

curated by_
Alfredo Cramerotti

ON BEING IN THE MIDDLE

Danilo Correale
David Garner
Goldin+Senneby
James Lewis
Toril Johannessen



The Exactitude of a Journey

by Alfredo Cramerotti

It used to be possible to do a lot of things that had no content within a capitalist context. For example, creating art. And there used to be rather serious firewalls between the artist and the buying public – the gallery, the publisher. And technology demolishes that wall and basically says, self-promote or die. And that is a bad head for any sort of artist to be forced into.¹

Jonathan Franzen

I agree with the journalist who conducted the interview from which the quote above is extracted, that Franzen projects too much of his own habits and working mind frame into this statement. Indeed, authors (and artists) with kids roaming around the kitchen while they work are subject to greater distractions than their Twitter stream or Facebook messages and yet, somehow, they manage. It is a matter of redefining one's own productive space and time. The point of internalizing judgment though, which is the subtle meaning in the passage, is spot-on.

Recent tendencies in technological entrepreneurship and business development have had an impact on creative people, including artists. The Internet has dramatically altered the economics of musicians and writers, to state the obvious. For visual artists, some manage to generate and retain value, witness the practice of 'post-internet art' (i.e. art that assumes the centrality of the network), whose prominent figures include, amongst others, Ryan Trecartin and Ed Atkins.² These artists successfully commoditise the digital realm (the YouTube aesthetics of Trecartin's videos, or the CGI animations of Atkins), and use contemporary 'platforms' (the sharing economy, the avatar, the soliloquy, the simultaneous multiple identity) that speak to a new technological culture.

In general, what contemporary art tells us about the capitalist (or post-capitalist) world in which we live is that, for one – it plays a lot on its own idea of art making, history and contradictions; for another – its potential for social critique has been somewhat decreasing for some time.

¹ US novelist Jonathan Franzen in an interview with Emma Brockes, "The great white American male novelist is not done yet", in The Guardian Weekend magazine, 22 August 2015, pp. 16-23

² On 'post-internet art', see artist and curator Richard Grayson's essay 'Talkin' 'bout their G-G-G-Generation' in Art Monthly no. 389, September 2015, pp. 1-4.

If anything, the business word has proved much more nimble and disruptive to given conventions than art itself. The current rockstars of the planet, watched in awe by millions of teens, are not sport stars, musicians or artists but rather tech entrepreneurs and code hackers, often combined into single individuals. Radical thought and innovation in processing and unsettling social and financial status quo are to be found in hack labs and lean start-up companies rather than in stadia, galleries or art venues. Andy Warhol's foresight, that making money is art and good business is the best art of all, eventually came true.

So, if we have landed ourselves in the middle of the journey between art and capital, where do we go from here? The social and economic theorist Jeremy Rifkin recently published *The Zero Marginal Cost Society*, a book in which he outlines a third industrial revolution, one that would end the current capitalist era. TV economic journalist, Paul Mason, in his new book *PostCapitalism*, builds upon an essay by Karl Marx called *The Fragment of the Machines* in which the author of *Capital* argues that information overload in the end will destroy capitalism because it will disperse knowledge among the workers. It is as if capitalism, in its necessary condition of having to find new markets to feed itself, after having exploited new physical territories to conquer in the 19th and 20th century (imperialism and colonialism) and the human life itself in the 21st century (the realm of hope, desire and identity of our private lives), it is now posited for eating up itself. Endless information available almost at zero cost cannot sustain a business model based to function on private property, scarcity, supply and demand.

Both authors think that the digital age is accelerating the end of capitalism. Their studies emphasise new, collaborative, and shared ownerships in a networked world, made up of 'grids' (from renewable energy to online higher education, from crowdfunding to health system), which will replace traditional entrepreneurial and business models in hundred years or so. 'Networks vs hierarchies' could be good, if anything. Equally a good question is, how could states and governments become only networks? On the other hand, we do have Wikipedia, synonymous with 'useful information', decentralised and networked, free and with no shareholders (so far). For Wikipedia to exist, 27,000 people work together, sharing resources and time, collaborating voluntarily for an ultimate goal that makes little sense to a traditional economist. The self-interest element assumed to be a condition of human being, and the price that one is willing to pay, seems to be absent. In not making a profit in providing useful information for free, Wikipedia makes it impossible for anybody else to profit from running a similar business. This would have sound crazy just twenty years ago.

Art, and artists, in this scenario, can only be better off – not having much impact nowadays as they are supplanted by other figures, they might become relevant once more by the end of the 21st century by embracing the networked model of criticality, sharing rigorous social critique, promoting alternative models of thinking, acting and evaluating situations, and shifting perspectives on a constant basis. They would be facilitated by a great amount of people becoming less driven by the search for profit, in an age like ours where we feel almost entitled to near-free services and goods. Art can perversely profit from the total

implementation of this approach, which in itself has the capability, in theory, to bring down capitalism and the for-profit market.

It is useful to bear in mind, what people are striving for is not money, it is wealth. They are not the same thing – money being an intermediate stage (or shorthand) for whatever people want. Wealth can be created without necessarily being acquired or sold. We are all richer for knowing about a number of things we may have come across through our parents, friends, or Wikipedia. As the blogger Maria Popova states, “to create wealth is not to give people what they want, but to help them figure out what *to want* by making sense of what is *worth having*.³ Relying on an ever-smaller consumer base willing to pay for products and services, a new era of ‘social entrepreneurialism’ will slowly take over and improve the quality of our lives, making resources more accessible, and overall enhancing sustainability – in the mind of Rifkin. Yes, it is a “guardedly hopeful” (his words)⁴ scenario.

