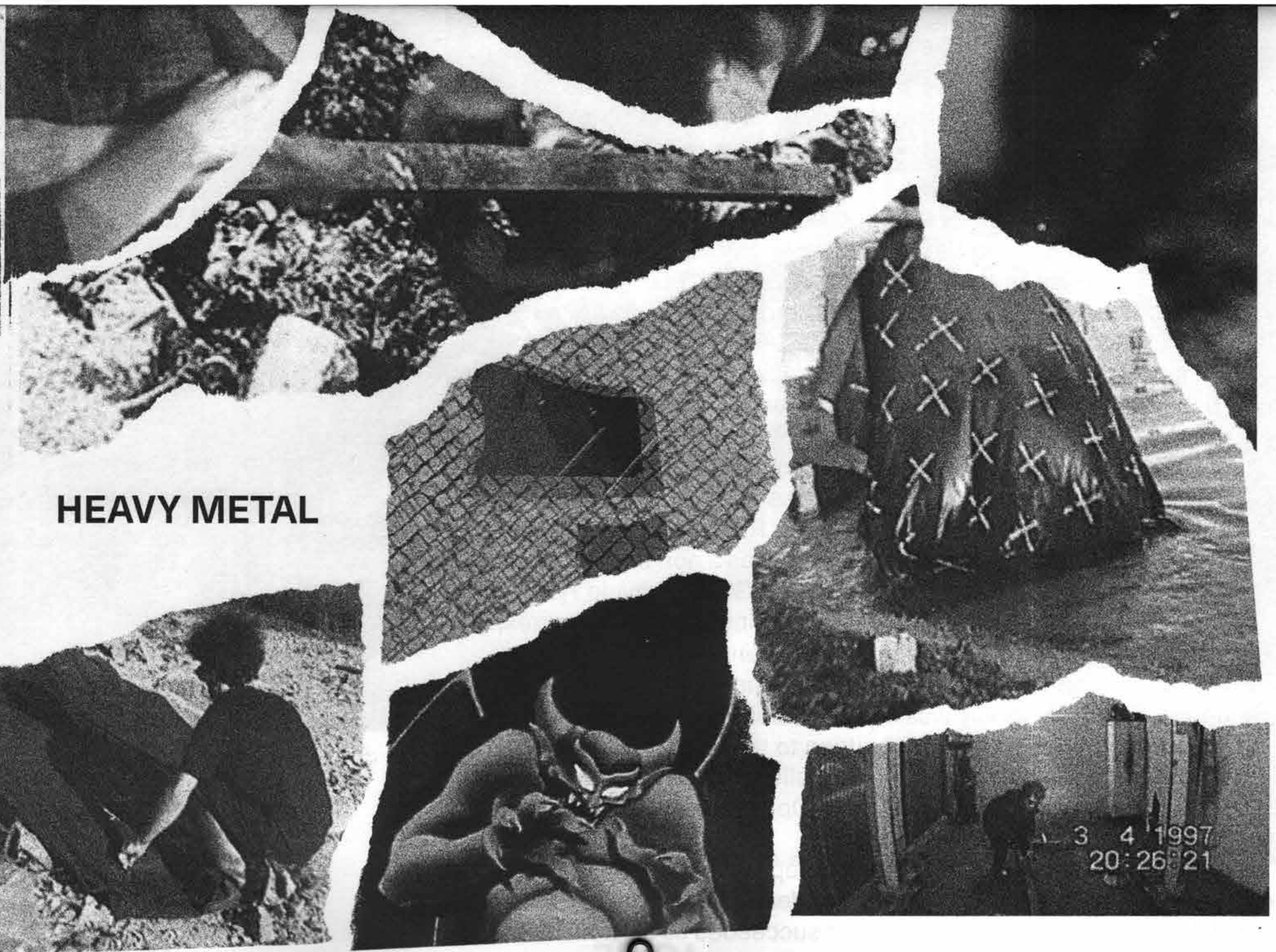


Manuela said this project was doomed to fail before it began, so in some way it succeeded the moment it was exhibited.

However, the success of the exhibition, and how it presented this project, could still be questioned.*



HEAVY METAL

TEN TRAGICALLY INEFFECTIVE PROJECTS no. 1



WEDNESDAY JANUARY 20th
5 PM

WEDNESDAY JANUARY 20th

● **TTIP—1: MANON RUNEL**

The exhibition was quiet. It's practically illegible posters, made one day prior, had been quickly torn down. Turns out posters must be hung in allocated Poster Areas at Gerrit Rietveld Academie. There was no Facebook event.



And there was no public promise of free beer. Rather, through the illuminated window of the exhibition room, silhouettes of wine bottles could be seen in the light of the stop-motion video projection.

Visitors tip-toed into the room, peering around in an unsure manner.

● **IS IT AN EXHIBITION?**

I explained. It was the first of a series of exhibitions of failed projects, celebrated with an opening every Monday, Wednesday and Friday at 5pm.

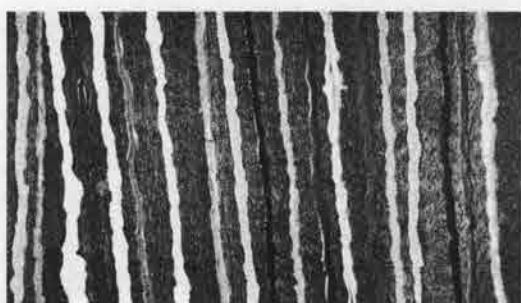
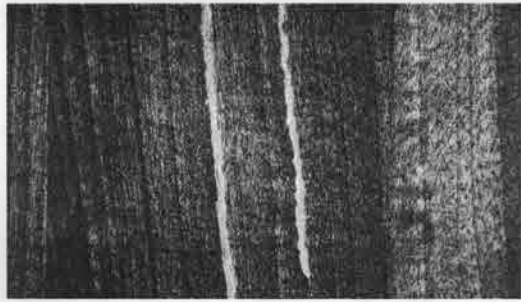


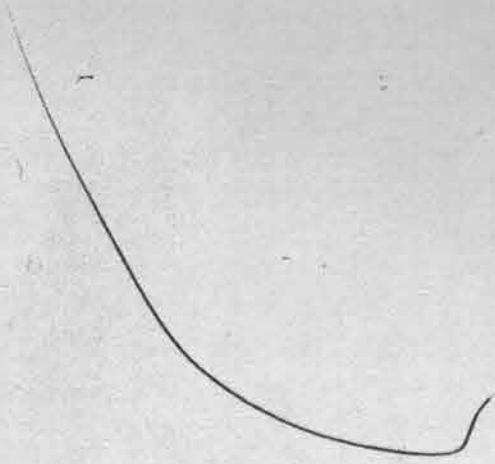
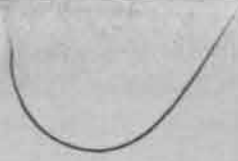
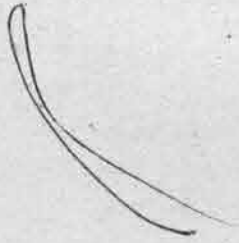
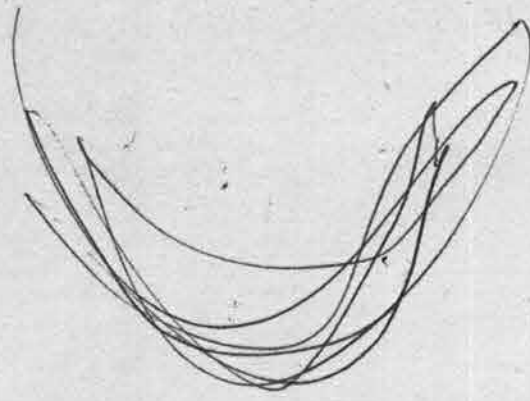
● **THE VISITORS GENEROUSLY PROCLAIMED THE FAILURE TO BE UNTRUE.**

But while tidying half-finished wine glasses after they'd left, I had another reflection. Though the installation of the video exceeded expectations, the time to drink a glass of wine proved longer than needed to contemplate

the room. Even if the video's framing in space was a success, perhaps serving shots of whisky, rather than glasses of wine, would have been a better timeframe.

