

THE HARDER YOU LOOK
20/21/22/23.11.2013

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The Harder You Look is a temporary art institute organised by Collecting Matters (DRAF, Kadist Art Foundation, Nomas Foundation) and CAHF (S.M.A.K., Mu.ZEE, M HKA & Middelheimmuseum).

The Harder You Look takes inspiration from and follows the procedures of scientific research as a tool for thinking and producing collaboratively.

What are the parameters that come into play when looking at a work of art? What instigates or affects its reading? What about its location or its position as part of a collection? What happens when we look harder?

The Harder You Look examines how a work is influenced by context and what this implies for its relationship with a viewer.

An evening series of public events run parallel to timetabled lectures, screenings and discussions for a selected group of twenty-five students and specialists from Belgium, France, Italy and the UK.

The programme examines often overlooked and pragmatic aspects of works or collections, in order to understand further their implications. Each day focuses on a binary structure that investigates ways of looking at an artwork: image/work, conservation/restoration, presentation/representation.

Collecting Matters is a partnership between three foundations that marks a mutual commitment to encouraging new ways of thinking, sharing and producing knowledge about collections. Founded in 2012 by the Kadist Art Foundation (Paris), Nomas Foundation (Rome) and David Roberts Art Foundation (London), Collecting Matters wishes to develop an exchange around notions of collection/collecting.

Contemporary Art Heritage Flanders (CAHF) is an initiative of the four leading contemporary art museums in Flanders, Belgium: S.M.A.K. (Ghent), Mu.ZEE (Ostend), M HKA & Middelheimmuseum (Antwerp) that serves as a research environment and knowledge platform built around their four art collections. Through a series of projects and actions (investments, workshops, symposia, publications, exhibitions) CAHF both questions and strengthens the institutional practice of collecting, by accommodating dialogue and collaboration between its four partner museums and an international

community of art professionals.

The Harder You Look is curated by Nicoletta Lambertucci (DRAF) and Pieter Vermoortel (CAHF) in collaboration with the participating institutions.

The Harder You Look is supported using public funding by the National Lottery through Arts Council England.



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Marie Lund, *Clickety Click*, 2012
Courtesy Laura Bartlett Gallery, London and Croy Nielsen, Berlin



Ian Kiaer, *Bruegel project: bird (silver)*, 2006
Copyright the artist
Courtesy Alison Jacques Gallery, London



**THE HARDER YOU LOOK. OPENING WITH PANEL DISCUSSION
CHAired BY LOUISA BUCK
20 NOVEMBER 2013 FROM 6.30 TO 9.30PM**

The institute starts with a composition for percussion and voice by the American composer Frederic Rzewski, *To the Earth*, from 1985, performed by George Barton. Frederic Rzewski's piece recites a seventh-century BC Homeric hymn: *To the Earth, mother of all* set to a musical accompaniment played on four flowerpots. Rzewski focuses attention on the interaction of words and rhythm – the influence that speech may have on the music; and that the musical structure may have on the speech. The setting instigates an immediate, performative context for the questions that might occur to us while reading the poem in an anthology: Who is the performer, to whom is he speaking, and why is he doing it?

The performance is followed by short presentations from the participating institutions which address issues of responsibility to artworks within a collection. The panel discusses amongst other concerns: de-collecting, lost works, and the tension between domestic and public spheres.

6.30pm George Barton performs *To the Earth*, 1985 by Frederic Rzewski.

6.45pm Vincent Honoré, director of DRAF, introduces *Collecting Matters* (DRAF, Kadist Art Foundation, Nomas).

7pm Curator Els Silvrants-Barclay introduces CAHF (S.M.A.K., Mu.ZEE, M HKA & Middelheimmuseum).

7.05pm Presentation by Iris Paschalidis, Head of Conservation at S.M.A.K. and Martin Germann, senior curator at S.M.A.K.

S.M.A.K. once proposed to construct a physical building inside its museum devoted to Marcel Broodthaers (1924-1976). Martin Germann and Iris Paschalidis pose questions around what to do with such an iconic part of a collection and how to activate/integrate this.

