

JOINT VENTURES

**Der künstlerische Zugriff auf
Kunstsammlungen und Ausstellungsgeschichte**
Artistic appropriations of art collections and
exhibition history

Symposium

Universität Zürich
Kunsthistorisches Institut
Lehrstuhl Moderne und
zeitgenössische Kunst

Mit Beiträgen von
With contributions by

Daniel Berndt, Annette Bhagwati, Sandra Bradvic, Khadija von Zinnenburg Carroll, Eddy Ekete, Maria Engelskirchen, Pia Fries, Stefanie Heraeus, Alhena Katsof, Stefan Krämer, Bärbel Küster, Michael Lüthy, Fiona McGovern, Pia Müller-Tamm, Christiane Post, John Potvin, Jörn Schaff, Stefanie Stallschus, Iris Wien

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Programm

Section 1
Identitätspolitiken im post-ethnografischen Kontext
Performing identity politics in a post-ethnographic context

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Den Galerieraum ausstellen
Displaying the gallery space

Section 3
Revisionen kuratorischer Konventionen
Revising curatorial conventions

Section 4
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Remediating collections

Universität Zürich
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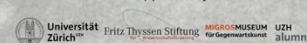
Joint Ventures.
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Künstlerische Interventionen in Sammlungen sind aus dem heutigen Ausstellungsbetrieb nicht mehr wegzudenken. Künstler und Künstlerinnen werden eingeladen, um übersehene Objekte aus Depots zu bergen, neue Zugänge zu erschliessen oder problematische Aspekte der Sammlungsgeschichte zu reflektieren. Während die Museen attraktive Ausstellungsmöglichkeiten bieten, sorgen die künstlerischen Neuinterpretationen im

Gegenzug für öffentliche Aufmerksamkeit. Welche konkreten Formen und Praktiken des künstlerischen Kuratierens sind unter diesen Bedingungen möglich, welche Grenzen lassen sich aufzeigen? Die Tagung unterzieht diese Joint Ventures einer kritisch-historischen Bestandsaufnahme, die neue museologische und kuratorische Ansätze sowie Fragestellungen der Postcolonial, Gender und Media Studies berücksichtigt.

Organisation
Bärbel Küster, Stefanie Stallschus und
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KHADIJA VON ZINNENBURG CARROLL

Performative Interventions as Artistic-Research: «New originals» in The Repatriation of Complexity and Cook's New Clothes

Reflecting on a decade of interventionist practise as an artist, curator, and theorist of this form of institutional critique, this lecture will focus on two recent projects, *The Repatriation of Complexity* (2017-) and *Cook's New Clothes* (2018).

The Repatriation of Complexity is a performative intervention in the history of El Penacho (thought to be Moctezuma's Crown) which was part of early colonial collections of featherwork in the 16th century, part of the history of the encyclopaedic display, and also now part of the modern WeltMuseumWien. I focus on particular moments, such as the fall of the Aztec Empire to Cortéz in 1521 and the Mexican government's condemnation of the Nazi annexation of Austria in 1938. As a largely unknown chapter of colonialism, this case contributes to the history of slavery, resource extraction from Latin America, and issues of syncretism, racial and cultural mixing, identity politics, and nation building, that underpin the long-standing claim for repatriation and the creation of new original copy crowns.

Addressing issues surrounding repatriation and ideas of co-ownership, my research is about questions of how we deal with the possessive logic and property laws which govern the value of collections and have often reduced international repatriation claims to monetary problems or scientific conservation issues alone.

The second case study I present circles around a return from the UK to Aotearoa/New Zealand and the art project *Cook's New Clothes* (2018), which seeks to subvert the commemoration of the first voyage of discovery in the Pacific captained by Lieutenant James Cook. The processes of ethnography and creative practise and the relationships between these provide a variety of strategies for dealing with contested heritage from the perspectives of contemporary art and interventions. The relationship between contemporary makers and the contested authority of museums is studied through interventions with contemporary communities who have stakes in their heritage.

Khadija von Zinnenburg Carroll is an artist based in Vienna, Professor and Chair of Global Art at the University of Birmingham. Her practise involves interventions in situations where dislocation and conflict lay bare the historical relationships between humans and other agencies. Her montages of words and images voice alternate histories that explore how to intervene ethically and experimentally. Her interventions have been exhibited internationally including at the Marrakech, Sharjah and Venice Biennales, ICA London, Extracity, HKW, Savvy, LUX, Chisenhale, SPACE, and Taxispalais. She is the author of the books *Art in the Time of Colony* (2014); *The Importance of Being Anachronistic* (2016), *Botanical Drift: Protagonists of the Invasive Herbarium* (2017), *Bordered Lives* (2019), and a forthcoming monograph on repatriation.

