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THE RENAISSANCE SOCIETY

IN. PRACTICE

A SYMPOSIUM ON INSTITUTIONS,
IN-BETWEENNESS, AND INTENTION

NOV 20-22, 2015

IN. PRACTICE

As the Renaissance Society enters our second century, we continue to grapple with a number of questions concerning the past, present, and future of the contemporary art institution. *In. Practice*—a gathering organized as part of the Renaissance Society’s Centennial program—offers a series of inquiries anchored in concerns relevant to practitioners from a variety of international contexts and scales.

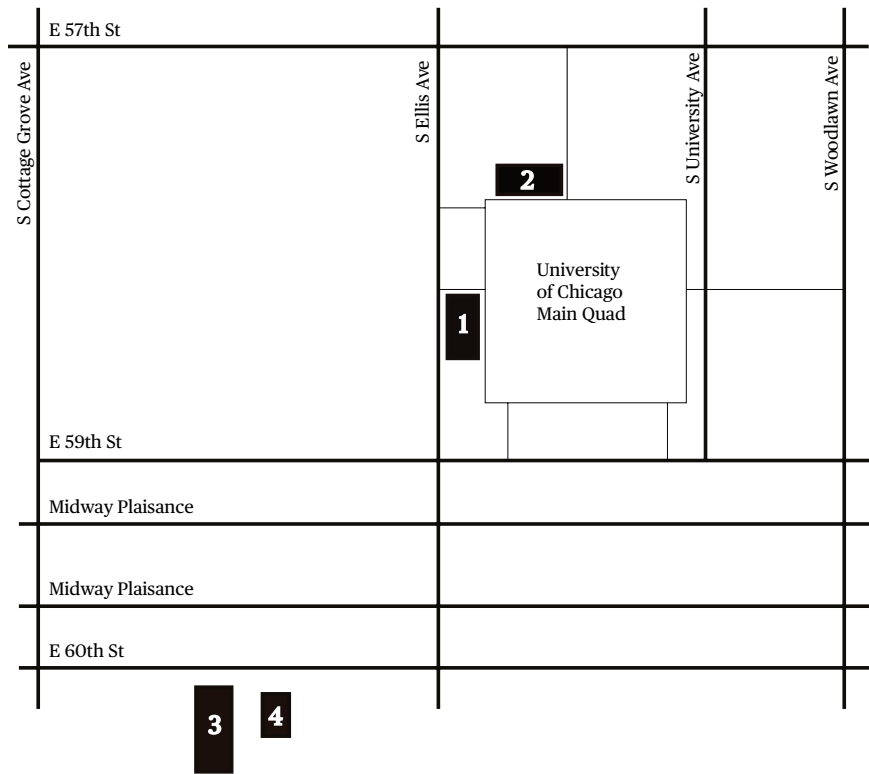
The “In.” of the title refers not just to institution, but also nods to words like independence, in-betweenness, interaction, intention, and invention, concepts fundamental to the proceedings. The event approaches “practice” in both of its meanings: as a way of working developed over a long period, but also as a perpetual experiment into the boundaries of exhibition-making and identity-building.

The weekend’s presentations and conversations consider the interplay between theory, research, and praxis as they pertain to the 21st century institution, its contributors, and its constituencies. We focus particularly on the undefined and contingent areas between these elements, which, of course, are constantly moving targets. As you’ll see over the following pages, they give rise to a multiplicity of questions: we don’t set out to answer these, per se, but to mingle among them looking for points of intersection and divergence. Subjects of discussion include power and agency, histories and archives, materiality and dispersion, independence and camaraderie.

In true institutional fashion, this symposium is the fruit of many contributors’ time, energy, and goodwill. I would like to thank all of the speakers, who have deeply engaged with these issues to develop new presentations for *In. Practice*. I am grateful to the support of our board of trustees, whose belief in the Renaissance Society as a platform for dialogue and inquiry is essential to our work, and to the University of Chicago, whose intellectual community we are honored to have been part of for 100 years. I am indebted to my colleague Jordan Stein, who has worked closely with me to organize the symposium, and to the rest of the team at the Renaissance Society for their valuable input, particularly Anna Searle Jones.

It is our hope that *In. Practice* offers a timely forum to learn from each other, and that the conversation continues long after the weekend concludes.