TEN TRAUMATICALLY
INEFFECTIVE PROJECTS N°1
WEDNESDAY JANUARY 20TH
5PM - ROOM 0.25



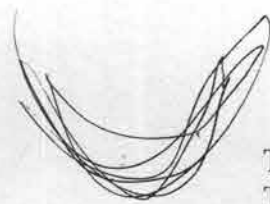
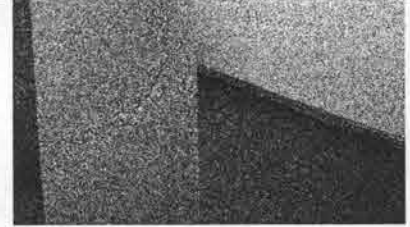
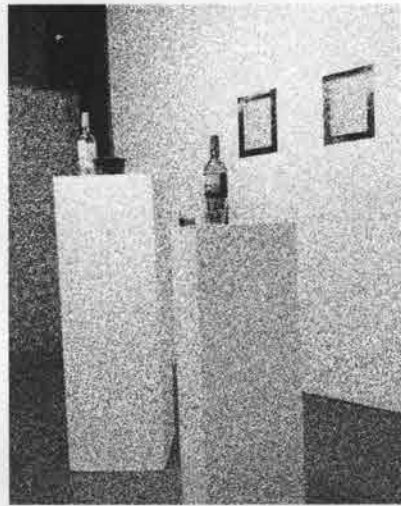
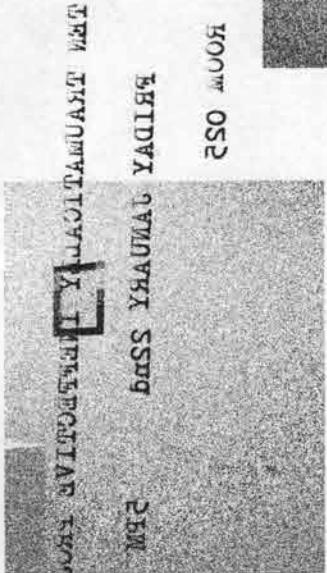
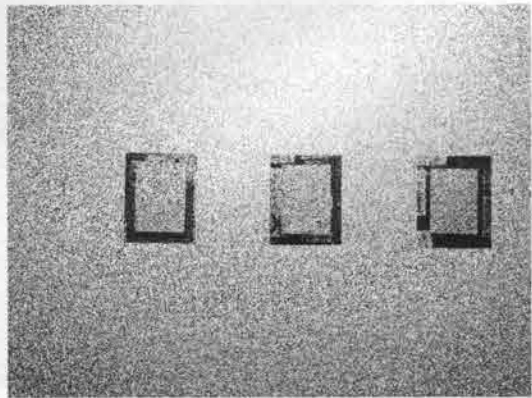


TEN TRAUMATICALLY INEFFECTIVE PROJECTS no.2

FRIDAY JANUARY 22nd 5PM

ROOM 025

TTIP-2
DEE HEHEWERTH



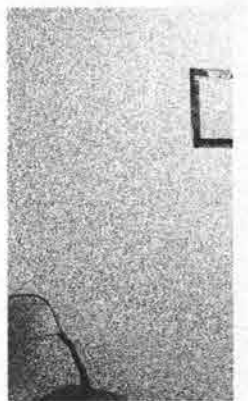
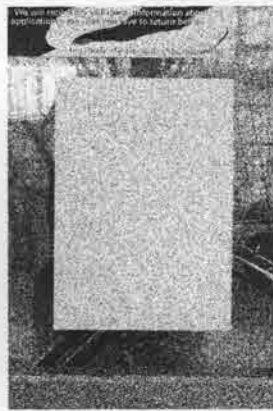
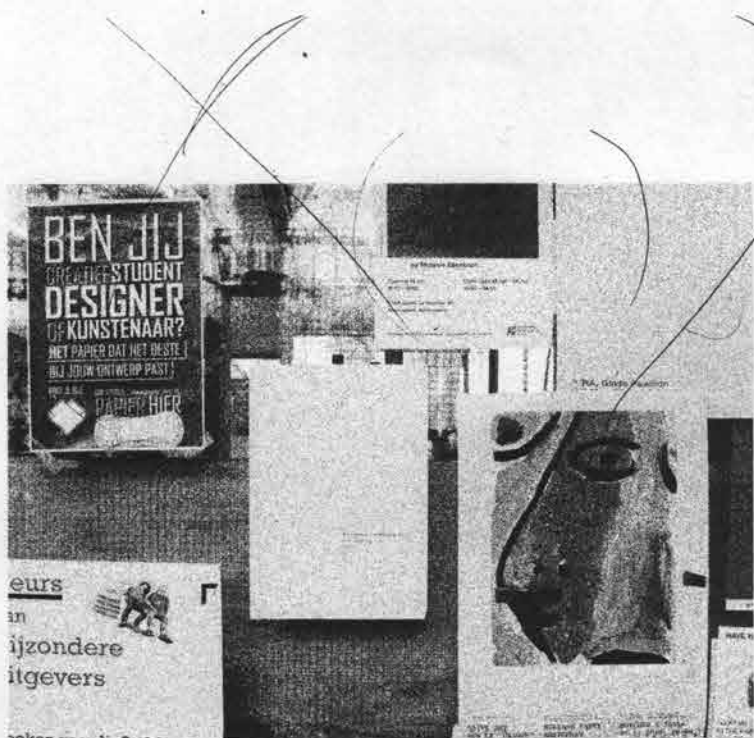
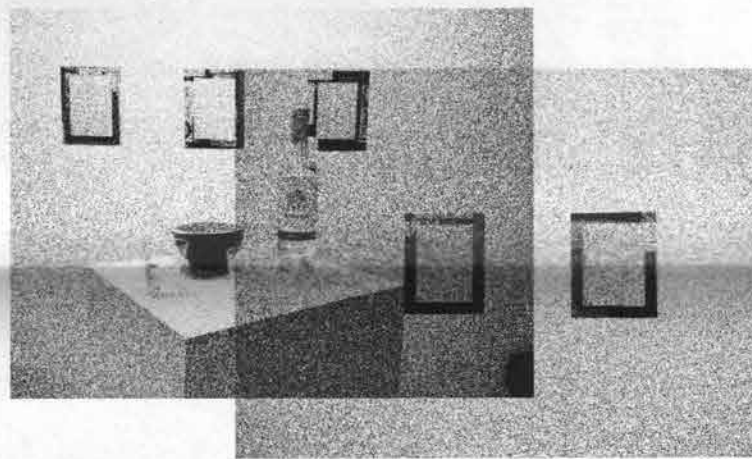
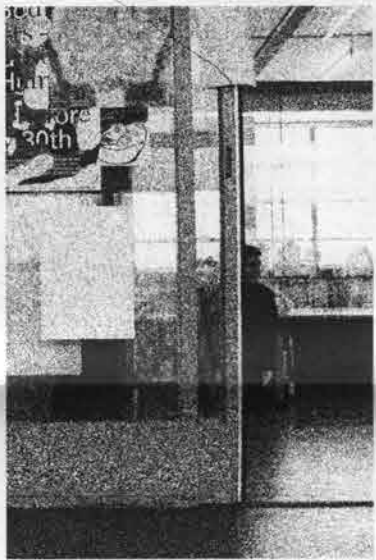
These drawings may have inspired the entire series. They were incredibly ineffective as autonomous drawings, but became strangely good material for posters [advertising themselves].

Because these drawings were considered failures, the need for treating them protectively became obsolete. Therefore for this exhibition, the original drawings could be hung as disposable posters in unguarded public space, and reproductions of the drawings took their place in the exhibition room.

As posters in public space, the drawings had a longer exposure time, and were exposed to a wider, larger audience, than if they had been shown at the exhibition itself.

The audience attracted to the exhibition via the posters were confronted with a reproduction of the originals they had already seen, and therefore experienced a reversal of normal exhibition structures. But because flyers were also made and used as a mode of advertising, some people didn't have this experience.

As viewing the posters became the prerequisite to recognizing the exhibited reproductions, maybe handing out flyers robbed the audience of the work. Since the posters were the originals, they were an active part of the exhibition and if they were not seen then the reproductions had no effect. Thinking of it this way, the exhibition was not about failed work, but rather about the relationship and placement of reproductions and originals: using the failed drawings to make the exhibition a success.





TEN ROOM 025
TRAUMATICALLY
INEFFECTIVE
PROJECTS

MANUELA
ROSSO
MONDAY
SAM



Manuela said this project was doomed to fail before it began, so in some way it succeeded the moment it was exhibited.

