

Charles Esche je kurator in publicist. Je direktor muzeja Van Abbemuseum v Eindhovnu in sourednik in soustanovitelj revije in založbe Afterall, ki ima sedež na kolidžu Central St. Martins v Londonu. Poleg dela v institucijah je kot (so)kurator sodeloval tudi na številnih mednarodnih razstavah, med drugim Le Musée Égaré v Toulousu (2016), bienalu v Džakarti (2015), bienalu v Sao Paulu (2014), na Trienalu sodobne umetnosti U3 v Ljubljani (2011), na bienalu Riwaq v Ramali z Reemom Faddo (2007 in 2009), na Istanbulskem bienalu z Vasifom Kortunom (2005) in na bienalu v Gwangjuju s Hou Hanrujem (2002). Predava na kolidžu Central Saint Martins in na Akademiji Jana van Eycka v Maastrichtu. Je član upravnega odbora konfederacije Internacionala in predsednik ustanove CASCO v Utrechtu.

Beáta Hock trenutno dela kot znanstvena sodelavka na Središču za zgodovino in kulturo vzhodne srednje Evrope v Leipzigu, pri delu raziskovalnega sklopa „Transnacionalizacija in kulturne identitete“ pa sodeluje z dvema projektoma: „Vpisovanje vzhodne Evrope v socialistični svet s pomočjo umetnosti (Inscribing Eastern Europe into a socialist world through art)“ in “Umetnost-umetnik-politika: ikone v spremenljivem odnosu (Art-Artist-Politics: Icons in shifting relationship)”. Doktorirala je iz primerjalnih študij spola na Srednjeevropski univerzi v Budimpešti in predavala na Srednjeevropski univerzi in Univerzi za likovno umetnost v Budimpešti ter na Univerzi v Leipzigu. Leta 2015/16 je bila gostujoča profesorica v programu Marie-Louise Motesiczky na Courtaldovem umetniškem inštitutu Univerze v Londonu. Je raziskovalka in predavateljica na področjih umetnostne zgodovine, feministične kulturne teorije in kulturnih razsežnosti globalne hladne vojne.

Tímea Junghaus je umetnostna zgodovinarica in kuratorica, ki živi v Budimpešti. Bila je kuratorica prvega romskega paviljona (2007) na 52. Beneškem bienalu in je sourednica obsežne publikacije o evropski romski likovni umetnosti *Spoznajte svoje sosede - sodobna romska umetnost iz Evrope* (Meet Your Neighbours – Contemporary Roma Art from Europe, 2006). Veliko je raziskovala in objavljala na temo povezav med moderno in sodobno umetnostjo in kritično teorijo, zlasti pri vprašanih kulturnih razlik, kolonializma in zastopanosti manjšin. Od leta 2010 je zaposlena kot raziskovalka Inštituta za umetnostno zgodovino Madžarske akademije znanosti.

Magdalena Radomska je postmarksistična umetnostna zgodovinarica in zgodovinarica filozofije ter docentka na univerzi Adama Mickiewicza v Poznaniu na Poljskem. Doktorirala je iz umetnostne zgodovine in bila štipendistka Courtaldovega umetniškega inštituta v Londonu, Madžarske akademije znanosti v Budimpešti in univerza Eötvös Loránd v Budimpešti. Bila je direktorica in predavateljica na tečaju Pisanje humanistike po padcu komunizma (Writing Humanities after the Fall of Communism), ki je se leta 2009 odvijal na Srednjeevropski univerzi v Budimpešti. Leta 2013 je izdala knjigo Politika gibanj madžarske neoavantgarde (The Politics of Movements of Hungarian Neoavantgarde) (1966-80). Radomska se trenutno ukvarja z raziskovanjem postkomunistične umetnosti v postkomunistični Evropi in s kritiko kapitalizma, kot drugo doktorsko disertacijo pa piše monografijo o postmarksizmu.