Solveig Øvstebø
Executive Director and Chief Curator



1.
The Renaissance Society
5811 S Ellis Ave
Cobb Hall, 4th floor
773 702 8670
*Fri until 9PM: Symposium check-in,
Paul McCarthy exhibition, bookstore*
*Sat and Sun 12-5PM: Paul McCarthy exhibition,
bookstore, lunch pick-up, meeting/eating space*
2.
Kent Hall
5801 S Ellis Ave—a 2 minute walk across
the quad from the Renaissance Society
*Sat and Sun: Symposium check-in (lobby),
symposium sessions (room 107)*

3.
Reva and David Logan Center for the Arts
915 E 60th St—a 10 minute walk from
the Renaissance Society and the tallest
building on the Midway
*Fri 5-9PM: MFA Open Studios and Logan Center
Gallery opening*
Sat 8-10PM: Centennial book launch
4.
Gray Center Lab, Midway Studios
929 E 60th St
Fri until 9PM: Let Us Celebrate... opening
Sat and Sun, 12-5PM: Let Us Celebrate...

CHECK-IN AND EXHIBITIONS

Stop by the Renaissance Society to pick up your symposium materials and join us for extended opening hours of our Paul McCarthy exhibition, the opening reception for *Let Us Celebrate While Youth Lingers and Ideas Flow*, and other openings on the University of Chicago campus.

5-9PM
Symposium check-in
The Renaissance Society

5-9PM
Paul McCarthy, Drawings
The Renaissance Society

Known widely for his prolific output of video, sculpture, performance, and installation, Paul McCarthy also works extensively in two dimensions. The ongoing series *White Snow*, first exhibited at Hauser & Wirth New York in 2009 and now encompassing hundreds of works, reveals the artist's deft draftsmanship and layered, gestural approach to drawing. This presentation at the Renaissance Society—the artist's first solo exhibition in Chicago—features over 75 rarely and never before seen works from the series, produced between 2008 and 2015.

6-9PM
Opening reception: *Let Us Celebrate While Youth Lingers and Ideas Flow: Archives 1915-2015*
Gray Center Lab

Please see exhibition booklet for additional locations

Let Us Celebrate While Youth Lingers and Ideas Flow is an exhibition of primary source materials and original works from the Renaissance Society's first 100 years presented across various off-site locations. Named for a work by artist Ree Morton presented at the Renaissance Society in 1981, *Let Us Celebrate...* pits joyous optimism against the weight of history, considering how long youth lingers and how the institution serves as a conduit for the flow of ideas. The exhibition aims to not only present the past, but also new ideas about the nature of the archive and the plasticity of the ever-evolving present moment.

Chicago punk band Negative Scanner performs at 9pm.

ALSO TAKING PLACE

5-7PM
University of Chicago MFA open studios
Logan Center for the Arts

6-9PM
Opening reception: *So-called Utopias*
Logan Center Gallery

6-9PM
Opening reception: Victor Burgin, *Prairie*
Neubauer Collegium for Culture and Society, 5701 S Woodlawn Ave

MODELS AND CONDITIONS

What are the financial, emotional, physical, political, infrastructural, and formal terms that govern practice within an institution? How do we define “in-betweenness” vis-à-vis the contemporary art institution and how might that affect forms of representation? How are global conditions exerting influence over the production of new works, knowledge, and identity?

FROM 9:30AM
Symposium check-in

10-10:15AM
Solveig Øvstebø
Welcome and introduction

10:15-11:15AM
Nina Möntmann
On the evolving role of art institutions in response to recent social and economic shifts

Recent debate has considered what “public” actually means for art institutions around the world, in part due to the public budget cuts that art institutions in Europe are experiencing, but also in light of a continuously shrinking public sphere under neoliberalism. In the early 2000s the idea of creating “social imaginaries” dominated the agendas of critical institutions, while today’s urgencies seem to suggest more pragmatic and operational approaches to run an institution in the public interest.

11:15-11:30AM
Break

CASE STUDIES

11:30AM-12PM
Sarah Rifky
On Beirut, an art space in Cairo, Egypt active between 2012 and 2015

Over three years, Beirut developed its own logic and language, working personally, locally, and internationally to test its mission of “institution-building as a curatorial act.” Rifky proposes an imaging of the institution as action, not unlike going for a short run or reciting a poem.

