

Beyond Guernica and the Guggenheim

Relations between Art and Politics
from a Comparative Perspective





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12th Annual Conference of the Center for Basque Studies

May 2–4, 2013
Conference Room
Center for Basque Studies



LEGEND

-  RTC SIERRA SPIRIT Route
-  RTC SIERRA SPIRIT Special Event Detour Routing (for most events)
-  RTC 4TH STREET STATION



- 1 Wilbur D. May Museum
- 2 Rancho San Rafael Regional Park
- 3 Nevada Historical Society, Post Office, University Parking Services
- 4 Fleischmann Planetarium
- 5 Lawlor Events Center
- 6 Mackay Stadium
- 7 National Judicial College
- 8 Church Fine Arts
- 9 Joe Crowley Student Union
- 10 University of Nevada
- 11 Saint Mary's Medical Center
- 12 Circus Circus
- 13 Silver Legacy
- 14 Sands Regency
- 15 Eldorado
- 16 The Reno Arch
- 17 St. Thomas Aquinas Cathedral
- 18 Greyhound Bus Station
- 19 First United Methodist Church of Reno
- 20 Truckee River Whitewater Park
- 21 Wingfield Park
- 22 Century Riverside 12 Movie Theaters
- 23 River Walk, Shops & Restaurants
- 24 Brūka Theatre
- 25 Sierra Arts Gallery
- 26 Washoe County Court House
- 27 Washoe County District Court
- 28 Trinity Episcopal Church
- 29 Lake Mansion / VSA Arts
- 30 Nevada Museum of Art
- 31 Federal Courthouse
- 32 Washoe County Library
- 33 Pioneer Center for the Performing Arts
- 34 Post Office
- 35 Siena
- 36 National Auto Museum
- 37 Reno City Hall
- 38 CalNeva
- 39 Harrah's
- 40 Amtrak
- 41 RTC 4TH STREET STATION
- 42 National Bowling Stadium
- 43 Reno Events Center
- 44 Reno Ballroom



12th Annual Conference of the
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**Beyond Guernica
and the Guggenheim**

**Relations between
Art and Politics from a
Comparative Perspective**

May 2 - 4, 2013

Conference Organizers

Adelina Moya

William Douglass Scholar,
Center for Basque Studies
Professor, University of the Basque Country

Jesus Arpal

William Douglass Scholar,
Center for Basque Studies
Professor, University of the Basque Country

Zoe Bray

Assistant Professor, Center for Basque Studies



Thursday, May 2
Center for Basque Studies

8:45 am *Opening Remarks*

Heather Hardy

Dean of the College of Liberal Arts

Joseba Zulaika and Zoe Bray

Center for Basque Studies

9 am **Txomin Badiola**

The Site for Controversy:

From Roots to Rhizomes

10 am **Nathalie Heinich**

Fact or Value: Guernica and the

Bond between Art and Politics

According to a Sociology of Values

11 pm **Adelina Moya & Jesus Arpal**

Art in the Basque Country between

Aranzazu and the Guggenheim: Two

Moments and Places in the Relation

between Art and Politics

12 pm **Zoe Bray**

Looking at the Role of Art in Identity

politics: the Case of Haize Berri

2 pm **Juan Arana**

Revolutionary Artistic Sacrifice versus

Totalitarian Artistic Entertainment

3 pm **Aimar Arriola**

Contaminate the Paradigm:

