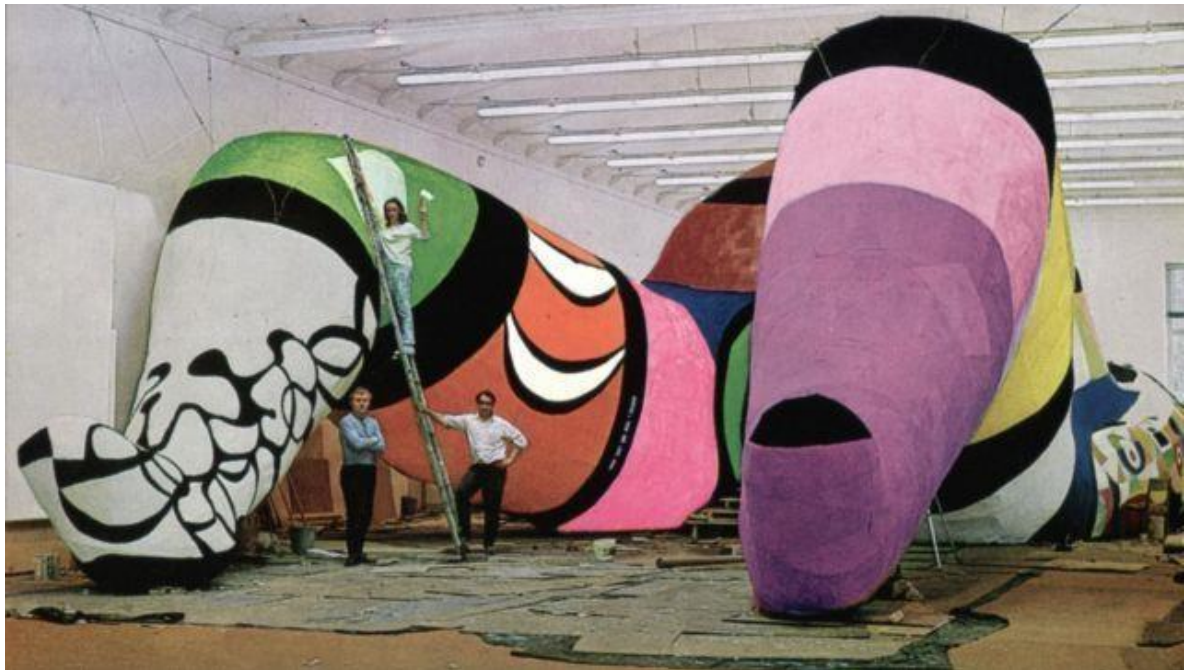


LOSE YOURSELF! SYMPOSIUM ON LABYRINTHINE EXHIBITIONS AS CURATORIAL MODEL

3 & 4 FEB 2017



Tinguely, Niki de Saint Phalle, and Per Olof Utveldt during construction of HON – en kathedraal at Moderna Museet, Stockholm, 1966.

MODERNA MUSEET

Museum Tinguely

Ein Kulturrengagement von Roche



YOUR.

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ABOUT THE SYMPOSIUM

Both *Dylaby* (1962) in the Stedelijk Museum Amsterdam and *HON – en katedral* (1966) in Stockholm's Moderna Museet are remarkable exhibitions in the history of curating. Walking into a large vagina, shooting paint, gazing at the stars in a planetarium, dancing the twist, plowing a path through a room filled with balloons: the exhibitions might easily be considered more as theme park attractions than serious art shows, comprising theatrical props instead of works of art. At first glance, these two exhibition "aberrations," resulting from the close collaboration of museum directors Willem Sandberg (*Dylaby*) and Pontus Hultén (*HON*), as well as artists Martial Raysse, Robert Rauschenberg, Niki de Saint Phalle, Daniel Spoerri, Jean Tinguely, and Per-Olof Ultvedt, seem to defy serious analysis, let alone contribute to the critical discourse of contemporary exhibition history.

However, these large-scale, collaborative and comprehensive exhibition installations have attracted both the expanding academic field of exhibition history and current curatorial practices. But how are we to understand the body of knowledge produced by a generation of historically conscious, self-reflexive curators and art historians alike? What (critical) models do exhibitions such as *Dylaby* and *HON* provide for contemporary curatorial, artistic, and scholarly practices?

During the symposium, a selection of key experts in the field will address these questions and frame them in the wider context of the naissance of the modern and contemporary art museum and the role models of Pontus Hultén and Willem Sandberg, our continuous engagement with the art production of the 1960s, the place of these exhibitions in the wider artistic oeuvres of the participating artists, post-1960s "labyrinthine" exhibition practices at large, and the growing discipline of exhibition history.

CONTEXT

The symposium is organized in the context of the large-scale retrospective of Jean Tinguely that the Stedelijk Museum is mounting (October 1, 2016 – March 5, 2017). The project is also part of a research project conducted by the Moderna Museet that focuses on Pontus Hultén's archive. The project will produce a series of publications highlighting pivotal exhibitions in the history of the Moderna Museet, which will be launched in conjunction with the symposium. Preceding the symposium, a young researchers colloquium at the Vrije Universiteit Amsterdam will explore the broader context of artistic and curatorial approaches to *Setting the Conditions of Display in 20th and 21st century art*.

