

Theses On The Ontology Of Contemporary Art

- 1. The place of exhibition of modernism was the place of production of postmodernism (Art & Language)**
- 2. The exhibition is the medium of art that has become an autopoietic system**
- 3. The exhibition is the subject of postmodern art production**
- 4. The artist of the postmodern production is the curator**
- 5. The figure of the curator is already used up. It is replaced by finding commissions, which in turn are appointed by advisors**
- 6. Art has split into market art and curatorial art (Ullrich)**
- 7. Market art has drifted into the state of neo-feudal high performance art, a decorative fetish - curatorial art is university art and is in the process of ideologically dissolving the concept of the work of art**
- 8. Curatorial art mimes in the medium of exhibition the exit from the system into foreign reference**
- 9. Deconstructivist commissions of finding charge "the foreign" with the task of curating**
- 10. The delimitation of the relations of observation - from the frame to the museum to the white cube to the system medium exhibition - as ART UNLIMITED finds its limit in the abolition of the concept of work**
- 11. The process of dissolution of boundaries is completed**
- 12. The system has recognized itself as a system. Operation and self-description have imploded**
- 13. The postmodern works are their own self-description - this is the more critical sense of Art and Language**

14. Art is about relations of observation

15. The most false terms applied to art are creativity and aesthetics

16. Before the death of God, "seeing and the soul" ruled - after the death of God (around 1860), exposure to observation reigns (Groys)

17. The exposure to the observation is the medium of the self-design.

18. Ontologically, it is second-order observation: the observation of observers, "as if"

19. Second-order observation is toxic

20. The world becomes its self-exhibition: a spectacle, a staged narrative

21. Ontologically, the transition from consciousness to communication takes place

22. Art becomes communication in the medium of exhibition: the e-flux information service

23. For example: the choice of Ruangrupa as curator of documenta 15 was an ingenious coup of the search committee. In doing so, it solved both the question of foreign reference and the overcoming of the work-form of art. The foreign is taken over by the Global South, the work resolution by Lumbung.

24. The symbolic deconstruction work of art - from the reflection of the representation, the contexts, the participants to the use - is completed

25. It lives on now misunderstood as applied deconstruction in political art and in woke culture

26. Activism is also mere communication

27. In political art the transcendental "observer" becomes "citizen" (Bruguera)

28. Political art is the soft power of the refeudalization of the structure of political publicity

- 29. The "end of grand narratives" (Lyotard) has arrived in the mainstream with the buzzword "narrative" and is being applied. "Narrative" is becoming inflationary and contentious. With it, the awareness of the fictionality of fiction and of the reality of reality disappears.**
- 30. What was phenomenology of mind becomes multiplicity of arbitrary narratives**
- 31. The deconstructivist gestures of modern art were pure methodology.**
- 32. There is nothing to apply to them - neither as a medium nor as a model for activism**
- 33. The use of the system ? Information !**
- 34. The mode of appearance of the system is the synchronization of the programs of the institutions**
- 35. Information societies have no more ontological questions. They are built flat**
- 36. The lack of ontological consciousness is replaced by morality and "attitude"**
- 37. The exhibition system - the hardware - holds together the differentiated narratives and gestures and hides art**
- 38. This is the time for PASTORALE (Art & Language). It marks the backside of all conceptual art**
- 39. Pastoral is "private". It formulates the (other) use: „Interesseloses Wohlgefallen“ of the second order (Kant)**
- 40. Pastoral marks the end of the ART UNLIMITED era (1972 to 2022). It corresponds to the end of the dominance of the dollar and to the rise of the BRICS countries.**
- 41. When the European governments in 1913/14 started to lose the last bit of sanity, when the European gold standard was abolished in July 1914, it was clear to Duchamp that in the future one would have to speak of art and applied art in a new sense (Miller).**

42. When culture now is „awakened“ it is time for art to get dry

**43. The more semantically postmodern, the more structurally modern
(Luhmann)**

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