STEDELIJK | CONFERENCE
COLLECTING GEOGRAPHIES:
GLOBAL PROGRAMMING AND MUSEUMS OF MODERN ART
DATES: MARCH 13, 14 & 15 2014

CONFERENCE PROGRAM & INFO

PRINCIPAL SPONSORS GLOBAL COLLABORATIONS:

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<td>19:30 – 20:30</td>
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**REGISTRATION | ENTRANCE HALL STEDELIJK MUSEUM**

**KEYNOTE LECTURES | TEIJIN AUDITORIUM**

**WORKSHOP SESSIONS | STEDELIJK MUSEUM (Founders Room, Meeting Room A, Meeting Room B, Studio A, Studio B)**

**GLOBAL COLLABORATIONS**
COLLECTING GEOGRAPHIES
KEY-NOTES

March 13, 19.30-20.30: Pamela M. Lee
March 14, 10.30-11.30: James Clifford
March 15, 10.30-11.30: Opening Key-note
March 15, 17.00-18.00: Wrap-up

OPENING ADDRESS

Jelle Bouwhuis (curator Global Collaborations)

DISCUSSION PANELS

Stedelijk Museum Amsterdam "Collecting Geographies"
March 13, 20.30-21.30:

Ann-Sofi Noring (Co-director Moderna Museet)
Tobia Bezzola (Director Museum Folkwang)
Wayne Modest (Head of Research, Tropenmuseum)
Jeroen de Kloet (ASCA/AGS)

Moderator: Margriet Schavemaker (Head of Collections and Research at the Stedelijk Museum Amsterdam)

Tropenmuseum "Thinking Globally"
March 14, 20.00-22.00:

Kader Attia
James Clifford
Pamela M. Lee
Wendelien van Oldenborgh
Jette Sandahl

Moderator: Leon Wainwright (The Open University and Editor-in-Chief of the Open Arts Journal)
Prof. Pamela M. Lee received her B.A from Yale University and her Ph.D in the Department of Fine Arts from Harvard University. She also studied at the Graduate Center of the City University of New York and the Whitney Museum Independent Study Program. Her area is the art, theory and criticism of late modernism with a historical focus on the 1960s and 1970s. Among other journals, her work has appeared in October, Artforum, Assemblage, Res: Anthropology and Aesthetics, Les Cahiers du Musee national d'arte moderne, Grey Room, Parkett and Texte zur Kunst.


A French language edition of Object to be Destroyed will be published by Editions Macula, Paris; a Spanish language edition of Chronophobia will be released by El Centro de Documentación y Estudios Avanzados de Arte Contemporáneo (CENDEAC), Murcia, Spain.
From ‘The Art World’ to ‘Worlds of Art:’
Globalization and Transformation

In a post-Western, interconnected world, how do artistic and cultural practices live in translation? This lecture explores the legacies, pressures and possibilities that determine global programming in museums today. It proposes ways to think dialectically about the conjuncture, with particular reference to emerging indigenous/tribal artists and institutions.

James Clifford is Professor Emeritus in the History of Consciousness Department at the University of California, Santa Cruz where he taught for three decades. He is best known for his historical and literary critiques of anthropological representation, travel writing, and museum practices. Clifford co-edited (with George Marcus) the influential intervention, Writing Culture, the Poetics and Politics of Ethnography (1986). Clifford has just published Returns: Becoming Indigenous in the 21st Century (2013), a book that is the third in a trilogy. The first volume, The Predicament of Culture (1988) juxtaposed essays on 20th-century ethnography, literature, and art. The second, Routes: Travel and Translation in the Late 20th Century (1997) explored the dialectics of dwelling and traveling in post-modernity. The three books are inventive combinations of analytic scholarship, meditative essays, and poetic experimentation.
Global Collaborations

In this panel four representatives of the collaborating institutes will expound their internal point of view on the conferences themes. When discussing global itineraries concretized in museum collections and exhibitions or the past and contemporary policies for ‘global’ programming and acquisitions developed by modern and contemporary art museums, who would be more able to comment on this in detail than the people responsible for these collections?

Some of the questions that will be addressed during this panel discussion:
What does it mean for a museum, with regard to the practical aspect, to take these global itineraries in account? What are the barriers they face? What position does the University adopt? And does it contribute to the debate?

PANELISTS:

Ann-Sofi Noring (Co-director Moderna Museet)  
Tobia Bezzola (Director Museum Folkwang)  
Wayne Modest (Head of Research, Tropenmuseum)  
Jeroen de Kloet (ASCA/AGS)

Moderator: Margriet Schavemaker (Head of Collections and Research at the Stedelijk Museum Amsterdam)
Thinking Globally: Museums, Art and Ethnography after the Global Turn

What does it mean for institutions of art and culture to think globally? How can or has this global thinking affected the way they programme? What impact have museums had after their ‘global turn’?

This panel discussion takes as its starting point the turn in contemporary art and ethnographic museums toward ‘thinking globally’. Recently concerns with the increasingly interconnected global field have come to the center of attention in practices of collecting, programming and curating in both art and ethnographic museums. Globalising processes have been declared the driver for root-and-branch reform of museums, underlying new promises to rethink their historical roles, their practices of ‘inclusion’ and geographical scope of interest, and their logics of representation, interpretation and display.

Such a ‘global’ initiative has the potential for transforming museum practices across the board. Its productive yield for ethnographic museums may come through reconsidering the intersections of geography and identity, pushing institutions to work harder in reckoning with the outcomes of global change for defining social networks and communities. Certainly this would build on the blurring of conventional lines between ethnographic and art museums in response to the identitarian, postcolonial and multiculturalist voices of the 1980s and 1990s. But for museums to ‘think globally’ demands much more than the token involvement of contemporary artists and curators from marginalised ethnic, migrant or diasporic communities, or attempts to capture the character of globalisation. How, then, should museums programme globally?

In this panel we are interested to think through what is motivating these developments. We want to draw on critiques of institutional power that are mindful of the pitfalls of such organised modes of ‘global thinking’, and yet remain open about their benefits. What new possibilities are there for the status of museums and how may institutions of different kinds envision ‘the global’ along a variety of lines? Museums of art and ethnography are attempting to reaffirm their relevance in a wider global arena and this panel will ask how the impact of those measures is actually felt and experienced among diverse stakeholders. What opportunities and limitations does the growth of interest in a ‘global contemporary art’ present to artists? How is the aestheticisation of ethnographic objects articulated to institutional pressures to ‘think globally’? What are the outcomes of this global thinking for patterns of acquisition and for collaborations beyond the museum’s walls? How are audiences making sense of the various global imaginaries being put forward by museums of art or ethnography? In what range of ways may ‘thinking globally’ be embraced, unmasked or critiqued, appropriated, reshaped or resisted?

Academics Jette Sandahl, James Clifford and Pamela M. Lee and artists Wendelien van Oldenborgh and Kader Attia will discuss these issues. The session will be moderated by art historian Leon Wainwright.
SESSIONS

1. PRE-MODERNISM
2. PUBLIC VS. PRIVATE MUSEUMS
3. CURATORIAL CHALLENGES
4. WHEN INSTITUTIONS PRESENT GLOBALISATION
5. NATIONAL NARRATIVES
6. NEW PERSPECTIVES
7. ARTISTIC PRACTICES
8. CRITICAL READINGS OF GLOBAL CURATING
9. MUSEOTOPIAS: MUSEAL AND ARTISTIC PRACTICES OF REMAPPING THE GLOBAL
10. MAGICIENS DE LA TERRE AND OTHER POSTCOLONIAL EXHIBITIONS
11. RECALCITRANT GEOGRAPHIES
12. THE ARCHITECTURE OF ETHNOGRAPHY
13. OTHER ASIANS: INTERVENING IN ORIENTALISM
14. CLOSE READING OF COLLECTION PRACTICES
15. GLOBAL PROGRAMMING AND ITS DISCONTENTS
16. THE POSITION OF THE MUSEUM
1. PRE-MODERNISM

Three separate sessions:

1.1 PRE-MODERNISM (part 1)

Chair: Jeroen Boomgaard
Friday March 14: 11.30-13.00
Foundersroom

Jana August
“The Propeller of the Torpedo”

Luis Burriel Bielza
Le Corbusier’s ‘grouping technique’: The power of iconographic analysis within a global context

Nana Leigh

Rebecca Sakoun and Florian Göttke
Collecting in the Collection

1.2 PRE-MODERNISM (part 2)

Chair: Anna Tellgren
Friday March 14: 14.00-15.30
Foundersroom

Takako Kondo
Resurrection of a Cabinet of Curiosities in the Era of Globalization?: A Cultural-Political Analysis of Collecting Geographies

Sara Giannini
Impermanent Resonance

Marie Yasunaga
Origin of the White Cube and an Alternative Museum Space: Historical (Re-) Exmaniation of the Installations by Karl E. Osthaus and Karl With.

Vincent Meessen
Tshela Tendu: Un malentendu/A Misunderstanding
1.3 PRE-MODERNISM (part 3)

Chair: Hanna Sofia Hayduk
Friday March 14: 16.00-18.00
Foundersroom

Todd Porterfield
Difference without Otherness: in the Museums’s Sphere around 1800

Isabel Seliger
Displaying the Global Past: Gandhāran Art as a Case Study of Early 20th Century Museological Practices Through the Lens of European Enlightenment, Romanticism, Colonialism, Orientalism, and Fascism

Anna-Sophie Springer and Etienne Turpin
125,660 Specimens of Natural History

Sofia Lemos
Curating Pathology

The sessions titled ‘Pre-Modernism’ examine different aspects of global programming in the pre-modernist era. It poses questions such as How did museums use ‘non-western’ art to help define and defend modern western art? Are there any curatorial remainders of the encyclopedic pursuit by early modern museums? What are the past and contemporary policies for ‘global’ programming and acquisitions developed by modern and contemporary art museums? And by case studies, such as the early history of the Museum of Modern Art in New York, the policies of the Stedelijk Museum in Amsterdam or the installations by Karl E. Osthaus and Karl With, an attempt will be made to find answers to these questions.
Jeroen Boomgaard (born 1953) is an art historian and art critic. He is currently Professor of Art and Public Space at the Gerrit Rietveld Academie and head of Master Artistic Research at the Universiteit van Amsterdam, both in Amsterdam. Boomgaard also directs the research group Art & Public Space (Lectoraat Kunst en Publieke Ruimte), a partnership between the Gerrit Rietveld Academie, the Sandberg Instituut, the Universiteit van Amsterdam, and the Virtueel Museum Zuidas (or VMZ), which stimulates research and theoretical reflection on the role of art and design in the public domain. He regularly writes articles about art and public space for publications such as Open. Cahier on Art and the Public Domain. In 2008 he edited a collection of essays on art in public space, High Rise – Common Ground, Art and the Amsterdam Zuidas Area. He also co-edited (with Bart Rutten) the book The Magnetic Era: Video Art in the Netherlands 1970–1985 (2003). Boomgaard lives and works in Amsterdam.
While planning the Museum of Modern Art’s collection, the art historian and museum director Alfred H. Barr pursued “comprehensiveness”, “synthesis” and “universality” not only in terms of period and genre, but also in terms of space. Beyond the art of his time, Barr valued ethnographical, archaeological and even natural objects for their formal analogies to modern art, which he explored during his visits to European collections. In 1933 Barr, in a confidential report defining the museum’s collection policy for the next two decades, graphically conceived MoMA’s future collection as “a torpedo moving through time”. According to him, “European and non-European prototypes and sources”, such as a Renaissance painting, Scythian bronzes or an African sculpture, would represent the propeller of this “torpedo”. In 1953 the museum changed this policy, thereby limiting the geographical scope of its collection while continuing to collect geographies, most notably through its loan and circulating exhibitions. In my talk I will discuss in particular Barr’s “Report on the Permanent Collection”. How did Barr envision a global modern art collection? The report’s “torpedo”-diagrams address another question: In which ways do not only ideals or ideologies, but also images affect global programming at museums?

Since 2011 Jana August is a predoctoral fellow at the Center for Literary and Cultural Research Berlin and a PhD student at Humboldt-Universität Berlin. Professor Horst Bredekamp (Humboldt-Universität Berlin) and Professor Tristan Weddigen (Universität Zürich) are supervising my project. I am planning to submit my dissertation in June 2014. For more information on my dissertation project and on my curriculum vitae please have a look at: http://www.zfl-berlin.org/personenliste-detail/items/august.html
Le Corbusier’s “grouping technique”: The power of iconographic analysis within a global context

Not only institutions, but also individuals have once pursued to find universal values across history. In 1935, Le Corbusier organized in his own apartment an exhibition called “Primitive Art”, where artworks from different cultures and times interacted together. He named this procedure “grouping technique” and described it “as some sort of a demonstration of modern sensibility in the consideration of the past, the exoticism or the present. To recognize “series”, to create “units” across time and space. To give a palpitating view of the things where man has registered its presence”. This is the starting point which will help us to comprehend the power and significance of his unknown postcard collection, comprising around 2.300 items. For him, it was the means to dive through different countries, civilizations and centuries, striving to discover constant and shared reflections. His trips enabled him to visit many places, collecting this material where subjects move from painting, sculpture, architecture and traditions. Nevertheless, he never talked to anyone about the existence of this material, nor its classification. ¿Are there any clues in his approach to his own oeuvre which can help us to analyze this postcard collection?

This essay comes after an exhibition held at the CIVA Museum in 2013. As proposed by the author, postcards were at the same time a research tool, a didactic tool, a medium for fantasy and liberation. The value of this “compilation” does not only rely only on a particular item, but rather on its position inside a network of concepts that puts it in resonance with the rest of the collection, and further on, vibrating in tension along with a whole array of documents such as sketches, paintings, writings, photographs and projects, all done by Le Corbusier himself. This “poetical assemblage”, indeed an “iconographic discourse”, can be used as a working curating technique, a theoretical reflection on globalization and its role in the contemporary world. Through a whole range of images stocked throughout his entire life, Le Corbusier will continue developing the ideas once pursued by historian Aby Warburg in his Atlas Mnemosyne: “the notion of a timeless organization of meanings, forms, emotions which go across races and civilizations".
Practicing Architect/Professor/Researcher

- Head architect at Studio “SOMOS.Arquitectos”, based in Madrid (www.somosarquitectos.es)

- Guest Assistant Professor, first semester 2013-2014. ENSA Paris-Belleville, Paris (France)

- Studio Instructor at the Department of Architecture, UNIT I, ESAYT, University Camilo José Cela

- Curator of the exhibition "Le Corbusier: la passion des cartes”. 26th April-6th October 2013 at the CIVA Museum, Brussels (Belgium)

- Member of the Editorial Board of the architectural research journal "Boletín Académico", ETSA A Coruña (Spain)

- PhD. Architect, ETSA Madrid (Summa Cum Laude)

Dissertation: “Saint-Pierre de Firminy: the building as an objet-à-réaction-émouvante”.


Selected Lectures:


- Lecture at the Symposium “Modern Catholic Space”, London, 9-10 December 2011. Title: "Le Corbusier: Liturgical space Vs ‘Espace Indicible’ at Saint-Pierre"

- Lecture at the 17th Meetings of the Fondation Le Corbusier, "Centenary of the Voyage to the east", Istanbul, 7-8 October 2011. Title: “Istanbul-Firminy: Ste Sophie solar rays at the cosmic hour”

From early on in the history of both the Museum of Modern Art and the Stedelijk Museum, so-called primitive and exotic art from different cultures was exhibited as part of the museums’ programs. Already in the very first catalogue of the Museum of Modern Art’s opening exhibition Cézanne, Gauguin, Seurat, Van Gogh in 1929, the genealogy of modern painting was defined as extending to “almost every preceding period and almost every exotic culture”. This cleared the way for the inclusion of the “primitive” and “exotic” in the museum’s program in its quest to define, develop and defend the modern canon. Some exhibitions were installed to disclose actual sources for modern art. Other exhibitions were programmed to illustrate the affinities and analogies between the “primitive” and “exotic” objects and modern works of art. Similar exhibitions were held in the Stedelijk Museum although often less explicit in their explanations.

In this paper, I shall argue that both museums used “non-western” art persuasively to help define and defend modern western art in the first half of the 20th century. Using ingenious influential exhibition display methods and convincing argumentation in wall labels, catalogues and other publications, “primitive” and “exotic” art was blended into the modernist and universalist narrative. In order to expose how the museums’ stories were created, I shall provide a rhetorical reading of the museums’ presentations and communications. By analyzing the verbal and visual rhetoric of the museums’ exhibitions, I shall deconstruct the museums’ constructions. Both museums were successful in incorporating “primitive” and “exotic” art in the story of modern art by using the concepts of ancestry and affinity. Although, as shall be highlighted, the verbal and visual rhetoric of the two museums differed in style and argumentation according to their different goals, funding and audiences, were they not indeed constructing the same discourse?

Nana Leigh studied at the University of Michigan and at Leiden University. Since 1989 she has been teaching at the Department of Art History of Leiden University. For over twenty years she has been teaching a broad range of subjects focusing on the history and theory of museums, cultural heritage, the exhibiting of art, the art world, and the history and theory of modern and contemporary art. She earned her Ph.D. at Leiden University with the dissertation Building the Image of Modern Art. The Rhetoric of Two Museums and the Representation and Canonization of Modern Art (1935-1975): The Stedelijk Museum in Amsterdam and the Museum of Modern Art in New York. (December 2008). Her field of research is (visual) rhetoric, canonization and the history and theory of museums.
In 1883 Franz Boas traveled from his native Germany to Pangnirtung, Baffin Island (in present-day Nunavut), Canada to conduct post-doctoral cartographic and meteorological research in connection with Inuit migration routes. However during his time with the “Eskimos” he was profoundly triggered by questions of cultural difference. Soon after he returned to Germany, Boas accepted a position in the US and permanently resettled there. Franz Boas’ importance to the field of anthropology cannot be overstated; yet this early, formative research remains obscure.

In 2008 we traveled to Iqaluit and Pangnirtung to conduct research as visual artists and engaged with the legacies of the Western (Southern) perceptions of Inuit culture—both popular and scientific. In 2011, we began investigating the Berlin Ethnological Museum’s holdings of Inuit artifacts from Dr. Boas’ very first expedition and photographed the entire collection – the whole of 46 objects.

Boas’ collection was subsumed into the museum’s repository, each object cataloged and stored as a specimen of their specific category; their quality was considered poor. Reunited they form an idiosyncratic assemblage of miscellaneous objects, formed as much by mischance as by any method. It constitutes a collection before collecting, before the systematic accumulation of a studied people’s everyday items became such an institutionalized aspect of conducting fieldwork.
The modesty and paucity of the objects collected by Boas hint to the difficulties of fieldwork in the Arctic, to improvisation and failure, and to the discrepancies between live encounter, lived experience, and the final results deposited in the museum. A number of items attest to the contributions of his Inuit informants/travel companions and their agency in translating and transferring their cultural knowledge. Boas’ professional writings as well as his diaries and correspondence from the period became valued sources for uncovering information about the circumstances of some of these objects creation, selection, and eventual accession into the Berlin Ethnological Museum’s collection.

We have “re-collected” Boas’ objects from the museum storeroom and work with these photographs to activate the collection and re-configure them in a more complicated context that includes Boas’ account of his expedition, the trappings of the museum storage system, and our encounters on Baffin Island.

**Florian Göttke** is an artist and currently a PhD candidate in Artistic Research at the University of Amsterdam/Dutch Art Institute investigating image practices used in political protests. He has exhibited his work at (among others) the FotoMuseum (Antwerp), ACC Weimar, Paris Photo, Gallery Joan Prats (Barcelona), Fotodok (Utrecht), and given talks at the University of London, e-flux’s United Nations Plaza (Berlin), Stroom (The Hague). In 2010 he published an artist’s book “Toppled” about the fallen statues of Saddam Hussein.

**Rebecca Sakoun** is an Amsterdam-based visual artist; she earned a BA in Anthropology and Sociology from Smith College and an MFA in Photography from Yale University. She has exhibited her work at (among others) the Allard Pierson Museum (Amsterdam), SMART Project Space (Amsterdam), Museum de Paviljoens (Almere, NL), CCCB (Barcelona), Museum Ludwig (Köln), and Sammlung Essl (Vienna). Her work explores socio-cultural topics such as nature as a construct/the urban landscape, and the issues and properties of photography at the end of the analog era. The development of this work is supported by the Mondriaan Fonds.
Resurrection of a Cabinet of Curiosities in the Era of Globalization?: A Cultural-Political Analysis of Collecting Geographies

In Europe, establishing a collection has a long history. From the second half of the 16th century, the sovereign rulers and members of the wealthy middle-class vastly assembled precious artificialia as well as naturalia in order to install an encyclopedic collection in a chamber, as a mirror of microcosm. The cabinet of curiosities stood for the all-embracing universe and reflected the patron’s wisdom. More significantly the collection symbolized the patrons’ ruling power of the world. Although the role of a patron in the present time is no longer evident, practices of collecting has had originally, as history shows, intentions. What is then the intentions of collecting geographies?

This paper addresses paradoxes of collecting geographies that become visible when seeing through the lens of cultural-political theories. Even though collecting geographies in the modern museums has been emerged as a new perspective surged by the post-colonial and post-historical criticisms since the mid-1980s in order to overcome the Western imperialism in Art History and to “democratize” the art world, this paper argues that this inclusive approach, on contrary, empowers the subject position of the West as the collector.

Especially, drawing on Rey Chow’s concept of “grid of intelligibility” on a system of knowledge productions, this paper discloses what collecting geographies contradictorily implicates. Unfolding Chow’s proposition of how the subterranean structure of a classification system of “non-Western” cultures works, as well as what an inclusive approach towards “non-Western art” presupposes, this study raises a question of whether collecting geographies is the right response for the art and museum world in the era of globalization. The principal objective of this paper is to invite a discussion whether there is an alternative for collecting geographies.

Takako Kondo is a Ph.D candidate at the Leiden University Centre for the Arts in Society (LUCAS) at the Leiden University. Born in Tokyo, she holds a B.F.A and an M.F.A from Tokyo University of the Arts. In the Netherlands, she obtained an M.A. in Art History with a specialization in modern and contemporary art and an M.A. Cum Laude in Art Studies from the University of Amsterdam. In the past, she has been involved as an advisor, interpreter, and translator with several art projects in the Netherlands that pertained to Japanese contemporary art. Currently, she conducts a Ph.D research entitled, Art beyond Japan: Contemporary Art in the Politics of Translation. Her research is a critical investigation of the knowledge production of the notion of “contemporary Japanese art” in both English and Japanese language realms. Especially, this study seeks to expose translation as a system of knowledge production.
Impermanent Resonance.
The Meta-Encyclopedism of Contemporary Art Exhibitions

The proposal forms part of an ongoing PhD research, which undertakes crossover readings of globalization, cultural cannibalism and the return of encyclopedism in contemporary exhibition practice. Recent key-exhibitions like Animism (2010-12), Documenta XIII (2012) and the Encyclopedic Palace (55° Venice Biennale, 2013) disclosed eclectic galaxies of new and old artworks, artifacts, cultural objects and archival materials from different backgrounds in terms of space, time and discipline. In such shows the former colonial cartography is redrawn according to new global coordinates, as well as chronology and disciplinary purism are dispersed onto many historical lines and realms of knowledge.

Unlike archives and collections –resting on representative value and indexical order– the research exhibition seems to deliver a fragmented, non-linear narrative, which depredates the archives of their classificatory instance. The exhibition can be seen as a speech act that assimilates and reformulates the taxonomy and the criteria of archives. But what kind of discourse is produced by such a disciplinary, historical and cultural hybridism?

The appropriation of objects from pre-existing collections and archives operates a deconstruction and rearticulation of the same infrastructures, which, however reemerge under a regime of meta-encyclopedism. I would therefore like to raise the question of how to position the unpacking of archives and collections against the backdrop of a global, digital world and how far modern encyclopedism informs its structure.

In order to establish a ground of questioning I will hence explore the “impermanent resonance” of the so-called wunderkammer in the aims and practices of contemporary research exhibitions by focusing on an unrealized project of Gottfried Leibniz. Over the span of 20 years he speculated on the Theatrum Naturae et Artis, a pioneering exhibition and laboratory which would have presented all kinds of natural and human products, artifacts and practices, a place where philosophy and knowledge could be delivered through an eclectic ensemble of visual and tactile signs.

Sara Giannini
Researcher and Curator

Sara Giannini is an Amsterdam-based researcher and curator. Graduated in Semiotics at the University of Bologna in 2010, her practice focuses on the shifts of meaning, representation and systems of knowledge in and between different contexts. She has been assistant curator and editor of the ZKM project Global Art and the Museum since 2010 and a tutor at the Linkoping University (Sweden) since 2012. Within the artistic and research network Vision Forum, she runs experimental and participative long-term projects such as VOLUME, in collaboration with 98weeks research project in which Lebanese and international artists are invited to intervene in Beirut municipal libraries; and “OuUnPo,” a nomadic group of artists, curators and scientists who organize heterogeneous events in different cities of the world. Since 2012 she is a PhD candidate at the Leiden University Center for Arts in Society under the supervision of Prof. Kitty Zijlmans.

STEDELIJK MUSEUM
GLOBAL COLLABORATIONS SMBAM
AMSTERDAM
Origin of the White Cube and an Alternative Museum Space
– Historical (Re-) Examination of the Installations by Karl E. Osthaus and Karl With –

By analyzing the installations by Karl E. Osthaus and Karl With, this paper seeks to trace the historical processes of transformation of display in art museums, focusing on the issue of their incorporation of the objects that had previously not been redeemed as artworks, such as non-Western cultural objects as well as applied arts. In so doing, it illustrates how the invention of juxtapositional display of art and non-art ramified into two opposite orientations of museum display, the white cube and the universalism.

Osthaus, founder of the Folkwang Museum, made it the first art museum to install modern paintings and sculptures together with non-Western art in the winter of 1912/13. This innovative juxtaposition was a result of a compound of various ideas: his understanding of non-Western world, the historical perspective influenced by the primitivism that was prevalent among avant-garde artists, the concept of “psychological affinity” (Psyhische Verwandschaft) between modern and non-Western art, the acknowledgement of the necessity for the harmonious unity as well as the neutrality of museum space. In contrast to other juxtapositional exhibitions realized shortly thereafter in Berlin and New York, Osthaus’ display was not within the context of cubism but rather within jugendstil and expressionism, which gave it the complexity.

This juxtapositional method was later carried on in two directions: in one, it was purified as an effective way to represent modernism art history, which led to the emergence of the white cube. The other way was pursued by With, who interpreted Osthaus’ experiments as attempts at representing the universal idea of art by enhancing the value of non-Western art. With’s installation, based on his functionalism that tried to evaluate objects from diverse cultures equally by directing the attention to their functions, provides us a hint of alternative model for art museum installation. Even though it was unavoidable for him to paradoxically reveal a fundamental characteristic of art museum, the predominance of the visuality over other human senses, it was his incessant attempts to reconcile the ethnological and art historical approaches and to refute the exclusive concept of l’art pour l’art.

Based on my previous case studies, this paper tries to demonstrate an aspect of the pre-history of the white cube and, at the same time, discuss a possibility of post white cube installation that may be applicable to museums in current global context.

Marie Yasunaga is a Ph.D. candidate in the Department of Comparative Literature and Culture at the University of Tokyo. My dissertation, tentatively titled ‘Toward the Ideal of the Art Museum for World Culture,’ explores how the incorporation of non-Western cultures and objects affected the transformation of modern museum aesthetics. It focuses especially on the display styles by two German museum directors, Karl Osthaus, founder of the Folkwang Museum, and Karl With, its second director and the director of the Arts and Crafts Museum in Cologne.

I have accumulated curatorial experience at the National Museum of Western Art and the Museum of Modern Art, Hayama, Japan. I also organized lectures and workshops as a research assistant at the University of Tokyo Center for Philosophy (2009-2012). Honors received include the Getty Research Institute Scholars Program Predoctoral Fellowship (2012-2013), the Japan Society for the Promotion of Science Research Fellowship for Young Scientists (2012), and the Getty Foundation Library Research Grant (2010).
TshelaTendu: Un malentendu / A Misunderstanding

Based on the rediscovery of a major collection of some hundred works painted by Tshelatendu, a precursor of Congolese modern art, this paper questions the conditions of the public reception of these works conserved by a Belgian institution. Rarely studied and never exhibited since their donation in the late 1950s, these works point to a blind spot in colonial modernity.

More generally, this paper is connected with my research-based artistic practice, at times coupled with para-curatorial tactics. To highlight colonial modernity's active residue in our daily life, this practice adopts a constructivist and speculative approach. Applying this to Congolese art works and colonial film archives, both hitherto neglected by academic research, this methodology confers a new intelligibility of facts through their "polemical positioning" in an artistic endeavor. Entitled Patterns for (re)cognition, this research is currently being given its first public exposure in the form of a duo exhibition held at the KIOSK Gallery in Ghent, Belgium. The exhibition takes the form of a constructivist scenario that re-actualizes the notion of abstraction and its conditions of intelligibility in the context of colonial modernity. A dozen abstract paintings that Tshelatendu painted between 1929 and 1931 are juxtaposed with 16mm film documenting psychological experiments carried out in the Belgian Congo in the 1950s. These experiments were destined to measure black people's "mental level" and ability to abstract.

