

# Art Project proposals for the Venice Biennale 2019



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**Ralph Rugoff**

Director of Hayward Gallery

Art Director of the Venice Biennale 2019

Dear Mr. Rugoff,

My name is David Hinojosa Admann and I'm writing to submit my exhibition proposal for the 2019 XXXX Biennale. I am a multi-disciplinary artist from Mexico concerned with the decentralization of the art market and institutional power over contemporary art.

My work is concerned with influence and erasure of the art world as well as distinctive characteristics deemed valuable within the market. The commercialization of fine art is conducive to the elitist and inaccessible circumstances that is currently normalized. Art, therefore, is defined by a selected and powerful group of collectors, gallery or curator connections, and institutional networks.

For the 2019 Biennale, I propose three projects to exhibit that attempts to democratize the 'art world', address value and how value is assessed within the art market, and reconsider elitism as a participatory and subversive function. All works are durational and is dependent on participant activity with the intention of inviting the audience to make decisions and contribute to the nascent critique of institutionalized art world systems.

The first project is a referendum inviting participants to apply formulaic procedures that indicate the '*pure taste*' of an artist and their work in order to create a new reference system for the art world. This referendum will incorporate democratic processes as an attempt to develop a model for regulation of the art market during an occupation of an exhibition space. 'Collecting Contemporary Fine Art Fame' (CCFAF) is a separate project where the concept of collecting within the art world is reappropriated as trading cards of influential art world people. The third project titled, 'DHStyle', is an ongoing distributed work that negotiates the grey area between DIY approach of zine culture and glossy, high-culture fashion media. Anyone in possession of the work will be invited to add, edit, and pass along to others, developing and documenting a discourse and critique from audiences.

I am truly excited about introducing a subversive discourse of the politics and commerce of institutionalized art in the international setting which is the Biennale. I feel that this will act as a performative, inclusive space during the overall exhibition.

Please find the details for installation and implementation below.

Sincerely,

David Hinojosa Admann

# **Proposals by DHAdmann for the Venice Biennale 2019**

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# I. The 'Pure-Taste Indicator' and Artwork's Cap-Prices

## A. Introduction

The Organization for the Democratization of the Visual Arts (ODBK)<sup>1</sup> was established to observe the factors that determine the importance of an artist and pricing limitations of their artworks. The success of an artist is dependant on the artist's direct relationships with the art world's prestigious and significant groups, such as influential institutions, curators, art galleries, collectors, prestigious art media outlets. The current systemic structures of the art world exclude future generations of diverse artists attempting to gain access to the art institutions and markets. ODBK's '*Pure Taste Indicator*' was developed as an alternative and quantified reference system for the art world. The reference system indicates a "taste" convergence for the Art Market Regulation Commission (AMARC)<sup>2</sup> - established to track and expose hidden variables at play and regulate art market speculation and corruption..

### How is the '*Pure Taste Indicator*' is calculated?

With equal dominion, the three groups from the AMARC are will administer the referendum. The referendum will develop and devise four parameters to evaluate the *quality* of an artist's work, by employing *taste* and art world expertise from the acting members of the AMRC, using a rating scale from zero to five. As an artist rating accumulates during the referendum, the rating will be used to determine the *Cap-Price* or a maximum price allocated to the artist's works. Cap-Prices are provided to regulate the highest price limit for the artworks of an artist and avoid speculation. The formulas used to calculate the "Pure Taste" indicator of the artist and the Cap-Prices of their artworks were created by DHAdmann in 2015.

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<sup>1</sup> **Organization for the Democratization of the Visual Arts (ODBK, [www.odbk.tk](http://www.odbk.tk))** is an activist organization based in Berlin that works to increase the number of people who can access and participate with contemporary art. he aim is to act as active governing members which determine of the current state and future democratization of the art world. The governing body will determine and have the the ability to influence the importance of the artists, pricing of their artworks; without any intervention of income, gender, nationality, social status and any other kind of identity factors.