Peter Weibel je od leta 1999 direktor ZKM | Središča za umetnost in medije Karlsruhe. Od leta 1984 je profesor na Univerzi za uporabno umetnost na Dunaju. Od leta 1984 do 1989 je bil vodja laboratorija za digitalno umetnost na medijskem oddelku Univerze New York v Buffalu, leta 1989 pa je ustanovil Inštitut za nove medije na Städelschule v Frankfurtu na Majni in ostal njegov direktor do leta 1995. Od leta 1986 do 1995 je bil umetniški direktor platforme Ars Electronica v Linzu, od leta 1993 do 1999 pa je skrbel za avstrijske paviljone na Beneškem bienalu. Leta 2008 je bil umetniški direktor bienala v Sevilli (BIACS3), leta 2011 pa umetniški direktor 4. bienala sodobne umetnosti v Moskvi. Od leta 1993 do 1998 je bil glavni kustos Neue Galerie v Gradcu. Od leta 2015 je kurator bienala projekcijske umetnosti lichtsicht 5 v Bad Rothenfeldeju. Leta 2015 je bil imenovan za častnega člana Ruske akademije umetnosti v Moskvi.

Kaj, kako in za koga / WHW je kuratorski kolektiv, ki so ga leta 1999 ustanovili v Zagrebu in Berlinu. Sestavljajo ga Ivet Ćurlin, Ana Dević, Nataša Ilić in Sabina Sabolović ter oblikovalec in publicist Dejan Kršić. WHW organizira vrsto produkcijskih, razstavnih in založniških projektov in vodi galerijo Nova v Zagrebu. WHW že od začetka razvija modele, utemeljene na kolektivnem načinu delovanja, ustvarjalni rabi javnega prostora in sodelovanju med partnerji iz različnih okolij. Projekti WHW, ki jih oblikuje predvsem format razstav, so zasnovani kot platforme za progresivne načine kulturne produkcije in refleksije družbene resničnosti.

NAGRADA IGORJA ZABELA 2016

Moderna galerija, Ljubljana, Cankarjeva 15

Nagrada Igorja Zabela za kulturo in teorijo je priznanje za dosežke kulturnih delavcev, ki se v delu posvečajo poglobljanju in razširjanju znanja o vizualni umetnosti in kulturi v Srednji, Vzhodni in jugovzhodni Evropi na mednarodni ravni. Kandidati za nagrado so mednarodni kustosi, umetnostni zgodovinarji in teoretiki, pisci in kritiki, ki prihajajo iz regije ali tam živijo in delajo ter v delu zajemajo Srednjo, Vzhodno in jugovzhodno Evropo.

Letošnjo žirijo **Nagrade Igorja Zabela za kulturo in teorijo** sestavljajo **Zdenka Badovinac**, direktorica Moderne galerije v Ljubljani (predsednica), **Vít Havránek**, direktor tranzit.cz v Pragi in umetnik **Roman Ondák** iz Bratislave. Letošnjo glavno nagrado Igorja Zabela za kulturo in teorijo prejme

Viktor Misiano, za svoje izjemne kuratorske dosežke, pisanje in uredniško delo na področju sodobne umetnosti v Rusiji in širšem mednarodnem prostoru.

Petek, 9. december 2016

17.00 Predstavitve dobitnikov nagrade in delovnih štipendij za leto 2016

20.00 Svečana podelitev nagrade Igorja Zabela za kulturo in teorijo 2016

Nagrado organizirata Fundacija ERSTE in Društvo Igor Zabel za kulturo in teorijo.

Peta podelitev nagrade in njen spremljevalni program sta organizirana v sodelovanju z Moderno galerijo.

MG+MSUM

**IGOR ZABEL
ASSOCIATION
FOR CULTURE
AND THEORY**



ERSTE Stiftung

Mednarodna konferenca

Katera umetnostna zgodovina?

In memoriam Piotr Piotrowski

8. - 9. december 2016

Moderna galerija, Ljubljana, Cankarjeva 15

Sodelujoči: **Edit Andrés, Manuel J. Borja-Villel, Catherine David, Jekaterina Degot, Okwui Enwezor, Charles Esche, Beáta Hock, Tímea Junghaus, Magdalena Radomska, Peter Weibel, WHW**

Mednarodno konferenco organizira **Moderna galerija** v Ljubljani v sodelovanju z **Društvom Igor Zabel za kulturo in teorijo** in **Fundacijo ERSTE**.

