

d documenta

The goal of the conference **d documenta** is to provide a forum for discussion and reflection on the history of **documenta**, its various incarnations and its future.

The first edition of **documenta** was held in Kassel in 1955 on the initiative of Arnold Bode. Since then, it has come to define a key periodic moment when, at five-year intervals, contemporary art is generated, exhibited and elaborated. In Kassel, the people who are interested in art and in its relation to the world meet, assess the situation and share their views.

For those involved in the organization of the next **documenta** in 2012, *dOCUMENTA (13)*, the journey begins with this conference.

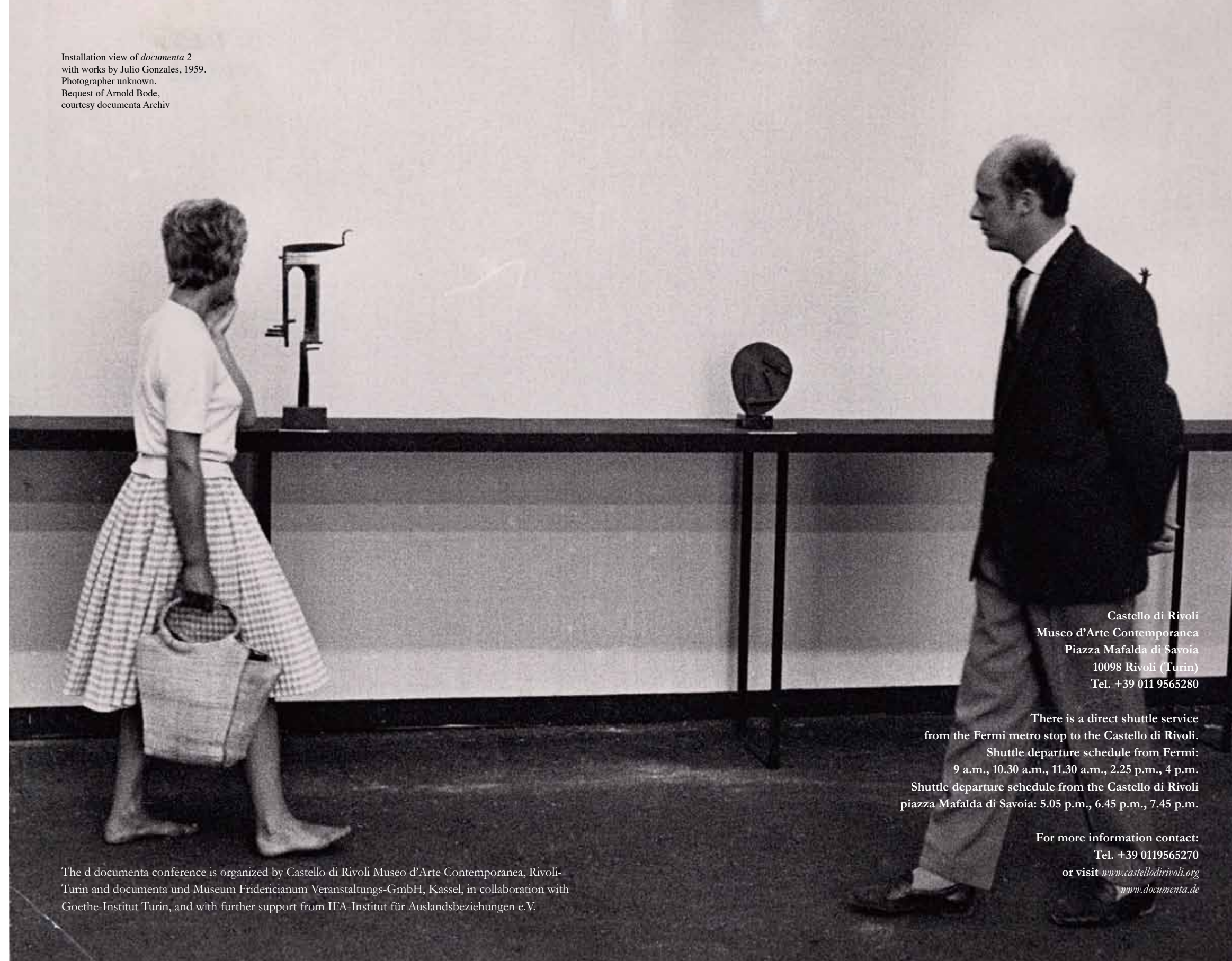
This conference brings together the Artistic Directors of the previous editions of **documenta**, who are present as representatives of the artists and the curatorial teams who together conceived, imagined, witnessed and dreamed **documenta**. Each former Director has been asked to make a presentation about their **documenta** by first describing their understanding, at the time of their project, of the sense of the present: how did they feel present to their time, what did this mean, and how did this inform the strategies they employed, the decisions they made? Secondly, the speakers have been asked to outline, in retrospect, what they might have done differently – in the light of the changes occurred in the art world and the world at large subsequently to their **documenta**. Some of the participating artists in various editions of **documenta** have also been asked to speak at this conference.