As a diagnosis though, it is kind of sound. As a prescription, it might be more puzzling. As outlined above, the changes from a capital-labour-profit world to one more aligned with a resource pooling-sharing-community value are having a profound impact on art practice and theory. Not everything is going smoother; art is effectively sidelined on a social and political scale, except for those people who make celebrity headlines; very few indeed, and rather a mix bag of approaches. It is a matter of making impacts of the sharing economy visible and recognisable so to have future generations of artists aware about those effects, and act accordingly so not to be used by them.

It is difficult to see this direction from the middle point where we are now. It is not that capitalism has trumped art once and for all; it is that art is now a key function of the former. The art market has rarely been so rich and powerful, the media attention towards celebrity artists is obsessive in reporting financial and social statuses, and the regeneration agenda effective in pushing artists out of ‘neighbourhoods’ and into smart condos. But we are not going to be around to see the changes anyway, so I, for one, am ready to give the benefit of the doubt. The economy at large, which is much more than a financial and political discipline driven by governments and businesses, can reserve surprises, exactly because the economy is made of people. And people, as we know, are very unpredictable creatures.

Generations Y and Z (Millennial and post-Millennial) may figure out that, beyond performance-reviewed bonuses and company perks if targets are met, there are other ways of using (rather than ‘spending’) one’s own life. Accessibility over ownership, inclusivity over exclusivity, transparency over secrecy. Social reputation is key, not a bonus added to being successful – if that is the goal. Sharing skills and resources comes not much from necessity but rather from an individual push of living life as something one does in commonality and not in isolation.

³ Maria Popova, “How to Get Rich: Paul Graham on Money vs. Wealth”, published on Brain Pickings blog. Accessed 20 August 2015.

⁴ Quote sourced from “Art and the end of Capitalism” by Peter Aspden, published on The Financial Times on 6 March 2015. Accessed online on <http://www.ft.com/cms/s/2/c705e7a8-c259-11e4-ad89-00144feab7de.html> on 23 August 2015.

Transitoriness, temporary experience and leadership, ephemerality – terms that are crucial in tackling world issues and raise awareness about those, but, importantly, also to provide a certain shift on reading and acting upon them. A sense of perspective in motion. Art works as an early alarm system for something that is about to change, as Marshall McLuhan put it (my rephrasing). It's a good direction to set off to find what's out there in the future. I'm pretty confident new generations of artists would like this. Let me know if I'm wrong. In the meantime, keep going.

Alfredo Cramerotti (2015)

Zu beziehen durch alle Zeitungsverschleiße, Bahnhöfe, Puffhandlungen
des Inlandes.

Preis der N° 30h

Preis der N° 30h

ad

Lohavas Bote.

Unbesiechliche, antiklerikale, sozialrevolutionär-anarchistische Zeitschrift.

Erscheint in zwangloser Folge.

N° 1

Lohavastelep, am 30. September 1917.

1 Jahrgang.

ZUM ANFANG!

Keine Hesse ohne Naht, keine Meinung ohne Blatt!

Mit dieser klassischen Devise schwingt sich heute unsres erste, von der Entente sie von den Zentralmächten, von den Neubünden Übernord- tralen des Weltalls mit grösster Spannung und Nervosität wie die weiland Papstnote erwartete Nummer in die Öffentlichkeit und wird hoffentlich auch bald an allen öffentlichen Orten zahlreich zu finden sein./d.h. wenn das Papier nicht zu schlecht ist. Ann. der Red.:/ Jeden ernsten Leser unseres Blattes, dem die Frage nach unserem Standpunkt näher liegt als jener nach der Verwendbarkeit des Papiers, antworten wir prompt: Wir haben keinen! Zumindestens keinen der bestothenen, gewünschtesten, heuchlerischen Alltagspresse! Wir brauchen und stehen überhaupt auf keinen Standpunkt, weil wir ihm den anderen gehörig klar machen wollen. Wir nehmen nur Sitzgelegenheiten und lieb-aufgängig drängen nach Beisetzung des innersten Menschen gebietender Flanzen. Wir sind uns also des rechten Weges wohl bewusst! Mit zweibarharfer Kritik und parodierter Unüberkeit der Logik mit gepfeffterter Tyre und gesalztem Spott wollen wir allen Tagesfragen von Bedeutungstellung nehmen. Der Senf unserer Meinung wird sich auch am grünsten Tisch mit zu verschaffen wissen und hießt kein Blatt - am wenigsten das eigene - vor den Mund nehmen. Unbekümmert das frische Fliegengeschäss unserer Eher, das sich stets am Miste anderer zu tun pflegt, wird sich auch s Produkt unserer Tätigkeit seinen Platz an der Sonne erobern und sicherlich bald im besten Grupe stehen. Modernates Rüstzeug wappnet die Sturmruppe unserer zahlreichen Mitarbeiter, mit Kopfgranaten, Papierscherben, Flammklaßwaffen und Tintenspritzern, das scheldrahltugengeweb der Menschheit zu zerriissen, welches sie vor den reusandfällen ihrer papierenen Weissitzstellung aufgerichtet hat, und mit istescheinblitzen durch die Maske ihrer Scheinheiligkeit hindurch bis auf den Nabel des im tiefsten Papierkorb rückrochenen Feindes leuchten. Mit unseren neusten Gedankenflugzeugen Motortypen Mayer u. Brockhaus:/ sind wir.

Stand unsres Lesers selbst das aus vom Himmel herunter zu holen unterwegs den grossen Bären aufzubinden. Unsere Taktik kennt nur den Angriff und ob eröffnen wir mit dieser Nummer eine Primaoffensive auf allen Linien und in allen Spalten unsres Gefechtsfelds bis zum kleinen Anzeiger herunter. Wir erblicken durch das Periskop unserer Redaktion, die wir Vorsichtshalber anatolischer eingebettet haben, im verhindernden hiermit erzielten Volltreffer begrüßt werden, deshalb nach diesen sprudelnden Einzelfehler unseres Leitartikels die Angst vor einer geistigen Humoristschwundung, unsere geehrten Abonnenten mit einem kraftigen

Unser Programm.