Reconsidering Espaliú's Actions on

AIDS Twenty Years Later

4 pm **Brett Van Hoesen**

An alle Künstler!: The Politics of Place

in Max Pechstein's Post-War Projects

Friday, May 3

Center for Basque Studies

- 9 am** **Fernando Golvano**
Art and Telos: Aesthetics, Politics, and
Restrained Action
- 10 am** **Catherine Dossin**
Vive l'Art Révolution: Gérard
Fromanger and the Revolutionary
Discourse in Painting
- 11 pm** **Azucena Vieites**
On Art Practices, Feminism, and
Gender in the Basque Context:
From 1985 to the Present
- 12 pm** **Selma Holo**
"Denouncing Violence against
Women": Poster Art
- 2 pm** **Xabier Arakistain (Arakis)**
Monterhermoso 2008-2011:
A Feminist Model for the Field of Art
- 3 pm** **Susan Noyes Platt**
"Newtopia": Artists Address
Human Rights
- 4 pm** **Daniel Castillejo**
Collection as Laboratory: Collecting
as a Method of Research

Saturday, May 4

Friend's Room, Nevada Museum of Art

- 9 am** **Peter Selz**
Engagement and Commitment
- 10 am** **Dore Ashton**
On Art and Politics

Thursday May 2
Conference Room,
Center for Basque Studies

8:45 am

Heather Hardy
Dean of the College of Liberal Arts

Joseba Zulaika and Zoe Bray
Center for Basque Studies

9 am

Artistic Movements and Events
Txomin Badiola

The Site for Controversy: From Roots to Rhizomes

In the hyperpoliticized context of the late 1970s and early '80s in the Basque Country, there was a generational debate between an artistic culture, increasingly cosmopolitan and postmodern, and that of the artistic and cultural resistance carried out by the "Basque School Groups" against Franco. These Groups were promoted in the '60s by artists such as Ibarrola, Basterretxea and, particularly, Oteiza. The figure and work of Oteiza was the site for major controversy between both generations. A "misreading" of Oteiza -in the sense expressed by H. Bloom of an intentionally critical deviation- held by some artists (as in my case) eventually redefined art activity in new terms set by deconstruction, ironic distance, de-territorialization, a fluctuating idea of identity and consequently a renewed concept of "the political". This exercise, far from causing a dissolution of the idea of "Basque", had the opposite effect of

self-identifying a large group of artists with a context which is recognized, particularly from abroad, not only for the intrinsic value of their individual productions but also for having a strong common specific character.

Txomin Badiola is an Artist. He exhibits in numerous national and foreign galleries and institutions. He curated *Propósito Experimental* and *Oteiza. Myth and Modernity* for the Guggenheim Museum in Bilbao and in New York, 2004 and 2005, and Reina Sofia Museum in Madrid, 2005. He is the author of numerous publications, including the *Catalogue Raisonné of Oteiza's sculpture*.

10 am

Nathalie Heinich

Fact or Value: Guernica and the Bond between Art and Politics According to a Sociology of Values

The bond between art and politics is much more a matter of value than a matter of fact. There are but a few actual examples of such a relationship in the history of visual arts and literature. The rarity of these cases has to be compared with the omnipresence of this theme in 20th century culture, and still nowadays, showing that political involvement is a major value in modern art. The place of this requirement has to be supplanted inside the whole set of values proper to the modern and contemporary conceptions of art. Picasso's *Guernica* powerfully exemplifies the various dimensions of the values associated with the political dimension of art – a reason why it has become such an icon in our culture.

Nathalie Heinich is a Sociologist and Research Director at the French National Center for Scientific Research (CNRS); she works within the Ecole des Hautes Etudes en Sciences Sociales (EHESS, Paris). In addition to numerous articles in academic and cultural journals, she has published over thirty books, dealing with the status of the artist and the notion of author, contemporary art, the question of identity, the history of sociology, and values.

11am

Adelina Moya and Jesus Arpal

Art in the Basque Country between Aranzazu and the Guggenheim: Two Moments and Places in the Relation Between Art and Politics

We present Aranzazu and the Guggenheim as two 'case-types': two moments and places of art, culture and politics in Spain and the Basque Country. The years 1950/60 and 1990/2000: the time of Franco and its conditions for art and culture, in contrast to a time of political democracy and new sociocultural movements. A religious sanctuary (Aranzazu) in which were proposed vanguard artistic actions which conflicted with the cultural and political conservatism of the time, in contrast with a world of post vanguard art (Guggenheim), nonetheless attentive to new sociopolitical movements, in which is imposed a 'spectacular' museum and urban center of art. We look at how these two 'worlds of art' are structured (patronage and management, artists, their training and the production-value of their work, separation and networks) with reference to the most significant

artists in the Basque Country and their work, and their implication for politics and identity.

