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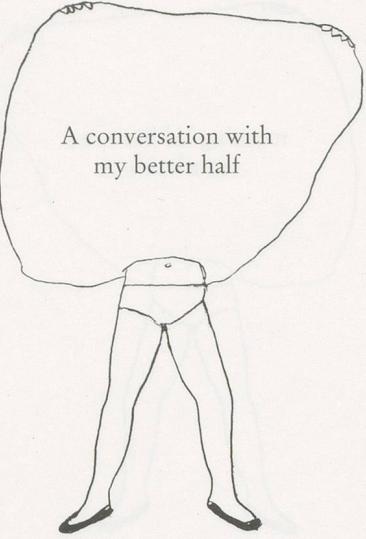
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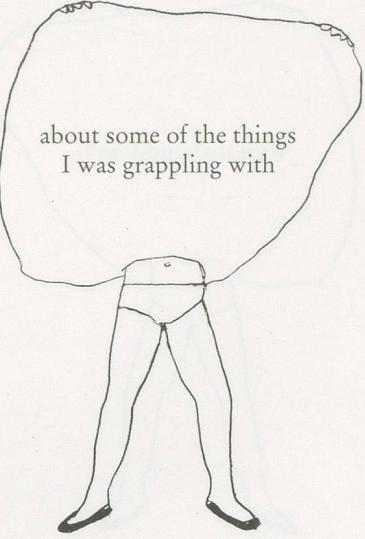
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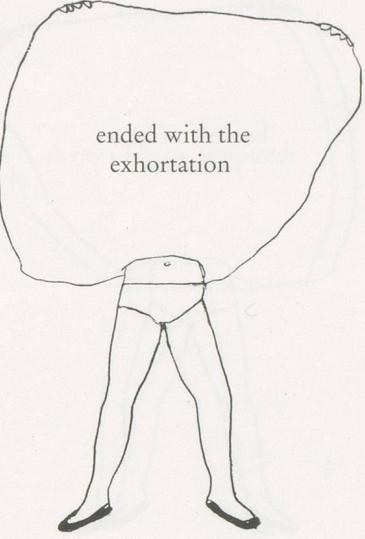
**FRANCES STARK  
INSERT  
FOR PARKETT**



A conversation with  
my better half



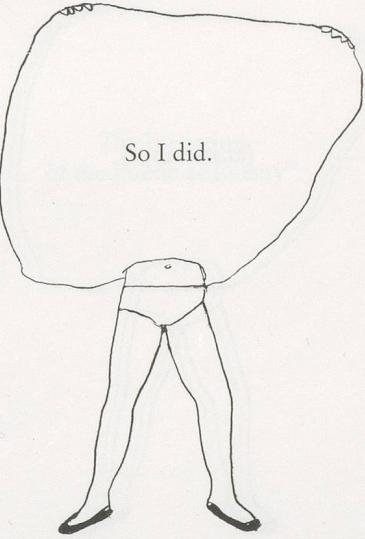
about some of the things  
I was grappling with



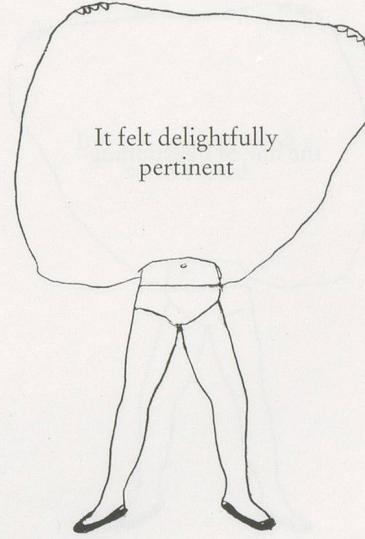
ended with the  
exhortation



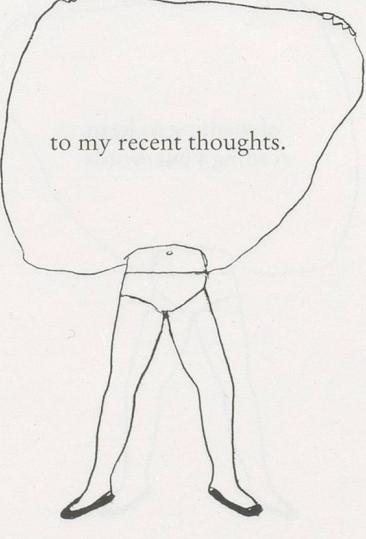
'you should read Bettina  
Funcke's *Urgency*'.



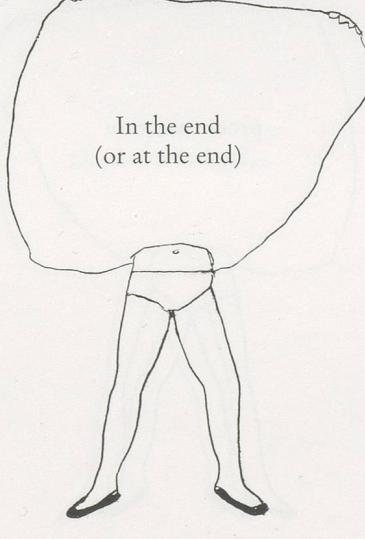
So I did.



