

Art and politics living happily ever after...

Vincent W.J. van Gerven Oei

Feb. 17, 2012, SciencesPo, Paris



The Triumph of the Cross

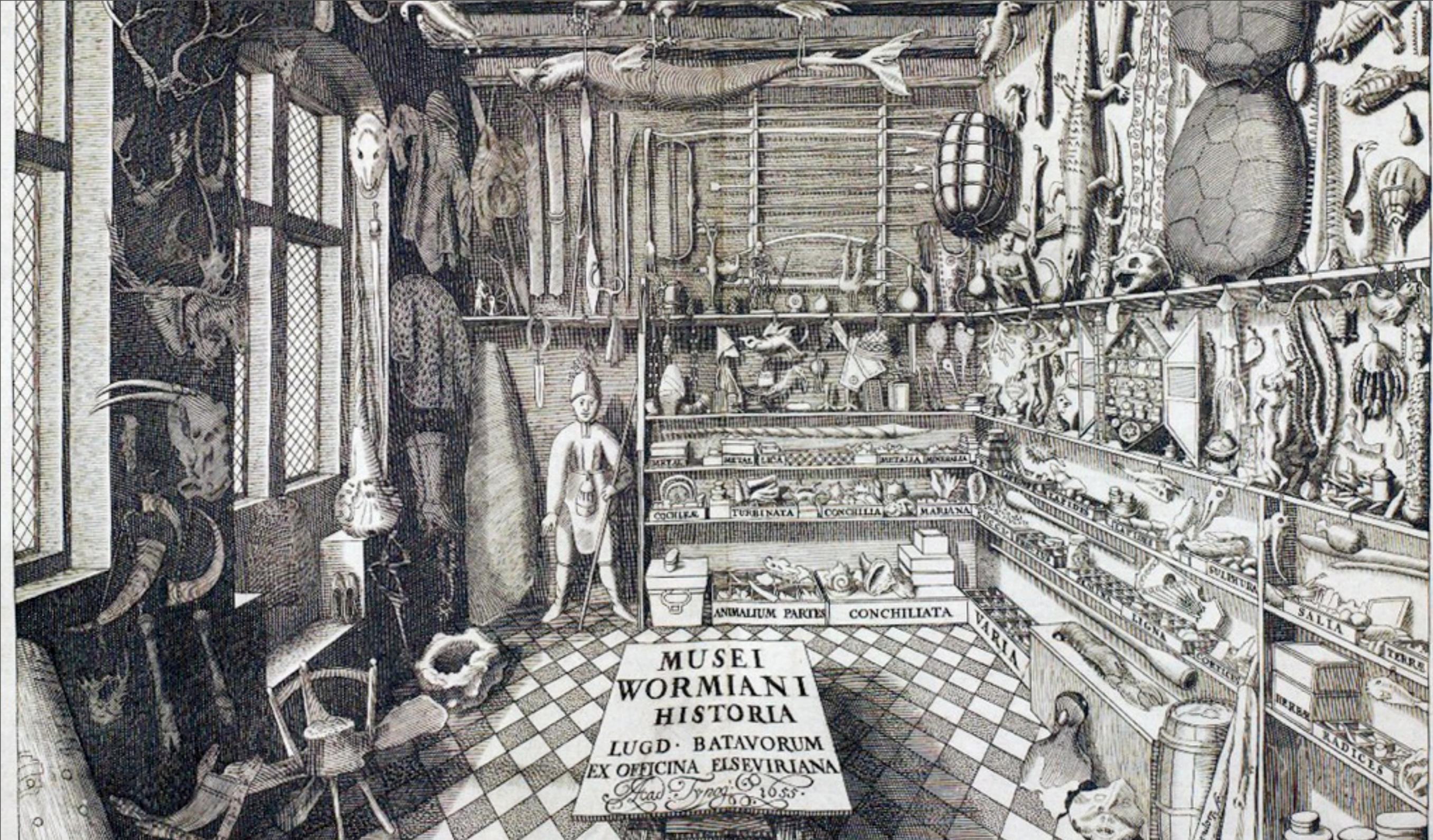
Tommaso Laureti (1585)
Sala di Costantino, Vatican

