

## Made present

The birth of the event from the spirit of its time

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"In what way can one recognize in a work the time and the society that produced it?"

(Hanna Deinhard, 1967)

1

Today, the more focused a specific statement, the higher its market value and the more indeterminate its art value; in the age of general participation and inclusion, everyone is an artist who still holds a deeper, lasting message for the communicative environment. In terms of the current art context, this means: pop has won; art presented in public in particular has finally become industrial entertainment/cultural education. Where anything new is expected at all, a work in public space signals everything that a space is or could be.

Much of what is today will be forgotten, while much of what will come in the future is just being created. Today, art makes the future present - even if it has yet to prove its explosive power or no longer believes in it. Whoever makes the future a little more probable today has already gained a lot; nothing is as improbable as a present that cannot be changed.

2

In the past, there were many different art viewers, connoisseurs and enthusiasts; today there are isolated users, collectors, mediators and fans. The practice of today's art increasingly reflects its functions as a temporal trigger: it recalls what has been repressed, transforms what has been forgotten into what can be remembered, and actualizes what has yet to be known about the future. Art, like every living intellectual expression, thus becomes a comprehensively time-dependent construct. A time-independent definition of what art could be, on the other hand, remains a fiction. Eternity exists only in the museum - but not in art, which is characterized by eternal transformation. The time value of an art is measured, if at all, by how it is able to reveal a future in the present.

Especially today, in the age of grand narratives, the conditions of time under which art exists, comes into being, or passes away play an explicitly made role. Above all, the focus is on that place

that distinguishes, determines, and addresses each work of art for an audience: the present. Above all, the present that comes into being by being observed. Presence, however, is not a purely temporal determination but a difference that is marked when it is made mind-present.

3

Is the present perhaps something like an invisible temporal readymade? A readymade belongs on the one hand to art as well as to the recognized non-art. Likewise the present, it appears to us on the one hand as a narratable fiction and as a constructible non-present, in that now appears as a future form of present and is thus absent as present.

Today we speak less of art than of a - namely here and now selected form of - art. In other words, an exclusive format of cultural practice that, as art, has a long history of its narratives, discourses, and ideas.

Present used to be only present; today it emerges as an extended element, like a potential of future present. This is especially true of the open present of art, which presents history like a fiction of all those who tell it to us now. In other words, we are currently telling ourselves in real time how art will be experienced in the future as a form of art present. This temporal perspective on art is comparatively still unfamiliar - in any case, it is unexpectedly new.

4

We will not be able to predict the future of art in the future, but we will be able to literally translate the context in which art will now play a relevant function into the TIME we need to understand art adequately. Art will only be different from what it possibly does and will become if we can specify more precisely how we act, if we act consciously - that is, despite and precisely because of all uncertainty and contingency - and if we have to decide.

Thus, acting with elements of art has long since caught up with acting with elements of our present: in such a way that only now we can also specify how art does not come into being at present: by doing nothing to act, for instance, also of non-art. Or formulated the other way round: Everything that can be used today for the purposes of non-purposeful art is applied without regard to other than art purposes. To apply means (in the future) to transform the reproduction of art into a coming present, into an arrival, the present of its future originalizability.

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