

EVERYTHING IS WRONG

Kunsthalle Palazzo, Liestal

August 26th to October 6th, 2006

Invited Artists:

Marc Bijl (NL), Jane Brettle (UK), David Casini (IT), Gregory Forstner (FR), Christian Gonzenbach (CH), Mona Hatoum (GB), Jean-Pierre Khazem (FR), Cyril Macq (CH), Henrik Plenge Jakobsen (DK), Elodie Pong (CH), Rachel Reupke (GB), Didier Rittener (CH), Devorah Sperber (US) et Susanne Weirich (DE).

The polemic around the crisis of Contemporary Art began in 1991. However, the books on the subject are still being published today, and therefore, the crisis is far from over. In my opinion a number of questions present themselves.

The root of this crisis evolves around three main axes.

Firstly, the critique of the concept of aestheticism.

Critics believe Contemporary Art does not convey an aesthetic emotion. The work brings nothing, and thus it is not necessary for the contemporary artists to be talented. In short, Contemporary Art is 'nonsense that anyone can do', and as the art critic is outgoing, we do not have any aesthetic criteria to evaluate artworks.

Secondly, the critics confirm that Contemporary Art is lacking substance. It is empty, void, boring and is not critical any more. Contemporary Art only exists because of fakes – and intellectual art critics who are greedy for power and money. Art becomes just an 'interesting' commodity in the market. It is thus about an art world conspiracy and its international resources.

Thirdly, criticism confronting history.

There will be a rupture which will generate an art unavailable in history, utilizing forces randomly to create 'newness'. In conclusion, Contemporary Art will be cut from the audience, who don't understand anything because there is "nothing to understand".

The title chosen for this exhibition 'Everything is Wrong' does not refer to Contemporary Art in itself, nor to Art in general. It refers to the critics' writings on Contemporary Art. This exhibition offers different thinking put forward by Swiss and foreign artists on other pieces of art from different eras. This way of art creation allows the contemporary artists to analyze art in the light of other topics like social criticism, politics, history etc. and to demonstrate that they defend human values and question our everyday lives while covering themes and genres recurrent in art history.

The artists, who subscribe to this aesthetic appropriation, have thus consciously chosen to have their beginning, where others artists have their end. It is a way for them to inscribe in the continuum of art history, and thus we find ourselves able, in a second degree era to play with the history of the image.

A way for me to answer this polemic is with this exhibition to demonstrate that the pieces of art made by contemporary artists make sense. That they are innovative at the same time as relevant to history. That their art pieces provide us with aesthetic feeling. That they have substance and that there has not been a break which radically detaches Contemporary Art from its predecessors, but that a linear evolution in art has taken place.