Hans Haacke: 
Institutional Critique
Hans Haacke: (pronounced HAH-kuh)

- Born 1936 in Cologne, Germany (during the rise of Nazi Germany)
- Fulbright Fellow 1961-62 at the Tyler School of Art
- Professor at Cooper Union 1967-2002
- A conceptual artist that utilizes system art to explore the interference with and exposure of existing systems (physical, biological, and social)
- Work from the late 60’s to present focused on the art world and real-time social and political systems of exchange between institutions and corporations through the practice of Institutional Critique
- Resists his face being photographed because he believes artists are too often fetishized as personalities
- Since 1970 he has sold his work under a contract that gives him 15 percent royalty of the works appreciated value when it is resold and maintains control of where and how his work is exhibited regardless of the collector’s wishes
Institutional Critique:

- Emerged in late 1960’s as a form of conceptual art
- Centers on the critique of museums, art institutions, as well as the corporations that fund them and the professionals that administer them
- Artists employ a range of strategies to expose the ideologies and power structures underlying the circulation, display, and discussion of art
- Art objects draw attention to the institutional network around them, requiring the viewer to reflect and consider how art is funded, and the biased and invisible systems that dictate what work is displayed
- Requires the systems that allow art to be displayed, sold, and bought are as politically sound as the art
- Calling attention to these systems usually ends in controversy and individual artists to be censored
Large Condensation Cube, 1963-67, clear acrylic, distilled water, and climate in area of display, 30x30x30 in.
Recreation of *MoMA Poll*, 1970, Two transparent ballot boxes with automatic counters and color-coded ballots
Boxes: 40x20x10 in. each
Ballots: 3x2 ½ in. each
New Museum, New York City
Censored Exhibition:

1971 Guggenheim Exhibition
Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971, 1971 (detail)
142 black-and-white photographs, 142 typewritten cards, two excerpts from city map, and six charts
Photographs and cards: 10 x 8 in. each; excerpts from map and charts: 24 x 20 in
**Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971, 1971 (detail)**

142 black-and-white photographs, 142 typewritten cards, two excerpts from city map, and six charts

Photographs and cards: 10 x 8 in. each; excerpts from map and charts: 24 x 20 in
“choice between the acceptance of or the rejection of an alien substance that had entered the art museum organism.”

-Thomas Messer, Director of Solomon R. Guggenheim Foundation 1961–1988 stated four weeks prior to the opening
Censored Exhibition:

1974 Manet-PROJEKT ‘74
Edouard Manet, *A Bunch of Asparagus* (Une botte d'asperges), 1880, oil on canvas, 18 x 22 in. Permanent loan at Wallraf-Richartz Museum
Panel 9 (detail) from 10 information panels revealing provenance and circumstances under which the Manet changed ownership Manet-PROJEKT '74 (1974)
MetroMobitan, 1985, Fiberglass construction, three banners, and photomural, 132 1/8 x 240 x 60 in. John Weber Gallery, New York
The Business Behind Art Knows the Art of the Koch Brothers, 2014, Mixed Media, PAULA COOPER GALLERY, NEW YORK
“Each professional sphere – so to speak – should make sure that its own house is in order. If business is trying to take over culture – the culture in which I am involved – well, I have to make sure, or I should try, to fend off this encroachment.”
—Hans Haacke, 1986
Documenta 11

Okwui Enwezor

2002
Okwui Enwezor

Youngest son of an Igbo family (southeast Nigeria) who moved to the states when he was 18 to study political science.

Launched the Enwezor launched the triannual *Nka Journal of Contemporary African Art* from his Brooklyn apartment.

