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The Usage of *Document* and Principles of *Archive* in Contemporary Artworks
and Contemporary Art Exhibitions:
A Challenge to Mediation

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Abstract

The need for archival approach to material, informational and visual reality, a need to re-make the narratives in power, an urge to interfere into the establishing of these power relations, and to include every viewer personally into interpretive process, etc., all this have influenced the relationship between artwork and the audience, within exhibition making process and in the first place within programs of art mediation and education.

The importance of education and development of audience increased from the democratization of culture to cultural democratization, to developing of educational programs for every and each visitor group (children, youth, students, professional audience, older audience, inclusion of ethnic minority groups, audience with special needs, etc.) and further to inclusive and participative politics of audience in the process of developing of art and cultural programs themselves. Exactly the emphasis on importance of audience, of educational program and of 'bringing art closer to public' opens up a problem of how to approach the art practices which are complex in form as well as in content, time-consuming, demanding on visitors' concentration and commitment, requiring visitors' active participation, such is an 'archival artwork'.

In this thesis the difficulties which the 'archival' artworks put in front of the audience and the museum have been identified as: being time consuming, complex, of serious content, expecting interactivity and involvement, etc.

Having in mind the characteristics of the archives and 'archival' urge, then the characteristics of 'archival' artworks, but also audience's needs and mission and purpose of contemporary art museums, this thesis offers recommendations on how to reconcile these two poles through adequate mediation program.

Résumé

Cette thèse appartient au domaine de la médiation dans l'art concernant exclusivement la pratique artistique contemporaine. Cela rend le sujet de cette thèse très étroit. Il s'agit de la pratique artistique spécifique (malgré plusieurs variations) concernant certains éléments du marketing dans la culture et de la médiation dans l'art par les programmes éducatifs.

Le point de départ de cette thèse est le défi que l'art contemporain met toujours devant la relations entre les publics, l'art et les institutions d'art. Pendant tout le vingtième siècle, l'art examine les manières de la perception de l'art par le public, l'art concernant le contenu et la forme : la mise en considération du statut et de l'aura d'une oeuvre d'art, ce qui a été fait par Marcel Duchamp, le rejet et la réfutation d'un objet d'art par des artistes conceptuels et la déclaration que l'idée, le concept – est seulement une oeuvre d'art (la dématérialisation d'une oeuvre d'art), la mise en question de la notion de l'original, l'introduction des performances, des actions et des événements comme des formes des activités d'art, l'introduction des dimensions du temps et de la durée d'une oeuvre d'art ou d'une exposition (depuis que le travail de nouveaux médias a commencé), l'introduction de l'interactivité et de la participations des publics dans les projets d'art, d'autres processus différents concernant les travaux d'art etc.

Dans le monde plein de marchandises, d'objets, de produits, de choses différentes, d'images (médiatiques), de données, d'informations, de nouvelles, de textes et où les images et les informations voyagent rapidement de la source au spectateur, surtout vu la technologie permettant à tous d'utiliser les images et les informations, non seulement pour les multiplier mais aussi pour les réutiliser, recycler ou manipuler d'une autre manière, un nouveau problème est posé devant l'artiste : comment s'approcher du phénomène qui l'intéresse, comment comprendre cette multitude d'images et d'informations qui l'entourent, comment les observer et comprendre, comment voir les documents qui en témoignent, comment les structurer afin de réexaminer ce qui est visible et afin de faire des conclusions, d'apprendre la vérité... Dans ce corps grandissant d'images, de textes, de dessins, de photos, de vidéo et d'autres matériels, il est facile de comprendre pourquoi les artistes ont montré la nécessité d'employer le principe de collection et d'archivage pour accepter un tel nombre

d'informations (visuelles et autres). Le principe d'archivage, étant donné qu'il comprend bien des unités et qu'il laisse toujours un endroit vide, permettant l'élargissement d'archives, offre un moyen parfait pour analyser la réalité complexe, visuelle et informationnelle dans laquelle nous vivons et pour trier des données rassemblées / trouvées.

Le principe d'archivage ne peut pas être compris explicitement mais comme un principe divers et complexe. La manière de structurer les archives, la manière de classifier les unités, la question ce qui deviendra la partie des archives, tout cela présente les conditions dictant l'interprétation du matériel d'archives. Vu que les artistes le savent, ils mettent en question les principes se trouvant dans la base d'archivage de sorte qu'ils utilisent de différentes approches d'archivage (souvent subjectives) en vue de montrer que la configuration (structure) et la lecture des archives sont conditionnées par la culture et la société. Par conséquent, les artistes mettent en question la production de la connaissance et la construction de *narrative* et ils offrent une systématisation alternative soit subjective permettant l'apparition des *narratives* différentes.

La nécessité de l'artiste de s'approcher du matériel par les archives, de la réalité informationnelle et visuelle, la nécessité de refaire les *narratives* en vigueur, la nécessité de s'inclure dans le processus d'établir les relations de pouvoir, la nécessité d'inclusion de tous les spectateurs dans le processus interprétatif, tout cela a influé sur la relation entre l'oeuvre d'art et le public dans le cadre de la réalisation d'une exposition et surtout dans le cadre du programme de médiation et d'éducation.

Dans le management des institutions d'art et le management des événements culturels et artistiques, la relation avec le public est de plus en plus importante. Le marketing, le développement du public et la médiation dans l'art sont les mots clés au cours de derniers dix ans dans le domaine du marketing des musées ou du management de projet des événements culturels et la médiation dans l'art et les programmes éducatifs deviennent une partie importante du planification de tout projet. L'importance grandissante de l'éducation et du développement du public courait depuis la démocratisation de culture (les années soixante, « culture pour tout »), à travers la démocratisation culturelle (vers 1975 qui encourageait la pratique d'art des citoyens comme des amateurs), puis par le développement des programmes éducatifs pour chaque groupe de visiteurs (enfants, jeunes, étudiants, public professionnel, public âgé, minorités ethniques, public avec les nécessités spéciales etc) jusqu'aux politiques

participatives où le public participe dans le développement des programmes culturels et artistiques. La mise en relief de l'importance du public, des programmes éducatifs et de l'approche de l'art du public, ouvre la question d'approche des pratiques d'art qui sont complexes aussi bien dans la forme que dans le contenu, qui exigent beaucoup de temps, d'attention, de concentration et d'engagement du public et leur participation active comme « travail artistique d'archives ».

Dans la première partie, la notion même « archives » est considérée ainsi que sa définition, sa signification et sa fonction. Dans cette partie, on donne la base théorique offrant la possibilité d'analyser les nécessités artistiques d'utiliser le processus d'archivage dans leur exercice. Le cadre théorique permet de comprendre les nécessités inhérentes et les conditions de pratique artistique « d'archives » afin de pouvoir offrir au public un modèle possible de communication de ces oeuvres d'art. Cela a été entrepris selon la littérature donnée de ce domaine qui n'a pas été volumineuse jusqu'à présent. La littérature s'appuie sur Freud dont la recherche du processus de souvenirs et du processus de la mémoire (liant trois éléments : la mémoire, l'objet mnémonique et le souvenir / anamnesis) peut servir de base de compréhension et de réexamination de la fonction et du but des archives, puis sur Derrida (et sur son interprétation de l'approche de Freud), sur Foucault soulignant que les archives ne sont pas seulement les lieux de dépôt des constatations dites mais aussi le contexte permettant que ces constatations soient dites, etc. L'étude de la notion « archives » montre que les archives ne sont pas seulement un ensemble simple d'objets, d'images, de textes ou de documents mais que cela comprend une certaine logique intérieure et que les archives (ainsi que l'institution) sont des instruments puissants pour produire la connaissance et pour recréer la *narrative*. Ensuite, l'archivage est lié au processus de souvenir et de mémoire, lié à la notion de fugacité et de mort et en même temps au principe de jouissance. La base de toutes les archives sont le ramassage et la collection. Les différentes approches de ramasser, de systématiser et d'exposer de collection (communication) présentent la base pour différencier trois types de « travail artistiques d'archives » malgré l'absence de grandes limites entre ces trois types.

Puis, on analyse le terme *document* et les différents médias de document : photo document, document écrit ou document vidéo/ film. On analyse et décrit les caractéristiques intérieures des documents concernant surtout la relation entre le document et la construction

de *narrative* dans une oeuvre d'art, à partir d'utilisation primaire d'un document dans l'art, du collage, de la photomontage, par les collages d'espace / installations, puis les accumulations, les collections structurées comme les *narratives* de musée ou d'exposition, jusqu'aux archives mêmes (spatiales ou digitales) et aux archives qui combinent des documents réels et fictifs et qui examinent ce que le document présente et comment on lui donne a priori une authenticité.

Ensuite, les travaux artistiques d'archives sont analysés. Un certain nombre de travaux artistiques et d'installations a été décrit. Trois groupes sont différenciés selon la manière d'utilisation et de traitement du processus d'archives et du matériel d'archives. Ces trois groupes sont : archives comme la collection / accumulation (et archives photo), archives comme le musée (ou comme l'exposition de musée, le parler de musée) et archives comme le registre ou comme le lieu de dépôt des documents (écrit, photographiés ou filmés). Pour chaque de ces groupes, au moins deux exemples différents de travail artistique ont été donnés (bien que tous les deux appartiennent au même groupe).

Dans la deuxième partie de la thèse, on discute sur les notions de *médiation* et d'*animation*. On définit leur sens dans cette thèse. On a aperçu la différence dans la fréquence d'utilisation de ces notions en anglais et en français dans le cadre du domaine large du développement du public et du marketing dans la culture encore plus large. Le terme « programmes éducatifs » a été introduit car ils font la plus importante partie de l'animation et de la médiation dans la culture. Les difficultés qu'une oeuvre artistique d'archives pose devant le public et le musée / institution ont été identifiées : ces oeuvres d'art sont exigeantes (exigent le temps des spectateurs, l'interaction et la participation des visiteurs), complexes, leurs contenus sont très sérieux, peu attirants (car c'est une caractéristique intérieure d'archives).

Puis, trois programmes éducatifs soit trois études de cas, développées exclusivement pour les expositions d'art moderne ont été décrites et analysées. Ces programmes éducatifs / études de cas ont été considérés critiqueusement par rapport aux travaux artistiques d'archives décrits et à leurs caractéristiques intérieures. On a étudié dans quels cas et dans quelles conditions ces oeuvres d'art reçoivent une vraie reconnaissance et signification sans compromettre l'intention d'artiste. Les études comprennent : le programme éducatif Tate Modern, le programme éducatif de l'exposition du document 12 à Kassel et le programme

éducatif du Cinquième Biennale de Berlin. Dans l'exemple de Tate Modern qui a une démonstration permanente, on a montré comment l'équipe de médiation développe le programme de médiation pour le travail artistique individuel et comment elle donne les indications aux visiteurs de sorte qu'eux-mêmes ou en petits groupes (d'amis) étudient la signification des œuvres d'art. Dans l'exemple du Cinquième Biennale de Berlin et du document 12 à Kassel, on a montré que la médiation a été comprise dans le cadre de ces expositions comme un élément le plus important dans l'exposition de l'art contemporain d'aujourd'hui. La créativité dans le développement du programme d'éducation est de plus en plus exprimée suivant les grandes expositions internationales de l'art moderne. Les programmes de médiation se développent pour un grand nombre de groupes cibles en allant tellement loin qu'on inclut des groupes de plus en plus petits, soit on reconnaît des groupes cibles spécifiques, comme par exemple à l'exposition du document 12 à Kassel, alors dans les groupes cibles se trouvent des nourrices avec les enfants ayant moins de 12 ans ou des Allemandes d'origine russe.

Dans la dernière partie, on a donné les recommandations comment s'approcher des œuvres d'art exigeantes. Elles ont été données suivant les recherches citées et l'expérience personnelle des visiteurs mais aussi des organisateurs des expositions de l'art moderne. Sauf les actions concrètes qu'il faut entreprendre dans l'intérieur du programme de médiation (approche du Cinquième Biennale de Berlin, Tate London ou du document 12), on a souligné que l'objectif principal du processus de médiation est le développement du public et l'éducation du public, non seulement pour réveiller l'envie d'apprendre plus sur l'art contemporain mais pour comprendre l'essentiel de l'art contemporain, pour que les publics deviennent plus curieux et désireux de discuter sur leurs points de vue et de développer leurs opinions critiques. A long terme, la médiation et les programmes éducatifs dans la culture et dans l'art développent un individu autoconscient, un penseur critique, une personne qui peut exprimer ses pensées et ses points de vue et qui peut activement participer dans la discussion sur l'art et la société.

1. INTRODUCTORY CHAPTERS

1.1. Introduction:

Starting point of this thesis is the challenge that contemporary art always brings to the relationship between audience, art and institutions involved. Throughout the whole twentieth century, art has been challenging the audience's modes of perception of art, content-wise as well as on the formal level: Marcel Duchamp's bringing into question the status and the aura of the artwork, rejection and denial of the art object by conceptual artists and declaring that the idea, the concept, is an artwork itself (dematerialization of an artwork), questioning the notion of original etc., introducing performances, actions and events as forms of artistic activities, introducing the dimension of time and 'duration' of an artwork or exhibition when the new media art practice began, further introducing interactivity in art projects, participation of audience, different kind of processes as artworks, etc.

In the world overflown with (disposable) goods, objects, products, different 'stuff', (media) images, data, information, news, text, etc, where the images and information instantly travel from the 'source' to the viewer, especially with the technology that grants everybody the possibility to use the images and information, not only to multiply them, but to re-use them, re-arrange/re-cycle them or manipulate them in different manner, the problem appeared before the artists, how to approach the phenomenon of interest, how to deal with such an abundance of images and information around it, how to observe and understand these information and images connected to it, or documents testifying about it, how to structure them in order to question the visible and to draw conclusions, in order to get to the 'truth' etc. In this ever growing body (corpus) of images, texts, graphics, photos, videos, and other material, it is easily understood why artists demonstrated a need, an urge to employ principles of collecting and archiving in one way or another in order to come to terms with the overflow of (visual or other) information. The archival principle, since it deals with great number of units and since it always leaves blank spots, empty spaces for widening of the archive, offers a perfect way to analyze the complex informational and visual reality that we are living in and to sort the retrieved data.

Archival principle could not be perceived as an unambiguous principle, but the one that is many-faceted and complex. The way an archive is structured, the way the items in it are classified, the question of what has been chosen to be part of the archive, etc. these are all conditions which dictate the interpretation of archived material. Very well aware of this, artists show interest in questioning the basic principles which lie beneath archiving through employing of different (often subjective) approaches to archiving, in order to show that the configuration (a structure) and reading of archives are culturally and socially conditioned. Therefore, artists are bringing in question knowledge production and narrative constructions and offer an alternative, more subjective systematization where different narratives are likely to appear.

The need for archival approach to material, informational and visual reality, a need to re-make the narratives in power, an urge to interfere into the establishing of these power relations, and to include every viewer personally into interpretive process, etc. all this have influenced the relationship between artwork and the audience, within exhibition making process and in the first place within programs of art mediation and education.

Still, in the field of contemporary art the notion of 'archive' is treated differently and there is little consensus on what the 'archive' or 'archival principle' in the art exactly represents. At the basis of any archival principle lies the principle of collecting, which on the basis of different interpretation approach formally develop into different forms of collections, museums or archives, or forms between these three, which treat collection units (objects, documents, etc.) differently.

In the management of art institutions and management of art/cultural events the relationship to the audience gains ever more significance. Marketing, audience development and art mediation are in the last decade key words in the field marketing in the museums or project management of cultural events, where art mediation as educational program became important part of every project development. The increased importance of education and development of audience ran from the democratization of culture (1960s, "culture for all" principle) to cultural democratization (1975¹, encouraging art practice among citizens as amateur practitioners), via developing of educational programs for every and each visitor

¹ Dragičević Šešić, M., Stojković, B., *Kultura, Menadžment, Animacija, Marketing*, Beograd, 2005, p. 28-29.

group (children, youth, students, professional audience, older audience, inclusion of ethnic minority groups, audience with special needs, etc.) and further to inclusive and participative politics of audience in the process of developing of art and cultural programs themselves. Exactly the emphasis on importance of audience, of educational program and of ‘bringing art closer to public’ opens up a problem of how to approach the art practices which are complex in form as well as in content, time-consuming, demanding on visitors’ concentration and commitment, requiring visitors’ active participation, such is an ‘archival artwork’.

