



Universitat de Barcelona

UB & LOOP STUDIES 2013 – INTERNATIONAL WORKSHOP

On collaboration: Arts management innovation strategies

Trends and new management models

Barcelona (Spain), 22, 23 & 24 May 2013

ORGANIZED BY:



Universitat de Barcelona

LABPATC
Laboratori de Patrimoni, Creativitat i Turisme Cultural



MUSEU
D'ART CONTEMPORANI
DE BARCELONA



DESCRIPTION

In 2012, the first professional meeting *Forum Pro* took place during Loop Fair & Screen Festival and had, as the main topic of discussion, the following question: *What about production?* Starting from this question, the aim of the meeting was to research about the sphere of production in the field of moving image, and the artistic work in general, in a cultural, economic and social context immersed in constant change. Therefore, another important objective of this meeting was to explore and discuss new strategies and productive models of different sectors not traditionally related to the artistic, rating the possibilities of incorporating them into the art field, while making an effort to learn from them. This seminar consisted in several discussion boards and panels where several professionals and invited guests tried to put some light on the art production issue, talking from different points of view, experiences and models.

In the 2013 edition, Loop Fair & Screen Festival joined the University of Barcelona for the first time, in order to improve the experience and to inaugurate the Loop Studies. This seminar is addressed to academia (professors, investigators, students) and to cultural professionals (artists, consultants, institutions and critics of different areas). Loop Studies is created as an answer to the need to exchange common problems and create synergies between different professional fields, and also because of the recognition of Loop Fair & Screen Festival as a suitable event for this sort of thematic, thanks to its international, professional and specialized potential.

After an accurate examination of the current context, we agreed to keep exploring issues related with cultural production; analyzing them from ethic and political perspectives in order to obtain some clues and answers about how to face the challenges that are affecting us and redefining the work methodologies in the fields of art and culture.

Facing the changing work paradigm in the field of cultural production, the systematic dismantling and redefinition of the public policies, the severe reduction of public funds and the elimination of the traditional model of supporting projects; the current context needs a new attitude and a new way of understanding the work of the different agents in the field of cultural production. Nowadays, a new way of management is being imposed, together with

new ways of understanding the collaboration between different agents, sectors, industries and methodologies through new ways of understanding the institutions, exploring collaborative and horizontal online work strategies, in which authority is erased and the concept of responsibility becomes more important at the same time that gives new perspectives of how to understand our collective intelligence; trying to create new and more dynamic public-private financial models, and the inclusion of private agents taking an active role in a major part of the cultural processes, not only in the economic part. Methodologies, formats, models, but, above all, innovative attitudes that point to a new sustainable vision of understanding the work in the arts through the cooperation.

Starting from the question *What about collaboration?* This year's edition seeks to form different round tables and professional case studies that explore, discuss, imagine and put strategies in common (from self-management practices to institutions) which are drawing new horizons of creation, production and administration built upon the consideration of collaboration. In other words, this is an invitation to discuss and to think about methodologies that can be ethically relevant in the arts, socially sustainable and politically appropriate to face the current context.

DATES

22, 23 & 24 May 2013

LOCATIONS

MAY 22: MACBA AUDITORIUM (Plaça dels Àngels, 1, 08001, Barcelona)	10:00 – 14:15
MAY 23: LOOP FAIR AUDITORIUM (C/ Pelai, 28, 08001, Barcelona)	10:00 – 14:15
MAY 24: LOOP FAIR AUDITORIUM (C/ Pelai, 28, 08001, Barcelona)	09:30 – 14:30

LANGUAGE

All the conferences, panels and case studies will be in English unless otherwise indicated.

WORKSHOP PROGRAMME

WEDNESDAY - MAY 22

10:00 – 14:15 h

MACBA AUDITORIUM

10:00 – 12:00 h.

