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Ämne: **THE FATE OF DIALOGIC PRACTICES -Carles Guerra**  
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# RADICAL THINKING FILM SEMINARS AT KONSTFACK

## PICTURING KNOWLEDGE

The second of a series of six lectures looking at artists' involvement with film, politics, literature and popular culture. Discussing film presence in the context of the art institution, the cinema, the film festival and an online archive. Examining structural relationships, methodologies, economies and discourses of film as a critical document. Each lecture is followed by a screening of work represented in Timeline: Konstfacks Videotek.



N for Negri, Carles Guerra, 2000

## 2. TALKING HEADS THE FATE OF DIALOGIC PRACTICES

**Carles Guerra, artist and curator based in Barcelona.**

**Wednesday 8th of November 5.15 pm**

The blurred boundaries of art practice have made me think of writing, education and visual production as a seamless field. Not only in terms of practice but in terms of economy as well. For a long time my interest has dwelled not just in collaborative practices and its possible representations (always difficult), but in a kind of work which responds to a transitional character (via Donald Winnicott and Melanie Klein), work which is not encapsulated in itself, and work which challenges spectators to become producers (via Walter Benjamin). I will argue a possible transformation of the notions of work and work of art according to some experiences related to the experiments of the 70's: the conversational practice of the group Art & Language, the film essays spreading out in the aftermath of 1968, and the social upheaval Italy went through that decade. Altogether it is time to discuss who has mostly benefited from that social invention accumulated in those years. A process in which the artist's critique was appropriated by hegemonic forms of capitalism can be read through by looking close at the 1990's, when in the last turn, all those exceptional forms of artwork production have been transformed and adopted as forms of regular work, disciplined work. A dialogic paradigm is nowadays the norm. But, how come it to be like that?

**Mendelgren Lecture Theatre KONSTFACK T-Bana Telefonplan**  
**Organised by Institutionen för Konst. Timeline. Konstfacks Videotek. Michele Masucci and Marysia Lewandowska**

## **RADICAL THINKING FILM SEMINARS**

Wednesday 25th October 5.15 pm

### **1. THE CINEMATIC CITIZEN**

MOVING IMAGE MAKING IN CONTEMPORARY ART AND CULTURE

**Michele Masucci**, artist based in Stockholm.

Wednesday 8th of November 5.15 pm

### **2. TALKING HEADS**

THE FATE OF DIALOGIC PRACTICES

**Carles Guerra**, artist and curator based in Barcelona.

Wednesday 8th of December 5.15 pm

### **3. SOCIAL CINEMA**

FRAMING RELATIONS IN OPEN FORMS OF PRODUCTION

**Wendelien van Oldenborgh**, artist based in Rotterdam.

Wednesday 17th of January 5.15 pm

### **4. BETWEEN STORIES AND DOCUMENTS**

NARRATIVE STRATEGIES AND DOCUMENTS COLLIDING

**Petra Bauer and Kajsa Dahlberg**, artists based in Stockholm and Malmö

Wednesday 14th of February 5.15 pm

### **5. RE-ENACTMENT**

THE PAST SEEN AS PRESENT

**Lukasz Ronduda**, curator CCA Ujazdowski Castle, Warsaw

Wednesday 14th of March 5.15 pm

### **6. ACTING MOMENTS**

WHEN FICTION IS OUR TRUE PERCEPTION

**Miriam Bäckström**, artist based in Stockholm

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### **Carles Guerra (Barcelona)**

Carles Guerra is an artist, critic and independent curator. His main practice has been usually conducted in educational contexts and most of his interests derived from this field of exchange. He joined madeinbarcelona for a while, at a time when the city of Barcelona was undergoing a process of social engineering. In addition, he has curated Art & Language in Practice (Tàpies Foundation, 1999) and After the News. Postmedia Documentary Practices (Center for Contemporary Culture Barcelona, 2003). In the year 2000 he produced N for Negri, a video interview with the Italian philosopher, and he is one of the editors of Cultura/s, the culture supplement of the newspaper La Vanguardia (Barcelona). He works under the belief that work on representation is a kind of direct action as well. In the year 2004 he will be responsible for Diaporama 04 (Primavera Fotogràfica, Catalonia) and Estado de Excepción (Arteleku, San Sebastián 2004), a series of presentations based on aesthetic practices that once were exceptions to the classic modes of production, but now have become dominant and widely accepted.