

TAI-E4014 - Contemporary Art
and Its Social Context, 5cr

20.09.2018-29.11.2018

Thursday 1pm to 5pm

Aalto ARTS

TAI-E4014 - Contemporary Art and Its Social Context

8.11.2018

- mid-term course feedback
- Art institutions... Sites of exhibition / production. Institutional critique, new institutionalism
- Global artworld ?
- Study projects

Mid-course feedback

1. Continue the phrase: The atmosphere in the course is...

- Safe, inspiring
- Relaxed
- Warm
- Cozy
- Very eager to learn, open-minded
- Calm, open and eager to learn
- Welcoming, & exciting.
- Nice, welcoming & inspiring
- Engaging. We have a lot of **discussions** and in a friendly, welcoming and relaxing way.
- Great. We get to **discuss** and share our feelings, thoughts and emotions regarding contemporary art and it's context. For me personally this course has the best atmosphere from all course I have.

- Contemporary art as it is. Voice of Kaija makes me calm and is always clear to understand!
- Changing. Field visits and group work are interestin but staying in class room is kind of boring.

2. I feel safe to ask questions and to express my ideas.

- **(13) Yes.**
- > Not always.
- > Not at all.

Mid-course feedback

3. These are some new things that I have learned:

- How contemporary art can be seen as a **paradigm** rather than a specific time period.
- Sure, I didn't know that there are specific classification/ phenomena of contemporary art field. The way of interpretation on Art. / Yes, I didn't know that there are specific classification and definition on contemporary art field.
- Approaches to art, mindset towards art,... That the **art world** is more than the institution above our heads. (The hierarchy)
- History of contemporary art, paradigms in art, a lot about how art is organized, how it can reach the public, who is involved in the production and publication of art etc.
- Art and intervention Sociology
- **Public space**, curator as a social educator to run an organization
- New genre public art. Changing of roles in the art world.
- Plop art. Art in Finland. Thinking about art in a new way.
- Yes, theory, cultures, approaches and practices of visual culture and contemporary art
- Definitely. I have learned a lot about public art, art world, institutions and other actors in the field apart artist. I really enjoyed lecture on paradigms.
- Contemporary art practices and engagement with others
- that it is possible to have pedagogically well-organized courses in Aalto.

Mid-course feedback

4. These things remain obscure to me and I'd like to learn more about them:

- Nothing for now
- Study project
- Installation art, field visits
- Are there specific groups of artist that are active in a certain field of contemporary art? are there CA groups within the CA scene?
- Sure, I would like to study each of historians, philosopher who are mentioned in the class.
- Can you divide (contemporary) art in useful and useless? And if yes, how?
- Maybe a little more about how art is perceived, the thoughts behind artworks, why artists are artists
- Engage with society and different artworks or activities in art field nowadays

- The role of an art curator. How the general public view contemporary art.
- Curator as an educator
- How politics and capitalism influence art field and market. Id like to know more about it.

5. My grade to the teacher (1 = total fail >> 5 = the best ever):

- 5 (x6)
- 5!!!
- 4 (x5)

6. My grade to myself (1 = blah, I've failed >> 5 = yeah, I'm excited and work hard):

- 5 yeah!
- 5 (x2)
- 4 (x8)
- 3 at least

Mid-course feedback

7. Any other comments or feedback:

- Thank you for giving us opportunity to work with PUBLICS! It was really inspiring. I hope to establish that kind of organisation in my home city in XXX.
- Great course and amazingly interesting. Looking forward to the study project!
- I'm really looking forward how the course will develop!
- I appreciate the structure of the course and it feels that course is well-planned. And its also nice to study among the people I didnt know before. And know people at least by their name. It really affects my motivation! I feel accepted and therefore I want to learn, listen and talk.
- Super interesting topics and very clear explanation on the topics! Very good atmosphere in discussions in class too
- Maybe not everything is group-based...sometimes the master degree needs more deeper/focused interest field to prepare for further research career.
- Kaija is a real great teacher, she makes the course! Our discussions are very interesting
- you are someone who knows her profession through and through. This knowledge and the enthusiasm you have, makes the quality of this class top of the bill!
- Great course, inspiring and motivating to learn more.
- Great course, great teacher!
- Keep going!