<sup>2</sup> The **Art Market Regulation Commission (AMARC)** is a coalition of three groups which will decisions in the contemporary art world and art market based on a democratic process. These three groups are categorized by the sectors of the art world in which they represent:: 1. The institution (including gallery owners, curators, art historicals, etc); 2. Artists; and 3. Art Enthusiasts. .

## **B. Implementation**

The ODBK will occupy exhibition spaces, during the time that the event or exhibition last, adopting *okupa*, squatting, practices to carry out the following political activities:

### **i. Preparation and Motivation**

- Provide a platform for attendees to select a specific subject or issue regarding the current state of contemporary art, to initiate discussion , instruction, understanding of contemporary art, through art history overviews (slides, presentations, books, and useful texts) and personalized resources (one on one lectures, discussions, and art mediation).
- Instruct the audiences choosing one or more of the alternative models of influence and participation as explained above (Pure Taste Indicator).
- Advance the discourse, answer all questions and concerns that the attendees wish to address on contemporary art during the occupation.
- Generate an open and accessible discourse about the dissemination of power within systematic structures of the art market and institutions from all background. .

### **ii. Participation**

- Develop and implement democratic method for an interactive participation to analyze and carry out an aggregated consensus applying the variables from the “Pure Taste Indicator” that reflect influences of significance within the art market.
- Provide documentation and visual aides that demonstrates the impact and influence of participation on the art market in real time.
- Award participation certification and publish a summary of information developed by the attendees throughout the referendum.

### **iii. Documentation and Live Transmission**

- All activities during the referendum will be recorded and streamed online through the ODBK website and recorded during the entire occupation of the exhibition space.
- All information and results of the democratic participation at the referendum by the attendees will be published on the website.

## **II. Collecting of Contemporary Fine Art Fame (CCFAF)**

### **A. Introduction**

Trading cards generate a sense of community among those who share the same passion for collectibles, it also contributes to the popularity of a given figure. This project appropriates and transfers such activities to the realm of the art audiences. The trading format is participatory, and the limited edition cards featuring small reproductions of artists will result in thousands of small and affordable art pieces that are not limited to editions of one, two or ten individuals, but of hundreds, if not thousands, thus generating a secondary market. Price speculation of these cards and the value of the art world characters each card represents is not decided by a powerful few individuals, but rather of a democratic system and diverse audience. The number of complete card collections of the CCFAF cards is limited to 50 sets. The cards are still valued because of their somewhat limited production, but they can be easily acquired regardless of income, social standing, art knowledge, ethnicity and all other existing factors that grant access and power within the art world. .

'CCFAF' (2007 - Present) is a participatory artwork manifested as a trading card game of 700 different cards with selected portraits and short biographies of the most influential artists in the contemporary fine art world. The cards have sorted in three volumes. The third volume is dedicated to the artists and curators participating in the Venice Biennale 2015. An online version of the trading card game and full current collections can be found here:

[http://www.collectionofthefame.net/album\\_full/](http://www.collectionofthefame.net/album_full/)

## **B. Implementation**

A third volume will be created with the portraits and biographies of the Venice Biennale 2019 participant artists. Every card will be printed in an edition of 10000. Cards will be acquired in sealed envelopes which will contain five randomized cards in. Albums, books representing the full sets (volumes) of cards, will be printed in an edition of 20000.

Every album, card and envelope will be labeled with a unique identification code and can be redeemed on the website of the project. Collectors can redeem and register their collections online and correspond, trade and negotiate exchanges of their cards with other collectors with the goal of completing their card collections mimicking the way art collectors acquire famous and significant artworks to gain power and influence within the art market..

All trading cards produced for the Venice Biennale will also be displayed as A4 sized prints in one of the pavilion exhibition spaces of the Venice Biennale.

### III. DHStyle - The most beautiful people magazine

#### A. Introduction

There are socialized ideas, concepts, places or objects that are categorized and defined in our minds in order to be easily recognized. How do we recognize a to be glass?; What triggers help us know the experience of a hug is recognized as a hug?; And elements do we allot to categorize a store as a store? But when we alter, add or remove identifying elements that conform the mind's eye definition, these examples become abstracted and challenge our perceived areas of understanding and recognition. Curiosity of that material object or immaterial experience manifests and also challenges confidence and insecurity. This phenomenon can be referred to as the *Grey Area*. In many cases and first impressions, of the material and immaterial forms that fall into Grey Areas are abstracted enough to seem as if it does not have practical use or purpose. The Grey Area as formats and their purposes are represented through the artistic research of, '*DHStyle*'.

