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es otra cosa. En una ocasión grabé un performance del maestro de Butoh, Kazuo Ohno, con una calidad muy mala, únicamente con una cámara fija en el escenario, y cuando después lo vi casi me pongo a llorar... Una grabación puede no ser lo mismo que el performance en sí, pero tiene su importancia.

JH: En los años 60 y 70, cuando organizaba una exposición, por ejemplo de Carl André, todo el mundo tenía curiosidad por saber qué íbamos a exponer y venían al museo; hoy, cuando organizo una muestra de un artista de Oslo, lo que la gente hace es consultar Internet y ya no vienen a verla. No encuentran diferencia entre realidad y...

MG: ... y virtualidad, o reproducción.

JH: Aunque también hay gente que trabaja en Internet y conocen ese lenguaje, y no puede copiarse cuando se ha transmitido. Es un lenguaje en sí mismo, con características visuales y materiales.

MW: Algo que explica el gran incremento de los performances es que vivimos en una cultura tan performativa. Algunos creadores tienen un punto de vista particular sobre la duración y el número de obras que el coleccionista puede comprar... De un performance pueden adquirir ocho copias, y cada vez que tiene lugar de nuevo necesitan entablar un diálogo con el artista para decirle: "estas son las condiciones. Me gustaría que vinieras a hacerlo otra vez". Estos son los modelos y estructuras que se están aplicando, basados en un paisaje mediático en el que el performance, como los demás tipos de arte, aparece en relación a su sostenibilidad.

FN: Me gustaría retomar el tema, ya clásico, de los derechos de reproducción y del valor de mercado de la obra. Si nos fijamos en Internet, existen ya diferentes maneras de controlar los derechos de reproducción que están abiertas a todo el mundo, si estás de acuerdo con ciertas condiciones pueden disponer de ellas gratis siempre que quieras, el software también sale gratis, y creo que esto va a pasar también en lo que respecta al mundo del arte.

DE: La cuestión sería: ¿quieres que tu obra esté en Youtube o no? Ninguna obra de medios tradicionales puede considerarse "inocente" respecto a lo que ocurre con otros medios más amplios, en publicidad y en todas las demás áreas y técnicas, y cómo los artistas pueden ubicar su trabajo, especialmente en las artes performativas, sobre todo convirtiendo la experiencia individual en una exposición masiva o dándole prioridad, que es lo último que se consigue en el mundo de los "media". Quieras o no, acaba siendo una cuestión política.

BS: Hay una diferencia en relación a los años 60, cuando los artistas hacían performances, especialmente las mujeres, porque en aquel momento el mercado estaba prácticamente cerrado, y a cualquier mujer le era difícil conseguir una exposición en un museo, quizás en una pequeña galería. Por eso comenzaron a hacer performances y a usar su cuerpo, empleando el video para grabar y documentar sus acciones. En los 60 y 70, la gente tenía un punto de vista más utópico, como ir contra el sistema y tratar de imponer su voz, precisamente porque el sistema estaba cerrado para ellos.

MG: Nos encontramos en pleno proceso de transferencia de la subjetividad... esto se va a evidenciar según el performance adquiera cada vez un sesgo más historicista y los propios performers no estén disponibles para llevar a cabo su obra; ¿podrán transmitir el concepto de performance a los que les sucedan?

DE: Yoko Ono fue la primera en realizar performances acompañados por una lista de instrucciones que te permitían tener tu obra de arte, cualquiera podía hacerlo y era parte de ello... Respecto a la

desmaterialización, hay dos grandes tendencias; una es la del estilo Malevich-Kandinsky, que es más espiritual, y la otra es la de Tallin-Rodechenko que tiene una vertiente más materialista, próxima al materialismo marxista...

MW: No creo que haya problema real ni ansiedad por lo que se ha perdido. Me refiero a lo que puede archivar y clasificarse casi arqueológicamente. Del pasado siempre surge un nuevo potencial, y no se trata de lo que se ha perdido sino de lo que resulta más interesante con respecto a todas estas estrategias...

