

GAM.14 - CALL FOR PAPERS

Exhibiting Matters

Reconsidering traditional forms of exhibition and representation implies a radical transformation of how an exhibition and its spatial aspects are generated, expanded, and perceived. The urge to overcome the limitations of “representational triumphalism” (Vincent Normand) is nourished by the potentials that the site of exhibiting can fulfill as a laboratory space which is able to address the urgent social and political challenges of our time. The renewed interest in the role of the exhibition as a media for displaying its own fragile processes of becoming goes back to the 1990s and manifested in experimental and interactive exhibitions such as Bart De Baere’s *This is the show and the show is many things*, which refuted the conception of art as a final product and the supremacy of authorship.

In his 2009 article “Art in the Knowledge-Based Polis,” published in *e-flux*, Tom Holert emphasizes the importance and necessity of bringing to the public “positions that permit and actually encourage active involvement in the artistic processes in the stages of production before publication, exhibition, and critical reception” in order to maintain art’s function to motivate and address “political urgency and upheaval.” This tendency of expanding representationalism and artistic research is even more pertinent for architecture (and architects), a discipline which, according to Robert Goodman, has traditionally been reduced by the economic system “to the role providing culturally acceptable rationalizations for projects whose form and use have already been determined by real-estate speculation.” Today, when architecture stands at the very core of capitalist reproduction, between market-oriented cultural policy-making and the real-estate market, reinforcing the inequalities and uneven development of society, there is an urgency to rethink the exhibition strategies of (and for) architecture so as to avoid being reduced to a rationalization of the said.

GAM.14 will explore the different ways in which the practices of exhibiting, curatorial research, and the architectural and spatial expression thereof are entangled. It will ask how these forms of interaction challenge and change the spatial, curatorial, and institutional aspect of exhibiting. It is interested in the political-ideological paradigm shift that we are currently experiencing, which questions conceptions of “traditional” work and the division of labor within specified and increasingly intersecting fields of art and architecture. In what ways can the enclosure of the artwork into commodity form and its fetishist character be challenged? What are the potentials of crossover collaborations that emphasize ideological instead of professional divisions in the economic field of art and architecture?

With the upcoming issue of *GAM*, we seek contributions that show how we can conceive of exhibition spaces as sites of investigative (dis)play and reception, sites where various scientific disciplines and theoretical approaches can intermingle and where the artwork itself can resist being considered a final statement. With this call for papers, we would like to open up discussion to a broad scope of critical views that question traditional forms of exhibiting (in art, architecture, the humanities, technology, and the natural sciences) in the context of the manifold challenges of our time. *GAM* invites you to submit an abstract (max. 500 words) on the topic “Exhibiting Matters” along with a short biography by **May 2, 2017** to gam@tugraz.at. The submission deadline for finalized contributions is **September 3, 2017**.