Vincent Meessen (Baltimore, 1971) lives and works in Brussels. Solo exhibitions of his work have been held at MUAC, Mexico City, Netwerk, Aalst (B); Espace Khiasma, Les Lilas (F); FRAC Lorraine (F); and the Stedelijk Museum BureauAmsterdam (NL). He has recently participated in group exhibitions at the Kiasma Museum, Helsinki; CCA Wattis, San Francisco, the MOCAD, Detroit; WIELS, Brussels; and the Haus der Kulturen der Welt, Berlin.

On behalf of the non-profit organization Normal, he has organized film programmes, exhibitions and symposia, including the recent Speculating on Change (CA2M, Madrid, 2013), Bewitched.

Links:
http://kioskgallery.be/
http://www.hantologie.com
http://www.ca2m.org/en/activities-past/2013/1220-jornadas-de-la-imagen-xx
http://www.ca2m.org/en/activities-past/2012/863-xix-jornadas-de-la-imagen

Tshelatendu (Luluabourg, c.1890 - Ibaanc, c.1960). Considered the precursor of modern art in Congo, Tendu’s work is multifaceted: geometric abstraction, figurative paintings depicting his animal cosmogony and above all the encounter with colonial modernity in different fields of day-to-day life, folktale illustrations, etc. Several works have been exhibited in group exhibitions, notably at the Agneau moustique (Brussels, 1947), Horizonte 79, Haus der Kulturen der Welt (Berlin, 1979), the Center for African Art and New Museum for Contemporary Art (New York, 1991), the Royal Museum for Central Africa (Tervuren, 1992), the Setagawa Art Museum (Tokyo, 1995), the Botanique (Brussels, 2007) and the Fondation Cartier (Paris, 2012).
Hanna Sofia Hayduk (chair)

Dr. Hanna Sofia Hayduk is the Curator of Research, Academic Cooperation and Development at the Museum Folkwang in Essen/Germany. In this position, newly established in November 2011, she is responsible for implementing research based cooperation and fostering a vital dialogue between the Museum and University scholars. Previously she was the Academic Coordinator of a Research Unit at the University of Hamburg on Manuscript Cultures in Asia and Africa, founded by the German Research Foundation (DFG). She taught art history at the University of Hamburg and holds a Ph.D. from the University of Tübingen. Her dissertation theses investigates political concepts in European medieval art.

Her current research interest, determined by the site-specificity of her work place, focuses on the Folkwang-Collection and especially questions the role the objects of non-European origin have played in the course of its formation. Besides she is concerned with the role of the art museum as an archive of knowledge as well as with the transformations of art museums at the beginning of the 21st century, not only in terms of the globalization of contemporary art but particularly in relation to its increasingly globalized public.
Difference without Otherness: in the Museum's Sphere around 1800

This paper means to provide useful theoretical reflections and new methodological paths in the search for difference without alterity.

A key moment for the history of museums, art history, and otherness occurs during the Peace of Amiens (1802-3). The Revolutionary Wars come to a halt, and an international community of artists and writers come to Paris for the first iteration of the Universal Survey Museum, the Louvre: an utter failure. Rather than submit to the Louvre's universalism, figures like Friedrich Schlegel invent opposing nationalisms and essentialisms. With that, much of the fate of Western art's history and its institutions will be set for a very long time.

This paper seeks a third way even at this early and formative moment for art history and its institutions. The inspiration comes from Kant's 1795 "Perpetual Peace" in which he offers this stunning observation: that we must have peace because the world is round. The necessity to peace resides in form. Human and cultural differences are not so great that permanent distance can ever be put between them. We could try to run away or chase and disperse others away, but we will always end up running into each other. Essential difference is a dangerous illusion.

Inspired by Kant's postulate, this paper asks: what does difference without otherness look like at the beginning of modern museum history? To that end, I will examine spherical museum design and globes and spheres around the Peace. Do they impose difference without otherness?

Specialist of art history and empire, Todd Porterfield is author of The Allure of Empire (1998); coauthor of the Morey Finalist Staging Empire (2006); and editor of The Efflorescence of Caricature (2011). Two recent articles address contemporary art and globalization: “León Ferrari, Globalatination, and the Situated Art Historian,” (the Clark, 2013); and “History Painting and the Intractable Question of Sovereignty,” (Three Essays on Kent Monkman, 2012). He has taught at Princeton University and the Université de Montréal. He has also been a Fulbright, New College-Oxford, Institut national d’histoire de l’art, Yale British Arts Center, and Clark Fellow, as well as Invited Professor at New York University, Paris-X Nanterre, and the École des Hautes Études. Vice-president and cofounder of the Réseau international pour la formation à la recherche en histoire de l’art, he directed the Encounters in World Art History Summer Research Academy at the Getty Research Institute in 2012.
Isabel Seliger
PhD (independent scholar and visual artist)

Displaying the Global Past:
Gandhāran Art as a Case Study of Late 19th and Early 20th Century Scholarly Discourses
and Museological Practices Through the Lens of Enlightenment, Romanticism, Colonialism,
Orientalism, and National Socialism

My paper proposes that in order to better understand the challenges regarding the presentation of
non-Western art in a contemporary global context, the history of scholarly discourses and
museological practices regarding the collecting and displaying of art objects from the global past
ought to be considered. More specifically, my paper examines the formation of European academic
instruments and exhibition practices regarding the art of Gandhāra, i.e., the artistic heritage
originating from the cultural exchange and artistic interaction between ancient Asian, European
and nomadic civilizations in the borderland between present day Afghanistan and Pakistan from
approximately the first century B.C. to the sixth century A.D.

Based on a European scientific vocabulary and a humanistic canon of values (Juneja 2008), as
well as geared towards facilitating the exposure of Indian cultural heritage to Western eyes and its
art works to Western museums and collections, early research on Gandhāran art was framed by
political and colonial metaphors of spatial interaction, as well as a discourse on the aesthetic
appreciation of non-European arts that was invested in nationalist identity formation and cultural
essentialism (Mitter 1977).

Reading European scholarly frameworks and museological approaches as a form of knowledge
production filtered through the substratum of late 19th and early 20th century scientific and political
narratives, my project proposes the consideration of Gandhāran objects of culture as a case study
not only for understanding the cultural biases and disciplinary agendas regarding non-Western art
in the colonial and post-colonial age, but for devising a representational model of art in
transnational, multi-sited and cross-calendarical contexts that productively challenges dominant
cultural connections between nation, identity, ontology, and the museum. By assessing art history
writing and museum exhibition design as lacking a historical narrative for the world’s global past
(Herren et al. 2012), my paper argues that an understanding of the problem of ancient cultural
crossover and its discursive and museological signification in the modern age is mandatory for
understanding the condition of global art and the museum in the present.

Isabel Seliger studied East Asian languages and literature (Japanese) with an interdisciplinary
focus on East Asian art history and aesthetics, early Buddhist sculpture, and classical Chinese
language at Free University, Berlin, Keio University, Tokyo, and University of Hawai’i at Manoa,
Honolulu. From 2002 to 2004 she was Andrew W. Mellon Postdoctoral Fellow at Brandeis
University in Waltham, MA, and associate in research at the Reischauer Institute of Japanese
Studies at Harvard University, Cambridge, MA. Her scholarly research focuses on transculturality
in the history of science, in particular how a specific topic or phenomenon has been studied in the
past, e.g., from the proximate standpoint of national history and mono-disciplinary frameworks, and
how it could or should be re-examined through the lens of a multi-directional and pluralistic, i.e., a
more integrated global art historical and humanities perspective. In parallel her artistic research is
in connection with global visual studies, intervisuality, and the production of new visual knowledge.

Recent publications

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Recent exhibition projects
“Transcultural Bodhisattva Studies” (2013), Devi Art Foundation, Gurgaon, Sarai Reader 09 : The Exhibition; curated by Raqs Media Collective and Sarai Programme at the Centre for the Study of Developing Societies, New Delhi.

“Manifestations of Totality” (2013), Grunwald Gallery of Art, The Kinsey Institute Juried Art Show 2013; curated by The Kinsey Institute for Research in Sex, Gender, and Reproduction, Indiana University, Bloomington, IL.
Anna-Sophie Springer  
co-director, K.Verlag, Berlin

Etienne Turpin  
director, anexact office, Jakarta

125,660 Specimens of Natural History:  
Re-imagining the Practice of Collection Through Alfred R. Wallace’s Malay Expedition

Organized and curated by Anna-Sophie Springer (co-director, K.Verlag | Berlin) & Etienne Turpin  
(director, anexact office | Jakarta)

In collaboration with Komunitas Salihara (Jakarta), Goethe-Institut (Jakarta) & Richard Pell  
(director, Center for PostNatural History | Pittsburgh)

In the era of the Anthropocene, the assumed division between nature and culture is radically destabilized. By taking a nineteenth century colonial collection of natural history as a point of departure, the international touring exhibition 125,660 Specimens of Natural History: Re-imagining the Practice of Collection Through Alfred R. Wallace’s Malay Expedition (to premier at Komunitas Salihara, Jakarta, 2015) develops transcultural artistic and curatorial methodologies as means to rethink traditional views on collecting geographies, and museological genres in light of contemporary political and environmental issues. In our presentation to the Collecting Geographies conference at the Stedelijk Museum, we will discuss the conceptual framework of the project, including our research on other scientists working in the archipelago such as Franz Wilhelm Junghuhn and Ernst Haeckel, in order to provoke further reflection on how a colonial archive can be reassessed through intercultural collaboration to produce relevant, contemporary work about both the history of Euro-Asian colonial relations and their legacies in the present.

From 1854 to 1862, Alfred Russel Wallace travelled through the Malay archipelago, ardently documenting the region’s geography and biodiversity while amassing a gigantic collection of specimens for museums in England. By combining archival research at the Natural History Museums of London, Tring, Oxford, Berlin, and Leiden with research and artistic fieldwork in contemporary Southeast Asia, 125,660 Specimens of Natural History retraces key episodes of the
expedition (as published in 1869 edition of The Malay Archipelago) to directly confront the radically transformed, postnatural landscape that has replaced the idyllic purity of Wallace's colonial impressions. Importantly, we approach Wallace's collection not with a retrospective view, but instead propose to critically reconsider his colonial archive from a contemporary perspective that opens up challenging multidisciplinary dialogues between Europe and Asia. Essentially, the project exposes a historic, colonial archive to contemporary local knowledge and unorthodox readings and critique by both European and Southeast Asian artists and curators. While large parts of the Wallace collection are stored in traditional European Natural History Museums, 125,660 Specimens inverts the geographic itinerary and returns to the original sites of collecting with the aim of examining this cultural repository from a contemporary perspective that engages alternative epistemologies and urgent questions about ecological collapse in the Anthropocene.

Our primary goal for this exhibition is artistic, collaborative knowledge production regarding the role of colonial collections in shaping conceptions of nature and culture, categories of knowledge, and most importantly, how such historical material can be appropriated meaningfully with regards to our shared present. The secondary objective is the extensive dissemination of the results of the project through the touring exhibition and the wide distribution of the bilingual publication in Indonesia, and then in subsequent venues in Europe. We are convinced that the encounters between the postnatural and postcolonial frameworks, and the relations between scientific knowledge production and artistic practice, can only be further interrogated by intercultural research and experimental practices. We are excited to present our project at the Stedelijk Museum and engage in a formidable discourse about the political role of museum collections, art and contemporary curatorial practices in a postcolonial and postnatural world.

Anna-Sophie Springer (b. 1980, West-Berlin) is a curator, writer, editor and co-director of K. Verlag, an independent press exploring the book as a site for exhibitions. Holding an MA in Contemporary Art Theory from Goldsmiths College, University of London, and an MA in Curatorial Studies from the Academy of Visual Arts, Leipzig, her practice merges curatorial, editorial and artistic interests. She is Associate Editor for the forthcoming 8th Berlin Biennale publications, and in the past worked at the pioneering German theory publisher Merve Verlag, where she is editing a forthcoming collection of texts on art by Hélène Cixous. Anna-Sophie is a member of the SYNAPSE: International Curators’ Network of the Haus der Kulturen der Welt, Berlin, and previous exhibitions include Ha Ha Road (Mostyn, Llandudno + Quad, Derby, UK, 2011/12), The Subjective Object (Grassi Ethnographic Museum, Leipzig, 2012), and the series EX LIBRIS (Galerie Wien Lukatsch, Berlin and others, 2013). With essays in C Magazine, Rheinsprung11 and latest pieces such as “The Museum as Archipelago” in Scapegoat #5 and “Colonizing the Exhibition Space: A Conversation with Willem de Rooij” in Fillip #18, she actively contributes to an international curatorial discourse. Anna-Sophie co-founded K. Verlag in 2011 together with the Canadian artist Charles Stankievech. K.'s publishing and curating produces new geographical and physical encounters, develops intercultural approaches to historical archives, and advances hybrid methodologies to explore contemporary issues. Previous projects by K. Verlag have critically engaged themes of colonialism and ethnography, geopolitics and climate change, and visual culture and the museum.

Etienne Turpin (b. Canada, 1980) is director of anexact office, a design research practice committed to multidisciplinary urban activism, artistic and curatorial experimentation, and applied philosophical inquiry. Etienne is also currently director of the Urban Livability, Sustainability, and Resilience Research Group, and Vice Chancellor’s Postdoctoral Research Fellow, at the SMART Infrastructure Facility of the Faculty of Engineering & Information Sciences, and an Associate Research Fellow with the Institute for Social Transformation Research of the Faculty of Law, Humanities, and The Arts, at the University of Wollongong, Australia. With the support of this appointment, Etienne lives and works in Jakarta, Indonesia, where his research helps produce
strategies for political resistance and community resilience among informal settlements of the urban poor facing the combined violence of climate change and rapid development. He is the editor of Architecture in the Anthropocene: Encounters Among Design, Deep Time, Science and Philosophy (Ann Arbor: Michigan Publishing/Open Humanities Press, 2013), and co-editor of Jakarta: Architecture + Adaptation [English and Bahasa Indonesian bilingual publication] (Depok: Universitas Indonesia Press, 2013). From 2009-2013, he was an editor of the journal Scapegoat: Architecture | Landscape | Political Economy, where he co-edited issues on “Property” (00–Winter/Spring 2010) and “Service” (01– Summer/Fall 2010), and edited the issue on “Excess” (05–Summer/Fall 2013). Etienne is a member of the Synapse—International Curators’ Network of the Haus der Kulturen der Welt in Berlin, Germany, and his curatorial and artistic work has been exhibited in Southeast Asia, Europe, and North America. Etienne’s academic background is in applied philosophy and visual culture; he completed his Ph.D. (Philosophy) in the Department of Theory and Policy Studies at the Ontario Institute for Studies in Education of the University of Toronto.

Recent Work
As part of the 15th Jakarta Biennale—Siasat—we curated the performance/installation work For a Minor Ornithology at the Pasar Burung Pramuka bird market in Jakarta, Indonesia, in November 2013. Accompanying the performances are a series of diagrams (designed with Jono Sturt of HTCHBCK) and the co-authored essay, “Some Notes For a Minor Ornithology.” This essay considers the remarkable role of avifauna in the history of European scientific experiments, public museum displays, and taxidermy practices (to access the text visit http://anexact.org/For-a-Minor-Ornithology). An additional co-authored essay, which continues this research and develops our argument regarding the Anthropocene, is scheduled to appear in the upcoming issue of Cabinet magazine under the title, “Reverse Hallucinations in the Archipelago: Javanese Cartography, Colonial Collections, and the Will to Knowledge.”
Curating Pathology: Fashioning Ab-normality from the Wunderkammer to the Modern Museum

In the display of singular anomalies and curious deformities, the Renaissance’s Cabinet d'Histoire Naturell and Wunderkammer gave away to a series of knowledge strategies that informed the modern museum. Throughout seventeenth and eighteenth centuries anatomical demonstration and the exhibition of teratological specimens developed in close connection to the emergence of a burgeoning class with a growing interest in privately collecting biological specimens, mostly among them medical men. As part of the naissance of modern science, early modern museums were a forum for taxonomy and education through which these private collections effectively transformed the tangible body into abstract ethnographic representations; inanimate objects such as body parts and fetuses conserved in formaldehyde solutions, live anatomical dissections and lectures were all part of an extensive public program that welcomed visitors to dwell amid a morbid curiosity and scientific interest, whereas live specimens traveled continents in peripatetic exhibitions.

While Isidore Geoffrey Saint-Hilaire’s great teratological treaty Histoire générale et particulière des anomalies de l'organisation chez l'homme et les animaux established in the 1830’s a standard lexicon to define alterity, medical display became increasingly accessible to all social classes in public anatomy and natural history museums. Anatomical artifacts rapidly became topographic documents that served to constitute a narrative of corporeality by reinforcing taxonomic notions of normality in contradistinction to the pathological. In this encyclopedic pursuit, museums were able to present the visitor with a rationalized categorical understanding of a myriad of human anatomies. As signs, congenital birth defects were ubiquitous to the narration of a natural history of the body.

This talk intends to question whether there are any curatorial remainders of this encyclopedic pursuit in thematic temporary exhibitions anchored in the display of pathological anatomy. Inasmuch as teratological specimens are inscribed as syndromological signs in modern and contemporary history, both as objects of display and artifacts of science, they can reveal methodological frictions regarding the construction of ab-normality. Through an exploration of the online archival project ‘onthepathological.tumblr.com’, I will scrutinize two historically distinct curatorial methods proper to the evolution of the Wunderkammer; firstly, in archiving and conserving the original deliberations that articulated European and North American scientific thought, and secondly, as a means of enforcing a globalized taxonomical episteme.

Sofia Lemos is an independent academic researcher and freelance film curator. Recently, Lemos holds a joint M.A in Museum Studies and Critical Theory from the Autonomous University of Barcelona and the Contemporary Art Museum of Barcelona. Through a critical approach to the history and philosophy of science, her investigations have sought to render alternative understandings of the body and its agency, most recently by meditating on the contemporary role of museums of science and medical history.
2. PUBLIC VS. PRIVATE MUSEUMS

Chair: Jeroen de Kloet
Friday March 15: 11.00-12.30
Meeting Room A

Adelaide Duarte
What to Collect in a Globalised World? The Public and The Private Perspective in Portugal

Viviane Gautier
Louvre Abu Dhabi: 1st universal museum outside the Occident

Mariska ter Horst
Globalisation, Contemporary Art and Museums: Between Idealism and Opportunism

Margaret Tali
Privatisation of Public Heritage

This session has been built around the idea of using curating as an important tool in giving solutions and meaningful discussions a kick-start in a de-centered art world. Or, how events and exhibitions can be used to expose urgent matters and function as a place for discussions and direct dialogue. Ciara Ennis and Jennifer Vanderpool will exemplify this urge in their talk: “As global citizens working in the arts, the need to identify alternative solutions that ameliorate our current socio-political and cultural condition has never been more urgent.” All presenters underline their search by stressing interesting examples, like the Contemporary Art Festival SESC_Videobrasil, in São Paulo, Brazil or The 3rd Ghetto Biennale in Port-au-Prince, Haïti.
Jeroen de Kloet (chair)

**Jeroen de Kloet** is Professor of Globalisation Studies and Director of the Amsterdam Centre for Globalisation Studies (ACGS) at the University of Amsterdam. His work focuses on cultural globalisation, in particular in the context of East Asia. In 2010 he published *China with a Cut - Globalisation, Urban Youth and Popular Music* (Amsterdam UP). He wrote, together with Yiu Fai Chow, *Sonic Multiplicities: Hong Kong Pop and the Global Circulation of Sound and Image* (Intellect, 2013) and edited, together with Lena Scheen *Spectacle and the City – Chinese Urbanities in Art and Popular Culture* (Amsterdam UP, 2013). See also www.jeroendekloet.nl.
What to Collect in a Globalised World? The Public and The Private Perspective in Portugal

It is widely recognized that in Portugal the collecting subject still needs further studies and theorization. Our country is not known for its collecting role in the Western-European scene but for the last three decades this panorama has been changing. Two essential aspects have contributed to this: public museum activities and private foundations and collectors.

Is there any intention of collecting art from other latitudes by our contemporary art museums? This paper will discuss two tendencies of “collecting geographies”.

i) The collecting program of the two major public museums devoted to modern and contemporary art: the National Museum of Contemporary Art (MNAC, Lisbon, 1911), and Serralves Museum of Contemporary Art (Oporto, 1999). MNAC focuses on Portuguese art from the mid-nineteenth century to recent times; Serralves’ mission is to offer an international overview of art history from the 60’s to the present day. I will discuss the boundaries of their mission, statement, and links with ethnographic subjects. Although it is not their purpose to approach post-colonial projects, for example, it is a common practice to include recent art from Africa or Brazil in current exhibitions.

ii) Some private collectors have assembled art from Africa and South-America. Portugal has, indeed, privileged relationships with Angola, Mozambique and Brazil due to its colonial past, but the private sector seems to be anticipating this richness. One of the most important private contemporary art collections was gathered by Caixa Geral Depósitos Foundation – Culturgest – a finance group –, since the 80’s. After 2000, the acquisition program changed; they started to collect Brazilian and African art.

We recognize the need to learn and interact more with African cultures. With a common history and trade relationships, we have the privilege of being “close” to the African Culture within a globalized world, which does not yet completely include Portugal.
Louvre Abu Dhabi: 1st universal museum outside the Occident

According to the 1st clause of the intergovernmental Agreement between France and the United Arabs Emirates, the Louvre Abu Dhabi museum, along with the works of the French national museums when deployed internationally, will have the diplomatic mission to contribute to the dialogue between two archetypes, the Orient and the Occident.

L’ICOM was founded in 1946, following the end of WWII, to promote international cooperation; the globalization of capitalism and information technology, along with the multiculturalism of contemporary society and the pluralist conception, transform the historical parameters by multiplying contacts and influences. Does this data allow for the conclusion that national museum collections, which participated in the construction of French post-revolutionary national identity, are now to be put at the service of international unity? Could it be the new ideological program for the Louvre in the 21st century?

On one hand, could the Louvre, and the Louvre in Abu Dhabi, be universal museums even though they are under State governance and cultural mission? On the other hand, does this supposed universality not threaten the unique identity of museum objects, by including them under a single interpretative supervision, and attributing them a symbolic value rather than an artistic one?

The encouragement of dialogue between the Orient and the Occident, that is, “each side respecting the cultural values of the other”, ostensibly participate in programs to support the respect of Alterity while regulating the international community since the future Emirian museum is developed under French scientific expertise. Does communication really exist in museums? No. And does communication really exist between institutionally reified cultures? No.

Complying with the proposal of Roger Somé, this communication seeks to consider substituting the concept of Alterity that refers to a pseudo essentialism of self and the other for the one of “Altruity” referring to fellow men as distinct, subject of encounter rather than object of study.

Viviane Gautier has a Master ès arts (M.A.) in History of art. She is a post-graduate student at the University of Montréal, Canada, writing her PhD dissertation on the subject of the Louvre Abu Dhabi.
Globalisation, Contemporary Art and Museums: Between Idealism and Opportunism

More than anything, globalisation has changed the production, distribution and display of contemporary art. Museums are increasingly reflecting on its consequences for their presentations and acquisitions. This paper examines how western museums are incorporating these insights into curatorial strategies and translating into global programming, thereby mostly looking at ‘new’ geographies, as well as how the originally western museum model has been globalised and newly founded museums often are looking from local geographies. Especially in regions where a dynamic art infrastructure and/or public funding for the visual arts is absent, art is becoming more and more accessible through private collections. And, as is evident in the history of museums in the West, these private museums might serve as a prelude to future public museums. Examples are widespread, for instance: Salsali Private Museum, PinchukArtCentre, Long Museum and Jumex Collection.

Furthermore, this paper discusses how globalisation influences the thinking and practices of public museums in the West whose ethnographical and art historical collections simultaneously function as a treasure and a burden. It sketches how museums are expanding their geographical horizons in the development of more inclusive exhibition and collection policies, exploring the global condition itself, establishing global network relationships, revisiting the traditional western art history and starting to look at multiple transnational narratives, etc. Some museums intend to become a true ‘global museum’; others literally go global and establish a global brand. Concrete examples of exhibitions, acquisitions and museum policies are taken from diverse institutions such as Van Abbemuseum, Stedelijk Museum, Tropenmuseum, British Museum, Tate and Guggenheim. In search of a meaningful navigation through a complex globalised contemporary art world, this paper argues that global programming, both in the case of the public and the private museum, in essence can be defined as a - perhaps necessary - combination of idealism and opportunism.

Mariska ter Horst studied Art Therapy (Hogeschool Leiden), Art History (Leiden University) and Museum Curating (VU University Amsterdam), including a one-year-long curatorial traineeship at the Tropenmuseum, Amsterdam. In collaboration with various Dutch art, ethnographic and cultural history institutions, she organised, as a staff member of the Centraal Museum, Utrecht, the conference ‘Onbegrensd Verzamelen’ (‘Collecting Without Borders’) and compiled the accompanying reader (2009). Until recently, for more than three years, she has been Assistant Curator at October Gallery, London, showcasing modern and contemporary art from around the world, where she organised exhibitions and accompanying events such as artist talks, debates and film screenings. She compiled and edited the publication Changing Perspectives: Dealing with Globalisation in the Presentation and Collection of Contemporary Art (2012) – a collection of twenty essays by experts from various disciplines in the discourse on global art – which, in collaboration with Framer Framed, was launched at the SMBA, Amsterdam.
Margaret Tali
PhD Candidate ASCA, University of Amsterdam

Privatisation of public heritage? Peter Ludwig and his legacies in Hungary

My paper engages with the movement of art and capital since the end of the Cold War, through analysing the collecting practice of Peter Ludwig (1925-96). Ludwig presents a rare combination of a chocolate tycoon and art collector who was relentlessly engaged with the writing of his name to the cultural heritage of the 20th century. The reshuffling of the Cold War geographies constitutes an important context for understanding Ludwig’s collecting practice. Focusing on his collection donation to Hungary that combined art from Western and Eastern Europe, I contextualise the geographies of Peter and Irene Ludwig’s collection through drawing from their life stories. Following the contract that was signed between the Hungarian National Government and the Ludwig couple (1989) the Ludwig Museum moved to a separate building in Budapest in 2006. My paper presents an investigation into the new legacies of private collecting that I will discuss through the example of the Ludwig Museum in Budapest.

Margaret Tali is a PhD Candidate in Amsterdam School of Cultural Analysis (ASCA), University of Amsterdam. She has taught courses and supervised research in the Sandberg Institute in Amsterdam, Royal Academy of Arts in The Hague, Tallinn University and Estonian Academy of Arts, both in Tallinn. Her PhD thesis focuses on the museological practice of collecting and displaying art as a form of knowledge creation in selected European national galleries after 1989. She has also organised several conferences and seminars, most recently “Event in Artistic and Political Practices” (March 2013, Amsterdam) which was combined with an interdisciplinary reading group at the University of Amsterdam.
3. CURATORIAL CHALLENGES

Chair: Hendrik Folkerts
Friday March 14: 14.00-15.30
Meeting Room A

Clare Butcher
Affirmative Action

Ciara Ennis and Jennifer Vanderpool
A Moderate Proposal

Leah Gordon
The 3rd Ghetto Biennale 2013 Decentering the Market and Other Tales of Progress

Sabrina Moura
Southern Visions

This session has been built around the idea of using curating as an important tool in giving solutions and meaningful discussions a kick-start in a de-centered art world. Or, how events and exhibitions can be used to expose urgent matters and function as a place for discussions and direct dialogue. Ciara Ennis and Jennifer Vanderpool will exemplify this urge in their talk: “As global citizens working in the arts, the need to identify alternative solutions that ameliorate our current socio-political and cultural condition has never been more urgent.” All presenters underline their search by stressing interesting examples, like the Contemporary Art Festival SESC_Videobrasil, in São Paulo, Brazil or The 3rd Ghetto Biennale in Port-au-Prince, Haiti.
Hendrik Folkerts (chair)

Hendrik Folkerts is Curator Public Program at the Stedelijk Museum in Amsterdam since 2010. He studied Art History at the University of Amsterdam, specializing in contemporary art and theory, feminist practices and contemporary curatorial practices. From 2010 to 2012, Folkerts curated the Public Program of The Temporary Stedelijk 1, 2 and 3 at the Stedelijk Museum. Prior to his position at the Stedelijk Museum, Folkerts was co-ordinator of the Curatorial Program at de Appel Arts Centre in Amsterdam. He frequently publishes in journals and on platforms such as Metropolis M, The Journal for Art and Public Space, Afterall Online, Tubelight, and for the Stedelijk Museum (Bureau) Amsterdam. Folkerts is also (co-)editor of The Temporary Stedelijk (forthcoming 2012), Shadowfiles: Curatorial Education (forthcoming 2012) and Facing Forward: Art & Theory from a Future Perspective (forthcoming 2013).
Affirmative Action: About informal methodologies, loopholes, flying by the seat of your pants and unsustainability

In the ‘How to Make a Postcolonial Exhibition’ symposium, three presentations resonated with me the most. One was Johannes Fabian's opening address about global forms of ‘coevalness’ despite disparities in social context and history; the second was Chris Dercon's somewhat glib account of the ease with which “Africa” as a subject and site could be once again collected by a mega-institution outside of the continent; and the third was Irit Rogoff's discussion of the need for addressing infrastructures rather than only ‘filling in’ gaps in the art historical narrative being developed by European institutions with regard to the postcolonial world. Since then, I’ve been exploring a number of un-written histories of traveling exhibitions of contemporary art which happened in and from South Africa in the last half-century. This journey, as well as my work as a curator of contemporary art from Southern Africa working between Europe and my home region, has led me to reconsider not only the migration of materials and practitioners in an increasingly expansive art “world”, but also the modes and methods by which these are created and mediated on either end. What are the support structures? The production budgets (if any)? The kinds of spaces? The sorts of discussions? The catchment when these things “return” from that nebulous place we know as “overseas” (which could be anywhere across borders, not necessarily involving a trans-water trip).

