

Part II

Editorial

It is just advertising ...

It is just ephemeral ...

YOU print it now ...

Dorothee Richter

New (self) advertisements by

AES+F, åyr, Peter Aerschmann, Beni Bischof, Maja Cule, Critical Art Ensemble, DullTech™, Karl Holmqvist, Marcus Kraft, Juan López, Meier & Franz, Modeling Agency (Janus Hom & Martyn Reynolds), Helena Hernández and Rafael Koller aka The Niñxs, Sarah Ortmeier, Angki Purbandono, PUNK IS DADA, Rosalie Schweiker & Maria Guggenbichler, Stipan Tadic, Britta Thie, Valentin Hauri, Valerio Pellegrini, Eva Vuillemin + Ruth Erdt.

Ephemeral production by artists occurred beginning in the '60s and '70s—suddenly all formats of exhibition making, of the arts, of the distribution and production of invitation cards, press releases, inserts, and other forms of artistic (self-)marketing became part of the reorganization of the art field. From my perspective, this reformulation was embedded in a radical institutional critique. Ephemera, editions, and invitation cards were seen as specific interesting objects; they did not only offer a space of self-representation, they also made art available to everybody. So this was meant as a critique of power relations and was part of a re-evaluation of artistic paradigms, but also of value systems and hierarchies. It is in this light that historically ephemeral products started to circulate. Ironically, through the consecration of these new products as art, the “junk got value” as Emmett Williams muttered, somewhat disappointedly.

From its revolutionary beginnings to its acceptance as a new genre, this kind of work is endangered today. Invitation cards are vanishing; they are being replaced by email, Facebook invitations, Twitter, and other fluid digital news. So in a way we started from that point to work on a project to accompany the exhibition *They printed it!* at Kunsthalle Zurich, which deals with historical ephemera. This mirrored in a way our own experience with archival material—when we (Barnaby Drabble and I) started to collect material on Curatorial Practice, we assembled a body of catalogues, printed matter, invitation cards, and DVDs. All of which is now situated in the library of the ZHdK. But the newest project, the web journal *OnCurating.org* (publisher Dorothee Richter, co-publisher Michael Birchall, designer Ronald Kolb) is related to digital space. The possibility of sharing and to reaching out internationally is what interests us. So in a way we would like to keep the message but change the form.

We see this as a logical development from a paper collection to an archive in digital space which is still connected to paper, so we—students and lecturers at the Postgraduate Programme in Curating of the Zurich University of the Arts—started to ask artists and designers whose work we liked and admired and whose capacity to play with the notion of (self-)advertisement reflected in contemporary media had attracted our attention for some time, and we asked these artists to contribute to this issue of *On Curating*. The written content of this issue is closely related to a symposium that took place at Kunsthalle Zurich and was delivered by Barbara Preisig; the articles and interviews for this journal were assembled by Maja Wismer. We, which means in this case the students of the Postgraduate Programme in Curating at ZHdK, who are individuals with their own varied professional backgrounds in the arts: Debora Mona Liem Adinegoro, Lisa Lee Benjamin, Susanne Bernhard Gross, Mariana Bonilla Rojas, Frédéric Bron, Emilie Bruner, Francesca Brusa, Hana Cisar, Matthias Gasser, Michelle Geser Lunau, Matthew Hanson, Cindy Hertach, Raphael Karrer, Katya Knoll, Thomas Lindenmann, Barbara Marbot, Cordelia Oppliger, Diana Padilla, Morgane Paillard, Ludovica Parenti, Paloma Rayon, Silvia Savoldi, Teresa Seabra, Franziska Stern Preisig, Makiko Takahashi, Petra Tomljanovic, Katrijn Van Damme, Simon Marius Zehnder; and we, as lecturers, Ronald Kolb and I, discussed and invited the specific artistic positions. As always, we see the working group of students as a value as such—knowledge from different cultural and professional backgrounds comes together to be confronted, to mingle, to struggle, and to come to new conclusions. And we are most grateful that the artists accepted our offer to use the space of one page as a (self-)advertisement.

As we see it, contemporary artists are well aware of the even more pressing need of self-advertisement in times of immaterial labor in post-Fordism and reacted ironically, intelligently, surprisingly, cool and uncool. Now the ads or inserts will travel to unknown places and our readers will be curators the moment they take the opportunity to print out pages of inspiring contemporary artistic ephemeral practice and put them into private homes, public spaces, and collections, as well as having the advert as part of this issue.



ccV TRE Fluxus Magazine, 1964–1970 (9 issues) Reprint at Staatsgalerie Stuttgart, Archiv Sohm, photographer Dorothee Richter