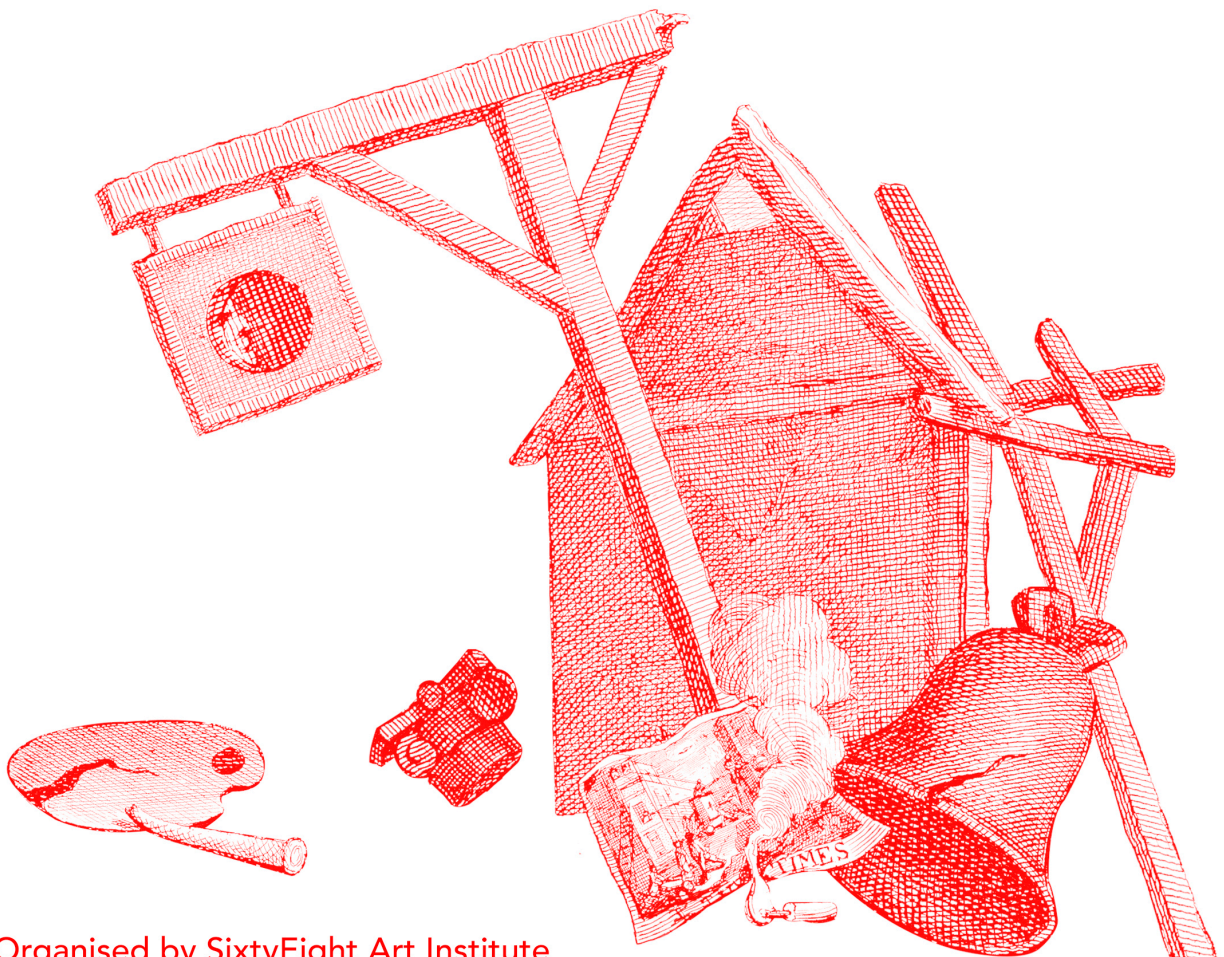


SIXTYEIGHT ART INSTITUTE

22 — 29 August 2019

THE CURATORIAL THING



Organised by SixtyEight Art Institute

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The Curatorial Thing 22–29 August 2019 Workshop Program outline

Thursday 22 August

Introduction

The first session will focus on introducing each participant in the program and give a general introduction to SixtyEight Art Institute, its strategy and its ambitions for The Curatorial Thing.

