

Mapping the Collection – Conference 10th of October 2020

Schedule

Start 15.00 pm (CET)

15 – 15.20pm → introduction exhibition and speakers (Janice Mitchell)

15.30 – 16.00pm (CET): 1st speaker (Prof. Dr. Ursula Frohne, *Institute of Art History, University of Münster*)

16.10 – 16.45pm (CET) → 2nd speaker (Lena Essling, *Curator of Film and Video, Moderna Museet, Stockholm*)

16.50 – 17.20pm (CET) → 3rd speaker (Fiona Anderson, *Senior Lecturer in Art History in the Fine Art Department, Newcastle University, UK*)

17.30 – 17.45pm (CET) → Q&A

17.50 – 18.20pm (CET) → 4th speaker (Stephanie Weber, *Curator, Lenbachhaus, Munich*)

18.30 – 19.00pm (CET) → 5th speaker (Genevieve Hyacinthe, *Assistant Professor of History of Art and Visual Culture at California College of the Arts, San Francisco, CA*)

19.10 – 19.40pm (CET) → 6th speaker (Jonathan Katz, *Associate Professor of Practice in Art History and Gender, Sexuality and Women's Studies at the University of Pennsylvania, Philadelphia, PA*)

19.45 – 20.00pm (CET) → Q&A

Moderation: Janice Mitchell (Terra Foundation Collection Research Fellow in American Art, Museum Ludwig)

Speakers

1. Ursula Anna Frohne

Ursula Anna Frohne, currently Professor for Art History at the University of Münster, had a professorship for Art History of 20th and 21st Centuries Art at the University of Cologne between 2006 and 2015. She also taught as Visiting Professor at the Department of Modern Culture and Media, Brown University (2001) and was Professor of Art History at International University Bremen (2002–2006). Anticipating her academic career, she worked as curator in chief at the ZKM | Center for Art and Media in Karlsruhe (1995–2001) and as adjunct lecturer at the State Academy of Fine Art in Karlsruhe. At the University of Cologne, she chaired the DFG-project “Cinematographic Aesthetics in Contemporary Art” (<http://kinoaesthetik.uni-koeln.de/>) (2007–2014) and co-chaired several research initiatives in collaboration with museums in Bremen, Aachen and Münster, funded by the Volkswagen Stiftung (2011–2019). In 2014 she was awarded the Leo-Spitzer-Prize for Arts, Humanities, and Human Sciences by the University of Cologne for excellence in research. She is co-founder of the journal *21: Inquiries into Art, History, and the Visual* and has published on the sociology of the artist, contemporary art practice and technological media (photography, film, video, installation), political dimensions and socio-economic conditions of art and visual culture.

In Praise of ‘Minor’ Art Practices: Trajectories of Empowerment in American Art

In view of exemplary art practices at the margins of the American Art canon, the paper takes an archaeological perspective on works that account for suppressed narratives of racial and gender-based violence. Based on Deleuze’s and Guattari’s concept of “minor” literature the argument underscores how micro-perspectives are able to challenge established norms of so-called ‘major’ art forms and trigger emancipatory gestures or movements that have been shaking the existing orders and deconstructing dominant discourses.

2. Lena Essling

Lena Essling is curator at Moderna Museet in Stockholm, where she has realized exhibitions like *Sharon Hayes: ECHO*; *Marina Abramovic: The Cleaner*; *Adrián Villar Rojas: Fantasma*; *Cindy Sherman: Untitled Horrors* and *Eija-Liisa Ahtila: Parallel Worlds*. She has produced commissions or screenings with artists including Harun Farocki, Natalia Almada, Yinka Shonibare, Wael Shawky and Jordan Wolfson. At the 56th Venice Biennale 2015, she curated the Swedish participation of Lina Selander.

Sharon Hayes: ECHO

From street protests to art spaces – Sharon Hayes (b 1970) highlights activism on the art scene, and is a seminal voice in American contemporary political art. In performances, photographs

and sound and video pieces, she relocates private speech to the public sphere. Central to her work are relationships between language, memory, history, and politics, with particular focus on feminist and queer activism.

The echo resonates through Hayes's work on several levels, as strategy, material, and form. Texts and acts of speech with a specific historical charge are replicated in "oral translations" for a contemporary audience. Her 2019 presentation at Moderna Museet centered on a work from the collection and explored the idea of the exhibition as an echo chamber, where voices and materials reverberate between historic events. Exchanges with a radical, transformative potential.

