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WS 2021/22

Curating in the Post-Global

Ringvorlesung Global Art History 4
Fachbereich Kunstwissenschaft KU Linz



KATHOLISCHE
PRIVATUNIVERSITÄT LINZ

wir stellen aus: ist ein neues Format an der Katholischen Privat-Universität Linz, das physischen und gedanklichen Raum öffnet für transdisziplinäre und partizipative Projekte des Ausstellens und Vermittelns.

Die Möglichkeit des Experimentierens mit zeitgenössischen Formen des Kuratierens wendet sich ausdrücklich an Studierende, die Wissen über und Praxis im Ausstellen und Vermitteln von Kunst gewinnen möchten. Dabei bietet sich die Chance, individuelle Fähigkeiten in diesem Bereich zu entdecken und erste berufspraktische Erfahrung zu sammeln sowie die unterschiedlichen Ansprüche und Möglichkeiten von kuratorischen Projekten kritisch zu hinterfragen.

wir stellen aus

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wir stellen aus: is a new format at Katholische Privat-Universität Linz that opens up physical and mental spaces for transdisciplinary and participatory projects of exhibiting and mediating.

The opportunity to experiment with contemporary forms of curating addresses explicitly students who want to gain knowledge about and practice in exhibiting and mediating art. This offers the opportunity to discover individual skills in the field and to gain first professional experience as well as the ability to question the different demands and possibilities of curatorial projects.

wirstellenaus.at
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Ringvorlesung Global Art History 4
 Fachbereich Kunstwissenschaft
 Katholische Privat-Universität Linz
 Curating in the Post-Global

Organisiert vom Institut für Kunst in gegenwärtigen Kontexten und Medien
 Univ. Prof.in Dr.in Ilaria Hoppe und
 Univ.-Ass. Maximilian Lehner

In Kooperation mit **wir stellen aus:**
 Gefördert durch die Günter Rombold
 Privatstiftung, Bischöflicher Fond, ÖFG

Auch wenn der Kunstbetrieb einen kritischen Umgang mit dem Globalen pflegt, ist es keine Frage, dass wir alle Teil dieses Systems sind. Wie O'Neill/Sheikh/Steeds/Wilson (2019) erst kürzlich aufzeigten oder große Ausstellungen wie die documenta 14 zu thematisieren suchten: Das Globale ist immer an das Lokale und ein Gefälle zwischen den Zentren der Kunstwelt und ihren Peripherien gebunden. Gleichzeitig entsteht, um in der globalisierten Kunstwelt zu reüssieren, eine homogene künstlerische Produktion, die implizit Formen der Ausbeutung und Diskriminierung weiterträgt. Im kuratorischen Diskurs ergibt sich daraus ein ähnlicher Widerspruch: genau in denjenigen vorbelasteten Strukturen zu arbeiten, die man kritisiert. In der vierten Ausgabe unserer Vortragsreihe Global Art History richten wir unsere Aufmerksamkeit auf die Verstrickungen zeitgenössischen Kuratierens in der postglobalen Welt. Um diese Zusammenhänge besser zu verstehen und zu hinterfragen, laden wir Kurator/innen und Wissenschaftler/innen zu Vorträgen und Gesprächen ein.



WS 2021/22

Lecture series Global Art History 4
 Department of Art History
 Catholic Private University Linz
 Curating in the Post-Global

Organized by the Institute of Contemporary Arts and Media
 Univ. Prof.in Dr.in Ilaria Hoppe und
 Univ.-Ass. Maximilian Lehner

In cooperation with **wir stellen aus:**
 Sponsored by the Günter Rombold
 Privatstiftung, Bischöflicher Fond, ÖFG

Even though the art world has a very critical approach towards the global, it is without question that we all are part of this system. As O'Neill/Sheikh/Steeds/Wilson (2019) only recently pointed out or major exhibitions like documenta 14 tried to address: The global is always tied to the local and a divide between centers and peripheries. In order to succeed in this globalized art world, an apparently uniform artistic production still following a Western canon emerged, implicitly perpetuating systems of exploitation and discrimination. In the curatorial discourse a similar conflict appears: namely, to operate in the same toxic structures one criticizes. In the fourth edition of our lecture series on Global Art History we turn our attention towards the entanglements of contemporary curating in the post-global era. To question and learn more about these relations we invite curators and scholars for lectures and talks.



