

I går. I dag.

30.1.–8.5.16

I morgen.

Yesterday. Today.

Tomorrow.



Museet for
Samtidskunst



I går. I dag. I morgen. Museet for Samtidskunst 25 år

Udstillingen fejrer dét som var, dét som er og dét som kommer. For 25 år siden åbnede Danmarks eneste museum for samtidskunst i Det Gule Palæ i Roskilde. I dag kan vi se tilbage på en lang række udstillinger, koncerter, debatter og meget mere, som har fundet sted – ikke bare på museet – men også på gader og stræder, på nettet og på andre kulturinstitutioner. Danske og internationale kunstnere har tegnet museets eksperimenterende profil, som især har været præget af “flygtige medier” som lyd- og performancekunst. *I går. I dag. I morgen.* er i sig selv en eksperimenterende samlingsudstilling, der er kurateret af fem danske samtidskunstnere Kenneth A. Balfelt, Claus Haxholm, Hannah Heilmann, Rolf Nowotny og Olof Olsson ud fra et koncept af ph.d.-stipendiat Rasmus Holmboe, museumsinspektør Tine Seligmann og undertegnede.

I foråret 2015 beslutter Rasmus, Tine og jeg os for at fejre museet ved at vise samlingen på en ny måde. Vi inviterer de fem kunstnere, som med hver deres praksis og interesseområde vil kunne give anderledes indgange til museets historie, nutid og fremtid. Nogle kuraterer en udstilling med værker fra samlingen, andre lader samlingens værker danne afsæt for nye værker. Nogle hæfter sig ved begivenheder, som er blandt de væsentligste i museets historie, og andre interesserer sig for hvad museet ønsker for fremtiden.

I GÅR

En Fantastisk Festival

I 1985 finder en skelsættende begivenhed sted i Roskilde. 10 dage, 21 events forskellige steder i centrum og 10 internationale kunstnere introducerer roskildenserne for den internationale fluxusbevægelse for fuldt udtræk. *Festival of Fantastics* bliver det grundstof, som museet fødes af. Jeg ønsker særligt at fremhæve Ben Vautiers gruppeperformance *Fluxus Pieces* på Kulturhuset, som består af en koreografi af andre fluxuskunstneres værker. 28 værker opføres på 1 time. Under performance nr. 21, en variation over *Piano Piece #1 & #2* af George Maciunas, spiller Philip Corner en repetitiv sekvens af Chopin på klaveret et stykke tid, hvorefter Ben Vautier begynder at hamre søm i dets hvide tangenter. Ann Noël maler klaveret hvidt. Corner får mildest talt sværere og sværere ved at spille, og performancen slutter, da alle hvide tangenter er sømmet fast til det nu hvide klaver. Klaveret som genstand er nu ubrugeligt som formidler af det, vi forstår som musik, hvis hierarkier og traditioner fluxuskunstnerne generelt søger at gøre op med. I stedet er klaveret nu et kunstværk, som overdrages til festivalens organisator, byens eksperimenterende Galleri Sct. Agnes.

Yesterday. Today. Tomorrow. The Museum of Contemporary Art 25 Years

The exhibition celebrates what was, what is and what is to come. Twenty-five years ago, Denmark's only museum dedicated entirely to contemporary art opened the doors of the Yellow Mansion in Roskilde to admit its first visitors. Today we can look back at a wide range of exhibitions, concerts, discussions and many other events – and not all of them have taken place at the museum. They have also spilled over into the streets of the city, onto the Internet and into other cultural institutions. Danish and international artists have helped shape and define the museum's experimental profile, with particular emphasis on “ephemeral media” such as sound art and performance art. The exhibition *Yesterday. Today. Tomorrow.* takes an experimental approach to how a museum collection can be presented. It was curated by five Danish contemporary artists – Kenneth A. Balfelt, Claus Haxholm, Hannah Heilmann, Rolf Nowotny and Olof Olsson – on the basis of a concept developed by PhD fellow Rasmus Holmboe, curator Tine Seligmann and myself.

In the spring of 2015, Rasmus, Tine and I decided that we wanted to celebrate the museum's anniversary by presenting its collection in new ways. We invited the five artists listed above because their individual practices and interests would offer new and alternative points of entry to the museum's history, present and future. Some of them curated an exhibition of works from the collection, others let works from the collection form the basis of new works. Some home in on key events from the museum's history, while others are interested in what the museum wants to achieve in future.

YESTERDAY

A Fantastic Festival

A momentous event took place in Roskilde in 1985. Ten days of activity, twenty-one events held in the city centre, and ten international artists introduced the people of Roskilde to the international Fluxus movement – and did so emphatically. *Festival of Fantastics* laid down the foundations on which the museum is built. I particularly wish to call attention to Ben Vautier's group performance *Fluxus Pieces* at Kulturhuset, in which he choreographed a selection of works by other Fluxus artists. Twenty-eight works were performed in one hour. During the twenty-first performance, a variation on *Piano Piece #1 & #2* by George Maciunas, Philip Corner played a repetitive sequence by Chopin, and then Ben Vautier began hammering nails into the white keys of the piano. Ann Noël painted the piano white. Obviously, playing became increasingly difficult for Corner, and the

CLAUS

Jeg har komponeret nye handlinger og tanker for et klaver i museets samling, klaveret ved udmærket godt hvad der skal ske, det har været igennem så meget.

Jeg ser det som en dobbeltsiddet tidsportal. Jeg får lov at mærke klaverets historie og væsen og jeg giver klaveret, hvis ikke nye, så i hvert fald andre felter at bevæge sig ud i, som kommer fra min tid.

Vi mødes på midten og går i resonans med hinanden.

HAXHOLM

I have composed new actions and thoughts for a piano in the museum collections. The piano is very much aware of what is about to happen; it has been through a lot.

I see this as a double-sided portal in time. I get to feel the essence and history of this piano, and I give it – if not new, then at least different – fields to roam; fields that come from my own time.

We meet in the middle and tune into each other.

Al videodokumentation af festivalen, lydoptagelser, dias, fotografier, skriftlige korrespondancer, opbygningsskitser, materialelister, partiturer, instruktioner, interviews, presseomtaler, m.m. indsamles af medkoordinator Marianne Bech og udstilles året efter – herefter samles det i et arkiv, som i 1991 doneres til det nyåbnede museum. Grundlaget for museets arbejde med flygtige medier er lagt. Festivalens events samt personlige anekdoter og kommentarer publiceres online i 2009. (www.festivaloffantastics.com)

Et museum bliver til

Galleri Sct. Agnes og dets indehaver Valborg Nørby er to progressive størrelser i Roskilde, der siden 1960'erne har holdt fanen højt. Valborg er en ildsjæl og forstår at knytte mennesker til sig, hvilket er to væsentlige egenskaber, hvis man vil etablere et nyt museum. Direktør for Roskilde Museum (nu ROMU) Frank Birkebæk og Valborg lægger museumsplaner ud fra to bevæggrunde: et ønske om at etablere landets eneste museum for samtidskunst samt et ønske om at inddrage Palæet i byens liv. En bredere kreds omkring Sct. Agnes, som ikke mindst tæller museets første direktør Marianne Bech, støtter ideen og finder yderligere økonomisk hjælp blandt borgere og lokale firmaer, som køber "museumsaktier" i form af en lille sort boks med konceptet for det nye museum samt et grafisk arbejde af billedkunstner Henrik Have. Byrådet træffer beslutning om at etablere et kunstmuseum i Roskilde i 1988, stiller generøst Det Gule Palæ til rådighed og tildeler museet en årlig driftsbevilling.

En farverig fortid

I januar 1991 åbner Museet for Samtidskunst i barokarkitekten Lauritz de Thurahs svendestykke. Det Gule Palæ fra 1733–1736 er opført på den grund, hvor den gamle bispegård fra 1100-tallet tidligere har ligget. Her overnatter Christian IV ofte, men gården forfalder i årene herefter så meget, at den bliver livsfarlig at gå ind i. Christian VI river den ned i 1733, giver de Thurah 10.000 rigsdaler i byggesum, beordrer ham til at genbruge materialerne fra bispegården og kan 4 måneder efter holde taffel i hovedbygningen – efter sigende skuffet over, at Palæet ikke er imponant nok. Senere er Palæet ramme for en politisk slagmark: i 1807 er Roskilde besat af engelske tropper og Hertugen af Wellington bor på 1.salen; året efter gør spanske soldater oprør mod deres franske officerer og dræber løjtnant Marabail, hvis blod-dryppende lig farver gulvet så meget, at den sidste plet først forsvinder 100 år efter.

I den mere positive afdeling afholdes stænderforsamlingerne i Palæets 1.sal, hvor de vedtager Grundlovens indførelse i 1848. Siden har så forskellige mennesker som Holger Drachmann, diverse generaler, stiftsskrivere og politimestre boet i Palæet. Fortiden er farverig – og det bliver årene efter 1991 også.

performance ended when all white keys were nailed firmly down on the now-white piano. The piano as an object had by then become useless as an instrument for expressing what we understand as music; a genre full of hierarchies and traditions that the Fluxus artists sought to break away from. Instead the piano became a work of art that was handed over to the experimental Galleri Sct. Agnes, which organised the festival.

