

The Uses of Art: History

... the conference will assess the role of the institution and exhibition making in producing and speculating on history. The museum as both civic site and pedagogical device offers a unique space within which to formulate, mediate and challenge different historical positions and methodologies. At a time when the museum's relationship to its public is being re-calibrated and society appears in the grips of a perpetual presentism institutions seem to offer a vital forum from which to present new models for approaching history.

The conference wants to read closely artworks (past and present) as well as concepts of exhibiting works of art that address a certain historical time and ask how and what they genuinely reveal and address, what reflections they open upon events past and present to create distinct notions, insights of what can be considered history insofar it is an ongoing, shifting and changing, an actualizing process, a dialog, a critical discussion of a present that understands itself as addressed, as meant by a past (as Walter Benjamin phrased it in his thoughts in "Der Begriff der Geschichte").

The 3-days-conference is part of a EU-funded 5-year project called "The Uses of Art" initiated by the museum confederation L'Internationale, which brings together six leading European museums of modern and contemporary art: Moderna galerija (MG, Ljubljana, Slovenia); Museo Nacional Centro de Arte Reina Sofía (MNCARS, Madrid, Spain); Museu d'Art Contemporani de Barcelona (MACBA, Barcelona, Spain); Museum van Hedendaagse Kunst Antwerpen (M HKA, Antwerp, Belgium); SALT (Istanbul and Ankara, Turkey) and Van Abbemuseum (VAM, Eindhoven, the Netherlands). L'Internationale is working together with complementary partners such as Stiftung Universität Hildesheim (UH, Hildesheim, Germany), but also Grizedale Arts (GA, Coniston, United Kingdom), Liverpool John Moores University (LJMU, Liverpool, United Kingdom), and University College Ghent School of Arts (KASK, Ghent, Belgium).

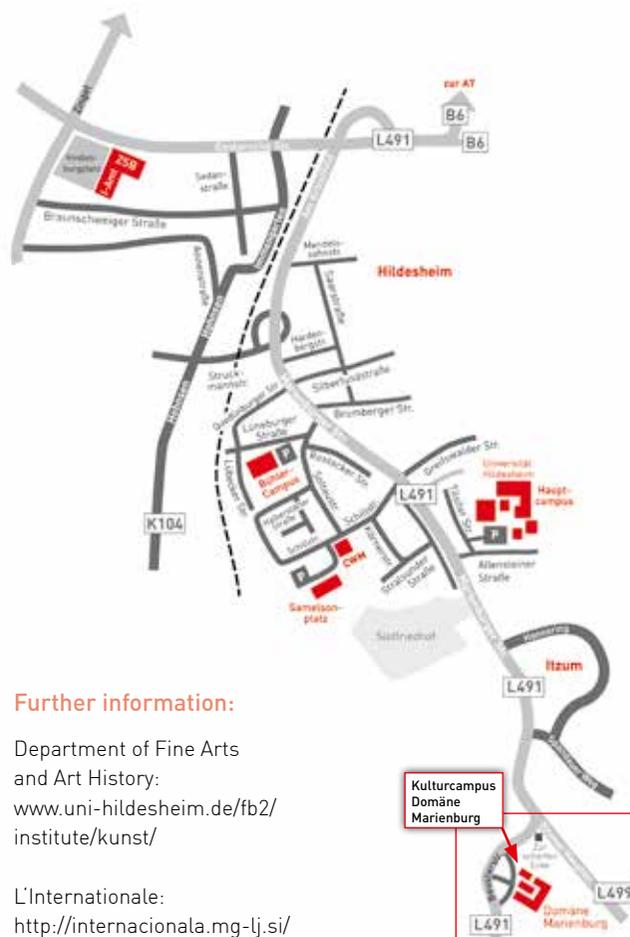
The Uses of Art: History

28th-30th November, 2014

Conference, organized by Prof. Dr. Thomas Lange, Department of Fine Arts and Art History, University of Hildesheim

Venue: University of Hildesheim, Kulturcampus Domäne Marienburg, Hohes Haus 202.

All lectures open to public, no application required.



Further information:

Department of Fine Arts
and Art History:
[www.uni-hildesheim.de/fb2/
institute/kunst/](http://www.uni-hildesheim.de/fb2/institute/kunst/)

L'Internationale:
<http://internacionala.mg-lj.si/>

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Friday, 28th November

- 9:30 am Welcome and Introduction
(Thomas Lange, Hildesheim)
- 10:00 am Steven ten Thije (Eindhoven)
Shattered Monuments – Notions of History in Riegl,
Benjamin and Dorner
- 11:00 am Coffee Break
- 11:30 am John Byrne (Liverpool)
Revolution 3.0: Arte Útil and the Use Value of
History
- 12:30 pm Lunch Break
- 2:00 pm Nick Aikens (Eindhoven)
Speculative histories in exhibition
and institutional practice
- 3:00 pm Juan Cruz (London)
The Exhibition Research Centre: tangible histories
- 4:00 pm Coffee Break
- 4:30 pm Lena Reisner (Braunschweig)
Usership at DOCUMENTA (13)
- 5:30 pm Wendelien van Oldenborgh (Rotterdam)
Beauty and the Right to the Ugly (Film screening
and discussion)

Saturday, 29th November

- 10:00 am Christina Clausen (Hildesheim)
Designing Cultural Memory: The Medieval
Cathedral as a “Monument of History” in
19th Century Painting
- 11:00 am Coffee Break
- 11:30 am Jesús María Carrillo Castillo (Madrid)
Art history as “story telling”; an approach to Reina
Sofia’s collection displays
- 12:30 pm Lunch Break
- 2:00 pm Sara Stehr (Hildesheim)
From History to Imagination: Yael Bartana’s Trilogy
“And Europe Will Be Stunned” Between
Anachronism and the Counterfactual
- 3:00 pm Thomas Lange (Hildesheim)
History at present: The revealing void of
Schlingensief’s Container
- 4:00 pm Coffee Break
- 4:30 pm Alistair Hudson (Middlesbrough)
An Extended Lecture on Tree Twigs
(An Ecology of Aesthetics)
- 5:30 pm Georges Didi-Huberman (Paris)
Between Hysteria and History: The Dialectics of
Montage in Jean-Luc Godard

Sunday, 30th November

- 9:30 am Srđna Popović (Belgrade),
The Role of Art in contemporary nonviolent
movements
- 10:30 am Alexandra Pirici and Manuel Pelmuş
(Bucharest/Berlin),
Immaterial collections and the museum
of the future
- 11:30 am Coffee Break
- 12:00 am Roundtable discussion

The conference addresses the visual arts’ approach to “history” through the fields of art history, art practise and the role of the institution. Not so much focussing on the question of evidence, but on the question of how art visualizes (and therewith produces) notions, ideas, concepts and—equally important—sensual, bodily inquiries of history.

The conference wants to ask how artistic visualizations of events past and present create and reveal a sense of history that cannot be possibly reached by historiographical methods. This does not mean that art is illustrating history or historical events. It means to ask for (and carefully analyse) the genuine contribution of artefacts towards creating and visualizing the interwoven layers of time, their potential to reveal the strong connections of a given present towards multiple pasts, the denial of (progressive) timelines and the simultaneity of that which does not belong to the same time period, the anachronism and heterochronism, the reappearance of the “ghosts” or “phantoms” of—mistakenly overcome, mistakenly “closed cases” of “history” —as a vital (but mostly unaware) part of every present. Similarly, ...