

Autorités de l'histoire de l'art : Les musées et la guerre froide

Buts de la séance :

- Apprécier les façons dont sont envisagées aujourd'hui les collections d'œuvre de la guerre froide en Europe, la façon dont la présentation de la période d'avant 1989 est liée à celle d'après 1989
- Comparer les modes de narration proposés
- Analyser la conservation, la valorisation de collections très récemment constituées dont l'histoire s'écrit parallèlement à la formation même des collections
- Examiner comment les musées d'art contemporain prennent ou non en compte la guerre froide pour caractériser la situation dans laquelle nous sommes aujourd'hui

Participants :

- Catherine David (Centre Pompidou, Paris)
- Magda Lipska (Muzeum sztuki nowoczesnej, Warschau)
- Bernd M. Scherer (Haus der Kulturen der Welt, Berlin)

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

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Catherine David

Centre Pompidou, Paris

Biographie

Catherine David est la Directrice adjointe du Musée national d'art moderne du Centre Pompidou et vit à Paris. De 1982 à 1994, elle a été conservateur au Musée national d'art moderne, Centre Pompidou et à la Galerie Nationale du Jeu de Paume, à Paris. Catherine David a occupé de 1994 à 1997 le poste de directrice artistique pour la documenta X de Kassel. Elle a ensuite dirigé le Witte de With Center for Contemporary Art, Rotterdam, où elle a initié le projet *Représentations arabes contemporaines*. En 1998, elle reçoit le prix 'Bard Award for curatorial excellence' à New-York. Elle a récemment été la commissaire de : *Unedited History. Iran 1960-2014*, Musée d'art moderne de la Ville de Paris, 2013 ; *MARWAN Early Works 1962-1972* , BEC (Beirut Exhibition Center), 2013 ; *Mutatis Mutandis*, Secession, Vienne, 2012 ; *Blind Spot*, Haus der Kulturen der Welt, Berlin, 2012. Elle a récemment été commissaire de l'exposition rétrospective consacrée à Wilfredo Lam au Centre Pompidou (2016).

Thèmes abordés lors de la rencontre

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Bibliographie

Catherine David, "documenta X (1997)", in: *60 Jahre documenta*, hrsg. v. Hans Eichel, Berlin/Kassel 2015, S. 103–112.

Sandra Dagher, Catherine David, Rasha Salti, Christine Tohme, T. J. Demos, „Curating Beirut: A Conversation on the Politics of Representation“, in: *Art Journal*, Vol. 66, Nr. 2, 2007, S. 98–119.

Catherine David, „Tradition critique et 'art contemporain' : questions d'actualité“, in: *Rue Descarte*, No. 30, Dez. 2000, S. 39-46.

“Curator’s Perspective: Catherine David”, MoMA NY 2016 (Video online available)

<http://curatorsintl.org/events/curators-perspective-catherine-david>

Magda Lipska

Muzeum sztuki nowoczesnej, Warsaw

Biographie

Magda Lipska is Curator at the Museum of Modern Art in Warsaw. She studied Cultural Sciences at the University of Warsaw and Humboldt University in Berlin, and Contemporary Art Theory at Goldsmiths College, University of London.

Her recent curatorial projects include *Lest the Two Seas Meet* (2015), cocurated with Tarek Abou El Fetouh; *After Year Zero* (2015), cocurated with Anselm Franke, Annett Busch, and Heidi Ballet; and the performance program “On the Tip of the Tongue: Performance and the War of Words” (2016).

She is currently researching Chinese avantgarde of the 1990s and the political and artistic (under)representation of women in the 1950–70 liberation movements.

Thèmes abordés lors de la rencontre

Based on the idea of the "critical museum" and the two landmark years of 1968 and 1989, my presentation will show how the collection of the Museum of Modern Art in Warsaw has been conceptualized around the issues of transformation, emancipation, and actuality. The museum's collection seeks to challenge the historical narratives of the former East and former West as well as engender critical thinking on the current problems of globalization.

