

# ONCURATING.org



## ABOUT ON-CURATING.ORG

**Dorothee Richter**

Welcome to the first issue of the international web-journal [www.on-curating.org](http://www.on-curating.org), a new web-based publication focusing on curatorial practice and theory. The interest of all those involved in the journal, whether curators, lecturers, researchers or participants of curating programs is to create a platform for presentation, discussion and research about this growing area of knowledge. To expand the pool of those involved we aim to cooperate with different institutions and people for every new issue.

This platform is intended for both an art-interested public and cultural professionals from various areas of exhibition production and curating. The chief aim will be to inquire into the issues of display and curating that condition exhibition making today. Thus the exhibition is to be understood here not merely in terms of its "surface" or design but as part of a complex of media in which all elements contribute consciously or unconsciously to the production of meaning. Today exhibition is considered a cultural practice which conveys values and norms and thus, implicitly, ideological concepts. To encourage a debate around curating is therefore a way to engage with the ideological sphere, and that is motivated through desire not to curate but to engage with the world.

Issue 1: In preparation for the web journal [on-curating.org](http://on-curating.org) we asked a selection of curators, artists and thinkers for their suggestions on how such a future journal might look and what it might contain. We have written to professionals, whose position in curating, in the arts and in theory we think most interesting and challenging in contemporary discussion. We invited a broad selection of art-world figures, curators we find critical, artist-curators and other interesting people from our direct networks. To illustrate the first issue we have chosen photographs and videostills from a dvd on Curatorial Vaudeville that was produced with Szuper Gallery and by the Postgraduate Program in Curating of the ICS, Zurich University of the Arts.

## WHAT ARE THE SPECIFIC TOPICS ON CURATING YOU WOULD LIKE TO SEE MORE OPENLY DISCUSSED?

The selection of questions and participants for this issue is the result of discussions between students and teaching staff of the Postgraduate Program in Curating of the ICS, Zurich University of the Arts

**Tadej Pogacar**

All curatorial practices should discuss / question their position within the actual art system. They should not hide their ideological backgrounds, but openly analyse them. Specific relations between the artist, curator, public and institution are a very important and sensitive topic – especially power relations, that usually stay hidden.

Photo: Wolf Schmelter

**Jesús Fuenmayor**

Curating is a specialism (still not even a discipline outside the centres, where it mostly takes place) with very uneven developments. Thus, that which seems an urgent necessity in some places, like the need for creating academic spaces for its development (which is the case for Venezuela and the rest of Latin America), in other places seem excess to requirement. As I exercise my curatorial

practice from the margins, the future development of curating as a discipline is a crucial subject for me. In my country, as in almost all of Latin America, we face the total absence of an academic scope that offers the possibility of education in this area above fourth grade, not to talk about professional training. Such an education, ideally oriented to stimulate investigation on a theoretical level or at the very least specialized studies (logistic, tactical and technical), is needed to create the minimum of consensus on the existence of curating as a practice. Why is it that in Latin America the only existing consensus curating is the one that precedes it, from its validation in the centres? Yes, as García Canclini says, in the evolution of the protagonist subjects of the museums (understood is the museum as the cornerstone of the spreading of art), the last link is the curator. So, if the curators presence is so determining, from where comes the resistance to think of it as a field or discipline? Consequently, it would be necessary to ask ourselves: Is this a productive resistance?

**Verena Kuni**

If the accent here is on "openly" and "discussed", one might automatically think of certain restraints like the politics

of economy (including the so called attention economy) and the whole question of marketing (not only the so called "art market"). We see a lot of really boring, conventional shows and whole exhibition programs that are marketed as if they were pure innovation and inspiration – not only by the institutions and their curators, but also by the press. This fact as such is not really a problem, even if you think about all the money and energy that went in these projects and not into others: First of all, there are obviously not people (including the sponsors as well as a public) who obviously want to see exactly these kind of shows – and I'd even concede that many of these are in their own way well done. And then there are always enough really fascinating and inspiring projects in case you are really looking for them. But as a matter of fact this situation is not usually discussed at all, at least not "openly". Perhaps one main reason for this is that everybody knows the underlying structures all too well. And of course even the best curatorial study programs won't help us to get rid of them. Personally (and closely related to my own practice) I am far more interested in questions like these: How to make invisible/non-material "things" visible without forcing them into mere representation? How to deal with heterogeneous formats of ideas within one bigger framework, in order to create some kind of communication or at least some productive tension between them? How to create interfaces for people that invite them to actively relate to something – perhaps a set of ideas – offered to them? Thus, I would love to see questions like these discussed more intensely. Yet I might like to add: In the end, when it comes to curating I consider far more important what is done than what is discussed.

#### Adrian Notz

I don't want to see any topics on curating more openly discussed. I don't see the point in talking about curating as curating. Because curating should be discussing art not itself, curating. Not curating curating.

#### Simon Lamunière

Architecture

#### Iben Bentzen

I have four topics I would like to see more openly discussed:

1. Creative curating: what happens when the curator is a collaborative partner in the creative process of creating and defining the works? In which ways can the contemporary curator be viewed as a coach?
2. Creating web exhibitions: if more and more virtual and

digital exhibition spaces emerge in the future, what does that demand from the curator? From the artists? From the viewers?

3. The artist is the curator is the artist: many curators today are artists and vice versa. It gives an insight into both roles and this knowledge is important to understanding the different steps of building up an exhibition or creating an art piece. When and how can the myth of that these two roles needs to be separated be killed?
4. Why are there so few educations focusing on curating?

#### Daniel Kurjakovic

The influence of economy, both concrete and symbolic, on institutional curating. The relative absence of thinking and ideas in the curatorial field.

#### Wibke Behrens

Firstly: I would appreciate an emphasis on transparency in an open conceptual and theoretical way. By stressing the temporariness involved in exhibiting art and putting this into context by dealing with contemporary art, the topics addressing curating are inevitably on-going and in progress. For example: *an exhibition or a catalogue is a curatorial attempt to work with content by opening up topics not by closure.* Secondly: Curating definitely as an act of catalysing more than one of squatting. Thirdly: Specific topics: Every-day phenomenology, contemporary archives, curating in a social and sociological context, system-dependant and societal/self-created hierarchies.

#### Moritz Küng

The disappearance of the exhibition, not as such, but of its display mode.

#### Suman Gopinath

Curating exhibitions I think is about creating a context, using the excuse of an exhibition to open up a discourse. I think successful art projects create conversations – the ideas behind an exhibition, the artworks, the relationship of the artworks with each other and the space they inhabit, and most importantly their relation to the world around. So I think what I would really like to hear more of are the arguments, debates and views that an exhibition opens up the space for. This was something that I found interesting at Muhka (Museum in Antwerp, Belgium) where I most recently collaborated with Grant Watson (curator at Muhka) on an exhibition he had curated called "Santhal" Family: Positions around an 'Indian sculpture'. Muhka had created this space for reflection, they had invited PhD students from the 'curatorial knowledge'

study group at Goldsmiths, University of London, and had a seminar with art historians from the UK and India, and it was great to hear the variety of topics that this exhibition generated. Unfortunately I can't say there is the same kind of discourse around exhibitions in India, and most often there is a complete absence of critical art coverage. Hopefully this will improve in the future, but for the present, as a friend of mine put it, the only people who seem to engage with artworks and that too in a very physical way are right-wing political activists who instantly bring down art works and exhibitions that they find offensive!

