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*Jay Travel
CIMAM Berlin*

The Museum of Modern Art

FAX Cover Page

September 11, 2002

To: Erika Hoffmann
From: Jay A. Levenson, Director
International Program
Fax: 011 (49-30)284-991-12
Fax: 212.708.9740
Tel: 212.708.9463
Address: Total pages: 1
Subject: Berlin trip

Dear Erika,

I wanted you to know that I will be attending the CIMAM meeting in Berlin next week. I see that the group will be visiting your collection in any case, but I will give you a call when I get in (probably Wednesday) to make sure we get in touch while I am there.

All best regards,



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	IC/IP	IV. A. 474

PROGRAMME

**CIMAM BERLIN 2002
GENERAL MEETING 18 – 22 SEPTEMBER**

18 September, Wednesday

- Arrivals
- Registration at hotels
- 20.00 Board meeting at Maritim proArte Hotel

19 September, Thursday

- 09.00 Departure from Maritim proArte Hotel)
- 09.00 Departure from Astron Hotel) by bus
- 09.05 Departure from Four Seasons Hotel)
- Hamburger Bahnhof
- 10.00 Welcome and introduction by David Elliott as CIMAM President and Peter-Klaus Schuster as host
- 10.30 Manuel Borja-Villel presents the concept of the conference with the title 'The museum as a statement? The erosion of the public role of the museum'.
- 10.45 Boris Groys: The museum in the age of mass media, discussion
- 11.30 Coffee/tea break
- 11.45 Walter Grasskamp: Observing the observer, discussion
- 12.30 Lunch at Hamburger Bahnhof offered by DaimlerChrysler AG on the occasion of the opening of the Gerold Miller exhibition
- 14.00 Speaker: Okwui Enwezor, reply: Bernard Blistène
- Speaker: Sabine Breitwieser, reply: Jean-Hubert Martin
- 15.30 Coffee/tea break
- 15.45 Martha Rosler: lecture, discussion
- 16.30 End of working session
- 17.00 Bus transfer to the hotels
- 18.30 Departure from Hotel Maritim proArte)
- 18.30 Departure from Astron Hotel) by bus
- 18.35 Departure from Four Seasons Hotel)
- 19.00 Reception by the Head of the Senate Chancellery, Permanent Secretary André Schmitz, at the Berlin Town Hall
- 20.15 Bus transfer to Alte Nationalgalerie
- 20.30 Dinner at Alte Nationalgalerie hosted by Julian Nida-Rümelin, Federal Government Commissioner for Cultural Affairs and The Media, and Peter-Klaus Schuster, General Director Staatliche Museen zu Berlin Preußischer Kulturbesitz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

20 September, Friday

- 09.00 Departure from Maritim proArte Hotel)
 09.00 Departure from Astron Hotel) by bus
 09.05 Departure from Four Seasons Hotel)

Hamburger Bahnhof

- 09.30 General Meeting
 11.00 Speaker: Kathy Halbreich, reply: Kasper König
 11.45 Coffee/tea break
 12.00 Statements by Peter Friedl and Olafur Eliasson, discussion including also Martha Rosler
 12.45 Lunch at Bistro Hamburger Bahnhof offered by Hamburger Bahnhof
 14.30 Discussion
 16.30 Bus transfer to Sammlung Hoffmann
 17.00 Sammlung Hoffmann
 18.00 Bus transfer to the hotels
 19.00 Individual walk to the Deutsche Guggenheim Berlin
 19.30 Deutsche Guggenheim Berlin
 Visit of the exhibition Eduardo Chillida/Antoni Tàpies
 Dinner offered by Deutsche Bank AG

21 September, Saturday

- 08.30 Departure from Maritim proArte Hotel)
 08.30 Departure from Astron Hotel) by bus
 08.35 Departure from Four Seasons Hotel)
 09.00 Breakfast offered by Kunst-Werke Berlin
 10.00 Gallery tour
 12.30 Bus transfer to Berlin train station 'Zoologischer Garten'
 13.22 Trip to Wolfsburg
 Bus transfer to Kunstmuseum Wolfsburg
 14.30 Lunch at Bistro 'aalto' offered by Kunstmuseum Wolfsburg
 15.30 Visit of the exhibitions: Blast to Freeze. British Art in the 20th Century; Zaha Hadid Lounge Wolfsburg; Permanent Collection
 16.45 Bus transfer to Autostadt
 17.00 Visit to Autostadt, the communication platform and competence centre of the Volkswagen Group
 19.15 Cocktails
 20.00 Dinner at Ritz-Carlton Wolfsburg offered by Autostadt
 22.00 Bus transfer to Wolfsburg train station
 22.30 Return to Berlin
 23.50 Arrival in Berlin

Bus transfer to the hotels

22 September, Sunday

(General elections in Germany)

- 10.00 Board meeting at Maritim proArte Hotel

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

General Information

Hotels

Four Seasons Hotel Berlin
Charlottenstrasse 49
10117 Berlin
Tel 0049 (0)30 20338
Fax 0049 (0)30 20336166

Maritim proArte Hotel Berlin
Friedrichstrasse 151
10117 Berlin
Tel 0049 (0)30 20335
Fax 0049 (0)30 20334209

Astron Hotel Berlin-Mitte
Leipziger Strasse 106-111
10117 Berlin
Tel 0049 (0)30 203760
Fax 0049 (0)30 20376600

Meeting places

Nationalgalerie im Hamburger Bahnhof
Museum für Gegenwart – Berlin
Invalidenstrasse 50-51
10557 Berlin (Tiergarten)
Tel 0049 (0)30 39784311

Der Regierende Bürgermeister von Berlin
Senatskanzlei
Berliner Rathaus
Rathausstrasse
10176 Berlin
Tel 0049 (0)30 90260

Alte Nationalgalerie
Bodestrasse 1-3 (Museumsinsel)
10178 Berlin
Tel 0049 (0)30 20905801

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Sammlung Hoffmann
Sophie-Gips-Höfe Berlin
Sophienstrasse 21
10178 Berlin-Mitte
Tel 0049 (0)30 28499120

Deutsche Guggenheim Berlin
Unter den Linden 13/15
10117 Berlin
Tel 0049 (0)30 2020930

Kunstmuseum Wolfsburg
Porschestraße 53
38440 Wolfsburg
Tel 0049 (0)5361 266928

Autostadt GmbH
StadtBrücke
38440 Wolfsburg
0049 (0)800 28867823

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	IC/IP	IV. A. 474

CIMAM Berlin 2002

Gallery Tour A - Z

A - Auguststraße area

Contemporary Fine Arts
Sophienstraße 21

Galerie EIGEN + ART
Auguststraße 26

Kicken Berlin
Linienstraße 155

Kunst-Werke Berlin
Auguststraße 69

neugerriemschneider
Linienstraße 155

Schipper & Krome
Linienstraße 85

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Z - Zimmerstraße

Arndt & Partner

Zimmerstraße 90 – 91

Galerie Volker Diehl

Zimmerstraße 88 – 91

Galerie Max Hetzler

Zimmerstraße 90/91

Klosterfelde

Zimmerstraße 90/91

Galerie Nordenhake

Zimmerstraße 88 – 91

Galerie Barbara Weiss

Zimmerstraße 88 – 91

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474



Itinerary

CIMAM - general assembly

Saturday, 21st of September 2002 at the Autostadt

Expected Guests: 100
Tour: VIP tour in six groups
Language: English

17.00hrs **Arrival of the guests in the Autostadt**
Tour guides receive the guests in the Piazza (main entrance of the Autostadt). Tour guides have tickets for guests.

Dr. Maria Schneider, Creative Director of the Autostadt, welcomes the guests and gives them an introduction into the history and philosophy of Autostadt.

17.10 hrs The guests will be divided into two groups with approximately 50 people/group.

17.15 hrs **Group I Visit of the KonzernWelt**
In the KonzernWelt the Volkswagen group presents its four values: quality, safety, social and environmental responsibility. The values are showcased artistically in four different films, e.g. the big screen cinema, a 360° film, a multiple screen theatre and a simulator. From a pragmatic point of view the values appear mirrored in our Auto Lab, in a technical and interactive way and the following questions are answered: How does an Airbag function? What is necessary for good design?

After you have seen the 360° movie "The Secret of Safety" you are invited to discover a new attraction: the mist tunnel. Inside this tunnel, you experience the significance of safety when you change from a safe environment, to one which simulates disorientation.

Group II Tour through the pavilions Volkswagen and Skoda

Volkswagen Pavilion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474



The show in the Volkswagen Pavilion is divided into two parts: Inside a 360° sphere theatre, four sequences show the values of Volkswagen: precision, innovation, environment, and a friend for lifetime. In the second part, inside the spacey white showroom, the latest models or studies are presented.

Skoda Pavilion

The Skoda Pavilion transmits the message of the brand: Protection and sincerity. The visitor gets acquainted with the tradition of more than 100 years of Bohemian car production. The visitor travels through Czech history and culture and meets the area of Bohemia with the motto "real cars for real people".

- 18.00 hrs End of the tours in the **AutostadtLounge**.
- afterwards Short discussion with Dr. Maria Schneider in the AutostadtLounge.
- 18.20 hrs **The guides accompany the guests to the Piazza.**
Division of the guests in two groups.
(50 person per group)
- 18.30 hrs **Group I**
Tour through the **Volkswagen pavilion** and the **Skoda pavilion**.
- Group II**
Tour through the **KonzernWelt**.
- 19.15 hrs **End of the tour at the hotel "The Ritz-Carlton, Wolfsburg".**
- afterwards Cocktail Reception in the restaurant "Vision"
- 20.00 hrs **Dinner in the restaurant "Vision".**
- ca.22.00 hrs **Departure of the guests to the Wolfsburg train station.**
The guests receive an English press kit when they leave.
- 22.36 hrs Departure of ICE 724 to Berlin.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

CIMAM Berlin 2002 GM Paper C

Draft Program

CIMAM MEETING IN SAN FRANCISCO

DATES: NOVEMBER 12 (Wednesday registration) + (16 NOVEMBER, 2003 THURSDAY, FRIDAY, SATURDAY, SUNDAY).

Wednesday, November 12 (REGISTRATION AND HOTEL CHECK IN)

- Hotels at 3 price points, San Francisco, Union Square / SOMA area
- Bus transportation to Berkeley and Sonoma

Thursday, November 13 (Morning Session SFMOMA- Mario Botta building)

(Lunch break /picnic lunch Yerba Buena Park -quick visit to Daniel Libeskind
Jewish Museum Construction site and Ricardo Legoretto Mexican Museum
Construction site).

(Afternoon session Yerba Buena Center for the Arts - Fumihiko Maki Building).

(Cocktail reception - sequential visits - Paule Anglim, Fraenkel Gallery, Cheryl Haines Gallery, Catherine Clark Gallery, Wirtz Gallery, Rena Bransten Gallery, and John Berggruen Gallery).

(Dinner - San Francisco Art Institute - Art School Gallery and Diego Rivera Mural, outstanding al fresco dining and view of San Francisco Bay, the Golden Gate, Alcatraz and Treasure Island).

Friday, November 14 (Morning session - Pacific Film Archive - Bus to Berkeley)
(Lunch Break -Free Speech Café/Sproul Plaza).
(Afternoon Session - Berkeley Art Museum).

(Cocktails - Feminist collection of Penny Cooper and Rena Wasserstein).

(Dinner Pixar Studios - hosted by Randy Nelson and BAM/PFA Board of Trustees).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

(Bus to Hotels)

Saturday, November 15 Sonoma/Napa Valley Wine Region -

DiRosa Preserve, the pre-eminent collection of art produced in the greater San Francisco Bay Area during the latter part of the 20th Century. Showcasing 650 artists in a collection of over 1600 works, the Preserve is a unique view of the creative energies of the region. Visit www.dirosapreserve.org

LEF Foundation, St. Helena. Established in 1985 by philanthropist, Marion E. Greene and her family, LEF awards grants in the visual, literary, media, and performing arts; cultural preservation; and for the improvement of the urban and natural environments. Visit www.lef-foundation.org.

Louise Newquist Collection, Napa. The Newquist collection features a cohesive group of Southern California artists enhanced by the stylish architecture of this recently built compound.

Hess Collection Winery, built in 1903 by Theodore Gier. The Winery features two floors of outstanding artworks chosen by Swiss Founder, Donald Hess. Installations by Magdalena Abakanowicz, Arnulf Rainer and Markus Raetz are featured along with Frank Stella, Robert Motherwell, Gilbert & George

(Lunch -John and Frances Bowes Collection - Classic European and American

Early contemporary/late modern set in a Ricardo Legoretto ranch estate)?

(Buffer dinner and Visit the Video and Digital Media Collection of Ken and Vicki Logan)?

Oliver Ranch, Geyserville, an 100-acre working sheep ranch dedicated to the commissioning of site-specific sculpture. Featured artists include Richard Serra, Martin Puryear, Andy Goldsworthy, Ursula Von Rydingsvard, Judith Shea, and Ann Hamilton, among others.

Copia, the new American Center for Wine, Food and the Arts. Lunch will

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

at Julia's Kitchen, named after supporter and culinary Queen, Julia Child. Founding Director, Peggy Loar will greet us. See www.copia.org

Sunday, November 16 (Visit the California College of Arts and crafts Exhibition Space).

(Visit the Gap Collection, buffet brunch with Don and Doris Fisher)

(Visit the collection of Ann Hatch)?

(Optional Bay cruise and tour of Alcatraz National Park)?

(Farewell dinner – Asian Art Museum (subject to construction schedule – Gae

Aulenti adaptive re-use of the former San Francisco Main Library)?

Academic Program: expectations of art community and digital communities to audit via registration.

Session 1: SFMOMA

Panel discussion led by Rick Rinehart, Director of Digital Media,

BAM/PFA, Benjamin Weil, Curator of Media Arts,

SFMOMA,

artist Ken Goldberg, Professor of Industrial Engineering, UC

Berkeley, Bill Viola, artist, Victoria Vensa, Professor of Art Practice, UCLA.

- *Role of Digital Media as a unifying force in 21st Century*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

art Panel Discussion led by Constance Cozzetta, Senior
Artists and museum practice.

