

# Abstracts

**Pascal Gielen**

*Repressive Liberalism*

*Art, the Art Market and the Cultural Policy System in the Netherlands*

Repressief Liberalisme

Over kunst, markt en cultuurbeleid in Nederland

In this article, Gielen argues that the cultural policy in the Netherlands can be classified as something he would like to call repressive-liberalism: the government embraces the free market, but at the same time steadily increases control over that market. The author lays bare two aspects of this paradoxical policy. The first is the increasing level of bureaucracy within the arts and education. This has led, Gielen argues, to a situation in which artistic and reflective practice has been exiled from the workspace and replaced by managerial and entrepreneurial tasks. The second aspect of repressive-liberalism that Gielen focuses on is the reification of cultural discourse. He argues that the way in which the cultural sector speaks about itself challenges the very core of culture: when the sector embraces the discourse of politics and the free market, it silently reiterates the reigning ideology. Gielen suggests that the only way for the arts to overthrow repressive-liberalism is by taking art's modern 'truth' – that everything that is can always be otherwise – as the core of its politics. Artists and other actors will have to 'depassify'. Art will have to expand beyond itself and forcefully enter into societal, non-art domains.

**Berend Jan Langenberg**

*Funding the Cultural Sector in the Netherlands*

De financiering van de culturele sector in Nederland

In 2011 the Dutch art world was shocked by sudden government budget cuts, which were perceived as a rupture with the decades-long, seemingly culture-loving national administration. Langenberg traces the history of Dutch cultural policy starting in the 1800s, when art was primarily a concern of the 'market'. Before the central administration in The Hague became prominent after WWII, local governments occasionally supported art workers. The present tradition of central government aid is essentially a continuation of the German (national) socialist model introduced during the occupation in the 1940s. After a period of prosperous (socio-)cultural government budgets the national administration made efforts to slim its support down in the 1980s, resulting, among other things, in an increased focus on marketing and privatization. This proved to be the beginning of a trend, ultimately culminating in the 2011-13 cuts. Against the backdrop of the Dutch model, Langenberg explores how the cultural sector is perceived and funded differently in various countries. Finally, comparing orchestra funding internationally, he demonstrates how this has changed only modestly since 1985.

**Olav Velthuis & Erica Coslor***The Financialization of Art*

## De financialisering van kunst

Compared to financial markets, the art market is negligible in terms of size and speculative activity. Nevertheless, in the last 40 years art has evolved into a recognizable financial asset category which today is implicated in a wide range of financial transactions. The art market has become or is in the process of becoming financialized. It is too early to tell if the limits of what can be financialized and securitized have been reached in this market. Currently, art investment still lacks widespread legitimacy for both the art community and the financial community; the former because of opposition to the re-definition of works of art into speculative assets, the latter because of the market's lack of standardization, information and liquidity. It is not out of the question that a further rationalization and scientization of the art market could remove the cultural barriers that have so far restricted its financialization, and could assist the art investment community in their definitional struggle against traditional factions in the art world.

**Jelle van Baardewijk & Roel Griffioen***All That Is Solid Melts Into Air*

## Alles wat vast is, vervluchtigt

What is the shape, the figure, the appearance of free-floating capital? What is capital in the first place? Using two video works by the Amsterdam-based American artist Zachary Formwalt, *In Place of Capital* (2009) and *unsupported transit* (2011), the authors aim to shed light on the enigmas of the financial world and the virtualization of capital. In both film essays a voice over is placed on top of

sequences of buildings that house financial corporations and institutions, connecting material as diverse as events from the history of photography and film to fragments from Marx's *Das Kapital*. Griffioen and Baardewijk treat Formwalt's films as a starting point to meditate on questions regarding the changing nature of capital and the disconnection from the concrete worlds of labour and production. In the concluding paragraph, the authors declare that the financial system should be brought back to 'our' world again. Everything that is without substance will eventually collapse.

**Suzanne Pennington de Jongh***Government Support in the Nineteenth Century**The Interaction between Governmental Policy, Art Market and Commercial Mentality*

## Overheidssteun in de negentiende eeuw

De wisselwerking tussen overheidsbeleid, kunstmarkt en commerciële mentaliteit

The governmental policy in aid of contemporary fine arts gradually declined during Johan Rudolph Thorbecke's term of office (1848-1872), however it was initially not disastrous. Local authorities anticipated and even took over the organization of contemporary art exhibitions. The growth of the art market and increased purchasing power in economically prosperous times resulted in a professionalization of the art trade and a more commercial mindset of the artists. The boundary between business and artistic ambition came to appear paper thin. The commercial mindset of painters during the nineteenth century remained changeable: not so much dependent on the government, but more on the supply and demand of the open art market.

