

Program Seminar with Helmut Draxler

Thursday 19th

14h Quick presentation of school, session 23 participants and this years project.

14 :30h Helmut Draxler presents exhibition «Content of Form » and his ideas behind the text for Afterall "The Turn from the Turns " .

15 :30h Pause

17 :30h Discussion and debate on text and exhibition "Content of Form" and Afterall text in relation with readings the session 23 have been working on for Liam Gillicks project.

Friday 20th

10 :45h -11 :00h coffee and tea.

11 :00h Quick presentation of Dean Inkster and Katia Schneller, students of ESAD and collaboration between Ecole du Magasin and ESAD.

11 :15h Helmut Draxler talks about ideas behind the project Services.

12 :15h Students of Ecole du Magasin present there research and state of the discussion they are having with Liam Gillick and Yves Aupetitallot for final exhibition in June.

13 :15h Lunch brake.

14 :15h Presentation of project "Phantasm and Politics". Following thru with a debate

Questions that could be interesting to approach that some have also been addressed to Liam Gillick and Yves Aupetitallot:

- How would you define the evolution in relation to the political between the 1960-70's, 1990's and today?

- What is your definition of an institution?

-Institutional critique has been defined in many different ways, among these, as the attempt to make visible the socially constructed boundaries between private and public (Andrea Fraser), inside and outside (Daniel Buren and Michael Asher), processes such as economic conditions at the basis of structures leading society (Hans Haacke). Do you share one of these definitions, if not what is your definition of Institutional critique?

-The 90s was a political period of changes (for example, the German reunification (1990), the 1st Gulf War (1990-1991), the Yugoslav Civil War (1991-2001), the fall of the USSR (1991), the Internet that becomes available, the Islamic terrorists launching a series of attacks on American targets throughout the nineties etc.). Do you believe the artistic practice of this period reflects them in some way, and if so how?

-What were the most important exhibitions in the 90s and why?

-According to Paul O'Neill, the failure of the authored model of exhibition making leads to collective models of curating. Do you believe that the result of working collectively is different from the one of an authored model of exhibition making? As the group often becomes a single voice is there not a paradox in this result?