

ETCAMA

**EXTEMPORE TEMPORARY CONTEMPORARY ART MUSEUM AMSTERDAM
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FOR IMMEDIATE RELEASE:**

[...] Subject / Education

Then the subjective Temporary Contemporary Museum selects us once more.

In the beginning we named the Museum, giving it life and a speed separate from our own. A train of its own thought. In this way we sprint alongside with a steady grip, legs pedals spinning out of control. Our own movement separate and yet indistinguishable from this autonomous locomotion.

Thus we say the Museum is a universal, Education universal—we return to 0 ready to jump into the abyss, to educate in particulars...

The Modernist, Museum presentation of the Art object sterilizes its context to a maximum, manufactures critical distance, toward a type of superficial, objectifying experience. And yet we are constantly subjected to interfering and invasive modes of Contemporary information delivery, if the spectacle is a jungle then the Museum remains a zoo.

To educate; and reach out to where others are not able to let go of Classic educational models, to not compromise with the autonomous value of Art.

The ambition to create something new, to broaden the spectra. To put things in their right place. To make a stage for ourselves, to not have a choice but to get on it. To say the wrong thing at the right time, to not wait in building what doesn't already exist.

The theory as commentary; the Museum as mise-en-scène.

To deliberately reconstruct the given: 'site-specific', but not to use the term lightly. To place value in the context always-already constructed. ETCAMA is site-specific because it must happen here-and-now, and because the here-and-now is the highest form of instruction, experience.

It's in our personal interest to do this, for the public's interest that we do this unapologetically and absolutely unselfishly. To offer generously. To do what we think is right, to make as the ultimate form of a subjective and moral act. Not to moralize or to preach, but to act through our type of categorical imperative. Art is outside the accepted sphere of morality, it is lawless, creates its own structures, moves faster than the speed-limit. To act, not as actors but to take action, to add a gesture to the existing landscape.

In this way, Education is more like a landscape and less like a map. If the map suggests the shortest route, Art is how to go the long way around, and for the thing to go the long way around you.

Not to accept standards but to make new standards through ambition and risk. To risk to be ambitious and to risk failure. To push the idea of the subjective to its extreme.

To teach ourselves how to teach. To learn by doing and to show what's being done. Thinking and writing out loud is part of the doing. Showing results by not hiding behind the process. Can we take a role as educators when we can't define what Education is?

The productive apparatus of the Museum is space. The productive apparatus of Education is the imagination. How to make 1+1 and point in-between—or, to take A and close the distance to B and to show this movement of points in-between.

To use the authority of the Museum to educate, and not to criticize authority. We hold no interest in making a problem out of what is obviously a problem.

The physical experience as Education.
The sublime experience as Education.

To abstract truth as Education.
To abstract history as Education.
To abstract definitions as Education.

Speaking the word Education, repeating the word Education until you forget how it sounds, until it becomes another word, until it becomes something different.

...and forgetting Education in the face of Art.
or... to say Education, and to show Art.
and then ... to show Art and forget we said Education.

We use the word Museum to take a certain kind of responsibility, and Education so we have to take it as our responsibility.

The Temporary remains, the structure is new. Art is bigger than ideas, humans, institutions. The Museum as Art, and...

To distinguish Art from Everything.