

INTERNATIONAL SYMPOSIUM

CURATORIAL PRACTICES REFRAMED: Politics and Pedagogy in Curating Contemporary Art

1 November – 2 November 2013

European University Cyprus, Nicosia, Cyprus

www.oncurating.com

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1. WELCOME

Dear Participants,

It is with great pleasure that we welcome you to the International Symposium "Curatorial Practices Reframed: Politics and Pedagogy in Curating Contemporary Art", organized by the Department of Arts of the European University Cyprus in collaboration with the Nicosia Municipal Arts Centre, Associated with the Pierides Foundation (NIMAC).

The study of the curatorial has gained increased significance over the last decade. An "educational turn" began taking effect and we are witnessing the gradual de-centralization of exhibitions through an adoption of various procedures/methods of pedagogy and pedagogical modes of cultural production, such as workshops, seminars, laboratories, and temporary schools. The curator's role has also been earnestly and urgently called into question. Curators have been driven to re-examine and re-evaluate their practices due to pragmatic difficulties imposed by the nature of the media that contemporary artists are adopting, and which challenge the traditional exhibition space and possible degrees of audience engagement with the works on display. Moreover, curators are confronted with new restraints due to the economic and other crises. These new developments pose a series of questions regarding the shifting dynamics of curatorial practices, both present and pressing.

This symposium welcomes researchers, curators, and museum professionals, in an aim to examine the complexities of curatorial practices within the current socio-political and economic landscape, and to consider the political potential of curating as a new, radical trend of critical cultural production and pedagogy. The papers presented in this symposium will address issues of curatorial authorship and authority; the notion of an educational turn in curating; the epistemology and methodologies of curating; how artists work as curators and artistic practices are adopted in curatorial practice; the ways in which curating functions as a means of political and social discourse; and, how an institution, like the museum, is re-conceptualized.

We hope this will be a truly stimulating event that will offer opportunities for shared experiences, and insights from research and theory which will further contribute to our understanding of curatorial practices and their impact on cultural production today.

We hope you enjoy the conference.

Dr Elena Stylianou
*On behalf of the Organizing Committee
Curatorial Practices Reframed*



2. ORGANIZATION

The International Symposium "Curatorial Practices Reframed: Politics and Pedagogy in Curating Contemporary Art" is organized by the European University Cyprus in collaboration with the Nicosia Municipal Arts Centre, Associated with the Pierides Foundation (NIMAC).

ORGANIZING COMMITTEE

Dr Elena Stylianou (Chair), Assistant Professor, European University Cyprus
Dr Yiannis Tournazis, Director, Nicosia Municipal Arts Centre,
Associated with the Pierides Foundation (NIMAC) / Assistant Professor,
Frederick University Cyprus
Dr Sophia Hadjipapa, Assistant Professor, European University Cyprus
Ms Yianna Christophorou, Lecturer, European University Cyprus
Mr Tasos Anastasiades, Lecturer, European University Cyprus
Ms Demetra Englezou, Instructor, European University Cyprus

SCIENTIFIC COMMITTEE

Dr Elena Stylianou, Assistant Professor, European University Cyprus
Dr Sophia Hadjipapa, Assistant Professor, European University Cyprus
Dr Yiannis Tournazis, Director, Nicosia Municipal Arts Centre,
Associated with the Pierides Foundation (NIMAC) / Assistant Professor,
Frederick University Cyprus

DESIGN TEAM

Ms Yianna Christophorou
Ms Victoria Constantinou (website design)

3. ORGANIZING INSTITUTIONS AND SPONSORS

ORGANIZING INSTITUTION



PARTNER



SPONSORS



CYPRUS TOURISM ORGANISATION

Old Powerhouse
Restaurant

4. KEYNOTE SPEAKER

Dr. Dorothee Richter is Head of the Postgraduate Programme in Curating (MAS/CAS) at the University of the Arts Zurich (ZHdK), www.curating.org, which she initiated in 2005 in collaboration with Barnaby Drabble. She also co-founded with Susanne Clausen the "Research Platform for Curatorial and Cross-disciplinary Cultural Studies, Practice-Based Doctoral Programme", a cooperation of the Postgraduate Programme in Curating and the Department of Fine Arts, University of Reading. She initiated the Curating Degree Zero Archive together with Barnaby Drabble. Since 1998, Richter has held lecturing posts at the University of Bremen, the Merz Akademie Stuttgart, the École des Beaux Arts in Geneva, and the Universität Lüneburg. From 1999 to the end of 2003, Richter was artistic director of the Kunsterhaus Bremen where she curated a discursive programme based on feminist issues, urban situations, power relation issues, and institutional critique. Her most recent publication is "Fluxus. Kunst gleich Leben? Mythen um Autorschaft, Produktion, Geschlecht und Gemeinschaft" and the new Internet platform www.on-curating.org which presents current approaches to critical curatorial practice. In 2013 she published a film together with Ronald Kolb, "Flux Us Now! Fluxus explored with a camera", which was screened for the first time at Staatsgalerie Stuttgart in April 2013.



5. ROUNDTABLE DISCUSSANTS

Pam Meecham is a Professor Education and Museum Studies at the Institute of Education, University of London that she joined in 2000 after sixteen years of working in Liverpool schools and at Liverpool John Moores University. She developed and managed several education projects with Tate Liverpool and contributed to a number of its schemes and resources. She writes and lectures on Museum and Gallery Education, Art History and cultural policy. She manages and supervises a number of research projects based in galleries and museums in London and is an editor of Engage journal. Among her publications are two co-authored two books, "Modern Art: A Critical Introduction" (2000/2005) and "Making American Art" (2008). She is currently editing a Wiley Blackwell "Companion to Modern Art".

Julia Moritz is an art historian and curator and has been the Head of Maybe Education and Public Programs of DOCUMENTA (13). Before, she taught contemporary art history at Lüneburg University where she was curating the university gallery. Moritz graduated from Leipzig University and holds a PhD on "Institutional Critique in Spaces of Conflict" started as a Critical Studies Fellow at the Whitney Museum Independent Studies Program in New York and completed as a Montehermoso Research Fellow in the Basque Country. In different capacities, Moritz worked at Kunststalle Zurich, European Kunststalle Cologne, where she co-published "Question of the Day" (with Nicolaus Schafhausen, 2007), the German Pavilion at 52nd Venice Biennale, and Manifesta 7, Fortezza, Italy.

Maja Ćirić is an independent curator. Her areas of research span from curating as an institutional critique, through to the research of the geopolitics of the curatorial, with special emphasis on the transnational circulation of ideas and curating. She is a recipient of the Lazar Trifunovic Award for Art Criticism (Belgrade), the CEC ArtsLink Independent Projects Award (New York), the ISCP Curator Award (New York) and the Dedalus / Independent Curators International Curatorial Research Award (New York). She was the curator of the Serbian Pavilion at the 52nd International Art Exhibition La Biennale di Venezia and is the Commissioner for the Serbian Pavilion at the 55th International Art Exhibition, La Biennale di Venezia.

Michael G. Birchall is a curator, writer and PhD Candidate with an interest in collaborative and participatory art practices. He has attended curatorial residencies at The Western Front (Vancouver, Canada) and at The Banff Centre. (Banff, Canada). While based in Germany he curated numerous exhibitions and projects including 'Wie geht's dir Stuttgart/How are you doing Stuttgart?' and 'Hier und Jetzt' – both at Kuensterhaus Stuttgart. Michael is a PhD Candidate in Art, Critique and Social Practice at the University of Wolverhampton (UK) where he is undertaking doctoral research into the role of the curator as a producer in social and participatory based art, with particular reference to the labour of the curator. Michael writes for contemporary art magazines such as Freize, Frieze d/e and C-Magazine, and is a co-publisher of the journal On Curating - published by the Zurich University of the Arts - where he is a guest lecturer on the Curating program.

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| 8:00 – 9:00 | REGISTRATION | |
| 9:00 – 9:30 | OPENING REMARKS | |
| 9:30 – 11:00 | <p>West Vs the Rest: Curating the 'Periphery' [Chair: Nicolas Lambouris]</p> <p>Cross-disciplinary curating of indigenous Australian art [Eleonore Wildburger, Klagenfurt University, Austria]</p> <p>The Politics of Curating Australia's Asia Pacific Triennial [Wes Hill, Southern Cross University, Australia]</p> <p>Reflections on Curatorial Practice as Sociopolitical Agency in Postcolonial Time: The Case of Cyprus, [Louli Michaelidou, Royal College of Art, London, UK]</p> | <p>Contemporary Curating Looking Back [Chair: Chrystalleni Loizidou]</p> <p>Reversing the narrative: Reclaiming historic displays as contemporary art [Pam Meecham, Institute of Education, University of London, UK]</p> <p>They were wrong: the case of the Moderna Museet's exhibition Picasso/Duchamp "He was wrong" [Androula (Andri) Michael, UFR des arts, University of Picardie Jules Verne, France]</p> <p>Victory for the Savages: Hugo von Tschudi's 'Gift' to Franz Marc [Jean Marie Carey, Ludwig Maximilians Universität, Munich, Germany]</p> |
| 11:00 – 11:30 | COFFEE BREAK | |
| 11:30 – 13:00 | <p>Global vs Local: Politics and Art Circuits [Chair: Tasos Anastasiades]</p> <p>Globalization and International Curating: 1990's-2000's [Diana Murphy, Marist College-Istituto Lorenzo de Medici, Florence, Italy]</p> <p>The persistence of a model: the debate on the end of national representations at the 27th Bienal de São Paulo [Mirtes Marins de Oliveira, Universidade Ahenmbi Morumbi, São Paulo, Brazil]</p> | <p>Artists as Curators [Chair: Sophia Hadjipapa]</p> <p>'Mind the Gap': the politics of contemporary curatorial and artistic interventions in archiving and their potential pedagogical outcomes [Ioanna Maki, Institute of Education, University of London, UK]</p> <p>Artists-as-curators in museums: observations on contemporary complexities [Areti Adamopoulou & Esther Solomon, University of Ioannina, Greece]</p> <p>Participatory art in educational settings: Learning Processes and Practices [Christina Christofi & Andri Savva, University of Cyprus, Cyprus]</p> |
| 13:00 – 14:30 | LUNCH | |



| | | |
|---------------|---|--|
| 14:30 – 16:30 | <p>Re-thinking the Institution [Chair: Maria Petrides]</p> <p>A vision of curatorial strategies and methodologies in contemporary art practice [Karin Gavassa, <i>Freelance Curator, Italy</i>]</p> <p>Curating as methodology: The co-production of public space in Madrid [Olga Fernández López, <i>Universidad Autónoma de Madrid and Royal College of Art, London; Azucena Klett and Zoe López Mediero, Contemporary Art Centre Intermediae, Madrid, Spain</i>]</p> <p>Experimental museum programs at the Brazilian 1960-1970s: Jovem Arte Contemporânea (MAC-USP) and Domingos da Gração (MAM-RJ) [Ana Maria Maia, <i>Sao Paulo Museum of Modern Art, Brazil</i>]</p> <p>Independent gallery and studio spaces in Dublin 2008-2013 [Renata Pekowska, <i>Artist, Dublin, Ireland</i>]</p> | <p>The Educational Turn [Chair: Harris Pellapaisiotis]</p> <p>Re-Thinking the Educational Turn: A Sketch of the Possibility of Anti-Pedagogical Curatorship [Ana Edurne Bilbao Yarto, <i>University of Essex, UK</i>]</p> <p>What do we do when we don't know what we are doing? [Julia Moritz, <i>Independent Curator, Germany</i>]</p> <p>The educational turn in Art and experimental exhibition models of the 1990s [Ingrid Commandeur, <i>Piet Zwart Institute, Institute of Post Graduate Studies and Research, Rotterdam, The Netherlands</i>]</p> <p>The Pedagogical Function of 'Conflict Transformation Art' and Socially Engaged Art [Evanthia Tselika, <i>University of Nicosia, Cyprus and Birkbeck College, London, UK</i>]</p> |
| 16:30 – 17:00 | COFFEE BREAK | |
| 17:00 – 18:00 | <p>SKYPE KEYNOTE LECTURE</p> <p>Development of Curating and Mediating Contemporary Art [Dr Dorothee Richter, <i>Zurich University of the Arts, Switzerland</i>]</p> | |
| 19:00 | WINE RECEPTION at NIMAC | |