Under the title ‘Affirmative Action' - borrowed from the problematic set of policies seeking to equalize employment practices following a turn to democracy in many formerly colonial states - this presentation posits the provisional practices of a number of interviewed organizations working on a supportive, artistic level in various contexts. This notion of "supportive" will be defined using recent articulations by both spatial and ethical thinkers which range from the architectural to the emotional. The action of "propping up" can seem provisional, even insubstantial, however by exploring the means, methods, and misgivings of this constellation, I hope to affirm their seemingly precarious approaches to the creating and maintaining of spaces where art can happen - where it can be encountered and shared. This is by no means a rose-tinted glass through which to gloss over the glaringly obvious political and historical coordinates which determine so much of this kind of work. But rather, the aim of this presentation is to navigate and recalibrate other possible “equalizing” tactics which may not seem as "neutral" or "sustainable" as climate-controlled white cubes…and why should they be?

Proposed interviewees:
AAA - the Asia Art Archive, Hong Kong
BLOK collective, Zagreb
Digital Art Lab Holon, Israel
Sober & Lonely Institute for Contemporary Art, Johannesburg
legacy of the 2nd Johannesburg Biennial; and 'Imperfect Librarian' (2012) on archival practices in current South African artistic research. Clare completed de Appel Curatorial Programme in 2009, before which she worked as a guest curator at the Van Abbemuseum. She is currently a member of the School of Missing Studies, Sandberg Instituut.
A Moderate Proposal

A Moderate Proposal, curated by Ennis, Vanderpool, and Berglund, opens spring 2015, at Pitzer College Art Galleries, Claremont, California, U.S.A. and travels to Kalmar Konstmuseum, Kalmar, Sweden. This presentation explores the collaborative aspect of the exhibition and examines the interconnections between radical art practices and social activism. Developed as an exhibition of manifestos—generated before and during the exhibition—created by artists and diverse communities that comment on and evaluate the ideological transitions occurring in both countries and in-turn present alternatives for future living. Taking the form of drawings, diagrams, and textual contributions the exhibition will include manifestos created by curated U.S. and Swedish artists in the main gallery and in the project space contributions by students from Pitzer College, California and Öland Folkskolan, Sweden; Prototypes, Claremont—an organization that provides aid to women with children who are impacted by substance abuse—and Pilgrim Place—a diverse social activism oriented senior community; immigrant community organizations in Sweden that help Middle Eastern, Somali, and other refugees acculturation; exhibition visitors. The disparities of disenfranchised communities within first world nations creates displaced people who can no longer be classified by specific socioeconomic and geopolitical boundaries, but instead are communities in a state of “perceptual displacement”— theorized by Fredric Jameson to describe people who are “neither ‘in – nor’ of” their historic moment. As global citizens working in the arts, the need to identify alternative solutions that ameliorate our current sociopolitical and cultural condition has never been more urgent. Yet, the age of grand utopian gestures has lost its currency: we can no longer defer actions for an unattainable future. Our goals are directed towards everyday solutions and as such, the participants in this exhibition present their ideas in the form of “moderate proposals” focused on effective change in the here and now.

Ciara Ennis was curator at the University of California Riverside/California Museum of Photography and project director for Public Offerings, an international survey of contemporary art, at MOCA, LA. She has been director of Pitzer College Art Galleries since 2007. During that time she has curated numerous exhibitions including: Capitalism in Question, co-curated with Daniel Joseph Martinez (2010); Euan MacDonald: Kimball (2011), Synthetic Ritual, co-curated with Gabi Scardi (2011); Liz Glynn: No Second Troy (2012); and Charles Gaines: In the Shadow of Numbers (2012). Ennis’s curatorial practice blurs fact with fiction and focuses on storytelling as a means to explore the fluidity and fragility of identity, revealing the subtleties of the social, political, and the cultural issues that impact our lives. She received her MA in contemporary curating from the Royal College of Art, London, and is currently a doctoral student in Cultural Studies, Claremont Graduate University. Email: ciara_ennis@pitzer.edu Website: http://www.pitzer.edu/galleries/

Jennifer Vanderpool has an impressive record of extensive international museum and gallery exhibitions in Mexico, Colombia, Hungary, Ukraine, Sweden, Denmark, Norway, and the United States. She has been awarded grants from the Los Angeles Department of Cultural Affairs, Danish Arts Council, Swedish Arts Council, Malmö Stad, and also received project funding from the Andy Warhol Foundation for the Visual Arts. Her work has been written about in The New York Times,
LA Weekly, Sculpture, Art Papers, Artweek, Art Ltd., Angeleno, Atlanta Journal Constitution, The Houston Chronicle, Kansas City Star, Tulsa World, Dagens Nyheter, Politiken, El Universal, and El Tiempo, as well as numerous other national and international newspapers and magazines. Vanderpool holds an Independent, Interdisciplinary Ph.D. in Interdisciplinary Humanities, Comparative Literature, and Film and Media Studies from the Regents of the University of California and an MFA in Spatial Studies from the University of California, Santa Barbara.

Website: http://www.jennifervanderpool.com
Leah Gordon
Curator

The 3rd Ghetto Biennale 2013 Decentering the Market and Other Tales of Progress

The Ghetto Biennale is a cross-cultural arts festival held every two years since 2009 in a popular neighbourhood in Port-au-Prince hosted by the Haitian arts collective, Atis Rezistans. Atis Rezistans are Haitian arts collective whose work has been exhibited at the 54th Venice Biennale, the Fowler Museum, UCLA, LA and the Nottingham Contemporary, UK but their members still encounter difficulties in acquiring visas to be present at some of their exhibitions. Atis Rezistans issue an international call for artists and curators to apply to come to their neighbourhood to make site-specific artworks. The Ghetto Biennale, by creating a reverse migration toward Haiti has created a platform to interrogate the margins and the ‘so-called’ centre of the globalised art world.

The 2nd Ghetto Biennale took place in December 2011 and seemed, in a contradiction to its aims, to reveal contextual, internal and institutional vulnerabilities to the inequalities that run across race, class and gender, provoking further questioning of the way these dynamics play out in an increasingly globalized art world. While the Ghetto Biennale was conceived to expose social, racial, class and geographical immobility, it seemed to have upheld these class inertias within its structural core. The 3rd Ghetto Biennale, which took place in December 2013, was looking for balance amongst the multifarious and often contradictory agendas underpinning the event.

The 3rd Ghetto Biennale responded to the challenges posed by the previous incarnations of this event by giving the 3rd Ghetto Biennale a shared theme, ‘The Market: from the local to the Global’, banned the use of the lens by the visiting artists and recast the conference as a more equitable grassroots congress. The 3rd Ghetto Biennale in Port-au-Prince was trying to create a space for artistic production that attempted to offer, whilst understanding all its limitations, a complex creative platform to artists from wide socioeconomic classes. The project took place from November 26th until 16th December, 2013, in Port-au-Prince, Haiti.

Leah Gordon

2013
Co-curating, with Alex Farquharson, ‘Kafou: Haiti, Art and Vodou’, at the Nottingham Contemporary.

2012
Curatorial team for ‘In Extremis’, Fowler Museum, UCLA, LA.

2011
The 2nd Ghetto Biennale, Port-au-Prince, Haiti.
Adjunct curator, ‘Death & Fertility’, Haitian Pavilion at 54th Venice Biennale, Italy.
Southern Visions: a geopolitical framework for a time-based art collection

“La notion de sud est une notion relative.” Edgar Morin

Currently focused on the artistic production of the world’s geopolitical South, the Associação Cultural Videobrasil has opened up space for diverse platforms of exchange as a way to foster direct dialogue and sharing of methodologies to reverse the flow of knowledge circulation from the North to the South. This includes the 14th edition (2003) of its biennial festival, in which the exhibition Possible Narratives, curated by Akram Zaatari and Christine Tohme, promoted discussion on the issues of displacement, nomadism and diaspora in Lebanon for a Brazilian audience.

In what ways does this focus on the global South point to the occurrence of a progressive dissolution of hegemonic representations and narratives in the contemporary art field? Can it act in tandem with the building of new platforms for knowledge production and dissemination, as part of the so-called South–South network? What kind of symbolic constructions emerging out of geopolitical orientations come to interfere in a curatorial framework?

These are some of the questions that will be addressed during this presentation, taking as a case study the time-based art collection of Videobrasil—built upon the works presented throughout the 18 editions of the festival, from 1983 to 2013. In addition, we will contextualize how these specific curatorial practices encompassed the debates on non-hegemonic approaches to exhibition-making and collection-building that happened after the fall of the Berlin Wall.

Sabrina Moura is researcher, editor and curator. Sabrina Moura has M.A. in Art History and Aesthetics (University Paris VIII) and Management and Conduct of Cultural Projects (University Paris Ill Sorbonne-Nouvelle). In 2010, she worked at the 41st edition of the Rencontres d’Arles photo-festival and the agency Magnum Photos. Sabrina was awarded a Curator’s Prize from PhotoEspaña/Transatlántica for the curation of the exhibition Instantes Extemporáneos. In 2013, she curated the Public Programs of the 18th Contemporary Art Festival SESC_Videobrasil, in São Paulo, Brazil.
4. WHEN INSTITUTIONS PRESENT GLOBALISATION

Chair: Stéphanie Dadour  
Friday March 14: 16.00-18.00  
Meeting Room A

Mihaela Gherghescu  
Multiple narratives for shifting modernisms. Some propositions.

Annabela Tournon  
The exhibition "La era de la discrepancia": when the local challenges the national and the global.

Nora Akawi  
Global vs. Migrant: the Studio-X Experiment

Vinicius Spricigo  
Towards an archaeology of exhibitions

This session will focus on the institutional strategies and their positions regarding questions of art globalization. How do museums define the issue of globalization and how do they introduce it in their narratives? What are the framework, the references, the methods, the tools employed? And how do they respond to those objectives (through exhibitions, collections/archives, publications, educational activities, other, etc.)

Drawing from specific cases of the different actors of the art world (Howard J. Becker), it will discuss the emergence of such initiatives. What are the narratives and the strategies employed, and what are the distinguished categories? What are the types of practices mobilized by those who aim to "subvert the canon"? Whom or what are they serving? What kind of techniques, resources and intellectual traditions do they embed? A special emphasis will tackle theoretical and methodological frameworks that are activated in institutions’ displacements of canons and globalization.
Stéphanie Dadour (Chair)
Researcher in Architecture in Paris, France and Beirut, Lebanon

PhD in architecture from the ENSA Paris-Malaquais, working on 'decentring' ideas in architecture (1988-2008), also teaching in different universities in between Beirut and Paris.

Mihaela Gherghescu

Multiple narratives for shifting modernisms. Some propositions

"Multiple Modernities", the new presentation of the modern collections in Musée National d'Art Moderne at Centre Pompidou, launched a high bet by trying to render the polymorphous landscape designed by different stages and scenes in the constitution of the world-wide modern aesthetic canon. The stakes of such an extended display are to be revisited and analyzed through a more subtle "looking-glass" including the reassessing of long forgotten figures, the place of the documentary apparatus and the historical narratives linked with the so-called emergent territories. Our intervention will present the shifting perspectives and the diversity of "micro-narratives" that informed all-along the exhibition-making process.

Annabela Tournon

The exhibition "La era de la discrepancia": when the local challenges the national and the global

Our lecture will focus on "The age of discrepancies, art and visual culture in Mexico, 1968-1997" an exhibition held in 2007 at the Museo Universitario de Ciencias y Arte. The latter, co-curated by Olivier Debroise and Cuauhtémoc Medina, in which a dozen researchers also contributed, involved at least two projects: firstly, to write the history of three nodal decades for art in Mexico; secondly, to prefigure the first national contemporary art collection, which would be established one year later in the new Museo Universitario de Arte Contemporáneo (which would open its doors in late 2008). This exhibition implied two conceptual operations that we'll try to specify the issues: to write a local history avoiding the national paradigm, and on the other side, to test, move and redefine the categories related to global art through situated categories, thereby enhancing the Mexican contemporary art scene within the map of global art.

Nora Akawi

Global vs. Migrant: the Studio-X Experiment

In his lecture at the University of Cape Town in 1991 titled Identity, Authority, and Freedom: The Potentate and the Traveler, Edward Said begins by identifying a shift in the climate of the American university in the mid-20th century, when the myth of the autonomy or purity of the academy from the world outside was unveiled as an illusion. When, during the war in Vietnam, academic research was seen to have been fulfilling, secretly or openly, the political agendas of institutions of government and power, and when the “apartness” of the university was abandoned, opposing reactions emerged. For the opposition, the university was a sphere in which one should critically engage, intellectually and politically, with significant political and social change. For the first time,
women’s studies, subaltern and minority studies, and studies that deal with the effects of war, racism and gender oppression were introduced into the university; “relevance was the new watchword”. Although the movement of ‘academic freedom’ was hijacked to “restore the university’s true freedom by saving the curriculum from falling prey to outside political pressures” and national identity continues to shine through as the guiding principle to which education is dedicated, relevance remains a preoccupying objective for the university as a whole, as it races to keep up with the rising speed of the interconnectedness of the world. The global university begins to sound like a legitimate claim to relevance.

In a world where there are no homogenous narratives, and where all cultures and societies are intermixed, harmoniously or antithetically, the academy is required to break its contract with national identity in order to fulfill its role as the space of the critical intellectual, who according to Said, must assume the character of the migrant, or the traveler.

This paper will critically examine the role of the Studio-X Global Network at the Graduate School of Architecture, Planning and Preservation at Columbia University as an experiment, although coinciding with general wave of the global university, has the potential to suggest a new architecture of education that is the opposite of assertive and static, but mobile and willing to travel between worlds, traverse territories, and constantly redefine its own context and positions.

Vinicius Spricigo

Towards an archaeology of exhibitions

Based on Vilém Flusser's concept of ‘archaeology’ my investigation focuses on contemporary art biennials, especially the critical need to rethink the concept that defines this kind of periodical large-scale exhibitions. Flusser's theoretical discourse emphasised the articulation of new relations between centre and periphery and anticipated issues of globalisation and postcolonialism, which currently permeate discussions about exhibition histories. The recovery of his archaeological approach aims to shed light on the current issues concerning biennials and exhibition studies.
5. NATIONAL NARRATIVES

Two separate sessions:

5.1 NATIONAL NARRATIVES (part 1)

Chair: Hanna Sofia Hayduk
Friday March 14: 11.30-13.00
Meeting Room B

Miguel Amado
Art from Africa; Research on the African Portuguese-Speaking Countries

Florence Bernault
Fetishes and Markets in and out Equatorial Africa

Dr. Geoffrey N. Swinney
Recycled Objects; Exhibiting Africa in Scotland

5.2 NATIONAL NARRATIVES (part 2)

Chair: Hanna Sofia Hayduk
Friday March 14: 14.00-15.30
Meeting Room B

Amanda Brandellero
Exploring the meaning attached to exhibitions of Brazilian art in Western museums

Karolina Golinowska
Between the global, national and peripheral: the case of art museums in Poland

The presenters in these two sessions will each shed light on the situation regarding globalization in the art world in different parts of the world. By combining their stories, we might get an overall impression of difficulties and developments. For example, Miguel Amado draws attention to how emerging art scenes of the Lusophone countries in Africa are being taken seriously—or not yet—by major Western institutions. Also, special attention will be paid to the way other parts of the world are presented, represented and aestheticized in Western countries.
Dr. Hanna Sofia Hayduk is the Curator of Research, Academic Cooperation and Development at the Museum Folkwang in Essen/Germany. In this position, newly established in November 2011, she is responsible for implementing research based cooperation and fostering a vital dialogue between the Museum and University scholars. Previously she was the Academic Coordinator of a Research Unit at the University of Hamburg on Manuscript Cultures in Asia and Africa, founded by the German Research Foundation (DFG). She taught art history at the University of Hamburg and holds a Ph.D. from the University of Tübingen. Her dissertation theses investigates political concepts in European medieval art.

Her current research interest, determined by the site-specificity of her work place, focuses on the Folkwang-Collection and especially questions the role the objects of non-European origin have played in the course of its formation. Besides she is concerned with the role of the art museum as an archive of knowledge as well as with the transformations of art museums at the beginning of the 21st century, not only in terms of the globalization of contemporary art but particularly in relation to its increasingly globalized public.
Miguel Amado
Curator and Critic

Art from Africa: Research on the African Portuguese-Speaking Countries

This project examines the art scenes of the Portuguese-speaking countries in Africa. Through a series of field trips engaging sociological methodologies (including archival investigation, observation, and interviewing), Miguel Amado is assembling documentation that has been neglected until now, and generating new information. The aim of the project is to produce curatorial expertise about current African artistic developments, and to increase awareness of them in the Western art world.

The art scenes of these countries are still in development, partly because they won their independence from Portugal relatively recently (in 1974–75), and also because of the ensuing civil wars. This also explains why they are still underrepresented within the “African trend” among major Western institutions today. Thus, they have great potential as case studies in the context of larger, ongoing revisions of the art historical canon.

Amado’s research has involved making various visits to the capitals of Portuguese-speaking countries in Africa—the most important of which are Luanda in Angola and Maputo in Mozambique. Collected materials include catalogues, articles in magazines and other ephemera, and portfolios of key artists. Amado also carries out conversations with important local artists, curators, and collectors. After each visit he generates illustrated statements about the city's institutions and players.

In his talk, Amado will address the intellectual framework of the project in the context of contemporary reconsiderations of art historical narratives. He will present images, accounts, and items collected during the field trips already completed, to Luanda and Maputo. He will draw attention to how these emerging art scenes are being taken seriously—or not yet—by major Western institutions. Finally, he will outline how the outcome of his research may contribute to a "geographical turn" in the Western art world.

Miguel Amado is a freelance curator and critic based in Barcelona. He was the curator of the Portuguese Pavilion at the 2013 Venice Biennale. He has been a curator at Tate St Ives, England, and the Centro de Artes Visuais in Coimbra, Portugal. He has also been a curatorial fellow or resident at Rhizome at the New Museum, Independent Curators International, the International Studio and Curatorial Program, and the Abrons Arts Center, all in New York. He has been a guest curator at various institutions, including the Museu Coleção Berardo in Lisbon and apexart in New York. He is a critic for the magazine Artforum and his writing has also appeared in journals such as The Exhibitionist. He is an auditor at the PhD in Curatorial/Knowledge at Goldsmiths, University of London, and a graduate of the MA in Curating Contemporary Art at the Royal College of Art, also in London.
Fetishes and Markets in and out Equatorial Africa

This paper proposes to look at the commodity life of magical charms - otherwise known as “fetishes” in Gabon, prior to their capture in the networks of Western art collectors and dealers. At the end of the nineteenth century, ritual specialists composed and exchanged power-objects that worked both as material containers of spiritual agency and as complexes of power and healing (McGaffey 2000a). Contrary to the dichotomy drawn by Europeans between commodities and fetishes since the 15th century (Pietz 1985, 1987, 1988) and revived by recent anthropological theories of exchange, historical evidence suggests that some of these objects circulated through various markets and were not necessarily confined to a closed sphere of ritual or social transactions.

Moreover, the fluidity of exchange networks in ritual objects did not seem to derive from the commodifying pressure of the Atlantic trade, nor the intensifying of global market forces in the 19th and 20th centuries. The paper uses this empirical evidence to refine the history of the circulation and transvaluation of African art and therapeutic markets in and out of Africa, and to interrogate current anthropological emphasis on the “aura,” “density,” and “stickiness” of certain inalienable or non-exchangeable objects (Weiner 1992, Godelier 1996, MacGaffey 2001, Warnier 2008 and 2012).

Florence Bernault is a specialist of contemporary Central and Equatorial Africa and teaches African History at the University of Wisconsin-Madison. She has also worked extensively on colonialism and postcolonialism, particularly on African and colonial scholars' engagement with current social crises in France. Her publications include Démocraties ambigües en Afrique centrale: Congo-Brazzaville, Gabon, 1940-1965, Paris: Karthala editions, 1996; A History of Prison and Confinement in Africa, Portsmouth, NJ: Heinemann, 2003; and Ruptures Postcoloniales (co-editor, Paris: La Découverte, 2010). Her current book project investigates the history of magic in colonial Gabon, and more broadly, the cross-emergence of black and white anxieties about sacred and spiritual agency. Her work has been rewarded by a John S. Simon Guggenheim Fellowship (2001-2002), a Vilas Associateship (1998-2000) and a H. I. Romnes Faculty Award H. I. Romnes Faculty Award (2000-2005). She recently served as the African History member on the Editorial Board of the American Historical Review and is currently on the advisory board of the Journal of African History. This year she is a Fellow at the Netherlands Institute for Advanced Studies (NIAS).
Recycled Objects: Exhibiting Africa in Scotland

Those acts of assembling, juxtaposing and exhibiting objects, which constitute the western museum, have themselves been conceptualised as artistic processes which produce the museum as a form of ‘public art’ (Hein, 2006). Such an holistic concept is fundamentally geographical: the place and placement of objects creating new aesthetic and discursive formations which invite public gaze. These practices of space are productive of their site of action as a museum (Swinney, 2013). This paper reports on aspects of the curatorial (sensu extenso) practices and processes performative of the World Cultures’ displays of the newly opened, in 2011, National Museum of Scotland (NMoS), a multidisciplinary ‘universal survey’ museum, which is the flagship site of National Museums Scotland (NMS) (Knowles, Livne & McCormick, 2013). In particular, its focus is on how Africa is presented, represented and aestheticized in and for Scotland. It takes as its fulcrum L’Ange, a contemporary sculpture by Beninese artist Gérard Quenum (b. 1971), which was acquired by NMS specifically for inclusion in the new displays. For one European commentator, ‘Quenum’s work is composed of an eclectic mix of recycled objets trouvés – that elevates the pieces into poignant, mysterious and whimsical “portraits” of individuals or types observed in his local environment. These “portraits” serve as a lens through which we view Africa’ (October Gallery, [2012]). Quenum’s recycled objects, I argue, are emblematic of the very process of museum display. The Museum’s construction and representation of the ‘ethnographical’ has a long history – a public, encyclopaedic, government-funded museum was established in Edinburgh in 1854. The new NMoS displays are but the most recent recycling of collections into new juxtapositions and new discursive formations – the latest ‘lens through which we view Africa’. Drawing on NMS public statements, archival documents, and a semi-structured interview with the Curator of the African collections, this paper reflects on the work done in ‘grinding’ that lens and situates the recent recycling of objects, the acquisition of contemporary art, and concepts of ‘the field’ and ‘fieldwork’, within the context of a longer-run history of collecting and exhibiting Africa by Scotland’s national museum.


Geoff Swinney retired from the post of Principal Curator in the Natural Sciences Department of National Museums Scotland in 2010. As a retirement project he completed a PhD in the Institute of Geography & the Lived Environment, University of Edinburgh, on aspects of the historical geographies of that museum. For further biographical details see http://www.linkedin.com/pub/geoffrey-swinney/55/b20/a4b

STEDELIJK MUSEUM GLOBAL COLLABORATIONS SMBA AMSTERDAM
Amanda Brandellero
University of Amsterdam, Department of Sociology and Anthropology

Exploring the meaning attached to exhibitions of Brazilian art in Western museums

Recent research into the globalisation of the art world has pointed towards an enduring hierarchy when it comes to the visibility of art from around the world in top museum institutions or art fairs. Taking the numbers of exhibitions and visibility of artists, countries such as Brazil appear to be relatively peripheral, in contrast with the size and economic significance of the country. While the numbers are telling, little research to date has analysed in a systematic way into how the meaning of these exhibitions - albeit rare - is presented and received. This paper focuses on the presence of Brazilian artists in exhibitions in the top contemporary art museums in the Netherlands, UK, USA over the past 10 years and asks: what are the meanings constructed around these exhibitions?

In order to do so, this paper draws on an analysis of national press articles and reviews of the exhibitions in the exhibiting country and in Brazil. Exhibitions in top museums abroad generally receive wide coverage in the Brazilian press, and this dual perspective allows us to understand the local resonance of such events, while identifying any alternative meanings. The paper identifies a number of emerging themes, from the persistence of the ‘exotic referent’ to a narrative of inclusion of Brazilian art into a wider re-writing of global art history.

Amanda Brandellero is lecturer and postdoctoral researcher at the University of Amsterdam, in the Department of Sociology and Anthropology. She is currently researching the globalisation of the Brazilian contemporary art market. Previously, she worked on a POPID, a European research project run by the Erasmus School of History, Culture and Communication, looking at popular music as cultural heritage. She holds a PhD in Economic Geography from the University of Amsterdam.
Karolina Golinowska
M.A. in Culture studies. Ph.D. Studies at the Institute of Cultural Studies, Faculty of Social Sciences at Adam Mickiewicz University in Poznań, Poland. Current job position: Institute of Art Education, University of Kazimierz Wielki in Bydgoszcz, Poland.

Between the global, national and peripheral: the case of art museums in Poland.

Globalisation in the art world expanded the range of countries with significant influence on art trends worldwide. As a result, attention to yet unnoticeable cultural context has been raised. However, it should be mentioned that whenever term European was used it implicitly referred to West European tradition, remaining the rest of the continent as a cultural periphery. After the year 1989, the new socio-cultural category in the form of central Europe started to emerge. Newly established context did not bring many satisfying solutions to the problems of contemporary museum in Poland. A lot of successful examples of local community museums are spreading worldwide but they seldom interfere with still autonomous West-European art. The difficult situation with Polish art institutions derives from the fact that ideologically they have always been close to European tradition, but never constituted the centre of it. This tendency has been widely observed while establishing contemporary art biennials in Poland that constituted rather isolated events in terms of international range and local context. The art of non-western Europe applied the same philosophical notion of work of art so the act of reconsidering its position cannot repeat similar processes introduced by postcolonial studies. However, it does not exclude the fact that Poland may be considered as postcolonial country as well. Another problem occurs in terms of museological collections. National Museums in Poland expose works of art created by artists worldwide but they seldom may be compared with other spectacular European collections. However, their collections of modern art refer mostly to Polish-based artists and reach even the beginning of the nineties. The lack of narrative cohesion is followed by one more tendency that constitutes an approach to eliminate communist-related art from museums’ space. One the other hand, the communist context is widely used as a background to present modern Polish art in galleries and museum abroad. Aforementioned problems have a great impact on the institutional forms of museum that are still a matter of discussion and experimentation.

M.A. in Culture studies. Ph.D. Studies at the Institute of Cultural Studies, Faculty of Social Sciences at Adam Mickiewicz University in Poznań, Poland. Title of research project: From great narrative to narrative. Defying art in the culture of liquidity. Currently works as Assistant Professor at the Institute of Art Education at the University of Kazimierz Wielki in Bydgoszcz, Poland. Current research project investigates the correlation between visual culture and politics of memory and identity.
6. NEW PERSPECTIVES

Chair: Jeroen de Kloet
Friday March 14: 16.00-18.00
Meeting Room B

Dr. Alena Alexandrova
Versos: Few Notes on Displacing Displays

Maria Iñigo Clavo
Statues also died, although...

