

The exhibition *Minimal Resistance. Between late modernism and globalisation: artistic practices during the 80s and 90s* at Museo Reina Sofia and the *Museum of Arte Útil*, at Van Abbemuseum, inaugurates the **The Uses of Art** project by the network L'Internationale.

L'Internationale brings together six important European museums that, over the next five years, will work together to build a sustainable and transnational network, with a varied programme including exhibitions, symposia, publications and educational programmes, with co-financing by the European Union. The participant institutions are: Moderna galerija (MG+MSUM, Ljubljana, Slovenia); Museo Nacional Centro de Arte Reina Sofia (MNCARS, Madrid, Spain); Museu d'Art Contemporani de Barcelona (MACBA, Barcelona, Spain); Museum van Hedendaagse Kunst Antwerpen (M HKA, Antwerp, Belgium); SALT (Istanbul and Ankara, Turkey); Van Abbemuseum (VAM, Eindhoven, the Netherlands); and associate organisations from the academic and artistic fields. **The UoA** proposes a new historical narrative by uniting the tools of our collective art collections, curatorial and writing knowledge and experience of public interpretation to read the long history of European civil society, tracing it back to the European civil revolutions of 1848 through 1989 and on to today.

Exhibition, until 5 January 2014

Minimal Resistance. Between late modernism and globalisation: artistic practices during the 80s and 90s

Museo Nacional Centro de Arte Reina Sofía (Madrid, Spain)

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With this display from its collection, the Museo Reina Sofía looks at art produced in the 1980s and 1990s in Spain and within an international context. *Minimal Resistance* focuses on the search by artists for spaces of resistance in a globalised world. The exhibition explores the series of dualities which polarise the period in question: from the global economic crisis to financial capitalism, from the power of the collective to the recovery of the myth of the artist, from interventions vindicating public space to discourses revolving around memory and the body, from the theatricality that emphasizes the scenic and the architectural to the language of the performative and of relational models, and from the rehabilitation of traditional genres to the appropriation of images by the media and mass culture. These tensions, a sign of the times, are translated into a multiplicity of overlapping practices and discourses, and into a renovation of the codes and languages of art born of a perception of modernity as belonging to the past.

The period covered by the exhibition begins with the political transformations associated with the conservative governments led by Margaret Thatcher in the United Kingdom and Ronald Reagan in the United States. With the stock market crash and the recession of the 1970s, there was a varied succession of plans for economic readjustment with global repercussions that pointed towards the progressive disarticulation of the welfare state. The fall of the Berlin Wall in 1989 and the disintegration of the Soviet Union in 1991 marked the turning point between the two decades and announced the return of the United States to a hegemonic position on the world chessboard. This was to be confirmed by facts like the international consensus on the invasion of Iraq during the Gulf War, and it shaped a troubled period with a number of different armed conflicts, such as that of the Balkans, together with historic processes like the fall of long-standing Latin American dictatorships. On this new geopolitical map, artists were faced with a complex world where the *pensée unique* appeared to be strongly consolidated while Francis Fukuyama published his celebrated thesis on the end of History. This sensation of being at the gates of a new era was bolstered by an acceleration in the circulation of information and by the appearance of the Internet in Western countries. After the period of enthusiastic activism which characterised the 1970s, the neoliberal policies of the early 1980s made way for what Félix Guattari called the “winter years”. With the loss of any prospect of global social change, some initiatives for collective mobilisation made their appearance in response to specific issues like the AIDS crisis, growing militarisation or gender struggles.

Image: Fischli & Weiss. *Minimal Resistance*, 1980 – 1981. DVD. Museo Nacional Centro de Arte Reina Sofía.

