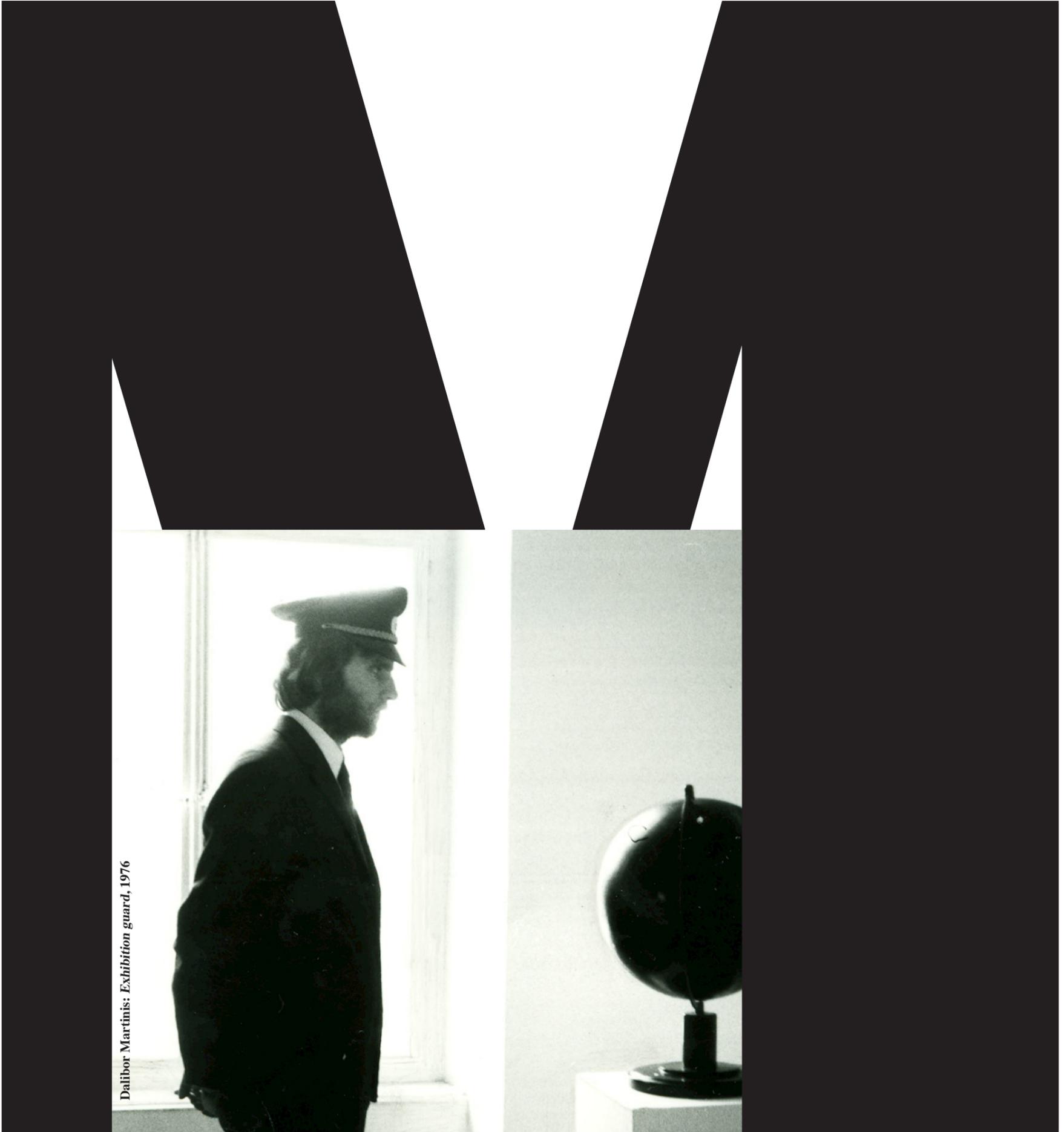


PERFORMING THE MUSEUM: On resources

wednesday, 18 Novembre 2015, 10 am – 6 pm

Seminar (Baunet caffè) and
presentations of art works
in the permanent exhibition
space and on the Media
facade of the MCA



Dalibor Martinis: Exhibition guard, 1976

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Performing the Museum

PERFORMING THE MUSEUM: On resources

The exaggerated parti-colored square shimmered and altered at the direct center of his field of vision. It resembled a modern abstract painting; he could almost name the artist, but not quite...

