

Vprašanje v naslovu konference se nanaša na stanje, ki so ga sooblikovali konec hladne vojne in razkroj velikih ideologij, pospešeni procesi globalizacije in logika globalnega kapitala ter s tem tudi vse večji dvom o univerzalni zgodovini umetnosti, kot jo je določil zahodni kanon.

Ali je sploh mogoče razmišljati o novem univerzalnem tipu muzeja? Prav gotovo ne več v smislu podobnih konceptov zbirk in zgodovine, morebiti pa bolj v smislu podobne dinamike v produkciji različnih kontekstov in množice narativov.

Mednarodna konferenca *Naslednji korak* bo skušala odgovoriti na naslednja vprašanja:

– Kako naprej, potem ko so se začeli odpirati novi, še do pred kratkim marginalizirani prostori, katerih umetnost ni integrirana v veljavni kanon zgodovine?

– V tem trenutku so na področju nekdanje Jugoslavije zaradi obnove ali gradnje zaprti tako rekoč vsi osrednji muzeji moderne in sodobne umetnosti. Ali je to pravi čas za razmislek o novih tipih muzejev, ki temeljijo na produkciji znanj še vedno nekanoniziranih zgodovin?

– Kako uveljavljati skupni interes muzejev glede na to, da neoliberalni kapitalizem vse bolj zahteva tržno ravnanje muzejev in obravnavanje publike kot potrošnikov? Kako naprej glede na nastalo svetovno gospodarsko krizo in načeto vero v nezmotljivost svobodnega trga? Ali bo muzej zgolj žrtev prihajajočih finančnih omejitev ali pa lahko prevzame aktivno vlogo in predlaga nove načine delovanja in povezovanja ter ne nazadnje tudi mednarodne solidarnosti?

– *Naslednji korak* se nenazadnje nanaša tudi na trenutno obnovo dveh stavb Moderne galerije (obstoječe muzejske stavbe in prostorov v nekdanji vojašnici na Metelkovi). Obnova dveh stavb Moderne galerije je povezana z delitvijo našega dela med dva velika sklopa, med muzej moderne in muzej sodobne umetnosti. V tem trenutku se nam zdi še zlasti pomembno definirati, kaj sploh je muzej 21. stoletja – tako v smislu ločene obravnave moderne in sodobne umetnosti kot tudi posodobljenega muzealskega dela.

Mednarodna konferenca *Naslednji korak* bo skušala odgovoriti na naslednja vprašanja:

Program:

SOBOTA, 9. MAJ	
10.00	Uvodni govor: Majda Širca, ministrica za kulturo Republike Slovenije

10.15–10.45	Uvodni govor: Zdenka Badovinac, direktorica Moderne galerije
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10.45–11.45	Predavanje: Rastko Močnik
Odmor	
12.00–13.00	Vključevati ali spreminjati? V tem trenutku morda stojimo pred dvema možnostima: prva vodi k temu, da bo umetnost Drugega s posameznimi primerki zgolj vključena v sedanji sistem zgodovine; druga možnost pa

je, da bodo potrebe po drugačnih pristopih k zgodovinjenu povzročile spremembe v delovanju umetnostnega sistema in razumevanju muzejskih zbirk na globalni ravni. Sodelujoči: Jesús Carrillo, Alfred Pacquement, Sheena Wagstaff Moderatorka: Adela Železnik

13.00–13.30	Diskusija
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13.30–14.30	Odmor za kosilo
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14.30–16.30	<i>Kaj se dogaja z osrednjimi muzejskimi institucijami v državah nekdanje Jugoslavije?</i> Veliko muzejev v nekdanjih socialističnih deželah je pred gradnjo ali sredi obnove. Postavljajo se mnoga vprašanja glede politike zbiranja in vpetosti teh muzejev med lokalno in globalno ali bolje rečeno interlokalne situacije. Sodelujoči: Zoran Erič, Suzana Milevska, Bojana Piškur, Amila Ramović Moderatorka: Alenka Gregorič
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Sodelujoči : Breda Kolar Sluga, Tihomir Milovac, Miško Šuvaković Moderatorka: Beti Žerovc

