

„Global Culture – Local Views“ enthält Beiträge internationaler Kuratoren, Kunsthistoriker, Designer und Künstler zur globalisierten zeitgenössischen Kultur. Die Texte in deutscher bzw. englischer Sprache von Hans Belting, Sven-Anwar Bibi, Alfredo Cramerotti (Chamber of Public Secrets), Martino Gamper, Cuauhtémoc Medina, Viktor Misiano, Raqs Media Collective, Peter Weibel, Rein Wolfs, Carol Yinghua Lu werfen Schlaglichter auf Situationen in Südamerika, Asien und der ehemaligen Sowjetunion, die Rolle der social media, neue Aspekte im Design und den sich verändernden Status der Museen. Die Einführung der Herausgeber Andreas Hapkemeyer und Gerhard Glüher klärt den spezifischen Kontext, dem sich der vorliegende Band verdankt. Die Texte basieren auf den lectures 2011 und 2012 der Vortragsreihe artiparlando, welche seit dem Jahr 2000 gemeinsam von Museion, dem Museum für moderne und zeitgenössische Kunst Bozen, und Freier Universität Bozen durchgeführt wird.



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Hapkemeyer / Glüher (Hrsg.) Global Culture – Local Views

Königshausen & Neumann

Global Culture Local Views

Herausgegeben von
Andreas Hapkemeyer
und Gerhard Glüher



Andreas Hapkemeyer
Gerhard Glüher (Hrsg.)

Global Culture – Local Views

Die Beiträge der Vortragsreihe *artiparlando*
2011/12

Museion – Museum für moderne und
zeitgenössische Kunst, Bozen
Freie Universität Bozen

Königshausen & Neumann

artiparlando ist eine Vortragsreihe, die Museion – Museum für moderne und zeitgenössische Kunst, Bozen, und Freie Universität Bozen seit Jahren gemeinsam organisieren. Kuratoren der Vortragsreihe sind Andreas Hapkemeyer, Verantwortlicher für Lehre und Forschung am Museion, und Gerhard Glüher, Dekan der Fakultät für Design und Künste.

Die vorliegende Publikation fasst die artiparlando-Vorträge der Jahre 2011 und 2012 zusammen.

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The Interaction between Aesthetics and Information

The interaction between aesthetics and information forms the base on which we construct our opinions and shape our ideas of society. In the process of personality construction, exchanges of information become increasingly important, and with them the drive to broaden our knowledge. This is what distinguishes humans from other species (and machines). An overarching aesthetic approach can be described as a two-stage process: to start with we absorb all the signs conveyed by our surroundings, not just the few that regard our basic needs, like food or shelter; but also all the things that stimulate our curiosity, emotions, technical know-how, etc.; then we interpret these signs, and translate them into information. To accomplish this transition we have to be able to formulate the right questions about these signs (if involuntary) or signals (if intentional).

The arena of information transmission is where our notion of truth forms, day by day. And visual art is now playing an increasing role in terms of communicating situations that are not otherwise represented. As a consequence I would like to propose a 'shift' in our concept of truth: from the media sphere to the arena of art, moving out of the private dimension (of the object, the person producing or consuming, of meaning through objects) and entering the public dimension (the matter in question, the process, the distribution of knowledge). Albert Einstein asserted that we cannot solve our problems by staying in the same context that created them. By setting a new 'horizon' of meaning that shifts the question out of the consolidated traditions of formalism (for art) and communication (for journalism), we can move towards new solutions. Artists (and in this category I include essay writers, film directors and so forth) are the very people capable of occupying the space between journalistic 'current affairs' and historiography (of art, society, progress and civilisation), by forcing us to think about our contemporary history, the space between now and then that we are not sure how to tackle, how to make sense of, because it is just too close to us.

If we rethink our conception of traditional formats of information, letting imagination and indeterminacy have a say, we can perceive things in a way that escapes us in the present. In this sense, while journalism reports and fiction reveals, 'aesthetic journalism' can do both. Combining the professional skills of journalists and artists can open up a host of interesting avenues of possibility, diversifying what is currently flat and uniform. By taking an aesthetic approach to the events of contemporary life, what appears real, true or verifiable cannot be separated from the system of representation adopted to convey it. The difference between representation as such (viewed as belonging to the artistic realm) and engagement (of a political or social nature) is in

some way codified. Non-fiction and information are not interchangeable concepts. How can we bring elements of reality into art? Is the witness role – which calls for time and participation – a valid substitute for journalism?

