

PUBLICUM

Symposium
Lüneburg

26-27 June, 2004

Lüneburg

After a boom in the 1980s and 1990s, the notion of the public sphere seems to have slipped into a theoretical outside position and near discursive invisibility. In the cultural field, a growing tendency to address partial public spheres, communities and new audiences paved the way to cultural political programs. The concepts of "culture for all" and "cultural democracy", initially created as emancipatory tools, have shifted in a neoliberal context of customer orientation and the fetishisation of audiences, so that the public sphere becomes a means of social control. Now that new transnational (counter-) public spheres are emerging, what are their political and theoretical implications?

with Roger M. Buergel, Kathrin Busch, Eve Chiapello, Alex Demirovic, Nancy Fraser, Oliver Marchart, Jim McGuigan, Ruth Noack, Stefan Nowotny, Nick Stevenson, et al.

Kunstraum der Universität Lüneburg
D-21332 Lüneburg Scharnhorststr. 1/7

Strategies of (In)Visibility

Symposium
London

3-4 february 2005

London

Due to the large absence of material remnants that can be converted for the arts market, artists in the fields of activist, interventionist and participatory art are often marginalized, because processes are often more important than products in their "invisible" art practices. For the same reason, a historiography of activism and participation in the art of the 20th century is missing, which constitutes "alternative" art histories focusing on projects with emancipatory character. On the other hand, there are artistic and political strategies like communication guerrilla or culture jamming, where non-transparency and invisibility are a constitutive strategy to attack the hegemonial politics of representation.

Goldsmiths College/University of London
UK-London SE14 6NW, New Cross

Authors as Producers

Walter Benjamin Revisited

Symposium
Riga

14-16 October, 2004

Riga

Based upon Walter Benjamin's seminal essay "The Author as Producer", a whole range of theorists have developed approaches towards an aesthetics of production. Benjamin's arguments today may serve as a ground for distinguishing the different political, social and economic backgrounds in "Western Europe" and post-Communist countries. What about political art's function of supplying the capitalist production apparatus, not changing it? What about the artists as producers rather than experts for the universal? What about the different transformations of public space in "Western Europe" and post-Communist countries, where highly ideologized spaces have turned into consumers' spaces within the shortest period of time?

with Boris Buden, Jesper Dalmoose, Helena Demakova, Mika Hannula, Anders Harm, Oleg Kireev, Hito Steyerl, Aneta Szyrak, Friedrich Tietjen, et al.

Latvian Centre for Contemporary Art
LV-1010 Riga, Alberta iela 13

republicart 2004
discursive
lines

Vienna

Linz

Ljubljana

Lüneburg

London

Riga



Public Art Policies

Progressive Art Institutions in the Age of Dissolving Welfare States

Conference
Vienna

26- 28 February, 2004

Vienna

Lived Conditions

Constructing Opinion

Workshop
Linz

26- 27 March, 2004

Linz

Public Versus Private

Cultural Policies & Art Market in Central and South-Eastern Europe

Conference
Ljubljana

2- 4 April, 2004

Ljubljana

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Progressive art institutions function both as buffers against the influence of state and capital on critical art practices and as machines of a soft instrumentalisation of resistance. In the neo-liberal transformation process of the welfare state the institutions seem increasingly to be losing their role of fostering radical art practices: along with the financial constraints, the financing bodies exert an increasingly direct influence on the programs. What are suitable strategies and alliances between artists, art institutions and progressive cultural policies, which are able to reinforce the little onsets of artistic critique in the age of dissolving welfare states?

with Beatrice von Bismarck, Helmut Draxler, Charles Esche, Solvita Krese, Chantal Mouffe, Marita Muukkonen, Gregor Podnar, Jorge Ribalta, Dorothee Richter, Stella Rollig, Katya Sander, Simon Sheikh, Ulf Wuggenig, et al.

Kunsthalle Exnergasse, WUK
A- 1090 Vienna, Währinger Straße 59

Theory, discussion, video and music in the framework of the exhibition "Open House" center around current forms of subjectivization and their reflection in the fields of art and social activism. How is the concept of work transformed in post-fordist environments and governmentalities that rule every part of life? Are there lines of flight that drive the lived conditions beyond themselves? What happens to the "private" practices of love and sexuality in terms of their inevitable interlocking with politics, economy and culture?

with b_books, Katja Diefenbach, Antke Engel, Glückliche Arbeitslose, Eva Illouz, Malmoe, Gerald Raunig, Karl Reitter, Terre Thaemlitz, Beat Weber, et al.

O. K Center for Contemporary Art
A- 4020 Linz, Dametzstr. 30

Public and private funding for contemporary art seem to be more and more interconnected. Especially with regards to the geopolitical focusses of the conference – on the one hand South-East Europe, on the other the "Alpine-Adriatic" region – money flows in the art field are said to follow the logic of "public-private partnership". Nevertheless this is often a relationship of mutual competition and exclusion, where a further distinction of the respective mechanisms, functions and effects of private and public funding is imperative.

with Marius Babias, Zdenka Badovinac, Nataša Ilić, Eva Maria Stadler, Miran Mohar, Angelika Nollert, Nataša Petresin, Goran Sergej Pristas, Franci Zavrl, et al.

Moderna Galerija/Museum of Modern Art
SLO- 1000 Ljubljana, Tomšičeva 14



organised by eipcp - European Institute for Progressive Cultural Policies

organised by Galeria Škuc in the context of "In the cities of the Balkans", the 2nd part of the "Balkans trilogy", a project initiated by Kunsthalle Fridericianum, Kassel