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# KUNSTHALLE FRIDERICIANUM

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26/27 March

## **INSTITUTION AS MEDIUM CURATING AS INSTITUTIONAL CRITIQUE?**

Symposium



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Hosts | Veranstalter

KUNSTHALLE  
FRIDERICIANUM



hdk Postgraduate Program  
in Curating

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## PROGRAMME

### Friday 26 March 2010

- 11.00 Accreditation
- 12.00 Welcome Rein Wolfs / Dorothee Richter, *Introduction*
- 12.30 Oliver Marchart, *The Politics of Biennialisation*
- 13.30 Dorothee Richter with Damian Jurt, Irene Grillo, Maren Brauner, *Postmodern Education. Round and Round it Goes Where it Stops Nobody Knows*
- 14.30 Visit exhibition Thomas Zipp at Kunsthalle Fridericianum & lunch
- 16.00 Maria Lind, *Contemporary Art and its Institutional Dilemmas*
- 17.00 San Keller, *Pre-, Pre-, Pre-, Preview* / Rein Wolfs
- 18.00 Break
- 18.30 Carina Plath, *From Curatorial Studies over Kunstverein to Sculpture Projects and Museum. Curatorship between Liberties, Conditions and Conservation.*
- 19.30 Panel 1, Curatorial Appeal:  
• Yael Eylat Van-Essen (Curatorial Studies Program, School of Arts and Technology in Tel-Aviv), *Critical Curating*  
• Marysia Lewandowska, Renée Padt (Konstfack Stockholm), *Museum Futures: Distributed*, DVD, 2008  
• Lisa Le Feuvre (Goldsmith College, London), *Bureaucracy and Despair*  
• Olga Fernández López (Royal College of Art, London), *Just What is it That Makes 'Curating' so Different, so Appealing?*  
• Sissel Lillebostad (Creative Curating, Bergen, Norway), *Who is the Audience?*  
• Tim Brennan (University of Sunderland, MA Curating), *Curator: Medium*  
• With participants from different curatorial programmes: Curatorial Programme De Appel, Amsterdam, Postgraduate Program in Curating, Zurich a.o.  
Moderation: Beryl Graham
- 21.30 Dinner
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**Saturday 27 March 2010**

- 9.30 Welcome Rein Wolfs / Dorothee Richter, *Introduction*
- 10.00 Helmut Draxler, *Ecstasy in Mediation*
- 11.00 Axel Wieder, *Institutions and Crisis*
- 12.00 Giovanni Carmine / Hassan Khan, *Possible Encounters*
- 13.00 Lunch
- 14.00 Stella Rollig, *Legitimizing*
- 15.00 Stih & Schnock, *Who Needs Art, We Need Potatoes*
- 16.00 Break
- 16.30 Søren Grammel, *A Series of Acts and Spaces*
- 17.30 Panel 2, *Educational Critique: How to Swot Curating*  
Isin Onol invites to talk about curatorial study  
programs: Hyunjoo Byeon, Lisa Boström, Övül Durmusoglu,  
Alhena Katsof, Natalie Hope O'Donnell, Alessandra  
Sandrolini, Andrea Roca, Adnan Yildiz.  
Moderation: Maja Ciric, Isin Onol
- 19.00 Comments & Conclusions
- 19.30 Drinks
- 21.00 Dinner

Veranstaltungsort: documenta-Halle, Du-Ry-Straße, Kassel

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## CONCEPT

The two-day symposium *Institution as Medium. Curating as Institutional Critique?* intends to put the possibilities, opportunities as well as the impossibilities of critical curating up for discussion based on the presentation of exemplary projects and theoretical analyses. The symposium will focus on art institutions, exhibition formats, and exhibition paradigms. It will include presentations and discussions and additionally serve as a communicative platform enabling curators, students, scholars and artists to engage with curating and its possibilities of meaning production.

More recent kinds of curation developed in the last decades aim in many ways to go beyond traditional curatorial practice, which, in blunt terms, could be called an authoritarian and powerful gesture. Influences on current forms of critical curating include the institutional criticism of the 1970s and 80s, which issued from 1960s anti-art. Among the central points investigated during that time were issues such as overcoming conventional institutional models of work and presentation, departure from concepts such as the art object, artist as genius and singular authorship (including that of the curator), incorporation of everyday elements, overlapping of disciplines and genres, a turning away from the white cube, a move to public spaces and off spaces as well as incorporation of the audience.

Critical curating also involves overcoming entrenched structures and reinventing the institutions museum, exhibition hall and art society, developing socio-politically relevant exhibition formats or challenging cultural-historical facts and myths, as well as politicising the narration of "shown" content concerning gender issues, migration, economy, urbanism and globalisation, to name but a few. This is connected with the wish, among others, of engaging in an effective, "radically democratic" (Mouffe / Laclau)<sup>1</sup> and emancipatory way and linking up with politically active groups, and can be attained by means of radical curatorial decisions as well as curatorial "complicity" with subversive artistic practices.