However, the success of the exhibition, and how it presented this project, could still be questioned.*



Manuela's documentation

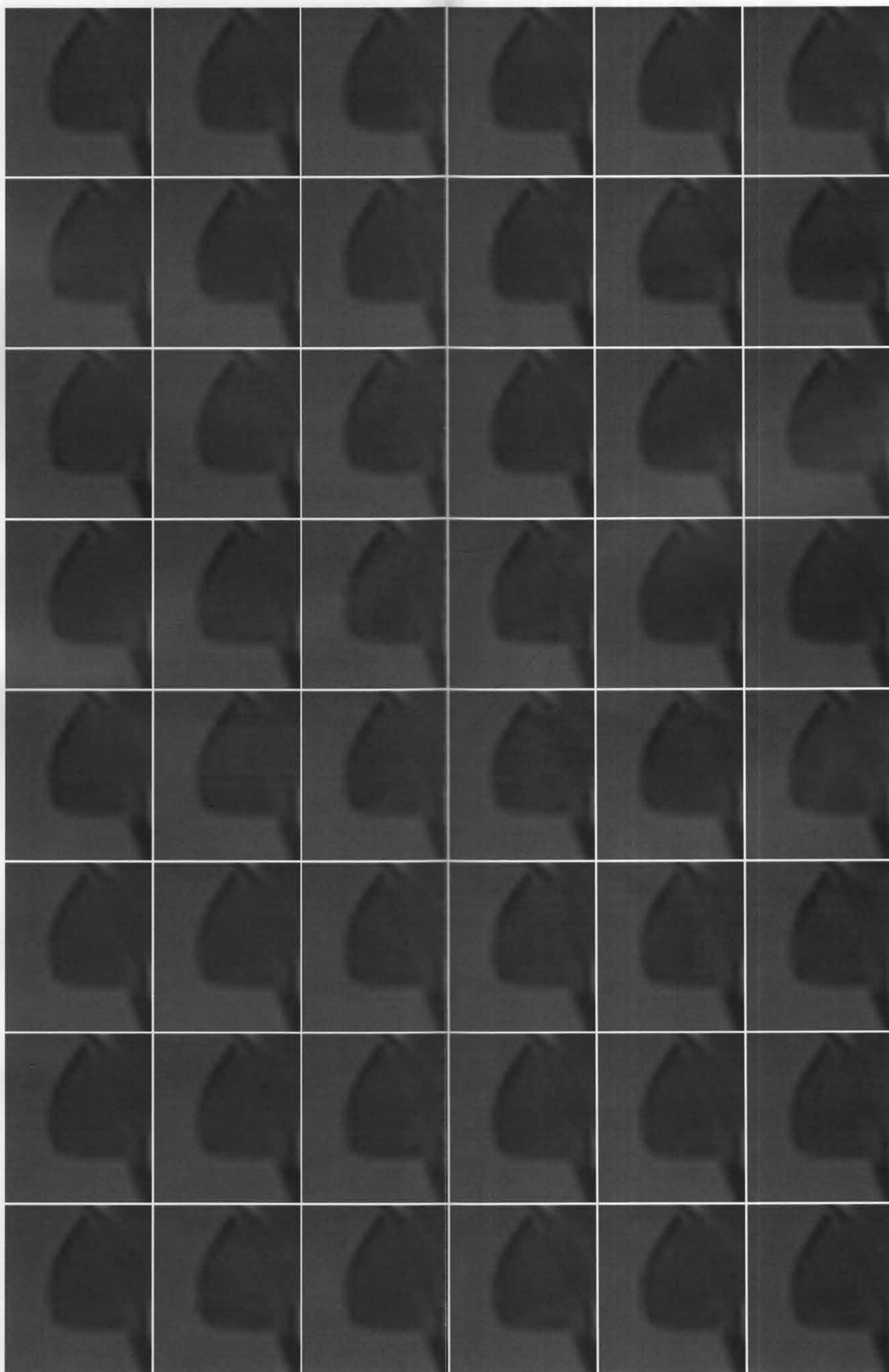
* [TTIP-3: Manuela Rosso]

As the project no longer existed, the exhibition consisted of documentation and reconstruction. The reconstruction included repainting the exhibition room, which expanded the image to include the entire wall. However the project's documentation was a series of close-up photographs, and only prior knowledge of the work's environment informed me of what was happening beyond the photograph's frame.

As the photographs had been closely cropped around the work, perhaps painting the wall was a liberty that was not mine to take. Through the framing of the photographs, Manuela clearly indicated the edge of the work, and so painting the wall reconstructed the environment instead.

On top of this, the photographs were a series that documented various stages of the work, and yet the reconstruction consisted of only one frame. This meant that while the series of photographs indicated that process, not outcome, was the project's focal point, the exhibition reconstructed the environment in a singular moment in time.

It would then seem clear that performance could have been a better medium of reconstruction, using the photographs as a storyboard on how the performance should be played. Because though the final exhibition managed to mimic the aesthetics, the chosen form of reconstruction missed the project's intent.



Everything in this exhibition was blue. The poster was blue. The lights were blue. The wine was blue. And the dolphin sweets swimming in the wine were blue. And yet the walls made all the documentation look white.

The exhibited work was an animated fish whose tail refused to stay inside its animated glass. Made for a surreal installation, this digital error, which would never occur in reality, proved too surreal to use. Or was it purely technical persistence that got in the way of its acceptance? It was never resolved. But for this exhibition, it worked perfectly.

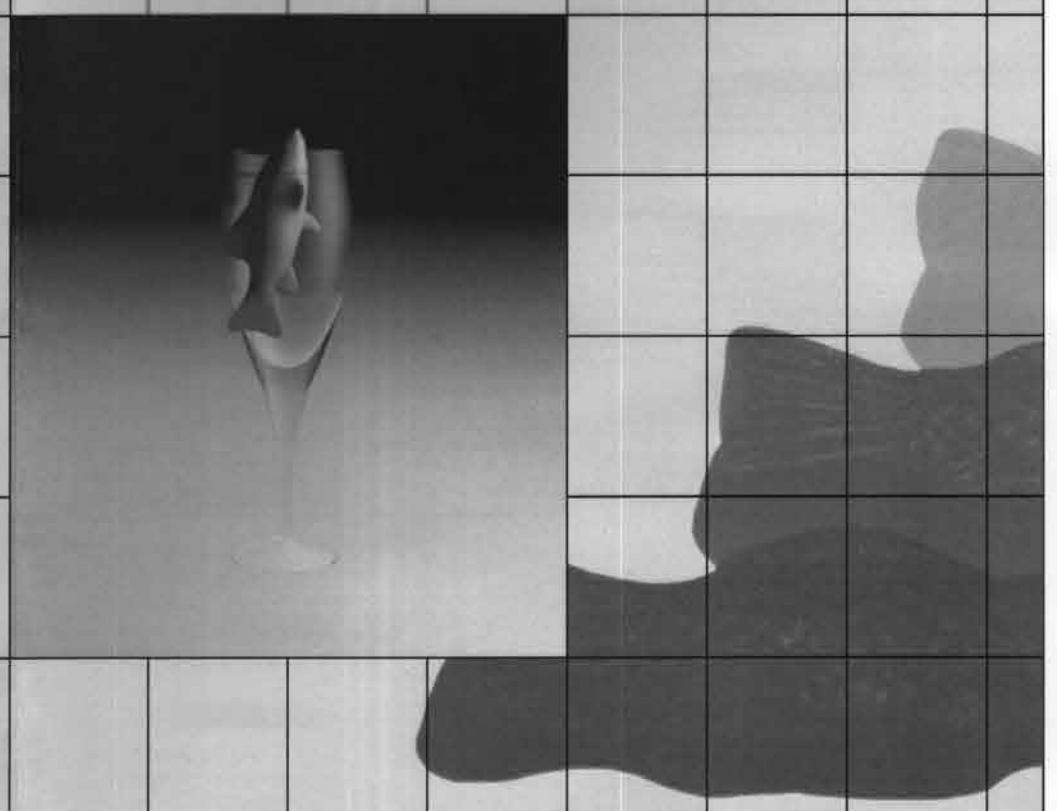
Attached to every wine glass was a protruding fin, and as the viewers raised their glasses to toast Eva, and her failure to curb her surrealist image, the tales directed their attention straight back to the source of frustration. It was perhaps the first time the installation succeeded in directing the viewers' attention directly to the exhibition's focal point.

