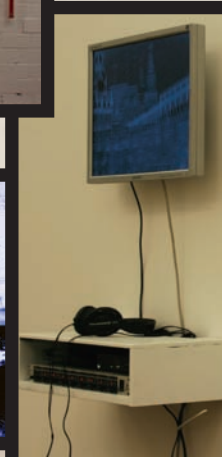
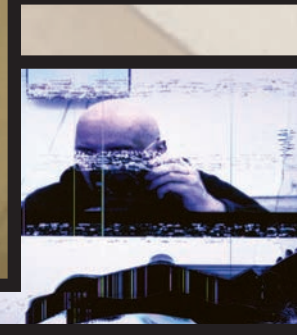
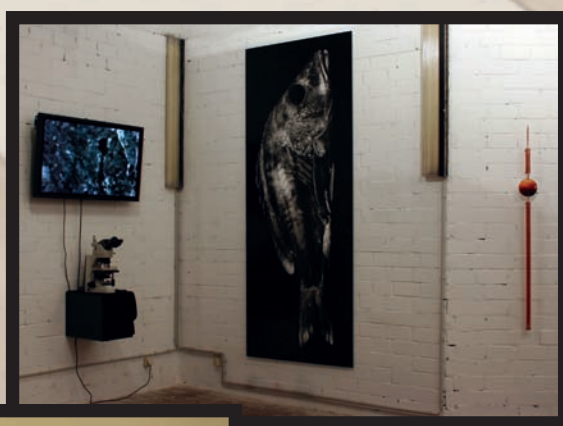


KUNST MUSS KOSTEN



WACH)RE KUNST

TRUE ART
TRUELY MERCHANDISE



Art|Basel|imlovinit

STATUS QUO

For over two hundred years, the term „commodity“ has been used to refer to anything that is tradable. This (neo-)liberal definition of a commodity as an elementary economic unit within the context of a free market economy has come to the end of the road as far as its physical, political and ethical limitations are concerned: It would seem that the global finance system is no longer viable without state support. As a commodity in itself, money has forfeited much of its own value and the confidence placed in it by consumers. Yet despite a surplus of artistic production, works of art are fetching record prices, which results in their being treated as speculative commodities for long-term investors.

ARTISTS IN FOCUS

How are artists to react in the fact of such obvious and yet inscrutable relationships? How to proceed when the production of art has become comparable to a shopping spree? What is to be done if collectors and producers of art are able to transform themselves into heroes of consumption, always on the look-out for new sensations and provocations?

ART AND INTERPRETATION

At first glance, the interpretative value of „art as a commodity“ seems to be the only remaining aspect of its existence that still keeps it at some remove from the play of market forces. Has art become nothing more than a playground for the adult world of turbo-capitalism? Is the interpretative value of art really enough of a difference to make a difference? Is the interpretative value relevant as an informative subtext if art is regarded purely as a „commodity“? Is it even worthwhile examining art from the point of view of veracity if the principle of playfulness, of „how“ it's done, of authenticity, is the primary and short-lived focus of attention that determines the basic themes, the substance of this commodity?

ART AND ATTENTION

Contemporary art is often described as „colorful“ and „comprehensive“ - terms that are clearly linked to an awareness of market forces and their role as the single most important factor when it comes to attracting the public's attention: art has become just one more commodity.

Just as a „commodity“ has been acknowledged as constituting a basic component in a free market economy that exists independently of good or evil, this new approach to art as a plaything in this same arena and subject to similar preferably mathematic-statistical formula completely fails to take account of the ontological difference between „truthful“ and „false“, between „real“ and „virtual“, between „commodity“ and „non-commodity“.

ART AND (AESTHETIC) GAMES

In the midst of all this confusion, it is hard to work out exactly where the artist's competence and responsibility lie - as well as those of the interpretative agent. Has art not always been a playground on which all players and co-respondents mingle regardless of their responsibilities? And does not this same playground exist as a deregulating area in which self-imposed rules and limitations may be transgressed? How is such an approach to the free and playful creativity and (aesthetic) perfection of „true“ art to be matched with an understanding of artwork as a commodity. Has art become a industry? Do works of art not circulate within our economy like any other commodity? The logical consequence of such an argument would be the conclusion that any qualitative differentiation between regular commodities and art works is no longer tenable. A quick look at the history of artistic ready-mades from Duchamp to Pop Art and beyond would seem to confirm that the boundary between art and commodity has long since ceased to exist. Consumerism, mass-culture and other contemporary lifestyles have now extended far beyond the borders of western society and been elevated to universally valid art forms.