Unser Programm besteht in 2 Hauptpunkten und unzähligen Gedankenstrichen mit dem Zweck hineinzuleuchten in alle Winkel der menschlichen Tat und der männlichen Seele - also Anarchie und Humor - und werden wie in beiden Richtungen schonungslos jeden Nimbus und jedes Feigenblatt wegziehen. -

Stil: Verstaendlich, auf Kosten der Grammatik. Letzteres ist von irgend einem Schulmeister zusammengestellt, weil vor

ein tristes Dasein, anstatt eines lungen Dorfseins. In den Pausen von einer Mahlzeit zur anderen sind wir leider jeder Arbeit ausgesetzt. Alle Telefonspielen, wir können nicht spielen! Jedes Abgesonderten, besonders jeden Übergordneten muss man Zuschrift und Antwort stehen und zwar gleich mit Konjektur einer zieht, desto mehr wird aufgeladen, schier aette ich gesagt geschaekert.

Spass à coté. Die Arbeitslust ist

Sogar der Stumpfainn hat manchmal Sinn.

Wir sind konservativ im Inhalt und revolutionär in der Form. Die Über- und Unterordnung, soweit gesetzmaessig, ist unantastbar, aber das Wirken jedes einzelnen, mag er oben auf der Leiter stehen oder unten, wird schrankenlos unter die Lupe genommen werden. Glauben Sie also nicht, dass wir Sozialisten sind. -

Wenn Sie sich mit uns zum Tarock setzen, können Sie sicher sein, dass wir das Übergewicht des Sküs oder des Mond vor jeder anderen Karte anerkennen, ja sogar der 2. oder 3. Tarock schlaegt den Pagat, weil eben dieser nur einen Stern hat /:trotzdem er mehr wert ist:/. Aber der Sküs darf sich nicht einbilden, dass er mehr wert ist wie ein Königlicher Gedanke. Nur eines schmerzt uns tief, dass der Mond sich in Acht nehmen muss, dass der Sküs ihn nicht fangt, trotzdem er wie ein Stabschef ihm treu zur Seite steht.

Der 2. Hauptpunkt ist die Kurzweil oder der Humor. Wir führen bekanntlich

aber noch muss er vergrüssert werden. Und erst der Rapport und der unheimliche Wissensdurst höheren Orts. Wie oft möchte da man ausrufen "Nichts genaueres weiß man nicht."

Dann widmen wir den grössten Teil unserer Zeitung der Unterhaltung. Alles wird hier gepflegt: Der Mordsroman und die moderne Novelle, eine stille Röte für Stilblüten und eine Seite für Ansichten, Inserate und sonstige Indossate. Das politische Telegramm im Kurzstil, Briefkasten zur eigenhaendiger Eröffnung und kleinere Karikaturen unter Verschluß, Kurz Abwechslung, Abwechslung und viele Fremdwörter; wer dagegen ist wird fotografiert.

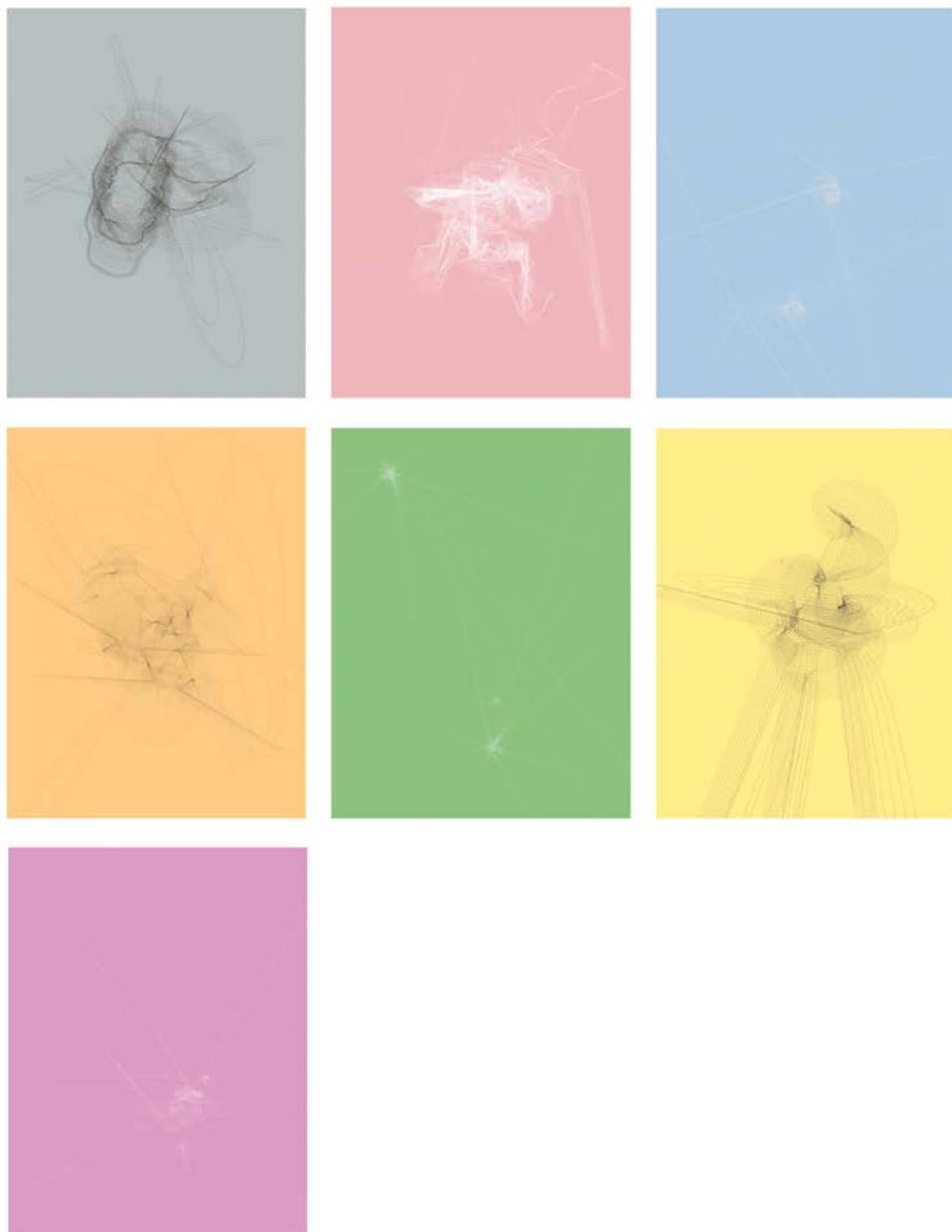
Jronische Betrachtungen und schlechte Witze werden besonders bevorzugt.