7.20pm Presentation by Sara Weyns, curator at Middelheimmuseum. Middelheimmuseum is a large open-air museum in a park but the park is too full. What is the impact on the representation of the collection?

7.40pm Panel discussion chaired by writer Louisa Buck.

8.10pm Q&A followed by a reception.

THE HARDER YOU LOOK. THE IMAGE OR THE WORK

21 NOVEMBER 2013

PLEASE NOTE: Each day has timetabled lectures and workshops for the selected group. These activities are not open to the public.

The day is dedicated to the distinction between the work and its image. What is that image that we create when thinking about a work of art? How does this image correspond to a physical reality?

10.30am Screening of an interview with artist Manon de Boer.

11 – 12.30pm Novelist Tom McCarthy in discussion with curator Pieternel Vermoortel.

2.30 – 3.30pm Screening of *Understanding Art: Hidden Lives of Works of Art*, Ep. 1 “Raphael”, directed by Juliette Garcias and Stan Neumann. The screening is followed by a group discussion.

4 – 5.30pm Lecture by artist Mark Leckey. The 45 minute presentation will be followed by a Q&A.

*** PUBLIC EVENT**

JONATHAN LAHEY DRONSFIELD IN CONVERSATION WITH IAN KIAER FROM 6.30 TO 8PM

This evening consists of a 45 minute discussion between philosopher Jonathan Lahey Dronsfield and artist Ian Kiaer. It will be followed by a Q&A. The guests present, with examples from their work, a back-and-forth between object and theory. Ian Kiaer’s work deploys a both literal and imaginative complexity. The distinction between physical reality and a theoretical level will be investigated in their conversation.



THE HARDER YOU LOOK. CONSERVATION OR RESTORATION 22 NOVEMBER 2013

PLEASE NOTE: Each day has timetabled lectures and workshops for the selected group. These activities are not open to the public.

Which elements constitute an artwork? When does it reveal itself and what needs to be in place for it to be perceived? Be it through interpretation, through conservation, through memory, through reenactment. What makes the work perceptible and which readings should be preserved?

10.30am Screening of an interview with artist Artie Vierkant.

11 – 12.30pm Claire Louise Staunton gives a lecture on the Flat Time House (FTHo), London, where she's the director and curator. FTHo was the home and studio of John Latham (1921-2006), recognised as one of the most significant and influential British post-war artists. A 45 minute presentation will be followed by a Q&A.

2.30 - 3.30pm Reading group about Robert Rauschenberg's *Erased de Kooning Drawing*, 1953. A video from SFMOMA introduces the project and afterwards the group discusses *Erased de Kooning Drawing*, an essay by Sarah Roberts, published in July 2013.

4 – 5.30pm Writer/curator Camiel van Winkel discusses *The Valéry Proust Museum/White Cube Fever* (6.11.2011 - 05.02.2012). A group exhibition, curated by van Winkel at Mu.ZEE, Ostend, based on the idea of the inevitable disappearance of the work of art in the empty spaces of the museum. A 45 minute presentation will be followed by a Q&A.

*** PUBLIC EVENT**

**MICHELE ROBECCHI AND SKYE SHERWIN ON MARCEL BROODTHAERS
AND FELIX GONZALEZ-TORRES AND THE ROLE OF THE CRITIC
FROM 6.30 TO 8PM**

An investigation into how critical discourse is constructed, conducted and presented in relation to the works of Marcel Broodthaers (1924-1976) and Félix González-Torres (1957-1996) featured in *Orpheus Twice* (the current exhibition at DRAF).

THE HARDER YOU LOOK. PRESENTATION OR REPRESENTATION 23 NOVEMBER 2013

PLEASE NOTE: Each day has timetabled lectures and workshops for the selected group. These activities are not open to the public.

‘Representation would be to keep something at one’s disposal as an idea in mind, which then presents the idea by substituting it with another idea. Representation is already what it is not yet: its own overflowing’.

J. Derrida, *Sending: On Representation*, p. 313

In order to attempt to come closer to the work the last day examines how a work is influenced by its context and how representation can merge with the presentation of the artwork.

10.30am Screening of an interview with artist Matthew Day Jackson.