Places of exhibiting (& producing) art

- museum
- gallery
- Kunsthalle
- Kunstverein
- biennial
- art fair
- private collection or foundation
- art school
- studio

- public space (including virtual space)



MUSEUM CHART

MUSEUM IS...	FUNCTIONS AS...	MANAGED BY...	SERVES...
a heritage institution	a collection, an archive (collects, cares, preserves, catalogues, inventories...)	curators, assistants, researchers, archivists, conservators	researchers
a cultural institution	a mediator (exhibits, shows, mediates, produces, informs, communicates, serves...)	curators, producers, communication, technicians, guards, front-of-house staff	audiences, viewers, visitors
a learning environment	an educational institution	education staff	learners
a public space	a forum	? (all)	users, citizens, participants

MUSEUM CHART

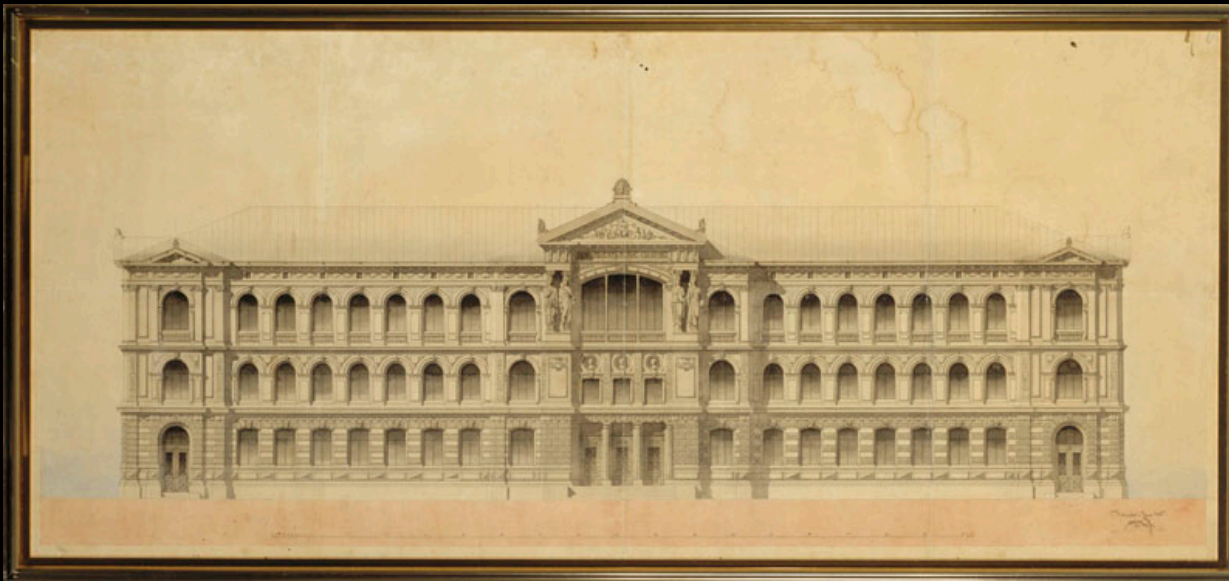
MUSEUM IS...	FUNCTIONS AS...	MANAGED BY...	SERVES...
National propaganda	Tool to increase national pride and crowd control	State	National leaders
Private Club	Stage for showing & gathering; fame giver	Friends, peers	Famous people, rich people, jet-set
Place for status quo	Ego boosting for artists, staff, visitors, funders	White middle/upper class	Upper class, establishment
Open marketplace	Showroom, meeting place for artists & audiences.	State, city, organisations, trusts...	Everybody... customers, sellers, exhibitors
Library
Supermarket			
Pharmacy			
Theme park			
Spaceship...			
Graveyard			

The museum is...

- a temple?
- a forum?
- or a studio?