12-12:30PM
Aaron Flint Jamison and Robert Snowden
On Yale Union, an art institution in Portland, Oregon founded in 2008

It is difficult to imagine an American arts institution subsisting without the “Standard Oil” model of art patronage—the private funding on which almost all US non-profit institutions live. How then can Yale Union, a small arts-organization, continue to rationalize its own participation in a dispiriting and iniquitous economy? Can it remain both *utopic* and doomed? Subject to both increasing self-criticism and a need to raise capital?

12:30-1PM
Sarah Rifky, Aaron Flint Jamison, and Robert Snowden with Solveig Øvstebø

This panel addresses the opportunities and challenges inherent in developing the contemporary art space. In conversation with Øvstebø, a curator and art historian with a particular interest in institutional models, they discuss questions of collaboration, sustainability, and value.

MODELS AND CONDITIONS

1-2:15PM
Lunch

2:15-3:15
Park McArthur
On what artists need from institutions and what institutions need from artists

Artists not only work with art institutions but also for art institutions, while simultaneously constituting one of the figures through which an institution imagines its audience. These heterogeneous working relationships between artists and institutions produce material and psychological realities requiring both parties to engage in, among other things, acts of absorption, dis-identification, subversion, protection. Questions appear in the wake of these acts, as the imperative to produce something eclipses the imperative to specify what the terms of production might be.

3:15-3:30PM
Break

3:30-4:30PM
Irena Haiduk and Kerry James Marshall with W.J.T. Mitchell
On inclusion, exclusion, and the making of the art historical image canon

Artists Haiduk and Marshall approach image and representation from very distinct vantage points. Marshall’s practice has for decades engaged the very forms from which black people have historically been excluded. Haiduk’s work, on the other hand, presents an oral “visuality” that diverges from Western image-based traditions. The session is moderated by Mitchell, an author and professor whose scholarship primarily focuses on visual culture and the study of images across media.

IN THE EVENING

8-10PM
Book launch: *Centennial: A History Of The Renaissance Society, 1915-2015*
Logan Center for the Arts, 9th floor

Please join us to celebrate this milestone publication, which considers key moments and movements throughout the Renaissance Society’s first century. Contributors include Davarian L. Baldwin, Nina Möntmann, Anne Rorimer, Bruce Jenkins, R.H. Quaytman, and others. Drinks and light refreshments will be served.

This event is supported by UChicago Arts and the Reva and David Logan Center for the Arts. Support for *Centennial, A History of the Renaissance Society*, is provided by the Terra Foundation for American Art.

TIME AND MATERIALS

How can institutions best serve evolving ideas? Where do fundamental elements of artistic practice and institution-building intersect? How does instability figure in the construction of the past and the future? What is the relationship between the stuff of artworks and the ways in which they are presented and preserved?

FROM 9:30AM
Symposium check-in

10-10:15AM
Jordan Stein
Welcome and introduction

10:15-11:15AM
William Pope.L in conversation with Anthony Huberman
On temporality, power, and collaboration

This conversation explores “the middle,” a position the artist often takes in describing his work, and considers what’s on either end. He speaks with Huberman, a curator who is similarly interested in what lies between art museums and alternative spaces. They discuss the relationships between artist and institution, exhibition and school, student and teacher, audience and artwork, art and time.

11:15-11:30AM
Break

11:30AM-12:30PM
Anne Rorimer and Karen Archey with Hamza Walker
On conceptualism, immateriality, and dispersion

This session considers the material economy of art by relating the history of 1960s and 70s conceptualism with the vastly blooming ecosystem of “post-internet” art, creating a dialogue around important similarities and differences between modes of conception, production, dissemination, circulation, and reception. Rorimer and Archey share their insights on these two generations of artistic practice in discussion with Walker, whose curatorial experience spans both eras.

12:30-1:45PM
Lunch

ARCHIVAL STUDIES

1:45-2:30PM
Ranjit Hoskote
On the reconfiguration of evidence

For platforms that work in the liminal zones between the mandates of more sharply contoured institutions, the “pastlessness” of a non-collecting institution may well serve as an advantage. Its premise is not so much the absence of a past as an ability to secure a purchase on the subject of what a past is. At the heart of this reflection is a conviction that the past is an un-agreed work in progress, approachable only through dissensus and renegotiation.

2:30-3PM
Alberta Mayo
On custody, caretaking, and the individual as institution

Mayo started the Manitoba Museum of Finds Arts within the director’s offices at the San Francisco Museum of Art in 1974, turning her desk area into a space for staging exhibitions. Since then the museum has accumulated a highly idiosyncratic and personal collection. Mayo discusses how happenstance leads to observations on classification, order, and entropy.

