



PROGRAMME

5th INTERNATIONAL CONTEMPORARY ART EXPERTS FORUM

SERIES 1

Asian Maps

Wednesday, 14th February

Room N-108

Director:

- **Menene Gras**, Exhibition Director, Casa Asia, Barcelona, SPAIN.

Director and Head of Culture and Exhibition Dept. at Casa Asia, Barcelona. As an art critic and exhibition curator, she has penned many essays besides four books of poetry. For over twelve years she was the Spanish correspondent for *Artforum*. She is currently preparing the catalogue for the NAM JUNE PAIK exhibition at Fundación Telefónica in Madrid and an exhibition on Chinese contemporary art also at Fundación Telefónica for the end of 2007.

Systems of Art and Art Practices in Asia, in the Information Society

Building on the experience of recent years, Casa Asia is preparing the fourth edition of ASIAN MAPS at ARCO's annual forum. The core intention is to continue demonstrating this institution's interest in Asian cultures and emerging contemporary art from all the various agents comprising the cartography of the whole continent, defined more by the shared difference than by any one single reality. The influence of their production on the international art scene, not unlike what's happening in the accelerated rhythm of urban growth and the subsequent economic transformation this leads to, has given rise to a situation that has substantially modified our perception. Today the world order is a cultural order that unites and separates, producing new phenomena which art assimilates and describes, and at once associates with the vital experience in a society marked by globalization and the age of speed. Subtitled "Cultural forms of art involved in the transformation of the information society into the knowledge society", last year this same programme featured papers from a dozen experts, critics, curators, directors of contemporary art museums who contributed their individual experiences from their own particular field of expertise.

For this upcoming edition, the programme of interventions is marked by certain events that happened in 2006, starting with the death of Nam June Paik at the end of January, and the successive tributes paid by institutions and museums in New York, Bremen, Berlin, Barcelona, Tokyo, Buenos Aires, Seoul, to name some of the cities which have remembered the artist and his work. These tributes will be rounded off with an exhibition that is scheduled to open at Fundación Telefónica during ARCO, and which will be the first since his death specifically designed to overview his work and his *Koreanness*, coinciding as it does with Korea as the special guest country at ARCO this year. On the other hand, 2006 was the year of biennials in Asia, starting with the Biennial of Shanghai, whose theme was "hyperdesign", understood as the driving engine of development, followed a few days later by the much awaited opening of the Singapore Biennial, which got off



to a strong start based on a highly current theme focusing on religious beliefs today. The Gwangju Biennial and the Busan Biennial, both in Korea, plus the Taipei Biennial, completed the round of biennials in South-east Asia. Also worth mentioning were the Biennial of Sydney and the Brisbane Triennial, if we were to extend the reach to the extreme eastern Pacific.

The events named above are not only representative of symptoms of all orders in relation to the situation of art and its production in the specific geographic space we are dealing with, but they also demonstrate the effects that globalization exercises on the society of information anywhere in the world. The respective contributions, on the other hand, indicate the changes and transformations that have taken place in a short period of time, and the speed with which all spheres of life are growing and expanding. The goal of these "Encounters" that Casa Asia organises at ARCO is to diagnose and debate the situation using the information which each one of the participants can contribute.

Art cannot be perceived exclusively as the bearer of a stamp of nationality, despite the fact that all product or production in this area transmits a conflict associated with identity, because the international market has dismantled the rules of the game that used to identify a product according to its physical origins. The ASIAN MAPS programme brings together contemporary art experts from Asia, with the goal of creating a permanent network of information, communication and cognition, including those who make it possible for art to develop and progress in the construction of history. The ultimate aim of the project is to incorporate this part of the world we group together under the apparently indivisible word Asia, and the Asian in all its diversity, in order to respond to a demand for communication in a sector that provides coverage to the art system, ranging from production, the market and critique, including the artist, the historian and the art critic, in order to encourage dialogue and debate between cultures and civilizations in this area.

Speakers, from noon to 2 p.m.

➤ **Philip Tinari**, Curator and Writer, Beijing, CHINA

A writer, curator, and translator based in Beijing. He has worked broadly with international art institutions on projects in China, including the Guggenheim Foundation, the Serpentine Gallery, and Art Basel. He is a contributor to *Artforum* and academic consultant to Sotheby's Hong Kong. In early 2007 he gave a four-part "short course" on contemporary Chinese art at China Institute in New York.

➤ **Mercedes Vicente**, Comisaria de arte contemporáneo, Govett-Brewster Art Gallery, NEW ZEALAND.

A graduate of the Center for Curatorial Studies at Bard College and Helena Rubinstein Curatorial Fellow at the Whitney Independent Study Program where she co-curated *Empire/State: Artists Engaging Globalization*. Her most recent exhibitions include *If It's Too Bad to be True, It Could Be DISINFORMATION* (Apexart, 2005), and *Slowness* (Dorsky Curatorial Programs).



- **Delfín Colomé**, Spanish Ambassador in Seoul, KOREA.

Former Executive Director of Asian Europe Foundation, ASEF. He is also known as a writer, composer and musician. He has held relevant posts for the Spanish Government, the UNESCO and the European Union. Colomé collaborated in the creation of the Cervantes Institute network throughout the world, has lectured in aesthetics at the Madrid University and is a regular contributor to many newspapers and magazines.

- **Hong Hee Kim**, Artistic Director, Gwangju Biennale, Gwanjje, KOREA.

Panel Discussion, from 4 p.m. to 6 p.m.

- **Gunalan Nadarajan**, Penn State University, Pennsylvania, USA.

An art theorist / curator from Singapore, Gunalan Nadarajan, is currently working at Penn State University, USA. An internationally active curator, he was most recently Artistic Co-Director of the *Ogaki Biennale 2006* (Ogaki-Gifu) and is Artistic Director of the International Symposium of Electronic Arts, *ISEA2008* in Singapore. He has written and lectured extensively on contemporary art, media arts and aesthetics.

- **Melissa Chiu**, Director of Asia Society Museum, and Curator, Asia Society, New York, USA.

Founding Director of Asia-Australia Arts Centre in Sydney. She has curated exhibitions by Shirin Neshat and Cai Guo-Qiang. She has taught at Rhode Island School of Design and published widely in journals, including *Art Asia Pacific Magazine*. She is currently Guest Editor for *The Grove Dictionary of Art* on Asian contemporary art and was recently awarded a Getty Curatorial Research Fellowship.

- **Huang Du**, Co-Curator, Biennial de Xangai 2006, Beijing, CHINA.

An independent curator and art critic based in Beijing. He has written articles on contemporary art for magazines such as *Avant-garde Today*, *Jiangsu Art Monthly* and contributed to catalogues like *Biennale of Sydney 1998*, *The 2nd Seoul International Media Art Biennale*. He has participated in major international art symposiums and awards. Shows curated by Huang Du include *China Contemporary: New Urban Realities* and *The 6th Shanghai Biennale 2006*.

- **Shankar Barua**, Artist, INDIA.

Panel Discussion, from 6:30 p.m. to 8:30 p.m.

- **Carol Lu**, Curator, Art Critic and Founding Member of Pink Studio. Nanjing, CHINA.

Carol Lu works as an independent curator and art critic contributing to a number of local and international art magazines. After compiling an MA in Critical Studies at Malmo, and being involved in curating a number of shows focusing on contemporary Chinese Art, Carol moved to Beijing where she co-founded Pink Studio, an independent art body dedicated to the organization, promotion, research and development of contemporary Chinese art.



➤ **Wang Yihan**, Director, China International Gallery Exposition CIGE, Beijing, CHINA.

From 2001 to 2005, she was art director of Soka Contemporary Center, specializing in Chinese Masterpieces. She is co-founder of Beijing Chinese Art Exposition's Media, organizing the first and the second China International Gallery Exposition, the biggest contemporary art event in China. Since July 2005, she is the Director of the China International Gallery Exposition. Currently working on the Fourth China International Gallery Exposition in 2007.

➤ **Shaheen Merali**, Director of Visual Art, Haus der Kulturen der Welt, Berlin, GERMANY.

Head of the Department of Exhibition, Film and New Media of Haus der Kulturen der Welt, Berlin, where he has curated *Dreams and Trauma*, with films and installations by Palestinian and Israeli artists, and *The Black Atlantic*, with Isaac Julien, Keith Piper and Lisl Ponger / Tim Sharp. Co-curator of the 6th Gwangju Biennale, Korea, and curator of *All our Tomorrows: the culture of camouflage* for the Kunstraum, University of Lueneburg.

SERIES 2

New Markets and Commercial Potential of Contemporary Art

Thursday, 15th February

Room N-108

Director:

➤ **Ricardo Antón**, Co-Director and Founding Member, AMASTÉ Comunicación S.L; Co-Editor, *ESETÉ*, Bilbao, SPAIN.

