

Students, parents, lawyers, Denmark!

You touch what you do, but what do you touch it with, when art is the surface?

Through what do you view this phenomenon, which is so very human?

Contemporary art seems so remote to us Danes!

Denmark has never had a radical elite. An elite that would naturally pull culture forward into a continued discourse and thus infect the public, placing art closer to the process of forging identities. This lack could be one of the reasons why we collectively have difficulty relating to contemporary art. It does not help that every time it is discussed in the media it is addressed in terms of its practical use or lack thereof, as a curiosity or as a social or political project, therefore never appearing to reach beyond its supposed shortcomings.

Due to this lack of a critical radical discourse, we have instead formed our country through the prudent skills of a quiet middle class. These Danish every-day life standards create our routines, shaping our language and therefore our responses, expectations and understanding of our surroundings. These are the same references we make use of when addressing politics and art.

This is like a sticking clutch. Art builds its knowledge of the irrational in contrast to everyday physics. It is a hard shift, if the goal is a truly poetic resonance, in the intimate meeting between the object's depth and our own. Here, I am placing two different conditions next to each other: Denmark as a nation and the poetic experience of the individual - because intimacy plays a part in both.

This text is not addressing the lack of a specific situation, but wants to address a public to say that it is the collective reality we touch with when we experience art.

Our own references are not in use what are they then made of, Denmark?

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