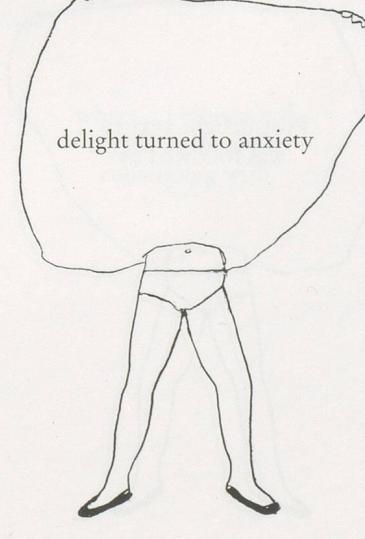
It felt delightfully  
pertinent



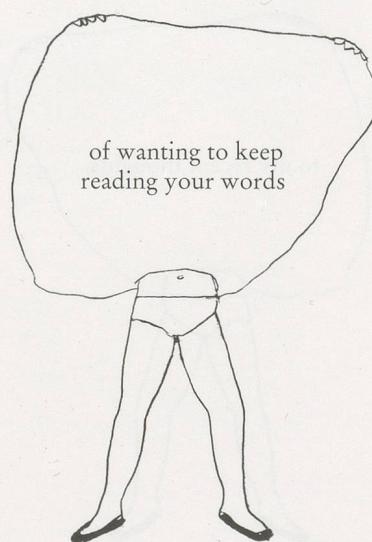
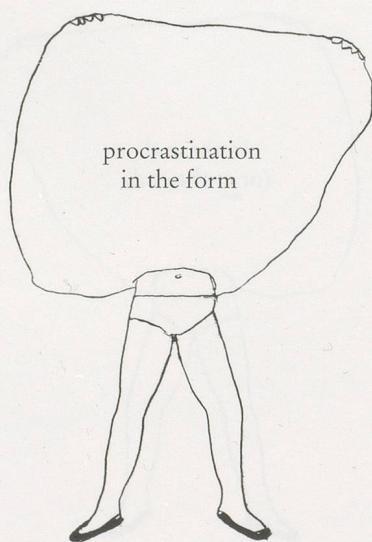
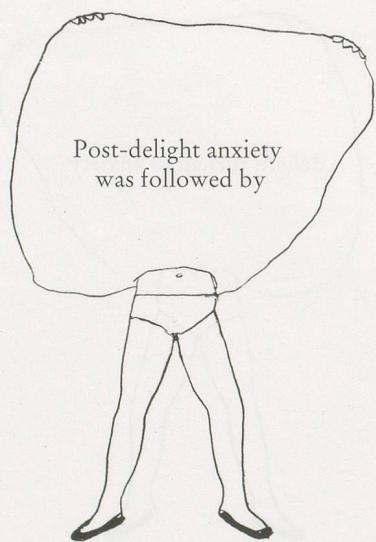
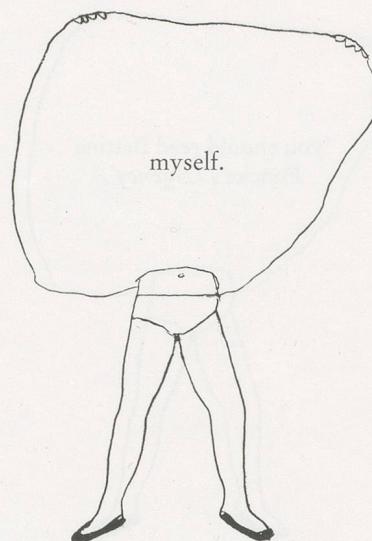
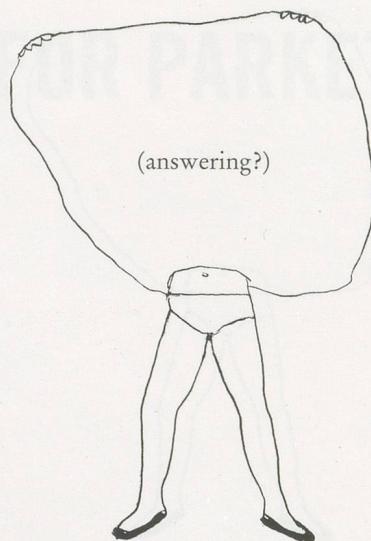
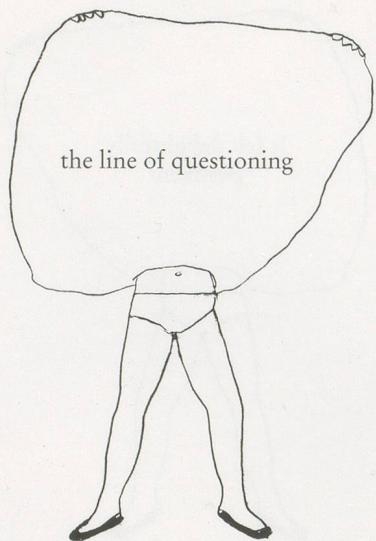
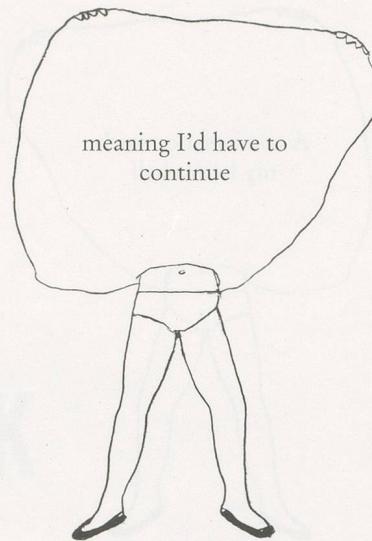
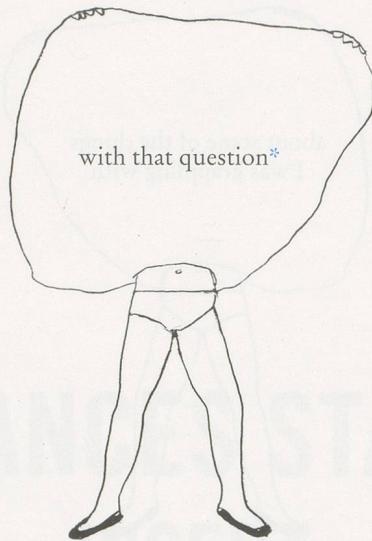
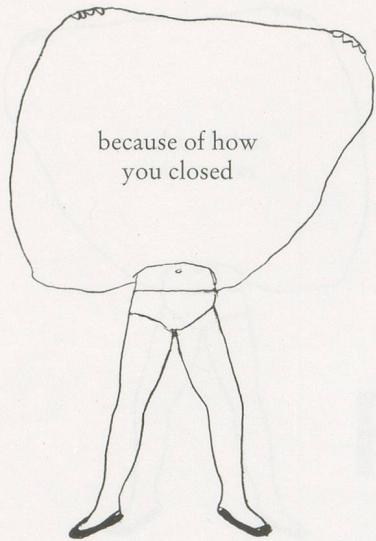
to my recent thoughts.