Ateneum



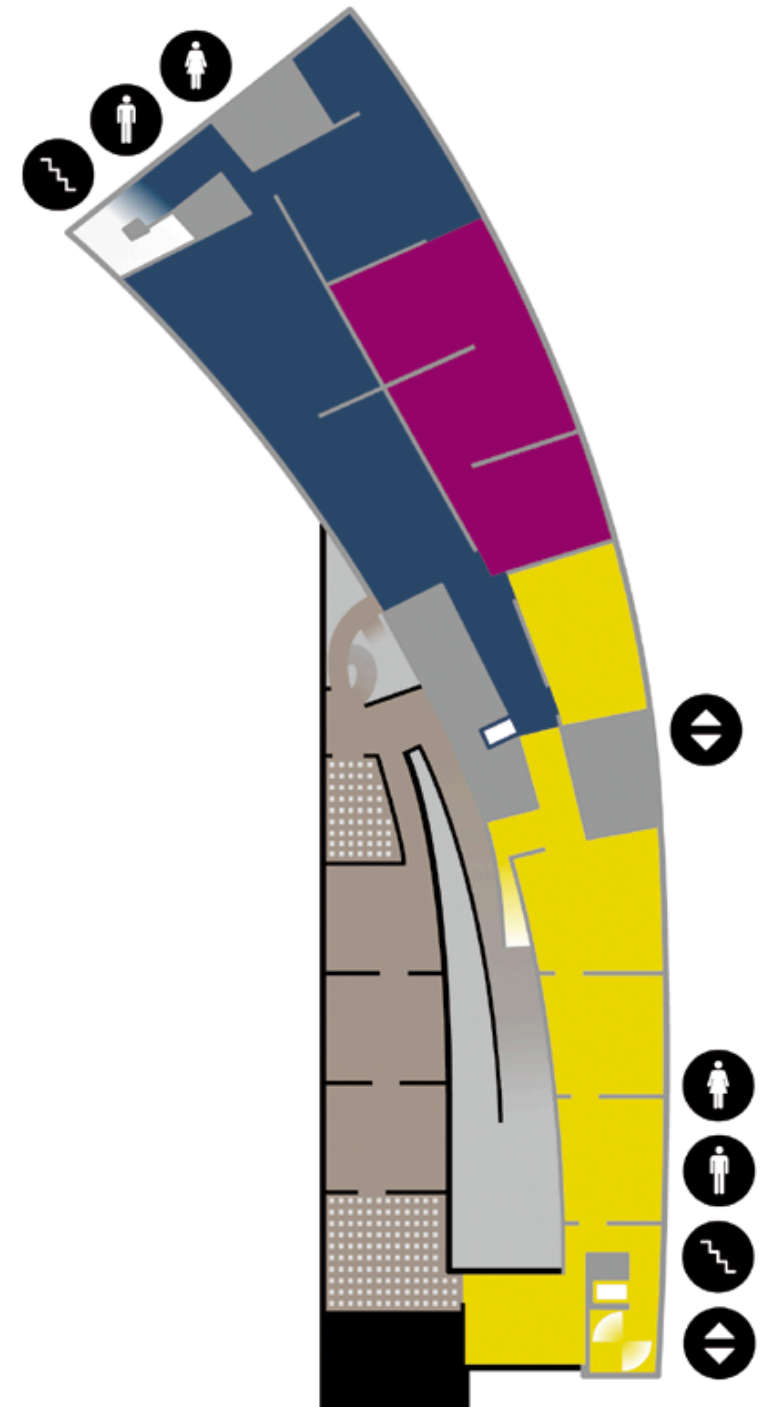


Candida Höfer *Musée du Louvre* 2005



Salon hanging

Kiasma



White cube



MoMA hanging 1936



EMMA



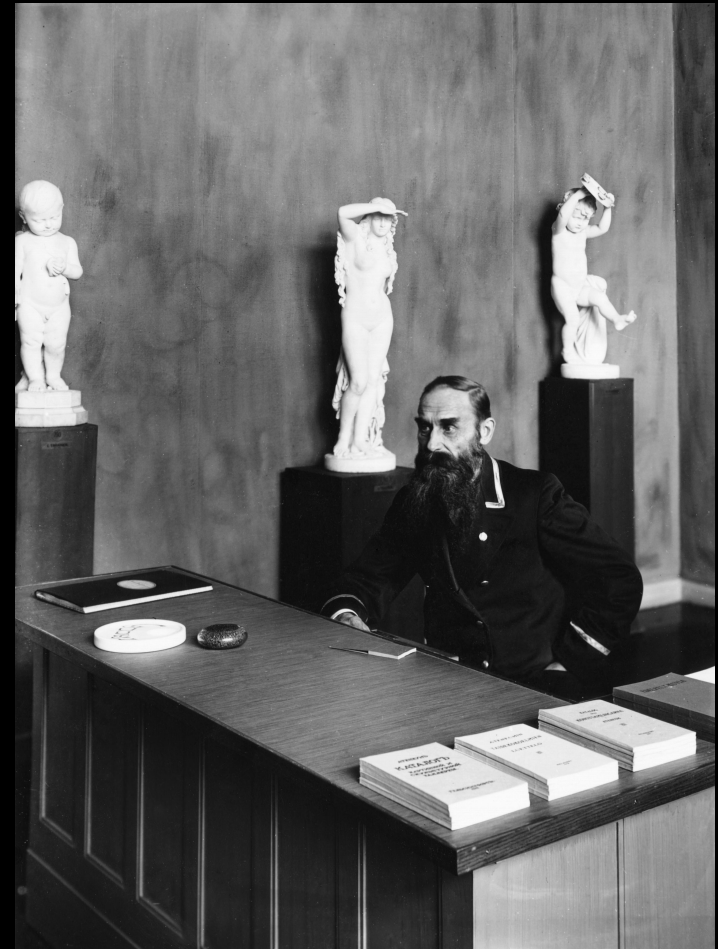
Museum behaviour

- temple
 - rituals, worship
- forum
 - platform, plateau
- studio
 - workshop,
production
house, artists'
presence..




A public cultural institution

- Reflects the structure of the society: historically represents the culture of the powerful (opening doors is not enough)
- Art world internal hierarchies. Professional roles.
- Carol Duncan 1995. *Civilizing Rituals. Inside Public Art Museum.*



Institutional critique



Do women have to be naked to get into the Met. Museum?

Less than **5%** of the **artists** in the Modern Art sections are women, but **85%** of the **nudes** are female

Statistics from the Metropolitan Museum of Art, New York City, 1989

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD
guerrillagirls.com

THE ADVANTAGES OF BEING A WOMAN ARTIST:

- Working without the pressure of success.
- Not having to be in shows with men.
- Having an escape from the art world in your 4 free-lance jobs.
- Knowing your career might pick up after you're eighty.
- Being reassured that whatever kind of art you make it will be labeled feminine.
- Not being stuck in a tenured teaching position.
- Seeing your ideas live on in the work of others.
- Having the opportunity to choose between career and motherhood.
- Not having to choke on those big cigars or paint in Italian suits.
- Having more time to work after your mate dumps you for someone younger.
- Being included in revised versions of art history.
- Not having to undergo the embarrassment of being called a genius.
- Getting your picture in the art magazines wearing a gorilla suit.