All video documentation of the festival, as well as audio recordings, slides, photographs, written correspondence, construction instructions, parts lists, scores, directions, interviews, press clippings and similar material was collected by co-coordinator Marianne Bech and exhibited the following year – and then collected in an archive that was later donated to the newly opened museum in 1991. This laid down the foundations for the museum's work with ephemeral media. In 2009, a range of materials documenting the festival was published online, supplemented by personal anecdotes and comments. (www.festivaloffantastics.com)

A Museum is Born

Galleri Sct. Agnes and its owner, Valborg Nørby, were very progressive forces in Roskilde for many years, keeping their experimental flag flying since the 1960s. A true enthusiast, Valborg had a special knack for connecting with people and building ties; all of which are important properties when you set out to establish a new museum. The director of Roskilde Museum (now ROMU), Frank Birkebæk, and Valborg planned to set out a museum for two reasons: one was a definite desire to set up the country's only museum specifically dedicated to contemporary art, while the other was a wish to involve the historical Roskilde landmark known as the Yellow Mansion more directly in the city's everyday life. An extended circle around the Sct. Agnes gallery – including the museum's first director, Marianne Bech – supported the idea and raised additional funds from local citizens and enterprises who bought "museum shares" in the form of a little black box which contained materials outlining the concept behind the new museum and a print by artist Henrik Have. The city council made the decision to set up an art museum in Roskilde in 1988, generously made The Yellow Mansion available for the project, and gave the museum an annual operating grant.

A Colourful Past

In January 1991 The Museum of Contemporary Art opened its doors to receive visitors. It did so in a landmark building created by the preeminent Danish architect from the Baroque era, Lauritz de Thurah. Known as The Yellow Mansion, the house was built in 1733–36 on the site of a former twelfth-century bishop's palace. King Christian IV often spent the night at the old bishop's house, but the building gradually decayed to the point where entering it became hazardous. Christian VI had the building torn

OLOF

Den største begivenhed i museets historie har utvivlsomt været maraton-oplæsningen af James Joyces *Ulysses* i 1998, som startede en lørdag i juni klokken tolv og sluttede (med Suzanne Brøgger), tæt på midnat den følgende søndag. Jeg har lyttet til båndoptagelserne, og de er formidable. Så jeg har lagt dem i en jukebox for at give nutidens lytter muligheden for at zappe rundt i denne episke event. For mig har jukeboxen – selv om den er en maskine, og selv om den som regel gør nøjagtigt, hvad vi beder den om – en mystisk evne til at være stedtræder for en performer.

OLSSON

The biggest event ever to take place at the museum was the marathon non-stop reading of James Joyce's *Ulysses* in 1998, starting a June Saturday at noon and ending (with Suzanne Brøgger) close to midnight the following Sunday. I've listened to the tapes of these readings, and they are marvellous. So I've put them in a jukebox, to give today's listener the opportunity to cruise around this epic event. To me, the jukebox has – even if it's a machine, and it usually does exactly what we tell it to – an uncanny ability to stand in for a performer.

Himlens port

I 1994 opnår museet statsanerkendelse og er i dag blandt landets yngste museer; et ungt museum i en by med en rig historie. I 1992 udstiller Yoko Ono solo på museet og mærker historiens vingesus, da daværende borgmester Henrik Christiansen forærer hende sølvnøglen; den lille vikingeamulet, der ifølge legenden kan åbne himlens port. Ved åbningen takker Yoko med ordene. "Nu ved jeg, hvorfor jeg er i Roskilde". Hun har kort forinden foræret museet en række glasnøgler, *A Key to Open a Faded Memory*, som museet kan sælge for at forbedre sin økonomi. Og ikke nok med det: i årenes løb forærer hun (pga. sin veneration for museet og ikke mindst for museumsdirektør Marianne Bech) flere værker til samlingen, bl.a. den ikoniske skak-installation *Play It by Trust*. Yokos udstilling *Colour, Fly, Sky* er en af de væsentligste i museets historie.

Ulysses i Roskilde

Den gamle by Roskilde fylder 1000 år i 1998. Museet fejrer fødselsdagen med en maraton-oplæsning af James Joyces *Ulysses*. 98 kendte danskere: skuespillere, forfattere, politikere, sportsfolk og andre personligheder læser bogen i ét stræk, på fulde 35 timer, fra 13. til 14. juni. Oplæsningen foregår i det store rum på 1. salen og transmitteres til de øvrige rum samt til gården, Palæhaven, Stændertorvet og Byparken. Publikum slår sig ned på stole og madrasser, og handlende køber grøntsager på torvet til lyden af Joyce. Marianne Bech beskriver oplæsningen som "én lang og poetisk demonstration af 'stemmen som musikinstrument'". Lyd- og videodokumentationen af eventen indgår i museets arkiv.

Museet går i byen

Museets anden direktør, Sanne Kofod Olsen, sætter fra efteråret 2009 særligt fokus på performancekunst og "kunst som handling". Museet kaldes "museet for den levende kunst". I 2012 er ACTS en ny lyd- og performancefestival, som afløser den tidligere lydbiennale, *Lydbilleder*. ACTS bliver også en realitet i juni 2016 med performancekunstnere fra Afrika, Asien og Mellemøsten.

Et andet flerårigt projekt, "Museet går i byen", trækker tråde tilbage til fluxus, da kunstnere rykker ud af museet og bruger byens rum som scene. Her skal særligt nævnes billedkunstner Karoline H. Larsens *Allehelgens-optog*. Anført af Karoline bevæger en syngende, spillende og fantasifuldt klædt skare sig gennem byen d. 1. november 2013. Optoget er en succes og i dag en fast tradition på Roskildes Kulturstrøg. Hvert år orkestrerer Karoline optoget, hvor langt over 100 RUC-studerende står for lysperformances ved byens kulturinstitutioner; borgere sminkes og inviteres med i processionen til minde om de døde og det ubevidstes kræfter. *Lysfesten* er blevet en event, som hele byen tager ejerskab for.

down in 1733 and gave de Thurah 10,000 Rixdollars to build a new mansion, ordering him to reuse the materials from the former bishop's palace. Four months later the king was able to host a dinner in the new main building, even though he was supposedly disappointed by the appearance of the new mansion, regarding it as insufficiently imposing. The Yellow Mansion later became a site of political strife and battle: in 1807 Roskilde was occupied by English military forces, and the Duke of Wellington lived on the first floor; the following year Spanish soldiers rebelled against their French officers and killed lieutenant Marabail, whose bloodied corpse stained the floor to such an extent that the final stain only disappeared a hundred years later. History also offers positive events, however: representatives of the Estates of the Realm met on the first floor of the mansion, and this is also where they proclaimed the introduction of the Danish constitution in 1848. Since then a wide range of very different people has lived at the mansion: the poet and artist Holger Drachmann, several generals, ecclesiastical officers and chiefs of police. The past is very colourful – and the years that followed in the wake of 1991 would prove equally exciting.

The Gates of Heaven

In 1994 the museum was officially recognised by the state, and today it is one of the youngest museums in Denmark; a young museum in a city steeped in history. In 1992 Yoko Ono presented a solo show at the museum; and on that occasion got a very concrete feel for the long history of the place when the mayor of Roskilde, Henrik Christiansen, gave her *the silver key*: a small Viking amulet which, according to legend, can open the gates of heaven. At the opening, Ono thanked him with the words: "Now I know why I'm in Roskilde". She had right before given the museum a number of glass keys, *A Key to Open a Faded Memory*, for the museum to sell in order to improve its finances. And things did not end there: prompted by her veneration for the museum and, very importantly, its director Marianne Bech, Ono donated several works to the museum collection in the years that follow, including the iconic chess installation *Play It by Trust*. Ono's exhibition *Colour, Fly, Sky* is one of the key events in the history of the museum.

Ulysses in Roskilde

Roskilde is an ancient city: in 1998 it celebrated its 1000th anniversary. The museum joined the festivities by staging a marathon reading of James Joyce's *Ulysses*. Ninety-eight famous Danes – actors, writers, politicians, athletes and other notable figures – read the book aloud in one sitting. The entire session lasted 35 hours from 13 to 14 June. The reading took place in the large room on the first floor of the building and was broadcast to the other rooms of the museum, the courtyard, the garden, the Stændertorvet square and the Byparken park. Audiences settled in on chairs and

ROLF

Velkommen gæst

Museets fysiske samling er opmagasineret ude på en mark i et lavt rødstensbyggeri på en hemmelig adresse. I kulden. I mørket. Bag lås og adgangskode. Den står der i mørket og i kulden i håb om at blive trukket frem i lyset, i vores lys.

Jeg har valgt værker ud, som reflekterer min oplevelse af samlingen som helhed, det vil sige med en vis poetisk tristesse. På den måde tænker jeg selve rummet samt værkerne som et samlet portræt af samlingens daglige virkelighed som hengemt for bevarelse eller i evigt hi.

Venlig hilsen
Rolf Nowotny

NOWOTNY

Welcome, visitor

The museum's physical collection is stored out in a field somewhere, in a low redbrick building at a secret location. In the cold. In the dark. Under lock and key. There it remains, in the chilly darkness, hoping to be drawn up into the light, into *our* light.