Adelina Moya is Professor of Art History, now retired from the University of the Basque Country. She is William A. Douglass Distinguished Scholar at the Center for Basque Studies with Jesús Arpal. She has researched unknown aspects of Basque art; she has served as curator of several prestigious international art centers and museums. Key publications include *Nicolas de Lekuona. Orígenes de la Vanguardia Artística en el País Vasco* and *Jose Maria de Ucelay*.

Jesús Arpal is retired Professor of Sociology at the University of the Basque Country. He has researched aspects of Body Culture, Urban Culture and Traditional Society in the Basque Country. Some publications include: *Las Ciudades. Historia y Sociología; Institutions, Organisation Sociale et Relations de Classe: de la Societé Traditionnelle a la Societé Industrielle; El Bienestar de la Cultura, Presencias y Representaciones del Cuerpo: Arte, Tecnología y Cultura*.

12pm

Zoe Bray

Looking at the Role of Art in Identity Politics: The Case of Haize Berri

This paper reviews the role that art and artists play in identity politics, and how art and artists may serve as a medium for political mobilization. In light of the literature on this topic in sociology, anthropology, art history and political science, we look at the case of Haize Berri, a cultural association active in the rural French Basque Country from the 1980s to mid 2000. *Haize Berri*

had an impact well beyond its small constituency: with the participation of some key figures in the cultural and artistic life of the Basque Country, it was at the heart of a renaissance in the region. Despite its successes, however, *Haize Berri* was also the source of local controversy. This case sheds light on the role played by art in the construction and expression of local identity and its importance in collective boundary drawing.

Zoe Bray is an Artist and Professor at the Center for Basque Studies, University of Nevada, Reno. Her research focuses on identity politics, art and ethnography. A second edition of her book *Living Boundaries: identity in the Basque Country* was published last year. Bray exhibits her paintings internationally.

2pm

Juan Arana

***Revolutionary Artistic Sacrifice versus
Totalitarian Artistic Entertainment***

Gernika marked a generation of Basques that came of age in the 1950s. Its memory fuelled a sacrificial response to fascist violence and was the singular event for ETA's founding. Today, the end of ETA represents the demise of this political culture based on the notion of sacrifice. Oteiza links the pre-war and post-war generations of Basque artists, representing old sacrificial culture and bridging the political and artistic realms. Oteiza's *Pietá*, his project for a new museum and investigation center for Bilbao, and his stele *Homage to Txabi Etxebarrieta*, are part of a type of art that conveys a stronger message than today's art-as-entertainment. Oteiza's art aims at revolutionary political sacrifice, whilst

today's artistic entertainment conceals the use of art for controlling thought and action. The way the Guggenheim was brought to Bilbao and the type of art-as-spectacle it carries, correspond to the demise of the heroic artist and art as sacrificial undertaking. As such, the Guggenheim is more suitable for a parliamentary, modern and capitalist Basque Country than the revolutionary art that Oteiza insisted upon.

Juan Arana is currently Teacher of Basque Language and Culture at the University of Liverpool, a position funded by the Etxepare Institute. Arana has published articles on Oteiza and presented on this figure at the Universities of Aberdeen, Birmingham and Liverpool. Last year he published his first book *Oteiza y Unamuno: dos tragedias epigonales de la modernidad*. *Jorge Oteiza: Art as Sacrament, Avant-Garde and Magic* will be published this year.

