

4 - *The Supporters*,

Three looped videos, 50 minutes each, (Galerie Max Mayer, Künstlerhaus Stuttgart, Kunstverein Nürnberg).

The episodes are simultaneously displayed on the institution's members' websites:

<https://kuenstlerhaus.de/thesupporters>

(27.03.2021 - 25.07.2021)

<https://kunstvereinntuernberg.de/en/join> (27.03.2021 - 02.05.2021)

<http://maxmayer.net/info/the-supporters> (27.03.2021 - 25.07.2021)

and

www.buttonwood.press/thesupporters (from 25.07.2021)

*Produced in the frame of the project *The Supporters*, a financial circuit of support implemented between three institutions (Künstlerhaus Stuttgart, Kunstverein Nürnberg, Galerie Max Mayer).*

The three video episodes witness the precarious structure of the systems of exploitation at stake in the financial modes of support. By increasing the operative modes ruled by giving and receiving processes known in financial philanthropy, each episode work as a looping apparatus in which donations, sponsorship and compensations are echoing superficiality and alienation.

Shot in a closed-door space remodeled to mirror the different signatories institutions' offices (Künstlerhaus Stuttgart Kunstverein Nürnberg and Galerie Max Mayer) the video track the usually invisible financial gestures that lead the philanthropic mechanisms. The alienated characters are guided by the strength of generosity and auto-proclamation, taken by the loop of thankful speeches, swallowed by the claimed full disclosure methods which are hard to maintain.

The implemented rhythm leads each episode in a certain form of entropy and cancellation that consequently leads the whole three intensively interconnected episodes in a pernicious narrative.

While officially wandering in a pure excess, the repetitiveness witnesses, misses, or catches real operative documents from the institutions or borrowed from philanthropic resources. The transactional movements are disguised and embedded in various manipulative elements* or through suspicious gestures.

The episodes are displayed in regards to the philanthropic __ invisible while sur-visible, insidious, apparently clean, multi-layered __ postures. They operate backstage on the supporters' pages already existing on the institution's websites, they look similar and mime a certain exhaustion. A muffled madness, mute, starting and ending on the same painting depicting a wood furnace in fire...

*A catalog has been produced where __ aside from the overall negotiations processes around the legal agreement signed between all parties __ the script and the list of the works produced for the videos are gathered.