Friday 23 August

Workshop by ARTS OF THE WORKING CLASS (AWC) / Paul Sochacki LES IRREALIAS - an active and synergetic 'Stage of Resolutions'

Arts of the Working Class stages an office of reclamation, which invites written letters (& complaints) in order to facilitate conversations about the precariousness of cultural workers today. Using a display of post-it notes, the stories and potentials of each participant are opportunities to reflect on the capacity of institutions and the starting point to (re-)draw a common reality in the fields of arts.

The transformative potential of 'Les Irrealias' shall intensify the experimental format of The Curatorial Thing to be a self-reflexive space of collaboration. 'Les Irrealias' is a disparate word regarding absurdity, reality and metamorphosis in the manner of a myth. While roles in the contemporary art world can also easily turn into a myth, it is important to decipher the narratives and clarify how sustainable conditions and structures might be implemented. In our summer issue called Americas - The Exhausted Land we published a selection of contributions of our previously held 'Stage of Complaints' - a wall on which visitors and workers of the POPPOSITIONS art fair could manifest their views and demands. The outcome was a mix of both discomfort and disillusion, hinting at a state of exhaustion (of being tired of complaining) that is actively sustaining exactly the structures, which the participants feel disappointed with and enslaved by.

The stage of resolutions gives the participants of The Curatorial Thing an opportunity to speak out, phrase, collect and amplify small and big visions that often remain silent thoughts. A selection of them will be published as 'Arbeiterbriefe' (Workers Letters) in the fall issue of Arts of the Working Class. The curatorial frame is drawn by the editors, Alina Kolar, María Inés Plaza Lazo and Paul Sochacki.

Arts of the Working Class is a street journal on poverty, wealth and art: "Arts of the Working Class" is published every two months and contains contributions by artists and thinkers from different fields and in different languages. Its terms are based upon the working class, meaning everyone, and it reports everything that belongs to everyone. Everyone who sells this street journal earns money directly. Every artist whose work is advertised, designs with us its substance. AWC is published by Paul Sochacki, María Inés Plaza Lazo and Alina Kolar, for the streets of the world.

SIXTYEIGHT ART INSTITUTE

Paul Sochacki is an artist. His work is concerned with aspects of living together, both in environments where our bodies are directly guided by social rules and their executive and spheres where personal experience is substituted by politics of information. Seeing art history and the art worlds as a mimesis of the actual social order Sochacki is trying to question desires and utopia in a practical way. One of these attempts is the magazine Arts of the Working Class, which aims to redistribute cultural and economic values and establish an anti-hierarchical platform for exchange and encouragement.

Saturday 24 August

An afternoon of networking and excursions to the exhibition platforms – Kunstscenen and meter

Kunstscenen is an outdoor exhibition space by Magnus Thorø Clausen and Kåre Frang, located on an overgrown lot behind Bispebjerg Station in Copenhagen. It is built of a cast concrete floor and two walls making up a corner – yet does not have neither roof nor electric lighting. The exhibitions at Kunstscenen are therefore directly exposed to wind and weather, as well as natural light and shadows. The space brings to mind a section of a well-known gallery space or art fair booth but out of place and context.

Magnus Thorø Clausen and Kåre Frang will give us an introduction to their thoughts behind making an outdoor exhibition space, including their ambition to challenge established forms of exhibition-making and the boundary between art space, public space and nature. We will also have the opportunity to see the current exhibition titled 'Løbende Kontakt' featuring artists Marie Lund and Jesper List Thomsen.

meter is a non-profit exhibition space centred around curatorial experimentation run by Rie Hovmann Rasmussen and Louise Lassen Iversen. meter works actively to create equal representation among female and male artists and to give space to minority voices of any kind. The space is characterized by long exhibition periods that allow time and space for contemplation of, and immersion in art and artistic practices. Each exhibition, or cycle, takes its outset from a specific point such as a historical event, an artistic practice or a specific art work, a fictional or factual text, a public debate etc. and develops and grows from there. Over the course of the past year, meter has become a curatorial collaboration primarily invading and reworking other art spaces, although meter still exists as an art space for events.