WS 2021/22

Jennifer Walklate

Museums, Anxieties, Radical Temporality



Lecture
Oct 20, 2021
5.00 – 7.00 pm

Zoom / Anmeldung: wirstellenaus@ku-linz.at

Museums are fundamentally anxious spaces, dependent upon and productive of temporal experiences in order to function and make meaning. In this lecture, we will firstly argue for the museum as an anxious institution, and the position of it as such in the global/post-global now. We will then posit temporality as one of the components of this anxious institution, and in particular argue for the importance of a radical approach to temporality. This radical temporality, which is self-aware, anxious, haunted and political, situates itself in the present, consciously, actively and ethically, and is thus a tool with which museums and associated institutions need to recognise if they are to reach their potential for transparency and engagement.

I am a museologist, historian and literary theorist, studying the intersections between museums and other cultural media, including literature, drama and comics. I utilize novelistic and poetic forms and concepts to open up new ways of considering visitor experience in museum contexts, and literature as an analytical framework for understanding the construction and performance of museums. Drawing upon this study, I am looking at new ways to create more representative, inclusive, egalitarian, and intellectually open institutions. I completed a PhD at the School of Museum Studies, Leicester, in 2013, and an MA in 2009. I have worked as a Collections Assessor, Research Assistant, Editor, and Docent, and have volunteered with the Galleries of Justice Museum, the Ashmolean Museum, and the Royal Shakespeare Company Collections. I am a member of the Museum Ethnographers Group (MEG), the International Committee for Museums and Collections of Ethnography (ICME), and work as editor for *Museum & Society*, and the Best in Heritage Projects of Influence Award.

Joanna Warsza

We can all be like sunflowers



Lecture
Nov 3, 2021
5.00 – 7.00 pm

Zoom / Anmeldung: wirstellenaus@ku-linz.at

Joanna Warsza, together with Wojtek Szymanski, will be co-curator of the Polish pavilion at the 59th Venice Biennale 2022. It will feature the project Re-enchanting the World by Polish-Romani artist and activist Malgorzata Mirga-Tas. The project intertwines the artist's personal experience and local stories with, among others, the tradition of Renaissance wall painting. It combines private iconography with symbolism and allegory from centuries ago, thereby proposing a new narrative about the constant migration of images and mutual influences between Roma, Polish, and European cultures. This talk will explore through the concept of feminism of minority, the work of Malgorzata Mirga-Tas at Autostrada Biennale in Kosovo, as well as Warsza's latest projects her curatorial approach.

Joanna Warsza is a Program Director of CuratorLab at Konstfack University of Arts in Stockholm, curator and editor. Currently she is a curator of the Polish Pavilion at the 59th Venice Biennale. Together with Övül Ö. Durmusoglu she co-curates Die Balkone in Berlin, the 3rd Autostrada Biennale in Kosovo, and the 12th Survival Kit in Riga. In 2013 she was one of the four curators of the 2013 Gothenburg Biennale. Her recent publications include Red Love. A Reader on Alexandra Kollontai (co-edited with Maria Lind and Michele Masucci; Sternberg Press, Konstfack Collections, and Tensta Konsthall, 2020), and And Warren Niesluchowski Was There: Guest, Host, Ghost (co-edited with Sina Najafi 2020).

Stefanie Heraeus

Die Sammlung rekonfigurieren

Kunstmuseen der Moderne
im Sog des globalen Blicks



2G+
Regel

Lecture
Nov 10, 2021
5.00 – 7.00 pm
Hörsaal 5

In den letzten beiden Dekaden haben Sammlungspräsentationen der Moderne und Gegenwart mit Kanonrevisionen auf den postwestlichen Perspektivwechsel reagiert. Viele Museen verstehen sich heute (zumindest in Nordamerika und in den meisten europäischen Ländern) als Institutionen einer pluralistischen Zivilgesellschaft, selbstreflexiv und mit partizipativen Ansprüchen, in denen globale Differenzen und kulturelle Diversität verhandelt werden sollen. Gerade deshalb stehen sie angesichts ihrer über Jahrzehnte gewachsenen Sammlungen und deren Klassifikationen, Taxonomien und Narrativen vor besonderen Herausforderungen: Wie lässt sich eine mit westlichen Kategorien entstandene Sammlung postwestlich rekonfigurieren? Wie wird ein dominantes Narrativ zu einem „lokalen“ und der Blick auf die vorhandene Sammlung „plural“?

