

for the last year or so, some people i know, and more than a few that i don't, have been asking me why i call it that. they kept giving me reasons why i should call it something else. and i kept telling them that that just didn't matter. in fact, i think i made it pretty clear that calling it something else is not a suggestion. calling it something else is like calling a tree a tree, or calling a dog a dog. it just isn't. i guess when i type "suspended electric infrared heater for garage workshop" i also think of a sound, and i see it as a sound. "heater" is part of that sound. is it an important part? i'm not sure. is it a weird name? i'm not sure. does it sound cooler if i call it something else? i don't know. but i know that i am not even going to bother to try and change the name because it just isn't that important. in 2012, garage launched garage vitamins, a series of short documentary films made by garage staff and curators, each discussing an aspect of the museum's exhibitions. this year saw the launch of garage vitamins no. 4 , which explores the theory and practice of rebuilding a community after a disaster. next up for garage vitamins is an interview with the artist for his project dead next door . i'm a moscow-based curator, writer, artist, and phd candidate in the philosophy of art at the moscow school of social and economic sciences. i'm interested in what art and art practices can do to re-imagine social life in a changing global context, and the power of the art object to reflect on the conditions of its own creation. my interests include conceptual art, contemporary art practices, art, theory, politics, gender, and the visual arts.

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Gt5 Garage Editor 2.11

guiducci told wwd that she takes pride in her understanding of the creative process. "its my job to make sure that the magazine is in the most creative place it has ever been," she said. "its exciting to have the opportunity to make a magazine i want to work on." as for the future, along with her position at fashion, guiducci told wwd that she would stay on as a consultant at garage, and will have some creative input. "its a hard balance," she said. "garage is wonderful, but fashion is the company that allows me to do what i really want to do: focus on visual and editorial content. when you have a company as large as fashion, you have to be a jack of all trades. over the next year, i will be really focused on the editorial side." guiducci told wwd that she felt the best part of her job at garage was giving readers the opportunity to be creative. "i want to try to help readers explore their creative side and walk around in their own thoughts," she said. "i want to make sure they have the ability to experiment." guiducci joined fashion in 2016, then spent a year developing the special features for the magazine. "she really helped elevate the magazine's visuals," fashion editor-in-chief mario sorrenti told wwd. "we made some great covers and editorial stories this year." for its first three months of operation, the museum faced a cash flow crisis due to its inability to provide free admission and to recruit sufficient public staff. in 2015, the museum increased its admission prices to lessen the impact on admission revenues, but this had little impact on the revenues. the museum's changing institutional profile has become a major threat to its long-term viability. after all, museums are not only places where you go to see paintings and sculptures but they are powerful institutions that change the way people understand art and society as a whole. in such a precarious position, museums will need to be flexible, experiment, and have the guts to change their ways of doing things, in order to survive in a changing world of arts." 5ec8ef588b

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