Preliminary Positions



One and Three Chairs

Joseph Kosuth (1965)



A Wunderkammer

Museum Wormianum, Amsterdam



The Art Institution

Stedelijk Museum, Amsterdam



Musée d'art moderne Département des aigles

Marcel Broodthaers (1968)



Musée d'art moderne
Département des aigles
Section des figures

Marcel Broodthaers (1972)

“Products which are considered ‘works of art’ have been singled out as culturally significant objects by those who [...] wield the power to confer the predicate ‘work of art’ onto them[.]”

Hans Haacke, *Institutional Critique and After*, p. 53

The Case of Abstract Expressionism

“The most important American weapon of the Cultural Cold War in Britain, as elsewhere, was the Congress for Cultural Freedom (CCF). Founded in 1950 at a conference held in Berlin with secret backing from the CIA, and subsequently head- quartered in Paris, the intellectual citadel of European neutralism, the CCF engaged in an extraordinary array of activities, including festivals, seminars and concerts, all designed to demonstrate to intellectuals the cultural advantages of political freedom.”

The Cultural Cold War in Europe, p. 33



Number 8

Jackson Pollock (1949)

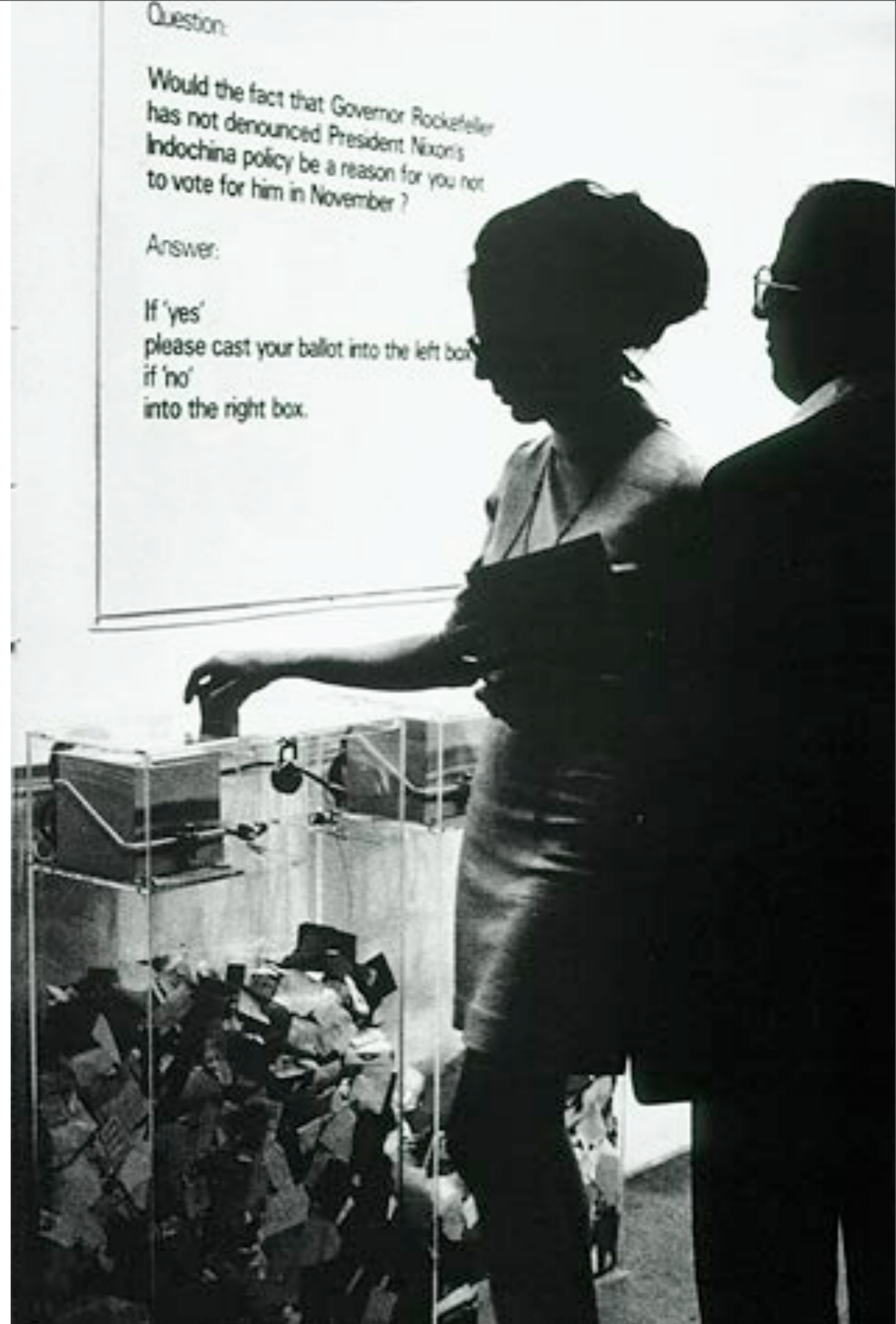
“Twenty years later, historian Christopher Lasch criticized this involvement of intellectuals in an article reflecting on the allegations of their CIA connections: ‘The campaign for “cultural freedom” revealed the degree to which the values held by intellectuals had become indistinguishable from the interests of the modern state—interests which intellectuals now served even while they maintained the illusion of detachment.’”

