

We have the pleasure of hearing from two active participants and scholars of the contemporary. Niko Vicario and Rebecca Uchill. Both have worked as curators, so they "make" history as well as writing it.

PRESENT STRATEGIES

Lecture 22: Present-day strategies vis-a-vis Art and Mass Culture

The institutional and critical support of which so many exhibitions should be evidence not only did not translate into material or even adequate practical support, but in many ways functioned to limit such support. . . . The work – both in the sense of labor and art products – we did for the specific sites and situations defined by curators often could not be transferred to the art market or could [do] so only at the expense of seriously misrepresenting the project's principles . . .

— Andrea Fraser, "Services . . ." 1996¹

BODIES / ART / WORK — Niko Vicario

1990s - 2000s "Experience" as phenomenological and multi-sensory (Rirkrit Tiravanija, Olafur Eliasson, Carsten Höller) VS. estranged bodies entangled in circuits of violence, economics, and politics (Teresa Margolles, Santiago Sierra, Andrea Fraser, Damien Hirst)

- I. The artist becomes global: Teresa Margolles and Santiago Sierra
 - A) Margolles at the Mexico Pavilion, Venice Biennial, 2009
 - B) Santiago Sierra, the remuneration of workers (in various projects)
 - C) Margolles and Sierra, both based in Mexico, enter a circuit in which works that operate within local conditions take on a global dimension
- II. Andrea Fraser and "services"
 - A) institutional critique (Hans Haacke, Michael Asher)
 - B) feminist art and performance (Mierle Ukeles was one example we saw)
- III. Damien Hirst and his trajectory from the display of embalmed animals to the construction of a diamond-encrusted skull to the embrace of the market itself as the medium of choice for this U.K.-based artist.

EXTRA! INSTITUTIONAL PRACTICES — Rebecca Uchill

Looking at claims to extra-disciplinary, counterinstitutional practices made by artists and -- these claims notwithstanding -- the ensuing emphases and reliance upon the art circuit/discourse/institutions.

- IV. Services – Andrea Fraser (again): the conditions of art production, labor and "Project Art"

See verso as outline continues

¹Andrea Fraser, "Services: A working-group exhibition" in Beatrice von Bismarck, Diethelm Stoller, Ulf Wuggenig (eds.), Games, Fights, Collaboration. Das Spiel von Grenze und Überschreitung, Stuttgart: Cantz 1996.

Notes for Lecture 22

- V. Continuation of Institutional Critique – engaging with museum conditions, limitations
- A) Renée Green Import/Export Funk Office
 - B) Brian Holmes’s “Extra-Disciplinary Investigations”
 - C) Cory Arcangel and Beige Collective
 - D) Rebecca Gombert and Women on Waves
- VI. 2004-5 Exhibition *The Interventionists* at Mass MoCA
- A) Nomads: Krzysztof Wodiczko, Michael Rakowitz,
 - B) Reclaim The Streets: Bill Brown and Surveillance Camera Players
 - C) Ready to Wear: YoMango
 - D) The Yes Men: Breakaway Business Suit and Management Leisure Suit
- VII. Criticality and the parameters of “public” interventions
- A) Critical Art Ensemble: Steve Kurtz, collaborators Beatriz Da Costa and Robert Ferrell
 - B) Other contemporary artists relevant to this discussion: Tino Sehgal, Allison Smith

Images (selected) for Lecture 22

Bodies / Art/work

Teresa Margolles, In the Air, 2003 (bubbles)
Margolles, What Else Could We Talk About?, 2009 (Venice Biennial, installation)
Santiago Sierra, 12 Workers paid to remain in cardboard boxes, 2001 (installation and performance)
Sierra, 250 cm line tattooed on 6 paid people, 1999 (photograph of a performance)
Sierra, 160 cm line tattooed on 4 people, 2000 (photograph of a performance)
Andrea Fraser, Untitled, 2003 (video performance)
Fraser, Little Frank and his Carp, 2002 (video)
Damien Hirst, Mother and Child Divided, 1993 (glass, cow, calf, formaldehyde)
Hirst, The Physical Impossibility of Death in the Mind of Someone Living, 1991 (glass, shark, formaldehyde)
Hirst, A Thousand Years, 1990 (steel, glass, flies, maggots, cow’s head, sugar, water)
Hirst, For the Love of God, 2007 (platinum, diamonds, teeth)

Extra! Institutional Practices

Andrea Fraser, Museum Highlights: A Gallery Talk, 1989 (video/still of performance at Philadelphia Museum of Art)
Renée Green, Import/Export Funk Office, 1992–93 (Installation with audio, video, and reading materials)
Cory Arcangel and Beige Collective, Mario Clouds, 2002 (Hacked Nintendo cartridge, video projection)
Joep Van Lieshout/Atelier Van Lieshout, A-Portable, 2001 (Gynecological clinic produced for Dr. Rebecca Gomperts and Women on Wave, aboard the ship Aurora)
Michael Rakowitz, ParaSITE, 1997 (Polyethylene inflatable architecture)
Critical Art Ensemble with Beatriz da Costa, Free Range Grain, 2003-2004 (bio-art/performative action using laboratory methods to test for genetically modified food)
Tino Sehgal, Kiss, 2003 (viewer’s photograph of “constructed situation” performance)
Allison Smith and collaborators, The Muster, 2005 (public art event)

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