After graduating in Fine Arts he studied marketing, communication, philosophy and cultural management. Co-founder and co-director of AMASTE (www.amaste.com), an agency specialised in strategies of non-conventional communication, creativity applied to innovation, and other issues related with the strategic value of culture. AMASTÉ embraces consultancy, mediation and the strategic and artistic management of projects.

When ARCO started all those years ago, there was no such thing as mobile phones or iPods; PCs worked with cassettes; nobody googled things or uploaded videos on YouTube, nor downloaded contents from e-Mule; we still lived in a world divided into blocs by the Berlin Wall and the Twins Towers were still standing; there were only two TV channels in Spain and the initials DTT meant nothing to us; we weren't aware of the hole in the ozone layer and so many other things that now have such a crucial impact on the sustainability of the planet; traveling wasn't so common as it is now and almost everybody here in Spain spent their summer holidays back in "their village"; etc.



In short, the world, and our situation in it, was in many aspects very different to what it is today. We have gone from the dying decades of the 20th century to almost having consumed the first one of the 21st and this is obviously reflected in the art world too, and in the works and projects by contemporary artists. Therefore it should also be reflected in an evolution in the art system itself, its commercial channels, the type of demand, the profiles of players in it, etc.

In point of fact, many key works by more and more contemporary artists –based on the immaterial, intangible, new media, the generation of experiences, etc. – are not easily bracketed in the physical, economic or conceptual confines of the art system as it continues to be understood today or at the very least, are in need of possibilities complementing the standard outlets.

This roundtable wishes to energize the debate and serve as a platform for the exchange of views and experiences between the various agents (gallerists, artists, producers, marketing and communication, collectors, consultants of new market trends, cultural managers, R&D departments, etc.), who, in one way or another, directly or tangentially, are involved in the redefinition of the art market as we know it today.

We will be trying to come up with response(s) to questions like: **What might be the new markets and commercial potential of contemporary art? What will the ARCO of the 21st century be like?**

Panel Discussion, from 11 a.m. to 2 p.m.

- **Franck Larcade**, Former Director, Consonni, Bilbao, SPAIN.
Founder of Consonni in Bilbao in 1996 and Director until 2006. It has produced around thirty artistic projects that are now in Spanish and international public and private collections. Consonni's strategies for action during these years as well as the models inspiring its development try to change, reshape or convert the standard form of coordination between production, collection and marketing of current work.
- **Anna Lena**, Producer, Paris, FRANCE.
Produces films and publishes art works and objects by artists, such as Pierre Huyghe, Philippe Parreno, Liam Gillick, Doug Aitken, Jorge Pardo, Olafur Eliasson. She has produced numerous contemporary art films such as those included in the project No Ghost Just A Shell, a collaborative project initiated by Pierre Huyghe and Philippe Parreno, and more recently the feature film Zidane, a 21st century portrait by Douglas Gordon and Philippe Parreno.
- **Arantxa Mendiharat**, Coordinator, Disonancias, San Sebastian, SPAIN.
After studying political science in Bordeaux, she specialised in cultural management at the Universities of Paris 8 and Heriot-Watt in Edinburgh. She has worked on numerous productions in the field of dance, theatre, film and the visual art in Spain and in the UK. Since 2005 she is the



coordinator of the DISONANCIAS programme which organises collaboration projects between artists and R&D laboratories and technology centres.

- **Antonia María Perelló**, Collection Responsible, MACBA, Barcelona, SPAIN.
Doctor in the History of Art, and Curator at MACBA, Museu d'Art Contemporani de Barcelona. She lectures in the Master in Museology at the Universidad de Barcelona and in the Master in Management of Cultural Institutions at the Universidad Internacional de Catalunya. She has written articles and books on art and architecture, and has published studies on: Bauhaus; Rationalism; Modern Architecture in Barcelona; and Civil Architecture in Barcelona.

- **Irene Peukes**, Designer, Palma de Mallorca, SPAIN.
Spanish-German designer born in Krefeld (Germany). A graduate from the Textile and Fashion College of Hamburg. She has worked as a shoe designer for Camper, Mallorca, and a textile designer at Artextil, Barcelona. In 1994 she received a one year scholarship from the DAAD German foundation to study at the Massana School of Barcelona.

SERIES 3

The Art of Collecting Art

Thursday, 15th February

Room N-108

Sponsored by: **Fundación SCH**

Director:

- **Bluemedium**, New York, USA.

Panel Discussion, ART & FASHION, from 4 to 6 p.m.

Time magazine once wrote that art and fashion are like two grande dames at a cocktail party, both of whom look fabulous, each refusing to acknowledge the other.

But much of that has changed. In recent years, major art museums have mounted fashion retrospectives that salute couturiers, periods and styles, often to critical acclaim and almost always to huge crowds. Artists are being courted by companies such as LVMH and Hugo Boss for their creativity, ideas and global name recognition. The already fickle art world has become more fashionable itself, picking up fashion's swift trend cycle: Some of today's artistic movements have the longevity of hemlines. Fashion, meanwhile, has sometimes reminded art it's okay to be beautiful.



But perhaps the fields have become too close for comfort?: Fashion houses have sometimes sponsored the museum shows that saluted their own couturiers, and some companies may have rushed in to ally with contemporary art as a marketing strategy more than an informed mission.

As traditional boundaries between art and fashion blur, we look at the synergies, controversies and future of the alliance.

Moderator:

- **Alexandra Peers**, Culture Editor, Wall Street Journal, New York, USA.
Alexandra Peers writes on contemporary art for *The Wall Street Journal*. Winner of the 2006 Barach Fellowship for nonfiction writing, she is also an adjunct professor at Columbia University's Graduate School of Journalism. As Features Editor of the Journal's Weekend section she has greatly expanded the newspaper's coverage of arts and entertainment. A member of The White House Conference on Culture and Diplomacy, she has spoken at The Metropolitan Museum of Art and The Smithsonian.

Participants:

- **Ana Torrejón**, Editor, *Elle* Argentina; and Independent Curator, Buenos Aires, ARGENTINA.
Journalist who has worked on the editorial team of magazines *Siete Días*, *La Semana*, *Para Tí*, *Página/12*, *Estación 90*, *Pan Quemado* and *Caín*. Former editor of *Claudia* magazine. Since 1994 is editorial manager of *Elle* Argentina. In 1999 she began the project Dabbah Torrejón Arte Contemporáneo, which became a gallery in 2000 and was awarded this year as Best Art Gallery by the Argentina Association of Art Critics.
- **Christopher Bollen**, Editor of *V* Magazine, New York, USA.
Editor of *V* Magazine, a bimonthly art, fashion, and culture magazine, and *VMAN*, its biannual brother publication geared toward men's fashion and culture. Also a contributing editor at *Visionaire*, the New York parent publication. He writes regularly as an art and culture critic for such publications as the *New York Times*, the *New York Times Magazine*, *Artforum*, *The Believer*, and *GQ*. He co-edited the monograph *Artists* by photographer Jason Schmidt.

Panel Discussion, COLLECTING ON A SALARY, from 6.30 to 8.30 p.m.

The current frenzy sweeping the art market has created a stratified group of collectors. At the pinnacle of this group are the top collectors, whose recent acquisitions at auction have toppled records for individual artists and the art market as a whole with increasing frequency. And auctions are not the only resource for collectors. From the high profile gallery shows for bluechip and emerging artists to prominent art fairs across the globe, the landscape of the market is changing. But for a majority of collectors, collecting at such an elite level is not a possibility. This begs the question, where does everyone else fit in?



As most in the art world agree, the best reason to buy a work of art is because you cannot live without it. Many collectors who follow this advice have been collecting for years, buying works that are both affordable for them and that they love. As a result, they have built astounding collections that while they have increased dramatically in value, also continue to delight their owners. Exploring the drive to collect, when funds are not unlimited, panelists will discuss their motivations, comment on the current market, and give advice to art lovers who are collecting on a salary.

Moderator:

- **Linda Yablonsky**, Art Critic for Bloomberg News, New York, USA.
The author of *The Story of Junk: A Novel*, art critic for Bloomberg News, contributing editor at *Art News* and contributor to *The New York Times*, *Time Out New York*, *Vanity Fair*, plus the popular "Scene and Herd" column at Artforum.com. Founding program director of WPS1.org, the art radio station from P.S.1-MoMA. Yablonsky lives in New York City, where she is on the undergraduate faculty at the School of Visual Arts.