The Dilemma of Collecting Art in Times of Dematerialization (II)

Mark Gisbourne

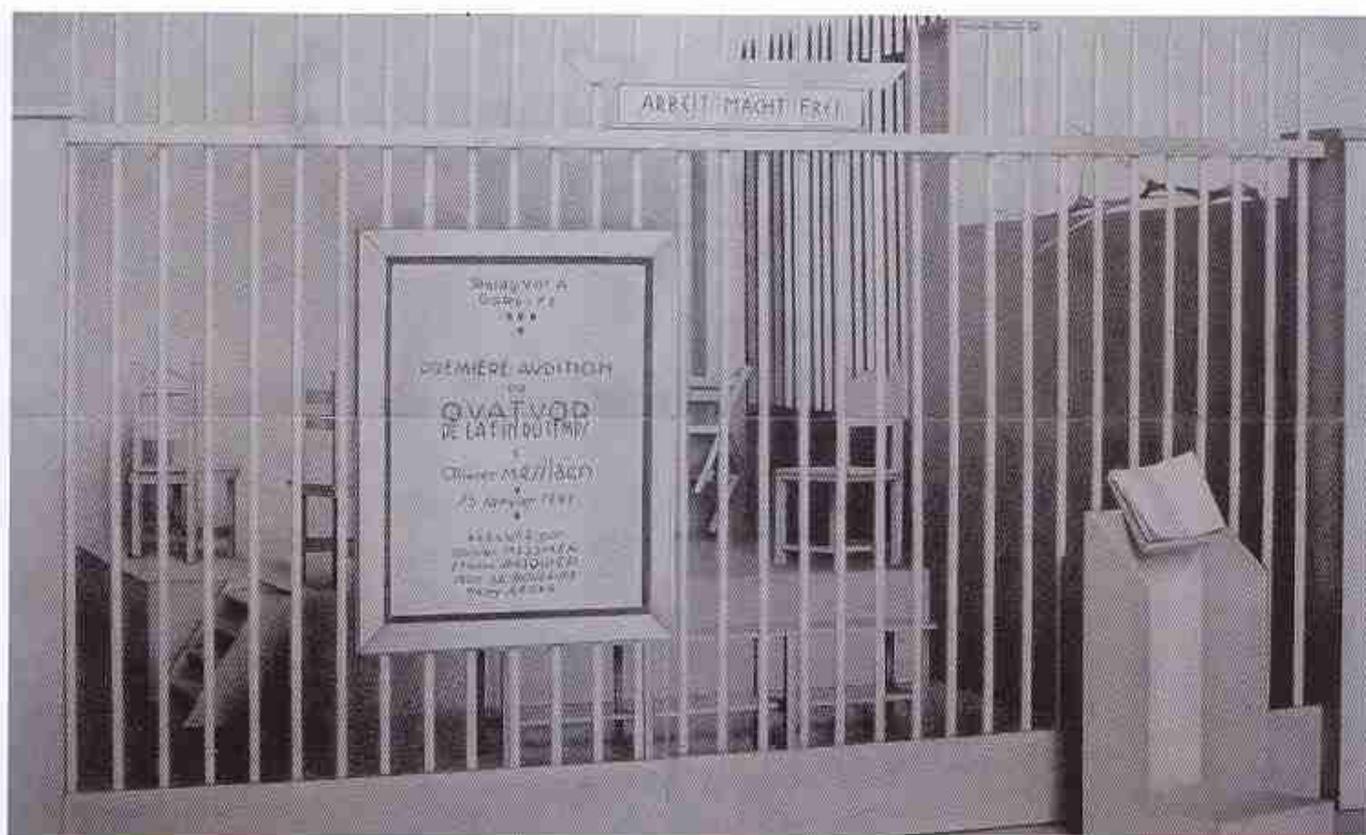
This past November 2nd, on the occasion of Tatsumi Orimoto's performance *Punishment* at DNA (Berlin), the gallery organized a round table to discuss a phenomenon of vital importance, *the dilemma of collecting art in times of dematerialization*, closely linked to the enormous popularity that performance art is experiencing throughout the world. The project's moderator was Mark Gisbourne and Valeria Schwarz its coordinator. Participants in the debate were: Jan Hoet, director of the MART museum (Herford, Germany) and Documenta IX; Berta Sichel, director of the Audiovisual Department of the Museo Reina Sofia (Madrid); Mark Waugh, member of the Foundation A; Fumio Nanjo, director of the Mori Museum (Tokyo); and David Elliot, professor at Humboldt University (Berlin) and ex-director of the Oxford Museum of Modern Art (U.K.), of the Mori Museum and the Istanbul Modern (Istanbul, Turkey). Due to the intensity of the debate and the extensive comments and data offered by the specialists, the first part of the transcription (edited and condensed) was published in the last issue; this is the second and final part.

