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THE ULTIMATE JIMMY HAT, A CULTURAL CONTRACEPTION

Artists, as we know them, are living and working within a certain cultural institutional system which chose and glorified the white cube as the standard format to show and present art. The white cube as a phenomenon can be found in slightly different versions all over the world, so if you are visiting the MoMa in New York or the Kunsthalle Recklinghausen, once having entered the space you will hardly recognize where or in which white cube you are actually in.

As a result of the inflexibility of the institutional structure and its assimilation of presenting and communicating art, the artists accustomed the white cube as their common environment (living room) of presenting their work to the public/audience. The artist can hardly withdraw nor is he even able or allowed to rearrange the structure and the constitution of the institution itself, as the institutions are functional and economical parts of the cultural enterprise.

If the artists would inwardly agree with the fact of the existence of "one ultimate condom" and further more would not hesitate to share it with the other artists, reuse it over and over and by this finally subscribes to allow the cultural institutional structure to collect and bottle their artistic cum.

The cum becomes separated, labeled and stored. True artistic values and potentials are oppressed for an intentional increase in the value of the art object as a commodity. Thus art becomes an impotent, dead mummy, pickled in formaldehyde, shown and presented to the public in its contemporary mausoleums.

The condom works in a perverted (because we use all the same) clean way, preventing any real "feelings" and possible creations. Furthermore it urges our one dimensional understanding of sex (art), as we reduced it to a pure pornographic vulgar rudiment of the physical act (concrete artwork) which leads to an extermination of the spiritual energy and the understanding of sex as a highly natural way to unify man and woman.

Should not we, the artists try to overcome the domestication and take off the "ultimate condom" to ejaculate liberated, creating a real fundamental emanation of our visions and ideas?

As a consequence of this, the artists should try to create and communicate their own individual understanding of presenting art and be brave enough to express these demands and desires in front of the institutions and the public. This could finally lead to a new understanding of art, not only in terms of art being a signifier but with the sensibility and openness by the artists and the institutions to present and communicate art as a real and authentic dynamic manifesto.