PROGRAM DAY 1

Friday February 3rd, 2017

Location: Stedelijk Museum Amsterdam, Teijin Auditorium

- 9:00 – 9:30 *Registration*
(Stedelijk Museum, Paulus Potterstraat)
- 9:30 – 9:50 WELCOME & INTRODUCTION
Beatrix Ruf, Director, Stedelijk Museum Amsterdam (NL)
Margriet Schavemaker, Stedelijk Museum Amsterdam (NL)
- 9:50 – 11:00 1. KEYNOTE
Reesa Greenberg, art historian (CA)
- *Exhibition Histories: The Labyrinthine Exhibition*
- Moderator: Margriet Schavemaker, Stedelijk Museum Amsterdam (NL)
- 11:00 – 12:45 2. CONTEXTUALIZING THE HISTORIC LABYRINTHS
Annika Öhrner, senior lecturer in Art History, Södertörn University (SE)
- *The labyrinthine HON (1966) at Moderna Museet, and the artistic workshop of the 1960's*
Janna Schoenberger, lecturer, Amsterdam University College (NL)
- *Ludic Exhibitions at the Stedelijk Museum: Die Welt als Labyrinth, Bewogen Beweging, and Dylaby*
Andres Pardey, Vice-Director, Tinguely Museum Basel (CH)
- *Ludic Labyrinths and Cultural Stations - cooperation in creation as an artistic strategy*
Noit Banai, Professor of Contemporary Art, University of Vienna (AT)
- *"You are not outside the objects, but constantly within them": The Labyrinth as a Form of Life*
- Moderator: Anna Lundström, Moderna Museet (SE)
- 12:45 – 14:00 *Lunch (on your own)*
- 14:00 – 15:30 3. YOUNG RESEARCHERS ON LABYRINTHINE EXHIBITIONS
Paula Burleigh, PhD Candidate, CUNY Graduate Center (US)
- *Dylaby, Disorientation, and the Ludic Labyrinth*
Angela Bartholomew, PhD Candidate, Vrije Universiteit Amsterdam (NL)
- *Installations Everywhere: Disorientation and Displacement in Jan Hoet's documenta IX (1992)*
Camilla Larsson, PhD Candidate, Södertörn University Stockholm (SE)
- *The Labyrinth Within: Between Visual Art, Theatre, and the Performative. A case study of Tadeusz Kantor's solo exhibition at Kulturhuset, Stockholm (1975)*
- Moderator: Katja Kwastek, Vrije Universiteit Amsterdam (NL)
- 15:30 – 16:15 *Coffee-break*

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- 16:15 – 17:30 4. CRITICAL READINGS OF NEO-AVANT-GARDE PRACTICES AND BEYOND
Ina Blom, Professor of Contemporary Art, University of Oslo (NO)
- Cinema, Architecture and Collectivity. The Exhibition as Film Production Turned Inside Out
Katja Kwastek, Professor of Modern and Contemporary Art, Vrije Universiteit Amsterdam (NL)
- Rule-based contemplation? On recent tendencies towards a gamification of exhibitions
Eric de Bruyn, Assistant Professor Film and Photographic Studies at Leiden University (NL)
- Rat Mazes and Dynamic Labyrinths

Moderator: Margriet Schavemaker, Stedelijk Museum (NL)
- 17:30 – 18:00 5. CLOSING REMARKS (DAY 1)
Mark Wigley, Professor and Dean Emeritus of Columbia University's Graduate School of Architecture, Planning, and Preservation (US)
- 18:00 – 22:00 *Dinner (on your own) / Visit Jean Tinguely – Machine Spectacle and Ed van der Elsken – Camera in Love*

PROGRAM DAY 2

Saturday February 4th, 2017

Location: Stedelijk Museum Amsterdam, Teijin Auditorium

- 9:00 – 9:30 *Registration*
(Stedelijk Museum, Paulus Potterstraat)
- 9:30 – 9:45 INTRODUCTION
Anna Tellgren, Curator, Moderna Museet Stockholm (SE)
- 9:45 – 11:00 6. KEYNOTE
Pamela M. Lee, Professor in American Art and Culture, Stanford University (USA)
- Lying in the Gallery

Moderator: Margriet Schavemaker, Stedelijk Museum (NL)
- 11:00 – 12:30 7. SHAPING THE MUSEUM OF THE FUTURE
Patrik Andersson, Associate Professor at Emily Carr University of Art and Design (CA)
- Pontus Hultén's Moving Movement in Art
Caroline Roodenburg-Schadd, Art Historian, Independent Researcher and Writer (NL)
- 'art can be our link to the present' - Sandberg's Stedelijk Museum
Andreas Gedin, artist and Ph.D. in Fine Arts (SE)
- Pontus Hultén: from Denise René to She

Moderator: Anna Tellgren, Moderna Museet (SE)
- 12:30 – 13:45 *Lunch (on your own)*
- 13:45 – 15:30 8. CONTEMPORARY LABYRINTHINE CURATORS/ARTISTS
Raqs Media Collective, New Delhi (IN)
Hou Hanru, Artistic Director of MAXXI (IT)
Hans Ulrich Obrist, Artistic Director of The Serpentine Galleries (GB)

Moderators: Margriet Schavemaker and Beatrix Ruf, Stedelijk Museum (NL)
- 15:30 – 16:15 *Coffee-break*
- 16:15 – 17:00 9. CLOSING REMARKS (DAY 2)
Mark Wigley, Professor and Dean Emeritus of Columbia University's Graduate School of Architecture, Planning, and Preservation (US)
- 17:00 – 17:20 10. WRAP-UP BY ORGANIZATIONS
Daniel Birnbaum, director Moderna Museet (SE)
Beatrix Ruf, director Stedelijk Museum (NL)
Roland Wetzels, director Tinguely Museum (CH)

Interviewed by: Anna Tellgren, Moderna Museet (SE) and Margriet Schavemaker, Stedelijk Museum (NL)
- 18:00 *Museum closes*

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DAY 1: SPEAKERS ABSTRACT + BIO

Reesa Greenberg, art historian (CA)

Exhibition Histories: The Labyrinthine Exhibition

What, exactly, do we know about the exhibition as labyrinth? And how does what we know – and the ways we know it - figure in recent exhibition histories and the making of exhibitions today? In what follows, I will attempt to map an interim history of the genre, tracing its various manifestations as an artist determined temporary exhibition form for group shows to examples of current manifestations. At the core of this inquiry is a question: what might a more labyrinthine historiographic model tell us about the exhibition as labyrinth?