Participants:

- **Rafael Nieto Loiza**, Contemporary Art Collector, Bogota, COLOMBIA.
Contemporary art collector as well as a lawyer specializing in Constitutional and International Law. Former Vice-Minister of Justice of Colombia, and has served as a consultant to the World Bank, the Inter-American Development Bank and the United Nations Development Programme. Currently senior director of Kissinger McLarty Associates. A member of the boards of Museo de Arte Moderno de Bogotá and Museo Nacional de Colombia.
- **Juan Varez**, Chief executive of Christie's Ibérica, Madrid, SPAIN.
A Master in the History of Art from the Courtauld Institute of Art in London, majoring in Old Spanish Painting from 16th and 17th Centuries. Chief executive of Christie's Ibérica where he coordinates operations for Península Ibérica. In February 1991 he was appointed member of the department of Ancient Painting. In 1999 he successively coordinated the auction of Old Spanish Painting held in New York.
- **Christopher L. Apgar**, Vice President for Investments at a major US investment firm, New York, USA.
Vice President for Investments at a major US investment firm. Enthusiastic about the visual arts, Christopher also dedicates a significant portion of his practice to the distinctive considerations of dealers, artists, galleries and others in the art community. He is a member of Inner Space at Artists Space, The New England Society, The Washington Club of Connecticut, Regency Whist Club and a Capital Campaign member of Phillips Exeter Academy.



- **Manuel González**, Executive director of the JPMorganChase Art Program, New York, USA.
Executive director of the JPMorganChase Art Program, and one of three curators of the recently inaugurated Ellipse Foundation, Lisbon. Former director of the legendary Sydney Janis Gallery as well as the Holly Solomon Gallery. He is a trustee on the boards of The New Museum and the Americas Society in Manhattan, The Wolfsonian Institute, Miami. He is on the board of directors of the Cisneros Fontanals Foundation and the Cintas Foundation, Miami.

SERIES 4

New Media, New Realities, New Economies: Emerging Structures in New Media Art

Friday, 16th February

Room N-108

Director:

- **Vicente Matallana**; Director, LaAgencia, Madrid, SPAIN.
Director and founder of LaAgencia, independent producer of electronic art in 1998. LaAgencia focuses on resolving the structural problems rooted in the incorporation of new technologies into art practices. LaAgencia currently develops programmes and projects in Spain, Europe, USA and Latin America. Since 1999 LaAgencia collaborates with the ARCO art fair where it is responsible for the technical coordination of The Black Box section. More info available at <http://laagencia.org>

For those of us making it, Net Art meant a brand of art finally freed from the world of buyable, sellable and re-sellable material objects.

Mark Tribe, Artforum, March 2001

The goal of this forum is to study the economic structure of new media art from a broad understanding of the concept of economy.

The traditional art market is essentially based on the exchange of goods, i.e. artwork for money. However, new media art has created or improvised a new financial structure, dictated by the lack of a tangible object for the art market to assimilate. This new structure is, in itself, more sophisticated, and is rooted in the contemporary nature of the medium and the working premise of new technologies.

Even though various formulas have been explored to adapt objects derived from the original work to the market, whether silk-screens, multiples or other objects, they have proved not only insufficient, but also largely unacceptable to art collectors who demand the pure original work without the kind of artificial distortion whose only goal is market acceptability. Both market and society demand from the creator the work



in its original condition, no matter how difficult that might be. And it is there where the *raison d'être* and the purity of art creation lies: in the demand for excellence.

For that reason we are seeing the evolution of the structure towards a generation of new practices, creating in turn new structures and forcing an internal overhaul of existing ones, with artists obtaining their rewards in the form of fees for their work, awards, grants and even commissions, spaces exploring the limits of art creation understood as fine arts, applied arts and industrial creation, and also from private and public collecting and presentation in festivals and events.

Art galleries, the cornerstone of the market structure, are faced with an extremely demanding challenge that questions their very definition and working methods; shifting from the exchange of goods to the management of services, putting knowledge and reflection from art at the very centre of their work.

This forum will overview the concept of market and the development of the notion of the economy of art, its evolution in the context of new media. It will take a look at new present-day scenarios, how research and industry influence them, and the role to be played by galleries in these new scenarios and in the economic management of the medium, in the widest meaning of the economic concept, attempting to come up with, if not answers, then at least the proper questions that will throw light on the direction for a sustainable future for the sector.

Paper, from 11 a.m. to noon

- **Roberta Bosco**, Curator and Journalist specialised in new media art, Castelldefels (Barcelona), SPAIN.
A journalist specialised in contemporary art and digital culture. She writes every Thursday in *CiberP@is*, the special supplement addressing new technologies in the *El País* newspaper and is also a regular contributor to its Cultural section. She is the Spanish correspondent for the Italian magazine *Il Giornale del Arte*. Bosco has also undertaken several curatorial projects and lectures in postgraduate courses on digital art.

Papers and Panel Discussion, from noon to 2 p.m.

- **Michael Badics**, Director of Business Development FutureLAB ARSelectronica, Linz, AUSTRIA.
Studied data systems technology and computer science at Johannes Kepler University Linz between 1984 and 1989. In the years from 1989 to 2003 he worked at Fabasoft AG, an international Software Product Company, the last five years as Vice President for Professional Services. From then and until the current moment he is working at Ars Electronica Futurelab, a key part of Ars Electronica and a new kind of media art laboratory as Director of Business Development.
- **Joasia Krysa**, Curator, Researcher and Professor of Art & Technology, University of Plymouth; Founder of Kurator, Plymouth, UK.



Curator, researcher and lecturer in Art and Technology at the University of Plymouth. She holds a MA in Fine Art Administration and Curating from Goldsmiths College, an MA in Cultural Studies and MSc in Political Sciences. She is a founder of KURATOR, a curatorial agency investigating cultural context of network technologies and systems. She is co-editor of the DATA browser series and is currently co-developing the curatorial.network for Arts Council England South West (UK).

➤ **Steve Sacks**, Director, Bitforms Gallery, New York, USA.

In less than 5 years, Sacks has established Bitforms as the world's leading new media fine art gallery and launched Bitforms Seoul in Korea in September 2005. Wired magazine called Sacks the "King of Digital Art". He is also the founder of softwareARTspace, a web site devoted to the distribution of software art. Bitforms gallery is devoted to emerging and established artists who embrace new media and contemporary art practice—resulting in new "languages" and artistic experiences.

SERIES 5

On the Cutting Edge: Six Young Curators on Young Contemporary Artists & the Art Market

Friday, 16th February

Room N-108

Director:

➤ **Isolde Brielmaier**, Adjunct Professor of Art, Vassar College and Chief Curator at Rotunda Gallery, New York, USA.

Brielmaier is curator of several exhibitions including, *Lee Quinones: PRELUDE* (Puerto Rico) and *Maximum Flavor* (Atlanta). Brielmaier has written and lectured on international art and photography for several publications and institutions including *PARKETT Series with Contemporary Artists*, *Aperture Magazine*, *Phaidon Press*, MOCA Los Angeles, Solomon R. Guggenheim Museum, The Studio Museum in Harlem, and Harvard University.

Young curators (both at institutions and those who work independently) are often on the cutting edge when it comes to identifying talented emerging artists many of whom become very well-known and highly popular over a short period of time with contemporary art collectors and institutions. Of particular relevance to the 2007 ARCO Fair is the nature of the relationship between these young curators, the artists with whom they work and the commercial art market. In what ways does/does not the art commercial art market impact the work of curators in terms of artist selection, choice of art work, types of exhibitions, etc? To what extent do they rely on commercial venues such as galleries and art fairs to identify artists with whom to work? How would they characterize the current nature and climate of the art market as it relates to young artists and the development/trajectory of their careers?



Along these lines, *On the Cutting Edge: Six Young Curators on Young Contemporary Artists & the Art Market* will feature an international group of young curators, each of whom will share their experiences and thoughts on working with young artists who are highly popular with museums, art spaces, commercial galleries, art collectors and art fairs.

Roundtable, from 3 p.m. to 4.30 p.m.

➤ **Euridice Arratia**, Independent Curator, Berlin, GERMANY.

A PhD Candidate at Tisch School of the Arts, New York University, Arratia has curated exhibitions in Europe, North America and Latin America including *Fear Gear*, Roebing Hall, New York and *Manipulations*, Centro Cultural Chacao, Caracas, Venezuela in 2005. A regular contributor to publications including *EXIT*, *BOMB Magazine*, *Asian Pacific*, *Flash Art*, *Tema Celeste* and *Women and Performance*. In March 2006 Euridice Arratia co-founded the gallery A +B *arratiabeer* in Berlin.

➤ **Sarah Cosulich Canarutto**, Curator, Villa Manin Centro d'Arte Contemporanea, Passariano, ITALY.

