

Perspectives on European Collections
CCA4 - Centre for Contemporary Art, Glasgow
Thursday October 1st 2009

Speaker Information

Eva González-Sancho will discuss her exhibitions and acquisitions policy at the FRAC Bourgogne, which is organised around the many issues today being raised by public space as well as around the perception and function of space. Architecture and city-planning, private space and public place, legislation and individual freedom and exhibition room, lie at the heart of these concerns. Ample proof of all this lies in the invitations extended to Guillaume Leblon, Pedro Cabrita Reis, Jonas Dahlberg, Knut Ásdam and Peter Downsbrough to exhibit in the FRAC Bourgogne venue in Dijon, as well as in the acquisitions of work by Francis Alÿs, Jordi Colomer, Gaylen Gerber, Henrik Håkansson, and Rita McBride.

Eva has been director of the *FRAC Bourgogne* in Dijon since May 2003. She previously ran the art projects office *Etablissement d'en face projects* in Brussels (1998- March 2003), undertook projects as a freelance curator (including *Legal Space / Public Space*, a research programme dealing with the construction of the public space) and gave courses in *The History of Exhibitions* at Metz University.

Antonia Maria Perelló will discuss the MACBA consortium, and will talk in more detail about MACBA's collecting policy as well as the MACBA Collection series, through which aspects of the Collection are presented. Earlier this year, she worked with Bartomeu Marí on *Time as Matter* – an exhibition of new acquisitions, which occupied three floors of the museum.

Antonia obtained her PhD in Art History at the University of Barcelona in 1993. She is professor at this university (Master of Museology) and at UIC, International

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University of Catalonia (MAGIC, Master in Management of Cultural Institutions). She is a curator at MACBA and has been head of the Collection Department since 1995. She was curator at the Exhibitions Department of the Barcelona City Council, contributing to the organization of several national and international exhibition projects (1985-1991). She is the author of books on architecture and art as well as articles in specialized magazines, and she has also participated in numerous conferences and seminars.

Christiane Berndes will talk about how the Van Abbemuseum's collection is developed within a context of recent projects and initiatives at the museum. She has spoken elsewhere about *Plug In* - the new approach to exhibiting the collection at the Van Abbemuseum, which attempts to respond to such questions as: How do changes in the world require changes in the model of the city museum; what is the role of a museum in the 21st century? What is the relationship between art and the context in which it is shown? What are the implications of a collection for a city? How can we make this context visible and trigger debate?

Christiane is curator of collection at the Van Abbemuseum in Eindhoven, the Netherlands, a position she has held since 1997. She studied art at Jan van Eyck Academy, Maastricht (1983-1985) and art history at Utrecht University (1989-1995). She worked as assisting curator at Museum Boijmans Van Beuningen, Rotterdam (1992-1993) and the Van Abbemuseum, Eindhoven (1993-1997). She is also a member of the steering committee of the SBMK (Foundation for the conservation of contemporary art) since 1997.

Liesbeth Bik and **Jos Van der Pol** (Rotterdam) have worked collectively since 1995 as **Bik Van der Pol**. They explore the potential of art to produce and transmit knowledge and research methods of how to activate situations in order to create a platform for various kinds of communicative activities. Their work engages with revitalisation of memory in the present and with questions of knowledge and history,

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thus creating the necessary potential for a dialogue and an ever-reforming discourse through which they develop an understanding of situations that surround us.

Bik Van der Pol will discuss selected recent projects such as *I've Got Something in My Eye* with the Marieluise Hessel Collection at the Center for Curatorial Studies, Bard College in New York, and *Married by Powers* with the Collection FRAC Nord Pas-de-Calais. On the invitation of FRAC Nord-Pas de Calais (Dunkerque) Bik Van der Pol started from the premise that a collection only comes alive when taken into operation; when the objects are being shown and allowed to function as 'working papers' at large. *Married by Powers* enlightens aspects of 'the collection' (transport, storage, presentation, documentation, mediation, public, personal interpretation) and attempts to create transparency by bringing the collection 'into action' as material, as a discussion piece. Another recent project for the Van Abbemuseum in Eindhoven, *Plug In #28 Pay Attention*, reflects upon the museum as a place where information or knowledge is collected, kept and made accessible.