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THE NEW! MUSEUM?

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*The New! Museum?***Chris Dercon**

Director of Tate Modern, London

You see here at my back a sentence written by a very famous Australian British sociologist, Tony Bennett, in 2005, “Give me a museum and I will change society.” And that’s what I’m going to talk about tonight. About the new museum, the museum of the 21st Century

I’m going to provoke you a little bit. I’m known in Spain as the successor of Todoli, but I’m also known in Spain as the author of a scandalous article. A scandalous article which was published by German press, English press, French press and also by a newspaper that I adore, I always try to read it every day, it’s La Vanguardia, and it is a piece called *Indiana Jones and the Ruin of the Private Museum*.

I’m saying this because I was a little bit irritated in Germany when collectors, private collectors, said to me, “We want to withdraw our loans from your museums because you’re not doing your work well enough.” I said *a bon*. So many, many, many private collectors started to withdraw loans of works at the height of the market, you can guess why, but they said, “You do not do your work enough, and we want to make our own private museums.” So then I wrote a piece where I predicted a sequel, a new Indiana Jones film, where Indiana Jones in 2040 is discovering a private museum near Guadalajara, somewhere in Mexico, built by an industrialist and where the private museum is in ruins and why the private museum is in ruins is very simple. Because it’s not easy to run a private museum, it costs a lot of money and you don’t always get the recognition of the press and the public and even the artist. Second thing is many private museums are run by industrialists and industrialists, they look into cost effectiveness.

In public museums we are doing things differently. Not better, but differently. And the big difference between the private and public museum is that we are accessible. Accessible to many different kinds of audiences, and that we have time. We have time not only to work on the collections and with the collections, we have lots of time and maybe we are not that cost effective, but we are accessible and we want to pull in and draw in as many different people every day like in Tate Modern, from ten in the morning until ten. Every day we want to have as many people as possible and that’s the difference between, I think, private museum and public museum, but we have to really think about what that is, drawing in audiences. Does it mean getting more and more people or does it mean to work differently with audiences. Does it mean to develop audiences to

come in or to engage with audiences in order to establish a new kind of relationship?

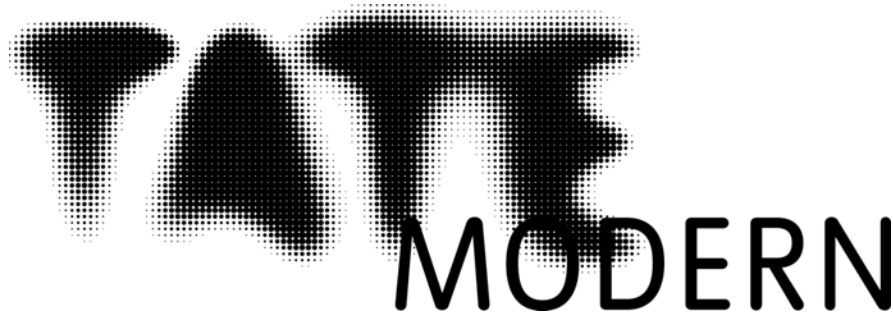
And that's what my lecture today is going to be about. It's going to be about the core business of the museum of the 21st Century which is artists, works of art, and audiences. Because audiences, how much do we really care? It is indeed safe to say that until, let's say a couple of years ago, we cared much less about audiences and about who they are, and why they come, than we probably should have. In the past, museums, art institutions, tended to see audiences as a burden, a hindrance to the genial calm of exhibitions and exhibition spaces.

I still remember that a good friend of Bartomeu, Vincente, Manolo and myself, Rudi Fuchs, who was the big curator of the museum of the '70s and the '80s in Holland and Turino, he said to me once that the biggest problem in the museum is the fact that there are people coming who want to watch works of art. Also there are some artists who believe that, you know. In the recent past even the word "audiences" could be seen as a threat, as populist politics and commercial sponsors alike demanded that institutions attract ever greater number of visitors. More. More. More. So we, in our business, we thought that the audiences disturbing the genius of the artwork and also we found that too many people waaah, populism.

That period of seeing the audience as a problem is now well and truly over. Now we start to come into a period which I would like to call equilibrium. We've found a kind of balance with art institutions, small, medium and large, and all over the world, beginning to embrace their stakeholders. And the stakeholders are not just the politicians, they are not just the sponsors and they are not just the private collectors. The stakeholders are also these audiences. And even the term audience engagement is rapidly changing because when you follow these courses at Sotheby's, at Christie's, that are what we now call cultural management, we always talk about audience development, but audience development, I think, is a term that has much more to do with the marketing of silver Series 6 BMW cars than really establishing engagement. Instead of the relationship which is essentially that of a spectator, visitors to our museums are now becoming active. They are becoming active participants and they want to be involved. They want to share and discuss their experiences and increasingly they aspire to be contributors to the museum rather than simply consumers, simply learners or simply visitor numbers.

And that's what I will try to convince you about. That you do not have to be afraid anymore to talk about audiences, that you will not be accused of being a populist, you will not be accused of being an opportunist. No, you will be a visionary, because without the audience there is no museum of the 21st century. And this has nothing to do with mainstream exhibitions and with explanatory labels or other tricks which are related to that, and that's what my exhibition is going to be about.

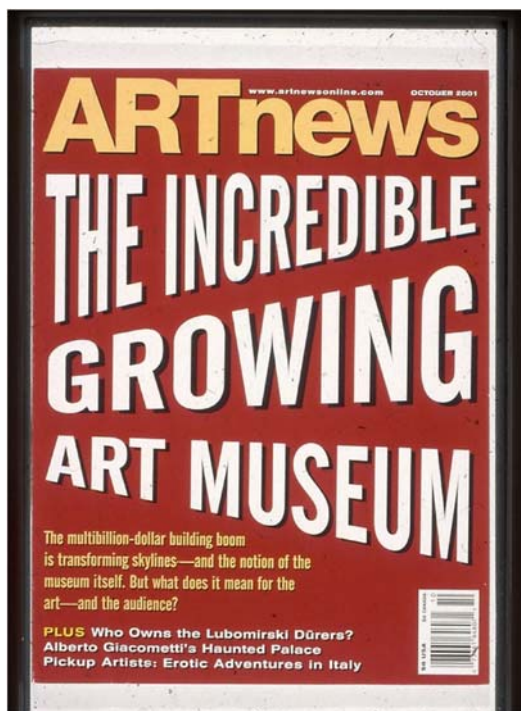
I will have to drink a lot of water because yesterday when I arrived in Madrid my plane had a *doorstart*. How do you call a *doorstart* in Spanish, like the plane went up again and so I hear myself talking three times, which is a very funny experience. I've never had that before.



So, there we start. By the way, this is a logo, Tate Modern, and this is a vision from the '50s and '60s by a very famous British architect, Cedric Price. And he wanted to create something of a new kind of museum and he called it the Fun Palace.


Funnily enough this Fun Palace scenario was the blueprint for the script for that new museum, the Centre Pompidou, which these two young, leftist architects designed. Remember Rogers and Piano? And they took the script for this different museum from the Fun Palace. The Fun Palace is also a little bit the blueprint from when Nick Serota started to think in the '90s about Tate, Tate Modern. The Fun Palace is not just about fun, it's about another kind of museum. Another kind of museum than the museum we have been reading about in the past years in magazines because when we read about the new museum we read about the incredible growing art museum and we always thought that in order for a museum to change it had to expand bigger and bigger. There are many different way of expanding and I will talk to you about it.

And then suddenly in the same year, *Newsweek*, responding to *ARTnews*, they wrote *The Museum Bubble: After a Decade-Long Building Binge, Now Comes the Hangover*. So in order to redefine and to reinvent your museum, it's not just about bricks, it's about something else, but maybe the fact that we continue to expand our museums says something that we feel consciously, unconsciously, that we have always to reinvent the museums.



That we always have to make something new. Yet until now our only answer is expansion, expansion, expansion. And maybe I believe in the paranoia critical gesture. Maybe this whole whisper of expanding, expanding, expanding is maybe to say different, different, different, but we don't find the answer yet to making things different.

The funny thing is that in the past the incredible growing museum, and the bubble of the museum which is suddenly bursting, the funny thing is that the art newspapers and the press, they keep publishing these silly numbers. And I don't want to criticize the methodology behind it but it's so funny to see the past years always The Top 30 Exhibitions, Contemporary Top Ten, Combined Ticket Top 10, London Top 10. And I'm very happy that Tate Modern is in all the top 30s and top 10s, but the fact that these numbers get published almost in a hysterical way says much more about the fact that we do not know anymore what a museum really is and what we try to do with our numbers.