16.30–17.00	Diskusija
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17.00–18.00	<i>Kako daleč smo se oddaljili od izvirnega pomena muzeja?</i> Katerne skupne strategije lahko oblikujemo, da bi v času neoliberalne ekonomije in svetovne krize ohranili prvotni pomen muzeja kot prostora za študij, ustvarjanje in širjenje znanja? Sodelujoči: Sabine Breitwieser, Charles Esche, Nina Möntmann Moderator: Igor Španjol
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18.00–18.30	Diskusija
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NEDELJA, 10. MAJ	
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10.00–11.00	<i>S kakšno dediščino in s kakšno prihodnostjo se spoprijemajo muzeji v deželah nekdanjih represivnih političnih režimov?</i> Muzeji iz nekdanj relativno izoliranih dežel kažejo še poseben interes za to, da svojo lokalno umetnost vključijo v širši mednarodni kontekst. Na kakšne načine je mogoče problematizirati ta mednarodni kontekst, ki je vedno specifičen, je globalen, a hkrati tudi zajet v neko širšo mednarodno regijo, kot je, recimo, vzhodna Evropa ali Južna Amerika? Sodelujoči: Lisette Lagnado, Joanna Mytkowska, Barbara Steiner Moderatorka: Petja Grafenauer
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11.00–11.30	Diskusija
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11.30–13.00	<i>Kako lahko umetniki prispevajo k celovitejšim zgodovinam, ki jih predstavljajo muzeji moderne in sodobne umetnosti?</i> Veliko število umetnikov, ki so hkrati »kuratorji«, v svojih delih vzpostavlja kritično distanco do kanonizirane zgodovine. Sodelujoči: Irwin, Silvia Kolbowski, Tadej Pogačar, Apolonija Šušteršič, Gediminas Urbonas Moderatorka: Barbara Borčič
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13.00–13.30	Diskusija
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Zdenka Badovinac je od leta 1993 direktorica Moderne galerije v Ljubljani. Bila je kustosinja številnih razstav, na katerih so bili predstavljeni tako slovenski kot mednarodni umetniki. Je pobudnica zbirke umetnosti vzhodne Evrope Moderne galerije Arteast 2000+, ki je bila prvič predstavljena na razstavi Umetnost vzhodne Evrope v dialogu z zahodom leta 2000. Sistematično se ukvarja s procesi redefiniranja zgodovine. Je članica CIMAM-a.

Barbara Borčič je umetnostna zgodovinarica in direktorica Zavoda za sodobno umetnost SCCA-Ljubljana. Na področju sodobne umetnosti deluje kot neodvisna kuratorica, kritičarka, urednica in publicistka, kjer se osredotoča predvsem na alternativno umetnost, performans in video. V osemdesetih je bila aktivna na t.i. ljubljanski alternativni sceni, kot soavtorica umetniških in dokumentarnih projektov in kot umetniška vodja galerije Škuc med leti 1982 in 1985.

Sabine Breitwieser je neodvisna kuratorica, sekretarka CIMAM-a (Mednarodnega komiteja ICOM-a za muzeje in zbirke moderne umetnosti). Živi na Dunaju. Med letoma 1988 in 2007 je bila kuratorica in direktorica fundacije Generali. Kurirala je več kot osemdeset razstav v Avstriji in po svetu ter bila urednica mnogih publikacij.

Jesús Carrillo je od leta 1997 profesor sodobne zgodovine umetnosti na Avtonomni univerzi v Madridu, od leta 2008 pa vodja oddelka za kulturne programe v muzeju Reina Sofia. Pri svojih raziskavah združuje analizo sodobne kulture in kulturnih institucij s kritičnim branjem zgodovinskih pripovedi umetnosti.

Zoran Erič je umetnostni zgodovinar in kurator. Deluje v Centru za vizualno kulturo Muzeja sodobne umetnosti v Beogradu. Med letoma 2005 in 2008 je bil član sveta IKT-ja (Mednarodnega združenja kuratorjev sodobne umetnosti).