PANEL 1: *INSTITUTIONS IN CONTEXT: ENCOUNTERS AND CLASHES*

After making a diagnosis of the current context and necessities, and according to the particular models that the invited speakers will present, this round table is going to discuss collectively about the different models of institutions that embrace the cultural production and respond to the necessities of the context. Concepts which are linked to a new status and definition of the public sphere, that are no longer linked to the administration of the resources of the State but to the examination of the place, and that allow a reformulation of the concept and structure of museum and institution.

Moderator: Bartomeu Marí

Director – Museu d'Art Contemporani de Barcelona (MACBA)

Speakers: (to be confirmed)

12:00 - 12:15 (Coffee break)

12:15 – 14:15 h.

PANEL 2: COMPANIES AND INSTITUTIONS AS ART PRODUCERS

When searching for new alliances in pro of the current art production processes, a question appears: What is the difference between the backing of a company and the backing of an institution? Do the institutions and the companies work together in this sort of projects? In other words, Is there any learning derived from the interaction of these two agents that can lead to competitive advantages in both fields? What has to say the art when talking about competition and creative economies?

Moderator: Carles Guerra

Chief Curator –Museu d'Art Contemporani de Barcelona (MACBA)

Speaker: Mark Coetzee

Curator, Cultural specialist

Speaker: Jean-Marc Prevost

Directeur Carré d'art de Nîmes & Kadistcomité member.

Speaker: Susanne Pfeffer

Independent Curator (Ex Director of Kunstwerke Berlin)

THURSDAY - MAY 23

10:00 – 14:15 h

LOOP FAIR AUDITORIUM

10:00 – 12:00 h.

PANEL 3: COLLECTING AND ITS SOCIAL RESPONSABILITIES

Beyond the economic power and a certain vanity derived from the property, in the current reformulation of the artistic context it is important to claim the labour of the collector as a work based on the responsibility for the artwork and the artist. To collect implies a labour of preservation, valuation, circulation and, in some cases, even the production of the artist work of art. This round table seeks to revise the agency, the centrality and the visibility of the leading figure of the collector.

Moderator: Jean Conrad Lemaître

Collector

Speaker: Giuliana Setari Carusi

Founding President of the Dena Foundation for Contemporary Art

Speaker: Sandra Terdjman

Programs Director - Kadist Art Foundation

12:00 - 12:15 (Coffee break)

12:15 – 14:15 h.

PANEL 4: *NEW INTERACTIONS BETWEEN PUBLIC AND PRIVATE SPHERES*

In view of the implosion and stagnation of public funding, the sphere of private foundations is taking precedence and channelling demands, grants and project funding. In certain contexts, the private sphere has occupied the space and the abandoned role of the public powers, but in other cases the lack of private tradition makes it impossible. It is crucial to admit that new alliances and new ways of working between these two spheres are urgently needed. This round table focuses in different models of funding, production and backing projects that are experimenting with these two spheres: the public and the private one. This debate seeks to present new mutual understandings and ways of working between the public and the private sphere.

Moderator: Benjamin Weil

Chief Curator -LABoral

Speaker: Anne Marie Charbonneaux

President - Magasin de Grénoble / Former President of CNAP and Amis du Jeu de Paume

Speaker: Timothy Persons

Director and Senior Lecturer - Professional Studies Program (Aalto University School of Art)

FRIDAY - MAY 24

09:30 – 13:45 h

LOOP FAIR AUDITORIUM

09:30 – 10:30 h.

PANEL 5: COMMUNICATION 3.0: NEW FORMATS AND DYNAMIC EVENTS

The transition from the analogue formats to digital is breaking old paradigms. New creative, dynamic and committed platforms are dealing with new ways to transmit and produce information. This panel will debate the merits and faults of this shift.

Moderator: Roberta Bosco

Art specialized journalist

Speaker: Javier Creus

Commander Tom R+D in Communication & Network Thinking

Speaker: Jesús Rodríguez

Commander Tom R+D in Communication & Network Thinking

CASES STUDIES – PRACTICAL PRESENTATIONS

10:30 – 11:00 h

Speakers: Antoni Mercader and Rafael Suárez Gómez

Meeting Points in the iconosphere, a coral publication that operates as a place of interaction between different specialists in the sector, which aims to build a history of the moving image in art.