3. Dr. Fiona Anderson (Senior Lecturer in Art History in the Fine Art Department, Newcastle University, UK)

Dr Fiona Anderson is Senior Lecturer in Art History in the Fine Art department at Newcastle University. Her work explores LGBTQ+ social and sexual cultures and art from the 1970s to the present with a particular interest in practices of gentrification and preservation, queer world making practices and the politics of urban space, mostly in the USA and the UK. She is the author of *Cruising the Dead River: David Wojnarowicz and New York's Ruined Waterfront* (University of Chicago Press, 2019). From 2016-2019, she was the UK Principal Investigator for *Cruising the Seventies: Unearthing Pre-HIV/AIDS Queer Sexual Cultures (CRUSEV)*, a pan-European collaborative research project which explored LGBTQ social and sexual cultures of the 1970s and their significance for LGBTQ+ people and queer artmaking across Europe in the present.

Dead rivers: cruising and queer preservation

My recent book *Cruising the Dead River: David Wojnarowicz and New York's Ruined Waterfront* looks at how and why the city's harbor hosted a vibrant and legendary cruising scene and art scene in the years immediately preceding the AIDS epidemic. Less well known is the waterfront's appropriation as a site for queer organizing as violence against queer people in the areas near the piers gathered pace as a consequence and a strategy of gentrification and urban renewal. In this paper, I explore some of the ways in which artistic and erotic appropriations of this site have comeingled, reflecting on the idea of cruising as a complex queer erotic and cultural practice and a generative archival research practice in relation to site-informed interventions by Wojnarowicz, Peter Hujar, Alvin Baltrop, Every Ocean Hughes, and Xaviera Simmons. Turning to the persistent appropriation of the waterfront as a key emblem and symptom of super-gentrification in downtown Manhattan today, I reflect on how complicated resistance to this becomes when cultural agents like galleries are key participants in contemporary processes of renewal and as they recognize the cultural use value of queer theories of temporality and appropriation. What

can cruising in ruins tell us about queer acts of resistance to the experience of loss, gentrification, and the practice of remembering?

4. Stephanie Weber

Stephanie Weber is a curator of contemporary art at Lenbachhaus in Munich since 2014. From 2010 through 2014, she worked in the Department of Media and Performance Art of The Museum of Modern Art in New York where (*Isa Genzken. Retrospective*, a.o.). At Lenbachhaus she organized the exhibition, publication and conservation project dedicated to French-Argentine artist Lea Lublin (2015, Justus Bier Award for Curators). She curated the film program *Normalzustand* (2017), focusing on German Super-8 collectives of the 1970s and 1980s, monographic exhibitions with Rochelle Feinstein (2016, AICA Germany Award "Special Exhibition"), Stephan Dilleuth (2018) as well as *After the Fact. Propaganda in the 21st Century* (2017), an exhibition and series of events probing the dialectical relationship between capitalist propaganda and art.

As a free-lance curator, she co-initiated in 2016 (with Manuela Ammer, Eva Birkenstock, Jenny Nachtigall and Kerstin Stakemeier) *Klassensprachen / Class Languages*, an exhibition and magazine project (DISTRICT Berlin, Kunstverein der Rheinlande und Westfalen, Düsseldorf). Most recently, she organized, together with Karin Althaus, *Radio-Activity. Collective Approaches to Art and Politics*, an exhibition departing from Bertolt Brecht's critique of the radio as an expression of the status quo. Focusing on questions of trans-national forms of organization and communication and, it brought together art and writing by collectives from the Weimar Republic through the 1970s. In 2019, Stephanie curated *Senga Nengudi. Topologies* and edited the eponymous artist book. The exhibition is currently traveling to Museu der Arte de São Paulo and, subsequently, to the Denver Art Museum in Colorado.

The presentation will focus on Senga Nengudi's formative years in the mid- to late 1960s. Studying art and dance in Los Angeles, working at the Watts Towers Art Center alongside Noah Purifoy and others, Nengudi was at the center of the of Black Arts Movement. Her insistence on abstraction, improvisation and the use of "transformative" materials as an African American and universal form stood out. Peers such as David Hammons described her work from the late 1960s as "outrageously abstract", or illegible within the frame of a Black art whose politics were expressed through representation. Nengudi's refusal to fit her work and herself as an artist into preexisting categories provides a useful model for current discussions around the intersection of identity politics and art.