If we view exhibitions and art projects as an institutional apparatus that allows curators to convey certain meanings and new viewpoints to a broader public, then what is important is how new audiences are addressed, how knowledge circulates and which social spaces and institutions are created and addressed. Thus, criticism through the medium of the institution may have only just begun and we have to take the issue of the messages of exhibitions seriously. So what are the opportunities, possibilities and impossibilities of critical curating? How and for whom are programmes shaped, which deviations from formats change content?

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### **Hypotheses and questions:**

The activity of curating is currently entering a phase of increasing institutionalization. However, the establishment and dissemination of critical formats itself has to be an object of criticism to thwart the pressure for economic utilisation and counteract the emergence of new hierarchical structures.

In which ways can institution, public, curator and artist (artistic activity) interrelate if critical curating is striven for? Where can the various facets of curatorial responsibility be positioned in critical discourse?

What role does the socio-political context play regarding curatorial criticism? What role does the economic aspect of critical curating, for example, play against the backdrop of a global economic crisis?

Are curatorial deviations currently being adapted to a different hierarchical framework and made to conform to the market? Isn't art de facto again centring on and being marketed around an authorial figure (the curator)? And isn't the white cube being conjured up again everywhere?

Is present curatorial activity able at all to exercise criticism of the institution and social conditions and make them noticeable? What is the current potential of the institution as a medium of expressing socio-political criticism?

Concept: Irene Grillo, Jennifer Johns, Damian Jurt, Andrea Linnenkohl, Siri Peyer, Dorothee Richter, Rein Wolfs

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<sup>1</sup> Cf. Mouffe, Chantal; Laclau, Ernesto: *Hegemonie und radikale Demokratie*, Berlin 2000, translation of: *Hegemony and Socialist Strategy: towards a radical democratic politics*, London 1985.

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## KONZEPT

Das zweitägige Symposium *Institution as Medium. Curating as Institutional Critique?* möchte die Möglichkeiten, Chancen, aber auch Unmöglichkeiten des kritischen Kuratierens anhand der Präsentation exemplarischer Projekte und theoretischer Analysen zur Diskussion stellen. Gegenstand sind die Institutionen, Ausstellungsformate, sowie Paradigmen des Ausstellens. Über Präsentationen und Diskussionen hinaus wird das Symposium auch eine kommunikative Plattform für Kurator/innen, Studierende, Wissenschaftler/innen und Künstler/innen zur Auseinandersetzung mit dem Kuratieren und seinen Möglichkeiten der Bedeutungsproduktion bieten.

Neuere, in den letzten Jahrzehnten entwickelte Formen des Kuratierens haben zum Ziel, die traditionelle kuratorische Praxis, welche überspitzt als autoritäre und machtvolle Geste bezeichnet werden könnte, in vielfacher Weise zu überschreiten. Ausgehend von der Anti-Kunst der 1960er Jahre, beeinflusste auch die Institutional Critique der 1970er und 1980er Jahre die gegenwärtigen Formen des kritischen Kuratierens. Zu den Kernpunkten der damals begonnenen Auseinandersetzung gehören die Überwindung herkömmlicher institutioneller Arbeits- und Präsentationsweisen und somit die Abwendung vom Kunstobjekt, vom Künstlergenie und der singulären Autorschaft (auch derjenigen des Kurators), die Einbeziehung des Alltäglichen, die Überschneidung von Disziplinen und Genres, das Verlassen des White Cubes, das Aufsuchen von öffentlichen Räumen und Off Spaces sowie die Einbeziehung des Publikums.

Auch den ‚kritisch‘ Kuratierenden geht es um die Überwindung eingefahrener Strukturen und um die Neuerfindung der Institutionen Museum, Kunsthalle und Kunstverein, um das Entwickeln von gesellschaftspolitisch relevanten Ausstellungsformaten oder um die Hinterfragung kulturhistorischer Fakten und Mythen sowie um eine Politisierung der Narrationen ‚gezeigter‘ Inhalte hinsichtlich – um nur einige Themen anzureißen – Genderfragen, Migration, Ökonomie, Urbanismus und Globalisierung. Dies ist unter anderem auch mit dem Wunsch verknüpft, „radikal demokratisch“ (Mouffe / Laclau)<sup>1</sup>, emanzipatorisch wirksam zu werden und sich mit politisch aktivistischen Gruppen zu verbinden und kann durch radikale kuratorische Entscheidungen sowie durch die kuratorische ‚Komplizenschaft‘ mit subversiven Künstlerpraktiken ermöglicht werden.

Wenn wir also Ausstellungen und Kunstprojekte als einen institutionellen Apparat begreifen, der es ermöglicht, bestimmte Bedeutungen und neue Sichtweisen einer größeren öffentlichen Sphäre nahe zu bringen, dann kommt es darauf an, auf welche Weise neue Öffentlichkeiten adressiert werden, wie Wissen zirkuliert und welche sozialen Räume und somit auch Institutionen geschaffen und angesprochen werden. Insofern hat möglicherweise die Kritik mit dem Medium der Institution Kunst erst begonnen und wir müssen die Fragen nach den Botschaften von Ausstellungen ernst nehmen.

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Was also sind Chancen, Möglichkeiten, aber auch Unmöglichkeiten des kritischen Kuratierens? Wie und für wen werden Programme gestaltet, welche Überschreitungen von Formaten verändern Inhalte?