Doch wer sich darin zu erkennen gedenkt, bitten wir um Nachsicht: es ist nicht bös gemeint, Brüder san ma alle

ARTISTS

Danilo Correale
David Garner
Goldin+Senneby
James Lewis
Toril Johannessen

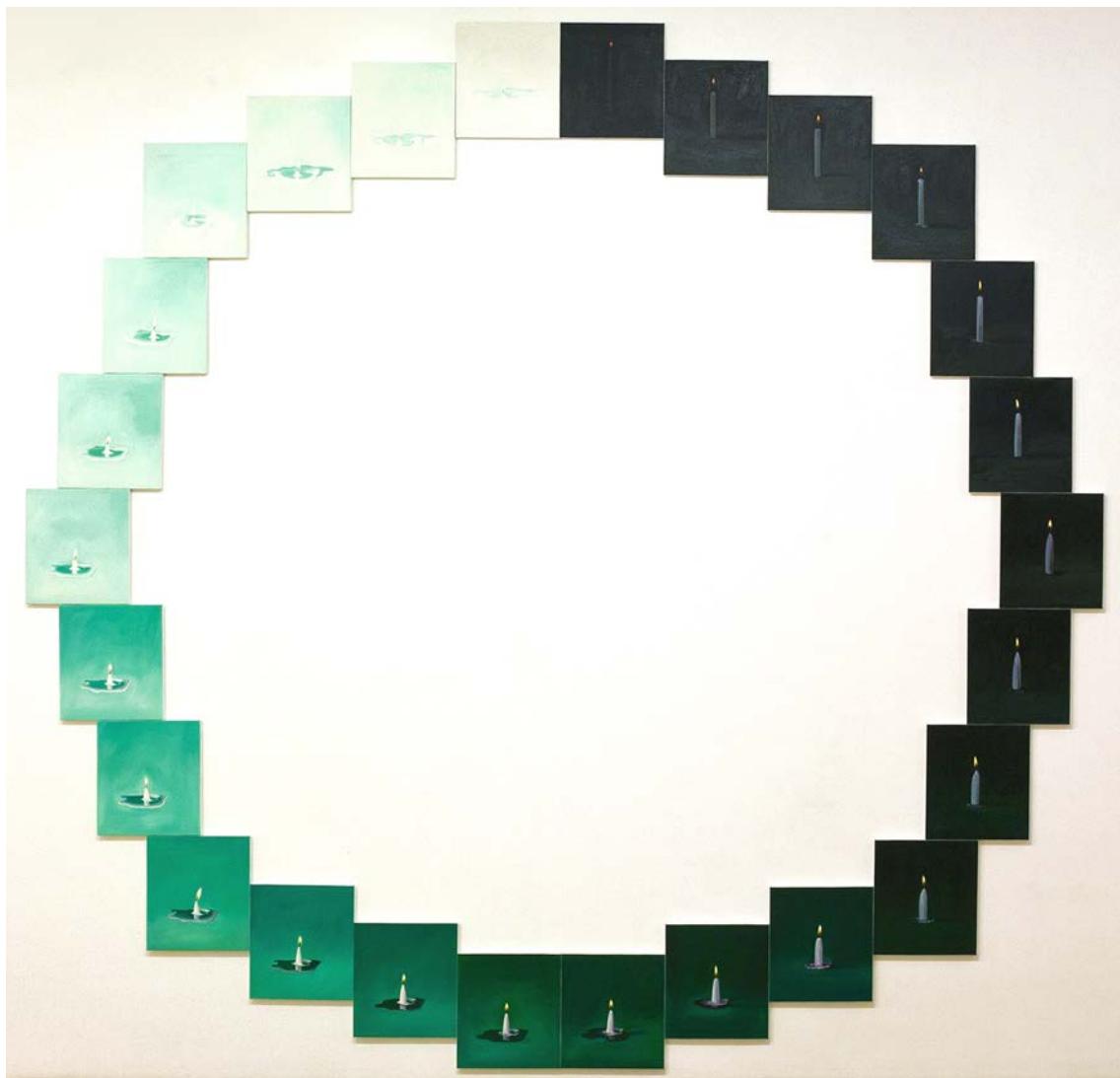
Danilo Correale
(*1982, lives and works in New York)



Snake in the Tunnel
2011
7 glicee prints on watermarked paper, Ed. 3/3
each 54,5 x 37,5 cm



THE SURFACE OF MY EYE IS DEEPER THAN THE OCEAN
2011
2K – Cinemascope on Blue Ray, 14 min, Sound, Ed. 5 (+1AP)



Tomorrow and tomorrow and tomorrow

2014/15

26-part, oil on canvas

each 30 x 35 cm

For the past years, much of my attention as an artist and researcher has been focused on two fundamental aspects of human life: Labor and Leisure/Laziness and consequently sleep and the condition of wakefulness in post-modernity.