PROJECT ROOM #4

PREPARATION STAGE

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|---|--|--|
| 8:30 – 9:30 | REGISTRATION | |
| 9:30 – 11:00 | Curatorial Alternatives: Collaborations and Collectives [Chair: Louli Michaeildou] The 'Co-Curatorial' as a Distinct Practice: Contestations, Collaborations and Crises Between Friends [Miriam Craik-Horan, <i>Institute of Education, University of London, UK</i>] Collaborate! A (performative) Lecture [Julia Kutz, <i>Academy of Visual Arts and Museum of Contemporary Art, Leipzig, Germany</i>] Assembling: Forming Expanded Collectives through Contemporary Curatorial Practice [Amy McDonnell, <i>Chelsea College of Art and Design, University of the Arts London, UK</i>] | Curating Photography [Chair: Nicos Philippou] The Gaze of Cypriot Modernity: Curating Studio Photographic Portraits for the Development of Visual Literacy [Despoina Pasi, <i>University of Leicester, UK</i>] Contemporary Photography in Post Agreement Belfast [Sarah Tuck, <i>Belfast Exposed Gallery and Birmingham Institute for Art and Design, UK</i>] Reflecting the Rural [Liz Nicol, <i>Plymouth University, UK</i>] |
| 11:00 – 11:30 | COFFEE BREAK | |
| 11:30 – 12:30 | The Politics of Curating/ Curating as Politics [Chair: Yiannis Tournazis] Engendering Exhibitions: Politics of Gender in Negotiating Curatorial Authorship [Nanne Buurman, <i>Free University, Berlin, Germany</i>] Identity Politics in the exhibition, Heter Skelter, LA art in the 1990s [Mina Trivedi, <i>Royal College of Art, UK</i>] | Different Challenges: New tools and Technologies [Chair: Sophia Hadjipapa] Curating Mario [Justin Barber, <i>Marist College, Istituto Lorenzo de Medici, Florence, Italy</i>] The role of the citizens in curating in the time of crisis [Stella Sylliou, <i>Aristotle University of Thessaloniki, Greece; & Elena Lagoudi, Greece</i>] |
| 12:30 – 13:00 | INTERACTIVE WORKSHOP The Gallery as 'Field of Play' [Jonathan Carson & Rosie Miller, <i>University of Salford, UK</i>] | |
| 13:00 – 14:30 | LUNCH | |
|  | | |

6. SYMPOSIUM PROGRAM

SATURDAY, NOVEMBER 2, 2013

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| 14:30 – 16:00 | <p>Curating as Process: Methodologies and Epistemology [Chair: Nina TivEDI]</p> <p>Curating Process as Ready Made Practice: Performance of a Performance [Jovanka Popova, <i>Press to Exit Project Space, Skopje, Macedonia</i>]</p> <p>(In)possibilities: Curating and Interdisciplinarity [Maja Ćirić, <i>Independent Curator, Serbia</i>]</p> <p>The post-Fordist Curator [Michael Birchall, <i>University of Wolverhampton, UK</i>]</p> | <p>SKYPE SESSION [Chair: Demetra Englezou]</p> <p>City (Re)Searches: Experiences of Publicness [Ed Carroll, <i>Blue Drum, Dublin, Ireland</i>]</p> <p>From Radicality to Romanticism: The Artist as Curator [Natale Musteata, <i>The Graduate Centre, CUNY New York, USA</i>]</p> <p>Is Cross – Cultural Curatorship Possible: The Case of Istanbul Biennials and State of Art in the “Orient” [Pinar Uner Yilmaz, <i>University of Illinois at Chicago, USA</i>]</p> |
| 16:00 – 16:30 | COFFEE BREAK | |
| 16:30 – 17:30 | <p>ROUNDTABLE SESSION</p> <p>Curating at Times of Crisis and Educational Implications [Prof. Pam Meechan, Dr Julia Moritz, Dr Maja Ćirić and Michael Birchall]</p> <p>Moderators: Dr Yiannis Tournazis and Dr Elena Stylianou</p> | |
| 19:30 | DINNER AT PANTOPOLEIO | |

Parallel Events at NIMAC

SUNDAY, NOVEMBER 3, 2013

| | |
|---------------|--|
| 10:00 – 11:30 | <p>WORKSHOP</p> <p>Presenting a brief timeline of exhibition-making in Cyprus (the result of a two-day collaborative research marathon) [A Re Aphrodite collaboration with Christina Lambrou, Elena Paipa, and Maria Petrides]</p> |
| 11:30 – 12:30 | GALLERY TOUR |
| 12:30 | LUNCH AT OLD POWERHOUSE RESTAURANT |

7. PARALLEL EVENTS

NOVEMBER 3, 2013

WORKSHOP

Presenting a brief timeline of exhibition-making in Cyprus (the result of a two-day collaborative research marathon)

[A Pe Aphrodite collaboration with Christina Lambrou, Elena Parpa, and Maria Petrides]

As Cypriot art-historians, curators, writers, and creative practitioners, we have been compiling historical and documentary information on exhibitions and developments for the Cypriot arts. This amounts to more than we could ever do justice to through solitary study. We would like to share this material and to open it up in order to allow further contributions, cross-referencing, and additional processing by a community. We believe this is an important task for Cypriot art-history and theory (a markedly understudied field), as well as for curatorial practices (a field that has only recently taken collaborative dimensions). We see this as an important scholarly, creative and educational experiment in collaboration and openness.

This workshop invites participants to the Nicosia Municipal Arts Centre while a new exhibition is still under-construction, to a preview of this on-going effort.

Christina Lambrou is a PhD candidate in History of Art (Visual & Material Culture Research Centre, Kingston University). She teaches art history (University of Nicosia) and writes on art (parathyro.com | politis.newspaper).

Elena Parpa is an arts writer and independent curator. She is currently a PhD candidate at the School of History of Art at the Birkbeck College, University of London.

Maria Petrides is an independent writer, educator and translator. Since 2012, she is co-founder of the non-profit organization and art/activist collective, "pick nick projects", based in Cyprus.

Re Aphrodite is an on-going collaborative research and curatorial project that explores Cypriot political and social paradoxes through research, educational, and creative practice. The project emerged in 2010 out of the joint research interests of Chryssi Laitidou (London Consortium, University of London) and Evanthia Tselika (School of the Arts, Birkbeck, University of London). It has since grown into an open collective with a focus on collaboration.

8. SOCIAL EVENTS

November 1, 2013

- Welcoming Cocktail Reception at NiMAC
Free

[A Bus to the Old City of Nicosia, where NiMAC is located, will be departing from the EUOC premises at 6:30pm.]

November 2, 2013

- Dinner at Pantopoleio, Nicosia
Cost: Euro 35

November 3, 2013

- Museum Tour at NiMAC
Free

- Lunch at Old Powerhouse Restaurant
Cost: Euro 25



9. SYMPOSIUM VENUE

The International Symposium "Curatorial Practices Reframed: Politics and Pedagogy in Curating Contemporary Art" will take place at the premises of **European University Cyprus**, Nicosia. The scheduled workshop and gallery tour for Sunday, November 3, 2013 will take place at **Nicosia Municipal Arts Centre, Associated with the Pierides Foundation**, which is a partner to the organization of the symposium.

EUROPEAN UNIVERSITY CYPRUS is the first higher private educational institution to be established in Cyprus. Today EUC is a modern educational institution of higher learning, distinguished for its quality and continuous efforts to maintain a spirit of excellence in learning. The University has a broad portfolio of research activity, centered in the schools and research centres/institutes, which include the School of Arts and Education Sciences, School of Business Administration, School of Humanities and Social Sciences, the School of Sciences, the School of Medicine, and the Distance Education Unit. The Department of Arts is newly founded, but has managed to set high standards of quality and has gained a reputable name in the Cypriot society, thanks to the dedicated effort of a group of young, active and internationally acclaimed faculty.

[campus' Address: 6, Diogenous Str., Engomi, 1516 Nicosia-Cyprus, www.euc.ac.cy]

THE NICOSIA MUNICIPAL ARTS CENTRE, ASSOCIATED WITH THE PIERIDES FOUNDATION, was inaugurated on January/the 14th in 1994 and operates according to the cooperation agreement between the Nicosia Municipality and the Pierides Foundation. The Arts Centre is housed in the old Power Station building, granted by the Electricity Authority to the Municipality of Nicosia. This building had been the first Power Generating Station in Nicosia. It had been deserted for almost 20 years until the Nicosia Municipality, during the majority of Lellos Demetriades, made an agreement with the Pierides Foundation, during the Demetris Z. Pierides presidency, for the transformation of the complex into the Nicosia Municipal Arts Centre. Thus, the building, a typical example of industrial architecture in Cyprus at the beginning of the 20th century, was restored in its original form, while complying with all the prerequisites of a contemporary museum and exhibition centre. In 1994 the Centre was awarded with the Europa Nostra Award for its sensitive restoration. During the seventeen years of its operation, the Centre organized and presented more than 70 exhibitions of contemporary art from Cyprus and abroad. Many of them were organized in cooperation with other Museums, Cultural Centres and Foundations.

