

Press Information

DIALECTICS OF APPRECIATION

EULENGASSE Lead topic 2019

In 2019 the main theme for discussions and exhibitions at EULENGASSE is about recognition in the art context. Recognition is to be understood both as an appreciative perception and attitude of artist as a person, as well as an economic recognition of artists, their diverse work achievements and values. In addition to the reciprocal relations between the protagonists of the art establishment, we also address the relationship between the art world and the framework of the entire society.

A few decades ago, as the visual arts became anchored in contemporary culture, there was more room for exhibitions, and as a result more people became more involved in artistic practices. With the expansion of the scene, more actors came to stage, creating superstars and artists with great success – but what about quality of their work? We now have many invisible and unrecognized artists around us; is there indeed lower quality of their work? It became clearer that the success of an artist has more to do with (self-)marketing, networking, and the worth of an art work is more and more depending on other actors (journalists, curators, gallery owners, supporters and countless friends, etc.).

The dialectical aspect of the year's leading topic results from diverse ideas about artistry – both from people inside and outside the art context. For example, there is still the romanticizing cliché of the artist as the individual genius drawing from nowhere, whose presence and inspiration society likes to make use of. On the other hand, artists are often not taken very seriously in reality – especially economic – needs, their works are often not received adequately, and the processes of creation are not understood as accomplished work.

With actors from art theory, mediation and art trade, with art collectors, philosophers and artists, and with recipients and exhibition visitors we focus on the differences, ambivalences and contradictions of the art market and its effect on artistic creation and action. With various exhibitions and other discursive events, we want to clarify what it is all about: is it self-reflection and self-assurance as an artist? Is it about the external perception of the »art context«, i.e. about the recognition by the »establishment«?

And then we also have the »independent scene« here: so, in relation to EULENGASSE, is it about recognition as an artist-initiative? For their artists is there a place somewhere between »open studio« and mega-event? Does the independent scene really differ from the art scene in general? What is success? And how do we deal with the lack of recognition?

Questions, doubts, incompatibilities – it's probably about the contradictions of appreciation and recognition. Could antagonisms be dissolved by a transfer into something new? What are the corresponding expectations of the various actors, can they be satisfied at all? Such questions and other specific dynamics of the art context and their effects on artistic creation and action will be the subject of EULENGASSE in 2019. According to Hegel's understanding of dialectics as a method of juxtaposing contradictorily positions, through which synthesis leads to a new agreement, we make use of dialectic as a form of conversation, as a means of conducting conversations, in order to view and openly discuss in linguistic and artistic confrontation the proverbial two sides of the coin. In exhibitions and other event formats we will explore the question of appreciation in relation to artists and their work.

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Ausstellungsraum EULENGASSE

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