CONTEMPORARY TOP TEN					
		The Museum of Modern Art (MoMA), New York, regained its contemporary top spot in 2009. The Grand Palais Nave, Paris, displaced it in 2008 with "Images in the Night", Pipilotti Rist's atrium installation (left, still, 2008), Marlene Dumas and Aernout Mik exhibitions, and a Martin Kippenberger survey provided four of the top five shows at MoMA. Tokyo's National Art Center's media arts festival and the new Saatchi Gallery, London, filled the third and sixth spots. The street artist Banksy propelled Bristol City Museum and Art Gallery into eighth. "The Studio Sessions" at the San Francisco Museum of Modern Art, a new media-based show about the machinations of the art world, provided an unexpected ninth place. J.P.			
6,186	391,476	Pipilotti Rist: Pour Your Body Out	Museum of Modern Art	New York	19 Nov 08-2 Feb
4,945	305,894	Martin Kippenberger: Problem Perspective	Museum of Modern Art	New York	1 Mar-11 May
4,939	51,505	12th Japan Media Arts Festival	National Art Center Tokyo	Tokyo	4-15 Feb
4,864	266,821	Marlene Dumas: Measuring Your Own Grave	Museum of Modern Art	New York	14 Dec 08-16 Feb
4,533	323,132	Aernout Mik	Museum of Modern Art	New York	6 May-27 Jul
4,139	405,612	The Revolution Continues	Saatchi Gallery	London	9 Oct 08-18 Jan
3,927	129,583	Six Billion Others	Grand Palais Nave	Paris	10 Jan-12 Feb
3,859	308,719	Banksy vs Bristol Museum	City Museum and Art Gallery	Bristol	13 Jun-1 Aug
3,854	241,683	The Studio Sessions	SFMOMA	San Francisco	3 Jul-13 Sep
3,828	363,702	Unveiled: New Art from the Middle East	Saatchi Gallery	London	30 Jan-9 May

THE TOP 30 EXHIBITIONS					
Daily	Total	Exhibition	Venue	City	Dates
15,960	946,172	Ashura and Masterpieces from Kohfukuji	Tokyo National Museum	Tokyo	31 Mar-7 Jun
14,965	299,294	61st Annual Exhibition of Shoso-in Treasures	Nara National Museum	Nara	24 Oct-2 Nov
9,473	447,944	Treasures of the Imperial Collections	Tokyo National Museum	Tokyo	6 Oct-29 Nov
9,267	851,256	17th-century Painting from the Louvre	National Museum of Western Art	Tokyo	28 Feb-14 Jun
7,868	419,256	2nd Photoquai Biennale	Musée Quai Branly	Paris	22 Sep-22 Nov
7,270	783,352	Picasso and the Masters	Grand Palais	Paris	8 Oct 08-2 Feb
6,553	703,000	Kandinsky	Centre Pompidou	Paris	8 Apr-10 Aug
6,299	377,068	Joan Miró: Painting and Anti-Painting	Museum of Modern Art	New York	2 Nov 08-12 Jan
6,186	391,476	Pipilotti Rist: Pour Your Body Out	Museum of Modern Art	New York	19 Nov 08-2 Feb
5,609	390,219	Treasures of the Habsburg Monarchy	National Art Center Tokyo	Tokyo	25 Sep-14 Dec
5,137	379,408	James Ensor	Museum of Modern Art	New York	28 Jun-21 Sep
5,128	347,995	Ron Arad: No Discipline	Museum of Modern Art	New York	2 Aug-19 Oct
4,945	305,894	Martin Kippenberger: Problem Perspective	Museum of Modern Art	New York	1 Mar-11 May
4,939	51,505	12th Japan Media Arts Festival	National Art Center Tokyo	Tokyo	4 Feb-5 Feb
4,864	266,821	Marlene Dumas: Measuring Your Own Grave	Museum of Modern Art	New York	14 Dec 08-16 Feb
4,856	436,343	Van Gogh and the Colours of the Night	Museum of Modern Art	New York	21 Sep 08-5 Jan
4,820	459,267	Joaquin Sorolla	Museo Nacional del Prado	Madrid	26 May-13 Sep
4,735	329,446	Vermeer's Masterpiece <i>The Milkmaid</i>	Metropolitan Museum of Art	New York	10 Sep-29 Nov
4,735	317,233	Afghanistan: Hidden Treasures from Kabul	Museum of Fine Arts	Houston	1 Mar-17 May
4,717	408,990	Frank Lloyd Wright: from Within Outward	Guggenheim Museum	New York	15 May-23 Aug
4,688	474,821	Warhol's Wide World	Grand Palais	Paris	18 Mar-13 Jul
4,533	323,132	Aernout Mik	Museum of Modern Art	New York	6 May-27 Jul
4,486	450,521	Picasso-Manet	Musée d'Orsay	Paris	8 Oct 08-1 Feb
4,416	473,800	Alexander Calder	Centre Pompidou	Paris	18 Mar-20 Jul
4,303	151,833	Masterpieces of Zen Culture from Myoshinji	Tokyo National Museum	Tokyo	20 Jan-1 Mar
4,178	448,208	Egypt: the Great Civilisation	National Museum of Korea	Seoul	28 Apr-30 Aug
4,150	256,714	Into the Sunset	Museum of Modern Art	New York	29 Mar-8 Jun
4,139	405,612	The Revolution Continues	Saatchi Gallery	London	9 Oct 08-18 Jan
3,927	129,583	Six Billion Others	Grand Palais Nave	Paris	10 Jan-12 Feb
3,859	308,719	Banksy vs Bristol Museum	City Museum and Art Gallery	Bristol	13 Jun-31 Aug

CONTINUED PP24-29

Indeed, in an interview that William Rubin gave in 1974, and William Rubin was then the director of the Museum of Modern Art in New York, Rubin confessed that the concept of a museum was not able to be extended indefinitely. And Rubin attributed this concept to the break between the traditional categories of painting and sculpture on the one hand and land art and concept art on the other hand. Two types of art that had been *en vogue* at the time. The latter, conceptual art and land art, Rubin explained, required a different, a completely different, presentation in museums and also he added, possibly a different type of audience. By saying that the concept of a museum was not able to be extended indefinitely, 1974, William Rubin, director of the Museum of Modern Art in New York, in my understanding not only referred to the problem of the museum as a spatial organization but also to the very type of problem that is linked to the birth of the museum, namely the museum as an institution that serves the formation and self-formation of the citizen. Suddenly he said there was art for which he could not think about a museum anymore, definitely not MOMA, and he could not think that anybody wanted to see that kind of stuff. So the funny thing is he started to doubt about his own media. It was not going to be expanded indefinitely. By the way there are museum directors, colleagues of mine, who now say the same thing about video and performance and artists who want to work with archive. They say no way, this we cannot deal with, and our public does not want to see that. These are the disbelievers, right? They should maybe be directors of private museums, but not public museums. (That's a provocation.)

When the Centre Pompidou opened its door in 1977, three years later, the sociologist Pierre Bourdieu predicted that the profanation of various objects of cultural value in a mundane environment that assumed different cultural functions was turning the museum into a prime example of a public museum. So

he said it the other way around. The Centre Pompidou, so predicted Bourdieu, must also be, was going to be, confronted with a different kind of audience and this change Bourdieu and his fellow Frenchmen saw not as a problem but rather as a solution. A solution to the problem of the museum as an institution for the formation and self-formation of the citizen.

Who was right? William Rubin or Pierre Bourdieu and the French circles? 74? 77? Rubin was not able to foresee in 1974 that twenty years in, another round of plans for renovations and extensions of his MOMA museum would mark a discussion that was rather, rather unusual. In the New York Times Magazine the video artist Bill Viola came up with a metaphor that captured the future redesign and reorganization of MOMA. Bill Viola said in the Times, “The new MOMA is going to be an internet website that enables the viewer to move through space and time vertically and horizontally at the same time.” The new MOMA was going to be a heterotopic museum, a new model, with lots of unprogrammed spaces. Can you imagine? Only 20 years later the MOMA concept of William Rubin was up for grabs. But one had not a clear idea how to reinvent that MOMA.

At the same time, and similarly, around 20 years later, Bourdieu and other supporters of the Centre Pompidou had to admit that the democratization of high culture in Paris was rather a side issue, if not a mere illusion. The audience at the Pompidou was the same as everywhere else. The fans of contemporary art were jostling their way in next to the users of the library. However there were many more users of the library than viewers for contemporary art. And the numbers of viewers of contemporary art and the library had increased in such a way and to such an extent that the structure of the activities themselves and the building began to suffer. Problem again. We have all these hopes, democratization of high culture, and suddenly it’s almost like a tsunami and we don’t know how to deal with it.

At Tate Modern, in 2000, within months after its opening the number of visitors had grown rapidly beyond belief to quickly become the most visited museum of modern art in the world. Now Tate has between 4 and 5 million visitors a year and you don’t want to know how the staircases look, and the bathrooms. We spend fortunes on toilet paper. So we have a problem there, right? We have to be cost effective. But visitor figures like the ones you see here, the Combined Top 10, the London Top 10, visitor figures are not the only index of success.