Session 2: Yerba Buena Center for the Arts – Panel discussion led by John
Killacky, Director (formerly director of performance
art and

programs, Walker Art Center; Heidi Zuckerman
Jacobson, MATRIX
Curator, BAM/PFA; Ralph Rugoff, Director of the
Wattis Center at
California College of Arts and Crafts; and Madeline
Grynsztejn,
Senior Curator of Painting and Sculpture, SFMOMA,
Lorene Arey

Listwin, Director of Research, Cisco, Inc; Hal Varian,
Dean of Computational Technologies, UC Berkeley –
Meaning in Contemporary Culture in the Digital Age

- *The Bay Area and Silicon Valley – an engine for
Innovation and experimentation in the new digital
world.*

Session 3: BAM/PFA Panel discussion and film program led by Edith
Kramer,

Senior Curator Pacific Film Archive; George Lucas,
filmmaker,
Linda Williams, Professor of Rhetoric and Film Studies,
UC Berkeley; Shirin Neshat, filmmaker /artist and UC
Berkeley MFA graduate; Jim Campbell, Digital artist; and
Stan Brakhage, experimental filmmaker.

- *Discuss the convergence of Filmmakers and visual
artists, digital practice in film innovation and
technology.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Session 4 BAM/PFA Panel Discussion led by Constance Lewallen, Senior Curator of Exhibitions, BAM, Edward Penhoet M.D., Director of Gordon R. Moore Foundation and co-founder of Chiron Biotechnical,

Beth Catherine Wagner, artist, Shawn Brixley, artist and Burnside, Professor of Cell Biology and Vice Chancellor for Research, UC Berkeley, , Edward Rabinow, Professor of Sociology and specialist on effects of bioengineering on culture.

- *Discuss issues related to the ethics and implications of artist material related to the Human Genome Project and genetic research as a source of inspiration for the visual arts*
- *in connection with BAM exhibition Gene(sis).*

Funding discussions
Andy Warhol Foundation for the Visual Arts
Pew Charitable Trusts
James Irvine Foundation
Woodrow Wilson Foundation
Katharine Family Foundation
Rockefeller Foundation
Museum of Modern Art

Santa Fe.

Lightning Field, Very Large Array, Chaco Canyon or Bandolier

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

National

Monuments, Taos, Ranchos de Taos and Abiquque, Santa Fe (with Georgia O'Keefe Museum, Larry Bell, Terry Allen, Bruce Nauman and Susan Rothenberg Studios Private collections and Site Santa Fe.

Depart Albuquerque for Oakland / San Francisco

POST TRIP - Monday - Thursday, September 29 - October 2, 2003

Los Angeles / Santa Monica

Galleries, LACMA, MOCA, Geffen Contemporary, GETTY, HAMMER UCLA, Broad Foundation, Private Collections, Frank Gehry Workshop, Fisher Studios / Sony Motion Pictures. Academy of Motion Picture Arts and Sciences Archives.

Depart Los Angeles onward or home.

Funding discussions:

Andy Warhol Foundation for the Visual Arts
Pew Charitable Trust
James Irvine Foundation
Weisman Foundation
Norton Family Foundation
Rockefeller Foundation
Asian Cultural Council

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Decisions and Guidance:

Dates

Price/Registration fee

Post/Pre trips

Core trip in Bay Area

Program objectives

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

DAIMLERCHRYSLER

DaimlerChrysler Contemporary

Dear members of CIMAM,

DaimlerChrysler AG has the honor of supporting the first comprehensive individual exhibition of Gerold Miller in Berlin as a sponsor. We would like to invite you most cordially to a preview within a select circle:

Exclusive Preview

Gerold Miller.get ready

WerkRaum.11

Thursday, September 19, 2002, 12:30 hours

Nationalgalerie im Hamburger Bahnhof ('National Gallery at Hamburg Station')

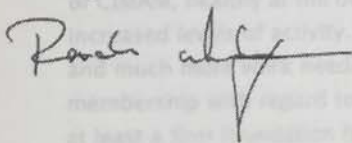
Museum für Gegenwart - Berlin ('Museum for Contemporary Art')

Invalidenstraße 50-51, 10557 Berlin

The DaimlerChrysler Collection has had ties with the Berliner artist Gerold Miller since the early nineties. The Collection includes some of his representative works of art and work groups as well as two large public works.

The artist dedicates himself to questions of figurativeness at the borderlines of sculpture, painting and space. Sculptural wall art, a new poster and a space installation specially created for the WerkRaum at Hamburg Station are shown under the title *get ready*. Gerold Miller is consistently processing the artistic experiences from the sixties, of Minimal Art, Concrete Art and Conceptual Art. *get ready* is to be understood as a challenge to become aware of a pictorial concept which - in its denial of pictorial representation - expands into the space and questions one's own experiences of picture and space.

Kind regards,



Dr. Renate Wiehager
Head of Art Department
DaimlerChrysler AG

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Berlin 2002 GM Paper A CIMAM BARCELONA 2001

Minutes of the General Meetings

09.30 July 2 at Fundacio "La Caixa" Barcelona

12.30 July 4 at Museu del Joguet, Figueres

1. The President opened the conference "The Role of the Art Museum and How it is Affected by Changes in the XXI Century" by welcoming speakers and delegates and by thanking the Barcelona Organising Committee of Maria de Corral (La Caixa), Rosa Maria Malet (Miro Museum) and Manuel Borja Vilel (MACBA), the Programme Committee of Maria de Corral, Margit Rowell (MoMA), Gijs van Tuyl (Kunstmuseum Wolfsburg) and Sheena Wagstaff (Tate Modern) and, in particular Concha Gomez, Carmen Pijoan and Aurora Diaz Plaja who had been responsible for many details of the programme. He also thanked the Fundacio "La Caixa" and in particular its Director, Lluís Monreal who had done so much to help CIMAM and the whole ICOM Conference in Barcelona. Lastly he thanked the Director and staff of the Museu del Joguet in Figueres for hosting the second part of the General Meeting on Wednesday.
2. Minutes of the Budapest 2000 General Meeting and Matters Arising. (Paper A). No items arose from the minutes that were not dealt with in the Agenda for the current meeting.
3. President's and Secretary/Treasurer's Reports.
David Elliott explained that as he was completing his four year term as President he would summarise what CIMAM had been able to achieve since the last plenary. The "ticket" on which he and Tuula Arkio had been elected was based on increased openness of organization, diversity of membership and efficiency. Regarding this he felt that the image of CIMAM had been transformed in this time but that there was still much more to be done. New, updated Rules and Regulations had been prepared and approved, web pages and been set up, a regular newsheet for members was now published, a travel grants scheme had been instituted and stronger links had been built with ICOM. The Secretary/Treasurer explained that the financial position of CIMAM, healthy at the outset, has improved dramatically while still financing increased levels of activity. There were, however, no grounds for being complacent and much more work needed to be done, particularly in the field of building up membership with regard to younger, freelance and non-western professionals, but at least a firm foundation had been laid down for the future. They both thanked all the members of the Board for their support and hard work over the four years and in particular the retiring members: Maria de Corral, Suzanne Landau, Jeremy Lewison, Declan McGonagle and Margit Rowell.
4. Financial Report February 1999 to March 2001. Approval of Audited Accounts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

(Paper B).

The Secretary/Treasurer reported that the period had shown an operating surplus of 68,256 \$US which showed an improvement of around 22,000 \$US over the period. The membership congratulated her for such excellent results and unanimously approved the accounts.

5. Membership

The Secretary/Treasurer reported that there were at present 560 Voting Members of CIMAM. She welcomed the ICOM proposal to get rid of the category of non-voting members.

6. Elections of the Board. (Paper C) (Nominations had been posted on the web site since the beginning of June in line with the Rules and regulations of CIMAM (1999) and previous Board decisions.)

The President opened the discussion by reminding members that this was the first time that elections had been conducted according to the new rules and that unfortunately many members, including some Board Members, had, in spite of reminders at previous meetings and in previous minutes, failed to apprehend the implications of the new procedures. He suggested therefore with the agreement of the Board that the opportunity should be taken of re-examining the rules now and making suggestions for improvements. In the meantime the nominations procedure for Board Elections could also be relaxed so that nominations could be made at this meeting in keeping with previous practice. This was agreed. The meeting was adjourned for ten minutes to allow members to decide whether they wished to add new nominations to the lists. At the end of the adjournment it was agreed that the following should be added to the list of nominations: Katherina Gregos; Kaspar Koenig; Rosa Maria Malet; Henry Meyric Hughes; Karin von Maur.

The following resignations were noted: Maria de Corral; Suzanne Landau; Jeremy Lewison; Declan McGonagle; Margit Rowell.

The following Board Members were re-elected: Irma Arestizabal; Kevin Consey; Yuko Hasegawa; Zelimir Koscevic; Jean-Hubert Martin; Alfred Pacquement; Gijs van Tuyl.

The following new Board members were elected: Manuel Borja-Vilel; Katharina Gregos; Stijn Huijts; Kaspar Koenig; Glenn Lowry; Sheena Wagstaff.

David Elliott, President and Tuula Arkio, Secretary/Treasurer both stood down from office. Both had indicated that they were willing to stand for reelection for a second term if this was the will of the meeting. David Elliott and Tuula Arkio were reelected. It was the general feeling of the meeting that the present procedure for nominations was not clear enough and the following points were made.

- a) nominations for election to the Board should be seconded by two CIMAM members.
- b) All CIMAM members, not just those present at General Meetings as had previously been the case, should have the possibility of voting. This could be done by non-attenders if they so wished in advance by email, fax, post or proxy.
- c) The possibility of setting up a Search Committee for President and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

- Secretary/Treasurer should be considered in future.
- d) It should be made clear how many times Board members could be reelected to the Board without a break.
- It was agreed that these matters should be referred back to the Board for consideration and clarification and that they would report back on this at the next General Meeting in Berlin, autumn 2002.
- 7. Presentations by Members

The following made presentations on their current work: Branislava Andjelkovic on the recently reopened Museum of Modern Art in Belgrade; Ery Camera on transcultural questions of curating and museology; Paolo Falcone on the Micromuseum for Contemporary Art and Culture in Palermo; Fumio Nanjo on the Yokohama Biennale.
- 8. Problems in Poland and Macedonia: political discrimination against Museums of Modern Art.

In the event only the situation in Poland was discussed as there was documentation about this. Anda Rottenburg former Director of Zacheta Gallery in Warsaw described measures that had been taken against her by right wing politicians for political purposes and the President described a similar situation which has transpired with the Director of the Laznia Bathhouse Gallery in Gdansk. It was agreed that the meeting should send a strong protest from CIMAM to the ICOM General meeting at the end of the week for forwarding to ICOM Poland and the Polish Ministry of Culture. In addition it was agreed that this should also be forwarded to the Ministers of Culture of Belgium (the present Chair of the EU) by Jan Debaut and Sweden (the previous chair of the EU) by David Elliott for direct communication to the Polish minister. The statement read as follows: "*CIMAM deplores the persecution of two Polish curators (Anda Rottenburg, former Director of the Zacheta Gallery Warsaw, and Aneta Syzlak, former Director of the Lania Bathhouse Gallery Gdansk) by national and local government respectively, for reasons which are clearly related to the contemporary art they have shown in the legitimate pursuit of their profession.*"
- 9. Future Programmes of CIMAM

Time was getting short so this item was curtailed. It was agreed that any members with ideas or views on the above should get directly in touch with Board Members. As a general rule it was hoped to do more work through CIMAM relating to research of different kinds and to provide funds for members to do events or programmes independently of the conferences. (Jan Debaut and Alfred Pacquement).
- 10. Budget 2001-2004

This item was deferred to the next meeting.
- 11. 2002 General Meeting Berlin/Wolfsburg

As Gijs van Tuyl the main organizer of the Berlin Conference was ill and had not been able to attend the conference, it was agreed that information about this item should be informed to the membership as soon as possible after the next Board Meeting in January.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

12. ICOM News

See 10 above.

13. Any other Business.

14. President said that he was delighted to learn that Thomas Messer, the former Director of the Guggenheim Museum and a founder Member of CIMAM, was present at the meeting with his wife. He invited him informally to address the members about the early days of CIMAM at the dinner that evening which would be held in the Miro Museum. Mr. Messer enthusiastically agreed.

14. Close of Meeting.

Agenda

1. Opening of the Meeting
2. Minutes of the Barcelona 2001 Meeting and Mothers' Answer (Paper A)
3. President's and Secretary/Treasurer's Reports - verbal, General Discussion and comments "Who and What is CIMAM for?"
4. Treasurer's Report April 2004 to June 2002
5. Membership
6. Proposed changes to: The Rules and Regulations of CIMAM (2003) (Paper B to be talked)
7. Newsletter
8. Additional programs
 - a) Research reports
 - b) Regional growth
9. Upcoming Conferences
 - a) San Francisco 2003 (Paper C)
 - b) Seoul 2004
 - c) Where next?
10. Any other business
11. Close of Meeting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

CIMAM BERLIN 2002

GENERAL MEETING

Friday 20 September, 10.00 hrs at the Hamburger bahnhof

Agenda

1. Opening of the Meeting
2. Minutes of the Barcelona 2001 Meeting and Matters Arising (Paper A)
3. President's and Secretary/Treasurer's Reports (verbal): General discussion and comments "Who and What is CIMAM for?"
4. Financial Report April 2001 to June 2002
5. Membership
6. Proposed changes to "The Rule and Regulations of CIMAM (1999)" (Paper B to be tabled)
7. Newsletter
8. Additional programs
 - i) Research papers
 - ii) Regional groups
9. Upcoming Conferences
 - i) San Francisco 2003 (Paper C)
 - ii) Seoul 2004
 - iii) Where next?
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

The museum as a statement? The erosion of the public role of the museum.