#### Philip Horst

How to organise public art projects (strategies of dealing with administrations, neighbours etc.). How to organise money without being instrumentalised.

#### Jenifer Pappararo

Very generally, what I would like to see discussed more in relation to curating is exactly what I'd like to see more discussed in relation to art making. I'd like to hear hard questions addressed in ethical and philosophical terms that relate to art's role in society. The basic language of aesthetics should still figure prominently, as something specific, but also as something that hovers outside itself.

#### Value

The artist as curator. How can artistic knowledge be used as method of curating?

#### Robert Fleck

MY FEELING HAS ALWAYS BEEN THAT I AM MORE AN ASSISTANT OF ARTISTS, OR EXHIBITION MAKER, THAN A CURATOR. THE WORD "CURATOR" DID NOT EXIST IN THE LATE 70IES / EARLY 80IES WHEN I STARTED TO WORK AND LIVE IN THE ART FIELD. WE DID USE THE TERM "EXHIBITION MAKER". IT SEEMS TO ME THAT THE PROFESSIONALISATION OF CURATING HAS POSITIVE EFFECTS, BUT ALSO NEGATIVE EFFECTS. CONCERNING MYSELF, I DO NOT THINK OF MY TASKS IN TERMS OF CURATING OR BEING A CURATOR. ACTUALLY, I AM IN CHARGE OF AN EXHIBITION INSTITUTION, WHERE CURATING EXHIBITIONS IS JUST ABOUT 20% OF THE TASK. AND CURATING EXHIBITIONS, AT DEICHTORHALLEN, IS VERY MUCH BEING AN ASSISTANT OF THE ARTISTS, TO WORK CLOSELY WITH THE ARTISTS AND TO DEVELOP THE EXHIBITIONS WITH THEM, IT IS NOT ABOUT THE IDEA OF BEING AN INVENTOR OF SOLUTIONS WITHIN THE ARTS; I DO THINK THAT THE INVENTORS ARE THE ARTISTS, AND THE ROLE OF THE EXHIBITION MAKER IS IN SOME WAY TO CRYSTALIZE THESE INVENTIONS. THAT IS TO SAY, THE ROLE IS MORE MODEST.

#### Renate Flagmeier

Generally: The role of objects. The creation of space, specific atmospheres. The question/problem of illustration of themes. More Specifically: I am interested in the role of objects in the context of exhibition. Are they introduced to illustrate a theme? How does such thematic meaning, stemming from the objects, effect the exhibition's (design) conception? How can we successfully develop further the specifics of the medium 'exhibition', and therefore the proposition of 'Raumbildern'.

#### Lionel Bovier

Methodology, autonomy and relative independence.

#### Heejin Kim

Looking over what I've done through my projects so far, I find that they are converged onto a few focal points: continuous re-examination and reinterpretation of the notion of 'publicness'; tension between preservation and translation of locality, and its organic move toward inter-connectivity; provocation of the value of Act and performativity; articulation and dissemination of ideas of each individual as a social subject; and production and distribution of creative immaterial values as an alternative capital outside of capitalistic mechanism, etc. All these issues and agendas, however, seem to be neither brilliantly original nor noticeably intriguing. Then, I find myself always coming back to a series of bottom-line questions in the end: what and who qualifies all these discourses as meaningful and significant; how all these cool-sounding issues manifest themselves in my actual everyday life; whether they have any actual influence on my life and my way of acting, thinking and curating in whatever shape and way; whether my curatorial commitment itself is institutionalized only to obtain any approval or acknowledgement by anyone else other than me. These self-questions lead me to do the harshest self-check on myself as a subject of truth in my fight and sustenance against the Badiou's three 'evils': betrayal of truth, delusion of truth, and terror of truth (an innately tragic human desire to impose an absolute, definitive order to truth). Would I be too cruel if I suggest other curators to join me in this kind of self-examination?

#### Peter Weibel

Scientific exhibitions versus spectacular exhibitions – Are the print media able to make a difference?

#### Marco Scotini

In this moment in which the exhibition space is threatened by the art fairs and where the

expanded role of the curator is intertwined and become inseparable from the promotional production of the cultural industry, I believe we have to find again the exhibition sphere as a new space of radical experimentation. The time of equilibrium is finished – I mean – where we keep everything within a politically correct framework. So what is an art exhibition? A simple platform of presentation? A space of negotiation for artists, curators and market? A production space? An educational model? A field for direct action? An allegoric space? A discussion space? A didactic play or a conditioned space? I believe that being a counterpart to mainstream art is the best way to find again in the exhibition space a strong point of view on the world. Then, what is the relationship between art and society? How is the politics represented? How do we intervene between hic et nunc of the multitude? I don't know. The art show of the present is a space on the way.

#### Heike Munder

Biggest problem is the lack of time to work seriously on contents. One of my long-term personal interests is the thematic of the "collective unconsciousness" (Maurice Halbwachs) and the conditions of memory within society. For examples artists like Henrik Olesen, Robert Kusmirowski or Mathilde ter Heijne or Heidi Bucher are playing an interesting role exploring these thematics. Another long-term involvement is discussing the edges of performative actions/ props/installations and sculpture and the shifting within these categories. Good examples are here the works by Spartakus Chetwynd, Banks Violette, Marc Camille Chaiwowitz or Tadeusz Kantor.

#### Lillian Fellmann

Within the relationship of art and politics, many, many. For instance, the agency of the artists, her/his necessary ignorance (denial) of the world as a place fixated by cultural norms, and her/his courage to criticize it in spite of that and to suggest how to do it differently – what kind of power is this? What kind of social consensus is its base, and what are its limits?

#### Michelle Kasprzak

I think that currently there is a lot of discussion about ethics and best practices, which is very positive. For example, the recent controversy surrounding Christian Viveros-Faune, who was managing art fairs and writing art criticism for major publications at the same time, was debated heavily on art blogs. [www.tommoody.us/archives/2008/01/30/christian-viveros-faune/](http://www.tommoody.us/archives/2008/01/30/christian-viveros-faune/) [www.artsjournal.com/man/2008/01/ga\\_with\\_vv\\_art\\_critic\\_christia\\_2.html](http://www.artsjournal.com/man/2008/01/ga_with_vv_art_critic_christia_2.html)



Curatorial Vaudeville – Szuper Gallery and Postgraduate Program in Curating, ICS, ZHDK Zürich, Photo: Wolf Schmelter

This kind of open dialogue about what constitutes ethical behaviour in the art world is important, since so often there are so many shades of grey involved in a particular situation. Transparent discussion is one of the best ways for us to collectively decide what may or may not be acceptable practice. In terms of what is lacking, based on anecdotal evidence I have found that for emerging curators, there is a need for professional guidance, especially in regard to establishing oneself. There are many options in terms of formal curatorial education, but budding curators still leave these programmes with questions and a need for real experience. Perhaps discussion alone on this topic will not suffice, and more resources for mentoring and career guidance could be implemented industry-wide.

