

Autorités de l'histoire de l'art : Repositionnement des catégories

Séance réalisée en partenariat avec le séminaire de madame la professeure Ségolène Le Men (département d'histoire de l'art de l'université de Nanterre).

Buts de la séance :

- Constaté la persistance de l'emploi des catégories spatiales et politiques dans l'histoire de l'art qui s'écrit depuis 1989
- Étudier les problèmes que pose cet emploi, la nécessité et la difficulté de les surmonter
- Les comparer avec les enjeux propres aux catégories nationales

Participants :

- Maria Hlavajova (Bridging Art and Knowledge, Utrecht)
- Monica Juneja (Université Heidelberg)

Pour accéder au reader établi à partir des références bibliographiques recommandées par les invités, veuillez contacter les organisateurs des rencontres.

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- Maria Hlavajova (Bridging Art and Knowledge, Utrecht)

Biographie

Maria Hlavajova is a curator, researcher, educator, and organizer. She is the founding artistic director of BAK, basis voor actuele kunst, Utrecht, since 2000 and artistic director of FORMER WEST (2008–2016), which she initiated and developed as an international collaborative research, education, publication, and exhibition undertaking. Hlavajova has organized numerous projects at BAK and beyond, including the series *Future Vocabularies* (2014-ongoing), *New World Academy* with artist Jonas Staal (2013-ongoing), and the international research projects *The Return of Religion and Other Myths* (2008), *On Knowledge Production: Practices in Contemporary Art* (2006), *Concerning War* (2005), and *Who if not we should at least imagine the future of all this? 7 episodes on (ex)changing Europe* (2004), as well as exhibitions with artists such as Josef Dabernig, Sanja Iveković, Aernout Mik, Artur Żmijewski, Lawrence Weiner, and many others. In 2011, Hlavajova organized the Roma Pavilion, titled *Call the Witness*, within the framework of the 54th Venice Biennale, Venice, and in 2007 she curated the three-part project *Citizens and Subjects*, the Dutch contribution to the 52nd Venice Biennale. In 2000 she co-curated Manifesta 3, European Biennial of Contemporary Art, titled *Borderline Syndrome: Energies of Defence* in Ljubljana. Her edited publications include *Former West: Art and the Contemporary After 1989* (with Simon Sheikh, 2016, forthcoming), and in the series of BAK Critical Readers in Contemporary Art, *Future Publics (The Rest Can and Should Be Done by the People)* (with Ranjit Hoskote, 2015) and *We Roma* (with Daniel Baker, 2013), among others. Together with Kathrin Rhomberg, she is a founding director of the *tranzit* network, a foundation that supports cultural exchange and contemporary art practices in Austria, the Czech Republic, Hungary, Romania, and Slovakia. Hlavajova lives and works in Amsterdam and Utrecht.

Thèmes abordés lors de la rencontre

Maria Hlavajova will present the FORMER WEST project.

FORMER WEST is a long-term international research, education, publishing, and exhibition project (2008–2016). From within the field of contemporary art and theory it reflects upon the changes introduced to the world (and thus to the so-called West) by the political, cultural, artistic, and economic events of 1989. At the same time, it engages in rethinking the global histories of the last two decades in dialogue with post-communist and postcolonial thought, and speculates about a future that recognizes differences yet evolves through the political imperative of equality and the notion of “one world.”

The project takes the year 1989 as its starting point: a critical landmark in our recent history and a catalytic moment in the move away from the three-world partitioning of the Cold War and towards the “new world order.” The so-called West, blinded by the (default) victory of neoliberal capitalism on a global scale, failed to recognize the impact of the massive shifts put into motion by the events of that year, and continues to adhere to its own claims of hegemony. The term “former West,” never articulated as a counterpart to the widely used “former East,” thus does not refer to the status quo, but is rather an aspired to, imagined “farewell” to the “bloc” mentality. It is a critical, emancipatory, and aspirational proposal to rethink our global histories and to speculate upon our global futures through artistic and cultural practice.

