

In-Habit.

Jacques Ranciere – un partage du sensible (The sharing/division of what we sense – feelings and the visible, sayable and thinkable)

Past figures of heterogeneous art forms

1. With the abolition of frontiers between the ordinary of the market and the extraordinary of art:

Any commodity or useful object can, by becoming unfit or obsolete for consumption, become available to art in different ways, separate or linked; e.g. as an object of disinterested pleasure, a body encoded with a story, or as a witness to a strangeness that's impossible to assimilate.

If art products are constantly crossing into the domain of commodities, then commodities and functional goods constantly cross the border in the other direction. They leave the sphere of utility and value to become hieroglyphs carrying their history in their body.

2. Contemporary art in the heterogeneous realm was often all about provocative shock: it revealed one world hidden beneath another –

- Capitalist violence behind happiness of consumption
- market interests and violent class struggle behind the apparent serenity of art.

Art's self criticism (high art relegated to consumer product) is in this way blended with criticism of the mechanisms of state and market domination.

New figures of composition of heterogeneous form:

4 multiple slidings

- **the game** (or double-game) – humour as a flimsy displacement that's possible to overlook in the presented sequence of signs or assemblage of objects.

This represents a move from the critical to ludic. Humour becomes the dominant mode of exhibiting commodities. The only subversion therefore is to play on the undecidability; to suspend, in a society working towards the accelerated consumption of signs, the meaning of **the protocols** of reading those signs. Turn the protocols on their head

- **the inventory** – the artist is at once an archivist of collective life and the collector; witness to a shared ability. The inventory evidences the potential objects' and images' collective histories by bringing the art of for example the sculptor closer to that of the recycle yard coordinator, and shows through this the relationship between the inventive **gestures of art** and the multiplicity of **inventions of the arts of**

doing and **arts of living** that constitute a shared world: DIY, collecting, language games, props for demonstrations. The artist makes visible the arts of doing that exist through society. Through this double vocation critical art's political/polemical role becomes a social/communitarian one

- **the encounter or invitation** – where the artist collector institutes a space of reception to engage the passer-by in an unexpected relationship. It is a relational art that not only creates objects but situations and encounters. Yesterday's distance towards commodities is now inverted to propose a new proximity between the entities and the institution of new forms of social relations. It's where art no longer responds to the excess of commodities and signs, but to the lack of connections. "By offering small services, the artist repairs the weaknesses in the social bond".
- **the mystery** – beyond repairing this "loss of social bond" is the more ambitious acknowledgement of it. It's not just forms of civility that we have lost, but the very sense of the co-presence of beings and things that constitute a world. This is what this fourth operation proposes to mend - the mystery.

The linkage of heterogeneous elements reveals the passage from one particular logic to another. The choice of disparate elements/ images placed in relation to each other restores a tradition of detournement (empty red gun cartridges assembled to form a solid table, that then becomes a pool of blood that then becomes petals, that then becomes the red sails of a boat). The detournement no longer has the function of a political critique of high art but rather it effaces the picturesque of imagery and a reality marked by antagonisms, revealing or underlining the kinship of the heterogeneous. It constructs a game of analogies that bear a common world – a fraternity of metaphors eg the sometimes imperceptible way in which assemblages of objects, images and signs presented by contemporary installations can slide the logic of provocative dissent into that of mystery suggesting "co-presence" and being with otherness.

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