#### Chus Martinez

How can curating specifically contribute to the production of knowledge?

#### Tobias Berger

The curating of "the other" More innovation and courage in curating – taking chances!

#### Alice Vergara-Bastiano

Regularly, in France as everywhere else, some individuals who organise shows or events are put under the spotlight by the media system. This phenomenon is now breeding an empty competition imagining artists and curators as opposites, even at the school level. I would very much like to see the notion of collaboration discussed in the field of art:

curating as a collaborative work. More, I find it urgent to discuss social and economical questions related to the work of curating, for now and the future. We are facing deep changes in the economy of culture (less public funds, entry of challenges led by market issues in the institutions of art) and the "immaterial" work is now considered as a new capitalism. For sure, upcoming curators will have to invent a new economical frame to make their projects. How far the word "independent" (in the expression "independent curator") means autonomy of means, thoughts and action?

#### Carmen Moersch

(Power-)Relationships between curating and educational practice in museums and exhibitions: mutual hierarchies, challenges, desires, potentials.

#### Olivier Kaeser

Today, lots of people call themselves "curators". With the attitudes' projects, we try to develop a notion of curating which takes everything into consideration, i.e. the concept, the ongoing dialogue with the artists, the development of the project, the budget, the communication, the installation time, the opening, the life of the exhibition, the publication, etc. We think that all these aspects modulate the project, up to its final presentation. In one word, we are interested in "the process", on an artistic, human and logistic level. We understand ourselves as very different from some curators who are only concerned with concepts, and communication.

One of the reasons is that we visit many exhibitions, and quite often, we consider that there is an important gap between the concept, the communication and the content.

### WHAT IS YOUR EXPERIENCE OF ONLINE PUBLISHING AND EXCHANGE ON THE TOPIC OF ART AND CURATING? IS THERE A PARTICULAR ONLINE JOURNAL, BLOG OR WEBSITE YOU WOULD RECOMMEND?

#### Iben Bentzen

[www.taggingart.org](http://www.taggingart.org) because it is an example of how to use a blog as a work in progress tool for the artists and the organizers. And the challenges and difficulties of using a blog as internal and external and [www.wooloo.org](http://www.wooloo.org) because it provides new ideas of web exhibitions and matchmaking between artists and curators.

#### Verena Kuni

On a more general level, as somebody engaged with art related networks and networking online since the early nineties, what should I say? Sure there were, are, and always will be disappointing experiences as well. However the positive and encouraging ones are clearly prevailing. If you want me to mention a more specific example: I really appreciate a mailing list like "new-media-curating" (curated by Beryl Graham and Sarah Cook, see [www.crumweb.org](http://www.crumweb.org))

for more info) for several reasons: First of all for its monthly focus on a selected topic, as this allows in-depth discussions. Quite often people specialized in the related issues are invited to join the list, or they are informed by a list member and let her or him forward their thoughts to the list.

And then there's also the unique potential of immediate information and exchange about current exhibition projects and their concepts as well. Sometimes people simply ask if somebody has seen a project, and then those who had the opportunity to visit the show will post their impressions, reflections, critical annotations. Sometimes also the curator/s will jump in, in case they are not list-members themselves, because somebody forwarded the discussion to them.

That's really great to follow. And of course it's not limited to mailing lists only; you'll find similar things going on in the blogosphere.

#### **Adrian Notz**

No experience. [www.Rebell.tv](http://www.Rebell.tv)

#### **Daniel Kurjakovic**

My experience with online publishing is limited. Exchange is inherently difficult in the one-sided communication logic of the Internet. This does not prevent it from being a sometimes-helpful tool in terms of rapid research. [www.ubu.com](http://www.ubu.com)

#### **Moritz Küng**

I don't have particular experiences in that field.

#### **Marco Scotini**

My experience with online publications isn't so extensive. I have however created a website on curatorship with some Italian friends, as a form of open discussion on different topics, [www.curating.it](http://www.curating.it), and another one – the Utopian Display – that is a type of archive connected to a platform of a series of panel discussions on curatorship. On the other hand I've always had the feeling that spreading pieces of my projects through the web was a fundamental part of the communication process of a show. For this reason several shows I've curated had a platform where the topics considered into the display of the exhibition were improved in virtual extents in the form of essays, interviews or discussion boards. One that is dear to me must be 'Disobedience – an ongoing video library' that published on its own website, Disobedience archive, a conversation with Paolo Virno and an interview with Franco Berardi Bifo. If I had to recommend some online publication that deserve a visit, I may say that e-flux is the one to look at for the international scene, specially for its projects that are directly

connected with curators such as Jens Hoffman's "The Next Documenta Should Be Curated by an Artist" and Molly Nesbit, Hans Ulrich Obrist and Rirkrit Tiravanija's "The Utopia Station", or with artist, like with the library done by Martha Rosler, born directly for the e-flux site, just to name a few. Still for an international dialogue on the topic of curatorship the experience of [www.curatingdegrezero.org](http://www.curatingdegrezero.org) is obviously to be considered one of the main points of reference. Talking about Italy I can't not recognize the work that has been done through the last ten years or more by [Undo.net](http://Undo.net) that has always tried to have an open dialogue with the different realities of contemporary art that liven up the national stage.

#### **Jenifer Papparao**

The World Wide Web is still a general resource for me. I use it as part of all of my research, but I don't use it for random reading so I don't return to one place over and over again except google. Well maybe also: [www.wikipedia.org](http://www.wikipedia.org); [www.instantcoffee.org](http://www.instantcoffee.org); [www.youtube.com](http://www.youtube.com); [www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca); [www.e-flux.com](http://www.e-flux.com); [www.alddaily.com](http://www.alddaily.com) and [vice.tv](http://vice.tv).

#### **Suman Gopinath**

I must admit I still haven't explored online art journals or blogs, it's something I must get on to very soon.

#### **Wibke Behrens**

I am still seeking because there is not one I could specially recommend on curating.

I think that the platform of discourse, exchange and news is still a spoken, vivid, personal one. The definition of a timesaving discursive exchange online is misleading. It is as time consuming to read and follow discussions as it is in the second step to engage, maintain and fill the think tank with what is a published comment and therefore without the dialogue-attitude of an oral discussion. My favourite online journal is: Design Philosophy Papers [www.desphilosophy.com](http://www.desphilosophy.com) from Australia, published among others by Tony Fry.