I have selected works that reflect my perception of the collection as a whole, evoking a mood of poetic melancholy. In this sense I envision this space and the works as a portrait of the everyday realities of this collection, languishing in storage for their own preservation, in a state of eternal hibernation.

Yours faithfully
Rolf Nowotny

En flygtig samling

Museet udgøres langt fra blot af flygtige events, for med statsanerkendelsen følger et ansvar for landets – i høj grad fysiske – kulturarv. Museet følger Museumsloven og dens “5 søjler”: Indsamling, registrering, konservering, formidling og forskning. Måske er det ikke svært at forestille sig de problematikker, der følger disse opgaver i relation til museets fokus på lyd, mediekunst og performance – og jeg skal kort sige, at det ikke er helt ligetil. Fx finder performance som bekendt sted her-og-nu og eksisterer for eftertiden i form af dokumentation, evt. instruktion og certifikat. Mediekunst, fx videokunst, består af teknologi, som forældes, og hvorvidt og hvordan teknologien skal opdateres, afhænger af kontrakter med kunstneren og rejser spørgsmål om original og kopi, om æstetik og funktion. Mange “flygtige kunstværker” opløser nærmest sig selv, hvilket strider mod det grundlag og opdrag, museer hviler på.

Museet forsker i disse problematikker over årene og har i dag samlinger og arkiver med forskellig status: Der er en værksamling på omtrent 150 værker; der er et stort lyd- og videoarkiv; og der er et dokumentationsarkiv. Et museum generelt – og et museum for samtidskunst i særdeleshed – befinder sig altid i et skisma, hvor kunsten (og især den “levende” kunst) forældes og dør i det øjeblik, den udstilles, indsamles og konserveres. Det er derfor en vigtig museal opgave at gøre samling og historie relevant for samtiden.

I DAG

Jeg kunne fremhæve mange andre udstillinger og begivenheder i denne tekst, for vi skylder alle kunstnere og deltagere en stor og varm tak for det arbejde, de har lagt i museet. Jeg må dog holde mig til udstillingen her, hvor Rolf, Hannah, Claus, Olof og Kenneth giver deres bud på, hvad de finder relevant og interessant i vores samling i dag. Invitationen til kunstnerne lyder bl.a. sådan her:

Vi vil ikke lave en traditionel “samlingsophængning”, der bare fejrer det der var. Vi vil hellere undersøge og aktivere museets rolle og fremtid på baggrund af den historie vi har, både lokalt som Museet for Samtidskunst og i forhold til museumsinstitutionen som en mere principiel størrelse.

Processen med kunstnerne er interessant, for der sker noget helt andet og uforudsigeligt, når eksterne parter ser på det, museet var, er og (måske) bliver.

Claus, som arbejder i forlængelse af fluxus i sine objekter, performances og musik, tager udgangspunkt Ben Vautiers klaver fra *Festival of Fantastics* som en slags hyldest til det, der dengang skete, og et forsøg på at genoplive og aktivere det.

mattresses to listen, and shoppers bought their vegetables to the accompaniment of Joyce’s words. Marianne Bech described the reading as “a single, unbroken, poetic demonstration of the voice as a musical instrument.” Audio and video documentation of the event is part of the museum archive.

The Museum Goes Forth

In the autumn of 2009, the second director of the museum, Sanne Kofod Olsen, introduced a particular emphasis on performance art and “art as action”. The museum was now called “the museum for living art.” The year 2012 saw the introduction of ACTS: a new sound and performance art festival that expands the scope of the former sound art biennale known as *Lydbilleder*. ACTS will also be staged in June of 2016, involving performance artists from Africa, Asia and the Middle East.

The recurring project “The Museum in the City” pointed back to the Fluxus movement in some ways: it involved artists moving out of the museum space and using the city as their stage. A particularly notable example is the artist Karoline H. Larsen’s *Allehelgensoptog* (All Saints Parade). First staged on 1 November 2013, it involved a procession of singing, playing and imaginatively dressed people parading through the city, lead by Karoline. An instant success, this parade is now a firm tradition in Roskilde. Each year Karoline orchestrates the parade, which involves more than 100 university students from RUC staging light-based performances at the various cultural institutions in town; locals residents are offered make-up makeovers and invited to join the procession to commemorate the dead and the forces of the subconscious. Known as *Lysfesten* in Danish, this Light Festival has become a communal event for the entire city.

An Ephemeral Collection

The museum encompasses much more than fleeting and ephemeral events, for being a state-recognised museum also entails a responsibility to care for the cultural – and physical – heritage of the nation. The museum operates in accordance with The Museum Act and its “five pillars”: collection, registration, conservation, presentation and research. It is likely that you can only too readily imagine the challenges that such tasks presents for a museum which focuses on sound art, media art and performance art – and I can confirm that the challenge is not a simple one. Performance art, for example, by its very nature takes place in the here and now. It is preserved for posterity in the form of documentation, possibly supplemented by directions and a certificate. New media art such as video art is based on technology that rapidly grows obsolete, and the question of whether and how that technology should be updated depends on the contracts set up with the artists. It also raises questions about the relationship between original and copy, aesthetics and function. Many “ephemeral art works”

HANNAH

Jeg gik i gang, men nu kender jeg ikke længere forskel på museets vægge og kosteskabe, på værkerne og min krop, på arkivet, samlingen og formidlingen, på hvad vi kunne gøre sammen og hvad jeg alene husker, på direktørens kontorstol og på min egen email, på hvad I synes er spændende og hvad jeg selv synes er livsnødvendigt, og det forstår jeg godt kan være svært at forstå.

Men jeg har forsøgt at finde løsninger på værker der ikke kan løses, og jeg kom til også at tage nogle ting med, og måske har jeg fejlet, men jeg har lavet nogle audioguides til jer. Jeg ved jeg ikke altid er dygtig til at inddrage jer, men måske kan vi begynde her.

HEILMANN

I got started, but by now I can no longer tell the difference between the museum's walls and its broom cupboards, between the works and my body, between the archive, the collection and the presentation of it, between what we could do together and what I alone remember, between the director's office chair and my own email, between what you may think is exciting and what I think is absolutely crucial, and I understand that this might be difficult to grasp.

But I have sought to find solutions to works that cannot be solved, and I also happened to bring some things along, and maybe I've failed, but I've done some audio guides for you. I know I'm not always very good at involving you, but perhaps we might start here.

Olof, som arbejder med spoken performances, tager fat i selvet “ordet”, som oprindeligt er skrevet ind som museets undertitel: ORD-BILLED-LYD. I museets historie og samling er “ordet” nok udfoldet mest suverænt i *Ulysses*-oplæsningen, hvorfor han tager afsæt i denne.

Hannah, som i årenes løb har arbejdet i forskellige kunstneriske kollektiver, har – udover eget valg af værker – inviteret andre kunstnere til at deltage og “oversætte” sine og andres værker. Det handler om museal formidling, fx i form af audioguiden som en *oversætter* af værker, og om selve det at udstille flygtige medier, der ikke er mere flygtige, end at de har en ganske fysisk form. Hannah laver en udstilling om dét at udstille.

Rolf, som før har lavet ganske minimalistiske værker med poetiske titler, er på det seneste blevet mere optaget af krop, organisme, liv og forfald. Han ser på værkerne som levende kroppe, opmagasineret og hengemte på et magasin, indtil en museumsinspektør måske og måske ikke ser lyset i dem og trækker dem frem. Han opfatter samlingen som en slags *persona*.

Kenneth har i mange år arbejdet uden for kunstinstitutionen med social kunst, der er baseret på brugerinddragelse og medindflydelse og som skaber forandring i samfundet. Han kigger på de mål museet har for fremtiden og trækker de værker frem fra samlingen, hvor brugerinddragelse og medskabelse er centrale elementer.

I MORGEN

I november 2014 starter jeg som ny direktør på museet. I løbet af 2015 ser mine kolleger og jeg nærmere på museets målsætninger og “raison d’être”, og vi beslutter at ændre vores mission, vision og værdier. Overskriften er “relevans”, og nyt er det, at vi “Med udgangspunkt i samtidskunstens tematikker og metoder arbejder med sociale, kulturelle og miljømæssige udfordringer for at påvirke vores samtid og fremtid”. Fremover vil vi arbejde med årlige, aktuelle temaer for vores udstillinger, som i 2016 hedder “På vej”. Vi er selv på vej mod noget nyt, en ny måde at gøre tingene på – og resten af året vil handle om migration og de aktuelle udfordringer, vi som samfund og individer står overfor.

Som museum vil vi lade os inspirere af kunstneres måde at arbejde på, hvor de ofte og frit opløser forskellige fagkategorier. I den forstand er kunst en privilegeret profession, der kan arbejde med alle professioner på samme tid. Vi vil arbejde med mange former for viden, tværfagligt og åbent. Vi ser “kreativitet” som en væsentlig værdi for samfundet generelt og for den enkelte i særdeleshed. Kreativitet er en præmis for nytænkning og sociale fællesskaber.

I går. I dag. I morgen. lader kunstnerne fortolke det, museet var, er og bliver. Med respekt for fortiden, for alle de kræfter, der er blevet lagt og alle

practically dissolve or self-destruct, and this goes against the grain of traditional museum operations and responsibilities.

