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# OPERATORANNA

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## CHANCE ENCOUNTERS #1: PIL AND GALIA KOLLECTIV



**CHANCE ENCOUNTERS** - the monthly interview with contemporary artists meets **Pil and Galia**.

**Pil and Galia Kollektiv** are artists, writers and curators working in collaboration. They studied History and English at the Hebrew University in Jerusalem for their BA and in 2001 graduated with an MA in Fine Art from Goldsmiths College, London. They are currently pursuing a joint PhD. in Art, also at Goldsmiths. Their research focuses on modernism, art and politics, irony and overidentification and the roles of work and leisure in contemporary art. Working mainly in film and performance, they explore the utopian discourses of the twentieth century and the legacy of the avant-garde.

Pil and Galia's work is extensively exhibited internationally and has most recently been shown in the Herzliya Biennale, the Berlin Biennale and the Montreal Biennale. Their solo exhibitions include Te Tuhi Art Centre, Auckland, The Showroom, London and S1 Artspace, Sheffield where they have been artists in residence, and in 2007 they were recipients of the London Artists' Film and Video Award.  
[www.kollektiv.co.uk](http://www.kollektiv.co.uk)

### How did you first decide that art was your path in life ?

We didn't really decide to become artists. We are both from Jerusalem, where we didn't really have art galleries. We had always been told culture would have to wait till after the war, and we rejected this entirely. We were drawn to films, music, books, etc. that seemed to go beyond the narrow concerns of local real politik and to propose a broader understanding of the intersection of culture and politics. We did not like the idea of art as an escape from all this, but we came to understand that culture was itself a warzone. Israel did not lack culture, but was deeply invested in a particular, nationalistic culture that we did not identify with. When we moved to London and went to Goldsmiths, we were overwhelmed with an art context that initially seemed quite alienating too, and we continue to feel

### ABOUT ME



#### Annabelle Boko

OPERATORANNA is a selection of the more interesting art reviews and latest art news from around the

world, including visual arts, design, music and fashion. CHANCE ENCOUNTERS is the monthly interview with contemporary artists. Annabelle Boko is a London-based cultural operator and facilitator. She specialises in creating contemporary art events and programmes that encourage cross-disciplinary practice, collaboration and exchange. Please submit your press releases and news for free to [operatorannab@gmail.com](mailto:operatorannab@gmail.com) - If approved, your events/news will be published in few days.

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estranged from the art market and many other institutions of contemporary art, but art remains the field best suited to permit the various things we are interested in to co-exist.

**What's your main interest as an artist ?**

We have many interests as artists, but art itself does not rank very high on the list. We are interested in instances of culture that transgress given contexts like the artworld, the music industry, theatre and so on. This interest coincides with our exploration of the relationship between art, politics and contemporary paradigms of work. As being interested in cultural production increasingly feeds in to post-Fordist labour (blogging being a prime example), it seems to us especially vital to ask how art practice can function critically in relation to the exploitation of being interested and interesting for value creation.

**Where do you get the ideas for your work ?**

In the film *Limitless*, a new drug makes the protagonist keenly observant of random chatter, news headlines, book spines, etc. He is then able to recombine bits of information into useful data from which he can then profit. As post-Fordist workers, we operate similarly. We have little faith in original ideas, but the ideas we collect from books, films, songs, newspapers, conversations and other bits of junk from the dustbin of history are recombined through the dialogical exchange inherent to collaboration. The impossibility of repetition demands that these re-enactments and re-contextualisations be re-evaluated for contemporary relevance and significance.



**What would you most like to make that you haven't so far ?**

A science fiction feature film.

**What do you think is the social role of art ?**

Art is itself a social sphere, so it's not like it comes to a social scene from outside. The social role of artists is in one sense no different to the social role of plumbers. In practice, art has many social functions, including - as a pricey commodity - social exclusion. But we think art also has the ability to denaturalise ideological discourses that insist the way things are is the way things always have been and can be. By figuring other worlds, art opens up the possibility of alternatives. If not quite social, this role is certainly political.



### What place does creativity have in education ?

Creativity is currently a feature of workers' training, so in education it functions as a transferrable skill. It is our hope that education can radicalise, as well as civilise, so that we may arrive at a more egalitarian society where education does not merely reproduce cultural capital that can then be converted into real capital.

### Do you think that by challenging conventional views, art can truly make a change in the public's perception ?

The challenging of conventional views is on the one hand exactly what art is expected to do, at least since the avant garde. It is therefore tempting to argue that its ability to change public perception is doubtful. However, since creativity is so deeply embedded in neo-liberal ideas about the production of subjectivity, perhaps it is also the perfect arena for questioning the premises of this regime.



### What are your future plans and projects ?

We are about to open the second season of exhibitions in our gallery, xero, kline & coma, we have a few gigs coming up with our band WE, we are trying to finish our PhD. and we are working towards an exhibition at PSL in Leeds and a live project in Amsterdam, to name a few things. We've also been threatening for some time to make a painting.

Thank you very much.

Posted by Annabelle Boko at 02:16



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