He had the intense impression that this was a telepathic contact of some sort from a very remote point, that a TV camera was sweeping out the various displays of pictures in a museum somewhere; he recalled presently, that the Leningrad Museum was said to possess an extraordinary collection of French abstracts, and it came to him that a Soviet TV crew was sweeping out the displays over and over again and then transmitting them at enormous velocity, six thousand miles across space, to him. The Soviets were conducting a telepathic experiment, using their museum of modern abstracts as material to be sent to a target person and now he was seeing this marvelous display of modern graphics, the entire collection of Leningrad.

Philip K. Dick: *Nicholas Brady*



Søren Thilo Funder: *Nicholas Brady (Target Audience)*, 2015
HD video, 11'00", still from video, courtesy of the artist

Collections, archives and libraries form basic museum resources. But behind collections, there are strategies, purchases, and certain planned decisions, traces of which can be found in institutional archives, while libraries provide evidence of the conditions in which knowledge is produced and transmitted within museum activities. On the other hand, the institutional history, intergenerational transfer of knowledge, methodology and social capital, which connect individual art institutions with the local or international scene, are among the most significant, through often less visible resources possessed by institutions in the world of culture.

The international project *Izvedba muzeja/Performing the Museum* offers artists, researchers and the public not only museum collections and archives, but the written, unwritten and potential history which runs like a thread through a programme of events bringing invited artists, theoreticians, researchers and the public into the museum fabric. Lecture series, artistic presentations and discussions to be held in the Baunet Cafe and permanent exhibition space of the Museum of Contemporary Art are designed to point to possible interpretations and new readings of both the material and the non-material, intangible resources within and without institutional culture and art.

In the first part of the seminar, Dunja Kučinac and Matija Mrakovčić will give a lecture about the Centre for Documenting Independent Culture, Tihana Puc will talk about creating portfolios, and about exhibitions, artists, institutions and what connects them, while representatives of partner institutions and their associates involved in the *Performing the Museum* project – Andreja Hribernik of the Carinthian Gallery of Fine Arts, Sanja Kojić Mladenov and Gordana Nikolić of the Vojvodina Museum of Contemporary Art, Oriol Fontevilla of the Antoni Tàpies Foundation and Jasna Jakšić of the Museum of Contemporary Art in Zagreb, in cooperation with designer Rafaela Dražić – will present their institutions, resources and productions. Ana Kutleša will present research on



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private archives in the Information and Documentation Department of the Museum of Contemporary Art, and on the position of museum in archives at a time when there are increasing demands for commercialised, commodified public goods, such as museums and museum activities.

Through a restaging of his performance, Dalibor Martinis will address the history and collections of the Museum of Contemporary Art in Zagreb within the context of the Performing the Museum project. He will talk to curator Leila Topić about the performance, entitled *A Guard at the Exhibition*, which was first performed in 1976 as part of the *Confrontations* exhibition held at the Gallery of Contemporary Art. Dimitrije Bašičević Mangelos, the exhibition curator, staged reproductions of works of art and writings about art, alongside works from the contemporary art collection and the Benko Horvat collection, while Dalibor Martinis performed the act of preserving art. Today, almost forty years later, some of the works from that exhibition are in the Museum's permanent collection, while photographs of the performance by Dalibor Martinis and Željko Jerman, along with a catalogue and copy of the invitation, comprise the only documentation currently available regarding that exhibition.



The Fokus group (Iva Kovač and Elvis Krstulović) will contribute to the permanent collection and present to public leaders a work called *Priče o okvirima/Stories of Frames*, which addresses institutional productions on the context, perception and valorisation of works of art. A basic digital database is under production, which the Fokus group are developing as part of the project, collecting and organising data on institutions of modern and contemporary art at the international level. Written contributions to the museum set-up provide information about various events in connection with the establishment, development and leadership of institutions of global modern and contemporary art, which tend not to be acknowledged in the historical artistic narrative. Text cards index the development of the artistic infrastructure context, parallel to the development of artistic production, which is presented in the museum set-up.