Charles Esche je kurator in teoretik. Od leta 2004 je direktor muzeja Van Abbemuseum v Eindhovnu na Nizozemskem. Je soustanovitelj in sourednik revije Afterall Journal in Afterall Books.

Petja Grafenauer je neodvisna likovna kritičarka in kuratorica. V letih 2006/07 je bila urednica Redakcije za kulturo in humanistične vede na Radiu Študent. Kot kuratorica od leta 2007 sodeluje z Galerijo Ganes Pratt, v letošnjem letu vodi program galerije Tobačnega muzeja v Ljubljani, je voditeljica Sveta umetnosti pri SCCA – Ljubljana in predavateljica na Šoli uporabnih umetnosti Famul StUART, Ljubljana. Redno objavlja v časopisih, revijah in samostojnih publikacijah.

Alenka Gregorič je umetnostna zgodovinarica in kuratorica. Od leta 2003 je umetniška direktorica galerije Škuc, kjer pripravlja letni razstavni program, kurira razstave in vodi prodajno-galerijske dejavnosti. Aktivna je tudi v tujini. Skupina **Irwin** je bila ustanovljena leta 1983, leta 1984 pa je bila tudi ena od soustanoviteljic NSK-ja (Neue Slowenische Kunst). Člani: Dušan Mandič (Ljubljana,

1954), Miran Mohar (Novo mesto, 1958), Andrej Savski (Ljubljana, 1961), Roman Uranjek (Trbovlje, 1961), Borut Vogelšnik (Kranj, 1959).

Silvia Kolbowski je umetnica, ki živi v New Yorku. Pri svojem delu se osredotoča na etičnost in političnost zgodovine, kulture, feminizma in podzavesti. Je svetovalka uredniškega odbora revije October in poučuje na Visoki šoli za umetnost in oblikovanje v Ženevi.

Breda Kolar Sluga je umetnostna zgodovinarica in kuratorica. Od leta 2007 je direktorica Umetnostne galerije Maribor. Področji njenega zanimanja sta fotografija in skulptura.

Lisette Lagnado je umetniška kritičarka in sourednica internetne revije Trópico. Doktorirala je iz filozofije na Univerzi v São Paulu. Poučuje na podiplomskem študiju vizualnih umetnosti na Fakulteti Santa Marcelina. Je članica odbora svetovalcev Muzeja moderne umetnosti v São Paulu. Koordinirala je projekt Leonilson in arhiv Helia Oiticice. Bila je glavna kuratorica 27. bienala v São Paulu leta 2006.

Suzana Milevska je kuratorica in teoretičarka vizualne kulture, ki živi v Skopju. Njeno raziskovalno in kuratorsko delo vključuje postkolonialno kritiko umetniških institucij, študije spolov in participatorne umetnosti. Je profesorica umetnostne zgodovine in analize slogov na Italijanski akademiji in Newyorški univerzi v Skopju.

Tihomir Milovac je izvršni direktor in višji kustos v Muzeju sodobne umetnosti v Zagrebu. Kuriral je številne razstave, ki se osredotočajo na pomanjkljivo predstavljeno umetnost in umetniško sceno. Je tudi so-avtor zasnove prve muzejske zbirke v novi stavbi muzeja. Od leta 2007 je član sveta CIMAM-a.

Rastko Močnik predava teorijo diskurzov, teoretsko sociologijo in epistemologijo humanistike in družboslovja na Univerzi v Ljubljani. Je soprodsedujoči v mednarodnem upravnem odboru Inštituta za kritične družbene študije v Sofiji in Plovdivu, član mednarodnega svetovalnega odbora revije Eszmélet v Budimpešti, član uredniškega odbora Založbe /*cf v Ljubljani in predsedujoči v upravnem odboru MGLC-ja v Ljubljani. Je častni doktor Univerze v Plovdivu.