We live at a moment when such concepts as the public sphere, critical space and creative conflict appear either to be disappearing or at least are considered simply unnecessary. Nowadays our cities seem to be turning into theme parks and our space for freedom and creativity is absorbed into a world of commodities. Part and parcel of the unstoppable process of globalization, which more than ever has affected our perception of the world and our place in it, culture is no longer thought of as a means to enrich life, but as a formula which produces and consumes experiences; in many instances it has become a way of creating an image of the city as a tourist resort. The energy and money spent in having brand-name buildings as well as in making exhibitions destined to appeal to large audiences, coupled with little interest in analyzing what type of culture is going to be produced, to whom it is addressed and under what conditions, have all contributed to this. The current fashion for multiculturalism and political correctness does not represent any way out. Multiculturalism's simplistic celebration of diversity of styles conceals an insidious new universalism which does not exclude differences, but neutralizes them by subsuming them within a mechanism which contains them. This phenomenon is intrinsically related to the erosion of the public sphere: the communal space in which plural identities come together in creative conflict, a situation which must constitute the basis of any democratic project. We have imagined the museum as a cultural construction in which the Other can speak to us, but in most instance this is not the case. On the contrary, artistic pedagogy has become institutionalized and art has become little more than a rhetorical paradigm in contrast to what may be perceived as the chaos of society.

If the museum wants to keep its public role today, it needs to be thought of not only as a system of representation, but as a structure of mediation. It is not enough to just represent the Other; there is a clear need to look for concrete new forms of mediation which also provide models of solidarity between intellectuals and the individuals or collectives which constitute its public.

The museum provides a service, but for whom? Who comprises the public of a museum? Many museums spend a great deal of time and money attempting to attract the broadest possible audience. As a matter of fact, it would be difficult today to find a museum that does not set out reach a wider public. There is a tremendous pressure to move in this direction: the highest hope, the cherished dream of every self-respecting museum is to be the most popular. Obviously, this can guarantee sponsors and public grants, but, putting aside a discussion of this overtly business-oriented idea of culture with its neo-liberal origins, we should remember that the public is not a single uniform body that can be reached through some supposedly universal language. The notion of a public, like the notion of a museum, is also an ideological construct based on historical factors. The problem of the museum is not how to lure in a mass audience, thereby avoiding the responsibility of discernment, but how to attract as many people as possible to what the museum wants to be --- to those objects and events which are consistent with its identity. A populist approach can only perpetuate the museum's traditional divorce from the very public it wants to serve and disregards the question of which audience(s), it is trying to reach. How should we address our publics? Who represents whom, and on what terms?

Manuel J. Borja Villed

Barcelona, 8 March 2002

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

The museum in the age of mass media

Boris Groys

It's true: there is still a large audience that enjoys visiting museums these days. But in general, as an institution the museum is increasingly being viewed with scepticism and mistrust by the selfsame audience. On all sides one repeatedly hears that the institutional boundaries of the museum ought to be transgressed, deconstructed or simply removed to give contemporary art full freedom to assert itself in real life. At first glance these attacks on the museum in the name of some or other contemporary, living art have a very familiar ring about them – they sound rather like a sequel to the demands voiced by the various avant-garde movements of the twentieth century that called for the art system and, in particular, the museum to be demolished, transcended and disbanded to make way for new art. Such appeals and demands have meanwhile become quite commonplace, even to the extent of now being regarded as a cardinal feature of contemporary art. But as we all know, these avant-garde demands in fact led merely to the emergence of new art forms that in the course of time also found their rightful place in the museum. So, as an institution the museum has adopted a relaxed, if not blatantly benevolent attitude towards these appeals and demands that once threatened its very existence – in the expectant hope that new and interesting art might be directly fostered by such attacks. Present-day calls for the abolition of the museum appear to take up on these earlier avant-garde strategies and so continue, virtually unchallenged, to be whole-heartedly embraced by the museum. But appearances are deceiving. The context, meaning and function of the calls to abolish the museum system have undergone fundamental change since the days of the avant-garde, even if at first sight the style and diction of their formulation seems so familiar.

Prevailing tastes in the nineteenth and the first part of the twentieth centuries were defined and embodied by the museum. The criteria on which the museum based its choice of 'good' art were generally accepted as the social norm. So in these circumstances any protest directed at the museum was simultaneously a protest against the prevailing norms of art-making – and by the same token also the basis from which new, groundbreaking art could evolve. But in its present context the museum has indisputably been stripped of its normative role. In our own era it is the mass media that dictate aesthetic norms, having long since dethroned the museum from its crucial social role. The general public now draws its notion of art from advertising, MTV, videos, video games and Hollywood blockbusters. Whether this notion of art is good or bad is a mute question: it is what it is. All that matters is that in the context of contemporary, media-generated tastes this call to abandon and dismantle the museum as an institution has taken on an entirely different meaning than when it was voiced during the avant-garde era. Nowadays this protest is no longer part of the struggle waged against prevailing normative tastes in the name of innovation but is, inversely, aimed at stabilizing and entrenching currently prevailing tastes. When people today speak of 'real life', what they generally mean is the global media market. This is why art that enters life under such conditions can never really be 'new' art, because the demands and criteria practised by the media market have always been broadly familiar. Anyone calling for the museum to be transcended is no longer remonstrating against prevailing norms or

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

the dominance and censorship institutionally practised by the museum. Instead, such an outcry represents populist repudiation of a minority, of any deviation from the norm and of aesthetic positions that differ from those currently propagated by the media. In order to properly assess the predicament of the museum as an institution one must first acknowledge the fact that, rather than representing the majority of those interested in art and culture as it did in the past, the museum now only speaks for a minority.

Art institutions, however, are still typically displayed in the media as places of selection, where specialists, insiders and the initiated few pass preliminary judgement on what is permitted to rate as art in general, and what in particular as 'good' art. This selection process is based on criteria that to a wider audience seem unfathomable, incomprehensible and, in the final count, also irrelevant. Accordingly, one wonders just why anyone at all is needed to decide what art is and what is not. Why can't we just choose for ourselves what we wish to acknowledge or appreciate as art without recourse to an intermediary, without patronizing advice from curators and art critics? Why does art refuse to seek legitimation on the open media market just like any other product? From a media perspective the traditional aspirations of the museum seem historically obsolete, out-of-touch, insincere and even somewhat bizarre. And contemporary art itself time and again displays an eagerness to follow the enticements of the mass media age, voluntarily abandoning the museum in the quest to be disseminated through media channels. Of course, this readiness on the part of art to become involved in the media, in broader public communication and politics, in other words to engage in life beyond the boundaries of the museum, is quite understandable. This approach allows it address and seduce a much larger audience; it is a decent way of earning money – which the artist previously had to beg for from the state or private sponsors. It gives the artist a new sense of power, social relevance and public presence within his or her own time – preferable to eking out a meagre existence as the poor relation of the media. So the call to break loose from the museum also amounts *de facto* to a call to medialize and commercialize art by accommodating it to the aesthetic norms generated by today's media. But given that the museum has been divested of its function as the arbiter of taste, one is nonetheless left wondering why it still continues to hold such strong attraction for the general public, including the media.

Firstly, seen from a media perspective, the criteria for the evaluation of art as practised in museums appear, as mentioned above, to be totally obscure, incomprehensible and even somewhat mysterious. Curiously, though, this does not mean that the media automatically denigrate museums since they are equally fascinated by all that is hidden, dark, obscure and marginal. The museum-trained eye itself is fascinated by life outside the museum, by reality and the media. By contrast, the media is intrigued by the idea of casting light on the hidden and closed-off recesses of the museum, of enlightening the public about its dark secrets and rendering the museum's isolated and private inner precincts accessible to media-based communication. On the whole, the strategies behind museum collections and exhibitions are treated in the media as the workings of a shadowy conspiracy, as an intrigue masterminded by insiders, as a display of the hidden power of curators and museum directors far removed from

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

any form of democratic legitimation – in other words, as an impenetrable swindle. But at the same time this dark secret exerts a magnetic attraction on the media: they suspect it might hold an interesting source of information in store. This aspect, incidentally, is corroborated by the introduction of film and video installations into the museum, which is accompanied by the darkening of museum space. This development has extinguished the museum's traditional light, casting the museum space in darkness and transposing the viewer into a nervous trance. Here the museum is directly manifesting itself as what it has come to represent in the age of mass media, as a tenebrous location of secrecy, conspiracy and half-visibility. Thus, in its new role the museum has maintained its appeal for the media and the broad public precisely as a site of strangeness, deviation and inexplicability – as a 'kunstkammer' of the contemporary world which has lost its licence to define prevailing aesthetic norms.

By the same token, however, there is also something about the museum that clearly irritates the media, namely everything that has to do with theoretical discourse addressed at art in general or the museum in particular. Almost every time a museum exhibition is suspected of voicing a theoretical, critical claim the media react with unveiled animosity. The sole excuse that can save an exhibition in such circumstances is if 'in spite of its theoretical pretensions' it can be said to be sensual and attractive – and hence ultimately irrelevant. At first glance this reaction by the media might seem rather odd. After all, being theoretical surely means being open to communication, and the media is in fact supposed to welcome all communicative endeavours. But in reality, the only artistic and curatorial decisions truly celebrated by the media are those that appear to be purely subjective, ungrounded and intuitive. Nowadays the media have ceased to celebrate the individual artist as a genius. Instead, we now witness how the entire museum system *per se* is hailed as a genius, as a place where arbitrary, incomprehensible decisions are made about what constitutes art and what does not, about what is rated good art and what is not. This is nothing less than a bizarre continuation of the cult of the genius in the wake of the 'ready-made' principle. Whereas on the one hand post-Duchamp art is criticized and ironized for its allegedly random display of artistic and curatorial power, on the other the media are mesmerized by this same power, ready to salute anyone who seems capable of achieving success by pulling off such purportedly arbitrary and gratuitous decisions. The ready-made procedure is now considered to be the last enigma of our age, a last possible act of pure subjective choice – and even more so if people are not ready to comply with the arbitrariness of this choice. In the media we are now witnessing a strange aestheticization of the museum as a place of enigma, mystery and quasi-religiosity.

Accordingly, every instance of theoretical or critical reasoning is treated like an objectionable act of secularization aimed at robbing the museum of its enigmatic aura and thereby, so it would seem, definitively draining it of appeal. Most significantly, however, theoretical discourse calls into question the fundamental ideological premise underlying the way today's media operate. For, as those running the media ceaselessly claim, far from promoting their own norms or propagating tastes of their own making (let alone even having 'their own' tastes), the media simply provide what their audience 'wants to see' – in the proverbial manner of: bait is meant to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

attract fish, not fishermen. It is precisely this notion that leads people in the media to believe they have the upper hand, to feel they are historically more progressive than the classical museum they denounce as normative, didactic and authoritarian. Thus the key perceived difference between the traditional museum and contemporary media lies in the assumption that museums try to impose their aesthetic agenda on people, while the media merely wish to lend expression to existing mass-democratic tastes. But on closer inspection there is something highly problematic about the view the media have of themselves. Anyone familiar with the workings of the media today knows that they are constantly promoting their latest array of products by claiming them to be different, new, up-to-date or even pioneering. Novelty, or rather topicality, is presented in the media as a value in its own right to which the consumer is expected to subordinate his personal tastes. So on the one hand the media profess they are simply satisfying existing tastes, while on the other they are directly and indirectly canvassing for these tastes to be revised and adjusted to the *zeitgeist*. Consequently, it can hardly be claimed that the media market provides the consumer only with what he 'really' wants to see and hear – without any form of patronizing control. On the contrary, at every turn he is being lectured and instructed about what supposedly constitutes the current *zeitgeist* – and what does not.

The question is, however, can one really learn from the media what is specifically contemporary about the present? In my view the answer is no – and for one simple reason: the global media market lacks the historical memory which would enable it to compare the past with the present and thereby determine what is really new and genuinely contemporary about the present. The old product range in the media market is constantly being replaced by new merchandise, barring any possibility of comparing what is on offer today with what used to be available. As a result, media commentary has no choice but to turn to fashion. But fashionability itself is by no means self-evident or indisputable. While it is perhaps easy for us to admit that in the age of mass media our lives are dictated predominantly by fashion, how confused we suddenly become when asked to say precisely what is en vogue just now. So who can actually say what is fashionable at any given moment? Passing any kind of judgement in this is highly problematic, particularly in these times of globalization. For instance, if something appears to have become fashionable in Berlin, one could quickly point out that this trend has long since gone out of fashion measured against what is currently fashionable in, say, Tokyo or Los Angeles. Yet who can guarantee that the same Berlin fashion won't at some later date also hit the streets of Los Angeles or Tokyo? So, when it comes to assessing the market, we are *de facto* at the blind mercy of advice dispensed by marketing and fashion gurus, the purported specialists of international fashion. Yet such advice cannot be verified by the individual since, as everyone knows, the global market is too vast for him alone to fathom. Hence, where the media market is concerned one has the simultaneous impression of being bombarded relentlessly with something new and also of permanently witnessing the return of the same over and over again. The familiar complaint that there is nothing new in art has the same root as the opposite charge that art is constantly striving only to appear new. As long as the observer has nothing but the media as a point of reference he simply lacks any comparative context which would afford him means of effectively distinguishing between old and new, between what is the same and what is different.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

It is the museum that gives the observer this opportunity to differentiate between old and new, and to critically challenge with his own eyes what the media insist is novel, up-to-date and groundbreaking. For museums are repositories of historical memory where everything is kept and shown that has gone out of fashion, that has become old and out-dated. In this respect only the museums can serve as sites of systematic historical comparison that enable us to ascertain what really is different, new and contemporary – and to discover what is making false claims to be so, something that, although produced in the present, might in fact merely be repeating long-established patterns. The same, incidentally, applies to the assertions of cultural difference or cultural identity that persistently bombard us in the media. In order to critically challenge these claims we again require some form of comparative framework. Where no such comparison is possible all claims of difference and identity remain unfounded and hollow. Indeed, every important art exhibition in a museum offers such a comparison, even if this is not explicitly enacted, for each museum exhibition inscribes itself into an entire history of exhibitions that is documented within the art system. Naturally, the strategies of comparison pursued by individual curators and critics can in turn also be criticized, but such a critique is possible only because these too can be measured against various other curatorial strategies in evidence within the art system. In other words, the very idea of abandoning or even abolishing the museum would remove the possibility of holding a critical inquiry into the claims of innovation and difference with which we are constantly confronted in today's media. This also explains why the assessments and selection criteria in museum art shows so frequently differ from those that prevail in the mass media. The issue here is not that curators and art initiates have exclusive and elitist tastes quite distinct from those of the broad public, but that the museum offers a means of comparing the present with the past that repeatedly arrives at other conclusions than those implied by the media. An individual observer would not necessarily be in a position to undertake such a comparison if the media were all he had to rely on. So it is hardly surprising that the media also end up adopting the museum's diagnosis of what exactly is contemporary about the present, simply because they themselves are unable to perform a diagnosis of their own.

