

GELITIN

*Temple magazine,*

*Please meet Gelitin*

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PLEASE MEET

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PHOTOGRAPHS OF THE EXHIBITION  
LA LOUVRE BY ANDRE MORIN

Themple Magazine  
Could you introduce us to gelatin, like a fast genesis of what gelatin is?

Tobias Gelatin  
We like to describe ourselves like a salad, because we are like a lot of leaves overlapping. We are also the leftovers of a bigger looser group that was collaborating in Vienna in the 90s. We are the ones that didn't get a job. There is another story, where our mothers told us that we had to work together. Mothers know. There are many stories. We pay rent in Vienna which is a cheaper place than other places, which makes working easier, usually. Everything that goes out of the studio is gelatin, or gelatin.

Themple Magazine  
The theme of this issue is la Farce. The farce is a theatrical genre that appeared in the Middle Ages and intended to make spectators laugh. do you think this genre still has a place in our society today?

Tobias Gelatin  
It's very often that people start smiling when they see the result of our work. I think we take humor very seriously. It opens up a communication. A lot of our work is about communication. We also invite people to collaborate. We are working together for such a long time, so if you don't have a bit of a humor for me working is dry and difficult. We like to create images that you usually don't find. Like somebody pisses in his own mouth is something that you usually don't find in a public space, but I think it's worth seeing. Art is a very serious matter, but what we do not take seriously is authorities. We don't necessary like or dislike authorities, we much rather ignore them.

Themple Magazine  
You have a punk attitude.

Tobias Gelatin  
I think most artists do. It's like, who are you to tell me that I'm not allowed to do this, or that. Why? But then when you work together with other people it's very important to be very respectful with the work your co-worker is doing. So, if someone does something you don't understand, you can't just go there and say "shit I destroy your stuff, do something else".

Themple Magazine  
What is your working process? Your installations are always linked to the context in which you are invited to intervene, apart from these invitations, what is happening in your workshop?

Tobias Gelatin  
Everybody comes to the studio when he wants, and everybody leaves when he wants. Sometimes somebody

wants to talk, and we agree to meet and we agree on a time and everybody shows up, usually. But I think that's how everybody is doing.

When we get an invitation somewhere, let's say Japan, you do a show in Japan. Then we very often go there before, or we have been there before. And we try to think about what does the audience would like to see. We build a stone garden, because Japanese know this image of a stone garden. So, we play with it. Our naked bodies being stones in a stone garden. I very much like the misunderstandings involved. We always think with the audience. We are like the installation of the guy, that is pissing in his own mouth called "Arc de triomphe". It was in Salzburg, which is a very catholic city, every second building is a church. And there is this fountain where water coming out of the breast of a woman, and we thought that it would be a good and happy image if a man would piss in his mouth doing a difficult yoga position. We are always thinking with the location. We don't only work in the studio and bring what we have.

Because we are four, it's easiest for us to go somewhere and create something there, we are pretty fast, because we have 8 hands. If you are alone, and you have to work with a new team at the institution and explain how you work, and explain so much. Until you find the right way to work with this team you don't have so much time left then.

Themple Magazine  
Do you all have a particular role in your group?

Tobias Gelatin  
There's a lot of misunderstandings in our group.

Themple Magazine  
Because we're a French magazine, we have to ask you about your exhibition La Louvre at Musée d'Art Moderne de Paris in 2008. Can you tell us about this exhibition?

Tobias Gelatin  
The museum was closed for six weeks for some technical reason, so we had that time to install, a very luxurious situation. And we came with thirty people and we built our Louvre. It was the time when Abu Dhabi paid a lot of money to exhibit works from the Louvre for twenty years.



And we though we are artists, we can build the Louvres ourselves. The Louvre was built by artist so we can do it too. Then we thought what do you need in a Louvre, you need a Mona Lisa. We produced not one Mona Lisa; we wanted a hundred Mona Lisa's.

And we though that in the Louvre, there is so many objects that you don't know what they are. And They are so amazing and great and there is so many of them. Like stone from some wall seven times, or a huge bowl with no obvious purpose. We also came to make a gigantic cheese foot. And we made a lot of flower paintings, the museum renovated their office at the same time, so we took all the waste materials to build our columns and vases, and layered everything with caramelized sugar. We called our Louvre La Louvre, because Le Louvre did not give us their name, the show smelled like a candy store.

Themple Magazine  
I have one last question, at least I would like to know your point of view on this subject. Isn't the NFT in a way just a farce, a joke on its own?

Tobias Gelatin  
This is something I'm trying to understand. For me, the best explanation, why there is so much money involved is, because this is a very good advertising for crypto currencies. I'm not sure that anybody pays attention about the art that is selling. But maybe at some point it is useful for something, I don't know I haven't understood the usefulness of it at this point, but everybody talks about it.

Themple Magazine  
It could it be a way to finance some art project.

Tobias Gelatin  
Yeah more money for art would be the best.

Themple Magazine  
Are you working on a new exhibition?

Tobias Gelatin  
We are preparing a show in Innsbruck, it's in a museum in the mountains of Austria.

On the European Map Innsbruck, it's right below Munich. We're building a huge tower and we're creating a tile production. We are using the museum as a studio basically. We also produced five videos; on every location this museum has. There is a church in Innsbruck where someone very important from the 15th century is buried. We invited a group called Young Boys Dancing to make these videos with us. They're very good performers. In one video we are with candles up our ass on a platform that is turning on a turntable very slowly. And two people that are interlinked are with candles everywhere, between the toes, in the ass, in the mouth, in the hands. It looks like a turning chandelier. But nobody has seen the videos yet in the Museum. Let's see how they react. There is always a chance that the museum will not open the show.

Themple Magazine  
You already had a show canceled because of your art?

Tobias Gelatin  
Yes, the arc de triomphe was closed before it opened properly. We presented it 15 years later in Belgium and their people loved it. Another show closed one week early with some excuses. We made a video where Ali and me, we double fisted a guy. It was some Years and we were in London and we looked for somebody to make a performance with. We needed a guy on stage that had a trained ass hole. And we wanted to store all kinds of stuff in his ass and we wanted to stage a tombola pulling this stuff out of his ass. This guy came to the hotel and he showed me, how to fist him. I placed six Ping pong balls in his intestines, and I had to find them again. We made a video of this. Unfortunately, the guy didn't show up the next day for the performance. We had to improvise, but it's such a nice video. It's like you could show it on Discovery Channel.

My mother saw it, and her comment was, you were so gentle to this man. While Ali and me were shaking hands in his intestines.

We showed this video, and I think this was the reason why they closed the show a week or two weeks early. There was just too much pressure on the institution at some point. Seeing the film, my mother also told me, that when she gave birth, there was a fashion to place a mirror in front of the women, so that she could see how she gives birth. The fisting video reminded her of this.

Themple Magazine  
That's cute!

PHOTOGRAPHY BY IAN COOMANS





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