

Teachers College, Columbia University

dis-positiv in New York

dis-positiv puts philosophers and critics on display thereby inverting the traditional realm of art and its critics. By physically changing the discourse the project challenges the audience to look at some of the less obvious ways in which art is shaped.

This project has been undertaken with diverse and successful results in Europe between 2000 and 2003. European critics have had their say. It is now time to see whether American art critics, philosophers, curators, and historians will rise to the challenge and implement their visions as primary participants in the creation of an art work.



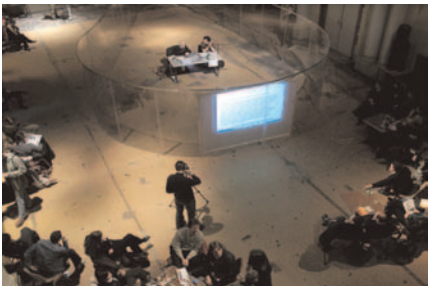
Bregenz, Magazin4, Nov 11, 2000, Philosopher Burghart Schmidt writing.



Berlin, Staatsbank, Apr 7, 2003. President of the circle of friends of the New National Gallery Berlin, Peter Raue, with former Senator for cultural affairs Volker Hassemer giving a pre-press conference on the upcoming venue of the MoMA collections on their premises.



Bregenz, Magazin4, Nov 7, 2000, Gallery dealer Lisi Haemmerle transforms *dis-positiv* into a spa for two hours while receiving a facial massage. She underlines the great deal of vanity involved in the art industry.



Berlin, Staatsbank, Apr 5, 2003, Art critic Peter Funken develops together with his colleague an essay live on the idea of *dis-positiv*.

Background

dis-positiv is an inter-disciplinary inquiry into the making and meanings of contemporary art, re-contextualising the major components of the art world, the work, the artist and the critic.

Over the past 50 years the United States and in particular New York have contributed greatly to artistic critical discourse in modern art creation and this critical encounter and inquiry will help keep such debates vital whilst educating a new audience to the way that art is created and disseminated in the 21st century.

Inquiry into the nature of culture and activity is necessarily an ongoing and constantly changing prospect. By locating both the local and the global as parallel streams of discourse making this project uniquely aims to get to the center of the ways of making as well as the fixed completion of the subject.

The Project

The *dis-positiv* project will feature a multi-media installation where art critics, curators and theorists will be *on display* as objects of art in themselves.

A free standing exhibition space consisting of 750 square feet of mounted plexiglass creates a *space within a space* separating the art writers from the viewers will be installed within the museum or building housing the exhibition. Within this space an office will be set-up to enable the exhibited art writer to do her/his work.

The theoreticians on view will be given the opportunity to present their ideas of the future of art as she/he expects or hopes it to be.

Each exhibited person is encouraged to express themselves as they see fit. For example in Europe Vitus Weh demonstrated his perspective through cooking, thus well expressing the performative aspect of *dis-positiv*.

The critics/artists will all carry a web cam on their shoulder enabling the viewer to adopt their own

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point of view. All discourse created will be broadcast as well as transferred to a *dis-positiv* web site by streaming video and also documented in printed magazines specially published for the exhibition site. The realization of the many facets of *dis-positiv* will involve contemporary and future audiences in a well documented and vital discussion of the modes of art making in contemporary United States as well as reflecting upon the unique interfaces with European and ultimately Asian counterparts.

Hopefully future researchers might be able to better answer questions concerning the uniqueness of cultural production and the meanings of art making.

About the Organisers

dis-positiv is the creation of Austrian philosopher and artist **Richard Jochum**. He is currently a Visiting Scholar and Artist at Teachers College Columbia University in the Department of Arts and Humanities and Film and Education Research Academy FERA.

Graeme Sullivan, Associate Professor of Art Education, is an artist and academic living in New York who researches in artistic practice and inquiry in the visual arts.

The Art and Art Education Program in the **Department of Arts and Humanities** offers courses in art education examining the different environments in which the various art forms reach their audiences: Private and public schools, colleges, museums, arts centers, and other community settings.

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Sponsored by
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