The museum has conducted research on these issues over the years, and today it owns collections and archives of varying kinds: a collection comprising around 150 works, a large sound and video archive, and a documentation archive. Museums in general, and museums of contemporary art in particular, always operate within a schism where art (especially “living” art) becomes obsolete and dies at the moment it is put on display, collected and conserved. Hence, museums face a crucial task in their endeavours to make their collection and history relevant to their own day.

TODAY

I could emphasise many other exhibitions and events in this text, for we owe all artists and participants great and heartfelt thanks for their contributions to the museum over the past years. I must, however, restrict myself to this particular exhibition where Rolf, Hannah, Claus, Olof and Kenneth offer their takes on our collection and how it is relevant today. The invitation issued to the artists included the following statement:

We don’t want to do a conventional “collection hang” that simply celebrates what was. We are much more interested in studying, exploring and activating the museum’s role and future on the basis of our history – locally, as The Museum of Contemporary Art, and in a wider context where we consider the museum institution as such.

The process of involving the artists is interesting: something new, something unpredictable happens when outside eyes look at what the museum was, is and may become.

Claus, whose work with objects, performance art and music can be said to continue the spirit of Fluxus, takes his starting point in Ben Vautier’s piano from the *Festival of Fantastics* as a kind of homage to what happened then – and as an attempt at reviving and reactivating that.

Olof, who works with spoken performances, addresses the “word” originally inscribed in the museum’s subheading: ORD-BILLED-LYD (WORD-IMAGE-SOUND). In all of the museum’s history and collection, this “word” was probably most poignantly and compellingly expressed in the *Ulysses* reading, and so he bases his work on that event.

Hannah has worked within various artistic collectives and communities through the years, and this time she has invited other artists to join her in order to “translate” her own works as well as works by others. The issues addressed here are concerned with how museums present art, for example by considering the audio guide as a *translator* of art, and how the act of exhibiting ephemeral media nevertheless still incorporates very definite physical aspects. Hannah has created an exhibition about the act of exhibiting.

Kunst som metodeudvikling

Museet for Samtidskunst i Roskilde er inde i en tid, hvor de ønsker at redefinere deres rolle i (lokal)samfundet, for at blive en mere vedkommende institution, der viser relevans for borgere i forhold til aktuelle emner.

Mit bidrag til udstillingen er 1) at vise hvordan min kunst har udviklet forhold i samfundet og hvordan jeg har forsket kunstnerisk i at udvikle mere etisk, vedkommende, transparent og åben brugerinvolvering for at skabe større kvalitet i vores byudvikling. 2) at vise eksempler på værker fra samlingen som giver anvisninger til andre måder at gøre noget på.

Art as method development

The Museum of Contemporary Art in Roskilde has entered a stage where it wishes to redefine its role in the (local) community. The museum wishes to become a more actively relevant institution, demonstrating its relevance to all visitors while addressing contemporary issue.

My contribution to the exhibition comprises two things: 1) showing how my art has evolved in relation to social issues and how I have conducted artistic research on how to develop a more ethical, relevant, transparent and open vein of user involvement to promote greater quality in our urban development. And 2) showing examples from the collection that present different ways of going about things.

de mennesker, der har været involveret, håber vi, at en ændret rolle vil føre museet ind i en ligeså spændende og farverig fremtid.

Birgitte Kirkhoff Eriksen,
Museumsdirektør

Rolf, who has previously created quite minimalist works with poetic titles, has recently become increasingly interested in issues such as body, organism, life and decay. He regards the works in the museum collection as living entities – as bodies – that have been stored and hidden away until a curator happens to spot their qualities and draw them out into the light again. He regards the collection as a kind of *persona*.

Kenneth has worked outside the art institution for many years, focusing on social art that is based on user involvement and co-creation, and which brings about change in society. He looks at the museum's goals and objectives for the future and draws out those works from the collection that focus on user involvement and co-creation.

TOMORROW

In November 2014 I took over the chair as director of the museum. Over the course of 2015, my colleagues and I took a closer look at the museum's objectives and *raison d'être*, and we eventually decided to change our mission, vision and values. The overarching headline is "relevance", and we have arrived at this new definition: "The museum will take its point of departure in the methods and themes of contemporary art as it works with social, cultural and environmental challenges in order to make an impact on our shared present and future". In the future we will have a specific theme for our exhibitions each year; the theme for 2016 is "On the move". As a museum, we ourselves are on the move towards something new, towards new ways of doing things – and this year will be devoted to migration and the current challenges we face right now, as a society and as individuals.

As a museum we will let ourselves be inspired by how artists work; by how they often ignore and dissolve distinctions between different professional categories. In this sense art is a privileged profession, capable of working with all professions simultaneously. We want to work with many kinds of knowledge and insight, and to do so in an open, interdisciplinary way. We see "creativity" as very important to society in general – and to each individual. Creativity is a prerequisite for innovation and for engaging in social communities.

Yesterday. Today. Tomorrow. allows the artists to interpret what the museum was, is and will be. We have the greatest respect for the museum's past, for all the work done and all the people involved. And we hope that the museum's new direction, its new role, will take it forward into an equally exciting and colourful future.

Birgitte Kirkhoff Eriksen,
Museumsdirektør

Fluxus Pieces

Counting Song by Emmett Williams

Ben Vautier and Ann Noël count the audience as a joint venture (there are 76 people).

Chair Music by La Monte Young

Ben Vautier instructs the audience to push their chairs across the floor to make a noise.

Piano Concerto for Fluxus by Koering

Ben Vautier and Eric Andersen both sit on the small piano stool fighting over the piano. The fight leaves them chasing each other around the piano. Eric Andersen wins the fight.

Piano Piece #2 by George Brecht

Ben Vautier places a vase with flowers on the piano.

Piano Piece #1 by George Brecht

Ben Vautier sits at the piano. The light is turned off for 20 seconds. When the light re-appears, Vautier has disappeared. The piano is all alone.

Wind Instruments Solo by Bob Watts

Ben Vautier enters the stage with a tuba under his arm, takes a bow and table tennis balls fall out of the tuba.

Trace for Orchestra by Robert Watts

Eric Andersen, Ben Vautier and Ann Noël are seated on chairs with music stands in front of them. The lights are turned off. The performers set fire to their scores, which light up in the darkness. The performance lasts longer than the one at Roskilde Hall.

Piano Piece by Nam June Paik

Vautier sets down a bucket of water next to the piano, sits down and starts playing the piano loudly. After 10 seconds he pours the bucket of water over his head and continues playing for a short while.

Drip Music by George Brecht

Eric Andersen and Ben Vautier wipe up the water with cloths. A microphone is placed close to the bucket and picks up the sound of dripping water from the cloths.

Afraid of Piano by Ben Vautier

Ben Vautier briefly touches the key of the piano and escapes the stage. He is chased by Eric Andersen, Bent Petersen, and Ann Noël. Vautier is captured by his pursuers and although he resists, he is dragged back to the stage and placed in front of the piano.

Concerto for Cheon by Ben Vautier

Vautier carries a tray with glasses and a bottle to the stage and puts it on the piano. He pours wine into the glasses. Eric Andersen, Geoffrey Hendricks, Ann Noël, Robert Watts and Emmett Williams join him for a drink.

Sweets by Ann Noël Ann

Noël throws caramels wrapped in paper to the audience. The audience is encouraged to make music with the wrappers.

Micro by Kuzugi

Vautier enters the stage with a copy of the newspaper Die Welt. He takes one page and wraps it around the microphone. The sound of paper crumpling can be heard through the speakers. He asks the audience to keep quiet and leaves the paper on the microphone, waiting for it to emit a sound as it unwraps.

Amplifier by Eric Andersen

Eric Andersen uses Ben Vautier as an amplifier. Andersen whispers words in Vautier's ear, and he amplifies it by yelling it out loud. The words are as follows:

This piece is all about amplifying It doesn't mean anything And it's hardly entertaining This piece is performed by Ben Vautier And can only be performed by him

Incidental Music by George Brecht

Ben Vautier and Philip Corner build towers of wooden bricks on either side of the piano. Corner's tower collapses first, Ben keeps on building for a long time, but eventually his tower collapses as well. As the tower falls over and hits the top of the piano, Corner hits the pedal of the piano, sustaining and enhancing the sound.

Violin Solo by Mieko Shiomi

Ben Vautier disappears from the stage. Moments later a violin suspended from the ceiling of the stage slowly descends, eventually touching the floor.

Violin Solo by George Brecht

Vautier polishes a violin and puts it in its case.

Thanks by Jackson Mac Low

Anne Tardos and Jackson Mac Low enter the stage. They exchange apples and say “Thanks”.

Newspaper Music by Alison Knowles Ann Noël, Ben Vautier, Eric Andersen and Philip Corner line up on stage with newspapers and start reading aloud from the papers simultaneously. The papers are in different languages. The performers start raising their voices until they almost scream, then they gradually lower their voices again until they’re barely audible and finally disappear.

Zen for Head by Nam June Paik

While Philip Corner plays the piano, a long scroll of paper is unrolled behind him stretching down the stairs from the scene and through the aisle of the auditorium. Ben Vautier dips his head in paint and draws a long line on the paper with his hair.