Judith van der Elst
Collective creativity – ephemerality – time

Gregor H. Lersch
Post-Socialist vs. Post-Colonial: Post-Socialist art in modern art museums

This session literally focuses on different types of perspective; the way in which objects, but also collections and cultures, can be seen from various points of view. First of all, it is about how we change the context of objects, when placing them in a collection or an exhibition. And also, how artistic practices can help us reconsider the narratives of history, as Dr. Alena Alexandrova puts it. In a broader context, drawing on Homi Bhabha, María Iñigo Clavo asks us: how do we understand histories and cultures in relation to our Western history and our collective imaginaries? What are these perspectives and how are they changing?
Jeroen de Kloet (chair)

**Jeroen de Kloet** is Professor of Globalisation Studies and Director of the Amsterdam Centre for Globalisation Studies (ACGS) at the University of Amsterdam. His work focuses on cultural globalisation, in particular in the context of East Asia. In 2010 he published *China with a Cut - Globalisation, Urban Youth and Popular Music* (Amsterdam UP). He wrote, together with Yiu Fai Chow, *Sonic Multiplicities: Hong Kong Pop and the Global Circulation of Sound and Image* (Intellect, 2013) and edited, together with Lena Scheen, *Spectacle and the City – Chinese Urbanities in Art and Popular Culture* (Amsterdam UP, 2013). See also www.jeroendekloet.nl.
Museum collections and their development are determined by implicit ideas of time, history and particular historical narratives. To collect, in this sense, implies the appropriation objects and images (evident in the case of archaeological or ethnographic museum collections). Collections often work with displaced objects and fragments through complex, in many cases invisible and highly mediated, procedures of interpretation, and ultimately of the invention of their meaning. The museum, then, is an apparatus of capture (to borrow Agamben’s interpretation of Foucault’s strategic term) characterised by an infrastructure that assigns particular visibility to objects. As much as it is a public space of display, it is the context of a highly laden with political meaning decisions of what to become visible and what not.

Many present-day artists set to reflect on the nature and the effects of such infrastructures, but their work is characterised by a gesture of counter-appropriation – of objects and media, of archives and images. The talk will look at the way artistic practices carve out a space for what I could name anarcheological research. As much as those artistic practices are the expression of an impulse to reconsider the narratives of history, to retrace alternative possible histories and facts, they also indicate a desire to reflect on the very infrastructure of the apparatus of the archive, and of the image, as well as a concern with a more intimate and subjective mode of production of meaning. These practices will be considered with regards to a set of theoretical issues – the deconstructive meaning of infrastructure (Derrida, Gasché), and the meaning of gestures of presentation as related to terms at the heart of the concept of art as to make, to install, to frame (Lacoue-Labarthe). The paper is in line with my curatorial and research project Anarcheologies.
Statues also died, although....

Since a postcolonial perspective always involves a question about our own place of enunciation and that we cannot see at one and the same time our entire selves, there is always something that is missing from such a perspective. Homi Bhabha speaks of the I (the English first person pronoun, and the I of English Literature) whose homonym in English is eye, the organ that sees, which links the place and the time in which the subject tries to see the Other – the Other which is visible only intermittently. It is simultaneously the Eye/I that is unable to see itself, that cannot see how it is in the “impossible position of enunciation”. In the present essay, I will show some examples of artists that have critically reconsidered the Western perspective that falls on such supposed ‘Other’, who is invented and produced at the very moment of its representation of history in the Museum.

It is from this place that we begin to re-think works concerning otherness and ethnography: by turning the object to be studied into a producer of knowledge (Cildo Meireles), Travestising the pre-columbium collection (Travesti Museu of Perú), privileging the oral and the popular as spaces for the preservation of memory vs Historical macronarrations (Iconoclasistas), by proposing ideological reparations for broken masks (Daniela Ortiz, Kader Attia), remapping Modern narration and categories in the Museum, “unlearning” the ethnographic Museum by linking its times and chronologies with Western history (Pedro Lasch, Fred Wilson), by disturbing the curatorial display.

The real issue is how we understand these histories and cultures in relation to our Western history and our collective imaginaries. So as to reorganise what we know about the world, it is important that we generate new maps of history and knowledge, that is, that we rename history in the Museum.

Maria Iñigo Clavo is an artist and a Post-doctoral research Fellow of FAPESP in University of Sao Paulo. She holds a a Ph.D on Fine Arts from Universidad Complutense of Madrid. Her theoretical work is a focused in coloniality, migration, otherness, display, and art in Latin America with special centre of attention on Brazilian Art. She is part of the independent research group Peninsula, procesos coloniales y prácticas artísticas y curatoriales in collaboration with Museo Nacional Centro de Arte Reina Sofia. She has been researcher for the AHRC Project Meeting Margins: Transnational Art in Europe & Latin America 1950-1978, University of Essex and University of the arts London. Since 2008 she has been teaching at the European University of Madrid, at the MA of Curating Latin American art at the University of Essex and University of Sao Paulo, with a focus in multiculturalism, postcolonial theory, and art and politics in Latin America. She has collaborated with magazines as Versión/sur, Concinnitas, Revista de Occidente, bilboquet, Re-visiones, Mela project publications, etc. She has curated exhibitions and events at Matadero Madrid, Universidad Complutense/Medialab Madrid, and Le Cube in Rabat, were she curated the project in progress Tradition, Translation, Trahison with Anna Raimondo, and Ruido Branco in Jaqueline Martins in Sao Paulo with artists as Bill Lundberg or Leticia Parente.
In this paper I argue that in order to value or re-evaluate “art from elsewhere” it is necessary to understand the role artistic expression played and plays in daily life within and beyond the boundaries of its intended audience. To support this argument I present several examples that show that unique modal constellations of cultural communication combine tangible, intangible, permanent and ephemeral products and processes. Different ideas of space and time often underlie these practices. For instance, a single object attributed to a specific individual (author) is part of a collective creative experience and functions only in a larger, multimodal context.

Cultural encounters, e.g. colonization, have changed the meaning of some if not all representation. Examples include the production of ‘traditional art’ for the tourist market, but also the international recognition of Aboriginal painting in the art world, sold and traded within gallery and museum settings. In case of the latter, the artists are encouraged to renew, whereas in the former case, sameness is often valued as being more authentic. In conforming to a western idea of art, what is lost in these processes is the link between the unique spatial experience based on different ideas of space-time, and its translation into different modes of representation, often not suitable to function within a western museum setting.

Many artists today question the fixity of museum display, authenticity, and collection strategies, and are seeking different modes of representation and venues to express their ideas, such as performances, site-specific art works, networked and intangible processes, I therefore believe it is time to recognize and re-value the uniqueness of different cultural expressions, not how they fit within traditional venues of exhibition, but how it can enhance the human spatial experience and broaden our idea of art and its function in society at large.

Judith van der Elst received a BA in Art History and Archaeology from the University of Amsterdam, her MA in Archaeology from the University of Leiden, both in the Netherlands, and her Ph.D. in Anthropology (archaeology) from the University of New Mexico, USA. She has worked as a traditional archaeologist in Native American ancestral sites in the Southwest of the U.S. Over the years she has specialized in digital and spatial methods and technologies and the possibilities of representing the human spatial experience, and has presented this work internationally. Much of this work has focused on participatory approaches, taking education beyond traditional art and science institutional boundaries.
Post-Socialist vs. Post-Colonial: Post-Socialist art in modern art museums

The post-colonial discourse has currently a strong impact on programming of modern art museums worldwide. This paper relates this discourse with the discourse on post-socialist art. As post-socialist art is defined contemporary art coming from former communist bloc states like Poland, Cuba, China or Germany (former GDR). In several socialist countries artists and curators started already in the 1980s to redefine modern art and its presentations and to unchain it from implemented official ideas how art should look like in a socialist society. After 1989 this art entered more and more in the global art world but still is linked to its origins.

The paper analyses the similarities and distinctions of post-socialist art to art coming from post-colonial contexts. Having a closer look they have some important key elements in common: both deal with a past that has overcome or is in a process of being overcome. And furthermore both were at its origin located rather in the periphery of the international art world and developed without the influence of a commercial art market.

Collections and museums deal in very different ways with the legacy of socialist and post-socialist art: In Germany, for example, most of artworks produced in the times of GDR are rarely seen on display. On the other hand contemporary german painters are strongly influenced by former east german art and are regularly on display in international art museums. However the situation in Poland is different as modern art museums struggle for acceptance and the society is in a process of defining the role of modern art in a post-socialist society. At the same time contemporary art from Poland is very successful on a global level. In Cuba and China there is a complete diverse situation as the socialist system did not break down but in many cases art developed far away from former official commissioned art.

Selected examples of collections and museum exhibitions worldwide illustrate that the comparison of Post-Colonialism and Post-Socialism should be considered while adapting international modern art museums to the challenges and the mapping of a globalized art world in the 21st century.

7. ARTISTIC PRACTICES

Two separate sessions:

7.1 ARTISTIC PRACTICES (part 1)

Chair: Dr. Johan Hartle
Friday March 14: 14.00-15.30
Studio A

Dr. José Carlos G. Aguiar
On Originals, Copies and Pirates: Globalization and Reproduction in Culture

Gill Park
Negotiating curatorial objects: on Mathieu Kleyebe Abonnenc's An Italian Film (Africa Addio)

Owen Duffy
Globalization, Anish Kapoor's Sculpture, and Site Specific Critique.

7.2 ARTISTIC PRACTICES (part 2)

Chair: Marcel Schumacher
Friday March 14: 16.00-18.00
Studio A

Dr. Brett M. van Hoesen
The German Avant-Garde and the Postcolonial Muse

Karin de Jonge
Western, non-Western or worldly? The implication of globalization on the contemporary visual art

Henry F. Skerritt
No Boundaries; Opacity and Exchange in Contemporary Aboriginal Art of the East Kimberley

Dr. Việt Lê
Town and Country: Sopheap Pich and Phan Quang's Urban-Rural Developments

How can artists' practices help us reconsider the narratives of history and generate discussions? This session focuses on these practices, in some cases on actual artists and artworks, in other cases on methodological reflections.
Johan Frederik Hartle, Dr. phil., is Assistant Professor for Philosophy of Art and Culture at the department of Philosophy, University of Amsterdam (UvA) and adjunct professor for Philosophy and Art Theory at the School of Intermedia Art (SIMA) at the China Academy of Art (CAA) in Hangzhou, China. After finishing his dissertation at the University of Münster in 2005, he has been visiting research scholar at the Hebrew University, Jerusalem, and the Università Roma Tre, Rome. His general field of research is legacy of Marxism in contemporary aesthetic and cultural theory the tradition of institutional theories of art. His book publications include: “Der geöffnete Raum. Zur Politik der ästhetischen Form”, Munich: Fink 2006, Beate Geissler & Oliver Sann/Johan Frederik Hartle: “Personal Kill”, Nuremberg: Verlag für Moderne Kunst 2010, Rainer Ganahl/Johan Frederik Hartle: “DADALENIN”, Zurich/ Stuttgart: Edition Taube 2013. He is currently finishing a monograph on the visual culture of Red Vienna (“Die Sichtbarkeit des Proletariats”, Vienna: Turia + Kant 2014) and editing a bundle on “Marx and the Aesthetic” (in collaboration with Samir Gandesha).
On Originals, Copies and Pirates: Globalization and Reproduction in Culture

The expansion of a global cultural marketplace through mass media and fashion has a strong impact on the identity, aspirations and consumption patterns of citizens on a world scale. On the one hand, this process reveals the homogenization of culture through consumerism. On the other, the spread of Western perceptions of style and individualism rise new tensions, since larger groups fulfill cultural expectations of consumerism through ‘illegal’ circuits, with counterfeit, bootleg or piracy as a surrogate.

From a normative point of view, copying and brand piracy are perceived as anomalous practices that undermine innovation and international trade. Legislations that criminalize the reproduction of protected material have been passed in almost every country of the globe. Yet, these legal bodies (i.e. copyrights and intellectual property rights) are for the most part formulated to protect commercial properties, such as fashion designs, movies, music, printed word, and most predominantly the use of registered brands owned by international corporations.

The opposition between an ‘original’ and a ‘copy’ in the context of cultural globalization is a source of inspiration in art and cultural critique. The Danish collective Superflex, with the project ‘Supercopy Factory’, and the Mexican-Spanish initiative Capitalismo Amarillo, elaborate on the cultural function of copying and branding. In their work, copies of Luis Vuitton handbags and inexpensive novelties manufactured in China, are elevated to the category of museum pieces, as they ambiguously play out fantasies or aspirations of a Western lifestyle, but also create new cultural expressions.

The issue of copying is by no means new in the framework of art history or museography. Copies of artworks have spread cultural domination since the invention of the museum as an institution, and they also represent a source of attention to art collection. Yet, the circulation of ‘pirate copies’ of high-end fashion or copyrighted commodities, unveils conflicts about the circulation of culture and cultural hegemony at a world scale. It feeds discussions on the function of copying and authenticity in culture and art.

This paper elaborates an analysis on the work by Superflex and Capitalismo Amarillo in order to theorize on cultural globalization and the ethnographic value of copying in contemporary art. This debate is helpful to understand the commodification of culture against the background of globalization.

José Carlos G. Aguiar (Ph.D. University of Amsterdam, 2007) is an anthropologist specialized in urban studies, cultures of illegality, digital piracy, intellectual property and borderlands. He holds a position as assistant professor in the Department of Latin American Studies, Leiden University. Aguiar has conducted extensive fieldwork in Latin America, and has been distinguished as National Researcher (level 1), Consejo Nacional para la Ciencia y Tecnología (CONACYT), Mexico. He is councilor for the Society for Latin American and Caribbean Anthropology, section of the American Anthropological Association. Visiting fellow at the Free University of Berlin (2012).
Negotiating cultural objects: on Mathieu Kleyebe Abonnenc’s *An Italian Film (Africa Addio)*

Pavilion is a UK-based visual arts organisation committed to producing new work that contributes aesthetic and political critique to the local and global field of art. As a producer/commissioner of art, Pavilion explores the role of site-specific strategies in making complex art and art histories ‘speak’ in local contexts. This paper will examine the benefits and challenges of a site-specific approach when producing art that deals with postcolonial discourse, and what happens when works made for and in response to specific resonant local sites go on to enter conventional exhibition and collection contexts.

As a case study, the paper will present a close reading of *An Italian Film (Africa Addio)* by French artist Mathieu Kleyebe Abonnenc, commissioned and produced by Pavilion in 2012. Leeds’ historic relationship to the copper industry was the starting point for a film and installation that explored the violent exploitation of copper from the Katanga region of Congo, exposing the mechanics of capitalism in relation to industrial Europe and mineral-rich Africa. Made for a semi-derelict 19th Century engine house of a gil-pin factory in Leeds – chosen because of its self-conscious display of wealth and empire - Abonnenc’s film subjected several Congolese copper crosses bought from private collectors (of the kind looted by Belgian King Leopold II, who shipped them to Europe for industrial use) to a process of recasting, underlining the violence of the colonial act and its continuing enactment in the post-industrial context.

Abonnenc’s work references Jacopetti and Prosperi’s notorious 1960 mondo film Africa Addio and speaks about the imperial nostalgia and violence inscribed in the histories of moving image and modern art and the power relations embodied by the circulation of objects. With reference to the theories of Frantz Fanon, Fernando Solanas and Octavio Getino and Gayatri Chakravorty Spivak, this paper will explore Abonnenc’s research into the complexities of post-colonial legacies and cultural objects and his resistance to the violence of image-making and collective amnesia.

As Director of Pavilion, Gill Park has worked on a series of research-led commissions exploring the relationship between art and politics, with artists including Lucy Skaer, Céline Condorelli, Beatrice Gibson, Aurélien Froment and Melvin Moti, all of which have gone on to be represented in collections and exhibitions of global significance. She is currently working towards a new project exploring the legacy of Pavilion’s founding in 1983 as the UK’s first women’s photography centre. In 2012, in an independent capacity she co-curated with Amy Charlesworth, ‘A Thing Like You and Me,’ a series of screenings exploring the relationship between the documentary ‘real’ and contemporary ‘fiction’ in contemporary artist video, featuring work by Ursula Biemann, Marie Ruido and The Otolith Group. She holds a BA (History of Art) and MA (Art Gallery and Museum Studies) from the University of Leeds.
Globalization, Anish Kapoor’s Sculpture, and Site-Specific Critique

This paper will explore how globalization and contemporary art have presented new possibilities for institutional critique utilizing the work of Indian-born British artist Anish Kapoor as a case study. As a point of departure, this paper will investigate the high-profile, monumental installations and public works of art Kapoor has executed since the turn of the new millennium, including Marsyas (2003) at Tate Modern, Cloud Gate (2006) at Chicago's Millennium Park, and Leviathan (2011) at the Grand Palais in Paris. If the relationship between these works and the institutional spaces they occupy is considered in terms of globalization and the artist’s own diasporic narrative, as this paper intends to, then Kapoor’s art can be understood as critiquing and inverting the traditional positions of colonizer/colonized and center/periphery. Given the histories of the Tate and the Grand Palais as bastions of European progress and exposition, which have been, at times, programmatically complicit in the construction of hierarchies between Western and non-Western cultures, Kapoor’s work responds to these sites by being thematically predicated on the dismantling of hierarchies and binaries. Following this notion, Kapoor’s art, as this paper will suggest, can thus be comprehended by the special liminal position it occupies between such binaries as modern and postmodern art, painting and sculpture, East and West, national and trans-national, and local and global. By transgressing the borders and institutions that determine and demarcate these discourses, Kapoor’s art enters an in-between state. Through both formal and thematic strategies, his sculptural forms orchestrate viewers so they are able to move beyond distinct, fixed, and stable meanings that were – at one point in history – constructed by the aforementioned institutions, and view the works as eminently open to the different perspectives and radically diverse discourses they engage, making them truly "global" works of art.

Education

PhD In Progress Virginia Commonwealth University, Art Historical Studies
MA May 2013 Virginia Commonwealth University, Art Historical Studies
Area of Specialization: Contemporary Art
GPA: 4.0/4.0

Professional Experience

Aug. 2011-Present Graduate Teaching Assistant, Virginia Commonwealth University
Aug. 2013-Present Modern and Contemporary Art Intern, Virginia Museum of Fine Arts

Publications

Conference Papers


April 14, 2012  “Deconstructing a Post-Colonial Dialogue: Anish Kapoor and the Writings of Homi K. Bhabha,” South Asian Studies Association’s Sixth Annual Conference, Claremont Graduate University, Claremont, CA

Invited Lectures

Marcel Schumacher has been a curator for contemporary art at Museum Folkwang since 2012. After working as an assistant at the Westphalian State Museum in Münster 2007-2009, he worked as free curator, author, and lecturer in Vienna and Düsseldorf. He studied art history, German philology, philosophy and architecture in Aachen, Berlin and Basel. Researching about cultural transfers during his studies and dissertation he participated in the exhibition „Orte der Sehnsucht“ (Artist's on the move, 2008) in Münster, published „Sergio Vega: The Shanty – from the Paradies to the New World“ 2009 and curated 2012 „Objekt Studio“ about the view of artist on Non-Western Culture Objects in the collection of the Folkwang Museum. Addressing the subject of interferences between contemporary art, architecture and design he taught at the Art Academie Düsseldorf and Folkwang University of Arts. He curated several exhibitions of Contemporary Art i.a. in the Museum Folkwang „Just What Is Not Is Possible – Painting in Space,“ (2013) and „Exhibit!“ (2013).
The German Avant-Garde and the Postcolonial Muse: Mapping the Global in the Photomontages of Hannah Höch, Max Ernst, and László Moholy-Nagy

It is well documented that Weimar-era visual culture conditioned the public to think in visual terms. Less has been written, however, about the role that the press played in promoting a “global perspective,” what might be called the spectacle of internationalism during the interwar period. Documentary photography as featured in the growing number of illustrierte inspired genuine interest in learning about people, architecture, flora, fauna, and cultural customs beyond the geographic bounds of Europe. As a means of subtly coping with the recent loss of colonial territories in Africa, the South Seas, and China as well as reductions to domestic borders, the German popular press and a range of illustrated media helped to foster nostalgia for Germany’s pre-war past by manufacturing a colonial imaginary. Press-based ethnographic photos and accompanying articles devoted to peoples from former colonial sites, images of explorers on safari as well as “exotic” animals, botanicals, and vistas created the myth that Germany sustained a solid foothold within a global community on par with other European colonial powers. While it would be inaccurate to characterize the postcolonial climate of Weimar as pervasive, the reality is that the lingering legacy of German colonialism was discernable by the larger public through a wide variety of visual means - including popular press photography in illustrierte, films, novellas, postcards, product packaging, Reklamesammelbilder, and displays at ethnographic museums.

This cultural climate in tandem with an already well-established interest within European Modernism for arts and material objects from lands well beyond Europe prompted Weimar-era photomonteurs such as Hannah Höch, Max Ernst, and László Moholy-Nagy to decisively merge avant-garde aesthetics with objects that were otherwise relegated to the realm of the “ethnographic museum.” This convergence of disparate geographic realms inferred complex, colonialist discourses. At the same time, they were venues for breaking down the fixed cultural notions of what constituted “European modern art” versus “other objects.” This paper explores the way in which all three artists engaged with mapping the global through the process of photomontage with particular emphasis on Höch’s From an Ethnographic Museum series as well as montages by Ernst and Moholy-Nagy from the same timeframe. These historical instances of “collecting geographies” are an integral component of the lineage of contemporary Modern Art museums and the questions that abound today on practices for exhibiting global art.

Brett M. Van Hoesen, Ph.D. is Assistant Professor of Art History and a Faculty Associate in the Gender, Race, and Identity Program at the University of Nevada, Reno (USA). She is currently completing a manuscript on the legacy of Germany’s colonial history in the arts and visual culture of the Weimar Republic. Her research focuses on the intersection of European avant-garde discourses and the reception to global art practices. Additional aspects of her research include the work of contemporary artists who critically examine the role of lingering colonial structures in the social and cultural dimensions of modern-day Europe. Van Hoesen holds a Ph.D. from the University of Iowa and a M.A. from the University of Massachusetts, Amherst. She travels regularly for national and international conferences. Her areas of specialty include Dada, German Colonial Studies, Sound Art, Museums in the Digital Age, and African Art. For additional information, please see: http://www.unr.edu/art/faculty/van-hoesen.html
Selected publications


Western, non-Western or worldly? The implication of globalization on the contemporary visual art.

At the 55th edition of the Venice Biennale the preparation of the national pavilions in the Giardini was called into question by various art professionals. This is demonstrated by the German contribution in the French pavilion in exposing the Chinese boycotted artist Ai Wei Wei together with Santu Mofokeng (South Africa), Dayanita Singh (India) and Romuald Karmakar (Germany). Western, non-western art or worldly is called into question? Does classification in this way do justice to the contemporary art practice?

On one hand blurring of 'national' identities is an additional consequence of globalization, while on the other hand the need to anchoring in cultural authenticity has arisen. A tension between the identity of local cultural tradition(s) and the loss of it caused by global development is being demonstrated.

The artwork Buddha, 1971 – ‘73, (fig. 1) by the Dutch artist Daan van Golden (1936) and Buddhist Medicine, 2004 – ‘08, (fig. 2 and 3) by the Chinese artist Zhan Wang (1962) are compared in order to understand to what extent the cultural identity of both artists in terms of 'western or non-western' is relevant. Central to this research is the question: Why concepts, such as western and non-western, have become confusing in terms for classification? Why is this indication still being used? These two works of art with Buddha as a starting point, help to provide insight into globalization processes in respect of this originally 'oriental' religion. Daan van Golden's portrait Buddha seems above all to emphasize the serene beauty of the Buddha figure without the religious significance calling into question. However Zhan Wangs Buddhist Medicine creates a tension between Chinese tradition and 'modern' life, by building up the Buddha statue out of tablets. By mixing the two layers of meaning, one of the image itself and the other of the material of the Buddha statue suggests the Buddha as a medicine. Does Zhan Wang comment on the role of westernization in his own culture? Or is the popularity of Buddhism in the West being criticized?

The contemplation of this artwork I approach from the question that art historian, critic James Elkins argues in his article "Can We Invent a World Art Studies?" in order to understand the difference of cultural perspectives the contribution of Chinese art historian Yiqiang Cao is of interest. In addition, it appears that cultural identity is closely allied with language. Claire Kramsch gives insight how meanings can be interpreted differently and therefore culturally connected.

Education

2003-2005 Rotterdam University of Applied Sciences and Media, Willem de Kooning Academie, Bachelor: Art Education.

1979-1984 Academy of Fine Arts, Rotterdam. Specialized: Fine Art

1976-1979 ZWN, Delft, Bachelor Teacher training in History and Textiles.

Professional Experience


Fig. 1
Daan van Golden, Buddha

Fig. 2
Zhan Wang, Buddhist Medicine
Fig. 3  Detail
By the time that Gija artists of the East Kimberley region of north-west Australia started painting for the market in the mid-1980s, they had over 100 years experience negotiating the boundaries of cross-cultural exchange. The pastoral frontier created an inter-zone that required creative forms of social performance in order to make the realities of the new order psychically cogent. For Indigenous people, whose social relationships were rigidly circumscribed by traditional kinship systems, living in close proximity to newly arrived European pastoralists necessitated novel formulations in order to maintain the authority of traditional structures, while naturalising the systems of mutuality and dependence embedded in the colonial fabric. By examining some recent paintings from the East Kimberley, such as those by Paddy Bedford, Ngarra and Rammey Ramsey, this paper attempts to move beyond picturing cultural exchange in the divisive terms of colonialism, towards a model predicated on the creation of constitutive relationships of exchange. In doing so, it argues that the history of East Kimberley painting can be seen as a progressive movement away from the dialogic burden of ‘aboriginality’, towards a negotiated form of communication forged in the confluence of cultural exchange. Actively resisting the orientalising paradigms of authenticity, these works offer the possibility of understanding Aboriginal art beyond the dominant frames of identity construction while remaining firmly grounded in an Indigenous cosmology and pictorial order. By exploring the strategies of opacity and relation utilised by these artists, this paper attempts to position East Kimberley painting within a social and art historical context attuned to the specifics of this cultural exchange, while suggesting new strategies for the development of an intercultural Gija art history.
Town and Country: Sopheap Pich and Phan Quang's Urban-Rural Developments

This paper deals with strategic positioning of artists from Cambodia and Việt Nam through the gallery and museum exhibitions of Phnom Penh-based sculptor Sopheap Pich and Sài Gòn-based conceptual artist Phan Quang. I first discuss Pich's takes on the twin traumas of history and development in Cambodia (Tyler Rollins Fine Art, New York, 2010). For the 6th Asia Pacific Triennial in Brisbane, Pich delves further into personal narrative to tell a "a story of a time in [his] childhood just at the end of the Khmer Rouge period."3

I then analyze Phan Quang's "translations" of rural Vietnamese subjectivity in his solo show at Galerie Quynh (2010). Through lush large color photographs and site-specific installations documented on video, he comments on the breakneck speed of change in Việt Nam’s urban and rural areas.

Pich and Phan grapple with the urban and rural upheavals caused by rapid infrastructural change. I assert that Pich’s and Phan’s translation of these issues are (self-) exploitative gestures. Both artists make work tied to geographic locale, a strategic move which has benefits and drawbacks discussed in the essay. I conclude by reconsidering the frameworks by which the traumas of modernity is represented, both creatively and critically.

Việt Lê is an artist, writer, and curator. He has been published in positions: asia critique, Crab Orchard Review, Amerasia Journal, Newsweek Asia, and the anthology Modern and Contemporary Southeast Asian Art, among other publications. Lê has received fellowships from Fulbright-Hays (Viet Nam), William Joiner Center, Fine Arts Work Center (USA), Center for Khmer Studies (Cambodia), the International Institute of Asian Studies (the Netherlands), and PEN Center (USA). Lê curated Miss Saigon with the Wind at Highways, Santa Monica, 2005 and Charlie Don’t Surf at Centre A, Vancouver, 2005. He co-curated humor us at Los Angeles Municipal Art Gallery, 2007; transPOP: Korea Việt Nam Remix, which appeared at venues in Seoul, Saigon, Irvine, and San Francisco, 2008; and the 2012 Kuandu Biennale in Taipei, Taiwan. Lê received his MFA from the University of California, Irvine, where he has taught studio art and visual culture courses. He received his doctorate from the University of Southern California and was a postdoctoral fellow at Academia Sinica, Taipei. Lê is currently an Assistant Professor in the Visual Studies Program at California College of the Arts.

www.vietle.net

3 Sopheap Pich, artist's statement 2010
8. CRITICAL READINGS OF GLOBAL CURATING

Three separate sessions:

8.1 CRITICAL READINGS OF GLOBAL CURATING (part 1)
Chair: Kerstin Winking
Friday March 14: 16.00-18.00
Studio B

Elizabeth Neilson Armstrong
Global Contemporary Art and the Evolution of the Encyclopedic Museum

Michaela Quadraro and Celeste Ianniciello
Migrating Modernities, Museum Practices, Postcolonial Challenges

Julie McGee
Activating Geographies of Meaning

8.2 CRITICAL READINGS OF GLOBAL CURATING (part 2)
Chair: Dr. Sophie Berrebi
Saturday March 15: 11.00-13.00
Studio A

Dr. Sophie Berrebi (chair)
Writing with Objects: Curating Post-Colonial Theory

Magdalena Moskalewicz and Zanna Gilbert
C-MAP: Reflections on MoMA’s Global Research Initiative

Elisavet Kalpaxi
Photography’s Role in Western Art’s Globalising Visions

8.3 CRITICAL READINGS OF GLOBAL CURATING (part 3)
Chair: Dr. Victoria Walsch
Saturday March 15: 14.00-16.00
Studio A

Prof. Andrew Dewdney and Dr. Victoria Walsch
Tate’s Paradoxical Programming

Paul Goodwin
In the Belly of the Beast: experiments in integrated cross-cultural programming in the Global Museum

Annette Loeseke
Developing 'intercultural' exhibition models

STEDELIJK
MUSEUM
GLOBAL COLLABORATIONS SMBA
AMSTERDAM
Kerstin Winking (chair)

Kerstin Winking works as curator and writer. She graduated from the Academy for Art & Industry in Enschede with a Bachelor of Fine Art degree, then studied Art History and Museum Studies at the University of Amsterdam, where she later did a research master's degree in Cultural Analysis. Kerstin's research and exhibition projects concentrate on the relationship between globalization and contemporary art and curating. She is co-editor of Project ‘1975’ - The Postcolonial Unconscious in Contemporary Art (Black Dog Publishing, October 2013). Currently Kerstin is Global Collaborations project curator at the Stedelijk Museum Amsterdam. She has contributed articles to journals such as Metropolis M and Third Text as well as to artist publications and exhibition catalogues.
Elizabeth Neilson Armstrong
Minneapolis Institute of Arts

Global Contemporary Art and the Evolution of the Encyclopedic Museum

In this investigation of the contributions of global contemporary art practices to the encyclopedic museum, I examine the influence of specific contemporary strategies on long-maintained exhibition models. Offering concrete examples of 21st-century, postcolonial global perspectives used to reframe the context and refresh the collection of the encyclopedic museum, this study reviews their impact on audiences and on the museum overall.