It is primarily the museum of contemporary art that offers a framework for this diagnosis. Although the concept of the 'museum of contemporary art' is now broadly familiar, it nonetheless still represents a fundamentally new angle in our way of seeing the museum as an institution. Traditionally, the museum used to function as a place where evidence of the past was stored and assembled into an overall picture that was then held to be a socially binding representation of history. From this perspective, though, the museum of contemporary art would appear to be a paradox. However close to the present moment new art is being collected, this practice of collecting will always seem to arrive just a little too late – and will inevitably remain at least one step behind the present. Accordingly, 'real' contemporary developments in art seem never to be caught up by the collecting process or by museographical re-presentation. It is often said that the museum might perhaps be capable of collecting yesterday, but never today. This, by the way, is precisely the point where media claims appear most plausible. For, as is frequently claimed, new art first has to establish itself in life – in the global media market, to be precise –

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

before it can then be enshrined in the museum, in other words, only once it has achieved success and endorsement in the market and therewith also social legitimacy.

Yet the historical relevance of any art is clearly not identical with its propagation in the media. As mentioned above, the 'now-ness' of art only becomes apparent in historical comparison, not by being circulated in the media. It is still pertinent to talk about the age of enlightenment or the era of the artistic avant-garde in spite of the glaring fact that both the enlightenment or the artistic avant-garde were only of concern to imperceptibly marginal minorities and by no means reflected the mentality of the absolute majority of the population at the time. This means that today's museums are in fact machines designed not merely to collect, but also to generate the present through their comparison between old and new, between identical and different. There is no basis to the notion that the process of creating art occurs first in the media before it is subsequently represented in the museum. Instead, we only recognize something as being up-to-date, truly contemporary and thus 'real' art once we realize that this art has yet to be collected by or represented in the museum. Rather than reality coming first, with its museum re-presentation following on in second place, it is the museum collection that tells us what in the here and now may be considered real. In other words, the museum of contemporary art is ultimately a producer of contemporary art by the way it establishes what has not yet been collected and thus what, by implication, must be 'contemporary'. By contrast, in the context of mass media art is condemned to constantly reiterating certain external features in an attempt to make art publicly identifiable as art. Thus the media promote a kind of art that is often erroneously called 'museum art', in other words, the kind that strives to be demonstrably artistic, spectacular and extraordinary – which is why such art never manages to cut itself free from traditional genres. Admittedly, among all the media-tailored appropriations of traditional artistic prototypes there are also examples of shifts, modifications and re-inventions that do indeed have aesthetic appeal. Yet, here too, all such shifts and deviations can only be recognized as such once they have been held up for comparison in the museum with their historical precursors. When shown in the media, these appropriations merely spawn a sense of malaise since there is no aesthetic framework at hand to properly assess them by. But even when the media with their plethora of reality shows endeavour to present unspectacular, everyday life, all they are doing is quoting the 'ready-made' procedure that was embraced by the museum long before, thereby revealing their debt to museum tradition.

In the age of mass media the museum seems likely to perform the following task. It has lost its traditional role of setting aesthetic norms and defining public taste, a function that is now being assumed by the media. But for their part, the media have proved incapable of reflecting upon their own role. For a start, they lack any historical memory that might enable them to lend precise definition to the current norm as such – and, most importantly, the media are trapped in a state of permanent self-denial. They might prescribe aesthetic norms by invoking the *zeitgeist*, but in the same breath they would rather not admit to this accomplishment being their own, pretending instead that they are merely following audience tastes. Hence, for all their loquaciousness the media in fact cultivate a strange zone of muteness that manifests a deep-set

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

incapacity to discuss their own role as active norm-setters – let alone to critically examine these norms in the light of their own claims that they embody the *zeitgeist*. It would be a disastrous mistake if the museum were also to emulate this strategy of self-denial and likewise strive to fulfil the claim that it is only showing people 'what they want to see'. For in stark contrast to the mass media, museums possess the means and possibilities to be sites of critical discourse. Furthermore, given our current cultural climate the museum is practically the only place where we can actually step back from our own present and compare it with other eras. In these terms, the museum is irreplaceable because it is particularly well suited to critically analyze and challenge the claims of the media-driven *zeitgeist*.

Translated by Matthew Partridge

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

One World

Peter Friedl

In a short article in the arts and literature section of the Frankfurter Allgemeinen Zeitung from 29 August 2002, there is a brief explanation of calculations for the Warhol retrospective at the Museum of Contemporary Art in Los Angeles. "According to a study commissioned by the museum and carried out by the market research institute Lauren Schlau Consulting, the 3 million dollar exhibition brought a solid 55 million dollars into the city of Los Angeles. Although that is only half of the originally anticipated amount, the venture still proved financially rewarding for all involved." The city collected twice as much in taxes as it paid out in subsidies; the museum was able to increase its attendance figures by nearly 300 percent; over half of the museumgoers were first time MoCA visitors. The museum was left with a profit of 3 million dollars from the sale of entry tickets and visitors spent 2 million on catalogues and Warhol devotional items. In the end, among the biggest winners were the hotel and service industry as the Warhol-visitors for the most part stayed longer in the city and consumed more than the average Los Angeles tourist.

Yet another variety of public art: summer in Berlin. In the shopping mall at the Potsdamer Platz (an emergency program on the theme of "public space") in close proximity to the DaimlerChrysler collection, a specially produced display exhibits large-sized prints. They are from Yann Arthus-Bertrand, one of the world's top aerial photographers. *Earth from Above* is "the project of the century" done in cooperation with GEO and—what at first glance appears perhaps a bit surprising—also with the Autostadt GmbH in Wolfsburg, the Volkswagen Company's head office. The spectacle has class. The super pilot has already photographed nearly seventy-five countries on five continents; three voluminous picture books are available for purchase: *Earth from Above*, *The Earth from Above: 365 Days* and *The Earth from Above: for Young Readers*. Compared to his colleagues in the half-hearted globalized artworld, Arthus-Bertrand is a front runner. One of the glossy photos shows the Guggenheim Museum in the Basque city of Bilbao: museum from above. Underneath is an explanatory text from before the era of conversion to the euro: "The Guggenheim Museum, opened in 1997, is part of the extensive redevelopment plans for the center of the industrial city of Bilbao. The Californian architect Frank O. Gehry designed the 207 million mark construction with the help of a computer program that was actually developed for aviation technology. The glass, steel, and stone structure, partially covered with titanium plates, is meant to recall the port's shipbuilding tradition."

There can be several reasons for a museum's image and identity problems. The story of the Apartheid Museum in Johannesburg, opened on 30 November 2001, provides a good example. The ANC government granted seven casino licenses to each of the nine provinces in South Africa. In the province of Gauteng (where Johannesburg is located) a decision was made that the issuing of licenses to the competing companies should be tied to their social involvement in the post-apartheid era. Thus the proud winner of the license for Caesar's Palace near the international airport also founded the CODESA (Convention for a Democratic

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

South Africa) Museum, which documents the tenacious negotiations for a new South Africa from 1991 to 1994. Akani Egoli—the parent company behind the Gold Reef City Casino—offered to build an Apartheid Museum. The idea of financing culture with gambling money is not new, as we know from England or from the German capital. In the case of the Apartheid Museum, conflicts of interest were preprogrammed from the start. The Gauteng government wanted an 80 million rand investment in culture but they did not want to bear the burden for the museum's running costs. Instead, Akani Egoli was expected to take over the costs for the first fifteen years. This made the casino company the de facto owner of the museum. The museum is financed as sparingly as possible and a proud entry fee of 20 rand assures that the enterprise will recoup money from the visitors. The curatorial team feels pressured to design museum exhibitions as spectacularly as possible, and if need be, to do so at the cost of historical accuracy. The major shareholders in Akani Egoli, the brothers Solly and Abe Krok, made their money in the 1960s and 1970s by selling skin-lightening creams and hair-straighteners. The firm's board is filled with so-called "black empowerment partners" who own fewer shares, but occupy leading positions and convey to the public the impression that Akani Egoli is a black-owned company. After the company received a temporary license in 1998, the first task was to maximize profits from it. Shortly before the end of the three-year period the museum was built in record time. In great haste a team of curators was engaged. An independent board is meant to ensure the transformation of the museum into a not-for-profit company: of the seven proposed board-members, four were people from Akani Egoli, and among them, Solly Krok.

Laments and discussions about the erosion of the public sphere in connection with the function of museums often seem to ignore the roles that the various functionaries and actors in this setting play. The main question is whether they are all still properly cast, and if they are all still real. What reality do they represent? What reality do they create? In what reality do they live? Power, in both the social and the private arenas, cannot be unambiguously localized. It is not an object of desire; it meanders through many disparate levels, individuals, and collectives and assumes every imaginable form. It is the subtext the narrative requires. Theses about museums as "managers of consciousness", as political institutions and agents of cultural power, can be reviewed and accepted without any problem and they no longer evoke any opposition. The result has long been free of any indecency. On the contrary, it lends a special gleam to the socio-design of the present. Perhaps in retrospect it is true that in 1971 for an artist there was almost nothing better than to be the victim of censorship by the director of the Guggenheim Museum. Also true is that "today such affairs would attract less attention" than they did previously. Several years ago, based on this example it was possible to determine that the forms of solidarity and interest previously able to be mobilized, had, in the meantime, become unimaginable. Today, this statement as well seems, for the most part, obsolete and unreal. What was once censorship and self-censorship within democratic-pluralistic coordinates in the cultural arena have become generally accepted elements of the cultural and economic selection

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

principles that accompany and further social reconstruction. It seems likely that the present globalization discourse in the artworld, in addition to the control of narrative strategies—among other things—is meant to distract us from this problem. Easing entry into reformed markets is preferable to examining the current manifestations and concealments of the complicated, self-referential branchings of power. The new authenticity guarantees growth: in power, profit, prestige, control, and historicity.

More than three decades ago, the Art Workers' Coalition used a flyer to spread their idealistic *Statement of Demands* with regard to art museums in general: Free admission; decentralization so that their activities and services "enter Black, Puerto Rican and all other communities"; encouragement of female artists and equal representation of both genders in exhibitions, museum acquisitions and on selection committees; special attention to works by artists not represented by a commercial gallery... Demands of this nature have been constantly updated over the course of time to then, in turn, be musealized. They show the respective states of consciousness of the actors and provide information about social positioning. It is well known that also the expelled, the losers, and tomorrow's winners can be found among the actors in the power game. Found in the statement of the Art Workers' Coalition from 1969 is the peculiar formulation: "All means should be explored in the interest of a more open-minded and democratic museum." Naturally this did not refer to the great neutralization in the theme park of the future, whose urban, mass-suitable pendants were undergoing testing at the time. But we still must admit that this development lies within the logic of "all means" and not outside of it.

What does the (cultural) power of a museum of contemporary art consist of? Power has many facets making it possible to deal with it in different ways. Since the museum is a privileged site, every opting for the museum is a confirmation of privileges. Those who take advantage of these privileges thus also accept certain role-models, for example: successful artist, accomplice, partner, or subcontractor. As in all social systems, the regulation of selection mechanisms and competition is important. It is naïve to expect that to change very much of its own accord within the corporate interplay. If one wants to be malicious, it is possible to say: the fine distinctions that are possible here correlate socio-historically to the fine distinctions that are possible in contemporary art. Not much about this will change in the foreseeable future. The museum as a place of refuge has the same characteristics as other bunkers: there is not enough room for everyone.

Understandably, artists come to terms with this situation. They have learned, at the latest in the era of the curator (to be euphemistically called the decade of mediation) to take account of the changes in the service and information society. The museum as a cultural corporate-agent for society's value-adding elements can only see itself confirmed by this. The tendency towards musealization under new—among them passionately historicizing—changing conditions has become the dominant cultural (survival) strategy. This also applies to pop, subculture, Third World, postcolonial and radical chic. The museum is everywhere. By relying more on the visible and less on the fluid, fleeting values when expanding its collection at its traditional

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

location, it simply indicates that the parallel cultural world is not really capable of competing with the ingenuity of invisible transactions in the capital markets. The museum as a stock exchange fears the proximity to the auction house, because it has never learned how to trade in ideas. Criticism of this works in the same way as critique inside the system about major exhibitions or major corporations: those who are further down, criticize; those who are on the top share the cake.

Museums of contemporary art often suffer from a lack of money and space and a decreasing number of visitors but never from a feeling of guilt. They live and profit from their historical errors and mistakes for which they can never be made accountable. In this, they are also mistakably similar to other companies and branches of production in our society. For example, whenever unappreciated or hitherto banned artists are re-evaluated and canonized, the functionaries gladly remain silent about the fact that they themselves, or the people behind them, were and remain responsible for the exclusion and marginalization. Consequently, also institutional critique has long achieved its more or less established place in the available institutional offer of career opportunities. The questioning of supposed or actual cultural hegemony serves to strengthen the framework within which action takes place—and it is only perceived within this framework. When clarity on this issue reigns it simplifies and eases the communication between the actors and institutions. Otherwise, uncertainty, misunderstandings, different estimations, evaluations, and interests would allow the anachronistic illusion to arise that power is standing on the other shore. The psychopathology of the museum is put together from these elements: it still wants to gain a bit of glamour from the old camouflage.

