

BLACK MOUNTAIN – MODELS OF CREATIVITY

**Workshop of the Dahlem Humanities Center in cooperation with
the Hamburger Bahnhof – Museum für Gegenwart – Berlin
(May 2-3, 2014)**

10.00-10.50 Gabriele Brandstetter (Freie Universität Berlin)

STILL MOVING – PERFORMANCE AND MODELS OF SPATIAL
ARRANGEMENTS AT BLACK MOUNTAIN COLLEGE

At Black Mountain College, John Cage, Merce Cunningham and Buckminster Fuller were devoted to the American avant-garde. Exploring the borders of motionlessness and movement, of silence and sound concepts, as well as the spatial arrangements of objects and bodies, these artists developed new dynamics of creativity. How can we re-read the impact of these models of production today?

10.50-11.40 Nina Möntmann (The Royal Institute of Art, Stockholm)

ART (AS) EDUCATION

As a reaction to the effects of the Bologna Accord (and its neo-liberal ideology) on universities, as well as due to the problem of art education as a neo-colonial process, artists and curators alike are exploring models of alternative education and its role in society. On the whole, there are three forms of engagement with more progressive and immediate forms of education: the implementation of educational and academic events as an integral part of the programming of art institutions; alternative educational platforms founded by curators and/or artists; and artists exploring

experimental forms of learning, pedagogy, and education in their work. With a focus on the current situation, this paper discusses the social perspective of artist- and curator-led initiatives and platforms since the Bauhaus and Black Mountain College.

12.00-12.50 Nicholas Mirzoeff (New York University)

ALTERNATIVE ART EDUCATION.
FROM THE HORNSEY ART SCHOOL OCCUPATION TO PRESENT ACTIONS

This presentation uses the occupation of the Hornsey School of Art (London) as a prefiguration of contemporary alternatives to art education as enacted in, and around, the Occupy movement. It offers the possibility of a militant visual culture practice that combines pixels (word/photo/sound/video) and action into a dynamic form.

14.40-15.30 Katharina Sieverding (Universität der Künste Berlin)

STUDYING FROM 1967 UNTIL 1971 WITH BEUYS IN DÜSSELDORF.
TEACHING FROM 1992 UNTIL 2010 AT UDK IN BERLIN

*“1967–1971 Studies with Joseph Beuys / TEACHING IS MY GREATEST WORK
OF ART”*

A visual report of the year 1969 at the Staatliche Kunstakademie Düsseldorf, including a documentation concerning the activities of students and Joseph Beuys for interdisciplinary, critical and open studies, as part of the *LIDL-Academy Working Week* (May 5 to May 10, 1969), ending with the closing down of the *LIDL-Academy* by police force, as well as of the entire Kunstakademie by state order by May 7. Footage includes the solidarity action with James Lee Byars' *Pink Plane* on May 9, as well as from the

Intermedia Heidelberg (May 15-18), and the *Festival 2000* at the Academy Charlottenborg, Copenhagen, from June 8-12, 1969.

“1992–2010 teaching at the UdK (Universität der Künste, Berlin) / TEAM TEACHING AND VISUAL CULTURE STUDIES”

A visual documentation concerning the concept and implementation of an interactive, interdisciplinary, discursive and artistic class, platform and laboratories open to all faculties, the universities and visiting students, from 1992 until 2010.

15.30-16.20 Christina Végh (Bonner Kunstverein)

THE EXHIBITION AS A CATALYST FOR NEW PROCESS PATTERNS

Art may be conceived as a creative process, a work of art as a manifestation thereof. For this reason, the artist's studio has also drawn attention, at all times. Where does the format of an exhibition stand in relation to the artwork as such, as well as to the processes taking place in a studio? In the space between the history of art and the history of exhibitions, the relations between artwork, studio and exhibition seem to be in constant flux. The tremendous influence of so-called 'Post Studio Art' – named after John Baldessari's teaching methods at CalArts (California Institute of the Arts) in the 70ies – and, more recently, the impact of new working methods linked to digital technology, propel further interconnections. An exhibition is not necessarily, but may be a catalyst for new patterns of (creative) processes. Examples of alternative exhibition formats will be focused on by discussing projects with artists such as Jonas Dahlberg, Annette Kelm, Ján Mančuška, Michaela Meise, Mathias Poledna, Yorgos Sapountzis, and Christopher Williams.

16.40-17.30 Ursula Frohne (Universität zu Köln)

CREATIVITY UNLEASHED.

CONCEPTS OF COLLABORATION AT BLACK MOUNTAIN COLLEGE

Even mainstream sociological concepts of art have suggested that works traditionally attributed to only one creator actually depend on an array of others. With an emphasis on the production of art, the paper will be looking at the cultural forms of collaboration that created an environment for collective and pluralistic processes. Referencing Bruno Latour's reading of Gabriel Tarde's theory of pre-rational and affective social dynamics, the focus is on the economies of social and cultural surplus at Black Mountain College that opened up space for experimental practices without imperatives of a group consensus.

17.30-18.20 LaToya Ruby Frazier (American Academy in Berlin)

FRAMEWORK: ACTIVISM, MEMORY AND THE SOCIAL LANDSCAPE

The abandonment of suburban industrial towns by local and state governments has not been visually documented or accurately covered by the American mass media. With the rise of the 'creative class' or 'urban pioneers' pitted against the displaced working class, much human suffering experienced by the newly dislocated is overlooked. For over a decade, Frazier has been documenting, through photography and video, the collapse of the steel mill industry, environmental negligence, and deindustrialization that has affected her family and community in Braddock, Pennsylvania, a thirteen-block industrial town in the eastern region of Allegheny County.