

The Confidence Man is an exhibition that looks at small gestures, lost objects and independent patterns. The materials used seem unagitated. The punctuation is pragmatic, yet not easy to decipher. All works in The Confidence-Man testify a seemingly indifferent sovereignty towards art. As a result an approach is introduced, which is pleasantly simple. At American universities there is a large debate surrounding the potential of unlearning. To forget something once understood is increasingly seen as valuable. Parallel to that, there are artists now, who deliberately evade a complex derivation of their work. Work speaks for itself. It constitutes a separate perceptive space. Instead of seeing ones expectations validated, as an observer at times one loses overview.

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