Dr.ⁱⁿ Stefanie Heraeus ist Leiterin und Initiatorin des MA-Studiengangs Curatorial Studies der Goethe-Universität Frankfurt und Hochschule für Bildende Künste–Städelschule. Publikationen zu Museums- und Ausstellungstheorie, -geschichte; Projekte mit Studierenden in Kooperation mit Portikus Frankfurt, KW Institute for Contemporary Art Berlin, Städel Museum und Museum MMK für Moderne Kunst.

María Berríos

Now!

History Happens Here.



12

2G+
Regel

Lecture
Dez 1, 2021
5.00 – 7.00 pm
 Hörsaal 5

I will discuss the challenges of working with plural histories as a mode of contemporary exhibition making. For this, I understand archives as social living beings, not material to footnote the canon as small crutches to hold it up poorly, but by telling stories, present and past that actually tear away its foundations. To work against the contemporary as a perpetual promise of new beginnings means to understand the contemporary as shared histories, stories that connect struggles, are distinct but share certain problems and principles. I will look into how culture is woven into these struggles, how they define the open language that allows those exchanges and redefine what a popular (not populist) art might look like today. Concretely I look into examples such as the pedagogic missions, the 1968 Cultural Congress in Havana and the Solidarity Museum.

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María Berríos is a sociologist, writer, independent curator, and cofounder of the Chilean editorial collective vaticano-chico. Her work traverses art and politics with a special interest in collective cultural experiments of the 1960s and 1970s. She teaches and lectures in Europe and Latin America and has published extensively on art and politics. Among other projects, she was one of the curators of the 11th Berlin Biennale of Contemporary Art (2019-2021).

Magdalena Nieslony

Kuratieren im Postsozialismus



14

2G+
Regel

Lecture
Dez 15, 2021
5.00 – 7.00 pm
Hörsaal 5

Kuratieren im Postsozialismus: Polnische Kunstinstitutionen nach 1989 Von der politischen und ökonomischen Wende 1989 waren die Kunstinstitutionen im ehemals sozialistischen Polen enorm stark betroffen, auch wenn die Reformen der Kunstinstitutionen bereits in den 1980er Jahren begannen und im neuen System fortgesetzt wurden. Die Änderungen betrafen nicht nur die Verwaltungsstrukturen, sondern auch die Finanzierung und nicht zuletzt die weltanschauliche Ausrichtung von Museen und Ausstellungspraxis. Eine Reihe von Ausstellungen und Reformprojekte wie Piotr Piotrowskis Konzeption des sog. „Kritischen Museums“ riefen heftige öffentliche Debatten hervor, wie sie in den westlichen Demokratien kaum mehr vorkommen. Der Vortrag will anhand einiger exemplarischer Fälle die Rahmenbedingungen und Entwicklungen kuratorischer Praxis im polnischen Postsozialismus skizzieren.

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Magdalena Nieslony ist seit 2020 Professorin für Globale Gegenwartskunst am Institut für Kunstgeschichte der Universität Wien. Sie war wissenschaftliche Mitarbeiterin an der Goethe-Universität Frankfurt a.M., der Universität Heidelberg und Universität Stuttgart, Postdoc-Stipendiatin am Kunsthistorischen Institut in Florenz/MPI, sowie Gastprofessorin am Institut für Kunstgeschichte der Universität Wien und der Humboldt-Universität zu Berlin. Zur Zeit arbeitet sie über die Auseinandersetzung mit der mediatisierten Wahrnehmung in der amerikanischen Kunst um 1970 und über polnische Kritische Kunst der 1990er Jahre.

