

# State of the art #01

05/12/2008

Elodie Dufour

I would like to focus my research in the notion of transmission as a keyword as Catherine David introduced it to us.

I'm interested in it because it includes the mental structure of the transmitter/receptor and as well the movement from which depends on the context and the content. As a psychologist I'm really interested in the unconscious transmission. How can it be disturbing and how can it be fertile? From this, I would like to define the transmission at first as a movement of transportation from one to another(s) points. There's as well the idea of the transportation, the signs which allow the transportation of the message. Then it's the reception time. It can be physical or mental transmission. And the content as well is separated into the direct and symbolic significations.

**+ Transmission and memory.** Catherine David introduced this concept in the local context of the city of Lyon and the emigration question. What can a biennale like the one in Lyon can "transmit" about the local history and context? In that way, the concept of postcolonialism or "trans-colonialism" of Walter Mignolo in "The geopolitics of the knowledge and the colonial difference" could be the trans-mission regarding to the idea of trans-colonialism. What about the trans-psychology ?.

## **+ Transmission as an experience of transformation?**

Transmission can be a dynamic experience as the one in art's mediation. What is the transmission's role of the artist? Does he transmit anything else than the status to be an artist? These questions to me are components of the artistic practice.

I read this text in an article from Sylvie Boulanger *question d'inadaptation/Multitudes* Transmission - Hors Série N°1 - printemps 2007. She is the Director of the Centre National de l'Estampe et de l'Art Imprimé, which is the engraving and printed art center in Chatou - France. It's a exhibition, art production and artistic residency center as well. She developpes also a open center for researches about art as a political engagement and art as a tool of transmission.

## **Notes**

The notion of unconscious transmission in the curatorial training is a subject which interest me, but would it be possible to work on it in this context?

I started for example to make research from the project of *Curating Degree Zero* directed by Barnaby Drabble and Dorothee Richter.

As a bibliographical reference, I read the text from a seminar about **L'art et la transmission** given by the Direction scientifique of the seminary in Centre Georges Pompidou organized by Catherine Perret. (avril 2005- novembre 2005). She is a French philosopher and in the text of the introduction of the seminary, she let a text in which I read a concept about the transmissibility of artistic forms and the collective identifications in construction of a Society.

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Marianna Hovhannisyan

The word “colonial” is a problematic to consider a homogeneous as in the reality we deal with the territories that experienced very different techniques of domination. While in the case of the Western history, the word “colonial” is connected with the concrete historical facts and debates, in the case of the Post Soviet countries, it is still on going conversation. I am currently trying to work what does mean being colonized particularly in the case of Armenia as a one of the Post-Soviet republics.

This question came out because of the following reasons. Despite the diversity and specificities of Post-Soviet countries they still consider being as the same situation named Post-Soviet. How the local situations are able to give a certain directions and instruments to understand, problematize and open a discussion about these diversities and specificities, as well as about the invisible and hidden parts of the socialist past/histories? Of course these are big and complicated problems and discussions. But to re-write and reconsider the abovementioned I find possible by dealing with different artistic practices and behaviors, which in the case of Armenian contemporary art developments are the micro inputs, sometimes subjective positions or collectively constructed initiatives to come out with new approaches.

Regarding these questions my experience as an assistant in the *Strategies of History/ Strategies of Art* exhibition (2008) which was realized in the scope of the 6<sup>th</sup> Gyumri International Biennale and International Summer School for Art Curators, was important to explore the artists' relation with the history as artists- actors, artists- researchers, artists-activists or artists-archivists.

Reading materials: Hrach Bayadyan - *Imaging the past*, Walter Mignolo - *The geopolitics of knowledge and the colonial difference*, [Progressive Nostalgias](#), Margret Kohn - *Colonialism*, Walter Mignolo - *Coloniality at Large: Knowledge at the Late Stage of the Modern/Colonial World System*, *Adieu Parajanov - Zeitgenössische Kunst aus Armenien*, 2003.

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Yun-In Kim

Identity of Korean Contemporary Art in Postcolonial Era.

Keywords: global, glocal, neogeographical, neogeopolitical, postcolonialism, the others, transmission.

Purpose: I would like to consider about identity of Korean contemporary art in postcolonialism and neogeographical situation in today's art context. Because I think it is very important to reflect on my origin in the context of today's globalism and postcolonialism. And also I'm interested in different point of view about postcolonialism between European and Asian, especially Korean.

I will make research 'identity' is not only defining radical characteristic or traditional culture, but also thinking on the artists of today's and an air stream among them, because I think they are bound together by common interest such as globalism, postmodernism, transmission and etc. Furthermore I would like to raise the question myself, "why we have to remark postcolonialism in our times and what's the role of curator in this context".

