

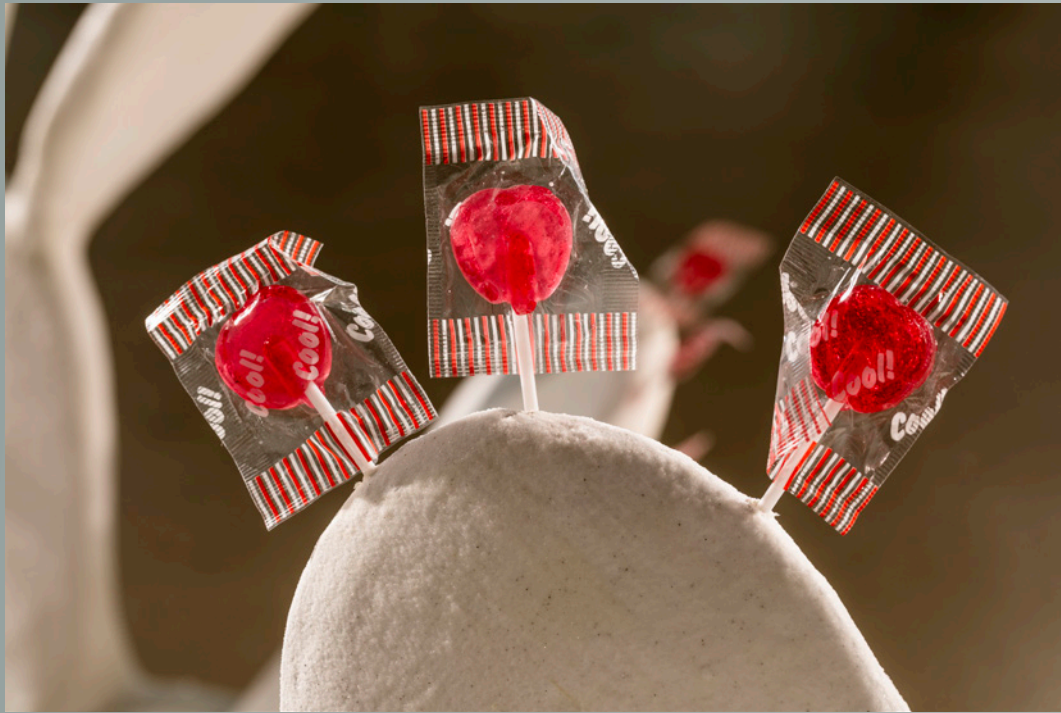
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SELECTED WORKS

Jérémie Sarbach & Flurina Badel



Planty of Love, 2020, installation: animation, flash, 25 sculptures (plastiform, plaster; glass, lollypops)
View Kunsthalle Luzern, photo: Kilian Bannwart, animation realized by Rob&Law



Temporär arbeitet eine neue Aufsicht in der Kunsthalle Luzern; es ist eine überdimensionierte Laus. Sie sitzt stoisch am Empfang, spricht zu Dir über einen Bildschirm aus dem virtuellen Raum und betätigt sich athletisch im Untergeschoss. Kreiert wurde die namenlose Laus vom Künstlerduo Badel/Sarbach, als zeitgenössischer Verweis auf die Kulturgeschichte der Cochenille-Schildläuse. Ihrer Züchtung und anschliessenden Pulverisierung verdanken wir noch heute den roten Farbstoff Karmin. Badel/Sarbach haben für ihre Ausstellung Planty of Love in der Kunsthalle Luzern eine raumspezifische Plantage eingerichtet. Durch die Kultivierung der stilisierten Kakteengewächse verweist das Künstlerduo auf das bevorzugte Habitat der Cochenille-Laus – die Opuntia. Die Installation Planty of Love besteht aus modellierten und mit reflektierenden Mikroglasperlen beschichteten skulpturalen Objekten, an deren Blättern sich rote Lollipops befinden, die gepflückt und geleckt werden dürfen. Die Süßigkeiten sind mit dem Pigment der zerriebenen Cochenille-Läuse hergestellt und verfärben die Zunge der Besucher*innen. Das Künstlerduo reflektiert mit seiner Installation den naturwissenschaftlichen Umstand, dass die Cochenille-Schildläuse den Farbstoff eigentlich für die Abwehr von Fressfeinden produzieren. Gleichzeitig leisten die Künstler damit einen kritischen Beitrag über die menschliche Aneignung der Umwelt auf Kosten der Fauna. Am Rande der Opuntien-Plantage befindet sich die animierte, alte Laus auf einem Bildschirm. Auf einem Stuhl sitzend, wacht sie langsam auf und beginnt mit dem Publikum zu interagieren und es in ein Gespräch zu verwickeln. Als performatives Element thematisiert die Laus ihre eigene Befindlichkeit sowie das Verhältnis zwischen Natur und Kultur, gibt Hinweise zur Ausstellungskonzeption und macht auf den Transformationsprozess der Pigmentgewinnung aufmerksam. Zerquetscht und ausgekocht sind die gezüchteten Läuse nach wie vor ein wesentlicher Bestandteil der karminroten Farbgebung von industriell hergestellten Kosmetikprodukten und Lebensmitteln. Diese Verwandlung – von der lebendigen Laus in eine pigmentierte Substanz – dient als Ausgangspunkt für einen Diskurs über Empathie, Distinktion und Gewalt in der Beziehung zwischen Menschen, anderen Tieren und ihrer Umwelt. Die animierte Laus fungiert dabei als tragikomischer Transmitter zwischen den verschiedenen Lebenswelten.





Im Kabinett der Kunsthalle Luzern lernt man die Laus von ihrer sportlichen Seite kennen. Innerhalb der Serie Good Shape – es handelt sich um Wackelbilder, die im lenticulären Druckverfahren hergestellt sind – absolviert das winzige Insekt verschiedene gymnastische Übungen. In methodisch wiederholendem Handeln verbessert die Laus ihre komplexen Fertigkeiten und Bewegungsabläufe von Tag zu Tag immer wieder neu und macht sich somit fit für den Umgang mit ihrer eigenen Umwelt.

Ausstellungstext:

Planty of Love oder roter Farbstoff mit sechs Beinen

Michael Sutter Leiter der Kunsthalle Luzern

Good Shape, 2020, lenticular print, 59,4 x 42 cm
View Kunsthalle Luzern photo: Kilian Bannwart



Starting June 2020, Badel/Sarbach invite the public to follow them beyond the walls of the museum to witness the path of the sun and the effect it has on wood. In the heart of the village of Binn, an ancient granary built from larch wood sits with three sides facing the east, south, and west, colored by the sun over the centuries. Only the north side, rarely exposed to the light, has been spared the discoloration. A testament to the history of agriculture and the original relationship between farmers and their Alpine environment, this granary, located on a Site of National Importance registered with the ISOS (Federal Inventory of Constructed Sites of National Importance to be Preserved in Switzerland) is now part of Valaisan heritage, a symbol of rural life long ago.

