

“CHECKPOINT ILGEN#13”

2 pages factsheet

Friday 29th September 2017

On invitation only

THE NEW SILK ROADS – INCLUDING ART?

The idealistic art-salon hosted by Jacqueline and Fré Ilgen in the salon-studio in their private apartment, Berlin, Germany; format is an informal talk-show, including a one evening international exhibition and an audience of c 55 persons.

The 'Checkpoint Ilgen' series focuses on the genuine, natural and straightforward experience offered by artworks.

A series publicly acknowledged by Ulla and Heiner Pietzsch through their decision to support “Checkpoint Ilgen” with the grant involved in the Montblanc de la Culture Arts Patronage Award 2014 they themselves received.

PROGRAM

Moderation: Fré Ilgen, www.freilgen.com
artist, theorist, curator, “Checkpoint Ilgen”, Berlin, Germany;

Speakers: **Dr. Parag Khanna**, Singapore www.paragkhanna.com
Leading global strategist, best-selling author, Young Global Leader of the World Economic Forum;
Richard von Weizsäcker Fellow, Robert Bosch Academy, Berlin; (see literature next page)

Ambassador H.E. Bolat Nussupov

The Embassy of Kazakhstan in Berlin;

Mr. Tianling WANG, China;

Counselor of Embassy of the People’s Republic of China in Berlin; Senior Research Fellow Institute of Modern International Relations, Tsinghua University;

CHALLENGE: ART + MARKET

OPTION: ART AS PART OF BUSINESS STRATEGY

MOTIVATION

The current general loss of excitement for purchasing art, for the first time in modern history a global phenomenon, is a serious threat to the financial basics of artists and intermediaries. The actual art market has substantially shrunk. New market-concepts are required. The proposed concept builds on the historical tradition of art as effective tool paving the path for trade between cultures, and bringing back genuine excitement for visually strong art. The development of art and the possibilities for artists always have been related to economic developments; artists and art thrive in times of large-scale economic growth. For the past few years it has become clear that the trend to evaluate artworks solely as financial investments has run its course. In many different cultures, across history, art has been admired and acquired for its visual quality, and exhibited for diplomatic and business strategic purposes: this is a forgotten tradition of long term intercultural friendliness based on aesthetic appreciation and opening the doors to commercial relationships.

FUSING THE PRAGMATIC WITH THE IDEALISTIC

The New Silk Roads relink East Asia with Eurasia by train, to be upgraded as fast track railways.* The Chinese enterprise will have a vast economic impact on East Asia, the whole of Central Asia, the Middle East as well as on Europe, Russia, even the USA. History demonstrates that artworks are intercultural “tools” for enjoyment and lasting connections. A choice demonstrating sincere interest in and respect for each other. The foundation for all lasting business.

* 2012 showed some 7500 containers transported in this way to Europe, it is estimated that by 2020 this will be 7.5 million.

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ART

Though economy and profit drive the completion of the New Silk Roads, these connective routes also offer an opportunity to consider if and how artworks express individual life, and how social and intercultural interaction could play a role again in the economic strategies of corporations and countries. The New Silk Roads could establish long-term business friendships in many countries with different cultures. Visual artworks with their power to engage people directly can become a component in the exchange and gifts of art that have always worked at a personal level to support business transactions. The benefits and cultural exchange through the historical Silk Road inspired some aspects of Renaissance and Baroque cultural life in Europe.

MISSION: NOT ABOUT POLITICS, NOT FOR ALL ART

This discussion of business and art does **not** aim to criticize the commercial basis, the political, environmental or social consequences of the New Silk Roads. To be able to be of interest to business objectives, the art to be considered should speak for and by itself, offering anyone from any other culture a genuine visual experience, therefore, the art to be included cannot be art for which the explanation or statement would be dominant (like in conceptual art). The leading theme could be *“Contemporary Classic”* in art, as this resonates in the West, Middle East and East Asia, offering works rooted in long cultural traditions and accessible to larger audiences, and incorporates both figurative and abstract art.

Note: The global art world is used to follow the Western set conditions for art, summarized: art would be free but should be political and question any situation in the world, competing with the news media.

It should be clear that to respond properly to the potentialities of the New Silk Roads, focusing for a large part on Central Asia, one has to have the courage to shift the attention from a Western or Eurocentric world vision to a more genuine interest in the other. When art would like to become part of business strategies again, it is clear a diplomatic emphasis is more important and art may have to be more modest. It should be clear that all art not relevant to this mission should still have chances on exposure and support, but not within the purpose of this concept.

LITERATURE

Parag Khanna, *Connectography: Mapping the Future of Global Civilization* (Random House: 2016).

Peter Frankopan, *The Silk Roads: A New History of the World* (Knopf: 2016), an extensive historical overview of the original Silk Roads up to today, building on published research from sources in the West, Middle East and East Asia.

LINKS

for many articles, search the internet for “New Silk Roads, China”;

maps:

<https://drive.google.com/open?id=0B7nei6otw0JPNEdlM0t2Nm52bFU>

<https://drive.google.com/file/d/0B5m9BSb4bY6gWWpkN19KQ0VpUkk/view>

When you are not directly invited but would like to attend our event, please, drop us an email explaining your interest and background?

Fré Ilgen

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