#### **Simon Lamunière**

documentaX, [www.mixm.org](http://www.mixm.org)

#### **Robert Fleck**

I HAVE BEEN INVOLVED IN "VOTI" IN THE LATE 90IES, SINCE THIS TIME, I HAVE TO SAY, I DID NOT CONSULT ANY ONLINE JOURNAL, BLOG OR WEBSITE ABOUT CURATING.

#### **Ute Meta Bauer**

a nightmare, as online publishing takes up a lot of time, means many hours of unpaid labour. It takes a lot of time

to keep pages updated and to make them relevant. there is too much irrelevant stuff and e-garbage on the web. nevertheless there are great pages and fantastic material, but the pleasure and challenge is to discover them yourself, don't you have a computer?

#### **Renate Flagmeier**

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#### **Heejin Kim**

One of my recent writings, "Testing Turns, Possible Futures" appears in the issue no. 62 of on/offline quarterly magazine Zehar (Donostia/San Sebastian) [www.arteleku.net/4.1/blog/zehar/?p=17](http://www.arteleku.net/4.1/blog/zehar/?p=17).

I love roaming and searching on the internet, but my practices require me to ACT more. Those common, regular check-ups like e-flux [www.e-flux.com](http://www.e-flux.com) isn't easy to me. But, I try to keep in rhythm with my colleagues on the practicing ground and bookmarked their work sites like BAK [www.bak-utrecht.nl](http://www.bak-utrecht.nl), CASCO [www2.cascoprojects.org](http://www2.cascoprojects.org), De Appel [www.deappel.nl](http://www.deappel.nl), Portikus [www.portikus.de](http://www.portikus.de), KW, Berlin [www.kw-berlin.de](http://www.kw-berlin.de), ICA

[www.ica.org.uk](http://www.ica.org.uk), Gasworks [www.gasworks.org.uk](http://www.gasworks.org.uk), SCCA

[www.scca.ba](http://www.scca.ba), Platform Garanti [www.platform.garanti.com.tr](http://www.platform.garanti.com.tr), The Townhouse Gallery [www.thetownhousegallery.com](http://www.thetownhousegallery.com), and CCA Kitakyushu [www.cca-kitakyushu.org](http://www.cca-kitakyushu.org) and many more.

This list should be growing of course, but in order not to get absorbed by 'truth procedure', I try not to check international biennale sites. Instead, I prefer to reading some opinions and ideas per se (not posed as a 'project concept') from journals (physical publication) or online discursive platforms like eicpc <http://eicpc.net> and 16 Beaver [www.16beavergroup.org](http://www.16beavergroup.org). It is such a pity that a similar kind of bilingual discursive online platform is so rare in Asia, even rarer for the case of the ones focused on curating practice. I would very much anticipate a new launching of [www.on-curating.org](http://www.on-curating.org)!

#### **Lillian Fellmann**

(Experience:) I was the Associate editor of [www.artcircles.org](http://www.artcircles.org) in New York, which started as an online journal on collaborative art and cultural practices, and then was published as a monograph. Recommendation: [www.16beavergroup.org](http://www.16beavergroup.org)

#### **Heike Munder**

The gossip of [www.artforum.net](http://www.artforum.net)

#### **Tadej Pogacar**

My experiences on curating are based on man-to-man relation, real-time discussions etc. On-line discussions, information on web etc. are very important part of preparation and dialogue, but final battles (in my case) are physical.

#### **Michelle Kasprzak**

I publish my own weblog on the topic of contemporary art curating, [www.curating.info](http://www.curating.info). Starting the weblog was a way for me to share the research that I was compiling anyway, and which I saw no need to keep just to myself. It's also an impetus for me to conduct research into this area on a regular basis, since there is an expectation that blogs are generally updated quite frequently. So far I've found the experience very worthwhile. I also decided that I wanted to feature special content that could be downloaded and shared. I used a great e-publishing platform called the DIFFUSION Generator [www.diffusion.org.uk](http://www.diffusion.org.uk), developed by the Proboscis Studio in London [www.proboscis.org.uk](http://www.proboscis.org.uk), to generate my first e-book, which is an interview with curator Alissa Firth-Eagland. The Generator is a really easy-to-use and clever way to create something that people can download and easily make into an item that they can keep and share. For me, it was important to differentiate interviews I've conducted especially for the blog from the other, more news-oriented content. I'm currently producing a few more of the interview e-books, which will be released on [curating.info](http://www.curating.info) soon. Also, though I lurk a lot more than I post, I've been a long time subscriber to the New Media Curating discussion list hosted by CRUMB [www.crumbweb.org](http://www.crumbweb.org). The list is quite active, with excellent moderation and salient contributions from around the globe. In terms of other resources, I'd say that I really enjoy watching the video reports on [www.vernissage.tv](http://www.vernissage.tv) [www.vernissage.tv/blog](http://www.vernissage.tv/blog), and keeping track of new content posted to the Curatorial Practice Archive <http://sites.cca.edu/curatingarchive/>.

#### **Value**

No. Some websites of curators, artists and artists groups are very well done and extremely interesting in terms of documentation and providing visual material.

#### **Peter Weibel**

Online journal: Telepolis. Blog: no time to blog.

#### **Tobias Berger**

It is one of these things that everybody talks about but nobody does, very few texts/catalogues are actually online and there is still a lot to be done. The



Curatorial Vaudeville – Szuper Gallery and Postgraduate Program  
in Curating, ICS, ZHDK Zürich, Photo: Wolf Schmelter

best “blog” is “Image-Google” that really changed curating.

**Alice Vergara-Bastiani**

In this field, I am completely indebted to Liliane Schneider who, very early, advocated to l’Ecole participants and team the tremendous possibilities of free circulation of knowledge. As you may know every new group of participants of L’Ecole has to create a website as a free publication space, creative space and curatorial project. We intend to raise some inputs to the question of autonomy mentioned above. I am a frequent reader of the emails from [IDC] platform. Only a reader, not a participant, for language and cultural reasons. As online publishing, I recommend n.paradoxa, international feminist art journal <http://web.ukonline.co.uk/n.paradoxa> and [www.clio.revues.org](http://www.clio.revues.org). Also, it’s a real pleasure and always amazing to visit [www.ubu.com](http://www.ubu.com)

**Carmen Moersch**

I once quite liked the journal [www.artmediation.org](http://www.artmediation.org) but there hasn’t been any movement for quite a while. For more pragmatic reasons, I like the Leicester one “Museum society”, because it keeps me informed about museum studies. My experience is basically that I prefer reading words on paper and that I use online offers very pragmatically, for

quick extract of information. They are not my preferred platform or medium of exchange.

**Lionel Bovier**

None. I’m a paper guy.

**Chus Martínez**

I confess that I cannot give any particular reference apart from online platforms such as Multitude, media geographies, (a blog), KEIN THEATER (also a blog), critical special practice (blog)... These are some of the sources I use in order to attend some theoretical discussions in relation with visual and curatorial practice.

