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We have a very interesting story of project spaces in Milan. The Brown Project Space lasted only two years in 2008 and it was a place for friends. They had a sofa and all of the exhibitions were in the space with the sofa, and it was really the first one in which they created some different dynamics. It was not only an artistic scene, but it made connections and networks between people, and a place where you really can create something cultural. And, the next generations couldn't really understand this thing because it's so difficult to create documentation of this part of the work. You document the exhibition view and the artworks but you will never document the dinners, or the coffee that you take together, or when we smoke a cigarette outside the studio. I think that part is really the core of the practice of a project space because it's about the human relationships that you create because you need to be relaxed and create a trust between you and the artist and all of the people around it, and also with the people in the building in which you work. It's really a network for my sake. So that part is invisible and it's not recorded but it's something that maybe you should pass to the next generation by talking about it face-to-face or maybe you would need a storyteller to pass it [on] because I think it's the most important thing at the end.