

KUNSTMUSEERNE OG “DEN KURATORISKE VENDING”

International konference på ARoS Aarhus Kunstmuseum den 28. november 2013

Den ændring, der er ved at ske inden for museumscuratering, og som også er blevet kendt under overskriften “Den kuratoriske vending”, henviser til en gennemgribende forandring af kunstens rammer i det 21. århundrede. Kunsten fungerer i dag i stigende grad på lige vilkår med andre former for kommunikation i samfundet. Dette betyder, at spørgsmål om hvordan kunst formidles, og hvordan den fungerer som kommunikation i samtidskulturen, er blevet helt centrale. Det er derfor nødvendigt både at italesætte og arbejde med udstillingsformer på en ny måde. På konferencen *Kunstmuseerne og “den kuratoriske vending”* gives der bud på den udfordring, det er, at organisere samtidskunstprojekter indenfor den kunstmuseale ramme. Konferencens deltagere arbejder alle med curatering af international samtidskunst (enten praktisk eller teoretisk) og præsenterer hver især deres ideer til, hvordan museumsinstitutionen kan gentænkes som en åben platform for nye udstillingsformer. Konferencen foregår på engelsk, finder sted i auditoriet på ARoS, Aros Allé 2, Aarhus.

ART MUSEUMS AND THE CURATORIAL TURN

International Conference 28th November 2013 at ARoS Aarhus Art Museum

The transformation that has become known under the heading “the Curatorial Turn” points to a situation in which art becomes staged in a sphere of intersection between the social, the aesthetic and the political dimensions of living together.

New curatorial practices, however, make necessary new vocabularies and new modes of thinking about the exhibiting of art. At the conference: *Art Museums and “the Curatorial Turn”* we invite new perspectives on the challenges of organising contemporary art projects within the context of the art museum. The speakers, all of whom are working within an international scene of contemporary art curating (either through their own practice or through the means of theoretical reflection), present their ideas of creating events that displace traditional horizons of expectation within the museum institution. The conference takes place in the auditorium at ARoS, Aros Allé 2 in Aarhus, Denmark.

ART MUSEUMS AND THE CURATORIAL TURN

PROGRAMME

International Conference 28th November 2013 at ARoS

10.00-11.00 Arrival, coffee

11.00-11.15 Welcome

FIRST SECTION

11.15-11.45 Carles Guerra (chief curator MACBA, Museum of Modern Art Barcelona)

The Contemporary Art Museum under Postfordist Conditions

11.45-12.15 Signe Meisner Christensen (PhD student, ARoS and AU)

"Going to the Rainbow" -Spectacular Museum Installations and the Politics of Participation

12.15-12.45 Discussion of presentations (moderator Morten Kyndrup)

12.45-13.45 Lunch

SECOND SECTION

13.45-14.15 Gerald Raunig (philosopher and professor of aesthetics and political philosophy at the Züricher Hochschule der Künste, Zürich)

Inventing the Art Institution of the Common

14.15 -14.45 Jacob Fabricius (director at Charlottenborg, Copenhagen)

Five Attempts – How to Create Exhibitions at Charlottenborg

14.45-15.15 Discussion of presentations (moderator Signe Meisner Christensen)

15.15-15.30 Break

15.30-16.00 Morten Kyndrup (professor and executive director, AIAS, Aarhus University)

The Conceptual Divorce between "Art" and "the Aesthetic" – Consequences for Curatorial Practice Today

16.00-16.15 Discussion of presentation

16.15-16.30 Marie Nipper (chief curator, ARoS)

Introduction to Tal R Exhibition

ABSTRACTS

CARLES GUERRA (chief curator MACBA, Museum of Modern Art Barcelona)