**TTIP-4
Eva Vasiliou**

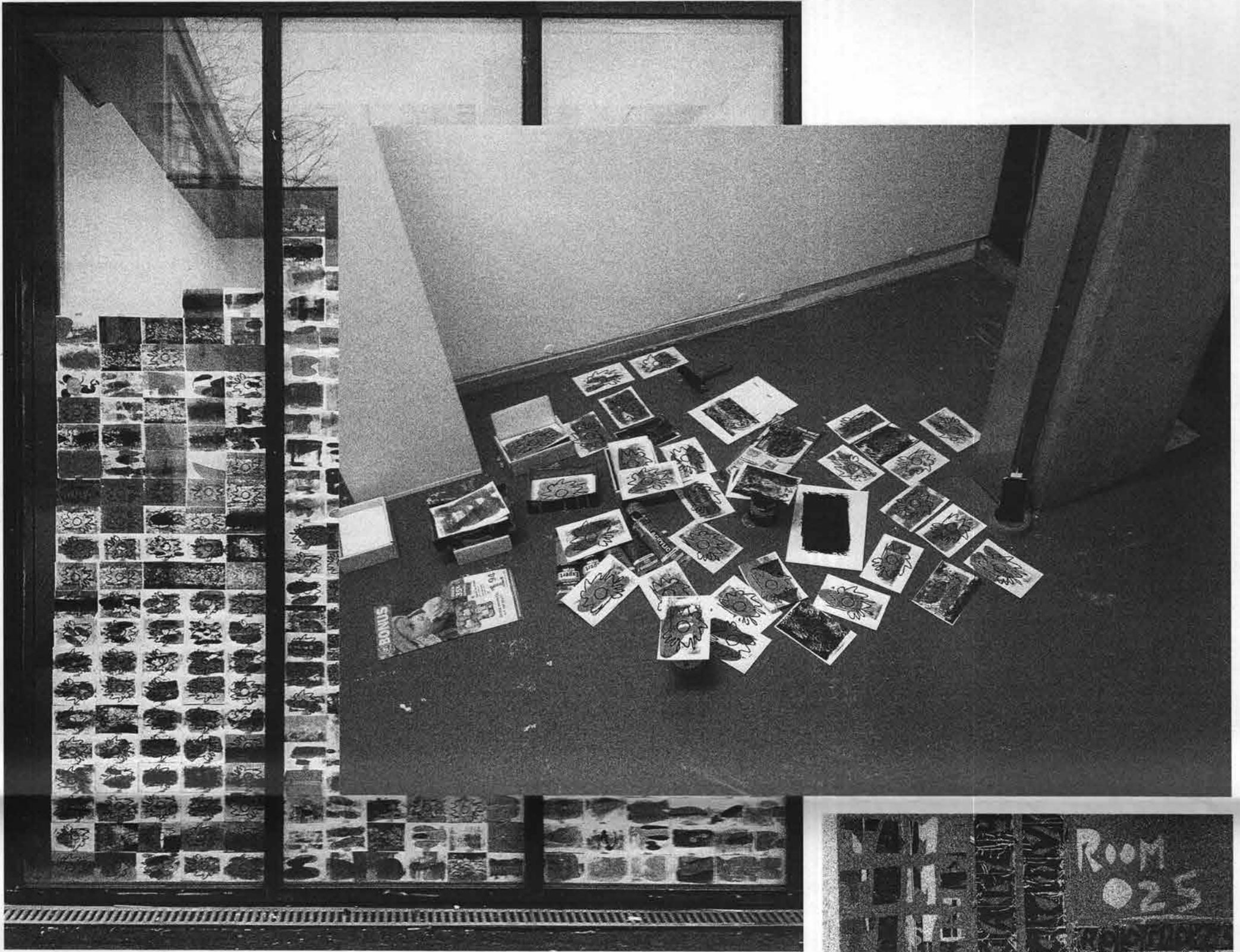


DO VASILI
WEDNESDAY 27th 5PM
TEN TR
AUMATI
CALLY
INEFFE
CTIVE
PROJEC
TS #4 EVA
VASILI
WEDNESDAY 27th JANUARY
5PM ROOM 025

WEDNESDAY 27TH JANUARY



5PM - ROOM 025



This exhibition was held on Rietveld Open Day, a yearly event in which Gerrit Rietveld Academie is open to the public. Up till this point, each addition of TTIP featured a student of the Academie and so, for TTIP-5 OPEN DAY, it seemed an appropriate moment to exhibit a project that was not a result of the Academie's educational program.

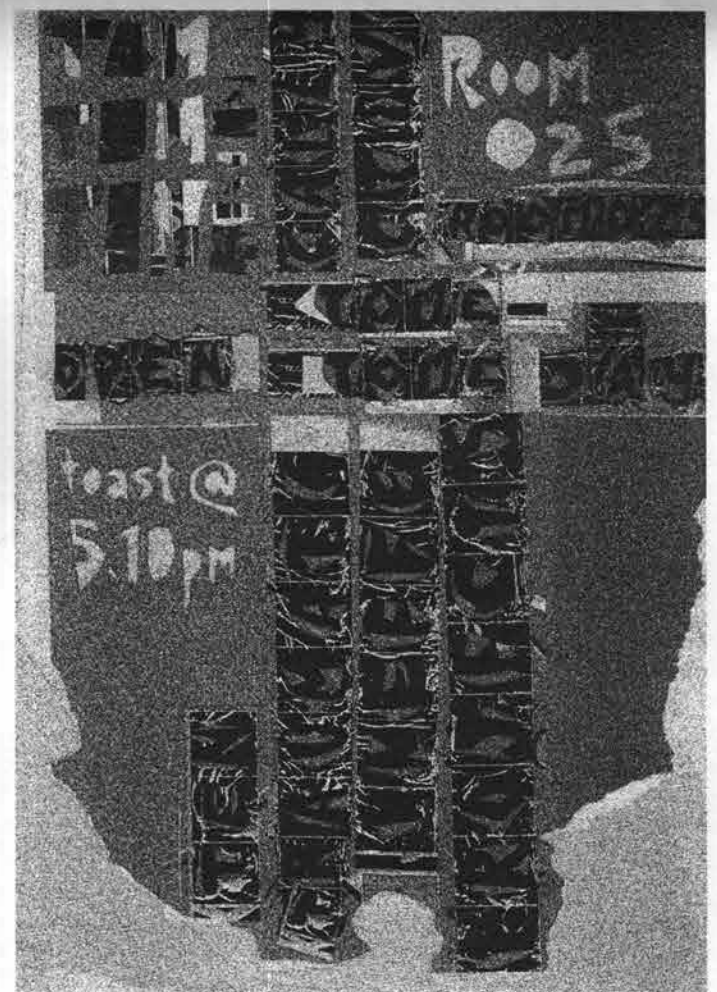
The exhibition room was in a central location, viewable by each person walking between the two main buildings; and Tomé, TTIP Artist-5 and hopeful Gerrit-Rietveld-Academie-applicant, ended up using his exhibition as an entrance exam.



Tomé's project was deemed a failure due to lack of circulation, and so Rietveld Open Day became an immediate cure. Yet, as a non-student exhibiting in a prominent spot on Gerrit Rietveld Academie's day of publicity, the exhibition failed to correspond with the Open Day's intent.

Tomé's application was eventually declined, and therefore another layer was added to TTIP-5. Not only was the exhibition non-representative of the Academie, it was explicitly rejected as fitting to the Academie's ideals. However, no attempt was made to inform the public of these discrepancies, and therefore the work was still read as part of Open Day: an example of Gerrit Rietveld Academie's output.

Therefore while the exhibition failed as a representation of Gerrit Rietveld Academie, it succeeded in extending the Academie's public image. And while Tomé's exhibition failed as an entry exam, it succeeded as an exhibition of his previously failed work.



TTIP-6

ZUZANA
KOSTELANSKÁ

TTIP HAD A ONE WEEK BREAK, FOR WHICH POSTERS AND FLYERS WERE MADE. NORMALLY POSTERS ADVERTISE EVENTS. THESE ADVERTISED THE LACK OF AN EVENT, GIVING THE FLYER RUN AN ABSURD TWIST.

COME TO THE EXHIBITION! HAD BECOME A WELL KNOWN PHRASE AND THE BOMBARDMENT OF FLYERS WAS INTEGRATED INTO DAILY ROUTINE. SOME PEOPLE HAD EVEN STARTED COLLECTIONS. THE INTERACTION WOULD START WITH A PAUSE.