In the early 1950s, **documenta** was conceived as a direct response to the Third Reich's policies towards "degenerate art"; at the time, in Germany, only an art which celebrated the regime was allowed, while all avant-gardes were banned. Over the years, **documenta** later came to signify, in the context of Western Europe, a space in which full freedom of expression could be achieved. More recently, it has been a platform for a critique of Euro-Centrism. In contrast to other periodic international exhibitions that have emerged from the world fair models of the 19th century, **documenta** is therefore characterized by a strong theoretical grounding and a sense of the urgency of art in society.

A historical circumstance connects **documenta** to the Castello di Rivoli. Rudi Fuchs, who was the Artistic Director of *documenta 7* in 1982, became, two years later, the founding director of the Castello di Rivoli. Today, Carolyn Christov-Bakargiev, chief curator since 2001 and interim artistic director of the Castello di Rivoli in 2009, has been appointed to the next **documenta**, to be held in 2012.

'dOCUMENTA (13) – says Christov-Bakargiev – is being developed from an archeological perspective, according to which every cultural project that moves forward must be grounded in a backward gaze, in an ecological relationship to the past. How was the present imagined in the second half of the 20th century and what was considered urgent at each successive edition of the exhibition? This conference seeks to bring the past, present, and future of **documenta** into one room, in conversation.

Installation view of *documenta 2*
with works by Julio Gonzales, 1959.
Photographer unknown.
Bequest of Arnold Bode,
courtesy documenta Archiv



Castello di Rivoli
Museo d'Arte Contemporanea
Piazza Mafalda di Savoia
10098 Rivoli (Turin)
Tel. +39 011 9565280

There is a direct shuttle service
from the Fermi metro stop to the Castello di Rivoli.
Shuttle departure schedule from Fermi:
9 a.m., 10.30 a.m., 11.30 a.m., 2.25 p.m., 4 p.m.
Shuttle departure schedule from the Castello di Rivoli
piazza Mafalda di Savoia: 5.05 p.m., 6.45 p.m., 7.45 p.m.

For more information contact:
Tel. +39 0119565270
or visit www.castelldirivoli.org
www.documenta.de

The d documenta conference is organized by Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin and documenta und Museum Fridericianum Veranstaltungs-GmbH, Kassel, in collaboration with Goethe-Institut Turin, and with further support from IFA-Institut für Auslandsbeziehungen e.V.

CASTELLO DI RIVOLI

MUSEO D'ARTE CONTEMPORANEA

dOCUMENTA (13)

d documenta

a conference towards dOCUMENTA (13)
una conferenza verso dOCUMENTA (13)
konferenz auf dem weg zur dOCUMENTA (13)

September 18th and 19th, 2009
Lecture Hall and Theater
Castello di Rivoli Museo d'Arte Contemporanea



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program

Each 30-40 minute lecture will be followed by a discussion with the participating audience.

Friday, September 18th

10.00 – 10.30
Registration

10.30 – 11.00
Introduction

11.00 – 12.00

Heiner Georgsdorf

The Magic of the Beginning. About Arnold Bode (1900–1977) and his documenta exhibitions

Chairman of the Kuratoriums der Arnold-Bode-Stiftung der Stadt Kassel, Heiner Georgsdorf (b. Leitring /Steiermark , Austria, 1939) lives in Frankfurt am Main. A student of Bode, Georgsdorf taught art didactics as a Professor at the Kunsthochschule in Kassel, and was the Director the Kasseler Kunstverein. He is the editor of *Arnold Bode, Schriften und Gespräche* (Berlin 2007). The presentation will describe his perspective as a direct witness to the first editions of **documenta**, and a scholar of Arnold Bode’s ideas and curatorial practice, following his recent publication of Bode’s writings and lectures.

12.00 – 13.00

Walter Grasskamp

The Birth of a Periodic Exhibition

with reference to *documenta*, 1955; *II. documenta*, 1959; *documenta III*, 1964; *4. documenta*, 1968

Walter Grasskamp (b. Kapellen/Erft, Germany, 1950) art critic and professor of art history at the Academy of Fine Arts in Munich (www.adbk.de). Author of numerous essays dedicated to modern and contemporary art, museum and exhibition history, art in the public realm as well as pop art and consumerism. Recent books *Das Cover von Sgt.Pepper. Pop Art und Popkultur* (Berlin

2004), *Sonderbare Museumsbesuche* (Munich 2006). Publications in english *www.adbk.de/Medien/PDF/Profs/grasskamp/grasskamp_publications_e_2008.pdf*. The lecture focuses on **documenta**’s formative years and its rise to importance on the global art scene, as well as on its role in the history of exhibitions.

