



THE ACCADEMIA NAZIONALE DI SAN LUCA
HAS THE PLEASURE TO INVITE YOU AT THE

LECTURE OF
Carolyn Christov-Bakargiev

Raccogliere Insieme: Tempo, Corpo,
Spazio e Luoghi in dOCUMENTA (13)

INTRODUCED BY
Francesco Moschini

Thursday, March 7th, 2013
05.30 pm

In this lecture, introduced by Francesco Moschini, Segretario Generale of Accademia Nazionale di San Luca, Carolyn Christov-Bakargiev will explore the question of the exhibition as an embodied and "dis-tracted" (dis / trahere = to pull or to draw in another direction) archive, using examples and images from the dOCUMENTA (13) project.

dOCUMENTA is historically different from other international exhibitions of contemporary art mainly because it did not emerge from the 19th century trade fairs or World fairs of the Colonial period – bringing to the old European centres the marvels of the world. It emerged on the other hand from trauma, just after WWII and the nazi-fascist period, thus within the space where collapse and recovery are articulated. It emerged at the juncture of where art is felt to be of the utmost importance as an international common language and world of shared ideals and hopes (which implies that art has indeed a major role to play in social processes of reconstruction, healing and recovery, what today we might call 'political') as well as felt to be the most useless of all possible activities (within the legacy of the notion of modernist autonomy of art in the 1950s). At the juncture of both these spheres, where the social role of art and the autonomous field of art meet, lay the politics of the West in the mid-twentieth century, for better and for worse.

