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## **The emergent artistic object in the postconceptual condition**

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Propositions with **The Emergent Artistic Object in the Postconceptual Condition** (Jack Segbars)

1 Artist, curator, theorist and distributing instance (platform, organisation etc.) are artificial partitions through which a misleading institutional and subsequent political division of labour is upheld.

2 In order for the field of contemporary art to become more coherent, it first needs to identify and to address how its actors interact and how their interaction is shaped by epistemological and operational differences.

3 By compromising the free exchange between poiesis and aesthesis, capitalism compromises the basic framework of conditions that is required to be able to speak of art, and equally of true politics.<sup>1</sup>

4 The idea of transdisciplinary production is well accepted within the art field. What remains underdeveloped is how the field itself is perceived, and how it communicates and interacts with the realms of governance, politics and the public.

5 As long as art systems affirm the primacy of experiential subjectivity expressed in art objects without looking into the political set up in which these are produced, the political dimension of art remains obscured.

6 If Paolo Virno is right in claiming that a categorical division between aesthetics, labour and politics can no longer be made in cognitive capitalism, emancipatory politics is a matter of aesthetics.<sup>2</sup>

7 The formal notion of distribution within capitalism needs to be acknowledged and addressed in institutional artistic production. The expression of the *dismeasure* between the hold capitalism exerts on the forms of life and those subjected to this rule then becomes the task for the assembled institutional author. This is than how we must speak of a politics of aesthetics in an expanded sense.

8 The operational authorship must be shifted to the infrastructure of organization. The idea of the artist as privileged inventor of artistic originality (in terms of a myth of creation) therefore must be revised or discarded.

9 The notion of an expanded authorship implies that the actors in the wider production sphere of the art-object (governance, politics), as institutional co-producers, become co-author.

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<sup>1</sup> Jacques Rancière, *Disagreement : politics and philosophy*, translated by Julie Rose, University of Minnesota Press, Minneapolis USA, 1999.

<sup>2</sup> Paolo Virno, *A Grammar of the Multitude, For an Analysis of Contemporary Forms of Life*, Semiotext(e)/Foreign Agents, MIT Press, Cambridge Massachusetts, 2004.

10 Aesthetic renewal is an act of art. Any act of art is an act of politics.