Much of my work has been an investigation of complex economic systems and strategic interactions among people, technology, labor, and institutions.

My practice in this respect can be regarded as an ongoing project of critique of the institutions and norms that rule our society, a repetitive methodological attempt to provide cognitive cartographies of capital the latter being intended not as an abstract category, but as a semiotic operator at the service of specific social formations.

The critique of everyday life serves in my practice as a counter-hegemonic project to engage a systematic analysis of our daily personal experience as autonomous subjects. Not excluding the biography of everyday life and the interactions between human physiology and social norms to mutually inform and shape each other, as a powerful to reclaim space and rights.

Danilo Correale (2015)

David Garner
(*1958, lives and works in Argoed Gwent, Wales)



Timepiece

2015

Factory clock, Audio ("Ticky Tock" – words and music by Woody Guthrie and Hans-Eckhardt Wenzel © 2003 BMG Bumblebee (BMI) All Rights Administered by BMG Rights Management (US) LLC. Used by Permission. All Rights Reserved)

Dimension: diameter 68 cm



The text on the hands of the clock reference the film *Modern Times*, which comments on the desperate employment and fiscal conditions experienced by those living through the Great Depression. These parallels are apparent in the contemporary period of austerity.

The rendering of Woody Guthrie's words similarly focuses on time, however the effect is of an inability to keep up with new changes and demands. Time marches too fast for some members of society. The lyrics evoke these conditions in both the past and present, and in local and global communities.

The reading of this children's song *Ticky Tock*, gathers momentum as if there will be a consequence if a time limitation is not met. The adult voice speaking otherwise innocent lyrics further enforces this impending threat.

The clock itself is from a redundant factory, and has been reconfigured so that the minute hand travels at the same speed as would a second hand.

"Time marches on into the afternoon/ While outside there is trouble with the unemployed."

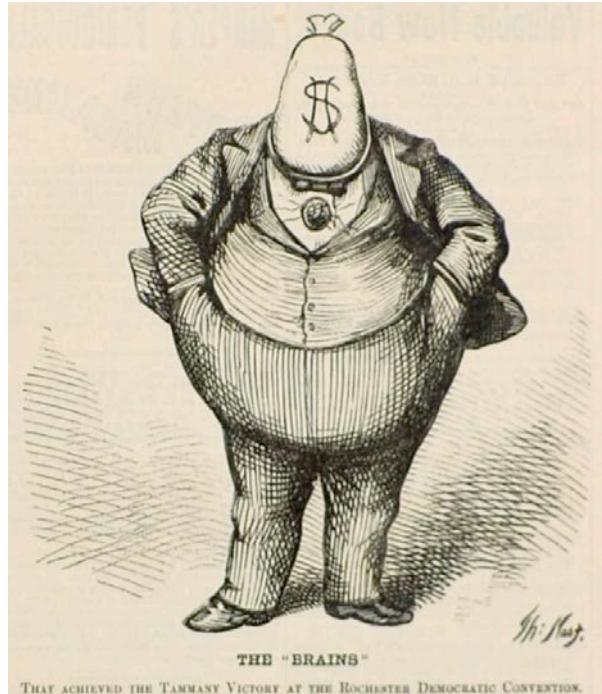
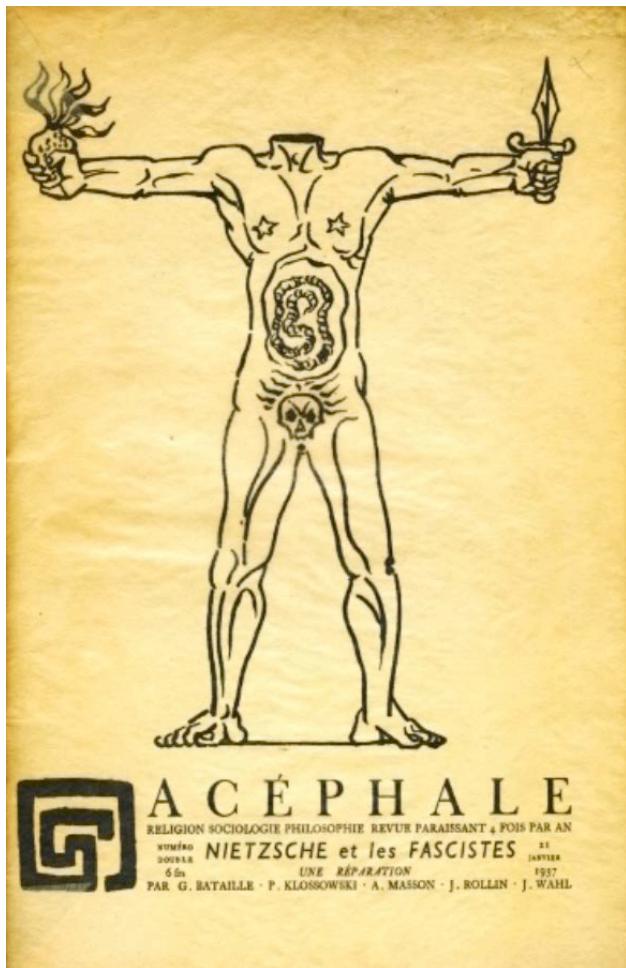
David Garner (2015)

Goldin+Senneby (since 2004)

Goldin+Senneby is a framework for collaboration set up by artists Simon Goldin and Jakob Senneby; exploring juridical, financial and spatial constructs through notions of the performative and the virtual. Their collaboration started with *The Port* (2004-06); acting in an emerging public sphere constructed through digital code. In their more recent body of work, known as *Headless* (2007 -), they approach the sphere of offshore finance, and its production of virtual space through legal code. Looking at strategies of withdrawal and secrecy, they trace an offshore company on the Bahamas called Headless Ltd. A ghostwritten detective novel continuously narrates their investigations. Since 2010 their work has focused on The Nordenskiöld Model, an experiment in theatrical finance, in which they attempt to (re)enact the anarcho-alchemical scheme of 18th century alchemist August Nordenskiöld on the financial markets of today.