**Thesen und Fragestellungen:**

Die Tätigkeit des Kuratierens ist gegenwärtig in die Phase einer zunehmenden Institutionalisierung eingetreten. Die Etablierung und Verbreitung kritischer Formate des Kuratierens muss jedoch selbst Gegenstand der Kritik sein, um einem ökonomischen Verwertungsdruck zu entgehen und um neu entstehende hierarchische Strukturen abzuwenden.

In welchen jeweiligen Verhältnissen können Institution, Öffentlichkeit, Kurator und Künstler (künstlerisches Handeln) zueinander stehen, wenn kritisches Kuratieren angestrebt ist?

Wo verortet sich im kritischen Diskurs die vielgliedrige kuratorische Verantwortung?

Welche Rolle spielt der gesellschaftspolitische Kontext hinsichtlich einer kuratorischen Kritik?

Welche Rolle spielt der ökonomische Faktor des kritischen Kuratierens beispielsweise vor dem Hintergrund einer globalen Wirtschaftskrise?

Werden aktuell kuratorische Überschreitungen in einen anderen hierarchischen Rahmen eingepasst und marktförmig gemacht? Wird nicht in der Praxis erneut Kunst um eine auktoriale Figur (den Kurator / die Kuratorin) zentriert und vermarktet? Und wird nicht allerorts der White Cube wieder beschworen?

Kann gegenwärtiges kuratorisches Handeln überhaupt Kritik an der Institution sowie an gesellschaftlichen Verhältnissen üben und wahrnehmbar machen? Worin liegt aktuell das Potential der Institution als Medium hinsichtlich gesellschaftspolitischer Kritik?

Konzept: Irene Grillo, Jennifer Johns, Damian Jurt, Andrea Linnenkohl, Siri Peyer, Dorothee Richter, Rein Wolfs

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<sup>1</sup> Vgl. Mouffe, Chantal; Laclau, Ernesto: Hegemonie und radikale Demokratie, Berlin 2000

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## ABSTRACTS

• Oliver Marchart

### **The Politics of Biennialisation**

Why waste another breath discussing the biennialisation of the art world, which hardly a city seems able to resist? Why analyze a mega-exhibition like the *documenta*, that - similar to a dwarf planet in its orbit - enters the field of art every five years and then disappears back into the dark depths of the universe? Or the *Venice Biennial* which, with its stultifying routine, defends its position as art-olympia and probably has as little to do with the 21<sup>st</sup> century as the rest of Venice? Are such Potemkinesque art villages, that are built and unbuilt every two, three, or five years, really so meaningful, so as to deserve an in-depth analysis?

Since 2006 **Oliver Marchart** is Professor at the University of Luzern, 2001-2002 he was Scientific Advisor and Head of the Education Project of *documenta 11*. He lectured at different universities (University of Vienna, University of Innsbruck, Art Academies, Essex Summer School, University of Basel). Fellowships: Research Fellow at the Centre for Theoretical Studies, University of Essex (1995); Junior Fellow at the International Research Center for Cultural Studies in Vienna (1997-1998); Fellow at the Columbia University Institute at Reid Hall and the École des Hautes Études en Sciences Sociales, Paris (2005).

• Dorothee Richter with Damian Jurt, Irene Grillo, Maren Brauner

### **Postmodern Education. Round and Round it Goes Where it Stops Nobody Nows**

If the freelance curator inhabits a hybrid role, oscillating between different positions in a practice conditioned by impermanence, performativity and transitoriness, the critical potential of his or her practice lies in its freedom to continually reformulate the constellation of operations on the one hand and positions on the other. So the tactical use of the institutions by cultural producers and by engaged counterpublics, which has been in evidence since the early days of modernism is based in a double-agency that this activity demands- in working with and against an institution, which may be also the case for curatorial programs and the pedagogic challenges which are posed (in different ways) both to lecturers and participants.

With contributions about projects by alumni of Postgraduate Program in Curating, Zurich, Damian Jurt: *Curation of the Loge*, Bern and Irene Grillo, Maren Brauner: *Kunstpassanten*.

**Dorothee Richter** is an art historian, author and curator. She is

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Director of the Postgraduate Program in Curating, Institute Cultural Studies, University of Fine Arts, Zürich. She was a member of the research group Exhibition Display, between 1999 and 2003 she was Artistic Director of the Künstlerhaus in Bremen, Germany, where her curated program of projects, exhibitions, talks and symposiums have explored amongst others the issues of socially engaged practice, feminist positioning today and artistic collaboration. She has lectured at Merz Akademie in Stuttgart, the University of Bremen, the Critical Curatorial Cybermedia course at l'Ecole des Beaux Arts Geneva and at the University in Lueneburg. She has collaborated with Barnaby Drabble on projects under the title Curating Degree Zero, from 1998 to 2009. In 2008 she initiated the web-journal [www.on-curating.org](http://www.on-curating.org).

• Maria Lind

### **Contemporary Art and its Institutional Dilemmas**

The joint venture between curatorial practice and institutional critique is volatile. Desires to question the dominant culture and its modes of representation and methods of working sometimes facilitate art and its operations, sometimes it complicates them. I will discuss case studies in which I have myself been involved. For instance the Christine Borland retrospective at Kunstverein München; the collective exhibition *Totally Motivated: A Socio-Cultural Maneuver* at the same place; *Who Makes and Owns Your Work* at IASPIS in Stockholm and *The Greenroom: Reconsidering the Documentary and Contemporary Art* at CCS Bard.

