

"The Orbital Age"

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"Magicians of the World"

Exhibitional project

The idea work of art is a specific definition of our culture, many forms of society do not know it. Nevertheless not fewer visual and static objects are created in other cultural circles, whose most essential quality is being a reservoir of the genius. This intellectual potential forms sacred or magical objects likewise our works of art, therefore it seems to me of the utmost importance to emphasize this fact. Too many artistic activities are nowadays aimed at an intensive production, that is steadily effacing essential intellectual values.

A great exhibition could bring face-to-face artists from all over the world—artists, who not only come from highly-industrialized and well-off countries. The artists will be represented there as individuals, representing of course their culture, but not a government or a nation. The project will be realized in complete independence from any national or international official political circles. This will be the first real international exhibition that has been designed by an organizer.

A priori no formal line will be drawn—a choice can be made with the greatest opening of the genius (and the eye) and with the greatest urge for knowledge possible. The result should lead to a great formal heterogeneity. It is not the aim to be in search for an all-valid universal beauty, but on the contrary to emphasize the variety and differences between individuals and cultures within an activity, that is based on same or similar motivations.

One of the most definite contrasts for the exhibition is given in the distinction between the arts of the tribes and the arts of the individuals, which besides overlaps the polarization of rural and urban arts. This contrast will be one of the main powers of this exhibition. On a first sight this only will be striking on the Third World's behalf, but it seems of growing importance to apply it in our culture, too. There is as a matter of fact a great gap between frenzy producers, who string exhibition after exhibition, and those doing their work in metropolises, desisting from any frenetic enthusiasm. Their works of art are created in different rhythms, in different sequences of time.

Considering these facts and the enormous cultural variety, it is very difficult to make any criterions. These must be manifold and elastic to avoid thoughtless disqualifications. Here are only some:

- radicalism: ideas must be followed up and reflected to the most extreme consequences.
- a desire for adventure and danger must outdo a desire for aesthetics and form.
- originality in relation to the historical cultural background.
- invention seen as a new interpretation of reality, as well as in the sciences.
- the conformity of man with his work of art. This is the reason why each artist must be met at his working place, at his studio.
- courage of opposition and of resistance to one's background, on the part of an individual or a group (cultural minority).

In a first phase of selection of western artists the main interest will be put on those who already have proved a real interest in non-western cultures:

Some of them spent or are spending longer periods with the tribes. And then there are artists, coming from different cultural circles and living in our countries. These two groups of artists might bring in most interesting opinions to the discussions and help us to give our research a certain direction. It might be possible without being essential, that these contacts lead to cooperative works of art, but also to "dialogues" composed of harmony and counterpoint.

When searching outside the developed, capitalist countries, all those artists who are devoted too much to western influences are excluded at the very beginning, also serial productions for

airport-boutiques. It can be imagined that many of the works of art will be realized on the spot in Paris. This has the advantage that participants might get the opportunity to react to alterations of the cultural background and to adapt their work of art to these new realities, with the help of their own, emotional reception of Paris. The great chance of this exhibition is given in the possibility of a confrontation of artists, that means of individuals from all over the world.

Nevertheless everybody belongs to a culture, whose tradition he joins and so renovates. However these artists are not chosen as representatives of nations, that demonstrate their cultural, economic or political power through them. It is on the contrary a meeting of creative individuals from all over the world, all working for intellectual life.

All artists will therefore be represented alike. To avoid those little nationalistic feuds, so well liked by journalists, each artist will be introduced with three basic pieces of information: Country of birth, country of residence and nationality (passport). I would not be surprised at finding many artists, whose three "entrees" are different.

One of the crucial problems is that of the cultural background and its nearly absolute ignorance on the part of the visitors. Possibilities must be found to embark on this, either in the exhibition or besides it or in the catalogue. As a matter of fact the audience's average level of information has increased steadily within the last years, due to overseas voyages and media, first of all due to television.

The works of art must however be chosen in consideration of this fact. They must enclose a fairly great amount of visual information to be understood by the visitor—be it only partially.

The interior decoration of the Halle de la Vilette will be shaped in such a way that different rooms will be created that can—in certain cases—inspire the visitor to quietness or to contemplation. The shaping of the rooms and their adaptation to the presented works of art will be a matter of special care.

This exhibition, as one can see, will bring a lot of questions with it—questions that have been raised theoretically here and there. Here it is going to happen in reality and practice. Theory and pragmatism must balance each other and solve their controversy in the very existence of this exhibition.