3pm

On Artistic Political Engagement **Aimar Arriola**

Contaminate the Paradigm: Reconsidering Espaliú's Actions on AIDS Twenty Years Later

Pepe Espaliú (1955-1993) capitalized on forms of cultural production that emerged in the early 1990s in the Basque Country and the Spanish state, geared towards a critical reformulation of AIDS; the action/performance "Carrying" that he undertook in 1992 in Donostia-San Sebastián, as part of the three-month workshop given at Arteleku Art Center, became the paradigm for critical action in the face of AIDS, as well as a

model of “political art” and its practice. This presentation reconsiders the “Espaliú paradigm” in relation to the politics of AIDS, contaminates that paradigm from a more complex perspective, and locates it in a broader network of practices and critical categories characteristic of the 1990s. I explore the structural mutations that erupted in the realm of cultural production through AIDS—specifically, the emergence of non-identity politics, the reactivation of collective practices, institutional criticism and so forth—in the equally mutable and paradigmatic context of Arteleku.

Aimar Arriola is a Curator and Researcher. He completed the MACBA Independent Studies Program (PEI) and the Curatorlab programme of Konstfack University. He has carried out projects at museums and art centers such as CA2M, Moderna Museet and Hangar. He is currently participating in the Museo Reina Sofia Residencies Program, and running the project Marginalia at Arteleku.

4pm

Brett Van Hoesen

An alle Künstler!: The Politics of Place in Max Pechstein's Post-War Projects

This paper examines the post-World War I context in Germany, an era ripe for artist communities which critically evaluated the role of the artist in larger society. In the post-War years, many artists engaged in overtly political practices generating posters, print series, manifestos, journals, and alternative exhibitions as a means to disseminate critique concerning a range of social injustices. While some artists rejected traditional media, others such as the German Expressionist Max Pechstein continued to paint

and sculpt, while simultaneously creating caustic political commentaries in print. As a result, it has often been assumed that Pechstein's paintings and sculptures are devoid of political content. This paper counters this claim by charting the intersection of these creative zones. Collectively, these works situate place as arenas in which to debate the immorality of war, paradoxes of modernity, and the ideal of universalism.

Brett M. Van Hoesen is Professor of Modern and Contemporary Art History at the University of Nevada, Reno. She is writing a book on the legacy of Germany's colonial history in the arts and visual culture of the Weimar Republic. Recent publications are: "Carl Einstein and the Lessons of László Moholy-Nagy" in *Carl Einstein and the European Avant-Garde* and "Postcolonial Cosmopolitanism: Constructing the Weimar New Woman out of a Colonial Imaginary," in *The New Woman International: Photographic Representations from the 1870s through 1960s*.

Friday May 3
Conference Room,
Center for Basque Studies

9 am

Fernando Golvano

***Art and Telos: Aesthetics, Politics,
and Restrained Action***

The action of art can create the emergence of new subjectivities, give shape to contemporary hybrids, or promote forms of community based on identity. With its power to create new ambivalent imaginaries, whether they be critical or legitimating of the institution, the arts

offer multiple aesthetic, ethical and political dimensions which configure a specific *telos* for each situation or historical and social context. And it is precisely in the diverse forms that these configurations of values and predictions can take, that we can see a permanent controversy between *telos* and the finality of art. This talk will investigate the position of thinkers such as Adorno, Benjamin, Marcuse, Castoriadis, Ranci ere or Didi-Hubermann, and in the cases of artists such as Oteiza, Amable Arias, Marina Abramovic, or Alfredo Jarr.

Fernando Golvano is Professor at the University of the Basque Country. He is also art critic and independent curator. He has published on artistic vanguards, the poetics/politics of memory, and the relations between art and democracy. His most recent curated exhibitions include *Oteiza: memoria y apropiaciones*, *Basterretxea y Ortiz de Elgea. En el curso del tiempo*, *Laboratorios 70, San Sebasti an. De lo sagrado y lo profano*, and *Amable Arias. Dar forma al caos y al azar*.