Reesa Greenberg writes and teaches about exhibition histories, museums, and the internet. Her work focuses on national, gendered, and ethnic identities; the contemporary art world and war; as well as the production of historical consciousness in current museum practices. *Thinking About Exhibitions*, which she co-edited with Bruce Ferguson and Sandy Nairne, remains a classic in the field. A key component of her recent writing is the examination of newer forms of exhibition genres remembering exhibitions, restitution exhibitions, aggregate exhibitions. Greenberg's essays and reviews have been published in *Canadian Art*, *Parachute*, *RACAR*, *Intermedialités*, *Tate Papers*, *Gradiva*, *Kritische Berichte*, *Ethnologies*, *Jong Holland*, *De Witte Raaf*, *Novye Gazetta*, and *The Journal for Curatorial Studies* as well as numerous anthologies. She has been Associate Professor of Art History at Concordia University, Montréal; Adjunct Professor of Art History at Carleton University Ottawa and at York University, Toronto; and Visiting Professor at The California College of the Arts, San Francisco and Moscow State University for the Humanities.

Annika Öhrner, senior lecturer in Art History, Södertörn University (SE)

The labyrinthine HON (1966) at Moderna Museet, and the artistic workshop of the 1960's

Despite being carefully documented from the moment of its creation, *HON* ("She") still remains hard to grasp, veiled by the histories that it was then inscribed into and that survives into today's critical discourse. This paper will visit *HON*, the labyrinthine work of Niki de Saint Phalle, Jean Tinguely & P O Ultvedt at Moderna Museet in 1966, exploring its content, its space of production, and power relations within the artistic workshop of the 1960's. Historiographical issues connected to *Hon* within mainstream art history as well as within feminisms, shed light on aspects of present practices of artistic co-operation.



Annika Öhrner is a Senior Lecturer at the Department of Art History, School of Culture and Education, Södertörn University, in Stockholm. Her research scope includes the early avant-garde and post-World War II art, and issues of transnational circulation and power relations. She defended her dissertation *Barbro Östlihn & New York*, at Uppsala University in 2010, published by Makadam. As a curator, she has produced several exhibitions, among them retrospectives of Meret Oppenheim (2004) and Siri Derkert (2011) for the Moderna Museet. The latter is connected to a research project on the artist and 20th century culture which she led, dealing with the archive and critical cultural history (National Library of Sweden, 2011).

Öhrner is currently working in the research project *Art, culture, conflict: transformations of museums and memory culture in the Baltic Sea region after 1989*, (2016-2019) funded by *The Foundation for Baltic and East European Studies*. She has been a Dean of the Valand Academy, Faculty of Fine, Applied and Performing Arts, Gothenburg University (1996–2001), and is a Board Member in different boards in the cultural field.

YOUR.

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Janna Schoenberger, Amsterdam University College (NL)

Ludic Exhibitions at the Stedelijk Museum: Die Welt als Labyrinth, Bewogen Beweging, and Dylaby

This paper examines three exhibitions at the Stedelijk Museum in Amsterdam that are related through their ludic art and exhibition tactics: *Die Welt als Labyrinth* (1960, cancelled before it opened), *Bewogen Beweging* (1961), and *Dylaby* (1962). Despite never being realized, *Die Welt* provided a basis for experimental exhibition strategies that focused on artistic intervention in the Stedelijk's galleries; subsequent ludic exhibitions built upon their predecessor's innovations. The exhibitions reveal the dynamic relationship between artists and the institution and they expose the limitations of the ludic: viewers and critics misread these exhibitions as mere amusement lacking any value as social commentary. I argue that the ludic exhibition is intrinsically paradoxical in that it is capable only of implicit critique through playfulness, thus risking misinterpretation.



Janna Schoenberger completed her doctoral studies in art history at the Graduate Center, City University of New York. Her dissertation, *Ludic Conceptualism: Art and Play in the Netherlands, 1959 to 1975*, is the first extensive study on art in the Netherlands in the 1960s and '70s. It investigates ludic art, a phenomenon that Schoenberger traces to Johan Huizinga's seminal work *Homo Ludens* (1938), through a diachronic thread of play in art that extends from the first iteration of Constant's *New Babylon* in 1959 to the death of Conceptual artist Bas Jan Ader in 1975. Last year, she published "Jean Tinguely's Cyclograeur: The Ludic Anti-Machine of Bewogen Beweging" in the journal *Sequitur*. In 2015, she contributed a chapter on Conceptual artist Bas Jan Ader, "Bas Jan Ader's Ludic Conceptualism: Performing a Transnational Identity," to the book *The Power of Satire* (John Benjamins Publishers). Dr. Schoenberger is a Core Faculty Member at Amsterdam University College, where she teaches Modern and Contemporary art, art theory, and photography.