Badel/Sarbach's artistic maneuver is to rotate the building 180 degrees, so as to expose the north face to the full sun and progressively allow it to "tan". Surrounded by the ancient granaries of Binn, this one, turned around and gradually aged by light on all four sides, will be an exception: alone among its peers, the only variation in an unchanging whole, this "twisted" granary disconcerts us; it invites us to follow, through the slow browning of the wood, the passage of time. By turning the granary on its axis, the artists subtly disrupt the countryside without adding or subtracting anything. An act of rebellion, their action challenges conformism and revels in jostling the order of things.

excerpt from exhibition text, Valais Art Museum

Little Sun Back Here – a post periphery poem (granary)
2020 - 2030, intervention, Binn, Switzerland





Little Sun Back Here – a post periphery poem (granary)
2020, 7 inkjet-prints, each 30 cm x 42 cm





Little Sun Back Here a post periphery poem, 2019, installation, solarium, larch wood,
View Musée d'art du Valais, photo: Florence Zufferey



The sun shapes our lives. Its unceasing movement provides the rhythm of our lives, acting on our bodies and regulating our environments. As it comes and goes, peeking over the horizon and disappearing again, it organizes our days and gives structure to our very existence. On the occasion of the 2019 Manor Art Award Valais, the exhibition of the work of Flurina Badel & Jérémie Sarbach has structured around the theme of the sun. It unfolds in three parts: the first, at the Valais Art Museum in Sion, the second in the village of Binn (June 2020), and the third in the form of a book-object (June 2020).

Our relationship with the land and nature is at the heart of the duo's questions. For this exhibition, the issue is addressed through the meeting of sun and wood. What if the sun's path is thwarted? What if we recreate its light artificially? What if the natural order is turned on its head? What if we lose our bearings in disorder?

The Au Quatrième [Fourth Floor] temporary exhibition space is transformed into a workshop where sunlight is reinvented. In the very heart of the Art Museum, this installation will develop from November 2019 to November 2020 on and around a six-meter-long larch tree. Divided into sections, the tree trunk will be subjected to a solarium's ultraviolet light every day. Under the action of the UV lamps, the freshly cut surface of the wood will take on a patina. Like a fast-forward suntan, the sections will be marked by the passage of time. Like a person in repose, the cutted tree becomes a body in this solarium, now diverted from its usual purpose. However, an imprint, a sort of tattoo will gradually appear in the wood, revealing the still-living organic matter in a state of constant change. The museum space – the space most concerned about preserving heritage, where harmful UV light is particularly feared – suddenly becomes a place of creation, where artificial light shapes the work in real time. An in situ installation that evolves before our eyes, it will reinvent itself throughout the entire exhibition.

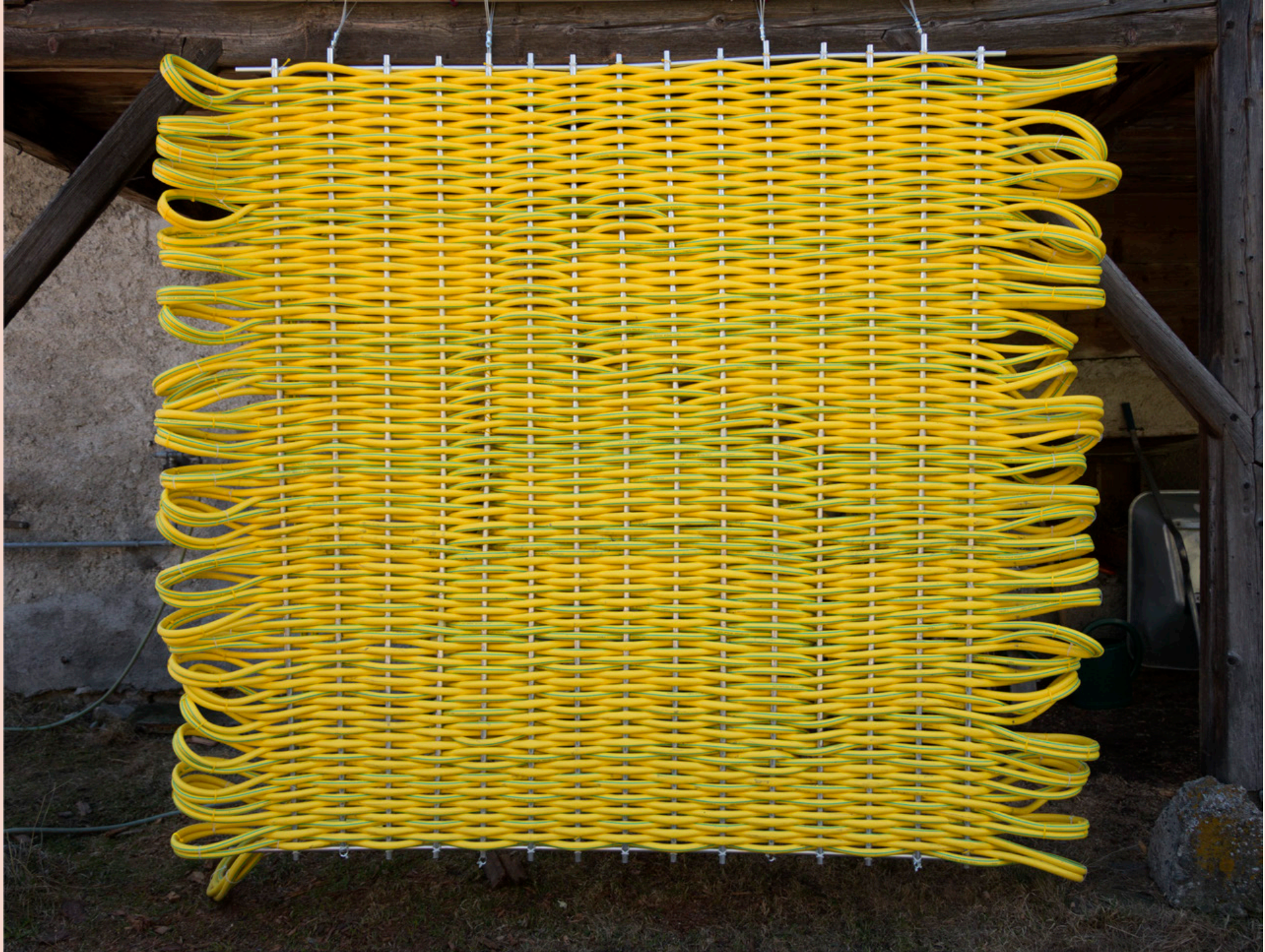
excerpt from the exhibition text





Little Sun Back Here a post periphery poem, 2020, sculpture , larch wood

POST PERIPHERY POEM



Hotties in the Neighborhood 2020, installation, woven tubes (hot and cold water), aluminium
View VEE, Froh Ussicht, Samstagen



link vimeo
<https://vimeo.com/423516500>



Paravent 2019, installation, wood, glas, metal, 500 cm x 260 cm x 100 cm
View Sic! Raum für Kunst, Lucerne