After working experience at the Jewish Museum Berlin (1998-2000) and Tate Britain (2001), Cosulich Canarutto has worked as assistant curator with the director Francesco Bonami at the 2003 Venice Biennale. A freelance writer, she teaches seminars on contemporary art at Italian universities. Recently she has written a book on Jeff Koons which is part of the series *Supercontemporanea* (Electa Mondadori). Since January 2004 she is curator at the Villa Manin Centre for Contemporary Art in Northern Italy.

➤ **Omar Lopez-Chahoud**, Independent Curator, New York, USA.

Omar Lopez-Chahoud earned an M.F.A from Yale University School of Art, New Haven, Connecticut and the Royal Academy of Art, London. As an independent curator his exhibitions include: "Never Never Land," University Gallery, Florida Atlantic University, Boca Raton, Florida and the Museum of Contemporary Art, Tampa, Florida; "Harsh Brown Potatoes," Smack Mellon, Brooklyn, New York; a curatorial project in conjunction with "Crossing the Line," Queens Museum of Art, Queens, New York. He is one of the founders of the Brewster project, site specific installations exhibition in the town of Brewster, New York (Summers 2001 and 2002). Lopez-Chahoud has participated in curatorial panel discussions at Artists' Space; Art in General; P.S.1; The Whitney Museum of American Art in New York City.

➤ **Amy Smith Stewart**, Independent Curator, New York, USA.

She has organized more than two-dozen exhibitions in museums and galleries. She was Curator at PS1 Contemporary Art Center/ Museum of Modern Art, New York from 2001-2005. She recently curated a series of group exhibitions for the Mary Boone Gallery and is this year's Guest Curator for the Peter Norton Collection. Currently, she is a part-time faculty member of the School of Visual Arts, MFA program.



SERIES 6

Making History and Laying Foundations: Video and Film Collections

Friday, 16th February

Room N-108

Director:

- **Juan Antonio Álvarez Reyes**, art critic and exhibition curator, Madrid, SPAIN.

A former journalist at *Diario 16* and editor of *El Periódico del Arte*, he is now a regular contributor to *The Art Newspaper*, *Le Journal des Arts* and *Il Giornale dell'Arte*, the cultural supplement of *ABC* plus the *Artecontexto* magazine. He has curated many exhibitions for major museums and art centres in Spain including MNCARS, Caixaforum, MEIAC, and CAAM. Between 2002 and 2004 he was director of the Centro de Arte Párraga in Murcia.

Over the last ten years or so, we have witnessed the rise of an unquestionable new reality, with the gradual implantation among art practitioners of a language totally attuned to the practically absolute audiovisualisation of the times we are living in: video, film and expanded cinema. In this regard, a huge number of exhibitions were organised in the second half of the 1990s focusing public attention on an incipient phenomenon which, like a siren's song, attracted more and more artists. Exhibitions such as *Spellbound: Art and Film* (Hayward Gallery, London, 1996), *Cinema, cinema* (Vanabbemuseum, Eindhoven, 1999) or *Video cult/ures* (ZKM, Karlsruhe, 1999), to name just a few of the most noteworthy cases, all but confirmed a development which, as nearly always happens in cutting-edge art creation, was initially the direct by-product of the experimentation and production carried out by a small group of artists who were expanding their own field of action.

Once this language was accepted by the most open-minded sectors of the market and museum institutions, it was very soon acknowledged that, besides conceptualising and exhibiting it, it was necessary to find a historical legitimacy, something not too difficult to tackle since, notwithstanding an otherwise widespread lack of memory, the foundational years could easily be pinpointed in 1960s and 1970s. So we cast our eyes back over the past, in a search for the origin of it all. In this sense, a seminal exhibition was *Into the Light* (Whitney Museum, New York, 2002), a show that set the guidelines later followed virtually to the letter by a large number of museum collections. That said, as the subtitle made explicit, *Into the Light* was "The Projected Image on American Art," thus calling out for a replica that would organise a similar exhibition-study covering the other side of the Atlantic. And in fact, it didn't take long for this to happen. *X-Screen* was held the following year in MUMOK, Vienna. Both exhibitions were "exemplary" in their historical research-legitimacy. On top of that, this historical overview was rounded off with *Primera Generación. Arte e imagen en movimiento, 1963-1986*, at Madrid's Museo Nacional Reina Sofía, a show outlining a historical and collectible route revisiting the pioneers of video art. Furthermore, soon there was a perceived need to



expand the scope of that journey back into the past, going even further back to the historical avant-gardes. Exhibitions like *Sons et Lumières* (Pompidou, Paris, 2004) or *Visual Art* (Smithsonian, Washington, 2005) contributed to this revision, along with *Summer of Love* (Tate, Liverpool, 2005) which expanded its influence and scope to the whole of the visual culture of a certain period.

This section of the 5th International Contemporary Art Experts Forum will examine the conceptual bases of what a video, film and expanded cinema collection should or could be, looking at some recent exhibitions that have made history. For that purpose we will listen to the experiences of some of the curators behind those exhibitions, which we could already term as historical inasmuch they set the time and artistic coordinates, apart from the theoretical footing for debate.

Paper, from 5 p.m. to 6 p.m.

- **Matthias Michalka**, Curator, MUMOK, Vienna, AUSTRIA.

An art historian and curator for new media art at the Museum Moderner Kunst Stiftung Ludwig Vienna. Among various exhibitions of contemporary artists he has curated there are *X-Screen: Film Installations and Actions in the 1960s and 1970s*. He has been a lecturer at the Merz Akademie Stuttgart, at the Institute for Art History at the University of Vienna and at various other academies of art.

Panel Discussion, from 6.30 p.m. to 8.30 p.m.

- **Nav Haq**, Curator, Gasworks, London, UNITED KINGDOM.

He was appointed curator of the 3rd Contour Biennial for Video Art, Belgium, taking place in Summer 2007. He is also Guest Editor at Book Works, London. He developed his curatorial approach through professional experiences at art spaces including the Whitechapel Gallery and Kunstverein Munich. He has contributed to such periodicals as *Bidoun*, *Art Review* and *Yishu: Journal of Contemporary Chinese Art*.

- **Berta Sichel**, Director of Audiovisual Department at the Museo Nacional Reina Sofía de Madrid, SPAIN. International art curator and consultant, researcher, art and cultural writer, lecturer, and instructor. Director of the Department of Audiovisuals, and Chief-Curator of Film and Video at Museo Nacional Centro de Arte Reina Sofía. Editor and writer for art publications; advisor to foundations, cultural institutions, private and public collections on art acquisitions and exhibitions. Curated *First Generation: Art and Moving Image 1963-1986* now on view at MNCARS.

- **Mark Nash**, Head of the Curating Contemporary Art Department, Royal College of Art, London, UNITED KINGDOM.

He co-curated Documenta 11, was film curator at the Berlin Biennial (2004), and recently curated *Experiments With Truth* (Philadelphia, 2004) and a conference on Film and Ecology. A former Director of Fine Art Research at Central St Martins, he has lectured in Film History and Theory at the University of East London, and at the Whitney Museum Independent Study Programme.



SERIES 7

What is to be Done?

Saturday, 17th February

Room N-108

Directors:

- **Georg Schoellhammer**, *documenta 12 magazines*, Vienna, AUSTRIA.

Director of *documenta 12 magazines*, independent curator and editor-in-chief of the magazine *springerin - Hefte für Gegenwartskunst*, which he co-founded in 1995. He works for a wide range of publications on contemporary art, architecture, and art theory, and lectures widely on these matters. Curator of numerous exhibitions and projects, including *Parallel Actions: Conceptual Tendencies in Central Europe from 1965 to 1980*, New York 2003 and Leipzig 2004.

- **Dario Corbeira**, *Brumaria*, Madrid, SPAIN.

Artist and lecturer in Art Spaces and Alternative Artistic Supports at the University of Salamanca. He studied architecture and sociology in Madrid. He channels his conceptual work in various different media and supports. Corbeira has written the book "Construir ... o desconstruir" a selection of texts on the work of Gordon Matta-Clark, and is co-editor of *Brumaria*, a project addressing art, aesthetics and politics.

What is to be Done?

This seminar will engage in a reflection around the third leitmotif of *documenta 12*: a question concerning educational forms and devices, practices and policies of transference and production of knowledge in the art-publishing field.

One of the critical problems of an exhibition of global art comes from its own relationship with local contexts. How does specific knowledge find its expression in *documenta 12*? How is it represented? What happens during the process of translation? This is the context in which the *documenta 12 magazines* project has been conceived: as an organisational form maintaining an open dialogue with over 90 print and on-line periodicals invited to reflect, from their individual practice, on the main questions posed by *documenta 12*. Since 2006, the participating magazines have been debating and addressing in various forms the issues dealt with by *documenta 12*, contributing with features, sections or special issues. Their various texts and contexts replace the basic material of the series of publications of *documenta 12 magazines*. The guests at the Experts Forum will present their own "What is to be done?" journal.