Exhibition
Francisco
Carolinum
Linz
12.10.2021 –
20.02.2022

Alfred Weidinger, He Yunchang, Ai Wei Wei

wirstel | lenz

The Golden Sunshine

students
only

He Yunchang The Golden Sunshine

presented by Alfred Weidinger
curated by Ai Wei Wei



We have the great opportunity to meet Alfred Weidinger, the new managing director of the state museums of Upper Austria. He succeeded in attracting Ai Wei Wei as curator for the exhibition of He Yunchang, one of the most famous performing artists from China. In doing so we face the outcomes of the cooperation of a global artist as curator for a show in a peripheral situation. All elements fit in the discourse we are reflecting upon in our lectures series. After the talk with director Weidinger we are going to visit the show that is He Yunchang's first comprehensive retrospective in the German-speaking area.

He Yunchang (*1967 in Kunming, Yunnan) is one of the most important performing artists in China. He studied painting at the Yunnan Art Institute and moved to Beijing in the 1990s, where his first performative works were created. Over the past two decades, he was best known for a series of radical actions. For instance, he had his hand cast in concrete for 24 hours, tried hanging from a crane—to divide a river in half with his own blood, burned the clothes he was wearing, he ventured to stay on a rock by the Niagara Falls or had a rib removed from his chest. What at first glance might appear as brave stunts is actually strictly formal, highly referential Live Art with a compelling emotional impact. He Yunchang refers to questions about the basic conditions of being, which he connects with the religious and popular traditions of China and ancient Greek philosophy—and at the same time references the traditions of performance art of the 1960s and 70s. He Yunchang's body is the fundamental medium in his artistic practice. It is the instrument that enables him to express his beliefs, willpower and vital force. "I have no reservations in my art practice," the artist states, "my only requirement is to stay alive. I use performance art to express what I care about and what I despise." The show curated by Ai Weiwei is He Yunchang's first comprehensive retrospective in the German-speaking parts of the world.

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Regel

Talk & Exhibition
Dez 22, 2021
2.00 – 4.00 pm

FC Francisco Carolinum Linz
Museumstraße 14, 4020 Linz

Anmeldung erforderlich: wirstellenaus@ku-linz.at

Ruth Noack The Corner at Whitman-Walker

A conversation about the
potentialities and difficulties to embed
an art center into a healthcare institution



2G+
Regel

Talk
Jan 12, 2022
5.00 – 7.00 pm
Hörsaal 5

At the end of 2019, I was invited to start building a new kind of space, a cultural center embedded in a LGBTQ and HIV focused health-care institution. This did not happen just anywhere, but in the capitol of the US. Maximilian Lehner and I will explore this situation: What lead me on a curatorial path from Europe to the US? What are the ideas, strategies, and ethics of The Corner? What kind of struggles and what kind of plans do we have?

Ruth Noack is Executive Director and Curator of The Corner at Whitman-Walker in Washington, D.C. Art historian, writer, passionate teacher, and mother of two children, Noack curated documenta 12 with Roger M. Buergel (2007). Recent exhibitions include *When We First Arrived...*, on the testimonies of children detained at the US-Mexico border with DYKWTC (2020). She has authored a monograph on Sanja Iveković, edited *Agency, Ambivalence, Analysis. Approaching the Museum with Migration in Mind* (2013), published numerous essays on feminist topics or contemporary art, and lectured internationally.

Cauê Krüger

The Anthropologist as Curator

Some remarks on
Brazilian experiences



Lecture
Jan 19, 2022
5.00 – 7.00 pm
Zoom / Anmeldung: wirstellenaus@ku-linz.at

The interwoven between Art and Anthropology have always been vital for both disciplines. Just as western imperialist, ethnocentric and colonial procedures were minimized, new ways of conducting field research, doing ethnography, writing, and displaying have been arising. From “ethnographic surrealism” and the “post-modern turn” until the contemporary “sensory turn” in anthropology, the ambivalent relation with art have always been on stage. Recently George Marcus, Tarek Elhaik and Roger Sansi proposed the formula of “the anthropologist as curator”. This speech aims to review these writings, present some examples of Brazilian anthropologists acting as curators, and reflect upon its outcomes.

Cauê Krüger is adjunct professor at Catholic University of Paraná (PUCPR), Brazil. He holds Doctoral and Master degrees in Anthropology and Bachelor's degrees both in Social Sciences and Theatre Arts.