Mark Gisbourne: How can we frame what is meant by dematerialization? Does dematerialization first of all imply a negative? Because first something should be materialized before it can be dematerialized?

David Elliot: When we talk about dematerialized art, it is really the relationship of dematerialization to power: what does dematerialization mean to an artist? Who makes the decision that my work will be, you know, 100% dematerialized, 10%, 50%, or whatever in the scale, assuming that there is such a thing as dematerialization...? When you put it into the context of the history of performance, it goes back to the cabarets. The first performances are pieces from the cabarets of Paris in the late 1880s and 90s... And then the next efforts you see is in Italy and in Russia, around 1910-1912. The futurists, Marinetti, and then David Burlyuk, Vladimir Mayakovsky and the others... They were presenting an alternative kind of reality, and when you are doing it reality is now and in that sense it's uncollectible, you can only have documentation of that, and that is what we have of these very early manifestations...

MG: But this also brings up the issue of the artist as anarchist...

Jan Hoet: ...I think the value is in its *Verinnerlichung* (interior sense); you have not only what you see, what happens, but also how what you see affects you...



José Miguel Peraltefiguez, *Vida cultural / Cultural Life* (2008-2009). Carbón y lápiz conté / charcoal and conté pencil, 150x210 cm. Cortesía Galería Rafael Ortiz (Sevilla, España / Spain).

MG: What are you describing is inner sense; interiority has an interesting relation to esthetics, and is called immanence. What you are suggesting is that this immanence of the experience is to be transferred...

Berta Sichel: There are so many issues involved. I think people understand video more... but digital technology including hardware and software, are both for institutions and private collections. It's a very complicated issue how artists who make computer based works, that these works they can be mutated, replicated and even re-circulated on the Web. I have the impression that the very notion of collecting is confused; if you look in a dictionary of art, the definition of collecting is accumulating objects; that's the basic definition of collecting. So I think both private collectors and intuitions when collecting computer based art works must ask some fundamental questions; what am I collecting? Am I collecting a so-called "embranglement" of computer codes? What is the proper way to store this work? The very basic notion of collecting has changed also because the technology changed; technology also has an important role in how artists develop, how institutions function. I think there are many new questions that haven't been formulated yet.

MG: What you are really describing is that in the digital world there is no original, essentially. Normally there is an original, whether it's an art object, a photograph or even a performance, they have an originality in time and space, but in digital debates you have no original.

Mark Waugh: I would say the issue around creating new media and performance is particularly pertinent in relationship to this notion of the material or immaterial and again this notion of possession. I would say all works are being materialized all the time, though sometimes the changes in the atmosphere of the space, particularly, destroy it. But in terms of what is being dematerialized, just as fast is the idea around the work... Regarding new media practices, what happened between the early 90s until about 2000 was an incredible acceleration in the discourses of critical engagement with works online, with certain organizations having a very wide international discourse about the particularities of media art. These were online institutions, they weren't part of traditional institutions. And now these institutions are realizing that they have missed a piece of history, which is a problem because all the platforms were unstable. Again, this is a question of performance history; the critical velocity with which ideas around performance are changing is such that you have a sense of losing history.