Research on the term and the notion of ‘archive’ shows that an archive is not a ‘mere’ agglomerate of objects, images, texts or documents, but it presupposes a certain intrinsic logic and that the archive is a powerful tool (as well as the institution) in the knowledge production and (re-)making of narratives. Further archiving is connected to processes of memory and remembering, it is closely connected to notions of temporariness and death, but at the same time to the pleasure principle.

The basis of any archive is collecting and a collection. Different approaches towards collecting, systematization and exhibiting (communicating) the collection is a basis to differ between three groups of ‘archival artworks’, although the boundaries between them, are not sharp and exclusive: so we can differ between the collection or accumulation as an artwork, ‘museum’ or ‘an exhibition’ as an artwork and ‘archive’ as an artwork.

In this thesis the difficulties which the ‘archival’ artworks put in front of the audience and the museum have been identified as: being time consuming, complex, of serious content, uninteresting/unattractive (as intrinsic to the archives)², expecting of the visitors interactivity and involvement, etc.

Having in mind the characteristics of the archives and ‘archival’ urge, then the characteristics of ‘archival’ artworks, but also audience’s needs and mission and purpose of contemporary art museums, this thesis offers recommendations on how to reconcile these two poles through adequate mediaton program.

² See ref. no. 62.

1.2. Methodology

This thesis belongs to the field of art mediation exclusively in the relationship to contemporary art practice. This makes the topic of the thesis considerably narrow. It deals with a specific art practice (although it has several variations), connected to one specific element of marketing in culture and that is mediation through education.

The methodological approach of the thesis is examining theoretical writings on the archive and archival practices in the form of secondary research (desk research). In the second part of the thesis the examining of case studies have been employed also in the form of secondary research. The effort has been put into defining of notions: archive, document and mediation.

In the first part, the very term *archive*, its definition, meaning and function has been examined. In this part the theoretical ground has been given that offers a possibility to analyze the artists' need to use processes of *archiving* in their art practice. The theoretical framework makes it possible to understand the underlying urges and conditions for 'archival' art practice in order to offer a possible model of communicating them to the audience. This has been undertaken on the given literature on archives and especially on usage of archives in art, i.e. the given literature from the field, which to the present day is not great in number. The literature relies on some of the writings by Freud, whose research on memory and the process of remembering (connecting three elements: memory, mnemonic object and remembering/anamnesis), can serve as a basis to understand and question the function and purpose of archives; further on the writings of Derrida (and his interpretation of Freud's approach), on the writings by Foucault who argues that the archives are not only depositories of uttered statements, but are the context which enables statements to take place at all, etc.

Further it analyzes the term *document* and different document-media: photo document, written document or video/film document. It analyzes and describes the intrinsic characteristics of the *documents*, especially with regard to the relationship between the document and the construction of narrative in the given artwork, from the earliest usage of document in art, the *collage*, *photomontage* via spatial collages/installations to

accumulations, collections, collections regulated in the manner of museum-like exhibition narrative to artworks as archives themselves, be it a spatial or a digital archive to the archives which combines real and fictive documents once again questioning of what a document is and how it gains its *a priori* authenticity/veracity.

Further in the thesis, 'archival artworks' have been explored. A number of artworks and art installations has been analyzed and described and three broad groups of artworks have been recognized and suggested, on the basis of the way they employ and treat the archival process and/or archival material. The three groups are: archive as a collection/accumulation (and photography archive), archive as a museum (a museum's exhibition, as a museum's speech) and archive as a registry and a depository of documents being written, photographed or filmed. Each of these groups has been exemplified on at least two artworks, which are themselves different.

In the second part of the thesis the notions of *mediation* and *animation* have been discussed and it has been defined in which way this thesis uses these terms. The difference in the frequency of usage of one or the other term in English and in French, within the broader field of audience development and the broadest – marketing in culture, has been recognized. The term *educational program* has been introduced because the *educational programs* as the most significant part of animation and mediation in culture.

In the next chapter, the three educational programs, i.e. case studies, exclusively developed for contemporary art exhibitions have been analyzed and described. These educational programs/case studies have been critically observed in regard to the described archival art installations and their intrinsic characteristics. It has been observed in which case and under which circumstances the artworks can gain full recognition and meaning and not compromise artist's intention. The case studies encompass: Tate Modern education program, documenta 12 in Kassel education program and 5th Berlin Biennial education program. It has been shown on the example of Tate Modern, which has a permanent display how mediation team develop mediation program for individual artworks and how can guidelines be given to the visitors so that they can explore meanings of artworks on their own and within their own small groups. On the examples of 5th Berlin Biennial and documenta 12 it has been shown,

how mediation has been taken as one of the most important parts of today's contemporary art exhibitions. Creativity in the development of the mediation program is going further with every new big international contemporary art exhibitions. Mediation programs get developed for number of target groups, going so far as to include smaller and very specific audience groups, such as for example: breast feeding mothers of children under 12 months, or German women of Russian origin as audience groups with special mediation program in documenta 12 in Kassel.

In the last chapter the recommendations for the approach towards the 'demanding' artworks has been suggested. This is given on the basis of the undertaken research as well as the experience as a visitor and as an organizer of exhibitions of contemporary art. Apart from the concrete actions that could be undertaken within the mediation team (the approach of the Berlin Biennale mediation team Tate London education program and documenta 12 in Kassel 'Kunstvermittlung' program) it is underlined that the essential goal of the mediation process is the audience development and education of audience towards a need not only to *learn* more *about* contemporary art, but towards the need to *understand* art essentially, towards being curious and eager to discuss statements and develop critical thinking. In a long run, mediation and education programs in art and culture develop a self-conscious individual, a critical thinker, a person who can articulate his/her thoughts and attitudes and can be actively involved in the discussions (in art and) in society.

2. ARCHIVES AND ART / Theoretical Framework

2.1. Archive

As a dictionary definition, archive is a very broad term, which encompasses notions from that of a collection of different kind of material, preserved because of its value, through a department of an institution which is responsible for maintaining the records, or part of a building where the documents are stored, to publication that publishes certain essays or papers periodically.³ I find this definition rather incomplete, because certain aspects of archives have been omitted in this definition and are of great importance in order to distinguish *an archive* from *a collection*, so I would add a note to the above mentioned definition: “A true archive is a contextually based organic body of evidence, not a collection of miscellaneous information.”⁴

Archives’ importance lies in its role and ability to produce knowledge and in its place in knowledge production beside other institutions that are involved in it (school and university systems, museums, libraries, etc.). The knowledge production feature of archives is two-fold. On the one hand side the archive is not a mere sum of its parts, of archival documents, but much more, because the documents are not held in the simple line, there are gaps between them, which are places of interpretation, and in this sense a place where knowledge is produced:

³ http://www.archivists.org/glossary/term_details.asp?DefinitionKey=23 (site visited on September 15th): Archives (also archive), n. ~ 1. Materials created or received by a person, family, or organization, public or private, in the conduct of their affairs and preserved because of the enduring value contained in the information they contain or as evidence of the functions and responsibilities of their creator, especially those materials maintained using the principles of provenance, original order, and collective control; permanent records. 2. The division within an organization responsible for maintaining the organization's records of enduring value. 3. An organization that collects the records of individuals, families, or other organizations; a collecting archives. 4. The professional discipline of administering such collections and organizations. 5. The building (or portion thereof) housing archival collections. 6. A published collection of scholarly papers, especially as a periodical (...) In the vernacular, 'archives' is often used to refer to any collection of documents that are old or of historical interest, regardless of how they are organized; in this sense, the term is synonymous with permanent records.

⁴ Hirtle, Peter B., "Archival Authenticity in a Digital Age.," *Authenticity in a Digital Environment*. Council on Library and Information Resources, 2000, p. 8–23. Quoted from: www.archivists.org (web-site visited on September 10th 2009)

„The documents in archival collections relate to each other in ways that transcend the information in each document. The archival whole is greater than the sum of its parts; the relationships are as important as the particulars.”⁵

And on the other side, the archive offers a possibility for a certain event-statement to take place in the first place, it represents the *system of its enunciability*⁶, as Michel Foucault writes in the *Archeology of Knowledge*:

“(…) Between the *language (langue)* that defines the system of constructing possible sentences, and the *corpus* that passively collects the words that are spoken, the *archive* defines a particular level: that of a practices that causes a multiplicity of statements to emerge as so many regular events, as so many things to be dealt with and manipulated. It does not have the weight of tradition; and it does not constitute the library of all libraries, outside time and place; (...) between tradition and oblivion, it reveals the rules of a practice that enables statements both to survive and to undergo regular modification. It is *the general system of the formation and transformation of statements.*”⁷

But still, the ‘archival’ urge is not explained by this. *Archiving principle* is closely bond to men’s struggle for immortality. The fear of death urges us to collect and preserve every single *trace* of our existence in the world, in order to be able to recreate our lives. But still, the intrinsic process of archiving is taking an object, a document, out of the ‘real’ life, it loses its initial function and is left only with the function to testify, or to serve as a link or a helping tool for the memory (a kind of mnemonic object). As Sven Spieker writes:

“the paperwork that circulates in an office or agency is touched or structured by its demise or death – its withdrawal from circulation – from the moment it is produced.”⁸

⁵ Orignilly from: Miller, Frederic M., *Arranging and Describing Archives and Manuscripts*. Society of American Archivists, 1990, p. 20. Here quoted from (site visited on September 25th 2009): http://www.archivists.org/glossary/term_details.asp?DefinitionKey=23

⁶ Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006, p. 29. Originally in Foucault, Michel, *Archeology of Knowledge*, London, 1972, p. 126-131.

⁷ Michel, Foucault, “The Historical *a priori* and the Archive”, in: Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006, p. 29. Originally in Foucault, Michel, *Archeology of Knowledge*, London, 1972, p. 126-131.

⁸ Spieker, Sven, *The Big Archive. Art from Bureaucracy*, MIT Press, Cambridge, Mass. 2008, p. 21.

An archive possesses both a will and a struggle to gain immortality, to be preserved, to last, to be evidence of the past for the future, to provide a possibility of memorization, and on the other hand, it tends to make the traces, documents, objects, units that form the archive – silent, out of the living world, unusable in the 'real' world, but the subjects to repetition, reproduction, reimpression, etc. These are, in Freudian terms, all part of the logic of death drive or the destruction drive, which incites amnesia, forgetfulness and the annihilation of memory, both in the terms of *anamnesis* (recollection of memory) and in the terms of archive (as a place of consignment as its exteriority):

„archive (as) consignment, the documentary or monumental apparatus as hypomnema, mnemotechnical supplement or representative, auxiliary or memorandum. Because the archive (...) will never be either memory or anamnesis as spontaneous, alive and internal experience. On the contrary: the archive takes place at the place of originary and structural breakdown of the said memory.“⁹

So, what in Freudian terms enables archivation (preservation, memorization) is the same principle which means its destruction (repetition, reproduction), or how Derrida has put it: „The archive always work and *a priori*, against itself“¹⁰.

Further, in the realm of psychoanalytical approach to the archival principle, Susan Hiller, artist who has been employing archival principles in her artworks, compares collecting process with dreams, i.e. with the idea that our dreams are permanent *memento mori* and at the same time an approach to immortality, since „dreaming seems to have nothing to do with the necessities of physical existence“¹¹. Furthermore, for her, archiving, i.e. collecting and sorting, especially in the childhood brings a certain pleasure and enjoyment.¹² This is exactly what Derrida also recognizes as another “economy” which is at work in reference to the archives:

⁹ Derrida, Jacques, “Archive Fever”, in: Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006, p. 29. Originally in Foucault, Michel, *Archeology of Knowledge*, London, 1972, p. 78.

¹⁰ Ibid. p. 79.

¹¹ Hiller, Susan, „Working Through Objects“, in: Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006, p. 29. Originally in Foucault, Michel, *Archeology of Knowledge*, London, 1972, p. 43-44.

¹² Ibid. p. 43-44.

“Another economy is thus at work, the transaction between this death drive and the pleasure principle, between Thanatos and Eros, (...). The death drive is not a principle. It even threatens every principality, every archontic primacy, every archival desire. It is what we will call, later on, *le mal d’archive*, archive fever.”¹³

So, apart from archiving as preservation of mnemonic objects that trigger the anamnesis and maintain the link or the connection to memory, which as has already been shown at the same time contains the destruction drive, the motives of ‘archival art’ as Hal Foster refers to it, could be understand also through the fact that “any archive is founded on disaster, or its (threat), pledged against the ruin that it cannot forestall.”¹⁴ Here the ambiguous reference to the notion of archive can be seen, i.e. the archive is equaled to the collection of objects, without the reference on its classification or structure, or inner logic.

¹³ Derrida, Jacques, “Archive Fever: A Freudian Impression”, in: Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006, p. 29.

¹⁴ Foster, Hal, „An Archival Impulse“, in: Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006, p. 143-148.

2.2. Document

Document n. ~ 1. Any written or printed work; a writing. – 2. Information or data fixed in some media. – 3. Information or data fixed in some media, but which is not part of the official record; a nonrecord. – 4. A written or printed work of a legal or official nature that may be used as evidence or proof; a record¹⁵.

The understanding of the notion *document* is not easy to grasp either. As the definition from dictionary suggests, it is an information or data fixed in some media, or written, which can be used as an evidence or proof. But this definition, in my opinion does not exhaust all the meanings of the term. For exploring of archives and especially in reference to artistic archives, or archives as artistic objects, it is very important to have clear understanding of what artists refer to as a document and what a document in the era of digital technologies is, how the photography should be treated and especially film/video (found) footage, which will be discussed later.

The elusiveness of the term and understanding of what archive as an artistic practice encompasses can also be applied to the term ‘document’ and the *usage of the document* in art.

As one of the first art practices to use material from surrounding and to manipulate it by putting it into different mutual constellations, in order to form a certain narrative was Dada movement between two world wars, mainly in Berlin and Zurich. Cubism also employed material from surrounding, incorporating it into the painting, but this occurred as an experiment with (and into) the form, as an experiment with ‘translating’ of three-dimensional forms into the two-dimensional surfaces, which was the occupation of Cubists in general, experimenting with the effect these transformations have on the viewer, but the Cubistic *collage* or *papier collé* did not tend to have any literal or symbolic ‘meaning’ also when it used pages from newspapers, lettering, etc.

The photomontages of Dadaists on the other hand show awareness of manipulation of photos and written documents to produce a certain statement. In the work of Hannah Höch, George Grosz, Raoul Hausmann or John Heartfield the construction of statements, very often

¹⁵ www.archivists.org/glossary

social critique, through juxtaposing of photos, text, letters and other material in ironic or parody manner in process of estrangement (*Verfremdung*)¹⁶, is explicit.

Document – Written Evidence

Since 1960s artists have employed various sorts of documentation: from written documents used for example in ‘mail’ art, such are postcards from Goran Djordjevic’s “International Strike of Artists” or documents which testified or documented actions and performances, such as Vito Acconci’s “Room Situation” (1970), documentation on his performance in which Acconci moved furniture and objects from his New York apartment to a gallery. If he needed any of these items, he would return to the gallery to borrow them, and take them back when he had finished using them at the same time documenting the whole process in written, further written documents as kind of artists’ diaries, such as Sophie Cale’s work “The Hotel” (1981), chronicles that evokes passage of time, such as Hanne Darboven’s, “Card Index: Filing Cabinet, Part 2“ (1975), written in hand or typed, documentation with charts, tables etc.

In this sense, the case of artist Igor Grubić is interesting. He carried out the so called ‘Black Peristyle’ action in Split in 1998, painting a large black spot (stain) on the ground of the peristyle. This action has not been documented other than through media reports about the event and at the beginning also the name of the author was unknown. But still, the action has been nominated (and later won) for the price of Zagreb Art Salon in the same year, on the basis of the press clipping on the event. Comments about the irregularity of nomination on the basis of documentation have been heard. Not only that, but this corpus of newspaper articles became a sort of art piece it self, exhibited as a “Black Peristyle” together with a video about the action. Here we can even make a distinction between ‘original’ (original corpus of press clipping from the 1998) and the copies (used mainly in the exhibitions for exhibiting).

¹⁶ Schober, Ana, “Dada, der Surrealismus und Bertolt Brecht: den Chock aus den Dingen herauslocken”, in: *Ironie, Montage, Verfremdung*, Munich, 2009.

