



Between Culture and Capital

Art, Institutions and Corporate Patronage

Wednesday 10 and Thursday 11 October 2007
Kenneth Clarke Lecture Theatre

BIOGRAPHIES & ABSTRACTS

Sue Daniels

Corporate Support of the Cultural Sector: Going, Going, Gone?

For over 18 years Sue Daniels has worked across the cultural and corporate sectors in the UK, Australia and Canada in the capacity of management consultant, senior manager and trustee. Her areas of expertise include governance, strategic and operational planning, marketing development and fundraising. Sue is currently London Regional Director with Arts & Business, and prior to this, Sue had her own consulting practice and was a senior consultant with AEA Consulting in UK and Competitive Dynamics in Australia. Sue has held positions of Director of Marketing and Development with the State Opera of South Australia, Director of Marketing and Special Projects with Edmonton Opera in Canada, and National Marketing Manager Music & Education for Apple Computer, Australia where she led ground breaking work on the use of multi-media in education. Sue is currently a Trustee for Crafts Council and Chamber Music International. Sue has an MBA from the University of Queensland, completed the coursework for a Masters in Musicology (University of Alberta), and has an undergraduate degree from the University of Sydney (NSW Conservatorium) in Music and Mathematics. She is a Fellow of the Chartered Management Institute, and a member of the Institute of Directors and the Australian Institute of Company Directors. Sue combines depth and breadth of practical experience with the theoretical.

Jaime Stapleton

The Future of Cultural Public Goods in the Market Society

Jaime Stapleton is an Associate Research Fellow of the School of Law, Birkbeck, University of London. He has worked as an external consultant to the World Intellectual Property Organisation, serves on the Editorial Board of Cambridge University's Primary Sources on Copyright (1459-1900) project and is a member of the CRIR group of Researchers in Residence in Christiania, Copenhagen. Until 2005, he was the Research Coordinator of the Adelphi Charter on Creative, Innovation and Intellectual Property, a law reform project based at the Royal Society of Arts. Between 2003 and 2006, he also worked at the National Office of the Arts Council of England. From 1994 to 2003 he taught critical theory at Goldsmiths College. His doctoral research examined the relations between creative theory, intellectual property and political economy and was awarded in 2003.

His paper, entitled "The Future of Cultural Public Goods in the Market Society" argues that the concept of public goods has been modified in the last 15 years, both reflecting and helping to create new borders between public and private spheres in the economy, and analyses what effect the rethinking of public goods had on the concept of state intervention to support the institutions of culture.

Swetlana Heger
Re-Modelling Art

Swetlana Heger is a visual artist who lives and works in Berlin. She received her MFA at the University of Applied Arts, Vienna. Her recent exhibitions include solo shows at COMA (Berlin), Kunstverein zu Assenheim, La Salle des Bains (Lyon), Haus am Waldsee (Berlin) and Artists Space (New York). Group shows include *What we Bought* at Camera Austria, Kunsthaus Graz, *Conditions Of Display*, at The Moore Space, Locust Projects (Miami), *House Trip* at Artforum Berlin, *Deutsche Geschichte* at Galerie fuer Zeitgenoessische Kunst Leipzi and *Constructing New Berlin* at BASS Museum of Art (Miami). Her work has been written about in publications such as *contemporary*, *frog magazine*, *Frieze* and *Parkett* as well as the book *Art & Advertising* (New York & London: I.B. Tauris, 2005). She is represented by Thierry Goldberg projects (New York), Coma Berlin and Galerie Frankelbaz.

Her presentation is entitled "Re-Modelling Art" and looks at her collaborations with corporate partners, through which she explores the reciprocities between artistic creativity and economic production in her works, and where she analyses the framework of the art production through the usage of existing economic structures.

Chin-Tao Wu
Catwalks and Artworks: Showing and Selling on the Global Stage

Chin-tao Wu specializes in contemporary art and culture, and has contributed to the *New Left Review* and the *New Statesman*. Her latest book, *Privatising Culture: Corporate Art Intervention since the 1980s*, published by Verso in 2002, has been translated into Turkish (2005), Portuguese (2006), and Spanish (2007). She is currently Research Fellow at the Academia Sinica in Taiwan and an Honorary Research Fellow of University College London.

