



CENTER FOR MUSEOLOGI
AARHUS UNIVERSITET

INVITATION til FORELÆSNING

Onsdag d. 21. November 2012, kl. 16.00

Kasernen, Langelandsgade 139, bygning 1585 Lille Sal

Dr. Janet Marstine

**Programme Director, Art Museum and Gallery Studies,
School of Museum Studies, University of Leicester**

Reconciliations in Milwaukee

Theaster Gates, Dave the Potter and the Chipstone Foundation

As defined by political scientists Bashir and Kymlicka (2008), reconciliation is a framework for recognizing and redressing the claims of groups historically oppressed by an environment of exclusion and for forging new pluralistic institutions characterized by shared authority and equality of opportunity to participate. In my presentation I will appropriate this concept of reconciliation as a means to understand how social practice art can redress exclusions, inequalities and inaccessibilities inside the museum and out. Through the case study of Theaster Gates' 2010 project for the Chipstone Foundation 'To Speculate Darkly' I will demonstrate how social practice has the capacity to contribute to the development of a more participatory, pluralistic and just museum and society. Gates' embodiment of Dave the Potter, an enslaved individual in antebellum South Carolina, took both the artist and Chipstone curator Ethan Lasser on a journey to conjoin the segregated communities of Milwaukee. The project became a site for reconciliation which provoked Lasser to consider, 'How had I ignored the enslaved hands in the production of objects? And what else was I ignoring that could help reconcile museums and communities?'

Dr. Janet Marstine received her Ph.D. in Art History from the University of Pittsburgh. She has taught at Bowdoin College, Central Washington University, Seton Hall University. She has founded and been Director of the Institute of Museum Ethics (IME), that promote transparency, accountability and social responsibility in the museum. Her research focuses on the convergence of museum theory, museum ethics and art museum theory and practice to meet the changing needs of museums and society. She is momentarily working on a book project, Ethics in the Art Museum: Institutional Critique as a Driver for Self-Reflective Policy and Practice, studying the ways in which artists enlist the new museum ethics to challenge the canonicity and hierarchical values of the art museum.