I would like to raise a series of questions that will help us explore this interaction. Can journalism be likened to an art form, or vice versa, can art be considered a journalistic method? Can the codified praxis of journalism suspend its purported objectivity (one of the guiding criteria of the profession) and adopt a transparently subjective approach by engaging with the artistic experience? Can artists open up to a new methodology, turning their practice into something resembling a public service, with a stated programme? I think it is important to have the opportunity to watch/read/listen to a given story in different ways, because reality is not a language in itself, but the basis for a language. It takes time to decide how (and whether) to take in all the aspects of a situation, the people described and the stories told in a work. It takes time to evaluate what might be true or false, right or wrong, and ultimately, decide what stance to take as a spectator with regard to the ethical and aesthetic issues at stake. (Abb. 24, 25)

It is a question of systematically adding knowledge, joining the dots of what we already know to what we don't, and putting this new information into a sequence. Two aspects are equally important: the author must not be forced to adapt to the speed of the information highway, and the viewer must not be pressed to accept or reject a position or narrative angle there and then. It is fundamental to have the opportunity to approach a representation at one's own pace, to take an irreverent approach to the format in which things are reproduced and to take time to accord significance to what is presented. All of these possibilities must be kept alive in artistic practice, and then put back into circulation in traditional journalism.

A journalist who does not present visual documentation, or clear information, is currently viewed as unprofessional, yet what is seen as a lacuna in one arena can be a resource in another. It is not always important to provide a detailed account of the facts, but rather how these are reproduced, and why others are left out. We must preserve the opportunity to approach a representation and see and read something different from what is actually being said, to offer a range of different possible interpretations. What counts is an approach that constantly reworks, studies and interprets events, in order to avoid what we might call 'an affirmation of reality', and to suspend our concept of 'experience' as something fixed and unchanging. This approach is not about making things up, but rather changing the way we interpret a work, be it journalistic or artistic. Various fabrications are exposed, then withdrawn to make way for the viewer's interpretation/experience. This goes hand in hand with the disappearance of art as an autonomous, distinct, codified practice (using specific media and tools) and with the idea of interactivity explored previously. The 'facts' themselves are works of art, precisely because they are processes. The idea of representation of others, and of ourselves, is not fixed, but constantly changing. What we are is attributed by others, what we see, by

ourselves. This is also the reason why I call this new concept of journalism 'aesthetic' – when facts are viewed as works of art and works of art are seen as aesthetic facts. As previously mentioned, this approach explores and equalises our idea of representation as an artistic effort and engagement as a political one.

As difficult as it might sound, this is an open call to create investigative works not only for the art scene, but also for different communication formats: to enable the artist to partially appropriate the airwaves, radio, tv, web journalism and printed media. The artist/journalist is capable of looking for opportunities in different arenas and circumstances, deploying 'oblique' approaches typical of creative people. Galleries, museums, fairs, biennials and residencies are no longer the only venues for artists' work; magazines, television (from local stations to satellite broadcasters to TV-on-demand), public forums, radio channels and web platforms are the new points of reference, precisely because they too are in search of a 'fresh eye'.

Many artists have worked with the mass media, in one way or another. In the 1960s and 70s a generation of programme makers and artists worked together to explore and indeed expand the potential of television as a tool for "projecting" ideas, and educating without patronising. Before that period art television was a question of reducing art to a series of 'great men'; while in recent times it has focused mainly on the celebrities and financial side of the art world. Between these two periods there were openings in the relationship between art, tv, radio and magazines. Many artists attempted to 'insert' themselves into these channels of communication, subverting or undermining the authority of TV and the press. These include Andy Warhol, Alasdair Gray, BS Johnson, John Berger, Gerry Schum, Keith Arnatt, Jan Dibbets, TVTV (Television TopValue), Chris Burden and Amarillo News Tape; and more recently, Alexander Kluge, John Latham, Ian Breakwell, David Cunningham, Stephen Partridge, Rose Garrard, Rosemary Butcher, Michael Nyman, Isaac Julien, Cornelia Parker, Jenny Holzer, Christian Boltanski and Guerrilla News Network, dubbed 'Trance meets Chomsky'. The latter initiative arose from the belief that the public does not respond to academic, wordy language, and so instead of snubbing the populist approach to information and giving international media corporations free rein to manipulate facts and representations at will, GNN set out to embrace the realm of advertising, music videos and other pop formats in an attempt to "construct" meaningful commentary. 'Weaponize the media. And this is what we are trying to do with GNN', writes Geert Lovink.