11:30 – 11:30 h (Coffee break)

11:30 – 13:00 h

Speaker: Fernanda Nogueira

Strategies of collaborative and delocalized work:
The Network of South Conceptualisms.

Speaker: Vitamine Creative Space

Advantages and disadvantages of collective art practices: How to produce pertinent, relevant and effective contents for every context, while being able to survive?

<p>Speaker: Timothy Persons</p> <p>How do artists understand their contemporary practice as network? What is the real output of the social activation derived from many of the contemporary art practices, and how to integrate these with the institutional ones?</p>	<p>Q & A</p>
<p>13:00 – 13:15 h (Coffee break)</p>	
<p>13:15 – 14:30 h</p>	
<p>Speaker: Isaac Julien</p> <p>On Collaboration.</p>	<p>Speaker: Mark Coetzee</p> <p>CROWD / COMMONS / CO-CREATION / COLLABORATION / CO-PRODUCTION / Is co-responsibility an alternative or is it just what it is left for the majority?</p>
<p>Speaker: Casey Spooner</p> <p>About inter and trans-disciplinary approaches to art Production. How does a singer become a producer?</p>	<p>Q & A</p>

GUEST SPEAKERS

BARTOMEU MARÍ (Spain)

Degree in Philosophy from the University of Barcelona. In 2004 he was appointed chief curator and head of exhibitions at the Museum of Contemporary Art in Barcelona, MACBA. He currently heads the center. Between 1989 and 1993 he was curator of exhibitions at the Foundation pour l'Architecture, Brussels (Belgium). Curator at the IVAM Centre Julio Gonzalez of Valencia between 1993 and 1995, curate among other Hermann Pitz, (1994), Miralda Obres 1969-1999, (1995). From 1996-2002 he was director of the Center for Contemporary Art Witte de With, Rotterdam (Netherlands). From 2002 to 2004, project coordinator of the International Contemporary Culture Centre of San Sebastian. Commissioner, along with Jason Chia-chi Wang, of the Taipei Biennial (Taiwan) in 2002 and together with James Lingwood Juan Muñoz of the exhibition Single Voice. Sculptures, drawings and radio plays, presented at Lit House, Madrid (2005). Commissioner also of the Spanish Pavilion at the 51st Venice Biennale, where he invited the artist Antoni Muntadas (2005). He has written several prefaces and numerous articles on contemporary art.

CARLES GUERRA (Spain)

Carles Guerra (Amposta, 1965) has been director of La Virreina Centre de la Imatge since 2009 and was recently appointed Head Conservator of the Barcelona Museum of Contemporary Art (MACBA). Guerra holds a PhD in Fine Arts from the University of Barcelona (UB) and the New School for Social Research in New York, he works as an associate professor at Pompeu Fabra University (UPF) in Barcelona, and has been a visiting professor in New York and Stockholm. Some of his notable publications include "N de Negri. Una conversación con Antonio Negri" (2000) and "Allan Sekulahabla con Carles Guerra" (2005), in addition to articles in different media. He has been a voting member on the board of directors of Barcelona City Council's Institute of Culture (ICUB), and since 2009 he has been a member of the scientific committee at the Lieven Gevaert Research Centre for Photography, in Belgium. That same year, he won the City of Barcelona Award in the category of visual arts.

JEAN-MARC PRÉVOST (France)

Jean-Marc Prévost, Conservateur du patrimoine, is an inspector at the Mission permanente d'inspection, de conseil et d'évaluation de la création artistique at the Ministry of Culture in France. In 1992, he took over the leadership of the Musée départemental d'art contemporain de Rochechouart, Haute-Vienne, France. He is a visual art curator of the Festival d'automne de Paris since 2005 and is currently the director of the Carré d'art – Musée d'art contemporain, Nîmes, France. He is the author of several books on contemporary art and exhibition catalogues including the Musée départemental de Rochechouart and the Centre d'art contemporain de Castres.