Streamer 2019, performance installation with fly fisher; various materials, 350 cm x 150 cm x 100 cm

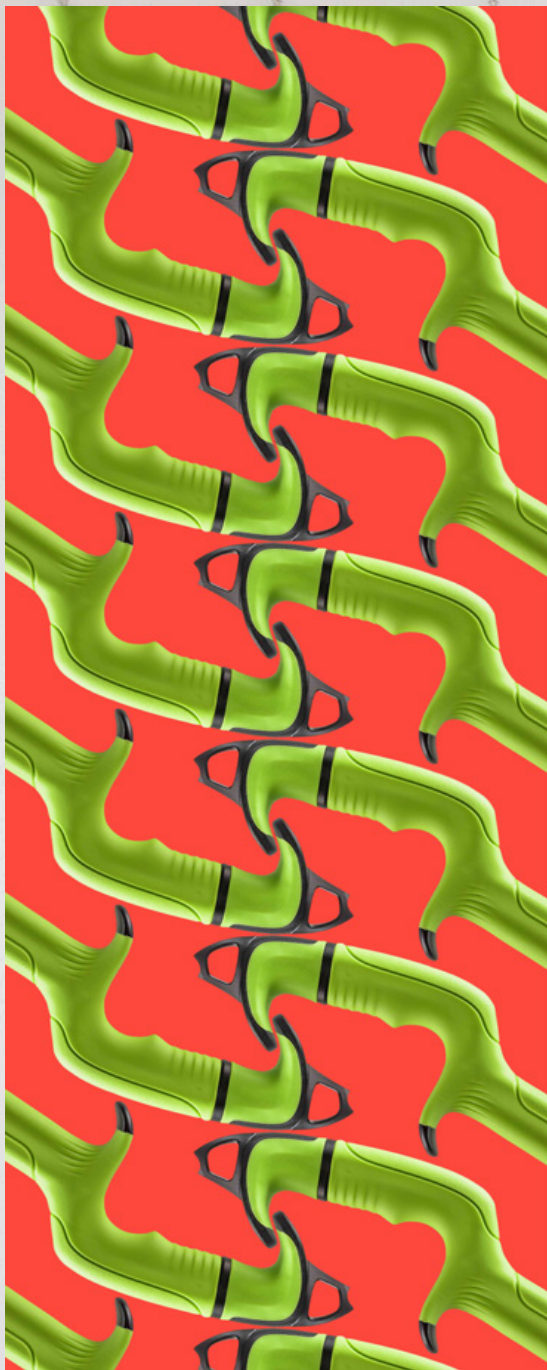


Streamer is a multi-part performance installation consisting of a sculptural object that is temporarily extended by a performance. The object consists of a construction with two steel elements that are connected by a cork-covered pipe and weighted down by cement slabs. During the exhibition, a professional fly fisher adds performative material several times. He/she stands with the fishing rod at a distance of 15 to 20 metres from the object and throws imitations of insects and animals onto the material, using the whip technique typical of fly fishing, until these baits hook into the cork and he/she can pull the line off with a jerk. Then he/she ties the next "fly" to his line and lets it fly back onto the cork. During the performance more and more artificial lures gather on the installation.

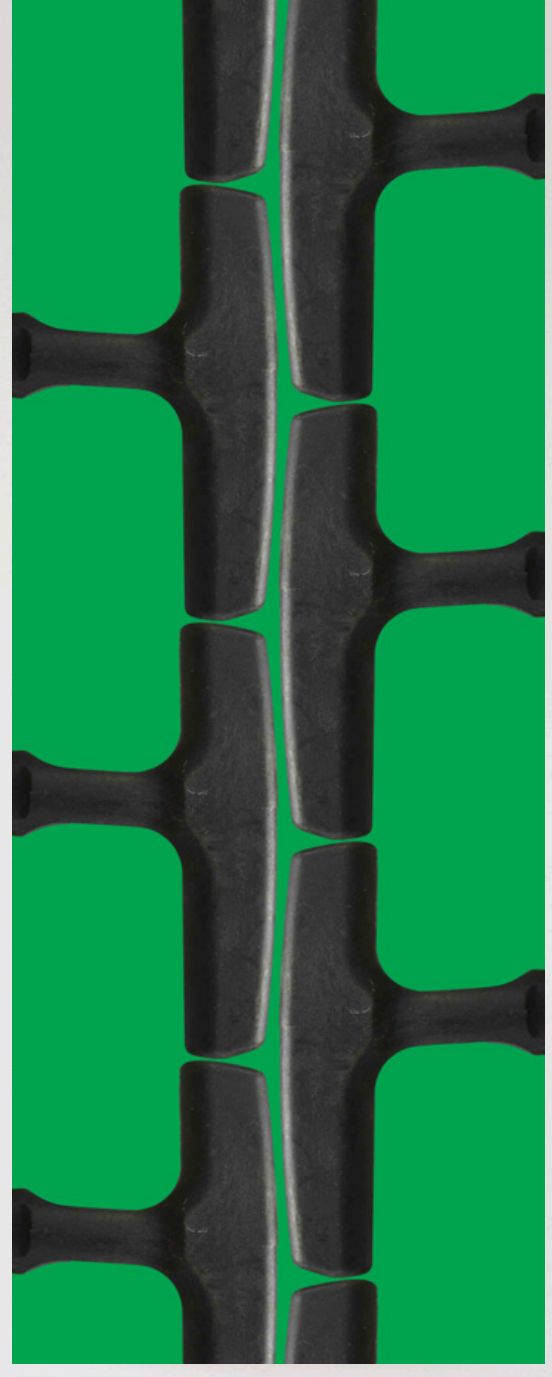
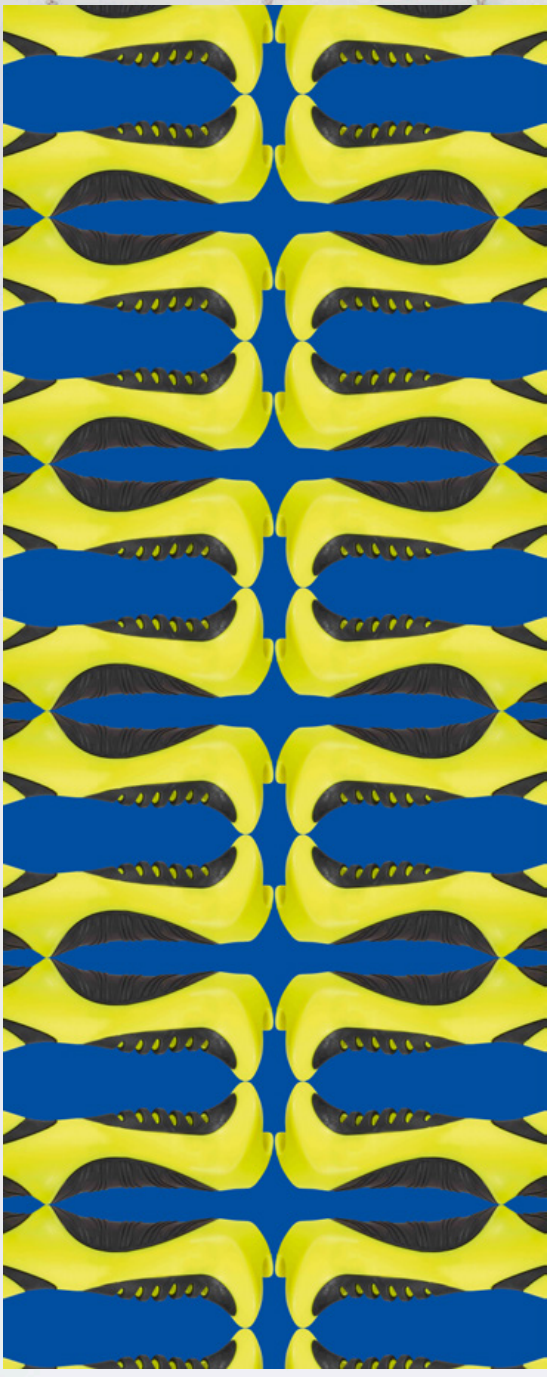