11 – 12.30pm Lisa Le Feuvre in conversation with curator Pieternel Vermoortel. Lisa is Head of Sculpture Studies at the Henry Moore Institute, and she investigates the intellectual heritage of Henry Moore (1898-1986) and how that filters through in the programming and structure of the Henry Moore Institute.

2.30 – 4pm Artist Marie Lund gives a lecture on her practice. A 45 minute presentation will be followed by a Q&A.

4.30 – 5.30pm How to define the global collection? Curator Lena Monnier (Kadist Art Foundation) discusses ideas about the next chapter of Collecting Matters, that will take place in Paris in 2014.

*** PUBLIC EVENT WAYS OF LOOKING (HARDER) BY OSSIAN WARD FROM 6.30 TO 8PM**

Writer Ossian Ward discusses the ideas behind his new book (tentatively titled *Ways of Looking: Contemporary Art Explained*, published 2014) with an introduction to the seminal book by John Berger: *Ways of Seeing* from 1972. Taking John Berger’s seminal television series and book, as a jumping-off point, *Ways of Looking* aims to provide the reader with the tools needed to appreciate, understand and evaluate twenty-first century art.





Artie Vierkant, *Image Objects*, installation view, 2013
Courtesy the artist



Matthew Day Jackson, *Domestic Drawing* (*LIFE*, July 12, 1943), 2012
David Roberts Collection, London



THE HARDER YOU LOOK IS:

Percussionist **George Barton** has studied at Oxford University and the St. Petersburg Conservatoire, and is currently enrolled on the Artist Diploma course at the Guildhall School of Music and Drama. A Britten-Pears Young Artist, he has worked with the *Colin Currie Group* and the *Birmingham Contemporary Music Group* among other ensembles. Recent projects include Morton Feldman's 4-hour trio: *For Philip Guston* at the David Roberts Art Foundation, Karlheinz Stockhausen's *Kontakte* as the headline act of Nonclassical's *Pioneers of Electronic Music* festival, and Iannis Xenakis's *Psappha* at the Southbank Centre's *The Rest Is Noise* festival.

Manon de Boer (b. 1966) completed her artistic education at the Akademie Van Beeldende Kunsten, Rotterdam, and at the Rijksakademie van Beeldende Kunsten in Amsterdam. Using personal narration and musical interpretation as both method and subject, de Boer explores the relationship between language, time, and truth to produce a series of portrait films in which the film medium itself is continuously interrogated. Her work has been exhibited internationally, at the Venice Biennial (2007), Berlin Biennial (2008), Sao Paulo Biennial (2010), Documenta (2012) and has also been included in numerous film festivals in Hong Kong, Marseille, and Vienna. Her work has been the subject of monographic exhibitions at Witte de With in Rotterdam (2008), Frankfurter Kunstverein (2008), South London Gallery (2010), Contemporary Art Museum of St Louis (2011) and Museum of Art Philadelphia (2012), among others. De Boer currently teaches at the School of Arts in Ghent and ERG in Brussels. She lives and works in Brussels.

Louisa Buck is a writer and broadcaster on contemporary art. Since 1997 she has been London Contemporary Art Columnist for *The Art Newspaper*, and is a regular reviewer on BBC radio and TV, including *Front Row*, *Nightwaves* and *BBC World Service*. Other outlets include *Vogue*, *Art Quarterly*, *Sotheby's Magazine*, *The Guardian* and *The Sunday Telegraph*. Her books include *Relative Values or What's Art Worth?* (co-authored with Philip Dodd) (BBC Books 1991); *Moving Targets 2: A User's Guide to British Art Now* (Tate 2000); Her latest book, *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists* was published by Thames & Hudson in October 2012. Louisa was a judge for the 2005 Turner Prize.

