

The shorter the more complex A very short history of art(theory).

*"Thanks to art, we see not only a single world, ours, but a multitude of worlds;
as many true artists there are, as many worlds are open to us ..."*

(Marcel Proust)

Nothing comes from nothing. Art comes only conditionally from skill; primarily from the chosen complexity with which one translates scarcity into a form. For example a theory into a form of text. The more complex an art (theory) the more probable the demand for its short form. What is in the air at the moment can also become language.

Scarcity is the consequence of its observation. To form something means to formulate what - here in the text - was not yet in the world and what is now - alive in a present - being born anew. A limited knowledge does not come into being by learning facts by heart, but by changing them inwardly. Comparisons and the competence of comparing make the observer alive; not to compare something with another makes rather unproductive. How alive does our applied productivity make us? By transforming its viewers into something to be viewed now, which did not exist before - in this way.

For a long time now, it has no longer been about an existential "putting truth into work" as it was in Heidegger's time. Rather, the encounter with art is about participation in social communication with works, which does not occur equally for everyone. One sense of art consists in its own substantial transformation: from the expectation of encountering something unique arises a claim to encounter a thing other than merely functional. When a space is transferred to a surface, there is a loss of dimension and a gain in reflection: one wonders what it actually means to transfer something to something else. Repetition is a consequence of learning. One observes what changes when one learns how one formulates.

The more incomparable the dimensions, the more incomparable and unexpected the results. Today, to observe means: to compare different distinctions such as (old/new) and (observe/not observe) with each other in such a way that you surprisingly make something new visible. What does an artist observe when another observer cannot observe? A distinction and if so which one? An indeterminate negation? A paradox that fulfills itself?

Not to observe something means to determine a context in which something to be observed of the work functions on the one hand as a blank space and at the same time as a moment of connection from which and in which it becomes possible to suddenly generate further. Today, the recognition of the context in which viewers move does not lead to the accessibility of a work, but to the activation of a complexity that has now become active and operates with the distinction old/new only to a limited extent.

Art forces us to approach it without knowing when the goal is reached. Only in retrospect do we recognize the unexpected of an act, which is then regarded as the fulfillment of a prophecy or as a promise - according to Wilhelm Pinder (well-known professor of art-history strongly influenced by Nazi-ideology) in a statement on art around 1930. Under our breath, we do not recognize what will change in the future, when suddenly decisive things have changed.

At the end a supplement: Humor is for art and especially for art theorists a well known terrain; who likes to laugh voluntarily about terms like "the spatial", the "context", "diversity" or other conceptual clouds ? And one does not like to laugh about an insight that one could not have formulated otherwise. Or do you? But applied humor is always an attempt to jump over a shadow - especially if it is one's own. In Niklas Luhmann's Art of Society there is a - very short - sentence that could probably also apply to art: "What is reproduced by communication are the misunderstandings." (Niklas Luhmann, Die Kunst der Gesellschaft. (The Art of Society), Ffm. 1997, p. 467.) We formulate in conclusion: *communication is not destiny, misunderstandings are not art.*

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