14.30 – 15.30

Jean-Christophe Ammann

Thoughts on documenta 5, 1972

A curator and an art historian, Jean-Christophe Ammann (b. Berlin, Germany, 1939) was one of three participants in the curatorial work-group for *documenta 5*, 1972, directed by Harald Szeemann. He has been a Professor at the Johann Wolfgang Goethe-Universität, Frankfurt am Main since 1998. From 1968 to 1977, he was the Director of Kunstmuseum Luzern, Lucerne, then of Kunsthalle Basel from 1978 to 1988. Between 1989 and 2002, he directed the Museum für Moderne Kunst in Frankfurt am Main. In 1995, he was the Commissioner of the German Pavilion at the Biennale di Venezia. His participation analyzes *documenta 5*’s exploration of the relation between art and other forms of visual expression, such as advertising, science-fiction, Utopia, Social Realism, and the figurative idioms of psychic illness.

15.30 – 16.30

Manfred Schneckenburger

documenta 6+8, Idea, Process and What Came Out

with reference to *documenta 6*, 1977 and

documenta 8, 1987

Critic and curator, Manfred Schneckenburger (b. Stuttgart, Germany, 1938) was the Artistic Director and Conception-Committee Curator of *documenta 6*, 1977 and *documenta 8*, 1987. Following his studies in German literature, art history, philosophy and ethnology in Munich and Tübingen, between 1969 and 1972 he was the curator of the exhibition *World Cultures and Modern Art*, installed in Munich on the occasion of the Olympic games that year. In 1973 he was Director of

the Kunsthalle Köln, Cologne. From 1991 to 2005 he was Professor of modern and contemporary art at the Kunstakademie, Münster, of which he was also Rector between 1996 and 2005. He was a consultant to the Ankaufskommission des Deutschen Bundestag until 2005 and is the author of numerous publications on modern and contemporary art. Through a backward glance on the legacy of *documenta 5*, the lecture concentrates on *documenta 6* and *8*, as it analyzes the conception, programming and realization of both exhibitions and offers an self-critical evaluation.

16.30 – 17.30

Rudi Fuchs

Notes on documenta 7, 1982

Curator and art historian, Rudi Fuchs (b. Eindhoven, Netherlands, 1942) was the Artistic Director of *documenta 7*, 1982. He studied at Leiden University, where he graduated in 1967, and where he became Assistant Professor at the Institute for Art History until 1975. Since 1962 he has worked as an art critic for numerous Dutch publications. From 1975 to 1987, he was Director of the Stedelijk Van Abbemuseum in Eindhoven and, from 1984 to 1990, he was the first Artistic Director of the Castello di Rivoli Museo d’Arte Contemporanea. From 1987 to 1993 he was the Director of the Hague’s Gemeentemuseum and, from 1993 to 2003, of the Stedelijk Museum in Amsterdam. He is currently Visiting Professor at the University of Amsterdam. The lecture traces the conception and the realization of *documenta 7*, an edition deliberately developed in the absence of a specific theme.

12.00 – 13.00

Catherine David

The Specific Position of documenta Within Visual Cultural Events

with reference to *documenta X*, 1997

Curator, art critic and writer, Catherine David (b. Paris, France, 1954) was the Artistic Director of *documenta X*, 1997. She is currently Chief Curator at the Direction des musées de France. She studied Linguistics and History of Art at the Sorbonne and at the École du Louvre in Paris. She was Curator at the Musée national d’art moderne, Centre Georges Pompidou from 1982 to 1990 and at the Galerie nationale du Jeu de Paume between 1990 and 1994, both in Paris. Between 2002 and 2004 Dav-

18.00 – 18.40

End of the first session: panel discussion with speakers, participating audience, and with **Nedko Solakov**, participating artist in *documenta 12*, 2007.

Saturday, September 19th

11.00 – 12.00

Jan Hoet

documenta: confronting the artist with physical and mental choices such as Jazz, Boxing and Baseball

with reference to *documenta IX*, 1992

Art historian and curator, Jan Hoet (b. Leuven, Belgium, 1936) was the Artistic Director of *documenta IX*, 1992. He currently works as a freelance curator. He was the founder of the Stedelijk Museum voor Actuele Kunst S.M.A.K. in Ghent, which he directed from 1975 to 2001, and of the museum MARTa Herford, of which he was Director between 2001 and 2008. He curated important international exhibitions, among which *Art in Europe after 1968*, Ghent (1980); *Chambres d’amis*, Ghent (1986); *Open Mind* (Closed Circuits), Ghent (1989); *Rendez(-)Vous*, Ghent (1993); *Ripple across the Water*, Tokyo (1995); and *Sonsbeek 9: Locus/Focus*, Sonsbeek (2001). In *documenta IX*, the artists were invited to create new works in order to specifically reach, “a society confronted by the Gulf War, AIDS, and the individual’s vulnerability at that specific epoch of the century. The intention was to make of the exhibition an artists’ **documenta**, in which they faced physical and mental choices such as Jazz, Boxing and Baseball.” (J. Hoet)

