

The Jackson Pollock Bar is concerned with the „installation“ of theory.

The theories of theoreticians and artists, and indeed the theoreticians themselves, no longer form a neutral abstract background to the aesthetic. They have developed so as to constitute its material.

The “aesthetic” has become discursive and “discourse” has become aesthetic. Theories and art works are thoroughly distinctive only in so far as first-order levels of observation (in the sense of cognitively active seeings, hearings etc.) are identified in logical and qualitative terms.

The paradigm of the work of art as the privileged constituent of “the exhibition” is no longer tenable: the world has become an exhibition which consists of observations. Theories which develop a consciousness of their position in the course of a communicative process must necessarily pay attention to the way they are observed: they must be exhibited !

It is important that the installation rupture the sense of theory as something authentically direct. Through this rupture an awareness of concreteness and artificiality together with contextuality is created;

This facilitates the production of observations of a second order type.