Konferenco organiziramo v spomin na **Piotra Piotrowskega** (1952-2015) in njegovo poglobljeno umetnostnozgodovinsko raziskovanje (moderne) umetnosti iz Vzhodne Evrope, s katerim se je v delu vseskozi ukvarjal kot umetnostni zgodovinar, profesor na Univerzi Adam Mickiewicz v Poznaniu in kratek čas kot direktor Narodnega muzeja v Varšavi. Piotrowski je bil tudi sodelavec Moderne galerije kot eden od svetovalcev za zbirko Arteast 2000+, ki jo je ustanovila Moderna galerija leta 2000. Za svoje znanstvene dosežke je leta 2010 prejel nagrado Igorja Zabela za kulturo in teorijo.

Konferenca je povezana z dvema konceptoma Piotrowskega, »horizontalno in primerjalno (svetovno) umetnostno zgodovino« in »kritičnim muzejem«. Po besedah Piotrowskega se horizontalna umetnostna zgodovina začne kot dekonstrukcija vertikalne umetnostne zgodovine, tj. zahodnocentrične, »univerzalne« umetnostne zgodovine. Horizontalna in primerjalna (svetovna) umetnostna zgodovina je polifonična; podpira specifične lokalne umetnostne zgodovine in jih postavlja v globalno perspektivo s primerjanjem specifičnih struktur in pomenov umetnosti.

Ideje kritičnega muzeja Piotrowskega pa nam bodo izhodišče za ponovni premislek o sedanji problematiki, povezani z muzeji, in o aktualnih razpravah o globalnih zgodovinah.

Program

Mednarodna konferenca - Katera umetnostna zgodovina?

In memoriam Piotr Piotrowski

Četrtek, 8. december 2016

10.00 – 10.05 pozdrav, **Zdenka Badovinac** (Moderna galerija), **Urška Jurman** (Društvo Igor Zabel za kulturo in teorijo) in **Christiane Erharter** (Fundacija ERSTE)

10.05 – 10.20 uvodni nagovor, **Zdenka Badovinac**, direktorica, Moderna galerija

10.20 – 10.30 V spomin *Piotru Piotrowskemu*, **Magdalena Radomska**, docentka na Univerzi Adama Mickiewicza v Poznaniu

10.30 – 11.10 uvodno predavanje, **Okwui Enwezor**, direktor Haus der Kunst München, kustos documente 11

11.10 – 11.20 V & O

11.20 – 11.40 odmor

Horizontalna in primerjalna (svetovna) umetnostna zgodovina

11.40 – 12.00 predstavitev **Edit Andrés**, umetnostna zgodovinarka, kustosinja, kritičarka, Budimpešta in Long Island, NY

12.00 – 12.40 predstavitev **Tímea Junghaus**, umetnostna zgodovinarka, Budimpešta

12.20 – 12.40 predstavitev **Peter Weibel**, direktor, ZKM Karlsruhe

12.40 – 13.40 pogovor, moderira **Beáta Hock**, raziskovalka na Centru za zgodovino in kulturo Vzhodne srednje Evrope v Leipzigu

13.40 – 15.00 odmor

MG+

Kritični muzej

15.00 – 15.20 predstavitev **Catherine David**, namestnica direktorja, Nacionalni muzej moderne umetnosti, Center Georges Pompidou, Pariz

15.20 – 15.40 predstavitev **Jekaterina Degot**, umetnostna zgodovinarka, kustosinja, avtorica, direktorica Svetovne akademije v Kölnu

16.00 – 16.20 predstavitev **Charles Esche**, direktor, Van Abbemuseum, Eindhoven

16.20 – 17.20 pogovor, moderira **WHW**, kolektiv kustosinj, Zagreb

17.20 – 18.00 sklepni del

18.00 – 19.00 vodstvo po razstavah *20. stoletje. Kontinuitete in prelomi in Novi prostori, nove podobe* (vodijo kustosi razstav Marko Jenko, Asta Vrečko in Martina Malešič)

