

**BAC**

**Bâtiment d'Art Contemporain**

Centre d'art contemporain  
Centre d'édition contemporaine  
Centre de la photographie  
Centre pour l'image contemporaine  
Mamco



centre d'édition contemporaine

CENTRE DE LA PHOTOGRAPHIE • GENEVE

CENTRE POUR L'IMAGE CONTEMPORAINE  
SAINT-GERVAIS GENEVE



**Saturday 16<sup>th</sup> September 2006**  
**10 am to 6 pm**

**Admission free**

**10, rue des Vieux-Grenadiers /**  
**28, rue des Bains**  
**CH – Geneva**  
**phone +41 22 321 92 50 / 51**

**Colloquium held within the framework of “Manifestation d’art contemporain” – Mac\_06 – (contemporary-art event), Geneva:**

***Communities, milieus or networks: what is an artistic scene?***

Organised by the five institutions that make up the Bac (Bâtiment d’art contemporain/Building for Contemporary Art), i.e. Centre d’édition contemporaine (Centre for Contemporary Edition), Centre pour l’image contemporaine (Centre for Contemporary Images), Centre pour la photographie (Geneva Photography Centre) and the Mamco (Museum of Modern and Contemporary Art), the colloquium sets to question the concept of artistic scene, by inviting a number of international and local personalities from the art world (artists, art critics, institution representatives, curators) to express their opinions on this issue. A wide array of questions, references and examples related to the current situation in Geneva as well as in other cities in Switzerland, in Europe and beyond will help identify the relevance and the legitimacy of such a concept.

One can indeed wonder what defines an artistic scene, from the lowest to the highest common denominator: from groups of artists to influence networks; from the local to the international level; from support from public institutions to art trade...

In fact, what does an artistic scene cover? Does it include artists who live in the same country, region or city, or artists with similar social and cultural backgrounds? What brings them together – is it a matter of political reasons or, more naturally, of elective affinities? Or is it simply out of friendship?

Is the scene created by only one person, by a leader, or is it the work of a group of artists brought together by an event, by common actions, willing to take a stand or out of social, economic, cultural or intellectual necessity?

In short, which are the necessary and sufficient parameters for creating an artistic scene? Can we make it up ex-nihilo? Is there any particular fertile ground? In fact, is it that rational and quantifiable?

However, beyond communities of active and innovative artists and, at best, the birth of artistic movements reflecting a particularly rich and dynamic local environment, is it still relevant to talk about local artistic scenes in the globalisation age? If so, how could they be outlined? How do they assess themselves and, most importantly, how are they seen from the outside? Above all, what is the future and the real capacities to spread and exchange for local scenes that would be merely limited to their geographic environment?

Are artistic scenes only identifiable and recognised once they have been internationally acknowledged “from abroad”? And if so, do they turn into a brand image for a city or a country? Are they a tool for diplomacy or even for national propaganda? Are they the expression of political or economic models... or a vehicle for political and economic expansion? Or, quite simply, just another product to export? Then what would be the institutional, commercial, artistic or political benefit of it?

The colloquium will include three panels, the first of which will focus on the situation in Geneva, while the second and the third panels will embrace Switzerland and, respectively, the wide and globalised world. In a spirit of opening onto the world, the five institutions that make up Bac wish to point at the dangers threatening an artistic scene that can be affected by fallback attitude, between localism and protectionism.

Véronique Bacchetta  
Centre for Contemporary Edition, Geneva

## Program

### 10 am Reception of public and contributors

**10.15 am Speech by Patrice Mugny**, Council member, in charge of the Department for cultural affairs of city of Geneva

**10.30 Introduction by Véronique Bacchetta**, director of Centre for Contemporary Edition, Geneva

### 10.45 – 12.30 Round-table discussion I: “Where is the exit door?”

*Between alternative and localism, is there an artistic scene in Geneva? If so, does it have a future beyond its borders?*

Moderator: **Jean-Pierre Greff**, Geneva

**Jean-Pierre Greff**, director of École supérieure des beaux-arts (Esba), Geneva

**Silvie Defraoui**, artist, member of the Federal commission for fine art, Vuflens-le-Château

**Donatella Bernardi**, artist, art critic and freelance curator, Geneva

**Simon Lamunière**, freelance curator and curator for ArtUnlimited, Basel, member of the Federal commission for fine art and lecturer at Esba, Geneva

**Sylvia Alberton**, partner of Blancpain Art Contemporain gallery, Geneva

## Discussion

12.30 – 1.30 pm Lunch break

### 1.30 pm – 3.00 pm Round-table discussion II: “Do all trains go through Bern?”

*What are the national prospects? Is there a “Swissness”? Swiss Art Awards or Art Basel?*

Moderator: **Samuel Herzog**, Zurich

**Samuel Herzog**, art historian, art critic and chairman of AICA Switzerland, Zurich

**Giovanni Carmine**, art historian and freelance curator, Zurich

**Marianne Burki**, in charge of the Visual arts department, Pro Helvetia, Zurich

**Hans Rudolf Reust**, art critic and lecturer at Haute École des Arts de Berne, member of the Federal commission for fine art, Bern

**Nicolas Trembley**, project manager at the Swiss cultural centre in Paris, co-founder of Bureau des Vidéos (bdv) and regular contributor for *Artforum* and *Numéro* magazines, Paris

## Discussion

3.30 pm – 4.00 pm Break

### 4.00 pm – 6.00 pm Round-table discussion III: “From the East to the West, from the South to the North, isn't it the same old story everywhere?”

*Fairs, biennials, “on tour” exhibitions: who benefits from this outbid? Is it democratic and cultural revolution or political and economic expansionism?*

Moderator: **Lysianne Lécho-Hirt**, Art history professor, in charge of research at Haute école d'arts appliqués (HES), Geneva

**Heidi Reitmeyer**, head of Education, Tate Britain, London

**Vasif Kortun**, director of Platform Garanti, Centre for contemporary art, director of the 3<sup>rd</sup> Istanbul Biennial 1992 and co-curator of the 9<sup>th</sup> Istanbul Biennial 2005 Istanbul

**Cristina Ricupero**, freelance curator and co-curator of the 6<sup>th</sup> Gwangju Biennial 2006, Paris

**Raimundas Malasauskas**, curator at the Centre for contemporary art Vilnius and co-curator of the 9<sup>th</sup> Baltic Triennial of International Art, 2005, Vilnius

**Augustin Perez**, director of Museo de arte contemporaneo de Castilla y León (Musac), León

## Discussion

5.45 pm – 6.00 pm Conclusion

**MAC\_**  
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**GE**



International Association  
of Art Critics

