

Upon my visit to ORNAMENTA 24 I was reflecting upon the potentialities of regionally-scattered and seasonal cultural projects as catalysts for a more inclusive and interconnected cultural landscape, where art is a dynamic and integral part of everyday life and of wider socio-economic processes. ORNAMENTA's collaborations with local industries present an intriguing model, not only financially, by maximizing funding for specific works, but also by expanding the meaning and presence of art and design across various sectors.

I am particularly interested in the capacity of art to burst its own bubble. It is not merely about reaching wider audiences or going beyond the walls of cultural institutions; it is about art becoming a generative force within broader processes of making, producing, distributing, and presenting. Within ORNAMENTA 24, projects such as "Shelving Seasons" by artists and designers Suzanne Bernhardt and Philipp Kolmann, in collaboration with Black Forest Cake Bakeries, and "Binding Chapel" by Tatjana Stürmer, Diane Hillebrand, and Philipp Schüller, in collaboration with DIGEL, a German fashion brand, and the BINDER Gruppe, a chain manufacturer, exemplify this approach. These collaborations highlight how art and design can transcend disciplinary boundaries and integrate with other sectors. However, while industry partnerships can provide essential resources and broader outreach, it is crucial for artists to navigate these relationships without compromising their creative integrity or critical stance. Maintaining this balance is essential to ensure that art remains a powerful tool for questioning and transforming societal norms, rather than merely serving as a decorative addition to the *status quo*. An in-depth and careful curatorial framework for these types of events remains a crucial instrument to continually generate and guarantee space for criticality and non-complacency.