Train to be a Tribe I - IV 2019, sculpture, mixed media



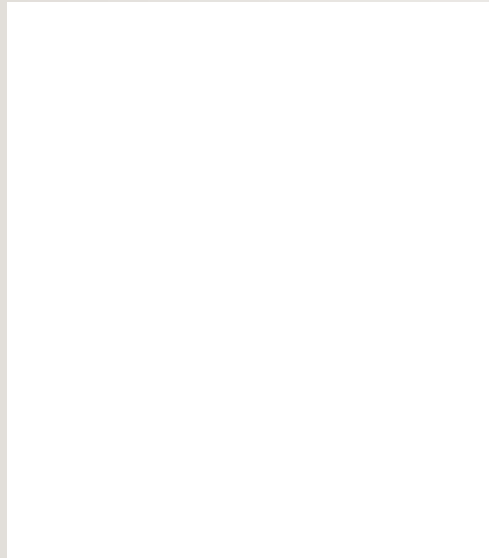
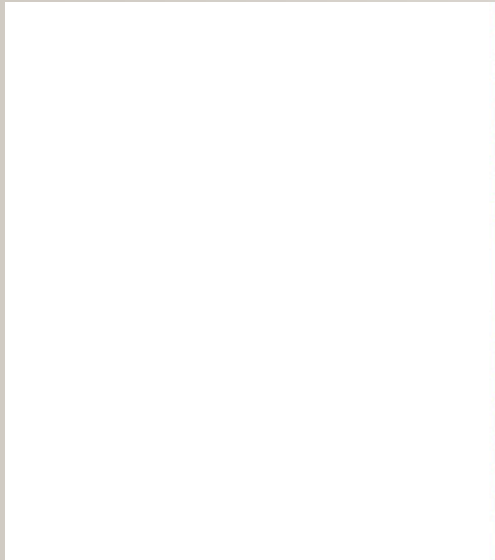


Hands-off I- VI 2019, inkjet-print, 180 cm x 70 cm





We the Foodimals, 2019, performance-lecture



Stills of the video We the Foodimals

We, the Foodimals is a fruit carving workshop and a thought-provoking discussion about high and popular culture in one. Based on the compositional images of the painter Giuseppe Arcimboldo, the history of Thai fruit carving or fruit creations on buffets of cruise ships, this performance lecture deals with the triangular relationship between man-animal-plant, the fruit as a social hotspot, the exhibition as a social hotspot, the use of tools, the presence and absence of body and finally, again and again, the shaping of sculpture.

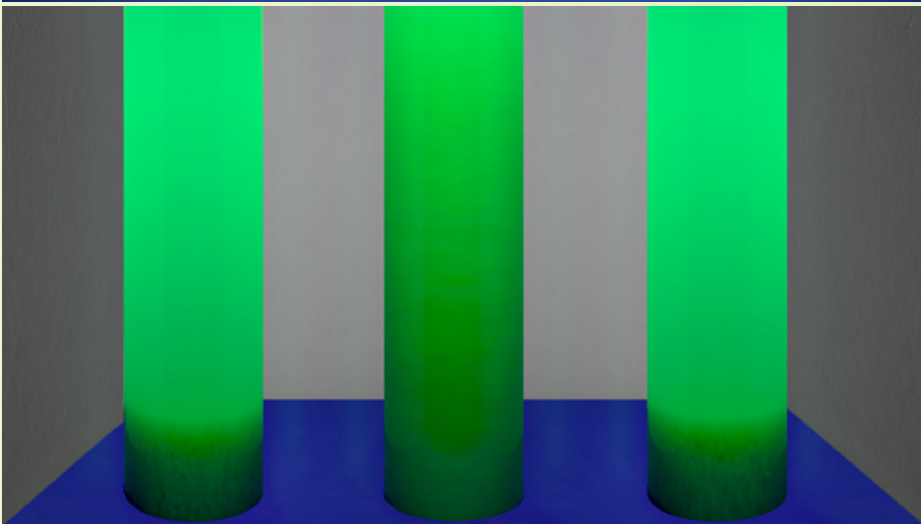
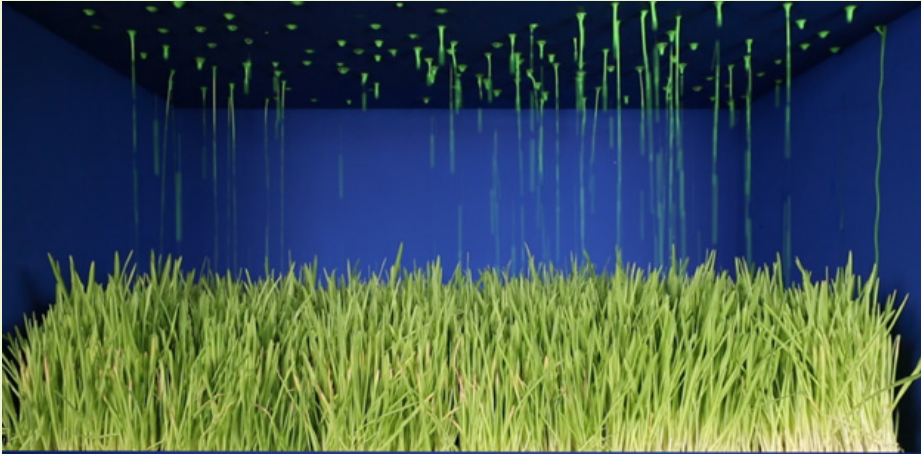
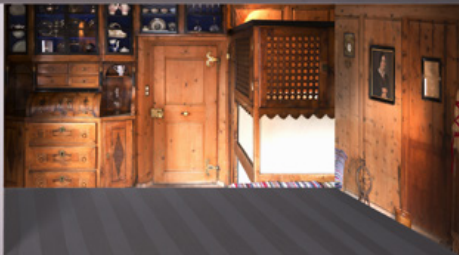
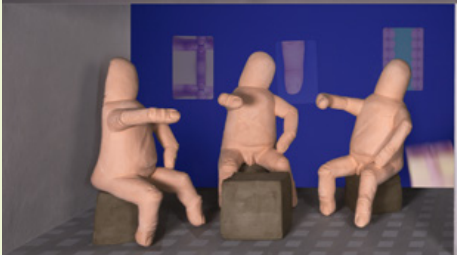
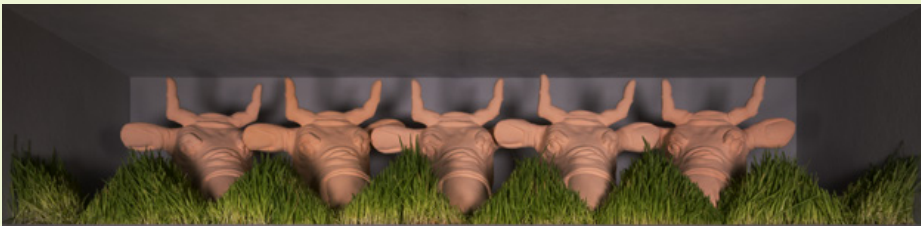


