

THE NEED FOR REGAINING EXCITEMENT IN ART

A serious challenge

Fré Ilgen¹

3 pages (one text, two with book and posters)

Berlin, May 2016

We live in exciting times of important changes in the art world that has factually become global.

But: galleries, smaller museums, art fairs have less attendance. Many artists face financial difficulties just to be able to continue working. The gap between art professionals and art audiences has grown out of proportion. The real excitement about art lost its sparks. It is time we start thinking about the art audience as persons and refresh everything we know about art.

This description is simply summarized what all art professionals know. The art market not merely being a place for fame and fortune, but a platform to exchange thoughts in public about artistic accomplishments, and a platform for all art professionals acquiring an income.

Although still not publicly addressed, in private encounters sincere artists, gallerists, museum staff, art critics, art professors, deans of universities and art and business journalists all admit being aware that the actual art audience has significantly shrunk and that the threat to art itself challenges also art institutions. The up and down waves on the art market traditionally followed the ups and downs of economic shifts, but for the first time in the art market history the reality of the current art market demonstrates that since 2008 this parallel with the economic changes in the world is disconnected. This is not only a natural result of the global overload of art, artists and exhibitions. Broad artistic and cultural development are at stake.

How to regain the excitement of a broader art audience to appreciate the broad creativity in art, to enjoy public museums and galleries, even to the degree they like considering including artworks in their personal lives, in their own homes?

Positive signals come from a steadily growing interest by a broader audience in fresh approaches to art, like for instance offering certain facts from neuroscience, that may not offer all answers, and will never lead to precisely set perimeters for art, but do offer logical explanations for an essential part of our art experience nevertheless. There are, for instance, reasons why a human naturally likes looking longer at a manually made artwork.

The fundamental human interest in artworks has not disappeared but has to be re-motivated.² Other positive signals are coming from initiatives by artists, art lovers and art intermediaries in various parts of the world, who wish to openly address the current dilemma, aiming to regenerate a sincere excitement in even new audiences that is much more substantial than “event-excitement”.³ My main personal mission is to promote a return of the focus of attention to the art viewer, by trying to understand the viewer better, involving the art viewer themselves in open dialogue.

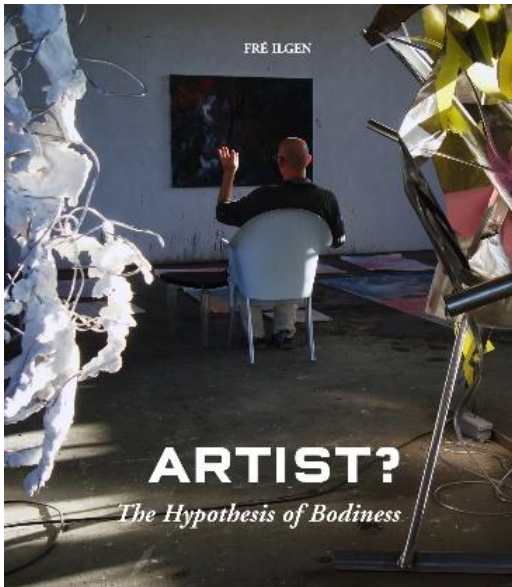
For more information for all who are interested in this important dialogue and on my drive to globally link all who have similar interests: www.freilgen.com - see NEWS and LECTURES.

Lectures on these topics took place in or are scheduled for Berlin, Frankfurt, New York, Washington DC, Atlanta, Seoul, at universities, symposia, museums, alternative organizations, Goethe Centre. Next pages some samples. Additionally at “Checkpoint Ilgen” Series, Berlin, once every year. See web-site under ACTIVITIES.

¹ *Fré Ilgen* (1956), artist/theorist, born in the Netherlands, lives and works in Berlin, Germany; exhibits and lectures regularly in various countries in Europe, USA, East Asia, Australia, sometimes Middle East and South America; travels extensively and frequently lectures; presented in 56th Biennale Venice, “Frontiers Reimagined”, Tagore Foundation.

² *ARTIST? The Hypothesis of Bodiness*, Fré Ilgen, 2014, Wasmuth GmbH, see www.amazon.com. About mind/body involvement in the creation and experience of art.

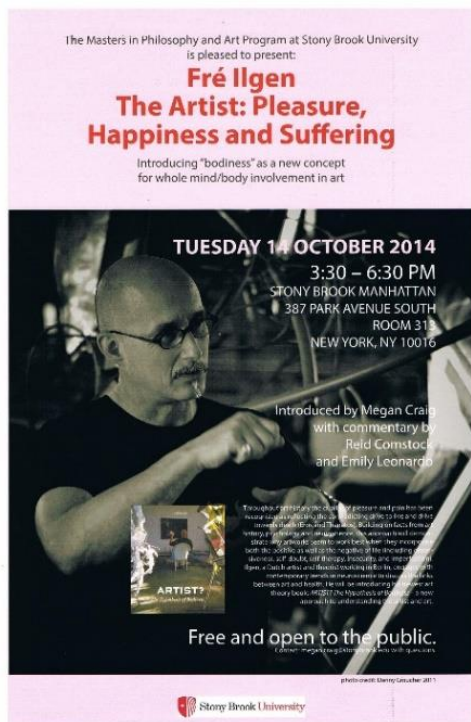
³ “Checkpoint Ilgen”- Series in Berlin, Germany. Similar activities are started up in New York, Paris, Cairo, Seoul/Singapore. This is supported by some influential museums recently acknowledging their re-focus of attention on the visitor as viewer of art.