Here it is possible to introduce the difference between *a document* and *a trace*, because *a trace* is what is left behind after an action, and it can be in the form of a document, but the document does not have to be a trace. It can come into being also after the event happens and still to testify about it.

Actually, there are at least three different forms, which are all understood under the term ‘document’: *a trace* of a past event as an evidence, what is remained after a certain event took place; *A record* of a past event. Under the record I understand photographs, video footage, written documents from the period in question, etc; And *a file*, what has been made for archiving, which always bear a certain interpretation (it includes certain data: dates, places, names, everything that could be with certainty associated with a document itself). Artists use all three sorts in constructing the archives very often not making a clear distinction between them.

The found footage material can be referred to as ambiguous, because it is mostly used anonymously (not credited, nor connected to the original event) and appropriated to construct fictive narratives. This basically means, that these ‘documentary’ materials lack certain data that would make them from *trace* or a *record* of a past event, to a *file*, that is part of an archive, which means they lack basic interpretative frame. A theoretician and artist Hito Steyerl analyzed the risk or a danger of imposing the interpretative ‘frame’, consisting of certain auxiliary techniques, such as for example, written elements, transcription, dates, times, places, etc. Although neutral in the nature, these data, as well as any other, can be (mis)used by techniques such as highlighting, or omitting certain (important) information and giving only partial explanations, etc. She considers these auxiliary techniques as an interface through which we are able to approach the documentary material, naming this process ‘documentality’:

“(…) I call this interface between governmentality and documentary truth production “documentality”. Documentality describes the permeation of a specific documentary politics of truth with superordinated political, social and epistemological formations.”¹⁷

¹⁷ Steyerl, Hito, “Documentarism as Politics of Truth”, in Nikitović, Ana and Tsvivopoulos, Stefanos (eds.), *Stefanos Tsvivopoulos: The Real, The Story, The Storyteller*, (cat.), Museum of Contemporary Art, Belgrade, 2008, p. 64-75.

On the one side there can be no archive (only a collection) without at least basic interpretation mechanism (be it its classification principle and/or structural division, or the auxiliary material and data around the documents). On the other side, choice of interpretation mechanism and employing one or another form of classification, manipulating with the auxiliary data etc. is the 'weapon' of archives in the system of knowledge production.

Document – Photography

In the literature used in this thesis which offers view into the field¹⁸ of artworks as archives, what lies in focus as an *archival document* is photography. Photography is regarded as *the* documentary medium, because it is an empirical document and its authenticity cannot be questioned. Still, what is in literature regarded as photographic archive has various forms and shapes, which will be discussed later under the case studies. The photography is ambivalent because it is at the same time a *record* of a past event and an art 'piece' itself. The photo-archive is thus an archive of 'historical' records, testimonies of past events, as well as an art collection.

Document – Film Footage

Following this approach, we are witnessing in last years ever more artworks based on similar principle, where the scope of material used has been expanded so to include now film and media footage, apart from (only) photos and media images, and to (re-) produce them in a *collage*, very similar to paper collages, but now with another dimension, that of time and duration. What already the Dadaists have done has basically made a path for the artists who work in the media of collage, found footage films, etc. The characteristic of this practice is that the 'final' result is still a composition, a statement, it is made from the archival material, but it is a subjective composition.

¹⁸ Here I am mainly referring to two books on art and archival practices: Enwezor, Okwui (ed.), *Archive Fever. Uses of the Document in Contemporary Art, exhibition catalog, International Center of Photography, New York, 2008.* and Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006.

Artists working with found footage, who often refer to their source material as *archives* of found footage, they challenge the notion of a document to great extent. Film footage or video material, bought on-line or found in flea-markets bear a very ambiguous relation to the notion of a document, although almost all of them if not all, are certainly documentary material, a trace of certain events, their significance as a testimony, or a source is brought into question. As already mentioned, this is mostly because of the anonymity of these sequences and because vast majority of the material has never underwent 'archeological' inquiries in order to be given some certainty regarding the events it depicted. But not only that, various set of practices employed by artists in manipulating this material work in the direction of production of fictive narratives, through: appropriation, interpretation, montage, juxtaposition, etc. (For example, the video work by artist Eli Cortinas Hidalgo "Dial M for Mother" (2008) uses mainly found or bought footage from family and home videos, in combination with her own footage of her mother from the past.)

This approach to the archive material, which produces a creative outcome, shaped as a composition, a sort of sentence, a statement, a possible reading of this archive material offered by the artist is a video or film collage/montage. This approach is significantly different from the archival practice in which *an archive* itself is *produced*, on the basis of former research and with a main cause to offer a more or less open possibility for the viewer to explore the archive i.e. to conduct his own research. Here come artworks close to curatorial work. For example in their project "Enthusiasts" by Neil Cummings and Marysia Lewandowska, the artists summarize nearly two year¹⁹s of research into films and documents related to the amateur film movement that flourished in Poland during the 1950s, 60s and 70s. They present a selection of amateur films in a gallery context that is new to them. On the one hand, they demonstrate these films to be documents of a certain reality and representative of individuals' desires, dreams and ambitions. On the other, the artists provide a contemporary reading of a phenomenon that interests them, transforming the materials into a critical commentary on today's culture of visual consumption.

¹⁹ www.culture.pl (web site visited on September 30th 2009)

2.3. 'Archival' Artwork

However, Sven Spieker, points out that within the artistic community, "there seems to be little consensus as to what an archive is, how it might be distinguished from other types of collections (...)"²⁰ Within the literature on art and archives, a number of different forms and approaches are named an archive: a private collection of personal objects and memorabilia, an accumulation of different objects, collection of art pieces, collection of documents, collection of photo-material in almost any form are considered to be archive. This situation derives from the difference between the archive as an *artistic* principle and the archive as scientific tool. Artists are in position to interpret the principles of archiving before the archiving takes place. In comparison to the *archivist* (librarian, historian, etc.), artist has the possibility to question the basics of archival practices, the processes which lie in the base of archiving: collecting (choice of what to keep, what to *purge*), classification or arranging, describing, presenting (communicating), etc. Artists have this freedom to keep certain level of arbitrariness in the archival principle in order to stress certain statements, or to bring certain ideas into question. In artistic archives the awareness is shown that archives are important players in knowledge production and that they are not at all *naive*:

„The pervading view of archives as sites of historical truth is at best outdated, and at worst inherently dangerous. The archival record doesn't just happen; it is created by individuals and organizations, and used, in turn, to support their values and missions, all of which comprises a process that is certainly not politically and culturally neutral.“²¹

The usage of documents and principle of archive represents the moment when art practice comes closer to history or archeology than ever, because it takes documents and

²⁰ Originally in: S. Spieker *The Big Archive. Art from Bureaucracy*, MIT Press, Cambridge, Mass. 2008, p. 4-5. Here quoted from <http://www.entrepreneur.com/tradejournals/article/205863252.html>. Site visited on September 27th 2009.

²¹ Originally from: Kaplan, Elisabeth, "We Are What We Collect, We Collect What We Are: Archives and the Construction of Identity.," *American Archivist* 63:1 (Spring/Summer 2000), p. 125–151. Here quoted from: http://www.archivists.org/glossary/term_details.asp?DefinitionKey=23 (site visited on September 20th, 2009)

objects as traces of past events – *remainders*, or testimonies and memorabilia– *reminders*²² of past events in order to (re-)form a certain narrative through structuring these documents and objects in a certain way.

As has been already mentioned, in the field of art, it is not quiet clear what ‘archival principle’ refers to exactly. One can recognize three different roles that an artist can overtake, where he/she as a producer of the artwork, bear a role of a collector, compiler and provider of a body or a corpus of documents:

- a collector (of artworks or other objects)
- an archivist (collecting and structuring of different kinds of *documents* and/or *traces*)
- art historian or art curator – role which enables the artist to reconsider certain relationships in art system and art history, where he/she employs both art objects, artworks and documentation, forming museum-like and exhibition-like narratives as an alternative to the prevailing ones.

The resulting forms are thus: a collection (and accumulation), an archive, or a museum/an exhibition (exhibition as an artwork). The boundaries between these three artists’ roles and formats are blurred and it is very rarely that one of them does not posses at all some characteristics of the others. They cannot be clearly separated and boundaries clearly set. Within each of these three roles and each of the three resulting forms, lies the same principle and that is collecting. Only the ‘superstructure’, the interpretation and the usage of the collected material, differs from one to another.

An artist’s collection is very subjective one, with or without classification. It could be a collection of artworks, but also of different other objects, who are neither *records* or *traces* of past events. In this sense also the form of accumulation should be introduced, although the differences that occur could not be traced as a scientific formula. In both cases the value of the whole corpus comes from more or less subjective histories, memories etc., but in the case of accumulation, the objects ‘accumulated’ do not have to be records or documents of any

²² Ramadanović, Petar, “Notes on Remembering and forgetting: A Reminder and a Remainder”, in: *Stefanos Tsivopoulos: The Real, The Story, The Storyteller*, (cat.), Tsivopoulos, Stefanos and Nikitović, Ana (eds.), Museum of Contemporary Art, Belgrade, 2008, p. 64-75.

kind, but can be links to memory or triggers of anamnesis. Collections on the other hand, although already accumulations themselves provide no matter how little, but still a possibility of interpretation and a hint of classification, a logic that lies behind them, and which could be 'read'.

An archive on the other hand, should deal with *documents*, with *traces* or testimonies of past events, in order to preserve them and to (re-)construct reality. So it is a basis for research of original documents and it opens questions on what a *document* is and what is *documentary*. Archive is also a specific form, which operates through certain procedures that should be respected as intrinsic to archival principle:

"What is most troubling in these pseudo-repositories is their lack of the professional and theory-based application of the seven major archival responsibilities. That is, what defines the professional core of archival work is the systematic and theoretically based execution of seven highly interrelated responsibilities: securing clear authority for the program and collection, authenticating the validity of the evidence held, appraising, arranging, describing, preserving, and promoting use."²³

The museum on the other hand is an educative institution, where what is collected is and should be communicated to the audience for (in the broadest sense) educational purposes, i.e. mediated to the audience. Through its presentation (a show, an exhibition) a museum-artwork demonstrates a particular narrative developed through the choices of its selection, classification, presentation and communication. Within this group of artworks, where the artists overtakes a role of the curator or art historian, a sub-group can be identified, which encompasses the works where artists are collecting and historicizing their own work or significant works of others in order to influence the hitherto valid art historian narrative. He/she contextualizes his/her work within the broader art history narrative.²⁴

Here is also to be mentioned that the intrinsic principle within archival principle is the research. In last years a contemporary artwork cannot be imagine without the research that artists undertake in developing of their statement(s). This is also visible in the language of

²³ Maher, William J. "Archives, Archivists, and Society.," *American Archivist* 61:2 (Fall 1998), p. 252–265. Quoted from: www.archivists.org/glossary (web-site visited on September 1st 2009).

²⁴ Petrešin, Nataša, "Innovative forms of archive – exhibitions, events, books and museums", essay not yet published.

texts on art and artists that more than ever before use the terms such as: to investigate, research, to explore etc., also when the artwork itself does not develop into an archive or any other kind of structured or organized corpus of material and documents. What distinguishes an artistic research from a scientific is that the latter employs a structured and clear methodology starting from the problem, a thesis and leading to the answer or solution, whereas artistic research has considerably more loose structure and methodology.

2.3.1. Collections and Accumulations

Predrag Peđa Nešković “400 (o’) clocks” (2007/09)

A group of artworks, closely related to the ‘archival’ artworks are *accumulations*²⁵. The examples of these kinds of works are numerous. One was to be seen at the October Salon in Belgrade this year²⁶ by the artist Predrag Peđa Nešković *400 (o’)clocks (2007/09)*, consisting of a collection of wall clocks, acquired mostly at flea-markets and exhibited as an installation where walls are covered with clocks from the floor to the ceiling. This work could be interpreted on various levels: a question about multiplication of time can be raised, or the need and urge to collect clocks can be further examined, or nostalgia can be identified and examined (many of these objects could be recognized as familiar, as if from one’s own past), etc. For the audience such passion (or obsession) testifies on the ‘peculiarity’ of being an artist and gives the audience a chance to take a glimpse into artist’s life through the objects which surround him/her. On one hand they (the clocks), although ‘regular objects’, gained a certain kind of added value and mystification as elements of artist’s collection. On the other hand, these collections/accumulations are more likely to be considered as *attractions*²⁷ than artworks.

There is no sharp line separating an accumulation from a collection. The division that can be employed for the sake of this categorization is that the accumulation refers to those

²⁵ Tupanjac, Vladimir, “Collections and Accumulations. About the Material Aspects of the Artist’s Everyday Life”, in: *The Yugoslav Biennial of Young Artists, Vršac, 2004*, Vršac, 2004, p. 266-268.

²⁶ “Circumstance. 50th October Salon”, October 2nd- Novemer 15th, 2009. Curator: Branislava Anđelković Dimitrijević

²⁷ Tupanjac, Vladimir, “Collections and Accumulations. About the Material Aspects of the Artist’s Everyday Life”, in: *The Yugoslav Biennial of Young Artists, Vršac, 2004*, Vršac, 2004, p. 266-268.

collections that are not developing or bringing into question a certain narrative, that play to much greater extent to the quantity of collected material, and do not offer too strict classification or systematization.

Christian Boltanski “Reserve” (1990)

In this work Boltanski collected a large amount of clothes, garments from his surroundings and exhibited it as a pile of clothes. The effect of the pile of clothes is stunning. Although different pieces of clothes are basic part of our everyday lives, when we see this mass of clothes, this pile of thrown away garments, interlaced with one another and put altogether without any consideration about where they came from or who it belonged to, it resembles death and disappearance, the fragility of life and inevitable end. Although often related to the images from Nazi KZs, where piles of shoes, suit cases or other personal belongings caught in photographs testified on mass-extermiation of thousands of people, Boltanski insists that his work is general and should be regarded as such. He is not (only) interested in Jewish history and the suffering of Jewish people in WWII, although the connection with it is inevitable and it is not unwanted. He shows his devotion to exploring manifestations of death and disappearance in general, in the lives of anybody and everybody. Most of his work is based on collecting and archiving and deals with the notion of death in one way or another.

Collections and Accumulations/Archives of Photography

Ivan Petrović “Documents”

The photo project of the photographer Ivan Petrović “Documents” lasts already over 10 years. It has not been conceived as a ‘project’ but has been developing spontaneously as the photographer recorded people and situations around himself, which lead to an archive of photographs from his surrounding, including the students’ lives of the students from other towns in Serbia who come to Belgrade to study, period that the artist spent in Kosovo in 1999. war, as well as a certain amount of found photographs from a photo album found in Kosovo. Smaller parts of his archive have been exhibited on several occasions and what is important he developed different form for each of the presentations, combining them in micro narratives. When exhibiting the archive he groups the photos (which are in different sizes) in

different orders.²⁸ Through rearranging the photos in different structures each time and through using found photos, Petrović poses questions of what a document is and what is a photographic record? In the photos from war in Kosovo, one can see soldiers that are dressed sometimes in uniforms, sometimes in their civil gowns, in the moments of pauses or breaks (at the table, reading papers, sleeping, chatting, playing cards, etc.) or with weapons. The actual reality of war is represented in the situations of resting, whereas the photos with weapons are posed photographs for the camera (they had only one automatic gun machine, and they all posed separately with it). This is the moment when the documentarity of the photography is brought into question. It is not an inscenation or a staged photography that questions the documentarity of this medium. Exactly the moments of (non) correspondence between the photograph and the reality of the event (in the situation of war – photographs of soldiers with weapons and in ‘action’ are expected, but these are posed, whereas the photos of resting or card playing represent reality of war life). It is the particular *uncanny valley* of photography that questions photography’s documentarity, and not for example the explicitly costumed or mimetic photograph.

Christian Boltanski “Reserve of Dead Swiss” (1990)

In this work Boltanski uses a range of photographs of anonymous dead people in Switzerland from the obituary notices in Swiss newspapers. The photographs are presented in a fence like structure with a beam of light which spotlight each face separately. The photographs on the shelves are connected with a fabric, running along the shelf lines. This work has been connected to Holocaust as well, although the photographs have been taken from the informal ‘archive’ of Swiss newspapers.