Field(De Novo) 2018, installation, textile, 1700 cm x 700 cm





De Novo 2018, video with sound, view Zehntscheuer Merdinger



Handiwork

Ultimately what is seen is a video, but the question is whether it might actually be something else despite the use of this medium – handiwork that indeed can be called a video from a technical perspective because it consists of video recordings and animated sequences of sounds and images. But maybe it actually shows something different or more than merely what the images or the content of the images could convey. What is shown attests to more: a testimony to the formation of figures and scenes, a mode of production where what is finally visible is prefaced by letting it become visible. The video is just the last of a series of translations, preceded and overtaken by many others, translations of ideas and ideas for images into three-dimensional entities and stagings that are formed, painted and positioned to be aligned for the camera and play their respective roles. The crafting, tinkering and arranging are present in every frame and emphasize the moment of duplication: the video displays pre-arranged pictures and translates this conception of images into new images. The depiction of images jumps from one frame to the next or shows them simultaneously side by side or above each other. It highlights the synchronicity of four alternating scenes that are interrelated while staying tied to their own plot and singularity. Each individual sequence has its own timing, with heterogeneous times and heterogeneous speeds. Their shared time is arbitrary, independent of cause and effect, emancipating itself from a narrative progression or a story meant to be heading towards an end or conclusion. The video is constructed as a loop, circularly linking the synchronism of heterogeneous speeds and scenes. Recurring motifs, such as the fingers which embody the human figure as much as the parts that stand for a whole, remind us that the conception of an image long precedes the various realizations and – perhaps De Novo – rearticulates itself anew in the various scenes.

The fingers touch time in a way that emancipates itself from the length of the video, possibly reaching back to memories of first touches, the desert touching the prairie, fingers touching a breast, a breast that reappears here as a finger; touching that learns to see through fingers, touching as a mode of seeing. In a circular process, the video takes vision by the hand, inducing one to touch the production with the eyes in order to have vision as a mode of touching in the mind's eye, feeling the fingers through sight, which in turn touch the gaze. What appears to the eyes is testimony to a production that anticipates the final image, a process that rather than ending seems to merely pause at this final image, before moving on to the next. The heterogeneous times and settings are linked by a process that maintains an arbitrary relationship with them while passing through them: seeing the video means becoming a passenger, passing by what is happening here and yonder. The gaze is passed onwards - like the stone being passed from one finger figure to the next in a sequence - until it leaves the image, only to pass on to the next. When one sees what had not previously been seen this way, one also realises that the world of the video was created specifically for the purpose of making something visible, a passage that transitions from seeing into amazement, into a kind of seeing that does not and yet does recognize that it does not know what it is supposed to link the visible to. The allocation of the visible to the familiar, to familiar words like finger and figure or fishing rod and antler, leaves behind uncertainty, a hesitation of identification, a leftover that does not quite fit the word, a meaning that passes by the words.

This passing by began well before the video, during the preparations for the production of the scenes



and probably long before the preparations started, in a readiness to begin a process with an indeterminate outcome, a readiness to embark on a journey of finding and generating images that new images can grow out of and in turn generate new ones. The duration of the video marks only an artificial border in this respect, a line imposed by the medium, which on one side suggests a finished product and on the other side is perforated by the willingness to attend to the generation of the next image. The loop is simply a means to perforate the very idea of a beginning and an ending. What could then technically be described as repetition would simply conceal the practice that the work passes through and passes through the work, without itself having begun or ended with it. What ultimately appears as a video seems to be an excerpt, the translation of an arbitrary time into the duration of a product. The times that are expressed in the sequences - the seasons, the primeval times and the ice age, the time to fish, to find and to shed something - traverse the duration.

The meaning that traverses the sequences and their significance balances the question of content on a fingertip. The significance that one would like to attribute to the figures and scenes always touches just one point, just the fingertip of content that becomes visible as it is pushed forward and out of the interpretative space to open a gap, a void for meaning that does not fit the picture, but rather passes by it with a question mark trailing behind as an echo, an appeal for the enigmatic. By doing so, De Novo balks at stipulating or determining its completion. The putative product of creation and completion resists finalization: the perfecting and perfection in the design of the figures and scenes are aimed at the imperfect – a contemporaneousness, a present, 'with a past', a present that perfects a trace leading beyond the present while simultaneously generating itself as the future in a loop, a present that will return as a past future and a future past. Where the meaning is balanced, the teleological coordinates oscillate, and cause and effect begin to swing to suspend causality. The underlying reason, which leads from one image to the next, turns out to be groundless, an event rather than a consequence and congruousness. How does one explain the image in which a stone is literally standing in the landscape, a stone that is not lying on the ground, but lingers, waiting and surrounded by others waiting, resting and surrounded by resting stones, on which that one stone stands? At the fingertip of meaning, a moment of monstrosity materializes, a monster that consists merely of showing itself without stating what it stands for, what it is standing up for, what word would best describe it, monstrous only in its appeal to speechlessness that speaks of amazement. What the image captures at the same time permeates and bursts its boundaries. What the image captures this way is a thimbleful of freedom, the readiness to take the freedom to detach oneself from conceptualizations in order to explore meanings, to touch what touches.