Fumio Nanjo: If you talk about media and technology, you can always replace it with new technology, you can transfer the old content to the new format. But whether you own the hardware or the content, that's the question, I think. It's bit different, but if you take photography, the content is always there, but the photographer in the art world decides how it is physically presented, and this defines another value in the market; but if you want to own the image, then you can just buy the image and put it in a different hardware, right? So, the trace of a performance is the same thing; it is recorded, and how it is dealt with in the market is another



Martín Freire, *Cuarto de juegos / Game Room* (2008). Boceto de la instalación / Installation model. Cortesía / courtesy of Galería FULL_art (Sevilla, España / Spain).



Martín Freire, *Cuarto de juegos / Game Room* (2007). Vinilo sobre matrazillo / vinyl on Plexiglas, 200x140 cm. Cortesía / courtesy of Galería FULL_art (Sevilla, España / Spain).

issue. I once recorded a performance by Kazuo Ohno, the master of Butoh in very bad quality video, just one camera fixed on the stage, but when I saw this very poor video afterward I was almost crying, you know. So a recording may not be the same as the performance, but it has a value.

JH: I remember in the 60s and 70s when I did an exhibition with, for example Carl André, everyone was curious to know what I was showing and they came to the museum; now when I am showing an artist from Oslo, they first look to see who he is on Internet and they don't come. They don't see the difference between reality and...

MG: ...and virtuality, reproduction.

JH: Although, there are also people working on the internet and they know the language of the internet, and it cannot be copied when it is transmitted. It also has a certain language in the visual way and in the material way; it's a language.

MW: Maybe one of the facts around the surge in performance work is that we live in such a performative culture. There are who are very particular about the duration, and the number of works the collector can buy... it's a performance and they can buy eight performances of it, and every time one of the performances occurs they need to have a dialog with the artist to say "these are the conditions, I'd like you to come to perform." So these are the kind structural models that are going on now, which are based on a media landscape where performance is content, as all art is, in relationship to its sustainability.

FN: I want to come back to this issue about copyright and the market value of the work, which is very classical. If you look at the internet world there are already different ways to control the copyright and basically they are open to everybody; if you agree to certain conditions you can use it any time for free, software is distributed for free, and I think this will also happen in the art world.

DE: Do you want your work to be on Youtube or not? No traditional media work can be innocent about what is happening to larger media, in advertising and all the other fields, of the techniques and how artists can position their work, particularly performative art, in relation to that, particularly by making or privileging the individual experience into massive exposure, which is the last thing you get in the media world. So I mean, whether you like it or not, they are political.

BS: I think there is a difference from the 1960s, when artists worked with performance, especially women artist, because at that time the artist market was almost closed, and it was very difficult for any woman to show in a museum, just maybe in a small gallery. So they started to use performances and the body and using video to record their actions. People from the 60s and 70s have a more utopian view, like going against the system, and trying to impose their voice, because the system was closed to them.

MG: We are in the area of the transfer of subjectivity... this is going to emerge as performance becomes more and more historicized and as the performer himself will no longer be available to perform the work: can he or she designate, pass on the performance concept to subsequent performers?

DE: Well, Yoko Ono was the first person to really make instructions pieces, instructions were listed and if you followed the instructions you had an artwork, and anyone could do it and this was absolutely part of the esthetic... Historically, regarding dematerialization there are two big trends: one is the Malevich-Kandinski style, which is towards the spiritual, and the other is Tatlin- Rodchenko, which is towards the materialist, actual as well as Marxist materialism....

MW: I don't think there's any real issue or anxiety around what is lost. I mean, what is archivable and what can be archeologized. From the past it's always a new potential and it's not about what is lost but more about what is exciting about all these traces...