10am

Catherine Dossin

Vive l'Art R evolution: G erard Fromanger and the Revolutionary Discourse in Painting

In the 1970s, Parisian artists were divided between those who wanted to paint the revolution and those who wanted to revolutionize painting. G erard Fromanger, the founder of the Ateliers Populaires of May 1968 and president of the Front des Artistes Plasticiens, wanted to do both. He refused to choose between art and revolution, but instead tried to conciliate

the conflicting demands of political action with avant-garde practice. While his commitment to the revolutionary ideal led him to create social-committed artworks, he successfully avoided the trap of mere political illustration by intertwining social commentary with formal investigation and effectively addressing postmodern concerns with representation, originality, and the exhaustion of painting. Through his collaborations with Jean-Luc Godard, Michel Foucault, Gilles Deleuze, and other contemporary French intellectuals, Fromanger realized the revolutionary potential of deconstructing the established codes of representation, and thereby to create a truly revolutionary painting.

Catherine Dossin is Professor of Art History at Purdue University, where she teaches Modern and Contemporary art in the USA, Europe, and Latin America. Her research encompasses the geopolitics of the art world, the history of art history, and cultural transfers in the second part of the 20th century. She is co-editor of ARTL@S Bulletin, and President of European Postwar and Contemporary Art Forum. She has written for *Woman's Art Journal*, *American Art*, *Visual Resources*, and other edited collections. Her book *Geopolitics of the Western Art World, 1940s-1980s* will be published in 2014.

11am

Azucena Vieites

On Art Practices, Feminism, and Gender in the Basque Context: From 1985 to the Present

My proposal aims to reflect on the development and evolution of artistic practices in relation to feminism and gender in the Basque Country from the mid-eighties to the present, in the context of a non existence of a feminist tradition in art criticism and practice. I speak from my personal experience, as an artist, and one that belongs to the generation that began studying Fine Arts in Bilbao at the University of the Basque Country and partly continued their studies and professional work in Arteleku Art Centre, Donostia-San Sebastián; finally, I will talk about the Basque feminist artist group Erreakzioa-Reacción, that I founded with Estibaliz Sadaba, as a space to develop the production of activist, feminist and queer projects in the art world, with a will to make visible the work of women artists, establish genealogies through generations, and contribute to the expansion of social networks via publications, zines, workshops, talks, videos and exhibitions.

Azucena Vieites is an Artist. Her work is a conceptual approach to visual culture. She participates in numerous exhibitions and teaches at the Fine Arts College in the University of Salamanca. She is the co-founder of the Basque feminist artist group Erreakzioa-Reacción.

12pm

On Exhibitions and Curating Selma Holo

“Denouncing Violence against Women”: Poster Art

“Denouncing Violence against Women” is an exhibition project undertaken by the USC Fisher Museum of Art, the USC Shoah Foundation, and the Center for the Study for Political Graphics. It was the product of the graduate seminar I taught in fall 2012. The eighteen posters on display are distinct in their portrayal of visual resistance to violence against women. Posters, historically tools of mass communication, are displayed in public and are usually in places where people pass by with little time to grasp the message. This exhibition derives from different countries, different cultures, as well as different eras. While some address a specific incident, others aim to portray a political message to a broader audience. My presentation will be an analysis of how the exhibition was received and how this experiment in teaching, collaboration and museology worked to bring a complex topic for graduate and undergraduate students to life.

Selma Holo is Director of the USC Fisher Museum of Art and Professor of Art History at University of Southern California. Her work examines how museums participate in the transition from dictatorships to democratic systems, and are thus not only preservers of the past but also engines of the future. Key publications include *Beyond the Prado: Museums and Identity in Democratic Spain* and *Oaxaca at the Crossroads: Managing Memory, Negotiating Change*.

