

Malakias Liebmann

Master project: 7th dads performative dinner

Critical reflection on relational art and future
development

Master's thesis in Master in Visual arts
Supervisor: Jan Felix Eberhard Gmelin
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Norwegian University of Science and Technology
Faculty of Architecture and Design
Trondheim Academy of Fine Art

Artist interdiction

“The graphic is including room, where we can enjoy a well poured pint of beer in a great atmosphere a company with others”.

Often, I insist that my artistic practice is of three elements: Printmaking, craft beer brewing and philosophy with the human in focus. This trinity has been my focus since the start of 2019.

In the end of 2021 I discovered the Californian artist Tom Marioni's book by name: *Beer, Art and Philosophy – The act of Drinking Beer with Friends is the Highest Form of Art* and his ongoing relational performative artwork: “FREE BEER”

I believe that Tom Marioni is my artist granddad and has become a big inspiration for my relational performance practice in my artistic language.

When I say my artistic practice has three corner stones; the graphic, the craft beer, and the philosophy, will this be a bit off. Because I've taken a step to interpretate the philosophy part to my relational performance practice. Though, I want to insist on my focus on the philosophy to add an extra level of understanding in the situation of the meeting between people, objects, and aesthetic spaces.

My point of reference as a visual artist is in the different aspects of the printmaking, linocut, woodcut, lithography, and silkscreen. The printmaking becomes a source of inspiration for other disciplines such as gastronomy, craft beer recipe development, collaborations and history telling. To create multiple rings in the water and have them to meet from different angles. It becomes interesting as a collage being created in a relational performative setting. This collage becomes a manifestation as my master project: 7th dad space, where the collage can be experienced in a fine dining experience, which the printmaking foundation stone support the gastronomy, the story telling, the craft beer brewing.

In the process of developing the “print” is the key word *Cloud gazing*. I will doodle random lines, and from there define what I see into a composition of elements of a collage. Slowly different recognizable images appeared and defined into a block ready for the print press of life.

This technique has been used for my graphic series 1-100, the motives for my collaboration book “Zu Stehen” with Vilde Rudjord, “*Ikke klem meg*”, the collaboration print “*Hyperloop vs Nature*” together with Aslak Dahle and the stories and prints from a project in development together with Morten Iversen, which are products developed from conversations, situations, and philosophy.

The meeting with the art history and other artists like the painting *Dynamism of a Soccer player* by Umberto Boccioni, the explosive collages and generosity energy from Michael Anderson from NY, Richard Serra with his minimalistic metal sculptures, Micael Kviums view on the human being, Kirstine Roepstorff point of view on how to curate an exhibition with the “weight in the room” of installed artworks, Marie Louise Exner from Fanø, Denmark, who introduced me to the world of printmaking and Tom Marioni with his resonating artistic practice in the field of relational art.

These artists has had a huge impact and inspiration on my artistic practice and development of it, and will continue to stay with me in the development of my future artistic practice.

When it comes to looking back on a long and intensive road the past years, I've becoming more aware of the road I should start after this education at the art academy. Therefore, the idea of being able to experience a graphic work of art with more senses instead of only your visual sense. To be able to drink the graphic artwork is a very interesting idea, which I will keep on pursuing in my artistic practice when I graduate.

My artistic practice is behaving like a three headed hydra, and every time I try to chop off its head, a new head appears from its body.

Printmaking – before my start in the academy I've taking an interest in the graphic workshop. The freedom and multiple choices which it has to offer is taking me by storm.

I remember in the third year of my bachelor I started to wonder how to become a great block printer, like Rembrandt from back in the 1600 who was a master of the trade. He has been a start on the horizon to shine the way. Since my skillset haven't been in the same class, I've had to start from scratch, and with no graphic workshop master here at KiT, the road has been somewhat paved with rubble.

Even though I've been nominated to the QSPA inspirational award which will be held in Oslo 20th of June.

As following to the nomination I've received a recommendation letter for QSPA inspirational award by Prof. Leslie Jeanne Johnson:

At first glance Malakias black and white linocut/woodcuts are in the tradition of the well-known Danish artist Palle Nielsen. There is an overarching narrative theme, which is explored through diverse nuances of the imagery which circulates throughout the body of work. But he has also studied such artists as Umberto Boccioni, learning about this futurist artist work with space and image into motion. Each series of work seems to spring from both Malakias life and dreams, but filtered with his research into the history of art.

Craft beer brewing – Around that time a friend and a fellow student started to brew beer in the sky bar and I tried it out with his help and guidelines.

From there on I got the idea of creating an exhibition at some point where I had 100 prints and 100 different beers that has its inspiration from the prints. This exhibition is happening on Friday 1st of April 2022 in gallery KiT.

“Malakias also incorporates his printmaking into a collaborative activity of social meetings. He brews beer, and there is a parallel relationship between this process and his engagement in the processes of printmaking. His imagery often reflects events of these social gatherings, so they also become documents of a series of live events as well. He has considered diverse methods of distribution of work through social events or creating subscriptions or clubs; also inherent in printed matter. “

Relational aesthetics - When I applied for this master's degree, I wanted to do performative dinners, which would feed my fellow students and give them renewed energy to take on a new week. The concept was to bring them together and create a situation within a timeframe where one could talk, eat, and drink. In this situation I hoped that people would come grow closer and in the situation of hospitality could relax and forget about the problems in the society.

