

In the global Art world, both information on current international tendencies and marketing have never been coordinated and connected as they are today. This has not only transformed art production itself, but also the conventional communication of art. It is no longer focused on the content of the artworks, when following the media coverage.

There, what we hear above all, are numbers, data, facts – the financial is omnipresent, if not predominant in the ongoing discourse. As everybody knows, however, the non-material value of a piece of art cannot be quantified. What I conceive of an artwork always has something to do with myself. As old Goethe said, “one doesn’t see what one sees, but what one knows”.

This kind of reasoning inspired Adam de Neige, and he could not have chosen a more suitable place for his artistic intervention than the Venice Biennale. It is known as the oldest and most influential platform for public dialogue on important questions of the time. Even in the era of globalization, the Biennale show takes place in country pavilions.

But to which country are to be attributed the works of Adam de Neige – born in Iran, grown up in France and currently based in Vienna? Where and what will he expose in Venice? Here, De Neige has adapted a way of deterritorialization and not-showing. In the context of the Biennale, this shows with no doubt his critical view on art as a product in the art market’s value chain. For this reason, he has submerged four of his artworks in the sea in water-proof containers, so-to-say in no-mans-land. Thinking of their positions as the corners of a geometric area, they make up a perfect square with the Giardini at its center. This reduction to the abstract is an elegant, artistic gesture in itself.

At the same time, the only thing we know about the artworks is that they correspond to their creator’s future oeuvre as he imagines it. And this is just what this year’s Biennale bears as its title: “All the World’s Future”. Adam de Neige uses it as an occasion for speculations in a double sense: When navigated to the locations of the drowned artworks in one of the guided boat tours, one may ask themselves how they look like and if they even exist. By that, Adam de Neige avoids being monopolized in any way. He challenges the viewers’ imagination, questioning what actually defines an artwork, what makes it valuable and lasting. The space he creates is for nothing less than self-reflection.