In her presentation, "Catwalks and Artworks: Showing and Selling on the Global Stage" she will argue that art and fashion have always had a flirtatious relationship, and this has become progressively more intimate since the 1980s when corporate intervention in contemporary art reached its height. This paper will look first at the nature and practice of art sponsored by global fashion houses such as Giorgio Armani and Hugo Boss. Secondly, it will examine the ways in which fashion houses integrate their art intervention with their marketing strategies. Thirdly, it will draw on local practices in Japan in order to show how these global Western fashion houses have adapted their policies in such a way as to court their status-conscious consumers.

Carey Young

Carey Young (born 1970, US/UK citizen) is a London-based artist. Her works employ a variety of media such as video, installation, photography and text, and often take the form of a performative system or process involving tools and language appropriated from the corporate or legal worlds. A number of her works have featured collaborations with non-art professionals such as venture capitalists, conflict resolution specialists, call centre agents, computer hackers, science fiction writers, lawyers and communication skills trainers. Combining an ambiguous political stance with a deadpan humour, her works reference conceptual art, political activism and multinational business tactics to explore the collapsing categories between politics, culture and commerce. Since graduating with a Masters in Photography from the Royal College of Art, London in 1997 Young has exhibited widely, most notably in solo shows at Paula Cooper Gallery, New York (part of the Performa05 Biennial), Index, Stockholm (2004) and Henry Moore Institute, Leeds (2004), and in group shows such as *Exchange and Transform* (Kunstverein Munich, 2002), *A Short History of Performance Part II* (Whitechapel Gallery, London, 2003), *British Art Show 6* (BAL TIC, Newcastle and tour, 2006), *How to Improve the World*, (Hayward Gallery, 2006), the *Moscow Biennale 2* (Moscow, 2007), *Global Feminisms* (Brooklyn Museum, 2007) and *For Sale* (Cristina Guerra Gallery, Lisbon, 2007.) Her works are held in the public collections of the Tate, Arts Council England and the Centre Pompidou and she has given lectures on her work at Tate Modern, Witte de With and the Museum of Modern Art, New York. From Oct 27 to Dec 1 2007 she will have a solo show at Paula Cooper Gallery, New York. www.careyyoung.com

Deborah Doane***Paper Tigers: The Myths and Limits of Corporate Social Responsibility***

Deborah Doane is a campaigner and writer on corporate responsibility and has worked for over 15 years with public and private institutions on ethical trading, human rights and sustainable development. From 2003 – 2007, she was Director of the CORE Coalition of 130 organisations, which achieved changes to UK Company Law to improve corporate social and environmental impacts. Previously, Deborah was a Programme Director, at the New Economics Foundation where she pioneered the “Ethical Purchasing Index”, now used as a major indicator of the ethical marketplace. From October 2007, Deborah will be Head of Sustainable Consumption at WWF-UK. Deborah writes and lectures frequently and is currently a Visiting Fellow (2007/2008) at St. Andrew’s University, Scotland. Her articles have appeared in the Guardian and Independent newspapers, and she is a regular spokesperson on television and radio. Recent publications include: “The Myth of CSR” in the Stanford Social Innovation Review; “Can Globalisation be Fixed?” in the Financial Times Handbook of Management; and “Markets and Morals” in Brands and Branding, published by the Economist.

In her talk “Paper Tigers: The Myths and Limits of Corporate Social Responsibility”, Doane will analyse our current environment, where consumers’ interest in ethics is fast expanding, and we now look more frequently to the corporate sector to drive social and environmental change. Doane will challenge some of the assumptions of Corporate Social Responsibility (CSR) and discuss the social and political implications of the private sector’s adoption of CSR strategies.

Alexander Alberro***Art, Institutions, Critique***

Alexander Alberro is Associate Professor of Art History at the University of Florida, and the author of *Conceptual Art and the Politics of Publicity* (2003). His paper, tentatively titled "Art, Institutions, Critique," will explore some of the ways in which late twentieth-century artistic practices critical of the institution of art addressed the contradictions between the art institution's ideal self-understanding and the material actuality of the social relations that form it. The paper will maintain that since the 1970s, art critical of art institutions has disrupted and transformed the operation of those institutions in a number of significant ways. It will also question the extent to which these shifts functioned as a necessary adjustment of the operation of art institutions to new social, political and economic realities.