²⁸ Exhibition of the finalists of the Mangelos – Young Visual Artist Award in 2008, gallery “Kontekst”, Belgrade, December 2008, or within the exhibition “Remont in Pula”, August 2009.

2.3.2. Museum and an Exhibition as an Artwork

Claes Oldenburg “Mouse Museum” (1965-1977)²⁹

Oldenburg’s “Mouse Museum” is an installation which although contains term ‘museum’ in the title, should be placed in my categorization on the border between ‘artwork/collection’ and ‘artwork/museum’. It employs a range of museological principles, starting of course with collecting, then organizing then exhibiting/communicating. The presentation of the collection takes over a form of museum-like exhibition, where the objects are presented in glass cabinets/cases (altogether forming a shape of the head of Micky Mouse, and therefore the title ‘Mouse Museum’). The witty work of Claes Oldenburg has a lot to do with the questioning of the status of artwork within the museum as an institution. He places everyday objects in it, the objects found in flea markets, or other byproducts of artistic activities, kitsch souvenirs etc., who are now given the status of *museum object*. Therefore it does bring into question museum strategies and museum principles and what is being given a place in art history and what is being ‘left’ to ‘oblivion’.

Susan Hiller “From the Freud Museum” (1991-1996)

This work consists of a large number of objects in boxes that are presented in a series of museum vitrines. Each box represents a combination of objects that are rubbish, discards fragments and reproductions which seemed to carry an aura of memory and hint at meaning something. The installation invites visitors to tease out links and meanings, sequences and gaps, in generating the meaning and strong poetry of the work:

„On one level, my vitrine installation is a collection of things evoking cultural and historical points of slippage – psychic, ethnic, sexual, and political disturbances. Individual items in my collection range from macabre through sentimental to banal. Many of the objects are personal, things I’ve kept for years as private relics and talismans, mementoes, references to unresolved issues in earlier works, or even as jokes. Sigmund Freud’s impressive collection of classical art and artefacts inspired me to formalise and focus my project. But if Freud’s collection is a kind of index to the version of Western civilisation’s heritage he was claiming, then my

²⁹ McShine L., Kynaston, *The Museum as Muse – Artists Reflect*, The Museum of Modern Art, New York, 1999: Claes Oldenburg, *Mouse Museum*, p. 70

collection taken as a whole, is an archive of misunderstandings, crises, and ambivalences that complicate any such notion of heritage.”³⁰

IRWIN Group / Retroavantgarde (2000) and East Art Map (2002)

There is considerable group of artworks, employing practices of collecting and archiving, but which are concerned not only with the question of what is being given a place in art history in general, but are questioning the art history itself. In the works, such as “Retroavantgarde” (2000) IRWIN Group is stating that modernism (in Greenberg’s term) is ‘western’ modernism and therefore as local as its ‘east’ counterpart, whose existence they prove through a set of artworks, positioned in a kind of Alfred Barr’s diagram³¹ within which their own and then further the works of important artists from ex-Yugoslavia from the whole 20th century are inter-connected between themselves and with the Russian avantgarde art (Malevich). The usage of art collections (of their own works, reproductions and copies of avantgarde works) are of utmost importance for IRWIN group in their attempt to position their own work within the history of ‘Eastern’ art, which they are not trying to ‘include’ into the ‘general’ Western art history canon, but to construct its ‘development’ and interconnected influences as something intrinsic to the art of Eastern Europe.

The work *East Art Map (History is Not Given. Please Help Us Construct It)* (2002), is an electronic and interactive archive/data base, in which 24 artists and curators from Eastern Europe have been invited to present the most important art projects from the last 50 years in the respectful country. This is how the archive of names, projects, texts, curators and artists came into being, which connects and combines information on artists and practices from Eastern Europe. Such an archive, that a visitor can browse either as a CD-Rom or in internet has never before existed. It is again an attempt of IRWIN Group to *map* projects and figures who are constituting art history of Eastern Europe, or to suggest a possible art history constructed by its own protagonists and given to the audience to update it and complete it.³² The artists’ files (including an image and a text by a curator who proposed him/her) can be

³⁰ <http://www.freud.org.uk/exhibitions/10535/after-the-freud-museum> (site visited on September 20th 2009)

³¹ Cf. Arns, Inke, “Irwin Navigator: Retroprincip 1983-2003”, in: *Irwin Retroprincip: 1983-2003*, Arns, Inke (ed.) (cat.), MoCAB, 2003, p. 85-92.

³² www.eastartmap.org

browsed according to their country of origin and then further according to the periods of 10-15 years of their activities. There is an option to search the base altogether, to search the base according to the name, etc. It is a 'proper' archive, who exists only in interactivity with the audience or the web site visitor.

2.3.3. Archive as an Artwork

Marko Peljhan "Territory 1995"

Installation of Marko Peljhan at this year's 11th Istanbul Biennial³³, under the title "Territory 1995" deals with the events connected to the Srebrenica massacre in 1995. It is an audio, visual and archival installation consisting of four parts in two rooms: a dark, black room, with sound isolation foam on the walls and transparent plates in three rows hanging from the ceiling, with a quite a dramatic light under which it is possible to see through all three glass-plates with engravings getting an overlapping picture of maps, schemes, territory marks etc., it contains also audio part, an archive itself, consisting of numerous audio documents, caught through and by radio amateurs in the time preceding the very August 5th 1995. when the massacre took place: recordings of conversations who testify on the movements of soldier groups, of the consultations between the groups, of needs of the soldiers, records of arrangements between groups of soldiers, etc.

The other room is a kind of research archival center, consisting of a library, i.e. collection of books covering the topic, such as reports on the events in Srebrenica by the Holland Government and other publications including witnesses' stories, journalists' stories etc. The other part of the archival center consists of two big 'grey books' (office folders) with numerous documents on all movements, orders given, reports from the soldiers of different kind, which were gathered by the artist thanks to his thorough research of the military files and gathered here to offer the audience the possibility to involve him/herself in the matter, researching the event for him/herself.

Important characteristic of this work therefore is that it encompasses several of 'archive' forms mentioned above. It is a certain audio collage of recordings from the field and

³³ 11th Istanbul Biennial / September 12th – November 8th 2009, Curator Collective: WHW, Zagreb
<http://www.iksv.org/bienal11>

also a visual collage of the territorial maps and schemes of movements (on transparent plates). The first leads a listener through the time preceding the Srebrenica events. The latter provides a viewer with the possibility to experience the change of view with the change of position or perspective, because the glasses are hung one behind another in the space and the viewer is not allowed to come closer, but has to stand in front of them, but if he/she goes to the left or to the right, its view changes through different overlapping of the transparent plates.

As described above further 'archival' parts to be found in this installation are the collection of books on the topic, but particularly the collection of the official documents circulating in the time of war, here exhibited as xeroxed copies of the originals. Here is where the 'proper' archive is employed. It is a corpus of documents on certain phenomenon, which can be exploited in order to reconstruct the line of events, their meanings, their context etc. The archive can be 'browsed' by the viewer, who has been offered the whole material and knowledge around the event in question. The whole research base is there for a viewer and if used with concentration and interest, each individual has the first-hand opportunity to form an opinion and draw conclusions.

Walid Raad and The Atlas Group

The activities of The Atlas Group are the most appropriate to be called 'archival'. It was founded by Walid Raad in 1999. to research and document the contemporary history of Lebanon, in particular the years of the civil war. The Atlas Group set up an archive, which focuses on found and produced photographic, audiovisual, and written documents of everyday life in Lebanon. These include snapshots from the private albums of the (fictive) Lebanese historian (Dr. Fadl Fakhouri) or the videotapes of Souheil Bachar, who together with five Americans (allegedly) was a hostage in Beirut in 1985. Everyday experience of the civil war is ever present without being explicitly represented, such as in the series of engines which are found scattered throughout Beirut after the detonation of car bombs, or in Walid Raad's own photographs of the Israeli invasion into Lebanon in 1982. Walid Raad's works are characterized by an aura of the documentary, although the authenticity of the documents is being questioned at the same time. Because the authenticity of the written, pictorial, and

audiovisual document is always questioned, with The Atlas Group project Walid Raad is also continually posing the question how history - in particular one marked by the trauma of a civil war as in Lebanon - can be told and represented.³⁴ The initial idea of The Atlas Group project is to build an archive, whereas the presentation of the project can take different forms:

“One of our aims with this project is to locate, preserve, study and produce audio, visual, literary and other artifacts that shed light on contemporary history of Lebanon. In this endeavor, we produced and found several documents including notebooks, films, video tapes, photographs and other objects. Moreover, we organized these works in an archive, the Atlas Group Archive. The project public forms include mixed media installations, visual and literary essays and lecture/performances.”³⁵

The Atlas Group Archive is specific in many ways and challenges our comprehension on as many levels. It is built up by Walid Raad as a work by ‘the Atlas Group’, actually it is he who stands behind the Atlas Group, which is supposed to consist of a number of individuals and organizations (institutions), but since most of them do not exist independently from The Atlas Group, the group is rather fictive one. In this manner Walid Raad is parodying the demand for collective work as opposed to the much criticized authorship of a single person.

The Atlas Group Archive was built in order to ‘locate, preserve, study and produce (...) artifacts...’³⁶ as quoted above, but some of the artifacts are fictive. Some of the narrators and announced protagonists of the events of Lebanese civil war are fictive as well. This is ever more important regarding this work, because it is one of those ‘archival’ artworks which employ *document files*, i.e. the interpreted document, in order to classify the documents and to tell the story. In line with Raad’s insistence on the archive, the graphic design of Atlas Group web site resembles visually the file archive, but the public presentations of the archive are ‘visual and literary essays and lecture/performances’, meaning he appears as a story teller and interpreter of the archival material.

³⁴ More about the Atlas Group: www.theatlasgroup.org (site visited – September 17th 2009) and www.hamburgerbahnhof.de

³⁵ www.theatlasgroup.org (web site visited on September 17th 2009)

³⁶ *Ibid.* See ref. 33

Therefore, this work is one of the most complex and most intriguing of the ‘archival’ artworks. In its complexity, it raises number of questions on the (common) attitudes towards the archives, the evidences, the relationship between the knowledge and belief or conditions of/for knowledge or belief. It questions the strategies of construction of collective memories and of how the facts acquire their relevancy, etc:

“Hence we would urge you to approach these documents we present as we do, as ‘hysterical symptoms’ based not on any one person’s actual memories but on cultural fantasies erected from the material of collective memories.”³⁷

³⁷ The Atlas Group, “Let’s Be Honest, the Rain Helped”, in. Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006, p 179-180.

3. MEDIATING AND COMMUNICATING ART

3.1. Museums and Audience Development

3.1.1. State of Affairs – Museums in the Changed Environment

As Tomislav Šola puts it in the book „Marketing in the Museums: On the Virtue and How to Make It Known”:

“(...) in the last 30-40 years a society of flagrant consumerism has been created, and the public individual considers himself notably as a consumer. The term ‘consumerism’ or ‘consumer society’ became redundant, as the different kind of society can hardly be imaginable. These terms bounce as infantile sensitivity of hippy generation to the seriousness of gaining of material wealth. Mystified free time has become time for consuming and a man has become a slave of freedom and a victim of a better life promised long time ago (...).”³⁸

In this changed context and new circumstances role and the status of culture has become mutually challenged. Cultural institutions (museums of contemporary art for example, which offer the framework for the artworks such as these described above) are in a very serious competition with entertainment industry primarily over the *free time* of the (potential) audience. Free time has in the consumer society become a commodity itself.³⁹ In these new circumstances before the museums lies a request to change and to pay significantly more attention to communication. The core tasks of any museum are: collection, preservation, research, protection and communication and latter has become now increasingly significant, because of the changed conditions (and the recognition of the changed conditions is crucial in lives of the museums). The focus has shifted now and satisfying the needs of the audience has become an imperative.

Still, the four principles lying in the core of every museum are not themselves explanatory for the museum’s purpose or mission:

³⁸ Šola, Tomislav, *Marketing u muzejima ili o vrlini i kako je obznaniti*, Clio, Belgrade, 2002. p. 15-16. Translation: RJ.

³⁹ “Commodification in the sense of turning all values into commodity is a part of process of globalization. Everything turns into commodity: free time through additional job, friendships through so called network-marketing, ‘culture’ as a good that is being produced, sold and bought, tradition, history, origin...”. Ibid. p. 57

„(...) A museum is contemplative and educational in its attempt to satisfy the need for *pleasure of understanding living world, things and appearances through sensitive, intellectual and emotional experience*; museum is an extension of man's senses and increases his consciousness about the unity of universe. Museum is a way of self-cognition, *means of critical and democratic insight into the reality and corrective means for prudent and harmonious development*. (...)”⁴⁰

This definition shows two important points, which underline that the museum's purpose is one of a greater, common good (however undefined this term is). Firstly, a museum strives to satisfy the need for pleasure of *understanding*. In contrast to business sector, which is striving to satisfy consumer's *desire*, a museum strives to *help* members of the audience to understand the processes and appearances from the world around him/her. Understanding is here the key word. As T. Šola suggests, there are more museums in the world at the present moment, than ever before, but the question arises if they are successful in making audience “*see and not only observe*.”⁴¹

Secondly, what the definition suggests, is that the purpose of the museum is to provide a democratical and *critical insight* into reality and to offer *corrective means* for prudent development. This particularly means that museum in one society, or one region should be the place of critical reflection on the conditions in the society and a stabilization element of a society's cultural life.”⁴²

In order for a museum to have a clear picture of its role and place in the society, every museum has to have a mission statement, that states why, how and for whom a museum is putting its efforts to collect, research, preserve and develop communicational strategies. The mission statement could be consulted each time for each project of the museum and a museum should be able to answer in any moment if its actions (projects, exhibitions, events) correspond to and support museum's mission statement.

Having in mind the above described artworks, as concrete statements and reflections that artists show in their practice and the state of affairs in the societies of today which

⁴⁰ Ibid. p.62-63. English and cursiv: RJ.

⁴¹ Ibid. p. 33-34.

⁴² Ibid. p. 88: Caya, Marcel, in: Museo seduction, museo reflection, ed. Anette Viel, Celine de Guise, Quebec: Musee de la Civilization, 1992.

challenge museum's status, leading to the shift of the focus towards audience development (qualitative and quantitative) and satisfying audience's needs, the question arises how to reconcile satisfying these needs (in order not to fall out of the race for audience's attention, time, loyalty and money) and museum's mission and purpose?

Museums have turned to marketing in order to be able to solve this problem and in this process the most important is to adequately adjust marketing tools to reconcile several elements: to answer and respect audience's needs, to distinguish between the needs and 'desires', to strategically (in order to keep the museum's purpose of offering 'corrective means for a prudent development'⁴³) educate audience and shape audience's needs⁴⁴, to correspond altogether to the purpose and mission of the museum, not to jeopardize the core museological tasks, principles and practices, to keep the highest level of (museological, curatorial, etc.) profession, to keep the integrity of artists' work, etc.

3.1.2. (Museum) Marketing

According to Philip Kotler one can distinguish between a social and a managerial definition of marketing. According to a social definition,

"(...) marketing is a societal process by which individuals and groups obtain what they need and want through creating, offering, and exchanging products and services of value freely with others. As a managerial definition, marketing has often been described as "the art of selling products." But Peter Drucker, a leading management theorist, says that "the aim of marketing is to make selling superfluous. The aim of marketing is to know and understand the customer so well that the product or service fits him and sells itself. Ideally, marketing should result in a customer who is ready to buy." The American Marketing Association offers this managerial definition: Marketing (management) is the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational goals. Coping with exchange processes—part of this definition—calls for a considerable amount of work and skill. We see marketing management as the art and science of applying core marketing concepts to choose target markets and get, keep, and

⁴³ See ref. 37.

⁴⁴ Šola, Tomislav (Ibid., p. 117): "Literally understood attempt to make up a product in order to get the customer is clearly outside of museum's mission." It is outside museum's mission to shape the needs in order to get a customer, but it should not be outside the museum's mission to educate audience and shape its needs towards expectations from the museum to be a place of critical reflection on art and society.

grow customers through creating, delivering, and communicating superior customer value.”⁴⁵

In other words, it is marketing’s goal to develop a product which would fit the customer, so that the selling itself would become ‘superfluous’, but to create *exchanges* (that satisfy the goals of all the sides in this exchange process). In regard to museums, this means establishing what ‘museum’s product’ is, what does a museum give and take in this exchange process, researching audience’s needs and attitudes towards the museum, developing practices to ‘fit’ the product to the audience.