Whether the disappearance of the élitist museum owes more to a romantically transfigured memory or if it can be substantiated with hard facts still remains an open question. Perhaps it is possible to risk a comparison with the history of architecture on this matter. If there is no longer a social class that is capable of formulating clear instructions for architecture based on its representational needs, then indeed everything is possible but nothing is necessary. The élitist museum assumes a dualistic world. Since agreement has been reached that this no longer exists, the contradictions have shifted to the inside and increasingly to the horizontal level. Simultaneously, the conflicts on the outside increase, and as usual they are fought vertically, in an authoritarian, and best of all, decentralized manner. Today museums appear to be much more sentimental than in the past. Only in the rarest cases can they keep up with the horizontal production and consumption of values, but they also cannot stop doing it. The de-mystification has obviously not done them any good.

Museums are never autonomous and neither are artworks. Also questionable is the oft evoked autonomy of market powers. What does exist, however, is aesthetic autonomy as a concept and as a direct experience. Whether it is deployed as an intelligent weapon also depends in the end on where and how the enemy is defined. Indisputably, at the present time the concept of "low intensity war" offers certain advantages. It spares us of the tedious search for allies. The artist's

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

autonomy is fulfilled by the ambitious dream of a practice that, thanks to its independence, can be present everywhere and is "independent of the walls and protection of the institutions," as André Cadere once stated. It expresses itself in the freedom of being able to say no from time to time when nothing better comes to mind.

Translated by Lisa Rosenblatt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Walter Grasskamp

Observing the observer

We rarely think of the museum as a medium, but it *is* a medium, even if it is very specific and distinct from the other mass media of the modern age. Museums carry and transmit images according to their own rules: Unlike television or magazines, museums don't transport images into the viewer's home; indeed, the viewer has to go to the museum as he would to the cinema. Furthermore, the museum doesn't present its pictures consecutively like the cinema or television, but - like a magazine - beside each other. Even if there is now a wealth of literature on museum history, it rarely has been compared with other mass media. Only recently did James Putnam broach the topic in his wonderful book *Art and Artifact - The Museum as Medium*.¹

Yet the time for a historical study of the museum's place as a medium had certainly come when André Malraux began his *musée imaginaire* in the 1930s. The medium of this *musée imaginaire*, with which André Malraux set out to challenge the real museums, was a combination of book and photography. It allowed him to create an ideal museum in which any object could be combined with any other on a double page - irrespective of what destiny had scattered them over the face of the earth and where they actually were. Besides reportage photography, it can per-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

haps be said that photography has never been used more emphatically than in the now gigantic *musée imaginaire* of our libraries.

However, the price was high: the sacrifice of three-dimensional representation, accurate colour reproduction and the actual presence of the objects themselves, which Walter Benjamin, a contemporary, summed up as "aura". Indeed, André Malraux's *musée imaginaire* owed a great deal more to Walter Benjamin's ideas than Malraux himself saw fit to mention.¹¹

Yet we lack not only a historical comparison of the museum with the other mass media of the modern age, but also an overview of the image of the museum in the other mass media - in books, newspapers, films and other genres. Time is ripe for a literary history of the museum that would do its major role as a literary *topos* justice, as numerous poems, short stories and novels featuring museums have been produced ever since the late 18th century. Mostly the museum motif plays a peripheral role, but it is often of central importance, like in Brian Moore's wonderful museum novel, *The Great Victorian Collection*, published in 1975. Figures in novels do not go into museums because it is raining outside, but because they are really special places, grandiose settings for crises or flirts, for quests for meaning or identity.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Slide 1

Slide 2

I myself have been collecting literary and other texts and films devoted to the theme of the museum since the 1970s. I do not focus on the museum as a place of educational experience, but on those visits involving crime and sexuality, despair and confusion, world-weariness or destruction, culture shock and other forms of inspiration.

In 1989 I published my first selection of these texts under the title *Sonderbare Museumsbesuche* (Strange visits to museums) in *Jahresring. Jahrbuch für moderne Kunst*. A few years later, the German author Joachim Rönneper published the anthology entitled *Die Welt der Museen* (The world of museums), to which I wrote the epilogue. Rönneper's anthology focuses predominantly on the tradition of visiting museums for educational purposes and the history of the institution, thus the two publications do not overlap.

Slide 3

Slide 4

At the end of the 1990s, Christoph Stölzl finally published the beautifully illustrated, lengthy anthology entitled *Menschen im Museum* (People in museums) for the Historical Museum in Berlin. Apart from several comics, it is indebted above all to literary texts, meaning that it overlaps both with Rönne-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

per's and my anthologies though Stölzl was apparently unfamiliar with them when he put together his collection. The black slide symbolises my hope that I shall finally be able to produce my *Strange visits to museums* as a book within the next few years.

Of course, literature is not the only genre relevant to the history of the museum's image in the other media. Painting and illustration, caricature and comics, photography and film also have their part to play.

Painting:

Slide 5: August Allebe: The Museum Visit, 1870, Oil on canvas, 62x53 cm, Amsterdam, Stedelijk Museum

Slide 6: Georges Leroux: Dans la Grande Galerie du Louvre, 89 x 1.51 metres,

Illustration:

Slide 7:

Slide 8:

Comic:

Slide 9: Hergé: The Arumbaya Fetish

Slide 10: Le musée imaginaire du Tintin

Caricature:

Slide 11:

Slide 12:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Film:

Slide 13: *The Mummy* (with Boris Karloff)

Slide 14: *That Man from Rio* (with Jean-Paul Belmondo)

I could, of course, have shown a number of paintings other than those by Leroux and Allebe - by Hubert Robert or Leo von Klenze; David Teniers or the Equipo Cronica. Instead of the comics by Hergé I could have shown some by Art Spiegelman; rather than *The Mummy* or *That Man from Rio* I could have mentioned *Dressed to kill*, *Topkapi* and one of Woody Allen's wonderful museum flirts or *The Age of Innocence*, although the museum scene in Scorsese's film is not half as devastating as it is in Edith Wharton's fantastic novel. And of course I could have shown you countless photographs, from Elliott Erwitt to Richard Ross.

But today I will concentrate on a single photographer: Thomas Struth, who in 1993 published a book of photographs featuring museum interiors and their visitors.

Slide 15: Cover

Slide 16: Black slide

The majority of the photographs were taken in European museums - in Paris, Vienna, Florence, London, Venice, Amsterdam and Rome - as well as two in Chicago. They are sober documents of the way art is received in public exhibition spaces. The

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

pictures show the casual culture ballet of schoolchildren and tourists, of individuals and groups - transitory moments of transitory people, caught in the aspic of photography.

Slide 17: National Gallery, London

Slide 18: Quai d'Orsay, Paris

All these people are in fact standing in for us: it could have been us, being caught by Struth's camera. They remain unidentifiable, particularly as we see them almost exclusively from behind.

As we know, this is not a coincidental pose, as the figure seen from behind has been considered the representative of the viewer ever since Caspar David Friedrich painted his landscapes. In Friedrich's paintings, the figure with its back turned to us symbolises an inner composure and embodies the romantic response to nature, to which physiognomy is irrelevant. The fact that many figures in Struth's photographs of museums turn their backs to us is not a mere coincidence, for Struth does not take snapshots. Rather than symbolising the romantic reaction to nature, they represent the aesthetic response to art - as a collective internalisation, however transient it might be. They do not challenge the viewer - as do Friedrich's paintings - to queue up, but distance us from the pictures they are examining.

For the internalisation of these pictures is nearly a provocation. In a public space this would be considered conspicuous

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

behaviour, except in front of a shop window, but in churches and museums it has a kind of reservation. The protective acoustic space required by this internalisation is a silence that will tolerate whispering at best. Thus, boisterous schoolchildren are also told to keep quiet by their teachers, although nowadays this is usually in vain. The painful experience of any enthusiastic museum visitor is almost audible: the contradiction between the chaos captured optically in this picture and the individual need for concentration.

Slide 19: Louvre, Veronese, (originally a ceiling painting)

Slide 20: Accademia, Venice, Veronese, *Feast in the House of Levi*

A few decades ago Bazon Brock tried to distinguish emphatically between these two institutions dedicated to inner composure, when he demanded to talk loudly in museums. But the "aesthetic church" deliberately stifles communication. Hence the velvet wall coverings that were once the optical norm were also intended to absorb sound. The appropriateness of this measure becomes apparent if we consider Ungers' new building at the Wallraf-Richartz Museum in Cologne, in which the walls, painted in carefully selected colours, produce cold acoustics, rendering a subdued conversation almost impossible.

Not all the museum visitors photographed by Struth are shown from behind; some are also shown in profile or frontally, al-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

lowing us to observe them as they observe the artworks. By contrast, Struth conspicuously avoids allowing any of the figures to look out of the photograph at us. With the exception of a small boy, sitting with his classmates on the floor, nobody looks out of the museum pictures Struth has published.

This would be a subject worth examining in itself; in 1964 Alfred Neumeyer devoted his book, *Der Blick aus dem Bilde* (Looking out of the picture), to the topic. Eye contact between portrait and viewer creates a suggestive tension, breathing life into the viewer's counterpart within the picture in such a way that the viewer almost feels personally addressed.

This is a common experience with pictures, but Struth only puts his own museum visitors through it, not the viewers of his photographs. Generally he shows the way people view artworks so discreetly that we can only guess at their feelings based on our perceptions of body language.

But Struth's photographs of museums also reflect the levels of reality within the picture. As his photographs show both the observers and the pictures observed, they touch on another classic theme, that of the picture within the picture. This is a popular subject of *trompe-l'oeil* painting - does Struth's photography strive to surpass it? Hardly, because in many of his photographs Struth creates a contrast between the immobi-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

lity of the paintings and the blurred movements of the museum visitors.

The photographer has not accepted these blurred zones simply because the museum visitors have not kept still. Instead, the indistinct images have placed a veil of movement between the viewer of the photograph and the paintings. Thus the image of the museum visitors occurs between the picture that they are viewing and the photograph that we see as if on a separate slide, which makes the moment in time optically perceptible.

However, when Struth's photographs are displayed in a museum they threaten to expand the theme of the picture within the picture, because they are seen by people who stand in front of them like their counterparts recorded in the photograph. You can imagine how viewers of Struth's photographs will be photographed in their turn, and so on and so forth. The result would be a progressive fictionalisation of the images - and a loss of wit.

However, when looking at these photographs of museums, it is more constructive to observe not only the theme of the picture within the picture, but also that of the space within a space, as spaces with differing degrees of fiction can be seen.

Initially we have the archetypal museum space. Generally, it seems practically empty in relation to furnished private rooms, also empty in comparison with the over-furnished public

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

areas in airports or department stores, and certainly empty in relation to the public spaces in urban centres in which museums usually stand.

By contrast with Catholic churches, which are lavishly decorated with pictures, museums are, despite the pictures exhibited in them, more closely related to the sparse Protestant churches lacking in pictorial decoration as they were painted by Pieter Saenredam in the 17th century. For the modern museum space is sparsely arranged around the pictures, modest in its furnishings, too. If there is any furnishing at all, only seating is permitted, meant as an invitation to concentrate. In some older museums, however, they can be extremely dominant features.

Struth's photographs show such museum spaces besieged by their visitors, who fill them in order to look at pictures that are positioned at a second level within a fictional space. This is a progressive intensification of the space, for space has already been compressed in those paintings, just as museum spaces are compressed in these photographs. The same way in which painted pictures deliver fictitious depth on a flat surface, Struth's photographs flatten the museum spaces along with the painted, compressed spaces exhibited in them, into the surface of a photograph.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

A third theme, besides that of the picture within the picture and the space within a space, becomes apparent: the multiplication of time, which is one of the achievements most peculiar to the picture. For a picture always shows another space as the one in which the viewer is standing. The non-simultaneity of the historical time of the image with the space in which it is currently viewed is perhaps precisely the experience a museum visitor is looking for. If the beautiful expression of "sealed time", coined by Andrei Tarkovski referring to film, can also be applied to paintings, then those paintings are sealed again in Struth's photographs.

Slide 21: Caillebotte, Art Institute Chicago

Slide 22: Seurat, Art Institute Chicago

The painted representation of weather is the most precise expression of this discrepancy between "experienced" space and "seen" space, much as the French use the same word for weather and time, *le temps*. Visitors to a museum will, for example, have as little reason to open their umbrellas when they see Gustave Caillebotte's beautiful painting of rain as they will have to open their parasols when they see the sunny Grande Jatte - which, incidentally, is like an unintentional parody of Hegel's insight that a museum visitor no longer kneels in front of a Madonna.

However, the meteorological distance between the space of a picture and the viewer appears slight in comparison to the hi-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

historical distance. The centuries separating the painted room from that of the viewer are larger than any spatial, climatic or pictorial distance, and, ultimately, the most important experience of a picture that a museum can offer.

It consists of a challenge to cross the borders of biographical time as religions used to do. There is good reason for the traditional perception of the closeness of museums to the church: the opening of the experience of time (to which Thomas Struth's photographs will also be subject one day, for they place a growing time zone between themselves and future viewers).

Struth's photographs, then, ultimately combine three different time zones: to the historical time zone of the picture the time zone of the observer is added in a photograph, that we look at in our actual time zone. As the beneficiary of this experimentation with the multiple levels of the picture, space and time, the viewer of Struth's museum photographs experiences an inherent, though dynamic escalation. Between these poles of observation - the observed painting and the observed photograph - the visitors now appear as if caught in a time warp where, fortunately, they cannot do any damage.

Slide 23: Louvre, Titian and Venetian painting

Slide 24: Black slide

For the stares directed at paintings for centuries have no consequences for these paintings. The most fascinating thing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

about art is perhaps the fact that it is not devoured by being looked at, but - in contrary - appears to devour the looks focused on it without any trace.

This could remind the first two lines of Paul Celan's famous poem, *Die Krüge (The Tankards)*:

- „An den langen Tischen der Zeit / zechen die Krüge Gottes. / Sie trinken die Augen der Sehenden leer und die Augen der Blinden“

- "At the long tables of time / the tankards of God carouse. / They empty the eyes of the seeing and the eyes of the blind": what - apart from the last few words - could characterise the metaphysics of the museum more accurately than that?

