



Beweis Nr.4: Jede/R Mensch Ist Ein/E Künstler/In, Secession, Vienna, 2006. The project participants during the set up of the installation, April 28, 2006.

## **BEWEIS NR.4: JEDE/R MENSCH IST EIN/E KÜNSTLER/IN.**

A Communication Project, Social Experiment and An Environment

By Kristina Leko

Graphic Cabinet, Secession, Vienna, 2006

In Collaboration with The Friends of The Secession, Volkshilfebeschäftigunginitiative and the following individuals: Dr. Paul Ferstel, Elisabeth Hochhold, Nicole Kapaun, Martin Kufner, Benedikt Ledebur, Dr. Martin Maxl, Patricia Nejes, Milica Petrovic, Franziska Poisinger, Maria Polak, Nicole Riegler, Dr. Johannes Schlebrügge, Beate Shala, Carina Sieber, Leo und Renata Sikoronja, Andra Spallart, Friedrich Tietjen, Dr. Ulrike Tropper, Bernhard Winkler

An environment in the historical form of an art salon. The graphic cabinet of the Secession was transformed into the living room of an hypothetical art lover and collector. A wall text in the entry stairs invited the audience to explore the installation where artworks created by ordinary people faced so called 'real' artworks. The audience was invited to check for themselves if they could tell which artworks are which, and if the theorem that everyone is an artist has been proven.

A collaboration with the Volkshilfe. The origin of the unprofessional artworks in the installation is as follows. In collaboration with The Volkshilfe Initiative for the Unemployed, I offered a self-empowerment, drawing-painting-and conceptual art workshop on the theme of self-portraiture to the individuals there. With ten participants, we worked for two weeks, with our work-flow organized similar to an art class. I helped each individual to produce personalized artifacts.

A collaboration with The Friends of the Secession. The professional art works in this installation originate from nine members of the Friends of the Secession. The installation includes their personal furniture, art objects and artworks from their collections. The Friends of the Secession were addressed with the invitation to help prove the theorem. I invited them to help design the setting that will host in the best way the artworks produced in the Volkshilfe workshop.

The objectives of the project. The context and the final goal of the project was made transparent to everybody involved, so that each person could act accordingly and help prove the theorem. All the project participants met in the final phase. On April 28, 2006 from 11 a.m. till 1 p.m. a happening took place. All the participants worked together on positioning the artworks and objects within the installation. A group photograph was taken. The presumption was that the reflection of the social experiment which took place would affect the final design of the set up. Later, the installation included soundtrack of this happening, which made transparent the process.



Installation view, *Graphic Cabinet, Secession, 2006.*



The project participants during the set up of the installation, April 28, 2006.



The project participants during the workshop in The Volksilfe Initiative for the Unemployed, March 2006.



Beweis Nr.4, Documentation, 2007, installation, photo documentation of the project, wall paper. Installation view, Galeri für Zeitgenössische Kunst, Leipzig, 2008.