Petek, 9. december 2016

10.00 – 10.40 zaključno predavanje **Manuel J. Borja-Villel**, direktor, Museo Reina Sofia, Madrid

10.40 – 10.50 V & O

10.50 – 11.30 zaključek konference

MG+MSUM

Moderna galerija / Museum of Modern Art, Ljubljana
plus Muzej sodobne umetnosti Metelkova / Museum of Contemporary Art Metelkova
Windischerjeva 2, 1000 Ljubljana, Slovenija, www.mg-lj.si

Več o udeležencih:

Edit Andrés je madžarska umetnostna zgodovinarka, kuratorica in kritičarka. Živi v Budimpešti in na Long Islandu v ameriški zvezni državi New York. Kot višja znanstvena sodelavka je sodelovala z Inštitutom za umetnostno zgodovino na Raziskovalnem središču za humanistiko Madžarske akademije znanosti v Budimpešti. Je gostujoča profesorica na oddelku za zgodovino na Srednjeevropski univerzi v Budimpešti.

Iz umetnostne zgodovine je doktorirala na univerzi Eötvös Loránd v Budimpešti. Zanimajo jo zlasti vzhodno- in srednjeevropska umetnost, vprašanja spola, družbeno angažirana umetnost, javna umetnost, kritične teorije, postsocialistične razmere in nacionalizem v regiji.

Zdenka Badovinac je kustosinja in teoretičarka ter od leta 1993 direktorica Moderne galerije in (od leta 2011) Muzeja sodobne umetnosti Metelkova v Ljubljani. Kot kustosinja je pripravila veliko številno razstav slovenskih in tujih umetnikov, zasnovala pa je tudi prvo zbirko vzhodnoevropske umetnosti, zbirko Moderne galerije Arteast 2000+. V delu sistematično obravnava procese redefiniranja zgodovine in vprašanja različnih avantgardnih tradicij v sodobni umetnosti; njen prvi tovrstni projekt je bila razstava Body and the East – od šestdesetih let do danes leta 1998 v Moderni galeriji. Bila je slovenska komisarka na beneškem bienalu (1993–1997, 2005) in avstrijska komisarka na Bienalu v São Paulu (2002). Med letoma 2011 in 2013 je bile predsednica CIMAM-a.

Manuel J. Borja-Villel je od leta 2008 direktor muzeja Museo Nacional Centro de Arte Reina Sofía (MNCARS). Med letoma 1981 in 1983 je prejel Fulbrightovo štipendijo. Leta 1989 je doktoriral iz umetnostne zgodovine na podiplomski šoli City University v New Yorku. Od leta 1990 do julija 1998 je bil direktor Fundació Antoni Tàpies (Fundacije Antoni Tàpies) v Barceloni. Od julija 1998 do januarja 2008 je bil direktor Museu d'Art Contemporani de Barcelona (MACBA). Od avgusta 2007 do novembra 2010 je bil predsednik CIMAM (mednarodnega odbora za muzeje in zbirke moderne umetnosti, povezanega z ICOM). Trenutno je član več mednarodnih organizacij, med drugim Fundacije za umetnostne pobude (FFAI).

Catherine David je od leta 2014 namestnica direktorja Nacionalnega muzeja moderne umetnosti - Centra Georges Pompidou v Parizu, kjer je med letoma 1982 in 1990 delala kot kuratorica. Med letoma 1990 in 1994 je bila kuratorica narodne galerije Jeu du Paume, od leta 1994 do 1997 pa umetniška direktorica razstave Documenta X v nemškem Kasslu. Leta 1998 je bila direktorica dolgoročnega projekta Sodobne arabske reprezentacije (Contemporary Arab Representations), ki ga je izvedla fundacija Tàpies v Barceloni, na ogled pa je bil v fundaciji Tapiès v Barceloni, muzeju KWand v Berlinu in muzeju Bild Museet v Uměi. Med letoma 2000 in 2004 je bila direktorica umetnostne ustanove Witte de With v nizozemskem Rotterdamu.