**Jesús Fuenmayor**

Fundamentally, the role of the receptor. I have participated occasionally in forums of discussion (VOTI, The union of the imaginary; Sand column), but I have still not reached my aspiration of taking suitable advantage of the network resources, to make a difference between traditional forms of discussion and the one that I suspect it allows.

[www.micromuseo.org.pe/lecturas/index.html](http://www.micromuseo.org.pe/lecturas/index.html)  
<http://estudiosvisuales.net/revista/index.htm>  
[www.latinart.com/index2.cfm](http://www.latinart.com/index2.cfm)  
<http://salonkritik.net>  
<http://arte-nuevo.blogspot.com>  
[www.justopastormellado.cl/edicion/index.php?option=com\\_frontpage&Itemid=1](http://www.justopastormellado.cl/edicion/index.php?option=com_frontpage&Itemid=1)

[www.acccpar.org](http://www.acccpar.org)  
<http://universes-in-universe.de/columna/index.htm>  
<http://esferapublica.org/portal/www.arteycritica.org/official.multiply.com/performancecologia.blogspot.com/>  
[www.sepiensa.cl/edicion/index.php?option=com\\_frontpage&Itemid=1](http://www.sepiensa.cl/edicion/index.php?option=com_frontpage&Itemid=1)  
[www.debatecultural.net/visuales.htm](http://www.debatecultural.net/visuales.htm)  
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[www.periodicoarteria.com/](http://www.periodicoarteria.com/)  
[www.ojoatomico.com/](http://www.ojoatomico.com/)  
[www.brumaria.net/](http://www.brumaria.net/)  
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<http://estudiosvisuales.net/revista/index.htm>  
[www.latinart.com/index2.cfm](http://www.latinart.com/index2.cfm)  
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[www.arteycritica.org/](http://www.arteycritica.org/)  
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[www.laneta.apc.org/curare/](http://www.laneta.apc.org/curare/)  
[www.lugaradudas.org/](http://www.lugaradudas.org/)  
<http://museofueradelugar.org/pensarelmuseo/>  
<http://soloquierocurarme.blogspot.com/>

**Olivier Kaeser**

<http://lunettesrouges.blog.lemonde.fr/>  
It’s not about curating, it’s just very pleasant and amazing to discover so many exhibition reports...

IF YOU HAD TO SELECT  
A SINGLE EXHIBITION,  
THE WORK OF A CURATOR  
OR AN ARTIST, OR A  
BOOK OR THEORETICAL  
TEXT WHICH HAS  
STRONGLY INFLUENCED  
YOUR PRACTICE, WHICH  
WOULD YOU CHOOSE?  
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**Stefan Zweifel**

Georges Perec, *La vie mode  
d'emploi*, Hachette, 1978

**Jesús Fuenmayor**

*The Artist as Producer* by Walter Benjamin is perhaps the most enlightening text for that which Luis Camnitzer (Uruguayan artist and critic of art residence in NY from the 60's) calls the contextualising emphasis of the Latin American conceptualists. The expression of which could be complemented by the evolution of the modern device of exhibition that Mary Anne Staniszewski describes in *The Power of Display*.

**Carmen Moersch**

oh no...  
*documenta X* really changed my life. and "*im engpass der worte*" by eva sturm really changed my life, too. both happened a long time ago. Meanwhile, it is hard to influence me "strongly" I am too much of a sceptic ;-)

**Adrian Notz**

The *Dada* exhibition in Centre Pompidou in 2005/2006.

**Chus Martínez**

There is no such a thing as one single father/mother figure. We learn because we get exposed to ideas, we invest in understanding them and engage in the knowledge that we get from them. This should never be a monolithic process. Artist's practice as well as exhibition making departs from a context and, if lucky, serves to enhance it. I order the ideas in families that are also interrelated. So, it is impossible to name just one. Literature is essential for me in order to think, disparate books like *The Battle of the Pigs* by the Argentinean author Adolfo Bioy Casares, but also all kind of philosophical writings and essays from Zygmund Bauman to Manuel Delanda. But in every stage of one's life different ideas and different authors gain a new light. For years I forgot about Bertrand Russell and all of a sudden I found myself revisiting his *Unpopular Essays* (1950), for example. Or going back to particular aspects of the history of exhibition making since the late fifties...

**Daniel Kurjakovic**

No single recommendation. I guess reading widely helps. My

experience is that reading the pages on international politics in various newspaper gets one in a good mood for thinking about real issues. If not, try Paul Celan in the early morning time.

**Iben Bentzen**

Jodi – the first computer art exhibition I saw in Büro Friedrich (Institute for Contemporary Art in Berlin). It opened my eyes to new dimensions of art and curating art. I have been dealing with digital art ever since.

**Jenifer Papararo**

It is hard to know how far to go back and impossible for me to pinpoint just one thing, but I can draw a progressive line through a few influences. I'll start back in art history 101 when I first saw a BBC television interview with Marcel Duchamp from 1968: [www.toutfait.com/auditorium](http://www.toutfait.com/auditorium). Of course I was completely captivated by him, but what lingered with me and made me raise questions that are still at the center of my curatorial practice today was a flippant remark he made about group participation. He named himself an individualist who was resistant to collaboration, which he felt was too confining. Duchamp implied that for him to really contribute artistically he needed to express his individuality and to keep a distance from group dynamics. For me this point seemed so antithetical to his work that it actually made me interested in collaboration. Being in Canada, this interest soon lead me to the collective General Idea: [www.aabronson.com/art/gi.org/index.htm](http://www.aabronson.com/art/gi.org/index.htm). I spent hours in the library leafing through every issue of *File* magazine, falling in love with General Idea and anyone they worked with. There was something about their collaboration that afforded them a playfulness that didn't feel trite, but seemed rooted in hard issues and aesthetic concerns: *Shut the Fuck*, my favourite video by GI and of all time. Although I knew of the Situationists (psychogeography, the derive and the like) I hadn't thought about the nature of their collaboration itself as a form of resistance. An interview with Henry Lefebvre by Kristin Ross published in *October 79*, 1997 brought this out for me: [www.notbored.org/lefebvre-interview.html](http://www.notbored.org/lefebvre-interview.html). It was informal, and even though Lefebvre was an outsider, it was very descriptive of the way the Situationist's produced. In Canada, with its long history of artist run spaces and collaboration, I came across Barbara Fischer's essay *Decalog* on the history of YZ artist outlet in Toronto. It isn't a glossy sugar coated portrayal of artist-run culture, which I liked, but it did convey the energy and production of what happens when artists come together and try to make something

for themselves and others: a whole new system can begin. These four sources convey a beginning for me, a curatorial interest in collaborative practices and the translation of this process into a methodology of curating. That all said, the last mind altering text I've read is *the Politics of Aesthetics* by Jacques Ranciere.