COMBINED TICKET TOP TEN				
		Jeff Koons's inflatable <i>Lobster</i> (left) was one of many sculptures by the US artist to adorn the Château de Versailles over a four-month period ending in January 2009. They helped draw one million people to the palace outside Paris during the winter months. Dominique Gonzalez-Foerster's installation in the Tate Modern tops this category, however. Admission to the combined-ticket section includes entrance to other attractions, such as the grounds of Versailles, which distorts the exhibition attendance. Likewise, tickets to the Mori Art Museum also allow access to its popular observation platform overlooking Tokyo. Tickets to enter the Hermitage and some Italian museums allow entry to the special exhibitions as well, which the museums do not count separately. E.S.		
12,727	2,278,054	Unilever Series: Dominique Gonzalez-Foerster	Tate Modern	London 14 Oct-08-13 Apr
10,160	1,000,000	Jeff Koons	Château de Versailles	Versailles 10 Sep-08-4 Jan
7,426	749,991	Living Marbles: Gian Lorenzo Bernini	Museo Nazionale del Bargello	Florence 3 Apr-12 Jul
5,673	560,000	The Perfect Victory: the Battle of Poltava	State Hermitage Museum	St Petersburg 29 May-20 Sep
5,572	550,000	Treasury of the World: Jewelled Arts of India	State Hermitage Museum	St Petersburg 7 Aug-29 Nov
5,232	888,644	Splendour and Reason	Galleria degli Uffizi	Florence 30 May-13 Dec
4,618	531,054	Van Gogh and the Colours of the Night	Van Gogh Museum	Amsterdam 13 Feb-7 Jun
4,321	462,347	Ai Weiwei: According to What	Mori Art Museum	Tokyo 25 Jul-8 Nov
4,140	320,000	Portraiture from the Egyptian Museum, Berlin	State Hermitage Museum	St Petersburg 23 Jun-20 Sep
3,047	283,350	Kaleidoscopic Eye	Mori Art Museum	Tokyo 4 Apr-5 Jul

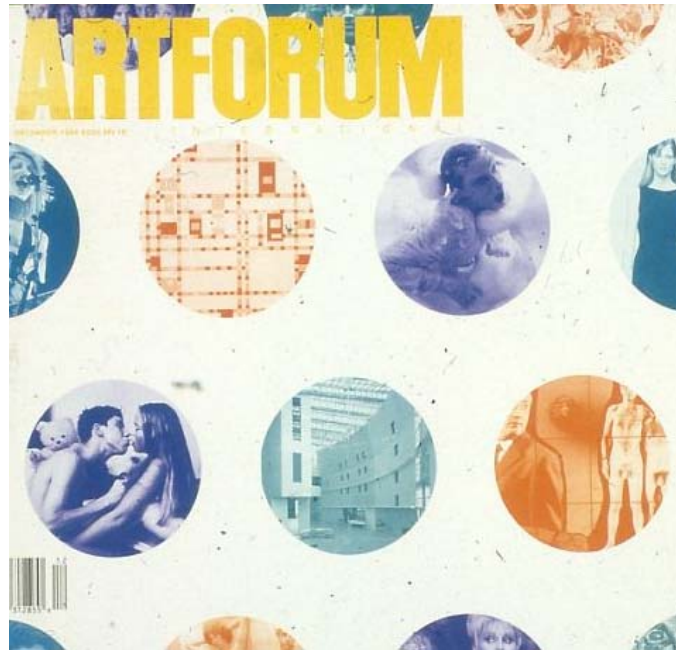
LONDON TOP TEN				
4,139	405,612	The Revolution Continues	Saatchi Gallery	9 Oct-08-18 Jan
3,828	363,702	Unveiled: New Art from the Middle East	Saatchi Gallery	30 Jan-9 May
3,604	277,473	Anish Kapoor	Royal Academy of Arts	26 Sep-11 Dec
3,141	298,420	BP Portrait Award 2009	National Portrait Gallery	18 Jun-20 Sep
3,099	303,741	Serpentine Gallery Pavilion	Serpentine Gallery	11 Jul-16 Oct
2,760	273,236	Taylor Wessing Photographic Portrait Prize	National Portrait Gallery	6 Nov-08-15 Feb
2,597	327,244	Rothko	Tate Modern	26 Sep-08-1 Feb
2,446	183,433	Corot to Monet	National Gallery	8 Jul-20 Sep
2,300	342,726	Byzantium 330-1453	Royal Academy of Arts	25 Oct-08-22 Mar
2,212	227,831	Picasso Prints: Challenging the Past	National Gallery	25 Feb-7 Jun

Attendance figures at MOMA, at the Centre Pompidou and Tate Modern, we are the best, they are robust, strong, but there must be other factors to consider if we are to take the audience more seriously than before. So it's not just about counting visitors. Indeed what does one understand by the very term "audience development"? To develop audiences more and more to come, or get audiences to develop a real relationship with the museum?

The rise of the *avant-garde* mainly reflected a fundamental change in the relationship between art and society. A change that was set in motion as the public gained access to the institution of art. Before the era in which art became a factor of social life, art had never been public; hence there had never been a public for contemporary art. Viewed historically, the public presence of art is a factor that has grown gradually and increased explosively since 1960. Only since the early '60s has the public started to come into our new museums of modern art and contemporary art. Before that there was no problem. The biggest success exhibitions in Rotterdam, for instance, were the Vermeer exhibition with 80,000 spectators and Tutankhamen at the British Museum had 150,000 spectators. These were the most successful exhibitions. But as of the '60s suddenly the masses started to pour in so we created, ourselves, this problem. However we didn't want to deal with the problem. If there was a problem.

And there are many new factors, new factors which are adding to the masses because they give these masses a new kind of face, a new kind of belonging, and we still do not understand what these new factors are. Let me give you a couple and try to indicate a couple of new factors.

Here is a new factor behind me.



This is a magazine called Artforum. It was published a couple of years ago. On this art magazine you see artworks, yes you see Mondrian, a *Boogie Woogie*, and you see even a *Dirty Word* by Gilbert and George, and you see Matthew Barney but you also see a beautiful *petit noir*, a little black dress by Donna Karan, not even Miuccia Prada, but Donna Karen. You see a film, looks like pornography, you see Christian de Portzamparc and you know somewhere else you detect things which are belonging to the world of fashion, industrial design, architecture, Courtney Love, even rock and roll, but not really to visual arts. What does that mean?

The layman, and not only the layman, pays less and less attention to the differences between the various forms of art production and the visual culture that determines our environment. What we see there on this Artforum magazine is plus, plus, plus. It's all visual art, it's Artforum so it's blessed by Artforum, by the Vatican of art magazines. And it's all visual culture. It's all visual production. And we have created for that a term called visual art which is almost like a sponge. It's a big cultural space but it doesn't define itself anymore. It only defines itself by the word plus. And, and, and, and. And now we live in the And Phase of fashion and art. When we talk about fashion, Alexander McQueen at the Metropolitan, we always talk about art, strangely enough. I had an email from one of my best curators at Tate Modern. He said, "Alexander McQueen is such a great show, it's the best show I've seen in years. It should come to Tate

but I'm afraid it's the territory of the Victoria and Albert." Funny, no? We soak up everything.

In this situation, ladies and gentlemen, the museum is no longer *a priori* a separate environment; it's no longer an environment of exclusion. The universal accessibility of museums and developments associated with industrial production have fundamentally changed the public nature of museums and have resulted in their no longer being something exclusive. So how can we differentiate between the concern for the works of art and the concern for the audience? Is this question really reflected in present museum projects or extension plans beyond expanding the entrance lobby, the museum shop, and the museum café? When we talk about new museums we always start to talk about the lobby, and the shop, and the café, and the entrance. It's not because we are all poor architects, or clients, with lack of vision. We don't have a clue anymore what a museum is. It could be even argued that by now alternative architectural models of museums such as converted palazzos, industrial premises, transformed castles or parks more often than not in remote places, you have to travel there, they're still tussling with ideas of the past more than with the future.

However praiseworthy they may be, these institutions clearly place the function of art and the artists at center stage. Many genial artists of the late 20th Century considered spectacle or spectacularly situated venues or industrial parks, castles, palazzos as the most important validation of their practices. Their art needed such transformed venues. And both the production and where their art works were going to be shown created a kind of effect of geniality. A kind of *genius loci*. Boring, no? After a while, isn't it? Both the sublime or picturesque architecture and the activities of these museums reflect a belief that what is good for the artist but also, must also, be good for the public. What is good for the artists, what is good for the artwork, must also be good for the public, and I would argue that this strategy no longer works. That's over.

We now witness a situation where the entire museum system is hailed as a genius. And not only as a place where magic decisions are made about what constitutes art and what does not. The museum has indeed become a place where all sorts of questions are being asked, and many of these questions are beyond the geniality of the artwork *per se*. They are about ecology, about sustainability, about sexuality. They are about multiculturalism. They are about what families are. And the museum is expected to mediate the debate. We have many people who ask us questions. They can be questions about the artworks and about the magic decision that we decided to hang them or not, but more often than not the questions are beyond the artworks *per se*. Are we going to tell the public, "You are not allowed to ask these questions?" Where should they go? To the soccer teams? To the politicians? To the newspapers? They do not feel represented anymore. They need new structures of mediation. When people talk today about museums they mean that museums are expected to practice

collective bargaining over civic priorities. People want to feel empowered because they want to feel represented again.