**Angela Bartholomew**

*The Crisis in MOCA*

*The Culture Industry and the Museum of Contemporary Art,  
Los Angeles*

*Original in English*

The scholarly rigor of exhibitions hosted by the Museum of Contemporary Art, Los Angeles (MOCA) has been highly contested since former gallerist Jeffrey Deitch took over as director in 2010. The controversial appointment has been widely attributed in press accounts to Eli Broad, the museum's founding chairman and life trustee who, prior to Deitch's tenure, pledged \$30 million to keep the financially strapped museum afloat. Following Broad's major donation many accounts have accused the philanthropist of having too great an influence over the museum's exhibitions and staff changes. In contentious letters of resignation leaked to the press, the artists on MOCA's board expressed their disappointment with the business-like approach of the museum's management. Broad's publicized response, focused on increasing profits and attendance numbers, did little to quell their accusations. Broad's influence over MOCA raises questions about the autonomy of art museums faced with immense pressure from market forces. What is at stake when a single private investor becomes the major decision-maker for a non-profit arts institution? Is the case of MOCA a sign of things to come for contemporary art museums throughout the United States? And, if so, should it be a cause for concern? This paper will consider the case of MOCA in light of arguments made by cultural theorists including Hannah Arendt and Harald Szeemann, each writing about the role of art and the museum in the period that marked the initial formation of the contemporary art museum.

**Mitha Budhyarto**

*Black Hole Alert*

*Notes on the Indonesian Contemporary Art Market*

*Original in English*

The 2007 market boom of Southeast Asian contemporary art bred a significant increase in the number of collectors of Indonesian art. In the twenty-four months that followed, the market collapsed, and its subsequent fluctuations have been extreme. Currently, rapid trade growth occurs alongside a wanting infrastructure. Amidst this chaos, art practices continue to grow. This volatile environment urges observers to question what the future holds for contemporary Indonesian art. If market institutions continue to set parameters for the value of art, then will contemporary Indonesian art continue to be art that is financially successful while remaining void of cultural significance?

**Kallol Ray**

*Specters of the Nation*

*Contemporary Indian Art, the National Gallery of Modern Art  
and the Market*

*Original in English*

Haunted by the twin discourses of nation and modernity, Indian modern art has had an uneasy relationship to national and international art markets. This paper discusses the National Gallery of Modern Art, New Delhi, the first such institution of its kind in a postcolonial nation, in light of the Indian nation-state and its market. With regards to contemporary Indian art, the art market has taken over various roles traditionally played by the museum, such as creating visibility for artists, conducting

research, and constructing a canon of Indian art. Ray suggests that the self-interested production of history by scholars funded by private parties may contribute to shaping the shifting ideologies of the modern nation-state, reliant as it is on emergent finance-capital. Rather than resign this role to the market, this could be an opportunity for national institutions to contribute to the shaping of national and global accounts of the ‘contemporary’.

### **Rieke Vos**

*Breakfasting Together as Social Critique*  
*On Robert Filliou, Fluxus and Poetical Economy*

Samen ontbijten als maatschappijkritiek  
 Over Robert Filliou, Fluxus en poëtische economie

In the video *Breakfasting Together, If You Wish* (1979) Fluxus artist, poet and economist Robert Filliou (1926-1987) invites his imaginary viewer to read the classified ad section of the newspaper together with him. Made in the midst of economic recession, it comments on the liberal shift of governments in North America and Western Europe, and the growing precarity of daily life that resulted from it. As we again suffer from a recession, Robert Filliou’s artistic interests, in particular his ideas on ‘poetical economy’, offer an insightful alternative to the predominating neo-liberal tendency to articulate the value of art in economic terms. This essay explores the work of Robert Filliou and that of his contemporaries through the notions of employment and economy, his interest in the theories of Charles Fourier, and a principal disagreement between Filliou and Constant Nieuwenhuys on disposable pantyhose. Vos demonstrates how Filliou, through his open and relational approach, establishes an understanding of economy that incorporates irony, intuition, creativity and poetry as its core values.

### **Renée Steenbergen**

*Plea for Giving*  
*What Does Patronage Have to Offer to Art and Culture?*

Pleidooi voor het geven  
 Wat heeft het mecenaat te bieden aan kunst en cultuur?

The word patronage can be heard increasingly throughout the halls of universities and cultural institutions. As the Dutch government drastically decreases spending on the arts it offers up citizens, individuals, as the new source of financing. This article discusses the pros and cons of patronage as it is situated in a complex interplay between government, receiving institution, patron, and public. Steenbergen points out that since citizens in Western-European welfare states like the Netherlands are used to delegating their spending to the government, there will have to be a substantial shift in attitude in order for them to adopt a more active form of citizenship. Steenbergen identifies four elements that will play a crucial role in enabling this shift to successfully take place. First, she suggests the definition of patron should be expanded to also include experts and ambassadors. Second, she emphasises that the government has to present itself as a reliable partner. Third, she argues that there is still a lot of qualitative research that needs to be done into the profile and context of the patron, and finally she suggests that while neighbouring countries (England, France, Germany) have set up public programmes to make citizens aware of their role as patrons, the Netherlands has not yet taken action. This, she concludes, will have to change. The culture of asking necessarily precedes the culture of giving.