After putting on a couple of small museum shows, Enwezor had his breakthrough in 1996 as a curator of *In/sight*, an exhibit of 30 African photographers at the Guggenheim Museum. *In/sight* was one of the first shows anywhere to put contemporary art from Africa in the historical and political context of colonial withdrawal and the emergence of independent African states.[5]

He served as Director, Haus der Kunst, Munich (2011–2018) and Dean of Academic Affairs and Senior Vice-President, San Francisco Art Institute (2005–2009). Enwezor was Global Distinguished Professor in the Department of Art History, New York University (2013) and Kirk Varnedoe Visiting Professor at the Institute of Fine Arts, New York University (2012).

He was first non-European artistic director of documenta
**Documenta**

*documenta* is an exhibition of contemporary art which takes place every five years in Kassel, Germany. It was founded by artist, teacher and curator Arnold Bode in 1955 as part of the Bundesgartenschau (Federal Horticultural Show) which took place in Kassel at that time.

It was attempt to bring Germany up to speed with modern art, both banishing and repressing the cultural darkness of Nazism. This first *documenta* featured many artists who are generally considered to have had a significant influence on modern art (such as Picasso and Kandinsky). The more recent *documentas* feature art from all continents, however most of it is site-specific.

Each *documenta* takes its character from the ideas and concept of its Artistic Director, and is therefore not only a forum for current trends in contemporary art, but a place where innovative and standards-setting exhibition concepts are trialed.
Platforms


2. Experiments with truth - New Delhi, India, 7-21 May 2001 Conference bringing together about 30 participants, incl. historians, legal scholars, film makers, visual artists, psychoanalysts, curators, anthropologists, art historians and theater makers. A video and film program featured 35 films by 26 directors.

3. Créolité and Creolization - Saint Lucia (Caribbean), 13-15 January 2002 closed workshop bringing together linguists, literary and cultural theorists, philosophers, writers and artists to whom the notion of Creoleness is a challenging notion.


5. Exhibition in Kassel 8 June - 15 September 2002
The Exhibition at Kassel

It presented works by 117 artists, many of whom reflected on issues of global significance discussed in the platforms before, at the Museum Fridericianum, documenta-Halle, the Orangerie, the Binding Brauerei and few other, smaller, temporary venues.

Co-curators included Sarat Maharaj, Octavio Zaya, Carlos Basualdo, Ute Meta Bauer, Susanne Ghez and Mark Nash.

Enwezor spoke of the emergence of post-colonial identity, and said that he and his colleagues had aimed at something much larger than an art exhibition: they were seeking to find out what comes after imperialism, including migration displacement, loss, and urbanization.

Enwezor stressed the idea that although the world is so complex that no amount of theorizing can adequately deal with it, we must try, which might be why exhibition was so massive, with hundreds of large-scale works displayed.

The idea that art and culture have finally passed into a new era was emphasized by the almost complete absence of painting, with an emphasis on documentary video and photography.

On the occasion of Documenta 11, the German Federal Ministry of Finance, Hans Eichel, issued a special postage stamp and a 10 Euro commemorative coin on May 2, 2002.
Binding Brauerei (2002)
Photo: Werner Maschmann

Jeff Wall, After Ralph Ellison, Invisible Man, the Preface (2002)
Photo: Ryszard Kasiewicz © documenta Archiv

On Kawara, One Million Years (2001)
Photo: Ryszard Kasiewicz © documenta Archiv

Park Fiction, Park Fiction Archive (2002)
Photo: Ryszard Kasiewicz

Shirin Neshat, Tooba (2002)
Photo: Ryszard Kasiewicz

Yinka Shonibare, Gallantry and Criminal Conversation (2002)
Critics

Thomas Mcevily: “In terms of gender issues, there seem to be 32 women artists, including those in groups - comprising about 20% of the total. Is that quite enough?”

Sylvester Ogbechie argued in 2005 that such projects are inherently and inevitably flawed and that, in the process, Documenta11 “may be constructing the conditions for a new appropriation of the ‘other’ by the West.”

George Baker: “For the fragmentation of the institutions of art and culture enacted by biennials today is, as I have implied, another mode of these institutions’ consolidation; the perceptual sublime of the mega-exhibition seems dedicated to a fragmentation that blinds, rather than empowers, its spectators.”