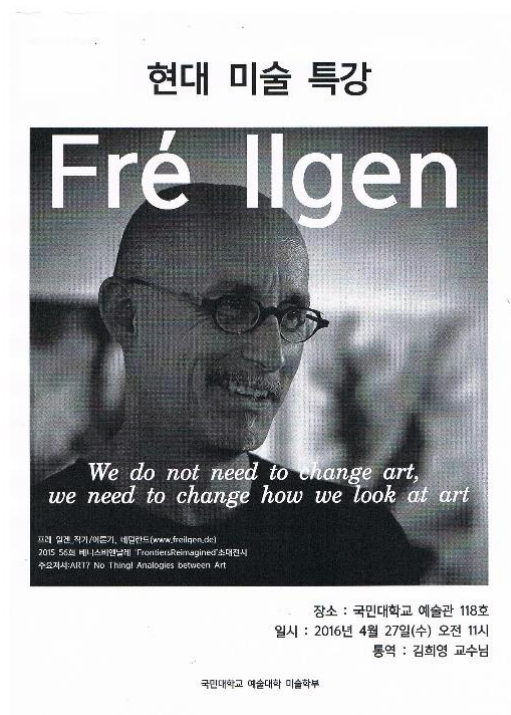
ARTIST? The Hypothesis of Bodiness, book, full color, 2
3 x 28 cm, 300 pages, c. 150 pictures of artworks, all text in English only
published 2014 by Wasmuth GmbH, Germany, www.freilgen.com
ISBN 978 3 8030 3364 2 – available through www.amazon.com



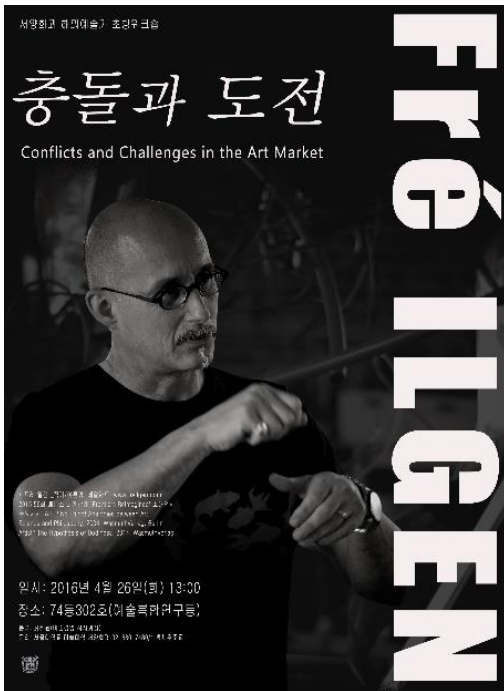
1st APA (Art Platform Asia) Forum, Seoul, 2016
“Fracturing Conceptual Art: The Asian Turn”
Kate Y Lim (APA), Charles Merewether, Fré Ilgen,
Shuyin Yang, Hyoung Joo



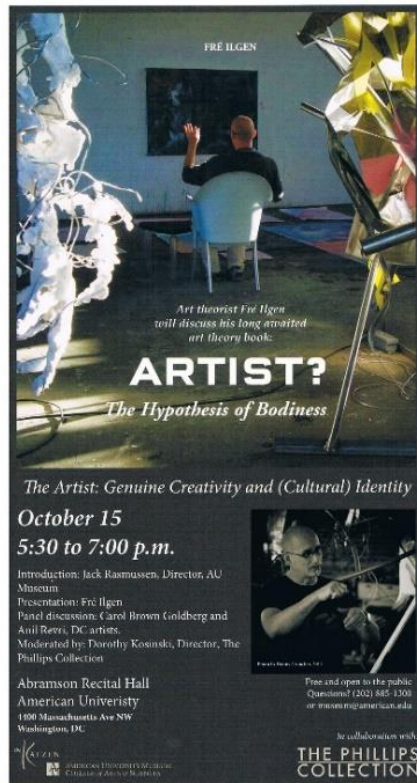
Stony Brook University New York, USA
2014



Kookmin University, Seoul. Korea ROK
2016



Seoul National University, Seoul, Korea ROK
2016



American University and The Phillips Collection,
Washington DC, USA, 2014



NEW: June 20th, 2016 Fré Ilgen, lecture *A New Provocative View on the Timelessness of Cave Paintings*, Frobenius Institute, Goethe University, Frankfurt, Germany