DHStyle is an ongoing interactive exhibition that takes form and utilizes the characteristics contemporary style or fashion magazine. The magazine sits between a grey area between graphic design and fine art, or art catalog and style magazine. This is developed using collages and found imagery from other style magazines like GQ, ELLE, VOGUE, and other international fashion media brands. The first issue of the magazine was printed as an edition of 1000 and distributed in three countries - Mexico, USA, and Germany. The publications were placed in locations where normally magazines are read and encountered in idle moments within urban spaces like such as cafés, restaurants and waiting rooms. The readers are invited to take the magazine for their personal use and, contribute to the existing interventions of the magazine, take a picture of the intervention, publish it in the website of the project or in the social networks and pass it along to another person. An online version of the magazine can be found online at:

<http://www.dhadmann.com/dhstyle/onlineversion/Index.html>



## **B. Implementation**

A new issue of the DHStyle magazine will be reconstructed, re-distributed for and printed in an edition of 5000 for the Venice Biennale 2019. The magazine will have guided engagement sections where readers and the audience express their opinion about different topics like sexism, feminism, machos, fashion industry exploitation, and other relevant issues. The readers will take a snapshot of their creations, suggestions or written contributions with their mobile phones and publish it in the project or share it in the social networks with an specific hashtag and pass to another reader, taking on the 'word of mouth' distributive format of early political zines. The magazines will be distributed to the Venice Biennale assistants and other countries where people normally come across magazines to read during idle moments.

The original collages and interventions will be exhibited in one of the spaces of the Venice Biennale.

## IV. About the Artist

Originally from Mexico, David David Hinojosa Admann now lives and works in Berlin. With a background in computer science and marketing, Hinojosa Admann studied and obtained his MFA in Madrid 2003, and has since exhibited extensively throughout Europe and Central America. Hinojosa Admann's practice ranges from traditional media, like drawing and painting, to multidisciplinary and media and artistic research. His projects address the relationship between conceptual art, commerce, and democratization of the fine art world. David Hinojosa Admann's work critically, and sometimes humorously, reflect on the circumstantial phenomena of the art market.<sup>3</sup>

### ***Selected Exhibitions***

MAGMA exhibition, Curated by Vanessa Souli Berlin, December 2017

Calvarios: DHAdmann Pop up Exhibition, Berlin, November 2017

Salon ACME Mexico, Mexico DF 2016

"Zentral Exhibition", Curated by Ianessa Norris, Schöneeweide Art Festival, Berlin 2015

"CCFAF Venice Biennale 2015 Presentation", Galeria Iks Moss, Berlin Mitte 2015

"Medium: Revisited", Galeria GH36, Berlin Mitte, 2015

"Das blaue vom Himmel versprechen" Curated by Roxanne Goldberg, Das Spreehoffe Projekt, Berlin Schöneeweide, 2015

"Solo show", Espacio de arte UCO, Queretaro, Mexico, 2011

"Mi vida hecha pedazos", Embajada de Mexico en Berlin, "Chile dulce & Pfeffis", Galerie im Regierungsviertel, Berlin, Germany, 2010

"Mi vida hecha pedazos", Embajada de Mexico en Berlin, Berlin, 2008

"De Rangos Arabes", Centro Cultural de España en Mexico, Mexico, D.F., 2008

Stockartist IV: Urban Affairs, Friedrichshöhe Brauerei, Berlin, 2008

Stockartist III: How dare you..? Friedrichshöhe Brauerei, Berlin, 2008

Stockartist II: Divide y Vencerás, CRUCE Madrid, España, 2008

Stockartist I: Plug In, Gallery OPEN, Berlin 2007

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<sup>3</sup> For more information, please visit: [www.dhadmann.com](http://www.dhadmann.com)