Tia Čiček

Not Fitting In



22

2G+
Regel

Talk
Jan 26, 2022
5.00 – 7.00 pm
 Hörsaal 5

Addressing aspects of accessing knowledge and work opportunities within a specific local context, curator Tia Čiček talks about actively participating in re-imagining the ways we (can) work in the field of contemporary art. Through her personal and professional experience as a student cultural worker and as a now self-employed curator, she managed to secure a temporary yet crucial position of the artistic director of the regionally and internationally relevant Škuc Gallery situated in Ljubljana, Slovenia. As someone without many access points and social-economical background embedded in the local cultural tissue, she critically examines structures and issues that stand in the way of various positions and opportunities in the field of contemporary art.

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Tia Čiček has an MA in Art History, for the last few years she worked as a curator and producer of contemporary art and is the current artistic director of Škuc Gallery. She is interested in rethinking conventional exhibition-making and creating new and safer environments for contemporary art production.

bad curating inc. Work, curator, work!



2G+
Regel

Workshop Jan 27 – 30, 2022

Ort und Uhrzeit werden bekanntgegeben
Workshop times and location
will be decided during the first meeting
Anmeldung: wirstellenaus@ku-linz

The workshop *Work, curator, work!* is an experiment in thinking and talking about how to deal with the wish to create projects the best way possible without idealizing the means or ways to get there. When discussing exhibition concepts in art, we often forget that their realization involves finances and the distribution of work. While curatorial discourse incorporates these questions and makes the launching of curatorial ideas a field of ideals we urge to fulfil, our conversations could be expanded to talking about the influence of networks, physical or mental health. *Work, curator, work!* can be a chance to add some footnotes to important discourses, to discover them and think about how we can work with them, instead of experiencing them as a burden in how we make exhibitions.

The workshop will consist of an introductory session followed by a close reading and discussion of texts, which will be determined during the introductory phase of the workshop, thus taking into account the wishes and interests of all participants. The workshop is intended as a non-hierarchical structure for the exchange of ideas, interests, concerns and knowledge, in which all participants and organizers are equal.

bad curating inc. is an informal group of curators/writers/practitioners/cultural workers in (widely understood) Eastern and Central Europe. We are engaged within both local and global frameworks, constantly exchanging thoughts on our individual practices, conditions and experiences in the attempt to collectively imagine new alternative realities. Current convenors are Tia Čiček (Slovenia), Kirila Cvetkovska (North Macedonia), Maximilian Lehner (Austria), Iris Ordean (Romania), Vera Zalutskaya (Belarus/Poland).

Für den Inhalt verantwortlich:

Katholische Privat-Universität Linz
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Fotonachweise:

6 — Jennifer Walklate
Museums, Anxieties, Radical Temporality
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8 — Joanna Warza
We can all be like sunflowers
Malgorzata Mirga-Tas in collaboration with Edis
Galushi, Herstories, 2019–21. Fabric collages,
dimensions variable © Autostrada Biennale, Kosovo
Photo: Tughan Anit

10 — Stefanie Heraeus
Die Sammlung rekonfigurieren
Ausschnitt aus „Modernities plurielles“ 1905–1970,
Ausstellungsansicht im Centre Pompidou, Paris, 2014
© Stefanie Heraeus

12 — Maria Berrios
Now! History Happens Here.
Berlin Biennale, 2020 © Mathias Völzke

14 — Magdalena Nieslony
Kuratieren im Postsozialismus
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16 — He Yunchang
The Golden Sunshine
He Yunchang, Me and Myself after the Operation
Oil on Canvas, 228 x 400 cm, 2011 © 自己和自己 冠军

18 — Ruth Noack
The Corner at Whitman Walker
The Mental Body, Installation view of the exhibition at
The Corner at Whitman Walker, July 23–October 31,
2021 © The Corner at Whitman Walker

20 — Cauê Krüger
The Anthropologist as Curator
Wauja Mask © Aristoteles Barcelos Neto

22 — Tia Čiček
Not Fitting In
Lesbian Quarter. Gender Slipslope, Installation view
of the exhibition at Galerija Škuc, 17. 9.–27. 9. 2020
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Work, Curator, Work
Workshop at Galerija Škuc, 6.5.–9.5.2021
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