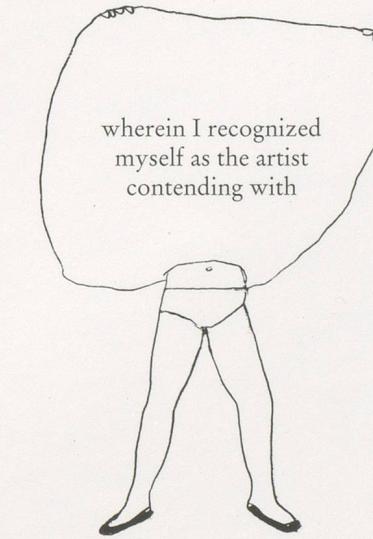
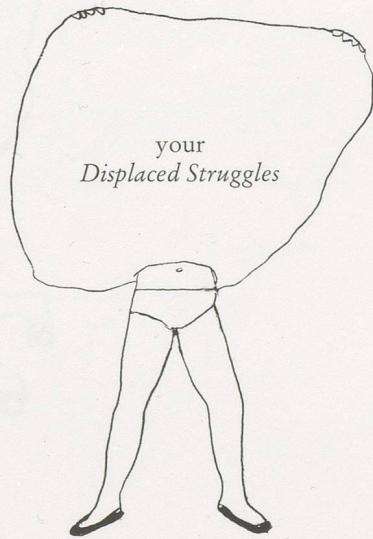
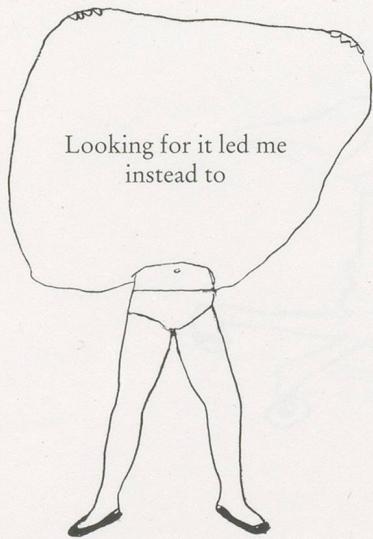
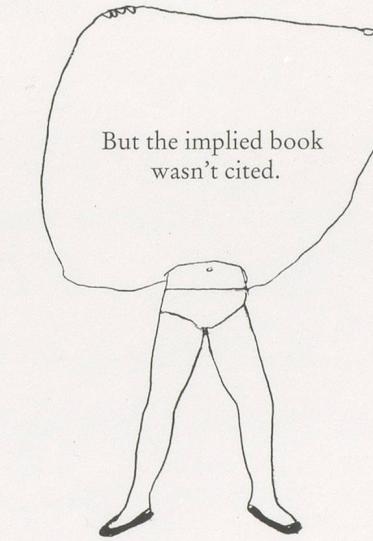
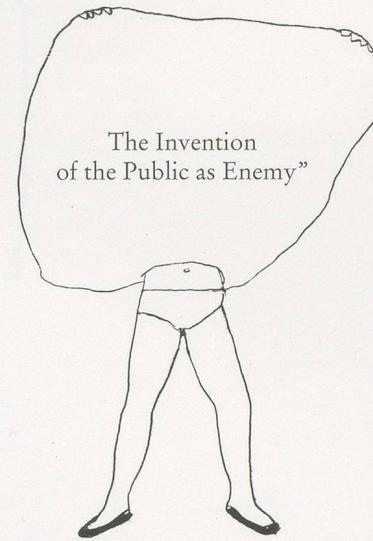
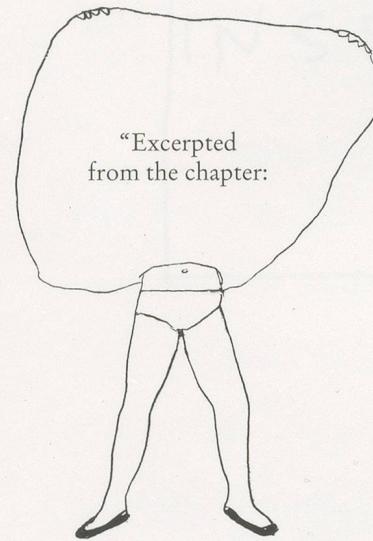
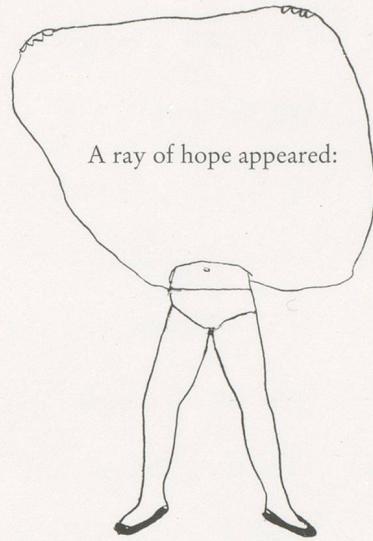
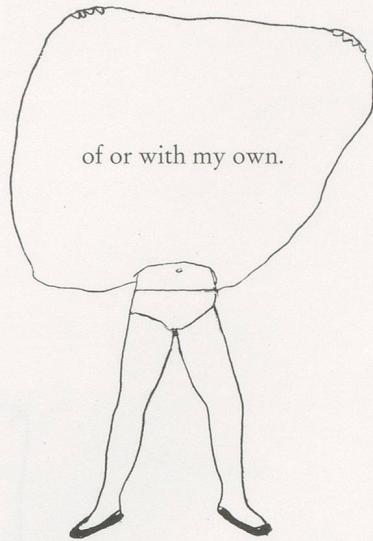
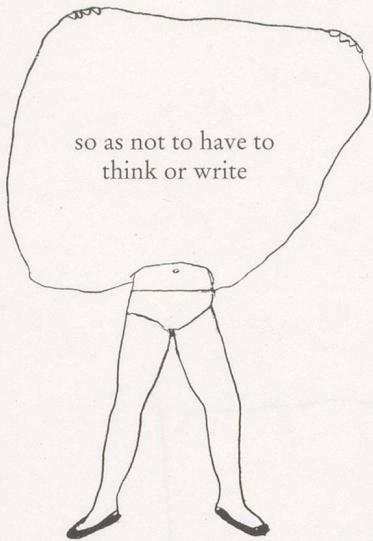