Today curatorial decisions such as a challenging model of an exhibition or interesting choice of works of art are not the same as an innovative institutional strategy, engaging audiences and engaging these kinds of questions. Museums have become platforms for a secular culture. Storehouses of collective values and diverse histories, as well as stories. Places where increasingly we want to spend our free time and thresh out issues, big and small, our own and those of our neighbors. We need, indeed urgently, innovative models with regards to the very organization of our institutions to further develop such a museum.

Or are there limits, as William Rubin said, to the extension of the concept of the museum? Or do we think that we can solve all these issues by expanding the museum, or do we think that we can solve all these issues by putting a new director in place? Or that we can solve all these issues by putting a new board into place? We need to do much more than that. We need to be much more courageous. We need to rethink what we want from museums and why we think what audiences are going to be wanting from our museums. Otherwise please close your public museums and open yet another private museum but I predict then Indiana Jones will come along and he has to discover the ruin of your private museum. And that's not going to be a funny film, I bet.

In this excellent essay "The Archive without Museums," the American theoretician Hal Foster presented a number of examples of these new phenomena of what people think they want from museums. Because initially in a museum presentation we expected an encyclopedia of images in rows on a white wall, guided by the principal of chronology and or style and today the audience is indeed aware that a museographic project encompasses much more. Here what you see is a good example. OJ Simpson, Courtney Love, Mondrain's *Boogie Woogie*, Matthew Barney, Larry Clark, Hugh Grant, Baselitz, Gilbet and George etc. Hal Foster, the author of this article which this cover of Artforum is illustrating, he wrote that the binary codes, plus, plus, that seemed to be behind these combinations, fashion and art, film and art, architecture and art, design and art, that seemed to be behind these combinations under the guise of common interest, are responsible for a recent phenomena, namely the fact that art is hiding behind these entities. Behind the kind of anthropomorphic fetishism. And in this respect the question of expanded public access and the public's wider interest in many different forms of cultural expressions a could play an important role. And I would venture that this is no longer a friendly gesture towards the audience that we present all these combinations, but that the audience is demanding its public rights and is directly addressing the museum saying, "We are interested but we are interested in many different things at the same time."

Now how to do that? Do you then create a white box and say, "Look and stare at this wonderful work of art? This is about esthetic expression" That's a

response. Are you going to work with these reactions, with these new demands? My point is that the museum not only divides and rules, presents and preserves, but it has also become just one of the many environments that form a much larger museographic project. Think of the innumerable regional biennials, listings of the most powerful art personalities or art ideas by commercial magazines. The museum is everywhere, not just in the museum. The museographic project is everywhere, not just in Artforum but maybe also in Vogue and in other magazines. Furthermore, the digital space is forcing art and museums to wake up and engage with their many audience constituencies. Museums have a long history of exercising control over their content and so much of the symbolic and financial value of artworks is purely based on the control of information through the art community. That is over. Museums are still going to be reliable sources of information and curators will continue to be authorities but it's hard to control the terms and speeds of the information flow through all kinds of activity streams: the entries on blogs, the messages of the emailers, the tweets on Twitter, the notes on Facebook.

Indeed we have always believed that the art world was based on financial resources. In part it is. We also know that the art world is in control of information. Think about the tension between the galleries, the primary market and the secondary market, and of course the auction houses. We also know that museums have control of information. That information is slowly, slowly diluting and that information is getting through in many different ways so that you cannot say anymore I have the money and I am in control of the information because I know everybody. I think in 10 years that is completely going to be over and museums have to be dealing with that, with these kinds of new forms of transparency so the whole idea of exclusivity of the art public is over. So don't look at me scared that I'm, you know, it's just a fact of life. If you don't want that, then you have to take over social media and control them like the Chinese do. That's exactly why the Chinese do it.

Although our iconic turn has increased the importance of images, today images are as important as language, there is no evidence that we understand images much better than let's say 500 years ago. We still need a new Bauhaus to design new media but art museums are by design rather conservative and reluctant to jump on the bandwagon of new media. But if we don't go for it, others will. Think about Google with the Google Art Project. Anyone with access to a computer can take a virtual 360 degree tour of galleries in 17 major museums of the world, without queuing and without other people getting in the way, and look in superb detail at one work from each. And I must admit I was one of the enemies of this Google project but I must confess sometimes I visit the Prado on Google when I need to see a detail or when I need to see a certain hanging. And those of you who say, "I don't do that," well, in a couple of months, in a couple of years, you will do it.

So, what about the Google Project and what about thousands of young, immaterial laborers who are presenting their works on YouTube? Will the difference between the curator and the visitor, the artist and the audience, become bit by bit superfluous? In addition the principle of free labor and the difference between leisure and labor is being gradually abolished due to market driven forces or due to working conditions is taking on the subjectivity of our existence. Time is money now also means money is time. Leisure is in many instances equaling labor and such is the standard of thousands of young, economically speaking, poor immaterial laborers present in our so-called creative cities, London, Berlin, you name it. Their endless, selfless enthusiasm for all kinds of cultural production is often a blunt form of exploitation led by third parties. We celebrate the fact that they make projects. We celebrate the fact that they keep blogging, for free. We celebrate the fact that they keep coming to our museums but we don't want to give them financial value. We want them to do it for free because they're enthusiastic. So I always warned that enthusiasm is becoming a form of self-exploitation and there are some people who control these forms of self-exploitation. I think of the media industry for instance.

The *homo ludens*, ladies and gentlemen, the man of play and playing, has been forced to become a *homo faber*, the man of making, and the *homo ludens* and *homo faber* have been tuned, not turned, have been tuned, into a *homo precarius*. Many of our thousands and millions of museum visitors are exactly that. They live a precarious life. What can we do to make the museum a space that is conscious of that reality, of those precarious lives, and able to propose an alternative? When we talk about democratized museums we should not just think about popularized exhibitions or about sheer imitations of places of popular assembly, but we have to show the readiness to truly take into account all relevant factors as to what constitutes an audience today and the readiness to pursue with our museum's resources completely different pedagogical activities. These would be activities that we no longer identify by the fields or departments in which they take place but by the effects they bring about in order to allow the spectator to become a contributor and such must have a bearing on what we like to call the collections.

Fewer visitors than ever before, so recent research carried out by LACMA and carried out without knowing one from each other by Tate Media and Audiences, found that fewer visitors than ever before still make a difference between what a collection is and what a temporary exhibition is. They don't know it anymore and they are not interested to know the orangutan feeling, "My Collection! My Collection!" or just a temporary exhibition. They don't know what the difference is and they don't want to know the difference. In addition, web users do not differentiate at all between collection displays and exhibitions. Indeed the boundaries of the collection are in flux and not only in the minds of the general public but of art and museum professionals as well. Think about recent misunderstandings and frustrations in terms of long-term loans or public/private

ownership of individual works of art or even entire collections, or entire art collections.

Maybe we have to start to think about the notions of the exclusivity and of the property of the collection radically differently. For instance, it would not be such a bad idea to begin and see and conceive the collection as an archive. An archive allows many different types of objects and not in the least all kinds of things, documents, to co-exist and to be shared in a multiplicity of ways. Indeed we in museums, we should allow ourselves to learn much more from scientific libraries, libraries in general, and even about information management. The process of archivization produces as much as it records the events, especially in the digital age. To consider the collection as an archive is therefore to think of the collection not only as a repository but as an imaginative site as well, whose boundaries are constantly shifting. Manolo Borja-Vilell, who is now actively rethinking the collection of the Reina Sofia and rethinking the display of the collection of the Reina Sofia in Madrid as an universal archive, he wrote, “If the museum wants to keep its public role today it needs to be thought of not only as a system of representation but as a structure of mediation.” Borja-Vilell speaks correctly, in my opinion, about the poorly- theorized the idea of the audience for art while recognizing at the same time that the days of the paradigm of the good, the true and the beautiful are over, and for good.

We rarely think of the museum as a medium but it is a medium, and even a mass medium, even if it's a very specific medium and mass medium and distinct from other mass media. Museums carry and transmit images to their own rules, even if they start to lose somewhat the control. Think of the rise of the private museum and think of the rise of different information technologies-cum-unstoppable-information-sharing-devices. So we start to think about the museum as a mass medium but we still have to understand what are the rules and the laws of this mass media. We have to accept that we have to lift the lid on our own rules and on why and how we make artistic decisions. That is essential if we want to engage with our audiences.