Jonathan Lahey Dronsfield is a philosopher and, if there is such a thing, an artist-philosopher. He has published widely in continental philosophy

of art, ethics, responsibility, on Derrida, Deleuze, Rancière, Nancy, Lyotard, Heidegger, Nietzsche and Kant; and at the same time he has given many readings of what he calls performative texts in galleries, including Wilkinson (*Where narrative stops*), Focal Point (*Goldmine ten theses on music*), Stroom (*The swerve of freedom after Spinoza*), and Extra City (*Philosophers enowning that there be no own*); and he collaborates with artists, notably Ian Kiaer, Benoît Maire, and Gregory Maass & Nayoungim. Dronsfield is Reader in Theory and Philosophy of Art at the University of Reading, and sits on the board of the Forum for European Philosophy at the LSE.

Martin Germann is senior curator at S.M.A.K., the Museum of Contemporary Art in Ghent since Autumn 2012. He organised various collection presentations as well as solo shows with Rachel Harrison and Jordan Wolfson. From 2008 and 2011 he has been curator at Kestnergesellschaft Hanover, where he worked on exhibitions and publications with artists like Michaël Borremans, Michael Sailstorfer, Elke Krystufek, Larry Sultan, Aaron Curry, Julian Göthe, or Joachim Koester. Prior to his position at Buero Friedrich, Berlin (2006-7) he was responsible for the programme of Gagosian Gallery, Berlin, a project space of the 4th Berlin Biennial for Contemporary Art (2005-6). At the 3rd Berlin Biennial (2003-4) he coordinated five thematic spaces within the Biennial. He regularly publishes in books, exhibition catalogues and magazines, and has written on artists such as Kai Althoff, Dirk Braeckman, or Mathias Poledna. He is also a visiting lecturer at HISK – The Higher Institute of Arts, Ghent.

Ilaria Gianni is a curator and writer based in Rome. Since 2009 she has been co-director of Nomas Foundation, along with Cecilia Canziani. She holds the position of Adjunct Professor of Art at the John Cabot University, Rome and is lecturer on the Master of Art at the University Luiss Guido Carli, Rome. In 2008 she co-founded the art publishing collective *Impress* (active until 2011), and since 2009 she has been member of the collective *Art at Work*. She has curated a number of exhibitions, and independent research based projects, coordinated a series of exhibitions and symposiums for museums, and has contributed with texts to various art catalogues. Ilaria Gianni collaborates with magazines such as *NERO*, *Lo Specchio+*, *Circa*, *Flash Art*, *Arte e Critica*, and is one of the Italian contributors for *artforum.com*.

Vincent Honoré is a curator and writer based in Paris and London. A former curator at the Palais de Tokyo and Tate Modern, he is the curator and director



of David Roberts Art Foundation (DRAF) in London and the co-founder and chief editor of *Drawing Room Confessions*.

Matthew Day Jackson (b. 1974) is an American artist whose multifaceted practice encompasses sculpture, painting, collage, photography, drawing, video, performance and installation. Since graduating with an MFA from Rutgers University in 2001, following his BFA from the University of Washington in Seattle, he has had numerous solo exhibitions. His work has been shown at MAMbo Museo d'Arte Moderna in Bologna, Italy; Boulder Museum of Contemporary Art in Boulder, Colorado; the Museum of Fine Arts in Boston, MA; the Portland Museum of Art Biennial in Portland, Maine; and the Whitney Biennial *Day for Night* in New York.

Ian Kiaer is an artist who has exhibited internationally since 2000, with solo exhibitions at institutions including Kunstverein München, Tate Britain, London; Galleria Civica d'Arte Moderna e Contemporanea, Turin; and Fondazione Querini Stampalia, Venice. He has also exhibited at the Venice Biennale (50th), Istanbul Biennale (10th), Berlin Biennale (4th), Lyon Biennale (10th) and Manifesta 3. He is developing a critique of painting as a 'minor form' informed by notions of the model and the fragment both in studio practice and writing. This research is also explored through teaching on the doctoral programme at the RCA. His next exhibition entitled *Tooth House* will be in March, 2014 at the Henry Moore Institute, Leeds.

Nicoletta Lambertucci has been an assistant curator at David Roberts Art Foundation since 2011. Graduate of Philosophy and Art Theory, she has been a Research Fellow at Goldsmiths College on Michael Foucault. She contributes to *Cura Magazine* and has written for catalogues and artist books.

