

Are they dealing with what you would consider media art strategies?

First of all, I have in a specific sense a distinct reservation against the notion of 'strategies' for its operationalizing aspect in regard to the production, maintenance and preservation of art.

Nevertheless, if one once to renounce from this, of course any attempt to suspend, or bracket certain convention or operationalizing aspects, this is precisely what becomes ones' strategy.

This desire to free art (conceptually) from cultural industries can of course lead to such weird constellations like Adorno thought of: that the work of art should refuse any communication with a public, to deny its reception through and in terms of a cultural exploitation / conversion so to say, in order to safeguard its autonomy which should lead to its delimitation but lead to a paradox conflict situation with its thoroughly enactment as a *fait sociale*.

Well, the avant-garde movement were well aware of this crux, and avoided "the processes of the aesthetic being absorbed by the cultural"¹. So, rather than renounce from any strategy, possible exploitation through the cultural industry, objectification, functionalization or rationalization whatsoever, they thought of ways to line up with what is called subversive artistic strategies. Subversive in the sense that they kind of infiltrated their contemporary debates, discourses and cultural and social structures and strived for reversing them or putting them "on the spot" in their presumed totalization, finality. Searching, exploring, staging and putting on a scene the ruptures, flaws, paradoxes, inconveniences they inherited.

This had to do among others with the notion of *experience* (our alleged access to the world, its deconstruction), which was diagnosed as in a waning, decay, or even loss of any meaning.

Stylistic means and strategic parentheses could be the shock, shocking, alienation, dismantlement of the canon and the tradition, contraction or omission, oscillating and so on.

The artworks shown are dealing with *movement, performances, the gestural, the body & more*. They are truly *interventions, practices* of invention, *poetics* of translation, transformation and irritation -- They're elaborated, and sophisticated responses and they take / make up position.

They're strategic in a specific sense: debate-oriented, and in dialog and circumspection with a historicity and tradition, they know from the weight they carry – the influential and critical artistic (public) reception categories for example. And yet they each one of them enacted, staged, performed, judged or questioned something which was entrenched altogether with their recipients or partakers; not only to unmask or exalt but to share a *real(ity) with them*.

Strategies, occur herein as practice out of an artistic *experience/experiment* – a singular strain of a *real*

fog, fuzziness ---

Diller Scofidio Blur Building, 2002

Anthony Gormley Blind Light, 2007 Anthony Gormley, Blind Light

Sebastian Wolf, Michael Kugler Brume, 2015 Anthony Gormley, Blind Light

water, the sea

(Tele-present) Water (2011, David Bowen)

rain room (Random International 2012)

movement, kinetic structures

buoy (Julius von Bismark Die Mimik der Thetys 2019)

light architecture (James Turrell A space that Sees)

Zoological (2017), flying spheres

Atelier Latent Spaziergangforschungd

performance, performativity

The Yes-Men, Men in Gray, Ego-centric, Warschau-Frankentsein

Carey Young I'm a Revolutionary 2001

Andrea Fraser Untitled (2003) and other works

¹ <http://journals.ltn.lodz.pl/index.php/Art-Inquiry/article/view/115/93>