Performing the Curatorial: A Research Project on "The Curatorial" Within and Beyond Art

Seminar I:
Monday 15 November, 2010, 11am – 4pm
Valand School of Fine Arts
University of Gothenburg

What, How and When is the Curatorial?

Lecture by the artist Doug Ashford (New York) on working with the artists’ collective Group Material on their pioneering and cross-disciplinary exhibitions in the US between 1979 and 1996.

Lecture by Maria Lind (Stockholm) on the historical functions of the curator and the growth of the concept “the curatorial”.

Screening of the artist Philippe Parreno’s film “June 8, 1968” and the artist Hito Steyerl’s film “November” as examples of how artists can work “curatorially”, and as documentarians, with historical material. Discussion.

Seminar II:
Thursday 20 January, 2011, 1 – 5pm
Valand School of Fine Arts
University of Gothenburg

Showing Showing: Archival Practices and Immaterial Work

Lecture by Beatrice von Bismarck (Leipzig/Berlin), art historian, curator and director of the new Masters Programme, Cultures of the Curatorial, at the Academy of Visual Arts in Leipzig. Von Bismarck will lecture on how artists have been working with archive material and “immateriality” since the 1960s. How can the tension between material and immaterial cultural heritage be considered in relation to, for example, the movement of Conceptual art away from the object and the permanent, towards what the curator and writer Lucy Lippard at the end of the 1960s called “the dematerialization of the art object”? Discussion.

Symposium:
Saturday 5 March – Sunday 6 March, 2011
(venue to be announced)

History, Immateriality and Mediation: How Can We Practice “The Curatorial” Today?

Lecturers: Boris Buden (Zagreb/Berlin), philosopher and writer; Clementine Deliss (Frankfurt am Main), curator and Director of the Weltkulturen Museum in Frankfurt; Helmut Draxler (Berlin), curator and Professor of Art Theory at the Merz-Akademie College of Design in Stuttgart; Eungie Joo (New York), Keith Haring Director and Curator of Education and Public Programs at the New Museum in New York; Marion von Osten (Berlin), artist, curator and writer.

Interest in post-Fordist service and information-oriented working methods is evident within contemporary art. How can this type of immateriality be read into cultural heritage questions around, for example, the history of consciousness? How can we understand the privileging of the archive and the library over collections of objects within contemporary art, and what implications might this have for other disciplines? What is the function of mediation and the mediator within such a preference?

During the last twenty years, historical events, developments and phenomena have attracted artists’ intensive interest. Facts have been mixed with fiction and the resulting art works have often posed new questions about already known material. In other cases, what is dead and buried – forgotten -has been dug up. What does it mean when non-specialists take on material from unfamiliar fields? What does it mean to borrow methods from diverse subjects such as anthropology, ethnology and fiction? How can artists work directly with anthropological and ethnological collections and museums?

Graphic and spatial design: Luca Frei (Lugano/Malmö)
Curator: Maria Lind

Under the aegis of the Cultural Heritage seminars at the University of Gothenburg, a gathering point for the critical scholarly examination of and artistic perspectives on questions of cultural heritage.

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