To research this subject, I will refer to global exhibitions and focus on neogeographical situation of Korea with a relationship of Japan. I would like to analyze some biennials, Lyon Biennial 2000 (*Partage d'expositions*), Yokohama Triennale 2001 (*Mega Wave: Toward a New Synthesis*), and Gwangju biennale 2008 also I will refer other biennials or global exhibition had an influence on this discourse, for example *Magicien de la Terre* is the first global event to focused on the others, the Asia section of Gwangju biennale 2000 and *there: Site of Korean Diaspora* is a part of Gwangju biennale 2002.

## References:

Edward Said, Culture and Imperialism, 1993

Homi K. Bhabha, The postcolonial and postmodern : The question of Agency, 2007

Okwi Enwezor, essay of Gwangju biennale 2008, Statement of Lyon biennial 2007, Article about Mega Exhibition, Art Forum 2003

Walter Mignolo, Local Histories/Global Designs, 2000

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Marlène Perronet

I started to work on Catherine David questioning the nowadays aesthetic production act and the limits of both the field and the role of art. Besides, Mrs David announced the Biennial would focus on the notion of “transmission” and refuted the idea of “emergence” (of artistic scenes) as a kind of spontaneous generation.

The purpose of my work was then to investigate the narrative forms under which memory is shared. In so doing, I focused on fictions and stories told in artworks.

I have been interested in the notion of memory as a duty (the so-called “devoir de mémoire”) which has been developed in France in the 80's, basically to tell the youth of this time – my generation – to remember the disaster of the Shoah. Despite the fact that the relevance of this notion itself is still the subject of a debate, more or less appropriate initiatives aiming at fulfilling this duty regularly appear (for instance in 2007 with the French president's proposition to make all French pupils read the last letter of Guy Môquet<sup>1</sup>).

The analysis of this example led me to think about the transition between a private and intimate space and the scale of a community. How the witness of a personal drama could catch the attention and the empathy much more than the reading of crimes against humanity in the every day's newspapers<sup>2</sup>?

In parallel to this idea of transmission through witness, the evolution of means for recording and diffusing these witnesses went in the way of their democratisation, same than for art and cinema. Nowadays, open letters overload forums, blogs, or websites such as Youtube. Interactivity involved by softwares allows dialogues and the possibility to build narrative schemes including *possibles*, such as choices in the curious objects called “webdocumentaries”, kinds of “gonzo” video games.

I propose to focus on works that deal with the “telling” and the way exhibition displays deliver a context for these.

For instance, the montage leads narration in some Harun Farocki documentaries where none other kind of comment appears. Alain Della Negra and Kaori Kinoshita show in their videos people who relate their adventures as members of virtual lives (such as the Sims), without letting you know that their weird experiences are unreal, in sort of you feel excluded from their logic. The recent movie *Je veux voir* by Joana Hadjithomas and Khalil Joreige was displaying a road-trip in Lebanon involving Rabih Mroué and the French superstar Catherine Deneuve. When the camera would show people Catherine Deneuve would look at, they would actually star at this camera – the only way the spectator could feel their eyes stuck on her/him.

The difference between telling a memory and sharing an experience would be, in the second case, the feeling of *immediacy* between the viewer and the action or the narration.

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(1) [http://www.usatoday.com/news/world/2007-10-22-1327079758\\_x.htm](http://www.usatoday.com/news/world/2007-10-22-1327079758_x.htm)  
See also [http://en.wikipedia.org/wiki/Guy\\_M%C3%B4quet](http://en.wikipedia.org/wiki/Guy_M%C3%B4quet)

(2) The popularity of the *Diary* of another very young victim, Ann Frank, is another example.

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Diane Pigeau

## "Been there and back to nowhere" Ursula Biemann

From the keywords list we established after the Catherine David meeting in the 6th of november in Lyon, I focused my researches around **Chronotope** (Time/Space) and **criteria of visibility** and **experimentality**. But I also keep in mind from the Catherine David's talk the distinction she made between History and modern stories which make me think to Geography, geopolitic and custom (habits).

In this sense Walter Mignolo's text was significant as well as Brian Holmes' in *Multitudes* 28 about "differential geography" and the project initiated by the artist Ursula Biemann "B-Zone: becoming Europe and Beyond".

In another way I read more about Chronotope which was introduced by Mikhail Bakhtin in literature in the twenties and how it was used by the cultural theorist and critic Mieke Bal recently. I made some researches in her background and fields of interest. Out of the fact she wrote articles, books, art catalogs and essays, she is also a video artist and a curator involved in the questions of travel, migratory aesthetics. I came across for the second time on a project where Ursula Biemann was involved. The project is *2move, Double Movement Migratory Aesthetic* around 17 videos artists works.