Headless. From the Public Records
ongoing project since 2009
Installation, PowerPoint Presentation

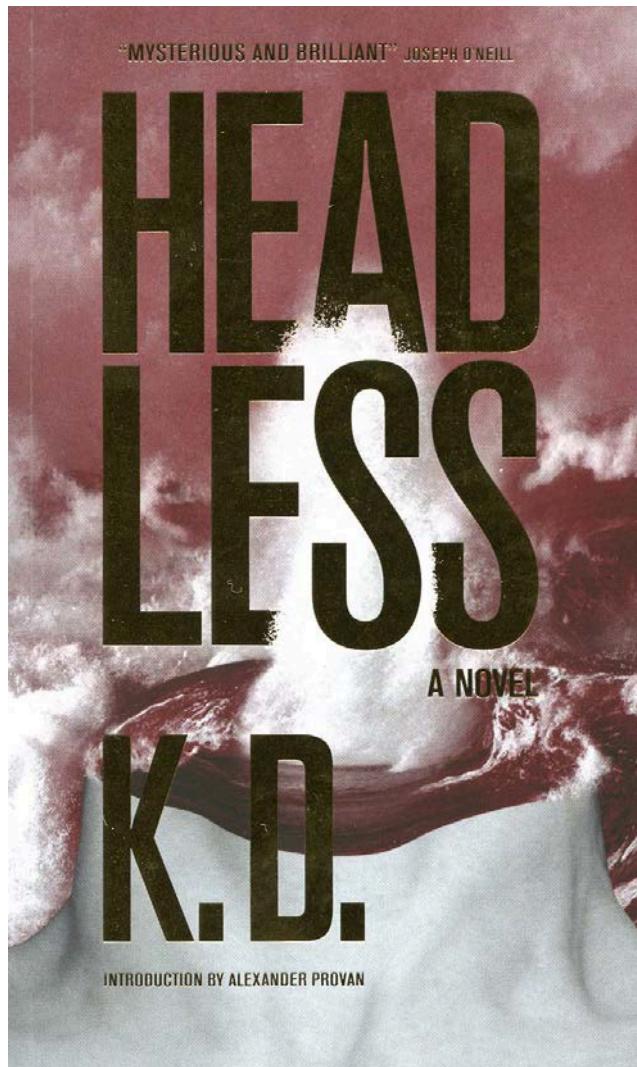


detail from *Headless. From the Public Records*

The project *Headless* investigates a company called Headless Ltd, registered in the Bahamas. Goldin+Senneby make use of varying theatrical gestures to explore strategies of withdrawal used in the world of offshore finance. The project creates a complex structure in which the multiple voices of actors and agents forth while the artists choose a position of absence.

Headless. From the Public Record was originally produced for Index – The Swedish Contemporary Art Foundation in 2009 and is one of four large scale installations from the Headless project. The opening night featured an „artist talk“ in a set design by Anna Heymowska. Agnus Cameron, speaking in the artist’s place, discusses the legal, philosophical and spatial ideas of offshore with curator Kim Einarsson. Cameron, a human geographer and academic state theorist, is asked to reflect on the speculative relationship between offshore company Headless Ltd and Georges Bataille’s secret society Acéphale as proposed by the project. The talk was recorded during the opening and the recorded conversation together with the PowerPoint remain in the installation.





Headless

by K.D.

published by Sternberg Press, Tensta Konsthall, and Triple Canopy, 2014

When workaday author John Barlow is asked to ghostwrite a novel about secretive tax havens, he assumes the job will be straightforward. Then he learns that his employers, Swedish conceptual artist duo Goldin+Senneby, want him to investigate Headless Ltd., a shadowy company with possible links to French philosophy and human sacrifice. Barlow travels to the Bahamas, the mecca of offshore finance, to uncover the mystery of Headless. Soon he is consumed by the dark world of convert capitalism and secret societies and his probing becomes desperate. The more he grasps at the threads of the labyrinthine plot, the closer he comes to madness.

J. S T A L I N

ÜBER DIALEKTISCHEN
UND HISTORISCHEN
MATERIALISMUS

James Lewis
(*1986, lives and works in Paris)



Two Forms (after Barbara Hepworth)

