

The limits in current Art



Not everything can be Art, therefore there must be a line or border (even diffuse) that separates the artistic work from that which is not. If everything could be an artistic work, there would be no specificity in the knowledge that can be required of Art. If we consider Baudrillard's work, on the one hand, one could think that the loss of illusion and allusion places Art in an extreme, almost terminal situation, and on the other, the cultural degradation that entails the non-use of a tongue.

The symbolic (especially of a visual nature) causes the artistic work to become trapped in an increasingly empty offer. Today Art operates by addition, that is, more transgression, more rupture, more spectacularity, while the expressive force, according to Baudrillard, would be in subtraction, since there the sign plays a key and exalting role. Art generates its own destruction, according to Baudrillard, by submitting to the dictatorship of "fatal strategies", it radicalizes, becomes hyperreal, is tinged with fear and is emptied of its initial meaning. Consequently, a limit of Current Art could be found in those strategies that are self-destructive. The above must be a final point, since if we continue down this path the artistic work would be eliminated. That is to say, and appealing to an instinct of self-preservation, artists would have to refrain from using these counterproductive resources, if they want to continue calling themselves as such. Landing on a specific practice, such as performance, and specifically, in a work by Oscar Bony "La Familia Obrera", we can draw other possible candidates for limits such as the existence of ethical limits in the "use" of human beings as "objects" of Art, (1) humiliation, (2) displaying people as animals, (3) causing harm, (4) appropriating rights and (5) violating laws, these limits must be collected by artists and, therefore, would constitute a practice not accepted in art. In conclusion, Art, as a system immersed within a political-social supra-system, could not lead, with its concrete practices, the order of which it is a part, no matter how much the creative autonomy of the artist is appealed to.

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