Under the auspices of the Center for Alternative Museum Practices (CAMP), we have been conducting a series of experimental installations at the Minneapolis Institute of Arts (MIA), a large encyclopedic museum in the heart of the American Midwest. In 2013, in collaboration with over 20 interdisciplinary colleagues within and outside the museum, CAMP organized a series of discrete mini-shows around a theme of global import. These installations upend the museum’s customary aesthetic and geographic divisions and, further, highlight the relevance of the museum’s holdings and the confluences and divergences of cultures that shape global contemporary life.

Specific exhibition techniques in this study include: juxtaposions of artworks from different times and cultures; polyphonic approaches to art display and interpretation; artists’ interventions; collaborations between curators and teens; and participatory experiences for visitors in the galleries. The relationship between new display techniques, context, and visitor engagement, based on an in-depth survey of museum visitors’ experiences, will be incorporated into this paper, along with documentation of local voices and affinities in response to the project.

In 2006, Peter Weibel and Hans Belting initiated “GAM: Global Art and the Museum” at ZKM. Their project surveyed the institutional and ideological landscape of contemporary art and culture. This 2013 study at MIA draws from GAM’s data, among other recent studies, to assess the impact of contemporary art strategies and perspectives on the evolution of an institution that, like many Western encyclopedic art museums, has not adapted its organization, displays, or the interpretation of collections to new global conditions.

Elizabeth Armstrong is Founding Curator of Contemporary Art at the Minneapolis Institute of Arts where she started the Center for Alternative Museum Practice (CAMP). Conceived as an on-site innovation lab, CAMP has spawned a number of new, pan-institutional projects focused on the innovative use of collections and increased access to global contemporary perspectives. Prior to her MIA post, she served as Deputy Director and Chief Curator at the Orange County Museum of Art in Newport Beach, California. She also worked as Curator at both the San Diego Museum of Contemporary Art and the Walker Art Center. In 2007, Armstrong was one of ten curators selected to participate in the Center for Curatorial Leadership, a partnership with Columbia Business School. She has organized over 30 exhibitions, many with major publications. Armstrong earned her M.A. in the History of Art from the University of California, Berkeley, and holds a B.A. in American Studies from Hampshire College in Amherst, Massachusetts.
Migrating Modernities, Museum Practices, Postcolonial Challenges

This proposal draws directly on our research within the interdisciplinary European project MeLa (European Museums in an age of Migrations). It focuses on the critical reevaluation of the museum in the light of transcultural and global migratory movements.

Migration – from the colonialist Atlantic routes to contemporary transits from the south of the world – characterizes the political economy of modernity. Planetary processes of displacements, and the increasing hybridization of cultures, languages, histories and geographies, question the limits of such notions as memory and belonging as proposed in European museology and museum practices. Our work seeks to stress how the institutional archives of memory are continuously traversed and interrogated by other temporalities and geographies. In this manner, both European museums and territories become a privileged terrain for the discussion of global flows and forces, and an exemplary site for investigating the question of migration in its material, historical, symbolic and creative developments.

In this sense, a postcolonial aesthetics emerging from experiences of migration and dislocation, transposes us into an alternative cartography, where the injunction to cross the border translates into a rejection of the confines of a single or unique cultural legacy. Contesting the presumed autonomy of art, and a monolithic idea of tradition and belonging, a postcolonial perspective interrogates the museum as a device for capturing difference through the dissemination of dissonance, gaps, intervals and diverse bodies of knowledge, being and becoming. At this point, the objects exhibited and the visiting bodies they address are not passive objects of knowledge, but are rather incorporated into a critical museum experience and accompanying social and historical ‘sensescape’.

With this framework in mind, we will propose some case studies that permit a rethinking of existing notions of cultural heritage, historical patrimony and intellectual property that draw us beyond the white walls of the galley space and the museum exhibit. We will commence from the Italian island of Lampedusa. This extreme point of Europe, some 200 km. south of Tunis, is where many ‘illegal’ immigrants first arrive in Europe. It is an obvious contact zone, where geographical distance is dissolved by political and cultural immediacies. Here memories of migration compose a liquid archive of the Mediterranean. Human and cultural connections crisscrossing the sea, both yesterday and today, refine the manner in which global history is framed, told and explained. The recently constituted project of the Lampedusa Museum of Migrations offers a striking example of a postcolonial cartography that challenges the cultural and geographical horizons offered by both official historiography and museology.

Focusing on the transformation of museums as cultural spaces and living archives of recreation and innovation, we will propose consideration of the following issues:

• How to reopen the museum space, in order to transform it from a place of national identity, today often bound into the accumulative logic of multiculturalism, into a heterotopic site of
contaminations, fluxes, border crossings, migrating memories and inconclusive narratives still being written and lived?

• How does a postcolonial aesthetic and ethic participate in the complex transformation of the practices of collecting and memorializing, leading to new forms of archiving — affective, sensorial, digital, sound and fluid — even within the restrictions of conventional museum spaces?

• How do contemporary ethnographic practices critically register the complex relationship between cultural representations and patrimony, together with claim for restitutions, through innovative strategies of displaying and curating?

Michaela Quadraro holds a PhD in “Cultural and Postcolonial Studies of the Anglophone World” from the University of Naples “L’Orientale.” She is an Appointed Researcher and a member of the Centre for Postcolonial Studies at “L’Orientale.” Her research interests focus on contemporary art and cinema, through the critical approach of cultural studies, postcolonial theory, and visual culture.

Her publications explore the politics of representation in black British filmmaking practices in the eighties and the digital aesthetics of recent audiovisual installations built with multiple screens in museums and galleries.

Celeste Ianniciello holds a PhD in “Cultural and Postcolonial Studies of the Anglophone World” from the University of Naples “L’Orientale.” Commencing from the relation between I/eye and place in female migrant subjectivities, her research analyzes the visual (auto)biography of female artists from Middle-Eastern and Mediterranean countries as a contrapuntal example set against the epistemology of geographical, cultural and sexual borders. She has participated in national and international conferences, and published critical essays on literature, cinema and the visual arts.
Activating Geographies of Meaning

Artist Yinka Shonibare has a long history of engagement with political and historical “geographies,” earthly and celestial. Many of his Dutch-wax clothed mannequins have globes as heads, metaphors of global spheres of influence, conflict, and exchange. As with Shonibare’s Planets in My Head, Literature (2011) recently acquired by the Tropenmuseum, the spherical nature of the globe reminds us that circumnavigation is as much about returns as it is departures. Much like the axis upon which the globe spins, rotational change proffers variance without revolution. Notwithstanding the differences held within what constitutes the globe, spheres and globes can be [en]closed and [en]closing systems. Considering “axes of influence” and “polar opposites” does little beyond reaffirm a “center hold.” We must admit that circumnavigating the globe through collection and global program strategies is often more about reaffirmation than realignment. Globalism and inclusion are not inherently one and the same with diversity. The language in which we collect and curate is often at odds with the language of the object and even at times our audience. Strategies of rupture, if not puncture, and new translations may facilitate new alignments.

This essay considers contemporary exhibition practices and histories within South Africa at institutions that are arguably “modern” and “Western” and located in Cape Town: Iziko South African National Gallery, the South African Museum, and the Michaelis Collection in the Old Town House. What does it mean to be a “Western art museum” located outside the “West”? In Cape Town, former home of the VOC and early Dutch settlements, questions of modernity, the West, Europe, and the “rest” are necessarily complicated by colonialism and geography: “collecting geographies” and “global programming” signify differently. When the “art from elsewhere” reflects the former colonizer does it have the privilege of activism, diversity and globalism? Or, are these signifying meanings held only in objects that are not “of the West”? The agency of the object is caught in a politics of meaning defined contemporaneously and ever evolving. Display of the colonial history as though it were inactive in the present is as problematic as isolating the contemporary from its ancestry. Of concern here are the activating agents—artists, curators, history and politics—that influence the meanings held by collected objects and thusly future collecting and programming.

Julie L. McGee, an art historian with specialties in African American art and contemporary African art, has published widely on contemporary black American art and South African art, with particular focus on artists and museum praxis. She joined the University Museums of the University of Delaware as curator of African American art in 2008 after a dozen years on the faculty of Bowdoin College and a Rockefeller Foundation fellowship at the Smithsonian Center for Folklife and Cultural Heritage. McGee has written and lectured extensively on African American art and contemporary art in South Africa. She has curated exhibitions for the David C Driskell Center at the University of Maryland, the Bowdoin College Museum of Art in Maine, the Visual Arts Center of New Jersey and Guga S’Tshebe Community Arts Centre in Langa (Cape Town), South Africa. With Vuyile C. Voiyia, McGee co-produced the documentary film The Luggage is Still Labeled: Blackness in South African Art. Her current research focuses on contemporary African diaspora arts as well as South African art and art institutions. Her publications include a recent biography of artist, collector and educator David C. Driskell as well as articles addressing issues of primitivism, canon formation and colonialism in art history. In 2011-2012 she held the Dorothy Kayser Hohenberg Chair of Excellence in Art History at the University of Memphis.

STEDELIJK MUSEUM
GLOBAL COLLABORATIONS SMBA
AMSTERDAM
Writing with Objects: Curating Post-Colonial Theory

This paper considers the circulation of post-colonial theory in art exhibitions, both within recent history and in current practices of exhibition making. My aim is twofold: to contribute to the reflection on the post-colonial turn in curating and within this context, to elaborate more specifically on the process of translating ideas into objects and scenography in the museum space. I approach this through discussing curating as a form of essay writing, an approach that, I contend, results in a necessarily dialectical approach whereby, art objects become documents and documents turn into art objects in an exhibition space that, itself, oscillates between archive and museum.

I address these issues on a theoretical level, with reference to historical exhibitions (for instance, the work of Susan Vogel) and with reference to my own practice of ‘writing with objects’. Here I reflect upon an exhibition which I authored in the summer of 2013, entitled ‘Il faut que le masque ait dansé’ (Marres, Maastricht). This exhibition presented a private Belgian collection of objects and masks from the Congo within different frameworks that each aimed at showcasing forms of appropriation and commodification of these objects in the West. These frameworks were informed by both ideas drawn directly from ethnographic and art historical literature (the work of Daniel Sherman, Enid Schilkrout and Zoe Strother in particular) and from contemporary art works: Sara van der Heide’s 24 European Ethnographic Museums (2010) Jean Luc Moulène’s Le Monde, Le Louvre (2005) and Pauline M’Barek’s Object ID (2011) that functioned as theoretical acts within the exhibition.

Sophie Berrebi is a writer, art historian and occasional curator, born in Paris and currently based in Amsterdam. Her writing, mainly in the field of contemporary art, photography, and post-war art has appeared in frieze, Afterall, Metropolis M, and Art and Research, among other publications. She received her PhD from the Courtauld Institute of Art, University of London in 2003, and is based since then at the University of Amsterdam where she teaches art history and theory and cultural analysis. Her research at the university is based at ASCA, the Amsterdam School for Cultural Analysis. She has recently completed a study on the use of visual documents by artists. Entitled The Shape of Evidence, The Document as Critical Form in Contemporary Art, it is due to appear in 2014.
C-MAP: Reflections on MoMA’s Global Research Initiative

The Museum of Modern Art launched the project C-MAP (Contemporary and Modern Art Perspectives in a Global Age) in 2009, with the intention of stimulating in-depth, cross-departmental research about art beyond the Euro-North American axis its collection had heretofore been mainly associated with. It initiated three research groups (focused on East Asia, Central & Eastern Europe & Latin America & the Caribbean) constituted by curatorial staff, as well as staff from the Library & Archives, Education and Publications departments. More than a mere geographical ‘expansion’, however, the project aims to reconsider some of the central assumptions around modernist art and to investigate notions of quality, originality and context. While C-MAP is a non-instrumental project, there have nonetheless been outcomes in terms of exhibition and acquisitions. Additionally, in 2012, the web project post – a digital publication that is at once an online journal, archive, exhibition space and discussion platform – was initiated to make public some of the research being conducted in the museum, and to stimulate debates around these issues through commissioning researchers, artists and curators to write and think about them. On post, the focus on revisiting canonical understandings of modernism has so far addressed international experimental artistic networks such as Fluxus and mail art. Importantly, networking has become a key methodological tool, since the project both conducts research on networks, and utilizes a networked structure to disseminate that research. This methodology is not addressed unproblematically; considering networks allow a focus on what translates and what does not across modernisms’ communicative structures. This paper then, will consider strategies of research, collaboration and knowledge dissemination online in relation to conventional museum strategies of collecting.

Magdalena Moskalewicz is a C-MAP Mellon Postdoctoral Fellow at The Museum of Modern Art, where she conducts research and organizes programs for the Central and Eastern European branch of the initiative. She is also co-editor of post, a digital platform for collaborative research. Magdalena specializes in art from the People’s Republic of Poland (PRL) as well as in post-war art from other countries of Central and Eastern Europe. She received her PhD in Art History from the Adam Mickiewicz University in Poznań, for her research on modes of transgressing the painterly medium in Polish art of the 1960s. She also studied at University College London, UK (2005–2006), and was a Kosciuszko Foundation research scholar at Barnard College in New York (2010). In 2010 and 2011, Magdalena was a core group participant in the Research and Academic Program “Unfolding Narratives: Art Histories in East-Central Europe After 1989”, organized by the Clark Art Institute (Williamstown, MA). She was the editor-in-chief of Arteon, a monthly magazine on contemporary art.

Zanna Gilbert is a C-MAP Mellon Postdoctoral Fellow at The Museum of Modern Art. She organizes research activities dedicated to deepening the knowledge of history and artistic production in Latin America and is co-editor of post. Zanna holds an AHRC Collaborative PhD Studentship with Tate Research and the School of Philosophy and Art History at the University of Essex. Her research focuses on artists’ networks and the transnational circulation of art.
In 2009, she organized an exhibition of Felipe Ehrenberg’s work, drawn from the Tate Archive, as well as a symposium at Tate Modern, “Outside the Material World,” in conjunction with the exhibition Pop Life: Art in a Material World. She curated the exhibitions Intimate Bureaucracies: Art and the Mail, Contested Games: Mexico 68’s Design Revolution, both at the University of Essex, and co-curated, with Cristiana Tejo, a retrospective of the Brazilian artist Daniel Santiago at the Museum of Modern Art Aloísio Magalhães (MAMAM), Recife, Brazil. She has taught postgraduate courses at the University of Essex and the National Autonomous University of Mexico (UNAM).
Photography’s Role in Western Art’s Globalising Visions

This paper deals with photography’s wider integration in art, and its role in current Western-art institutional frameworks and their wider cultural/geographical inclusiveness.

Arguably, photography’s presence in art, in the past fifty or more years, was defined by the work of artists that used photography to challenge art institutions and address issues of identity, and also by the increased discursive interest in the social functions of art. Three recent developments illustrate photography’s eventual de-marginalisation in art: a) the aggressive collection of photography by art museums; b) the appointment of photography curators, e.g. at Tate Modern in 2011; c) and the eventual inclusion of photography exhibitions in art museums such as the National Gallery in London in 2013. This refers to photography meant to be art, but also reportage, advertising. Photography’s integration, which is residually linked to its development as a marginalised medium dealing with marginalised subjectivities, is perceived as institutional liberalism. However, this integration is also seen to neutralise photography’s inherent tensions and referential relationship to the world. This is because the presence of the work in an art-gallery highlights the work’s materiality and obscures cultural difference. Art as a discourse for the analysis of all photography coincides with the parallel decline of the authority of semiotics, narratology, psychoanalysis and post-Marxist critique in photography theory.

Through examples of photographs and recent exhibitions, this paper intends to explore the effects and possible wider reasons behind current discursive trends. These trends seem to illustrate a tension between embodied subjectivities, globalising and de-centring forces in late/advanced capitalism.

Elisavet Kalpaxi is an artist, lecturer and researcher, who lives and works in London, UK. She is currently teaches Photography and Digital Media at LSBU, Kingston University and Northampton University. Her PhD on ‘Narcissism and Narrativity in Photographic Self-portraiture was competed at Goldsmiths College, Department of Art, in 2012. Her discursive interests lie with self-portraiture, narrativity and photography’s contemporary criticality; also, with current discursive shifts in art history, theory and practice and changing narratives influenced by technological and socio-political/economic developments. She has presented her work in numerous exhibitions and conferences internationally. www.elisavetkalpaxi.co.uk
Tate's Paradoxical Programming: Global Migrations and Network Culture

This paper is an attempt to illuminate what it calls Tate’s paradoxical programming. Tate was an example of the early adoption of corporate reflexive modernization because of its key position as a public/private institution, which led directly to the spectacular creation and success of Tate Modern in 2000. But what is not clear in the intervening years is how the reflexivity of the contemporary curator and that of the museum-going consumer are related in the encounter with exhibition and display.

The paper argues that Tate’s embrace of the global art market and biennales obscures the continuing marginalisation of contemporary local diverse cultures in London whilst also failing to acknowledge its own historic role in the organization and management of culture. This double exclusion of presentness is also produced by Tate’s inability to recognise itself within network culture due to anxiety about the loss of the aesthetic. The paper grounds these arguments in the example of the Tate Modern Tank's inaugural programme 'Art in Action'.

The paper advances the view that the ‘Art in Action’ programme inherently avoided and concealed the real challenge presented by transculturalism and the network. Instead the programme represented instead a minor amendment to the Collection logic of aesthetic modernism, rather than meeting Chris Dercon’s claim as Tate Modern Director that the Tate Tanks are ‘a new kind of mass medium’. The paper concludes that Tate needs to challenge its own representational systems which conceal racialised and ethnicised taxonomies based on a legacy of the nation state. Finally, the paper raises the problem of how the museum might meet the challenge of transculturalism at a point when critical knowledge is confined to the production of theory and museum practitioners are locked into an endless reproduction of professional functionalised practices with few mechanisms for reflexivity on either side of the divide.

Professor Andrew Dewdney works at London South Bank University. His research and teaching focuses upon the remediation of cultural practices in online networks. Dr. Victoria Walsh is Head of the Curating Contemporary Art Programme at the Royal College of Art and Director of the RCA’s European Union collaborative research project MeLa (European museums in the age of migration.). In January 2014 they were awarded a new UK research grant in collaboration with Tate titled ‘Modeling Cultural Value within New Media Cultures of Networked Participation’. Previously they collaborated with Dr David Dibosa on a three-year Tate research project ‘Tate Encounters’ (2007-2010) which is documented in the book Post-Critical Museology: Theory and Practice in the Art Museum (2013) London. Routledge.
Paul Goodwin
Independent curator (ex Tate Britain 2008-2012)

In the Belly of the Beast: experiments in integrated cross cultural programming in the Global Museum.

This paper discusses and examines a unique critical curatorial experiment at the heart of one of the world’s most influential museums of modern and contemporary art: the Cross Cultural Programme at Tate Britain from 2008-2012. Based in the Learning Department at Tate Britain, the position of Curator of Cross Cultural Programmes was seen as a catalytic role responding to the challenges of globalisation and ‘cultural diversity’; the stated aim of the programme being to “extend the range of Tate Britain’s intellectual life”.

The paper analyses the way the Cross Cultural Programme, as a form of integrated programming (Tallant) worked across education and learning departments to curate and programme educational symposia, live art performances and displays that challenged the configuration of knowledge-production in the art museum. Embracing a critical postcolonial perspective, this programme reflected on the challenges to a national museum collection opened up by contemporary socially-engaged art for the museum; art which embraces new histories and understandings of communities, urbanism and globalisation and by default diminishes the modernist arguments for the aesthetic autonomy of the art object on which such museums are traditionally based.

Drawing on the breadth of pluri-cultural art practices in a world-city such as London, the programme’s objectives focused on the need to expand the knowledge-base of the museum in relation to understanding issues of diversity and representation in artist’s practice and ‘rethinking ideas of blackness and identity in a global world’, as consensus evolves around the limits of multiculturalism to deal with questions of a complex, “super-diverse” society. Through the experience of programming at Tate Britain and working with artists and audiences, both the local community and the international visitor, the Cross Cultural Programme posed the question: ‘what version of the global is Tate working with?’. The aim of the paper is to review and evaluate this important experiment in integrated transcultural programming and assess its contribution to emerging debates about the nature of the global museum in the 21st century.

Paul Goodwin is an independent curator, lecturer and urban theorist based in London. Paul’s curatorial and research interests span the fields of art and migration, urbanism and critical curation. As a curator at Tate Britain from 2008-2012 he directed Tate Britain’s pioneering Cross Cultural Programme a multi-disciplinary platform exploring the impact of globalisation on contemporary art in Britain.

He has curated and co-curated a number of internationally significant exhibitions including: Migrations: Journeys Into British Art, Tate Britain 2012; Thin Black Line(s), Tate Britain, 2011; Go Tell It On The Mountain: Towards A New Monumentalism, 2011 and Ways of Seeing, 2012, 3-D Foundation Sculpture Park in Verbier, Switzerland; Coming Ashore, 2011, Berardo Collection Museum in Lisbon, Portugal; Underconstruction, Hospital Julius De Matos, Lisbon, Portugal, 2009.
Developing 'intercultural' exhibition models. A reception-centered approach to global programming.

The paper suggests a reception-centered approach to global programming and curating. Building on empirical research on reception of both historic and contemporary art recently carried out for The British Museum, Shanghai Museum, and the Asian Art Museum in Berlin, the author addresses cognitive as well as non-cognitive dimensions of reception and interpretation, and discusses implications for developing intercultural exhibition models for global curating.

Key hypotheses include: a) Contemporary art might function as a bridge toward 'unfamiliar’ exhibits – whether historic pieces or (art)works of a 'foreign' cultural framework – making them seem accessible to contemporary (in this case study: Western) audiences. b) As much as on abstract background information provided by curators visitors build their interpretation on their own actual experience and visual impression of items on display. c) Exhibition format, design and space layout have a significant impact on reception and interpretation, and might support – or hinder – visitors structure their reception process.

Building on these observations, the author suggests to understand reception as process and practice. Instead of understanding displayed works as given ‘objects’ of a collection, the paper follows a non-essentialist, pragmatic notion of the 'exhibit' presented for reception: Museums should explicitly address the multi- and intercultural frameworks of narrative structures and reception practices as structurally inherent to the 'exhibits' displayed within the specific presentational framework of a museum.

Not only should museums expand and open up collections to non-Western art and objects, they also need to develop new, intercultural exhibition models. Building on empirical insight into reception practice, the paper presents strategies for developing intercultural exhibition models and diversifying contemporary exhibition formats which respond to the complex cross- and intercultural narrative structures and reception practices of today's pluralistic audiences.
9. MUSEOTOPIAS: MUSEAL AND ARTISTIC PRACTICES OF REMAPPING THE GLOBAL

9.1 MUSEOTOPIAS (part 1)

Chair: TBA  
Friday March 14: 11.30-13.00  
Studio B

Delphine Bedel and Eva Fotiadi  
Alternative paths through mainstream stories: retracing early days of European modern art museums through relations between Willem Sandberg and Pontus Hultén.

Chiara de Cesari  
Anticipatory representation: Building state institutions through artistic performance

9.2 MUSEOTOPIAS (part 2)

Chair: TBA  
Friday March 14: 14.00-15.30  
Studio B

Simon Ferdinand  
Millennial Mapmaking: Satomi Matoba’s Utopian Cartography of Globalisation

Marga van Mechelen  
Today’s writing history of the year 1969

Noa Roei  
Remapping the Museum’s National Narrative: Ilya Rabinovich’s Museutopia

This panel proposes to investigate examples of contemporary ‘museotopias’: it considers the strategies – organisational, aesthetic, political and practical – in which contemporary artists, curators and art institutions critically participate in articulating as well as disarticulating the nation(-state) in a context of political and economic globalisation. The panel will focus in particular on examples of exhibition display strategies, museum collections and histories, as well as artistic practices – that often merge into hybrid practices - from Israel, Palestine, Japan and the Netherlands. The contributions to the panel will address the various tactics by which the case studies attempt to map specific local/national political circumstances and differences – and their ramifications for these practices – in relation to the broader narrative of ‘globalization’. In particular, the practices scrutinized here aim at producing new socio-political arrangements, new possible narratives of the relation between the national, the Western and the global. They do so by a perspicacious utopianism: they gather and integrate politically, geo-historically and aesthetically antagonistic sites. As such these ‘museotopias’ critically intervene in the dominant narratives of ‘globalisation’ that surround their production, actively contradicting and subverting homogenizing narratives of both a smooth politico-economic globalization and (correlated) purification of inter- and transnational histories of modern museal and artistic practices. The panel’s contributions thus attempt at remapping the (recent) history of artistic and curatorial/museal accounts of globalization.
Delphine Bedel
Artist, PhD Candidate PhDArts, Leiden University

Eva Fotiadi
University of Amsterdam

Alternative paths through mainstream stories: retracing early days of European modern art museums through relations between Willem Sandberg and Pontus Hultén.

In 1963 the director of the Stedelijk Museum Amsterdam, Willem Sandberg, proposed as his successor the Swede Pontus Hultén, then director of Stockholm's Moderna Museet. The idea didn't flourish, however it was indicative of the interesting, yet largely overlooked relations between two pioneering figures in the establishment of museums of modern art in Europe. Both directors had opened their museum collections and exhibitions to international artists, both had paid special attention to publications as a medium for the dissemination of contemporary art and culture, and both supported innovative and unprecedented ways of working with artists, that stirred public controversy in their time (e.g., Sandberg's Cobra and Dylaby shows, Hultén's "replicas" of Marcel Duchamp's works).

In our paper we will retrace relations between (the stories and practices of) Willem Sandberg and Pontus Hultén. In the context of the recent interest in the histories of exhibitions and of curating, we will attempt to revisit and reevaluate the legacy of their unique collaboration. Could one speak of tendencies of neglect, in the context of European inter- and transnational histories of modern art museums and networks? Could their retracing be relevant for the contemporary global art world and its perception of Western art institutions and their historical canons?

Delphine Bedel is an artist, lecturer, publisher and curator. PhD researcher Leiden University / PhDArts. Founder of Monospace Press and the Amsterdam Art/Book Fair. She is specialised in emerging publishing practices in art, photography and graphic design, and is regularly lecturing in institutions and museums. Her work is shown internationally, including Centre Pompidou, Paris, Secession, Vienna, Stedelijk Museum De Lakenhal, Leiden. Delphine Bedel has curated over forty international exhibitions, lectures and film screenings, among others the trilogy on post-colonialism ‘Beyond Paradise’ at Stedelijk Museum Bureau Amsterdam, ‘Shared History / Decolonising the Image’ at W139 and Arti & Amicitiae, Amsterdam, ‘The Experience of Atopia’ at Breda Photo. Author of ‘All that is solid melts into Air’, 2008. She studied at the Institut des Hautes Etudes en Arts Plastiques in Paris, under the direction of Pontus Hultén. (www.delphinebedel.com)

Eva Fotiadi is a lecturer in Contemporary Art and Theory at the University of Amsterdam. Her interests and publications evolve around ephemeral and participatory art, art in the public domain, socially and politically engaged art, performance, theories of play and games, as well as histories of exhibitions and curating in the 20th century. She has participated to numerous conferences and has organized a few exhibitions and symposia. She has a BA in archaeology (Aristotle's University of Thessaloniki, Greece) an MA in Museum Studies (University of Leicester, UK) and a PhD in contemporary art theory, University of Amsterdam. It was published in 2011 under the title The Game of Participation in Art and the Public Sphere (Maastricht: Shaker Publishing).
Anticipatory representation: Building state institutions through artistic performance

This paper aims to illuminate the ways in which artists and cultural producers can participate in forging the nation(-state) by performing its institutions, and by mocking its operations. It explores two experiments in setting up a Palestinian national museum, which are also art projects in themselves. It also discusses the Palestinian art biennial, organised by a Palestinian non-governmental organisation in 2007 and 2009 in various locations across the Mediterranean. It is my argument that the experiments with the Palestinian national museum and the biennials constitute a kind of artistic practice that does not just represent or imitate the social world: they are artistic practices that purport to produce new social arrangements – in particular, a set of new ‘state’ (art and cultural) institutions under conditions of statelessness.