3.1.3. Museum’s Product

In order to develop and adjust marketing tools and strategies, museums have to focus on defining their products. In contrary to business environment defining museum’s product is much more complex. The definition of the museum product can be based on different premises and can target different qualities, goods or services for the ‘exchange’. Product of museum can be regarded as communication of its collection through exhibitions, events, lectures, etc. and can be regarded in different levels, from the expected (exhibition of collection pieces, targets the already permanent, loyal, interested audience) via ‘broadened’ (accompanied with some lateral events, the project, developed on the basis of audience research and responds to some of the needs), or ‘needed’ (a project developed also on the basis of audience’s needs, but content-wise as well, targeting questions which are of the importance to surrounding and which try to influence actively processes of its solving.)⁴⁶

On the other hand, it can be considered as museum’s product everything that a visitor comes across in the museum: facilities, building(s), stuff, information, accessibility, customer care, presentations, collections, projects, exhibitions, events, shop, restaurants, etc. In this sense all of mentioned elements should be evaluated by their users/audience and adjusted so to correspond to their needs.

Further, museum’s product can be seen as: all the values that the museum stands for, knowledge that is produced and communicated in it, etc. Museum product can be regarded on

⁴⁵ Kotler, Philip, *Marketing Management Millenium Edition*, Prentice Hall, New Jersey, 2000, p. 4. Cursiv: RJ.

⁴⁶ Šola, Tomislav, *Marketing u muzejima ili o vrlini i kako je obznaniti*, Clio, Belgrade, 2002.

more symbolical level: to be a residual that is left after the visit, an experience that changes our (self) cognition, consciousness about the world and society, consciousness about the values in the surrounding, the reinforcement of self consciousness, state of inspiration, etc.

Everything that is stated above becomes product of the museum in relation to the audience, meaning that actually the *transfer between museum and audience* is the product of the museum, this field or moment of communication should be considered as a product and the focus should be placed there. Regarding the contemporary art museums and the artworks in the focus of this thesis, the accent should be given to the product as an influence. Museums should shape their activities so that they influence development of surrounding to become aware of quality of life and positive values (personal integrity, sense of collectiveness, equality, ecology, understanding and respect for minorities, critical reflection towards surrounding circumstances, etc.).⁴⁷

3.1.4. Audience and Audience Development

The changed social conditions and circumstances puts request in front of museums to raise number of visitors and to keep them. A state run museum has on one hand side to struggle for financial means, since the state tends to share the responsibility for financing of cultural institutions with the institutions themselves and in order to approach possible donors or supporters it has to prove its significance and relevancy and the most indicative factor in present day is visitors number. On the other hand, it has to justify the secured financial means from the tax payers, i.e. to be recognized as an institution who exists and functions for them, develops with them and takes part with them in shaping of the whole society overall.

Museums expect to broaden their audience in number (quantitative) but also to have satisfied audience, which leads to sustainable museum-audience relationship (qualitative). In order to achieve this, audience research is undertaken to understand better what brings the audience to the museum (or not), what are the expectations regarding the treatment in the museum, regarding the program (exhibitions, events...) and what are the most adequate ways of communicating/mediating between museum's program and audience, all in all to understand what are the conditions to attract audience and keep it. In Great Britain there are

⁴⁷ Šola, Tomislav. Ibid. p. 129-143.

considerable number of audience development agencies, providing services, such as: audience research, audience monitoring, community engagement (animation), etc. These are for example: ‘Audiences Northern Ireland’, ‘Audiences London’, ‘Audiences Central’, etc.⁴⁸

“The term Audience Development describes activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts [and cultural] organizations to develop on-going relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution.”

Emphasis is also placed on the strong relationship audience development has with marketing, as audience development is also involved with building market share. It also focuses on finding audiences outside the mainstream –ie “new audiences” or “audiences from socially excluded groups”. Audience development also reflects the relationship with audiences that develops over time with a focus on the long term.

As a process, audience development employs a range of marketing tools such as research, publicity, communication and customer relationship management. As an ethos, audience development places the audience at the heart of everything the organization does.”⁴⁹

3.1.5. Mediation/Animation

In order to fulfill one of the museum’s main purposes, i.e. to provide ‘pleasure of understanding living world, things, appearances (...)’⁵⁰, which furthermore leads towards regular and loyal audience, what gains ever more importance is developing programs of *mediation (animation)*.

Mediation – The term is used in this thesis rather in the meaning that it bears in French: *la médiation (culturelle)*:

“La notion de **médiation culturelle** désigne, en sciences de l’information et de la communication, *l’espace de relations* entre des publics et: des expressions artistiques, des patrimoines, des connaissances (sur les arts mais également sur

⁴⁸ www.audiencesni.com, www.audienceslondon.com, www.audiencescentral.co.uk (full list under www.audiencedevelopment.org)

⁴⁹ http://en.wikipedia.org/wiki/Audience_development_agencies#Audience_development

⁵⁰ See ref. no. 35

les sciences et les artisanats), des moments (qu'ils soient quotidiens ou qualifiés d'événements), des « objets culturels »...»⁵¹

Whereas the term *mediation* in English tends to refer not only primarily to the field of law, where as a matter of fact it derives from, as a process of involving a third party in order to bring reconciliation or understanding between two parties, but, in regard to culture it is very often understood in the sense of intercultural⁵² mediation:

“Mediation – intervening in an intercultural dialogue via artistic activism, programs of socio-cultural animation and media projects. It can also signify the translation of values, ideas and messages generated in different cultural and artistic forms to a language known to some social group or wider public.”⁵³

Art manifestation use this term, for example the program of the exhibition Manifesta 7⁵⁴, held in Trento and Rovereto in Italy, offers a chapter “art mediation” in its web-site, which covers educational program of the manifestation and guided tours for different visitors’ groups. Also the web-site of documenta 12 in Kassel (2007) offers program of art mediation, which is as well understood as educational program for the audience of the exhibition. In German language, “art mediation” is what is among practitioners referred to as “Kunstvermittlung”.

Therefore, the term ‘art mediation’ refers to activities which bring the artwork or art project closer to the audience (viewers, visitors), before the project itself takes place and outside of the institution involved, as well as within the project and the institution involved, as educational program and lateral event. It is a part of the broader field of *audience development* and equal to the term ‘animation’. Its purpose is to make audience familiar with the cultural ‘product’, to make a potential visitor interested for the ‘product’, to create the adequate environment within which the artwork, exhibition or other cultural project can be adequately understood (with additional events, lectures, screenings, etc.) and to involve the visitor actively in exploring the given artwork or involving him/herself in practicing art.

⁵¹ http://fr.wikipedia.org/wiki/Médiation_culturelle

⁵² “Interculturalism – a dynamic interrelation, transfer and exchange of cultural values, as well as, mutual influence of different cultures and their representatives on one another.” In: Dragičević Šešić, Milena; Dragojević, Sanjin, *Intercultural Dialogue and Mediation in the Balkans*, Sarajevo, Oko, 2004.

⁵³ Ibid.

⁵⁴ www.manifesta7.it

Animation means therefore, a set of actions which establish a lively relationship between the recipient and the cultural activities. Animators use cultural, sociological and psychological knowledge in animation activities, as well as certain pedagogical and artistic abilities in order to actuate intellectual and emotional potential of the people.⁵⁵

The purpose of animation in cultural field is to provoke and support the possibility that every individual expresses him/her self in a creative and artistic way; to enable accepting of cultural and artistic accomplishments and values and to enable enjoying it, understand it, whether those of own cultural heritage, or of other cultures and in a broader sense to enable a contemporary society's man to face the problems of today's world and to develop consciousness about the need for critical thinking and decision making in every field of social life and to feel the need of taking (active and artistic) part in social and cultural life of the society.⁵⁶

Therefore it is the task of animation, not (only) to broaden knowledge on artistic and cultural practice, but to develop a need for deepening of knowledge and to develop (artistic) sensibility. Animation activities should not provide knowledge *ex catedra*, but should develop a need for self- and continuous education. It uses various different and innovative activities for this. There are four groups of animation forms: 1. Animation – Preparation/Preanimation. Its purpose is to create and develop audience for certain cultural event. It takes place outside, among the non-audience, it makes certain cultural event more popular or familiar, but is not intrinsic to it. 2. Educative Animation. It refers to education programs that accompany a cultural event. Getting to know the audience better helps education programs to bring the artwork or a meaning of cultural event closer to the viewer. 3. Creative Animation. Its purpose is to make people involved in creative process and art-making, which is later a basis for understanding and attending art events in general. 4. Festival animation. It includes activities which lead to the final festivity (carneval or similar).⁵⁷

⁵⁵ Dragičević Šešić, Milena; Stojković, Branimir, *Kultura, Menadžment, Animacija, Marketing*, Beograd, 2005, p. 181.

⁵⁶ Ibid. p. 182.

⁵⁷ Ibid. p. 181-194.

3.1.6. 'Archival' Artworks / Challenge to Mediation

“Since it opened, Documenta 11, in Kassel, Germany, has been accused of being overly didactic, humorless, one-sided and indifferent to esthetics. An experience that is demanding on visitors to the point of physical and intellectual exhaustion, the exhibition features 162 artists or artist groups spread over four major venues. The show (...) is extremely heavy on film and video; some viewers have estimated that it would take 600 hours to watch all the time-based pieces in the show. Further, many of the works incorporate daunting amounts of text.”⁵⁸

Having in mind what has been said about the change of (art) museum towards the greater focus on audience, this critique of the exhibition documenta 11 in Kassel, shows some problems and challenges that contemporary art brings before the art institutions. If analyzed in regard to artworks in question, which mainly employ significant number of documents, and especially if the documents are *not* photographs or video sequels of historical occurrences, but written documents, or a scheme, or a written evidence of certain (historical) occurrence, *animation* as part of mediation process between the artwork and the audience finds itself on a very challenging ground.

The issues (challenges and difficulties) connected to 'archival' artworks are:

1. Time.

Time-consumption is one of the greatest challenges that 'archival' artworks bring in front of the audience, whether in the museum's permanent collection, and especially within the international art exhibitions such as: documenta, Istanbul or Venice biennial etc. As it has already been stated in regard to the overall changes of social circumstances, free time is one of the most expensive goods today. The 'archival' artworks are not those who can be 'grasped' with a glimpse of an eye, not even for the professional audience and art experts, those who are referred to as „urban arts eclectic“ in the audience research in London, i.e. those very involved in art⁵⁹. An 'archival' artwork presupposes that the visitor takes time to immerse into the archive and to explore all the different narratives that the archive can be a

⁵⁸ Heartney, Eleanor, „600 hours of Documenta“, Art in America, September 2002. http://findarticles.com/p/articles/mi_m1248/is_9_90/ai_91210231/?tag=content;col1 (web-site visited on September 18th, 2009)

⁵⁹ *Arts audiences:insight*, Arts Council England, London, 2008, p. 10.

resource for. Further, if the archive comprises video and audio elements as well, such is the case with the archive of Walid Raad and The Atlas Group then the time for consuming of this work is even longer. At one large international exhibition (Venice biennial, Manifesta, dokumenta, Istanbul biennial) it is likely to find significant number of these artworks based on archival practices. The scale of these manifestations, often connected with the cultural tourism, i.e. visit to the biennial or some other international exhibition for only couple of days, dictates also the tempo of the visit.

2. Interaction.

“Moral quality is the input of those who access them (the archives, RJ). People make sense of the archives, not the other way around.”⁶⁰

Although the ‘interactive’ artworks date back to as early as 1920s (Marcel Duchamp’s Rottary Glass Plates⁶¹) interactive art has begun to be largely employed in the 1990s with significant development of interactive computer software. This means that the relationship between visitors and art exhibition or museum has been slightly changed and that the visitors are less reluctant to interact with the artworks (especially younger generation), but it is still not a common practice and considerable percentage of visitors would not explore the artwork, or not even be aware that the artwork is to be interactively explored. Archive is (ideally) neutral, it is the visitor, the explorer that brings a meaning to archival material.

3. Unattractiveness.

Further, the ‘enemy’ of ‘archival’ artworks is boredom, which is connected to the archives as depositories of the material taken out of the living world. It is therefore a (difficult) task for mediators, who would have to find a way to make the archives attractive, at the same time not compromising the seriousness of the topic or simplifying it:

“(…) and then the boredom, of course. Archives embody the mystique of boredom (….) Boredom is a front cover preserving from intruders looking for easy

⁶⁰ subREAL (Calin Dan and Josif Kiraly), “Politics of Cultural Heritage”, in: Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006, p. 113.

⁶¹ www.marcelduchamp.net

excitement. You have to fight your way in a flattening environment, which puts the context above the individual value (...)."⁶²

4. Complexity.

The 'archival' artworks are often very complex. Because of the complexity of the topic or the complexity of the material around a certain topic, as was shown earlier in the thesis, the artist employ archives. The archives serve to classify and order the information, images etc. which surround a certain phenomenon. When approached for the first time the abundance of the material overwhelms the viewer and he can therefore be discouraged to immerse further into the artwork ("Territory 1995" by Marko Peljhan, for example.). The complexity can further lead hermetic work, when artists start 'playing' with the documents themselves and start questioning their accuracy through employing fictive elements in their archive (The Atlas Group).

5. 'Serious' Content.

Often are these artworks engaged in 'serious' topics. (Marko Peljhan's work, as has been described, deals with the massacre in Srebrenica in 1995, Walid Raads with the Lebanon civil war, Christian Boltanski's with the dead people in Switzerland). These topics are difficult to 'translate' to user-friendly shape. The approach to them depends a lot on the whole atmosphere in the society. If the society in general is keen to think critically, that will be reflected in the mediators' approach. If not, then additional set of meditation and animation practices should be involved. Making broader audience understand and accept contemporary artworks which are critical, hermetic, complex and deal with 'serious' content, can be possible only in the society that nourishes and values critical thinking and reflection. Museums should nourish critical thinking themselves and should develop and educate their audience in such a manner that it becomes a model and expected behavior on both sides. Museums have to take care to have the support of their surrounding. If they are disconnected from the society they operate in, then the most reasonable programs make little sense. Still, they should not be 'populist' in a sense that jeopardize their mission and purpose to be 'correctives in the society in order to support society's prudent development'. This is the

⁶² subREAL (Calin Dan and Josif Kiraly), "Politics of Cultural Heritage", in: Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006, p. 115.

point where a museum can show how serious and reasonable it is. It should not provoke the society for the sake of provocation, but it should bring up all the ‘touchy’ questions that a society should deal with. In order to be able to do this, a museum has to work, strategically and on a long run, on the confidence and trust of its visitors.

6. Involvement.

“(…) any conscious configuration of objects tell a story. (…) If you think about the narrative that collections or assemblages of things make (…) there are always at least two possible stories: one is the story that the narrator, in this case the artists, think she’s telling – the story-teller’s story – and the other is the story that the listener is understanding or hearing, or imagining on the basis of the same objects.” “I know archeology doesn’t necessary tell any truth. It’s a series of fictions, like any narration. We have a choice among these histories and fictions.”⁶³

These artworks offer a possibility to the viewer to conclude by him/herself on a certain phenomenon which artist deals with. Artist offers materials, documents, photos, videos etc. in a ‘raw’ form and the viewers themselves are invited to ‘process’ them and to draw conclusions. It is important that the mediators leave it open to the visitors to construct different narratives and to make it clear that each of them is legitimate.

⁶³ Susan Hiller, “Working Through Objects”, in. Merewether, Charles (ed.), *Documents on Contemporary Art: The Archive*, London, 2006

3.2. Case Studies

3.2.1. Tate Modern

Within its educational program Tate Modern offers a range of different ways to get to know the artworks from its collection, or temporary exhibitions. It offers various tour forms. Within the Private tour packages, it offers: a private group tour, a tour for two, meal packages, Tate to Tate tour (a visit to both Tate Galleries in London), special tour (a tailored tour to group's special interests) , etc. Besides the 'private tour packages', it offers to an independent visitor free daily guided tours (lasts 45 minutes), Tate multimedia guides (where artists could be seen, or heard what they have to say about their own work), for young people, there is a Family tour available with interactive activities, such as "to dribble paint with Jackson Pollock or to improve Matisse's snail", etc.⁶⁴ Further, Tate offers a so called Exhibition Introductory Lecture, which is actually a slide talk with the group about the temporary exhibition.