The Contemporary Art Museum under Postfordist conditions. MACBA's case study

Social, cultural and political ingredients have spectacularly merged under the Postfordist condition. The entanglement of these formerly separated dimensions demands a complex analysis of the role accorded to cultural institutions under the sign of Postfordist economies. Barcelona has become a significant case study since the late 70's when a Social Democrat local government undertook city reforms that led to one of the most sophisticated biopolitical regimes. The Museum of Contemporary Art Barcelona MACBA became instrumental in order to place culture at the heart of one of the most celebrated urban transformations. Due to this political situation MACBA is a remarkable example of the use of culture as a biopolitical tool. The building designed by Richard Meier (inaugurated in 1995) was conceived as a catalyser to change the life of a population dwelling in the infamous Raval. However, this was a change that far from enlightenment brought urban speculation and gentrification. On the one hand the museum stands in a very discrete position to claim influence on the urban processes; on the other, the biopolitical governmentality has revealed itself throughout time by exerting an under categorized influence. All in all the museum cannot escape these implicit missions unless assimilated in its curatorial agenda. This lecture will attempt to unravel the different strategies deployed over time in order to confront this ghostly condition.

SIGNE MEISNER CHRISTENSEN (PhD student, ARoS and AU)

Going to the Rainbow - Spectacular Museum Installations and the Politics of Participation

The installation *Your rainbow panorama* by Olafur Eliasson, which opened on the roof top of ARoS in 2010, has become a popular site for visitors to the museum. But not only that, its meaning has transcended the realm of the museum and "the Rainbow" has become an icon and a semi-public site of the city. Unlike more conventional exhibition forms, *Your rainbow panorama* invites people to use it in ways that do not require the contemplative mode of high art. And this multifarious function, at once a social event and a spectacular attraction and art, presents a challenge to received notions of art criticism. *Your rainbow panorama* easily becomes judged as "spectacular", in the derogative sense of the word, as 20th century criticism bases itself on the absolute irreconcilability between the inauthenticity of spectacular forms of mass culture and the authenticity of art. However, projects like *Your rainbow panorama* can be said to function as biopolitical means of constructing an event, where *being* might be shared. And viewed from this perspective, the meaning and critical perspectives of large scale museum installations are less easily resolved. The presentation will attempt a reconsideration of the question of the "spectacular" in *Your rainbow panorama* and other art installations.

GERALD RAUNIG (philosopher and professor of aesthetics and political philosophy at the Züricher Hochschule der Künste, Zürich)

Inventing the Art Institution of the Common

In times of multiple crises within machinic capitalism there is no space for naïve anti-institutionalism, but a strong need for radical transformation. All the inventive power of conceptual machines *and* social machines must go together to find possible alternatives while the ship of machinic capitalism is making its permanent sinking productive. Instead of keeping our heads or our hands clean, especially in the privileged geographies of Central and Northern Europe, and even more especially from the perspective of its utmost privileged sectors like the field of art and knowledge production, we have to involve ourselves in conceptualizing and instituting other worlds.

To occupy the art institution does not just mean conducting one-time spectacular actions in art spaces or occupying museums every now and then, leaving the institutional structures unchanged. It means persistently transforming institutions from within as well as physically occupying and reterritorializing evaded institutions and making them common. While the ship is sinking, we will have to build it anew. But this time in a radically different, disobedient, non-subservient way.

JACOB FABRICIUS (director at Charlottenborg, Copenhagen)

Five Attempts – How to Create Exhibitions at Charlottenborg

The paper will present five examples of curatorial practice at Charlottenborg art gallery, and discuss how, and using which means, these exhibitions create communicative events.

MORTEN KYNDRUP (professor of aesthetics and executive director, AIAS, Aarhus University)

The Conceptual Divorce between “Art” and “the Aesthetic” – Consequences for Curatorial Practice Today

The Art Museum, as an institution, has traditionally seen as one of its primary tasks, to maintain, defend, and legitimate the alliance between Art and the Aesthetic which was inaugurated by Romanticism. This “wedding”, as we know, had “truth” as its bridesmaid and the guiding star of fate.

Recent research in both aesthetics and art theory has argued in favour of (re)establishing a conceptual distinction between the two, thus making possible a broader understanding of aesthetic relationality on the one hand, and a more differentiated and adequate approach to the artwork on the other.

What are the consequences for the Art Museum of a distinction like that? Will it lead to a weakening loss of aura, of status? Or, conversely, will it strengthen the museum’s position by opening new possibilities for curatorial practice, which has previously been restricted by the conceptual chains of this alliance?

This presentation will discuss these consequences and possibilities – and will propose specific strategies to pursue in the curatorial practices of tomorrow.