Chiara De Cesari is assistant professor in European and Cultural Studies at the University of Amsterdam. She completed her PhD in Socio-Cultural Anthropology on Palestinian heritage and memory politics at Stanford University in 2009. She is currently completing a book titled Heritage Beyond the Nation-State: Palestine and the Politics of Culture, and is co-editor of a forthcoming collection on transnational memories. She is also conducting research on the making of a new European collective memory in relation to its blind spots, with particular reference to the carceral heritage of Italian colonialism in Libya.
Millennial Mapmaking: Satomi Matoba's Utopian Cartography of Globalisation

The proposed talk will approach several utopian maps made by Japanese artist Satomi Matoba in 1998 from a historical perspective, and pursue the ramifications that follow for our picture of the rhetorics of globalisation operating in Japan around the second millennium.

The works in question consist of preexisting maps collaged so that geographically disparate cities and regions have been collected together such that they occupy single landscapes and frames. Their utopianism derives from the fact that they gather and integrate impossibly distant and often politically antagonistic sites. (Shanghai, for instance, abuts Rome and Hiroshima stands beside Pearl Harbour.) I want to take up the idea that, assembling and reconciling the extremities of the world system, Matoba's profoundly integrative and utopian geographies reflected and partook in the various rhetorics of 'globalisation' that surrounded their production. They figure the notion of the 'global village' made map.

The implications for the relationship between utopianism and globalisation are stark. Globalisation is often given as the geopolitical reality against which utopian fantasy is articulated. I, however, draw on a substantial tradition that understands that idea of globalisation itself as a utopian rhetoric, an idealised concept that imaginatively resolves existing contradictions. Accordingly, my suggestion is that - as explicitly utopian figurations of global harmony, unity and peace - Matoba's cartographic artworks picture imaginary resolutions of intractable historical and geopolitical contradictions.

Thus I will explore and unpack the idea that Matoba’s art inhabits, extends and tests the idea of globalisation in a cartographic context. My contention is that, by staging the rhetoric of globalisation as a self-consciously utopian world geography, these maps rather ironise that discourse. Ultimately, they cast the mind back onto the conditions and tensions that structured Japan’s socioeconomic and geopolitical situation at the millennium: historical realities that required ahistrocial projections of global unity and reconciliation to wish away.

Simon Ferdinand is a PhD candidate at ASCA (Amsterdam School for Cultural Analysis) his project is tentatively entitled Map Art: Alternative Visions of Globalisation.
Today's writing history of the year 1969: Nowadays approaches of landmarks such as When Attitudes become Form and Op losse schroeven

Modernism and avant-garde art have always been connected to ‘the international’, with people ignoring national differences and often ignoring the relation to specific political circumstances as well. Paradoxically, the global developments of later times urge us to reconsider these approaches to art and culture. This reconsideration is done in different ways. It is to be expected that this will continue. Cases in point are the series Exhibition Histories, the Former West project or L’Internationale – Post-War Avant-Gardes Between 1957 and 1986 and Museum of Parallel Narratives. These are projects that are explicitly motivated by contemporary global relations, artistic practices and often social-political issues. What are the further intentions with these projects, on what methodologies and epistemological conceptions are they based? More often than not these projects circle around landmarks for reasons that also demand critical reflection. The exhibitions When Attitudes Become Form and Op losse schroeven, in 1969, were such landmarks. These exhibitions have recently received remarkably widespread attention again, in the form of publications and reconstructions of – parts of – the exhibitions themselves.

In my contribution I shall report on the outcomes of my master course, entitled 1969/1989, in which we investigated the contemporary – after 1989 - reception of artistic events in 1969, comparing it to earlier approaches to this time period and especially to the events that are now the subject of renewed interest. The histories of the two exhibitions mentioned above were part of this research, but more artistic events were investigated and considered, not only from different art-historical perspectives but also taking into account historical evaluations and approaches of a more recent date.
Remapping the Museum’s National Narrative: Ilya Rabinovich’s Museutopia

In today’s global modernity, museums remain instrumental institutions for the mapping out of national narratives. Whether explicitly through the content of their collections and displays, or implicitly in their positions as estates of national pride, they help to develop and reinforce expressions of national identity and processes of belonging. This is all the more true for historical and ethnographical museums, whose admitted goal is a didactic one and whose displays are often overt reiterations of national clichés against the backdrop of changing global political realities. In my paper I would like to analyze what happens when a photographic art project takes exhibition display strategies and museal collections as its object of scrutiny and attempts to deconstruct their embedded meta-narratives. Specifically, I will look at Amsterdam-based artist Ilya Rabinovich’s Museutopia project, which reconfigures national museums of history and ethnography in post-Soviet Moldova, as well as at the sequel to this project currently in the making, exploring military historical museums in Israel. Shifting the viewer’s attention to the museums themselves, Rabinovich’s projects focus on the their interaction with their immediate surroundings, on their internal architectural design, and on their arrangement of the display, to highlight and expose explicit and implicit “truth effects” that lead to specific historical narratives. In my presentation I will offer Rabinovich’s aesthetic strategy up for debate, and touch on the ways in which it combines a critical contemplation on the national itineraries that are concretized in museum spaces, with a more general reflection on the roles and politics of contemporary museum collections and exhibitions today.

Noa Roei is Assistant Professor in Comparative Literature and Cultural Analysis at the University of Amsterdam and a research fellow at ASCA (Amsterdam School of Cultural Analysis). Her research focuses on the relation between nationalism and militarism, and on the manifestation of this relation in visual arts and popular culture. Her doctoral thesis, written under the supervision of Prof. Dr. Mieke Bal and Dr. Murat Aydemir, investigated representations of the military subject in contemporary Israeli art. Further research interests include critical theory, aesthetics and politics, national identity, gender and queer theory, and performance studies. Recent publications include “Consuming Nostalgia: Greetings to the Soldier-Citizen” (2012) and “Molding Resistance: Aesthetics and Politics in the Struggle of Bil‘in Against the Wall” (2011).
10. MAGICIENS DE LA TERRE AND OTHER POSTCOLONIAL EXHIBITIONS

Chair: Dr. S.J. (Fieke) Konijn  
Saturday March 15: 11.30-13.00  
Foundersroom

Marie-laure Allain Bonila  
Some sketches for a Postcolonial Theories for Museums guidebook

Annie Cohen-Solal  
From « Magiciens de la terre » in 1989 to « Modernités Plurielles » in 2013: How to assess the evolving policy of the MNAM at the Centre Pompidou?

Dr. S.J. (Fieke) Konijn (chair)  
Affinities Reconsidered

Vesna Madzoski  
The Darkness of Our Time: On the Meaning of Contemporary in Contemporary Arts

In the age of globalism, a new kind of curator suddenly had to become an expert not only on history of art, but on local cultures as well, states Vesna Madzoski. New tools for understanding art from all over the world are needed. One of the first exhibitions for which contemporary non-Western artists were invited in a western art institution was Magiciens de la Terre at the Centre Pompidou in Paris in 1989. In this session, the role this and other exhibitions played in the process of global programming in art museums will be investigated.
Some sketches for a Postcolonial Theories for Museums guidebook

Since the beginning of the 21st century, it is no longer acceptable for Museums of Modern Art in Europe to avoid to rethink their programming and the very constitution of their collections considering the ongoing globalization of the contemporary art world, the politics of cultural difference, as well as the need to reshape modern art history notably according to postcolonial theories demands. Whereas postcolonial theories have been controversially criticized since their inception and institutionalization, they nevertheless seem to be entering in museums as part of this effort to think these necessary reconfigurations. But what kind of tools do postcolonial theories offer to museums’ curators? Are they efficient in order to respond to these new demands? How does a postcolonial approach for museums politics take shape? Where does it locate in the museums activities? What are its visible symptoms?

From a comparison study of four Museums of Modern Art (Tate Modern, centre Georges Pompidou, Stedelijk Museum, Reina Sofia Museum), located in former European colonial states such as Great Britain, France, The Netherlands and Spain, we will see different projects developed by those museums, using or informed by postcolonial theories whether it be temporary exhibitions, conferences or collection’s displays. If postcolonial theories are accused to homogenize the colonial situation and thereby the postcolonial one, we would like to show how they are interpreted very differently depending on the museum where they take place. Following the idea of the Homi Bhabha for Architects’ book (Routledge, 2010), our presentation will take the form of an imaginary guidebook, the Postcolonial Theories for Museums guidebook, constituted by examples and counterexamples taken from the museums studied. This guidebook would in a way provide the “ideal recipe” to adopt a postcolonial museums politics without falling in traps and pitfalls usually reproached to postcolonial theories in their whole.

Marie-laure Allain Bonilla is a PhD candidate in History and Criticism of the Arts at the Université Rennes 2 (France). She is currently achieving a doctoral thesis on the uses of postcolonial theories within contemporary art’s curatorial practices since the 1980’s. She co-edited a dossier on the local/global issue (revue 2.0.1, 2010) and published on the Johannesburg biennale (Africultures, 2008 ; revue 2.0.1, 2009) as well as on the works of Tracey Rose (in Dislocation culturelle et construction identitaire, Metz, Université de Lorraine, 2012) and Guillermo Gómez-Peña (in Aborder les bordures : l’art contemporain et la question des frontières, Bruxelles, La Lettre volée, to be published).
From « Magiciens de la terre » in 1989 to « Modernités Plurielles » in 2013: How to assess the evolving policy of the MNAM at the Centre Pompidou?

The landmark exhibition «Magicians of the Earth» presented at the Musée national d’art moderne, Centre Pompidou in 1989 and curated by Jean-Hubert Martin, was the first to invite contemporary non-Western artists from the so called «invisible cultures» to show their art in a western institution.

In 2013, Catherine Grenier, deputy director of MNAM is staging «Multiple Modernities» with works from the museum’s permanent collection. A «manifesto exhibition», Grenier writes, it will present «world history of art from 1905 to 1970 for the first time», in a «critical and enhanced assessment of art history».

We will examine the different stages of this evolving policy towards globalization by looking into the filiation of the two shows as well as the exhibition’s genesis and understanding the role it played in the process of the geographical extension of the contemporary artistic offer.

Annie Cohen-Solal, University Professor, is advisor of the President of Centre Pompidou and High Commissioner of the year «Magiciens de la Terre 2014»
Affinities reconsidered

Research into exhibition histories has become an important instrument to reflect on the discursive framework that shapes the interpretation of modern art, as is testified by key publications such as Stationen der Moderne (1988), Klüser/Hegewisch (1991), Altshuler (1994, 2008), the contributions to the conference Landmark Exhibitions (Tate 2009), and the series Exhibition Histories by Afterall Books (as of 2010). These studies have in common that they focus on the breakthrough of avant-garde movements, in most cases aiming explicitly at the formation of a canon of exhibitions. By focusing on the innovative this research follows a modernist pattern, parallel to the writing of the history of modern art.

Surprisingly, the ethnographic moment in exhibition history has received far less attention, considering the elaborate discussions on the topic of primitivism in modern art. Although an extensive discourse was triggered by Primitivism in Modern Art (1989) and Magiciens de la Terre (1989), comprehension of earlier twentieth-century stages of the installing of the ethnographic still needs to be refined. Most studies bear on the collecting of ethnographic specimens from 1900 onwards, either by artists (Derain, Picasso, etc.), by dealers (Guillaume, De Zayas) or by collectors (Osthaus, Barnes, etc.) and deal obliquely with the way they were presented.

My proposal addresses the history of a particular exhibition format: the presentation of modern art alongside anthropological objects. In general this tends to be boiled down to ‘affinities of the tribal and the modern’. Instead of treating the format as a static principle, I will argue that a variety of strategies existed, depending on the acting person or institution, and depending on specific historical conditions.

My conclusion will be that the decisive moment for the change from the combination of ethnographic objects with art, to the installation of them as art lies in the thirties. From then on, the combination model transformed from an ingredient of the primitivist rhetoric used by artists, dealers and collectors, to an important vehicle for the breeding of a universalist message.
The Darkness of Our Time: On the Meaning of Contemporary in Contemporary Arts

According to several authors, the 1990s in Europe were significant not only on a political level, but had marked a new moment in the development of artistic and curatorial practices as well. A new kind of curator suddenly had to become an expert not only on history of art, but on local cultures as well. In the moment of re-canonization of Western artistic practices, new tools for understanding art from all over the world were needed. Curiously enough, they were found in anthropology. Nevertheless, these two disciplines responded to the post-1989 shifts in highly different ways. In my paper, I will focus on the analysis of rare video recordings made during the making of the exhibition "Magiciens de la Terre" (Pompidou Centre Paris, 1989), considered by the official art history to be a crucial turning point of this shift. By juxtaposing these recordings to curatorial explanations given by the chief curator of the exhibition, Jean-Hubert Martin, my aim will be to define the manners in which the field of contemporary art has taken over anthropological categories and methodologies, simultaneously changing and distorting them. In the second part, I want to propose a different definition of contemporaneity as formulated by the philosopher Giorgio Agamben. What would happen if the predominant interpretation of contemporaneity – as the relation we have with each other – is replaced by the relation we have with the time? Perhaps in this we are to find a true possibility of the alternatives: as Johannes Fabbian has shown, one of the main achievements of the colonial discourse was to make it possible to share the same physical space with the colonized ones by placing them in different time zones.

Vesna Madzoski is an independent theorist and researcher based in Amsterdam. She has a PhD from the European Graduate School, Saas-Fee, Switzerland. Her PhD research, entitled DE CVRATORIBVS. The Dialectics of Care and Confinement focused on the history of curating, the transformations of this practice in the past fifty years and its relationship with the political and economic systems. She has been one of the editors of Prelom, a Belgrade-based journal for art and theory, and since 2006 is a member of the artists' collective Public Space With A Roof in Amsterdam. More info: http://madzoski.synthasite.com.
11. RECALCITRANT GEOGRAPHIES

Chair: Prof.dr. Kitty Zijlmans
Saturday March 15: 14.00-16.00
Foundersroom

Dr. Sjoukje van der Meulen
Twin Tolerations: Middle Eastern Art in Global Context

Silvia Mollicchi
Scratching On Things I Could Disavow, An Iridescent History of Art

Dr. Tina Sherwell
Curatorial Expeditions - The Ramallah Safari

Prof.dr. Kitty Zijlmans
Recalcitrant Geographies: transnational art, national claims and globalized networks

Throughout the past 25 years Third Text founder Rasheen Araeen has fulminated against the
‘West’s’ appropriation of modern art and the concept of Modernism. Third Text has incessantly
argued that the Western analytical paradigm of the arts is distorted in its history and imposing its
values and aesthetics without the acknowledgement of the contribution of artists ‘from elsewhere’,
as curator and theorist Okwui Enwezor terms it. This has for instance led to the neglect of crucial
Modernist work produced by non-Euro-American artists in art historical textbooks and modern art
museums in the West. Not having been written into the mainstream of Art History or seen as
foundational for the formation of the canon of modern art and the displays in modern art museums,
this neglect gives a distorted view and asks for a thorough re-writing of modern art history and a
reconsideration of the layout of art museums. ‘Art from elsewhere’ then, might not be so alien
after all. The restrictive bonds of one culture can be loosened by creative encounter with another
to spark an exceptional freedom of the artistic imagination, Araeen claims (Beyond Cultural
Diversity. A Third Text Report 2010). That is why the notion of ‘geographies’ also needs to be
scrutinized. Geography is often seen as overlapping with nation-state, but many geographies
resist state-boundaries, whereas nation-states claim the art production from within their territory.
A lot of art and artistic practices cannot be mapped geographically. Art can be, but is not
necessarily a mirror image of geography.

In ‘Recalcitrant Geographies’ we aim to scrutinize geographical confines and examine past and
contemporary policies for ‘global’ programming and acquisitions developed by modern and
contemporary art museums.
Dr. Sjoukje van der Meulen
PhD from Columbia University, participant of the first International Curatorial Training Programme at De Appel Foundation (1994-1995), Department of Media Studies: New Media & Digital Culture at the University of Amsterdam

Twin Tolerations: Middle Eastern Art in Global Context

In the paper "Toward a Global Art History: The Case of the Middle East" for the IJAS conference at Harvard University (May 2012), I addressed critical issues related to the conference "Collecting Geographies – Global Programming and Museums of Modern Art." I argued that contemporary art from the Middle East might now be recognized on the map of modern art by the international art world, but that the next challenge is to integrate Middle Eastern art responsibly into a global form of art history, which asks for addressing unresolved issues in the interlinked realms of history, aesthetics, politics and religion. For the conference "Collecting Geographies" at the Stedelijk Museum, I propose a follow-up paper, entitled "Twin Tolerations: Middle Eastern Art in Global Context," in which I relate my claim of specific unresolved issues of a global art history regarding Middle Eastern art to the work of three artists that are, originally, from three different Middle Eastern countries: Shirin Neshat (VS/Iran), Emily Jacir (VS/Palestine), and Kader Attia (France/Algeria). The paper develops a conceptual framework of analysis on the basis of a juxtaposition of Samuel Huntington’s thesis of the "clash of civilizations" with Alfred Stephan's counter-thesis of "Twin Tolerations," the latter of which posits that there is no such thing as a fundamental conflict between the Middle East and the so-called 'West.' The paper also claims that global art history should expand its theoretical and methodological horizon on globalization to other fields then art history and visual studies, and therefore explores how research methods developed within modern political science (such as Stephan's "Twin Tolerations") might be productively used.

Dr. Sjoukje van der Meulen is a historian, theorist, and critic of contemporary art in the postwar period. She received her PhD from Columbia University (2009), where she studied with Kenneth Frampton (sponsor), Andreas Huyssen, and Rosalind Krauss, and completed the dissertation "The Problem of Media in Contemporary Art Theory (1960-1990)." Her research fields focus on major questions of media and globalisation in art since 1945. Sjoukje has a background as a curator, critic, and editor in the international field of art during the 1990s: she was a participant of the first International Curatorial Training Programme at De Appel Foundation (1994-1995); collaborated on exhibitions such as Shift (De Appel, 1995) and Heart of Darkness (Kröller Müller Museum, 1994); and was an editor of Metropolis M (1995-1997). Currently, she is a lecturer in the Department of Media Studies: New Media & Digital Culture at the University of Amsterdam, while working on her book manuscript "Beyond the Divide of Art and New Media: Blueprint for a Media Reflexive Theory of Art," which is currently being considered for publication by Leonardo Books at MIT Press.
Scratching On Things I Could Disavow, An Iridescent History of Art

In his recent artistic endeavour, Scratching On Things I Could Disavow, A History of Art in the Arab World, Walid Raad generates his own object-based history of art. As the artist explains during the performance/walk-through, encounters among disparate elements (new museum institutions, financial investments, political unrest, wars, individual and collective artistic practices, etc.), currently happening in the Middle East, shape a complex field of action for artistic production. And the artworks shown within the framework of Scratching On Things I Could Disavow constitute the results of these odd encounters.

Arguably, the works, composed of the combination of the visual elements and the fictional stories that Raad utters during his performance, hold a highly a-signifying potential. This suggests that Raad’s history of art is a minor history, in the sense introduced by Gilles Deleuze and Felix Guattari in their Kafka: Towards a Minor Literature. As Deleuze and Guattari argue, any minor formulation (a minor literature, a minor politics, a minor history, etc.) is not ‘another,’ different version of history, but the same history produced with a method that is altogether different, based on heterogeneity and a-signification. The minor is not about consolidating new identities and narratives, it is about restless creation in cramped spaces, as Nicholas Thoburn explains.

I suggest we look at Raad’s project as if it were made with a ‘different’ method or rather a ‘different’ material, composed of the heterogeneous universes of reference mobilized as material energies in the artwork. We can imagine them not as smooth joints of plain matter, but as processes synthesizing a slit material that demonstrates characteristics similar to an iridescent surface. Considering the physical characteristics of iridescence in relation to noise, redundancy and patterns of information, I will first use them to describe Raad’s work and the sense of undecidability and heterogeneity its segments convey. I will then expand on those same features and employ the notion of iridescence to articulate the one of ‘minor’ and ‘minor difference’. The aim is not simply to think contemporary art from the Arab world, via Raad’s project, as a minor history that exists in the midst of common molar definitions of history of art and continuously deterritorializes them, but rather to point out the creative, unpredictable potential of such minor formulations at large.

Silvia Mollicchi is a London-based researcher, writer and recent graduate from the Centre for Cultural Studies at Goldsmiths College. She holds an MA in Contemporary Middle-Eastern History from Bologna University and lived in Cairo (Egypt) for three years where she conducted a research on contemporary Egyptian literature and worked at the Contemporary Image Collective and Townhouse Gallery for Contemporary Art.

STEDELIJK MUSEUM
GLOBAL COLLABORATIONS SMBA
AMSTERDAM
Curatorial Expeditions: The Ramallah Safari

The paper will examine the current trend in curatorial practices vis a vis the Palestinian territories, paying specific attention to how Palestinian art practitioners have been drawn into the rubric of the global art market and art circuits. It will examine the modalities of exhibitions and curatorial visits, which have come to take on a form of ‘war safaris’ into dangerous but ‘not so dangerous’ zones of conflict. Curatorial expectations of the ‘all knowing curator’ who will know art when they see it, predominantly defines the current parameters of curatorial practice, which increasingly looks dissimilar to neo-orientalist relation to the ‘native.’ With particular ‘authenticity of practice’ being placed on those who live in the occupied territories in contrast to Palestinians in diaspora. The global context of art practice is not one sided, and has affected art practice of Palestinians. Impacting upon and contouring career paths, status, the content and form of art works, artists’ relations between the interior and diaspora practitioners as artists understand what the ‘other’ desires to discover in their work and are deeply aware of the curatorial gaze. At the same time local agents have increasingly come to play the role of gatekeepers to speed up the discovery trail. As artist clamour to meet with curators on their whiz stops through Ramallah, these curatorial expeditions into the Palestinian territories are interestingly contextualized by the frenzy construction of official new museum in the territories, including The Palestine Museum, The Palestinian Narrative Museum (Riwaya), The Yasser Arafat Museum, The Mahmoud Darwish Museum, to name but a few alongside artists who are using the form of the museum in their work, as the nation engages in creating official image of itself, collective memory and history of art on an ever decreasing landscape. My paper will draw specifically on post-colonial and critical theory for a reading of the current context.

Dr. Tina Sherwell lives in Jerusalem. She graduated from Goldsmiths’ College, London in Textiles and Critical Theory and received her Ph.D. from the University of Kent at Canterbury in Image Studies. She is currently the Director of Academic Programmes at The International Academy of Art Palestine, where she lectures, where she formerly was the Director between 2007-2012, Previously she was Programme Leader of Fine Art at Winchester School of Art, University of Southampton. She was also Executive Director of the Virtual Gallery at Birzeit University, and has worked on the Tate Online with their digital archives. She won prize of Alexandria Bienelle in 2001 for her map series. The author of various articles on Palestinian art published in catalogues, journals and books, including monograph on Sliman Mansour and retrospective Exhibition: Terrains of Belonging in 2011. Recent publications include: Time Loop in Palestinian Video Art; Constellation of the Moving Image, Ed. B. Makhoul. Contemplation on Public Art in Palestine, Henrich Boell Foundation Kiel Muthesius, Germany (2012).
Recalcitrant Geographies: transnational art, national claims and globalized networks

The relationship of art (the practice) and its histories (its discourse) is a complex one. Art is produced somewhere on the globe in a certain time, it is literally located, but what does this located-ness mean? To complicate matters, art history was a key institution in the formation of modern European nation states in the nineteenth and twentieth century, and this still applies to the formation of nation states today if we look at the urge to found national museums of art in countries recently having obtained their freedom (post-colonial, post-communist). Even if modern art museums resist too blatantly nationalist claims, the Euro-American dominance is striking. Just adding artworks ‘from elsewhere’ to their display does not solve the imbalance or the false assumption that modern art originated just in ‘the West’. Much contemporary art challenges this claim, connecting contemporaneity to local practices and traditions, defies national labels such as diasporic communities, or conversely, are not acknowledged as such (Surinamese artists in the Netherlands). If we see art history as a global set of discourses, along which lines can arrangements of lay-outs then be made? Recalcitrant means to be obstinately defiant of authority or restraint, difficult to manage or operate, and not responsive to treatment. Will art be tamed nonetheless? What is the potential role of museums here?

Kitty Zijlmans studied Art History at Leiden University (NL), and was awarded her PhD in 1989 on a theoretical thesis about art history and systems theory. In 2000 she was appointed Professor of Contemporary Art History and Theory/World Art Studies in Leiden. She was member of the Steering Committee of the ESF (European Science Foundation) Network ‘Discourses of the Visible: National and International Perspectives’ (2003-2007) and member and from 2007-2012 Chair of the Steering Committee of the Research Program ‘Transformations in Art and Culture’ [TKC, 2003-2012], funded by NWO/Humanities, the Netherlands Organization for Scientific Research. From 2006-2010 she was member of the committee BKV (Art and Design) of the Raad voor Cultuur, the Dutch Council for Culture [the Dutch Government Advisory Board for Cultural Affairs]. Since March she is 2006 adviser for the NIAS, the Netherlands Institute for Advanced Study in the Humanities and Social Sciences. In 2010 she was accepted as member of the KNAW, the Royal Netherlands Academy of Arts and Sciences. At present she is Director of LUCAS, Leiden University Centre for the Arts in Society. Her main interest is in the fields of contemporary art, art theory, and methodology. She is especially interested in the ongoing intercultural processes and globalization of the (art) world, and increasingly collaborates and exchanges with artists in the context of the field of artistic research.
http://hum.leiden.edu/lucas/members-modern-contemporary/zijlmanscjm.html

12. THE ARCHITECTURE OF ETHNOGRAPHY

Chair: Anke Bangma  Saturday March 15: 11.30-13.00
Meeting Room A

Friedrich von Bose
Contemporaneity and the Ethnographic/Art Museum: The case of Berlin’s Humboldt-Forum

Dr. Kirsten Einfeldt
Not a Museum of Modern nor of Contemporary Art

Nadine Siegert and Sam Hopkins
Mashing Up the Archive - Remix and tumult at the Iwalewa Haus

Leonor Veiga
The ‘Nouvel’ turn: architecture and cultural framing

This session focuses on the important role places and venues play when it comes to globalisation in museums and the way in which venues can be at the service of the presentation of objects. Case studies allow us to see this function, for instance at the Iwalewa Haus, the Humboldt-Forum or Haus der Kulturen der Welt.
Anke Bangma is a cultural theorist, editor and independent curator based in Rotterdam. As assistant curator at Witte de With, Rotterdam, from 1993-1998, Bangma worked with artists such as Craigie Horsfield and David Lamelas. From 1999-2007 Bangma was course director of the Fine Art programme at the Piet Zwart Institute, Rotterdam, where she put together an annually changing program of thematic projects with a range of practitioners, including artists Babak Afrassiabi & Nasrin Tabatabai, Bik Van der Pol, Sarah Pierce, Hinrich Sachs and Milica Tomic; theater director Emil Hrvatin; curators Annie Fletcher, Maria Hlavajova, Maria Lind and Tracey Warr; publisher Christoph Keller; and theorists Maaike Bleeker, Dorothea von Hantelmann and Jan Verwoert. As an extension to the MA course, Bangma realized a public program of lectures and exhibitions in collaboration with TENT Center for Visual Art in Rotterdam, and a series of publications in collaboration with Revolver. Since 2004, she has also been Associate Professor at the Kunsthøgskolen in Bergen, Norway. The publications Bangma edited include The Projection (BAK Basis voor Aktuele Kunst, 2003); Looking, Encountering, Staging (PZI & Revolver, 2005); Experience, Memory, Reenactment (with Steve Rushton and Florian Wüst, PZI & Revolver, 2005); Resonant Bodies, Voices, Memories (with Deirdre M. Donoghue, Lina Issa and Katarina Zdjelar. PZI & Revolver Publishing, 2008); and Katarina Zdjelar: But if you take my voice, what will be left to me (Museum for Contemporary Art Belgrade/Serbian Pavilion of the 53rd Venice Biennial, 2009). Currently, she is curator Contemporary Art at the Tropenmuseum in Amsterdam.
Contemporaneity and the ethnographic/art museum: The case of Berlin’s Humboldt-Forum

Eventually housed in the rebuilt Prussian city palace vis-à-vis Museum Island, the Berlin Humboldt-Forum will be, after its opening in 2019, the latest and most contested instance in a row of several (re)launchings of museums with ethnographic collections in Europe. Prominently announced as the most important cultural project in Germany at the beginning of the 21st century, it will exhibit the State Museums’ prestigious collections of the Ethnological Museum, as well as those of the Asian Art Museum, both presently housed in the peripheral location of Berlin-Dahlem.