SUSANNE
PFEFFER
(Germany)

Susanne Pfeffer, born in 1973 in Hagen, is an independent curator. She was director at KW Institute for Contemporary Art in Berlin since January 2007. Pfeffer studied art history under Prof. Bredekamp in Berlin and began working as an exhibition assistant at the Kölnischer Kunstverein, Cologne in 2001. She subsequently became curatorial assistant to Udo Kittelmann at the Museum für Moderne Kunst in Frankfurt am Main. From 2004 to 2006 she was artistic director of the Künstlerhaus Bremen, where she curated numerous first solo exhibitions by artists such as Matthias Weischer, Emily Jacir, Jonathan Monk and David Zink Yi. She also presented established positions such as the pioneer filmmakers Hans Richter or Kenneth Anger, and a number of group shows, including "Bremer Freiheit" (Bremen Freedom), "Not a Drop but the Fall" and "Nichts weiter als ein Rendezvous" (Nothing more than a rendezvous). In May 2006 Susanne Pfeffer curated the exhibition "Deutsche Wandstücke" (German wall pieces, with Ulla von Brandenburg, Katharina Grosse, Frank Nitsche, Gregor Schneider, Norbert Schwontkowski, Dirk Skreber and Matthias Weischer) at the Museion museum in Bolzano. In September 2007 she curated the contribution of artist Annette Kelm to the Lyon Biennial of Contemporary Art on the theme of "00s – The history of a decade that has not yet been named".

GIULIANA
SETARI CARUSI
(Italy)

Giuliana Setari Carusi is an Italian art collector. She currently lives in Paris, after many years in New York. Giuliana Setari Carusi and husband Tommaso Setari started in the 1970s a collection of contemporary art now well-known internationally. She is the founding president of the non-profit "Dena Foundation for Contemporary Art".

ROBERTA
FOSCO
(Italy)

Roberta Bosco is an Italian journalist specialized in art. For the past 12 years she has written regularly in magazines published by De Agostini-Rizzoli (Gulliver, Dove, Carnet, Happy Web) and in Sette, the magazine of the Italian newspaper Il Corriere de lla Sera. She was Spanish correspondent for Il Giornale del Arte until the creation in 1997 of El Periódico del Arte, the Spanish edition of the publication, serving as the correspondent in Catalonia. Upon the closure of the publication in August 2002, she returned to her former activity with Il Giornale del Arte. Since 1998 she has dealt with the areas of digital art and culture for Ciber P@is, the weekly supplement of the El País newspaper dedicated to new technology. She also writes regularly about digital art and culture in other sections of El País, co-authoring with Stefano Caldana. Throughout her career she has worked with numerous Italian and Spanish publications, and has written texts for catalogues. She has also been a jury member for Canarias Mediafest and Periòdic, organized by the Centre de Cultura Contemporànea de Barcelona.

JAVIER CREUS

In 1994 Javier Creus during a sabbatical dedicates his time in exploring the social effects of internet, he promotes a project of global communication with the support of UNESCO and