Piano Piece #1 & #2 by George Maciunas

Philip Corner starts playing a tune on the piano. After a while Ben Vautier hammers a nail through a key on the piano and Ann Noël starts painting the piano white. Ben Vautier continues hammering nails through the white keys, gradually limiting the range of Corner’s playing. Eventually all the white keys have been nailed to the frame of the now white piano.

Cream for Benjamin Patterson

A naked girl covered in whipped cream is carried on to the stage and placed on the piano, where she makes herself comfortable. Performers and enthusiastic members of the audience start licking the whipped cream off her body. She remains on the piano for the rest of the performance.

Disappearing Music for Face by Meiko Shiomi

Ben Vautier, Philip Corner, Eric Andersen, Emmett Williams, Ann Noël, and Geoffrey Hendricks enter the stage smiling. They stand smiling on stage looking at the audience. Slowly the smiles disappear and the performers end up looking miserable.

Constellation by Dick Higgins

Ben Vautier hands out instruments to the performers, Philip Corner, Eric Andersen, Jackson Mac Low, and Geoffrey Hendricks. Ben Vautier conducts the performance which consists of one simultaneous stroke of the instruments. The work is performed a couple of times, first instrumentally, then vocally and finally by the audience.

Composition #2 by La Monte Young

The work instructs the performer to ‘Play a composition of your choice as best you can’. Ben Vautier announces that this work must be performed by someone from Poland. A (Polish) member of the audience enters the stage and sings a song in Polish.

Orchestra piece for George Maciunas

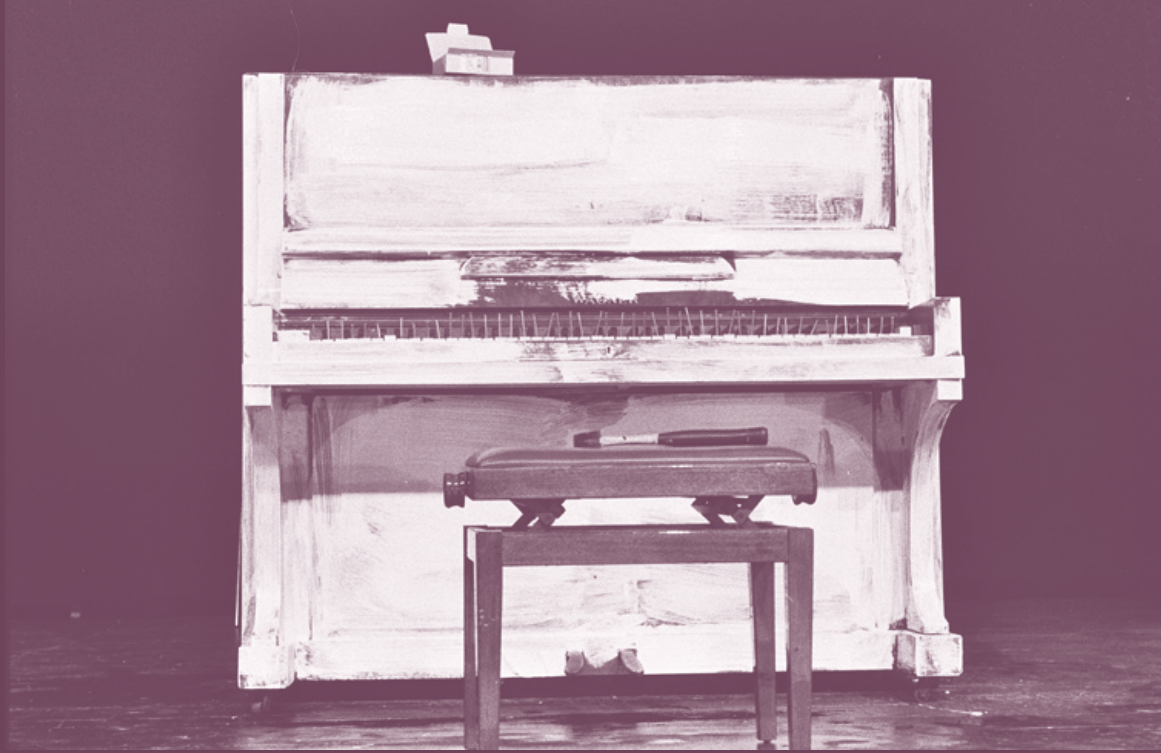
Ben Vautier enters the stage, unties his shoelaces and ties them again.

Mama by Guiseppe Cial

Ben Vautier continuously yells “Mama” with increasing desperation in his voice.

Bags by Benjamin Patterson

Lead by Andersen, everyone must put a paper bag over their heads. While holding on to a rope, Andersen will then lead them to the Alison Knowles performance.









Nominering
til
Den Danske Museumspris 2003

Museet for Samtidskunst

er nomineret til Den Danske Museumspris 2003 for sit visionære og konsekvente arbejde for og med samtidskunsten i videste forstand.

Museet for Samtidskunst har siden åbningen i 1991 skabt et sjældent udstillingsprogram og forskningsmiljø. Museet er det eneste i Danmark, som systematisk har undersøgt og formidlet den del af samtidskunsten, som udtrykker sig på tværs af den traditionelle æstetik og inddrager både billede, lyd og bevægelse. Eksperiment, proces, dialog og dokumentation er de nøgleord, som beskriver museets udstillinger, publikumsformidling og indsamling. På Museet for Samtidskunst har man i de seneste ti år udfyldt et stort hul i det ellers tæt besatte danske museumslandskab, således at museet i dag er et eksempel til efterfølgelse.

Marianne Saabye
Marianne Saabye
formand for juryen
11. juni 2003

Jette Baagøe · Peter Michael Hornung · Lise Lotte Nielsen
Holger Reenberg · Mette Skougaard · Kay Dam Steffensen

Den Danske Museumspris er indstiftet af Bikubenfonden i 2001

Må vi stadigvæk tale om publikum?

Et museum er bundet til et sted og det har en historie. Men intet museum er en ø. Snarere er det indlejret i sociale, politiske, historiske og økonomiske magtstrukturer, der gennemsyrrer dets mulighedsfelt og begrænser dets aktionsradius. Et museum er en beholder, der opsamler og bevarer kulturarven, men det er også et rum for læring, for udvekslinger, for fordybelse og for sjov. Og så er det først og fremmest altid et offentligt og et socialt rum.

Disse omstændigheder er naturligvis åbenlyse og ret trivielle for dem, der fra tid til anden besøger et museum, men stadig (eller rettere, igen og igen) fortjener de vores opmærksomhed, særligt når fordelingen af opgaver og viden inden for feltet, samt museumsinstitutionens rolle i den bredere sociopolitiske økonomi synes at ændre sig så hurtigt, som det har været tilfældet de seneste år.

I GÅR. I DAG. I MORGEN.

Udstillingens titel, *I går. I dag. I morgen.*, antyder at museet er et rum i forandring. Det kommer fra et sted og er altid på vej mod et andet. Somme tider hurtigere end andre, sommetider holdt tilbage i ideologier eller politik. Samtidens værdier forhandles altid på baggrund af fortiden i forhold til ideer om en endnu ukendt morgendag – i en proces der involverer resonans såvel som dissonans som produktive afsæt.

Den kuratoriske strategi bag *I går. I dag. I morgen.* er ret enkel. Vi inviterede fem forskellige kunstnere, Claus Haxholm, Hannah Heilmann, Rolf Nowotny, Olof Olsson og Kenneth A. Balfelt. Vi bad dem om at “tage udgangspunkt i/fortolke/formidle/reflektere/appropriere et eller flere værker eller genstande fra museets arkiver, dokumentationssamling, værksamling og øvrige historie”, som vi formulerede det i vores invitation til dem. Vores ønske var at skabe et fælles arbejdsrum, der kunne være motor for diskussionen om, hvad et museum var, er og kan blive. Kunstnernes blik ‘udefra’ ville være produktivt for vores egen selvopfattelse og for publikum (hvis det stadig er en passende betegnelse) – som en slags trevejs-samtale udfoldet gennem udstillingen og det tilhørende eventprogram.

Som sådan er strategien på linje med det begreb om *new institutionalism*, som Jonas Ekeberg introducerede i kunst kredse omkring årtusindskiftet. Begrebet blev undersøgt i en lille, men vigtig udgivelse, redigeret af Ekeberg og udgivet af Office for Contemporary Art Norway i 2003. I sin introduktion til bogen bemærker Ekeberg på den ene side, hvordan kunstnere ikke længere former deres strategier “[...] in opposition to a traditional or static institution” og, på den anden side, hvordan “[...] almost all art institutions now seem to expect artists to be ready to participate in public debate, [...] even commissioning from them criticism of the position of the inviting institution”.¹

Are we still allowed to speak about audiences?

A museum inhabits a location and it has a history of its own. However, no museum is an island. Rather it is submerged in social, political, historic and economic structures of power, which all saturate its potentials and delimit the range and scope of its possible activities. A museum is a container that collects and preserves cultural heritage as well as a space for learning, for exchange, for contemplation, and fun. And first and foremost, this space is always a public and social space.

These are of course obvious and fairly trivial characteristics to people who visit museums from time to time, but still (or rather, again and again) they deserve attention, especially when the distribution of labour and knowledge within the field and the role of the museum institution in the broader socio-political economy seem to be changing as rapidly as it has in recent years.

YESTERDAY. TODAY. TOMORROW.