The afternoon session will focus on cases of collective and group practices which, in response to the question of "What is to be done?" will provide responses exploring the new forms of engagement.



Terms like “form,” “medium” and “exhibition” are used here with all their polysemous force. When it comes to addressing the various forms of engagement, we would like to think of the old types of collaboration between intellectuals and social movements; we want to reflect on the critical experiences characteristic of political processes and movements. “What is to be done?” is a question that is impossible to answer without taking into account the profound transformations of intellectual work in its systemic functionality and critical and/or activist potentialities.

This panel debate will discuss a number of experiences conceiving the “exhibition” form as a communication device that is not self-referential to the art system. Cases of “normality” in Buenos Aires, mainly orchestrated by the *Etcétera* group, will be tackled, as well as exhibitions like that one commemorating the 101st anniversary of the Communist Manifesto in Zagreb by the *WHW* curators group, and the Novi Sad *kuda.org* group and their various telemathic, exhibitivite and investigative activisms in Vojvodjna.

In the same line, a proposal is launched to ponder a new policy from the perspective of experiences adopting creative forms for their practices. Thus, the territorialized work of La Comunitaria TV in the Buenos Aires metropolitan area, and their incursions into Argentina’s social conflicts; the manifold activities of *Contrafile* at the heart of Sao Paulo’s urban tensions; or the (trans)border and metropolitan cartographies initiated by *Hackitectura* in and around the Southern border.

Panel Discussion, from 11 a.m. to 2 p.m.

- **Bojana Cvejic**, Walking Theory, Belgrado, SERBIA.
An artist practicing critical theory in writing, teaching, dramaturgy and performance in dance, theatre and contemporary music. She published essays in performing arts magazines *Etcetera*, *Teorija koja Hoda*, *Maska*, *Frakcija* etc., and books like the forthcoming “Beyond Musical Work: Performative Practice of Music”. She has taught in educational programmes and organized independent platforms for theory and practice in performance: TkH Centar and PAF.
- **Ravi Sundaram**, Sarai-CSDS, New Delhi, INDIA.
Fellow at the Centre for the Study of Developing Societies, Delhi and one of the initiators of the Sarai programme on media and urban culture (www.sarai.net). His work deals with the intersections of the city and contemporary electronic cultures. He is co-editor of the Sarai Readers series: *The Public Domain*; *The Cities of Everyday Life*; *Shaping Technologies*; *Crisis Media*; and *Turbulence*. His book *After Media: Pirate Culture and Urban Memory* is forthcoming from Routledge.
- **Nelly Richard**, Revista de Crítica Cultural, Santiago de Chile, CHILE.
Art critic and essayist. Editor of the *Revista de Crítica Cultural* since 1990. Holds key academic posts at universities in Chile and the USA. In 1996 she received the Guggenheim Scholarship. She is the author, editor and co-editor of books like *Arte y Política*, co-edited with Pablo Oyarzún and Claudia



Zaldivar (Editorial ARCIS, 2005), *Utopías(s): revisar el pasado, criticar el presente, imaginar el futuro* (Editorial ARCIS, 2004) and numerous texts published in books and international magazines.

- **Ketie Chukhov**, Philosophy Institute of Academy of Sciences, Moscow, RUSSIA.

With a PhD in comparative literary studies he is currently researching on the borders of the notion of art at the Philosophy Institute of Academy of Sciences. He is also editor at Logos Publishers, a publishing house specializing in contemporary western and Russian philosophy and culture. He is a regular contributor to Moscow art magazines and has written a book on politics and poetics “Pound and £”, besides more than 50 publications on culture, philosophy and art theory for various journals, and catalogues.

- **Richard Dyer**, Text Third, London, UK.

Richard Dyer is News Editor and London Correspondent for *Contemporary* magazine, Assistant Editor of *Third Text* and Art Editor of *Wasafiri*. His writing has appeared in *Frieze*, *Flash Art*, *Art Press*, *PLUK*, *The Guardian*, *Time Out*. He lectures at Goldsmith, Sotheby's and the Kent Institute of Art and Design. His recent publications include: *Dan Hays: Impressions of Colorado*; *Riddled With Light: Corpus Lumen: Susie Hamilton, 1996–2006*, *Zineb Sedira: Saphir*, *Transitive Transduction: Breaking the Integument in the work of Tony Bevan*.

Panel Discussion, from 4.30 p.m. to 8.30 p.m.

Moderated by:

- **Brumaria**, Barcelona, SPAIN.

This artists project was founded in 2001 for the construction of a space for study, reflection and proposals, whose main goal is to put in circulation theory-practice materials related with artistic and aesthetic ideas, as well as with social and political structures. Since summer 2002 the *Brumaria* magazine has published seven issues. At the current moment in time, *Brumaria* participates in the Documenta 12-magazines network of editorial projects.

Speakers:

- **Branka Ćurčić**, Kuda.org, Novi Sad, SERBIA.

A member of [kuda.org](http://www.kuda.org), New Media Center from Novi Sad, Republic of Serbia (www.kuda.org). She is one of the program editors there and the editor of the publishing project “kuda.read”. focusing on critical approaches towards new media culture, new technologies, new cultural relations, contemporary artistic practice and the social realm. She also collaborates in the *transform* project of EIPCP (European Institute of Progressive Cultural Policies) Vienna.

- **Juan Manuel Díaz**, La Comunitaria, Claypole/Buenos Aires, ARGENTINA.

Member of Abriendo Caminos, a popular communication group that generates new communication tools together with Social Organisations. They work with various different formats like video, radio,



graphics, street painting, and even a community TV channel. They have created several programmes with local citizens using borrowed equipment and material, which are then broadcast in different public spaces like schools or neighbourhood markets.

➤ **Loreto Garin Guzmán**, Etcétera, Buenos Aires, ARGENTINA.

A Chilean artist based in Buenos Aires, whose individual production is a mix of graphics, painting, prints, installations and performances exploring the theme of “invisible subjects” and urban frontiers. Together with other artists and activists she founded the group **Etcétera...** which actively participated with works, manifestos and actions during the 1990s in the struggle for human rights in Argentina. In 2006 she was on the curatorial team for the exhibition “LaNormalidad”, the final part of the ExArgentina project in Buenos Aires.

➤ **Natasa Ilic**, What, How & for Whom, Zagreb, CROATIA.

Curator and critic based in Zagreb. She works with “What, How & for Whom / WHW”, an independent curatorial collective organizing different production, exhibition and publishing projects and also directs Galerija Nova. She has co-curated international exhibitions in Zagreb and abroad, including *Collective Creativity*, Kunsthalle Fridericianum, Kassel (2005), *Looking Awry*, apexart, New York (2003), *Project: Broadcasting*, The Technical Museum, Zagreb (2002).

➤ **Daniel Lima**, Contrafilé, São Paulo, BRAZIL.

A multimedia artist exploring design and space in the urban environs. With many interventions and interferences in the metropolis of São Paulo, he uses plastic resources to create unexpected and potentially deconstructive situations in the urban scenario. Committed to collective work, he is currently developing resources in media, racial issues and education processes in three groups: "A Revolução Não Será Televisada", "Frente 3 de Fevereiro" and "Política do Impossível".

➤ **José Pérez de Lama**, Hackitectura, Seville, SPAIN.

At hackitectura.net, a network exploring the physical space, the social body and electronic flux, he has participated in productions like *La Multitud Conectada*, *Fadaiat* and *May Day Sur*. Osfa (José Pérez de Lama) has written articles on architecture, the city, digital nets and social movements, and the book "Devenires cúborg. Arquitectura, urbanismo y redes de comunicación". He is currently preparing the TCS programme (Technology, Society & Creativity).



SERIES 8

unitednationsplaza presents: Indefinitely Postponed

Tracing the Bourgeoisie Impulse for Self Preservation and the Artist's Role Therein

Sunday, 18th February

Room N-108 / N-113 / N-114 / N-115

Organized by:

- **Unitednationsplaza** is exhibition as school. Structured as a seminar/residency program in the city of Berlin, it involves collaboration with approximately 60 artists, writers, theorists and a wide range of audiences for a period of one year. In the tradition of Free Universities, most of its events are open to all those interested to take part. unitednationsplaza is organized by Anton Vidokle in collaboration with Liam Gillick, Boris Groys, Martha Rosler, Walid Raad, Jalal Toufic, Nikolaus Hirsch, Natascha Sadr Haghghian and Tirdad Zolghadr.
- **Anton Vidokle**, Founding Director, e-flux, New York, USA.
A Moscow-born, NY and Berlin based artist. His work has been exhibited at the Venice Biennale, Dakar Biennale, Lodz Biennale, and at the Tate Modern, London; Moderna Galerija, Ljubljana; Musee d'art Modern de la Ville de Paris amongst others. Together with Julieta Aranda, Vidokle put together e-flux video rental. As the founding director of e-flux, Anton Vidokle has produced and published online projects and print publications such as Do it, Utopia Station poster project, and An Image Bank for Everyday Revolutionary Life.