In the ethnographic museum context, institutional claims to the global stand in a somewhat inverted relationship to those in Western contemporary art museums, as the term ‘world cultures’ often functions as a mere code for the cultures of the non-European ‘Others’. However, the traditional dichotomies have not only been questioned by postcolonial critics and artists alike, but increasingly also by the museums themselves, leading to interesting examples of reform that require further investigation.

Drawing from my empirical study about the Humboldt-Forum’s planning process, I would like to attend to the specific ways in which the primacies of ‘contemporaneity’ and of ‘multiperspectivity’ – traditionally no commonalities in the Western display of the ‘non-European’ arts and cultures – are being put in place for the future exhibitions. What sense can we make, also in the light of the recent theoretical debates, of the curatorial models that aim at reconciling the primarily historical collections with the notion of the contemporary? How does the employment of ‘multiperspectivity’ relate to the theoretical discussions of key concepts as that of the Contact Zone, with which James Clifford called for acknowledging the fundamentally conflictive character of museum work? What happens to such concepts when their operationalization leads to a – necessary? – flattening of their critical intent? By attending to these questions, I also hope to contribute to a better understanding of the present broader cultural politics at play at Western ethnographic museums.

Friedrich von Bose has studied European Ethnology and Gender Studies at Humboldt-University Berlin and the University of California, Berkeley. Since 2009, he is holding a position as lecturer and research associate at the Department of European Ethnology at Humboldt University. He is about to complete his PhD thesis, for which he has pursued an ethnographic study about the conceptual planning process of Berlin’s Humboldt-Forum. Before the backdrop of increased critiques of ethnographic museums, his study centers on the question of how and which curatorial models are developed in the ‘making of’ this institution. With this study, he hopes to contribute to a broader understanding of the cultural politics of ethnographic museums in times of increased postcolonial questioning. His further research and teaching focus on the theory and history of the museum, on visual cultures, on postcolonialism and on material culture.
Not a Museum of Modern nor of Contemporary Art
Programming art and discourse at Haus der Kulturen der Welt

Haus der Kulturen der Welt (HKW) is a place in Berlin for contemporary art and current developments in the cultural field. Since its opening in 1989 in the former Congress Hall, it has been presenting international artistic productions with a special focus on non-European art and cultures. The content and genre-spanning scope of its multidisciplinary programme was unique in the history of Germany. While making a strong stake against xenophobia in the 1990s, HKW built its reputation through its engagement of internationally renowned artists and curators in the early 2000s. Today, in the era of advanced globalization, it is embodying a "rooted cosmopolitanism", grounding its programmes that are being conceptualized together with international and local artists, curators and academic researchers, to the place and history of Berlin, its art and academic scene as well as its institutional landscape.

HKW has never been and is not aiming to be a museum. Due to the architecture of the former Congress Hall it is neither a classical exhibition space: the landmark of Western modernism by Gropius scholar Hugh Stubbins was the American contribution to the international building exhibition INTERBAU that took place in Berlin in 1957. The building, conceptualized as an "embodiment of the free exchange of ideas", was thereby associated from the beginning on with Western ideals of modernity. As an institution with a Cold War past in terms of its foundation and architecture, Haus der Kulturen der Welt has been struggling with its name that mirrors the Western mindset of the time of thinking in blocks like East-West and Europe-"the World" oppositions, while the world and its perception have dramatically changed since. The friction of conceptualizing and disseminating a contemporary art and discourse programme with topics of global and local relevance and partners from all over the world from a today’s perspective while reflecting the history and name of the place together with its local and international context has yet been a productive force for the programming of HKW in the past years.

My paper will focus on programmes HKW has been developing recently that suggest to reconsider certain constructs of “world”. I will speak about three exemplary exhibition and discourse programmes that might offer alternatives to overcome the tendencies of separation of art and ethnography as well as of segmentation of art and science that are prevailing in academic and institutional production and reflection in the West until today. Programmes such as “The Potosí Principle” (2010-2011), “After Year Zero. Geographies of Collaboration since 1945” (2013) and “The Anthropocene Project” (2013-2014) rather suggest new approaches towards contemporary forms of knowledge production in a globalized art field that might lead to renewed constructs and perceptions of “world”. The paper will be embedded into topic relevant positions from postcolonial theory and curatorial practice.

Kirsten Einfeldt is an art historian and curator in Berlin with a special focus on transcultural tendencies as well as modern and contemporary art from Latin America. Her research interests lie in material culture, political iconography, postcolonial discourse and artistic research. Einfeldt is working as a programme coordinator at Haus der Kulturen der Welt (HKW, www.hkw.de) since 2008 where she co-founded "SYNAPSE. The international curators’ network" (www.synapse.info). Besides SYNAPSE, Einfeldt is currently directing the programmes "On Research" (2012-2014), a cooperation with Ernst Schering Foundation, "Curatorial Things“ (2014), a cooperation with
Cultures of the Curatorial, HGB Leipzig, and "Re-visiting China Avant-garde, 1993-2013" (WT, 2015), a cooperation with Universität der Künste, Berlin, and China Art Academy, Hangzhou/VR China, at HKW. Einfeldt is lecturing at the Institute of Art History at University of Hamburg and has been teaching previously at the University of the Arts, Bremen, Free University Berlin and the Graduate Center of the City University New York. In 2012/2013, she was a Postdoc Research Fellow of the Terra Foundation for American Art in New York City und Washington, D.C.

Mashing Up the Archive - Remix and tumult at the Iwalewa Haus

The African continent is the focus and basis of all activities at the Iwalewa-Haus in Bayreuth. The production and presentation of discourse-oriented contemporary art has been the main task of the Iwalewa Haus, which is part of the Africa Center at the University of Bayreuth, for the past thirty years. Working together with artists and institutions, the Iwalewa-Haus actively presents the latest developments in Africa’s contemporary culture.

With the help of Sam Hopkins, a guest curator from Nairobi (Kenya) since April 2013, the museum and research center and in particular its collection of modern and contemporary art from the African continent are critically examined. The goal is to have this material viewed from a different perspective and presented in new contexts. We believe, that this collection, which had travelled to the German province of Bayreuth already in the 1980s is a paradigmatic example, which can show how ideas and a theoretical framework form collections and the discourse around.

In this session, we present the collaborative project, which is both a scientific and artistic research, based on the idea of the mobility of the objects of the collection into new exhibition contexts and thus also into different intellectual and popular discourses. The collection will not be treated as heritage that has to be preserved such as in the recent discourses on the world-heritage phenomena but rather mashed up and remixed, to create a tumultuous setting which allows new connections and surprising, not yet defined results. In particular, we are going to focus on the acquisition strategy for the future. What should be collected and how? How can a critical engagement with the own institution been created? What could be the role of guest curators from the African continent in this process of shaping the institution and the collection in a postcolonial setting? How should exhibitions been designed alongside these reflections?

Nadine Siegert M.A. is Deputy Director at Iwalewa-Haus and Junior Fellow at the Bayreuth International Graduate School of African Studies with the PhD-project „(Re)Mapping Luanda – Utopia and Nostalgia in Contemporary Art in Angola“. She studied Cultural Anthropology at the University of Mainz, where she worked in the African Music Archive. At the University of Bayreuth she worked in the research projects „Art-worlds in Interaction“ and „Media Art and the dynamics of contemporary art-worlds in Johannesburg and Luanda“ and was curator of a number of exhibitions, mostly with Angolan artists.

Sam Hopkins' work responds to the specific social and political site within which he is living. His art is more akin to documentary; probing, investigating and re-imagining stories, characters and elements of daily life. Sam Hopkins was raised in Kenya and England before studying History and Spanish in Edinburgh and Cuba. He proceeded to postgraduate studies in Contemporary Art in Oxford and Weimar, returning to Nairobi on a permanent basis in 2006. Rather than work with strategies of reference and allusion, Sam's position is to try to make autonomous works; art which
can be 'read' without necessarily knowing a specific canon of Art.

As his practice is triggered and defined by a context, the work exhibits a broad spectrum of both media and content. Although wary of grand narratives, much of his work does seem to orbit around issues of public space and the negotiation of participatory practice. Process is a critical component of the work, which is often project-based and long term.
The ‘Nouvel’ turn: architecture and cultural framing

The debut of the third millennium has witnessed major changes in Western ethnographic museums: the 19th-century legacy of vast displays and encyclopaedic rooms, displaying all models and variations of one artefact has given place to minimalistic exhibitions, which follow a saturated logic of ‘museum highlights’. Where we once had museums crowded with objects on display, we are now served with complete online catalogues, but sparsely filled museum rooms.

This minimalistic tendency has started by Jean Nouvel, who has intervened widely in the exhibition-display of Musée du Quai Branly, in Paris. His scenographic project for Brasil Body and Soul in the Guggenheim Museum of New York (2001R2), was probably the first experiment of displaying objects within dark rooms, which then would stand-out from the light. In Artforum, critic Adriano Pedrosa said: “Never has such good art looked so bad.” Still, this model of exhibiting is gaining ground, being copied and adapted by other museums, such as the Orient Museum in Lisbon.

Lisbon, a town with centuries of histories of contacts and encounters, opened its Orient Museum in 2008: the Orient Foundation’s vast collection was subject to a stylisation which can be related to Nouvel’s work, and could possibly be termed as ‘Nouvelist’. This display and curatorial method in fact annuls the objects’ importance, contradicting the museum’s character as a ‘home for objects’. This aspect is present in both permanent and temporary exhibitions: the recent change of the museum’s temporary exhibition to “Shadows of Asia” has created a more effective display; conversely, the former exhibition, of “Gods of Asia” was very prone to an aura of theatricality and exoticism.

Instead of architecture in the service of objects, Nouvel creates ‘theatres for objects’. This contrasts with the work of for instance the well-known architect Charles Correa (India, 1930) who, in collaboration with Jyotindra Jain, has developed Delhi’s Craft Museum. Here, the villages of India are re-created and objects put in context, thus enabling a more in-depth knowledge of the objects’ social and local interactions.

This paper aims to analyse how the organization of museums and museum displays – supported by disciplines such as architecture – shape our perceptions and frame our knowledge as viewers. Cases to discuss will include The National Museum of Ethnology in Lisbon, which offers an alternative model and some museums in South East Asia, namely in Indonesia. Here, the reconstruction of the space seems to be also the preferred strategy. Thus, museums in the West and in the East behave differently when displaying their cultures.

Leonor Veiga (b. 1978) currently a PhD candidate at Leiden University (LUCAS), researches the way South East Asian contemporary art negotiates the use and reference to local cultural traditions and practices. The thesis is supervised by Professor Kitty Zijlmans.

L. Veiga is also an Associate Researcher at CIEBA (Fine Arts Research and Studies Centre) at Fine Arts School, Lisbon University, since 2010. In 2012 she began lecturing at this institute. Her curatorial projects include exhibitions in diverse locations, such as Yogakarta and Jakarta, Indonesia for Crossing Signs (2011), Ilha de Moçambique Maritime Museum (2007), Lisbon for

Her research for the Baroque 1620D1800: Style in the Age of Magnificence exhibition was part of her internship at the Victoria & Albert Museum, London, UK for a period of 6 months (2008).
13. OTHER ASIANS: INTERVENING IN ORIENTALISM

Chair: Valerie Soe  
Saturday March 15: 14.00-15.00  
Meeting Room A

Anuradha Vikram

Scott Tsuchitani

Stephanie Syjuco

Imin Yeh

This panel includes Asian American artists and writers whose works enact a structural critique of the politics of American museum displays of Asian cultures. The Asian Art Museum (AAM) in San Francisco will figure as an example of these politics in action in each presentation.
Valerie Soe (chair)

**Valerie Soe** is a San Francisco writer, educator, and artist. Her experimental videos and installations, which examine gender and cultural identity and anti-racism struggles, have exhibited worldwide. Soe is the author of the blog beyondasiaphilia.com (recipient of a 2012 Art Writers’ Grant from the Creative Capital/Andy Warhol Foundation) which looks at Asian and Asian American art, film, culture, and activism. She is an Associate Professor of Asian American Studies at San Francisco State University, where she teaches film history, cultural criticism, art and social practice, and media studies.
Anuradha Vikram will discuss curatorial practices in encyclopedic museums as vestiges of nineteenth century cultural colonialism, in which objects from ancient cultures are venerated while contemporary cultures are de-valued. She will look at how this manifests at the AAM as an emphasis on Euro-American fantasies of "Asia," with little interest expressed in the Asian or Asian American experience, as well as how the nostalgia of Asian immigrants and global elites feeds these attitudes.

Anuradha Vikram is a Lecturer in art practice, history, and theory at San Jose State University, College of Marin, and UC Berkeley, who has curated exhibitions for Craft and Folk Art Museum in Los Angeles, Mills College Art Museum in Oakland, and DeYoung Museum Artist Studio in San Francisco. Her writing has appeared in X-TRA, Hyperallergic, Leonardo, SF Camerawork Journal, Afterimage, and Open Space, the SFMOMA blog. She is a regular contributor to Artillery and Editor of the #Hashtags column for DAILY SERVING. Previous positions include Curator of Worth Ryder Art Gallery for UC Berkeley’s Department of Art Practice; Director at Aicon Gallery Palo Alto; Program Director at Headlands Center for the Arts; Associate Producer of Zero1; Exhibitions Director at Richmond Art Center; and Studio Manager for Claes Oldenburg and Coosje van Bruggen. She earned an MA in Curatorial Practice from CCA and a BS in Studio Art from NYU.
Scott Tsuchitani will discuss his online and in situ interventions, Memoirs of a Sansei Geisha and Lord, It’s The Samurai, which look at representations and assumptions about Asian cultures within the museum system, as well as the AAM’s problematic relationship with the Asian American community.

Scott Tsuchitani is an interdisciplinary visual artist based in San Francisco who performs socially engaged art interventions and makes intaglio prints. His series of interventional critiques of the Asian Art Museum of San Francisco combined visual parody, tactical media, intellectual activism, performative lectures, and direct action to generate discourse across a range of disciplines on four continents. He has exhibited in galleries, museums, and universities across eight U.S. states, including San Francisco Museum of Modern Art (sfmoma), Asian Art Museum, and de Young Museum. Prior to becoming a visual artist, Tsuchitani worked in documentary film, airing his work on public television, and as an engineer in the medical device industry, where he co-authored two device patents. Tsuchitani earned two masters degrees from the University of California, Berkeley and San Diego, and a bachelors from Berkeley, all in engineering. He received his formal art education at City College of San Francisco.
Stephanie Syjuco will discuss her project “RAIDERS: International Booty, Bountiful Harvest (Selections from the A_____ A__ M_____),” which consists of downloaded reproductions of ceramics from the AAM’s website blown up and mounted life-size on plywood backing. The project investigates the construction of culture and the Internet’s role in facilitating its redistribution, as well how Syjuco’s own heritage may or may not be found in these representations.

Stephanie Syjuco creates large-scale spectacles of collected cultural objects, cumulative archives, and temporary vending installations, often with an active public component that invites viewers to directly participate as producers or distributors. Working primarily in sculpture and installation, her projects leverage open-source systems, shareware logic, and flows of capital, creating frictions between high ideals and everyday materials. Born in the Philippines, she received her MFA from Stanford University and BFA from the San Francisco Art Institute. Her work has been shown nationally and internationally, and included in exhibitions at MoMA/P.S.1, the Whitney Museum of American Art, SFMOMA, ZKM Center for Art and Technology, Germany; Z33 Space for Contemporary Art, Belgium; Universal Studios Gallery Beijing; The Contemporary Arts Museum Houston; and the California Biennial at the Orange County Museum of Art, among others. A longtime educator, she is an Assistant Professor at the University of California at Berkeley.  
http://www.stephaniesyjuco.com
Imin Yeh will discuss SpaceBi, an unauthorized contemporary art center that took place within the walls of the AAM itself. After procuring a high-level membership to the AAM, Yeh gained privileges to invite guests to use a private room and garden. There Yeh and her three “guests” created creative and critical projects that were then documented and made available online, creating a forum for dialogue around the museum and its collection.

**Imin Yeh** is an interdisciplinary, project-based artist working in sculpture, installation, participatory events, and print, that are reactions to the systems surrounding how objects are made, desired, valued, and consumed. Using print media to copy the aesthetic and process that is ubiquitous in the mass-production of commercial industry, the projects blur the lines between imaginary and “real” businesses, people, and/or products, using humor to implicate the viewer into a critical dialogue about the invisible labor and stories behind the objects we consume. She received an MFA from California College of the Arts and a BS-Art from the University of Wisconsin-Madison.

Recent projects include a commission from the San Jose Museum of Art (2012) and an Individual Artist Grant from the San Francisco Arts Commission (2011) for SpaceBi, a one year long, unofficial project at the Asian Art Museum (San Francisco). She is an adjunct lecturer at San Jose State University. [www.IminYeh.info](http://www.IminYeh.info)
14. CLOSE READING OF COLLECTION PRACTICES

Two separate sessions:

14.1 CLOSE READING OF COLLECTION PRACTICES (part 1)

Chair: Dr. Thomas J. Berghuis  
Saturday March 15: 11.30-13.00  
Meeting Room B

Dr. Thomas J. Berghuis  
Museums’ Software: Curating, Collecting and Commissioning Contemporary Chinese Art

Jennifer Way  
Vietnamese Craft in Transit

Dr. Konstantina Drakopoulou and Dr. Mirka Palioura  
Ethiopian Painting at the Athens University Museum: Questioning the Validity of a Nostalgic Folklore

14.2 CLOSE READING OF COLLECTION PRACTICES (part 2)

Chair: Dr. Johan Hartle  
Saturday March 15: 14.00-16.00  
Meeting Room B

Jennifer Burris  
Hair, A Collection

Dr. Irene Campolmi  
Global Programming and Sustainability: Modern Art Museums’ Contradictions in the 21st Century

Daria Mille  
Concept of Artistic Culture and its Role in Organization of Avant-garde Museums in 1920s

Abigail Winograd, ABD  
Latin American Art at Tate Modern: A Case Study in Going Global

Presenters within this session will be (re)exploring global itineraries concretized in museum collections and exhibitions. Also they will be taking a closer look on exhibition and collection histories of modern and contemporary art museums, with special interest in ethnographic moments, primitivism and purification tendencies, and their reassessment in the context of today and tomorrow.
Museums' Software: Curating, Collecting and Commissioning Contemporary Chinese Art

The presentation will examine the role of curatorial practices in the context of global art and curating contemporary Chinese art and Asian art. Focus will be on comparing the First Commission of the Beijing-based artist Wang Jianwei for The Robert H.N. Ho Family Foundation Chinese Art Initiative at the Guggenheim Museum in the fall of 2014. It draws on new perspectives on the artist's presence in the making of contemporary art and art history, and further raises the example of commissioning contemporary artists and art works from Asia. The second case study will discuss whether the role of the artist and curator are sufficiently considered in the museum boom in Asia, with focus on new museums and curatorial practices across China and Hong Kong with some comparative analysis to Singapore and Indonesia. Can local and global museums draw on global initiatives whilst also staying true to local and regional histories and art practices? How does the context of the traditional modern art center (Paris, London, New York) relate to the conditions of the new global art hubs (Beijing, Shanghai, Hong Kong, Singapore and Jakarta)? This question will be open for discussion, including what will be examined as the 'Museums Software,' focused on curatorial collecting and commissioning art practices from China and Asia.

Dr. Thomas J. Berghuis is The Robert H.N. Ho Family Foundation Curator of Chinese Art at the Solomon R. Guggenheim Museum in New York and a Scholar Visitor at the Center for China in the World at the Australian National University in Canberra. From June 2008 to May 2013 Berghuis was a Lecturer in Modern & Contemporary Asian Art, Contemporary International Art and the Master of Art Curatorship at the University of Sydney in Australia. His research focuses on modern and contemporary art in China and Indonesia, as well as contemporary art and curatorial studies across the Asia-Pacific. Recent exhibitions include Suspended Histories, Museum van Loon (Amsterdam, The Netherlands, 2013) and Edge of Elsewhere, Campbeltown Art Center and Gallery 4A: Center for Asian Contemporary Art, with the Sydney Festival (Sydney, Australia 2010-2012). Berghuis is serving on the advisory committee of the Journal of Chinese Contemporary Art (Intellect, UK) His book Performance Art in China (Hong Kong: Timezone 8, 2006) has been widely acclaimed as the first English language study on this important topic in the field of contemporary Chinese art.
Vietnamese Craft in Transit, ca. 1960

At issue in this paper are questions concerning the status of Vietnamese craft in contexts of art and international exchange, with emphasis on the Smithsonian's exhibition, "Art and Archaeology of Vietnam, Asian Crossroads of Cultures," 1960. Museums' uses of craft can highlight ostensible tensions between associations of craft with routes, or mobility as a sign of modernity, and roots, belonging to a place and people. During Vietnam's post-colonial years of the mid twentieth century, these tensions surfaced in the proliferation of images and examples of Vietnamese craft circulating between South Vietnam and the United States, some referencing broader Southeast Asia and some originating in North Vietnam. Around 1960, craft images and objects traveled via an American State Department aid program fostering craft export from Vietnam, and also in "Art and Archaeology of Vietnam, Asian Crossroads of Cultures," a Smithsonian exhibition that originated in Washington, D.C. and circulated to leading American art museums. Before being shipped to the Smithsonian, a prequel exhibition held in Saigon drew attention to the craft items. At the same time, pamphlets and article series published in Saigon and in Hanoi for English-language readers promoted craft as an art form and sign of the vitality of Vietnamese culture. These circulations of craft referenced movement as a metaphor while linking makers in Vietnam with audiences and consumers in Asia and America. However, they also positioned Vietnamese craft outside of modernism, and treated it as an expected, even desired dimension of Vietnam's ethnic, social and material heritage. To this point, contemporary theories of transnational mobility hint at how movement signifying modernity enabled uses of Vietnamese crafts to mediate the divergent interests of many nations across the region and overseas in Vietnam's roots, thus auguring the diplomatic as well as ethnographic work the world sometimes continues to expect of Asian craft in transit.

Education

1997, PhD, Art History, University of Texas, Austin, Texas
Dissertation: "Painting Signs in the Fifties: Material Surface in the Art and Culture of the United States and Great Britain" (Chair: Richard Shiff; Committee: Ann Reynolds, Linda Henderson, John Clarke, Jeff Meikle)

1989, MA, Art History, Vanderbilt University, Nashville, Tennessee
Thesis: “Antonio Sant'Elia's Architectural Drawings and the Problem of Modernism for Early Twentieth-Century Italy” (Committee: Leonard Folgarait, Vivien Green Fryd)

1984, BA, Art History, Moore College of Art, Philadelphia, Pennsylvania
Senior Paper: “The Non-Art Object in Twentieth-Century Art” (Supervisor: Janet Kaplan)

Areas of expertise

History, methodology, and theory of art after 1900, with special interest in the period since 1945 in
American art and material and visual culture in international contexts; British and Irish art; art and technology; and pedagogy in graduate art history studies

Professional positions

2004–present, Associate Professor of Art History, with tenure, College of Visual Arts and Design (CVAD), University of North Texas (UNT), Denton, Texas

1998–2003, Assistant Professor of Art History, CVAD, UNT

Hired to develop Art History Programs, which now have seven tenured/tenure-track faculty plus lecturers and adjuncts teaching approximately 150 undergraduate majors and 25 MA students.
Dr. Konstantina Drakopoulou
Art Historian, Researcher at the Department of Byzantine Philology and Folklore, School of Philosophy, University of Athens.

Dr. Mirka Palioura
Art Historian, Archive Curator at the publishing house Militos, Researcher at the Department of Archaeology and the History of Art, School of Philosophy, University of Athens.

Ethiopian Painting at the Athens University Museum: Questioning the Validity of a Nostalgic Folklore

In 2005 Ekaterini Exarhou’s donation of twenty Ethiopian paintings by Qangeta Ganbare Haylu and other artists of the middle of the twentieth century to the Athens University Museum, initiated the mounting of the exhibition “Ethiopian Painting of the Twentieth Century” by the University of Athens, and the publishing of a related catalogue.

For much of the twentieth century, African “folk” art was seen mostly through the lens of a “folk fantasies” paradigm. However, within the frame of globalization and cultural identity debates, we found it challenging to differentiate our research from the trivial concept of a nostalgic folklore, and to include the Ethiopian paintings—according to their intrinsic aesthetic organization and function—in the Collection of Modern and Contemporary Art of the Athens University Museum. In the following exhibition we approached the category “folk” art as an instrumentality of Modernist cultural formation, in the service of sustaining and producing a Western identity as superior. Therefore, we proceeded further to the deconstruction of concepts that have played a significant role in limiting the perspectives of the critical appreciation of art from Africa: we refer here to the valorization of ethno-aesthetic systems as if they were “allochronic” or “pure”, denying to art works their history and authorship. In the essays of the catalogue we investigated in particular the exhibits’ production history; how they became part of Exarhou’s collection and their historical context, since we regarded that the skewing of temporality represses the specific histories and power relations and facilitates the circulation of non-Western visual arts into an international art world.

To conclude this paper, we will stress that our belief in the museum as an agonistic space prompted us to invite in the exhibition the Ethiopian community in Athens and to collaborate with the activist art group Reconstruction Community and the United African Women Organization for the realization of various side-activities with the purpose of sharing knowledge and having a real interaction.

Konstantina Drakopoulou (Athens, Greece) is an art historian and researcher. She has studied Archaeology, Art History and History at the School of Philosophy of the National and Kapodistrian University of Athens. She obtained her Masters Degree in Modern Art at the Aristotle University of Thessaloniki while she conducted her pre-doctoral research with the financial aid of International Student Exchange Programs at the German Universities: Freie Universität and Humboldt Universität, Berlin.

She received her PhD in Art History at the School of Philosophy of the National and Kapodistrian University of Athens (Thesis on Graffiti Art in Athens-Thessaloniki, 1985-2005). She has worked as an art historian for the Hellenic Ministry of Culture and Tourism and participated in various research programs at the National and Kapodistrian University of Athens. Her research interests include contemporary art, cultural and critical theory, postcolonial theory and politicized urban art.
Johan Frederik Hartle, Dr. phil., is Assistant Professor for Philosophy of Art and Culture at the department of Philosophy, University of Amsterdam (UvA) and adjunct professor for Philosophy and Art Theory at the School of Intermedia Art (SIMA) at the China Academy of Art (CAA) in Hangzhou, China. After finishing his dissertation at the University of Münster in 2005, he has been visiting research scholar at the Hebrew University, Jerusalem, and the Università Roma Tre, Rome. His general field of research is legacy of Marxism in contemporary aesthetic and cultural theory the tradition of institutional theories of art. His book publications include: “Der geöffnete Raum. Zur Politik der ästhetischen Form”, Munich: Fink 2006, Beate Geissler & Oliver Sann/Johan Frederik Hartle: “Personal Kill”, Nuremberg: Verlag für Moderne Kunst 2010, Rainer Ganahl/Johan Frederik Hartle: “DADALENIN”, Zurich/ Stuttgart: Edition Taube 2013. He is currently finishing a monograph on the visual culture of Red Vienna (“Die Sichtbarkeit des Proletariats”, Vienna: Turia + Kant 2014) and editing a bundle on “Marx and the Aesthetic” (in collaboration with Samir Gandesha).
Hair, A Collection

Hair, A Collection excavates artistic strategies of identity deferral and interruption through a close reading of a small selection of works in the permanent collection at the Museum of Modern Art (MoMA): David Hammons, Untitled, 1976, mud, hair, wire, and black-eyed peas; David Hammons, Untitled (Rock Head), 2005, rock and found hair mounted on pedestal; Adrian Piper, What Will Become of Me, 1985-ongoing, framed text, glass jars, shelf, hair, fingernails, and skin; Mona Hatoum, Untitled (grey hair grid with knots 3), 2002, human hair with hair spray tied to black paper; Mona Hatoum, Hair Drawing, 2003, human hair on handmade paper; and Mona Hatoum, hair there and everywhere, 2004, portfolio of ten etchings with china collé. These recent acquisitions are explored in relation to historical exhibitions at MoMA that brought forward contentious debates on identity and institutional representation: the African Negro Arts exhibition of 1935, the Information exhibition of 1970, and the Mona Hatoum-curated exhibition Here is Elsewhere in 2003-2004. Each contemporary work under discussion deploys the material and symbolic potency of hair to question long-standing power relationships of loss, exchange, possession, and stereotype. Recalling Victorian mourning jewelry, hair exchange among intimates, and biological sequencing, hair becomes a cipher through which artists critique and derail the desire to “collect difference”—be it defined via race, gender, or nationality. Through their use of bodily material and evocation of specific institutional legacies, these artists compel museums like the MoMA to re-inscribe their own tendentious histories via the complexities of objects acquired.
In the 21st century, modern art museums have proved not to be immune to the systemic crisis that has invested European politics, economy and value system. Although museums as public institutions have remained important in the creative sector, their privileged position in defining what is understood to be culture, art and aesthetic quality has been challenged. Since the early 21st century, modern art museums have programmatically started redefining their mission and the vision statements. They have repositioned their collections according to global perspectives. Recently, the stress on global programming has driven museums towards visions that embrace concepts such as sustainability or sustainable development. These values seem to destabilize notions of authority and offer insightful perspectives on contemporary institutions. Though, what these concepts mean in museology? How can they change the image and the role of today’s modern art museums? Sustainability demands a change in the operational structure of systems. It suggests that institutions rethink about their creation and production processes by allocating the existing resources differently. It affirms rather than contradicting modernist ideals of humankind progress, development and continuous improvement.