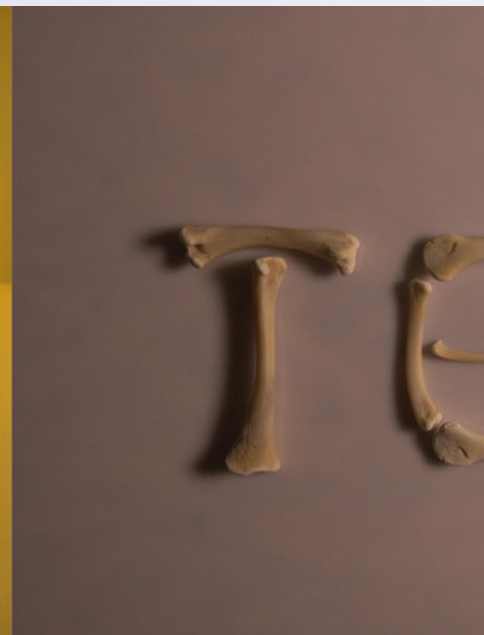
What ultimately appears as a video reveals itself to be an artistic practice, an action that goes beyond the idea of the product, only depicting in images what transcends images, in order to provide a hand-book for the omnipresent possibility of taking the order of things into one's own hands while thereby being taken by the hand. In this sense, the video is ultimately the hand.

Andreas Spiegel (born 1964) studied art history at the University of Vienna. He teaches and conducts research as a Senior Scientist at the Academy of Fine Arts Vienna, where he was Vice-Rector for Teaching and Research from 2003 to 2011 and has been Head of the Institute for Art Theory and Cultural Studies since 2016. His research focuses on media theory, cultural studies and contemporary art.





Animal Remains 2018, video/installation, sound, 11 min, loop, view Dock, Basel





Snooze (Aggregation) 2017, Installation, variable size



The installation **Snooze (Aggregation)** consists of at least three big-sized PET water-bottles, stuck in modelled and casted tables (epoxy resin). The liquid in the bottles ferments and produces gas. The gases evoke an irregular sound (bubbling and farting) when leaving the bottleneck through the little hole in the plastic cup filled with water. The sound is amplified by small microphones and fixed at the edge of the plastic cups.

Video documentation: <https://vimeo.com/202519106>





Bite I-X 2019, sculpture, mixed media, life-size



Miner (De Novo) I/III/IV/V 2016, Laptop-photogram, 28 cm x 36 cm, framed



(...) Die Materialität und Medialität, wie sie Flurina Badel und Jérémie Sarbach in Fotografien, Bildschirmen, Skulpturen und Installationen präsentieren, reagiert, wie mir scheint, auf einen allgemeinen Paradigmenwechsel, den Timothy Morton auf die prägnante Formel »Ecology without Nature« gebracht hat. Gemeint ist, dass sich eine Ökologie der Umwelt, in der wir heute leben, nicht mehr primär an der Idee der Natur orientieren kann, sondern vielmehr die ökonomischen, biopolitischen und theologischen Implikationen anerkennen muss, die diese Idee hervorgebracht oder irreversibel kontaminiert haben. Durch diese ökologische Verfransungstendenz lässt sich auch die klassische Relation von Natur und Kunst nicht mehr in gleicher Weise halten: Zum einen, weil Kunst an eine Kulturindustrie gebunden ist, die es kaum gestattet, die Genese und Geltung ihrer Artefakte ohne eine Politisierung ihrer Produktionszusammenhänge zu rezipieren; zum anderen aber, weil in dem Wunsch, »Natur« zu schützen oder zu regenerieren, die kulturbedingte Absonderung im globalen Zusammenhang übersehen wird. Botanische Gärten, Naturparks und Zoos gehören in diesem Sinne zu einem viel umfangreicheren Paradigma der »Gated Communities«.

Für die Kunst bringt ein ökologisches Denken ohne Naturbegriff den Vorteil mit sich, dass hoffnungslose Verwüstungen und ruinöse Topologien nicht mehr melancholisch bedauert werden müssen. Kontamination braucht nicht moralisiert zu werden. Die Darstellung genügt. (...) Verblüffend sind bei Badel und Sarbach die Synergien zwischen Analogem und Digitalem, On- und Off-Line-Lebenswelt, der Erinnerung an die »alte Natur« und der Parodie ihrer irreversiblen Kontamination. Die Appropriation der idyllischen Landschaftsfotografien Albert Steiners im Engadin wird so buchstäblich neu belichtet, nun aber dank einer »Sonne« im metaphorischen Sinne, die nicht am Himmel steht, sondern gemeinsam mit der Toolbar auf dem Interface des MacBooks erscheint. Nach der Nacht des Screens führt die

erste Stufe der Sonne zum Erscheinen der künstlerischen Idee. Dieselbe Lichtquelle kehrt in den Fotografien der Bergarbeiter als Grubenlampe wieder. Die dargestellten Mineure bergen wiederum die sogenannten Konfliktminerale, wie sie die Chipindustrie benötigt, um überhaupt das Innere des MacBooks funktionsfähig zu machen. Der fototouristische Blick auf die idyllische Berglandschaft ist aber nicht einfach der Ausbeutung ärmerer Länder gegenübergestellt. Denn ob Albert Steiners bukolische Sujets »Ausdruck einer tiefen Naturverehrung, einer unermüdlichen Suche nach zeitloser Schönheit und metaphysischer Wahrheit sind«, wird auch den im Bild romantisierten Schäfer in seinem Alltagsleben eher wenig beschäftigt haben. (...)

Mit Schäferstock und Toolbar schlagen Badel und Sarbach also förmlich eine vertikale Achse von der Sonne im Zenit in die dunklen Tiefen der Mienen. Schliessen wir den Laptop mit seiner digitalen Sonne, bleibt nur das biblische Schuld-Symbol im Standby des angebissenen Apfels auf dem Deckel. Das restliche Silbergrau panzert die Konfliktminerale und das Interface gegen Einblicke ab, wie eine plattgedrückte Black Box: flächig, horizontal und transportable.

Abstrakte Flächenformen eines geologisch Unbewussten kehren noch ein zweites Mal wieder; nun in den Überblendungen von Tastaturen und Keyboards, fast ein wenig wie in den Frottagen von Max Ernst. Mikrozellen werden sichtbar: Bisweilen erscheinen Buchstaben im Bergmassiv. Oft verlieren die Zellen ihren funktionellen Status als Taste. Fragen stellen sich ein und verschwimmen wieder: Was ist eine Tastenkombination? Wo ist das Leerzeichen und wo Escape? Nach welcher Ordnung sind die Buchstaben und Symbole auf dem Keyboard verteilt? (...)