Andres Pardey, Vice-Director, Tinguely Museum Basel (CH)

Ludic Labyrinths and Cultural Stations - cooperation in creation as an artistic strategy

Jean Tinguely started in the late fifties to leave the workshop, galleries and museums to bring his art directly to the people, using the streets as his artistic playground. Already during the exhibition of his *Méta-Matics* in June 1959, he and his friends toured the streets and bistros of Saint-Germain-des-Prés with a hand-driven drawing machine, and in March 1960 he transported his works from his studio to the Galerie 4 Saisons with a parade. This parade included a marching band and many of his friends, who pulled the machine-sculptures through Rue de Vaugirard and Boulevard Raspail - until the parade was stopped by the police... Later on, Tinguely started to create installations, which can be summarized under "cultural stations": *Dylaby* (1961 / 1962), *Lunatour* (1965), *Hon – en katedral* (1966), *TILUZI* (1967), *Gigantoleum* (1968), *Cyclop* (1969-1991), *Crocrodrome* (1977) - all of them in close cooperation with other artists, architects, assistants and friends. The process of creation was always based on the idea, that every participant was an equal part of the group, without a "general design" by one leader. Instead, it was something like a common sense which at the end made constructions like *Crocrodrome* or *Cyclop* a coherent entity.



Andres Pardey, born 1965, studied history, art history and archeology in Basel. Since 1995 he is based at Museum Tinguely, first as assistant, today as vice-director. Besides being part of the administration and responsible for the collection, in different functions Pardey is also part of the organization of many exhibitions at Museum Tinguely, amongst them *Panamarenko* (2000), *Daniel Spoerri* (2001), *Niki de Saint Phalle* (2001), *Marcel Duchamp* (2002), *Jean le Jeune* (2002), *Niki & Jean, L'Art et L'Amour* (2006), *Krištof Kintera* (2014), *Ben Vautier* (2015), *Michael Landy* (2016). And part of the organization of many exhibitions about Jean Tinguely as curator or advisor.

YOUR

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Noit Banai, Professor of Contemporary Art, University of Vienna (AT)

"You are not outside the objects, but constantly within them": The Labyrinth as a Form of Life

In the labyrinths of the 1960s, artists tried to disrupt and thereby transform everyday life in formal environments that 'activated' the spectator through novel interactions with objects. The goal, broadly speaking, was to eliminate the distance between the spectator and the work, alter power structures on a micro dimension, and transform social relations at large in the context of an intensifying mass culture. Yet, participation in the labyrinth was not without its doppelganger and passivity was always part of the equation, to be fought against at all costs.

Some may argue that contemporary practices coming under the rubric of 'participation,' which try to provoke novel social situations, are the inheritors of the labyrinthine model. While this may be partially true, I suggest that the labyrinth has primarily migrated into structures that organize and create forms of life under conditions of neoliberal global capitalism. If we now live within the labyrinth, what types of artistic, curatorial, and scholarly practices can alter our relation to both the structures of participation and passivity typifying our present?



Dr. Noit Banai received her PhD in Art History at Columbia University (2007) and taught Modern and Contemporary Art at Tufts University/School of the Museum of Fine Arts in Boston before joining the Institut für Kunstgeschichte at the University of Vienna, where she is currently Professor of Contemporary Art. Her research interests focus on the post-war practices in Europe and the Americas and contemporary practices in a global context. Banai's writings have appeared in catalogues for the Schirn Kunsthalle in Frankfurt, Centre Georges Pompidou and Musée d'art Moderne in Paris, Barbican Art Gallery in London, Artists Space, Bronx Museum for the Arts, the Americas Society in New York City, and documenta in Kassel. She served as Assistant Editor of the journal *RES: Anthropology and Aesthetics* (2002-2005) and is a regular contributor to *Artforum International* and *Texte zur Kunst*. Her book on Yves Klein was published in the Critical Lives series (London: Reaktion Books, 2014) and she is currently developing a book project titled *Imagining Europe between Nation State and Border State: Public Disorder and the Search for a Universal Subject, 1938-1972*.

Paula Burleigh, PhD Candidate, CUNY Graduate Center (US)

Dylaby, Disorientation, and the Ludic Labyrinth

Throughout the 1950s and '60s, the labyrinth was everywhere, appearing in exhibitions, installations, and architecture. Focusing on *Dylaby* (1962) in relation to contemporaneous projects by the Situationists and the Groupe de Recherche d'Art Visuel (GRAV), I argue that artists used the disorientation endemic to the labyrinth as a liberatory tactic, destabilizing the visitor's perception of the surrounding environment, in turn activating an otherwise passive spectator. Disorientation was also used to initiate play: divested of its conventionally threatening associations, the labyrinth became a ludic space, designed to facilitate play and spontaneous social interactions among visitors. Ultimately, this paper argues that the labyrinth functioned as a metaphor for the changing face of the modern urban city, in the way that it undermined rationality and order to generate productive confusion, which had the potential to free both mind and body.



Paula Burleigh is an art historian specializing in post-World War II European and American art. She has taught undergraduate courses at Baruch College and Hunter College, as well as adult education courses at the Museum of Modern Art in New York. Her dissertation explores archaic forms, such as labyrinths and caves, in European art in the 1960s. She recently contributed an essay on the Austrian Trigon Biennale to the book *Exhibiting Architecture: A Paradox?* published by the Yale School of Architecture. Her essay "Sacred Fortresses: The Church of Sainte-Bernadette of Banlay and the Mechanized Body in Postwar France" will be included in the book *Architecture and the Body, Science, and Culture*, to be published by Routledge in 2017. Paula is currently a Teaching Fellow at the Whitney Museum.