JÖRN SCHAFFAFF

Rirkrit Tiravanija: Collections in Use

In 1998, the Migros Museum for Contemporary Art presented Rirkrit Tiravanija's exhibition „Das soziale Kapital“ [Social Capital]. At the centre of the exhibition was a fully functional Migros supermarket, installed in the exhibition galleries and equipped with goods from the Swiss retail chain's assortment. This was accompanied by a car repair shop, a tote bag manufactory, and several older works by the Thai artist inviting visitors to play music together or to share a meal. Artworks from the museum's collection completed the set. Recognized by the press mostly for its participatory approach and the convivial sociability inherent in some of the exhibition's offerings, the exhibition was in fact designed as a multi-faceted reflexive anthropological environment. Going back to some of Tiravanija's earliest works, I shall therefore argue that Untitled (das soziale Kapital) 1998, like other works by Tiravanija, should best be regarded as a performative critique of prevalent museological conventions of displaying culture.

With a background in cultural studies, **Jörn Schaffaff** is an art historian researching, writing and teaching about visual art of the 20th and 21st century. Currently, his research focus is on the exhibition as an artistic medium and on inter-relations between visual art and other artistic disciplines. He was a Visiting Professor at the University of the Arts in Bremen, a member of the founding team of the Cultures of the Curatorial study program at the Academy of Visual Arts Leipzig, and a research associate at Freie Universität Berlin. He is the author and co-editor of numerous publications, including “Sowohl als auch dazwischen: Erfahrungsräume der Kunst” [As well as in between: Spaces of Experience in Art, 2015], and a monograph on Rirkrit Tiravanija, titled Set, Szenario, Situation. Werke 1987 – 2005, is currently being translated into English and Thai.

BÄRBEL KÜSTER

Criteria of artistic curatorial agency in ethnographic collections

The framing of the institution –comparing art museums and ethnographic museums– is fundamental for different approaches and receptions of artist-curated exhibitions. Museum ethics, museum's role in society, the competence of artists and their relations with curators and objects differ widely along that framing. Nevertheless, these two institutions tend to copy gestures of showing/exposing from each other.

The contribution will analyze how readings and meanings shift between curated artistic, art-historical and ethnographic perspectives, community-based practice or art world related settings, also with regard to the place where an exhibition is taking place. The comparison will throw a light on expectations how these exhibitions are intended to be viewed and how they deal with the museum-crisis debated over the last 15 years.

Bärbel Küster, Chair of Modern and Contemporary Art, University of Zürich, since 2017. After studies in art history, philosophy and pedagogic, her PhD opened a new perspective on primitivism around 1900 in works of Matisse and Picasso. She has been Visiting Professor of Media and Art Sciences in Karlsruhe and at the Chair of Modern Art, Art Theory and Aesthetics in Stuttgart. Her Habilitation in Frankfurt/M. opened a transcultural perspective on a prehistory of museums in France and Britain in the early 18th Century. Publications and research on modernism, ethnographic exhibitions, histories of museums and artistic relations of Africa and Europe. An online publication on Orality and Photography together with photographers from Western Africa has been published online (<http://dakar-bamako-photo.eu/en/>), other contributions deal with Museum projects in Africa between 1912 and 1931 and ethnographic exhibitions in the context of World Fairs.

STEFANIE HERAEUS

Museological appropriation – productive disruption – institutional critique? Artistic work in ethnological museums

It has been widely discussed that artists have time and again thought about status and conception of museums and have tested alternative approaches and ways of presentation. Under the direction of Clémentine Deliss (2010 to 2015), the Weltkulturen Museum in Frankfurt has turned this debate into a working basis. It has involved contemporary artists into the central museum tasks: presentation, research and education. With the conversion of a building with parts of the collection into a workplace and residence for artists, the museum's institutional framework and self-image were fundamentally changed: It no longer served exclusively to preserve and present ethnological artefacts, but became a place where artistic production happened, similar to museums of contemporary art. Deliss envisioned that artists and scholars would develop new categories and perspectives beyond their specialist expertise and make the museum an institutional visionary. The attempt was undeniably radical and highly visible, but after only five years it came to an abrupt end.

The Frankfurt Museum is an exposed example of the fundamental reorientation of museums in the wake of postcolonial theorizing and post-1989 geopolitical reorganization. Ethnological museums are particularly affected. The presentation discusses three aspects: Institutional appropriation of artists, productive disruption, institutional critique.

Since the post-war period, museums have changed fundamentally several times, so that institutional critique must be interpreted as a time-bound critique. Museums today see themselves as institutions of a pluralistic civil society, as self-reflexive and participative, as negotiating global differences and cultural diversity. For artists, such an institution is not necessarily an antagonist. Nonetheless, not only the Frankfurt example raises questions: Has the museum appropriated the artists for a new concept? Did the underlying conditions ensure that the respective artistic results were predictable? What characterizes the participating artists and their aesthetic practices? What kind of statements and representations can they make that stand out significantly from curatorial formulations?

Stefanie Heraeus is head and initiator of the Master's program "Curatorial Studies - Theory - History - Critique" at Goethe University Frankfurt and Städelschule. From 2004 to 2008 she was director of the Bielefelder Kunstverein, from 1996 to 2003 she was assistant curator at the Museumslandschaft Hessen Kassel. She published on Hélio Oiticica's *Penetráveis*, on the museum as a canonizing institution, on curatorial studies, on the invention of the top lighting in 18th-century gallery spaces, on proto-surrealist artists in 19th-century Paris. Various exhibition projects with students, e.g. in cooperation with Portikus Frankfurt, KW Institute for Contemporary Art Berlin, Städel Museum or Museum MMK für Moderne Kunst Frankfurt.