Nina Möntmann je kuratorica, kritičarka in pisateljica, ki živi med Hamburgom in Stockholmom. Je profesorica na Fakulteti za vizualne umetnosti Kraljeve univerze v Stockholmu. Redno objavlja v revijah za umetnost in predava po svetu.

Joanna Mytkowska je od leta 2007 direktorica varšavskega Muzeja moderne umetnosti. Pred tem je bila kuratorica v Centru Pompidou v Parizu, kuratorica poljskega paviljona na 51. Beneškem bienalu in soustanoviteljica (z Andrzejem Przywaro in Adamom Szymczykom) galerije fundacije Foksal v Varšavi.

Alfred Pacquement je direktor Nacionalnega muzeja moderne umetnosti centra Pompidou v Parizu. Kuriral je številne razstave v Franciji in po svetu, je eden od vodilnih kritikov in umetnostih zgodovinarjev. Je član

združenj AICA (Mednarodno združenje likovnih kritikov) in CIMAM-a.

Bojana Piškur je višja kustosinja v Moderni galeriji. Glavna tema njenega raziskovanja so eksperimentalni umetniški konteksti/koncepti/oblike/odnosi v širšem socialnem okolju (Radikalno izobraževanje).

Tadej Pogačar je vizualni in intermedijski umetnik, kurator in direktor P.A.R.A.S.I.T.E. Muzeja sodobne umetnosti. Skozi kontekste ekonomije, prevlade in moči raziskuje vsakdanjost v sodobnih mestih, participatorni urbanizem, urbane manjšine in njihove alternativne strategije.

Amila Ramović je izvršna direktorica projekta Ars Aevi za Muzej sodobne umetnosti v Sarajevu.

Poučuje teorijo sodobne glasbe na Glasbeni akademiji v Sarajevu.

Barbara Steiner je kuratorica in direktorica Galerije za sodobno umetnost v Leipzigu. Področja njenega zanimanja so politike reprezentacije, institucionalna kritika/kritičnost, arhitektura in razstavljanje ter ekonomska kritika/kritičnost v polju umetnosti in muzejev.

Igor Španjol je študiral sociologijo kulture in umetnostno zgodovino na Univerzi v Ljubljani. Od leta 2000 je kustos za nove medije v Moderni galeriji v Ljubljani.

Apolonija Šušteršič je arhitektka in vizualna umetnica. Njeno delo se navezuje na kritično analizo prostora; po navadi se osredotoča na procese in razmerja med institucijami, kulturnimi politikami, urbanim načrtovanjem in arhitekturo.

Miško Šuvaković poučuje estetiko in teorijo umetnosti (Fakulteta za glasbo, Beograd, in Interdisciplinarni študiji, Univerza v Beogradu). Je umetniški vodja Muzeja sodobne umetnosti Vojvodine (Novi Sad). Napisal je mnogo knjig: Impossible Histories (The MIT Press, Cambridge, 2003), Dictionary of Contemporary Art (Horetzky, Zagreb, Gent, 2005), Konceptualna umetnost (MSUV, Novi Sad, 2007), Epistemology of Art (TkH, Beograd, 2008).

Gediminas Urbonas je vizualni umetnik. V svojem delu povezuje socialne in umetniške prakse s poudarkom na organizacijskih strukturah, ki se ukvarjajo z relativnostjo svobode. Poučuje v okviru programa za vizualno umetnost na MIT, Cambridge.

Sheena Wagstaff je od leta 2001 glavna kuratorica v Tate Modern, London; od leta 1998 je odgovorna za razstavni program in zbirke v Tate Britain. Pred tem je bila direktorica zbirk in razstav v muzeju Frick v Pittsburghu. Je članica CIMAM-a.

Adela Železnik je magistrica umetnostne zgodovine in kustosinja izobraževalnih programov v Moderni galeriji. Zanimata jo interpretacija in participacija v sodobni umetnosti, in to v povezavi z muzejem in njegovimi publikami.