I will discuss this more in detail.

Therefore, in relation to my master's project I wanted to find a space which would be my second studio, which my relational art practice would grow and combine my artistic practice with the graphic practice of block printing and craft beer brewing.

Master project: The 7th dad

One year ago, when I got the keys for my master's project space, I had the goal to combine by skills in gastronomy, beer brewing and block printing and to use these skills to create unique experiences for my fellow students.

Every second Saturday I've invited all my fellow students to come and join for different menus of beer and food.

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I have called these evenings performative dinners, which each evening has had a performative element in it, in forms of poems readings, bottle neck collab sound piece making, inspired from Tom Marroni from Californian, who wrote a book called: "Drinking beer with friends is the highest form of art". The performative element has taking directly reference from the book.

Master project: The 7th dad – The framework around it

My master project will be a developed in this space which I mentioned. The 7th dad will be a space to collect and generate data, in different medias like: Drawings, polaroid snaps, dinner and beer recipes, notes and memories between the students and together with the students, etc.

7th dad manifesto

The 7th dad has the goal of inviting students from kit to exhibit in the space, which will be interpreted into a beer which will be served in the exhibition period.

The 7th dad has the goal of serving food once a week, which will be homemade noodles and stock from scratch.

The 7th dad has the goal to provide a space which student of KiT can feel safe and welcome.

The 7th dad has the goal to help or promote collaborations between kit students to create exhibitions outside of KiT.

My goal with the 7th dad is very egoistic since I want to learn how to administrate a space in this size. Which can be used for other interesting projects in the future.

My goal with the 7th dad is to learn, to create and to navigate in a safe space which can give me the skills to have a future after the Academy of Fine arts.

Reflections on the process to this point on has been ups and downs. As an artist it is very much depending on an income every month to be supported. In my case I haven't been able to keep the expenses and income to meet in the middle, which has been very stressful.

Since this is a relational artwork, it has been tough to find the time to do proper PR/information to my fellow students and others, since I've also been a student who have had to go to meetings, work, and other time-consuming tasks to make the daily day work out.

Until now the master project 7thdad space been an arena for students to meet and greet, but the master project itself will take reference in the 1-100 series of graphic art works from lithography, woodcut, silkscreen, and linocuts. I will use that as a constant for the dishes and for the beers recipes that I've experimented with the last three years.

The master's degree project will become a performative dinner, which will take its origin in seven different artworks, and be interpreted to seven different meals and seven different beers. Therefore, my master projects performance will materialize into a fine dining experience with just the love of art, food, and beer.

Around November I had the honor of hosting a performative dinner together with Susanne Winterling, which had inspiration from a Colombian curry, a German inspired pumpkin soup and French crepes. Together with a different parred drink; German Radler as one of the dishes drinks.

Experience

If this should keep on as a project for the future, this will take a lot of time. The sheer amount of time spends on preparing an artistic visual experience that can be interpreted to a meal, a beer and a performative element for a 7th dad performative dinner is highly time consuming.

Also, if this project should be kept on going, I need to become more serious about pricing or more fellow students to come and dine. It has been a very tough and lonely project since I haven't allowed anyone to really help me with the project. A project like this should be a collaborative project, where we are more people to take shift or divide the project into different work tasks. One person is not enough when one also must earn enough money to keep things going with money of one's personal life and as a soft-core business and art project.

When it comes to PR and distribution of knowledge on the events is something I really need, and I think it's a good idea to join hands together with other people who are engaged in these kinds of events. Collaboration is very important and crucial for both the project and for the people who would like to join.

The performative dinners which will be hold will crystallize the whole experience and tell me if this is a project worth keeping on working on, since I have my doubts if I'm not supported by any other support than my own hours.

Events for the master's degree show will be in May, and if I'm not wrong, I will host four evenings where there the full 7th dad experience will be available for the public of Trondheim.

Critical reflection on performance dinner in relationship to the master exhibition "*into the pink sun*".

The framework for my performative fine dining experience which doesn't have a name yet, because its too early in the process at this point.

I will host the performative dinner in my project space the 7th dad and invite the public who's interested to have a seat at the fine dining table.

The table will be in the main room of the 7th dad which has seats for 14 guests.

The menu of the evening will take its inspiration from my graphic series 1-100, where I will pick 7 artworks and interpretate them into each a dish with a focus on vegetarianism.

("A work of art has no original utility function, but it is also not socially useless, it is accessible, flexible and *with infinite inclinations*: That is, the work of art from the first moment devotes itself to a world of exchange and communication, by *action*, in both senses of the word.") (Bourriaud, n, 1998 p. 59)

Future development of the project can be to keep it on going as an underground project and have my relational art practice going and keep on develop it, so it becomes a project that I can use for gallery and museum settings.

