

Art:Relations. Revisiting Crucial Concepts

Section V: Creation

Concept: Marta Jecu

This workshop explores creative processes in contemporary art, especially regarding art forms, which do not manifest themselves any more through auctorial works. Rather than advocating a personal position through their works, the artists search to inspire new ways of thinking. In creative processes, where works of art emerge from which the author withdraws, the work of art as product (i.e. happening, event, object) loses its relevance. The avoidance of a product, understood as destination and result of the creative process, originates from the notion that art only emerges from the constitution of relationships and can be reshaped in other configurations of relationships.

Works that originate in such a way are *not* open – in the sense of works completed through an “interactive” audience participation. Instead they are temporary, transmutable manifestations that don’t outlast as product. They are no longer the carrier of subjective conceptualisations. They don’t express definite statements and can therefore change their shape and form freely. The meaning of the works emerges relationally within the constitution of relationships between different contexts or concepts. It is much rather about a withdrawal of the artist from specific situations and about the creation of connections between *possible* situations. Such works are a provocation for a shift to further possible conceptualisations, rather than a definite statement.

Artists such as Tino Sehgal, Philippe Parreno, the architect Rafael Lozano-Hemmer and projects like *The Mobile Academy* not only unfold a new method of dealing with art, they argue that this problem is immanent in art. Independent from their form (dance, construction, dialogue etc.), their works exist due to the claim that the possibility of unpredictable contextualisation is something internal.

How can creation be understood in works which are functioning rather sequential and which don’t reveal a linear continuity of their manifestation? And how can the audience’s creative participation be theorized in view of art forms, which can no longer be grasped through their products?

Abstracts

Jenny Doussan

On the Specific in Art

In his 1982 survey of the place of negativity in Western metaphysics *Language and Death*, Giorgio Agamben elaborates on the schism between indication, showing, and signification, saying, upon which the meaning of being is situated, which he defines as the taking-place of language—an object-less purely self-referential being that precedes every thing. However, nearly ten years later in *The Coming Community*, Agamben introduced a revised model of the taking-place based on the Platonic Idea that recuperates the object as that which being must necessarily accompany. This reconstruction reflects Agamben's attempt to overcome the enduring presence of the metaphysical tradition, often replicated by discourses that attempt to work outside of it.

In contemporary art and curatorial practice, this may be said of the increasing emphasis on participation, which displaces the object in the attempt to move away from antiquated notions of transcendence of the work of art. In its minimal pure object-less being, the concept of participation echoes Agamben's initial definition of the taking-place. An adverse affect of this trend as curatorial method can be a groundless and imperious demand upon the viewer to actively create meaning, a burden that excludes the possibility of indifference that should be every viewer's right—a right to not participate.

Following the shift in Agamben's logic regarding the taking-place, is it possible to restore the object to the discourse of contemporary art without regressing to older art historical models founded on authorship and connoisseurship? Based on Agamben's reading of Plato, this paper intends to explore the possibility of reconceiving the role of specificity in the object in considering artistic practice, but as an unqualified specificity—a place of meaning, itself empty, but delineated by and inextricable from the work itself.

So-young Park

Ideal Author and Ideal Audience

I propose that art is a way of communicating, and I am examining how an artist makes judgements when she attempts to communicate her intention to the audience. However, unlike general communication, which aims to be clear, artistic communication requires ambiguity of intention. I call this ambiguity the “openness” between what is intended by the artist and what is received by the audience. I suggest the artist should modulate the degree of openness to find its optimum point. Openness in artwork allows the audience to construct multiple possible interpretations of the

artist's intention. The audience educes these possibilities by analysing the perceptible form of the artwork. My thesis aims to understand and explain the phenomenon in which the artist makes judgements for the purpose of openness.

As part of my study, I examine the relationship between audience and artist in which each imagines herself in the other's position. The artist has to view her artwork from the perspective of an audience in order to make judgements concerning openness. On the other hand, the audience has to presuppose an artist in order to search for the intention of the artwork.

For both, the counterparts - audience for the artist and artist for the audience - are ideal rather than actual. The artist conjures up another self to observe the artwork, and the audience makes assumptions about the artist who created the artwork with a certain intention. Both the artist and the audience imagine the other's part, creating ideal versions which are not present in the actual world, but only in their minds.