"Another thing I wanted to mention about this failure thing is, and the crisis thing, was the return of the word bourgeois and bourgeoisie in daily discussion. When I was a student, people didn't use these terms because they were unuseful, old words from earlier discussions, that were not necessarily pertinent to how to understand things, but I have heard the word used more and more, partly because of the rise of critical theory in art schools. Now, on the other hand, what happens when these words come back, and Tobias Meyer, who is head of contemporary art at Sotheby's, was speaking on Sunday morning at the Serpentine, and he talked about the return of the bourgeoisie, the rise of the bourgeoisie's interest in contemporary art, as the main engine of success, housed in this argument as to why this is not a cyclical [art market] boom, but a sustained situation, and his way of talking his way out of the potential collapse of this environment, in the auction houses, is that you claim the bourgeoisie have become interested in contemporary art in a concrete way."

Liam Gillick, unitednationsplaza, Berlin, October 28, 2006

Indefinitely Postponed: The Return of the Bourgeoisie and the Artist's Position Therein

Invited by the ARCO fair to organize an event in Madrid, unitednationsplaza is pleased to present *Indefinitely Postponed: The Return of the Bourgeoisie and the Artist's Position Therein* - a full day conference program,



comprising a book launch for *I Cant Work Like This*, a lecture, a talk show and several workshops. The program will engage Madrid's cultural community and international visitors to ARCO, with ideas and topics discussed, researched and debated by the core group of international artists, writers and curators.

Workshops, from 11 a.m. to 1 p.m.

➤ **Fia Backstrom**, Artist, New York, USA.

New York-based artist, is one of the participants in the "United Nations Plaza" seminar program, Berlin. Has recently exhibited at White Columns, Andrew Kreps Gallery, Elizabeth Dee Gallery, all in New York and at Fortescue Avenue, London. Her work can currently be seen at "In Practice", Sculpture Center New York. Has published texts in *Pacemaker*, *North Drive Press*, *Artforum*, *Art on Paper* and Zurich Kunsthalle catalogue for Walker, Smith, Price and Guyton.

➤ **Liam Gillick**, Artist, Lecturer at Columbia University, New York, USA.

He attended Goldsmiths College in London between 1984-1987, and has been teaching at Columbia University in New York since 1997. He has had solo exhibitions at The Museum of Modern Art, New York; Whitechapel Gallery, London; Palais de Tokyo, Paris; CAC, Malaga; ICA, London. Liam Gillick has published a number of books in parallel to his artwork, and has contributed to many art magazines and journals including *Parkett*, *Frieze*, *Art Monthly* and writes a regular column for *Metropolis M* in Amsterdam.

➤ **Hila Peleg**, Independent Curator, Berlin, GERMANY.

A PhD candidate in the department of Visual Cultures at Goldsmiths, London, Peleg is a Berlin-based curator whose exhibitions and publications include *Wonder Years* (Kunstlerhaus Betanien and Neue Gesellschaft für Bildende Kunst, Berlin, 2003), *The Imaginary Number* (KW Institute for Contemporary Art, Berlin, 2005), *Keren Cytter: I was the good and he was the bad and the ugly* (KW Institute for Contemporary Art, Berlin, 2006).

➤ **Setareh Shahbazi**, Artist, Berlin, GERMANY.

Shahbazi was born in Teheran, Iran in 1978 and moved to Germany in 1985. She studied Scenography and Media Arts at the Staatliche Hochschule für Gestaltung in Karlsruhe from 1997 to 2003. She spent one year in Beirut, Lebanon with a scholarship from the DAAD, before she moved to Berlin, where she currently lives and works.

Lectures, from 2 p.m. to 3.30 p.m.

➤ **Charles Esche**, Director Van Abbemuseum, Eindhoven, THE NETHERLANDS.

A curator and writer, since 2004 he is the director of the Van Abbemuseum in Eindhoven. From 2000-2004 he was director of the Rooseum Center of Contemporary Art in Malmö. He is editor of *Afterall Journal and Books* since 1998 and has co-curated two major biennales: the 9th Istanbul Biennial (with



Vasif Kortun) and the Gwangju Biennale in 2002. In 2005 he was the initiator of a major gathering called Cork Caucus, Ireland.

➤ **Vasif Kortun**, Director, Platform Garanti, Istanbul, TURKEY.

His writing and interviews over the last years have appeared in many books, magazines and exhibition catalogues. Exhibitions in 2005 were 9th International Istanbul Biennial (co-curator) Ahmet Ögüt, Mala Galerija, Ljubljana and Normalization 1 through 4, (co-curator), Platform. Kortun was one of the recipients of the 9th annual Award for Curatorial Excellence given by the Center for Curatorial Studies.

Film Premiere, from 4 to 4:30 p.m.

At ARCO he will present a video-documentation of the UNITEDNATIONSPLAZA project

➤ **Dirk Herzog**, Artist, Berlin, GERMANY.

Born in 1971, Herzog is an artist who lives and works in Berlin.

Book launch, from 5 p.m. to 6 p.m.

I Cant Work Like This is a new issue of the Printed Project, Dublin - an art journal guest edited by Anton Vidokle and Tirdad Zolghadr, with contributions from Joseph Cohen, Adrienne Goehler, Anselm Franke, Maria Lind, Liam Gillick, Diedrich Diedrichsen, Tom Hollert, Walid Raad, Hans Ulrich Obrist, Martha Rosler, Anton Vidokle, Tirdad Zolghadr and Natascha Sadr Haghighian. *I Cant Work Like This* is based in part on ideas and contributions resulting from the opening conference at the unitednationsplaza - *Histories of Productive Failures: From French Revolution To Manifesta 6*, which focussed on problematic of failure in a context of cutting defeatism among artworld professionals across the board.

A Talk Show, from 6.30 p.m. to 8.30 p.m.

➤ **Maria Lind**, Writer and Curator, Directora de IASPIS, Stockholm, SWEDEN.

Director of Iaspis (International Artist Studio Program in Sweden) since 2005 and former director of Kunstverein München. From 1997-2001 she was curator at Moderna Museet in Stockholm and, in 1998, co-curator of Manifesta 2, Europe's biennale of contemporary art. Lind was one of 10 contributing curators to Phaidon's *Fresh Cream* book, and she has contributed widely to magazines including *Index*. She lectures at different art schools, including at the University Colleges of Fine Art in Umeå and Stockholm, Goldsmiths College in London, and the Bard Center for Curatorial Studies.

➤ **Anselm Franke**, Artistic Director, ExtraCity, Atwerpen, BELGIUM.

Curator and writer based in Berlin and Antwerp. He is currently Artistic Director of Extra City Center for Contemporary Art in Antwerp, and was the curator of KW Institute for Contemporary Art in Berlin until 2006. He is a contributor to magazines such as *Parkett*, *Cabinet Magazine*, *Piktogram*, *Domus* and *ARCHIS*. Anselm Franke is currently a PhD candidate in Visual Cultures/Center for Research Architecture at Goldsmiths College London.



- **Tirdad Zolghadr**, Art Critic and Curator, Berlin, GERMANY.
- **Chus Martínez**, Director, Frankfurter Kunstverein, Frankfurt am Main, GERMANY.
Born in Ponteceso in 1972. Works as an art critic and curator. At the current moment in time she is the director of Frankfurter Kunstverein.

SERIES 9

Best Practices ARCO'07

A much-needed study of the professional competence of gallerists

Monday, 19th February

Room N-108

Sponsored by: **Fundación Claves de Arte y Universidad Antonio de Nebrija**

Director:

- **Pablo Álvarez de Toledo**, Director, Fundación Claves de Arte, Madrid, SPAIN.
A visual artist with numerous individual exhibitions and awards. A graduate in Fine Arts with a major in painting, from the Cooper Union School of Art in New and a Master in painting from the Yale University. He is coordinator of the Fine Arts Dept. at the Antonio de Lebrija University and Director of the Claves de Arte Foundation (2005-06) and its Master in Art Market and Related Businesses Management (2005-07).

In his memorable biography of Kahnweiler, Pierre Assouline sketched the development and genesis of a person who would become one of the greatest gallerists of the 20th century.

In the early days of the past century, a young Kahnweiler discreetly opened an art gallery in the French capital with unwavering faith in his triumph and intuitively looking for glory beyond mere commercial success. Kahnweiler had what may be considered the most spectacular career within the art world, becoming a true leading light for many young gallerists and art dealers worldwide.