The Danish artist Søren Thilo Funder will talk about the work he produced during a period of residence at the Museum of Contemporary Art in April 2015. A film will be shown on the media wall in the permanent collection, showing a renowned painting, *Pafama*, by Josip Seissel, while a science fiction story by the American writer Philip K. Dick, *Nicholas Brady*, is read aloud. The Cold War apocalyptic vision of Dick's story, in which abstract art plays a major role, actually plays out in the Museum of Contemporary Art in Zagreb.

Schedule

10:00 – 10:15

**Snježana Pintarić:
Introduction**

10:15 – 10:45

**Dunja Kučinac and Matija Mrakovčić:
ABC of Independent Culture**

10:45 – 11:15

**Tihana Puc:
Maps of Exhibitions — Artists-Institutions Network**

11:30 – 12:00

**Andreja Hribernik (Koroška galerija likovnih umetnosti):
Being Close: KGLU Collection**

12:00 – 12:30

**Oriol Fondevilla (Antoni Tàpies Foundation):
The Museum as an Open Source**

12:30 – 13:00

**Sanja Koić Mladenov and Gordana Nikolić:
Museum, artist and memorization**

13:00 – 13:30

**Jasna Jakšić and Rafaela Dražić:
From MCA Documentation**

13:30 – 14:00

Lunch break

14:30 – 15:15

**Ana Kutleša:
What is (un)said when speaking of archives? Archives in
the era of the transformation of public institutions**

15:15 – 16:00

**Søren Thilo Founder
Artist talk**

16:00 – 17:00

**Fokus group:
Stories about frames (guided tour through the permanent
exhibition of the MCA)**

17:00 – 18:00

**Dalibor Martinis:
Exhibition Guard – Public interview with Leila Topić
(2nd floor of the permanent exhibition of the MCA)**

Lectures, guided tours and presentations will be held in English and Croatian language.

ABC of Independent Culture

ABC of Independent Culture is a long term project focused on documenting and presenting the independent cultural scene in Croatia since 1990, run by Kurziv – Platform for Matters of Culture, Media and Society and Association for Promotion of Cultures „Kulturtreger“. Through its two most important aspects - online archive of oral history on Kulturpunkt.hr and physical archive Centre for documenting independent culture, non-institutional cultural and art production is preserved and made accessible for the public.

Dunja Kučinac

She graduated from Faculty of Arts and Humanities in Zagreb, departments of Comparative Literature and Art History and she has been working at the Association for Promotion of Cultures 'Kulturtreger'. At Kulturtreger she is primarily involved with research and documentation of independent cultural scene within the Centre for Documenting Independent Culture (part of the project 'ABC of Independent Culture'). In addition, Dunja organizes and hosts literary evenings at Booksa Literary Club and serves as a Managing Board member of the Croatian Youth Network.

Matija Mrakovčić

She got her MA in comparative literature and Croatian language and soon started working as a journalist, writing mostly about regional independent cultural scene, civil society organisations, media, contemporary culture, art and education. Since 2012. she is a part of NGO Kurziv, working as a writer and editor on web portal Kulturpunkt.hr, and also as documentarist and coordinator on a project historicizing the development of independent cultural scene in the last twenty five years in the region of former Yugoslavia.

Maps of Exhibitions – Artists-Institutions Network

Departing from a broader analysis of processes of integration and recognition of contemporary artists from Croatia in the post-1989 “globalized” contemporary art field, the presentation focuses on artists’ spatial and institutional circulation patterns over a twenty-year period (1991-2012), visualized in the “Maps of exhibitions”. Using exhibition catalogues and artists’ CVs as sources, artists’ “movement” is extracted from their exhibition activities within public and commercial exhibition circuits worldwide. The exhibition data (6400 exhibition participations in 1905 institutions in 72 countries) for a sample of 61 artists is converted into visualizations with the use of software for the analysis of social network data. Reduced to a visual model – enabling “distant reading” – “artists – institutions maps” display the connections between the artists and institutions in which they have exhibited, unveiling patterns otherwise mostly invisible and/or unrecorded that are further explored and contextualized for different geographical zones and for different exhibition circuits. The presentation will highlight in particular the significance of exhibition catalogues and artists’ CVs as a (re)source for (spatial and digital) art history, as well as the methodological procedures developed within the field.