In the light of this poem, Struth's photographs beg the question how many visitors the paintings see each day, if they could. If we were to look at the streams of visitors that the Mona Lisa sees each day using the time-lapse technique, the question of who is looking at whom would automatically arise. In her story, *A coin in nine hands*, the french writer Marguerite Yourcenar presents the individual life of the museum painting as one of nocturnal loneliness. But the daily solitude of pictures in museums amidst a mass of visitors is conceivably much greater.

Of course, Celan's poem *The Tankards* is not dedicated to the perception of art. It deals with the longevity of earthly life, in which the short-term curiosity of all mortals fades

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

away before the enduring nature of what they observe. Pictures in museums are some of the most striking elements of this global stage, which outlasts the life span of the individual and outlives the passing generations. This is why the last lines of the poem are also a fitting description of them:

- „Sie sind die gewaltigsten Zecher: / sie führen das Leere zum Mund wie das Volle / und schäumen nicht über wie du oder ich“

“They are the most tremendous carousers: / they lift the empty and the full alike to their lips / and do not brim over as would you or I.”

Celan's poem also reveals incidentally what "ars longa, vita brevis" can mean in terms of a history of perception.

In his preface to Struth's book, the German art historian Hans Belting examines the competitive relationship between the photographic medium and that of painting, which can also be observed in Struth's pictures. His photographs examine painting not only in the moment in which it is observed, but also in the traditionally competitive relationship between the painted and the photographic image.

Struth does not employ superficial effects to compete with the painted canvas, as "pictorial photography" once did, attempting to achieve painterly effects by using rubber prints and soft-focus techniques. As an inferior medium in that it is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

"cold", photography is in any case unable to draw even with the individual signature or the material value of the painted surface. As two different methods of creating an image, painting and photography possess such differing powers of suggestion and plausibility that photography can only exist if it capitalises on its own artistic advantages. If Struth's photographs examine painting as a historical and educational event, it also does so in order to gain respect for photography and the artistic devices it employs.

American photo-realism of the sixties was the last movement to enter this contest by attempting to paint photographs with greater optical precision than is possible in photographs. Yet in Struth's museum photographs, painting is rendered precise in a *social* sense: the way it is received by the viewers is shown in a way that the paintings themselves can never capture.

The mirrors incorporated into the paintings of Albert Oehlen and the large mirrors that Gerhard Richter wants us to perceive as paintings are attempts at capturing the viewer's response and imprisoning him within the picture. However, this only works for the individual viewer, who may even feel flattered by it.

Such experiments cannot remove the fundamental dilemma that works of art are in two ways inferior to those who view them: they are defenceless against the way they are perceived and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

cannot even react to that perception. Struth's instantaneous photographs pick up on this deficiency.

Recording paintings at the moment when they are perceived is of course a triumph of "cheap" photography over "precious" art. From the beginning, photography has been considered a "democratic medium" - and quite negatively so.ⁱⁱⁱ Struth's instantaneous photographs show the democratic use of what were once luxury goods as a kind of mutual mass processing. These pictures show the average observer of art, surrounded, sometimes positively jostled by his own kind.

In these photographs the viewer of art is neither lionised nor caricatured. He is simply there, coincidentally, transiently, restless. The mass of visitors and the short time they spend observing the works of art sometimes make this intellectual restlessness seem like a denial of the humanistic tradition from which the museum originated.

It is tempting to add an up-to-date idea to this observation and to formulate an obvious law of museum physics: mass endangers reflection; the same is true of politics. The politicians, who force museums to attract as many visitors as possible, might rather care about the poor attendance at the election booths.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Even if Struth doesn't intend to compete with the colour effects of painting as the pictorialists once did, he still has other things in common with them. Besides light, Struth makes particular use of composition as the scene of this inter-media contest. If painters and photographers of still lifes are able to compose the arrangements before recording them in a picture, street scenes and public interior spaces must be ruled by coincidence if the photographic result is to appear credible.

In his early photographs Struth rarely ran that risk, photographing city streets with their inanimate contents as if he were more interested in living space than in the presence of the people who live there. The museum spaces thus presented him with a new problem: placing unpredictable social arrangements that cannot be influenced at the centre of his work.

That involved compositional problems that went beyond the unpredictability of movement and the amassing of passers-by, such as the colour of their clothes and how these match the colours of the exhibition spaces. At the same time he also had to ensure that the portrayal of the groups of figures was neither denunciatory nor emphatic.

Waiting for the right moment - the photographer's reward - has been worth it. Even if Struth's museum photographs often convey the impression that it is the paintings that are receiving the visitors, ultimately it is Struth who has waited

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

for those visitors to arrive - as partners for his brilliant monologue on the subject of the museum.

ⁱ James Putnam: *Art and Artifact. The Museum as Medium*, London (Thames & Hudson) 2001

ⁱⁱ Walter Grasskamp: *Das imaginäre Museum und sein Medium. Museale und fotografische Serien*, in: *Das Neue Kolonialmuseum. Hommage à Marcel Broodthaers*, cat. Westfälischer Kunstverein Münster/ Museum Bochum Kunstsammlung/ Neue Galerie-Sammlung Ludwig Aachen, 1977, pp. 37-41

ⁱⁱⁱ Wolfgang Kemp (ed.): *Theorie der Fotografie*, 3 vol., München 1978-1983

Translation by Toby Alleyne-Gee

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 1

Manolo Borja Vilels, in his opening statement, has provided us with a powerful analysis of the crisis of museum culture. Borja has alluded to the declining ability of high culture to do more than channel a somewhat elevated class of experiences to a sensation-seeking audience. He remarks on the importation of multiculturalism into the museum, but despairingly notes its inability to advance beyond a rhetoric of engagement in this moment of neo-globalization because of a universalism that subsumes disparate voices via a "mechanism of containment." Borja relates this, correctly in my opinion, to the poorly theorized idea of the audience for art. The past and perhaps lingering vision of the museum's audience was "the public," an imaginary concatenation of citizens engaged in the contest of ideas that guide social governance. The erosion of the public sphere has led to the decline of the paradigm of "the Good, the True, and the Beautiful" as the rightful pursuit of culture. Indeed, the exposure of political hypocrisy of disguising brutal policies of political repression and global dominance under cover of such noble ideals has made such conversations almost impossible. The public as citizenry now barely exists, having been replaced by audience members, addressed as consumers of experiences with little relation to political decision making.

Borja has spoken about museums and publics, and even buildings, but not about artists. Since the "death of the author" was proclaimed, critics and dealers on the one hand and architects on the other have gained ascendancy. The houses of art attract more interest than the works within, as the discourses of containment and mechanisms of delivery also assume first importance. Although my rough survey of artists informed me that most wanted a contemporary museum to consist of a large shed with flexible walls, that describes only temporary facilities for high-profile museums. As I have noted elsewhere, Sharon Zukin—a U.S. urban sociologist and long-time observer of the art scene—claims that the social function of museums is above all to enhance real-estate values for their locales. Secondly, it is to enhance the profit-making capacity of those who sit on their boards. It appears that museums use architecture and franchising to these ends. Reviews and interpretation by critics and signature packaging by architecture provide a distillation that saves audiences the trouble of personal experience and evaluation in this moment of mass culture triumphalism. I want to focus for a bit on mass, or spectacle, culture and its relation to both the work of art and the house of art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 2

Spectacle culture is neither a new discovery nor somehow extrinsic to our lives. Situationist Guy Debord, in his cult classic of 1967,¹ underlined that the Society of the Spectacle—our society—is a direct consequence of modern relations of production. The Situationists' sometime teacher, Henri Lefebvre, has demonstrated that “the primacy of the economic, and still more, of the political, leads to the supremacy of space over time”—which is, after all, the medium of human experience. Lefebvre writes that “time has disappeared in the social space of modernity²; urbanization itself produces a world in which spatiality dominates temporality. These writers follow a philosophical tradition analyzing the growing dominance of space over time, from Hegel to Bergson, who situated the problem in the spatializing intellect, to György Lukács, who moved it to the realm of capitalist relations of production and the attendant processes of commodification. Spatialization renders incomprehensible the continuity of history, which appears as a series of discontinuous events. That it also underlies the crisis of museum culture hardly needs to be said.

Attempts by critics and curators to reimpose aestheticism or Beauty as the distinguishing criterion of art—to separate it from spectacle culture but also from politics—have been unsuccessful, partly because of the disappearing idea of the Sublime, a key element of the quest for the Good, the True, and the Beautiful I invoked earlier. Viewers can no longer be enticed to confront an individual, static work and seek to enter a transcendent state. The Sublime has long been replaced by immediacy of effects and sensations, judged by the efficiency of delivery of a “time-consuming” experience. Historian David Nye³ reports, for example, that many visitors to the Grand Canyon either think it is completely human-made or want it improved to pack more experience into a short stay. Nye, summing up the prevailing attitude, quotes Umberto Eco on Disneyland: “technology can give us more reality than nature can.”⁴

The silence of the Sublime has been banished along with its stasis. So much of present experience is tied to a sound track, whether musical or linguistic. Museumgoers walk through even painting exhibitions in the company of docents or

¹La Société du spectacle.

²“Space: Social Product & Use Value,” In *J. W. Freiberg, ed., Critical Sociology: European Perspectives* (New York: Irvington Publishers, 1979), p. 291

³In *Narratives and Spaces: Technology and the Construction of American Culture* (Exeter: University of Exeter Press, 1997).

⁴Umberto Eco, *Travel in Hyperreality* (New York: Harcourt Brace Jovanovich, 1987), p. 44, cited in Nye, page 43.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 3

reading extensive texts, and they are still more likely to be accompanied by Acoustiguides, prosthetic introjections of curatorial voices situating each work and its neighbors in a discourse that substitutes for a familiarity with art that is less and less likely to have been provided at school.

Since we are in the Europe of Documenta, I will refer to that exhibition.⁵ Documenta 11, like the previous one, has sought to redefine the field in a way that attempts to rescue and redirect the museum, which in turn has promised to resurrect the artist—each trying to save the other from irrelevance; the question is, is it through the route of the *faux* Sublime?

Electronic guides were not present at Documenta, but net artist Josephine Bosma writes on-line that “there was even a small scandal around D XI because outside guides were not allowed into the exhibition. Documenta had trained 500 tour guides for months in advance. As the curators of D XI said: ‘It is a matter of *content*’.”⁶

This rejiggering of museums toward an educational function—for that it what it is—has not come easily to Europe. But it is taken for granted in America, where tax support must be justified, audiences enlarged, and politicians placated. Museums in America have spent some rather desperate decades trying to maintain a role as separate from other suppliers of cultural experiences while getting as close to them as possible—not only in the sense of securing more and better sources of funding but also of seeking ways of making the museum an efficient machine for providing cultural content to viewers, making it ‘user friendly’ in order to attract the most visitors. Documenta 11, so rationally organized, reminded one of a well-regulated machine according to an American management model, with improved air flow and with physical spaces designed to exercise crowd control while easing viewer engagement. Replacing the surly guards and invisible staff of the past years was an army of personable young people in bright, casual, service attire—quite unlike the supercilious elitism I had encountered at long-ago Documentas. I found myself thinking of an integrated World's Fair or a natural history or science museum, with their displays geared toward orderly, totalizing address of a broad audience rather than the highly exclusive, aesthetics-dominated world of the European tradition even well after High Modernism.

⁵ In advance of brickbats and objections, I freely admit I could spend only a day at an exhibition that could occupy a semester; in effect I am projecting onto this show some responses and conjectures.

⁶ Emphasis added.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 4

If Documenta seemed something like a World's Fair of art, between commercial art fair and world exposition—a Gesamtkunstwerk, with side shows, main attractions, windows to elsewhere, and dispersed discussion “platforms” or symposia engaging in direct discourse—it is the curatorial rather than the national vision on display, as image maker for the new millennium. This could be a good thing.

Where Documenta departed decisively from the U.S. model was in the forthright acknowledgment of recognizable sociopolitical issues without timidity, coyness, attitudinizing or, conversely, sensationalism. The significant presence of installation and time-based media, much of it with a burden of truth to offer, is what allowed the exhibition to renovate the museum as a site of engagement with the social world. It was bracing to see so much work that simply brushed aside twenty years of postmodern doubt about the truth value of the document. Still, the present show appears to be about “subject positions” and witness rather than about political activism, although some activist groups were included. If the curator is the architect or visionary, the artist is a practitioner rather than a genius, an expert witness and situated commentator manifesting not essentialized identity but positionality. One of the curators has been quoted to the effect that the show was intended as an antidote to Eurocentrism, and much has been made, rightly, about the openness of the “catchment area” of this Documenta—which may testify to the global integration of discourses. Quite likely the internationalization of the swelling professional/ technical sector, in the last instance in the service of this neo-liberal integration and facilitated by the spread of the English language as a universal solvent, is a decisive factor making these discourses commensurable.

I was, nevertheless, taken by surprise by a persistent complaint from an array of mostly socially engaged young artists and curators that the very fullness of inclusion converted negativity or criticality into positivity, echoing Borja's invocation of universalizing, and flattening, mechanisms of containment. Yet the universalist discourses of feminism—and various other isms—were conspicuously absent, and I have been told that the participation of women in this Documenta was at the level of shows of the 1960s. We may surmise that geographical and ethnic Third Worldism, including voices from the various diasporas, trumped gender interrogation in the selection process.

Neo-globalization, and the dominance of US mass culture, has united the international art world as never before. After 1989, as I've remarked elsewhere, teams of board members and trustees of major Western museums were dispatched

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 5

to tutor East Bloc museum professionals in how to get corporations and museumgoers to pay for what had formerly been provided by the State, and how to entice high-level giving from *nouveaux riches* by allowing them private access. All these factors limit the scope of new initiatives. This new Euro-internationalism as usual leaves many local artists foundering. For underfunded institutions, it may seem irresistible to enlist flashy artists—typically young women and middle-aged men—on the international circuit, with the packaged naughtiness of pop stars. Any provincial museum will likely follow the cosmopolitan roster, for what museum curator, what director, can afford to be seen as catering primarily to the local or choosing obscure foreigners? Now many “foreigners” to the European scene are rendered less obscure—placed, as it were, on the artworld table—but for Eastern European contenders, this Documenta has not much helped. But for hungry institutions seeking to join the global(ized) conversation, net art is a low-risk, low-cost entrée to the international scene. I will return to the question of net art shortly.