'I'D JUST LIKE TO TELL YOU
THAT THERE WON'T BE ANY
EXHIBITIONS THIS WEEK.'

FOLLOWED BY AN OFFERING OF A FLYER. AND A MOMENT OF CONFUSION. AND THEN USUALLY A LAUGH.

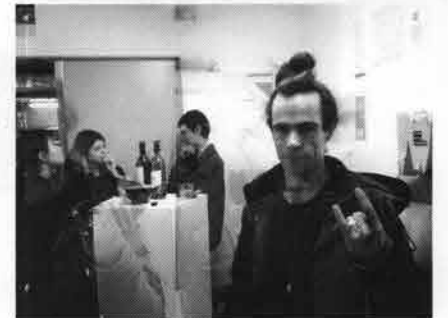
THE POSTER MIMICKED THE WARNING SIGNS AROUND THE ACADEMIE AND AS I LINGERED IN THE HALLWAYS, I SAW IT HAD IMMEDIATE EFFECT—ALMOST EVERYONE STOPPED TO CHECK THE NEW WARNING.

THE HIATUS WAS BROKEN ONE WEEK LATER WITH AN EXHIBITION OF FAST-FOOD WRAPPERS BY ZUZANA KOSTELANSKÁ. MAYBE THE VISUAL PUN HAD HAD ITS DESIRED EFFECT, OR PERHAPS ONE WEEK OF ADVERTISEMENT WAS MORE EFFECTIVE THAN ONE DAY OF ADVERTISING. IN ANY CASE, TTIP-6: ZUZANA KOSTELANSKÁ BECAME ONE OF THE MOST WELL-ATTENDED EXHIBITIONS OF TTIP.

Don't pull!!!!
Push the button
to close the
door



Room 025
Opening 5pm
Toast 5.10pm

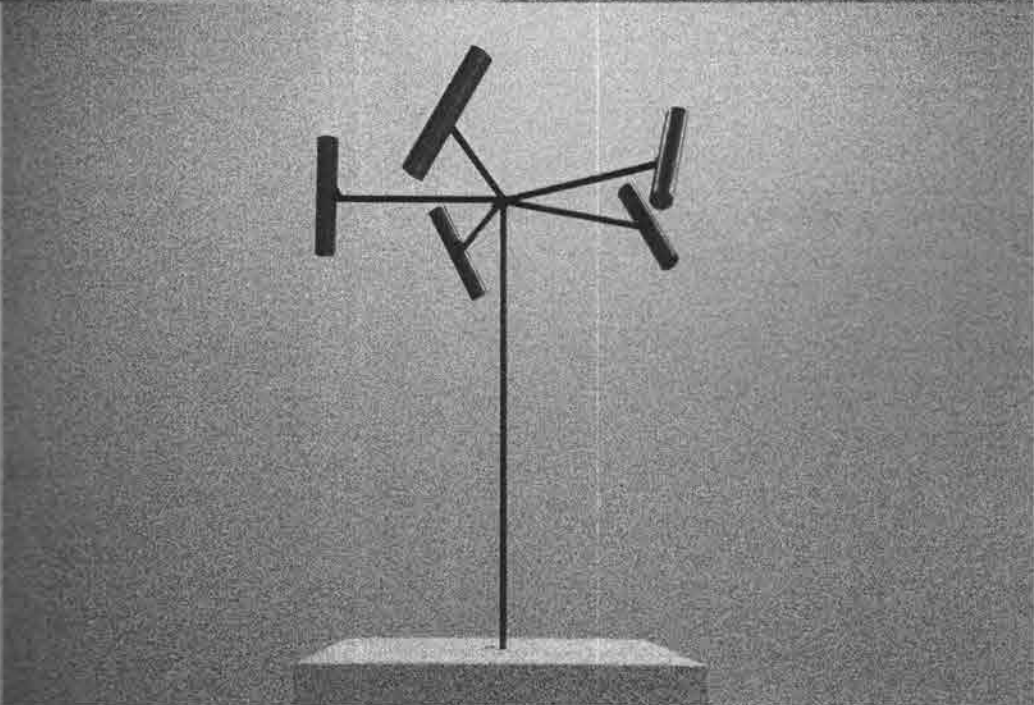
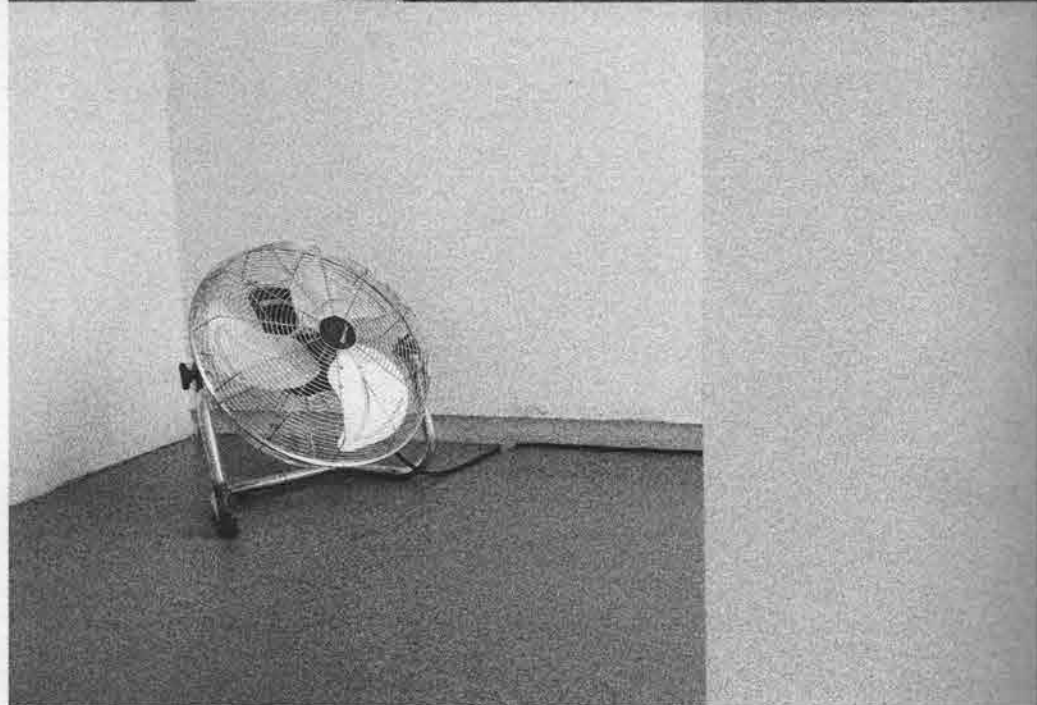
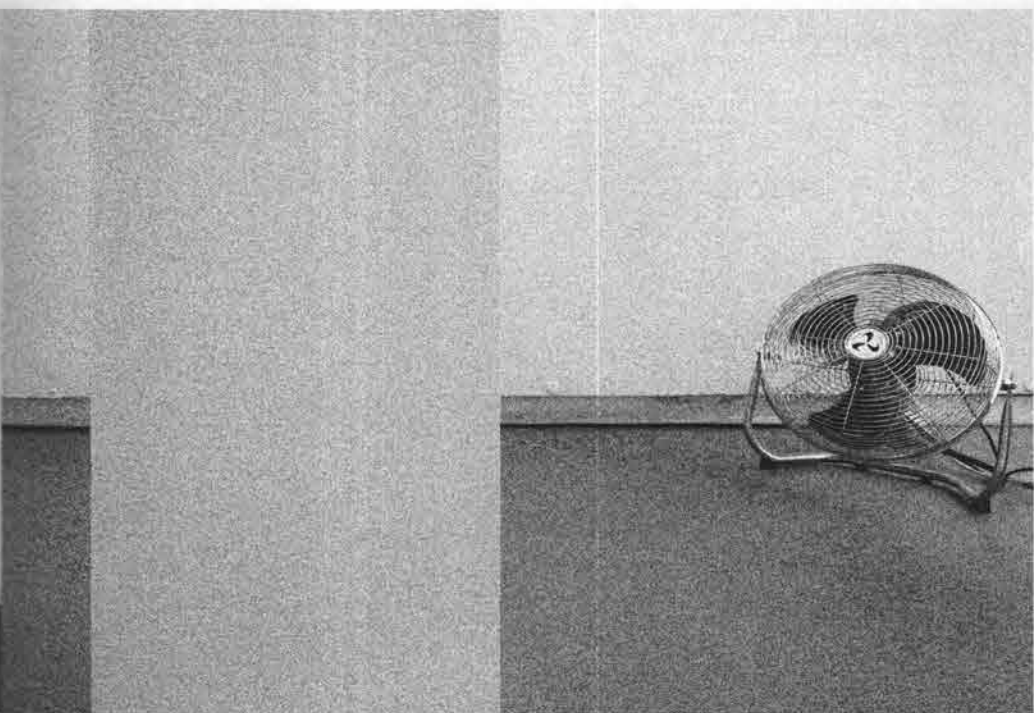


Caution!!!!
Ten Traumatically
Ineffective Projects
is on a one week
break.
Next up
Monday February 8th:
Zuzana Kostelanská



Marit Heinen

TTIP-7



WEDNESDAY 10TH FEBRUARY

It was an instrument that made no sound. Staying stationary when meant to move. Even when four fans filled the room with wind. It was cold. And the instrument stayed stubbornly still.

