

summer 1993

exhibition

le principe de réalité

Anya Gallaccio
Gregory Green
Karen Kilimnik
Douglas Kolk
Charles Ledray
Max Mohr
Philippe Parreno
Philippe Perrin
Julia Scher
Lauren Szold
and
Henry Bond

argument

Schematically speaking, one could say that the eighties attained a main point of representation in the form of generalized simulacrum, virtualization of the world, simulation and dissimulation of things, objects and goods of the real. The world was far beyond the mirror of the media, both in the sense "circulation of spectacular signs" as in the spectacularization of exchanges.

In the beginning of the nineties, new propositions occurred which broke the representation circle in order to allow (in the worst sense of the term) the irruption of the real into the field of art, in other words : into the place where art takes place. These propositions widely transgress the established categories and lead up, not to an equivalent or a metaphor of the violence of the world, but to the real forms of this violence, be it of social, moral, political, economical or symbolical art.

This does not signify a return to reality, it simply underlines one of its new aspects, freed from mediation and aesthetic hindrances.

Questions of evil, death pulsion, destruction of reason and sensibility are thus completely renewed and one has to deal with situations resulting from offensive interventions which are as many unbearable answers to the unbearable hardheartedness of the human being. As if reality of alienation and alienation of reality were nothing but two sides of a new kind of ready made that art would forge into arms.

opening times : 04.07. - 03.10.1993, 1 pm - 7 pm
opening : July 3 at 6 pm

Commissary : Christian Bernard, assisted by Axel Huber and Francine Stoecklin