Tihana Puc

graduated from Art History and Ethnology at the Faculty of Humanities and Social Sciences, University of Zagreb in 2003. She received her PhD in Development and Management of Cultural Heritage at the IMT Institute for Advanced Studies Lucca in 2014 for a thesis entitled “(In)visible Artists – Contemporary Artists from Croatia in the Post-1989 “Globalized” Contemporary Art Field” (supervisor: Stefano Baia Curioni, Bocconi University, Milan). She worked as curator-trainee at the Museum of

Contemporary Art in Zagreb from 2004 to 2005. From 2005 to 2008 she worked as an assistant-researcher at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Rijeka. From 2008 to 2010 she worked as a curator at the Museum of Contemporary Art in Zagreb. From 2010 to 2014 she was enrolled in a Doctoral Program of Management and Development of Cultural Heritage at IMT Institute for Advanced Studies Lucca. She participated in a number of museum and exhibition projects, recently as a production manager of the Pavilion of Croatia at the 56th Venice Biennale and as a collaborator in the project Performing the Museum (lead partner: Museum of Contemporary Art Zagreb). She took part to a number of conferences and has been awarded scholarships for studies (University of Zagreb, French Government and Italian Government scholarships) as well as visiting fellowships (Université de Haute Bretagne-Rennes 2, Musée national d’art moderne, Centre Pompidou, Paris).

Being Close: KGLU Collection

The Collection of Koroška galerija is the result of past exhibitions and collecting policy. It is a very specific collection, since the institution never had enough funds to intentionally buy the works for the collection. The majority of the collection is based on donations by artists. The talk will focus on the topic of donation from a positive but also critical perspective, posing a question whether this deed can be made to programmatic statement.

Andreja Hribernik

graduated in Political Sciences at the University of Ljubljana. In 2006 she received the scholarship for young curators from East Europe awarded by the Kulturstiftung des Freistaates Sachsen and was a trainee curator at the Museum of Contemporary Art Leipzig (GfZK). From 2008 until 2009 she worked as a freelance curator at the same institution. From 2010 until April 2013 she has been working at the Moderna Galerija Ljubljana. Her main focus lied on mediation projects involving new media, video and internet projects. In April 2013 she was appointed as a director of regional museum for modern and contemporary art – Koroška galerija likovnih umetnosti.

The Museum as an Open Source

The Archive of Antoni Tàpies Foundation helps us to figure out a more pragmatic and mundane insight on art practice and on the museum culture: the purity of the so called white cube and the supposed art’s autonomy definitely fade away when a bunch of documents from the museum’s everyday reveals the matter which are made the mediation and production processes. These documents uncover under whose circumstances the artistic practice has arisen, likewise a myriad of interests and uses that contemporary art practices usually have attached and which ones go beyond the aesthetics as far.

Open Source Prototypes is a project developed around the Archive of Antoni Tàpies Foundation in order to encourage the research about the museum as well to rethink its relationship with the public sphere. Somehow, the project has tried to work as an extension of the free software’s four freedoms but taking in consideration not just the digital technologies but mainly the human subjects and the educational and cultural institutions. The aim of the project has been to articulate a research network on museum culture, which has taken the Archive as a tool not just for the study but as well for the experimentation and as a trigger for the institutional transformation.

Free software has made sustainable the drive of technologies devices trough deliver the free to run, as well to study, to redistribute and to improve anything according the disposal of each user. In which extend the open source can be an horizon for the museum institution itself?