All these entries make me focused on borders, as physical and mental image and then the specificity and the ambiguity of "Transit Zone".

The Transit Zone creates its own reality through control access, identity, time and space. It contains its own time and spatial dynamic, which shape the individual's experience and is engaged with globalized world. The transit zone exists between borders, outside of any nation-state. But the Transit Zone also contains ambivalence as mobility, immobility, space of control, space of economic exchange. It can appear to control the flux of bodies, economy, but also informations on the net space.

And in another way of thinking, it's a transition area, as a "rite of passage" with three phases: separation, transition and incorporation. And as participant in a curatorial training programme, we are in crossroads, with our each background in order to create a collective curatorial project. How these three words could be related to curatorial, post-colonialism and migration questions?

### **Bibliography:**

- Brian Holmes, Ursula Biemann – *The Maghred connection movements of life across North Africa* – 2006
- Ursula Biemann « Been there and back to nowhere », b\_books Berlin, 2000

### **Exhibitions:**

- *2move – Double Movement Migratory Aesthetic*: The Atlas Group (Walid Raad) - Mieke Bal - Gonzalo Ballester - Ursula Biemann - Célio Braga - Cinema Suitcase - Conce Codina - Keren Cytter - Wojtek Doroszuk - Daniel Lupión - Zen Marie
- Melvin Moti - Pedro Ortuño - Javier Pividal - Jesús Segura - Roos Theuws - Gary Ward.
- *Transit*: Taysir Batniji - 2004 (7/11-9/01) at Witte de With, Rotterdam.
- *Transit Zone*: Mike Nelson - Ania Rachmat - Erlend Williamson – 1996 at W139, Amsterdam.

### **Artists works :**

- Chantal Ackerman - Francis Alÿs (The Loop - 1997) - Ursula Biemann - Diller & Scofidio, (*Jet Lag* - 1998) - Alfredo Jaar
- Mark Wallinger, (*Threshold to the Kingdom* - 2000)

### **Websites:**

- <http://www.translocal-practices.net/>
- <http://www.doublemovement.org/index.htm>
- <http://www.miekebal.org/>

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Tolga Taluy

During my readings, I came across a couple of research topics I find particularly interesting. The first one takes probably its roots back in 1989. The same year the world witnessed the fall of the Berlin Wall, Jean-Hubert Martin proposed *Les Magiciens de la Terre*, a planetary exhibition of contemporary art sought to correct the problem of “%100 of exhibitions ignoring %80 of the earth”<sup>1</sup>. After some twenty years and more than 30.000 McDonald's franchises all over the world, one question - which might sound a little naive at first - remains unanswered: how do we put together a geopolitical or geography-located exhibition? In order to find an answer to the previous question, I'm currently trying to figure out if there are any specificities to geography-located artworks. For instance, what are the main differences between a tap dance performance by [Hiwa K.](#) (an Iraqi artist who lives in Germany) and [o.blaat](#) (a Japanese artist who lives in the U.S.A.) related to their current geopolitical situation? What are the main distinctions between American, English and Turkish punk music? I believe there are global movements and local interpretations, but what makes these local interpretations so specific?

The second topic is more related to my current background and more precisely to [skyndo](#), which I consider to be a curatorial project. In his interview titled *Curating Beyond the Canon*<sup>2</sup>, [Okwui Enwezor](#) mentions that “to curate within culture is to take a space of culture in the present as an open place of working and that means that you have a greater mobility in terms of bringing in procedures of making art that may not yet have a place in the broader context of contemporary art”. This is quite interesting and actual observation for me, because I'm becoming deeply interested in “derivative” contemporary art projects showing legitimate forms within the field of contemporary art. Just to mention an example from my last trip to Brussels, there were three exhibitions on Palestine and in my opinion, the most interesting was *Decolonizing Architecture - Scenarios for the transformation of Israeli settlements*, a proposition of the Bethlehem/London based architectural collaboration of Sandi Hilal, Alessandro Petti and Eyal Weizman showed at BOZAR - Centre for fine arts. In addition, I'm also interested in forms of cultural events parallel to the field of contemporary art such as fairs, festivals, trade shows, etc. which might be an alternative to existing models if reconsidered correctly. A good example is [SXSU](#) (South by Southwest), an annual set of festivals and conferences taking place in Austin/Texas and gathering almost 2.000 performers over 4 days.

Currently, I'm trying to feed, digest & synthesize these reflections in order to build a project.

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- (1) From Form to Platform: The Politics of Representation and the Representation of Politics, Journal article by Johanne Lamoureux; Art Journal, Vol. 64, 2005
  - (2) Curating Beyond the Canon, An Interview with Okwui Enwezor, pp. 109 - 122