Beti Žerovc je umetnostna zgodovinarica, raziskovalka in avtorica kritičkih in teoretskih besedil, med drugim tudi knjig Rihard Jakopič – umetnik in strateg (cf* 2002), Kurator in sodobna umetnost. Pogovori (Maska 2008).

Naslednji korak Mednarodna konferenca muzejev moderne in sodobne umetnosti

The Next Step International Conference of Museums of Modern and Contemporary Art



9. in 10. maj 2009/9 – 10 May 2009
Organizacija/Organised by
Moderna galerija/Museum of Modern Art, Ljubljana
Lokacija/Venue
Mestni muzej/City Museum, Ljubljana
Moderna galerija/Museum of Modern Art Tomšičeva 14, SI-1000 Ljubljana, Slovenija Tel: +386 (0) 1 241 68 00, Fax: +386 (0) 1 251 41 20 info@mg-lj.si, www.mg-lj.si

The conference title refers to the state of affairs brought about by the rapid globalization and the growing doubts concerning the universality of the Western canon of art history. Is it even possible to think about a new universal type of museum? Certainly not in terms of similarly conceived collections and history; possibly in terms of comparable dynamics in producing diverse contexts and a multitude of narratives.

The international conference “The Next Step” focuses on the following questions:

– What course of action should museums adopt now that new spaces are opening up, spaces that were until recently marginalized and whose art has not yet been integrated into the existing canon of art?

– Currently, virtually all principal museums of modern and contemporary art in the region of former Yugoslavia are closed for renovation or (re)construction. Could this be the right moment for them to think about a new type of museum based on the production of knowledge on still-uncanonized histories?

– Under the pressures of neo-liberal capitalism, how can museums continue to pursue their common interests with regard to being more market-oriented and treating their audiences as consumers? How do museums go on in view of the global economic crisis and the undermined faith in the infallibility of the free market? Will museums fall prey to the looming financial restrictions or can they take a pre-emptive position and propose new methods of work and association and, after all, international solidarity?

– Last but not least, the title “The Next Step” refers to the current renovation of both Moderna galerija buildings (the principal museum building and the premises in the former army base in Metelkova Street). The renovation of the buildings is connected with the division of the museum’s work into two segments: a museum of modern art and a museum of contemporary art. At this point we find it especially momentous to define a museum for the 21st century, both in terms of looking separately at modern and contemporary art, and in terms of bringing the museum work up to date.

Program:

SATURDAY, 9 MAY

10:00

Welcome by Majda Širca, the Minister of Culture of the Republic of Slovenia

10:15 – 10:45

Opening speech by Zdenka Badovinac

10:45 – 11:45

Keynote speech by Rastko Močnik

Coffee break

PANEL DISCUSSIONS:

12:00 – 13:00

Include or change?

Two courses of action seem possible at the moment: one leads to the art of the Other being merely subsumed into the existing art history system with individual specimens, and the other presumes the recognition of the need for a different approach

to historicizing which would lead to a global transformation of the workings of the art system and the conception of museum collections.

Speakers: Jesús Carrillo, Alfred Pacquement, Sheena Wagstaff

Moderator: Adela Železnik

13:00 – 13:30

Discussion

13:30 – 14:30

Break

14:30 – 16:30

What is happening to the principal museum institutions in the region of former Yugoslavia?

A great number of museums in formerly socialist countries are being renovated or are about to be constructed. This raises numerous questions regarding collection policies and the context of museums between the local and the global, or perhaps better stated, in the interlocal situation.

Speakers: Zoran Erić, Suzana Milevska, Bojana Piškur, Amila Ramović

Moderator: Alenka Gregorič

Speakers: Breda Kolar Sluga, Tihomir Milovac, Miško Šuvaković

Moderator: Beti Žerovc

16:30 – 17:00

Discussion

17:00 – 18:00

How far removed have museums become from their original significance?

Can museums formulate some common strategies for preserving the museum’s original significance as a place of study and knowledge production and dissemination in these times of a neo-liberal economy and the global economic crisis?