Stewart Martin noted, “There is a persistent sense in which Documenta11 proposes a radical transformation of avant-garde art, while remaining deeply entwined within its traditional problems,”
Sources

https://www.theguardian.com/culture/2002/jul/23/artsfeatures

https://www.documenta.de/en/retrospective/documenta11


https://www.documenta.de/en/about#16_documenta_ggmbh

https://en.wikipedia.org/wiki/Okwui_Enwezor

https://frieze.com/article/documenta-11

THE INTERVENTIONISTS:
ART IN THE SOCIAL SPHERE

NATO THOMPSON
This is the art of the interventionists, who trespass into the everyday world to raise our awareness of injustice and other social problems.

The Interventionists, which accompanies an exhibit at MASS MoCA, serves as a handbook to this new and varied work.
• Curator Nato Thompson brings together the work of twenty-nine international artists and collectives targeting "racism, global labor, homelessness, genetic engineering, war."

• What broadly links the exhibition`s offerings-many of them activist tools or video documentation of direct action-is the concept of "tactical media," an opportunistic approach toward materials and conventions aimed at achieving political ends "by any means necessary."
THE NOMADS: WHO CREATE MOBILE PROJECTS

FEATURED ARTISTS:
N55, Kyrzstof Wodizko, Ruben Ortiz Torres, Micheal Rakowitz, Dre Wapenaar
KYRZYSTOF WODIZKO


"a modified shopping cart that facilitates refundable bottle and can collection"

- Together with a group of homeless New Yorkers, Wodiczko constructed the Homeless Vehicle as an instrument of survival for urban nomads.
- It provides sturdy refuge for the homeless and becomes a sidewalk intervention that draws attention to the condition of homelessness.
Snail Shell System (2001)
”a low cost mobile home”

• A swishy European answer to Wodiczko’s *Homeless Vehicle*.

• The system is designed for one person and works on both land and water.

• It comes equipped with air intake valves, a toilet, alcohol burner, an equipment box containing kitchen tools, etc.
MANUALS

manual for N55
manual for DISCUSSIONS
manual for LAND
manual for SHOP
manual for MOVEMENT
manual for N55 SPACEFRAME
manual for FLOATING PLATFORM
manual for SNAIL SHELL SYSTEM
manual for PUBLIC THINGS
manual for N55 ROCKET SYSTEM new
manual for WALKING HOUSE new
manual for PARKCYCLE SWARM new
manual for SPACEPLATES GREENHOUSE new
manual for XYZ SPACEFRAME VEHICLES new
manual for XYZ OPEN CITY new
manual for XYZ FACTORY new
manual for COMMUNAL BAKERY new
manual for MICRO DWELLINGS new

SNAIL SHELL SYSTEM

Introduction:
The SNAIL SHELL SYSTEM is a low cost system that enables persons to move around, change their whereabouts and live in various environments. One unit satisfies people for one person. It is made both in steel and water. One person can move it easily, either by pushing it like a house, walking inside it or on top of it. If water it can be closed, named by a lid or located as a vessel, for example, a large. The unit rests on its flat side and can be anchored to the ground, the ground is again the ground. The SNAIL SHELL SYSTEM can be used as a temporary shelter or a permanent house. It can be placed in the ground, inserted in the ground or placed on top of it. It can also be found as a combination space making block building. Several units are mixed up and form temporary shelters. The unit can be used as a temporary shelter for children, for example, by connecting it to steel frames.

Features:
- The unit can be used as a temporary shelter for children.
- The system is made of rubber domes.
- It is easily removable by lifting it off the rubber tracks to which they are hooked.

Caterpillar tracks:
The caterpillar tracks are made of rubber domes. They can easily be removed by lifting them off the rubber tracks to which they are hooked.