**Moritz Küng**

Exhibition: "*L'Autre*", 4th Biennale de Lyon, 1997, curated by Harald Szeemann, Thierry Prat, Thierry Raspail Artist: Matt Mullican, artist New York Curator:  
Book: *Museum in Motion – Het museum voor moderne kunst ter discussie*, Staatsdrukkerij, Eindhoven, 1979  
Theoretical text: Franz Xaver Baier, *Der Raum*, Verlag der Buchhandlung Walther König, Köln, 1996

**Suman Gopinath**

I don't think I can point to only one single exhibition, curator, book or theoretical text that has influenced my practice; rather, it's a combination of many exhibitions I have seen, many books I have read and people whom I have heard, that have influenced me. I always carry a diary with me and if I see, read or hear anything that I find interesting or inspiring, I quickly make a note of it for future reference.

**Wibke Behrens**

I am currently reading with great joy the second volume of *Interviews* by Gerald Matt.

**Renate Flügge**

Walter Benjamin, *Passagenwerk* William Kentridge, *Trauerarbeit* (Black box?) in the Guggenheim Berlin 2005/06. The best installation I have seen in the last few years (with a broad historical and philosophical background and intense handling of classic and modern media) Simply good and very moving.

**Ute Meta Bauer**

i am too complicated to be influenced by ONE person, ONE book at a time. who would be??? I am influenced by almost everyone and everything, for good and for bad. I curate a show, organize a conference, whatever, when I am either troubled or enthusiastic about what's going on in the world around me.

**Heejin Kim**

*Aside*, an exhibition of artists' artworks 'selected' by Tacita Dean and organized by Hayward Gallery (Feb. 18 – May 1, 2005, Camden Arts Center, UK),  
- reassured me that any project, no matter what historical, philosophical and socio-political significances it has, should keep its balance

with the orientation toward good artist/artwork.

- The show and the little book published in conjunction with it convinced my thought that an accompanying production of a certain show do not necessarily serve, nor illustrate the show, and develop its own version of manifestation in a way suited to its own medium.
- If a show succeeds in articulating its concept – whether it remains open and vague somehow, the visual presentation might need to leave its form intentionally loose. The key concept of the show, as far as I understood, was a naturally growing process of inspirational association and transition from one artist to the other artist. That turned out to be never linear, causal, nor logical (sometimes there was a missing joint due to unavailability of the work itself), rather free flowing, yet still keeping a certain degree of consistency and contingency each other. What form of visual presentation would you take with this curatorial concept? *The Battle of Visions*, an exhibition co-curated by Beck Jee-sook and Peter Joch (Oct. 11 – Dec. 3, 2005, Kunsthalle Darmstadt, Germany; book edited by Heejin Kim)
- sharpened my art historical, socio-political and aesthetic perspective as a curator and directed my commitment to critical reassessment of history and proclamation of myself as an witness of history-making process. *Bik van der Pol's Traveling Magazine Table Workshop* and collective production +82 with Korean workshop community (Nov. 10 – Dec. 10, 2006. IAS)
- expanded the scope of a notion, "inter-connectivity" that had been prefigured as a regional-based inter-locality to me.

**Robert Fleck**

*WESTKUNST*, BY KASPER KOENIG, COLOGNE 1981 (BOOK-CATALOGUE BY LASZLO GLOZER)

**Value**

Probably it's more about good artworks that kick you further.

**Tadej Pogacar**

exhibition: *FormSpecific*, Museum of Modern Art, Ljubljana; work: Peter Feldman, David Hammons a book: Michel Serres: *The Parasite*; Mary Jane Jacob: *The Economy of Cities*

**Verena Kuni**

Are you seriously asking for a single name or title? I would have a hard time to choose. However, what I can do is list some of my "early influences" (which means I should like to continue this list up till present – one never stops being influenced by ideas,

impressions, literature, art, people, daily grind, whatever). One of which was the *documenta* in 1972 which my parents visited with me. I was all excited and caught by some of the objects, installations and performances as well as by the whole atmosphere, in fact I dreamt and thought about some of the stuff for years and only learned much later what I had seen. Yet, speaking of 'important impressions' I should add in the same period also visits to museums of natural history, archaeological sites and, not to forget, certain environments like the computer lab (with big magnet tapes and punch cards) were of similar impact. While these were more or less normal (sure, kind of privileged) childhood experiences, looking back from today I assume these impressions – and maybe especially their simultaneity – were perhaps "fundamental" for what I would later consider as inspiring, and for the concepts I'd try to develop myself. Concerning these later, more consciously perceived and grasped influences I should mention the Surrealist exhibitions and magazines, or perhaps even more general related practices from the 1920s to the 1940s on which I researched intensely as a student, as well as publications like those of Gyorgy Kepes and, for a scholarly position, those of Barbara Maria Stafford. Considerably different stuff of course, yet if you are looking for something in common, then it is the transdisciplinary approach to be found in each of these positions – and their interest in the mind, in the realms of creative imagination. Accordingly, when it comes to exhibitions and curatorial concepts I experience(d) as most inspiring for my own access, I might likely come back to some shows curated by Harald Szeemann, but also (again on a more general level) some theme based exhibitions as well as some collections devoted to the cultural history (and presence) of the sciences. And I must admit that I have a strong preference for playful concepts, the kind of "hands on" installations you usually find in technical collections and science museums.

#### Heejin Kim

Alain Badiou, again, is the one who buttresses me nowadays.

#### Heike Munder

To select a single artist or book is impossible – there are several and it would be more a kaleidoscope of interest from different fields. But to name a few: Yayoi Kusama's show at the LACMA 1998 influenced my vision not just on art but also in the idea of display and seduction or the show of Öyvind Fahlström in Cologne or Mike Kelley at the Kunstverein in Hamburg both in the 90's, but

there are many more. There are also many books like *Six years: the dematerialisation of the art object* from Lucy Lippard which opened my eyes or the book of Edward Said *Out of Place* led me to the thematic of memory or the writings of Pierre Bourdieu or Jorge Luis Borges.

#### Marco Scotini

I think that there are many factors which enter into the construction of an exhibition or into the planning of a display. So it is not very easy to track all the co-ordinating parts. There is, however an episode that I have come across that is *documenta X* curated by Catherine David. When *documenta X* opened in 1997 it was as if the coordinates of the traditional modern model of the exhibition exploded without making any noise. I'm referring to the coordinates such as the units of space, the units of time and units of narrative. *documenta X* was the first international exhibition to deal with past communist conditions and foretold what happened on September 11th 2001 and what we might call the State of Exception. The space of the exhibition was fragmented and multiplied – as was time. The exhibition space of Fredericianum Museum, the urban space of Kassel articulated along the axis of a street, the web space, the book show of 800 pages, and the seminar space for 100 days for 100 guests. So if you look at the work in a museum or look at the work whilst walking along a road, if you surf the web, if you read a book, if you listen to a conference, etc, time is different. None of the time-spaces is self-sufficient. For the first time we moved away from the bipolarity of the representation and entered in a multitude of spaces. Without doubt it was the first exhibition after the cold war!