Half of the exhibition was the wind, which the photographs do not see. Half of the exhibition was the instrument's transformation to sculpture, which the photographs do see.

Once told it was an instrument that did not work, it was irresistible not to try. And once the hollow pipes were blown, notes were made. No matter how great the intent was to highlight its failure, the invited audience uninvitingly activated the instrument at its exhibition as a sculpture. It became a performance I failed to foresee. It was far better than planned.

After the exhibition, the instrument was modified into a working state. Failure had been a dysphemism of process. Marit had told me all along. And it went on to fulfill its intended role. Nevertheless, it enjoyed its detour to TTIP.



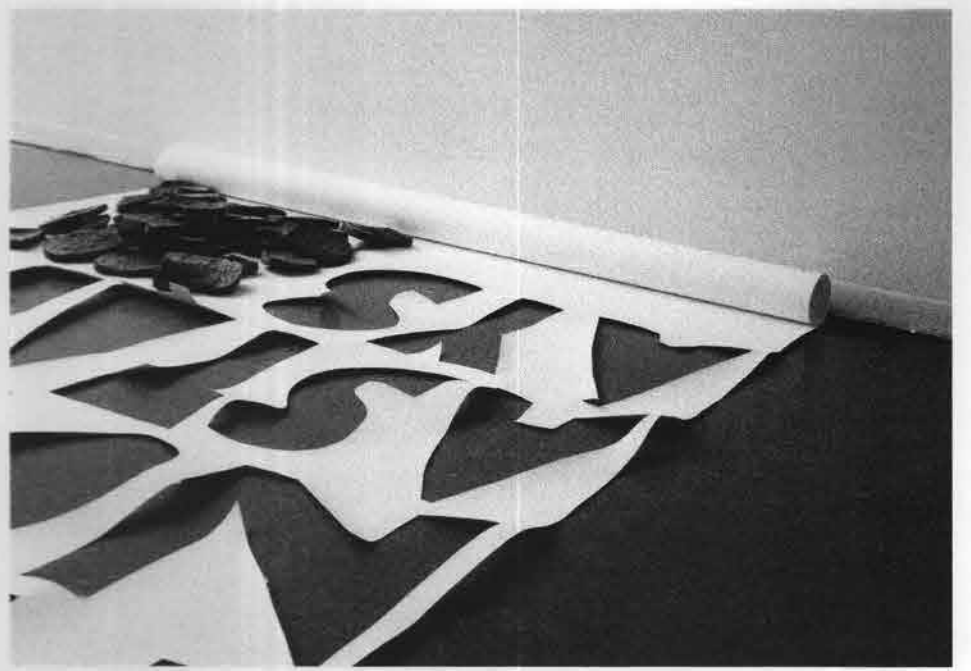
TTIP-8: DEE HEHEWERTH

I HAVE NO IDEA HOW THIS EXHIBITION WENT BECAUSE I WAS NOT THERE. PERHAPS IT'S THE ULTIMATE FAILURE TO BE UNABLE TO ATTEND YOUR OWN EXHIBITION. BUT THEN WHAT ABOUT 'CLOSED GALLERY PIECE'? I SUPPOSE THAT'S DIFFERENT.

IN ANY CASE, THIS EXHIBITION'S DOOR WAS CLOSED¹. AND WHILE THE OPPORTUNITY PRESENTED ITSELF TO PLAY WITH EXHIBITION STRUCTURES AND EXPECTATIONS [BY NOW TTIP HAD A SMALL REGULAR AUDIENCE] IT ACTUALLY JUST FELT RUDE. AND I SPENT THE ENTIRE TIME FEELING GUILTY ABOUT SENDING INVITATIONS TO AN EXHIBITION I NEVER INTENDED IN ATTENDING MYSELF.

LATER I WAS ASKED HOW THE EXHIBITION WENT—I WAS AS MUCH IN THE DARK AS THEM. DID YOU GO?

TURNS OUT THOSE WHO DID JUST THOUGHT THEY'D BEEN LATE. THE EXHIBITIONS WERE ONLY AN HOUR AFTER ALL.



About

Close

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Move to...
more**TEN TRAUMATICALLY INEFFECTIVE PROJECT...**

Message 1 of 4

From **ttip@wertje.net** To **Thosereadingthisposter** Date **Today 12:06**

----- Original Message -----

Subject: TEN TRAUMATICALLY INEFFECTIVE PROJECTS #9

Date: 2016-02-15 17:00

From: ttip@wertje.netTo: whom it may concern <thosereadingthisposter@wertje.net>

To whom it may concern,

This monday (2016-02-15) will be the 9th installation of Ten Traumatically Ineffective Projects.

The opening will start at 5PM and, as always, a toast will be given at 5.10PM to celebrate the failure of the exhibited project.

We hope you will come celebrate with us

Best Regards,
Traumatically Ineffective Projects xx

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Ten Traumatically Ineffective Projects is a series of exhibitions of failed projects, celebrated with an opening every Monday, Wednesday and Friday at 5pm.

TIP-9

Translate

English

Dutch

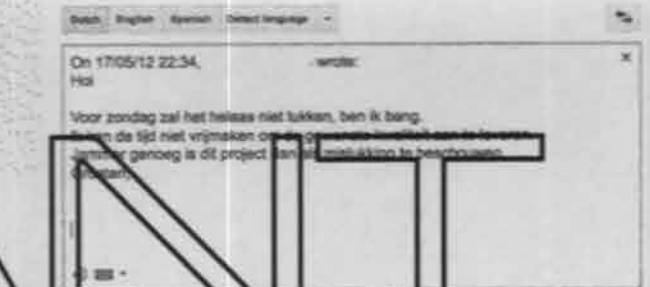
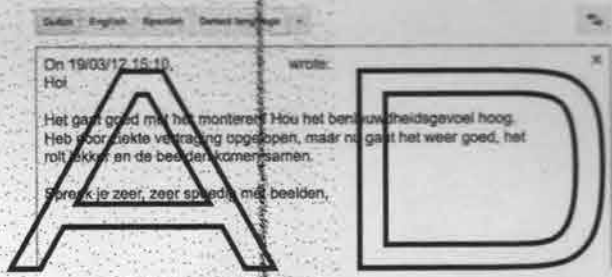
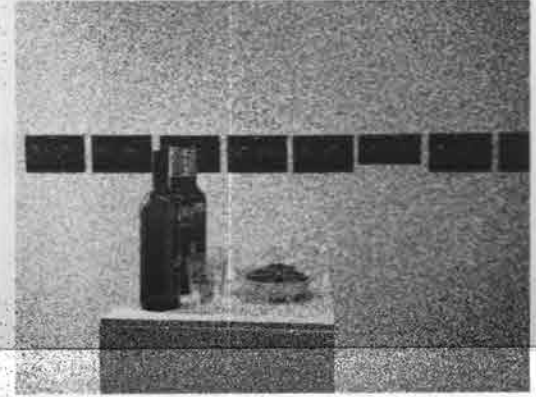
Serbian

I suppose you're not supposed to admit to having favourites—but I had a few, and this was one of them.