Shepherd (De Novo) I-V and **Miner (De Novo) I-V** are two series of laptop-photograms (analog screenshots), made in the darkroom. Sensitiv photo-paper was exposed to the light of the laptop-screen (contact print). Therefor pictures from the internet where downloaded, inverted and placed on the desktop of the laptop. The screen was dimmed out with the function key for the brightness, the photo-paper laid on it and exposed by reactivating the brightness. On the developed photo-paper the complete desktop is visible, so is the toolbar and the sun-icon of the screen-brightness.

Shepherd (De Novo) I-V

2016, Laptop-photogram, 36 cm x 28 cm

Pictures of historical postcards by the photographer Albert Steiner (*1877- †1965) where downloaded from the internet for this series of laptop-photograms. Each postcard shows a shepherd with his flock of sheep in the Upper Engadine, Switzerland. For the laptop-photograms the pictures of the postcards where placed on the desktop that the sun-icon of the screen-brightness fits with the source of light chosen by Steiner.

Miner (De Novo) I-V

2016, Laptop-photogram, 28 cm x 36 cm

Pictures of miners found in the internet where the primary material for this series. The miners prospect for tantalum, tin, gold or wolfram, those conflict-minerals, constituent parts of computers and mobile phones, wich enable the access to the internet at all. The sun-icon of the screen-brightness is visible in the middle of the headlamps of the miners.

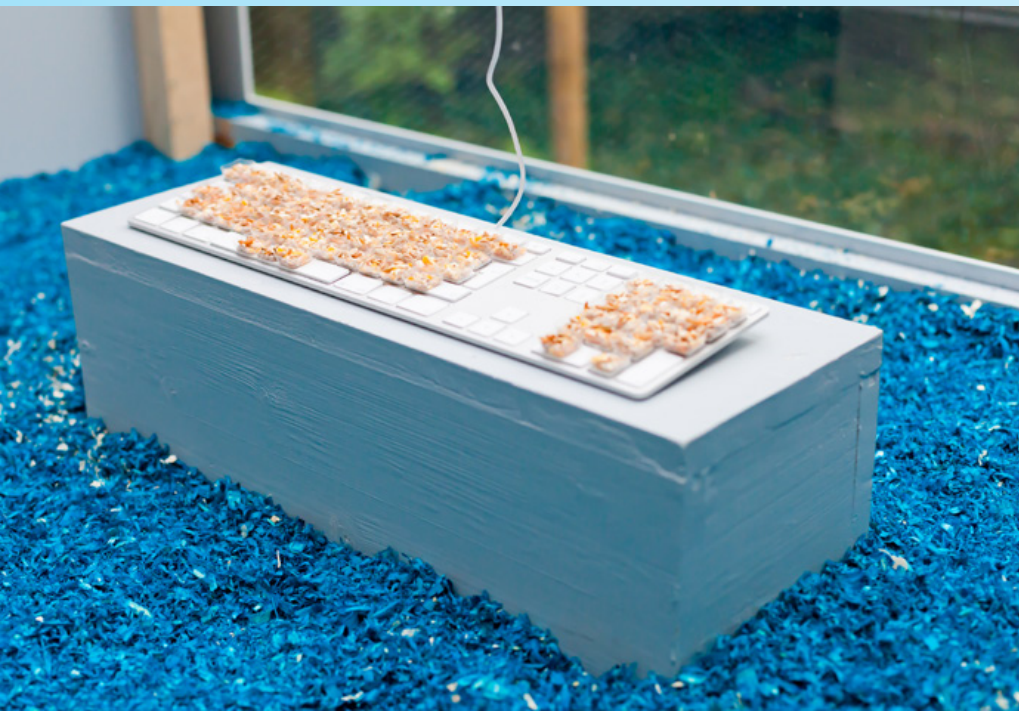


Shepherd (De Novo) I-V 2016, Laptop-photogram, 36 cm x 28 cm, framed



De Ovo (De Novo) 2016, installation, variable size, three chicken, henhouse, keyboard, usb-wire, laptop





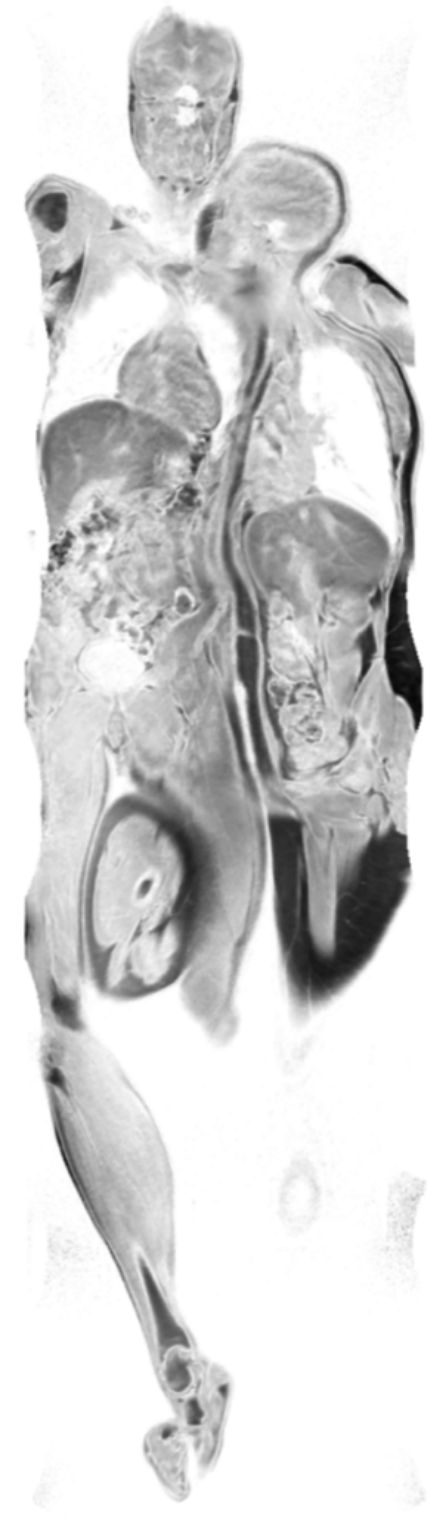
This installation consist of two parts: the henhouse in the garden and a laptop inside of the gallery. In the henhouse the chicken pick grains from a keyboard, thereby they generate a text. This text is shown on the laptop in the gallery formatted as a panorama of a mountain chain. The more the chicken eat and write, the more the mountain chain grows.



Lithified Glow(Our Bedroom) 2015, video-installation with sound, 200 x 200 cm, view Kunsthau Basellandx



The video-installation shows an animation of several hundreds of cut views generated during a whole-body MRI. Therefore, the artist-couple Flurina Badel and Jérémie Sarbach laid embraced and motionless during several hours in the tube of the MRI apparatus. The other elements of the installation reveal auditive aspects of the MRI examination. The sound is created with the different beating noises inside the tube originated by the MRI apparatus. This work was realized in collaboration with the Merian Iselin Spital, Basel.