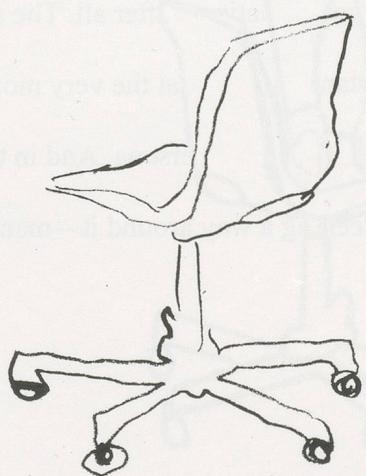
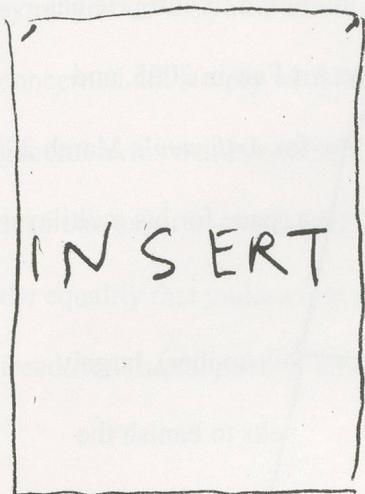
In the end  
(or at the end)



delight turned to anxiety







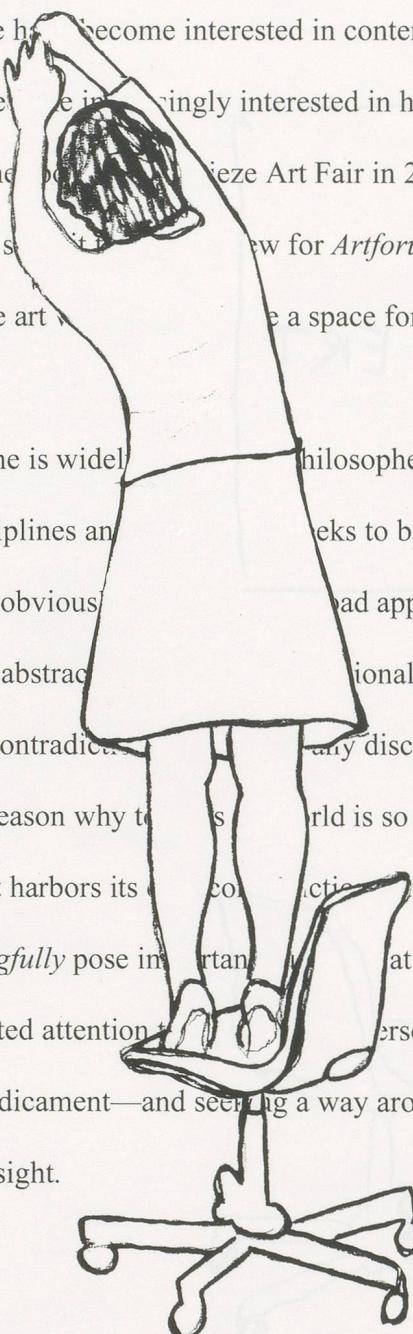
## Displaced Struggles

Bettina Funcke



Why might philosopher Jacques Rancière have become interested in contemporary art, even as the art world, in neat symmetry, has become increasingly interested in him? He has apparently followed art for many years, he has spoken at the Art Biennale in Seville in 2005, and recently chose to publish an essay in and signed a review for *Artforum*'s March 2007 issue—all signs of his confidence that the art world is willing to make a space for his multilayered discourse.

Rancière is not an easy read, yet he is widely read (and not just by philosophers), largely because he situates himself between disciplines and disciplines. He consistently seeks to banish the division between specialist and amateur, obvious and subtle, and at the same time his philosophical work can be quite abstract and difficult to pin down. His core. Although this embrace of internal contradiction is a hallmark of his thoughts on art, might it not also be the reason why the art world is so interested in his voice? The hothouse of contemporary art harbors its contradictions, after all. The artist today finds it harder than ever to *meaningfully* pose important questions, at the very moment that the culture has accorded unprecedented attention to the artist's persona. And in the difficult task of thinking through this predicament—and seeing a way around it—many have turned to Rancière's writings for insight.



One of the more intriguing ideas that Rancière has contributed to art discourse is an insistence that art and politics are simply two forms of what he calls “the distribution of the sensible”. The sensible is a sphere on which both art and politics act through processes of structuring, framing, identifying, and contextualising (that is, distribution). It is a kind of unstructured matter that precedes all else. The distribution of the sensible, then, is synonymous with aesthetics, a term Rancière employs in the sense of *aisthesis*: a science concerned not simply with beauty and art but also with appearance and perception, all general terms that evoke Schiller’s aesthetic education of man or Kant’s description of aesthetic experience. Indeed, Rancière’s own notion of aesthetic experience presupposes the equality that underwrote Kant’s formulation of the judgment of taste as a judgment freed from hierarchies of knowledge and social status.

plus-one as well as a division: a paradox at his very heart.

Such strategies were perhaps a response to an increasingly mediated society. The artist needs new tools in order to be heard. Beuys and Warhol are in this respect outstanding in post-World War II Western art. Like Warhol, whom Beuys called "brother," Beuys operated under the assumption that the most affirmative artist enjoys the greatest success with the broadest audience because they affirm the public's latent suspicions of art as well as the public's hopes for it, thus meeting all expectations, which artists may then use to their own ends. A crucial difference separates them, however, and perhaps leaves Beuys as the last of a line: he made demands, while Warhol did not. In this sense, as an artist who both garners widespread influence and uses that influence to make concrete demands, was his the last urgent artistic position? Certainly one can point to other art with a sense of political urgency, for example, Act-Up, the Guerilla Girls, and other positions associated

with the "identity politics" of the 1990s. That is, it put an end to the otherwise. The artist's role was no longer a political dimension, the realm of art had become political, and such statements as "I prefer being" —Maurizio Cattelan

Maurizio Cattelan's work was successful because it was a trickster attitude, clichés, but he has last several years. His work that embodies the culture and the art of Beuys appears in (We Are the People) in a spacious exhibition. The last corner did not represent the suspended form, flaunting a man in a lonely and helpless space.