A concern is that this project is very dependent on the people who visits it and the ones who knows about it.

In terms of keeping this project alive and doing research on how people use a social space, like this project, its like a bar and restaurant setting, but what if this whole project was a cool project that could change the world and how we see artists. Are artists just skilled people who's producing art for the elite of the society, or those who's well educated and do not think a gallery is a strange place to go to on a Friday night.

I'd like to propose a ph. D project which has the purpose to figure out what's happening in the society when an artist becomes a project leader of an ideological place.

PhD project description

What is happening in the society when an artist becomes the project leader for an innovative idea for the future production of food and when the project becomes an artist's studio without the walls?

This PhD project will take up the questions on how we produce food within the heart of the city, so its locally grown and has a low carbon dioxide footprint in the world.

My project description "*Dreaming for a better future*" has the goal to challenge the artistic entrepreneurship, which will serve as a base for production of ideas, beverages, food art and culture events which has a focus on the European sustainable development goals, such as 2. Zero Hunger, 9 industry, innovation, and infrastructure, 11 sustainable cities and communities, 12 responsible consumption and production.

The idea for the project has been under development since I started the project the 7th dad space. While doing my course in Experts in teams, a course related to the 2nd semester of the education here at NTNU, I've been exploring the ideas and reflections gained from this course.

In parrel to running the 7th dad I've been attending to lectures from (Name dropping) in relation to the New European Bauhaus which has been feeding knowledge and lust for new ideas, new ways of seeing the society in and how to develop it.

Therefore, the project called by the name: " Dreaming for a better future" will consist of developers of various fields of knowledge.

The main structure of *dreaming for a better future* will have the four main elements in its structure: A brewery, brewpub, Vertical gardens, studios for artists and a gallery.

The key role of the different elements for the framework:

The brewery

The role of the brewery is to produce craft beer to the public and to produce nutritional waste for compost. The compost will be used for example mushroom substrate in the vertical garden, or to feed animals in the local area.

The produced craft beer will be served to the guests of the taproom and restaurant/brewpub, which will be a main economical backbone for the project.

Brewpub

The role of the brewpub is to invite guests inside and give them an experience of locally/onsite grown food and brewed beer, and to tell them a story about sustainable ways of growing food and beer production, which can improve the world that we live in.

Both the brewpub and brewery have a role to give information on how the ingrediencies are produced and where it's coming from, and to have focus on the European goal nr. 12 responsible consumption and production.

Vertical gardens and hydroponics

The role of the vertical garden is to produce fresh vegetables onsite or close to the brewery/taproom. There will be two different systems in this area, which is a hydroponic system with a pond for growing fish and giving nutrition to the plants grown in the hydroponic vertical garden.

The other vertical garden will be using the leftovers from the brewing processes to feed the vertical mushroom gardens.

The main sources of food from the vertical gardens and hydroponics will be strawberries (for strawberry sour beer), micro greens, different vegetables, mushrooms, and fresh fish.

The vertical gardens will receive used barley malt for composting into usable soil for the garden's crops; so, it can produce berries for the brewery.

The vertical garden will have a focus on growing crops for locals and the brewpub can use for its menu.

The vertical gardens will be heated by crypto mining equipment. Why pay for room heaters and water heaters when you can crypto mine your house hot?

Artist studios and gallery space

The artist studio is an important element for this project, since it's one of the backbones of the cultural communication, that can open for dialogs and new ideas. The artistic production is a crucial value for the project, since the idea production is the main goal for the *dreaming for a better future* concept.

The studios will have the function to develop ideas from artists who's seeing the world in a different light, from perspectives of an artist with another background, sex, minority, and religion.

Residencies should be a valuable contribution to cultural offers a city has to offer.

The gallery will be a space which the artists and visiting artists can communicate their ideas and artistic practices to the public.

The artists who's exhibiting should host one or two workshops in the concept *dreaming for a better future*. (See concept description below)

Dreaming for a better future (concept) is a way to combine different disciplines from different fields of work. Its to combine art and culture, design, architecture, technology, science, and agriculture. How do we create arenas where bight minds can meet, debate, and develop new ideas which the world of the future can enjoy? Do they meet around the bonfire or where do we meet?

My development from my 7th dad concept to this self-sustainable concept has the job to develop an interdisciplinary network, which can "*dream for a better future*".

The entrepreneur idea is to develop networks between communities and borders.

The more physical precision on what it could look like, would be to have books in the taproom or in the gallery, where the different people would meet. These books are the so called: "License to dream" books, which the dreamers can write freely in, also peer review the concepts developed by the dreamers.

A so-called old-fashioned way of developing ideas through the physical meeting and playfulness between the "dreamer".

There will be books for all who wishes to join in and dream.

To realize the ideas and concepts which are being developed in relation to *license to dream* throughout the year, it is my idealistic will to use 20% of the yearly income from the project to invest in the developed

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ideas, so they can have a chance to be implemented to the world, instead of all the great ideas being hidden in some books.

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Page of reference

Books

Artes (Bourriaud, n, 1998)