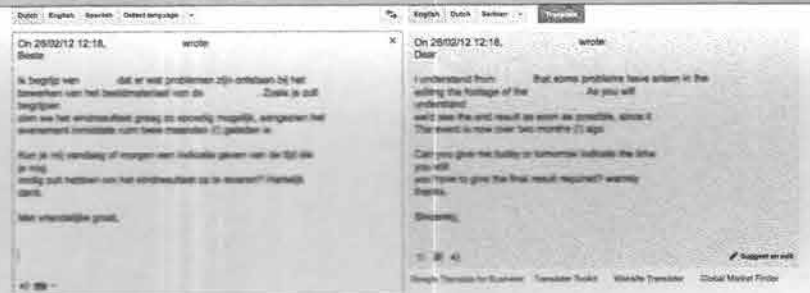
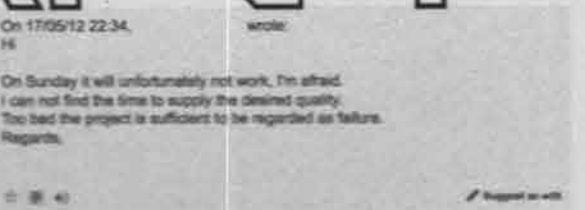
For this exhibition we shared the unintentional documentation of a project's demise; that is, an email conversation between a video editor and his client. Except the video was never made. So perhaps those names cannot be used.

As the conversation happened in Dutch, the opportunity arose to exhibit the beauty of Google Translate; turning some of these angry and apologetic letters into Google Poems. Another form of failure? Only if you're wanting perfect communication. Which this conversation certainly wasn't.

At least at the time.



A DISTANT



RELATIVE

On 19/03/12 15:10, S [redacted] wrote:
Hi B [redacted]



It goes well with installing! Keep the curious feeling of high. Do incurred by disease delayed, but now the weather is good, tasty rolls and the images come together.

Talk to you very, very soon with pictures,



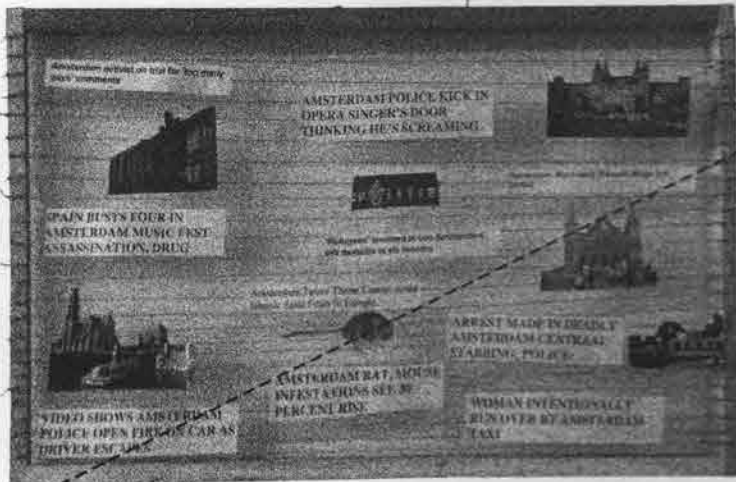
S [redacted]

OF D.D.D.



Ten traumatically
ineffective projects
no 10 Miall Brown
Wednesday
opening 5PM
room 025

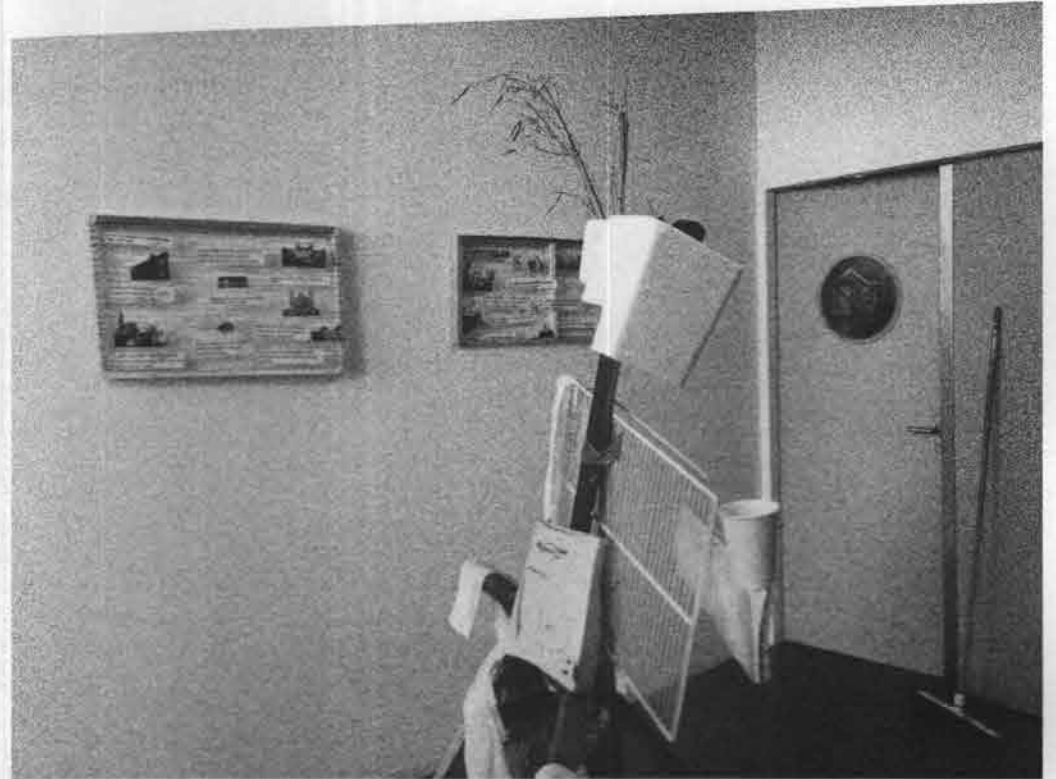
TTIP-10 was almost cancelled to purposefully sabotage the entire series.



But it would have been a little premeditated. And I was too excited to see Niall reconstruct his trash sculpture to cut the series short.

Even if the exhibition had solely fulfilled my desire to see someone work in a way I personally could not fathom, I would have been happy. But it seemed promising that it would be more and yes, for the final time, the audience was pleased. Or maybe they were confused.

I did not ask.

