

## DEVELOPING ART UNLIMITED

We are delighted to present this new edition of Art Unlimited. This remarkable exhibition brings various unusual projects together in a stunning space. The artists and galleries have really got it right! The growing volume and quality of inquiries from potential exhibitors reflect the high standard of the presentation and the enormous public interest in this exhibition. This original event has definitely earned its place amongst the big international shows; the works of art on display are viewed and discussed in the same way as at the major biennials.

The number of enthusiastic would-be Art Unlimited participants underlines the need for this kind of exhibition. For the fifth time, artists will work on projects specifically for Art Unlimited, or will take advantage of this opportunity to show one of their recent pieces. This year's exhibition will feature around sixty projects, of which two thirds are less than a year old. Artists are keen to take part, and will often make the trip to see the show space in advance.

However, that by no means excludes older works of art. On the contrary, Art Unlimited is a forum for different viewpoints and revivals; it is always very exciting to see how certain works remain both contemporary and relevant.

In our active search for projects and our contacts with artists and galleries, we never place any limits on the historic period or type of work. The only condition we impose concerns format. We ask for large-scale and daring pieces. These ambitious and significant projects require a special place and are not suitable for presentation on conventional gallery stands. Our involvement in seeking out suitable projects also means we play an active role in preparing the exhibition, in which context it is essential to maintain a dialogue with the artists to determine what is feasible.

Hence the artists' interest in seeing the exhibition area, the scale of the space available and the dimensions of the overall project. Their wishes are varied and wide-ranging, which makes good teamwork indispensable. It is very important for us to discuss and thoroughly understand each project, whilst also ensuring that our various partners are properly aware of the contingencies of the space. As with any exhibition, there are many constraints which have to be regularly evaluated to find the solutions most appropriate to the pieces and the way they are viewed.

In an effort to meet the wishes of certain artists, the exhibition space has already accommodated objects such as a truck, cars, and a motorbike. We have also had houses built as well as a shop and a grotto.

To help viewers understand the way we arrange projects in Art Unlimited, we should point out that, irrespective of the type of work or support, we prefer to articulate the pieces throughout the space, rather than create groups according to technique or exhibitor. An important goal of the overall exhibition and its environment is to interlink works of different types and encourage communication about them. Although artists work on subjects which are sometimes similar, their approach to them remains highly individual. Ever since the first edition of Art Unlimited in 2000, we have deliberately encouraged this spirit of combination and confrontation. We have always sought to place video installations, series of photos or other installations alongside sculptures, environments, performance art or wall paintings. It is definitely not our intention to define arbitrary zones. We hope to travel further down this road in the future by including works scattered around the exhibition or which change as time passes, but particularly by decoupling our projects to an even greater degree. We want to encourage fluid circulation and a simple relationship with the works, rather closer to an exhibition than a series of solo shows, thereby reducing the impression of black rooms and successions of entrances. We also hope this will improve the exhibition itself, to benefit not only the projects, but the public as well.

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Curator Art Unlimited