[NIMAC's Address: 19, Pallas Ilektrikis, 1016 Lefkosia, info@nimac.org.cy]



09:00 – 09:30

OPENING REMARKS

(Auditorium Alpha)

09:30 – 11:00

WEST VS THE BEST: CURATING THE 'PERIPHERY'

(Auditorium Alpha)

Cross-disciplinary curating of Indigenous Australian art*[Eleonore Wildburger, Klagenfurt University, Austria]*

eleonore@wildburger.com

Indigenous Australian art, in particular what is commonly called 'classical' art, is deeply rooted in ceremonial knowledge and practices of pre-European Australia. Contemporary Indigenous Australian art in its own right – yet still in relation to traditional ceremonial knowledge – was for the first time produced in the 1970s. Ever since then, curators of 'classical' Indigenous art exhibitions placed the artworks mostly in an ethnological context or in a rather vaguely defined zone between art, culture and ethnography. In recent years, Australia has staged exhibitions that follow a cross-culturally appropriate, and art-historically adequate curatorial concept. (The Melbourne-based art expert and curator Judith Ryan set up two outstanding exhibitions – "Land Marks", 2006; "Origins of Western Desert Art: Tjukurrjarrnu", 2011; at the National Gallery of Victoria in Melbourne). These two shows have established new curatorial parameters that still wait to be adopted in European exhibitions, as I will argue in my paper. I will analyse the painting "Bush Honey Dreaming" (1998) by the Anmatjere artist Helen Kunoth Nygwarai from Utopia, one of the early art communities of the Western Desert region. I will point to the artwork both as cultural text and as artwork, and will indicate curatorial key issues for exhibitions of so-called "other" art in a "western" environment. A brief look at exhibitions in Europe will serve as point in favour of my argument.

The Politics of Curating Australia's Asia Pacific Triennial*[Wes Hill, Southern Cross University, Australia]*

wes.hill@scu.edu.au

The Asia Pacific Triennial (APT) – an Asian and Pacific region-themed contemporary art exhibition inaugurated in 1993 at the Queensland Art Gallery – is a leading art event in Australia that has been widely praised for its facilitation of non-Western art practices and dialogues on Global Art. In the proposed presentation, I will reflect on critical responses to the APT over its twenty-year history, focusing in particular on the reception of its in-house approach to curating, which is relatively unique in the global contemporary art-festival circuit. Conceived by former director Doug Hall, the APT was initially seen as promoting Australia's international cultural identity, and as reconciling the nation's antipodean history with its proximity to Asia. Unlike many other biennales and triennials, the APT has always had an acquisitive agenda, and the apparent success of the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) in recent years is due in part to the gallery's prescient investment in contemporary art from Asia, before its ascendancy in the late-1990s. As well as acquiring significant works by Takashi Murakami, Cai Guo-Qiang, Zhang Xiaogang and Xu Bing, QAGOMA owns more works by Ai Weiwei than any other museum in the world – a relationship that was principally forged through the APT. For these reasons, the APT can also seem hegemonic in benevolent disguise – a point that is only accentuated by its in-house style of curating, which has been criticised for its lack of independence from local government agendas. The proposed presentation will reflect on this twenty-year history of the APT; from its role as a promoter of the often overlooked art of the Asia-Pacific region, to its place today as a large-scale event that seeks to generate local cultural industries, as stimuli for political exchange.

Reflections on Curatorial Practice as Sociopolitical Agency*in Postcolonial Time: The Case of Cyprus**[Louli Michaelidou, Royal College of Art, London, UK]*

louli235@gmail.com

Today, as global culture and local realities intersect, and as we gain insight into particular social, political and artistic histories beyond the 'centres', there is a rising urgency to reflect back on the nature of curatorial practice and formulate a new set of fundamental questions such as: What kind of knowledge or cultural intervention can it produce or perform? What is the value of research-informed curatorship for contemporary societies? Can it have meaningful social or political impact? In certain settings, curating and its generated discussions have evolved to the point where the exhibition may no longer represent an absolute end, but merely a stage in the curatorial process. In other cases, curatorial activity may concentrate purely on academic research. Such shifts are seen as symptomatic of the complex nexus of problems perforating the realm of contemporary art and culture, and the increased theoretical, historical and analytical capacity required to tackle them. In places where informed discussions on aesthetics, society, politics and the nation-building project and are only just emerging, these broader notions of curating and exhibition-making can be of critical importance; yet, they may be considered untimely next to the extant need for more conventional curatorial forms. Thus, the ground to be covered by curatorial practice that delves into modernity and its histories remains vast. If, moreover, the curatorial scope entails a vision of practice with a transformative force for contemporary society, curatorship can also stand for cultural intervention or activism, especially on those loci of enquiry that have been consistently neglected throughout modernity. These notions will be addressed with the view to underline the significance of interdisciplinary academic research in curatorial practice as sociopolitical agency, specifically within the convoluted dwellings of Cypriot colonial and postcolonial modernity. Here, it will be argued, curatorial practice cannot escape the responsibility of reconfiguring the modern moment as a historical category, only to reflect on its evolution, propose new readings and question what might follow it.

CONTEMPORARY CURATING LOOKING BACK

(Auditorium Beta)

Reversing the narrative: Reclaiming historic displays as contemporary art*[Pam Meecham, Institute of Education, University of London, UK]*

p.meecham@ioe.ac.uk

This paper discusses the implications for curatorial practices and exhibition design of the contemporary impulse to recreate historic exhibitions. Revisiting displays has frequently been employed as a critical, enabling or parodic device used over the last 20 years to undermine the authenticity and uniqueness of the original artwork as well as question the museum's authority: a strategy akin to institutional critique. However, the current recreation of historic exhibitions map a different set of co-ordinates. If previously reconstructions and interventions could be conceptualised as modern/contemporary art shows, the current crop of recreations (proposed and in some cases already displayed) have little to do with institutional critique, parody or the undermining of the status of the artist's unique signature style. Detached from religious buildings paintings were often divested of ritual trappings and re-presented as aesthetic artworks removing them from their original spiritual dominion. What does the reconstruction of such paintings with the trappings returned to a close approximation of their original contexts mean? What are original viewing conditions? And what does this approach say about the radicalism of the last 20 years of exhibition display? This paper draws on a number of exhibitions such as George Catlin's American Indian Portraits shown at the practices National Portrait Gallery (summer 2013), the proposed

recreation of Tradescant's Ark at the Garden Museum, London and other reconstructions. Theoretically in debt to Michael Baxendall's notion of the 'period eye' this paper will look at Tintoretto's 'installation' of Ultima Cena (Last Supper) (1592) and Matteo Civitali (1484) Tempietto del Voito Santo S. Sebastiano both in the Cathedral of S. Martino in Lucca to debate the issues at stake in the curatorial quest for the authentic viewing experience.

They were wrong: the case of the Moderna Museet's exhibition

Picasso/Duchamp "He was wrong"

[Androula Andri] Michael, UFR des arts, University of Picardie Jules Verne, France]

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Picasso/Duchamp He was wrong, was the title of a recent exhibition held at the Moderna Museet in Stockholm. The exhibition was a perfect example of the naive simplification of the opposition between modernism and the so-called post-modernism. On the one hand the contemporary conceptual Duchamp, on the other hand the modernist Picasso. Almost fifty years after this debate it is strange to use the old terms of this aesthetic and intellectual debate. This exhibition's display -never innocent- reflects the "part pris" of this opposition and translates in terms of space an old point of view. But are modernism and post-modernism so absolutely opposed as the exhibition conveys it? Nevertheless it is today necessary to reconsider the terms of the analysis between modernism and post-modernism in a new perspective

Victory for the Savages: Hugo von Tschudi's 'Gift to Franz Marc

[Jean Marie Carey, Ludwig Maximilians Universität, Munich, Germany]

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Early in 1909, the painter and writer Franz Marc made a spontaneous visit to the embattled curator of Munich's Neue Pinakothek, Hugo von Tschudi. Tschudi, under attack from the Bavarian government for acquiring non-German paintings by Cézanne, Manet, Rodin, and van Gogh, found in Marc not just an avant-garde sympathizer but a friend and protégé. The men became close, exchanging letters and meeting in person. Tschudi's influence upon Marc has been underestimated in existing scholarship and requires illumination. Tschudi passed on to Marc the knowledge of how to be a curator, not just in bravura acquisitions, but in the physical and aesthetic aspects of hanging and exhibiting paintings and sculpture. Tschudi's tutelage enabled Marc to aggregate and arrange not just the paintings and drawings that were part of the two Blaue Reiter exhibitions in 1910 and 1911, but Germany's first exhibition of Futurist paintings, which Marc himself nailed to the walls of Herwarth Walden's floating Berlin gallery Der Sturm in 1913. My recent research has allowed me to retrieve some of the heretofore unpublished correspondence between Marc and Tschudi. While their words are lively, inspiring, and entertaining, these letters are also informative and timely. First and foremost, Marc and Tschudi set out to explore with determination and awareness the way in which images can be connected to social rebellion and the rejection of cultural chauvinism. In terms of considering the challenges and goals of contemporary curatorial practices, Marc's and Tschudi's collaboration challenges us to reflect on their strategies and sacrifices, and therefore on the goals and morals of the curating we seek to do today.

11:30 – 13:00

GLOBAL VS LOCAL: POLITICS AND ART CIRCUITS

(Auditorium Alpha)

Globalization and International Curating: 1990's-2000's

[Diana Murphy, Marist College-Istituto Lorenzo de Medici, Florence, Italy]

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The past two decades have prompted a demand for transparency in the art world, much like its political counterpart. If contemporary curators should be an agent of change for institutions, they should practice transparency, openness and proactivity in exhibition making. Yet the capitalist values of current institutional practice often overshadows the attempt at communicating a global position or the adoption of curatorial methodology for shaping political and social climates in museums. These shifting institutional values challenge the question: Why has the art political climate changed so dramatically over the past few decades while the art itself has not? Does it have something to do with the start/stop problem of the traveling exhibition structure and the consumerism and fetishism of rush globalization? Petty worries over institutionalism and an increase in the commercialization of the cultural industry have resulted in a heightened demand for curatorial practice that provides a platform for political, social, and cultural art. Does the curator therefore need to be unmoored from the museum in order to be a mediator between artists and art/objects, users and space? This presentation addresses the architectural and exhibition boom of the 1990's and argues that despite its cultural consumerism, these shows were tools that helped the new generation of artists from different cultural backgrounds become internationally visible and curators test ideas. The notion of the exhibition as laboratory following the rhetoric of new institutionalism played an important role as exhibitions began to be seen as an ongoing process separate from the programmatic functions of the institution. Beginning with the 1989 exhibition Magiciens de la Terre, arguably the first international show, this presentation will deconstruct the struggle with globalization which begot the 2000's emergence of new institutions that opened up international dialogue enabling generative projects and active research to take place.