Please send \$ and comments to: **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD
Box 1056 Cooper Sta. NY, NY 10276

Institutional critique



Mierle Laderman Ukeles
Hartford-wash 1982



Hans Haacke

Manet project 1974



Das Spargel-Stilleben erworben durch die Initiative des Vorsitzenden des Wallraf-Richartz-Kuratoriums



Hermann J. Abs

Geboren 1911 in Bonn. - Erbsenwert wohnhafter katholischer Familie. Vater Dr. Josef Abs, Rechtsanwalt und Bankier, Mitinhaber der Haberka-Bauzollerei AG, Brüggen, Felt, Markt/Katharina Lockertsh.

Abitur 1930 Realgymnasium Bonn. - Ein Sem. Jurastudium Universität Bonn. - Bekanntschaft mit Klausurkassierer Dr. Böckel von der Heydt & Co. Erwirbt internationale Bankausbildung in Amsterdam, London, Paris, USA.

Hilfsrat 1938 Icau-Schneider, Dr. Valerius und Georg von Schneider vom Vorstand des ICG, Farben-Konzerns verwandt. Tante verheiratet mit Baron Alfred Nissen du Mont. Schwester verheiratet mit Georg Graf von der Goltz. - Geburt der Kinder Thomas und Malin Abs.

Mitglied der Zentralsparkasse. - 1939 Prokurist im Bankhaus Dr. Böckel, Schöller & Co., Berlin. 1933-37 Leiter der Sparkasse.

1937 im Vorstand und Aufsichtsrat der Deutschen Bank, Berlin. Leiter der Aufsichtsratskommission. - 1939 von Reichswirtschaftsminister Funk in den Rat der Deutschen Reichsbank berufen. - Mitglied in Ausschüssen der Reichsbank, Reichsgruppe Industrie, Reichsgruppe Banken, Reichswirtschaftskammer und einem Arbeitskreis im Reichswirtschaftsministerium. - 1944 in über 50 Aufsicht- und Verwaltungsräten großer Unternehmen. Mitgliedschaft in Gesellschaften zur Wahrnehmung der Aufsichtswirtschaftlichen im Ausland.

1946 für 6 Wochen in britisches Häft. - Von der Alliierten Entnazifizierungsbehörde als unfähig eingestuft.