Jekaterina Degot je umetnostna zgodovinarka, publicistka in kuratorica. Je umetniška direktorica na Akademiji svetovne umetnost v Kölnu in profesorica na Moskovski šoli fotografije Rodčenko. Pri delu se posveča estetskim in družbenopolitičnim vprašanjem v Rusiji, zlasti v postsovjetskem obdobju. Med njene najnovejše kuratorske projekte spadajo: Ponedeljek se začne v soboto (Monday Begins on Saturday), prva bergenska skupščina, Bergen, Norveška 2013 (z Davidom Riffom); Umetnost po koncu sveta (Art After the End of the World), diskusijska platforma na kijevskem bienalu sodobne umetnosti Arsenale 2012; Moskovski avditorij (Auditorium Moscow) v sodelovanju z varšavskim muzejem sodobne umetnosti, Moskva 2011 (z Joanno Mytkovsko in Davidom Riffom). Souredila je zbornik *Post-Post-Soviet? Art, Politics and Society in Russia at the Turn of the Decade* (Chicago University Press 2013). Živi in dela v Kölnu in Moskvi.

Okwui Enwezor je direktor muzeja Haus der Kunst v Münchnu. Leta 2015 je bil umetniški direktor 56. Beneškega bienala. Bil je umetniški direktor več mednarodnih razstav, med drugim La Triennale leta 2012 v Parizu, 7. bienala v Gwangjuju, 2. bienala v Sevilli, Documente 11 v Kasslu in 2. bienala v Johannesburgu. Je nekdanji dekan za akademske zadeve in višji podpredsednik Umetnostnega inštituta v San Franciscu, med drugim pa je bil tudi gostujoči profesor na univerzi Columbia v New Yorku, na Univerzi v Pittsburghu in na Univerzi Illinois v kraju Urbana-Champaign. Enwezor je bil gostujoči profesor na Inštitutu za likovno umetnost na Univerzi New York v programu Kirk Varnedoe, leta 2013 pa globalni profesor na oddelku za umetnostno zgodovino na Univerzi New York.

Charles Esche is a curator and writer. He is director of the Van Abbemuseum, Eindhoven and co-editorial director of Afterall Journal and Books based at Central St.Martins College, London. In addition to his institutional curating, he has (co-) curated a number of international exhibitions including Le Musée Égaré, Toulouse (2016); Jakarta Biennale (2015); Sao Paulo Biennale, (2014); U3 Triennale, Moderna galerija, Ljubljana (2011); Riwaq Biennale, Ramallah (2007 & 2009); Istanbul Biennale with Vasif Kortun (2005); Gwangju Biennale (2002). He teaches at Central Saint Martins College, London and Jan van Eyck Academy, Maastricht. He is on the board of L'internationale confederation and chair of CASCO, Utrecht.

Beáta Hock is currently a research associate at the Leipzig Centre for the History and Culture of East Central Europe, contributing to the work of the research cluster “Transnationalisation and cultural identities” with two projects: Inscribing Eastern Europe into a socialist world through art and “Art-Artist-Politics: Icons in shifting relationship”. She earned her doctoral degree in Comparative Gender Studies at the Central European University, Budapest and lectured at the Central European University, the University of Fine Arts, both in Budapest; and at the University of Leipzig. In 2015/16 she was Marie-Louise Motesiczky Visiting Professor at The Courtauld Institute of Art/University of London. Her areas of research and teaching include art history, feminist cultural theory, and the cultural dimensions of the global Cold War.

Tímea Junghaus is an art historian and curator based in Budapest. She curated the First Roma Pavilion (2007) at the 52nd Venice Biennale and is co-editor of the comprehensive publication on European Roma visual art, Meet Your Neighbours: Contemporary Roma Art from Europe (2006). She has researched and published extensively on the conjunctions of modern and contemporary art with critical theory, with particular reference to issues of cultural difference, colonialism, and minority representation. Since 2010 she is employed as a researcher of the Institute for Art History, at the Hungarian Academy of Sciences. She received the Kairos-European Cultural Prize in 2007 and is the founding director of the European Roma Cultural Foundation, a Budapest-based independent NGO, which established Gallery8 – Roma Contemporary Art Space. In 2012 the European Roma Cultural Foundation was the grant recipient of the Igor Zabel Award for Culture and Theory.