The persistence of a model: the debate on the end of national representations at the 27th Bienal de São Paulo

[Mirtes Martins de Oliveira, Universidade Anhembi Morumbi, São Paulo, Brazil]

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The 27th edition of Bienal de São Paulo (2006), curated by Lisette Lagnado, proposed emphatically and officially the end of national representations as a role for the organization of the exhibition. In the 16th and 17th editions, Walter Zanini, the first to hold the position of "curator", had circumvented such model by proposing a project based on the analogy of languages, without, however, totally giving up the categorization of artists by countries, which continued to prevail at the catalogues. What is the significance of the affirmative proposal of Lagnado? The device of a national pavilion became an artistic and curatorial category ever since the Venice Biennale was created, in 1895. Nowadays, the model still persists, and is justified by its supporters both from the point of view of the guarantee of the financial support of national agencies and also because of the value of the national pavilions (or representations) as cultural symbol of each nation. The biennials would be a moment to place them in comparison to others. Nowadays, the notion of people and nation is inconsistent for the contemporary critical debate - thanks, among other causes, to the practices of transnational capitalism and the creation of social and political international networks. How to understand the persistence of the model of national representations? How to characterize and justify the usage of this model in exhibitions nowadays and what are their symbolic meanings? What did Lagnado put in the place of this former paradigm? What were her conceptual tools to build the project? What is the model she developed for the architectural distribution of the 27th Bienal de São Paulo instead the one of the national pavilions/representations?

M6: The case of the Cancelled Biennial

[Yiannis Tournazis, Nicosia Municipal Arts Centre, Associated with the Pierides Foundation and Frederick University, Cyprus]

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In this paper, I examine the case of Manifesta 6, the sixth edition of Manifesta, the itinerant European Biennial of Contemporary Art, which was scheduled to be held in Nicosia in September 2006 but was eventually cancelled. According to the Dutch organisers, Manifesta 6 would have a strong geo-political impact, would address issues of identity, culture, bi-communality and territory in a constantly changing socio-political environment and would creatively activate the bi-communal dialogue between Greek and Turkish Cypriots. Nicosia, the divided capital of Cyprus, a city loaded with historical turbulence and on-going socio-political problems, promised to be an almost ideal place for such a biennial, and highly capable of fulfilling Manifesta's proclaimed mission. In what seemed to be a dramatic course of events and due to internal disputes that were highly politicised, the whole project was dropped and the case ended up in court causing a stir in the world of contemporary art and the international media. From my position as general coordinator of the biennial, and having experienced both the course and the dramatic collapse of the project at first hand, I investigate in this paper the notion of the neutrality of the cultural agent and look into curatorial ethics in the broader sense, as well as the general impact of politics on art.

ARTISTS AS CURATORS

(Auditorium Beta)

'Mind the Gap': the politics of contemporary curatorial and artistic interventions in archiving and their potential pedagogical outcomes

[Joanna Maki, Institute of Education, University of London, UK]

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South London Black Music Archive was curated by artist, curator, and educator Barby Asante and was exhibited both at Peckham Space (17 January – 14 March 2012) and Tate Modern (3 – 25 November 2012) in London. Exhibited in the form of an independent curatorial project, the SLBMA aimed 'to celebrate, preserve and investigate South Londoners' personal relationships to moments in black music history' through the active participation and contribution of the area's local communities to the archive'. This paper draws on this particular project as a case study in an attempt to shed light on some of the strengths and challenges of contemporary curatorial practices. The discussion proceeds in three parts. In the first section, the paper explores the project's employment of oral history as a valid form of archival documentation and discusses how this challenges the object-based materiality of collections by raising questions about the future and nature of contemporary collecting practices. The second section focuses on the politics of archiving and investigates the role played by contemporary curators and artists in challenging modern archivists' authoritative voices through their initiation of attempts to reinterpret, question, and fill the gaps in current existing archives and bring back subjects that were once omitted and neglected from the world's collective memory. The paper demonstrates how the SLBMA forms a testimony to these current practices and how Asante's work endeavours to unveil hidden subjects and histories forgotten so far by the common history trend. Lastly, in section three, the paper discusses how the artist's work pertains to 'the educational turn' adopted in contemporary curating and art practices by exploring the pedagogical and participatory elements characterising the project while simultaneously looking at the potential learning opportunities that can emerge.

Artists-as-curators in museums: observations on contemporary complexities

[Areli Adamopoulos & Esther Solomon, University of Ioannina, Greece]

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Since the mid-1980s, the new, socially responsive role that museums have assumed and the critically engaged positions of chief curators and directors have led to a variety of practices that attempt to break the old canon of exhibitions and promote new and interactive ways of communicating the museums' collections to the public. In this framework, artists are often invited by art and non-art museums (historical, archaeological, ethnographic etc) to display or to produce their work as artists-in-residence, creating thus different contexts for the existing exhibitions. Yet, what happens when contemporary artists are called to "re-organize" parts of a museum's permanent collection, commenting in parallel on the institutions' own history and function? What can we actually learn from site-specific art about curating? Can these art projects give us some new perspective on the organization of knowledge, as pursued by museums today? This paper examines various curatorial examples stemming both from Europe and the United States, in which artists act as curators using museum objects, either in museums (with art or non-art collections) or in contemporary art spaces. It brings together two different perspectives, that of an art historian and that of a museologist, in their attempt to critically approach the worlds of museums and of contemporary art. The authors work together to examine how artistic knowledge and practice can illuminate aspects of historical and museological practices, aspects which are rendered invisible when working in their own academic field. They believe that contemporary art can produce reflexive responses not only to the meaning(s) traditionally attributed to museum objects but also on the rather unquestioned meaning, purpose and authority of museum practices and processes, i.e. documentation, collection, taxonomy, display, visual perception and, of course, curating.

Participatory art in educational settings: Learning Processes and Practices

[Christina Christofi & Andri Sawa, University of Cyprus, Cyprus]

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During this presentation we will examine the role of the artist as curator working in an educational setting and the pedagogical processes of making the interactive art installation "Dream Play Act". Important questions considered when thinking about the relationship between curatorial, artistic and pedagogical practices: Who claims to curate, on behalf of whom and in which context (Can, 2012). The study draws upon Bourriaud's (2002) theory of relational aesthetics who supports that artistic activity is considered as play "whose forms, patterns and functions" develop and evolve according to a situation, b) Bishops (2012) claim, that education has a social form in contemporary art practices. An artist/curator was invited to work in an educational setting, initiating a process of making the interactive art installation "Dream Play Act", being displayed at the University of Cyprus during the "5th International Art in Early Childhood Conference". The installation was made out of 800 helium balloons, 9 mattresses and polystyrene, in combination with audio-visual means. The audience by entering the room was encouraged to visualize colours and images, to play and interact with the sounds, the objects and the materials of the space. The main purpose of creating this room was to transfer the audience in a space between reality and dream, where participants can enjoy the present without worrying about the past or the future. A place that enables the audience to play like children do, improvise and experience this joyful sensation. Participants' comments and thoughts were collected, and used for further research. Throughout the project, experiences offered a rich form of enquiries and posed questions on how art can involve more participatory practice, how learning may encompass engagement and the interaction of audiences, how artists can act as curators in educational settings.

¹ Peckham Space, 2012. South London Black Music Archive. [online]

Available at: <<http://www.peckhamspace.com/whats-on/exhibitions/south-london-black-music-archive>

14:30 – 16:30

RE-THINKING THE INSTITUTION

(Auditorium Alpha)

A vision of curatorial strategies and methodologies in contemporary art practice*[Karin Gavassa, Freelance Curator, Italy]*

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Today, exhibition models are becoming increasingly "liquid" structures, transforming in the process of conceptualization and execution. Definitions such as "ongoing project", "process", "platform", and "laboratory" pervade contemporary curatorial practice, characterising the most recent, innovative projects. This paper aims to shed new light on alternative curatorial strategies, comparing emerging and cutting edge exhibitions that challenge existing norms or formats of artistic thinking. The intention is to examine developments in a period in which evolving notions of communication, dematerialization, and mediation have challenged conventional curatorial methodologies. My paper addresses this issue through theory and practice, specifically through my direct experience. Since 2005 I developed this topic in my research, working on the PhD proposal Curatorial strategies and methodologies in contemporary art practice and through curating international talks and exhibitions. The case studies analyze conferences that I curated gathering together artists and curatorial collectives as well as independent curators from a dozen countries, from South Africa to Zimbabwe, from Germany to China, Croatia and Burma². A variety of visions reflecting on the possibility of a networking practice in the curatorial field - interrogating its significance, functionality, incoherencies and discrepancies - and to develop an on-going project to organise, produce, fund, and promote contemporary art shows, panel discussions, publications. In terms of alternative exhibition-making my discourse explores alternative curatorial approaches, in which openness, flexibility, and interdisciplinarity are dominant motifs³; interventions taking place in public space throughout the city, articulating new perspectives entrenched directly in the urban environment, and methodologically operating in time and in space aiming to enact a vital space, a site for development and change.

Curating as methodology: The co-production of public space in Madrid*[Olga Fernández López, Universidad Autónoma de Madrid and Royal College of Art, London; Azucena Klett and Zoe López Mediero, Contemporary Art Centre Intermediae, Madrid, Spain]*

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At the end of the 2000s first decade, a deep transformation of the prevailing authorial curatorial paradigm, redefined in relation to education, research and social experimentation, coincided with a correlative questioning of the social function of cultural institutions, against the backdrop of the economic crisis and the welfare state decay in Europe. These changes have had a particular embodiment in the pre- and post-Madrid's 15M, where the outbreak of social movements has affected significantly the cultural practices of the city. On the one hand, some of its cultural institutions, that were already undergoing a reconsideration of its curatorial grounds, found the opportunity to test their limits, to experiment with the co-production of a public space and to intervene directly in the social fabric. On the other, a considerable number of grassroots organizations have occupied different kind of spaces and opened

them to research, cultural production and action, with an underlying aspiration to rethink and practice the space of the common and the public. This two-way interaction between the social and the cultural has already generated a significant critical mass of projects exploring imaginative cultural, political, social, and knowledge forms, in which art plays a significant role. This paper aims to examine the dissolution of boundaries between institutional curatorial practices and collective cultural production that is taking place in Madrid's changing cultural and urban landscape. In this exploratory environment, involving the city and the institution (as) laboratory, art has provided a situated and contextual realm for creative investigation. Following from this perspective, and beyond the consideration of curating as a mediation practice, our research looks into the possibility of rethinking curatorial practice as an operative methodology for the description, essay and experimentation of poetic/political models, in the shared zone of institution, society and urban space. This paper is part of an ongoing project in which the authors are trying to test the possibilities of collaborative academic research.