The information industry is based on a complex interaction: the public is exposed to the journalist's influence, but at the same time 'suggests' what is worth taking a look at. The journalist has to anticipate the response of viewers, identifying what might arouse the public's interest. The public, when it comes down to it, has control over the contents. Television viewers can ignore what is presented to them, or switch off. More subtly, the public is also in control in terms of the pressure it exerts on mass media producers, who are

asked to 'adapt' to the expectations of the public, to be able to exploit audiences commercially. It is fundamental not to underestimate their capacity to 'make additions' to the information in front of them. The viewer, reader or listener possesses the ability to take into consideration what he or she is destined to see, read or listen to, and the way it is presented is destined to be experienced. This is a key point, and should not be overlooked. For the artist, it means working with a new audience which does not necessarily follow the discourses, rules or expectations of art. The demands and production processes of mass media differ from those of art. The artist's intentions can enter into conflict with the public's expectations. But this is also a way to establish a 'co-dependence' with other arenas of society.

Because not all sides of a representation can be known, those who provide information have to come up with systems to reveal the conditions in which this information is produced. Journalism has to allow for various possible interpretations of what it produces. Various stratagems can be deployed to accomplish this, specifically: 1. Alienation. This is basically about 'disturbing' the public's connection with the representation, by revealing the production methods and thus subverting the expectations of the audience. 2. Playing with techniques of representation. This implies including the production crew in the scene, that is, within the frame of the visible, to make the process transparent. And so on.

Could aesthetic journalism be the next 'horizon' of meaning? I don't know. But what I can do, as I have above, is sketch out the relationship between the realms of art and information; not construct a theory, but elicit responses; not freeze art into concepts, but find possible ways of working. To get a better understanding of this idea we can look beyond art and mass media and apply the concept of 'ex-aptation' - basically the opposite of adaptation - to aesthetic journalism. Studying the biological design of living species, the scientists Elizabeth Vrba and Stephen J. Gould coined the term exaptation to describe characteristics that appeared for one specific reason or another during the process of evolution, but then developed further to become a universalised element of survival. In practice, an exaptation is a characteristic that evolved for a different reason than the one it is currently used for. A feature that evolved to serve a particular purpose, and in the end is used for something else. Birds' feathers are a common example: having initially evolved for the purpose of regulating their body temperature, they then adapted to enable birds to fly, this becoming their defining characteristic.

In parallel, the journalistic aspect of art has developed to expand its 'hold' on society; now, given that the tools of beauty and the sublime no longer suffice, this trait could 'exapt' and come to shape art's vision of the world, through a return to journalism and the information industry. Only time will tell if this approach is going to characterise our future understanding of the world. In any case it could generate a state - or rather a process - of 'sustained curiosity' and in turn cause a change in me, the user of information, as I attempt to understand what makes me curious and the things I don't know.

I see aesthetic journalism less as a compensatory phenomenon and more as a tool that sharpens and extends my curiosity, making the confines of (my) reality clearer. Indeed, thinking about something in a 'sure' way, by means of structured information, is the equivalent of reducing the unknown to the foreseen, and therefore compromising opportunities for learning.