Magdalena Radomska is Post-Marxist art historian and historian of philosophy, Assistant Professor at Adam Mickiewicz University in Poznan, Poland. She holds a PhD in art history, and has received scholarships at the Courtauld Institute of Art in London, the Hungarian Academy of Sciences in Budapest and at the Eötvös Loránd University in Budapest. She was a director and lecturer of the course Writing Humanities after the Fall of Communism in 2009 at Central European University in Budapest. In 2013 her book The Politics of Movements of Hungarian Neavantgarde (1966-80) was published. Currently Radomska is engaged in a research on the Post-Communist art in Post-Communist Europe (grant received from the National Science Center) and criticism of capitalism in art (book: he Plural Subject: Art and Crisis after 2008) and - as her second PhD – she is writing a monograph on Post-Marxism. She is a member of both Polish and Hungarian AICA and editor of magazine Czas Kultury.

Peter Weibel is a chairman and CEO of the ZKM | Center for Art and Media Karlsruhe since 1999. Since 1984, he has been a professor at the University of Applied Arts Vienna. From 1984 to 1989, he was head of the digital arts laboratory at the Media Department of New York University in Buffalo, and in 1989 he founded the Institute of New Media at the Städelschule in Frankfurt on the Main, which he directed until 1995. Between 1986 and 1995, he was in charge of the Ars Electronica in Linz as artistic director, and from 1993 to 1999 he commissioned the Austrian pavilions at the Venice Biennale. He was artistic director of the Seville Biennial (BIACS3), in 2008 and of the 4th Moscow Biennale of Contemporary Art, in 2011. From 1993 to 1998 he was chief curator of the Neue Galerie Graz. From 2015 onwards, he is curator of the lichtsicht 5 – Projection Biennale in Bad Rothenfelde. In 2015 he was appointed as Honorary Member of the Russian Academy of Arts in Moscow.

What, How & for Whom/WHW is a curatorial collective formed in 1999 and based in Zagreb and Berlin. Its members are Ivet Ćurlin, Ana Dević, Nataša Ilić and Sabina Sabolović, and designer and publicist Dejan Kršić. WHW organizes a range of production, exhibition and publishing projects and directs Gallery Nova in Zagreb. From its beginnings WHW has been developing models based on collective way of working, creative use of public space and collaboration between partners of different backgrounds. Primarily shaped by the format of the exhibition, WHW projects have been conceived as platforms for progressive modes of cultural production and reflections of social reality.

THE IGOR ZABEL AWARD 2016

Moderna galerija / Museum of Modern Art, Cankarjeva 15, Ljubljana

The Igor Zabel Award for Culture and Theory acknowledges the achievements of cultural protagonists whose work is dedicated to deepening and broadening internationally the knowledge of visual art and culture in Central, Eastern and South Eastern Europe. Candidates for the award are international curators, art historians and theorists, writers or critics who come from or are living and/or working in the region and whose work spans Central, Eastern and South Eastern Europe, respectively.

This year, **the jury** of the Igor Zabel Award for Culture and Theory consists of **Zdenka Badovinac**, director of the Moderna galerija in Ljubljana (chair), **Vít Havránek**, director of tranzit.cz in Prague, and the artist **Roman Ondák** from Bratislava.

Viktor Misiano will receive the Igor Zabel Award for Culture and Theory 2016 for his outstanding curatorial achievements, writings and editorial work related to contemporary art in Russia and in the broader international sphere.

Friday, 9 December 2016

5 p.m. A presentation of the laureate and recipients of grants for 2016

8 p.m. Gala ceremony for the Igor Zabel Award for Culture and Theory 2016

The award is organized by ERSTE Foundation and the Igor Zabel Association for Culture and Theory. The fifth edition of the award and its accompanying programme is organized in collaboration with Moderna galerija.