Experimental museum programs at the Brazilian 1960-1970s: Jovem Arte Contemporânea (MAC-USP) and Domingos da Graça (MAM-RJ)*[Ana Maria Maia, Sao Paulo Museum of Modern Art, Brazil]*

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During the harder years of the Brazilian dictatorship, two art institutions held initiatives that, aiming the accompaniment of the creative process of a generation of artists that started during the 1960, became true laboratories of free thinking and art making, challenging the conventions and censorship of that time and renewing structures such as the salon, the art work, the museum. Domingos da Graça (Creation Sundays) happened during six Sundays of 1971, at the Museum of Modern Art of Rio de Janeiro, organized by Frederico Moraes, its director by then. During a broader period of time, from 1967 until 1974, Walter Zanini and a board of professors and artists promoted the editions of Jovem Arte Contemporânea (Young Contemporary Art) at the Museum of Contemporary art of the University of São Paulo. The purpose of this paper is to showcase and relate both initiatives as major paradigms for Brazilian art and curatorship history. They have been a fundamental field of education and empowerment of conceptual artists such as Artur Barrio, Carlos Vergara, Cildo Meireles, Leticia Parente, Julio Plaza, Regina Silveira, Genilson Soares and Analivia Cordeiro, in different ways, all informed and concerned with issues regarding the dematerialization of art, the criticism towards the countries political situation, and the setting of international artistic networks. Besides having played this role among the young artists, JAC and Domingos da Graça can also be considered as grounding events for the curatorial practices at Brazil, having launched Moraes and Zanini's innovative crossing of experimentalists and institutions, living and archiving.

Independent gallery and studio spaces in Dublin 2008-2013*[Renata Pekowska, Artist, Dublin, Ireland]*

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The focus of the presentation will be analysis of several Dublin independent gallery and studio spaces and their modes of operating, particularly within the period of the last 5 years. The changes in Irish economy within that time frame affected the independent, non-for-profit arts organisations and spaces, which in turn had a great impact on young curators and emerging artists in particular. By presenting and examining several such spaces currently existing and operating in Dublin city, the presentation's aim will be to show some of the processes at work as well as ways of funding available to such small venues. It will also aim to present how small-scale independent spaces manage their shows, the way they organise their annual programmes, justify their choices in inviting young curators and artists and keep the Dublin art scene alive by staging non-commercial shows for small potential target audiences.

² Take Care, Curating in Contemporary Art, Accademia Albertina delle Belle Arti, Torino, Italy, 2007 (with L. Tadori) and Net-Work Lab 07, Networking Curatorial Practices, a collaboration between BIS, London, and Migration Addicts, Ca' Foscari University of Venice, 2007.

³ Among these examples: Migration Addicts, 52nd International Art Exhibition, La Biennale di Venezia, Collateral Events (co-curated with B. Cirfe)

The presentation's particular case study will be the Joinery, an independent gallery and studio space located in Stoneycroft, Dublin. The events organised in the Joinery range from visual art exhibitions to walks/performances, folk music nights and noise/experimental sound performances. In January 2013 a group of MA Art in Contemporary World students organised a weekend of events in the space, under the title of 'Space of Appearance'. The presentation will analyse some of the issues encountered while staging the event, and will present insights based on interviews with gallery directors, such as Miranda O'Driscoll from the Joinery, as well as some of the invited curators working currently in Dublin, like Ruth Clinton and Niamh Moriarty. The analysis will hopefully inspire some reflection by addressing issues familiar to curators working in other locations, and lead to certain conclusions, while presenting part of the Dublin art scene to the symposium audience, and hopefully being an inspirational talk for young artists/curators.

THE EDUCATIONAL TURN (Auditorium Beta)

Re-Thinking the Educational Turn: A Sketch of the Possibility of Anti-Pedagogical Curatorship *[Ana Eduarne Bilbao Yarto, University of Essex, UK]*

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Much has been written in curatorial scholarship today about the tasks of facilitating, mediating, or sense making in contemporary curatorial theory and practice. These references, combined with 'neo-criticality' in curating from the 1990's, has motivated different metaphors ('the curator as...'), and appropriations from fields outside the art world ('curator of microbes'). This paper aims to show how these metaphors, appropriations, and the so called 'educational turn', instead of leading to productive and critical discussions, have rather served as rhetorical devices that could, on the contrary, potentially serve to weaken the critical potential of contemporary curatorship as such. This issue will be problematized by: 1) showing the need for a new vocabulary and a larger conceptual framework in which to discuss contemporary curatorship; 2) discussing the difference between 'curating' and 'the curatorial' (Beatrice von Bismarck, Irit Rogoff), which will be contrasted to the metaphors and appropriations as an example of productive terminology; 3) challenging such metaphorization and appropriation as such, the direction in which 'the educational turn' leads, and contemporary curatorship as a sense-making task; and, 4) critically analysing the recent undertaking of research based practices and knowledge production by contemporary curatorship. The central concern of this paper is to unlock the critical potential of curatorial practice in a way that aligns with the spirit of Foucault's dictum that 'the critical attitude should be the problem of questioning knowledge on its own limits or impasses.' By addressing these issues, the aim is to contribute towards a framework for conceiving curatorship not as a sense making task, or as a didactic mediation between art and audience, but as a practice that constantly unravels a kind of mediation that sheds light, provokes, and destabilizes thoughts previously regarded as stable and, most importantly, not as an agency of knowledge (re)production, but as one that pushes the limits of knowledge.

What do we do when we don't know what we are doing?

[Julia Moritz, Independent Curator, Germany]

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The lecture I would like to propose for the symposium "Curatorial Practices Reframed: Politics and Pedagogy in Curating Contemporary Art" will focus on the intersections of cross-disciplinary boundaries in contemporary curating, the politics of meaning-making, and the so-called educational turn. It will reflect on my work as "Head of Maybe Education and Public Programs of DOCUMENTA (13), and aim

at unpacking the meaning of a speculative rather than didactic approach to the curatorial challenges of educational formats: The use of the word "maybe" in relation to education and public programs aims at expressing the many ways in which knowledge can manifest itself: in matter, in words, in experience, and in life. "Maybe" does not indicate a lack or a disenchantment, but a resistance to the growing ideology that seeks the efficient production of certainty, the management of knowledge. The Maybe Education and Public Programs of DOCUMENTA (13) tried to foster the tension needed to maintain an imaginative state capable of inhabiting the realm of the possible; a tension produced between the gravitational forces of radical affirmation and the energetic fields of not knowing. Having headed these programs, I will attempt to give an overview of what happened, trace the main methodological decisions and share some thoughts on the potential meaning of maybe in contexts beyond DOCUMENTA (13).

The educational turn in art and experimental exhibition models of the 1990s

[Ingrid Commandeur, Piet Zwart Institute, Institute of Post Graduate Studies and Research, Rotterdam, The Netherlands]

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My lecture will focus on the critical reception of experimental exhibition models of the early 1990's in Europe, such as Sonsbeek '93 (Arnhem, curator Valerie Smith) Unité (Firminy, curator Yves Aupiais) and This is the Show and the Show is Many Things (Gent, S.M.A.K., curator Bart de Baere) amongst others. The main argument of my talk will be that these experimental exhibition models, in which curators experimented with blurring the boundaries between art and life in order to find a new kind of engagement in art, are to be seen as the historical counterpart, and at the same time forerunner of what later was to be called the 'educational turn in art'. These experimental exhibition models – in which artists were encouraged to rethink their methodologies in relation to 'actual' social environments, or in the case of an institutional setting: in relation to an open ended, process-like format of an exhibition in constant dialogue with the visiting public – were animated by a desire to reinvent relations between art, culture, politics and society. Although in our current time generally looked upon as fruitful experiments, at the time of their inception these exhibitions were heavily criticized by art critics and theorists alike. As Claire Bishop pointed out clearly in *Artificial Hells, Participatory Art and the Politics of Spectatorship* (2012): 'The current popularity of educational models by artists and curators seems to be a next step in involving the public as participants in art projects. This started in the nineties with social engaged art, community arts, relational aesthetics, etc. Informal learning, de/un-schooling, the exhibition as educational model' (...). Today's education is figured as art's potential ally in an age of ever-decreasing public space, rampant privatisation and instrumentalised bureaucracy.' At the same time she argues in her book that the renewed social awareness of artists in the 1990's, marks a shift that is 'yet to be fully theorised by art historians and critics'. The intention of my lecture is to provide a clear insight of an in depth study of the critical reception of the experimental exhibition models of the 1990's and it's historical context and counter position this against the current debate about the educational turn in art. The key questions being: how can this historical case study provide us a useful context and keen insight in the parameters of the current debate about the educational turn in art? What can we learn from the critical reception of the experimental exhibition models of the 1990's in relation to the educational turn, as it's current 'off spring'? What are similarities between the two different phenomena, what are remarking differences?

The Pedagogical Function of 'Conflict Transformation Art' and Socially Engaged Art

[Evanthia Tselika, University of Nicosia, Cyprus and Birkbeck College, London, UK]

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Art pedagogical models are currently being intensely explored, re-imagined, and utilized by practitioners from around the world in diverse projects comprising of discursive platforms, temporary schools,

participatory workshops, and institutional spaces. At the same time the crisis that is presently characterizing the idea of the collective and of the community as understood both globally and locally is a notion that is increasingly being reevaluated. Artists, curators and cultural producers depict these urgencies and concerns through their practice and become critical agents that aim to imagine alternative models of social conduct. This in turn means that in this effort to trigger the re-imagining of situations through artistic action, a shift towards the pedagogical and the educational occurs. Exhibitions, biennales, museums and fairs have for a long time included pedagogical models within their methodological frameworks. These often took the form of supporting educational programmes such as discussions, conferences, debates and workshops. Increasingly however rather than these practices playing a supporting role to the display of alternative art forms, they are becoming the main focus and central theme of contemporary art practice and curatorial methodology. Often the use of art in conflict transformation and socially engaged initiatives is assumed to demonstrate a pedagogical function due to the process based nature applied and which focuses on facilitating collaboration, dialogue and relationship building. The use of the arts as a tool for conflict transformation and social engagement has been increasingly used within the global context since the 1970s and in Cyprus particularly since the 1990s. This presentation will focus on analyzing the pedagogical turn of the arts through their social and conflict transformative facets.