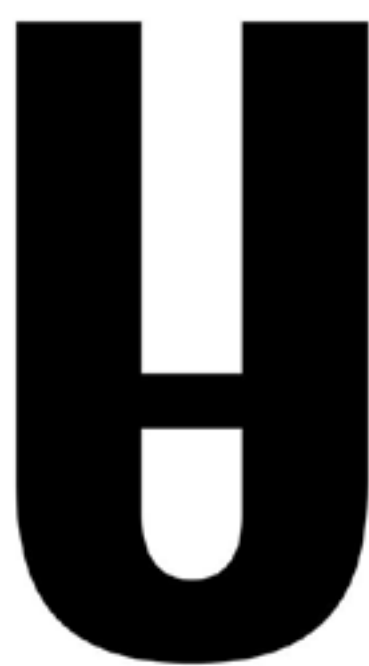
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Exhibition, 7 December 2013 – 30 March 2014

Museum of Arte Útil

Van Abbemuseum (Eindhoven, the Netherlands)

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Museum of Arte Útil is initiated by Tania Bruguera, developed with the Van Abbemuseum and constructLab and realised by its users. Bruguera's term *Arte Útil* roughly translates from Spanish as useful art, but it goes further, suggesting art as a tool or device. The *Arte Útil* archive, built up over the past two years, includes case studies that imagine, create and implement beneficial outcomes for their users by producing tactics and methodologies that change how we act in society. Brought into the museum, the question of use shifts to the institution. How can it become a site of production, collaboration and use? Through a collaborative working process, established in the form of a constructLab and involving artists, architects, designers, theorists and the workers of the Van Abbemuseum, we are re-conceiving the museum as a Social Power Plant. Inside we are challenged to use the museum's unique capacity to imagine the world differently. At its core the *Arte Útil* archive, which tracks a significant development in artistic practice over the past decades, will be opened up to users to be re-purposed and implemented. It will provide the fuel for the Social Power Plant where it can be activated through use, analysis and debate.

Upcoming activities

For the first three months of 2014, SALT Beyoğlu will open as a place for discussion, exhibition and production in order to recognise a role for society as the real agent of art and culture. SALT invites professionals, policy makers, academics and citizens to consider new forms of institutional representation and participation and to question where institutions sit in times of change.

Invited positions include: *Architecture for All Situations*, *Global Tools*, *Archive of Disobedience*.

SALT
(Istanbul and Ankara, Turkey)

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The New Abduction of Europe: Debt, War, Democratic Revolutions. International meeting.

28 February – 1 March 2014

This event will debate the foundations for a new European cultural and political agency in a period of crisis. The aim is to break down the divisions between public debate and collective action, open up a replicable process in other cities and regions across Europe and offer a strategic, programmatic repertoire for European social and cultural movements.

The central element of the activity consists of five workshops dedicated to key questions concerning the current European situation and involving a round table of thinkers who have made the ‘European problem’ an element of their work and public actions.

The workshops are conceived as intensive working sessions involving the guests and the event's participants, with the aim of building or beginning to build strong ‘ideas in common’ that can be used to construct a European political and cultural space.

Museo Reina Sofía
(Madrid, Spain)

Don't You Know Who I Am? Art after Identity Politics

13 June – 5 October 2014

Don't You Know Who I Am?—*Art after Identity Politics* is a group exhibition that brings together emergent artists from all over Europe and the world. It asks what ‘identity politics’ means today, and if, indeed, it is still a meaningful notion. The exhibition is an ambitious attempt at a survey, presented on two floors in the museum. It involves some thirty artists, who will be invited to show both existing works and works created specifically for this occasion.

Curators: Nav Haq, Anders Kreuger.

Museum van Hedendaagse Kunst Antwerpen. M HKA
(Antwerp, Belgium)

Aesthetics and Emancipation—Decolonizing the Museum

Autumn 2014

This project explores the production of critical postcolonial discourse as well as postcolonial and decolonising artistic practices that call into question the colonial, Eurocentric narratives and practices upon which museums of the nineteenth and twentieth centuries were established. This seminar is the continuation of the International Symposium on Aesthetics and Emancipation: Phantom, Fetish, Phantasmagoria, held at the Museo Universitario Arte Contemporáneo (MUAC) from 28 to 30 de October 2010.

Along with MUAC, the Symposium was convened by the University of California Humanities Research Institute (UCHRI) and Museu d'Art Contemporani de Barcelona (MACBA).

Museu d'art Contemporani de Barcelona.
(Barcelona, Spain)

Glossary of Common Knowledge

MG+MSUM is developing, in collaboration with the other L'Internationale partners and different local agents from all over the world, the Glossary of Common Knowledge, a research project that will encourage the horizontal creation of common knowledge, more appropriate to the present than the prevalent epistemological and institutional models. Its outcomes will be accessible on an on-line platform and in a resulting publication.

Moderna galerija
(Ljubljana, Slovenia)