<p>(Spain)</p>	<p>participates in international forums associated with this issue. He collaborates with Esade where he is in charge of the Course of Management of Artistic and Cultural Institutions (1989-1995), which he later publishes as a guide for the course at the UOC (1999). In 1997 he returns to a professional activity as a consultant and businessman in Internet by founding the business incubator <i>Digital Mood</i>. Starting in 2000 he enters the world of advertising, at first with <i>El Sindicato</i> and since 2003 as co-founder and director of strategy planning of <i>Arnoldfuel</i> (Cuatro, Banesto, Panasonic, la Caixa). In 2004 he launches the interactive system www.conelmovil.com in order to quit smoking through text messages. In 2007 he founds the consulting agency <i>Ideas for Change</i>. Clients: Arnold4d, Vinizious YR, Telefónica Cataluña, UOC, Fundación BBVA.</p>
<p>JESÚS RODRÍGUEZ (Spain)</p>	<p>Artist and independent curator. Cofounder of Derivart, art collective born in 2004 with the intention of exploring the intersection between art, technology and finance. During these years he has curated the exhibition <i>Derivados: New Financial Visions</i> shown at "La Casa Encendida" (Madrid). Jesus has exhibited in Barcelona, Gijon, Valencia, Tenerife, Stuttgart, Manizales, London and New York, among other cities. He has taught and lectured in international events held in Barcelona, Madrid, London, New York, etc. He continually creates new artistic projects.</p>
<p>MARK COETZEE (UK)</p>	<p>Zeitz Collection Curator. He also was the Program Director of PUMA Vision and Chief Curator of Puma Creative. Before joining PUMA, he was the director of both the Contemporary Arts Foundation and the Rubell Family Collection (RFC) from 2000 to 2009. He was adjunct curator at the Palm Springs Art Museum from 2008 to 2009. Committed to education, he served as an adjunct faculty member at the New World School of the Arts, was co-director of the New World School of the Arts Honors Program, and from 2001 to 2009 the director of the Curatorial Training Program. Coetzee has published extensively on art, writing for journals including the <i>Mail & Guardian</i>, <i>Revue Noire</i> and the <i>Sunday Independent</i>, and publishing over 30 monograph catalogs on various artists. He has received various grants and awards for his work.</p>
<p>JEAN CONRAD LEMAÎTRE (France)</p>	<p>Jean-Conrad Lemaître and his wife Isabelle began collecting contemporary art in 1983. His collection includes painting, sculpture and photography, but its focus on the past ten years has been the video art. His collection is considered one of the private collections of major European video art and make 106 works by renowned artists as well as lesser-known works by emerging artists.</p>

<p>SANDRA TERDJMAN (France)</p>	<p>She is a curator and programs manager at Kadist Art Foundation (Paris) and is an advisor for its collection. While living in London, she collaborated on several independent projects including a program for radio gallery and a curatorial competition of imaginary exhibitions at the ICA. In 2006, she opened the new exhibition and residency space of Kadist Art Foundation. Terdjman has recently been working with artists such as Wilfredo Prieto, Mario Garcia Torres, Ryan Gander and curators Adam Carr, Cosmin Costinas and Sofia Hernandez for their first project in Paris.</p>
<p>BENJAMIN WEIL (France)</p>	<p>Director of LABoral Centro de Arte y Creación Industrial is also an art critic. He co-founded the äda web digital foundry in late 1994. He was curator of media arts at SFMOMA (San Francisco Museum of Modern Art) and ejective director of Artistic Space, in New York. He was also curatorial chair for Eyebeam, a new media arts organization based in New York. Weil has lectured and published on evolving curatorial practice in new media art, the role of institutions, and new models of financial support for emerging art forms.</p>
<p>ANNE MARIE CHARBONNEAUX (France)</p>	<p>Anne-Marie Charbonneaux is currently the president of the Conseil d'Administration du Magasin, the Center for Contemporary Art in Grenoble. An art collector herself, she has been the president of the Centre National des Arts Plastiques from 2007 to 2010. She also contributed in the creation and was then appointed president of the association <i>Amis du Jeu de Paume</i> from 2004 until 2010. Author of numerous books about contemporary art, such as <i>Architectures de lumière, Vitraux d'artistes 1975-2000</i> (Marval, 2000), <i>Oeuvre et lieu, Essais et documents</i> (Flammarion, 2002), <i>Les vanities dans l'artcontemporain</i> (Flammarion, 2005-2010), and <i>L'Ordans l'artcontemporain</i> (Flammarion, 2010). Anne Marie Charbonneaux is an all-round expert in Contemporary arts and culture.</p>
<p>TIMOTHY PERSONS (Finland)</p>	<p>Director of Professional Studies Program and a Senior lecturer at the Aalto University School of Art and Design in Helsinki, Finland. He is also the artistic leader of VIPS (Video Photography Stockolm), in Kulturhuset, Sweden, as well as a senior advisor to the Borås Art Museum, Sweden, and a member of selection committee of Paris Photo, Senior Curatorial Adviser KIASMA (2008-2010), Museum of Contemporary Art Helsinki, Finland, Senior Curatorial Adviser The Royal Library, The National Museum of Photography Copenhagen, Denmark. He has also been an adviser to the board of the Claremont Museum of Art, California.</p>
<p>FERNANDA NOGUEIRA (Perú)</p>	<p>Researcher, translator and literary critic, teacher in Literary Theory and Comparative Literature from the University of São Paulo and member of the Red South Conceptualisms.</p>