Oriol Fontdevila

is a curator, writer, researcher, focusing on art practices and education based in Barcelona. Artistic co-director of Sala d'Art Jove de la Generalitat de Catalunya (Catalan Government Youth Art Space). Currently he is curating Open Source Prototypes and the European project Performing the Museum at Antoni Tàpies Foundation. He is as well researching from a performative approach on the interweave between art and mediation granted by MNCARS, Museo Nacional Reina Sofia. Also in 2015 he has been awarded ex aequo by the Cultural Innovation International Prize of CCCB, Centre of Contemporary Culture of Barcelona for the project Becoming Public. Formerly he has curated several projects at Joan Miró Foundation, Antoni Tàpies Foundation, A*DESK Platform, Idensitat, Santa Mònica Arts Center, amongst other art institutions and independent spaces in Barcelona. He is a guest lecturer in several universities and study programs and writes regularly in art magazines and exhibition catalogues.
www.oriolfontdevila.net

Museum, artist and memorization

Even though archives are “primary sources” that bear the mark of neutrality, the very methodology of accumulation represents a design, which engages social, political and technological powers. Archivisation has thereby survived as one of the central discourses within the framework of which the identity of the museum is constituted in the processes of memorisation. What does it look like when the artists have a main role in these processes of de/re-memorisation? A possible avangardisation of “the past” and the contemporary political role of the museum - performing the museum in society?

Gordana Nikolić

Curator, art historian and theoretician of contemporary art and media culture. Running the Center for Film, Video and Photography in the Museum of Contemporary Art Vojvodina, Novi Sad. She initiated long-term research on media archeology starting with independent/art film and video production of Vojvodina region with the goal to (re)construct motion pictures history of the region that serves as establishing platform for the film and video art collection of the MCAV. Co-authored the project Technology to the People! (2013) presenting around 150 art films and video productions of the region. Curated and contributed to numerous exhibitions, educational programs, screening programs, conferences and gave lectures within the institutions and universities in Serbia, United Kingdom, Netherlands, Slovenia, Croatia, Germany.

What is (un)said when speaking of archives? Archives in the era of the transformation of public institutions

One of the more common ‘diseases’ of the art world is ‘archive fever’. From using archive material as a launchpad for artwork, to adopting (or examining) archive methods, artistic and curatorial approaches to the topic have produced many exhibitions, projects and writings. In the meantime, archives have not been ignored by the social processes which are crucial to an understanding of the present day. If we focus on archives in public art institutions, their role is determined by increasingly strong pressures on culture as a public good. As part of institutions which are systematically directed towards commercialisation and commodification (of their own resources, but also of the ‘products’ they offer), what is the place of these invisible (to the public), unmanageable collections of material, primarily intended to serve scholarly and research work purposes in the field of the humanities, which is itself a dying breed?

Starting with the Picelj Archive, a permanent exhibition mounted last year at the MSU, I have been researching the fate of personal archives within the institution. What has the Picelj Archive to say to us, and what is concealed within another, the Božo Bek Archive? In the boxes left by the legendary director of the Gallery of Contemporary Art, frequently mentioned because of his support for Picelj and the New Tendencies movement, what

traces can be found of a different view of the ‘swinging Sixties’, and what might it mean to us today?

Ana Kutleša

is an art historian and curator. She is a member of the [BLOCK] curatorial collective where from 2009 to 2015 she was also co-curator of the UrbanFestival festival of contemporary art in public spaces. As an author and critic, she has collaborated with the show “Triptih” on Croatian radio’s third program and with the Bilten and Kulturpunkt portals.

From MCA Documentation in a few recent examples discusses works that are in the grey zone between authentic art work and artistic documentation. Their public availability is unquestionable, but the question of ownership remains open. Furthermore, the historical example of the Didactic Exhibition of 1957 raises the question of the right to reproduce and distribute works of art.

Jasna Jakšić

curator and art critic. Graduated in Art History, Italian Language and Literature, and Librarianship. Currently works as Head of Information and documentation center and library at the Museum of Contemporary Art in Zagreb. From 2010-2012 manager of the project Digitizing ideas: archives of neo-avantgarde and conceptual artistic practices, currently coordinates Performing the Museum project.