The rules of our museums and thus the way we carry and transmit images are very much based on the fact that the public museum is a place where several interests are in constant negotiation. Indeed the workings of the public museum are full of conflicts and tensions which I find interesting. They're challenging and fascinating. I want to advance the conception of a museum culture which is relating itself to these contradictions in a self-conscious manner. Not only do we have to accept these contradictions, we have to work with them. We have to see them as something positive. There are many contradictions, contradictions which museums are living out. Contradictions between the many different works of art, many different viewpoints. There are contradictions between works by the dead and works by the living artists. There are contradictions between western and non-western cultures. There are contradictions between monetary and esthetic

values. There are contradictions between the judgments of the inner circle and the judgments of the general public. There are contradictions in our museum workings between the really big and the really small. Between the blockbuster and the niche. There are contradictions between the joy of a large audience and the distrust of the selfsame audience, and there are contradictions between the ideas of the past and the ideas of the future.

If you start to list contradictions in museums, it's fascinating, and there is no mass medium beyond the museum which allows for these kinds of contradictions and which can make these contradictions productive. Not in the media in the street. Can you imagine El Pais who only talks about the art of 100 years ago or about things that happened 100 years ago or 60 or 40 years ago? Or a Mundo who only talks about the future? We can easily talk about the past as if it's a given of today and the funny thing is that we not only like in our mass media museum to talk about the *Medusa* by Géricault but we also like to watch people watching the *Medusa*.

[Photographs by Thomas Struth]

These pictures of Thomas Struth are for me proof of the fact of the museum as a mass medium. In a museum it's fantastic; I mean Woody Allen created all these museums where people start to date each other. The museum as a love medium. But the museum is also a voyeuristic medium, but in a very positive way. I love to watch people watching art. Now when you go to a museum, remind yourself how many times you are a voyeur. Not because you want to see that beautiful man or woman but just because you want to see what they watch and how long they watch what. Now, Thomas Struth's pictures, they capture that in a fascinating way.

There are other things which a museum does. Contradictions between the public and the private, contradictions between a reproduction and the original. And sometimes people ask me why do you, Dercon, say that this picture is giving an answer to the fantastic contradiction which we live in all museums, namely the contradiction between the interest between the private donor or the private collection and the interest of the public role? I mean between the interest between the donor and government, for instance.

[Picture of André Malraux]

This picture gives you the answer. I'm not showing André Malraux and his beautiful tie. I don't want to point your attention to all these wonderful reproductions. We will live more and more in an age of reproductions.

[Picture Van Gogh – Bill Gates]

This is my Van Gogh, Bill Gates. Bill Gates is going to be the new Van Gogh, as you know, because of the fact that he created all of these kinds of information

technologies and he is an amazing collector of images. No, I want you to look at the piano. In fact what you see in this picture, one is cut off, is a double piano. And a double piano in a salon, in a living room, is for me something very beautiful, it's very erotic. It's fantastic because what you can do is you can play one piece with your left hand and on the other you can play a quatre mains, so it's like public/private. So the solution, I mean the tension, the contradiction between the public and the private is already unconsciously, I think, addressed by André Malraux in the setup of this picture. So consider the tension and the negotiation between the public and the private in the museums like these double pianos and then I think we get much further.

But the most important of course are all these reproductions because we want to sell and to tell these same stories. Given our ...ah, yes, is there an instance when we accept all of this as a way beyond the theological museum, the holy cow, the ivory tower, or the indifferent museum where anything goes, where you can tell any story? Is there a way beyond the populist position and a status position? The populist position envisions the museum's future as part of the leisure industry, while the status position is retaining the view of museums as instruments of instruction. Is there a third way in which we are able to address and negotiate these contradictions, these different interests? Given our current cultural climate, the museum is practically the only place where we can step back from our own present and compare it with other eras.

In these terms, so claims artist historian Boris Groys, over and over again, the museum is irreplaceable because it is well suited to challenge the claims of the media-driven *zeitgeist*¹. Museums are in fact machines making sense of, and even generating, the present through a comparison between old and new, between identical and different, endowing objects with meaning which are otherwise meaningless. It would be therefore a disastrous mistake if the museum were to emulate the strategy of self-denial and strive to fulfill the claim that it's only showing people what they want to see. Instead of a relationship which is essentially that of a passive spectator, we have to create a situation of complicity. Indeed the historical and cultural achievement of the museums lies essentially in the fact of having constructed an historical and cultural ritual that serves the formation and self-formation of the citizen. From this perspective the museum is not only, and maybe not even primarily, the place for the exhibition of objects. Rather these objects function as tools for a civilizing ritual for the individual. The museum is thus not only the place where values and ideologies are presented in artwork. It is equally a place where these values become part of a mental and bodily exercise. For otherwise I cannot explain the incredible success of performative and do-it-yourself exhibitions currently taking place in museums and art institutions everywhere around the globe, where the visitor is invited to participate to make the work as an active instance.

¹ NT: The spirit (*zeit*) of the time (*geist*) in German. It refers to the general cultural and intellectual climate along an era.

Let's listen to Manolo Borja-Vilell again. "A museum," he says, "is a performative space. Reading, working, and exhibiting are performative acts that museums usually try to suppress. How can museums take up a role in public life that is different than that of the church and the school? How can it become a site of exception?" The answer could be, yes the museum can become a site of exception if the public has the right to make active use of all kinds of museums resources rather than an entitlement to be entertained or instructed.

A great challenge regarding my job at Tate Modern is indeed the renegotiation of the relationship between the museum and its visitors. We certainly do not want to renegotiate our free admission policy. We think about precarious lives, amongst many other lives. Tate Modern and the rest of Tate want to increasingly provide the socially inclusive environment for life-long learning. Free admission is therefore a precondition. Basta. Second, Tate's learning department is very much aware that only a new approach is providing the most effective conditions for learning. Our project, "Transforming Tate Modern," will provide not only perfected spatial environments and technical infrastructure. No, life-long learning is going to be part of every single activity which we undertake of every single exhibition because such a life-long learning can never be additionally implemented. It has to embrace all of our aspects of our organization and all our actions.

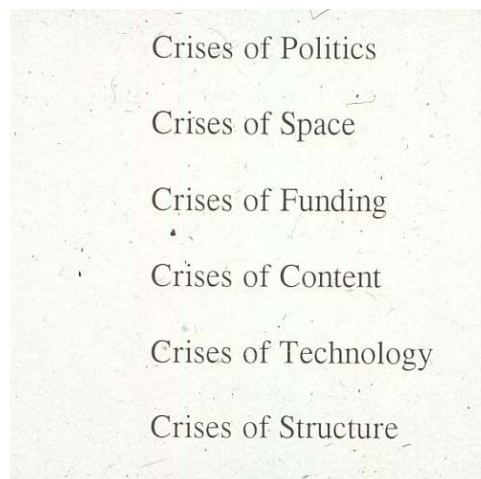
Because let's not forget that Tate Modern gets a higher percentage of younger visitors than any, any other museum of modern art world-wide. Forty percent of our visitors are younger than twenty-five years old. If we don't take that into consideration then I don't think that we should be called a public museum. Third, the department Tate Media recently changed its name to Tate Media and Audiences. The name change only won't be enough to bring audiences close to the center of Tate's decision-making processes. Bringing our audiences closer to the heart of Tate should be a priority for the organization over the next years.

Tate Online, Tate's website, provides a fifth venue where visitors throughout the world can engage with Tate. We have 5 – 4 to 5 million active visitors but we have now an average of about 1.4 million visitors a month who use our website and who use our social media. And now talking as a businessman, I mean these people are not coming to Tate, but these visitors have an effect on retail on catalogue sales, that's my other face, you know, my Janus hat, ok?

We started this online, this website, we have social media, we want to provide these means to engage, to discuss, and we see that monthly for the moment about 140,000 people are writing blogs to us, which we don't control. We try, we have a department of seven people who are answering theses blogs, and it's fantastic to see that these people are really asking us questions which are really amazing so we have now a huge learning department and we have a huge new media department and indeed, it pays off as well, don't worry about that. Tate Modern has given, ladies and gentleman, London a contemporary face.

What I have to do with Nick Serota and with all my whole team is to transform Tate Modern to make it ready for the next stage. And I call the next stage, “From Giving a Contemporary Face to Creating a Contemporary Place.” Transforming Tate Modern, you will ask that question, when is it going to be finished? It will never be finished. It shouldn’t be. It can’t be. A museum is always underway just as the art it wants to show and to tell, just as the art it wants to show and to tell, are on the brink of something new and different. So we cannot say that we will be finished because once we will be finished we will start again. Tate, Tate Modern, is a museum on the move. Tate Modern is not just a place for works of art. It’s also a place in which cultural and social values are realized and we want to enable our incredibly huge audiences not only to have a focus on art but also to have a new perception of themselves.

Tony Bennett, who wrote so brilliantly about the birth of the museum, who wrote recently this one sentence I started with. “Give me a museum and I will change society.” In order to produce new entities that can be mobilized both within the museum and outside it, give me a museum, and I will change society is not just about the museum, it’s also about the world outside. And I do think we need this more, more, more than ever because we cannot keep talking in Madrid, Barcelona, Rotterdam, Andover, London, name it, of the museum, crisis of politics, of course there is a crisis of politics, crisis of space, of course there is a crisis of space, there’s never enough space, crisis of funding, of course there is never enough funding, crisis of content, I don’t know what the art is going to be in three years, do you know? Do you want to know? Do you want to predict? A crisis of technology, Bill Gates is inventing, and his followers, all the time. The crisis of structure. Who is going to decide what the role has to be of a curator? Everybody wants to be a curator. So instead of talking about crises, we have to, you know, use other forms of analysis.