**Maria Lind** is Director of the graduate program at Bard College's Center for Curatorial Studies, she had held the position of Artistic Director of IASPIS in Stockholm. Between 2001 and 2004 she was Director of the Munich Kunstverein. Previous to that she was Curator at Moderna Museet in Stockholm (from 1997-2001) and in 1998 she was Co-Curator of *Manifesta 2*, Europe's nomadic biennale of contemporary art.

• San Keller / Rein Wolfs

### **Pre-, Pre-, Pre-, Preview**

San Keller is entering the second phase of public preparation for his exhibition project *Pre-, Pre-, Pre-, Preview*. After exchanging initial ideas and discussing basic approaches with artistic director Rein Wolfs on 11 December 2009, the Swiss artist will resume public conversations with Wolfs on 26 March 2010. Embedded in the context of the symposium *Institution as Medium. Curating as Institutional Critique?* the project by the performance artist substantiates in exemplary fashion a kind of artistic practice that critically undermines conventional formats. In addition, San Keller is once

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again inviting visitors to take a stroll - which he calls a *Digestiv (Walk)* - around Friedrichsplatz to discuss the current Thomas Zipp exhibition on 27 and 28 March.

**San Keller** lives and works in Zurich. Among his most recent solo exhibitions are *R S - K P R S G B* at the Neuer Kunstverein Giessen (2009), *Show Show* at the Centre Pasquart, Biel (2008), *Concept and Commerce* at the Maes & Matthys Gallery, Antwerp and *Clever and Smart* at the Centre for Fine Arts, Brussels (both 2007). San Keller participated in several group exhibitions including *Our Subject Is You* at the Weather Spoon Art Museum, Greensboro, *Eine bessere Welt* at the Bonner Kunstverein (beide 2009), *Shifting Identities* at the Kunsthau Zürich (2008), *Wenn Handlungen Form werden* (2007/08) at the Neues Museum Nürnberg and *The Go-Between* at the De Appel, Amsterdam (2007).

Since January 2008 **Rein Wolfs** is the Artistic Director of the Kunsthalle Fridericianum. From 2002 until 2007 he was the Director of Exhibitions of the Museum Boijmans Van Beuningen in Rotterdam. In 2003 he curated the Dutch pavilion at the *Venice Biennial*. From 1996 until 2001 he was the first director of the Migros Museum für Gegenwartskunst in Zurich, where he also established the magazine *Material* in 1999. Among his most important exhibitions were shows with Douglas Gordon, Maurizio Cattelan, Angela Bulloch and Cady Noland at Migros Museum and retrospective exhibitions with Bas Jan Ader and Rirkrit Tiravanija as well as large shows with Urs Fischer and Erik van Lieshout at Museum Boijmans Van Beuningen. At Kunsthalle Fridericianum he curated major exhibitions with Christoph Büchel, Pawel Althamer and Meschac Gaba and shows with Klara Lidén, Latifa Echakhch, Daniel Knorr, Cyprien Gaillard and Navid Nuur among others. Rein Wolfs is a member of several international committees and publishes regularly.

• Carina Plath

**From Curatorial Studies over Kunstverein to Sculpture Projects and Museum - Curatorship between Liberties, Conditions and Conservation**

**Carina Plath** studied Art History, Classical Archaeology and Roman Literature in Münster, Bologna, Munich and Bochum. PhD on the 1970s work of Maria Nordman and Southern Californian art. From 1994 writing for *Das Kunst-Bulletin* and *Neue Bildende Kunst*, numerous essays on contemporary art. 1999-2001 Curatorial Studies at Bard College, New York. 2001-2010 Director of the Westfälischer Kunstverein Münster, solo exhibitions with Pawel Althamer (2002), Wilhelm Sasnal (2003), Valérie Favre (2004), Matthew Buckingham (2005), Gustav Metzger (2007) as well as thematic shows such as *Formal Social* (2002), *Streik* (2003) and *T,O,U,C,H,I,N,G*, (2005). 2005-2007 Associate Curator of *skulptur projekte münster 07*. From 2010 Curator for Painting and Sculpture, Sprengel Museum Hannover.

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· Yael Eylat Van-Essen

**Critical Curating**

"Critical Curating" was the leading concept in the planning process for the New City Museum of Tel-Aviv - an institution that attends to contemporary urban issues. In her presentation Yael Eylat Van-Essen will discuss the conceptual programme that was developed, emphasising a leading model that offers the possibility of planning an institutional museum that follows the paradigm of "museum as a self-reflective medium". This model focuses on the critical and interpretative role of the museum, while reassessing issues such as curatorial responsibility, museum authority and ways for audience involvement. As a result, the conceptual design of the museum challenges traditional dichotomies, offering to blur the clear distinction between Art and Historic museums.