TIME AND MATERIALS

3-3:30PM
Ranjit Hoskote and Alberta Mayo with Blake Stimson

This panel addresses the ways in which institutions define which elements of the past belong to them and investigates the manifestation of archival tendencies in artistic research and practice. Hoskote and Mayo draw on their own curatorial practices in dialogue with Stimson, an art historian and author whose research addresses questions of history and institutionality.

3:30-3:45 PM
Solveig Øvstebø and Jordan Stein
Closing remarks

SPEAKER BIOGRAPHIES

KAREN ARCHEY is an art critic and independent curator based in New York and Berlin. With a focus on feminist practices and the intersection of art and technology, her writing is regularly featured in *Frieze*, *Art Review*, *Art-Agenda* and she is the editor of e-flux conversations. Archey recently served as Curator-in-Residence at Abrons Arts Center and as the Editor-at-Large of Rhizome at the New Museum. She co-curated the survey exhibition *Art Post-Internet* at Ullens Center for Contemporary Art in Beijing (2011) and edited the PDF publication *Art Post-Internet: INFORMATION/DATA*, available at post-inter.net.

IRENA HAIDUK is an artist based in Chicago and Belgrade, Serbia. Her multi-faceted works reach beyond their anchors in Balkan history to mingle with other corrosive forces and slice away at the well-fed bodies of power. She has exhibited at the Renaissance Society at the University of Chicago (2015); the 14th Istanbul Biennial (2015); Museum of Arts and Design, New York (2014); Reva and David Logan Center for the Arts at University of Chicago (2013-14); the Institute for Contemporary Art, Philadelphia (2013); the 4th Athens Biennale (2013); and the Museum of Contemporary Art Chicago (2008). A monograph of her writing, *Spells*, was recently published by Sternberg Press.

RANJIT HOSKOTE is a cultural theorist, poet, and curator based in Mumbai. His work addresses the question of a continually self-renewed, self-critical cosmopolitanism emerging in the space of transcultural encounter. He was recently co-curator of *FORMER WEST: Documents, Constellations, Prospects*, Berlin (2011). His other curated projects include *The Needle on the Gauge*, Contemporary Art Centre of South Australia, Parkside (2012); *Everyone Agrees: It's About to Explode*, Indian Pavilion, 54th Venice Biennale, Venice (2011); and (with Hyunjin Kim and artistic director Okwui Enwezor) the 7th Gwangju Biennale, Gwangju (2008). His recent publications include the monographs *Atul Dodiya* (2013) and *Zinny & Maidagan: Compartment/ Das Abteil* (2010). Hoskote is the author of over 25 books including *I, Lalla: The Poems of Lal Ded* (2011) and *Die Ankunft der Vögel* (2006).

ANTHONY HUBERMAN is the Director and Chief Curator of the CCA Wattis Institute in San Francisco, California. Before his 2013 arrival, Huberman was the founding director of The Artist's Institute in New York, opened in 2010 as a project with Hunter College-CUNY. Under Huberman, the Institute presented work by, about, and around Jo Baer, Thomas Bayrle, Jimmie Durham, Robert Filliou, Haim Steinbach, and Rosemarie Trockel. Prior to that Huberman was chief curator of the Contemporary Art Museum St. Louis (2007-10), and curator at the Palais de Tokyo in Paris (2006-7) and at SculptureCenter in Long Island City, New York (2003-6). He has published numerous articles in art periodicals, including *Artforum*, *Afterall*, *Mousse*, and *Dot Dot Dot*.

SPEAKER BIOGRAPHIES

AARON FLINT JAMISON is an artist based in Portland, Oregon. He is the co-founder and President of the Board of Directors of the art center Yale Union in Portland (2008-present), the founding editor of *Veneer Magazine*, and the co-founder of the artist-run center Department of Safety (2002-2010) in Anacortes, WA. Jamison is represented by Air de Paris, Paris, and Miguel Abreu Gallery, New York, and is Assistant Professor of Art at the University of Washington.

KERRY JAMES MARSHALL is an artist based in Chicago. Marshall has work in the collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Walker Art Center, Minneapolis; the National Gallery of Art, Washington, DC; Los Angeles County Museum of Art; Art Institute of Chicago; and the Museum of Contemporary Art Chicago, among others. He is the recipient of several awards, grants, and fellowships including the MacArthur Fellowship Award in 1997. His work has been included in the 1997 Whitney Biennial, the 2003 Venice Biennial, the 2009 Gwangju Biennale, Documenta X (1997) and Documenta 12 (2007).