The title of this exhibition, *Yesterday. Today. Tomorrow.*, suggests that the museum is a transitory space. It originates somewhere and is always going elsewhere. Sometimes this movement is fast paced, at other times slowed down by ideology or politics. The values of today are negotiated against the backdrop of yesterday’s ideas and projected onto the yet unknown of tomorrow – a process that involves both resonance and dissonance as productive take-offs.

The curatorial strategy for *Yesterday. Today. Tomorrow.* is rather unassuming. We invited five artists with rather different practices, Claus Haxholm, Hannah Heilmann, Rolf Nowotny, Olof Olsson and Kenneth A. Balfelt, to “interpret/disseminate/reflect/appropriate one or more artworks or objects from the museum’s archives, documentation, art collection or other history” to quote directly from the invitation to the artists. Our aim was to facilitate a collaborative work environment that could accelerate the discussion of what a museum was/is/could be from the ‘outside’ point of view of the artists – and via this point of view establishing a three-way conversation through the media of exhibition and the accompanying event programme, which hopefully would prove to be rewarding both to ourselves and to an audience (if that is an appropriate term these days).

This strategy is much in line with the term *new institutionalism*, which Jonas Ekeberg introduced into an art world context just after the millennium turn. It was examined in a small but important publication edited by Ekeberg and issued by Office for Contemporary Art Norway in 2003. In his introduction, Ekeberg notices how artists are “[...] no longer forming their strategies in opposition to a traditional or static institution” and, on the

Ekeberg pegede yderligere på det forhold, at ønsket om publikums deltagelse syntes at være stigende, “even though many workshops and meetings still tend to attract no more than the same little circle of artists, students and other related specialists”.² Og det er stadig en af de mulige faldgruber ved det koncept vi har valgt for *I går. I dag. I morgen*. Som sådan er en udstilling, der dybest set handler om museet (enten som et konkret sted eller i mere principiel forstand) en ret navlebeskuende øvelse, der i udgangspunktet vil have svært ved at tiltrække sig megen opmærksomhed fra dem, der ikke normalt bruger museet.

MELLEMSPIIL

For mig udgør det en mulighed for at reflektere nærmere over forholdet mellem museer og deres publikum ud fra det begreb om relevans, som Birgitte Kirkhoff Eriksen berører i sin tekst til dette katalog. Ved at medvirke i kurateringen af denne udstilling ønsker jeg naturligvis at fejre et ganske særligt museum – et sted jeg gentagne gange er vendt tilbage til gennem nu snart et årti, enten som gæst eller som forsker, og et sted hvor jeg har deltaget i forskellige afgrænsede projekter. Mit nuværende engagement i museet er kommet i stand som en del af min ph.d.-forskning, og som sådan har jeg også brugt arbejdet med udstillingen som afsæt for at analysere museet på baggrund af dets nuværende situation, og til at se på nogle af de udfordringer og faldgruber, museumsinstitutionen står over for i starten af det 21. århundrede. Tilgiv mig derfor, kære læser, hvis det følgende ikke måtte være den typiske form for jubilæumskatalogsselvforherligende tekst. Fødselsdage bør altid være mere end selv-fejring og jubilæer er også vendepunkter, der kalder på selvransagelse. Og netop i den forbindelse er jeg blevet tildelt en næsten ideel position: Jeg ser institutionen ‘indefra’ gennem de mange inspirerende og udbytterige samarbejder gennem årene – men jeg er ikke repræsentant for museet som sådan, nærmere er det genstanden for min forskning. Det, der følger, er dermed ikke sagt på vegne af Museet for Samtidskunst eller kuratorteamet bag udstillingen. Det er nærmere en personlig og analytisk refleksion over nogle af de politiske implikationer ved den udstilling, vi har forsøgt at skabe. I den resterende del af teksten vil jeg derfor fokusere på et par af de strukturelle og politiske strømninger, der gennemløber den aktuelle museumsdiskussion for derefter at give en kort analyse af disse strømningers kulturelle implikationer og flugtlinjer.

POLITIKKER

Jeg vil starte med kort at skitsere nogle af de nyere ændringer i den danske museumslovgivning. I forlængelse af retningslinjerne fra The International Council of Museums (ICOM) identificerer Museumslovens §2 fem søjler som

other hand, how “[...] almost all art institutions now seem to expect artists to be ready to participate in public debate, [...] even commissioning from them criticism of the position of the inviting institution”.¹

Ekeberg also pointed to the fact that the wish for audience participation seemed to be on the rise, “even though many workshops and meetings still tend to attract no more than the same little circle of artists, students and other related specialists”.² This remains one of the pitfalls of the strategy we have chosen for *Yesterday. Today. Tomorrow*. As such, an exhibition that is essentially about a museum (either as an actual place or as a concept) can be described as a very self-centred exercise, not likely to attract much attention from non-regular museum-goers.

INTERLUDE

To me, this constitutes an opportunity to reflect more closely on the relation between museums and their audiences in the light of the concept of relevance as touched upon by Birgitte Kirkhoff Eriksen in her essay in this catalogue. Co-curating this exhibition is of course a celebration of a particular museum – a place that I have frequently returned to for almost a decade now, either as a guest or as a researcher participating in different temporary projects. My present involvement in this exhibition is part of my doctoral research, and as such I have also used it as an opportunity to analyse the museum in the light of its current situation as well as to outline some of the challenges and pitfalls of the museum institution in the early 21st century. So forgive me, dear reader, if the following is not the typical anniversary-catalogue-kind-of-self-celebrating-text. Birthdays should be much more than self-celebratory, and anniversaries certainly are turning points that call for introspection. For this, I have been placed in an almost ideal position: Insider through many rewarding and inspiring collaborations in past and present – but not a representative of the museum as such. Therefore, what follows is neither spoken on behalf of the Museet for Samtidskunst nor of the group of curators behind the exhibition. It is a personal and analytical reflection on some of the political implications of the exhibition that we have attempted to create. The remainder of this essay will focus on a few of the structural and political currents that permeate the museum-audience discussion and offer a brief analysis of their cultural implications and their lines of flight.

POLICIES

To construct this map I will start out by briefly outlining some recent changes in the Danish museum legislation. Following The International Council of Museums (ICOM), the Danish Museum Act §2 identifies five

værende kerneaktiviteter for museerne: indsamling, registrering, bevaring, forskning og formidling. Hvis man kigger nærmere på 2012-revisionen³ af loven, afslører der sig dog et interessant fokusskift i prioriteringen af de fem søjler. Hvor den tidligere ordlyd⁴ betonedede termer som kulturarv, historie, samlinger, dokumentation og disses tilgængelighed for offentligheden og forskningen, så betoner den nuværende tekst⁵ den indbyrdes forbundethed mellem de fem søjler. Dernæst specificerer teksten hvordan viden om kulturarven skal aktualiseres og gøres "tilgængelig og vedkommende", samt at museer er forpligtede på at "udvikle anvendelse og betydning af kultur- og naturarv for borgere og samfund". Hvor minimalt dette skred end kan synes, så muliggør det, at museerne kan indordne de fem søjler i et hierarki, der retfærdiggør at formidlingen (udstillinger, undervisning, publikumsdeltagelse mv.) prioriteres over de øvrige traditionelle museale kerneværdier. Denne revision af Museumsloven må ses som en del af en pågående omdefinering af kulturinstitutionernes rolle i samfundet, der afspejler at den bevidsthed om 'publikumsproblemet' som Ekeberg påpegede, nu også har nået det politiske niveau. En konsekvens af dette har været øget offentlig støtte til projekter, der opererer inden for det felt, man kalder *publikumsudvikling*, samt en pludselig opblomstring af publikumsforskning og outreach-initiativer i de danske kulturinstitutioner.

PUBLIKUMSUDVIKLING

Den præcise betydning af termen publikumsudvikling, som oprindeligt blev søsat af Arts Council England, er omstridt og den følgende definition er blot en blandt mange:

The term audience development describes activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts organisations to develop ongoing relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution.⁶

Den britiske model for publikumsudvikling understreger deltagelse og kulturel diversitet som særligt vigtige indsatsområder. I Danmark er prioriteringerne dog en del mere mudrede, muligvis fordi Danmark er blevet betragtet som et mere socialt homogent land, og muligvis, som Louise Ejgod Hansen har bemærket, fordi

[...] de samme kulturelle og samfundsmæssige ændringer, som har betydet en opprioritering af mangfoldighed i England, i en dansk sammenhæng primært [har] medført en diskussion af begrebet om national identitet.⁷

pillars as core activities for all museums: acquisition, registration, preservation, research, and presentation. However, taking a closer look at the 2012 revision³ to the Museum Act reveals an interesting shift of focus within the prioritisation of the five pillars. Where earlier wording⁴ emphasised concepts of heritage, history, collections, documentation and their accessibility to the public and to research, the current text⁵ stresses the interconnection of the five pillars and then moves on to specify that knowledge of the cultural heritage should be "actualised" and "made accessible and relevant" and that museums are obliged to "develop the use and significance [betydning] of cultural and natural heritage" (my translation). However minuscule this shift might seem, it effectively enables museums to hierarchize the importance of the five pillars, justifying that presentation (including exhibition, education, participation and outreach etc.) is prioritised over the other traditional museum core values.