Abb. 24 Alfredo Cramerotti, Untitled, 2008

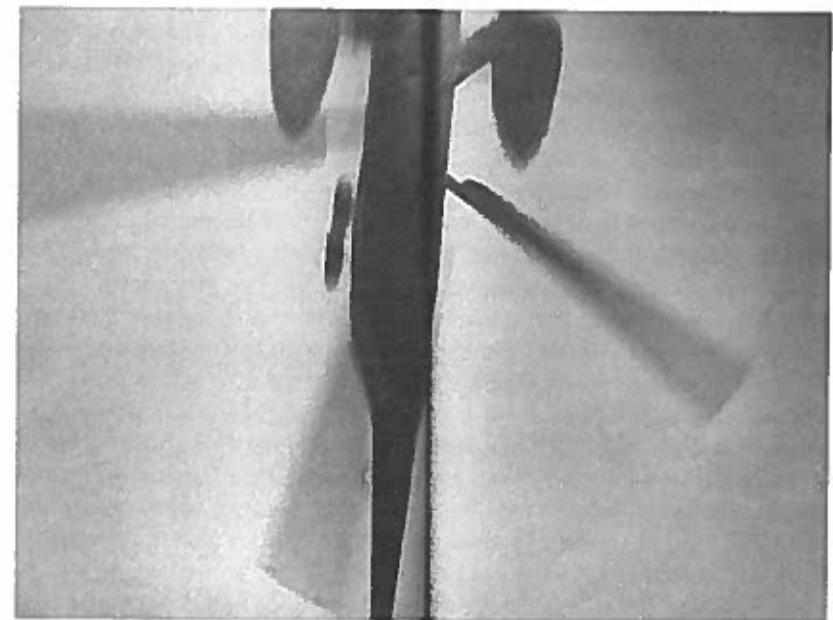


Abb. 25 Alfredo Cramerotti, Research in action @ bb3 - 3rd Berlin Biennale, 2004

Kurzbiografien der Autoren

Hans Belting

Belting gilt heute als einer der führenden Kunsthistoriker weltweit. Er ist Mitbegründer des Fachbereichs Neue Medien an der Hochschule für Gestaltung, Karlsruhe (1992). Davor Lehrstühle für Kunstgeschichte an den Universitäten Heidelberg und München. U.a. Gastprofessuren in Harvard (1984), Columbia (1989), North Western (2004) und Collège de France, Paris (2003). Direktor des Internationalen Forschungszentrums Kulturwissenschaften in Wien (2004–2007). Leitete zuletzt das GAM-Projekt (Global Art and the Museum) am Zentrum für Kunst und Medientechnologie (ZKM) Karlsruhe. Zahlreiche Buchpublikationen.

Sven-Anwar Bibi

Sven-Anwar Bibi ist 1971 in Herford geboren als Sohn eines palästinensischen Vaters und einer deutschen Mutter. 2010–13 Professor und Leiter des Product Design Department an der Deutschen Universität Kairo. 2002–04 Lehrtätigkeit an der Fachhochschule Köln, 2004–08 Professor für Produktdesign an der Freien Universität Bozen. Visiting Professor an der Tongji University und der Dong Hua University in Shanghai, am KISD sowie an der Fachhochschule Oberösterreich (Masterstudies for Product Marketing and Innovation). Seine Themen sind Design und urbanes Umfeld, Designmaterialien sowie Design in interkulturellen Kontexten.

Alfredo Cramerotti

Der Italiener Alfredo Cramerotti bildet zusammen mit dem Libanesen Khaled Ramadan den Kern des Künstlerkollektiv CPS - Chamber of Public Secrets. CPS setzt sich grundsätzlich mit den Möglichkeiten von Kunst im Bereich der Massenkommunikation auseinander. Dabei geht es immer wieder um die Überschreitung der Grenzen herkömmlicher Kunstpraktiken und -institutionen. „Aesthetic journalism“ ist das zentrale Thema Cramerottis. Der in Trient geborene Cramerotti ist Leiter der Mostyn Art Gallery in Lladudno (Wales) und Kurator des Pavillons von Wales auf der Biennale von Venedig des Jahres 2013.

Martino Gamper

Martino Gamper ist 1971 in Meran geboren. Er lebt und arbeitet als Designer in London und unterrichtet am Royal College of Art, London (Platformtwo). Sein Schwerpunkt ist die Auseinandersetzung mit Sitzmöbeln, von der seine bisher wichtigste Ausstellung *100 Chairs in 100 Days* zeugt. Ausstellungen in namhaften Design- und Kunstinstitutionen: u.a. Fondazione Re Rebaudengo, GAM Torino, Triennale Design Museum Milano, V & A-Museum London,

Design Museum London, Museum für Gestaltung Zürich, Centre d'art contemporain Genève, Manifesta 7.

Cuauthémoc Medina

Der aus Mexico City stammende Kunsthistoriker und Kurator gilt als einer der namhaftesten Experten für zeitgenössische Kunst aus Lateinamerika. Er setzt sich in erster Linie mit der Rolle kritischer Kunst in von Gewalt durchwirkten Gesellschaften auseinander. Medina, von 2002-2008 associate curator für lateinamerikanische Kunst an der Tate Modern, war künstlerischer Leiter der Manifesta 9 in Genk, die unter dem Titel *The Deep of the Modern* stand (Limburg, Belgien). 2012 erhielt er für die Manifesta 7 den Walter Hopps Award for Curatorial Achievement.