Søren Thilo Funder: Nicholas Brady (Target audience)

Set in motion by the strange appearance of the Croatian masterpiece and key exhibit in the Museum of Contemporary Art Zagreb ‘Pafama’ by Jossip Seissel, Nicholas Brady (Target audience) sets off on a nervous space journey from the permanent collection of the museum, through the fantastic hallucinations of Philip K. Dick’s satellite of political dissidence Valis, and into the potentials of disorderly conduct by teenagers frequently targeted by modern art institutions as educable audience.

Søren Thilo Funder’s works are audio-visual productions dealing with diverse cultural fields, integrating aspects of critical theory, literature, cinema, popular culture and counter-cultural disciplines. They are formal investigations of the power relations of modern day society. Through the use of cinematic narratives and mise en scène the works aim to expose the invisibles of urban society, using fiction to pose new questions and generate a new potential space, a third place, for political contemplations and counter-memory. He has exhibited in numerous solo and international group exhibitions, among those *eva international* Biennial of Visual arts, Limerick (2011), 12th Istanbul Biennial (2011) and 19th Sydney Biennale (2014).

Fokus group: Stories of Frames

As part of the *Performing the Museum* project, the Fokus Group will present a new work, an intervention in the museum’s permanent exhibition. Stories about Frames is based on the digital database which the Fokus Group is developing as part of the project, bringing together and organising data on institutions of contemporary and modern art at the international level. Textual interventions in the museum collection provide information on various events linked to the establishment, development and direction of institutions of global modern and contemporary art, which as a rule do not appear in the historical art narrative. Text cards index the development of the artistic, infrastructure context, parallel to the development of artistic production, which is represented in the museum collection.

Selected solo exhibitions Off Biennale, Budapest (2015); Transmission Gallery, Glasgow (2014); Galerija ŠKUC Ljubljana (2014). Selected group exhibitions: A Real Work of Art; — Art, Work and Solidarity Structures, RAM Gallery, Oslo (2015), Art Has No Alternative, tranzit.sk, Bratislava, (2015), Dear Art, Calvert 22, London & MSUM, Ljubljana (2013)

Dalibor Martinis: Exhibition Guard — a public interview with Leila Topić

Martinis' performative gesture from *Guards at an Exhibition* is primarily negotiatory. It addresses the artist's need to provide a critical intervention in the given aesthetic, assessed exhibition order. I believe that *Guards at an Exhibition* aims to provoke and encourage change in the power relationships between museum institutions, curators, artists and observers, and this is what makes it particularly relevant and valuable forty years later.

Dalibor Martinis

is a transmedia artist and a video maker. He has exhibited his videotapes, video/interactive and site-specific installations in many international exhibitions such as Sao Paulo Biennale, Documenta, Venice Biennale, and film/video festivals in Berlin, Tokyo, Montreal, San Francisco, Locarno, Seattle, Bogota, Vienna, etc. His videos and films have been broadcast by national televisions in Europe. He held numerous personal shows, performances and screenings, and participated in many international exhibitions (Biennales: Sao Paulo, Venice, Kwang-ju, Thessaloniki, Cairo; Dokumenta/Kassel, etc) and film/video festivals (Berlin, Tokyo, Montreal, Locarno etc.). He had grants from Canada Council (1978) Jaica (Japan 1984), and ArtsLink (USA, 1994 and 2010). He was guest professor at Academy of Drama Arts/Zagreb, and Ontario College of Art/Toronto; he is prof. emeritus at University of Rijeka. Martinis was awarded with several international and national awards (Tokyo Video festival 1984, Locarno 1984, Alpe Adria Film festival/Triest 1996, Award HDLU 2009, T-HT award 2013, Bogota Short Film Festival award, 2014). His works are in the collections of The Museum of Modern Art/New York, Stedelijk Museum/Amsterdam, ZKM Karlsruhe, New York Public Library, The Museum of Contemporary Art/Zagreb, Kontakt/Erste Bank.

Leila Topić

graduated with a degree in Art History and Comparative Literature. She lives in Zagreb and is currently working as a curator in the Museum of Contemporary Art Zagreb, where she oversees the photography, film and video and new media collections. Her projects include a number of solo and group exhibitions which examine a broad spectrum of contemporary artistic phenomena.