

## **Dialogue, in and out of art**

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A work of art can be considered as dialogue in different sense. Art is a dialogue with what is not art, the experience and reinvention of the distances between appearance and reality. There can be dialogue between visual and textual elements, between what is seen and heard. The same goes for different elements that enter into a site-related work, for example between the given space and the transformation of that space by the artist's intervention.

Art is engaged with a spectator. This dialogical quality has nothing to do with any explicit interaction or interface. It simply states that art shows itself to others, exposes itself, and that this impulse towards others is inherent to its own process and risk. Under certain forms art can transform this quality in a direct thematic experience, for example by initiating dialogues, by considering them both as the medium and the material of the work.

The dialogues of art do not presuppose stable identities, or « mutual exchanges » between given identities, they explore and reveal what unhinges and disquiets any such given identity or code. Unanswering silence, interruption, disruption between words and images: all this intrinsically participates in artistic dialogue. It does not lock things, pictures, or words into their forms, but unearths otherness in the most familiar, produces differences where we look for resemblance.

This disidentification is the movement of dialogue itself: for nothing that leaves us as before - unchanged - can be called a dialogue. Art is an experience of the asymmetrical, the unpredictable, the unheard – the risk of new forms of address, of interruption, of reply.

This forum will question the difference between the consensual aspect of interculturality that aims at mutual recognition or agreement, and the unforeseeable risks of artistic dialogue, insisting upon the experience of separation and strangeness as irreducible elements of all art.

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