EDDY EKETE MOMBESA

Artist Talk

Eddy Ekete Mombesa's artistic works expands on performance, metal work, painting, drawing, video and theatre. After finishing at École des Beaux-Arts Kinshasa in 2002, a first installation "Kinshasa Wenze Wenze" drew public attention with a pile of 50 wrecked cars in front of the art school in 2003. He co-founded the artistic collective EZA POSSIBLE in Kinshasa, and, following his studies at Ecole supérieure des Arts Décoratifs de Strasbourg in 2008, La Semencerie in Strasbourg, a cultural hub for artistic conventions and exhibitions. Eddy Ekete in 2014 co-founded also the annual performance-festival "Kinact – Rencontres Internationales de Performeurs" in Kinshasa. 2016 his artist-in-residence at the Royal Museum of Central Africa in Tervuren resulted in a movie made through street interviews asking random people but also specialists what are their relations with the museum.

In 2018 he was given Carte Blanche to curate, together with Freddy Tsimba, an exhibition at the Grassi Museum of Leipzig. "Megalopolis" was an attempt to implement artistic views from Kinshasa into the museum in Leipzig, dealing with objects from the ethnographic collection, with 24 artists, writers and art critic from Kinshasa.

Eddy Ekete Mombesa has participated in numerous exhibitions and festivals, as for example Festival des Arts Contemporains et Urbains de l'Afrique subsaharienne in Bern 2006, and at „Focus Africa“ in Basel and at „Kinshasa Paris“ 2009 in Paris. A solo show in Besançon was devoted to his paintings in 2013. In Paris he also made 2 solo exhibitions in Galerie Malebranche (Paris 5) and in Galerie Frédéric Moisan (Paris 6) in 2016, during the international program "Le Parcours des Mondes". He participated in countless group shows presenting on many occasions his famous performance "Homme Cannelle" (2012). In 2018 he directed a book with Laurent d'Ursel *Discours du Roi des Belges le 8 décembre 2018* for the reopening of the Musée Royal d'Afrique Centrale de Tervuren.

In his artist talk Eddy Ekete will reflect on his expectations and experiences in Tervuren and Leipzig, on limits of exchanged perspectives and artistic agency in a collection that is immersed in colonial history. All art works had been intended to be produced in Kinshasa and in Leipzig, a goal that was not achieved. Eddy Ekete will talk about the conditions of producing this exhibition and artistic interest of his own.

Eddy Ekete Mombesa was born 1978 in Kinshasa, lives and works in Strasbourg, Kinshasa and Paris.

MICHAEL LÜTHY

Marcel Duchamp's Intervention at the Philadelphia Museum of Art

In his most fundamental works, Duchamp did not think in terms of isolated pieces or ideas but in spatial situations. Frequently his objects only acquired significance in a certain spatial context – for example, in displacing his readymades in regard to how they were commonly used or exhibiting the Large Glass in an unconventional way for a painting in the exhibition space. Especially remarkable in regard to the topic of the section 'Exhibiting Gallery Space' is the decision Duchamp made in the 1930s of visualizing his hitherto oeuvre as a very specific spatial dispositif – as a portable miniature museum, which to view requires a series of actions in a spatial context: opening up, pushing upwards or aside, turning around, placing one next to the other, stacking etc. Duchamp was successful in staging also when presenting works by others – where his own work comprised this staging. Thus his main contribution to the legendary surrealist exhibition in 1938 at the Paris Galerie des Beaux-Arts lay in shaping the principal room into a dark cave that reversed top and bottom, centre and periphery. And the exhibition in 1942, mounted by the New York emigrants of the surrealist movement with much more limited means, is still remembered by us today essentially because of Duchamp, who transformed the unsuitable reception room into an attic filled with spider's web.

Against this backdrop, the paper profiles the museum situation created by Duchamp at the Philadelphia Museum of Art during the last third of his life. Two processes run parallel in this case: On the one hand that of the 'museum in a museum', which largely holds his own oeuvre. On the other, there is the development of his final work *Étant donnés*, which Duchamp conceived for Philadelphia and which was only permanently installed in the museum after completion. This work was first handed over to the public after the artist passed away, and with it Duchamp made an aesthetic legacy of the presentation of his life's work at the Philadelphia Museum of Art – a final statement on the perceptual context between the museum space, the artwork and the viewer.

Michael Lüthy, born 1966 in Zurich, studied art history and history at Universität Basel and Freie Universität Berlin, was awarded a PhD for his dissertation on Édouard Manet in 2000, Basel. Habilitation in Berlin 2010 on the productivity of modern art owing to Ludwig Wittgenstein. 2003-2014 overall coordinator and subproject head of the collaborative research centre Aesthetic Experience and the Dissolution of Artistic Limits at Freie Universität Berlin; at the same university, 2010-2014 professor of modern and contemporary art history. Since 2014 professor of theory of history and art at Bauhaus-Universität Weimar.