Lisa Le Feuvre is Head of Sculpture Studies at the Henry Moore Institute, a centre for the study of sculpture that she has led since November 2010. In 2010-2011 Le Feuvre was co-curator, with Tom Morton, of British Art Show 7: *In the Days of the Comet*. Between 2005 and 2009 she directed the contemporary art programme at the National Maritime Museum. Le Feuvre's other curatorial projects have been staged in spaces across the UK and she regularly contributes to journals, publications and exhibition catalogues, including the 2010 edited publication *Failure* published by Whitechapel Art Gallery/MIT Press.

Marie Lund (b. 1976) graduated from the Royal College of Art in 2004, and lives and works in London. Recent solo exhibitions include *Back Pack* at Projectos Monclova, Mexico City, *Handstand*, IMO, Copenhagen,

Clickety Click, Croy Nielsen, Berlin, *Turtles* at Laura Bartlett Gallery, London and *The Object Lessons* at Mudam, Luxembourg. Her work has also been featured in exhibitions in Museum of Contemporary Art Detroit, Sorø Kunstmuseum, Denmark, Cologne Kunstverein, Kunsthalle Mulhouse, De Vleeshal, Middelburg, Contemporary Art Museum, St. Louis, Nomas Foundation, Rome, David Roberts Art Foundation, London, Braunschweig Kunstverein, The Swiss Institute, New York, CCA Wattis, San Francisco amongst others.

Tom McCarthy is a writer and artist whose work has been translated into more than twenty languages. His first novel, *Remainder*, which deals with questions of trauma and repetition, won the 2008 Believer Book Award and is currently being adapted for cinema. His second novel, *Men in Space*, set in a Central Europe rapidly disintegrating after the collapse of communism, was published in 2007 in the UK and 2012 in the US. His third, *C*, which explores the relationship between melancholia and technological media, was a finalist in the 2010 Booker Prize. McCarthy is also author of the 2006 non-fiction book *Tintin* and the *Secret of Literature*, an exploration of the themes and patterns of Hergé's comic books; and of numerous essays that have appeared in publications such as *The New York Times*, *The London Review of Books*, *Harper's* and *Artforum*. In addition, he is founder and General Secretary of the International Necronautical Society (INS), a semi-fictional avant-garde network of writers, philosophers and artists whose work has been exhibited internationally at venues including the Palais de Tokyo Paris, Tate Britain and Moderna Museet Stockholm.

Léna Monnier is a curator and a writer. She has been in charge of the collection and communications at Kadist Art Foundation in Paris since 2010. Kadist's collections and productions reflect the global scope of contemporary art, and its programmes develop collaborations between Kadist's local contexts (Paris, San Francisco) and artists, curators and art institutions worldwide.

Iris Paschalidis studied Painting at Sint-Lukas (Brussels and Ghent) and Art History at the University of Ghent. As the head of the contemporary art collection at S.M.A.K. she is, on a daily basis, challenged by the research, archival, presentation and conservation problematics that this particular collection brings. Before joining S.M.A.K. Paschalidis worked for the Flemish Community Art Collection at the department of collection management and conservation. Further, she has vast experience as a researcher for institutions such as Richard Foncke Gallery, The Jan Van Eyck Academy (Maastricht) and

the contemporary art and theory magazine *De Witte Raaf*.

Michele Robecchi is a writer and curator based in London, where he serves as Commissioning Editor at Phaidon Press and Visiting Lecturer at Christie's Education.

Skye Sherwin is an arts writer living in London. She is a regular contributor to *The Guardian* and former Deputy Editor of *Art Review*.

Claire Louise Staunton is curator/director of the Flat Time House, an institute, gallery and archive in the former home and studio of artist John Latham. Claire Louise is also curator with Inheritance Projects, a curatorial group working with artists and writers in collaboration with institutions on critically informed research-led projects.