Entrance/exit:
The lid can be opened either horizontally or vertically. When a person sits inside the unit, it should be left at least 60 degrees open for better ventilation.

Air intake:
The air intake provides a constant supply of fresh air while keeping rain out. The choice can be put under the caterpillar tracks whenever the unit is temporarily parked. The rope is for mooring the unit on water or securing it on land.
RECLAIM THE STREETS:
ARTISTS WHO ACT IN
PUBLIC PLACES

FEATURED ARTISTS:
Biotec Baking Brigade, Surveillance Camera Players, God Bless Graffiti Coalition, Street Rec.
ALEX VILLAR

Temporary Occupations (2004)

- Villar makes visible “uses” of public space in his video.
- As an extended series of trespasses, both subtle and substantial, his antics at first appear outlandish, but his meandering route ultimately makes visible the organization of otherwise invisible and forbidden spaces
THE REVEREND BILLY

• The video Reverend Billy (2004) and the Church of Stop Shopping, directed by Dietmar Post, documents Reverend Billy in action.

• The Reverend performs rites ranging from public “credit card exorcisms” to Starbucks graduations (protesting tax breaks given to a university coffee shop.)
• Notoriously, Starbucks circulated an in-house memo to employees, with official instructions for handling Reverend Billy’s theatrical disruptions.

• This memo is reprinted in Talen’s 2003 book.
READY TO WEAR: ARTISTS WHO PRODUCE FASHION FOR POLITICAL ACTION

FEATURED ARTISTS:
Center for Tactical Media, Lucy Orta, Ha Ha, Yo Mango
YOMANGO

- Yomango
- (In Spanish slang, "yo mango" means "I steal")
- is a shoplifting movement that originated in Barcelona (Spain) in 2002. It is billed as an anti-consumer lifestyle.
THE EXPERIMENTAL UNIVERSITY:
ARTISTS WHOSE WORK ENGAGES PEDAGOGY AND THEORY

FEATURED ARTISTS:

The Atlas Group, subRosa, Critical Art Ensemble, J. Morgan Puett
CRITICAL ART ENSEMBLE:
FREE-RANGE GRAINS, 2004

- On-site laboratory
- Initially installed and performed at the Schirn Kunsthalle in Frankfurt in reaction to the rising idea of the European Union as “Fortress Europe.”
Kara Walker: A Subtlety
SUBTLETY

subtleties are "sugar sculptures that adorned aristocratic banquets in England and France in the Middle Ages, and were admired and then eaten by the guests."

AMBIGUITY

The exhibit had very little information, leaving viewers to come up with their own interpretations of the works.

INVITATION

An Homage to the unpaid and overworked artisans who have refined our sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant
The installation as well as the Domino Sugar Factory were dismantled at the end of the Summer of 2014.
HISTORY OF SUGAR PRODUCTION
The Domino Sugar Company donated 80 tons of sugar and funded this exhibit

MOLASSES CHERUB FIGURES
Over the course of the summer, the molasses covering the sculptures started to melt

SPHINX SCULPTURE
three archetypes of Black womanhood in one massive sculpture
The exhibit left viewers contemplating the size of the structures and the history that led to their creation.
Artes del Río
Fly Away
11th Havana Biennale 2012
Education and Awards:
Instituto Superior de Arte (1987-92), and received an MFA from the School of the Art Institute of Chicago (2001). She received a Guggenheim Foundation fellowship (1998), and has been awarded residencies at Skowhegan (2002); Headlands Centers for the Arts (1998); Fundación Museo de Arte Contemporáneo de Maracay (1998); Art in General (1997); and ART/OMI (1995). Major exhibitions of her work have appeared at the Van Abbemuseum (2014); Queens Museum (2013); National Museum Wales (2012); Havana Biennial (2010, 2003, 2000); Neuberger Museum of Art (2010); Venice Biennale (2009, 2001); Tate Modern (2008); Moscow Biennial (2007); Kunsthalle Wien, Vienna (2006); Shanghai Biennial (2004); Istanbul Biennial (2003); Documenta (2002); San Francisco Art Institute (2002); SITE Santa Fe Biennial (1999) and the São Paulo Bienal (1996).
Immigrants are the engine of change