Video was heavily represented at D11 What a change from 1982, when video was not permitted at Documenta, since the chief curator deemed it “not art”! Instead of showing video, I was asked to do a performance—a medium still time-based, perhaps, but so obviously rooted to the particular locale in which it occurred, and so well-established in the museum, it could legitimately offer an audience duration (“actions”) rather than the narrativity of film or theater. Now video is the art-world’s great hope against Western, if not U.S., cultural domination in which the televisual experience, including popular film, is the vector.⁷ Museums have mutated video primarily into an installation medium. A black-painted empty room is constructed and a large image projected at one end while visitors stand or sit, but on seating nothing like a mass-market cinema’s or even a lecture hall’s, and without popcorn or Coca-Cola. Some argue in favor of the new video/film installations that they provide *not* narrativity and montage but a new, unintegrable simultaneity, with multiple screens and viewing platforms allowing a multiplicity of subject positions or vantage points. Can we not recognize, however, the spatialization represented by the territorialization and materiality of the image?

Artists’ video has a relatively short history, and many of the early video makers are still active. *Pace* Rosalind Krauss⁸ and the many who have followed her cue,

⁷ Paul Virilio’s term.

⁸ “Video: The Aesthetics of Narcissism,” *October*, 1976.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 6

many early works are not best thought of as records of artists taking a narcissistic break in their studios. These early works are better described as attempts to interrogate the dominant medium of communication and education of the age and to adapt it to various expansionist and "pro-active," if not activist, concerns—whether simply bringing indoors the world outside the museum, or perhaps providing a voice to go with previously still images, or more directly engaging with political struggles.

In museums now I see video most often as a curatorial attempt to re-establish the framework of "vision-ary" revolution of previous avant-gardes—is this a new stab at the Sublime?—while at the same time locating the work definitively within the museum. Moving-image installation allows both museum and artist to engage in symbolic combat by monopolizing the "attention economy" in a protected space. This is a core element in what I referred to as the pact between the artist and the museum to reinvent one another, allowing them both to engage with the new technologies of mass culture without seeming to be bested by them. The negative side is that the combat is purely symbolic—but no matter. Mass culture, particularly of the technologically driven variety, has been the bane of the artists since before the collapse into Pop. At earlier moments, artists went up against television and film by appropriation, repetition, and juxtaposition (ie.e, by fetishization), by parody, and of course by more than symbolic real-world engagement. Now video installation is as consuming of its viewers as film, but its defining operation now tends to be pacing. It is generally slower, but also more aestheticized, as befits the art object—since one can hardly outdo the rapid cutting of TV advertising and MTV. Duration, whether of shot or of final product, is the means by which video artists now typically signal mastery, much as slow-motion sequences do in mass-market film and television productions.

There is a dystopic side for artists and for art histories in this promulgation of video by the museum as a covert form of neo-seer-ism, a new form of painting, as it were, with its attendant fetishization and commodification. The video canon is drawn through the eye of the commercial gallery needle, so that legions of important video artists who have developed noncapitalizable forms and alternative structures of dissemination—those whose work sought its place both in but also outside the museum, in unlimited editions, and in wide distribution, more like film than sculpture or fine-art photography—have been dispossessed, kicked out, from video history itself, in favor of those who showed early in galleries that tried to market their videotapes in limited editions, and who often saw their video work as

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 7

a form of sculpture, which is, in my opinion, the least interesting (I am being polite) undertaking for video, since it is the one with the lowest potential for communication.

In other words, the canon now is packed with artists uninterested in seeing video as a break with previous practice, and certainly not in establishing artists' autonomy from the golden cage of the art world. Promulgating video as the genius vehicle serves the museum but also provides high rewards for the maker (and dealer), since video may now be sold, with or without apparatus, in sharply limited editions or as unique works, for hundreds of thousands of dollars. Until the moment at which dealers felt that they could sell video, art exhibitions would only reluctantly include works on video.

At the Whitney biennials and other exhibitions that did include video, catalogues devoting a page or two to each *non*-video artist typically merely listed the videotapes with a line or two per artist. Work was mostly shown on TV monitors, and visitors could not be schooled into staying put long enough to view a work of more than a few minutes' duration. Video was barely reviewed, so no wider audience was constructed. Eventually the interest of dealers in the multiplying monitors and projections prompted magazine reviews—publicity—which together allowed the museum to justify the hardware investments and the allocations of space required by video installations, which suddenly no longer seemed like annoying kitsch.

William Gibson, in a brief article,⁹ refers to the World Wide Web as a test pattern for the defining medium of the near future. Unlike watching commercial television, which he rightly suggests is a form of work for the benefit of others, Gibson presented net-surfing as a form of fishing: an aimless, unself-conscious, undirected wandering that evades the technological imperative toward productive labor but that may incubate creative work. But for many curators and museum directors, at the height of the dot-com bubble, net art seemed like the Next Big Thing. It was the rare museum that did not, with eager corporate support, mount a large net-art show. Many net artists responded with the bitter observation that the activist and politically engaged work so abundantly available on the internet itself was barely represented in these aestheticist shows, unwittingly repeating the sad

⁹ William Gibson, "The Net Is a Waste of Time, And That's Exactly What's Right about It," *New York Times Magazine*, c. 1997, pp. 30-31.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 8

complaint about video and its incorporation within the museum's walls. But for many artists disenchanted with the museum as primary site, the net remains the most promising locale for real-world engagement. Artists still intend to change the world

Artists have long been getting together on so-called listservs (on-line discussion groups).¹⁰ Many of these virtual communities include artists who, like me, do not make "net art," and many have a distinctly political and even utopian component. The Raqs Media Collective and Sarai New Media Initiative, based in New Delhi, participated in Documenta 11 and also runs a Documenta listserv.¹¹ Shuddhabrata Sengupta, a Raqs organizer, asserts that geographic location now counts for little because of similar conditions created by capitalism.¹² (Of course, my conclusions from this may be different from his!) Writing that a continuing crisis of the state¹³ has occluded the idea of the abstract citizen, he calls for "parallel networks of global [discursive, art] practices"¹⁴ and a return to the "role of art in the world" as it existed before High Modernism. Elsewhere Raqs describes its Opus platform, one of a number of open-source networking initiatives, as hopefully "a model for a ... Digital Commons of creative work on the Internet"¹⁵ that will give every user the chance both to collaborate and "to present their work to an on-line community of practitioners and artists willing to work outside the increasing global domination of intellectual property regimes in cultural production...."¹⁶

There are more directly activist internet-beased art groups, practitioners of on-line jamming, and "hacktivism" such as RT Mark and the Electronic Disturbance Theater, or EDT, which has, among other things, worked with the Zapatistas in Mexico. EDT member Ricardo Dominguez says:

¹⁰ See, e.g., Nettime, which calls itself "a moderated mailing list for net criticism, collaborative text filtering and cultural politics of the nets." Nettime is archived at <http://www.nettime.org> and hosted by thing.net.

¹¹ The Documenta 11 Education project (Documenta-related listserv), called discussion-d11, is archived at <http://www.sarai.net>.

¹² Posted on the Undercurrents listserv.

¹³ This crisis is by no means unanimously supported by political commentators.

¹⁴ On Sarai's d-11 discussion listserv; see note 16, above.

¹⁵ I have recently read that some European governments, fearful of the domination of Microsoft *et al.* in matters relating to state computing, archiving, and thus governance, are beginning to support open sourcing, such as through Linux.

¹⁶ Posted on Nettime in 2002 with a bogus date. See <http://www.opuscommons.net>.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 9

We see ourselves as artists and theorists. We also felt that our poetics, with its emphasis on simulation, transparency, mass agency and negative casting of the networks allowed a complex social sculpture to emerge that

was not part of the self-referential net.art fetish of code qua code.

Net.art for EDT offers the possibility not only for a human story to become present ... but also for a moment of political solidarity with a distant 'Other' to emerge.¹⁷

These citations suggest the return of the dream of technotopia, which has variously inhabited the spaces of physical and informational flows for many generations and which certainly characterized the early days of video art. The site of still and moving imagery and texts, now uniformly comprehensible as code, is envisioned as a utopia in the literal sense, a placeless "environment" of global participation that, by seizing time, will make History—and transform the world.

Enter the museum. Just this week a young informant at a net art conference wrote to me: "It's Greenberg all over again," referring to the invocation of taste by a "net art curator" at a major New York museum, as well as the repeated reference during the conference to Picasso and other painters (the identical discursive maneuvers deployed in the early 70s in regard to video). Greatest interest, he said with disbelief, was shown in the issue of *preservation*—a point it took video twenty years to reach! He also reported that some net artists are selling their works, in editions of six or eight. Step right up! So, on the one hand, we have a virtual community of practitioners aiming for direct social engagement and, on the other, people jumping straight into the golden cage. Are we again seeing the museum pouring old wine in new bottles, to quote Allan Kaprow about video art thirty years ago-- a deadening dominance against which artists have been struggling for at least a hundred years?

Now, as an artist, I want to assure the museum people that I remain committed to the museum as a site of cultural engagement and exposure. Indeed, I am constantly defending it to my students and associates. As a model, I am heartened by Documenta 11's forthrightness in regard to some real social processes rather

¹⁷ Interview with Coco Fusco, posted on Nettime, May 2002. With the phrase "negative casting" Dominguez is making an analogy to certain sculptural techniques such as that identified with Rachel Whiteread.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 10

than hiding behind ambiguous abstract categories, allegorical narratives, or simply the play of signification. In the spatializing realm of mass culture and superpower univocality, museums and artists need to help each other maintain a real engagement both inside and outside the museum without rampant self-censorship. This is, after all, not so very hard to do.

Therese Brundage, in "Requiem"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

Rosler, CIMAM, Sep 02, page 11

Thus we discover that the autonomy acquired by artists, who were originally subservient in regard to the form and content of their works, in fact implied a submission to necessity: artists made a virtue of necessity by claiming absolute mastery over form, but at the price of an equally absolute renunciation of function. As soon as they want to exercise a function again, particularly a critical function, they rediscover the limits of their autonomy.

Pierre Bourdieu, in "Réponses"¹⁸

¹⁸ Brian Holmes, posted to Nettime, Aug 31, 2002.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474



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21.09.2002 23h

3 CLUB NACHT BERLIN

ANKERKLÄUSE | BRSTRJ | DIE EGEN | CASINO |
 FELICIOUS PUGHANUTS | GEBURTSTAGSKLUB |
 HOPPETASSE | HOTELBAR | JUNCTION BAR | KONRAD
 TONK | KULTURBARBEREI KESSELHAUS | LOBE BERLIN
 | LEVELITE | METRIK | OKYMERON | PALAIS IM BER
 KULTURBARBEREI | PHOENIX SÜPSEE 2 (EX 10K) |
 PRIVILEN IM VOLKSPARK FRIEDRICHSHAIN | POLER TV |
 RITZER SALON | SPACE CLUB | SCHWUZZ | SO 34 |
 SOZZ | SOFRIENCLUB | STERNRADIO | THE PIPS |
 TRÄSOR | TROMPETE |

1 NACHT=29 CLUBS=11 EURO

1 ticket - 29 clubs - clubnacht berlin - networking for nightlife, eine initiative der club commission berlin, die club commission setzt sich aktiv für den erhalt und die entwicklung der clubkultur in berlin ein. schließlich wollen wir weiterhin feiern, wo und wie wir es lieben... / clubnacht ticket: 11 euro / erhältlich an den abendkassen aller beteiligten clubs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

1. ANKERKLAUSE

Kottbusser Damm/Maybachufer, Kreuzberg
DonnerstagsClub goes Clubnacht DJ Joe Carrera
Lazy Listening, Beat, Obsolete

2. BASTARD

Knaackstr. 17 Prenzlauer Berg
Trust in Wax (Münster)
DJ's: Thor & Ai Support: DJ Jay, House auf 4
Plattentellern/plus Reggae-Warm-Up & Dancehall
House, Funk, BigBeat HipHop

3. BIG EDEN

Kurfürstendamm 302 Charlottenburg
West is Back! Eden Glamour Night, Eden DJ Style
Discotalking

4. CASINO

Mühlenstr. 36-37 Friedrichshain
Haiti, Miss B58, Melan, Bas-T, Abyss, Goldfinger,
Tried&Cubic, Dafy, Lounge Barney Millak, B-Side
Techno / Elektro / Reggae, HipHop

5. DELICIOUS DOUGHNUTS

Rosenthalstr. 8 Mitte
Holiday Inn DJ Cortez
house, garage, latin, deep

6. GEBURTSTAGSKLUB

Am Friedrichshain 33 Friedrichshain
1YEAR MULTI MIRROR BALL
DJ's: Zky, Daniel P, Deep Art DJ Team
House, Deephouse

7. HOPPETOSSÉ

Das Schiff an der Arena, Eichenstr. 4 Treprow
TABLE TURN musikjournalisten an den plattentellern:
heiko schneider (groove) heiko zwirner (flyer) holger in't
veld (space)

Soul/House/etc.