IRIS WIEN

A Corporate Collection as Readymade? Bethan Huws's Strategies of Mastering the Daimler Art Collection

The exhibition Bethan Huws conceived in 2016 for the Daimler Art Collection in Berlin, *On the Subject of the Ready-Made or Using a Rembrandt as an Ironing Board*, was not the first project by this artist that intensively examines Marcel Duchamp as pioneer of conceptual modernism. The obsessive character of Huws's art made for and with Duchamp unfolds readings of the notes she began during a DAAD artist's residency in Berlin in the winter of 2007/2008. Under the title of *Reading Duchamp: Research Notes 2007-2014*, the notes were presented for the first time in an expansive, room-filling installation at the Kunsthalle Bern. The following year, Huws accepted Pia Müller-Tamm's invitation to work out an alternative presentation of the modern art collection at the Staatliche Kunsthalle Karlsruhe. She did this in a multilayered dialogue with own works that revolved around the idea of the readymade. Therefore, it only seemed natural, on the occasion of the centenary of Duchamp's first readymades, to ask Huws to stage a curatorial intervention in the Daimler Art Collection. However, Huws rejected what curator Renate Wiehager originally put forward, that of illustrating the reception history of the readymade concept using examples from the corporate collection together with a work of her own as revealing the continuance of this vein of art. She did, however, seize upon the idea of genealogical descendancy in regard to Duchamp's concept of the readymade, which substantiated Wiehager's suggestion being true to typically art-historical logic. But instead of illustrating this principle, I wish to argue that Huws attempted to activate it with the help of Duchamp's idea of a reciprocal readymade.

Iris Wien, after receiving her Intermediate Diploma in Architecture and Town Planning at Technische Universität Stuttgart, studied art history, philosophy and sociology at Rheinische Friedrich-Wilhelms-Universität Bonn, Ruhr Universität Bochum and Freie Universität Berlin. She was awarded a PhD in 2005 for her dissertation on Joshua Reynolds. 2006–2012 academic associate at the Institute of Art History at Johann Wolfgang Goethe-Universität Frankfurt. 2012–2014 Marie Curie Fellow from the Gerda Henkel Stiftung at the Courtauld Institute of Art, London; 2014–2016 Ipod/Marie Curie Fellow at the Institute of Art Studies and Historical Urban Studies at Technische Universität Berlin. 2017–2018 sabbatical professorship at Universität der Künste Berlin; 2018–2019 sabbatical professor of modern art history at Humboldt Universität Berlin.

STEFAN KRÄMER

Period room interpretations as ‚disjointed stories‘. How the artistic appropriation of a museum display undermines the museum’s interpretive authority

The period room, a rather exotic element in today’s museums that are dominated by the white cube, has long been disregarded as a relic of historicism. In recent years, however, it has experienced a revival, mainly due to artistic appropriations and reinterpretations of this type of museum display. Collaborations with artists, usually initiated by museums, often include critical interventions in period rooms that interrupt the narrative and question the historicisation of objects in the framework of an (art)historically verified canon. Some artworks whose realization I want to discuss in my paper as ‘disjointed stories’ even go one step further, since they are more concerned with the implications of the curatorial practices and less with the actual museum collection. By literally deconstructing and rearranging period rooms that were either displayed or stored in museums in Amsterdam, London, and New York, artists Andreas Angelidakis, Adam Chodzko, and Katrin Sigurdardottir not only provide meta-narratives to the seemingly authentic historical image conveyed by the period room. Their artworks further address the idea of transparency of historical truths. Combining artistic and curatorial practices, those artists underline the hybridity of the museum object between fact and fiction, found and constructed. In my paper I want to examine how those artworks, as a form of ‘pastiche’, expose the political and ideological implications of the museum display and, by appropriating the display format ‘period room’, undermine the museum’s interpretive authority.

Stefan Krämer, M. A., studied art history and German literature in Bonn and Bochum. In 2018-19 he was lecturer for modern and contemporary art at the Ruhr-Universität Bochum. Since October 2018 he is research assistant in the DFG-funded project “Period rooms. Between exhibition space and living room negotiating past and present”, led by Anne Söll. In his PhD thesis he examines contemporary period room installations by artists and curators.

CHRISTIANE POST

Artists' Museums of the Russian Avant-Garde

The Russian avant-garde, who with a radical-anarchist gesture sought to abolish traditional museums and symbolically “burn” museum art in order to make way for the new and demand what had been missing, such as museums of contemporary art, developed different concepts for their museums founded between 1918 and 1921. Kasimir Malevich, who reflected on the destruction of the art tradition and vehemently defended Suprematism and non-objective art, strove for a museum specialized in painting, which according to Wassily Kandinsky was to be international, according to Alexander Rodchenko national, and oriented towards artistic “inventions”.

From 1918 onwards, more than 30 professionally oriented museums for painterly and artistic culture directed by Russian avant-garde artists were realized. Not only was the museum subjected to an institutional critique and an attempt to redefine it, but radically new museum concepts were also developed: Only key reference works of Russian contemporary art were to be exhibited in the professionally oriented museums, that is, on the one hand, “projects [...] which will lead to the skeleton of new forms” (Malevich) and, on the other hand, works “that have introduced new methods” and enriched “the means of artistic expression” (Kandinsky). By determining specific selection criteria, the Russian avant-garde defined what contemporary (national) art should be and how the latest Russian art history, institutionally divided into a historical and a modern branch, should be established. In 1920, the functions of the museums were expanded and an artistic-scientific research institute for experimental aesthetics was attached to the new museums.