There is an extensive school program and family program, with self led or Tate led sessions, program for visitors with special need (physical, cognitive or sensory difficulties and disabilities), with separate education spaces with books, journals and handling objects to relate to Tate's exhibitions, etc.

Tate has a range of special projects in order to be open and to include and involve different audience groups: Recharged, a year-long project devised by a team of artists to develop links with three local units supporting young people who have emotional and behavioural difficulties. Participants are visited in their schools, units or formal youth settings by artists who have experience in engaging hard-to-reach young people; Early Start, a pilot program of three mini exchange projects for local nursery groups, and consists of nursery- and gallery-based sessions. It explores ways in which to enable early years' groups to respond to and enjoy the gallery spaces; Studio Space, is a residency program developed with the School Program and artists, it is designed to explore the idea of the artist's studio as a place for thinking, making and developing; Looking for Change, a program with three primary

⁶⁴ www.tate.co.uk

schools over a three-year period, it involves children visiting Tate Modern to participate in exciting workshops, explore the galleries and make their own art.

To the school groups Tate offers the so called SMART guide. A multimedia guide in a form of handheld computer, which contains video, photo and audio information on the work on display, and offers to students themselves to record their 'feed back' on the work in audio-video form or to write text. [SMART – Student Multimedia Art Research Tool].

Further, the program Raw Canvas is an education program developed by young people for young people (age 15-23). It is a youth initiative that offers another perspective on modern and contemporary art. Participants are invited to draw on their personal experience and knowledge when thinking about and interpreting works of art.⁶⁵

Value of Art⁶⁶

Tate has introduced interesting approach to complex and hermetic artworks. Though it has not solved the problem of time, it has developed an approach that is based on a will to help the visitors to *essentially* understand a work of art. It goes beyond providing the audience with additional information (printed, audio, or 'in vivo' through guiding tours, etc.) and it also goes beyond offering additional events around the artwork in question. It is based on providing the audience with helping tools to explore the possible meaning of an artwork themselves, or in the group. This program is called 'Value of Art'. Its actual value lies in the fact that it is concentrated on the particular artwork and that the special approach is developed for each individual artwork (it considers artworks from the permanent collection of the Tate). It is basically a very well conceived and thought-through, set of small tasks or steps, which leads the visitor towards drawing certain conclusions about the artwork or the issues it raised for him/herself. It is aimed at who are planning a smaller group (group of their friends) visit to Tate gallery, where the responsibility for educative work is actually given to the 'community leader' and the whole program is based on that he/she knows the group very well and knows its needs and attitudes. He/she then chooses an artwork included in the program Value of Art. The program covered until now certain amount of artworks from the Tate's collection, but still not all of them. In the web site visitors can find guidelines about

⁶⁵ <http://www.tate.org.uk/modern/eventseducation/rawcanvas/who.html>

⁶⁶ <http://www.tate.org.uk/valueart/>

the ways how to approach certain artworks, apart from which are the topics raised, they are advised which objects to bring along (or to get from the Tate in some cases), what will be discussed, how to work in smaller groups, etc. It is so shaped that the 'leader' of the group, i.e. the person who takes the responsibility to introduce his/her group to the program and the artwork, takes over the role of the educator for his/her group. He or she takes consults Tate web site in order to get these guidelines and to 'practice' the mediation together with his/her group.

The importance of this program is that this mediation activity is on offer through-out the year, i.e. since it deals with the works who are on permanent display, there is no need to wait for Tate's offered educators to approach certain artwork or topic in a scheduled audience educative program, but in regard to the group's interest and schedule, every group of visitors can practice the activity on its own.

Two of above described artworks are in the collection of Tate Modern and have been included to the program 'Value of Art': Christian Boltanski's "The Reserve of the Dead Swiss" (1990) and Susan Hiller's "From the Freud Museum" (1991-1996).⁶⁷ In the web page of the 'Value of Art' one can find scenarios of mediating process for each of the artworks, which the leader should overtake (or modify according to the group). Basic things is to discuss, to talk, to work in small groups. Objects are used that resemble in one way or another the work itself, or which provoke similar reactions, emotions, etc. The tasks of the visitors are mostly to discuss in pairs upon an object about some questions that the work raises. The aim of this activity is to help the group explore the themes of the artwork in ways that are relevant to the them, so personal responses are very relevant. The work of Boltanski is dealing with death, so the scenario proposes some objects (to be taken in the Tate) that resembles death and disappearance, the visitors are supposed to discuss it. Here is what it is said in the scenario:

"We have used the objects listed above because they have powerful associations, across different cultures and religions, with rituals associated with death and remembering those we love and have lost. It is natural and important that some members of the group will be personally affected by some of these during this

⁶⁷ www.tate.org.uk For the precise scenarios of these two artworks in the Value of Art program, please see: Appendix 1 and Appendix 2.

activity. You may wish to include discussion as to why the artist should wish to make work on a subject that can be difficult and painful.”⁶⁸

Further the ‘Value of Art’ offers always one or two artworks from other artists and refer to them, showing to the visitors that other artists have used the same topic or researched the same phenomena. Visitors are encouraged to discuss the other works in comparison to the initial one.

Further, the visitors are encouraged to link Boltanski’s work into their own projects, for example to research on their own ‘archive’ of friends and family members who died. It is stated:

“Again, your discretion as to what is appropriate here is crucial. It can be very disturbing for some people to see explicit violence on television without the opportunity to discuss these events, so again the relation of everyday life to artworks can be useful here“.⁶⁹

Then, the display itself is taken into account and the visitors are encouraged (within their own visitors’ group) to discuss the same or similar rituals in different cultures regarding the dead, etc.

3.2.2. 5th Berlin Biennial⁷⁰

The section of ‘Kunstvermittlung’ in the web site of 5th Berlin Biennial shows that the BB 5 treats mediation exclusively as an education program for visitors of the exhibition and does not include any activities prior to the exhibition or outside of the exhibition space. The exhibition itself encompasses an out-door exhibition space (so called “Skulpturenpark”) and great number of events, which are in importance equal with the exhibition, so they cannot be called ‘lateral’ which took place all over the city, but non of these were ‘mediation’ programs.

⁶⁸ <http://www.tate.org.uk/valueart/value/working/artworks/boltanski.htm>

⁶⁹ Ibid.

⁷⁰ <http://bb5.berlinbiennial.de>. 5th berlin biennial for contemporary art, 05.04.–15.06.2008, curated by Adam Szymczyk and Elena Filipović and entitled *When things cast no shadow*

The education program used by Berlin Biennial 5 employs common segregation of audience and offers usual education program, although under attractive name *The Secret Service*, clearly connecting the history of East Germany and East Berlin, to the process of *exploring, investigating, learning, getting to know something*, etc:

„What if we think of mediation not as a tool for the frictionless transportation of information but as a vehicle of transformation. We could then identify a whole range of active – human and non-human – *agents* with specific forms of knowledge, techniques, and practices that contribute to the assembly of artworks and audiences. Mediators and/or educators would become more than merely glass-like spokespersons for art institutions. They could obtain their own voice within an often conflictual process of interpretation. It would also become impossible to claim possession of the interpretational truth relative to the audience: artistic works and exhibition venues could no longer be seen as mere expressions of intentionality or of a “hidden agenda” of symbolic orders and discourses capable of decipherment. Rather, they obtain agency in their ability to affect the people that choose to interact with them. We view the task of our Secret Service as the conscious shaping of encounters. Although this may begin by providing visitors with essential information, we want to encourage visitors to come closer, to intervene, to debate, to take up impulses, and to discuss concepts and ideas underlying the exhibition. In so doing, individual conversations will expand into an invisible conspiracy of minds.”⁷¹

Encounters provided viewers an opportunity to discover particular aspects of the exhibition in conversational mode. An *Encounter* lasted for one hour and it was recommended that the visitor combines two or three 'encounters' in order to grasp the whole Biennial. *Aperos* suggest the very common guided tour, since it says: “(*Aperos*) provide brief introductions to various venues and specific aspects of the 5th berlin biennial during an informal get-together in a small group”.⁷² It lasts some 45 minutes. *Blind Date* was an opportunity for the visitors to meet in person somebody from the artists, or from the stuff of BB5.

⁷¹ http://bb5.berlinbiennial.de/index.php?option=com_content&task=blogcategory&id=116&Itemid=179 (web site visited on September 30th 2009)

⁷² http://bb5.berlinbiennial.de/index.php?option=com_content&task=blogcategory&id=113&Itemid=176 (web site visited on September 30th 2009)

3.2.3. documenta 12, Kassel⁷³

“For Roger M. Buergel, artistic director, and Ruth Noack, curator of documenta 12, the exhibition was not simply a display area for art. They viewed it above all as a medium: an open, formable realm of possibility that is shared by the art and its audience. The process of aesthetic education is perhaps less a matter of acquiring factual knowledge than of developing and exploiting one’s own emotional and intellectual resources. Visitors of documenta 12 were therefore invited to take part in the composition of the exhibition, to explore the relationships between the works on show and above all to make their own personal connections.”⁷⁴

The approach to mediation and art education within the documenta 12 exhibition in Kassel in 2007, as can be seen from the quoted statement of the curator and art director, was clearly focused on *developing and exploiting one’s own emotional and intellectual resources*. Research into the program of art mediation show how serious this segment of the whole project has been taken. Apart from guided tours for group visits, as a common practice and largely employed at documenta, this exhibition offered large number of special educational programs and projects, developed by invited (independent) educators. These projects have been directed at groups of people with special interests and background knowledge, who have been invited to visit the exhibition along with educators, before subsequently responding to them in various ways. There have been, encounters staged with a number of groups that would otherwise never have visited or communicated with documenta 12 in any way. Additional projects have been developed for educational institutions, such as schools, universities, voluntary associations and self-help groups which were closely related to the three leitmotifs of the exhibition and which had a specific interest in reflecting on art education. Some of the projects have been staged with local initiatives:

”In this way, art education at the documenta 12 will contribute to the establishing of a network between various formats in art education and the creation of a heterogeneous audience.”⁷⁵

⁷³ June 16th – September 23rd 2007, curator Ruth Noack

⁷⁴ <http://www.documenta12.de/presse.html?&L=1>

⁷⁵ Ibid.

There have been astonishing 20 different special programs in the documenta 12 in 2007. Each of them has been developed by an 'extern' art educator, with special experiences and backgrounds. When examining the topics and descriptions of the particular programs, especially taking into consideration that all of them have been developed for a certain audience group that normally probably wouldn't visit documenta as an exhibition, one can see how serious and well thought through these projects have been developed. On the other side, the titles of the actions and the short description show that the art mediation program itself has become hermetic to the certain extent.

In order to make the programs more interesting, the educators gave the actions titles and concepts that seem very complicated and hermetic: Oral history – The History of the Wagon Sites in Kassel (the project was intended as an offer to a group of political activists who have fought / are currently fighting for alternative living-space concepts in Kassel in the past and present), Talking and breast feeding (this is a facility for parents visiting documenta 12 with children under 12 months), Between National Identities: Russian women of German origin in Germany (meeting of educators with immigrant Russian women of German origin (Russland-deutsche) who are prepared to give their own accounts of their experiences of life in Germany and a sense of identity caught between two nationalities, a position that goes largely unnoticed in the dominant discourse. In return, an offer has been made to invite these women to documenta. The women are also to be given an opportunity to consider to what extent they would like to use documenta to generate a form of political visibility for their own history), Know German (having issues of immigrant groups as a starting point for education work shop and targeting this group), Hidden Theatre / Theatre of Augusto Boal, Queer Activism and Artistic Strategies – A Meeting of Queer and LGBTQ Activists of Germany and Poland (with a critical look at various artworks at the documenta 12, queer, gay-lesbian and trans activists of Poland and Germany will discuss feminism, queer visibility, heterosexism, radical social criticism, institutions and political strategies), Your Own Life – A Workshop (for up to 10 persons who are unemployed), The Unemployed as an Avant-garde (key issues for documenta 12 have been transferred from Kassel to Leipzig and addressed in a workshop for the unemployed on the basis of a number of questions. This was followed by a group visit to documenta 12 to consider art works in the exhibition in a context of the questions and answers gleaned from the workshop.), Self-Education through Aesthetic

Experience?, National Identity – Between Construct and Real Experience (attended by Polish and Russian immigrants of the parents’ as well as the children’s generation, the question of national identity have been posed. The educators’ goal was to enter into a personal exchange of views with the participants concerning experiences, perceptions and projected hopes in connection with immigration. By discussing the topic of “national identity” in a group consisting of persons of two different nationalities, the recognition of similarities and differences in the experience of immigration have been proposed the mechanisms of identity formation have been questioned). In a second phase of the workshop, selected documenta 12 artworks have been chosen, as a point of departure to pursue questions concerning the construct of national identity in connection with art and its reception.), Body Images, Kassel Apollo Meets documenta 12, On Dealing with Bare Life: between professionalism and anxiety, Seeing at the edge of chance – intervention as a means of active art reception, etc.⁷⁶

⁷⁶ <http://www.documenta12.de>

4. RECOMMENDATIONS AND CONCLUSIONS

4.1. Recommendations

After examining and better understanding of what the archives are and what kind of forms they can overtake as a work of art, after examining their characteristics on concrete examples of contemporary artworks and after examining three art mediation and art education programs, in one contemporary art institution and two big shows of contemporary art, one can conclude that there are several steps and conditions to be fulfilled in order for a hermetic and complex archival artwork to be substantially understood by the audience. This leads towards the development of audience in such a manner, so that the audience expects not only to learn about art, but to be influenced by it, to gain certain value from it, to change attitudes because of it, etc. In the end effect it leads towards the satisfied audience, the audience that respects and trusts the museum and will become loyal and regular visitor.

General Recommendations:

In order to be able to show the most challenging artworks (when it comes to the relationship to the audience) and to make sure that the audience understands the artwork and its relevance and that the audience's needs are compatible with the issues raised by contemporary artists, it is first of all important to understand what kind of a status does a museum have in its respective local community. The contemporary art institution/museum should be the one who not only follows, but at the same time shapes the needs of its surrounding in order to be one of those who leads the society towards a society of equality, mutual respect, critical thinking, etc. The museum should have the support and trust from its surrounding and a good quality relationship to the audience and other cultural institutions. It should respond to the needs in the sense to be easily approached, to be communicative, to have different (education) programs for different visitor groups, to be one open house for the visitors, but not on the expense of becoming a populist platform.

Audience Research

In order to balance all the above, the museum should undertake both audience research and a market research in order to get to know the audience better, the regular and loyal audience, as well as potential and non audience, and at the same time to become aware of other organizations/institutions which target maybe the same or similar group. It is important for each institution active in certain community to know very precise what is it that the members of the audience think of the house, why do they come (or not), what kind of expectations do they have, etc. The careful planning of the program which balances the focus between audience's needs and artistic production is a way to a good quality relationship and a feeling of trust between the audience and the museum. Once the trust is established, the museum can (re-)gain the influence on society.

For the museum to establish the trust from the audience, it should take care about the expectations of the audience when coming to the museum and about the general feeling with which audience leaves it, because these are crucial for making it loyal. A good advertising campaign⁷⁷ can attract audience, but it is creating regular and loyal audience that counts. This can be observed on the occasion of "The Museum Night" in Belgrade. The event itself mobilizes a great number of people, but it rather serves for (younger) audience, or non-audience to become familiar with the institution and to learn about it, maybe see it for the first time and, if the impression were right, come again. Involvement with artwork, understanding and exploring it, is hardly to be expected.⁷⁸

⁷⁷ In the documentary film called *Czech Dream*, (2003), directed by Vít Klusák and Filip Remunda, the two young directors show how the professional marketing approach and advertising campaign brings thousands of people to the opening of non-existing 'new' shopping mall, called *Czech Dream*. There is a scene in the movie where hundreds of citizens run towards the giant billboard behind which was supposed to be the building of the new shopping mall. On the billboard it says „The Czech Dream“. The film shows marketing practices and methods from market research, defining of customer groups, using the research groups for 'trying out' the pamphlet design etc., to advertising campaign, billboards, newspaper articles and other tools. It shows perfectly how a professional marketing approach and advertising campaign are on such development niveau that they are almost impossible to fail.