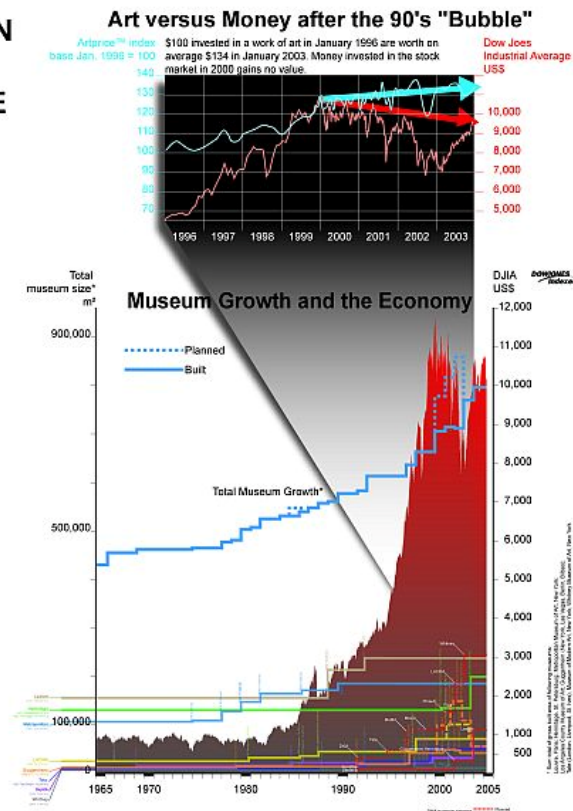


And I find these kind of things quite interesting that the funny thing is that at OMA in Rotterdam where I used to work as a consultant, we found out that the museum bubble, the museum bubble, all these expansions, exactly took place at the very moment of the '90s bubble. With moments of crisis the museum's expansion cooled down, with moments of euphoria there are many more new

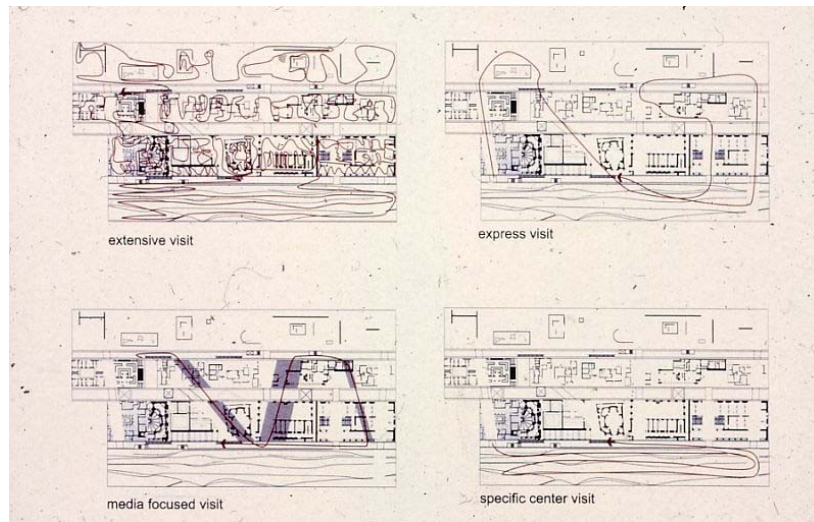
museums. This has nothing to do with the money of private donors. This has to do with an idea that we think that art needs this expanded museum. What I beg you, please, is to think of the expanded museum not just only in terms of space but think about the expanded museum in terms of concepts. So if you come and you tell me, “I have a new idea. I’m going to give you money for more art and more space,” then I will tell you, “Fantastic but can we first discuss that baby which we call the museum. The organization, the social organization, what we want to achieve, its audiences, its constituencies?” “

THE EXPANSION OF ART AND ARCHITECTURE

A MODERNIZATION OF THE ART WORLD: The cumulative expansion worldwide of museums has been directly proportional to the expansion of the stock market. From 2000, when the bubble bursts, art has performed better than shares... creating complex complications between artists and architects... both "beneficiaries"...



This is quite interesting. This piece from Contemporary Art, it's at length endless expansion. What I want is an expansion of ideas because it's, funnily enough, that when we talk about the public, then we look at the public like in airports. And there are many museums who work with airport managers to create extensive visits, express visits, media focus visits and specific center visits. Is that what we want?



We at Tate Modern are now working with choreographers because we believe that choreographers, together with learners, are the best people to work with in order to think about this place because choreography people, they understand the realpolitik and they can understand the kinetics and how you move in a formation with other people or alone and how you watch other people moving alone or with groups of people. So we don't want to do these kinds of airport structures. We want to create mental and bodily exercises working with choreographers. And of course we know that even in China visitor numbers are up at free museums. We have to make our museums free.



[Images Tate Modern and Turbine Hall]

This is Tate Modern. This is the Turbine Hall. Not works of art but people gathering and doing mental and bodily exercises.

[Image of Wei Wei's installation at the Turbine Hall]

And this is one of our last mental and bodily exercises where now we have questions about world politics, about human rights. People are asking all of

these kinds of questions and this piece by Ai Wei Wei became a complete new piece with new meanings.

[Image of Wei Wei]

Here's Wei Wei when he's not in prison yet and here are these flower seeds. And Wei Wei expressed with these flower seeds the fact that the province which has 180 million inhabitants living, which is the main province, and he is now just one of these flower seeds. Because for centuries with these flowers seeds were used by the Chinese to count, to spit, to chew on, to whatever. You know, it's a piece of nothing, a piece of nothingness for the Chinese and Wei Wei has become now one of these many pieces of nothingness, not because he's Wei Wei, but because he's one of the many who got arrested. And that's the reason we've got on the roof now, "Release Ai Wei Wei" because I have the right to ask where he is and how he's doing. If I don't get these answers, this country which we call, this nation which we call China, then I have the right to say that China does not have laws but just rules and you cannot rule a country by rules. You can only rule a country by laws. As long as they are not able to answer my very simple questions, how is he, where is he, China is not a country of law but just rules.

The world's popular, most popular, museum. We know by now that is very relative because we want to be popular in many different ways. Not just by numbers. We want to do activities and that's why we need a new building. We want to create activities. Why do we need a new building? I've explained to you. Not just for more works of art, but we want to do things differently. That's the reason why we need new space and that's why we're going to create new spaces next to this power central. That's about creating extremes of energy. We gave London a contemporary face, facing the north, now we will add to this power central, we will add a crystal, and you know what that is. A crystal is something that incorporates growth. We don't know exactly how it grows and it grows very slowly and you cannot really calculate it, but we do know it grows. And all these things are intertwined and that's for me the fascinating thing of this new building.

[Image of the new building for the Oil Tanks]

That it's a crystal added on to the power central in order that this crystal is hanging to that power central, and there will be many things talking place. We don't know how and when yet but it will take place. It's growing slowly and it incorporates many different things, works of art, artists, and audiences.

Here you see another view, another view, from the west and here's where we are. We are now in the stage that we are almost ready with the oil tanks because Tate will be a place for exhibitions. It will be a place for collections but it will also be a place for other activities and for the other activities we needed completely other spaces and we call them the oil tanks. These are gigantic spaces underground and we can use them in many different ways.

[Oil Tanks images]

This is a shot from a couple of months ago, November 2010. That's how far we are. I can tell you one secret. At the occasion of the Olympic Games we will be ready to use these oil tanks, which are the basis of that crystal, which is the crystal that is starting to grow.

That's how they will look from the inside. We have three different kinds of oil tanks and in these oil tanks we will have many different activities because if you look at the activities today, think about happenings which are re-staged by Allan Kaprow, that's how people use our museums these days.

Not just in Munich, not just in London, but also in Barcelona, also in Madrid, people do things. They are coming to a space, working with works. This is Tino Sehgal who is going to create a piece during the Olympics for the Tate Modern and this is your artist.

[Picture of Tino Segal with children]

And this is where I want to stop because I'm very happy that I could be here because of all these friends, Leopoldo and Bartolomeu and of course Vicente but also because I was so happy to be able to start with not Juan Miró but Joan Miró.

I made that mistake once. I won't make it more but your Minister of Culture of Catalunya said at the dinner, "Welcome, welcome, welcome, family of Picasso," so that was another mistake, wasn't it? We are very, very, very happy that we are able to show the other Miró thanks to the Fundació Joan Miró where our exhibition will be hosted in October. And the exhibition comes off very, very well and you know why? Because we took Miró in a completely different way. We take into account all of these different approaches. We take into account the way the public has never seen this Miró before and that's the reason that I'm very happy that we'll have another of your famous artists very soon coming over to Tate Modern. He's going to stay with us for a long time, which is of course Pere Portabella. This is a still of the film of Pere about Juan Miró.