**Yael Eylat Van-Essen** works as a researcher and a lecturer of Digital Culture, Digital Art Theory and Museology, Head of the Art and New-Media Department and Academic Director of the Curatorial Studies Program (CSP) at the School of Arts and Technology in Tel-Aviv (2008-2010); was a member of the curatorial team and a media curator for the Museum of the City of Tel-Aviv (2006-2008); editor of the first anthology published in Hebrew on digital culture; currently, on the last stages of completing her PhD thesis at the Tel-Aviv University on the conceptual influence of new technologies on the museum.

· Marysia Lewandowska, Renée Padt

**Museum Futures: Distributed, DVD, 2008**

Neil Cummings' and Marysia Lewandowska's film *Museum Futures: Distributed* is a machinima record of the centenary interview with Moderna Museet's executive director Ayan Lindquist set in June of 2058. It explores a possible genealogy for contemporary art practice and its institutions, by re-imagining the role of artists, museums, galleries, markets, and academies in the world dominated by a shrinking public sphere. The film was commissioned by Moderna Museet, Stockholm for their Jubilee in 2008.

**Marysia Lewandowska** is a Polish born artist based in London who, through her collaborative projects, has explored the public function of archives, collections and exhibitions in an age characterized by relentless privatization. She has been collaborating with Neil Cummings from 1995-2008. Projects include *Give & Take* (2001), *Enthusiasm* (2005-2006), *Screen Tests* at *British Art Show 6*, *Social Cinema* at the 2006 *London Architecture Biennale* and *Post-production* at *Manifesta7*. *Tender Museum* was recently completed for Muzeum Sztuki in Lodz. Her upcoming projects engage with legitimacy of conversation as a site of the unacknowledged knowledge, including *Women's Audio Archive* hosted by CCS Bard. Marysia Lewandowska is a

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Professor of Fine Art at Konstfack in Stockholm where she established Timeline: Artists' Film and Video Archive.

Born in the Netherlands and now based in Stockholm **Renée Padt** is a curator and producer in art and design. With a background in museology and art history she produced numerous exhibitions and cultural events in museums and art institutions worldwide, among them the *Venice Biennals*, *documenta 11* and The Museum of World Culture in Gothenburg. Previously she was studio manager of Joseph Kosuth and Nan Goldin in New York. Currently she is employed as Programme Director of the postgraduate curatorial course Curator Lab, as well as Programme Co-ordinator of WIRE, Master Program in Critical Writing and Curatorial Practice, both at the University College of Arts, Crafts and Design in Stockholm.

· Lisa Le Feuvre

### **Bureaucracy and Despair**

In an age where the institutionalization of institutional critique is a given and critique has been firmly recuperated into institutions, how can structures of power be affectively addressed by artworks and curatorial imperatives? The overplayed debates of entrenched positions of institutional critique too often result in consensual expressions of dissatisfaction. In documenting what 'is' or yearning for what 'might be', art turns away being 'in' and 'of' the world and instead replicates what already exists to only reinforce the world as it is. Art is a demand to rethink assumptions and find ruptures in consensus; to simply resent the state of the present is an impossible position as it is to believe what has gone before can be transformed.

**Lisa Le Feuvre** is a curator and writer based in London. She is Senior Lecturer in the Department of Art at Goldsmiths, University of London. Between 2005-2009 she directed the contemporary art programme at the National Maritime Museum, commissioning new work by Dan Holdsworth, Esther Shalvez-Gerz, Lawrence Weiner, Simon Patterson, Renee Green and Jeremy Millar. In 2009 she curated the exhibitions *Joachim Koester: Poison, Protocols and Other Histories* at Stills, Edinburgh and *Economies of Attention: Leisure, Resistance, Desire and Labour* from the Arts Council of England. In 2010 Le Feuvre will co-curate *British Art Show 7*. She is currently editing a book in the MIT Press/Whitechapel Art Gallery series Documents on Contemporary Art on failure.

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• Olga Fernández López

**Just What is it that Makes "Curating" so Different, so Appealing?**

Institutional critique can be considered a methodology of inquiry that reflects on the conditions of possibility that frame art, whereas curating can be thought about as a practice. Narrowing down a practice by means of transforming it into an inquisitive methodology could be problematic. Expanding it and using it as a simile that correlates curatorial and institutional practices could be risky as well. But what makes the metaphor so pervasive nowadays? Research, network, knowledge production, delegation, mediation, performativity... flexible, interactive, relational, fluid... Aren't we transposing the creativity co-optation that is being discussed in relation to the artist in the post-fordist scenario to the curatorial domain?

**Olga Fernández López** is teaching Curatorial Strategies - Past and Present at the Curating Contemporary Art Department, Royal College of Art, London and is a visiting lecturer at Universidad Autónoma de Madrid. She has previously worked as a curator at Museo Patio Herreriano in Valladolid, Spain.

• Sissel Lillebostad

**Who is the Audience?**

A brief story of three curatorial projects conducted in scarcely populated areas. A common nominator is that they investigate tales of the local in relation with the global. They also go into the relation between the curator and the artists, and furthermore ask questions like: who is the audience?