Bibliographie

From museum critique to the critical museum, hrsg. v. Katarzyna Murawska-Muthesius, Piotr Piotrowski, Farnham 2015.

Online-Quelle:

<http://artmuseum.pl/en/kolekcja>

Bernd M. Scherer

Haus der Kulturen der Welt, Berlin

Biographie

Bernd M. Scherer is Director of Haus der Kulturen der Welt since 2006. He holds a Ph.D. in Philosophy from the Universität des Saarlandes, Saarbrücken. Philosopher and author of several publications focusing on aesthetics and international cultural exchange, Scherer came to the HKW from the Goethe-Institut. From 1987-1989, he served as lecturer at the Goethe-Institut Düsseldorf, while from 1989-1994 he was Director of the Goethe-Institute Karachi and Lahore, and from 1999-2000 he directed the Goethe-Institut Mexico City, subsequently acting as Director of the Arts Department at the Goethe-Institut main office in Munich from 2004-2005. Previous positions at the HKW include Head of the Department of Humanities and Culture from 1994-1996 and Deputy Director from 1996-1999. Since January 2011, he teaches as Honorary Professor at the Institute for European Ethnology, Humboldt-Universität zu Berlin. He curated and directed major art and cultural projects such as “Das weiße Meer”, “Rethinking Europe”, “Water-agua” (in Mexico), and “Über-Lebenkunst”. He is the co-editor of books such as “Das Marco-Polo-Syndrom”, *neue bildende Kunst* (1995); “Alexander von Humboldt-Aufbruch in die Moderne” (2001); “Das vermessene Paradies. Positionen zu New York” (2007); “Feindbilder. Ideologien und visuelle Strategien der Kulturen” (2007); “Die Alte und die Neue Welt” (2008); “1989/Globale Geschichten” (2009). He wrote numerous articles on cultural philosophy and aesthetics.

Thèmes abordés lors de la rencontre

I will start with a work by Ho Tzu Nyen, which is part of the show *2 or 3 Tigers*, and I will develop from there the idea of the Anthropocene. The concept of the Anthropocene has direct implications for the notion of representation. I will discuss these implications and their impact on the conceptual strategies of the HKW.

Bibliographie

Textures of the Anthropocene. Grain, Vapor, Ray. Editors: Katrin Klingan, Ashkan Sepahvand, Christoph Rosol, Bernd M. Scherer, Berlin 2015.

- https://www.hkw.de/en/media/publikationen/2014_textures_of_the_anthropocene_grain_vapor_ray.php
- Review: <https://muse.jhu.edu/article/613948>
- The Anthropocene Project – A REPORT (project description): <http://www.e-flux.com/announcements/30680/the-anthropocene-project-a-report/>

Bernd M. Scherer: Monsters. In: *Textures of the Anthropocene*, Vol 2, pp 119-134, Berlin 2015.

Die Zeit der Algorithmen. Editor: Bernd M. Scherer, Berlin 2016.

The Potosí Principle. How Can We Sing the Song of the Lord in an Alien Land. Editors: Alice Creischer, Max Jorge Hinderer and Andreas Siekmann, Cologne 2010.

- Project description:
https://hkw.de/en/programm/projekte/2010/potosi/katalog_potosi/10_potosi_1.php or
<http://formerwest.org/ResearchExhibitions/ThePotosiPrinciple>
- Video on Afterall, keyword “The Potosi Principle” (<https://www.afterall.org/home>)

Forensis. The Architecture of Public Truth. Edited by Forensic Architecture, Berlin 2014.

- Video – “Forensis | The Architecture of Public Truth with Jonathan Littell and Eyal Weizman” <https://www.youtube.com/watch?v=apoappETt2s>
- Short summaries: <http://www.forensic-architecture.org/publication/forensis/> or
<http://www.sternberg-press.com/?pageId=1488>

Animism. Editor: Anselm Franke, Berlin seit 2010.