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CAROLYN CHRISTOV-BAKARGIEV, curator, author and researcher into the politics of aesthetics and artistic practices, Carolyn Christov-Bakargiev was Artistic Director of dOCUMENTA (13), which took place in Kassel, Germany, from June 9 – September 16, 2012 and is Menschel Visiting Professor in Art at The Cooper Union (2013). Previously, she was Chief Curator at the Castello di Rivoli Museum for Contemporary Art from 2002–08, and interim director for 2009. She was Senior Curator at P.S.1 Contemporary Art Center – a MoMA affiliate, New York, from 1999–2001. Interested in the relations between historical avant-gardes and contemporary art, she has written extensively on the Arte Povera movement for magazines and catalogues. Her book *Arte Povera* was published by Phaidon Press, London, in 1999. She published the first monograph on the work of South African artist William Kentridge, which accompanied Kentridge's first touring retrospective exhibition (Palais des Beaux Arts, Brussels; Serpentine Gallery, London; MACBA, Barcelona) in 1998-1999, and the first monograph on Canadian artist Janet Cardiff (PS1 Contemporary Art Center, New York, 2001) as well as a monograph on the work of Pierre Huyghe (Skira, Milan, 2004). As an independent curator, she organized exhibitions including "Molteplici Culture", Rome, 1992 that brought together over fifty artists and curators such as Liam Gillick, Philippe Parreno and David Hammons; and "Il suono rapido delle cose", a homage to John Cage, co-curated with Alanna Heiss for the Venice Biennale in 1993. As part of the curatorial team for "Antwerp '93: European Capital of Culture" with Iwona Blazwick and Yves Aupetitallot, she devised the international survey exhibition "On taking a normal situation and retranslating it into overlapping and multiple readings of conditions past and present" at the MUKHA in Antwerp (1993). In 1996, she curated the first large-scale survey on Italian post-war artist Alberto Burri in Rome (Palazzo delle Esposizioni), Brussels (Palais des Beaux Arts) and Munich (Lenbachhaus); and, in 1997, she organised "Citta'-Natura", a city-wide exhibition of international artists including Lawrence Weiner, Giovanni Anselmo, Mario Merz, Marisa Merz, Luca Vitone, Jannis Kounellis, Willie Doherty, Gary Hill and Mark Dion, held in Rome in museums and public spaces, ranging from the Palazzo delle Esposizioni to the Zoology museum and the Botanical gardens. She then co-curated with Laurence Bossé and Hans Ulrich Obrist, "La Ville, le Jardin, la Memoire" at Villa Medici in Rome (1998-2000), a three-year project which included new artworks by over one hundred artists ranging from Janet Cardiff to Olafur Eliasson and Cai Guo Qiang. She was a selector for the 1999 edition of "New Contemporaries" (London and Liverpool), a yearly exhibition that highlights new art in Britain. As Senior Curator at P.S.1, she was the initiator and a co-curator of the first edition of "Greater New York" in Spring 2000, a collaboration with The Museum of Modern Art that marked a generation of new art from the United States, with over one hundred and twenty artists included. She then curated a historical exhibition on international art in the eighties, "Around 1984: A Look at Art in the Eighties" (Fall 2000). She also organised a second group show of young artists, "Some New Minds: Julia Loktev, Omer Fast, James Yamada, John Pilson, Christophe Girardet" (December 2000), and solo shows of "Georges Adeagbo", "Massimo Bartolini", "Santiago Sierra" and "Carla Accardi", as well as the first U.S. survey exhibition of Luigi Ontani's work (2001). In Fall 2001, she curated the first retrospective exhibition of Janet Cardiff's works, and the group exhibition "Animations" that explored the ways artists round the world today - from Pierre Huyghe and Angus Fairhurst to Oladele Bamgboye and Damian Ortega - are using animation, both returning to the early twentieth century utopian beginnings of the medium or approaching high-tech software programs. At P.S.1, she also organized a number of experimental Studio Projects, dedicated to young and emerging artists in the New York area. She was appointed Chief Curator at the Castello di Rivoli Museum for Contemporary Art in January 2002. Her first project at the Castello was *Matrix.2* by Francis Alÿs, an automated answering system for the museum, in May 2002. In 2003, she curated the group show "The Moderns / I moderni" which explored new modernist perspectives in the works of younger visual artists and sound artists from around the world. For the Castello di Rivoli she curated a survey exhibition of works by *William Kentridge* in early 2004, an exhibition which toured throughout 2004 and 2005 to the Kunstmuseum K20 in Dusseldorf, the MCA Museum of Contemporary Art, Montreal, and the Johannesburg Art Gallery, Johannesburg. This was followed by a solo exhibition of works by *Pierre Huyghe* in Spring 2004, premiering a new project by the artist. In Fall 2004 she curated a survey of works by American postwar artist *Franz Kline* which was followed in 2004/2005 by the group exhibition *Faces in the Crowd / Volti nella folla*, co-curated with Iwona Blazwick, an exhibition exploring figuration as an avant-garde practice from Edouard Manet to Destiny Deacon through paintings, sculptures, installation, photography, film and video works by over one hundred artists from 1873 to today. *Faces in the Crowd / Volti nella folla* toured to Whitechapel in London. She co-curated with Ida Gianelli and Judith Blackall the exhibition of *Arte Povera*, at the MCA Museum of Contemporary Art, Sydney, in 2006. She co-curated *The Pantagruel Syndrome. Tri Torino Triennale Tremusei*, the first Turin Triennial, a project which opened in November 2005 and which explored excess, conceptual gigantism and the fragility of our pantagruelian world, through two solo exhibitions (Takashi Murakami and Doris Salcedo) and a city-wide group exhibition of works by 75 younger artists from around the world, including Tamy Ben-Tor, Fernando Bryce, Sebastián Díaz Morales, Jin Kurashige, Araya Radsjamroensook, and Apichatpong Weerasethakul. She was the Artistic Director for the 16th Biennale of Sydney (June-September 2008). Titled *Revolutions – Forms That Turn*, this city-wide project hosted in various venues including The Art Gallery of New South Wales, the Museum of Contemporary art, Artspace, the Sydney Opera House and Cockatoo Island, is a constellation of artworks exploring the impulse to revolt and the forms embedded in the etymology of the word 'revolution' – the relation and the gap between revolutionary art and art for the revolution from the early avant-gardes to today. She was the Artistic Director of the thirteenth edition of documenta, from December 2008 to September 2012 (exhibition dates: June 9 – September 16, 2012), held in Kassel, Germany, and including workshops, seminars and exhibitions also in Alexandria, Egypt, Kabul, Afghanistan and Banff, Canada. dOCUMENTA (13) is dedicated to artistic research and forms of imagination that explore commitment, matter, things, embodiment, and active living in connection with, yet not subordinated to, theory. In dOCUMENTA (13), politics are inseparable from a sensual, energetic, and worldly alliance between current research in various scientific and artistic fields and other knowledges, both ancient and contemporary. dOCUMENTA (13) presents new works by over 150 artists and other participants, including Janet Cardiff and George Bures Miller, William Kentridge, Manon de Boer, Tino Sehgal, Wael Shawky, Walid Raad, Etel Adnan, Mariam Ghani and Goshka Macuga. dOCUMENTA (13) also includes an editorial project entitled *100 Notes – 100 Thoughts* that is comprised of facsimiles of existing notebooks, commissioned essays, collaborations, and conversations. With contributions by authors from a range of disciplines, such as art, art history, science, philosophy and psychology, anthropology, economic- and political theory, language- and literature studies, as well as poetry, *100 Notes – 100 Thoughts* constitutes a space of dOCUMENTA (13) to explore how thinking emerges and lies at the heart of re-imagining the world.