ART AND ITS PROFLIGATE ECONOMY (OF THOUGHT)

Nonetheless, it seems appropriate to ask the following question: does the fact that it has become impossible to establish a qualitative difference between art and other commodities mean that art can now be justifiably regarded in quantitative terms, thereby transforming it into a calculable statistical factor within an economic or game theoretical context? If this is the case then we can also ask ourselves why this has not yet been accomplished by economists? Time and time again, bankers have foundered on their boundless greed - the Lehman Brothers are just one of many examples - and the same applies to art speculators. In this setting, art reveals itself - and there is a certain correlation with the notion of game-playing here - as characterized above all by an extravagant use of thought processes. To put it more positively, it is generous with its resources: no greed - no need to save and vice versa. Against this background „true“ art and „art as a material commodity“ appear linked to one another in a playful alliance full of serious intent, statement and significance and yet still negotiable and calculable, albeit only through the rear-view window.

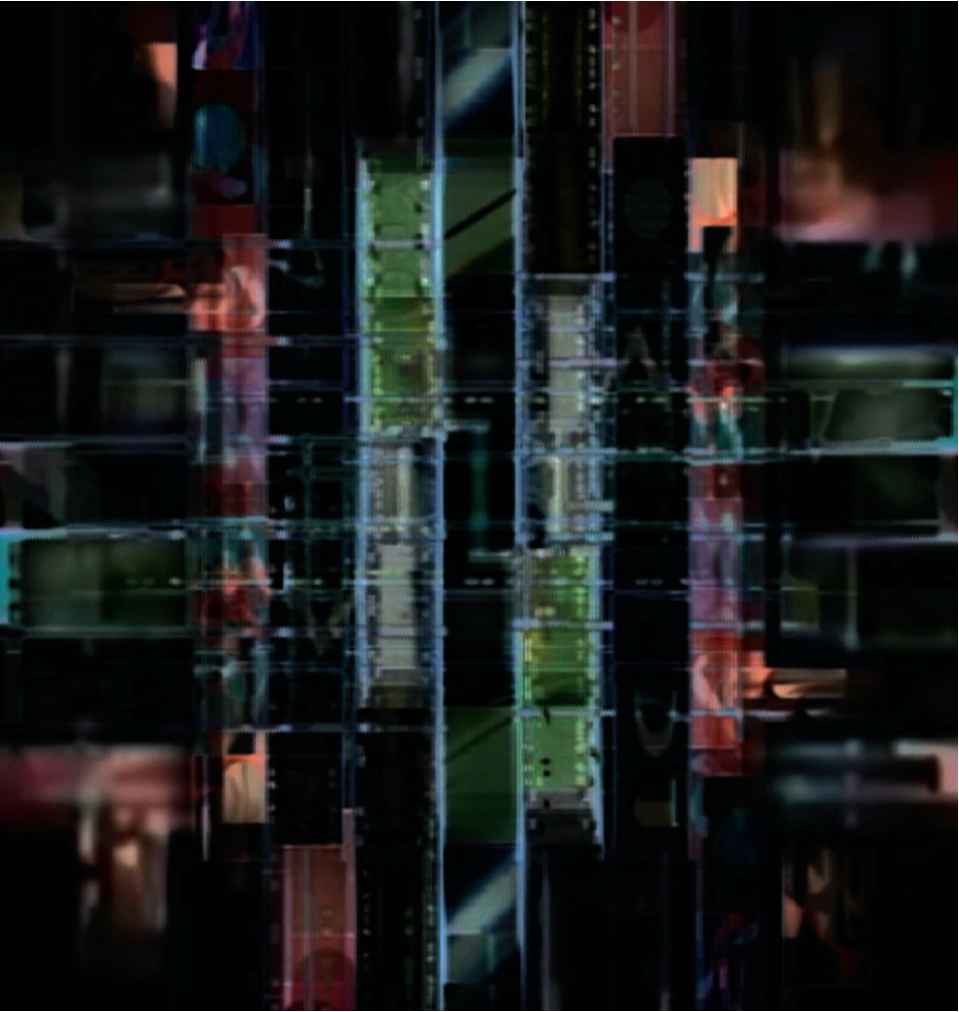
* * * Maybe we have arrived at the point at which we recognize that the free market economy and art itself are both subject to limitations imposed by a one-dimensional, calculable logic of programmability?

Slavko Kacunko

Exhibition November 12th 2008 - February 4th 2009

Artists:

Georgi Begun (Germany) www.georgibegun.info
Barbara Caveng (Switzerland) www.caveng.net
Michel Couturier (Belgium) www.michelcouturier.com
Heiko Daxl (Germany) www.daxl.org
Alexandra Dementieva (Belgium) www.alexdemientieva.org
Democracia (Spain) www.democracia.com.es
Chus Garcia-Fraile (Spain) www.chusgarciafraile.com
Sabine Kacunko (Germany) www.sabinekacunko.de
Victor Kegli (Germany) www.emerson-gallery.de/44.0.html
Shahar Markus (Israel) www.collect.co.il/content.aspx?id=410
Jung Me (Corea) www.jungme.de
Eugenio Merino (Spain) www.eugeniomerino.com
PSJM (Spain) www.psjm.es
Aleyei Shulgin, Aristarkh Chernyshev (Russia) www.electroboutique.com
Monika Weiss (Poland/USA) www.monika-weiss.com