In my presentation, the history of Russian museology of the 1920s will be examined and the extent and significance of the avant-garde in its development will be discussed. The focus is on the concepts of the museums founded by Russian artists. The presentation is based on the museum history of the early 20th century and argues against the background of artistic museum critique.

Christiane Post is an art historian and currently teaching contemporary art at universities and art academies. At the Kunstakademie Münster and the Kunstakademie Düsseldorf she studied Fine Arts and received a doctor's degree in Art History at the Bergische Universität Wuppertal. She has been postdoctoral research associate at the Technische Universität Berlin and habilitated with a thesis on artists' museums at the Bergische Universität Wuppertal. Between 2012 and 2016, she was visiting professor at the Akademie der Bildenden Künste Nürnberg and the Universität der Künste Berlin. Her research focuses on modern and contemporary art history, Russian avant-garde, exhibition and (artistic) museum studies.

FIONA MCGOVERN

Museum collections curated by artist. A balancing act between criticism and reevaluation of art institutions?

This conference paper brings the question of sustainability in regards of collection presentations by artists into focus. To put it differently: How and by which means can artist curated exhibitions that are characterized by their temporary nature have a long-term effect on the modes and ethics of museum presentations? And what promise does the "joint venture" between art institutions and artists imply, especially when it relates to aspects of race, class, sexuality and gender? Already during the so called second wave of institutional critique in the 1990s it was pointed out that the criticism articulated by artists like Fred Wilson, Andrea Fraser, or Renée Green often went hand in hand with "serving institutions". This paper draws on the discourse of that time, and aims to actualize it through recent examples.

Fiona McGovern is an art historian, writer, and curator. Since 2018, she holds a juniorprofessorship in curatorial practice and mediation at the University of Hildesheim, Germany. Her research focuses on the history and theory of (artistic) exhibitions, ethics of curating and interdisciplinary approaches in the arts since the 1960s. In 2016 her first monograph, *Die Kunst zu zeigen*, was published (transcript). This year she together with Megan Francis Sullivan and Axel Wieder co-edited and co-curated the book and exhibition *Jill Johnston. The Disintegration of a Critic* (Bergen Kunsthall/ Sternberg Press).

SANDRA BRADVIĆ

«Was ist Kunst Bosnia-Herzegovina – Heroes 1941-1945» (The IRWIN Group, 2018): Sovereignty of interpretation of (exhibition) history in post-socialist Bosnia-Herzegovina

On November 28, 2018, in the Museum of Contemporary Art of the Republika Srpska, Banja Luka/BA, the exhibition What ist Kunst Bosnia and Herzegovina / Heros 1941-1945 of the Slovenian art collective IRWIN opened. Already in 1985 IRWIN started the series Was ist Kunst, in which motifs from socialist realism were combined with archetypal motifs such as metal workers, deer antlers or black Malevich crosses, and provided with the IRWIN-typical, massive and iconographically charged image frames. In the latest exhibition, IRWIN not only used the visual language of other artists, but appropriated a whole collection, namely that of the Historical Museum Sarajevo (formerly the Museum of the Revolution). The approximately one hundred portraits of Yugoslav anti-fascist people's heroes are works of the most famous Yugoslav representatives of socialist realism, painted between 1948 and 1951. The fact that IRWIN discarded the works of their original frames and provided them with their own, signing the installation as an exhibition by IRWIN, triggered controversial reactions in the public and the professional world.

Both museums involved in the exhibition were sued. The objection: violation of copyright law, abuse of the artistic and historical heritage of Bosnia-Herzegovina and the inability of all Bosnian institutions and associations to protect the rights of artists. The plaintiff, himself an artist, resigned from the Association of Visual Artists in Bosnia-Herzegovina, whereupon the association itself strongly condemned the action of both museums in a public communication. Meanwhile, other art professionals involved in the show tried to convey but also to stimulate a critical discussion.

Some questions the contributions seek to address are: To what extent can a general legal bases for dealing with political and cultural historical heritage be established in a constitutionally divided state such as Bosnia-Herzegovina? Can the discussion in the local professional world about the disregard of binding legal guidelines be interpreted as a lack of differentiated professional judgment and critical ability? And finally, what is the relationship in this case to the socio-political framework conditions, institutionalized labor standards and artistic freedom?

Sandra Bradvić is an art historian, curator and art critic. She was engaged as both, a scientific collaborator and curator, in several educational and cultural institutions, such as the Swiss Federal Institute of Technology (Institute gta, ETH Zurich), Kunsthalle Basel/CH or Van Abbemuseum, Eindhoven/NL. In 2017 she founded the Association for research, documentation & artist representation SKLOP, Sarajevo/BA, where among other she is organizing the ZVONO Award – The Young Visual Artist Award for contemporary artists from Bosnia-Herzegovina. Currently she is a PhD candidate at the University of Bern, where she is working on her thesis “Curatorial practice in Bosnia-Herzegovina 1982-2011”.

