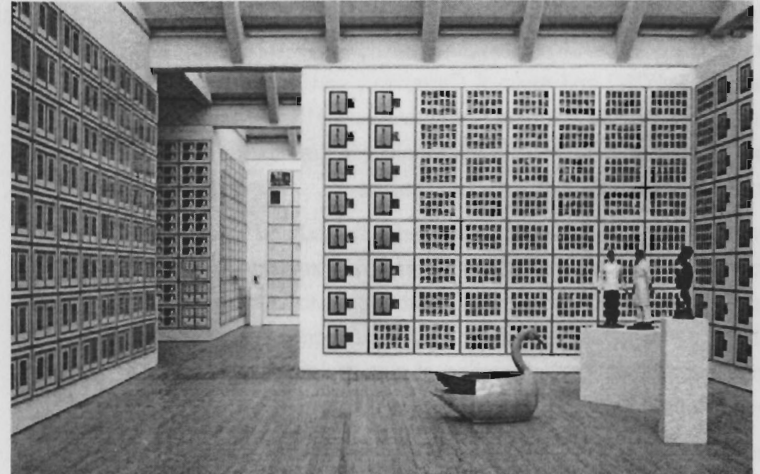


Discussions in Contemporary Culture
Monuments, Monumentality, Monumentalization

Rosalyn Deutsche and Chris Kraus

Saturday, May 2, 2015



Hanne Darboven, *Kulturgeschichte 1880–1983, 1980–83*. Installation view: Dia:Beacon, Riggio Galleries, May 3, 2003–March 26, 2005. © Hanne Darboven. Photo: Florian Holzher

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IF funded

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The issue of monumentality has been a recurring object of examination for Dia since its inception in 1974. From landmark outdoor works by Walter De Maria, Robert Smithson, and Joseph Beuys, to architectural interventions by Dan Flavin and Robert Irwin, to such recent exhibitions and commissions as Thomas Hirschhorn's *Gramsci Monument*, the retrospective *Carl Andre: Sculpture as Place, 1958–2010*, and Allora & Calzadilla's new commission *Puerto Rican Light (Cueva Vientos)*, opening in September 2015, Dia has demonstrated a sustained interest in promoting approaches to the monumental as a critical or truncated principle at work in public spaces.

Monuments have traditionally articulated historical and ideological concerns, directly addressing the citizen. In contemporary times, monumentality has emerged as a generalized category that applies to all sorts of grandiose and emblematic structures. The examination of this critical process becomes all the more urgent as the proliferation of monuments overwhelms the globalized, awe-driven public sphere.

From December 2013 to May 2015, this cycle of Discussions in Contemporary Culture brings together artists, architects, scholars, and writers to address today's monuments and counter-monuments as effigies of the multifarious forces at work in global society and to examine the current possibilities—even the need—for a redefinition of this important concept.

SCHEDULE

Saturday, May 2, 2015

- 4 pm **Introduction**
Manuel Cirauqui, Assistant Curator, Dia Art Foundation
- 4:15 pm **We Don't Need Another Hero**
Rosalyn Deutsche
- 5:15 pm **Break**
- 5:30 pm **Trace**
Chris Kraus
- 6:15 pm **Panel Discussion**

Rosalyn Deutsche is a writer and scholar, currently teaching modern and contemporary art at Barnard College in New York City. Her essays have appeared in *Art in America*, *Artforum*, *Assemblage*, *Grey Room*, *October*, and *Texte zur Kunst*, among other journals, as well as numerous exhibition catalogues and anthologies. A faculty member of the Whitney Museum's Independent Study Program, Deutsche is the author of *Evictions: Art and Spatial Politics* (Cambridge, Mass.: MIT Press, 1996) and *Hiroshima After Iraq: Three Studies in Art and War* (New York: Columbia University Press, 2010).

Chris Kraus is a writer and critic based in Los Angeles. She is the author of numerous acclaimed books, including *I Love Dick* (1997), *Aliens & Anorexia* (2000), *Video Green: Los Angeles Art and the Triumph of Nothingness* (2004), *Torpor* (2006), *Where Art Belongs* (2011), *Summer of Hate* (2012), and *Lost Properties* (2014), all of which were published by Semiotext(e). She edited *Hatred of Capitalism: A Semiotext(e) Reader* with Sylvère Lotringer in 2001. Kraus has also directed a number of film works, such as *How to Shoot a Crime* (1987), *Traveling Light* (1990), and *Gravity & Grace* (1996).

This program is supported in part by Dia's Board of Trustees, Commissioning Committee, Director's Council, and Art Council, and by public funds from the New York City Department of Cultural Affairs.