

Art for the artist's sake

What is art, and how can one define whether something is worth being called art, is maybe one of the most interesting questions one could ask. Many people believe in the existence of a clear line between art and non-art, but reality couldn't be more different than that. When approaching the art economy and the art market, one can notice how what makes an artwork significant and worth something is not the work itself, its beauty and tangible qualities, but its brand: the artist, their practice and identity. Once the art-star has obtained success, any piece presented in the correct way acquires great visibility as well as monetary value, and the aesthetics and concept of the artwork are rarely a decisive factor. Artworks get publicised, invested in, sold and bought at an incredible rate, comparable to the stock market. Contrarily to this, there is a whole section of the art market dedicated to "art for its own sake", where art pieces of mediocre aesthetic qualities are sold for purely decorative purposes. This market branch is interestingly called Junk Art, where the value of the artist or their research is the last determining factor for the final value of the piece of art. In this context, the likeability of the work to be appreciated by a large group of potential buyers, therefore its standardized aesthetic, is the only parameter of choice. These two opposite extremes of the art world, which give art its value and identity according to economic parameters, are both dependent on an hegemonic structure of power dictated by money.



Verde
100x65
oil on jute canvas
2022



Sketchbook page n° 32-33, a white and a green chair under the sun.

Ink on paper

2021

But what happens when someone dares to make art for one's own sake? Who decides what art is in this case cannot be anyone else but the creator of the art piece themselves. Having developed my artistic skills in different institutions, my work was always under the judgement of a third person. The executional quality of my paintings and other works was always to be assessed, the composition of its parts always tested, and close to never were the intentions and concepts to be asked. After having learned about how the art market works, I freed myself from the idea of being a functioning part of it. This decision opened my eyes to a new conception of art, and to the understanding of the role that artistic practice plays in my life.

Practice is everything one does to come to the production of an art piece, that, according to my understanding can be whatever the artist states it to be. Reading, drawing, talking, thinking, looking, walking, listening, smelling. These are the possible components of one's practice, together with an infinite number of other groups of actions that one needs to do to reach the point of production. My practice, and I believe one of many others, is composed mostly of unconscious decisions, triggered by one's own experiences and understanding of the world around them. Everything I experience on the personal level, everything I study at university, everything I feel bodily comes together in what I produce.



Study.
Performance, 10 min.
2022

In my presentation for the track Was ist Kunst? I would like to show how an artwork is born. I'll talk about the importance of reflecting on one's own practice as well as the different ways in which one can use art as a possibly indiscernible language to express one's own perception of the world and personal feelings. Showing my drawings, paintings, performances and sound pieces, I'll give an overview of the many realities of an artist's production, with a focus on the difference between artistic practice and art piece, in an attempt to show how art can develop when set free to exist for the sake of the artists themselves.