

Lecture 1

Wednesday 30 November 2005

Interactivity

Speakers

Claire Bishop (UK), Nicolas Bourriaud (FR)

With the emergence of the digital revolution, the process of democratisation in the arts seems to have gained ground. Throughout the 1990s, the buzzwords have been interaction and participation. Is this what Joseph Beuys referred to with his statement: “Jeder Mensch ein Künstler”?

Claire Bishop is currently Leverhulme Research Fellow at the Curating Contemporary Art department of the Royal College of Art. She is a regular contributor to art magazines including *Untitled*, *Flash Art* and *Tate Etc.*

Nicolas Bourriaud worked as joint director of Palais de Tokyo in Paris, from 1999–2005. He is founder of the magazine *Documents* (1992–2000) and author of *Relational Aesthetics* (1998) and *Postproduction* (2001).

Lecture 2

Wednesday 25 January 2006

Documentary Evidence

Speakers

Ute Meta Bauer (DE), Sophie Berrebi (FR)

At present, an increasing number of artists working in both film and photography adopt a documentary approach. Their work depicts and documents real situations and socio-political circumstances. A number of artists also choose to analyse and criticize the naive belief in photography as an objective medium that directly communicates information without any interference whatsoever. This encourages today's renewed interest in the relationship between 'documentary evidence' and 'image manipulation' – between factual reports and imaginative recreations.

Ute Meta Bauer worked as artistic director for the third Berlin Biennale in 2004. She is a freelance curator and professor at the Institute for Contemporary Art at the Vienna Academy of Fine Arts and recently worked as joint curator of Documenta 11 (Kassel, 2002).

Sophie Berrebi teaches modern art and photography at the University of Amsterdam. She is the curator of the exhibition *Documentary Evidence* (Paris, 2004).

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Lecture 3

Wednesday 1 March 2006

The Body

Speakers

Maaïke Bleeker (NL), Deborah Cherry (UK)

The installation and performance art of the 1990s focuses on the physical experience of the (participating) spectator and – in some cases – on that of the artist. This results in an accumulation of theoretical texts that focuses on the analysis of notions like ‘the body’ and ‘the abject’ from a psychoanalytical perspective. These readings seem to debate – or even refute – Postmodern thought with its unrestrained conviction in technological innovations and its almost sterile conceptualisation of reality.

Maaïke Bleeker teaches Dramatic Arts at the University of Amsterdam. In her dissertation *The Locus of Looking: Dissecting Visuality in the Theatre* (Amsterdam, 2002), Bleeker investigated the role of the bodily experience in the perception of contemporary installation art and theatre. Deborah Cherry has taught at the Centre for Gender Studies of the University of Sussex and was recently appointed Professor of Modern Art at the University of Amsterdam. Her publications include *The Edwardian Era* (1987), *Treatise on the Sublime* (1990) and *Beyond the Frame: Feminism and Visual Culture* (2000).

Lecture 4

Wednesday 29 March 2006

Money

Speakers

Marc Spiegler (USA), Olav Velthuis (NL)

One could say that in the 1980s the art world was thoroughly economized, whereas in the 1990s – after the art market crash of the late 1980s – it was culturalized. However, this does not mean that the market has not had a big influence on the art world over the past decade. One only has to consider the impact of major collectors like Charles Saatchi and gallery owners like Iwan Wirth or Larry Gagosian. How did they affect the (international) art market? What about the increased interest in commercial art fairs as meeting points for artists and curators? How does contemporary art and art theory critique these economic mechanisms?

Marc Spiegler is a former political reporter based in Zürich. He writes extensively on the art world's controversies, networks and market places for magazines like *Artnews*, *Art Review* and *The Art Newspaper*.

Olav Velthuis has worked as Assistant Professor of Sociology at the University of Konstanz and was a Visiting Scholar at Princeton University and Columbia University. He is the author of *Imaginary Economics* (2004) and currently writes on economics for the major Dutch newspaper *De Volkskrant*.