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Angela Bartholomew, PhD Candidate, Vrije Universiteit Amsterdam (NL)

Installations Everywhere: Disorientation and Displacement in Jan Hoet's documenta IX (1992)

Referred to by its artistic director, Jan Hoet, as the 'documenta of locations', documenta IX (1992) was a colossal show. The Fredericianum and the Orangerie were filled floor to ceiling. A new building, the cavernous Documenta Halle, was constructed to handle the overflow, and five temporary pavilions were installed in the park beyond it. Beyond these sanctioned halls, documenta continued to spread into the city. Amid this mass conglomeration of art, an extensive public program – which included jazz, boxing, and baseball, among other events – pervaded the city of Kassel during its periodic stint as a 'Museum of 100 Days'. An attempt to view the vast expanse of documenta IX, suffice to say, would have resulted in a grueling, disorienting experience for the visitor. For Hoet, whose curatorial decisions he explained as determined "solely by the artist and his work", the essential task of contemporary art was to create wholly unexpected encounters. To make this possible, Hoet sought to facilitate situations of 'displacement', in which artworks would appear in alien and unsettling contexts, and in haphazard arrangements. There was "almost everything available" for Hoet's show, and this meant a cacophony of works so loud it could easily drown out the individual voices of the artists involved. But were the artworks subservient to documenta IX's labyrinthine spectacle?



Angela M. Bartholomew is a lecturer and doctoral candidate in humanities at the Vrije Universiteit Amsterdam, where she is supported by a grant from the Dutch Organization for Scientific Research (NWO). She holds a Bachelor of Arts degree in Art History and Criticism from the University of California, San Diego (2008), and graduated cum laude from the Visual Arts, Media, and Architecture Research Master Program of the Vrije Universiteit, Amsterdam (2013). Her research focuses on artist's strategies in the 1980s and 1990s. She is also an editor and contributor to *Kunstlicht*, a journal for art, visual culture, and architecture.

Camilla Larsson, PhD Candidate, Södertörn University Stockholm (SE)

*The Labyrinth Within: Between Visual Art, Theatre, and the Performative.
A case study of Tadeusz Kantor's solo exhibition at Kulturhuset, Stockholm (1975)*

Considering current interest in historical and contemporary exhibitions distinguished as large-scale and comprehensive environments, we find artists and curators exploring conventions within the exhibitionary complex (e.g. *Dylaby*, 1962, *HON*, 1966, *Carsten Höller: Decision*, 2015). In these exhibitions the spectators are enclosed by artworks and built constructions, encouraging them to engage in activities, follow unexpected directions, experience heightened emotions, interact and act out. The labyrinthine is a concept being used to label these physically charged exhibitions. Nevertheless, as will be argued, the potential of the concept is not fully utilized by these specific exhibition formats in mind. Feminist theory have taught us that even if you are losing yourself in (external) revolutions, there is no guarantee that deeper personal borders are being transgressed (Kristeva, *Intimate Revolt*, 2002). Following this line of thinking, what if the labyrinthine as such contains a larger spectrum than the carnivalesque and extrovert?



Camilla Larsson is an independent curator, writer, and lecturer based in Stockholm. She is a doctoral student at the Department of Art History at Södertörn University. The Polish artist and theatre maker Tadeusz Kantor (1915-1990) is the historical pioneer and starting point for her dissertation. The study will look into how artists and curators work with the legacy of Kantor today. Recent publications include *Insomnia. Sleeplessness as a Cultural Symptom*, 2016 (editor and catalogue text), *Sharon Lockhart Milena, Milena. A work in progress*, 2015 (catalogue text) and *Andreas Eriksson*, 2014 (editor and catalogue text). Currently board member of Nordic Art Association, running a residency program in Stockholm, and advisor for Tour de Dance, an independent platform connecting contemporary art and dance.

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Ina Blom, Professor of Contemporary Art, University of Oslo (NO)

Cinema, Architecture and Collectivity. The Exhibition as Film Production Turned Inside Out

Imagine a reversed movie production process – one starting with the advertising campaign and – moving backwards through all the normal stages of postproduction and production, – ends where it all normally starts: with the writing of a screenplay. Imagine next the screening situation for this production: an environment built from cinematographic materials – a veritable Cinecitta if there ever was one. No mere fantasy, such a project was in fact realized in 2007 under the direction of the German artist Tobias Rehberger and starring Hollywood luminaries such as Kim Basinger, Willem Dafoe and Danny de Vito, among many others. In this paper, I will discuss the wider ramifications of an exhibition project that is only one among a series of recent projects that stage encounters between exhibition, architecture and moving image media. The mediatic aspects of contemporary architecture are well known, as are the architectural qualities of various types of media spaces. However, by raising the very encounter between cinema and the built environment to a principle, such exhibition projects above all bring out the question of how we should think collectivity in the media age.



Ina Blom is Professor at the Department of Philosophy, Classics, History of Art and Ideas at the University of Oslo, and Wigeland Visiting Professor at the University of Chicago. Her fields of research are modernism/avant-garde studies and contemporary art with a particular focus on media aesthetics and the relationship between art, technology, media and politics. Recent books include *The Autobiography of Video. The Life and Times of a Memory Technology* (2016) and *On The Style Site. Art, Sociality and Media Culture* (2007, 2009) as well as the edited volumes *Memory in Motion. Archives, Technology and The Social* (2016) and *Raoul Hausmann et les avant-gardes* (2014). Her writing has appeared in *Critical Inquiry*, *Leonardo*, *Visible Language*, *Artforum*, *Afterall*, *Parkett*, *Texte zur Kunst* and *PAJ*.

Katja Kwastek, Professor of Modern and Contemporary Art, Vrije Universiteit Amsterdam (NL)

Rule-based contemplation? On recent tendencies towards a gamification of exhibitions

While Labyrinthine exhibitions usually encouraged playful, often multi-sensory exploration, in recent years further forms of structuring visitor experiences have increased in popularity. Next to attempts to structure visitor experience in time, exhibitions increasingly implement rule-based systems, coming about as game-like environments. Formerly restricted to the context of educational programs and thus complementary to the curatorial concept, assigning specific tasks to the visitors has become a curatorial concept in itself. The contexts offered can vary from mimicking structured research environments (as in the 2016 'Reset Modernity' show in the ZKM in Karlsruhe, curated by Bruno Latour) to offering a detective story to be solved by the visitors (as in the 2016 'Double Je' exhibition in the Palais de Tokyo in Paris, curated by Jean de Loisy, making use of a specifically commissioned novel by Franck Thilliez). This presentation will discuss how the implementation of such rule-based structures informs the aesthetic experience of the exhibition visit, and what they do to the actual exhibits, if at all these still form the core of the respective exhibition.