Cattelan's work can be the felled people.

entity politics" of the 1980s and 1990s, however, is different, in that it is not to mystical naïveté, sincere or otherwise, that the worldliness of their political actions is longer countered by any mysticism, which might bring it back into the art or imagination. Urgent art – or had to become – pragmatic strategies, in hindsight, may fail to engage the public's imagination.

*"Being attacked to being ignored."*

**Cattelan**

Cattelan counts as one of the more recent examples of the charlatan artist. He might play with mystical naïveté, but he makes no demands. Over the years he has managed to create in his bodies a tension between lasting and mass marketing. His personal debt appears in *La rivoluzione siamo Noi (The Revolution)*, 2000, in which the exhibition hall of Zürich's Migros Museum is virtually empty and only in the distance does the viewer encounter a puppet of the artist, clothed in a felt suit, hanging from a hanger on a clothing rack, with a mischievous smile yet ultimately helpless in the merciless and decisive nature of art.

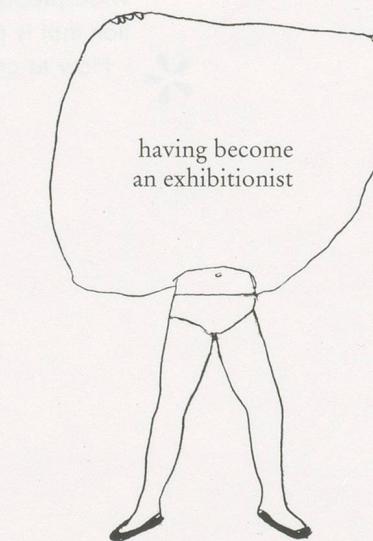
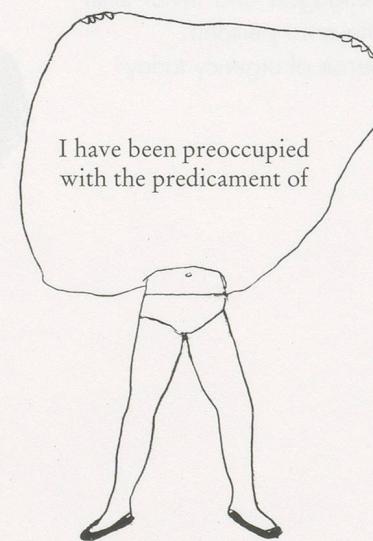
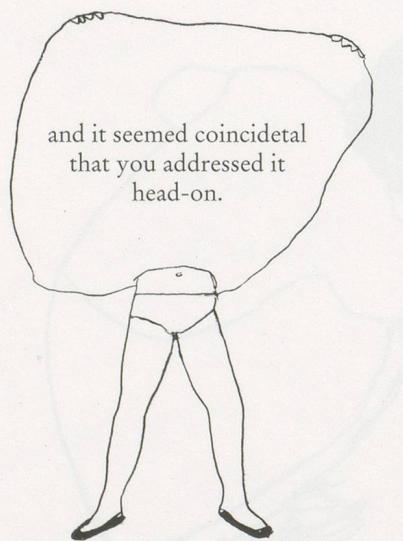
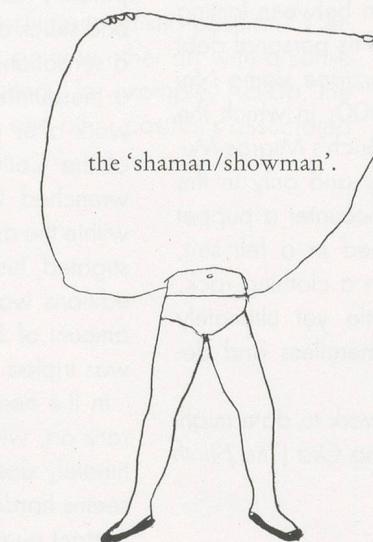
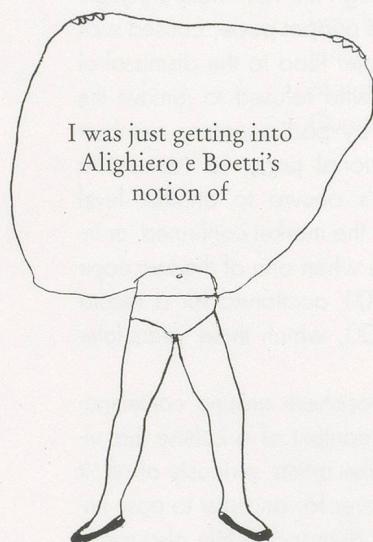
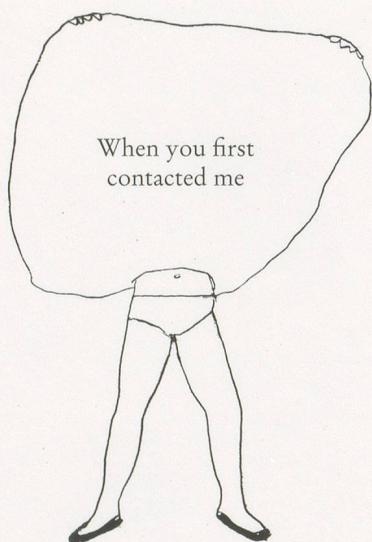
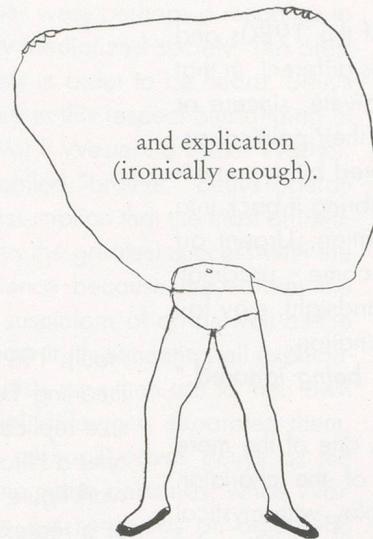
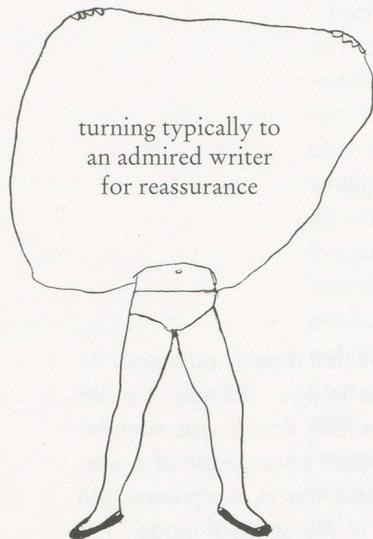
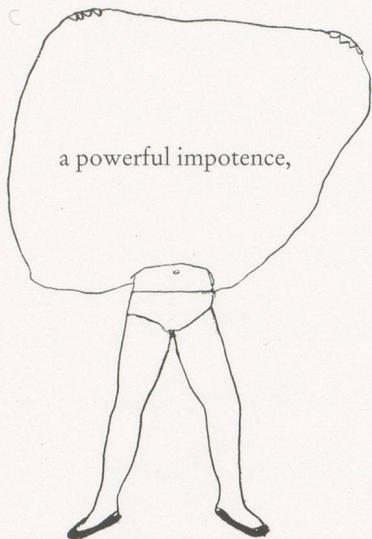
most successful work to date might be the Pope of *La Nona Ora (The Ninth*