⁷⁸ In 2009 in the Salon of the Museum of Contemporary Art, the exhibition on show in the time of The Museum Night was the exhibition: *Around Film*, showing (visual) art practice of the famous Serbian director Slobodan Šijan, who directed some of the most popular Serbian movies. His practice from the seventies show that he was interested in questioning the medim (photography, video art and film) and was involved in experimental video art practices as well as in the 'new tendencies' of the 1970s, etc. The exhibition of this important person has attracted great number of visitors in The Museum Night. My observation on the spot showed that majority of visitors stayed between 5 and 10 minutes in the gallery space, although the author himself was present in the gallery.

Taking into account the difficulties which the ‘archival’ artworks face in their relation to the audience: being time consuming, complex, of serious content, uninteresting (as intrinsic to the archives)⁷⁹, expecting of the visitors interactivity and involvement, an art institution has to develop a serious and committed mediation program.

Mediation Program

Mediation program should be developed on the basis of audience research, so it should match the audience’s needs, it should respond to its expectations and it should reach and ‘cover’ maximum of citizen’s groups, after the audience segregation has been done: children, school children, students, amateur audience, professionals, minorities, people with special needs, immigrants, etc, the development of adequate ‘scenarios’ for each of the group should begin.

Each new exhibition in the institution should be followed by education program, which would be specially tailored for the artworks which are on display. Curators and educators should work together on developing the adequate concept having in mind the respective audience group, especially when the artworks are so demanding such is the case with ‘archival’ works. It is crucial that curators and educators work together on mediation concepts, where the curators offer important points on the artwork, questions around it, maybe mention other similar artworks etc., and those who are trained and experienced in education activities, overtake work with the audience. In this sense, one part of the team should consist of the ideators of the contemporary art show, the curators, theorists or text writers if any. Another part of the team should be comprised of practitioners: educators, pedagogues and artists-educators, artists who are keen and willing to work with audience, etc. It should be clear who is capable of working with different visitors groups: children, elderly, professional audience, general audience, youth, visitors with special needs, etc. These teams should develop an educational approach to each of the show’s artworks, so that not the same pattern is employed every time for every exhibition.

It is recommended that the special educational team would be established for each show, i.e., apart from the curator and an educator, it is recommended to consult others who are for some reason important to the topic of artwork in question (theorists, journalists, etc. to get involved with education program planning (to work on the content). It is important for

⁷⁹ See ref. no. 61.

education teams to have people who are familiar with contemporary art in the terms of art practice and with art theory as well, and are keen to work with people, who are willing to mediate art and who understand it, who are not afraid or reluctant of the questions from the audience, even when they sound aggressive or redundant, who believe that the museum should be active observer of the society, an institution which has a say in the overall state of the society and therefore is looking forward to challenges of contemporary artworks who brings important social questions before the audience.

Sometimes some mediation activities have to take place before the exhibition itself. It is important to recognize and anticipate which issues should be tackled in regard to certain artwork, which would otherwise be left not-understood or even disliked, and arrange some activities in advance. For example if the content of some work raises some issues in the public that are important, but either never tackled, or a taboo in the society, the museum have to overtake responsibility to try to create the atmosphere in which this artwork can be properly perceived. A smaller or broader set of discussions and lectures should take place 'around' the exhibition, with artists, critics or other persons crucial in discussions. This should not take place only in the exhibition space, but also in media space. For example, in the case of Marko Peljhan, whose work deals with massacre in Srebrenica, the discussion about it should not and must not be avoid. The question is of course, where the line is which museum cannot cross, because its mission and tasks lie somewhere else. In these cases the possible solution would be to cooperate with some institutes for social researches and analyses and organize set of panels together.

Mediation should be conducted through the activities that are different from traditional ones, which have the form of an 'ex-cathedra' lecture in front of the artwork, where the speaker provides information 'about' the work. Some visitors like this principle of guided tour, but this is mostly because they feel uncomfortable getting involved into discussion. But if carried out properly, mediation program which involves visitors and presupposes their active taking part in it will not make the visitor uncomfortable. People (in Serbia especially) are used to ex cathedra approach and expect that from the museum or exhibition guided tour as well. So the role of the museum cannot be only to fulfill audience's needs, but to shape it as well. Once a standard of mediation programs is raised to higher level and once this is set as a standard, the audience itself will not be satisfied with the common

guided tour anymore. This is the role of the museum, to shape the audience needs, as well as to broaden its knowledge.

Instead of an ex cathedra approach, each 'guided tour' should be a discussion situation in as much as possible informal way, where the 'mediator' would start with offering certain questions with the information 'about' the work and continue in the direction where the discussion flows, pointing out important references when they would be mentioned in the discussion.

Mediation Scenarios

On the basis of good examples which were described here in regard to the mediation program Value of Art in the Tate Modern, and having in mind the characteristics of 'archive' as a notion from the first part of the thesis, there are several topics that one can propose for the mediation process of 'archival' artworks. For example: What is archive and why does a man have an urge for archiving? Is it connected to temporariness of human life? Does it come into being in order to fight the immortality? Is it a depository of objects which make us remember certain events? What is visitor's personal experience with archives, did he/she make one? What is an artistic archive? Why are some objects in and some out of the archives? Do archiving and collecting bring any 'aura' to the object? What does an audience member think about the 'archive' in front of them? Why in his/her opinion has the artist made it in such a way? etc. There are ranges of questions that can be adjusted to the audience groups and their needs. Apart from that, the audience should be able to pose questions on a work of art and mediators, educators should be able, if not to answer it, but to start interesting discussions around it, connect it with other artworks or with examples from another disciplines.

In accordance with the audience group in question, additional 'props' should be employed when developing a mediation scenario for a certain artwork. Audience can be asked to bring certain things along. This is especially interesting approach for children groups and can 'bridge' the gap between their personal, known world and the unknown world of the exhibition. This is highly recommended, either to be brought along or to be given as part of education process, these additional objects, materials etc. have power to make audience relate to the artwork much better. The thoughts, feelings, discussions will stay in mind of those

present at the mediation activity much longer if they were able to grasp something with their own hands.

Additional Material

The additional material encompasses audio guides, printed guides or manuals, printed information on the wall, etc. The problem with the additional material, although it is always highly recommended to have as much easy-to-use hand out material as possible, in different languages or for different visitor groups etc., the problem with this material within an exhibition with 'archival' artworks is that there is already a lot of material offered for reading in the exhibition itself, that any additional material (especially on the walls) is redundant and in this manner counterproductive. The best solution in this case would be to have concise and interesting audio guide. The guide would provide the visitors with necessary information about the work and the recommendation to explore and use the archive on spot. Here is the later crucial. The audio guides can be 'information giving' or 'guidelines giving'. The audio guide can go beyond the 'information giving', but have more involved approach, where the text itself would be a scenario for mediation, would tackle some issues, pose some questions, give some guidelines, what to think about, how to approach the piece, etc.

Interesting approach is to be seen in this year's Biennale in Venice, where on the example of the national pavilion of the United Arab Emirates the merge of curatorial and mediation practice can be seen. The audio guide of the pavilion is developed within the whole concept of the pavilion and as a direct intervention in the audience-artworks relationship. It is more than just information giving audio guide. It addresses the viewer directly, as if in the conversation with him/her, so paradoxically it interacts with the viewer. It 'thinks' about what the viewers is supposed to be thinking when coming across a national at the Venice Biennial, it poses questions about what does it mean 'national presentation' and it further poses questions on 'world fair' representation of nations etc. This interesting approach, which questions art show such as Venice Biennial, manages to take ten minutes of visitors' time in an exhibition so large that each art work 'fights' for audience's attention. The guide states how much it will last and then it poses questions which are interesting to the audience big international art exhibitions, so in that sense it is very much target driven. Succeeding in taking certain amount of visitors' time in an exhibition like Venice Biennial shows that the

visitors' needs have been responded to, the visitors' doubts has been paid attention to, i.e. tackling the purpose and function of such an exhibition itself.

This example shows that audio guides can be used beyond the information giving tool, but as a guidelines giving tool. They can offer several different inputs on an artwork: description and information, questions raised and issues tackled and guidelines for further thinking, and what is more all these sets of information can be developed for at least three groups: general audience, youth and students, school children.

4.2. Case Study Belgrade October Salon 2009

At this year's October Salon there are at least two artworks that can be considered 'archival'. One is already mentioned, the collection/accumulation of wall clocks by Predrag Nešković and the other is work of Igor Grubić, called *366 Liberation Rituals* (2008-2009). In the first work the task of education/mediation team is to develop a mediation scenarios for different audience groups. For example, the mediaton team can use children's practicing of collecting different stuff to bring them closer to this work and exhibition of the October Salon 2009. If they are asked to present their collections or to draw what they collect, or to describe or to bring along, they can easily understand the urge of the artist to collect the clocks. For other audience groups mediation team should develop a scenario which will actively include the audience in a discussion about an unavoidable question, i.e. if the collection is an artwork. Here, the art historian and critic Branislav Dimitrijević connects Nešković's collecting obsession with obsessive 'painting' using small paint balls⁸⁰. This can be a good starting point for the discussion about the natures of these obsessions, further about if collecting clocks and clock themselves are evidences on artist's life etc.

The second artwork mentioned is comprised of photographs of actions of the artist, so it can be regarded as a photo archive witnessing his artistic actions. The actions he has undertaken are simple, but meaningful and provocative interventions in public space. Every and each of them can be approached separately. The audience should be asked if this 'archive' or the actions themselves are artwork. The first is realized in a 'proper' artistic media (photography) and one can speak about its aesthetic qualities, and at this point also the

⁸⁰ Dimitrijević, Branislav "Repetition and Periodicity, Here and Now (of Predrag Nešković's New Paintings)", in: Andjelković, Branislava (ed.), *Circumstance 50.th October Salon* (cat), Belgrade, 2009.

spatial display of the photos should be taken into consideration, which also has an aesthetic quality. The second, artists' actions have been realized at the certain moment in time and are finished, they took place and now they are over. In this sense there is no artwork anymore, but only documentation about it. Audience can be asked to discuss in groups which of the two are considered artworks, even (if it is a school group or youth group) a task can be given to 'defend' one or another attitude regarding this in groups, etc.

4.3. Case Study 11th Istanbul Biennial 2009

There are several 'archival' artworks in this year's Istanbul Biennial⁸¹.

One has been already described and discussed⁸², Marko Peljhan's *Territory 1995*. It is a work that deals with the massacre in Srebrenica in Bosnia in 1995. Unfortunately in the Biennial, apart from the already mentioned difficulties which surround works like this, another showed up. The audio and written documents, collected by the artist and exhibited are all in "Serbian-Croatian", in the language that three sides in the conflict spoke and understood. But the audience in Istanbul cannot understand them. This can be faced in two manners. Firstly, the work comprises from two sections: 'reading room' on one side an audio installation on the other. In the reading room there are books and reports about what happened, and they are mainly in English. In this part there is also great number of written documents, gathered in big administrative folders, and since copies of the originals, they are in "serbian-croatian". The audio documents are all original, so they too could not have been translated. This can be of course made on purpose by the artist, who can in this way show that the only ones who can really understand what happened are the ones who went through these events. Be it the truth or not, the majority of those who are interested in the topic come from the region, and having so much material in Serbian-Croatian does not help the others, who might be interested as well. This would be the first obstacle for this work. Such a topic should be followed by a set of lectures and discussions, about the artwork itself, but also about the events themselves. The opportunity to give attention to these events again and again should be used. In the Biennial, a lecture and discussion with the men helping the artists in finding all the documents has been organized and that was a good decision. Still, the whole separate

⁸¹ <http://www.iksv.org/bienal11>

⁸² see p. 32.

mediation program could have been developed around it, including discussions and lectures with the artist. Artist should have been given the opportunity to ‘mediate’ the artwork himself and to explain the urge to realize it in such a manner, since the audience must not be very familiar with the events. With the educator, the discussion can start about who is and how much familiar with the events and the mediation process would be actually to ‘browse’ the archive of books and reports in order to find answers. This could be also a good artwork to question the notion of the document as well, to make a discussion with audience if the presented documents (audio and written, given that the audience understands the language) could be enough to ‘understand’ the events.

The other example of ‘archival’ artwork (although by far not the last one) would be Hans Peter Feldman’s *Portraits. 50 Years of Woman* (1994). This is a multi temporal photo archive in a book. Three hundred photographs follow a woman from the childhood to the age of fifty in chronological order. This work is interesting because any woman growing up in Europe in the sixties and seventies (post war generation) can identify herself with these photos. They are at the same time very personal, but since we have no information about the women represented, they are also ‘general’. The photos show the life of one and of all women of the post war Europe (West Europe). Mediation team can develop not only mediation scenario around this art work, but can also use it to target certain groups (not only women, but for example, mothers and daughters or several family generations to come together to the exhibition). Further, the discussion around the work can be based firstly on similarities and dissimilarities with the lives of the audience that can be traced on the photographs. It can be discussed what lead to the post war Europe to look like it did in that period. The discussion can further lead to the questions of private and public space which the women occupied in the photos and the connection of that to their lives, etc.

4.3. Conclusions:

Examining the specificities of archives and understanding the urge that leads to archiving can help us in mediating the very much complex and demanding ‘archival’ artworks. The thesis has shown that the archival practice is closely connected to the urge to preserve life and gain immortality through preserving elements of life in an archival order. Further the theoretical approach to examining the phenomenon of archive showed that the archives are places where narratives are constructed and therefore one of the key stones in knowledge production. Exactly the abundance of material objects, information, images and texts in today’s world make artists use archiving as an approach to certain phenomena, but at the same time they question the classifications and narratives, as well as ‘a priori’ documentarity of the documents.

As has been shown the basic principle lying in the core of any archive is collecting and collection. In the world of abundant material objects, images, texts and information surrounding an individual, it is understandable why the artists have turn to ‘archiving’ in order to come to terms with (visual) reality. The terms ‘archive’ and ‘document’ have been explored and the complexity of both notions have been shown. Documents can be found in at least three different forms, which are all understood under the term ‘document’: a *trace* of a past event as an evidence, what is remained after a certain event took place; a *record* of a past event, or a *file*, what has been made for archiving. All of these can be found in different media: a written document, a photo document, a video document, or an object or different material, who are, since *traces of events*, are documents themselves.

There is no consensus of what an ‘archival’ artwork is, but it has been shown that there are three broader groups of ‘archival’ artworks, based on the treatment of a ‘document’: archival artwork as a collection/accumulation, as a museum/exhibition and as a ‘proper’ archive – a registry (spatial or digital).

Several artworks have been described as examples of ‘archival’ artworks and on the basis of their characteristics, their content and the relationship they establish with the

viewer, several difficulties have been identified as challenging for *communication/mediation* to the audience, and these are: being time consuming, complex, of serious content, uninteresting/unattractive (as intrinsic to the archives)⁸³, expecting of the visitors interactivity and involvement, etc.

Since the importance of audience and audience development has been put in the first place, the mission and purpose of the (contemporary art) museum has been examined. It has been concluded, that besides the four core tasks of the (contemporary art) museums (to collect, to research, to preserve and to communicate) the purpose of the museum in a society is to become a corrective factor of it and in order to be capable of becoming that, it has at the same time to be critical towards the society and pose all the important questions, also when they are a taboo, and at the same time gain loyal and understanding audience. It has been further seen that in order to have loyal audience, museum has to put effort in making the audience enjoy and understand contemporary art. So, the following question is raised: *How to reconcile museum's orientation towards satisfying audience's needs, museums mission which is (apart from the four museological tasks) to lead the society towards prudent development on one side, and on the other side, artists' interest in questioning the reality and relations within it, by employing 'archival' approach to artwork, which challenges its mediation (communication to the audience), i.e. makes it difficult?*

After examining three case studies, the consideration has been shown, that if there is a confidence from the side of the audience in the museum, engaging it with a demanding art works (content wise, as well as when it comes to the form and structure) becomes much easier task and more productive. And in order to gain loyal audience, it is crucial to pay a lot of attention, time, energy and creativity to the needs of its members, to include them, to discuss with them, to work with them and to develop their needs, not only to fulfill them.

The key word is interaction, but not in a sense to develop some tools (or gadgets) that would superficially grasp visitor's attention and that would make him/her go from one such tool to another, but to make people not (only) *come* to the museum, but come to the museum with certain expectations that go not in a direction of *broadening one's knowledge*, but in a direction of wanting to encounter something new, which can change them one way or

⁸³ See ref. no. 62.

another, in the direction of wanting not to *watch*, but to *see* and not to *learn*, but to *understand*.