ANNETTE BHAGWATI

Disappearing Legacies. Artistic Interventions in the Zoological Museum of the Centre of Natural History Hamburg

My talk will discuss the idea and praxis of joint ventures by a look at curatorial/artistic interventions in museums of natural history. My case study will focus on “Disappearing Legacies: The World As Forest”, an exhibition held in 2017-18 at Zoologisches Museum Hamburg, Centrum für Naturkunde (CeNak). While collaborations between curators/artists and museums are an established model in the visual arts, museums of natural history in Germany rather hesitatingly engage in such ventures. Moreover, such collaborations are frequently initiated by artists themselves or by cultural policy makers, while museums tend to view such transdisciplinary activities with a certain scepticism. I will discuss possible motivations for such reticence (systematic, ideological, disciplinary) and examine the factors and affordances of such interventionist strategies and touch upon their potential for long-term change. As selected examples will show, the transformative impact of such artistic interventions arises despite, or precisely from, their resistance to the exhibition context and the uncomfortable friction between curatorial space, artistic strategy on one hand and the infra- and superstructures of museums on the other - in other words, more venture and less joint. Perhaps more sharply than in usual art spaces where artists/curators and local stakeholders presume common interests and shared languages, this form of critical intervention will unavoidably highlight structural and systemic faultlines of the institution that has invited them: e.g. the colonial origins of the collection, the historical contingency of established categories, the import of global entanglements that in turn engender new responsibilities.

Annette Bhagwati is project director at the Haus der Kulturen der Welt (HKW), Berlin, and designated director of the Museum Rietberg, Zurich. Recent projects include "The New Alphabet" (2017-21), "100 Years of Now" (2015-18) and "The Anthropocene Project" (2013-2014). After studying social anthropology, geography, art history and African art, she joined the HKW as programme coordinator and deputy head of exhibitions. Between 2009-2012 she was Affiliate Professor of art history at Concordia University, Montreal. She has widely lectured and published on topics related to transcultural curating, museum studies and exhibition history, global art and African art.

PIA FRIES & PIA MÜLLER-TAMM

Discussion between Artist Pia Fries and Curator Pia Müller-Tamm

Pia Fries named a 2010 exhibition presented at the Staatliche Kunsthalle Karlsruhe Krapprhizom Luisenkupfer. Invited by Pia Müller-Tamm, the artist explored the wealth of the holdings in the prints and drawings section of the Karlsruher Kupferstichkabinett. There she put works together in a *Chambre d'amis* that reflected her interests and personal preferences. Bent over the display cases in the historic prints and drawings room, visitors could study works by artists such as Jacques Bellange, Albrecht Dürer, Rembrandt, Francisco Goya y Lucientes and Edgar Degas. These well-known 'graphic friends' were surrounded by a recent body of works on paper, the *Kammerstücke*, in which the artist transposed segments from the graphic works of Stefano della Bella and Hendrick Goltzius by means of screen printing into her own works and in this way produced palimpsests pregnant with multilayered references. But it was not alone the inner-pictorial references that created a complex web of relationships, also the location and the institutional situation of the Kunsthalle played their part in interweaving Pia Fries's work with the site. The highlight of the presentation was the new series of paintings *Fahnenbild*. In it Fries isolated graphic lineaments from the illusionistic syntax of Goltzius's 1587 copperplate engraving *Fahnenträger* and juxtaposed them against her own pictorial vocabulary. In the translation process it was not always the paint that took up the black-and-white lines and transformed them. It was also the case that printed segments were laid out over the viscous layers of paint 'so that graphic lines became legible over the topography of paint' and 'both layers were practically optically inseparable' [Pia Müller-Tamm]. The dense interlock between own and other is suggested in the title too. It refers to the cultural and entrepreneurial activities of Caroline Louise, Margravine of Baden. Her *Mahlerrey-Kabinett* was compiled during the period from 1759 to 1764 and comprised masterpieces of French and Dutch painting. It formed the basis for the Kunsthalle Karlsruhe collection.

Against the backdrop of the conference, it would be elucidating to gain insights into how artist and curator came together. What were Pia Fries's reasons for accepting the invitation to work with the prints and drawings collection of the Staatliche Kunsthalle Karlsruhe? What were the curatorial objectives behind this invitation, and was the latter from the outset related to the programmatic development of the museum's permanent collection? Moreover, it needs to be asked when hybrid exhibition forms such as this one, with their interaction of artwork and presentation, can be considered successful: Do the expectations and assessments of the situation from the artistic and curatorial angle differ? What does the artist risk on the one hand and the curator on the other – and what leads to success? Another interesting question is to what extent did the collaboration lead to a new way of viewing how Pia Fries's work evolves. [IW]

Pia Fries, 1977-1980 studied sculpture at Hochschule für Kunst und Gestaltung Luzern, 1980-1986 at the Kunstakademie Düsseldorf, painting under Gerhard Richter as master-class student. Academic lectureships and professorships in Germany and Switzerland, including 2000-2001 guest professor at Staatliche Akademie der Künste Karlsruhe / Freiburg im Breisgau, 2007-2009 guest professorship, then 2009-2014

professor at Universität der Künste, Berlin. Since 2014 professor of painting and graphic art at Akademie der Bildenden Künste, Munich.