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Lecture 5

Wednesday 19 April 2006

Curating

Speakers

Beatrice von Bismarck (DE),

Jennifer Allen (USA)

Since the early 1990s, a select group of itinerant curators seem to have acquired 'star' status. Increasingly, these nomadic exhibition makers are responsible for the organization of large-scale, international art projects like biennales and triennials, which are often employed as tools for city marketing. What is the impact of this development on contemporary art practice? Have freelance curators – who used to operate mainly in the alternative circuit (and who experiment with new exhibition models) – now become 'conventional' and part of mainstream exhibition practice?

Beatrice von Bismarck is an art historian and Professor at the Hochschule für Grafik und Buchkunst Leipzig, where she also works as joint director of the /D/O/C/K project. She is furthermore Associate Director of the Kunstraum of the University of Lüneburg, which hosted a number of projects including *Interarchiv* (1997–1999) with Hans-Peter Feldmann and Hans Ulrich Obrist and the ongoing project *Die Ökonomische Kette* with Peter Weibel. Jennifer Allen is a freelance journalist writing for *Artforum*.

Lecture 6

Wednesday 10 May 2006

Remodernism

Speakers

Daniel Birnbaum (SE),

Alison Gingeras (USA)

Recently, we have been witness to yet another resurgence of interest in painting. Should we view the revitalization of this ancient medium as a return to traditional modernist values like autonomy, authenticity and self-expression? If indeed we can speak of a return to Modernism (Remodernism), where will this leave multimedial and transdisciplinary practise in the arts?

Daniel Birnbaum was recently appointed head of IASPIS (The International Artist's Studio Programme in Sweden). He is a regular contributor to *Parkett* and a contributing editor of *Artforum*. Birnbaum recently curated an exhibition named *Uncertain States of America* at the Astrup Fearnley Museum of Modern Art in Oslo.

Alison Gingeras is Assistant Curator at the Guggenheim Museum and frequently contributes as a writer to publications like *Artforum*, *Parkett* and *Tate Etc*. This past spring, she was joint curator of Daniel Buren's exhibition *The Eye of the Storm* at the Guggenheim Museum in New York.

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Lecture 7

Wednesday 7 June 2006

Engagement

Speakers

Hal Foster (USA), Sven Lütticken (DE/NL)

Does increasing globalisation lead to a renewed acquaintance with the world around us? Has the post-modern paradigm of 'art-as-simulacrum' (Baudrillard) of the 1980s, shifted in the 1990s towards a focus on daily reality in the arts – a 'return of the real'? An increasing number of artists explore socio-political issues, and so the notion of the artist as anthropologist/ethnographer/social worker seems one of the dominant elements in the discourse of the late 1990s. It remains to be seen, however, whether this art is truly *engagé* – exerting a significant influence on the outside world – or whether it is doomed to remain an interesting but ultimately powerless product, with a range that cannot extend beyond the narrow confines of the art world.

Hal Foster is Townsend Martin Professor of Modern Art at Princeton University and a regular contributor to the international art magazine *October*. He is the author of *The Return of the Real: The Avant-Garde at the End of the Century* (Cambridge, 1996) and most recently of the joint effort *Art since 1900: Modernism, Antimodernism and Postmodernism*, with Rosalind Krauss, Yves-Alain Bois and Benjamin Buchloh (London, 2005).

Sven Lütticken is an art critic and art historian who in 2004 was granted the Prize for Art Criticism by the BKVB fund, Amsterdam. Lütticken teaches at the Vrije Universiteit, Amsterdam. He regularly publishes in (inter)national art magazines such as *De Witte Raaf*, *Jong Holland*, *Artforum*, *New Left Review*, *Afterimage*, *Texte zur Kunst*, *Camera Austria*, as well as contributing to catalogues and exhibitions as writer and/or curator.

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