The Cultural Cold War in Europe, p. 1

Institutional Critique

MOMA-Poll

Hans Haacke (1970)



Land-Rover
South Africa



No British Leyland military display could be complete without the world-famous Land-Rover. In 28 years of production the Land-Rover has become one of the United Kingdom's greatest export winners, opening up areas of the world previously inaccessible to ordinary vehicles and playing a major role in the development of many overseas territories.

British Leyland, From Billings, Adelaide 1976



Leyland Vehicles. Nothing can stop us now.

© Leyland Vehicles 1978

A Breed Apart

Hans Haacke (1978)



Van Gool Gouda, Financieel Med

De werknemersraden zijn adviesorganen. Zij kunnen geen onderhandelingen voeren over minimum loon of arbeidscondities; in feite wordt er zelden over lonen gesproken.

De gemiddelde zwarte arbeider verdient 229 rand (fl.616) per maand.

De zwarten zijn uitgesloten van leergangen voor radio en TV technici door de Wet op Nijwerheidsvoorsiening.

Financieel Med
Johannesburg, 22 Juli 1977, supplement over Philips



Frits Philips

Toch denk ik, dat u mij niet de juiste motieven toeschrijft. U ziet in mij voor alles de man van het kapitaal. In werkelijkheid wil ik echter in de allereerste plaats dat de mensen de vrijheid hebben om zichzelf zoveel mogelijk te ontwikkelen, zelf kansen te scheppen, initiatieven te nemen en zelf daarvoor de verantwoordelijkheid te dragen.



Frits Philips in zijn autobiografie "45 Jaar met Philips"



Van Gool Gouda, Financieel Med

Wij zijn zakenmensen en zoeken mogelijkheden om zaken te doen; dat is de enige factor die onze beslissing bepaalt. Politieke overwegingen spelen daarbij geen rol.

Niemand helpt Zuid-Afrika tenzij hij er voor wordt betaald, en het is duidelijk dat u de know-how uit het buitenland nodig heeft.

Wij zijn hier en wij blijven hier.