Speakers: Sabine Breitwieser, Charles Esche, Nina Möntmann

Moderator: Igor Španjol

18:00 – 18:30

Discussion

SUNDAY, 10 MAY

10:00 – 11:00

What legacy do museums in the countries of formerly repressive political regimes deal with and what future do they face?

Museums in countries that used to be relatively isolated seem especially interested in including their local art in the broader international context. How can this international context – always specific, yet also global and, at the same time, subsumed in a given international region, such as Eastern Europe or South America – be problematized?

Speakers: Lisette Lagnado, Joana Mytkowska, Barbara Steiner

Moderator: Petja Grafenauer

11:00 – 11:30

Discussion

11:30 – 13:00

How can artists help make the histories presented by museums of modern and contemporary art more comprehensive?

There are many “artists-curators” who establish in their works a critical distance to the canonized history.

Speakers: Irwin, Silvia Kolbowski, Tadej Pogačar, Apolonija Šušteršič, Gediminas Urbonas

Moderator: Barbara Borčić

13:00 – 13:30

Discussion

Zdenka Badovinac has been the director of Moderna galerija / Museum of Modern Art, Ljubljana, since 1993. She has curated numerous exhibitions of both Slovenian and international artists. In Moderna galerija she initiated the *Arteast 2000+* Collection of Eastern European Art. The collection was first presented at the exhibition *Arteast 2000+. The Art of Eastern Europe in Dialogue with the West*. In her work she systematically deals with the processes of redefining history. She is a member of CIMAM.

Barbara Borčić is an art historian and the director of the SCCA-Ljubljana, Center for Contemporary Arts. She has been active in the field of contemporary art as a freelance curator, critic, editor, and writer, focusing especially on alternative art, performance, and video practices. In the 1980s she was involved in the “Ljubljana alternative scene” as co-author of art and documentary projects and as the art director of the ŠKUC Gallery in Ljubljana (1982–1985).

Sabine Breitwieser is a freelance curator and the Secretary of CIMAM; she lives in Vienna. From 1988 to 2007 she was a curator and the director of the Generali Foundation. She has curated more than 80 exhibitions in Austria and internationally, and is the editor of numerous publications.

Jesús Carrillo has been a professor of Contemporary Art History at the Universidad Autónoma de Madrid since 1997, and Head of the Cultural Programmes Department of the Reina Sofía Museum since 2008. He combines analysis of contemporary culture and cultural institutions with a critical reading of historical narratives of art.

Zoran Erić is an art historian and curator. He is currently working as a curator at the Center for Visual Culture at the Museum of Contemporary Art in Belgrade. He was a member of the IKT board between 2005 and 2008.

Charles Esche is a curator and writer. Since 2004 he has been the Director of the Van Abbemuseum, Eindhoven. He is a co-founder and co-editor of *Afterall Journal* and *Afterall Books*.

Petja Grafenauer is a freelance art critic and curator. In 2006 and 2007 she was the Culture and Humanities Programme Editor for Radio Študent. Since 2007 she has been working as a curator with the Ganes Pratt Gallery;

in 2009 she heads the exhibitions programme at the Tobacco Museum Gallery in Ljubljana. She is the coordinator of the World of Art of the SCCA-Ljubljana and a lecturer at the Famul Stuart, Ljubljana. She publishes her writings in newspapers, magazines, and catalogues.

Alenka Gregorič is an art historian and curator. Since 2003 she has been the artistic director of the Škuc Gallery, Ljubljana. She curates shows in Ljubljana and abroad, and draws up the gallery’s annual exhibition programme as well as its gallerist activities, representing young artists internationally.

Irwin was founded in 1983, and was a co-founder of the NSK (Neue Slowenische Kunst) in 1984. Members: Dušan Mandič (Ljubljana, 1954), Miran Mohar (Novo mesto, 1958), Andrej Savski (Ljubljana, 1961), Roman Uranjek (Trbovlje, 1961), and Borut Vogelcnik (Kranj, 1959).

