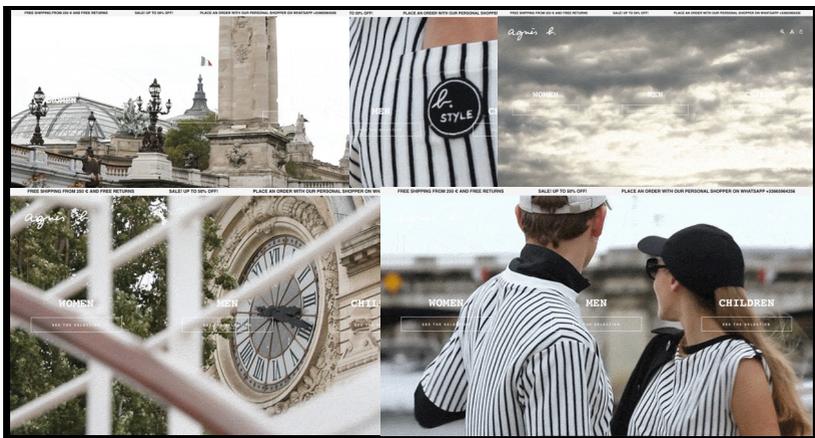


The ironic role of art as a cogwheel in our economic system—connecting money and value—would seem to offer and undreamt of opportunity to progress in extending our valuing practices, to those linked to the alienation of work, with an effective understanding: to process and modify...

That is, possibly to cultivate emergent possibilities for *political* action; to *act directly* on the realm of *value creation*. If irony hinges on structural inconsistencies—whether accidental or designed—the *strategies* adopted allowing irony to be of *consequence* or caught in a bubble, *make a difference*.

As an isolate, the *gallery* could well be an example of this sort of bubble. It arrests the possibility of the (art-) work to be of *immediate* consequence. To the least, it is delayed. If *not* delayed—and there are strategies for that—the implications of sale change dramatically. We then buy into a repertoire.



A cousin of the [objet petit a](#), the *point d'ironie* features a claim for internal consistency that cannot be delivered, which paradoxically makes way for a universal claim. If used as a point of departure—or, premise—to bring up a variety of examples, these will form an ensemble under the *point d'ironie*.

For instance, considering the practice of Norwegian painter [Bendik Riis](#) of pricing his work directly on the canvas, or conceptual artist [Marianne Heier](#) who gave hard-earned money—in the form of a big cheque—to a gallery. These works make an ironic point on art and money in our society.

Specifically, because the value of art cannot be brought down to money—it is in this sense inalienable—and for this reason has to be brought down to money: so it exists in this cultural-economic tension. This point has already been made in this series. But then there is agnes b. and her [point d'ironie](#).

She for instance makes the link between Fine Arts and [fashion](#). To pose without irony, deadly serious, in a realm of deep play, that becomes ironic—by design or inadvertently—precisely for this reason. Whether it is expressed in the language of Prada suits, or artist-talk summits: *point d'ironie*.

So, it is also a publication: the *point d'ironie* is a format—not a magazine, tangential to the artist book—issued under a common heading (*point d'ironie*), where each issue is designed (conceived and shaped) by an artist. Artists feigning design, design feigning art. An artistic research proposition?

That is, a problem: perhaps a wicked problem (most likely “wicked”). The initial artist-talk on the project—between Christian Boltanski and Hans Ulrich Obrist, in 1997, at the National Centre for Graphic Art, in Slovenia—features a kind of historical encounter, reminding a state officials' talk.

Of course, this is ironic. But could it have been otherwise? If the *point d'ironie* is a powerful organising concept—as suggested above—what might be its shaping impact? The issues do not significantly differ from what could be found in sale at [Printed Matter](#). The conceptual seal is different.

In the publication (2017) [Printmaking in the Expanded Field](#), the reference to Rosalind Krauss features an alternative conceptual quip: the subtitle is A Pocketbook for the Future. A soft and practical book. A perfect *vade me cum* to bring around in the field: the field of graphic art is indeed expanding.

The book does feature the *point d'ironie*—featuring in a flyer series produced by me—but in a disseminated state, which brings a deadly serious play to differentiate in carefully articulated steps (6 steps). This alternative approach allows the participants to *break out* from a bubble.

That is, irony as a ‘conceptual bubble’, and one devoted to a *mission* of sorts, which is to fold/incorporate theory *into* practice: as this was the objective of the conference that prompted the book. The flyers constitute a practice of developing references that bring theory *out of* alienation.