Jan Timmer
Managing Director in Zuid-Afrika van Philips



But I Think You Question
My Motives

Hans Haacke (1978-9)



MANY PUBLIC RELATIONS OPPORTUNITIES ARE AVAILABLE THROUGH THE SPONSORSHIP OF PROGRAMS, SPECIAL EXHIBITIONS AND SERVICES. THESE CAN OFTEN PROVIDE A CREATIVE AND COST-EFFECTIVE ANSWER TO A SPECIFIC MARKETING OBJECTIVE, PARTICULARLY WHEN INTERNATIONAL, GOVERNMENTAL OR COMMUNITY RELATIONS MAY BE A FUNDAMENTAL CONCERN. THE METROPOLITAN MUSEUM OF ART

A four-panel advertisement for Mobil. The panels are arranged horizontally. The first and last panels are dark blue with white text. The second and third panels are brown with a central illustration of a seated African figure and a background image of people. The Mobil logo is present in the bottom right of each panel.

Mobil's management in New York believes that its South African subsidiaries' sales to the police and military are but a small part of its total sales . . .

Mobil

TREASURES OF ANCIENT NIGERIA

Supported by a grant from **Mobil**

Total denial of supplies to the police and military forces of a host country is hardly consistent with an image of responsible citizenship in that country.

Mobil

MetroMobiltan

Hans Haacke (1985)

“Institutional Critique can only be defined by a methodology of a *critically reflexive site-specificity*.”

Andrea Fraser, Institutional Critique and After, p. 305



Museum Highlights: A Gallery Talk

Andrea Fraser (1989)



Museum Highlights: A Gallery Talk

Andrea Fraser (1989)



Inaugural Speech

Andrea Fraser (1997)

Post-Propaganda



NSK



NSK Passport Office Thessaloniki

NSK (2004)



NSK Passport Office Athens

NSK (2009)

Please, keep us informed of your activities, observations and suggestions regarding the NSK state. Each letter will be considered with your permission.

Sincerely,

NSK Information Center



NSK
POTNI LIST
PASSEPORT
PASSPORT



NSK Passport

NSK

N A T A N

H A A S N O O T

Stalno prebivališče/Domicile/Permanent residence

486 SUNSET AVE.
AMHERST

USA

Rojstni datum/Date de naissance/Date of birth

02.02.1982

Spol/Sexe/Sex

M

Rojstni kraj/Lieu de naissance/Place of birth

DENHAAG

Višina/Taille/Height

186 CM

Barva oči/Couleur des yeux/Color of eyes

BROWN

Lastnoročni podpis/Signature du titulaire

Signature of bearer



NSK Passport
Natan Haasnoot

NSK (2003)

Wall Enclosing Space

Santiago Sierra (2003)





Line of 30 cm Tatoood on a
Renumerated Person

Santiago Sierra (1998)



10 Inch Line Shaved on the Heads
of Two Junkies Who Received a
Shot of Heroin as Payment

Santiago Sierra (2000)



24 Blocks of Concrete
Constantly Moved during a
Day's Work by Paid Workers

Santiago Sierra (1999)



100 Untitled Works in Mill Aluminum

Donald Judd (1982-6)



A Person Paid for 360 Continuous
Working Hours

Santiago Sierra (2000)