Picasso has this to say about him, "if it hadn't been for his nose for business, I don't know what would have become of us."

One century later, and notwithstanding the advance of technology and Internet, Kahnweiler's biography reveals just to what extent the end goal of a gallerist's work remains unchanged: to discover new markets, to manage the artists' talent and the (visionary) promotion of contemporary creation.



The model of the art gallery as an independent space for the promotion of art practitioners is, to this day, still the best way to foster contemporary creation. Likewise, through his/her endeavour and hard work, the gallerist maintains the necessary moral stance as a key mediator. By presenting the artists' works to the public and art collectors, the space of the gallery and the ongoing work of the gallerist legitimise contemporary creation in a simple and effective manner (albeit not exempt from financial risk).

There is a growing demand for contemporary art worldwide: it is not only breaking records in the prices reached by artworks in big auctions, but it also to be seen in the boom in the number of fairs, biennials and new exhibition spaces presenting art under a large variety of proposals and discourses. Similarly, professionals from the art world multiply and reproduce themselves in the form of *curators*, independent commissioners, art dealers, consultants, representatives and even, there's no point in denying it, speculators. However, the figure of the contemporary art gallerist is left, almost quixotically, outside this media-driven phenomenon. Falling back on military language, gallerists are on the frontline battling, investigating, travelling and risking their money and time in the promotion of "their" artists. After all, their business is a passion for art.

ARCO is Spain's big fair for art galleries. A place where we can catch an annual selection of the best works on the market. The selection is the by-product of the gallerists' effort, and we have to give them credit for that.

The "ARCO'07 Best Practices" project is a study whose ultimate aim is to ensure greater professionalism in art galleries in Spain which share the common goals of increasing competitiveness and a presence in international markets. It also wants to pay tribute to and underscore the work of gallerists. How does someone become a gallerist? What capacities and skills must he/she have for a successful performance as a contemporary art gallerist? What are the challenges facing the present-day gallerists? What training should they have to optimise their business?

The profile that will come out from this study will be a useful tool for development and a guide for professional excellence for the rest of gallerists and professionals, and will also help in establishing business targets and to delimit and define the tasks involved in their professional undertakings.

Debate, from 10.30 a.m. to noon.

➤ **Carmen Morales**, Partner and Director, Almagesto, Madrid, SPAIN.

A graduate in Industrial Psychology from Universidad Complutense de Madrid. She is currently Partner-Director of Almagesto. An expert in Executive Coaching, Emotional Intelligence and Competence, Performance Management, Leadership Development, High Performance Teams, Organizational Culture. She is a member of the International Coach Federation and Senior Professional Coach of AECOP (Spanish Association of Coaching and Process Consulting).



SERIES 10

Copyright

Monday, 19th February

Room N-108

Coordinator:

- **Pablo Álvarez de Toledo**, Director, Fundación Claves de Arte, Madrid, SPAIN.

A visual artist with numerous individual exhibitions and awards. A graduate in Fine Arts with a major in painting, from the Cooper Union School of Art in New and a Master in painting from the Yale University. He is coordinator of the Fine Arts Dept. at the Antonio de Lebrija University and Director of the Claves de Arte Foundation (2005-06) and its Master in Art Market and Related Businesses Management (2005-07).

Copyright in Visual Arts

A debate focusing on the confrontation between an artist's copyright and a citizen's right to free access to culture and art

The changes in the legal status of copyright in the period spanning since its creation to the present-day, have motivated countless dissertations, opinions, reports and jurisprudential interpretations which, in turn, have led to a considerable clash between the rights of an author with regard to his/her work and those of citizens to freely access culture and art.

This collision probably reached its peak in Spain after the latest changes in the Intellectual Property Bill carried out to adapt our Legislation to two EU Directives, a development that has led to the implementation in Spain (and also in France and Germany among others) of the questioned digital canon, consisting of a levy on any type of recording and reproduction equipment and media (with the exception of hard discs and ads) as a remuneration right for private copy.

The digital canon has resulted in a toughening of the conflicting stances of authors and citizens, each defending their respective positions in pro and contra the implementation of the canon, extending the issue to more complex formulations already touching on other vested interests and other parties. More specifically, the visual arts is now a consumer item with a significant economic repercussion, meaning that we now have to deal with many circumstances in which the law is twisted and the spirit of the origin of copyrights is violated, and so, instead of readdressing the current distance between positions and interests with a view to bringing them closer together, media and legal crusades are being fought in the battle to win this war.

But at the moment, if we take a deeper look at the created conflict, and focus our attention on visual creations, we can ascertain the sheer complexity of an issue calling for a serious and profound reflection on



how to make art and globalisation compatible, how to avoid the clash between artist's rights and those of final consumers, how to link society's cultural right and necessities with the financial profit of the bodies taking part in the processes of art dissemination. The growing use of *copyleft* or of *creative commons* licences, and their increasingly widespread recognition by Spanish courts, confirm that the existing social reality is leading us toward the need to use tools other than *copyright*, tools that many artists are using as instruments for competitiveness.

Subsequently, applying the aphorism of *Law Follows Life*, social reality brings to the fore a question in which we believe there is a unanimity in criterion followed by all the involved and affected parties: the Intellectual Property Bill in force requires drastic reform if we want it to adapt to the contemporary developments we are currently witnessing, and to cater for all the issues vindicated by the affected groups that, rather than provoking conflicts, could meet their basic needs and respect their most elementary rights.

In order to contribute to a solution to these confronted positions, this panel debate with leading experts from the various sectors involved, will explore the issues affecting their various areas of intervention or development, proposing an open and constructive dialogue on the pros and cons of feasible solutions to implement.

The session will begin with Mr. Javier Gutiérrez, a Lawyer and General Manager of VEGAP, who will tackle the vindication of visual artists vis-à-vis the reform they demand in the Intellectual Property Bill, with a view to avoiding the usual conflicts they are faced with.

Mr. Juan Antonio Ramírez, an Art History Professor at Universidad Autónoma, Madrid, will list the most notorious shortcomings and conflicts affecting professionals from the art sector when it comes to working with artworks protected under the current copyright legislation.

In turn, Mr. Alberto Corazón, designer and member of the Real Academia de Bellas Artes de San Fernando and President of the Arte y Derecho Foundation, will also enlighten us about the rights of visual artists and their practical implementation, as well as the cases in which those rights are violated by third parties.

Finally, Mr. Natxo Rodríguez, a lecturer at the Faculty of Fine Arts, University of the Basque Country, will address the causes for the emergence of *copyleft* in our country, and its presence or use in the art world.

Almudena Gómiz Maceín



Panel Discussion, from 12.30 p.m. to 2.30 p.m.

Moderator:

- **Almudena Gómiz**, Lawyer and Lecturer, Master en Mercado del Arte, Madrid, SPAIN.

A graduate in Law and also in Management and Protection of Heritage, she is founder and manager of Alarte, a legal practice specialised exclusively in the art world and market, dealing with a portfolio of clients both from Spain and internationally. She has given papers at conferences, given classes at art institutions, museums and foundations and writes regularly on issues related with legislation concerning the art market.

Speakers:

- **Juan Antonio Ramírez**, Professor of Art History, Universidad Autónoma de Madrid, Madrid, SPAIN.

Born in Malaga in 1948, Ramírez is Professor of History of Art at the Universidad Autónoma de Madrid. He is a regular contributor to various art and architecture magazines. He has written over thirty books on different artistic and architectures questions, with a particular concern for the statute of the artistic image in the modern society of masses.

- **Natxo Rodríguez**, Professor, University of País Vasco, Bilbao, SPAIN.

A lecturer in Fine Arts at the University of the Basque Country, he is also a member of the group Fundación Rodríguez which organises and coordinates experimental art production projects like TESTER (2004-2006), Intervenciones.TV (1999-2007), Web-Side 1.0 (2003-2004), etc. and various publications. A member of the editorial board of Arteleku.net and the “Laburrak” weblog on electronic culture He is currently preparing a doctoral thesis on Copyleft in the visual arts.

- **Javier Gutiérrez**, Director, VEGAP, Madrid, SPAIN.

Lawyer and General Director of VEGAP and of the Arte y Derecho Foundation, two organizations that represent the interests of visuals artists’ copyrights all over the world. He is a member of the board of CISAC (International Confederation of Authos and Composers Societies) and vice-president of the European Economic Interest Group “European Visual Artists” (EVA) whose headquarters are in Brussels. He is the author of various publications on copyright.

- **Alberto Corazón**, Artist and President, Fundación Autor, Madrid, SPAIN.

