



MAK

Press Release

**MAK NITE Lab 2/14
April 2014**

Tuesday, 15 April 2014

MAK NITE Lab

7–10 p.m.

**A NEW ENLIGHTENMENT?
The First Public Deliberation**

Introduction by Maria Lind

Is it Love? A presentation by Brian Kuan Wood

Museum Futures: Distributed (2008), a project by
Marysia Lewandowska and Neil Cummings

A NEW ENLIGHTENMENT? The First Public Deliberation kicks off a series of three MAK NITE Labs that Maria Lind, director of the Tensta Konsthall in Stockholm, has conceived preliminary to her guest-curated group exhibition at the MAK taking place in 2015. In light of an emerging “new enlightenment,” Lind invites discussion of the humanistic tendencies in contemporary art and the way in which these relate to economic mechanisms.

The evening will begin with a presentation by Brian Kuan Wood, New York-based author and co-founder of the international art criticism platform *e-flux journal*. In his presentation entitled *Is it Love?* Wood will discuss his theses regarding “empathy as Internet” and identification with new “affective commons”—a societal “emotional unity” as a social vision—based in language, including with a large-scale projection of pictorial material by the Swiss photo, video, and installation artist Beat Streuli.

Following Wood’s talk, the film *Museum Futures: Distributed* (2008), a machinima animation by London-based artists Marysia Lewandowska and Neil Cummings, will sketch out a vision for the future role of the museum, which—not least in view of the MAK’s celebration of 150 years—is understood to be a central theme for cultural institutions: the museum is no longer to function purely as a museum in the traditional sense, but also as a public, transparent place in which art is no longer just collected and

presented as an artifact, but is also understood as a force that drives and influences societal processes. A fictitious interview set in 2058, the centennial year of Moderna Museet, the Museum of Modern Art in Stockholm, retrospectively sketches out the visionary development of this global art-world. In this conversation, the museum's director Ayan Lindquist looks back upon the collapse of the art market and the turn to global, collective practices.

Art historian, critic, and curator Maria Lind has been director of the Tensta Konsthall in Stockholm since 2011. From 2008 to 2010, she served as director of the graduate program of the Center for Curatorial Studies at Bard College in New York, before which she had headed the Stockholm-based international artists' exchange program Iapsis from 2005 to 2007. Maria Lind has been responsible for numerous exhibitions, including as a curator at Moderna Museet in Stockholm (1997–2001) and as director of Kunstverein München in Munich (2002–2004). In 1998, she was a co-curator of the biennial Manifesta 2. Maria Lind is the editor and author of numerous exhibition catalogues, essays, and contributions to the international discourse on contemporary art.

Brian Kuan Wood (* 1978) lives in New York and joined together with Anton Vidokle and Julieta Aranda in 2008 to found the *e-flux journal*, a monthly online publication that calls for and supports discourse on art and critical theory. Wood lived in Cairo from 2000 to 2005, during which time his activities included the establishment of an e-journal for the promotion of Cairo and Alexandria-based artists in collaboration with the artist Iman Issa. In 2010, he edited the book *Selected Maria Lind Writing*. He writes regularly for the *e-flux journal* as well as for further online platforms, for the magazines *Bidoun* and *CAC Interviu*, and for various other publications.

Marysia Lewandowska (* 1955) lives and works in London. Her art deals with the relationship between artists and arts institutions, the art market and the public. From 2003 to 2013, she was a professor of fine art at the Konstfack – University College of Arts, Crafts and Design in Stockholm. Among her best-known projects is the film *Museum Futures: Distributed* (2008), co-produced with Neil Cummings in response to a commission by the Moderna Museet, Stockholm, in celebration of its semi-centenary. This film has previously been screened at the 2013 Taipei Biennial and as part of the exhibitions *The Global Contemporary. Art Worlds After 1989* (curated by Andrea Buddensieg and Peter Weibel) at the ZKM | Centre for Art and Media in Karlsruhe (2011/12) and *The Future of the Future* (curated by Jaroslav Anděl) at DOX – Centre for Contemporary Art in Prague (2010).

Guest Curator: **Maria Lind**, Director, Tensta Konsthall, Stockholm
Curator: **Marlies Wirth**



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