**Sissel Lillebostad** is an artist, writer and curator. Coordinator of Creative Curating at KhiB. Acting Director at Stiftelsen 3,14. Member of curate.no, a platform for curatorial projects in the public space. Recent projects: editor and contributor to Kunstjournalen B-Post from 2008; *Intervall*, site specific project with 5 artists, Bergen; *Questioning the incomplete*, site specific project, Bolsøya; *Reply to a work for the North Sea*, site specific project, *Choirwork* with songs by Knut Vaage, Fedje; *Ibsen mens du venter*, site related exhibition with 10 artists, Bergen; *Food Art*, a international exhibition with 11 artists, placed along the shippingroute between Stavanger og Bergen; *Play me Sibelius*, video vandreutstilling Hordaland, Oslo Kunstforening; *Strålkastare*, scene USF, Bergen, Hordaland Kunstnersenter; *Se Luftskeppen*, Teatergarasjen, Bergen.

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• Tim Brennan

**Curator: Medium**

Central to the presentation will be the idea that curating involves the construction of spatial debate through the presentation of artefacts and cultural processes. The potential contestation of ideas and perceptions available through curating is always a potential that might ultimately surface as institutional critique. The success or failure of this challenge is assigned to the curator, her own infrastructure and pedagogy.

Dr. **Tim Brennan** is an independent artist/curator born in Sunderland (1966) and studied Fine Art at the Slade School of Fine Art, London and Public History at Ruskin College, Oxford. He has exhibited and curated projects internationally utilising a range of media, including curating, writing, painting, new technologies, sound, photography and organised walking to explore discursive performance. His innovative approaches to working with archives and collections has involved projects with the Henry Moore Institute (1998) National Maritime Museum (2002), the British Museum (2003) and the Mass Observation Archive (2008-09). He was formerly Assistant Director of the MA in Fine Art Administration & Curatorship, Goldsmiths College, London and is currently Programme Leader MA Curating at the University of Sunderland.

• Curatorial Programme **De Appel**

**De Appel's** contribution will assume the curatorial activity as its form. Being young curators, we see our activity as one of selecting, contextualizing and presenting artworks to both a specialized and a wider audience. Having that in mind, we decided to contribute a selection of video-based artworks through a screening program. This selection will reflect and be a direct outcome of being a part of De Appel Curatorial Programme, through which we have been in contact with many artists and respective practices, but also exposed to international exhibitions featuring a specific curatorial discourse. Our engagement with the actual artworks reflect our commitment to the artistic practice as the main focus of our professional activity and rather than refusing explicitly a discursive activity or a discursive turn in contemporary art/curatorial practice, posits the actual curatorial act as the locus for self-reflexivity and engagement with the world at large.

Beryl Graham

Moderation: Panel 1

**Beryl Graham** is Professor of New Media Art at the School of Arts, Design and Media, University of Sunderland, co-editor of CRUMB the

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curatorial resource, and teaches on the MA Curating course. She is a writer, curator and educator with many years of professional experience as a media arts organiser, and was head of the photography department at Projects UK, Newcastle, for six years. She curated the international exhibition *Serious Games* for the Laing and Barbican art galleries, and has also worked with The Exploratorium, San Francisco, and San Francisco Camerawork.

• Helmut Draxler

### **Ecstasy in Mediation**

Mediation, in its theological form, tries to mediate in between the immediate on the one hand and social actors on the other to whom it wants to guarantee exclusive access towards the immediate. But neither the immediate nor the social actors remain neutral and passive towards mediation. They are constantly looking for direct contact to each other and/or to overcome mediation at all. But of course, they will not succeed. On the contrary, mediation takes command, against all prophecies of its coming disappearance. Yet our problem today is not to save the immediate from the all encompassing reality of mediation, but to understand mediation as its own immediate. As an immediate mediation it can be analysed in the tradition of Hegel and Marx as a precondition for any understanding of the curatorial in between the institutional and the critical.

**Helmut Draxler** lives in Berlin and works as Professor for Aesthetic Theory at Merz Academy. University for Art, Design and Media in Stuttgart. He is author of *Gefährliche Substanzen. Zum Verhältnis von Kritik und Kunst* (Berlin, 2007) and *Die Gewalt des Zusammenhangs. Raum, Referenz und Repräsentation bei Fareed Armaly/Coercing Constellations. Space, Reference, and Representation in Fareed Armaly* (Berlin, 2007); he edited *Film, Avantgarde, Biopolitik* (together with Sabeth Buchmann and Stephan Geene) (Vienna, 2009) and *Shandyismus. Autorschaft als Genre/Shandyism. Authorship as Genre* (Vienna, Dresden, Stuttgart, 2007).

• Axel Wieder

### **Institutions and Crisis**

The presentation explores the possibilities of institutional programs as spaces for critical practices and specific audiences. Experimental approaches in the last years tested new models of mediation and a reflective approach of exhibition formats and standards. Under the impression of the funding crisis, there seems to be a backlash which includes the pressure to respond to a populist turn, but also to internalize former progressive approaches in a way that rather enhances institutional power than allowing critique.

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**Axel J. Wieder** is a curator and art historian, he is the Artistic Director of Künstlerhaus Stuttgart and co-founder of Pro qm, an experimental bookshop in Berlin. He organized a thematic section about the urban development in Berlin for the *3rd Berlin Biennial* (2004) (together with Jesko Fezer) and the exhibition project *Now and Ten Years Ago* for KW Institute for Contemporary Art in Berlin (2004-2005). He is frequently writing on architecture and exhibitions for *Texte zur Kunst*, *032c*, *Springerin*, *Frieze*, *Arch+* and other publications.