A painter, sculptor and designer who spearheaded the conceptual art movement in Spain in the early 1970s. He exhibits regularly in Italy and Germany. At the current moment in time, a retrospective show of his paintings and sculptures over the last twenty years, curated by Francisco Calvo Serraller, is touring key museums and art centres in Spain. He is a member of the Royal Academy of Fine Arts and president of the Arte y Derecho Foundation.



➤ **Bernice B. Donald**, US District Judge, Memphis (TN), USA.

US District Judge, United States District Court for the Western District of Tennessee, nominated by President William Clinton. Prior to her appointment to the bench, Judge Donald served as a US Bankruptcy Judge. Earlier legal practice included working as a Staff Attorney, Employment Law and Economic Development Unit; and as an attorney in private practice. Judge Donald has also taught as an Adjunct Professor at Shelby State Community College.

SERIES 11

Group Exhibitions Today

Monday, 19th February

Room N-108

Director:

➤ **Philippe Pirotte**, Director, Kunsthalle Bern, Bern, SWITZERLAND.

Curator and art critic since 1996 and founding director of *objectif_exhibitions*, an office for contemporary art productions in Antwerp. Senior Advisor at the Rijksakademie for visual arts in Amsterdam. He has worked with contemporary artists like Ivan Grubanov, Pavel Büchler, Yutaka Sone, Carla Arocha, Knut Asdam, Corey McCorkle. Recently curated exhibitions include *Pre-Emptive* at Kunsthalle Bern and *Camuflaje* at Fundacion Celarg in Caracas.

Group exhibitions in the world of "hot lists" and the "supermarketing of the arts"

Can a relatively small group exhibition still formulate a significant statement in an artistic climate wherein the scale of mega events like art fairs and biennials set the tone? Or will an exhibition be more and more forced to assume a new, highly specific "outside" position art has come to occupy in society - something that happened within the same movement that appropriated art for the needs of lifestyle industry or for the process of democratic legitimisation. The marginalisation of the long-term cumulative influence art had as a zone of free thinking and speculative imagination may be the reason that today the intentional space of exhibitions, wherein art operates and brings to bear its distinct "differentiality" and "uselessness", has been given up. Contextualised within an "extended" notion of culture, visual arts are supposed to "communicate" in a global traffic next to documents, television and other "media". Is there a possibility for exhibitions that eschew to account for their existence towards the practical demands of the contemporary economical and socio-political realm? Within a context of hyper-capitalism that reduces every experience to a commodity you have to pay for, these exhibitions seem only to exist in a state of denial. Hovering between the physical and the conceptual, their possible significance creates and elaborates temporal worlds withdrawn from the network of continuous mediation, installing a "distance" and an effective "difference".



1. Can a relatively small group exhibition still formulate a significant statement in an artistic climate wherein the scale of mega events like art fairs and biennials set the tone?

Panel Discussion, from 4 p.m. to 5.30 p.m.

Moderator:

- **Philippe Pirotte**, Director, Kunsthalle Bern, Berne, SWITZERLAND.

Participants:

- **Pavel Büchler**, Artist, Manchester, UK.
An artist, lecturer and writer, Büchler sums up his practice as "making nothing happen". Committed to the catalytic nature of art, his concerns include photography and film, artists' books, the experimental pedagogies of art and the articulation of art and political culture. Buchler has recently shown in Malmö, Manchester and Istanbul Biennial, besides solo exhibitions at Van Abbemuseum, Eindhoven, Kunsthalle Bern and the Goethe Institut, Dublin. A new monograph on his work, *Absentmindedwindowgazing* will be published in May.
- **Florian Dombois**, Artist, Berne, SWITZERLAND.
An artist researching into tectonic activity and natural phenomena. His publication formats include sound installations, multiples, a CD, a DVD, a picture book of seismic stations, scientific papers and essays, two patents, and talks and lectureships at art schools and universities. He studied Geophysics and Philosophy in Berlin, Kiel and Hawaii. Since 2003 he heads the Institute of Transdisciplinarity at the Berne University of the Arts. In 2006 he had exhibitions in Toulouse, Berne and Cologne.
- **Barnaby Drabble**, Exhibition curator, Zürich, SWITZERLAND.
Curator and writer based in Zürich. Curated projects include *I almost feel like doing it again...* (Zürich, 2004) and *Burning Love* (London, 2000). Between 2000 and 2003 he was curator for contemporary art at the National Maritime Museum in London. In 2001 he set up Drabble+Sachs with the artist Hinrich Sachs, an office focusing on cultural research and action. In 2005, with Dorothee Richter, he founded the Postgraduate Program in Curating at the School of Art and Design in Zürich.
- **Jesus Fuenmayor**, Director, Periférico Caracas, Caracas, VENEZUELA.
Fuenmayor began working as a curator in 1989 in Caracas, where he currently lives and works. He is Director of Periférico Caracas, a contemporary art space in the city, where he has organised exhibitions by Pablo Helguera and Jaime Gili, among others. He was co-curator of "Jump-Cuts / Contemporary Art from Venezuela", Americas Society, New York. In 2005 he wrote the book "Arte da América do Sul / Ponto de Viragem 1989", published by Fundação Serralves y Público, Portugal.
- **Chus Martínez**, Director, Frankfurter Kunstverein, Frankfurt am Main, GERMANY.
Born in Ponteceso in 1972. Works as an art critic and curator. At the current moment in time she is the director of Frankfurter Kunstverein.



2. GROUP EXHIBITIONS TODAY. The artist's perspective

Paper: "Making nothing happen", from 5.30 p.m. to 6.30 p.m.

➤ **Pavel Büchler**, Artist, Manchester, UK.

An artist, lecturer and writer, Büchler sums up his practice as "making nothing happen". Committed to the catalytic nature of art, his concerns include photography and film, artists' books, the experimental pedagogies of art and the articulation of art and political culture. Buchler has recently shown in Malmö, Manchester and Istanbul Biennial, besides solo exhibitions at Van Abbemuseum, Eindhoven, Kunsthalle Bern and the Goethe Institut, Dublin. A new monograph on his work, *Absentmindedwindowgazing* will be published in May.

Paper: "The exhibition as experimentation", from 6.30 p.m. to 7.30 p.m.

➤ **Florian Dombois**, Artist, Berne, SWITZERLAND.

An artist researching into tectonic activity and natural phenomena. His publication formats include sound installations, multiples, a CD, a DVD, a picture book of seismic stations, scientific papers and essays, two patents, and talks and lectureships at art schools and universities. He studied Geophysics and Philosophy in Berlin, Kiel and Hawaii. Since 2003 he heads the Institute of Transdisciplinarity at the Berne University of the Arts. In 2006 he had exhibitions in Toulouse, Berne and Cologne.

Debate, from 7.30 p.m. to 8.30 p.m.

➤ **Barnaby Drabble**, Exhibition curator, Zurich, SWITZERLAND.

Curator and writer based in Zürich. Curated projects include *I almost feel like doing it again...* (Zürich, 2004) and *Burning Love* (London, 2000). Between 2000 and 2003 he was curator for contemporary art at the National Maritime Museum in London. In 2001 he set up Drabble+Sachs with the artist Hinrich Sachs, an office focusing on cultural research and action. In 2005, with Dorothee Richter, he founded the Postgraduate Program in Curating at the School of Art and Design in Zürich.

➤ **Jesus Fuenmayor**, Director, Periférico Caracas, Caracas, VENEZUELA.

Fuenmayor began working as a curator in 1989 in Caracas, where he currently lives and works. He is Director of Periférico Caracas, a contemporary art space in the city, where he has organised exhibitions by Pablo Helguera and Jaime Gili, among others. He was co-curator of "Jump-Cuts / Contemporary Art from Venezuela", Americas Society, New York. In 2005 he wrote the book "Arte da América do Sul / Ponto de Viragem 1989", published by Fundação Serralves y Público, Portugal.

➤ **Chus Martinez**, Director, Frankfurter Kunstverein, Frankfurt am Main, GERMANY.

Born in Ponteceso in 1972. Works as an art critic and curator. At the current moment in time she is the director of Frankfurter Kunstverein.



➤ **Philippe Pirotte**, Director, Kunsthalle Bern, Berne, SWITZERLAND.

Director of the Kunsthalle Bern. Curator and art critic since 1996 and founding director of objectif_exhibitions, an office for contemporary art productions in Antwerp. Senior Advisor at the Rijksakademie for visual arts in Amsterdam. He has worked with contemporary artists like Ivan Grubanov, Pavel Büchler, Yutaka Sone, Carla Arocha, Knut Asdam, Corey McCorkle. Recently curated exhibitions include *Pre-Emptive* at Kunsthalle Bern and *Camuflaje* at Fundacion Celarg in Caracas.