Dr. Katja Kwastek is professor of modern and contemporary art history at the Vrije Universiteit Amsterdam. Prior to this, she has been teaching at the Ludwig-Maximilians-University, the Rhode Island School of Design the Ludwig Boltzmann Institute Media.Art.Research and at the Humboldt-University. Her research focuses on processual, digital and post-digital art, media history, theory and aesthetics, and digital humanities. In 2004, she curated the first international exhibition and conference project on "Art and Wireless Communication". She has lectured internationally and published many books and essays, including her most recent "Aesthetics of Interaction in Digital Art" (MIT Press, 2013).

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Eric de Bruyn, Assistant Professor Film and Photographic Studies at Leiden University (NL)

Rat Mazes and Dynamic Labyrinths

Locating the current discourse on algorithmic culture within a critical genealogy of network dispositifs, this talk will address how the topological configuration of the 'maze' emerged during the 1950s and '60s as an experimental 'test site' or 'Labyratorium' (Constant) of competing conceptions of human individuation and sociability. From the recreational pursuits of graph theory, entertaining algorithmic solutions to the so-called 'maze problem,' which presaged the current dominance of computer science and network theory, the 'learning mazes' of the behaviorist laboratory, from which the term 'cognitive mapping' derives that would famously reappear in later critiques of the modernist city (Kevin Lynch) and post-modern society (Frederic Jameson), to the 'electronic rat maze' of the cyberneticists, which partially in opposition to the behaviorist model, would raise issues of informatization, automatization, as well as identifying certain 'pathologies' of human-machine feedback, the labyrinth functioned as prime epistemic model of the functioning of 'cold war rationality.' The maze-runners of post-war science, whether rats or humans, exhibited the typical dysfunctionality of such a 'cold war rationality,' which was marked by an inner conflict between control and playfulness, purposive behavior and its total breakdown. Similarly, within the neo-avant-garde practices of the cold war period the situational configuration of the maze assumed a privileged place. Several examples can be provided, ranging from the work of Hélio Oiticica, the Fluxus group, Alice Aycock, Robert Morris, Bruce Nauman, GRAV and, of course, the Dylaby exhibition at the Stedelijk Museum (1962). However, I shall focus on the context of the Situationist International in which Guy Debord, for instance, worked on a proposal for a 'labyrinthe éducatif' (1956) and Constant developed the first stages of his 'New Babylon' project: both were meant to operate as psychographic studies in permanent disorientation. The reason for this focus on S.I is twofold: Not only did S.I. submit the original proposal for a Dylaby (i.e. 'dynamic labyrinth', a term coined by Constant) to the Stedelijk – sparking a controversy when Tinguely and friends later realized their own version – but it will be demonstrated how S.I.'s practice appropriates the behaviorist and cybernetic models of the maze, submitting their inherent topologies of power to specific kinds of alteration and deformation.



Eric C. H. de Bruyn is chair of the graduate program of Film and Photographic Studies at the University of Leiden. He is an editor of *Grey Room* and has curated film programs at the MuMOK in Vienna, Musée Pompidou in Paris and the Whitney Museum in New York. His writings on contemporary art and media have appeared in, among other places, *Artforum*, *Art Journal*, *Grey Room* and *Texte zur Kunst*. <https://ericdebruyn.wordpress.com>

Mark Wigley, Professor and Dean Emeritus of Columbia University's Graduate School of Architecture, Planning, and Preservation (US)

During the symposium Mark Wigley will provide us with his closing remarks, looking back on the presentations of that day and highlighting the key statements.

Mark Wigley is Professor and Dean Emeritus of Columbia University's Graduate School of Architecture, Planning, and Preservation. He is author of *The Architecture of Deconstruction: Derrida's Haunt* (1993), *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (1995; both MIT Press), *Buckminster Fuller Inc.: Architecture in the Age of Radio* (2015). He has curated exhibitions at MoMA, Witte de With, Drawing Center, NY, and CCA, Montreal. He is Co-Director of the Istanbul Design Biennial 2016.



DAY 2: SPEAKERS ABSTRACT + BIO

Pamela M. Lee, Professor in American Art and Culture, Stanford University (USA)

Lying in the Gallery

This lecture departs from the historic example of Niki de Saint Phalle's *Hon* (1966) to addresses a contemporary exhibition phenomenon: the preponderance of beds, bean-bag chairs and other horizontal viewing platforms in the installation of time-based work. If *Hon* greeted its audience as a recumbent, female figure –a “nana” into which one could literally enter – what might these new artistic and curatorial strategies tell us about media today? Indeed, in black box spaces around the world, from London to Berlin to Beijing to Sao Paulo to Los Angeles, viewers have been increasingly solicited to go *horizontal*. The talk argues that lying in the gallery chimes with cultures of work post-internet; namely our literal incorporation of its media platforms and the generalization of the network as an all-pervasive and ambient resource.



Pamela M. Lee is the Osgood Hooker Professor in Fine Arts at Stanford University, where she has taught since 1997. Her area is the history, theory and criticism of late modernism and contemporary art with interests in the relationship between aesthetics and politics, particularly questions of media, form and technology. She is the author of four books, three of which have appeared with the MIT Press, including *Object to be Destroyed: The Work of Gordon Matta-Clark* (2000); *Chronophobia: On Time in the Art of the 1960s* (2004); and *Forgetting the Art World* (2012). Another book, *New Games: Postmodernism after Contemporary Art*, was published by Routledge in 2012. This year she is completing a book manuscript called *Think Tank Aesthetics: Midcentury Modernism, the Cold War and the Rise of Visual Culture*.