id was Director of Witte de With, Rotterdam. Since 1998 she has been in charge of the project *Représentations Arabes Contemporaines*, which takes the form of exhibitions, seminars and publications in various European cities. In 2005-06, David was guest researcher at the Wissenschaftskolleg, Berlin, and in 2009 she was the Artistic Director of ADACH (Abu Dhabi Authority for Culture and Heritage) *Platform for Venice*, at the Venice Biennale. The lecture will focus on the particular position occupied by



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documenta as a visual cultural event, owing to its specific history and to the conditions of its conception and evolution.

14.30 – 15.30

Okwui Enwezor

Revisiting documenta 11, 2002

Art critic, writer and curator, and specialized in contemporary African art, Okwui Enwezor (b. Calabar, Nigeria, 1963) was the Artistic Director of *documenta 11*, 2002. He is currently Dean of Academic Affairs

and Senior Vice President of the San Francisco Art Institute, and Adjunct Curator at the International Center of Photography, New York. He lives in San Francisco and New York. He was the founder and editor of the journal *Nka: Journal of Contemporary African Art*, published by the African Study Center at Cornell University. He was Adjunct Curator of Contemporary Art at the Art Institute of Chicago where he curated the exhibition *Mirror’s Edge* in 1999. He was the Artistic Director of the *2nd Johannesburg Biennale* (1996-98) and in 2001, he curated the exhibition *The Short Century* (Chicago, New York and Munich). He was the Artistic Director of *BLACS 2* , the 2nd International Biennial of Contemporary Art of Seville (2005-07), and of the *7th Gwangju Biennale* (2008). The 2002 edition of **documenta** was articulated along five platforms for discussion – the first four were conferences held in Vienna, New Delhi, St. Lucia in the Caribbean, and Lagos, while the last platform was held in Kassel with the exhibition part of *documenta 11*.

15.30 – 16.30

Roger M. Buergel

Associative Control

with reference to *documenta 12*, 2007

Independent curator and writer, Roger M. Buergel (b. Berlin, Germany, 1962) was the Artistic Director of *documenta 12*, 2007. He trained at the Akademie der bildenden Künste in Vienna and the University of Vienna. His exhibitions, often curated in collaboration with Ruth Noack, include *Things we don’t understand*, Generali Foundation, Vienna (2000), *Governmentality. Art in conflict with the international hyper-bourgeoisie and the national petty bourgeoisie*, Alte Kestner Gesellschaft, Hanover (2000), *The Subject and Power – the lyrical voice*, Central House of Artists (CHA), Moscow (2001); as well as the touring exhibition *Die Regierung* (2003-05). He was the recipient of the first Walter Hopps Award for Curatorial Achievement (Menil Collection, 2002).

The lecture will analyze the 2007 edition of **documenta** as a moment of prefigura-

tion of the 2009 economic crisis, by discussing the vacuity of symbolic systems and reflecting on the transformation of the meaning of ‘style’.

16.30 – 17.00

Carolyn Christov-Bakargiev

Notes towards dOCUMENTA(13), 2012

A curator and writer, Carolyn Christov-Bakargiev (b. Ridgewood, NJ, 1957) is the Artistic Director of *dOCUMENTA(13)*, 2012. She has been Chief Curator at Castello di Rivoli Museo d’Arte Contemporanea since 2002, and is interim director for 2009. The author of publications including *Arte Povera* (London, 1999), she was Senior Curator at P.S.1 Contemporary Art Center / a MoMA affiliate, New York, from 1999 to 2001. Curated exhibitions include *On taking a normal situation and retranslating it into overlapping and multiple readings of conditions past and present*, Antwerp (1993), *The Moderns*, Rivoli-Turin (2003) and *Faces in the Crowd*, London and Turin (2004). She co-curated the first edition of the Turin Triennale (2005) and in 2007-08 she was Artistic Director of the *16th Biennale of Sydney – Revolutions – Forms That Turn* (2008), a constellation of works exploring the impulse to revolt and the forms embedded in the etymology of the word ‘revolution’, as well as the relation and the gap between revolutionary art and an ‘art for the revolution’.

17.00 – 17.30

Giulio Paolini, participating artist in *documenta 5*, 1972; *documenta 6*, 1977; *documenta 7*, 1982 and *documenta IX*, 1992.

17.30 – 18.30

Conclusions with the speakers, participating audience and **Liliana Moro**, artist participating in *documenta IX*, 1992.

18.30

End of conference