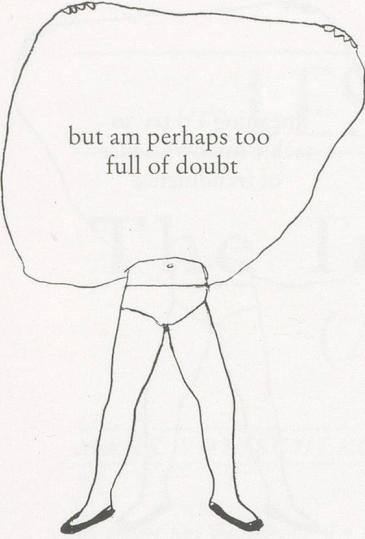
*Hour)*, 1999, a work that directly addresses the meaning behind the image. Tellingly, the life-size replica of Pope John Paul II was modeled after a Hiroshi Sugimoto photograph of a wax-work figure of the pope, that is, a representation of a representation of the spiritual leader. This absurd scenario, in which a meteorite had apparently hurtled through the Kunsthalle's skylight and struck down this puppet pope, caused such a sensation that it later led to the dismissal of a museum director who refused to remove the work after protests by parliamentary members of the Catholic national party. *La Nona Ora* wrenched Cattelan's oeuvre to another level within the art world: the market confirmed, or instigated, his success when one of the two pope editions was in 2001 auctioned for a record amount of \$886,000, which three years later was tripled.

In the heated atmosphere around contemporary art, within the context of a culture that ultimately does not take artists seriously at all, it seems harder than ever for an artist to pose important questions or demands while also somehow making use of the unprecedented level of widespread yet disengaged and trivial attention that is paid to the artist persona.

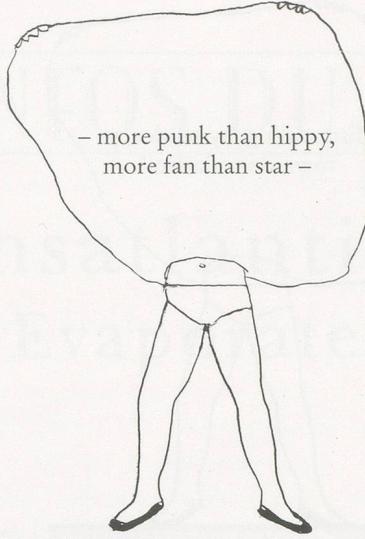
How to create a sense of urgency today?