[Still from Pere Portabella's film about Joan Miró]

This is one of the rooms with the glorious triptychs; they've never been presented together that way. Can you imagine? I dare to say it's better than Twombly, which I should never have said, I know.

[Image of room's exhibition]

Here is the one room and you see the *Ladder of Escape* here in the middle which gives the title to the piece. This is one of the many, many reactions in the press, "Brush Away the Blues." And here is the family, and they forgave he gave me that I said Juan Miró.

[Picture of Miro's family]

Thank you very much.

Now I can take my jacket off, right? Now we're going to work.

Leopoldo: You can do it. Preguntas. Se pueden formular preguntas no solo en inglés. Yo creo que Chris habla todos los idiomas occidentales, alguno oriental también, pero todos los occidentales, de manera que se pueden formular preguntas en la medida en que ustedes quieran.

Question: Chris could you help us understand the apparent contradiction between extremely active auctions and a very poor economy and another contradiction which is very full museums and very empty galleries of art, mostly.

CD: For galleries you mean commercial galleries?

Pregunta: Yes, commercial.

Chris: The second is very easy. I used to work in a gallery, I used to be the director, no I said I used to be the concierge of the gallery Yvon Lambert and Yvon said you are not a concierge you were a director. I hated to see many people because the job of a gallery is to sell. I mean I was really like, when all these people came in and I had to tell the story over again I didn't have the time to concentrate on the potential buyer and it's me who says that. So a gallery, a commercial gallery, let's be very clear on that, the fact that commercial galleries like Y3 or others are mimicking the way we work, because more and more galleries also want to do museums and also want to do catalogues, that's their problem. I mean I don't see a commercial gallery as a public structure or a structure for the public. A commercial gallery is a place where you talk about the sales of a work of art. And if I would be an artist, and I knew many artists when I was the concierge at Yvon, these artists, they prefer to have people who come to buy the work of art. So that's the first answer to your question.

The second answer: there are many, many, many new buyers. All over the world in many different regions. Some are more educated than others. There are many more new buyers with different ideas why the hell they should buy a work of art. Some do it because of their friends, others because after their BMW Series 6 in silver, they need something else in silver, which I understand, it's always been like that, hasn't it, and others because it's a safe investment, and others because it's a risky investment. So there are many reasons to buy. The safest place to do that and the place where you think as a new buyer where you are in control is rather an auction house because when I go a gallery and I say Leopoldo, my God, you try to sell me these paintings, you can ask me whatever you want. But I think that when I'm a new buyer and I'm Chinese and I go to Leopoldo's auction house, then I think Leopoldo is a fair man because you know it's a fair bid. I'm in control at least of the bidding process. I'm in control with

other interested people. So it's sheer illusion that people think they are more in control because of auction houses and it has to do with the fact that we have many, many, just like in the 19th Century, we have many new rich who think it's interesting for many different reasons, all over the world to China to wherever, to buy works of art and they believe that an auction house is more democratic and more honest. Of course it's not, it's ridiculous. But I you know, I'm not going, what should I care about these new buyers.

LR: Alguna pregunta más?

CD: Not too difficult questions, ok, it's getting late.

Pregunta 2: I don't think it's too difficult for you. Thank you very much for your lecture. It has been very deep and I wanted to ask about the contradiction or why you say private art museums, I run a private art museum. You put it in contradiction with public art museums, as far as I understood, while I think they can enrich each other, complement each other and sometimes public museums cannot arrive to all the audiences and you said the new 21st Century museum should develop new audiences so that's maybe another reason for them to exist. So I don't really follow this.

CD: Ok, I'll try to do better. First of all there is, there is a difference between of course private/ public partnerships in terms of conservation of museums and the very notion of the private museum so to speak. The difference I would say, private/public partnerships we have to work on it all the time, this is not a question if it's good or bad, it's how can we do better. I just came from Munich and in Munich I've done a private/public partnership deal with one of the greatest private collectors of the world, Mrs. Goetz, but we did something different and it creates a lot of trouble. We started to work together the at the Haus der Kunst and Mrs. Goetz, a private collector, with all strings attached to it, because you know she's a businesswoman, and me, ex-director of the Haus der Kunst, a public museum, so all strings attached. Because a public museum has to be completely transparent and it's all about government. So we made a deal and we said we'd work together but everything we do is transparent. Which means all the costs which have incurred, the costs which are going to incur from the guards to whatever to the graphics, it's split in half and it will be published. Also the artistic decisions are split in half. Her team of curators and our team of curators, we get to do two shows, they get to do two shows.

And the funny thing is that model is now used in Hamburg with the collector Falkenberg and it creates a lot of trouble because many private collectors don't want to create this kind of transparency. Why? I don't want to know. I want to ask, but I really don't want to know. So we want that transparency and I think it's really, it's creating already a kind of notion about how we can work together in different ways because we have to work together. That's obvious, absolutely obvious. Why? Because private collectors who started private museums, and I'm

talking about three or four collectors, no names, they asked me Chris, why does the press not like me? They always write bad about me. Why does the public not like me? They laugh at me. The artists are not satisfied. I own all these groups of works of artists and they say that I don't show them enough. Of course not when you own 20 artists' bodies of work you cannot show them all the time, right? Second, this accumulation of all these bodies of work, where does it go? So one lady told me, "I have now a private museum but now I have to buy another one because it's getting too small. And then the biggest thing is, my goodness. My husband tells me to be cost effective but I cannot be cost effective with a private museum. It's costing so much money, waaaaay too much money." And I told her, "You should have known this from the beginning, right, don't be so naïve." So many people, and I'm saying this now in a joking, light way, many people are coming back. And we have to go back to them as well. So private /public partnership is something we have to explore and the question is not if we do it but how we do it. That's one thing.

The contradiction between the private museum and the public museum, that's something else. And I told you that we live off these contradictions between the private and the public. The difference of course is the whole idea of governance and transparency. And that's I think is an amazing good. I still, I may be naïve, I still believe in politics. Maybe I should be one myself, I don't know.

LR: Inaudible

CD: Is that now a little bit clearer?

Pregunta 3: Chris, now, one question regarding audiences?

CD: About audiences?

Pregunta: Audiences, yes. Do experts assume that people want to be treated different in museums but probably many, many of these visitors, they like to buy in the shop, they like to walk through the exhibitions, not look at the Miró's, and they want to go to the coffee shop and to the toilets and just enjoy, so why aren't you trying to change that?

CD: Oh, I'm not trying to...

Pregunta: Not you but, you know. Experts, you have the idea that museums must change but we don't know if people want to change their role as visitors.

CD: Well I can only talk about my experience with visitors, that is, that in Munich, and I'm saying that because I'm only since five weeks in London. I'm still living half in Munich. I'm a little bit schizophrenic for the moment. But in Munich it was amazing to see, but also in Tate you know, but in Munich more than half of the visitors wanted to have guided tours and some of these people not only came once but they came two or three or four times and they asked for several, or for different guides, so they heard different stories. We also figured

slowly that, in terms of Tate Modern, more and more people are coming in groups and the group could be a group of friends and could be a class of course, but it also could be a family. And people like to visit museums more and more in groups and they want to do different things. They want to go to the coffee shop, they want to go to the library, to the shop, to the bookshop. They want to do all kinds of different things, but it's not just leisure and I can tell you why. We found out, our retail department, that people are complaining that in our bookshop that there is not enough information about the books. They not only want to browse, they want to have somebody who tells them, this is a good book about this. Can you imagine? The funny thing is, in one of the coffee shops of the museums there are now people who ask, "Could we not have at our table somebody who we can ask question about what we have seen," and they're ready to pay for that. So I think there is an amazing demand for knowledge and for learning and I see that as a good thing.

As leisure is very important, I mean a museum is, Tate Modern is, an amazing, interesting place. It's bold, it's strong, it's beautiful, sexy, it's democratic. And a museum is the only place in the world where you can meet famous soccer players and fashion models but also kids from the Southwork and you can meet whatever people, academics, I mean they all come together in a museum. It's a fascinating place. So these many different aspects, of course we have to allow for them, but I do think to know, that more and more people also want to know things. That doesn't mean that you have to make exhibitions where people only need to read but it doesn't mean either that you have to make only exhibitions where we talk about the esthetical pleasure. People don't know anymore what esthetical pleasure is. It's very hard to know. The funny thing is that Alexander McQueen at the Metropolitan Museum, it's not pleasure, pleasurable, at all. These dresses of Alexander McQueen are awful, they're hateful, yet we start to understand these things. I mean we start to work for them so there are many new factors, many components.

