

Thomas Hirschhorn, 2015

Why?

I want, with my work and in my work, to answer the question: Why do I think what I think? Why do I do what I do (art)? Why do I use the tool or instrument I use? Why do I give the form I give?

Why do I think what I think?

I think that art is universal. Universality means Equality, Justice, Truth, the Other, the One world. Art - because it's art - can provoke a dialogue or confrontation directly, from one to one. Therefore I think that each human being can get in touch with art. Each human being can be transformed by the power of art. I believe that art is the way to reinvent the world. Art is autonomous. Autonomy is what gives the artwork its beauty and its absoluteness. Art -because it's art - can create the conditions of an implication, beyond anything. Art is resistance. Art resists facts; Art resists political, aesthetical, cultural habits. Art is positivity, and intensity. This is my conviction and my belief. Yes, I believe in art and I have faith in art. I think that art is an inclusive movement, art should include the Non-exclusive audience, the one I always want to address first: The Other or the unknown, the stranger, the neighbor, the passer-by, the one uninterested in art. Art can never act in resentment or negativity, art is always and in all circumstances against discrimination, racism, and exclusion; there is no place for anti-Semitism or Islamophobia in art. Art affirms Truth; Truth created by every form, every assertion and every conviction. Truth is not the verifiable fact or the 'true information'. Belief in Truth is something essential. I place Truth at the same level as Universality, Equality and Justice. Truth is pure energy, Truth has nothing to do with 'quality'. Therefore I think and believe in: "Energy = Yes! Quality = No!"

Why do I do what I do (art)?

I am doing art because I love making it. I love to work, I love working in an enthusiastic and self-inventing dynamic. Making art is a headless manifestation of love, love as a movement, a conviction, and a passion. This love is not selfish, narcissistic or self-satisfying but is my mode of emancipation. Art makes me stand up, makes me use my physical and intellectual ability, and apply my tenacity. Thanks to art I must – and can – confront my own reality to the surrounding reality. Making artwork makes sense, and I understand it as a mission, a mission to accomplish - beyond success or failure. Doing artwork is not an escape or a dream. If my work is intense, charged and dense – it has a chance of making a breakthrough, a breach in today's dilemma, problematic, cul-de-sac and no-exit, and in the deadlock of resignation and cynicism. Art enables me to assert and give a form to my own logic in a movement of self-authorization. Therefore art is an emancipatory act and as such, a necessity to me. My question and my ambition are: What new term am I creating to intervene in the art field with what I do?

Why do I use the tool or the instrument I use?

Working - as an artist - means understanding art as a tool, an instrument or a weapon. I understand art as a tool to confront reality. I use the tool 'art' to encounter the world I am living in. I use the tool 'art' to live within the time I am living. I want to use the tool 'art' because it allows resisting the 'historical fact'. I want to use the tool or instrument 'art' to make my work reach beyond history, the history I am living in. I want to use the tool 'art' because it allows me to do an 'a-historical' work

precisely within the chaos and complexity of the moment. Therefore art is a tool to resist today's facts, to resist actuality, opinion, meaning, information and 'dictatorship of commentaries'. Art is a tool to keep the concentration focused on what counts to me, on what is essential, on Form. Therefore the tool 'art' can develop my commitment, curiosity, inventiveness and pleasure, to remain hard working.

Why do I give the form I give?

To give Form is essential. I think Form is the most important question in art, it is essential because it questions: How can I take a position? How can I give this position a form? And how can this form create a Truth? A universal Truth? The problem is to give a form, my own form, something belonging to me only, something only I see and understand as such, and something only I can give. I want to do an artwork in exaggeration and preciseness, a work which, in its charge and density, stands for a new form. To give Form is decisive. I use the term 'giving Form' because it means 'giving from my own', giving Form is not making a form or 'doing' a form. Therefore I invented my 'Form- and Force-field'. My Form- and Force-field includes the notions of Love, Philosophy, Aesthetics, and Politics. I always want to embrace these four notions in my work. I already asserted the crucial importance of Form to me, In Form- and Force-field there is also 'force' and by insisting on Form as a force I am reinforcing my work. My ambition is - through my work of art - to establish a Critical Corpus. A Critical Corpus is a critique between life and death, precarious. I am attached to the form I give which I understand as a precarious Form.