PARK MCARTHUR is an artist based in New York. Her solo exhibitions include *Passive Vibration Isolation* at Lars Friedrich, Berlin; Yale Union, Portland, Oregon; and Ramps, Essex Street, New York (all 2014); and forthcoming at Chisenhale Gallery, London (2016). Her writing has been included in *The International Journal of Feminist Approaches to Bioethics*, *Women & Performance: a journal of feminist theory*, and *The Happy Hypocrite*. Her first book, *Beverly Buchanan, 1978 - 1981*, focuses on the early work of the American artist and was co-edited with Jennifer Burris Staton, Athénée Press (2015).

DR. W.J.T. MITCHELL is the Gaylord Donnelley Distinguished Service Professor of English and Art History at the University of Chicago. He served as Chair of the English Department from 1988 to 1991, and has been the editor of journal *Critical Inquiry* since 1978. He received his B.A. from Michigan State University in 1963, his M.A. and Ph.D. from Johns Hopkins University in 1968. He taught in the English Department of Ohio State University from 1968-77 before moving to Chicago. Dr. Mitchell has published widely on visual culture and the study of images across media.

ALBERTA MAYO is the director of the Manitoba Museum of Finds Art in Portland, Oregon. In the 1970s she worked at the San Francisco Museum of Art for director Henry Hopkins, where MMOFA began as a project in her office—Hopkins' waiting room. She subsequently worked with Walter Hopps at the Menil Collection in Houston, Texas. After ten years in the Southern California desert, she abandoned palm trees for the conifers of the Pacific Northwest.

SPEAKER BIOGRAPHIES

DR. NINA MÖNTMANN is a curator, critic, and writer based in Hamburg, Germany. She is currently a professor at the Royal Institute of Art in Stockholm and has worked as a curator at the Nordic Institute for Contemporary Art and as a curatorial advisor for Manifesta 7. Möntmann has researched and written on the changing role of art institutions in response to global economic changes, art as social space, and the repercussions of globalization processes. She has also written extensively on the ubiquity of images of violence and humiliation in visual culture in *Scandalous: A Reader on Art and Ethics* (2014).

SOLVEIG ØVSTEBØ the Executive Director and Chief Curator of the Renaissance Society. Since joining the institution in June 2013, she has worked with artists including Christina Mackie, Nora Schultz, and Mathias Poledna. Prior to this she had been director of Bergen Kunsthall since 2003, where she developed it into one of the main European centers for contemporary art, working with artists including Richard Tuttle, Tauba Auerbach, Christopher Williams, Nairy Baghramian, Runa Islam, and Michael Krebber. She was the lead organizer of the Bergen Biennial Conference in September 2009 and co-editor of *The Biennial Reader*.

WILLIAM POPE.L is a visual and performance-theater artist and educator who has been making multi-disciplinary works since the 1970s. Recent solo exhibitions include *Trinket* at the Museum of Contemporary Art, Los Angeles (2015) and *Claim* at the Littman Gallery, Portland (2014). His work has featured in group exhibitions such as *Radical Presence: Black Performance in Contemporary Art* at Contemporary Arts Museum Houston which toured to NYU's Grey Art Gallery and The Studio Museum in New York, Walker Art Museum in Minneapolis, and Yerba Buena Center for Art in San Francisco (2012-15); *The Freedom Principle* at the Museum of Contemporary Art, Chicago (2015); and the Bruges Triennial, Bruges, Belgium (2015). Pope.L participated in the New Museum's 2010-11 exhibition *The Last Newspaper* with a reenactment of his infamous performance *Eating the Wall Street Journal*.

SARAH RIFKY is a writer and curator based in Cairo, Egypt and Cambridge, Massachusetts, where she is a doctoral fellow in the Aga Khan Program for Islamic Architecture in History, Theory and Criticism at the Massachusetts Institute of Technology. Rifky is a co-founder and director of Beirut, an art initiative and exhibition space in Cairo and the initiator of CIRCA, the Cairo International Resource Center for Art. Rifky co-curated the Jogjakarta Biennale XII (2013) and was a Curatorial Agent for DOCUMENTA(13) in Kassel, Cairo, and Alexandria. Rifky is a regular contributor to art publications including *Art in America*, *Art Agenda*, *Bidoun*, *the Exhibitionist*, and others.