MG+MSUM

**IGOR ZABEL
ASSOCIATION
FOR CULTURE
AND THEORY**



ERSTE Stiftung

International conference

What Art History? In memoriam Piotr Piotrowski

Thursday, 8 December & Friday, 9 December 2016
Moderna galerija, Cankarjeva 15, Ljubljana

Participants: **Edit András, Manuel J. Borja-Villel, Catherine David, Ekaterina Degot, Okwui Enwezor, Charles Esche, Beáta Hock, Tímea Junghaus, Magdalena Radomska, Peter Weibel, WHW**

The international conference is organized by **the Moderna galerija, Ljubljana**, in collaboration with the **Igor Zabel Association for Culture and Theory** and **ERSTE Foundation**.

The conference is organized in honor of **Piotr Piotrowski** (1952-2015) and his in-depth art historical research on (modern) art from Eastern Europe, which he explored and promoted throughout his work as an art historian, professor at the Adam Mickiewicz University in Poznan, and a director of the National Museum in Warsaw. Piotrowski was also a collaborator of Moderna galerija as one of the advisors for the *Arteast 2000+* collection, established by the Moderna galerija in 2000. For his scholarly achievements he received the Igor Zabel Award for Culture and Theory in 2010.

The conference is related to two of Piotrowski's concepts – horizontal and comparative (global) art history and the critical museum. According to Piotrowski, horizontal art history begins as the deconstruction of vertical art history, that is, the Western-centric and the “universal”. In contrast, horizontal and comparative (global) art history is polyphonic; it supports locally specific art histories and puts them in a global perspective through comparing the specific structures and meanings of art.

Piotrowski's idea of a critical museum will serve as a starting point to re-think current problems related to museums, and re-consider the topical debates about global histories.

Program

International conference - What Art History?

In memoriam Piotr Piotrowski

Thursday, 8 December 2016

10.00 – 10.05 welcome by **Zdenka Badovinac** (MG+MSUM), **Urška Jurman** (Igor Zabel Association), and **Christiane Erharter** (ERSTE Foundation)

10.05 – 10.20 introduction to the conference by **Zdenka Badovinac**, director, Moderna galerija

10.20 – 10.30 *In Memory of Piotr Piotrowski* by **Magdalena Radomska**, assistant professor at Adam Mickiewicz University in Poznań

10.30 – 11.10 keynote speech by **Okwui Enwezor**, director Haus der Kunst Munich, curator of documenta 11

11.10 – 11.20 Q & A

11.20 – 11.40 break

Comparative, horizontal and global art history

11.40 – 12.00 presentation by **Edit Andrés**, art historian, curator, critic, Budapest and Long Island, NY

12.00 – 12.20 presentation by **Tímea Junghaus**, art historian, Budapest

12.20 – 12.40 presentation by **Peter Weibel**, director, ZKM Karlsruhe

12.40 – 13.40 discussion moderated by **Beáta Hock**, research associate at the Leipzig Centre for the History and Culture of East Central Europe

13.40 – 15.00 break

MG+

The critical museum

15.00 – 15.20 presentation by **Catherine David**, deputy director, Musée National d'Art Moderne, Centre Georges-Pompidou, Paris

15.20 – 15.40 presentation by **Ekaterina Degot**, art historian, curator, author, director of the Academy of the World, Cologne

15.40 – 16.00 break

16.00 – 16.20 presentation by **Charles Esche**, director, Van Abbemuseum, Eindhoven

16.20 – 17.20 discussion moderated by **WHW**, curatorial collective, Zagreb

17.20 – 18.00 wrap up

18.00 – 19.00 guided tour through the exhibitions 20th Century. Continuities and Ruptures and New Spaces, New Images (guided by the curators Marko Jenko, Asta Vrečko and Martina Malešič)

Friday, 9 December 2016

10.00 – 10.40 keynote speech by **Manuel J. Borja-Villel**, director, Museo Reina Sofia, Madrid

10.40 – 10.50 Q & A

10.50 – 11.30 conclusion

MG+MSUM

Moderna galerija / Museum of Modern Art, Ljubljana
plus Muzej sodobne umetnosti Metelkova / Museum of Contemporary Art Metelkova
Windischerjeva 2, 1000 Ljubljana, Slovenija, www.mg-lj.si

More about the participants:

Edit Andrés is a Hungarian art historian, curator and critic. She lives in Budapest and in Long Island, NY. She has been affiliated with the Institute of Art History, Research Centre for the Humanities of the Hungarian Academy of Sciences (Budapest) as a senior research fellow. She is a visiting professor at History department, Central European University, Budapest. She holds a PhD in art history from Eötvös Loránd University, Budapest. Her main interest concerns Eastern and Central European art, gender issues, socially engaged art, public art, critical theories, post-socialist condition and nationalism in the region.

