

Presentation of the World contemporary art organization (WCAO)

World contemporary art organization (WCAO) is a non-governmental organization with non-lucrative purpose. Its mission consists in working out an international balanced and accessible system for the development of modern art in terms of its creation and circulation as well as its status in relation to the private, public, cultural and social institutions of all the countries.

The contemporary art seems in full rise, looks the biennial events and the art fairs more and more numerous (increasingly many), auctions exploding records, a diversification of territories on a worldwide scale and a mediatisation equal of the star-system. Very in health, it presents however paradoxes which are finally the own of the contemporary art as such. The WCAO, without wanting to solve them, seeks to give an account of it. In a wish of universality, the WCAO has for mission to facilitate the access to the contemporary art, to promote between the various peoples and cultures a sharing and a free discussion about it, to defend a democratization and not an institutionalization of this one. Following the example of UNESCO, which develops and protects the cultural heritage, the OMAC concentrates on the situation of the contemporary art all around the world.

The contemporary art presents a constant evolution with increasingly fast but often uneven changes throughout the world. The question of its criteria and values is not only of an aesthetic nature.

These new biennial events or fairs of contemporary art belongs more to the politics, to the and to the diplomacy than to the blooming of the art. They testify to a search of an artistico-political visibility or of an international recognition which was not able to be possible during the first biennial events as that of Venice Biennale and its national Pavilion. This extension of the contemporary artistic scene remains all the more limited and even artificial that it answers only to a framework of descriptions and consensual categories. It occurs mostly in a context restricted by recognized and famous art actors obeying a preoccupation of world identity brilliance and an economic gain in value.

This logic also engenders in most of the countries a disengagement of the cultural institutions and public authorities towards the non-established contemporary art. It is translated by a frequent decrease of the assistances often relatively low, proportionally in the budgets of the other cultural sectors as the restoration of the tourist and architectural heritage, and in the negation of its social practical value. The will of the World Trade Organization (WTO) to subject the « cultural services » to the common rules of the commercial law, and thus to limit the public subsidies to the culture, is a perfect example: the financing and the diffusion of the contemporary art become increasingly dependent on the logic of company and are the property of real trusts and lobbies. The contemporary art is and stays above everything else a universal common property and have not to undergo the seizure of some private actors with often individualistic and speculative aimings.

This situation is reflected then on the perception of the contemporary art as such and thus on its reception and its comprehension. In spite of an effort of sensitization, mediation and decentralization, it remains stigmatized as «elitist», close to the spectacular, the attraction tourist and limited to disproportionate financial transaction. This problem of accessibility and thus of reception is indeed more political and economic than intellectual or aesthetic. It results essentially from a disparity of financing and a management of consultations and diffusions spaces only

centered on profitability. Suffering frequently from an unequal geographical distribution, these institutions are not very widespread in the rural territories or the «outer-urban» districts; they are also generally paying, and confine to consensus or to stereotypes which request only a suspended attention and a sensitivity re-examined to the decline.

All these factors contribute to a politics of « the artistic excellence » where the contemporary art becomes synonymous with transitory or spectacular events and with market productions.

Then the mission of the world contemporary art organization (WCAO) is clear and essential: it is a question for its, in a universality concern, of promoting the effective and not-univocal development of the contemporary art and its protection.

In addition to presenting an operation to the international scales following the example OMPI (Worldwide organization of the Intellectual property) or AICA (International association of the Art Critics), the WCAO distances itself by a nomadism, a more important freedom of traffic and functioning due to a refusal of unique geographical seat and directing system. In spite of certain balance sheets of actions at essentially national levels, a cultural world politics of the contemporary art remains notably to invent or reinvented. In a desire of equal and democratic share, the WCAO thus works in the same time, as much it's possible, to give an account of certain demonstrations and their singularity, to bring discussions opened to all, to take part and follow international critical creative processes.

The WCAO allows a mobilization around the contemporary art and restores the word to the artists, to the associations and to the whole professional field in order to give a better political, economic, cultural and social visibility of the contemporary art worldwide. It works on a reaffirmation of the autonomy and the peculiarity of the contemporary art in front of dominant forms of speech and representations which give rise to the agreed horizons.

The OMAC exemplifie the response to the engagement of the artist and his responsibility in front of the contemporary art. This organization tries to establish a just balance between the responsibility of a commitment in the ethical sense and the commitment in « the capacity of answer » (response ability), in the aesthetic sense.