

Question Marks in a Blurred Grid

The originality of form, the postmodern art again a hot issue, can an object illustrate a conceptual idea? These and other burning issues are reflected upon by curators Matyáš Chochola and Alexandr Puškin in their exhibition project with a selection of artworks by Czech and German artists.

A change is expected to be prepared beforehand. Once the change is happening, it means that it has already happened in the present future. Thus an ambiguous, hardly recognizable period occurs between the moments the change starts and when it finishes.

While some fields of art have been able to fully embrace certain social and political functions, such as forming the language of human thinking, manifesting spiritual power through material means, safeguarding social status or enabling participation in eternal ideas (approaching the ideal of divine beauty and the like), or forming certain micro-social subcultures, others still waiting to be duly interpreted, as well as discovering the art field's abilities to utilize its variety of potentials. Thus e.g. the core of the meaning of a sculpture will probably continue to be derived from the archetypal function of a magic symbol, while the socially engaged art has the ambition to use itself as a political weapon.

If we can imagine a situation in which a statue as an object serves to illustrate a conceptual idea, can we imagine vice versa, e.g. a postmodern ideal being illustrated by the medium of a politically engaged art?

Words are substitute symbols for things, conditions and phenomena of our world. Collocations are such combinations of words when one gives meaning to the other and thus their intertwining and semantic regrouping occurs. If we create a collocation lacking logic, there is a chance to newly apprehend the original words or to reinterpret their mutual relationships.

Thence the quality of information may be replaced by the quality of relational variety. The same goes for artworks which have the inner option to replace their strictly given (solid) information with the possibility of an open meaning emerging from a whole network of relationships and their connotations.

Yet is it really necessary to change meanings and effect of things when it is enough to create again and again new pictures out of them? Then the meanings accepted in this context are just short lived and virtual.

In the intricate network of original and borrowed meanings the difference between a formal originality and its opposite disappears. Which clearly implies that nothing has been found yet to refute the principles of postmodern art. However a variety of opposing platforms has emerged in the course of time. A fanatic of the free style finds a free branch. An invisible manner is born with the taste of modern clumsiness – stairs leading nowhere, a mirror that reflects nothing.

We ponder those tendencies of our time that try to surpass this situation and, with their help we fly away to an alien planet. Are we then disappearing with the postmodern mist behind our back?

When working with the real things in an unrealistic way, there is a chance of creating an anticipated ambiguity and new obscurity. It is simply a principle of auguring the unknown. The artworks as projectors of hologram ideas become fortune-telling stones. We are the ones to understand their interpretation. They are like a mirage at the desert's horizon . . .

Curators: Matyáš Chochola and Alexandr Puškin