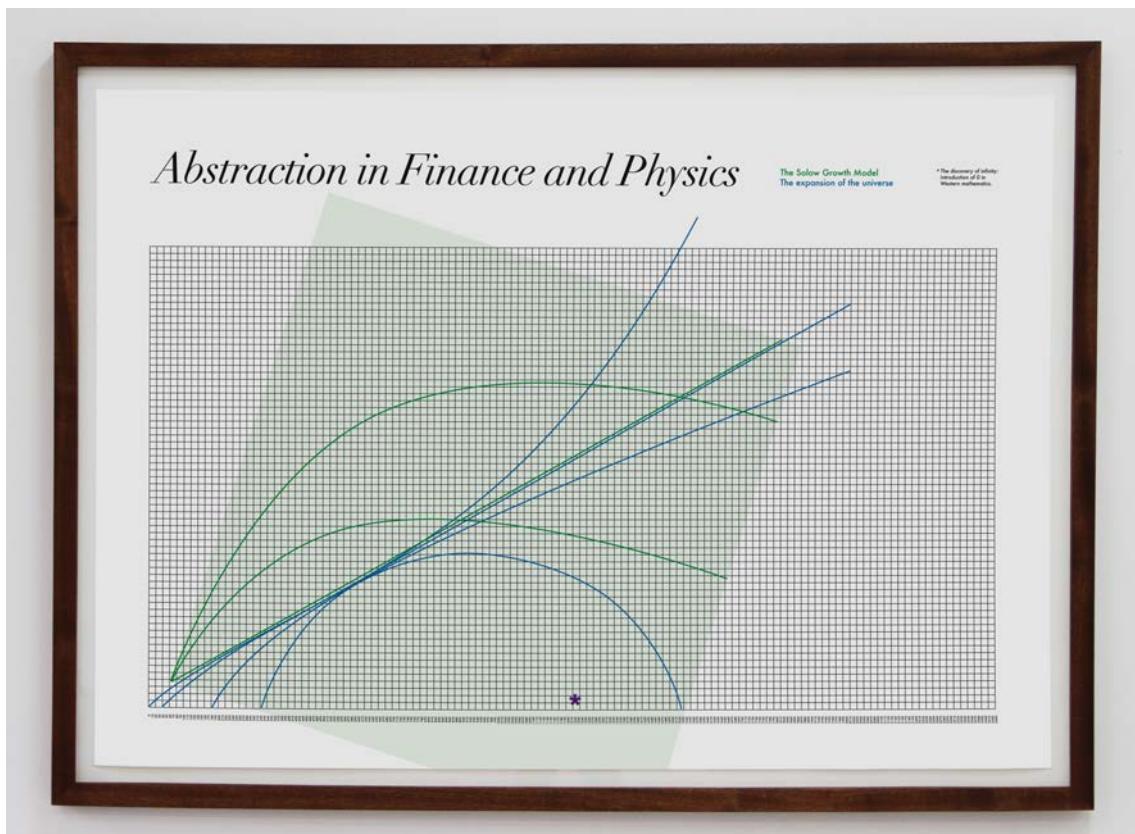
2012

wall sculpture (metal)

20 x 20 x 5 cm

Melted down pre-1992 1 penny and 2p pieces, whose scarp metal value is higher than their monetary value.

Toril Johannessen
(*1978, lives and works in Bergen)



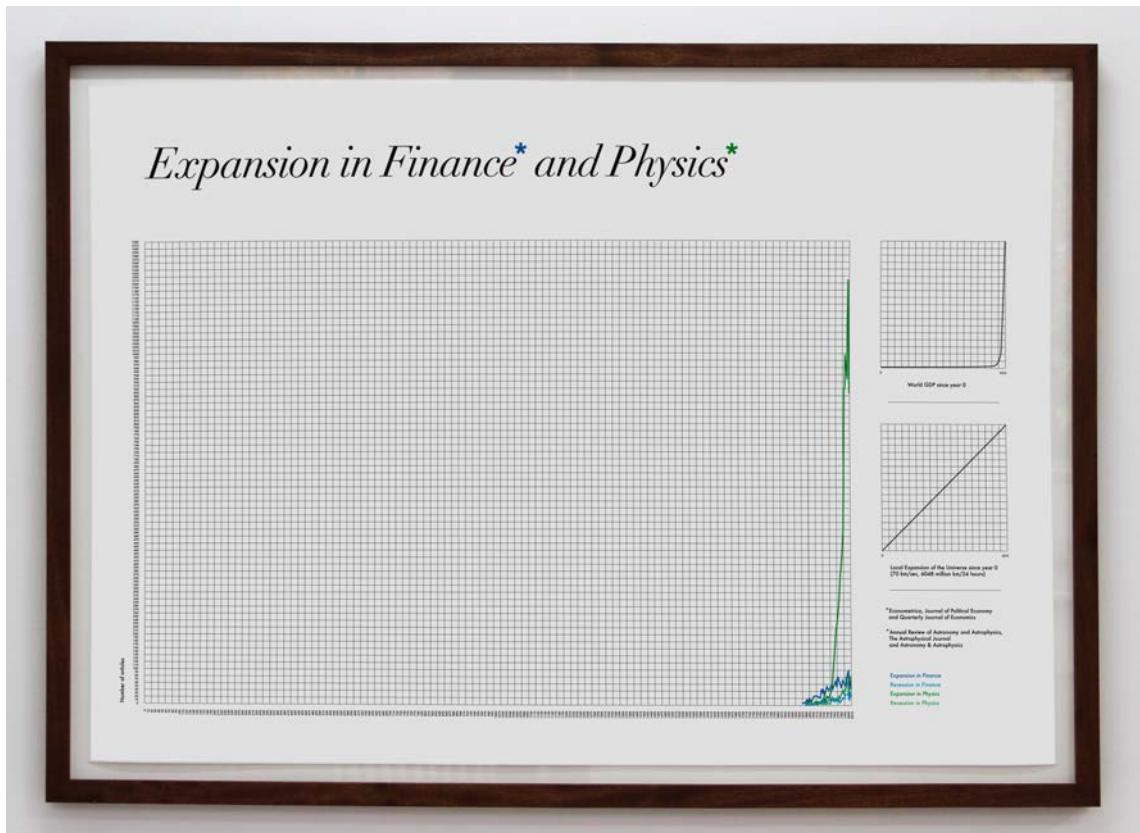
Abstraction in Finance and Physics
2010
Digital print. Ed. 5/5 (+2 AP)
105 x 145 cm
signed, dated, numbered and inscribed

Toril Johannessen in an interview by Adnan Yildiz, Mousse #33 (2012)

AY: Your installation from the Amsterdam show “Expansion in Finance and Physics” (2010), especially the laser prints of A4 papers, brings another interesting relationship, which has reached any conclusion from both sides, the links between the market politics and science...

TJ: My starting point was a question of if it could be that the theory of an infinitely expanding universe have affected the notion of expansion in financial markets... Although only a speculation from my side, the idea of a correlation between physics and finance is not so far from reality. In the eighties several theoretical physicists moved from academia to Wall

Street, and their methods and tools for solving complex and abstract tasks are quite apparent in the financial system today. Central to my project was the question of what constitutes the framework for knowledge and what is merely being described; how theories from different fields inform each other. Shortly, what is the right model for what?