8. HOTELBAR

Zionackstr. 5 Mitte
STEREO DE LUXE (bungalov rec.)
Big Beat

9. JUNCTION BAR

Guelaeustra. 18 Kreuzberg
It's funky, funky, funky:
TOMFOOLS KINGSWEAT "DJ R'n B"
soulpoprock / berlin-style funk, soul & disco

10. KONRAD TÖNZ

Falkensteinstr. 30 Kreuzberg
Steigen Sie um auf Simca: Boogie Bonanza präsentiert
par: DJ Der Halbstarke Wunderknabe
*Breakbeat/Trashpop/House/Funk-
Extravaganza*

11. KULTURBRÜDEREI KESSELHAUS

Knaackstr. 17 Prenzlauer Berg
hot african and house night: Djene DELTA und
DJ Wolf (kalabuta beats/african house) Jimi Bembe
Global Dance Music/House

12. LORE BERLIN

Neue Söbushustra. 80 Mitte
DJ (Nash Freiburg)
House

13. LOVELITE

Simplonstr. 38-40 Friedrichshain
dj's: habee + rue noir magnetic circus of new
sound/nightperformance/mahatok
drums: bob nutman - steel chello
electronic funk

14. MATRIX

Warehäuser Platz 18 Friedrichshain
Houseclash ERIC D. CLARK with ARJISNOEK + plus
Live MC SHADE "Lounge: DJ Film Flam
house, disco, elektro, live, styles

15. OXYMORON

Rosenthalstr. 8Rz. 40-41
L'Alchimie Rouge Spécial Salon: Talah X + Marco
Betticelli "Club Milton" Salon Kretschmar:
taroo/ron/davis (B.lashouse)
*House/ Deephouse/Funk & Soul &
DiscoClassics*

16. PALAIS IN DER

KULTURBRÜDEREI

Knaackstr. 17 Prenzlauer Berg
Sex 2 P Funk: Sexy House Funk: Brad Pitch, Patrick
Sowa, Cee & Waikiwi "special deko by exquisit"
House / Funk

17. PAROLE SÜDSEE 2 (EX BOX)

Getzenbergstr. 68 Friedrichshain
Hawaii Rock 'n Roll Labotomy
Rock 'n Roll /Trash/Surf

18. PAVILLON IM VOLKSPARK

FRIEDRICHSHAIN
Friedrichstr. 1 Platz der Vereinten Nationen
HIP CITY SOUL CLUB upfront sixties rare soul DJ
Marc Forrest & Special Guests
sixties rare soul

19. POLAR TV

Hindestr. 73
live: MATTHEW HERBERT aka RADIO BOY-show,
WOODY, Fumakila, L.A. WILLIAMS, heavy hitters /
time to jack, chiss!, disco B/ chicago
House, Techno

20. RÖTER SALON

Rosa-Luxemburg-Platz 8 Mitte
Flooristic 2, DJ-Clubhour: SFR (Wohnen), Supertobi
(Stereodeluxe Records), FEINDSOUL (Breaks
Supreme Wiesbaden/Oak Magazine)
*Downbeats, Electronic Beats, HipHop, Dub,
IndiePop*

21. SRGE CLUB

Köpenicker Str. 78 Mitte
SOUND OF SAGE: John de Agg, Daniel Garcia, Crasi
D, MK2, Calvin Booco, Sounddata Davi
House / Salsa, Soul, Reggae, Samba, R&B

22. SCHWUZ

Mehringsdamm 61 Kreuzberg
Candy Club: DJ's Dvinity, Kenny Dee, Cul de Paris
Disco+House+Soul

23. 50 36

Oranienstr. 100 Kreuzberg
urban karma club - asian vibes dj shesam & delta
live: culture clash (asian vibes)
Ethnodelic Breakbeats

24. SOBA

Knaackstr. 17 Prenzlauer Berg
HighFidelity Club TAKE OFF party: R'n B Floor: DJ
DO.N. & DJ Pumi LIVE MC "BO's Floor: JohnBoy,
JimBob & Ro Beat "Chill Floor: Eva Be
Best of the 80's & R'n B

25. SOPHIENCLUB

Sophienstr. 6 Mitte
DJ Stephan/EI EMCI Sunshine
*Disco, Pop, Black Music
R'n B & Old School*

26. STERNRADIO

Alexanderplatz 5 Mitte
NIGHTDRIVE pres. NALIN INC "s" DIFFERENT
AFFAIRS album tour ANDRY NALIN, nalin inc / koamo,
NAMITO, leaded
House

27. THE PIPS

Augsburger Str. 84 Mitte
dj's: subsonic, gamble, marc pick, leristo (resident)
progressive, dance, vocal house

28. TRESOR

Leipziger Str. 100a Mitte
Globus Wimpy Tema Sumo Tresor: Null Records Nacht
Hanno Hinkelbein Din-ST Anax live PA
Techno

29. TRUMPETE

Lützowplatz 9 Tiergarten
Respect Brazil DJ's Safer Boogie und AGAPE,
Taylan und El Niño an den Percussions
*Brazil von Samba, Bossa Nova bis
Brazillectro*



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	IC/IP	IV. A. 474

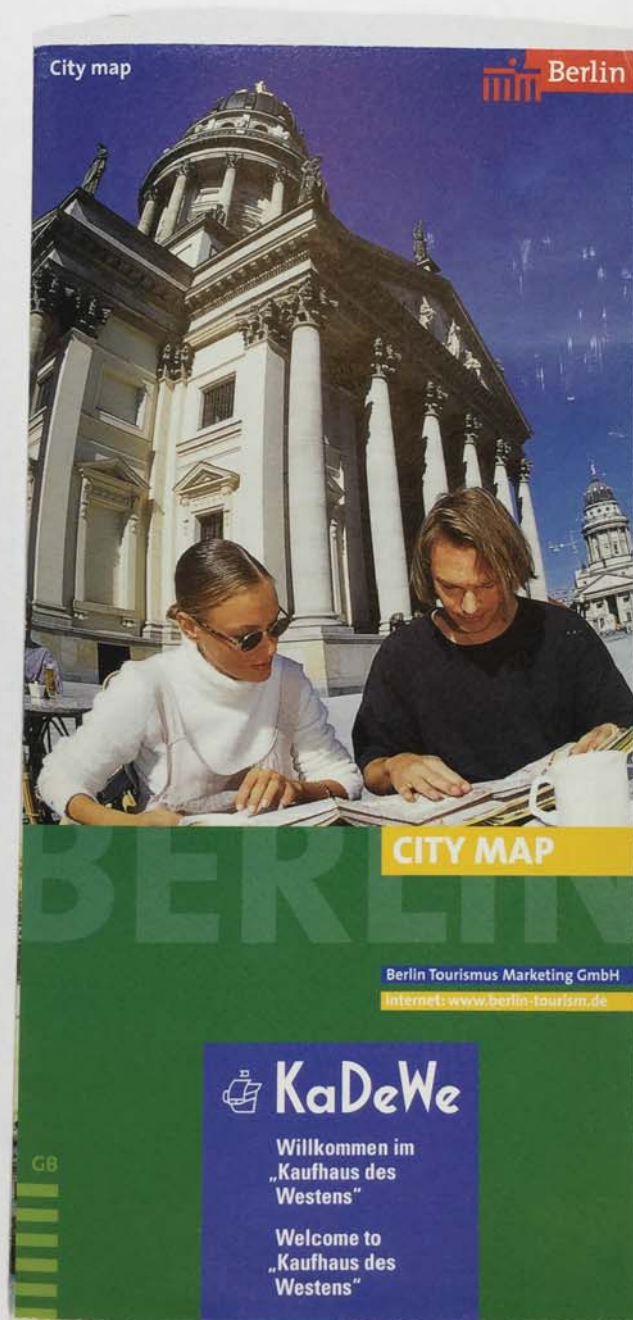
Antikensammlung
Pergamonmuseum
Altes Museum



S | M
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	IC/IP	IV. A. 474



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	IC/IP	IV. A. 474



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	IC/IP	IV. A. 474



S M

Juli
August
September

B Staatliche Museen
zu Berlin

2002

Die Hand des Architekten. Zeichnungen
aus Berliner Architektursammlungen

Heimat Berlin?
Fotografische Impressionen

Virchows Zellen. Zeugnisse eines
engagierten Gelehrtenlebens in Berlin

100 Jahre Turfan-Expeditionen –
Kunst und Kulturen der Seidenstraße

Thomas Rentmeister. Piepenbrock-
Nachwuchspreisträger 2002

Ik-Joong Kang
Cologne Pagoda & Other Works

Panoramaphotos aus den
Städten des Jemen

Die Hethiter und ihr Reich
Das Volk der 1000 Götter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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For Berlin trip file

Levenson, Jay

From: Eveline Welke [ewelke@kunstmuseum-wolfsburg.de]
Sent: Wednesday, September 11, 2002 11:35 AM
To: info@herzliyamuseum.co.il; ann.gallagher@britishcouncil.org; charlotte@charlottenborg-art.dk; hafnarborg@hafnarfjordur.is; studio@olafureliasson.net; Jay_Levenson@moma.org; office@documenta.de
Subject: CIMAM circular, part I

Dear Participant,

This is to confirm that you are registered for this year's CIMAM General Meeting in Berlin. Accommodation was booked as requested.

A conference folder will be compiled and made available at Astron, Four Seasons and Maritim proArte Hotel in the course of the afternoon of Wednesday, September 18. If you booked accommodation elsewhere, the folder will be handed over on Thursday prior to the meeting at Hamburger Bahnhof.

As you will see, there will be a bus transfer every day from the three hotels Astron, Four Seasons, Maritim to Hamburger Bahnhof and back. If you stay elsewhere, you are free to go to any of them and join it (see addresses below).

Further details on the order of events can be gathered from the below programme.

We wish you a safe trip and look forward to welcoming you.

Yours sincerely,

Eveline Welke
Secretary to Gijs van Tuyl
CIMAM Wolfsburg Office

Four Seasons Hotel Berlin
Charlottenstraße 49
10117 Berlin
Tel +49 (0)30 2033-8
Fax +49 (0)30 2033-6166
www.fourseasons.com

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	IC/IP	IV. A. 474

www.astron-hotels.com

All three hotels are situated in Berlin-Mitte.

Programme

CIMAM BERLIN 2002
GENERAL MEETING 18 - 22 SEPTEMBER

18 September, Wednesday

Arrivals
Registration at hotels

20.00 Board meeting at Maritim proArte Hotel

19 September, Thursday

09.00 Departure from Maritim proArte Hotel by bus
09.00 Departure from Astron Hotel by bus
09.05 Departure from Four Seasons Hotel by bus

Hamburger Bahnhof

10.00 Welcome and introduction by David Elliott as CIMAM President and Peter-Klaus Schuster as host
10.30 Manuel Borja-Villel presents the concept of the conference with the title 'The museum as a statement? The erosion of the public role of the museum'.
10.45 Boris Groys: The museum in the age of mass media, discussion
11.30 Coffee/tea break
11.45 Walter Grasskamp: Observing the observer, discussion
12.30 Lunch at Hamburger Bahnhof offered by DaimlerChrysler AG on the occasion of the opening of the Gerold Miller exhibition
14.00 Speaker: Okwui Enwezor, reply: Bernard Blistène
Speaker: Sabine Breitwieser, reply: Jean-Hubert Martin
15.30 Coffee/tea break
15.45 Speaker: Ivo Mesquita, reply: Poul Erik Tøjner
16.30 End of working session
17.00 Bus transfer to the hotels
18.30 Departure from Hotel Maritim proArte by bus
18.30 Departure from Astron Hotel by bus
18.35 Departure from Four Seasons Hotel by bus
19.00 Reception by the Head of the Senate Chancellery, Permanent Secretary André Schmitz, at the Berlin Town Hall
20.15 Bus transfer to Alte Nationalgalerie
20.30 Dinner at Alte Nationalgalerie hosted by Julian Nida-Rümelin, Federal Government Commissioner for Cultural Affairs and The Media, and Peter-Klaus Schuster, General Director Staatliche Museen zu Berlin Preußischer Kulturbesitz

20 September, Friday

09.00 Departure from Maritim proArte Hotel by bus
09.00 Departure from Astron Hotel by bus
09.05 Departure from Four Seasons Hotel by bus

Hamburger Bahnhof

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	IV. A. 474

09.30 General Meeting
 11.00 Speaker: Kathy Halbreich, reply: Kasper König
 11.45 Coffee/tea break
 12.00 Artists' panel: Martha Rosler, Peter Friedl, Olafur Eliasson
 12.45 Lunch at Bistro Hamburger Bahnhof offered by Hamburger Bahnhof
 14.30 Discussion
 16.30 Transfer to Sammlung Hoffmann
 17.00 Sammlung Hoffmann
 18.00 Bus transfer to the hotels
 19.00 Individual walk to the Deutsche Guggenheim Berlin
 19.30 Deutsche Guggenheim Berlin
 Visit of the exhibition Eduardo Chillida/Antoni Tàpies
 Dinner offered by Deutsche Bank AG

21 September, Saturday

09.00 Departure from Maritim proArte Hotel)
 09.00 Departure from Astron Hotel) by bus
 09.05 Departure from Four Seasons Hotel)
 09.30 Gallery tour
 12.45 Bus transfer to Berlin train station 'Zoologischer Garten'
 13.22 Trip to Wolfsburg
 Bus transfer to Kunstmuseum Wolfsburg
 14.30 Lunch at Bistro 'Walino' offered by Kunstmuseum Wolfsburg
 Visit of the exhibitions: Blast to Freeze. British Art in the 20th Century;
 Zaha Hadid Lounge Wolfsburg; Permanent Collection
 16.45 Bus transfer to Autostadt
 17.00 Visit to Autostadt, the communication platform and competence centre
 of the Volkswagen Group
 19.15 Cocktails
 20.00 Dinner at Ritz-Carlton Wolfsburg offered by Autostadt
 22.00 Bus transfer to Wolfsburg train station
 22.30 Return to Berlin
 23.50 Arrival in Berlin

Bus transfer to the hotels

22 September, Sunday

(General elections in Germany)

10.00 Board meeting at Maritim proArte Hotel

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Levenson, Jay

From: Eveline Welke [ewelke@kunstmuseum-wolfsburg.de]
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Subject: CIMAM circular, part II

Dear Participant,

To facilitate our planning, we would be glad if you could let us know before you leave for Berlin in which of the different events you will take part. Please press the 'reply' button, mark the events you wish to attend with a cross and send the mail back to us.

Start now:

September 19

Reception at Berlin Town Hall
Dinner at Alte Nationalgalerie

September 20

Sammlung Hoffmann
Deutsche Guggenheim

September 21

Gallery tour
Trip to Wolfsburg

Thank you in advance for your kind assistance.

Yours sincerely,

Eveline Welke
Secretary to Gijs van Tuyl
CIMAM Wolfsburg Office

PS: You were included in the list together with all other participants. Unfortunately, a mistake slipped in when writing your address so that I got the first two mails back. That is how this 'special list' developed.

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	IC/IP	IV. A. 474

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