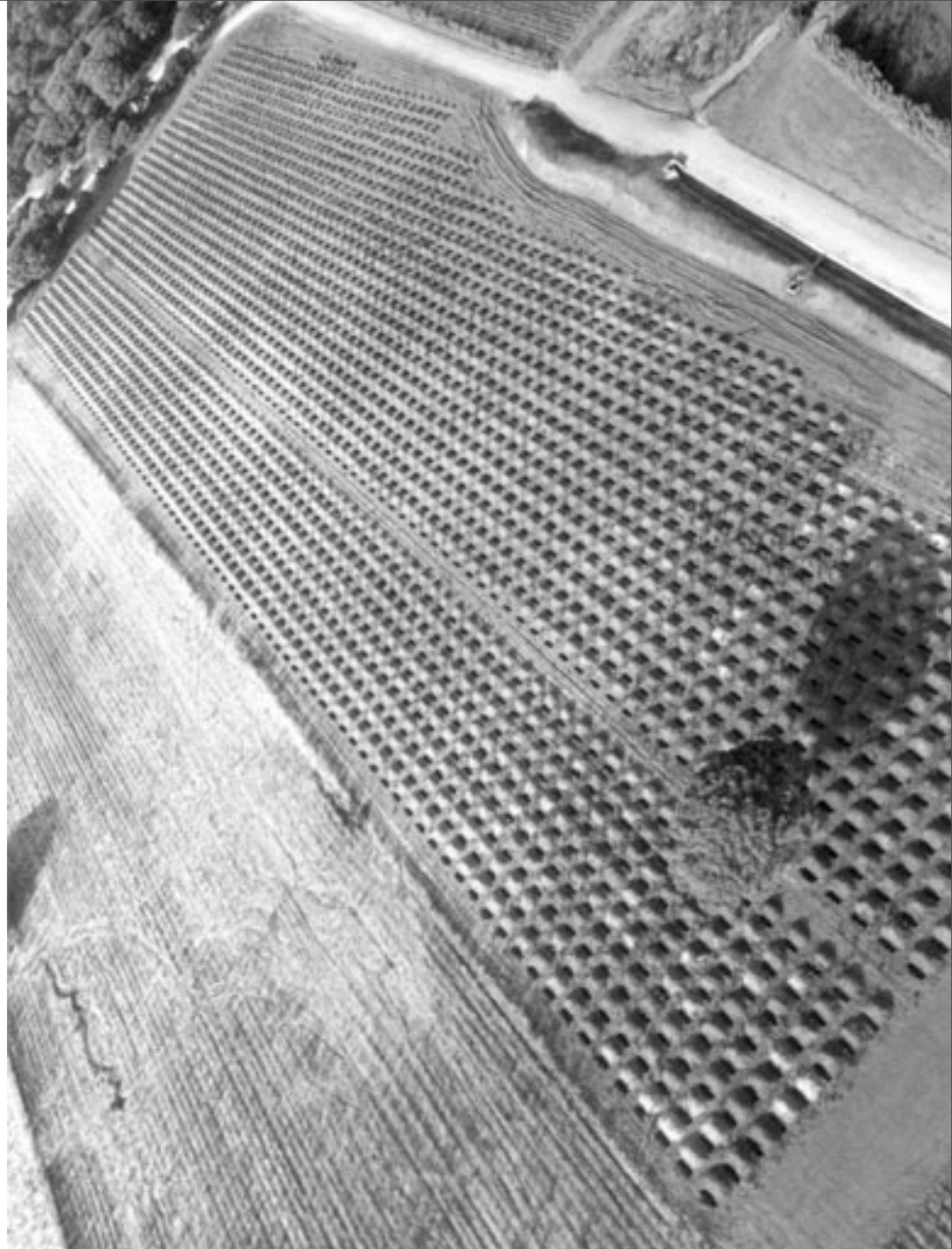


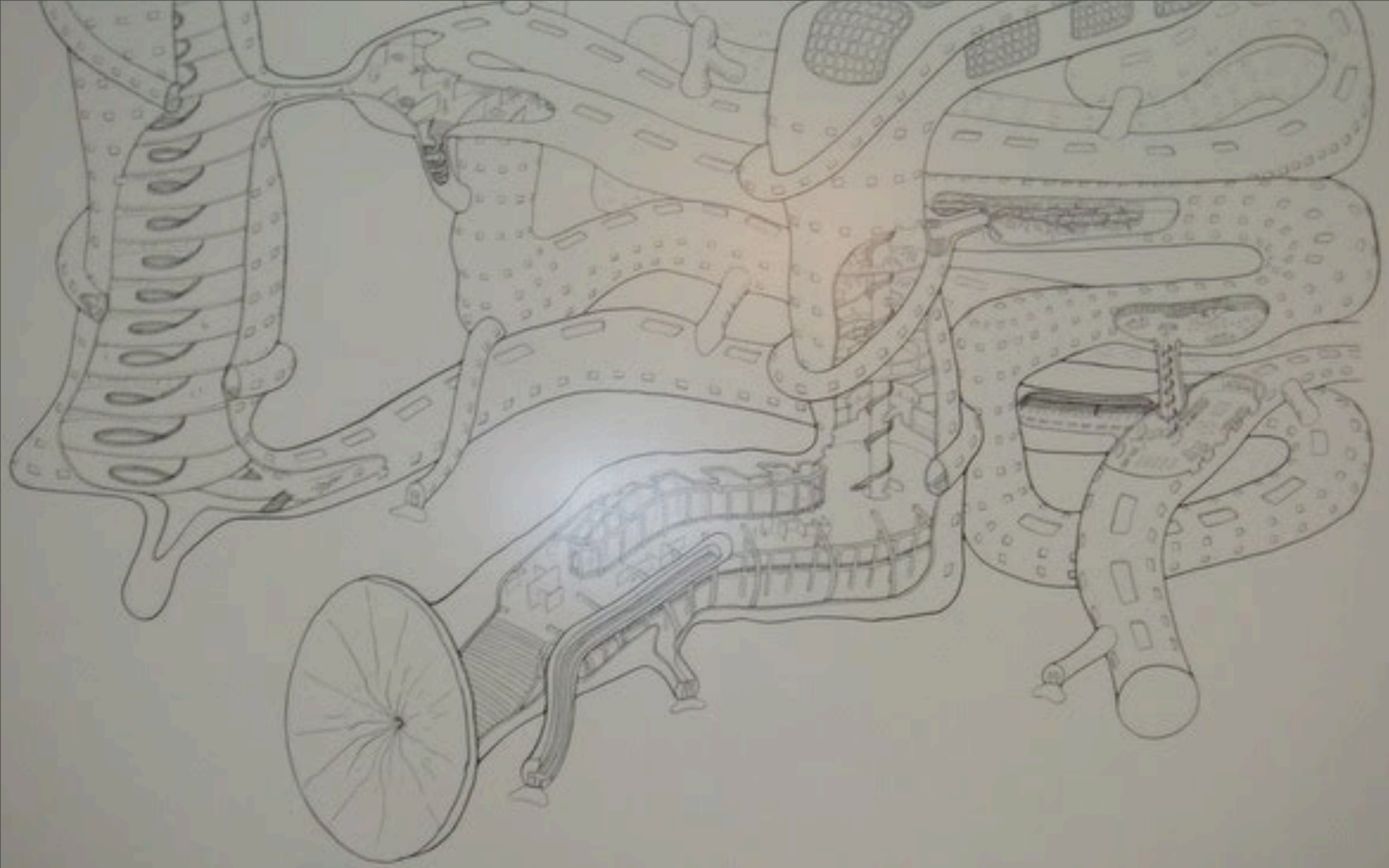
3000 Holes of
180 x 15 x 15 cm each

Santiago Sierra (2002)

3000 Holes of
180 x 15 x 15 cm each

Santiago Sierra (2002)





Slave City

Atelier van Lieshout (2005)



Slave City

Atelier van Lieshout (2005)



Slave City

Atelier van Lieshout (2005)



Be Free! Or Else...

Jonas Staal (2010)



Be Free! Or Else...

Jonas Staal (2010)