SPEAKER BIOGRAPHIES

ANNE RORIMER is a curator, art historian, and writer based in Chicago. A formerly curator of modern and contemporary art at the Art Institute of Chicago, Rorimer specializes in American and European art after 1965. She is the author of *New Art in the 60s and 70s: Redefining Reality* (Thames and Hudson, 2001) and *Michael Asher Kunsthalle Bern 1992* (Afterall, 2012). She has curated countless exhibitions, including *Reconsidering the Object of Art, 1965-1975*, organized with Ann Goldstein at the Museum of Contemporary Art, Los Angeles in 1995.

ROBERT SNOWDEN is a curator at Yale Union in Portland, Oregon. After experiences with Dia Art Foundation and The New Yorker, he moved to Portland to help develop YU.

JORDAN STEIN is Curator, Special Projects for the Renaissance Society's Centennial program, where he organized *Let Us Celebrate While Youth Lingers and Ideas Flow: Archives 1915-2015* (2015). Recent independent exhibitions include *Night (1947-2015)*, Philip Johnson's Glass House, New Canaan, Connecticut (2012-2015); *Relax in Electric Chair: Peter Saul*, DiRosa, Napa, California (2015); and, with Will Brown, the collective he co-founded, *MATRIX 259* at the Berkeley Art Museum/Pacific Film Archive, Berkeley, California (2015).

BLAKE STIMSON is a professor in the Department of Art History at the University of Illinois at Chicago. He specializes in contemporary art, critical theory, and the history of photography. He is currently working on two books: one that traces a counter-genealogy of contemporary art arising from the turmoil of 1968 and another that focuses on the political aesthetics of photographer Paul Strand. He is the author *The Pivot of the World: Photography and Its Nation* (MIT, 2006) and *Citizen Warhol* (Reaktion, 2013).

HAMZA WALKER is a co-curator of the Hammer Museum's biennial exhibition, *Made In L.A. 2016*. He is currently on leave from the Renaissance Society where, since 1994, he served as Director of Education and Associate Curator. Recent exhibitions include *Teen Paranormal Romance* (2014), *Suicide Narcissus* (2013), and *John Neff* (2013). He was the recipient of the 1999 Norton Curatorial Grant and the 2004 Walter Hopps Award for Curatorial Achievement. In 2010 he was awarded the Ordway Prize for contributions to the field in the form of writing and exhibitions. Walker has contributed reviews and art criticism to *New Art Examiner*, *Art Muscle*, *Dialogue*, *Parkett*, and *Artforum* in addition to numerous catalogue essays on artists ranging from Heimo Zobernig to Raymond Pettibon.

SCHEDULE

MAP	PG 2
FRI NOV 20	PG 3
5-9PM	Check-in; Paul McCarthy, <i>Drawings</i>
6-9PM	<i>Let Us Celebrate...</i> exhibition opening
9PM	Negative Scanner concert
SAT NOV 21	PG 4-5
FROM 9:30AM	Check-in
10-10:15AM	Introduction: Solveig Øvstebø
10:15-11:15AM	Nina Möntmann
11:15-11:30AM	Break
11:30AM-12PM	Case studies: Sarah Rifky
12-12:30PM	Case studies: Aaron Flint Jamison and Robert Snowden
12:30-1PM	Case studies: Rifky, Jamison, and Snowden with Øvstebø
1-2:15PM	Lunch
2:15-3:15PM	Park McArthur
3:15-3:30PM	Break
3:30-4:30PM	Kerry James Marshall and Irena Haiduk with W.J.T. Mitchell
8-10PM	<i>Centennial</i> book launch
SUN NOV 22	PG 6-7
FROM 9.30AM	Check-in
10-10:15AM	Introduction: Jordan Stein
10:15-11:15AM	William Pope.L with Anthony Huberman
11:15-11:30PM	Break
11:30AM-12:30PM	Anne Rorimer and Karen Archey with Hamza Walker
12:30-1:45PM	Lunch
1:45-2:30PM	Archival studies: Ranjit Hoskote
2:30-3PM	Archival studies: Alberta Mayo
3-3:30PM	Archival studies: Hoskote and Mayo with Blake Stimson
3:30-3:45PM	Closing remarks: Øvstebø and Stein
SPEAKER BIOGRAPHIES	PG 8-11

Please see event pages for locations



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