Symposium X-OP (Exchange Project for Art Operators and Producers) January 26th - January 29th

Ingeborg Fülepp (Croatia/Germany) www.fuelepp.com / www.mediascape.info
Heiko Daxl (Germany) www.daxl.org / www.strictly-berlin.de
Petar Tomaz Dobrila, Aleksandra Kostic, Petra Kaps (Slovenia) www.kibla.si
Georgi Begun (Russia/Germany) www.georgibegun.info
Andreas Leo Findeisen (Austria) www.transformingfreedom.com
Gonçalo Leite Velho (Portugal) www.ipt.pt
Eva Emenlauer-Blömers (Germany) www.berlin.de/projektzukunft
Isse Karsten, Tero Nauha (Finland) www.taidekoulumaa.fi
Susa Pop, Mirjam Struppek (Germany) www.publicartlab.org / www.interactionfield.de
Evelyn Mürsepp, John Grzinich, Svetlana Bogomolova, Toomas Thetloff (Estonia) www.moks.ee
Selda Asal, Serra Ozhan (Turkey) www.apartmentproject.com
Slavko Kacunko (Germany) www.slavkokacunko.de / www.medienkunst.thedocks.de
Jerica Zihler, Djanino Bozic (Croatia) www.muzej-lapidarium.hr
Darina Alster, Terezie Chlilbcova (Czech Republic) www.ciant.cz
Marko Kosnik (Slovenia) <http://web.me.com/marchegon>
Don Ritter (Canada/Germany) www.aesthetic-machinery.com
Jan-Peter E.R. Sonntag (Germany) www.sonarc-ion.de
Henry Stag (Germany) www.soundofcities.com

Special Events:

„Expulsion by Expulsion“ - Life Performance by Monika Weiss (New York/Warsaw) – Friday January 9th at 7 pm
„Expulsion“ – Installation from January 9th till February 4th 2009

„Electropera act 1: Parahouse_12“
artistic event in the course of x-op project by Egon March Institute and partner productions at „Studio Martina Schumacher & Joulia Strauss“ in the Ullsteinhaus, Mariendorfer Damm 1-3, 12099 Berlin – Monday January 26th at 8 pm

ConcentArt e.V.

is a Space for Projects and Exhibitions in Berlin Kreuzberg:

ConcentArt e.V. (a non-profit art association) was founded with the aim of promoting and realizing specific projects
The association's primary objective is to enable the cost-effective and concrete realization of projects. In addition, the thematic content implicit in these projects will be thematized, encouraging debateand discussion of the social and moral values and issues addressed by individual works.

In lieu of statutes

This art association does not see itself as a clearly delineated group of artists dedicated to the „canonization of its members and constitutive rituals.

We do see ourselves as a fundamentally open group, similar in ethnological terms to a pack of animals, where those artists who feel called upon to do so can place their creative forces under the banner of a given topic. The sum of their artistic questions and answers forms the bedrock of an exhibition.

Art should be a „plumblin“— a „seismic discipline“ when it comes to the diverse possibilities of expression inherent in the various media at its disposal. We are interested not so much in the „objectives“ pursued by our association or individual exhibitions, but more in the methodology selected for individual projects.

www.concentart.org ConcentArt e.V. Kreuzbergstr. 28 10865 Berlin +49 (0)30 70071645

X-OP (Exchange Project for Art Operators and Producers)

is a gradually growing network of artists, researchers, operators, produces and centers with the aim to establish European platform for creation of art and exchange. With its places, spaces and user accustomed technological infrastructure it fosters mobility of artists, theoreticians and producers. It is built to strengthen the pan-European collaboration, common production and interdisciplinary approach to art.

Therefore the artistic realisation will be outlined by various segments of creators, from practical to theoretical, each of them contouring his/her professional skills and preferences. So the production will result in a complex artistic procedure to build the art-work that will consider all aspects of approaches and will consist of all necessary elements and needed parts and facts to be ready for touring around and showing in all possible spaces.

The present-day digital era created the technical preconditions for the conception, editing, archiving and the output of hitherto separate areas of artistic production on the basis of a common code. Artistic goals are always positioned at the limits of available technologies. The boundaries of the possible have grown significantly wider, placing the longing for the Gesamtkunstwerk, the total work of art, into focus again. On the other hand, the perils of arbitrariness are lurking, of linking of ever-ything with everything else, of the "white noise", the senselessness of the information overflow. But also new ways of discourse, of work and interaction, already announced years ago by the media enthusiasts, appear at the horizon. Crossover art forms are emerging.

www.x-op.eu

mediainmotion.de - daxl & fülepp GbR consulting and production since 1990 active in the field of moving image, media-art and digital applications.

www.mediainmotion.de



"This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein."