FORMER WEST is an extensive transnational, transdisciplinary research undertaking that includes: a series of educational activities, individual research projects, research seminars and symposia, research exhibitions, and major public events in the form of Research Congresses. The constantly evolving process of the research trajectory is registered and made publicly accessible through this online platform.

At present, the project is in its culminating phase (2014–2016), evolving through a series of Public Editorial Meetings held in various geographical and discursive contexts, and realized by means of a collaborative effort between the project's densely knit web of individual and institutional partners from around the world. This process leads to a major publication, FORMER WEST: Art and the Contemporary after 1989, edited by Maria Hlavajova and Simon Sheikh (forthcoming, 2016).

Bibliographie

www.bakonline.org

www.formerwest.org

Maria Hlavajova and Simon Sheikh (eds), FORMER WEST, Art and the Contemporary after 1989, Cambridge: MIT Press, 2017.

What has become of the so-called West after the Cold War? Why hasn't the West simply become "former," as has its supposed counterpart, the "former East"? In this book, artists, thinkers, and activists explore the repercussions of the political, cultural, and economic events of 1989 on both art and the contemporary. The culmination of an eight-year curatorial research experiment, Former West imagines a world beyond our immediate condition. The writings, visual essays, and conversations in Former West—more than seventy diverse contributions with global scope—unfold a tangled cartography far more complex than the simplistic dichotomy of East vs. West. In fact, the Cold War was a contest not between two ideological blocs but between two variants of Western modernity. It is this conceptual "Westcentrism" that a "forming" of the West seeks to undo. The contributions revisit contemporary debates through the lens of a "former West." They rethink conceptions of time and space dominating the legacy of the 1989–1990 revolutions in the former East, and critique historical periodization of the contemporary. The contributors map the political economy and social relations of the contemporary, consider the implications of algorithmic cultures and the posthuman condition, and discuss notions of solidarity—the difficulty in constructing a new "we" despite migration, the refugee crisis, and the global class recomposition. Can art institute the contemporary it envisions, and live as if it were possible?

- Monica Juneja (Universität Heidelberg)

Biographie

Monica Juneja holds the Chair of Global Art History at the Cluster of Excellence Asia and Europe in a Global Context at the University of Heidelberg. Her research and published writings focus on transculturality and visual representation, disciplinary practices in the art history of Western Europe and South Asia, gender and political iconography, issues of heritage, religious identities and the architectural history of South Asia. She is completing a book entitled *Can Art History be made Global? A Discipline in Transition*, that has grown out of the Heinrich Wölfflin Lectures that she delivered at the University of Zurich in 2015.

Thèmes abordés lors de la rencontre

Fragility and persistence – art history and the travails of world-making

Art history, though conceived of as a path to understand and account for the particularities of “national cultures”, has at the same time invariably engaged with currents of the “global”, to define itself as a site of world-making. The challenges faced by the discipline when confronted with the globality of the present – the euphoric perceptions of dissolving borders and the “intimate proximity” of cultural difference – have come up against the steady persistence of the discipline’s epistemic frontiers. Can we use the global as an analytical category to bring a form of criticality to the practice of art history that can take us beyond the mere observation of a connected world or the move to include “missing artists” into an existing canon? How can art history as “knowledge culture” help deal with the fragility of our times? My talk examines art history’s aspirations to (and potential for) world-making through the lens of three seminal concepts – authorship, spectatorship and citizenship.

Bibliographie

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Bishop, Claire, *Artificial Hells. Participatory Art and the Politics of Spectatorship*, London: Verso, 2012.

Sheikh, Simon, “The Trouble with Institutions, or Art and its Publics”, in Nina Möntmann (ed.), *Art and its Institutions: Current Conflicts, Critique and Collaborations*, London: Black Dog, 2006: 142-149.