International solo and group exhibitions (selection): 1992 Kunstmuseum Luzern/Bonner Kunstverein; 1997 Kunstverein Freiburg/Aargauer Kunsthaus Aarau/Museum Kurhaus Kleve/Kunstverein Göttingen; 1999 La Biennale di Venezia, Dapertutto; 2001 Beau Monde, SITE Santa Fe's Fourth International Biennial; 2007 Kunstmuseum Winterthur/Josef Albers Museum Quadrat Bottrop; 2010 Staatliche Kunsthalle Karlsruhe; 2018 Goltzius – Fries, Museum Kurhaus Kleve; 2018 Musée d'Art moderne de la Ville de Paris; 2018 Gund Gallery / Kenyon College, Ohio; 2019 Kunstpalast Düsseldorf.

Numerous grants and awards, among others, Swiss government art scholarships in 1989, 1991 and 1992. 2000 Studio residency in London from the Zug Cultural Foundation, Landis & Gyr; 2009 Fred-Thieler Award, Berlinische Galerie; 2014 Art- and culture award of the city of Lucerne; 2017 Gerhard Altenbourg Award, Lindenau-Museum Altenburg

Pia Müller-Tamm, 1989 PhD at the Rheinische Friedrich-Wilhelms-Universität Bonn, dissertation on Carl Friedrich von Rumohr. Numerous curatorial and academic positions, including 2001-2007 chief curator of K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; 2008-2009 interim director of K20 K21. Since May 2009 director of the Staatliche Kunsthalle Karlsruhe.

Member of various academic advisory councils and international committees, amongst others, 2006-2018 of the Klassik Stiftung Weimar (2008–2014 acting chair on the Academic Advisory Board /member of the Foundation Board); since 2011 of the Kulturstiftung der Länder Berlin; 2012-2018 of the German Centre for Art History (DFK) in Paris. Since 2012 on the Art and Exhibitions Committee of the Federal Foreign Office in Berlin. Since 2013 on the Advisory Board and Museum Committee of the Stiftung Preußischer Kulturbesitz in Berlin; since 2015 reviewer for the Volkswagen-Stiftung, Hanover; since 2016 member of the Foundation Board of Ernst von Siemens-Kunststiftung; and since 2016 member of the Supervisory Board of the Kunststiftung NRW.

MARIA ENGELSKIRCHEN

Techniques of dislocation in Christine Borland's handling of anatomical and cultural historic collections

In 1997, the Scottish artist Christine Borland, invited to participate in the third edition of *Skulptur Projekte*, chose seven plaster casts of heads from the study collection of the University of Münster's Institute of Anatomy, had them reproduced using a rapid prototyping technique, and exhibited them in public space. Although little could be found out about the heads' respective provenances, the obvious anthropological interest of the exhibits was evidence of the department's history in comparative anatomy and racial construction in the first half of the 20th century.

The paper proposes to investigate Borland's choice to use 3D-printing technology as ethical device to deal with "sensitive materials" (ICOM Code of Ethics for Museums) that were made to visually produce stereotypical racial differences. With this material and medial translation, she reflected on how to create a public display for those objects without exposing them. Furthermore, a comparison will be drawn to one of Borland's most recent works at the Kelvingrove Art Gallery in Glasgow, where she dealt with a collection of objects from World War I. Here she referenced the technique of photosculpture, an antecedent of 3D-printing, and thus gives an interesting avenue to parallel both findings from university and museum depots from a technological and historical point of view.

Maria Engelskirchen studied Art History and French philology in Cologne (B.A.) and completed the ENB-M.A. program *Aisthesis. Art and Literature Discourses from a Historical Perspective* at LMU Munich, KU Eichstätt-Ingolstadt and the University of Augsburg. Since 2017, she is a PhD candidate at the Institute of Art History at Westfälische Wilhelms-Universität Münster as part of a research group in collaboration with LWL-Museum für Kunst und Kultur that processes the *Skulptur Projekte Archives*, funded by the Volkswagen Foundation. In her PhD project, she analyses interactions between science history, technology and aesthetics in Christine Borland's work *The Dead Teach the Living* (1997).

STEFANIE STALLSCHUS

The Genie in the Vase – Curatorial Practices of Cinema

Art documentaries can be regarded as exhibitions that stage their exhibits not in the gallery but in the cinematic space. As a medium of reproduction, film has to translate the material dimension of things, but in return it offers greater flexibility in selecting and presenting objects. Haidee Wasson coins the term of the “elastic museum” in her analysis of museum films of the 1920s produced by the Metropolitan Museum of Art New York (Wasson 2015). And with regard to documentary films of the 1930s about the collections of the Louvre Museum Paris Birgit Cleppe speaks of "cinematic exhibitions", which dematerialize the museum collections to frame their artworks differently (Cleppe 2019).