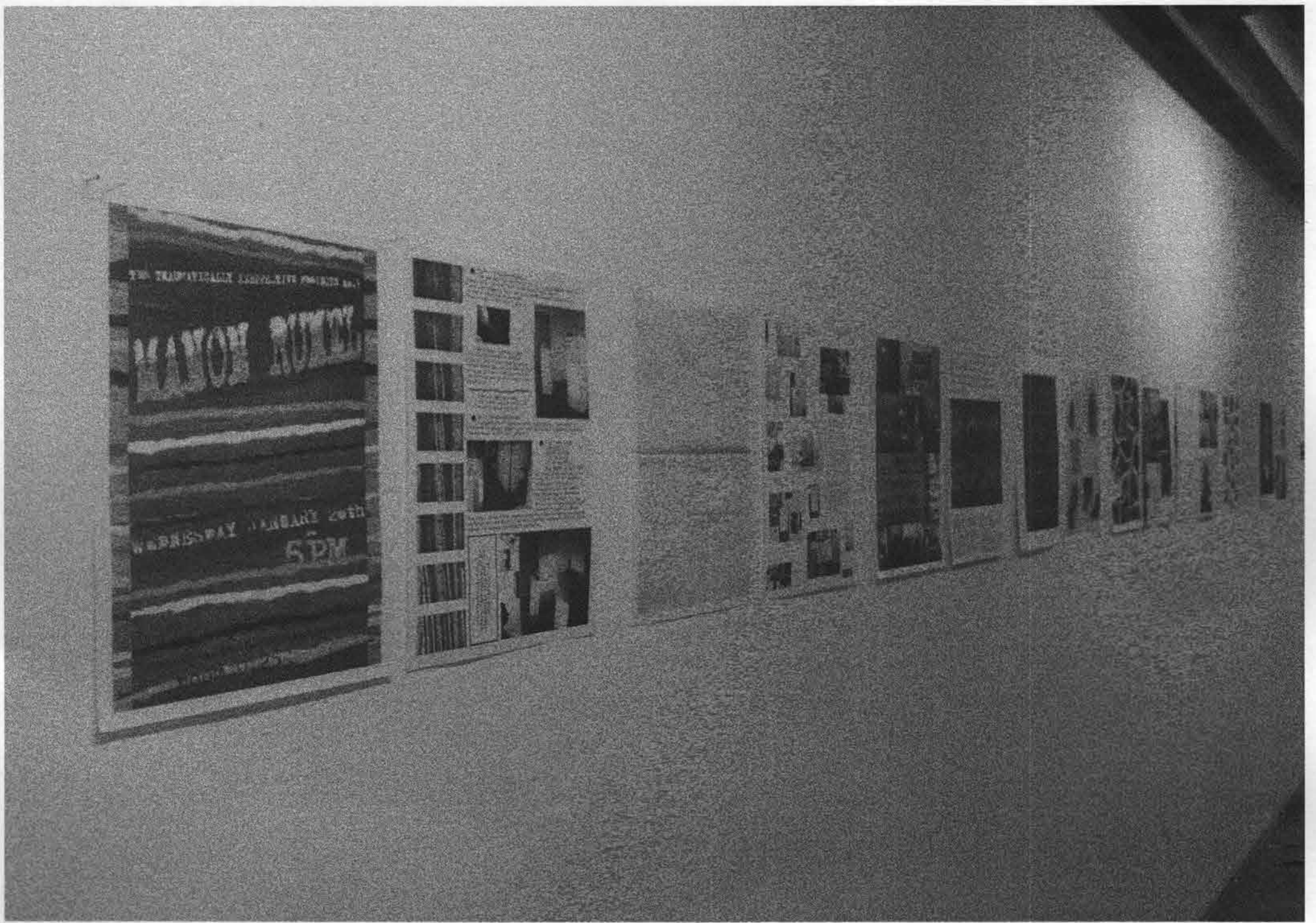


From the moment the door was open, Niall and I anxiously awaited the sculpture's collapse, adding suspense to the exhibition that I'd never felt before. And as I waited for it to fall I watched. The audience was ignorant to its precarious condition and I wondered: how often do artists and curators of exhibitions, galleries, museums feel this same suspense?

It did not fall.

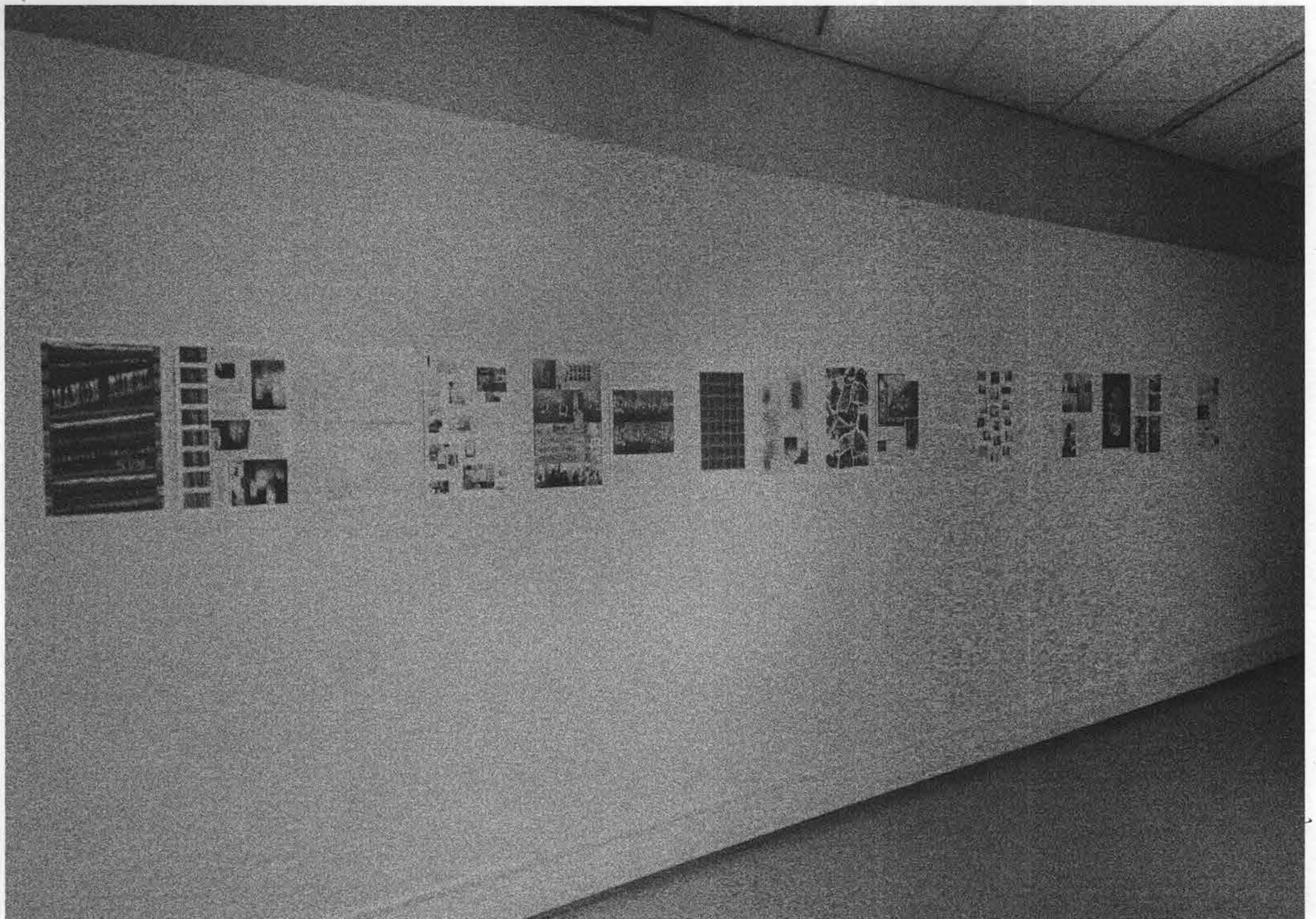


We did not get to see what happens when art loses the battle against gravity mid-exhibition. What would have happened if we'd build a little more carelessly, fixed a few less strings—would that have also been too premeditated? Would it have been a purposeful failure, and therefore in failing be considered a success? It feels almost too orchestrated to even suggest.



Cobra Museum of Modern Art

Gerrit Rietveld Academie



Documentation of Ten Traumatically Ineffective Projects / Documentatie van tien traumatisch ineffectieve projecten, 2016

Ten Traumatically Ineffective Projects bestond uit een reeks tentoonstellingen van mislukte projecten die gedurende 1 maand 3 maal per week plaatsvond. De intentie was om bestaande structuren en aannames over de presentatie van kunst te bevragen. Met deze documentatie willen we hetzelfde doen. En door de documentatie tentoon te stellen, hopen we het hetzelfde nog eens te doen.

Mocht rechtop staan uw minst favoriete leespositie zijn, dan kunt u mailen naar thosereadingthisposter@wertje.net en dan zullen we de tekst naar u sturen.

Deze versie is op A3 geprint. Het is waarschijnlijk ook leesbaar op A4 formaat. Voor kleiner zou ik niet gaan. Tenzij u een microscoop bezit.

Hoogachtend,
Traumatically Ineffective Projects xx

9 of these pages have been exhibited. Twice. Simultaneously. On Wednesday 8th of June 2016. 1 set at Cobra Museum of Modern Art and 1 at Gerrit Rietveld Academie. 1 exhibition had a label and 1 did not. Here is what the label said:

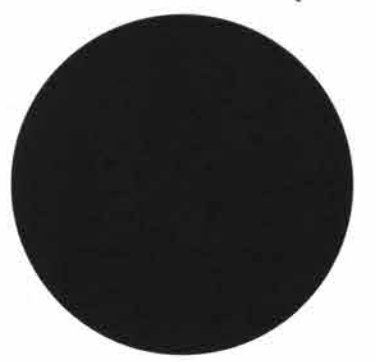
Ten Traumatically Ineffective Projects was a series of exhibitions of failed projects held 3 times a week for the course of 1 month. The intention was to question assumptions and structures of the presentation of art. With this documentation we wish to do the same. And by exhibiting the documentation we hope to do the same once again.

If standing is your least preferred position for reading, you could email thosereadingthisposter@wertje.net and we will email it to you.

This version is printed on A3. But it is probably possible to read on A4. I wouldn't go smaller. Unless you own a microscope.

Yours,
Traumatically Ineffective Projects xx





Hello! It is quite possible that Andrea or I handed this to you directly. So chances are that you already know what this is all about. However if you are in any way confused, or have any questions, then please feel free to email [thosereadingthisposter\(at\)wertje.net](mailto:thosereadingthisposter(at)wertje.net), and we'll get back to you as soon as possible.

Yours truly,
Traumatically Ineffective Projects