Viktor Misiano

Viktor Misiano, 1957 in Moskau geboren. Lebt in Moskau und Apulien. 1980 - 1990 Kurator am Puschkin-Museum in Moskau. 1992 -1997 Leiter des CAC in Moskau. Kurator zahlreicher internationaler Ausstellungen, darunter der russischen Teilnahme an den Biennalen von Istanbul, Venedig, Valencia und São Paolo. Einer der Kuratoren der Manifesta I (1996). *Chief editor* von *Moscow Art Magazine* und *Manifesta Journal*. Präsident der International Foundation Manifesta (Amsterdam).

Raqs Media Collective

Raqs ist ein heute international hoch aktives Künstler- bzw. Kuratorenkollektiv bestehend aus Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. Sie leben und arbeiten in Delhi. Sie sind die Koordinatoren von "Sarai: The New Media Initiative", einem Programm für interdisziplinäre Forschung, Medienpraxis und urbane Entwicklung. Initiatoren des Centre for the Study of Developing Societies, Delhi. Die Mitglieder des Kollektivs arbeiten als Künstler in den Bereichen Neue Medien, Film, Fotografie, Medientheorie und Literaturkritik sowie als Kuratoren.

Peter Weibel

Peter Weibel ist 1944 in Odessa geboren. Lebt in Karlsruhe. Studien der Literatur, Medizin, Logik, Philosophie und des Films in Paris und Wien. Seit 1984 Professor für visuelle Mediengestaltung an der Universität für Angewandte Kunst Wien. 1993-98 Leiter der neuen Galerie am Landesmuseum Joanneum Graz. 1993-99 Österreichs Kommissär der Biennale von Venedig. Seit 1999 Vorstand des Zentrums für Kunst und Medientechnologie in Karlsruhe (ZKM). 2011 Künstlerischer Direktor der 4. Moskau-Biennale für zeitgenössische Kunst. Zahlreiche Publikationen, Preise und Ehrungen.

Rein Wolfs

In Holland geborener, international aktiver Kunstkurator und Museumsleiter, der intensiv mit der relationalen Ästhetik arbeitet. Von 2008-12 Leiter der Kunsthalle Fridericianum Kassel. 2002-07 Ausstellungsleiter des Museum Boijmans Van Beuningen in Rotterdam. 2003 Kurator des Niederländischen Pavillons auf der Biennale von Venedig. 1996-2001 Gründungsdirektor des Migros-Museums für Gegenwartskunst in Zürich. Seit Frühjahr 2013 ist Rein Wolfs Leiter der Bundeskunsthalle Bonn.

Carol Yinghua Lu

Carol Yinghua Lu (1977, China) ist *contributing editor* bei *frieze*. Sie war *China researcher* im Asia Art Archive (2005-2007). Sie schreibt regelmäßig für *e-flux journal*, *The Exhibitionist*, *Yishu*, *Tate Etc.* und *Contemporary*. Zahlreiche Buchpublikationen sowie Beiträge in Kunstkatalogen und Sammelbänden. Sie war eine der Kuratorinnen der 9th Gwangju Biennale 2012; zusammen mit ihrem Partner Liu Ding kuratierte sie die 7th Shenzhen Biennale 2012. 2013 kuratierte sie zusammen mit Liu Ding am Museion Bozen das Ausstellungsprojekt *Little Movements II: Self-practice in Contemporary Art*.

Kurzbiografien der Herausgeber

Gerhard Glüher

1958 in Würzburg geboren. Studium der Visuellen Kommunikation an der Fachhochschule Würzburg (Diplom). Studien der Kunstgeschichte, Philosophie und Slawistik an der Philipps-Universität Marburg. Promotion in Kunstgeschichte. Stipendiat der Deutschen Forschungsgemeinschaft. Kurator am Marburger Kunstverein und anderen Museen. Habilitation an der Bauhaus-Universität Weimar. Zahlreiche Dozenturen und Gastprofessuren. Seit Oktober 2007 Ordinarius für Philosophie an der Freien Universität Bozen und seit 2011 Dekan der Fakultät für Design.

Andreas Hapkemeyer

1955 in Osnabrück geboren. 2000-06 Direktor des Museion. 2006-09 Koordinator der Europäischen Biennale für zeitgenössische Kunst Manifesta 7 in Südtirol/Trentino. 2006-13 Board Member der International Manifesta Foundation, Amsterdam. Seit 2009 Verantwortlicher für Forschung und Lehre am Museion. Dozenturen und Gastprofessuren in Kunstgeschichte, Germanistik, Kommunikationswissenschaft (Universitäten Innsbruck und Bozen).