Els Silvrants-Barclay holds a Masters Degree in Chinese Studies. In 2004 she moved to Beijing to work as the program coordinator and performance curator for the Dashanzi International Art Festival (DIAF) (2004-2008). She was involved in festivals, projects and organizations in China such as the Platform China Contemporary Art Institute (artistic director, 2005-2006) and the Borderline Moving Images festival (co-founder and co-director, 2007-2008). In 2005, she founded *Theatre in Motion*, a Beijing-based workspace for artists and architects. Since November 2012, she has been in charge of Contemporary Art Heritage Flanders. She has edited the *Making of Meeting* (with Defne Ayas & Davide Quadrio) and *Everything Beautiful is Far Away* (with Jean Bernard Koeman).

Pieterl Vermoortel is an independent curator and co-founder/director of FormContent, a curatorial programme. Her most recent programme at FormContent *It's moving from I to It* uses fiction as its main tool to reflect upon cultural production. Currently Vermoortel teaches Exhibitions and Cultural Productions at TEBEAC, Ghent and is a visiting lecturer at the BA Fine Art and the MFA Curating at Goldsmiths University London. She has taught on various MFA and curatorial training programmes, such as LUCA Brussels, MFA Fine Arts Sint Lucas Antwerp, HISK Ghent, Doctoral Research Programme in Fine Art and Curating Goldsmiths University London and wrote for various catalogues and magazines such as the Venice Biennial Catalogue 2011 and *Metropolis M*. She edited various publications such as *Out of the Studio*, 2008 and *The Responsive Subject*, 2011.

Artie Vierkant (b. 1986) received an MFA from the University of California San Diego in 2011 and a BA from the University of Pennsylvania in 2009.

He has shown his work internationally, including exhibitions at New Galerie, Paris; Higher Pictures, New York; Exile, Berlin; Institute of Contemporary Art, London; Carlos/Ishikawa, London; China Art Objects, Los Angeles; and in a variety of noninstitutional contexts on the Internet. His work has been featured in *Artforum*, *the UbuWeb archive*, *Rethinking Photography* (Routledge), and more. He is represented by New Galerie in Paris, and teaches at New York University. He lives and works in New York.

Ossian Ward is Head of Content at Lisson Gallery and a writer on contemporary art. Until 2013, he was the chief art critic and Visual Arts Editor for *Time Out London* for over six years and previously contributed to magazines such as *Art in America*, *Art + Auction*, *World of Interiors*, *Esquire*, *The News Statesman* and *Wallpaper*, as well as newspapers including *the Evening Standard*, *The Guardian*, *the Observer*, *The Times* and *The Independent on Sunday*. Formerly editor of *ArtReview* and the *V&A Magazine*, he has also worked at *The Art Newspaper* and edited a biennial publication, *The Artists' Yearbook*, for Thames & Hudson from 2005-2010. His book, tentatively titled *Ways of Looking* is due to be published in 2014 by Laurence King.

Sara Weyns has been working as a freelance publicist and curator since 2002. In 2005, she joined the team of the Middelheim Museum, an open air museum for modern and contemporary sculpture, as senior curator. As a result, she has specialised in spatially oriented art, the subset between sculpture and architecture, art in open air and – by extension – art in public space. Via extensive and close collaborations with artists such as Chris Burden, Paul McCarthy and Carsten Höller new monumental artworks or groups of works are made in situ for the occasion of the exhibition project. Since October 2012 Sara Weyns has been acting director of the Middelheim Museum.

Camiel van Winkel writes on contemporary art and occasionally curates exhibitions. Based in Amsterdam, he teaches art theory and art philosophy at LUCA School of Arts / Sint-Lukas Brussels. He is advisor at the Rijksakademie, Amsterdam. He is the author of *Moderne leegte. Over kunst en openbaarheid* (1999), *The Regime of Visibility* (2005) and *The Myth of Artishood* (2007/2013). His latest book, based on his PhD dissertation, is *During the Exhibition the Gallery Will Be Closed. Contemporary Art and the Paradoxes of Conceptualism* (Valiz, 2012).





Mark Leckey, *In the Long Tail*, performance New York, 2009

Image courtesy the artist

DRAF

David Roberts Art Foundation (DRAF) is an independent, non-profit foundation founded in 2007. It is directed and curated by Vincent Honoré. DRAF develops an international and collaborative programme of contemporary art exhibitions, commissions and live events.

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Busses: 24, 27, 29, 88, 134, 168, 214, 253

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