#### Lillian Fellmann

Dieter Roth, latest issue of interviews with him. The writing up of a critique of Nicholas Bourriaud's work and thinking against Claire Bishop's grain of her critique of Bourriaud informed my own international discursive practice. And HUO who is always a step ahead of me; when I have an idea, I read about it in an e-flux ad, as he's doing it already, but hey, I'll catch up with you, man!

#### Peter Weibel

Pontus Hulten, *Poetry Must Be Made by All! Transform the World!*, 1969, Moderna Museet Stockholm, Sweden

#### Michelle Kasprzak

I really respect and admire Kathleen Pirrie-Adams, who currently teaches at Ryerson University in Toronto, Canada and pursues independent curatorial and writing projects.



Curatorial Vaudeville – Szuper Gallery and Postgraduate Program in Curating, ICS, ZHDK Zürich, Photo: Wolf Schmelter

I was lucky enough to work with her a little bit, as a young artist, and I believe that her unique thinking and approach still influence me a lot today. I admire the holistic nature of her thinking, as she considers not only the works to be selected and the contextual critical texts, but understands the power of exhibition design. She collaborated with exhibition designers (particularly Amanda Ramos) with superb results and in a way that was fascinating for me to observe and learn from. To me, she exemplifies the ideal curator: someone who is incredibly intelligent and devises stimulating exhibitions, who has an excellent manner with artists, and who can write in an accessible fashion whilst maintaining a rigorous level of theoretical engagement. (Example exhibition curated by Kathleen Pirrie-Adams: <http://archive.gallerytpw.ca/index.php?c=show&id=0105&h=archive>)

#### Lionel Bovier

Gustave Flaubert – discouraged me from becoming a writer...

#### Tobias Berger

I guess living here is Asia it is a combination out of *Cities on the Move* and *Gyungju Biennial*

2002 (both Hou Hanru once with H.U. Obrist and once with Charles Esche). From a European point is is Rene Block's amazing feel and eye for art and Charles Esche's innovative curatorial practice.

#### Alice Vergara-Bastland

Really, I can't give tribute to a "single" person or event. For historical reasons, I fear what is given as "unique". It is out of my belief and behaviour. I am sensible to some designs, mappings that have a high power of representation for organisations. For instance, the O'Reilly 2.0 web design pattern [www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html?page=1](http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html?page=1) I am specially impressed by the mapping untitled "Evolutionary tree to the year 2000" appearing on a double page of *New Concepts of architecture – Architecture 2000 predictions and methods* by Charles Jencks, 1971. First, it is created with a layout from the 70's, featuring the coincidence between Jencks' theoretical representation and the aesthetics of the moment. Then, this diagram is based on a structural analysis as outlined by Claude Lévi-Strauss, without the claim to completeness which he makes. Some of the relations are obscured because the diagram

is only two-dimensional, but generally speaking the pulsations represent reversible time while the inventions and movements are irreversible. (caption of the diagram). One year later, this visionary mapping was used by Szeemann for reflecting on the *Documenta 5* project.

**Simon Lamunière**  
Fluxus

**Olivier Kaeser**  
Examples...

Collection:

Crex collection, *Halle für neue Kunst*, Schaffhausen, 1984

Exhibition: "How to live together?", Sao Paulo

Biennial, 2006, curator

Lisette Lagnado

Curators:

Jean-Christophe Ammann,

Harald Szeemann

Book/Theoretical

text/Symposium: "Curating

with light luggage",

ed. by Liam Gillick and

Maria Lind, Munich, 2005

## WITH WHICH FUNDAMENTAL CONSIDERATIONS DO YOU MAKE A CONNECTION BETWEEN AN EXCITING INTERNATIONAL CRITICAL PROGRAM AND THE PUBLIC OF A LOCAL AREA? WHICH NEW FORMATS DID YOU INTRODUCE, OR WHICH ARE YOU TESTING?

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**Verena Kuni**

Well, the simplest answer to the first part of this question would clearly be: A good curatorial concept should work on both levels, local and international. And as it is on site, the place where whatever you are curating becomes real, I consider it as most crucial to devote a good portion of attention to the local conditions. Together with the ideas you are working on and the network of ideas they are being developed within, these are the basic fundamentals you will have to build upon. Concerning the formats I should mention that generally my field of work (and interest) is not curating exhibitions but formats that strive to connect theoretical and practical approaches to a chosen subject or issue.

So far this included different publication formats (in print and online) as well as different presentation formats (media based and live), and usually a combination of these different formats. What I am striving for is a certain density and intensity on the one hand side and on the other to create a situation and/or an environment (in the broadest sense of the word) I hope to be inspiring for those willing to get involved,

that allows new or different ideas to grow. Not that I would dare to claim being always successful in this endeavor. However, this is my aim – and working towards it means usually a combination of concepts already proven in other situations and experiments with a set of 'new' ideas – some of which of course come from concepts developed by other people, and quite heterogeneous sources and resources. This heterogeneity is perhaps the most important point in my personal "test department", as I am usually quite fascinated with ideas and concepts originally developed in more or less completely different areas of theory and practice – and love to try out if, and under which kind of transformations they might be applicable for my own work.

**Adrian Notz**

Without fundamental considerations. I just bring people or ideas the local public can't avoid seeing! / The shop and the treatment room.

**Simon Lamunière**

Infiltration, see neons.ch / fire exits, offices, airport gates, virtual spaces, see interversion.org

**Daniel Kurjakovic**

'New' is hard, most of the things exist already in one form or other. 'New' does make sense, presently, in relation to the routine of monographic presentation in Kunsthalle contexts. I did try to push boundaries with live animals in exhibitions, with curating exhibitions in the nighttime in the middle of lakes, etc. I guess thereby questioning the modes of art "reception". In a project called *Other Rooms, Other Voices* I tried to use the radio as a platform and medium of art, by blurring the difference between information (soft news) and art.