Expansion in Finance and Physics

2010

Digital print. Ed. 5/5 (+ 2AP)

105 x 145 cm

signed, dated, numbered and inscribed

The natural sciences have been increasingly hegemonic, methodologically and ideologically, and other fields such as economics have taken techniques and ideas from science. Still: Economics is social science, not natural science, yet “nature” and the tools of natural science are used to validate the economic system. I think this is well known. So far, so good. But actually, this also works the other way around; theories in natural sciences are also modeled around theories emerging from social theory, technological developments and religion. As an example, it has been commonly discussed that Charles Darwin’s evolutionary theory gave way to the success of the capitalist system. However, Thomas Malthus social theories allegedly inspired Darwin in forming the theory in the first place. I also recently got acquainted with the work of historian Peder Anker, whose work includes writings on the close relationship between the emergence of ecology as a science in the 19th century and British colonialism. Ecology grew out of not only a study of nature’s economy, but also the economy

of society. Furthermore, Anker has done research on how theories on ecologic systems in the 1960's and 70's were modeled on spaceship design.

Questions on such correlations and of how models are deployed are something that I keep coming back to. In current projects I am trying to look at the works as models and what that could possibly mean.



A4 models: Flat, Curved, Spherical

2010

A4 laser prints. 3 motifs, 2000 copies each, Edition 2/3 (+1AP)

Dimensions variable

AUFRUF ZUM LUXUS

Appel au luxe

Luxus ist Freiheit. Luxus ist für jeden erreichbar, Reichtum nicht. Luxus heisst: zu haben, was man haben will und auf alles verzichten, was man haben soll. Luxus macht aus jedem einen König am eigenen Hof. Luxus ist ein Stück alten Samts als Gesamtbetrieb, Luxus ist: in 17 leeren Räumen zu leben, mit einem Ikon und einem kleinen Hund, Luxus ist: kein Serienerzeugnis zu besitzen, Luxus ist: im allgemeinen Wohlstand sehr reich oder sehr arm zu sein. Luxus ist: ausschliesslich nur aus Begierde zu bestehen und Luxus ist: seine Begierden zu töten. Luxus ist: das zu sagen, wovon sich jeder zu reden scheut. Luxus ist Freiheit. Luxus setzt das unendliche Ich-Bewusstsein den Minder- und Ueberwertigkeitsgefühlen der andern gegenüber. Luxus macht unabhängig, mutig und ehrlich. Luxus begegnet allem Natürlichen und Menschlichen mit äusserster Zurückhaltung. Luxus bewahrt vor Neid und falscher Eitelkeit, weckt eigene Bedürfnisse und unterstützt die Privatinitiative und die kleinen Betriebe. Luxus hält jung, schützt die Gesundheit und fördert die Verdauung. Luxus lässt uns mit Ekel die gierigen Missionare und die spießigen Massenmörder verachten. Luxus kämpft für die Seltenheit, für alles Einzelne: für kostspielige Bücher, Einzelanfertigungen auf allen Gebieten, für Exlibris, Monogramm, Portrait, für die Magie der Signatur, für Zauber, Ritual, bedeutungsgeladene Gegenstände, für seltene Steine und Menschen, für Lust, Begierde, Askese und handgeschriebene Briefe. Luxus ist eine ständige Uebung im Sterben, ein ewiger Abschied. Luxus heisst: das eigene Schicksal anzunehmen, ohne ihm zu unterliegen. Luxus ist, zu tun, was man einzig und allein für richtig hält. Luxus ist Freiheit.

Le luxe, c'est la liberté. Le luxe est accessible à un chacun. Le luxe, c'est avoir ce qu'on veut avoir et renoncer à tout ce qu'il faut avoir. Le luxe fait de vous le souverain incontesté de votre propre Cour. Le luxe, c'est posséder en tout et pour tout un morceau de vieux velours. Le luxe, c'est habiter 17 pièces vides avec une icône et un petit chien. Le luxe, c'est ne posséder aucun produit de série. Le luxe, c'est être très riche ou très pauvre au sein d'une prospérité généralisée. Le luxe, c'est n'être que convoitise, et le luxe, c'est tuer les convoitises. Le luxe, c'est dire ce dont personne n'ose parler. Le luxe, c'est la liberté. Le luxe oppose aux sentiments d'infériorité et de supériorité des autres la conscience infinie du Moi. Le luxe rend indépendant, courageux et honnête. Le luxe n'aborde tout ce qui est naturel et humain qu'avec la plus grande réserve. Le luxe préserve de la jalouse et de la fausse vanité, suscite des besoins personnels et soutient l'initiative privée et les petites entreprises. Le luxe est garantie de jeunesse et de santé, il active la digestion. Le luxe nous fait mépriser avec horreur les cupidites missionnaires et les massacres à l'esprit boutiquier. Le luxe combat pour ce qui est rare, pour tout ce qui est singulier: pour les livres précieux, pour le tirage limité dans tous les domaines, pour l'ex-libris, le monogramme, le portrait, pour le caractère magique d'une signature de créateur, pour le charme, le rituel, les objets lourds de signification, pour les pierres et les êtres rares, pour la volupté, la convoitise, l'ascèse et les lettres manuscrites. Le luxe, c'est s'exercer en permanence dans l'art de mourir, c'est l'adieu incessant. Le luxe, c'est accepter le destin dévolu sans y succomber. Le luxe, c'est faire uniquement ce qu'on tient pour juste. Le luxe, c'est la liberté.

Carl Laszlo

Thanks to all the participating artists, their galleries, Nathalie Gabrielsson (Studio Goldin+Senneby)

Text by Alfredo Cramerotti edited by Lauren Mele

All artworks by

Danilo Correale courtesy Raucci/Santamaria Gallery, Naples

Toril Johannessen courtesy OSL Contemporary, Oslo



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17|10|2015