

Art - Why?

Art debate series

WHAT

An opportunity for anyone interested in the art world/artists and cultural practices to cross-reference and debate art relationship with other areas of society, as part of the QUAD's ambition to open up, explore and contest the idea of contemporary culture.

A 6-session evening course offering an insight into contemporary art production. Each session will have a presentation from two leading thinkers/writers or artists that examine the themes and issues through case studies and current thought, then open up to debate within the group. Attending the programme, you will develop an understanding around some of the main trends of contemporary art, as well as artists/curatorial practice (i.e. how exhibitions and biennials are developed, how artists make a living, how government influences cultural production). You will be able to cross-reference art with several other aspects of life such as economy, the market, politics, geography, participation and cinema.

The evening discussions offer the opportunity to debate in a friendly and thought-provoking environment, discussing relevant topics and their relationship with art, with interesting presentation from leaders in the field.

WHEN & HOW

The course is designed as 6-evening session from January 29th 2009 until April 9th 2009; we strongly encourage participants to attend all classes to that we can encourage a supportive and rich debating environment. Every session lasts 2 hours (start promptly at 6.30pm) and covers the following areas:

1. Art and Everyday (Thursday January 29th 2009): How could a light switch be a work of art? We understand the meaning of situations and objects because of our knowledge and cultural background. Some artists collect and use common items in ways that give them new meanings. For instance, they transform the identity of a functional, everyday object through an imaginative use, or by putting it in a new location or context.

2. Art and Participation (Thursday February 12th 2009): In what ways could art affect a citizen's life? And a non-citizen? What are the strategies for engaging audiences across a city, region or nation? What is the agenda beyond commissioning an art work, a performance, a public project, or a project in public space? Who chooses who, and what is the role/benefit for the citizen? What alternatives could be explored in order to make art accessible to a broader public, and to what aim? How do artists use people in their work? How do people come together to make work collectively? What is participatory art?

3. Art and Politics (Thursday February 26th 2009): What can art bring to a person in terms of political change, or awareness that has a political influence? Is art in political, social, cultural terms revolutionary or evolutionary? What has the 'political art' from the 1960s onwards (social criticism, political video and film, actionism, propaganda etc.) produced that has nowadays a relevance? What has it contributed to develop/envelop? What can be a present and future scenario for art and politics? How does uk government influence art in uk what is future of arts funding?

4. Art and Market (Thursday March 12th 2009): What is the value you place on a work of art if it is not made by its author? An artist like Marcel Duchamp, for instance, wanted to question the authorship of art, and used the exploration of ideas *conceptually* instead of using the traditional way of making things *formally*. Artists have rejected the traditional forms of making art and created art made from everyday objects, or plainly outsourcing services and artefacts: do they find new ways of saying things to provoke new thoughts.

5. Art and Cinema (Thursday March 26th 2009): What has been, and has become, the relation between the moving image industry and the contemporary art world? In which way has art influenced the idea of film directors, the budget of film producers, and the expectation of audiences? Or is it more the case of the film industry influencing art productions, in terms of aesthetics, technical production and distribution?

6. Art and Festivals (Thursday April 9th 2009): To date, there are 146 art biennials around the world (only a minor part in Europe or USA). Not to mention film festivals, photo festivals, international forums, touring exhibitions, new media conventions, music and sound festivals, literature festivals and artist-in-residency programmes. What does all this circuit of knowledge produce in terms of economical, historical, geographical and informational terms? Do the millions of viewers/readers/listeners get only a pleasurable experience or do they come out with something that goes beyond an aesthetic (as nice or bad experience) level? Why all this cultural gatherings are happening, and in such frequency and scale?

WHO & WHERE

You will meet the speakers for an informal welcome drink at the Orchid IT Bar (second floor) and then move to the Box for the session.

Networking possibilities and contamination of ideas are very likely, so be prepared to receive stimuli and exchange information! (And business cards.)

COSTS

Course 6-sessions £ 35.00. Or £7.00 per session.

Book through QUAD Box Office 01332 290 606.

Places are limited to 45, so book early for your session.

For further information:

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QUAD curators will run this opportunity on a regular basis (twice a year). The next debate series will be advertised on QUAD website, so receive advance notification it is advisable to subscribe to the QUAD newsletter by clicking [here](#).