Rie Hovmann Rasmussen and Louise Lassen Iversen will give an introduction to their collaborative curatorial practice and reflect on their conception of creating non-static exhibitions that develop throughout a cycle like organisms growing and transforming with time. What does it mean when exhibitions are not fixed, but rather become spaces for extension and movement, for adding and subtracting, for regretting or for changing the context in which the individual art works are placed and for approaching them from different perspectives?

SIXTYEIGHT ART INSTITUTE

Monday 26 August

Workshop with curator Katarina Stenbeck
'Care as World Making'

The current condition of precarity as a consequence of capitalist modernity and its multiple manifestations of slow violence raises questions of what other forms of thinking and being in the world might help us navigate these troubled times. In this workshop we will look at the notion of care considering how it counters dominant ideas of Earth-based relations in Western thought and how it might contribute to a vocabulary for survival in the ruins of modernity. Drawing on indigenous and feminist thinking we will discuss care as a way of being emotionally, ethically and practically engaged with others, as an attentiveness to the <thinking about care as a world making practice? If curating is more than a practice of care for objects by also being a practice of care for humans and more-than-human worlds, how then, might care inform curatorial practice toward building communities of resistance to the capitalist destruction of life-worlds?

Katarina Stenbeck is a Copenhagen-based curator engaged in meetings of art, politics and poetic figurations of how everything could be different.

Tuesday 27 August

Workshop with curator Giovanna Esposito Yussif
'Praxis Thinking Praxis'

"A formulation of decolonization in which autonomy and self-determination are central to the process of liberation can only be achieved through 'self-reflexive collective practice'".
Chandra Talpade Mohanty, *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*, 2003.

The workshop intersects both anecdotic and theoretical positions to address methodological approaches on collectivity and the collectivisation of curatorial and research processes. It aims to question the curatorial through Brazilian educator and philosopher Paulo Freire's understanding of praxis as a "reflection and action directed at the structures to be transformed".

Giovanna Esposito Yussif is a curator and researcher with a background in art history, museology, and critical theory. During the past years her focus has been on the curatorial as method for collectivising inquiries, and on devising research on non-dominant practices and processes of dissentient imaginations in the intersection between futurity and actuality. With the Miracle Workers Collective she curated the Pavilion of Finland at the 58th Venice Biennale

SIXTYEIGHT ART INSTITUTE

Wednesday 28 August

Workshop with curator Inês Geraldês Cardoso 'Spent: Exhausted Practices'

Drawing on literature, critical theory and contemporary art practices, this workshop led by Inês Geraldês Cardoso will be an opportunity to reflect on the aesthetic, personal and political dimensions of exhaustion. Case studies presented by Inês will be interspersed with reading sessions and open discussions, and participants will collectively make a 'compendium of exhausted practices' to take away at the end of the workshop.

Instead of something to be overcome, can exhaustion be reframed as a state offering generative conceptual and practical points of departure for contemporary practices? What are adequate responses to exhaustion in the current global, political landscape? How can we address the gap between an aesthetics of exhaustion and the social-financial realities of exhaustion faced by precarious (art) workers? As part of the workshop, we will think together about the tools that can be used - or created - by cultural practitioners to respond to states of exhaustion.

Inês Geraldês Cardoso is a curator, writer and cultural producer, and her research interests lie in the relationships between art and ecology, and in the intersection of the political and the aesthetic. During her MA in Curating Contemporary Art from the RCA, Inês investigated exhaustion in relation to curating. Her most recent project is a group show called *The Trouble Is Staying*, which draws on Donna Haraway's idea of moving beyond conventional narratives of hope or despair in order to respond to the troubled conditions of an exhausted planet. It is on view at MeetFactory, Prague until 8 September. She has worked with organisations including Art Night (London), The London Contemporary Music Festival (London), Open Space (London), MeetFactory (Prague), Fondazione Sandretto Re Rebaudengo (Turin), the Curatorial Program for Research (Baltic Sea), Kunsthalle Lissabon (Lisbon) and EGEAC (Lisbon).

Thursday 29 August

Feedback and Evaluation

What anecdotes, feelings, perspectives and experiences might we be able to take with us from this week of learning, what might we leave behind, and how might future forms of collectivities be initiated and sustained? This is a moment to reflect collectively on the past week's activities, to give feedback and to suggest possible developments for future editions of *The Curatorial Thing*.