The paper analyses some of the European modern art collection displays. It explores how globalization has questioned their representativeness pushing towards the need to reformulate vocabularies, categories, narratives and exhibition settings. It investigates why the change of narratives and displays in these institutions has carried the banner of sustainability. In times of globalization, the 20th century museum’s model has appeared ‘unsustainable’ from a cultural perspective. The research shows how, in some cases, sustainability has become a mean of museums to ‘green-wash’ their cultural policy, and shed new light on non-western art canons. In past years, museums such as Tate Modern, Stedelijk Museum, Modern Museet and Reina Sofia have welcomed critiques of the western canon, and have attempted the creation of new narratives and practices. At the same time, non-western modern art museums have been influenced by the destabilization of the western art canon. Museums such as Mathaf in Qatar have seen this process as a chance to imagine ex-novo a non-western canon that could be an alternative to the Eurocentric model. But if the western art canon is no longer predominant, why do non-western art museums have to use it to validate their collection? How can global programming that wants to be culturally sustainable present and represent the Arabian conception of modern art and the museum? Finally, why modern art museums have to switch their focus towards forms of global art in order to be seen as culturally sustainable?

Irene Campolmi is PhD fellow at Aarhus University (DK) and assistant research at Louisiana Museum of Modern Art (Humlebaek), where she pursues a research project entitled “Re: -Think, -Imagine or Reply? Modern Art Museums in the 21st Century”. Currently, Irene is also associated scholar in the Max-Planck-Research Group “Objects in the Contact Zone: The Cross-Cultural Life
of Things", coordinated by Prof. Dr Eva-Maria Troelenberg. In 2012, she was a Max Planck-
Institute-Kunsthistorisches Institut in Florenz fellow and PhD Candidate in Management and
Development of Cultural Heritage at IMT Institute for Advanced Studies Lucca. She has teaching
experiences at Syracuse University in Florence, New York University in Florence and FUA
Florence University of Arts. In the last two years, she focused her research on global artistic
practices in museums in relation to sustainability and sustainable development. She has travelled
on a research trip to Qatar and the United Arab Emirates with the Max-Planck Institute. On this
topic, she has held international seminars and conferences in Canada, Switzerland, Ireland,
Denmark, Italy, The Netherlands and France. Currently, she analyzes the history of exhibitions in
European modern art museums and researches about the institutional rethinking that these
museums have undergone since the early 21st century. She focuses on the various narrative
approaches adopted by these institutions to show how these storytelling modes have gradually
shaped western and non-western contemporary visual canon. Her objective is to analyze the
impact and effect that the western institutional rethinking has brought on non-western institutions,
and how the latter have reacted to that.
Concept of Artistic Culture and its Role in Organization of Avant-garde Museums in 1920s

The proposed paper will focus on the reassessment of the institutional experience of the Russian avant-garde museums in terms of exhibition practice and curatorial methods applied in the network of these museums, of which the history of the Museum of Artistic Culture in Petrograd and Museum of Painterly Culture in Moscow is best documented.

New acquisition politics and hanging systems were developed for these museums and it was planned to include into it Russian icon painting, such examples of “primitive art” as shop signs, popular prints side by side with recent Russian and European artistic developments, crowned by abstract painting. The concept of Artistic Culture enabled the organizers to exhibit art from different cultures and epochs and to systematize them according to the elements of this culture as well as to overcome the division of objects in “low” and “high” culture.

Further on we will concentrate on the contemporary exhibition and curatorial practices which at first glance are similar to these of the 1920s.

Daria Mille is a research associate at the ZKM | Museum of Contemporary Art Karlsruhe. The range of her activities embraces project management, curatorial activities, and scientific supervision of exhibitions. Within the period of 2008–2011 she worked as assistant to the chief curator and a project manager at the 3rd and 4th Moscow Biennale of Contemporary Art. Her research interests focus on the museification of Modern Art in Europe and Russia in the 1920s.
Latin American Art at Tate Modern: A Case Study in Going Global

An English parliamentary initiative in late 1964 established centers for the study of Latin American art and culture at universities in the United Kingdom to combat the weakening relationship between Britain and Latin America. In the late 1980s and 1990s, members of the English government, including Foreign Secretary Geoffrey Howe and Prime Minister John Major, made public calls for Britain to engage with Latin America. An increase in awareness of, and exhibition of Latin American art in Britain, including the exhibition curated by Dawn Ades in 1989 titled, Art in Latin America, The Modern Era: 1820-1980, accompanied those public statements. The Tate Modern, Britain's publically owned and funded national museum of modern art, hired curator and critic Cuauhtemoc Medina as its first curator of Latin American Art in 2002. Concurrent with its hiring of Medina, the Tate established a Latin American Acquisition Committee overseen by the Tate International Council to assist Medina in his acquisitions. Unlike its counterparts in the United States, the Tate did not expect Medina to curate shows or live in London. Rather, the Board hired him to oversee acquisitions of Latin American art for the museum. The curators hired subsequent to Medina continued to work in a similar manner. The paper examines the role of the Latin America Acquisition Committee in establishing the model for international acquisitions and curation in other "peripheral areas." Unlike other institutions that invested resources in Latin American art, the Tate did so as part of a desire to place the museum at the forefront of museological changes, transforming the narratives of modern art on a global level. In addition, this project considers the Tate’s curatorial model as an attempt to embrace a postcolonial curatorial model and the potential viability of the program in other geographical contexts.
15. GLOBAL PROGRAMMING AND ITS DISCONTENTS

Chair: Rhoda Woets
Saturday March 15: 11.30-13.00
Studio B

Julia Binter
The Art of Postcolonial Intervention: West African Artists at the Royal Museums Greenwich

Beccy Kennedy
Boundaries and pavilions: Local, national and global at the Asia Triennial Manchester

Leon Wainwright
Art and ‘Exchange’ between Suriname and the Netherlands.

Rhoda Woets (chair)
‘I don’t need Europe.’ Ghanaian Artists, Globalisation and ‘Cross-cultural’ Exhibitions

The commonly-told tale of an inclusive and globalised contemporary art world may seem to have opened a new world of opportunities for artists from historical peripheries, enlarging the scope of possibilities for curating and arts programming. However, it may also have risked reproducing (if complicating) much older patterns of global inequality. Curatorial endeavours to include contemporary art from different parts of the world have tended to regard geographical distance as a quintessential marker of difference, with mixed outcomes for how art and artists are collected, displayed and valued. With these patterns in view, this panel addresses the practical and theoretical problems inherent in recent ‘global programming’ focusing on the opportunities and limitations of the present ‘global turn’ for artists and their audiences.
The Art of Postcolonial Intervention: West African Artists at the Royal Museums Greenwich

The aim of this paper is twofold. On the one hand it discusses the role Yinka Shonibare's current exhibition “Yinka Shonibare MBE at Greenwich” plays for this World Heritage Site. On the other hand, it reflects on the changing notions of “art”, specifically West African creative products, in relation to different contexts of display, in general, and the Royal Museums Greenwich (RMG), in particular. As part of the revitalized “Contemporary Arts Programme” of the RMG Shonibare’s exhibition (together with his installation “Nelson’s Ship in a Bottle”) seeks to “infiltrate” the museum complex and to “explore [themes of] trade and empire, commemoration and national identity”. The work of this British-Nigerian cultural broker seems exceptionally apt to critically rethink the imperial history of the former naval, now cultural institution and tends to transcend dichotomous ideas of “African” or “British” art. But how exactly does Shonibare’s work relate to not only the maritime but also the ethnographic collections housed at the RMG? By tracing the RMG’s history of displaying West African and other international art as well as its various attempts to cope with its imperial legacy this paper sheds a critical light on Shonibare’s postcolonial intervention.

Julia Binter is a Doctoral Candidate at the School of Anthropology and Museum Ethnography at the University of Oxford and has worked as Curatorial Assistant of the Subsaharan Africa collections at the Weltmuseum Wien. She currently lectures at the Department of Social and Cultural Anthropology at the University of Vienna. In her PhD thesis “The Cultural Worlds of the African Palm Oil Trade” (WT) she addresses the role of material culture in post/colonial encounter, trade and identity formation and inquires into related (contemporary, institutional and artistic) forms of doing memory. Her publications include “Globalization, Representation and Postcolonial Critique. Austrian Documentary Film auteurs’ Take on Globalism”, in: Global Studies. Mapping Contemporary Art and Culture, Andrea Buddensieg, Hans Belting (et. al.) (eds.), Hatje Cantz, 2011; and "Radioglaz and the Global City. Possibilities and Constraints of Experimental Montage", in: Transcultural M Montage. Rane Willersluv and Christian Suhr (eds.), Berghahn Books, 2013.
Boundaries and pavilions: Local, national and global at the Asia Triennial Manchester

This presentation will interrogate the theme of ‘Asia’ as a qualifier for the Asia Triennial Manchester (first staged in 2008), by orienting and ‘disorienting’ it in relation to a debate about the identities of art biennials. Biennials are notable for their continuing, rapid expansion around the world, a phenomenon referred to as biennialisation, and which I will address through the prism of first-hand experience of its impact in Manchester. The triennial’s overriding focus was on the city of Manchester, suggesting that this aspect of the naming and staging of the triennial is rather less problematic and certainly more opportune than any reference to ‘Asia’. This presentation will examine the nation-specificity of the first Triennial, juxtaposed with the more collective ‘Asia’ approach of the second, suggesting that the former equates, problematically, to the pavilion construct whilst the latter could be construed as mistreating ‘Asia’ as a nation. This serves to highlight the practical and theoretical problems involved in the curation of such ‘global’ art events, suggesting more localised creative methods for countering the difficulties of programming at biennials and triennials on the scale of the ATM.

Beccy Kennedy is Lecturer in Contemporary Art History at Manchester Metropolitan University and a part-time journalist and curator. She is the co-editor of the forthcoming anthology Triennial City: Localising Asian Art, and is on the editorial board for the Journal of Contemporary Chinese Art. She worked on both editions of the Asia Triennial Manchester, in the area of conference organisation, lecturing and curating, most closely with the organisations Shisha, Cornerhouse and Madlab.
Art and 'Exchange' between Suriname and the Netherlands.

At the end of the twentieth century, art practices of the Caribbean became subject to the scholarly analysis of global, transnational movement and cultural interconnectedness. This approach has had an impact outside the academy in various contexts where such concepts are taken up and commoditised through public art programming. In the urban settings of Paramaribo (Suriname) and Rotterdam (the Netherlands), official sponsorship in 2010 shaped two related art exhibitions, which were the culmination of a Suriname-Dutch partnership of ‘cultural exchange’. This paper will examine the complexities of these developments along an axis of transatlantic connection, showing up some uneven relations between nation spaces established through the circulation and consumption of art of the Caribbean.

Leon Wainwright is Lecturer in Art History at The Open University and Editor-in-Chief of the Open Arts Journal. He is Principal Investigator of ‘Sustainable Art Communities: Creativity and Policy in the Transnational Caribbean’ (2012-2013, AHRC and the Netherlands Scientific Organisation, NWO, Co-I Prof. Kitty Zijlmans at the University of Leiden). His publications include Timed Out: Art and the Transnational Caribbean (Manchester University Press, 2011) and numerous writings on art history, curating and cultural policy. He was recently awarded a Philip Leverhulme Prize in the History of Art.

http://www.open.ac.uk/Arts/arthistory/wainwright.shtml
‘I don’t need Europe.’ Ghanaian Artists, Globalisation and ‘Cross-cultural’ Exhibitions

In a globalising art world, power relations are rapidly shifting and new transnational networks and identifications take shape. This paper explores the impact of growing global connectivity on artists from Ghanaian descent in two different locations: Accra and Amsterdam. First, this presentation discusses the position and premises of several Ghanaian art institutions in enlightening what a global art world has come to mean in a West African location which, in the eyes of many western curators, still lies at the art periphery. An important and often overlooked aspect of globalisation is the formation of powerful regional artistic networks and organisations in Africa. As a consequence, artists in Ghana are no longer necessarily keen to exhibit in former colonial centres where they are still confronted with essentialist expectations about ‘African art’. Against this backdrop, this presentation explores how seminal artists El Anatsui and Kofi Setordji were represented in the third edition of the sculptural route ArtZuid (2013) in Amsterdam that had Engagement as its overarching theme. This paper will unravel commonly used discourses in ‘global’ art events such as ArtZuid and some of the pitfalls in ‘cross-cultural’ curating.

16. THE POSITION OF THE MUSEUM

Chair: Dr. Rachel Esner
Saturday March 15: 14.00-16.00
Studio B

Peggy Levitt
The Bog and the Beast – Museums, the Nation and the World

Elizabeth K. Mix
Cultural Appropriation: Implications for the Modern Museum in the Age of Globalism

Maria Nicolacopoulou
Cultural Elitism Redefined: The Art Museum as de-Westernizing Agent

Olav Velthuis
The role of museums in the consecration of contemporary art from the BRIC-countries

The abovementioned presenters will examine the position of the museum in today’s globalisation. How is the role of museums changing when it transforms into a global museum rather than a national museum? But also, as Olav Velthuis is investigating, how museums can play a role in the consecration of contemporary art in countries (Brazil, Russia, India and China) where these type of museums are rare.
Dr. Rachel Esner (chair)

Dr. Rachel Esner studied art history at Columbia University, City University of New York and the Universität Hamburg. Following a postdoctoral position at the Centre allemande d'histoire de l'art in Paris, she took up her current post at the University of Amsterdam, where she is Assistant Professor and program chair of the MA Museumconservator. Dr. Esner is a specialist in French art and photography of the late nineteenth century, and museum and exhibition history. Her current research project, *The Image of the Artist in the Age of Mechanical Reproduction* focuses on the emergence of the artist as a public figure and celebrity with the aid of nineteenth-century "new media" such as photography and the illustrated press. She has published in renowned international journals and exhibition catalogues, and is the (co-)editor of several anthologies, most recently *Hiding Making – Showing Creation. The Studio from Turner to Tacita Dean* (AUP 2013).
The Bog and the Beast: Museums, the Nation, and the World

Ever since the leaders of the new French Republic opened the doors of the Louvre to the public, museums have played a leading role in creating nations and representing communities. Even today, in many museums, visitors feast on paintings, furniture, and other decorative objects they are told represent the nation. So, in today’s global world, what kinds of citizens are museums creating? What are the values they embrace and who gets to embrace them? How does diversity within nations get showcased in relation to the representation of a country’s position in the world? To what extent are museums places where the cultural building blocks of successful diverse societies are created? When and where do they help foster a willingness and ability to engage with the world?

I answer these questions by studying cutting-edge museums across the globe. I talked with museum directors, curators, and policymakers; collected their descriptions of current and future exhibits; and listened to their inside stories about the paintings, iconic objects, and donors that define their collections. This paper showcases my findings about museums in the northeastern United States. I focus, in particular, on how Boston’s Museum of Fine Arts new Art of the Americas Wing compares to the American Identities installation at The Brooklyn Museum. In addition to looking at how institutional factors such as curatorial interests, the nature of the collections, and each museum’s benefactors help explain these two museum’s different takes on Americanness, I also look at how the cultural armature of each city, or its history, demography, and cultural policies, affect how outward or inward-looking both museums are. Finally, I ask what it is about the style of nationalism in the United States that also influences these cultural institutions.
Cultural Appropriation: Implications for the Modern Museum in the Age of Globalism

The creation, promotion, expansion and critique of stereotypical views of cultural production fostered through trade and colonialism shaped museum formation through appropriation, cultural appropriation and transcultural appropriation. While appropriation (the quoting or borrowing of an earlier artist’s work or style) is generally considered a postmodern strategy, the practice has a much longer and complicated history dependent upon artistic academic training, nationalism and colonialism. In fact, Thorstein Veblen used the term appropriation in his 1899 book The Theory of the Leisure Class, where he identified “useful things” as appropriated when they are “not owned by the person who appropriates and consumes them” (23). Veblen determined that those who appropriate do so to satisfy physical, spiritual, aesthetic, or intellectual desires. Cultural appropriation describes the borrowing of stylistic elements cross-culturally whether initiated through acts of domination (the physical removal of monuments during conquests, such as the “Elgin” marbles taken from the Parthenon or Napoleon’s huge cache of Egyptian monuments residing in the Louvre) or emulation (the integration of formal characteristics of Japanese prints into Impressionist paintings). Transcultural appropriation, as described by Gerardo Mosquera, describes back-and-forth or multiple levels of cultural exchange. The method by which cultural production was appropriated, whether or not the appropriated elements were transformed, how physically appropriated items were displayed and the political structures revealed in the process are also significant. This paper describes a model of these levels of appropriation focused on artists’ praxis, upon which a wide range of theoretical approaches can be mapped, to inspire reconciliatory curatorial strategies.

Cultural Elitism Redefined: The Art Museum as de-Westernizing Agent

Art museums’ elitist status and cultural authority has been the topic of contention in recent debates surrounding programming, accessibility and inclusivity and has led to prevailing views in the field falsely supporting the notion of the museum becoming a socially and culturally sustainable institution by catering to the public’s recreational needs. Via the presentation of illustrated examples of contemporary art organizations and global collaborative initiatives, this paper will attempt to demonstrate how, paradoxically, it is by utilizing rather than destabilizing an institution’s hegemonic power that it can become an effective agent towards ‘de-westernization’ and not through a populist approach and/or marketing strategies. Socioeconomic transitions of a constantly shifting global platform have led to the reevaluation of museum management and funding methods, towards a more sustainable global practice by promoting the notion of the ‘social enterprise’: diversifying an audience is achieved via diversification of content and, consequently, of curatorial power, by using methods of transnational collaboration and synergy. Therefore, this paper will determine how art museums can become culturally and financially sustainable instruments in the redefinition of global cultural identities, only by maintaining their status as cultural leading engines and through intercontinental exchange and support of culturally shared de-centralizing content.

Maria Nicolacopoulou is a curator interested in applications of contemporary art as social practice, from within the scope of institutional contexts, and its global potentiality via the study of transnational collaborations. Apart from organizing projects and interventions, she has held posts at Daylight Magazine, Tate Modern and Sotheby’s, London. She has written for exhibition and artists’ catalogues, Third Text and is a regular contributor to the San Francisco Arts Quarterly. She holds a BA in Philosophy and Art History from CUNY, an MRes in Humanities & Cultural Studies from the London Consortium and, following a year with Yerba Buena Center for the Arts’ curatorial department in San Francisco, is now at the Metropolitan Museum of Art’s Modern & Contemporary, while pursuing a further MA in Museum Studies from New York University.
The role of museums in the consecration of contemporary art from the BRIC-countries

This paper scrutinizes the role of modern and contemporary art museums in Europe and the United States in what the French sociologist Bourdieu has called the consecration and legitimation of art produced by contemporary artists born in Brazil, Russia, India and China. In these countries, public museums devoted to contemporary art are few. Those that exist tend to be greatly understaffed and underfunded, especially compared to the booming private markets. Although other local institutions such as biennials, private museums and foundations play an important role in the consecration of contemporary art produced in these countries, artists (as well as their gallerists) continue to aspire to have their work exhibited and collected by museums in Europe and the United States. It bestows prestige on them and can lift their careers ‘to a next level’. Nevertheless, in interviews I conducted for a research project on the emergence of art markets in these countries (financed by the Dutch Science Foundation), I found that the relationship to these museums is frequently ambivalent. Respondents complain (1) that museums in Europe and the United States pay insufficient attention to artists from emerging global regions; (2) that their attention is by and large framed in terms of national identities; and/or (3) that these museums operate like herds: curators would copy each other’s paths in these countries, make the same studio-visits and tap into the same sources of local art world knowledge. The paper examines these expectations and complaints through a quantitative dataset. In this dataset, the career history of almost 1000 artists born in Brazil, Russia, India and China is documented. Through a statistical technique called event history analysis I study which (series of) events in the career of artists born in these countries frequently precede a solo or group exhibition at a selection of European and American museums and what the impact of such an exhibition is on the artist’s future career.

Olav Velthuis is Associate Professor at the Department of Sociology and Anthropology of the University of Amsterdam. He is currently studying the emergence and development of art markets in the BRIC-countries (Brazil, Russia, India and China). The project is financed by a VIDI-grant from the Dutch Science Foundation (NWO). Before, he worked for several years as a Staff Reporter Globalization for the Dutch daily de Volkskrant. Velthuis is the author of Imaginary Economics (NAi Publishers, 2005) and Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art (Princeton University Press, 2005), which received the Viviana Zelizer Distinguished Book Award of the American Sociological Association for the best book in economic sociology (2006). Together with Maria Lind of Tensta Konsthall (Stockholm), he recently edited the book Contemporary Art and Its Commercial Markets A Report on Current Conditions and Future Scenarios (Sternberg Press, 2012). His journalistic writings have appeared in among others Artforum, the Art Newspaper and the Financial Times.
*The conference rooms on the top floor are situated in the office area of the museum. Please respect the privacy of the people working here.
PUBLIC TRANSPORT AMSTERDAM

TRAIN FROM AIRPORT TO AMSTERDAM CENTRAL STATION

You can get to Amsterdam Central Station by train in less than 20 minutes from Schiphol International Airport. On weekdays during daytime hours trains leave about once every 10 minutes to Central Station, and during the night about once per hour. Train tickets cost €3.70 each way for second class fare and can be purchased at the yellow and blue machines in the main plaza at Schiphol, just follow the signage to Schiphol Plaza once you exit baggage claim. When arrived at Amsterdam Central Station, you can either take the tram to the museum (see instructions below under TRAM) or a taxi (see instructions under TAXI) BUS FROM AIRPORT TO MUSEUMPLEIN

It is also possible to travel to and from Amsterdam and the airport via bus. The red Schiphol Sternet buses leave from the area just outside Schiphol Plaza.

To travel on the bus you will need to buy a ticket onboard with cash for about €4. The bus takes about 30 minutes to get to Museumplein depending on traffic. Take buses 197(to Museumplein/Leidseplein), 310 or night buses N30 or 392.

Please do not forget to save your receipt for your reimbursement.

TAXI

If you have a lot of luggage, it may be wiser or more economical to take a taxi to your destination in Amsterdam. To get a taxi go out the big doors at the front of Schiphol Plaza and head to the left. You will see a line of taxis waiting to take you to your destination. A taxi to the center of Amsterdam is about €40 and takes about 20 minutes depending on your destination and the time of day. If in doubt, just ask the driver how much the fare will be before hopping in the cab.

TRAM FROM CENTRAL STATION TO MUSEUMPLEIN

From Central Station in Amsterdam the easiest way to travel to Museumplein is by tram. You can take tram 2 (towards Nieuw Sloten) or 5 (towards Amstelveen Binnenhof) to the Van Baerlestraat stop. A one hour OV Chip-card can be purchased onboard from GVB drivers and conductors, it costs €2.70 for one hour unlimited travel on different busses and trains in the city, counted since the begin of your first journey. This card is not valid on another day or longer than one hour.

(Multi) day OV Chip-cards are available at GVB ticket vending machines or GVB Tickets & Info locations. Anonymous (refillable) OV Chip-cards are available at GVB ticket vending machines, GVB Tickets & Info locations. You can top up your OV Chip card at the GVB Tickets & Info locations by cash or at the Albert Heijn supermarkets with a credit card.

PLAN YOUR JOURNEY IN AMSTERDAM

http://9292.nl/en

STEDELIJK
MUSEUM
GLOBAL COLLABORATIONS SMBA
AMSTERDAM
HOTELS IN AMSTERDAM

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http://www.vondelhotels.com/
http://www.bilderberg.nl/uk/hotels/hotel-jan-luyken/

**

http://ibishotel.ibis.com/gb/united-kingdom/index.shtml

*

http://www.hostels.com/amsterdam
RESTAURANT SUGGESTIONS

NEAR THE STEDELIJK MUSEUM:
-see next page for restaurant suggestions near the Tropenmuseum-

A. Bouf
Van Baerlestraat 51

B. Restaurant Di Sale
Willemsparkweg 155

C. Café George
Willemsparkweg 74

D. The Seafood Bar
Van Baerlestraat 5

E. Brasserie Keyzer
Van Baerlestraat 96
RESTAURANT SUGGESTIONS

NEAR THE TROPENMUSEUM (F):

A. De Ponteneur
   Eerste van Swindenstraat 581

B. Drover's Dog
   Eerste Atjehstraat 62

C. Wilde Zwijnen
   Javaplein 23

D. Comfort Caffè
   Sumatrastraat 28

E. Pata Negra
   Reinwardtstraat 1
The Tropenmuseum is in Amsterdam East, near Oosterpark and Artis Zoo. Trams stop close to the museum:

- tram 3 or 7: stop Linnaeusstraat
- tram 9: stop 1e v. Swindenstraat
- tram 10 or 14: stop Alexanderplein

When coming from the Stedelijk Museum, the easiest way to get to the Tropenmuseum, is by taking tram 3 (direction Muiderpoortstation) to the stop Linnaeusstraat. Then, the Tropenmuseum is at walking distance.
THINGS TO DO IN AMSTERDAM

SMBA

*Made in Commons* is the first of four presentations at Stedelijk Museum Bureau Amsterdam (SMBA) in partnership with art institutions from non-Western countries. The series is part of the three-year Global Collaborations program of the Stedelijk Museum. *Made in Commons* is a collaborative project of KUNCI Cultural Studies Center in Yogyakarta, Indonesia, and Stedelijk Museum Amsterdam. Ten artists and artist groups based in the Netherlands and Indonesia take part in this multimedia exhibition.

Address & contact:
Rozenstraat 59
1016 NN Amsterdam
+31 (0)20 4220471

DE APPEL ARTS CENTRE

This spring director Ann Demeester says goodbye to de Appel arts centre with two exhibitions that mark the end of her tenure: *Asco No Movies* and *Nina Yuen*. Performance is central for each exhibition.

Address & contact:
Prins Hendrikkade 142
1011 AT Amsterdam
+31 (0)20 6255651

TROPENMUSEUM

*Baghdad Photo Studio*

45 years of portrait photography subtly presents a changing society. Yaseen Al-Obeidy has taken thousands of photographs in the last 45 years. In his photo studio in Basra and Baghdad he has immortalized the people from his neighbourhood: children, men, women, bridal couples and babies. At first in black and white and analogue, later in colour and digital and, moreover, since 2001 intensively photoshopped.

Address & contact:
Linnaeusrataat 2
1092 CK Amsterdam
+31 (0)20 5688200
PRACTICAL INFORMATION AMSTERDAM

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+31 (national)

TAXI CENTRAL AMSTERDAM
+31 20 777 77 77

EMERGENCY NUMBER
112

HOSPITALS
Lucas Andreas Hospital
Jan Tooropstraat 164
1061 AE Amsterdam
+31 20 510 8911

OLVG Hospital
Oosterpark 9
1091 AC Amsterdam
+31 20 599 9111

PHARMACIES
Staring Apotheek
Overtoom 392
Amsterdam
+31 20 618 3772

Lairesseapotheek
De Lairessestraat 40hs
Amsterdam
1071 PB Amsterdam
+31 20 662 1022

CREDITCARDS
The Euro is the currency.
Most hotels, car-rental agencies, shops, pharmacies, entertainment venues and restaurants will accept Visa and Mastercard.

MONEY

GMT
Amsterdam is 1 hour ahead of Greenwich Mean Time.

OPENING HOURS
Banks open 9am to 5pm Monday to Friday; Shops are also open on Saturday and Sunday. Supermarkets are open from 8am to 10pm. Museums are usually open 10am–6pm (mostly closed Monday).

INTERNET ACCESS
Free open WIFI connections are available in most hotels in Amsterdam.
Free WIFI at Stedelijk Museum: select 'Stedelijk WiFi' and accept the terms and conditions.