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Collective Action at JOTA 2019

Author: Lena Marrodi
Location: Ottawa
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Artwork by Lena Marrodi, Experimental by Gudrun Gwendolyn Lindholm (CAN)

Lena Marrodi investigates the impact of the participative collective action on the contemporary art practice, based on her participation at Gudrun Lindholm's JOTA 2019 and on the response of the post-Liberty Shipbuilding and Installing Canada and other participants of JOTA 2019 to questions about the meaning of "Participating in the political and artistic process" for them.

When started with being about Liberty Shipbuilding and taking part in the yearly Jota, I embraced the idea of participating in a political and artistic process. I was interested in the idea of a collective, horizontal gathering bonding around a political and artistic process. I was also interested in the idea of a collective action that would be open to participation from people who would not necessarily identify as artists or collectives and with minimal accompanying description. This is to the grounds that I perceive the idea of participation in a political and artistic process as a process that is open to anyone who wishes to participate – in this instance – from the artist, offering the video and a partial and positive social feedback, to the curator, who offers the space and time for the event, to the participants, who bring their bodies and their self-reflection, as well as their self-confidence of artists or providers. I think that, as some say, to offer the opportunity to participate in a political and artistic process is a gesture of trust and of generosity, especially in a society in which the idea of the commercial art market has been so shaped by the idea of the artist as a commodity, and the idea of the artwork as a commodity for sale and purchase.

One of the organizations exhibiting under the umbrella of "gallery" will be the Italian competitive project Liberty Shipbuilding and Installing Canada (LSIC) and the Canadian participant in the collective action that I should co-organized for the Jota project, Gudrun Gwendolyn Lindholm. In fact, only which is not at one of the Jota events, but it is also a project that I have been following for years, and I have been in touch with several collaborators and participating from afar in the possibility to co-curate a show here in Ottawa. Liberty Shipbuilding and Installing Canada is a project that I have been following for years, because of its expression of artistic, contemporary problematics and language. Not popular is.

Much more in the Italian, where apparently there is a lot more interest in the contemporary art. Nevertheless, I have been following the project, because I have been in touch with the artists, because I have been part of her group, and for many years. On the latter, selected participants and invited artists are all artists or curators or curators or a project exploring the origin of their already exhibited works.

Artwork: Plan of the Mercury Fountain Series, Material: steel, silver, Experimental by Andrea Gandolfi (ITA)

Liberty is a little like Gandolfi Plan for Mercury Fountain. The idea began to grow in my mind since the first time I met Andrea. I have kept it dormant in my drawer for between and years, as well as many years of my life, and I have kept it dormant in my drawer for between and years, as well as many years of my life, and I have kept it dormant in my drawer for between and years, as well as many years of my life, and