It's also very interesting that people do not mind at all to look at lengthy films in museums. A couple of years ago people walked from one installation to another, which I did not see as a problem, but suddenly we found out that people like to sit and like to watch just one film. Now that's not just free time. That's not just esthetical pleasure. It's really you working for something, it's like it's coming to you. So I think there are many different reasons to visit a museums and it's not just a coffee shop, and it's not just leisure, and it's not just pleasure. It's also that you learn things in museums and there are not other places where you learn these things. Fascinating I think. I mean this morning the Kusama exhibition at Reina Sofia, you can learn about many things. Even about Japanese society today, living, going through these crises, or learning about Japanese society directly after the war or learning about subcultures. I mean there's so many things. I'm saying this because I was at a press conference and journalists asked me all these questions, which they were not specialists by the way.

Pregunta 4: Let's go to talk about the economics. Cost efficiency is an issue that can in some way react or can be affecting all these operations so plenty of museums, public museums, how do you see that the deficit, economical deficit, must be managed because there will be a competition because the limit, the resources are limited. So I would like if you can go a bit deeper on that to understand the near future of public museums.

CD: I mean cost-effectiveness, what does that mean? It doesn't mean that when you make an exhibition, right, which is going to cost you, like a Gauguin exhibition, 2 million or 3 million or 4 million, that doesn't mean that I can guarantee you that you will get your money back. Cost effectiveness is something else. Cost effectiveness could be how you run your building, run your building, like your social organizations. Like it's ridiculous for me that in Venice there are six, seven curators of Tate Modern at the same time. Or it would be ridiculous to have too many guards in that one room if you can do better by having less and do more there. That's about cost effectiveness. But we have certain rules in our museums that we have to put up exhibitions and these exhibitions, they cost money. If you're now going to ask me to make exhibitions which meet the income of the exhibition, that I cannot do because I'm a producer of culture. So we need these, we need these bodies which believe in us, which are political bodies or donors that say, "I'm going to guarantee that you can make these exhibitions. That's very important, on the condition that the other stuff is absolutely perfectly hands-on." But the fact that managers or politicians or accountants are going to tell me how much I can spend on a Gauguin exhibition, please, that's a little bit ridiculous. That's a reason why I like to work in a public museum, because that's where I can do these kinds of things. So I would like to say if you talk about cost effectiveness, let's not look at the cost of the museums all together but let's look about what's the cost effectiveness of acquisitions, what is the cost effectiveness of storage, what is the cost effectiveness of displays of the collection, what is the cost effectiveness of your social plan and how you run a museum. So all these aspects we have to consider in different ways. And I agree with you that at some point you have to wonder if you have to buy three of the same kind of installations because putting up these installations costs you much more than temporary loans of these installations. So that's the reason why I would like to question the whole idea of exclusivity. "It's in MY collection." Beg your pardon? "Yes, it's in MY collection. Yes I cannot show it because it's too expensive but it's in my collection. I published it." I mean, that's over, these times. And that's another form of, I would say, human resources as well. And I know curators don't like to think that way, but it's over, it's really over. Can't help but be.

LR: Una última pregunta

Pregunta 5: Chris what could be your advice for collectors that want to approach museums?

CD: That's a good, I knew this was going to come. My approach for collectors who want to buy art or approach museums?

CD: Ok, those collectors who have a collection which is almost like a work of art, they are incredibly taken seriously by museums. Museums are all after them. They cater to them. They spoil them. They want to be part of them. Because there is a big difference between collections which are almost like works of art, which are very personal, and those collections which are like stamps, you know, one of each. Could be very expensive, but you have a beautiful Koons and then you have not so many Koons. That's not a collection. I mean there are many collections which just came together in the past five years. You feel the difference. There are many collections which are like works of art and these we love, we admire. That's number one.

Now if you start a collection and you want to be admired by the museum, right, then I always say, buy those things you really do not understand. Really when you don't understand, I do the same with exhibitions, I mean I have so many files of artists which are still on my desk since five and 10 years, I still don't understand it, and it's so good. With a collection I would also do that. Follow your own instinct. And you have to; the first thing is that you have to learn a lot. Don't take a consultant, ok? It's ridiculous. I mean, my goodness, I mean, I can see these people in Basel and then I have to speak to their consultants? I mean no way; I don't want to do that. Make mistakes yourself. Try it. Read books, talk to dealers, talk to specialists, talk to security, they will love you, and say, "I don't get it, I really don't get it. I am fascinated. Chris, I bought this piece. I really don't get it, my wife hates me for it but it's a good piece, maybe it will be good in three years." That's how you have to do it. You have to do these things in a personal way. But you can only be personal when you learn, when you are ready to learn. See many, many, many, many things. See many exhibitions good and bad. I learn the most from bad exhibitions. I really love bad exhibitions. I really love bad private collections, because then I see the difference, you know what I mean? And it's like really, it's, a collector is also a kid, it's a funny, very funny species. I mean think about Walter Benjamin, when he wrote this, he was just divorced and he had to move to like a, what's it called, to a, divorce, to a smaller apartment. And he started to unpack his books and he spent, I believe, three days and nights and he looked at one after the. And after three days and nights he was exhausted. He said, "I think I am a collector, because this is like an obsession, and I still can't figure why I bought this book but it makes sense," and that's I think with the collection. I'm not talking about big pieces. It can be small pieces. I'm starting to lose my voice. Start to think about a collection like an archive, like your own archive. I always say keep invitation cards because in 20 to 30 years certain invitation cards can get a special meaning. Also they might be interesting Artforums where there is a very strange advertisement. That I call zero money collecting. Try to put these things together and then go to ARCO and local galleries and look at a show and have it explained to you and say, "I

don't get it. I will come back but I don't get it and don't ask me if I want to buy. No I won't buy but explain it to me." That's the process. No consultants, ok?

Now, those of you who make a living as a consultant don't be angry at me ok.

LR: Antes de terminar, un segundo nada más, esta Fundación Arte y Mecenazgo, promovida, bueno más que promovida por la Caixa, tomo la iniciativa hace ya unos meses de organizar conferencias alternativas entre Barcelona y Madrid. Esta es la segunda. Estuvo Glenn Lowry en Madrid hace unos meses y vamos a hacer un par más en Barcelona en Octubre. Yo os agradezco. Hago esto un poco para hacer propaganda, hago esto porque espero que esto funcione y que funcione depende de ustedes. Espero que Chris os haya interesado y espero que sigan viniendo aquí con interés.

Chris, thank you very much for your lecture, it was very nice as usual. Come often, come often to Barcelona.

Come often to Barcelona, stay with us at the advisory board of the MACBA for at least the next 40 or 50 years. Thank you.

CHRIS DERCON



Chris Dercon is an art historian, a documentary filmmaker and cultural producer. He was at the end of the 1980's program director of PS1 Museum in New York where he showed the work of Helio Oiticica as well as other Brazilian art pioneers, Andre Cadere, Franz West, and David Medalla. In 1990 he became director of Witte de With, Center for Contemporary Art in Rotterdam, known for seminal exhibitions of amongst others Helio Oiticica, Eugenio Dittborn, Allan Sekula and Paul Thek, as well as a board member of INIVA (under the presidency of Stuart Hall) in London. From 1996 until 2003 he was the director of the Museum Boijmans Van Beuningen in Rotterdam, where he showed exhibition projects by Hans Haacke, Hubert Damisch, Richard Hamilton, and – much against the grain of the local populist politics – Maurizio Cattelan followed by "Unpacking Europe" curated by Salah Hassan.

Dercon curated himself exhibitions for the Biennale of Venice and the Centre Georges Pompidou (Face a l'Histoire). After being an artistic consultant for several Frac divisions in France, Dercon advised the Generali Foundation in Vienna and MACBA in Barcelona on acquisitions.

In 2003 Dercon became director of the Haus der Kunst in Munich, which was the former Haus der Deutschen Kunst initiated in 1937 by Hitler and the Nazi party. The Haus der Kunst showed amongst other exhibitions the collections of Ydessa Hendeles, Generali Foundation, Herman and Nicole Daled. Since recently the Haus der Kunst is cooperating with the Sammlung Goetz. The Haus der Kunst is well known for its photo exhibitions by Robert Adams, Lee Friedlaender, William Eggleston and many others. In 2005 Dercon produced with Anish Kapoor 'Svayambh' and published for the Deutsche Guggenheim the essay 'MY BODY IS YOUR BODY'. Dercon oversaw in Munich also projects by architects Rem Koolhaas and Herzog & deMeuron. Besides, Dercon initiated exhibitions by Amrita Sher-Gil, Garin Nugroho, Amar Kanwar and Ai Weiwei. The exhibition of Amrita Sher-Gil, in collaboration with the National Gallery of Modern Art in Delhi and the Goethe Institute New Delhi, was also shown at Tate Modern in London. The Primitive project by Apichatpong Weerasethakul won last spring the Golden Palm in the Cannes Film Festival. The Haus der Kunst has currently an exhibition of Arab modern and contemporary art entitled "The Future of Tradition – The Tradition of Future", again in close cooperation with the Goethe Institute.

In April 2011 Dercon joined the team of Tate Modern as its director in London, which Dercon considers as an art movement by itself.

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