To frame artworks in a different way is also the aim of current artist’s cinema, when it deals with museums and their collections. Since the 1990s, when the moving image reached the museum of contemporary art, a new approach to theming art by cinematographic means emerged: the site-specific installation, which intervenes on the exhibition in situ. A recurring topic in these moving image installations are the material things as the starting point of interactions, social relations and collaborations. I intend to demonstrate, how these works reflect on the idea of the participative museum, which substantially changes the relationship between curators, artists, artworks, and visitors. This does not mean that the development towards a collaborating museum in the course of a “new institutionalism” is seen in an exclusively positive light.

In my presentation, I will examine artist’s reflection of the museum against the background of modernists museum films. I will start from *China City* (2010) by Frances Scholz, in which a Chinese vase is stolen by a star curator. The vase containing a genie moves the plot forward to delve into the museum’s business. Dedicated to the interplay between artefacts and the instituting of creative practice I will take a look at further works by Alexander Glandine, Laure Prouvost, and Neil Cummings/Marysia Lewandowska. My aim is to discuss the challenges and potential risks of the collaborations between artists and museums.

Stefanie Stallschus is an art historian lecturing among others at the Institute of Art History of the University of Zurich and the New School of Photography Berlin. 2013-2018 she was postdoctoral research associate at the Art History department of the Technical University Berlin, 2005-12 doctoral research associate at the Academy of Media Arts Cologne. She completed her dissertation about experimental film within the context of European and American Pop Art 2010 at Free University of Berlin. Currently she is working on a book project entitled "Techniques of the Night: Abstraction and Reference in the Night Images of Media Art". Her main interests are modern and contemporary art with specialisations in photography, film, and art practices.

DANIEL BERNDT

«Something melancholy about a museum, such a tale of violence...» – On interventions in museums' collections by contemporary video artists and filmmakers

On one hand museums use video, new media and the production of elaborate feature films as marketing tools to assert their international status as guardians of cultural heritage and to highlight the importance of their collections. On the other hand the institutions' desire for increased attention gives artists and filmmakers the opportunity, to make historical and otherwise static objects subjects of complex filmic, narrative and dynamic structures. "Joint ventures" between museums and video artists and filmmakers also allow the latter to critically engage with the museum's collection and to question its politics.

At times, however, their critical perspective comes to fruition in such a poignant way that their works appear to be more an intervention in the museum's collection than as a result of collaboration.

A paradigmatic example of this is Chris Marker's and Alain Resnais' *Les statues meurent aussi* from 1953, which also serves as an important reference for Sondra Perry and her more recent video installation *IT'S IN THE GAME '17* (2017) that I will focus on throughout my presentation.

Daniel Berndt studied art history, philosophy, and social anthropology at Free University of Berlin. He was a PhD Fellow of the Photographic Dispositif graduate program at Braunschweig University of Art. Since 2019 he is a postdoctoral research assistant at the Institute of Art History, University of Zurich. From 2009 to 2012, he worked for the Arab Image Foundation in Beirut as its Research Center Coordinator. His writing has appeared in *Springerin*, *Aperture* and *Frieze* amongst other publications. His book, *Wiederholung als Widerstand? (Repetition as Resistance?)* on the artistic (re-) contextualization of historical photographs in relation to the history of Palestine was published in 2018 by Transcript Verlag.

PUBLIC MOVEMENT

Artist Talk with Alhena Katsof

Public Movement is a performative research body which investigates and stages political actions in public spaces. It studies and creates public choreographies and forms of social order. Since it was established, it has explored the regulations, forces, agents, and policies, formations of identity and systems of ritual which govern the dynamics of public life and public space. From 2012 – 2018, in conjunction with the ongoing practice of Public Movement, Dana Yahalomi (Director) and Alhena Katsof (Director of Strategy and Protocol) engaged in a collaboration moving the group's activity from the streets into museums. In doing so, they examined the role of the museum within civic life, with an emphasis on civil pilgrimage, choreographic memory, behaviors of citizenship, the embodied archive, museum collections and national identity. The investigation focused on exhibition structures as they relate to political ideology. Speaking from her experience as a Public Movement Agent, and drawing on her expertise within the curatorial field and performance studies, Katsof will present examples from this body of work including Debriefing Sessions (2012 – ongoing) and National Collection (2015). In each of these, Public Movement activates the relationship between cultural institutions and museum collections to underscore the role they play in nation-states.

Public Movement was founded in 2006 and Dana Yahalomi assumed sole leadership in 2011, creating new, large-scale projects including *Emergency Routine* (Stockholm, 2019), *Choreographies of Power* (Solomon R. Guggenheim Museum, 2016) and *Change of Guards* (Taipei, 2013). In her role as a Public Movement Agent, Alhena Katsof has created performances with Yahalomi that have been staged at institutions including the Göteborg International Biennial for Contemporary Art (2017), the Tel Aviv Museum of Art (2015) and the New Museum (2012). Together, Katsof and Yahalomi co-authored the book *Solution 263: Double Agent* (Sternberg Press, 2015). Katsof is also a curator and writer who focuses on performance studies and exhibition histories. Her essays have been published in volumes including *The Artist As Curator: An Anthology* (Mousse Publishing, 2017) and *As Radical, As Mother, As Salad, As Shelter: What Should Art Institutions Do Now?* (Paper Monument, 2018). Katsof is a PhD candidate at New York University and part-time faculty at The New School.