17:00 – 18:00

SKYPE KEYNOTE LECTURE

(Auditorium Alpha)

Development of Curating and Mediating Contemporary Art

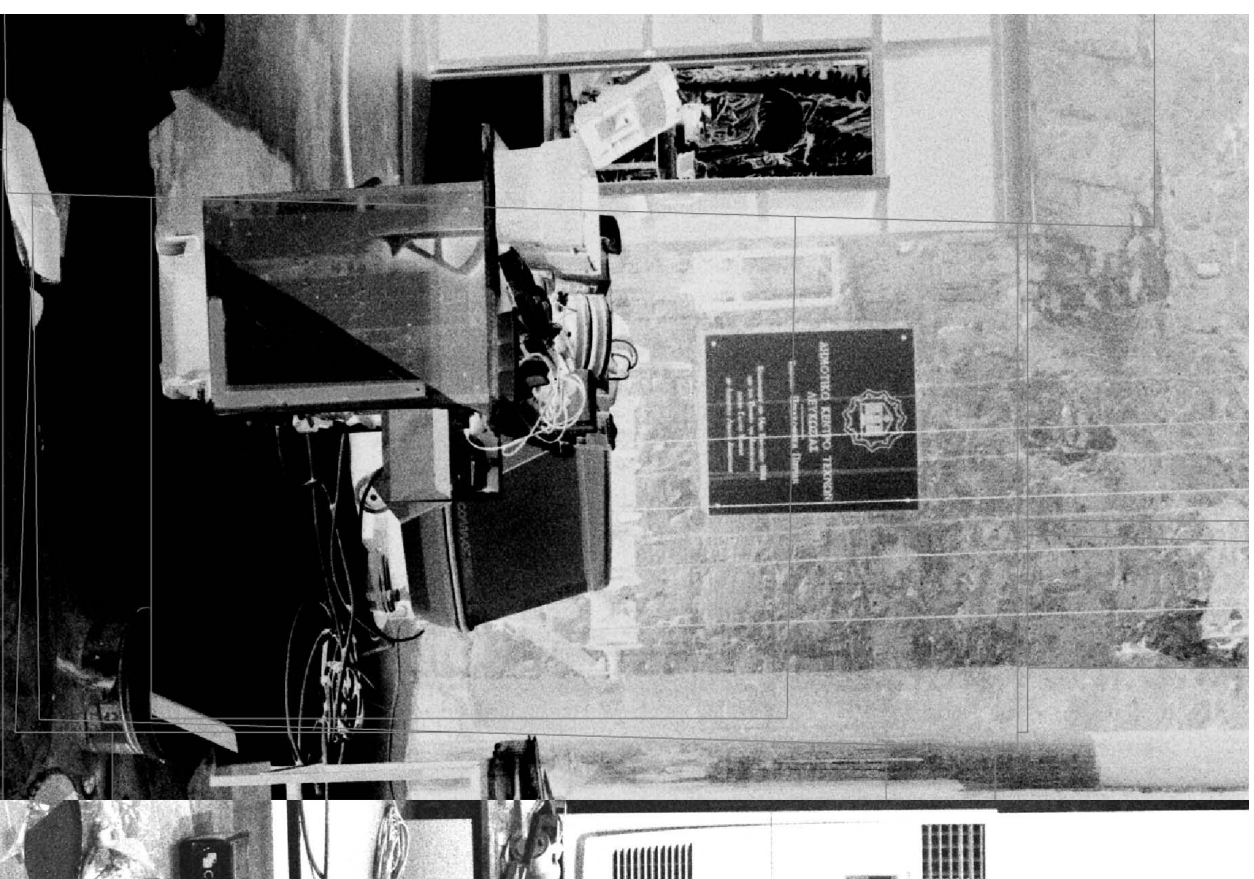
Dr Dorothee Richter, Zurich University of the Arts, Switzerland

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I have been asked to speak here about the "Development of curating and mediating contemporary art" ---this is a wide field; therefore I would like to put possible answers and indeed even questions in a broad historical and theoretical context:

There are three main questions:

- Where are we? In respect of curating and art mediation
- Where do we come from?
- Where are we going?



09:30 – 11:00

CURATORIAL ALTERNATIVES: COLLABORATIONS AND COLLECTIVES

(Auditorium Alpha)

The 'Co-Curatorial' as a Distinct Practice: Contestations, Collaborations and Crises Between Friends*[William Craik-Horan, Institute of Education, University of London, UK]**[mariam@interlocutionary.org]*

This paper provides an overview of the practice-led research methodology used by an unfolding doctoral project that seeks to position a convergent practice of 'co-curating'. Framed by the researcher's own interdisciplinary background, the use of this term calls into play the many configurations of participatory artworks, independent and activist curating and gallery learning as a defining point of intersection for traditional conceptions of curatorial, educational and artistic practice, as well as the dissolution of professional/ audience dichotomies (Gover, L. 2010; O'Neil, P. and Wilson, M. 2010; Rogoff, I. 2006). Explored through an Actor-Network-Inspired descriptive register, an agnostic stance is adopted toward such dichotomies, existing categories and boundaries which prevail in current tendencies to curate, interpret and co-produce with audiences (Latour, B. 1987/ 2005; Law, J. 2004). Instead of attempting to automate a new blueprint, examples and insights from individual projects are used to develop a reflexive understanding of the spectrum of practices brought together through this understanding of collaborative and 'community' curating. Delegates are invited to question the particular character of the co-curatorial in these examples: what defines such a practice and what is its relationship to wider discourses of art and museum curatorship and the more recent figure of the education curator? Furthermore, in this contested profession's oscillation between preservation and participation, coherence and cacophony, what is the nature and extent of 'risk' in the act of co-curating? In other words: what is at stake by doing or not doing it?

Collaboratel A (performative) Lecture*[Julia Kurz, Academy of Visual Arts and Museum of Contemporary Art, Leipzig, Germany]**[post@juliakurz.net]*

"Teamwork is the ability to work together toward a common vision, the ability to direct individual accomplishments toward organizational objectives. It is the fuel that allows common people to attain uncommon results."

[Andrew Carnegie (Steel - Tycoon)]

What is quoted here can be seen as a starting point for post-fordistic management theory. At the same time, since the 1970ies, teamwork or "working together", how Florian Schneider puts it in his Essay "Collaboration", also points to a collective learning process within the educational field, where the authoritarian teacher centered style was questioned. That was when the terms cooperation and collaboration appeared. Collaboration, to follow Schneider, is mostly connoted with "willingly assisting an enemy of one's country (...). It means working together with an agency with which one is not immediately connected."⁴ While the notion of teamwork in late industrial capitalism "represented the subjugation of workers' subjectivity to an omnipresent and individualized control regime"⁵, collaboration already implies a certain degree of autonomy, as the collaborator always comes with a certain agenda. While thinking of "events of knowledge" (Jit Rogoff) as an important part of educational processes and

curatorial approaches, it seems that facing this individual motivations could help to improve methods and techniques for both the educational and the curatorial practice in an emancipatory, non-hierarchically direction (Nora Sternfeld, Janna Graham). Within my talk i'd like to collect these visions in view of Bruno Latours 'almost' Manifest "From Realpolitik to Dingpolitik", in which he demands a fundamental change in politics within western democracies: "We might be more connected to each other by our worries, our matters of concern, the issues we care for, than by any other set of values, opinions, attitudes or principles." These topics which unite us, he calls the Things, which "designates both those who assemble because they are concerned as well as what causes their concerns and divisions." What makes Latour call out: "It should become the center of our attention. Back to Things!"⁶

Assembling: Forming Expanded Collectives through Contemporary Curatorial Practice*[Amy McDonnell, Chelsea College of Art and Design, University of the Arts London, UK]**[apamcdonnell@gmail.com]*

"...when bubbles, individuals, or beings, human and non-human, amass and cohere, their influence on one another creates all manner of formal distortion." -Helène Frichot

The Cuban curator Suseet Sánchez has stated that artists' groups assemble out of the 'consequence and urgency' of their context. My research engages with artists' collaborative practices between Cuba and the UK to explore the drive to associate from within two different political, economic and social climates. This paper examines my practice-based curatorial research on social assemblage and how collaborative ways of working can form a radical rethink of exhibitionary process. I will present the project ASSEMBLING / CUMULO, which has been collaborative since its point of inception in September 2013 through an 'email circuit'. This activity will cultivate a physical exhibition in Havana during May 2014. The project seeks to find matters of 'urgency' between a group of disparate artists, who share a social and political engagement in their practice, through the formation of an 'expanded collective'. The paper draws on contemporary theory surrounding assembly, 'multitude' (Negri), 'foam' (Sloterdijk) and 'expanded collective' (Latour), which drives the curatorial decisions in my practice-based research. I will also provide other examples of transitory spaces of exhibition carried out in Cuba through the circulation of material. Rather than using a paper format, ASSEMBLING / CUMULO works with new technologies, especially pertinent in Cuba which still has very limited internet access, privileging movement of information. Responses will form a cumulative, clustering effect. As Bruno Latour writes, 'the two have to be taken together. Who is to be concerned, what is to be considered?'⁷

CURATING PHOTOGRAPHY

(Auditorium Beta)

The Gaze of Cypriot Modernity: Curating Studio Photographic Portraits for the Development of Visual Literacy*[Despoira Pasia, University of Leicester, UK]**[pagotamon@gmail.com]*

Studio photography has been an important personal and social activity in Nicosia during colonial and post-colonial times, until the late 1980s. Either serving as memorabilia of rites of passage or as a Sunday family activity, it constituted just one of many activities leading to the construction and articulation of

⁴ Florian Schneider: Collaboration. Seven Notes on new ways of learning and working together. In: A.C.A.D.M.Y.

Angelika Nolert et al (ed). Berlin 2007 249.

⁵ Schneider. 250.⁶ Bruno Latour, Peter Weibel: Making Things Public. Exhibition Catalogue. MIT Press 2005. 4, 13⁷ Suseet Sánchez, 2012. Escaramuzas para gestionar la realidad: estrategias colaborativas en el arte cubano contemporáneo. In: Alicia Murria, ed. Artecontexto. 34-35. Madrid, pp.55-69.⁸ Latour, B., Weibel, P., 2005. Making Things Public: Atmospheres of Democracy, Cambridge: MIT Press.

an urban identity. However, except for one recent paper on Cypriot vernacular photography, such visual material has eluded academic attention, while publishers have mainly focused on portraits of locals shot by European travelers. Studio photographic portraits are currently scattered in private collections and family albums, making potential curatorial engagement with the subject seem bewildering and puzzling. How could this visual material, so interlinked with the private lives as well as the public image of the sitters, be displayed in a socially relevant way for the contemporary public? Could such curation and display have some educational and social value for the people of Cyprus in the present? What would 'radical curatorial potential' mean in the case of curating Cypriot studio photography? Addressing these questions, this paper attempts to provide some initial answers by drawing on learning theory, the present reality of the educational system in Cyprus and interdisciplinary curatorial practice.