This revision of the Museum Act is part of an ongoing redefinition of the societal role of our cultural institutions, which depicts that an awareness of the 'audience problems' that Ekeberg pointed to has reached the political level. As a consequence, we have experienced an increase in public funding of projects within the field of *audience development* and a sudden flourishing of audience research and outreach within Danish cultural institutions.

AUDIENCE DEVELOPMENT

The precise meaning of the term audience development, originally deployed by Arts Council England, is contested and the following definition is only one among many:

The term audience development describes activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts organisations to develop ongoing relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution.⁶

The British model of audience development highlights participation and cultural diversity as especially important. In Denmark, however, the priorities are somewhat more blurred, perhaps because Denmark has been regarded as a more socially homogeneous country and perhaps, as Louise Ejgod Hansen has noticed, because

the cultural and societal changes, which have caused a prioritisation of diversity in England, primarily have prompted a discussion of national identity in Denmark.⁷

I det nuværende danske politiske klima er det også værd at bemærke, at i fraværet af en kvalificeret og nuanceret politisk diskussion af kulturel repræsentation, så synes den danske model for publikumsudvikling mere at stamme fra en *new public management*-diskurs, end den synes at have rod i politisk vilje eller i reelle institutionelle behov for at redefinere forholdet til og sammensætningen af publikum. Det skulle være ret indlysende, at enhver kulturinstitution til enhver tid gerne vil være relevant for sine brugere og øge deres antal. Men som en konsekvens af de bedre støtte-muligheder til publikumsrelaterede aktiviteter, der er blevet muliggjort af lovændringerne, så synes en stor del af diskursen at forbigå vigtige kvalitative spørgsmål om 'hvad', 'hvorfor' og 'for hvem' til fordel for det kvantitative 'hvor mange'. I forlængelse heraf vil det være rimeligt at antage, at i det øjeblik den politiske støtte til kulturaktiviteter er motiveret i et ønske om større publikumstal, så vil der være en tendens til at andre områder negligeres – eller til at gamle vaner reproduceres med nye ord.

NOGLE FÅ NOTER OM KULTUR, KVALITET OG FORSKEL

Indeholdt i diskussionen om deltagelse og kulturel diversitet er to politisk kontrasterende begreber om kultur. På den ene side er begrebet om en *demokratisering af kulturen*, som er rodfæstet i socialdemokratiske idealer og sigter mod lige adgang til kulturelle og kunstneriske manifestationer for alle nationens borgere. Bag dette ligger der et oplysningsideal og en tilhørende ide om *empowerment*, som i sidste ende handler om at danne befolkningen til bedre at kunne navigere i et demokratisk samfund. På den anden side er begrebet om *kulturelt demokrati*, der ser alle kulturelle manifestationer som værende lige værdifulde for de borgere, der udfører og/eller forbruger dem. Dette begreb er i åbenlys konflikt med de tankesæt, som langt de fleste af vores museer er funderet på, nemlig distinktionerne mellem kunst og ikke-kunst, mellem højkultur og lavkultur, mellem ekspertviden og lægmandsviden – kort sagt, fremhævelsen af forskel som kriteriet for den kulturelle værdidom. I yderste konsekvens synliggør disse to kulturbegreber forskellen mellem en ide om *Bildung* og så den rolle som kulturen spiller i den globale post-nationale virkelighed, vi befinder os i. Anja Mølle Lindelof har i en artikel om begrebet publikumsudvikling analyseret denne situation som værende et grundlæggende dilemma for kulturinstitutionerne, hvor

[...] den eksisterende diskurs om publikumsudvikling med sin organisatoriske og institutionaliserede kulturbegreb [risikerer] at fastholde eksisterende dikotomier mellem høj-lav, aktiv-passiv, offentlig-privat, som begrebet ideelt set ønsker at overkomme.⁸

In the present political climate in Denmark, it is also worth noting in brief that in the absence of a qualified political discussion of cultural representation in Denmark, the Danish model of audience development seems to derive more from a new public management discourse than from political determination or even an institutional need to redefine the relation to and composition of audiences. It seems fairly obvious that any cultural institution would at all times want to be relevant to its users and increase their number, but as a consequence of the better funding opportunities for audience related activities made possible by legislation, much of the discourse seems to bypass important qualitative questions of 'what', 'why' and 'for whom' in favour of the quantitative 'how many'. Following this, it is reasonable to speculate that once funding of cultural activities is politically directed towards increased audience numbers, there is a tendency that other areas get neglected – or that old habits are reproduced by new words.

A FEW NOTES ON CULTURE AND (IN(E))QUALITY

Embedded in the discussion of participation and cultural diversity are two contrasting political notions of culture. On the one side the concept of *democratisation of culture* rooted in a social-democratic ideal, which aims at equal access to cultural and artistic manifestations for all of the nation's population in order to enlighten and empower them and, ultimately, make them more agile citizens in a democratic society. On the other side is the concept of *cultural democracy*, advocating that all cultural manifestations are equally valuable to the citizens engaged in performing and consuming them. This second notion is obviously at conflict with the basis on which most of our art museums are built, namely the distinctions between art and non-art, between high culture and low culture, between expert knowledge and everyday knowledge – in short, the promotion of difference as a discriminating cultural principle. Taken to an extreme, these two notions of culture ultimately make visible the difference between the idea of *Bildung* and the role of culture in the global post-national reality, which we currently inhabit. In an insightful article on audience development, Anja Mølle Lindelof has analysed this situation as a profound dilemma for cultural institutions, where

[...] the existing discourse on audience development with its organisational and institutionalised notion of culture is at risk of sustaining the existing dichotomies between high/low, active/passive, public/private, even if that is what audience development has the ambition of overcoming.⁸

Quantitative approaches to audience development thus tend to reproduce modernist hierarchical notions of culture founded on notions of

Kvantitative tilgange til publikumsudvikling tenderer dermed til at reproducere modernistiske hierarkiske forestillinger om kultur. Forestillinger, der er baseret på ideer om et publikum, som skal oplyses og dannes. Heroverfor er kvalitative tilgange paradoksalt nok i fare for at gøre institutionernes ekspertise irrelevant og i sidste ende spænde kunsten i oplevelsesøkonomiens vogn. Dette dilemma nødvendiggør en balancegang, og her argumenterer Lindelof for, at publikumsudvikling grundlæggende også må være institutionsudvikling – og her kommer det spørgsmål om relevans, jeg berørte tidligere, tilbage i fokus.

HIERARKIER OG KRITIKALITET

Som Nina Möntmann har påpeget, så fortonede meget af den kritiske fremdrift sig hurtigt fra den nye institutionalisme på grund af vigende bevillinger til de institutioner der var toneangivende: “What is not wanted, in short, is criticality. Criticality didn’t survive the “corporate turn” in the institutional landscape”⁹, som formulerer hun det. Det er forholdsvis nemt at se hendes udtalelse som elitær – selv fra Ekebergs synspunkt. Allerede han bemærkede offentlighedens mangel på interesse for den institutionskritik, som den nye institutionalisme fremførte. Men Möntmann retter sin opmærksomhed mod noget andet. For hende slår den nye institutionalismes kritik fejl blandt andet som en konsekvens af at en neoliberal bevillingspolitik indskrænker det kritiske råderum for de vestlige etablerede kulturinstitutioner, små som store. I stedet kigger hun i retning af de genforhandlinger af bestående kulturelle hierarkier, som finder sted i nogle af de nye institutioner, der er ved at opstå på den sydlige halvkugle. Her har en manglende økonomisk og institutionel infrastruktur tvunget unge og/eller kritiske kunstnere og kuratorer til selvorganisering, og Möntmann anfører i den forbindelse, at disse institutioner in-the-making er i stand til at reducere “[...] the number of structures and standards, and disengage spaces from too many codes and contexts”.¹⁰ En sådan bottom-up strategi er naturligvis også en udvej for nye uafhængige eller selvorganiserede institutioner også i de vestlige lande, men som jeg anførte ovenfor, så er spillereglerne forskellige for museerne, da disse allerede er institutionaliserede rum. En grundig afbalancering af dilemmaet mellem top-down institutionelle forpligtelser og bottom-up relevans for offentligheden kræver derfor et begreb om kritikalitet, der er i stand til at analysere det normative i den kritiske tradition selv. Ifølge Irit Rogoff, handler kritikalitet om en fuldstændig afvisning af institutionaliserede videnshierarkier til fordel for en anerkendelse af ens egen situerede eller ‘indfedtede’ [entangled] position indenfor disse hierarkier, såvel som i kulturen i almindelighed.¹¹

the audience as those in need of enlightenment, whereas qualitative approaches paradoxically are in danger of rendering the expertise of the institution irrelevant, ultimately making art instrumental in the name of experience economy. To balance this dilemma, Lindelof argues that audience development fundamentally must implicate the development of the institution as well, and this is where I would like to return to the question of relevance that I touched upon earlier.