1948 bei der Gründung der Kreditanstalt für Wiederaufbau. Maßgeblich an der Wirtschaftspolung der Bundesregierung beteiligt. Wirtschaftlicher Berater Adenauers. - Leiter der deutschen Delegation bei der Londoner Schuldenkonferenz 1951-53. Berater bei den Wiedergutmachungsverhandlungen mit Israel in Den Haag. 1954 Mitglied der CDU.

1952 im Aufsichtsrat der Süddeutschen Bank AG. - 1957-67 Vorstandsvorsitzender der Deutschen Bank AG. Seit 1967 Vorsitzender des Aufsichtsrats.

Elternvorsitzende des Aufsichtsrats:

- Deutsche Überseeische Bank, Hamburg - Pflzer Maschinenfabrik AG, Langen (Hessen)
- Vorsitzender des Aufsichtsrats:
- Deutsche Vermögens-AG, Gelsenkirchen - Düren (Bene AG, Saarpan-Umsatzwerke - Deutsche Bank AG, Frankfurt - Deutsche Leihhaus AG, Köln - Philipp Holzmann AG, Frankfurt - Phoenix Quarzwerke AG, Hamburg-Harburg - RWE Elektrizitätswerk AG, Essen - Vöest-Alpine AG, Wuppertal-Eberfeld - Zeltstoff-Fabrik Waldhof AG, Mannheim

Elternvorsitzende:

- Süddeutsche AG, Karlsruhe - Dr. Stumm GmbH, Esslingen (Wett.) - Süddeutsche Zucker-AG, Mannheim
- Berliner Verein des Aufsichtsrats:
- Bayerische Anilin- und Soda-Fabrik AG, Ludwigshafen - Siemens AG, Berlin-Mitteleben

- Mitglied des Aufsichtsrats:
- Metalgesellschaft AG, Frankfurt
- Präsident des Verwaltungsrats
- Kreditanstalt für Wiederaufbau - Deutsche Bundesbahn

Großes Bundesverdienstkreuz mit Stern, Pipist. Stern zum Komtur des Ordens, Zivilkavalerie des Ordens des Kaiserlichen Ordens von Bräunlein. - Ritter des Ordens vom Heiligen Grab. - Dr. h. c. der Univ. Göttingen, Sofia, Tokio und der Wirtschaftsuniversität Mannheim.

Lebt in Kronberg (Taunus) und auf dem Bergshof bei Kronberg.

Institutional critique, new institutionalism

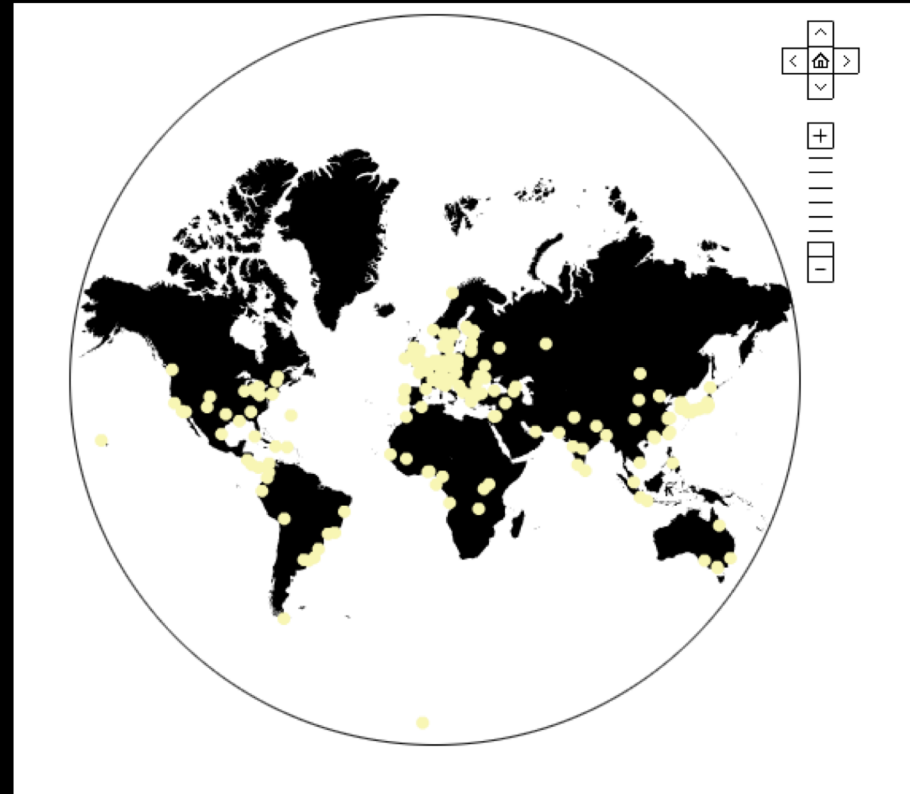
- Alexander Alberro 2009. *Institutional Critique: an anthology of artists' writings*. Cambridge, Mass.: MIT Press.
- Björk, Helena & Laura Kokkonen 2014. *Never underestimate the institution*, Cumma papers #11, Department of art, Aalto university, Helsinki.
- Ekeberg, Jonas 2003. *New institutionalism*. Oslo: Office for Contemporary Art Norway.
- Farquharson, Alex 2003. "I curate, you curate, we curate...", *Art Monthly* September & October. // 2006. 'Bureaux de change', *Frieze*, no.101, September.
- Fraser, Andrea, 2005. "From the Critique of Institutions to an Institution of Critique". *Artforum*. New York
- Möntmann, Nina 2006. *Art and its institutions: current conflicts, critique and collaborations*. London: Black Dog Publishing.