2pm

Xabier Arakistain (Arakis)

Monterhermoso 2008-2011: A Feminist Model for the Field of Art

This talk sets out the conceptual framework underpinning the project of production, exhibition and diffusion of contemporary art and thought that was carried out at the Montehermoso Cultural Center (Centro Cultural Montehermoso Kulturunea) in Vitoria-Gasteiz in the four years from 2008 to 2011. This project, for the first time in Spain, incorporated women in all its programs and activities in parity. The project was based on feminist thought, a crucial source of knowledge for understanding contemporary artistic practices and the societies that produce them. In fact, Montehermoso was the result of taking up the principal critical contributions made by feminism in the field of contemporary art since women became massively and continuously involved in artistic theory and practice in the third wave of feminism.

Xabier Arakistain (Arakis) is a Feminist Curator and Art Critic (www.arakis.info).

3pm

Susan Noyes Platt

“Newtopia”: Artists Address Human Rights

“Newtopia, The State of Human Rights”, curated by Katerina Gregos in Mechelen Belgium in the fall of 2012, explores the ways in which artists address specific human rights. The exhibition demonstrates the possibilities for art to address social and political concerns while still offering a visually rich experience in a wide variety of media including cartoons, film, video, photography, sculpture, painting, and posters. These deeply committed artists demonstrate that a sophisticated work of art can stimulate new ways of thinking, as well as emotional reactions that stir activism.

Engagement with social and political issues is now an accepted practice for artists, but more critical analysis of these practices is urgently needed. This paper will contribute to that process with a detailed analysis of a selection of the art works in “Newtopia.”

Susan Noyes Platt has lectured both nationally and internationally on Art and Politics. Key publications include *Art and Politics in the 1930s* and *Art and Politics Now*. She writes a blog: www.artandpoliticsnow.com

4pm

Daniel Castillejo

Collection as Laboratory: Collecting as a Method of Research

This talk situates ARTIUM, the Center-Museum of Basque Contemporary Art, as a case and paradigm of an expansive mental process, in which the fact of collecting art is not taken as a temporal frame, but as a creative process in constant tension, without too many weaknesses. The conscious attitude of those who have taken part over the last forty years in the formation of a dense and extensive collection of Basque and Spanish art, has characterized itself in general by being a witness of each vital presence, giving as a result one body from which it is possible to articulate a rigorous argument of memory of the artistic creativity which surrounds us. With this it is possible to construct discourses which explain the details of social, political, historical, sociological and technological transformation from the 1970s to the present, in addition to the fact that today we find ourselves in the analysis and search for new models of heritage and museums.

Daniel Castillejo Alonso is, since 2008, Director of ARTIUM, Basque museum and center of contemporary art, in Vitoria. Previously he was curator of permanent collection and artistic analyses, and director of the Sala América, also at ARTIUM. Recently curated exhibits include *Catarsis, Rituales de Purificación, Amar, Pensar y Resistir, Objeto de Réplica y No más Héroes, El tiempo que venga.*

Saturday May 4
Friend's Room,
Nevada Museum of Art

9 am

Peter Selz

Engagement and Commitment

This paper deals with the political art by William T. Wiley and Enrique Chagoya.

Peter Selz is Professor Emeritus in the department of the History of Art at the University of California, Berkeley. He was Founding Director of its Art Museum. He was chief curator of Painting and Sculpture Exhibitions at NY's Museum of Modern Art. He is the author of 20 books on modern art. He recently co-organized two shows at San Francisco's nonprofit Meridian Gallery, on the beat-generation poets, and Irish painter Patrick Graham. He serves on the acquisitions committee of San Francisco's de Young and Legion of Honor museums.

10am

Dore Ashton

On Art and Politics

Dore Ashton is Professor of Art History at the Cooper Union in New York and was appointed senior critic in painting/printmaking at Yale. She is among the world's most authoritative critics of modern and contemporary art. She is the author and editor of over thirty books on art and culture. She has won many awards and recognitions, including Guggenheim Foundation Fellowships.

Notes

Notes

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