Contemporary Photography in Post Agreement Belfast

[Sarah Tuck, Belfast Exposed Gallery and Birmingham Institute for Art and Design, UK]

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My curatorial research is an investigation into the contestation of meaning that photographs catalyse and the ways in which this contestation transects debates on 'post-conflict' and 'post-Agreement' in Northern Ireland. In considering photography produced post the Good Friday Agreement (1998) which established the legal framework for power sharing in Northern Ireland my curatorial research seeks to subvert the consociationalist logic of the 'peace process' and the related lexicons of nationalism and identity politics. The curatorial research conceived as a talk series, exhibition of photographs and publication of transcripts foregrounds an active, generative and creative engagement with photography to question what forms of knowledge are catalysed through a collaborative enquiry and experience of photographs. The research dramatises Ariella Azoulay's proposition of the 'event of photography' through establishing a group of co-researchers across disciplines (literature, architecture, law, visual arts) practice areas (curators, writers, visual artists) and communities (loyalist, nationalist) to consider the work of six photographers John Duncan and Kai Olaf Hesse; Paul Seawright and Malcolm Craig Gilbert and; Mary McIntyre and David Farrell. This research strategy of convocation, the assembling of co-researchers, destabilises and challenges the artist photographer/spectator dichotomy in an attempt to activate a more complex and agonistic enquiry into photography. In adopting this curatorial strategy to consider the event of photography in post Agreement Belfast my research is an endeavour to explore the ideological promise of 'post conflict' and account for the various social, sensory and political engagements with photographs that are actively entered into by the communities of Northern Ireland who are themselves the subject of the peace process. The research enquiry is an exploration of how photography post Agreement questions the conditions of the current reality as defined by the Good Friday Agreement in ways that stress representational, spatial, temporal and situational indeterminacy and over-determination.

Reflecting the Rural

[Liz Nicol, Plymouth University, UK]

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Agriculturalist, Martyn Warren and Photographer, Liz Nicol (myself) initiated 'Reflecting The Rural'. The project resulted in many 'first time' experiences of curatorship and working as part of an interdisciplinary team, curating from an archive, and working in the field of documentary photography that sits outside Martyn's discipline and my own practice as a fine art photographer. The starting point of the project was the photographic legacy of James Ravilious, who in the 1970's and 1980's was commissioned by Beaford Arts to photograph the rural community of North Devon (South West England). Ravilious left over 70,000 negatives, at the Beaford Archive www.beafordarchive.org.uk. Two avenues of research were investigated; spending time in the archive with the photographs and working with material from

a series of interviews that gathered responses to a selection of Ravilious' photographs, for this we adopted a social science research methodology. The first exhibition at the Royal Albert Memorial Museum and Art Gallery focused on the legacy of Ravilious' photographs and his evocative rendering of a sense of place. The second exhibition at the Peninsula Arts Gallery Plymouth University included the Ravilious photographs alongside 'An Anthology of Rural Life' a collaborative photographic portrait by contemporary photographers Colin Robins and Oliver Udy www.ruralanthology.tumblr.com. The paper will identify and explore the processes of co-curating and how the interdisciplinary focus became evident in addressing the Museum audience and then the University Gallery. The exhibitions rely on several signature features that reveal the curatorial process: the inclusion of the contact print and extracts from the research interviews, what impact did these have? Finally the paper will look at the platform created through the juxtaposition of the two distinct photographic projects by attempting to unravel how the documentary photographs of Ravilious differ and reflect on the studio photographs presented by Robins and Udy.

11:30 – 12:30

THE POLITICS OF CURATING/ CURATING AS POLITICS

(Auditorium Alpha)

Engendering Exhibitions: Politics of Gender in Negotiating Curatorial Authorship

[Nanne Buurman, Free University, Berlin, Germany]

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Since the 1990s a number of turns - such as the social, the discursive, and the educational turn - have been observed in the curatorial field. Generally, they entail a shift of attention from the display of objects to the discursive practices that frame them as well as to the social interactions implied in the setup of exhibitions. Taking this increased interest in the relational dimensions of the curatorial as a point of departure, the aim of my research is to investigate the gendering of exhibition making and the effects of gender scripts on a possible rethinking of authorship in curating. In my paper, I will focus particularly on the intersection of the educational and the curatorial since the juxtaposition of these two domains as well as their conflation may be read in gendered terms. After briefly sketching how subject positions of curators and educators have been authorized historically, I will consider not only the problematics of the existing divisions of labour in the field but also the potentials of relational formats for renegotiating cultural agency and political authority. To do so, I will draw on my recent work on the notion of hospitality and the autobiographical as well as my ongoing research on the revival of salon culture. As semi-public settings with an ephemeral character and a lack of secondary spectatorship, salons challenge conventional ideas about individual authorship, publicness and educating audiences. In the context of the conference, I would like to ask how their emergence relates to the current political, economic and social state of affairs. Finally, I am looking forward to discussing in what ways their subversion of imperatives of visibility, demands of productivity and assumptions of simple knowledge-transfer may contribute to a critical emancipatory self-authorization of their participants.

Identity Politics in the exhibition, Helter Skelter, LA art in the 1990s

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This paper will offer a new critical position on the influence of the decisive exhibition, Helter Skelter L.A Art in the 1990s. This group exhibition took place from January 26 to April 26, 1992 at the Museum of Contemporary Art, Los Angeles. The exhibition brought to the forefront the work of artists Mike Kelley and Paul McCarthy. The multitude of different work and subcultures the exhibition represented contrasted

with previous cultural references, which defined the city during minimal conceptualism in the 1960s. Its relation to New York no longer defined Los Angeles. A shift in the cultural fabric of the city occurred at this time and this shift brought a new generation L.A. artists to an international audience. This paper will question the influence of the exhibition on museum policy and future programming. This analysis aims to bring forward a current reading of this exhibition by focusing on the identity politics within the exhibition and the exhibition catalogue. In particular concepts of whiteness, youth subcultures and the gendering of the exhibition catalogue as an alternative site will be questioned. The exhibition brought together artists from the particular geographical, historical and socio-political context of 1990s Los Angeles. This context formed the structure of the exhibition, which featured work by fourteen artists. Unprecedented in the museum's history was the immense youth interest in this exhibition. Has the youth interest influenced or altered the dynamics of the museum and could this type of shift occur contemporaneously? This paper will also make the case for the political stance of this museum as a type of decentralized and distributed network, in the Latourian sense, by looking into Paul Baran's research maps of networks as a potential model for the power structures in the exhibition and its catalogue.

DIFFERENT CHALLENGES: NEW TOOLS AND TECHNOLOGIES

(Auditorium Beta)

Curating Mario: Video Games and the Museum

[Justin Barber, *Marist College, Istituto Lorenzo de' Medici, Florence, Italy*]

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After over sixty years, video games as a cultural artifact have only recently emerged as point of major controversy as to where this highly creative and popular medium belongs in public educational spaces such as museums. Previously relegated to museums as simply an educational tool or a part of an historical narrative of a high-tech, consumerist industry, the recent inclusion of video games by long established cultural institutions such as the Smithsonian and the Museum of Modern Art in New York have opened up a new dialogue about what characterizes this new medium and what new critical categories must be used to understand it. Inherent elements such as narrative, design, sequence, time, and interactivity challenge traditional approaches and open up exciting new possibilities in the curation and exhibition of a medium has yet to exploit its true potential and escape its consumerist and industrial trappings. Focusing on the past, present and future of video game curation in museums, this presentation will address questions such as: What is the relationship between contemporary art and gaming? How has the display of video games evolved since its incorporation into gallery-type spaces? What is the future of video games in terms of museological display? Will games start to be made as contemporary art pieces for the museum? This presentation will analyze the contextualization of this participatory digital art form in museums and offer ways in which all of the unique aspects of video games can be curated to better facilitate an immersive, educational, and inclusive experience.

The role of the citizens in curating in the time of crisis

[Stella Sylliou, *Aristotle University of Thessaloniki, Greece; & Elena Lagoudi, Greece*]

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Crowdsourcing describes the online activity of a large and undefined number of heterogeneous and anonymous volunteers, which respond to a cultural organization's call for assistance undertaking various tasks. Despite the fact that cultural organizations, such as museums, are usually less inclined to embrace new ideas and involve the audience, crowd involvement in core museum functions, such as curation or documentation, is gaining in momentum and interest. This new form of public engagement is now emerging in the museum sector, because it can provide valuable help and solutions to problems

created by economic problems and constraints. It is also in synch with contemporary trends for public accountability, transparency about public spending and citizen empowerment. The first applications of crowdsourcing phenomenon in the museum field were mainly related to archival description and documentation. The wisdom of the crowd can be used for tasks, such as voting, selecting, sharing, commenting and organizing virtual online museum material content, create and deliver virtual exhibitions. Through the World Wide Web the virtual visitors can add their own context and narratives to virtual museum exhibitions and their own interpretations and knowledge. This leads to a meaningful activity of inter-connectedness and self-actualization in a variety of ways. In addition to this, the visitors virtually interact with each other and exchange ideas and knowledge via a dialectic and didactic procedure, in which collaborative learning takes place. Museums become increasingly more confident in sharing their authority as stewards of cultural content and the virtual visitors become participants and co-creators. The new opportunities provided require redrawing the boundary lines between the wide public and the museum. This paper will examine the crowdsourcing phenomenon and its challenges, opportunities and limitations of its application in museum curatorial practices and strategy in the digital era.

12:30 – 13:00

INTERACTIVE WORKSHOP

(Auditorium Alpha)

The Gallery as 'Field of Play'

[Jonathan Carson & Rosie Miller, *University of Salford, UK*]

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In their essay "Dare you play on?" Patricia Allmer and John Sears identified a folded piece of paper as our "field of play" (Allmer & Sears, 2007: v). In this paper – part-performance and part-analysis – we take this idea and extend it to galleries and exhibition spaces. Our work as artists Carson & Miller sees us play games as a way to explore narrative, dialogue, exchange and belief. For us, game-playing provides a method to produce art. For a viewer this mode of production offers the opportunity to engage with the work and the artists; through observation and/or participation. We have played Carson & Miller games in a number of galleries and exhibition spaces which provoke a specific relationship between the artist, the viewer/participant and the curator. We suggest that this relationship forms what Kendall Walton names as a collaborative daydream (Walton, 1990), where the sense of ownership of the game moves between the parties involved to form an entity that exists beyond any individual party. To explore this within a conference setting we present the act of game-playing itself which we will contextualise in presentation to further develop the ideas outlined above.

14:30 – 16:00

CURATING AS PROCESS: METHODOLOGIES AND EPISTEMOLOGY

(Auditorium Alpha)

Curating Process as Ready Made Practice: Performance of a Performance

[Jovanka Popova, *Press to Exit Project Space, Skopje, Macedonia*]

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The research concerns upon the preposition of the contemporary strategies as a product of explicit cultural politics of "performing" of social reality, in correlation with diverse discursive, aesthetic and political identities. The term curator can be related with a cultural worker or political activist who, in the context of cultural expansion, has a role of presentation or modulating of life e.g implementing

biotechnology. On the other hand, the curatorial practice set in itself a number of performative actions that turns the role of viewer from spectator to actor, from passive to active, seeing to knowing, experience and thought, action and reaction, acting and thinking, teaching and learning. If we consider that it is art which used to be called 'critical' and 'subversive' then the curator seems to have usurped the art's role. The curatorial practice shifts from the finished work of art to the whole process of acts, where the museum object, text, images are all interpreted as traces which advocate unfinished process of performing, in order to transform art into politics of life.