Patrik Andersson, Associate Professor at Emily Carr University of Art and Design (CA)

Pontus Hultén's Moving Movement in Art

Between 1961 and 1966, Stockholm's Moderna Museet propelled itself into the international arena of contemporary art under the directorship of Pontus Hultén. While, he continued to direct the museum until 1973, it was these years that were vital in defining and promoting a visually, physically and philosophically dynamic art. The two exhibitions that bracket these years and gained the most notoriety internationally were *Rörelse i konsten* (*Movement in Art*), 1961 and *Hon-en katedral* (*She – a Cathedral*), 1966 — both exhibitions that featured the work of Niki de Saint-Phalle, Jean Tinguely and Per-Olof Ultvedt. Both spectacular in their own ways, they typify the anarchic aspirations of Hultén and his penchant for an art that employed machines, movement, irony, chance and humor in the spirit that had fueled Marcel Duchamp's work throughout the 20th century. While discussing these exhibitions, I will also focus attention on *Hon's* penultimate exhibition: *Den inre och yttre rymden: en utställning rörande en universell konst* (*Inner and Outer Space: An Exhibition Devoted to Universal Art*), 1965.



Patrik Andersson is an Associate Professor in the Department of Critical and Cultural Studies at Emily Carr University of Art & Design in Vancouver, Canada. He holds a PhD in Art History from the University of British Columbia with a dissertation on the post-war reception of Marcel Duchamp's work in New York, Paris and Stockholm titled *Euro-Pop: The Mechanical Bride Stripped Bare in Stockholm, Even 1954-1966* (2002). Recently published texts include “Movement in Pontus Hultén's *Inner and Outer Space*” (Moderna Museet, Stockholm, 2017) and “Niki de Saint-Phalle's Killing Game: Participation, Happenings and Theatre” (Grand Palais / Guggenheim, 2015). Since 1997 he has been operating Trapp Projects, an independent curatorial and publishing platform.

Caroline Roodenburg-Schadd, Art Historian, Independent Researcher and Writer (NL)

'art can be our link to the present' – Sandberg's Stedelijk Museum

Willem Sandberg (1897-1984), director of the Stedelijk Museum from 1945 until 1962, managed to modernise this museum and at the same time changed the idea of what a museum should be. In 17 years, he turned the Stedelijk Museum from a quiet, more or less traditional Dutch museum into a lively, international art centre, a meeting place for art, artists and the public. There are three exhibitions during Sandberg's directorship which are nowadays labelled 'revolutionary': a show of the international *CoBrA group* (1949), *Bewogen beweging* (1961) and *Dylaby* (1962). Remarkably, Sandberg's involvement in these exhibitions was quite limited. Museum rooms were transformed into studios, as the artists themselves were completely responsible for the works (some of which were constructed on the spot), and the lively arrangements and atmosphere around. In fact, this purest form of direct communication between artists and public represented Sandberg's ideal museum. In such a 'house of arts', as he stated in 1959, a museum collection was not needed, being far too 'art historical' and static. Having said this, there is another side to the story. In realising his museum Sandberg, in some ways, acted rather contrary to what he said. For instance, he was much more concerned about art history than he would admit and he was definitely involved in assembling a large museum collection of high quality. In fact, his policy for the museum was two-sided.



Art historian Caroline Roodenburg-Schadd (Amsterdam 1958) works as an independent researcher, curator and writer. She specialized in twentieth century art and the history of art collecting - in particular of Dutch private collectors and museums. Roodenburg studied Art History at the University of Amsterdam and in 1995 her dissertation on the art collection of P.A. Regnault (1868-1954) was published. For decades, this collection has played an important part in the history of the Stedelijk Museum. In 2004 her book on Sandberg's collecting policy during his time as director of the Stedelijk Museum, followed. In addition to this, Roodenburg has written several books and articles on a wide range of artists, Dutch and international: from Jan Mankes, Jan van Herwijnen and Leo Gestel, to Pablo Picasso, Alexander Calder and Ernst Ludwig Kirchner.

Andreas Gedin, artist and PhD in Fine Arts (SE)

Pontus Hultén: from Denise René to She

One way to understand the origins of *Hon – en katedral* at Moderna Museet in Stockholm 1966 is to trace the professional background of Pontus Hultén, the museum director and the curator behind the project. The questions I put forward are what kind of ideas about art, about the function of a modern museum and curating which were the driving forces behind the curatorial practice of Hultén? The answers can be found in the fact that Hultén spent a lot of his time in the early fifties in Paris, in the circles around Galerie Denise René. Key concepts were such as movement in art, collage, the artist as curator, the participation of the audience, art history presented as exhibitions and non-commercial art. *Hon* involved most of these concepts, and was in this sense a peak in the first part of Hultén's career, together with fact that some of his favourite artists participated.



Andreas Gedin is an artist and works and lives in Stockholm, Sweden. He holds a PhD in Fine Art from Gothenburg University. His artistic practice involves writing and curating and he published recently a book, a research project in Art History at Södertörn University, on the Swedish museum director Pontus Hultén: *Pontus Hultén, Hon & Moderna* (Langenskiöld, 2016). Andreas Gedin has made several exhibitions nationally and internationally since the early 1990's. His works combines an interest for ideas, communication, logistics, and text and power relations. Two recent solo exhibitions are *A Brutal Rotation Around an Axis* (Färgfabriken, Stockholm, 2016) about Villa Göth in Uppsala (1950). Another recent exhibition is *The Balcony – from the private to the public or In Beijing with Jerzy Kosinski* (Black Sesame, Beijing, 2016).