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Silvia Kolbowski is an artist based in New York. Her scope of work includes the ethics and politics of history, culture, feminism, and the unconscious. She is on the advisory board of the journal *October* and teaches in the CCC program at the Haute École Supérieure d’Art et de Design, Geneva.

Breda Kolar Sluga is an art historian and curator. Since 2007 she has been the Director of the Umetnostna galerija Maribor / Maribor Art Gallery. Kolar’s interests are focused on photography and sculpture.

Lisette Lagnado is a co-editor of the web magazine *Trópico*. She holds a Ph.D. from USP and is a teacher in the master’s programme in Visual Arts at Faculdade Santa Marcelina. She coordinated the Leonilson Project and the Hélio Oiticica Archive and is a member of the Board of Advisors for Art at MAM-SP. She was the chief curator of the 27th São Paulo Biennial (2006).

Suzana Milevska is a curator and a visual culture theorist based in Skopje. Her research and curatorial interests include postcolonial critiques of art institutions, gender studies of art, and participatory art. She is a professor of Art History and the Analysis of Styles at the Accademia Italiana and New York University in Skopje.

Tihomir Milovac is a Deputy Director and Senior Curator at the Museum of Contemporary Art in Zagreb. He has curated numerous exhibitions focused on under-represented art and art scenes. He is a co-author of the conception for the first Museum collection exhibition in the Museum’s new building. Since 2007 he has been an elected board member of CIMAM.

Rastko Močnik teaches theory of discourse, theoretical sociology and epistemology of the humanities and social sciences at the University of Ljubljana. He is a co-chair person of the international board of directors of the Institute for Critical Social Studies, Sofia and Plovdiv, a member of the international advisory board of the journal *Eszmélet*, Budapest, a member of the editorial board of the publishing house *Založba / *cf.*, Ljubljana, and the chair of the Managing Board of the Centre of the Graphic Arts, Ljubljana. He holds a honorary doctorate from the Plovdiv University.

Nina Möntmann is a curator, critic, and writer based in Hamburg and Stockholm. She is a professor at the Royal University College of Fine Arts in Stockholm. She contributes regularly to art journals and magazines and lectures worldwide.

Joanna Mytkowska has been the Director of the Museum of Modern Art in Warsaw since 2007. Previously she was a curator at the Centre Pompidou, Paris, the curator of the Polish Pavilion at the 51st Venice Biennale, and the co-founder (together with Andrzej Przywara and Adam Szymczyk) of the Foksal Gallery Foundation, Warsaw.

Alfred Pacquement is the Director of the Musée National d’Art Moderne, Centre Pompidou, Paris. The curator of numerous exhibitions in France and around the world, he is also a leading critic and art historian. He is a member of the AICA and CIMAM.

Bojana Piškur is a curator at the Moderna galerija,

Ljubljana. Her main theme of research is experimental art (contexts, concepts, forms, and relations) in the wider social environment (Radical Education).

Tadej Pogačar is a visual and intermedia artist, curator, and the Director of the P.A.R.A.S.I.T.E. Museum of Contemporary Art. Through the contexts of economy, dominance, and power, he explores the everyday in modern cities, participatory urbanism, and alternative strategies of urban minorities.

Amila Ramović is the executive director of the Ars Aevi Project for Museum of Contemporary Art in Sarajevo. She also teaches theory of contemporary music at the Sarajevo Music Academy.

Barbara Steiner is a curator and the director of the Galerie für Zeitgenössische Kunst, Leipzig. Her interests focus on the politics of representation, institutional critique/criticality, architecture and display, and economic critique/criticality in the field of art and museums.

Igor Španjol studied sociology of culture and art history at the University of Ljubljana. Since 2000 he has been working as a media art curator at the Moderna galerija, Ljubljana.

Apolonija Šušteršič is an architect and visual artist. Her work is related to a critical analysis of space, usually focusing on the processes and relationships between institutions, cultural politics, urban planning, and architecture.

