



PLATFORM3 proudly presents our next Guest Speakers for the Lecture Series 2009/2010 "Contemporary Curatorial Practices:"

**>> *Iain Chambers (UK) & Lisa Le Feuvre (UK)*
*Symposium on Maritime Criticism and its Display***

January 13, 2010, 7 pm

free and open to the public, in English

>> *Iain Chambers (UK): Maritime Criticism and the edges of Modernity*

One can think of the sea, encouraged by the memories suspended in its liquid archive, in terms of a perpetual erosion of the geometry of modernity. If the latter, with its borders, frontiers and lines of demarcation continually seeks to exclude extraneous matter, something always returns to disturb the picture. The fluctuations of the sea frustrate the transparent resolve of rational design. The unwelcomed excess which has historically been nominated in diverse cultural registers – the sublime, the uncanny, the migrant, the monstrous – is not merely the constant reminder of the other sides of modernity. There here emerges, as though from the undisciplined depths, an interruption, an interval, that insists on a radical reevaluation of the very languages and logics that previously sought to frame the world according to its needs and narcissism.

The theme of a liquid archive has radical implications for national histories, which tend to be the prevalent form of narrating the past and hence configuring the present, as well as for their accompanying epistemological rooting in the closed terrestrial confines of blood and soil. It is hardly necessary to insist on the racialising implications that grow out of that particular intellectual, social and political cultivation. The proposal here is that of an uprooting that permits a re-routing or setting adrift so that existing premises and prejudices are forced to float, suspended in solution as it were, and there rendered vulnerable to extra-territorial and unauthorised interrogations: both in terms of national and disciplinary adherence.

Iain Chambers was born in Britain, studied at the Centre for Contemporary Cultural Studies in Birmingham and presently teaches Cultural and Postcolonial Studies at the University of Naples, «L'Orientale». He has written extensively on metropolitan and postcolonial cultures, and is presently engaged in re-thinking the conditions of a multiple modernity in the context of the Mediterranean. Iain Chambers is the author of several books including *Mediterranean Crossings. The Politics of an Interrupted Modernity* (2008), *Culture after humanism* (2001) and *Migrancy, culture, identity* (1994), translated into German as *Migration Kultur Identität* (1996).

>> Lisa Le Feuvre (UK): *Finding a place in the world: New Visions at the National Maritime Museum, London*

This presentation will discuss and reflect on Lisa Le Feuvre's three year programme of commissioning contemporary art at the National Maritime Museum in London – a historical museum that sets out to 'illustrate the sea, ships stars and time and their relationship to people'. This programme, titled New Visions, which set out to investigate, rather than illustrate, the ways in which contemporary artists can stimulate new engagements with the understanding of maritime history as presented within a traditional museum. The programme focused on the ways in which understandings of the 'sea, stars and time' operate as assumptions that are used to understand our place in the world. Each artist commission set out to contest and rethink the representation of maritime concerns in a museum, highlighting the subject as one that is intrinsically bound with systems of power and exchange.

Lisa Le Feuvre is a curator and writer based in London. She teaches on the postgraduate Curatorial Programme in the Department of Art at Goldsmiths, University of London. Between 2005 and 2009 she has directed the contemporary art programme at the National Maritime Museum, commissioning new work by Dan Holdsworth, Esther Shalev-Gerz, Lawrence Weiner, Simon Patterson, Renée Green and Jeremy Millar. In 2009 she additionally curated the exhibitions *Joachim Koester: Poison Protocols and Other Histories* at Stills, Edinburgh and *Economies of Attention: Leisure, Resistance, Desire and Labour* from the Arts Council of England Collection.

Further exhibitions include *Avalanche 1970-1976* (Chelsea Space, London, 2005) and *Gordon Matta-Clark: The Space Between* (CCA Glasgow and Architectural Association London, 2003). In 2004 Lisa was guest curator at The Photographers' Gallery producing *Mediterranean: Between Reality and Utopia*, *Pierre Bourdieu: In Algeria and Hashem El Madani*. She is invited regularly to give public talks throughout the UK (Serpentine Gallery, Tate, The Photographers Gallery along with University lectures) and writes for a number of national and international art magazines including Art Monthly, Art Forum, and Tema Celeste.

In 2010 she will co-curate with Tom Morton *The British Art Show 7* - a 5-yearly response to art made in the British Isles showing across four UK cities. She is currently editing a book in the MIT Press / Whitechapel Art Gallery series *Documents on Contemporary Art on Failure*.

This symposium is organized in conjunction with our current exhibition

>> *Liquid Archives, Notes on Relations, Ruptures and Silences*

Opening: December 9, 2009, 7pm

Exhibition from December 10, 2009 – February 3, 2010

Our upcoming lecturers are:

- Februar 3, 2010, 7 pm: **Hou Hanru (China/France)**

Lecture Series 2009/2010: Contemporary Curatorial Practices

In Fall 2009 PLATFORM3 introduces a series of lectures that presents ideas and practice of international curators. Aim of the lectures is to initiate a stronger exchange between international curators and local cultural actors.

Curatorial visions, individual research interests as well as the presentation of past exhibition projects offer the opportunity to understand the approaches of experienced practitioners and to get in touch with central discourses of the international art scene firsthand.

Equally, these visits enable the development of a closer knowledge of the local cultural arena (artists, exhibition makers, institutions).

As an institution whose aim is among others the further development of cultural landscape and industries, PLATFORM3 considers this form of dialogue an important contribution both, for professionals and a general audience.

About PLATFORM3:

PLATFORM3 provides space for the creation, exhibition, analysis and questioning of contemporary artistic and cultural practice. Its experimental approach invites creative experiments and allows for crossing disciplines within the international arts scene.

Located in Munich, Germany, at the core of an industrial complex, PLATFORM3 features 2 exhibition spaces (400m²), 21 artist's studios and facilities for international, visiting artists. Opened in March, 2009, it has hosted a wide array of artistic events, such as exhibitions, talks, lectures, performances and concerts, all of which were conceived by a group of young cultural managers and implemented with the assistance of three property managers: both professional qualification programs are core elements of PLATFORM3's mission to successfully combine artistic, social and economic elements leading towards a new institutional model.

Initiated and funded by the Department of Labour and Economic Development of the State Capital of Munich, PLATFORM3 is legally sheltered by Wohnforum München GmbH. For its guest-artist-studio, PLATFORM3 receives additional funding by the City's Department of Culture. Currently, four cultural managers, one scholar of Robert Bosch Foundation's Eastern-European Funding Program and three property managers are working at PLATFORM3.

Initially conceived and led by Dr. Elisabeth Hartung, PLATFORM3 is now programmed and managed by Marlene Rigler, in collaboration with project assistant Achim Sauter.

Further Information is available at: [.platform3.de](http://platform3.de)

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