I am today what your grandparents were yesterday

Immigrants are diplomats

Dignity has no nationality
Arte Útil projects should:

1) Propose new uses for art within society
2) Use artistic thinking to challenge the field within which it operates
3) Respond to current urgencies
4) Operate on a 1:1 scale
5) Replace authors with initiators and spectators with users
6) Have practical, beneficial outcomes for its users
7) Pursue sustainability
8) Re-establish aesthetics as a system of transformation
ART21: Can you explain Arte Útil?

TANIA BRUGUERA: “(...) there are two kinds of artists. The first(...) rely on the visual and the possibility art has to literally show us something. The second kind of artist thinks they can do something with that knowledge and can use art as a tool for change.”

*Interview by Susan Sollins at the Queens Museum in Queens, New York, on March 24, 2014*
Tatlin's Whisper #6 (Havana version)  
2009
Stage, Podium, Microphones, 1 Loudspeaker inside and one outside of the building, 2 persons on a military outfit, White dove, 1 minute free of censorship per speaker, 200 disposable cameras with flash.
Shift of decision making body of IMI to local community based organization Cornoa Central in 2018
You have a vote on whether people live or die.
Borders kill. Should we abolish our borders?

Yes: 26677
No: 26866
SOURCES

Slide 1  Dangerous Moves: Performance and Politics in Cuba - by Fusco, Coco, pg 6
Slide 2  https://art21.org/artist/tania-bruguera/
Slide 6  http://www.taniabruguera.com/cms/528-0-Introduction+on+Useful+Art.htm
Slide 7  https://www.arte-util.org/about/colophon/
Slide 10 https://queensmuseum.org/social-practice-queens
PROJECT ROW HOUSES 1993-
Mission Statement

"WE EMPOWER PEOPLE AND ENRICH COMMUNITIES THROUGH ENGAGEMENT, ART, & DIRECT ACTION."
Founders

- James Bettison
- Bert Long Jr.
- Jesse Lott
- Rick Lowe
- Floyd Newsum
- Bert Samples
- George Smith
Spaces

- Exhibition & Studio Space
- Office Spaces
- Housing for young mothers
- Park
- low income residential spaces
- Art houses
ARMINA MUSSA,
"FRAGILITY - DEATH"
2018
CHARO OQUET’S INSTALLATION "WRITTEN ON SKIN AND SACRED GESTURES." 2019
WORKS CITED


Tatlin's Whisper #6 (Havana version)
2009
Stage, Podium, Microphones, 1 Loudspeaker inside and one outside of the building, 2 persons on a military outfit, White dove, 1 minute free of censorship per speaker, 200 disposable cameras with flash.
Shift of decision making body of IMI to local community based organization Cornoa Central in 2018
YOU HAVE A VOTE ON WHETHER PEOPLE LIVE OR DIE. BORDERS KILL. SHOULD WE ABOLISH OUR BORDERS?

YES 2667

NO 2686
SOURCES

Slide 1   Dangerous Moves: Performance and Politics in Cuba - by Fusco, Coco, pg 6
Slide 2   https://art21.org/artist/tania-bruguera/
Slide 6   http://www.taniabruguera.com/cms/528-0-Introduction+on+Useful+Art.htm
Slide 7   https://www.arte-util.org/about/colophon/
Slide 10  https://queensmuseum.org/social-practice-queens
Dorchester Projects
Theaster Gates | 2009 - Present
6916 South Dorchester

“It’s a house first”
-Theaster Gates
Archive House
The Listening House
Black Cinema House
The Dorchester Art + Housing Collaborative
Stony Island Arts Bank
Soul Food Pavilion