I've

been researching other people who are part of some religious cults or religions and I found some similarity with the art world today. If you start from the beginning, the term cult usually refers to a social group of people that are defined by spiritual, religious or philosophical beliefs in a particular goal, objects or higher beings. I am well aware of the negative aspects of it. Since I didn't want to label it as a religious or philosophical group of people, I found the term cult to be most suitable as a comparison to other cult's structures. For this theory, I was comparing it with Jehovah's Witnesses. Even though they are considered to be a religion, I couldn't help myself but seeing it as something that can be translated as a cult. Even though my theory is comparing it to a certain religion, I couldn't state that art is a religion, but the term cult felt more suitable. Try to see this claim from the artist's perspective where everything is more said in a metaphor, then the statement. Every cult has a particular structure of hierarchy, as it has the art world. When I say art in this sense, I should maybe clarify that I am mainly focusing here on conceptual art, modern art museums as well as the art society that comes along with it. Painting, sculpture and other forms of art are different aspects which I would not want to get into it now. So where was I. Yes, let's start with the higher beings. Some religions have a God as a reference to everything they do. Art has an Idea. What is idea other than something abstract that everything revolves around it, something that has many shapes and speaks to us. What is the place that you try to preach this "idea"? It's some sort of meeting joined by a group of people. Religious people go to the church. The main purpose of that meeting is to spiritually elevate ourselves, resulting in preaching the faith. Artists and curators go to the exhibitions. They come there to culturally and on some level spiritually elevate themselves. Where is this "idea" based upon? In religion, it is usually a historical transcript on which they base all their belief system, for example, the Bible. Art has a history of art. Constant reference, which hardly moves us towards the future, but rather keeps us into the constant circle of history.¹⁶

After hearing Ona's statement I soon tried to point out that this comparison can be translated into any form of a society that has similar goals or structure, which doesn't necessarily mean they are a cult. She soon started with the hierarchy structure in comparison to other cults: *"No, I don't agree, the way it can be seen as a cult it's because of the manipulation of museums. They are on the top, group of people or as I call them "Knights of the round table" decides on the art trends and culture. That's a very powerful position. The position that is hardly objective. How does one even measure something objective in art? Everybody has their preferences and attitudes on what art should say or present. Don't tell me it's the other way around. I may admit there is always an exception, but it mostly isn't. If you ask me what the solution is, I don't know. Similar is in the other cults, "government body" set certain rules upon which one should act accordingly, as a result offering "long-lasting life".*

¹⁶ Ona, "Diary of tomorrow", 2018, p. 98

Museums are selling eternity, art paradise or maybe art cemetery, offering eternal flame of our legacy once we are dead, protected by the institution from the outside world. ¹⁷



Figure 25: Beginning of the video, Wona named it “Sort of, you know, like and so on” because Ona used it a lot during the podcast, courtesy of Ona’s private collection, 2018.

I guess as well as the museum's subjective opinions, we can see it's the same with the individuals. It is the topic that can be easily argued, but I left it as it is. I believe Ona has her reasons to believe that. It is only a pity that a young artist feels this kind of rejection towards the art society. Maybe one day Ona will find her way back, understand that she should find her path and sets of rules that will bring her to change her opinions. As for the video, Wona implemented a recorded game that is accompanied by the Ona's dialogue in the background. On the left side of the video, we can see Wona's blurred face which was recorded while streaming the game. For the reasons, she stated that the same chain of thoughts would usually occur to her while playing the game as a result to escape reality. So for her, it was an obvious choice of presentation as a symbolic metaphor.

¹⁷ Ona, “Diary of tomorrow”, 2018, p. 99



Figure 26: Introduction scene, courtesy of Ona's private collection, 2018.



Figure 27: Scene from the video, courtesy of Ona's private collection, 2018.



Figure 28: Scene from the video, courtesy of Ona's private collection, 2018.



Figure 29: Scene from the video, courtesy of Ona's private collection, 2018.

CONCLUSION

While I was writing previous paragraphs, I would often find myself thinking about the conclusion. “What do I leave for the end?” Coming to this point, I still haven’t find the right answer. But maybe this journey is not about the right or wrong. But, I can say that this journey brought me back to rethink how we perceive young generations of artists and how they coexist with the art culture. I admit seeing Ona’s project that it can be hard for a young artist to thrive and have their space of existence. On the other hand, it’s evident that due to the internet, it’s very easy to generalize things into their own advantage. One could only hope that the change is on their way. Maybe Ona’s generation will be able to bypass the struggles and find their own paths. Even though it may seem like an end for Ona, I see it as the closure of another chapter and opening a new one. I guess it’s the part of every artist’s life.

As for my journey, the relationship with Ona and her sisters was left on a good term, but before I left I asked Ona one last question. I wondered what her opinion about the conclusion was. Without saying anything she grabbed her diary and opened the last page. At the top of the page, she wrote:

“Last Opening Speech, Draft Number One”.

“Thank you all for coming! I didn’t expect so many people. It means a lot! A few years back I started this whole project. Even though at the time I didn’t know where it would lead me, I soon realized it is taking me on a voyage of a lifetime. I am aware that for some of you it looks like every other artwork, but for me, it’s more than that. You may want to read some of the artworks, maybe even turn the next page, or simply stay here longer than you anticipated. In any case, I hope I didn’t waste your time.

It may seem like this is the end. However, I hope you will find my method useful and maybe even possible to implement it into your own sphere of doubts. It is only a showcase of a young artist trying to untangle their life. I also want to thank my curator who’s been beside me throughout my project. I thank her for all her inputs and comments. Because without it, I wouldn’t be able to finish this. I also want to thank the Museum Of Modern Art for having me here in New York. I hope you will not regret it. Thank you all. See you next time.