HIERARCHIES AND CRITICALITY

As Nina Möntmann has pointed out, much of the original critical thrust of new institutionalism quickly disappeared due to lack of funding of its leading institutions: “What is not wanted, in short, is criticality. Criticality didn’t survive the “corporate turn” in the institutional landscape”,⁹ as she puts it. It would be quite easy to contest such a statement as elitist – even from the perspective of Ekeberg, who himself noticed the lack of public interest in the institutional critique carried out under the banner of new institutionalism. However, Möntmann directs her attention elsewhere. In fact, she sees the failure of the criticality of new institutionalism as a consequence of a top-down funding structure, effectively forcing culturally limiting codes of conduct onto established Western art institutions, large and small. For Möntmann, the answer lies in looking toward the renegotiations of existing cultural hierarchies in some of the emerging institutions in the southern hemisphere. Here, a lack of economic and institutional infrastructure has forced young and/or critical artists and curators to set up self-organised spaces. Möntmann states that this has enabled them to “reduce the number of structures and standards, and disengage spaces from too many codes and contexts”.¹⁰ Such a bottom-up strategy is viable also in Western countries for new independent or self-organised art spaces, but as indicated above the rules of the game are different for museums being already institutionalised spaces. Carefully balancing the dilemma between top-down institutional obligations and bottom-up relevance to the public, demands a notion of criticality that is capable of analysing the normativity of critique itself. Following Irit Rogoff, criticality should altogether reject institutionalised hierarchies of knowledge and instead acknowledge its own entangled position within these hierarchies – as well as within culture at large.¹¹

Criticality, as I perceive it, is precisely in the operations of recognizing the limitations of one’s thought, for one does not learn something new until one unlearns something old, otherwise one is simply adding information rather than rethinking a structure.¹²

Criticality, as I perceive it, is precisely in the operations of recognizing the limitations of one's thought, for one does not learn something new until one unlearns something old, otherwise one is simply adding information rather than rethinking a structure.¹²

Vores syn på det, vi gør, er altid begrænset af vores horisont, og som dette essay har foreslået, så er denne horisont altid mere eller mindre begrænset af sociale, politiske, historiske og økonomiske magtstrukturer.

Derfor er denne udstilling en åben invitation til dig, kære læser/gæst/deltager/bruger/misbruger til at indgå i dialogen med en kritisk stemme. Til at gribe ind i udstillingen og museet på den måde DU vil (og ikke som du forventer, at vi forventer). Det er nemlig sådan, at vi har mere brug for dig, end du har for os. Og alt er muligt, hvis du vil. Kritikaliteten er ikke længere kun vores, den er også din – så kom med den!

Rasmus Holmboe,
ph.d.-stipendiat, Københavns Universitet
og medredaktør på seismograf.org

- 1 Ekeberg, J. (Ed.) (2006). *New Institutionalism* (2 ed. Vol. 1). Oslo: Office for Contemporary Art, s. 11.
- 2 Ibid., s. 11.
- 3 <https://www.retsinformation.dk/Forms/R0710.aspx?id=144854>
- 4 <https://www.retsinformation.dk/forms/r0710.aspx?id=12017#K2>
- 5 <https://www.retsinformation.dk/Forms/R0710.aspx?id=162504>
- 6 http://www.artscouncil.org.uk/media/uploads/pdf/gfta_info_sheets_nov_2012/Audience_development_and_marketing.pdf
- 7 Ejgod Hansen, L. (2012). *Hvad er publikumsudvikling? Randers: Scenekunstnetværket Region Midtjylland*, s. 24.
- 8 Lindelof, A. M. (2014). *Publikumsudvikling: Strategier for inddragelse eller institutionel udvikling? K & K(118)*, s. 83.
- 9 Möntmann, N. (2007). *The Rise and Fall of New Institutionalism: Perspectives on a Possible Future*. *Transversal(Progressive institutions)*. Retrieved from <http://eipcp.net/transversal/0407/moentmann/en>
- 10 Ibid.
- 11 Rogoff, I. (2004). *What is a Theorist?* In J. Elkins & M. Newman (Eds.), *The State of Art Criticism* (pp. 97-109). New York: Routledge.
- 12 Ibid., p. 99.

REFERENCER

- Ejgod Hansen, L. (2012). *Hvad er publikumsudvikling? Randers: Scenekunstnetværket Region Midtjylland*.
- Ekeberg, J. (Ed.) (2006 [2003]). *New Institutionalism* (2 ed. Vol. 1). Oslo: Office for Contemporary Art.
- Lindelof, A. M. (2014). *Publikumsudvikling: Strategier for inddragelse eller institutionel udvikling? K & K(118)*, 69-86.
- Möntmann, N. (2007). *The Rise and Fall of New Institutionalism: Perspectives on a Possible Future*. *Transversal(Progressive institutions)*. Retrieved from <http://eipcp.net/transversal/0407/moentmann/en>
- Rogoff, I. (2004). *What is a Theorist?* In J. Elkins & M. Newman (Eds.), *The State of Art Criticism* (pp. 97-109). New York: Routledge.

Our view of what we do is always limited by our horizon, and as this essay has suggested this horizon is in itself already somewhat limited by social, political, historic and economic power structures. Therefore, this exhibition is an open invitation to you, dear reader/guest/participant/user/abuser, to enter into the dialogue with a critical voice. To intervene with the exhibition and the museum as YOU see fit (and not as you expect we would want you to). The fact is that we need you more than you need us. And that anything is possible if you want it to be. Criticality is no longer just our business; it is also yours, so bring it on!

Rasmus Holmboe,
Ph.D. Fellow, University of Copenhagen
and co-editor at seismograf.org

- 1 Ekeberg, J. (Ed.) (2006 [2003]). *New Institutionalism* (2 ed. Vol. 1). Oslo: Office for Contemporary Art, p. 11.
- 2 Ibid., p. 11.
- 3 <https://www.retsinformation.dk/Forms/R0710.aspx?id=144854>
- 4 <https://www.retsinformation.dk/forms/r0710.aspx?id=12017#K2>
- 5 <https://www.retsinformation.dk/Forms/R0710.aspx?id=162504>
- 6 http://www.artscouncil.org.uk/media/uploads/pdf/gfta_info_sheets_nov_2012/Audience_development_and_marketing.pdf
- 7 Ejgod Hansen, L. (2012). *Hvad er publikumsudvikling? Randers: Scenekunstnetværket Region Midtjylland*, p. 24. My translation.
- 8 Lindelof, A. M. (2014). *Publikumsudvikling: Strategier for inddragelse eller institutionel udvikling? K & K(118)*, p. 83.
- 9 Möntmann, N. (2007). *The Rise and Fall of New Institutionalism: Perspectives on a Possible Future*. *Transversal(Progressive institutions)*. Retrieved from <http://eipcp.net/transversal/0407/moentmann/en>
- 10 Ibid.
- 11 Rogoff, I. (2004). *What is a Theorist?* In J. Elkins & M. Newman (Eds.), *The State of Art Criticism* (pp. 97-109). New York: Routledge.
- 12 Ibid., p. 99.

REFERENCES

- Ejgod Hansen, L. (2012). *Hvad er publikumsudvikling? Randers: Scenekunstnetværket Region Midtjylland*.
- Ekeberg, J. (Ed.) (2006 [2003]). *New Institutionalism* (2 ed. Vol. 1). Oslo: Office for Contemporary Art.
- Lindelof, A. M. (2014). *Publikumsudvikling: Strategier for inddragelse eller institutionel udvikling? K & K(118)*, 69-86.
- Möntmann, N. (2007). *The Rise and Fall of New Institutionalism: Perspectives on a Possible Future*. *Transversal(Progressive institutions)*. Retrieved from <http://eipcp.net/transversal/0407/moentmann/en>
- Rogoff, I. (2004). *What is a Theorist?* In J. Elkins & M. Newman (Eds.), *The State of Art Criticism* (pp. 97-109). New York: Routledge.

I går. I dag. I morgen.
Museet for Samtidskunst 25 år

Kurateret af Claus Haxholm, Hannah Heilmann,
Kenneth A. Balfelt, Olof Olsson & Rolf Nowotny

30. januar – 8. maj 2016

Museet for Samtidskunst
Stændertorvet 3A
DK-4000 Roskilde
samtidskunst.dk

Udstillingskoncept & tilrettelæggelse:

Rasmus Holmboe, Tine Seligmann
& Birgitte Kirkhoff Eriksen

Grafisk design: Atlant

Tryk: Knudtson Graphic

Oversættelse: Rasmus Holmboe & René Lauritsen

Copyright: Kunstnerne, forfatterne, fotograferne
& Museet for Samtidskunst

Billedtekster:

s. 28-29: Ben Vautier, *Piano Piece #1 & #2* by
George Maciunas. Foto: Berty Skuber, 1985.

s. 30 & 31: Yoko Ono udstiller på museet.

Foto: hhv. Torben Thesander
& Uwe Friedrichsen, 1992.

s. 32: Chris Marclay udstiller på museet.

Foto: Tine Seligmann, 2000.

s. 33: Lilibeth Cuenca Rasmussen performer på
Gimle, Museet går i byen. Foto: Rico Feldfos,
2013.

s. 34: Museumsaktien, der sælges for hjælpe
museet i gang.

s. 35: I 2003 bliver museet nomineret til Bikubens
Museumspris.

Tak til alle jer, der har tegnet museet gennem 25 år.
Ingen nævnt, ingen glemt.

I går. I dag. I morgen.
Museet for Samtidskunst 25 år
er støttet af:

STATENS KUNSTFOND