The most important task in this point becomes art mediation and education programs of the museum. The case studies have been examined (Tate Modern, documenta 12, 5th Berlin Biennale) which witness how the mediation programs show ever more creativity with each big contemporary art show. Some of the approaches to mediation scenarios has been described and it has been seen how different target groups in the audience can get, going beyond the standardized division: children, schoolchildren, students/youth, general audience, elderly, people with special needs, etc., but that each art piece can be an opportunity to reach for further audience groups.

Recommendation has been given and several examples have been offered that each artwork should be approached with a special mediation scenario which would take into consideration its unique characteristics. Mediation scenarios should be developed within the mediation team which should be comprised of curators and educators when conceiving the mediation program, and from mediators, educators, artists, or others interested and/or trained in working with different audience groups for the mediation activities themselves.

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6. Appendix 1

Christian Boltanski, *The Reserve of the Dead Swiss, 1990*⁸⁴

History/Memory/Society

Christian Boltanski

The Reserve of the Dead Swiss 1990

© ADAGP, Paris and DACS, London 2002

The photographs of anonymous dead people were selected by Boltanski from obituary notices in Swiss newspapers. The lengths of fabric gathered around the shelves are shroud-like and also evoke the curtain of the crematorium. Aside from this suggestion of 'memento mori' the harsh beams that spotlight each face evoke references to interrogation and torture. These aspects together with the sheer scale of death suggested by the title and by the repetitive presentation employed here have led commentators to find references to the holocaust. However by nominating the victims as Swiss, a neutral people, the association is muted and allows for more intimate, personal and wider, historical reflections.

'...what drives me as an artist is that I think everyone is unique, yet everyone disappears so quickly... (in *The Reserve of Dead Swiss* everyone is dead)... we hate to see the dead, yet we love them, we appreciate them.'

This artwork is concerned with ideas of memorial, loss and mourning. As looking at the work will trigger discussion of death and bereavement, you as the group leader will need to be prepared for how particular group members may feel. Please take time to familiarise yourself with the artwork and our suggested activities before your visit with the group.

Objects and Picture Handling Activity

In this 25-minute activity the members of the group make their own association between the handling objects and the installation on display. You will need the box of handling materials available by booking in advance.

Handling Materials and Pictures:

Activity:

Ask the group to work in pairs with the objects - one object per pair - looking at the artwork (but request that they do not read the wall label or text panel).

Ask each pair to spend five minutes discussing their ideas about their object and their responses to it. Extend this by asking them to think about any associations their object may have with the artwork.

Ask the group to share ideas in turn with the whole group.

We have used the objects listed above because they have powerful associations, across different cultures and religions, with rituals associated with death and remembering those we love and have lost. It is natural and important that some members of the group will be personally affected by some of these during this activity. You may wish to include discussion as to why the artist should wish to make work on a subject that can be difficult and painful.

⁸⁴ <http://www.tate.org.uk/valueart/value/working/artworks/boltanski.htm>

The aim of this activity is to help the group explore the themes of the artwork in ways that are relevant to them, so personal responses are, as always, very relevant.

Finish the discussion by discussing why people think this artwork is on display in the History part of the gallery.

Other artworks to look at in relation to this activity:

Andy Warhol, Marilyn Diptych, 1962

Warhol produced many screen-prints of Marilyn Monroe in the year of her death. Notice how one half uses colour and the other black and white. Find out if your group recognises who Marilyn is and if necessary contextualise her role as movie icon and celebrity of the 1950s. Ask the group to divide into two groups to discuss what happens to the inks in the prints, (for e.g. some are very blurred and indistinct; some so faint the image almost disappears), also why they think Warhol chose to leave the drips, pencil marks and other signs of the processes involved in making this. Some people feel there is a parallel between how Marilyn Monroe was treated by the media before and after her death with their treatment of another celebrity: Princess Diana. You may wish to discuss the difference between Warhol's exploration of celebrity in this room (he also painted people such as Elvis Presley and Jackie Kennedy) and Boltanski's concentration on ordinary people and their deaths in 'The Reserve of Dead Swiss'.

Doris Salcedo, *Unland: Audible in the Mouth*, 1998

Salcedo makes poetical and political allusions to loss in Latin America using ordinary everyday materials including furniture, hair and fabrics. While not showing anyone's face or body she suggests human presence in her sensitive use of materials. As a contrast to the other materials discussed so far in Boltanski's use of newspaper photographs, lights and fabrics, you might wish to discuss what connotations your group uses to the idea of artists using human hair and furniture in suggesting loss.

Linking Boltanski's work to your own projects:

It may be useful here to think about **the role that the arts and culture generally has in helping us explore difficult aspects of life.**

In this work, Christian Boltanski has used photographs from obituaries in Swiss newspapers. Boltanski's father was a German Jewish doctor, forced to hide in a cellar during the Second World War, and his mother was Catholic, so you may wish to have a discussion about the varying cultural approaches to marking death. It may be that group members have their own personal photos of family members or friends who have died and you might find it helpful to look at these on return to your centre, discussing the person together rather than this being a private matter.

Again, your discretion as to what is appropriate here is crucial. It can be very disturbing for some people to see explicit violence on television without the opportunity to discuss these events, so again the relation of everyday life to artworks can be useful here. At the time of writing (January 2005) the Asian Tsunami has been extensively featured on television and some people may find links between Boltanski's work, made fifteen years ago, and some of the reports on families' efforts to trace missing loved ones, often through using photographs.

It is important that time is taken to discuss this work, perhaps before moving to a break or

another work in the gallery which is less intense. For example, you could go to the Still Life suite on level 3 and find the 'Memento Mori' room, where artists explore the subject of memory and death using symbols such as shells and flowers, long associated with the passing of time and mortality.

Methods of Display:

Be aware of how Boltanski displays this artwork: the use of the lights and fabric and the blurry photos make the work very evocative. You may wish to look at other works he has made where he celebrates the passing of time and history and where he uses these media repeatedly. We have included two very different types of fabrics in our handling resources: a dress handmade for a child in England and a handwoven, hand spun piece of cloth from Ethiopia called a 'gabi', used to wrap a body. Both have very powerful associations of memory, history, culture and loss.

You may want to look at family possessions from the point of view of sharing different cultural approaches to family life, history or approaches to loss. You might want to organise a temporary display shelf or table using these personal possessions to mark a particular event or time of the year (Holocaust Memorial Day, Easter, Black History Month) that compares and contrasts cultural approaches to marking complex historical, religious or personal events. Again, your own knowledge of your particular workplace will guide you as to what is meaningful in your specific setting. Decide if you need to write a text panel to communicate the possessions to visitors or those unfamiliar with some of the cultural meanings. This can be a wonderful opportunity to explore difference in a reflective way.

7. Appendix 2

Susan Hiller⁸⁵

Poetry and Dreams

Susan Hiller

detail of *From the Freud Museum* 1991-6

Materials and Handling Objects Activity

This activity explores the artwork 'From the Freud Museum' by Susan Hiller. It can be adapted to suit the interests and experience of your group. For example, it may be of interest to an art group who are making their own exhibition and want to explore different methods of display. Or your group may include individuals who are passionate collectors. This artwork explores ideas about collections and the role of souvenirs.

For this activity, you will need to bring handling materials with you to the gallery or you can contact Gillian Wilson to borrow a FREE pre-packed box of handling resources from the Tate Modern Resource Room.

Activity

Using the handling resources, ask the group to work in pairs or small groups of 3 or 4 people.

⁸⁵ <http://www.tate.org.uk/valueart/value/working/artworks/hiller.htm>

Before you go into the room, give each group one of the following objects (plastic apple, toy fish, fragment of animal bone, plastic snake, fake pearl necklace, African mask, abalone shell, small metal candlestick) and ask the group to look at all the boxes in the artwork.

Can they make any links between the contents of the boxes and the object they have? It may be a link through materials (for example there are some examples of shells in the boxes) or it may be symbolically (for example the apple is something that has been used in Greek mythology and Christian stories) or ritual (for example candlesticks are used to celebrate birthdays and have special meanings in Judaism and Catholicism)

Ask the group to spend 5 minutes looking and talking as a small group

Then reconvene and share ideas for 10-20 minutes.

As described above, this artwork has many layers of ideas, you may want to tell the group the title and ask the group what they know about Freud. Explain the role of this psychiatrist and his study of the mind and of areas we may hide. Ask the group if they have ideas about the wall projection to the side of the boxes in relation to their discussion. Some viewers feel this projection is like a body scan or clouds in the sky while others are reminded of waves. What are you reminded of? It is as much a part of the artwork as the wall based boxes so you may want to include time for this in your work together.

Other artworks to look at in relation to this activity

Many of the Surrealist artists were influenced by ideas about the unconscious and dreams and avidly read the works of Dr Sigmund Freud. Look at Dorothea Tanning, Max Ernst, Eileen Agar and Rene Magritte. What do the symbols they use remind you of? Are they dreams or nightmares?

8. Appendix 3

Les métiers de la médiation culturelle

Médiateur culturel est un métier aux 1000 facettes, tantôt centré sur la communication, tantôt proche de la gestion. Il est avant tout un lien entre artistes et public. Il favorise la promotion d'une œuvre en organisant des rencontres avec les publics ou en mettant en place des services ou des projets culturels. Le manager culturel est au service d'une association, d'un théâtre, d'un centre culturel, d'une ville, d'une entreprise culturelle ou d'une fondation.

Au service du patrimoine

1) Musées

• Directeur de musée

entretenir et mettre en valeur les collections : conservation et restauration des œuvres, aménagement ou ré-aménagement des salles d'exposition, acquisition de nouvelles œuvres, élaboration du catalogue du musée pour communiquer, organisation d'expositions ou de manifestations temporaires..., mais aussi administrer l'établissement (encadrement du personnel, gestion financière et administrative).

Autres acteurs :

- Conservateur du patrimoine, spécialité musées, fonction exercée à la direction des Musées de France du Ministère de la Culture, dans les établissements publics sous tutelle, dans les musées nationaux et dans les musées classés.
- Conservateurs territoriaux du patrimoine, spécialité musées

gestion des musées relevant des collectivités territoriales.

- Responsable du département, dans le cadre de grands musées dont les collections sont réparties en département.
- Responsable des services culturels ou des services Public, dans le cadre de grands musées

conception d'activités culturelles proposées au public.

- Commissaire d'exposition, conservateur du musée ou intervenant extérieur

définition du contenu du projet et supervision de toutes les étapes du montage de l'exposition

- Régisseur d'œuvre d'art

gestion de l'organisation matériel du mouvement des œuvres, de leur transport jusqu'au stockage, en passant par la souscription d'assurances et l'obtention des autorisations douanières.

- Muséographe

organisation de l'espace matériel d'une exposition et la mise en scène des œuvres.

- Attaché territorial de conservation du patrimoine, spécialité musées, poste adjoint du conservateur de musée, mais peut également diriger un petit musée municipal
- Assistant territorial de conservation, spécialité musées

participation à la conservation et à la valorisation des collections du musée ou à l'accueil du public.

2) Monuments historiques

- Conservateur du patrimoine, spécialité monuments historiques, le plus souvent affecté à une Drac

Chargé de la conservation des monuments historiques, sa mission s'articule autour de trois grands pôles :

- le recensement : effectuer le repérage et l'étude des monuments, sites et objets à protéger, mener les procédures de classement et d'inscription et traiter les demandes de subventions émanant des propriétaires

- les travaux : élaborer les programmes de restauration, puis assurer le suivi et le contrôle des travaux entrepris sur les monuments protégés

- l'animation : contribuer à la mise en valeur des monuments en impulsant ou soutenant les actions menées en faveur de l'animation des monuments

- Administrateur de monuments historiques

mettre en valeur, gérer, animer et promouvoir des monuments historiques.

3) Archéologie

- Conservateur de l'archéologie

direction du service régional de l'archéologie (SRA) : élaborer du programme des fouilles, coordonner l'activité archéologique, contribuer à la conservation des objets et vestiges découverts et à la mise en valeur des sites archéologiques, participer à l'inventaire archéologique régional et à l'élaboration de la carte archéologique...

Médiateur du livre

1) Les archives

- Conservateur des archives

collecter des archives (inventaire, classement), participer à l'entretien et à la restauration de documents, organiser l'accueil du public et contribuer au rayonnement des documents.

2) Bibliothèque

- Conservateur de bibliothèque

enrichir et constituer les collections, conserver et mettre en valeur les fonds, communiquer auprès des publics.

- Bibliothécaires

gérer les fonds, encadrer le personnel, accueillir le public

3) La documentation

- Documentaliste

assurer la gestion et la conservation du fond documentaire, collecter des informations, analyser et classer les différentes données recueillies...

4) L'édition

- Éditeur ou directeur général

définir la politique générale de la maison, encadrer et animer l'équipe éditoriale

Spectacle vivant

- Agent artistique – Impresario

« vendre » les artistes dont il supervise la carrière : il parle d'eux et cherche des rôles à leur mesure, il filtre les demandes d'interviews et les rencontres médiatiques, il négocie les contrats...

- Chargé de diffusion – Tourneur

vendre le spectacle à un diffuseur d'un artiste, d'une compagnie ou d'une société : un travail de prospection, d'information, de relance, de négociation, de préparation...

- Chargé de production

convaincre les producteurs potentiels d'aider un artiste, une compagnie ou une société à monter son spectacle : élaboration de budget et recherche de financement.

- Chargé de communication

développe des actions de communication vers des publics variés en cohérence avec la stratégie générale de l'établissement : réalisation de supports de communication

(communiqués, revues de presse, conférence de presse,...), organisation de manifestations spécifiques, entretien et développement des réseaux de relations...

- Attaché de presse / Chargé des relations publiques

faire connaître un artiste, une entreprise, une compagnie ou une société auprès des journalistes, telle est la mission de l'attaché de presse : un rôle déterminant dans la diffusion de l'information auprès de l'opinion publique via les médias.

Management culturel et tourisme culturel

- Consultant en ingénierie culturelle, au sein d'un cabinet de conseil

procéder à des études de fiabilité, à l'audit d'une ville ou d'une région, ou encore au plan de développement d'un pays, exemple de projet : la transformation d'une maison 'art déco' en musée.

- Directeur ou administrateur de festival

élaboration de la programmation, négociation de contrats, réservation de billets et de chambres d'hôtel pour les artistes se produisant, gestion du budget et recherche de financement, relations publiques et promotion, gestion du planning...

- Organisateur d'évènements culturels, dans des agences spécialisées, dans des grands musées ou autres établissements culturels, tels que festivals, salons, expositions.
- animateur du patrimoine

coordonner les différentes actions de valorisation du patrimoine : concevoir des outils pédagogiques, mettre en place des activités spécifiques aux publics...

Autres métiers : guides, conférenciers...

Le médiateur à l'étranger

- Conseiller culturel, responsable du service culturel d'une ambassade

faire rayonner la culture française à l'étranger, établir des liens culturels entre le pays où il est en poste et la France, favoriser les échanges et la coopération, en organisant colloques, exposition...

- Attaché culturel relaye le conseiller culturel dans ses missions

On peut également mentionner certains métiers appartenant davantage au marché de l'art mais ne sont pas indépendants de la médiation culturelle :

- Galeriste, interface entre l'artiste et le marché

découvrir de nouveaux artistes, nouvelles créations, nouvelles tendances, organiser des expositions, gérer la clientèle et l'accueil du public.

- Critique d'art, théoricien de l'art, à la croisée de l'esthétique et de l'histoire de l'art
contribuer à la diffusion artistique, inciter le grand public ou les professionnels à découvrir telles manifestation culturelle...

9. Short Vita of the Author

Radmila Joksimović (born 1980) art historian and curator. Graduated in Art History at the Faculty of Philosophy, University of Belgrade. Since 2005 works as an associate of Prelom Kolektiv, a non-governmental organization active in the field of art and a publisher of Prelom Journal. In 2007/2008 as a scholarship holder within the program Kulturmanager aus Mittel- und Osteuropa of the Robert Bosch Foundation, worked in Koelnischer Kunstverein, Cologne and curated and co-curated several exhibitions in Germany. Works as a curator in the Museum of Contemporary Art, Belgrade.