• Giovanni Carmine / Hassan Khan

### **Possible Encounters**

How can the emotional conditions that lie behind the sensitive and complex relationship between artist and curator be understood as part of the practice of exhibition making? And where can the line be drawn between a form of cultural politics and mere career opportunism? Who is responsible for understanding and defining the terms of the relationship and how? And is it possible to therefore build a relationship where discovery is still possible? And finally what kind of landscape are we forced to share and negotiate?

Artist Hassan Khan and curator Giovanni Carmine in discussion concerning the preparation of Khan's solo exhibition at the Kunst Halle Sankt Gallen, due to open in mid-May 2010.

**Giovanni Carmine** is a curator and art critic. He worked at the Kunstraum Walcheturm in Zurich and has organised exhibitions such as *999* (1999), *Updating Landscapes* (2003), *Body Proxy* (2004-2005), and the painting trilogy *Fois Gras* (2007). He contributed to several exhibitions like the *Venice Biennial* and the *Biennale de Lyon* (both in 2007). He has also initiated independent projects like *Unloaded* (2002) and the mobile platform *Zimmerfrei*. He published in various magazines as well catalogues and edited several publications like *PSYOP Post 9/11 Leaflets* and *CEAU* (both with Christoph Büchel). Since 2007 he is the Director of the Kunst Halle Sankt Gallen, where he curated shows by Swiss and international artists, among others: Ryan Gander, Mai-Thu Perret, Gedi Sibony and Loris Gréaud, Shahryar Nashat and Matias Faldbakken.

Selected solo shows by **Hassan Khan** include Gezira Art Center, Cairo (1999), Galerie Chantal Crousel, Paris (2004), A Space Gallery, Toronto (2005), Gasworks, London (2006), Le Plateau, Paris (2007) and Uqbar, Berlin (2008). Khan has participated in various international group shows including the Istanbul (2003), Seville (2006), Sydney (2006), Thessaloniki (2007), Contour (2007), Gwangju (2008) biennals as well as the Turin (2005) and Yokohama (2008) triennals. He has composed soundtracks for theatre and regularly performs solo concerts around the world. Khan is widely published in

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both Arabic and English, his text 'Nine Lessons Learned from Sherif El-Azma' was published by the Contemporary Image Collective in 2009. He lives and works in Cairo, Egypt.

· Stella Rollig

### **Legitimizing**

More than two centuries ago, the art museum has been conceived as a cornerstone of the then developing bourgeois society, to affirm values being defined by the new ruling class. Today, legitimating an art institution is increasingly being argued for with its role as a medium for critical discourse. How can the museum break with its own authoritarian tradition, and involve the audience in a reflection on its paradigms, and beyond?

**Stella Rollig** is the Director of Lentos Kunstmuseum Linz, an author and curator. In 1994 as Austrian Federal Curator for Fine Arts she founded Depot – Art and Discussion, a space that embodied her aims of redefining the art institution as a place of activity discourse and involvement. At Lentos, she has realized exhibitions and projects with a focus on questioning the role of museums and collections in the 21<sup>st</sup> century.

· Stih & Schnock

### **Who Needs Art, We Need Potatoes**

Stih & Schnock are conceptual artists who explore how memory functions in the social sphere and how it is reflected symbolically in urban spaces. They explore how the intrusion of art in public space affects everyday life through their memorial projects, which include: *Places of Remembrance* (1993), *Bus Stop* (1994-95), *The City as Text* (2007). With *Bleu du mal/Bad Blue in the City* they are currently exploring the relation between ethics and aesthetics of blue light zones in urban spaces and contexts, questioning dominant hierarchies and developments in our society. They also focus on art collections as places of collective memory and have worked as curators. Examples include: *Show Your Collection – Jewish Traces in Munich Museums* (2008), *Who Needs Art – We Need Potatoes* (1998), *The Art of Collecting – Flick in Berlin* (2004) and *Life~Boat* (2005-2008).

**Renata Stih** has taught Art and Technology, Film and Media at the University of Applied Sciences in Berlin for many years; she has also been writing on film and reporting from film festivals.

**Frieder Schnock** received his PhD in Art History and is a former curator at the Museum Fridericianum in Kassel. He also teaches Art History to film students in Berlin. Together they have taught at

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numerous European institutions and American universities, including Princeton, Harvard, Chicago and Brown. They live in Berlin.

· Søren Grammel

### **A Series of Acts and Spaces**

Curatorial form is nothing total. It is not committed to the identity of thought and object, but rather operates with the awareness that truth is something artificial and temporary. Exhibitions are imaginary sites, short-time gatherings of disparate actors and ideas. They are forms that emphasize the synthetic nature of all concepts. Curatorial practice ideally creates unstable constellations contradicting the notion of knowledge as something accomplished. By inventing new movements (acts) and operations (spaces), curatorial projects can involve with, displace, outmaneuver, and sometimes change the institutional dispositiv within which they maneuver.