OUR BEDROOM

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OUR BEDROOM

Flurina Badel & Jérémie Sarbach

Christoph Merian Verlag



The publication *Our Bedroom* documents and contextualises the thirteen exhibitions of the project *Our Bedroom* by Flurina Badel and Jérémie Sarbach. Monthly, from December 2014 until December 2015, Flurina and Jérémie invited the public to see artworks in one of their different bedrooms, for example in a shared apartment, in a garage or in a hotel-room. For this long term project, the artist couple worked with different media around the issues: Love and togetherness, their common derivation in the mountains, contextualisation and their collaboration. With essays, poems and interviews by Chus Martinez, Simone Lappert, Josiane Imhasly, Jürg Gautschi, Roland Fischer and others.



Rehearsing Love

Introduction by Chus Martínez, writer and curator, and Head of the Institut Kunst in Basel at the FHNW Academy.

Few years ago, I started to notice the great interest many artists took in writing. Writing not as in critical writing, but in fiction seen as a genre that would allow us to navigate the many frontiers that exist between what is real and what is almost real. Back then, I found a very interesting quote by an almost unknown artist that I thought very inspiring. In a contribution to the US magazine «The Fox» in 1975, artist Mark Klienberg was wondering: “Could there be someone capable of writing a science-fiction thriller based on the intention of presenting an alternative interpretation of modernist art that is readable by a non-specialist audience?”

In posing this question, Klienberg - I thought - was challenging us to imagine a discourse that adopts an atypical form and language, but without renegeing on itself, without renouncing the attempt to convey important ideas and generate ways of thinking distinct from the intellectual territories we thought we were familiar with.

I felt something similar in my first encounter with the work of Flurina Badel and Jéréémie Sarbach. Their work is not the novel, however, it has to do with the reinvention with the way we look at love from the point of view of the many different genres that deal with it. Like religious art, there are very few examples of successful works capable of conveying powerfully the feeling, without making us feel really awkward. Love, even more than religion, touches upon our historical acquired notion of ideas and very soon we see dangers in all possible fronts, too much passion or too platonic or just not love and mere sex etc. It is a risky endeavor to be a couple, to collaborate and to deal with a subject that is taken a new form through its media presence in a way that is unprecedented. All is now full of love. A

love that is channelled and changes our view on touch, on feelings, but also on the ideas we had about what does it mean to live together. It is all very irritating and, if there is a quality they really managed to maintain is this, the capacity of making us come so near that we end up wondering if it is done on purpose. It is not, and it is. All their works rehearse to a certain extent their own love, their own experience, even their own private language and space. They disclose to us how they love. On the other hand, in doing so, in making us believe their sentiment is there we tend to believe they are in love and, therefore, we are not. Love acts a little bit like critical theory, the first thing it does is to produce a distance so that those in love and those not in love do not get confused. It is this quality that the media has seen as having an enormous potential. From social media, to e-mail, to internet porn, to skype all is based in the possibility of never been outside. The media are our new and extended bedroom from where we can touch the world without the need of the strict and exclusive structure of the couple.

Flurina and Jéréémie's paradoxical proposition voices the need to invent a way of studying how the existence of an actual feeling helps to perform and use the media in unprecedented ways to discover love. Performance as well as the use of media and non-media elements can aspire to be something more than the mere exercise of a genre, they can be love and a representation all at the same time. In doing so, the artists are taken for granted that art is not political because of its messages, or because of the manner it represents the structures, conflicts and shortcomings of a society. Rather, as Jacques Rancière contended in a lecture that took place at MACBA in 2006, art is political because it distances itself from political functions, and because of the type of time and space art establishes, and the way it divides that time and populates that space. Art has complete freedom of form. It has complete freedom to generate ambiguity. This is an aspect that, on more than one occasion, arouses the desire to make

art “speak” a single language, to clarify the terms of the relations that this complex way of creating meaning establishes with, on the one hand, reality, and, on the other, the viewer.

Over the last decade, critical theory and writing have found refuge in many simplified forms of materialism, eroding a potential that finds its home precisely in art’s non-alignment (to use Rancière’s simile) with any pedagogical function. To shield itself from attack by a populism that is increasingly vocal in its defense of the “simple” experience as the sole possibility for agreement between viewer and work, critical theory has turned to formulating what Adorno might have called “order concepts,” that is, the spread of an ideological system that at once interprets and guides, helping to create an orthodoxy that restricts the possibilities of political art to its “message.” The system of communication in the art world has turned complex notions into jargon and has contributed dangerously to instrumentalizing and taming theory.

The question is: how does one maintain the rigor and complexity of an intellectual project that seeks to understand art’s commitment to constituting shared forms of life? Meanwhile, how do artists and artistic practice together with institutions remain capable of exploring new ways of linking sense and sensibility, thought and experience, object and subject, art and viewer? To cite a maxim that Gilles Deleuze repeats on several occasions in different texts, there is no other method for attaining knowledge than that which exists for locating a treasure on an island. Only the radical, constant exercise of our faculties is left. All that remains is to initiate a movement aimed at inventing a situation which entirely involves the individual and which can “effect,” or touch him or her.

The challenge is to explore the sensitive dimension of thought together through the here-and-now of contemporary production. Or, to put it an

other way, to take up the challenge of building structures that offer multiple forms of multidisciplinary research, where experience is not understood as a passive synthesis of what the subject perceives through the senses, but as a process of discovery which enables us to invent discourse. The goal is no longer to build a model for action, but to think with and from art. For this, we need languages, in the plural, that allow us to open up horizons for researching the increasingly complex creative, social and political processes and, more importantly, to motivate others to attempt the same.

The book you have in your hands is a rare exercise of reinvention, it documents one year of an intense collaboration revolving both around a subject, love, and the way different artistic languages convey its actuality.

The texts, a continuous exercise in interpreting their practice, aims to activate our imagination regarding how contemporary artists are studying the transformation of feelings and its cultural status, its philosophy and its relationship to the practice of art today. The book prefigures a kind of artistic research concerned with the what is still knowable? How can the relations between ideas and things, ideas and ideas, things and things, things and beings, beings and ideas, beings and creatures be challenged? Speculation is a possible method. To speculate is to let the imagination take a place in our working methodology. What distinguishes an artistic practice that undertakes the risk of engaging in speculation—as a method rather than an idle diversion—is its capacity to make clear that the reality of the empirical existence of things and beings is nothing without the irreality of its value. There is no purpose for art, but it is its force, its movement, as Deleuze would put it, towards the unreal that makes thinking possible. Producing new hypotheses is crucial to culture. Space is not the result of critical reason (rather, critical reason produces diagnostics), since space only mirrors an already existing space. But by provoking the appearance of a different logic, critical reason will help us to relate differently to the real.