Miško Šuvaković teaches aesthetics and theory of art (at the Faculty of Music, Belgrade, and as part of the interdisciplinary studies programme at the University of Art, Belgrade). He is Art Director of the Museum of Contemporary Art, Vojvodina (Novi Sad). His recent books are: *Impossible Histories* (The MIT Press, Cambridge 2003), *Dictionary of Contemporary Art* (Horetzky, Zagreb, Ghent, 2005), *Konceptualna umetnost* (MSUV, Novi Sad, 2007), and *The Epistemology of Art* (Tkh, Beograd, 2008).

Gediminas Urbonas is a visual artist. His work bridges social and artistic practices with the interest to design organizational structures that question relativity of freedom. He teaches at the Visual Art Program, MIT, Cambridge.

Sheena Wagstaff has been Chief Curator at the Tate Modern, London, since 2001. She joined Tate in 1998 as Head of Exhibitions & Displays at Tate Britain. Previously, she was Director of Collections & Exhibitions at the Frick Art Museum, Pittsburgh. Wagstaff is an elected board member of CIMAM.

Adela Železnik holds an MA in art history and is the curator of public programmes at the Moderna galerija, Ljubljana. She is interested in interpretation of and participation in contemporary art within the frame of the museum and its publics.

Beti Žerovc is an art historian, researcher, and writer. She is the author of the books *Rihard Jakopič – umetnik in strateg* (č² 2002) and *Kurator in sodobna umetnost*. Pogovori (Maska 2008).

Spremljevalni program: Petek, 8. maj, ob 19.00

Mala galerija/Moderna galerija, Slovenska cesta 35, Ljubljana

Odprtje razstave **Silvie Kolbowski**

Po filmu Hirošima, ljubezen moja

22-minutni video, ki je nastajal v obdobju treh let (2005–2008), pogleda skozi objektiv slovečega filma iz leta 1959 z naslovom *Hirošima, ljubezen moja* (režiral ga je Alain Resnais po predlogi pisateljice Marguerite Duras) kraje ameriških vdorov in zanemarjanja – Irak in New Orleans. Po filmu *Hirošima, ljubezen moja* uporablja različne vidne in slušne strategije, da plasti in analizira pretekle in sedanje momente nasilja in travm. Naslovi, tišina, barva, kratki urbani zvoki in glasba so uporabljani, da iz stare zgodbe ustvarijo novo. Alegorični par iz prvotnega filma zdaj zamenja deset med seboj povezanih igralcev, ki tako zabrišejo etnične, rasne in spolne meje. Različni črno-beli odlomki so zvesto posneti po filmu iz leta 1959, sodobnejši material je z interneta, hkrati pa so v video vključene predelave glasbenega in zvočnega oblikovanja iz filma Resnais/Durasove.

Additional program: Friday, 8 May, at 19:00

Mala galerija/Moderna galerija, Slovenska cesta 35, Ljubljana

Opening of the exhibition by **Silvia Kolbowski**

After Hiroshima Mon Amour

Developed over a three-year period (2005–2008), *After Hiroshima Mon Amour* is a 22-minute video that looks through the lens of the celebrated 1959 film *Hiroshima Mon Amour* (directed by Alain Resnais; written by Marguerite Duras) at sites of American incursion and neglect – Iraq and New Orleans. *After Hiroshima Mon Amour* uses various visual and aural strategies to layer and analyze past and present instances of violence and trauma. Titles, silence, colour, brief sync sound, and music are used to create a new story out of an old one. The allegorical couple of the 1959 film is played by ten interconnecting actors who blur the categories of ethnicity, race, and gender. Various scenes in black and white are faithfully recreated from the 1959 film; contemporary material downloaded from the internet and a remix of the score and sound design of the Resnais/Duras film are incorporated.

Informacije:

Datum: Sobota, 9. in nedelja, 10. 5. 2009

Lokacija: Mestni muzej, Gosposka 15, Ljubljana

Jezik konference: angleščina

Koncept konference: Zdenka Badovinac

Organizacija: Moderna galerija

Kontaktna oseba: adela.zeleznik@mg-lj.si

Konferenco podpirajo:

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