**Suman Gopinath**

I take it that your question means – what are the considerations that a curator has to take into account while bringing the critical programme of one country to another. To answer this, if my reading of the question is right, I am going to use the exhibition I co-curated recently at the Kunstmuseum in Bern as a case in point. This was a very large exhibition of art from India called *Horn Please: Narratives from contemporary Indian Art* and had the works of 32 artists. It took one important, critical exhibition in India in 1981 called *Place for People* to open up a much larger dialogue around the 'narrative' in contemporary Indian art. The exhibition had several strands to it and while it was aesthetically engaging, most of the works were context specific as well – they referred to particular political situations, places and times in India. The feedback I got after the exhibition from Swiss

viewers was that while they found the show really interesting, they found it difficult to understand. I suppose Nicholas Serota's (Director of the Tate Gallery) Walter Neurath Memorial Lecture *Experience or Interpretation: The Dilemma of the Museum of Modern Art* is particularly relevant here. How far should the artwork direct the experience of the viewer and how far should it be interpreted or mediated. The audience in Switzerland felt that they needed a lot more interpretive material than what was provided. We had a really comprehensive exhibition catalogue, which had detailed accounts of the artwork, but as this was heavy and expensive, I'm sure very few of the people actually carried it with them while viewing the work. We also had a two-page document, that people could take away, that had a brief introduction to the exhibition, with a short note on the artists, and a sentence or two about the artwork. Obviously a number of viewers felt this wasn't enough. So perhaps what we could have done was to have more text that was available either on the walls or as leaflets, had conversations around the exhibition in the form of artists' talks, seminars and perhaps the programme of events during the course of the exhibition should have highlighted aspects of the show. So every exhibition that one curates is a learning experience!

**Renate Flagmeier**

We are currently just getting back to normality at the museum, but we want to put in place some particular strategies that we developed before the reopening at the new site. For example, activities under the title *The Nomadic Museum*, a response to our wish to develop in addition to what we are doing here guest installations in other Museums and various places (e.g. shop windows). These should within their dialogical structure make visible both guest and host.

**Ute Meta Bauer**

i do not make fundamental considerations. the local is part of the international and vice versa, or you are operating in a bubble. most formats i use, existed in some sort before. i am not an inventor, i leave this to my colleagues at MIT. i am rather a "reactionary" – reacting to what engages me, bothers or troubles me as well as the people i care about.

**Chus Martinez**

I would not talk about "new". The program is diversifies in different formats and every of them use a certain type of temporality. In principle I give the same importance to a series of talks as I do to an exhibition or a site related-project in the house, a text or the residency program. They are all equally

important but they all function in a completely different way and articulate time, space and the conditions for reception also differently. I am very interested in the possibility of creating a rhythm among all these co-existent working methodologies in order to familiarize the viewer also with the very different manners in which contemporary culture can operate.

**Michael Fehr**

*You adopted extremely radical curatorial positions at the Karl-Ernst Osthaus in Hagen (thereby not always winning friends), Can you name the two most important exhibitions of your program there?*

- My first exhibition in Hagen: *Silence/Revision* (1988)
- My last exhibition in Hagen: *Lebendiges Grau - 12 Positionen nicht-gegenständlicher Malerei* (2005)
- Very important for me were also the two exhibitions *Umbau der Stadt: Beispiel Bochum* (1975) und *Über die moderne Art zu leben: Rationalisierung des Lebens in der modernen Stadt* (1977), both co-authored with Diethelm Koch; the second of which cost me my job at the Museum in Bochum.

*Which artistic, theoretical and curatorial positions encouraged you?*

- artistic: John Cage 4'33"; theoretical: my thoughts about the function of the Museum as place of Memories; political: the history of the Museum Folkswang/Karl Ernst Osthaus Museum and its, at that time, desolate situation.
- the artistic position of the particular painter; the irreproducible qualities of the media; the difficulty of hanging such images.
- artistic: Gerd Arntz; theoretical: the destruction of des städtischen Zusammenhangs; political: the attempt to afford the Museum a place in the current social discourse.

*In the book Open Box you brought together numerous museum-critical artworks and exhibitions, are there exhibitions that you, in the meantime, would ideally like to add to these?*

As interesting positions: the permanent presentation of the collection at the Museum of Mankind and Nature in Oldenburg; still interesting; Museum of Jurassic Technology, The work of Johan Van Geluwe, the Historical Museum of the city of Luzern; recently the Museum of American Art in Berlin.

**Catherine Quéloz and Liliane Schneider**

Thank you for your invitation to participate to this project. We are not going to answer your questions but we will give an insight of our



conception of “curatorial” at CCC research-based MA Programme.

Our current practice is much more intensely focused on public spheres and civil society. One of these public spheres is the internet, specifically the social internet. Numerous current students use the internet fluidly to create social self-organized structures linking their practice to the Do it Together. This is a different kind of net art – not so much about code as about social networks. Among many of these practitioners there is a profound loss of interest in the art-context. Our postgraduates distance themselves from the word “artist” – perhaps because once you start working in public space the idea of confining yourself to the context of white cube and the social milieu of the art world seems absurdly limiting. We do not believe in artists who are trained to be producers of articles for consumption and to use their name as a trade brand. We think that art practice can be a crucial agent in contemporary society, with the potential for formulating essential insights into its structure and mechanisms. We seek to explore new aspects of “art” practice, and to relate these to current issues of significance. It provides an opportunity for critical reflection on the changing role of the artist.

The MA Research Programme CCC is concerned with an extended version

of the curatorial, understood as a cultural strategy (historically situated) of knowledge production. We stand up for the concept of the project-based exhibition, considered as a construction which proposes collaborative work and uses places as an open forum for a cooperation with the audience.

The contexts in which we live, create, and work are inherently global. We are challenged to move away from a canonically Western, chronological, and stylistic focus toward a global perspective that emphasizes conceptual and comparative approaches. We really believe in on-line publishing as a good way to participate to the diffusion of shared-knowledge between engaged world citizens. We are also wondering if the saturation of media availability and information pertaining to media has made conventional curatorial distribution practices (in conservative capitalist area) less important / valuable than it was?

As educators and advanced students we wonder how new media theory can be activated as a wake-up call for students leading to radical change? Which educational structure proves more effective: cross disciplinary, theme-based

research groups or media-based departments? How can we break out of the self-contained university lab? How can we introduce politics into the new media lab? How does migration affect canonised knowledge? Can we conceive of a non-linear projection of learning? Whom do notions of fluidity and precarity serve? How do emergent subjectivities, produced out of current mobilities, produce newly situated knowledges?

#### **Olivier Kaeser**

The “attitudes” policy is to work with equal attention at a local, national and international level. It means that we work with artists and partners from Geneva, from Switzerland and from abroad, and that we try to communicate on these different levels by the local diffusion of artistic positions from elsewhere and the international diffusion of artistic practices from here.

For the solo shows at attitudes in Geneva we have a particular approach. When showing an artist from Suisse Romande, we only present new works, when it's an artist from another part of Switzerland, it's his or her first solo show in Suisse Romande, and for a foreign artist, it's his or her first solo show in Switzerland. So we keep a

prospective profile. For group shows in Geneva or abroad, we mix artists from different countries.

In Geneva, we are now trying to make only solo shows, to produce new works and to “labelize” more the exhibitions, i.e. to make the exhibition a very important step in the artist's evolution as well as in the attitudes' activities.

For projects abroad, far from Switzerland, we developed the notion of “exhibition as expedition”, without art transport and asking participating artists to stay 2 weeks in the city and to realise works in the site (which doesn't mean only site specific works).

## IMPRINT

### **Issue 01**

Thirty-one Positions on Curating

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