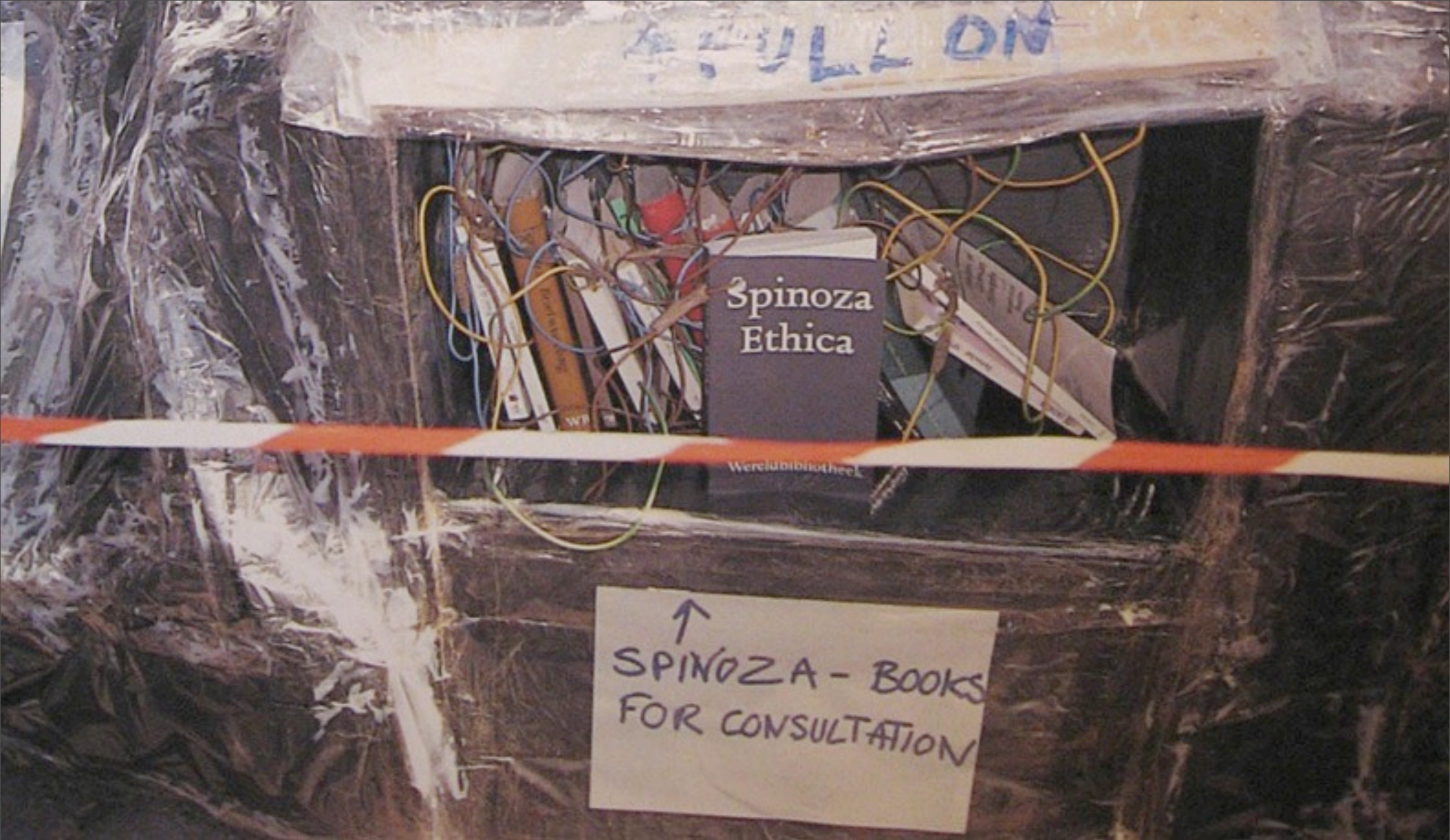
Be Free! Or Else...

Jonas Staal (2010)

Relational Esthetics

Relational esthetics consists of “a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.”

Nicholas Bourriaud, *Relational Aesthetics*, p. 113.



Spinoza Monument

Thomas Hirschhorn (1999)



Test Site

Carsten Höller (2011)



Enjoy Poverty

Renzo Martens (2010)



Enjoy Poverty

Renzo Martens (2010)

Addendum: Monuments

Pink Tank

David Černý (1991)



Red Lenin and Stalin

Ag (2012)





Red Lenin and Stalin

Ag (2012)