***Artist as Organizer***

***[A history with a present and a (probable) future ?***

***A challenge for the 21st century?]***

***Towards a problematic***

Given the complexity of the artistic domain in contemporary societies, perhaps we have to discuss about the elaboration of a problematic that focuses on our reflection mainly, if not only, on one of the system’s actors, namely the artist. However, it is possible to accept this proposition having first engaged to a first level analysis where the artist is the fundamental and authentic actor of today’s art and the domain of art in general. The latter assumption will be put under scrutiny though our research.

Holding this position, that is also of a philosophical nature, it is possible to pose a series of questions concerning the “artist-organizer” binomial as a point of departure. Another strategy would be to use as our starting point bigger concrete questions concerning, for example, the status of art in the era of internationalization and globalization. In this direction, we can further proceed to a first approach of the situations where the artist is (or can be) simultaneously the organizer.

In today’s universe of advanced technologies that endorse and promote strict specialization and division of labour, the question of the artist as curator and/or organizer may seem as obsolete or even misunderstood, if one takes into consideration the indisputable specialization that reigns in contemporary art scenery. However, the existence of artistic practices that continuously enter this game of binomial is a reality.

* Is the current situation the result of an evolution of specific circumstances in the artistic area or is there a connection with a wider process of creation and the artist himself? Even more, is it effective to adopt a monistic conception of artistic creation (such as the case of Fluxus?)
* Is it possible to indicate certain analogies in the history of modern art for our better understanding and the clarification of the unique characteristics of this binomial? Or perhaps would we better limit ourselves into considering these synchronic and simultaneous experiences in a comparative and critical context?
* In a pragmatic point of view, there will be a necessity to depart from the practical realm (successful or unsuccessful instances or artistic creation and of different scales) and search for the element that causes the convergence or divergence of the plans of action taken.

Therefore, probably it will be possible to distinguish the favourable and unfavourable conditions for the emergence of the “artist-organizer” figure (structures of art trade, internationalization of the domain of art in general, professional traditions, forms of artistic education, financial systems around art, models of collaboration between the public and private sector in the area of artistic activities, mechanisms that block or facilitate creation in practical or theoretical terms..)?

* How does the current environment and the socio-cultural conditions of each country (or of European Union or in globalized scale) influence the action of artists-organizers Is it legitimate to talk about a paradigm shift? Until what point can we pretend that the question of the artist-organizer is a question of interface, interactivity, interdisciplinarity and intermedia?
* What about the (re)definition of a whole series of skills that have been so far categorized as “artist”, “commissioner”, “curator”, “critic”, theoretician”, “art historian”?
* What are the consequences of this new taxonomy for the strategies of research of the schools of Fine Arts in the national, European and international level?

***Structural Diagram of our Discussion***

In an attempt to progressively analyse the binomial : artist-curator in our international meeting, we will focus on both dimensions of the issue (namely artist and curator) and simultaneously we will try to depict three dimensions of the subject. First of all, emphasis will be put out on artists-curators themselves and specifically on the artistic action and its role as a possible organiser of the social realm. Secondly, we will examine the contribution of the artist-curation in the (de)construction of social places such as museums, public art places, galleries etc. so that the latters can acquire a different functional role and cultural orientation. Finally, we will make reference to new technologies as a factor that overturns labor division in the area of production as well as in the realm of artistic distribution.

***1st DIMENSION: Artist as the organizing factor of art and its context***

In this section, we focus on the role of the artist as a creator and explorer of the possible versions of our world and also as having the leading role in understanding and “directing” the social realm. (Habermas)

Social practices where the artist-curator binomial plays an important role are all the more evident nowadays; is this situation the result of the premises of art or must they be related to the artistic initiative or perhaps we talk of a consequence that follows from a specific approach that is preferred in specific art territories? Is it possible to look for analogies with other historical art eras so that we can better understand the current form of the binomial? Or perhaps we must insist on a critical approach that remains in the present -synchronic historical context?

***2nd DIMENSION: Areas of action of the artist-curator***

In this analysis, our main concern is the role of the artist as organizing artistic actions, exhibitions or festivals as a discoverer of new places that may serve (performative) art and similar projects that circle around art and culture. What are the places that attract us to enter them? In this section we will as well show that artists necessarily prove with their action that they are the protagonists of the art realm and their historical era. Of course, we should remind here the major influence of the internationalized art scene, in a way that will possibly show us the favorable situations for the promotion of the curator-artist (art market, educational systems, public and private sector relations etc.) Also, do the social/cultural premises of every country under the influence of the globalized world affect the strategic moves of artists-curators? Is it relevant to talk about exemplary-paradigmatic practices? In what level must we redefine: the meaning of art, the way of thinking about art, the premises of art, “artistic skills”, “art-critique”, “art curation”, “art theory”, “art historians”?

***3rd DIMENSION: The importance of new technologies***

As new technologies drastically transform the productive and distributional systems of art and the mechanisms of communication, the already known structures of acceptance of art are eventually being abandoned or they are being transformed into premises for other ways of expression. Can we claim that, on some level, the question of artist as curator is another expression of the questions related to interactivity, interface, interdisciplinarity and intermedia art? What are the consequences of these modifications for the strategies of research and education in the Fine Art schools, in an national, international and global scale and what are the challenges of the 21st century in this area?

***Orientation***

This list of above-mentioned questions, this possible and desirable version of work, is neither exhaustive nor closed; it is merely a basis for the initiation of broader discussion, of research and the debates that will thankfully and eventually lead the elaboration of a future plan of actions and concrete projects specifically focused on the “artist-organizer” diptych.