(Im)possibilities: Curating and Interdisciplinarity

[Maja Ćirić, Independent Curator, Serbia]

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Curating is an ambivalent practice that challenges established disciplinary borders by articulating both the context of the artistic and cultural production. Under the assumption that curators are internalizing the institution of art, and calculating in the unpredictability of the relation of their dispositions with a context at stake, this proposal aims to articulate (im)possible relations between curating and interdisciplinarity. The paper will focus on both normative and non-normative aspects of curating as an (im)possibility to establish interdisciplinarity. The resources for this theorisation are predominantly based on the perceptions, interpretations and positions of interdisciplinarity in the curatorial.

The post-Fordist Curator

[Michael Birchall, University of Wolverhampton, UK]

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As production has shifted from Fordist methods of production to post-Fordism in the 1970s, the transformation of labour has significantly impacted on cultural workers, particularly artists and curators. Harald Szeemann is perhaps the first post-Fordist curator to begin working in the early 1970s. Since this period, the freelance and precarious work associated with the production of art has permeated into all sectors of the art world. What are the tasks and functions of the post-Fordist curator? How are curators co-opted into neoliberal strategies for engagement? Gregory Sholette links the rise of the international art biennial to that of the independent curator in the 1980s, as the number of biennials increased to include cities that previously been on the fringes, such as Bucharest, Havana, Istanbul and Liverpool. Sholette views this as a "machine like circuit" that resembles the deregulated operation of deregulated finance capital; to invest in an underdeveloped region of the global. He suggests that capital has added value by increasing multiculturalism, through cultural investment. What is the curator's role in this process? As post-Fordist work becomes the mainstream in neoliberal societies, at the same time this comes with a heavy sacrificial cost: longer hours in pursuit of creative pursuits, self-exploration in response to the gift of autonomy and dispensability in exchange for flexibility. The precarious labour of the freelance creative worker are now seen as good models for high-skill and high-reward employment by the service industry. If this is indeed the case then how has this impacted upon curatorial practice and writing? This paper will discuss the labour of the post-Fordist curator, with particular reference on the development of the contemporary art circuit and how this has a direct link to the emergence of the independent curator.

SKYPE SESSION

(Auditorium Beta)

City (Re)Searches: Experiences of Publicness

[Ed Carroll, Blue Drum, Dublin, Ireland]

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This paper will describe a research project that explored new ways to respond to some of the indissoluble problems facing culture in Europe. City (Re)Searches is a two-year project funded by the EU Culture Programme as a cultural policy analysis. The partners are Blue Drum (IE), Community Arts Partnership (NI) and Kaunas Biennial (LT). It explores what local people think about culture in three cities: Cork (IE), Belfast (NI) and Kaunas (LT). At the outset, the idea was to find ways to map local (community) knowledge. The researchers are: J. van Heeswijk (Netherlands), M. J. Jacob (USA), S. Bosch (Germany), F. Marques Penteado (Brazil), J. Mulloy (Ireland), N. Crowley (Ireland), Vagabond Reviews (Ireland), and N. O'Boill (Ireland). The research journey registered some of the contemporary features of culture: volatility, uncertainty, complexity and ambiguity. We started-out protesting the bad and the ugly views about culture. Why does contemporary discourse value the cultural producer as an economic driver and the audience as an elite consumer? Why is culture and creativity so often an object of commodity and not a practice of a subject? We explored how to we find ways to trigger other values around equality and cultural rights. Recently, when we reflected upon our experience in Rotterdam, we acknowledged the shared value of making time for our own exchanges and connections. This experience has resonance to Grant Kester's challenge "to learn and unlearn the ways in which people respond to, and resolve, the struggles they confront in everyday life" so that we can "grasp the complex imbrications of the local and the global, of individual consciousness and collective action" (2012, pp.226-227).

From Radicality to Romanticism: The Artist as Curator

[Natalie Musteata, The Graduate Center, CUNY, New York, USA]

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In 1977, The National Gallery in London launched a program called "Artist's Eye"—a series of annual exhibitions in which a British contemporary artist was invited to select and arrange paintings from the museum's collection and "augment" it with his/her own work. The first of its kind, "Artist's Eye" marked the beginning of a trend in museum programming, which burgeoned in the late 1980s and early 1990s with the introduction of analogous series like "Artist's Choice" (1989) at the Museum of Modern Art, New York, and "Part Pts" (1990) at the Louvre, Paris. More recently, the gross proliferation of such artist-curated exhibitions has gone hand in hand with a change in their reception by critics and audiences. Whereas the response to such practices was initially unenthusiastic, at times even scathing, in the last twenty years artist-curated exhibitions have received increasingly laudatory reviews. This paper, "From Radicality to Romanticism: The Artist as Curator," investigates contemporary case studies, providing a critical and contextualized analysis of artist-curated exhibitions in the late 1990s and 2000s in London, with a particular emphasis on examples from The Hayward Gallery's National Touring Exhibitions, Richard Wentworth's Thinking Aloud, 1998, Susan Hiller's Dream Machine, 2000, and Tacita Dean's An Aside, 2005—exhibitions characterized by their diastic, autobiographical, and surrealist-inspired approach—are explored in depth. Reasons for the prevalence of artist-curated exhibitions in Great Britain are discussed in the context of the rise of artist-celebrity culture, the fallout of the YBAs, and the renewed institutional romanticization of artists. Mining theories of authorship, this paper addresses the pivotal role of the artist's subjectivity in the formation of these exhibitions and the resurrection of the author so famously pronounced dead by Roland Barthes in 1967.

Is Cross – Cultural Curatorship Possible: The Case of Istanbul Biennials and State of Art in the "Orient"

[Pinar Uner Yilmaz, University of Illinois at Chicago, USA]

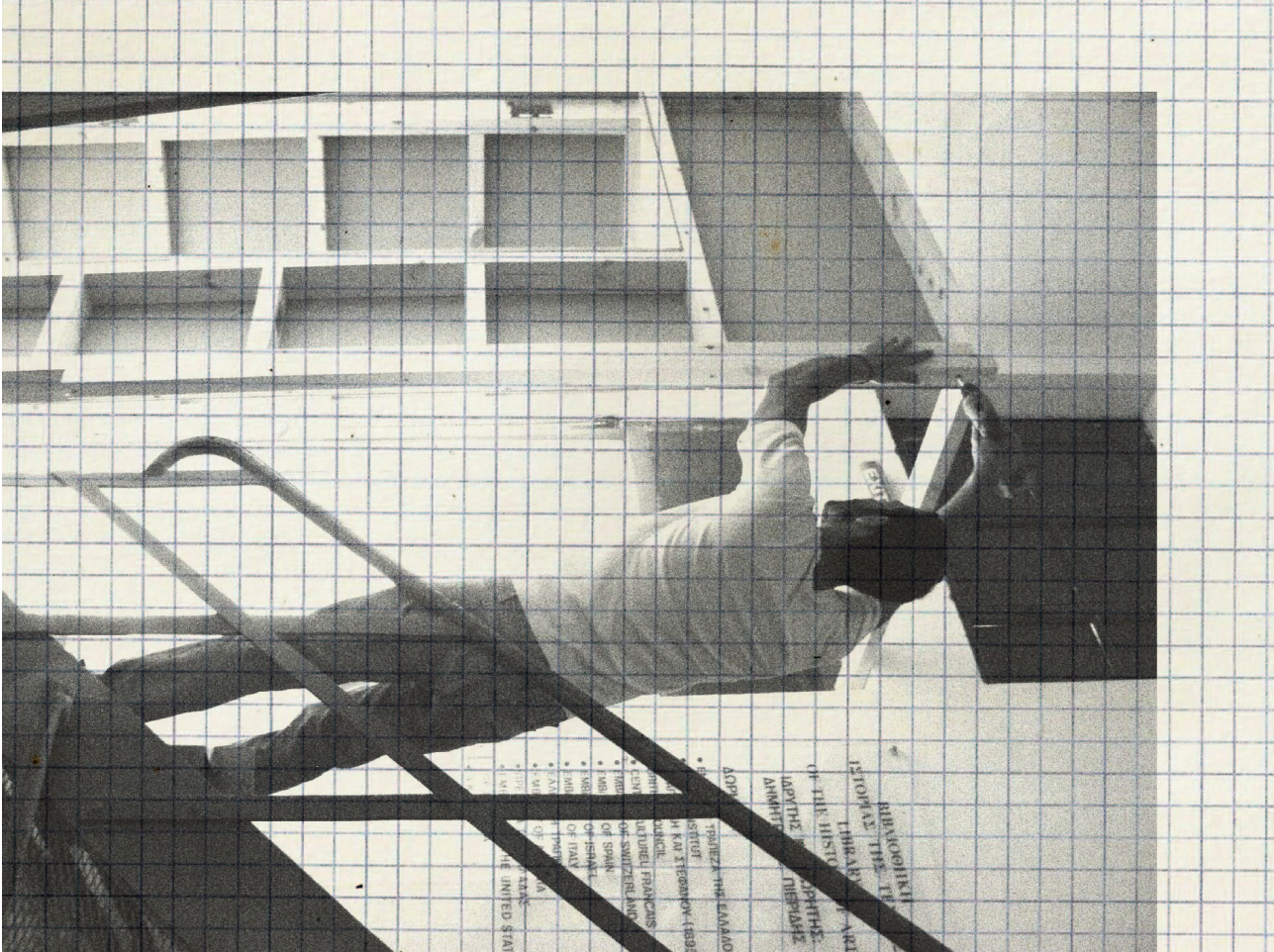
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The proliferation of publications, conferences, and exhibitions concerning global art are harbingers of a non – Eurocentric (read global, transnational, cross-cultural, cosmopolitan) art scene. On one hand, accretion of these international events that include the "other" and construct a global set of references ignite optimism for the possibilities of transnational art, whereas on the other, the 'global' strategies that

are initiated with the trend of including 'non - Western' art to the collections of "Western" Museums or to the art historical canon usually turn into the approaches of mere tokenism or inclusion as assimilation. The biennales, international large-scale exhibitions, and expanding collections of museums create this illusion of 'global art'. In this paper, I examine Istanbul Biennials in terms of curatorial strategies. I aim to examine whether curatorial approaches foster cross-cultural art interaction and provide venues for local and international emerging artists. Thus I ask whether it would be possible to contribute to the discourse of transnational art by individually looking at curatorial practices. Instead of dealing with time segments, eras, artistic trends or geographies that divide artists into newer sections, can we find a new way to approaching global art through cross - cultural curatorial practice? Could biennials, be a new way to talk about global art? Is Istanbul Biennial an example for transnational event where the Eurocentric biases are shredded, new opportunities for non-Western and Western artists are created?

16:30 – 17:30
ROUNDTABLE SESSION
(Auditorium Alpha)

Curating at Times of Crisis and Educational Implications
[Prof. Pam Meecham, Dr. Julia Moritz, Dr. Maya Çiric and Michael Birchall]
Moderators: Dr.Yiannis Toumazis and Dr. Elena Stylianou



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