Maria Eichhorn
5 weeks, 25 days, 175 hours
Chisenhale Gallery, 2016.

Global artworld?

- *Les Magiciens de la Terre* 1989 and the beginning of “global art”
- Case Guggenheim, whose internationalisation?
- Biennials & art fairs, the global South & North



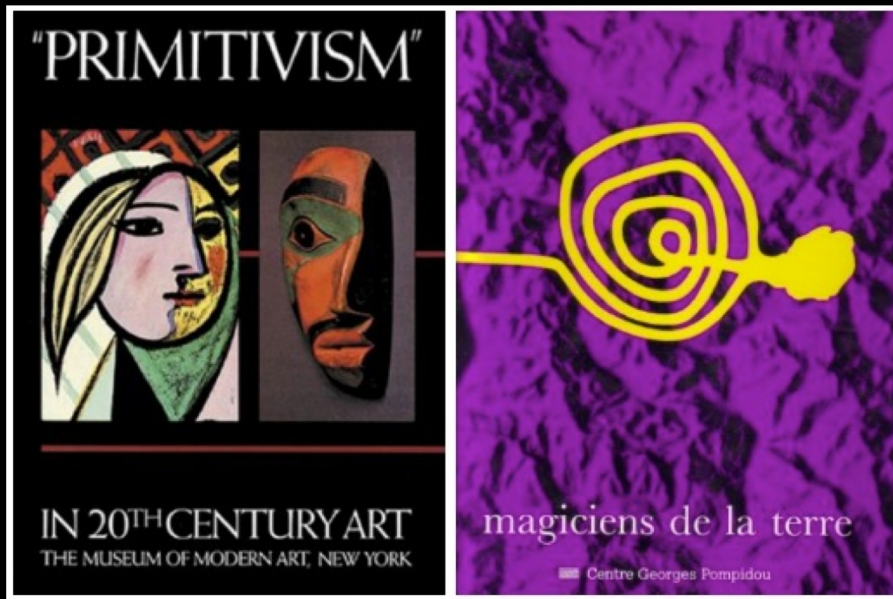
Global artworld?

Les Magiciens de la Terre
1989

- “The first truly international exhibition of worldwide contemporary art.”



Cyprien Tokoudagba, Benin



Huang Yong Ping, China



Paddy Sims, Australia

Global artworld?

Solomon R. Guggenheim

- “With locations in New York, Venice, Bilbao, Berlin, and Las Vegas, the Solomon R. Guggenheim Foundation has come to define the concept of the ‘global museum.’”



Versions of international(ism)

- IHME productions
- Checkpoint Helsinki
- Artists' residencies
- Grassroot organisations



Biennials

Biennials & art fairs

- Venezia
- Sao Paulo
- Kassel
- Sydney
- Münster
- Havana
- Istanbul
- Dak'Art
- Sharjah
- Gwangju
- Johannesburg
- Manifesta
- Göteborg
- Shanghai, Taipei, Lyon, Berlin, Liverpool, Yokohama, Marrakech, Beijing, Kochi, Karachi ...



Global artworld?

- Who holds the power (one view):
- Top 100 https://artreview.com/power_100/
- An analysis:
<https://www.artsy.net/article/artsy-editorial-broke-artreviews-power-100-race-gender-profession-place-birth>

Next session 15.11.

- Participation
- Text: Claire Bishop, The Social Turn: Collaboration and Its Discontents, Artforum Feb. 2006
- Or Bourriaud