

## “Measure”

Let us object the object.

Anything is an object, and ‘anything’ is not good for the art.

We’d better avoid this word, ‘object’.

The different mediums of art: Drawing, Painting, Sculpture, Collage, Assemblage, photography, Installation, Video, Performance, all of them have their own definitions; the object cuts into their boundaries as if representing something.

“Neither Object Nor Image” is also not the answer.

The optical radiance of the image defeats the physicality of the object and lasts longer.

Maybe, the terminologies are confusing: a work of art, objet d’art. How does one identify a work of art? Surely not by the work being in itself an object.

And then came context. The work of art obtains its value not by itself but is dependent on the institutional/circumstantial context in which it is anchored; again, not enough proof for the work of art to be independently received as Art.

We shouldn’t think of where the work of art is being placed or negotiate whether (or not) it is universal.

It must be un-dependable.

Un-dependable work of art, physically.

So, how to be objective towards a work of art that involves an object, while avoiding the contextual debate ignited by the found object, namely, the ready-made?

For one, what are its artistic qualities, materials, message and impact within art history and language-developing practice?

What does it contribute to society as such?

Is it disposable, does it multiply?

The intrinsic value of a work of art must be defined.

I believe the object as a term in the art discourse entered our contemporary cultural life through globalization, thus creating a counter-reaction to neocolonialist approaches.

Let us talk about essence-driven art, feelings, expressions, ideas, ideologies, messages, and material-non-material options of the artistic outcome.

The Image is Objective -The Object is in the Eyes of the Beholder

Subtitle of the exhibition  
"Measure"

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