Zdenka Badovinac is a curator and writer, who has served since 1993 as Director of the Moderna galerija and the Museum of Contemporary Art Metelkova in Ljubljana. Curated numerous exhibitions presenting both Slovenian and international artists. She initiated the first collection of Eastern European art, Moderna galerija's 2000+ Arteast Collection. She has been systematically dealing with the processes of redefining history and with the questions of different avant-garde traditions of contemporary art, first with the exhibition Body and the East – From the 1960s to the Present, staged in 1998 at Moderna galerija, Ljubljana. She was the Slovenian Commissioner at the Venice Biennale (1993–1997, 2005) and Austrian Commissioner at the São Paulo Biennial (2002). From 2011-2013 Zdenka Badovinac was president of CIMAM.

Manuel J. Borja-Villel is the director of the Museo Nacional Centro de Arte Reina Sofía (MNCARS) from 2008. He was awarded a Fulbright Scholarship between 1981 and 1983. In 1989 he received a PhD degree on Art History from the Graduate School of the City University of New York. He was director of the Fundació Antoni Tàpies (Antoni Tàpies Foundation) in Barcelona from 1990 until July 1998. From July 1998 until January 2008 he directed the Museu d'Art Contemporani de Barcelona (MACBA). He was president of the CIMAM (International Committee for Modern Art Museums and Collections, linked to ICOM) from August 2007 to November 2010. He is currently a member of several international organisms, like the Foundation for Arts Initiatives.

Catherine David is the deputy director of the National Museum of Modern art - Centre Georges Pompidou- Paris from 2014, where she was a curator from 1982-1990. From 1990 - 1994 she was a curator at the Galerie Nationale du Jeu de Paume, from 1994/1997: Artistic Director - Documenta X in Kassel Germany. In 1998 she was a director of the long-term project Contemporary Arab Representations, produced by Tàpies Foundation in Barcelona and shown in Barcelona /Tapiès Fondation, Berlin /KWand Uměa / Bild Museet. From 2002- 2004 she was the director of Witte de With Rotterdam in the Netherlands.

Ekaterina Degot is an art historian, writer and curator. She is Artistic Director at the Academy of Arts of the World, Cologne, and professor at the Rodchenko Moscow School of Photography. Her work focuses on aesthetic and sociopolitical issues in Russia, predominantly in the post-Soviet era. Her recent curatorial projects include: Monday Begins on Saturday, First Bergen Assembly, Bergen, Norway, 2013 (with David Riff); Art After the End of the World, the discussional platform of the Kiev Biennial of Contemporary Art Arsenal, 2012; Auditorium Moscow in collaboration with Warsaw Museum of Contemporary Art, Moscow, 2011 (with Joanna Mytkovska and David Riff). She co-edited Post-Post-Soviet?: Art, Politics and Society in Russia at the Turn of the Decade (Chicago University press, 2013). Degot lives and works in Cologne and Moscow.

Okwui Enwezor is Director of Haus der Kunst, Munich. In 2015 he was Director of the Visual Arts in the 56th Biennale of Venice. He served as Artistic Director of several international exhibitions, including La Triennale 2012, Paris; 7th Gwangju Biennale; 2nd Seville Biennial; Documenta 11, Kassel; and the 2nd Johannesburg Biennial, among others. He is the former Dean of Academic Affairs and Senior Vice President of the San Francisco Art Institute, and his academic positions include Visiting Professor at Columbia University, New York; the University of Pittsburgh; and the University of Illinois at Urbana-Champaign. Enwezor was Kirk Varnedoe Visiting Professor at the Institute of Fine Arts, New York University; and in 2013 Global Distinguished Professor at the Department of Art History at New York University.