<p>CASEY SPOONER (USA)</p>	<p>Vitamin Creative Space explores an alternative working mode specifically geared to the contemporary Chinese context, and constantly inspired by the confrontation between the contemporary life and ancient Chinese philosophy. In order to operate independently from institutionalized funding it is active both as an independent art space and as a 'commercial' gallery. Vitamin Creative Space actively challenges preconceptions by merging these two traditionally opposed strategies for supporting and presenting contemporary art, targeting the search for new Chinese contributions at both the artistic-practice and the institutional level within the new global context.</p>
<p>ANTONI MERCADER (SPAIN)</p>	<p>Communication Studies Professor at the University of Barcelona, Ph. D. at the Pompeu Fabra University, conceptual artist, political activist and advisor at Caixa Forum Mediatheque.</p>
<p>ISAAC JULIEN (UK)</p>	<p>Isaac Julien is an installation artist and filmmaker. In his artistic practice Julien employs audiovisual material to construct interdisciplinary commentaries. Since 2009 he is a professor at the Karlsruhe University of Arts and Design. Turner Prize nominee in 2001 and winner of the Grand Jury Prize at the Kunst filmBiennale in Cologne in 2003, Julien is widely known for works such as his 1989 drama-documentary <i>Looking for Langston</i>, his film <i>Young Song Rebels</i> and <i>Baltimore</i> among others.</p>
<p>RAFAEL SUÁREZ GÓMEZ (SPAIN)</p>	<p>Rafael Suárez Gómez has studied Philosophy and audiovisual communication at the University of Barcelona. He got his MA in direction of cinematographic photography and his PhD in audiovisual communication.</p>

FEES & REGISTRATION

The registration period is open and will officially close on Monday May 20, 2013. Exceptionally, if there are any available places, it will be possible to register until the first day of the workshop.

FEES	Price (21% VAT included).
Members of AEGPC, ATLAS, AMC, Hispania Nostra, ECTN, ENCATC, IBERTUR, ICOM, ICOMOS, IUCN, members of the Federation of Associations of Cultural Managers and UB Students, MACBA members.	70 € (3-day pass) 25 € daily pass
Other participants	90 € (3-day pass) 35 € daily pass

The 3-day pass offers access to the LOOP FAIR. A certificate of attendance will be issued by the UB. Seating is limited, so please book early.

Those interested in joining the workshop should send the following information to gestioncultural@ub.edu indicating in the subject-mail: *On collaboration workshop inscription*

- Name and surname/s
- DNI or Passport No.
- Institution / Company(if applicable)
- Position held (if applicable)
- Membership proof (if applying to a discount)
- Full Address
- Contact telephone
- Email

To confirm the inscription, it is also required to send a proof of the inscription transfer of the applicable amount before the closing date to gestioncultural@ub.edu

The inscription payment must be made in the following bank account:

- Bank account holder: IBERTUR

- Bank: LA CAIXA Ag 3135 - Sants Badal, Carretera de Sants, 295, E-08028 (Barcelona)
- Account Number: 2100-3135-11-2200196262
- SWIFT BIC: CCAIXESBBXXX
- IBAN: ES47 2100 3135 1122 0019 6262

MORE INFORMATION:

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