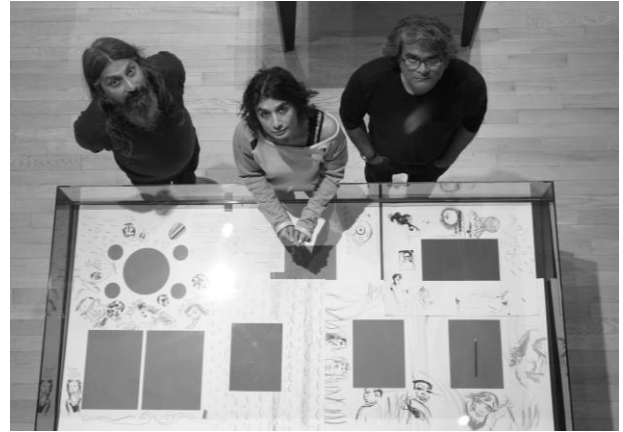
YOUR.

SELF

Raqs Media Collective, New Delhi (IN)

Raqs Media Collective takes part in the panel discussion, titled *Shaping the Museum of the Future*.

The Raqs Media Collective enjoys playing a plurality of roles, often appearing as artists, occasionally as curators, sometimes as philosophical agent provocateurs. They make contemporary art, have made films, curated exhibitions, edited books, staged events, collaborated with architects, computer programmers, writers and theatre directors and have founded processes that have left deep impacts on contemporary culture in India. Raqs (pron. rux) follows its self-declared imperative of 'kinetic contemplation' to produce a trajectory that is restless in terms of the forms and methods that it deploys even as it achieves a consistency of speculative procedures.



The Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. Raqs remains closely involved with the Sarai program at the Centre for the Study of Developing Societies (www.sarai.net), an initiative they co-founded in 2000.

Hou Hanru, Artistic Director of MAXXI (IT)

Hou Hanru takes part in the panel discussion, titled *Shaping the Museum of the Future*.

Hou Hanru is a prolific writer and curator based in Rome, Paris and San Francisco. He is currently the Artistic Director of MAXXI (National Museum for 21st Century Art and ational Museum of Architecture), Rome, Italy. In the 1980s, Hou studied Art History at the Central Academy of Fine Arts (CAFA) in Beijing. In 1985, Hou assisted Maryn Varbanov in organizing the 'Tapestry Art Exhibition' in the National Art Museum of China (NAMOC). In 1988, alongside Yang Jiechang, Chen Tong and Tang Songwu and others, Hou staged the performance Language, Communication, Man in the Sun Yat-Sen Library in Guangzhou. That same year, he translated and published Concepts of Modern Art by Nikos Stangos, and the following year, he was one of the organizers of the 'China/Avant-Garde Exhibition' in Beijing.



After moving to Paris in 1990, Hou became an active curator and has organized and co-organized numerous important exhibitions such as 'Cities on the Move' (Vienna, Bordeaux, New York Long Island, Denmark, London, Bangkok and Helsinki, 1997–2000); the second Johannesburg Biennale (1997); the Venice Biennale's French Pavilion (1999); 'Z.O.U. – Zone Of Urgency' at the Venice Biennale (2003); the Chinese Pavilion's 'Everyday Miracles' at the Venice Biennale (2007); the third Asia-Pacific Triennial of Contemporary Art (Australia, 1999); the third Shanghai Biennial (2000); the Gwangju Biennial (South Korea, 2002); the second Guangzhou Triennial (2005); the 10th Istanbul Biennial (2007); and the 10th Lyon Biennale (France, 2009).

Hans Ulrich Obrist, Artistic Director of The Serpentine Galleries (GB)

Hans Ulrich Obrist takes part in the panel discussion, titled *Shaping the Museum of the Future*.

Hans Ulrich Obrist (b. 1968, Zurich, Switzerland) is Artistic Director of the Serpentine Galleries, London. Prior to this, he was the Curator of the Musée d'Art Moderne de la Ville de Paris. Since his first show *"World Soup" (The Kitchen Show)* in 1991 he has curated more than 300 shows.



In 2016, Obrist has co-curated at the Serpentine Galleries solo shows for Michael Craig-Martin, Simon Denny, Hilma af Klint, DAS INSTITUT, Alex Katz, Etel Adnan, Marc Camille Chaimowicz, Helen Marten, Lucy Raven, and Zaha Hadid. In 2014 he curated the Swiss Pavilion at the 14th International Architecture Biennale in Venice, where he presented *Lucius Burckhardt and Cedric Price—A stroll through a fun palace*; the building was designed by architects Herzog & de Meuron, and the program was developed with artists Liam Gillick, Philippe Parreno, Tino Sehgal and Dominique Gonzalez-Foerster. Obrist's *Art of Handwriting* project is taking place on Instagram (<https://www.instagram.com/hansulrichobrist/>) and is a protest against the disappearance of handwriting in the digital age.

In 2013, Obrist co-founded with Simon Castets the *89plus*, a long-term, international, multi-platform research project, conceived as a mapping of the digitally native generation born in or after 1989. In 2011 Obrist received the CCS Bard Award for Curatorial Excellence, in 2009 he was made Honorary Fellow of the Royal Institute of British Architects (RIBA), and in 2015 he received the International Folkwang Prize for his commitment to the arts. Obrist has lectured internationally at academic and art institutions, and is contributing editor to several magazines and journals.

Obrist's recent publications include *Conversations in Mexico*, *Conversations in Colombia*, *Ways of Curating*, *The Age of Earthquakes* with Douglas Coupland and Shumon Basar, and *Lives of The Artists*, *Lives of The Architects*.