As a curator **Søren Grammel** has been responsible for numerous exhibitions in contemporary art spaces, which he prepared alone or with others. Since 2005, he has held the post of Artistic Director of the Grazer Kunstverein; the exhibitions there include *Eine Person allein in einem Raum mit Coca-Cola-farbenen Wänden*, *Idealismusstudio*, *Provisorisches Yoga*, *Es ist schwer, das Reale zu berühren*, or *Traurig sicher, im Training*. The show *Die Blaue Blume* was listed among the best themed shows of 2007 by the magazine *frieze*. Since 2009 he also works as a Curator-in-Residence at the Akademie der bildenden Künste Wien. In 2005, he published the theoretical book *Ausstellungsautorschaft. Die Konstruktion der auktorialen Position des Ausstellungsmachers...*, Frankfurt am Main.

### **· Panel 2, Educational Critique: How to Swot Curating. A Critical Review of Curatorial Study Programmes**

**Isin Onol** invites to talk about curatorial study programmes.

This panel discussion will look at the increasing number of curatorial study programmes; their aims, functions and roles in curatorial practices, from the view points of new generation of curators who are attending or have recently completed curating programmes to examine recent, experimental curatorial study models in a comparative, international perspective.

How do the participants of these curatorial programmes respond to the given education? What are the advantages and challenges of this rapidly developing education system? To what extent do these programmes serve to perpetuate a system of cultural colonialism? In what ways these programmes can be generalised as developing a

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"global approach to curating", which is a problematic that will form the focus of our panel discussion. How do we construct institutional critique from the educational aspect?

**Participants:**

**Hyunjoo Byeon** (Born in Korea, lives in London), independent curator, MFA in Curating, Goldsmiths, University of London, BA in Art History and Business Administration, Ewha Womans University, Seoul, South Korea. Participated to the *Gwangju Biennale* International Curator Course in 2009.

**Lisa Boström** (Born and based in Sweden) MA Stockholm University, Curating; Assistantship at Magasin 3 Stockholm Konsthall.

**Övül Durmusoglu** (Born in Turkey, based in Vienna and NY), Participated Critical Studies at Malmö Art Academy, received the Premio Lorenzo Bonaldi prize for young curators given by Gamec Bergamo in June 2007. Akademie Schloss Solitude, Stuttgart, Germany (ongoing), Research in Residence, BAK, Utrecht, Netherlands (2008).

**Alhena Katsof** (1978, born in Montreal, Canada), an artist, curator and writer. Alhena completed a Liberal Arts degree with an emphasis on art and politics from Hampshire College in Massachusetts in 2003, and she subsequently graduated with an MFA from the Glasgow School of Art in 2007. She currently participates to De Appel Curatorial Programme.

**Natalie Hope O'Donnell** (Born in Norway, based in London), PhD Candidate at the London Consortium, MA in Curating Contemporary Art at the Royal College of Art (2006-2008), BA in History of Art from the University of Oslo. Participated in the *Gwangju Biennale* International Curator Course in 2009.

**Alessandra Sandrolini** (Born in Italy, based in Paris), Participant of *Gwangju Biennale*, International Curator Course, Dena Foundation for Contemporary Art, Masters on Curating Contemporary Art at Accademia di Belle Arti di Brera, Milan; curated projects at Centre Pompidou, Palais de Tokyo, Paris, etc.

**Andrea Roca**, ZHdK, Zürcher Hochschule der Kunst, Postgraduate Studies in Curating, Zürich, Switzerland

**Adnan Yildiz** (Born in Turkey, based in Berlin), independent curator based in Berlin, participated to Curator Lab and HISK curatorial residency programmes. Independent Study Program, Valand Art Academy, Göteborgs University, Göteborg.

**Moderators:** Maja Ciric, Isin Onol

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**Isin Onol** Independent curator and art critic. She worked as the Manager and Curator of Proje4L/Elgiz Museum of Contemporary Art, Istanbul from 2006 to 2009. She curated/co-curated the following shows: *Seriously Ironic: Positions in Turkish Contemporary Art Scene*, June 2009, (Co-curated with Dolores Denaro), Centre Pasquart, Biel, Switzerland; *Getting Even*, May 2009, Sabanci University Kasa Gallery, Istanbul, Turkey; *Privacy*, December 2008, (Co-curated with Elena Forin), La Giarina Arte Contemporanea, Verona, Italy; *Accumulated: Put Aside, Left Aside*, October 2008, (Co-curated with Asli Cetinkaya), 5533, Istanbul, Turkey. She received her MFA in 2003 at Sabanci University, Istanbul.

**Maja Ciric** (Born and based in Serbia), PhD candidate, Art Theory and Media Theory, University of Arts, Belgrade, Serbia; MA in Art History, Faculty of Philosophy, University of Belgrade, Serbia 2003 *Gwangju Biennale* International Curator Course, Gwangju, Korea 2009; Curatorial Workshop *Art, Life and Curating* by Rene Block, Belgrade, Serbia, 2006 *Transmission*, Course for Curators by Eric Corne, Belgrade, Serbia 2005 *Transit Spaces*, Special Postgraduate Program, Bauhaus, Dessau, Germany 2004.

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Hosts | Veranstalter

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[www.on-curating.org](http://www.on-curating.org)

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