Sabine Breitwieser***Artists’ Projects in a Corporate Context***

Sabine Breitwieser is the Artistic and Managing Director of the Generali Foundation in Vienna (Founding-Director), a frequent lecturer in Austria and abroad, and curator of numerous international exhibitions. She has established a concise program of exhibitions at the Generali Foundation, and built a collection of more than 2000 works by about 200 international artists, based on art engaged with socio-political issues, conceptual and performative practices, in addition to crossovers between art, architecture and design. She recently organized the 21st General Conference of ICOM 2007 in Vienna for CIMAM, “Contemporary Institutions as Producers in Late Capitalism.” Her recent publications include “Art and Artists: Please wait for a Commission” in *International 04*. Liverpool Biennial 2004, and the edited volumes *Edward Krasinski. Les mises en scène* (2006); *Gustav Metzger. History History* (2005); *The Dream of the Audience: Theresa Hak Kyung Cha* (2004); *Occupying Space. Generali Foundation Collection*; *Allan Sekula. Performance under Working Conditions* (2003). She is also the Generali Foundation Collection Series editor, with the inaugural volume *Art After Conceptual Art*, edited by Alexander Alberro and Sabeth Buchmann (2006).

Dr. Breitwieser’s presentation “Artists’ Projects in a Corporate Context” will focus on two artists projects: *A Project in two Phases* (1993-1995) by Andrea Fraser and *Mia san Mia* (2001) by Hans Haacke. This paper will also explain the mission of the Generali Foundation and its conception, as well as the limits confronting the Foundation, its controversies and failures.

Julian Stallabrass
The Branding of the Museum

Julian Stallabrass is a writer, photographer and lecturer. He is Reader in art history at the Courtauld Institute of Art, and is the author of *Art Incorporated*, Oxford University Press 2004, *Internet Art: The Online Clash Between Culture and Commerce*, Tate Publishing, London 2003; *Paris Pictured*, Royal Academy of Arts, London 2002; *High Art Lite: British Art in the 1990s*, Verso, London 1999 and *Gargantua: Manufactured Mass Culture*, Verso, London 1996; he is the co-editor of *Ground Control: Technology and Utopia*, Black Dog Publishing, London 1997, *Occupational Hazard: Critical Writing on Recent British Art*, Black Dog Publishing, London 1998, and *Locus Solus: Technology, Identity and Site in Contemporary Art*, Black Dog Publishing, London 1999. He has written art criticism regularly for publications including *Tate*, *Art Monthly* and *the New Statesman*. He is an editorial board member of *New Left Review* and *Third Text*.

His paper, entitled "The Branding of the Museum" was originally written for the CIMAM conference at the Tate. It argues that branding and the educational role of the museum are at odds, and that too great a reliance on branding fosters shallow identifications and consumer cynicism.

Mark Rectanus
Museums by Design: Performing Globally

Mark W. Rectanus is Professor of German Studies at Iowa State University. He conducts research on cultural institutions (including museums, print publishers, and media), corporate cultural politics, conceptual art, and performance. In addition, he has published numerous essays and books on: the role of the book medium, knowledge production, literary transfer, and cultural discourses in Europe and the USA. His most recent book is *Culture Incorporated: Museums, Artists, and Corporate Sponsorships* (Univ. of Minnesota Press) and he has contributed an essay on "Globalization: Incorporating the Museum" to the *Blackwell Companion to Museum Studies*, edited by Sharon Macdonald. He is currently editing a volume of essays on contemporary German literature.

Mark Rectanus's presentation "Museums by Design: Performing Globally" will explore the intersections of globalization, design, and performance as they relate to the institutional and curatorial strategies of contemporary art museums, and interventions by artists, both within and outside of museum spaces. He discusses how these intersections reveal conflicting discourses on the representation of the museum and expose the institutional forces shaping curatorial practices. The presentation illustrates these issues through an examination of diverse exhibitions and interventions during the last decade.

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