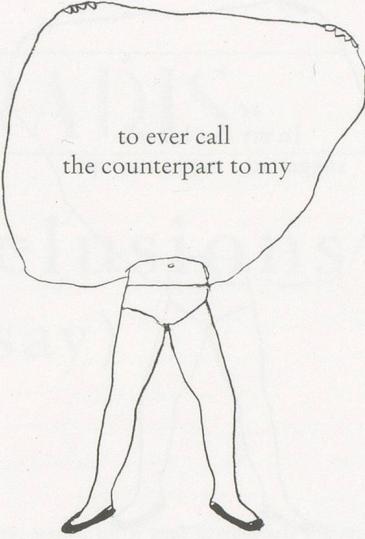




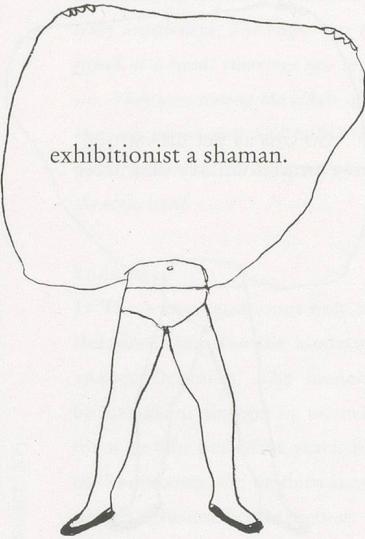
but am perhaps too  
full of doubt



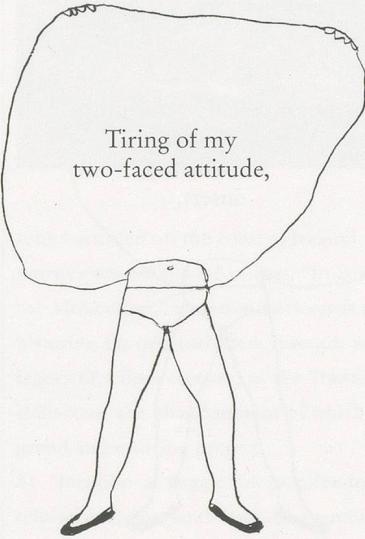
– more punk than hippy,  
more fan than star –



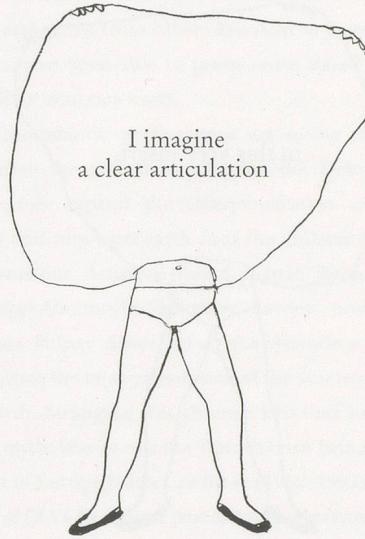
to ever call  
the counterpart to my



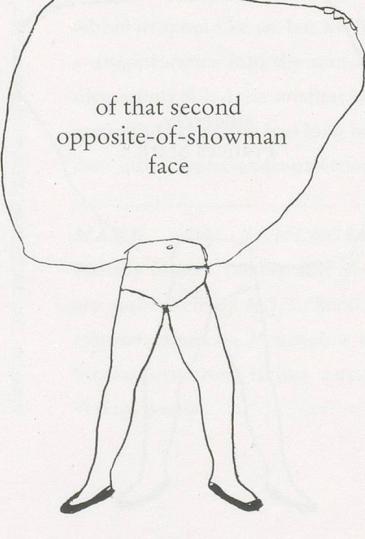
exhibitionist a shaman.



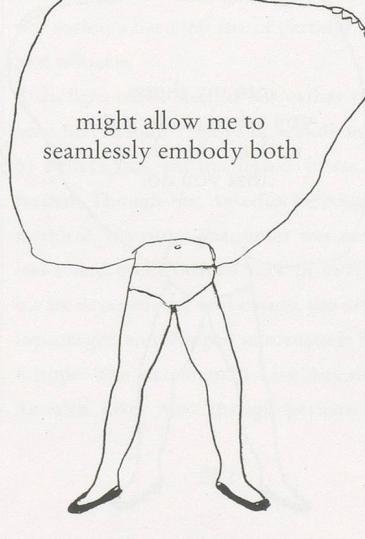
Tiring of my  
two-faced attitude,



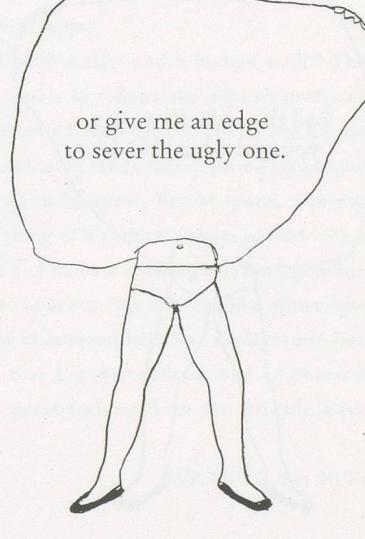
I imagine  
a clear articulation



of that second  
opposite-of-showman  
face



might allow me to  
seamlessly embody both



or give me an edge  
to sever the ugly one.

